

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

Texts by authors including,

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 use 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 MVRDV; critical spatial theory by Mieke Bal and Walter Benjamin; the literature of Italo Calvino and Gloria Anzaldúa; 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).

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

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

resistance to this labelling ('Gay News' issue 46, February 1974, Gay News

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

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.

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

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

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

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

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

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

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