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Dr Dale Holmes

Ruin in Reverse - City Reach/The Skyline: A Timeline of Events

Through this talk I presented a timeline of events that maps the development of a mixed use apartment building on the outskirts of a post industrial town in England. The building - City Reach/The Skyline - is a really existing building which was commissioned and started in 2007 until the work was halted in late 2008, a victim of the financial crash. This structure became the sole focus of an artwork in the form of Facebook page called *Ruin in Reverse*. Taken from Robert Smithton's experimental essay *A Tour of the Monuments of Passaic, New Jersey (1967)* the phrase '*ruins in reverse*' denotes ruins of the future, buildings that haven't fallen into ruin, but instead are built into ruin. Through a sequence of 11 images the talk takes anecdotes, press reports, marketing materials, quotes by thinkers and my own poetic observations and weaves them together to realise, following Aleksí Gan, a tectonic and, following Jencks and Silver, an adhocist version of events that unpicks the crisis, the subsequent age of austerity and its entropic implications.

I was invite to give a presentation based on my research as part of the series of events that had been developed around the exhibition *Hard Engineering: Propositions for Future Ruins* held at the prestigious venue, the National Museum of Natural History and Science, Lisbon. the organisers were interested in my research and how it manifests in the Facebook page <https://www.facebook.com/Ruin-in-Reverse-519776028113358/>.

The project is an outcome of my research interests into architecture, urban planning, marketing materials and globalised capital and extends my investigation into how art is staged, presented and reflected upon through research methodologies and the movement of these into the digital arena of social media.

The project develops further an ongoing interest in the problematics of artistic research and how this is the staged and represented beyond the academic framework and particularly in a social context through the construction of a materially driven spatial practice methodology. This is a question that has been a major focus of my research since completion of my AHRC funded PhD – ***Abstract Realism: Non-Anthropocentric Strategies for Constructing Non-Relational Art-Works*** <http://ethos.bl.uk/OrderDetails.do?uin=uk.bl.ethos.606563> - in 2013.

The talk develops material responses to, as well as ideas and critiques of neo-liberal urban planning, government policy, mass migrations, globalised economies and temporary structures. Henri Lefevre's notion of 'the right to the city' and the development of this by David Harvey <https://newleftreview.org/II/53/david-harvey-the-right-to-the-city> , Mark Fishers concept of 'Capitalist Realism' <http://www.zero-books.net/books/capitalist-realism> and Keller Easterlings work in 'Extrastatecraft' <https://www.versobooks.com/books/2163-extrastatecraft> all feed directly into the ideas that are being addressed in the presentation. The talk and its subject – the Facebook page as artwork or site for staging an artwork – develops new thinking around how social media can be used as a creative tool and as a component in a wider research methodology for artistic research. The methodology exceeds the particularities of the subject and can be mobilised across a range subjects and themes.

The process of developing the talk towards presentation began through growing conversations and correspondence with the organisers of the conference that touched on the main themes of the event. Discussions with Urban Ethnographers, architects, artists and

urbanists fed directly into the presentation. The method for building the talk consisted of collating a sequence of 11 original photographs taken by myself, marketing materials published by various stakeholders, press reports and anecdotes towards building a timeline/bricolage of textures and surfaces.

Ruin in Reverse
City Reach/The Skyline: A Timeline of Events

Dr. Dale Holmes

The University of Huddersfield



Slide 1

This presentation is built around an approximate timeline of events that maps the development of a mixed-use apartment building on the outskirts of a post industrial town in England called Barnsley.

Barnsley is an unremarkable place, one of many towns like it across the UK and probably across most of mainland Europe – forgotten by successive governments of every persuasion with high unemployment, low life chances and low life expectancy. It is telling that out of the 123,000 that voted in the EU referendum of 2016, 84,000 or 70% voted 'Leave'.

The building - City Reach/The Skyline - is a really existing building which was commissioned and started in 2007 until the work was halted in late 2008, a victim of the financial crash. This structure became the sole focus of an artwork which took the form of a Facebook page called *Ruin in Reverse*. Taken from Robert Smithson's experimental essay *A Tour of the Monuments of Passaic, New Jersey (1967)* the phrase 'ruins in reverse' denotes ruins of the future, buildings that haven't fallen into ruin, but instead are built into ruin. Through a sequence of 11 images this talk takes anecdotes, press reports, marketing materials, quotes by thinkers and my own observations and weaves them together to realise, following Gan, a 'tectonic' and adhocist version of events that I hope, unpicks the crisis, the subsequent age of austerity and, following Smithson, its entropic implications.

Planning permission for a 'striking new addition to the Barnsley 'skyline' was granted in early 2007. The City Reach apartments would be a 14 storey glass-clad structure and would provide a mix of 1, 2 and 3 bedroomed 'executive' apartments overlooking the Barnsley town center. In addition, the ground level would offer retail opportunities as well as a basement with parking spaces for 27 cars.



Slide 2

Preparation for the building works began in 2007 and construction of the building was contracted to a company based in Nottingham called Northfield Construction.

From the company's website:

'Northfield Construction Ltd's specialty is in-situ reinforced concrete structures, sub-structures and related groundworks for commercial, industrial and public sector clients. With over 400 successfully completed projects in its portfolio, Northfield Construction Limited has been awarded numerous Concrete Society Awards for quality of workmanship and technical expertise.

Building its reputation on the expert skills of its people, Northfield uses effective, efficient and innovative solutions to successfully deliver challenging and prestigious projects to its long-standing portfolio of clients - to budget, within program and to a high-quality finish.'

The stair core and lift shaft were constructed by UK Slipform to a height of 45m, with the reinforced concrete floors constructed behind it at a pace of 1 floor every 2 weeks. UK Slipform and Northfield Construction work hand in hand on many projects including the new Manchester airport control tower.

At City Reach they did a great job.



Slide 3

By the time the shockwaves of the 2008 global financial crisis were felt by regional investors in speculative projects of this size – and there are many examples across cities worldwide – the construction had reached its initial planned scale of 14 storeys of poured concrete with stairwells and lift shafts – vertical structural walls and horizontal floor platforms. At that very moment the investment group that had developed the project began to run into financial difficulty. The work was halted sometime in mid 2008 and officially abandoned towards the end of that year. What was left was an incredible geometric construction, a structure that created a divisive image.

At this point in the process I began to think of the skeletal structure of City Reach as a kind of inversion of Tatlin's *Monument to the Third International*, both as an image – the concrete rectilinear ziggurat form replacing the fluidity of the curved steel spiral - and as an idea – the dystopian real of a failed future realized in brutal and permanent materiality as opposed to the idealized utopian future that has yet to be built.

Conversely, it is also at this stage of its abandonment that City Reach is at its most, to borrow from the arch- Constructivist, Aleksai Gan, '*Tectonic*' – that is to say eruptive and excessive in its material presentation, giving the impression that it has burst from or been forced up from the ground. In his 1922 *Manifesto of Constructivism*, Gan explains that '*The word tectonic is taken from geology where it is used to define eruption from the earth's core. Tectonic is a synonym for the organic, for the explosion from an inner being.*' Tectonic activity is often accompanied by human scale disasters.

It is in this sense that City Reach is Tectonic, a new mass of material which has appeared, the evidence of a disaster – the financial crisis of 2008 – and a structure on a landscape to which it doesn't fit, in a spatial relation it is unsympathetic to, its presence both inappropriate and insistent.



Slide 4

City Reach stood untouched by its architects, investors and builders like this for almost five years. The abandoned structure with its grey concrete walls, insistent geometry and eruptive form had begun to manifest as a spectre and a sign that all wasn't well for the residents of Barnsley, the building looming over the town, dominating – as was intended – the skyline, it became a threat in an increasingly worrying and austere context, it began to take on the role of outsider, a kind of unwanted and uncared for object, its eeriness becoming its defining characteristic. As Mark Fisher explains in his book *The Weird and The Eerie* (2016);

'... the eerie is (also) fundamentally to do with the outside in a straightforwardly empirical as well as a more abstract transcendental sense. A sense of the eerie seldom clings to enclosed and inhabited domestic spaces; we find the eerie more readily in landscapes partially emptied of the human. What happened to produce these ruins, this disappearance?'

Over the years that it stood abandoned, the towns peoples relation to the superstructure evolved from the perception of it as an eerie presence to simply 'an eyesore' and then even more than an eyesore, it became a monstrosity which acted as a refuge and container of all social ills. A view fueled by horror stories of drug abuse, homelessness, sexual assaults and premature death, it became an arbiter of doom, a premonition of the meanness of austerity and the meanness this fosters in communities.

The increasingly hysterical response to the structure and its refusal to move, or be destroyed, or just to get finished was made clear through anecdotes and a growing mythos perpetuated by a range of narrators from probation officers, police officers, ambulance drivers to the man on the street, all insisting that the structure was populated by – and this list is not exhaustive;

Spice Zombies

Smack Rats

Alchies

Crack heads and crack whores

Hordes of Rats

Flocks of Pidgeons

Ex-Cons – breaking curfews while tagged

Rapists

And suicidals

All wading through piles of human waste amongst a sea of hypodermic needles used for injecting the 'super strength heroin' which had hit the UK's streets at that time. For most who lived or worked or socialized near it this geometric arrangement of concrete was becoming a big problem.



Slide 5

From the Barnsley Chronicle, 2013:

'An abandoned, part-built block of flats which dominates the edge of the town centre and was dubbed 'a tragedy waiting to happen' is up for auction.

The 'City Reach' apartments, at the junction of John Street and Burleigh Street, was conceived as a striking new addition to the Barnsley skyline when it was given planning permission six years ago, and was once valued at about £11 million.

It is now being offered for auction in Leeds on October 24 by Eddisons on the instruction of the Joint LPA Receivers - for less than four per cent of its original value.

The superstructure of the development has been completed and the scheme is for 66, one bedroom flats, and 20, two bedroom flats. At ground floor level 10,000 sq ft of retail and leisure space is planned.

Tony Webber of Eddisons said: "The scheme is available for completion as planned, or could be suitable for alternative schemes such as a hotel, offices or social housing, subject to planning."

Consent for the mixed-use development of apartments and commercial space was granted in June 2007.

When work began in October that year, the stair core and lift shaft were constructed to a height of 135 feet and then reinforced concrete floors were built around the core.

It is thought about £5m was invested into the scheme up to that point but since work stopped more than four years ago, there has been no further movement.

A further £4m is thought to be needed to finish the intended development.

In August the Chronicle reported how engineer and amateur photographer Asa Foster, 28, raised the alarm of the 'death trap' concrete skeleton after scaling the unfinished building to take a photograph of the town centre from high up.

Asa was shocked at what he found inside, with needles strewn about and the building being used by people taking drugs and drinking.

He said it was only a matter time until someone was seriously injured or killed as the building has no security, external walls, barriers, lighting, and there are holes in some of the floors.'



Slide 6 – FB page...

<https://www.facebook.com/Ruin-in-Reverse-519776028113358/>

It was at this point that I began looking closely at the structure and reading it as having a potential beyond the officially promoted and accepted narrative. I started the Facebook page 'Ruin in Reverse' as an attempt to retrieve something from this thing.

Using Robert Smithson's phrase from the following passage as a framework;

'that zero panorama seemed to contain 'ruins in reverse' that is – all the new construction that would eventually be built. This is the opposite of the 'romantic ruin' because the buildings don't fall into ruin after they are built but rather rise into ruin before they are built'

at this point City Reach is - to paraphrase Smithson - a *'monumental vacancy that defines without trying, the memory traces of an abandoned set of futures'*.

Which, as he states in his essay Entropy and the New Monuments, from 1966;

'Instead of causing us to remember the past like the old monuments, the new monuments seem to cause us to forget the future.'

Thus, City Reach became for me at this time, a visual incantation that marked the beginnings of the crisis and traced its trajectory to the crash. A recognizable and manifest sign of then, half decade old 'age of austerity' with all its sneering cynicism, negative solidarities, blame culture and predictable outcome of Brexit amongst other abandoned futures.

The Facebook page was intended both to be a repository for images of the structure, a way of recording its progress – or lack of, and a research tool for developing further work.

By way of introduction I wrote;

'The purpose of this page is to begin developing support for a movement to acquire the abandoned structure for the people of the United Kingdom and to designate it as a public sculpture that acts as a monument to the cancelled and forgotten futures brought into (non) being by the crisis and the subsequent opportunism of neoliberal capitalism, characterised by programmes of fiscal austerity and the mass movement of public capital into private hands.'

At the time of writing, the page has 90 followers.



Slide 7

From the Barnsley Chronicle

24/2/14

'It is hoped the ill-fated and unfinished City Reach apartments could be 'up and running' in 15 months.

Councillor Doug Birkinshaw said there is 'an end in sight' for the part-built block of flats at the junction of John Street and Burleigh Street following meetings between a representative for the new owners and Barnsley Council.

It's not yet known who has bought the building but Steve Burlaga, who represents the new owners, confirmed he had met with the council's planning department on their behalf to discuss completion of the development.

The concrete skeleton - which was conceived as a striking new addition to the Barnsley skyline when the development was given planning permission almost seven years ago - sold for £375,000 at auction in October.

The structure of the development has been completed and the scheme currently comprises 88, one and two-bedroom flats.

At ground floor level, 10,000 sq ft of retail and leisure space was planned but may now change under the new owners.

"It has become a bit of an eyesore and a beacon for drug users so to have it finished will tidy up that area and make it better," said Coun Birkinshaw.

"If it's finished it will give us another 80 to 100 homes in the town centre area which has got to be good prosperity for the town.

"All I can really say at this point is if the owners get what they want it could be up and running in 15 months.'



Slide 8

From the We Are Barnsley website, 2014:

'THE part-built City Reach apartment block on the outskirts of Barnsley town centre is set to get higher, according to amended plans.

Superior Living Limited, based in Liverpool, took ownership of the derelict eyesore after buying it for £375,000 at auction last October, just four per cent of its original estimated value. Agent Paul Jackson has submitted amended plans for the concrete skeleton, which borders John Street, Heelis Street and Burleigh Street.

Proposals show there will be one two-storey apartment will be built on top of the existing top floor; the internal layout will be rearranged to provide 24 additional apartments; there will no longer be any retail units on the lower floors and a gym will be built for residents.

Mr Jackson was keen to stress just one apartment will increase in height and not the whole of the building. He said: "The reason for this is to make it look more slender and elegant and that's what our proposals do.

"We think the additional units instead of the commercial aspect gives a 'live' ground floor rather than boarded up shops and increases safety of the site.

"Also we think it is an unsuitable area for retail as it is a stone's throw away from the town centre."

The original approval for the site was during the previous boom years and City Reach has laid dormant for a number of years since falling victim to the recession.'



From The Sheffield Star 24/04/15

'Architect Paul Jackson, of Make Architects in Liverpool, said they had spent £100,000 cleaning up the site - including £20,000 on removing an abandoned crane which had become unsafe. It was also a haunt for drug users and flytippers, he added.

Unfinished flats project on Burleigh Street in Barnsley where work should commence next week

"It's a huge relief for all concerned. The planners have approved the cladding and there are no planning issues.

"The apartments were marketed in January and a third of them are spoken for already - I'm even going to keep a couple for myself."

The tower will be finished in a pale green and grey, he added.

It was originally valued at £11m - finished - but work ground to a halt when the recession hit.

It was sold at auction for £375,000 in 2013.'

With its re-sale the building project quickly underwent a process of rebranding, its tainted image as 'City Reach' giving way to the shiny and streamlined, 'The Skyline'. What is interesting here is that the rebranding shifts the ideals of 'City Reach' – a dynamic name with suggestions of vertical movement (Barnsley is not a city, it aspires to be), with a target audience of upwardly mobile young executive commuters, into 'The Skyline', a fixed point on the horizon, a flattened illusion in the distance.



Slide 10

21/01/16 from the local council sponsored We Are Barnsley website;

'THE DEVELOPER who took on an abandoned half-finished apartment block in the town centre and committed to finish has had to change the design.

W Build has applied to Barnsley Council for permission to change the planning application on the apartment block currently being developed on Heelis Street.

The development had been given permission for two extra floors - that would house 27 more apartments and a gym - and had specified that some of the apartments would have balconies. It would have been called City Reach.

However, when the original concrete structure was poured, no safety measures were put in for the balconies and it is considered too expensive to try to retrofit them.

Instead, the developer wants to not continue developing the extra two floors and not include any balconies on the design.'

✕ 2 bedroom flat to rent in...
www.rightmove.co.uk



Home

rightmove

Sign in

< Property details



Slide 11

A surprised Headline from early 2017 states that:

'Even Flats in Barnsley, Being Marketed to Foreign investors'

This phase of the process is currently being handled by a company called Experience Invest.

From their website:

Development Overview

Experience Invest is pleased to present new UK buy-to-let apartments in The Skyline; a new residential development situated in Barnsley's town centre.

Located in a highly desirable area for families, commuters and young professionals, The Skyline will provide investors with a low entry level opportunity to enter the UK's profitable residential buy-to-let market.

Finished to an exceptionally high standard, the development comprises 65 one bedroom and 22 two bedroom apartments.

Due to the close proximity to Barnsley's vibrant town centre, The Skyline provides investors with the perfect opportunity to capitalise on the surge in demand for rentals in the area.

Available 23% below current market valuations, these highly desirable buy-to-let offer strong capital appreciation prospects in the mid-to long-term.

Late 2017- a decade into the project...

...I had thought that the concrete superstructure that stood abandoned between late 2008 and early 2014 was the 'ruin in reverse', that it proved Robert Smithsons theory, but then in mid 2017 the Grenfell fire disaster happened and the whole context was abruptly shifted. This acted to recalibrate my whole thinking around the City Reach/The Skyline debacle. In a post-Grenfell context, I can see I had been mistaken realizing now that it was too neat, fitted the bill far too easily. Instead it has become clear that it is at this point, right now, when the apartments are being marketed by a London based investment firm to 'foreign investors' with the promise of 'strong capital appreciation prospects' that City Reach/The Skyline demonstrates its entropic implications completely and really does fulfil its potential to be a ruin.



Fully managed by Superior Living Ltd.

For a completely hands-off investment, The Skyline will be fully managed by Superior Living Ltd.

The company specialises in the management of properties in the north of England. Based in Liverpool and with contacts stretched across the region, Superior Living is fully equipped to manage and maintain your investment on your behalf.

Google satellite map - <https://www.google.co.uk/maps/place/Skyline+Flats/@53.549251,-1.4792405,262m/data=!3m1!1e3!4m13!1m7!3m6!1s0x48797ad6ac32c6cd:0x15a275245755b39f!2sHeelis+St,+Barnsley+S70!3b1!8m2!3d53.5484252!4d-1.4792549!3m4!1s0x48797ad3fcda40e9:0x57ed41badb8010d6!8m2!3d53.5492352!4d-1.4781976>

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<http://experienceinvest.com/the-skyline-barnsley/>

<http://www.thestar.co.uk/business/work-re-starts-on-tower-six-years-on-1-7228031>

HARD ENGINEERING

Propositions for Future Ruins

Old Riding Hall, Colégio dos Nobres

National Museum of Natural History and Science

Rua da Escola Politécnica, 56/58 1250-102 Lisboa

Friday 29 September – Sunday 5 November 2017

Immaterial structures and material products are invariably subject to physical decay and social decline – no matter how grandiose or technologically advanced they might be. This exhibition explores sites of urban development and transformation to consider how we navigate and repurpose the future ruins of our urban surroundings.

Increasingly produced and experienced outside the gallery, art often takes the form of interventions in public spaces to create critical responses and insights into urban change. These practices explore how the urban environment is produced by everyday acts and how the city is constructed from material and immaterial structures of civic organisation, representation, power and control. Hard Engineering addresses these issues with critical cartographies that explore how we think about navigating the city. These take the form of maps, charts and urban guides, films, sound works and installation that assess how counter-narratives, contested histories and marginalised memories can be revived and redeployed within a range of urban contexts undergoing rapid transformation.

The exhibition at The National Museum of Natural History and Science includes six visual and text guides to Lisbon that are the result of new collaborations across a broad range of disciplines (Art, Architecture, Civic Engineering, Physical and Human Geography and Social Anthropology). The guides set out to re-imagine the contemporary urban environment by exploring overlooked livelihoods, traces of profound social mutation, and the scars of past natural disasters (earthquakes, climate change), economic crisis (industrial decline, poverty) and human conflict (the aftermath of war, migration). They address sites whose relation to the past is now unclear, focusing on fragments of architecture and municipal ruins to suggest possible future models of use. The video installation, situated in the main riding hall, extends these themes and approaches with a work made collaboratively by the artists involved in the city guides. The videos are projected onto a large tarpaulin sheet, the ubiquitous temporary dressing of any city that is undergoing 'regeneration'. This installation offers short moving-image episodes of transformation and decline, thoughts and propositions for identifying and navigating the future ruins of the city.

Included in the exhibition are a series of readings from the publication TEGEL: Speculations and Propositions. In 2012, Tegel airport in Berlin became the point of speculation for a group of twenty-six artists and writers, who were invited to consider the geometry of Meinhard von Gerkan's 1964 design, reflect on the history of the building and imagine its future following its proposed decommissioning after the construction of nearby Brandenburg International Airport. The seven readings explore the material, political and imaginary future of the airport through short stories, infrastructural critique and Sci-Fi narratives – a future further complicated by the fact that it continues to operate long after the construction of Brandenburg, originally intended to replace it.

Hard Engineering: Propositions for Future Ruins

Public Events

03.11.17 – 18:00 – 20:00

Critical Cartographies: The Lisbon Atlas of Law and Entropy

Location: The Old Riding Hall – 18:00

The symposium will explore how urban site-based research connects disciplines and facilitates a range of processes and methods for the production of critical spatial practices that situate art within the context of urban transformation. The panel includes Dale Holmes, artist and Senior Lecturer at the University of Huddersfield, Jaspur Joseph-Lester, artist and Reader at the Royal College of Art, Sofia Marçal, Curator, Museum of Natural History, Lisbon, Karina Nimmerfall, artist and Professor at the University of Cologne, Dr. Andrea Pavoni, Urban Ethnographer at Lisbon University and Filipa Roseta, architect and Professor at Lisbon University.

Jaspur Joseph-Lester

'The Lisbon Atlas of Law and Entropy'

In this presentation I will give a brief introduction to the concerns and ideas that have driven our project: 'Hard Engineering: Propositions for Future Ruins'. I will then turn to the collaborative guide, which I produced with BUREAU A architects and HANGAR. The city guide was conceived and designed to raise a question: How do we map and give representation to the present? This enquiry was then an attempt to develop a method that would allow us to represent a moment in the life of the city. What Fredric Jameson describes as 'the correlation between culture and political economy' was for us enacted through seeking out and representing some aspect of the often invisible and abstract forces that determine the present.

Andrea Pavoni

'Mapping the plot: towards an archaeological ethnography of the future'

This talk will speculate on the gaping disjunction between experience and abstraction that came to characterise the modern experience, as carefully surveyed in the poetry of Charles Baudelaire, and the form it took today in the current neoliberal condition of planetary urbanisation. In this context, the notion of site has lost any grounding, and in the process it has removed the ground under the map. As notions of map and territory lose their original meaning, both the old equation of map = territory, and the prematurely aged slogan: the map is not the territory, appears as no longer usable. Map and territory in fact disappear, and what remains is an abstract, impersonal mapping that may be better understood through the notion of 'plot'. Reflecting on this concept as well as on the growing need to 'map' this novel condition, and employing references to cartography and contemporary art practices, I will develop a proposition for ethnographic artistic practice that will reverse Walter Benjamin's exploration of the past through the fossils and ruins of the present, and instead will attempt to map (and thus act on) potential futures by means of the future fossils and ruins that are already present, if phenomenologically imperceptible, in the here and now.

Karina Nimmerfall

'1953. Possible Scenarios of a Discontinued Future'

The radically expanded concept of space, the so-called 'spatial turn' found in

the cultural and social sciences since the late 1980's, opens new possibilities for artistic practices that respond to the multi-layered spaces of cities: the physical space with its built structures; the archive with its collected and cataloged documents as well as their systems of representation; and the imaginary space of certain cultural and ideological visions. Based on theories that assume these spaces not only determine each other and are mutually dependent, but overlap, and together create the space we experience, the presented project attempts a reverse view back towards a once utopian modernist past, its effect on the present, as well as preconceptions of an unknown future.

Dale Holmes

Ruin in Reverse - City Reach/The Skyline: A Timeline of Events

Through this talk I will present a timeline of events that maps the development of a mixed use apartment building on the outskirts of a post industrial town in England. The building - City Reach/The Skyline - is an existing building which was commissioned and started in 2007 - until the work was halted in late 2008, a victim of the financial crash. This structure became the sole focus of an artwork in the form of Facebook page called Ruin in Reverse. Taken from Robert Smithson's experimental essay A Journey to Passaic, the phrase denotes ruins of the future, buildings that haven't fallen into ruin, but instead are built into ruin. Through a sequence of 11 images the talk takes anecdotes, press reports, marketing materials, quotes by thinkers and my own poetic observations and weaves them together to realise a tectonic and adhocist version of events that unpicks the crisis, the subsequent age of austerity and its entropic implications.

<https://www.facebook.com/Ruin-in-Reverse-519776028113358/>

Sofia Marçal and Filipa Roseta

'Between Abandonment and Gentrification: who will be living in our city tomorrow?'

The lively streets of Principe Real are filled with the sounds of many different languages. This city seems to be somewhere between abandonment and gentrification, between local memory and global change. Our collaborative city guide is a walk through of the monumental axis of Avenida da Liberdade and the permanent silence of the Botanical Gardens. Nearby, an exhibition in the National Museum of Natural History and Science invites all guests to contribute to the critical thinking of the future of Lisbon. Who will be living in our city tomorrow?

Biographies

Dale Holmes

Dale Holmes is an artist and Senior lecturer at the University of Huddersfield. His research and practice engages with the tectonic, material, social and spatial relations of temporary architectures and adhoc structures. Recently he has built large scale architectonic structures that serve the dual

function of creating spatial experiences and restaging research and artworks by others. He has been exhibited internationally and in 2013 completed a practice-led PhD titled Abstract Realism: Non-Anthropocentric Strategies for Constructing Non-Relational Artworks. He created the collective research project Material Conjectures in 2011.

Jaspar Joseph-Lester

Jaspar Joseph-Lester is an artist and Reader in Art, Urbanism and the Moving Image at the Royal College of Art. His work explores the role images play in urban planning, social space, and everyday praxis. He has exhibited his work internationally and is author of *Revisiting the Bonaventure Hotel* (Copy Press, 2012) and editor of *Walking Cities: London* (Camberwell Press, 2017).

Sofia Marçal

Sofia Marçal is a curator at the Museu Nacional de História Natural since 2001 where she has been developing an extensive work at the intersection of art and science through numerous exhibitions, catalogues and conferences. Before, Sofia worked at the cultural department in the Macau Mission and was director of *Galeriarmazem*. Currently she is completing a Ph.D in curatorial studies at Faculdade de Belas-Artes da Universidade de Lisboa, entitled: *Sala do Veado - Projecto experimental de arte contemporânea no Museu Nacional de História Natural e da Ciência*.

Karina Nimmerfall

Karina Nimmerfall is a visual artist and professor of Interdisciplinary Artistic-Media Practice and Theory at the Institute for Art and Art Theory at the University of Cologne. She has been awarded several fellowships, such as at the Cité Internationale des Arts in Paris (2007) and the MAK Center for Art and Architecture in Los Angeles (2002). Nimmerfall has exhibited internationally including at MAK Center for Art and Architecture, Los Angeles (2016); Kunsthaus Graz (2012); BAWAG Contemporary, Vienna; Kasseler Kunstverein (2009); Bucharest Biennale 3; Göteborgs Konsthall (2008) and Landesgalerie, Linz (2007), and the 8th Havana Bienale (2003).

Filipa Roseta

Filipa Roseta is an architect, researcher and author in the fields of Architecture and Urban Design. Currently, Filipa is an Auxiliary Professor at the Faculty of Architecture of the University of Lisbon and researcher at CIAUD. Architectural experience includes the Boa Nova Church and Community Centre, co-authored with Francisco Vaz Monteiro, recipient of two awards: Honour Award IFRAA - American Institute of Architects (USA, 2014), and 'Abitare il Mediterraneo' - Mediterranean Union of Architects (Italy, 2013). Academic experience includes: PhD at the Royal College of Art (2009); MPhil in Contemporary Architectural Culture at FAUTL (2001) and Diploma in Architecture at FAUTL, with honors awarded for the highest marks (1996).

Andrea Pavoni

Andrea Pavoni is an urban ethnographer at DINÂMIA'CET ISCTE-IUL, Centre for Socioeconomic and Territorial Studies, at the University Institute of Lisbon, Portugal. He completed his PhD at the University of Westminster, London, in 2013. He is a fellow at the Westminster Law and Theory Lab, co-editor of the *Law and the Senses Series* (University of Westminster Press), and associate

editor at the journal *Lo Squaderno*, *Explorations in Space and Society*. His book *Controlling Urban Events - Law, Ethics and the Material* is forthcoming with Routledge.

19h00 – 29 setembro 2017

HARD ENGINEERING

Ana de Almeida
Mónica Amaral Ferreira
Marta Jecu
Jaspar Joseph-Lester
Ian Kiaer
Bruno Leitão
Sofia Marçal
Jelena Milosevic

Carlos Noronha Feio
Susanne Prinz
Filipa Roseta
Miguel Santos
Jonathan Skinner
John Wainwright
Julie Westerman
Daniel Zamarbide

Peter Adey
Sean Ashton
Federica Buetti
Maja Ćirić
Elke Falat
Julian Gough
Ben Hope

29 - 09 – 5 - 11 - 2017

**Antigo Picadeiro
do Colégio dos Nobres**
Museu Nacional
de História Natural
e da Ciência

Rua da Escola Politécnica, 56/58
1250-102 Lisboa

Curadoria

Jaspar Joseph-Lester
Susanne Prinz
Julie Westerman

Propostas para Ruínas Futuras
Propositions for Future Ruins

