

Diploma 12 2019 -2020

# In Other Worlds

Strategies for change - From Speculation to Impact

INIGO MINNS + IVAN MORISON + ALEXANDRA DAISY GINSBERG









*"Hard times are coming, when we'll be wanting the voices of writers who can see alternatives to how we live now, can see through our fear-stricken society and its obsessive technologies to other ways of being, and even imagine real grounds for hope. We'll need writers who can remember freedom – poets, visionaries—realists of a larger reality." Ursula Le Guin, 2014*

Inscribed within our cultured spaces are historic, political, economic & social structures that reflect the powers that created and sustain them. As a counterpoint to these cultured spaces lies the idea of the wilderness where the oblique, the feral and the non-legible abide. As part of building new worlds we need to push at the edge of the known and into these wild spaces, the territories of the unknown. We do this as a means to design alternatives, to build larger realities and to speculate on other worlds.

Diploma 12 will be asking what it means to be wild and what architecture could be when made in relation to the deconstructed, the other and the feral. We will be exploring the boundary between the cultured and the wild by designing new spaces of inhabitation that sit on this boundary. We will look for tensions between nature and technology and conflicts between embedded histories and emerging social trends asking how we as architects can find ways to build for better futures - futures that understand the needs of both nature and society. Ultimately we will be asking you what you believe in, what your values are and what a world filtered through this value system would look like.

We will begin by analyzing existing environments and practices and consider how these could impact on our built environments and social systems in the near future. Initially, we will use the tools of architectural speculation to imagine future scenarios, using precision drawing and time-based media to describe them. Following this we will test the propositions through 1:1 interventions, exposing them to the real world to create impactful architectural proposals.

The unit will continue to develop individual forms of strategic architectural practice. Through a precise design methodology, as well as workshops with practitioners from different disciplines, we will help develop the students' expertise - focusing on how to express spatial agendas through diverse media and modes of operation. Armed in this way with both an urgent agenda and a refined technical ability, we will question how to employ architecture beyond just its aesthetic, formal or experiential qualities, transforming it into an agent for real change.

*Rhone Glacier in Switzerland being wrapped to reflect the heat and avoid melting*







# Six Unit Themes - Who? What? Where? When? Why? & How?

Throughout the year, the unit will use six questions to govern our decision making in the crafting of our architectural worlds: Who? What? Where? When? Why? . . . and How? These questions are common strategies employed by journalists, forensic investigators and researchers when trying to piece together a scenario, develop a research agenda or complete a narrative. Their origin can be found in Ancient Greece within Aristotle's Nicomachean Ethics where he employed these simple questions as a framework to explain the reasoning behind moral actions. For our world-shaping ambitions, these questions or themes can be explained as follows:

1. **Who:** Community - Who are the stakeholders in the project and what are their roles? What are the social/political trends that they are concerned with? What rituals or cultural activities relate to them? Who is your audience? Who supports the creation of your world financially, socially, ethically, and/or technically?
2. **What:** Architectural Language - What are the materials of your project? Are they physical, is it performative or action based, or is a social sculpture you are creating. What spatial qualities do you need to support your programme? What forms, colours and textures result from materials applied to your spaces? What fabrication techniques, tools and procedures do you employ?
3. **Where:** Spatial Context - Where is the project sited to achieve the greatest impact? How do climatic conditions and orientation affect the proposal? Who or what of significance is in the immediate vicinity?
4. **When:** Time - What is the strategic significance of when this is this happening? How do specific activities unfold and when do different people engage with them? What cycles and repetitions occur?
5. **Why:** Legacy - What does the project want to achieve? Who does it impact and how? What are the criteria for success and how do you measure the success of your project? What change is brought about? Why should we care?
6. **How:** Practice - How is your world constructed? What new roles do you imagine for the architect? What media and techniques will you adopt? How do community, architectural language, context and time come together through specific practice methodologies and strategies?

Applying this set of probing questions to the projects, and considering how they interrelate, provides the richness and complexity to your speculations on the future required to make them credible and impactful.

# Who?

Diploma 12 will operate as an incubator for students to identify urgent agendas, develop visionary strategies and invent new forms of architectural practice in order to instrument change.



*Studio Lilith - A Practice of Disorder. Tekla Gedeon, Diploma 12 2018-19*

We are looking for students who want to find alternatives to the existing - who want to learn how to speculate in a persistent and precise way and transform those speculations into new realities. You will do this by identifying strategic opportunities in your chosen contexts and introducing new, wild elements to transform them. This might mean working with landscape or wildlife but could also mean considering technology as a new wild element, legislation as a cultured space that requires disruption, institutions that need to be disturbed and social norms that need to be challenged. You will work with narrative as a way of describing these new conditions but also test your proposals at 1:1 to discover what the impact your proposals will have and how we as architects might innovate and introduce the notion of the novel or wild.

Each student will develop these interests to design a project that has a sense of urgency in its context. Using the unit brief as a framework to construct your own brief for the year ahead, we will question traditional architectural practice and look for alternative models and activities. Through collecting case studies, we will identify like-minded practitioners as a community to operate within, and find the necessary funding, legislative loopholes and sympathetic power structures to deploy our practices in reality. The creation of an impactful project and practice could be done in a number of ways and will depend on each student's own agenda and sensibilities. However, most projects will incorporate combinations of the following approaches: 1. Using built form to enhance new communities and conditions. 2. Using critical or speculative design practice to change our awareness around issues or question established paradigms. 3. Thinking about architectural practice as a form of cultural production and designing events and other elements that stimulate change in a particular direction through engagement.

A crucial aspect of your practice will be defining specific strategies that will inform your project over time. These strategies will be described using the six themes in order to achieve an architectural language and a defined legacy.

# What?

The unit will explore what alternative strategies for living can be brought to existing contexts through architectural projects and practices. We will test these speculations with drawings, time-based media, staged events and social actions at different scales.





*Blast Theory, 2097: We Made Ourselves Over, 2017*

In *2097: We Made Ourselves Over*, Blast Theory worked with technologists and climate scientists to create a set of future scenarios based on existing climate science. These were then explored through architectural proposals, digital media, and live performance as a way to expose the existing crisis and suggest potential solutions. In a similar way the unit will work with alternative drawing, craft and fabrication techniques, as well as a variety of time based media to produce material studies and 1:1 artefacts to reveal and disrupt the cultures that form our built environment. The cultures and contexts of the projects are set by you following a period of research at the beginning of the year and will depend on the specific agendas and research questions that are defined within each individual project. The final projects will reflect new worlds based on value systems developed throughout the year. In addition, we want you to use your projects to explore the limits and potentials of your future practice as architects.

Initially we will produce speculative and radical propositions that disrupt existing conditions. These speculative visions will serve as provocations to jolt and challenge the norms present in the context of your projects. Following this, through staged disruptions and carefully crafted world building exercises, we will take the speculations and charge them with reality to heighten their impact and effect. The world you create will be described through the 5 key themes of the unit to produce a rigorous and thoughtful project - resulting in an architectural proposition and a broader strategy aimed to bring about change.







# Term 1 - 'What if ?'

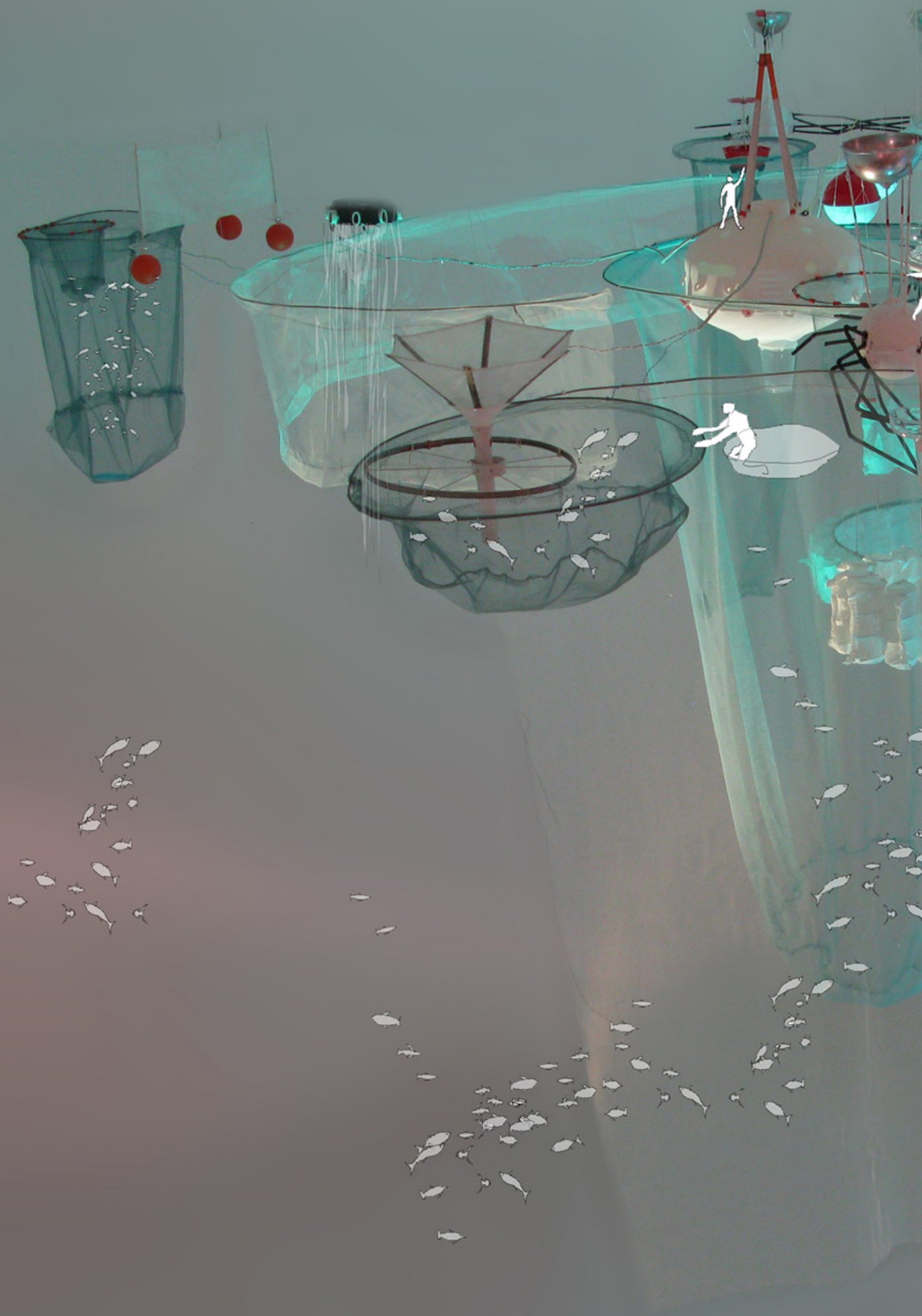
## Understanding Context and Speculating on Alternatives

*'The 'what if' approach to speculative fiction is also a design method to configure new and largely uncharted kinds of living on a damaged planet. If the future offers a terrain in which to test ideas, speculative fictions are experiments to think the consequences of emerging environmental and technological conditions'*  
- Design Earth

We will start the year by researching into a set of environments, framing our search around the idea of 'the wild', 'the outsider' or 'the other'. Taking these terms as either our inspiration or as a way of identifying conflict. We will consider the occupants of these environments and how their value systems might conflict with or support other emerging value systems. This could be the conflict between the social and the environmental needs of a place, or between different economic stakeholders invested in resources and raw materials, or conflicts in the way power structures and technology affect how we treat the land and those that inhabit it.

Taking a critical position, each student will investigate a space of conflict in detail to scrutinise it, revealing the hidden factors (physical, political, economic etc) and the larger cultural forces at play. The evidence collected will then be used to design a disruptive object, action or figure - a wild element - that will transform the existing context to bring about change. A series of workshops using time-based media and trend forecasting, as well as contact with other experts and institutions, will help determine the technical agendas and strategies that will make up each student's project. Having gained this expertise, we will further define project strategies by looking at individual practice methodologies.

We will develop a strategic timeline at the largest scale of the project, zooming in to then draw a more precise programmatic timeline that begins to answer the questions of Who? What? Where? When? Why? specific to our individual projects. With the material and cultural agendas for the project now established, we will begin describing a proposed world based on the desired change you wish to bring about. We will ask the questions, what values do you maintain are critical for the future? And, what is the architecture and the society that these values bring about?













# Term 2 - 'But Then!' Testing the Proposal through Practice

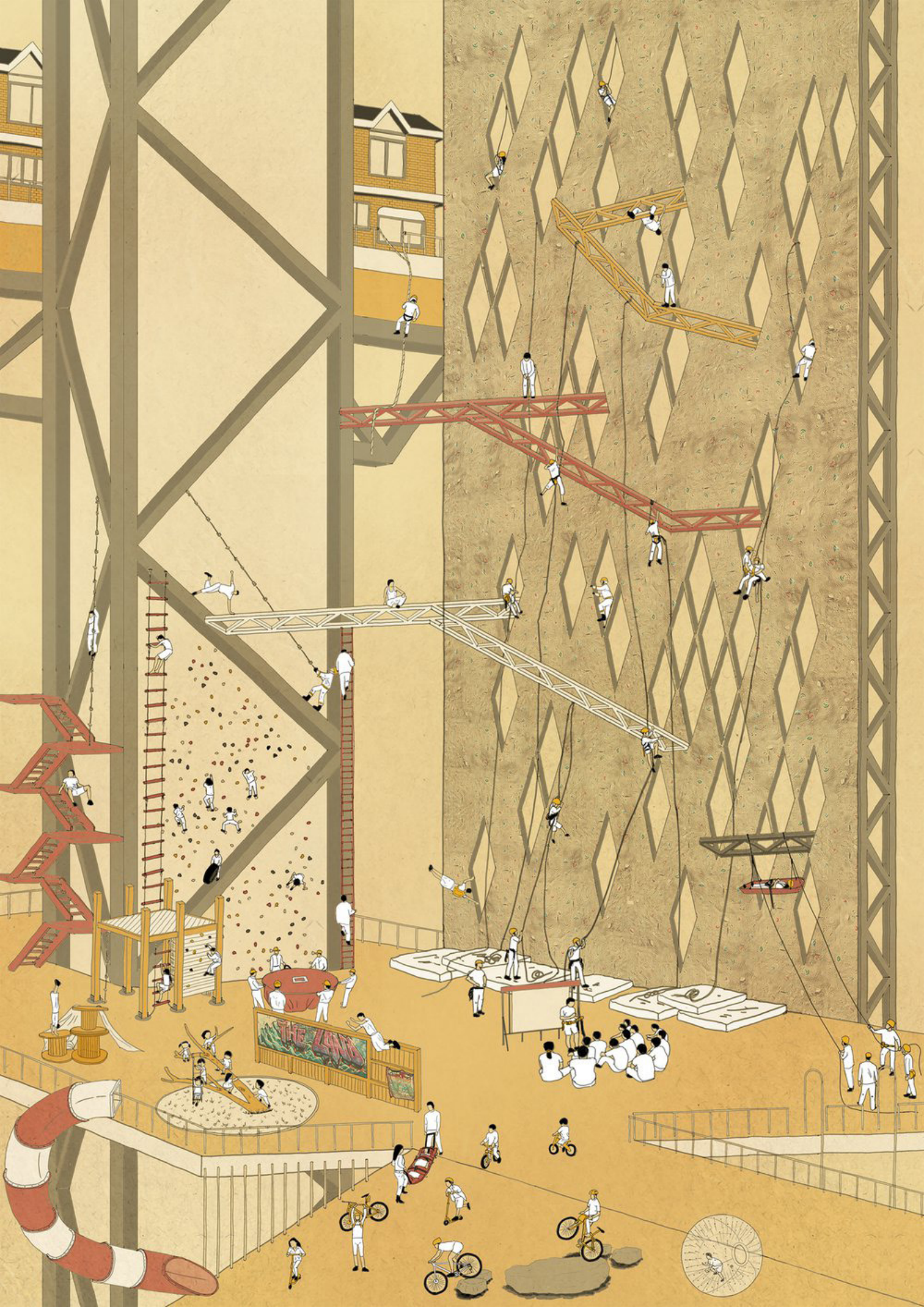
*"All thought experiments demand a fictive environment... But what is not fictive is the relation they establish between a hypothesis and its consequences. The hypothetical "what if" is interesting only if it generates new possibilities of addressing what can be actually observed: it must be followed by "but then!" verifiable conjectures." - Isabelle Stengers, Philosopher of Science*

Term 2 focuses on architectural practice with the project serving as a catalyst for social and cultural renewal. Taking the cultural conditions, values and strategies identified previously we will develop these into more refined architectural proposals. At first these will be seen as speculations on 'the wild' within the context you have been looking at, however, we will spend the term testing and prodding the feasibility of these speculations. The unit will embark on a series of 1:1 real-time tests, or simulations, that challenge the assumptions that have been made in Term 1. Though precise, this process also will be adaptive, incorporating new information, reflecting upon test results, remaining agile. As such the tests will be used to push the technical and social dreams of the project towards a concrete and architectural reality. No longer mere speculations, the simulation will enable the radical visionary ideas to gain truth, credence and technical knowledge. These tests will be framed not as fictional 'what if' scenarios but as actions that produce verifiable 'but then' consequences. That explore what would happen if the future vision really came about, in this way giving the possibility to test the proposed programmes, fabrication processes, spaces and patterns.

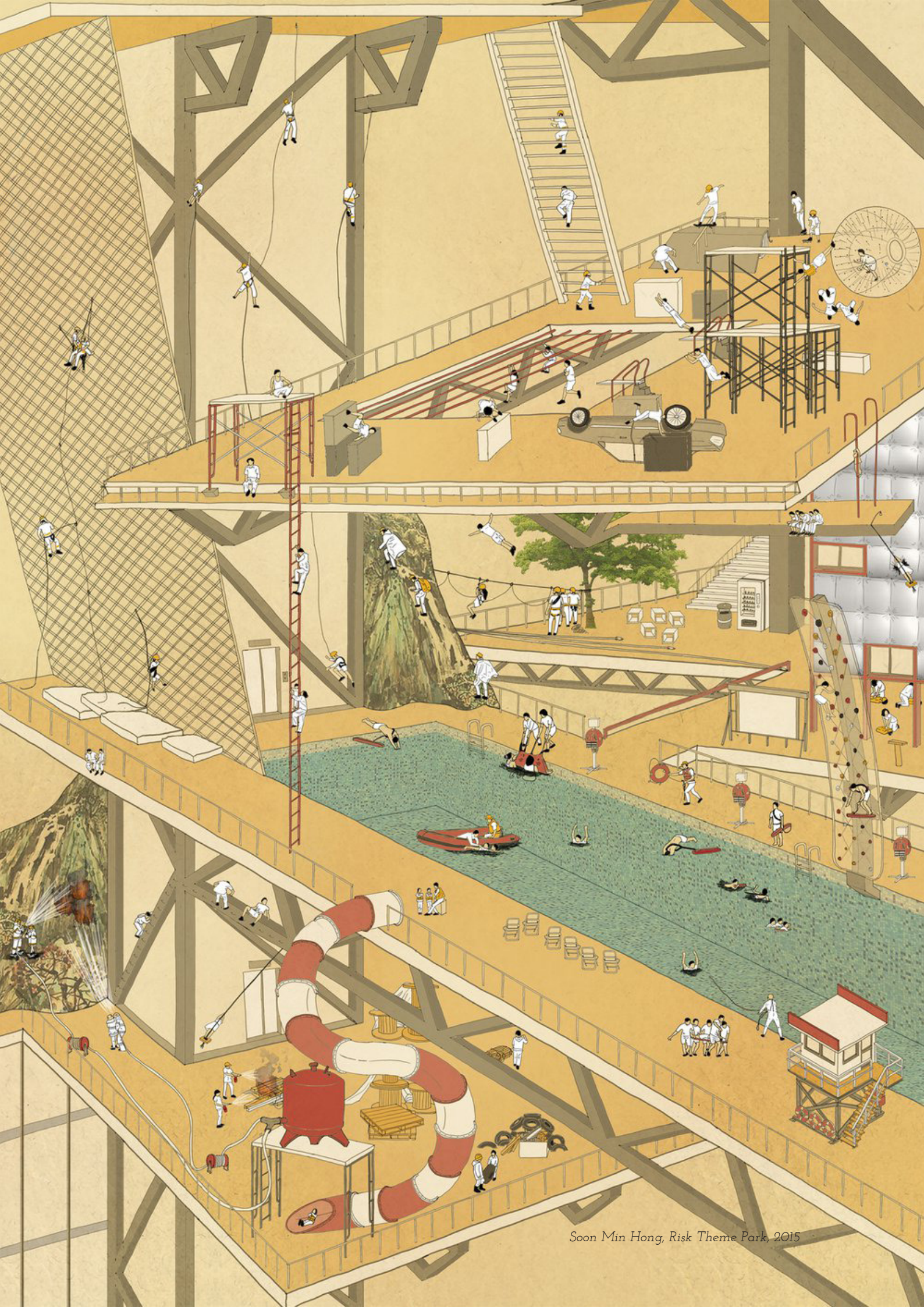
In the Office for Political Innovation's Rolling House for the Rolling Society, they looked at the urgent issue of a transnational urbanism of non family based shared homes (there are 80 million people living in similar conditions in the EU alone). Working with online and offline architectures, the project was developed in three formats: research and archive of existing cases, a design strategy to empower the users and the making of a prototype.

Similarly, we will work with both digital and physical simulations to develop the existing architectural conditions and social dynamics within projects. As part of the practice development we will work on drawings, time based media, actions and films in order to construct new relationships between ourselves and the contexts we are looking at. Using these media experiments we will take our ideas and project them into visions of your nascent world.









Soon Min Hong, Risk Theme Park, 2015







# Term 3 – Strategies for Change

*"It is change, continuing change, inevitable change, that is the dominant factor in society today. No sensible decision can be made any longer without taking into account not only the world as it is, but the world as it will be." - Isaac Asimov*

Throughout history architects have transformed radical, visionary ideas into architectural form - creating innovative or 'wild' insertions that change their existing contexts in line with the value systems they believed in. By doing this they have not only changed the spaces we live in but also brought about shifts in the way societies behave. Buckminster Fuller's Geodesic structures enabled global off-grid habitation, while Konrad Wachsmann's huge spanning space frames allowed for open, shared cohabitation. The Metabolists harnessed urban growth and change, Archigram's Instant City recognised architecture as an event, OMA's Parc de la Villette worked with instability to generate urban space, and Junya Ishigami envisioned an experience of architecture as a natural environment. These examples represent a long tradition of architects redefining the value systems upon which architectural production is based; architects doing world building projects by looking for faint signals in today's society that can become the drivers of change for tomorrow's worlds .

In Term 3 our role will transform to that of architectural strategists as we learn to bring about new futures through the design of our worlds. With an emphasis on transforming fictional representations into real, architectural manifestations we will work at the scale of society, the city, the building and the detail. We will recognise existing contexts and introduce our proposals as architectural catalysts that define new values, with a specific focus on the real legacy or impact of the project. To this end we will ask: What will our future world scenarios look like? How are our notions of nature affected? What are the architectures, landscapes or urban spaces in the worlds? Who are the figures, communities or audiences that inhabit them? And what is the best media to effectively communicate them through? Who are the people we need to surround ourselves with and what are the organizational structures we need to build to effectively implement these agendas. We will define the limits or thresholds of our worlds and the larger context they sit within. In Term 3 we will bring our worlds to life.











# Where?

The Unit Trip includes a series of meetings with people and places that operate on the edge. These will give us an insight into the types of conditions we will be working in and the practice methodologies that can be used to shape new worlds.





*Chris Taylor and Steve Badgett, Terminal Lake Exploration Platform, 2015*

In Open Week of Term 1 we will set out on an exploration of discovery into the wild. We will be visiting people, places, communities, organizations and situations that exist on the edge: exploring emerging and disappearing conditions that represent varying and unexpected perspectives on contentious issues of our times. The trip will begin with the unique nature and communities of Iceland, from which we will travel by ship to the remote Faroe Islands returning home equipped with new perspectives.

On route, we plan to meet, debate, learn, experiment and make alongside the likes of Olafur Eliasson Studio, bionic limb design and manufacture Ossur, musician Emiliana Torrini, radical art school LungaA, visual artist Ragnar Kjartansson and KOKS, the most remote Michelin starred restaurant.

Our investigations will take an active and generous approach for example bird watching with an environmentalist, performing for an executive from the geothermal industries, cooking dinner for a group of oil rig workers, or taking a run with a farmer.

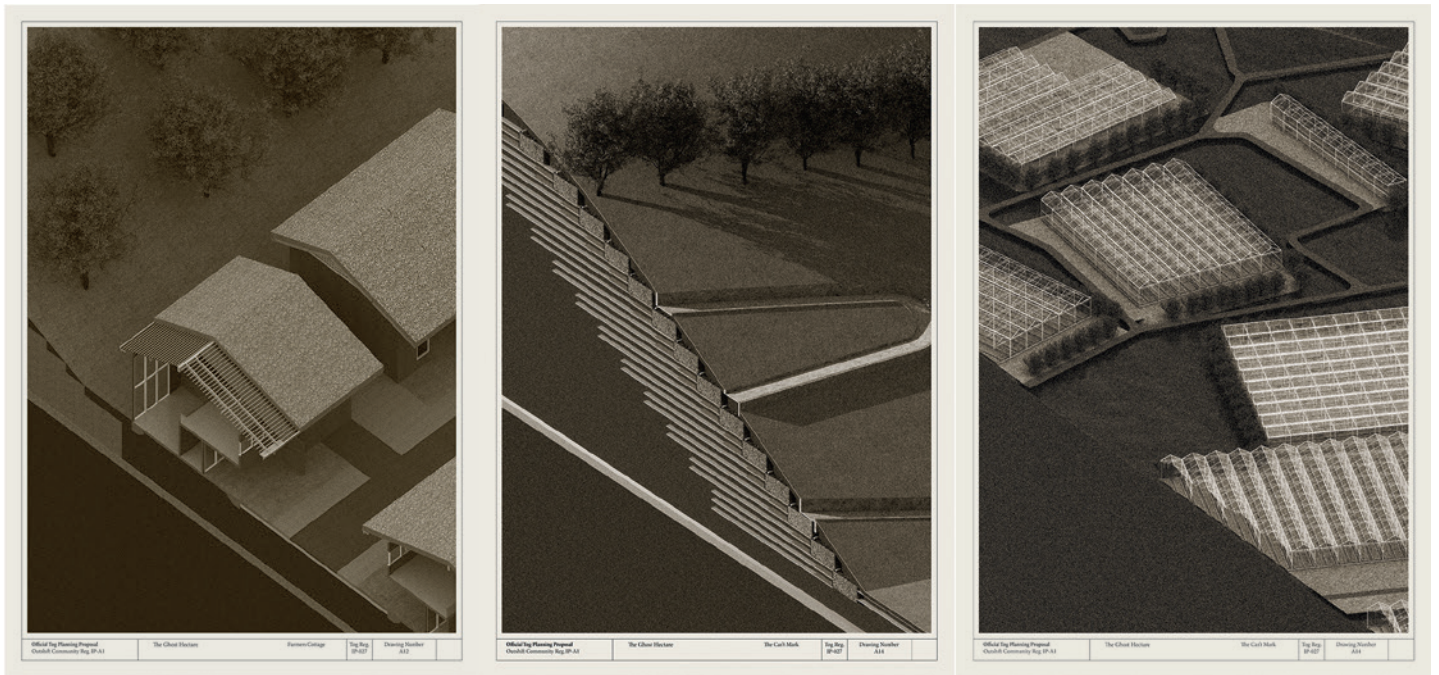
Each meeting will be a unique opportunity to learn more about how people work, and the systems they work within. From their inspirations or fortuitous accidents, to the design and adaptation of their immediate environment to facilitate creativity; we will hear more about the process that architects, artists and designers - and the people that matter - go through in the making their worlds.

In addition, in Term 2 we will be make a short trip to the mobile library of post-apocalyptic literature, situated in a forest in Wales, where students will be abandoned in the wilderness for 24 hours. You will also be encouraged to visit the sites of your projects where possible.

# When?

The unit will search for weak signals suggested by trends, behaviours and norms within the present that suggest certain emerging patterns and their implications going forward. We will analyse the past and experiment with the present in order to design for the future.





*A New Landscape Lexicon - Rural Spaces in Change* by David Lam, Diploma 12, 2018-19

Situating our projects in the near future allows for change. By adopting forecasting techniques used in fashion, art and engineering and applying them to architecture, we try to search for signals that suggest the type of change that will occur. Forecasting doesn't always have to be about prediction - it can, as Margaret Atwood explains, also be about "antiprediction: If this future can be described in detail, maybe it won't happen."

Our future scenarios will operate between prophecy and warning, existing in a timeframe that is not so near to overlap with the present, but not so far to fall within the realm of science fiction. We will then begin to test our design strategies and built forms by simulating conditions of the near future and by developing a criteria for success to measure the value of our projects. Initially we will produce speculative and radical spatial propositions that disrupt existing conditions. Following this, through staged events at different scales, material artefacts and carefully crafted world building exercises, we aim to take these speculations and charge them with reality to heighten their impact and effect.

You will determine the approach, tone and attitude towards the cultural context of your project through your analysis of architectural case studies at the beginning of the year and how you begin to test them through a series of disruptive events. Ultimately, the specific agenda of each individual project will define the territory of the near future and determine the spatial, social, economic and political transformation that will come into effect.





Vlad Kapustin, *City Room*, 2016

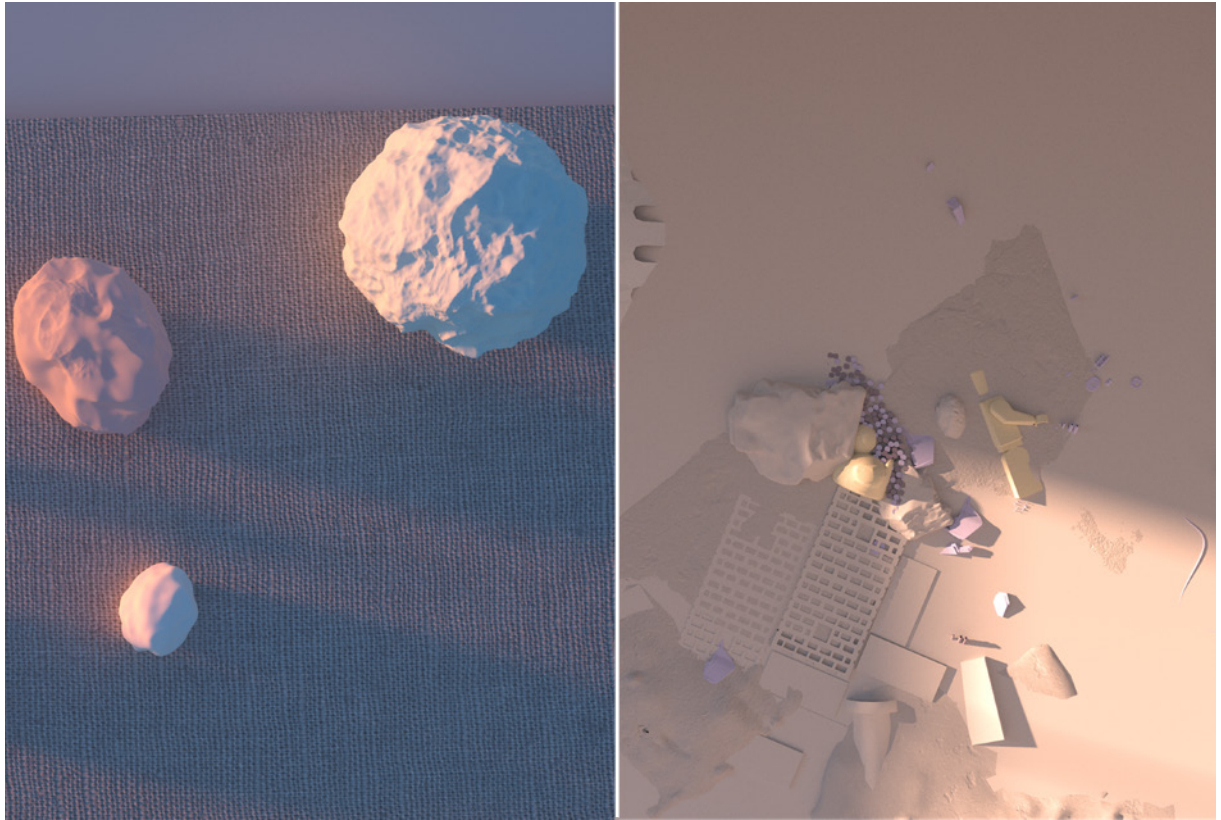




# Why?

Central to the unit agenda is developing projects that can bring about change. As architects we are in a position not just to design *for* the future but to design the future *itself*. We will explore what forms of architectural projects and practices could be developed to do this.





*New plastic aggregates for Building - Iman Datto, Diploma 12, 2018-19*

In Diploma 12, we will develop personal agendas to drive individual practices. The unit will be an incubator where you will construct your identity, and identify the core concepts, strategies and agendas that you are interested in exploring - both now as a student but also thinking of your longer term practice as your career progresses.

We are interested in urgent issues that matter, and how we can intervene in the specific contexts in which these issues are embedded. Here, we will help you develop methodologies to work through these ideas, and will explore interesting formats and engaging media as tools to communicate your project, in a critical and effective way, into the context in which it is to be read.

Our goal is to challenge the nature of conventional architectural practice by using the unit as a way to test and invent your unique modes of operation. We advocate for greater fluidity between the worlds of academia and practice, using research and making to inform and test design decisions, and new forms of media to communicate them to contemporary audiences in exciting and experimental ways. We will explore how we can strategically position ourselves in the world to produce the greatest impact.

Ultimately we do this as we believe architectural practice can be a key strategic tool for the implementation of change.

# How?

With drawing, making, time-based media and designed actions as our portals into new worlds, we will hone our technical skills, identify experts in related fields, hold workshops with practitioners to bring alternative media and methods into our architecture. We will find ways to bring communities together through new understandings of actions, spaces and built form.





*Office for Political Innovation, Rolling House for the Rolling Society, 2009*

In Diploma 12, we encourage you to bring your own diverse interests into the unit to shape your project. These interests will be given rigour and precision through a clear unit methodology. We will help you develop critical agendas, research strategies, and a clear criteria for success to measure your alternative future scenarios against.

Over the course of the year, we will go through the following stages to develop your projects:

1. **Research** - Collecting, documenting and analysing materials and the physical and social structures that exist around them.
2. **Urgency/ Conflict** - Identifying critical issues to serve as a catalyst for the larger project such as emerging conditions of importance, power structures, disappearing resources, or significant communities.
3. **Craft** - Developing material and architectural language through making.
4. **Speculation** - Imagining alternative futures, exploring architectural fantasies, dreaming of new communities and envisioning architectural alternatives.
5. **World Building** - Exploring successful and failed techniques from a number of disciplines to create total environments. Learn from this canon to create a strategy as a means to bring about change
6. **Practice and Process** - Define the media and methods that best suit the specific project objective and agenda, thinking how best you can deploy architectural means to achieve this goal in terms of what you want from your future practice.

# Technical Studies

The technical resolution of the project focuses on the material consequences of architecture looking at procedures, craft and fabrication, with the 1:1 event used to test our material hypotheses through its successes, failures and transformations.





*Natalie Alima, Bio Scaffold, 2015*

Using your architectural speculations from Term 1 and strategically deployed 1:1 tests from Term 2, Technical Studies will continue to refine your attitude towards the materials and fabrication processes required in your proposal. We will adopt both a practical and critical attitude to explore the possible technical qualities of your project.

Referring to emerging technologies and new scientific developments, as well as traditional fabrication techniques, we will develop a progressive attitude to the technical aspects of the larger project. We will explore them according to the core unit themes to develop a technical strategy aligning with the architectural. We will respond to architectural case studies gathered throughout the year to understand how historical examples operate in relation to your proposed world. This will help us to define the material potentials and new technologies to be deployed in the architectures of our near futures.

Starting from Term 1, we will develop the TS with the final technical report to be submitted at the end of Term 2. Where possible, we will move away from the static A3 portfolio and instead use different time-based media such as animated drawings, performative models, audio recordings or annotated films to capture our investigations.





Space debris

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ASSOCIATION OF LOS ALAMOS SCIENTIST

THE RIDE

THE END

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# Workshops and Expertise

*You can't change anything from the outside in. Standing apart, looking down, taking the overview, you see pattern. What's wrong, what's missing. You want to fix it. But you can't patch it. You have to be in it, weaving it. You have to be part of the weaving.*

- Ursula K. Le Guin

We will be working with a number of institutes and individuals in workshops and juries to develop skills and refine the critical angle and technical resolution of your projects. These meetings will be designed to expand our understanding of practice and help you find new pathways to developing your own way of working.

We will be looking at the following to work with:

- **George Monbiot** on the future and the wild
- **ARUP Foresight** on tools of speculation
- **Ben Rivers** on film and the outsider
- **Extinction Rebellion** on planning a revolution
- **Synthetic Biology Foundries** on recent scientific breakthroughs
- **China Mieville** on What if? Writing the future
- **Richard Maybe** on being natural
- **Mariana Pestana** on Eco-Visionaries
- **Cecilie Hansen** on the anthropology of design
- **Blast Theory** on technology and performance
- **Marguerite Humeau** on ritual behaviours in alternative futures
- **Thomas Thwaites** on living your world
- **Jelena Viskovic** on animating imagined worlds
- **Henrik Vibskov** on performance and the construction of spectacle
- **Aaron Williamson** on scripted spaces
- **Michael Prokopow** on material cultures
- **Dean Sully** on conservation science
- **Studio Wayne McGregor** on dance
- **Nissa Nishikawa** on choreography and the body
- **Nana Ayim** on cultural history
- **Sissell Tolaas** on Scents and Space
- **Andre Spicer** on behavioural psychology of the group
- **Mike Cooter** on the copy
- **Owen Wells** on digital animation
- **Mike Smith Studio** on making big stuff
- **Drawing Matter** on representation
- **Tina Gorjanc** on speculative scenarios
- **Makerversity** on new forms of production
- **Victoria Gould/Complicité Theatre Company** on performance and maths





# Calendar

## TERM 1 - WHAT IF?!" ...UNDERSTANDING CONTEXT AND SPECULATIONS

WEEK 1: INTRODUCTION	WEEK 7: STRATEGY DEVELOPMENT & REFINING EXPERTISE
WEEK 2: : RESEARCH & METHODOLOGY INTRODUCTION	WEEK 8: STRATEGY DEVELOPMENT & REFINING EXPERTISE
WEEK 3: RESEARCH & METHODOLOGY *Case study analysis	WEEK 9: STRATEGY DEVELOPMENT & REFINING EXPERTISE *internal jury with TS Tutors to develop strategy
WEEK 4: CULTURES IN CONFLICT - EVIDENCING	WEEK 10: FUTURE SCENARIO WORKSHOP & SPECULATION
WEEK 5: CULTURES IN CONFLICT -EVIDENCING *jury to present context evidence	WEEK 11: FUTURE SCENARIO & SPECULATION
WEEK 6: UNIT TRIP *Open Week	WEEK 12: FUTURE SCENARIO & JURY *end of term jury to present event and strategy

\*The 10 day unit trip will involve travel by coach & plane, and a voyage by ship. We will be sleeping in hotels, bunkhouses, in home stays, on trains and ships. This is not a passive tourist trip but an active survey of the world around us in which you will be expected to participate in the planning and execution. The outline costs on the basic itinerary, including travel and accommodation, are around £1100 per person.

## TERM 2 DOING "BUT THEN!" TESTING THE PROPOSAL THROUGH PRACTICE

WEEK 1: PRACTICE AND ACTIVATION *revised portfolio and architectural strategy jury	WEEK 7: WORLD BUILDING *Using your media describe the materiality/technical aspects of the world
WEEK 2: MEDIA *Portfolio workshop	WEEK 8: WORLD BUILDING *refining practice and technical qualities
WEEK 3: THE 5Ws	WEEK 9: WORLD BUILDING *TS5 Final Submission
WEEK 4: STAGING DISRUPTIONS *l1 Tests	WEEK 10: WORLD BUILDING *4th Year Previews
WEEK 5: STAGING DISRUPTIONS/OPEN WEEK * l1 Tests, TS5 Interim / Open Jury	WEEK 11: WORLD BUILDING *5th Year Previews
WEEK 6: WILD/CULTURED WORLDS *jury to present contexts, practices, l1 Disruptions, strategies and proposals	

## TERM 3 - STRATEGIES FOR CHANGE

WEEK 1: EXPERTISE & WORLD-BUILDING *portfolio review & jury	WEEK 6: LEGACY & IMPACT *presentation rehearsals
WEEK 2: TESTING RE-RUN *making the project real	WEEK 7: 4TH YEAR TABLES
WEEK 3: MEDIA & COMMUNICATION *describing strategy & presentation workshop	WEEK 8: 5TH YEAR TABLES *plan exhibition
WEEK 4: WORLD BUILDING *develop description of the world and its values	WEEK 9: EXTERNAL EXAMINERS *projects review exhibition
WEEK 5: FINAL JURY	

# References

## World Building:

- *Fiction as Method* - Sternberg
- *Utopia as Method, The Imaginary Reconstitution of Society* - R. Levitas
- *The Age of Consent: A Manifesto for a New World Order* - George Monbiot
- *Staying with the Trouble* - Donna Haraway
- *How to Build a Universe* - Phillip K Dick
- *Speculative Everything* - Dunne and Raby
- *Agnotology: The Making and Unmaking of Ignorance* - Robert N Proctor
- *Fictioning* - David Burrows & Simon O'Sullivan
- Lydia Kallipoliti's book *The Architecture of Closed Worlds*
- *Dreamscapes of Modernity* - Sheila Jasanoff
- *Notes: On Ghosts, Disputes and Killer Bodies*
- *The City as Commons* - Stavros Stavrides
- *The Internet Does Not Exist* - e-flux journal
- *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins*
- *The Power* - Naomi Alderman
- *Theatre of the Natural World* - Mark Dion
- *Why We Build* - Rowan Moore
- *Wargaming* - <https://en.wikipedia.org/wiki/Wargame>
- *Talking to my daughter about the economy* - Yanis Varoufakis

## Wild/The Other:

- *Richard Maybe's Nature Cure*
- *Subnature: Architecture's Other Environments* - David Gissen
- *Uncommon Ground, Rethinking the Human Place in Nature* - William Cronon
- *Emissaries* - Ian Cheng
- *The Habitat* podcast: <https://www.gimletmedia.com/the-habitat>
- *The Man Who Mistook His Wife For a Hat* - Oliver Sacks
- George Monbiot, *Feral: Searching for Enchantment on the Frontiers of Rewilding*
- *Migrant Journal*
- *The Ecological Approach to Visual Perception* - James J Gibson
- Naomi Klein: *This Changes Everything*
- *Wilding* by Isabella Tree
- *The Biological Diversity Crisis* report by Edward Wilson
- *The Sixth Extinction* by Elizabeth Kolbert



#### Architectural Language

- *ExtraStateCraft* - Keller Easterling Press
- *Your Private Sky* - R. Buckminster Fuller Architectural Language
- *Materiability* - <http://materiability.com/about/>
- *Never Modern* - Irene Scalbert & 6a Architects
- *Radical Matter* - Franklin Till
- *Transmaterial* - <http://transmaterial.net/>

#### Practice:

- *Artificial Hells* - Claire Bishop
- *Four Walls and a Roof* - Reinier de Graaf
- *Future Practice* - Rory Hyde R
- *Fitzcaraldo & My Best Fiend* - Werner Herzog
- *The world game* - Buckminster Fuller

#### World Building & Narrative

- *The Complete Short Stories (Volume 1 & 2)* - J.G. Ballard
- *The Dispossessed* - Ursula K. Le Guin
- *William Morris - News from Nowhere*
- *The Vorrrh* - Brian Catling
- *Tlön, Uqbar, Orbis Tertius* - Jose Luis Borges
- *Remainder / Satin Island* - Tom McCarthy
- *Star Maker* - Olaf Stapledon
- *Sympathy* - Olivia Sudjic
- *Do Androids Dream of Electric Sheep?* - Philip K Dick
- *A Handmaid's Tale* - Margaret Atwood
- *The City and the City* - China Mieville

*If wildness can stop being (just) out there and start being (also) in here, if it can start being as humane as it is natural, then perhaps we can get on with the unending task of struggling to live rightly in the world-not just in the garden, not just in the wilderness, but in the home that encompasses them both.*

- William Cronon, *Uncommon Ground, Rethinking the Human Place in Nature*

'In Wildness is  
the preservation  
of the World'

Henry David Thoreau





Unit Staff



#### INIGO MINNS

Inigo Minns is an architect, curator and lecturer whose design process explores alternative forms of architectural output. This has led to collaborations with a number of designers and artists and has produced projects that use ideas and methods from, amongst other things, film, archaeology, theatre, museology, choreography and curation. Moving between research, speculation and built architectural output, Inigo Minns' work looks at the staging and events that arise as a result of our experiences in the built environment. Inigo has extensive experience teaching architecture, speculative design as well as other disciplines in the UK and abroad.

#### IVAN MORISON

Ivan Morison has established a significant collaborative practice with Heather Peak Morison that transcends the divisions between art, architecture and social practice. They explore what it means to be an artist in the 21st century, working together to affect more meaningful societal change. They have produced major works for many institutions around the world; and represented Wales at the 52nd Venice Biennial. Ivan is also a tutor in sculpture at the RCA.

#### Dr ALEXANDRA DAISY GINSBERG

Daisy Ginsberg is an artist exploring the human values that shape design, science, technology, and nature. Through artworks, writing, and curatorial projects, Daisy examines the human impulse to "better" the world. Her research into synthetic biology and the design of living matter has pushed the boundaries of design and science, and she is lead author of *Synthetic Aesthetics: Investigating Synthetic Biology's Designs on Nature* (MIT Press, 2014). Her work is shown in museums around the world, with recent projects including a simulation of wilding Mars, and resurrecting the smell of flowers made extinct by humans.

Unit staff will all be teaching throughout the year but will concentrate on different stages of the projects. Daisy will take a more active role with the research in Term 1 and Ivan will work more with the activation of the projects in Terms 2 and 3. Inigo will be a constant, guiding the projects and academic criteria throughout.

