

## POSITIONS

4.210 | Fall 2022 | SA+P MIT  
Instructor: Ana Miljacki, [miljacki@mit.edu](mailto:miljacki@mit.edu)  
TA1: Samuel Dubois, [sdubois1@mit.edu](mailto:sdubois1@mit.edu)  
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Wednesday 2-5pm, Room: 10-401

## POSITIONS: Cultivating Critical Practice

### COURSE DESCRIPTION

Cedric Price once said that “architecture is everything architects make.” Sure, we could dismiss this as an unhelpful, overly empirical and even tautological statement. But instead, we will take it as a form of reinforcement for this class’s aim, we will take it to mean that architecture manifests itself in buildings, certainly, but also in drawings, in writing, in broadcasts, postures, experiments, social and professional organizations and modes of practice. In fact, it is the discursive, cultural, personal, historical, technological circumstances that give architecture its value, not by following some simple—one, two, base, superstructure—principle of causality, but often far more entangled routes of relation. It is far easier, of course, for an established and wise (and humorous) architect, to look back and say “architecture is everything architects make,” than it is for someone beginning in the field of architecture to feel reassured by that same statement. In this class we will not aim to fortify or fix that youthful (and useful) sense of uncertainty, but rather find ways to navigate it productively, by engaging in conversations around the objects and texts that momentarily occupy our collective attention—learning thus from one another.

In Positions, we will be open to various definitions of architecture and of criticality (others’ and our own), in order to “light up” possible paths through the discipline and the profession, both taken and previously unthinkable. To that end in this class we will acquaint ourselves with the characters, language and concerns that greet us upon entering the field in the year 2021. Their appearance in the class is not, or at least not always due to their canonical status. Sometimes they are precisely offering a counterpoint to the canon, will serve us as useful adversaries, or might represent a seed of a viable alternative to the status quo. Everything that we examine we will examine dialogically and critically, and always in order to articulate positions in relation to it.

The key objective of this seminar then, is to collectively develop languages, tools and forms of critical thinking that will help us navigate a map of contemporary architectural practices—through formal reading, understanding of popular culture and politics, and by using our general grasp of the recent history of architectural thinking. Historical events that unfold around us as we go about this semester, as well as our personal life experiences and knowledge are important (and welcome) participants in our conversations.

We will start by landing in the contemporary moment, and over the course of the semester we will address a series of topics—traversing multiple times the timeline from the late 1970s to 2021 (the period we will think of as the contemporary even though some of it is well before your time). Each of the topics we will consider has had its related pair or triple of related concerns since the 70s, and we will decide emphasis on these topics together. We will set up each topic by considering a combination of texts and architectural work (following Price’s definition of work). As the course unfolds and as our terms/themes accumulate, a map of contemporary practices and discourses will appear, allowing us to consider certain works through a variety of lenses and forcing us to invent

lenses to accommodate new relationships that will inevitably emerge from our discussions.

### **STRUCTURE:**

Each class will begin with a lecture/presentation by the instructor of the contemporary writings outlining the topic of the debate (and some of its earlier variations) and relevant examples of architectural work. The second portion of the class is devoted to student presentations collectively determined and then assigned for that meeting, followed by an open discussion intended to question the issues and topics introduced in the session.

### **LEARNING OBJECTIVES:**

- the class equips students with tools to decipher political and aesthetic positions articulated by architects in their writing and architectural production.
- students learn about themes, players, significant projects/events and important frameworks circulating in contemporary architectural discourse (in the US and globally), such that they can quickly orient themselves in the field (and as they work in studio).
- besides contributing to the collective discussion in the classroom and outside of it, weekly posts enable the teaching team to support students in producing ever stronger written arguments.

### **REQUIREMENTS:**

- attending the weekly seminar session,
- completing all readings in time for respective class discussions,
- posting one question/comment weekly on Stellar (by midnight before class)
- delivering two 20 min. presentations (in pairs) over the course of the term (each presentation will deal with a specific theme, or body of work chosen in a short discussion with the instructor),
- producing a visual dossier on a theme, or body of work, that is of a particular interest to the team of students working on it, that includes a critical analysis/text of 1000-2000 words. The final form of this “deliverable” will be determined in conversation with the instructor and the TAs.

### **BASIS FOR THE GRADE:**

- class presentations (and handouts) in groups of 3 (25%)
- quality of your posting in the Class Forum on Stellar (25%)
- contribution to class discussions (25%)
- the visual dossier (25%)

### **WEEKLY READINGS:**

All the required readings will be available on the Stellar course site as pdf files. Also, all the books I am recommending you peruse will be available on reserve at the library.

### **WRITING:**

You will be writing every week on forum, and we will discuss some of the writing live, but you will also have to produce at least a 1000-word framing essay for your dossiers. If you need help with grammar, exposition, style, and tone, please consult the writing center at MIT:

“Go to <http://writing.mit.edu/wcc> and click on “Appointment.” If you cannot find an open

appointment slot, click on the clock in the upper left-hand corner of each day's block. When a cancellation occurs that day, you will be automatically notified by email. Because several people might receive that same message, go online ASAP to schedule that open spot; 96% of clients who want an appointment end up with one if they use the Wait List. The best way to guarantee yourself an appointment is to schedule early!"

### OTHER RESOURCES:

MIT Rotch Architectural Design Resources (Architecture and Art Librarian: Kai Alexis Smith, [kaias@mit.edu](mailto:kaias@mit.edu))

General Library Resources: <https://libguides.mit.edu/archdesign>

MIT Thesis Database: DSpace (<https://dspace.mit.edu/>)

Geographic Information Systems (GIS) Lab on the third floor of the Rotch Library

Geocoding tutorials, census data, map projections, citation guidelines also part of the GIS lab (<http://libguides.mit.edu/c.php?g=176295&p=1161396>)

MIT Architecture Lectures and other online lecture videos (AA, GSD, Rice, GSAPP, etc.)

### ACADEMIC INTEGRITY:

Please read and adhere to MIT's policies regarding academic integrity: <http://integrity.mit.edu>

### CLASS CALENDAR:

1. September 7, 2-5pm
2. September 14, 2-5pm **Due: Assign Presentations for the first round**
3. September 21, 2-5pm
4. September 28, 2-5pm
  
5. October 5, 2-5pm **Due: One possible Idea for your dossier**
6. October 12, 2-5pm
7. October 19, 2-5pm
  
- first round of presentations
  
8. October 26, 2-5pm
  
9. November 2, 2-5pm **Due: Fast Dossier Pin up (Title, Bibliography, Sample Spreads)**
10. November 9, 2-5pm
11. November 16, 2-5pm
12. November 17, in studio
  
- second round of presentations
  
13. November 23, **NO CLASS | Due: Revised Dossier Title, Bibliography, Introduction**  
November 30, 2-5pm (no assignments, no presentations)
  
14. December 7, 2-5pm (final discussion)  
December 14, **NO CLASS**
- EXAM December 19? **Dossier Review** (time TBC)

## COURSE SCHEDULE + THEMES AND MATERIAL

### Positions c. 2022

#### 1. September 7

##### Read:

bell hooks, "Introduction," *Teaching to Transgress* (Routledge, 1994), 1-12.  
 Michael Meredith, "Notes for those beginning the discipline of Architecture," (YouWorkForThem, 2006).  
 Ananya Roy, "The Infrastructure of Assent: Professions in the Age of Trump," *The Avery Review*, 2017  
 Mabel Wilson and Sean Anderson, "Introduction," *Reconstructions: Architecture and Blackness in America* (MoMA, 2021), 14-21.  
 Sumayya Vally, "A letter to a young architect," *Architectural Review*, September 2020  
 [~40]

##### Recommended:

Paulo Freire, "The 'Banking' concept of Education," *Pedagogy of the Oppressed* (New York: continuum, 1993).  
 Roland Barthes, "What is Criticism?" *Critical Essays* (Northwestern University Press, 1972).  
 Michel Foucault, "What is Enlightenment?" *The Politics of Truth* (Semiotext(e), 2007).  
 Mark Wigley, "Storytime," *Assemblage 27* (August 1995), 81-94.  
 Sylvia Lavin, "The Temporary Contemporary," *Perspecta 34* (2003), 128.  
 Bruno Latour, "Why has Critique Run out of Steam, From Matters of Fact to Matters of Concern," *Critical Inquiry 30* (Winter 2004), 225-248.  
 Vittoria di Palma, "Radical Thought," *History/Theory* e-flux and ETH collaboration, December 5, 2017,  
<https://www.e-flux.com/architecture/history-theory/159243/radical-thought/>.

##### collective syllabus review

- + think about the projects you might want to present in class
- + 2 volunteer teams for the following class

## The City > Global Economy > Planetary Environment

#### 2. September 14

##### Due: Assign Presentations for the first round

##### Read:

Robert Venturi, Denise Scott Brown and Steven Izenour, *Learning from Las Vegas* (MIT Press, 1972), 3-9, 18-20, 34-35, 49-53, 72.  
 Fredric Jameson, "Postmodernism and Consumer Society," *The Cultural Turn, Selected Writings on the Postmodern (1983-1998)*, (Verso 1998), 1-20.  
 Sam Jacob, "Postmodernism's real qualities are mean and difficult, yet also psychedelically positive," *Dezeen*, August 2015, <http://www.dezeen.com/2015/08/13/sam-jacob-opinion-postmodernism-revival-we-are-all-postmodern-now/>  
 [~40]

**Students present | 2:** Learning from Las Vegas (book)  
 Peter Eisenman: the Cannaregio Project (and House 11a)

**Recommended:**

Denise Scott-Brown, "There is a lot to be learned from Postmodernism," *Dezeen*, August 2015, <http://www.dezeen.com/2015/08/18/denise-scott-brown-interview-still-a-lot-to-be-learned-from-postmodernism-pomo-robert-venturi/>

Jean-François Lyotard, *The Postmodern Condition: A Report on Knowledge* (University of Minnesota Press, 1984).

Andreas Huyssen, *After the Great Divide: Modernism, Mass Culture, Postmodernism* (Macmillan, 1988).

David Harvey, *The Condition of Post/Modernity* (Blackwell Publishers, 1990).

Denise Scott Brown, "Learning from Pop," K. Michael Hays (ed.), *Architecture Theory Since 1968* (MIT Press, 1998), 60–66.

Reinhold Martin, "Architecture's image Problem: Have we Ever Been Postmodern?" *Grey Room 22* (Winter 2006), 6–29.

Pier Vittorio Aureli, ed., *The City as a Project* (Ruby Press, 2013).

Reinhold Martin, *The Urban Apparatus: Media Politics and The City* (University of Minnesota Press, 2017).

**Peruse:**

Robert Venturi, Denise Scott Brown and Steven Izenour, *Learning from Las Vegas* (MIT Press, 1972).

Colin Rowe and Fred Koetter, *Collage City* (MIT Press, 1978).

Rem Koolhaas, *Delirious New York: A Retroactive Manifesto* (Thames and Hudson, 1978).

*The Pruitt-Igoe Myth* film by Chad Freidrichs, 2011 (I have requested it for our library's Kanopy)

**3. September 21****Read:**

Rem Koolhaas, "Globalization," *S,M,L,XL* (The Monacelli Press, 1995), 363–369, "What Ever Happened to Urbanism," 960–971, "The Generic City," 1238–1264. [image heavy]

Rem Koolhaas, "Junkspace," *Content* (Taschen, 2004), 162–171.

Saskia Sassen, "The Global City," *A Companion to the Anthropology of Politics*, 168 – 178.

Felicity D. Scott, "Futures Market; On 'Countryside, the Future'," *Artforum*, July 2020 (8), <https://www.artforum.com/print/202006/felicity-d-scott-on-countryside-the-future-83297>.  
[~55]

**Students present | 2:** FOA + the Yokohama Terminal  
SHoP | SOM | AECOM  
Dogma: Stop City

**Recommended:**

Rem Koolhaas, "White Briefs Against Filth; The waning power of New York," *Content* (Taschen, 2004), 236–239.

"Re-learning from Las Vegas," Interview with Robert Venturi and Denise Scott Brown by Rem Koolhaas and Hans Ulrich Obrist, *Content* (Taschen, 2004), 150–157.

Sanford Kwinter, "Flying the Bullet, or when did the future begin?" Sanford Kwinter (ed.) *Rem Koolhaas: Conversations with Students*, (New York: Princeton Architectural Press, 1996), 68–91.

Felicity Scott, "On Architecture Under Capitalism," *Grey Room 6* (Winter 2002), 44–65.

Rem Koolhaas, "The Ultimate Atlas for the 21st Century," *WIRED* (June 2003), 132–69.

Arindam Dutta, Marginality and Metaengineering: Keynes and Arup," *Governing by Design* (Pittsburg: University of Pittsburg Press, 2012).

Mark Jarzombek, "Positioning the Global Imaginary: Arata Isozaki, 1970" *Critical Inquiry* 44 (Spring 2018).

Reinhold Martin, "Financial Imaginaries: Toward a Philosophy of the City," *Grey Room 42* (2011), 60–79.

**Peruse:**

Rem Koolhaas, *S,M,L,XL* (New York: The Monacelli Press, 1995).

Eva Franch, Michael Kubo, Ana Miljacki and Ashley Schaffer (eds.) *OfficeUS Atlas* (Lars Muller Publishers, 2015).

Eva Franch, Ana Miljacki, Carlos Minguez Carrasco, Jacob Reidel and Ashley Schaffer (eds.) *OfficeUS Manual* (Lars Muller Publishers, 2017).

#### 4. September 28

##### Read:

Hashim Sarkis, "The World According to Architecture," *New Geographies: Scales of the Earth* (2011), 104–108.

James Graham et al, "Climactic Imaginaries," Introduction to *Climates: Architecture and the Planetary Imaginary* (Lars Muller 2016), 9–14.

Achille Mbembe, "The Universal Right to Breathe" April 2020.

Cristina Parreño, "Deep Timescales of Our Most Urgent Crises" *Streka Magazine: The Revenge of the Real* (August 2020), <https://strelkamag.com/en/article/deep-timescales-of-our-most-urgent-crises>

Godofredo Perreira, "Towards and Environmental Architecture," *Positions*, e-flux <https://www.e-flux.com/architecture/positions/205375/towards-an-environmental-architecture/>

Elisa Iturbe, Architecture and the Death of Carbon Modernity," *Log47: Overcoming Carbon Form* (Fall 2019), 11–23.

Daniel A Barber, "After Comfort," *Log47: Overcoming Carbon Form* (Fall 2019), 45–50.

[~44]

**Students present | 2:** Design Earth  
Kate Orff – Scape  
cave\_bureau

##### Recommended:

Dipesh Chakrabarty, "The Planet: An Emergent Humanist Category," *Critical Inquiry* 46, (Fall 2019), 1–31.

Bruno Latour, *Down to Earth: Politics in the New Climactic Regime* (Polity Press, 2018).

Bruno Latour, "'We don't Seem to Live on the Same Planet,' A Fictional Planetarium."

Hashim Sarkis et al, *The World as an Architectural Project* (MIT Press, 2019).

James Graham et al, "Climactic Imaginaries," *Introduction to Climates: Architecture and the Planetary Imaginary* (Lars Muller, 2016).

Timothy Morton, *Hyperobjects: Philosophy and Ecology after the End of The World* (University of Minnesota Press, 2013).

Kathryn Yusoff, *A Billion Black Anthropocenes or None* (University of Michigan Press, 2019).

Strekla's project for Planetary Governance, <https://strelkamag.com/en?topic=for-planetary-governance>

### Urban Plan > Map of operations > Rendering Entanglements Visible

#### 5. October 5

**Due: One possible Idea for your dossier - pin up with TAs**

#### 6. October 12

##### Read:

Michel Foucault, "Space, Knowledge and Power," Paul Rabinow (ed.), *The Foucault Reader* (Pantheon Books), pp. 239–56.

Michel De Certeau, "Spatial Practices: Walking in the City," *The Practice of Everyday Life* (The University of California Press, 1984), pp. xi-xix.

Bernard Tschumi, "Spaces and Events," *Architecture and Disjunction* (MIT Press, 1994), pp. 139–149.

James Corner, "Eidetic Operations and New Landscapes," James Corner (ed.), *Recovering Landscape* (Princeton Architectural Press, 1999), pp. 153–168.

Stan Allen, "Field Conditions," *Points + Lines: Diagrams and Projects for the City* (Princeton Architectural Press, 1999), pp. 92–103.

[~60]

**Students present | 2:** Tschumi: Manhattan Transcripts  
Atelier Bow Wow: Found in Tokyo (book + one building by Bow Wow)  
Sara Zewde Studio

**Recommended:**

Bernard Tschumi, *The Manhattan Transcripts: Theoretical Projects* (St. Martin's Press, 1995).  
 Rem Koolhaas, *Delirious New York: A Retroactive Manifesto* (Thames and Hudson, 1978).  
 Stan Allen, "From Object to Field," *Architectural Design: After Geometry*, Vol.67, 5/6, London (1995), 24–31.  
 Sanford Kwinter, "The Complex and the Singular," *Architectures of Time* (MIT Press, 2001), 2–31.  
 Mark Wigley, "Network Fever," *Grey Room* 4 (2001), 82–122.  
 Gilles Deleuze and Felix Guattari. "Introduction: Rhizome," *A Thousand Plateaus: Capitalism and Schizophrenia*, (Minneapolis: University of Minnesota Press, 1987), 3–13.

**Peruse:**

Bernard Tschumi, *The Manhattan Transcripts: Theoretical Projects* (St. Martin's Press, 1995).  
 Stan Allen, *Points + Lines: Diagrams and Projects for the City* (Princeton Architectural Press, 1999).

**7. October 19****Read:**

Bruno Latour and Alben Yaneva, "Give me a gun and I will Make All Buildings Move – An ANT's View of Architecture," in Reto Geiser (ed.) *Explorations in Architecture* (Birkhauser, 2008), 80–89.  
 Michel Serres, Theory of the Quasi-Object," *The Parasite* (Johns Hopkins University Press, 1982), 224-234.  
 Donna Haraway, "It Matters What Stories Tell Stories; It Matters Whose Stories Tell Stories," *Auto/Biography Studies*, 34:3, 567-575.  
 Mabel Wilson with Julian Rose, "Changing the Subject: Race and Public Space," *Artforum*, Summer 2017.  
 Kian Goh, "Architecture and Global Ethnographies—Dimensions of Citizenship," *Dimensions of Citizenship*, e-flux, Summer 2018.(6)  
 Andres Jaque in conversation with Nikolaus Hirsch, "Rearticulating the Social," *Positions*, e-flux, 2019.  
<https://www.e-flux.com/architecture/positions/280206/rearticulating-the-social/>  
 Keller Easterling, "Medium Design," *e-flux journal* #106, February 2020.  
 [~45]

**Students present | 2:**

Forensic Architecture  
 Andres Jaque – Office of Political Innovation  
 Cooking Sections  
 Interboro Architects: The Arsenal of Exclusions and Inclusions (book)

**Recommended:**

Jeremy Till, "Architecture and Contingency," *Field* Vol. 1, n. 1, 120–135.  
 Rania Ghosn and El Hadi Jazairy, excerpt from "Another Architecture for the Environment" *Geostories* (Actar, 2018).  
 Timothy Morton, *Hyperobjects. Philosophy and Ecology after the End of the World* (University of Minnesota Press, 2013).  
 Hélène Frichot, *Dirty Theory. Troubling Architecture* (AADR 2019).  
 Keller Easterling, *Medium Design: Knowing How to Work on The World* (Verso, 2021).

**Peruse:**

Andres Jaque, *Superpowers of Scale* (Columbia Books on Architecture and the City, 2020).  
 Bêka and Lemoine films on youtube

## Paradigm > Program > Maintenance

8. October 26

### Read:

Peter Eisenman, "Post-Functionalism," *Oppositions* 6, K Michael Hays (ed.) *Architecture Theory Since 1968* (Cambridge: MIT Press, 1998), 234–239.

Colin Rowe, "Program versus Paradigm: Otherwise Casual Notes on the Pragmatic, the Typical and the Possible," *As I Was Saying: Recollections and Miscellaneous Essays: Texas, Pre-Texas, Cambridge* (MIT Press, 1995), 5–42.

John May, "Under Present Conditions our Dullness Will Intensify," *Project* #3, pp. 18–21.

Elizabeth Diller, "Architecture is a technology that has not yet discovered its agency," *LOG28: Stocktaking*, (Summer 2013), 21–26.

[~53]

**Students present | 2:** MVRDV | BIG | WORK AC | REX  
SANAA  
Philip Rahm  
R&Sie Architects: Spoiled Climate

### Recommended:

Praxis editors with Rem Koolhaas and Bernard Tschumi, "2 Architects, 10 Questions on Program," *Praxis 8 Re:Program*, 2007, 6–15.

John McMorrough, "Notes on the Adaptive Re-Use of Program," *Praxis 8* (2006).

*Arch +*, Issue 188: *Form Follows Performance*, July 2008.

Philip Rahm, "Meteorological Architecture," *AD: Energies* (April 2009).

Anthony Vidler, "Toward a Theory of Architectural Program," *October* 106 (Fall 2003), 59–74.

Sanford Kwinter, "Concepts: The Architecture of Hope," *Harvard Design Magazine* 19.

*Arch +*, Issue 188: *Form Follows Performance* (July 2008).

Mark Wigley, "The Architecture of Atmosphere," in *Daidalos* no. 68 (1998), 18–27.

9. November 2

### Read:

Shannon Mattern, "Maintenance and care," *Places Journal*, November 2018 (~16)

<https://placesjournal.org/article/maintenance-and-care/>

Kiel Moe and Daniel Friedman, "All is not Lost," *Places Journal*, October 2020 9 (~6),

<https://placesjournal.org/article/all-is-lost-notes-on-broken-world-design/>

Jean-Philippe Vassal, "Designing the Brief," *Arch+*, 2019, 65–73.

Mabel Wilson, "Radical Repair," *Log48: Expanding Modes of Practice* (Winter/Spring 2020), 21–26.

bell hooks, "Black Vernacular Architecture," *Art on my Mind* (The New Press, 1995), 145–151.

[~42]

**Students present | 2:** Rotor Deconstruction  
Amanda Williams: Color(ed) Theory  
Flores and Prats  
MASS Design: The National Memorial for Peace and Justice  
Walter Hood: Black Towers/Black Power

### Recommended:

Hilary Sample, *Maintenance Architecture* (MIT Press, 2016).

Angelika Fitz, Elke Krasny, and Architekturzentrum Wien, *Critical Care: Architecture and Urbanism for a Broken Planet* (MIT Press, 2019).

Nancy Fraser, "Contradictions of Capital and Care," *The New Left Review* 100 (July, August 2016), 99–117.



**Peruse:**

Ila Bêka and Lemoine, *Koolhaas Houselife* film, 2008  
 Karine Dana, *The Imaginaries of Transformation* film, 2015,  
<https://www.architectureplayer.com/clips/the-imaginaries-of-transformation>

**Drawing > Scripting > Digital Image**

10. November 9

**Due: Fast Dossier Pin up (Title, Bibliography, Sample Spreads)**

**Read:**

Robin Evans, "Translations from Drawing to Building," *Translations from Drawing to Building* (London: 1997), 153–193.  
 Robin Evans, "In Front of Lines that Leave Nothing Behind," on Chamber Works, K. Michael Hays (ed.) *Architecture Theory Since 1968* (MIT Press, 1998), 480–490.  
 John May, "Everything is Already an Image," *Log40* (Spring/Summer 2017), 9–26.  
 [61]

**Students present | 2:** Diller and Scofidio early work (drawings) and ICA Boston  
 Gramazio and Kohler  
 MOS Architects  
 Olalekan Jeyifous

**Recommended:**

Mario Carpo, "The Art of Drawing," *AD225* (2013), 128–133.  
 Greg Lynn, "Geometry in Time," *Anyhow* (New York, 1998), 165–173.  
 Patrick Schumacher, "The Parametricist's Manifesto," 2008.  
 Michael Meredith, "Never Enough," *From Control to Design* (Actar, 2008), 6–9.  
 Edward Robins, "The Social Uses of Drawing: Drawing and Architectural Practice," *Why Architects Draw*.  
 Robin Evans, "Chapter 3: Seeing through paper," *The Projective Cast*, 107–121.  
 Yve-Alain Bois, "Metamorphosis of Axonometry," *Daidalos* (September 1981), 40–58.  
 Mario Carpo, *The Alphabet and the Algorithm* (MIT Press, 2011).  
 Stan Allen, "The Digital Complex," *LOG5* (Spring/Summer 2005), 93–99.  
 Matthew Allen, "Screenshot Aesthetic," *MOS: Selected Works*, PAP (2016), 271–276.  
 Mario Carpo, "Digital Indeterminism: The New Digital Commons and the Dissolution of Authorship," in *Architecture In Formation: On the Nature of Information in Digital Architecture* (Routledge, 2013).  
 Lluís Ortega, *The Total Designer* (Actar, 2017).  
 Molly Wright Steenson, *Architectural Intelligence* (MIT Press, 2018).  
 Adam Fure, "What does it really mean to be "post digital" in architecture and beyond?" *The Architects' Newspaper*, May 2018, <https://archpaper.com/2018/05/postdigital-for-the-record/>  
 John May, "Life Autocompleted," *Harvard Design Magazine* 48: *No Sweat* (F/W 2018).  
 Mark Jarzombek, "Digital Post-Ontology" *Becoming Digital* project, *e-flux*, <https://www.e-flux.com/architecture/becoming-digital/248076/digital-post-ontology/>  
 "Newish Media," A conversation between Lucia Allais and John May at GSD, <https://www.youtube.com/watch?v=gqCUh16R4yw>

**Peruse:**

Jeffrey Kipnis, Terence Riley and Sherri Geldin (eds.), *Perfect Acts of Architecture* Exhibition Catalogue (Museum of Modern Art, 2002).  
 Ben Van Berkel and Caroline Bos (ed.), *ANY23: Diagram Work* (1998).  
 MVRDV, *FarMax* (010 Publishers, 1998).  
*From Control to Design: Parametric/Algorithmic Architecture* (Actar, 2008)  
*Becoming Digital*, e-flux, <https://www.e-flux.com/architecture/becoming-digital/>

**Body > Identity > Labor**

11. November 16

**Read:**

Jos Boys, "On Crippling Space, Dis/abling Phenomenology," *Log42: Disorienting Phenomenology* (Winter/Spring 2018), 55-66.

Eric and Ronald Rietveld, "Affordances and Architecture," *Superhumanity, e-flux*, <https://www.e-flux.com/architecture/superhumanity/179234/affordances-and-architecture/>.

Charles Davis II, "Blackness in Practice, Toward a Phenomenology of Blackness," *Log42: Disorienting Phenomenology* (Winter/Spring 2018), 43-54.

Irene Chen, Mabel Wilson and Charles Davis II, "Introduction," *Race and Modern Architecture* (University of Pittsburg Press, 2020), 3-20.

[-42]

**Students present | 2:** Sumayya Vally Serpentine 2021  
David Adjaye Africa Project  
Bryoni Roberts

**Recommended:**

Brian Norwood, "Disorienting Phenomenology," *Log42: Disorienting Phenomenology* (Winter/Spring 2018), 11-22.

Sarah Ahmed, "A Phenomenology of Whiteness," *Feminist Theory*, Vol 8/2 (2007), 149-168.

Sarah Ahmed, *Queer Phenomenology*, (University of Duke Press, 2006).

Matthew Allen and Kian Hosseinnia, "Stranger Thoughts: Log's 'Disorienting Phenomenology,'" *The Avery Review* 34 (October 2018), <http://www.averyreview.com/issues/34/stranger-thoughts>.

Achille Mbembe, "Difference and Self-Determination," *e-flux journal* #80 (March, 2017), (8).

David Adjaye "On Architecture, Atmosphere and Africa," interview by Spencer Bailey, *Surface Magazine*, 2016, <https://www.surfacemag.com/articles/david-adjaye-african-american-museum-dc/>

**Peruse:**

*Log42: Disorienting Phenomenology* edited by Bryan Norwood (Winter/Spring 2018)

November 24, NO CLASS, Due: Revised Dossier Title, Bibliography, Introduction

**Image > Surface > Character**

10. November 17 – with studio instructors

**Read:**

Aldo Rossi, *Architecture of the City*, Oppositions Books (MIT Press, 1982), 21–41.

Jeffrey Kipnis, "The Cunning of Cosmetics," in *El Croquis*, no. 84 (1997), 22–28.

Reinhold Martin, "Financial Imaginaries: Toward a Philosophy of the City," *Grey Room* 42 (2011), 60–79.

Bryoni Roberts and Dora Epstein-Jones, "New Ancients" editorial introduction, *LOG31: New Ancients*, (Spring/Summer 2014), 11-12.

Design with Company, "Why We got Into Character," *Mas Context* 32: *Character* (2020), 6–9.

[-50]

**Students present | 2:** Zaha Hadid: The Vitra Fire Station and the BMW plant  
Herzog and de Meuron: US works  
Jurgen Meyer | Johnston Marklee  
Jean Nouvel: Fondation Cartier + Torre Agbar  
Ensemble Architects  
Heatherwick: The New York City Park +  
Francis Kéré

**Recommended:**

Venturi and Scott-Brown and Steven Izenour, "Theories of Ugly and Ordinary and Related Contrary Theories," *Learning from Las Vegas* (MIT Press, 1972), 128–163.  
 Anthony Vidler, "The Third Typology," *Oppositions* (Winter 1976-77), n. 7, 2-4.  
 Rafael Moneo, "On Typology," *Oppositions* (Summer 1978), n.13, 23-45.  
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 Fredric Jameson, *The Cultural Turn* (Verso, 1998, 2000), 93–135.  
 Reinhold Martin, "Atrocities, or Curtain Wall as Mass Medium," *Perspecta* 32 (2001), 66–75  
 Alejandro Zaera Polo, "The Politics of the Envelope," *Volume* 17, 76–105.  
 Pier Vittorio Aureli, "Architecture and Content; Who is Afraid of Object-Form?" *Log*3 (2004). (9)  
 Reinhold Martin, "Architecture's image Problem: Have we Ever Been Postmodern?" *Grey Room* 22 (Winter 2006), 6–29.

**Peruse:**

Aldo Rossi, *Architecture of the City*, Oppositions Books (Cambridge, MAL MIT Press, 1982).  
 Andrew Kovacs's Website, <http://www.andrew-kovacs.com/>  
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**...> Identity > Labor**

**12. November 30**

**Read:**

Mabel Wilson, Jordan Carver and Kadambari Baxi, "Who Builds Your Architecture?—An Advocacy Project" in Andrew Ross (ed.) *The Gulf: High Culture / Hard Labor* (Or Books, 2015).  
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 f-architecture, "To : Feminists, 'Feminists,' Corporate Women and other Subjects of Empowerment, *Log* 48: *Expanding Modes of Practice* (Winter/Spring 2020), 59-63.  
 Ann Lui, "Toward an Office of Public Architect," *Log* 48: *Expanding Modes of Practice* (Winter/Spring 2020), 39-52.  
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 Peggy Deamer, *Architecture and Labor* (Routledge, 2020).  
 Harriet Harris, Rory Hyde and Roberta Marcaccio, *Architects After Architecture: Alternative Pathways for Practice* (Routledge, 2020).  
 Eva Franch, Michael Kubo, Ana Miljacki and Ashley Schaffer (eds.) *OfficeUS Atlas* (Lars Muller, 2015).  
 Eva Franch, Ana Miljacki, Carlos Minguez Carrasco, Jacob Reidel and Ashley Schaffer (eds.) *OfficeUS Manual* (Lars Muller, 2017).  
*The Fumnambulist* 33: *Spaces of Labor* (January/February 2021).

**Peruse:**

*Log* 48: *Expanding Modes of Practice* edited by Bryoni Roberts (2020)  
*OfficeUS* books  
*Harvard Design Magazine* 46: *No Sweat* (F/W 2018).

## Utopia > Projection > Survival

13. December 7

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Hilde Heynen, "The need for Utopian thinking in Architecture," *Hunch* 6/7, 241–243.

Reinhold Martin, "Critical of What?" *Harvard Design Magazine* 21(2004), 1-5.

Bruno Latour, "An Attempt at a Compositionist Manifesto," *New Literary History* 41 (2010), [ONLY 485–488](#).

John McMorrough, "Funny, Crazy, Silly, Lyrics for The Suspension of The Architectural Disbelief," *Log* 37, 229–233.

Anna Tsing and Rosetta Elkin interview "The Politics of the Rhizosphere," *Harvard Design Magazine* 45: *Into the Woods* (SS 2018), <http://www.harvarddesignmagazine.org/issues/45/the-politics-of-the-rhizosphere>.

Ana María León, "Spaces of Co-liberation," *Dimensions of Citizenship*, e-flux (Summer 2018).

Wai Think Tank, "Unmaking Architecture, An Anti-racism Architecture Manifesto," *A Manual of Anti-Racist Architecture Education* (Wai ATT, 2020), 48-51.

Amba Sepie, "The Wildness in Our Bones," *Survivance* editorial, *e-flux*, July 2021, <https://www.e-flux.com/architecture/survivance/406619/editorial-the-wildness-in-our-bones/>  
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### Recommended:

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Manfredo Tafuri, *Architecture and Utopia, Design and Capitalist Development* (MIT Press, 1979).

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Timothy Hyde, "Proximate Utopia, Or the Semblance of the Future," *Harvard Design Magazine* 31 (Fall/Winter 2009/10).

Andy Merrifield, "Magical Marxism," *Environment and Planning D: Society and Space* 27 (2009), 381–386.

Eve Tuck and Wayne Young, "Decolonization is not a Metaphor," *Decolonization: Indigeneity, Education & Society*, V. 1, n. 1 (2012), 1-40.

Donna Haraway, "Anthropocene, Capitalocene, Plantationocene, Chthulucene: Making Kin" *Environmental Humanities*, v. 6 (2015), 159–165.