Prof. Lola Sheppard
Thesis Research + Design 692 Graduate Studio and Seminar

STATES OF IMBALANCE: ARCHITECTURE'S NEW TERRITORIES

Edward Burtinksy

"The phrase 'far from equilibrium' is borrowed from the field of thermodynamics where, especially in the last four decades, it has come to refer to the special states of a system in which it is most likely to produce radical, productive, and unforeseeable behaviors. When close to equilibrium, the disturbances, anomalies, and events passing through a system are easily absorbed and damped out, but as a system is moved further from its rest places, it becomes increasingly ordered and differentiated. The more ordered and differentiated, however, the more unstable and expensive (in terms of energy required to sustain it) the system becomes. Instability, it turns out, is the precondition of creativity."

Sanford Kwinter, *Far from Equillibrium,16*

The stakes of this game are high – so high that the question of utopia must also be put back on the architectural table. But is must not be misread as a call for a perfect word, a world apart, an impossible totality that inevitably fades into totalitarianism. Utopia must be read literally, as the non-place written into its etymological origins that is 'nowhere' not because it is ideal and inaccessible, but because in perfect mirrored symmetry, it is also 'everywhere'...Utopian realism is critical...It is a style with no form. And it is utopian not because it dreams impossible dreams, but because it recognizes 'reality' itself as – precisely- an all-too real dream enforced by those who would prefer to accept things as they are.

R. Martin, K. Baxi, *The Multinational City: Architectural Itineraries.* 12

As environmental issues come to the fore, as economic collapses spread, as nations shift political alliances, the notion of imbalance is perhaps our contemporary state of normalcy. *States of Imbalance* studio seeks to ask: how might we capitalize on such conditions of imbalance, excess, scarcity within the built, natural and manufactured landscapes, and use them to advantage? How might we see them as opportunities for invention rather than necessarily seek to redress their situation to a condition of normalcy? What new spatial typologies—whether at the architectural scale or territorial scale— might emerge to accommodate increasingly fluctuating conditions?

The studio will use the conditions of *extremes and states of unbalance*—whether it be economic, cultural, geographic, climatic, ecological, environmental— as provocations back to architecture. Ulrick Beck, in *Risk Society*, argues that: "being at risk is the way of being and ruling in the world of modernity…global risk is the human condition at the beginning of the twenty-first century."[1] Until now, the developed world has largely been able to successfully displace the economic, environmental and political impact of its development to other nations and peoples, or other groups and stakeholders within their own nations, rendering the risk invisible. However the complete displacement of risk is no longer possible. The distant other is becoming inclusive not through mobility, but through shared risks. Beck thus asks: "is there an enlightenment function and a cosmopolitan moment of world risk society? What are the opportunities of climate change and the financial crisis and what form do they take?"

1 Ulrick Beck. Risk Society's 'Cosmopolitan Moment.' Lecture at Harvard University – November 12th, 2008

We think of site as a purely physical set of conditions—marked by a palimpsest of physical transformations and cultural markings, in certain cases rich in resources, thick with infrastructures, etc…However the environments, landscapes and sites in which we operate are *constructed, contested, political*. The sites in which architecture operates are occupied by multiple stakeholders with competing interest which must be negotiated.

This thesis research studio argues that these conditions of imbalance are never driven by a singular issue---environment is tied to economics; political contestation is tied to resources; land preservation is tied to competing stakeholders, and so forth. To this end, the Thesis Research Studio will examine architecture's relationship to *territory*. It argues that architecture can no longer define its parameters and responsiveness at the scale of its immediate site, but rather, must operate at the scale of the broader territory, a space expanded and thickened with environmental data, competing social and political claims, economic forces, systems of mobility, ecological systems, and urban metabolisms. This new territory is expanded as each of these influences brings its own spatialization, producing composite, fluid boundaries; and, it is thickened by strata of information, which extend from the subsurface depths of geology to aerial resources to competing political claims or cultural practices. In this scenario, territory is understood as a series of nested scales from the local, to the regional to the global.

There is a wealth of critics, historians and theorists looking at the complex and often problematic interconnections between architecture, geography, landscape and politics. Theorists such David Gissen has written about the historic and ongoing intersection with geography and architecture, with their shared in interest in instrumentalizing data, information and cartography at large scales. Critics such as Rebecca Solnit and William Cronon write eloquently about the embedded politics of landscape; who owns it, who controls it, and to what ends. And Peter Sloderdijk has argued that with twentieth century technology and warfare, we no longer wage war directly on bodies, but on the environment, and upon the air we breathe, fundamentally changing how we think about the separation of ourselves from nature and environment. Eyal Weizman and Lieven de Cauter write about the complex instrumentalization of space for cultural and territorial control while authors such as Keller Easterling has written about the imbricated relationship of spatial typologies and global economic mobility, and Mike Davis writes about the social and economic isolation which North American suburbs intentionally impose. In short, spatial and territorial design is not anodyne, it is contested, charged and powerful; and there is a vast array of writing and theorizing about the political and cultural use of space.

Studio Premise: Thesis as Provocation
The studio seeks to examine these questions, and to test alternative narratives and new realities in which architecture becomes the tool to adapt to conditions of cultural, environmental and ecological imbalance, unpredictability and strangeness. These speculations tend to reject the generic strategies of risk mitigation, and rather, leverage the specificities of their context into unique and particular proposals. The studio seeks to help students define unique tools, methods, and questions which might encourage thinking about architecture's engagement and responses within this expanded territory.

Pedagogical Objectives
At its most fundamental level, the intention of the M1 studio is aid students in formulating a clear, provocative thesis question. Rather than merely 'solving a problem', the intention of thesis is to move beyond a specific programmatic or site condition, to position a question within a larger architectural discourse. We are trained, as architects and earnest citizens, to 'fix' problems through design solutions. This studio argues that the role of thesis is to problematize our environmental, social, cultural challenges—and identify where, if at all, architecture, design might play a role. The studio encourages speculations, independent thinking, and the positioning of architecture and landscape within a broader social, cultural, political, and economic context.

The intention of the Thesis Research Studio is to help students fully lay the groundwork for development and completion of the Master's thesis; and to engage in independent, critical thinking and to develop - through rigorous preliminary research - a specific set of issues it intends to address, a specific territory (in the full sense of the term) and program within the larger framework of the studio.

THESIS R+D OBJECTIVES AND STRUCTURE

TRD Motivation and Thesis Context
This Thesis Research + Design studio seminar will guide students in the development of an individualized research topic as a preparation for their thesis in architecture. The course will use written, verbal and visual presentation to develop a critical argument that sets the stage for the thesis research project culminating in the production of a thesis outline at the end of the semester.
The course's goals and learning objectives will be supported by an assignment structure and can be described as:

- The formulation of a focused research agenda and questions within the selected topic
- The development of an intellectual and critical method to achieve the thesis proposal
- An understanding of ideas and strategies contained in critical precedents
- The development of expertise in history and theory published on the given topic
- The development of an original thesis that is grounded in the discipline
- to work through a range of representation modes: mapping, diagramming, photo essays, writing, as appropriate for the thesis etc…

TRD Course Structure
The Thesis Research and Design studio will be taught twice a week on Tuesdays and Thursdays from 9:30 am to 5:00 pm. Within the period of 15 weeks students will work on 6 sequentially titled projects ['S1' to 'S6'] that will operate as a methodical framework to achieve the class objectives and the development of an independent thesis topic. Each sequence is accompanied by a 2 or 3 weeks assignment that allows students to work on their own topic while following a methodical roadmap. Each assignment is introduced through a lecture and will be discussed as a group. Individual desk crits and group discussions will provide feedback for students to develop their individual projects. Tuesdays will be dedicated to desk crits and pin-ups. Thursday morning will be centered on a **seminar** discussion organized around 1-3 key texts, with student-led discussions. These will serve to underpin and galvanize studio discussions and individual project development. Thursday afternoons will be left open to individual and group desk-crits. Certain days will also include guest lectures by visiting critics, workshops, etc…, as indicated on the schedule. In addition, students will be able to participate in the Path to Practice Event, which will offer an excellent opportunity to be exposed to experts in the field.

Sequence S5 will conclude with a review titled **"Thesis Talks"**. Students will give a 20-30 minute presentation on their thesis research to external guests. The resulting feedback will help to synthesize the semester's work into a thesis abstract [S6] that will serve as a completed roadmap for the following semester. At this last stage that will be submitted to the instructor, it will be critical to articulate a clear and focused thesis question, a summary of the research demonstrating a level of expertise on the topic, an analysis of the findings, an articulation of first design implementations, and a complete outline of the individual thesis syllabus. The semester will end with a social event titled **"TRD Open Studio"**, in which students will present a poster to their peers to introduce their thesis research to the Waterloo Architecture Grad Program.

TRD ASSIGNMENT STRUCTURE
Throughout the semester, students will be exposed to 6 assignments that will help to develop a critical body of work for the final thesis outline. Students will work through their research in written and graphic form through a series of cumulative exercises which should form the outline for a comprehensive thesis document that will lay the groundwork for either a design or research thesis. You will be asked to arrange a thesis supervisor during this term.

Assignments are cumulative, and each phase of research should build upon (and sometimes deviate) from the preceding week's assignments.

Sequence S1_AFFILIATIONS// THESIS CLOUD
An architectural design thesis requires students to formulate a tightly focused research agenda within the discipline of architecture / urbanism and to test this agenda through a specific design proposal in a second stage that follows the Thesis Research and Design studio. Though the thesis will ultimately employ the tools of architectural production and will be centered on a narrowly focused question founded on an explicit body of research, the first assignment in S1 will ask students to embed their initial thesis thoughts into a larger context. Allow yourself to open your mind and diversify your

interests, spread your net and capture a wide range of sources within and outside the conventional architectural discourse. Create a thesis cloud that will offer a landscape of ideas, thoughts, concepts, precedents, theories and affiliations from within and outside of architecture. Hand-out Assignment A1

Sequence S2_PRECEDENTS// MANIPULATION
Your thesis project will not stand-alone and you should learn from precedents that need to be carefully analyzed. Who worked on similar topics? What are the critical projects that had been tested either realized or through virtual contributions? What are the precedents you need to understand in order to contribute to the broader discussion about your chosen topic in the discipline of architecture? And finally, what are potential manipulations and extractions that might be useful for your own thesis approach? Hand-out Assignment A2

Sequence S3_METHODS//OPERATIONS
Given these precedents and your initial research, what are the operational methods and techniques of exploration best suited for your thesis investigation? What are the right tools for your exploration and how can you develop these methods extracted from precedents for your own purposes? The development of your design method will be essential to your thesis project and distinguishes a thesis from a studio project. During this sequence literature review will be crucial and will be facilitated through a workshop held by our librarian. We will begin with this investigation in sequence 3, but expect that it will be redefined and developed throughout sequences 4 through 6, incorporating site, context, data and program. Hand-out Assignment A3

Sequence S4_SITE[S] // SOFTWARE TOOLS AND ANALYSIS
Though your site might not define yet or you might work on multiple sites, we will start to investigate and analyze the physical environment where your project might be located. During this sequence, you will be exposed to GIS software tools that will help to compile site- and context-relevant data and to analyze those in support of your project [see annex workshops]. The assignment will consist of multiple components including the development of a digital archive, analytical maps, diagrams, and datascapes. Hand-out Assignment A4

Sequence S5a_STRATEGIES// PROGRAM
The site investigation will allow for an understanding and analysis of the context and potential applications of your thesis project. As such, the application of your project might be much broader than the final -probably single- site you will select for the next phase. During sequence 5, we will work on opportunity maps and program outlines. Hand-out Assignment A5a

Sequence S5b_APPLICATION// TEST DRIVE
The first draft of your thesis application will be a test drive that will help you to jump into the cold water. This first draft will not be the outline of your final thesis project, but will serve as a first iteration. You will work on a 2-week design assignment that moves your work from "research" to "design". The main purpose of assignment A6 is to operate as a test drive whose critique will help to fine-tune the requested thesis statement. Hand-out Assignment A5b

Sequence S6_ARGUMENT// THESIS OUTLINE
The final assignment will ask you to compile all research into a deeply grounded thesis outline. This outline articulates a clear thesis statement including your argument and a detailed plan that describes how you are planning to continue working on your project during the next phase. This will operate as your self-generated syllabus and will help you to structure the independent design work that will follow in the next months. Hand-out Assignment A6

The phases shown in this outline will be updated by formal assignments issued during the term. Details shown here may change according to the development over the semester and students' needs. Students will be asked to submit their work a night before the review via "dropbox" online file space that can be used for digital hand-ins.

Students are asked to properly and consistently quote and cite work developed by others. Please use the Chicago Manual of Styles for these purposes. More information under http://www.chicagomanualofstyle.org/tools_citationguide.html

TRD Participation and Students' Involvement
Students will be asked to continually participate in discussions throughout the semester. Readings and in-class brainstorming sessions will allow students to engage directly with the content. In addition, students are invited to further

develop the ThesisLab Manifesto as briefly described in the introduction. This umbrella Manifesto will unfold over the duration of the semester under the guidance of the instructor and in cooperation with peers in the section.
The two guest lectures L1 and L2 are currently scheduled within the sequence S2 Precedents// Manipulation and S5 Strategies// Operations. Experts visiting the class to present their work are tremendous resources for your research. In addition we are looking forward to invite critiques, to visit related events in Toronto. Students are invited to make suggestions and to organize round table discussions with local experts. This process will be discussed at the beginning of the semester and will allow students to actively participate in the shaping of the course and to start networking.

TRD Documentation and Learning Resources
Course material will be shared on LEARN, and dropbox may also be used in certain instances. Students are invited to organize their own blogs in order to communicate their research with the broader public. This blog will be understood as a growing entity and resource that will help to structure the outline of students' respective thesis projects.

In addition, you will be asked to complete the semester with a thesis research book, which can be printed through Lulu Print. The class will have access to a template [US letter] that can be manipulated for personal purposes. However, the format of the final book will be limited to 11″ x 8.5″ portrait. This book will include all findings and assignments of the semester and will operate as your individual "thesis guide", supporting the next phase of your project. At the end of the thesis completion we intent to publish all final thesis work in form of a thesis publication printed with Riverside Press in Waterloo.

ANNEX// GOVERNING DETAILS

TRD Class Agenda
Welcome to the Thesis Research + Design Graduate Studio and Seminar this fall semester. Please read the syllabus and the information below carefully. The preparation of your thesis research is a unique opportunity to conduct your own research and to position yourself within the discipline. As such the Thesis Research + Design studio requests not only requirements defined by the school policy but tries to prepare students for their professional life. Commitment to your work, collaboration among the group, self-motivation, participation and attendance in time will be critical.
If you run into problems during the semester or if you are concerned about your progress, please contact me at any time via email or request a meeting during the class. This class is meant to provide all support you need to develop your thesis outline and research agenda. However deadlines are critical tasks to take care of in our profession. Successful time management will be an important skill for your success.

In the moment when you step out of the academic environment you will need to offer the professional world not only a strong portfolio and good grades. In your future professional life it will be most essential to also understand the opportunities and responsibilities of our profession. The next generation of architects and designers will participate in an important paradigm shift. Use this class to strengthen your position and to develop your agenda.

TRD Class Meetings
Lectures and class meetings will be held throughout the term at the beginning of studio days and at the end. Be prepared to meet every studio day promptly at 9:30 a.m. Please be punctual. Specific dates will be established as the term evolves, responding to class progress. Check your email late evening on the day before or early morning on studio days for updates on meeting times and locations.

TRD Grading
The semester consists of brief 2-3 week exercises that ask students to probe their thesis topic through the lens of specific research areas and methods. To successfully complete the class each assignment needs to be accomplished and presented in time. Progress, participation and collaboration will effect the grades through out the semester. The assignments will be graded as follow:

A1, A2, A3, A4 [40%]
A5 a and A5b [20%]
A6 [30%]
Participation [10%]

Reviews
Reviews are not evaluations but rather the opportunity for a more public discussion of your work. It is important for each student to participate not only in the review of their own work, but in the reviews of the work of fellow students. Participation in class reviews and discussions is required.

Hand-in and Digital Submissions
On each Assignment hand-out, it will be identified if the final presentation for that phase is based on a powerpoint, printed material or BOTH.

The final book will be submitted BOTH as a hard copy and in digital form on the final CD. You are required to hand in a CD at the end of the term, documenting ALL key studio work from the term. The CD should be clearly organized into research folders identifying the various phases of research/projects.

TRD CLASS CULTURE

Maintain the Studio
Cooperate in maintaining the studio space. If you play audio material, use headphones.

Attend Lectures and Work In Studio
Attend all lectures. Work in studio on studio days. Be in full attendance in studio from 9:30-12 a.m. and 1- 5 p.m. on studio days. If you are planning to visit the library or conduct off site research, please talk to your instructor.

Complete all parts of the work; submit your work on time
All assigned parts of the work must be completed. Punctual completion is required. Grade penalties will be applied to late submissions and chronic lateness may result in disciplinary review including refusal of acceptance. Late submissions must be accompanied by formal transmittal indicating reason for lateness. For submissions administered with evening deadlines, penalties would be assessed at 5% up to midnight, and 5% next day and each day afterward. 'Days' begin at midnight each day, and include weekends and holidays.

Accommodation for illness; not for travel
If you need to apply for accommodation of lateness or absence due for illness, make a formal application by using 'Verification of Illness' [VIF] forms or counseling letters, filed with the Architecture Office. Student travel plans are not considered acceptable grounds for granting alternative reviews and submission times.

Academic Integrity
In order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect and responsibility. A student is expected to know what constitutes academic integrity to avoid committing an academic offence, and to take responsibility for his/her actions. A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences [e.g., plagiarism, cheating] or about "rules" for group work/collaboration should seek guidance from the course instructor, academic advisor, or the undergraduate Associate Director. For information on categories of offences and types of penalties, students should refer to Policy 71, Student Discipline'. For typical penalties check Guidelines for the Assessment of Penalties. Note: "Plagiarism, which is the act of presenting the ideas, words or other intellectual property of another as one's own. The use of other people's work must be properly acknowledged and referenced […]. The properly acknowledged use of sources is an accepted and important part of scholarship. Use of such material without complete and unambiguous acknowledgement, however, is an offence under this policy."

References
www.uwaterloo.ca/academicintegrity/
www.adm.uwaterloo.ca/infosec/Policies/policy71.htm.
www.adm.uwaterloo.ca/infosec/guidelines/penaltyguidelines.htm.

Grievance
A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read Policy 70, Student Petitions and Grievances, Section 4,

www.adm.uwaterloo.ca/infosec/Policies/policy70.htm. When in doubt please contact the department's administrative assistant who may provide further assistance.

Appeals
A decision made or penalty imposed under Policy 70 [Student Petitions and Grievances] [other than a petition] or Policy 71 [Student Discipline] may be appealed if there is a ground. A student who believes he/she has a ground for an appeal should refer to Policy 72 [Student Appeals] www.adm.uwaterloo.ca/infosec/Policies/policy72.htm.

Students with Disabilities
The Office for Persons with Disabilities [OPD], located in Needles Hall, Room 1132, collaborates with academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the OPD at the beginning of each academic term.

Communication with Faculty
During the course of the term, I may need to send communications to ARCH 692 students. All students should confirm their current active email address with the Graduate Student Service Coordinator and with their studio instructor during the first week of class.

Faculty contact and office hours
Assoc. Prof. Lola Sheppard
lsheppar@uwaterloo.ca
Tuesdays 5:30 pm – 6:30 pm by appointment

SCHEDULE

MONTH	WEEK	TUESDAY	THURSDAY	
SEPTEMBER Orientation Week	0		4/9 **THESIS PREP INTRODUCTION** Lottery / Selection of Section / Umbrella Topics	
Classes Begin	1	09/9 **S1 AFFILIATIONS// THESIS CLOUD** Hand-out Assignment A1, Lecture S1 Presentation of 10 min Thesis Abstract	11/9 **Seminar & Desk Crit** All School Meeting	
Lecture// Louis Becker // Henning Larsen Architects	2	16/9 **Group Review / Desk Crits**	18/9 **Seminar & Desk Crit**	
	3	23/9 NO CLASS – INDIVIDUAL WORK	25/9 **S2 PRECEDENTS// MANIPULATION** Internal Review A1, Hand-out Assignment A2, Lecture S2	
OCTOBER	4	30/9 **Group Review / Desk Crits**	02/10 **L1 GUEST LECTURE DESIGN RESEARCH I** **Seminar & Desk Crit**	
	5	07/10 **S3 METHOD// OPERATIONS** Internal Review A2, Hand-out Assignment A3, Lecture S3	09/10 **LITERATURE REVIEW W1 WORKSHOP** Lecture// Nader Tehrani // nadaa	
	6	14/10 **Group Review / Desk Crits**	16/10 **Seminar & Desk Crit** Lecture// Jesse Reiser // RUR	
	7	**21/10** MID REVIEW Presentation of A1-A3	23/10 **S4 SITE ANALYSIS** Hand-out Assignment A4, **W2 WORKSHOPS**	
	8	28/10 **W3 WORKSHOPS** Lecture S4	30/10 **Seminar & Desk Crit** Lecture// Joel Sanders // JSA Architects	
NOVEMBER	9	04/11 **S5a STRATEGIES//PROGRAM** Hand-out Assignment A5 a, Lecture S5	06/11 **Seminar & Desk Crit**	
	10	11/11 **Group Review / Desk Crits**	13/11 **Seminar & Desk Crit** Lecture// Sean Lally Weathers //	
	11	18/11 **S5b APPLICATION// TEST DRIVE** Hand-out Assignment A5 b	20/11 **Seminar & Desk Crit** Lecture// Meejin Yoon // Howeler & Yoon	
	12	25/11 **Group Review / Desk Crits**	27/11 **L2 GUEST LECTURE DESIGN RESEARCH II** **Seminar & Desk Crit**	
DECEMBER	13	02/12 **S6 ARGUMENT//THESIS OUTLINE** Review A5, Assignment A6,	04/12 **Desk Crits** Lecture S6 *Exams Start*	06/12 REVIEW THESIS TALKS With external Guests
	14	09/12 **Desk Crits**	11/12 Desk Crits	
	15	16/12 **Desk Crits**	18/12 **THESIS OPEN STUDIO** Digital Submission	

The schedule is open for adjustments. Please see schedule announced in assignments. Changes will be discussed during class time. Further information:
http://gradcalendar.uwaterloo.ca/page/GSO-Academic-Deadlines-and-Events

SEMINAR STRUCTURE / READINGS

Seminar Discussions will take place from 10:00-11:30am on Thursdays   *[Note: readings subject to change]*

W 1:: THE AGENCY OF INTERVENTION

Kwinter, Sanford. 'Introduction: de l"audace', <u>Far from Equilibrium: Essays on Technology and Design Culture</u>. Actar: Barcelona, p.16-19.

Wigley, Mark. "Towards Turbulence", <u>Agitation! See what Architecture is Shaking</u>. Volume #4, 2006. p.6-9.

W 2:: DESTABILIZED STATES

Hardt, Michael and Antonio Negri, "Biopolitical Production", <u>Empire</u>. Cambridge, Mass.: Harvard University Press: 2000. p. xi-xvii, 22-41.

Easterling, Keller. "Introduction", <u>Enduring Innocence: Global Architecture and Its Political Masquerades</u>. Cambridge, MA.: MIT Press, 2005. p.1-14.

Beck, Ulrich, "Risk Society's 'Cosmopolitan Moment', <u>After Zero, New Geographies</u>. 2009. p. 24-34.

W 3:: *Review of Studio Assignment 1 – No Seminar*

W 4:: ECONOMIC FLOWS & CONCENTRATIONS

Castells, Manuel. "The Space of Flows", <u>The Rise of the Network Society</u>. London: Blackwell, 1996. p.407-440

Sassen, Saskia. "Introduction: Whose City is It? Globalization and the Formation of New Claims", <u>Globalization and Its Discontents</u>. New York: the New Press, 1998. p.xviiii-xxxiv

W 5:: *Workshop – No Seminar*

W 6:: OCCUPYING THE MARGINS

Agamben, Giorgio, "The State of Exception as a Paradigm of Government", <u>State of Exception</u>. (Chicago : University of Chicago Press 2005) p. 1-31.

Eyal Weizman, "Lethal Theory," online at Weizman_lethal theory.pdf.

W 7:: *Workshop – No Seminar*

W 8:: SEGRATED URBANITIES

Auge, Marc. "From Places to Non-Places", <u>Non-Places: An Introduction to Supermodernity</u>. London: Verso, 2002. p. 61-93.

de Cauter, Lieven, "The City in the Age of Transcendental Capitalism ", <u>The Capsular Civilization</u>. Rotterdam: NAI publishers, 2004. p.41-74.

Sorkin, Michael " See you in Disney Land", <u>Variations on a Theme Park: The New American City and the End of Public Space</u>. ed. Michael Sorkin, New York: Noonday Press, 1992. p.205-232.

Additional Readings:
Davis, Mike. "Fortress LA", <u>City of Quartz</u>. New York: Verso, 1990. p.223-261

W9: WEAK URBANISM

Berger, Alan, "Discourses for Landscape and Urbanization", <u>Drosscape: Wasting Land in Urban America</u>. New York: Princeton Architectural Press, 2006. P. 26-45, p.236-241.

Koolhaas, Rem. "*What Ever Happened to Urbanism?*" (1994), in <u>S,M,L,XL</u>, OMA, (with Bruce Mau), The Monicelli Press, New York, 1995, pp. 959-971.

Lerup, Lars, "Stim and Dross: Rethinking the Metropolis", <u>After the City</u>. Cambridge, MA.: MIT Press, 2000. p.47-63.

Additional Reading:

Lootsma, Bart, "The New Landscape", <u>Mutations</u>. Barcelona: Actar, Arc en Reve, 2001. p. 460-470.

Branzi, Andrea. <u>Weak and Diffuse Modernity: The World of Projects at the beginning of the 21st Century.</u> Skira: 1996.

W 10:: PROGRAMMATIC ENCLAVES

Easterling Keller. "Interchange and Container: The New Orgman", <u>Perspecta,</u> Vol. 30, Settlement Patterns. (1999), pp. 112-121.

Easterling, Keller. "El Ejido", <u>Enduring Innocence: Global Architecture and Its Political Masquerades</u>. Cambridge, MA.: MIT Press, 2005. P.39-58.

Martin, R.; Baxi, K., "Introduction" and "Fron New York to Silicon Valley", <u>Multi-National City: Architectural Itineraries</u> . Barcelon; Actar, 2007. P.7-13, 19-40

Pawley, Martin. "Terminal Architecture", <u>Terminal Architecture</u>. London: Reaktion Books, 1998. P.178-208.

W 11:: NEW NATURES

Hill, Kristina. 'Shifting Sites.' <u>Site Matters: Design Concepts, Histories, and Strategies</u>. eds. Carol j. Burns and Andrea Kahn. New York: Routledge, 2005: 131-152.

Kwinter, Sanford. "Notes on the Third Ecology", <u>Ecological Urbanism</u>. Baden, SW.: Lars Muller Publishers, 2010. p. 94-105

Kwinter, Sanford. "Wildness (Prolegomena to a New Urbanism)", <u>Far from Equilibrium: Essays on Technology and Design Culture</u>. Actar: Barcelona p.186-193.

Additional Reading:

Solnit, Rebecca, "Thirty Nine Steps Across the Border and Back", <u>Storming the Gates of Paradise: Landscapes for Politics</u>. Berkeley: University of California Press, 2007. P.75-96.

W 12:: LANDSCAPES ON LIFE SUPPORT

Mays, John. "Bringing Back a Fresh Kill: Notes on a Dream of Territorial Resuscitation", <u>Crisis</u>, Verb Boogazine, Barcelona: Actar Publisher, 2006

Scott, Felicity D., "Shouting Apocalypse", <u>Architecture or Techno-utopia: Politics after Modernism.</u> Cambridge, MA.: 2007.p.209-245.

Pollak, Linda. "Sublime Matters: Fresh Kills", <u>Landscapes. Praxis Journal.</u> Cambridge: 2002. P58-63.

READINGS AND GENERAL REFERENCES

Manifestos / Primers:

D'Hooge, Alexander, eds. <u>Volume no.9</u>: <u>Suburbia after the Crash</u>. New York: Columbia University GSAPP / Archis, 2007.

Doxiadis, Constantinos A. 'New Solutions for New Problems.' <u>Architecture in Transition</u>. New York: Oxford University Press, 1963: 87- 115.

Koolhaas, Rem.; Boeri, Stefano.; Kwinter, Sanford.; Tazi, Nadia.; Obrist, Hans-Ulrich.; <u>Harvard Project on the City;</u> <u>Mutations.</u> Bordeaux : Arc en rêve centre d'architecture ; Barcelona : ACTAR 2001

Koolhaas, Rem. <u>Delirious New York: A retroactive Manifesto for Manhattan</u>. New York : Oxford University Press, 1978.

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