_TRANSITIONS

The four day field-intensive has been inspired by the Bauhaus' paradigm-shifting approach to art, design, and education. Over the course of this four-day intensive, we will use La Station, the decommissioned Nun's Island gas station (1969) designed by Mies van Der Rohe (last principal of the Bauhaus), which has been recently converted into an intergenerational community centre (2011), as a material entry point and guide, to collectively imagine and propose material and ecological transitions toward post-Anthropo-/Capitalo-cene futures.

At the intersections of critical theory, environmental studies, artistic research, speculation, architecture, and design, this four-day field intensive will use the Mies Van de Rohe designed gas station--La Station--as a starting point to investigate how we might rethink the monumental infrastructures of our carbon-based cities, economies, and modes of living. La Station affords a means to imagine a way of transitioning such sites into more just and livable post-Anthropo-/Capitalo-cenic futures. Initially a part of the broader masterplan for Nun's Island, the gas station - with its historic link to Bauhaus - offers the opportunity to engage with issues of processual methodologies, experimental pedagogy, landscape, performativity, and expanded considerations of simultaneous and multiple living phenomena. Equally representative of a then idealized 'carbon future', the station will also accommodate inquiries of environmental interferences and mutations at both micro and macro (molecular to planetary) scales.

Through four research modules, we are proposing a through-line between the pedagogical and design innovations of the Bauhaus and potential modes of transitioning into an uncertain future. The modules will guide participants through Nun's island's development as a model for an idealized Modernist mode of citizenship (based specifically upon carbon-based infrastructures and economies). Using the island and gas station as a point of departure, we will consider how the radical pedagogy of the Bauhaus might allow us to rethink our research methods through, for example, research-creation, qualitative exploration and ethnographic enquiry; offering tools to attune to the micro and macro scales of the local landscape and its social and technological entanglements. By engaging with both past and current states and uses of the station through architecture, ecology, art and critical theory over four days of programming, we will develop and propose speculative futures for a world in transition. During the field intensive, participants will engage in lectures, discussions, and guided workshops to work with rather than on the site. We wish to consider: the site's written and unwritten histories through (an)archival work, art-based research, ethnography, literature, and other creative and research-based practices; the multiple entanglements of species, their resiliencies, complexities, and adaptabilities; the physical reality of the island itself as host to such varied ecosystems; and Modernist applications and consequences of then-contemporary energy infrastructures, with projections towards (other) possible futures.

(This intensive has been organised by the CRCC and Dr. Orit Halpern)

TRANSITIONS_SCHEDULE : 07 - 10.11.2019

	07.11_Thursday_Milieux_EV 10.625 / La Station, Nun's Island	08.11_Friday_Milieux_EV 10.625	09.11_Saturday_La Station_Nun's Island	10.11_Sunday_Milieux_EV 10.625
09h00 - 10h00	Coffee Hour	Coffee Hour		
10h00 - 10h30	Orit Halpern_Introduction	Kregg Hetherington_Anthropocene Infrastructures		
10h30 - 11h00	CRCC_Introduction		k. g. Guttman_Attuning to the site	Collective Meeting / Work Session
11h00 - 11h30	Participants_Introductory Presentations			
11h30 - 12h00		Erin Manning_Radical Pedagogies and Metamodelings of Knowledge in the Making		
12h00 - 12h30				
12h30 - 13h00			Discussion / Working	
13h00 - 14h00	LUNCH	LUNCH	LUNCH (provided)	LUNCH
14h00 - 14h30	Gabriel Tijerina_How did Mies van der Rohe end up designing a gas station on Nun's Island ? Stefana Breitwieser_CCA Archives	Joel Mason_Protocols for Self-Defense: Collective Designs for Processual Futures	Monika Gagnon + Shauna Janssen_Methods Workshop	Participants Presentation_Research in progress
14h30 - 15h00				
15h00 - 15h30				
15h30 - 16h00	Travel to La Station	Buildings + Grounds_Visit (Daniel Gauthier and Paul Blouin)		
16h00 - 16h30	Tricia Toso_Deep Listening Exercises and Soundwalk			
16h30 - 17h00				
17h00 - 17h30		Discussion		
17h30 - 18h00				
18h00 - 20h00			Cocktail (at Matthew's)	

Dr. Orit Halpern + CRCC_Introduction to TRANSITIONS
(07.11.2019_Milieu_EV 10.625_07.11_10h00 - 11h00)

Dr. Orit Halpern is and Associate Professor in the Department of Sociology and Anthropology at Concordia University. Her work bridges the histories of science, computing, and cybernetics with design and art practice. Her recent book *Beautiful Data: A History of Vision and Reason since 1945* (Duke Press 2015) is a genealogy of interactivity and our contemporary obsessions with "big" data and data visualization. She is now working on two projects. The first, titled *The Smartness Mandate*, is a history and theory of "smartness", environment, and ubiquitous computing and the second, tentatively titled *Resilient Hope*, examines the forms of planetary futures being produced and destroyed through high-technology large scale infrastructural projects.

She has also published and created works for a variety of venues including *The Journal of Visual Culture*, *Public Culture*, *Configurations*, *C-Theory*, and ZKM in Karlsruhe, Germany.

She has an MPH from Columbia University School of Public Health, and completed her Ph.D. at Harvard University in the History of Science. She has also held fellowships from: the Max Planck Institute for the History of Science, Berlin; the Graham Foundation, Digital Culture Research Lab at Leuphana University; the Institute for Public Knowledge at NYU; and the BMW Stiftung Herbert Quandt.

As the **Curatorial Research-Creation Collective** (CRCC), we have begun a processual, experimental curatorial project oriented around an exhibition cycle of research-creation work in-process, and a manifesto built to stake the ground for radical research-creation curatorial practice. Our aim is to establish a practice of exhibition making that occupies the *more-than*: the more-than curatorial arrangement, the more-than curatorial as authoritative or authorial, and the more-than of hierarchical systems of knowledge which know themselves in advance.

(Treva Legassie, Matthew-Robin Nye, Karen Wong)

Participants_Introductory Presentations
(07.11.2019_Milieu_EV 10.625_11h00 - 13h00)

Ammar Adenwala, Jessica Brouder, Théo Chauvirey, Sara Constantino, Olivia du Verger, Stephanie Fielding, Melania Grozdanoska, Joyce Joumaa, Prakash Krishnan, Clara Lacasse, Brennan McCracken, Juliette Nadeau, Cassie Paine, Chloé Roubert, Camille Salvetti, Andréa Savard-Beaudouin, Luca Shirock, Daniela Silva Trujillo, Joani Tremblay, Anne-Marie Trepanier.

Gabriel Tijerina_How did Mies van der Rohe end up designing a gas station on Nun's Island?
(Mies, Imperial Oil Company & Nun's Island)
(07.11.2019_Milieu_EV 10.625_14h00 - 14h45)

Before answering this question, we should look briefly into the peculiar history of Nun's Island, previously called Saint Paul island, after Paul de Chomedey, Montreal's founder. From archeological evidence that reveals prehistoric activities since 6000 B.C., to be defined as ornithological sanctuary during the 1600's, farming land, or temporary stop for trade and trafficking of fur at the end of the 1600's by Jacques Le Ber.
What interest us, is how does this island became a part of the modern imaginary of Montreal during the 60's, from its enthusiasm and economical support, to its decay (in terms of development) and transformation from what was supposed to be Montreal's 'new downtown'. To look into the history of Nun's Island, is to look at a biopsy of Montreal's ambitions and ideals as part of a new social, political and economical infrastructure. Through the design & consultation process to develop the island, we can see ideas that go from Japanese metabolism to straight forward Bauhaus style urbanism mixing high, medium and low-density housing. At the end, we will try to answer how a gas pavilion stands today in the Island repurposed as a social centre.

Gabriel Peña (Monterrey, 1979). Professor, artist, and architect by Universidad Autónoma de Nuevo León. Masters in Collective Housing at Universidad Politécnica de Madrid. Ph.D. candidate at Concordia University. *After transparency / The sensorial, and Spatial Affects of Glass Atmospheres* analyzes ways to modify the perception of space and built environment through glass reflection. Gabriel Peña has taught at UANL, CEDIM, and UDEM. His work has been shown at the Museo Metropolitano de Monterrey, Biblioteca de México, Galería 2 CRGS, Escuela Técnica Superior de Arquitectura de Madrid, Bienal FEMSA XII, and Desai Matta Gallery San Francisco. Fellow of Empresa Municipal de la Vivienda de Madrid, FONCA Young Creators and the National Council of Science and Technology. He has won several awards such as Catedra Luis Barragan, Mitacs Globalink Research Award, and most recently the Italian Glass Technology Award.

Esso Service Station
Residential Tower I
Residential Towers II

Stefana Breitwieser_CCA Archives
(07.11.2019_Milieu_EV 10.625_14h45 - 15h30)

Digital technology is ubiquitous in the practice of architecture today. As born-digital architectural materials began to reach the archives at the Canadian Centre for Architecture through the Archaeology of the Digital project, archivists were presented with a unique set of challenges: How can files be retrieved off of vintage digital storage media like floppies and zip disks? If files were created on software from the nineties, is it possible to still open them today? What exactly is it about CAD that makes it so tricky to preserve? How can these files be given to researchers in a meaningful way? This presentation attempts to address these questions using a case study from the Archaeology of the Digital collections.

Stefana Breitwieser is the Digital Archivist at the Canadian Centre for Architecture. She holds a Masters in Library and Information Science from Simmons University. Her work focuses on preservation and access to born-digital archival material, particularly CAD/BIM and other software-dependent formats.

Tricia Toso_Deep Listening Exercise and Soundwalk
(07.11.2019_La Station_Nun's Island_16h00 - 18h00)

The soundscapes in which we live and move offer a great deal of information, knowledge, and can often evoke affective responses. Drawing on Pauline Olivero's work, this deep listening workshop will introduce participants to a number of practices that are designed to offer new ways of listening and engaging with sound. As a practice, deep listening is intended to heighten and expand consciousness to the whole space/time continuum of sound and silences, as well as facilitate creativity through discovery and exploration. We will begin with some sound exercises at La Station, and then take a sound walk through one of Nun's Island neighbourhood as a means of engaging with the island's soundscape and developing creative responses to place.

Tricia Toso is a PhD candidate in Concordia's Communication Studies program. Her research focuses on social and environmental injustices imposed by infrastructural systems and the policies that regulate them. Her practice includes sound walks, recording and creating soundscapes of infrastructure spaces and places.

Kregg Hetherington_Anthropocene Infrastructures
(08.11.2019_Milieu_EV 10.625_10h00 - 11h30)

This session is a discussion between four scholars of the consequences of the Anthrpocene for how we understand the role of theory and method in the social sciences. Kregg Hetherington will present some thoughs related to a recent edited volume, Infrastructure, Environment and Life in the Anthropocene, about how the experience of working with the authors it contains has changed his approach to the ethnography of Anthropocenic infrastructures, and has guided the growth of the Concordia Ethnography Lab. He will be joined by four PhD students from Concordia and McGill, Aryana Soliz, Jonathan Wald and Kariuki Kirigia who will offer responses before opening up to discussion.

Kregg Hetherington is an Environmental Anthropologist at Concordia, co-director of the Speculative Life research cluster at Milieux, and director of the Concordia Ethnography Lab. He has written extensively about monocrops, peasant movements and bureaucracy in Latin America, as well as Montreal's water infrastructure.

Erin Manning_Radical Pedagogies and Metamodelings of Knowledge in the Making
(08.11.2019_Milieu_EV 10.625_11h30 - 13h00)

Felix Guattari's concept of metamodeling speaks to the necessity of upsetting existing power/knowledge formations. In the engagement with how else knowledge is crafted, subjectivity is produced transversally. This transversality is deeply committed to institutional change: "Metamodels are not just abstractions because they require the putting into place of the organizational and institutional means for their collective realization" (Genosko 2003: 136). In this proposition, a few key concepts from Felix Guattari's approach will be brought into contact with pedagogical proposals from The Hundred Languages of Children, a workbook from the Reggio Emilia early childhood education project. What might it mean to consider the university as a site for learning from the perspective of a child? How might metamodeling find purchase in this kind of transversal exploration? This is not a plea to return to some kind of unsullied notion of innocence. Quite the contrary: the aim is to consider how the fierceness of knowing can be sidelined in lieu of grids of knowing we allow ourselves to be fit into which limit the political and ethical force of knowing.

Erin Manning is a professor in the Faculty of Fine Arts at Concordia University (Montreal, Canada). She is also the founder of SenseLab (www.senselab.ca), a laboratory that explores the intersections between art practice and philosophy through the matrix of the sensing body in movement. Current art projects are focused around the concept of minor gestures in relation to colour and movement. Art exhibitions include the Sydney and Moscow Biennales, Glasshouse (New York), Vancouver Art Museum, McCord Museum (Montreal) and House of World Cultures (Berlin) and Galateca Gallery (Bucarest). Publications include *For a Pragmatics of the Useless* (Duke UP, forthcoming), *The Minor Gesture* (Duke UP, 2016), *Always More Than One: Individuation's Dance* (Duke UP, 2013), *Relationscapes: Movement, Art, Philosophy* (Cambridge, Mass.: MIT Press, 2009) and, with Brian Massumi, *Thought in the Act: Passages in the Ecology of Experience* (Minnesota UP, 2014).

Joel Mason_Protocols for Self-Defense: Collective Designs for Processual Futures
(08.11.2019_Milieu_EV 10.625_14h00 - 15h30)

To design protocols for collective self-defense is no easy task. On top of this, the equally imperative questions arise: what design constraints to enable, from whom should these designs be drawn, who should develop and iterate upon them, and how to welcome the changing of the very mode of design through the answering of all of the above? And we haven't even breathed the word "implementation" yet.

My work involves a long term study of the Black Radical Tradition and its practices of self-defense and its accounts of inter-dependence, where I take as unparalleled their insight into collective autonomous formation and emergent-imminent governance. I am also indebted to the workings of specific Indigenous approaches to governance and autonomy, where being welcomed into minute functionings of nations has thoroughly transformed my understanding of what is being offered from these communities to the legacy of thought in the world.
I look for how to take these transversal practices as enabling constraints for the design of new processual forms of pan-local protocols. The other half of my work depends on an expanding study and practice of finance, economy, computation, and governance. The rationale with this latter half is that any successful mutation or generative perversion of the current terms of Order must be able to dance the transition of creating structures that themselves change with the changes they make "on the world." Processual protocols made to embrace a processual ethic. In a way, this can be thought of as a re-priming of Post-Capitalism via a more entangled source code, embracing the intellectual discoveries of non-European communities not just for what is designed, or even for who. On this path is, I believe, an actual rediscovery of the "how" of thinking and organizing together in our mutually differentiated but collective futures. Protocols for the base reality, the truth, of moving entanglements.

This is the project of the New Brunswick-placed Maritime Social Innovation Lab, a child of Berlin's Economic Space Agency and Montreal's Senselab. We implicate ourselves through our research creation of new municipal infrastructural forms in our specifically peopled and specied milieux. There we experiment with designs and implementations based on our studying relationship with Fred Moten and Stefano Harney's Undercommons, Denise Ferreira da Silva's work on the Plenum, Akseli Virtanen's flexible formalisms in new computational-economic protocols, and Kanatiio and Sharon Thira's pan-indigenous governance strategies (from Kanesetake and Salish nations, respectively).

Example: Law should be able, lawfully, to dissolve aspects of its own infrastructure on an ongoing basis via community owned and evolved governance structures. Such protocols for perishing are key innovations needed in the realms of hyper-local economy, finance, technology, and governance.

Joel Mason is interested in what else an infrastructure can do. In his PhD work, he chronicles his study of the black radical tradition's appositional approaches to governance, their differentiated, celebratory, and strategic refusals of governance, and he puts into production his design and testing of new forms made in light of that study. These forms range from new financial instruments and currencies to process-oriented organizational models, all conceived as performances of infrastructure made to dissolve (and made to be used by local communities). Like many, his art practice, political practice, and thinking practice are entangled. He is a part of the Senselab, Economic Space Agency, and is the co-founder of the Maritime Social Innovation Lab in St. Stephen, New Brunswick, a small town in the under resourced rural municipality of Charlotte County, the current site of his experimentations and his place of residence.

Buildings + Grounds Visit_Daniel Gauthier + Paul Blouin
(08.11.2019_Milieu_EV 10.625_15h30 - 16h30)

1. Managing the EV-GM-MB Building Complex (15-20 minutes)

- Brief description of the buildings and their vocation
- Overview of the mechanical systems in each (type of HVAC systems and level of control, lighting systems, vertical transport, special environments)
- How natural gas and electricity use are balanced to reduce energy costs
- Visual tour of the building automation systems of the EV building
- Using a CMMS to manage maintenance and service requests
- Concordia's FMIS system

2. Energy Transition at Concordia (15 minutes)

- Drivers for change
- Alternative fuel options
- On-site renewables and Biogas
- Renewability, Resiliency & Risk Balance (as it relates to going all-electric)
- Pragmatic approaches to energy transition (attrition of equipment, carbon tax tipping point, carbon credits)

3. Tour of the EV's 17th floor Mechanical Room (15 minute tours, 12 guests maximum/tour)

- Boilers
- Chillers
- Heat recuperation
- Generator
- Main fresh air and exhaust systems

http://www.concordia.ca/maps/buildings/ev.html
http://www.concordia.ca/maps/buildings/gm.html
http://www.concordia.ca/maps/buildings/mb.html

Daniel Gauthier_ Building Performance Coordinator - Facilities Management
Graduate of Concordia's Department of Building, Civil and Environmental Engineering (2009), Daniel Gauthier is director of Engineering and Building Perfomance at Concordia University. He believes the key factor in any new construction or renovation project is its utility. He is currently working on green building certification, building automation, energy budgeting, water management and administrative support. He regularly provides support for Operations, Property Management, Planning and Development, Project Management. He also provides support to students and professors through tours, information sessions, sharing of building data, and mentorship.
(Mr. Gauthier will be accompanied by Paul Blouin, Manager of Technical Coordination and Process Improvement)

_day03

k.g. Guttman_Attuning to the Site
(09.11.2019_La Station_Nun's Island_10h30 - 12h00)

to rethink cartography as ontogenetic in nature; that is maps emerge through practices
Rethinking Maps_Rob Kitchin and Martin Dodge

In this 2 hour workshop, I will propose to participants several techniques of attuning to the site; a combination of visual perception exercises and cues for touching , holding, and sensing will be offered. Applying these techniques to sequences of moving along with the site, with writing, and talking, the session proposes a series of re-orientations and the creation of personal mappings, composed of farnesses, nearness, sensations, and memory.

k.g. Guttman is a Montreal-based choreographer, artist, educator, and research candidate in the PhDArts program of Leiden University and the Royal Academy of Art in the Hague, the Netherlands. Her work, funded through Stichting de Zaaier and Social Sciences and Humanities Research Council of Canada [SSHRC), considers how territoriality and choreography are intertwined in site-situated practices.

Monika Kin Gagnon + Shauna Janssen_Methods Workshop
(09.11.2019_La Station_Nun's Island_14h00 - 17h00)

Monika and Shauna will facilitate various approaches and methods for engaging with La Station, working from archival documents, physical traces and markers on the site itself, as well as embodied exercises and explorations. While Bauhaus pedagogy did not necessarily focus on writing as practice, what would its key principles for design look like if applied to language? Is there a way to lead from writing into the gesture and performative actions (or vice versa)?

Monika Kin Gagnon is Professor of Communication Studies at Concordia. She has published on cultural politics, the visual and media arts since the 1980s, including Other Conundrums: Race, Culture and Canadian Art (2000), 13 Conversations about Art and Cultural Race Politics (2002) with Richard Fung, and Reimagining Cinema: Film at Expo 67 (2014) co-edited with Janine Marchessault. Her curating includes À la recherche d'expo 67/In Search of Expo 67 with Lesley Johnstone at the Musée d'art contemporain de Montréal in 2017; La Vie polaire/Polar Life at the Cinémathèque québécoise in 2014, and Theresa Hak Kyung Cha | Immatérial for DHC Art at Centre Phi in 2015.

Shauna Janssen is Assistant Professor in the Department of Theatre at Concordia University, where she is also an affiliate professor in Geography, Planning & Environment, Director of the Institute for Urban Futures, and holds a Concordia University Research Chair in Performative Urbanism. An urban curator, her on-going research creation projects engage with the spatial politics of urban change, postindustrial urban ecologies, and considers unexpected agencies and nonhuman subjectivities as active collaborators in the making of diverse urban experiences. Shauna has given scholarly presentations and participated in various interdisciplinary and research-creation activities, events, and artist residencies hosted by institutions such as the Centre for Art & Urbanism, Berlin; Teatro Potlatch, Fara Sabina, Italy; the XX Architecture & Urbanism Biennial, Valparaiso, Chile; the School of Art, Design & Architecture Creative Exchange Institute, University of Tasmania; the Department of Spatial Design, Massey University, New Zealand; and Performance Design, Roskilde University, Denmark.

_Glossary_HKW_Technosphere Magazine

Institute for Awesome Futures
(Glossary contribution + submission)

https://www.hkw.de/en/programm/projekte/2015/technosphere/technosphere_magazine/magazine.php

Things don't look good. Fires, floods, draughts; planetary ecologies are resisting capitalist overexploitation, and it's getting ugly. It's just beginning, and the terrors we face today are only the first rehearsals for the real event, coming soon.

Disaster planning and exit strategies, however, are only leading to violence, inequity and suffering. We need another way! One that is neither techno-optimistic nor apocalyptic.

The climate crisis is, also, an opportunity for a new way of life. Collective, concerned, focused. This emergence is evident in pipeline protests and millennial manifestos – climate justice is social justice, obviously and necessarily. The limits imposed by the climate were produced by and will be felt by capital; the rest of us can focus on the aftermath.

For many, this activated critique has become second nature – what is the opportunity embedded in the latest catastrophe? How can it lead to the kinds of structural transformations we yearn for? Technology alone won't save us; neither will technocrats. We, the global collective aware of climate as obstacle and opportunity, have to save ourselves. The terms and conditions for an awesome future are yet to be determined, but the seeds are everywhere.

The Institute for an Awesome Future is a virtual, roaming, desperate, polymorphous and multivalent collective open to everyone and anyone who refuses to give in to the cries of panic or the shrouds of denial; who wants to invest their ideas and imaginaries in producing a new world; who is relieved that the limits set by the atmosphere are opening up to new forms of life.

As part of starting this initiative we are asking participants of the Transitions Workshop to contribute definitions for concepts that might serves as triggers for thinking about the future in different terms.
Texts (300-1000 words), video essays, short films, pictures, or other works, that serve to set up some concepts and imaginaries of this "awesome" future!