

Where the Spell is Chanted: Fallacies of contemporary architectural discourses

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Topology, parametricism and the use of genetic algorithms, - the new design approaches that prevail today - all suggest a certain shift in the way architecture is conceived, materialized *and* described: architecture is now 'animate', 'animalistic', 'autopoietic', 'emergent', 'spontaneous', 'evolutionary'. The leading fallacy towards which these words have paved the way is that form can be self-formatted; that new machines, robots, CNC cutters, 3d printers –which are now themselves regarded as animate– could substitute human labour and create surplus value contrary to what Marx's analysis of machines has claimed. And, as it is now, such a powerful spell (the animation of the inorganic) seems to once again propose the false prophecy –repeatedly recurring since the invention of the steam engine–, that humanity will eventually set free from the exertion of unskilled, manual labour.

This paper focuses on elucidating such fallacies, exposing them and challenging them.

Biography:

Konstantina Kalfa is an architect and a PhD Candidate at the NTUA. She has taught Architectural History and Theory (UCy/2012-2014); worked as teaching assistant (NTUA/2010-2013) and participated in various Conferences and the Organizational Committee of the *1st Conference of History of Architecture*, run in Athens (2014). Most recently, she authored 'On Creatively Destructing,' published by the peer-reviewed *Rethinking Marxism* (Routledge/Vol. 26, No. 4).