

Reimagining Resiliency

BIO - Annie Gérin

Annie Gérin is a curator and associate professor of art history and art theory at the Université du Québec à Montréal (UQÀM). Educated in Canada, Russia and the UK, her research interests encompass the areas of Soviet art, Canadian public art, and art on the World Wide Web. She is especially concerned with art encountered by non-specialized publics, outside the gallery space.

ABSTRACT

Annie Gérin, Kim Morgan

Pollution-Responsive Public Art: First Steps

The city provides much more than a backdrop or a frame for the public art that inhabits it. It affords it conditions of possibility and contributes to structuring its meaning. Furthermore, it constitutes a material that is integrated into the artistic experience and into the very fabric of the work. This material can be understood in terms of infrastructure and built environment that relates materially or visually to a work. But also in terms of climate, luminosity-levels, traffic and human flows, established public practices and the law, which all impact on the viewing experience. Elements such as dust and pollution are also constitutive substances, as Jorge Otero-Pailos argues, which may chemically transform materials, alter their chromatic properties and add layer upon layer of matter on the surface of public art objects, eventually binding with them. Recognizing the action of the environment in the life of public artworks constitutes a point of departure to think about pollution as vibrant matter (in Jane Bennett's terms) and its impact on the three ecologies that Félix Guattari brought together with his work on ecosophy: the social, the environmental and the creative. Awareness of the agency of matter such as pollution has become crucial since it might, as Bennett argues, spur the cultivation of more responsible, ecologically sound urban politics and a more profound understanding of how urban ecologies evolve.

An increasing number of artists have started to make public artworks that openly integrate the urban environment or dialogue with it. For example, Philip Beesley, Natalie Jeremijenko, Raphael Lorzano Hemmer, Sam Falls, Gustav Metzger, Gregory Lasserre and Anaïs met den Ancxt produce art objects that materially respond to their surroundings through chromatic variations or sound. The reflection on environment-responsive creation is also well and alive in the field of fashion and textile design, where designers collaborate with engineers to develop smart fabrics that react to light, sound, heat and movement, and intelligent garments capable of storing and communicating information (Yin Gao, Zuzana Serbak, Amy Winters).



This presentation will trace the initial discussions grounding a research-creation collaboration between artist Kim Morgan (NSCAD University, <http://kimmorgan.ca/>) and art historian Annie Gérin (UQAM) to develop a prototype for a pollution-responsive public artwork. It will draw on ecosophical theory and vital materialism to highlight how art/design works can render visible the active interrelations between the city and its different ecologies. It will emit hypotheses about how pollution-responsive artwork can dialogue with devices that gather and emit data. Finally, from an ecological and aesthetic perspective, it will also bring to the fore questions about the longevity, recyclability and adaptability of public art, itself often destined to become urban waste.

Reimagining Resiliency

BIO - Rebecca Duclos

Rebecca Duclos is Graduate Dean and Professor of Visual and Critical Studies at the School of the Art Institute of Chicago. Over the past twenty years, she has taught at universities and schools of art and design in the USA, Canada, the UK, and Australia, and has held institutional appointments at the McMichael Canadian Art Collection, the Design Exchange, the Textile Museum of Canada, and The Manchester Museum. Independent curatorial projects include the *Manchester Letherium* at Cornerhouse, *As Much as Possible in the Time and Space Allotted* at the Leonard and Bina Ellen Art Gallery, *Voir/Noir* at the Musée d'art de Joliette, and *Telepathic Drawing Session* at Articule. Her research has been supported through funding from the American Association of University Women, the Social Sciences and Humanities Research Council of Canada, the Canada Council, the Getty Research Institute, and Arts Council England.

ABSTRACT

This will be a primarily speculative, theoretical presentation with brief reference made to Montréal's *Place des Festivals* and Chicago's neighbourhood "block parties," as well as to the failed *Great Chicago Fire Festival* staged by the Redmoon Theater in 2014.

In approaching the topic of this panel, I am inspired by the organizers' mention of Jane Bennett's writing on "vibrant matter and lively things." Grouped, as she is, with other contemporary "thing theorists" (Bruno Latour, Arjun Appadurai, Graham Harman, Lorraine Daston, amongst others) it makes sense, I think, to probe further into how the theory of things might allow us to reconsider the manner in which festivals (at micro and macro scales) operate upon the "materiality" or "objectness" of the urban landscape.

Specifically, I would like to delve into a provocation offered by Bill Brown, editor of the 2001 *Critical Inquiry* issue that focused entirely on "Things." As a precursor to Bennett's writing on "the capacity of things... not only to impede or block the will and designs of humans but also to act as quasi agents or forces with trajectories, propensities, or tendencies of their own,"¹ Brown's "Thing Theory" essay also revolves, to some degree, around a crucial moment of arrest. For Brown, the most "vibrant" encounter with the matter of the world occurs when an object becomes, in fact, *de-vitalized*:

We begin to confront the thingness of objects when they stop working for us: when the drill breaks, when the car stalls, when the windows get filthy, when their flow within the circuits of production and distribution, consumption and exhibition, has been arrested, however momentarily.²



¹ Jane Bennett, *Vibrant Matter: a political ecology of things* (Durham: Duke University Press, 2010): viii.

² Bill Brown, "Thing Theory," in *The Object Reader*, edited by Fiona Candlin and Raiford Guins (London: Routledge, 2009): 140.

Brown's approach provides an entrée into re-thinking urban resiliency such that "circuit stoppages" might be reconsidered as highly activated moments of intensified, arrested, generative attention outside a logic of crisis or failure. As Brown goes on to say: "the story of objects asserting themselves as things, then, is the story of the changed relation to the human subject and thus the story of how the thing really names less an object than a particular subject-object relation." When the daily affairs of the city-as-object are spatially and temporally manipulated, reconfigured, or suspended, an urban site has the ability to assert itself as a kind of "thing" that demands a new kind of attention from us. Whether it is the coming to life of the *Place des Festivals* as lights, sounds, waterspouts and architectural projections begin nightly in the centre of Montréal; or the spontaneous re-routing of cars as Chicago neighbourhoods reinvent themselves as summertime family-style block parties with DJs, jumping tents, dog shows, and beer tastings, the city loses its dull "object status" and becomes—in its vitality of arrest—a *thing*.

We might imagine that a version of Brown's particular "subject-object relation" (or "co-production" in the language of resiliency) is formed within the hiatus of temporal or spatial disruption when the festivalized metropolis confronts us a thing that has stopped working *as a city*. As an urban locale "impeded" or "blocked," a chosen site loses its "citiness" and becomes, instead, an urban fair-ground, a street party, a theatre, a outdoor concert hall. Scaled up to an urban level, these moments of caesura and cessation may be re-thought as moments of contingency, of chance interruption, and what Brown would call "audacious ambiguity" that allow us to feel the full force of urban elasticity and complex vitality, ironically, at the very moment the terrain is de-functionalized as "city."

Reimagining Resiliency

BIO - Louise Pelletier

Louise Pelletier was trained as an architect. She currently teaches at the School of Design at UQAM, where she was also appointed director. She is the author of *Architecture In Words; Theatre, Language and the Sensuous Space of Architecture* (2006), and co-author of *Architectural Representation and the Perspective Hinge* (1997) written with A. Pérez-Gómez. Her work has also been published in collections of essays and international journals. She participated as a curator and designer in several exhibitions in Montreal, Japan, Brazil and Norway. Her most recent book, *Downfall, The Architecture of Excess* (2014), is a novel that proposes a reflection on contemporary practice.

ABSTRACT

Champ Libre: The Rehabilitation of a Resilient City

Two of the main questions raised by the *Vibrant City: Cultures, Arts & Media* session are “How the materiality of the city ‘vibes’ and intersects with media, artistic and cultural production forming urban ecologies and resilient communities?” and “How do they enable the formation of collective spaces and dialogue?” In order to address these two questions, I propose to look at the work of a nomadic, now defunct organization called Champ Libre (founded in 1992), which brought together the fields of video, electronic arts, architecture and urbanism. I first was involved with Champ Libre in 2002 for the rehabilitation of the Craig pumping station at the foot of the Jacques-Cartier Bridge for an event called *Cité des Ondes*, the 5th International Event of Video and Electronic Art, that took place in September of that year. One of the objectives behind the occupation this iconic building that had been abandoned for almost 40 years was to promote public debate not only around the historical value of the building itself, but mostly about the area around it, its complex history, its broken urban structure, and the socioeconomic and cultural tensions that ripped Centre-Sud, at a time when debates around the development of an urban boulevard along Notre-Dame Street were raging. In my view, this was one crucial mandate of Champ Libre: using art and ephemeral events to transform architectural landmarks through urban interventions to raise awareness about pressing concerns. Whether those landmarks were in a state of abandonment or simply went unnoticed because of their physical location or lack of political will to intervene, electronic and contemporary art grounded in an architectural and urban setting became the occasion to take a critical look at current issues.

In 2004, Champ Libre’s next biennale electronic art event took place in another derelict industrial remains, the Incinerator des Carrières in Rosemont-Petite-Patrie area. It took as its generating image the theme of *Desert*, which conveyed both the notion of burned matter as it relates to the functioning of the incinerator, and to the Tregenerating power of fire as a suggested metaphor for the art interventions. It also referred to the urban desert of the industrial wasteland. Considered to be the most technologically advanced urban incinerator at the time of its construction in 1970, it was closed after a little over 2 decades of operation because the incineration process badly impacted the air quality in the area and the fumes that emanated during the process were proven to be highly toxic. Champ Libre’s intervention on the Incinerator



¹ These projects were abandoned due to constraints related to the decontamination of the building. It is currently used as a warehouse by the City of Montreal and its adjoining site is also used by the Écocentre La Petite-Patrie.

² “C’est à la demande expresse du jury que cette nouvelle catégorie a été créée. Des interventions et installations temporaires ou éphémères de toutes natures émaillent de multiples événements : carnivals, festivals, fêtes des arts, expositions, jardins instantanés, d’hiver ou d’été, etc. [...] Vivement que ce mouvement se répande, particulièrement pour nos carnivals d’hivers, nos festivals d’été, nos Francopholies ou autres et que nos designers et architectes s’y intéressent passionnément.” Serge Viau, jury member for the OAQ Prix d’excellence, 2005.

raised awareness on ecological issues, but also aimed at providing an opportunity for the community to re-appropriate this much-hated structure. An important debate around the eventual transformation of the building suggested various potential uses, from a community centre or multidisciplinary activity centre for young people, to a skatepark promoted by Le TAZ.¹ The architectural and urban impact of the event was such that *Desert* was a finalist for the 2005 Excellence Award in architecture granted by the OAQ, in a special category officially created that same year for ephemeral architectural interventions.²

Over the next three years, Champ Libre produced two more biennale events of electronic art and video, *Invisible Cities* at the BANQ in 2006, and *Forest*, at the Palais des Congrès in 2008. Soon after and for a number of reasons, Champ Libre was dissolved and ended its activities that had contributed for over 15 years to mobilize the international artistic population and local communities around the vibrant interaction between electronic arts, video, architecture and urban issues. It is interesting to point out that the demise of Champ Libre coincided with the rise of another field of interaction, that of the Web 2.0. Now taken for granted as a platform where users can interact and collaborate, it made possible other kind of interactive ephemeral events such as the web-based Adaptive Actions created by Jean-François Prost in 2007, and the following year the exhibition *Actions: What You Can Do With the City*, which presented, in the large galleries of the CCA, 99 actions that succeeded in instigating positive changes in contemporary cities around the world. If the “vibrant city” and its interaction with various forms of artistic and cultural production still allows for the mobilization of communities around socioeconomic and cultural issues, it appears that during the last decade, the place for dialogue may have shifted to some extent from the material city to the virtual domain.

Reimagining Resiliency

BIO - Matt Ratto

Matt Ratto is an Associate Professor in the Faculty of Information at the University of Toronto and directs the Semaphore Research cluster on Inclusive Design, Mobile and Pervasive Computing and, as part of Semaphore, the Critical Making lab. His work explores the intersections between digital technologies and the human life world, with a particular focus on new developments that trouble the divide between online and offline modes of production. He coined the term 'critical making' in 2007 to describe modes that combine humanities insights and engineering practices, and has published extensively on this concept. Recent publications include *DIY Citizenship: Critical Making and Social Media*, MIT Press, 2014 (co-editor with Megan Boler) and "Design-to-Fabricate: Maker Hardware Requires Maker Software." *IEEE Computer Graphics and Applications*, Nov., 2013 (with Ryan Schmidt).

ABSTRACT

The Contradictions of the Sensing City: the rationalization of the derive.

I recently attended a talk by a renowned data scientist and urbanist who described a vision of the future city predicated on the dramatic increase in granular data from sources such as cell phones and embedded environmental sensors. This data, combined with cutting edge expert systems and data analytic tools, offered an organized future in which the decision-making capabilities of urban designers and planners were extended to create 'the cities that the world needs.' He gave a primary example of the power of a data-driven approach, showing a map of Boston (I believe) with close clustered dots of red and blue, enthusiastically stating 'What if we knew where all the sick people are in the city?'

My goal in telling this story is not to bemoan the heralding of a surveillance society or to note the privacy concerns that attend the above vision. These are, to a greater or lesser degree technical problems that can be addressed (hopefully concretely as well as discursively) by instrumental means. Instead, what I want to highlight is the contradiction that potentially exists between the rationalizations of the lifeworld that are supported by the data-driven approaches described above and the chance encounters in the city that are associated with a more humanistic approach to city life. These latter conceits, developed by Baudelaire and repurposed by Debord and the Surrealists, focus attention on the critical act of exploration and the unpacking of previously unknown maps of relations and influences in order to better articulate the human within the geography of the modern city. As we begin to implement 'sensing cities' it seems appropriate to explore the contradictions that exist between the

instrumental logics that are seen by some as its the most valuable outcome, and alternative visions that are, potentially, equally made possible.



Reimagining Resiliency

BIO - Ramtin Attar

Ramtin is a principal research scientist at Autodesk Research, a team dedicated to innovation in technologies that help millions of global users to imagine, design, and solve some of the world's most complex design problems. Earlier in his career, Ramtin worked as a design architect when he received the Royal Architectural Institute of Canada Medal. Ramtin is a social entrepreneur and city-builder at heart. By leveraging his unique background in design and technology, his leadership empowers teams with creative energy and strategic approaches to tackling challenging projects. He has been an invited speaker at numerous international conferences and holds an honorary research professorship from Carleton University. In 2013, Ramtin founded Imagine My City; a non-profit organization that he has been growing to help important regional issues through tools of imagination and innovation.

ABSTRACT

During 2008, the number of things connected to the internet exceeded the number of people on earth. International Data Corporation (IDC) projects the number of IP-enabled devices will reach 212 billion installed devices by 2020. There is no doubt that such ubiquity of connectivity combined with the explosion of computational power will fundamentally change the way we understand, design, optimize, and interact with our environment. From autonomous vehicles to other major advancements in manufacturing, and energy, this new ecology of technological advances will impact how we will shape our cities into their future. In particular, major investments in ICT (Information and Communication Technologies) infrastructure will allow many sub-systems to become connected, massive data will be collected, and our increasing computational power would let us to run sophisticated algorithms to better operate and optimize the entire system. Technically this makes a lot of sense, so what is missing here?

The reality is that the market forces of such technology-oriented innovations are too powerful and accelerative compared to the processes of how we build our cities and address societal issues. Hence, we run the risk of excluding a wide range of key societal changes and concerns. Such social demands are traditionally not addressed by the existing markets and are typically directed towards most vulnerable segments in our society. To discuss sustainability and wellbeing within a "resilient city", we need to recognize the important role of social cohesiveness, community engagement, and citizen participation in forming resiliency and awareness. We need to shift the discourse of resilient city from a techno-centric approach to solutions in urban connectivity and optimization to a discussion on spaces of inclusion and collective imagination. Our capacity for collective imagination, participation, and engagement is



a direct measure of our capacity to act, and to act is a symptom of our social wellbeing and health as a whole.

To participate, engage, and act is not simply about creating more social networks and connectivity. We need to find actionable opportunities to prototype a wide range of alternatives, and to better disseminate knowledge towards broader impact. Admittedly, this is easier being said than done! The key challenge is to find sufficient links between ideas, investment, scale and adoption. Thus, we require new frameworks of innovative processes that link a new spectrum of needs, tools and resources to a new set of outcomes and metrics.

Reimagining Resiliency

BIO - Michael Longford

Michael Longford is an Associate Professor in the Digital Media Program and has served as the Associate Dean of Research in the Faculty of Fine Arts, York University. He is co-director of The Mobile Media Lab (MML), which comprises an interdisciplinary research team exploring wireless communications, rich media content development for mobile technologies, and locative media practices. He is a co-editor of *The Wireless Spectrum: The Politics, Practices and Poetics of Mobile Media* (2010), and a co-editor of the *Visual Communication Journal* published by Sage. His most recent project, "Tentacles," uses a smartphone to create a multi-user ambient gaming experience projected into public spaces. In summer 2011, "Tentacles" was included in the exhibition *Talk to Me: Design and the Communication between People and Objects* at the Museum of Modern Art in New York.

ABSTRACT

Mobilizing Interactive Urban Screens: Design for Public Interaction and Co-Performance

The proliferation of interactive screens – large and small – on city streets and in our pockets are changing buildings and bodies into new kinds of interfaces and adaptive displays, creating dramatic interactive public spaces and transforming the ways in which we experience the urban environment, our community and ourselves. Enabled by smartphones, tablets, and wearable computing connected to GPS, cameras and distributed sensor networks; the city turned interface is increasingly responsive encouraging new social behaviors informed by cinema, gaming, and social media. These emerging platforms require new human-computer interaction models for dynamic, socially co-constructed, collective experience across distributed networks.

This presentation will explore two complimentary lines of inquiry comprising large-scale projection and performance, and technically mediated audience engagement and interaction. Animations, video, and computer generated 3D perceptual illusions reminiscent of early 1960's Op Art writ large, render solid form into the ephemeral, blending virtual and physical environments. With reference to recent design projects, this presentation will examine the ways in which large-scale projections have been used utilized in the creation of cinematic spaces (sound and moving images on buildings and streets), gaming spaces (collective play), and learning spaces (activating heritage sites).



While public spaces and building facades can be programmed, public response is more variable and unpredictable. Thus critical to the discussion is an analysis of new interaction scenarios to better understand conditions that encourage and/or constrain audience engagement. Increasingly, mobile technologies connected to distributed networks are facilitating the development of collective experiences for projections and live events that allow audience members to interact with screens, performers and one another. Responding to the need for new taxonomies for spatial and adaptive display configurations, and the real-time mediation of data and information in urban environments, design thinking/practice plays a critical role in multidisciplinary research teams exploring new visual design strategies, narrative structures, and interaction scenarios for public viewing and civic participation.

Reimagining Resiliency

BIO - Cynthia Hammond

Dr Cynthia Hammond is an artist, architectural historian, and presently Chair of the Department of Art History, Concordia University. She teaches interdisciplinary, collaborative approaches to the study of urban landscapes and the built environment. Her first book, *Architects, Angels, Activists and the City of Bath, 1765-1965*, was published by Ashgate in 2012, and her most recent solo exhibition, *Parallax: Landscape in Transition*, was held at the FOFA Gallery, Concordia University, in September 2014. As an artist, researcher, and educator, Hammond engages in site-responsive, community-engaged, interdisciplinary projects that draw upon the situated knowledge of multiple constituents and urban stakeholders.

ABSTRACT

"Spatial Agency: Pace-based Pedagogy, Community Engagement, and Creative Action in Point St-Charles"

"The present-day city calls for a profound reorientation in the manner in which we study it," write Alfredo Brillembourg, Kristin Feireiss, and Hubert Klumpner, authors of *Informal City - Caracas* (2005). What is necessary now, they continue, is to work "at the intersections of the individual and the collective, the real and the virtual, in a multiplicity of parallel engagements." My paper for *Reimagining Resiliency* explores an example of such "parallel engagement" in the form of a recent pedagogical experiment. In 2014 I received "Curriculum Innovation" funding through Concordia University for "The Right to the City": a tethered teaching initiative across two faculties (Fine Arts and Arts and Sciences), and three fields (history of the built environment, oral history, site-specific theatre). We - my fellow instructors, Dr Steven High, Dr Ted Little, and I - shared a core drive: to help students learn with a neighbourhood, by immersion in that neighbourhood's time, space, and cultural landscapes. How could place-based pedagogy be a form of experiential learning that could also give back to the residents of that place? Our chosen site determined some of the answers to this question: Point Saint-Charles.

"The Point" is a historically working-class district in Montreal's South-West. The neighbourhood grew up around the hulking infrastructure of two railway giants, Grand Trunk and Canadian National, and the Lachine Canal, which facilitated Montreal's industrial and financial zenith. This neighbourhood was also home to Nordelec, Redpath Sugar, and other massive factories and companies. The residents of Point Saint-Charles also grew up around these installations; these were, to paraphrase Raymond Williams, where the people of the Point worked, and felt. The closing of the Lachine Canal in 1970 precipitated mass layoffs and factory closings. A formerly poor but vital neighbourhood depopulated and deteriorated.

These struggles, however, led directly to a rise in community-driven activism, often focused on the material fact of the neighbourhood itself. This was the period in which community groups, frequently women, fought for many of the Point's social and spatial amenities. Thus the neighbourhood has a powerful history of what Nishat Awan, Tatjana Schneider, and Jeremy Till call "spatial agency." This entwining of social and spatial history, in the context of what is now a rapidly gentrifying pocket of Montreal, was our collective focus. Students at the undergraduate, MA, and PhD levels came together weekly in an off-campus classroom. The former Grace Church on Wellington is now a thriving social economy project, Partageons L'Espoir, located in the Point's poorest district. The weekly encounter with the clients and employees of Partageons L'Espoir led to a dramatic questioning for each class about what architecture, history, and theatre are, or can be, and likewise what is the role of the academic when they are taken out of the familiar institutional - and spatial - envelope of the university. My presentation describes how, through their encounter with the built environment and social struggles of the Point, our students became agents in place-based discovery, community engagement, and creative action as means to explore Montreal's industrial past, its architectural heritage, and current contest for the right to the city.



Reimagining Resiliency

BIO - Nat Chard

Nat is an architect (registered in the UK) and is the Professor of Experimental Architecture at the Bartlett, University College London, following professorships at the Royal Danish Academy, Copenhagen, University of Manitoba and the University of Brighton. He taught at the Bartlett throughout the '90s along with studios at East and North London Universities. His work has been exhibited and published internationally, most recently in Pamphlet 34 made jointly with Perry Kulper from the University of Michigan.

ABSTRACT

Resiliency and Indeterminacy

Architecture balances the need to support those sorts of occupation that are expected to take place (the program) with the unexpected occurrences that make up such an important part of our lives. Architects are well rehearsed in attempting the former yet the idea of achieving the latter appears paradoxical – how can one prepare for the event that one has not yet imagined? The situation is complicated by the nature of specificity in architecture. On the one hand a greater instrumentality and particularity to a program might inhibit other activities while on the other the many paradoxes between architectural intentions and realities mitigate against stifling prescription. At stake is not just the capacity of architecture to adapt when circumstances change but also its capacity to be resilient to multiple simultaneous sorts of occupation.

How might one go about designing for the unexpected? When designing architecture to suit a programme – for those things that we are certain will take place – architects rely on a range of explicit knowledge of the content and sensibilities that rely on tacit knowledge¹ to make the translation into architecture. This paper documents a body of research that attempts to construct tacit knowledge about how to address the uncertain. As architects think through drawings and models, this research is played out through a series of drawing instruments that enact moments of uncertain occupation and uncertainty in the way architecture might be occupied – looking at the pleasure of the indeterminate.

The instruments work with two malleable sites within the process of drawing – projection and reception. The first three instruments employ optical projection but the unerring veracity of light put those working with the instruments too much in control. The subsequent instruments project latex paint. While optical projection produced the image or shadow of a figure, the collision of the flying paint (occupation) with the drawing pieces (architectural models made to acknowledge their engagement with



the paint) tease out the nature of the particular occupation in question. Forensic scientists have developed physical techniques and algorithms to divine narratives from blood splatter. The later instruments throw latex paint (like blood, a non-Newtonian fluid) to take advantage of this retrospective capacity. All of the instruments have folding picture planes, which are developed to make a critical reception of the content.

The significant shift that takes place in the paint throwing instruments is that they construct for the person who is drawing the very conditions that they are discussing in their drawings, so that those drawings are not just a projection of an idea but also the record of something that their author has experienced. Bespoke paint catapults throw the paint with a degree of accuracy (set by the person who is drawing) but the character of each throw is unique. Rather than produce a condition that is random or merely of chance, their subtle shifts set up the possibility of discussing the pleasure of unreliable and unrepeatably (but plausible) occupations with a degree of rigour.

¹ Polanyi, Michael. *The Tacit Dimension*, Chicago and London, University of Chicago Press, 2009 edition (first published 1966) Page 10

Reimagining Resiliency

BIO - Tracey Winton

Tracey Eve Winton has a professional degree in architecture from Waterloo, M. Arch. in the History and Theory of Architecture from McGill, and Ph.D. in the History and Philosophy of Architecture from Cambridge University, on the *Hypnerotomachia*. In Waterloo's study abroad program in Rome, she teaches a Design Studio (focused on public space), and Urban History (relating history with the imagination, adaptive reuse of urban sites), and field trips exploring the reciprocity between the Ideal City and Theatre. In Canada she teaches Cultural History, and every summer she and her second year architecture students stage an original work of theatre.

ABSTRACT

Architecture's Unfinished Business: Hotel Palenque Revisited Elsewhere in Yucatan, Mexico.

"...it's not often that you see buildings being both ripped down and built up at the same time." — Robert Smithson, *Hotel Palenque*

In 1972 Robert Smithson lectured to architecture students in Utah on his experience of an unfinished and partially demolished hotel close to the important archaeological site in Palenque, Mexico, 3 years earlier. The artist's Neorealist slideshow explored an abandoned, episodic edifice, tourism's muddy handprint, owing its existence to the monumental Mayan architecture that he mentioned only in passing.

Playa del Carmen is a fast-growing city on the Mayan Riviera. The former fishing village is expanding to accommodate tourists, both Mexican and foreign, and its downtown is lined with gated resorts and interspersed with luxury condo development. Outside the tourist zone live people who support the industry and more often simply sustain local economy and culture. In Playa's remote northern end, part of the city, not a suburb, most of the residents, indigenous Maya, don't encounter foreigners, even though their economy depends on the trickle-down effect of visitors. Like a new Manhattan, Playa is laid out on a numbered grid. The streets parallel to the coast form Playa's main arteries. While Avenida 30 is a traditional commercial street without ground-floor dwellings, Avenida 10 (double lanes split by a median) has single and double storeys, with hybridized fabric. Streets are the dwelling places of the collective.

"Also you know that the Mayans didn't have to quarry their rocks, they just went around and picked them up off the ground., because all the ground is loaded with all this broken rock." — Robert Smithson, *Hotel Palenque*



On 10 and its cross streets, few buildings look 'finished,' and most are a shambles, though my body reads this fabric as comfortable: I don't feel afraid to walk it alone at night. Smithson famously characterized buildings sites under construction as ruins in reverse, and his notorious Palenque talk really concerned the force of entropy in the landscape of culture. What I see on 10, though, is a built instantiation of mythic thinking, and a high degree of both ground-up and top-down organization — top-down being cultural norms and familiar practices, transparent to the community.

"...the bricoleur [creates] structures by means of events..." — Claude Lévi-Strauss, *The Savage Mind*

Sustainable development is potentially optimized by adaptive reuse of urban materials, in other words, recognizing how architecture and the city metabolize. So let's recuperate Mexican bricolage from the performance artists and bring it back to its home in the yard. Anthropologist Claude Levi-Strauss, in a book dedicated to his late friend Maurice Merleau-Ponty, characterized *bricolage* as working with heterogenous elements not preselected for the project. The Mexican bricoleur transforms his litany of oddments into a kind of Bachelardian poetics of space, which materially enfold, yet at the same time transmits domestic and civic signs. It takes a great degree of social craft to integrate the city with the home by spatial sequencing and articulation, and this takes place around and through the events of dwelling.

Reimagining Resiliency

BIO - Allan Stoekl

Allan Stoekl is Professor of French and Comparative Literature at Penn State University. He has published extensively on contemporary French intellectual history and literary culture. He is especially noted as an authority on the French polymath Georges Bataille (1897-1962). He has also translated major texts by Bataille as well as Maurice Blanchot and Paul Fournel. Most recently, his work has taken a turn toward analysis of ecological questions from a literary and cultural standpoint. His most recent book is *Bataille's Peak: Energy, Religion and Postsustainability* (U. of Minnesota Press, 2007). In the last few years he has been engaged in a book project devoted to various models of sustainability, urban ecology, and the sublime.

ABSTRACT

Resiliency and Finitude

We are faced with two significant facts: that resources are limited, and that city life is efficient. My talk will attempt to draw out the consequences of these two facts from the larger perspective of urban resilience.

Resource finitude and the inevitability of the depletion of easily available resources must be reckoned with—in the form of the rising cost of resources. Even if fracking, unconventional oil, etc., do promise the maintenance of supplies for a short time, inevitably the growing cost of production—the ever shrinking energy return on energy investment—will force us to come to terms not just with resource finitude, but with larger questions of our own finitude—as a species, as human individuals—as well. This is because human culture itself is inseparable from the availability (or lack thereof) of energy resources.

On the other hand, urban life is more efficient in two respects. First, the more concentrated a city, the fewer resources need to be spent in transportation, housing, etc. If I live in a compact, dense city, I can easily access my job (assuming I have one), food resources, recreation outlets. I am less dependent on fossil fuel based transport, heating, and so on. Similarly, “culture” (art, philosophy, literature, etc.) is famously the product of more efficient urban interaction because people are closer together, and interact with each other more frequently and in a more satisfying way. This gives rise to what we today call (cultural, scientific) progress.

Now the conjunction of these two facts—resource finitude, urban efficiency and thus cultural productivity, should have a happy result, and in principle they do: as we become more aware of the need for urban efficiency—of letting the city be the city—and the fact of resource constraint, we will make do with less, and the city will be the privileged mechanism by which our growing efficiency is both lived, and represented back to us in the form of cultural change and development.

Resource finitude leads us to futurism: from now on we have to be fixated on the future. Awareness of resource finitude—our finitude—leads us in perhaps an unexpected direction. Certainly we think about energy futures, and future models of the city. But we also recognize, through resource finitude (“we are what we eat”), our larger finitude—in effect, our mortality.



Everything is limited: not just our lifespans, but that of our species as well. And what our species has accomplished in the last few centuries has amounted to an epoch of earth history that is characterized by mass species dieoff—finitude on a grand scale (the anthropocene). The city, in an era of straitened resource availability and mass die off becomes a privileged, efficient locus of cultural reflection on our personal finitude, as well as species and planetary finitude.

Our finitude manifests itself in a hermeneutic circle, our limited position within the span of past and future. Lacking omniscience, we see the present opened out to a depletion-future that must be anticipated, but which cannot be fully known. The past is open to constant reinterpretation and revision. We stand in the middle, in an evanescent (and not “full”) present, casting our lot with an insubordinate and unknowable future. In the midst of this general depletion, however, there is a strange surplus: we confront a glorious excess of energy, *but not for us*. In other words, it is not for our use; it is not to be infinitely present in a present by and through which we celebrate our presence to ourselves. It is in excess to such a fantasm, but at the same time it abides, in its surplus to our wants and needs—in, in other words, its insubordination. Its agency lies in its refusal. It promises an infinite sustainability, the self-sufficiency of the world in and beyond the anthropocene—*but not for us*.

The resilient city will be the node of this first level sustainability; it will be the site of a sublime succeeding the infinitely deferred promise of an esthetics of the city. The city can be conceived as the site of the ritual challenge to human superiority in the recycling of sacred and sublime objects (fetishes). The sublime is precisely the recognition of a post-esthetic experience apart from the object—in its withdrawal, its deficiency, its depletion. But the sublime is no longer a refuge in a higher, subjective and all-mastering human reason; rather it is the withdrawal (the death) of that reason. The city is resilient in its staging of the excess of that non-experience of the finitude of human certitude and mastery.

As an instance of this urban sublime, *avant la lettre*, I will discuss very briefly an installation by the composer Xenakis of electric music and computer light effects in the crypts of the Cluny Museum in Paris in 1973 (“Polytope de Cluny”).

Reimagining Resiliency

BIO - David Maddox

David Maddox is an urbanist committed to the health of the urban ecosystem and its importance for human welfare and livelihoods. He is Founder and Editor-in-Chief of *The Nature of Cities*, a website devoted to international dialog on cities as ecological spaces, as ecosystems of human habitat. He lives in New York. David has a PhD in ecology and evolutionary biology from Cornell and, in a parallel life, is a published playwright and composer.

ABSTRACT

Human. Habitat. Reflections on the Idea that Cities are Ecosystems.

What are the cities that we want in 50 years? In 100? What do we want them to *look* like? What do we want them to *not* look like? We need a vision. There is a growing mass of knowledge about green spaces and ecological services in urban spaces. We increasingly appreciate that thinking of cities as ecological spaces has key value for resilience and sustainability. A separate line of thought connects green spaces to urban livability. But these three organizing themes of urban green thought are not often connected as three aspects of the same fundamental imperative of urban design, which is that cities must be resilient, sustainable, *and* livable—all three. These three themes overlap, but are not the same. A resilient city may bounce back from shocks but may not be sustainable. A sustainable city may be brittle and unresilient (and therefore not truly sustainable). A sustainable and resilient city may not be livable, and so in any ultimate sense be neither resilient nor sustainable. We need a thought and research framework that integrates all three—cities as palaces of green, grey and human that are resilient + sustainable + livable. And we need to connect these ideas to a framework of nature-based solutions and effective urban design. The keys lie in integrated design and social-ecology with people's needs at the front.

Several things need to happen. First, we need to get words such as “resilience” out of the realm of metaphor. A key path will require eliminating the perception that the built form of cities, its inhabitants, its neighborhoods and natural systems are separate. In fact, they are an integrated, interdependent whole, each contributing to the resilience of the other. That is: cities are ecosystems. Second, we need to connect the ideas of “nature-based solutions” and useful design more clearly in the minds of policy-makers *and* the public at large. To do this we must clearly, coherently, and compellingly connect the specifics of nature-based solutions to the specifics of livability—why these ideas matter to everyone. Such connections occur at the level of local design, and also in the connection of “urban ecosystem” to key social concerns such as health, prosperity and justice. This kind of thought is going on around the world, and, as the cities of

tomorrow are being planned and designed, now is the time to get them broadcast, broadened, and integrated.



Reimagining Resiliency

BIO - Timothy McDonald

Timothy McDonald is an Associate Professor of Practice in Architecture at Temple University, a Registered Architect in Pennsylvania and New Jersey, LEED AP, Certified Passive House Consultant and Tradesman (CPHC) and President of *Onion Flats LLC*, an award winning development/design/build collective centered in Philadelphia. Tim received his BArch from Penn State and his MArch in Architectural History and Theory from McGill University. He has been teaching and practicing for over 20 years with a focus on community development, multidisciplinary thinking and making, high-performance building technologies and alternative construction methodologies. Through his research and practice, Tim, along with his partners at Onion Flats, has developed, designed and built some of the first LEED Gold and Platinum projects in the country and the First Certified Passive House, Net-Zero-Energy-Capable project in Pennsylvania.

ABSTRACT

While the work of Onion Flats has been focused on the design of residential *buildings* over the past 20 years, they have always been more concerned with designing *communities*, networks of relationships, some of which can be either encouraged or discouraged through design. Exploring what makes those, primarily *urban*, relationships inspiring and productive requires constant questioning, and like the city, are designed to be porous yet defensible, intentional yet free-spirited, dense, layered and self-sustaining. They are communities where thresholds between interior and exterior, public and private constantly blur; where a front stoop and a back yard are equally inviting; where a sense of privacy and individuality yet intimacy with one's neighbor is simultaneously possible; where in-between spaces are as considered as the buildings that frame them; where they create as much energy as they consume. Their work looks for ways in which color, surface, texture, light and shadow are layered, overlapped, interwoven and evoke a sense of connectedness among people and things. "Resilience" is less spoken but implied as given, self-evident, common sense, artistically, socially, environmentally and, significantly, *financially*. As such, their communities are resilient, ie only make *sense*, if they're affordable.

Inspiration for these communities comes from many places but the most relevant has been through the careful reading and translation of the surrounding urban fabric itself, and more specifically, the fundamental building blocks that define the way people live and commune in Philadelphia, that is, the stuff that still *works* in the city. One such building block, the "Row" house, continues to be a source of inspiration and breed new ideas with each exploration. These long, thin slits of delightful, efficient, yet almost windowless space have remained relevant, inspiring and sustainable models of urban



dwelling for hundreds of years. The work of Onion Flats explores the latent potentials hidden within the rhythm, regularity and density of an urban block attempting to communicate both a sense of connectedness as well as mystery, just as a city block tends to blur the lines between individuals in favor of a sense of community. Likewise the "face" of many of their projects confounds a sense of identity and density to its place, often questioning where one floor, one property line begins and ends. And as much as this work is concerned with the stories it draws-from and communicates-with it's environment, it is also rigorously engaged with the energy it consumes from it. The work has gradually become radically devoted to idea that it must learn to generate all that it needs to survive and thrive.

Reimagining Resiliency

BIO - Claire Poitras

Claire Poitras is Professor of Urban Studies and Director of the Center Urbanisation Culture Société of the National Institute for Scientific Research (INRS-UCS). She also currently serves as the scientific director of the research network Villes Régions Monde, an inter-university urban studies network. She holds a PhD in Urban Planning from the University of Montreal. Her research interests center around urban and metropolitan history, historic preservation and urban planning in Canadian and American cities. Her work has been published in journals such as *Journal of Urban Affairs*, *Canadian Journal of Urban Research*, *Urban History Review*, *Globe/Revue internationale d'études québécoises*, *International Journal of Canadian Studies*, *Histoire urbaine*, and *International Journal of Local Environment*.

ABSTRACT

Poor City / Opulent Nature

Surrounded by water and benefiting from many large urban and regional parks, the Montréal metropolitan area offers to its citizens and visitors diverse built and natural environments. Despite its striking natural features and rich ecosystems, as a former large industrial hub Montréal remains one of the poorest large cities in Canada. Among the resilience challenges identified for Montreal by the 100 resilient cities network, are aging infrastructure, declining and aging population, hazardous materials accident, heat wave and infrastructure failure. This paper will specifically address the issues of infrastructure, including urban parks and green spaces and water systems. What type of urban nature do citizens want to have in the contemporary city? How can water sensitive design urban be implemented? What does this mean in terms of technical culture and urban planning? As a growing body of scientific literature shows, urban biodiversity improves the well-being of citizens but it also involves the development of new ecological and urban imaginary.



Reimagining Resiliency

BIO - Alanna Thain

Alanna Thain is associate professor of English and World Cinemas at McGill University. She directs the Moving Image Research Laboratory, devoted to studying the body in moving image media. Her first book, *Bodies in Time: Affect, Suspense, Cinema* is forthcoming from University of Minnesota Press. Her current research explores intersections of dance and film in post-digital cinema and intermedial performance. Recent publications include "Sonic ethnographies: *Leviathan* and New Materialisms in Documentary", with Selmin Kara in *Music and Sound in Documentary Film* and "Welcome to This Situation: Tino Sehgal's Impersonal Ethics" with Toni Pape and Noemie Solomon in *Dance Research Journal*.

ABSTRACT

Cinema Out of the Box: Between Urban and Media Ecologies

Cinema Out of the Box is a research-creation project founded by Alanna Thain as part of her research into "Anarchival Cinemas". It was developed through the Moving Image Research Laboratory in collaboration with her students at McGill to develop practical tools for a mobile cinema. Today, our media is defined by mobility—devices that can go anywhere for bodies that are always on the move. For some, this means that a "cinematic specificity", associated with the experience of going to a movie theatre (sometimes called the "cathedral of cinema") has been lost. Historically, the cinema has always been a heterotopic space of social mixing, performative disciplinarity and political potential. While cinema has been repeatedly declared "dead" over its century+ of existence, a cinematic quality has proven surprisingly resilient as it migrates between media forms, urban ecologies and an "anarchive" of social memory and embodied practice. But as the new mobility of cinema means that we can have "cinematic experiences" in novel and unexpected ways, what are the new potential for collective encounters and compositions that "the cinematic" activates? COTB is a completely bicycle powered cinema that relies on audience participation to run, and which can be set up in almost any environment. It moves transversally across questions of the material sustainability of a post-cinematic, post-celluloid, post-digital cinema to ask the question: what remains of cinema when we take it on the road, and what happens to our experiences when we have new contexts, environments, and publics for cinema events?

This talk will discuss the results of one year of experimentation with a mobile cinema practice in Montreal. While there are numerous iterations of "cinema under the stars" in this city, only COTB is a fully mobile cinema that aims not simply to recreate a bounded space for an outdoor screening, but to draw in aspects of urban, natural and social ecologies to fray the edges of what can count as the cinematic. Of particular importance, both to the project and more broadly to the concept of resiliency, I will explore the questions of emergent novelty and the ability to deal with the unexpected that have come out of this practice. To live better, I will argue, we do not need an ever-more finely attuned design that pre-determines what we need, but to invite precisely the experimental and emergent into the heart of our practice. With screenings ranging from experimental gardens in abandoned lots in Mile X, to the Champs des Possibles, to the cemetery on the mountain, numerous public parks and dead zones such as underpasses, and in collaboration with community organizers, student groups and the growing crowd of passers-by and regular participants, COTB is a practical and continuing experiment into post-digital cinematic practice and the vibrant media ecologies of the city's built environment.



Reimagining Resiliency

BIO - Paul Yachnin

Paul Yachnin is Tomlinson Professor of Shakespeare Studies and Director of the Institute for the Public Life of Arts and Ideas (IPLAI) at McGill University. He directed the Making Publics project (2005-10) and now directs the Early Modern Conversions project. Among his publications are the books, *Stage-Wrights* and *The Culture of Playgoing in Early Modern England*; editions of *Richard II* and *The Tempest*; and six co-edited books, including *Making Publics in Early Modern Europe*. His book-in-progress is *Making Theatrical Publics in Shakespeare's England*. A recent area of interest is higher education policy, with publications in *Policy Options* and *University Affairs*. His ideas about the social life of art were featured on the CBC Radio IDEAS series, "The Origins of the Modern Public."

ABSTRACT

Critical Stages: Rethinking the Humanities

What can university-based humanities research and teaching contribute to the capacity of cities "to survive, adapt, and grow no matter what kinds of chronic stresses and acute shocks they experience"? In this presentation, Paul Yachnin draws on what he has learned as Director of IPLAI and on his ideas about how Shakespeare's theatre changed early modern London. He recommends two ways for the humanities to move forward—by developing new interdisciplinary research and teaching programs and by becoming theatrical.

University-level humanities teaching and research possess huge resources of creative and critical thinking, historical understanding, and capacities to address complex problems. Universities themselves are robust centres of learning, but they are also large, rigid institutions, susceptible to disruption from rapid changes in the economy, political world, and technological environment. The humanities are, if anything, more vulnerable than other fields of knowledge on account of an engrained shyness and reticence at the level of institutional culture.

If the humanities are going to be able to contribute to resiliency in urban ecologies, they are going to have to become resilient themselves. They can begin to do so by expanding interdisciplinary research and teaching. Interdisciplinarity is beneficial not because it dismantles the disciplines, but rather because it makes the participants more self-aware, more open-minded, and thus more able, flexible, and inventive as teachers and researchers. Large-scale collaborative projects ask big, cross-disciplinary questions that are able to interest and repay the interest of people outside the academy. Finally the university must recognize that knowledge is distributed among



people inside and outside the academy and must rethink itself in dialogue with the multiple publics of modern society.

One way to move forward on this question is by reference to the playhouses of early modern London. The intellectual artisans of Shakespeare's theatre created critical representations of early modern society and politics and gave playgoers new ways of understanding early modern London as well as new ways of thinking, feeling, speaking, and associating with one another. Thinking about early modern theatre can thus help us rethink university level humanities research and teaching, no longer as a walled-in repository of knowledge, but rather as a critical node in an expansive network of public inquiry, research, discussion, judgment, and action.

Reimagining Resiliency

BIO - Simon Harel

A 2009 Trudeau fellow and a member of the Royal Society of Canada, Simon Harel is a full professor at the Université de Montréal, where he directs the Department of Comparative Literature. Prior to joining the university in 2011, he was the director of the Centre for the Study of Arts, Letters and Traditions at the Université du Québec à Montréal, in whose Department of Literary Studies he taught and conducted research for over 20 years.

Over the past 25 years, Simon Harel has pioneered an innovative field of research at the crossroads of literary and cultural studies. Harel is interested in intercultural issues, the role of the stranger in society, and vulnerability in the spaces in which we live. He is presently concentrating on the delineation of the vacillating, often conflicting, forms of cultural mobility. In the spring of 2012, the Canadian Foundation for Innovation awarded him a Leaders Opportunity Fund grant to fund research infrastructure for the study of representations of new narrative and technological identities in urban life. The grant positions him as a leader in an emerging field, that of the study of stories of the mobile self.

ABSTRACT

The Mobile Self Narratives Lab: Urban context and Narratives of Digital Space

What are the present and foreseeable social and cultural impacts of mobile communication technologies? More precisely: how are people using ultraportable technologies to express their mobility through self-narratives and narratives of digital space?¹ How are these technologies implicated in the spatial narratives of the city? And to what extent do the mobility discourses based on them illuminate the fundamental issues of our times? These are some of the questions being addressed in a new CFI-funded research initiative dedicated to the study of mobile self-narratives in an urban context. This lab will allow researchers and citizens to create a live, interactive portrait on the Web, in real time, of geographic and cultural mobility through the streets of Montreal. This virtual platform will be accessible to political and community policy-makers, researchers from all disciplines, as well as the general public. Montreal is an ideal location for this type of experiment: it is a cosmopolitan city, a hub of technological innovation, a crossroads of urban youth culture, and a site of exclusion where social conflict plays out in the streets everyday.

In August 2010, Google CEO Eric Schmidt declared that we now create as much information every two days as we did from the dawn of civilization up until 2003. The



bulk of this near-infinite stream of multimedia information is generated by users, especially in the form of self-narratives produced daily through text messages and web services like Facebook, Twitter and YouTube. According to the United Nations International Telecommunication Union (ITU), in January 2011 there were 5 billion people worldwide using portable telephones. These devices now have the multimedia production and diffusion capacities of portable computers coupled with an increasingly systematic georeferencing of content and location sharing across various social networks and Internet applications. The advent of the mobile Web, as witnessed in the current struggle for domination of location-based services like Foursquare and Facebook Places, is ushering in a new era of communication based on discourses of the self in motion. An era in which Apple's web service "Mobile Me" is a sign of the times.

We are clearly entering an epoch increasingly dominated by self-narratives and mobility. The mobile self-narrative, in its new media context, is an often-ephemeral work, created locally and diffused globally, in real time, through networks and georeferencing, and extending beyond the formal field of literature to emerge as a pivotal point of global, social and economic exchange. This form of expression is no longer the privilege of an elite. It is gradually becoming a mainstream phenomenon, even as new digital divides are created in the process. Every day, mobile and networked self-narratives further mediatize our relationships to other people, things and ideas, to space and time. The predominance of these narratives on the mobile Web makes their study especially relevant and points to a need for suitable theories and methods to study them. The self-narrative is, more than ever, at the heart of many individual and collective issues. We therefore need to find ways to understand and define this form of expression, as it could become a key to interpreting the realities of our epoch.

¹ According to Michel de Certeau, "Tout récit est un récit de voyage – une pratique de l'espace" (1990, p. 171).

Reimagining Resiliency

BIO - Kate Dumbleton

Kate Dumbleton is the Executive and Artistic Director of the Hyde Park Jazz Festival and an Assistant Professor at the School of the Art Institute of Chicago in the MA program in Arts Administration and Policy. She had been part-time faculty since 2008. Her work in jazz, improvised music, and performance spans nearly two decades.

Kate's experience includes music direction for jazz clubs and festivals; curatorial direction of artist residencies; direction of interdisciplinary projects in music, dance, theater, visual art, film; venue and record label management; administrative direction; and artist management. She owned and operated a successful performance, exhibition space/wine bar in the Bay Area from 2000-2006. Kate's current affiliations include the Advisory Council for the Chicago Artists Resource, ChicagoMusic.org, and the Made in Chicago music series; Board of Directors for the Experimental Sound Studio (ESS); Board of Directors for Rova Arts (SF); Artistic Direction Advisory Council, Yerba Buena Garden Festival (SF); Leadership Team for Red Poppy Art House (SF).

ABSTRACT

Reimagining Resilience: Improvisation, Civic Participation, Hybridity and Inclusion

Since 2008, a dominant discourse in nonprofit arts management research and practice in the US has developed around the adaptive capacity of arts organizations in the nonprofit sector. This has provoked larger questions concerning the overall resilience of the sector in the wake of what some have called excessive, uneven growth followed by crisis. The dialog has involved several converging narratives, some new and some latent and waiting. This talk considers three intersecting threads in this discourse: the call to respond to the 2008 economic crisis and fallout by reimagining growth as sustainability; the urgency to engage the co-creative and participatory energy of youth culture (and beyond) and support art as/in social practice; and a move to co-opt theories of complexity, emergence and innovation towards a reimagining of organizational design, leadership and funding models. Each of these areas can be mined in great detail, and in reference to complexity, there are perhaps an indeterminate number of factors that might be considered. Acknowledging the limitations, I am interested in locating this brief discussion here because together these factors offer a rich platform for "reconsidering resilience as a movement of co-production between the city and its inhabitants."

In recent years, improvisation has emerged as an area of critical research and cross-disciplinary exchange. Long obfuscated or marginalized as a process for numerous reasons, from its proximity to black practice to its omnipresent "unknowability" (Iyer),



Works cited:

Iyer, Vijay, "Theorizing Improvisation" (Harvard Music School, Fall 2015 course syllabus)
Evans, Richard, "Entering upon Novelty: Policy and Funding Issues for a New Era in the Arts," Grantmakers in the Arts GIA Reader, Vol. 21 No. 3, Fall 2010.

scholars across fields of inquiry are now convening interdisciplinary discourse to more broadly consider improvisation as a methodology, practice, and value. An area of considerable potential within this exploration is resilience thinking and attendant-planning tools, particularly towards re-casting the binary of top down planning-vs-non-planning (and other iterations of this tendency to counter pose so called order and disorder) to thoughtfully re-consider the potential for resilience and creative response to disruption within the *interplay* of intentionality, preparation, listening, memory, spontaneity and emergence. This could include inquiries from civic participation/engagement, to developing cross-disciplinary teams and pedagogy towards understanding and leveraging collective intelligence, to what Richard Evans calls building a "radical upward leap in public value" for cultural organizations. Embedded in these considerations is a demand for a deep inquiry into diversity and inclusion, a reframing of teaching models around collaboration and teamwork, and a more explicit recognition and support of the potential of artistic practice to inform social transformation. To this end, in the context of this symposium, my interest is in considering the potential connection and synergy between building resilience in urban ecologies and the practice of improvisation, asking what would it mean for cities to be great improvisers? This talk will include a brief introduction of two case studies: a civic engagement initiative of the School of the Art Institute of Chicago in the North Lawndale neighborhood of the city, and the development of a music festival organization designed to collaborate as a core value and strategy. Included are consideration of pedagogic models for cultural management and the context of Chicago's particular history of DIY artist networks.