

The background of the entire page is a detailed topographic map of Europe, rendered in a light purple or blue line-art style. The map shows intricate contour lines, mountain ranges, and coastlines, creating a complex, textured pattern across the entire surface.

LATITUDES EURAU26

*Situated reflections on
architectural research*

UMA 10-13 June 2026



LATITUDES. Situated reflections on architectural research

Maria Luna Nobile

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INDEX

01 THEME AND CONTEXT

About EURAU

About UMA

05 LATITUDES

About the THEME

11 SITUATED REFLECTIONS

The Call for Paper

15 CONFERENCE PROCEEDINGS

Authors contributions at diverse LATITUDES

17 EMBODIED PRACTICES

Architectural experiments

227 URBAN AND CONTEXTUAL PRACTICES

Architectural interpretations

695 ENVIRONMENTAL AND LANDSCAPE PRACTICES

Architectural cartographies

957 MATERIAL AND TECTONICS PRACTICES

Architectural materials

1076 KEYNOTE LECTURES

Elisa Silva, Paola Viganò, Rúi

1078 FUTURE CARTOGRAPHIES

Rúi + Elena Mazzi

THEME AND CONTEXT

Maria Luna Nobile

ABOUT EURAU

European Research in Architecture and Urbanism

EURAU's main concern is to establish these meetings as a forum for debate and discussion of contemporary discourses in Architecture and Urbanism.

The French Ministry of Culture initiated EURAU in 2004. Since then, a series of international editions have taken place with the participation of hundreds of passionate and enthusiastic researchers from around the world, today reaching the Nordic countries. The series organised by different Schools of Architecture are around the following themes:

EURAU 2004 École Nationale Supérieure d'Architecture de Marseille "On Doctoral Research"

EURAU 2005 École Nationale Supérieure d'Architecture et Paysage de Lille "Large Scale"

EURAU 2006 Association des Instituts Supérieurs Brussels-Liège-Mons (IESA) "Cultural Heritage"

EURAU 2008 Escuela Técnica Superior de Arquitectura de la Universidad Politécnica de Madrid "Cultural Landscape"

EURAU 2010 Università degli Studi di Napoli Federico II "Venustas / Architettura / Mercato / Democrazia"

EURAU 2012 Faculdade de Arquitectura da Universidade do Porto "Public Space and Contemporary City"

EURAU 2014 Istanbul Technical University "Composite Cities"

EURAU 2016 Ion Mincu University of Architecture and Urban Planning in Bucharest "In Between Scales"

EURAU 2018 Alicante University "RETROACTIVE"

RESEARCH: Architecture's capacity to challenge and extend the limits of other disciplines"

EURAU 2020/21 Birmingham University "Multiple identities reflection on European cities"

EURAU 2024 Politecnico di Milano "In presence / Body and Space"

EURAU 2026 Umeå School of Architecture, Umeå University "LATITUDES"

ABOUT UMA Umeå School of Architecture

The EURAU26 LATITUDES symposium will take place at Umeå School of Architecture, (UMA) Umeå University. Our department hosts researchers and educators from different latitudes around the world. Shaped by its climate situated only 400km south of the Arctic Circle in Västerbotten county, Umeå is located in southern Sápmi. In its third cycle of industrialisation, coined the green transition, Umeå is embedded in a quickly transforming forest landscape, while being strongly connected to its indigenous culture and tradition. Umeå is a city in continuous transformation, in which the University plays a pivotal role. The city is known internationally for being a laboratory for hardcore punk music and as one of the European Capitals of Culture in 2014.

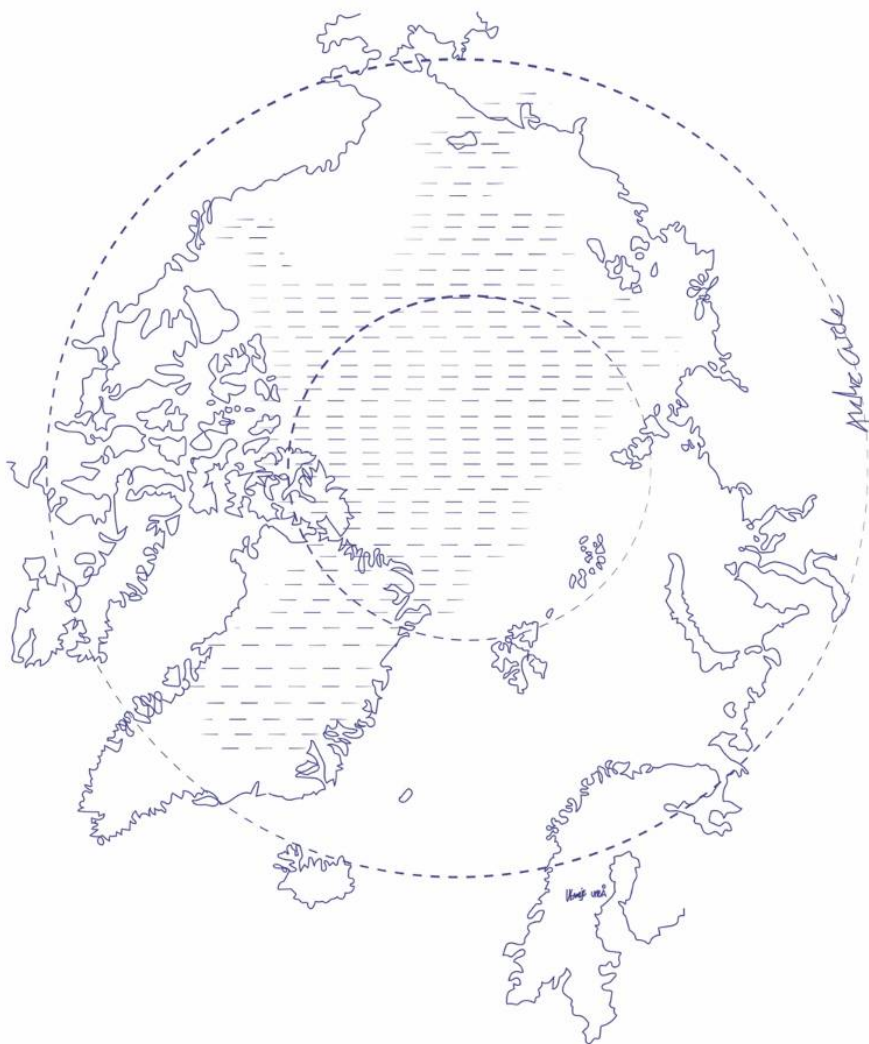
The research environment at Umeå School of Architecture is structured in four main thematic areas: Architectural Design; History, Theory and Critical Studies; Landscape and Urbanism; and Building Construction, Materiality and Computational Design. Our research groups address multiple perspectives in relation to these four thematic areas: Swedish Housing Standards, Designing the Contemporary City, Infrastructures of Care, Designing Cycles at 64°, Architecture and Wood, Making Architecture Politically, Intersectional Ecologies, and Digital Materials. The education at Umeå School of Architecture is organised in studios conceived as experimental laboratories of ideas that intersect with the

research groups and define lines of action in relation to contemporary questions of our discipline.

UMA's research groups and studios contribute at different levels to the international, national and local debate in the field of architecture through active collaborations, both with other departments at Umeå University and with external institutions, organisations, and researchers at local, national and international levels, with implications for policy, practice, and society at large. Our PhD Programme in Architecture acts as a third level of education, adding to the architectural programme and master's in architecture and urban design. UMA aims to educate architectural scholars on specific areas of research at the intersections of architecture, urbanism, landscape, and technology from both a theoretical and practical perspective within diverse cultural, social, and political contexts.

The notion of LATITUDES is the main theme for the 12th edition of the EURAU 26 Symposium, hosted for the first time in the Nordics, in continuity with a tradition initiated in 2004 by Farid Ameziane as a platform for PhD schools in the field of architecture. The EURAU26 symposium will open a conversation between researchers across different latitudes on how themes are addressed in relation to situated contexts and critically reflect on the possibilities of this exchange.

We are delighted to welcome you to Umeå University's Arts Campus, which is our laboratory for practice, research and education. A part of the Faculty of Technology and Sciences, UMA is located alongside the Umeå Academy of Fine Arts, UID Umeå Design Institute and Bildmuseet, the university's contemporary art museum. The UMA building, designed by Henning Larsen with White Architects, is conceived as an open space where students, academic staff, administration and technicians constantly collaborate. Enabling and supporting collaborations across disciplines, departments and faculties, UmArts is Umeå University's research centre for Architecture, Design and the Arts. The centre creates an exciting interdisciplinary research environment in the visual arts, architecture, design, and creative educational studies.



LATITUDES

Maria Luna Nobile

ABOUT THE THEME

Lines of latitude, also called parallels, **are imaginary lines** that measure and divide the Earth. They are an invention, an instrumental tool to define our location in relation to space and time. Therefore, the notion of LATITUDE/S relates to the awareness of our relationship – as architects - with a specific context in a specific situated moment.

"Using instruments already made famous by ancient astronomers, one measures the height of a celestial body above the horizon, calculates the distance from the zenith, and—knowing its declination—because zenith distance plus or minus declination yields latitude, one can instantly determine which parallel one is on, that is, how far north or south one is from a known point."

"Seems straightforward."

"Within a child's grasp..."

In *The Island of the Day Before* (1994), Umberto Eco examines the method of determining latitude through the reflections and dialogues of the novel's protagonist, using astronomical instruments. This discussion, attributed to Colbert, highlights the relative simplicity of measuring latitude, as a relatively simple procedure, whereas longitude - that determines the notion of the day-before - remained "a mystery," notoriously difficult to resolve. Eco employs this contrast to explore deeper questions about knowledge, perception, and the authority of science - a conceptual framework that is one of the starting points for the thematic line of the EURAU26 LATITUDES symposium.

This conceptual framework is a human construct, designed to establish precise measurements and relationships among places, contexts, and peoples, and to situate the Earth in relation to other celestial bodies, foremost among them the Sun. It is on the basis of this construction, through cartography and other relational frameworks, that architectural research has historically grounded its methods and inquiries. The notion of parallel as a line that determines multiple latitudes is a concept that reflects the peculiar conditions of the place where the EURAU26 symposium will take place.

“For those who inhabit it, the North is home. It is neither remote, isolated, nor distant; it stands as the center of one’s own world, the primary point of observation. To me, the arbitrariness of the 60th parallel is precisely its strength, making it an ideal framework for exploring the North. The parallel is neither a line of strict measurement nor a rigid boundary between places. It does not seek to define; instead, it enables the coexistence of multiple Norths, acknowledging the diversity of experiences, landscapes, and perspectives that shape this region.”

It is the clear image given by Malachy Tallack in its book *Sixty Degrees North: Around the World in Search of Home* (2016). In specific the zone between the 60° N and the north pole has something specific in relation to the way territories could be considered as part of the same region, in relation to climatic conditions and to some specific relations among its human and non-human inhabitants, for example in relation to migration and movement of indigenous populations (Tallack, 2016). The Sápmi territories are an example, close to our specific condition and location. These conditions are changing gradually, getting closer to the Equator, where the distances have also had an impact on how cultures have evolved due to movements of people and cultures. It is also relevant to underline how the 60° S latitude encircles the Earth entirely

over ocean, not encountering any land, marking the northern boundary of the Southern Ocean and the Antarctic System. In this sense, architects are asked to relate to the context, learning and experimenting, facing specific climatic circumstances and situations of the environment, and this is even more important nowadays in relation to the current challenges due to climate change. This also entangles the concept of the nomadic as a subject, we – as architects, researchers, educators – navigate between cultures, traditions and environmental conditions, understanding the notion of context as relational rather than fixed and flat (Bradotti, 2013).

Our relation – as architects - to the concept of latitude consists in considering the observer as their own instrument of observation, in analogy with the ethnographic notion of exploring the “other-than-self” as the foundation for self-knowledge, and therefore as the starting point of any possible exploration (Coccia, 2021). Clearly, it is necessary to learn to know oneself. It is only by engaging with other cultures that one discovers something about oneself (Lévi-Strauss, 1973). Thus, the concept explored by EURAU26 LATITUDES, seeks to connect research in architecture with our own positioning as researchers in relation to other disciplinary traditions, contexts, places, and practices. In this sense, what becomes crucial is not only the relation to the point of view - for example, in Europe, the Mediterranean Basin and the Nordic-Baltic countries rely on entirely different references, as well as recurring themes of investigation - but also the encounter between networks of researchers, educators, and schools of architecture involved. This is even more relevant when looking at Northern and Southern latitudes crossing different situations.

Considering the current condition of urgency of the world we are living in, this call also underlines the need to go beyond the European border and open a dialogue between Northern and Southern latitudes. EURAU26 sets itself the goal of providing a necessary moment for broadening the outlook on architectural research in relation to its context.

Research in Architecture can be conceived as a situated practice, linking to the tradition of studies, cultures, climatic and contextual

conditions. EURAU26 LATITUDES aims at investigating the field of architecture as a research discipline across cultures, territories and places. The concepts of knowledge, movements and descriptions – embedded in the architectural discipline – relates to the notion of understanding latitudes in term of openness and movement (Ingold, 2011). The notion of latitude is artificial, it is an invention of one specific cultural perspective, as well as the notion of *global* often compared to the concept of *local*. In contemporary philosophy, the concept of the “planetary” has been introduced as an alternative to “the global”, considered as static, flat and Eurocentric. There is an astronomical “planetarity” and a political-philosophical “planetarity”, and while they are different, they should both inspire correspondence and mutual reinforcement. The conclusion is that planets can think through the life they evolve, not that thinking landed on our planet. (Bratton, 2024). From a “new materialist perspective”, cities are living assemblages, composed of humans, materials, non-human life, and infrastructures interacting dynamically, which requires architecture to account for these active relationships embracing agency as an act of responsibility (Braidotti, 2013). Therefore, we would like with this Symposium to offer the possibility to change the perspective by turning the globe upside-down, to break the lines, redraw new cartographies and embrace diversity.

When thinking about ourselves as researchers situated in a specific location and bridging in many cases traditions of studies and previous experiences related to a specific context, it is evident that there is a gap in the way we could learn from other latitudes, context/s and situations.

Concepts should not arise from the perspective of a single individual, but from the many viewpoints that emerge from multiple people, cultures, and even nations. What truly matters is that knowledge is born from plurality. Only then will we know how far we wish to go. This idea, defined by the notion of “cosmic diplomacy” (Latour, 2012), seeks to understand the ways in which we are part of an emerging world, in order to outline a shared path for acting within the cosmos—through an ecological vision capable of holding together all living beings and the natural environment to which they belong (Kohn, 2013).

The concept of *situation* is no longer tied simply to the idea of ground. It is not to be understood as in the traditional definition of “regional” in relation to local practices (Frampton, 1965), but as in the metaphor of ground or forest, also mentioned by Kohn: a living environment composed of bio-species, yet at the same time polluted, modified, occupied, shaped by climate change and political and regulated logics. Ground thus emerges as a highly dynamic condition—both real and virtual—continuously transformed by drifting cultures and by a sense of openness and freedom (Otero Verzier, 2019).

This reflection also applies to cities - artificial environments par excellence. A city is not just architecture plus dwellers; it is perhaps the longest continuous process that humans have created. What future would make the past worth it? Taking this new existential condition seriously demands a radically different sort of philosophy (Bratton, 24). It is in these distinctions among cultures, political frameworks, current emergent conditions, and in the ability of understanding the many layers cities are composed of, that we invite the authors to participate to the debate.

The Symposium wants to challenge the notion of architecture as a situated practice, looking beyond the traditional understanding of context as territory and embracing an open vision towards the future possibilities where the notion of context is not static anymore but dynamic, open, real and virtual, but still enrooted in the specificity of a precise, measured intervention. It is in relation to this intercultural and interdisciplinary plurality that EURAU26 LATITUDES positions itself as a platform for exchange, understanding, dialogue, and the advancement of knowledge within the field. What tools, methods, instruments, frameworks, can other realities, including close disciplines and knowledges offer to architecture?

Emphasizing the importance of understanding architectural research as a practice situated across multiple contexts, disciplines, and cultural viewpoints and by acknowledging these relational frameworks, EURAU26 LATITUDES encourage a research approach that is rigorous in measurement yet attentive to the diversity of perspectives that shape the world we inhabit.

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SITUATED REFLECTIONS

Maria Luna Nobile, Carla Collevocchio

THE CALL FOR PAPER

The EURAU 26 symposium aims to stimulate reflection and to strengthen collaboration between European Schools of Architecture and research groups in Europe, and to reinforce the importance of architectural research being situated and related to different latitudes. This also means to position architecture as a field of research in relation to current challenges, not just focusing on sustainability at large, but looking at ecology and its implications in relation to socio-political questions and urgent conditions due to climate change, and migrations and the necessity to be able to respond to a wider range of questions.

How does LATITUDE influence architecture as a practice? How does research in architecture relate to the specific condition of LATITUDE? How does the context/s we are living in influence the way we educate future architects?

In architecture, research topics are mostly related to the context in which we live. In many cases, we have the opportunity to relate to other contexts. The EURAU 26 symposium proposes a platform for expanding this discussion.

The 12th symposium follows the three main lines of investigation of previous events, reflecting on the following transversal aspects:

EDUCATION: There is a constant need to reflect on the role of academia and architectural pedagogy in response to the current needs of society and climate. It is important for universities to be aligned and to constantly be updated and learn from each other. What local and global conditions are to be addressed in relation to socio-cultural values and political perspectives, and how is architecture responding to these conditions at different latitudes?

RESEARCH: Research in architecture has historically been closely tied to the concept of context. How are its theories and methods specific to each context of study? What situated

conditions in the field of architecture derive from the influence of studies from different latitudes?

ARCHITECTURAL PRACTICE: As a practice-based discipline, architecture can provide space for debate and constant experimentation. How are the contemporary practices responding to local and contextual urgencies? What are the possible interactions and exchanges among practices at different latitudes? What can we learn from other conditions?

THREE CATEGORIES & FOUR THEMATIC TRACKS

Contributions are welcome in the form of extended abstracts, including but not limited to scientific outcomes, research by design, pedagogical experiments, artistic contributions, and practice-based explorations. Submissions must align with one of the four thematic tracks and may be framed within the three categories of Education, Research, or Architectural Practice. The symposium invites contributions at the intersection of three categories and four thematic tracks. Contributions should underline how the topic proposed relates to or challenges the notion of latitude/s and indicate the specificity of the point of view.

THEMATIC TRACKS

Embodied Practices

Urban and Contextual Practices

Environmental And Landscape Practices

Material And Tectonic Practices

The results of this call are included in the conference proceedings.

The definition of each thematic track can be found in detail in the conference proceedings.

Umeå, June 2026.

CONFERENCE PROCEEDINGS

EMBODIED PRACTICES

**Body / Embodied experience / Display / Mediation /
Neurodiversity / Somatics / Body-As-Tool / Phenomenology /
Sensory knowledge / Ritual / Perception / Ephemeral /
Transformative / Site-Specific / Spatial / Installations /
Situated**

This track explores the body as an architectural instrument — as both the subject and the site of spatial knowledge production. It invites investigations rooted in somatic methodologies, phenomenological approaches, ritual, and performance. Contributions may focus on the epistemic role of the body in processes of transformation, resistance, healing, or displacement, taking into account the specific point of view of the latitude/s explored in the proposal.

THEMES:

Embodied knowledge and perceptual space
Corporeal methodologies and spatial intelligence
Temporality, ritual, and transformation
Site-specific and durational architectural gestures

RESEARCH QUESTIONS:

How does the sensing body produce spatial knowledge?
What forms of architecture emerge through somatic and performative methodologies?
How do embodied practices challenge normative representations of space, identity, or ability?
In what ways can body-aware design resist abstraction and standardization?

EMBODIED PRACTICES

EMBODIED WAYS OF KNOWING.

Body, perception, and spatial understanding

De-Situating the Gaze: Queering the Architectural Theory Through Feminist Epistemology Towards Bodily Phenomenology. *Amir Shahhosseini Angas*

The Architect, His Body and the ‘Three Worlds’. Existential Space as a Topological Structure to Make Architecture. *Sérgio Pinto Amorim*

Latitudes of embodied knowledge. Spatial morphology and decolonial encounter at Kiasma. *Majed Alghaemdi*

Situating in the Forms of Spaces Through Embodied Knowledge. *Seçil Yatan Gül, Jane Madsen, Vida Midgelow*

Rethinking Architectural Latitudes through Minor Subjectivities: The Dissolution of Space-Time through Dementia *Hülya Yavaş*

WALKING AS SPATIAL PRACTICE

Movement, sequence, and spatial exploration

Walking through risk landscapes. Embodied practices and collective spatial readings along Lake Fusaro. *Marica Castigliano, Greta Caliendo, Maria Simioli, Marianna Ascolese, Francesco Stefano Sammarco, Salvatore Pesarino*

Convivial pedagogies. Body-based methodologies and action-research in Basilicata. *Saverio Massaro, Chiara Rizzi*

Working through Situations: Embodied Practices as a Method of Situated Urban Inquiry. *Hocine Aliouane-Shaw*

Walking in Chinese Gardens. The Garden of Cultural Heritage, and The Garden of Fabric. *Valerio, Morabito*

PERFORMATIVE AND EXPERIMENTAL PRACTICES

Choreography, performance, and research-through-action

Sensing into slowness: embodied methodologies for landscapes in transition. *Kerstin Möller*

Experimentation and Spatial Knowledge in Architectural

Pedagogy. *Inês Salgueiro, Rui Américo Cardoso, Luís S. Viegas*

Embodied Pedagogies in Urban Design Education. Situated Knowledge and Corporeal Practices at a Southern Latitude. *Gloria Calderone*

Situated Design Knowledge: From Studio Bodies to Urban Bodies. *Umran Aydın, Funda Uz*

LEARNING THROUGH THE BODY

Pedagogies, imagination, and experimental education

Latitudes of Imagination: A Utopian and Radical Pedagogical Experiment Across European Peripheries. *Inês Nascimento, Henrique Andrade, Alexandra Paio*

AI Ate my Homework. Can Architecture Briefs Continue to Stimulate Creativity. *Doina Carter*

Architecture for Kids. A Booster for All. *Cassandra Cozza*

Sharing Latitudes in the Design of Follies. Trans-disciplinary and International Architecture Education for the Sustainability of Cultural Values. *Sofia Aleixo*

Performing Spatial Justice with Disabled Persons. An Experimental Embodied Research into Rewriting Public Space in Palermo. *Gloria Calderone*

ATMOSPHERE AND ENVIRONMENTAL EXPERIENCE

Light, climate, and sensory space

Embodied Atmospheres. Mapping Felt Qualities in Architecture. *Ruth Adalgiza Iacob*

Latitudes of Healing Light: Artificial Glow, Sun Exposure, and Filtered Shade as Architectural Care for Mental Health. *Jingya Zhou, Joana Teixeira Pinho, António Carvalho*

Rooms of Air. The Sensing Body as Spatial Knowledge. *Francesca Casalino*

Making Control Visible as a Spatial Capacity in Everyday Moments of Transition. *İzel Gürkan, Sevgi Türkkân Sroka*

The Embodiment of Entropy: Tracing the Material Process in the

Context of New Materialism. *Ayşegül Yüksel, Bihter Almaç*

DWELLING, RITUALS, AND EVERYDAY SPACE

Body, domesticity, and spatial practices

Biography of Occupancies: An Architectural Approach to the Notion of Domestic Latitude. *Joana Teixeira Pinho, Jingya Zhou, António Carvalho.*

Can we Re-Incorporate the House? San Donato Milanese's Terzo Palazzo as a protocol of 'silent mutation'. *Ricardo Ribeiro, António Carvalho, Joana Restivo*

Convivial Bodies. Collective Practices, Ritual and Public Space Towards Territorial Regeneration. *Giulia Guerici*

Embodied Desire and the Speculative Making of Other Spatiality. *İrem Sütçü*

Balıklı Greek Hospital and Identity. An Alternative Reading of the Care Space through the Sick Body. *Altar Çolak, Pelin Dursun Çebi*

TERRITORY, PARTICIPATION, AND SPATIAL TRANSFORMATION

From collective processes to territorial systems

ATLAS. *Sabri Bendimérad, Jean-Marc Bichat, Mathieu-Hô Simonpoli, Yankel Fijalkow, Marie Gabreau, Yaneira Wilson*

Adaptive Reuse of an Airfield. Design Experimentations for the Bresso Airport in Milan. *Sara Anna Sapone, Giulia Setti*

Latitudes of Participation. Co-creation in Architectural Design as a Tool for Situated Agency . *Francesco Camilli*

Parallels. Activation of Liminal Spaces across Constant Geographies. *Marianna Ascolese*

From Representation to Inhabitation: Writing as a Reflective Tool in Architectural Design Studios. *Büşra Atam Yüksel, Furkan Evliyaoğlu*

Architecture as a Practice of Translation across Atlantic Latitudes. Three examples of Contemporary Architecture in the Azores

Islands. *Rodrigo, Coelho*



Fig. 1. Kiasma Museum of Contemporary Art, Helsinki (Steven Holl, 1998).
Third-floor visitor path with isovist fields. Ph. Majed Alghaemdi 2023.

Latitudes of embodied knowledge. Spatial morphology and decolonial encounter at Kiasma

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INTRODUCTION

While the decolonial turn in museum studies has focused on curatorial practice, less attention has been paid to the role of architectural space in shaping such encounters. This paper asks: how does the architectural sequence of a museum prepare the visitor for a dialogic, decolonial encounter with Indigenous knowledge? It argues that spatial morphology can reinforce or challenge an institution's epistemological assumptions, creating what are here termed 'spatial latitudes': configurational ranges that afford distinct modes of embodied and epistemic engagement.

Taking Kiasma's third floor as a case study, the analysis examines how the spatial contrast between the labyrinthine Kokoelmat Galleries and the open Rauha generates these latitudes. The contribution lies in demonstrating how spatial latitudes — traced through isovist analysis — produce conditions for a decolonial encounter, investigated through Joar Nango's *Girjegumpi: The Sámi Architecture Library*. This nomadic archive opens architecture to dialogue rather than fixing it as a closed definition.

THEORETICAL FRAMEWORK

Traditional museums have operated as what Bennett (1995, 59–63) terms an 'exhibitionary complex,' a set of institutions designed to make power and progress visible to a new citizenry. Yet, as Lonetree (2012, 9–15) demonstrates, this same complex historically excluded Indigenous peoples from

that citizenry, framing their cultures not as living epistemologies but as objects of study—the static, ‘primitive’ past against which the progressive nation could be defined. Decolonial curatorial practice, as seen in Nango’s *Girjegumpi*, has sought to reposition Indigenous knowledge as active discourse. This resonates with a broader shift in museum philosophy toward constructivist approaches in which knowledge emerges through interpretation (Hein, 2006, 346) and affective spatial experience (Witcomb, 2015, 340; Bal, 2007, 71).

If knowledge emerges through interpretation, the spatial conditions under which it takes place become theoretically significant. Space is not a neutral container but a relational medium whose syntax shapes what movements and encounters are possible (Peponis, 2024, 13–14). Following Merleau-Ponty (1945/2012), meaning is enacted through the body’s engagement with the environment (Varela, Thompson and Rosch, 1991; Noë, 2004). Seamon’s (2007) triad of movement, rest, and encounter frames the analysis: Kokoelmat affords directed movement; Rauha affords rest; the transition shapes the visitor’s arrival at an encounter with Indigenous knowledge.

METHODOLOGY

Gibson’s (1979) affordances are the action-possibilities a configuration offers the body. Isovist analysis (Benedikt, 1979) makes these measurable: high-occlusivity structures direct sequential movement; low-occlusivity structures afford simultaneous comprehension. Seven observation points were positioned using Sam McElhinney’s Isovist App along Kiasma’s third-floor visitor path in accordance with Seamon’s (2007) triad. From this, the paper derives its central analytical concept: spatial latitude, a measurable gradient whose span constitutes the affordance for a particular mode of knowing—here, the shift from disciplined reception to dialogic encounter.

CASE STUDY

The Kokoelmat Galleries follow the curved eastern arc of the third floor in a maze-like configuration with constrained

sightlines. This sequence deliberately structures sequential disclosure rather than simultaneous comprehension. Rauha resolves this at the northern terminus — a nearly square gallery where lower occlusivity affords simultaneous comprehension and gathering (isovist values: see Fig. 1).

It is within this spatially open condition that Nango's *Girjegumpi* is installed. The project houses over 500 texts on Indigenous architecture and decoloniality, alongside materials on duodji — Sámi craft as a living knowledge practice. Visitors are invited to sit, read, and discuss what Sámi architecture could be. The project refuses definition: knowledge emerges through dialogue. The body carries memory of constrained corridors; the shift to open dwelling prepares visitors for dialogue rather than reception.

DISCUSSION

Three latitudes emerge from the isovist analysis. Embodied latitude corresponds to the transition between high and low occlusivity — observation points 4–5 — where the body registers the shift from constrained movement to open dwelling (Pallasmaa, 2014, 239). Epistemological latitude corresponds to Rauha's low-occlusivity zone, in which *Girjegumpi*'s refusal of definition becomes spatially legible, enabling a 'pedagogy of feeling' (Witcomb, 2015, 340) or a 'meaning-making event' (Bal, 2007, 71). Political latitude designates the structural condition that allows this encounter: Indigenous knowledge is positioned at the spatial end of a sequence that moves from disciplined vision (Bennett, 1995) toward open gathering.

These latitudes confirm that spatial configuration is not a neutral backdrop but an active participant in curatorial intent. The affordance for knowing is produced not by the artwork alone but by the spatial sequence through which the visitor arrives at it.

Such conditions cannot resolve the colonial asymmetries that Lonetree (2012) and Clifford (1997, 188–219) diagnose, but they constitute a spatial opening in which Sámi epistemology may be encountered as living discourse. Whether spatial latitude can serve as a replicable tool across different museum

contexts remains a question for further research. What the Kiasma case establishes is that space, sequence, and body are constitutive of the politics of knowledge in the museum.

CONCLUSION

Spatial latitudes — configurational ranges whose measurable span determines what modes of engagement are possible — afford distinct conditions across a visitor sequence, making architectural configuration a key agent in decolonial curatorial practice. The analysis of Kiasma's third floor reveals three interrelated latitudes: embodied, epistemological, and political, tracing a move from constraint to openness to dialogic encounter. Spatial latitudes do not produce dialogue; they create conditions that invite it. By demonstrating how these conditions can be designed and measured, this paper offers a transferable framework for architects and curators: the decolonial project requires not only a change in what museums display, but a rethinking of the spatial conditions under which that display is encountered.

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KEYNOTE LECTURES



Elisa Silva is the director and founder of Enlace Arquitectura, (est. 2007) a multidisciplinary professional practice in architecture, urban design and landscape architecture, and Enlace Foundation (est. 2017), an NGO that promotes environmental, cultural and educational programs of social inclusion and participatory design collaborations.

Enlace's work has been recognized in numerous design competitions, exhibitions and international biennials including the IX Iberoamerican design biennial 2024 Design and Public Action Award, Biennale di Venezia 2021, Chicago Architecture Biennial 2021, Arc en Rêve centre d'architecture in Bordeaux 2022, Centro Cultural Parque de España in Rosario Argentina 2022, the XI and VII Ibero American Architecture and Urban Design Biennial and the X Architecture Biennial in Chile. Elisa is the recipient of the Rome Prize, the Wheelright Fellowship, the Lucas Artist residency and the Afield Fellowship.



Paola Viganò architect and urbanist is Full Professor in Urban Theory and Urban Design at the EPFL (CH) where she directs the Habitat Research Center (HRC) and the Laboratory of Urbanism (Lab-U); she is also Professor at IUAV University of Venice (IT). She was the first woman to receive the Grand Prix de l'Urbanisme in France (2013), she is Doctor Honoris Causa by the UCLouvain in 2016 in the

frame of “Utopia for our Time” and received the Flemish Culture Award for Architecture in 2017, and the Golden Medal for the Career of Milano Triennale in 2018. In 2022, she was appointed the Schelling Prize for Architectural Theory. In 2025, she received the Brussels Architecture Prize “Lifetime achievement Award”.



Rúi is a visual artist whose art focuses on the humankind and its relation to the Earth and the Cosmos. Since 1999 many of her works raise questions about water, shortage of safe water for consumption, but also the possible effects of icecaps melting on shorelines of continents and countries. These works are based on scientific information. Her works have been exhibited widely around the world. Rúi has received a number of awards for her art, and was recently awarded the Icelandic Visual Arts Council’s Honorary Award 2026.

FUTURE CARTOGRAPHIES: Rúrí + Elena Mazzi

Galleri Verkligheten, Pilgatan 16 Umeå

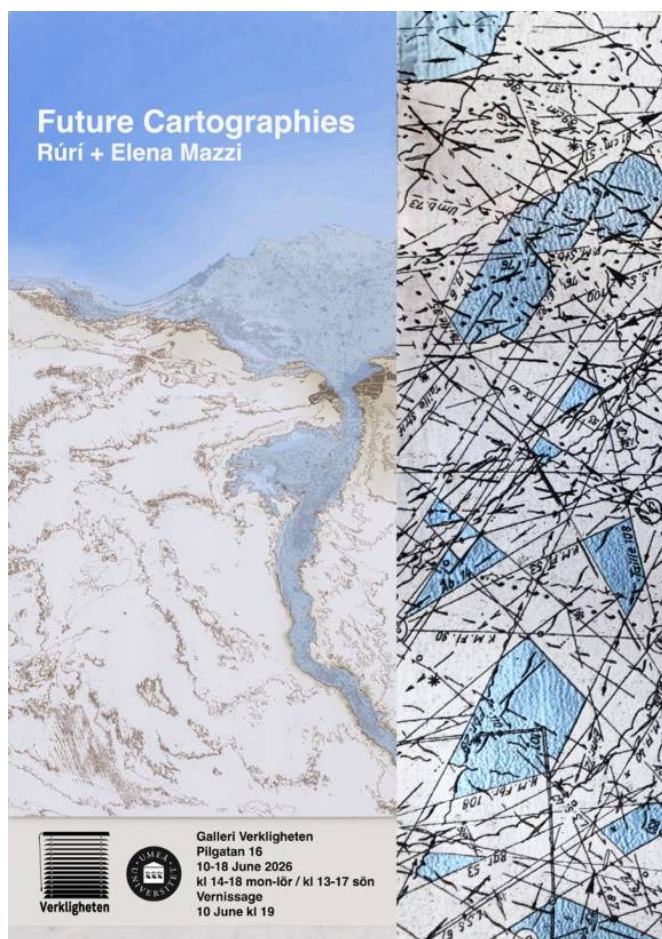
10-18 June 2026

Future Cartographies investigates the condition of complexity and rapidly transformation of geographies within and beyond the arctic. It is a dialogue between the work of two artists, Rúrí and Elena Mazzi, engaging with spatial research through artistic practice. Their approaches intersect art and architecture as a spatial science as a way of reading and interpreting territorial changes. The cartographies are conceived as a critical lens for understanding infrastructures, territories, and resource extraction systems, a spatial tool envisioning new narratives through documentation, data interpretation, and visual translations.

Rúrí (Iceland, 1951) is a visual artist whose art focuses on the human kind and it's relation to the Earth and the Cosmos. Since 1999 many of her works raise questions about water, shortage of safe water for consumption, but also the possible effects of icecaps melting on shorelines of continents and countries. These works are based on scientific information. Her works have been exhibited widely around the world. Rúrí has received a number of awards for her art, and was recently awarded the Icelandic Visual Arts Council's Honorary Award 2026.

Elena Mazzi (Italy, 1984) is a visual artist, working with specific geographical and socio-political contexts. Her works have been displayed in many solo and collective exhibitions all over the world. She attended several residency programs, and she is the winner of various art prizes. In 2015 she started to lead workshops in collaboration with Institutions, Schools, Academies. She is currently a PhD candidate at Villa Arson and Université Côte d'Azur, Nice.

The exhibition is organized by Umeå School of Architecture, in collaboration with UmArts research centre and Galleri Verkligheten, and curated by Maria Luna Nobile as one of the contribute of the EURAU26 LATITUDES Symposium *Situated reflections on architectural research.*



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The EURAU26 LATITUDES symposium is hosted by Umeå School of Architecture and within the Research Group Designing the contemporary city, led by Maria Luna Nobile.

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This publication is dedicated to the ones dreaming every day in a better world.