



5 NOV 2016

SÉMINAIRE PHYLLIS LAMBERT / PHYLLIS LAMBERT SEMINAR
ÉCOLE D'ARCHITECTURE / UNIVERSITÉ DE MONTRÉAL
AUTOMNE / FALL 2016

LES ARCHITECTES (RE)CHERCHENT

ARCHITECTS (RE)SEARCH

Séminaire Phyllis Lambert

École d'architecture, Université de Montréal, Automne 2016

Conception et organisation : Alessandra Ponte

Les architectes (re)cherchent

L'École d'architecture remercie Madame Phyllis Lambert pour son généreux don qui permettra d'assurer la pérennité du séminaire Phyllis Lambert. Le thème du présent séminaire est inspiré de ses actions qui ont toujours valorisé l'exploration de questions fondamentales de la recherche en architecture, et dont une des manifestations les plus concrètes consiste en la fondation du Centre Canadien d'Architecture, une institution vouée à la recherche de haut niveau dans ce domaine.

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Nous ne cherchons jamais les choses, mais la recherche des choses.

Blaise Pascal, *Pensées*, fragment 647

Dans ce fragment non daté, omis dans la première édition des *Pensées* (1670), Blaise Pascal, éminent philosophe, mathématicien, physicien et inventeur, entre autres, des machines à calculer, nous rappelle l'étymologie du mot « recherche ». Le terme anglais provient de la locution en français *recherché*, participe passé du verbe *rechercher*, soit « soigneusement cherché, » ou « chercher de nouveau » (XII^e siècle), de re-, dans le sens d'une activité répétée, + chercher, « être à la recherche de ». Le terme français dérive à son tour de l'Italien *cercare* « faire un tour », « se mouvoir en un cercle », comme dans l'acte de chercher quelque chose, dérivé du latin *Circum*, « autour ». Sous l'impératif aujourd'hui de produire de la recherche en architecture, qui, pour l'instant, semble avoir engendré un perpétuel questionnement du type « en quoi consiste la recherche en architecture », il n'est pas hors de propos de tenter de repenser la généalogie du concept. Paradoxalement, afin de répondre à cette dernière question, il semble en effet que nous tournions en rond.

Pour offrir quelques exemples : alors que dans les milieux de l'enseignement, nous voyons la prolifération des studios dits de « recherche » et la création de programmes de doctorat et de maîtrise formulés pour favoriser la « recherche en design » (ou « le design par la recherche »), la recherche en termes strictement académiques est définie par le succès

des protocoles de demandes de subvention, basés sur les modèles technoscientifiques (couvrant toute la gamme des sciences dites « dures », exactes et galiléenne, jusqu'à l'ingénierie) ou par des stratégies directement empruntées aux sciences humaines. Parmi ces nombreuses tendances, nous pouvons énumérer, d'un côté, les partisans de l'autonomie de l'architecture promouvant une recherche formelle et, de l'autre, recenser les champions de l'engagement sociopolitique de la discipline, lesquels, ces derniers temps, ont débattu profusément sur l'« agencement » de l'architecture (une synthèse malheureuse des deux positions a été récemment tentée). On devrait aussi tenir compte des travaux de recherche menés par les architectes dans leur pratique afin de produire des bâtiments construits, de même que les études interdisciplinaires qui croisent et alimentent certains secteurs de la profession. Un tel assortiment d'approches et de définitions met en évidence, entre autres problèmes, la possibilité de récuser toute recherche en architecture, arguant que la discipline ne peut pas produire de connaissances (scientifiques) parce qu'elle manque d'un ensemble de méthodes stables et autonomes, ou de critères de validation comme dans les sciences exactes.

Pour contourner cet obstacle, le séminaire Phyllis Lambert 2016 va tenter de déplacer le débat en proposant une réflexion sur le « mode d'existence de l'objet architectural ». La formulation est empruntée à l'œuvre récemment redécouverte de Gilbert Simondon, le célèbre auteur d'un ouvrage sur *Du mode d'existence des objets techniques* (1958). La pensée de Simondon invoque une compréhension « génétique » de l'objet technique, applicable donc à l'objet architectural dans sa concrétude. Elle propose d'éclairer les modes de la réalité de sa « formation », d'illuminer l'acte d'invention et de rendre explicites les processus d'insertion dans un milieu sociogéographique. Nous demanderons aux participant(e)s au séminaire (architectes, critiques et historiens) de traiter le sujet de la « recherche » dans l'architecture à travers l'examen d'exemples concrets de projets exécutés, en commençant par leur création jusqu'à leur réception.

Phyllis Lambert Seminar

School of architecture, Université de Montréal, Fall 2016

Conception and organisation : Alessandra Ponte

Architects (re)search

The School of Architecture is grateful to Mrs. Phyllis Lambert for her generous donation, which will ensure the future of the Phyllis Lambert Seminars. The theme for this year's seminar is inspired by her actions whose focus has always been to define and investigate crucial questions in architecture, and which have found expression in the creation of the major institution promoting advanced forms of research, the Canadian Centre for Architecture.

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Nous ne cherchons jamais les choses, mais la recherche des choses.

Blaise Pascal, *Pensées*, fragment 647

In this undated fragment, omitted in the first edition of the *Pensées* (1670), Blaise Pascal, the great philosopher, mathematician, physicist, and inventor, among other things, of calculating machines, reminds us of the etymology of the word "research". The English term originates from the French form *recherché* "carefully sought out," past participle of *rechercher* "to seek out" (12 century), from re-, meaning repeated activity, + *chercher* "to search". The French word derives in turn from the Italian *cercare* "to go around", "to move in a circle" as in the act of looking for something, after the Latin *Circum* "around". Under today's imperative to produce research in architecture, which for now seems to have engendered an agonized questioning of "what constitute research in architecture", to rethink about the genealogy of the concept is not irrelevant. In fact, paradoxically, in answering to the last question we do seem indeed to run in circles.

To offer a few examples: while in teaching milieus we see the proliferation of "research" studios and the creation of doctoral and master programs formulated to foster "research by design" (or "design by research"), research in strictly academic contexts is defined by the success of grant applications' protocols inspired by techno-scientific models (running the gamut from the hard sciences to engineering) or by strategies borrowed from the so-called human sciences. Next to these tendencies we can list the advocates of the autonomy of architecture promoting formal research and the champions of the socio-political

engagement of the discipline who, lately, have been endlessly debating the "agency" of architecture (an unhappy synthesis of the two positions has been recently attempted). The research generated by practicing architects in order to produce actual buildings should also be taken into account together with the interdisciplinary investigations cross-pollinating or intersecting the profession. This assortment of approaches and definitions of research brings to the fore, among other problems, the opportunity of denying the possibility of research in architecture arguing that the discipline cannot produce (scientific) knowledge because it lacks stable, and autonomous sets of methods, or validation criteria.

To bypass such deadlock, the 2016 Phyllis Lambert Seminar will attempt to relocate the debate in proposing a reflection upon the "mode of existence of the architectural object". The formulation is borrowed from the recently rediscovered oeuvre of Gilbert Simondon, best known as author of *On the Mode of Existence of Technical Objects (Du mode d'existence des objets techniques, 1958)*. Simondon's thinking promotes an understanding of the genesis of the technical (architectural) object in its concreteness, asking for an accounting of the reality of its "formation", of the act of invention, and of the process of its insertion in a socio-geographic milieu. Participants to the seminar, architects, critics, and historians, will be asked to address the topic of "research" in architecture through the analysis of concrete examples of executed projects from their inception to their reception.

Les architectes (re)cherchent / Architects (re)search

Samedi 5 novembre 2016 / Saturday November 5, 2016

10h (amphithéâtre 3110)

MOT DE BIENVENUE / OPENING REMARKS : **Jacques Lachapelle**, École d'architecture, Université de Montréal.

INTRODUCTION : **Alessandra Ponte**, École d'architecture, Université de Montréal.

Première séance / First Session - 10h20 à 13h30

Modérateurs/ Respondents :

Denis Bilodeau, Université de Montréal.

Giovanna Borasi, Centre Canadien d'Architecture, Montréal.

10h30-11h • **Salmaan Craig**, Graduate School of Design, Harvard University, Cambridge (Massachusetts)

The Thermal Resonance of Buildings.

11h-11h30 • **Jane Hutton**, School of Architecture, University of Waterloo Cambridge (Ontario)

Reciprocal Landscapes: Following Material Movements.

11h30-12h • **Robert Somol**, School of Architecture, University of Illinois - Chicago (UIC)

That Sinking Feeling.

Table Ronde/Round Table • 12h-12h30

Deuxième séance / Second Session - 13h45 à 16h45

13h45-14h • Introduction

Modérateurs/ Respondents :

Samuel Bernier-Lavigne, École d'architecture, Université Laval, Québec

Christina Contandriopoulos, Département d'Histoire de l'art, UQAM, Montréal

14h-14h30 • **Mario Carpo**, Bartlett School of Architecture, University College, London

Streamliners or Discretizers. From the First to the Second Digital Turn.

14h30-15h • **Jenny Sabin**, Sabin Design Lab, AAP, Cornell University, Ithaca

Matter Design Computation: Biosynthesis and New Paradigms of Making.

Pause/Break • 15 minutes

15h15-15h45 • **Michael Hensel**, Institute of Architecture, AHO, Oslo

What does Architecture do?

15h45-16h15 • **Georges Teyssot**, École d'architecture, Université Laval, Québec

For a Techno-aesthetic: Infrastructures and Metastable Systems.

Table Ronde/Round Table • 16h15-16h45

Réception à 17h (salle 1150)

Conférenciers / Speakers

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MARIO CARPO

Streamliners or Discretizers. From the First to the Second Digital Turn.

In the 1990s the design professions invented the first digital turn. They discovered and interpreted a new cultural and technical paradigm; they were also remarkably successful in creating a visual style that defined an epoch and shaped technological change. The same may be happening again now. Just like the digital revolution of the 1990s (new machines, same old science) begot a new way of making, today's computational revolution (same machines, but a brand new science) is begetting a new way of thinking. Now, like then, digitally intelligent designers are finding and testing capital new ideas: just like in the 1990s, well ahead of anyone else.

Mario Carpo, Reyner Banham Professor of Architectural History and Theory at the Bartlett School of Architecture, UCL London since 2014. Previously he was Vincent Scully Visiting Professor of Architectural History at Yale University from 2010 to 2014, and visiting professor at the University of Geneva, University of Florence, University of Copenhagen, Cornell University, the Massachusetts Institute of Technology, and Williams College. Head of the Study Centre at the Centre Canadien d'Architecture in Montréal (2002-2006), Mario Carpo has also been a scholar the Getty Research Institute (2000-2001), at the American Academy in Rome (2004), and at the National Gallery of Art in Washington (2014). He is the author of numerous publications including *The Digital Turn in Architecture*, 1992-2012, *an AD Reader* (Wiley, 2012); *The Alphabet and the Algorithm* (MIT Press, 2011); *Architecture in the Age of Printing* (MIT Press, 2001); a commentary on Leon Battista Alberti's *Descriptio Urbis Romae* (2000 and 2007, co-authored); *La maschera e il modello* (1993); *Metodo e ordini nella teoria architettonica dei primi moderni* (1993); and a co-edited volume *Perspective, Projections and Design* (2007). His essays and articles have been published in *Log*, *The Journal of the Society of Architectural Historians*, *Grey Room*, *L'Architecture d'aujourd'hui*, *Arquitectura Viva*, *AD/Architectural Design*, *Perspecta*, *Harvard Design Magazine*, *Cornell Journal of Architecture*, *Abitare*, *Lotus International*, *Domus*, *Arforum*, and *Arch+*.

SALMAAN CRAIG

The Thermal Resonance of Buildings.

Heliomorphism, when viewed through the prism of the energy hierarchy, can be divided into three categories. There are: solar sculpting, burning fossil fuels, and exploiting low-quality heat from the environment. All these forms of energy come ultimately from the sun. The first category receives sizable and disproportionate attention from the design community. And the second and third are two sides of a double-bind: without creative exploration of the third, we will not escape the clutches of the second. With computational thinking, solar sculpting can become more expressive. Yet the double-bind continues to spread across the world. It's not enough to be a digital virtuoso in things we already know how to do. Heliomorphism is seen as synonymous with Thermodynamics. But in practice they are far apart. They come together only if and when solar-sculpting is used to orchestrate an energetic process. That is, when form and matter engage with immediate or delayed forms of solar energy to perform thermodynamic work. Resonance occurs when vibrations interact, driving one system to oscillate at a greater amplitude at a preferential frequency. We de-tune the structures of towers and bridges so they do not vibrate dangerously to the beat of an earthquake or the synchronized pattern of pedestrians. There are different kinds of thermal resonance. The interaction between thermal mass and buoyancy ventilation is one kind. Recently, scientists have found that termite mounds extract thermodynamic work from exterior temperature oscillations. We might be able to do the same, following some simple mathematical scaling rules for form and massing - without buildings having to look like termite mounds. Dataism says that the universe consists of data flows which are part of physical reality, and that the value of any entity or phenomenon is determined by its contribution to data processing. The history of measurement suggests we should take the philosophy of Dataism with a dose of irony. Yet we must reconcile the practices of Design with the language and technology of information (In-Formation). I decided to approach it musically, starting with temperature signals, thermal resonance, and double-bind.

Salmaan Craig has a *BSc* in Product Design and an *EngD* in Environmental Technology. He lectures at the Graduate School of Design, and researches at the Center for Green Buildings and Cities - both at Harvard University. He specializes in materials design and building physics. He worked at Buro Happold and then at Foster and Partners on projects such as the Louvre Abu Dhabi, the Masdar Institute, the Apple Campus and the new Bloomberg headquarters in London. His clients include Timberland, Ábalos & Sentkiewicz Arquitectos and the Empresa de Desarrollo Urbano (EDU) of Medellín.

MICHAEL HENSEL

What does Architecture do?

Throughout history two predominant questions prevail, namely what architecture is and what architects do. Relative to a broad range of discourses answers to these questions vary and change over time. There exist also a great variety of meta-level inquiries that observe these questions 'from the outside'. Expanding such inquiries with the seemingly simple question as to what architecture does may have significant impact on repositioning the first two questions, concepts, and modes and modalities of inquiry relative to all subject matters in architectural activity and inquiry. The talk will report on the impact this question yields in the context of the Research Centre for Architecture and Tectonics at the Oslo School of Architecture.

Prof. Dr. Michael U. Hensel [Dipl. Ing. Grad Dipl Des AA PhD Reading] is an architect, researcher, educator and writer. He is tenured professor for Architecture at AHO where he directs the Research Centre for Architecture and Tectonics and co-founded the Advanced Computational Design Laboratory and the RCAT | ACDL group. He also holds a Research Professorship in Architecture / Digital Design and Advanced Fabrication Techniques at Aalborg University Faculty of Engineering and Sciences - Department for Architecture, Design and Media Technologies. He is founding and acting chairman of the OCEAN Design Research Association, a not-for-profit association registered in 2008 in Norway that conducts inter- and transdisciplinary research in design across creative disciplines. He was founding chairman and from 2011 to 2015 acting chairman of the Sustainable Environment Association [SEA], an international and interdisciplinary expertise network that is now integrated in OCEAN. He has authored, co-authored, edited and co-edited numerous books and journals. He served as editorial board member of *JBE - Journal for Biomimetic Engineering* (Elsevier Scientific Press), *FORMakademisk*, *IJDST - International Journal of Design Sciences and Technology*, and *AJAR Arena Journal of Architectural Research* and is member of the advisory board of *TAD - Technology, Architecture and Design Journal*.

JANE HUTTON

Reciprocal Landscapes: Following Material Movements.

Constructed landscapes are built from fragments of other landscapes. By following these fragments, we can examine not only the formation of landscape architecture, but also the myriad material transformations that occur in its making. In this paper, I trace the paths of two banal construction materials – granite paving blocks and London plane trees – which landed in emblematic urban landscapes in New York City at different times – Broadway in the 1890s and 7th Avenue in Harlem in the 1960s, respectively. Granite blocks from Vinalhaven, Maine hardened the streets of urbanizing Manhattan, yet this material flow was disrupted through labor solidarity in the Paving Strike of 1892. London Plane trees, raised in the New York City Parks Department nursery on Rikers Island by incarcerated workers, were planted by the thousands, contributing to revitalization efforts of a disinvested urban landscape. These accounts draw together the biophysical contexts of material sources, labor struggles, and designers' aesthetic agendas with the aim to uncover integral, yet overlooked, relations of material practice in design.

Jane Hutton is a landscape architect, whose research looks at the expanded relations of material practice in design, examining linkages between the sources and sites of common building materials. She is an Assistant Professor in the Department of Architecture at the University of Waterloo and also taught at the Graduate School of Design, Harvard University. Hutton is a founding editor of the journal *Scapegoat: Architecture, Landscape, Political Economy*, and is co-editor of issues: *01 Service*, *02 Materialism*, and *06 Mexico D.F./NAFTA*

JENNY E. SABIN

Matter Design Computation: Biosynthesis and New Paradigms of Making.

This talk will present ongoing trans-disciplinary research and design spanning across the fields of the cell biology, materials science, physics, fiber science, fashion, electrical systems engineering, and architecture. Sabin's collaborative research, teaching and design practice focus on the contextual, material and formal intersections between architecture, science and technology. Through the visualization and materialization of dynamic and complex datasets, Sabin has generated a body of speculative and applied design work that aligns crafts-based techniques with digital fabrication alongside questions related to the body and information mediation. The material world that this type of research interrogates reveals examples of nonlinear fabrication and self-assembly at the surface, and at a deeper structural level. In parallel, this work offers up novel possibilities that question and redefine architecture within the greater scope of generative design fabrication. This talk will elucidate the research methods, prototypes and applications that Sabin and her collaborators have achieved, including architectural treatments, in the form of adaptive building skins, material assemblies, and architectural interventions that ultimately (re)configure their own performance based upon local criteria.

Jenny E. Sabin is an architectural designer whose work investigates the intersections of architecture and science, and applies insights and theories from biology and mathematics to the design of material structures. Sabin is the Arthur L. and Isabel B. Wiesenberger Assistant Professor in the area of Design and Emerging Technologies and Director of Graduate Studies in the Department of Architecture at Cornell University where she is also establishing a new advanced research degree in Architectural Science with concentration in Matter Design Computation. She is principal of Jenny Sabin Studio, an experimental architectural design studio based in Ithaca and Director of the Sabin Design Lab at Cornell AAP, a trans-disciplinary design research lab with specialization in computational design, data visualization and digital fabrication. In 2006, she co-founded the Sabin+Jones LabStudio, a hybrid research and design unit, together with Peter Lloyd Jones. Sabin is also a founding member of the Nonlinear Systems Organization (NSO), a research group started by Cecil Balmond at PennDesign, where she was Senior Researcher and Director of Research. Sabin's collaborative research including bioinspired adaptive materials and 3D geometric assemblies has been funded substantially by the National Science Foundation with applied projects commissioned by diverse clients including Nike Inc., Autodesk, the Cooper Hewitt Smithsonian Design Museum, the American Philosophical Society

Museum, the Museum of Craft and Design, the Philadelphia Redevelopment Authority and the Exploratorium. Sabin holds degrees in ceramics and interdisciplinary visual art from the University of Washington and a master of architecture from the University of Pennsylvania where she was awarded the AIA Henry Adams first prize medal and the Arthur Spayd Brooke gold medal for distinguished work in architectural design, 2005. Sabin was awarded a Pew Fellowship in the Arts 2010 and was named a USA Knight Fellow in Architecture, 1 of 50 artists and designers awarded nationally by US Artists. She was recently awarded the prestigious Architectural League Prize for Young Architects and was named the 2015 national IVY Innovator in design. She has exhibited nationally and internationally including in the acclaimed 9th ArchiLab titled at FRAC Centre, Orleans, France and most recently as part of Beauty, the 5th Cooper Hewitt Design Triennial. Her work has been published extensively including in the *NY Times*, *The Architectural Review*, *Azure*, *A+U*, *Metropolis*, *Mark Magazine*, *306090*, *American Journal of Pathology*, *Science* and *Wired Magazine*. She co-authored *Meander*, *Variiegating Architecture* with Ferda Kolatan, 2010. Her forthcoming book titled, *LabStudio: Design Research Between Architecture and Biology*, co-authored with Peter Lloyd Jones, will be published in 2017.

ROBERT SOMOL

That Sinking Feeling

Last year, the inaugural Chicago Architecture Biennial recycled the title “The State of the Art of Architecture,” first used by Stanley Tigerman to name an ideological “fight club” he convened at the Graham Foundation in 1977. To commemorate this appropriation, the Chicago Architectural Club invited Tigerman to revisit himself by updating his infamous 1978 photomontage *The Titanic*, depicting Mies’s Crown Hall slipping into Lake Michigan at a 45° angle. In his 2015 sequel, *The Epiphany*, Crown Hall (1956) is apparently saved and fills half the horizon, shared now with its unlikely partner, Frank Gehry’s Guggenheim Bilbao (1997). Separated by forty years, the projects suggest two distinct architectural worlds, the culmination of one thing and the beginning of another.

Falling exactly at the midpoint of this forty-year period, between Mies and Gehry, would be Tigerman’s own original explosive, *The Titanic*. In some sense, the “sinking” of the former is what ultimately enables the appearance of the latter. Tigerman’s photomontage is what connects and separates these conjoined twins, a surrogate for the paper age of architecture generally from the late-1950s to the mid-1990s. If Tigerman’s original montage was launched at the height of that paper age, his sequel locates itself well within our so-called “paperless age.” Beginning with a close reading of both images, the talk aims to unfold the implications of the transition between these moments as moving from a preoccupation with ideologies to identity, from authors to agents, and, for the purposes of this conference, from a focus on argument to the more recent apotheosis of research.

Robert Somol has been Professor and Director of the School of Architecture at the University of Illinois at Chicago (UIC) since 2007. He is the editor of *Autonomy and Ideology* and has served on the editorial boards of *Any, Log, and Flat Out*. His writings have appeared in publications ranging from *Assemblage* to *Wired*, and will appear in his collection of essays, *Nothing to Declare*. For the 2015-16 academic year, Somol was a Fellow at UIC’s Institute for the Humanities completing his book manuscript, *This Will Cover That: Writing and Building from the Death of Corbusier to the End of Architecture*, and served as the Baumer Distinguished Visiting Professor at the Ohio State University.

GEORGES TEYSSOT

For a Techno-aesthetic. Infrastructures and Metastable Systems.

Today it is urgent to challenge the division (and the divide) between architecture and infrastructure. In order to dissect the notion of infrastructure, one could introduce some of Gilbert Simondon’s concepts, such as “metastable states”, or “key points,” listing, among them, antennas and telephone exchanges. These objects—in Simondon’s view, both technical and aesthetic, organize the territory. They create key points embedded in the landscape. In a synergetic alliance of technical patterns and natural powers, the new grid establishes privileged places in the world, generating a novel form of genius loci. For Simondon, the technical object acquires its aesthetic capabilities against the background of a vaster reality. Types of energy-crossing nodes, these key points confer aesthetic meaning to topography. In building a network, such points are placed in the middle, between things; they form a “milieu.” While examining the question in a geographical (and a topographical) context, one has to redraw a map between design, technology, and landscape.

Georges Teysot is Full Professor at Laval University’s School of Architecture in Quebec City (QC, CA). He has previously taught history and theory at the IUAV of Venice (Italy), at Princeton University’s School of Architecture (NJ, USA), and at the GTA in the Department of Architecture at Zurich’s ETH. He has written the introduction to the volume of *Diller + Scofidio, Flesh: Architectural Probes* (1995, 2011). He was the curator with Diller + Scofidio of an exhibition on *The American Lawn* at the Canadian Centre for Architecture in 1998. He is the author of numerous books, including *Die Krankheit des Domizils* (1989), *The History of Garden Design* (1991, 2000), and *The American Lawn* (1999). More recently, he has published a book on *Walter Benjamin. Les maisons oniriques*, (Paris: Hermann, 2013); and a volume entitled *A Topology of Everyday Constellations*, (Cambridge, MA: The MIT Press, 2013), of which he has edited the French version: *Une topologie du quotidien*, (Lausanne, CH: PPUR, Presses polytechniques et universitaires romandes, 2016).

Modérateurs / Respondents

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SAMUEL BERNIER-LAVIGNE

Samuel Bernier Lavigne is Professor at Laval University's School of Architecture. He received his Ph.D. in theory, design and digital fabrication, under the direction of Professors Georges Teyssot and Richard Pleau, in addition to being the recipient of the Henry Adams Medal of Honor (AIA), the Student Medal from the Royal Architectural Institute of Canada, the College of Presidents Travel Scholarship (OAQ), the Artistic Leadership Scholarship (Université Laval), and the Alexander Graham Bell Canada Graduate Scholarships (NSERC). Samuel has worked for Studio Cmmnwlt (New York), Gramazio & Kohler (ETH, Zurich), and finally UNStudio (Amsterdam), on projects ranging from the object to the city. He also completed a doctoral residency at the École Nationale Supérieure d'Architecture de Lyon, in addition of being a graduate of the Architectural Association Visiting School Los Angeles. He is the founder and director of the FabLab at Laval University School of Architecture. His funded research focuses on the development of new technologies in architecture and the issue of high-resolution. He collaborates with several architectural firms, notably through competitions, and is the curator of the exhibition "Les Chambres Blanches" with Pierre Thibault at the Jardin de Métis (2015). His work has been widely exhibited and published across Canada, the United States and Europe. [samberlav.com]

DENIS BILODEAU

Architecte de formation, Denis Bilodeau s'est spécialisé en histoire et théorie de l'architecture au deuxième cycle, à l'Université Columbia de New York et au doctorat, à l'Université de Technologie de Delft aux Pays-Bas. Ses recherches portent sur les dimensions culturelles et cognitives des pratiques du projet architectural contemporain, et à l'épistémologie du projet architectural. Elles abordent notamment les questions relatives aux rôles des précédents, de la typologie, de l'analogie, de la schématisation, de l'abstraction, des démarches sérielles et des figures du mythe et de l'utopie dans la conception architecturale. Cofondateur en 2002 du Laboratoire d'étude de l'architecture potentielle (L.E.A.P.) de l'Université de Montréal, il a travaillé entre autres à la mise en place du Catalogue des concours canadiens d'architecture (CCC) et s'intéresse à la place des concours d'architecture dans la construction et la transformation des imaginaires collectifs contemporains. En 2006, il a été commissaire de l'exposition *Concours d'architecture et imaginaire territorial : les projets culturels au Québec 1991-2005* présentée au Centre de design de l'Université du Québec à Montréal ainsi qu'au Pavillon de l'Arsenal à Paris, et à la Maison de l'architecture et de l'ingénierie au Luxembourg. Denis Bilodeau est professeur titulaire à l'École d'architecture de l'Université de Montréal.

GIOVANNA BORASI

Giovanna Borasi est Conservateur en chef au Centre Canadien d'Architecture. De 2005 à 2013, elle occupait les fonctions de Conservateur, Architecture contemporaine. Architecte de formation, elle a notamment occupé les fonctions de rédactrice en chef du magazine d'architecture *Abitare* (2011-2013), et fit partie de l'équipe éditoriale chez *Lotus International* (1998--2005), ainsi qu'au *Lotus Navigator* (2000--2004). Sa pratique curatoriale porte sur les enjeux contemporains en architecture, en se penchant plus particulièrement sur des questions d'espace urbain, de société et d'environnement. Parmi ses projets d'exposition et de publications, elle a notamment réalisé au CCA *Perspectives de vie à Londres et à Tokyo imaginées par Stephen Taylor et Ryue Nishizawa* (2008), *Trajets : comment la mobilité des fruits, des idées et des architectures recompose notre environnement* (2010), *Autres odyssees de l'espace* (2010), et fut co-commissaire (avec Mirko Zardini) des expositions *1973 : Désolé, plus d'essence* (2007), *Actions : Comment s'approprier la ville* (2008) et de *En imparfaite santé : La médicalisation de l'architecture* (2011). Récemment, elle a été commissaire de l'exposition *L'architecte, autrement* (2015) ainsi que rédactrice en chef de la publication du même titre.

CHRISTINA CONTANDRIOPOULOS

Christina Contandriopoulos is Professor of Architectural History in the Department of Art History at the Université du Québec à Montréal (UQAM). She received her post professional Masters and a Ph.D. from McGill University. Her research and publications focus on architectural representation as well as on the intersections between geology, archaeology, and architecture in the nineteenth century. She is co-editor of the book *Companion to 19-Century Architecture* (with Martin Bressani, Blackwell Publishing, 2017) and the anthology *Architectural Theory 1871-2005* (with Harry Mallgrave, Blackwell-Wiley, 2008) and guest editor of a special issue of the *Journal of Architectural Education* on Utopia in contemporary architecture (Taylor and Francis, March 2013).

CONCEPTION / ORGANISATION

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ALESSANDRA PONTE

Alessandra Ponte est professeure titulaire à l'École d'architecture de l'Université de Montréal. Elle a également enseigné à l'École d'architecture de l'Université de Princeton, à l'Université Cornell, à l'Institut Pratt, à l'ETH de Zurich, ainsi qu'à l'Institut universitaire d'architecture de Venise. Depuis 2008, elle est responsable de l'organisation et de la conception du Séminaire Phyllis Lambert, événement annuel sur les thèmes du paysage et de l'architecture. Elle a aussi été commissaire de l'exposition *Environnement Total: Montréal 1965-1975* (Centre Canadien d'Architecture, Montréal, août 2009). En outre, elle a collaboré (avec Laurent Stadler et Thomas Weaver) à la préparation de l'exposition et du catalogue *God & Co: François Dallegret, Beyond the Bubble* (Architectural Association School of Architecture, Londres, novembre-décembre 2011). Elle a récemment publié une collection d'essais sur les paysages de l'Amérique du Nord intitulé, *The House of Light and Entropy* (London : AA Publications, 2014). Elle a collaboré aux projets pour le Pavillon canadien d'architecture de la Biennale de Venise en 2014, *Arctic Adaptations*, et en 2016, *Extraction*.

Alessandra Ponte is Full professor at the École d'architecture, Université de Montréal. She has also taught at the schools of architecture of Princeton University, Cornell University, Pratt Institute, the ETH Zurich, and at the Istituto Universitario di Architettura di Venezia. For the last eight years she has been responsible for the Phyllis Lambert International Seminar, annual events addressing current topics in landscape and architecture. She curated the exhibition *Total Environment: Montreal 1965-1975* (Canadian Center for Architecture, Montreal, 2009) and collaborated to the exhibition and catalogue *God & Co: François Dallegret Beyond the Bubble* (with Laurent Stadler and Thomas Weaver, London: Architectural Association Publications, 2011). She has recently published a collection of essays on North American landscapes titled *The House of Light and Entropy* (London: AA Publications, 2014) and collaborated to the project for the Canadian Pavilion at the Venice Biennale Architecture in 2014 (*Arctic Adaptations*) and 2016 (*Extraction*).

ÉQUIPE

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Lieux du Séminaire / Seminar location

Le Séminaire Phyllis Lambert aura lieu / The Phyllis Lambert Seminar will be held at:

École d'architecture de l'Université de Montréal,
Pavillon de la Faculté de l'aménagement, 2940, chemin de la Côte-Sainte-Catherine
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