

PhD Programme

End-of-Term Presentations

Wednesday, 2 December 2020

Architectural Association School of Architecture

Architectural Association – PhD Programme

End-of-Term Presentations

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9 AM Qing Liu

9.40 Gili Merin

10.20 Lola Lozano Lara

11.00 Mathilde Redouté

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LUNCH

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Qing Liu

THE LACUNA OF (INTER)SUBJECTIVITY

Phenomenology in Architectural Discourse and Its Discontents



Log 42: Disorienting Phenomenology (front cover and back cover)

Looking into what can be termed a tradition of architectural phenomenology along with the criticism it encountered over the last several decades, my research contends that considering the recent attempts in the discipline of architecture to transform this theoretical tradition, it is of urgent necessity to explicitly address the issue of intersubjectivity when formulating a phenomenological understanding of architecture. The issue has largely escaped both the examinations of architectural phenomenologists and the retrospective studies that eagerly sought to problematize them.

The thesis first provides a genealogy of architectural phenomenology, underlines the coherence of its discursive practice, and pinpoints the issue of intersubjectivity to be investigated with the newly available assistance of contemporary phenomenology. It then traces the repressed theme of intersubjectivity in this theoretical tradition, centering on the two most prominent figures—Christian Norberg-Schulz and Dalibor Vesely. After a critical assessment of the two different modes of architectural phenomenological thinking, it proceeds to propose an alternative framework that can engage with the concrete experience of others, of other subjectivities, as a crucial turn in theorizing. It concludes by envisioning how the framework should be applied and consequently supplemented in the future. The thesis undertakes two tasks: (1) to delve into the discursive practice of architectural phenomenology, to unfold how this theoretical tradition, associated with psychology, hermeneutics, and aesthetics, entangled with semiology, sociology, anthropology, neuroscience, and critical theory, maintained its distinct phenomenological understanding of architecture, while a radicalized conception of intersubjectivity appeared to be tacitly pervasive during the curation of ideas; (2) to explore how the concrete experience that lies within the theoretical interest of architectural discourse should be investigated with a long-overdue phenomenological sensitivity of alterity, to suggest an architectural phenomenological framework which deems (inter)subjectivity one of its central themes, capable of reflecting on socio-political issues besides continuity and tradition.

Thesis Structure

- I. A Genealogy of Architectural Phenomenology and the Issue of (Inter)Subjectivity*
- II. Christian Norberg-Schulz: From Psychological Schema to Ontological Fourfold*
- III. Dalibor Vesely: Between Phenomenological Embodiment and Hermeneutical Articulation*
- IV. A Phenomenological Understanding of Architecture Against Universalization*
- V. Conclusion: Architectural Phenomenology From Now On*

Abstract of Chapter I.

which will be presented on Wednesday, December 2

A Genealogy of Architectural Phenomenology and the Issue of (Inter)Subjectivity

The chapter includes a genealogy of architectural phenomenology and an exposition of the issue to be investigated. Beginning with the recent discussions in the 42nd issue of *Log*, titled “Disorienting Phenomenology,” the chapter first highlights a continuous criticism of architectural phenomenology for being a “universalizing ethical project,” and tracks down the polemics all the way back to the 1970s. Through a cautious analysis of the various scholars, events, and publications involved, it demonstrates the diverse nature of this theoretical tradition and the always present indeterminacy regarding the incorporation of philosophical thoughts in architectural theory. The chapter delineates the coherence of architectural phenomenology by locating it between two dimensions, between architects’ social engagements with the cultural environment and the communicated words of their philosophical reflections. Navigating through philosophical readings, it then offers an overview of how intersubjectivity was conceived in phenomenological research, how the problem of alterity and interpersonal discordance is one of the focal points intrinsically embedded in the phenomenological conception of intersubjectivity, insufficiently thematized in the corresponding architectural interpretations. Further elaborating on the plethora of philosophical thoughts, the chapter puts forward three observations of what might have been overlooked by architects in their theorizing process, guiding the following investigation centering on specific figures.

Gili Merin
TOWARDS JERUSALEM:
The Architecture of Pilgrimage



View into the Fifth Station, Sacro Monte di Varese, Italy (Gili Merin, 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.

Thesis Structure

- I. The Book and the Land: The Birth of Christian Pilgrimage to Jerusalem*
- II. The Basilica and the Rotunda: Analogy and the rise of alternative ‘Jerusalems’*
- III. Theatricality and Discipline: Devotion to the Stations of the Cross in Renaissance Italy*
- IV. Modernisation and Memorialisation: Tourism and the end of Jerusalem Pilgrimage*

Abstract of the Design Project

which will be presented on Wednesday, Decemner 2

STATION TO STATION

A photographic guide to Jerusalem pilgrimage

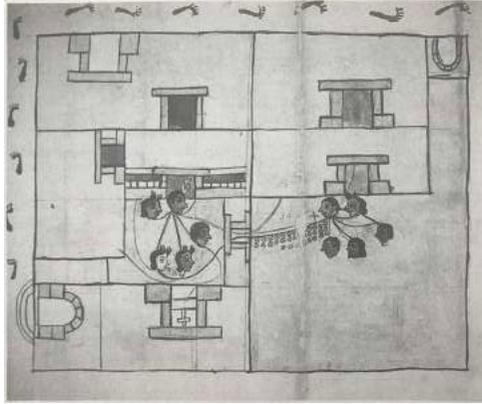
The design project that accompanies the written dissertation is a travelogue Jerusalem pilgrimage. A series of photographs and text, it will unfold across an itinerary composed of analogous structures, alternatives landscapes, and theatrical topographies of faith. Each station a fragment of Christ’s Passion whose narrative is otherwise too harsh to grasp. The station is also a stoppage in the continuous journey of the pilgrim: it sets a rhythm of ritual, spatialises the narrative, and constructs the architecture of pilgrimage.

This project positions itself within the history of photographic travelogues which will be analysed as a secular interpretation of pilgrimage. Walker Evan’s paradigmatic photo-book, *American Photographs* (1938) began a lineage of on-the-road photographers who documented the mundanity of everyday America and resisted the entertaining drama of photojournalism. The photo-books of Ed Ruscha, Stephen Shore and Guido Guidi, which stem from Evan’s radical work, can be read as a photographic road trip between stoppages, each embodying a station and a thus a stepping stone in the cumulative experience (and its representation) of the journey. perhaps pivotal in this understanding of secular pilgrimage is Robert Smithson’s *Monuments of Passaic* (1967), where banal snapshots of post-industrial ruins are described as monuments, reclaiming not only the idea of travel but also the revolutionary use of words and images, reintroducing Walter Benjamin’s claim that the caption is “destined to become the essential component of the shot” (1931). The captions is then an integral part of this design project: it transforms every photograph into a station and thus anchors the seemingly-ordinary object of the image within the subject of Jerusalem pilgrimage.

Beyond a travelogue, the project is also a pilgrim’s guide through a contemporary Via Crucis. Similar to Medieval manuscripts that guided narrative-led mental pilgrimage through a city space, the project will enable surrogate travel through a route that stops at signposts, landmarks and monuments with a clear orientation towards Jerusalem. Proposing an alternative to physical travel, the book forms a resistance not only to the commodification of pilgrimage today but also to the limitations of a spatially-bound ritual.

Lola Lozano Lara
VECINDAD

Redistribution of Domestic Space in Mexico City 1520-2020



Unknown scribe, *Indigenous house compound*, 1653

The notion of proximity is observed within the historic and legislative context of housing in Mexico City. A *vecindad* in Mexico is the adaptation of an originally non-domestic building to allow a group of households to share domestic facilities through a central open space. *Vecindad* translates to neighbourhood, stemming from the Spanish *vecino*, in English both, *neighbour* and *close*, alluding to proximity, a relationship of close distance.

The thesis is an investigation of domestic space and the relentless and unplanned accumulation of itself in the metropolitan city, focusing in Mexico City as a model of this condition, highlighting the state of living in extreme vicinity and raising the question of sharing what is perceived as a finite resource in the metropolitan city: housing. The existing housing stock in Mexico City does not satisfy the volume of the population. The number of inhabitants is a factor, and yet it is not the root of the problem. The crisis is engrained within a political system of reigning bureaucracy, resulting in a way of life where misfortune is inevitable and normalised.

The study looks closely at the architecture typologies in which inhabitants have been housed within the city, paying close attention to how these result in the redistribution of space and services through necessity and commodification, rather than through design. The investigation traces the history of Mexico City from its colonial period and provides an understanding of its initial housing legislation and the instrumental reforms that followed it, in order to enable its current ruthless and futile development of real estate. The research responds to the need of finding ways to contain the population in metropolitan areas of unlimited and unstoppable physical growth, where a perception of scarcity is promoted in relation to space, wealth, infrastructure, and time – in turn, fostering the image of an unsolvable problem, and justifying the dissolution of a possibility for domestic space.

Thesis Structure

- I. *Introduction: Spatial, State and Family Relations*
- II. *Dividing and Representing Land: The Grid in Pre-Hispanic and Colonial Mexico*
- III. *Unity Makes Strength: The Urban Block through Independence and Revolution*
- IV. *Divide and Conquer: The House from Welfare to Neoliberalism*
- V. *A project of Vecindad*

Abstract of Chapter II

which will be presented on Wednesday, December 2

UNITY MAKES STRENGTH

The Urban Block through Independence and Revolution

The consolidated urban grid that subdivided Mexico City in the 18C is rooted in a pre-Hispanic Mesoamerican attitude to land possession, rights and tenure. The same is true of the urban block and the form of housing it contained - the *vecindad* - an ever-resilient typology characteristic of the city for centuries to come. The block that articulates a *casa de vecindad* can be traced through an Hispanic lineage to Extremadura, Castilla and Andalucía, assimilating earlier Roman and Arabic traditions within their own colonisation periods. However, the infamous Mexican *Vecindad* and the urban block that contains it, may find a most dominant ancestor in the Mexican *tlaxilacalli* - a residential base constituted through political function, kinship, and locality. This form of neighbourhood - itself rooted in the residential compounds of Teotihuacan ca. 1000 years earlier - would turn instrumental in the management, containment and administration of a changing, yet continuous, indigenous population throughout the colonial period and beyond the era of independence.

Indigenous political agency was at the heart of the colonial rule, a necessary contradiction allowing a distant power to exert control through opportunism. To the official record, an imposed Indian-Spanish dichotomy served to characterise the rights, privileges and obligations that each class was provided. However, this was underpinned by a more fluid and fragile caste system that, in time, allowed the shifting of a subject's identity to suit individual or corporate interests. The city territorial divide would also become deliberately blurred, whilst old-established indigenous sociopolitical practices incorporated into the early colonial government entered in conflict with liberal ideals to abolish caste subdivision and territorial marginalisation. Far from an upgrade in social status, the indigenous subject was negated by the Mexican independent state, in favour of an emerging bourgeois class. Yet, an indigenous presence and form of life endured, driving resilience from an engrained domestic tradition assimilated into an emerging *mestizo* residential typology, ubiquitously informing the urban city block.

Mathilde Redouté
THE HARVESTERS

Understanding the idea of city through commoning



Les Moissonneurs by Pieter Bruegel l' Ancien

In 1968, the biologist Garrett Hardin declared that the use in common of a territory would lead to a tragedy. This provocative prediction launched an international debate as common is a necessity and an inevitable reality for the survival of our eco-system based on limited resources and global exchanges. But common is not only a conceptual subject or a series of eclectic objects, it is based on collaborative relationships: the commoning. These stakes are the core of Elinor Ostrom's work. The economist, who won the Nobel Prize in 2009 during the Great Recession, emphasized how common goods (water, farming, forest...) can be governed in a durable way through a determined set of rules. Since then, the social organization of the commons has attracted more attention in the literature, shifting from a resource to a process. As they are simultaneously outside the market relations that characterize capitalism and essential to production and reproduction, commons are triggering the existing economic and social system. In fact, they are not merely a rural phenomenon but can be found in cities through different shapes of communities, forming a common archipelago of citizens's initiatives. To maintain a safe, healthy and efficient way of life, a shared and innovative strategy of urban management, including those commons, has to be set up through architecture.

In the *Human Condition*, Hannah Arendt contrasts production, seen as a working apparatus creating lasting objects, and reproduction, embodied by the essential but ephemeral domestic labour. The latter is historically located in the house. By revealing the active role played by the collective actions in the drawing of our society's pattern, this thesis aims to emphasize the relationships of the citizens with their territory in an Lefebvrian tradition. From seeking an architectural definition of the verb common, to understanding the structure of domesticity, the design component of this thesis engages with contemporary social and political thoughts in order to build a sustainable urban society.

Thesis Structure

I. Common

From a noun to a verb

II. Commoning the land

From Common to Property

III. Commoning the reproduction

From domestic labour to collaborative practices

IV. Commoning the production

From an individual to a shared form of knowledge

An overview of the whole thesis

will be presented on Wednesday, December 2

Elena Palacios Carral

THE *STUDIOIFICATION* OF THE HOME

The Artist's Studio in Europe and America from 1600 to Today



(Left) Mondrian's Studio/Bedroom in Paris, 1936, (Right) Studio/Bedroom of an artist at La Ruche, Paris c. 1920.

The thesis explores the *studioification* of the home, or rather, the process by which the home has been transformed into the studio. The figure of the artist is currently understood as a kind of curious prototype, whereby the sites of living and working are extended beyond the fixed site of the house to the studio, the street, the cafe, and the landscape beyond. Since their lives are rarely organised around conventional task divisions or family structures, they presage contemporary society's embrace of the nomadic freelancer, who is supposedly no longer bound by the nuclear family or permanent fixed employment. This thesis argues that this informality of arrangement is in many ways a mischaracterisation and belies the role the state has in making such conditions.

It begins with a study of the 200 year period in which artists were resident at the Louvre in Paris, tracing Henri IV's project to accommodate their life and work, to their eventual eviction from the building in 1805 by Napoleon. This case is used to foreshadow the ways in which the state would lay the foundations for a new subject to emerge: the artist as a freelancer. This newly conceived condition, not simply allowed by but indeed manufactured by the state, would come to constrict the life and work of the artist to a new kind of space: the artist's studio. By identifying this inherent relationship between centralised power, the artist and their 'informal' living arrangements, the thesis traces the development of the studio and its total permeation into contemporary living as one of design, not accident.

Thesis Structure

I. The Artist as a Freelancer

Centralisation and Individuation of Artistic Work in Paris, 1608–1805

II. The Emergence of The Artist's Studio

The Formation of the Artist's Subjectivity in France, 1808 - 1874

III. : The Art of Living

The Studio/Bedroom and The Precarious Artist in Paris, 1901 - 1936

IV. The Studio Apartment

The Appropriation of the Term "Studio" by the Real Estate Market

Abstract of Chapter III

which will be presented on Wednesday, December 2

The Art of Living

The Studio/Bedroom and The Precarious Artist in Paris, 1901 - 1936

This chapter studies the institutionalisation of the poor artists in France at the beginning of the twentieth century. It presents the reduction of the home into the studio/bedroom as the way in which the artist is invented as individual, metropolitan and precarious. The institutionalisation of poverty occurred alongside the proliferation cafes, bars and restaurants throughout the city. It presented domesticity as an outward condition whereby these spaces were used as an extension of living rooms, kitchens and studios. They provided cheap food and a space in which the artist could build a social and professional network.

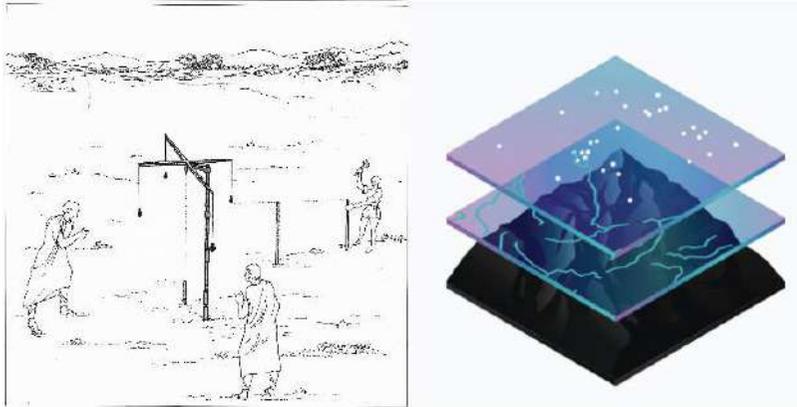
The conditions presented by the studio/bedroom, will be fully embraced by the artist Piet Mondrian, who utilised his studio as an opportunity to create a new city. Mondrian understood the idea of home as a part of the whole, rather than a space of refuge, and as such, believed that in order to change the city a new idea of home had to be created first. This proposition opposed that of the Bohemian artist, who used the studio as a means to celebrate spontaneity and to legitimise the artist not as a professional, but an outcast. Mondrian, however, intended to annihilate all separation and exclusion by considering the home, the street and the city as a unity.

This chapter starts in 1902 with the foundation of La Ruche (The Beehive) a cite d'artistes in Paris that was built and owned by the artist and philanthropist, Alfred Boucher. La ruche was a paradigmatic building complex that placed the studio/bedroom at the centre of an artist's life; a manifestation of the bohemian project that Mondrian would very much oppose. The chapter concludes in 1936 with Mondrian's departure from Paris to the USA - a critical moment when artist fled from Europe to the USA before – and during – the Second World War.

Aylin Tarlan
FIGURE GROUND

Thesis Structure

The Process of Prioritization in Representing Urban Form



Roman Surveyors (left) and ArcGIS Illustration (right)

This thesis studies the position of Figure Ground in representing urban form, from the Roman urban survey plans to today's digital cartography. It problematizes the process of prioritization while selecting information to be shown or omitted and the reasons behind it. 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. In order to analyze this process, the thesis will start by investigating the origins of the terms Figure and Ground in different fields such as optics, psychology and the arts. Then, it will unfold both genealogically and thematically in a series of case studies and end with a design project. Early representations of cities were marked through their visual character aiming to give an image of it. But they weren't very useful for land demarcation, management and fortification projects that required accuracy. Land demarcation was already a concern during the Roman colonization period. It had an important role for land management, control and solving conflicts. This registration was possible thanks to a meticulous work of survey giving birth to the first cadastral registry that we know called *Forma*. This kind of representation led people to see the city as an abstraction, a measured orthogonal projection that embedded information about land. The dichotomy of represented entities here is very similar to Figure Ground diagrams. It is in this perspective that I will be investigating what triggered this transition from the visual to a calculated one while representing the city of Rome where this process has its roots. I will analyze particularly the case of L. Bufalini and G.B. Nolli's map, the first attempts of orthogonal projections. Then, I will look at the evolution of representing land, first in the process of enclosing territories for improvement in England then through appropriation and redistribution of it during the colonization of Ireland. And for my last chapter, I will be looking at problems raised within Digital Cartography and a proposal as a Design Project.

- I: Figure Ground: Origin and use*
II. The Birth of the Orthogonal City Plan: From visual to surveyed representations from 14th to 18th century
III. The Deployment of the Geometric: From the English estate maps, cadastral registry to the national map of Ireland between the 17th and 19th centuries
IV. Design Project

Abstract of Chapter IV.
DIGITAL CARTOGRAPHY

A Tool for Demarcation, Management and Control

Digital cartography techniques used today represent earth in relation to space, similar to the way that survey was used to measure and represent land through geometry. This digital process has to do with geospatial sciences that link objects or phenomena to a location or coordinate. In fact, by doing so it creates relations and patterns between different sets of Data. The outcome of this process is a series of layered maps of information. This system called GIS, Geographic Information System was first invented for locating Cholera and later for defensive and military issues during World War II. It wasn't until the 60's that this method was elaborated into a software called ArcGIS that uses data and computational algorithms to process it into maps. This allows the understanding of data and the ability to analyze it by creating relationships to forecast events and present solutions. Today it is widely used in almost every field from environmental phenomena to health and safety issues. ArcGIS through layers of data locates problematic areas by demarcating and dividing it into predominant categories that need a solution. These maps, through the abstraction of data, create maps similar to Figure Ground diagrams. The Figure, data, is divided into categories locating the problem for a possible intervention. All data inserted and maps that are produced are shared in different platforms such as online hubs, Apps or even communities belonging to the software developer as the "Living Atlas". But this process overall rises different sets of issues. For instance, questions regarding prioritization of information or authorship of Data. In fact, some users and business are reluctant in sharing their work. Also, demarcation of problematic areas entails a division of both land and its inhabitants. It recalls the formation of the enclosures and the "reforms" which were tied to management and control of land, here on a broader scale.

George Jepson

SHINING STEEL TEMPERED IN THE FIRE

The Architecture of the Factory, Manchester 1760-1915.



John Davies, Stockport Viaduct (1986).

This project seeks to theorise the architecture of the factory, developed from the 18th to the early 20th century, as an origin of the spread of the logic of industrial production across Britain, Western Europe, and eventually globally. By beginning with the contained scale of the factory, my research will understand how it acted as a node upon which different political and socio-economic agencies endemic to the development of capitalism into an entirely global system intersected.

Beginning with a genealogy that attempts to frame the factory – both as an object and a concept – as the most acute embodiment of its contingent mode of production, the factory can then be understood as part of a broader apparatus in which architecture enabled the spread of reproducible models of production coextensive with the consolidation of newly forming class compositions, particularly that of the industrial worker.

As an architectural object, the factory embodies generic reproducibility par excellence, its form and structure over time becoming subject solely to the whims of capital and its need for flexibility and fluidity. In theorising the spread of industrialised modes of production alongside technological developments in both machinery and structural engineering, I will show how this radically shifted contemporaneous understandings of the human relationship to both production and its contiguous forms of labour.

The research examines this history initially through an interrogation of the history of the factory followed by an analysis of the subsequent legislative interventions into the development of the ‘factory system’. The second half develops a site specific analysis of Manchester, England, a city which sat at the forefront of widespread social change in both the 1st and 2nd Industrial Revolutions, and the architectures of which were fundamental in the spread of the systems of value that ran parallel with the technological developments of industrialisation, and fomented new and complex class relations that brought a new world into being.

Thesis Structure

I. A Genealogy of the Factory

Sites of Production, from Venice to Manchester

II. Legislation and Law

The State and Crown as Agents of Industry

III. Early Mills

1760-1800

IV. Cottonopolis

The Rise of an Industrial Powerhouse, 1800-1890

V. The Second Industrial Revolution

Infrastructure and Decline, 1890-1915

An overview of the whole thesis

will be presented on Wednesday, December 2

Enrica Mannelli

The Social Factory: architecture and social movements from autonomy to precarity. Italy 1899-2020



“Congress against repression. Parade of creativity” Bologna, 24 september 1977, E. Scurio

This research examines the evolution of the city as a “social factory” and the social movements’ protests related to this evolution, focusing on the Italian case study. The city as a social factory is understood as a system driven by capital and profit in which production is not limited to the workplace but is instead extended to the whole society. This extension occurs through the commodification of the spaces in which urban life takes place in order to fulfil the main goal of reproducing the labour force – that is, of making people productive.

This thesis argues that, in order to understand the social factory, it is important to focus on the passage from Fordism - when the city was produced according to the factory - to Post-Fordism, when that city became the space of production, resulting in the social factory. Within this shift, creativity played a pivotal role: it was the way in which workers reclaimed their autonomy, their own space of action during the 1970s. Later it was co-opted by the system that happily dismissed Fordism and embraced all those values that were put forward by the creative workers resulting in spaces dedicated to its production having a key role in urban planning as well as in the related exploitation of freelance workers.

Within this framework, Italy represents a fast-paced laboratory while the Italian movement of Autonomy produced extensive theoretical and political contributions on this topic. Over the decades, the pursuit of autonomy, both by capitalism and by political organizations, took many forms: the mass-worker strikes in the 1960s; the refusal to work and the project of self-valorization of the 1970s; and, in the 1980s, the act of squatting in abandoned buildings and the establishment of the CSOAs - the self-managed occupied social centres - where culture, politics and creativity could be supported.

Ultimately, this thesis investigates the role of urban policies within the Roman area in enabling a system of social factory workshops. The latter imagined as a critique of the CSOA and an opportunity to challenge the relentless nature of capitalism.

Thesis Structure

- I. The factory and the city: Fiat in Turin and the rise of the mass-worker*
- II. “Working Slowly”: the rise of the social worker in late 1970s Bologna*
- III. The CSOA: squatted spaces and the autonomous subject*
- IV. The creative district: the freelancer and the commodification of creativity*
- V. The social factory: a project for Rome*

Abstract of Chapter II.

which will be presented on Wednesday, December 2

“Working slowly”

the rise of the social worker in late 1970s Bologna

The chapter focuses on the beginning of the Italian Post-Fordist paradigm. Throughout the 1970s, the protests of the “77 Movement” anticipates an important shift in the nature of work pushing forward the new creative subject. Defined as a “weird social movement composed by weird students”, the 77 Movement expressed the total refusal of the new educated generation to work in the factory and the rejection of a system based on wage labour. Instead, it brought attention to the concept of “creativity” understanding the latter as the means to reclaim space of action and a real attempt of self-valorization (against the capitalist process of exploitation and valorization that was going on among factory walls).

The city of Bologna - besides being the stage of the most important clashes between students and the state - had a peculiar role in the rise of the creative subject and in giving room to the mass-creativity phenomenon witnessing an unprecedented independent production of art, culture, music, and the free expression of the self. Andrea Pazienza’s comic-strip subjects, the activity of independent music label “Italian Records” and the boom of free radios like Radio Alice together with the spread of independent journals, are the main outcomes of such prolific years.

The chapter argues that the case study of Bologna brings evidence of the rise of the new subject - the creative, the artist - being the product of heterogeneous but specific factors: the institution of the DAMS - a specific university program whose aim was to deliver cultural operators; the post-war national mass-education project; the welfare policies that somehow supported a precarious lifestyle; and ultimately the urban policies drafted for the city throughout the 1960s and 1970s by a smart group of leftist intellectuals that grasped a shift in the rise of new values and therefore gave room to the creative subject.

Sebastian Clark
THE ARCHITECTURE OF EXTINCTION
Liberalism and Genocide in Tasmania



Governor Davey's Proclamation to the Aborigines, 1816

In 1948, the nascent United Nations met to define ‘genocide’ as the “intent to destroy, in whole or in part, a national, ethnic, racial or religious group”. It was the culmination of the work of Raphael Lemkin, who tirelessly campaigned for law that distinguished “intentional” acts from those of ‘crimes against humanity’—for which ‘intent’ need not be exhibited. For Lemkin, the colonisation of Van Diemen’s Land between 1804 and 1832 was emblematic of such a lesser crime. My research reexamines this period and the role of architecture in the subsequent genocide of the island’s indigenous Palawa people. It shows that ‘intent’ need not be “exhibited”, or rather, embodied. ‘Intent’ can be thought, formulated, and produced across a distributed ecology. In turn, the regulation of this ecology—and of the ways we perceive and incarnate ‘intention’—is a project in architecture that began in the 17th Century.

Indeed, it is common to speak of an architecture of genocide—the systems, infrastructures, and technologies that are necessary to facilitate, or even imagine, the decimation of a people. The architecture with which this thesis is concerned, however, is sensibly softer. It requires a relinquishing of the architect as the agent or operator who acts upon matter, living or otherwise, with conscious intent. There is an architecture that belongs to a bodily unconscious and that is made concrete by collective action: a matrix of perception and sensibility—a gestalt—in which culpability and intention are detectable and yet detachable. Through analyses of five kinds of spatial intervention, from the scale of the body to the landscape, I illuminate this architecture and argue that it is fundamentally liberal. Liberal architecture legitimises and exculpates forms of life while making others unliveable. This is key to establishing legislation of ‘ecocide’—that is, ‘intentional’ crimes against nature.

Thesis Structure

- I. Breaking Ground: Spectres of Locke and the Foundations of Liberalism*
- II. Being Outside*
- III. Partition as Liberal Typology*
- IV. Law as Image and the Image of Law*
- V. Intention, Genocide and Ecology*

Abstract of Chapter I.

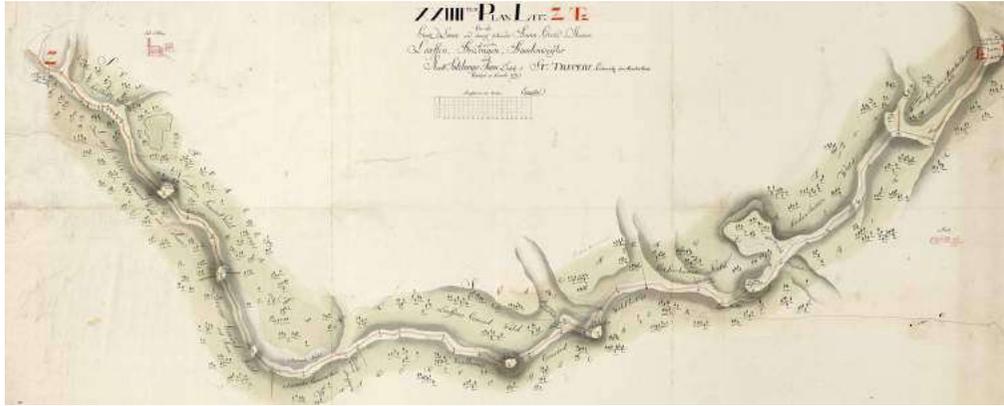
which will be presented on December 2

BREAKING GROUND

Spectres of Locke and the Foundations of Liberalism

When writing about liberalism in the context of architecture, we must remember that it is far more than a precursor to neoliberal urbanism. I argue that its essence, the theology of natural law in John Locke’s writings, is architectural: a person establishes his natural rights, as well as makes political and ethical claims, through the material transformation of the ground. This first chapter examines the early 17th century discourse of “breaking ground” from which Locke partially drew his theory. “Groundbreaking” represented more than a novel physiocratic desire but an ontological shift in the field of architecture—understanding the building of structures, and the manipulation of ecologies, as necessary acts in establishing one’s personhood, and later ‘value,’ in the eyes of the State. This social history shows that ‘breaking ground’ was less philosophy than gestalt. It was a practical framework through which certainty—of self, rights, and sustenance—emerged at the end of an uncertain passage of history.

Claudia Nitsche
NARRATIVES OF SUSTAINABLE ARCHITECTURE
The German Forest as a Contested Territory



Border Map: Border between the Margraviate Baden-Durlach and the Austrian Territory, 1771.

The forest provides a large screen for projections and manifold symbolic meanings. With its dark and shadowy character it has been conquered in the history of ideas many times and for different reasons. Especially in German culture it was idealised with the myth of a “German” forest that was reflected in the literature and paintings of the romantic epoch as well as in fairy tales of the 19th century. Furthermore, the “German” forest functioned as symbol of national identity and became a major element of the blood and soil ideology of National Socialism.

In the background of this narrative, there was a tremendous economic interest in the forest through scientific observation in the 18th century where the German mining administrator Hans Carl von Carlowitz coined the term sustainability (1713). Regarding the socio-economic context in which the term emerged, this thesis critically questions the narrative on sustainability and the subsequent discourses in architecture.

Interestingly, before today's modern forest emerged, there was an idea of the forest as common land since the medieval times. As a gift from God, it served as a resource to which peasants had access to. The dependency on this primary resource was existential and with the increasing need for energy at the dawn of the Industrial Revolution the forest became eventually a highly political object. Therefore, new forms of sovereign control were established through the implementation of new forest reforms. As a commodity which outcome had to be maximised the forest was measured, privatized and traditional common use rights were denied which led to violent clashes over these exceptional territories.

In this thesis, these contested territories will be examined in regarding their ownership and accessibility to them starting with case studies on the exceptional territories of monasteries because of the secularization of the church that took place at the beginning of the 19th century.

Thesis Structure

I. The Myth of the German Forest

II. Representations of the Forest

III. Wood Form

IV. “Holznot”/Wood Shortage: The Resource Crisis of the 18th Century

V. Contested Territories

VI. On the Critique of Sustainable Architecture

An overview of the whole thesis
will be presented on Wednesday, December 2