**Annelies Alice De Smet** is, as a PLAYLEGGER, a collection of bodyminds, females, learners, companions, creators, solo-walkers, responders, and an interim cluster of stardust. Her Curriculum Vitae runs along a master's degree in visual arts and a master's degree in architecture, and crosses a period of working as a freelance scenographer in the Netherlands and as research assistant at the Centre for Public Space Research at KADK Copenhagen. Recently, the PLAYLEGGER seriously-playfully presented her PhD Architecting Bodies by Immersive Gestures (2018), supervised by Prof. Dr. Nel Janssens, and started a post-doc position at KU Leuven, Faculty of Architecture on politics and poetics of proximity. The thread running through the PLAYLEGGER's life is the profound need for shifting perspectives toward more corporal, empathic, desire-full attitudes concerning 'this world' (i.e. environments) as well as about 'we' (i.e., multi-species entanglings).

**Colin Ripley B.Eng., M.Sc., M.Arch., OAA, MRAIC** is a Professor in and Past Chair of the Department of Architectural Science at Ryerson University in Toronto, Canada. He is also a director of RVTR (www.rvtr.com), which operates simultaneously as a professional architectural practice and as an academic research platform with studios in Toronto and in Ann Arbor, Michigan. RVTR has been extensively published and the winner of a number of major awards, including the 2009 Professional Prix de Rome in Architecture. Colin Ripley holds a Bachelor of Engineering from McMaster University, a Master of Science in theoretical physics from the University of Toronto, and a Master of Architecture from Princeton University, and is currently working on a doctorate in Philosophy, Art and Critical Thought at the European Graduate School. He is author or editor of several books about architecture as well as journal papers on a wide range of topics, including megaregional urbanism, responsive envelope systems, sonic architecture, Canadian modern architecture, and the modern concept of the house as understood through the writings of Jean Genet.

# TRIP MR. NOBODY UP BY ARCHITECTING YOUR BODYMINDS, *S'IL VOUS PLAÎT*

ANNELIES ALICE DE SMET

## ABSTRACT

In this essay, the author-architect-learner argues that working in architectural education with the embedded and embodied self-image of architect-learners offers a situated starting point to take a different turn on abstracting and numerical tendencies in design thinking. Abstracting and numerical styles of design thinking are problematized by their tendency to disembody the human body, conventionalize body-architecture relationships, and deteriorate embodied design thinking. To make subversive endeavors in the context of the architectural design studio, a tentative frame of thought (by two imaginative personas *Mr. Nobody* and the *bodymind*) and a performative spatial practice (called *architecting bodies*) is proposed on the basis of the author's practice. *Architecting bodies* aims to foster embodied design thinking by bodymindly engaging with environments via carefully *instructing* and rigorously *responding* to environments. Instructs for responding provide a structure to enable embodied interactions outside the pattern of habit and outside abstract and numerical styles of design thinking. Performing (eccentric) instructs addresses the fragile bodymind by *opening up micro-situations of risk*. In micro-situations of risk, sensitivities for creating-with, relating-with, and therefore becoming-with the environment are practiced while keeping the response embodied. Moving and becoming (eccentrically) moved are vital shifts sensitized by the bodymind, and wherefrom embodied responses in multimedia (artifact, drawing, photo, film, sound, act) spring. The competence to work with the situated self-image of architect-learners enhances the exploration of alternative bodymind-environment relations and cultivates an embodied environmental awareness broader than the human alone.

## OPENING WORDS

The following proposition to subvert prevailing abstract and numerical styles of design thinking did not come into being by literature study and analysis, but *in* the convergence of my two practices—research and teaching. My artistic-led research in architecture departs from adopting a micro perspective to explore embodied immersion as the politics and poetics of proximity to that which is unexpected and unforeseen in encountering environments. Correspondingly, this artistic-led research is driven by the creation of embodied responses in multimedia environments. My teaching practice in architecture is primarily oriented to design courses; by operating on the point of convergence of two practices, I foster embodied design thinking within the *learning environment*. Opting for the term "learning environment" as an alternative to design studio emphasizes my approach to learning *within* environments (i.e. learning with, in and from, and not so much about). In order to transpose a level of sensitivity to styles of design thinking *from* research *to* the learning environment, I invented two personas: *Mr. Nobody* and the *bodymind*. Each persona evokes a style of design thinking interfering in the relation between bodies and architecture (and by extension, environments). Together, the personas draw a tentative frame of thought to foster embodied design thinking in practice.

Owing to the breeding ground of this proposition—the convergence of two practices—the style of this essay is a tone landscape. Readers are invited to thread their way through experiences, concepts, and embodied artifacts like collages, drawings, maps, plans, and pictures. Making an associative, imaginative reading (of the visual material) next to a discursive reading (of the text) is crucial. In the first part of the essay, the two personas are introduced, and the second part provides

three concrete instances of activating *architecting bodies* in the context of teaching and research.

## THE BIRTH OF MR. NOBODY AND THE BODYMIND

Irrespective of diverse design studio approaches, there is a regulating way of thinking at work in design when it comes to bodies and how they relate to architecture. To make the tendency of disembodying styles of thinking fathomable, I gave birth to *Mr. Nobody*.[1] Mr. Nobody is the ghost of a skinned man who lost early in architectural history his recalcitrant, sensual, sexual, excreting, ambiguous, messy, contingent, incoherent, and mortal body. Mr. Nobody is seemingly neutral: nowhere to be found and yet omnipresent (Figure 1).

The birth of Mr. Nobody problematizes disembodying tendencies in design thinking that grasp the relation between bodies and architecture in numerical, abstract, and idealizing thoughts. Through the history of



Figure 1: *Mr. Nobody, 2018*. Digital collage, variable dimensions.[2]
Courtesy: A. De Smet

architecture, bodies and architecture function as each other's model.[3] The human body was, and to some extent is, "an outstanding source of proportions" that founds order, form, beauty, and symbolic and mythical significance of architectural objects.[4] In return, the human body is considered as given, static, coherent, and male. This ideal human (male) body runs through the primitive hut, classical architecture, Middle Ages, Le Corbusier's Modulor scale, functionalism, organicism, and ergonomics.[5] Hence, even if Mr. Nobody gets differently understood and handled by architects over time, the idealizing, reductive, and plainly gendered ideas that accompany him do not seem to lessen.

As a matter of fact, every architect-learner is familiar with Mr. Nobody by standard ergonomic handbooks such as *Neufert Architects'* Data and computer-aided design (CAD) libraries that are recommended by architectural education.[6] The *Neufert*, first published in 1936 by Ernest and Peter Neufert, collects all measurable data of spaces and objects with regard to the human body, and is still considered the architect's bible. Ernest Neufert, architect and assistant of Walter Gropius, realised with this book an important contribution to the rationalization and standardization of architectural production.[7] Through committing Mr. Nobody to paper by thousands of diagrams and innumerable measurements, it is highly likely that design thinking is also affected. What's more, today Mr. Nobody is encoded in the well-known drawing blocks of CAD libraries, which makes implementing him only one mouse click away. What is at stake here is that even if every architect-learner is familiar with Mr. Nobody, s/he might not be attentive to what he represents. That is an utterly dangerous threat to design thinking. Installing Mr. Nobody standards and ideals risks infecting ontic thoughts on bodies and architecture. Furthermore, by designing with a standardized body—that is in effect a repetition and idealization of a ghost human male body—architect-learners do not become precursors to understand how (or why) Mr. Nobody functions the way he does.

To the contrary, Mr. Nobody neutralizes diverse understandings of bodies and their multiple (and possible) relations to architecture. The main risk is that Mr. Nobody neutralizes himself and his effects in design thinking by deprioritizing any attempt to challenge him,

let alone get under his skin. Hence, Mr. Nobody involves "a necessary loss of that which is already there – an effective, interactive entity endowed with intelligent flesh and an embodied mind" that is the loss of the *bodymind*.[8]

My creation of the *bodymind* persona was inspired by and in analogy with Dona Haraway's "natureculture" to reject the dichotomic split between body and mind.[9] The bodymind is a reminder to *not* rely on dichotomies that are inherently irreconcilable, hierarchic, and essentializing. The bodymind is thought of as the fleshy "self-image" of architect-learners that offers an embedded and embodied starting point to subvert the tidying mania of Mr. Nobody, whereby idea(l)s lord over matter, minds over bodies, man over woman...[10] Working with the bodymind gets under the skin of Mr. Nobody, because the relational, situated, and gendered condition of bodyminds becomes tangible. Embodied design thinking is fostered from *within* these conditions.

As with any subversive endeavor, daily practice is the only way to "stay with the trouble" of reclaiming design thinking out of disembodying tendencies and give rise to certain sensations, affects, intensities, and emergences.[11] Therefore, a performative spatial practice to activate the bodymind is proposed and called *architecting bodies. Architecting bodies* stirs alternative bodymind-environment relationalities to foster embodied design thinking outside abstract and numerical styles of thinking, and can be practiced individually as well as collectively. In its most basic form, *architecting bodies* foregrounds bodyminds within the architectural learning environment so that their relational, situational, and situated condition becomes tangible for all architect-learners. By designing basic environmental-somatic exercises that stir embodied receptivity and responsivity (real-time, real-life and on scale 1:1), bodymind-environment relations can become tentatively experienced. In other words, *architecting bodies* accepts bodyminds and their lived experiences as a medium. Hence, the bodymind of architect-learners becomes

> A medium for creative exploration that can be softened or stretched, held taut or pulled elastic. The lived experience of the body, of feelings, emotions, of thoughts themselves, can be

explored through experimental means; habitual patterns challenged and new ways of being and behaving put to the test. Yet such practices do more than shape the body and the mind, since time and space are experienced only in-and-through the felt encounter.[12]

This "doing more than" of practicing *architecting bodies* prepares the ground for studio discussions on what architecture is, can do, and become as part of the ongoing effort not to accept bodyminds and architecture, as well as their relationality, as standardly given.

## TOWARD A BASIC INSTRUCTING-RESPONDING BODYMIND

A first instance of *architecting bodies* is the collective performance of a weekly ritual in the comfortable (known and safe) environment of our school. In the framework of the second Master Design studio HABIT-AT-ION (2018-2019), architect-learners are instructed to design (in pairs) a specific studio setting for each working day (9:00 a.m.-6:30 p.m.).[13] The *instruct* is given by the tutors: each pair of designers is responsible for constructing their design with what is available in the room (such as chairs and tables), as well as for taking it down at the end of the day. Instruct is deliberately used here as a noun, to recall the Latin *instruere. Instruere* means to "arrange, furnish with information, and teach" and is cognate with structure.[14] An instruct is therefore understood as "to provide a structure." By turns, each of us, tutors-architect-learners included, becomes the creator/designer at least once. As a group, we bodymindly respond to the setting of the room while not changing anything.

This drawing and snapshot display how Seyfettin Gökmen and Thomas Ghyoot turned the studio into an interrogation room (Figures 2 and, 3). When I, as tutor-architect-learner, entered the room that morning, the designers were already gone. Without a discursive order I followed the narrow corridor toward the end, where a table blocked further passage. One chair was placed in the middle of the table, obviously for the architect-learners, and two chairs were placed at the opposite side for the tutors. I sensed the humor of possible future situations, although I was besieged by such doubts as: Why do I feel uncomfortable with
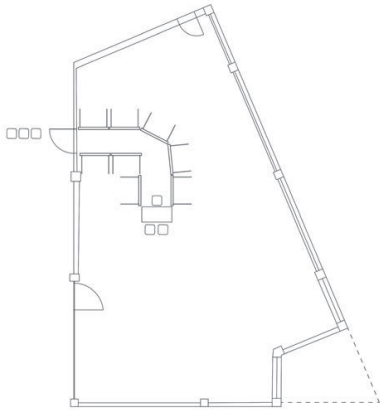
Figure 2: Learning environment setting for one day (05.12.2018).
Courtesy: Drawing and design by Seyfettin Gökmen and Thomas Ghyoot.



Figure 3: Learning environment setting for one day (05.12.2018).
Courtesy: by Seyfettin Gökmen and Thomas Ghyoot.

a setting that highlights the authority of tutors as interrogators? Why can't I stand that this kind of authority sticks to my bodymind? What should I do? Should I disobey by taking a seat on the suspect's chair? Or, would rebelling against this setting be pointless? I decided to take a seat on the interrogators chair, wait for my colleague, and take the day by surprise.

What the photograph does not display is that outside the studio there was a waiting room created by a row of neatly ordered chairs that instructed—again without discursive order—all architect-learners to wait their turns. Remarkably, it went off smoothly. All entered one by one, followed the narrow corridor, and took their place in the suspects' chair. Occasionally someone walked in, apologized, and left. At a single glance, all of us—including students from other design studios—responded to the spatial-temporal-material instruct and sensed the seriousness of our play. Moreover, in this setting our human interrelations became highlighted, as well as my relation to the design propositions that came to the table. Again, doubts struck me: Is it only in my imagination that designs (can) become suspicious? How does my hunt for hidden facts in designs influence the way I offer feedback? Is my speech really sounding more plea-like, and does my contribution cause architects-learners (myself in the first place) regularly to blush? Throughout fourteen settings, our bodyminds became fairly present by dirty clothes, pins, and needles in our legs, pain in our backs, tired feet, rumbling tummies, and blushes to the roots of our hair.
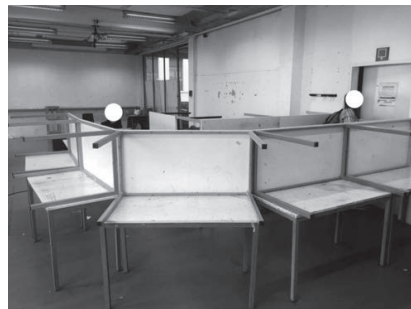
What can we learn from presencing our bodyminds in architectural learning environments by somatic-environmental exercises? First, by working against the common way of setting up a design studio, we collectively work against the conditioning that posits certain experiences—such as strangeness, embarrassment, peevishness, discomfort—as best avoided. By performing, we learn that such experiences are part of our affective bodyminds and can then open ourselves toward new possibilities. Of interest is what these embodied interactions can bring about to architect-learners, which we all are, on the level of embodied design thinking.

Second, each setting has its own particular impact on our bodyminds, our interrelations, and our relation to the space of the studio. Our experiences of these daily setting vary from individual to individual. Moreover, one's experience can also change during the day, by the hour, and sometimes by the minute and second. From this awareness, we work toward a ground of collective intimacy and trust in our bodyminds; even if we experience the setting differently, we cannot escape becoming influenced and affected by it. Third, what

rises to the surface is the assumption that "the (diverse) bodily form is not independent of the architecture, nor is the architecture independent of the body; they are *mutually constitutive*."[15] Finding intimacy and trust in the situated and relational condition of our bodyminds, and its mutual constitutiveness with environments, makes it hard (if not unthinkable) to disembody bodies into abstract and ideal entities. Are you becoming troublesome Mr. Nobody? Finding trust and intimacy is a crucial step to stimulating openness toward intervening more unfamiliar bodymind-environment relationalities, and therefore exploring multiple embodiments.

TOWARD A CAREFUL INSTRUCTING-RESPONDING BODYMIND

The second instance of *architecting bodies* builds further on the previous example. This focuses on careful instructing-responding to stimulate first-person perspective processes and embodied interaction with specific environments. The environment is free for architect-learners to choose, as long as it is considered relatively safe and familiar. We ask architect-learners to predesign a specific encounter with the chosen environment by means of instructing their interaction. Instructs

> ...work by providing a structure (from the Latin *"in'-'struere"*) in which interactions can take place. It assumes an active process-with-a-purpose that cannot exist without people (and their values, experiences).[16]

To carefully make an instruct, the following outline is offered: What (is your interaction)? Where (will your interaction take place)? How (what characterizes your interaction)? When (at what specific moments, which duration)?[17] Responding to an instruct is introduced as the creation of real-life, real-time, and on scale 1:1 embodied answers to that the question of what moves the bodymind within the interaction with the environment. In the architectural learning environment, responding can involve any kind of making (including a making in the mind) and can be manifested in different media, languages, modes, and styles. Even not responding is considered a response.

Sofie Coose, an architect-learner of the second Master

Design studio *HABIT-AT-ION* (2018-2019), created the following instruct: What? Imagining other-than-humans. Where? Loo, Zoniënwoud, Brussels, Belgium. How? By bodymind, paper, pen. When? After sitting still for a minimum of one hour. Communication? By narration, collage and poem.

Coose opted to sit still on the ground of the forest with pen and paper. She invited herself into a momentary pause to feel the connection between her bodymind and multiple other-than-human bodies that made up the forest. She took her attention as a set of feelings swinging between fear, pleasure, discomfort, and serenity (Figure 4). By creating a sense of her bodymind as felt, Coose noticed how the sounds of the forest influenced her feelings and distracted her attention. Curiously, and in non-judgment, she followed the sounds as 'welcome distractors.' Could this alert absent-mindedness be called receptivity? Attending to distraction was the paradoxical field in which Coose operated while meandering from the obvious to the subtle, from the loud to the quiet. Each sound embodied the presence of another body affecting hers; the reverse held, too: her presence affected how the forest made "itself" heard. After one hour, Coose responded to this awareness by a series of drawings from the perspective of her 'welcome distractors' (Figure 5). By drawing and tuning into the rhythm of sound, her attention shifted again from sound to movement. How does movement change? What could be 'its' texture and density? Receptively, she extended her attention to a wider perimeter of the forest. Different points of view were visited while she stretched her awareness as far as her ears could reach. From there she moved further, through imagination and into atmospheric movements of day-night and seasons (Figure 4).

Coose's interaction makes clear that instructs work "as a kind of channeling devices of experiences" without chaining the interactions to a specific goal or outcome.[18] In other words,

> Instruct[ion]s function as constraints because they suggest boundaries to the interaction. However the boundaries set by the instruction create an *open* collection of events. What is confined nonetheless remains open because instruct[ion]s refer to *possible* experiences
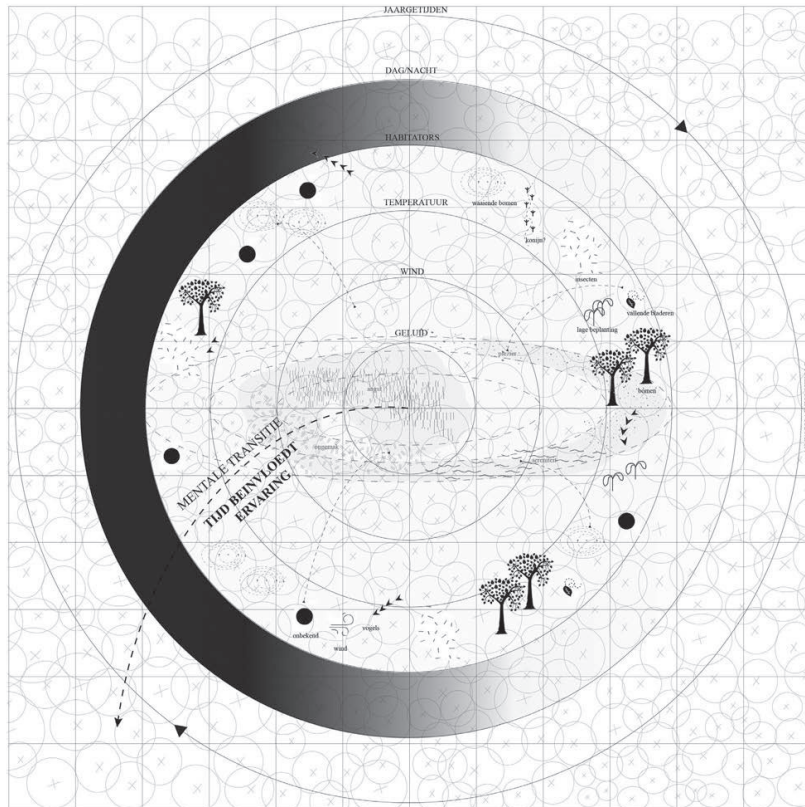
Figure 4: S. Coose. *Constellatie van Bewustwording (Constellation of Becoming Aware).* 2019. Digital drawing. Variable dimensions.
Courtesy: Archive of S. Coose.

in the *future*. They don't predict what will be experienced, but they anticipate experiences that might happen.[19]

Coose's instruct anticipates a response as an actualized, materialized and embodied answer to that which moves her within the frame of imaginatively encountering other-than-humans. Her instruct does not predict the sounds and movements she is moved by and responds to by means of drawing. Nor does her instruct predict
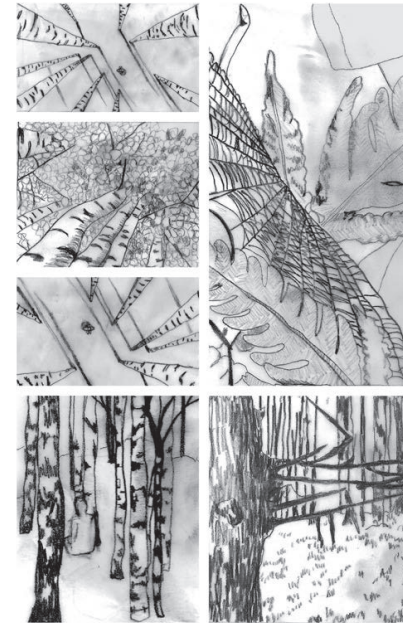


Figure 5: *Insect*. 2018. Drawing with graphite pencil on white acid-free paper 80 gram. 9x15 cm. *Falling Leaves*. 2018. Drawing with graphite pencil on white acid-free paper 80 gram. 7x21 cm. *Pitter-Patter*. 2018. Drawing with graphite pencil on white acid-free paper 80 gram. 16x9 cm.
Courtesy: Scans from the archive of S. Coose.

the paradoxical field of her operations (i.e., welcome distractors). By operating in this field, Coose performs against the impression that certain experiences in an encounter with the environment are best avoided. Instead, the push-pull of multiple stimuli and frictional experiences are engaging and micro-transformative.

By moving to what moves, Coose proposes that embodied creation is latent until situations, sites, and different time-space-matters entice them. That is to say, embodied responding cannot happen in abstraction or in a vacuum. By carefully instructing-responding, it becomes tangible (as well as acknowledgeable) that each move, each response, and each interaction is not

completely in or out of control of the architect-learner. This implies a (micro-)move out of the hierarchic and dichotomic grip of Mr. Nobody, and toward an increased sense of porosity between bodyminds and environments. Sensing the porosity of bodymind-environment relations involves meeting one's fragilities by micro-risk taking, with practice and care for what might become.

## TOWARD AN ECCENTRIC INSTRUCTING-RESPONDING BODYMIND

For *architecting bodies* that want to irritate Mr. Nobody more seriously/playfully, it is not only crucial to enable interactions with the environment outside abstracting and numerical styles of thinking, but also outside self-centering habits. Again, instructing and responding seems a helpful approach, because instructs can be created to de-settle borders (of convention, control, authorship, authority, centrality and self-promotion) by which micro-openings are made, imagination becomes stirred, and "interpretation [operates] as an artistic principle."[20] Encountering the micro-openings of "maybes", "ifs", and "perhaps-es" can keep embodied design thinking supple as well as attentive for fixations at the centre. Moreover, as Braidotti states, "there is no becoming of the centre, but only away from it. This process, however, is anything but automatic."[21] Therefore, *eccentric instructs* deliberately target patterns of habit. Eccentric instructs

> Start from the assumption that a subject is a sedimentation of established habits, these can be seen as patterns of repetitions that consolidate modes of relation and forces of interaction.[22]

A third and final instance derives from my doctoral study. In the walk *CH A05 20140105 – Gesturing* I deliberately looked for a risky post-industrial urban environment and constrained my habitual bodymindset for walking (by an unfamiliar approach toward the environment derived from literature).[23] My instruct for walking was: First, follow the R9 (i.e., the five-kilometer long periphery around Charleroi) as the guide for your route. The pedestrian route along the R9 runs through bridges and tunnels, and is occasionally cut off. To continue walking thread your way through!

Next, use the Inuit practice of re-enactment by means of gesturing as your bodymindset. Follow the Inuit practice on the basis of this short textual description:

An Inuit traveler, returning from a trip, could recount every detail of the environment encountered along the way, miming with his hands the forms of specific land and sea features. Such gestural performance, after a long journey, could last many hours.[24]

Third, within this instruct the usage of instruments is prohibited except for hands and memory.

It must be clear that this instruct was constraining not as an end, but as a means to mobilize 'how elses' of bodymindly relating. The kind of constraining envisioned here was inspired by Manning's "enabling constraint":

An enabling constraint is positive in its dynamic effect, even though it may be limiting in its form/force narrowly considered.[25]

Correspondingly, eccentric instructs are an invitation for architect-learners to move along as well as to (micro-)move the stable centre called 'self'. Because

this basic, ego-deflating principle is ground zero of subject formation. The recognition of alterity in the sense of incommensurable loss and an unpayable outstanding debt to others entails the awareness that one is the effect of irrepressible flows of encounters, interactions, affectivity, and desire, which one is not in charge of.[26]

While walking and performing the eccentric instruct, I was in the embrace of questions and doubts such as: What if each interaction, each gesture is a breath

impossible to repeat, to bring back or even imitate? How can I move on when my hand and the environment are still wavering? How to find "form" when both – hand and environment – are prone to change, when both are living time-space-matter? Operating within this instruct magnified my habit of approaching time-space-matter as single and definite, even if I could not find a definite form and contour to be mapped. The friction between my lived experience and my Euro-American heritage of communicating and thinking time-space-matter (as being definitive, singular, still...) generated a strong disappointment in the static photos of my hand gestures (Figures 6 and 7).

The *micro-situations of risk* I encountered in this walk were not for the sake of sensationalism, spectacle, kicks, and unending chaos. Micro- is that which concerns intimate bodymind relatings. Moving and becoming (eccentrically) moved are vital shifts in

relating that can be sensitized by the fragile bodymind, such as micro-sensations, micro-feelings, and micro-becomings. Moreover, micro-concerns that which takes place under the threshold of the manifest and immediately noticeable. By regularly opening up micro-situations of risk, *fragility* can become appreciated as a shared and relational mode. Etymologically, fragility comes from the Latin *"frangilis"*, from *frangere* "to break" and embraces a variety of breaks.[27] In the context of performing eccentric instructs, fragility can be thought of as breaking with the habit of disembodied styles of thinking in architecture, as to break up with Mr. Nobody.

In this light, the challenge for architectural learning environments is to make space for different fragilities, degrees, and intensities of fragility while acknowledging that fragility is *not* a passing or individual affair. In taking a (micro) risk, architect-learners come face



Figure 6: Response CH A05 R31
Courtesy: photo by the author-architect-learner.



Figure 7: Response CH A05 R27
Courtesy: photo by the author-architect-learner.



Figure 8: Response CH A05 R14
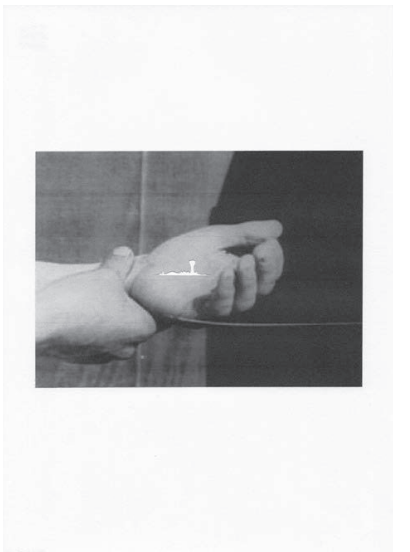Courtesy: drawing by the author-architect-learner.



Figure 9: Response CH A05 R32
Courtesy: drawing by the author-architect-learner.

to face with the fragility of their bodymind *and* the environment, neither controllable nor predictable because "different contexts affect what becomes risky."[28] All my efforts to imagine and gesture arctic landscape features along the R9 were to no avail. I felt lost in the mess, and wondered what happens with all the gestures that stuck to my bodymind. Six days after the walk, and by a series of memory drawings, I tried to evoke those features of Charleroi that became incorporated by gesturing (Figure 8 and 9).

## CLOSING WORDS

By moving along experiences, questions, doubts, ideas, and propositions, I have encircled an approach to stimulate a genuine two-way interaction between bodyminds and environments in architectural education. Instructing and responding (basic, careful and eccentric) to environments is key to this approach. Instructing offers a structure to enable the embodied interaction and embodied design thinking of architect-learners outside abstracting and numerical patterns of habit. By performing (eccentric) instructs, micro-situations of risk (can) open up wherein sensitivities for creating-with, relating-with, and therefore also becoming-with environments is practiced. By inviting architect-learners to operate within the lively and mutual constitutiveness of bodymind-environment relations, as to open up micro-situations of risk, they can learn that taking a (micro) "risk depends a lot on what you care about."[29] In other words, architect-learners can come face to face with that what they care about in architecture, and thereby learn to work against the conditioning.

What's more, micro-situations of risk can be thought of as embodied and embedded time-space-matter for cultivating a specific kind of care: the care for relating as to cherish the state of becoming. Relating and becoming go hand in hand. By relating, *architecting bodies* become, and becoming is a relational process. Haraway puts it more straightforwardly: "We become with each other or not at all."[30] The same goes for *architecting bodies*, they become in and by relating to a myriad of other bodies and not in abstraction or a vacuum. The state of becoming is thought of as the situated and situational time-space-matter wherein what *was* (familiar, known, stable, framed) propels into

"*what might become*" (other, yet unknown, unstable). In this light, taking a micro-risk also involves a sense of care for not-yet formed bodymind-environment relations and... your yet-to-become *architecting bodies.* ▪

## ENDNOTES

1. Ania Mr. Nobody is here limited to disembodying styles of design thinking, though this problematization can be thought of as a composite of issues relating to the increasing standardization and objectification (i.e. decreasing embodied imaginations and plural understandings) of what architecture, bodies, and their mutual constitutiveness can be(come).

2. For the collage, the following source material is used from background to foreground: Rineke Dijkstra's *Beach Portraits* from 1992-2002 (Dubrovnik, Croatia, July 13, 1996); Michelangelo Buonarroti's *David* from 1501-1504; Giovanni Battista Piranesi's *Veduta di un gran Masso* (Avanzo del Sepolcro della Famiglia de' Metelli sulla Via Apia) from 1756.

3. Based on a cross reading of: Manuel de Solà-Morales, "Absent Bodies," in: *Anybody*, ed. Cynthia Davidson (New York, Cambridge, London: Anyone Corporation & The MIT Press, 1997), 18–24. Karina Van Herck and Lieven De Cauter, "Het lichaam van de architectuur: van antropomorfisme tot ergonomie," in: *Dat is architectuur: Sleutelteksten uit de twintigste eeuw*, ed. Hilde Heynen, et al. (Rotterdam: 010, 2004), 736–746; Jeremy Till, "A semblance of Order,"in: *Architecture Depends* (Cambridge, Massachusetts, London: The MIT Press, 2009), 27–41.

4. Peter-Willem Vermeersch, *Less Vision, More Senses. Toward a More Multisensory Design Approach in Architecture* (PhD diss., KU Leuven, Departement Architecture, Urbanism and planning, 2013), 2.

5. Based on a cross reading of: Manuel de Solà-Morales, "Absent Bodies," 18–24. Karina Van Herck and Lieven De Cauter, "Het lichaam van de architectuur: van antropomorfisme tot ergonomie," 736–746. Jeremy Till, "A Semblance of Order," 27–41.

6. Ernst Neufert and Peter Neufert, *Neufert Architects' Data* (Oxford: Blackwell Science, 2003).

7. Hilde Heynen André Loeckx, Lieven De Cauter and Karina Van Herck, *Dat is architectuur: Sleutelteksten uit de twintigste eeuw* (Rotterdam: 010, 2004).

8. Rosi Braidotti, "Afterword," in: *Angelaki* 17, no. 2 (September 2012): 174.

9. Donna Haraway, "Anthropocene, Capitalocene, Chthulucene. Donna Haraway in Conversation with Martha Kenney," in: *Art in the Anthropocene. Encounters among Aesthetics, Politics, Environments and Epistemologies*, ed. Heather Davis and Etienne Turpin (London: Open Humanities Press, 2015), 260.

10. Rob Imrie, Visiting Professor in the department of Sociology at Goldsmith University – London, states that "practicing architects, like the students, define the human body in relation to their self-image" while this "'self-imaging' of architecture has the potential to develop a heterogeneity of bodily images and knowledges, based on architects' experimental understanding of their bodily interaction with(in) diverse built environments." Rob Imrie, "Architects' conceptions of the human body," in: *Environment and Planning D: Society and Space* 21, no. 1 (2003): 56, https://doi.org/10.1068/d271t.

11. Donna Haraway, *Staying with the Trouble. Making Kin in the Chthulucene* (Durham, London: Duke University Press, 2016).

12. Emma Cocker, "Practices (3): Time Stretches," in: *No Telos*, ed. Danica Maier and Emma Cocker (UK: Beams Edition, 2019), 85.

13. The second Master Design studio *HABIT-AT-ION* (2018-2019) is led by Nel Janssens, Carl Bourgeois and myself at KU Leuven – Faculty of Architecture – Campus Sint-Lucas Brussels.

14. *Chambers Dictionary of Etymology*, ed. Sol Steinmetz and Robert K. Barnhart (Edinburgh, New York: Chambers Harrap, 1998), s.v. "instruct."

15. Rob Imrie, "Architects' conceptions of the human body," 51.

16. Nel Janssens and Gerard de Zeeuw, "Non-Observational Research. A Possible Future Route for Knowledge Acquisition in Architecture and the Arts," in: *Perspectives on Research Assessment in Architecture, Music and the Arts: Discussing Doctorateness*, ed. Fredrik Nilsson, Halina Dunin-Woyseth, and Nel Janssens (London, New York: Routledge, 2017), 149–157. Instructs as developed by Janssens & de Zeeuw are part of "non-observational research, producing situated knowledge for action and change", ibid, 149.

17. Based on a study of Hans-Ulrich Obrist and ICI, *Do It: The Compendium* (New York: Independent Curators International, 2013).

18. Janssens and de Zeeuw, "Non-Observational Research. A Possible Future Route for Knowledge Acquisition in Architecture and the Arts," 152.

19. Ibid.

20. Hans-Ulrich Obrist and ICI, *Do It: The Compendium*, 17.

21. Rosi Braidotti, "Nomadic Ethics," in: *Deleuze Studies* 7, no. 3 (2013): 344.

22. Rosi Braidotti, "The Politics of 'Life Itself' and New Ways of Dying," in: *New Materialisms: Ontology, Agency, and Politics*, ed. Diana Coole and Samantha Frost (Durham & London: Duke University Press, 2010), 213.

23. Annelies Alice De Smet, "Architecting Bodies by Immersive Gestures" (PhD diss., KU Leuven, Department of Architecture, 2018).

24. Tim Ingold, *The Perception of the Environment: Essays on Livelihood, Dwelling and Skill* (London, New York: Routledge, 2000), 232.

25. Erin Manning and Brian Massumi, *Thought in the Act* (Mineapolis, London: University of Minnesota Press, 2014), 93.

26. Braidotti, "Afterword," 174.

27. *Oxford Dictionary of English*, version 2.2.1 for Mac, s.v. "fragility."

28. Beda Ring, Brady Burroughs, Henri T. Beall, *Architectural Flirtations: A Love Storey* (Stockholm: ArkDes, 2016), 453.

29. Ibid.

30. Haraway, *Staying with the Trouble. Making Kin in the Chthulucene*, 4.

31. Marc Godts, "Black Mirrors. What Is It I Look for in (Black Mirrors)", in: *Proceedings of the Conference Knowing (by) Designing*, ed. Johan Verbeke and Burak Pak (Brussel-Gent: LUCA, KU Leuven Faculty of Architecture, 2013). Marc Godts, "Om Wereld En," accessed February 8, 2017, https://www.umwelten.be.