Rosalind Krauss, Site specific sculpture diagramme using the Greimas Square. Marshall McLuhan, photo by Yousuf Karsh.

TECHNOLOGY. What strikes the eye of the passerby as a growth or entropy is technology, that is, information. Since cities no longer lie within the panopticon of the cathedral or castle and can no longer be enclosed by walls or fortifications, a network made up of intersecting networks dissects and connects the city–in particular its fringes, peripheries, and tangents. Regardless of whether these networks transmit information (telephone, radio, television) or energy (water supply, electricity, highway), they all represent forms of information. Friedrich Kittler, The City as a Medium

This seminar uses the close reading approach to study selected texts by contemporary philosophers. The selection of philosophers is based on their reference to architectural and urban themes. What is meant by close reading? This approach will use small chapters and shorter texts to gain access to the approach. Rather than reading vast quantities of material, the class will look at fragments and discuss the content. This will give students an opportunity to pursue reading in greater depth during thesis. Texts will be selected by students during the first seminar. The second seminar will present several of the philosophers work available as streamed video by Tate Modern, and ubu.com, for example. The order of the seminars will be determined as a function of student selection of texts. Currently most of the selections are available as digital copies. It may be possible to add additional texts.

Texts, and excerpts, by the following contemporary philosophers will be available for close reading.

Giorgio Agamben	The Man without Content, What is an Apparatus, Friends, Metropolis
Hannah Arendt	Rosa Luxembourg
Roland Barthes	The Eiffel Tower
Georges Bataille	The Notion of Expenditure 1933
Walter Benjamin	Passages (Excerpt), 'The Work of Art in the Age of Mechanical Reproduction', 'The Author as Producer.' Reflections, Illuminations
Pierre Bourdieu	Distinction (excerpts)
Benjamin Buchloh	The Blade Runner Situation/Option
Judith Butler	What is Critique? An Essay on Foucault's Virtue
Michel de Certeau	The Practice of Everyday Life
Jonathan Crary	24/7 : Late Capitalism and the Ends of Sleep
Jacques Derrida	Of Hospitality
Gilles Deleuze	The Logic of Sense Chapters 1,2
Michel Foucault	Of Other Spaces - Heterotopia
Boris Groys	The Artist as Consumer
Harold Innis	Bias of Communication
Friedrich Kittler	The City is a Medium, Gramophone, Film, Typewriter, On the Implementation of Knowledge–Toward a Theory of Hardware, There is no Software
Siegfried Kracauer,	Cult of Distraction: On Berlin's Picture Palaces Mass Ornament, Salaried Masses
Jacques Lacan	Seminars, Television
Bruno Latour	A Cautious Prometheus: […] Philosophy of Design […] Sloterdijk
Jean-François Lyotard	Libidinal Economy
Marshall McLuhan	The Medium is the Message
Jean-Luc Nancy	The Sublime Offering
Jacques Rancière	The Emancipated Spectator. The Ignorant Schoolmaster
Avital Ronell	

Arch 684 347 Winter 2018 **Philosophy in Architecture, Architecture in Philosophy**

Peter Sloterdijk	Airquakes, from Spheres III Foam, Forward to the Theory of Spheres
Peter Sloterdijk	Geometry in the Colossal: the project of Metaphysical Globalization
	Spheres Theory, Talking to myself about the poetics of space
Cornel West	Cornelwest.com and youtube
Slavoj Zizek	The Thing from Inner Space
Astra Taylor,	The Examined Life, 2008. 90 min. http://www.nfb.ca/film/examined-life-trailer/

Reference to contemporary philosophy is common in many architectural thesis programmes – familiar references to the 'folds' or 'rhizome' of Deleuze, etc. Texts by Friedrich Kittler that connect the history of technology with current media issues – 'media theory' deserve to be more familiar. Kittler disagreed with McLuhans's notion of media extending human skills. He described technology as having its own logic. Excerpted chapters are available from the three-volume work *Spheres*, by Peter Sloterdijk, translated from the German. His writing addresses architecture directly, in an idiosyncratic manner. This seminar gives the students access to a broad range of discourses in philosophical texts. Peter Sloterdijk, for example, wrote of the significance of the Crystal Palace by William Paxton, placing an emphasis that may or may not be reflected in contemporary architectural discourse.

End of Term Submission:
Because contemporary 'media philosophy' relies on visuals, students may choose to create a set of diagrammes, graphs, and schemas in their final project. The final submission may include a proportion of such images accompanying a series of short essays, preferably 5 graphic diagrammes along with approximately 1000 words of short texts with titles –a sample format might be 5 diagrammes captioned with 200 word paragraphs, with additional submission elements required for graduate students.

Outline of weekly events: Readings will be posted digitally
Week 1 Introduction and discussion
Week 2 Seminar: Media Philosophy Video Excerpt and Seminar
Week 3 Video Excerpt- Foucault, Lacan, Sloterdijk, and Seminar presentations
Week 4 Seminar Kittler, Sloterdijk, McLuhan, Innis Seminar presentations
Week 5 Seminar presentations
Week 6 Possibilities for Projects Presentations Seminar
Week 7 Seminar presentations
Week 8 Seminar presentations
Week 9 Seminar presentations
Week 10 Seminar presentations
Week 11 Preliminary Project Presentation Seminar
Week 12 Preliminary Project Presentation Seminar

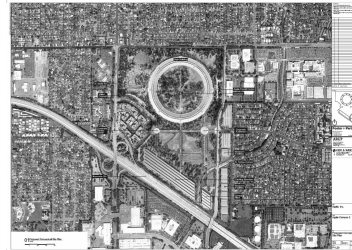**COURSE EVALUATION Scheme:** Late submissions may have marks deducted if submitted after the deadline.
20% Lead seminar presentation of selected readings.
10% Class participation in weekly seminar discussion.
10% Questions prepared ahead of Weekly Reading
10% Midterm Presentation: issues addressed in Final Project, relating to thesis and design topic, to include abstract, table of contents, selected research, authored images: diagrammes, keywords, graphs, text outline, annotated bibliography.
50% Final Presentation and Project Submission
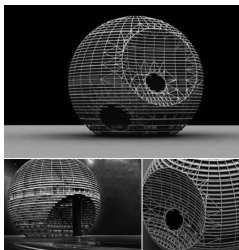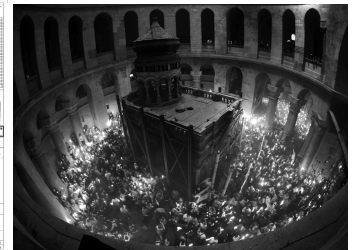

1 OMA RAK   2 Jonathan Schipper   3 Foster, Apple Campus, Cupertino

Arch 684 347 Winter 2018 **Philosophy in Architecture, Architecture in Philosophy**

COURSE EVALUATION Scheme for graduate level: Late submissions may have marks deducted if submitted after the deadline.
20% Lead seminars, presentation of selected readings. Consultation on specially selected reading material to be customized to advance thesis topic.
10% Class participation in weekly seminar discussion.
10% Questions prepared ahead of Weekly Reading, for weekly hand-in.
10% Presentation of issues addressed in Final Project, relating to thesis topic, to include abstract, detailed table of contents, selected research and authored images: diagrammes, word clouds, graphs, photocollage, text outline, annotated bibliography.
50% Final Presentation and Project Submission, including overarching theme to be related to thesis topic material.

ACADEMIC INTEGRITY
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 be certain to contact the department's administrative assistant who will provide further assistance.
Discipline: A student is expected to know what constitutes academic integrity [check www.uwaterloo.ca/academicintegrity/ to avoid committing an academic offense, and to take responsibility for his/her actions. A student who is unsure whether an action constitutes an offense, or who needs help in learning how to avoid offenses (e.g., plagiarism, cheating) or about "rules" for group work/collaboration should seek guidance from the course instructor, academic advisor, or the undergraduate Associate Dean.For information on categories of offences and types of penalties, students should refer to Policy 71 Student Discipline, www.adm.uwaterloo.ca/infosec/Policies/policy71.htm. For typical penalties check Guidelines for the Assessment of Penalties, www.adm.uwaterloo.ca/infosec/guidelines/penaltyguidelines.htm.
Appeals: A decision made or penalty imposed under Policy 70 (Student Petitions and Grievances) (other than regarding 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 or an appeal should refer to Policy 72 (Student Appeals) www.adm.uwaterloo.ca/infosec/Policies/policy72.htm
Notes for Students with Disabilities: The office of Person with Disabilities (OPD), located in Needles Hall, Room 1132, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require accommodations to lessen the impact of your disability please register with the OPD at the beginning of each academic term.
**Penalty:** No extensions will be given on presentations scheduled in class, and students who fail to present will be given a grade of 0%. Students who hand in their paper late will be penalized. There will be a penalty for papers handed in after the deadline. An additional penalty per day will be deducted for each calendar day after the deadline. Papers submitted after December 15 will be given a grade of 0%.

Additional Reference Texts, available as PDF on Learn

Leach, Neil. *Rethinking Architecture, A Reader in Cultural Theory.* Routledge 1997.
Barry, Peter, *Beginning Theory*. Manchester University Press, 1995, 2002.
Recommended course text: Nicolas Bourriaud, *The Exform*, London: Verso Books 2016
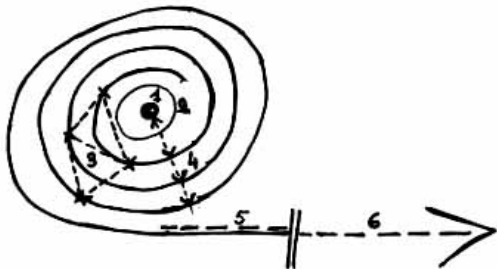
(1) The Center or the Signifier; the faciality of the god or despot. (2) The Temple or Palace, with priests and bureaucrats. (3) The organization in circles and the sign referring to other signs on the same circle or on different circles. (4) The interpretive development of signifier into signified, which then reimparts signifier. (5) The expiatory animal; the blocking of the line of flight. (6) The scapegoat, or the negative sign of the line of flight.

587 B.c.-AD. 70: ON SEVERAL REGIMES OF SIGNS □ 137

(1) The point of subjectification, replacing the center of signfiance. (2) The two faces turned away from each other. (3) The subject of enunciation resulting from the point of subjectification and the turning away. (4) The subject of the statement, into which the subject of enunciation recoils. (5) The succession of finite linear proceedings accompanied by a new form of priest and a new bureaucracy. (6) The line of flight, which is freed but still segmented, remaining negative and blocked.

Gilles Deleuze and Félix Guattari
diagrammes illustrating the centre or Signifier, and   the point of subjectification, in *A Thousand Plateaus*.