



# Áfter Beļõngínġ

The Objects, Spaces, and Territories  
of the Ways We Stay in Transit

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1 Description of scenes in the Sri-Lankan-born British singer M.I.A.'s music video "Double Bubble Trouble." "Double Bubble Trouble" is a song from the album *Matangi* (2013), written by Maya "M.I.A." Arulpragasam, Ruben Fernhout, Jerry Leembruggen, and Rypke Westra, produced by The Partysquad, and released on May 30, 2014.

2 Alibaba Group Holding Limited, "Annual Report for the Fiscal Year ended March 31, 2016," p. 77, [http://www.alibabagroup.com/en/ir/pdf/form20F\\_160525.pdf](http://www.alibabagroup.com/en/ir/pdf/form20F_160525.pdf).

3 <https://www.instagram.com>, accessed June 5, 2016.

4 United Nations, Department of Economic and Social Affairs, Population Division, "Population Facts: Trends in International Migration, 2015," December 2015, accessed May 24, 2016, <http://www.un.org/en/development/desa/population/migration/publications/populationfacts/docs/MigrationPopFacts20154.pdf>

5 "Immigrants and Norwegian-born to immigrant parents, 1 January 2016," Statistics Norway, March 3, 2016, accessed July 1, 2016, <https://www.ssb.no/en/befolkning/statistikker/innvbf/aar/2016-03-03/>.

In the domestic interiors of a Brutalist council estate, new fabrication technologies coexist with laminated wood furniture, neon-colored drones, souvenirs from remote territories, faux animal prints, and leather sofas. It is mid-afternoon. Shots of colorful parrots and Capuchin monkeys interweave with scenes of teenagers who, while sitting in front of TVs displaying international channels, communicate through phones and laptops, share images with close and distant friends, and place orders online. 3-D printing alternates with hookah smoking. Jeans and leggings are combined with smiling-face-printed niqabs; hoodies, with Afropunk-patterned bomber jackets. Japanese kanji tattoos cover arms and backs. These scenes depict a weekday in Peckham, South London, the home of communities with diverse origins from all over England and from East Asia, South Asia, the Caribbean, Africa, the Middle East, and Eastern Europe.<sup>1</sup>

The scenes in these spaces exemplify a larger condition. In 2015, the online retailing company Alibaba shipped 12.2 billion packages to home addresses.<sup>2</sup> The social media platform Instagram contained 58,940,079 posts tagged #home.<sup>3</sup> And, at present, more than 240 million people are living in a place where they were not born.<sup>4</sup> In Oslo alone, the Triennale location, over 30% of the population consists of migrants.<sup>5</sup> At the same time, the number of tourist arrivals throughout the world—stays of less than twelve months—is over one billion.<sup>6</sup> In Norway, this number is almost five million, roughly the same as its stable population.<sup>7</sup> Contemporary spaces of residence are shaped around the circulation of goods, images, and individuals moving throughout wider territories.

Being at home has different definitions nowadays—both within domestic settings and in the spaces defined by national boundaries—under these global regimes of circulation grounded in changing geopolitical relations, the uneven developments of neoliberalism, and the expansion of media technologies. Belonging is no longer just something bound to one's own space of residence or to the territory of a nation, nor does it last an entire lifespan.

The Oslo Architecture Triennale 2016, *After Belonging*, dissects and designs the objects, spaces, and territories involved in a transforming condition of belonging. Pervasive commercial exchanges, systems of information transfer, and migratory movements have destabilized what we understand by residence, forcing us to question spatial permanence, property, and identity—a crisis of belonging. The processes of globalization have brought greater



Stills from M.I.A.'s music video "Double Bubble Trouble," 2013.

accessibility to ever-new goods, fueled alternative imaginaries, and provided access to further geographies and knowledges. And yet, not everybody circulates voluntarily, nor in the same way: circulation also promotes growing inequalities for large groups, kept in precarious states of transit.

*After Belonging* analyzes the ways in which architecture intervenes in the construction of attachments to places and collectivities—Where does one belong?—as well as in the changing relations to the objects that are produced, owned, shared, and exchanged—How are belongings managed?

Belonging is being contemporaneously transformed at different scales and in different contexts. For example, the daily life of the middle classes around the world is being reconfigured by the economic conditions and social relations enabled by home-sharing platforms, as well as by the production of aesthetic regimes mobilized in the postings on these platforms. And yet, the universal ambitions advertised through Airbnb's motto, "Belong Anywhere," is in stark contrast to the bureaucratic realities of how such belonging is, in fact, regulated by local laws which determine the movement of the users of these home-sharing platforms between countries.<sup>8</sup> Moreover, flat-pack furniture companies often capitalize on the desire by users of these platforms to display a national signature in the spaces offered for rental—as is the case in Nordic countries like Denmark, where many offerings are dressed with Scandinavian design. Some commentators have recently argued that these same companies facilitate detachment from furnishing objects for transient populations,<sup>9</sup> while new spaces like mini-storage facilities in cities like New York continue to make possible their accumulation.

6 United Nations World Tourism Organization, *UNWTO Annual Report 2015* (Madrid: United Nations World Tourism Organization, 2016), 2, [http://cf.cdn.unwto.org/sites/all/files/pdf/annual\\_report\\_2015\\_1r.pdf/](http://cf.cdn.unwto.org/sites/all/files/pdf/annual_report_2015_1r.pdf/).

7 International tourism, number of arrivals in Norway in 2014: 4,855,000. Total population in Norway in 2014 5,136,886. Source: <http://data.worldbank.org/indicator/ST.INT.ARVL?Locations=NO/>.

8 Brian Chesky, "Belong Anywhere," *Airbnb Blog*, July 16, 2014, <http://blog.airbnb.com/belong-anywhere/>.

9 Alison J. Clarke, professor of design history at the University of Applied Arts Vienna, cited by Sarah Amandolare in "The real reason you still shop at Ikea - and probably always will," *The Guardian*, June 26, 2016, <http://www.theguardian.com/lifeandstyle/2016/jun/26/why-shop-ikea-home-decor-convenience/>.



<sup>10</sup> These fences challenge the free movement of individuals established by the Schengen Treaty. "The Schengen area and cooperation," *EUR-Lex*, last modified August 3, 2009, <http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=URISERV%3A13-3020>, Rana F. Sweis, "Jordan Closes Border to Syrian Refugees After Suicide Car Bomb Kills 6," *The New York Times*, June 21, 2016, [http://www.nytimes.com/2016/06/22/world/middleeast/jordan-syria-attack.html?\\_r=0](http://www.nytimes.com/2016/06/22/world/middleeast/jordan-syria-attack.html?_r=0).

<sup>11</sup> Abhishek Bhalra, "Access denied! India's High Commissioner raises questions after Delhi rejects 50% of Pakistani visa applications," *Daily Mail*, June 16, 2016, <http://www.dailymail.co.uk/indiahome/article-3645543/High-Commissioner-raises-questions-India-rejects-50-Pakistani-visa-applications.html/>.

<sup>12</sup> Anne Frugé, "The opposite of Brexit: African Union launches an all-Africa passport," *The Washington Post*, July 1, 2016, <https://www.washingtonpost.com/news/monkey-cage/wp/2016/07/01/the-opposite-of-brex-it-african-union-launches-an-all-africa-passport/>.

<sup>13</sup> "The legality of all emirates, groups, states, and organizations, becomes null by the expansion of the khilāfah's authority and arrival of its troops to their areas." Abu Muhammad al-Adnani al-Shami, "This Is the Promise of Allah," video transcript released by Jihadology.net / Al-Hayat Media Center, June 19, 2014, accessed July 8th, 2016, [https://ia902505.us.archive.org/28/items/poa\\_25984/EN.pdf/](https://ia902505.us.archive.org/28/items/poa_25984/EN.pdf/).

Despite the expansion of circulatory processes affecting domestic spaces like these, current international events—including the results of the United Kingdom's European Union membership referendum; the border fences erected by European countries and in countries like Jordan as a result of the so called refugee crisis;<sup>10</sup> and the rejection by India of over 50% of visa applications from Pakistan since January 2016<sup>11</sup>—suggest the reordering of borders, economic and political relationships, and power structures around the globe.

While these events seem to reinforce the concept of the nation-state as a geographically confined site of belonging, other phenomena support alternative arguments: progress on the development of the all-African passport will soon allow many to expand the territories they can call home;<sup>12</sup> and, on a darker note, the Islamic State has recently proclaimed itself to be a worldwide caliphate, with religious, political and military authority, presenting a religious inflection of the nation-state.<sup>13</sup> Moreover, the dissemination of information and images increasingly shared in social media builds imaginaries and shapes aspirations that continue to fuel the movement of people: the number of teenage boys migrating from Egypt—a country that is not currently indexed as suffering a civil war—after receiving images and narratives of success from friends and family members via social media, has reached unprecedented levels, to the point that some parts of the territory are almost devoid of their youth.<sup>14</sup>

These shifting and apparently opposed conditions (of commercial dispersion, apparent territorial stabilization, and simultaneous geopolitical re-configurations) have architectural manifestations and effects in our modes and spaces of residence and their aesthetic, technical, legal, socio-economic, and political frameworks. Addressing the architectural entanglements that lie behind these different phenomena, *After Belonging* engages with pressing challenges that are relevant for the architecture field and beyond, including, for example, the response to the huge numbers of asylum seekers currently arriving in Europe.<sup>15</sup> However, rather than focusing on this crisis as an isolated phenomena or responding to it without questioning its origins, this Triennale aims to locate the challenges that migration to Europe poses within a larger context from which it cannot be untangled. More broadly, *After Belonging* considers the precarious structural conditions of contemporary neoliberal regimes that have been aggravated by recent conflicts by examining how particular objects, spaces, and territories are designed and managed to produce re-articulations of belonging that are inherent in those regimes.

Belonging, as architecture, is simultaneously concerned with physical and social spaces. It addresses questions of affection, technological transformations, material transactions, and economic processes. And, at all of these levels, belonging is neither good or bad, yet it remains as a contentious concept. *After Belonging* addresses the ramifications of this concept and its relation to material manifestations at different scales, with the aim of proposing and advancing new ways of understanding architecture's transformed relation to enclosure and stability.

*After Belonging* argues that place-making and the construction of a sense of identity constitute only the most typical among other possible agendas for which architecture could be mobilized. Architecture has served over time for diverse, often opposed, ideological endeavors of belonging: it has been crucial in constructing and vindicating national identities as a symbol for liberation from colonial and imperialist forms of power, but has also supported essentialist projects. This project intends to critically inspect how architecture is articulated towards specific ends in the transformation of belonging, and aims to speculate on alternative trajectories for architectural production.

In a time defined by mobility and transit, the discussions triggered by this Triennale and contained in this volume destabilize the various definitions of the house characterized by the most canonical architectural expressions of residence and belonging, questioning the seamless construction of homeliness as a solid unity grounded in intimacy, privacy, and rootedness. Instead, these discussions consider the house as an unstable aggregate of objects, bodies, spaces, institutions, technologies, and imaginations. Contemporary architectures of housing are enmeshed in the logics of real estate speculation, many of them connected to territorial processes of massive urbanization and global migration, and increasingly transformed by technological mediations, while continuing to appeal to different traditions and ambitions of stability. In the midst of transcontinental migrations, newly-imagined landscapes, and

<sup>14</sup> Declan Walsh, "Facebook Envy Lures Egyptian Teenagers to Europe and the Migrant Life," *The New York Times*, June 23, 2016, <http://www.nytimes.com/2016/06/24/world/middleeast/facebook-envy-and-italian-law-lure-egyptian-teenagers-to-europe.html/>.

<sup>15</sup> In the Fall of 2014—when the research for the Triennale was initiated—the realities of migration had not yet attained the wide media coverage they have acquired today. As media theorist and human rights scholar Thomas Keenan has argued, the media coverage of a social crisis is the final site where a public reaction towards the conflict is articulated, and where a possible outcome soothing "impulses for action"—either as a military intervention or as humanitarian assistance—are designed. Primarily



"Boomerang Kids," a series of portraits of young adults who have had to move back home with their parents after college for financial reasons, or who have never been able to leave home. High student loan payments, a competitive, educated job market and graduating into a recovering economy are a large reason why there is a trend to stay home longer. Photograph by Damon Casarez, 2014. Courtesy of the author.





Established as an extension of the Norwegian welfare network located outside the borders of Norway, the hotel Reuma-Sol in the city of Alfaz del Pi, Alicante (Spain), mostly hosts Norwegian pensioners for periods ranging from 6 to 12 weeks where they enjoy the benefits of the Mediterranean sun in the treatment of certain illnesses. Photograph by David Frutos, 2016. Courtesy of the author.

concerned with the role of television in the Sarajevo War, Keenan points to the main place where social conflict representations and its associated discourses are dealt with: the domestic environment. See Thomas Keenan, "Publicity and Indifference (Sarajevo on Television)," *PMLA* Vol. 117, No. 1, Special Topic: Mobile Citizens, Media States (Jan., 2002), pp. 104–116.

<sup>16</sup> The expression "imaginary communities" was famously coined by Benedict Anderson in his work on modern nationalism. Benedict Anderson, *Imagined Communities*, rev. ed. (London and New York: Verso, 1991).

<sup>17</sup> See, for example, Pierre Bourdieu, "The Berber House or the World Reversed," in *Social Science Information* 9, no. 2 (1970) and the more general arguments by Amos Rapoport, "Socio-cultural factors and house form," in *House Form and Culture* (Englewood Cliffs, NJ: Prentice Hall, 1969).

financial speculation, traveling constituencies continue to make themselves at home in different conditions: for example, Norwegian retiree resorts along the Spanish Coast, in which architecture mediates the advantage of the chosen location with aesthetic and material links to the community of origin.

*After Belonging* additionally considers the different understandings of residence as they relate to the legal definition of citizenship and as a form of cultural binding to a territory and a nation. Moreover, this Triennale also speculates on architecture's articulation with different kinds of "imagined communities" that have become substitutes for the family and religion as the primary forms of social stabilization in technologically advanced, neoliberal, global contexts.<sup>16</sup> And yet, the nation, family, and religion still continue to take new forms in these contexts, with architecture decidedly participating in their articulation. For example, the contested sovereignty of airport spaces like Oslo Gardermoen—and their complex role in the filtering of individuals and objects—is in some cases countered by a decided effort by nations to present themselves as cohesive units to communities in transit. New techno-spatial articulations are also operating in transnational congregations of religious communities such as those of Charismatic-Pentecostalism in sub-Saharan countries.

*After Belonging's* approach differs from the structuralist impulse to relate the architectural forms of the house with social practices in different global contexts.<sup>17</sup> The discursive framework of the Triennale goes beyond this exploration of isolated architectural productions and their local contexts (which reinforce traditional forms of belonging), by orienting itself towards the understanding of the cultural, technological, and material links—whose effects have been variously described as "freak displacements," "disjunctures," and "frictions"—configuring the different spatial articulations of contemporary culture.<sup>18</sup> The house, in these contexts, no longer relates to phenomenological ideas of place or community stability, but with "the estranging sense of the relocation of the home and the world in an unhallowed place" that many have explored through the condition of the "unheimlich" (unhomely) and through

postcolonial studies.<sup>19</sup> The architectures built with remittance money arriving to different Latin American countries, for example, perfectly illustrate this condition. But this case manifests how the sense of home and the uncanny condition of contemporary forms of residence exceed the aesthetic problem of representation of both individuals and communities, aiming to make themselves at home in different architectures. Indeed, there are specific bodies at stake here, as well as specific resources and material transactions. And while money, in this case, seems to travel swiftly between the nations of emigration and immigration, technical knowledges are modified in their translation between the two for the construction of these characteristic architectures, and individuals are often trapped by borders, or have their defining forms of citizenship change while crossing the border.<sup>20</sup>

The architectures associated with the aforementioned transactions and operations sometimes entail the definition of a homogenous landscape. On other occasions, the architectures respond to the construction of differentiated (or decidedly differentiating) representations of identity for diverse geographical contexts or "imaginative geographies" within this global landscape.<sup>21</sup> In some cases they result in material boundlessness, while in others they are manifested in the definition of material boundaries.<sup>22</sup> Considering these changing forms of identity construction, distributions of property, and constructions of enclosure, the explorations that this Triennale pursues are as far from the advocacy of nomadism, as they are from the celebration of a return to local traditions and rooted communities. Many critical projects exploring nomadism in the last decades have been grounded in the pursuit of a cosmopolitan, secular society, freed from local ties.<sup>23</sup> However, the same mobility that these projects celebrated has been coincidental with neoliberal

<sup>18</sup> Homi Bhabha, "The World and the Home," *Social Text* 10, no. 2 (1992); Arjun Appadurai, "Disjuncture and Difference" in *Modernity at Large: Cultural Dimensions of Globalization* (Minneapolis: University of Minnesota Press, 1995); Anna L. Tsing, *Friction: An Ethnography of Global Connection* (Princeton, N.J.: Princeton University Press, 2005).

<sup>19</sup> See Bhabha, "The World and the Home," 141–2: "The unhomely is the shock of recognition of the world-in-the-home, the home-in-the-world... Although the 'unhomely' is a paradigmatic post-colonial experience, it has resonance that can be heard distinctly, if erratically, in fictions that negotiate the powers of cultural difference in a range of historical conditions and social contradictions." The notion of the uncanny, originally a Freudian notion, has additionally been linked by Julia Kristeva to an analysis



House built with remittances in El Salvador. Photograph by Andrés Asturias, 2010. Courtesy of the author.





Temporary living premises for workers at Statoil Mongstad. Photograph by Helge Skodvin, 2016. Courtesy of the author.

the "Learning from Las Vegas" studio and the resulting publication), and the "Project on the City" studios developed by Rem Koolhaas at the Harvard GSD starting in the 1990s. Felicity D. Scott's piece in this volume appeals to more contemporaneous projects related to this understanding.

<sup>25</sup> According to Keller Easterling, "it would seem appropriate for architecture"—often rendering itself as "innocent of the wide world and its operators"—to perform from "a position of corruption," as the discipline "shares a political disposition with the most successful global development paradigms in the world today—paradigms that insist on the same

considers technologically-enabled forms of socialization, as well as changing relations between data on the one hand, and bodies, objects, and spaces on the other, which generate bounded spaces defining forms of inclusion and exclusion (and constructions of otherness). These forms of belonging result in changing understandings of sovereignty and alternative political constituencies. Additionally, architecture is here concerned with our forms of navigation and positioning within them, resulting in mediated forms of affiliation to resources and communities, and their associated affections and validations.

**Markets and Territories of the Global Home** — considers the multi-scalar cultural and material transactions articulating the sense of familiarity, as well as the possibility of housing for different constituencies around the world. A particular focus of this area is to consider the home as no longer defined at an architectural scale, but having territorial implications when positioned within global financial transactions, international legal frameworks, and commercial and touristic networks. Additionally, this area addresses the possibility of considering the territory as a home, that is, an environmental entity and a unit of resource management, as well as a system of social organization where conflicts are addressed and negotiated.

## In Residence

*In Residence* focuses on a selection of sites—in Oslo, the Nordic region and around the globe—that encapsulate the contemporary transformation of belonging. This section constructs a speculative platform organized around a series of *reports* and *intervention strategies* for those sites. Sites include: the border spaces, technologies, and transit areas of the Oslo Airport in Gardermoen; the negotiation of resources in Kirkenes, on the Norwegian border with Russia; a transnational neighborhood that forms part of the Million Housing Programme on the outskirts of Stockholm; self-storage facilities in New York City; an asylum seekers' reception center in Oslo; a patient room and the related urbanisms of the Dubai Health Care City; the technological spaces linking religious communities in Lagos; an apartment in Copenhagen rented through digital sharing platforms; the houses resulting from remittances sent to the coffee growing region of Colombia; and the Italian textile factories associated with one of the biggest Chinatowns in Europe. *In Residence* challenges ideas of "site" as a unit primarily concerned with geometric boundaries, legal limitations, and contextual references. Sites are instead considered as unstable nodes within wider networks, submitted to ongoing alterations and redefinitions.

*In Residence* will be exhibited at the National Museum—Architecture as a series of reports and intervention strategies which are included in this volume respectively as case studies and as an archive of works in progress. Reports about the ten sites have been commissioned from a group of international architects, artists, journalists, and other professionals. Intervention strategies have been selected for the Nordic sites through an international call in order to rehearse tactical, long-term forms of engagement with them. Through these two formats (reports and intervention strategies), *In Residence* aims to expand architectural forms of practice and seeks to regain relevance



Prefabricated metal homes at the Azraq camp for Syrian refugees in northern Jordan. Photograph by Khalil Mazraawi/AFP, January 30, 2016. © Getty images.

innocence, the same immunity or political quarantine." Keller Easterling, "Believers and Cheaters," *Log 5* (Spring/Summer 2005), 33-6.

<sup>26</sup> Ultimately, *In Residence* attempts to lay out alternatives to ideological patronage in architectural practice—that is, a paternalistic attitude by which the architect levels his or her own personal condition to that of the "client," a phenomena which especially surfaces when dealing with post-colonial situations. This notion of ideological patronage, in which notions of architect-as-savior rely, was first expounded by Walter Benjamin in 1934, to be later unfolded by art historian Hal Foster to dissect the appropriation of ethnographic techniques by diverse 1980s artistic manifestations. In advocating for a direct intervention into the means of production of an artwork, Benjamin argues that the author should never position himself "next to the proletariat," as this would suppose to end up acquiring the role "of a benefactor, that of an ideological patron—an impossible place." Walter Benjamin, "The Author As Producer" in *Reflections* (New York: Schocken Books, 2007) and Hal Foster, "The Artist as Ethnographer" in *The Traffic in Culture* (Berkeley: University of California Press, 1995). The application of design operations onto situations of precariousness could result in the aesthetic and programmatic consolidation of the very forms of authority responsible for those conditions. Yet, the withdrawal to intervene due to the consideration of these situations as exceptional, accepts the complicity of design practices with the forms of power causing this very precariousness.

For example, philosopher Slavoj Žižek has urged to overcome the consideration of migration as an exceptional, transitory phenomena. Slavoj Žižek, "The Non-Existence of Norway," *London Review of Books: LRB Online*, September 9, 2015, <http://www.lrb.co.uk/2015/09/09/slavoj-zizek/the-non-existence-of-norway/>.

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for the analysis and transformation of the architectures at stake in this project. Rather than separating research and practice, the research on the selected sites plays a critical role in shedding light on new realities, opening up the possibility of alternative forms of knowledge and modes of practice. Even more, both reports and interventions build on a long standing disciplinary tradition of developing research not just to inform practice, but as a form of practice in itself, which probes not only the limits of the profession but its goals as well.<sup>25</sup>

With the intervention strategies, architecture is conceived very broadly as a practice that includes the establishment of protocols negotiating the relations between objects, spaces, and territories as well as the different agents, institutions, and technologies through which they are managed. Intervention strategies map out attitudes and techniques which coalesce around practices of resistance, contestation, reformulation, infiltration, exposure, or exacerbation, amongst many others. The interventions include: the digital mediation of the property systems of objects, seeking to create everyday intimacies and negotiations throughout the city; the production of a city guide by and for asylum seekers that facilitates new forms of interaction, connection, and integration of the citizens within Oslo's public sphere; a series of cartographies and a public spatial archive aiming to create a forum for imagining a future transnational, eco-political Arctic governance; the exposition and subsequent alteration of the user-homogenizing experiences of airports through the design of new physical and digital apparatuses; and an online exchange platform that offers alternative ways of meeting asylum seekers' needs through new notions of adaptability and hospitality, and which ultimately aims at re-imagining housing policies in Norway. The teams selected include practicing architects, educators, and researchers as well as professionals from different disciplines including urban planners, graphic designers, and sociologists, expanding the networks within which architects operate.

In confronting these scenarios associated to current configurations of belonging with the set of agendas undergirding architectural practice, *In Residence* aims to test the capacity of architectural expertise to alter — whether by consolidating, ameliorating, exacerbating, or suppressing — the conditions of these sites.<sup>26</sup> Far from reclaiming architecture as a problem-solving discipline, *In Residence* aims to untangle the agency of spatial interventions as well as the capacity of the architect in transforming the definition of these spaces in relation to legal, political, and economic frameworks.<sup>27</sup>

Together with the *On Residence* and *In Residence* sections, other platforms expand the discussion pursued by the Triennale: *The Embassy*, *the Academy*, and the *After Belonging Conference*. This publication collects all these platforms and contextualizes their speculations within wider disquisitions, while fostering conversations between them.

In closing, all the formats, media, and contributions contained in this volume aim to collectively address and imagine the architectures of new constructions of belonging, new ways of being together, new collectivities, and new forms of managing our belongings. And this pursuit is characteristically defined by a forward looking project. In fact, the "After" before "Belonging" cannot be reduced to mean "post." The topic of this Triennale does not arise from a nostalgia for a lost understanding of belonging, or from an interest in reviving it. This "After" in "After Belonging" refers to a search, a pursuit.