Organismo 2027 Critical Encounters

The Critical Encounters module is a shared space for collective reflection that brings together Organismo's main theoretical, methodological, and critical lines of inquiry. It consists of a series of online sessions designed to establish the program's overall conceptual framework and to define a common point of departure.

The 2027 edition of Critical Encounters consists of five online sessions that explore the notion of methodology in processes that set out to intervene in specific contexts, asking what role art plays in them and what transformative potential it holds. We will begin by establishing a cognitive framework: if art perhaps cannot change the world directly, it may nonetheless serve as a vehicle for transformation by altering the way we understand it. From there, we will explore art's capacity to activate new ways of perceiving and relating to the world, opening up the possibility of other cognitive, empathic, and critical futures. We will examine the infrastructural apparatuses that underlie the challenges addressed in this edition's case studies, and we will move through different methodological approaches to unpack what is at stake in how a methodology is shaped and how it is put into practice.

The Critical Encounters 2027 sessions will take place online on **Tuesdays 6.00–7.30 pm CET, in English.**

Sessions

Session 1 — Metahaven — February 02

Session 2 — Kent Chan feat. Jiat-Hwee Chang — February 09

Session 3 — Mayte Gómez Molina feat. Nicole L'Huillier — February 16

Session 4 — Nicolay Boyadjiev feat. Disintegrator — February 23

Session 5 — Marina Otero feat. Godofredo Enes Pereira — March 02

The Critical Encounters sessions bring the artistic accompaniments, or *pulsos*, who lead each Organismo 2027 case study into dialogue with invited experts. The aim is to create a forum that broadens the debate. It brings together the researchers who make up the Organismo 2027 working cells and a wider critical public, whose participation is essential to questioning the propositions from multiple perspectives and so engaging with the complexity they require. This call seeks to select the interlocutors who will form part of this expanded group and join the community of Organismo 2027 researchers, as well as those from previous editions of the program.

How to apply

Participation in the Critical Encounters 2027 module costs **€190.**

To join this edition, please submit your application by December 15 through the form available at www.tba21.org/organismo. The form asks for your full name, email address, place of residence, and a short biography of under 200 words. Places are limited, and participants will be selected in order of registration.

Any questions can be sent by email to organismo.info@gmail.com.

Apply through this form →

Session 2

Imagining an Open Thermal Future

February 09

What do the histories, cultures, and politics of hot places addicted to air conditioning—like Singapore and Doha— reveal to us about the technology, and its spatial and social effects? From these thermal pasts and presents of the making of thermal uncommons and dissensus, can we come up with futures of thermal commons and consensus?

Can we imagine thermal futures where the standard prescriptions do not involve enclosure, interiorization, or retreat into private realms? Instead of conditioning the air, can we thermally attune our bodies to adapt to heat and derive thermal delight from that adaptation?

Let us not forget that imaginaries remake the world in concrete, tangible ways. The world doesn't preexist our imaginaries.



Kent Chan

web →

→ Kent Chan is an artist, curator and filmmaker based in the Netherlands and Singapore. His practice revolves around our encounters with art, fiction and cinema that form a triumvirate of practices porous in form, content and context. He holds particular interest in the tropical imaginary, the past and future relationships between heat and art, and contestations of the legacies of modernity as the epistemology par excellence. His works have taken the form of moving-image, text, performances, and exhibitions. He is a former resident of Gasworks, Art Explora, Pivô Research, Jan van Eyck Academie, MMCA Residency, and his works and films have been exhibited in institutions and festivals including Tate Modern, MMCA Seoul, Liverpool Biennial, Videobrasil, International Film Festival Rotterdam, and Seoul Mediacity Biennale.



Jiat-Hwee Chang

→ Jiat-Hwee Chang is Dean's Chair Associate Professor of Architecture and Research Leader of Science, Technology and Society (STS) cluster at the Asia Research Institute, National University of Singapore. He is an interdisciplinary researcher working at the intersection of architecture, environment, and STS. He is the author of *A Genealogy of Tropical Architecture* (2016, awarded the International Planning History Society's Book Prize 2018) and co-author of *Everyday Modernism* (2023, awarded the Society of Architectural Historians Great Britain's Colvin Prize 2023). He is currently working on a book manuscript on the socio-cultural histories and techno-politics of air-conditioning and the built environment in the Asian Anthropocene. He is also co-editing a book on the histories, politics, and cultures of cooling in Asia with Chris Courtney.

Associated readings

→ Starosielski, Nicole. "Introduction." In *Media Hot and Cold*, 1–28. Duke University Press, 2021. – link →

→ Chang, Jiat-Hwee. "Caring for Heat Stress and Repairing an Unequal Thermal Capitalist World." *Singapore Journal of Tropical Geography*, advance online publication. – link →

Session 3

February 16

Songs That Shape stones: Poetry and Sound as a Method of Questioning

When encountering the word method, one thinks of another: science. But how is art proposing other methodologies? Nicole L'Huillier and Mayte Gómez Molina propose a vibrational epistolary of sound, theory, and poetry, diving deep into their methods of empirical observation to produce their artistic hypothesis, based on a feedback loop with the world around them. When a bird calls, another one responds, and that is a fact of science, but also one of poetry.



Mayte Gómez Molina

web →

→ Mayte Gómez Molina (Madrid by accident, Granada by blood, 1993) is a writer, researcher, and new media artist who uses writing as the backbone of a plural practice. She uses poetry and fiction in a traditional sense, creating "book" objects, but also explores the expansion of literature into digital formats through essays and poems using experimental film, 3D, and virtual reality, in a practice she calls 'expanded literature'. Her audiovisual works have been exhibited at numerous institutions and festivals around the world, including the 36th Ljubljana Biennale of Graphic Arts, Tabakalera Donosti, Documenta Madrid, the Seville European Film Festival, FILE São Paulo, MMMAD Festival and the Moss Arts Center at Virginia Tech. Her second book of poetry, *Los Trabajos sin Hércules*, won the Miguel Hernández National Young Poetry Prize in 2023. In 2026, her first novel, *La Boca Llena de Trigo*, was published by Anagrama. A Fulbright Scholar from 2019 to 2021, she studied for a Master's in Film, Video, New Media and Animation at the School of the Art Institute of Chicago. She is currently part of the MAKE/SENSE Doctoral Programme at the Basel Academy of Art and Design, where she also teaches at the Institute of Art, Gender and Nature.



Nicole L'Huillier

web →

→ Nicole L'Huillier is a transdisciplinary artist and researcher born in Santiago de Chile. Her practice explores sound, vibrations, resonances, and their multiple forms of transduction as materials through which to think about agency, identity, collectivity, and relations beyond the human. She works through installations, sonic and vibrational sculptures, listening and sound-distribution devices, performances, experimental compositions, writing and resonant rituals. Her research also examines the possibilities offered by new and ancient technologies to generate alternative forms of storytelling and creation, from decolonial and non-anthropocentric perspectives. She developed her doctoral research in Media Arts and Sciences at MIT.

Associated readings

→ Atkinson, Félicia, and Christina Vantzou. *Reflections Vol. 3: Water Poems*. Released April 10, 2026. Bandcamp. – link →

→ Carson, Anne. "Hesitation." José Pedro Pérez-Llorca Lecture, Museo Nacional del Prado, Madrid, October 19, 2023. Video. YouTube. – link →

→ Fast, Heidi, Taru Leppänen, and Milla Tiainen. "Vibration." In *New Materialism Almanac*. COST Action IS1307 New Materialism, March 30, 2018. – link →

Session 4

Superdarkness, Scale, and Agency

February 23

This lecture examines the agential limit case of *The Superdark Factory* (Antikythera, 2026), a realization of Stafford Beer's dream of a self-organizing cybernetic factory. Against the intuitive coupling of agency and teleology, what remains when our only move sets initial conditions against results nobody can forecast? Does agency scale into trillions of relays, or dissolve below any basic agential unit? What happens when intrasystemic information decorrelates from external utility, when every line of a factory or machine is readable yet nothing can be predicted or steered? And what would it mean for such relays to remain "publicly legible"?



Nicolay Boyadjiev

→ Nicolay Boyadjiev is an architect and creative director based between Sofia, London, and Montreal. He is currently the Design Director of Antikythera, a Philosophy of AI Frontier Lab incubated at the Berggruen Institute between Los Angeles, London, and Beijing, and Director of Composite, a creative venture for the formation and support of new centaur economic units.
He was formerly director of rearc institute's Practice Lab across Copenhagen and Mexico City, where he oversaw research, strategy, and new explorations, prototyping alternative models for philanthropy in architecture. He also formerly served as co-director of Strelka Institute's design-research program in Moscow, leading 'The Terraforming' think tank and co-editing *The New Normal* (2020, Strelka Press + Park Books), a comprehensive record of contemporary design practice at the intersection of software, cinema, strategy, and planning. Prior to Strelka and Practice Lab, he worked as a designer, researcher, and strategist at internationally renowned studios ranging from boutique consultancies to large architectural firms. Academically, he lectures regularly at various institutions across Europe and North America, and holds a Bachelor of Science and a Master of Architecture from McGill University.

Disintegrator

web →

→ Disintegrator is an independent research lab and think tank led by Marek Poliks and Roberto Alonso Trillo, working in the gaps between technological, theoretical, and creative practice. Through research, writing, speculative design and the Disintegrator podcast, it studies how agency, culture and economics are being reshaped by artificial intelligence and planetary-scale computation. Poliks is a Minneapolis-based researcher in the philosophy of technology focused on deep learning; Alonso Trillo is a Hong Kong-based theorist and artist working across cultural theory, media philosophy and experimental sound; together they wrote *Exocapitalism: Economies with Absolutely No Limits* (Becoming Press, 2025) and received Google's 2024 Art + Machine Intelligence award. Their project *Superdark Factory* was published in the Agentworld issue of the *Antikythera Journal*.

Associated readings

→ Bratton, Benjamin. *Agentworld: A Preemptive Anthropology of Open-World Hybrid Societies*. Antikythera, 2026. – link →

→ Canguilhem, Georges. "Machine and Organism." Translated by Mark Cohen and Randall Cherry. In *Incorporations*, edited by Jonathan Crary and Sanford Kwinter, 44–69. New York: Zone Books, 1992. – link →

→ Horton, Zachary. *The Cosmic Zoom: Scale, Knowledge, and Mediation*. Chicago: University of Chicago Press, 2021. – link →

→ Levin, Michael. "Ingressing Minds: Causal, Non-physical Patterns In-Form Natural, Synthetic, and Hybrid Embodiments." *Philosophies* 11, no. 5 (2026): 161. – link →

→ Poliks, Marek, Roberto Alonso Trillo, Tyler Dunn, Hugh Scott-Douglas, and Jay Springett. *The Superdark Factory: Toward the Full Automation of Software*. Antikythera, 2026. – link →

From Disintegrator will take part in the session:



Roberto Alonso Trillo

web →

Roberto Alonso Trillo is a theorist and artist whose research addresses the aesthetic and political dimensions of machine learning, with attention to infrastructural critique and automation. His ongoing work with Marek Poliks situates deep learning tools as endosymbiotic reproductive infrastructure. He is a co-founder of Disintegrator and is based in Hong Kong.



Marek Poliks

web →

Marek Poliks is a theoretical researcher in deep learning and AI, primarily concerned with the autonomy and self-organizing character of technical infrastructure. He is Head of AI at LaunchDarkly and the technical co-founder of Disintegrator.



Hugh Scott-Douglas

web →

Hugh Scott-Douglas is an interdisciplinary researcher working in cybernetics and the philosophy of technology. He has spent over a decade producing gallery exhibitions and maintains a studio and fabrication practice. He is a director of Disintegrator and is currently pursuing a Master of Science at MIT. He lives and works between Connecticut and Cambridge, Massachusetts.

Session 5 *Unnatural Alliances*

March 02

This session will explore the 'unnatural' alliances through which collective knowledge production is possible, with a particular focus on militant research practices. Recognizing that methodologies are never neutral and always situated, the session will consider the openness required to research within ecologies of knowledge and to know *with*. It will explore how this openness gives rise to undisciplined and polyphonic processes that reconfigure scalar, temporal, or positional givens, while remaining necessarily incomplete.



Marina Otero

→ Marina Otero Verzier is an architect and researcher. She is a Lecturer in Architecture at Harvard GSD and leads the Data Mourning Clinic at Columbia GSAPP. In 2022, she received Harvard's Wheelwright Prize for her research on the future of data centers. Her work brings together theory, design prototypes, legal frameworks, advocacy, and activism. She previously directed the MA in Social Design at Design Academy Eindhoven and served as the founding Director of Research at Het Nieuwe Instituut. She is the author of *Flotando en Litio* (2025) and *En las Profundidades de la Nube* (2024), and co-editor of *Automated Landscapes* (2023), *Lithium: States of Exhaustion* (2021), *More-than-Human* (2020), *Architecture of Appropriation* (2019), and *After Belonging* (2016), among other publications. She has curated exhibitions including *Wet Dreams* (2024), *Compulsive Desires: On Lithium Extraction and Rebellious Mountains* (2023), *Work, Body, Leisure*, the Dutch Pavilion at the 16th Venice Architecture Biennale (2018), and *Opera Aperta*, presented at the 2025 Venice Architecture Biennale, which received a jury mention. Her recent artistic work includes the award-winning prototype and film *Computational Compost*. She has co-directed several films with Manuel Correa, including *Building for Quantum* (2025) and *When the Water Ends* (2026).



Godofredo Enes Pereira

web →

→ Godofredo Enes Pereira is an architect, researcher, and educator. His work consists of a rhizomatic exploration of architecture's role in land struggles and the composition of existential territories. Between 2017 and 2026, he created and led the transdisciplinary MA in Environmental Architecture at the Royal College of Art. He is the author of *Savage Objects* (INCM, 2012) and *CERFI: Analysis Everywhere* (Minor Compositions, 2025), co-authored with Susana Caló. He is also editing *The Role of Architecture in Land Struggles and Liberation* with Dubravka Sekulic (forthcoming, Bloomsbury, 2027). His work has been featured in multiple exhibitions and publications worldwide. Currently, he is the Principal Investigator on the Visualizing Relations to Land research project (AHRC) and the director of GIT (Grupo de Investigação Territorial), which provides investigative support to communities engaged in land struggles.

Associated readings

→ de la Cadena, Marisol. "Not Knowing: In the Presence of . . ." In *Experimenting with Ethnography: A Companion to Analysis*, edited by Andrea Ballestero and Brit Ross Winthereik. Durham, NC: Duke University Press, 2021. – link →

→ Otero Verzier, Marina. "Archival Fault Lines: On the Inclusion of Non-Author-Based, Precarious, and Criminalized Spatial Practices in the Archive." *kritische berichte* 50, no. 3 (2022): 87–97. – link →

→ Pereira, Godofredo Enes. "Towards an Environmental Architecture." *e-flux Architecture*, Positions, 2018. – link →

→ TallBear, Kim. "Standing With and Speaking as Faith: A Feminist-Indigenous Approach to Inquiry." *Journal of Research Practice* 10, no. 2 (2014): Article N17. – link →