University of Pennsylvania
Weitzman School of Design
Department of Landscape Architecture
Fall 2020, LARP 701 Option Studio
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Speculations on the post-neoliberal city: Imagining spaces of future settlement
New Towns of the African Continent

New settlement under construction outside Addis Ababa, Ethiopia (Marcinkoski, 2017)

OVERVIEW

This studio takes two threads of design research my studios have engaged over the last five years—one documentary (subject/geography), the other speculative (method)—and looks to intersect them for the purposes of imagining novel formats of possible future settlement that might emerge when urban design and planning move beyond our present, predominantly politico-economic (neoliberal) approach to shaping contemporary urban form.

Specifically, this studio will endeavor to critically and imaginatively speculate upon the nature of public space, circa 2050, in a selection of future cities across the African continent. Notably, the cities in question do not yet exist, nor do many of their future residents. However, the bio-regions and cultures into which they will eventually be deployed do exist—for now.

The proposed studio method WILL NOT ask students to plan and design a new town project in its entirety. Rather, studio participants will be asked to *speculate* upon the everyday occupation of an imagined piece of settlement circa 2050—roughly one generation from today. In lieu of attempting to elaborate the future settlement in question in its entirety, students are instead asked to engage this question of occupation through consideration and visual explanation of four collective spaces within their imagined future built environment. The shared spaces of the city asked to be considered in the studio intentionally range in their degree of publicness—a *public domestic space, a public space of labor, a public space of mobility* and *a public space of leisure*. The occupation of these imagined spaces individually, as well as in relationship to one another, will be the focus of the semester's work. As with my prior option studios, the products of these investigations will include both static and animated visualizations (a short 4-5 min film).

Students considering the studio should recognize that it is structured intentionally as an unconventional thought experiment and that the intent is not to advocate for a particular outcome or approach. We will think through the implications of the circumstances outlined above together as a cohort, with particular attention paid to what individual imagined urban futures might suggest about the values of the future societies that would occupy them. The studio will include a seminar component where we will discuss shared readings and occasionally view selected visual materials together. The seminar component will also include guest lectures from a range of voices outside of the Weitzman School of Design.

Since we are unable to travel, the studio will embrace our remoteness by considering multiple contexts simultaneously, rather than a single site. These individual contexts will be pre-selected for students in the studio from which to choose. However, as a way of tying the individual work together, the studio will share a broad, pre-defined narrative fiction from which individual projects will be expected to depart. Beyond this, however, students will be free to conceptualize the specific narrative around their individually imagined urban future from any number of perspectives—perhaps even the non-human. Given the anticipated diversity of approaches, this shared origin story will allow projects to relate in some way through an overarching circumstantial relationship regardless of their chosen focus or direction. The intent here is to curate a multitude of different ideas and possibilities, rather than endeavoring to declare singular solutions or advocate for specific outcomes.

Ultimately, by focusing our attention on the public occupation of settlement that does not yet exist, the studio is liberated to imagine the possibilities of future physio-spatial formats and socio-cultural relationships entirely anew.

PEDAGOGICAL/RESEARCH CONTEXTS—SPECULATION AND THE SPECULATIVE

Subject/Geography—THE SPECULATIVE
Since 2015—working in collaboration with Javier Arpa from TU Delft—I have been identifying, documenting and evaluating proposals for new large-scale green-field settlement (new towns) intended for deployment across the African continent—proposals that can be characterized as examples of *Speculative Urbanization*.[1] These are publicly and privately promoted plans for new large-scale urban settlement that are principally motivated by the pursuit of uncommon economic gains, at potential catastrophic risk to the environmental, economic and socio-political concerns of their destination contexts.

Having identified more than 150 examples of these large-scale proposals for new settlement that have been proposed or initiated in the last 15 years, there are two things that stand out. The first is the unimaginable diversity of the extant landscapes into which these projects are proposed. And the second is the disturbing near universality of the urbanistic approach suggested by these proposals regardless of the distinctions in geography, physiography, climate, culture or politico-economic circumstance of their intended destination.

These myriad proposals for new settlement represent familiar images of the contemporary city. They often reference so-called "best practices" of contemporary urban design and planning which, with increasing frequency, are flattening and homogenizing urban environments into a singular idea of settlement—**green-washed, global city-oriented, glass-encased, greed-driven, generic ideals of urban form and occupation.**

As I have elaborated elsewhere, these kinds of speculative building activities are not new, but the scale and pace with which they are being undertaken—in combination with the striking incongruity with their destination contexts—suggests potentially catastrophic results. Results that would dwarf the consequences of recent examples of this kind of speculative urbanization activity seen in places like Spain, Ireland, Dubai, and, most notably, China during the first decade of the 21st century.

The urgency of considering proposals for new settlement in this particular geographic context is two-fold. On one hand, the demographic projections for the continent are astonishing—by 2050, Africa will be home to approximately ¼ of word's population, with half of that below the age of 25. On the other, those proposals for new settlement that have been put forward seem to be keen on reproducing and perpetuating questionable exogenous formats and protocols for urban form at great environmental expense, not to mention risking severe socioeconomic and political disruption due to their speculative nature.

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[1] Speculative Urbanization is defined as endeavors that actively instrumentalize proposals for—and the manufacturing of—new urban settlement and infrastructure expressly in pursuit of uncommon economic and political returns. The phenomenon includes the re-designation and re-parcelization of land for the specific purposes of raising its market value, as well as the speculative construction of settlement by both public and private entities.

Given that the vast majority of the settlement that will be needed across the continent in coming decades has not yet been planned or implemented, let alone even conceived, there is an opportunity to meaningfully engage in reimagining the production of these future built environments in terms other than the dominant neo-liberal idea of the city.

Method—DESIGN SPECULATION
Independent of the work described above, I have also been conducting a series of option studios since Fall 2017 that have engaged with an idea of speculation that is very different than the contours of financial speculation that underpin the topic of the research described above. In these cases, my option studios have used ideas of speculation as a design methodology in order to engage critical imaginaries of potential urban futures that might transpire in existing global cities. This work has been interested in the transformative effects on familiar urban form—specifically the public realm—catalyzed by radical socio-cultural changes precipitated by population shifts and technological innovation. That is, these studios have explored how occupation of the extant city might change as the result of shifting societal values or political machinations brought on by population shifts, both growth and decline, as well as technological innovations.

The first iteration of this studio looked at the Tokyo metropolitan area and considered the impacts on urban form of the radical depopulation of this territory as a result of the megalopolis' current demographic profile. The subsequent two studios looked at the extant cities of the Pearl River Delta and considered the impact of the technologies underpinning China's Greater Bay Area initiative on the urban form of these cities. In each of these iterations, the time horizon for the work was roughly 30-years, or one generation, from today—more or less around 2050.

The other aspect that held these three studios together was a focus on the elaboration of imagined occupation and movement through specific spaces of the public realm as a lens through which to consider the broader nature and state of the future city. In this context, very strong attention was paid to the kind of society that a particular conception of the urban form of a city might house. The theory behind this is that what labor looks like, what transport entails, what stands as recreation, what characterizes the domestic environment—these moments within the urban can tell us much more about the nature of a place and the people who reside there than any proposed plan, aerial view, or policy document can.

This said, our focus in these studios was emphatically not on declaring what will happen in these places (prognosticating); or what should happen (promoting); or what needs to happen (proselytizing); but rather visually and narratively elaborating what could happen—what other alternative outcomes are possible—as a way of inviting reflection on the circumstances of the context in question today, as well as in the future. This approach is derived from what designers

Anthony Dunne and Fiona Raby describe as a kind of "social dreaming" in their 2013 call to action, *Speculative Everything*.[2] The method will again be a core pedagogical element of this studio.

Intersection of Threads
With these two threads of research in mind, I am interested in using this studio to ask the following: *Why are the contemporary dreams and images of the African continent's urban future principally based upon models and terms of settlement and infrastructure exclusively drawn from the West (former European colonial states and American media), the Middle East (the delirious, hyperbolic form of Dubai and the Emirates) and Asia (principally China, and its urban growth-driven economic model), rather than the rich histories, cultures, land-use practices and physiographies that geographically coincide with these proposals for future urban form? Or to put it more directly, what other locally calibrated formats of settlement are possible in these developing contexts?*

NARRATIVE POINT OF DEPARTURE (OPERATIVE FICTION):
For the purposes of this thought experiment, this studio will share an imagined future condition as a point of departure within which students (working independently or in pairs) will be expected to operate and develop their particular design speculations.

The pedagogical purpose of the hypothetical premise outlined below is my belief that there needs to be a certain conceptual rupture with the present geo-political reality in order to fully liberate our thinking on the formats and orientations that may characterize these future cities. Without this artificial break, the work risks becoming an extension of the world we know today, leaving the so-called futures inevitably familiar.

The imagined future circumstance which this studio will share as an origin story is briefly described below:

> *By 2050, as the catastrophic effects of climate change and social unrest rage across the mature economies of the early 21st century, enlightened voices from throughout the African continent have advocated for, and ultimately chosen to fully decouple from the practices and structures of the collapsing global economy that surrounds the continent.*
>
> *Over the prior decade, as a true Pan-Africa politico-economic structure was realized, it was concluded that given its population size and young age, ample renewable natural resources, enormous land mass, and recent technological innovations, the African continent was able to declare its full and complete sovereignty from the*

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[2] See "Preface" in Dunne + Raby, *Speculative Everything*, p. vi and the conclusion of Chapter 9, p. 189.

world that surrounds it so as not to be pulled further into the downward spiral of unrest and destruction that was being experienced throughout Europe, Asia and the Americas.**

The 55 individual countries (including Western Sahara) that comprise the African land mass have cut off all ties (physical or transactional) to any non-contiguous population, dismantled their internal boarders—both disputed and recognized—and begun to administrate the continent through a shared form of governance and economic production. The only quasi-internal boundaries that remain relate to the five geographic regions of the continent—Central Africa, Southern Africa, Eastern Africa, Northern Africa, Western Africa. These boundaries are retained for the administration of intensive conservation practices related to the effects of climate change in order for the continent to remain fully self-sufficient. Their inscription has no effect on the movement of animals, people, or goods.

Further, rather than repeating the mistakes of the European Union and attempting to artificially administrate the flattening of the multitude of cultures, currencies, histories, ethnicities, religions and everyday ways-of-life, the population of the African continent has collectively decided to utilize advances in ICT and AI to navigate these former moments of friction and conflict in pursuit of a truly collective enterprise of 2.5-Billion people. Without getting into the weeds of administration, the necessary lubrication of the continent's population and economy is made possible by a collective commitment to an urbanism of equality where every person living or born into the African continent is assured the following:

- *high quality housing (including a min. of 10G connectivity, sanitation and other utilities);*
- *high quality education (to the highest level desired);*
- *high quality physical environment (built, cultivated and conserved);*
- *high quality healthcare (with a focus on preventative care); and*
- *fulfilling employment (unpaid due to universal compensation)*

In order to provide these essential provisions, novel formats of settlement and infrastructure—not to mention cultivation and conservation practices—have been developed across the continent based upon local physiographic and cultural considerations. These novel formats have been carefully calibrated in response to the ongoing effects of climate change on the continent's land mass. It is in the form of these new settlement patterns that a rupture between the 20th century Western ideal of the city that dominated early 21st century proposals for new settlement on the African continent becomes most clear. Here, novel versions of the future city

emerge from experiments in complete and thorough social, political and economic equity.

**While decoupling from the world "off-continent," the Pan-African Union has committed to maintaining minimal outside ties with the Australian sub-continent, where a small group of indigenous people have survived the collapse of that former country's colonial western society and economy; making a go at reforming their own sovereignty. In addition to this narrow tether to the world outside, a small number of non-resident populations are also annually offered the opportunity to immigrate to the African continent via a lottery system operated by an independent AI established in 2041—exactly 600 years after the first European ship departed the continent with enslaved Africans.

NOTES ON STUDIO SUBJECT MATTER

Note 1: I fully recognize and acknowledge the risk in asking a group of graduate students who are principally white or Asian in ethnicity to contemplate future urban form and public life on the African continent—a geography that they have likely never visited and know very little about. However, in framing this thought exercise through the alternative value system described above, my intention is to have participating students confront and problematize their own preconceptions about what the contemporary city should be. Specifically, the relationship between pursuit of an ideal format of urban settlement and the specificity of divergent contexts—physical, cultural, economic, etc.

Note 2: I am also fully aware of the often-incorrect perception that this research treats the African continent as a monolithic object. It emphatically does not. Rather, it identifies and challenges a growing urban phenomenon that does in fact treat this geography as singular—as a market for extracting capital. My research and the work of this studio endeavors to problematize this phenomenon (speculative urbanization) and, in turn, help to imagine other possible futures that might emerge from different or divergent value systems that underpin future urban form.

Note 3: My intention as part of this studio is to bring in as many outside voices as possible over the course of the semester in order to expand our conversation about the city beyond the terms and values that presently dominate urban design and planning discourse in academia.

STUDIO SITES

Depending on the source of the projection, as many as 25 of the 100 largest metropolitan areas in the world, circa 2050, will be located on the African continent. This number expands to nearly 40 of the 100 largest metropolitan areas in the world by the end of this century.

The names of some of these urban areas will be familiar to most anyone—Cairo, Nairobi, Lagos, Dar Es Salaam. However, many cities that appear on these lists as we move deeper into the 21st century will likely require consultation of a map—Conakry, Douala, Lusaka, Niamey, etc. Notably, the bulk of these rapidly expanding conurbations are located principally between the Tropic of Cancer to the north and the Tropic of Capricorn to the south, within or adjacent to some of the most unique and verdant eco-regions in the world. While spread across countries characterized by a range of politico-economic conditions, the more interesting aspect of these future megalopolises for our purposes is the array of bio-climatic, cultural and physiographic contexts in which they will be constructed. Specifically, it is the collision of these diverse ecological and cultural conditions with the impending manufacture of new settlement at the edges of these metropolitan areas that is the focus of this studio.

Since we are unable to travel this semester, this studio will embrace our remoteness by considering multiple, divergent contexts rather than a single site. In essence, the studio invites students to come to know a specific geography with which they likely have little to no prior relationship. The intent here is the generation of a semester-long conversation around the question of future settlement that includes points of view from a diversity of extant conditions, future outcomes and potential consequences. As was mentioned above, the studio will have pre-selected sites from which students can choose their working context for the semester. The specific contexts and the methods used for their identification are outlined below.

Notwithstanding the highly problematic tendency for people to think of the African continent as a singular condition, the most common geographic delineation of Africa is a binary—North Africa (the Maghreb, minus Mauritania, plus Egypt) and the Sub-Sharan. A division that groups the five "non-Black" countries along the Mediterranean as one geography, and the 49 "Black-African" countries to the south as an "other" geography. A further delineation is employed by the African Union, which divides the continent into five geographic regions based upon existing political boundaries—*North Africa (inclusive of Mauritania), West Africa, Central Africa, East Africa and South Africa*. These designations have little to do with the nature of the landscapes and cultures that fall within their bounds and are principally geographic and political.

However, a more interesting perspective from which to consider the landmass of the continent and its future urbanization is through the lens of Africa's eight principal biomes—*Tropical Rain Forest, Moist Savannah, Dry Savannah, Temperate Grassland (Veldt), Montane, Chaparral, Semi-Dessert (Sahel) and Desert.* Or an even more compelling approach is to begin to consider the continent's numerous ethnolinguistic regions, or its myriad eco-regions—both systems of subdivision more-or-less corresponding to the larger figures of the eight biomes mentioned above.

Unfortunately, this level of geographic nuance is rarely registered when it comes to discussion of future patterns and formats of urbanization. However, for the purposes of this studio, we will attempt to take this range of conditions into account. By cross-referencing the population projections mentioned above with the eight principal biomes present on the African continent, the studio has identified 15 metropolitan areas available for consideration by students the studio. These include the following, sorted by their general terrestrial biome:

Tropical Rain Forest—**Abidjan (w), Conakry (w), Douala (c)**

Moist Savannah—**Lagos (w), Kinshasa (c), Accra (w)**

Dry Savannah—**Dar Es Salaam (e), Luanda (s), Dakar (w)**

Temperate Grassland (Veldt)—**Johannesburg (s)**

Montane—**Nairobi (e), Addis Ababa (e)**

Chaparral—**Algiers (n)**

Semi-Dessert (Sahel)—**Khartoum (e)**

Desert—**Cairo (n)**

Obviously, it will be impossible to fully comprehend any one of these 15 megacities in the course of a single semester. And to complicate the matter, the studio in question is not interested in operating within any one of their existing boundaries. Rather, students in the studio are asked to imagine what it means to occupy settlement at the periphery of one of these megacities, in an area that today has yet to be urbanized in any meaningful way. While the individual city as it exists today is expected to inform the nature of these future settlements, we will not be beholden to their extant conditions in imagining alternate futures. With this in mind, questions we will consider as part of this studio will include, but are not limited to:

- *Physical and conceptual relationship between future settlement and other parts of the megacity in question;*
- *Relationship of new settlement to local conditions—bio-regions, cultural histories, ethnographic characteristics, etc.;*
- *Character and identity of future settlement;*
- *Condition and status of the future megacity;*
- *Everyday patterns of occupation of future settlement;*
- *Distinguishing characteristics of future settlement;*
- *What is the nature of public space that exists within settlement driven by motivations other than economic returns and political stagecraft?*

- *How can we use critical consideration of future spaces of public realm as a means to reimagine the initiation of settlement that does not yet exist?*

- *How can the specifics of place—geography, climate, culture, history—interface with innovations in information and communication technologies (ICT) to produce new, bespoke formats of urban settlement?*

Working individually—or in pairs—students are asked to develop an understanding of a distant place within one of the 15 (future) megacities listed above for the purposes of imaging a possible future settlement that might arise in that context. Specifically, each of the possible futures developed as part of the studio will provide students a mechanism for thinking about the values of the society that would occupy that fictional future. While being careful to not resort to generalizations or stereotypes, the studio will look to take these fictional future scenarios to a hyperbolic extreme for the express purposes of inviting self-reflection and consideration by others.

The intent here is to generate a multitude of different ideas and possibilities, rather than endeavoring to declare singular solutions. By focusing our attention on the occupation of settlement that does not yet exist—yet considering this future settlement within a physical context that does—the studio is liberated to imagine the possible value systems of future physio-spatial urban formats and socio-cultural relationships anew.

STUDIO STRUCTURE AND METHOD
The intent of this studio is to use consideration of future hypothetical public realms as a device for reflecting on the potential nature of an urban form and society that is fundamentally different from what is known today. The source of this difference could be technological, it could be environmental, or could be economic—certainly the differentiation would be a function of time. Regardless, the nature of this new urban landscape should be understood as offering a reflection of the values of the society that is imagined to occupy it.

Importantly, as was mentioned above, the intent of this studio is not to advocate for a particular reality or set of priorities—to project our present-day values into a future condition. Rather, the studio is interested in exaggerated plausible hypotheticals. Fictional circumstances that challenge the project's audience to consider the implications of a situation and how their present world-view relates to that fiction. It is important to note however, that this is not an invitation to techno-fantasy. The expectation is that each speculative future that is elaborated is rigorously researched and rooted in what is understood as plausible in the scientific understanding of the universe today. This doesn't mean that the conditions presently exist, but rather that scientifically they *could* exist.

It is also important to note that this endeavor is emphatically not interested in operating solely within the material, social and technological pragmatics of today. Rather, it concerns itself with

rigorously experimenting with and speculating upon the potential role(s) of the public realm in an unknown technologically-enabled urban future. Thus, a central tenet of these inquiries will be experimentation and innovation with the means and modes of design representation—both static, and dynamic; flat and three-dimensional. Or to say it another way, **we are endeavoring to produce visual and textual narratives that ask questions and challenge established norms about future urban settlement on the African continent, rather than provide specific answers or solutions.**

With this in mind, the orientation of the studio is focused on describing the experience of occupying these public realms rather than simply elaborating their physical form. For example, a project might describe what a typical day might look like in one of these imagined futures, or a describe a series of interactions that might occur moving from one place to the next.

The motivation here is my belief that the rigorous consideration of the public realm of a city offers the best opportunity to fully understand the socio-economic and socio-political status of that place—where it has been, as well as where it is going—not to mention the particular cultural identities embedded within that city. Conversely, the exercise of rigorously imagining novel future public realms beyond the familiar allows us to consider the complexity of a piece of future settlement—its priorities and values—without having to describe the entirety of that particular piece of urban structure. In this way, the intent of the work of this studio is the construction of a fictional, albeit plausible, narrative for a future urban setting that invites its audience to consider the nature of the society that is occupying that physical environment.

As was mentioned above, this thought experiment is loosely derived from the work of design thinkers Anthony Dunne and Fiona Raby, articulated in their call to action, *Speculative Everything* (MIT Press, 2013). Specifically, this studio borrows from the methodology used in Dunne + Raby's *United Micro-Kingdoms* project.[3] The exercises outlined below will be utilized in developing individual studio projects:

STUDIO EXERCISES + OUTCOMES

The three exercise in this studio are placed at the beginning of the semester in order to provide structure to the collective endeavor of the studio. Once we have reached the mid-review in late-October, students will be expected to advance their individual projects independently based upon the particular orientation of their work. Where possible, many of the seminars will align with the focus of the exercises, however this is not always the case. Nonetheless, the seminars, like the exercises will be frontloaded in the semester in order to reach a shared understanding and language of the project at hand.

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[3] Dunne + Raby, *Speculative Everything*, p. 173-189.
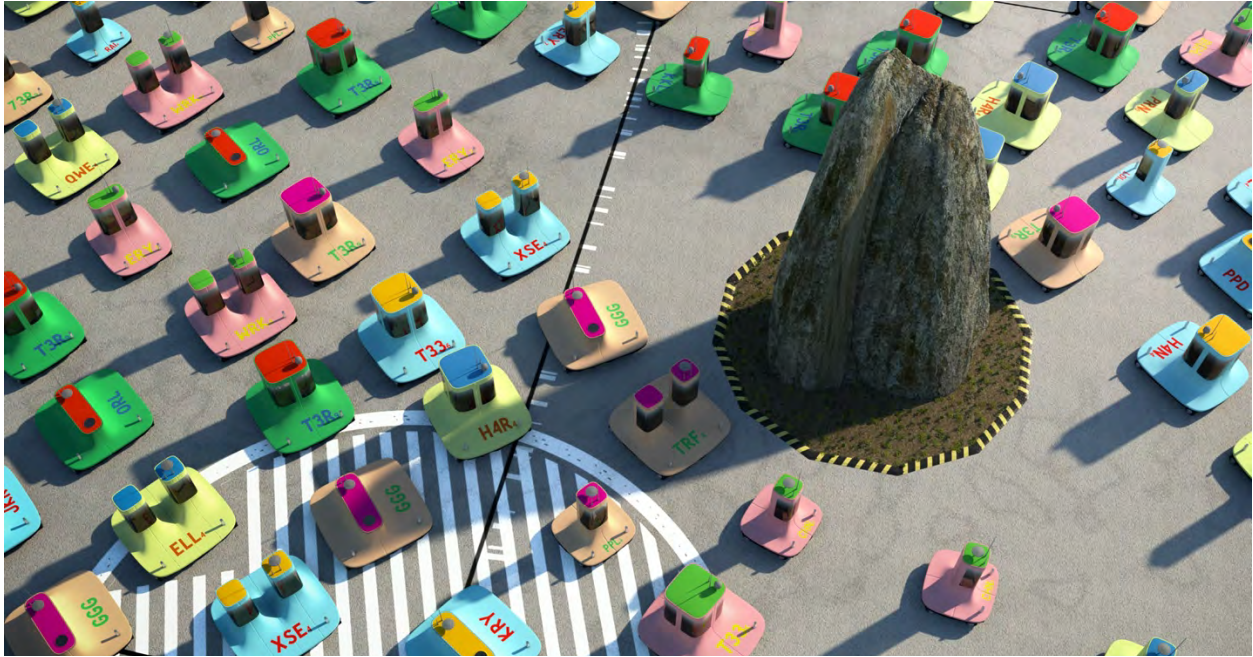
Still from Dunne + Raby, "United Micro-Kingdoms"

Please note that while I generally believe in a more open pedagogical structure in my option studios, I feel the exercises outlined below will be beneficial given the format of remote learning which we will utilize this semester.

Exercise 1:   Occupying Dreams of the City
During the second half of 2018, the Museum of Modern Art (MoMA) in New York staged the exhibition "City Dreams," presenting the work of the Congolese sculptor Bodys Isek Kingelez. The show's content included a collection of shimmering, brilliantly imagined city-scapes, comprised of a combination of familiar urban forms and the unrestrained exuberance of Kingelez's imagined figures—all rendered in a kind of poly-chromatic tapestry of materials, both found and purpose-made. A May 2018 review in the New York Times notes that Kingelez "took inspiration from the Art Deco buildings left by the Belgian colonials and also from the more bizarre structures ordered up, if not always completed, by the [then] reigning dictator Mobutu Sese Seko", combining these elements with novel shapes and patterns that emerged from his own inventiveness. The Times review goes on to declare the pieces in the exhibition are "among the most distinctive and ambiguous creations in the histories of sculpture, architectural model-making and the decorative arts."[4] Praise as unrestrained as the artworks themselves.

There is little question that the constructs included in the exhibition are stunning; equally of interest to the most serious connoisseur of contemporary art as they are to an eight-year old who

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[4] "Fantastical Cityscapes of Cardboard and Glue at MoMA," in *The New York Times*, May 31, 2018.
https://www.nytimes.com/2018/05/31/arts/design/bodys-isek-kingelez-review-moma.html

spends her free time in a pile of Legos. However, what is also notable about the maquettes included in the show is their object-ness; Kingelez's predilection towards the city as a collection of masses rather than a network of voids. That is, the perspective from which the maquettes were intended to be viewed was from above; at a distance; on a pedestal; without context. These are "dreams" of cities best observed from afar, not experienced in situ. This observation is not a critique of Kingelez's work. Quite the opposite; it is a reading that allows us to consider the work in other unexpected or ways. Ways that can open up new thinking about the form of the city—both extant and future.[5]

Bodys Isek Kingelez, *Kimbembele Ihunga* (1994). The Pigozzi Collection.

For this first exercise, students will momentarily occupy Kingelez's dreams of the city. With this in mind, the exercise will have two parts. The first part asks students to choose one of 12 Kingelez maquettes selected for this exercise and digitally model it—in its entirety—in Rhino. The expectation here is that the digital model is inclusive of all elements, patterns, forms and articulations visible in photographs of the physical maquette. Where there are areas of the maquette that are difficult to see or fully understand out, students are invited to imagine their articulation in a way that is consistent with the rest of the construct.

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[5] A virtual reality (VR) experience companioned the MoMA exhibition in which visitors to the museum could experience walking through a portion of a digital model of one of Kingelez's maquettes. This spaces within this digital model were unadorned and empty other than the viewer.

Once the selected maquette is fully modeled digitally, students are asked to "storyboard" the experience of a walk through the space of the imagined future urban form. The idea here is to use the model as a setting within which a series of interactions and experiences might take place. As part of this exercise students are invited to invent a character who is visiting the imaged urban setting. The storyboard should describe the experience through the perspective of this character. The amount of backstory for this character will be at the discretion of each project.

In essence, this exercise will utilize an imagined place in order to tell a story of occupation. Who is there? What are they doing? Where are they going? How are they going about this? When is it happening?

Like all elements of this studio, invention and experimentation in the means and modes of representation utilized in this exercise is strongly encouraged. However, the use of Photoshop will not be permitted. You may model, illustrate or draw, but digital collage or montage is not permitted.

Exercise 2:   Interpreting + Representing Landscapes
With this exercise, students will begin operating within their selected bio-regional/mega-city geography in earnest. Obviously, our inability to visit a place in person—even for just a week as is usually the case in this studio—complicates our ability to become aware of and begin to understand the particular circumstances of that place. This reality is further complicated by an increased disciplinary sensitivity to the idea of "outsiders" offering plans or propositions for a geography and lived experience that is not their own without fully engaging with that place.

In this context however, we need to acknowledge that as designers, you will likely spend the rest of your careers working with people and designing for people with lived experiences that are not your own. We cannot shy away from this. Rather, we need to find new design devices and methods that allow us to enter into conversations and prompt dialogues from which we can listen and learn. While this studio project does not have a population or client that we are designing for, we must still identify ways to begin to know the places in question from a distance—their cultures and their landscapes—while still acknowledging that we are operating as outsiders or others.

For the purposes of this exercise, we will endeavor to do achieve this sense of place through rigorous engagement with both contemporary and traditional visual artistic production. To accomplish this, this exercise has four interconnected activities:

The first activity asks students to identify a contemporary visual artist who is both from and working in/on the geography you have selected for your work this semester. Utilizing a kind of art historical method of evaluation, students are asked to survey contemporary artists from their geography and

select one who they will research in depth. This research should include curation of at least 5 works from the artist and a series of drawings that describe, at minimum, the following aspects of the artist's work:

- *Subject-matter*
- *Formal Qualities*
- *Use of Color*
- *Cultural References*
- *Medium/Method of Production*
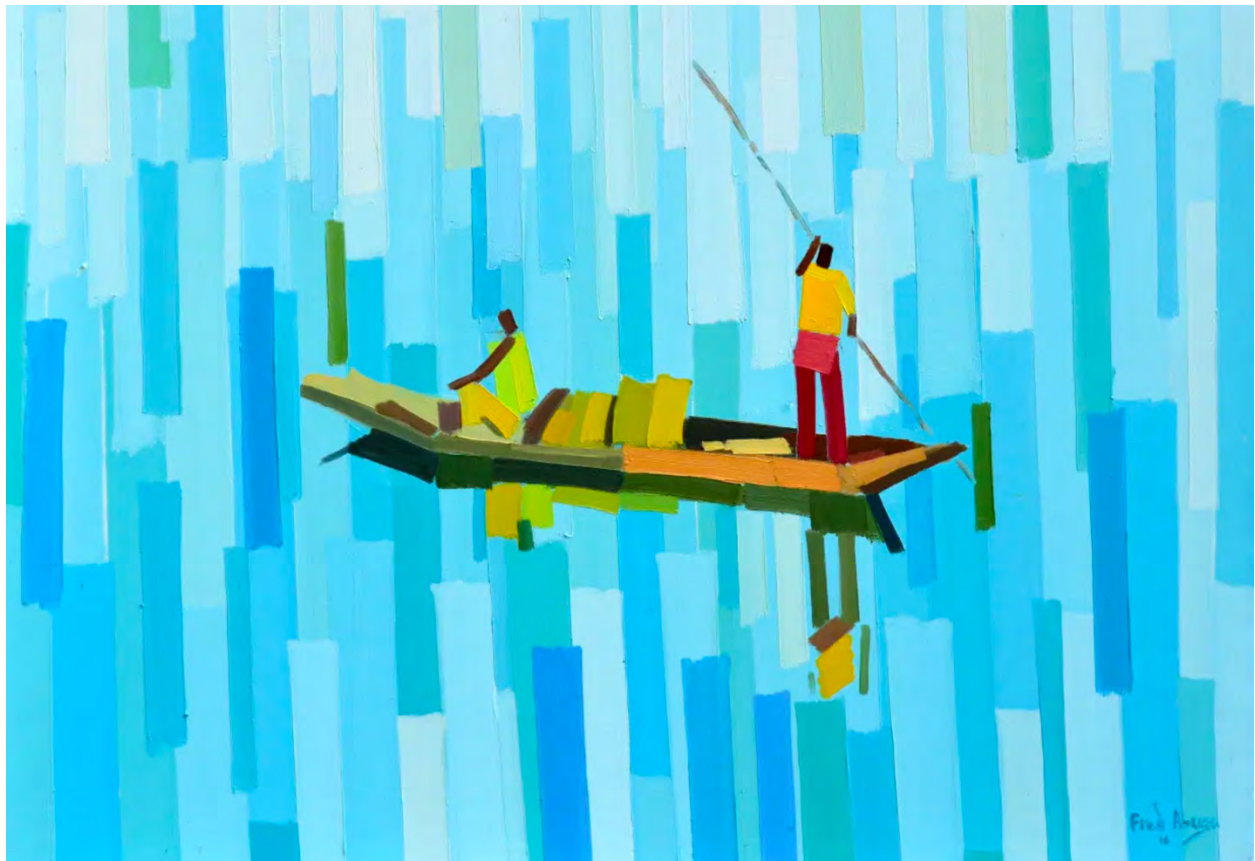
Fred Abuga, *Into the Lake* (2016).

The second activity asks students to look at traditional art practices from the same geography. Here, the focus is on representations of the landscape—either agricultural or natural—but can include artisanal elements like clothing, jewelry, or tools that are used in daily, ritual or celebratory cultural practices. Again, students are asked to evaluate a minimum of 5 distinct artifacts and articulate their assessment in a series of analytic drawings that describe the following, preferably relating the five individual elements to one another:

- *Materiality*
- *Seasonality*
- *Use*

- *Practice*
- *Landscape Association*

The third component of this exercise is a more conventional investigation (for designers) into the existing landscape associated with the selected geography slated for a students' future settlement. Here students are asked to develop an initial baseline understanding of the bio-region into which your settlement will be deployed, with attention paid to both its extant and future conditions. In addition to the systemic, climatic and material aspects of an individual landscape, students should also pay attention to traditional and current land-use practices, as well as more abstract ideas like the form of the selected landscape's flora and fauna, as well as the color palettes associated with this biodiversity. This research will comprise maps, charts, diagrams and photographs, and will be prepared as a PDF slide deck.

Finally, utilizing the three research threads described above, students will compose a two-part transect drawing that illustrates the nature of the landscape between their selected mega-city and the un(der)developed area at the city's periphery that will serve as the conceptual site for their design fiction. The two-part nature of the transect will illustrate the condition of the landscape today, as well as the projected condition of the landscape circa 2050. This hybrid drawing exercise is expected to be constructed using conventions and motifs directly drawn from research on both categories of art practices described above. In this way, the resulting drawing include both analytic and abstracted information regarding the landscape in question.

***Please note that these investigations into both the landscape and culture of a selected geography should be understood as preliminary and are expected to be deepened and expanded as individual projects are developed over the course of the semester. Throughout this time it is important for students to be thinking about both understanding the landscape in question, as well as how to go about representing it.

A Few Useful References for this exercise:

The Contemporary African Art Collection (The Pigozzi Collection)
http://www.caacart.com/

Making Africa Exhibition
http://makingafrica.net/exhibition/

"Prête-moi ton rêve" Exhibition (Catalogue)
https://issuu.com/agencecommunicart/docs/catalogue_abidjan__bd/44

ArtNet
https://news.artnet.com/exhibitions/intelligence-report-african-art-market-1665166

Contemporary And (C&)
https://www.contemporaryand.com/

Smithsonian Libraries

Exercise 3:   ***Narrative Fiction and Four Public Realms—DRAFT***

Upon completion of exercises one and two—which ostensibly serve as orienting endeavors for the studio—we will turn our attention to creating and developing the individual spatial fictions which will be the focus of our work for the bulk of the semester.

As was mentioned above, the studio will be working from a shared fiction as a point of departure—outlined on page 6-7 of this syllabus. This fiction is, of course, vague and, on the surface, a bit utopian. It suggests a number of things without specifying them. This ambiguity is intentional. How individual projects choose to interpret the shared departing fiction is open, as is in what direction students choose to take it within their individual projects. In order to develop these individual projects, students will need to determine, at minimum, three things as part of this exercise prior to the mid-review. These include:

The **specific subject matter or theme** you are interested in engaging with your design fiction. That is, the topic or issue you would like to critically reframe for your audience through the narrative arc of your project. Is it the nature of labor, circa 2050, or perhaps the impacts of climate change at mid-century? It could be technology-related transformations of the urban or shifted societal norms. Regardless of the direction you choose, the subject should not be fantastical (sci-fi), but it can be hyperbolic—so long as it is understood as being a feasible circumstance based upon our present day understanding of physics and science. This subject matter is the thing your project will critically engage and wrestle with over the course of the semester.

The **perspective or perspectives from whom or what** your narrative is being portrayed. Is your project described from the perspective of a resident of your imagined future settlement—maybe someone working or someone in school? Perhaps it is the point of view of a visitor on business or a tourist with only a superficial sense of the place? Maybe it isn't the perspective of a human at all, but rather the perspective of an AI or maybe a conserved charismatic megafauna. Does your fiction describe a single point of view or multiple perspectives occupying a single spatial experience? Whatever you choose, the lens(es) of your "main character(s)" will more likely than not serve to define the value system through which your design fiction will be understood.

And finally, as part of this exercise, you must determine **the setting(s)** in which your fiction will take place. That is, students are expected by mid-review to identify, at minimum, the four public spaces of their future city that they will inhabit as part of their narrative. These spaces can be connected or discontinuous from one another, but as a set they must address notions of domesticity, mobility, labor and leisure. The reason for focusing on these four scales in our work is that in many ways they represent the complete daily geography of a typical city-dwelling individual—sleep, eat, work,

commute, and recreate. Thus, where and how someone experiences these activities in many ways represents the entire geography of *their* city. Like micro core-samples of a future city, these individual geographies can each serve to demonstrate the presence and extent of a possible future urban condition.

It is anticipated that each set of public realms and the adjacent urban form that defines them that are elaborated as part of this work will "embody different ideologies, values, priorities, and belief systems"—in essence a particular urban future potentially characterized by its own distinct form of "governance, economy, and lifestyle."[6] **The idea here is that rather than attempting to comprehensively describe the specific contours and conditions of the entirety of these futures, each individual student will endeavor to elaborate moments in their occupation as means to facilitate an imagination of the larger world these urban spaces belong to.**

<u>Cautions:</u> Obviously, the challenge of an experiment like this is manifold, however there are three particular potential pitfalls I would like to call attention to, and ask participants in the studio to seriously reflect upon:

1) How to speculate on a future urban condition without projecting the values of today onto this unknown reality;
2) How to not be superficial in what we imagine this future to be or resort to the tired cliché's and tropes that tend to contaminate attempts at fresh, novel thinking about an urban future;
3) How to not be overwhelmed by all of the things that imagining such an urban future might imply, choosing <u>only</u> to focus on articulating what is absolutely necessary to understand your narrative.
4) And finally, how to discard preconceptions about a culture and place in order to express the perspective of those who might live within its extents.

<u>Exercise 4:</u>   *Narrative Fiction and Four Public Realms—REVISED*
Following the mid-review, students will revise and refine their narrative fictions and associated spatial settings for the purpose of final (re)presentation. The focus of these revisions will depend largely on where students are at the time of the mid-review. However, the expectation is that by the Thanksgiving break in late November, the story (narrative) of each project is set, as are the spatial environments in these stories they take place. The remaining studio time will be used to refine these elements and format them for the purposed of final review and dissemination

<u>NOTE:</u> *In all of the work described above, students should look to take advantage of the digital medium we are now obligated to work within. What exactly this means is at the individual discretion of each student, but it does suggest the need for a conscious rethinking of how ideas and visual information are conveyed as part of this studio.*

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[6] *Speculative Everything*, p. 174

Image from Fall 2019 Studio—"A Greater Bay Area? 2.0" (Microbial Guangzhou, Zuzzana Drozdz)

STUDIO PRODUCTS

Typically, the design products of this studio are intentionally narrowed so that students can focus on the careful crafting a few essential elements—project artifacts—rather than spreading their effort across a large number of drawings and models that may or may not be all that essential to the story attempting to be told. In prior years this set of studio products has included a physical prop or maquette, a set of constructed images, a 300-word text, and a 3 to 5-minute short narrative film. At the conclusion of the semester, this work was then "exhibited" rather than presented as part of the final review, complete with a printed "catalogue" of the semester's work.

Obviously, the circumstances of this Fall 2020 semester necessitate a different approach to the presentation of the studio's creative endeavors. With this in mind, I propose that the outcomes of the work of the studio will be entirely slated for a digital life, rather than a print or physical outcome. **Students will still produce a set of constructed images, a brief (<500 words) body of text and a short 3 to 5-minute narrative film, but they will organize and format this work for presentation via a website specifically constructed for the purposes of presenting the work of the studio.** The specific format of the web interface will be discussed and established as a studio cohort.

Once again, this studio is not interested in relying on the production of plans, sections and diagrams—the familiar conventions of landscape architectural representation—for the purposes of explaining student projects. Rather, the studio is interested in experimenting with and inventing

means of visual communication that allow for imagining and conveying novel and unexpected stories for the purposes of challenging present-day values and pre-conceptions.

NOTE: *In addition to studio desk crits, pin-ups, reviews and seminars, this studio will also include a handful of workshops on basic techniques of video and web production. These workshops will be held outside of the typical studio meeting time, but at the convenience of students' schedules.*

A Few Useful References as you think about this work:

> **United Micro Kingdoms—Dunne + Raby**
>> http://unitedmicrokingdoms.org/

> **Work from prior (GBA) Studios**
>> https://vimeo.com/showcase/6030200
>> - Anni Lei_Final Video
>> - Burnette_Imagination_19
>> - 09_Nixon
>> - Hong Kong 2.0_Qi Wang
>>
>> https://spark.adobe.com/page/N0VLJ4oW5wTST/
>> - Zuzanna Drozdz

> **Miscellaneous work from SMOUT ALLEN**
>> http://www.smoutallen.com/

STUDIO SEMINAR

This year's studio will utilize the seminar as a central component of our work. We will meet as a group approximately eight times for these seminars in order to have a shared discussion around specific themes or topics relevant to the work of the studio. Each seminar will require the careful reading of and reflection upon a selection of assigned texts that we will spend the bulk of the studio meeting time discussing. These readings will draw from contemporary and historical works of scholarship and journalism and will relate to a broad range of relevant topics. **The intention is not a comprehensive understanding of the particular subject under discussion, but rather reflection on a set of shared ideas from which we can open up a larger conversation related to the predilections of the studio.** If we were to undertake this aspect of the course in the evening over wine and hors d'oeuvres, we might characterize this activity as a *salon* in that the intent is fundamentally the open discussion of ideas around a shared set of concerns—namely, this studio.

Specific studio seminar topics and assigned readings are listed below:

Seminar 00:   <u>The Phenomenon of Speculative Urbanization;</u>
Overview of Prior Speculative Futures Studios.

"Fallow or Failure? Urbanization in the Age of Speculation," Christopher Marcinkoski (p75-82) in *New Geographies 10*, Michael Chieffalo and Julia Smachylo, eds. (Actar, 2019).

Seminar 01:   <u>Speculation as Design Method</u>;
Work in Progress Presentations 01 (*four project presentations*).

Speculative Everything, Anthony Dunne & Fiona Raby (MIT Press, 2014)
Preface (p vi-vii), Chapters 1-3 (p1-45) and Chapter 9 (p159-189).

"Situated speculation as a constraint on thought," Michael Halewood (p52-63) in *Speculative Research,* Wilkie, Savransky and Rosegarten, eds. (Routledge, 2017)

Seminar 02:   <u>The African City in Present Day Imagination</u>;
Work in Progress Presentations 02 (*four project presentations*).

"Decolonization and Citizenship: Africa between Empires and a World of Nations," Frederick Cooper (p39-68) and ***"The African City: Decolonization and after,"*** Bill Freund (p241-266) in *Beyond Empire and Nation: The Decolonization of African and Asian Societies, 1930s-1970s*, Bogaerts Els and Raben Remco eds. (Brill, 2012).

"The African Urban Past: Historical perspectives on the Metropolis," Suzanne Preston Blier (p395-400) and **"Friend, Enemy, Neighbor, Stranger: Proximity and the Crisis of Hospitality in an African City,"** Okwui Endwezor (p384-398) in ***Adjaye Africa Architecture,*** David Adjaye and Peter Allison (compact edition, Thames & Hudson, 2016).

Unlocking Africa's Business Potential: Trends, Opportunities, Risks, and Strategies, Landry Signé (Brookings, 2020).
Chapter 1: "*The Evolution of African Economies and Their Tremendous Business Potential*" (p1-17).

Suggested Additional Reading:

Africa in the World: Capitalism, Empire, Nation-State, Frederick Cooper (Harvard University Press, 2014).

Darkwater: voices from within the veil, Du Bois, W. E. B. (Oxford University Press, 2007). Chapter 3: "The hands of Ethiopia" (p28-36).

Suturing the City: Living Together in Congo's Urban Worlds, Filip De Boeck and Sammy Baloji (Autograph ABP, 2016).

Seminar 03:   <u>The Nature of Africa</u>;
Work in Progress Presentations 03 (*four project presentations*).

Self-Devouring Growth: A Planetary Parable as Told from Southern Africa, Julie Livingston (Duke University Press, 2019).
Prologue: "A Planetary Parable" (p1-10); Chapter 1: "Rainmaking and Other Forgotten Things" (p11-34); Chapter 4: "Power and Possibility, or Did You Know Aesop Was Once a Slave?" (p121-126).

Different Shades of Green: African Literature, Environmental Justice, and Political Ecology, Byron Caminero-Santangelo (University of Virginia Press, 2014).
Introduction (p1-6); Chapter 1: "The Nature of Africa" (p7-35).

Suggested Additional Reading:
The Fabric of Space: Water, Modernity, and the Urban Imagination, Matthew Gandy (MIT Press, 2014)
Chapter 3: "Mosquitoes, Modernity, and Postcolonial Lagos" (p81-108).

Seminar 04:   <u>Modernist Experiments in Settlement + Neoliberal Cities</u>;
Work in Progress Presentations 04 (*four project presentations*).

"Team 10 Primer 1953-62," Allison Smithson in *Ekistics*, JUNE 1963, Vol. 15, No. 91, Modern Cities: a jungle of buildings. JUNE 1963. pp. 349-360 (Athens Center of Ekistics).

"Architecture, History, and the Debate on Identity in Ethiopia, Ghana, Nigeria, and South Africa," Ikem Stanley Okoye in *Journal of the Society of Architectural Historians*. September 2002, Vol. 61, No. 3, pp. 381-396 (University of California Press).

"Neoliberalism as Creative Destruction," David Harvey in *The Annals of the American Academy of Political and Social Science*. March 2007, Vol. 610. pp. 22-44 (Sage).
"Neoliberalism, Urbanization and Change in Africa: The Political Economy of Heterotopias," Padraig Carmody and Francis Y. Owusu in *Journal of African Development*, 2016; 18(18). pp 61-73.

Suggested Additional Reading:

"Architectural History and the Colonial Question: Casablanca, Algiers and Beyond," Jean-Louis Cohen in *Architectural History.* Vol. 49 (2006), pp. 349-372 (SAHGB)

Globalized Authoritarianism: Megaprojects, Slums, and Class Relations in Urban Morocco, Koenraad Bogaert (University of Minnesota Press, 2018)

"The Africa Problem of Global Urban Theory: Re-conceptualising Planetary Urbanisation," Garth Myers (p 231-253) in *African Cities and the Development Conundrum,* Carole Ammann and Till Förster eds. (Brill, 2018).

Seminar 05: Afrofuturism;

Work in Progress Presentations 05 (*four project presentations*).

Black Panther, Ryan Coogler (Marvel Studios/Walt Disney Pictures,2018)

The Fifth Season, N. K. Jemisin (Orbit, 2015).
Prologue (p1-14); Interlude 1 (p150-151)

"Reading Women Discuss Afrofuturism and Africanfuturism," in *Literary Hub*, February 5, 2020. < https://lithub.com/reading-women-discuss-afrofuturism-and-africanfuturism/>

Suggested Additional Reading:

Penn Libraries Afrofuturism Collection
https://www.library.upenn.edu/collections/special-notable/single/afrofuturism

Darkwater: voices from within the veil, Du Bois, W. E. B. (Oxford University Press, 2007). Chapter 10: "The Comet" (p124-136)

 "Singer Akon Is Launching a Cryptocurrency, Building Senegal City" in *Bloomberg* by Vildana Hajric, June 20, 2020. *<https://www.bloomberg.com/news/articles/2020-06-20/singer-akon-is-launching-a-cryptocurrency-building-senegal-city>*

*"***Akon has started building Akon City in Senegal with focus on cryptocurrency and renewable energy"** in *Evening Standard* by Megan C. Hills, January 14, 2020. *<https://www.standard.co.uk/insider/alist/akon-has-started-building-akon-city-in-senegal-with-focus-on-cryptocurrency-and-renewable-energy-a4297966.html>*

Seminar 06:   **Climate-Futurism;**
Work in Progress Presentations 06 (*four project presentations*).

Dust Bowls of Empire: Imperialism, Environmental Politics, and the Injustice of "Green" Capitalism," Hannah Holleman (Yale University Press, 2018)
Chapter 7: "No Empires, No Dust Bowls: Toward a Deeper Ecological Solidarity" (p 148-163)

Speculative Taxidermy: Natural History, Animal Surfaces, and Art in the Anthropocene, Giovanni Aloi (Columbia University Press, 2018)
Chapter 3: "DIORAMAS: Power, Realism, and Decorum" (p103-135)

"Science fiction when the future is now," in *Nature* by Lauren Beukes, Kim Stanley Robinson, Ken Liu, Hannu Rajaniemi, Alastair Reynolds and Aliette de Bodard, December 20, 2017. <https://www.nature.com/articles/d41586-017-08674-8>

"Imagining both utopian and dystopian climate futures is crucial – which is why cli-fi is so important," in *The Conversation* by Bernadette McBride, September 19, 2019. < https://theconversation.com/imagining-both-utopian-and-dystopian-climate-futures-is-crucial-which-is-why-cli-fi-is-so-important-123029>

Suggested Additional Reading:
New York 2140, Kim Stanley Robinson (Orbit, 2017)

Seminar 07:   **Contemporary Visual Art in Africa**;
Work in Progress Presentations 07 (*four project presentations*).

"'An unprecedented event': is this the most important art show ever seen in Africa?" in *The Guardian* by Joshua Surtees, December 18, 2019. <https://www.theguardian.com/artanddesign/2019/dec/18/african-art-exhibition-prete-moi-ton-reve-dakar>

Review: *Prête-moi ton rêve Exposition Panafricaine Itinérante*
<http://pretemoitonreve.com/>

Making Africa – A Continent of Contemporary Design, Mateo Kries, Amelie Klein, Julia Friedel, and Florens Eckert. Weil am Rhein, Germany: Vitra Design Stiftung, 2015. Opening Talk Video: **"Making challenges Mass Production"** <http://makingafrica.net/2015/03/watch-the-opening-talk-making-africa-ideas-and-objects-for-a-continent-to-come/> *Keynote: "The Global Shift: The future of*

Production" <http://makingafrica.net/2015/04/videothe-global-shift-the-future-of-production-keynote/

"The National Museum of African Art has doubled its holdings of art by women. This show puts their work in the spotlight" in *The Washington Post* by Vanessa H. Larson, July 18, 2019
< https://www.washingtonpost.com/goingoutguide/museums/the-national-museum-of-african-art-has-doubled-its-holdings-of-art-by-women-this-show-puts-their-work-in-the-spotlight/2019/07/18/19354bea-a58b-11e9-b732-41a79c2551bf_story.html>

Review: *I Am . . . Contemporary Women Artists of Africa*
<https://africa.si.edu/exhibitions/current-exhibitions/i-am/>

Seminar 08: __Discussion/Organization of Studio-Wide Final Review Format.__
TBD

Typ. Seminar Format: Reading Discussion or Guest Lecture—12:30-3:30pm
Break—3:30-4:00pm
Work in Progress Discussion (3 projects)—4:00-6:00pm**

**The intent of the Work in Progress Discussions is to have a small number of students present their ongoing work (3 projects) for discussion by the entire studio cohort. This is considered an extension of the seminar and is intended to generate a shared discourse across all participants in the studio. Students will present their work in at least two seminars. The corresponding discussion are for the benefit of both the presenter and the studio as issues relative to multiple projects will inevitably be raised.

As was stated above, the intent of these seminars is an open and candid conversation among all participants in the studio. Students will be responsible for leading the discussion of each essay or assigned reading. Working in groups of two or three for each essay, these discussions will each entail elaboration of the following:

- Thesis of essay or chapter
- Identification of supporting points
- Questions that are inspired
- Critique or Opinion of piece (with supporting points)

Active participation in the seminar will be considered an essential component of the studio. My hope is that the seminar will afford participants in the studio the opportunity to feel part of a

collective endeavor, even if we are all working remotely. My feeling is that the more time we are in conversation together as a cohort—rather than individually—the more productive and meaningful our work will be. I believe the seminar component of this studio will be a central element of our shared studio experience.

STUDIO SCHEDULE

Week 1:   Tue 09/01:   Studio Introduction— Speculative Urbanization + Speculative Futures Studios
                Thu 09/03:   *Seminar 01—Speculation as Design Method + WIP 01*

Week 2:   Mon 09/07:   No CLASS—Labor Day
                Thu 09/10:   *Seminar 02—The African City in Present Day Imagination + WIP 02*

Week 3:   Mon 09/14:   Desk Crit
                Thu 09/17:   Desk Crit

Week 4:   **Mon 09/21:**   **Pin Up—Exercise 1** *Occupying Dreams of the City*
                Thu 09/24:   *Seminar 03— The Nature of Africa + WIP 03*

Week 5:   Mon 09/28:   Desk Crit
                Thu 10/01:   *Seminar 04—Guest Lecture: Doreen Adengo, Architect Kampala*
                                Modernist Experiments in Settlement/Neoliberal Cities +WIP 04

Week 6:   Mon 10/05   Desk Crit
                Thu 10/08   **Pin Up—Exercise 2** *Interpreting + Representing Landscapes*

Week 7:   Mon 10/12   Desk Crit
                Thu 10/15   *Seminar 05— Afrofuturism + WIP 05*

Week 8:   Mon 10/19:   Desk Crit
                Thu 10/22:   *Seminar 06— Climate Futurism + WIP 06*

Week 9:   Mon 10/26   Desk Crit
                Thu 10/29   **MID REVIEW (Ex. 3)—***Concept Narrative + Draft Public Realms*

Week 10:   Mon 11/02   Desk Crits—Post Mid Review Reflections (*Virtual Open House)*
                Tue 11/03   *Election Day: VOTE! (If a U.S. Citizen)*
                Thu 11/05   Seminar 07— *Contemporary Visual Art in Africa + WIP 07*

Week 11:   Mon 11/09   Desk Crits
                Thu 11/12   Desk Crits

Week 12:   Mon 11/16   Desk Crits
                Thu 11/19   **Pin Up—Exercise 4** *Revised Narrative/Public Realms + Storyboard*

Week 13:   Mon 11/23   Desk Crits (Optional)
                Tue 11/24   *Seminar 08—Discussion/Organization of Final Review Format*
                Thu 11/26   NO CLASS *(Thanksgiving)*

Week 14:   Mon 11/30   Desk Crits—Final Production

	Thu 12/03	Desk Crits—Final Production
Week 15:	Mon 12/07	Desk Crits—Final Production
	Thu 12/10	Desk Crits —DRAFT FINAL
Week 16:	Mon 12/14	Desk Crits—Final Production
	Thu 12/17	**FINAL REVIEW (Tentative)**

GRADING AND ACADEMIC INTEGRITY

As was noted above, the work of this studio will focus on the elaboration and development of four design products— a set of constructed images; a brief (<500 words) body of text; a short 3 to 5-minute narrative film; and a webpage that organized and formats this work for public dissemination and consumption. The particular order of development and relationship between these products is at the discretion of each individual student in the studio. Rigorous, sustained engagement with this work is a prerequisite for a passing grade in this studio. The breakdown the grading is as follows: The semester-long development of these products will constitute 60% of each student's overall grade for the studio. The studio's final presentation and products will constitute 15% of a student's final grade. And participation in the studio seminars will make up the final 25%.

With this breakdown in mind, there are five qualitative aspects I will look for in evaluating studio work:

--***Critical Thinking:*** The ability to create a conceptual framework, work with studio concepts and self-reflect on work developed over the course of the semester;

--***Craft:*** Commitment to refining how a project is investigated and represented, including models, drawings, analysis, etc. Placing value in how something is made;

-- ***Rigorous Investigation:*** Thorough and complete investigation of ideas through research, iteration of drawings and models, and rhetorical elaboration;

-- ***Response to Feedback:*** Ability to respond to and incorporate feedback from critics;

-- ***Imagination + Creativity***: Spirit and originality in proposed project approach and its subsequent development.

This course stringently follows the University's Academic Integrity policy. Please be sure to review this statement in its entirety even if you think you are familiar with it. University policies can be accessed at:

http://www.upenn.edu/academicintegrity/

Specifically, please be aware of what constitutes cheating and or plagiarism. **Plagiarism in particular is considered to be theft of intellectual property and is a serious academic crime. If**

you are suspected of plagiarism the case will be referred to the Office of Student Conduct and expulsion from the university can result.

The course abides by the School of Design's grading structure, which can be found below:

A+	**(4.0)**	**Exceptional**
A	**(4.0)**	**Very Good**
A-	**(3.7)**	**Good**
B+	**(3.3)**	**Satisfactory**
B	**(3.0)**	**Marginal**
B-	**(2.7)**	**Unsatisfactory**
C+	**(2.3)**	
C	**(2.0)**	
C-	**(1.7)**	
F	**(0.0)**	**Failure**
I	**(0.0)**	**Incomplete**

Please note that for students to be in good academic standing they must maintain a cumulative 3.0 GPA across all their studies. Students whose GPA is 3.0 are put on notice and lower than 3.0 leads to probation. Probation gives the student 1 semester in which to lift their overall GPA above 3.0. Failure to do this leads to withdrawal from the program. Evaluation and Grading will be based on, but is not exclusive to, the following considerations:

- Student preparedness for daily desk crits

- Student completion of all assignments

- Participation in and preparedness for all pin-ups and reviews

- Participation in studio discussions

- Quality and rigor with which exercises, drawings and models are developed

- Student responsiveness to instructor feedback and critique

- Student comprehension of assigned readings

The School of Design's full policy on grading can be found here:
http://www.design.upenn.edu/penndesign-academic-performance-and-grading

REFERENCES
The following references and links should be understood as a point of departure for developing a studio-wide understanding of the challenges of thinking about future urban settlement on the

African continent. The list is neither comprehensive, nor objective. As such, it is important that you consider both the information being represented as well as the source that is conveying it.

Please note that each student individually, and the studio generally, will be expected to continue to expand and supplement their own understanding of their specific assigned geography. The texts and references below are more general—related to broad phenomenon—rather than place-specific.

Adjaye Africa Architecture, David Adjaye and Peter Allison (compact edition, Thames & Hudson, 2016).

African Cities and the Development Conundrum, Carole Ammann and Till Förster eds. (Brill, 2018).

Africa in the World: Capitalism, Empire, Nation-State, Frederick Cooper (Harvard University Press, 2014).

African Modernism: The architecture of independence: Ghana, Senegal, Côte d'Ivoire, Kenya, Zambia, Manuel Herz, eds.; photographs by Iwan Baan and Alexia Webster (Park Books AG, 2015).

Africa's Urban Past. David Anderson and Richard Rathbone (Heinemann, 2000).

Ancient Middle Niger: Urbanism and the Self-Organizing Landscape, Roderick J. McIntosh (Cambridge University Press, 2005).

Architecture in Global Socialism: Eastern Europe, West Africa and the Middle East in the Cold War, Lukasz Stanek (Princeton University Press, 2020).

Beyond Empire and Nation: The Decolonization of African and Asian Societies, 1930s-1970s, Bogaerts Els and Raben Remco eds. (Brill, 2012).

Bodys Isek Kingelez, Sarah J. S. Suzuki and Bodys Isek Kingelez (Museum of Modern Art New York, 2018).

Darkwater: voices from within the veil, Du Bois, W. E. B. (Oxford University Press, 2007).

Different Shades of Green: African Literature, Environmental Justice, and Political Ecology, Byron Caminero-Santangelo (University of Virginia Press, 2014).

Dust Bowls of Empire: Imperialism, Environmental Politics, and the Injustice of "Green" Capitalism," Hannah Holleman (Yale University Press, 2018).

Globalized Authoritarianism: Megaprojects, Slums, and Class Relations in Urban Morocco, Koenraad Bogaert (University of Minnesota Press, 2018).

I Am . . . Contemporary Women Artists of Africa
<https://africa.si.edu/exhibitions/current-exhibitions/i-am/>

Into Africa (podcast)
<https://www.csis.org/podcasts/africa>

Making Africa – A Continent of Contemporary Design, Mateo Kries, Amelie Klein, Julia Friedel, and Florens Eckert. Weil am Rhein, Germany: Vitra Design Stiftung, 2015.

Olalekan Jeyifous (artist) <http://vigilism.com/filter/Drawings/>

Prête-moi ton rêve Exposition Panafricaine Itinérante
<http://pretemoitonreve.com/>

Quartz Africa <https://qz.com/africa/>

Self-Devouring Growth: A Planetary Parable as Told from Southern Africa, Julie Livingston (Duke University Press, 2019).

Sources and Methods in African History: Spoken, Written, Unearthed. Toyin Falola and Christian Jennings. Rochester, NY: University of Rochester Press, 2003.

Speculative Everything, Anthony Dunne & Fiona Raby (MIT Press, 2014).

Speculative Taxidermy: Natural History, Animal Surfaces, and Art in the Anthropocene, Giovanni Aloi (Columbia University Press, 2018)

Suturing the City: Living Together in Congo's Urban Worlds, Filip De Boeck and Sammy Baloji (Autograph ABP, 2016).

The Fabric of Space: Water, Modernity, and the Urban Imagination, M. Gandy (MIT Press, 2014)

Unlocking Africa's Business Potential: Trends, Opportunities, Risks, and Strategies, Landry Signé (Brookings, 2020).

United Micro Kingdoms **(Exhibition Website)**—Dunne & Raby
<http://unitedmicrokingdoms.org/>

"Why Every City Feels the Same Now," Darran Anderson in *The Atlantic*, August 24, 2020.
<https://www.theatlantic.com/technology/archive/2020/08/why-every-city-feels-same-now/615556/>

<u>LINKS TO SELECT DIGITAL RESOURCES</u>
A New Map of Standardized Terrestrial Ecosystems of Africa
http://sgeobot.com/docs/noticias/A_New_Map_of_Standardized_Terrestrial_Ecosystems_of_Africa_Booklet_2013.pdf

African Geographical Review
https://www.tandfonline.com/toc/rafg20/current

West Africa Land Use Land Cover Time Series
https://pubs.usgs.gov/fs/2017/3004/fs20173004.pdf

West Africa: Land Use and Land Cover Dynamics
https://eros.usgs.gov/westafrica/

Landscapes of West Africa: A Window on a Changing World
https://eros.usgs.gov/westafrica/sites/default/files/ebook-English/index.html#p=28

Global City Populations
https://sites.ontariotechu.ca/sustainabilitytoday/urban-and-energy-systems/Worlds-largest-cities/population-projections/city-population-2050.php