MIT School of Architecture and Planning
4.182: Architectural Workshop
Architectural Politics for the Cosmos
Fall 2023. Tuesdays 9 AM - 12. Room 1-242
Level and units: G 9 (3-0-6) /credits.
Instructor: Roi Salgueiro Barrio. rsalguei@mit.edu

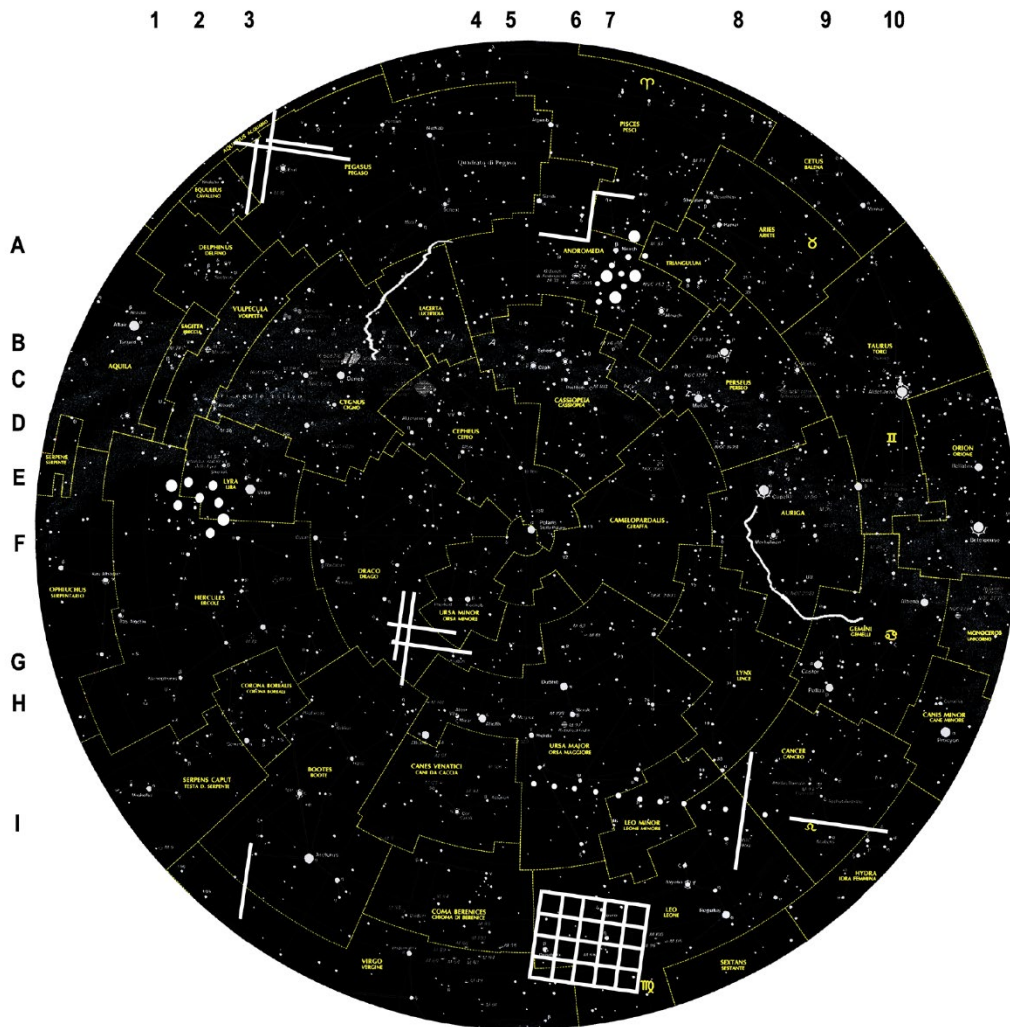# Architectural Politics for the Cosmos

Image credits: Franco Purini. The Sky. 2000.

1. Course description

The last decades have seen the relentless acceleration of planetary-scale environmental and social challenges. Phenomena as widespread urbanization, human-induced climate change, or the operationalization of natural landscapes interrogate both the agency and the limits of architectural practices. The goal of this workshop is to explore how our architectural responses to the local impact of those planetary phenomena can trigger new forms of spatial and political organization—a possibility we will refer to as cosmopolitical design.

We will study the idea of cosmopolitical design by investigating the relations between seven main areas of action: 1) Geovisualization, geoknowledge and geoimagination; 2) Architecture after planetary urbanization; 3)Territorial design across scales; 4) Ecology as planetary praxis; 5) Climate cosmotechnics; 6) Autonomy and cosmopolitics; and 7) Decolonization and cosmopolitics. Together, these seven areas aim to situate the local interventions that constitute the core of architectural practice as catalysts of broader processes of spatial and political structuring.

The workshop is conceived as a collective design-research exercise, combining lectures, discussions and workshop sessions. In the lectures we will see how each of the seven aforementioned topics acted as a trigger of planetary-oriented architectural practices during modernity, and we will start reflecting upon and questioning the resulting modes of spatial production. Our discussions will build upon the lectures and upon a highly plural body of literature including thinkers from across the planet. We will read texts exploring the ideas of critical cosmopolitanism, cosmopolitics, cosmotechnics, pluriversality, world-ecology and decolonization.

At the beginning of the course, each student will select a topic of design-research, conducing to the final production of a small individual book. Our emphasis will be on the production of strong and consistent visual narratives. Together, we will explore the synergies and convergences between your research topics, and conclude the term gathering the exercises in a collective volume.

2. An underlying debate

The notion of *cosmopolitics* has been proposed by thinkers such as Étienne Balibar, Chakravorty Spivak, Rossi Braidotti, Boaventura de Sousa Santos, or Isabelle Stengers as an alternative to the Enlightenment-based idea of *cosmopolitanism*. While the latter has historically fostered a universalist agenda which in many ways merely camouflaged the worldwide imposition of Western socio-economic and spatial interests, cosmopolitics proposes a critical response to existing globalization, by emphasizing how crucial the recognition of differences is for the constitution of a pluralistic, ecologically sensitive, and equitable world. For its proponents, cosmopolitics emerges once cosmopolitanism has run its course. Their insistence in the value of difference not only cherishes the cohabitation of diverse human and non-human entities. It also intends to acknowledge and mobilize the various agencies these diverse entities have as a way to counter the most deleterious effects of the globalized world.

During the 20th century, modern architecture's embrace of cosmopolitanism allowed our discipline to elaborate a vast repertoire of tools to think and project the world scale. Yet, these tools have also been instrumental for implementing socially and ecologically damaging spatial structures across the earth. The increasing need to face, even reverse, the resulting global hazards has propelled a necessary, critical re-examination of architecture's contribution to globalization. It has also fostered a renewed interest in understanding how spatial constructs can help to shape planetary phenomena, in different ways than modernity.

Your work in this class will elucidate what a new architectural politics for the cosmos can be. The course will support your exploration through a dual analytic strategy aimed at unpacking the intersections, overlaps, and differences between the cosmopolitan practices that characterized architectural modernity and the possible cosmopolitical discourses. Each of our seven topics will be introduced by a lecture presenting how architects faced that same issue through a cosmopolitan framework during previous phases of modernity. In turn, our readings and discussions will approach that topic through a cosmopolitical framework. Our goal will be to debate the limits of contemporary cosmopolitical theory, and to see how design practices can produce powerful and effective way of addressing planetary concerns.

3. Course structure and readings

Week 1. September 12. Introduction

Presentation of the class topic, schedule and student work.

>Readings:
- Dominique Boullier, "Cosmopolitics: 'To Become Within' – From Cosmos to Urban Life," in *What is Cosmopolitical Design? Design, Nature and the built environment*, ed. Alejandro Zaera Polo and Albena Yaneva (Farnham, UK: Ashgate, 2015), 51-53.
- Maja and Reuben Fowkes, "Cosmopolitics," in *Posthuman Glossary*, ed. Rosi Braidotti, and Maria Hlavajova, (London: Bloomsbury, 2018), 92-94.

Week 2. September 19. Cosmopolitans and cosmopoliticals. A debate

This session will debate key texts on the notions of cosmopolitanism and cosmopolitics. The purpose is to familiarize ourselves with key theoretical notions that will be later deployed or contested throughout the class. The session will also initiate an ongoing debate about the possible relations between theory and the design, and between design and politics.

>Debate 1 Readings:
- Gayatri Chakravorty Spivak, "Foreword: Cosmopolitanisms and the Cosmopolitical," *Cultural Dynamics* 12 no.2/3 (July 2020): 107-114.
- David Harvey, "Cosmopolitanism and the Banality of Geographical Evils," *Public Culture* 12, no.2 (2000): 529-564.

– Isabel Stengers, "The Cosmopolitical Proposal," in *Making Things Public: Atmospheres of Democracy*, ed. Bruno Latour and Peter Weibel (Cambridge, MA: MIT Press, 2005), 994–1003.

Debate 2 Readings:
– Fredric Jameson, "Spatial Equivalents in the World System," in *Postmodernism, or The Cultural Logic of Late Capitalism* (Durham, NC: Duke University Press: 1992).
– Hashim Sarkis and Roi Salgueiro Barrio, with Gabriel Kozlowski, "Prologue," in *The World as an Architectural Project* (Cambridge, MA: MIT Press, 2020), 1-20.
– Albena Yaneva, "What is Cosmopolitical Design?" in *What is Cosmopolitical Design? Design, Nature and the built environment*, ed. Alejandro Zaera Polo and Albena Yaneva (Farnham, UK: Ashgate, 2015): 1-20.

Recommended readings:
– David Graeber, "There was Never a West. Or, Democracy Emerges From the Spaces In Between," in *Possibilities: Essays on Hierarchy, Rebellion, and Desire* (Oakland, CA: 2007), 329-375.
– James D. Ingram, "Cosmopolitanism in Politics: Realizing the Universal," *in Radical Cosmopolitics: The Ethics and Politics of Democratic Universalism* (New York, NY: Columbia University Press 2013), 103-143.
– Pheng Cheah and Bruce Robbins, eds. *Cosmopolitics: Thinking and Feeling Beyond the Nation* (Minneapolis: University of Minnesota Press, 1998).
– Bruno Latour, "Whose Cosmos, Which Cosmopolitics?" Comments on the Peace Terms of Ulrich Beck," Symposium: Taking Peace with Gods. http://www.bruno-latour.fr/sites/default/files/92-BECK_GB.pdf
– Walter D. Mignolo, "The Many Faces of Cosmo-polis: Border Thinking and Critical Cosmopolitanism," *Public Culture* 12 no.3 (2000): 721-748.
– Martha Nussbaum, "The Tradition and Today's World. Five Problems," in *The Cosmopolitan Tradition: A Noble But Flawed Ideal* (Cambridge, MA: The Belknap Press of Harvard University Press, 2019), 206-235.

Week 3. September 26. Geovisualization, Geoknowledge and Geospeculation

Geovisualization, or the possibility of representing in an image the entirety of the planet, has been credited both as a crucial, necessary factor in the construction of global consciousness, and as a limiting cognitive instrument that reduces the multiplicity of the world to the illusion of a single global picture. During this session we will confront these contrasting approaches to geovisualization, mobilizing architecture's rich legacy of planetary representation to explore our possible engagements with diverse modes of vision and of recognition of geographic and cultural differences. The session will thus explore how geovisulization becomes a tool for geoknowledge and ultimately for geospeculation.

Readings:

– Sheila Jasanoff, "Image and Imagination: The Formation of Global Environmental Consciousness," in *Changing the Atmosphere: Expert Knowledge and Environmental Governance*, ed. Clark A. Miller and Paul N. Edwards (Cambridge, MA: MIT Press, 2001), 309–37.

– Tim Ingold, "Globes and Spheres: The Topology of Environmentalism," in *Environmentalism: The View from Anthropology*, ed. Kay Milton (London: Routledge, 1993), 31-43.

– Jennifer Gabrys, "Becoming Planetary," in *Accumulations. The Art, Architecture and Media of Climate Change* (New York: eflux architecture, 2022), 131-147.
  https://www.e-flux.com/architecture/accumulation/217051/becoming-planetary/

– Alexanda Arenes, Bruno Latour, and Jérôme Gaillardet "Giving depth to the surface: An exercise in the Gaia-graphy of critical zones," The Anthropocene Review (June 2018): 1-26.

Recommended readings:

– Elizabeth DeLoughrey, "Satellite Planetarity and the Ends of the Earth," *Public Culture* 26, no. 2 (2014): 257-280.

– TJ Demos, "Welcome to the Anthropocene!," in *Against the Anthropocene. Visual Culture and Environment Today* (Berlin: Sternberg Press, 2017), 7-22.

– Martin Heidegger, "The Age of the World-Picture," in *The Question Concerning Technology and Other Essays* (New York: Harper & Row, 1977), 129-136,

– Roi Salgueiro Barrio, "Reimaging Earth: Architecture and the critical and speculative uses of geovisualization," *City, Territory and Architecture* 10, no. 1(2023): 1-16. https://doi.org/10.1186/s40410-023-00206-4

– Manuel de Sola Morales, "The Culture of Description," *Perspecta* 25 (1989): 16-25.

– Peter Sloterdijk, *Globes: Macrospherology* (Los Angeles: Semiotext(e): 2011), excerpts.

Week 4. October 3. After planetary urbanization

For more than a century, urbanization has been the key driver of global spatial transformation, responsible both for restructuring cities and the broader operational territories that sustain them. As a result, approaches to global questions are increasingly thought of as interventions in an urban planet. In this session, we will situate this understanding of urbanization as a global phenomenon as an extension and modification of an intellectual tradition that emerged in the mid-nineteenth century, when the intuition of the potentials of urbanization motivated its theorization as an instrument of social and territorial change at the world scale. The class will situate these early approaches to urbanization in relation to cosmopolitan discourses, study the spatial mechanisms that these envisaged, and debate the ways in which urbanization can be cosmopolitically understood today. Beginning our analyses with a session on urbanization is thus a way to consider one of the first conditions architects addressed to situate design production as part of a broader process of world

structuring, and which has become, since then, a critical domain for all contemporary cosmopolitical practices.

Readings:

– Viviana d'Auria, Kelly Shannon and Bruno de Meulder, "The Nebulous Notion of Human Settlement," in *Human Settlements. Formulations and (re)Calibrations* (Amsterdam: SUN Architecture Publishers, 2010), 8-27.

– Rajyashree N. Reddy, "The Urban under Erasure: Toward a Postcolonial Critique of Planetary Urbanization," *Environment and Planning D: Society and Space* 36, no.3 (2018): 529–539.

– Aihwa Ong, "Worldling Cities, or the Art of Being Global," in Ananya Roy and Aihwa Hong, ed. *Worldling Cities. Asian Experiments in the Art of Being Global* (Chichester, UK: Blackwell Publishing, 2011), 1-26.

– Achille Mbembe and Sarah Nuttall, "Writing the World from an African Metropolis," *Public Culture* vol.16, no.3 (2004): 347-372.

Recommended readings:

– Emily Apter, "Cosmopolitics: Philology of the Settlement," in *Political Concepts. A Critical Lexicon* 4 (2012). https://www.politicalconcepts.org/cosmopolitcs-apter/

– Neil Brenner, "Debating Planetary Urbanization. For an Engaged Pluralism," *Environment and Planning D: Society and Space* 36, no.3 (2018): 570-590.

– Ross Exo Adams, "Natura Urbans, Natura Urbanata: Ecological Urbanism, Circulation, and the Immunization of Nature," *Environment and Planning D. Society and Space* 32, no.1 (2014): 12–29.

– AbdouMaliq Simone, "On the Worlding of African Cities," *African Studies Review* vol. 44, no. 2(2001): 15–43.

Week 5. October 10. Student Holiday: No class.

Week 6. October 17. Workshop session: What is the planetary?

Week 7. October 24. Territorial design across scales

Territory is a crucial category of political thought, referring the space under the sovereignty of a particular power. It is also a crucial category of spatial production. Its historic meaning as the area surrounding a city supported architecture's operations outside the urban space. Today, territory is a contested notion, incessantly transformed by trans-scalar relations and by subsequent processes of de- and re-territorialization which tie the singularity of a given location to external geographies, often because of different process of accumulation by dispossession. We will explore the potentials of territory to counter the abstract forces of urbanization, seeing how territorial design can help us articulating, both spatially and politically, trans-scalar relations which tie location and world.

Readings:

– Nigel Clark, "Politics of Strata," *Theory, Culture, & Society* 34, no.2-3 (2017): 211-231.
– Vittorio Gregotti, "The Form of Territory." *OASE* 80 (2009): 7-21.
– Elizabeth Grosz, "Chaos. Cosmos, Territory, Architecture*,"* in *Chaos, Territory, Art: Deleuze and the Framing of the Earth* (New York: Columbia University Press, 2008)., 10-24.
– Clara Oloriz, "Landscape as Territory," in *Landscape As Territory* (Barcelona: Actar, 2019).

Recommended Readings:

– Bernard Cache, "Territorial Image," and "Dehors," in *Earth Moves. The Furnishing of Territories* (Cambridge, MA: MIT Press, 1995), 67-77
– Paulina Ochoa Espejo, "The Topian Tradition: A Forgotten Alternative to Utopianism," in *On Borders. Territories, Legitimacy, and the Rights of Place* (Oxford: Oxford University Press, 2020).
– Claude Raffestin, "Space, Territory and Territoriality," *Society and Space* 30 (2012): 121-141.
– Robert D. Sack, "Human Territoriality: A Theory," *Annals of the Association of American Geographers* vol.73, no.1 (1983): 55-74.
– Hashim Sarkis, "Geo-Architecture. A prehistory for an emerging aesthetic," *Harvard Design Magazine* 37 (2016): 124-129.

Week 8. October 31. Political ecology as planetary praxis

In a world that faces a multitude of severe environmental hazards, ecological concerns have become indissociable from all other spheres of action. This deep entanglement of social and environmental questions has, in turn, motivated a criticism of the dualism that historically characterized the human / non-human relations in Western thought, and its substitution by an inverse interest in monist, or hybrid ecological models. The purpose of this session is to interrogate the cosmopolitical potential of this hybridist approach, exploring its repercussions for architecture and its relation with previous modes of ecological practice.

Readings:

– Andrew Feenberg, "The Many Natures of Philippe Descola. Reflections on The Ecology of Others," *Science as Culture* 23, no.2 (2014), 277-282.
– Clive Hamilton, "Towards a Fifth Ontology for the Anthropocene," *Angelaki. Journal of the Theoretical Humanities* vol. 25, no.4 (2020): 110-119.
– Bruno Latour, "Love Your Monsters. Why should we care for our technologies as we do our children" Breakthrough Journal 2 (2011). http://www.bruno-latour.fr/sites/default/files/downloads/107-BREAKTHROUGH-REDUXpdf.pdf
– Paulo Tavares. "In the Forest Ruins," in *Forensis: The Architecture of Public Truth*, ed. Forensic Architecture (Berlin: Sternberg Press, 2014), 553-571. https://www.e-flux.com/architecture/superhumanity/68688/in-the-forest-ruins/ and "Non-human Rights,"

Recommended readings:

– Peder Anker, *From Bauhaus to Ecohouse* (Baton Rouge: LSU Press, 2010).

– Philippe Descola, *Beyond Nature and Culture* (Chicago: University of Chicago Press, 2013)

– Bruno Latour, "Why Political Ecology has to Let go Nature, " in *Politics of Nature: How to Bring the Sciences into Democracy* (Cambridge, MA: Harvard University Press, 2004), 9-52.

– Jussi Parikka, "Cartographies of Environmental Arts," in Rossi Braidotti, ed. *Posthuman Ecologies: Complexity and Process After Deleuze* (London : Rowman & Littlefield Publishers. 2019), 41-60.

– Danielle Sands, "Gaia Politics, Critique, and the "Planetary Imaginary," *Substance* 49, no.3 (2020): 104-121.

Week 9. November 7. Climate cosmotechnics

During the 20th century architecture often explored the possibility of modifying climate; speculating about technical possibilities that were simultaneously conceived as drivers of social change. Such attempts have ended up finding the dramatic reality of climate change; a condition in which our aim is no longer to produce a new weather, but to maintain the existing one. The paradox is that such an exercise in preservation cannot depend on social stasis. It has become, on the contrary, the arena for rich technical, social, and spatial imagination. This session will thus focus on ongoing debates about the agents and spaces capable of leading to sustainable climate futures.

Readings:

– Grace Augustine, Sara Soderstrom, Daniel Milner and Klaus Weber, "Constructing a Distant Future: Imaginaries in Geoengineering," *Academy of Management Journal* 62, no.6 (2019): 1930-1960.

– Holly Jean Buck, *After Geoengineering. Climate Tragedy, Repair and Restoration* (London: Verso, 2019), 143-156.

– Donna Houston, Diana MacCallum, Wendy Steele, and Jason Byrne, "Climate Cosmopolitics and the Possibilities for Urban Planning," *Nature and Culture* vol.11, no.3 (2016): 259-277.

– Yuk Hui, "Cosmotechnics as Cosmopolitics," *e-flux* 86 (November 2017). https://www.e-flux.com/journal/86/161887/cosmotechnics-as-cosmopolitics/, or Yuk Hui, "On Cosmotechnics: For a Renewed Relation between Technology and Nature in the Anthropocene," *Techné: Research in Philosophy and Technology* vol.21, no.2-3 (2017): 1-23.

– Gilbert Simondon, "Technical Thought and Aesthetic Thought," in *On the Mode of Existence of Technical Objects* (Minneapolis, MN: Univocal Publishing, 2017), 248-275.

Recommended readings:

– Benjamin Bratton, *Terraforming* (Moscow: Strelka Press, 2019).

– Dipesh Chakrabarty, "The Climate of History: Four Theses," *Critical Inquiry* 35, no. 2 (2009): 197–222.

– James Graham and Caitlin Blanchfield, *Climates: Architecture and the Planetary Imaginary* (New York, NY: Columbia Books on Architecture and the City, 2016).
– Jennifer Gabrys, "A Cosmopolitics of Energy: Diverging Materialities and Hesitating Practices," *Environment and Planning A* 46 (2014): 2095-2109.
– Rania Ghosn, "Carbon Re-form," *Log 47*, Overcoming Carbon Form (2019): 107-117.

Week 10. November 14. Workshop Session: What is the political?

Week 11. November 21. Autonomy and cosmopolitics

In political terms, the cosmopolitan idea of a world society promoted the creation of global institutions, and supported the belief in modes of world governance which relegate other, minor scales of collective articulation. Yet, cosmopolitanism also gave a new content to the notion of autonomy, both in a political and in an aesthetic sense. In this class we will investigate the relation between these two scalar and socio-political poles of cosmopolitan thinking–one specifically related to the idea of self-determination, the other to the organization of global structures–and how the tension between these poles shapes contemporary attempts to substitute a universalizing understanding of globalization by a multifarious pluriverse.

Readings:
– Cornelius Castoriadis, "Power, Politics, Autonomy," in *Philosophy, Politics, Autonomy: Essays on Political Philosophy.* David Ames Curtis, ed. (New York: Oxford University Press, 1992), 143-174.
– Ihnji Jon, "Scales of Political Action in the Anthropocene: Gaia, Networks, and Cities as Frontiers of Doing Earthly Politics," *Global Society* vol.34, no.2 (2020): 163-185.
– Arturo Escobar, *Designs for the Pluriverse: Radical Interdependence, Autonomy, and the Making of Worlds* (Durham: Duke University Press, 2018), 62-69, 110-112, 117-122, and 153-158.
– Douglas Spencer, "The Limits of Limits: Schmitt, Aureli, and the Geopolitical Ontology of the Island," *New Geographies* 08 Island (2016): 108-128.
Recommended readings:
– Pier Vittorio Aureli and Manuel Orazi, "The Solitude of the Project," *Log* 7 (2006): 21-32.
– Étienne Balibar, "Antinomies of Citizenship*," Journal of Romance Studies*, Vol.130, no.2 (2010): 1-20.
– Jacques Rancière, "Introduction," in *Aesthetics and its Discontents* (Cambridge, MA: Polity Press, 2009), 1-15, and "The Future of the Image," in *The Future of the Image* (London: Verso, 2007) 1-31.

Week 12. November 28. Decolonization and cosmopolitics

Decolonial discourses are deeply questioning some of the epistemological foundations modern spatial practices have relied upon. These forms of disciplinary questioning are also at the heart of a renewed understanding of how processes of territorial organization and world-building could take place. During this session we will confront current decolonial proposals with previous, postcolonial, architectural practices in the Latin American and African contexts, and debate the link between operations of spatial structuring and processes of cultural and political construction.

Readings:
– Boaventura de Sousa Santos, "Beyond Abyssal Thinking. From global lines to ecologies of knowledges," *Eurozine,* 1-19.
– Eduardo Viveiros de Castro, "On Models and Examples. Engineers and Bricoleurs in the Anthropocene," *Current Anthropology* 60, Supplement 20 (August 2019): 296-308.
– Walter D. Mignolo, "The Many Faces of Cosmo-polis: Border Thinking and Critical Cosmopolitanism," *Public Culture* 12 no.3 (2000): 721-748.
– Linda Tuhiwai Smith, "25 Indigenous Projects," in *Decolonizing Methodologies: Research and Indigenous Peoples* (London: ZED Books, 2012), 238-269.

Further reading:
– David Graeber, "Radical alterity is just another way of saying "reality": a reply to Eduardo Viveiros de Castro.," *Journal of Ethnographic Theory* 5, no.2 (2015). 1-41. DOI: 10.14318/hau5.2.003
– Achille Mbembe, "Afropolitanism," *Journal of Contemporary African Art* 46 (2020): 56-61.
– Giulia Scotto, "Colonial and Postcolonial Logistics," *Footprint* vol.12, no.2 (2018): 69-86.
– Marilyn Strathern, "Opening Up Relations," in *A World of Many Worlds*, Marisol de la Cadena, and Mario Blaser, ed. (Durham, NC: Duke University Press, 2018), 22-52.

Week 13. December 5. Workshop session: What is the Architectural?

Week 14. December 12. Final colloquium

4. Student work

The class has the following requirements:

– Participation in the reading discussions
– Elaboration of a semester-long design-research project
– Participation in the collective analysis of your peer's research projects

Participation in the reading seminars

This course is a collective design-research architectural workshop in which we will all try to advance what a cosmopolitical architectural can be. As a collective project, the course success also depends on your involvement, and in your active participation in the discussions of readings and projects. To ensure that our conversations are lively, you need to read the required texts before coming to class (we will dedicate around one hour to talk about them). We will decide upon our discussions format when the course starts, and we will strive to find interesting ways to interrogate the texts and learn from them. In any case, you should be ready to come to the session with key questions that you would like to debate, to become a vocal advocate of some of the texts, and/or to summarize its content to your peers.

Design Research assignment: Cosmopolitical Theses

During the entire semester you will work in an individual design/research project of your choice. The end outcome of this project will be a small book containing a solid visual essay that explains your work. The visual essay shall include eight to ten visualizations of your own production, together with archival materials that sustain your research and text that helps understanding the project.

As a starting point, you'll need to select a *spatial* case study (a material, a building typology, an infrastructural element, a geography affected by urbanization . . .) that, in your view, can become the trigger of a possible cosmopolitical project. Your work should then unpack which are the cosmopolitical questions affecting the case study, and the forms in which architecture can contribute to address them.

The class will support the process of elaborating the design-research through a shared methodology. In addition to the presentations of the preliminary research topics in Week 2, the class has three main workshops / shared presentations, each of them articulated around a main question.

The resulting calendar and content of presentations and workshops is:

Week 2. September 19. Presentation of topics

Week 6. October 17. First Presentation: What is the Planetary?

The weeks 3, 4, and 5 will be dedicated to understanding what the planetary is in your project. This means that you will need to find the materials and documents that help you understand and express in what ways your case study is affected by planetary dynamics and how it can contribute to address them. The goal of this research process is that by Week 6 you can present your findings and that you elaborate and present the preliminary visual materials that constitute this part of your design research. The resulting work shall be uploaded to canvas.

Week 10. November 14. Second Presentation: What is the Political?

The weeks 7, 8, and 9 will be articulated around the question: What is the political in your project? This question implies understanding what are the controversies and debates that affect your case, the collectives involved in them, and the ways in which those collectives (either human or non-human) can participate of your project. Again, our goal is that by Week 10 you can present your findings on this topic and that you elaborate and present the preliminary visual materials that constitute this part of your design research. The resulting work shall be uploaded to canvas.

Week 13. December 5. Third Workshop. What is the Architectural?

Finally, we will dedicate weeks 11 and 12 to understand what the architectural is in your project. Of course, this question will pervade all our work during the term, but in the concluding weeks we will make an effort to distill the architectural repercussions of your work with as much precision as possible. Your findings and visual outcomes will be presented and discussed in week 13. The resulting work shall be uploaded to canvas.

Week 14. December 12. Final conversation – Bringing the research together

Although the research topics are individual, the class is conceived as a collective design-research project. Part of our work will be to understand and cultivate the synergies and complementarities between your projects. In addition to establishing a common delivery format for all the works, We will explore the ways in which these can be brought together in a collective form.

Participation in the collective analysis of the projects

Finally, the class will benefit from your active attention to your peers' projects, from your questions, suggestions, and ideas to take the work forward.

5. Attendance

Work in the class will build sequentially. Therefore, student commitment to incremental development on a weekly basis is of great importance. The demanding nature and pace of this class necessitates regular attendance and requires the deadlines are consistently met. Attendance in class and for the duration of all formal reviews is mandatory. This is an important question. An unjustified absence is permitted (life happens to everyone). Yet, two absences from class without medical excuse supported by a doctor's note or verifiable personal emergency will immediately result in a lowering of your final grade (from A to A-, and so on). Those missing more than 3 classes during the semester without justified reason will receive a fail or NE. Persistent lateness will also contribute to a lowered grade for participation.

6. Evaluation criteria

20% Attendance, reading responses and participation in discussions.

70% Semester-long research project.

10% Participation in the collective analysis of the research projects

7. Grading definition

A. Exceptionally good performance demonstrating a superior understanding of the subject matter, a foundation of extensive knowledge, and a skillful use of concepts and/or materials.

B. Good performance demonstrating capacity to use the appropriate concepts, a good understanding of the subject matter, and an ability to handle the problems and materials encountered in the subject.

C. Adequate performance demonstrating an adequate understanding of the subject matter, an ability to handle relatively simple problems, and adequate preparation for moving on to more advanced work in the field.

D. Minimally acceptable performance demonstrating at least partial familiarity with the subject matter and some capacity to deal with relatively simple problems, but also demonstrating deficiencies serious enough to make it inadvisable to proceed further in the field without additional work.

F. Failed. This grade also signifies that the student must repeat the subject to receive credit.

NE. No record will appear on the external transcript.

8. Academic integrity and honesty

MIT's expectations and policies regarding academic integrity should be read carefully and adhered to diligently. Plagiarism is a major academic offense. Read: http://integrity.mit.edu.. This includes AI generated work.

9. Screen policy

The class maintains a strict non-screen policy, including laptops, tablets and mobile phones. The only exception are the reading discussions, when use of laptops and tablets is allowed to access the texts.

10. Writing and communication center

The WCC at MIT (Writing and Communication Center) offers *free* one-on-one professional advice from communication experts. The WCC is staffed completely by MIT lecturers. All have advanced degrees. All are experienced college classroom teachers of communication. All are all are published scholars and writers. Not counting the WCC's director's years (he started the WCC in 1982), the WCC lecturers have a combined 133 years' worth of teaching here at MIT (ranging from 4 to 24 years). The WCC works with undergraduate, graduate students, post-docs, faculty, staff, alums, and spouses. The WCC helps you strategize about all types of academic and professional writing as well as about all aspects of oral presentations (including practicing classroom presentations & conference talks as well as designing slides). No matter what department or discipline you are in, the WCC helps you think your way more deeply into your topic, helps you see new implications in your data, research, and ideas. The WCC also helps with all English as Second Language issues, from writing and grammar to pronunciation and conversation practice. The WCC is located in E18-233, 50 Ames Street). To guarantee yourself a time, make an appointment. To register with our online scheduler and to make appointments, go to https://mit.mywconline.com/. To access the WCC's many pages of advice about writing and oral presentations, go to http://cmsw.mit.edu/writing-and-communication-center/. Check the online scheduler for up-to-date hours and available appointments.

11. Student performance criteria. NAAB.

Realm A: Critical Thinking and Representation

• A1. Communication Skills: Ability to read, write, speak and listen effectively• A2. Design Thinking Skills: Ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test alternative outcomes against relevant criteria and standards.• A3. Visual Communication Skills: *Ability to* use appropriate representational media, such as traditional graphic and digital technology skills, to convey essential

formal elements at each stage of the programming and design process.• A5. Investigative Skills: *Ability to* gather, assess, record, apply, and comparatively evaluate relevant information within architectural coursework and design processes.

12. Communication with the instructor

I will reply to your emails promptly, usually within 24-48 hours, excluding weekends. Office hours are held Thursday and Friday mornings by appointment.

13. Land acknowledgment

We acknowledge Indigenous Peoples as the traditional stewards of the land, and the enduring relationship that exists between them and their traditional territories. The lands which MIT occupies are the traditional unceded territories of the Wampanoag Nation and the Massachusett Peoples. We acknowledge the painful history of genocide and forced occupation of these territories, as well as the ongoing processes of colonialism and dispossession in which we and our institution are implicated. Beyond the stolen territory which we physically occupy, MIT has long profited from the sale of federal lands granted by the Morrill Act, territories stolen from 82 Tribes including the Greater and Little Osage, Chippewa, and Omaha Peoples. As we honor and respect the many diverse Indigenous people connected to this land from time immemorial, we seek to Indigenize our institution and the field of planning, offer Space, and leave Indigenous peoples in more empowered positions.

14. Inclusive class and classroom

MIT values an inclusive environment. I hope to foster a sense of community in this classroom and consider this classroom to be a place where you will be treated with respect. I welcome individuals of all backgrounds, beliefs, ethnicities, national origins, gender identities, sexual orientations, religious and political affiliations – and other visible and nonvisible differences. All members of this class are expected to contribute to a respectful, welcoming, and inclusive environment for every other member of the class. If this standard is not being upheld, please feel free to speak with me.

15. Special accommodations

MIT is committed to the principle of equal access. Students who need disability accommodations are encouraged to speak with Disability and Access Services (DAS), prior to or early in the semester so that accommodation requests can be evaluated and addressed in a timely fashion. If you have a disability and are not planning to use accommodations, it is still recommended that you meet with DAS staff to familiarize yourself with their services and resources. Please visit the DAS website for contact information. If you have already been approved for accommodations, class staff are ready to assist with implementation.

16. Schedule

Week	Topic	In Class	For Class
W01	Introduction	Lecture	
W02	Cosmopolitans and cosmopoliticals. A debate.	Reading discussion and presentation of design research topics.	Bring 1 significant image and prepare a 2-minute presentation.
W03	Geovisualization, geoknowledge and geospeculation.	Lecture + Reading discussion. Projects discussion.	Read texts. Bring materials for discussing What is the planetary?
W04	After planetary urbanization.	Lecture + Reading Discussion. Projects discussion.	Read texts. Bring materials for discussing What is the planetary?
W05	No class	No class	No class
W06	Workshop: What is the Planetary?	Presentation of projects and discussion.	Submit 3 images of your own production plus supporting archival images.
W07	Territorial design across scales.	Lecture + Reading discussion. Projects discussion.	Read texts. Bring materials for discussing What is the political?
W08	Political ecology as planetary praxis.	Lecture + Reading discussion. Projects discussion.	Read texts. Bring materials for discussing What is the political?
W09	Climate cosmotechnics.	Lecture + Reading discussion. Projects discussion.	Read texts. Bring materials for discussing What is the political?
W10	Workshop: What is the political?	Presentation of projects and discussion.	Submit 3 images of your own production plus supporting archival images.
W11	Autonomy and cosmopolitics	Lecture + Reading discussion. Projects discussion.	Read texts. Bring materials for discussing What is the architectural?
W12	Decolonization and cosmopolitics	Lecture + Reading discussion. Projects discussion.	Read texts. Bring materials for discussing What is the architectural?
W13	Workshop: What is the Architectural?	Presentation of projects and discussion.	Submit 3 images of your own production plus supporting archival images.
W14	Architectural Politics for the Cosmos	Final Colloquium	Complete final submission.