Architectural Association School of Architecture
PhD Programme

End-of-Term Presentations
Wednesday, 31 March 2021

Architectural Association – PhD Programme

End-of-Term Presentations
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10 AM	Elena Palacios Carral
10.45	Chiara Toscani
11.30	George Jepson
12.15	Lola Lozano Lara

LUNCH

14.00	Aylin Ayse Tarlan
14.45	Claudia Nitsche
15.30	Enrica Mannelli
16.15	Gili Merin

Elena Palacios Carral
THE *STUDIOIFICATION* OF THE HOME
The Artist's Studio in Europe and USA from 1600 to Today

Renovations at 498 Broome Street, New York, ca. 1963 from the Soho Memory Project

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

Abstract of Chapter IV
which will be presented on Wednesday, March 31

The Eviction of the Artist From The Studio
The Commodification of 'live-work' in San Francisco and New York
(1955–1988)

The chapter starts in 1965, with the eviction of artist Jay DeFeo from her studio in San Francisco, USA, and concludes in 1988 with the live/work ordinance that legalised the transformation of industrial buildings into 'live-work' units. DeFeo's case is used here as an example of a broader issue many artists shared as they were being evicted from their studios. However, the legalisation of so-called 'live-work' as a new use class at the end of the century did not provide artists with homes or studios they could afford. Instead, it gave real estate developers the power to bypass the existing building codes that regulated residential property. In this sense, artists' search to legitimise the conversion of industrial spaces into live-in studios would backfire, and the alleged flexibility characterised by the architecture of the loft was refashioned and transformed as a tool for profit: to *look* like lofts, but not to *be* lofts.   DeFeo's life and work, and the occupation of industrial and derelict buildings by artists in New York and San Francisco, is analysed in this chapter in the context of a generation of artists that were moving away from traditional forms of painting and studio based art practice. In an attempt to untether their work from the market, conceptual artists argued that the artwork had to be 'dematerialised', fleeting, non-collectable, unreproducible and non-autonomous. It had to diverge from the cultural framework of artistic institutions and their sites: the studio, the museum and the gallery. Conceptual art, alongside the so-called 'post-studio' practices, claimed that in order to overcome the commodification of art, the studio had to be 'extinguished', as it was these institutions that facilitated the portability of the art object. But DeFeo presented a conundrum in relation to this, as she would continue to paint and would need a studio to do so.   In the end, and beyond any ideological claim, artists had to find a place in which to live and work: whether it would be called a studio, a bedroom, an office, a home or even a kitchen table. Yet the 'dematerialisation' of the work of art would provide an ideal opportunity for the real estate market to justify the financialisation of joining the spheres of domesticity and production into one. The birth of 'live-work' space would serve to commodify the studio as a result.

Chiara Toscani
CITIES AFTER NATURE
Of the contemporary notion of Nature and its effect on the city

Antonio Canaletto, Canal Grande

Abstract of Chapter II.
which will be presented on Wednesday, March 31

NOTES ON THE ARCADIAN AESTHETIC APPROACH
Leon Battista Alberti's teaching

Looking at contemporary ecological issues, critical thinkers, such as Latour, Morton, Graham Harman, and Descola make a strong case that the idea of Nature has changed, requiring a new perspective beyond the dualism of Nature and Culture. Building on these contributions, this thesis interrogates how the changing understanding and function of Nature has affected the urban condition It is divided into two strands

The first deals with the theoretical investigation on the idea of Nature, which begins with the assumption that the term does not just involve its phenomenal sides but also ways of thinking about it, with implications for the theory of architecture and the production of the built environment. In consequence, the thesis first considers the history of several ecological ideas and dwelling on the Arcadian approach within the natural sciences from the Eighteenth century, which is in opposition to the Imperialist approach. The latter is based on an idea of dominion over Nature that would prevail in the following centuries. In contrast, the Arcadian position, as represented by the naturalist Gilbert White's works, which influenced some of the most significant ecological thinkers, from Thoreau to Carson, is sympathetic towards Nature.

The research then moves on to a reconsideration of Rhetorical Arcadian Naturalism, as defined by Tafuri, to describe a research trajectory within the theory of architecture and the city that is very close to the pre-ecological thinking mentioned above. In this research context, Leon Battista Alberti's works are representative, especially his earlier ethical dialogues, such as Theogenius and Momus, and later De re Aedificatoria.

The second strand deals with Venice, a manifesto of the encounter between city and Nature and an extremely fragile urban ecosystem, highlighting the impact on ways of thinking architecture and the city, contributing to a reformulation of the concept of Cities after Nature.

The chapter investigates the connections between Alberti's ideas of Nature and the city, by reflecting on the investigation of human nature and the idea of the citizenry, and human practices. Before completing De Re Aedificatoria, the earlier treatises De Pictura, Descriptio Urbis Romae, and De Statua, represent the first field of this investigation, combining theoretical and practical contributions. In Vita S. Potiti, Della Familia, Intercenales, Theogenius, Apologhi, Alberti investigates the inner essence of living beings, exploring the multiple connections with social structures, from the family to the civil body, and the environment. Through the various works, each ethical, pedagogical, political, and scientific issue deals with an aesthetic inner core. Conversely, every aesthetic issue opens up ethical questions.

In all of them, Nature is conceived as an all-encompassing and sacred realm to celebrate and preserve as well, especially from the human being's destructive attitude. It is a model to imitate: ipso ex naturae gremio, for its external appearance, lines, shapes, and proportions, for its mathematical structure, inner essence, and behavior of animals (Canis and Musca). As a consequence, it becomes the term by means of which, beauty and the ethical value of human beings are defined, and ultimately human virtue and dignified civil society. This leads to further issues regarding the role of téchne, through the invention of new tools, the nature of artificial objects, and the project for a peaceful society.

The understanding of this idea of Nature begins with Theogenius, a bucolic dialogue, settled in an Arcadian landscape. Here, Alberti unfolds many of these ideas, convicting the eagerness of humans to exploit Nature, by digging mountains, opening channels, etc. An unconventional argument, reaffirmed in the prologue of De re Aedificatoria, becomes a thread to investigate Alberti's works and understand his thought in relation to authors such as Cicero, Pliny, and Barbaro.

Director of Studies P. V. Aureli   Second Supervisor M. S. Giudici

George Jepson
SHINING STEEL TEMPERED IN THE FIRE
The Architecture of the Factory, Manchester 1760-1915

View of the entrace to the Venice Arsenal. Canaletto, 1732.

Thesis Structure
I. A Genealogy of the Factory: From the Mediterranean 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

Abstract of Chapter I

A Genealogy of The Factory
From the Mediterranean to Manchester

This project seeks to theorise the architecture of the factory 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 evidence 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.

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 coextensive forms of labour.

The research examines this history initially through an interrogation of the antecedents to the 18th century mechanised factory followed by an analysis of the subsequent legislative interventions into the development of Britain's global trade relations and of the 'factory system' across Britain and its colonies. Following this, the chapters three through five develop a site-specific analysis of Manchester, England, a city which sat at the forefront of widespread social change during both the 1st and 2nd Industrial Revolutions, and the architectures fundamental to the spread of the systems of value that ran parallel with the technological developments of industrialisation, and fomented radically new and complex class relations.

Developing a narrative arc that begins with the Roman Castrum and moves across the Islamic, Venetian, Portuguese, and Dutch Empires, Chapter I: A Genealogy of the Factory traces the etymology of the modern term 'factory' so as to evidence the architectures of trade coextensive with a series of mercantile economies. Given the militaristic imperatives of the castrum – and the typological consistencies across my sites of research – the genealogy outlines the innate binding of trade, empire, and militaristic expansion that allowed for the expansion and consolidation of territorial holdings and trade monopolies.

Following the etymological thread backwards from the factory, we encounter the Islamic funduq, the Italian fondaco, the Portuguese Feitoria, and the Dutch factorijj as the paradigmatic architectures of trade and expansion. In framing the factory as a diagram of relations – over and above any solely typological analysis – I develop a definition of the factory beyond that of a building. Rather, as a diagram of relationships I seek to show how , despite formal consistencies, the factory's central function was always one of exchange, distribution, and circulation. Prior to the spatial division of labour that was implementing within 18th mechanised factory in Britain, the function of the factory was logistical before it was productive. In drawing this narrative arc, I aim to evidence a series of antecedents to the modern factory, provide a counter-narrative to its current, restrictive history, and, fundamentally, to outline a series functional continuities and concurrencies across historic architectures of trade.

Director of Studies P. V. Aureli   Second Supervisor M. S. Giudici

Lola Lozano Lara
VECINDAD

Redistribution of Domestic Space in Mexico City 1519-2020

Unknown creator, *Plano Parcial de la Ciudad de México*, dated ca.1565

Abstract of Chapter I
which will be presented on Wednesday, March 31

DIVIDING AND REPRESENTING LAND
Vecindad and the Grid in Pre-Hispanic and Colonial Mexico

The thesis considers the notion of vicinity (*vecindad*) observed within the historic and legislative context of housing in Mexico City since the pre-colonial period into the present. *Vecindad* translates to neighbourhood, stemming from (Spanish) *vecino* which means both, *neighbour* and *close*, alluding to proximity, a relationship of close distance. Furthermore, a *Vecindad* in Mexico is a building typology that groups households through a central street or courtyard. Playing on the ambivalence of the word, the thesis investigates domestic space and the relentless accumulation of itself in the metropolitan city, through a popular, yet disappearing residential typology, characterised by groups sharing a common domesticity. The focus is Mexico City - paradigmatic of living in extreme vicinity - where housing is promoted as a finite, private and mostly inaccessible resource. Against this backdrop, the thesis acknowledges an indigenous Mexican tradition of household collectivity and city-making, one that endured centuries of Spanish colonialism and independent political reform.

The investigation traces the history of Mexico City through three distinct categories explored through time: the grid, the urban block, and the house. Each category finds a counterpart within indigenous Mesoamerican ideologies embodied in Nahua cultures; the *altepetl*, *tlaxilacalli* and *calli*. Their study within post-colonial Mexico City offers an alternative reading of how the city was inhabited from the outset, the ensuing housing legislation and the instrumental reforms that followed. The thesis also follows the city's inhabitants changing and varying identities, paying close attention to how these result in the redistribution of their space for housing and services through necessity and commodification, rather than through design. 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.
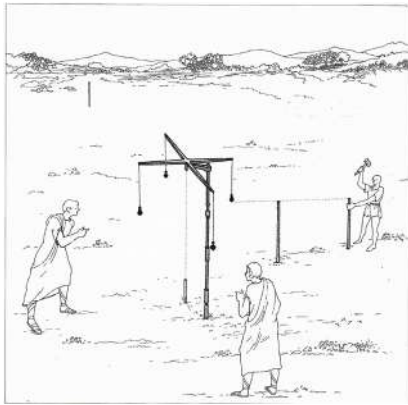
The origins of the *vecindad* in Mexico evolved from a tradition of Mesoamerican indigenous social organisation, coupled with the imposition of Spanish methods of urban planning - implemented to aid their appropriation of conquered land. As an investigation of proximity and property relations, this chapter examines the intrinsic relevance of the grid as a device to designate spatial land rights and living arrangements. The analysis proposes a confrontation of graphical representations embodied in the traces of two different grid forms: the pre-Hispanic Mexica grid in ancient Tenochtitlan, and the Spanish grid superimposed upon it. We are able to understand this development through the historical mapping of the city in Mexico. The documents of urban representation investigated in this chapter – indigenous codices and maps of European tradition - expose land use and urban organisation over time, and show how they become devices to measure, quantify and order land and life through an orchestrating grid form.

Indigenous codices reveal limited measurements of physical distance, and yet, their pictography represents community ideologies of proximity in relation to land use, ownership and social hierarchies. More importantly, they communicate the tradition of alliance-making which underpins the gridded urban articulation of Tenochtitlan. In contrast to the European grid, the Mexica grid does not designate a mere subdivision of land reduced to a line printed on a map. Instead, the indigenous grid consists of clustered compounds following an orthogonal order, tracing their ancestry back to Teotihuacan in 200-500 CE. In Tenochtitlan, a complex infrastructure of canals and causeways articulated the subdivision. Yet, the representations produced with European conventions of cartography prioritised abstraction through physical and numerical measurement of the city, its buildings and its subjects. A quantifiable record of relationships intended to inform, shape and project the colonial rule of governance, promoting subdivision and re-distribution of land in European terms. Nonetheless, the resilience of the compound ideology was evident in the domestic traditions that the Nahuas continued to practice.

Director of Studies P. V. Aureli   Second Supervisor M. S. Giudici

Ayse Aylin Tarlan
FIGURE GROUND
The Process of Prioritization in Representing Urban Form

Roman Surveyors, Source: (Salvatore Settis 2003)

Thesis Structure

I: Figure Ground: Origin and use

II. The Birth of the Orthogonal City Plan: From visual to surveyed representations from the 16th 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. Digital Cartography: A new type of enclosure?
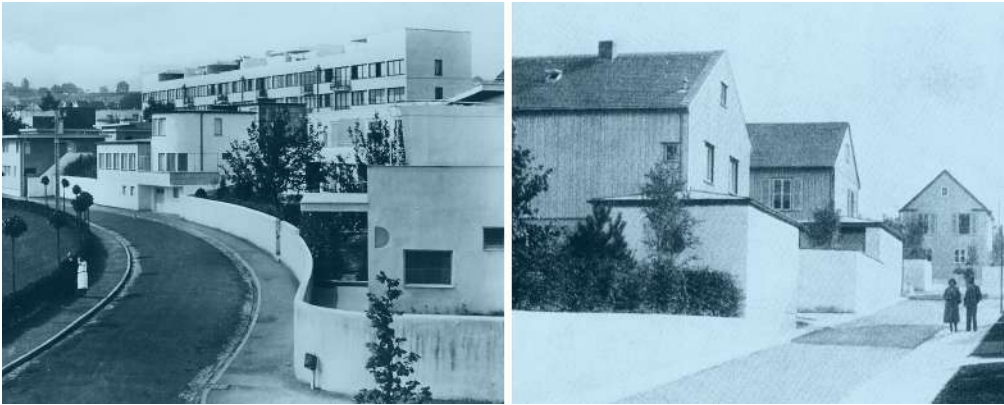
Abstract of Chapter IV.

DIGITAL CARTOGRAPHY
A new type of enclosure?

This thesis studies the position of Figure Ground in representing urban form, from the Roman urban survey plans to today's digital cartography. It deals with the problematic 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 and their reintroduction into architectural discourse by Colin Rowe in Collage City as a formalistic approach. Then, it will unfold both genealogically and thematically in a series of case studies and end with a design project. Looking at the evolution of representation, early ones of cities were marked through their visual character aiming to give a symbolic idea. But they weren't very useful for land demarcation, management and fortification projects that required accuracy. Moreover, land demarcation was already a concern during the Roman colonization period. This method had an important role for land management, ownership and solving conflicts. Registration was possible thanks to survey giving birth to the first cadastral registry that we know called Forma. This 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 from this perspective that I will be investigating what triggered this transition from the visual to a calculated representation. First, I will focus on 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. Recognizing that this representational method is a tool for managing and appropriating land will set the ground for other case studies. In fact, it was widely used during the establishment of the enclosures in 17th Century England as an apparatus for dispossession and appropriation of land. On a larger scale, it was used during the colonization of Ireland as a tool for land distribution. Lastly, I will be looking at how this process relates to digital cartography and end with a counter project.

The evolution of cartography to represent territory, presents a tight relationship between map making and geometry. In fact, these representations have a Figure Ground quality, they are abstractions in which land is reduced to lines. This cadastral quality has to do with lines that are charged with information about economy and land use. This process is best seen during the making of the enclosures in England in the 17th century. This historical phenomenon was openly promoted as a set of reforms destined to improve land. In reality it had more to do with land appropriation and the demarcation of boundaries. The outcome of this process was not only the enclosure of land but also the production of cartography. Cartographic production represents land as an abstraction; measurements as form of data that could be categorized and managed. In addition, analog cartography is based on a fixed system of relations. Digital cartography is utilized in almost every field today that represents earthly phenomena in relation to space and time. In fact, it is no longer tied to land or rural countryside but is applied to everything and it no longer encloses land but data. That is why I am putting forward that digital cartography is a new type of enclosure. First attempt to organize data used into layers in the making of the Ordnance Survey map. Then, Geographic Information System was created for locating Cholera and later for defensive and military issues during World War II. Progressively this method was elaborated into software that uses data and computational algorithms to process it into maps. The companies providing these tools are a handful of corporations, they may be called the new landowners to which data is land. This raises the question; is it possible to rely on this technology without being trapped in the way it is engineered and how is data prioritized outside this corporate's enclosure? In order to conceptualize this argument, I will first look at the parallels between analog and digital cartography, then the evolution of the making of digital cartography, and outcomes of this technique through a series of case studies.

Director of Studies Marina Lathouri   Second Supervisor Hamed Khosravi

Claudia Nitsche

NARRATIVES OF SUSTAINABLE ARCHITECTURE
The German Forest as a Contested Territory

The Weißenhofsiedlung (1927) next to the Kochenhofsiedlung (1933) in Stuttgart

Abstract of Chapter III.
which will be presented on Wednesday, March 31

WOODEN FORM
Building in Timber - The Modern and the Traditional

This investigation serves to unfold earlier narratives on sustainability and its subsequent discourses in architecture.

Because the term 'sustainability' emerged in connection with forestry in the 18th century in Germany, the investigation begins by unpacking the mystification of the "German" forest as well as its economic meaning, as the forest turned increasingly from a common land into a private property. A process which culminated in the year 1848 - the year of the Marchrevolution - which tremendously shows the moment of the social crisis during the shift from an agrarian to an industrial capitalism. While the "German" forest functioned as symbol of national identity, its land was not open for the collective.

This enclosure was legitimized with a supposed scarcity of wood - "Holznot" - and in this way, the economic principle of sustainable forestry was presented as the way out of the resource crisis that led in fact to new forms of property and new types of legislation.

The enclosure had a fatal impact on society, considering that wood was the primary resource and was used as fuel and building material. Its territory of extraction - the forest - was directly intertwined with dwellings and infrastructure. This network of spatial, social and economic interdependencies can be described as wooden form.

Conclusively, in analysing the history of the complex politics of the material, its contemporary functions can be reflected upon.

In this section the focus rests on the historical usage as well as the economic and political function of timber. More specifically, the role of the German timber industry in the architectural discourse and the ideological symbolic representation of timber construction are examined.

Regarding the dependency on the forest, timber construction is historically thought as local and rural building method. This image, also put forward by the Heimat protection movement since the end of the 19th century, was associated with a certain understanding of regionalism and traditionalism. Beyond being an "authentic" rural building material, timber was also widely used in the urban context up to the 19th century. The change was caused by its flammability, the new building materials and new modes of production and construction.

Against this background, it is interesting that in Weimar Republic, there were significant attempts to put forward new modes of rationalised timber construction systems in rural areas like Silesia but also in the urban context like Stuttgart. The German Werkbund proposed projects to explicitly support the German timber industry.

How timber construction functioned on the one hand as an ideological symbol for traditionalist and nationalist beliefs, and on the other, as a modernist and rationalised construction method can be shown with two interrelated cases that were built next to each other: The settlement Weißenhofsiedlung (1927) and the Kochenhofsiedlung (1933) in Stuttgart - in particular the two timber constructions "Poelzig" and "Schmitthenner".

Director of Studies P. V. Aureli   Second Supervisor M. S. Giudici

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. Scuro

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 socialised 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.

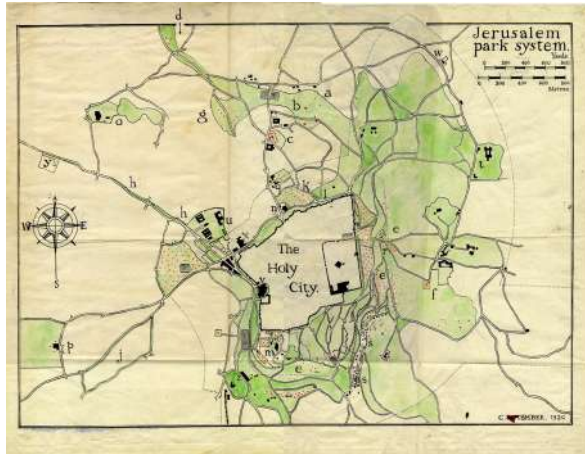*which will be presented on Wednesday, March 31*

"Working slowly"
the rise of the socialised worker in late 1970s Bologna

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 authonomy, 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.

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: the rise of the *creative* subject. Defined as a "weird movement of weird students", the 77 Movement expressed the new educated generation's refusal 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) resulting in an unprecedented independent production of art, culture, music.

Bologna is a case study that well depicts these controversial years being the spatial context where, within this specific shift from Fordism to Post-Fordism, took place a strong critique of the capitalist system. The critique, based on the subject, has been pushed forward on two different and independent levels: firstly, on an institutional level through a set of urban and social policies drafted in the 1960s by a group of leftist intellectuals that grasped a shift in the rise of new values and therefore *gave room* to the creative subject; secondly, on an antagonistic level by the people of the 77 Movement that through their radical behaviours, motions and protests undertake a complete critique against the institutions as the real means of the exploitative system.

The presentation will look at the interaction among the institutional and antagonistic response within the urban environment: on the one hand, the way of inhabiting the space of the 77Movement and on the other hand the typological approach adopted by the council within the preservation of the historical centre. The presentation claims that both the responses, whether institutionalized or antagonistic, were the expression of the same *post-fordist kunstwollen*, claiming the right to the city and the right of citizens' autonomous expression against the top-down elitarian capitalist mode of production.

Gili Merin
TOWARDS JERUSALEM
The Architecture of Pilgrimage

Patrick Geddes and C.R Ashbee, Jerusalem Park System 1920

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:* The Redesign of Jerusalem as a Sacred Landscape

Abstract of Chapter IV.
which will be presented on Wednesday, March 31

MODERNISATION AND MEMORIALISATION:
The Redesign of Jerusalem as a Sacred Landscape

The last chapter of the written dissertation returns to Jerusalem itself. Focusing on the century between the Tanzimat reform of the Ottoman Empire in 1939 and the British Mandate's withdrawal from Palestine in 1948, it explores the time in which pilgrimage became a tool for institutions of power to remodel and appropriate the city. A constellation of reforms, agreements and events resulted in the exponential growth of pilgrim-tourists to Jerusalem, now able to buy land as property, survey the terrain and create maps, dig the ground for tangible proof of Christ's city, and enjoy the transportation and lodging amenities that proliferated in and around the city. However enthusiastic these visitors were, they were often met with the disappointing reality of the real Jerusalem: a peripheral town in Ottoman Palestine, a far cry from the Western-European imagination of the Holy Land.

This condition changed when the British Empire conquered Jerusalem in 1917 and immediately began planning the space of the city. Using the rhetorics of preserving, renovating and restoring, but also of improving and cleaning, the Mandate's urban plans saw the design of Jerusalem as a Landscape Project. This included not only an emphasis on greenery and open spaces, but an active removal of every feature that made the biblical city intelligible; that is, buildings, materials, and persons that did not fit within the picturesque image of the sacred city. It was a scenographic project where the primacy of the visual triumphed the needs of the city's varied inhabitants, a project aimed at constructing a familiar view for the Western pilgrim-tourist. Ultimately, it is this transformation that allows for the economic valorisation of the urban realm. This chapter then concludes that Jerusalem pilgrims is no longer a phenomenon able of geographical flexibility and analogical thinking; pilgrimage became yet another industry that is subjected to exploitation.

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.