ARCHITECTURAL ASSOCIATION SCHOOL OF ARCHITECTURE
GRADUATE SCHOOL

HISTORY AND CRITICAL THINKING IN ARCHITECTURE

M.A. DEGREE PROGRAMME

PROGRAMME GUIDE   2017-2018

CONTENTS

1. Programme Summary Outline

Name of programme	History and Critical Thinking in Architecture
Initiated	1994/95 Established MA Histories and Theories programme 2010/11 Programme renamed MA History and Critical Thinking in Architecture
Present qualification	MA (validated by the Open University)
Length of programme	12 months
Mode of study	Full-time
Entrance requirements	Diploma in architecture or Equivalent first degree
Teaching Staff	Marina Lathouri (Programme Director), John Palmesino, Caroline Rabourdin, Douglas Spencer
Course Lecturer	Brian Hatton
Visiting Tutors	Tim Benton, Tina di Carlo, Fabrizio Gallanti
External Examiner	Nathaniel Coleman
GS Administrative Staff	Clement Chung clement@aaschool.ac.uk

Courses and activities

Assessed courses and activities (combining lectures, seminars and workshops):

- Readings of Modernity - Term 1
- Versions of the Critic - Term 1
- The Essay as Form – Term 1
- Architecture Knowledge and Writing / Introduction to Linguistics and Philosophies of Language – Term 2
- The Subject of Architecture – Term 2
- The Post-Eurocentric City – Term 2
- MA Final Dissertation – Terms 3 & 4

Additional un-assessed seminars and activities:

- Lecture Series with Course Lecturer - Term 1
- One-Week Workshop with Visiting Tutor - Term 2 & 3
- Invited Guest Seminar - Term 2
- Evening Lectures - Terms 1, 2 & 3

- Three-day Study Trip to Paris and Roquebrune-Cap-Martin – Term 1

- One-Week Study Trip – Term 3

Course requirements

- Completion of a total of 180 credit units over 45 weeks of 40 hours each (1,800 hours of studies)
- Participation in the six courses and completion of writing assignments for each course. The assignments are:
  1. Two essays of 4,000 words for *Readings of Modernity* and *Versions of the Critic* – Term 1 – equivalent of 15 credits each (8.33% of total credits)
  2. Short pieces of writing completed in class through the term for *The Essay as Form* – Term 1 – equivalent of 15 credits (8.33% of total credits)
  3. Two essays of 2,500 words for *The Subject of Architecture* and *Architecture Knowledge and Writing* – Term 2 – equivalent of 15 credits each (8.33% of total credits)
  4. Formulation of a Research Question for *The Post-Eurocentric City* (max 2,000 words) – Term 2 - equivalent of 15 credits (8.33% of total credits)
- Participation in the Thesis Research Seminar which consists of a one-week workshop at the beginning of Term 3 and the writing of a book proposal/description of the Final Thesis topic, the unit trip, weekly presentations of work-in-process and the Final Dissertation (12-15,000 words) to be submitted in September 2018 - equivalent of 90 credits (50% of total credits)
- All coursework is double marked and the overall assessment of students' work is done by an examining board composed by all members of staff and the external examiner.

2. Introduction

The MA History and Critical Thinking is a unique post-graduate platform for engagement with contemporary architecture and city cultures through critical enquiry into history – its modes of writing, conceptual assumptions and methodologies.

Over the past 20 years, the 12-month programme has been continually developed and revised to remain positioned within contemporary arguments, debates and practices. The boundaries of what might be regarded as a legitimate object of study are being constantly interrogated and expanded. Rather than dealing with history, architecture and the city exclusively through buildings and methodological classifications, the course attempts to transform those into a resource through which processes, spatial artefacts and built forms could be analysed and better understood.

Writing is essential to the course, both as practice of thinking and tool of communication. Different modes of writing - thesis, essays, short experimental pieces, critical reviews, commentaries, book proposals and interviews are explored to articulate the various aspects of study. Seminars with members of staff as well as invited distinguished practitioners from different backgrounds – historians, critics, writers, designers, artists and curators bring into the course a diversity of perspectives and skills. Architectural writings, philosophies of language, translation studies, literature, drawings, photographs, film are introduced and considered for an analysis of the connections between the textual, the visual and the graphic.

The programme's ambition is three-fold: to explore writings of history and the ways in which, social, political and cultural aspirations shape particular accounts of architectural and urban modernity; to connect current debates and projects with a wider milieu and interpret the contemporary from a historical, critical and cross-disciplinary point of view; to investigate technologies of research, production and distribution of knowledge in relation to practices and public cultures in architecture and in the context of recent cultural and geo-political changes.

The organization of the course around a number of lectures, seminars, workshops, writing sessions and open debates offers students a range of approaches to expanding and reinterpreting disciplinary knowledge in a broad historical, political and cultural arena. Collaborations with AA Design Units, participation in juries and architectural trips and visits enable students to engage with design speculation as well as particular projects.

Term 1 lectures and seminars focus on the philosophy and writing of history and the ways in which constructs of the past relate to architectural and visual practices. Modernity is interrogated through a re-reading of histories of modernism and reappraisal of critique, criticism and the modern field of aesthetics. In parallel, different approaches to writing are explored so that students develop their own writing voice.

In **Term 2** the historical process of the formation of the discipline is studied along with contemporary architectural and urban thinking. Techniques, epistemological assumptions, traditions and innovative practices as well as contemporary theories of language are examined offering the students a range of approaches to interpret and expand disciplinary knowledge in an historical, cultural and political arena.

The organisation of **Terms 1 and 2** centres on a core of lecture and seminar courses, *Readings of Modernity* (Marina Lathouri), *Versions of the Critic* (Brian Hatton), *The Essay as Form* (Caroline Rabourdin), *Architecture Knowledge and Writing* (Marina Lathouri), *Introduction to Linguistics and Philosophies*

of Language (Caroline Rabourdin), *The Subject of Architecture* (Douglas Spencer), and *The Post-Eurocentric City* (John Palmesino).

At the beginning of **Term 3**, an intensive one-week writing workshop with members of staff, visiting tutors and critics help the students with the formulation and proposition of the thesis topic in the format of a book proposal presented and discussed in group at the end of the week.

The **thesis** is the most significant component of the students' work. The choice of topic, the organisation of research and the development of the central argument are discussed during **Term 3** within the *Thesis Research Seminar*, which may be supplemented by individual tutorials. Central to the development of the thesis, however, is the collective seminar where students learn about the nature of a dissertation from the shared experience of the group. At the end of term, the thesis outline and argument is individually presented to a jury of invited critics.

Term 4 is devoted to the individual work needed to finalize the 15,000-word thesis to be submitted in September. A final presentation of the completed thesis to internal and external critics as well as the new students is to provide a formal conclusion and celebration of the work of the year and inspiring introduction to the newcomers.

Three lectures by Tim Benton on *Questioning Modernism: Eileen Gray, Jean Badovici and Le Corbusier at Roquebrune-Cap-Martin* concluded with a three-day trip to Paris and Roquebrune in Term 1 are complementary to the course *Readings of Modernity*. The two-day workshop *Drawing Matter* with Tina di Carlo at the end of Term 2 places the emphasis on the drawing as another 'language' in which architecture is being produced and thus follows on the investigations of the course *Architecture Knowledge and Writing/Introduction to Linguistics and Philosophies of Language* in Term 2.

At last, the invited guest seminar series entitled *Dis-locations/architecture and the political* organised by Marina Lathouri for both the MA and PhD students in Term 2 runs in parallel to the regular courses. The debates, open to the academic community, provide a platform in the school for exchange and dialogue.

In order to foster an external and collective pursuit of architectural issues two trips are organised: to Paris and Roquebrune at the end of Term 1 to conclude the discussions on modernity and modernism, and the annual trip in Term 3 to study specific aspects of a city or an architect's work also in relation to the final thesis investigations. In combination with the architectural visits, daily seminar sessions enable students to discuss aspects of their thesis and solidify their topic, field and argument. Recent destinations have included Naples, Bologna, Ljubljana, Trieste, Marseille, La Tourette, Porto, Como, Seville, Genoa, Basel and Helsinki.

A common concern of the different courses is the relation of theoretical debates to specific projects and practices – visual, spatial, architectural, textual in order to develop a critical view of the arguments put into the design and the knowledge produced through its mechanisms and effects. To this aim, joint events with Diploma Units, participation in design reviews and architectural visits are regularly organised. Ventures have included joint events with Graduate design courses and regular collaborations with Diploma and Intermediate Units which brought HCT and design students together to discuss current debates in architecture as well as the units' investigations. The HCT students also act as critics in design juries and comment on evening lectures and current design production in AA publications (AA Conversations, AA Project Reviews).

The course's **staff members** come from a variety of backgrounds. They are involved in a wide range of academic, professional and research activities at the AA and elsewhere. Their combined teaching experience, research, publications and professional activities are a core asset of the programme,

enabling the programme to compete successfully in an international context with other world-class programmes. It draws upon that international context to provide the MA students with visiting lecturers and seminars that provide, both at the level of the school and the programme, a continuous input of innovative and challenging material. Recent visiting lecturers include Jorella Andrews, Ali Ansari, Shumon Basar, Mario Carpo, David Crowley, David Cunningham, Keller Easterling, Marco Ferrari, Adrian Forty, David Knight, Nadir Lahiji, Massimiliano Molona, Louis Moreno, Siri Nergaard, Benjamin Noys, Sam Jacob, Francesco Jodice, Manuel Orazi, Alessandra Ponte, Michelangelo Sabatino, Michael Sheringham, Maria Theodorou, Anthony Vidler, Sven-Olov Wallenstein, Ines Weizman, Sarah Whiting and Thanos Zartaloudis.

The course recruits a wide range of **students**. Not all of them are trained architects, and some come from the humanities and social sciences, having developed a particular interest in issues of space, architectural and urban debates.

The question of professional training underlies all of the courses and activities. Students consider the programme as a necessary step towards doctoral research, as a way to reorient their professional development from the practice of architecture into other fields such as museum and gallery work, journalism, or other architecture- and art-related fields, or become involved in teaching in the field of architectural history, theory and criticism. Every year a small number of graduates depending on academic excellence and ability act as seminar tutors for the History and Theory Studies in the Undergraduate School. This provides HCT graduates with teaching experience in the vibrant environment of the AA.

At last, the HCT programme also provides research facilities and supervision with the assistance of specialist advisers to research degree candidates (MPhil and PhD) registered under the AA's joint PhD programme, a cross-disciplinary initiative supported by all the Graduate programmes.

3. Programme Specification: Aims and Learning Outcomes

Two are the primary objectives of the History and Critical Thinking in Architecture programme. The one is to contribute to a deep understanding, both in theoretical and historical terms, of contemporary spatial and visual cultures. The second objective is to enable students to explore and engage with technologies of production and distribution of knowledge, techniques of enquiry and modes of writing. The academic year is organised around seminars, lectures, intensive workshops, debates, trips, events and writing assignments. The programme aims to provide students with skills that are architecturally interpretative, historically and politically situated, and culturally relational.

Aligned to the Framework for Higher Education Qualifications (FHEQ) and QAA Subject Benchmark (Architecture), on successful completion of the MA in History & Critical Thinking students will be able to:

A/ *Knowledge and Understanding*

A1   demonstrate a systematic understanding of knowledge of modern and contemporary architecture in its built form, but also its projects, arguments and debates;
A2   demonstrate a comprehensive understanding of the histories and discourses on modernism, modernity and the contemporary; how these discourses have been constructed and variously interpreted;
A3   demonstrate a critical awareness of current problems and new insights in the field as well as of other intellectual discourses and cultural arenas that have had a major impact upon architectural theories and practices;
A4   demonstrate critical capacity to interpret knowledge and evaluate current research to analyse and describe buildings, systems of architectural representation and cities;
A5   read and analyse texts in order to assess their relation to architecture, design and the city;
A6   relate cultural objectives to forms of architectural practice and design speculation, to connect built – architectural and urban - form with a wider cultural and political context;

B/ *Subject Specific Skills and Attributes*

B1   evaluate critically advanced scholarship, complex arguments and theories as well as their relation to design practices;
B2   develop a critique of theories and practices and present the interpretations and conclusions in an informative and well-organized oral presentation;
B3   undertake independent research with minimum guidance;
B4   write a well-structured essay that shows evidence of independent research, makes an argument clearly and effectively, presents original ideas and conclusions, and uses standard style for referencing;

C/ *Transferable Skills and Attributes*

On successful completion of the MA in History & Critical Thinking students should be able to:

C1   use their analytical and critical skills to interpret and create new knowledge, of a quality to extend the forefront of the field
C2   undertake advanced research activities and engage in their dissemination through doctoral studies, writing, teaching, curating, editing and publishing

This table indicates which study units are responsible for delivering (shaded) and assessing (X) particular learning outcomes

	A1	A2	A3	A4	A5	A6	B1	B2	B3	B4	C1	C2
Versions of the Critic Term 1			X		X		X			X	X	
Readings of Modernity / Questioning Modernism Term 1	X	X	X		X	X	X	X		X	X	
The Essay as Form Term 1					X	X	X	X		X		
Architecture Knowledge and Writing/ Introduction to Linguistics and Philosophies of Language Term 2			X	X	X	X	X	X	X	X	X	
The Subject of Architecture Term 2	X	X	X	X	X	X	X	X		X	X	
Post-Eurocentric City Term 2			X			X	X		X	X	X	
Thesis Research Seminar/Writing Workshop/Final Dissertation – Terms 3&4	X	X	X	X	X	X	X	X	X	X	X	X

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4. Programme Structure

The programme combines lectures, seminars, workshops, open debates and field trips. The core of the M.A. consists in the six lecture and seminar courses – *Readings of Modernity, Versions of the Critic, The Essay as Form, Architecture Knowledge and Writing/Introduction to Linguistics and Philosophies of Language, The Subject of Architecture, The Post-Eurocentric City* - which are specifically designed to provide the students with a deep understanding of the overall field of the programme.

The three lectures with Tim Benton in Term 1 are complimentary to *Readings of Modernity*, the two-day workshop with Tina di Carlo on drawing is part of the *Architecture Knowledge and Writing*, and the writing workshop with the participation of Fabrizio Gallanti takes place at the beginning of the *Final Thesis Research Seminar* in Term 3. Therefore, the additional activities, which are recurring and compulsory, are essential to the knowledge of the course and contribute to the learning outcomes of the students.

Students may also audit courses in the other programmes of the Graduate School or the Diploma School History and Theory Studies with the director's agreement and if the selected course is to assist the student's study of a particular topic and contribute to the student's field of interest.

Students' work is supervised through a combination of intensive writing seminars with presentations in class, regular individual tutorials as well as the thesis seminar. All function to develop the students' analytical skills and expression and to assist them with the identification of their research topics for assessed work in the form of a paper.

The thesis is the largest and most significant component of students' work within the overall MA structure. The choice of topic, the organisation of research and the development of the central argument are all organised within the *Thesis Research Seminar*, which takes place in Term 3. However, the essay, which the students are asked to write for the course *Architecture Knowledge and Writing/Introduction to Linguistics and Philosophies of Language* as well as the research question, which they formulate for *The Post-Eurocentric City* at the end of Term 2 are to initiate the process of the final thesis research. They enable the students to shape initial ideas and refine tools and methodologies. These writing assignments support the transition from the taught coursework in Terms 1&2 to the individual research and work in Terms 3&4.

The weekly *Thesis Research Seminar* is run by the director of the programme, who ensures the continuity of the work and invites other members of staff and/or external critics to provide feedback to the students' weekly presentation of work in progress. The group discussions may be supplemented by individual tutorials, but central to the development of the thesis is the collective seminar. From the point of view of the individual student, this has the advantage of receiving not only the comments and suggestions of an individual tutor, but those of the student's peers in a collective setting. From the point of view of the other students, the seminar provides a means not only of developing their own thesis, but also of experiencing the development, difficulties, and solutions of all the other students. In this way, students are provided with an invaluable tool in learning about the nature of a dissertation from the shared experiences of the group.

At the end of Term 3 the thesis outline, main questions and material of study are presented to a jury of invited guests. In Term 4 the students are asked to develop their thesis independently. During the summer term, there is a second public presentation to a group of internal and external critics and individual tutorials as necessary. During the last phase of the writing of the dissertation, students are expected to submit a first draft, which can then be reviewed and commented upon by the director of the programme.

The duration of the MA Programme encompasses a twelve month calendar year, beginning at the end of September and ending with the submission and presentation of the thesis in the following September. The year is divided into 4 terms of 10-12 weeks each, in which a total of 1800 learning hours are distributed over 45 weeks, resulting in an average of 40 hours per week. Most of the course teaching takes place in the first two terms, 6 courses are to be taken over Terms 1 and 2 each weighted with 15 credits. This coursework accounts for 90 out of the 180 credits given, while the *Thesis Research Seminar* in Term 3 and the thesis for 90 credits.

The lecture series and other events delivered by the programme in Terms 1 and 2 are held over two days each week in Term 1 and three days each week in Term 2 in single or double sessions. Individual tutorials are arranged at convenient times outside these time slots.

A detailed breakdown of credits is given in the following section. A total of up to 15 credits can be taken outside the programme by attending other graduate course/s approved by the programme's director and completing the assigned task for that course/s.

5. Course Hours and Credits

WEEK IN TERM	COURSE DESCRIPTION	CREDITS	BREAKDOWN OF HOURS	% AWARD
TERM 1 (12 Weeks)				
1-10	**Readings of Modernity / Questioning Modernism** M Lathouri / Tim Benton	15	Lectures/Seminars Presentations Tutorials Research & Essay	8,33%
1-10	**Versions of the Critic** Brian Hatton	15	Lectures Tutorials Research & Essay	8,33%
1-10	**The Essay as Form** Caroline Rabourdin	15	Seminars Tutorials Short Essays	8,33%
SUB TOTAL		**45**		**25%**
TERM 2 (11 Weeks)				
2-10	**Architecture Knowledge and Writing / Introduction to Linguistics and Philosophies of Language** M Lathouri / C Rabourdin	15	Lectures/Seminars Presentations Tutorials Research & Essay	8,33%
2-10	**The Subject of Architecture** Douglas Spencer	15	Lectures/Seminars Presentations Tutorials Research & Essay	8,33%
2-10	**The Post-Eurocentric City** John Palmesino	15	Lectures/Seminars Presentations Tutorials Research & Essay	8,33%
SUB TOTAL		**45**		**25%**

TERM 3 (8 Weeks)				
1-10	**Thesis Research Seminar** M Lathouri + HCT Staff	9	Workshop / Seminars Study Trip Tutorials Research & Writing Presentations	5%
TERM 4 (14 Weeks)				
1-10	**Thesis**	81	Thesis: Presentations Tutorials Research & Writing	45%
TOTAL		**180**	**1800**	**100%**

6. Teaching and Learning Strategies

The courses in Terms 1 and 2 are designed to equip students with the essential knowledge and analytical and critical tools they will need when they embark upon the dissertation in the Terms 3 and 4. They consist in lectures, seminars where students are required to make individual presentations and engage in discussion upon preliminary reading and writing exercises. On the basis of previous experience, we have learned that these courses must make definite and individual demands of the students and this is reflected in the teaching practice, the tasks required, and the assessment procedures. Students are expected to cover the required reading given by the course outlines as a minimum. Each presentation and written work must relate to the course topic and the scope must be agreed with the course tutor.

Towards the end of Term 2, students will be nearing the point when all the course materials will have been presented to them, and this will be the appropriate moment for them to begin to discuss--both in seminars and individual tutorials--a possible range of issues, which they might choose from to formulate their thesis topic. Every effort is made to respond to the individual student's interest. But it is also the task of tutors to help the student transform her/his topic into a project that falls within the broad objectives of the course. On occasion, this will result in a student having to change her or his mind about the topic of the thesis, but as long as adequate time is left to deal with this possibility, this experience of finding a topic which can successfully be treated in a recognisably architectural fashion, rather than according to the discourse of some other discipline, can be itself valuable for the student.

The progress of the students over the year will be formally monitored through the assessment of their presentations and written work, as described in the section on assessment. Students will have regular tutorials with tutors and the director of the programme. One permanent item on the agenda of tutorial is the discussion of the student perception of the course and the student perception of her/his own progress. This is also an issue where the informal and community character of the AA as a whole, and the expectation of participation in events throughout the school, inevitably produces a strong sense of how a student is adapting to the MA as a whole. In addition to this informal but invaluable background, student feedback is formally sought at the end of each term. Many of the changes in the structure, content and organisation of the course have been adopted as a response to student's requests and critical reflections.

7. Resources

Students have access to all of the AA school's facilities. Introductions are given at the beginning of the year. This is an arena where, in order to understand what is offered to students on the MA programme, one has to view the school as a whole. The major limitation on what is offered to students is the limitation imposed by their timetable and their need to concentrate on their own work. Time permitting, a number of the School's activities are open to them – lectures, workshops, performances, juries, public discussions, etc. We actively encourage students to join fully in the life of the community, balancing this only with their need to plan and timetable their own work. But this dimension of the life of the student is very important and part of their experience of the year.

Libraries: All new AA students are introduced to the School's Main Library on AA Introduction week. In terms of library resources for their coursework, the AA library holds the material indicated in course bibliographies in a special reserved section of the library shelving. Library staff ensures that items in the Programme's reading lists are available in the library and can be viewed on the library's web site pages at www.aaschool.ac.uk/library. The library also stores reference copies of earlier MA, MPhil and PhD dissertations. In addition to the books carried on open shelving and available on loan, the library holds a full range of architectural periodicals and magazines as well as a range of reference books. Students can make on-line searches of catalogues of other institutions.

The AA has the inestimable advantage of being within walking distance of the British Library. All MA students are required to register at the British Library. It becomes of particular value when our students begin their research for their thesis. The library at RIBA is itself within walking distance, and taken together with its print collection constitutes a major resource, as do the print departments of the British Museum and the resources offered by the London Museum. It is possible, for a small fee, for students to become full borrowing members, of Senate House Library and the private subscription library, the London Library. Students, depending upon the areas they are specialising in, have been much helped by the libraries of SOAS and of the Warburg Institute.

Computing: The AA Computer Department offers introduction, assistance and access to both Macintosh and Windows machines. Students will be provided with an e-mail account and access to the Internet. Facilities for scanning and printing are also available.

Photo Library and Digital Photo Studio: The AA possesses a unique and very extensive photo collection, which students not only can, but also must be encouraged to use. It sets the way in which students learn to make productive use of architectural images in the presentation of their work. In addition students are able to make full use of the photographic studio. These two facilities combined with the computing facilities have and will continue to rapidly transform the student relation to images in their own presentations and in their thesis.

Workspace: For seminars, meetings, group tutorials or group work, we use the room which is assigned to the HCT programme. For the HCT Debates or other events open to the School Community, a room will be booked according to the needs.

AA Workshop: The School has excellent in house workshop facilities for wood and metal constructions, a model workshop and the digital prototyping lab. The large residential workshops at Hooke Park in Dorset offer additional opportunities to produce experimental structures. Students wishing to use the AA workshops must follow a detailed introductory training session on the first week of the academic year.

8. Assessment

Master's students are continuously assessed on the basis of presentations, written submissions and the final dissertation. All assessments are individual. It should be underlined that the course requires attendance at lectures, seminars and other events offered by the programme. Non-attendance at courses is dealt initially by requiring an explanation from the student and any sign of systematic absenteeism is referred to the Director of the Programme. Absence for reasons of illness, family crisis etc. must be communicated to the Graduate Office.

Written submissions and the composition of the dissertation is not only assessed in the manner described below, but is monitored pedagogically in tutorials with the teaching staff and through the teacher's review and peer review in class presentations. Following any assessment, students will be given written feedback, which considers the qualities mentioned below (see assessment criteria) in relation to the learning objectives of the individual courses, and verbal advice. Borderline students may be advised to resubmit the work requirement and given specific advice as to how to improve the work.

All written submissions are double marked, primarily by the course's tutor and a member of the programme's teaching staff. The programme's External Examiner whose role includes insuring fair marking and the maintenance of appropriate academic standards also reviews student assessment. In the case of the dissertation, the External Examiner reviews a representative sample of dissertations (for example - 2 from the high range, 2 from the middle, 2 from the low) that have been submitted by students in the year they are examined as well as any resubmitted dissertations. The External Examiner also reviews a representative sample of written submissions, together with their marks and assessment reports.

The External Examiner will be given adequate time (at least three weeks) in which to review the material before the meeting of the programme's final examination board. That board is composed of the External Examiner and regular members of the teaching staff, assisted by the Graduate School's administrative co-ordinator. To the board falls the responsibility for the validation of the marks of submitted work and of the dissertation. It decides upon how to recommend pass, failure or distinction for each student. The board and its External Examiner report its decisions to the AA Graduate Management Committee. This in turn reports to The Open University. Notification of results is transmitted to students by the Registrar's Office acting through the Graduate School co-ordinator.

Assessment criteria:

- Understanding of the historical and theoretical context of the issues addressed
- A sound analytical and critical grasp of the main ideas, concepts and terms employed or discussed
- Ability to understand specific spatial and visual practices in relation to a broader cultural and trans-disciplinary field
- Good judgment in the selection of ideas and references and ability to shape a clear direction of research and thought through a large field of inquiry
- The application of critical faculties and the capacity to represent the views of various authors
- Evidence of a clear understanding in the formulation and analysis of the problem addressed by the written submission
- A recognition of the history of the problem and its implications and effects as raised by the topic of the study

- The construction of a clear argument which establishes and develops the students point of view in respect to the problem
- An attempt to bring a critical and innovative perspective to the problem at hand
- Effective and appropriate use of visual and graphic material in the construction and expression of the main argument
- A capacity to apply knowledge gained within the context of the MA to the issue in question
- Clear structure, writing and presentation of coursework
- An appropriate acknowledgement and referencing of sources of information

The marking of course work is on a scale of 0-100% with a pass mark of 50% and grading as shown below:

Mark	Grade	Performance
70% or +	A	Excellent Pass
65–69%	B+	High Pass
60–64%	B	Good Pass
57–59%	C+	Satisfactory Pass
54–56%	C	Adequate Pass
50–53%	D	Low Pass
D 49% or -	F	Fail

The marks given by each of the two internal assessors are averaged to give the overall mark for each course submission. Where the result of the assessment calculation creates a mark of 0.5% or greater, this will be rounded up to the next full percentage point. Where the calculation creates a mark below 0.5% this will be rounded down to the next full percentage point. A course work average mark is then calculated based on the credit rating of each submitted item relating to the assessed tasks of Terms 1 and 2. Two internal assessors mark the dissertation also separately. To qualify for the MA, students must reach the 50% threshold on both the course work average, and on the dissertation average mark. An overall final mark is then calculated as the weighted average of course work and dissertation. Any large difference (of 10 or more points) in the marking of the two assessors is raised for discussion at the Examination Board meeting.

Marks are important in the following way:

- The MA degree is awarded a distinction when the overall final mark is 70% or higher. Other grading is registered in the Graduate School's database and is available on transcripts but do not appear on certificates.
- Students who fail to attain a pass mark on one or more items of course work will be asked to resubmit (only once) and pass before being allowed to proceed with their final project. All resubmissions are capped at 50%. Guidance from programme staff during the preparation of any resubmission is available.

- Failure to submit an item of course work is not admissible even if the combined mark of the remaining items were to exceed 50%.
- In cases where there are no accepted mitigating circumstances and where coursework is submitted late, marks will be deduced. Any element of assessed work submitted up to seven days after the deadline will be marked and 10 marks (on a scale of 100) will be deducted for that element, for each calendar day of lateness incurred. Any piece of work submitted 7 or more days after the deadline will not be assessed and assigned a mark of 0, unless the student submits personal circumstances and these are accepted by the Director of the programme.
- Students who have passed their course work but fail to attain an average of 50% for their dissertation will normally be given a limited period of time in which to submit a revised dissertation. This will be assessed by two assessors and reviewed by the External Examiner and Examination Board of the immediately following academic year. Resubmission is allowed once only. Resubmitted dissertations are assessed with no limit on the marking. Resubmission assessed as 'Fail' by the Examination board will lead to disqualification from the degree.

Final assessment of students' work is made by a Board of Examiners, which includes the Programme Staff and an approved External Examiner. The Programme proposes the External Examiner first to the GMC for confirmation, and then, final approval is sought from The Open University in accordance with their procedures. The External Examiner is briefed by the Programme Staff in advance, and sent copies of the Programme Brief, together with the Aims of the Programme and the intended learning outcomes of Seminars and Lecture Series. The External Examiner is often present at the Jury Presentation of the thesis. Following the meeting of the Examining Board, the External Examiner is required to submit a Written Report to the GMC in accordance with The Open University procedures. When all the above procedures have been satisfactorily undertaken, the GMC will request The Open University to issue the awards.

Plagiarism and student substitution in the preparation of coursework are practices considered very serious and unacceptable at the AA School and can lead to failure and removal from the School (see AA Regulations document on Plagiarism). Plagiarism is defined as stealing another person's work and ideas and using them as though they were your own. It is also plagiarism if you do not acknowledge the co-operation of another person who works with you or who gives you permission to use their work. Student substitution is defined as getting someone else to do your work. If the School suspects that one of these practices has taken place, it reserves the right of using appropriate software to detect them.

For further information on assessment, progression and award credits please consult the Graduate School Academic Organisation and Regulations document.

9. Courses

TERM 1

Readings of Modernity / Questioning Modernism	*Marina Lathouri* *Tim Benton*
Versions of the Critic	*Brian Hatton*
The Essay as Form	*Caroline Rabourdin*

TERM 2

Architecture Knowledge and Writing / Introduction to Linguistics and Philosophies of Language	*Marina Lathouri / Caroline Rabourdin*
The Subject of Architecture	*Douglas Spencer*
The Post-Eurocentric City	*John Palmesino*
Dis-locutions, Architecture Politics (HCT & PhD Open Debates)	*Marina Lathouri / John Palmesino*

TERM 3

Thesis Research Seminar	*Marina Lathouri / HCT Staff*
Writing Workshop	*M Lathouri / C Rabourdin / Fabrizio Gallanti*
MA Trip	*Marina Lathouri / HCT Staff*

TERM 4

Thesis Writing Public Presentation Individual Tutorials	*Marina Lathouri / HCT Staff*

WEEKLY SCHEDULE

Term 1

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
10:00-1:00				**Questioning Modernism: Eileen Gray, Jean Badovici and Le Corbusier at Roquebrune-Cap-Martin** *Tim Benton*	**The Essay as Form** *Caroline Rabourdin*
2:00-5:00			**Readings of Modernity** *Marina Lathouri*	**Versions of the Critic** *Brian Hatton*	

Term 2

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
10:00-1:00		**The Subject of Architecture** *Douglas Spencer*		**Architecture Knowledge and Writing / Introduction to Linguistics and Philosophies of Language** *Marina Lathouri / Caroline Rabourdin*	
1:00-3:30					**HCT Debates Dis-locutions: Architecture Politics** *Marina Lathouri*
2:00-5:00		**The Post-Eurocentric city** *John Palmesino*			

9. Course Syllabi

Term 1
The lectures, seminars, writing series and public talks in Term 1 have the following objectives: to help students reflect upon and challenge practices of historiography; to develop a deep understanding of the ideological, political and aesthetic issues inherent to the notion of modernity; to interrogate conceptual assumptions that dominated modern architectural histories and criticsm; to start exploring writing as a practice to think and articulate ideas and arguments.

READINGS OF MODERNITY
Marina Lathouri

Credit Weighting: 15 credits, 8,33%

Course description & aim:

Through a detailed examination of modes of architectural writing - manifesto, historical narrative, canon, typological analysis, critical essay and theoretical speculation, this seminar series examines the role key texts played during the first half of the twentieth century in the construction and subsequent critique of the early histories of modern architecture and the city. The course interrogates an identifiably vocabulary and discourse that was carefully crafted and propagated but came to be dismantled in the years immediately prior to 1968.

The texts register and articulate formal and functional considerations, economic and ideological constraints, material technologies and cultural products. Through their very discrete languages, they create a particular reality of their own, which projects a way of seeing and thinking the building and the city and evokes aesthetic norms and distinct topographies. The ways in which social and political aspirations became effective arguments in the production of particular accounts of architectural and urban modernity and the interaction of these accounts with visual and material practices will be of particular interest to our discussions.

Learning Outcomes:

By the end of the course students are expected to be able to do the following:

- Demonstrate a critical understanding of the various, and often conflicting, ways in which the history of modernism came to be constructed in the period between the 1920s and 1968.
- Link these developments in historiography to wider social and political currents.
- Read critically in order to evaluate complex arguments and theories.
- Present conclusions and interpretations about that reading in an informative and well-organized oral presentation.
- Write a well-structured essay that shows evidence of independent research, makes an argument clearly and effectively, presents original ideas and conclusions, and uses standard style for referencing.

Assessment criteria:

Assessment is based on a 4000-word essay on a subject related to the issues covered in the course, which is evaluated on the basis of the following criteria:

- Evidence of research and close reading of appropriate sources.
- The capacity to represent the information contained in those sources and the views of various authors.
- The application of critical faculties to the presentation of these works or texts as evidenced by a critical and analytical assessment of varied and possibly conflicting arguments or points of view.
- A clear and definite structure of argument, which establishes and elaborates the student's own ideas, opinions, and conclusions.
- Recognition of the larger context of the problem and wider issues raised by the topic.
- Clear formulation of the question addressed in the written submission.
- Appropriate acknowledgement and referencing of sources of information.
- Clarity of formal presentation, including illustrations, graphic or visual materials.

Timetable:

Session 1	**Modernity, modern and modernism** In the first session, terms, concepts and historiographical categories, which are used by architects and critics to characterise historical processes and practices, are introduced and discussed in the context of the various arguments.
Session 2	**Manifesto** Antonio Sant' Elia, *Manifesto of Futurist Architecture* Le Corbusier, *Towards an Architecture* *Aircraft*
Session 3	**Historical narratives** Sigfried Giedion, *Building in France, Building in Iron, Building in Ferro-Concrete* *Space, Time and Architecture: The Growth of a New Tradition* Emil Kaufmann, *Architecture in the Age of Reason*
Session 4	**Architectural canon** Henry Russell-Hitchcock and Philip Johnson, *The International Style* Nikolaus Pevsner, *Pioneers of Modern Design*
Session 5	**The plenitude of form** Colin Rowe, *The Mathematics of the ideal Villa* Colin Rowe and Slutzky, *Transparency, Phenomenal and Literal*
Session 6	**'A Critic Writes': from design to theory** Reyner Banham**,** *Theory and Design in the First Machine Age* *Concrete Atlantis* *Scenes in America deserta*

Session 7   **Signs and Types**
Robert Venturi, *Complexity and Contradiction in Architecture*
Learning from Las Vegas
Aldo Rossi, *Architecture of the City*

Session 8   **Theory and Criticism**
Manfredo Tafuri, *Theories and History of Architecture*
Architecture and Utopia

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Heyden, Hilde, *Architecture and Modernity: A Critique*, The MIT Press, 1999

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The International Style: Exhibition 15 and the Museum of Modern Art, New York: Rizzoli and Columbia Books of Architecture, 1992

Kaufmann, Emil, *Architecture in the Age of Reason*, Harvard University Press, 1955

Kaufmann Emil, "Claude-Nicolas Ledoux, Inaugurator of a New Architectural System," in: *Journal of the American Society of Architectural Historians*, no.3, July 1943, p.13

Le Corbusier, *Towards a New Architecture*, New York: Dover, 1986
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Pevsner on art and architecture: the radio lectures, Methuen Publishing, 2002

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Supplementary literature

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QUESTIONING MODERNISM: Eileen Gray, Jean Badovici and Le Corbusier at Roquebrune-Cap-Martin
Lecture Series with Tim Benton

Description & aim:

In this seminar, complementary to the *Readings of Modernity*, we will be evaluating the place of a building and its contents in history; what historical documentation can tell us about its design but also what the building as it has survived and is being restored, has to contribute to the history of Modernism. For various reasons, the 'house by the sea' - E-1027 - designed by Eileen Gray and Jean Badovici (1926-1929) has always been surrounded by mystery, myth and misconception. Working with the building's history and the issues raised by its restoration helps to bring to focus a number of issues and tensions which continue to confuse our understanding of the origins of modern architecture. The task for participants in the seminar is to identify a problem or debate embedded in these histories and write an essay illuminating the issues and offering some understanding and resolution.

Seminar 1   **Design, construction and early interventions**
Very little documentation exists about the design of the house and its construction. Some drawings in the V&A archive and anecdotal evidence provided by the biographers are all that we have to go on. We do not have building records or any correspondence dealing with the design or construction. The situation is made more complicated because Eileen Gray, a leading designer in Paris, had no architectural training and although her friend Jean Badovici was a tarined architect he had never practiced at this level. A first set of questions arise from the responsabilities of Gray and Badovici in the design of the house, questions that are not elucidated by the simultaneous work on two houses in Vézelay restored by Badovici, to which Gray may have contributed. Another set of questions is raised by the design itself, both exterior and interior, coming at the end of the 'heroic' phase of white concrete houses. The most useful evidence comes from the texts written to accompany the publication of the house in *L'Architecture Vivante* in 1929. A detailed description is accompanied by a discursive exchange entitled 'De l'éclectisme au doute', published in the form of a dialogue, in which many of the tenets of functionalist modernism are challenged. This text has often been seen as a critique of Le Corbusier, although on most points Le Corbusier would have been in complete agreement. 1929 was also the year in which Le Corbusier abandoned his 'Purist; white reinforced concrete style and turned to natural materials stone, brick and wood. By 1938, when he made his notorious interventions in the villa, but painting the first of seven murals on the walls, his approach to architecture had completely changed. The mural paintings raise another set of issues, with which I deal in an article in *AA Files*. We will debate these arguments.

Seminar 2   **Saving E-1027**
The decline of the house and its subsequent restoration presents a fascinating case of confusion and contradiction in current attitudes to early Modernism and the theory of preservation. The house was allowed to decline in part because its reputation, and that of Eileen Gray, had slipped from public consciousness.

Although an article by Joseph Rykwert in 1968 began a process of rediscovery of Gray's work, it was not until much later that any attempt as made to save the building. Purchased by the Conservatoire du Littoral in 1999 and awarded listing status as Monument Historique in 2000, a first restoration was carried out by Pierre-Antoine Gatier between 2016 and 2010. Gatier left the house without any furniture, and the Association Eileen Gray-Etoile de Mer-Le Corbusier decided to reconstruct five of the ingenious pieces of fixed furniture in order to make the interior comprehensible to visitors. Then, a film company decided to use the house as a set for part of a film about Eileen Gray - *The Priced of Desire*. Some considerable tidying up of the house was done for the film, under the supervision of the Association. In 2014 a new Association Cap Moderne, presided by Michael Likierman took responsibility for the restoration and administration of the site. Regular guided visits were introduced and a major campaign of restoration work begun to complete the unfinished work by Gatier and also to begin a meticulous restoration of the lost pieces of furniture. This work is still in process. The strategy adopted by the Association Cap Moderne does not conform to current received wisdom about heritage conservation. We have aimed to restore the house to its appearance in 1929, rather than leaving several layers of accumulated changes over the years. An exception had been the Le Corbusier murals, which are themselves listed and cannot be destroyed or removed. The arguments for and against this approach have been hotly contested in the *'comité scientifique'*, which meets twice a year to supervise the restoration.

Seminar 3   **On Site at Roquebrune-Cap-Martin**
Based on a one-day trip, the session will consist in a detailed visit of the house and the adjoining site with Le Corbusier's cabanon, his Unités de Camping and the fish restaurant owned by Thomas Rebutato. We will have the seminar under the pilotis of E-1027. The aim will be to debate what we have seen and discuss your ideas for your presentations in seminar 4.

Seminar 4   **Presentations and debate**
Presentations of strictly ten minutes will be expected. Discussion will be followed.

Bibliography:

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Colomina, B. "War on Architecture: E.1027 - House Designed by Eileen Gray at Cap Martin." *Assemblage, 20, April, pp. 28-9* (1993)
Colomina, Beatriz. *Privacy and Publicity : Modern Architecture as Mass Media.* Cambridge, Mass.: MIT Press, 1994.
Constant, Caroline. *Eileen Gray* [in eng]. [Londres] Paris: Phaidon, 2007.
Goff, Jennifer. *Eileen Gray : Her Work and Her World.* Sallins, Co. Kildare, Ireland: Irish Academic Press, 2015.
Benton, Tim. *Le Corbusier Peintre a Cap Martin.* Paris: Editions du Patrimoine, 2015.
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Benton, Tim. "E-1027 and the Drôle De Guerre." *AA files* 74 (June 2017)

VERSIONS OF THE CRITIC
Brian Hatton

Credit Weighting: 15 credits, 8,33%

Course description & aim:

The motive for this course arose from a conference titled '*Critical Architecture*'. The title puzzled; for what architecture of any value would not be in someways critical? Nevertheless, the title reminded that criticism is done not only *to* architecture, it is also done **by** architecture. Yet, if that is so, how is designing different from criticizing? No answers to this question emerged in the conference, but two motives became apparent. One was a wish to emulate in architectural practice the political practice named by the Frankfurt School philosopher Max Horkheimer as 'critical theory'. Secondly, the conference sought to follow Horkheimer in deriving the adjective 'critical' not from 'criticism' but from the philosophic term 'critique', used by Kant, Hegel and Marx.

Our aim here is to survey the range between 'critique' and 'criticism', and to describe their activities in engagement with those of theory, history, and those of artists and architects. We will do this in two parts. The first examines the terms of theory, history and criticism as they have engaged with and distinguished the disciplines of art and architecture. The second half looks at Dan Graham's cross-disciplinary practices and collaborations in sculpture, writing, media, performance and architecture, in order to examine the critical discourses on which they have drawn but redirected into new terms.

The course will be delivered by a weekly lecture and seminar. Students are expected to find an essay topic as soon as possible and to develop it in personal tutorials. By the end of the term, students are expected to have an outline of the essay, which should then be turned into an essay to be completed by the beginning of the second term.

Learning Outcomes:

- to be clear about the status, nature and limits of the philosophical term of critique in general
- to be able to relate critique to criticism and the issue of form
- to understand the issues of the effects of a work of art as distinct from its meaning

Assessment criteria:

Assessment is based on a 4000-word essay on a subject related to the issues examined in the course, which is evaluated on the basis of the following criteria:

- evidence of a clear understanding in the formulation and analysis of the problem addressed by the written submission
- the construction of a clear argument which establishes and develops the students point of view in respect to the problem
- the application of critical faculties and the capacity to represent the views of other authors
- a clear and definite structure of argument
- an appropriate acknowledgement and referencing of sources of information
- a recognition of the context of the problem and issues raised by the topic
- an attempt to bring creativity or innovation to the work

Timetable:

Session 1   **This Thing Called Crit…**
Responding to a conference, '*This Thing Called Theory*', this session considers the limits of theoretical justification in creative acts and in critical judgments, and moves towards an existential account of both. As a coda, the session will read two poems by WH Auden, '*Leap Before You Look*' and '*The Birth of Architecture*'.

Session 2   **Kant: Judgment and Discipline**
Criticism is judgment, but in his 'Critique of Judgment' Kant criticized judgment itself, describing its relation to aesthetic experience, which he distinguished from responses from taste or utile interest. A 'disinterested' aesthetic response implies an autonomy in an artwork itself, (often essentialized as 'form'), which in turn implies an ideally autonomous discipline. Yet this fits awkwardly on architecture's compound practices, to which theorists have struggled to assign a definite autonomy.

Session 3   **Criticism and Historiography**
Criticism can only follow from description; hence the value in aesthetic analysis of rigorous description of experience, as undertaken in phenomenology. Yet description already enacts criticism in selective focus, premises and aims. Likewise, histories are never just reports of "what happened". So, to be rigorous, historiography must also be reflexive. This session will consider ways that, in the making of architecture and in writing & reading its histories, critical questions occur that direct both activities.

Session 4   **Agency, Place & Occasion: *De Re Media***
If the space of criticism is defined by enacting certain latitude of decision, whose decision is it? Where and when are its sites and occasions? The architect is not the sole author of design. Buildings are realised within systems of critical feedback that includes commissioners, permissioners and the media. This session will examine the scope of these worldly agencies in the production of architectural culture.

Session 5   **Beyond the White Cube: *Homes for America***
Dan Graham began with a gallery for minimalist art. Watching interactions among visitors he anticipated Brian O' Doherty's account of how art's autonomy had transferred to the 'white cube' gallery; but he saw that it was incomplete, for it overlooked the inter-subjectivity of its public. Soon after, he found in suburban housing a marketing system that reflected the construction of minimalist art within the gallery system. In 'Homes For America' he published an account of the new housing that read like a formula for a minimalist artwork. The ambiguity of its descriptive method subverted both the stereotypes of architectural criticism and the autonomous ideal in art.

Session 6   **Feedback in Act & Video. Pavilion as Heterotopia**
Through the 70s Graham produced a series of films, performances and video works that put descriptive feedback into loops that exposed the conditions of inter-subjective space and duration. With video and 2-way mirrors, his pavilions extended Foucault's example of a mirror-image as a 'heterotopia' into sites for reinventing subjectivities.

Session 7   **Theatre, Garden, Museum**

'*Theatergarden Bestiarium: The Garden as Theater as Museum*' was an exhibition organized by Chris Dercon after Rem Koolhaas originated 'Delirious New York' in Coney Island, and Tschumi's La Villette park opened. It followed Graham's essay "*Theater, Cinema and Power*" in showing how Renaissance gardens evolved into theatres, exhibitions and theme parks. Critical of how exhibitions were becoming spectacles, it sought heterogeneous alternatives in what Dercon and Richard Sennett discussed in their dialogue "*The Museum as an Anarchic Experience*".

Session 8   **Arcades, Atria, Malls**

Walter Benjamin's writings on arcades, commodities, expositions and 'porous' cities recur among Graham's references. His DIA Foundation video translates these to atria and malls in today's cities, and learning with Robert Venturi and Cedric Price how to situate practices amid situations of democratic potential. Here, we follow Graham's paths from Benjamin's Paris to Venturi's Main Street and Price's Fun Palace.

Session 9   **Essays Discussion / Tutorials**

Bibliography

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C. Greenberg: Collected Essays vol.1
C. Harrison, P. Wood eds.: *Art In Theory* 1815-1900, 1900-2000. 1998, 2003.
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M. Dorrian, M. Fraser, J. Hill, J.Rendell, eds.: '*Critical Architecture*'. 2007.
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THE ESSAY AS FORM
Caroline Rabourdin

Credit Weighting: 15 credits, 8,33%

Course description & aim:

In 'The Essay as Form', published in *Notes on Literature*, Theodor Adorno writes that the essay is classed among the oddities, neither scientific in its approach, nor purely artistic, it "catches fire, without scruple, on what others have done". The essay form is therefore intrinsically critical, and its fragmentary nature, often regarded as a weakness, is in fact particularly suited to multidisciplinary enquiries. Operating so to speak "methodically un-methodically", the literary essay offers the architect a truly mobile space of enquiry.

The course is underpinned by a critical as well as creative and literary methodology, using a wide corpus of texts ranging from essays by Montaigne to those of surrealist writers and post-structuralist architects. Each session, like Butor's *Improvisations*, will invite the students to a journey through a series of texts, while Adorno's astute analysis of the ways in which essays operate will guide us throughout the readings.

Conceived as a series of seminars and workshops, the course considers the act of writing as a very direct and performative experience. In a first instance, students will select a written piece of their choice and/or a building they have access to, which will become both the primary material and site of their writing project. They will then be encouraged to share their own writing with the group in the midst of crafting their essay. The course will give students the opportunity to develop their own writing practice, learning from the writers featuring in the corpus as well as from their peers. They will be testing their writing in front of an audience, exchanging ideas and identifying writing techniques most suited to them. Students will be expected to apply a high degree of rigour and criticality to their written work.

Submission:

Students are required to submit a written essay or collection of essays totalling at least 2500 words. The outline proposal of the final essay is to be submitted the week following session 4, and the completed essay the week following session 8. Students will be asked to carefully consider the format of their final essay, which will be printed, but can also, in addition, be performed or recorded, as agreed with their tutor.

Learning Outcomes:

- to understand the potential of the craft of writing in exploring and developing new ideas.
- to understand the limits of the craft of writing.
- to understand the act of writing as an act of *production* of new knowledge.
- to be able to identify how particular forms of writing shape the way of thinking about a subject.
- to be able to articulate the characteristics, benefits and limits of different types of writing and their relevance to a particular subject.
- to develop individual writing techniques.

Assessment criteria:

Assessment is based on the active participation of the students to the writing seminars as well as on the final submission of the collection of written pieces crafted throughout the course. Evaluation is based on the following criteria:

- The ability to use the characteristics of a particular form of writing adequately and creatively.
- The ability to address and use primary source material creatively and critically.
- Degree of experimentation with language.
- Dexterity in the use of language.
- Evidence of an understanding of the relationship between the text and the discipline of architecture.
- Evidence of a degree of criticality expressed in the final collection, to be found either in the format of the final submission or in a complementary piece of writing.

Timetable

Session 1   **Performative Writing**

> "The thinker does not think, but rather transforms himself into an arena of intellectual experience" (Adorno)

The writer thinks through writing, using language as its medium. During this first session, students will be introduced to the immediacy of the act of writing and the importance of the first draft.

- Acconci, Vito. 'Six Buildings, Landscapes & Cities: first responses to a site/situation & the beginnings of a conceptual proposal.' *Gagarin*, vol.5 # 2 (2004)
- Paul Auster, 'White Spaces.' in *Collected Poems*. London: Faber & Faber, 2007.
- Breton, André. 'Manifesto of Surrealism.' 1924
- Cixous, Hélène. 'The Last Painting' in *Coming to Writing*. Harvard University Press,1991.
- Deleuze, Gilles. 'Literature and Life.' in *Essays Critical and Clinical*. London: Verso, 1997
- Derrida, Jacques. 'Title to be specified.' Translated by Tom Conley. in *Parages*. Stanford University Press, 2011
- Lomax, Yve. 'To Become an Author (a necessity).' *The Happy Hypocrite*. Edited by Maria Fusco. issue 4, (2009)

Session 2   **Fragments: Disjunction and the Mobile Space of the Essay**

> "The usual reproach against the essay, that it is fragmentary and random, itself assumes the giveness [sic] of totality and thereby the identity of subject and object" (Adorno)

Research projects may start with an interest in a subject, a series of observations

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or a question. As the research progresses, students will collect a variety of material which they need to relate to one another by dints of associations and juxtapositions which language offers in order to form what Adorno eventually considers to be the static image of the essay.

- Butor, Michel. *Mobile: Study for a Representation of the United States.* Translated by Richard Howard. Simon and Schuster, 1963.
- Butor, Michel. *Inventory: Essays by Michel Butor.* Edited by Richard Howard. London: Jonathan Cape, 1970.
- Cixous, Hélène. 'Promised Cities.' *Ex-Cities.* Edited by Aaron Levy and Jean-Michel Rabaté. Philadelphia: Slought Books, 2006
- Dillon, Brian. 'Open Stacks.' in *Sorted Books* by Nina Katchadourian. San Francisco: Chronicle Books, 2013.
- Nesbit, Molly. *Their Common Sense.* London: Blackdog Publishing, 2000.
- Tschumi, Bernard. 'Questions of Space' and 'Introduction.' in *Architecture and Disjunction.* MIT Press, 1996.

Session 3   **Quotations: Re-Writing and Exactitude in the Essay**

"[the essay] catches fire, without scruple, on what others have done" (Adorno)

During this session will look at the use and misuse of citations in the essay. We will see how writing acknowledges, incorporates, refutes or even distorts other people's writing.
We will also learn to read and recall, through the use of annotations, index cards and digital files.

- Adorno, Theodor. 'The Essay as Form', in *Notes on Literature.* 1958.
- Borges, Jorge-Luis. 'Kafka and his Precursors.' *Labyrinths.* Penguin Books, 1970.
- Caponegro, Mary. 'Because I could not stop for death.' *Convergence of Birds: Original Fiction and Poetry Inspired by the Work of Joseph Cornell.* Edited by Jonathan Safran Foer. Hamish Hamilton, 2001.
- Cervantes, Miguel de. Prologue. *Don Quixote.* 1605
- Forty, Adrian. *Words and Buildings: A Vocabulary of Modern Architecture.* London: Thames and Hudson, 2000.
- Huxley, Aldous. 'Preface.' *Collected Essays.* Harper & Bros, 1958.
- Lukacs, Georg. *Soul and Form.* MIT Press, 1974.
- Montaigne, Michel de. 'On Books.' *Essays.* book II, chapter X, 1580

Session 4   **Criticality: Interpretation and Displacement in the Essay**

Criticality always implies a degree of interpretation but interpretation may take various guises. Students will be asked to locate their writing within or across disciplines in an effort to understand how the variation of viewpoints may result in very different pieces of text.

- Beckett, Samuel. 'Imagination dead imagine.' *Six Residua.* London: John

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- Borges, Jorge-Luis. 'Tlön, Uqbar, Orbis Tertius.' *Labyrinths.* London: Penguin Books, 1970
- Borges, Jorge-Luis. *On Exactitude in Science.* Translated by A. Hurley. London: Penguin, 1998.
- Evans, Robin.'Translations from Drawing to Building.' *Translations from Drawing to Building and Other Essays.* London: Janet Evans and Architectural Association Publications, 1997.
- Lecercle, Jean-Jacques. *The Violence of Language.* London: Routledge, 1990.
- Lincoln, Paul-Etienne. 'Introduction' and 'A promenade' *A Violet Somnambulist Spiriting the Fugacious Bloom: An investigation into Ignisfatuus and its mechanisms of memory.* New York: Christine Burgin Publisher, 2000.
- Queneau, Raymond. *Exercises in Style.* Alma Classics, 2013.

Sessions 5/6   Following Session 4 students are expected to submit the outline proposal or fragments of their essay.

Session 7   **Full draft submission**

During this session the submitted drafts will be reviewed collectively.

Session 8   **Individual Tutorials and Editing Process**

Additional recommended reference volumes:

- Borden, Iain, and Ruëdi Ray, Katerina. *The Dissertation: An Architecture Student's Handbook.* 2nd ed. Oxford: Architectural Press, 2006.
- Eco, Umberto. *How to Write a Thesis.* Translated by Caterina Mongiat Farina and Geoff Farina. Cambridge: The MIT Press, 2015

  Turabian, Kate L. *A Manual for Writers of Research Papers, Thesis and Dissertations, Chicago Style for Students and Researchers.* 8th ed. Chicago: The University of Chicago Press, 2013.

Note: Students are asked not to read the proposed bibliography before the start of the course; instead, reading will take place alongside the writing practice.

Term 2

The courses, debates, workshop and events of Term 2 provide a framework for critical enquiry into the history of the discipline in relation to political philosophy and theories of language as well as contemporary arguments about architecture, the city and forms of research and practice. The aim is two-fold: to frame the question of the contemporary from a historical, theoretical and cross-disciplinary point of view; to expand disciplinary knowledge in a broad cultural and political arena and investigate modes of engagement with changing territorial, social and political formations.

ARCHITECTURE KNOWLEDGE AND WRITING / INTRODUCTION TO LINGUISTICS AND PHILOSOPHIES OF LANGUAGE
Marina Lathouri / Caroline Rabourdin

Credit Weighting: 15 credits, 8,33%

Course description & Aim:

The course consists in three parts.

The *first* part, a lecture series and seminars, starts by looking at the early architectural writings, the ways in which they identify and describe the various components that are part of the 'production' of the object of architecture and the figure of the architect. It follows the transformations of this knowledge paying particular attention to the search for origins, universal language and autonomy in the C18th, the concepts of history and space alongside the establishment of the first schools of architecture in the C19th and the introduction of architectural historiography as distinct field of study. The series provides the students with the historical terms necessary to move towards an understanding of contemporary architecture cultures, the technologies and the multiple formats within which these are produced and communicated.

The *second* part, a series of four lectures, is an introduction to theories of language —relating essentially to continental philosophy— and their relationship with the discipline of Architecture. Contemporary in its scope, the course will focus on the 20th century and begin with the birth of Linguistics, otherwise known as the 'Science of Language,' established by Ferdinand de Saussure. Students will be introduced to the ensuing notions of Structuralism, Semiology and Post-Structuralism before moving onto an ontological, performative and embodied theory of language with the work of Merleau-Ponty.

The aim of the *third* part, two writing exercises, is to relate architectural arguments to a broader constellation of meanings and processes.

The lectures, seminars and writing assignments of the course aim to explore processes and 'languages' by means of which architecture can be thought and understood as culturally coded expression of knowledge with its own epistemological assumptions and powerful traditions.

Learning Outcomes:
- To understand the criticality of the issue of writing in the production of knowledge specific to architecture

- To be clear about the function of theory and history in the practice of architecture
- To understand different forms of study and discourse
- To be able to relate architectural arguments and projects to a broader intellectual arena and public culture
- To form an understanding of cross-disciplinary relationships between architecture and the humanities.
- To get acquainted with key philosophical movements.
- To gain an understanding of language theory.
- To be able to identify the contribution of humanities disciplines, and in particular the contribution of linguistics and philosophy, to the discipline of architecture.

Assessment criteria:
Assessment is based on the participation in the seminars and the writing assignments. These will be evaluated on the basis of the following criteria:

- The capacity to read and analyse a text in relation to a particular set of historical conditions but also within a greater field of references
- The capacity to understand and synthesise complex theories
- The construction of a clearly defined and structured argument which establishes and develops the student's view of a specific problem
- The capacity to produce short and critical studies
- The capacity to communicate complex ideas and articulate them clearly.
- A clear understanding of the distinction between disciplines.
- A clear understanding of the nature of the relations between disciplines.

Timetable

Session 1　　**Writing Architecture: The Formation of a Discipline** *(Marina Lathouri)*
From the Renaissance treatise to the philosophical essay, the *Encyclopedie*, the *Dictionnaire*, the manifesto, the design guide and recent theoretical articulations, it is through writing that architecture is fashioned and propagated as a distinct form of knowledge and set of professional practices. The economy of the literary object elicits an intricate relation to the economy of the built object – its production, aesthetic norms, didactic and historical value, its uses and effects.

This session examines the beginning of the historical process of formation of the disciplinary and professional territory of architecture through Leon Battista Alberti's writings and the diffusion of classical notions of aesthetic theory. The aesthetic and intellectual theories of the time and the role of the written text will be considered in the political and economic context of the Renaissance city and in relation to the increased pace of publishing and circulation of new ideas in the *Quattrocento*.

Session 2　　**Writing History: Tradition and Modernity** *(Marina Lathouri)*
This session looks at how the concept of history in architecture was joined since

the Renaissance to interpretations of the past and visions for the future. It traces this through the reading of antiquity in Late Renaissance, the search for general principles and universal language of form in the 18th century and the notions of progress and modernity.

At last, by examining the concept of the 'point of view' in the discipline of history, the seminar discusses how historical evidence has always been determined and arranged by questions, which arise in the present. In these terms, histories often tend to inaugurate modernity and produce a discourse to work in unison with innovative practices.

Session 3   **Writing the City** *(Marina Lathouri)*
With the Enlightenment and the emergence of modern subjectivity, approaches toward history and the production of forms take a different turn. Beginning with an introduction to Kant's notion of critique, this session concentrates on critique as particular form of discourse, also in relation to the 'modern fact' in historical studies, the 'making of a social body' and eventually the thinking and planning of the city as urban territory and open system. The ways in which the nineteenth century city becomes a political tool, in the sense that its design and planning is analysed as demonstration of shifting forms of political authority and jurisdiction rather than in terms of ideal representations of a social order, will be extensively discussed.

Session 4   **Writing the Object** *(Marina Lathouri)*
Under conditions of hybrid cultures and vacillating national and social boundaries, can the object of architecture be forged through a universal language or a teleological postulate of an ultimate fusion of all cultural horizons? If we consider that it is no longer possible to set the boundaries of the cultures in question, and that the mode of their exchange is in fact constitutive of their identity, can the practices of architecture be understood as processes and forms of negotiation?

Session 5   **Discussion of the Writing Assignment** *(Lathouri / Rabourdin)*

Session 6   **Saussure's *Course in General Linguistics*** *(Caroline Rabourdin)*
The first session is an introduction to Ferdinand de Saussure's illustrious piece, which not only had a fundamental role in linguistics, but also across philosophy, sociology and architecture. We will pay particular attention to the scientific methodology used by Saussure, his theory of differentiation and the key distinction between *Language, Langue, Parole*, as well as between 'signified' and 'signifier.'
We will note that the *Cours*, as they are often referred to, were not in fact written by Ferdinand de Saussure himself, but compiled from lecture notes written by Saussure in combination with student transcripts of the said lectures. The *Cours*

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were first spoken.

Session 7   **Structuralism, Semiotics, Post-Structuralism and Deconstruction** *(Caroline Rabourdin)*
During the second session we will look at theories, which emerged from or responded to Saussure's linguistics, and consequently evolved. In this dense journey, key texts will be used to illustrate each school of thought and their relationship to both language and architecture. Roland Barthes's 'Semiotics and the Urban' will be used to discuss the interpretation of structuralism in architecture, whilst Post-Structuralism and Deconstruction will be studied through Derrida's essays.

Session 8   **Phenomenology and the Performativity of Language** *(Caroline Rabourdin)*
Merleau-Ponty's chapter on 'The Body as Expression and the Spatiality of the Body' will be the main material for this session, together with extracts from his later piece of work *The Prose of the World.* The contribution of *Phenomenology of Perception* to the discipline of Architecture is widely acknowledged but the methodology of Phenomenology itself is often misunderstood. According to Merleau-Ponty, Phenomenology's most important accomplishment is 'to have joined extreme subjectivism with an extreme objectivism.' During this session we will introduce Merleau-Ponty's spatial theory on perception before leading onto his philosophy of corporeity of language.

Session 9   **Theories of Translation and the Philosophy of Nonsense** *(Caroline Rabourdin)*
We will turn to structuralism, post-structuralism and phenomenology in order to analyse two literary practices: translation and the literature of nonsense. In a first place we will study Roman Jakobson's distinction between intralingual, interlingual and intersemiotic translation, and read Paul Ricoeur's writings on translation. We will then look at post-structuralist linguistics with Jean-Jacques Lecercle's *Philosophy of Nonsense.* Both parts will have at their core, and attempt to define, the notion of *sense.* Sense will be considered at once as meaning, direction and perception.

Session 10   **Discussion of initial writing drafts**

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Derrida, Jacques, 'Point de folie – Maintenant l'architecture', in *La Case Vide: La Villette, 1985*, London: Architectural Association, 1986

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   Parages, ed, by John P. Leavy, trans. T. Conley, J. Hulbert and A. Ronell, Stanford
    University Press, 2011

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(eds.): *The City and the Sign,* Columbia Univ. Press, 1986

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Saussure, Ferdinand de, *Course in General Linguistics*, trans. Baskin, Wade, Columbia Univ. Press, 2011
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The Subject of Architecture
Douglas Spencer

Credit Weighting: 15 credits, 8,33%

Course description & aim:

The Subject of the Environment
Theories and practices of architecture have, especially since the 1960s, engaged at length with questions of the relations between the self and its environments. The subjects of architecture have been conceived as operatives in cybernetic systems, cognitive mapmakers, deconstructive readers, and post-critical participants in the network of flows. This course addresses such constructions of the architectural subject through the analysis of a range of related themes, texts, and projects. Considering a range of key texts and projects in a series of seminars, this module addresses these constructions of the architectural subject through the analysis of themes such as cybernetics, semiotics, the non-plan, managerialism and the emergence of neoliberalism within architectural culture. This course will be concerned not only with the relationship between the subject and its architectural environments, but also with developing the *theoretical instruments* through which this relation can be critically analysed.

Learning Outcomes:

By the end of the seminar series students are expected to be able to do the following:

- Demonstrate a critical understanding of the forms of approach taken by contemporary architecture and their formal articulation within discourse media and the built environment.
- Understand and contextualise these approaches and articulations in relation to wider developments and debates within fields such as those of culture, urbanism, governance, subjectivity and economics.
- Read critically in order to evaluate complex arguments and theories.
- Undertake independent research with minimum guidance.
- Write a well-structured essay that shows evidence of independent research, makes an argument clearly and effectively, presents original ideas and conclusions, and uses standard style for referencing.

Assessment criteria:

Assessment is based on a 2,500-word essay on a subject related to the issues covered in the course, which is evaluated on the basis of the following criteria:

- The capacity to theoretically understand and critically analyse formal and technical issues in architecture and the relationships between buildings, their surroundings and the larger cultural and political context.
- The evidence of research and a close reading of appropriate sources.
- The application of critical faculties to the presentation of these works and texts as evidenced by an analytical assessment of varied and possibly conflicting arguments or points of view.
- A clear and definite structure of argument which establishes and elaborates the student's own ideas, opinions, and conclusions.
- Recognition of the larger context of the problem and wider issues raised by the topic.

- Clear formulation of the question addressed in the written submission.
- Appropriate acknowledgement and referencing of sources of information.
- Clarity of formal presentation, including illustrations, graphic or visual materials.

Timetable:

Session 1   **The Production of Subjectivity: Neoliberalism and Environmental Control**
Introducing the idea of subjectivity, its 'production', and the 'care of the self' in the late writing of Michel Foucault. Addressing his analysis of neoliberalism as a form of 'environmental control'. Considering neoliberal models of subjectivity.

Readings: Michel Foucault, Jason Read, Pierre Dardot and Christian Laval

Session 2   **Habitats, Happenings and Communes**
How the discourse of the 'environment' emerged from avant-garde and countercultural practices in America, the architectural resonance of these practices, and the broader turn towards concerns with habitation and milieu elsewhere.

Readings: Allan Kaprow, Fred Turner, Yuriko Furuhata

Projects: Drop City, Expo '70, The New Domestic Landscape, Xerox PARC

Session 3   **Desert Scenes: Banham and Baudrillard**
Exploring questions of mobility, cybernetics and 'the environment' through the conflicting perspectives of Reyner Banham and Jean Baudrillard. Addressing the idea of nomadic and technologically equipped architectures as enabling new relations between the subject and the environment in the 1960s and 70s.

Readings: Reyner Banham, Jean Baudrillard

Projects: Reyner Banham: Standard of living package and Unhouse

Session 4   **Postmodernism and the postmodern subject**
How philosophies of the postmodern were translated into architectural theory and practice, and how ideas about a postmodern and hyperrealist 'spacing' of the subject were addressed in the writings of Jameson and Baudrillard.

Readings: Charles Jencks, Fredric Jameson, Jean Baudrillard

Projects: Bonaventura Hotel, Disneyland, Phillip Johnson: AT&T Building

Session 5   **Deconstruction and Deconstructivism**
A consideration of the ways in which philosophies of deconstruction were translated into the architecture of figures such as Eisenman and Tschumi, and the implications of this for the subject's 'reading' of the contemporary architectural environment.

Readings: Mark Wigley, Peter Eisenman, Bernard Tschumi

Projects: Bernard Tschumi: Parc de la Villette, Peter Eisenman: Wexner Center for the Arts

Session 6 **Post-critical subjects**
Examining how the ideas of the 'post-critical' and the 'projective' emerged in architecture, the significance of these in relation to the subject's perception of the built environment, and contemporary accounts of affect and 'elegance' in architecture.

Readings: Patrik Schumacher, Robert Somol and Sarah Whiting,

Session 7 **The Ecological Imperative**
How ecological and environmental imperatives have impacted upon the discourse and practice of architecture. The ways in which these have produced not only new models of architectural design, but also new models of the subject that inhabits it.

Readings: Ross Adams, Douglas Spencer

Session 8 **Draft Essay Presentations**
Students present their initial ideas for the essay for this course.

Session 9 **Individual Tutorials**

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Primary sources

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        Scenes in America Deserta, London: Thames & Hudson, 1982
Baudrillard, J., The French Group, 'The Environmental Witch-Hunt' in R. Banham, ed., *The Aspen Papers: Twenty Years of Design Theory from the International Design Conference in Aspen,* New York: Praeger, 1974, p. 208–210
        America, trans. G, Dyer, London and New York: Verso, 1988
Dardot, Pierre and Laval, Christian, *The New Way of the World: On Neo-liberal Society*, trans. G. Elliot, London and New York: Verso, 2013
Eisenman, Peter, 'Unfolding Events: Frankfurt Rebstockpark and the Possibility of a New Urbanism,' in *Re:Working Eisenman*, London: Academy Editions, 1993, pp. 59-61
Foucault, Michel, *The Birth of Biopolitics: Lectures at the College De France,1978-79,* ed. M. Senellart, trans. G. Burchell, New York: Palgrave MacMillan, 2008
        The Government of Self and Others: Lectures at the Collège de France, 1982–83, 2011
Furuhata, Yuriko, 'Multimedia Environments and Security Operations: Expo '70 as a Laboratory of Governance', *Grey Room* 54, (Winter 2014), pp. 56-79

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Read, Jason, 'The Production of Subjectivity: From Transindividuality To The Commons', *New Formations*, No. 70 (Winter 2011), pp. 113-131

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Martin, Reinhold, *The Organisational Complex: Architecture, Media and Corporate Space*, MIT Press, 2003
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POLITY AND SPACE – THE POST-EUROCENTRIC CITY

John Palmesino

Credit Weighting:
15 credits, 8,33%

Course description and aim:

The seminar investigates what it means to live in cosmopolitan cities, where we don't agree on almost anything. What are the structures of political engagement facing architecture at a time of almost-semi- quasi- post- neo-colonialism? Can the city be thought again through the modernising notions of citizenship and globalisation? How to address the relations between institutional forms and material transformations of the contemporary city?

Thinking the city in the shadow of the acropolis today entails thinking through the notions and consequences of independence, of being alert to thinking a postcolonial and contemporary anxiety, re-evaluating the courage to think what creativity is today and what kind of knowledge production architecture is expressing in its own right.

The course explores the transformations of contemporary polities and their spaces of operation through the presentation of critical languages on urbanisation processes, cosmopolitanisation, post-colonial geography, mobilities, cultural theory and creative practices.

At a time of vast re-organisation of territorial structures and expansion of the urban couple with reformulations of modes of design and production of architecture, the course aims at articulating the theoretical conjunctions of a series of lines of development of the contemporary city.

The course analyses the links between the transformations in international and sub-state polities with the construction processes of the inhabited space in a number of selected locales. It investigates the subtle and nuanced modes of streamlining architectural and urban differences in the contemporary human territories, of unleashing oceanic processes of institutional change and re-organising both discourses on modernity, sovereignty and the material structures of human environments.

It investigates a series of spatial products linked to these transformations and articulate notions of the post-colony, extraterritoriality and world-systems away from the traditional model of expansionism and diffusionism of the European city. The course enquires into the consequences of these changes for the notions and practices of the project at a time of dirty cosmopolitanisation.

Learning Outcomes:

By the end of the seminar series students are expected to be able to do the following:

- independent critical inquiries into the transformation of material spaces of operation of contemporary polities.
- Demonstrate a critical thought on the relation between modernisation, globalisation and urban construction and transformation processes
- Demonstrate capacity to relate architectural and urban development studies to contemporary cultural studies
- Link these developments in architectural culture to wider social, economic, political and cultural discourses and practices.
- Read critically in order to evaluate complex policies, spatial practices and transformation processes.
- Present conclusions and interpretations about that reading in an informative and well-organised oral presentation.

- Undertake independent research with minimum guidance.
- Write a well-structured research report that shows evidence of independent research, makes an argument clearly and effectively, presents original ideas and conclusions, and uses standard style for referencing.

Assessment criteria:

Assessment is based on a 2,500-word illustrated research report on a specific territorial or urban transformation, which is evaluated on the basis of the following criteria:

- The evidence of research and a close reading of appropriate sources, with particular attention to different modes of institutional, technical, policy, and expert writing, as well as investigative journalism writing.

- The capacity to represent the information contained in those sources and the views of various authors.

- The application of critical faculties to the presentation of these works or texts as evidenced by a critical and analytical assessment of varied and possibly conflicting arguments or points of view.

- A clear and definite structure of argument, which establishes and elaborates the student's own ideas, opinions, and conclusions.

- Recognition of the larger context of the problem and wider issues raised by the topic.

- Clear formulation of the question addressed in the written submission.

- Appropriate acknowledgement and referencing of sources of information.

- Clarity of formal presentation, including illustrations, graphic or visual materials.

- A capacity to apply knowledge gained within the context of the M.A. as a whole to the issue at hand.

- An attempt to bring creativity or innovation to the work.

Timetable:

Session 1 **Polity, Space, Territory**

Changing polities and changing spaces: the seminar explores contemporary notions of territoriality, in its shifting relations to the city, politics, economy. The course will try to undo the dichotomy of the local and the global through the presentation of critical languages on urbanisation processes, post-colonial geography, mobilities, cultural theory and creative practices. We will look at territories as a modality of inquiry of the relations between individuals, groups, institutions, economies, nations, cultures. Spatial practices and territories are a way into the understanding of the structures that these relations give way to: power, legislations, languages, knowledge systems, and spatial organisations. Territories as investigations into the shifting material configurations of our societies, together with their difficult interconnections to their territories and geographies as charts of these sometimes stable relations, as bodies of knowledge of transient spatialities.

Session 2 **Transformations**

The seminar will evaluate different ways of changing (and not) and their complex relation to notions of progress and modernity, in relation to the remodeling of the groups that promote them, hinder them, oppose or just take part in them. Equally, it will aim to shine a critical light on the different approaches to these changes that open up new models of agency, de-localisation, creative re-appropriation of resources, and on the new subjectivities they produce.

Readings:

Okwui Enwezor et al. (eds.) *'Democracy Unrealized'*, Documenta 11 Platforms, Ostfildern: Hatje Cantz 2002
Bruno Latour and Peter Weibel (eds.), *Making Things Public*, Cambridge, Massachusetts: MIT Press 2007

Session 3 **Outside**

A central feature of the researches on the inhabited landscapes is the constant reconceptualisation of the definition of place. The proceeding from local constructions and their accidents, particularities and flaws towards a general notion of place, entails as well a constant rethinking of the modalities of charting those specificities, of mapping different bodies of knowledge.

Readings:

Giorgio Agamben, *State of Exception*, Chicago and London: University of Chicago Press 2005

Keller Easterling, *Enduring Innocence*, Cambridge, Massachusetts: MIT Press 2007
Jean-Luc Nancy, *Being Singular Plural*, Stanford: Stanford University Press 2000

Session 4   **Independence**
Cohabitation, with all its conveniences and accompanied by all its struggles, has for centuries been the main purpose of the construction of cities. The very act of construction yet implies separation, the set up of differences and demarcations, it implies making differences visible, not allowing others in. Enclosures are not neutral in nature, they are geared towards the control of and maintain the structures of the relations and activities they shelter.

Readings:

Michel Foucault, *Society Must Be Defended*, Lectures at the Collège de France
Okwui Enwezor et al. (eds.) *'Under Siege: Four African Cities–Freetown'*, Johannesburg, Kinshasa, Lagos. Documenta 11 Platform 4, Ostfildern: Hatje Cantz 2002
Okwui Enwezor et al. (eds.) *'Creolité and Creolization'*, Documenta 11 Platforms, Ostfildern: Hatje Cantz 2002

Session 5   **Charting Differences**
The seminar is focused on regions that are twofold, that are both under the pressure of globalisation and wrought by specific threats. Places that maintain a spin, that are connected to international energy flows, while they persist in evolving their individual inscribed patterns of change. The investigations we will discuss are based on the assumption that contemporary cities do not develop towards a common vanishing point becoming generic: rather, they consolidate, transform or adapt their specific traits.

Readings:

Sarat Maharaj, *'Xenoepistemics'*, in Documenta 11 Platform 5, Ostfildern: Hatje Kantz, 2002
Irit Rogoff, *Terra Infirma: Geography's Visual Culture*, London and New York: Routledge 2000
Aiwa Ong, *Flexible Citizenship*, Durham and London: Duke University Press 1999
Anna Lowenhaupt Tsing, *The Mushroom at the End of the World*, Princeton: Princeton University Press 2015

Session 6   **The Post-Colony**
To what extent thinking of a post-eurocentric city entails relying on binaries and oppositions to the notion of the city as shaped by political forces and fields? How to think transformations in contemporary architecture through the unbound, through the non-centred, the dis-aligned and the a-political? The seminar enquires how the postcolony is a thinking model, rather than a set and stable configuration.

Readings:

Achille Mbembe, *On the Postcolony*, Berkeley, Los Angeles and London: University

of California Press 2001
Homi K. Bhabha, *The Location of Culture*, London and New York: Routledge 1994
Zygmunt Bauman, *Liquid Modernity*, Polity 2000

Session 7   **War**
The last decade has seen the establishment, dismantlement and dissolution of the 'new world order' coexist with the innumerous post-colonial, gender, religious, economical, military, anti-globalists and terrorist confrontations. These changes mark also the material re-organisation of the landscape and territory as well as their institutional framework.

Readings:

Ulrich Beck, *Risk Society: Towards a New Modernity*, London: Sage Publications 1992
Michel Feher, *Non Governmental Politics*, New York: Zone Books 2007
Antonio Negri, Michael Hardt, *Empire*
Daniel Heller-Roazen, *The Enemy of All, Piracy and the Law of Nations*, New York: Zone Books 2009

Session 8   **Uncertain states of Europe**

The contemporary European space is not a cohesive body, it is shaped by accumulation, negotiations, additions, superpositions and stratifications. How to think of Europe through a non-eurocentric notion of citizenship? Can political thought undo its continental spatial metaphors and investigate the self-organisation processes that wrought contemporary space?

Readings:

Ricky Burdett and Deyan Sudjic (eds.), *The Endless City*, London: Phaidon Press 2010
Stefano Boeri, Multiplicity, Sanford Kwinter, Rem Koolhaas, et al., *Mutations,* Barcelona: Actar 2000
Multiplicity, USE Uncertain states of Europe, Milan: Skira 2003
Saskia Sassen, *Territory, Authority, Rights: From Medieval to Global Assemblages*, Princeton: Princeton University Press 2006

Session 9   **Tutorials**

Bibliography

Keller Easterling, *Enduring Innocence*, Cambridge, Massachusetts: MIT Press 2007

Irit Rogoff, *Terra Infirma: Geography's Visual Culture*, London and New York: Routledge 2000

Achille Mbembe, *On the Postcolony*, Berkeley, Los Angeles and London: University of California Press 2001

Sarat Maharaj, 'Xenoepistemics', in *Documenta 11 Platform 5*, Ostfildern: Hatje Kantz, 2002

Aiwa Ong, *Flexible Citizenship*, Durham and London: Duke University Press 1999

Arjun Appadurai, *Modernity at Large: Cultural Dimensions of Globalization*, University of Missesota Press 1996

Giorgio Agamben, *State of Exception*, Chicago and London: University of Chicago Press 2005

Antonio Negri, Michael Hardt, *Empire*, 2000

Michel Foucault, *Society Must Be Defended*. Lectures at the Collège de France

Okwui Enwezor et al. (eds.) 'Democracy Unrealized', *Documenta 11 Platforms*, Ostfildern: Hatje Cantz 2002

Okwui Enwezor et al. (eds.) 'Under Siege: Four African Cities–Freetown', Johannesburg, Kinshasa, Lagos. *Documenta 11 Platform 4*, Ostfildern: Hatje Cantz 2002

Okwui Enwezor et al. (eds.) 'Creolité and Creolization', *Documenta 11 Platforms*, Ostfildern: Hatje Cantz 2002

Sarah Nuttall and Achille Mbembe (eds.), *Johannesburg: The Elusive Metropolis*, Durham and London: Duke University Press 2008

Anna Lowenhaupt Tsing, *The Mushroom at the End of the World*, Princeton: Princeton University Press 2015

Stefano Boeri, Multiplicity, Sanford Kwinter, Rem Koolhaas, et al., *Mutations*, Barcelona: Actar 2000

Multiplicity, USE Uncertain states of Europe, Milan: Skira 2003

Jean-Luc Nancy, *Being Singular Plural*, Stanford: Stanford University Press 2000

Scott Lash, James Urry, *Economies of Signs and Space*

Bruno Latour, *We have Never Been Modern*, Cambridge, Massachussets: Harvard University Press 1993

Bruno Latour and Peter Weibel (eds.), *Making Things Public*, Cambridge, Mass: MIT Press 2007

Saskia Sassen, *Territory, Authority, Rights: From Medieval to Global Assemblages*, Princeton: Princeton University Press 2006

Homi K. Bhabha, *The Location of Culture*, London and New York: Routledge 1994

Zygmunt Bauman, *Liquid Modernity*, Polity 2000

Michel Feher, *Non Governmental Politics*, New York: Zone Books 2007

Ricky Burdett and Deyan Sudjic (eds.), *The Endless City*, London: Phaidon Press 2010

Daniel Heller-Roazen, *The Enemy of All, Piracy and the Law of Nations*, New York: Zone Books 2009

Immanuel Wallerstein, *World System Analysis*, Durham: Duke University Press 2004

David Harvey, *The Conditions of Postmodernity*, Oxford: Blackwell Publishers 1991

Ulrich Beck, *Risk Society: Towards a New Modernity*, London: Sage Publications 1992

HCT + PhD DEBATES: DIS-LOCUTIONS: ARCHITECTURE AND THE POLITICAL
Marina Lathouri and John Palmesino with visiting speakers

The Debates, a joint MA and PhD seminar, provide a venue for exchange of ideas and arguments. External speakers are invited every week, to position multiple voices and make possible a process of thinking in common, by definition a pedagogical practice different from the seminar or the lecture. The sessions are open to the public.

Every time brings specific conditions to the manner in which the claims on architecture are made. New technologies and modes of design, and different forms of production have prompted elaborate arguments on economic policies, organisational models, environmental strategies and sustainable development patterns. There seems to be, however, a lack of reflection on the fundamental question of architecture as a composite form of knowledge with specific traits, and a distinct set of practices, yet in difficult connections with cultural economies and material configurations. Processes involved in the constitution of these multiple territories – professional, disciplinary, cultural and legal – and the negotiation of frontiers – conceptual, practical and technical - are proposed here essentially as a dispute over their proper *locus*.

Is it possible to proceed through a critical body of architectural references, existing or to be constituted, in order to engage existing material organisations and their institutional frameworks? Is it possible that the various regimes of the architectural project might still enable us to rethink conceptions of space, conflicts of appropriation and norms of use nearing the juridical delimitations of public and private domains? These among other questions will be discussed from different standpoints, with the visiting speakers as well as tutors and students from within and outside the school.

Learning Outcomes:

The students are expected to prepare questions and observations based upon preliminary reading and conduct an interview with one of the speakers.

By the end of the series students should be able to do the following:
* Demonstrate an understanding of the complexity of architectural practices as they relate to theoretical ideas as well as developments of the city
* Evaluate the relation between architectural practices and critical thinking
* Undertake self-directed research and reading, and participate in discussions based on considered responses to presentations and arguments
* Apply critical faculties to formulate clear questions and engage with the views of a speaker

Drawing Matter
Tina di Carlo

This three-day workshop at the end of Term 2 will be using drawing as a pedagogical tool and specifically focus on the collection and exhibition of architecture to reveal a historiography and a critical approach and method.

Drawings will be considered as things not only to look *through* but to look *at* in which they convey information, ideas and attitudes about architecture. A private collection will be invoked as part of the pedagogy and current exhibitions in and around London will comprise part of the curriculum. Readings around drawing will be stressed, and often paired with contemporary writing from 1968 forward in architecture. The first part of the workshop will be dedicated to a broad overview of drawings from 1952-88. The second part of the workshop will look at three in-depth and roughly concurrent examples of drawing in practice.

Bibliography

Baudrillard, Jean, *Simulacra and Simulation*, I. The Precession of Simulacra, 1981

Berger, John, *Berger on Drawing,* Cork: Occasional Press, 2005

Bingham, N., 100 Years of Architectural Drawings, 1900-2000, London 2013

Blau, Eve and Edward Kaufmann, eds. *Architecture and its Image*, Montreal: CCA, 1989

Colomina, Beatriz, ed. *Architectureproduction*, New York: Princeton Architectural Press, 1988

Daston, Lorraine, *Things that Talk*. New York: Zone Books, 2004

Derrida, Jacques, "Point de Folie: Maintenant l'architecture" *AA Files 12*

Eisenman, Peter. "Representations of the Limit: Writing a 'Not-Architecture." In Daniel Libeskind, *Chamberworks: Architectural Meditations on Themes from Heraclitus.*

Evans, Robin, "Translations from Drawing to Building," *AA Files* 12, pp. 3-18
            The Projective Cast, Cambridge and London: The MIT Press, 1995

Forty, Adrian. *Words and Buildings: A Vocabulary of Modern Architecture*, London, 2014

Hays, K. Michael. *Architecture Theory Since 1968*, Cambridge and London: The MIT Press, 1998.

Ockman, Joan. *Architecture Culture 1943-68: A Documentary Anthology*

Petherbridge, Deanna. *The Primacy of Drawing*, New Haven: Yale University Press, 2010

Riley, Terence, *The Changing of the Avant-Garde*, New York: The Museum of Modern Art, 2002
Riley, Terence and Matilda McQuaid, *Envisioning Architecture*, MoMA, 2004

Tschumi, Bernard. *The Manhattan Transcripts*

Assigned Reading Material

Assigned reading for weekly sessions can be found in the AA Library on shelves reserved for the History and Critical Thinking programme, under the course title.

These may be borrowed on overnight loan (after 5 p.m.) or weekends and must be returned by 10:30 the following or Monday morning. If problems arise from late returns of reserved material then their use will be restricted to library hours only. The bookshops listed in the following pages generally stock the course reading material.

A copy of the *Architectural Association Guide to the Library* includes an introduction to the catalogue system used at the AA Library and useful reference sources. Copies are available in the Library.

Photocopy machines are available in the Library and in the Graduate School.

LIBRARIES

Architectural Association Library
36 Bedford Square, London WC1B 3ES tel.: 7887 4032

The Bartlett School of Architecture and Planning
University College London,
Wates House, 22 Gordon Street, London WC1 tel.: 7387 7050
Students are allowed use of the library on two occasions during the academic session and an ID is required. The Main and Science Libraries are open Monday-Thursday 8:45 a.m.-10:30 p.m., Friday 8:45 a.m.-7:00 p.m., Saturday 9:30 a.m.-4:30 p.m..

The British Architectural Library
Royal Institute of British Architects, 66 Portland Place, London W1 tel.: 7580 5533
This library is primarily for reference, although an application may be made to the Education Department of RIBA for a student membership, which allows up to 5 books to be borrowed from a limited lending stock.
Open 1:30 p.m.-5:00 p.m. on Monday, 10:00-8:00 Tuesday, 10:00-5:00 Wednesday, Thursday, and Friday, 10:00-1:30 on Saturday

The British Library
96 Euston Road, London NW1 2DB tel.: 7412 7677
All M.A. students must register as readers at the British Library. An application form may be obtained from the Reader Admission Office. In order to obtain authorisation, students should submit this form to the AA Graduate Office.
Open 9am-5pm Friday, and Saturday; 9am-8pm Monday, Tuesday, Wednesday, Thursday

The British Library of Political and Economic Science
London School of Economics
Portugal Street, WC2 tel.: 7955 7229

Development Planning Unit

9 Endsleigh Gardens, London WC1 tel.: 7388 7581

Students need a letter of introduction from the AA. The library is being restructured and is open on a limited basis. Phone for details.

Institute of Latin American Studies Library
32 Tavistock Square, London WC1 tel.: 7387 4055
Reference only; no letter required.
Open Monday, Tuesday, and Friday 9:30am-5:30pm, Wednesday and Thursday 9:30am-7:00pm.

RIBA Drawings Collection
21 Portman Square, London W1 tel.: 7580 5533 ex 4804
An extensive collection of architectural drawings, a catalogue of which is available in the AA Library.
Open 10am-1pm Monday-Friday by appointment. Phone a day or two before.

Royal Academy
Burlington House, Piccadilly, W1 tel.: 7300 8000
The collection includes work by Royal Academicians dating from the Academy's founding in 1786, including paintings, architectural drawings and sketches, and portraits. *Open 2pm-5pm Monday-Friday or by appointment during the morning.* Advance notice of your interest is helpful.

The Sir John Soane Museum
13 Lincoln's Inn Fields, London WC2 tel.: 7430 0175
John Soane's House and collection, a catalogue of which is available in the AA Library.
Open 10am-5pm Tuesday-Saturday

School of Oriental and African Studies (SOAS)
University of London, Thornhaugh Street, Russell Square, WC18
Students need a letter from the AA, and must pay an annual fee and refundable deposit.
Phone for opening hours.

University of London Library
Senate House, Malet Street, WC1 tel.: 7636 4514
A letter from the AA is required to apply for a reader's ticket, which is for reference only.
Open 9:30am-9:00pm Monday-Friday, 9:30am - 5:30pm Saturday.

Victoria and Albert Museum Library
The National Art Library, South Kensington, London SW7 tel.: 7589 6371
Available for occasional reference, but regular readers must apply for a ticket.
Open 10am-5pm Tuesday-Saturday. Closed Monday.

Warburg Institute
University of London, Woburn Square, London WC1 tel.:7580 9663
A letter of introduction from the AA Graduate School office is required in order to obtain a reader's ticket. *Open 10am-6pm Monday-Friday and Saturday mornings from the end of October.*

Westminster Public Library
Central Reference Library, St. Martin's Street, London WC2 tel.: 7798 2034
Open to the public for reference use only. *Open 10am-7pm Monday-Friday, 10am-5pm Saturday.*

Bookshops: The following bookshops are most convenient to the AA:

Dillons 1 Malet Street, London WC1 (7636 1577) / **Foyle's** 119 Charing Cross Road, London WC2 (7434 4391) / **The Triangle Bookshop** Architectural Association / **Waterstone's** 121-151 Charing Cross Road, London WC2 / **A.Zwemmer Ltd.** 24 Litchfield Street, London WC2 (7836 4710)

Teaching Staff

Marina Lathouri
Architect, M.Arch (Hon.), MPhil, PhD

Director MA History and Critical Thinking in Architecture
PhD Committee, Graduate School Committee and AA Academic Board
Architectural Association

Education

University of Pennsylvania, Graduate School of Fine Arts
PhD History and Theory of Architecture (2006)

University of Sorbonne, Department of Philosophy, Paris, France
MPhil Philosophy of Art and Aesthetics (1993)

School of Architecture Paris-Villemin, Paris, France
MPhil History and Theory of Architecture (1992)

The Berlage Institute, The Netherlands
Certificate of Advanced Studies in Architecture (1991)

Aristotle University of Thessaloniki, School of Architecture, Greece
March (1989)

Academic Positions

Architectural Association, MA History and Critical Thinking in Architecture, *Director*
PhD Programme, *Director of Studies*

University of Cambridge, Department of Architecture, *Visiting Lecturer* (1999-)

Pontificia Universidad Catolica de Chile, *Distinguished Visiting Professor* (2012-)

Universidad de Navarra, Spain, *Visiting Professor MA/PhD* (2009-)

University of Thessaly, Greece, *Visiting Professor MA* (2012-13, 2014-16)

Open University, Athens, *Adjunct Professor* (2014-16)

Universidade do Minho, Portugal, *Director of Studies PhD Programme* (2008-10)

University of Pennsylvania, Graduate School of Fine Arts, *Adjunct Professor* (1996-1999)

University of Greenwich, Masters of Arts in Architecture (MAA) and Masters of Science in
Architecture, School of Architecture and Construction, *External Examiner* (2006-11)

University of Kent, MA in Architecture and Cities, School of Architecture, *External Examiner* (2012 - 2016)

Research Interests

Lathouri's research interests lie in the conjunction of history and modernity, architecture and writing, the city and political philosophy. Most recently, she co-authored the book *Intimate Metropolis: Urban Subjects in the Modern City,* published several articles and directed a Research project at the AA entitled *City Cultures*. In her teachings and writings, she aligns histories of the architectural and urban project with contemporary theoretical arguments and material technologies as well as textual, visual and design practices.

Recent Publications

Books:

Intimate Metropolis: Urban Subjects in the Modern City, London: Routledge, 2008

City Cultures: *Contemporary Positions on the City*, London: AA Publications, 2010

Essays in Books and Articles:

"The Plenitude of Word", in: Maxwell Robert, *The Time of my Life in Architecture*, December 2016

"Out-of-Focus Impression: The Uncertain Typology of Louvre-Lens", in: *The Building*, Lars Muller Publishers, 2016

"Co-habitations", in: *Sym-bioseis: Architecture in the age of natural civilisations and artificial nature*, Athens: Castaniotis Press and University of Thessaly Publications, 2015

"Fragments: thinking inside the box", in: *Little Worlds*, London: AA Publications, 2014

"Projective Architectures: the question of borders in a connected world", in: *Masterplanning the Adaptive City: Computational Urbanism in the Twenty-first Century*, London and New York: Routledge 2014, p.20

"A History of Territories, Movements and Borders: Politics of Inhabitation", in: *System City: Infrastructure and the space of flows*, Architectural Design Special Issue 04/2013, p.32

"The City as a Project: Types, Typical Objects and Typologies", in: *Architectural Design*, Jan/Feb 2011

"North Penn Visiting Nurses' Association Headquarters", in: *First Works: Emerging Architectural Practices of the 1960s and 1970s*, London: AA Books, 2009

"The Frame and the Fragment: Visions for the Modern City", in: *AA Files*, no 51, 2005

"Notes on Nomadism and Urban Dwelling", in: *Places of Nomadic Dwelling*, Athens: Hellenic Institute of Architecture, 2001

"vEL Architects: Urban Filter", in: *Cambridge Architecture Journal Scroope* no 12, 2001

"Enterlacs de Topia, Interlacing Topia", in: *L'Arc Ouest pour Thessalonique: Nouveaux Espaces Collectifs dans la Ville Contemporaine*, Athens: Untimely Books, 2000

"Le Corbusier: From Paris to Chandigarh, Variations on the Same Theme (1922-56)", in: *La Citta Nuova*, Washington: ACSA Press, 2000

"CIAM Meetings 1947-59 and the Core of the City: The Transformation of an Idea", in: *La Citta Nuova*, Washington: ACSA Press, 2000

Research Projects / Recent Lectures

"Waiting for appropriation: Notes toward a history of the architectural project", Paper presented at: *"Tabula Rasa"*, International Conference, Universidad de Navarra, *Key note Speaker*, February 2015

"The object under translation", Paper presented at: *"Architecture in Translation: The Mediation of Social and Urban Spaces"*, International Conference, Venice Biennale, *Speaker*, September 2014

"Translations in Architecture: From open plan to open system", Paper presented at: *Resonances of Modernity,* International Conference on the occasion of the hundred years of Le Corbusier's Maison Dom-ino, Architectural Association, *Speaker*, 2014

"Homo Ludens: experiential narratives of the post-war city", Paper presented at: *Memory narrates the city: oral testimonies for the past and the present of urban space*, 20th International Conference of the Society of Oral History, University of Athens 2014

Design by Words, Laboratory on Writing in collaboration with Fabrizio Gallanti (Canadian Centre of Architecture), Architectural Association 2014

Architecture Politics, History and Critical Thinking Debates, Architectural Association, *Organiser/Moderator*, 2013-

Politics and Spaces, History and Critical Thinking Debates, Architectural Association, *Organiser/Moderator*, 2009-13

City Cultures Research Cluster AA/CC, Architectural Association, *Director*, 2008-11

Writing Architecture, Post-Graduate Seminar, Pontificia Universidad Catolica de Chile, 2012-

Critical Writing in Architecture, International Conference, Architectural Association, *Organiser/Speaker/Moderator*, 2011

History and Theory in Architectural Education, International Workshop at Werner Oechslin Library Foundation, Einsiedeln, Switzerland, *Speaker*, 2009

Re-reading Palladio, International Conference in collaboration with the Royal Academy of Arts, *Organiser/Moderator*, 2009

Writing in Architecture, International Course at Werner Oechslin Library Foundation*, Speaker, 2008*

"Reconstructing the topographies of the modern city: the late CIAM debates", PhD Dissertation presented at the University of Pennsylvania, 2005

"Aris Konstantinidis: The Building and the Land", Exhibition of drawings, photographs and models by Aris Konstantinidis, at Princeton University and The Foundation for Hellenic Culture in New York, *Curator,* 1998

"Aris Konstantinidis: The Building and the Land", International Conference, Princeton University, School of Architecture, *Organiser/Speaker/Moderator,* 1998

Design Research
Lead Consultant, Urban and Planning Department of the City of Geneva, Switzerland, 2000-03

1992-2000
Project Architect of Exhibition Space / Curator, H. P. Berlage's Stock Exchange, Amsterdam

Architectural Studies for Sustainable Houses, San Francisco

Research Project for New Housing Systems, The Netherlands

"Sign of the Future", International Ideas Competition, Graz, Austria

6th International Design Competition, Osaka, Japan

C.A.U.E. 94, "Hotel Industriel", Paris, France

Planning and Design of Housing District and Cultural Centre, Montauban, France

Design Consultant, Architecture Studio Architects, Paris

Design Awards
1st Prize, International Competition, Master Planning and Infrastructure Research for the urban district Gare des Eaux Vives in Geneva and its rail connection to France (1999)

Design Honour, Netherlands Architecture Institute, Rotterdam (1999)

Winning Entry, International Competition of Urban Design, the Northern districts of the city of Thessaloniki, Greece (1997)

Distinguished Project, Biennale of Venice (1991)

2nd Prize, International Competition of Urban Design, Master Plan and Design of Olympic Village, Russia (1991)

Lectures

Lathouri has lectured at the AA and the University of Cambridge at all levels, undergraduate and graduate as well as widely in Europe, U.S.A. and Latin America.
Academic affiliations to the Architectural Association School of Architecture, Cambridge University, Princeton University, University of Pennsylvania, Staatliche Akademie der Bildenden Kunste Stuttgart, Universidad de Navarra, Werner Oechslin Library Foundation, University of Greenwich, University of Newcastle upon Tyne, University of Virginia Tech, University of Thessaly Greece, Grrek Open University and Pontificia Universidad Catolica de Chile.

Brian Hatton

Education

Goldsmiths' College 1966-70
University of East Anglia 1972-75
University of Essex 1976-77 & 1979-82

Academic Positions

1976-80	St. Martin's School of Art.	Tutor in Art History
1978-90	Open University. Tutor on A351 & A315: Modern Art & Modernism	
1984-Now	Architectural Association. Tutor & Lecturer in History & Theory	
1989-91	Liverpool University. Studio Tutor & Lecturer in Architectural History	
1989-Now	Liverpool JMU. Senior Lecturer in Architectural History & Theory	
1999-2004	Slade School of Art. Visiting Tutor & Lecturer.	
1996-2000	Royal College of Art. Humanities Tutor.	

Also: Kingston Polytechnic, Middlesex Polytechnic, Portsmouth Poly., Univ. of East London, Cambridge University, South Bank Univ., Greenwich Univ., Univ. of Central Lancashire, Brighton Univ.

Research Grants & Fellowships

1994 Milan Triennale Curator: "Liverpool's Waterfront: The Role of the Overhead Railway".
2008 Chicago Graham Foundation: Grant for research on the origins of the open plan.
2009 Canadian Centre for Architecture: Senior Mellon Fellow : Research on the open plan.

Selected Lectures, Symposia

Antwerp Capital of Culture conference, Aarhus School of Architecture, Bath School of Art, Bilbao Waterfront Cities conf., Bremen Bunkers conf., BBC World Service, British Council Berlin, Columbia U. NY, Courtauld Institute London, Cooper Union NY, Darmstadt TU., Dessau New Bauhaus, Dublin AA of Ireland, Edinburgh U., Geneva Centre d'Art Contemporaine, Glasgow School of Art, ICA London, Hayward Gallery London, Leipzig Südram conf., Univ. of the Arts London, Univ. of Montreal, Netherlands Design Institute, Nottingham U., Oxford MOMA, Oxford Brookes U., RIBA London, RIBA Liverpool, Royal Academy London, St. Petersburg Projekt Baltia Summer Schools, Vienna Generali Stiftung, Wesleyan Univ. Conn. USA

At The AA

I have taught since 1984 at various times in Foundation, First Year, Intermediate, Diploma and Postgraduate Courses, and I directed the HTS programme for the 1991 Summer School. I have contributed to AA Files, reviewed numerous AA exhibitions & symposia, and taken part in many AA publications, colloquia and other events, notably:

1984. 'Arkalbion' Exhibition of Nigel Coates, Introduction: "Configuring Mercurius"
1985: NATØ 2 & 3 magazines: 'Nomansland/Nomadsland' and 'NATØ's Building Regs.'
1988. 'Nostalgia of Culture' exhibition: Introduction: 'Voices From the Courtyard'
1992. 'Ecstacity' Exhibition of Nigel Coates, Introduction: 'Prospero's Software'
1997. 'Dan Graham: Architecture' exhibition & catalogue: Chief contributor
1997. AA 150th Anniversary. Guest-editor of AJ special number on the AA

1998. 'Strong Island' book on Peter Sabara, Guiding Text: 'A Running Commentary'.
2002. 'FES': Foundation Course catalogue. Essay: 'Grand Magic & Noonday Ghosts'.
2006-08 AA Webcast Radio: I ran a monthly poetry programme: 'AA After Babel'.
2007. 'Regenerating Liverpool: The Cultural Turn'. Symposium organizer & keynote lecture.
2007. 'Francis Bacon: Painter & Designer'. Symposium organizer & keynote lecture.
2009. 'Cinematic Architecture', Book on Pascal Schöning; essay: 'Memories of the Future'.
2010. 'London: 20 Years of Diploma 10'. Essay: 'NATØ's London'
2014. 'Saturated Space', Research Cluster: Two website lectures on colour in architecture.
2018. [Feb23] 'Film, Space & Architecture', Symposium organizer & speaker

Selected Books & Catalogues

1979. Luzern Kunstmuseum: 'John Stezakers Photomontage: Bild und Schnitt'.
1988. ICA London. '6 London Architects'.
1988 Milan Triennale 17: 'From Neurosis to Narrative'.
1990. 'Norman Foster, Complete Works', Ch.1: 'The Early Houses' [Watermark Press]
1992. ICA London, Jean Nouvel exhibition catalogue: 'Notes On Location'.
1993. Orleans FRAC: Langlands & Bell exhibition catalogue: 'At The End of Order'.
1997. Santiago de Compostela: Dan Graham exhibition catalogue.
1999. Laurence King publishers, ed. Rowan Moore: 'Vertigo' exhibition, Glasgow: 'Berlin Today'.
1999. Heidelberg/British Council: John Hilliard monograph: 'How Shall I Picture Thee?'
2000. ICA London: Zaha Architecture exhibition catalogue : 'Zaharchitecture'.
2001. Serralves Museum Porto : Dan Graham exhibition : 'DG In Relation to Architecture'
2001. Links Verlag: 'Erinnerungsorte aus Beton', ed. S.Wenk: 'Strategisches Architektur'.
2002. Jovis Verlag: 'Rethinking Space, Time & Architecture': 'Kunst wi[e]der Architektur'.
2002. Kiesler Stiftung Vienna: Citation essay for award of the Kiesler Prize to Cedric Price.
2002 Universale di Architettura, Torino: Monograph on Dan Graham.
2003. Laurence King publ. 'Guide to Ecstacity', by Nigel Coates: 'Globus Emergent'
2004. Routledge: Best from10 Years of Journal of Architecture: 'The Problem of Our Walls'.
2008. Jan. Architectural Review special edition, guest-editor: 'Liverpool: Work in Progress',
2008. Liverpool Biennial catalogue : 'Wandering I's'.
2013. Birkhauser: 'Mobility of the Line', ed. Ivan Wingham : 'Motive & Motif'.
2015. Tchoban Stiftung Berlin: Alexander Brodsky exhibition: 'A Carnival of Slow Moments'.
2015. Austrian Cultural Forum NY/Kiesler Stiftung : 'Kiesler's Endless House'.
2017. Routledge/AHRA : 'This Thing Called Theory' ed. T. Stoppani: 'Think Called Crit..'
Also : Brussels Fondation pour l'Architecture, Malmo Rooseum, RIBA, Hamburg Kunsthalle, Henry Moore Institute Leeds, Aedes Gallery Berlin, Hamburg Junius Verlag, Lisson Gallery, American Academy in Rome, Electa, Milan Triennale *et al.*

Selected Journals

Over 300 articles in: AA Files, AD, Apollo, Archithese, Architects' Journal, Architectural Research Quarterly, Architectural Review, Art Forum, Art Monthly, Artscribe, Blueprint, Blød By, Building Design, Columbia U. Newsline, Journal of Architecture, Flash Art, Lotus, Ottagono, Progressive Architecture, Projekt Baltia, ZG, *et al.*

Themes in Writing & Research

A long concern has been with the many kinds of interaction between art and architecture. This led to my engagement with Dan Graham's work, and with the motives and origins of the 'open plan'. Another interest has been stage design and cinematography. At the same time, I have been interested as an art historian and critic by the different historiographies of art and architecture, their

different relations to philosophical aesthetics, and the ways that their practices have followed different theoretical emphases and led to different kinds of critical discourse and politics.

External Activity

I am a council member of Merseyside Civic Society, and leading a campaign to initiate a Liverpool Architecture Biennial.

John Palmesino

Italian architect and urbanist, born in Switzerland in 1970
He has established Territorial Agency in 2007 together with Ann-Sofi Rönnskog.
He is Diploma Unit Master at the AA Architectural Association, London.
He is Director of AA Territories Think Tank
He is Research Fellow at the Research Architecture Centre, Goldsmiths University of London.

Territorial Agency is an independent organisation that innovatively promotes and works for sustainable territorial transformations. Territorial Agency works to strengthen the capacity of local and international communities in comprehensive spatial transformation management. Territorial Agency's projects channel available spatial resources towards the development of their full potential. Territorial Agency's work builds on wide stake-holder networks. It combines analysis, projects, advocacy and action.

Research Projects

With Territorial Agency, photographer and film maker Armin Linke and curator Anselm Franke, he is the author of Anthropocene Observatory, a multi-year research and film project investigating the unfolding across international institutions of the consequences of the thesis of a new man-made geological epoch. The project is commissioned by the Haus der Kulturen der Welt, Berlin.

Territorial Agency is involved in large-scale spatial transformation projects, among which the integrated plan for the Makermeer, commissioned by Rijkswaaterstaat in the Netherlands, and the plan for the relocation of the city of Kiruna, in Northern Sweden.
Initiator of the multidisciplinary research project 'Neutrality'. The research investigates the relations between architecture, the processes of construction of the inhabited space and the forms of polity in the 21st Century. The project analyses the modalities of operation of the clusters of introverted and almost self-referential institutional, economical, political, military, cultural innovation spaces and enclosed knowledge circuits that appear to be the critical hallmarks of today's city and cultural climate. He is conducting his researches on neutrality as a device of transformation and control of the contemporary inhabited space for his PhD at the Research Architecture Centre, Goldsmiths, University of London.

He is director of the AA Territories Think Tank. Recent research organised includes the Graham Foundation award winning project Plan the Planet, Jacqueline Tyrwhitt and the Formation of International and Global Architecture. He is the recipient of a 2009 Graham Foundation Grant award for his researches on the 'Architecture of UN peace-keeping missions'.

He is in charge of the Master course at the Research Architecture Centre, where he is leading a research on the spatial transformations related to the operations of International organisations, Intergovernmental Organisations and Non-Governmental Organisations (NGOs).
He has taught together with Prof. Irit Rogoff a MA course on Geographies at the Visual Cultures departments, Goldsmiths, University of London.

He is has been Research Advisor at the Jan van Eyck Academie in Maastricht between 2010 and 2013.

Head of research at ETH Zurich, Studio Basel / Contemporary City Institute, between 2003 and 2007. ETH Studio Basel is a research institute for the investigation of the transformation patterns of

the city of the 21st Century, established by the Pritzker Prize winner architects and professors Jacques Herzog and Pierre de Meuron.

He has managed the transition of ETH Studio Basel into a full Research Institute of the ETH Swiss Federal Institute of Technology, establishing the research agenda and methodology. He has led the Institute researches on a series of international cities, also in conjunction with Harvard School of Design, where he helped establish the Independent Thesis Programme led by Herzog and de Meuron, working on collaborative projects with ETH Studio Basel. He has managed the works for the publication of the research 'Switzerland–An Urban Portrait'. He has curated the participation of the Institute at the 10th Architecture Biennale in Venice, 2006.

He has co-founded Multiplicity with Stefano Boeri in 1996
Multiplicity is a multidisciplinary network of architects, urbanists, social scientists, photographers, filmmakers and visual artists that explores contemporary territorial transformations. The Milan – based organisation deals with contemporary urbanism, representation of inhabited landscape transformation, visual arts and general culture. Main projects include USE Uncertain states of Europe (Mutations, Triennale di Milano), SOLID SEA (documenta11), Border Devices (Biennale di Venezia), The Road Map (KW Berlin).
He is author of several territorial research studies, with particular attention to the transformations in the general European context and the Swiss urban structure in particular. His research focuses on the representation of self-organisation processes in the construction of the contemporary urban condition.

Member of the Advisory Board of Barcelona Regional.
Member of the International Advisory Board for the Sustainable Development of Mexico City
Member of METROBASEL, Platform for the development of the Basel metropolitan region
Advisory Board of AISS Arts in Social Structures, an international NGO funded and run by artists.

Lectures / Academic Affiliations / Publications

Palmesino has lectured widely in Europe, Asia, in Japan, Australia and in the US.
Academic affiliations to the AA Architectural Association School of Architecture, Goldsmiths, University of London, ETH Zurich, EPFL Lausanne, Royal Academy of Arts Copenhagen, Politecnico di Milano, IUAV Venezia, University of Genova, and at the Harvard School of Design, with Jacques Herzog and Pierre de Meuron.

He is co-author of 'USE- Uncertain states of Europe', Milano 2003; 'MUTATIONS', Barcelona 2000; 'Lessico Postfordista-Scenari della mutazione', Milano 2001. He has published several essays and articles in the major architecture and urban magazines (Domus, Abitare, Archis, Volume, StadtBauWelt, etc').

Caroline Rabourdin

PhD (UAL), M.Arch. (UCL), Dip.Arch. (ENSAIS)

carolinerabourdin@gmail.com
www.carolinerabourdin.com

Caroline Rabourdin is an architect and essayist living in London. Her current research includes spatial theory, geometry, phenomenology, spatial literature and comparative literature as creative practices. She graduated from the ENSAI Strasbourg, the Bartlett (UCL) and has just submitted her PhD Thesis at Chelsea College of Arts (UAL) titled *Le Sens de la Translation: Essays on the Bilingual Body*. She lectures in Media Studies, and History & Theory Studies in the undergraduate school at the Architectural Association, in History and Critical Thinking in the postgraduate school and is also the director of the Paris AA Visiting School for architects' writing practice.

QUALIFICATIONS / EDUCATION

2016   **PhD, Chelsea College of Arts, UAL**
           Thesis: *Le Sens de la Translation: Essays on the Bilingual Body*

2010   **Developing Educational Practice**
           University of the Arts London training course in Higher Education for Associate Lecturers

2001   **Master in Architectural Design (M.Arch) with distinction**
           Bartlett School of Architecture, UCL, London
           With the support of the Entente Cordiale Schorlarship awarded by the British Council

1999   **Diploma of Architecture ENSAIS**
           Ecole Nationale Supérieure des Arts et Industries de Strasbourg (presently INSA)

1998   **University of Edinburgh, Department of Architecture**
           Erasmus exchange programme

1995   Scientific preparatory class, ENSAIS, Strasbourg, France

1994   **Scientific Baccalauréat** with commendation Lycée J.Amyot, Melun, France

TEACHING

2016 – now   **MA in History and Critical Thinking Lecturer, AA School of Architecture**
           Courses: Writing Practice and Another Philosophy of Language

2016 – now   **AA Visiting School Paris Director, AA School of Architecture**
           Programme title: *Architecture & Ecriture*

2016 – now   **History and Theory, Visiting tutor, Bartlett School of Architecture, UCL**
           Course title : 'Architexts'

           Bachelor in Arts and Science (BASc), Teaching Fellow, UCL

Course title : Looking, Making and Communicating

2015 – 2017   **History and Theory Diploma Lecturer, AA School of Architecture**
Course title : The Essay as Form

Student essays shortlisted for the Dennis Sharp Prize for outstanding writing for diploma student :
'The Primitive Hut: 'An Incomplete Log of the Lost Conversations between the Peasant Poet and the Metropolitan Gypsy',
Joyce Chen, 2017
'A brush confronts an elephant and they discuss show business', Jack Hardy, 2016

2014 – now   **Media Studies Lecturer, AA School of Architecture**
Courses titles: Taking Measure and Printed Matter

2010 –2014   **Visiting Lecturer, Greenwich University**
BA Architectural Design tutor
School of Architecture, Design and Construction

RIBA Serjeant Award for Excellence in Drawing for Razna Begum's project
Grunewald Athenaeum (2013)

Student project nominated for the RIBA Bronze Medal award
and Awarded the WCCA student drawing prize :
High Lines in NY: a school for aerial arts by Adam Shapland (2011)

2012-2013   **BA Dissertation tutor, Greenwich University**
School of Architecture, design and Construction

2011-2012   **First Year Architectural Design tutor, Greenwich University**
School of Architecture, Design and Construction

2010   **FdA interior design tutor, Chelsea College of Arts**
'Transforming Material', year 2 students, with Kate Davies

2009   **Studio 3X coordinator, Ecole Spéciale d'Architecture, Paris**
with MAP Office, Reinhard Pirker and Helen & Hard

Best student project prize for 'Metronomad' by Fichaux, Buttin and Calvignac, awarded by Tadashi Kawamata

2009   **Portfolio course lead tutor, Ecole Spéciale d'Architecture, Paris**

2007-2008   **Unit tutor with Sir Peter Cook, Ecole Spéciale d'Architecture, Paris**
Best student project prize awarded to Seung-Bok Jeong

SCHOLARSHIP / AWARDS

2001   **Distinction in Design and Theory**, Masters in Architecture, **Bartlett School of Architecture**, UCL
2000   **Entente Cordiale Scholarship** awarded by the **British Council**
1994   Commendation, Baccalauréat, France

forthcoming   Book Chapter '**The expanding space of the train carriage- A phenomenological reading of Michel Butor's *La Modification'*** in *Spatial Modernities: Geography, Narrative, Imaginaries*, edited by Johannes Riquet and Elizabeth Kollmann, Routledge, 2018.

2016   Essay '**Le Corps Géométrique en Mouvement'** in *Architectures Crée* No.375, Avril-Mai 2016

2016   Book Chapter '**Walking and Writing: Paul Auster's map of the Tower of Babel'** in *Literature and Geography: The Writing of Space throughout History*, edited by Emmanuelle Peraldo, Cambridge: Cambridge Scholars Publishing, 2016.

2016   Article '**Spatial Translation and embodied Bilingualism'** in CALL: Irish Journal for Culture, Arts, Literature and Language, 2016, Vol.1: Issue 1, Article 12.

2015   Essay **'The Titleer'** in *Non-Sense* AArchitecture No.26, London: AA Print Studio, 2015.

2005   Essay **'The Urban Environment is a toolbox'** with calligraphy by Louis Lafargue, in AD *Design Through Making*, London: Wiley, 2005.

1996   Prose **'Théatre de ville'** in *Saumon Littéraire*, INSA Strasbourg (formerly ENSAIS), 1996.

TALKS / ACADEMIC PAPERS

2017   **'Warp/Weft' international conference on multidisciplinarity, organised by Monash University and University of Tasmania in Prato, Italy**
Paper title: 'The Mobile Space of the Essay'

2017   **Public Lecture, Architectural Association School of Architecture**
Lecture Title: Title to be Specified*, preceded by 'An Incomplete Log of the Lost Conversations between the Peasant Poet and the Metropolitan Gypsy'

2016   **'George Perec's Geographies/ Perecquian Geographies' conference, Sheffield University**
Paper title: 'Perec: Movement, Mobility, Motility'

2016   **ACLA conference, Cambridge (MA) Harvard University**
Conference panel: Writing Between Worlds: Multilingualism as a Creative Force
Paper title: 'Louis Wolfson's Reformed Body'

2015   **'Literature and Geography' conference, Lyon, Université Jean Moulin III & IETT**
Paper title: 'Walking and Writing: Paul Auster's map of the Tower of Babel'

2014   **'Art in Translation' Interdisciplinary conference, Reykjavik, University of Iceland**
Paper title: 'Making sense of Caroline Bergvall's multilingual poetry: The space between langues and Lecercle's Philosophy of Nonsense'

2014   **Practice-based PhD seminar, English department, Royal Holloway, University of London**
Artist talk title: 'Words of the train journey'

2013   '**Travelling Narratives: Modernity and the Spatial Imaginary' conference, Zurich University**
Paper title: 'The expanding space of the train carriage- A phenomenological reading of Michel Butor's La Modification'.

2013   **'Translations : Exchange of Ideas' research conference, Cardiff University**
Paper title: 'Le Sens de la Translation: Understanding Geometrical Translation as an Embodied and Sensory Practice.'

2012   '**Contested Sites/Sights' research conference, Chelsea College of Art and Design UAL**
Presentation title: 'Look Left, Look Right : Reversal phenomenon, Language and Duality'

2011   **International Language Symposium, Dublin Institute of Technology & Royal Irish Academy**
Paper title: 'Bilingual Space and Spatial Translation : Migrant's cognitive experience from an architectural perspective'

2010   **The Practice Exchange, CCW, University of the Arts London**
Presentation title: 'The Other Side of the Other'

CONFERENCES ORGANISED

2013   Organising committee member for the 'Contested Sites/Sights' research conference
at Chelsea College of Arts, UAL, with CCW and TrAIN

2012   Organising committee member for the 'Contested Sites/Sights' research conference
at Chelsea College of Arts, UAL, with CCW and TrAIN

GUEST CRITIC / EXAMINATIONS

2002- now   **Guest critic** at the AA, Bartlett, Ecole Spéciale d'Architecture, Brighton University, University College Cork
2008   **Diploma Examiner** at ESA

EXHIBITIONS / PERFORMANCES

2013   **Sounding Space Symposium,** Bilingual Sound Installation
in Arup's BE OPEN Sound Portal, Parade Ground at Chelsea College of Art and Design

2013   **'Look Left, Hear Right'**, video and bilingual audio piece,
shown at the 'Re-Contested Sites/Sights' research conference, UAL with TrAIN

2011   *Translations of a Dandelion*, written piece
POLYply 7, Poetics Research Group, Royal Holloway University of London,
Centre for Creative Collaboration, London

ARCHITECTURAL OFFICE EXPERIENCE / SELECTED PROJECTS

2007- 2008	**Noe Duchaufour Lawrance studio**, Paris
	Chapelle Mère Térésa, Crépy-en-Valois, tender stage – Interior design
	Private flat interior design, Marseille - detailed design
2005 – 2007	**Kilo Architectures**, Paris
	Department of Land Management headquarters, Morocco – planning submission
	Track House, private house, Le Mans – schematic design
	Care Home, Marrakech – tender documents
2002 – 2005	**SOFTROOM**, London
	Victoria and Albert Museum, Islamic gallery , London – tender stage
	Selfridges, Menswear department, Manchester – complete project
	Junction 1 Sculpture, Swindon - planning permission
2001- 2002	**SHED 54**, Wapping, London
	Wapping Project Art Gallery, London – feasibility study, detailed drawings
	House extension, London – tender drawings
2000	**FOSTER & Partners**, London
	Office tower, Sydney - feasibility study
2000	**NOVEMBRE Architectes,** Paris
	Museum, Alsace – winning competition
1998	Plan Nine Architects, Sidney, Australia – House extension
1998	Michael Laird Partnership, Edinburgh, UK – Office buildings, urban planning
1997	Mairie de Paris, Service des équipements public neufs - Feasibility studies in the 20th arrondt.
1997	Atelier Claude Bucher, Architect, Strasbourg – Social housing and school renovation

ADDITIONAL INFORMATION

2008	Tour guide of the **Maison de Verre**, by Pierre Chareau, rue St Guillaume, Paris
2006-2009	Author of www.**No.Architecture**.org bilingual website
	dedicated to art, architecture and design reviews in London and Paris
2004	**Customised pattern cutting**, short course at **the London School of Fashion**

Languages: French, English

Douglas Spencer

Douglas Spencer's recent writing includes contributions to the collections *The Missed Encounter of Architecture with Philosophy* (Bloomsbury, 2014), *Architecture Against the Post-Political* (Routledge, 2014) and *New Geographies 6: Grounding Metabolism* (Harvard 2014). He is a regular contributor to the journal *Radical Philosophy* and has also written for *The Journal of Architecture, Domus, Culture Machine, and Telos.* He is currently writing a book titled *The Architecture of Neoliberalism*, to be published by Bloomsbury in 2016.

Education & Qualifications

1978-1981 Amersham College of Art - Arts Diploma

1985-1988 Sheffield City Polytechnic – BA (Hons) History of Art, Design and Film Studies (2.1)

1992-1995 Thames Valley University - MA Cultural Studies

2008-2012 University of Westminster - PhD Architecture History and Theory

Positions

2014 to date Phd Supervisor, Royal College of Art
2013 to date Phd Supervisor, University of East London
2012 to date Phd Supervisor, Architectural Association
2011 to 2014 Co-director, 'Urban Prototypes' Research Cluster, Architectural Association
2011 to date Graduate School of the AA: Lecturer, MA Historical & Critical Thinking
2008 to date Graduate School of the Architectural Association: Lecturer, MA Landscape Urbanism
2008-2012 University of Westminster: Senior Lecturer In Architecture: History and Theory
2007 to 2016 University of East London: Senior Lecturer in Architecture: History and Theory
2000-2008 Buckinghamshire Chilterns University College: Lecturer in Historical and Critical Studies
2006 Middlesex University: Visiting Lecturer – Architecture and Art History
2005 University of East London: Visiting Lecturer – MA Architecture
1994-2000 Amersham and Wycombe College: Lecturer in Historical and Critical Studies

Publications

BOOKS
The Architecture of Neoliberalism: How Architecture Became and Instrument of Control and Compliance, London and New York: Bloomsbury, 2016.

Critical Territories: From Academia to Praxis, Actar/List Lab, Barcelona, 2014 (with Eva Castro, Eduardo Rico and Alfredo Ramirez)

CHAPTERS IN BOOKS (selected)
'The Alien Comes Home: Getting Past the Twin Planets of Possession and Austerity in Le Guin's The Dispossessed' in *The New Utopian Politics of Ursula K. Le Guin's The Dispossessed*, edited by Laurence Davis and Peter Stillman, Lexington Books, 2005

'From Representation to (Re)invention: Digital Architecture, NURBS and the Body' (with Henriette Bier) in *Aesthetics and Urbanism* edited by Gerhard Bruyns, O10, Rotterdam, 2006

'Outside the Kaleidoscope' in *Recycling Culture/s* edited by Sara Martin, Felicity Hand, Isabel Clúa, Cambridge, 2008

'Instrumental Urbanism and Immaterial Labour', in *Positions on the City*, Marina Lathouri and Ryan Dillon, eds., AA Publications, 2010

'Investing in the Ground: Reflections on Scarcity, Remediation and Obdurate Form', in Jon Goodbun, ed, *Scarcity: Architecture in an Age of Depleting Resources Architectural Design*, Wiley Academy, London, 2012

'Remaking the Public in Post-reform China: OMA's CCTV and the Image of Labour' in Elie Haddad and Nadir Lahiji, eds. *Against the Post-Political: Reclaiming the Critical Project in Architecture*, Routledge, London, 2014

'The New Phantasmagoria: Transcoding the Violence of Financial Capitalism' in Nadir Lahiji, ed. *Idolatry and Ideology: The Missed Encounter of Radical Philosophy with Architecture*, Continuum, London, 2014

'Less than Enough: A Critique of Aureli', in *This Thing Called Theory,* eds Teresa Stoppani, Giorgio Ponzo, and George Themistokleous, Routledge, November 2016.

'Agency and Artifice in the Environment of Neoliberalism' in *Landscape and Agency*, eds Ed Wall and Tim Waterman, Routledge, 2016.

Selected Publications:

JOURNALS
'When a Moving Body Meets a New Formation: Plasma Studio and the Fourth Floor of the Hotel America' in *AA Files* 53, Spring 2006.

'Landscape Urbanism at the AA' in *Domus* (China) November 2007.

'Pier Vittorio Aureli, The Project of Autonomy: Politics and Architecture within and against Capitalism' (review essay) in *Radical Philosophy*, 153, January/February 2009.

'Landscape Urbanism at the Architectural Association' in *Topos* 71, June 2010.

'Replicant Urbanism: The Architecture of Hadid's Central Building at BMW Leipzig,' in *The Journal of Architecture*, vol.15, no.2, April, 2010.

'Architectural Deleuzism: Neoliberal Space, Control and the 'Univer-City'', *Radical Philosophy* 168, July/August, 2011.

'Nature is the Dummy: Circulations of the Metabolic', *New Geographies 6: Ungrounding Metabolism*, 2014

'The Limits of Limits: Schmitt, Aureli, and the Geopolitical Ontology of the Island', in *New Geographies 8: Islands*, 2016.

'Out of the Loop: Architecture, Automation and Cognitive Disinvestment' in *Volume 49: Automation*, September, 2016.

'The Consistency of Experience: Architecture, Mass Ornament and the Indifferent Environment' in *Praznine* 10, Autumn 2016.

Selected Guest/ Keynote Lectures

Keynote lecture, 'Complexity without Contradiction: Cybernetics, Architecture and Enchantment', Nordic Association of Architectural Research, Annual Conference 2010, April 22-24, University of

Tampere, Finland.

'Instrumental Urbanism and Immaterial Labour', AA City Cultures Research Cluster Symposium, 14 May, 2010, Architectural Association, London.

'Groundworks' Infrastructures and Landscapes symposium, 14 October 2010, Institute of Urbanism and Landscape, AHO, Oslo.

'Marketing Strategies: FOA and Ravensbourne', MA History and Critical Thinking, Architectural Association, London, 31 January 2011.

'Schooled in Precarity: the subject of education', Roscoe Occupation, Manchester University, 8 March 2011.

'Remaking the Public: CCTV, the Hyperbuilding and the Image of Labour'. Berlage Institute, Rotterdam, 27 April, 2012.

'Architecture and the Technoaesthetics of the Environment', Processing Environments symposium, Guggenheim Bilbao, 19 June 2012.

'Immediate Affect: Architecture, Neoliberalism and the Patterning of Experience' at 'The Architecture of Deregulations', KTH, Stockholm, April 2016

'The Architecture of Neoliberalism', Harvard Graduate School of Design, April 2017

Douglas Spencer 'Environments of Indifference: Architecture and Algorithmic Governmentality' Architecture, Natures, Data: The Politics of Environments, 21-22 April, 2017, Faculty of Architecture, Estonian Academy of Arts, Estonia, Tallin, Estonia.

Selected Conference Papers

Where is the Body in Digital Architecture? - *Aesthetics & Architectural Composition*, Dresden International Symposium of Architecture, Dresden, Germany, June 2004.

(Dis)possessed of a Vision: post-consumerist Utopias in Le Guin and radical design theory - *Utopian Studies Society* – 5th International Conference, University of Porto, Oporto, Portugal, July 2004.

Deleuzian Architecture in Control Societies - *Defining Space* conference: School of Architecture, Landscape and Civil Engineering /School of Languages, Literatures and Film, University College Dublin, Ireland, October 2007.

General Intellect, Collective Intelligence and Immaterial Labour: office architecture and the management of the network - *Networks of Design* conference: The Design History Society, University College Falmouth, UK, September, 2008.

Replicant Urbanism - *Urbanism and Urbanization*: 5th International PhD Seminar, Faculty of Architecture, Urbanism and Planning, K.U. Leuven, 3 October, 2009.

Parallel Lines: formal expression as publicity in the architecture of Hadid's Central Building for BMW Leipzig - *6th Annual AHRA Research Student Symposium*: Welsh School of Architecture, Cardiff University, 12 December 2009.

Landscape, Agency, and Artifice, Landscape and Critical Agency*, Landscape and Critical Agency* symposium, the Bartlett School of Architecture, University College London, 17 February 2012.

'Rhapsodies of Perception: Architecture, Affect and the Immersive Environment', Kent School of Architecture, December 3, 2014.

'Architecture's Franciscan Turn: Forms of Life and Pre-critical Theory', 'This Thing Called Theory', 12th AHRA International Conference, Leeds Beckett University, November 17, 2015.

'Material and Rational Feminisms', with Peg Rawes, 'Architecture and Feminisms: Ecologies, Economies, Technologies', 13th AHRA International Conference, KTH Stockholm, November 17 2016 - November 19 2016

'Requiem for a Dreamworld', *The (Dis)enchanted Subject of Architecture: From Neobaroque to Neoliberalism*, Architectural Association, London, 25 November
2016

'Space After Spectacle, *Architecture, Phantasmagoria & the Culture of Contemporary Capitalism*, Georgia Tech School of Architecture, Atlanta, 31 March 2017.

Conferences, Symposia and Lecture Series organised

Landscape and Critical Agency, a symposium at the Bartlett School of Architecture, University College London, 17 February 2012, with Murray Fraser, Ed Wall and Tim Waterman

The (Dis)enchanted Subject of Architecture: From Neobaroque to Neoliberalism, a symposium at the Architectural Association, London, 25 November 2016. Organised with Nadir Lahiji and featuring, Joan Ockman, Nina Power, Libero Andreotti, David Cunningham, Marina Lathouri and Will Orr.

HCT Debates, Guest lecture series for MA History and Critical Thinking, Architectural Association, 2013 to date, with Marina Lathouri and John Palmesino.

Visiting Tutors

Tim Benton

Tim Benton taught for 40 years at the Open University. His research achieved international renown in the history of architecture and design between the wars. His work on Le Corbusier is very widely cited; his book on the Villas of Le Corbusier (first edition in French, 1984) has gone through several editions and now exists in French, English and Italian editions. In a series of important articles Benton extended the research of this classic text. His book *The Rhetoric of Modernism Le Corbusier as lecturer* (2007) was awarded the prestigious Grand Prix du Livre sur l'Architecture by the Academie de l'Architecture, Paris and is currently available in French and English editions. A new book LC-Foto Le Corbusier photographer was published by Lars Mueller Publications in July 2013 and his latest book *Le Corbusier peintre à Cap Martin* by Editions du Patrimoine, France, 2015. He has just edited a new edition of the English language publication of Le Corbusier's *Precisions* (1930), Schediegger & Spiess, 2015.

Benton also worked on a number of 'blockbuster' exhibitions and their catalogues, including Art Deco 1910-1939 and Modernism designing a new World at the V&A and the exhibition on the Italian architect Luigi Moretti at the MAXXI gallery in Rome (opened 27 May 2010). He recently curated an exhibition on Art Deco, at the Fundacion March,Madrid (2015)He curated one of the rooms of an exhibition on Le Corbusier and Photography at the Musée des Beaux-Arts, La Chaux-de-Fonds (2012), subsequently on show at the CIVA gallery Brussels. His international reputation is confirmed by an entry on his work in the volume 6 of the Dizionario dell'architettura del XX secolo, Turin 1995 and by invitations in the United States, including a semester as Robert Sterling Clark Visiting Professor at the Clark Art Institute at Williams College (2009), Columbia University (2007), the Bard Graduate College (2003 and 2006) and at the École Polytechnique Fédéral de Lausanne (2010-2013).

Selected recent works:

Benton, Tim. 2015. *Le Corbusier Peintre a Cap Martin*. Paris: Editions du Patrimoine. 120 pp.

Benton, Tim, Manuel Fontan del Junco, and Maria Zozaya, eds. 2015. *Modern Taste; Art Deo in Paris 1910-1935*. Edited by Fundacion Juan March. Madrid: Fundacion Juan March.

Benton, T. (2014) 'Le Corbusier et la Méditerranée' in: J. L. Bonillo, Domus Mare Nostrum. Toulon, Hemisud for Conseil General du Var: pp. 23-33, 978-2-913959-55-2

Benton, T. (2010) 'Art Deco in the Anglo-Saxon World' in: J. C. Dias, Art Deco 1925. Lisbon, Calouste Gulbenkian Foundation: 113-128

Benton, T. (2011) 'The Villa de Mandrot and the place of the imagination' in: M. Richard, Massilia. Marseilles, Editions Imbernon: 92-105

Benton, T. (2010) 'Le Corbusier e il vernacolare: Le Sextant a Les Mathes 1935' in: A. Canziani, Le

Case per artisti sull'Isola Comacina. Como, NodoLibri: 22-43

Benton, T. (2012) 'Le Corbusier's secret photographs' in: N. Herschdorfer and L. Umstätter, Le Corbusier and the Power of Photography. London, Thames & Hudson: 30-55

Benton, T. (2010) 'Il concorso per il palazzo del Littorio' in: B. Reichlin and L. Tedeschi, Luigi Moretti, Razionalismo e trasgressivita tra Barocco e informale. Milan, Electa: 101-120

Benton, T. (2009) *The rhetoric of modernism : Le Corbusier as a lecturer*, Boston, MA, Birkhaeuser (and the French edition: Benton, T. (2007) Le Corbusier conférencier, Paris, Le Moniteur, which was awarded the Prix du Livre by the Académie de l'Architecture, Paris, 2008)

Benton, T. (2007) *The villas of Le Corbusier and Pierre Jeanneret 1920-1930*, Basel ; Boston, Birkhäuser (new and enarged edition, also in French)

Benton, T. (2006) 'Representing Modernity' in: The Imagined Interior (ed. J. Aynsley) London, V&A Publications

Benton, T. (2005) 'Charlotte Perriand: Les années Le Corbusier' in: Charlotte Perriand. Paris, Editions du Centre Pompidou: 11-24

Benton, T. (2005) 'Building Utopia', 'Modernism and Nature' and 40,000 words of catalogue entries in: Modernism Designing for a new world. (ed. C. Wilk) London, V&A Publications

Benton, T. (2004) 'Pessac and Lège revisited: standards, dimensions and failures' Massilia 3: 64-99

Benton, T., P. Carl, et al. (2003) *Le Corbusier & the architecture of reinvention*. London, AA Publications

Benton, C., T. Benton, et al. (2003) *Art deco, 1910-1939*. London, V&A Publications (now in fourth reprint)

Tina di Carlo

Tina Di Carlo, a former curator at the Museum of Modern Art, New York and a Harvard and Courtauld graduate, specializes in modern and contemporary art, architecture and design. She recently completed her doctoral dissertation on the 1988 *Deconstructivist Architecture* exhibition at MoMA, to be published as part of the *Writing Architecture* series through MIT Press. She writes and speaks internationally and is the recipient of a Graham Foundation for Advanced Studies in the Fine Arts grant. She is currently the Head of Events and Exhibitions at the School of Architecture at Princeton University.

Education

Oslo School of Architecture, Oslo Centre for Critical Architectural Studies, *Exhibiting Architecture: Place and Displacement*, PhD first-place fellow**,** funded through the Norwegian Research Council, 2011 2014, awarded 2015.

Goldsmiths, University of London, Visual Cultures, Master of Research, 2011
Harvard University, Graduate School of Design, Master of Architecture, 2000
Courtauld Institute of Art, London, Master of Art History**,** 1996

Université de Paris-Sorbonne IV: Certificat de langue et civilisation françaises, 1989
Middlebury College, Madrid, Spain: semester abroad

Awards   Graham Foundation for Advanced Studies in the Fine Arts Grant

Teaching and Research

Architectural Association, London
Course Consultant, MA History and Critical Thinking, 2015–2016

Oslo School of Architecture
Visiting Professor, autumn 2014
Concurrent Trends: Postmodernist and Deconstructive Architecture [1968-88]

The Berlage Institute
Visiting Professor, spring 2009 ('*When Economies Become Form'* in Alagoas, Brazil. Studio developed in collaboration with Itacare/Duas Barras to address the social imperatives through architecture intervention in an emergent region.)

Selected Publications

Deconstructivist Architecture: Exhibition #1489 and the Museum of Modern Art, Cambridge and London: The MIT Press as part of the *Writing Architecture Series,* forthcoming

1:1 or *Scaleless*, Volume, forthcoming, spring 2015 as part of the 1:1 conference at Het Nieuwe Instituut, Rotterdam symposium, April 2015

"Bernard Tschumi, *Architecture: Concept & Notation,"* Artforum, November-December 201

"*Avant la lettre*: Bernard Tschumi's *Architecture: Concept & Notation"* Log, fall 201

"Deconstructivist Architecture: Exhibition #1489 and the Museum of Modern Art," *Cahiers du Musée d'art Moderne*, autumn 2014, 81–95.

Selected Conferences and Talks.

"1:1," Het Niewue Institute, Rotterdam, April 2015.

"ASAP," Critical Shifts, Columbia University, April 2014.

"Deconstructivist Architecture as a Critical Project: Exhibition #1489 and the Museum of Modern Art, Technical University and National Museum, Munich, January 2014

"Deconstructivist Architecture: Exhibition #1489 and the Museum of Modern Art," Centre Georges Pompidou, Paris, January 2014

"Constructivist *Deconstructivist*: Deconstructivist Architecture and the Museum of Modern Art," Princeton Conjunction, Princeton University, May 2013

"Constructivist *Deconstructivist*: Deconstructivist Architecture and the Museum of Modern Art," Oslo School of Architecture: Place and Displacement, February 201

"Revisiting *Deconstructivist Architecture*," Nordik X, Stockholm, October 2013.

Experience

2015 – present	Editor, Drawing Matter
2003 – present	Protagonist and Contributing Editor, LOG
2009 – 2014	Founder and Director, ASAP Archive for Art and Architecture
2008	Strategic Advising, Itacare Capital Investments
2000 – 2007	<u>Museum of Modern Art, New York,</u> Department of Architecture and Design

- Assistant Curator, Exhibitions and Collections, 2004-07
- Curatorial Assistant, Exhibitions and Collections, 2001-03
- Research Assistant, 2000-01

On-Site: New Architecture in Spain (assisting Terence Riley)
OMA in Beijing, 2006
CCTV: TVCC, 2006 (in Beijing)
By Size, 2005
Emilio Ambasz, 2005
The Highline, 2005
Yoshio Taniguchi: Nine Museums (with Terence Riley)
Tall Buildings, 2004 (with Terence Riley and Guy Nordenson)
Envisioning Architecture, 2004
The Changing of the Avant-Garde, 2002 (with Terence Riley)

Fabrizio Gallanti

Fabrizio Gallanti has wide-ranging and international experience in architectural design, education, publication, and exhibitions. He was the Associate Director Programs at the Canadian Centre of Architecture in Montreal and the first recipient of the Mellon Senior Fellow at Princeton University School of Architecture (2014-15) and the Graham Foundation (2015) for the research project *Las Ciudades del Boom: Economic growth, urban life and architecture in the Latin American city, 1989 – 2014.*

He holds a Ph.D. in architectural design from the Politecnico di Torino (Turin, Italy 2001) and an M. Arch. from the University of Genova (1995). Between 2002 and 2006 he lived in Santiago, Chile, practicing as architect and teaching Architectural Design and Architectural Theory at the Universidad Diego Portales (2002-2006), Pontificia Universidad Católica (2002-2006) and at the Universidad Nacional Andrés Bello (2004-2006). Between 2006 and 2007 he was the academic director for the international courses at NABA (Nuova Accademia di Belle Arti), Milano, Italy. Between 2008 and 2011 he taught Architecture Design at the Politecnico di Milano, Facoltà di Architettura Ambientale.

He curated several cycles of lectures and international seminars, referred to architecture and urbanism: *multiplicity. Una collezione di luoghi,* Triennale di Milano, Italy, (2000-2001), *Urbania*, Bologna, Italy (2009), *ArchiLiFE*, Le LiFE, Saint Nazaire, France (2010), *Learning from…*, Canadian Centre for Architecture (2011/2013). He curated several exhibitions, among others: *Next to city*, Akademie Schloss Solitude, Stuttgart, Germany (1997), *Su_RUT?*, Galeria Gabriela Mistral, Santiago de Chile (2004), *Searching for an Ideal Urbanity*, Akademie Schloss Solitude, Stuttgart, Germany (2007), *Alturas de Macchu Picchu. Martin Chambi – Álvaro Siza at work* and *ABC:MTL. A self-portrait of Montreal* both at the Canadian centre for Architecture, Montreal (2012).

He frequently writes for international architecture magazines and journals such as 32, A+U, Abitare, Domus, Museion Journal, CLOG, San Rocco, Journal of Architectural Education and Il Giornale dell'Architettura. In 2006 he was the guest editor of the special issue of the Japanese architecture magazine A+U *Chile Deep South*, dedicated to contemporary Chilean architecture. In 2010 he was the guest editor of the academic journal Materia #01 published by the Universidad San Sebastian with a special issue dedicated to architectural education. Between 2007 and 2011 he was architecture editor at Abitare magazine and chief editor of the Abitare web-site. Between 1993 and 2004 he was a founding member of gruppo A12, collective of architects dedicated to the hybridization between architectural design and visual arts, based in Genoa and Milan (www.gruppoa12.org). During its trajectory gruppo A12 has produced a consistent body of work and research that encompassed a multiple array of practices: architecture design (25 apartments housing complex in Borghetto Lodigiano, Italy 1996-1999; Europan 5, first prize), spatial installation and exhibition designs (ZKM Zentrum für Kunst und Medientechnologie, Karlsruhe; manifesta 3, Lubljiana; P.S.1, New York; Musée d'Art Moderne de la Ville de Paris; Witte de With, Rotterdam; Kröller Müller Museum, Otterlo; Villa Medici, Rome; Center for Contemporary Art, Kitakyushu). In 2000 gruppo A12 participated to the Venice Architecture Biennale with the research project "parole", a dynamic dictionary of the contemporary city (http://parole.aporee.org). Since 2003 he has developed a professional partnership with Francisca Insulza. Their work has been exhibited in various venues (Museo de Arte Contemporaneo, Santiago de Chile; exo, Sao Paulo; film + arch, Graz; Architecture and Urbanism Biennale Shenzhen Hong Kong, Canadian Centre for Architecture Montreal).