The Bartlett
School of
Architecture

Architectural History MA

Programme Information Sheet

This document provides details of the structure and content of this programme.

Programme context and history

Established in 1981, Architectural History MA at The Bartlett is the UK's longest-running and most prestigious Master's course in the historical, theoretical and critical interpretation of architecture, cities, urban spaces, creative practices and of their representations.

Over the past 35 years, the course has developed to prioritise the exploration of new and existing methodologies and critical theories as they might be applied to the study of architecture and cities. Rather than dealing with architecture exclusively through the work of famous individuals, landmark buildings, stylistic classification or normative categories, the course locates architecture within social, ideological, creative, political, material and technological, theoretical and urban processes. In doing so, it explores the boundaries of what might be regarded as constitutes legitimate architectural objects of study, and the effects of different modes of historical interpretations upon the discipline and beyond.

Programme structure

The programme is normally taught over a twelve-month period, during which students must complete and pass 180 credits. 120 credits are completed in approved taught modules, and 60 credits are gained from the dissertation module. Where relevant, students may replace 30 credits with another UCL department's graduate module, with the permission of the Programme Director and the respective department.

Teaching modes: Seminars are the leading teaching mode (teaching ratio of 1 to 15 students), together with lectures, one-to-one tutorials, group-working, writing workshops, research seminars, film screenings, reviews of student-work by staff and visiting researchers, building and gallery visits in London and further afield, and an annual field trip. Modules use advanced-level teaching approaches to encourage innovative student-led work. The final dissertation provides students with an opportunity to conduct their own original research into a specific subject of their own choosing.

Programme modules

Core modules (term 1: each 30 credits, assessment coursework term 1)

Critical Methodologies of Architectural History
This module reviews the range of methods and approaches open to the architectural or urban historian, critic and theorist, as well as the traditions from which each derives, and the controversies around them. Through a weekly lecture and seminar, students read and discuss works by a variety of architectural historians, e.g. Alberti, Banham, Colomina, Evans, Giedion, Forty, Hayden, Jacobs, Picon and Wölfflin.

Texts by authors including, Ahmed, Butler, Chakrabarty, Freud, Foucault, Douglas, Latour, Mbembe and Spivak on theories of history, aesthetics, materialism, subjectivity and technology are also studied. Seminars, readings and discussions therefore consider architectural history in relation to epistemologies, such as, biopolitics, semiology, psychoanalysis and postcolonialism.

Research and Dissemination of Architectural History

This module complements the more theoretical and historical modules of the programme by examining some of the more practical aspects of research, development and application. The module investigates a variety of ways of working with, researching and communicating architectural history in order to allow different kinds of information, interpretations and audiences to be addressed. A series of weekly lectures and assignments explores alternative methods of researching (archives, drawings and models, photographs and imagery, oral history and digital sources) and communicating (teaching, journalism, exhibitions, policy, sound and media broadcasting).

Optional modules (term 2: each 30 credits, assessment coursework term 2)

Architecture in Britain since the 17th Century

This module examines a range of built work in London and Oxford, and asks what kinds of historical and critical judgements can be developed from encounters with buildings. Each week the pattern consists of lengthy fieldwork visits followed by seminars in which the case studies are analysed in detail.

Works studied in any one year might include such projects as: St Paul's Cathedral, Chiswick House, Regent's Park, Barry's Reform Club, Butterfield's All Saint's Margaret Street, Unwin's Hampstead Garden Suburb, Tecton's Finsbury Health Centre, Camden Council's Alexandra Road Estate, Denys Lasdun's Royal College of Physicians, and Jacobsen's St Catherine's College Oxford. The module benefits from input by members of the world-renowned Survey of London team, now part of The Bartlett School of Architecture.

Representations of Cities

This module reviews the variety of ways in which cities have been conceptualised in recent urban and cultural theory. It introduces how the city and urban spaces can be understood as a set of differing cultural experiences: experiences of time, space, social identity, artistic interventions etc. Methodologically, the module introduces some of the main architectural and critical theories - such as the work of Castells, Debord, Hooks, Jacobs, Le Corbusier, Lefebvre, Sassen, Simmel, Thrift, Whyte and Zukin - relating to the experience of the city. In particular, the category of social space is introduced as an important concept which mediates between different

disciplines, and links thinkers who have considered the intersection of buildings, cities and people.

Topics range from architectural and urban modernism to Situationist practices, urban design, informal settlements, globalization, informational & digital cities, urban trauma and reconstruction. The module also makes extensive of different modes of film to explore these ideas and issues from: Berlin: Symphony of a Great City and A Man With a Movie Camera, to The Pruitt-Igoe Myth, The Fountainhead and Looking for Langston.

Theorising Practices: Site Writing

Through discussions of and engagements with different texts and projects, and the production of a piece of site-writing in the form of an installation and/or artist's book, this module examines the relationships between critical spatial practices and theories through a transdisciplinary perspective. Students are introduced to a wide range of critical spatial practices including: artists, Robert Smithson and Roni Horn, urban designers such as muf; critical spatial theory by Mieke Bal and Walter Benjamin; the literature of Italo Calvino and Gloria Anzaldua; and performance poetry of Caroline Bergvall. Using seminar, workshop and presentation formats, this module introduces a wide range of critical spatial practices. By referring to a particular set of texts alongside examples of practice – historical and contemporary – this module encourages a consideration of the differing ways theory and practice relate –through analogy, analysis, application, dialectics, deconstruction, reflection, relation, speculation – wondering collectively how we might write architecture and the urban realm differently.

History and Theory of Digital Design

This module assesses the present state of computer-based design by situating today's digital turn within the long duration of the history of cultural technologies. It describes the technical logics of hand-making, mechanical reproductions, and digital making, highlighting the differences between digital variability, manual and artisanal variations, and the mechanical mass-production of identical copies.

Examples discussed include: 6 identical reproductions that were crucial in architectural history, and particularly on the early modern invention of architectural notations and of architectural authorship (the rise of the 'Albertian paradigm' in the Renaissance), and on the modernist principle of standardisation in the 20th century. A brief history of the digital turn and of its theoretical and technological premises is then outlined: from Post-Modernism and Deconstructivism and the Deleuzian 'Fold' to the spline-dominated environment of the 1990s; from free-form, topology and digital formalism to mass-customisation, non-standard seriality to more recent developments in digital interactivity, participatory making and building information modeling (BIM).

Lastly, it discusses the present state of digital design theory, particularly the issue of Big Data, its cultural and epistemological implications, and its consequences for the making of form (machine learning, theories of emergence, self-organising systems, form-finding, material computation, complexity, and discretisation).

Materialist Ecological Architecture

This module examines the history and theory of materialist and ecological architectures from the early-modern period to the present day, with reference to architectural, philosophical, aesthetic and ecological sources. It begins by examining concepts of matter, nature, biology and culture including: 17thc-18thc European aesthetics and empiricism (Evelyn, Locke and Kant). Students then discuss 19thc materialism, together with early 20thc scientific texts on biological materialism (Darwin, Marx, Thompson, von Uexküll). The seminar then develops to explore post-war cybernetic, scientific and landscape practices from the 1950s-70s (Bateson, Buckminster Fuller, Carson, Banham). Finally, the module examines ecological history and theory from the 1970s to our current context of climate-change science and politics, including: feminist eco-politics and ecosophy (Haraway, Shiva, Tsing); decolonialism and theories of transversality (Cheng, Escobar, Glissant, Mignolo, Moten); and anthropocenic or posthuman ethics (Bennett, Moore, Schuppli, and Yusoff).

Multiple Modernities Architecture

This module questions conventional modernist historiography by exploring architectural encounters with modernity outside its dominant geographical, theoretical and professional territories. Students begin by situating current global modernist perspectives within a wider context, using the example of the West's encounter with China and Japan from the 18th century to examine the artistic and architectural consequences for East and West. Seminars focus on specific sites of architectural production and urban development including: Russia's initial attempt to open Manchuria; post-Meiji era Japan (the first non-Western country to modernise); Japan's creation of Manchukuo in the 1930s; and the pursuit of a national architecture in pre-Communist China.

In the second part of the term, students then explore examples that possess modern characteristics but have been overlooked by conventional modernist readings owing to their cultural condition, geographical setting or their professional approach. Case studies include: the enduring global modernity of Shanghai; pre-and postcolonial modernisms in Africa and questions of modernist heritage; peripheral modernisms in Europe through the cities, such as Gdynia and Tel Aviv, and alternative modernisms in Britain through the architecture of Charles Holden and McMorran & Whitby.

Practices of Criticism

This module explores interdisciplinary theories of criticism and the practice of criticism within architecture and its related disciplines. Students examine how

these approaches inform writing/practicing architectural historiography today.

The module begins by addressing the intersection of architectural theory and history with the history of architectural criticism in the 'modern' to 'high modern' periods (1940-1980) including: post-war Modernism within the British architectural press; the aesthetic, political and ideological motivations in architectural journal production through the work of Pigeon, Pevsner, Nairn, Nash, Piper, de Cronin Hastings. It then addresses Marxist criticism, Structuralism, semiology and phenomenology within the architectural criticism of late modernism, including, Banham, Colquhoun, Frampton, Rowe, Evans.

The second part of the module focuses on the postmodern turn, 'deconstruction' and the contemporary period including the impact of architectural criticism, and the relationships of word and image across print and digital formats in the late 20th and 21st centuries, and evolutions in critical theory, space and aesthetics from the 1970s to the present. It studies the impact of neo-Marxist, post structuralist, semiotic methods within practices of criticism (including Jameson, Krauss, Lyotard, Macrae-Gibson, Marin), and the critique of spatial practices as allegory, aesthetic, political unconscious, utopics. It concludes with recent reassessments of criticality in contemporary architectural and art criticism (e.g. Dovey, Foster, Heynen, Rendell, Stead): a so-called 'crisis of criticism'.

Histories of Global London, 1900 to the Present

Taking London as our primary case study this module focuses on understanding how the city's built environment has been shaped by its global connections and associated population flows, from 1900 to the present. It considers the changing framework of planning and community development legislation at a number of definitive moments, such as the publication of the County of London Plan (1943), the dissolution of the Greater London Council in 1986, and the establishment of the Greater London Authority and Mayor of London in 2000, and the latest Draft London Plan published by Sadiq Khan in 2017.

The module draws on ethnographic, literary and visual sources to analyse key changes in the built environment in relation to the cultural representation of minority social groups. It will augment understandings of the significance of 'subaltern' community identities, ethnicities, cultural practices and intangible heritage in the formation of particular London neighbourhoods and built landscapes during this period, positioning the city's global histories and diversity as central to a critical understanding of its urban heritage and futures. The module asks students to engage critically with questions such as: how do we assess urban heritage as a social, cultural and economic asset for urban development in complex multicultural/postcolonial cities.

Drawing on the work of the transdisciplinary UCL Urban Laboratory, participants engage with key debates in the history and theory of urban change in relation to theories of identity, critical heritage, and equalities. Part 1 focuses on historical, theoretical and methodological contexts. Part 2 focuses on fieldwork at an identified London site and/or archive and production of a related output.

N.B. All option modules have limited enrolment: please contact Professor Peg Rawes, Programme Director, for further information.

Dissertation module (term 3 and summer vacation: 60 credits)

Architectural History Dissertation with Oral Examination

This module requires students following MA Architectural History to submit a 10,000-word dissertation on a subject agreed with the teaching staff. Students choose a subject lying within the scope of the syllabus, making use of the techniques and methods taught in the course. During this module, students also participate in the programme's field trip, dissertation review seminars with invited international critics, and develop their study into a publication for the programme's end of year public research conference. The field trip takes place in mid-May, which all students are invited to join (not compulsory). This is normally to an EU city with significant architectural, urban, institutional and collaborator sights/visits.

Examples of recent dissertation topics include:

- Icebreakers and the Switchboard: telephone lines as counterpublics in 1970s London (winner of the Society for Architectural Historians GB Dissertation Prize 2021)
- [e-]Treasure Island: e-scrap mining & new ore extraction at Naoshima
- Narrating Vietgrove: Analysis of multiple accounts of Mangrove Restaurant, Notting Hill, 1968-71
- Forgotten Propaganda: Freedom Villages in Korea's demilitarised zone
- Fabricating Environments: entanglements of women and code
- Unsacred Kashi: constructing politicized identities in contemporary Varanasi
- The Wild in the Hospital: a history of nature in health-related practices of Queen Square 1786-1900
- Vernacular Processes: Design Codes for Convoy's Wharf, 2013-2019
- The Modern Broiler Chicken. Architectures of gender-species intersections in Ulster, Northern Ireland 1890-present
- Platform Architecture: An anonymouse history of warehouses in Tilbury 1716-2015
- The Performance of the Page: as a Site of Architectural Discourse
- Agency at the threshold: Maronage as subaltern spatial practice

- Land, Water, and Time: the Administrative Architecture of the Cambridgeshire Fens in the early 17th Century
- Negotiations with Plants: the 'Garden in Movement' of Gilles Clément
- Terremoto in Palazzo: a disruptive historiography of the Vele of Scampia
- Residential Developments in Shanghai from 1949 to Present: the aspiration and manifestation of urban housing
- Art, architecture and the modern catholic church: William Mitchell's contributions to two British cathedrals, 1960-1973
- Family, leisure, and labour in Cedric Price's Housing Research, 1966-1973
- Generative Architecture Manifesto: Investigating the agency of the architect in digital architecture
- La Grande Brasserie du Levant: Beverage industry, drinking sociality, and recent gentrification in Beirut
- Reinventing the Prison: HMP Holloway, 1968-1978
- Rubble of Warsaw, 1939-1949: Histories of architectural remains in the annihilated city
- Social freedom and the elastic envelope in gender-specific spaces of Dubai
- The Architecture of the Internet: Discovering the aesthetics of London's data centres
- The failed BRECAST project in 1970s Britain and Chile
- **The Alphabet is Dead: Long live the alphabet!**

Extracts of dissertations are listed at the end of this document. Also see the MA Architectural History Showcase website for the annual Programme Symposium recordings and books (2016 to present) here: www.bartlettarchhistory.com

Academic staff:
Programme Director: Professor Peg Rawes
Core academic staff: Professor Iain Borden, Professor Ben Campkin, Professor Mario Carpo, Professor Edward Denison, Professor Murray Fraser, Professor Barbara Penner, Professor Jane Rendell, Dr Tania Sengupta and Dr Robin Wilson.

Associated academic staff: Dr Eva Branscome, Dr Polly Gould, Dr David Roberts, and The Survey of London.

Alumni testimonials

Corinna Anderson
Publications Coordinator, Graduate School of Design, Harvard
I first heard of the Bartlett's MA Architectural History program as an unhappy mathematics undergraduate interning at the Art Institute of Chicago. A curator described the year she spent immersed in philosophy and critical theory with her cohort, and the lasting bonds she formed with architects, writers, and artists from around the world. Having newly discovered architectural theory and history, I was eager to find my way into this community, and the Bartlett was precisely the place I was looking for. The programme opened my scope of knowledge to a whole world of politics and social relations I had never dared to believe concerned architecture.

Coming from a different background than many of my classmates, the experience was often intense and challenging for me. Every step of the way, the polymathic faculty – who fold their backgrounds in anthropology, philosophy, and artistic practice into their teaching – encouraged me to experiment, and pushed my understanding of what it means to practice history today. For those interested in developing critical, political consciousness alongside a rich understanding of contemporary and 19th century architecture, the MA programme offers the intellectual provisions and a brilliant, curious community to explore with.

Jon Astbury
Assistant Curator, Barbican Centre, previously, Deputy Architecture Editor, Architects' Journal
I often felt the title 'Architectural History' was an understatement to this programme. In a field as wonderfully amorphous as architecture, this programme draws upon all manner of cultural and spatial practice, with a student cohort from diverse backgrounds. While it is at times unnerving to study a discipline that is so variable, it is exactly this quality which made the teaching and seminars so dynamic and far-reaching, and gave the work we each achieved a genuine sense of purpose.

Kirti Durelle
Architect, PhD candidate UCL, Design & History Theory Tutor London
The MA in Architectural History was an excellent experience for me. When I applied, I had recently completed the training to become an architect in the UK, and I sensed a dire lack of critical thinking within the profession, about architecture and the work architects do. My previous undergraduate and postgraduate architecture studies had given me too little room to really pursue any research and writing ambitions - 'design' was always placed at the forefront, with theory and history mostly used as auxiliaries to support design decisions.

The Bartlett course allowed me to take a step back from this mode of thinking, and understand the biases that this design education had instilled in me. I was able to take the time to think critically about history and theory on their own terms, which opened up fundamentally new intellectual territories. I

could suddenly reframe and broaden my understanding of architecture by looking at it from new angles, and asking of it the questions that I thought were relevant. The opportunity to develop my critical thinking and research skills was invaluable, on a professional level but even more so on a personal one. The faculty played a fundamental role in providing an open, safe and stimulating environment for discussion and learning, which I think is key to the course's success.

Tom Dyckhoff
Historian, writer, broadcaster: Architecture, cities, design & places
Studying architectural history at The Bartlett didn't teach me what such-and-such architect was building in 1867 and 1868, or whether rococo followed mannerism or vice-versa. You learn that along the way, and, in any case, that's what books and archives are for. No, instead, what is so inspirational and what was so pioneering about the course is that it teaches you a way of thinking about architecture and the built landscape. It teaches you to question. It teaches you not just to confront questions and buildings, but to look at them from other angles. It teaches you to be critical. As you go on through your career, whatever path you might take, developing this attitude to and way of thinking about architecture is far more important than simply knowing facts. Architecture here is not just about the physical object - although there are infinite and fascinating stories you'll explore and unearth about the landscapes we live in as they grow, develop and decay; it is a whole body and culture of knowledge.

Helen Castle
Publishing Director at the RIBA. Previously Commissioning Editor of AD and Executive Editor of Global Architecture at Wiley Publishing
The Bartlett MA offers an exceptional range of opportunities. It is unique as a History and Theory postgraduate course set in one of the world's leading architecture schools. There are countless chances to attend open lectures and a constant glut of events going on in London. It is, however, the excellence of the teaching and the seminar format that are transformative. You learn not only from the seminar leaders but also from what a smart and internationally diverse group of students bring to the discussion. This challenges your thinking and level of contribution. I undertook the course part-time after I had been working in architectural publishing for several years, it directed and brought a new focus to my understanding of modern architecture. Seventeen years on, it remains a constant touchstone for my learning.

Harriet Jennings
Public Programme Curator, the Building Centre London
The Architectural History and Theory MA equipped me with an invaluable lens through which to understand and analyse architecture and the urban environment. Coming from quite a formal art historical undergraduate degree, the MA was challenging and liberating. The modules don't set you up to rote-learn the architectural cannon, but explode and reconstruct your

understanding of 'architecture' and the contexts in which it exists. Tutors encourage independent research interests and writing practices, many of which still inform my work.

The cohort was incredibly inspiring and much was learnt through conversations inside and outside the seminar rooms, with multi-disciplinary backgrounds enriching my understanding of topics and methods of working. The Bartlett provides unparalleled resources – exceptional tutors, an influential work environment within the architecture school and many lecture series to engage with outside of study. It was an extremely rewarding year that accelerated me into the architectural sphere and has undoubtedly shaped my understanding of the built environment and directed my subsequent career path.

Joanne Preston
Principal Urban Designer at Greater Cambridge Shared Planning Service, Critical Practice and Strategic Planning Tutor at London School of Architecture and UCL respectively
I would highly recommend the course to anyone interested in developing a more expansive understanding of Architecture. When I applied for the course, I had experience working in architectural and urban design practises including Peter Barber Architects, Sarah Wigglesworth Architects and Publica. These practices are engaged in practical and academic research. However, the pressures of the profession meant that the focus was on producing fee earning work and there was limited time to reflect critically on the relationship between design, politics and policy, and the ethics of architectural practice. The MA Architectural History course provided me with a supportive space to explore these questions.

The seminars and discussions with faculty and students from diverse backgrounds revealed refreshing insights from different professional and cultural perspectives. I have applied this multi-disciplinary approach in my new roles which now combine research, policy and design in equal measure. Recently, I applied research methods developed on course and practical architectural methods (writing, mapping, making, performing and drawing) to explore complex issues facing communities and develop community design codes with Neighbourhood Planning Groups. I subsequently moved to the public sector through the initiative Public Practice where I apply the critical thinking and research skills developed through the course to interrogate and challenge inherent understandings in a way that is productive and engaging. The most rewarding aspect of the course has been the way that it reframed my understanding of the profession and opened my mind to the different approaches to engaging with architecture.

Hanan Kataw
Architect, researcher, PhD candidate at Harvard Graduate School of Design

My year at the Bartlett is without a doubt one of the most important experiences I've had that redefined my understanding of architecture and its histories. Coming from a background in Architecture Engineering, the MA Architectural History encouraged me to creatively rethink what I knew about architecture while providing me at the same time with the skills needed to rigorously tackle historically and theoretically challenging lines of research, skills that have been vital for my work since.

Studying architectural history at the Bartlett is not about the monumental buildings and the famous architects and historians, we did study some of those, but more importantly, we studied how to read beyond the descriptions and the dates, how to approach the archive, the text, and the architectural artifact, and how to investigate different histories and narratives. The conversations I've had with the staff and the cohort, while at the programme and after, still shape my career, my writing, and my approach to architecture and the world around me. The well-balanced structure of the programme guides you and keeps you on track, but its flexibility allows you to choose your own track to follow.

Isabelle Morgan
Assistant Curator, Biennale of Sydney
I was extremely lucky to be a student on the Architectural History MA at the Bartlett. With its focus on critical thinking, theory and interdisciplinary explorations, the course transforms the way you think about architecture. It encourages creative experimentation in approaches to research and writing. It goes far beyond the definition and scope of a traditional approach to architectural history.

The course is intense, rigorous and challenging, with teachers and students from a broad range of cultural, professional and academic backgrounds. There are stimulating discussions and debates on issues, historic and current, surrounding architecture and society.

In my current role - at the Biennale of Sydney, a largescale contemporary art exhibition that spans the city of Sydney - key issues of architecture, the city, art, exhibition-making, politics and ethics come up on a daily-basis. I am thankful for the critical tools I learned on the course, which have proved invaluable to expanding my research abilities and also in a professional working environment.

Davide Spina
Postdoctoral Assistant Theory of Architecture, ETH Zurich - Institute for the History and Theory of Architecture (gta)
I enrolled in the Architectural History MA in 2011, right after completing my Part I degree in Italy. As an undergraduate student I had heard great things about the course, but my experience far exceeded my expectations. At the Bartlett I found a way of looking at the built environment that was new to me.

The MA locates architecture within socio-economic processes and favours methodological pluralism over dogmatism, interpretation over the simple learning of facts, everyday objects over canonical works, and accessibility over elitism - an approach that immediately resonated with me.

As a student of the programme you will learn to think creatively about architecture, produce original ideas, and develop your own intellectual interests - regardless of whether your aim is to become a scholar, critic, curator, journalist, or return to practice. This is in part due to the course structure, which is designed to provide you with a solid grounding in a number of fields, mainly critical thinking, research, writing, and knowledge dissemination. My tutors were world authorities in their areas, my colleagues were individuals with different backgrounds from all over the globe, and the environment was collegial and collaborative, a mix that made for a fantastic learning experience. In addition, as part of the UCL community I enjoyed access to libraries of the highest quality and to a vibrant college life, both of which helped me broaden my horizons and, eventually, produce better work.

Location also counts in the success of the programme: the Bartlett is nestled in the heart of London, so the MA benefits from a kind of 'special relationship' with the city, whose past and present have so much to say about architecture and its role in society. Attending the Architectural History MA was key for my development as a scholar. I cherish my experience in the programme and still use what I learned there every single day.

**Dissertation
Showcase**

Filippos Toskas 2021
**Icebreakers and the Switchboard: Telephone lines as counterpublics in
1970s London**

'Icebreakers: A collective of homosexual women and men who run a nightly telephone service for other gay people of any age;' 'Britain's First Gay Switchboard […] your hot-line to the gay community' ('Gay Icebreakers,' 1970s-1980s, Hall Carpenter Archives; Gay News, 1974, Gay News Issues Collection, Bishopsgate Institute Special Collections and Archives). These short descriptions served as advertising material for two seminal queer telephone lines, which were established in 1970s London—Icebreakers and the Switchboard. Both of the groups were part of a series of communication channels that were formed with the support of radical gay organisations— including subsidiaries of the Gay Liberation Front (GLF)—as an organised attempt to initiate a queer discourse in the UK ('Press Releases,' 1975-2007, Switchboard- The LGBT+ Helpline Collection, Special Collections and Archives | Bishopsgate Institute; T. Walton, (ed.), Out of the Shadows: How London Gay Life Changed for the Better After the Act, 2010). Interaction with the predominant public, even in the form of friction, was necessary to attain social visibility.

During the 1970s the telephone lines, as various other groups, labelled themselves as 'gay' and/or 'lesbian.' Nonetheless, this historic analysis is often employing queer to describe their activity—a term that started becoming popularised in academic thought and activist vernacular during the 1990s, to encapsulate the fluidity of the sexuality and gender spectra (M. Warner, Fear Of A Queer Planet: Queer Politics and Social Theory: 6, 1993). The reason behind this retrospective characterisation is that both groups, despite the terminology they were using, conjured—through various media— more open-ended sexual identities, which escaped the 'hetero/homo binary' (R. Mills, 'Queer Is Here? Lesbian, Gay, Bisexual and Transgender Histories and Public Culture,' History Workshop Journal, 62/1, 2006, p. 258). For the Switchboard, which continues to operate until today, I also intend to point at its historical transformation and eventual inclusion of other identities.

The role and scale of the groups differed significantly: while the Switchboard was aspiring to become an information platform, which would offer guidance in London's chaotic queer scene, Icebreakers was an outlet for sharing one's experience as a person of queer sexuality or gender (Pamphlet, 'Gay Icebreakers,' 1970s-1980s, Hall Carpenter Archives). The Switchboard, aiming to develop into the first reference point for any need that may arise, sought constant expansion. Conversely, Icebreakers maintained a small, intimate scale. Through telephone conversations and in-person meetings, Icebreakers tried to encourage its callers to embrace their queer orientation (ibid.). Many classified Icebreakers as a counselling service—despite its

resistance to this labelling ('Gay News' issue 46, February 1974, Gay News Issues Collection, Bishopsgate Institute Special Collections and Archives).

For all their differences, Icebreakers and the Switchboard shared many attributes. Their predilection for the telephone as a medium was not accidental. The need for direct communication laid at the heart of both organisations. For the Switchboard, that was mainly on account of its objective to share information as rapidly and efficiently as possible ('Gay News' issue 31, September 1973, Gay News Issues Collection, Bishopsgate Institute Special Collections and Archives). Icebreakers, on the other hand, was pursuing the creation of a trusting environment, which would encourage disclosing private thoughts (Pamphlet, 'Gay Icebreakers'). Notwithstanding their original agendas, an intimacy, which was afforded by oral interaction, became the defining characteristic of both groups. Since the volunteers on the other side of the line also identified as gay or lesbian, ringing the telephone lines was a means to talk to someone that faced an analogous predicament (ibid.).

Furthermore, sustaining them required an excessive number of resources—including physical space—which were very difficult to acquire ('Administration Group-Minutes,' 1991-1976, Switchboard- The LGBT+ Helpline Collection, Special Collections and Archives | Bishopsgate Institute). To secure these resources, Icebreakers and the Switchboard had to advertise themselves through other media, including various ephemera. In that respect, they can be perceived as vulnerable media infrastructures—the term infrastructure here is employed to describe the nexus of mechanisms and human assets that comprised them, as well as their symbolic function in the Gay and Lesbian movements of the time (B. Campkin, 'Queer Infrastructures LGBTQ+ Networks and Urban Governance in Global London,' in Queer Sites in Global Contexts: Technologies, Spaces, and Otherness, edited by Regner Ramos and Sharif Mowlabocus, 2020, pp. 82–97).

Finally, contrary to other telephone lines, such as 'Friend'—a counselling service established at roughly around the same time, which strictly adhered to telephone consultation—Icebreakers and the Switchboard were interwoven with urban life, particularly the city's queer scene. The Switchboard was essentially a roadmap for centres, discos, pubs, communes, or any spaces that may have been relevant to the caller. Icebreakers organised live sessions and events, all across London.

This dissertation study focuses on three key questions: first, in what ways did the telephone lines participate in the radical project of challenging heteronormative structures and pushing for queer visibility? To investigate this enquiry, I will examine in detail the history of how the groups were developed, as well as their implicit and explicit goals. Second, how was the establishment of Icebreakers and the Switchboard enabled by the acquisition of resources, including physical space? I am interested in the organisational structure of the telephone lines and the strategies they developed to cover

their needs. In short, I will attempt to understand how they were set up as media infrastructures, which were precarious, constantly facing the risk of extinction. Third, how did the telephone lines, manage to have an impact on the local geographies they were located in, but also transcend them and operate at a city-wide level? This entails a consideration of how the telephone lines started interconnecting queer spaces in London, creating dynamic networks, and becoming points of reference for the queer life in the city.

Alia Hamadeh 2021
[e-]Treasure Island: e-scrap mining and new ore extraction at Naoshima

Orepocentric adventures
By drawing on environmental scientist Freyja L. Knapp's concept of the flexible mine, we can take the smelter's mode of extraction and its material resources produced, as a way to understand the extractive governance of the Naomshima island and Benesse art collection (see F. L. Knapp, 'The Birth of the Flexible Mine: Changing Geographies of Mining and the e-Waste Commodity Frontier,' Environment and Planning, A 48/10, 2016). The disarticulation from the geophysical, which allows greater flexibility in their location, and adaptability to the increasing environmental restrictions which traditional mining had to negotiate. Knapp's definition of disarticulation has interesting implications for architecture because it places refinery buildings as the new fixities for the flexible mine which are sustained by the global and mobile collection points of materials. Thus, we can understand the convenient role of architecture as something which does not need to physically resemble a mine, thereby making extractive processes blend in with other modes of production. Yet, it houses a reclaiming of wealth which ensures it is pinned down in a spatial network of commodity production. Its dependence on previously mined materials to exist, is thus an extension of this form of extraction, as it affords them multiple more lives through recycling.

Octopus Mine
The figure of the octopus, its nimble arms sprawled across a Setouchi Triennale 2019 poster themed on Restoration of the Sea and its 12 islands with Naoshima at the centre; the starting point for conceiving Knapp's flexible mine as an octopus mine gathers at the intersection of notions of flexibility and resourcefulness. This species, able to self-amputate, restore limbs and its severed limbs to even hunt independently; continues the conversation of the ore, raising questions of embodiment and consciousness in the movement of materials. These traits can also be found in symbolic representations of the Octopus (akkorokamui) in Shintoism as aquatic deities of regeneration and transformation (Yokai, 2021). The octopus, which 'threatens boundaries' (A. Srinivasan, 'The Sucker, the Sucker!,' London Review of Books, 39/17, 2017, p. 1) and is chosen to front the island-hopping nature of Benesse's Triennale, allows us to read how Knapp's flexible mine might be embodied and act with spatial agency.

Alongside this visual is a schematic illustration produced by the Mitsubishi Corporation in which their method of copper smelting at Naoshima is depicted. Both images depict a conflated anthropomorphism to combine human and non-human elements in the capitalist-led reorganisation of space. Rather than illustrating '…conventional anthropomorphic depictions, in which non-human beings are simply used for their cute shapes to tell an allegory of the human world…'(S. Satsuka, 'Sensing Multispecies Entanglements: Koto as an "Ontology" of Living,' Social Analysis, 62/4, 2018, p. 79), its allocation of human and non-human also reflects an economic hierarchy and the allocation of value. The volcanic rock is the most animated entity, embodying mechanical arms and gurgitating, as if endlessly, copper ores.

To consider the fact that the e-scrap mine increasingly moves away from such depictions of an outdoor, open-ore mine in the landscape, architecture insulates this metallurgical process of urban mining and the 'infinite recyclability of metals' (M. Labban, 'Deterritorializing Extraction: Bioaccumulation and the Planetary Mine,' Annals of the Association of American Geographers, 104/3, 2014, p. 561). Not only taking nature into the laboratory, as Rachel Carson holds (R. Carson, Silent Spring, 1963, pp. 1-30), but by holding it hostage in the process of endless recycling. In turn, corporations that precipitated the environmental damage in the first place, sustain their power and agency, focusing on innovative futures as a tabula rasa, in an attempt to sidestep their controversial legacies.

Ore-bits
In order to understand how modes of extraction might be visualised in the Benesse art site beyond the Mitsubishi industrial grounds, I will next look at the Benesse House Museum, Oval, and a few elements of the Teshima Art Museum which also belongs to the extended art site. Central to these buildings are the large, circular, architectural voids through which the landscape is framed, and a contemporary local aesthetics of eco-tourism is developed. If we look at these architectural forms as part of a contemporary extractive landscape, this shape of the hole is cued by geographer Gavin Bridge as 'a space of ecological appropriation' in which human-nature relationships are re-envisioned (G. Bridge, 'The Hole World: Scales and Spaces of Extraction,' New Geographies 02, Landscapes of Energy, 2009, p. 45). Moreover, he marks them as 'wormholes' and disjunct thresholds indicative of where resources are known to lie (ibid.). To him, the hole is also a space of materiality; a mediating portal between cycles of natural time and modern capitalism's accelerated time in which it harnesses and transforms the concentrated energies latent in natural materials.

The concept of 'planetary aesthetics' is put forward by Peg Rawes, through the work of Spinoza (P. Rawes, 'Planetary Aesthetics,'in Landscape and Agency: Critical Essays, edited by Ed Wall and Tim Waterman, 2018, pp. 78-89), as the role of geometry as a form of ratio, or rational design system in which relational reasoning may take place (P. Rawes, 'Aesthetic Geometries of Life,' Textual Practice, 33/5, 2019, pp. 787–802). This planetary aesthetic

has been credited in part to the first NASA satellite images of the Earth in the 1960s which greatly influenced visualisations of our planet in relation to the universe. It can further articulate the idea of circular geometries which help visualise a rationale of extractive design systems; channelling carbonic, solar, and mineral energies embodied in the natural landscape.

It is also called an Oval, from the Latin word for egg, ovus, a shape symmetrical across one axis and not the other. Unlike an ellipsis, the related or more 'perfect' geometric form which is symmetrical at both ends. Through inferring this organic form, the building alludes to geometric forms of an organic order and is imbued with something akin to the imperfect but highly sought world of ore. Furthermore, its self-containment suggests the openings as planetary spaces which appear to operate autonomously.

If we turn to look at the map of the Oval, the main circulation space reveals views are obstructed both into the void space from its surrounding rooms and to anywhere else but the sky from within it. Two staircase passages of entry into this space are also connected to an outer concentric orbit, with no openings onto the rest of the building. These qualities enhance the self-contained nature of the building, and more formally restrict the relationship to nature for inhabitants, as spectators. From its centre, the glazed walls of the rooms are oriented to the sea in a radial motion, as if directing the hole outward, a source of energy seeping through transparent materials. It appears to visualise the hole as a source of emerging energy derived from its connection to the natural landscape. Yet, the Oval is contained by the inner ring of opaque concrete, a blind spot to which the six spaces are tethered.

Dhruv Shah Aka Lodaya 2020
Unsacred Kashi: Constructing politicized identities in contemporary Varanasi

On the 30th of May, 2019, Sri Narendra Modi was sworn in for the second consecutive term as the prime minister of India, reflecting his mass-popularity for decisive policies supporting anti-corruption and neo-liberalism under the umbrella of 'vikaas.' Feeding this populism, while hiding under these narratives, are the not so hidden neo-nationalist canons which have been mobilized, evidencing right-wing leanings. From the reclamation of Hindu identities through the return to the archaic names from the Mughal renamed cities (Allahabad to Prayaagraj), the passing of the Citizenship Amendment Act, to having priests and religious heads of Hinduism in positions of power, the BJP has been strengthening its propaganda around a Hindu Nation state. Modi's exponential rise to popularity can be accredited to a multi-faceted form of politics, with the activation of place, identity and media at its nexus.

In 2014 and 2019, Narendra Modi stood for the Lok Sabha elections from the sacred city of Varanasi, and won both times with a handsome majority. The election of Modi has lent renewed patronage to the sacred Hindu narratives in the context of Varanasi and to the revival of the myth of an

uncontaminated culture. Since his arrival, Varanasi has received an infrastructure boost worth over three billion pounds, with the projected intention of transforming the archaic city into a globally accessible and developed 'smart city.' But this development is not a neutral entity, it is drenched in the polarized colours of politics, mobilized for the stabilization of culture, which fixes meanings through the inertia of the invested economic capital. Centering this development, is an emergent sacred project, the Kashi-Corridor Temple precinct complex.

This research diverges away from the sacred narratives which have rendered Varanasi as an ahistorical spiritual construct, and delves into the operative realm of embodied identity politics. With the aim of broadening scholarship which frames the intersectionality of political-power, ideological representation and the built environment, this investigation focuses on the politicized appropriation of Kashi by the in-power right-wing government. Through the articulation of this politicization, this dissertation reveals the masked ideological agendas of the bodies in power which simulate an image of Hindutva. Employing the events revolving around the Kashi Vishwanath-corridor Temple precinct complex as the nexus of analysis, this research contextualizes the bodies in power, in activated sacred space. The research unravels the underlying socio-political and economic structures which lay dormant, but feed the projected timeless narratives of Varanasi. Through the lens of the Kashi-corridor project, the analysis also sheds light on the re-activation of the hegemonic structures of caste and religion which appendage post-democratic and post-secularist narratives, subverting the voices of bodies positioned in alterity.

With the temple-precinct complex still under construction, this research analyzes the events leading up to its construction, to decolonize Varanasi from its sacred narratives, and transcends it into the realm of the real. The research is structured to shed light on how events revolving around the Kashi-corridor project are activated as portal objects in larger narratives of politicized representations in place and time. To produce the final image of the jigsaw puzzle, one starts at the edges. In a similar way, the research explores four sections where each section caters to one event each: 1. the selection of the site, 2. the process of land acquisition and demolition, 3. the publication of the design, and 4. the foundation laying ceremony. By deconstructing the iconography and iconopraxis revolving around the Kashi-corridor precinct, the research explores larger existential conditions at global, national, local and bodily scales through the activation of Identity-politics, Body-politics, Theo-politics, and Noo-politics, along with the representation of power through the projected built.

The atmosphere in India since the rise of the radical right-wing conservative politics has carved a potent space for the exploration of the intersectionality of place, projection, power and politics. The research localizes various forms of power which are constructed from the 'contingencies of site and society,' activated through the multi-valent forms of politics, and elucidates the

processes revolving around the built environment in the production of place, in an old-new space (Dovey, 2009). The seemingly divergent theoretical discourses of these different knowledges, soundly based within their own paradigms, may be useful to a multiplicitous understanding of built form. With democracies all over the world observing a shift towards the ideologies of right-wing populism, the critical examination of social structures as products of power relations between hegemonic and subordinate cultures and its reflections in spatial constructions, positions the research within the domain of this leitmotiv of contemporary post-colonial political scholarship.

This study of the polyvalent forms of power aids in the construction of total assemblages of several processes operating in various registers converging at this very moment in time. The built environment provides physical evidence to how the governmental power is translated into embodied experience, where competing identities assert themselves in the visual order of a global neo-liberal consensus. These image cultures speak to a politics of recognition, exclusion and assertion, in an avowedly plural and religiously inflected post-colonial polity. The semblance of such pluralistic epistemologies and pervasive heterogeneity of power construct a more holistic image of the polarity of these theologically charged architectures. This plurality transgresses intelligible and embodied boundaries of self through mental, symbolic, physical and notional systems of image practices. Inimical to the ideas of nationalism, these forces appendage identitarian ideas of people that are mapped onto territories at various scales. Peeling the layers of religion, caste, place and representation, one can surface the existential hybridity that is masked under the unilateral narratives of the site as Hindu sacrilege which supplements the ideological aspirations of the bodies in power towards the construction of selective identities.

Dean Black 2019
The Modern Broiler Chicken. Architectures of gender-species intersections in Ulster, Northern Ireland 1890-present

At present, the modern broiler chicken outnumbers all other domesticated species on planet earth, including that of humankind. With 23 billion alive at any one time, the humble fowl now presents itself as humanities contemporary companion species. Banished from the domestic realms of our homes and cities however, today the chicken walks on eggshells between the agricultural and industrial lines of the modern poultry house, that fulfils our insatiable appetite for the bird's fleshy breasts and thighs. Its bones equally presenting themselves as geological markers that have come to define our time within the Anthropocene (D. Carrington, 'The Anthropocene epoch: scientists declare chicken as dawn of human-influenced age,' The Guardian, 2016). Indeed, the rise of our avian companion and the modern poultry industry has significantly restructured agricultural landscapes, foodways and the body of the chicken itself. In advent of Brexit and a myriad of ecological crises however, its proliferation as a standardised commodity and future within the United Kingdom has been made uncertain.

Addressing such concerns, this dissertation aims to construct an architectural history of the modern poultry industry in Ulster, Northern Ireland, whose chicken bodies now supply 30% of the British market ('Developing an agricultural policy for Northern Ireland,' Parliament.UK, 2019). Going beyond our beloved chicken shops and supermarkets, this paper traces its development through the spatial realms of the Northern Irish farmstead and argues that the rise of this agri-industrial enterprise has been inherently linked to a series of non-standard actors and histories. Histories imbued with notions of women, Northern Ireland and the chicken itself as entities that are often made other. Thus, this research equally attends to the construction of female-avian subjectivities and their subsequent gender-species intersectionality. Their multifaceted identities defying any form of a fixed, unidirectional narrative that the industry presents.

In doing so, this research engages with the work of feminist and posthumanist philosopher Donna J. Haraway. Employing her theories of companion species, contact zones and processes of becoming with, in order to shed light on the industries historical development and structural framework. "If we appreciate the foolishness of human exceptionalism" Haraway explains, "then we know that becoming is always becoming with, in a contact-zone where who is in the world is at stake" (D. J. Haraway, When Species Meet, 244). In this case, no subject is to be considered an autonomous entity, but one constructed through the "sheer joy of that coming together of different bodies in co-shaping motion" (Ibid.). An ever-shifting landscape, that when considered in the context of the modern poultry industry, sees a dance of encounters between women, chickens and architectural technologies that serve as forces in the construction of subjectivity, identity and gender-species relationality.Consequently, this paper equally challenges the anthropocentric nature of architectural history and conventional understandings of architecture as building. Employing a vast assemblage of apparatus, legislation and socio-spatial practices as architectural technologies that see this paper operate at the intersectional boundaries between species, disciplinary fields and institutional bodies.

How then have female-avian subjectivities been constructed at the scale of the farmstead, through the historical development of the Northern Irish poultry industry? And to what degree has its architectural assemblages both constituted and disrupted their gender-species intersectionality? Moreover, how might the presentation of these non-standard histories reconceptualise the future of the industry and relations between humans, animals and architecture/technology at large?

In the first instance this paper investigates the intersection between Northern Ireland and our female-avian subjectivities, through their primary site of exchange; the egg. For it is through this organic space imbued with sticky matter, that our respective actors are scrambled together in a myriad of

material, cultural and ideological assemblages. As the feminised conceptual and material space through which they are rendered other.

Thereafter, these processes of othering are investigated according to three key historical periods in the poultry industry's development. Beginning in late-nineteenth Century Ireland, its first chapter; 'The Home', explores the spatial realms of the home and fowl house, where the chicken and egg performed as domestic technologies. Having been displaced and marginalised by the farmyards masculine disposition, here, the chicken and female farmhand were bound to conceptions of 'housework' and the home's periphery. Their shared positionalities giving rise to their multispecies partnership. In turn, this chapter suggests that through various contact zones, embodied knowledges and processes of becoming with, our female-avian actors were able to re-negotiate their marginalised positionalities. One that saw the chicken gain legal animal status and reproduced the farmwife as a substantial breadwinner.

Perhaps victims of their own success, its second instalment; 'The Artificial Mother', attends to the diverging trajectories of our female-avian subjectivities and processes of becoming with technology. Alongside British influence and the creation of Northern Ireland, here, the mechanised incubator and refrigerator are reconceptualised as thermally dynamic technologies that reformed their gender-species intersectionality. Their proliferation simultaneously absorbing the chicken within industrialised forms of production, restructuring the farmwife's domestic duties and introducing our various actors to a vast assemblage of factories, supermarkets and global foodways. Resituating these discussions within 21st century Northern Ireland; 'Blacksmyth Poultry', draws upon my own experiences within the industry, and discusses the tensive relations between farmwife, chicken and architectural technologies today. Indeed, the human-animal-machine generates a complex discourse between woman becoming with chicken and vice-versa. Their bodies simultaneously operating at a localised and transnational scale. With every breast and thigh that flows into supermarkets across the globe however, we too become with chicken.

Joanne Preston 2019
Vernacular Processes: Design Codes for Convoys Wharf 2013-2019

This study looks at two sets of design codes for the Convoys Wharf site in Deptford, produced as part of the English planning system between 2013 and 2019. In doing so, it aims to understand how contemporary development in London is being influenced by concepts of the vernacular.

In 2014, the then-Mayor of London, Boris Johnson, granted outline planning consent for a masterplan of up to 3500 new homes in Convoys Wharf. Though not yet constructed, the development will dramatically transform the area in order to accommodate a mixture of commercial, retail, institutional and residential uses. In turn, this walled site will become accessible to the

public for the first time in living memory, with its new streets connecting Deptford High Street to the river Thames via a series of public spaces, designed to reference the site's significant maritime history (Farells, Convoys Wharf Design and Access Statement CW02, April 2013, pp. 70-207).

Between September 2018 and March 2019, my role as an urban designer-planner -within the small architecture and urbanism practice AR Urbanism-involved co-authoring a set of neighbourhood design codes for the Convoys Wharf area. These were developed with the Neighbourhood Forum, Deptford Neighbourhood Action (DNA). The resulting document, Design Codes for Better Connections with Convoys Wharf , now forms part of an evidence base that supports the policies in DNA's Neighbourhood Plan (AR Urbanism and Deptford Neighbourhood Action, Design Codes for Better connections with Convoys Wharf, March 2019). These design codes were developed as a critical response to the outline masterplan and existing design prescriptions detailed in Design Guidelines for Convoys Wharf (April 2013). This initial document was produced by master-planning architects, Farells, on behalf of developer, Convoys Properties Limited (Farells, Design Guidelines for Convoys Wharf , April 2013).

The National Planning Policy Framework (NPPF) describes design codes as '[a] set of illustrated design requirements that provide specific, detailed parameters for the physical development of a site or area. The graphic and written components of the code should [thereby] build upon a design vision, such as a masterplan or other design and development framework' (MHCLG, National Planning Policy Framework, February 2019, para. 126).

In this sense, design codes aim to essentialise existing aesthetic characteristics of everyday places into a set of diagrams and written rules for an area, meaning that their approval by local planning authorities limits the architect's design freedom. In the context of community participation in planning, design codes can be understood as useful for empowering communities, as they challenge traditional understandings of the architect as 'all knowing expert', prescribing architectures that are contextualised within their surroundings. That said, design codes can be problematic, when considered as reductive tools that rely on localised knowledge systems, which must be interpreted and translated by a professional design 'expert' in order to be validated. Critical voices from within the field of vernacular architecture studies have shown how attempts to essentialise the formal characteristics of the built environment have actually served to reinforce dominant cultures and assert the architect's professional superiority (S. Richards, ''Vernacular' Accommodations: Wordplay in Contemporary-Traditional Architecture Theory,' Architectural Research Quarterly, 16/1, 2012, pp. 37-48).

Taking these concerns into account, I accept that my own work in co-producing the neighbourhood design codes for Convoys Wharf, is fundamentally problematic. Thus, this paper presents itself as an opportunity to examine my involvement and unique perspective as

practitioner/researcher and reflect on my role within an arguably dysfunctional planning system.

The paper begins by providing a brief introduction to the different historical, theoretical and practice-based definitions of the vernacular, integrating critical theory from vernacular architecture studies, planning and urban design with DNA interviews and consultations. In doing so, this paper demonstrates how developer-led design codes -that claim to reinforce distinctive characteristics of place by prescribing architectural aesthetics based on traditional, 'locally' recognisable forms- result in homogenising architectures, that overlook important aspects of context and marginalise existing members of the community.

In contrast, I show how DNA's approach to design coding adopts a more expansive understanding of the vernacular and articulates new vocabularies within this context. I turn to Susan Garfinkle's concept of the 'as vernacular', which draws from performance theory and rejects the notion that buildings are artefacts that perform through their signification, reconsidering 'embodied actions' of communities that create shared local meanings and contribute to a place's vernacular character. Moreover, I re-appropriate Garfinkles 'as vernacular performance-based' ways of seeing in order to produce an ' as vernacular' process-based way of designing. I conclude by advocating for an 'as vernacular' process-based method of design coding; one that brings together the expertise of architects and communities, rendering 'shared', 'local' and 'everyday' experiences as practical tools for planning (S. Garfinkel, 'Recovering Performance for Vernacular Architecture Studies,' Perspectives in Vernacular Architecture, 13/ 2, pp. 106-114).

Fariah Faruque 2018
The Performance of the Page: as a Site of Architectural Discourse

While architecture is perceived through its materials, spaces, forms and details, it is explained, illustrated and disseminated almost entirely through its representation on media. The page as a surface of representation—with all its graphical notations, materiality, textuality, imagery and 'intrusion of visual form' into its spatial extensions—plays a powerful role in communicating to the reader what it documents (R. Allsopp, 'Itinerant Pages,' Performance Research, 9/2, 2004, p. 4). The page is, therefore, not only a medium of documentation, but a dynamic plane of performance that becomes a site of architectural history and criticism (J. Rendell, Site-Writing, 2010, p. 17).

In this dissertation, the page is examined as an active site of architectural discourse. The content of the subject matter is studied through its relation to the graphics of the page on which it is documented, thus exploring new ways of understanding the work. In order to understand the role of the page as a medium of architectural representation and criticism, this dissertation engages with published and unpublished works of Alison and Peter Smithson,

who were not only the key propagators of a radically new movement, 'New Brutalism', but despite having few built projects, produced an extensive archive of meticulously composed and documented writings which deployed graphical annotations on the page to divulge important architectural issues (S. Parnell on the Smithsons, Architectural Review, Jan 2012).

The Smithsons propounded the 'as found' aesthetic through their built and written works, exploring the ways in which the 'ordinariness of everyday' aspects could be evident in architecture (D. Robbins (ed.), The Independent Group, 1990). Their developing awareness towards different environmental and technological aspects influencing architecture, such as the automobile, climate and social cohesion, would translate onto the surface of the page through various graphical notations, aimed at communicating to the reader their theories and principles of designs. To investigate this relationship between their architectural perspectives and the performance of their pages, the Smithson's CIAM 10 scroll and the pages of Alison Smithson's books, AS in DS: An Eye on the Road and Imprint of India are critically examined, exploring new ways of understanding the subject matter in relation to architectural history and theory.

At the CIAM 10 conference in Dubrovnik in 1956, the Smithsons gave each member of Team 10 a metre-long scroll that was designed in their symptomatic graphics, combing cluster diagrams, ideograms and texts to communicate a unified language of architectural treatise (C. M. Boyer, Not Quite Architecture, 2017, p. 389). Likening the surface of the scroll to a physical architectural site, the Smithsons made their erratic graphics on the page analogous to the 'random aesthetic' of their proposed irregular town patterns. With a growing interest in urban design, the Smithsons attention extended to post-industrial developments that were beginning to change the relationship between people and location. During the 1970s–80s, Alison Smithson wrote AS in DS: An Eye on the Road, relating the sensibility of a passenger in a moving vehicle to the picturesque post-industrial landscape (A. Smithson, AS in DS, 1983). Highlighting the linkage between automobiles, architecture and ecology in a post-industrial society, she transformed the page into a site of spatial hierarchies of texts, drawings and photographs. Eventually, with a heightened awareness of the environment, the Smithsons' attention broadened towards climate and location, which led Alison Smithson to write Imprint of India in 1994, narrating a young British girl's experience of travel in India (A. Smithson, Imprint of India, 1994). With an overlay of 'as found' images, drawings and textuality, the pages of Imprint in India become a trope for the various overlapping impacts of environment, climate, culture and locality on a person, which in turn influence the built environment.

The Smithsons' use of the page reflects their 'as found' aesthetic of the ordinariness of daily life, not just through written descriptions but perhaps primarily through the raw qualities of their graphics, which continuously evolved along their expanding sensibilities. Through characteristic semiology, the Smithsons conveyed architectural philosophies while also underlining the

ongoing architectural debates of the time. This performative role of the page, created through the abstraction of ideologies, is key in obtaining a holistic perception of the subject matter and its context, enabling new ways of comprehending architectural history and theory.

Architectural representations are in perpetual shift between the 'status of artefacts and the delineation of processes' (P. Riahi, 'Expanding the Boundaries of Architectural Representation,' Journal of Architecture, 22/5, 2017, p. 824). The Smithsons' performative graphics transformed the page layout work into productions of art, simultaneously demarcating the distinct emergent architectural ideologies regarding war, social relations, mobility and climate, as the CIAM 10 scroll, AS in DS and Imprint of India illustrate. Performative representation engenders thus a shift from 'the architectural object to the architectural system', which shows that beside pragmatic, building or functional requirement, architecture is also 'the "image" or "symbolic expression" of a society that defines itself in scientific terms' (ibid., p. 823). This symbolic expression takes over the surface of the page, transforming it into an extraordinary site of architectural discourse and a dynamic space of performance.

Joe Crowdy 2017
Land, Water, and Time: the Administrative Architecture of the Cambridgeshire Fens in the early 17th Century

At the beginning of the 17th century, the landscape of the Cambridgeshire fens had been under construction for several centuries. According to international investors – keen to speculate on the improvable value of the fens – this landscape had been 'abandoned to the will of the Waters,' and consequently lay 'wast and unprofitable' (Sir Vermuyden, A discourse touching the drayining of the great fennes, lying within the several counties of Lincolne, Northampton, Huntington, Norfolke, Suffolke, Cambridge and the isle of Ely, as it was presented to his Majestie, 1642). But this image of an untended wilderness bore little relation to local reality. The spatial arrangement and social programme of this patchwork of reedbeds, summer grazing meadows, and eel-filled meres was in fact carefully engineered to provide a rich variety of resources, through a long-standing network of administrative technologies and customary practices. This productive environment was designed and constructed, I argue, through particular temporal regimes of administration, governing the effective function of waterways and distributing rights and privileges on farmland.

Water: the temporality of commissions of sewers
Systematic water management was vital to the maintenance of an inhabitable fen landscape. Flood-prevention protected agricultural land and homes, and the fenland economy depended on the predictable flow of waterways, for transporting people and goods. The fluctuation of river currents demanded a responsive temporality of administration that could gather information on the state of channels, take decisions, and physically

enact these decisions. Since the 13th century, this process had been the responsibility of local commissions of sewers (H. G. Richardson, 'The Early History of Commissions of Sewers,' English Historical Review, 34/135, July 1919, pp. 385-393). Through a legal mechanism of court sessions and neighbourhood juries, the commissions directed the labour of local inhabitants to maintain drainage infrastructure. The success of this process depended on the imbrication of the commission's operational rhythms with other regulatory temporalities of the landscape, through a punitive regime of deadlines, and by exploiting a network of local officials.

Court and view - rhythms of decision making
The temporality of the commissions was constituted through the correspondence and conflict between its two main subsidiary rhythms, pertaining to its internal decision-making processes, and the external activities it directed. The former rhythm initially appears a lifeless and bureaucratic realm of minutes and reports. A close reading of the paperwork produced by commissions, however, reveals a distinctly performative and spatially situated pattern of operation. The records of a series of sessions held at Cambridge's Guildhall demonstrate the regulation of embodied attendance as the dominant rhythm of court business (Record of proceeding at Sessions of Sewers, 1639-40, Cambridge University Library, University Registry Guard Books).

Local constables and community representatives were summoned to court to give testimony or hear orders, under pain of exponentially increasing financial penalties. Absent from the documentation of attendance and assembly are the journeys to court required to avoid a fine of contempt, or the everyday rhythms which attendance must have interrupted, present only in the inscriptions of absentees: those for whom a fine was perhaps a lesser hardship than a break in their routine. Whilst its decision-making practice was confined to the courtroom, the commission extended its power out over the landscape, into the fields, fens, and lives of its inhabitants, through this regime of deadlines.

Breaking court time
Over the course of six months, these sessions record only two occasions when missed appointments were not penalised. In one case, a juror was 'subpoened up' to attend a higher court in London (ibid.). In the second, the obligatory work of scouring ditches for every inhabitant of Thriplow was excused only because 'the small pox is so rageing in that towne they have no persons to perform the workes' (ibid.). These allowances for non-compliance demonstrate the limits of the power of commission time – the biological or legal forces that surpass the court's normal rule over the lived rhythms of its subjects.

Records of wrongdoings expose specific ruptures to commission time. Several orders prescribed the duties of millers from the three watermills within Cambridge at the time, regulating their harmonious use of the river's energy

through 'law stakes' (measuring water height), and a 'mill horn' (ibid.). The mill horn regulated the operational rhythm of the three mills, in order to share the flow of a single watercourse. Since at least 1570, Newnham Mill was forbidden from operating before the horn at the King's Mill has been blown, and was obliged to halt work on a later sounding of the same horn. The mill horn's authority was seriously undermined in 1634 by miller William Loe. In June that year, Loe and five other men had been found illicitly drawing water away from the other mills. In July and August, Loe set Newnham Mill to work when the other two mills 'did stand for water and had bloen the horne before' (Presentment of wrongs done to the King's Mill and Bishop Mill's, 1634, Cambridge University Library, University Registry Guard Books). Worse, Loe was later caught by rival millers, 'in the night goen with one mill after the horne hath been blone and againe before the horne.' This accusation links the rhythm of horn blowing not only to the requirements of the other mills, but to the regular cycle of the day – the horn apparently signalling a night-time curfew. In the most flagrant disregard for the rhythm enforced by the commission, Loe installed his own, entirely independent temporal regime of horn blowing and mill 'going':

> Loe… hath two boyes and they have a horne, which they bloe at their pleasure at all seasons both night & daie, and although it be not halfe a pond, upon the bloeing of their horne, they will sett their mills on worke, contrarie to the order concerning the bloeing of the horne (ibid.).