

HISTORY AND THEORY STUDIES FIRST YEAR

Terms 1 and 2

Course Lecturers: CHRIS PIERCE / BRETT STEELE (Term 1)

Course Lecturer: PIER VITTORIO AURELI (Term 2)

Course Tutor: MOLLIE CLAYPOOL

Teaching Assistants:

FABRIZIO BALLABIO

EMMA JONES

ZAYNAB DENA ZIARI

TERM 1:

42 CANONICAL BUILDINGS, PROJECTS + TEXTS (126AD–2010)

In this course, we will closely examine some of what are considered to be the most important Western European buildings, projects (realised and unrealised) and texts from Ancient Rome to the Enlightenment. But, we won't do this in a hero-worship way. We will intentionally collapse the wearisome chronological narrative by juxtaposing the pre-modern canon with its twenty- and twenty-first-century counterparts, loosely following the rhythm of the design syllabus. The course sets out to not only forensically scrutinise significant buildings, projects and texts, which by general consensus are considered to represent key moments in the history of architectural thinking/production, but also to raise new questions and understandings of them with the objective of developing and engaging the students critical faculties of creative thinking and interpretation in relation to the built environment's embarrassment of riches.

On a weekly basis students will learn to comprehend, analyse and re-interpret very different buildings, projects and texts via varying forms of scrutiny. These will include conventional methods of architectural description (plan, section and elevation, materials and technologies); first-hand investigation of London examples; and more discursive methods of twenty- and twenty-first-century analysis giving distinctive insight to past and contemporary works.

Course Structure

The course runs for 3 hours per week on Tuesday mornings. There are four parallel seminar sessions.

Seminar 10.00am - 12.00pm (seminar locations will be confirmed in the weekly Events List)

Mollie Claypool

Zaynab Dena Ziari

Emma Jones

Fabrizio Ballabio

Lecture 12.00 – 1.00pm, Rear Second Presentation Space

Seminars provide a place for discussion and questioning of course material and lectures as well as presentations of student work and essay development. One hour of each seminar will be dedicated to discussing the prior week's lecture and weekly assignment, with the 2nd hour of each seminar dedicated to submission development.

Submission

An essay of 3,000 words will be due towards the end of each term. There will be deadlines for essay development throughout the term. This essay must utilise readings and projects from the course material. The essay should be viewed as a critical project, attempt an argument and be rigorously produced. It must adhere to academic standards for essay writing. Tutorials will be provided within seminars and seminar tutors will be available for tutorials by appointment.

In lieu of an essay, an alternative submission which utilises course material as a source of inspiration for a more creative project will be accepted. Alternative submissions will go through a proposal

process and be developed throughout the term in a similar fashion as the essay. A short text of 1,000-1,500 words describing the submission must be handed in at the same time.

Course Materials

Readings (both primary and secondary texts) for each week will be provided both online as downloadable .pdfs on the course website and in the library on the course bookshelf. Full books and photocopies for copying are available on the course bookshelf. Reading the primary texts is expected of all student's each week, to be discussed in seminar. We have assigned readings which are accessible, reasonable in length and relevant to the course material. Secondary texts are also available for further reading.

Course Website

The course website is located at – aafirstyearhts.wordpress.com
The password to download the course readings is - “readings”

Seminar Assignments

Weekly seminars will be accompanied by weekly assignments. Each student will be responsible for making a short presentation during some point each term relating to the lectures and other course material. These assignments should be viewed as a means for students to bring in their own materials, interests, work and research to the seminar discussion. Not completing the assigned writing assignments or presentations holds the potential to affect final marks for the course.

Attendance

Attendance is mandatory to both lectures and seminars. We expect students to attend all lectures and seminars. 1 absence per term is accepted before poor attendance begins to have the potential to affect your final mark. Please sign into every lecture.

Marking

Marking framework adheres to a High Pass with Distinction, High Pass, Pass, Low Pass, Complete-to-Pass system. Poor attendance and low participation will move your final mark down one mark, or holds the potential to move your mark up one mark at the end of the term.

Lecture Schedule Term 1 2012

Session 1 42 Canonical Buildings, Projects + Texts in 30 Minutes

Session 2 SPACES

Buildings Pantheon, Rome (126 AD) / Walter Gropius, Director's Office, Bauhaus, Dessau (1924)

Projects Sir John Soane Museum, London (c1813) / Etienne Louis Boullée, Newton Cenotaph (1784)

Text Werner Oechslin, “Raumplan versus Plan libre” (1988)

Complementary Texts -

1 “The Roman Vault” in *Architecture and the Phenomena of Transition: the three space Conceptions in architecture* by Sigfried Giedion, Harvard University Press, 1971, pgs 135-159.

3 *Wonder and the Order of Nature* by Lorraine Dalston and Katherine Park, Zone Books, MIT Press, 2001.

Weekly seminar assignment due in Week 4 - please prepare ONE PAGE, PRINTED of argumentative and critical writing on the lecture and reading material to be presented as seminar discussion.

Submission development – Please begin to think about what two buildings, projects or texts you may want to use for your submission topic. You can use buildings from the course, from the list we provide, or ones you already know.

Session 3 SPACES

Building La Sainte-Chapelle, Paris (13th century)
Projects Daniel Libeskind, *Three Lessons in Architecture* (1985) / Cedric Price, *Fun Palace*, London (1961)
Text “The Beaubourg Effect” in *Simulacra and Simulation* by Jean Baudrillard, University of Michigan Press, 1994

Complementary Texts -

- 1 “An Interpretation of Gothic” in *Heavenly Mansions* by John Summerson, W.W. Norton, 1998.
- 2 “Leon Battista Alberti” in Giorgio Vasari, *The Lives of the Artists*, 1550.

Weekly seminar assignment due in Week 5: Show and Tell, Group No. 1 - please bring it something you have done from outside the course, either in studio or outside the AA (exhibition, book, blog post, newspaper or magazine clipping, film, photograph, painting, sculpture, any other kind of media) that you find interesting and relates to the lecture and reading material. This is the HTS version of “show and tell”.

Submission development – your topic for the submission is due in Week 4 seminar. Please bring two buildings you would like to write a critical, comparative essay about to seminar. Please bring photographs and information you have found on these two buildings. Please think about the way in which you would begin to compare them as well.

Session 4 TECTONICS

Buildings Filippo Brunelleschi, Florence Duomo / Richard Rogers, *Lloyd’s Building*, London (1978-86)
Project Coop Himmelblau, *Blaubox*, Folio X (1988)
Text Robin Evans, “Translations from Drawing to Building” (1986)

Complementary Texts

- 1 “The Architecture in Music” in *The Projective Cast* by Robin Evans, MIT Press, 1995, pgs 243-247.
- 2 *Architecture in Italy, 1400-1500*, by Ludwig H. Heydenreich (rev. Paul Davies), 1996.
- 3 Book X, Vitruvius, *Ten Books on Architecture* (c15BC).

Weekly seminar assignment due in Week 6: Show and Tell, Group No. 2 - please bring it something you have done from outside the course, either in studio or outside the AA (exhibition, book, blog post, newspaper or magazine clipping, film, photograph, painting, sculpture, any other kind of media) that you find interesting and relates to the lecture and reading material. This is the HTS version of “show and tell”.

Submission development – please continue to develop your submission topic in discussion with your seminar tutor.

Session 5 HOUSES

Buildings Andrea Palladio, *Villa Rotonda*, Vicenza (1591) / Giuseppe Terrangi, *Casa del Fascio*, Como (1932-36)
Project Robert Venturi, *Vanna Venturi House*, Chestnut Hill, Pennsylvania (1962-64)
Text Colin Rowe, “The Mathematics of the Ideal Villa” (1947)

Complementary Texts -

- 1 *Five Architects: Eisenman, Graves, Gwathmey, Hejduk, Meier* (New York: Oxford University Press, 1975).
- 2 Robert Venturi, *Complexity and Contradiction in Architecture* (New York: Museum of Modern Art, 1968).

Weekly seminar assignment due in Week 8: Show and Tell, Group No. 3 - please bring it something you have done from outside the course, either in studio or outside the AA (exhibition, book, blog post, newspaper or magazine clipping, film, photograph, painting, sculpture, any other kind of media) that you find interesting and relates to the lecture and reading material. This is the HTS version of “show and tell”.

Submission development – in this week your essay abstract - no more than 1 A4 page of writing introducing your essay topic – is due. It should clearly state your two buildings and your argument, position or viewpoint on how to compare them. Please also bring printed images of your buildings that you think you would like to use as visual material for your essay.

Session 6 OBJECTS

Building Francesco Borromini, San Carlo alle Quattro Fontane, Rome (c1634-1646)

Project James Stirling, Bibliothèque de France, Paris (1989)

Text Adolf Loos, “Ornament and Crime” (1908)

Complementary Texts

1 Excerpts from *Borromini* by Anthony Blunt, Allen Lane, 1979.

2 Aldo Rossi, *The Architecture of the City*, 1982.

Weekly seminar assignment due in Week 9: Show and Tell, Group No. 4 - please bring it something you have done from outside the course, either in studio or outside the AA (exhibition, book, blog post, newspaper or magazine clipping, film, photograph, painting, sculpture, any other kind of media) that you find interesting and relates to the lecture and reading material. This is the HTS version of “show and tell”.

Submission development – in this week you should briefly outline the structure of your submission. If it is an essay format, then please make sure to make some detailed points about each of the buildings you are using. If it is an alternative submission, please put together a plan for how you will move forward with working on your submission.

Session 7 OBJECTS

Building Joseph Paxton, Crystal Palace (1851)

Project Yves Klein, Air Architecture (1961)

Text Paul Scheerbart, “Glass Architecture” (1914)

Complementary Texts -

1 “Space and Power” in *Age of the Masters: a personal view of modern architecture* by Reyner Banham, Architectural Press, 1975.

2 Rem Koolhaas, *Delirious New York: A Retroactive Manifesto for Manhattan*, 1978.

Weekly seminar assignment due in Week 9 - There is no assignment this week as it is the last seminar of the term. Please schedule tutorials for submission development with your seminar tutor.

Submission development – in this week you should be developing a first draft of your essay, starting with the building analyses you need to do, then building up the argument. A rough first draft printed out should be brought to the seminar.

WEEK 10 of Term 1

Submission development

Essay tutorial times with seminar tutors will be provided.

WEEK 11 of Term 1

Submission due to Undergraduate Admin Office: by 1.00pm Friday 7th December

Please submit 1 hard copy of your submission to the office.

Please submit 1 digital file of your submission to your seminar tutor via email.

TERM 2:

HISTORY OF ARCHITECTURE: A CRITICAL OUTLINE

The course aims to a general introduction to the History of Architecture from antiquity to the present. Architectural history is a relatively recent field of knowledge which developed and flourished only in the last century. Yet any attempt to theorize architecture has always implied a discussion on its historical evolution. History thus is not just a passive recollection of past events, but a *project*, which implicitly or explicitly imposes judgments, discriminations and ways to understand the present. In other words, history is always about the present since it always tries to define the critical continuity of what architecture has become today.

The sessions of this course will be devoted to critical moments in which architecture has become instrumental to project new forms of power and subjectivity. The lectures will focus not at history at large, but rather crucial episodes; paradigmatic examples that have the possibility to illuminate wider historical scenarios. A special emphasis will be given to the reading of the relationship between architectural form and the social and political circumstances in which architecture was theorised, projected, produced, and lived.

Term 2 Lecture/Seminar Schedule

Session 1

Introduction to the Category of History: Methodological Problems

Key text(s):

- 1 "What is a Paradigm?" by Giorgio Agamben in *The Signature of All Things*, New York: Zone Books, pgs 9-32.

Session 2

Introduction to the History of Architecture and To Its Categories: Form, Space, Project, Politics, and Subjectivity

Key text(s):

- 1 Excerpt from *Principles of Art History* by Heinrich Wölfflin, London: Dover, 1950.
- 2 Excerpt from *Space, Time, and Architecture: The Growth of a New Tradition* by Sigfried Giedion, Cambridge Ma.: Harvard University Press, 1941, 1997.
- 3 Excerpt from *Theories and History of Architecture* by Manfredo Tafuri, New York: Icon, 1981.

Session 3

Greek Architecture vs. Roman Architecture: A Critical Comparison Between Two Paradigmatic Understandings of Architectural and Urban Space

Key text(s):

- 1 Excerpt from *Greek and Roman Architecture* by Donald S. Robertson, Cambridge Ma.: Cambridge University Press, 1969.

Session 4

Species of Spaces: A Critical comparison Between Byzantine Islamic and Chinese Architecture

Key text(s):

- 1 Excerpt from *Early Christian and Byzantine Architecture* by Richard Krautheimer, New York: Yale University Press, 1982.
- 2 Excerpt from *Islamic Architecture: Form, Function, Meaning* by Robert Hillenbrand, New York: Columbia University Press, 2004.
- 3 Excerpt from *Chinese Architecture and Planning: Ideas, Methods, Technique* by Qinghua Guo, Fellbach: Axel Menges, 2006.

Session 5

The Beginning of Modernity: Architectural Orders, Architectural Treatises and the Invention of Perspective

Key text(s):

- 1 Excerpt from John Summerson, *The Classical Language of Architecture* London: Thames and Hudson, 1963.

Session 6

Architecture and the Project of the City (1): Donato Bramante, Andrea Palladio, Gian Lorenzo Bernini, Christopher Wren

Key text(s):

- 1 Excerpt from *Donato Bramante* by Arnaldo Bruschi, London: Thames and Hudson, 1977)
- 2 Excerpt from *Andrea Palladio* by James Ackerman, London: Penguin, 1974.
- 3 Excerpt from *Bernini* by Howard Hibbard, London: Penguin, 1991.
- 4 Excerpt from *Wren* by Margaret Whinney, London: Penguin, 1998.

Session 7

Architecture and the Project of the City (2): Claude Nicolas Ledoux, Le Corbusier, Ludwig Mies van der Rohe, Rem Koolhaas

Key text(s):

- 1 Excerpt from *Claude-Nicolas Ledoux: Architecture and Utopia in the Era of the French Revolution* by Anthony Vidler, Zurich: Birkhauser, 2006.
- 2 Excerpt from *Le Corbusier* by Kenneth Frampton, London: Thames and Hudson, 2001.
- 3 Excerpt from *The Artless World: Mies van der Rohe on the Building Art* by Fritz Neumeyer Cambridge, Ma.: The Mit Press, 1977.
- 4 Excerpt from *Rem Koolhaas OMA* by Roberto Gargiani, London: Routledge, 2008.

WEEK 9 of Term 2

Submission development

Essay tutorial times with seminar tutors will be provided.

WEEK 10 of Term 2

Submission due to Undergraduate Admin Office: by 1.00pm Friday 15th March

Please submit 1 hard copy of your submission to the office.

Please submit 1 digital file of your submission to your seminar tutor via email.

HISTORY AND THEORY STUDIES SECOND YEAR

Terms 1 and 2

ARCHITECTURES: THEIR PASTS AND THEIR CULTURES

Course Lecturer: MARK COUSINS

Course Tutor: RYAN DILLON

Teaching Assistants:

ROSS ADAMS

GABRIELA GARCIA DE CORTAZER

ALEXANDRA VOUGIA

The second year History and Theory course has typically been a history course. This is certainly not a 'survey' course. Thus, we will focus on the variety of types of architecture both in historical terms and within different cultures. In this sense, the lecture and seminar course is about how culture influences architecture and about how architecture influences culture. The aim of the lecture series will attempt to show how different cultural forms produce different architectural forms. To demonstrate this we look at how different religious forms have been related to different architectural forms; or how different forms of political power have produced different types of architecture; or how people have argued that different national identities have resulted in different architectural styles. The course attempts to make students aware of the relation between architectural form and a range of social focus.

The lectures will cover a wide range of topics exposing the relationship of architecture to culture. We will look at the variety of ways in which buildings are designed in many cultures and traditions throughout time. We will investigate modernity's recent invention of the figure of the 'architect' while comparing this with other building traditions, as well as buildings without an architecture and with vernacular architecture. The concentration of architectural designs within the profession of trained architects would strike many cultures as strange and it is important to be aware of the other methods and design practices that are devoid of the 'architect'.

A central dimension of the course is to provide an opportunity for students to develop their own arguments through the practice of writing. Unlike previous courses, the Thursday morning session will start with the seminar and conclude with the lecture. The seminar will provide the students a forum to discuss readings, present readings to the class in groups, and engage with graphic exercises that are aimed at developing arguments through research and writing. Time will be set aside to deal with the problem of how to research and write well-structured essays. This course-booklet contains an example paper on how to think about writing an essay. We hope you find it and the course useful in improving your ability to construct an argument through the important skill of writing.

Term 1

Please note that all assigned readings for each lecture topic will be discussed in the seminar portion of the class during the following week. For example, Week 1 readings on 'Architecture' will be discussed during the Week 2 Seminar.

Week 2 (October 4) – ARCHITECTURE

How is architecture defined, and how is it distinguished from building, from the vernacular and from 'architecture without architects'.

Required Seminar Readings:

Readings for this week will be a collection of short texts provided by the tutors from a diverse selection of many publications including but not limited to the following: Vitruvius, *Then Books on Architecture*; Alberti, L.B., *On the Art of building in Ten Books*; Laugier, Marc-Antoine, *An Essay on Architecture*; Durand, Jean-Nicolas-Louis, *Précis of the Lecture on*

Architecture; Le Corbusier, *Towards a New Architecture*; Gideon, Sigfried, *Space, Time and Architecture: The Growth of a New Tradition*; Venturi, Robert, *Complexity and Contradiction*; Koolhaas, Rem, *Delirious New York*

These texts will be handed out to the students prior during Week 1 Seminar

Week 3 (October 11) – DESIGN

What is design? How did it evolve? How does it relate to the emergence of architectural representation, plans, sections, etc.?

Required Seminar Readings:

Forty, Adrian, 'Design', p. 136-141, in *Words and Buildings: A Vocabulary of Modern Architecture*

Foster, Hal, 'Design and Crime' in *Design and Crime (and Other Diatribes)*, Verso, 2002, p. 13-26

Koolhaas, Rem, 'Junkspace', in Chuihua, Judy Chung; Inaba, Jeffery; Koolhaas, Rem; Leong, Sze Tsung, et al, *Harvard Design School Guide to Shopping*, Harvard Design School, 2001.

Suggested Seminar Readings:

Agrest, Diana, 'Design versus Non-Design', p. 198-213 in Hays, Michael K. (ed.), in *Architecture Theory since 1968*, The M.I.T. Press, 1998.

Latour, Bruno, 'A Cautious Prometheus? A Few Steps Toward a Philosophy of Design' presented as the Keynote Lecture for the *Networks of Design* for the meeting of Design History Society, 3 September, 2008.

Week 4 (October 18) – THE ARCHITECT

Can there be architecture without architects? How did the figure of the architect evolve?

Required Seminar Readings:

Saint, A. 1985, 'The Architect as Hero and Genius', p. 1-18, in *The Image of the Architect*, Yale University Press.

Koolhaas, Rem, 'The Talents of Raymond Hood', pp. 162-77, in *Delirious New York: A Retroactive Manifesto for Manhattan*, Monacelli Press, 1994.

Alberti, L.B., 'Prologue', p. 1-6, in *On the Art of building in Ten Books*, The MIT Press, 1991.

Rudofsky, B., 'Before the Architects', *Design Quarterly* (118/119), pp. 60-63, 1982.

Suggested Seminar Readings:

Rand, A., *The Fountainhead*, 1st edition ed. Blakinston Co. 1943.

Kostof, S., 'The Architect in the Middle Ages, East and West', p. 59-95, in *The Architect: Chapters in the History of the Profession*, University of California Press, 2000.

Week 5 (October 25) – PROFESSION

The nineteenth-century emergence of architecture as a profession is compared with medicine. Why has the architect occupied a weaker position than the lawyer or the doctor?

Required Seminar Readings:

Illich, Ivan, 'Disabling Professions', in *Disabling Professions*, Boyars, 1977, p. 11-37

Wigley, Mark, 'Prosthetic Theory: The Discipline of Architecture' in *Assemblage No 15*, August 1991, p. 7-29.

Suggested Seminar Readings:

Martin, Reinhold, 'Architecture and Its Pasts' Symposium Lecture at the Architectural Association, 22 May 2010. <http://www.aaschool.ac.uk/VIDEO/lecture.php?ID=1222>

Hays, Michael, 'Oppositions of Autonomy and History' (Introduction), p. xi-xv in *Oppositions Reader*, Princeton Architectural Press, 1998.

Michel, Foucault, *The Archaeology of Knowledge & The Discourse of Language*, Vintage, 1982.

Week 7 (November 8) – **ARCHITECTURAL HISTORY**

An account of how architectural history has evolved as a concept and as a practise in the nineteenth-century. Why is it based upon a narrative of a successions of styles, classical, gothic, renaissance, baroque, etc. and why this is a problem for architectural students?

Required Seminar Readings:

Colquhoun, Alan, 'Introduction: Modern Architecture and Historicity', p. 11-19 in *Essays in Architectural Criticism: Modern Architecture and Historical Change*, MIT Press, 1995.

Forty, Adrian, 'History', p. 196-205, in *Words and Buildings: A Vocabulary of Modern Architecture*, Thames and Hudson Ltd. 2004.

Gideon, Sigfried, 'History A Part of Life', p. 1-10, in *Space, Time and Architecture: The Growth of a New Tradition*, Harvard University Press, 2008 Edition.

Suggested Seminar Readings:

Benjamin, Walter, 'Theses on the Philosophy of History', p. 235-264 in *Illuminations*, Schocken Books, 2007.

Vidler, Anthony, 'Foreword' and 'Introduction', p. 1-16, and 'Postmodern or Posthiorie?', p. 191-200 in *Histories of the Immediate Present: Inventing Architectural Modernism*, MIT Press, 2008.

Colquhoun, Alan, 'Three Kinds of Historicism', p. 1-17 in *Oppositions 26*.

Week 8 (November 15) – **RELIGION**

Each of the major monotheist religions is associated with major architectural outcomes. The lecture will question the extent to which the religions in themselves stamped particular forms upon architecture. It shows how each of them derived from Roman and other forms.

Required Seminar Readings:

Kostof, S. & Castillo, G., 'Chartres', p. 333-348, in *A History of Architecture: Settings and Rituals*, Oxford University Press, New York, 1995.

Letterist International, Ken Knabb (trans.), *Proposals for Radically Improving the City of Paris*, 1955, <http://www.bopsecrets.org/SI/paris.htm>

Suggested Seminar Readings:

Alberti, L.B., The Seventh Book: 'Art of Building. Ornament to Sacred Buildings', p. 189-243 in *On the Art of Building in Ten Books*, The MIT Press, Cambridge, Massachusetts, 1991.

Kostof, S. & Castillo, G., 'The Triumph of Christ', p. 245-68 in *A History of Architecture: Settings and Rituals*, Oxford University Press, 1995.

Kostof, S. & Castillo, G., 'The Renaissance: Ideal and Fad', p. 403-412 in *A History of Architecture: Settings and Rituals*, Oxford University Press, 1995.

Laugier, Marc-Anotine. 1985, 'On the Style in Which to Build Churches', p. 100-120, in *An Essay on Architecture*, Hennessey & Ingalls, 1985.

Miller, K., *St. Peter's*, Harvard University Press, Cambridge, Mass. 2007.

Wittkower, R., Part 1. 'The Centrally Planned Church and The Renaissance', p. 1-32 in *Architectural Principles in the Age of Humanism*, Academy Editions, Chichester, West Sussex, 1998.

Week 9 (November 22) – **POWER**

Architecture has emerged as always been central to the exercise and expression of power. Rulers have tried to convey their power through architecture; different types of regimes have sought to clarify their nature through architecture. Considers the form of the 'palace' and its mutations.

Required Seminar Readings:

Foucault, M., 'Space Power and Architecture', p. 296-306, in M Hays (ed), *Architecture Theory Since 1968*, MIT Press. 1998.

Benevolo, L., Chapter 3: 'Rome, City and Worldwide Empire', p. 135-251, in *The History of the City*, Scolar Press, 1908.

Suggested Seminar Readings:

- Benton, T., Elliott, D., Ades, D. & Hobsbawn, E.J., *Art and Power: Europe Under the Dictators 1930-1945*, Hayward Gallery catalogue ed. Thames & Hudson Ltd, 1995.
- Foucault, M., 'Docile Bodies', p. 135-148 in *Discipline and Punish: The Birth of the Prison*, Vintage Books, 1995.
- Hirst, P.Q. 2005, 'Foucault and Architecture', p. 155-178, in *Space and Power: Politics, War and Architecture*, Polity, 2005.

Friday December 7, 1pm – Term 1 essay submission

Term 2

Week 1 (January 10) – THE HOUSE

Describes why the house, a site of human shelter has often been regarded as its fundamental unit of architecture and why I argue that this is wrong. Considers the emergence of the nineteenth-century of the category of 'housing' as a category of urbanism.

Required Seminar Readings:

Benjamin, Walter, 'Paris, the Capital of the Nineteenth Century', in *The Work of Art in the Age of Its Technological Reproducibility and Other Writings on Media*, Harvard University Press, 2008. **Read section 'IV. Louis Phillipe, or the Interior', p. 102-104.**

Agamben, Giorgio, 'Preface' and 'The Mystery of Economy, 2.1-2.3' in *The Kingdom and the Glory*, Stanford University Press, 2011, **xi-xiii and p. 17-25.**

Banham, R. 'A Home is not a House', in *Art in America, Number 2*, April 1965. Drawings by François Dallegret.

Suggested Seminar Readings:

Laugier, Marc-Antoine, 'Introduction', p. 'General Principles in Architecture', p. 11-32, in *An Essay on Architecture*, Hennessey and Ingalls, Inc. 1977.

Vilder, Anthony, 'Unhomely Homes' in *The Architectural Uncanny*, The MIT Press, 1994, p. 16-44

Durand, Jean-Nicolas-Louis, 'Private Buildings', Volume Two, Section Three, p. 170-181 in *Précis of the Lecture on Architecture*, The Getty Research Institute, 2000.

Le Corbusier, 'Mass-Production Houses' p. 229-265 in *Towards a New Architecture*, Dover Publications, 1986.

Alberti, Leon Battista, 'Works of Individuals' Book Five Chapter 14-18, p. 140-153 in *On the Art of Building*, Translated by Joseph Rykwert, Neil Leach, Robert Tavernor, The MIT Press, 1988.

Twain, Mark, *The Diaries of Adam and Eve*, Fair Oaks Press, 1998.

Alberti, Leon Battista, 'The Lineaments' Book One Chapter 9, p. 23-24 in *On the Art of Building*, Translated by Joseph Rykwert, Neil Leach, Robert Tavernor, The MIT Press, 1988.

Le Corbusier, 'Eyes Which Do Not See', p. 85-129 in *Towards a New Architecture*, Dover Publications, 1986.

Week 2 (January 17) – THE ENGINEER AND INFRASTRUCTURE

The lecture traces the overlap between architects and engineers in building and projects to provide an infrastructure for cities, for transports, etc and will discuss new types of architecture that evolve out of industrial capitalism. It will also attempt to specify the different by tracing the hostility of architects to the proposal for the Eiffel Tower.

Required Seminar Readings:

Gandy, M. 'The Paris Sewers and the Rationalization of Urban Space' *Transactions of the Institute of British Geographers* 24 (1) (1999), pp. 23-44.

Castells, Manuel, 'The Network and the Self', in *The Rise of the Network Society*, Wiley, 1996, p. 1-25.

Picon, A. 'The Engineers' "System" in *French Architects and Engineers in the Age of Enlightenment*, Cambridge University Press, 2009, p. 99-120

Suggested Seminar Readings:

- Banham, Reynar, 'Introduction', p. 9-12, 'Germany: Industry and the Werkbund', p. 68-78, 'The Factory Aesthetic', p. 79-87 in *Theory and Design in the First Machine Age*, The MIT Press, 1983.
- Gropius, Taut, Behne, 'New Ideas on Architecture', in *Programs and Manifestoes on 20th Century Architecture*, Conrads, Ulrich (ed), The MIT Press, 1971.
- Saint, A., 'Eiffel and 1889', p. 161-71, in *Architect and Engineer: A Study in Sibling Rivalry*, Yale University Press, 2007.
- Quatremère de Quincy, 'Type', p. 616-620 in *Oppositions Reader*, Princeton Architectural Press, 1998.
- Le Corbusier, 'Eyes Which Do Not See', p. 85-129 in *Towards a New Architecture*, Dover Publications, 1986.
- Barthes, R., 'The Eiffel Tower', p. 3-18, in *The Eiffel Tower, and Other Mythologies*, University of California Press, 1997.
- Pevsner, N., 'Engineering and Architecture in the 19th Century', p.118-147 in *Pioneers of Modern Design: from William Morris to Walter Gropius*, Yale University Press, 2005.
- Pevsner, Nicholas, Foreword and Introduction, p. 6-10, 'Railway Station', p. 225-234, 'Warehouse and Office Buildings', p. 213-224, 'Factories', p. 273-288.

Week 3 (January 24) – **NATIONAL IDENTITY AND ARCHITECTURE**

In what sense are the national identities, which are expressed in architecture? The lecture will discuss of contemporary India and China, architecture and national identity.

Required Seminar Readings:

- Frampton, Kenneth, 'Critical Regionalism: modern architecture and cultural identity', p. 314-327, in *Modern Architecture: A Critical History*, Thames and Hudson, Ltd. London, 1992.
- Hitchcock, Henry-Russell and Johnson, Phillip, 'Introduction', p. 33-37; 'Chapter IV-VII', p. 55-89, in *International Style*, W.W. Norton & Company, 1995 Edition.
- Appadurai, Arjun, 'Global Ethnoscapes: Notes and Queries for a Transitional Anthropology', in *Modernity at Large: Cultural Dimensions of Globalization*, University Press, 1996, p. 48-65.

Suggested Seminar Readings:

- Hobsbawm, Eric and Ranger, Terrance (Ed.), 'Introduction', p. 1-15, in *The Invention of Tradition*, Cambridge University Press, 2003 Edition.
- Trevor-Roper, Hugh, 'The Invention of Tradition: The Highland Tradition of Scotland', p. 15-42, in *The Invention of Tradition*, Cambridge University Press, 2003 Edition.
- Hobsbawm, Eric, 'Mass-Producing Tradition: Europe, 1870-1914', p. 263-308, in *The Invention of Tradition*, Cambridge University Press, 2003 Edition.
- Bunschoten, Raoul, 'Stirring the City', *OASE Journal*, No. 48, p.72-82, 1998

Week 4 (January 31) – **POLITICAL IDENTITY AND ARCHITECTURE**

Can we speak of architectural forms as an expression or representation of politics? Was there a Nazi architecture, or a Fascist architecture, or a Communist architecture? What does it mean by calling a building conservative, or indeed revolutionary?

Required Seminar Readings:

- Frampton, K., 'Architecture and the State: Ideology and Representation', p. 210-223 in *Modern architecture: A Critical History*, Thames & Hudson, 2007.
- Debord, Guy, 'The Culmination of Separation', in *Society of the Spectacle*, Rebel Press, p. 6-17.
- Aureli, Pier Vittorio, 'Toward the Archipelago: Defining the Political and the Formal in Architecture' in *The Possibility of an Absolute Architecture*, The MIT Press, 2011, p. 1-13.

Suggested Seminar Readings:

- Harvey, D., 'Consumerism, Spectacle and Leisure', p. 209-224, in *Paris, Capital of Modernity*, Routledge, 2003.
- Harvey, D., 'Natural Relations', p. 245-52, in *Paris, Capital of Modernity*, Routledge, 2003.
- Eisenman, P., Tafuri, M. & Terragni, G., *Giuseppe Terragni: Transformations, Decompositions, Critiques*, illustrated ed. Monacelli Press, 2003.
- Frampton, K. 2007, 'Giuseppe Terragni and the Architecture of Italian Rationalism', p. 203-9, in *Modern Architecture: A Critical History*, Thames & Hudson, 2007.
- McLeod, M., 1989, 'Architecture and Politics in the Reagan Era: From Postmodernism to Deconstructivism', p. 23-59, *Assemblage* (8), 1989.

Week 6 (February 14) – **THE MONUMENT**

Architecture has had a traditional task to help the remembrance of events and persons. How can one think of dimensions of memory within the contemporary city and architecture?

Required Seminar Readings:

- Sert, J.L., Leger, Fernand, Gideon, Sigfried, 'Nine Points of Monumentality' p. 27-30 in *Architecture Culture 1943-1968*, Rizzoli, 1993.
- Choay, Françoise, 'The Concept of the Historical Monument As Such', p. 84-94, in *The Invention of the Historic Monument*, Cambridge University Press, 2001. RA
- Carpó, Mario, 'The Postmodern Cult of Monuments', in *Future Anterior Volume IV*, Number 2, Winter 2007, pp. 51-57

Suggested Seminar Readings:

Libeskind, Daniel, 'Global Building Sites - Between Past and Future', p. 69-83, *Memory Culture and the*

Contemporary City, Palgrave Macmillan, 2009.

Harbison, Robert, 'Monuments', p. 37-67, in *The Built, the Unbuilt, and the Unbuildable: In Pursuit of Architectural Meaning*, The MIT Press, 1991.

Yates, Frances, *The Art of Memory*, Pimlico, 1992.

Riegl, Alois, 'The Modern Cult of Monuments: Its Character and Its Origin', p. 621-651 in *Oppositions Reader*, Princeton Architectural Press, 1998.

Week 7 (February 21) – **ARCHITECTURE WITHOUT BUILDING**

Architects have traditionally designed objects, which are not 'built' – theatrical entertainment, pageants into twentieth-century projects for staging, exhibition, design as well as furniture and household objects. How does architecture relate to the general industrial field of design?

Required Seminar Readings:

- Choay, Françoise, 'Utopia and the Anthropological Status of Built Space', p. 96-103.
- Menkin, William, 'The Revolt of the Object', in *Superstudio: Life without Objects*, Skira (Rizzoli), 2003, p. 52-63.

Eisenman, Peter, 'Representations of the Limit: Writing a 'Not-Architecture' in Re:Working Eisenman, Academy Editions, 1993, p. 34-37.

Suggested Seminar Readings:

Tschumi, Bernard, *The Manhattan Transcripts*, John Wiley & Sons, 2nd Edition, 1994.

Libeskind, Daniel, 'Chamber Works', p. 476-479, in M Hays (ed), *Architecture Theory Since 1968*, MIT Press. 1998.

Evans Robert, 'In Front of the Lines That Leave Nothing Behind', p. 480-489, in M Hays (ed), *Architecture Theory Since 1968*, MIT Press. 1998.

Forty, Adrian, 'Differentiation in Design', p. 63-69, 'Design, Designers and the Literature of Design', 239-245, in *Objects of Desire, Design and Society Since 1750*, Thames & Hudson, 1986.

The Wrong House: The Architecture of Alfred Hitchcock, Steven Jacobs, 010 Publishers, 2007

'Power of Ten', Film Documentary by Ray and Charles Eames, 1968

Forty, Adrian, 'Foreword' and 'Introduction', p. 4-10; Design and Mechanisation, p. 42-61, in Objects of Desire, Design and Society Since 1750, Thames & Hudson, 1986.

Week 8 (February 28) – **THE LIFE AND DEATH OF ARCHITECTURE**

Most architectural histories treat 'history' of a building as the date of design and construction. But one important dimension of architecture is that it frequently survives. Through the case study of the Parthenon and its new Museum the life span of the building will be addressed.

Required Seminar Readings:

Hugo, Victor, The Hunchback of Notre Dame,

Ruskin, John, 'The Lamp of Memory', p. 146-164, in The Seven Lamps of Architecture, Dover Books, 1990 Edition,

Phelan, Peggy, 'Building the Life Drive: Architecture As Repetition', p. 289-300, in Herzog de Mueron, Natural History, Lars Mueller, 2003,

Required Seminar Readings:

Forty, Adrian, 'Memory', p. 206-219, in Words and Buildings: A Vocabulary of Modern Architecture

Forster, Kurt, 'Monument/Memory and the Mortality of Architecture', p. 25-35 in Oppositions Reader

Lavin, Sylvia, 'The Temporary Contemporary', In: Perspecta No. 34, p. 128-135

Friday March 15, 1pm – Term 2 essay submission

Course Assignment and Submission Requirements

The final submission is a 3,000 word academic essay per term (each student is to complete two essays for the academic year). To start the essay the topic must be generated from one of the various Second Year HTS lecture topics per term and its related bibliography. First and foremost the essay needs to be generated around an argument that allows the student to provide original and critical content on the related topic. As long as the essay relates to the HTS course students are encouraged to link the topic to their ongoing unit studio agenda and work as a way to formalise their ideas in written form. Essays are to be properly cited, with footnotes, bibliography and image/illustration credits. Please see the Complementary Studies Handbook, which provides information on how to construct a proper academic essay as well as proper referencing, footnoting and research methods. One digital copy is to be uploaded to the 2nd Year HTS website and one hard copy is to be submitted to the Undergraduate Coordinator on the term submission date.

In addition to the essay submission requirement students are required to complete a series of reading, presentation and visual assignments throughout the course. These include the following:

Reading Presentations and Debates:

- Typically, there are three required readings per seminar. Each week students will be divided into three groups on the day of the seminar, with each group responsible for one of the three readings. Students will not know what reading they are going to present that week and thus must prepare for all three readings. Week 2 and Week 13 will differ from this method, which will be discussed during class.
- Groups will be approximately five students each

Content Expectations:

- Brief summary of the selected readings
- Selection and description of the most critical quotes from the readings are to be presented
- The discussion of the readings should also take into account aspects from the lecture. The objective of the presentation is to construct a series of questions that will ignite seminar class discussion. Present an argument through the group's collective reading of the text, not just a summary of the readings. Come to class with questions.

Writing and Visual Assignments/Presentations:

A critical component to the HTS seminar is to provide students with an understanding of the importance of verbally presenting both visual and written material in a clear manner. A series of writing assignments related to each individual paper topic that combine visual media (drawing, photographic images, sketching, etc.) are designed to allow students to present their essay argument through verbal, written and visual material. A major requirement of the AA History and Theory complimentary course is to provide an opportunity for students to develop their own arguments through the practice of writing and these assignments attempt to bridge the wide gap between graphic representation, architectural writing and verbal presentation.

Website:

All required readings, course bibliography and schedules are available to students enrolled in the course on the following Second Year HTS website:

<http://aasecondyearhts.wordpress.com/>

Mark Cousins is a guest professor at South Eastern University, Nanjing. He was a founder member the London Consortium and has been a member of the Visual Arts Panel and of the Architectural Panel of the Arts Council. He is the co-author with Athar Hussein of *Michel Foucault*, has written the catalogues for the Wilson twins and Anthony Gormley and has published in journals including *October*, *Harvard Design Review*, *AA Files*.

Ryan Dillon has studied at Syracuse University (BArch) and the AA (MA). Currently he teaches in the History and Theory programme, the DRL Architecture and Urbanism programme and works as a designer at EGG Office. Previously he worked at Moshe Safdie Architects.

HISTORY AND THEORY STUDIES THIRD YEAR

Terms 1 and 2

ARCHITECTURAL COUPLING [+]

Course Lecturers: MOLLIE CLAYPOOL / RYAN DILLON
Course Tutor: SYLVIE TAHER
Teaching Assistants:
SHUMI BOSE
EMANOUIL STAVRAKAKIS
KONSTANTINOS KIZIS

HTS 3rd Year will couple architectural projects from the rise of modernism until the early 1990s to explore and expose important architectural trajectories and connections of the twentieth-century. By pitting a series of architectural projects, practices, educational models – and, occasionally, architects themselves – against one another, the course will take on a two-term project of comparative analysis. Pairings such as the Situationists versus Archigram, and the Viennese Secession versus the Bauhaus will be discussed. Each coupling will be supplemented by a key device (the +1) such as theoretical writing, drawings, film, publications, photography, etc. which link these projects to other contemporary disciplines outside of architecture.

The couplings will be supplemented by a key architectural device (the +1) such as theoretical writing, drawings, models, computational tools, publications, photography, film, etc. which link these projects to issues outside of architecture to other contemporary disciplines. These presentations will attempt to reveal the importance of focused research and analysis that lead to unforeseen connections and relationships within architecture and beyond. The couplings at times will be premeditated and at other moments will reveal themselves in accidental ways.

Each week students will develop the skill of analysing the key architectural device in relationship to the coupling presented through the act of writing, dissecting key architectural terms and how to decipher their multiple meanings and uses. These pieces of writing will then be presented within seminars not only as a point of discussion, but as a means of constructing a series of written architectural investigations that will constitute a portion of the final submission for each term, bringing theory, writing and the analysis of architectural projects into a succinct body of work.

Term 1

Session 1

4 October 2012

Vienna Secession VS Bauhaus + Facade

This lecture will look at the facades, both physical and metaphorical, of the Vienna Secession and the Bauhaus in an attempt to reveal their achievements and failures. The work and writings of Adolf Loos will be used as a lynchpin between the Secession artists, such as Gustav Klimt, Otto Wagner, to Bauhaus members Walter Gropius and László Moholy-Nagy to determine a critical link to how these two different *ideas* dealt with the social aspects of an ever-evolving notion of man. With Loos and Freud's account that man had become a sensual and civilised being, the lecture will expose the many different masks of both movements.

Primary readings:

+Gravagnuolo, Benedetto, 'Vienna City of Cloth and Cardboard' and 'The Other', in *Adolf Loos: Theory and Works*, Idea Books Edizioni, 1982, p. 52-65.

+Schuldenfrei, Robin, 'The Irreproducibility of the Bauhaus Object', in *Bauhaus Construct: Fashioning Identity, Discourse and Modernism*, Routledge, 2009, p. 37-59.

Secondary readings:

+ Loos, Adolf, 'Potemkin City', in *Spoken Into the Void: Collected Essays 1897-1900*, Opposition Books, p.95-97.

+ Freud, Sigmund, *Civilization and its Discontents*, Chapter II, The Hogarth Press and the Institute of Psycho-Analysis, p. 11-22.

+ Muthesius, Hermann/Henry Van de Velde, "Werkbund theses and antitheses", p. 28-31; Gropius, Walter, "Programme of the Staatliches Bauhaus in Weimar", p. 49-53; and Taut, Bruno "Down with Seriousism", p. 57-58, in Conrads, Ulrich, *Programs and manifestoes on 20th-century architecture*, The MIT Press, 1971.

+ Pevsner, Nikolaus, "Theories of Art from Morris to Gropius", p. 19-39, in *Pioneers of Modern Design: From William Morris to Walter Gropius*, Penguin Books, 1991.

+ Gropius, Walter, "Blueprints for an Architect's Training", in *L'architecture d'aujourd'hui* 20 (February 1950): 74.

Session 2

11 October 2012

Boullée VS Le Corbusier + Void

This lecture opens with the work of Jacques-François Blondel and the disintegration of Baroque composition, examining the influences of the movement in architectural design in the mid-1700s that began with the work of Étienne-Louis Boullée. The sublime created by the notion of the void - or that represents the difference between object and infinity - shall be the means of examining the 'total' object. This movement towards a holistic, total view of the built - or in the case of this lecture, unbuilt - architectural object, was most exemplified in the 20th century by the Modernist architect Le Corbusier.

Primary readings:

+ "Architecture, Essay on Art" by Étienne-Louis Boullée in *Boullée's Visionary Architecture* by Helen Rosenau, Harmony Books: New York, 1976.

+ Excerpt, "Jacques-François Blondel and the 'Cours d'Architecture'" by Robin Middleton, *Journal of the Society of Architectural Historians*: Vol 18, No. 4, December 1959.

+ "Three Reminders to Architects: Mass, Plan", "Eyes Which Do Not See", "Architecture: Pure Creation of the Mind" in *Towards a New Architecture* by Le Corbusier, Dover Publications, 1985.

+ "Framing Infinity: Le Corbusier, Ayn Rand and the Idea of Ineffable Space" in *Warped Space* by Anthony Vidler, MIT Press, 2002, pgs 51-64.

Secondary readings:

+ "Dark Space" in *The Architectural Uncanny* by Anthony Vidler, MIT Press, 1992, pgs 167-175.

+ "Architecture or Revolution" in *Towards a New Architecture* by Le Corbusier, Dover Publications, 1985.

+ Excerpt, *Three Revolutionary Architects* by Emil Kauffman, trans. Wolfgang & Anni Hermann, Hennessey and Ingalls: Los Angeles, 1977.

Session 3

18 October 2012

Mies VS Venturi + Media

Mies van der Rohe argued for purity and pushed the glass box to its limits while Robert Venturi rallied the post-modernists to embrace an architecture that relished in the art of contradiction and this lecture, with the media as our tool of choice, will attempt to reveal that both voices were not always telling us the truth. This lecture will analyse the representational work of Mies van der Rohe, and his penchant for manipulating his architecture through collage, drawing and photographic image in comparison to similar deceitful tricks utilised by Venturi who learned from pop art, Roland Barthes

and his architectural master Le Corbusier.

Primary readings:

- + Quetglas, Josep, 'Act Two: Scene One' in *Fear of Glass: Mies van der Rohe's Pavilion in Barcelona*, Birkhauser, p. 71-93.
- + Colomina, Beatriz, 'Faked Images', 'Continuous Editing' and 'A Window with a View', in *Privacy and Publicity*, The MIT Press, 1994, p. 107-139.

Secondary readings:

- + Mies van der Rohe, "Working Theses", p. 74-75; "The New Era", p. 123; and "Technology and Architecture", p. 154, in Conrads, Ulrich, *Programs and manifestoes on 20th-century architecture*, The MIT Press, 1971.
- + Venturi, Robert, "Nonstraightforward Architecture: A Gentle Manifesto", "Complexity and Contradiction vs. Simplification or Picturesqueness", "Ambiguity" and "Contradictory Levels: The Phenomenon of "Both-And" in Architecture" (Chapters 1-4), p. 16-33, in *Complexity and Contradiction in Architecture*, Museum of Modern Art, 1977.
- + Barthes, Roland, *Camera Lucida*, Vintage Classics, 2000. (originally published in 2000)
- + Evans, Robin, "Mies van der Rohe's Paradoxical Symmetries" in *Translations from Drawing to Building and Other Essays*, p. 233-277, Architectural Association, 1997.
- + Colquhoun, Alan, "Sign and Substance: Reflections on Complexity, Las Vegas, and Oberlin", p. 139-151, in *Essays in Architectural Criticism: Modern Architecture and Historical Change*, Oppositions Books, MIT Press, 1981.

Session 4

25 October 2012

CIAM/Team 10 VS Alison and Peter Smithson + Propaganda

Through the eyes of J.G. Ballard this lecture will investigate CIAM, the mega-group of architects formed in 1928 who attempted to establish an architectural world dominance through urbanism and their disgruntled offspring Team X, led by the Smithson's and Aldo van Eyck, ultimately exposing how all these idealist visions turned out. This lecture will also show that the architects involved in both groups were highly-skilled propagandists that started a trend in the profession in which self-promotion was equal to designing.

Primary readings:

- + Bristol, Katherine G. 'The Pruitt Igoe-Myth', *American Architectural History: A Contemporary Reader*, Routledge, 2004, p. 163-171.
- + Jencks, Charles, 'The Death of Modern Architecture', in *The Language of Post-Modern Architecture*, Academy Editions, 1977, p. 9-37.

Secondary readings:

- + Le Corbusier, *Athens Charter 1887-1965*, Penguin Group, 1973.
- + Smithson, Alison (Ed.), *Team 10 Primer*.
- + Ballard, J.G., *High Rise*, Harper Perennial, 2006.
- + Smithson, Peter and Alison, *The Charged Void: Urbanism*, Chapter 1, Team X Doorn Manifesto, Monacelli Press, 2004.
- + Eisenman, Peter, "From Golden Lane to Robin Hood Gardens: or If you Follow the Yellow Brick Road, It May Not Lead to Golders Green", p. 41-56, in *Eisenman Inside Out: Selected Writings 1963-1988*, Yale University, 2004.
- + Banham, Reyner, "New Brutalism" in *Architectural Record*, December 1955.
- + Mumford, Eric Paul, *CIAM discourse on urbanism, 1928-1960*, The MIT Press, 2002.

Session 5

8 November 2012

Sigfried Giedion VS Reyner Banham + History

This lecture examines the works of two seminal critics of modern architecture, Sigfried Giedion's

Mechanisation Takes Command and Reyner Banham's *The Architecture of the Well-Tempered Environment*, two texts which developed a new kind of historiography. This lecture will look at how two approaches to the category of architectural history has evolved both pre and post the Industrial Revolution, particularly through each critics' approach to technology, production and industry.

Primary readings:

- + Excerpt, *Mechanisation Takes Command, a contribution to an anonymous history* by Sigfried Giedion, WW Norton, 1969.
- + "Unwarranted apology" and "The environment of the machine aesthetic" in *The Architecture of the Well-Tempered Environment* by Reyner Banham, Architectural Press, 1969.

Secondary readings:

- + Excerpt, *The Dymaxion World of Buckminster Fuller* by Robert W. Marks, Reinhold, 1960.
- + Excerpt, *Lectures on the Philosophy of History* by G.W.F. Hegel, Dover, 1956.
- + Excerpt, *Theory and Design in the First Machine Age* by Reyner Banham, Architectural Foundation, 1960.

Session 6

15 November 2012

Situationist International VS Archigram + Literature

This lecture begins with the assumption that literature in post-WWII Europe was appropriated by art and architecture groups primarily located in France as a means of translating literature from a High Art form to a Low Art form. It examines the groups and writings that inspired the Situationist International and the way in which writing and publishing enacted the movement's fundamental beliefs involving desire, mobility and the relationship of the individual to the collective in comparison to the UK's Archigram in the 1960s and 70s.

Primary readings:

- + "Theory of the Derive" in *Theory of the Dérive and Other Situationist Writings on the City* by Guy Debord, Actar, 1996.
- + "Unitary Urbanism", "Constant's New Babylon" and "The Structure of New Babylon" in *The Situationist City* by Simon Sadler, Massachusetts Institute of Technology, 1998.
- + Excerpts from *Expendability: Towards Throwaway Architecture*, *Archigram Magazine Issue No. 3*, 1963 and *Metropolis*, *Archigram Magazine Issue No. 5*, 1964.

Secondary readings:

- + "Advertisements for Architecture" by Bernard Tschumi, 1976-1977.
- + "The Hyper-Architecture of Desire" in *Constant's New Babylon: The Hyper-Architecture of Desire* by Mark Wigley, 010 Publishers, 1998.

Session 7

22 November 2012

Fun Palace VS Pompidou + Technological Enabling

Cedric Price once said, 'Technology is the answer, but what was the question?' and this lecture will attempt to reveal the question by looking at flexibility in programme, cybernetics, the role of the user and most importantly how architecture can enable society for the better. However, Matta-Clark's cuts against the Pompidou may tell us a different story.

Primary readings:

- + Price Cedric, 'Cedric Price's Non-Plan Diary', in *Non-Plan: Essays on Freedom Participation and Change in Modern Architecture and Urbanism*, Architectural Press, 2000, p. 22-31.
- + Franks, Ben, 'New Right/New Left: An Alternative Experiment in Freedom', in *Non-Plan: Essays on Freedom Participation and Change in Modern Architecture and Urbanism*, Architectural Press, 2000, p. 23-42.

+ Pamela M. Lee, "On the Holes of History" in *Object to be Destroyed: The Work of Gordon Matta-Clark*, p. 162-209, the MIT Press, 2000.

Secondary readings:

- + Davies, Colins, "Introduction" in *High Tech Architecture*, p. 6-21, Verlag Gerd Hatjie, 1988.
- + Landau, Royston, 'A Philosophy of Enabling', in *AA Files 8*, Architectural Association, 1985, p. 3-7.
- + Banham, R. Barker, P. Hall, P. Price, C. 'Non-Plan an Experiment in Freedom', in *New Society 20*, March 1969, p. 435-443.
- + Matthews, Stanley, "Joan Littlewood: From Agit-Prop to the Fun Palace", in *From Agit-Prop to Free Space: The Architecture of Cedric Price*, p. 44-63, Black Dog Publishing, 2007.
- + Cedric Price, *Cedric Price: Works II*, Architectural Association, 1984 republished as Cedric Price: The Square Book, Wiley-Academy, p. 8-15 London 2003.

Week 10: 26-30 November 2012

Submission development

Essay tutorial times with seminar tutors will be provided

Week 11: 3-7 November 2012

Submission development

Essay tutorial times with seminar tutors will be provided as requested

Submission due to Undergraduate Admin Office by 1.00pm on 7 Friday December 2012

Please submit 1 hard copy of your submission to the office.

Please submit a digital file of your submission to your seminar tutor.

Term 2

Session 1

10 January 2013

Eisenman/Terragni VS Koolhaas/Exodus + Physique ("Syntax")

"This [lecture] is the work of two architects," looking at Peter Eisenman's PhD work at Cambridge University on Giuseppe Terragni, eventually published in *Giuseppe Terragni: Transformations, Decompositions and Critiques* and Rem Koolhaas's AA Diploma project *Exodus, Or the Voluntary Prisoners of Architecture*, both of which founded their architect's seminal architectural devices and methods used throughout their careers. It will utilise an argument put forth by Colin Rowe to comparatively argue for two profoundly political paradigms established by Eisenman and Koolhaas: that of the anarchist and that of the revisionist.

Primary readings:

- + "Terragni and the Idea of a Critical Text" in *Giuseppe Terragni: Transformations, Decompositions and Critiques* by Peter Eisenman, The Monacelli Press, 2003.
- + "Involuntary Prisoners of Architecture" in *October*, Vol. 106 (Autumn, 2003) by Felicity D. Scott, p. 75-101.
- + "Introduction" by Colin Rowe to *Five Architects in Architectural Theory Since 1968* by K. Michael Hays, Columbia University Press, 1998, p. 75-83.

Secondary readings:

- + "Introduction" in *Giuseppe Terragni: Transformations, Decompositions and Critiques* by Peter Eisenman, The Monacelli Press, 2003.
- + "From Object to Relationship 11: Casa Guiliana Frigerio: Giuseppe Terragni Casa Del Fascio" by Peter Eisenman in *Perspecta*, Vol. 13/14, MIT Press, 1971.
- + "Giuseppe Terragni: Subject and Mask" by Manfredo Tafuri in *Giuseppe Terragni: Transformations, Decompositions and Critiques* by Peter Eisenman, The Monacelli Press, 2003.

- + “Introduction” by Jeff Kipnis in *Written Into the Void: selected writings, 1990-2004* by Peter Eisenman, Yale University Press, 2007.
- + “Exodus, Or the Voluntary Prisoners of Architecture” (with commentary by Alejandro Zaero-Polo) in *First Works* by Brett Steele and Francisco González de Canales, AA Publications, 2009.
- + Pandora’s Box: An Essay on Metropolitan Portraits” by Demetri Porphyrios in *Perspecta*, vol. 32, MIT Press, p. 18-27.
- + “OMA’s Berlin: The Polemic Island in the City” by Fritz Neumeyer and Francesca Rogier in *Assemblage*, No. 11, MIT Press, 1990.
- + “Les Extremes qui se Touchent” by George Baird in a special issue on OMA in *Architectural Design Magazine*, 1977, issue no. 5.

Session 2

17 January 2013

Delirious NY VS Manhattan Transcripts + Film

‘The city’ (New York) is your playground and writing is your weapon. Through research, congestion, event and murder this lecture will reveal the importance of analysis by looking at the seminal texts of Tschumi and Koolhaas and how these retroactive (Rem) and literary (Bernard) manifestoes launched careers that have had a major influence on how we view architecture today as well as for tomorrow.

Primary readings:

- + Vidler, Anthony, “Metropolitan Montage: The City as Film in Kracauer, Benjamin, and Eisenstein”, in *Warped Space: Art Architecture, and Anxiety in Modern Culture*, The MIT Press, 2000.
- + Tschumi, Bernard, ‘Violence of Architecture’ and ‘Spaces and Events’ in *Architecture and Disjunction*, MIT Press, 1996, p. 121-152.

Secondary readings:

- + Tschumi, Bernard, *The Manhattan Transcripts*, Academy Editions, 1986. + Koolhaas, Rem, *Delirious New York: A Retroactive Manifesto*, Monacelli Press, 1994.
- + Eisenstein, Sergei, 'Montage and Architecture', in *Selected Works, vol. 2, Towards a Theory of Montage*, ed. Glenny, Micheal & Taylor, Richard, BFI Publishing, 1991.
- + Siegfried, Kracauer, *Theory of Film: The Redemption of Physical Reality*, Oxford Uni. Press, 1960.
- + Benjamin, Walter, 'The Work of Art in the Age of Mechanical Reproduction', in *Illuminations: Essays and Reflections*, Ed. by Hannah Arendt, Schocken Books, 1968, p. 217-251.
- + Spiller, Neil, 'Transcripts for a New Détournment', in *Visionary Architecture: Blueprints of the Modern Imagination*, Thames and Hudson, 2006, p. 118-137.
- + Dimenberg, Edward, 'Blurring Genres', in *Scanning: The Aberrant Architectures of Diller and Scofidio*, Whitney Museum of Art, 2003, p. 67- 80.
- + Sanders, James, 'The City has Become the Great Studio...A conversation with Martin Scorsese', in *Scenes from the City: Filmmaking in New York, 1966-2006*, Rizzoli International, 2006, p. 24.-29.
- + *Metropolis*, Dir. Fritz Lang, Writers. Thea von Harbou and Fritz Lang, 1927.
- + *Rem Koolhaas: A Kind of Architect* (documentary), Dir. Markus Heidingsfelder and Min Tesch, Available on iTunes

Session 3

24 January 2013

Andrea Branzi VS Aldo Rossi + Exhibition

This lecture responds again to Colin Rowe in that it will argue for an alternative solution to Rowe’s status of late modernism as one with the “physique” but not the “morale”. It will explore how post-war capitalist development influenced two Italian architects - Archizoom’s Andrea Branzi and the Neo-Rationalist Aldo Rossi - and argues that architecture must be a separate project from that of the capitalist state. It will primarily focus on two projects: *No-Stop City* (Branzi, 1971) and *Teatro del Mondo* (Rossi, 1979/80).

Primary readings:

- + “Towards a Critique of Architectural Ideology” by Manfredo Tafuri (1969), in ed. K. Michael Hays,

Architecture Theory Since 1968, Columbia University, 1998, pgs. 2-35.

+ Programming after Programme: Archizoom's No-Stop City by Kazys Varnelis in *Praxis 8: RE: Programming*, ed. Amanda Reeser Lawrence, Praxis Inc., 2007.

+ Excerpts from *The Project of Autonomy: Politics of Architecture Within and Against Capitalism* by Pier Vittorio Aureli, Princeton Architectural Press, 2008.

Secondary readings:

+ "No-Stop City: Residential Park Climatic Universal System" by Archizoom Associates in *Design Quarterly*, No. 78/79, Conceptual Architecture, Walker Art Centre, 1970.

+ "Introduction: Urban Artifacts and a Theory of the City" and "The Collective Memory" in *The Architecture of the City* by Aldo Rossi, Oppositions, 1982.

+ Il Teatro del Mondo, animation of the project in 1979 from the Venice Biennale 2010 - located at: <http://www.youtube.com/watch?v=REG0eLLJljk>

+ "That Obscure Object of Desire: Autobiography and Repetition in the Work of Aldo Rossi" by Mary Louise Lobsinger in *Grey Room*, no. 8, summer 2002 p. 38-61.

+ Beyond Entropy research cluster, The Architectural Association, 2010.

+ Stop City by Dogma (Pier Vittorio Aureli and Martino Tattara), 2007.

+ Analogue City by Aldo Rossi, 1976.

+ "Deux ex Machina"/"Machina ex Deo": Aldo Rossi's Theatre of the World" by Daniel Libeskind in *Oppositions 21: a journal for ideas and criticism in architecture*, MIT Press, 1980.

Session 4

31 January 2013

Rudolf Wittkower vs Colin Rowe + Collage

Mannerism and modern architecture finds itself battled out in this lecture, revisiting the High Renaissance and Palladio through the drawing analysis and writing of Rudolf Wittkower (*Architectural Principles in the Age of Humanism*), his student Colin Rowe ("Mannerism and Modern Architecture" and *The Mathematics of the Ideal Villa*) and, in a short mention, Bob Venturi and Denise-Scott Brown.

Primary readings:

+ "Mannerism and Modern Architecture" in *Architectural Review*, May 1950.

+ "Palladio's Geometry: The Three Villas" in *Architectural Principles in the Age of Humanism* by Rudolf Wittkower, p. 67-74.

+ "Troubles in Theory: Part One, The State of the Art 1945-2000" by Anthony Vidler in *Architectural Review*, September 2011.

+ "Troubles in Theory: Part Two, From the Picturesque to Postmodernism" by Anthony Vidler in *Architectural Review*, January 2012.

Secondary readings:

+ "Mathematics of the Ideal Villa" by Colin Rowe in *Mathematics of the Ideal Villa and other essays* by Colin Rowe, MIT Press, 1982.

+ "The Second Half of the Century" an editorial manifesto in *Architectural Review*, January 1947.

+ *On Technique and Lives of the Artists* by Giorgio Vasari, Allen and Unwin, 1960.

+ "Non-straightforward Architecture: a gentle manifesto" by Robert Venturi in *Complexity and Contradiction*, The Museum of Modern Art, 1966, 1977, 2002.

+ "Ambiguity" by Robert Venturi in *Complexity and Contradiction*, The Museum of Modern Art, 1966, 1977, 2002.

+ "Contradictory Levels: The Phenomenon of 'Both-And' in Architecture" in *Complexity and Contradiction*, The Museum of Modern Art, 1966, 1977, 2002.

+ Excerpts from Part II of from *Learning from Las Vegas: The Forgotten Symbolism of Architectural Form* by Robert Venturi and Denise Scott Brown, MIT Press, 1977, pgs 3-72.

+ "Learning from Pop" by Denise Scott Brown in *Casabella* 359-360, December 1971 in ed. K. Michael Hays, *Architecture Theory Since 1968*, Columbia University, 1998, pgs.

+ *Architecture as Signs and Systems: For a Mannerist Time* by Robert Venturi and Denise Scott-

Brown, Harvard University Press, 2004.

Session 5

14 February 2013

Eisenman's Cannaregio VS Tschumi's Parc de la Villette + Anti-Landscape

This lecture will investigate how post-modernist architects in the 1970-80s, notably Bernard Tschumi and Peter Eisenman took the rigid and orthogonal modernist grid as their toy to angle, twist, bend, conceal and erase lines that can link sites, buildings, history and events to the city.

Primary readings:

- + Rosalind Krauss, 'Grids', in *October*, Vol. 9 (Summer, 1979), The MIT Press, pp. 50-64.
- + Yve-Alain Bois, 'Surfaces', in *Cities of Artificial Excavation*, Rizzoli International Publications, 1994, p. 38-45.

Secondary readings:

- + Eisenman, Peter, 'Post-Functionalism,' in *Eisenman: Inside / Out Selected Writings 1963-1988*, Yale University Press, p. 83-87.
- + Eisenman, Peter, 'The End of the Classical: The End of the Beginning, the End of the End,' in *Eisenman: Inside / Out Selected Writings 1963-1988*, Yale University Press, p. 152-168.
- + Tschumi, Bernard, 'III. Disjunction: Essays Written Between 1984-1991' in *Architecture and Disjunction*, The MIT Press, 1994, p. 170-225.
- + Tschumi, Bernard, 'Paris, Parc de la Villette, 1982-1998: Superimpositions / Juxtapositions / Permutations' in *Event Cities 2*, The MIT Press, 2000, p. 44-225.
- + Hardingham, Samantha and Rattenbury, Kester, *Bernard Tschumi: Parc de la Villette: SuperCrit #4*, Routledge, 2011.
- + Baljon, Lodewijk, "Concours International: Parc de la Villette, Paris, 1982-3", in *Designing Parks*, p. 25-47, Garden Art Press, 1995 [Note: also see the competition Ground Plans sections on p. 240].
- + Mumford, Eric, "The Emergence of Mat or Field Buildings" p. 48-65, in *Case: Le Corbusier's Venice Hospital and the Mat Building Revival* (Ed. Sarkis, Hashim), Prestal Verlag, 2001.
- + Derrida, Jacques and Eisenman, Peter, *Chora L Works*, Edited by Kipnis, Jeffery and Lesser, Thomas, Monacelli Press, 1997.
- + Kipnis, Jeffery, 'Introduction: Act Two,' in *Written into the Void: Selected Writings 1990-2004*, Yale University Press, 2007. p. vi-xxix.
- + Corner, James, 'Introduction: Recovering Landscapes as a Cultural Practice,' in *Recovering Landscape: Essays in Contemporary Landscape Theory*, Princeton Architectural Press, 2000, p. 1-25.

Session 6

21 February 2013

John Hejduk VS Diller + Scofidio + Hybrid

In this lecture we shall take on the post-Humanist subject - the result of the forged dichotomy of the practice of architecture and the intellectualising of architecture in the 1980s - as a means through which John Hejduk's architectural project found its voice; in the profane, in corporeality, in the consumption of everyday life. The hybrid architectural object that resulted in this will be argued to be one which takes on feminine characteristics. This hybrid object will be explored further in the early work Elizabeth Diller and Ricardo Scofidio (Diller + Scofidio).

Primary readings:

- + Excerpts from *Vladivostok* by John Hejduk, Rizzoli: New York, 1989.
- + "A Delay in Glass" by Diller, Elizabeth and Ricardo Scofidio in *Assemblage, No. 6*, MIT Press: 1988, pgs 65-66.
- + "Vagabond Architecture" in *The Architectural Uncanny* by Anthony Vidler, MIT Press, 1992, pgs 207-214.
- + "Cyborg Manifesto

Secondary readings:

- + “Cyborg Urbanisation” by Matthew Gandy in *International Journal of Urban and Regional Research*, Vol. 29.1, March 2005, pp. 26-49.
- + “Transgendered Media” by Guido Incerti and “Display Engineers” by Aaron Betsky in *Diller + Scofidio (+ Renfro): The Ciliary Function*, Skira, 2007.
- + Introduction by Daniel Libeskind in *Masks of Medusa* by John Hejduk, 1985.
- + “Silent Witnesses” by John Hejduk in *Perspecta*, Vol. 19, 1982, pp. 70-80.
- + Excerpt from *Soft Sell* (1993) by Diller + Scofidio - found here:
<http://www.v2.nl/archive/works/soft-sell>
- + “The Shells of Architectural Thought” by Detlef Mertins in *Hejduk’s Chronotope*, ed. K. Michael Hays. Princeton Architectural Press (pub.), Canadian Centre for Architecture, 1996.
- + Excerpts in *Flesh: Architectural Probes*, by Diller, Elizabeth and Ricardo Scofidio, Princeton Architectural Press: 1996.
- + Clip from *Metropolis* (1927) by Fritz Lang - found here:
<http://www.youtube.com/watch?v=CPNaaogT8fs>
- + “Boredom and Bedroom: The Suppression of the Habitual” by Georges Teysot and Catherine Seavitt in *Assemblage*, No. 30, August 1996, pp. 44-61.

Session 7

28 February 2013

Architecture and the Conceptions of the Body

This lecture will wrap up the year. Both lecturers will take you through centuries of the body and architecture colliding, through various media, film, buildings, architects, images and writings.

Week 9: 4-8 March 2013

Submission development

Essay tutorial times with seminar tutors will be provided

Week 10: 11-15 March 2013

Submission development

Essay tutorial times with seminar tutors will be provided as requested

Submission due to Undergraduate Admin Office by 1.00pm on 25 March 2013

Please submit 1 hard copy of your submission to the office.

Please submit a digital file of your submission to your seminar tutor.

Course Assignment and Submission Requirements

The final submission is a 3,000 word academic essay per term (each student is to complete two essays for the academic year). To start the essay the topic must be generated from one of the various Third Year HTS lecture topics per term and its related bibliography. First and foremost the essay needs to be generated around an argument that allows the student to provide original and critical content on the related topic. As long as the essay relates to the HTS course students are encouraged to link the topic to their ongoing unit studio agenda and work as a way to formalise their ideas in written form. Essays are to be properly cited, with footnotes, bibliography and image/illustration credits. Please see the Complementary Studies Handbook, which provides information on how to construct a proper academic essay as well as proper referencing, footnoting and research methods. One digital copy is to be uploaded to the 2nd Year HTS website and one hard copy is to be submitted to the Undergraduate Coordinator on the term submission date.

In addition to the essay submission requirement students are required to complete a series of reading, presentation and written assignments throughout the course. These include the following:

Reading Presentations and Debates:

Students will be expected to give verbal presentations in small teams on the weekly readings. The discussion of the readings should also take into account aspects from the lecture. The objective of the

presentation is to construct a series of questions that will ignite seminar class discussion.

Written Assignments:

Throughout the term students will be expected to complete a series of writing assignments that will be related to their final essay submission. A topic, abstract and outline assignment are designed to allow students to continually work on and rework their essays throughout the term with the guidance of the tutor as well as comments from their classmates.

Website:

All required readings, course bibliography and schedules are available to students enrolled in the course on the following Third Year HTS website:

<http://aathirdyearhts.wordpress.com>

<http://aasecondyearhts.wordpress.com/>

HISTORY AND THEORY STUDIES DIPLOMA SCHOOL
The HTS Courses take place in TERM 1

The HTS courses are listed in alphabetical order by course tutor surname:

JONATHAN ALLEN
CONJURING CONSENT:
SECULAR MAGIC AND THE POLITICS OF POWER

This course elaborates upon 'secular magic', that is the kind of magic that makes no claim to draw its power from any form of supernatural or paranormal source. Secular magic can be most commonly understood as the magic of the conjuror or stage illusionist, a figure of cultural agency whose influence extends far beyond our everyday perception of the magician as simply a benevolent entertainer. From warfare and religion, to politics, advertising, economics and architecture, secular magic technology and rhetoric can be seen as key components in modernity's development and its conception of itself. In *Modern Enchantments* (Harvard, 2002), cultural historian Simon During suggests that 'once we fully recognize secular magic's role as a cultural agent, our sensitivity to the play of puzzlement, fictiveness, and contingency in modernity will be heightened.'

The course will adopt an unconventional methodology, and comprise lecture-like presentations, hands-on workshops, screenings, performances, and include a fieldtrip to the secretive headquarters of London's famous 'Magic Circle'. For the written component of the course, students will be asked to appropriate a publishing format which magicians themselves have used to circulate their esoteric expertise: the 'magic pamphlet'. The latter are quirkily illustrated limited edition publications structured around the description of 'effects' and 'methods'. Students will develop a magic pamphlet of their own in response to their course-related research into secular magic's formal and/or metaphorical relationship to architecture. Participants are expected to adhere strictly to the professional code of ethics that magicians themselves observe - *indocilis privata loqui* (not apt to share secrets).

The course is limited to 15 students.

Session 1 - 1st October 11.30am - 1pm

Secular Magic - Theatrical or 'secular' magic has been critically overlooked for a number of historical reasons, not least due to the deliberate secrecy of magicians themselves. This session offers a brief introduction to the history of secular magic, and introduces a number of key themes that will be explored throughout the course. The session will point in particular to magic's role beyond benevolent entertainment, and towards its expanded role as a 'cultural agent' through which it redresses fundamental relationships in the social, political and cultural realm. The session will introduce the genre of 'magic pamphlets' as the format through which the course's written component will be realised by students.

Session 2 - 8th October 11.30am - 1pm

Grappling with Ghosts: staging ghost effects in the modern theatre - Although entertainment magic is secular because of its material distinction from the supernatural, the *idea* of the supernatural remains a key component in the way such magic casts a spell over its audience. In this session, internationally respected illusion-designer Paul Kieve will trace the lineage of the optical effect that became famous as 'Pepper's Ghost', a stage technology that astonished Victorian audiences in the 1860s. Despite its original impracticality on the English stage, Henry Dircks's 'ghost technology' came into its own in the USA in the early 1960s, yet even with huge advancement in stage engineering and lighting, the illusion remains to this day spookily difficult to stage. For almost two decades, Paul Kieve's work has defined standards in the UK and beyond for the design of magic for theater, film and television, most recently for *Hugo* (Martin Scorsese, 2012) *Harry Potter and The Prisoner of Azkaban* (Alfonso Cuarón, 2004), and the West-End and Broadway stage

productions of *Ghost* (Matthew Warchus, 2012). Paul has also collaborated with many contemporary artists, including Christian Jankowski, Orlan and Marisa Carnesky. He is the author of *Hocus Pocus* (Bloomsbury, 2007), and as a collector and historian of magic owns one of the UK's most extensive collections of magic advertising posters. [www.stageillusion.com]

Session 3 - 15th October 11.30am - 1pm

The Magic Circle - This session will take the form of a fieldtrip to the covert headquarters of The Magic Circle, the world's premier organization for professional magicians. The current premises near to Euston Station was opened in 1996, and is just the latest in a long sequence of locations within the capital that have housed this esoteric organization. With its facade echoing London's original 'home of magic', the Egyptian Hall in Piccadilly, the building is now a weekly meeting place for professional conjurers, as well as containing an extensive library, archive, museum, and theatre. During the visit, a museum curator and librarian will be on hand to present some of The Magic Circle's more intriguing and valuable items, and the building's 'inner sanctum' will be briefly accessible. Copies of historian Bob Read's 'magic map of London' will be available, the latter highlighting London's built landscape as it pertains to secular magic history. (An entrance fee of £5 will be required. No photography will be permitted in the building).

Session 4 - 22nd October 11.30am - 1pm

Secular magic's taxonomy of effects - This hands-on session with magician, historian and illusion consultant Scott Penrose will illustrate magic's taxonomy of spectacular effects: Production, Vanish, Transposition, Transformation, Restoration, Penetration, Levitation, Animation, Suspension, Mind-reading (or Clairvoyance), and Physical Anomaly (ie a headless person). Students will explore the psychological and physiological dynamic between performer and viewer, and see how the consent of the audience can be established and shaped through guile, cunning and downright hoodwinkery. Scott Penrose is a member of the Inner Magic Circle, and currently The Magic Circle's vice-president. Apart from his vast international experience as a performer, he has designed magic effects for many film, television and theatre productions including recently Neil Burger's *The Illusionist*, Cirque du Soleil's world touring show *Kooza*, and Derren Brown's *Svengali*. In his role as a consultant and teacher of magic for the moving image, he has worked with the likes of Sir Michael Caine, Woody Allen, Catherine Zeta Jones, Edward Norton and Ant & Dec. [www.stagemagician.com]

Session 5 - 5th November 11.30am - 1pm

Conjuring consent - This session examines specific contexts in which secular magic technology and rhetoric has been deployed to conjure the consent of audiences through persuasion, propaganda and unapologetic coercion. Conjurers are often active, for instance, during periods of warfare due to their practical command of simulation (showing the false) and dissimulation (hiding the real). Magic's long associations with religion will be explored through the field of 'gospel magic' whilst the same urge to convert ideologically can be seen at work in the scenography of contemporary politics. Bizarre advertising campaigns and miracle-working products show how magic and capitalism have found common ground, generating unlikely performers such as Ronald McDonald, Steve Jobs and The Pillsbury Dough Boy.

Session 6 - 12th November 11.30am - 1pm

Magic and the moving image - This session considers the representation of the magician as mediated through the moving image, including amongst many others, the street 'performers' of Robert Bresson's 1959 film *Pickpocket*, Bart Simpson in the role of a confidence trickster, WWII propaganda conjurers, and participants in the most disastrous ten minutes of magic ever televised. During this session students will have a one-to-one tutorial with Jonathan to discuss the development of their 'magic-pamphlet' project.

Session 7 - 19th November 11.30am - 1pm

Magic and subversion - This session explores secular magic's subversive and political potential through the work of the self-styled 'socialist magician' Ian Saville. Ian will present a version of his politicised conjuring act customised specifically for the Architectural Association, and his

performance will be followed by an in-conversation with Jonathan Allen exploring other contexts in which politics and illusion converge tactically to conjure the consent of voting publics. Ian Saville has been performing his 'magic for socialism' act for the past 30 or so years, carving out a unique performing niche ranging from comedy clubs to picket lines to the National Theatre. He is also an actor and teacher, and has written a Ph.D. on the history of the British Workers' Theatre Movement. He has worked with numerous theatre groups, and teaches part-time at Middlesex University, London. [www.redmagic.co.uk]

Books, journals, and exhibition catalogues:

- Edwin A. Dawes, *The Great Illusionists* (Chartwell, 1979)
- Noel Daniel (ed.), Mike Caveney, Jim Steinmeyer and Ricky Jay, *Magic 1400s– 1950s* (Taschen, 2009)
- Ricky Jay, *Learned Pigs and Fireproof Women* (Villard, 1987)
- Jim Steinmeyer, *Hiding the Elephant*, (Carroll & Graf, 2003)
- Albert Hopkins, *Magic: Stage Illusions, Special Effects and Trick Photography* (Dover 1991)
- Simon During, *Modern Enchantments: The Cultural Power of Secular Magic* (Harvard, 2002)
- Michael Mangan, *Performing Dark Arts: A Cultural History of Conjuring* (Intellect, 2007)
- Graham Jones, *Trade of the Tricks: Inside the Magician's Craft* (Univ. of California, 2011)
- John Potts & Edward Scheer (eds.), *Technologies of Magic* (Power Books, 2006)
- Barbara Maria Stafford and Frances Terpek, *Devices of Wonder - From the World in a box to images on a screen* (Getty, 2001)
- Peter Lamont and Richard Wiseman, *Magic in Theory* (Univ. of Herts, 1999)
- Norman Klein, *From Vatican to Las Vegas – History of Special Effects* (The New Press, 2004)
- Stephen Duncombe, 'Dream: Re-imagining Progressive Politics in an Age of Fantasy' (The New Press, 2007).
- Marina Warner, *Stranger Magic* (Chatto and Windus, forthcoming publication 2012)
- Marina Warner, *Phantasmagoria* (Oxford, 2006)
- James Flint, *52 Ways to Magic America*, (Fourth Estate 2002)
- Cabinet Magazine issue 33: DECEPTION (Spring 2009)
- Cabinet Magazine issue 26: MAGIC (Summer 2007)
- Laphams Quarterly, *Magic Shows* (Summer 2012 – forthcoming publication)
- Early Popular Visual Culture journal *Magic and Illusion* vol 5, issue 2, July 2007

- *Con Art* exhibition catalogue, Site Gallery, Sheffield (2002)
- *Eyes, Lies and Illusions*, exhibition catalogue, Hayward Gallery (2004)
- *The Great Transformation*, exhibition catalogue, Frankfurter Kunstverein (2008)
- *Magic Show*, exhibition catalogue, Hayward touring (2009)
- *Zauberkünste*, exhibition catalogue, Nordico Museum in Linz (2009)

Jonathan Allen is a visual artist and writer based in London whose work has featured in many solo and group exhibitions since the early 1990s. Allen's variform practice addresses the politics and figuring of agency, the facticity of the image, and most recently the various magics at play within secular modernity. Other recent interests include public libraries, paradiplomacy, the poetics the crazy golf, and the recent territorialisation of Southern Spain by the Smurfs. Allen is a regular contributor to the New York-based art and culture quarterly Cabinet, for which he guest-edited an issue in 2007, and was the Arts Council England Helen Chadwick Fellow 2007–8 at the University of Oxford and the British School at Rome. He is a consultant curator at The Magic Circle Museum, London, and recently co-curated the Hayward Gallery Touring exhibition 'Magic Show' with the writer Sally O'Reilly. Allen was also the first theorist to be levitated at The Architectural Association, as part of the Format Summer School in 2011.

DOREEN BERNATH FORENSIS IN TRANSLATION: ELUSIVE EMBODIMENT BETWEEN IDEA AND FORM

A familiar procedure: we bring to design juries projects which we believe to have embodied a set of concepts. Thus the unpacking of translation from idea to form is deemed direct and under the full mastery of the designer; the success of the project is dependent on it. This assumption often leads to the conjugation of a plethora of theoretical notions to particular formalisations: deconstruction to fragmented form, field energy to net form, algorithm to swarm form, biomorphic to growth form, and so on. This course proposes an antithesis to direct formalisation of concepts by conducting a set forensic exercises uncovering doubts, deceptions and digressions in the translations between idea and form. Three parts - translations between 'Shapes and Ideas', 'Images and Stories' and 'Pictures and Realities' - attempts to trace incidental and erratic leaps between thinking and forming, between imagining and shaping, between materialising and embodying, not to rectify lost, but to grapple what is found in translation.

At the scene of architectural act

Take architecture as an act, an event, a happening: something is being done to something somewhere by someone across some time. The occurrence changes reality. Yet what exactly happened (what has been changed, how has it been changed, who got involved, what are the intentions, what are the claims, what are the implications...) is not always clear.

Every architectural writing, every promotion and criticism, every account and theorisation, is an attempt to extract what exactly happened in the act of architecture, and at the same time, is challenged by the elusiveness of the occurrence. The attempt of disclosure is a process akin to the work of a forensic scientist. Prior to the contemporary association with acts of crime and detective work, forensics have long been applied in the medical practice, in trainings of examination and diagnosis, in skills of rhetoric which came from its Latin root of *forensis* which meant the presentation of evidences and arguments to a public forum in order to win the outcome of a case. In the case of a critical writing about an architectural act, the disclosure of a particular understanding becomes the basis of analysis and valuation relative to a particular established agenda. The task entails breaking down conventions and normalities, making contingent and tangential links, constructing and disproving hypotheses.

Principles of disclosure

Furthering the course of conjecture, our experiment here is to apply principles of forensic process in the dissection of architectural act. There are three important aspects to the concept of 'forensic' which will be directly adopted in our course of examining architecture:

- identification of *modus operandi* (MO) which is the method of action that may be modified and evolved through time (Atcherley's 10-point system)
- identification of 'signature' moulded by deeper traits of personalities and psyche of characters involved which remain a fixed pattern through time (behaviour and psychology)
- every contact leaves a trace (Locard's Exchange Principle)
- preparation of an argument of the event based on evidences to be presented to public debates

Your forensic work begins with words, and end with words. The inbetween journey will take you far away from words. The aim is such that forensics enables you to trace translation of ideas and between media, probe possible influences, examine transferences of knowledge, modes of expression and creative implications. The case of arguments which you will produce at the end constitutes a 'forensic criticism'.

Constructing a forensis

At the beginning of each session, you will be presented with a few pieces of writing found at the scene of a particular architectural act. One will be written by an architect. Others will be written by someone who is not an architect, may be a fiction writer, or a philosopher. Two writings may or may not relate to each other directly, but in some ways intersect each other by means of the architectural act. The initial talk unfolds these two writings, expanding their relationship by means of an assembly of evidences in different forms.

Based on these initial givens, across the following week, you begin the work of gathering your own set of related 'evidences', 'witnesses', 'accounts', 'records', 'tools', 'techniques', 'methods', 'clues', 'statements', etc. These may take on the form of different media: images, objects, spaces, maps, drawings, notes, interviews, publications, films, etc. As one evidence leads to the next, you will identify patterns and divergences, diagnose MOs and signatures, trace exchanges in different forms, deconstruct assumptions, construct new links and reasonings, and able to argue the case with conviction. You are casting a net wider than the initial demonstration in order to construct your own alternative views and arguments.

At the beginning of the next session, you will prepare a draft 'forensis'. This will be delivered via a collection of evidences, and a summary statement in words. You will present to a mini group your findings and to record subsequent debates.

sample cases

translations between SHAPE and IDEA

case 1 **folds and mirrors** [recursive fractals]

case 2 **pixels to swarm** [atomisation and algorithm]

translations between IMAGE and STORY

case 3 **icon** [ready monuments]

case 4 **ruin and void** [dystopic time machine]

translations between PICTURE and REALITY

case 5 **labyrinth** [lost/found and metamorphosis]

case 6 **juxtaposing and stitching** [picto-logico]

sample written evidences

books

Lynne *Animate Form*

Derrida *Aporia*

Deleuze *The Fold*

Carpo *Alphabet and Algorithm*

Flusser *The Shape of Things*

Foucault *This is not a Pipe*

Koolhaas *Great Leap Forward*

Borges *Labyrinths*

Marquez *One Hundred Years of Solitude*

Pamuk *My Name is Red*

Kafka *The Trial*

Gibson *Neuromancer*

articles

Teyssot 'Baroque Topographies'

Spuybroek 'Architecture of Continuity'

Foucault 'Heterotopia'

Holmes 'The Stereoscope and the Stereograph'

Damisch 'Blotting out Architecture'

Eisenman 'Moving arrows, Eros and other Errors -

An Architecture of Absence'

Archigram 'Instant City'

Barthes 'The Reality-Effect'

Mcqueen 'Savage Beauty'

Doreen Bernath was the recipient of LKE Ozolins doctoral scholarship and completed her thesis at Architectural Association London which was shortlisted for the RIBA President's Research Award 2011. After initial BA and MA architectural training at the University of Cambridge, she practiced professionally in London, Taipei and Shanghai, and in parallel, launched cross-cultural architectural and academic projects. She taught and participated in research in universities in UK, Germany, Costa Rica, China and Taiwan. Her research and publications specialises in architectural image-making, histories and theories of representation, critiques on visual culture, transcultural studies (between English and Chinese-speaking contexts), and advanced digital architectural theories.

MARK CAMPBELL BY ANY MEASURE

Architecturally speaking, it's always been difficult to hide the bodies. This seminar examines how different notions of human subjectivity have informed architectural discourse from the Italian renaissance to the avant-garde of the 1970s. We begin by discussing how the renaissance conception of perspective inscribed the human body at the center of architectural space, before examining how this figure inspired Heinrich Wölfflin's theory of the psychosomatic inhabitation of architecture. Following these positivistic conceptions, we review the hypochondriac body of Geoffrey Scott, wracked and exhausted by architecture, and the spilt psyche of Sigmund Freud, fractured by the experience of modernity itself. And finally, we conclude by examining how the mechanically enabled subject of Siegfried Giedion, Reyner Banham, and Archigram mutated into the disillusioned human figure of Superstudio.

Session 1 'The Center of the Universe' — A Renaissance Perspective

Leon Battista Alberti, *de Pittura* (1436)
Hubert Damisch, *The Origin of Perspective* (1987)
Michel Foucault, *The Order of Things* (1970)

Session 2 'Einföling' — Empathy in Jacob Burckhardt & Heinrich Wölfflin

Jacob Burckhardt, *Civilization of the Renaissance in Italy* (1860)
Heinrich Wölfflin, "Prolegomena to a psychology of architecture" (1873),
Renaissance and Baroque (1888)
Harry Francis Mallgrave and Eleftherios Ikonomou eds., *Empathy, Form, and Space: Problems in German Aesthetics, 1873—1893* (1994)

Session 3 'Nervous Collapse' — Sigmund Freud, Daniel Paul Schreber, & Geoffrey Scott

Sigmund Freud, *Psycho-Analytic Notes on an Autobiographical Account of a Case of Paranoia (Dementia Paranoides)* (1911), *A Case Of Paranoia Running Counter To The Psycho-Analytic Theory Of The Disease* (1915)
Daniel Paul Schreber, *Memoirs of My Nervous Illness* (1903)
Geoffrey Scott, *The Architecture of Humanism: A Study in the History of Taste* (1914)
Victor Burgin, *In/Different Spaces: Place and Memory in Visual Culture* (1996)

Session 4 'The Man in Equipose' — Siegfried Giedion's *Space, Time, Architecture* (1941)

Siegfried Giedion, *Space, Time, Architecture* (1941)
Le Corbusier, *Vers une architecture* (1923)

Session 5 'Slaughterhouse' — Siegfried Giedion's *Mechanization Takes Command* (1948)

Siegfried Giedion, *Mechanization Takes Command* (1948)
Beatriz Colomina, *Hot Houses, Cold War: Inventing Postwar Culture: From Playboy to Cockpit* (2004)
Stanley Kubrick, *Dr. Strangelove: Or How I Learned to Stop Worrying and Love The Bomb* (1964)

Session 6 'Design by Choice' — Reyner Banham & Archigram

Reyner Banham, *Theory and Design in the First Machine Age* (1960), *Design by Choice* (1981)

Archigram, *Guide to Archigram 1961-74* (1974)

Peter Cook, *Archigram* (1972)

Dennis Crompton ed., *Concerning Archigram* (1998)

Simon Sadler, *Archigram: Architecture without Architecture* (2005)

Session 7 Endgame — Superstudio

Peter Lang, *Superstudio: Like without Objects* (2003)

Jean Baudrillard, *The System of Objects* (1968), *For a Critique of the Political Economy of the Sign* (1972)

Felicity Scott, *Architecture or Techno-Utopia: Politics after Modernism* (2007)

Michelangelo Antonioni, *Zabriskie Point* (1970)

Select Bibliography:

Leon Battista Alberti, *On Painting* (1972)

Archigram, *Guide to Archigram 1961-74* (1974)

Reyner Banham, *Theory and Design in the First Machine Age* (1960), *Design by Choice* (1981)

Jean Baudrillard, *The System of Objects* (1968), *For a Critique of the Political Economy of the Sign* (1972)

Jacob Burckhardt, *Civilization of the Renaissance in Italy* (1860)

Victor Burgin, *In/Different Spaces: Place and Memory in Visual Culture* (1996)

Beatriz Colomina, *Hot Houses, Cold War: Inventing Postwar Culture: From Playboy to Cockpit* (2004)

Hubert Damisch, *The Origin of Perspective* (1987)

Sigmund Freud, *Psycho-Analytic Notes on an Autobiographical Account of a Case of Paranoia (Dementia Paranoides)* (1911), *A Case Of Paranoia Running Counter To The Psycho-Analytic Theory Of The Disease* (1915)

Siegfried Giedion, *Space, Time, Architecture* (1941), *Mechanization Takes Command* (1948)

Peter Lang, *Superstudio: Like without Objects* (2003)

Harry Francis Mallgrave and Eleftherios Ikononou eds., *Empathy, Form, and Space: Problems in German Aesthetics, 1873—1893* (1994)

Felicity Scott, *Architecture or Techno-Utopia: Politics after Modernism* (2007)

Daniel Paul Schreber, *Memoirs of My Nervous Illness* (1903)

Heinrich Wölfflin, "Prolegomena to a psychology of architecture" (1873), *Renaissance and Baroque* (1888)

Submission Requirement:

All students are required to participate in class discussions and submit a final 3000WD paper on a topic discussed during the seminar.

Mark Campbell is a PhD candidate in the School of Architecture at Princeton University. His research interests include contemporary American culture between 1960 and 1975, paranoia, cultural exhaustion and dreams. A practicing architect, he is a founding principal of paperaeroplane and has taught at Auckland University, Princeton University and the Cooper Union.

MOLLIE CLAYPOOL THE INCORPORATION OF THE BODY

Since Burke, the sublime in aesthetics has denoted the capacity of a *thing* – an art, architecture or nature object - to infer the quality of greatness or the experience of feeling awe, veneration, horror, infinity, etc. of a [human] subject. It will be argued throughout the course that this philosophical division, of the human subject from the thing that infers the sublime experience, dis-engendered the architecture object and the sublime experience from the female subject, as well as from the either/or and the this/and (the androgynous or the transgender); from the amputee and the paraplegic.

It has recently been argued that the affective experience of architecture has been wholly constituted from this experience of the masculine subject. Architectural experience was, effectively, finite and macho; John Wayne (or Piranesi or Boullée or Le Corbusier or Eisenman or Hernan). However, since Giedion's *Mechanisation Takes Command* (1948) architects have been interested in how to reconstitute the female (the feminist body), the amputee (the lost body) and the paraplegic (the absent body) through the use of prosthetics and the advent of new technologies; or *the incorporation of the body as architecture*.

Using these categories of subjects such as the feminist body, the absent body and the lost body as well as the Wellcome Collection's exhibition 'Superhuman' as a starting point, this course will explore the concept that the experience of the contemporary architectural object has become the experience of these reconstituted bodies.

This is against the Freudian argument of the prosthetic being “intended to second the person as such.” We will look to artists such as Stelarc and Orlan examine case studies of athletes such as Pistorius at the 2012 Olympic Games and the model Aimee Mullins, architects, theorists, philosophers and writers such as Burke, Freud, Francois Roche, Marshall McLuhan, Ant Farm, Sigfried Giedion, Reyner Banham, Simone de Beauvoir, Donna Haraway, N. Katherine Hayles, Nicholas Negroponte and the Architecture Machine Group, Elizabeth Grosz and Sadie Plant, to name a few.

The lectures will argue that the body's capabilities because of technological prostheses, enhancements, augmentations and extensions it can no longer be seen as as a 'second' as Freud argued, nor finite, nor masculine – instead, we will explore the concept that the experience of the contemporary architectural object has become the experience of these now ever-more-so reconstituted bodies.

Students are required to attend The Wellcome Collection's exhibition 'Superhuman' within the first week of the course.

Session 1

A Brief History of Fundamental Arguments

This session will introduce the argument that the body has been *incorporated* (Latin: 'into body', or 'to legally form a body politic') through technology and prosthetics *into* architecture. It will show that this argument can only arise through an alternative reading of the history of architectural prostheses and technology.

Session 2

The Feminist Body, Part 01

This week will explore the the domestication, repression and suppression (propagandised as 'liberation') of women in the first half of the 20th century in both the USA and the UK and how this encouraged the increasing techno-mechanisation of the female body, beginning with work from the Bauhaus pre-WWII and the effects militarization had on the role of the woman in the home through their domestic 'extensions'.

Session 3

The Lost Body, Part 01

We will focus here on the history of the amputee – one which is intrinsically tied into early 20th century war strategies – and the increasing interest in prosthetics post-WWII, as well as the origins of the Paralympics. We will examine how prosthetics contributed to and encouraged mid-century attitudes towards the body's occupation of space.

Session 4

The Absent Body, Part 01

This session will cover the history of additions and enhancements that have enabled the disabled body to become able-bodied, or more 'whole', 'total' primarily through the use of mechanical devices pre-WWII.

Session 5

The Feminist Body, Part 02

In this week, the course will see the liberation of the feminist body in the wake of second wave of feminism in 1960s America, as well as the rise of plastic surgery and cosmetic culture in the 1990s. We will counter this with the critique of second-wave feminism through Donna Haraway's cyborg and its influence in architecture, film and new media such as Blade Runner, Orlan and Matthew Barney.

Session 6

On The Absent Body, Part 02

We will be covering the history of additions and enhancements that have enabled the disabled body to become able-bodied, or more 'whole', 'total' primarily through the use of electronic and computational devices post-WWII, up until the 2000s.

Session 7

Conclusion and The Lost Body, Part 02

This class will look at the electronic and computer revolution in architecture and in body technologies that resulted in what has been called the 'Digital Turn' by Carpo, signifying the end of the mechanical revolution of the 20th century. This week will also focus on linking together several key themes and arguments brought up throughout the term.

Bibliography -

This is a abbreviated selection of the bibliography of resources that will be provided for students who take this course. Only a selection of the extended bibliography will be required readings.

Armstrong, Tim. *Modernism, Technology and the Body: a cultural study*. Cambridge University Press, 1998.

Bayley, Stephen. *Women as Design: before, after, behind, below*. Conran Octopus Ltd., 2009.

Banham, Reyner. *The Architecture of the Well-Tempered Environment*. Architectural Press, 1969.

Burke, Edmund. *A Philosophical Enquiry Into the Origin of our Ideas of the Sublime and the Beautiful*. Oxford University Press.

Caygill, Howard. "Stelarc and the Chimera: Kant's Critique of Prosthetic Judgement". *Art Journal*, Spring 1997, p. 46-51.

Giedion, Sigfried. *Mechanisation Takes Command, a contribution to an anonymous history*. WW Norton, 1969.

Grosz, Elizabeth. *Volatile Bodies: Towards a Corporeal Feminism*. Indiana University Press, 1994.

- Hayles, N. Katherine. *How We Become Posthuman*. University of Chicago Press, 1990.
- Idhe, Don. *Bodies in Technology*. Electronic Mediations, Vol. 5, University of Minnesota, 2002.
- 'Reclaim Resi[lience]stance'. *Log*, Summer 2012, Anyone Corporation.
- Mackenzie, Adrian. *Transductions: Bodies and Machines at Speed*. Continuum, 2002.
- McLuhan, Marshall. *Understanding Media: The Extensions of Man*, 1964.
- Mitchell, David T. and Sharon L. Snyder. *Narrative Prosthesis: Disability and the Dependence of Discourse*. University of Michigan Press, 2000.
- Nelson, Diane M. 'Phaidon Limbs and Invisible hands: Bodies, Prosthetics and Late Capitalist Identifications', *Cultural Anthropology* 16, no. 3, 2001.
- Otto, Elizabeth, 'Designing Men', in *Bauhaus Construct: Fashioning Identity, Discourse and Modernism*. Routledge, 2009, p. 183-204.
- Orlan: This is my body, this is my software*, Blackdog Publishing, 1996.
- Smith, Marquard and Joanne Morra, eds. *The Prosthetic Impulse: From a Posthuman Present to a Biocultural Future*, MIT, 2006.
- Plant, Sadie. *Zeros + Ones*. Fourth Estate, 1998.
- Wegenstein, Bernadette. *Getting Under the Skin: body and media theory*. MIT, 2006.
- Zylinska, Joanna. *The Cyborg Experiments: the extensions of the body in the media age*. Continuum, 2002.

Submission requirement

3,000 word essay submission, weekly participation in the class discussion, utilising required readings in essay submission and discussion and attendance to all classes.

Mollie Claypool writes about, edits books about and teaches architecture. She has held teaching positions at the AA since 2009 in the Design Research Laboratory and HTS programme. She teaches an MArch Diploma unit at the Bartlett, and has taught at the University of Reading and University of Brighton. She has worked with the RCA, AA Publications and Phaidon Press. She studied architecture at Pratt Institute and received her Masters with Distinction from the AA.

MARK COUSINS MEDIA AND MEDIUM

Theoretical discussion of architecture and indeed many of the fine arts suffer from basic confusions about the terms media, medium and form. At the same time there has been a surge of underling "media" which relate to technology. The course embraces both these planes seeking to clarify what we mean in a digital epoch by the term medium, discipline and form. The question of Media concern the technology of communication, their historical emergence has been signaled by the appearance of writing, then of printing, and finally the digital. There is obviously a vast literature on these topics, so the course will concentrate on the German discourse theorist Friedrich Kittler. The major concerns of the lectures will be supplemented with the question of how different communication media have influenced architecture.

Lectures

1. Introduction
2. Orality and Literacy
3. Plato vs. Homer
4. The Gutenberg Galaxy
5. Engravings and Architectural Representation
6. Printing and Space
7. Architecture in a Digital Regime
8. Drawing and Writing

Bibliography

Mario Carpo, *Architecture in the Age of Printing: Orality, Writing, Typography and Printed Images in the History of Architectural Theory*, 2001

Mario Carpo, Frederique Lemerle (ed.), *Perspective, Projections and Design: Technologies of Architectural Representation*, 2007

Mario Carpo, *The Alphabet and the Algorithm*, 2011

Mario Carpo, *The Digital Turn in Architecture*, 1992-2012

Sarah Danius, *The Senses of Modernism: Technology, Perception and Aesthetics*, 2002

Eric A. Havelock, *Preface to Plat*, 1990

Eric A. Havelock, *The Muse learns to Writes: Reflections on Orality and Literacy from Antiquity to the Present*, 1988

Marshall McLuhan, *Understanding Media*, 2001

Friedrich Kittler, *Gramophone, Film, Typewriter (Writing Science)*, 1999

Friedrich Kittler (ed.), *Literature, Media, Information Systems (Critical Voice in Art Theory and Culture)*, 1997

Friedrich Kittler, *Optical Media*, 2009

Walter J. Ong, *Orality and Literacy: The Technologizing of the World (New Accents)*, 1982

Geoffrey Winthrop-Young, *Kittler and the Media (Theory and Media)*, 2010

Submission requirement

There is a course requirement which could be satisfied by writing a critical essay but this may be a course in which alternative forms of presentation are appropriate especially in the relation between architectural representation and drawing and the digital.

RYAN DILLON

AN ARCHITECTURAL STRAIGHTJACKET

'The more constraints one imposes, the more one frees oneself of the chains that shackle the spirit... the arbitrariness of the constraint only serves to obtain precision of execution.'

– Igor Stravinsky

Every word associated with the term 'constraint' has a negative connotation – restriction, limitation, curb, restraint, damper, hindrance, impediment, obstruction, handicap or inhibition, uneasiness, embarrassment, restraint, reticence, self-consciousness, awkwardness. This is certainly the case for MI6 officer Gareth Williams, found dead in a holdall in a Pimlico flat in 2010, who, argued by some, was playing a perverse (perhaps sexual) game of placing extreme constraints on himself to see if he could navigate them to safety. Unfortunately, and sadly, Mr. Williams had the one constraint placed upon him that can lead to one's ultimate demise – lack of oxygen.

Or perhaps we can also look at the magician David Blaine who has cheated death by burying himself alive in a tank of water for seven days in 1999, safely working around the self-constraints he placed upon himself and coming out with such gratification that he stated as if he were John Lennon, *'I saw something very prophetic...a vision of every race, every religion, every age group banding together, and that made all this worthwhile.'* This prophecy does not appear without constraints.

In this course our hazardous constraints will not attack the body, but the architectural essay. And we will challenge this notion that the term constraint is a negative device. The willing participants of this course will be placed in an architectural straightjacket of sorts, impeded with words, theories, projects and general social frustrations that are both self- and externally-inflicted. With Georges Perec as our muse we will attempt to understand that no artist can work from a blank canvas – as he previously complained out of frustration in starting a new work, *'(I) needed a spur, a stimulus, a constraint to get (me) going.'* By looking at his projects as part of the literary group OuLiPo, focusing on the *La Disparition (A Void)* and his masterpiece *La Vie mode d'emploi (Life: A User's Manual)*, we will attempt to unveil their underlying frameworks (showing how constraints are so very different from parameters) that allowed him to operate, producing stories not from a conception of a plot, but a project that emerges from a set of rules.

Architectural examples will be introduced starting with the role of the brief and transitioning to structuring elements that can be seen from antiquity (Pythagoras and Vitruvius) to the Renaissance (Alberti) and continuing into modernism (Le Corbusier). Once we learn how artists, writers and architects have utilised rules as a way to generate their work we will get to play games in order to have fun and break through the straightjacket. Each student will construct their own architectural palindromes, lipograms and snowballs in a personal codex that will result in a piece of architectural literature that is not an essay, but a project.

Session 1(October 5)

An Introduction into the Mysterious World of Constrained Writing

The lecture will introduce students to the literary group OuLiPo (Ouvroir de Litterature Potentielle), its founder Raymond Quenau and the members of this clique such as Georges Perec, Jacques Roubaud, Italo Calvino and Harry Matthews. The discussion will highlight the role of the constraint within these author's writings and how the rules were developed as both literary and mathematical devices focusing on palindromes, lipogram's, the snowball and many more. The architectural brief will also be introduced as a way to understand how constrained writing and architectural design have similar characteristics.

Session 2 (October 12)

A Sense of Structure: the Grid (the OuLiPian version and the modernist dictum), Humanism, the Golden Ratio and the Free Verse

For years artists, architects and writers have used lines to structure their work. Lines have also been laid on top of cities and countries for organisation. This session will cover a wide range of different structuring methods from Pythagoras' golden ratio, Roman city grids, Vitruvius's pure man, Leonardo's perspective methods and Alberti's churches to the Jeffersonian grid found across America's vast landscape, Le Corbusier's modular man, Mondrian's lack of development, Francis Bacon's frames and Perec's 'free verse.' By looking at these examples we will try to make sense of Warren F. Motte, Jr statement that the grid is 'neither mathematical nor linguistic, (it) is, rather, form in its purest state...symmetrical space obedient to its own laws.'

Session 3 (October 19)

Who Generates Constraints?

In some cases the constraint is derived solely from the author – the self-inflicted constraint, as seen in Perec's *La Disparition (A Void)*. Other times the constraint is enforced by an outside party onto the artist – the external constraint, as visible in a client generated architectural brief or by building regulations and zoning laws that impede the architect. And in a reversal of fortunes sometimes the impediment reverses action and falls back into the lap of the client – the reciprocal constraint, designed into Eisenman's House VI. This session will introduce the variety of different ways constraints are constructed and who enforces them.

Session 4 (October 26)

Fieldwork and the Project

With the advent of the easel and the camera the space where art is made extended beyond the walls of the studio and into the external world. Our environment and surroundings become the studio as we interact and document the world around us. The space of (project) art is reliant on interaction, 'an interface between the abstract and the concrete'. The project begins with an idea by establishing a process that will follow a set of ambiguous and random rules (abstract). These guidelines act as a frame, or grid, of the project, which then is tested in the realm of our everyday happenings (concrete). This session will rely on essays from *The Art of the Project: Projects and Experiments in Modern and French Culture* highlighting the work of Francis Bon, Sophie Calle and Nikki S. Lee as well the films of Agnes Varda. The session will provide an in-depth analysis of Perec's ambitious and abandoned adventure – *Lieux (Spaces)*.

Session 5 (November 9)

Failure: When the Constraint Becomes Suffocating

Following up the previous class this week will extend the investigation into *Lieux (Spaces)* focusing on how precarious the line is between a set of rules that can suffocate a project (and artist) to the point of failure rather than resulting in success. In addition to these texts gathered by Perec over a many years we will also look at the work of artist Roman Opalka, notably his life-long project, '1965 / 1 – ∞'. This will lead to a conclusion about what Perec learned from his project and how he implemented these lessons into his next work, *La Vie mode d'emploi (Life: A User's Manual)*, by returning to his beloved mischievous games.

Session 6 (November 16)

Games: the Cruciverbalist and the Mannerists with a Little Pop Artist Thrown In

This week we play games. When authors like Calvino, Perec and Abish weren't writing you could probably find them playing their favourite games such as GO, chess and trying to complete crossword puzzles. American artist Man Ray fell into this clique and began to implement chess pieces into his artwork. By looking into these games we will begin to understand the critical importance for a mischievous streak that allows the artist to find ways to navigate in and around constraints leaving enough flexibility for the project to result in something unforeseen. We will also return to lessons of Week 2 and the rigid structures of Alberti, but this time through the eyes of Rudolph Wittokwer to

understand that perhaps the Renaissance architect played games too. Finally, Robert Venturi will help point out the beautiful imperfections of architects when faced with difficult and constraining choices in *Complexity and Contradiction*.

Session 7 (November 23)

Writing Machines

Italo Calvino states that literature is 'a constant series of attempts to make one word stay put after another by following a certain definite rules,' that were derived from other writers and 'have always been up until now...writing machines.' This session will analyse both Calvino and Perec's excitement for the computer in writing, the Turing machine and Nicholas Negroponte's *Architecture Machine*. Not only will we interrogate the roles of artists, architects and writers in relation to their work, but we will also attempt to understand how to use computational devices within projects. Through this investigation we will begin to unpack the difference between constraints and parameters in architectural design.

Essay Tutorials : Students have the option to sign up for an essay tutorial prior to the submission in Week 11.

Week 11 (December 7): **Final Essay Submission – 1pm**

Please submit 1 hard copy of your submission to the office.

Please submit a digital file of your submission to your seminar tutor.

Bibliography

- Abish, Walter, *Alphabetical Africa*, New Directions Publishing, 1974.
- Alain Arias-Misson, 'The Puzzle of Walter Abish: In the Future Perfect,' in *SubStance*, Vol. 9, No. 2, Issue 27: Current Trends in American Fiction (1980), p. 115- 124. (available on JSTOR)
- Calvino, Italo, *If on a winter's night a traveler (Se una notte d'inverno un viaggiatore)*, Alfred A. Knopf, 1993.
- Emerson, Tom (trans.), 'From Lieux to Life...' in *AA Files*, No. 45/46, Architectural Association, 2001, p. 92-97.
- French, Patrick, 'Michel Foucault: Life as a Work of Art,' in *The Art of the Project: Projects and Experiments in Modern French Culture*, Berghahn Books, New York, 2005, p. 204-218.
- Gratton, Johnny, 'On the Subject of the Project,' in *The Art of the Project: Projects and Experiments in Modern French Culture*, Berghahn Books, New York, 2005, p. 123-139.
- Grossman, Wendy, 'Man Ray's Endgame and Other Modernist Gambits,' in *The Art of the Project: Projects and Experiments in Modern French Culture*, Berghahn Books, New York, 2005, p. 31-50.
- Knight, David, *SUB – PLAN: A Guide to Permitted Development*, 2009.
- Koolhaas, Rem, 'Programmatic Lava', in *S,M,L,XL*, The Monacelli Press, Inc. New York, 1995.
- Koolhaas, Rem, *Delirious New York*, The Monacelli Press, Inc. New York, 1994.
- Krauss, Rosalind, "Grids" October 9, Summer 1979. Reprinted in: *The Originality of the Avant-Garde and Other Modernist Myths*. Cambridge, MA: The MIT Press, 1985, p. 9-22.
- Leak, Andrew (trans.), 'Lieux: Four texts by George Perec,' in *AA Files*, No. 45/46, Architectural Association, 2001, p. 32-77.
- Motte, Warren Jr, 'Georges Perec on the Grid' in *The French Review*, Vol. 57, No. 6, May 1984, p. 820-832.
- Nicholas, Negroponte, *The Architecture Machine: Toward a More Human Environment*, The MIT Press, 1973.
- Paulson, William, 'Computers, Minds, and Texts: Preliminary Reflections,' in *New Literary History*, Vol.

- 20, No. 2 Technology, Models and Literary Study, Winter 1989, p. 291-303. (available on JSTOR)
- Perec, Georges, *the art and craft of approaching your head of department to submit a request for a raise*, Vintage Classics, 2011.
 - Excerpts from Georges, Perec, *La Vie mode d'emploi (Life: A User's Manual)*, Vintage Classics, 2008.
 - Perec, Georges, *La Disparition (A Void)*, David Godine, 2005.
 - Rappolt, Mark (Editor), *AA Files No. 45/46*, Architectural Association, 2001
 - Shaw, Lytle and Mathews, Harry, 'An Interview with Harry Mathews,' in *Chicago Review*, Vol. 43, No. 2, Spring 1997, p. 36-52. (available on JSTOR)
 - Sheringham, Michael and Johnnie Gratton, 'Tracking the Art of the Project: History, Theory, Practice,' in *The Art of the Project: Projects and Experiments in Modern French Culture*, Berghahn Books, New York, 2005, p. 1-30.
 - Venturi, Robert, *Complexity and Contradiction in Architecture*, London Architectural Press, 1977.
 - Wittkower, Rudolph, *Architectural Principles in the Age of Humanism*, Academy Editions, 1998.

Submission Requirements

The essay submission is the main focal point for the course – the mechanism to allow students the ability to experiment with writing (that is about architecture) and to challenge traditional modes of the architectural essay. But before you can experiment you will need to be constrained. Rules for your essay projects will come from a variety of different sources: from you as author, from the tutor and from unknown external informants. A series of constraints are to be generated at the outset of the project to facilitate the work. Breaking of these constraints will be permitted in due process. The project will initially be based on the 3000 words HTS submission. Deviations from this are possible. Please note: standard 3000 word academic essays about a topic relating to the course are more than acceptable (with or without constraints).

Short assignments throughout the term will allow students to test different modes of writing while working with a set of rules. These assignments will facilitate the final set of constraints that will be designed by the student (and tutor) for the course submission.

FRANCISCO GONZÁLEZ DE CANALES

THE IRRELEVANCE OF THE NORTH WHEN SEEING FROM THE SOUTH

Is the modernity that we now have the only possible one? Is the “Northern” model of social and economic development and its canon of cultural representation the ineluctable one in the advance of modern democratic societies? Emerging economies are presenting today a vibrant diversity of cultural expressions whose realities escape our traditional tools of critical analysis. Derived from the medieval notion of canon, the historiography of modern architecture constructed its own narrative around a fixed set of Northwestern paradigms to be adopted by the “peripheral regions”, showing a poor capability to understand any exogenous expression from this self-referential framework. In opposition to this modern tradition, some commonly marginalized “Southern” personalities such as Juan O’Gorman, Ricardo Porro, Joao Vilanova Artigas, Amancio Williams or Germán Rodríguez Arias have proof how alternative modern practices emerged along the 20th century as independent from traditional Northwestern models, tracing different cultural paths for the “civilizing process”. In the context of the increasing prevalence of new emergent economies, this course attempts to discuss the relevance of these alternative traditions and practices as well as searches for the necessary tools and concepts for their scrutinizing.

Session 1: Friday 5th October

MODERNITY

Glimpses from the South: Entering or leaving the modern?

Readings:

Paul Ricoeur: “Universal Civilization and National Cultures” in *History and Truth*, Northwestern University Press, 1965, p.271-84

Hilde Heynen: “Architecture Facing Modernity”, in *Architecture and Modernity*, Cambridge, MA: The MIT Press, 2001, p.8-24

Further Readings:

Anthony Giddens: “Is Modernism a Western Project”, in *The Consequences of Modernity*. Cambridge: Polity, 1990, p.174-6

Sarah W. Goldhagen: “Something to talk about: Modernism, Discourse, Style” in *Journal of the Society of Architectural Historians*, vol. 64, n. 2, jun. 2005, p.144-167.

(http://www.sarahwilliamsgoldhagen.com/articles/something_to_talk_about.pdf)

Harvey, David: *The Postmodern Condition*, Oxford: Blackwell, 1989, p.15-134

Jorge Francisco Liernur: “Latin America: The space of the other” in Richard Kohshalek and Elizabeth Smith eds.: *At the end of the century: One hundred years of Architecture*. Los Angeles: Harry N. Abrams, 2000

Further references in Spanish and Portuguese:

Jorge Francisco Liernur: *Escritos de Arquitectura del Siglo XX en América Latina*. Sevilla: Tanais 2002

Cristián Fernández Cox: “Modernidad apropiada”, in *Modernidad y Postmodernidad en América Latina*. Bogotá: Escala, 1991, p.11-22

Enrique Browne: *Otra arquitectura en América latina*. Barcelona: Gustavo Gili, 1988

Session 2: Friday 12th October

AVANT-GARDE

Fat Latin-American Artists: Antropofagia, Muralismo and other sui generis avant-gardes

Readings:

Peter Bürger: “The Avant-Garde as the Self-Criticism of the Art in Bourgeois Society” and “The New”, in *Theory of the Avant-Garde*. Manchester: University of Manchester Press, 1984, p.20-7; 59-65

Fernando J. Rosenberg: *The Avant- Garde and Geopolitics in Latin-America*. Pittsburgh: University of Pittsburgh Press, 2006

Further Readings:

Rosalind E. Krauss, "The Originality of Avant-Gardes" in *The Originality of the Avant-Garde and Other Modernist Myths*. Cambridge, MA: The MIT Press, 1985, p. 151-170

Mari Carmen Ramírez and Hector Olea: *Inverted Utopias. Avant-Garde Art in Latin America*, New Haven: Yale University Press, 2004

Raymond Williams: *The Politics of Modernism: Against the New Conformists*. London and New York: Verso, 1989, p. 29-35

Further references in Spanish and Portuguese:

Adrian Gorelik: *Das vanguardas a Brasília: cultura urbana e arquitetura na América Latina* Belo Horizonte: UFMG, 2005

Jorge Schwartz: *Las Vanguardias Latinoamericanas. Textos programáticos y críticos*. Madrid: Cátedra, 1991

Eduardo Subirats: *Una última vision del Paraiso*. Mexico: FCE, 2004

Session 3: Friday 19th October

DEVELOPMENT

The making and unmaking of the underdeveloped world

Readings:

Amartya Sen: *Development as Freedom*. New York: Oxford University Press, 1999, p.38-53

Arturo Escobar: *Encountering Development: The Making and Unmaking of the Third World*. New York: Princeton University Press, 1995, pp.3-20; 54-101

Further Readings:

Bonsiepe, Gui: *Design and Crisis*. Barcelona: campgrafic, 2011

Oscar Guardiola-Rivera: *What if Latin-America ruled the world*. London: Bloomsbury publishing, 2010

Raul Prebisch: *Change and development: Latin America's great task*. New York: Praeger, 1971

Wolfgang Sachs, ed.: *The Development Dictionary. A guide to Knowledge as Power*. London & New York: Zed Books, 1999

Further references in Spanish and Portuguese:

José María Arguedas: *Formación de una cultura nacional indoamericana*, México: Siglo XXI, 2005

Darcy Ribeiro: *As Américas e a Civilização, processo de formação e causas do desenvolvimento desigual dos povos americanos*. Rio de Janeiro: Civilização Brasileira, 1970

Eduardo Subirats: *Viaje al Fin del Paraiso*. Buenos Aires: Losada, 2005

Session 4: 26th October

UTOPIA

The Invention of Paradise and other Western Myths

Readings:

Edmundo O'Gorman: *The invention of America: an inquiry into the historical nature of the New World and the meaning of its history*. Westport, CT: Greenwood Press, 1972 (chapter 1, but also recommended chapters 2 and 3)

Michel Foucault: "Of Other Spaces", in *Diacritics*, Vol. 16, No. 1, Spring 1986, p.22-27 (also in <http://links.jstor.org/sici?sici=0300-7162%28198621%2916%3A1%3C22%3AOOS%3E2.0.CO%3B2-F>)

Further References:

Alejo Carpentier: *The Kingdom of this Word*. New York: Knopf, 1957

Graciela Silvestri and Adrian Gorelik: "The Past as the Future: A Reactive Utopia in Buenos Aires" in Ana del Sarto et al. eds. *The Latin American Cultural Studies Reader*. Duke University Press, 2004

Angel Rama: *The lettered city*. Durham: Duke University Press, 1996

Peter Sloterdijk: *Sphären II (Makrosphärologie)* Globen, Frankfurt: Suhrkamp Verlag, 1999

Further references in Spanish and Portuguese:

Fernández, Roberto: *El Laboratorio Americano*. Madrid: Biblioteca Nueva, 1998

Eduardo Subirats: *Memoria y Exilio*. Buenos Aires: Losada, 2003

Open Week: Friday 2nd November.

NO CLASS

Session 5: 9th November

SUBJECT

The ecstasy of the anti-hero and the carnality of the intellectual experience

Readings:

Federico García Lorca: *Theory and play of the Duende: and, Imagination, inspiration, evasion.*

Dallas: Kanathos, 1981

Georges Bataille: "Transgression", in *The Accursed Share*, Zone Books, 1991, p.89-110

Further Readings:

Giorgio Agamben: *The Open: Man and Animal.* Stanford: Stanford University, 2004

Georges Bataille: *Tears of Eros.* San Francisco: City Lights, 1989

Elaine Scarry: *The Body in Pain.* New York: Oxford University Press, 1985

Peter Sloterdijk: *Spheres I - Bubbles.* Los Angeles: Semiotex(e), 2011

Further references in Spanish and Portuguese:

Mario de Andrade: *Macunaima, o herói sem nenhum caráter.* Sao Paulo: Secretaria da Cultura, Ciência e Tecnologia, 1978

José Angel Valente: *Variaciones Sobre el Pájaro y la red.* Barcelona: Tusquets, 1999

Juan José Lahuerta: *El fenómeno del Extasis.* Madrid: Siruela, 2004

Session 6: 16th November

NATURE

The Ultimate Myth

Readings:

Bruno Latour: *Politics of Nature,* Cambridge: Harvard University Press, 2004, p.25-52

Raymond Williams, "Ideas on Nature", in *Culture and Materialism*, pp.67-85

(also in http://books.google.com/books?id=WQ_W-rqstsUC&pg=PP11&lpg=PP11&dq=Raymond+Williams,+%E2%80%9CIdeas+of+Nature%E2%80%9D+in+%22Culture+and+Materialism%22,+1980&source=bl&ots=I3-gCdgSB-&sig=WwViGz-p3X_RAiPft-MUWqzje0&hl=es&ei=Ywm8SYvpB-DDjAe7lsmNCA&sa=X&oi=book_result&resnum=3&ct=result#PPA67,M1)

Further Readings:

Georges Bataille: *The Accursed Share. Volumes II and III,* New York: Zone Books, 1991

John Dewey: *Experience and Nature.* Nueva York: Dover Publications Inc., 1958

Claude Levi-Strauss: *The Way of Masks.* Seattle: University of Washington Press, 1982

Michel Serres: *The Natural Contract,* Ann Arbor: University of Michigan Press, 1995

Further References in Spanish and Portuguese:

Rafael Lopez Rangel: *Diego Rivera y la Arquitectura,* Méjico: Consejo Nacional de Fomento Educativo, 1986

Maurizio Lopez Valdés, ed.: *O'Gorman.* Mexico DF.: Grupo Financiero Bitel, 1999

Session 7: 23th November

PLURALITY

Transculturation and the Commons

Hannah Arendt: "The Public and the Private Realm", in *The Human Condition,* Chicago: Chicago University Press, 1998, pp.22-78

Fernando Ortiz: *Cuban Counterpoint: Tobacco and Sugar.* Durham: Duke University Press, 1995

Further Readings:

Arjun Appadurai: *Modernity at large. Cultural dimensions of Globalization.* London: University of Minnesota Press, 1996

Hannah Arendt: "Introduction into politics", in *The Promise of Politics,* Schocken Books: New York 2005, p. 93-200.

Michael Hardt and Antonio Negri: *Commonwealth.* Cambridge, MA: Harvard University Press, 2009

Felipe Hernandez: "On the notion of Architectural hybridization in Latin America", in *The Journal of Architecture,* vol.7, Spring 2002, p.77-86

Jacques Ranciere: *Dissensus: On Politics and Aesthetics.* Continuum, 2010, p.27-44

Felipe Hernandez, Mark Millington and Iain Borden, eds.: *Transculturation. Cities, Spaces and Architectures in Latin-America*. Amsterdam/New York: Rodopi, 2005

Submission Hand-in: 7th December

BIBLIOGRAPHY

- Giorgio Agamben: *The Open: Man and Animal*. Stanford: Stanford University, 2004
- Arjun Appadurai: *Modernity at large. Cultural dimensions of Globalization*. London: University of Minnesota Press, 1996
- Hannah Arendt: *The Human Condition*, Chicago: Chicago University Press, 1998
- Georges Bataille: *Tears of Eros*. San Francisco: City Lights, 1989
- Georges Bataille: *The Accursed Share (volumes I, II and III)*, New York: Zone Books, 1991
- Gui Bonsiepe: *Design and Crisis*. Barcelona: campgrafic, 2011
- Carlos Brillembourg (ed.): *Latin American Architecture 1929-1960. Contemporary Reflections*, Nueva York: The Monacelli Press, 2004
- Peter Bürger: *Theory of the Avant-Garde*. Manchester: UMPress, 1984
- Pilar Calderón and Marc Folch: *Neruda-Rodríguez Arias. Houses for a Poet*, Barcelona: Col·legi d'Arquitectes de Catalunya, 2004
- Arturo Escobar: *Encountering Development: The Making and Unmaking of the Third World*. New York: Princeton University Press, 1995
- Valerie Fraser: *Building the New World. Studies in the Modern Architecture of Latin America 1930-60*. London: Verso, 2000
- Anthony Giddens: *The Consequences of Modernity*. Cambridge: Polity, 1990
- Oscar Guardiola-Rivera: *What if Latin-America ruled the world*. London: Bloomsbury publishing, 2010
- David Harvey: *The Postmodern Condition*, Oxford: Blackwell, 1989
- Felipe Hernandez, Mark Millington and Iain Borden, eds.: *Transculturation. Cities, Spaces and Architectures in Latin-America*. Amsterdam/New York: Rodopi, 2005
- Hilde Heynen: *Architecture and Modernity*, Cambridge, MA: The MIT Press, 2001
- Instituto Lina Bo e P M Bardi: *Vilanova Artigas*. Sao Paulo: Instituto Lina Bo e P M Bardi/Fundacao Vilanova Artigas, 1997
- Rosalind E. Krauss: *The Originality of the Avant-Garde and Other Modernist Myths*. Cambridge, MA: The MIT Press, 1985
- Bruno Latour: *Politics of Nature*, Cambridge: Harvard University Press, 2004, p.25-52
- Claude Levi-Strauss: *The Way of Masks. Seattle: University of Washington Press*, 1982
- Jean-François Lejeune, ed.: *Cruelty & Utopia. Cities and Landscapes of Latin America*, Nueva York: Princeton University Press, 2005
- Jorge Francisco Liernur: "Latin America: The space of the other" in Richard Kohshalek and Elizabeth Smith eds.: *At the end of the century: One hundred years of Architecture*. Los Angeles: Harry N. Abrams, 2000
- John Loomis: *Revolution of Forms: Cuba's forgotten Art Schools*. New York: Princeton Architectural Press, 1998
- Federico García Lorca: *Theory and play of the Duende: and, Imagination, inspiration, evasion*. Dallas: Kanathos, 1981
- Edmundo O'Gorman: *The invention of America: an inquiry into the historical nature of the New World and the meaning of its history*. Westport, CT: Greenwood Press, 1972
- Fernando Ortiz: *Cuban Counterpoint: Tobacco and Sugar*. Durham: Duke University Press, 1995
- Mari Carmen Ramírez and Hector Olea: *Inverted Utopias. Avant-Garde Art in Latin America*, New Haven: Yale University Press, 2004
- Paul Ricoeur: *History and Truth*, Northwestern University Press, 1965
- Fernando J. Rosenberg: *The Avant- Garde and Geopolitics in Latin-America*. Pittsburgh: University of Pittsburgh Press, 2006
- Ana del Sarto et al. eds. *The Latin American Cultural Studies Reader*. Duke University Press, 2004
- Elaine Scarry: *The Body in Pain*. New York: Oxford University Press, 1985

Michel Serres: *The Natural Contract*, Ann Arbor: University of Michigan Press, 1995
Jacques Ranciere: *Dissensus: On Politics and Aesthetics*. Continuum, 2010
Wolfgang Sachs, ed.: *The Development Dictionary. A guide to Knowledge as Power*. London & New York: Zed Books, 1999
Amartya Sen: *Development as Freedom*. Oxford: Oxford University Press. 1999
Jorge Silvetti: *Amancio Williams*. Cambridge, MA: Harvard University Graduate School of Design, 1987
Clorindo Testa: *Clorindo Testa Architect*. Rotterdam: NAI Publishers, 2001
Raymon Williams: *The Politics of Modernism: Against the New Conformists*. London and New York: Verso, 1989

Submission requirements:

- Class attendance
- Participation in discussions
- Readings
- 12 pages final paper around a relevant topic

Basis of the final grade is the fulfillment of these requirements

Francisco Gonzalez de Canales studied architecture at ETSA Seville, ETSA Barcelona and Harvard University, and worked for Foster+Partners and Rafael Moneo. He is co-director of award-winning office Canales & Lombardero. He has previously lectured in England, Mexico, Spain and the USA. He has recently published the book *Experiments with Life Itself* (Actar 2011) based on his PhD research on the radical domestic self-experimentations of the 1940s and 1950.

SAMANTHA HARDINGHAM CEDRIC PRICE – IN FORWARD-MINDED RETROSPECT

A series of seven sessions will cover the life and work of Cedric Price (1934 - 2003). By studying this most singular of British architects, students will discover the full extent of Price's oeuvre to gain a greater understanding of his theory and practice of *an anticipatory architecture*, and the context from which his ideas and methods grew. Based on the draft material for a forthcoming publication, the content of the sessions will focus on original archive material and Price's particular command of the English language: from sketches to working drawings to retrospective edits, texts and film footage – all essential materials employed by Price as primary tools for design communication. Students will work with the material as a basis for articulating specific themes within the work in relation to such topics as *life conditioning*, *indeterminacy*, *planned obsolescence*, and *delight in the unknown*.

The course is limited to 15 students.

Week 1: **Good and Bad Manners – the education of an architect 1934-1957**

Week 2: **The 1960's: What about Learning?**

Week 3: **The 1970's: Unlikely Outcomes**

Week 4: **The 1980's and 90's: Cities on the Move**

Week 5: **Aiming to Miss – research concerned with approximation**

Week 6: **Man-made style – the ordering of ideas**

Week 7: **The Glossary**

Required reading/viewing for the course:

Price, C., *Works II*, (AA, 1984) - republished as *The Square Book* (Academy Wiley, 2003)

Price, C. & Hardingham, S. *Cedric Price Opera* (Academy Wiley, 2003)

Price, C. & Obrist, H.U., *Re:CP* (August, 2004)

Bron, E & Hardingham, S. *CP Retriever* (IniVa, 2008)

Mathews, S., *From Agit-Prop to Free Space* (Black Dog, 2007)
Landau, R., *New Directions in British Architecture* (Braziller, 1968)
Edwards, T., *Good and Bad Manners in Architecture*, (Philip Allan, London, 1924)
Dickens, C., *The Pickwick Papers*, (Penguin Classics edition, 2000) first published 1837.
Fuller, R.B., *Anthology for a New Millenium*, 'Comprehensive Designing', from *Ideas and Integrities*, 1963, pp.69-76.
AA Files No.s 8, 19, 27, 29, 55.
Architectural Design – *Cedric Price Supplements*, No.s 1 – 5: October 1970, January 1971, June, 1971, October 1971, January 1972.
Architectural Design, guest editor, C.Price – *What About Learning?*, May 1968
Architect's Journal, *National Schools Plan*, C. Price, 25 May 1966
Archigram No.s. 1- 9 – original copies held in the AA Library
Mullin, S., *Cedric Price: 1934-2003*, ARQ, 1st June 2003

+

Lecture recordings – to be found in the AA Photo Library:
Architecture Magazines – AATV interview (19mins), 06.03.75 – 1 disc
3 part lecture series at Artnet:
1. Provisions & Providers
2. Tricks, Rules & Manners (126mins, 1 & 2 together)
3. Aiming to Miss (115mins)
06.11 – 20.11.75 – 2 discs

Course Brief/Submission requirement:

The course submission will be in two parts:

- a) to participate in the weekly seminars and collectively produce a glossary of Pricean terms.
- b) an individual written piece of *up to* 3000 words with illustrations (captions to be included in word count) using a chosen term from the glossary and selected projects from those studied to illuminate an understanding of Price's architecture. Themes and ideas are to be discussed in relation to contemporary design concerns.

Samantha Hardingham is an architectural author and researcher. She has completed several books including two on her favourite subject - the work of British architect Cedric Price (1934-2003): *Cedric Price Opera* (Academy Wiley, 2003) and *Cedric Price Retriever* (InIVA, 2007). Samantha was Visiting Scholar at the Canadian Centre for Architecture, Montreal in 2009 undertaking further research on the work of Cedric Price for an AA commissioned 'Complete Works' publication. She has recently been the recipient of an award from the Graham Foundation in Chicago to further this area of her work. Samantha has been a unit master at the AA since 2006.

FRANCES MIKURIYA

THE CASE OF THE NATIONAL GALLERY EXTENSION

In the spring of 2013 the AA is holding an exhibition on the competitions for the National Gallery Extension in 1981 and 1985. The first competition provoked Prince Charles' attack upon contemporary architecture leading to the cancellation of ABK's winning entry and the final emergence in 1986 of Venturi, Rauch and Scott Brown's proposal. The course will provide a detailed analysis of these events, which fuelled architectural arguments about post-modernism, modernism, tradition, and innovation.

But behind this the course seeks to offer an interpretation of the views of Prince Charles concerning architecture. This in itself might not be sufficiently important to devote a course to were it not for the fact that clearly the Prince's views reflect the opinion of a large number of people. The course is organised into particular themes as a way of understanding these views so that contemporary architecture can engage with them in a more fruitful manner.

Sessions 1 and 2

National Gallery Extension

We will look at the architectural story of the National Gallery Extension tracing the events from its original competition in 1981, to the Prince's infamous 'monstrous carbuncle' speech, which led to a second competition of a completely different nature.

There was also a complete shift in the design proposals from a modified modernism characterized by the 1981 shortlisted entries to a sudden saturation of post modernism in the designs of the six invited architects. The events involved in this debacle raise a variety of architectural issues: the nature of architectural competitions, architectural oppositions, and the role of the Prince and his influence in architectural debates.

Session 3

Prince Charles and Secondary Nostalgia

This lecture will focus on the Prince's architectural views. It is important to understand that his views are in some sense symptomatic of a wider unease at the contemporary architecture of the city. We will look at the role of nostalgia in forming the Prince's views. Simple nostalgia is based on a real loss. Secondary or 'fake' nostalgia starts from the feeling of satisfaction out of which an imaginary place is constructed.

Session 4

Walt Disney and American Nostalgia

Not only did Walt Disney develop the relation between nostalgia and architectural effects, he also demonstrated its enormous commercial potential. We will look at architectural elements of Disneyland that induce nostalgia, with a focus on Main Street. Rather than restoring a documented historical past, small town main streets began to model themselves upon Disney's highly idealized and optimistic representation which seemed to embody a 'traditional' American main street. The dangerous word here is 'traditional'; it certainly does not mean historical.

Session 5

The Prince, Traditionalism, The Classical Tradition and Neoclassicism

Traditionalism

This lecture focuses on the Prince's architectural ideology. We will look at the notion of traditionalism and its instability; 'traditions' continue to take on different forms. The Prince has a distinctive preference for what he calls the 'classical tradition'. This 'classical tradition' does not in fact concern architecture as such but is actually about imagery. The insistence on the 'classical tradition' has more to do with its presumed effects rather than its reference to a historical past.

Traditionalism

Session 6

Architecture and Community- the Case of Poundbury An analysis of the Prince's project, Poundbury Village in Dorset, realized upon the Prince's architectural principles. Poundbury tries to

belong to and to embody a rich idealization of English rural life. We will discuss the representation of the rural in British culture as utterly desirable.

Session 7

Imagery and The Invention of Tradition

In this concluding lecture, we will look at the aesthetics of architectural disjunctions, concealment, repression, and the production of the traditional through contemporary technology.

Suggested reading list:

This is a general reading list, specific texts will be assigned each week.

- Amery, Colin. *The National Gallery Sainsbury Wing. A Celebration of Art and Architecture*. Colin Amery and National Gallery Publications, 1991.
- Baucom, Ian. *Out of Place: Englishness, Empire, and the Locations of Identity*. Princeton: Princeton University Press, 1999.
- Boym, Svetlana. *The Future of Nostalgia*. New York: Basic Books, 2001.
- Dunlop, Beth. *Building a Dream: The Art of Disney Architecture*. New York: Harry N. Abrams, 1996.
- Francaviglia, Richard V. *Main Street Revisited: Time, Space, and Image Building in Small-Town America*. Iowa City: University of Iowa Press, 1996.
- Hobsbawm, Eric and Terence Ranger, eds. *The Invention of Tradition*. Cambridge: Cambridge University Press, 1992.
- Krier, Leon. *Architecture: Choice or Fate*. Windsor: Papadakis Publisher, 1998.
- Lowenthal, David. *The Past is A Foreign Country*. Cambridge: Cambridge University Press, 1985.
- Marling, Karal Ann. *Designing Disney's Theme Parks: The Architecture of Reassurance*. New York and Paris: Flammarion, 1997.
- Papadakis, Andrea C., ed. *Prince Charles and the Architectural Debate*. London: Academy Editions, 1989.
- Scruton, Roger. 'David Watkin and the Classical Idea.' *The Persistence of the Classical: Essays on Architecture Presented to David Watkin*. Ed. Frank Salmon. London: Philip Wilson Publishers, 2008.
- Starobinski, Jean. 'The Idea of Nostalgia.' *Diogenes* 14 (1966): 81-103.
- Wales, HRH Charles, Prince of. *A Vision of Britain: A Personal View of Architecture*. London: Doubleday, 1989.

Submission requirement

Students will complete the course by written work and are encouraged to investigate amongst the written submissions there will be an interest in a wider field of architecture and commodities which will raise in some way the issues of traditionalism, nostalgia and their aesthetics.

Frances H Mikuriya completed her architectural training with an MSc from Columbia University and a BArch from the University of Texas at Austin. She successfully completed her PhD at the AA. The dissertation dealt with architecture and nostalgia, and the category of traditionalism and its relation to Walt Disney and the Prince of Wales. Frances has taught in History and Theory in the AA in both the Intermediate and Diploma Schools, and in Intermediate Unit 9. She recently completed a thesis at the Bartlett School of Graduate Studies in the Adaptive Architecture and Computation Programme.

ALISON MOFFETT VANISHING POINT

Whether thought of as an invention or discovery, linear perspective certainly marked a great shift in the way space was viewed and represented. A quintessential component of the Renaissance, perspective can be seen as embodying the era's new logic and measurability, the importance of beauty and science. With a viewpoint that is subjective, no longer a gods-eye view, the Renaissance world is depicted from a position which could be anyone's. Alongside this, the built world became not just buildings, but architecture, 'designed' by the newly formed profession of architect. Art, architecture, science, and life are indistinguishable from one another, and bridging them all is the ever-present structure of linear perspective: a vantage point by which to view the time.

Dismissed by the avant-garde of the 20th century, often for the very reasons it was initially valued, perspective dropped out of favor until the simulation of 3-Dimensional space was picked up once again by the possibilities within the computer. In many cases, this is a logical progression. However, there still remain particular attributes connected with the immediacy and the 'construct' of 2-Dimensional perspectival drawing which will hold it apart. Through a combination of readings, discussions, and practical drawn assignments, this seminar will examine what it is to understand linear perspective. Through the lens of Filippo Brunelleschi's Baptistery experiment, perspective becomes the connecting force between drawing, technology, and architecture. In this way, we will reassess the dialectic between drawing and building, architecture's relationship with art, and how this knowledge can be applied to the creative works of today.

Session 1:

Introduction – The atmosphere of the Renaissance – Filippo Brunelleschi and Leon Battista Alberti

Readings:

Samuel Y. Edgerton, Jr. *The Renaissance Rediscovery of Linear Perspective* (1975)

Session 2:

The Grid – Imposing measurability and order, Alberti's Veil.

Readings:

Leon Battista Alberti. *On Painting* (1991)

Mario Carpo. *Perspective, Projections and Design* (2008)

Session 3:

Projection – Mapmaking, exploration and Utopia.

Readings:

Friedrich Kittler, *Optical Media* (2009)

Session 4:

The Eye/the Hole – Authorship and the visual cone

Readings:

Lorens Holm, "Reading Through the Mirror: Brunelleschi, Lacan, Le Corbusier, The Invention of Perspective and the Post-Freudian Eye/I", *Assemblage*. (2010)

Pamela M. Lee, *Object to be Destroyed: the work of Gordon Matta-Clark* (2001)

Session 5:

Doubling – Redefining the subject and object.

Readings:

Michel Foucault, *The Order of Things* (1970)

Session 6:

The Mirror: breaking illusion

Readings:

Ann Reynolds, *Robert Smithson: Learning from New Jersey and Elsewhere* (2003)

Session 7:

Computer space: Perspective reapplied, the apparatus and depth

Readings:

Gilles Deleuze, *Francis Bacon: The Logic of Sensation* (2003)

Rosalind E. Krauss, *The Originality of the Avant-Garde and Other Modernist Myths* (1986)

Other readings:

Erwin Panofsky, *Perspective as Symbolic Form*

Hubert Damisch, *A Theory of /Cloud/*

Robert W Gill, *Basic Perspective and Creative Perspective*

Submission:

The final submission for the seminar will be a visual project to be developed with the tutor – the equivalent of a 3,000 word essay. However, the submission of an essay, or combination, will be accepted on a case-by-case basis.

Alison Moffett is a practicing artist originally from Tennessee. Since moving to London, she obtained an MFA from the Slade School of Fine art in 2004 and an MA in History and Critical Thinking from the AA in 2011. She is fascinated by the melancholy of architecture and how the constant interplay between hope and disappointment can be brought to life within the drawn world. She is represented by Gallery Schleicher/Lange in Berlin.