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NOTES

- 8 WILL YOU PLEASE BE QUIET, PLEASE? JAPAN'S KANKYŌ ONGAKU AND THE BUBBLE ECONOMY IN THE 1980S
Yosuke Nakamoto
- (1) Satoshi Ashikawa, «Liner Notes», *Still Way* (Wave Notation 2), 1982.
- (2) Toyo Ito, «There Is No New Architecture without Crossing the Sea of Consumerism» (translation of the original Japanese title), *Shinken-chiku* November 1989, p. 201–204.
- (3) «街よ静かに» (Cities, please be quiet) (16), *Asahi Newspaper*, 15 January 1985.
- (4) Hiroshi Ogawa et al. (eds.), *Wave Notation. What is Environmental Music* (translation of the original Japanese title), Tokyo 1986, p. 37.
- (5) *Ibid.* p. 35.
- (6) *Ibid.* p. 336.
- (7) More information about this record can be found here: <https://thirdear.co.jp/SHOP/PYAMS006.html> (accessed 15 May 2023).
- (8) Ashikawa, «Liner Notes» (see note 1).
- (9) Ogawa et al. (eds.), *Wave Notation* (see note 3), p. 338.
- (10) *Ibid.* p. 28.
- (11) *Ibid.*
- (12) Vivian Yeung, «7 Essential Japanese Ambient and New Age Records», *Crack Magazine*, 2 February 2018, <https://crackmagazine.net/article/lists/japanese-ambient-music/> (accessed 15 May 2023).
- (13) Hiroshi Yoshimura, «Liner Notes», *Music for Nine Postcards* (Wave Notation 1), 1982.
- (14) Cheyne Anderson, «How YouTube Resurrected Hiroshi Yoshimura's «Environment Music» and Made Me an Accidental Fan», *ABC Radio National*, 5 August 2019, <https://www.abc.net.au/news/2019-08-06/hiroshi-yoshimura-from-internet-obscurity-to-youtube-sensation/11366386> (accessed 15 May 2023).
- (15) Ashikawa, «Liner Notes» (see note 1).
- 13 THE POLITICS OF SILENCE
Juan Barcia Mas
- (1) Sophia Dingli and Thomas N. Cooke, *Political Silence: Meanings, Functions and Ambiguity*, London 2022, p. 1.
- (2) Chang Che and Amy Chang Chien, «Memes, Puns and Blank Sheets of Paper: China's Creative Acts of Protest», *The New York Times*, 28 November 2022, <https://www.nytimes.com/2022/11/28/world/asia/china-protests-blank-sheets.html> (accessed 15 July 2022).
- (3) Dingli and Cooke, *Political Silence* (see note 1), p. 1.
- (4) Jacques Derrida, *Speech and Phenomena and Other Essays on Husserl's Theory of Signs*, Evanston 1973, p. 77.
- (5) *Ibid.*, p. 79.
- (6) Bruno Latour, *We Have Never Been Modern*, Cambridge, MA 1993, p. 144.
- (7) Timothy Morton, *All Art is Ecological*, London 2018, p. 42.
- (8) Susan Sontag, «The Aesthetics of Silence», *Aspen* 5 + 6, item 3 (Fall/Winter 1967), n.p. [p. 13].
- (9) *Ibid.*, [p. 10].
- (10) Morton, *All Art is Ecological* (see note 7), p. 89.
- (11) In their lecture at the Architecture Foundation Freek Persyn and Johan Anrys, directors of the architectural practice 51N4E, make the case for the adaptive reuse of structures, instead of demolishing and erecting new ones, by showing their project for the renovation of the World Trade Center in Brussels. The initiative «A Global Moratorium on New Construction» by architectural activist Charlotte Maltherre-Barthes equally calls for the immediate suspension of new building activity.
- (12) Timothy Morton, *Realist Magic: Objects, Ontology, Causality*, Ann Arbor, MN 2013, p. 17.
- (13) Ernst Bloch, *Geist der Utopie*, München 1918, p. 81.
- (14) *Ibid.*
- (15) Morton, *All Art is Ecological* (see note 7), p. 84.
- (16) Tavia Nyong'o, «Don't Techno for an Answer», *e-flux Journal*, December 2022, <https://www.e-flux.com/journal/132/507606/don-t-techno-for-an-answer/> (accessed 15 July 2022).
- (17) Angela Giuffrida, ««Freedom-Killing Monster»: Illegal Rave Crackdown in Italy Draws Criticism», *The Guardian*, 2 November 2022, <https://www.theguardian.com/world/2022/nov/02/freedom-killing-monster-italian-leader-giorgia-meloni-criticised-rave-laws#:~:text=A law enacted by Giorgia,a freedom-killing monster> (accessed 11 August 2022).
- 23 AFTERHOURS
Anton Krebs
- (1) As once said along those lines by my dear friend Erica Petrillo.
- PP CONNECTING THE AMAZON
Michel Zalis
- (1) The Yanomami population is spread between Venezuela and Brazil, north of the Amazon Rain Forest, in a territory of almost 200,000 km².
- (2) Fabiano Maisonnave, «Musk Brought Internet to Brazil's Amazon. Criminals Love It», *Associated Press News*, 16 March 2023, <https://apnews.com/article/amazon-musk-starlink-gold-mining-yanomami-7ab40c14375a9f1bb691a809d8c843b4> (accessed 16 May 2023).
- (3) Ailton Krenak, *Futuro Ancestral*, São Paulo 2022, p. 11. Translated by the author.
- (4) Jim Kreuzer, «1895 Amazon River Cable», *History of the Atlantic Cable & Undersea Communication*, 7 March 2022, <https://atlantic-cable.com/Cables/1895ParaManaos/> (accessed 18 May 2022).
- (5) Ana Luiza Nobre, «Kew Gardens», *Atlas do Chão*, 21 October 2022, <https://www.atlasdochao.org/ponto/kew-gardens/> (accessed 18 May 2022).
- (6) Paulo Tavares, «Modern Frontier: Beyond Brazil, the Amazon», in: Patricio del Real and Helen Gyger (eds.), *Latin American Modern Architectures: Ambiguous Territories*, New York 2013, pp. 191–211, here p. 196.
- (7) *Ibid.*
- (8) The north region, where the forest is located, has the worst numbers of internet access in Brazil. Albeit households' internet access jumped from 24% to 83% since 2009, most people have data on their phones only for WhatsApp and Facebook, lacking access to browsers, federal applications, streaming or other services beyond social media. Idec (Instituto Brasileiro de Defesa do Consumidor e Direitos Digitales), «Acesso à Internet na Região Norte do Brasil», March 2022, <https://idec.org.br/pesquisas-acesso-internet> (accessed 17 May 2023).
- (9) odrigo Castriota and João Tanucci, «Extended Urbanisation in and from Brazil», *Environment and Planning D: Society and Space* 36, no. 3 (2018), pp. 512–528, here p. 520.
- (10) 31,000 km² of forest were cleared out between 2019 and 2022. Switzerland's territory has 41,285 km² of extension. See: «Amazônia perdeu 31 mil km² sob Bolsonaro, aponta Inpe», *Deutsche Welle*, 12 August 2022, <https://www.dw.com/pt-br/amazonia-perdeu-31-mil-km-sob-bolsonaro-aponta-inpe/a-62794898> (accessed 11 June 2023).
- (11) For a discussion on the difference between subfluvial cable and satellite infrastructure see: Tasso Azevedo and Silvio Meira, «A internet na Amazônia: Barreiras, oportunidades e mitos», *Derrubando Muros*, 26 May 2022, <https://www.youtube.com/watch?v=AwEDgktpkaE> (accessed 18 May 2022).
- (12) Liam Young, «Where the Internet Lives – John Gerrard: Farm», *Architectural Design* 257 (2019): *Machine Landscapes: Architectures of the Post-Anthropocene*, edited by Liam Young, pp. 56–59, here p. 59.
- (13) Lisa Parks, «Stuff You Can Kick: Toward a Theory Of Media Infrastructures», in: Patrick Svensson and David Theo Goldberg (eds.), *Between Humanities and the Digital*, Cambridge, MA

- 2015, pp. 355–373.
- (14) Castriota and Tanucci, «Extended Urbanisation in and from Brazil» (see note 10), p. 516.
- (15) Keller Easterling, *Extrastatecraft: The Power of Infrastructure Space*, London 2014, p. 21.
- (16) Paola Viganò, «The Horizontal Metropolis: A Radical Project», in: Paola Viganò and Chiara Cavalieri (eds.), *The Horizontal Metropolis: A Radical Project*, Zurich 2019, pp. 9–19.
- 49 MALOUF'S «WORLD OF SILENCE», OR QUEERING THE UNDERCROFT
Hamish Lonergan
- (1) David Malouf, 12, Edmondstone Street, London 1985, p. 4.
- (2) Ibid.
- (3) Ibid., p. 10.
- (4) Ibid., p. 22.
- (5) David Malouf, «Boyer Lectures 4: Monuments to Time», ABC Radio National, 6 December 1998, <https://www.abc.net.au/radionational/programs/boyerlectures/lecture-4-monuments-to-time/3460254> (accessed 25 May 2023).
- (6) Malouf, 12, Edmondstone Street (see note 1) p. 129.
- (7) Ibid., p. 46.
- (8) Ibid., p. 10.
- (9) David Malouf, «Boyer Lectures 5: The Orphan in the Pacific», ABC Radio National, 13 December 1998, <https://www.abc.net.au/listen/programs/boyerlectures/lecture-5-the-orphan-in-the-pacific/3460258> (accessed 25 May 2023).
- (10) Malouf, 12, Edmondstone Street (see note 1), p. 10.
- (11) Ibid., p. 8.
- (12) Brit Andresen and Peter O'Gorman, «Architecture Interacting», *UME* 22 (2007), pp. 12–27.
- (13) Kim Baber and Monique Baber, «Poetics of Space: The Influence of Literary Works on Architectural Design», UQ Library on Soundcloud, 18 July 2018. <https://soundcloud.com/user-466792516/poetics-of-space-the-influence-of-literary-works-on-architectural-design> (accessed 25 May 2023).
- (14) Cameron Bruhn, «Underbelly: The Under-Storey of the Queenslander», *ArchitectureAU*, 4 July, 2016, <https://architectureau.com/articles/underbelly-the-under-storey-of-the-queenslander/> (accessed 25 May 2023).
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- (16) Malouf, 12, Edmondstone Street (see note 1), p. 44.
- (17) Ibid., p. 130.
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- (27) Ibid., p. 565.
- (28) Christian Norberg Schulz, *Genius Loci: Towards a Phenomenology of Architecture*, London 1980, p. 5.
- (29) Cameron Bruhn, Katelin Butler and David Malouf, «David Malouf in Conversation: Architecture, History and Place in Queensland», The University of Queensland, School of Architecture, 9 September 2022, <https://espace.library.uq.edu.au/view/UQ:8168b44> (accessed 25 May 2023).
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- 57 WERKSTATT WANGELN
Samuel Fuchs
- (1) Katharina Zimmermann, *Die Furgge*, Bern 1989.
- (2) «So a new person to arrive is often faced with a problem: his survival is provided for: all his time is free time – what is he going to do with it? We call this «cultural shock». But sooner or later most begin to settle into a rhythm – each into his own natural rhythm.» Bill Voyd, «Funk Architecture», in: Paul Oliver (Hg.), *Shelter and Society*, London 1976, S. 156–167, hier S. 158.
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- (5) Bernard Rudofsky, *Architecture Without Architects. A Short Introduction to Non-Pedigreed Architecture*, New York 1964.
- (6) Elizabeth Burns Gamard, Kurt Schwitters' Merzbau. *The Cathedral of Erotic Misery*, New York 2000.
- (7) «The main consequence of this structure was the provision of enough space to house all the farm functions; and any change in farming method, or any necessary expansion could be accommodated under the existing roof.» Adrian Atkinson, «Bernese Middle Land Farmhouses», in: Paul Oliver (Hg.), *Shelter and Society*, London 1976, (wie Anm. 2), S. 49–65, hier S. 50.
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- (10) Nachzulesen in folgenden Artikeln: Hanspeter Bundi, «Ein Haus», *Das Magazin* 30, 28. Juli 1984; Robert Schiess, «Ein alternatives Haus. Ein Künstler baut ein Haus», *Werk, Bauen + Wohnen* 72, Nr. 7/8 (1985), S. 61–62; Alice Baumann, «Wo Kultur mit dem Gesetz in Konflikt gerät», *Der Bund*, 13. September 1983.
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- 67 EUPHONIA
Lida Freudenreich
- (1) Jack Ma, full name: Ma Yun, is the co-founder of Alibaba Group, one of the world's largest e-commerce and technology conglomerates.
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- (3) Angela Carter, *Shaking a Leg: Journalism and Writings*, London 1997, p. 248.
- (4) Marshall McLuhan, *The Gutenberg Galaxy: The Making of Typographic Man*, Toronto 1962, p. 5.
- (5) Jim Schofield, «Notes on the Limits of Hegel I», *Shape Journal* 48 (January 2017): The Limits of Žižek, pp. 28–38, here p. 31, [http://www.e-journal.org.uk/shape/papers/Special 2048.pdf](http://www.e-journal.org.uk/shape/papers/Special%2048.pdf).
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- (26) Witold Rybczynski, *City Life*, New York 1996, p. 53.
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- (64) John R. Snyder, *Writing the Scene of Speaking: Theories of Dialogue in the Late Italian Renaissance*, Stanford 1989, p. 53.
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- (66) Foucault, *History of Madness* (see note 15), p. 385.
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- 75 **FOREST, HEART AND DREAM:
A SILENCE JOURNEY THROUGH SYMBOLOGY**
Emmanuel Álvarez Sánchez
- (1) This text is based on my current PhD, research on the Spanish thinking in relation to architecture. A work carried out at Escuela Técnica Superior de Arquitectura de Madrid ETSAM and financed by the Programa Propio of Universidad Politécnica de Madrid, to which I am deeply grateful.
- (2) Juan Eduardo Cirlot, *Diccionario de símbolos*, Madrid 2022, p. 312. Translated from the original text: «Todo se puede transformar en todo porque nada es realmente nada.»
- (3) *Ibid.*, p. 112.
- (4) María Zambrano, *Claros del bosque*, Madrid 2020, p. 100. Translated from the original text: «El silencio revela al corazón en su ser.»
- (5) *Ibid.*, p. 90. Translated from the original text: «Y así, los pasos del hombre sobre la tierra parecen ser la huella del sonido de su corazón que le manda marchar, ir en una especie de procesión [...] en serenidad perfecta, cuando se siente moverse al par con los astros y aun con el firmamento mismo, y con el rodar silencioso de la tierra.»
- (6) José Ortega y Gasset wrote this text walking through the forest near monastery of El Escorial, in Madrid.
- (7) José Ortega y Gasset, *Meditaciones del Quijote*, Madrid 2019, p. 175. Translated from the original text: «El azul crepuscular había inundado todo el paisaje. Las voces de los pájaros yacían dormidas en sus menudas gargantas. Al alejarme de las aguas que corrían, entré en una zona de absoluto silencio. Y mi corazón salió entonces del fondo de las cosas como un actor se adelanta en la escena para decir las últimas palabras dramáticas. Paf... paf... Comenzó el rítmico martilleo y por él se filtró en mi ánimo una emoción telúrica. En lo alto, un lucero latía al mismo compás, como si fuera un corazón sideral, hermano gemelo del mío y como el mío lleno de asombro y de ternura por lo maravilloso que es el mundo.»
- (8) Juan Eduardo Cirlot, *Diccionario de símbolos*, Madrid 2022, p. 21. Translated from the original text: «Las constelaciones, los animales y las plantas, las piedras y los elementos del paisaje fueron los maestros de la humanidad primitiva.»
- (9) Richard Lewinsohn, *Historia universal del corazón*, Madrid 1962, p. 26. Pág. Translated from the original text: «Los primitivos viven en un reino imaginario de lo sobrenatural, están cargados de complejos, de atavismos, de representaciones míticas y simbólicas.»
- (10) Epic poem from ancient Mesopotamia.
- (11) Richard Lewinsohn, *Historia universal del corazón*, Madrid 1962, p. 42. Pág. Translated from the original text: «El corazón aparece aquí bajo un aspecto muy diferente a como aparece entre los pueblos naturales. No ocasiona ni refleja más el terror. No es necesario temer siquiera las palpitaciones, pues los latidos excesivos del corazón pueden tener razones muy agradables. El corazón es un órgano que irradia alegría.»
- (12) Ibn Hazm, *El collar de la paloma*, Madrid 2022, p. 144. Translated from the original text: «Las estrellas en la noche son el símbolo de los fuegos de amor encendidos en la tiniebla de mi mente.»
- (13) A very interesting book that talks about women in The Middle Ages and their visionary experiences is the one written by Blanca Garí and Victoria Cirlot: «La mirada interior, mística femenina en la Edad Media» (The inner gaze, feminine mysticism in the Middle Ages), Madrid 2021.
- (14) Santa Teresa de Jesús, *Libro de la vida*, Madrid 2021, p. 367. English version translated by Howard Hibbard in his book «Bernini».
- (15) *Ibid.*, p. 244. Translated from the original text: «porque si la quietud es grande, puedese mal hablar».
- (16) *Ibid.*, p. 196. Translated from the original text: «Cuando llegué a su conversión y leí cómo oyó aquella voz en el Huerto, no me parece sino que el Señor me la dio a mí según sintió mi corazón...».
- (17) *Ibid.* p. 490. Translated from the original text: «Y hame dado una manera de sueño en la vida, que casi siempre me parece estoy soñando lo que veo...».
- 97 **KEEP QUIET PLEASE**
Dafni Retzepi
- (1) Karl Kraus, quoted in Manfredo Tafuri and Francesco Dal Co, *Modern Architecture*, Milan 1979, p. 339.
- (2) Instruction from a «Short Sermon to Sightseers» at the 1901 Pan-American Exposition. Tony Bennett, *The Birth of the Museum: History, Theory, Politics*, Oxfordshire 1995, pp. 68–69.
- (3) Bennett, *The Birth of the Museum* (see note 2), p. 20.
- (4) Jean Baudrillard, *L'Effet Beaubourg: Implosion et dissuasion*, Paris 1977, p. 11.
- (5) Bennett, *The Birth of the Museum* (see note 2), p. 171.
- (6) «What Is a Museum? A Dialogue between Allan Kaprow and Robert Smithson» (Arts Yearbook: «The Museum World», 1967), in: Jack Flam (ed.), *Robert Smithson: The Collected Writings*, Berkeley 1996, pp. 43–51, here p. 48.
- (7) Claire Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship*, New York 2012, p. 2.
- (8) James Voorhies, «Prologue: To a Beautiful Problem», in: James Voorhies (ed.), *What Ever Happened to New Institutionalism*,

- London 2016, p. 7.
- (9) «What Is a Museum?» A Dialogue between Allan Kaprow and Robert Smithson» (see note 6), pp. 44–45.
- (10) Claire Bishop, *Radical Museology: Or, What's «Contemporary» in Museums of Contemporary Art?*, London 2013, p. 5.
- (11) Hal Foster, «Why All the Hoopla?», review of Frank Gehry, *Architect*, ed. J. Fiona Ragheb, *London Review of Books* 23, no. 16, 23 August 2001, <https://www.lrb.co.uk/the-paper/v23/n16/hal-foster/why-all-the-hoopla> (accessed 29 August 2023).
- (12) The jury was comprised by Thomas Krens, director of the Solomon R. Guggenheim Foundation, the Minister of Culture Juan Ignacio Vidarte, and two economic consultants – note the absence of architects.
- (13) Susan Sontag, *Styles of Radical Will*, New York 1969, p. 9.
- (14) Anne Bessette and Juliette Bessette, «On Environmental Activism in Museums», *e-flux*, 6 December 2022, <https://www.e-flux.com/notes/507828/on-environmental-activism-in-museums> (accessed 15 June 2023).
- 102 CHECKING-IN / ON THE WAY TO REVISING THE BACHELOR'S CURRICULUM
Angelika Hinterbrandner, Steffen Hägele
- (1) Overall timeline of the revision: Rough Concept (Grobkonzept), Spring Semester 2023 – Fine Concept (Feinkonzept), Autumn Semester 2023 & Spring Semester 2024 – Approval ETH, Autumn Semester 2024 – Implementation Phase, Spring Semester 2025 – Assumed start of the Revised Curriculum, Autumn Semester 2025.
- (2) The Teaching Commission / Unterrichtskommission (UK) represents the body of D-ARCH through members of all different groups: professors, teaching staff as well as students. The Extended Teaching Commission was established in Spring 2023 to ensure a broad engagement of D-ARCH members beyond the Teaching Commission.
- (3) STRATEGY, Department of Architecture, ETH Zurich, presented to and approved by the Departementskonferenz on 8 December 2022.
- (4) Unterrichtskommission (UK) on 13 September 2023, Departementskonferenz (DK) on 4 Octobre 2023.
- 105 THIS IS NOT AN ACADEMIC CONVERSATION
Nitin Bathla
- (1) This summarization is based on some of the several discussions I have had with my Mittelbau colleagues at the department.
- (2) Christopher Jencks and David Riesman, *The academic revolution*, New York, 1968.
- (3) This summary draws upon several conversations with students that have attended my seminars and that I have supervised personally.
- (4) Readers of this piece would be interested in the following two podcasts: Anja Schrum and Ernst-Ludwig von Aster, «Reformen an Unis: Endlich bessere Arbeitsbedingungen?», *SWR2 Wissen*, 29 April 2023, <https://www.swr.de/swr2/wissen/reformen-an-unis-endlich-bessere-arbeitsbedingungen-swr2-wissen-2023-04-29-100.html>, and «Keine Zukunft an der Uni: Wenn Wissenschaftler aussteigen müssen», *SWR2 Wissen*, 7 May 2022, <https://www.swr.de/swr2/wissen/keine-zukunft-an-der-uni-wenn-wissenschaftler-aussteigen-muessen-swr2-wissen-2022-05-07-100.html>. I would like to thank Zoé Rüttimann for pointing these wonderful podcasts out to me.
- 120 PUBLIC LOUDSPEAKER
Philippe Buchs
- (1) Marc Breviglieri, «Bifurcation squat: Un mouvement militant pris dans les métamorphoses de la ville», *Espaces et Société* 186–187 (2022), pp. 51–66.
- (2) «Entre 1963 et 1971, 2780 logements sont construits au Lignon. Onex-Cité sort de terre dans les années 1970. Les Avanchets, édifiés entre 1971 et 1977, comprennent 2240 appartements. Ces projets sont rendus possibles par une politique volontariste des communes et par des techniques de construction nouvelle. Cependant, ils s'inscrivent dans une dynamique de déplacement des populations en dehors du centre urbain[...]» Alix Heiniger, «Logement à Genève: A qui profite l'espace?», *Le Courrier*, 3 March 2018, <https://lecourrier.ch/2018/04/03/logement-a-geneve-a-qui-profite-l'espace/> (accessed 17 June 2023).
- (3) The Contrat de confiance was initiated in 1985 and abolished in 1996. Archives de la Ville de Genève, 156.D.2 - Contrats de confiance, <https://archives.geneve.ch/ark:/30782/vta77cbd6b2b92c674c> (accessed 1 June 2013).
- (4) According to Luca Pattaroni in the news report for the RTS: Viviane Gabriel, «Plus de 10 ans après la fin des squats à Genève, des idéaux en héritage», *RTS Info*, Genève, 4 December 2019, <https://www.rts.ch/info/regions/geneve/10918576-plus-de-10-ans-apres-la-fin-des-squats-a-geneve-des-ideaux-en-heritage.html> (accessed 1 June 2023).
- (5) Le Rhino was the «headquarters» of the squatting community. It was recognizable due to its huge reg rhinoceros horn on its facade.
- (6) The building is listed in the architectural inventory of the XX century. République et Canton de Genève, Arrêté, 6 Mai 2020, https://ge.ch/sitg/geodata/SIPATRIMOINE/SI-EVI-OPS/EVI/edition/objets/MS-c_MS-i/MS-i_Arretes/MS-IVRN-16.pdf (accessed 1 June 2023).
- (7) The new STEP was built between 1998 and 2003. «Sites Industriels», SIG, https://www2.sig-ge.ch/a-propos-de-sig/nous-connaitre/sites_expositions (accessed 1 June 2023).
- (8) Prenons la ville is an activist group that started as a revue advocating for a movement against speculation. «Prenons la ville! Genève, 2017-2018, textes pour un mouvement», *Renversé*, 2 April 2018, <https://renverse.co/analyses/MaJ-Prenons-la-ville-Geneve-2017-2018-textes-pour-un-mouvement-1444> (accessed 1 June 2023).
- (9) 120 m² out of 3500 in total.
- 124 NEU: SAMSTAG GESCHLOSSEN
Ramin Mosayebi, Matthias Brücke
- (1) Paul Auster, *Sunset Park*, übers. von Werner Schmitz, Reinbeck b. H. 2014, S. 7–9.
- (2) Abstimmungsvorlage Kanton Zürich, Kantonale Volksabstimmung 9. Juni 1985, https://www.web.statistik.zh.ch/cms_abstimmungsarchiv/pdf/19850609_Zeitung.pdf (abgerufen am 12. Mai 2023).
- (3) Beschluss des Kantonsrates über den Bau einer neuen Börsenlokalität (24,316 Mio.), Abstimmung vom 09.06.1985, <https://www.zh.ch/de/politik-staat/wahlen-abstimmungen/abstimmungsarchiv.html> (abgerufen am 18. April 2023).
- (4) Der Handel à la criée, durch Zuruf der Händler am Ring, gehörte ab 1996 definitiv der Vergangenheit an. Elisabeth Meyerhans, «Börsen», in: *Historisches Lexikon der Schweiz*, Version vom 19.08.2004, <https://hls-dhs-dss.ch/de/articles/013741/2004-08-19/> (abgerufen am 12. Mai 2023).
- (5) Hanspeter Rebsamen, «Das Kasernenareal Zürich aus der Sicht der Kantonalen Denkmalpflege», in: *Umweltpraxis* 18 (Dez. 1998), S. 45–46.
- (6) Francois Walter, *Bedrohliche und bedrohte Natur. Umweltgeschichte der Schweiz*, Zürich 1996, S. 149–154.
- (7) Johannes Stoffler, *Gustav Ammann. Landschaften der Moderne in der Schweiz*, Zürich 2006, S. 179.
- (8) Stascha Bader, «Telecab2000», *SF DRS Kulturmagazin «neXt»*, 14. Dezember 1997, <https://www.srf.ch/play/tv/next/video/telecab2000?urn=urn:srf:video:eb039fc4-9b0f-40cab27e-8342e533229e> (abgerufen am 18. April 2023).
- (9) Hans Ulrich Imesch, «Intuition», <https://hans-ulrich-imesch.ch/intuition.html> (abgerufen am 18. April 2023).
- 133 WE INVENTED SOME THINGS THAT MAKE NOISE BUT NOT A SINGLE ONE THAT CREATES SILENCE
atelier local
- (1) Ivan Illich, «Silence Is a Commons: Computers Are Doing to Communication What Fences Did to Pastures and Cars Did to Streets», lecture at the «Asahi Symposium Science and Man. The Computer-managed Society», Tokyo 21 March 1982, <https://dlc.dlib.indiana.edu/dlc/bitstream/handle/10535/5962/Silence%252520is%252520a%252520Commons.html?sequence=1&isAllowed=y> (accessed 16 May 2023).
- (2) Rahat Nabi Khan, «The Third Industrial Revolution: An Economic Overview », *Impact of Science on Society* 46 (1987), pp. 115–122, <https://unesdoc.unesco.org/ark:/48223/pf0000075479> (accessed 16 May 2023).
- (3) Illich, «Silence Is a Commons» (see note 1)
- (4) *Ibid.*
- (5) The descriptive memory of this project was presented, with slight variations, in several publications. In this case, we used as reference the version published in: «Baukunst: Structure and Gardens, Brussels», *Domus* 1006 (Oct. 2016), pp. 64–69, here p. 66. Originally, however, the descriptive memory was published in: Baukunst, «Structure and Gardens», *Indexnewspaper* 4 (2014).
- (6) «Setting ourselves the task of rethinking architecture in the early 1950's, we meant by the 'as found' not only the adjacent buildings but all those marks that constitute remembrances in

a place and that are to be read through finding out how the existing built fabric of the place had come to be as it was.», Alison and Peter Smithson, «The Found and the As Found», in: Claude Lichtenstein and Thomas Schregenerberger (eds.), *The Invention of the Ordinary*, Zurich 2001, pp. 40–45, here p. 40.

- (7) «Baukunst. Structure and Gardens, Brussels» (see note 5), p. 66.
- (8) Ibid.
- (9) Adrien Verschuere, «Baukunst, Structure and Gardens, Brussels», lecture at the summer school Porto Academy, Porto, 20–27 July 2015, <https://youtu.be/-1vDrkS2PPro> (accessed 17 May 2023).
- (10) Herman Melville, *Bartleby, the Scrivener: A Story of Wall Street*, Brooklyn 2004.
- (11) According to Certeau, «Il y a espace dès qu'on prend en considération des vecteurs de direction, des quantités de vitesse et la variable de temps. L'espace est un croisement de mobiles Il est en quelque sort animé par l'ensemble des mouvements qui se déploient. Est espace l'effet produit par les opérations qui l'orientent, le circonstancient, le temporisent et l'amènent à fonctionner en unité polyvalente de programmes conflictuelles ou de proximités contractuelles. [...] En somme, l'espace est un lieu pratiqué.» Michel de Certeau, *L'Invention du quotidien*, vol. 1: *Arts de faire*, Paris 1990, p. 173.
- (12) Apropos, we have recently read a passage on Bramante which formulates a similar hypothesis. His author wrote: «[...] Bramante's work was not carried out in an ideal space, free of any friction. His activity never lacked contributions from outside; it was always negotiated, never a solitary creation. And neither did he aspire to it being so; Bramante recognized that his work was carried out within a well-defined linguistic framework and given relation of production. His architecture was the result of a joint activity, done by others and for others. So within certain limits, room was left for other people's work. Other people's ideas were okay too.» Pier Paolo Tamburelli, *On Bramante*, Cambridge, MA 2022, p. 165.
- (13) Although we consider it one of the most radical works of the 20th century, as well as one of the most important to take with us onto the 21st century that is now beginning, Lacaton & Vassal's project for the Léon Aucoc square was left out of both the «selected works » and the speech for its Pritzker Prize in 2021. Cf. <https://www.pritzkerprize.com/laureates/anne-lacaton-and-jean-philippe-vassal>.
- (14) Anne Lacaton and Jean-Philippe Vassal, *Freedom of Use*, Berlin 2015, p. 31.
- (15) Anne Lacaton and Jean-Philippe Vassal, *Lacaton & Vassal*, Orléans 2009, p. 162.
- (16) Ibid.
- (17) About this, see for instance: Esther da Costa Meyer, *Dividing Paris: Urban Renewal and Social Inequality, 1852–1879*, Princeton 2022.
- (18) Illich, «Silence Is a Commons» (see note 1)
- (19) Felix Guattari, *Les Trois Écologies*, Paris 1989.
- (20) Cf. <https://www.swapp.ai/>.
- (21) About this, cf. Filipe Alves, Luca Martinucci and Pedro Bandeira, «Capriccio on Repeat: The Image in the Age of Artificial Intelligence», *Jornal dos Arquitectos* 263 (2023), pp. 72–84, https://arquitectos.pt/ja_arquivo/JA_263.pdf.

142 WERE YOU SILENT OR WERE YOU NEVER HEARD? STORY OF REFUSAL

Zofia Krupa

- (1) Ana Miljački, Mario Gooden and Paul Lewis, «I Would Prefer Not To», live broadcast, The Architectural League of New York, 17 June 2022, https://www.youtube.com/watch?v=9Z_DhUibc_M.
- (2) Gordon Matta-Clark, «Conical Intersect», 1975, Paris.
- (3) Mierle Laderman Ukeles, «MANIFESTO! MAINTENANCE ART – Proposal for an Exhibition «CARE», 1969, typescript, p. 2, <https://queensmuseum.org/wp-content/uploads/2016/04/Ukeles-Manifesto-for-Maintenance-Art-1969.pdf>.
- (4) Ibid.
- (5) Ursula K Le Guin, «The Carrier Bag Theory of Fiction», in: *Dancing at the Edge of the World: Thoughts on Words, Women, Places*, New York 1989, pp. 165–170.
- (6) Stefano Harney and Fred Moten, *The Undercommons: Fugitive Planning and Black Study*, New York 2013, p. 7.
- (7) Ibid., p. 11.
- (8) Hélène Frichot and Naomi Stead, «Waking Ideas from Their Sleep: An Introduction to Ficto-critical Writing in and of Architecture», in: *Writing Architectures: Ficto-Critical Approaches*, London 2020, pp. 11–24.