Track: Body and Mind
Room: *National Library, Auditorium 3107*

THE ARCHITECTURES OF CREATIVITY
Session chairs: Richard J. Williams, University of Edinburgh
Edward Hollis, University of Edinburgh

Since the early 2000s, the concept of 'creativity' has had immense political traction in the most developed parts of the world, and it has led to the production of new forms of architectural space: creative hubs, incubators, live/work spaces, 'labs', and office buildings that seem to be entirely devoted to play.
The forms of these spaces are perhaps best developed in the workspaces for the technology sector, whether it is for software and social media oriented corporations such as Google, or those more concerned with hardware, like Apple: all have invested publicly in 'creative' architecture. The news media, and increasingly, education are also major clients. But so far the architectures and interiors of creativity exist in a curious condition: widespread, and well-known, they have been produced in a largely unreflective way, with remarkably little sense of their own history.
This session tackles precisely the question of history. It asks when, and where, and how did 'creativity' become a concern in architecture? What architectural forms and typologies have been said to represent creativity over the years? What have been the lived experiences of these architectures of creativity? How have such architectures been represented in the arts, particularly in film and television? What have architects had to say about creativity? And how have anti-architectural discourses figured in the understanding of architecture and creativity? (for example, around MIT's Building 20, the legendary precursor to so much 'creative' space).
The architectures of creativity take many forms. Examples might include the cabinets, bottege and studioli that appear repeatedly in Renaissance painting; art school design from the nineteenth century to the present day; the Bauhaus and other modernist experiments in designing creative space; the re-use of industrial buildings for creative purposes; the new designs for creativity commissioned by Apple and other technology companies. We need to reference the place of interior design too, for example the manifestoes for the creative office produced by design agencies like Herman Miller. The session might also productively address the discourses of creativity in the international architectural journals.
While the session asks that presenters address as precisely as possible the concept of creativity, it leaves deliberately undefined the historical and geographical limits, in order to allow transhistorical and transcultural comparisons. It actively welcomes submissions that broaden our understanding of creativity and architecture's place within it. Above all, it aims to establish through the study of architecture and design, a sense of creativity's long history, largely missing from contemporary discourses on the subject.

PAPERS:
Ivory Towers as Creative Refuges for Writers: Architectural Models Since the Nineteenth Century
Jesús A. Sánchez-García, University of Santiago de Compostela

In August 1907, the Spanish writer Emilia Pardo Bazán took up residence at *Las Torres de Meirás*, even as the finishing touches were still being put on the new abode. Thirteen years on from laying the first stone, the famous author was anxious to install herself in the studio on the top floor of La Torre de la Quimera, a room identifiable on the outside by the so-called Balcony of Muses. Designed by her own hand, the stone reliefs of the muses were accompanied by portraits of her favourite writers and the titles of their most treasured works. As someone who had either visited or was familiar with the houses of Alexandre Dumas, Victor Hugo, Edmond de Goncourt ,and Émile Zola, Pardo Bazán thus

fulfilled her dream of having a refuge where she could hide away and find the inspiration to write.

In the nineteenth century, the distinction that came with living in a castle, in the style of Walter Scott's *Abbotsford,* was allied in the case of some writers with a predilection for towers as creative havens. Coined by the critic Sainte-Beuve to describe the lack of social engagement in the literary output of Alfred de Vigny at his *Château de Le Maine-Giraud* (Pensées d'Aout, 1837), the 'ivory tower' and the image it created spawned numerous descendants, such as Alexandre Dumas' *Château de Monte-Cristo,* Émile Zola's *Château de Médan* and Pardo Bazán's *Torres de Meirás*. In the spread of the phenomenon from Great Britain and, above all, France to Spain, isolation was not only expressed as a reaction to the overexposure to urban life, as denounced by Goncourt ('La vie menace de devenir publique', Journal des Goncourt, Vol. I, 1891). The intense physical relationship with remote locations that enhanced the powers of concentration led to eminent writers becoming singularly involved in the design and decoration of their residences. The nineteenth century's tried and tested models of spatial organization would remain influential through to the twentieth century, even in the most hostile urban environments. In assessing the conditions in which an author could give free rein to their creative energy and embrace a number of artistic fields—literature, architecture, interior decoration, garden design—these ivory towers can be seen as ideal places for the creation of words and images that were designed to endure.

How Modernist Architects' Studios Reflected and Supported Their Design Paradigms
Rachel Simmonds, University of Edinburgh

There has been much published on the work of key modernist architects Le Corbusier, Ray and Charles Eames, Paul Rudolph and Alvar Aalto. However, there is one key area of their creative output that has not been so focused on – their own workspaces. Books and images have concentrated on the famous buildings, whilst the interior spaces in which these edifices were created have been overlooked. Their influence on the work produced has not been investigated, or the importance of these environments in supporting the creative visions has not been analysed.
Historically, architects tended to have studios that were more centred on being a place to work, and their interior did not directly reflect the style of architecture produce, such as Lutyens at 7 Appletree Yard and his designs for New Delhi. Architects that came after have much more connection between their architectural style and their own workplace environment, such as Foster and the sleek regimented interior of his Riverside HQ in London.
Whist there has been some writing on them there has been very little research done on how the interior design of the studios of these modernist architects represented their design ethos, and indeed may have influenced it. Through analysis of photographs and, in some cases, reflections from actual visits, this paper aims to investigate these spaces to show that in the modernist period there was a shift in the design and engagement by architects with their own workspaces that has influenced not just those of future architects, but the wider workplace interior. It will demonstrate that the creative architecture of these interiors looked beyond a responsive design to how we work and that the influence of the interior workspace and design style of these architects influenced each other in a as yet undefined paradigm.

The Art of Work: Bürolandschaft and the Aesthetics of Bureaucracy
Joseph L. Clarke, University of Toronto

The Bürolandschaft method of office design developed in the 1950s was rooted in German cyberneticists' belief that computers and automation would soon hasten humans from mechanical drudgery to more creative and collaborative forms of work. It was the brainchild of the Quickborner Team, the consulting business of Wolfgang and Eberhard Schnelle. Offices such as the Buch und Ton headquarters (1961) were based on radically open plans that presented the appearance of chaos but were actually derived from careful

study of firms' decision-making structures. The Bürolandschaft went on to influence international office designers including Robert Propst, Francis Duffy, and Herman Hertzberger, who followed the Schnelle brothers in endeavoring to reshape spaces of intellectual labour around new patterns of communication and 'knowledge work'. Appropriately, Quickborner drove home the premise of its designs by founding its own press, which pumped out books on its architectural and social vision.

This paper focuses on the role of aesthetic research in the Schnelle brothers' design agenda. They argued that because knowledge work demanded creativity, office planning should itself be viewed as an artistic problem. Among Quickborner's publications, consequently, were a series of books on cybernetics and art. For instance, a 1962 volume by Kurd Alsleben, a Quickborner- affiliated theorist and later a pioneer of computer art, investigated techniques of formal 'dispersion' in works by Jackson Pollock and Victor Vasarely. By analysing these systems of visual and spatial organization, Alsleben's book helped construct a cultural argument for the distributed architectural fabric and hidden formal structures of Bürolandschaft offices. This paper traces how technical and social thinking were constantly in dialogue with aesthetics in the early work of the Quickborner Team. The aim is to show how Quickborner designers cultivated a particular ideal of creativity as both the end and the means of office design.

Play Hard, Play Fair, Nobody Hurt: Corporate Spaces of Play
Joachim Hackl, Columbia University

This paper traces contemporary reverberations of the New Games movement's ideas and propositions, inaugurated at the 1973 New Games Tournament in the San Francisco Bay Area. The play-in, facilitated by an unlikely coalition of people with seemingly disparate backgrounds and agendas—counter-cultural figures such as Stewart Brand, educators, preservationists, as well as the U.S. Army—provided a platform to propagate noncompetitive games and creative play as a means of appropriating space, community building, belonging, and self-awareness. Getting loose and becoming more expressive meant breaking with the rules and routine of a more conventional life, and bodies were no longer a functional instrument of the military-industrial complex but a medium of insurrection against the predominant lifestyle and the compulsion to work and be functional.

I argue that, in turning away from the world of their parents, War Resisters and the New Gamesters who followed them, in fact embraced their world view. They performed not just their mission to collectively save the world, but their ancestors' authority to rule. Attention centres on the body, which is manipulated and shaped, and which responds, obeys, and becomes skilful, hence increasing its forces. The docile body is the object and target of power, well trained and ranked within a system of gratification and inter- subjective control. More importantly, since self-identification with a certain norm is chaperoned by othering, this system was built on mechanisms of exclusion. Hence, participation depended on initiation rituals and rites of passage, as did advancing within the hierarchy of the foundation. Building on Fred Turner's argument, the paper concludes with the re-emergence of discussions that were the original incitement for New Games as a soft-toned political movement and their translation into what we now experience in physical education or, more importantly, as corporate culture's core values.

Transient Computational Designed Boundaries Enhancing Creativity in Workspaces
Laurence Kimmel, University of New South Wales

Until Artificial Intelligence will be able to surpass humans in creativity, the creativity of one human brain will be at the core of architectural innovation. That said, in a modern context where one needs to be connected to others (and other disciplines) to be up-to-date to work on complex multidisciplinary projects, the creative individual cannot stay isolated. Therefore, the individual needs a creative workplace to achieve the coexistence and/or succession of time and space of group work, and time and space for individual work. Both work environments need to be expanded through possibilities of computers.

This article questions the architectural tools developed by computational design that enable the transformation from collective workspace to individual workspace in the same space. Two reasons underpin the fact that both alternate or coexist in the same space: price of working space; but mainly the fact that transformable architectural features affect directly the perception of the persons working by evoking transformation, affecting the sense, and thus enhancing creativity.

Computational design technologies enable the shaping of complex transformative boundaries. There is a difference between pure transformation enabled by technique and a 'creative' architectural boundary which is, according to French philosopher Mehdi Belhaj Kacem, linked with the creation of affect and concept. Following his theory of affect, a transformable architectural boundary needs to keep gradients or intensities of spaces in order to create affect (in opposition to homogeneous space of continuous transformation). Also, evoking creativity through an architectural boundary would mean focusing on a system that follows theories of 'emergence', developed in similarity to creative emergences in natural environments. The way parameters and algorithms could be set to function in this model is theoretically feasible in the future according to theories of 'emergence'. Analysis of Google workspaces will show the gap between their present realisations and the possibilities of computer technologies.