

ARCHITECTURAL ASSOCIATION SCHOOL OF ARCHITECTURE
GRADUATE SCHOOL

HISTORY AND CRITICAL THINKING IN ARCHITECTURE

M.A. DEGREE PROGRAMME

PROGRAMME GUIDE

2018-2019

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The AA is a Partner Institution and Affiliated Research Centre of The Open University (OU), UK. All taught graduate degrees at the AA are validated by the OU. The OU is the awarding body for research degrees at the AA.

1. Introduction & Overview

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), Tim Benton, John Palmesino, Georgios Tsagdis
Visiting Tutors	Tina di Carlo, Fabrizio Gallanti, Stefan Popa, Anthony Vidler
External Examiner	Nathaniel Coleman
GS Administrative Staff	Clement Chung clement@aschool.ac.uk

Courses and activities

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

- Readings of Modernity - Term 1
- Sacred Cows of Modernism – Term 1
- Architecture Knowledge and Writing – Term 2
- Writing Objects and Non-Objects – Term 2
- The Post-Eurocentric City – Term 2
- HCT/PhD Debates – Term 2
- MA Final Dissertation – Terms 3 & 4

Additional un-assessed seminars and activities:

- Lecture Series on Sketchbooks and Curating with Visiting Tutor - Term 1
- Two-Week Critical Writing Workshop with Visiting Tutor - Term 2
- Invited Guest Seminar on Environmental Ethics and the Architectural project - Term 2
- Invited Guest Seminar on Reading and Writing - Term 3
- Evening Lectures - Terms 1, 2 & 3
- 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 *Sacred Cows of Modernism* – Term 1 – equivalent of 15 credits each (8.33% of total credits)
 2. Short pieces of writing through the term for *The Architecture Knowledge and Writing* – Term 1 – equivalent of 15 credits (8.33% of total credits)
 3. One essay of 4,000 words for *Writing Objects and Non-Objects* – 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)
 5. Interview with one of the Guest Speakers for the HCT & PhD Debates – Term 2
- Participation in the Thesis Research Seminar – Term 3, which consists of weekly presentations of work-in-process, a three-day workshop with Visiting Tutor, the unit trip, and the Final Dissertation (12-15,000 words) to be submitted in September 2019 - equivalent of 90 credits (50% of total credits)
- All coursework is double marked. The overall assessment of students' work is done by an examining board, which is composed by all members of staff and the external examiner.

The MA History and Critical Thinking is a unique post-graduate platform for critical engagement with contemporary arguments and practices through systematic enquiry into history, the various modes of historical writing, their conceptual assumptions and methodologies, and the politics of historiography.

Over the past 20 years, the 12-month programme has been continually developed and revised to remain positioned within contemporary and emerging debates. Hence 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 historical and political 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, theoretical positions, philosophical thought, literature, drawings, photographs, film are introduced and considered for an analysis of the connections between the textual, the visual and the graphic. The aim is to be able to explore, adopt and adapt elements of these disciplines and practices in one's own writing, while preserving one's own voice.

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 writing of history, and more specifically, on how constructs of the past relate to architectural and visual practices as well as visions of the future. Historical and contemporary writings on modernity, readings of modernism, architectural drawings and curatorial practices are examined to explore the ways in which histories and readings of architecture are shaped and codified.

In **Term 2** contemporary architectural and urban thinking - techniques, epistemological assumptions, traditions and innovative practices – is analysed along philosophical investigations and through critical writings and debates offering the students a range of approaches to expand and interpret disciplinary knowledge within a wider and complex 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), *Sacred Cows of Modernism* (Tim Benton), *Architecture Knowledge and Writing* (Marina Lathouri), *Writing Objects and Non-Objects* (Georgios Tsagdis), *The Post-Eurocentric City* (John Palmesino), and *What is Contemporaneity?* (HCT&PhD Debates, open to the academic community, with Marina Lathouri and Guest Speakers).

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.

An intensive reading and writing workshop with our Guest Tutor (Professor Anthony Vidler) at the beginning of the term will support and be commensurate with the initial stages of the process toward the formulation of the thesis topic.

At the end of term, the research field, main questions and argument of the thesis are presented to a jury of internal and external 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 the HCT staff and guests 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.

In order to foster an external and collective pursuit of architectural issues visits to buildings, galleries, museums and cities are planned through the year. The annual trip in Term 3, in particular, aims at the exploration of specific aspects of a city or an architect's work also in relation to the final thesis investigations. In combination with the architectural itineraries, daily sessions enable students to discuss aspects of their thesis and solidify their topic, field and argument while away. Recent destinations have included Naples, Bologna, Ljubljana, Trieste, Marseille, La Tourette, Porto, Como, Seville, Genoa, Basel, Helsinki and Athens.

A common concern of the different courses is the relation of theoretical debates to specific projects and practices – visual, spatial, territorial, 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 public events 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, Maria Theodorou, Anthony Vidler, Sven-Olov Wallenstein, Ines Weizman, Sarah Whiting and Thanos Zartaloudis.

The course recruits a wide range of students. Most are trained architects. A few of our students 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 their 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.

Finally, 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.

2. 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 politics of historiography, architecture and writing practices, 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 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 CLAM 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 Künste Stuttgart, Universidad de Navarra, Werner Oechslin Library Foundation, University of Greenwich, University of Newcastle upon Tyne, University of Virginia Tech, University of Thessaly Greece, Greek Open University and Pontificia Universidad Catolica de Chile.

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 Deco 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 enlarged 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)

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

He is 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').

Georgios Tsagdis

BA, BA, MA, PhD, FHEA

AoS: Ancient Philosophy, 20th-21st Century European Philosophy

AoC: History of Philosophy, Philosophy of Nature, Philosophy of Art

Academic Teaching & Research Positions

Fellow, Westminster Law & Theory Lab (2014-)

<https://www.westminster.ac.uk/westminster-law-and-theory-lab/lab-members/lab-fellows>

Lecturer, Architectural Association (AA), London (2018-)

Visiting Lecturer, University of Greenwich, Faculty of Archit., Comp. & Humanities (2017-)

Guest Lecturer, London School of Philosophy (2016-18)

Graduate Tutor, University of Surrey, Department of Sociology (2015-2017)

Other Academic Roles

Fellow, Higher Education Academy (HEA) (2017-)

Member of Board, International Society for Philosophers (ISFP) (2014-)

http://www.isfp.co.uk/international_society_4.html

Studies

2008-2013 **PhD in Philosophy** under the supervision of Prof. Howard Caygill
Centre for Research in Modern European Philosophy (CRMEP), Kingston University (*committee: Prof. Miguel de Beistegui, Warwick Uni. & Catherine Malabou, CRMEP, Kingston*)
Thesis title: *Nilhil ex Nihil. The Archeology of Nothing: Heidegger & the Inception of Logos*

2007-2008 **MA in Cultural History**
Goldsmiths College, University of London
Dissertation title: *The αυτό and the άλλο: Heidegger and the Way*

2003-2007 **BA (Hons) in Politics (Major) & Economics (Minor)**
University of Macedonia, Thessaloniki
Dissertation title: *Eye and Nothing. A liminal study of Theodor Adorno* (In Greek)

2003-2007 **BA (Hons) in Philosophy**
Birkbeck College, University of London

Languages: English (near-native): Cambridge University, Proficiency Certificate (C2) (2000)
German (fluent): Goethe Institute, Kleines Deutsches Sprachdiplom (C1) (2006)
Greek (mother tongue), Ancient Greek (fluent for research and teaching)
Latin (competent for research)

Prizes, Scholarships

- (2009) Erasmus scholarship, Humboldt-Universität, Berlin
(2007-8) Prize for MA Dissertation of the Year, Goldsmiths College, London
(2005) Erasmus scholarship, Philipps-Universität, Marburg
(2003-7) Four consecutive awards of excellence, University of Macedonia, Thessaloniki

Publications

Books:

1. *'The Archaeology of Nothing, Heidegger and the Inception of Logos'*, revised for publication with Edinburgh UP; informal commitment by the publisher with publication projected in 2019.

Peer-Reviewed Articles:

6. 'Share of Death: Care Crosses the Camp', revised for submission at *Theory & Event*
5. 'Tears of Potentiality, Love of Liquid Rupture', under review by *Paragraph*
4. 'Dispositions: The Technophysical Apparatus', *Azimuth*, 10 (2017), 13-25
3. 'Suspending the Academic Space', *Continental Thought & Theory*, 1:1 (2016), 49-57
2. 'From the Soul: Theriopolitics in the Republic', *Philosophy Today*, 60:1 (2016), 7-24
1. 'Plato's Errancy, The Voices of Truth', *Parallax*, 21:2 (2015), 183-195

Book Chapters:

5. 'The Aural: Heidegger and Fundamental Oto-Cheiro-logy II,' in *The Ghost of Transparency: An Architectonics of Communication*, eds. S. Savić, M. Doyle, V. Bühlmann (Birkhauser, 2018, forth.)
4. 'The Manual: Heidegger and Fundamental Oto-Cheiro-logy I,' in *Essays Situating Heidegger in Contemporary Media Studies*, eds. Justin Michael Battin, German Duarte (Peter Lang, 2018, forth.)
3. 'Love and the Apparatus: on a Hegelian Fragment', in *Can Philosophy Love? Reflections and Encounters*, eds. Todd McGowanforth, Cindy Zeiher (Rowman & Littlefield, 2017), 119-132.
2. 'Thoughts on a Parasite and Martyr', in *Urban Fauna Lab: The Valley of Beggars*, eds. Vladislav Shapovalov, Katerina Chucalina (Venice; Marsilio Editori, 2015), 108-121.
1. 'From the Works to the Problem of Love: The *Aporia* of the Neighbour in Kierkegaard', in *Thoughts of Love*, ed. Gary Peters (Cambridge; CSP, 2013), 88-106.

Other Essays:

4. 'Preliminary Notes', (co-auth. Susanna Lindberg), *Azimuth*, 10 (2017), 9-11
3. 'Seismic Tabulations', *Quantum Words, 1: The Table* (2017), online
2. 'Word of Resistance, *Energieia* with Howard Caygill', *Frear*, 9 (2014), 608-613 (In Greek)
1. 'Songs from the Second Floor', *Rattle*, 4 (2013), 50-66

Book Reviews:

5. 'Francesco Vitale, *The Last Fortress of Metaphysics: Jacques Derrida & the Deconstruction of Architecture*', *Phenomenological Reviews* (2018, forth.), online.
4. Jeffrey T. Nealon, *Plant Theory, Biopower & Vegetable Life*, *Pulse*, 4 (2016), 92-97
3. Jeremy Bell & Michael Naas (eds.), *Plato's Animals*, *Phenomenological Reviews* 2:35 (2016), online
2. Nany Bauer, *How To Do Things with Pornography*, *Metapsychology*, 19:52 (2015), online

1. 'Marsilio Ficino, *On Dionysius the Areopagite*', *The Historical Review*, 12 (2015), 260-263

Editorials:

2. 'Intersections, *At the Technophysics of Space*' (special issue, co-edit. Susanna Lindberg), *Azimuth: Philosophical Coordinates in Modern and Contemporary Age*, 10, 2017
1. 'Issue 4' (with A. Covaci, F. G. Karioris, A. C. Manta, M. Temmes & E. Zekany), *Pulse: A History, Sociology and Philosophy of Science Journal*, 4, 2016

Selected Talks (Conferences, Workshops, Seminars)

30. (2019**) Of Times: Resigned, Arrested, Imagined, University of Leiden.
29. (2018*) On Hyperobjects: Digital Mirrors and the Reality Principle, TU, Vienna.
28. (2018**) Reading the Politics of Friendship, Workshop, Kings College, London.
27. (2018*) Thanatopolitics: Total Power contra Care, CRIPT, University of Kent.
26. (2018*) Supplanting the Critic: Dada contra the Beautiful, Visiting Seminar, UVA, Amsterdam.
25. (2018*) The Origin of the Work of Art: Responses to Heidegger, CPVA, KCL, London.
24. (2018**) Learning and Community, Pedagogy: Making a Difference, Westminster, London.
23. (2018*) Forays in Spacing: Nature, Technics, Trace, Graduate Seminar, AA, London.
22. (2017*) i. Philosophy & Science; ii. Philosophy & History, British Council, London.
21. (2017*) In Proclum: Intelligible Motion in the Parmenides Commentary, Kinesis, FU, Berlin.
20. (2017*) On Brexit: Sovereignty, Identity & the Future of Hospitality, GLA, Brighton.
19. (2017*) On Apeiron: Heidegger and Anaximander, Classics Research Seminar, Bristol.
18. (2017*) On Nature: Heidegger and Heraclitus, SEP-FEP, Winchester.
17. (2017) Radical Love, Giving Life to Politics; with Cavarero, Butler, Honnig, CAPPE, Brighton.
16. (2017*) Derrida, Deconstruction, Différance, School of Economic Science, London.
15. (2016*) Philosophies of Nature: Schelling & his Contemporaries, workshop, UWE, Bristol.
14. (2016) Discussing with the Law: Plato & Blanchot, SEP/FEP, Regent's, London.
13. (2016**) Chora, Chaos & the New Absolute, 5th Derrida Today, Goldsmiths, London.
12. (2015*) Fossil and Trace: the Time of Nature, Beyond Ecology, EUSP, St. Petersburg.
11. (2015) Excess: the nurture of the mouth II, 10th CCPC Annual Meeting, Reykjavik.
10. (2015) Levinas and the Animal, Philosophy Forum, Stuart Low Trust, London.
9. (2015) The Invention of Hierarchy in Pseudo-Dionysius, BSHP Annual Conference, York.
8. (2015) Mitsein in the Death-Camp, Todorov Colloquium, Sheffield.
7. (2015) Excess: the nurture of the mouth, Being-Intimate-Political: On (with) J.-L. Nancy, Athens.
6. (2014) Taming the Therion: Plato to Agamben, Humanity and Animality, UCL, London.
5. (2014) Revolutionary Parasitology: The (st)age of the plague, SEP/FEP, Utrecht.
4. (2014*) Power and Preying in the Republic, King's College, London.
3. (2014*) Pseudo-Dionysius' Mystical Theology, Royal Holloway, London.
2. (2013) The Beast's Two Bodies, Being Beyond Boundaries, Kingston University, London.
1. (2011) The Heterology of Madness: Foucault & the dazzling mirror, SEP/FEP, St John's, York.

(*: invited, **: convened)

Teaching, Tutoring

Graduate Certificate in Teaching and Learning, Higher Education Academy Fellow.

Module I: *Introduction to Teaching and Learning in the HE, Assessment and Feedback, Active Learning in the Classroom & Teaching Linguistically and Culturally Diverse Classes.*

Module II: *Micro-teaching, research on alienation in HE, self-reflection.*

Module III: *Research and practice on interdisciplinary curriculum design, research reflection.*

Module IV: *Research on interdisciplinarity and transdisciplinarity.*

9. (2018-) **Lecturer; Architectural Association (AA), London.**

MA module leader. Support in the coordination of the MA and PhD Research Seminars.

i. *Writing Objects and Non-Objects* (20th-21st c. responses to the Cartesian object: Heidegger to Latour).

8. (2017) **Tutor; Ancient Philosophy Summer School, UCL.**

Organisation and teaching (advanced level) for the first year of the summer school.

i. *On Platonic Love* (Plato & Plotinus).

ii. *On Space, Void & Time* (Aristotle & Lucretius).

7. (2017-) **Visiting Lecturer; Literature, Language & Theatre Dept., University of Greenwich.**

Course planning, lecture and seminar teaching assessing for the International Foundation.

i. *Ethics & Society* (2016-).

ii. *Study Skills* (2017-).

iii. *Academic Writing* (2017-).

6. (2016-18) **Tutor; London School of Philosophy.**

Syllabus design, teaching at graduate/research level.

i. *Derrida & Deconstruction* (2016-17).

ii. *Agamben: Language, Death, History* (2017-18).

5. (2016-) **Instructor; IES Abroad, Summer School.**

Syllabus, design, teaching and assessing US college students on the IES exchange program.

i. *Gender and Sexuality in Dutch Literature from 1700 to the Present.*

4. (2015-2017) **Graduate Tutor; Department of Sociology, University of Surrey.**

Seminar teaching, assessing coursework for first and second year undergraduate students.

i. *Introduction to Classical Sociological Thinkers* (2015-17).

ii. *Theorizing the Contemporary World* (2015-16).

iii. *Introduction to Criminal Justice Systems* (2015-16).

3. (2014-) **Guest Lecturer; Law School, University of Westminster.**

Oui!Learn Affiliate: contributing to curriculum development for Westminster's Centre for Teaching Innovation.

i. *Law and the Environment* (LLB) (2014-18), annual lectures on *Animality, Posthumanism and Politics.*

ii. *The Grammatology Sessions* (2017-18); module convener—open course.

iii. *Heidegger after Derrida: Being between Time and History* (2017-18); module convener—open course.

2. (2014-) **Member of the Board of ISFP.**

Assessing essays nominated for the Society's Associate and Fellowship Awards.

1. (2010-) **Private Tutor.**

Philosophy, Politics & Sociology, for A-levels, as well as at undergraduate and postgraduate level.

Research & Study Groups (Organized and led).

(2016-) Seminar of Neoplatonic Studies, Warburg Institute, London

(2013-2016) On The Enneads of Plotinus, UCL & Warburg Institute, London

Creator, editor and contributor to the Plotinus Archive, an online polyphonic commentary on the Enneads (<https://plotinusarchive.wordpress.com/>)

(2012) On The Pre-Socratics, CRMEP, Kingston, London.

(2011-12) On Plato's Republic & Aristotle's Nicomachean Ethics, CRMEP, Kingston London

(2009-10) On Heidegger's Being & Time, Goldsmiths College, London

Conferences, Workshops, Panels (Organization)

(2019) Conference: Of Times: Resigned, Arrested, Imagined; Temporality in Hegel, Heidegger, Derrida, is planned at the moment with Dr. Bart Zantvoort and Dr. Rozemund Uljée, to take place in the coming spring at the University of Leiden.

(2018) Workshop: On the *Politics of Friendship*. With Cillian Ó Fathaigh and Luke Collison, King's College, London.

(2016) Panel: *Derrida and Meillassoux or the Absolute*, co-organized with Dr. Jean-Paul Martinon, for the 5th Derrida Today Conference, Goldsmiths, London.

Member of the Editorial Board

(2016-) Continental Thought & Theory: A Journal of Intellectual Freedom

(2015-) Pulse: A History, Sociology & Philosophy of Science Journal

(2017-18) Evental Aesthetics: An Independent Journal of Philosophy

Journal Referee

Evental Aesthetics: An Independent Journal of Philosophy (2017-18) | British Journal for the History of Philosophy (2017-) | Culture and Dialogue (2016-) | Journal of Aesthetics and Phenomenology (2016-) | Studies in Social and Political Thought (SSPT) (2016-) | Continental Thought & Theory, A Journal of Intellectual Freedom (2016-) | Azimuth: Philosophical Coordinates in Modern and Contemporary Age (2016-) | Badiou Studies (2016-) | Stasis (2016-) | Pulse: A History, Sociology & Philosophy of Science Journal (2015-)

Memberships in Scholarly Societies

Society for European Philosophy (SEP) (executive committee) (2017-) | British Society for the History of Philosophy (BSHP) (2015-) | Royal Institute of Philosophy (2015-) | Communauté des Chercheurs sur la Communauté (CCC) (2015-) | European Consortium for Political Research (ECPR) (2015-) | International Society for Philosophers (ISFP) (2015-) | Society for the Promotion of Hellenic Studies (SPHS) (2014-) | Nordic Society for Phenomenology (2014-)

Visiting Tutors

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 was the Head of Events and Exhibitions at the School of Architecture at Princeton University and presently the Editor of *Drawing Matter*.

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 2011

“*Avant la lettre: Bernard Tschumi’s Architecture: Concept & Notation*” Log, fall 2011
“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 Nieuwe Instituut, 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 2011

“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 <ul style="list-style-type: none">• Assistant Curator, Exhibitions and Collections, 2004-07• Curatorial Assistant, Exhibitions and Collections, 2001-03• Research Assistant, 2000-01 <p><i>On-Site: New Architecture in Spain</i> (assisting Terence Riley) <i>OMA in Beijing</i>, 2006 <i>CCTV: TVCC</i>, 2006 (in Beijing) <i>By Size</i>, 2005 <i>Emilio Ambasz</i>, 2005 <i>The Highline</i>, 2005 <i>Yoshio Taniguchi: Nine Museums</i> (with Terence Riley) <i>Tall Buildings</i>, 2004 (with Terence Riley and Guy Nordenson) <i>Envisioning Architecture</i>, 2004 <i>The Changing of the Avant-Garde</i>, 2002 (with Terence Riley)</p>

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; European 5, first prize), spatial installation and exhibition designs (ZKM Zentrum für Kunst und Medientechnologie, Karlsruhe; manifesta 3, Lubljana; 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).

Stefan Popa

Education

- Sept. 2015 – Present **Research PhD** titled *'Earth Games: the Lillehammer Winter Olympic Games or the Failure of the Ecological Project'*; major field: political ecology; minor field: sustainable development; study object: the architecture of the 1994 Winter Olympic Games
- Sept. 2014 – Sept. 2015 **MA History and Critical Thinking Programme**
- Sept. 2002 – Feb. 2009 **Bachelor of Architecture** (Hons) ranked highest in 2009 graduating class

Teaching Experience

- May 2016 – Present Collaboration with Diploma Units (Dip 15, Dip 4), Architectural Association (AA)
- May 2016 – Present Collaboration with Graduate Programme 'History and Critical Thinking,' (HCT) AA
- Dec. 2017 Intermediate jury for unit ADS9, Royal College of Arts (RCA)
- Oct. 2016 Tutor *'Academy of the Oslo Architecture Triennale,'* Oslo Architecture School (AHO)
- June 2016 Member of the Diploma Commission, October High Institute (OHI)
- May 2016 Reviewer for BA Interior Design, *Cambridge School of Art*
- Dec. 2014 – June 2015 Member of juries for Intermediate Unit 7 (Inter7, AA)

Curatorial Activities

- Apr. 2018 – June 2018 Curator of the exhibition titled *[Re-] Use: 'Ethics or Aesthetics?'* AA
- Oct. 2016 Co-curator of the exhibition showcasing the student work produced during the Oslo Architecture Triennial *'After Belonging,'* Stenersen Museum, Oslo, Norway

Awards and Recognition

- Feb. 2018 – Present Residence position awarded through competition for the inaugural edition of the *'Architect in Residence'* programme; research titled *'Aesthetics and Use Ethics of Plastics,'* AA
- May 2017 Article by Gillian Darley in *Building Design* on the exhibition *[Re-]Use: 'Ethic or Aesthetic?'*
- June 2017 Residence at the Canadian Centre for Architecture (CCA)
- Oct 2016 Winner of the critical discourse section of the East Centric Architecture Triennial
- Apr. 2009 Scholarship awarded by competition to practice architecture in foreign studios (20 scholarships / 1262 candidates) offered by the *'Caja de los Arquitectos'* foundation

- 2004-2005 Erasmus scholarship for the third year of Bachelor in Architecture; destination: Paris Val de Seine School of Architecture, Paris, France, University of Architecture and Urbanism (UAUIM)
- July 2003 Scholarship based on ongoing evaluation process after the first year of studies, UAUIM

Presentations, Conferences, and Symposiums

- Feb. 2018 Lecture: *'Aesthetics and Use Ethics of Plastics,'* AA
- Dec. 2017 Presentation on oral history drawing on material from my doctoral research, AA
- July 2017 Presentation: *'Earth Games - Ecological Debates within the 1960s and 1970s in Canada,'* CCA
- July 2017 Presentation: *'Reflections on Oral History – the Interview,'* CCA
- Feb. 2017 Presentation: *'Between Earth and Sky: Visions of Sustainability and Geographical Citizenship in the 1994 Lillehammer Winter Olympic Games,'* AA
- Nov. 2016 Presentation: *'Visions of Sustainability: Local and Global in the 1994 Winter Olympic Games'* UNAV
- Oct. 2016 Presentation: *'Notes on the Space-Matrix Concept,'* Arhitext Design Foundation
- Oct. 2016 Presentation: *'Scales of Belonging: Notes on Sustainability and Geographical Citizenship,'* UAUIM
- Apr. 2016 Presentation: *'Between Earth and Sky: The Agendas of the 1994 Lillehammer Winter Olympic Games'* UAUIM, AA
- Jan. 2016 Presentation titled *'Architecture: Education and Profession,'* UAUIM
- Nov. 2015 Open Week Presentation titled *'Clues of Self-sufficiency,'* AA

Publications

- Dec. 2016 *'Reflections on the Academy associated with the Oslo Architecture Triennial,'* co-author, U.T.Sydney
- Nov. 2016 *'Visions of Sustainability: Local and global in the 1994 Winter Olympic Games'* published by the University of Navarra in *'Inter photo arch, international conference / Interpretations'*
- Oct. 2016 *'Clues of Self-sufficiency'* published in the *'RIBA President's awards for research 2016,'* RIBA
- Oct. 2016 *'Notes on the Space-matrix Concept'* published by the Architect Foundation Publishing House in *'Na(rra)tions, Essays on East and Central European Architecture'*
- Oct. 2016 *'Scales of Belonging: Notes on Sustainability and Geographical Citizenship'* published in *'Abstracts: In Between Scales'* by University ed. Ion Mincu
- Apr. 2016 *'Between Earth and Sky: the Agendas of the 1994 Lillehammer Winter Olympic Games'* presentation abstract published in *'Diversity in Sustainability'* by University ed. Ion Mincu

Dec. 2015 *'Prelude to a Utopian Non-sense'* published in collaboration with Alvaro Velasco Perez, AA
Oct. 2015 *'Self-sufficient Olympics,' Lobby Magazine* (Bartlett School of Architecture magazine)
Feb. 2015 *'Escape'* poem published in *AArchitecture* (Architectural Association magazine)

Professional Experience (ARB, OAR, RIBA)

Oct. 2015 – Present **Assistant Digital Platforms**, AA
Jan. 2010 – Sept. 2017 **Architect**, Foster+Partners
Mar. 2009 – Dec 2009 **Architect**, *Patrick Genard & Associates Architecture Studio*
Apr. 2008 – July 2008 **Architectural Assistant**, *Bosc et Rouaud Architectes*
May 2005 – July 2005 **Intern**, *Arte et Charpentier Architectes*

Languages

Romanian (Native), English: (fluent, Cambridge Certificate of Advanced English), French (fluent, certificate), German: (fluent, OKISTA Certificate), Spanish (fluent, certificate), Italian (Intermediate), Catalan (Intermediate), Norwegian (beginner)

3. Programme Specifications: Aims and Learning Outcomes

There are two primary objectives of the History and Critical Thinking Course in the Architecture programme. The first 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, histories and theoretical positions;
- 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;

The following table - Curriculum Map 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
The Sacred Cows of Modernism Term 1	X	X			X		X			X	X	
Readings of Modernity Term 1	X	X			X	X	X	X		X	X	
Architecture Knowledge and Writing/ Deep Description Term 2			X	X	X	X	X	X	X	X	X	
HCT/PhD Debates: What is Contemporaneity? 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

4. Course/Module Specifications

The programme combines lectures, seminars, workshops, open debates and field trips. The core of the M.A. consists of the six lecture and seminar courses – *Readings of Modernity, Sacred Cows of Modernism, Architecture Knowledge and Writing, The Post-Eurocentric City, Writing Objects and Non-Objects, HCT/PhD Debates* - which are specifically designed to provide the students with a deep understanding of the overall field of the programme.

The five sessions with Tina di Carlo on the architectural sketchbook (*Reading through Sketchbooks*) and on curatorial practices (*Curating Architecture: Exhibiting and Collecting*) in Term 1 as well as the concluding visit and session at the Victoria and Albert Museum are complementary to the term's regular courses.

The two-week seminar series on critical writing (*Deep Description: An Atlas of London*) with Fabrizio Gallanti in Term 2 concludes the course *Architecture Knowledge and Writing*.

The four talks on *Environmental Ethics and the Architectural Project* with Stefan Popa, spread through Term 2, address critical contemporary issues in their history and multiple manifestations within architectural discourse and practice, and are open to the Graduate School.

The three-day intensive seminar on *Reading and Writing* with Professor Anthony Vidler in May is in conjunction with the *Thesis Research Seminar* in Term 3.

The above seminars and 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* 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 that they receive 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 approved by the programme's director and completing the assigned task for that course.

Calendar

Week in Term	Course	Credits	Breakdown of hours	% Award
Term 1 (12 Weeks)				
1-10	Readings of Modernity Marina Lathouri	15	Lectures/Seminars Presentations Tutorials Research & Essay	8,33%
1-10	Sacred Cows of Modernism Tim Benton	15	Lectures/Seminars Tutorials Research & Essay	8,33%
<i>SUB TOTAL</i>		30		17%
Term 2 (11 Weeks)				
2-10	Architecture Knowledge and Writing Marina Lathouri	15	Lectures/Seminars Presentations Tutorials Research & Essay	8,33%
2-10	Writing Objects and Non-Objects Georgios Tsagdis	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%
2-10	HCT/PhD Debates Marina Lathouri and Guest Speakers	15	Seminars Interview	8,33%
<i>SUB TOTAL</i>		60		33%

Term 3 (8 Weeks)				
1-10	Thesis Research Seminar Marina Lathouri + HCT Staff	9	Workshop / Seminars Study Trip Tutorials Research & Writing Presentations	5%
Term 4 (14 Weeks)				
1-10	Thesis	81	<u>Thesis:</u> Presentations Tutorials Research & Writing	45%
Total		180	1800	100%

Weekly Schedule

Term 1

	Monday	Tuesday	Wednesday	Thursday	Friday
10:00-1:00				Readings of Modernity <i>Marina Latbouri</i>	
2:00-5:00			Reading through Sketchbooks Curating Architecture <i>Tina di Carlo</i>	Sacred Cows of Modernism <i>Tim Benton</i>	

Term 2

	Monday	Tuesday	Wednesday	Thursday	Friday
10:00-1:00				Architecture Knowledge and Writing <i>Marina Latbouri</i>	
2:00-5:00		The Post-Eurocentric city <i>John Palmesino</i>			
4:00-6:00			Writing Objects and Non-Objects <i>Georgios Tsagdis</i>	What is Contemporaneity? HCT&PhD Debates <i>Marina Latbouri with Guest Speakers</i>	

Term 1

The lectures, seminars, writings 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 criticism; to start exploring writing as a practice to think and articulate ideas and arguments.

Readings of Modernity *Marina Latbouri*

Sacred Cows of Modernism *Tim Benton*

Reading through Sketchbooks /
Curating Architecture: Exhibiting and Collecting *Tina di Carlo*

Readings of Modernity

Marina Latbouri

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.

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, <i>Manifesto of Futurist Architecture</i> Le Corbusier, <i>Towards an Architecture</i> <i>Aircraft</i>
Session 3	Historical narratives Sigfried Giedion, <i>Building in France, Building in Iron, Building in Ferro-Concrete</i> <i>Space, Time and Architecture: The Growth of a New Tradition</i> Emil Kaufmann, <i>Architecture in the Age of Reason</i>
Session 4	Architectural canon Henry Russell-Hitchcock and Philip Johnson, <i>The International Style</i> Nikolaus Pevsner, <i>Pioneers of Modern Design</i>
Session 5	The plenitude of form Colin Rowe, <i>The Mathematics of the ideal Villa</i> Colin Rowe and Slutzky, <i>Transparency, Phenomenal and Literal</i>
Session 6	'A Critic Writes': from design to theory Reyner Banham, <i>Theory and Design in the First Machine Age</i> <i>Concrete Atlantis</i> <i>Scenes in America deserta</i>
Session 7	Signs and Types Robert Venturi, <i>Complexity and Contradiction in Architecture</i>

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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- Banham, Reyner, *Theory and Design in the First Machine Age*, Cambridge, MA: The MIT Press, 1980
Concrete Atlantis: US Industrial building and European modern architecture 1900-1925, The MIT Press, 1986
Scenes in America deserta, Thames and Hudson, 1982
A Critic Writes: Essays by Reyner Banham, Berkeley: Univ of California Press, 1996
- Behne, Adolf, *Modern functional Building*, Getty Research Institute for the History of Art and the Humanities, 1996
- Behne, Adolf, "Art, Kraft, Technology." In *Figures of Architecture and Thought: German Architecture Culture, 1881-1920* by Francesco Dal Co. New York, NY: Rizzoli, 1990
- Conrads, Ulrich, *Programs and Manifestoes on 20th-Century Architecture*. Cambridge, MA: MIT Press, 1994
- Giedion, Sigfried, *Building in France, Building in Iron, Building in Ferro-Concrete*, The Getty Center, 1995
Space, Time and Architecture: The Growth of a New Tradition, (1941) 5th ed. Cambridge, MA: Harvard University Press, 1982
- Hays, K. Michael, "Reproduction and Negation: the Cognitive Project of the Avant-Garde," In *Architectureproduction*, Edited by B. Colomina, New York, Princeton Architectural Press, 1988
- Heyden, Hilde, *Architecture and Modernity: A Critique*, The MIT Press, 1999
- Hitchcock, Henry-Russell and Johnson, Philip. *The International Style*, (1932) New York: W. W. Norton & Company, 1995
- 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
Precisions on the present state of architecture and city planning, MIT Press, 1991
Aircraft, 1935, 1987
- Pevsner, Nikolaus, *Pioneers of Modern Design from William Morris to Walter Gropius*. Penguin Books, 1960

- Pevsner on art and architecture: the radio lectures, Methuen Publishing, 2002
- Rossi, Aldo, *The Architecture of the City*, The MIT Press, 1982
- Rowe, C., *The Mathematics of the ideal Villa and Other Essays*, The MIT Press, 1976
- Rowe, C. and Slutzky, R., *Transparency, Phenomenal and Literal*, Birkhauser Publications, Basel 1997
- Tafuri, Manfredo, *Theories and History of Architecture*, New York: Harper and Row, 1979
Architecture and Utopia, MIT Press, 1976
- Tournikiotis, Panayotis, *The Historiography of Modern Architecture*. The MIT Press, 1999
- Venturi, Robert, *Complexity and Contradiction in Architecture*. New York: Museum of Modern Art, 1966
 2nd, revised edition, 1977
- Venturi, Scott Brown, and Izenour, *Learning from Las Vegas*. Cambridge, Mass.: The MIT Press, 1972
- Vidler, Anthony, *Histories of the Immediate Present: Inventing Architectural Modernism*. The MIT Press, 2008

Supplementary literature

- Bauman, Zygmunt, *Liquid Modernity*, Polity 2000
- Beck, Ulrich, *Risk Society: Towards a New Modernity*, London: Sage Publications 1992
- Bürger, Peter, *Theory of the Avant-Garde*. Minneapolis, MN: University of Minnesota Press, 1984
- Cacciari, Massimo, *Architecture and Nihilism: On the Philosophy of Modern Architecture*. Yale University Press, 1993
- Colquhoun, Alan, *Modernity and the Classical Tradition: Architectural Essays 1980-1987*. MIT Press, 1989
- Forty, Adrian, *Words and Buildings: a vocabulary of Modern Architecture*. London: Thames & Hudson, 2000
- Harvey, David, *The Conditions of Postmodernity*, Oxford: Blackwell Publishers, 1991
- Hays K. Michael, "Diagramming the New World, or Hannes Meyer's "Scientization" of Architecture," In *The Architecture of Science*. Edited by Peter Galison and Emily Thompson. Cambridge, MA and London: The MIT Press, 1999
- Jameson, Frederic, *A Singular Modernity: Essay on the Ontology of the Present*, London: Verso 2002
- Lathouri, Marina, di Palma, Vittoria and Periton, Diana, *The Intimate Metropolis: Urban Subjects in the Modern City*, London: Routledge, 2009
- Mertins, Detlef, *Modernity Unbound*. London: AA Publications, 2011
- Touraine Alain, *Critique of Modernity*, Blackwell 1995

Sacred Cows of Modernism

Tim Benton

The theories underpinning modern architecture played an essential role in the spread of modernist practice in Europe between the wars. It was the apparently crystal-clear logic and overwhelming reasonableness of the key Modernist texts that convinced a generation of young architects to throw out everything they had been taught and start anew, thus preparing the dominant International Style of the 1950s and 1960s. But these theories were far from consistent or coherent.

In this course we will look at seven paradoxical or contradictory claims and assess their impact on the evolution of modern architecture. The emphasis will be on Le Corbusier, but not only on him. Your task will be to adopt a critical and sceptical approach and find your own examples of contradiction or incoherence within the literature of Modernist architecture and design. The final session will be devoted to your presentations.

Session 1 The first class will explore issues around **rule-based architecture and the idea of 'correctness'**. We will take the example of Brunelleschi's invented design principles and interrogate the idea that architecture always represents. The need for rules and the necessity of breaking them runs through the Western tradition of architecture. We will finish with an analysis of Venturi's National gallery extension in answer to the question 'When is it right to be wrong?'

Readings

Benton, T. (Fall 2000). "When is it right to be wrong?" *Harvard design magazine* 12: 66-71

Amery, C. and Venturi Rauch and Scott Brown. (1991) *A celebration of art & architecture: the National Gallery Sainsbury Wing*. London, National Gallery Publications

Session 2 **Zeitgeist and style**

The argument repeatedly used to defend the abandonment of historicist styles for a practice based on the modern world of machines and standardisation was that of the 'Spirit of the Age'. This argument is embedded in the origins of art history as a discipline and is about the 'riddle' of style: why artists at different periods seem to follow certain rules and conventions and exclude others. But Modernists were also adamant that there could be no 'modern style': every project should begin afresh with a clean sheet of paper. The fact is that Modernism quickly became a style – Le Corbusier's 'Five Points for a New Architecture' is a description of a style. I argue that it was because Le Corbusier became aware of this that two years after formulating the Five Points he threw them out.

Readings

Le Corbusier, Jean-Louis Cohen, and John Goodman. *Toward an Architecture*. Texts & Documents. Los Angeles, Calif.: Getty Research Institute, 2007. (*Vers une architecture*, Paris, Cres, 1923)

Benton, T., C. Benton and D. Sharp (1975) *Form and function : a source book for the 'History of architecture and design', 1890-1939*. London, Crosby Lockwood Staples [etc.]. (especially the text on Style by Platze)

Giedion, S. (1928) *Bauen in Frankreich; Eisen Eisenbeton*. Berlin, Leipzig; There is a French edition with a good introduction: Giedion, S. (2000) *Construire en France construire en fer construire en beton*. Paris, Editions la Villette.

Session 3

Structural rationalism

One of the founding arguments of Modernism was that buildings should express their materials and constructional systems. From Viollet-Le-Duc to August Perret, this was a dominant idea. Many features of modern architecture – flat roofs, projecting balconies, dramatic cantilevers and the use of *pilotis* – depend on these assumptions. But the attitude of Modernist architects to structural rationalism was problematic, preferring to hide structure rather than express it.

Readings

Le Corbusier. *Precisions on the Present State of Architecture and City Planning*. Zurich: Park Books, 2015

Le Corbusier and M.-J. Dumont (2002) *Le Corbusier Lettres à ses maîtres I Lettres à Auguste Perret*. Paris, Editions du Linteau

Perret, A., C. Laurent, G. Lambert, et al. (2006) *Auguste Perret anthologie des écrits, conférences et entretiens*. Paris, le Moniteur

Perret, A. and C. d. é. architecturales (1952) *Contribution à une théorie de l'architecture par Auguste Perret*. Paris, Cercle d'études architecturales A. Wahl (impr. de Priester frères). [Failing these, any book on Perret]

Session 4

Ornament and abstraction

Adolf Loos's text 'Ornament and crime' had a subversive influence. Le Corbusier explained: 'modern decorative art is undecorated'. Associated with the principle that ornament is uncivilised is the idea that modern, sophisticated men and women take satisfaction only in purely disinterested art, literature and music. Most buildings are not art and furnishings should remain in the domain of 'equipment'. Art Deco challenged these assumptions, as did Eileen Gray in her modernist furnishings at E-1027.

Readings

Le Corbusier. *The Decorative Art of Today*. Architectural Press, 1987 (*L'art décoratif d'aujourd'hui*, 1925)

Loos, A., A. Opel, D. Opel, et al. (2002) *On architecture*. Riverside, Calif., Ariadne Press

Loos, A. and A. Opel (1998) *Ornament and crime : selected essays*. Riverside, Calif., Ariadne Press.

Individual Housing Cell and the Concept of Self

Session 5

Simon Richards pointed out an interesting distinction between Le Corbusier and almost all the other modernist architects. Whereas most of them stressed the essential task of architecture as creating a community, Le Corbusier insisted on the essentially private pleasures of light space and greenery. This is not straightforward; Le Corbusier too had a sense of the importance of community and social interaction. But his housing projects of the 1920s and 1930s focussed

on the individual housing cell and how to deliver it.

Readings

Richards, Simon. *Le Corbusier and the Concept of Self*. New Haven: Yale University Press, 2003

Le Corbusier (1929) *The city of tomorrow*, London, 1987, reprint of 1929 edition. (or, better the French edition, *Urbanisme*)

Le Corbusier, D. Coltman, P. Knight, et al. (1967) [*La Ville radiieuse.*] *The Radiant city. Elements of a doctrine of urbanism to be used as the basis of our machine-age civilization. (Translated by Pamela Knight, Eleanor Leveux, Derek Coltman.) [With illustrations.]*, Faber & Faber: London; Gouda printed.

Civilization and the savage

Session 6

Most modernists saw modernity in terms of material progress. Industrialisation and the revolution in transportation delivered tangible benefits. By contrast, the romantic search for origins – the ‘primitive’ existence untarnished by modernisation - remained one of the benchmarks of European anti-Modernism. Le Corbusier was not alone among Modernists in sharing the belief that ‘civilization’ had become a curse.

Readings

Le Corbusier. *Une Maison Un Palais*. G. Cres, Paris, 1928. Vogt, A. M. and Le Corbusier (1998)

Le Corbusier, the noble savage : toward an archaeology of modernism. Cambridge, Mass., MIT Press

Passanti, F. (December 1997). "The Vernacular, Modernism and le Corbusier." *JSAH* 56(4): 438-451.

Art and architecture

Session 7

One of the running debates in the 1930s was the place of art – and especially mural art - in architecture. By contrast with the early Modernist dream of the Gesamtkunstwerk, in which all the arts would be united within architecture – an idea that Le Corbusier later took up in his slogan of the Synthèse des Arts Majeures – his position in the 1930s was that architects should control every aspect of the aesthetic of their buildings. All this changed in 1935-6 when he began to paint murals.

Readings

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

Golan, R. (2009) *Muralnomad : the paradox of wall painting, Europe 1927-1957*. New Haven; London, Yale University Press

Colomina, B. (1993). "War on architecture: E.1027 - house designed by Eileen Gray at Cap Martin." *Assemblage*, 20, April, pp. 28-9; or Colomina, B. (1996). Battle Lines: E.1027. *The Sex of Architecture*. D. Agrest, P. Conway and W. L. Kanes. New York, Harry N. Adams: 167-190

Benton, T. (June 2017). "E-1027 and the Drôle de Guerre." *AA files* 74: 123-154.

Students Presentations

The final session will be devoted to presentations and discussion of the ideas and material for the essays.

Session 8

Reading through Sketchbooks

Tina di Carlo

It could be said that the sketchbook – which surpasses any attempt at definition – lies at the foundation of an architect's work, as a record of their thinking, often a manifesto, but just as often a commonplace book, a diary; comprising doodles, travel or record sketches, notes, as well as sketches spurred by the passion of an idea, bound or unbound. These **three sessions** will look and read through the sketchbooks of three architects to propose different readings elucidated through three radically different practices each of which could be said to be a drawn manifesto. Additional practices will be drawn upon for comparison.

Mark Dorrian, *Notes on the Sketchbook*

Tina di Carlo, *Sketchbooks: An Informal Enquiry*

Peter Maerkli: *La Conguinta*, iBook

Session 1 Seven Early Sketchbooks, Quinta da Malagueira and Bouça, Álvaro Siza

Siza's use of the sketchbook began quite practically. He was travelling to Malagueira weekly from Porto and would return to the office with bits of paper and sketches stuffed into his pockets. Finally a colleague ran out to the corner shop, purchased a sketchbook and said, 'Please Mr Siza, use this.' To date Siza still draws in these schoolbook Cadernos, and has amassed hundreds of sketchbooks, many of which are the Drawing Matter collection. In this session we will look at his earliest sketchbooks, from 1977–1979, which can be read as manifestos on his social housing projects of Bouça and Quinta da Malagueira. A film in which Siza is reading through these sketchbooks will augment the session.

Álvaro Siza Vieira: Seven Early Sketchbooks, ed. Tina di Carlo. Somerset: Drawing Matter, 2018.

Ellis Woodman and Manuel Montenegro, *Housing and the City: Siza Gowan*. Somerset: Drawing Matter, 2018.

Session 2 The Lisson Gallery Sketchbooks, Tony Fretton

Contrary to Siza's overarching views of urban developments, Tony Fretton's 43 sketchbooks for the first Lisson Gallery are exceptional insofar as they only look at the detail of the project. While the larger aspects of the project were relegated to other media, the sketchbooks were setting up what Fretton calls an ethos of a practice. Paging through these sketchbooks we will try to discern what Fretton's manifesto is, and how the sketch essentially became analogous to a form of writing.

Tony Fretton: The Lisson Gallery Sketchbooks, ed. Tina di Carlo. Somerset: Drawing Matter, 2018

Tony Fretton, The Lisson Gallery, iBook

Tony Fretton, *Articles, Essays, Interview and Out-Takes*, Jap Sam Books, 2018, pp. 1-25

Session 3 The Continuous Monument, Adolfo Natalini

Between 1968 and 1969, in the pages of sketchbooks 7, 11, and 12, Adolfo Natalini drew the genesis of what would become one of the most famed visionary projects of the twentieth century – Superstudio's Continuous Monument. This session will look at the development of the project across these sketchbooks and written texts to discern how Superstudio's manifesto was written and eventually realised. The relation of the sketchbooks to the finished work – in this case the collages – will be considered.

Adolfo Natalini: Sketchbook 12 and the Continuous Monument, ed. Tina di Carlo. Somerset: Drawing Matter, 2018

Curating Architecture: Exhibiting and Collecting

Tina di Carlo

The following **three sessions** will examine curating architecture, and its historical and contemporary forms, to consider the influence of exhibitions and collection on the modernist canon, and how it shapes histories and readings of architecture. The seminar will consider the historical techniques of curating – particularly surrounding those white-cube norms established by the Museum of Modern Art – alongside contemporary issues, which are at stake. It will also examine how an exhibition and collecting can usher in cultural shifts, drawing on specific examples. A broad overview and historical trajectory will be discussed in a first session; two subsequent sessions will consider individual exhibitions and collecting practices.

Session 1

The first session will continue with the sketchbook, discussing sketching practices which question the bounds and limits of the sketchbooks and the subsequent the **problematics of display and exhibition making**. This specific example will lead to a broader, historical overview of curating architecture, starting in the early twentieth century, considering pivotal exhibitions that have ushered in cultural shifts. Two texts will complement the discussion, a first by Marianne Staniszewski which looks at the historical *Power of Display* at MoMA, and a second by Jean Louis Cohen which, written in 1999, was the harbinger of a time when exhibiting architecture would be rethought.

Staniszewski, Mary Anne, *The Power of Display: A History of Exhibition Installations at the Museum of Modern Art* (Cambridge, Mass: The MIT Press, 1998).

Cohen, Jean-Louis, 'Exhibitionist Revisionism: Exposing Architectural History', *The Journal of the Society of Architectural Historians*, Vol.58, No.3 (September 1999), 316-25.

Log 20: Curating Architecture

Session 2

This second session will discuss the role of collecting – in particular, **collecting of drawings**– as it codifies the history of architecture. It will look at the rise of the architecture drawing and institution in the 1970s and 1980s. It will likewise examine patterns of collecting, contrasting those practices of MoMA with Drawing Matter and looking at an overview of the Drawing Matter collection. It will end with the discussion of a recent exhibition of drawings, co-curated by Liz Diller, which rethinks display and curatorial approach to perform the archive within the space of the gallery.

McQuaid, Matilda, *Envisioning Architecture*. New York: Museum of Modern Art, 2002.

Jordan Kaufmann, *The Object of Lines*, MIT Press, 2018

Robin Evans, 'Translations from Drawing to Building' *AA Files 12*, 1986.

Session 3

This final session **hosted at the V&A** will look at the **controversies and politics that can surround collecting and display**. It will discuss the collecting and display of Robin Hood Gardens, at the recent Venice Architecture Biennale. For consideration will be the argument for collecting a fragment of a building slated for demolition within the history of collecting at the V&A; and the display which comprised three separate parts to try and capture the vicissitudes of the project and its history, while responding to contemporary critique.

Articles to be assigned and distributed.

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 philosophical thought and contemporary arguments about built forms, cities, spaces and territories as well as emerging 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	<i>Marina Lathouri</i>
Deep Description: An Atlas for London	<i>Fabrizio Gallanti</i>
Writing Objects and Non-Objects	<i>Georgios Tsagdis</i>
The Post-Eurocentric City	<i>John Palmesino</i>
Environmental Ethics and the Architectural project: Myths of Sustainable development	<i>Stefan Popa</i>
What is Contemporaneity? HCT & PhD Open Debates	<i>Marina Lathouri with Guest Speakers</i>

Architecture Knowledge and Writing

Marina Lathouri

This series of 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 18th century, the concepts of history and space alongside the establishment of the first schools of architecture in the 19th century 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.

Two short writing exercises through the term are to relate specific architectural arguments to a broader constellation of meanings and processes.

The series will conclude with the two-week seminar on critical writing *Deep Description: An Atlas for London*, with Fabrizio Gallanti.

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 other fields of thought and practice.

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 nature of the relations between disciplines.

Sessions 1/2**Writing Architecture: The Formation of a Discipline**

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 formation process 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*.

Sessions 3/4**Writing History: Tradition and Modernity**

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 contemporaneous notions of progress and modernity.

Finally, 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 5**Writing I****Session 6****Writing the City**

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, in conjunction with the 'making of a social body' and the gradual conception and planning of the city as urban territory and open system. The ways in which the nineteenth century city becomes a political tool, and the newly formed discipline of urban planning a demonstration of shifting forms of political authority and jurisdiction rather than projection of ideal representations of a social order, will be extensively discussed.

Session 7**Writing the Object** (*Marina Latbouri*)

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 8**Writing II****Bibliography**

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Deep Description: An Atlas of London

Two-week seminar on critical writing with Fabrizio Gallanti

In his seminal essay “Thick Description: Toward an Interpretive Theory of Culture” (1973), anthropologist Clifford Geertz delineated the characteristic of “thick description”, a complex account that ethnographers should produce as a way of providing cultural context and meaning surrounding human behaviours, opposed to ‘thin description’, merely stating data and facts. According to Geertz an ethnographer must present a thick description, which is composed not only of facts but also of commentary, interpretation and interpretations of those comments and interpretations.

The seminar, following on *Architecture Knowledge and Writing*, proposes to transfer such an attitude towards the reading and interpretation of architecture and the built environment. This intention is based on the assumption, expressed by Umberto Eco in his essay “*Proposte per una Semiologia dell’Architettura*” (1967), that architectural thinking was the last trace of a humanist approach as it synthesizes numerous and different forces, sometimes contradictory, that are combined in the design process.

A “deep description” of realized buildings, projects, infrastructural arrangements, urban spaces and territories can provide a complex narrative of the overall context within which space is produced. The main hypothesis of “deep description” is that of a continuous system of feedback loops, that conceives built and designed architectural projects as the points of convergence of multiple economic, political and social forces, rather than the expression of creative authorship, disengaged by the constraints of reality. The feedback loop operates as a circle: analysing and describing a finite object, a museum building or a school, for instance, allow to identify clues and proofs of its uses and functioning but also of the implicit ideological position at the basis of its design. Permeating the debates around such an object, not just within architectural culture but also including economic, political, policy-making, urbanistic and planning discourses, posits the architectural piece within a wider landscape.

The act of description as a device to interpret and therefore implicitly advance design hypotheses has a peculiar tradition within architectural culture. One could read the travel annotations of Le Corbusier, the photographic record of modern USA by Eric Mendelsohn, the journalistic records from Chicago by Adolf Loos as precursors of such approach, that has resurfaced in different moments during the XX century (Aldo Rossi or “Learning from Las Vegas” or “Delirious New York” or “Made in Tokyo”). But architecture critics and writers have also used the array of analytical tools proper to the discipline to compose detailed inquiries within urban conditions, as a means to understand society as a whole, as in the case of Reyner Banham’s travels across Los Angeles or the American Desert.

The seminar is composed of two elements: the first is a **series of analytical readings** and interpretations of texts, conceived as references, both for the conceptual framework within which they are developed and for the literary and stylistic qualities.

The second is a **descriptive exercise** that will take **the form of an illustrated essay**. The sum of individual exercises that share a coherent thread across them both in thematic and formal terms will be the basis for the creation of an on-going atlas of contemporary London.

Readings

The readings will be developed following a seminar structure, conducted by 2 or 3 students, who will have the responsibility to identify a series of questions arising from the texts and to direct the conversation. All students will be required to read and prepare annotation and comments for the seminar. The key objective of the sessions is to identify the techniques of observation and writing through which authors construe a coherent argument and how the specific case studies selected by each author are then used to illustrate general concepts.

Exercise

Each student (or groups of two) will be required to produce a descriptive exercise, in the form of an illustrated essay. Such essays will be edited and formatted according to specific guidelines and presented in the format of a “cahier”, with the intention of creating a small collection of publications. Each essay will be dedicated to a singular object and will be based on a combination of direct observation and archival material. They will be composed of original texts, excerpts from existing publications and documents and visual elements. Their tone should oscillate between an historiographical text, based on factual evidence and records, and a contemporary interpretation. It could be said that they will be examples of “non-fiction” writing. The progressive accumulation of these “cahiers” over consecutive courses will generate an atlas of contemporary London.

Writing Objects and Non-Objects

Georgios Tsagdis

In modern Occidental thought the object determines not only the totality of the world but the totality of thought itself. No objectivity without the object, but also no subjectivity: in fact, no subject. The subject emerges as a correlate of the postulated object, as the latter's substantiality is determined by Descartes as *extension*. The object amounts thus to the fixity, stability and permanence of an *extended thing*. In turn, the world becomes *objective*.

This course queries the object, by examining how this notion is recast in the 20th and 21st century, retracing the horizon of enquiry and thus opening a space of unprecedented creativity. Heidegger's things, Benjamin's works of art, Derrida's traces, Deleuze's becomings, Serres's quasi-objects, Latour's networks and Morton's hyper-objects are the provisional foci around which this space articulates itself, the foci from which our writing of non-objects begins.

In a series of close readings, the course engages directly with primary texts, in order to familiarise you with diverse philosophical styles and thus help you craft original responses to questions surrounding the objectivity of the object, its status and the manifold counter-figurations that can help interpret and transform the world, in radical, promising ways.

Although clearly defined, the spectrum of theoretical positions encompassed by the course is deliberately broad. In order to sustain the focus on primary texts, a rather limited amount of secondary bibliography is given, as a suggestion of further directions, rather than as commentary on the course's readings. Independent research will be required to enhance these readings, but more importantly your own analytical, critical and synthetic skills in order to open up and engage with the texts. Each session comprises of one primary and one or two secondary readings, all of which are integral. You are advised to go through the secondary readings ahead of the term, to allow enough time during the term to read the primary texts.

Learning Outcomes:

- To form a clear understanding of the tradition in which the notion of the object emerged and how it informed subjectivity, relationality and world-hood.
- To obtain a comprehensive appreciation of the responses of the past century to the impasses of the object-paradigm.
- To be able to reflect critically, compare and evaluate these responses.
- To apply this spectrum of theoretical insights to things surrounding us, things we encounter as well as things we use and make.
- To appreciate diverse stylistic modes of rigorous philosophical writing. To be able to explore, adopt and adapt elements of these modes in one's own writing, while preserving one's own voice.
- To become familiar with the practice of close reading.
- To develop a theoretical vocabulary, which will extend beyond the aims of the course.

Assessment Criteria:

Assessment is on the basis of a *4000-word essay* on a single or manifold assemblage of objects, or non-objects, presented, analysed and creatively transformed through at least one of the theoretical approaches examined during the course. Writing criteria:

- A clear understanding, presentation and analysis of the theory from within which the essay operates—critically or not.
- Structured, forceful argumentation, supported by textual evidence and research beyond the primary sources.
- Imagination, creativity, novelty in both the explication and use of ideas, as well as in the style of expression. Integration of form and content.
- In case you decide to use more than a single theoretical approach in your analysis, attentiveness to the potential for congruence, as well as to the historic and theoretical aspects that support or complicate the synthesis of the different approaches.
- Appropriate referencing and bibliography, commensurate to your level of study.

You will also be expected to give, in turn, *short presentations* (15 mins) of the texts and themes of each session. Although these presentations are not assessed, they are essential to the successful completion of the course. You can build upon your presentation towards the final essay. Consider which session you would like to present, as allocation will take place on the first session.

Session 1 René Descartes — Extensive Objectivity

Descartes does not question the existence of objects. In the *Principles of Philosophy* (1644), he writes: “there is no one who is not sufficiently convinced that material objects exist.” The *nature* of objectivity appears to be the sole remaining question. This nature Descartes will unequivocally determine as *extension*, that is, length, breadth and depth. In a radical delineation, body *and* matter are also reduced to extension. Accordingly, physics is reducible to geometry or abstract mathematics. The implications are vast. These objects appear strange today—haunted by the notion of mass, struggling to be individuated. The tenuous relation of un-extended, immaterial subjects to extended, material objects compounds such problems.

Whether sense perception and imagination lend sufficient support to this relation, as the *Meditations* (1641) claim, remains to be thought. It also remains to be thought whether the definition of body and matter as extension suffices to answer the question: what is an object? Our opening session sets the stage, by confronting the Cartesian text, appreciating its epochal potential and outlining its productive limitations.

Primary: Descartes, René, *Principles of Philosophy*, transl. by V. R. Miller and R. P. Miller, Dordrecht: Kluwer Academic Publishing, 1982. [Specifically Part II: *On The Principles of Material Objects*, pp. 37-77.]
Secondary: Descartes, René, *Meditations on First Philosophy*, ed. and transl. by J. Cottingham, Cambridge: Cambridge University Press, 2003. [Specifically Sixth Meditation: *The existence of material things and the real distinction between mind and body*, pp. 50-62.]

Session 2 Martin Heidegger — Thinking the Thing

From the beginning of his thought, Heidegger deliberately sidesteps the use of the notion of the object, fraught by the tradition of Occidental metaphysics. In this session we focus on Heidegger’s late essay *The Thing* (1950), which examines the effect of technology, in particular commute and communication technologies, driving towards the abolition of distance. However, this de-distancing does not achieve nearness, not least because we cannot encounter nearness directly, but only through what is near. What is near Heidegger calls the thing. The thing, unlike an object, is not merely before us, but rather *shows forth*. It is its emergence, either through craftsmanship or through un-concealedness that Heidegger explores showing how a *world* unfolds and arranges itself around the thing.

The notions of nearness and the world, which will recur critically with Morton's hyper-objects, are further explored in two early Heideggerian texts, the seminal *Being and Time* (1927) and the lectures, which came to be *The Fundamental Concepts of Metaphysics* (1929-30). What it is to exist, in what modes does something or someone exist and what constitutes a world of existence, are the questions that will guide this session, showing the immense distance covered towards de-structuring objecthood.

Primary: Heidegger, Martin, "The Thing", in *Poetry, Language, Thought*, trans. by Albert Hofstadter, New York: Harper & Row, 2001.

Secondary: Heidegger, Martin, *Being and Time*, transl. by J. Stambaugh. New York: SUNY, 1996.

[Specifically 1.III: *The Worldliness of the World*, pp. 59-105.]

Heidegger, Martin, *The Fundamental Concepts of Metaphysics: World, Finitude, Solitude*, transl. by W. McNeill & N. Walker, Indianapolis: Indiana University Press, 1995 [Specifically Part 2: *What is World?*, pp. 169-366.]

Session 3 Walter Benjamin — Re-producing the Object of Art

While the overall gesture of Benjamin's seminal *The Work of Art* (1936) is one of an historically embedded art-politics (*Kunstpolitik*), the implications are as current today as they were at the time of its composition. The question that motivates Benjamin in this essay concerns the effects of mass production of objects on their constitution and our relation towards them. These effects are shared by objects of nature and objects of art, but are exemplary in the case of the latter. Traditionally, a work of art was shrouded in an aura, produced by the status of its uniqueness, the fixity of its presence to the here and the now of its material conditions; for the most part, hierarchic and exclusive. Modern technology undoes this status, bringing with it for Benjamin a revolutionary promise. It does not merely reproduce already given artworks, but its works are rather destined from the outset for reproduction. By blurring the distinction between original and copy, it forces us to consider not only whether the reproduced thing is still a work of art, but to redefine the notion of art, of its work and its objects. It forces us to reconsider the object.

Primary: Benjamin, Walter, "The Work or Art in the Age of its Technological Reproducibility", in *The Work or Art in the Age of its Technological Reproducibility and Other Writings on Media*, Cambridge, Massachusetts: Harvard University Press, 2008.

Secondary: Benjamin, Walter, "Experience and Poverty", in *Selected Writings II.2 (1931-1934)*, ed. by M. W. Jennings, H. Eiland and G. Smith, transl. by R. Livingstone and Others, Cambridge, Massachusetts: Harvard University Press, 2005.

Session 4 Jacques Derrida — Difference, Trace, Khôra

In this session our object is the *object of writing*—writing about objects, as much as this peculiar object that we call writing. We soon come to understand writing, not in the limited sense of ink on paper, but as general inscription: computational and genetic codes, tattooing and road networks are also such inscriptions.

Against the background of this generalised notion of inscription, Derrida questions the status of writing as a derivative object representing the fullness of presence of the voice or thought. There are no self-sufficient, self-referential, enclosed signs, but signs are always inscribed and thus always only signify within a system. The difference of one sign from another is what makes them *significant*. Derrida begins to approach this systematic play of difference through the playful notion of *differance*. In the eponymous lecture and essay (1968), static Saussurean semiology is set into motion. Difference is not only structural (we might say spatial), but also temporal; it is deferral. *Differance* forever defers the arrival at the plenitude of presence. The play between difference and deferral, between space and time, Derrida sums up in the notion of the trace. The trace is a most peculiar object: neither present, nor absent, its play establishes the relation, each time unique, between the two orders. Our reading of *Differance* is complemented by *Ousia*

and *Grammé* (1968), an essay of the same year, as well as by *Kbóra* (1993), which thematises a Platonic notion as strange as that of the trace: *kbóra* is the very matrix of inscriptability, a non-space that gives space a profound indeterminacy that supports all determination.

Primary: Derrida, Jacques, “Differáncé”, in *Margins of Philosophy*, Brighton: Harvester Press, 1982.

Secondary: Derrida, Jacques, “Ousia and Grammé”, in *Margins of Philosophy*, Brighton: Harvester Press, 1982.

Derrida, Jacques, “Khôra”, in *On the Name*, transl. by D. Wood, J. P. Leavey Jr. and I. McLeod, Stanford: Stanford University Press, 1995.

Session 5 Gilles Deleuze and Felix Guattari — Becoming and Haecceity

More than any of the course’s challenging authors, Deleuze and Guattari present a radical linguistic and terminological challenge. Traditional and familiar notions are recast, polarities are drawn and redrawn, new landscapes of expression emerge, forming a tightly interwoven conceptual web. Reading selectively, and—according to its own programmatic—non-linearly, from *A Thousand Plateaus* (1980), we unravel our exploration around the notion of *haecceity*, a medieval term that designates ‘thisness’ as opposed to quiddity or ‘whatness’, a binary that corresponds directly to that of existence and essence. Deleuze and Guattari appropriate *haecceity*, as the locus of an individuation, which does not proceed by forms, but rather passes through *becomings*—*becomings* that at specific moments aggregate into consistencies or compositions which can appear as distinctly individual. Such *becomings* operate along the vectors of animality, womanhood, blackness, or again, imperceptibility and intensity. As opposed to majoritarian substances, *becomings* are always minoritarian. *Haecceities* are thus the fleeting arrests of *becomings* and as such, recast objecthood into radical, non-hierarchical singularities.

From *haecceities* we gain access to the notion of the rhizome, along the unfolding of which *haecceities* appear and without which they cannot be understood. The rhizome is composed of lines of segmentarity, lines of stratification and finally lines of flight, subverting and deterritorialising territorial assemblages. It is finally the rhizomatic body without organs which helps us understand the notion that Deleuze and Guattari take from psychoanalysis, namely that of partial objects: symbolic objects that fix desire. In Deleuze and Guattari, the body without organs becomes the material of partial objects, while the latter constitute its powers, its degrees of intensity, through which the real in space is produced.

Primary: Deleuze, Gilles and Guattari, Felix, *A Thousand Plateaus: Capitalism and Schizophrenia*, transl. by Brian Massumi, Minneapolis: Minnesota University Press, 2005. [Specifically Chapter 10: *1730: Becoming-Intense, Becoming-Animal, Becoming-Imperceptible...*, pp. 232-309.]

Secondary: Gilles and Guattari, Felix, *A Thousand Plateaus: Capitalism and Schizophrenia*, transl. by Brian Massumi, Minneapolis: Minnesota University Press, 2005. [Specifically Chapter 1: *Introduction: Rhizome*, pp. 3-25; and Chapter 15: *Conclusion: Concrete Rules and Abstract Machines*, pp. 501-514.]

Session 6 Michel Serres — The Parasitical Quasi-Object

Exemplarily rhizomatic is the relation of the orchid and the wasp, as much as that of the virus and the host. The intuition of Deleuze and Guattari, that: “we form a rhizome with our viruses, or rather our viruses cause us to form a rhizome with other animals,” is unfolded extensively by Michel Serres in *The Parasite* (1980), published the same year as *A Thousand Plateaus*. More than the biologic relations of symbiosis and parasitism are explored here. The quasi-object complicates parasitical structures. A ball in a football game—Serres’s example of choice—is such a quasi-object: as in its fleeting transitions it weaves a web of relations, established by a code of rules that regulate its motion. Similarly, words and money are linguistic and economic quasi-objects, weaving in their passage the conditions of our existence: in their motion defining common, in their rest, individual being.

We supplement these key reflections on the quasi-object, with two essays from the *Hermes* project (*Mathematics & Philosophy: What Thales Saw...* and *The Origin of Geometry*), which complicate and deepen the Cartesian mathematisation of physical reality, showing how communication, mimesis and notation are at the heart of the confrontation of logos with irrational number, a confrontation that on closer examination relates a sacrificial history.

Primary: Serres, Michel, *The Parasite*, transl. by L. R. Schehr, Baltimore: The John Hopkins University Press, 1982. [Specifically *Theory of the Quasi-Object*, pp. 224-234.]

Secondary: Serres, Michel, “Mathematics & Philosophy: What Thales Saw...”, in *Hermes: Literature, Science, Philosophy*, London: The John Hopkins University Press, 1982, pp. 84-97.

Serres, Michel, “The Origin of Geometry”, in *Hermes: Literature, Science, Philosophy*, London: The John Hopkins University Press, 1982, pp.125-133.

Session 7 Bruno Latour — On Networks: Objects in Action

For Bruno Latour objects are agents that must be questioned. An object is neither the material base, nor the backdrop of social action, but thoroughly integrated and thus inextricable from the action and must accordingly be approached and analysed as such. In order to succeed in this analysis the function of networks must be understood. Actor-Network-Theory (ANT), proposes to understand networks anew in order to redefine the *social*. For such a redefinition a new understanding of objecthood is necessary. As the activity of the objects begins to become manifest the social draws closer to its etymology, re-signified as the socius; the link, bond or nexus, through which groups and institutions cohere and persist. In the web of the social, objects are not merely neutral intermediaries that produce or reproduce reductive chains of causality, but appear rather as mediators, which trace patterns of coexistence. Understanding objects anew with Latour we move from matters of fact to matters of concern, with far reaching implications for the present—but already long-diagnosed—crisis of truth.

Primary: Latour, Bruno, *Reassembling the social, an introduction to actor-network-theory*. Oxford: Oxford University Press, 2005. [Specifically, *Third Source of Uncertainty: Objects too Have Agency*, pp. 63-86.]

Secondary: Latour, Bruno, “On actor-network theory. A few clarifications plus more than a few complications”, *Soziale Welt*, vol. 47, 1996, pp. 369-381.

Latour, Bruno, “*Why Has Critique Run out of Steam? From Matters of Fact to Matters of Concern*”, *Critical Enquiry*, vol. 30, 2004, pp. 225-248.

Session 8 Timothy Morton — Inside a Distant Object

Morton, who, along with other philosophers of the Object-Orient-Ontology (OOO) movement, has made a significant impact on the recent theoretical landscape, draws on and transforms many of the ideas we have encountered during this course. In *Hyperobjects* (2013) he examines the mode of existence, function and wider implications of a strange category of objects that he prefixes ‘hyper-’. Hyper-objects are “things massively distributed in time and space relative to humans”, which makes them intrinsically difficult to experience or understand. Graham Harman’s critical re-appropriation of the Heideggerian notion of withdrawnness is here at work. Hyper-objects are real, but recede upon our approach; they remain at the same time both too far and too close. Like the mirror in *The Matrix*, hyper-objects do not merely reflect reality, but rather dissolve its objectivity, transforming their sticky, yet reflective surface into an object par excellence; an object that engulfs the subject. Following Albert Einstein and Max Planck, Morton sees these objects as not merely containing time and space, but rather as shaping it. Ultimately the very notion of the world dissolves in its encounter with hyper-objects; the latter being, for Morton, a much more conducive path towards accessing reality.

Primary: Morton, Timothy, *Hyperobjects: Philosophy and Ecology after the End of the World*, Minneapolis: Minnesota University Press, 2013. [Specifically *A Quake in Being: An Introduction to Hyperobjects* and *Part I: What Are Hyperobjects?*, pp. 1-95.]

Secondary: Morton, Timothy, “Here Comes Everything: The Promise of Object-Oriented Ontology”, *Qui Parle: Critical Humanities and Social Sciences*, vol. 19 no. 2, 2011, pp. 163-190.

Session 9 Discussion of Essay Drafts

Our last session gives us an opportunity to examine and explore your ideas in the making. Be prepared to share your work in progress and to let the latter be inspired by the work of your peers.

Further Literature:

- Bennett, Jane, *Vibrant Matter, A Political Ecology of Things*, London: Duke University Press, 2010.
- Baudrillard, Jean, *Simulacra and Simulation*, transl. by Sh. F. Glaser, United States of America: University of Michigan Press, 1995.
- Baudrillard, Jean, *The System of Objects*, transl. by J. Benedict, London: Verso, 2005.
- Bryant, Levy R., *The Democracy of Objects*, Open Humanities Press, 2005.
- Cache, Bernard, *Earth Moves*, transl. by A. Boyman, Cambridge, Mass.: MIT Press, 1995.
- Cache, Bernard, *Projectiles*, London: Architectural Association, 2011.
- Candlin Fiona and Guins, Raiford (eds.), *The Object Reader*. London: Routledge, 2009.
- Daston, Lorraine, *Things that Talk*. New York: Zone Books, 2004.
- Daston, Lorraine and Galison, Peter, *Objectivity*. New York: Zone Books, 2007.
- Faber, Roland and Goffey, Andrew (eds.), *The Allure of Things: Process and Object in Contemporary Philosophy*, London: Bloomsbury, 2014.
- Harman, Graham, *Tool-Being: Heidegger and the Metaphysics of Objects*, Chicago: Open Court, 2002.
- Harman, Graham, *The Quadruple Object*, London: Zone Books, 2011.
- Harman, Graham, *Art + Objects*, Cambridge: Polity Press, 2018.
- Honneth, Axel (with J. Butler, R. Geuss and J. Lear), *Reification: A New Look at an Old Idea*, Oxford: Oxford University Press, 2008.

Polity and Space: The Post-Eurocentric City

John Palmesino

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, coupled 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:

- Conduct 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.

- 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. Yet, the very act of construction 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 maintenance of 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 have a twofold character; 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 does thinking of a post-Eurocentric city entail 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 innumerable post-colonial, gender, religious, economical, military, anti-globalists and terrorist confrontations. These changes also mark 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 Minnesota 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, Massachusetts: 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

Environmental Ethics and the Architectural Project

Myths of sustainable development

Stefan Popa

The goal of this series is to highlight the essential role of architecture not only in pinpointing issues associated with the environmental crisis, but also in seeking new and innovative approaches to it. The ecological debates conducted around the discipline of architecture in the 1960s and 1970s concerned the interrogation of contemporary forms of fabrication and construction as well as the questioning of social constraints and building standards. The architects explored the expansion of the scope of the profession beyond the materialization of political objectives and agendas. Architects were then committed to studying the way the practice not only transforms and consumes natural resources in the form of materials, but also how these processes can address global problems such as the housing crisis in developing countries by recourse to re-use, modularity and exploitation of renewable energy sources.

The seminar aims to cover the gap between problems of ecology and the architectural practice through the close reading of various publications, projects, drawings and archives. The careful scrutiny of this evidence will highlight the ways in which leading architects and thinkers of that time envisaged waste management and transportation as architectural questions by subordinating aesthetic considerations to environmental ethical claims. The study of these debates and projects acquires increased relevance today in the midst of the on-going environmental crisis with its political and material manifestations as well as against the background of the proliferation of architectural myths of sustainable development.

Session 1 Sustainable Development or the End of the Ecological Project

This seminar will reveal the implications of the report by the United Nations titled 'Our Common Future' (1987) which played down the role of the architectural practice in tackling the environmental crisis by discarding the valuable results of the architectural experiments with renewable energies and reusable materials conducted in the preceding decades. To this aim two projects for the 1994 Winter Olympic Games held in 1994 in Lillehammer will be discussed.

Readings

Guattari, F. (1989) 'The Three Ecologies' Editions Galilee: France

Rostwik, H. N. (2015) 'Corruption the Nobel Way: Dirty Fuels & The Sunshine Revolution'

WCED (1987) 'Report of the World Commission on Environment and Development: Our Common Future' ('The Brundtland Report')

UN (1993) 'Agenda 21'

Session 2 Growth, Steady-state and De-growth, Three Visions for Development

In this session we shall examine the often divergent interpretations of the ecological crisis and examine the architectural implications of the idea of finite natural resources stocks through the analysis of some demonstration projects commissioned in the 1960s and 1970s by the United Nations.

Readings

Georgescu-Roegen, Nicholas (1976) 'Energy and Economic Myths' Pergamon Press Inc. : New York

Georgescu-Roegen, Nicholas (1971) 'The Entropy Law and the Economic Process' Oxford University Press : London

Daly, Herman E. (1973) 'Toward a Steady State' W. H. Freeman and Company : San Francisco
Carson, R. (1962) 'Silent Spring', Hamish Hamilton
Rostvik, H. N. (1992) 'The Sunshine Revolution' Stavanger: Sun-Lab Publishers

Session 3 Architectural Myths and the Ecological Problem

The next session will introduce the aspirations of the architectural community to solve environmental issues such as the problem of low cost housing for developing countries, the question of standards for sanitation, the experimentation with new resources for building materials or the use of solar and wind power to reduce the requirement of and dependency on costly infrastructures. The interpretation of the work of the Minimum Cost Housing Group will reveal some myths of architectural origin.

Readings

Carbonell, G. 'Alvaro Ortega: Prearchitecture of Wellbeing', Escala: Colombia
Ayad, S. Rybczynski, W. Ortega, A. (1971) 'The Problem is... ' McGill University: Montreal
Rybczynski, W. (1980) 'Use it Again, Sam! The Problem is: No.6' McGill University: Montreal
Safdie, M. (1974) 'For Everyone a Garden', MIT Press: Cambridge
Safdie, M. (1970) 'Beyond Habitat', Tundra Books: NY

Session 4 Re-use, an Aesthetic Architectural Proposition

Drawing on the findings of the previous three sessions, we shall introduce the concepts of re-use and re-cycling as a means to approach the ecological crisis through design. The written and design work of Martin Pawley looms large in the attempt of architecture to reclaim an original constructive vocabulary and reject fashionable trends.

Readings

Pawley, M (1973) 'The Private Future: Causes and Consequences of Community Collapse in the West' London: Thames and Hudson
Pawley, M. (1975) 'Garbage Housing', Architectural Press: London
Bratishenko, L. Zardini, M. (2016) 'It's All Happening so Fast' CCA and Jap Sam Books: Montreal

What is Contemporaneity?

HCT & PhD Debates with Marina Latbouri and guest 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, which is by definition a pedagogical practice different from the seminar or the lecture. The sessions are open to the public.

Every seminar 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 as essentially 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

Term 3

Thesis Research Seminar	<i>Marina Lathouri HCT Staff</i>
Reading and Writing Seminar	<i>Anthony Vidler</i>
MA Trip	<i>Marina Lathouri</i>
Open Jury	<i>HCT Staff and Guest Critics</i>

Term 4

Thesis Writing | Group Presentations | Individual Tutorials

Final Presentations

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

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.

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.

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.*

5. 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 Terms 3 and 4. They consist of lectures and 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. As a minimum, students are expected to cover the required reading given by the course outlines. 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, from which they might choose 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.

6. 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 are not only assessed in the manner described below, but are 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 deducted. 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 Final 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.

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.