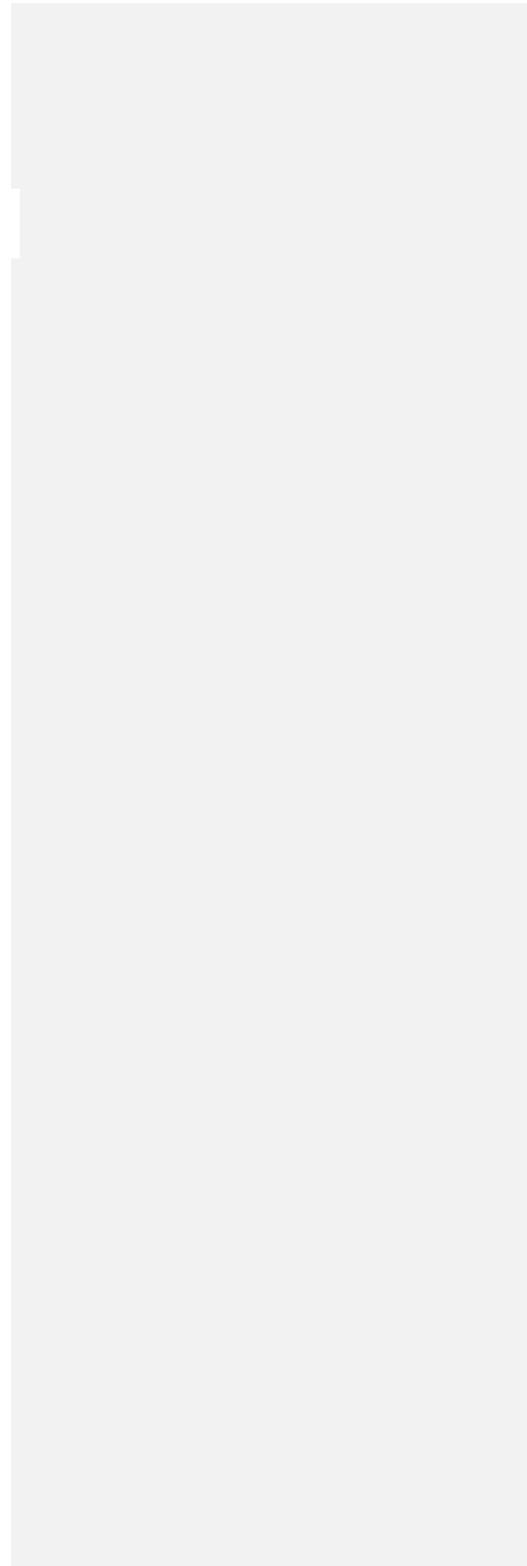**ARCHITECTURAL ASSOCIATION SCHOOL OF ARCHITECTURE**
GRADUATE SCHOOL

HISTORY AND CRITICAL THINKING IN ARCHITECTURE

M.A. DEGREE PROGRAMME

PROGRAMME GUIDE   2019-2020

CONTENTS

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	Fabrizio Gallanti, Anthony Vidler
External Examiner	Nathaniel Coleman
GS Administrative Staff	Clement Chung clement@aaschool.ac.uk

Courses and activities

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

- Readings of Modernity - Term 1
- Photography and Modern Architecture – Term 1
- Writing Objects and Non-Objects – Term 1
- Architecture Knowledge and Writing – Term 2
- Climate Peace – Term 2
- History as Translation: HCT & PhD Debates – Term 2
- MA Final Dissertation – Terms 3 & 4

Additional un-assessed seminars and activities:

- Two-Week Critical Writing Workshop with Visiting Tutor - Term 2
- Invited Guest Seminar on Historiography - 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. Three essays of 4,000 words for *Readings of Modernity*, *Photography and Modern Architecture* and *Writing Objects and Non-Objects* – 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 2 – equivalent of 15 credits (8.33% of total credits)
  3. Formulation of a Research Question for *Climate Peace* (max 2,000 words) – Term 2 - equivalent of 15 credits (8.33% of total credits)
  4. Interview with one of the Guest Speakers for the HCT & PhD Debates – Term 2 - equivalent of 15 credits (8.33% of total credits)
- 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 2020 - 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, 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 expand and interpret disciplinary knowledge within a wider historical, cultural and political milieu. Joint seminars with other graduate as well as diploma students, collaborations with AA Design Units, participation in juries and architectural trips and visits enable students to engage with different perspectives, design speculation as well as particular projects.

Terms 1 and 2 centre on a core of lecture and seminar courses - *Readings of Modernity* (Marina Lathouri), *Photography and Modern Architecture* (Tim Benton), *Writing Objects and Non-Objects* (Georgios Tsagdis), *Architecture Knowledge and Writing* (Marina Lathouri), *Climate Peace* (John Palmesino), and *HCT & PhD Debates: History as Translation* (Marina Lathouri with Guest Speakers) and the two-week workshop on critical writing (*Deign by Words 7: Deep Description*) with Fabrizio Gallanti and Marina Lathouri.

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 short pieces, which the students are asked to write in the context of the course *Architecture Knowledge and Writing* as well as the research question, which they formulate for *Climate Peace* 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.

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 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. 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. 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.

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, Leopold Lambert, Massimiliano Molona, Louis Moreno, Siri Nergaard, Benjamin Noys, Sam Jacob, Francesco Jodice, Joan Ockman, 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.

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 Director of Studies, **PhD Committee Member**
Architectural Association School of Architecture

Visiting Lecturer | PhD Supervisor
Department of Architecture, University of Cambridge

Education

University of Pennsylvania, Graduate School of Fine Arts, Philadelphia, USA
PhD History and Theory of Architecture (2006)
Dissertation Title: "Reconstructing the Topographies of the Modern City: the late CIAM debates"

University of Sorbonne, Department of Philosophy, Paris, France
MPhil Philosophy of Art and Aesthetics (1993)
Thesis Title: "Le Projet et la Poétique du Temps"

School of Architecture Paris-Villemin, Paris, France
MPhil History and Theory of Architecture (1992)
Thesis Title: "Le Temps, le Tracé"

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, *Design Unit Master | History and Theory Lecturer* (1999-2002)

University of Cambridge, Department of Architecture, *Visiting Lecturer | PhD Supervisor* (2003 to present)

The Bartlett School of Architecture, UCL, *Visiting Lecturer* (2015 to present)

Pontificia Universidad Catolica de Chile, *Distinguished Visiting Professor* (2012-2014)

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

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, Masters of Arts 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

<u>Books:</u>

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

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

<u>Essays in Books and Articles:</u>

"From Doxiadis' Theory to Pikionis' Work: Reflections of Antiquity in Modern Architecture", Book Review, in: *Architectural Histories* (European Architectural History Network), 2019 (forthcoming)

"Imagining the space-in-between: towards the elaboration of a method", in: *AR* (Architecture Research), University of Ljubljana, 2019 (forthcoming)

"Writing the Intimate Geographies of the City: Notes on the Plan", in: *STADIUM, Pavilion of Chile, Biennale Architettura 2018*, Catalogue, Zurich: Park Books, 2018

"The Plenitude of Word", in: Maxwell Robert, *The Time of my Life: in Architecture*, London: Artifice Books on Architecture, 2017 (with contributions from Kenneth Frampton, Adrian Forty, Edward Jones, Anthony Vidler, among others)

"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: *Scroope:* The *Cambridge Architecture Journal* 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

Selection of Research Projects / Recent Lectures

"Bauhaus and Greece", International Conference, Athens, *Member of the Scientific Committee,* May 2019

"Writing the architectural object: notes on type, the typical and typology", Lecture at the Austrian Society for Architecture, Vienna, May 2018

"The History of the Concept of Type", Paper presented at: *"Think. Design. Build."* International Conference, Technical University of Berlin, *Key note Speaker,* November 2018

"The Sketch: Lines of Inquiry", Exhibition, Workshops, Seminars, Architectural Association Gallery, *Curator,* November/October 2018

"Words and Voices", History and Critical Thinking Symposium, Architectural Association, *Co-organiser with Caroline Rabourdin /Speaker,* May 2018
With the participation of Yve Lomax (visual artist, writer), Shumon Basar (writer, cultural critic), Smadar Dreyfus (visual artist), Helene Frichot (Professor of Critical Studies and Gender Theory in Architecture, Royal Institute of Technology, Stockholm) and Lucie Mercier (Centre for Research in Modern European Philosophy, Kingston University)

"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, Research and Post-Graduate Workshop on Writing in collaboration with Fabrizio Gallanti (Canadian Centre of Architecture, McGill University, Montreal, Canada), Architectural Association 2014

Architecture Politics, MA History and Critical Thinking Debates, Architectural Association, *Organiser/Moderator,* 2013-2017

Politics and Spaces, MA 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, 2012-2014

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, Architectural Association in collaboration with the Royal Academy of Arts, *Organiser/Moderator,* 2009

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

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

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

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

Design Research

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

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, The Bartlett School of Architecture UCL, Princeton University, University of Pennsylvania, Staatliche Akademie der Bildenden Kunste Stuttgart, Universidad de Navarra, Werner Oechslin Library Foundation, University of Greenwich, University of Newcastle upon Tyne, University of Virginia Tech, University of Thessaly Greece, Greek Open University and Pontificia Universidad Catolica de Chile.

Current PhD Supervisions
6 PhD students at the Architectural Association School of Architecture
2 PhD students at the University of Cambridge (Department of Architecture and Faculty of Asian and Middle Eastern Studies)

Lathouri has previously supervised to successful completion and examined numerous PhD students at the AA, The Bartlett School of Architecture UCL, Goldsmiths University of London, Universidad de Navarra in Pamplona Spain, Universidade do Minho Portugal and University of Thessaly in Volos.

Tim Benton

Tim Benton is Professor Emeritus of Art History 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. The book *Le Foto: Le Corbusier: Secret Photographer* was published by Lars Mueller Publications in July 2013. More recently, he has been working with the Association Cap Moderne on the restoration of the villa E-1027, Le Corbusier's *cabanon* and the *Étoile de mer* and *Unités de camping* at Roquebrune-Cap-Martin, publishing a book *Le Corbusier peintre à Cap Martin* (Paris 2015), which was awarded the *Prix du Livre de la Méditérrannée*. He has further 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 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 also curated an exhibition on Art Deco at the Fundacion March, Madrid (2015). He curated one of the rooms of an exhibition on Le Corbusier and Photography at the Musée des Beaux-Arts, La Chaux-de-Fonds (2012), subsequently on show at the CIVA gallery Brussels. His international reputation is confirmed by an entry on his work in the volume 6 of the Dizionario dell'architettura del XX secolo, Turin 1995 and by invitations in the United States, including a semester as Robert Sterling Clark Visiting Professor at the Clark Art Institute at Williams College (2009), Columbia University (2007), the Bard Graduate College (2003 and 2006) and at the École Polytechnique Fédéral de Lausanne (2010-2013).

Selected recent works:

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

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

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

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

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

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

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

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

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

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

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

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

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. It works to strengthen the capacity of local and international communities in comprehensive spatial transformation management. Territorial Agency's projects channel available spatial resources towards the development of their full potential. Territorial Agency's work builds on wide stake-holder networks. It combines analysis, projects, advocacy and action.

Research Projects

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

Territorial Agency is involved in large-scale spatial transformation projects, among which the integrated plan for the Makermeer, commissioned by Rijkswaaterstaat in the Netherlands, and the plan for the relocation of the city of Kiruna, in Northern Sweden.

Initiator of the multidisciplinary research project 'Neutrality': the research investigates the relations between architecture, the processes of construction of the inhabited space and the forms of polity in the 21st Century. The project analyses the modalities of operation of the clusters of introverted and almost self-referential institutional, economical, political, military, cultural innovation spaces and enclosed knowledge circuits that appear to be the critical hallmarks of today's city and cultural climate. He is conducting his researches on neutrality as a device of transformation and control of the contemporary inhabited space for his PhD at the Research Architecture Centre, Goldsmiths, University of London.

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

He has been 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 has been 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

15

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.

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-)

Lecturer, Leiden University, The Netherlands (2019-)

Lecturer, Erasmus University Rotterdam, The Netherlands (2019-)

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: Profs. Miguel de Beistegui, Warwick Uni. & Catherine Malabou, CRMEP, Kingston)* Thesis title*: Nihil ex Nihilo. 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, *Energeia* 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 Eductation 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

Fabrizio Gallanti

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

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

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

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

Anthony Vider

Anthony Vidler, historian and critic, is Vincent Scully Visiting Professor of Architectural History at Yale University and the former Dean of the Cooper Union School of Architecture.

Vidler received his professional degree in architecture from Cambridge University in England, and his doctorate in History and Theory from the University of Technology, Delft, The Netherlands. He was a member of the Princeton University School of Architecture faculty from 1965–93, serving as the William R. Kenan Jr. Chair of Architecture, the Chair of the Ph.D. Committee, and Director of the Program in European Cultural Studies. In 1993 he took up a position as professor and Chair of the Department of Art History at UCLA, with a joint appointment in the School of Architecture from 1997. He was appointed Acting Dean of the Irwin S. Chanin School of Architecture of The Cooper Union in 2001, and Dean of the School in 2002.

As designer and curator he installed the permanent exhibition of the work of Claude-Nicolas Ledoux in the Royal Salt Works of Arc-et-Senans in Franche-Comté, France, as well as curating the exhibition, "Ledoux et les Lumières" at Arc-et-Senans for the European year of Enlightenment. In 2004 he was asked to curate the portion of the exhibition "Out of the Box" dedicated to James Stirling, for the Canadian Center of Architecture, Montreal, and in 2010 installed the exhibition "Notes from the Archive: James Frazer Stirling," in the Yale Centre for British Art, an exhibition that then travelled to the Tate Britain and the Staatsgalerie, Stuttgart in 2011.

He has received awards from the Guggenheim Foundation, the National Endowment for the Humanities; he was a Getty Scholar, at the Getty Center for the History of Art and the Humanities in 1992–93 and a Senior Mellon Fellow at the Canadian Centre of Architecture, Montreal, in 2005.
His publications include *The Writing of the Walls: Architectural Theory in the Late Enlightenment* (Princeton Architectural Press, 1987), *Claude-Nicolas Ledoux: Architecture and Social Reform at the End of the Ancien Regime* (MIT Press, 1990) which received the Henry-Russell Hitchcock Award from the Society of Architectural Historians, *The Architectural Uncanny: Essays in the Modern Unhomely* (MIT Press, 1992), *Warped Space: Architecture and Anxiety in Modern Culture* (MIT Press, 2000), *Histories of the Immediate Present: The Invention of Architectural Modernism* (MIT Press, 2008), *James Frazer Stirling: Notes from the Archive* (Yale University Press, 2010), and *The Scenes of the Street and other Essays* (Monacelli Press, 2011). He is a Fellow of the American Academy of Arts and Sciences, and received the architecture award from the American Academy of Arts and Letters in 2011.

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
Photography and Modern Architecture Term 1	X	X			X		X			X	X	
Readings of Modernity Term 1	X	X			X	X	X	X		X	X	
Writing Objects and Non-Objects Term 1			X		X		X	X	X	X		
Architecture Knowledge and Writing/Critical writing workshop Term 2			X	X	X	X	X	X	X	X	X	
HCT/PhD Debates: History as Translation Term 2	X	X	X	X	X	X	X	X		X	X	
Climate Peace Term 2			X			X	X		X	X	X	
Thesis Research Seminar/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, Photography and Modern Architecture, Writing Objects and Non-Objects, Architecture Knowledge and Writing, Climate Peace, History as Translation (HCT/PhD Debates)* - which are specifically designed to provide the students with a deep understanding of the overall field of the programme.

The two-week seminar series *Design by words 7: Deep Description* on critical writing with Fabrizio Gallanti and Marina Lathouri in Term 2 concludes the course *Architecture Knowledge and Writing*.

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. The weekly *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 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				
1-10	**Readings of Modernity** Marina Lathouri	15	Lectures/Seminars Presentations Tutorials Research & Essay	8,33%
1-10	**Photography and Modern Architecture** Tim Benton	15	Lectures/Seminars Tutorials Research & Essay	8,33%
1-10	**Writing Objects and Non-Objects** Georgios Tsagdis	15	Lectures/Seminars Presentations Tutorials Research & Essay	8,33%
Term 2				
2-10	**Architecture Knowledge and Writing** Marina Lathouri	15	Lectures/Seminars Presentations Tutorials Research & Essay	8,33%
2-10	**Climate Peace** John Palmesino	15	Lectures/Seminars Presentations Tutorials Research & Essay	8,33%
2-10	**History as Translation: HCT/PhD Debates** Marina Lathouri and Guest Speakers	15	Seminars Interview	8,33%

Term 3				
1-10	**Thesis Research Seminar** Marina Lathouri + HCT Staff	9	Workshop / Seminars Study Trip Tutorials Research & Writing Presentations	5%
Term 4				
1-10	**Thesis**	81	Thesis: Presentations Tutorials Research & Writing	45%
Total		**180**	**1800**	**100%**

Weekly Schedule

Term 1

	Monday	Tuesday	Wednesday	Thursday	Friday
10:00-1:00				**Photography and Modern Architecture** *Tim Benton*	
2:00-5:00			**Writing Objects and Non-Objects** *Georgios Tsagdis*	**Readings of Modernity** *Marina Lathouri*	

Term 2

	Monday	Tuesday	Wednesday	Thursday	Friday
10:00-1:00				**Architecture Knowledge and Writing** *Marina Lathouri*	
2:00-5:00		**Climate Peace** *John Palmesino*			
4:00-6:00				**History as Translation** HCT&PhD Debates *Marina Lathouri with Guest Speakers*	

Term 1

The lectures, seminars, and writings 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 and visual practices that dominated modern architectural histories and criticism; to get acquainted with philosophical thought and intellectual discourses that have had impact upon architectural theories and practices; to explore writing as a practice to think and articulate ideas and arguments.

Readings of Modernity	*Marina Lathouri*
Photography and Modern Architecture	*Tim Benton*
Writing Objects and Non-Objects	*Georgios Tsagdis*

Readings of Modernity
Marina Lathouri

This seminar series examines the role, which different modes of historical and architectural writing - manifesto, historical narrative, canon, formal analysis, travelogue, critical essay and theoretical speculation, played in the construction of the numerous histories of modern architecture and the city.

The course interrogates an identifiably modernist vocabulary and discourse that was carefully crafted and propagated to express specific conceptual and visual organisations of the building, the city, the spatial and the social, but came to be dismantled in the years immediately prior to 1968. Formal and functional considerations, economic and ideological constraints, social ideals and political upheavals, material technologies and cultural products are discussed while reading the texts. Their discrete languages project ways of thinking the production of the built and evoke aesthetic norms, patterns of use and social topographies.

The ways in which social and political aspirations become effective arguments in the production of narratives of architectural and urban modernity and their interaction with visual and material practices will be central to the 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.
- 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 |
03.10
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 |
10.10
Manifesto
Antonio Sant' Elia, *Manifesto of Futurist Architecture*
Le Corbusier, *Towards an Architecture*
                Aircraft

Session 3 |
17.10
Historical narratives
Sigfried Giedion, *Building in France, Building in Iron, Building in Ferro-Concrete*
                Space, Time and Architecture: The Growth of a New Tradition
Emil Kaufmann, *Architecture in the Age of Reason*

Session 4 |
24.10
Exhibitions and the architectural canon

Henry Russell-Hitchcock and Philip Johnson, *The International Style*
Nikolaus Pevsner, *Pioneers of Modern Design*

Session 5 |
07.11
The plenitude of form
Colin Rowe, *The Mathematics of the ideal Villa*
Colin Rowe and Slutzky, *Transparency, Phenomenal and Literal*

Session 6 |
14.11
A Critic Writes: from design to theory
Reyner Banham**,** *Theory and Design in the First Machine Age*
                Concrete Atlantis
                Scenes in America deserta

Session 7 | **Signs and Types**
21.11

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

Session 8 | **Theory and Criticism**
28.11

Manfredo Tafuri, *Theories and History of Architecture*
Architecture and Utopia

Session 9 | **What Now? | Discussion and Students Presentations**
05.12

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Architectural Design, AD Profile: 35, *On the methodology of architectural history*, vol.51, no.6/7, 1981

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   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

Baudelaire, Charles, *The Painter of Modern Life*, Penguin Books, 2010.

Bauman, Zygmunt, *Liquid Modernity*, Polity 2000

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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

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Forty, Adrian, *Words and Buildings: a vocabulary of Modern Architecture*. London: Thames & Hudson, 2000

Giedion, Sigfried, *Building in France, Building in Iron, Building in Ferro-Concrete*, The Getty Center, 1995
Giedion, Sigfried, *Space, Time and Architecture: The Growth of a New Tradition,* (1941) 5th ed. Cambridge, MA: Harvard University Press, 1982

Hayden, White, "Interpretation in History", *New Literary History*, Vol. 4, No. 2, On Interpretation: II (Winter, 1973), pp. 281-314

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

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

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

Jameson, Frederic, *A Singular Modernity: Essay on the Ontology of the Present*, London: Verso 2002

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

Lathouri, Marina, di Palma, Vittoria and Periton, Diana, *The Intimate Metropolis: Urban Subjects in the Modern City*, London: Routledge, 2009

Le Corbusier, *Towards a New Architecture*, New York: Dover, 1986
Le Corbusier, *Precisions on the present state of architecture and city planning*, MIT Press, 1991
Le Corbusier, *Aircraft,* 1935, 1987

Mertins, Detlef, *Modernity Unbound.* London: AA Publications, 2011

Pevsner, Nikolaus, *Pioneers of Modern Design from William Morris to Walter Gropius.* 1960

Pevsner on art and architecture: the radio lectures, Methuen Publishing, 2002

Ranciere, Jacques, *The Names of History*, translated by Hassan Melehy, introduction by Hayden White, University of Minnesota Press, 1994.

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
Tafuri, Manfredo, *Architecture and Utopia*, MIT Press, 1976

Third World Modernism: Architecture, Development and Identity, edited by Duanfang Lu, Routledge 2011.

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

Photography and Modern Architecture
Tim Benton

The aim of the course is to deepen the students' understanding of the role of photography in shaping the development of modern architecture. A central question will be: 'When did architects start designing for the photograph and not for the perspective rendering or line drawing?' A contingent aim is to understand how architectural photographs are in part, determined by the buildings themselves and the cameras and techniques available to the photographer.

The main focus is the inter-war period, but there will be some excursions into the periods before and after. The course also includes a practical element; to understand how cameras worked at different periods and the limitations they imposed. We will investigate how architectural photographs are constrained by architectural spaces, available viewpoints, obstructions, distractions, and light sources. We will also try to determine when architects think specifically about the photographic publication of their work during the design stage.

The course will cover a range of genres, from amateur snaps taken by well-known architects, to the work of professional architectural photographers, including the work of 'art' photographers such as Laszlo Moholy-Nagy and Lucien Hervé. We will also make some comparisons with film. There will be case studies on the replacement of woodcuts and watercolour renderings by photographs in the architectural journals, on Le Corbusier's photography and his use of professional photographs, on the 'New Photography' and architecture in the 1920s, on Lucien Hervé and on post-war American photographers on the West coast. Students will be required to bring a camera (SLR or hybrid) with a zoom lens (and preferably a wide angle lens) to the practical session (10 October), which will be held at a London location.

Learning Outcomes:

- Understanding the significance of different forms of representation of architecture
- Understanding the constraints imposed by cameras in the production of architectural photographs
- Investigating what it might mean to design for the photograph.
- Evaluating different approaches to representing architectural space and form.

Assessment:

- Project essay presented at the final session and subsequently assessed upon:
- Mastery of the aims of the course;
- Clear expression;
- Discursive approach and ability to defend an original argument

Session 1| 03.10	**The role of different media in the exhibition and publication of architecture, from 1890-1930**

Architects become known in part through their buildings, which can sometimes be visited and described. But the most important means of publicising their work rests with exhibition and publication. We will explore how these media changed

and some of the effects they had on architectural design.

Readings
Benton (2006) "Representing Modernity"
Neutra and Shulman (1962) *The photographer and the architect*
Colomina (1994) *Privacy and publicity : modern architecture as mass media*

Session 2 | 10.10

Practical session

To bring a working camera with a zoom lens that covers at least 28mm (35mm equivalent) and if possible a wide angle lens. The aim will be to explore the potential of different focal lengths and apertures, as well as lighting, positioning and contrast in representing architectural form and space.

Location: RIBA building 66 Portland Place.

Session 3 | 24.10

Professional architectural photography

Almost all the essential techniques of architectural photography had been perfected by 1870. In this session we will look at how professional photographers worked with large wooden plate cameras, how expert amateurs worked with more portable versions of the plate camera and what was available at the lower end of the market. We will look at individual photographers such as Frederick Evans but also at the professional photographic agencies such as Alinari brothers in Italy or Abdullah Freres in Turkey and the Middle East. We will also look at some professional photographers of the interwar period.

Readings
Elwall (2004) *Building with light : an international history of architectural photography*
Lyden and Evans (2010) *The photographs of Frederick H. Evans*
Hans P. Kraus, Schaaf et al. (2008) *Sun pictures. Catalogue eighteen, Frederick H. Evans, a logical perfection*
Maffioli (2003) *Fratelli Alinari, photographers in Florence*

Session 4 | 07.11

Charles-Édouard Jeanneret photographer 1907-1917

Although he claimed that photographs were only for lazy people, the young Le Corbusier took a number of photographs between 1907 and 1917 and again in the 1930s. Beginning with a simple box camera, he progressed to a 9x12cm plate camera, which also accepted a 6x9cm roll film holder. The photographs he took in Switzerland, and Germany between 1910 and 1911 were intended for use in a book on town planning that he was preparing to write. Some of them are of professional quality. During his voyage to the East, his use of the camera changed, especially after buying a cheap Kodak Brownie camera in Naples at the end of the trip. You should look at the first half of my book to prepare for this session.

Readings

Benton (2013) *LC foto : Le Corbusier : secret photographer*

37

Le Corbusier and Gresleri (1995) *Viaggio in Oriente : Charles Edouard Jeanneret fotografo e scrittore*

Session 5 |
14.11

Le Corbusier's use of photographs in his publications

Once established in Paris, after 1917, Le Corbusier began to use professional photographs of all kinds in his polemical articles in *L'Esprit Nouveau* magazine. To publicise his own work in periodicals and his own books, he exploited the potential of wide-angle lenses that conformed to his own very wide-angle sketches. Many of these photographs are in the landscape format and when he published the first of his *Oeuvre Complète* books (1930), it was in the landscape format. This horizontality has a symbolic significance. We will look at the problem of representing modern architecture in photographs, comparing Le Corbusier's practice with that of other modern architects in the interwar period.

Readings

Mazza (2002) *Le Corbusier e la fotografia : la vérité blanche*
Smet (2007) *Vers une architecture du livre Le Corbusier, édition et mise en pages, 1912-1965*
Le Corbusier, Boesiger et al. (1930) *Le Corbusier und Pierre Jeanneret : ihr gesamtes Werk* (or the later trilingual edition of this first volume)

Session 6 |
21.11

The *neue fotografie*: Laszlo Moholy-Nagy, Werner Gräff and Sigfried Giedion

Modernism in architecture was often represented using the techniques of the 'new photography', developed in Hungary and Germany in the 1920s. The aim was to use destabilising angles and high contrast images to reflect a 'new vision'. Moholy-Nagy theorised all this in his books *Von Material zur Architektur* (known in English as *The New Vision*) and in *Painting Photography Film*. Behind the aesthetics of the new photography was a view about modern architecture emphasizing transparency and weightlessness. Sigfried Giedion argues this in his book *Bauen in Frankreich* and the large collection of architectural photographs taken by him provide important material for study.

Readings
Moholy-Nagy and Bauhaus. (2005) *The new vision : fundamentals of Bauhaus design, painting, sculpture, and architecture*
Moholy-Nagy, Wingler et al. (1987) *Painting, photography, film with a note by Hans M. Wingler and a postscript by Otto Stelzer translated by Janet Seligman*
Gräff (1979) *Es kommt der neue Fotograf!*
Giedion, S. (1995). *Building in France, building in iron, building in ferroconcrete*. Giedion, Oechslin et al. (2010) *Sigfried Giedion und die Fotografie : Bildinszenierungen der Moderne*

Session 7 |
28.11

Representing modern architecture as sculpture: Lucien Hervé's view of Le Corbusier's post war architecture

Between 1936 and 1938, Le Corbusier obtained a 16mm movie camera. With it he took over 6,000 still photographs, as well as several sequences of film. These images are unlike any photographs he had published and approximate to the aesthetic of the *neue fotografie*. This 'secret work' which was never published in his lifetime and which he never even printed may help to explain why he selected Lucien Hervé, a Hungarian artist, to be his official photographer in the 1950s. Hervé's high contrast details did not correspond to the norms of architectural photography and although Le Corbusier was very enthusiastic about them, tensions sometimes arose between the architect and his photographer. We will explore Hervé's work and compare it with other photographic representations of modern architecture after the war.

Readings

Benton (2013) *LC foto : Le Corbusier : secret photographer* (the second half of the book)
Sbriglio (2011) *Le Corbusier & Lucien Herve : a dialogue between architect and photographer*
Beer and Hervé (2004) *Lucien Hervé : building images*

Session 8 |
05.12

Students Presentations

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

Further Reading

Beer, O. and L. Hervé (2004). *Lucien Hervé : building images*. Los Angeles, Getty Research Institute

Benton, T. (2006). "Representing Modernity". *The Imagined Interior*. J. Aynsley. London, V&A Publications.

Benton, T. (2013). *LC foto : Le Corbusier : secret photographer*. Baden, London, Lars Müller, Springer distributor

Colomina, B. (1994). *Privacy and publicity : modern architecture as mass media*. Cambridge, Mass., MIT Press

Elwall, R. (2004). *Building with light : an international history of architectural photography*. London, Merrell

Giedion, S., et al. (2010). *Sigfried Giedion und die Fotografie : Bildinszenierungen der Moderne*. Zèurich, GTA Verlag

Giedion, S. (1995). *Building in France, building in iron, building in ferroconcrete*. Santa Monica, CA, Getty Center for the History of Art and the Humanities

Gräff, W. (1979). *Es kommt der neue Fotograf!* New York, Arno Press

Hans P. Kraus, Jr., et al. (2008). *Sun pictures. Catalogue eighteen, Frederick H. Evans, a logical perfection*. New York, H.P. Kraus, Jr.

Le Corbusier, et al. (1930). *Le Corbusier und Pierre Jeanneret : ihr gesamtes Werk*. Zürich,, Girsberger

Le Corbusier and G. Gresleri (1995). *Viaggio in Oriente : Charles Edouard Jeanneret fotografo e scrittore*. Venezia, Paris, Marsilio, Fondation Le Corbusier

Lyden, A. M. and F. H. Evans (2010). *The photographs of Frederick H. Evans*. Los Angeles, J. Paul Getty Museum

Maffioli, M. (2003). *Fratelli Alinari, photographers in Florence*. Florence, Alinari

Mazza, B. (2002). *Le Corbusier e la fotografia : la vérité blanche*. Firenze, Firenze university press

Moholy-Nagy, L. and Bauhaus. (2005). *The new vision : fundamentals of Bauhaus design, painting, sculpture, and architecture*. Mineola, NY, Dover

Moholy-Nagy, L., et al. (1987). *Painting, photography, film with a note by Hans M. Wingler and a postcript by Otto Stelzer translated by Janet Seligman*. Cambridge (Mass.), the MIT press

Neutra, R. and J. Shulman (1962). "The photographer and the architect". *Photographing architecture and interiors*. New York, Whitney: vi.

Sbriglio, J. (2011). *Le Corbusier & Lucien Herve : a dialogue between architect and photographer*. Los Angeles, Calif., Getty Publications

Smet, C. d. (2007). *Vers une architecture du livre Le Corbusier, édition et mise en pages, 1912-1965*. Baden (Suisse), L. Muller

Writing Objects and Non-Objects
Georgios Tsagdis

The object determines in modern occidental thought 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 opening thus 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, Morton's hyperobjects and Bennett's thing-power 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 help you thus 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 worldhood.
- 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 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 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 |
02.10

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. Such problems are compounded by the tenuous relation of un-extended, immaterial subjects to extended, material objects.

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 mater 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. Finally, in order to prepare our passage to the 20th century, we touch on a series of responses and reconfigurations of the object that paved the way to contemporary thought.

Readings
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 |
09.10

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 essay *The Origin of the Work of Art* (1935), in which things, equipment and the work (of art) are juxtaposed and distinguished, to bring to light the distinctive function of the work, in making the confrontation of the earth and the world emerge—thus opening up a space for the event of truth. This reading which sparked a controversy around the status of the work of art, we enhance with *Being and Time's* (1927) demarcation of the notion of worldhood, which will be significant for *The Origin*, as well as for the late essay *The Thing* (1950), which forms a key counterpoint to the latter.

The Thing examines the effects of technology, in particular commute and communication technologies, as they drive 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, offering a radical re-signification vis-à-vis *The Origin*. Here, unlike an object, the thing is not merely before us, but rather *shows forth*. It is its emergence, either through craftsmanship or through un-concealed-ness that Heidegger explores, showing how a *world* unfolds and arranges itself around the thing.

Readings
<u>*Primary:*</u> Heidegger, Martin, "The Origin of the Work of Art", in *Off the Beaten Track*, trnsl. by J. Young, Cambridge: Cambridge University Press, 2002.
<u>*Secondary:*</u> Heidegger, Martin, "The Thing", in *Poetry, Language, Thought*, trnsl. by Albert Hofstadter, New York: Harper & Row, 2001.
Heidegger, Martin, *Being and Time*, transl. by J. Stambaugh. New York: SUNY, 1996. [Specifically 1.III: *The Worldliness of the World*, pp. 59-105.]

Session 3 |
16.10

Walter Benjamin — Re-producing the object of art

While the overall gesture of Benjamin's seminal *The Work of Art* (1936) is one of a 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 to reproduction. By blurring the distinction of original and copy it forces us to consider, not only whether

43

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.

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

Session 4 |
06.11

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 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 an other, is what makes them *significant*. This systematic play of difference, Derrida begins to approach through the playful notion of *differánce*. 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. *Differánce* 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 the most peculiar object: neither present, nor absent, its play establishes the relation, each time unique, between the two orders. Our reading of *Differánce* is complemented by *Ousia and Grammé* (1968), an essay of the same year, as well as by *Khôra* (1993), which thematises a Platonic notion as strange as that of the trace: *khôra* is the very matrix of inscriprability, a non-space that gives space, a profound indeterminacy that supports all determination.

Readings
Primary: Derrida, Jacques, "Differánce", 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 |
13.11

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 segmnentarity, 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.

Readings
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**
20.11

Exemplary 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," Michel Serres unfolds extensively in *The Parasite* (1980), published the same year as *A Thousand Plateaus*. More than the biologic relations of symbiosis and parasitism are here explored.

The quasi-object complicates parasitical structures. A ball in a football game—Serres's example of choice—is such a quasi-object: it 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.
Readings
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 | 27.11

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 maters of fact to matters of concern, with far reaching implications for the present—but already long-diagnosed—crisis of truth.

Readings
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 | 04.12

Jane Bennett – Thing-Power: On the Agency of Matter

Bennett draws on Latour's ideas of agency, which she inlays with a tradition of materialism that runs trough Democritus and Epicurus and passes through Spinoza's master-notion of the *conatus*, the power that allows bodies that share a single substance — that is, all bodies —to form alliances. In this trajectory, she also assumes Bergson's vitalism as it is articulated in Deleuze and Guattari's understanding of vitality's immanence in matter-energy. She equates accordingly affect with materiality, while at the same time rejecting the opposition of life and matter that guided traditional vitalism. Through these elective affinities, Bennett is able to amplify some of the most constructive elements in the thought of numerous key figures examined in the course, while establishing a unique voice, able to address ontological as much as political questions, by foregrounding the activity of nonhuman bodies.

Readings
Primary: Bennett, Jane, *Vibrant Matter*, *A Political Ecology of Things*, London: Duke University Press, 2010. [Specifically, *Preface*, pp. vii-xix; and Chapter 1: *The Force of Things*, pp. 1-19.]
Secondary: Bennett, Jane, "Encounters with an Art-Thing," *Evental Aesthetics* vol. 3, no. 3, 2015, pp. 91-110.

Bennett, Jane, "Systems and Things: A Response to Graham Harman and Timothy Morton," *New Literary History* vol. 43, no. 2, 2012, pp. 225-233.

Session 9 | **Discussion of Essay Drafts**
06.12

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:

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.
Harman, Graham, "The Well-Wrought Broken Hammer: Object-Oriented Literary Criticism", *New Literary History* vol. 43, no. 2, 2012, pp. 183-203.

Honneth, Axel (with J. Butler, R. Geuss and J. Lear), *Reification: A New Look at an Old Idea*, Oxford: Oxford University Press, 2008.

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.
Morton, Timothy, "An Object-Oriented Defense of Poetry", *New Literary History* vol. 43, no. 2, 2012, pp. 205-224.
Morton, Timothy, *Hyperobjects: Philosophy and Ecology after the End of the World*, Minneapolis: Minnesota University Press, 2013.

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 contemporary issues and emerging forms of architecture and history research and practice. The aim is two-fold: to frame the question of the contemporary from a historical, theoretical, and trans-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	*Marina Lathouri*
Climate Peace	*John Palmesino*
History as Translation *HCT & PhD Open Debates*	*Marina Lathouri with Guest Speakers*
Deep Description *Critical Writing Workshop*	*Fabrizio Gallanti and Marina Lathouri*

Architecture Knowledge and Writing
Marina Lathouri

This series of seminars starts by looking at early architectural writings, the ways in which they identify and describe the object of architecture and the practice of the architect. It follows the historical process of the formation of disciplinary knowledge, paying particular attention to the search for origins, universal language and autonomy in the 18th century, the concepts of history and space in relation to 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*, with our visiting tutor 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:
Assessment is based on the participation in the seminars and the two 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.

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

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 Lathouri)*

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

Session 8   **Writing II**

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Benjamin, Walter, *The Work of Art in the Age of its Technological Reproducibility, and Other Writings on Media*, Cambridge, Mass., London, 2008

Benjamin, Walter, *Illuminations*, with an introduction by Hannah Arendt, New York, Schocken Books, 1969

Bermann S. and Wood M., *Nation, language and the ethics of translation*, Princeton University Press, 2005

Carpo, Mario, *Architecture in the Age of Printing*, MIT Press 2001

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Evans, Robin, *Translations from Drawing to Building and Other Essays,* London: Janet Evans and Architectural Association Publications, 1997.

Forty, Adrian, *Words and Buildings*, Thames & Hudson, 2000

Hays, K. Michael (ed), *Architecture Theory since 1968,* Cambridge, MIT Press, 2000

Jarzombek, Mark, *On Leon Battista Alberti: His Literary and Aesthetic Theories*, MIT Press 1989

Koselleck, Reinhart, *Critique and Crisis*, The MIT Press, 1988

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Palladio, Andrea, *The Four Books on Architecture*, translated by Robert Tavernor and Richard Schofield, The MIT Press, 2002

Perspective, Projections and Design Technologies of Architectural Representation, edited by Mario Carpo and Frederique Lemerle, Routledge, 2008

Pope, Alexander, *An Essay on Criticism*. 1711

Queneau, Raymond, *Exercises in Style*, Alma Classics, 2013

Rabinow, Paul, Ed, *The Foucault Reader*, New York: Pantheon Books, 1984

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Ricoeur, Paul, *On Translation*, Routledge, 2006

Serlio, Sebastiano, *On Architecture*, translated by Vaughan Hart and Peter Hicks, Yale University Press, 2005

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

Tafuri, Manfredo, *Interpreting Renaissance: princes, cities, architects*, Yale University Press, 2006

Vidler, Anthony, *Writing of the walls: architectural theory in the late Enlightenment*, Princeton Architectural Press, 1986

Wigley, Mark, "Prosthetic Theory: The Disciplining of Architecture", in: *Assemblage*, No.15, 08/1991

Design by Words 7 | Deep Description
Two-week seminar/workshop on critical writing with Fabrizio Gallanti and Marina Lathouri

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.

Structure

The course 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 readings will be developed following a seminar structure, conducted by 1 or 2 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 through which techniques of observation and

writing, authors construe a coherent argument and how the specific case studies selected by each author are then used to illustrate general concepts.

The second is a descriptive exercise that will take the form of a series of consecutive short essays.

Each student will be required to produce a descriptive exercise, in the form of a series of sequential essays all dedicated to the same object, presented in the format of a "cahier", with the intention of creating a small collection of publications.

The essays will follow established protocols, trying to respect the basic rules of journalism, responding to the canonical five Ws (who, when, where, what and why) + the H of the "how".

The essays will be mostly based on direct observation. The progressive accumulation of these "cahiers" over consecutive courses will generate an atlas of contemporary London.

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Rem Koolhaas, "Definitive Instability: The Downtown Athletic Club" (1978) from "Delirious New York".

Ada Louise Huxtable, "The Whitney's Bold New Look (1966) and "Boston's New City Hall" (1966) from the New York Times.

Jonathan Massey, "Risk Design" (2013) (http://we-aggregate.org/piece/risk-design)

General References

Ian Nairn, "Modern Buildings in London" (1964), London Transport.
Ian Nairn, "Nairn's London" (1966 - reissued in 2014), Penguin Books.

Climate Peace
John Palmesino

Architecture is the agent of the relation between polities and their spaces of operation. The rise of the new climatic regime and the magnitude of the techno-sphere baffle architecture: from within it appears as the result of the multiple projects, designs, actions and processes of humans, within the remit of control and capacity to act. From the outset, humans are only a component of it, drawn into its functioning and endeavouring for its sustainment.

The seminar is dedicated to investigate specific conditions where this inversion of agency affects narratives of modernisation and the appreciation for the deep interconnections between architectural development, rapid urbanisation and human impact on the Earth System. These challenges are wide and require time to rethink the approach to history and critical thought in architecture in a number of ways. The development of the course in this sense would focus on five main questions:

- How to evaluate architecture amid the energy and material fluxes characterising the rise of the Anthropocene
- How to investigate notions of value and its associated narratives, myths, and theories at a time of complex communication systems and globalisation.
- How to asses codes and protocols to insure a democratic right to the transformation of the city at a time of deep automation and the rise of artificial intelligence systems.
- How to articulate new notions of entanglement between architecture and the biosphere, both in theoretical and aesthetic turns, at a time of vast extinctions and climate change.
- How to link enlarged notions of agency to authorship and authority in architecture, to ensure responsible development and new forms of ethical evaluation.

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:

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.

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

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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

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History as Translation
HCT & PhD Debates with Marina Lathouri 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.

This year, in conjunction with the AA project Architecture in Translation we will use the notion and practices of translation to read processes and languages of history in unforeseen ways.

Every time brings specific conditions to the manner in which the claims on the past and the present are made. Whereas new technologies and forms of production have prompted elaborate arguments on economic policies, environmental strategies and sustainable development patterns, there seems to be a lack of reflection on the fundamental question of history. History is a composite form of knowledge and a distinct set of practices in intricate relationship with cultural economies, national and territorial claims and material configurations.

On the other hand, architecture as the material and technical appropriation of land, history and memory constitutes a complex site of power, of technics and aesthetics. As such, it unavoidably contributes to the language in which ideas of home, of belonging, of the near, the far and the foreign, are conceived and received. Is it then possible to proceed through a critical body of architectural references, existing or to be constituted, in order to rethink conceptions of time, conceptual and material appropriations of the past, and possible futures?

At a time where the very concept of the 'human' is frequently suspended, who and how will write histories which might open up the possibility of other histories and cultures, a different aesthetics, a different politics of inhabiting the Earth in the vicinity of others who may refuse our terms of translation. Translation, according to Umberto Eco, is a 'negotiation' between different and even opposite systems and beliefs, and is always anchored in time and space. It is a process, which may create identities, but can also cancel or oppress.

It is precisely the multiple articulations of constantly evolving interfaces – disciplinary, historical, social and political, and the multiple negotiations of frontiers, which are proposed to visiting speakers, tutors and students as the *locus* of debate.

Learning Outcomes and Assessment:

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 historiographical practices as they relate to theoretical arguments as well as material processes and complex communication systems
- Evaluate the relation between history 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

57

Term 3

Thesis Research Seminar	*Marina Lathouri	HCT Staff*
Reading and Writing Seminar	*Anthony Vidler*
MA Trip	*Marina Lathouri*
Open Jury	*HCT Staff and Guest Critics*

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.

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.

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.
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.

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.

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.

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.

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 Academic Board. This in turn reports to The Open University. Notification of results is transmitted to students by the Registrar's Office acting through the Graduate School co-ordinator.

Assessment criteria:

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

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

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

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

The marks given by each of the two internal assessors are averaged to give the overall mark for each course submission. Where the result of the assessment calculation creates a mark of 0.5% or greater, this will be rounded up to the next full percentage point. Where the calculation creates a mark below 0.5% this will be rounded down to the next full percentage point. A course work average mark is then calculated based on the credit rating of each submitted item relating to the assessed tasks of Terms 1 and 2.

Two internal assessors mark the dissertation also separately. To qualify for the MA, students must reach the 50% threshold on both the course work average, and on the dissertation average mark. An overall final mark is then calculated as the weighted average of course work and dissertation. Any large difference (of 10 or more points) in the marking of the two assessors is raised for discussion at the Examination Board meeting.

Marks are important in the following way:

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

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

Final assessment of students' work is made by a Board of Examiners, which includes the Programme Staff and an approved External Examiner. The Programme proposes the External Examiner first to the Academic Board 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 in accordance with The Open University procedures. When all the above procedures have been satisfactorily undertaken, The Open University will be requested 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 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.