

Programme
6 May, 2022



Race and the Architectural Humanities

The Bartlett School of Architecture:
History and Theory Forum 2022



THE BARTLETT



Programme

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Race and the Architectural Humanities:

How we [can] research, teach and learn

Revived after a hiatus, this year's History and Theory Forum will focus on questions of race in relation to the architectural humanities, including their interaction with design and technologies. We will reflect on how these relationships shape or might shape research, design practice and pedagogy through inclusive, anti-racist, socially equitable, environmentally just and culturally nuanced approaches. We are interested, for example, in architecture's relationship with racial theories; colonialism, imperialism and race; racialised geographies, landscapes and built environment; new (reconstructed/ global/ public) histories; historiographical justice in relation to racialised groups and diverse global places and cultures; landscapes of migration and ethnic minority identities in the ex-/ post-colony; neo-colonial global racial, spatial and environmental inequalities and (in) justices; decolonial approaches to architectural education, research and practice including North-South interactions; ethics of such work; and more generally issues of social justice and pluralistic design, research and pedagogic possibilities. The presentations in the forum address some of these questions.

Curators

Race and the Architectural Humanities

Dr. Tania Sengupta is Associate Professor and Director of Architectural History and Theory at the Bartlett School of Architecture. She worked earlier as an architect and urban designer in India. Her present research focuses on architectural and spatial histories through a postcolonial and transcultural lens. Her study of the mutual formation of paper-bureaucracy, clerical life-worlds and British-colonial office architecture in provincial India received the 2019 RIBA President's Award and Medal. Tania is co-chief editor of the journal *Architecture Beyond Europe* and co-curator of the curriculum 'Race' and Space: What is 'Race' Doing in a Nice Field Like the Built Environment? [2020, SAH GB Colvin Prize shortlist 2021]. She is active in several anti-racist and decolonial initiatives within and beyond UCL.

Dr. Megha Chand Inglis is an architect and lecturer at the Bartlett School of Architecture with an interest in the conjuncture of Indian temple building practices and modernity. Megha completed her PhD and post-doctoral research at the Welsh school of Architecture in 2016 and 2019 respectively. This research was funded by Cardiff University and the Leverhulme Trust. Megha is an invited affiliated researcher on the joint UK/Brazil project Translating Ferro/Transforming Knowledge, led by Newcastle University. She is guest curator of the forthcoming special issue Indian temple architecture and modernity with *Architectural Research Quarterly*. Megha is currently working on the manuscript of her first monograph *Companions of Stone: Building and technological life-worlds of the Sompura temple-architects of western India*, with Routledge.

Jhono Bennett is a South African architectural urbanist who has been practicing through his co-founded design-led social enterprise: 1to1 – Agency of Engagement. 1to1 was formed from Johannesburg in 2010 to support the multi-scalar work being done to redevelop post-Apartheid southern African cities in the face of systemic spatial inequality. Jhono is currently a doctoral candidate in the TACK / Communities of Tacit Knowledge: Architecture and its Ways of Knowing network at the Bartlett School of Architecture. His practice-led research interests include issues of spatial justice, critical positionality, inclusive design approaches, and urban planning in South African cities.

New Histories

Architectural history is one of the key sites that is directly implicated in the project of 'race', western construction of racialised knowledge and ensuing forms of racism in relation to the built environment. This roundtable looks at critical approaches to architectural history in relation to race, colonialism, minority identities and pluralities. It attempts to consider how built environment and landscapes have been historically racialised; how we might 'reconstruct' new anti-racist histories of modernity acknowledging the role of colonised and racialised peoples and resources; how we might generate more equitable historiographies; and reflect on how such plural histories might inform newer imaginations for future, including through architectural design. Papers will focus on colonial expansions and extractions, reframing identities through hybrid cultural traditions, the generation of new forms of public discourse on minority identities, and fundamentally re-tooling long standing traditions of architectural history such as the global architectural survey to generate more provisional and palimpsestic histories, while auguring new collective and decentred modes of research and writing.

Emily Mann (Chair) is associate professor of architectural history, race and spatial justice and a member of the Survey of London team at the Bartlett. She was previously a lecturer at the Courtauld Institute of Art, where she introduced the MA special option 'Architectures of Empire: Contested Spaces and their Legacies'. Her research centres on the relationship between architecture and European colonialism in the world through the growth of trading networks and territorial settlements. At the same time as investigating historical processes, she is concerned with postcolonial/decolonial approaches and attitudes to empire's material legacy. She is executive editor of *Architectural History*.

Radical Identities

The word "skin" has primarily been understood as a covering for the body. In the Greek and Roman worlds, there are a variety of different words to name the different forms and aspects of skin. Chros is a common name for the skin in Greek, which describes the colour or complexion of skin (homochroia). This term is from the root chraomai ("to borrow" or "to make use of"), which may suggest a view of skin as pieced together - that skin is not a singular, homogenous entity; but an entity made up of disparate 'borrowed' aspects, coming together into a material form.

Similarly, architecture is often described as a "third skin", which has the ability to house and reflect multiple conditions and states. The skin of a building is the surface which interacts with the world at large, protecting its innards. Interestingly, in the African context, the skin is seen as a repository of identity - as a thick, living surface, morphing and changing as a result of multiple states and conditions. In this context, Radical Identities frames and configures several skins - that of the body, the city and the earth - as complex, hybrid surfaces through which the inscriptions of memory, history, and hybrid tradition and culture manifest.

Sumayya Vally is Principal of Counterspace, an award-winning architecture and research studio, based between Johannesburg and London. Sumayya's design, research and pedagogical practice is searching for expression for hybrid identities and contested territories. Her work is often forensic, and draws on the aural, performance, the supernatural, the wayward and the overlooked as generative places of history and work. A TIME100 Next List honouree, named as a figure who will shape the future of architectural canon and practice; and designer of the 20th Serpentine Pavilion (2020/2021), Vally is the youngest architect to be commissioned for the internationally renowned architecture programme. She has recently worked on initiating and developing Support Structures for Support Structures, a new fellowship programme launched at the Serpentine. She is currently shortlisted for the Moira Gemmill Prize for Emerging Architecture.

Race and Landscape in Early Colonial Réunion

This contribution seeks to outline the relationship of landscape epistemologies with discourses on racial difference, in the colonial settlements of the island of La Réunion (Indian Ocean), at the turn of the 18th century. With no indigenous population, the island was colonised from 1670, primarily by Western European migrants and enslaved East Africans, giving rise to distinct and novel socio-racial structures. This slave society gradually expanded among and around the island's abrupt and hitherto unencountered landscapes, for which new toponyms and knowledge apparatuses were developed. Through the close study of archival material, the research questions to what extent emerging socio-racial hierarchies and landscape knowledge influenced each other, and whether histories of 'race' and histories of 'landscape' can be conceptualised independently in Réunion.

Kirti Durelle is a PhD candidate in architectural history at the Bartlett School of Architecture, UCL. His doctoral research looks at historical practices of marronage and the emergence of landscape knowledge on the island of La Réunion. He is a visiting lecturer in architectural design, history and theory, and critical practice at the University of Westminster.

Making Histories of Whitechapel Public

This talk will summarise the Survey of London's Histories of Whitechapel project (<https://surveyoflondon.org/>), a participatory digital urban history archive produced between 2016-2020. It was a project of co-creation, intended to give voice to the many, not the few, using an online platform which enabled public submissions of archival research, oral histories, drawings, photography and social media posts to be represented alongside the Survey's own accounts of the diverse and changing built environment of Whitechapel. With a focus on making histories public, we will reflect on conducting in-person oral histories in the context of complex immigration histories, and the challenges of generating meaningful public engagement in a primarily digital project.

Dr. Sarah Ann Dowding (nee Milne) is an architectural historian at the Survey of London. She was previously Lecturer in the History and Theory of Architecture at the University of Westminster and currently leads the module 'Surveying and Recording Cities' which is part of the Bartlett's MA in Architecture and Historic Urban Environments. From 2016-2020, she was historian and website editor on the experimental Histories of Whitechapel project and has seen the publication arising from this work through to completion (forthcoming June 2022). Sarah is Project Manager for 'An Oral History of Architectural Historians' run by the SAHGB.

Shahed Saleem is an architect, Senior Lecturer at the University of Westminster and was Senior Research Fellow for Survey of London's Histories of Whitechapel project. His book, 'The British Mosque; an architectural and social history', was published in 2018 by Historic England and is the first comprehensive account of Muslim architecture in Britain. His work centres on the architecture of post-colonial diaspora communities in the UK, and in particular their relationship to heritage, belonging and nationhood. Shahed co-curated the V&A Pavilion at the Venice Architecture Biennale 2021.

A Provisional, Collectivised Global History

This talk reflects upon Banister Fletcher's 21st edition, a palimpsest that scrapes all away to write, afresh, from a broader, more decentred perspective. Specific countries/regions are examined within broad chronological periods, not as fixed places, but as markers that trace cultural/geographical flows. The key change in the new Banister Fletcher involves the collectivised writing of global architectural history. Some 88 experts contributed under their own names, with responsibility to write what they chose. Comparable is the Encyclopedia of Vernacular Architecture of the World, with which the new Banister Fletcher – another part of Bloomsbury Architectural Library – is closely dovetailed. Gaps and fissures however remain; there can never be complete coverage. The latest Banister Fletcher is thus envisaged as provisional. Subsequent scholars will push the content/balance further. The talk will discuss initiatives stemming from the 21st edition which seek to distribute and collectivise the writing of global architectural history even more.

Murray Fraser is Professor of Architecture and Global Culture at the Bartlett School of Architecture, and Chair of the Society of Architectural Historians of Great Britain. In 2008 his book *Architecture and the 'Special Relationship'* won the RIBA Research Award and CICA Bruno Zevi Book Prize. With Catherine Gregg he edited the 21st Edition of Sir Banister Fletcher's *Global History of Architecture* (2020), awarded the SAHGB's Colvin Prize. He received the 2018 RIBA Annie Spink Award for Excellence in Education.

Research and/as Practice

Thinking about research and practice in an expanded sense, in this roundtable we look at research as a type of practice, and practice as a form of research in relation to racialised and marginalised subjects and the built environment. What role can architectural methodologies play in researching more affective and ethical ways of comprehending/documenting/representing/visualising the marginalised subject? And what role can architectural practitioners play in creatively negotiating/researching identities and epistemologies at sites which have been historically subjected to racial inequalities or conflicts? Papers discuss the role of architectural and other narrative methodologies to reveal fissures as well as produce counter geographies; the relationship between race and digital technologies; the need, but also potential, of architectural education for decolonial research/ practice and the reimagination of architectural cultures and institutions.

Ben Campkin [Chair] is Professor of Urbanism and Urban History at The Bartlett School of Architecture, Co-Director of UCL Urban Laboratory, and Faculty Lead for The Bartlett at UCL East. He is the author of *Remaking London: Decline and Regeneration in Urban Culture* (2013), which won the 2015 Jane Jacobs Urban Communication Foundation Award. The research Ben leads on LGBTQ+ Night-spaces has informed the London Plan, local borough provisions for LGBTQ+ spaces, and campaigns to protect LGBTQ+ heritage. He is completing a book on LGBTQ+ venues in London since the 1980s, *Queer Premises* (forthcoming with Bloomsbury) and is the UK Principal Investigator for the EU research collaboration, *Night-spaces, Migration, Culture and Integration in Europe*.

Atlas of Topology

In this talk, I discuss the intersection of race, digital technologies and the production of borders, focusing on some of the shortcomings of a forensic or evidentiary approach in visual culture/architecture. Often practices of digital witnessing, aided by remote sensing, modelling and satellite imagery, allow us to 'see' further and deeper into places that are at a distance from us, but at the same time they create the conditions that make certain subjects recede from view. Such technologies have the potential to erase the political, and often racialised, subject. How might we use architectural methodologies of mapping and modelling to produce a practice of 'affective witnessing' that does not elide the digital while making room for marginalised subjects?

Dr Nishat Awan's research focuses on the intersection of geopolitics and space, including questions related to diasporas, migration and border regimes. She is interested in modes of spatial representation, particularly in relation to the digital and the limits of witnessing as a form of ethical engagement with distant places. Currently, she leads the ERC funded project, Topological Atlas, which aims to produce visual counter-geographies of the fragile movements of migrants as they encounter the security apparatus of the border.

In 2015 she was an Independent Social Research Foundation early career fellow working on the project, Edges of Europe, exploring European belonging through migrant experience. Her book, *Diasporic Agencies* (Routledge, 2016) addressed the subject of how architecture and urbanism can respond to the consequences of increasing migration. She has also addressed alternative modes of architectural production in the co-authored book *Spatial Agency* (Routledge, 2011) and the co-edited book *Trans-Local-Act* (aaa-peprav, 2011).

Decolonising the Architecture school

In order to have an understanding of what decolonising the architecture school some understanding of what colonisation meant and means is needed. In an HE context it is the continuation/legacy of a mind-set that continues to impose inequalities based on perceived superiority. The charge is that the culture, structure and delivery in many parts of the pedagogy and culture of the architecture school remains embedded within a white colonial framework or its legacy. Much of the curriculum is still delivered through a white lens using overwhelmingly white references lauding white usually male heroes.

Decolonising the curriculum means shifting the balance of assumptions regarding where knowledge is placed, where intellectual superiority lies, where perceived important narratives are delivered and from whom. It goes beyond what happens in the classroom and what is defined as curriculum content. It encompasses not only the taught curriculum, but the space: physical, behavioural, cultural and institutional.

Ann de Graft-Johnson is an educator, researcher and architect with particular focus on inclusive practice covering gender, culture, race and ethnicity, disability. Throughout her career she has worked for greater equality. From 1985 to 1996 she was a member/director of Matrix Feminist Cooperative. Matrix was nominated for the 2021 RIBA Royal Gold Medal. A Matrix archive has been set up.

Ann has particularly been involved in advancing participatory and inclusive learning vehicles for students. She jointly runs a Live Project Design Studio where students work with real clients and communities who could not otherwise afford to resource their projects. [See website <http://www.hands-on-bristol.co.uk/>.]

Voice in Landscapes: The creation of an Embodied Knowledge of Palestine

This talk addresses the creation and dissemination of knowledge of Palestinian geography through movement, by studying three documented travelling experiences in Palestine. These include Raja Shehadeh's book *Palestinian Walks: Notes on a Vanishing Landscape* (2007), Nizar Hassan's film *My Grandfather's Path* (2020), and my personal documentation of some of my journeys in Palestine described in the article *On Landscape Transformations and Sketching on the Road* (2019).

The juxtaposition of these works, which address different landscapes within Palestine, opens up the possibility of reconsidering the epistemological boundaries that define the Palestinian geography, particularly in the Western discourse. By geopolitically situating these versatile experiences, I discuss these distinct voices and perceptions of Palestine in relation to their contributions to knowledge, and question the extended fragmentation of Palestinian landscapes in different media and forms of representations, suggesting that reimagining landscapes and geographies can challenge their physical segmentation and segregation imposed by the violence of conflict.

Mira Idries is a Palestinian architect and researcher from Jerusalem. She is currently doing her master's degree in Architectural History at the Bartlett, UCL. Before starting her degree, Mira worked as a Research and Teaching assistant at the Architectural Engineering and Urban Planning Department at Birzeit University, Palestine. She is also an active urban sketcher and has been part of several urban initiatives in Palestine. Her research interests comprise architectural history and theory, and studies of landscape and open space.

Navigating the What-What: A Situated Southern Urban Design Inquiry Around How

South African cities remain among the most highly unequal urban areas in the world. The tacit logics of their designed and built form play a significant role in how these inequalities manifest even after decades of social and political reform that sought to undo the legacy of the Apartheid and colonial systems. The socio-spatial city-making practices that led to these asymmetries were not an impassive by-product of centuries of segregated development; they were conceptualised, drawn, designed, and implemented by built-environment practitioners – individual spatial designers who were socially, historically, politically, technically, and ethically situated in South Africa.

To meaningfully engage with these dynamics requires an approach that can somehow carefully blend concerns of identity, location, and voice in responsibly creative means, while simultaneously not re-enforcing the existing power dynamics inherent in such work. This presentation will share the early-stage methodological findings of my doctoral research in navigating the inter-demographic and inter-locational dilemmas - the What-What - that has emerged while researching from a 'northerly' located institution, speaking from a 'southern' position, and developing a means of 'how' between multiple audiences.

Jhono Bennett is a South African architectural urbanist who has been practicing through his co-founded design-led social enterprise: 1to1 – Agency of Engagement. 1to1 was formed from Johannesburg in 2010 to support the multi-scalar work being done to redevelop post-Apartheid southern African cities in the face of systemic spatial inequality. Jhono is currently a doctoral candidate in the TACK / Communities of Tacit Knowledge: Architecture and its Ways of Knowing network at the Bartlett School of Architecture. His practice-led research interests include issues of spatial justice, critical positionality, inclusive design approaches, and urban planning in South African cities.

Working across Geographies

Also implicated in the production and perpetuation of race and racism as frames of thought and action are geography and spatial configurations. Western racial theories – developed through colonial or other unequal encounters - directly mapped onto particular lands and peoples across the world, and further onto bodily, cultural and epistemological gradients of superiority and inferiority. Even the earth's polar extremities were incorporated within a racialised understanding of the world. This roundtable looks at geographies of places through the lens of racialisation, hierarchies and inequalities inherited from the colonial gaze, and more generally from White worldview and dominant frames of architectural knowledge. Equally, it highlights resistances to such divisive frames: opposition to scientific racism; subaltern transnational building practices; and new modes of North-South collaborations that span across transnational space and historically etched hierarchies to imagine new futures. Papers are concerned with ethical values in global north-south collaborations, architectural modernity's nexus with racial, spatial and environmental inequities and equally, sustainable and just planetary futures; cross cultural translation that re-imagine the professional architect created in the image of Europe; and racialised understandings of Antarctica as well its critique – historical and contemporary - through scientific or artistic practice.

Azadeh Zaferani [Chair] is a lecturer in history and theory at the Bartlett school of architecture, UCL. Azadeh has practiced as an architect and an urban designer in international firms around the world before shifting her focus to research. With an interest in architectural diversification, her research investigates domestic life in the Middle East through the medium of domestic objects. She is the founding director of Platform 28 (2015), a non-profit space in Tehran, exploring the crossroad in art, architecture and design. Azadeh has taught at various institutions including University of Toronto, University of Ravensbourne, University of Brighton and De Montfort University. She currently lives and works in London, UK.

Practicing Ethics: The Ethics of Knowledge Coproduction

This presentation draws on work within 'The Ethics of Research Practice', part of the Knowledge in Action for Urban Equality (KNOW 2017–2022) programme, conducted by Jane Rendell and me. We looked at the relations between universal principles and specific processes situated in context, and examined the western-centric bias of ethical values, norms and sensitivities. We highlighted the importance of understanding relational emotions, transmitted verbally but also performed by bodies in spaces within their cultural, political and physical contexts. We suggested that such an approach allows global north-south partnerships to move away from ethical and epistemological frameworks that emerge from western structures for knowledge production, towards the production of 'affective ethics'. We co-developed 'Practicing Ethics' with the Bartlett Ethics Commission, a website that brings together a lexicon of ethical principles, guidelines on negotiating ethical issues in practice, reading lists, ethics protocols, and case studies of ethical processes.

Dr Yael Padan is a scholar working in the interface of architecture, planning, and sociology. She is a Research Fellow at the Bartlett, working on the Knowledge in Action for Urban Equality (KNOW) project, which aims to deliver transformative research promoting urban equality in 13 cities in Africa, Latin America, and Asia. Yael's work in KNOW focuses on theoretical and practical perspectives of ethics in processes of knowledge co-production. She is also active in promoting human rights in planning, and has conducted applied research and worked with communities towards more just and responsive planning policies and practice.

Jane Rendell is Professor of Critical Spatial Practice at the Bartlett School of Architecture, UCL. Introducing concepts of 'critical spatial practice' and 'site-writing' through her authored books: *The Architecture of Psychoanalysis* (2017), *Silver* (2016), *Site-Writing* (2010), *Art and Architecture* (2006), *The Pursuit of Pleasure* (2002); her co-edited collections include *Reactivating the Social Condenser* (2017), *Critical Architecture* (2007), *Spatial Imagination* (2005), *The Unknown City* (2001), *Intersections* (2000), *Gender, Space, Architecture* (1999), *Strangely Familiar* (1995). She led the Bartlett's Ethics Commission 2016-22, with Dr. David Roberts, and 'The Ethics of Research Practice' (2018-22) for KNOW (Knowledge in Action for Urban Equality), with Dr. Yael Padan.

MoHoA: Modern Heritage of Africa / Modern Heritage in the Anthropocene

MoHoA is a global research collaborative established in 2020 designed to reframe and decentre global discourses and practices associated with the recent past and to contribute to ongoing initiatives aimed at achieving equitable, sustainable, and just planetary futures. MoHoA was conceived within a modern frame to draw attention to modernity's inherent racial, spatial, and environmental inequities on a planetary scale and because the legacies of this period, often valorised as cultural heritage, present the paradox of being of modernity and yet threatened by its consequences.

In 2021, MoHoA's opening conference focussed on Africa because the continent encapsulates the historical inequities that characterise the modern and its associated notions of development and progress that have systematically marginalised the global majority, while also facing the world's highest rates of urbanisation over the next 30 years. A follow-up conference in Oct 2022, co-hosted by the Bartlett School of Architecture and Liverpool University, builds on these experiences, casting them on a planetary scale. In this short introduction to MoHoA, this presentation warmly invites contributions for the forthcoming conference.

Guang Yu Ren is an architect and Lecturer at The Bartlett School of Architecture [BSA, UCL] where she is Programme Coordinator of History and Theory on the MSci Architecture programme. Her work in different global contexts including Asia, Africa and Europe, has resulted in numerous publications over the last two decades. In 2017 Ren was awarded the RIBA President's Medal for Research for her collaborative work on the contested histories of northeast China, formerly known as Manchuria, where the urban legacies of Japanese imperialism in China challenge the historical and theoretical methods, approaches, and perspectives of the global minority.

Edward Denison is Professor of Architecture and Global Modernities at The Bartlett School of Architecture [UCL], where he is Director of the MA Architecture and Historic Urban Environments. His research is motivated by historiographical inequity. He has published over 20 books and in 2016 and 2017, won the RIBA President's Medal for Research for his work on the successful UNESCO World Heritage Nomination of Asmara (Eritrea), and for his work with Ren on Ultra-Modernism in Manchuria, respectively. Denison and Ren are currently collaborating on an architectural drawing book based on a decentred account of the RIBA Drawings Collection for RIBA Publishing.

Listening to and Researching Gujarati Temple Builders across Colonial, Familial, and Geographical Domains

This talk concerns two interrelated and dynamic processes in relation to my research on Indian temple builders across the late 19th-century to the present. The first concerns the slow process of conducting research and co-producing histories across geographies – in this case with living practitioners who are based in Gujarat and Rajasthan, India. The second concerns the practitioners' own work across geographies, as narrated by them, in relation to designing and building temples in the global diaspora, such as in the UK in the 1990s. Both have necessitated a close listening and unlearning of taken for granted English terms such as 'architect', 'archive' and 'history'. For a practice that predates the colonial encounter in India, what might be at stake in understanding these terms from the vantage of those embedded in long standing familial realms of architectural practice and production? Through two vignettes, narrated in a family archive and a CNC factory in Ahmedabad, Gujarat, I discuss themes of cross-cultural translation and how the idea of the 'modern architect' gets usurped by temporalities, worldviews and transnational material practices of these protagonists.

Dr. Megha Chand Ingis is an architect and lecturer at the Bartlett School of Architecture with an interest in the conjuncture of Indian temple building practices and modernity. Megha completed her PhD and post-doctoral research at the Welsh school of Architecture in 2016 and 2019 respectively. This research was funded by Cardiff University and the Leverhulme Trust. Megha is an invited affiliated researcher on the joint UK/Brazil project Translating Ferro/Transforming Knowledge, led by Newcastle University. She is guest curator of the forthcoming special issue Indian temple architecture and modernity with Architectural Research Quarterly. Megha is currently working on the manuscript of her first monograph Companions of stone: Building and technological life-worlds of the Sompura temple-architects of western India, with Routledge.

Antarctica, Art and Archive: Latent Subjectivities

This presentation will discuss my approach to post-colonial geographies in my book *Antarctica, Art and Archive*, 2020. Antarctica, that icy wasteland and extreme environment at the ends of the earth, was - at the beginning of the 20th century - the last frontier of Victorian imperialism, a territory subjected to heroic and sometimes desperate exploration. Through the life and tragic death of Edward Wilson, polar explorer, doctor, scientist and artist, and his watercolours, and through the work of a pioneer of modern anthropology and opponent of scientific racism, Franz Boas, Gould exposes the legacies of colonialism and racial and gendered identities of the time. Antarctica, the White Continent, far from being a blank - and white - canvas, is revealed to be full of colour. I consider the archives of Antarctic exploration and architectural design of anthropological display to in order to encounter the latent subjectivities there.

Dr. Polly Gould is a writer and an artist who shows with Danielle Arnaud in London. She teaches at the Bartlett School of Architecture and Royal College of Art and was Post-doctoral Fellow in Design-led Architectural Research at Newcastle University from 2016-19. Gould has written post-colonial, feminist and new materialist readings of the biographies of Victorians such as John Ruskin and John Tyndall. The material culture of watercolour and polar histories of exploration through the biographies of explorer Edward Wilson and the anthropologist Franz Boas are the at the heart of in her recent book *Antarctica, Art and Archive*, published by Bloomsbury, 2020.

Learning & Working Together

This roundtable focuses on critical, affective and caring pedagogies and pluralistic collaborative practices, including beyond the walls of the architectural institution. Engaging with multiple forms of entrenched inequity, it reflects on alternative sites and paradigms: new approaches to teaching and learning in the design studio about built environment in the age of the Anthropocene and its future planetary imaginaries; spaces and systems through which architectural education itself is designed and experienced differentially as well as its potential for radical transformation towards racial, spatial and climatic justice; design and teaching of collaborative forms of making in relation to increasing automation; and placing value on everyday spaces and urban practices in the making of socially sensitive urban designers, reinstating the role of design as a political act. Papers pay attention to the task of decolonising architectural pedagogies at the Bartlett School of Architecture; social justice and community engagement tactics in relation to modern methods of construction and automation of homes; unconscious bias that the profession might hold in relation to race and space, and cultural plurality in the notion of 'critical urban pedagogy'.

Felicity Atekpe [Chair] is Associate Professor, Director of Professional Practice and Director of Professional Practice in Architecture Part 3 at the Bartlett. A practicing architect, she is the founder of White Table Architects, specialising in sustainable design, interiors, architecture and landscape. Her academic interests include innovative pedagogies, which address the role of education, ethics and alternative routes to qualification, especially addressing vertical and horizontal inequalities in current systems. Felicity has 20 years' experience as an educator, and has taught and examined at The Bartlett, South Bank University, Kent School of Architecture & Planning, Camberwell College of Art, Glasgow School of Art and Cambridge University. She joins The Bartlett after leading two programmes at Ravensbourne University.

Decolonising Design Studio Pedagogical Practices for Alternative Urban Imaginaries

Cities across the globe have experienced turbulent events recently that, research suggests, are linked to longstanding systemic inequity, including but not limited to racism, misogyny, and financial exclusion. The ongoing pandemic has further exposed these inequitable fault lines, thereby provoking architects and designers to contend with issues of social justice and (in)equity in the built environment with even greater commitment and urgency. Addressing the need for decolonising architectural pedagogies for reimagining urban futures, we present work from a one [1] year master's level design research studio practice. By examining and interpreting how the historic built environment was (un)done or (un)built, the studio stimulates strategies to develop inclusive future imaginaries in the age of the Anthropocene. Discussions are drawn upon a design research study which uses the lens of architectural and urban historiographies to investigate the socio-spatial, and socio-economic transformations of London's Nine Elms neighbourhood and its implications for inclusive future imaginaries.

Lakshmi Priya Rajendran is an architect and urbanist. Her teaching and research interests deal with urban and cultural studies, critical social and digital media, spatial representation and practice, identity negotiations, cultural encounters in contemporary cities. She is also interested in an interdisciplinary understanding of social, spatial, temporal and material practices in cities and a comparative study of these practices in Global North and South. Lakshmi is currently a Lecturer in Environmental and Spatial Equity at the Bartlett School of Architecture.

Maxwell Mutanda's is a Lecturer in Environmental and Spatial Equity and Co-Director of Equality, Diversity & Inclusion at the Bartlett School of Architecture, University College London. His work investigates the role of globalisation, climate and technology within the built environment. Maxwell has been an editorial contributor for The Architectural Review and is currently a Trustee on the board of Mediale, an international media arts charity and arts festival based in York.

Housing Plurality

Our work focuses on social justice and engagement tactics for a more just world. House Block a temporary prototype in Clapton, East London [April – May 2021] was designed and built using AUAR Lab's Block Type A modular housing system. In recognising and addressing issues of power within modern methods of construction and automation, we respond to the intangible. Our work expands these hegemonies through a combination of engaged scholarship and technical contribution, bringing learning on the importance of plurality in local conversations and within the building system itself. Four takeovers illustrate this potential, showing how block assemblies can be adapted into different configurations to support diverse needs and provocations — opening-up questions about participation, housing justice and human rights.

Dr. Claire McAndrew is a social scientist working within architectures and practices of care. She focuses on new frameworks for participation — drawing upon contemporary theory, research and debate around architecture, technology, community and public engagement in the production of the built environment. Her writing and practice consider the use of co-creation methodologies to shift social practices, inform public policy and enact more care-full capacities. She is a Senior Research Fellow in Public Engagement / Co-Director of Automated Architecture [AUAR] Labs at The Bartlett School of Architecture, UCL and Co-Founder / CCO of AUAR Ltd.

Mollie Claypool is an architecture theorist and educator focused on issues of social justice highlighted by increasing automation in architecture and design production. She is Associate Professor in Architecture at The Bartlett School of Architecture, where she is Co-Director of Automated Architecture [AUAR] Labs and History & Theory Coordinator in MArch Architectural Design. Mollie is Co-Founder and CEO of AUAR Labs spinout AUAR Ltd, a technology company working on distributed automated housing production. Mollie is co-author of the book *Robotic Building: Architecture in the Age of Automation* [Detail Edition 2019] and author of the SPACE10 report "The Digital in Architecture: Then, Now and in the Future" [2019].

Working Towards a Pluriversity: progressive conversations, NOT solutions

In light of recent events, such as George Floyd's death, we have granted ourselves the liberation of being able to address the idea of race and thus the realisation of how evident it is that change needs to happen. This essay explores the unconscious bias we hold towards race, space, and the ecological disaster. As a profession we design buildings, but more importantly we design the spaces within and around these buildings. If these are not inviting to all social and identity groups, then we have failed in creating somewhere safe and inclusive. I write as to locate my thoughts and experiences within the wider context of spaces which I occupy and systems which I partake in – looking specifically at how this change can begin with architectural education.

Shaunee Tan is a final year MArch student at the Bartlett. She completed her undergraduate degree at Newcastle University in 2019, and went on to work at a small commercial practice in Manchester. Her interests lie in the representation of the under-represented - she asks questions around race and other forms of inequalities and how we might forge pluralistic visions, especially within the space of the university. Her MArch first year design project 'The Anatomy of Being Chinese' looked at the theme of cultural identity and proposed a new vision for the Chinese embassy in London. Shaunee's present work explores the symbiotic relationship between humans and ecology, questioning ideals of consumption and human hubris. She is involved in voluntary initiatives to support architecture students with peer-advice for their work and is a contributor to the upcoming Bartlett Alternative database, exploring alternative outlooks on the architectural canon.

Critical Urban Pedagogy

Reframing our pedagogies is an imperative in a world experiencing a 'civilizational' change. This presentation reflects on the avenues to reclaim the political relevance of design and promote a critical understanding of space and everyday practices to bring about socially sensitive urban designers. I propose the notion of critical urban pedagogy to link three key spheres: 1) the potentials of the 'critical' as it refers to the force that shapes the disjunction between the actual and the possible in rejection to the status quo that furthers systems of oppression; 2) the 'urban' as the plural sphere of collective socio material struggles at multiple scales; 3) 'pedagogy' that describe the strategies for learning rooted on existing practices of city making in search for alternative spatial imaginations for the present and future.

Dr. Catalina Ortiz is an urbanist and educator. She holds a PhD in Urban Planning and Policy from the University of Illinois at Chicago as Fulbright scholar as well as a master's degree in ur-ban and Regional Studies from the National University of Colombia. She uses decolonial and critical urban theory through knowledge co-production methodologies to study the politics of space production to foster more just cities and the recognition of multiple urban knowledges. She currently works as Associate Professor and co-Programme Leader of the MSc Building and Ur-ban Design in Development at University College London.

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