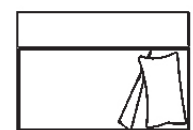
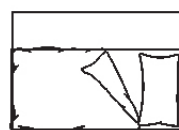
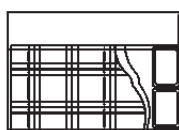
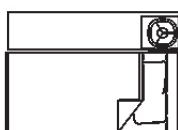
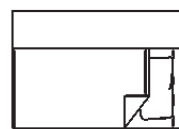
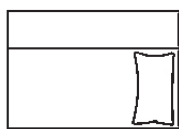
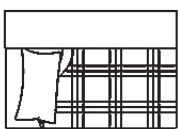
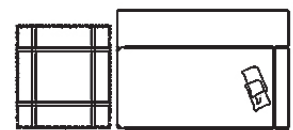
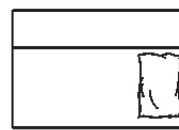
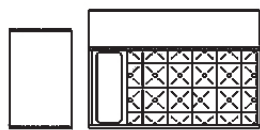
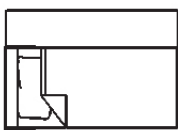
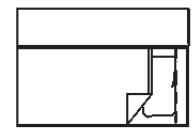
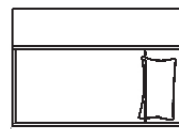
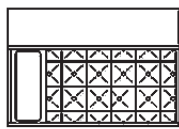
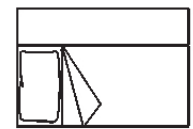
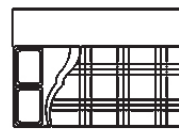
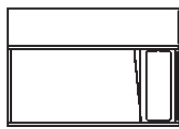
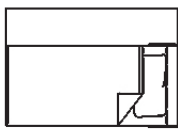
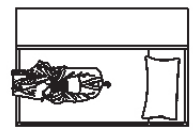
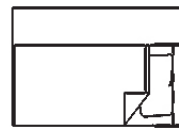
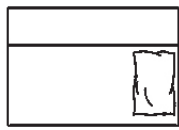
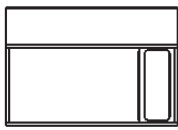
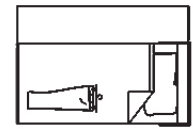
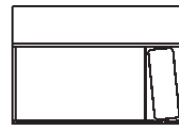
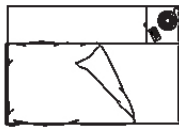
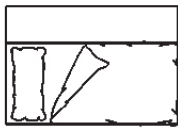
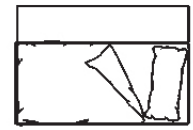
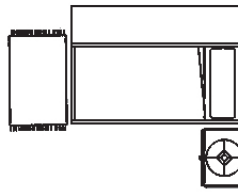
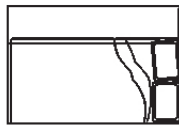
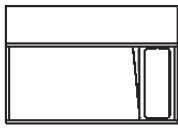
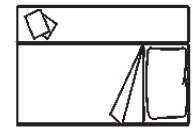
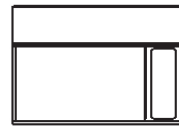
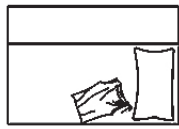
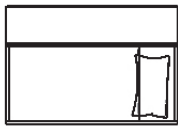


Architectural Association School of Architecture  
City/Architecture PhD Programme



*End-of-Term Presentations*  
June 27, 2019



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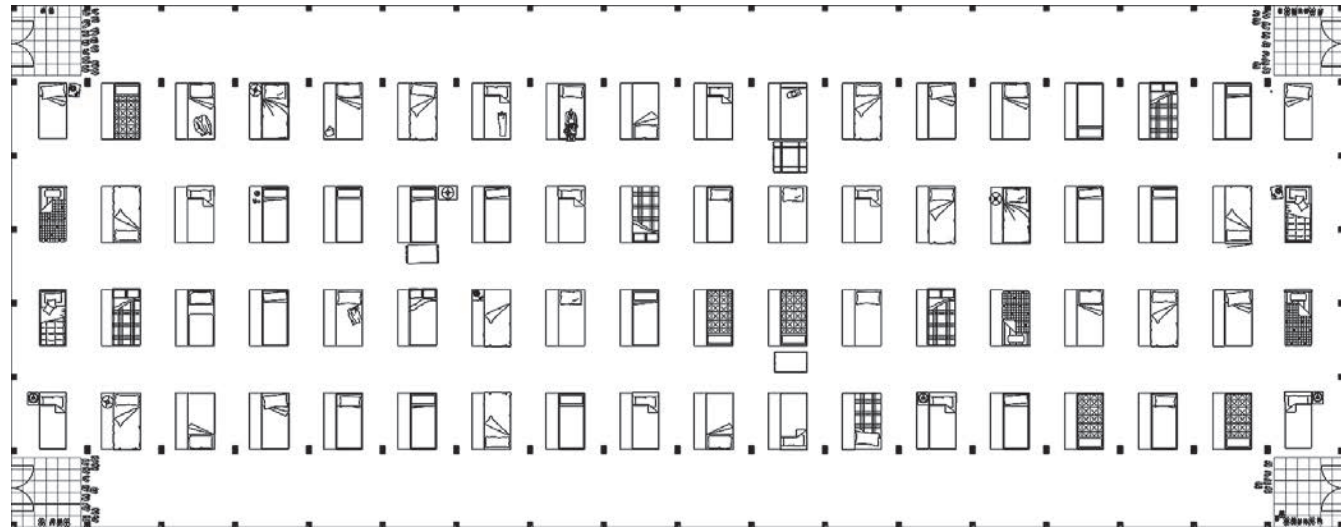
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# NON-TYPOLOGICAL ARCHITECTURE

## Deterritorialising Domesticated Interiors in Contemporary Japan



Drawing is interpretation and further development (by the author) based on a 1989 sketch by Kazuyo Sejima as an original proposal for the Saishunkan Seiyaku Dormitory for Women

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 concrete distribution of form, programme and symbolism. Housing became a biopolitical, ‘professional’ architectural, and typological project when the strategically managed reproduction of labour emerged as the focus of a cultural project as political strategy. Since the end of the Second World War in Europe the U.S. and Japan several examples of housing have emerged which tend towards being devoid of, or effacing typological composition, whether spatio-strategic, representational or symbolic. The thesis will focus on a close reading of a selected Japanese houses and housing that tend towards non-typological which have emerged surrounding 3 important moments of historical, cultural-economic rupture in Japan.

The historical aspect of the project picks apart the crucial role of housing form as an ‘instrumentalising node’ or apparatus of organisation in the ‘social factory’ and the indications and implications of the selected examples in their relationship to Capital’s dispossessions and construction of productive and accumulative assemblages. Most specifically what of concern in relation to housing form here is domestication or the construction of labour subjectivity and the role of spatial-ritual distribution as subdivision of space and programming, a tendency towards the disappearance of these features, and the rise of new emotive, aesthetic affect amidst the emergence of new forms of abstraction for provoking and accumulating labour. The design component of the thesis seeks to, on one hand, critique non-typological thinking and aesthetics in architecture (in their role towards internalisation and sublimation) in relation to forms of Capitalist abstraction and its tendency towards a clearing away of any reference, visibility or possibility for understanding. On the other hand, the design component wants to propose non-typological architecture that, in its destructive act must be more absolute to more completely efface or clear away sedimented forms of hierarchy and domination. Can new (non)type(s) be part of staging a confrontation with the groundlessness and bankruptcy of the contemporary city – and confront individuals the possibility of a real decision about how they want to live together?

### Thesis Structure

#### I. One Room

Towards Non-Typological Housing in Post War Japan

#### II. Concrete Voids

Non-Compositional Housing in 1970s Japan

#### III. A House with No Walls

Japan’s *Lost Decade* and the Architecture of *Homelessness*

#### IV. Big-House, No-House

Towards a New Non-Typological Architecture(s)

Appendix: Catalogue of Non-Types

Abstract of Chapter IV.

*which will be presented on Thursday, June 27*

#### Big-House, No-House

Towards a New Non-Typological Architecture(s)

Through architectural drawings the design thesis will, on one hand, problematise non-typological housing and thinking in architecture, in that it enacts and indicates a withholding of any ‘shelter’, reference or stability. In this emptiness Capital is able to dominate nervous liberated energies through other more abstract and illegible legal and financial mechanisms for dispossession, production and accumulation. On the other hand, the design thesis will argue that the destructive character of non-typological thinking must in fact go much further in a denaturalisation and destruction of sedimented layers of historical hierarchy, programming, and symbolism. This becomes especially urgent when we recognise that there is a tendency for typological thinking to be constantly reanimated from the grave as artificial, ‘familiar’ territorialities that in their seeming retrospective clarity, naturalness and timelessness help to prolong political consent for the reductive instrumentalisation of life and resources by Capital.

Several tendencies have recently emerged in Japanese housing as a consequence of Capitalism. These tendencies are reflective of and potentially anticipate coming realities outside of Japan. Two are critical to the design thesis. One is ‘a new giant house type’ called ‘share house’ that’s becoming increasingly common because of falling real wages, rejection of status quo ideals, and loneliness. Another is a tendency towards *no-house*. Sleeping, bathing and eating, as key forms of reproduction once considered the domain of housing, are increasingly dissipating into fragments distributed through the city which one can pay for by the single use or hour. Rather than a means of enforcing precarity, can a groundlessness be a means of liberating the subject from domination by forms of domestication and legal, financial abstractions?

The design will experiment with the deployment of non-typological architectural-procedural devices or briefs for housing identified through several case studies that have been discussed in the thesis so far. These may include *(Anti)Universal* (Mies, Tange, Kikutake), *(Anti)Ritual* (Aida), *Non-Compositional* (Fujii), *House with No-Style* (Fujikii, Koolhaas), *Blank Containment* (Sejima), *9 Square Grid* (Baan, Hejduk), and *Platform as No-House* (Sejima, Ito). Instead of, like the architects mentioned above, testing these strategies at the scale and within many of the parameters of the single nuclear family house or compartmentalised family public housing apartment, the design will test these strategies at the scale of and tracing the tendencies described above: the big share house full of strangers and the tendency to no-house or fragmentation of what used to be considered house into the City.



Enrica Maria Mannelli

## THE SOCIAL FACTORY

Social Movements from Autonomy to Precarity: Italy, 1962-2020



Anonymous, *Mirafiori Fiat Plant* (1958)

This thesis studies the evolution of the “social factory”, focusing on Italy over the last 60 years as a case study. The concept of the social factory refers to a reading of the city as a system in which production is not limited to the workplace but is instead extended to the whole society. It is the process of exploitation and commodification of every aspect of the city, with the latter intended as the sum of spaces and relationships in which urban life takes place. The concept of the social factory was developed by Mario Tronti in the early 1960s as a reading of the Fordist society: *“At the highest level of Capitalist development, the social relation is transformed into a moment of the relation of production, the whole of society is turned into an articulation of production, that is, the whole of society lives as a function of the factory and the factory extends its exclusive domination to the whole of society”*.

Therefore, the city is a factory itself, planned to fulfil the main goal of reproducing the labour force, i.e. making people productive. It is a system driven by capital and profit, where every single part of it (factories, housing, parks) and activity (work, housing, leisure) has a precise role and is planned according to the main production system. In the Fordist era, the factory was the main space of production and the workplace for excellence; today, however, at a time when we see the relentless increase of creative jobs, we are unable to mark the spatial boundaries of the work field. In the last 60 years, we have moved from the factory assembly line to the contemporary creative factory that exploits intellectual work.

As an illustration of this shift in the nature of work, Italy represents an interesting case study on account of the extensive theoretical and political contributions made by Italian thinkers and practitioners in the 1960s and 1970s on this precise topic. This thesis proposes to investigate the evolution of the social factory from the urban perspective, with the aim of creating a compelling history of the spatiality of these shifts that complements existing literature. In order to question the relationship and the influence of these shifts on the urban pattern, this research will analyse several Italian cities during the last 60 years: Turin, the factory; Bologna, the creative city; Rome, the autonomous social centre; Milan, the cooptation of the autonomous social centre. In doing so, it questions the urban form in two ways: as an outcome of the capitalist system, reading urban planning as a means of capitalism itself; and as a contested spatiality in which the struggles of workers and citizens occur.

Ultimately, this research project aims to suggest an urban policy able to tackle the Roman social factory, and to enable a system of social factory workshops. It identifies the Centro Sociale Occupato Autogestito (Self-managed occupied social centre; CSOA) as an important moment within the evolution of Italian theories of autonomy, and as an opportunity to challenge the relentless nature of capitalism.

## Thesis Structure

### Introduction

*I. The City as a Total Factory*  
Turin and the Fiat in the 1960s

*II. The Squat*  
Squatting in Bologna in the 1970s by the Metropolitan Indians and the Theory of Autonomia

*III. The CSOA*  
The Self-Managed Occupied Social Centre as the “Island”  
where Radical Thought can be Cultivated

*IV. The Creative District*  
Freelance Jobs and the Commodification of Creativity in Milan in the 1980s and 1990s

*V. The Social Factory*  
A Project for Rome

Abstract of Chapter I  
*which will be presented on Thursday, June 27*

## The City as a Total Factory Turin and the Fiat in the 1960s

In this chapter, I propose to analyze the major development of the city of Turin in the 50s and 60s in order to understand the metropolitan conditions that constituted the battleground of many strikes culminated in a three-day occupation of Piazza Statuto in 1962. The focus will be on the link between Turin and Fiat and on the rise of Operaismo as a set of leftist ideas that focused on the mass worker as a subject exploited both in the factory and in the city.

Turin is an interesting Italian case study due to presence, already in the second half of the 19th century, of many factories. The city at the beginning of the 20th century had 332.000 inhabitants and reached 1.167.968 in 1971. Initially, the population increased due to the consolidation of the Italian Kingdom under the Savoia family - historically located in Turin. Later on, due to the decision to move the capital to Florence in 1864 and subsequently to Rome in 1870, the Torinese aristocracy had to find a new role for the city in order to keep the city's splendour. The answer came quite easily and the plan was to make Turin the Italian industrial capital, boosting the existing industrial military sector into the automotive industry.

Looking at how the city has been planned in the first half of the 20th century it is evident how supporting the factory - and mainly the FIAT factory - was the only *raison d'être* to the point that urban planners approached the city territory as a factory itself. Therefore, this chapter will present this process of “factorization” of the city focusing on two aspects: on the one hand on the developments of the FIAT production system - that culminated with the mass-worker working at the Mirafiori plant (built in 1939); on the other hand on the urban evolution of the city and the relative legislation that had to encourage it: the Plan for the city of Turin (1908) and the special plan for Borgo San Paolo, the Piemontese Regional Plan (1947), and the construction of the neighbourhood “Falchera” and “Mirafiori Sud” in the 1960s among the others.



Cosimo Campani  
LA FABBRICHETTA  
Material Production in Europe from 1970 to 2040



Guido Guidi, *Vicino a Cittadella* (1984)

This thesis is concerned with the difficulties that the disciplines of architecture and urbanism have encountered in articulating the social questions which characterizes the contemporary European metropolis (and possibly its future evolutions). The main focus is how material production, such as manufacturing, returns as an important element in reading and designing the city.

Starting with general analysis on the contemporary city, the essay indeed attempts to tackle the broader historical, social and political issues emerging in today's metropolis. For the past thirty years a growing body of research has observed the socio-political role of immaterial production in a service-based economy (Lazzarato 1996; Negri 2000; Virno 2004;) abandoning important fields of research, such as the socio-political role of manufacturing. Along with this intellectual trend, as well as the disruptive forces of globalization, the project to escape the crisis from European industrial policies have to compete with large scale productions, where small and medium-sized economies are left behind (Becattini, 2009).

As a matter of fact, this thesis becomes a counter-project, claiming for the emergence of new types of industrial districts, whose concern is to bring production back to the city, maintaining the ability to produce physical products as political statement.

Within this perspective, the *Fabbrichetta* represent an architectural and urban tool to speculate on the importance of new forms of organisations of labour, such as cooperatives, social movements, citizen initiatives and spontaneous modes of production, challenged by the contemporary territory - or a limitless city (Cacciari 2004) - where every traditional *forma urbis* needs to be reinterpreted.

*La Fabbrichetta* has the specific intent to reflect upon local-development as well as the problem of de-localization to conclusively defend the need for a socio-political re-conception of architecture and urbanism, in which researchers and practitioners go back to the fundamental questions of production within the city: How does production land concretely and precisely in spaces? And how the project of the *Fabbrichetta* deals with spaces and dynamics of new forms of material production? What this research ultimately aims to explore is how the *Fabbrichetta* can become a constituent political and spatial actor of the city by affirming through architecture its radical difference. In my view, it is through architecture, that material production within the production of the city can be best foregrounded as the essential political questions of today.

*Thesis Structure*

I.

*The rift between material and immaterial work*  
Overcoming an Ideological Conflict

II.

*Legacy of Fabbrichetta*  
The Case of Veneto from the 1970s to the 1980s

III.

*The Chinese Fabbrichetta*  
Prato, 1990

IV.

*Miniaturization and Technosouth*  
The Territory of Naples

Abstract of Chapter II  
*which will be presented on Thursday, June 27*

Legacy of Fabbrichetta: The Case of Veneto from the 1970s to the 1980s

This chapter explores one specific region in the North East of Italy. Veneto is an administrative region of 4.5 million people. Exporting over 80% of its production the region represent the Ground Zero of material production as one of the wealthiest productive areas in Europe.

However this is historically the site of some of the most reactionary - and localist - political agendas leaded by the Northern League movement. It was the first to claim for regional autonomy in policing and hard regulation of immigration flows, although this economic model made its fortune on the global market and labor exploitation over migrants.

By exploring the socio-economic transformations in Veneto's production landscapes over the past decades, it will become evident that the coming to be of the globalized Veneto's territory can only be understood in the context of the new geographies of production and consumption. According to Francesco Indovina, territorial transformations such as the Veneto's countryside depopulation as well as changes in production processes - among a wide range of socio-economic factors that this chapter will take later into consideration - has determined a radical urbanization of the countryside, which consequently has led to the *città diffusa* (literally Diffused City). In order to have a general understanding of this phenomena this chapter takes into account the decentralisation of production to small businesses - such as domestic work -, as a process of productive reorganisation that is closely linked to Veneto's territorial urbanization.

Therefore, there is an important body of research who observes the economic geography of the "Veneto Model" - or "Veneto Miracle", as well as numerous studies that have attempted to identify the region's post-Marshall economic success within the development of local systems of production called Industrial Districts or Clusters, organically spread throughout the territory. Various forms of collectivities, such as "Proximity" and "local trust", on one hand and individual entrepreneurship on the other - largely mediated by the family and the institution of local Churches -, have allowed the *Fabbrichetta* to emerge.

As such, *Fabbrichetta* becomes the key device in the *Città Diffusa's* formalization. The isolated countryside villa becomes a domestic space of production where the family controls the organization of labour.

Given these points, this chapter indeed attempts to tackle the broader historical, social and political moment which characterize the shift from the city to the "metropolitan archipelago" - symbolically expressed by the movement of families from the city to the countryside.

The "diffusion" that implies these situations, has usually been considered as the product of a laissez-faire stance. In this chapter, the aim is instead to demonstrate that città diffusa has been intentionally pursued - through specific technical mechanisms that I will explore further - and widely accepted by policy discourses.



# STAGING FACTS ON THE GROUND

## On Territorial Markers in Contested Territories



Blanco, *Vistas de los Monumentos a lo Largo de la Línea Divisoria entre México y los Estados Unidos de El Paso al Pacífico* (1901)

This dissertation investigates material objects and compounds as sources of evidence for the projection of power, authority, and influence. By portraying nation-state borders as impermeable and easy to demarcate, scholars often fail to address the more porous and fluid realities of borders between politically organized communities across time. Still today, the world is fragmented into issue-related zones which materially surpass the seemingly continuous borders of the nation-state. Frontiers and boundaries are embodied by material objects and compounds. Borders have never entirely been immaterial.

Border markers link authority, an immaterial force, to its claimed domain. Markers materialize social relations in space. As seemingly minor or banal objects, they can nevertheless have enormous territorial implications. Still, intercommunal relations' actual material devices on the ground have rarely been subjected to theorizing throughout history. How has materiality been employed to legitimize techniques of empire-building through which bodies and spaces were made subjects? In their various historical appearances, border markers are subject and structure to this dissertation. This research hypothesizes the possibility of tracing seemingly contemporary practices back to their historical origination. Through case studies of select markers, this research explores the origins of 'scenographical' practice through ancient sanctuaries, 'extraterritorial' practice through medieval freeports, 'geodetical' practice through modern transmitters, and 'securitization' practice through checkpoints in recent times.

In its larger aim, this research seeks to define immaterial concepts through their material conditions, becoming apparent through human-made spatial facts on the ground in various types and scales. It seeks to interrogate the ability of architectural design practice to manifest power where stable and extensive means of control are challenged. This will ultimately allow the audience of this research to reconcile with a condition which has always been inherent but never fully untangled.

### *I. Sanctity Markers*

Ancient Sanctuaries, Procession Paths, and Power Projection as Scenographical Practice

### *II. Mercantility Outposts*

Medieval Freeports, Trade Routes, and Power Projection as Extraterritorial Practice

### *III. Telecommunication Stations*

Modern Transmitters, Signal Lines, and Power Projection as Geodetical Practice

### *IV. Logistics Hubs*

Recent Checkpoints, Transit Corridors, and Power Projection as Securitization Practice

### *V. Projective Kit-of-Tools*

Identification of Applicable Design Techniques

## Abstract of Chapter III

*which will be presented on Thursday, June 27*

### Telecommunication Stations:

Modern Transmitters, Signal Lines, And Power Projection as Geodetical Practice

This chapter establishes how modern communities employed telecommunications stations as border-making devices, a practice that remains relevant for today. Through the deployment of semaphore towers, timeball towers, and signal poles, communities were able to project power along signal lines. This chapter distinguishes between a French paradigm of practice that originated in an eighteenth century effort to transmit revolutionary principles across Europe, and a British paradigm of practice that originated in a nineteenth century effort to expand colonies across the world's continuous expanses of land.

The modern practice of *Télégraphie Optique* allowed the French Empire to dictate rather than merely respond to its periphery at the time of the French Revolution. Enabled by the invention of the telescope, optical telegraphy allowed for the centralization of information and transmission of orders to the empire's periphery, imposing a disciplinary regime at a distance. The French Empire's renewed territorial ambition demanded the semaphore tower to be considered a symbolic monument worthy of more than just utilitarian consideration. Semaphore towers were employed to symbolically express status through ornamentation which referred to the monarchy. Many of the prominences on which semaphore towers were built became known as telegraph hills. The semaphore tower embodied an approach to expansion based on the calculation of visibility-based distribution.

The modern practice of *Effective Occupation* allowed the British Empire to claim vast areas that could not be directly colonized with boots on the ground during the Scramble for Africa. Signal poles were employed to tie colonies to their metropole, acting as visible markers of an often distant and hard to imagine colonial authority. Signal poles contributed to the emergence of a contiguous and coherent notion of empire based on a contiguous and coherent system of telecommunications. Electrical telegraphy legitimized the empire to get rid of 'uncivilized' norms under the banner of convenience and progress. Regional circuits were integrated in a global network intended to interconnect all parts of the empire without ever making landfall in uncontrolled territories. Wider interregional constellations were developed around the generation, circulation, and exchange of law, standards, and data across the globe in real time. The signal pole embodied an approach to power projection based on the calculation of time-based latency.

Ultimately, the chapter traces a shift from a French to a British paradigm in the approach to measuring the earth not only to communicate or navigate but to occupy, police, and tax land and people. On the one hand, the French approach is based on optical distance. Visible principles of geometry and monumentality were employed to delineate boundaries at various limits for various purposes. On the other hand, the British approach is based on electrical relay. An 'all red' network of British transmitters along uninterrupted signal lines allowed for instantaneous administration, integration, and synchronization of distant colonies, often operating where the empire was not formally recognized.



Detail of G. B. Nolli's *Pianta Grande of Rome* (1748)

This thesis studies the position of Figure and Ground in urban representation, from the Roman urban survey plans to today's digital cartography. It will start by investigating the origins of the terms Figure and Ground in different fields such as optics, perception, Gestalt psychology, art and early representations of cities. Then, it will unfold both genealogically and thematically in a series of case studies of different representations of urban form.

The thesis problematizes the process of prioritization of information during the production of urban form, the object through which we can directly assess Figure Ground. This question becomes more and more relevant in digital cartography where the organization of data relies on software, thus leaving the process of foregrounding and backgrounding unsettled. The thesis will initially study this process through an investigation of the use of this terminology in urban representation and theory. The word "Forma" was first used to address an object during the Roman Centuria. "Forma", a document inscribed in a bronze tablet, collected the evidence of subdivision and privatization of land during colonization. It was a process of recording land ownership done by surveyors, marking the beginning of representation of urban form. Also the theme Figure Ground has been a major topic in more recent architectural discourses, since it was placed by Colin Rowe in *Collage City*. Though Figure Ground isn't merely an exercise of form; a black-white or mass-void drawing, as he mentioned and developed, it is an instrument of clarity. It creates legibility in the sake of hierarchy bringing with it ideological, cultural, political consequences. To further investigate this phenomena, the thesis will analyze a series of examples from Forma Urbis, Buffalini and Nolli to Cassini maps.

The genealogical research intends to explore the increasing scientific methods and technology used in the production of urban form. These representations, maps as we know them serve to make land ownership a readable data. First, it will explore Forma Urbis which is the projection of the city's footprint on to a two-dimensional plane marking the beginning of cartography, therefore the production of urban form. Although, there are many other ways of producing urban form; such as figures, monuments, memory, imagination and symbolism-a. All of these are displaced by the Forma being an abstraction through measure, which is instrumental to cadastral knowledge of the city. Then it will look at maps done by Leonardo Bufalini and Giambattista Nolli, who were both experts in cadastral survey and applied this specific technique into the maps of Rome which they produced.

These maps are particularly relevant because they created a gradual displacement of architecture as an artifact by the abstraction of cartography. These maps defined land ownership in the eighteenth-century Rome and were the basis for urban reform. We can observe a similar approach in the Cassini maps produced with a geodetic triangulation grid and served to detect limits of the kingdom's territory thus consolidate internal economic markets. So, to understand the process of making urban form, it is imperative to investigate closely the scientific methods developed in these specific case studies. The design component will follow this, aiming to explore digitally produced maps. As a documentation, it will provide an evidence on the current condition of mapping processes and as a project, it will speculate the process of prioritization of data using contemporary technologies.

# I. Origins and Use

## II. Figure and Ground in Illustrative Maps

## II. Orthogonal Maps: From the Visual to Surveyed Representations

## IV. Figure and Ground in Road Maps

## V. Figure and Ground in Orthogonal Maps

## Abstract of Chapter II *which will be presented on Thursday, June 27*

## Orthogonal Maps From the Visual to Surveyed Representations

In the previous chapter I discussed how the origins of representation of urban form lay in the roman tablet called Forma used for land management during the roman colonization period. Forma is the first and most evident example of the use of Figure Ground in representing cities. It is obtained through a rigorous exercise of survey, and has embedded in its simplistic representational system issues of land economy, politics and jurisprudence.

In this chapter I will investigate maps of Rome that were directly influenced by this gesture and marked the beginning of Figure Ground maps. This chapter will essentially focus on survey maps of Rome by Leonardo Bufalini and Giovanni Battista Nolli. First I will start by looking at different representations of Rome before these survey maps, from iconographic portraits to bird's eye view representation where the main concern is to give a sense of the city, an image. These different representations were used by tourists and pilgrims, and had the purpose of making the city familiar and recognizable, the so called *Memorabilia*. But with the incessant need to expand the city and manage land there was a need for a more accurate way to represent urban form. This necessity marks a transition from the visual to the measured paralleled by a shift in land management.

The *pianta grande* by G.B. Nolli besides its iconic character essentially emphasizes this transition by representing the city as a cadastral map. In order to understand the Nolli map we need to look at L. Bufalini's map of Rome and retrace the whole evolution of cartography. It is also important to understand, who sponsored these maps and why? Both surveyors, L. Bufalini as well as G.B. Nolli were commissioned by the papal state and in addition, Nolli had investments from private land owners, aristocrats and free masons involved in this venture. They were both produced in a period in which the city needed renovations and had the aim of understanding land division, securing its civic administration, political leadership and providing taxation reform. These survey maps become an instrument for extension and consolidation of power for both the private owners and the papal state in legitimizing land ownership. The role of the surveyor becomes crucial in the making of these maps, it requires not only scientific knowledge but also jurisdiction and remains as a neutral ground between different authorities. Survey mapping as described by L.B. Alberti was already used by G. da Sangallo and Leonardo da Vinci for the cities of Imola and Pisa for military defensive purposes, but in L. Bufalini and G.B. Nolli maps were mainly used as a cadastral registry dealing with issues of land propriety and ownership. The need for cadastral mapping is emphasized with the example of the Ogilby and Morgan London map done after the fire of 1666. It is considered to be the first scientific map based on survey with the purpose of legalizing land ownership by showing the parcels and lots for further urban reforms. This map definitely influenced the making of a cadastral map of Rome, but as seen in the previous chapter it was part already of the Roman jurisprudence tradition.

In early representations of the city such as iconographic maps or view-maps there is a built void relationship of what we see, landmarks being Figure and topography or void being Ground. But in survey maps, the city is no longer an image of what we see but a mathematical abstraction; data. This relationship of Figure Ground in the latter, puts in evidence land management that has political and economical connotations.



# WE HAVE NEVER BEEN PRIVATE!

## The Housing Project in Neoliberal Europe



Community block settlement from the 1950s in Kessariani, central Athens.

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. In this light, the thesis proposes a critical reassessment of housing *privatization* not merely as a policy introduced in the 1980s to promote new contractual relationships, but as a state-market partnership strategy, already stemming from post-war ideas on urban restructuring, to establish a change of ethos, culture and organization of housing. The thesis argues that, due to its economic usage associated with property and individualism, the private has hardly existed as such in the neoliberal era. The daunting failure of the market-based home-ownership model and the alarming issues of alienation and care in the urban domestic realm, negate privacy as an affirmation of essential autonomy, while, on the contrary, raise links with its classical concept of deprivation.

The thesis deploys a typological study as the main methodological tool to demystify the rationale of the neoliberal city through selected urban housing schemes in London, Berlin and Athens, which mark both a geographical and chronological arrow of neoliberal advance: from anticipation to severe crisis. The Barbican Estate (1952-82) introduces council housing to a broader cultural project to recapitalize on urbanity by promoting a certain image of subjectivity and lifestyle in the city-centre. The International Building Exhibition (IBA) of 1987 renders housing policy as the regulator of advanced neoliberal conflicts between globally competitive architecture and urban form as the indicator of historical and proprietary relations. The last case study portrays the galloping neoliberalization of a society in lack of a strong welfare state tradition: the derailment of mass petit-bourgeois home ownership into an ill-practiced model of ‘villafication’ of the centre based on unsustainable debt. The conversion scheme ‘One Athens’ (2007-2014) opens up to the latest neoliberal trend: the colonization of urban housing infrastructure in crisis by large-scale international investment capital. Therefore, the projective part of the thesis proposes a shift from economy towards an *ecology of the private*. Ecology, originally denoting reasonable use of the habitat, addresses the housing question through an alternative system of values on the juridical, institutional and typological level which put forward different scenarios of symbiosis and the right to privacy as the right to the city: a refusal to be excluded from urban reality.

### *Introduction*

The Public Production of the Private: A Brief Genealogy

*I. Neoliberalism, Planning, and the Housing Sector*

*II. Neoliberalism as a Project of Urban Marketing*

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

*III. ‘The Inner City as Residential Area’, IBA Berlin 1984/87*

Housing Policy and the Preservation of Urban Form (Berlin, 1978-1989)

*IV. The Vill(a)fication of the City Centre*

The Rise and Fall of the Asset-Seeking Society (Athens, 1999-2019)

*V. Towards an Ecology of the Private: A Manual for the ‘Trigono’*

Community Land Trust in Kessariani, Athens

### Abstract of Chapter V

*which will be presented on Thursday, June 27*

## Towards an Ecology of the Private: A Manual for the ‘Trigono’

This chapter consists of an anthropological account of the private and a strategy for a model of inner-city living in a joint endeavour to reinstate the private as a spatial question. The concept of ecology, as an operational and organizational principle originally denoting *reasonable use* of the habitat, is facilitated by Kant’s idea of *common sense* as a way to temper ill-devised private sense. Thus, the spatial resolution addresses privacy as the possibility of preserving personal autonomy through a practice of commoning.

The proposed framework aims to escape the neoliberal binary logic of private and public as corporate-individual versus corporate-state, and is developed on three levels: juridical, strategic and architectural. Thus, it aims to provide a model which not only secures affordability through the policy of market-removed community-owned land found in the institution of the Community Land Trust, but also demonstrates distinct features of urban form and architectural organization. The development of the design phase will validate the whole proposal through a paradigmatic intervention into the historical, yet deteriorating, ‘Trigono’ community settlement in Kessariani, Athens. It belongs to the ‘refugee block settlements’, some of the most iconic modernist social housing complexes of the 50’s in Athens as part of a state initiative to accommodate a vast influx of Greek refugees. The innovation they introduced in downtown living has resisted neoliberal attempts of privatization and the block structures, freely arranged and recessed within a green cluster, have preserved a sense of neighbourhood and privacy which seems long gone from the city centres. The project aims to radicalize this premise by reconfiguring the role of the state in its potential to put forward a housing alternative; on the institutional level as a possible partnership between the proposed juridical framework and the local (municipal) authorities, and on the architectural level as a manual for strategic, cost-efficient transformations that can yield a quality of domestic privacy in collective living.



Gili Merin

TOWARDS JERUSALEM

The Architecture of Pilgrimage



Gili Merin, Photo of Gaudenzio Ferrari's *The three Magi visiting Bethlehem* Sacro Monte di Varallo, Italy (2019)

The thesis explores the ritual of sacred travel to the City of Jerusalem. It places pilgrimage as a project in which the pilgrim, as an independent subject who is led by spiritual orientation, contributes to the appropriation of the cities and landscapes that he or she is perpetually crossing. While pilgrimage is indeed acknowledged as a journey in pursuit of a religious objective, it will nevertheless be studied, in this thesis, as a powerful social and cultural vector that often destabilized the economic, civic, and political conditions of the places of worship. The thesis will expand the definition of pilgrimage to Jerusalem by including a variety of analogous 'Jerusalems' that proliferated around the world as pilgrimage sites in their own right. As such, it will place the ritual of travel to the City of Jerusalem as a flexible practice that is not geographically confined but could be enacted by the varied combination of text, place, memory, and visual imagination—all of which are inherent components of Christian devotion.

The thesis will unfold both chronologically and thematically in order to explore how the mentality of pilgrims and the scenography of pilgrimage has produced particular structures, landscapes, and representations that I refer to as the *Architecture of Pilgrimage*. Each of the five chapters looks both into a specific era in the history of Jerusalem pilgrimage (early Christianity, the Middle Ages, the beginning of Modernity and the 20th Century), as well as a particular theme, such as the fabrication of sacred landscapes, the intelligence of analogical thinking, the importance of movement in ritual, the politics of heritage and preservation, and the formation of collective memory. While these paradigmatic ideas did not necessarily originate in Jerusalem, the city's condition allows their examination in a state of acceleration and saturation.

The design component of the thesis is a photographic guide of Jerusalem pilgrimage. It will depict archaeological sites of pilgrimage, analogical Jerusalems in Premodern Europe; and key sites of formal and spatial transformations by pilgrims-turned-occupiers of 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 that has used the medium of photography to frame spaces as a tool of architectural design. As a series, the images will unfold along the itinerary of the thesis and form a cartography of pilgrimage. As a project, it will trace, define, and speculate on a possible new route *Towards Jerusalem*.

*Thesis Structure*

*I. Introduction*

A Brief History of a Contested City

*II. The New Topographics*

The Invention of Christian Pilgrimage in the Fourth Century

*III. The Basilica and the Rotunda*

The Concept of Analogy and the Rise of Urban Pilgrimage in Medieval Europe

*IV. Station to Station*

The Crystallization of the Way of the Cross in the *Sacri Monti* of Northern Italy

*V. Locating the 'Real' Jerusalem*

The Scientification of Pilgrimage through Archeology and Photography Modernity

*VI. Main Street Jerusalem*

The Commodification and Heritage-isation of Pilgrimage in the 20th Century

*V. Design Project*

Abstract of Chapter IV

*which will be presented on Thursday, June 27*

Station to Station

The Crystallization of the Way of the Cross in the *Sacri Monti* of Northern Italy

The third chapter of the dissertation will explore the ritual of the *Via Crucis* (the Stations of the Cross) by studying its theatrical reenactment in the religious complex of the *Sacro Monti*. The *Via Crucis* is a form of devotion that developed in the late-Medieval period both in Jerusalem and in the West, where the faithful essentially follows Christ's journey from trial to crucifixion. In Jerusalem, pilgrims followed Christ's historical route that was fragmented by the Franciscan Order (custodians of the sacred sites) into a sequence of decisive stations that ultimately ritualise the dramatic narrative and habituates the cruel journey to Christ's execution.

But the transformation of Christ's Passion from a Scriptural event into a theatrical performance happened not in Jerusalem but in the west, Where this ultra-dramatic journey was constructed as a sequence of artistic representations ordered across mountains tops, within the city, or inside a single church. Perhaps the most elaborate example is that of Sacro Monte di Varallo in the Italian Alps, founded in 1491 by a Franciscan monk who built a series of unique chapels that each *staged a station* in Christ's life. Using colourful, life-size sculptures that were dressed in everyday clothes, real-life objects and scenographic frescoes of vernacular landscapes, these mini-theatres transmitted a religious narrative by drawing pilgrims into the scene where they could be immersed in the Passion as participants. As an ordered sequence of scenes, Varallo constructs theatrical suspense and anticipation that culminates in Christ's resurrection and the pilgrim's own salvation, achieved through an affective identification with Christ and his suffering.

In the context of Counter-Reformation Italy, the Sacro Monte of Varallo (and the numerous Sacri Monti that were constructed according to its blueprint) was used to domesticate and control the affective use of imagery amongst the Catholic believers, who were often of illiterate background. Varallo's realistic stations mediated a narrative (initially distant both in space time) by familiarizing the scenes and eventually rendering the Scriptures ever more legible. Discarding geographical specificity and opting for a narrative-based devotion, the Via Crucis exemplifies the most creative moment in Jerusalem pilgrimage, when flexibility of place and imagination of the faithful rendered territorial affiliation (hence violent appropriation) unnecessary.



Georgios Eftaxiopoulos  
STASIS  
Towards a Critique of Flexibility in Architecture



Interior View of Facebook's MPK20, Menlo Park, USA (Washington Post, 2015)

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 multifunctional 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*

West India Docks and the Urgency for Accumulation

*II. Flexibility takes Command*

Crystal Palace and the Rise of Liberalism

*III. Permanent Flexibility*

Fun Palace and the Surplus Value in Free Time

*IV. Hyper-Flexibility*

MPK20 and the New Flexible Accumulation

*V. Frangar, Non Flectar*

A New Grammar

An overview of the Design Component (Chapter V)

*will be presented on Thursday, June 27*