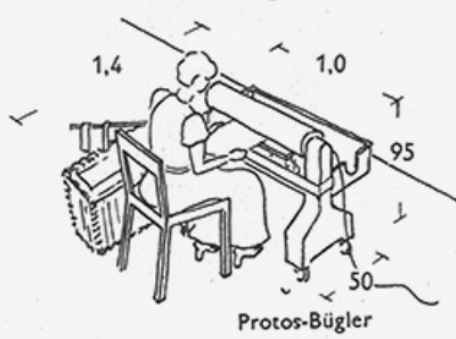
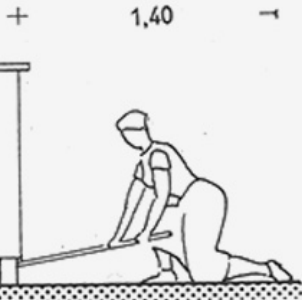


Platzbedarf beim Bügeln
an Elt-Bügler

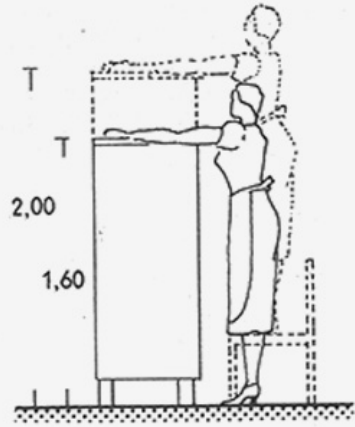


Protos-Bügler

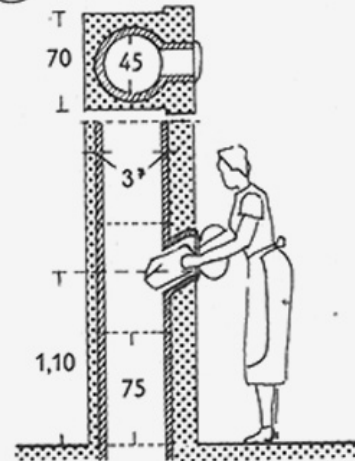
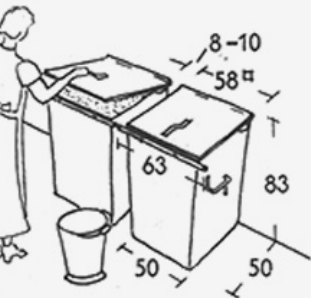
4 Platzbedarf
am Elt-Bügler



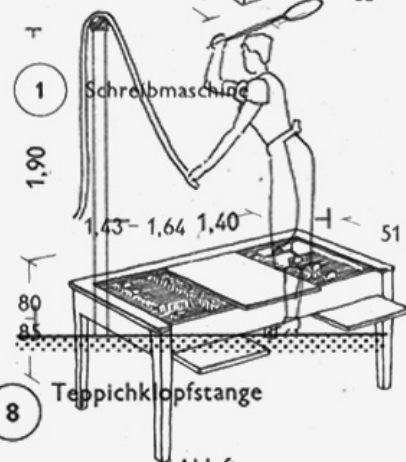
Reinigung erfordert
Schrankfüße, ≥ 8 cm



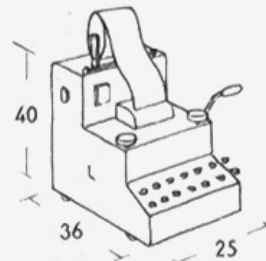
7 Zweckmäßige Schrankhöhen



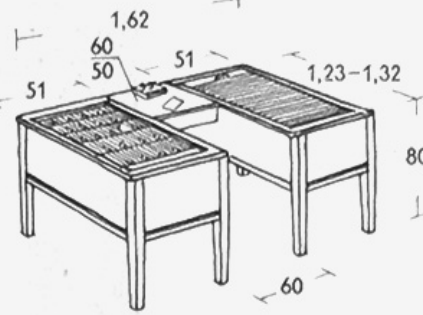
dem man sitzend plättet → 3.
Zum bequemen Herantreten
an Arbeitstische darf der Sok-
kel nicht vor-, sondern er muß
zurückspringen. (Berl. Be-
w 9, Potsdamerstr. 19)



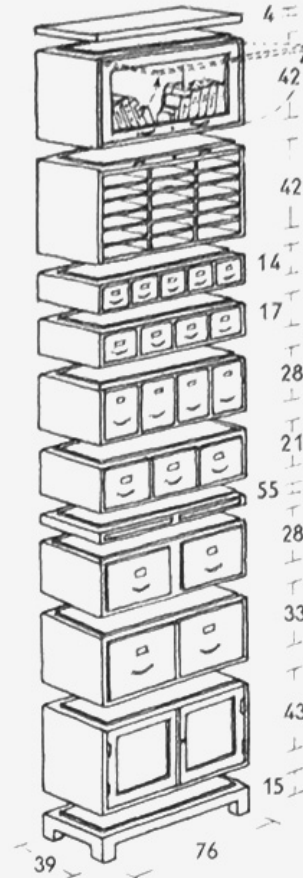
8 Teppichklopfstange



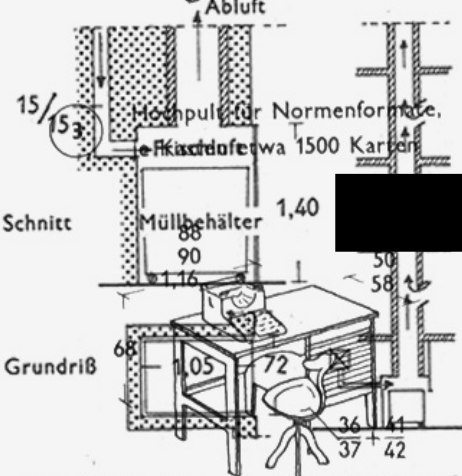
2 Rechenmaschine



4 Doppeltrug für Normenformate,
je Kasten etwa 1500 Karten

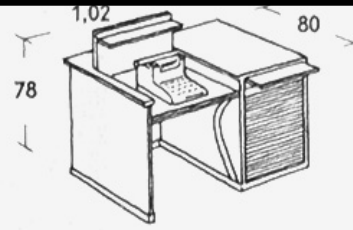


5 Karteisatz für
verschiedene Normenkarten



Müllbehälter Müllabwurf

surplus value: architecture and labour



BÜROBAU ARBEITSGERÄTE

Die Normenformate sind sich in Wirtschaftlichkeit restlos durchgesetzt. Diese Formate geben daher die Grundlage für die Abmessung von Geschäftshausbau (siehe Seite). Außerdem sind diese Arbeitstische den Körpermaßen erwachsener Menschen besser angepasst. Um Platz zu sparen, setzt man in Reihen Kartenschränke. Seitenteile sind nur die Enden der selbständigen Reihen.

Stahlmöbel haben genormte Maße nach DIN 4549.

anschriftplatten
maschinen lagern
die Nutzlast der
erheblich überdacht
und ist von Fall
sonders zu erm

introduction

Do you like your workplace? Do you get along well with your colleagues? Is your job far from home? Do you feel controlled? Am I overworked? Is your office comfortable? Is our factory safe? Where can we go on our break around here? Are you exploited? Can we go on strike? Will we have to use the new machines? Can we get a longer lunch-break? Will I get promoted? Can I turn my desk around? Can I work from home? What perks does the job have?

Since time immemorial architects have designed spaces for work, one of the central activities of our identity as humans. Since the affirmation of capitalism, the factory and the office have been the archetypes of the spatial embodiment where surplus value was produced and then transferred for the enrichment of a few. Today, their centrality has diminished and we find ourselves in a 24/7 and ubiquitous workspace: in our homes, in our cars, in the public spaces of our cities, when immersed in nature, in front of our portable screens.

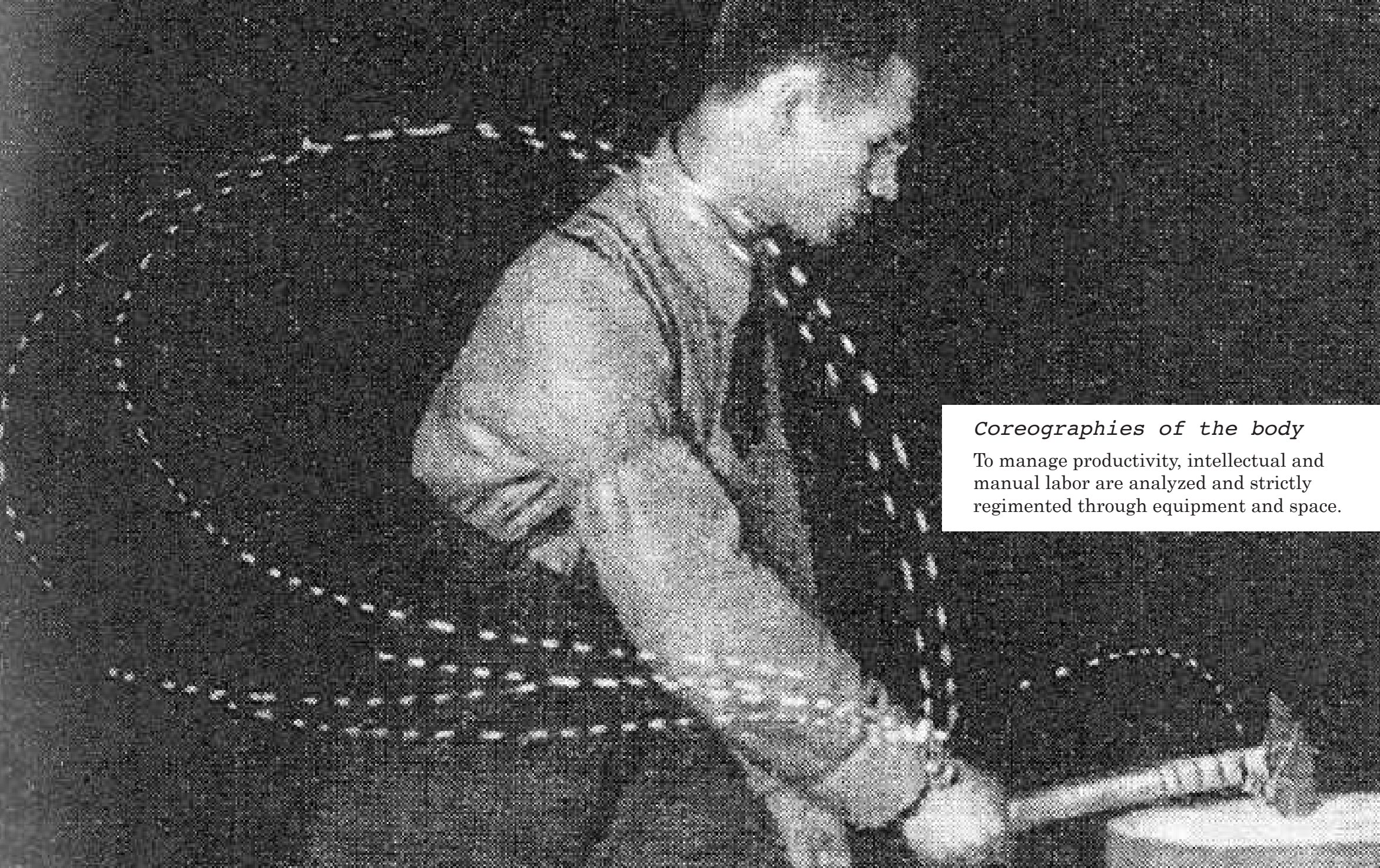
“Surplus value” proposes to explore the continuous juxtaposition inherent to architecture and labour. Architecture organizes labour but also provides visions and alternatives to transform it. The research aims to analyse and describe its components (how things function and why) and to explore alternatives (could they change?). On one hand, it will decipher the mechanisms across the multiple practices of design and construction with which architecture controls work. On the other, it will highlight initiatives where architects have accompanied the processes of emancipation of workers. Because labour and work always change and morph, so do the spaces where they are performed and the technical apparatuses that support their subsistence: by observing physical artefacts and the processes of design and production on which they are based, “Surplus value” will reveal how and where we work and the ways with which we could improve our conditions.

*Andy said, “How many songs did you write?”
I’d written zero, I lied and said, “Ten.”
“You won’t be young forever
You should have written fifteen”
It’s work, the most important thing is work
It’s work, the most important thing is work*

Lou Reed and John Cale, “Work” from “Songs for Drella”, 1990.

Birth, School, Work, Death

The Godfathers, 1987.



Coreographies of the body

To manage productivity, intellectual and manual labor are analyzed and strictly regimented through equipment and space.



The dominance of the layout

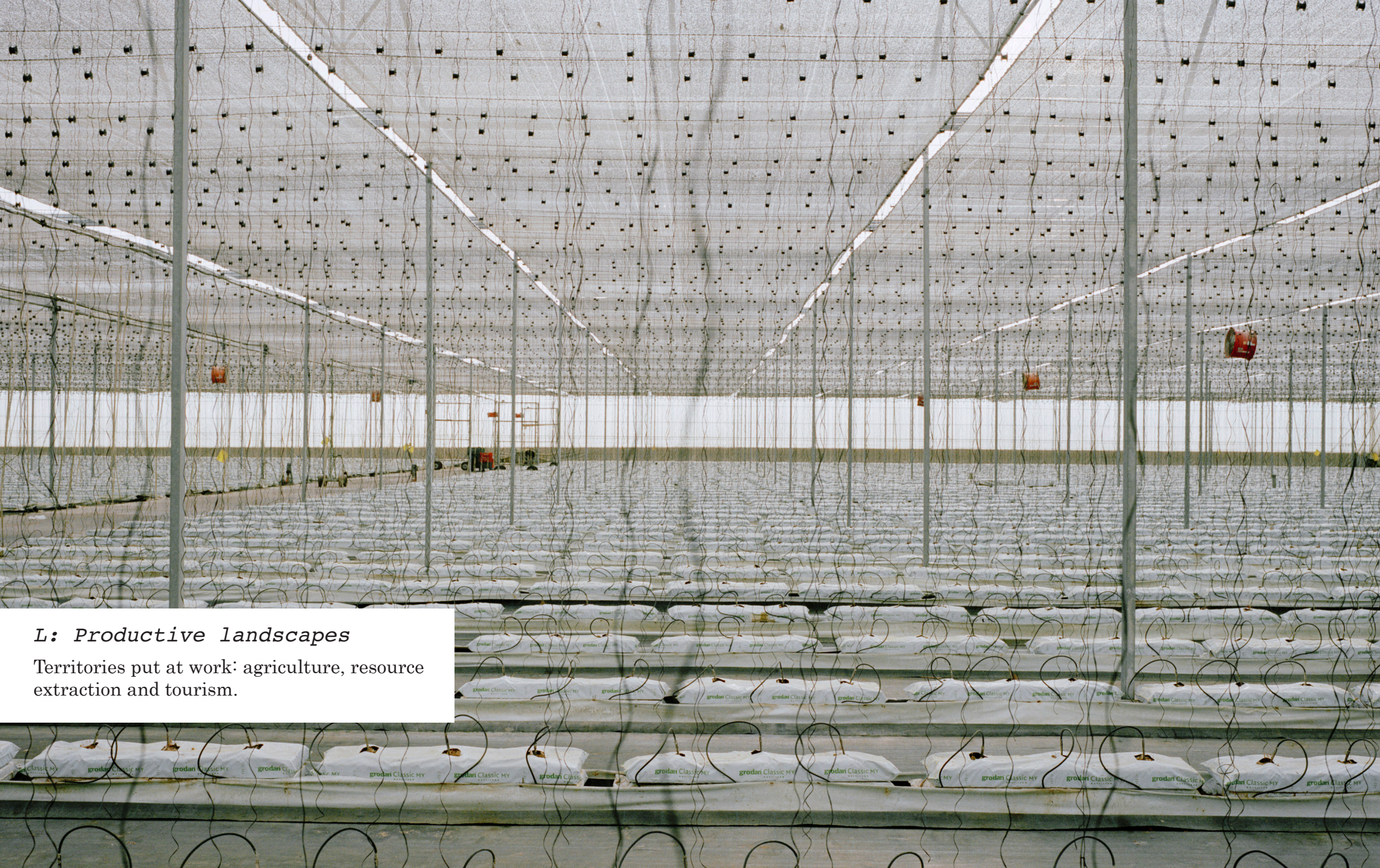
Smooth circulation of goods, workers and information is key to economic success. Layout wins.



S: The home

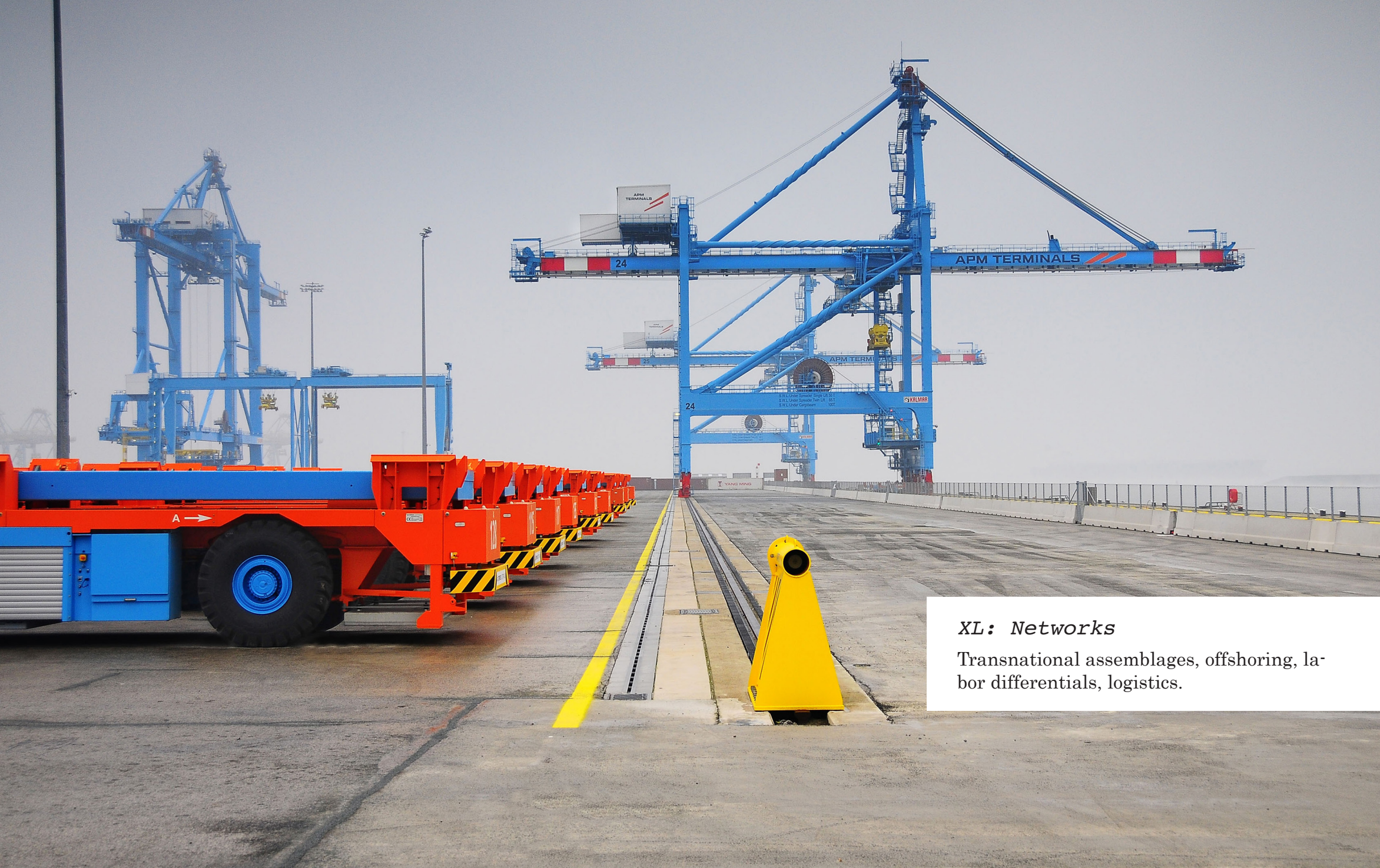
The domestic as a site of labor.





L: Productive landscapes

Territories put at work: agriculture, resource extraction and tourism.

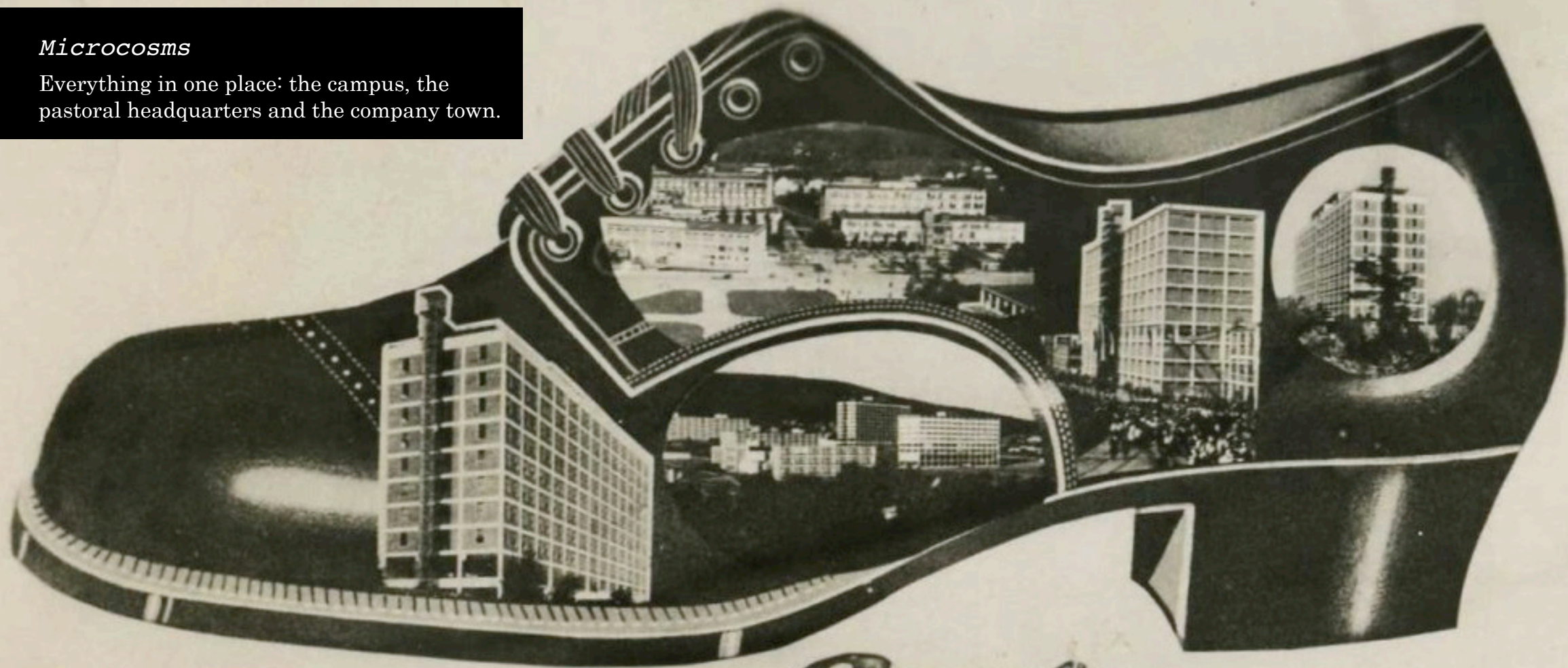


XL: Networks

Transnational assemblages, offshoring, labor differentials, logistics.

Microcosms

Everything in one place: the campus, the pastoral headquarters and the company town.



Rata

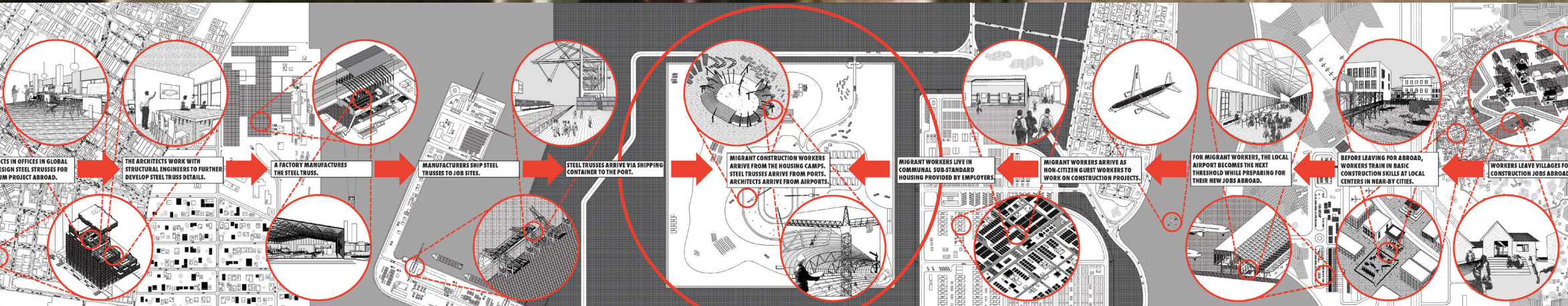


Creative novelties and cruel efficiency

The “coolness” of the co-working space and the harshness of the indoor farm: a taxonomy of new typologies.

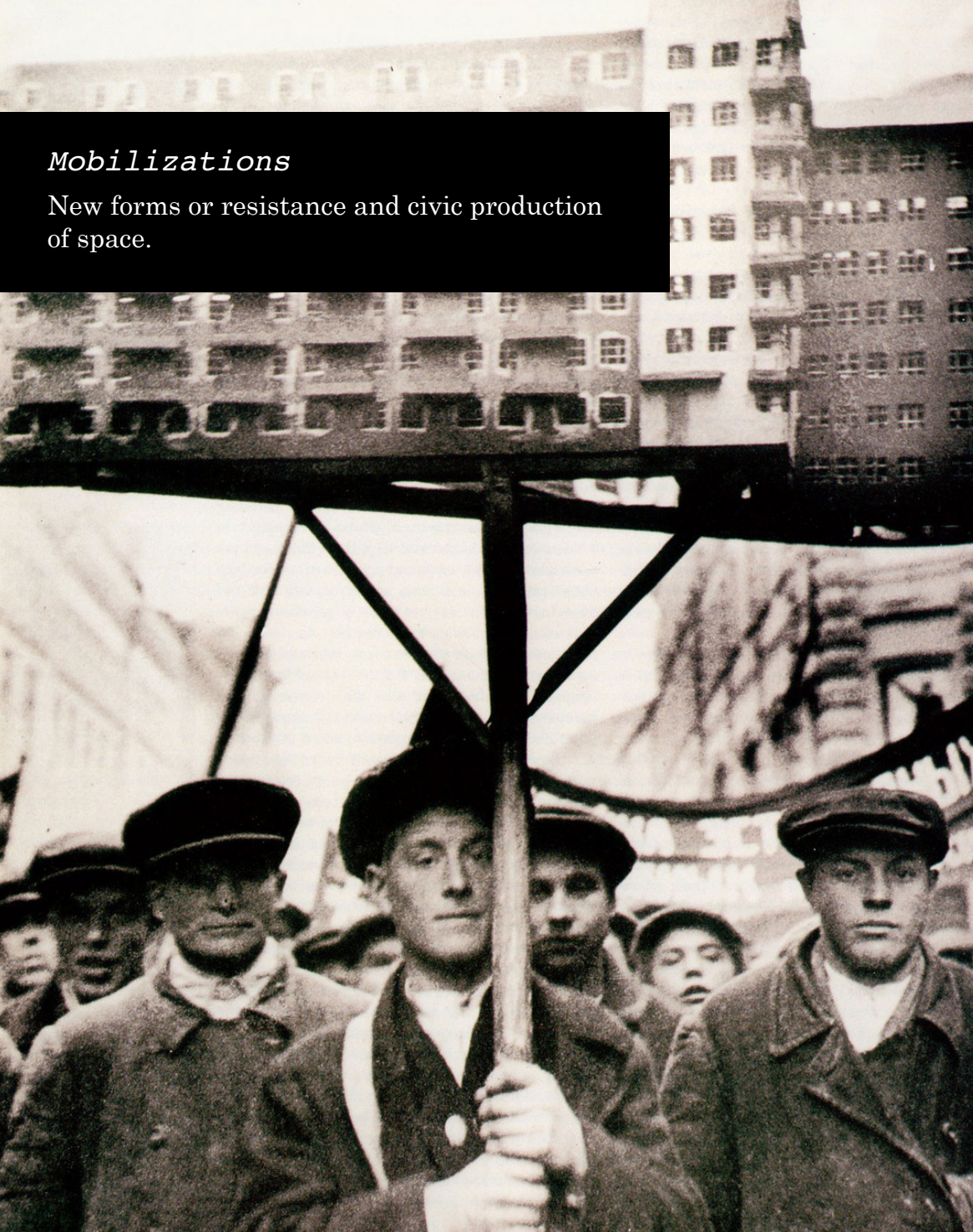
The work of architecture

From design to the building site, with some incursions by robots and intelligent machines: how architecture happens. And who benefits from it.

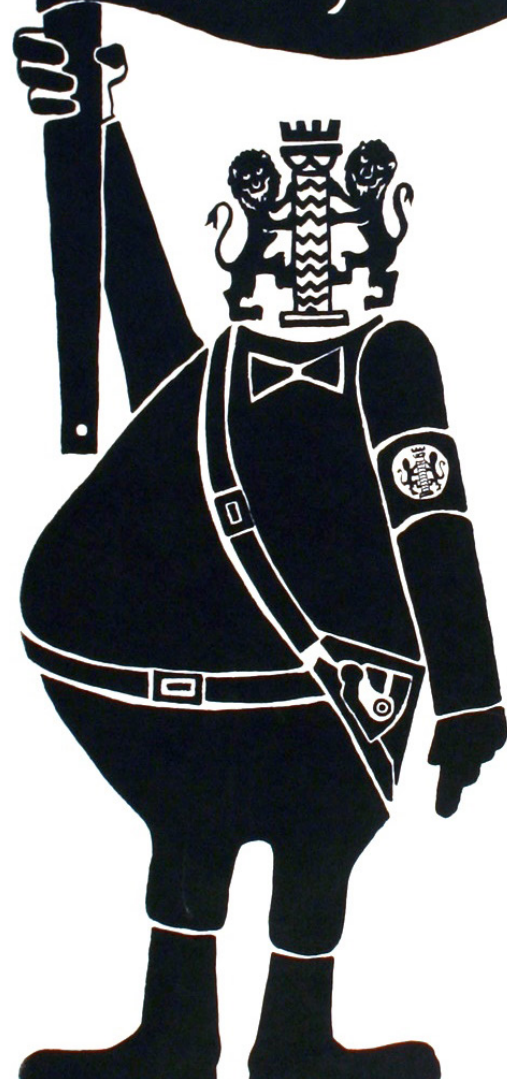


Mobilizations

New forms of resistance and civic production of space.



Repressive
Insensitive
Brutal
Arrogant



JOIN THE RESISTANCE
ARC

The curatorial research will follow two complementary threads. The first will identify already existing content and select authors to whom commit new work to express what is the relation between architecture and labour. While the focus will be mainly about our contemporary condition and possible futures, there will be a combination of archival material and more recent items to reveal the historical depth of such complex relationship.

The second thread will find across Norway in general and more specifically around Oslo, relevant case studies that will enter in the overall narrative, through descriptive operations of analysis and documentation. For instance, an industrial town as Porsgrund or recent co-working spaces such as Mesh or Kroloftet in Oslo could become objects of inquiry and prospective visions. The module “workers’ assembly” (meetings with workers at specific locations across Norway) introduced in our original presentation will be incorporated within such line.

The research will define a series of themes, establishing a dialogue between different periods in time and various geographies. Within each theme there always will be at least one element related to Norway.

The output of the research will therefore become one exhibition, which could be articulated in different venues; a series of public programs, meant for general and specialized audiences; a series of academic initiatives in collaboration with local universities and complementary editorial endeavors such as publications and online initiatives that will relaunch the discourse beyond Oslo. We seek to find integration between these different components.

It is our intention to develop the themes across these different formats: for instance a topic such as “productive landscape”, the idea that novel forms of exploitation of large territorial resources, via agriculture, forestry, mining or tourism are modifying the palimpsest of occupation in rural areas, could be represented in the exhibition through existing projects and researches such as the work of OMA on the future of countryside but also be part of the public programs module by organizing day-trips for primary and secondary schools.

The exhibition will be characterized by an overall and general “atmosphere”, via an integrated exhibition and graphic design approach that will help the public to navigate across quite disparate materials, providing a meta-language to translate specialized content to wider audiences.

The public programs too should address diverse audiences, possibly starting before the period of the Triennale itself with attention to primary and secondary schools, general public (for instance, through initiatives such a thematic film festival) and a few events for professionals and specialists (seminars, symposiums). To develop the public programs, we hope to engage with different actors such as school-boards, labour unions, cooperatives, professional associations and local NGOS.

The academic forum, in collaboration with AHO and other partners, will be an international meeting between architecture, design and planning schools, composed of lectures, seminars and workshops, primarily dedicated to students. The design workshops should be devoted to the same local case studies identified in the research and that will be part of the exhibition (“workers’ assemblies” again).

project time line

January – May 2018	Thematic research and identification of participants
January – March 2018	Definition of the operational structure
January – October 2018	Research of archival material
May – September 2018	Participants commissions (contract definition, fine tuning briefs, meetings)
September 2018 – June 2019	International academic workshops
January – May 2019	Curatorial sequence and object list
February – May 2019	Exhibition design, budgeting and production planning
March – June 2019	Production, edition and formatting of works for exhibition and publications
March – July 2019	Loans requests, purchase of material, transport to Oslo
June – December 2019	Final edition, proof reading and layout of publication
July – September 2019	Final production and installation
September 2019	Opening week
September – November 2019	Public activities in Oslo
January 2020	International launch of publication

team

Chief Curators

Brendan Cormier

FIG Projects (Fabrizio Gallanti, Francisca Insulza)

Mabel O. Wilson

Public Programs

FIG Projects (Fabrizio Gallanti, Francisca Insulza)

Academic Programs

Mabel O. Wilson

Communication and publication

Brendan Cormier

Advisory Committee

Ute Meta Bauer, Jean-Louis Cohen, Catherine David, Peggy De-amer, Maurizio Lazzarato, Kathy Lloyd Thomas, Albena Yaneva.

image credits

- 1 Ernst Neufert, Bauentwurfslehre (1936) and Bauordnungslehre (1943).
- 2 Aleksei Gastev, Cyclogram of worker cutting chisel (1924).
- 3 Serie Architects, Other Histories, Chicago architecture Biennale (2017) / Dario Marcobelli, Corporateville, Architectural Association London (2017).
Exploded axonometric of the circulation and office layout at the Facebook headquarters by Frank Gehry, Menlo Park, California (2015).
- 4 Thanko, Super Gorone Desk (2016).
- 5 Nina Rappaport with Francisco Waltersdorfer, Vertical Urban Factory, Conceptual diagram for a hybrid factory (2012) / Bay Area Manufacturing Initiative, Hodo Soy, Inc. of Oakland, CA (2017).
- 6 Armin Linke, Anthropocene Observatory (2014).
- 7 Victor Muñoz Sanz, Lights Out! (2016).
- 8 Bata Company, Shoe shaped postcard (1930).
- 9 UBS Trading Floor, Stamford, Connecticut (2005).
- 10 Harun Farocki, In comparison, film-still (2009) / Who Builds Your Architecture, A critical field guide (2017).
- 11 Soviet construction workers celebrating the 14th anniversary of the October Revolution, marching with models of modernist housing units mounted on poles, Moscow (1931) / Architects' Revolutionary Council, Poster, London (1975).
- 12 Cedric Price, McAppy (1973-1975).

