Cushicle-Suitaloon study. The bald occupant of the vehicle elevates herself to the vertical as portrayed through a series of section cuts. Oil on prepared board. © Michael Webb, Photo obtained from M+ Archive

CULTURAL CONTEXTS II

INSTRUCTOR
GHELICHI, Pedram PedramGhelichi@cuhk.edu.hk

ISSUE

This course provides the theoretical ground for the parallel design studio and examines architectural history and theory through the lens of prototyping, experimentation, and problematisation. It explores the critical question of how the study of iterative design-to-building processes, namely prototyping, can reveal hidden assumptions about architectural production and open new possibilities for contemporary architectural practice. The course positions prototyping as a 'thing that is not the thing yet' existing in the liminal space between imagination and actualisation, and beyond common types. This challenges students to understand architecture through processes of becoming rather than fixed objects and thus explores the temporal dimensions of architectural production.

DESCRIPTION

Through a series of interconnected lectures, this course explores how the study of prototyping—as the search for what architecture could become, not just what it is—can reveal hidden assumptions, ambitions, and uncertainties in both historical and contemporary works. The course looks at these questions from different perspectives, including representation, material agency, error and tolerance, tectonic assembly, typology, experimental practice, and memory. This serves a dual purpose of building essential historical literacy as well as a theoretical foundation for the design studio.

Twelve thematic lectures are arranged in a non-chronological sequence, with six focused on core theoretical topics and four on historical case studies, drawing on both built and unbuilt works by figures such as Jean Prouvé, Archigram, Eladio Dieste, Enric Miralles, and Sverre Fehn and two field trips to buildings in the city and archives. Each lecture sets up a narrative alongside a counternarrative, first outlining dominant and conventional narrative around each theme, then introducing contemporary alternatives for each one. For example, on the theme of representation, students will be introduced to the prevalent and instrumental use of technical drawings as a mere representation for technical execution; and then, they will be introduced to the idea of drawing as a thinking tool through examples by Le Corbusier, Enric Miralles, among other figures. This approach enables students to recognise the conventional narratives while engaging them with contemporary debates and shifts in architectural thinking.

Eventually, this course aims to give students a critical, process-oriented perspective on architectural history, one that values becoming over being, and sees architecture as a continuous process of experimentation, and reflection.

IMPACT AND SUSTAINABILITY

The wide range of topics in the lectures will first enrich students' architectural vocabulary to engage and orient themselves in broader historical debates. Also, by using a counternarrative as the mode of argumentation in lectures, this course will draw students' attention to the complexities and controversies surrounding architectural topics. Finally, by encouraging graphic novels as a tool for case studies, students will not only practice basic historical research but also gain a deeper understanding of the complex historical, cultural, and social contexts surrounding each architectural case.

COURSE SYLLABUS

TOPIC 1: CORE THEORETICAL FRAMEWORKS IN PROTOTYPING AND ARCHITECTURAL PRODUCTION

This segment introduces foundational concepts that shape our understanding of prototyping within architectural history and theory. Students will be familiar with themes such as representation and process, material agency, error and tolerance, tectonic assembly, typology, experimental practice, and memory. By critically examining these ideas, students will learn to identify and question the assumptions underlying architectural production, and to see architecture as a field shaped by iterative processes and ongoing transformation. This theoretical grounding prepares students to approach both historical analysis and contemporary design with greater critical awareness.

TOPIC 2: HISTORICAL CASE STUDIES—BUILT AND UNBUILT WORKS

This segment focuses on a series of case studies drawn from both built and unbuilt projects by influential architects such as Jean Prouvé, Archigram, Eladio Dieste, Enric Miralles, and Sverre Fehn. Through these examples, students will investigate how prototyping, experimentation, and counternarrative approaches have manifested across different contexts and time periods. Each case study highlights the ways in which architectural ideas are tested, challenged, and reimagined, offering insight into the dynamic interplay between theory and practice. By analysing these works, students will deepen their understanding of how architecture evolves through processes of trial, adaptation, and innovation.

METHODS

Thematic Lectures
Each class begins with a 60-minute lecture, followed by a Q&A session. These lectures provide a non-linear and thematic overview of selected architectural themes discussed above. Each lecture simultaneously presents the conventional, and often oversimplified, narratives surrounding each theme, along with its contemporary counternarrative. As a result, these themes will be explored not necessarily through chronological or geographical categorisation but by cutting across different cultures, times and places. To introduce diversity to the topics, a few lectures will be delivered by experts around the globe. For each lecture, assigned readings will be provided to students beforehand to ensure basic familiarity with the topic. At the end of each lecture, students should formulate two questions or notes and include one picture in the Google Slides link. These questions and notes will be discussed collectively in class afterwards, both to review the topic and to trigger in-class participation and discussion.

Tutorials and Workshops
Several workshops will be held during the semester to enhance students' research skills and encourage dialogue. The workshops are:

1. Literature Review Workshop: Students will learn to identify relevant literature using the university library search system, Google Scholar, and other online platforms. This section includes a brief introduction to AI research and writing tools as well.
2. Essay Writing Workshop: Students will learn the basics of writing a 1500-word article, including content, formatting, and citation, with an active and critical use of AI research and writing tools.
3. Graphic Novel Workshop: Students will discuss their arguments with the tutor to formulate and calibrate them in an appropriate graphic novel format.

Field Trips and Archival Visits
Two filed trips will be arranged to M+ Archive and the West Kowloon site and also a visit to a series of selected HK Brutalist buildings and public housing.

Case Study Presentation in the form of a Graphic Novel
To develop basic research skills, students will conduct group research on selected case studies. To focus their research, students are expected to approach the cases from the perspective of one of the thematic lectures. They will then present their findings and literature reviews in class. Finally, similar to the methods used in the lectures, students are expected to deconstruct the normative narrative surrounding the selected case and reconstruct an alternative narrative as a graphic novel. Graphic novels can take various forms, including fiction books, newspapers, magazines, diaries, and exhibition displays. For example, a student studying Buckminster Fuller's Manhattan Dome might choose to take on the role of a columnist for *Time Magazine*, conducting an imaginary interview and analysis of the overlooked dimensions of that utopian project. Students will undergo several processes before crafting their graphic novels:

1. Comprehensive Literature Review: Identifying the research question, main idea, and assumptions behind each piece of literature.
2. In-Class Case Study Presentation: Formulating and presenting an argument based on one of the themes discussed in the lectures.
3. Four-Page Essay: Detailing the argument by cross-referencing literature in a 1500–2000-word essay.
4. Drafting the Graphic Novel: Selecting a format and subject to narrate the argument of the four-page essay in the form of a graphic novel.

An exhibition will take place in the last week of the semester, during which students will present their graphic novels.

DELIVERABLES

Weekly Response to Lecture Topic (20%)
Weekly submission of two critical questions or notes, along with a picture based on the lecture content. This also serves as attendance for each student. Submissions are due on the same day, 1 hour after each lecture.

Final Exam (30%)
At the end of the semester, there will be an exam assessing students' understanding of the required readings and in-class lecture content. The exam will take place two weeks after the studio's final review.

Course Project (50%)
1. **In-class Presentation of the Literature Review (15%):** In groups of two, students will select a case, conduct a comprehensive literature review, and present a PowerPoint in class. More details will be provided later. Presentations are due at 10 a.m. one day before the scheduled presentation. After the presentation, students can still revise and improve the literature review, which is due on March 17 at 10 a.m.

2. **Four-Page Essay (15%):** Continuing with the same group, students will draft their findings in a 1500–2000-word essay. This should detail the argument by cross-referencing literature on a selected case study and a chosen theme of analysis. More details will be provided later. The first draft is due on March 24 at 10 a.m. After receiving feedback from the tutor, students can revise and improve the essay, which is due on April 8 at 11 a.m.

3. **Graphic Novels (20%):** Continuing with the same group, students will rewrite and expand their argument through the lens of a distinct subject using popular media formats such as newspapers, magazines, diaries, exhibition booths, etc. The graphic novels will be presented in an exhibition one week after the studio's final review.

LEARNING OUTCOMES

1. Strengthen skills in critical analysis, scholarly research, and the ability to question common historical narratives within architectural discourse.
2. Acquire a basic knowledge of the historical examples of architecture and the complex, cultural, and social contexts that have shaped and sustained them.
3. Enhance the skills involved in scholarly enquiry, analytical and critical thinking, as well as information literacy, the skills to locate, evaluate and use relevant information appropriately
4. Enhance the ability to engage in independent and reflective learning as well as the skills of effective verbal and written communication.
5. Enhance collaborative skills through group research projects, developing the ability to work effectively as part of a team and to synthesise multiple perspectives in architectural analysis.

ASSESSMENT SCHEME

1.	Weekly Response to Lecture Topic	20%	Online Questionnaires/In-class Participations
2.	Final Exam	30%	Individual Work
3.	Course Project	50%	Group Work
	3.1 Case Study Presentation	15%	Group Work
	3.2 Four-Page Essay	15%	Group Work / 1500-2000 words essay
	3.3 Graphic Novel	20%	Group Work / a graphic novel

1. Weekly online questionnaire: The four best responses or questions will be announced each week. Those students will receive a bonus point toward their final grade.

2. Final exam: The exam will cover all readings and lectures. It will consist of 10 questions, with students able to choose any 6 to answer based on their interests.

3. Students will receive verbal feedback after case study presentations. Additionally, there will be a feedback session for the four-page essay, allowing students to revise and submit improved essays for a higher grade.

4. Each assessment result will be released to students upon completion accompanied by written comments based on student progress and performance.

COURSE FORMAT

Teaching Days
Students must attend for F2F teaching during these teaching hours.
Teaching Day: Wednesday, 9:30am - 1:15pm

Student Study Effort (Total: 140 hrs)
1. Class Contact: 39 hrs (Lecture, Tutorial, Critique)
2. Other Student Study Effort: 100 hrs (Self-Study)

IMPORTANT DATES

Case Selection	13 January 2026, 10 a.m.
Literature Review Submission	17 March 2026, 10 a.m.
First Draft of the Four-Page Essay	24 March 2026, 10 a.m.
Four-Page Essay Final Submission	8 April 2026, 10 a.m.
Graphic Novel Submission /Exhibition	22 April 2026, 10 a.m.
Final Exam	29 April 2026, 10 a.m.

REQUIRED READINGS

Indicated in the schedule table.

IMPORTANT NOTE TO STUDENTS

Expectations for Professional Conduct
The motto of The Chinese University of Hong Kong (CUHK) is "Through learning and temperance to virtue". This motto places equal emphasis on the intellectual and moral education of students. In addition to pursuing academic excellence, students of CUHK are expected to maintain and uphold the highest standard of integrity and honesty in their academic and personal lives, respect the rights of others and abide by the law. More information on undergraduate studies can be found in the UG Student Handbook. https://rgsntl.rgs.cuhk.edu.hk/aqs_prd_applx/Public/Handbook/

Attendance
Class attendance is required in all courses. For an excused absence, the instructor must be notified and presented with documentation of illness or personal matter. Please note: **Three (3)** or more unexcused absences may result in a failing grade for the course.

Academic Honesty
The Chinese University of Hong Kong places very high importance on honesty in academic work submitted by students and adopts a policy of zero tolerance on academic dishonesty

Attention is drawn to University policy and regulations on honesty in academic work, and to the disciplinary guidelines and procedures applicable to breaches of such policy and regulations. Details may be found at: http://www.cuhk.edu.hk/policy/academichonesty/.

With each assignment, students may be required to submit a statement that they are aware of these policies, regulations, guidelines and procedures.

Third-Party Assistance
All intellectual work essential to the design project must be completed by the student and cannot, under any circumstance, be outsourced to a third party (including, but not limited to a company, consultant, alumni, and/or friend).

In the design studio context, students may utilize external resources, such as printing services for presentation materials, and/or laser cutting and 3D printing services for prototyping purposes. Use of such third-party services constitutes non-intellectual work done by others. It is only permitted with prior written consent from the studio tutor and acknowledgment of such work done by the third party.

Assistance from other students or friends for aspects of project production also constitutes non-intellectual work done by others; this is allowed only if declared and acknowledged in a written statement attached to any such work that has received assistance.

Under all circumstances, students must declare all work done by others by completing the school's designated form before assessment. This form must include a detailed explanation of the third party's identity (name and relationship to the student), when and how they were utilized, and the specific tasks they performed in the project. The completed form, signed by the student, must be endorsed by the tutor and presented during the final review. The school will collect and retain this form for record-keeping purposes.

Failure to follow this code of conduct may be considered a case of academic dishonesty, to be reviewed by a disciplinary board, and possible failure of the course.

Artificial Intelligence
Students will be allowed to use AI research and writing tools in the literature review process without compromising the criticality and the originality of the written work. In this assignment, students are encouraged to use AI research and writing tools to enhance the breadth and depth of their inquiry. Students should demonstrate how AI tools contributed to their literature search, whether by expanding the range of sources, helping to refine keywords, or surfacing unexpected connections while maintaining the credibility and relevance of AI-suggested materials. To guarantee transparency and academic integrity, students will submit a record of their communication with the AI tool and include a brief reflection on how AI assisted in identifying key literature and shaping their argument, as well as any limitations or challenges encountered during the process. This approach is intended to boost both digital literacy as well as critical thinking, to encourage students to treat AI as a resource for discovery rather than a substitute for rigorous scholarly analysis.

Students may refer to Approach 3 of the CUHK 'Use of Artificial Intelligence tools in Teaching, Learning and Assessments' – A Guide for Students.

Student Work
Submission of course work documentation must be complete and correctly formatted. Missing or incomplete submission of the documentation folder will result in the grade for the course being withheld. This will prevent registration for the following term or delay graduation.

External Examination
Of paramount importance to the academic rigour and professional relevance of the architecture programme, the external examination process serves as a critical and impartial review mechanism. An invited panel of distinguished practitioners, academics, and industry experts convenes to rigorously evaluate the school's pedagogical ecosystem. This comprehensive audit scrutinises the fairness and consistency of the internal assessment process, benchmarks the standard and ambition of student work against national and international norms, and provides invaluable feedback on the intellectual and pedagogical direction of the curriculum itself.

As a cornerstone of this process and a mandatory graduating requirement, final-year students from both the Bachelor of Social Sciences (Architecture) and Master of Architecture programmes must present their final project and portfolio work in person. This formal defence before the external panel not only validates the authenticity and depth of their learning but also simulates a professional practice environment, demanding they articulate their design rationale, critical thinking, and technical resolution to an authoritative audience, thereby preparing them for the collaborative and discursive nature of the architectural profession.

Term 2: 7 January 2026 (Wednesday) – 22 April 2026 (Wednesday)

WEEK 01		
07.01	**L1: HISTORY** Literature Review Workshop	Historical Imagination: Understanding Architectural Thoughts through Narratives, Counter Narratives and Graphic Novels Dray, William H. 1995. "Re-Enactment and Understanding." In *History as Re- Enactment: R. G. Collingwood's Idea of History*, 32–35, 191–201. New York Oxford: Oxford University Press. Emre, Christian, and Merve Nakarado. 2014. "Building Stories: How Comics Can Cure Architecture." The Point Magazine. June 17, 2014. https://thepointmag.com/criticism/building-stories/. White, Hayden. 1990. "The Value of Narrativity in the Representation of Reality." In *The Content of the Form: Narrative Discourse and Historical Representation*, 1–6. Baltimore: Johns Hopkins University Press.
	Historical understanding in architecture isn't just about collecting facts; it's an imaginative act where historians reconstruct past intentions and contexts, always grounded in evidence and open to interpretation. Collingwood argues this process is a disciplined re-enactment, and likewise, Hayden White shows how historians shape events into meaningful narratives, weaving stories that reflect cultural desires for coherence. In architectural history, this means our focus shifts from just buildings or architects to include everyday life, and oral histories, which challenges common narratives and inviting new perspectives. Like the graphic novel Building Stories, which uses fragmented, nonlinear storytelling to evoke the layered experiences of a Chicago apartment building and its inhabitants, this lecture explores how architecture's history can be told through multiple voices, formats, and everyday moments, capturing the richness and complexity of lived space.	
WEEK 02		
14.01	**L2: REPRESENTATION** Guest lecture by Prof. Jose Vella Castillo, IE University AI Workshop	'Reality' and how we perceive and represent it Reading list to be confirmed with the guest lecturer.
	Reality in architecture is never simply 'there' waiting to be documented or copied; it is always a construction, a narrative that must be continuously created and recreated through our acts of perception and representation. Architectural history itself operates not as a monolithic object standing before us ready-made, but as "a set of multiple constructions in narrative form'' that are necessarily representations. This insight forces us to confront a fundamental question: if reality is always mediated through perception and representation, what does this mean for how we understand, design, and inhabit architectural space? The tension emerges between what we assume to be the physical reality of buildings and the perceptual reality through which we actually experience them. Architecture exists simultaneously as material fact and cultural fiction, as built substance and narrated meaning. Our drawings, models, photographs, and descriptions don't simply capture architectural reality; they actively construct it, creating new possibilities for how space can be understood and inhabited. This recognition transforms every architectural representation into a creative act, where the boundary between documenting what exists and imagining what could exist becomes productively blurred.	
WEEK 03		
21.01	**L3: MATTER** Essay Writing Workshop	Active Matters: From Hylomorphism to Morphogenesis Form and Matter Building Processes Ingold, Tim. 2013. "The Materials of Life." In Making: Anthropology, Archaeology, Art and Architecture, 17–33. Routledge. Picon, Antoine. 2021. "Matter, Materials, Materiality." In The Materiality of Architecture. Minneapolis: University of Minnesota Press. Reiser, Jesse, and Nanako Umemoto. 2006. "Matter." In Atlas of Novel Tectonics, 71–117. New York: Princeton Architectural Press.
	Current architectural practices typically assume that builders will possess the necessary skills and equipment to distribute materials into the prescribed forms designed by the designer. This oversimplification distorts the field of practice, often marginalizing the agency of materials and the construction process. This lecture will explore a non-essentialist understanding of form and materials, showcasing examples of their interplay in architect-engineer collaborations. Key questions to be addressed include: How can construction be rethought from a process to realise the desired form through materials to a process of correspondence that brings forth the potential of materials? How do architects and engineers collaboratively navigate the capacities of form and materials? How can constraints and contingencies be leveraged to drive the design processes?	
WEEK 04		
28.01	**L4: MEMORY** Guest lecture by Prof. Dr. Hugo Mulder Eindhoven University of Technology	Prototyping: A Politics of Memory Speaks, M. (2002b). Design intelligence: or thinking after the end of metaphysics. Architectural Design, 72(5), 4–6. Stiegler, B. (2010). Memory. In Critical terms for media studies (pp. 64–87). University of Chicago Press.

	This presentation offers a view on the architectural prototype as an exteriorisation of human memory. Bernard Stiegler describes the politics of memory involved in the process of hypomnesis, in which memory is stored in technology. Stiegler's ideas with relation to the prototype were developed while working on a research prototype. Four modes of exteriorisation have been extracted from that process: the use of memory aids, the prototype as stepping stone for thought, the digitisation of fabrication, and the prototype used for communication. This analysis provides a pathway for making expert knowledge available and accessible as a common good.	
WEEK 05		
04.02	**L5: ERROR** Group Presentations Case Study 1,2	Becoming Constructed: An Alternative to the Practice of Control and 'Zero Tolerance' Hughes, Francesca. 2014. "False Economy: Precision and Error in Architecture." In The Architecture of Error: Matter, Measure, and the Misadventures of Precision, 1–13. Cambridge: The MIT Press. Keller, Sean. 2013. "Ways about Error." Perspecta 46:28–43.
	Today's architectural landscape is shaped by the tension between the pursuit of precision and the inevitability of error, as well as by evolving ideas about form and materiality. This lecture question architecture's fixation on exactitude as a legacy of modernism and digital fabrication, by showing how this obsession often leads to redundant control and a fear of material unpredictability. Instead of erasing error, this drive creates a "false economy" where minor deviations are treated as failures, which overshadows the generative potential of working with material tolerance. Through an in- depth study of Sverre Fehn's pavilions, this lecture offers an alternative to the practice of zero tolerance, one that embraces uncertainties and gives room for accidents and indeterminacies as active and creative agents.	
WEEK 06		
11.02	**L6: PROTOTYPE** Guest lecture by Dr. Adrian Pöllinger ETH Zurich Group Presentations Case Study 3,4	Jean Prouvé - Experimental School Building from 1932 to 1972 Reading list to be confirmed with the guest lecturer.
	The trained blacksmith is one of the best-known French developers and manufacturers of prefabricated building elements in this period. For Prouvé, school construction is both an important market and a trigger for new developments. While the strict specifications of the Ministry of Education provide a clear framework for series production, changes to these specifications call into question the foundations of developed systems. Jean Prouvé is actively involved in these processes. Starting with a detailed study of individual examples of planned and built school buildings, the dissertation pursues the interaction of three contexts: the development of Jean Prouvé's working and production methods; the developments in school pedagogy that are decisive for school construction; the measures taken and standards issued by the French Ministry of Education. The aim of the present study is to trace the systematic character of Prouvé's work, beyond the constructive field into the domain of architecture.	
WEEK 07		
18.02	**CHINESE NEW YEAR**	
WEEK 08		
25.02	**L7: STRUCTURE** Group Presentations Case Study 5,6	Structural Experimentation: Interplay of Force, Perception, and Construction Mostafavi, Mohsen. 2006. "Jurg Conzett's Alternative Strategies in between Architecture and Engineering." In Structure as Space: Engineering and Architecture in the Works of Jürg Conzett and His Partners, 9–20. London: AA publications. Pedreschi, Remo. 2008. "Form, Force and Structure: A Brief History." Architectural Design 78 (2): 12.
	The relationship between architecture and engineering has long been shaped by evolving ideas about form, force, and experimentation. Today's built environment often reflects a tension between technical rationality and expressive design, with many contemporary projects prioritising efficiency and visual anonymity over richer spatial and material qualities. Jürg Conzett's work, inspired by historical figures such as Brunel and Maillart, challenges this tendency by emphasizing the interpretative and collaborative potential between architects and engineers, where structure and space are conceived as inseparable. His approach draws from the Swiss engineering tradition of graphic statics, which prioritizes intuitive visual analysis over purely mathematical calculation, and is exemplified by projects that respond sensitively to site, material, and human perception. These examples reveal how the process of structural design in architecture is as much about questioning conventions through experimentation as it is about realizing new possibilities, and how creative collaboration can yield structures that are both innovative and deeply rooted in their context.	
WEEK 09		
04.03	**READING WEEK**	

WEEK 10		
11.03	**L8: EXPERIMENT** Guest lecture by Prof. Dr. Anne-Catrin Schultz Wentworth Institute of Technology Group Presentations Case Study 7,8 Four Pages Essay Discussion	Tension, conflicts and opportunities in the works of Carlo Scarpa Reading list to be confirmed with the guest lecturer.
	Carlo Scarpa's work is defined by an ongoing negotiation between opposites: the old and the new, precision and improvisation, structure and ornament, transparency and opacity. Scarpa's interventions rarely submit to harmony; instead, he deliberately sets materials, construction techniques, and historic contexts in dialogue, often leaving traces of resolution incomplete. Conflict is not a problem to fix, but a vital source of invention, seen in the careful layering of glass, stone, and metal or the way a carefully detailed joint exposes both the limits and potential of materials. Such friction becomes an opportunity for architectural meaning, as Scarpa transforms constraints and contradictions into spaces rich in ambiguity and possibility. His buildings invite us to notice not just what is unified, but what is unresolved, reminding us that architecture's power often lies in making space for complexity.	
WEEK 11		
18.03	**L9: PRACTICE** Essay Writing Workshop	Hong Kong Public Housing: In Search of Hong Kong Brutalism Valin, I.A. and Echeverri, N., 2017. Cities within the City, density in the territory: public housing estates and the transformation of Hong Kong. MONU. Moussavi, Farshid. 2021. "The Function of Style." In The Function of Style, English edition, 7–35. Actar.
	Experimentation in architecture often unfolds not through a single building or visionary individual, but across decades of iterative work by a collective or firm. In Hong Kong's public housing, P&T Architects exemplifies this process: from the 1970s to the 1990s, their teams continuously reworked and adapted the housing tower, moving beyond rigid types through a series of projects rather than one-off inventions. Innovations like pinwheel plans, split-level layouts, and three-floor compartments emerged gradually, reflecting a culture of ongoing experimentation and adaptation. This approach demonstrates that architectural breakthroughs can be the result of long-term, collaborative refinement— where variation and prototyping accumulate across multiple projects, shifting the norms of housing at the urban scale.	
WEEK 12		
25.03	**L10: Field Trip**	Hong Kong Public Housing including Cho Yiu Chuen Estate, Tsui Yiu Court and Lai Yiu Estate
WEEK 13		
01.04	**L11: TYPOLOGY** One-to-one Discussion with Each Group on Their Final Project Graphic Novel	Population Thinking: Prototyping as a Path Beyond Fixed Types Reiser, Jesse, and Nanako Umemoto. 2006. "Operating." In Atlas of Novel Tectonics, 163–227. New York: Princeton Architectural Press. Trummer, Peter. 2016. "Population Thinking In Architecture." In Complexity And Planning: Systems, Assemblages And Simulations, by Gert de Roo and Jean Hillier, 333–46. London: Routledge.
	Architecture's contemporary discourse is shaped by the tension between typological thinking, which emphasizes timeless forms and coherence, and population thinking, which values variation and sees every building as a unique response to its context. Prototypes offer a way to move between or beyond these frameworks: they aren't just new types or singular variations but open-ended, material experiments that test possibilities and negotiate constraints. As described in the Atlas of Novel Tectonics, this approach treats architecture as a field of material effects open to multiple interpretations, where meaning emerges through process rather than fixed categories. Prototyping positions architecture as a dynamic, evolving practice that embraces complexity and change, rather than relying on universal forms or stable meanings.	
WEEK 14		
08.04	**L12: PROJECTION** Guest lecture by Prof. Javier Fernandez Contreras Geneva University of Art and Design	The Miralles Projection: Thinking and Representation in the Architecture of Enric Miralles Reading list to be confirmed with the guest lecturer.
	It is impossible to dissociate the evolution of Enric Miralles' architecture from the development of his own system of representation. Founded on an initial position inherited from his training at the Barcelona School of Architecture and his practice at the office of Viaplana-Piñón, where he acquired a liking for precision in drawing and a graphic style based exclusively on lines of the same thickness, Miralles soon developed a method defined by a customised use of orthographic projections, connected to a fragmentary conception of the architectural plan view and space itself. The Miralles Projection explains both the origin and evolution of Miralles' system of representation, from his time as an architecture student and collaborator at Viaplana-Piñón to the latest projects he designed with Benedetta Tagliabue, including the heroic period with Carme Pinós. With a curated selection of previously unpublished drawings, this book demonstrates on a critical level how the evolution of this architecture ran parallel to that of its representation, thus illustrating their indissolubility and mutual interdependence.	

WEEK 15	
15.04	**NO CLASS REVIEW WEEK**
WEEK 16	
22.04	**PROJECT EXHIBITION**

Grade	Descriptor	Criteria	Points
A	Excellent	Outstanding performance on all learning outcomes.	4
A-	Very Good	Generally outstanding performance on all (or almost all) learning outcomes.	3.7
B+	Good	Substantial performance on all learning outcomes, OR high performance on some learning outcomes which compensates for less satisfactory performance on others, resulting in overall substantial performance.	3.3
B			3
B-			2.7
C+	Fair	Satisfactory performance on the majority of learning outcomes, possibly with a few weaknesses.	2.3
C			2
C-			1.7
D+	Pass	Barely satisfactory performance on a number of learning outcomes.	1.3
D			1
F	Failure	Unsatisfactory performance on a number of learning outcomes, OR failure to meet specified assessment requirements.	0

Written Feedback to Students

Term: _____ **Grade:** _____

Course Code: _____

Review: _____

Tutor: _____

Student Name: _____

Student ID: _____

Feedback from Course Instructor:

Achievements:
Challenges: