

Architectural Association School of Architecture

City/Architecture PhD Programme



End-of-Term Presentations
December 6, 2017

Wednesday, December 6
Programme

12.00 Lukas Pauer

12.30 Georgios Eftaxiopoulos

13.00 Gili Merin

Lunch break

14.30 Cyan Jingru Cheng

15.00 Olivia Neves Marra

15.30 Brendon N. Carlin

Tea break

16.30 Ioanna Piniara

17.00 Samaneh Moafi

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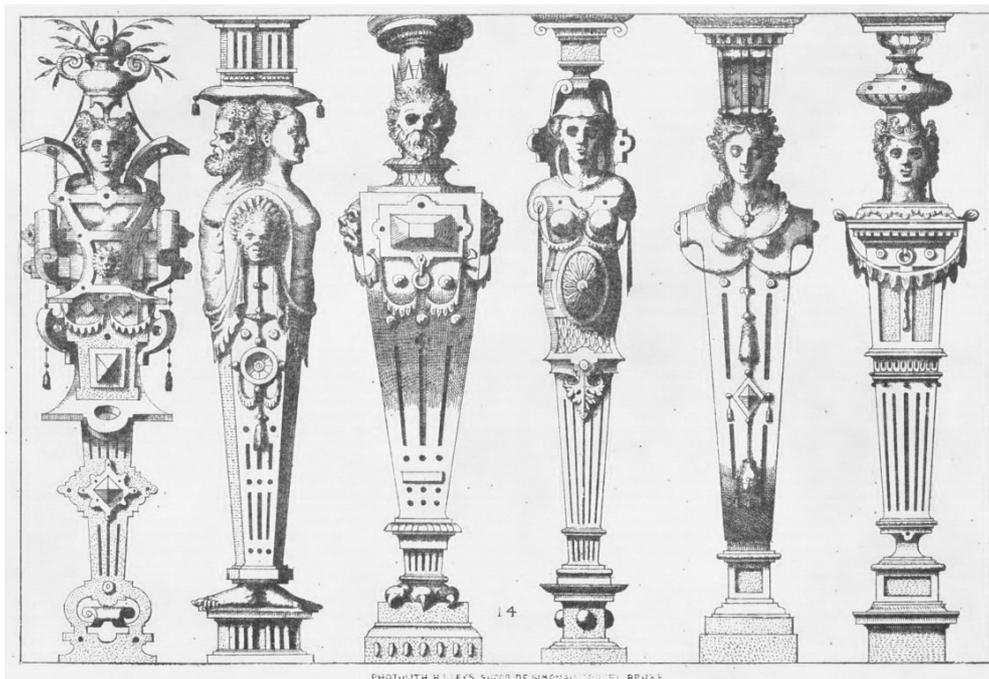
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STAGING FACTS ON THE GROUND On Territorial Markers in Contested Territories



De Vries, Caryatidum (1565).

The research investigates an architecture of seemingly minor or banal objects with nevertheless enormous territorial implications: markers, outposts, stations, and centers of sovereignty. While scholarly discourse predominantly focuses on the conceptual means envisioned to frame territorial sovereignty, the actual material means implemented and executed as often primitive but specific devices on the ground have rarely been subject to theorizing in a historical genealogy: ancient megalithic pillars, medieval factories and missions, modern telegraphs and lighthouses, and contemporary co-located data centers.

In its hypothesis, the research claims the possibility of defining sovereignty as a material condition becoming apparent through human-made spatial facts on the ground at various scales and technologies. Based on this working hypothesis, the research postulates a co-presence and dialectic between material form and wider immaterial forces. The research claims the possibility of identifying a paradigm shift in the facticity and rationale of this material condition; from a more faith-based figurative semiotics to a more fact-based literal logistics of territorial markers.

In its larger aim, the research seeks to interrogate the ability of architectural design practice to construct sovereignty in contested conditions where stable and extensive means of demarcation are challenged, as a materially rather than merely intangibly staged process. A case study review and object survey shall identify historical design techniques in their specific temporal, regional, and cultural context to establish typological continuity and similarity rather than difference. Drawing and design studies shall validate the research hypothesis and test its applicability by forecasting applicable design techniques for new understandings in architectural design practice. As such, the project formulates a series of applicable design techniques as individual design interventions, which shall collectively form a kit-of-tools.

Thesis Structure

Introduction

Identification of Theoretical Framework

I. Symbolic Sanctuary Markers

Ancient Megalithic Pillars

II. Post-Symbolic Trade Outposts

Medieval Factories and Missions

III. Pre-Logistic Signal Stations

Modern Telegraphs and Lighthouses

IV. Logistic Distribution Centers

Contemporary Co-Located Data Centers

V. Projective Kit-of-Tools

Identification of Applicable Design Techniques

Conclusion

Discussion of Implications and Recommendations

Abstract of Chapter I

which will be presented on Wednesday, December 6

Symbolic Sanctuary Markers Ancient Megalithic Pillars

In the cradle of ancient civilization, authority and power were distributed unevenly. Concrete objects represented the sovereign power of an authority in its claim to a title over a polity ('entitlement') through figurative reciprocal recognition such as equation, association, comparison, etc. rather than literal boundary coordinates. In ancient Hellenic and Roman cultures, the presence of sanctuaries in the landscape was indicative of an authority's self-image and status in relation to others'. The social construction of the sanctuary institutionalized the distinction between sacred and profane spaces. Sanctification ('sacralization') defined the act of consecrating and dedicating something as subject to a sacred state of unavailability, removed from the free use of the commons, by leaving another state behind ('sacrifice').

However, spatial analysis in the study of the ancient divine tends to focus on the micro and macro levels. At the micro level, sanctuaries are studied without considering their wider spatial contexts. At the macro level, wider landscape is studied without considering its individual structures. A cross-scalar analysis would offer greater middle-level insights into the siting of sanctuaries within the wider world, examining how multiple interacting scales are practically constructed and ontologically experienced through specific devices on the ground.

Georgios Eftaxiopoulos

STASIS

Towards a Critique of Flexibility in Architecture



: General View of the Eastern, or Foreign Nave, looking West. The Great Exhibition, 1851 (Calotype Photograph)

Flexibility, nowadays, constitutes the canon. Within an environment of constant estrangement and uprootedness, it is applied as a technique in order to achieve living spaces that are able to accommodate a series of different occupations, lifestyles and needs. This thesis argues that flexibility, antithetically, operates as an architectural tool towards the transformation of spaces that become far from being 'free', and instead alienate and restrict their inhabitants. In a period during which production has become a totalizing condition and has spread into the entire city, flexibility translates into a contemporary disguise covering the rigidity and stiffness of the market. Camouflaged through its rhetorical etymology, it produces a strange paradox; on one hand, enabling change and potential, and on the other hand, dictating it.

Introduced as a concept in parallel to the rise of industrialization, flexibility's embodiment became the architecture of the industrial city. Providing a more efficient organization of production and larger construction possibilities capable of housing the grand machines of the eighteenth and nineteenth century, it manifested itself through the implementation of capital's demands. From the early warehouses and textile mills, to the invention of the assembly-line and the single-story multi-functional shed, it offered a high level of optimization, surveillance and control. It was its embedded attribute - to anticipate changes and develop a fertile ground for production to advance -, which at the end of the twentieth century emerged into a rationale for the unfolding of the domestic life and the guarantor of new ways of living. Problematizing this positive aura, the project will read flexibility in its critical dimension and conceptualize it through the idea of stasis. In particular, it will claim that, within our constant flux, flexibility unfolds as a technique to achieve a state of stillness and stability, relinquishing change and fixity as a mutually exclusive condition. Conclusively, with the intend to look beyond its phantasmagoria, the thesis, rather than distinguishing between 'bad flexibility' and 'good flexibility', will claim that flexibility can neither act nor represent the potentiality and the refuge from production and exploitation; suggesting a new condition. A design system that rethinks the city as a storage.

Thesis Structure

Introduction

The Genealogy of Flexibility

I. Just-in-Time

Accumulation and the West India Docks

II. Flexibility Takes Command

The Rise of Free Trade and the Great Exhibition

III. Permanent Flexibility

Revisiting the Fun Palace

IV. Frangar, Non Flectar

A New Grammar

Abstract of Chapter II

which will be presented on Wednesday, December 6

Flexibility Takes Command

The Rise of Free Trade and the Great Exhibition

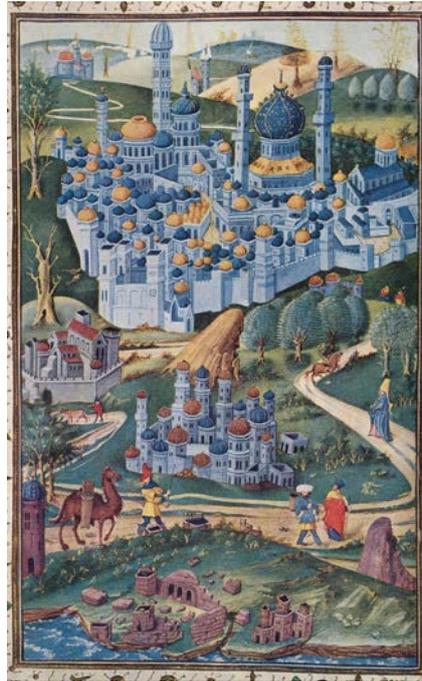
As a principle that defined the rise of industrialization, this chapter will argue that flexibility, during the nineteenth century, expanded beyond the spaces of production. It responded to the shift towards an affordable manufacturing and greater availability of goods, catering the new emerging consumerist culture. This transition was expressed architecturally through the design of new structures that became direct extensions of the logic of the factory and the multi-story warehouse. Shopping arcades, department stores and exhibitions began to appear by capitalizing on one hand, on cast iron's mouldability and transformability, and on the other hand, on its ability of modularity and mass production.

The most paradigmatic case was *The Great Exhibition of the Works of Industry of All Nations* [1851]. Broadly known as Crystal Palace, Joseph Paxton's proposal was designed as a sophisticated system of simple and light standardized prefabricated components inscribed in a 24 feet module. Capable to get assembled and disassembled quickly, the temporary building resembled the highly developed British industry and simultaneously signified the advancement into a new era. It symbolized not only the shift from a handicraft society to a mechanized one, but through the display of the new machines and processes allowed production to be expressed as a festivity. It was a place of celebration of labour and simultaneously a method of mass distraction where the conviviality transmitted a feeling of pride, hiding the monotony, harshness and physical damage prevailed within the factories. As a technique of seduction, similar to the national exhibitions, beyond aestheticizing production, generated a phantasmagoria where, ultimately, the people became victims of progress.

It was a narrative project within which flexibility became not only a technical problem-solving condition but instead a venture that in reality shaped—by means of comparison—an urge towards a greater productivity. At the same time, the internationalization of the exhibited pieces established a deviation from the national context that was present in the first half of the nineteenth century, stressing a free and liberal conception of economy. Negating the pre-existed mercantilist spirit, the free trade, the free communication and the free competition constituted three key parameters of an all embracing vision. This new emerging economic doctrine was a synthesis that signified the reduction of restrictions and placed freedom at the epicenter. An economical enthusiasm that was reflected through a spatially and structurally flexible architecture.

Gili Merin

TOWARDS JERUSALEM The Architecture of Pilgrimage



Depiction of a 13th-century pilgrimage route to Jerusalem, Jean Miélot, 1455.

Produced to accompany a translation of *Descriptio Terrae Sanctae* (written by the Dominican monk, Burchard du Mont-Sion in 1283.)

Towards Jerusalem: The Architecture of Pilgrimage is a study of ritualised travel to the city of Jerusalem. Examining the phenomena from antiquity to modernity, the thesis will explore how the scenography and mentality of Jerusalem pilgrimage had produced a particular architecture, landscape, and representations. The thesis will unfold chronologically and thematically: each of the four chapters would not only present pilgrimage in a particular moment in time, but also as a paradigmatic case which allows the examination of universal concerns such as the manipulation of landscapes, the politics of heritage, and the violence embedded within the memorial project; in Jerusalem they are present in a state of saturation, acceleration, and urgency.

Acknowledging the breadth of the subject and the overlapping narratives it holds, the thesis would use the pilgrims' own representations of the journey as the primary material. These first-hand impressions— composed of text, travelogues, memoirs, drawings, maps, reportages and photographs—encapsulate the intricacy of the sacred route to Jerusalem and its inherent subjectivity; they depicted a heavenly city whose relation to the earthly entity ranged from physical to metaphysical, figurative and abstract, rational, fictional, or allegorical. Formed across a linear spiritual path, enhanced by a temporal mode of perception, and framed by fabled collective memories, these individual recollections stratify the representational palimpsest of Jerusalem; they claim maintain the reciprocal validation and manipulation between land and traveller and perpetually form *the architecture of pilgrimage*.

The design component of the thesis is a photography project that would accompany the written dissertation. It would depict archaeological sites of pilgrimage which blur domestic and sacred use in antiquity, alternative analogical Jerusalems constructed in Medieval Europe, and key sites of formal and spatial transformations by pilgrim-turned-occupiers within Jerusalem itself. *As documentation*, it will provide primary evidence of the current condition of Jerusalem pilgrimage; *as representation*, it will join a lineage of past endeavours, which had used the medium of photography to frame spaces and conjure spatial representations, as a fundamental tool of architecture design; *as a series*, the images would unfold along the itinerary of the thesis and will form an analogical cartography of pilgrimage; *as a project*, it would trace, define, and speculate on an additional route *towards Jerusalem*.

Thesis Structure

I. Introduction

A Brief History of Jerusalem

II. Early Pilgrimage

The Birth of a Myth and the Formation of a Ritual

III. Medieval Pilgrimage

Jerusalem and its analogical Rivals

IV. Modern Pilgrimage

The rise of Tourism and Scientific Enquiry

V. Settled Pilgrimage

Reconstruction and Reunification of an Old-New Jerusalem

An overview of the entire Thesis
will be presented on Wednesday, December 6

Cyan Jingru Cheng
HOUSEHOLD, SETTLEMENT, TERRITORY
A Project for Rural China



The character *jian* in traditional Chinese: as an ideogram, it depicts moonlight peeking through a door, which quite accurately and poetically informs its meaning: an in-between status in space and time.

The Chinese countryside is in a state of crisis now more than ever. The nuclear family flat is being employed as a template to reconstruct rural dwelling and new rural settlements built based on an urban *xiaoqu* (small district) model. Through the practice of everyday life, desired subjects - a cheap labour force and a consumer class - are being constructed

At the same time, the Chinese state is extending the hierarchical urban structure to every single village through a centralised planning regime and an on-going household registration reform. In this context, to recognise the countryside as a specific social, cultural and political construct, rather than ancillary to the city, is the starting point of the thesis.

To employ a research by design approach, spatial design is seen as a tool to understand and problematise and the asymmetric relationships created by the continuous capitalist accumulation at scales of household, settlement and territory, and to then instrumentalise socio-spatial mechanisms identified in the current dissolved rural household, inner-decaying village and rural territorial units in order to put forward spatial models that would provide rural inhabitants a choice of an alternative form of life.

Thesis Structure

I. Household

- 1.1 Nuclear Family Flat Goes Rural
- 1.2 The Dissolved Household
- 1.3 Domestic Space and (Non)Family Relations
- 1.4 A Project of Jian
 - * Design Scenarios

II. Settlement

- 2.1 An Urban Template for New Rural Settlements
- 2.2 Rurality and an Alternative Community-Based Model
- 2.3 Spatialising Governmentality
- 2.4 Project: A New Communal
 - * Design Scenarios

III. Territory

- 3.1 Planning for 'Rural-Urban Integration'
- 3.2 Rural-Urban Relationships
- 3.3 Territorial Organisation
- 3.4 Project: The Rural Unit
 - * Design Scenarios

Abstract of Section 1.3 *which will be presented on Wednesday, December 6*

Domestic Space and (Non)Family Relations Three Rural Dwelling Models in China

The presentation will focus on three distinct dwelling models in rural China – traditional courtyard house, *tulou* (earthen building) and people's commune housing – to understand relationships between the composition of domestic space, household management and the idea of family. Reviewing traditional Chinese family as a production unit, a social unit and a governance unit, I argue that it is ultimately a multi-scaler apparatus, a superimposition of different organisational layers responding to different tasks and roles of a family in society as well as in life. The cellular logic of the traditional Chinese courtyard house reveals a spatial principle through which modular units aggregate in an additive manner to form the whole.

The most basic spatial and structural unit is *jian* (bay). The idea of *jian*, an in-between status in space and time, both enables and embodies the archetypal characteristic of traditional Chinese courtyard house and the elasticity in traditional Chinese family. The second dwelling type, *tulou*, presents a different logic. A *tulou* community is a large clan living together in a single, enclosed, fortified and centripetal mega-structure based on egalitarian principles. When the original need for defence is no longer valid in a few centuries' time, a specific form of social relationships among its inhabitants produced by collective living has been inscribed in and continuously enacted by *tulou* communities. Because of this reason, contrary to the collapse of traditional courtyard house, the *tulou* model thrived in a new collectivist era in the 1950s, when China's Communist state initiated a people's commune system that carried out a radical social restructuring. To this end, dwelling was used as a primary means to shape collective subjectivities through the reformation of the domestic space, such as to remove kitchen and family common space in proposed commune housing units to dismantle the idea of family.

However, its implementation was confronted by the deeply rooted social costumes and mentalities formed by the family tradition. In fact, the spatial organisation of realised commune housing in Shigushan village can be read as a series of basic three-*jian* structures transversely interlocked. On the one hand, this reveals the resilience of the idea of *jian* as a shared knowledge to organise rural dwelling; on the other, the commune institution and the family tradition may be two opposing forces yet have been simultaneously interweaving into and reconstructing each other, which have shaped together China's rural society as well as rural families today.

Olivia Neves Marra

THE GARDEN AS POLITICAL FORM From Archetype to Project



An allotment holder cultivates his plot in front of Albert Memorial on Kensington Gardens, May 1942. (Photo: Getty Images).

What is a garden? In a 1980 essay, J.B. Jackson approached that with a better question: Why is there so much literature about this object and yet is it so difficult to define it? Because, too many books (and poor experience) make us “accept the garden at second-hand, to accept the image without perceiving anything of the archetypal garden itself”. So, four decades later and here we are again, asking not only what *is* a garden but, strangely, what is *not* one. Vis-à-vis state-of-the-art botanist Gilles Clément sees the entire planet as a “petit jardin”. As much seductive as scary, his metaphor may soon literally apply, since the term is increasingly ubiquitous in architecture. This ubiquity comes often sprinkled with a revival of misconceptions, such as “garden equals landscape”, and “landscape equals the natural environment”. Moreover, with the success of “green space” in design competitions, now anything vaguely planted goes as either a garden or park, urban-farm or, even, reservoir.

However, these words mean enclosures that are far from interchangeable. Not for a matter of size, shape or function, but for implying different relationships with the house, city, and territory. Among those, our object is the one essentially related to “household” and “property”. That does not apply to all, but to the most recognisable form of a garden: the hortus—a walled or hedged compound attached to a house for either mineral or organic cultivations; which emerges with the deeply-social meaning of a “domestic” microcosm—an introverted collective place, where only familial rules apply. Precisely for making its autonomous reality spatially tangible, the hortus is an archetype of an ideological enclosure. With which a group of people may recognise and practice an idea of living together in the world—in other words, a political form. The problem is: how & why had such ontology developed until becoming ultimately invisible among most garden architectures today? Thereby what’s left of it as a recognisable enclosure-project?

Under the guise of a PhD by design—the thesis argues these questions through a possible history of three significant transformations of the hortus (from the most to the least legibly enclosed). To rethink, in turn, each logic into a designed procedure, toward three collective gardens that may challenge current frameworks of household and property. Especially so, within cities where real-estate market quite pressures land-value.

Thesis Structure

I. Archetypal

Hortus conclusus as idea of settlement: the Cistercian cloister (& the Persian chaharbagh)

II. Monumental

Gardens as Analogical Reconstructions of the City: Six Suburban Villas around Rome

III. Pastoral

Garden Plots and the (final) Naturalisation of Enclosure: Three Allotments in London

DESIGNS

Paradise is Here and Now

Hortus Conclusus to Construct Shared Spaces: A Protocol with Tehran Plot-grids

Sleep, Love & Fight!

Gardens to Choreograph Collective Enjoyments of Idle Land: A Policy with Roman Borgate

Allot in common

Garden Enclosures to Revoke Acts of Enclosure: A Practice with London Commons

Abstract of Chapter III *which will be presented on Wednesday, December 6*

Garden Plots and the (final) Naturalization of Enclosure
Three Allotments in London

During 2017 UK elections, candidate Jeremy Corbyn described himself as an “incorrigible runner, cyclist and allotment gardener” who—if becoming Prime Minister—would not give up his plot. Probably in the attempt to identify with most voters, his hobbies implied the qualities required from every worker, and CEO: self-disciplined, healthy, skilled, hands-on, creative. Because, an allotment does mean more than “a plot of usually 250m² detached from the house, rented by an individual for growing vegetables or flowers”. Hence its increasing popularity today. Moreover, Conservative austerity has been progressively pressing individuals to provide for themselves. So, the type gets also revived by a general need for welfare, whose significant share is so typically attributed to verdant places.

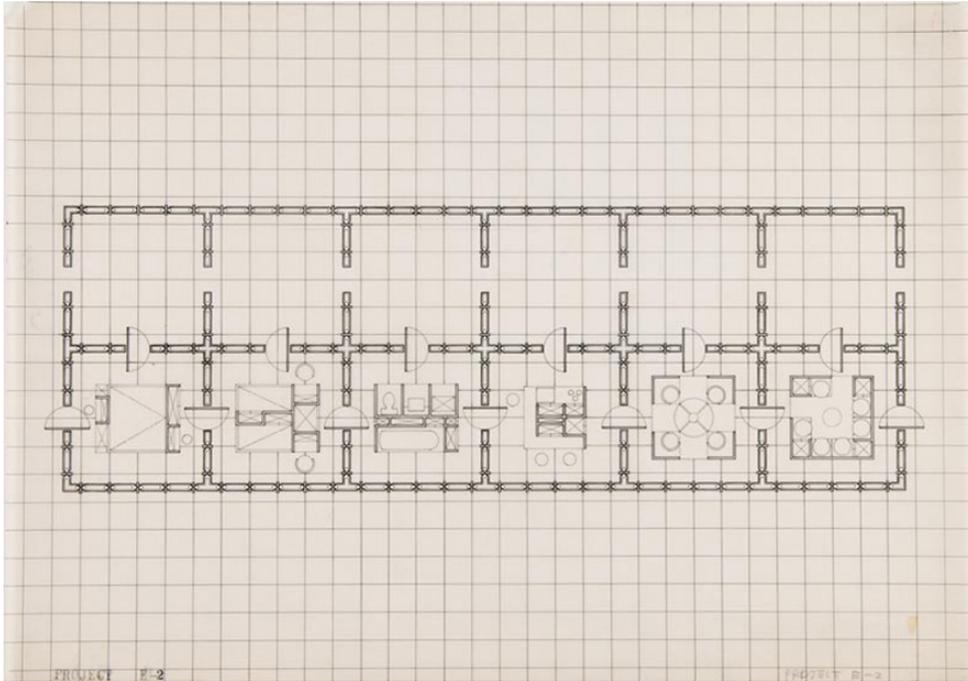
Although London does have a well-celebrated myriad of gardened parks and squares, 737 allotments with 36.000 plots do not fulfil the excessive demand of 2.000 people on waiting lists. Conversely, many sites have been cut down or entirely revoked, due to real-estate pressure. Thus—equally *wanted* for their grounds & *desired* for their benefits—these gardens form a critical enclave between private and collective interests. However, it is intriguing how they go on unrecognised for their historic role in finishing off the closing of communal land by (literally) allotting the city. In other words, this type was born entailed in the very “logic” of urban *re-parcelisation* which is now threatening it.

This “pre-history” happened within the context of parliamentary enclosures during the 1800s; when providing labouring-poor families with garden plots was a paternalist reaction to make that process socially viable, morally acceptable and, above all, more productive. Although allotment practice was the non-designed (pragmatically planted) antithesis of the picturesque garden, it did raise a way of seeing. For instance, each plot formed a homey microcosm so prolific and cosy to the extent of concealing the outer fence around their site. Thus, making workers unaware of the very sign of that arbitrary process of enclosure, which had originated their condition of dispossession. Nevertheless—as domestic spaces detached from their “homes”—these gardens have always had incredible potential to enable the self-ruling of communities into alternative forms of households. Or to reclaim permanent rights to the land. Why have these possibilities never happened?

The following paper will attempt to answer that by pulling the roots of 3 allotments in London, from their emergency in 1830 to their boom in WWI & II and towards the present day.

TERRITORIALISING INTERIORS

Non-Typological Housing in Contemporary Japan



Hiromi Fujii, *Project E-2* (1968-71).

The thesis will put forward a critique of domestication through a close reading of selected examples of Japanese housing since 1950 which tend towards a condition to be referred to here as *non-typological*. *Typology* in architecture refers to the knowledge of *Types*, which can be described as composed of abstract ideas, criteria, categories, and rule systems for the distribution of form, programme and representations. Type can be evolved through versions and constitutes a key form of architectural knowledge. Housing became an architectural, typological project when the strategically managed reproduction of life emerged as the focus of political strategies; a development which can be traced to the early middle ages and more significantly to periods of mass-industrialisation. Housing has been inconspicuously entangled with generating of economic surplus, organising the reproduction and maintenance of life, and concerned with the production of subjectivity: the construction of identity, habits, beliefs and perceptions. Since the end of the Second World War in Europe the U.S. and Japan many examples of housing have emerged which tend towards being devoid of, or effacing typological composition, whether strategic, representational, symbolic.

Consistent with a pattern observable around Japan's historically unprecedented moments of socio-economic rupture, many examples of housing that tend towards the non-typological have emerged since the financial collapse of 1991. Examples first emerged following the devastation and 'openness' after the Second World War, and again, following the mass-rationalisation for efficiency and de-politicisation of the factory, house and city in the 1960s. This thesis will focus on 3 selected examples of houses and housing during these 3 periods. These examples highlight an opening-up of a historical awareness, yet one that was ultimately subsumed and re-territorialised towards commodification. A sophisticated deployment of coercive and suppressive managerial strategies, policy and cultural production disseminated by emerging technologies led to the institutionalisation of the Japanese nuclear family and its housing type (*nLDK*), which remains the popular ideal today.

The thesis departs from an argument that a great majority of popular dissemination and discourse surrounding Japanese architecture, especially in the West, by and large, misses an historical opportunity. Because Japanese houses are so influential for architects and the production of the city today, superficial interpretations - lightness, blurriness, *kawaii* (cuteness) and narratives of the soft-spoken genius - have become auras which neutralise and negate the radical indications and implications of these projects. When de-romanticised, contextualised, considered with historical distance and stripped of obfuscating narratives, these examples might reveal knowledge and strategies in a struggle to clear way thousands of years of domestication, and to dwell in the emptiness of the open.

Thesis Structure

Introduction

I. One Room

Towards Non-Typological Housing in Post War Japan

II. Concrete Voids

Abstract Housing in 1970s Japan

III. Nomadic Interiors

A New Primitive Condition

IV. Conclusion

Design Project

Abstract of Chapter II *which will be presented on Wednesday, December 6*

Concrete Voids

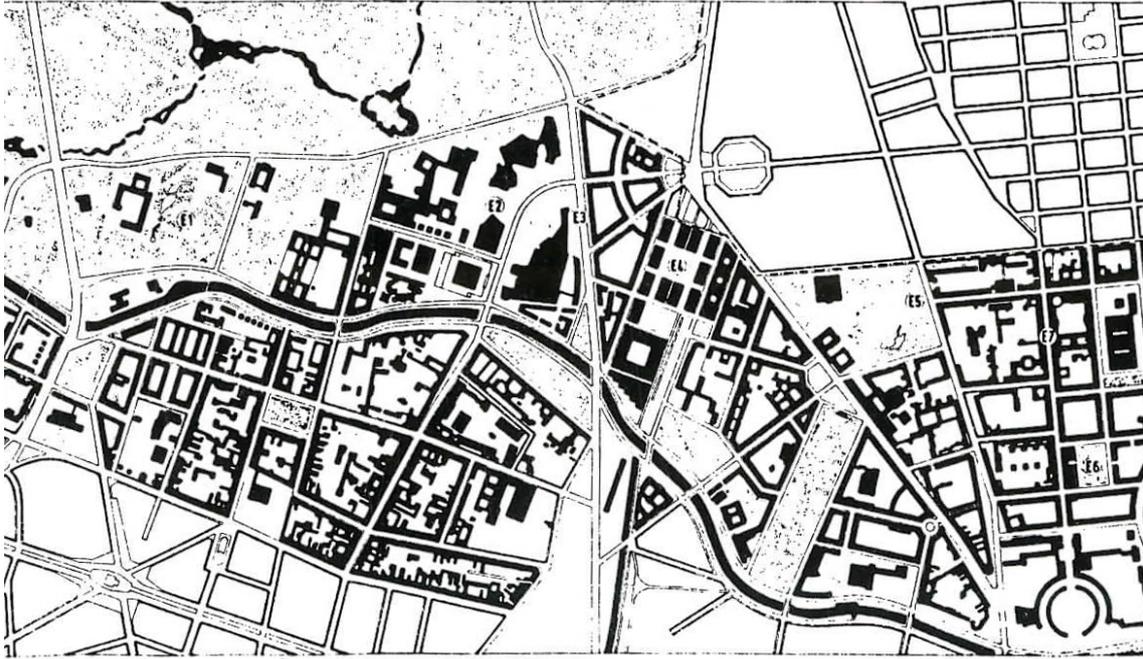
Abstract Housing in 1970s Japan

By 1968 Japan had ‘risen’ from the ashes of defeat and occupation, to become the second largest economy in the world. Mass youth and worker demands was suppressed, the 1960 Anpo military treaty with the U.S. was forced through despite heavy popular resistance, and institutions of the left became complicit with corporate governance in a project for the complete re-structuring of the factory, city and daily life to dramatically increase productivity and consumption at a rate unprecedented in human history. A vision of streamlined functionalist efficiency, mass-organisation was reflected in the techno-utopian mega-structural urban visions of the *Metabolist* architects of the 1960s. These projects however were completely contrary to the long-resisted though increasingly popular ideal: the detached nuclear family type house known as 3LDK. The youth, coming-of-age, coddled in newly atomised and modernised nuclear family housing found themselves betrayed, alienated, de-politicised and powerless. Japanese New Wave Films of the 1960s and early 70s depict a youth who had encountered a dark nihilism; in place of their dreams and political action they substituted materialism, desire, and violence.

In the late 1960s and early 70s a series of houses emerged that sought to strip the house of domestic signs, structure and narratives, whether ‘Western’ or ‘Japanese’. Hiromi Fujii’s 1968 *Project E2 House* emerges directly from the logics of the grid, obsessively pushing through rational sequences which efface authorship, meaning, the object and any reference accessible to the individuated subject. In Toyō Ito’s 1971 *Urbot 2 House*, spatial and typological rationalisation, atomisation, privacy, individuation and hygiene break free of their leash and evolve beyond *usefulness*; giving way to a luxury of space and form that suggests a mausoleum to a rationality that had only hollowed out the city. Takefumi Aida’s 1972 *Annihilation House* not only suggests a dark nihilism (annihilation – which comes from Latin, *an*, to, and *nihil*, nothing) and non-referential, non-meaningful ritual but also seem to search for an innocence and pleasure without recourse to meaning.

The Kyoto School philosopher Keiji Nishitani wrote that before the Japanese knew it, their own self-deception, and a blind drive to emulate and defeat the west from within its own system of reason and values, had stripped away an ability to transcend the uncertainties inherent in being. A black void opened: nihility had become Japan’s historical actuality. In the 3 case studies mentioned above we see a confrontation with this dark nihilism, an exposing in the barest form the consequences of the abstraction of management and its tendency to destroy all historical forms of life and meaning. At the same moment there is also an opening-up of the deepest awareness and space to push through to a creative nihilism – a possibility for individuals to find their own footing through a subjective nothingness.

WE HAVE NEVER BEEN PRIVATE! The Housing Project in Neoliberal Europe



Planning concept for reconstruction in West Berlin, 1983

The thesis puts forward an interpretation of the management of domestic space through the transformation of the concept of the *private* within the socio-economic regime known as neoliberalism. The private as a comprehensive category is reinvented in constitutive relation to domesticity in the nineteenth century, when housing gets hijacked by governmental policies. This idea of the private recurs powerfully in a period, when administration is entirely left to be operated by an assumingly self-regulating mechanism, which still needs to be properly sustained by the state; the market. The more the private has developed into the dominant administrative scheme in the neoliberal era, the more intricate has become the private-public partnership in the design and provision of housing, which leads to the hypothesis that the private has never existed as such.

For this purpose, the thesis proposes a critical reassessment of neoliberal *housing policies* in devising housing and urban typologies to bring together the state and the market, to the extent that the housing sector became capable of embodying the major value extractor for contemporary urbanism. Neoliberalism, in this context, is scrutinized within the broader discourse of recapitalizing on urbanity through the matter of centrality in living accommodation. Such trends are identified in European capital cities throughout a history of spatial and economic crises from the 1970's until today, which characterizes neoliberalism and is deeply rooted in pre-war ideas and their post-war application. By studying four housing programmes of this period in London, Berlin, Athens, and Madrid, I will argue that each of these trends has encompassed processes that were not solely intended to establishing new contractual relationships, but also a change of ethos, culture or organization of the housing project in relation to urban land. In fact, the design methodology aims to illustrate how these projects became laboratories for the construction of spatial agendas and practices which, by introducing new models and cults in urban housing, acted as realised applications of an unaddressed planning rationale only retroactively identified as neoliberal.

In the face of the housing crisis in Europe, to understand these processes means also to conceptualise them as frameworks for redesigning the relationship between dwelling and people in metropolitan settings. The thesis, as design research, aims at using this knowledge to inform a design strategy that permeates scales, as the private narrative does, from policy making to typology, from the legal constitution of private space to the interior subdivision of domestic space.

Thesis Structure

Introduction

I. The Public Production of the Private

A Brief Genealogy

II. Neoliberalism and the Housing Sector

III. Neoliberalism as a Project of Urban Marketing

Ideas tested at the Barbican Estate (London 1952-1982)

IV. 'The Inner City as a Place to Live', IBA Berlin 1984/87

Urban Identity Policies for a Divided City in a Globalising World (Berlin, 1978-1989)

V. Household Debt as Private Property

The Peak and Fall of the Asset-Seeking Society (Athens, 1999-2017)

VI. Chronicle of a Death Foretold

Eviction as a Lever to State-led Gentrification (Madrid 1999-2017)

VII. Towards a Design Policy

Redesigning the Private

Abstract of Chapter IV *which will be presented on Wednesday, December 6*

'The Inner City as a Place to Live', IBA Berlin 1984/87

Urban Identity Policies for a Divided City in a Globalising World

This chapter investigates the planning processes undertaken in the framework of the International Building Exhibition (IBA) 1984/87 in Berlin in order to raise the standards of open space and accommodation in the city centre. On the one hand, these processes are explored against the intricate dialectic of state intervention protecting the market and the economy, deeply rooted in what Bruno Taut has defined as almost identical relationship between the German State (Staat) and the City (Stadt).

This proves Foucault right in focusing his analysis of the rise of neoliberalism on Germany rather than Anglo-America and particularly in the Berlin variation of incorporating an Eastern society into a Western political system. On the other hand, these processes are explored within a genealogy of building exhibitions to determine programmatically and aesthetically Berlin's architectural and urban development in the 20th century. Against a background of empty plots in West Berlin, the rise of large tenement city areas in East Berlin and social movements opposing post-war reconstruction by demolition, a radical reconsideration in urban planning and housing policies was undertaken in the mid-70's.

The IBA 1984/87 aimed at introducing a distinct Berlin of what had already become the object of concrete interest in London; the inner city as both a preserved and a re-animated place for living. The initiative, assigned to the departments of "Critical Reconstruction" in West Berlin and "Careful Urban Renewal" in East Berlin, commissioned some 12,000 new and renovated apartments backed by considerable governmental subsidies and designed by an impressive panorama of internationally distinguished architects. By investigating one of IBA's core typologies, the block perimeter housing, this chapter aims to indicate how contemporary claims for 'human urban design' and 'urban character' were invested in the preservation of the 19th century typology of the urban block and the existing regime of property relationships.

Samaneh Moafi

HOUSING THE MASSES

Domestic Architecture, Governance and Conflict in Iran



A House of Compassion. 2016. Photo: Samaneh Moafi and Farshid Nasrabadi.

This thesis examines housing as an apparatus of governance and its architecture as a diagram that crystallises relations of power between individuals and states. The research unfolds through a close reading of two projects of mass-housing in Iran named *Shahrak* (1960-70s) and *Mehr* (2007-2021). Both projects were developed in the form of townships, both were initiated by a state and both were interrupted by radical change in the structure of governance.

These projects are examined at both scales of the territory and the domestic and through the lenses of class and gender. For each case the thesis is concerned with the kinds of institutions, financial models and knowledge structures that allow the architecture of a house to secure certain habits of dwelling, gender roles and units of sociality. In this reading the house is the means for the state to control the daily conduct of individuals, to enhance their good propensities and to eliminate their bad dispositions. In this context the act of interrupting the architecture of a house, removing a wall, peeling off a surface or rearranging the furniture could be considered as a resident's practice of power.

Part One of the thesis is organised through archival research around the case of the *Shahrak* and site visits. The first chapter describes the *Shahrak* as part of Iran's first National Housing Development Plan, as a disciplinary urban model and an echo of more historical examples such as the bastide towns of Pyrenees. The second chapter provides an account of five particular built examples and the ways in which they effected the lives of their residents. This chapter concludes with the 1979 Islamic revolution and resident's practices of resistance through re-appropriating the architecture of their homes.

Part Two of the thesis is organised through field work and around the case of *Mehr*. Chapter three examines housing as a project of welfare in Iran and introduces the project of *Mehr* as a means for the state to turn the lower strata of the population into masses in gratitude. Interviews, blue prints and documentary photographs are used to describe the particular perceptions that were built into the diagram of *Mehr* about gender and class identities. The fourth and last chapter puts forward a project that used the Shia rituals of rebellion to turn *Mehr* into an armature for animating social change.

Thesis Structure

Introduction

PART 1

I. An Urban Model for the Discipline of the Nation
The Case of Shabrak

II. The Act of Living
Five Precedents from the 1970s

PART II

III. Houses Of Compassion [Mehr]
The Case of An Apparatus and Its Interruptions

IV. Rituals of Rebellion
A project For Re-appropriation of *Mehr*

An overview of the entire Thesis
will be presented on Wednesday, December 6