

Stephannie Fell Contreras (Viña del Mar, Chile)

Arquitecta, Pontificia Universidad Católica de Chile (PUC). Magíster en Historia de la Arquitectura, The Bartlett, UCL. Actualmente es investigadora doctoral en el programa "Architectural & Urban History & Theory" en The Bartlett School of Architecture. Es Profesora Adjunta en la Escuela de Arquitectura PUC. Sus intereses de investigación se centran en arquitectura e instrumentos de visión, producción y diseminación de imágenes, e historia de las tecnologías culturales. Fue directora de contenidos para STADIUM, Pabellón de Chile en la 16ª Bienal de Venecia (2018). Es co-editora de *ARQ Docs: Mario Carpo* (con F. Díaz; ARQ, 2020); *Stadium: A Building to Render the Image of a City* (con A. Celedón; Park Books, 2018); *Working Papers* (con M. Wisotsky y E. Filippides; Bartlett, 2018).

BArch, Pontificia Universidad Católica de Chile (PUC). MA Architectural History, The Bartlett, UCL. Currently a Doctoral Researcher in Architectural & Urban History & Theory at The Bartlett School of Architecture. Adjunct Professor, School of Architecture PUC. Her research interests focus on architectures and instruments of vision, production and dissemination of images, and the history of cultural technologies. She was the Director of contents for STADIUM: Chilean Pavilion at the 16th Venice Architecture Biennale (2018). She is co-editor of ARQ Docs: Mario Carpo (with F. Díaz; ARQ, 2020); Stadium: A Building to Render the Image of a City (with A. Celedón; Park Books, 2018); Working Papers (with M. Wisotsky and E. Filippides; Bartlett, 2018).

Maria McLintock (Coventry, Reino Unido)

Escritora y curadora. Es profesora visitante en Historia y Teoría de la Arquitectura en la Escuela de Arquitectura de la Universidad de Limerick y curadora asistente en el Design Museum, donde ha co-curado las exposiciones *David Adjaye: Making Memory* (2018), *Designs of the Year* (2019) y *Electronic: From Kraftwerk to The Chemical Brothers* (2020) y coproducido diversos programas públicos. Es coeditora de *Beazley Designs of the Year* (Design Museum, 2019), *Designers in Residence* (Design Museum, 2020) y *Electronic* (Design Museum, 2020). Ha escrito sobre las intersecciones entre arquitectura, migración y sistemas sociales. Algunas de sus publicaciones incluyen "Lives Laid Along the Line: The Lived Realities of the Borderlands" (*Architectural Review*, n° 1492) e "Is the Freeport Set to Become the Defining Architecture of Post-Brexit Britain?" (con B. Liu; *Failed Architecture*, julio 2020). En 2016 cofunda un proyecto de investigación llamado *System of Systems* (junto a Danae Io y Rebecca Glyn-Blanco) que usa el formato de exposiciones, publicaciones y programación para abordar el uso de tecnología y la burocracia en el proceso de solicitud de asilo en Europa.

Writer and curator. She is a visiting lecturer in Architectural History and Theory at the School of Architecture, University of Limerick, and Assistant Curator at the Design Museum, where she has co-curated exhibitions David Adjaye: Making Memory (2018), Designs of the Year (2019), and Electronic: From Kraftwerk to The Chemical Brothers (2020) and co-produced public programs. She is co-editor of Beazley Designs of the Year (Design Museum, 2019), Designers in Residence (Design Museum, 2020), and Electronic (Design Museum, 2020). She has written on the intersections of architecture, migration, and social systems. Some of her latest publications are, 'Lives Laid Along the Line: The Lived Realities of the Borderlands' (Architectural Review, N° 1492) and 'Is the Freeport Set to Become the Defining Architecture of Post-Brexit Britain?' (with B. Liu; Failed Architecture, July 2020). In 2016, she co-founded a research project called System of Systems (with Danae Io and Rebecca Glyn-Blanco) that uses the format of exhibitions, publications, and public programming to address the use of technology and bureaucracy in the asylum-seeking process in Europe.

Peg Rawes (Chelmsford, Reino Unido)

Licenciada en Artes, Universidad de Leeds. Magíster en Artes (Hons), Universidad de Warwick. PhD, Universidad de Londres (Goldsmiths). Profesora de Arquitectura y Filosofía en la Bartlett School of Architecture. Su investigación se enfoca en la arquitectura y las artes políticas, tecnológicas y ecológicas. Es autora de *Space Geometry and Aesthetics* (Palgrave, 2008) e *Irigaray for Architects* (Routledge, 2007); editora de *Relational Architectural Ecologies: Architecture, Nature and Subjectivity* (Routledge, 2013) y coeditora de *Poetic Biopolitics: Practices of Relation in Architecture and the Arts* (con T. Mathews y S. Loo; Bloomsbury, 2016), entre otras publicaciones. Algunos de sus artículos y capítulos de libros más recientes son "Insecure Predictions" (*E-Flux Architecture*, julio 2018), "Housing Biopolitics and Care" (en A. Radman y H. Sohn, eds.; *Critical and Clinical Cartographies*, Edinburgh U. Press, 2017), y "Planetary aesthetics" (en E. Wall y T. Waterman eds.; *Landscape and Agency*, Routledge, 2017).

BA, University of Leeds. MA (Hons), University of Warwick. Ph.D., University of London (Goldsmiths). Professor of Architecture and Philosophy at the Bartlett School of Architecture. She focuses on material, political, technological, and ecological architecture and art research. She is the author of Space Geometry and Aesthetics (Palgrave, 2008) and Irigaray for Architects (Routledge, 2007); editor of Relational Architectural Ecologies: Architecture, Nature and Subjectivity (Routledge, 2013) and co-editor of Poetic Biopolitics:

Practices of Relation in Architecture and the Arts (with T. Mathews and S. Loo; Bloomsbury, 2016), among other publications. Some of her latest articles and book chapters are 'Insecure Predictions' (E-Flux Architecture, July 2018), 'Housing Biopolitics and Care' (in A. Radman and H. Sohn, eds.; Critical and Clinical Cartographies, Edinburgh U. Press, 2017), and 'Planetary aesthetics' (in E. Wall and T. Waterman eds.; Landscape and Agency, Routledge, 2017).

Ecem Ergin (Estambul, Turquía)

Licenciada en Arquitectura, Istanbul Technical University. MSc Pratt Institute. Actualmente investigadora doctoral en The Bartlett School of Architecture, su trabajo contribuye al debate que rodea la confiabilidad de los medios digitales y el rol del entorno construido en informar al público. Fotógrafa y arquitecta, su interés especial recae en las tecnologías de la información. Recientemente completó un programa como investigadora visitante en Yale University School of Architecture. Su trabajo ha sido expuesto en la Media Architecture Biennale y el London Design Festival.

BArch, Istanbul Technical University. MSc, Pratt Institute. Currently a Doctoral Researcher at The Bartlett School of Architecture, her work contributes to the debate surrounding the trustworthiness of digital media and the role of the built environment in informing the public. She is an architect and photographer, with a special interest in information technologies. She recently completed a visiting researcher program at Yale University School of Architecture. Her work has been exhibited at the Media Architecture Biennale and London Design Festival.

Lucía Galaretto (Rosario, Argentina)

Arquitecta, Universidad Nacional de Rosario. Magíster en Arquitectura, Pontificia Universidad Católica de Chile. Actualmente cursa el programa Ms Critical, Curatorial, and Conceptual Practices in Architecture en GSAPP, Columbia University. Como productora editorial en Ediciones ARQ, coeditó los libros *ARQ Docs: Camillo Boano* (ARQ, 2017) y *ARQ Docs: Beatriz Colomina* (ARQ, 2018), entre otros. Profesora adjunta de la Escuela de Arquitectura de la Pontificia Universidad Católica de Chile.

Architect, Universidad Nacional de Rosario. Master of Architecture, Pontificia Universidad Católica de Chile. Current Graduate Student at Ms Critical, Curatorial, and Conceptual Practices in Architecture, GSAPP, Columbia University. As Managing Editor at Ediciones ARQ Chile, she co-edited the books ARQ Docs: Camillo Boano (ARQ, 2017) and ARQ Docs: Beatriz Colomina (ARQ, 2018), among others. She is Adjunct Professor at the School of Architecture, Pontificia Universidad Católica de Chile.

COLABORADORES CONTRIBUTORS

Lynn Spigel (Nueva York, EE. UU.)

Licenciada en Inglés, State University of New York en Buffalo. Magíster y Doctorado en Cine/Televisión del Theater Arts Department, University of California en Los Angeles. Es docente de la cátedra Frances Willard en Culturas de la Pantalla en Northwestern University. Gran parte de su trabajo se enfoca en medios, hogares y género. Es autora de numerosos libros y ensayos, incluyendo: *Make Room For TV: Television and the Family Ideal in Postwar America* (University of Chicago Press, 1992), *Welcome to the Dreamhouse: Popular Media and Postwar Suburbs* (Duke University Press, 2001); y *TV by Design: Modern Art and the Rise of Network Television* (University of Chicago Press, 2009). Actualmente está escribiendo *TV Snapshots: An Archive of Everyday Life* (Duke University Press, en preparación).

BA in English, State University of New York at Buffalo. MA and PhD awarded in the Motion Picture/Television Division of the Theater Arts Department, University of California at Los Angeles. She is Frances Willard Professor of Screen Cultures at Northwestern University. Much of her research focuses on media, homes, and gender. She is author of numerous books and essays including: Make Room For TV: Television and the Family Ideal in Postwar America (University of Chicago Press, 1992), Welcome to the Dreamhouse: Popular Media and Postwar Suburbs (Duke University Press, 2001); and TV by Design: Modern Art and the Rise of Network Television (University of Chicago Press, 2009). She is currently writing TV Snapshots: An Archive of Everyday Life (Duke University Press, forthcoming).

Pedro Correa Fernández (Santiago de Chile)

Arquitecto, Pontificia Universidad Católica de Chile (PUC). MSc Critical, Curatorial, and Conceptual Practices, Columbia University. Fue Profesor Asistente en el área de Historia y Teoría de la Escuela de Arquitectura PUC. Actualmente cursa estudios doctorales en Columbia University. Es autor de "No-Valor y No-Identidad. Las aventuras de Tafuri en la Ilustración de Adorno" (ARQ n° 97) y "El lugar de la crítica" (Materia Arquitectura n° 16).

Architect, Pontificia Universidad Católica de Chile (PUC). MSc Critical, Curatorial, and Conceptual Practices, Columbia University. He was an Assistant Professor of History and Theory at the PUC School of Architecture. He is currently pursuing doctoral studies at Columbia University. He is the author of 'On Non-Value and Non-Identity Tafuri's Adventures in Adorno's Enlightenment' (ARQ N° 97) and 'El lugar de la crítica' (Materia Arquitectura n° 16).

Matthias Pfaller (Beilngries, Alemania)

Licenciado en Inglés, Francés e Historia del Arte, Katholische Universität Eichstätt-Ingolstadt. MSc en Historia del Arte, University of Edinburgh. Curador e historiador. Entre sus intereses en investigación figuran la construcción de nación, el paisaje, la teoría fotográfica y los estudios *queer*. Actualmente se encuentra escribiendo su tesis doctoral sobre la historiografía de la fotografía, que será presentada en la Folkwang Universität der Künste. Tradujo los textos "On Photography in Chile" y "Chile Survives" de Mario Fonseca; y "The Reproduction of the New World" de Ronald Kay (todos en *Art in Translation*, vol. 10, n° 4). Un artículo acerca del oficio fotográfico en el Valparaíso de los 1860s se encuentra en preparación (*Getty Research Journal*, agosto 2021). Sus actividades anteriores incluyen pasantías en MoMA, Getty Museum en Los Angeles, ZKM y AXA ART. Es co-fundador de MAPA, una asociación sin fines de lucro para la promoción del arte latinoamericano en Suiza. Ha realizado cuatro viajes de trabajo a Chile entre 2016 y 2020, apoyado por el Getty Museum, la Eichstätter Universitätsstiftung y el Servicio Alemán de Intercambio Académico (DAAD).

B.A. in English, French, and Art History, Katholische Universität Eichstätt-Ingolstadt. MSc in History of Art, University of Edinburgh. He is a curator and historian. Among his research interests are the issues of nation-building, landscape, photographic theory, and queer studies. He is currently writing a doctoral thesis on the historiography of photography at Folkwang Universität der Künste. He translated the texts "On Photography in Chile" and "Chile Survives" by Mario Fonseca; and "The Reproduction of the New World" by Ronald Kay (all in Art in Translation, Vol. 10, N° 4). An article about the photographic trade in 1860s Valparaíso is forthcoming (Getty Research Journal, August 2021). Past work placements include internships at MoMA, Getty Museum in Los Angeles, ZKM, and AXA ART. In 2018, he co-founded MAPA, a not-for-profit association for the promotion of Latin American art in Switzerland. He has conducted four field trips to Chile between 2016 and 2020, sponsored by the Getty Museum, the Eichstätter Universitätsstiftung, and the German Academic Exchange Service (DAAD).

Sebastián Mejía Castilla (Lima, Perú)

Licenciado en Bellas Artes, School of Visual Arts. Fotógrafo y docente de la Universidad Finis Terrae y la Universidad Diego Portales. Su trabajo se enfoca en los vestigios de vida primitiva que pasan desapercibidos en la metrópolis moderna. Entre sus exposiciones individuales se cuentan "Paisajes Des-

Modernizados" (Museo de Arte Contemporáneo, Santiago, 2013), "Intervalo Peatonal" (Metales Pesados Visual, 2017) y "Palms" (Malte Uekermann, 2019). Ha participado en exposiciones colectivas como "Nous les Arbres" (Fundación Cartier, 2019), "Urban Impulses" (The Photographers Gallery, 2019) e "Independencia" (Centro Cultural Gabriela Mistral, 2017). Es autor de *Panorama* (DAGA, 2014).

B.A in Fine Arts, School of Visual Arts. Photographer and Academic at Universidad Finis Terrae and Universidad Diego Portales. His work is focused on the vestiges of primitive life that go unnoticed in the modern metropolis. Among his individual exhibitions, these stand out: 'Paisajes Des-Modernizados' (Museo de Arte Contemporáneo, Santiago, 2013), 'Intervalo Peatonal' (Metales Pesados Visual, 2017) and 'Palms' (Malte Uekermann, 2019). He has participated in group exhibitions such as 'Nous les Arbres' (Cartier Foundation, 2019), 'Urban Impulses' (The Photographers Gallery, 2019) and 'Independencia' (Centro Cultural Gabriela Mistral, 2017). He is author of Panorama (DAGA, 2014).

Camila Reyes Alé

Arquitecta, Pontificia Universidad Católica de Chile (2013). MSc Critical, Curatorial, and Conceptual Practices, Columbia University (2017). Candidata a doctora en Historia y Teoría de la Arquitectura por la Universidad de Princeton. Su tesis doctoral examina las arquitecturas de circulación establecidas y explotadas durante el período de postguerra entre Estados Unidos y Latinoamérica, estudiando cómo la circulación como concepto opera espacial y materialmente. Es autora de "Prácticas alternativas" (ARQ, n° 100) y "The Form of Dissent" (*The Avery Review*, n° 24).

B.Arch, Pontificia Universidad Católica de Chile. MSc in Critical, Curatorial and Conceptual Practices in Architecture, Columbia University. PhD candidate in History and Theory of Architecture, Princeton University. Her dissertation focuses on the architectures of circulation that were established and exploited during the post-war period between the United States and Latin America, studying how circulation operates both spatially and materially. She is the author of 'Alternative Practices' (ARQ, N° 100) and 'The Form of Dissent' (The Avery Review, N° 24).