ARCHITECTURE,
PHANTASMAGORIA, and the
Culture of CAPITALISM

Symposium organized by
Professor Libero Andreotti

Georgia Tech School of Architecture, College of Design
Friday, March 31, 2017
ARCHITECTURE, PHANTASMAGORIA, and the Culture of CAPITALISM

Symposium organized by Professor Libero Andreotti

Friday, March 31, 2017
Noon - 5:30pm

Architecture Library
Architecture West Building
College of Design
Georgia Tech
245 4th Street NW
Atlanta, GA 30332
ARCHITECTURE, PHANTASMAGORIA, and the Culture of CAPITALISM

Symposium organized by Professor Libero Andreotti

Friday, March 31, 2017
Noon - 5:30pm

Architecture Library
Architecture West Building
College of Design
Georgia Tech
245 4th Street NW
Atlanta, GA 30332
This symposium addresses the concept of phantasmagoria in architecture, unearthing its various manifestations in the contemporary culture of *spectacle*. Participants from a variety of fields at the intersection of architecture, technology, and political philosophy will examine the history of phantasmagoria from the late eighteenth century to the present and the place it occupies in the writings of Marx, Benjamin, Adorno, and others. More specifically, participants will discuss its role in analyses of capitalist commodity fetishism where, along with the notions of the *spectral* and the *fantastic*, it is used to question, and occasionally to subvert, the relationship between ‘reality’ and ‘illusion’. Special attention will be paid to the present-day significance of phantasmagoria in an age of tele-technological and communicative capitalism. Just as new technologies, according to Benjamin, reorganized the human sensorium in the 19th century, turning Paris into the interior space of the *flaneur*, so technical innovations are reconfiguring the most basic conditions of urban experience in our time, generating new forms of ‘hyper-mediated’ subjectivity that transform the city through the force of psychic shock. By bringing a variety of perspectives to bear on this one concept, the symposium will attempt to frame a general critique of the culture of contemporary capitalism.
This symposium addresses the concept of phantasmagoria in architecture, unearthing its various manifestations in the contemporary culture of spectacle. Participants from a variety of fields at the intersection of architecture, technology, and political philosophy will examine the history of phantasmagoria from the late eighteenth century to the present and the place it occupies in the writings of Marx, Benjamin, Adorno, and others. More specifically, participants will discuss its role in analyses of capitalist commodity fetishism where, along with the notions of the spectral and the fantastic, it is used to question, and occasionally to subvert, the relationship between ‘reality’ and ‘illusion’. Special attention will be paid to the present-day significance of phantasmagoria in an age of tele-technological and communicative capitalism. Just as new technologies, according to Benjamin, reorganized the human sensorium in the 19th century, turning Paris into the interior space of the flaneur, so technical innovations are reconfiguring the most basic conditions of urban experience in our time, generating new forms of ‘hyper-mediated’ subjectivity that transform the city through the force of psychic shock. By bringing a variety of perspectives to bear on this one concept, the symposium will attempt to frame a general critique of the culture of contemporary capitalism.
Schedule

12:00pm
Lunch and Refreshments

1:00pm
Introduction
LIBERO ANDREOTTI
NADIR LAHIJI

Session One

1:30pm
MARGARET COHEN
The Gothic imagination: From Castle to Shipwreck

2:00pm
DOUGLAS SPENCER
Space After Spectacle: Infrastructure, Indifference and the Phantasmagoria of Transit

2:30pm
JOAN OCKMAN
Culture of Circulation

3:00pm
Coffee Break

Session Two

3:15pm
DAVID KISHIK
A Specter is Haunting Babel - The Specter of Language

3:45pm
Keynote Speaker
GRAEME GILLOCH
Haunts: a Eulogy to Phantasmagoria?

4:30pm
Break

4:45pm
Panel discussion
GEORGE JOHNSTON
MARISABEL MARRATT
TODD CRONAN

5:30pm
Closing remarks
Schedule

12:00pm
Lunch and Refreshments

1:00pm
Introduction
LIBERO ANDREOTTI
NADIR LAHIJI

Session One

1:30pm
MARGARET COHEN
The Gothic imagination: From Castle to Shipwreck

2:00pm
DOUGLAS SPENCER
Space After Spectacle: Infrastructure, Indifference and the Phantasmagoria of Transit

2:30pm
JOAN OCKMAN
Culture of Circulation

3:00pm
Coffee Break

Session Two

3:15pm
DAVID KISHIK
A Specter is Haunting Babel - The Specter of Language

3:45pm
Keynote Speaker
GRAEME GILLOCH
Haunts: a Eulogy to Phantasmagoria?

4:30pm
Break

4:45pm
Panel discussion
GEORGE JOHNSTON
MARISABEL MARRAT
TODD CRONAN

5:30pm
Closing remarks
SESSION ONE

Introduction
LIBERO ANDREOTTI
Professor of Architecture
Georgia Tech

NADIR LAHIJI
Honorary Faculty University of Canberra, Australia

MARGARET COHEN
Andrew B. Hammond Professor of French Language, Literature and Civilization, Stanford University

The gothic is a term designating a style in medieval architecture, which inspired a mode of the imagination in the Enlightenment and Romantic era. This mode found its fullest expression in narrative, popularized by the gothic novel in the British Isles, before spreading across the continent and indeed across the globe. My talk starts with an overview of the gothic mode as conceived by modernity, involved heightened sensation, melodrama, the persistence of irrational forces and fantasies shaped by the tortured, claustrophobic architecture patterned on medieval cloisters, churches, and castles.

While inspired by architectures of power from the feudal era, gothic spaces were adapted by the modern imagination to express haunted or otherwise uncanny features of other types of environments. An urban gothic proliferated in the 19th century across the globe, peopled by the ghosts of the marginalized and the displaced. In the United States, Southern gothic, as well as the suburban gothic, to rend the façade of middle-class banality and in the case of the Southern gothic, to express tormented race relations still shaping consciousness and history. The paper ends by adding to these familiar gothic topoi a form of environmental gothic: the underwater gothic, enabled by the invention of technologies to take human vision beneath the ocean and record it with film, which is the subject of my current research. It shows how the vista of the shipwreck fits the criteria for the gothic using James Cameron’s virtuosic sequence filming the historical wreck of The Titanic in Titanic (1997). Under the sea as well, the gothic confronts Enlightenment modernity with irrational forces – staging, however, not a form of human power but rather the menace to modernity of the indifferent, natural environment. This menace has an uncanny beauty as strange natural forms recolonize technologies that were the epitome of modern aspiration, and give an alluring afterlife to a tragic grave.

DOUGLAS SPENCER
Architectural Association, London

Andreotti and Lahiji’s The Architecture of Phantasmagoria presents an incisive critique of the discourse of spectacle in architecture. ‘Spectacle’, they note, has become the ‘tired mantra’ of a supposedly critical posture lazily reiterating its complaints against architecture as image and missing the critical thrust of Debord’s writing. Without wanting to abandon what remains for them still pertinent in Debord’s thought they suggest, in response, phantasmagoria as a model more adequate to grasping the machinations of contemporary architecture as an apparatus of power and subjectivation than that of spectacle.

This paper builds upon and extends Andreotti and Lahiji’s critique. The discourse of spectacle, I will argue, rests upon the assumption of a cinematic mode of reception in which subjects are distracted from everyday realities under the spell-like influence of star architects and their iconic productions. This mode of reception is, though, exceptional rather than typical. As such, it is itself a distraction from the more everyday experience of the built environment and the analysis of its subjectifying powers. This subjectifying power, I will argue, operates through forms of attention that are very much divided rather than undivided; the fleeting glance rather than the focused gaze, the habitual as opposed to the extraordinary. In order to explore these more habitual and habituating forms of attention - exemplified here in the spaces of contemporary transit and their soberly dressed interiors - I draw methodologically upon Benjamin and Kracauer’s concern with the everyday experience of the city as a ubiquitous environmental condition and, reaching further back still, to Simmel’s account of the metropolis as, in its economic and experiential essence, a ‘sphere of indifference’.

JOAN OCKMAN
Distinguished Senior Lecturer
University of Pennsylvania
Philadelphia

Once upon a time, in the days when modern architecture was young, circulation through a building was primarily a functional problem. By the mid-twentieth century, when the monument building morphed into the spectacle-building, the circulation system began to take on aesthetic implications of its own and to become a central feature of a building’s architectural identity. Think of Wright’s Guggenheim Museum or Saarinen’s TWA Terminal. Of course, Baroque architects already appreciated the expressive potential of dynamic scenography four centuries ago. But today the mania for circulation spaces manifest in cutting-edge architecture goes well beyond formal virtuosity. Escalators, ramps, elevators, stairs, bridges, catwalks—these privileged elements of contemporary buildings not only belong to a form-making culture that at all costs (figuratively and literally) wishes to avoid the appearance of fixity, but emanate from the very structure of the neocapitalist imaginary. In this talk we attempt an allegorical reading of architecture’s “culture of circulation.” What are the implications of an architecture that is about circulation?
SESSiON ONE

Introduction

LIBERO ANDREOTTI
Professor of Architecture
Georgia Tech

NADIR LAHIJI
Honorary Faculty University of Canberra, Australia

MARGARET COHEN
Andrew B. Hammond Professor of French Language, Literature and Civilization, Stanford University

The gothic is a term designating a style in medieval architecture, which inspired a mode of the imagination in the Enlightenment and Romantic era. This mode found its fullest expression in narrative, popularized by the gothic novel in the British Isles, before spreading across the continent and indeed across the globe. My talk starts with an overview of the gothic mode as conceived by modernity, involved heightened sensation, melodrama, the persistence of irrational forces and fantasies shaped by the tortured, claustrophobic architecture patterned on medieval cloisters, churches, and castles.

While inspired by architectures of power from the feudal era, gothic spaces were adapted by the modern imagination to express haunted or otherwise uncanny features of other types of environments. An urban gothic proliferated in the 19th century across the globe, peopled by the ghosts of the marginalized and the displaced. In the United States, Southern gothic, as well as the suburban gothic, to rend the façade of middle-class banality and in the case of the Southern gothic, to express tormented race relations still shaping consciousness and history. The paper ends by adding to these familiar gothic topoi a form of environmental gothic: the underwater gothic, enabled by the invention of technologies to take human vision beneath the ocean and record it with film, which is the subject of my current research. It shows how the vista of the shipwreck fits the criteria for the gothic using James Cameron’s virtuosic sequence filming the historical wreck of The Titanic in Titanic (1997). Under the sea as well, the gothic confronts Enlightenment modernity with irrational forces – staging, however, not a form of human power but rather the menace to modernity of the indifferent, natural environment. This menace has an uncanny beauty as strange natural forms recolonize technologies that were the epitome of modern aspiration, and give an alluring afterlife to a tragic grave.

DOUGLAS SPENCER
Architectural Association, London

Andreotti and Lahiji’s The Architecture of Phantasmagoria presents an incisive critique of the discourse of spectacle in architecture. ‘Spectacle’, they note, has become the ‘tired mantra’ of a supposedly critical posture lazily reiterating its complaints against architecture as image and missing the critical thrust of Debord’s writing. Without wanting to abandon what remains for them still pertinent in Debord’s thought they suggest, in response, phantasmagoria as a model more adequate to grasping the machinations of contemporary architecture as an apparatus of power and subjectivation than that of spectacle.

This paper builds upon and extends Andreotti and Lahiji’s critique. The discourse of spectacle, I will argue, rests upon the assumption of a cinematic mode of reception in which subjects are distracted from everyday realities under the spell-like influence of star architects and their iconic productions. This mode of reception is, though, exceptional rather than typical. As such, it is itself a distraction from the more everyday experience of the built environment and the analysis of its subjectifying powers. This subjectifying power, I will argue, operates through forms of attention that are very much divided rather than undivided; the fleeting glance rather than the focused gaze, the habitual as opposed to the extraordinary. In order to explore these more habitual and habituating forms of attention - exemplified here in the spaces of contemporary transit and their sobrely dressed interiors - I draw methodologically upon Benjamin and Kracauer’s concern with the everyday experience of the city as a ubiquitous environmental condition and, reaching further back still, to Simmel’s account of the metropolis as, in its economic and experiential essence, a ‘sphere of indifference’.

JOAN OCKMAN
Distinguished Senior Lecturer
University of Pennsylvania
Philadelphia

Once upon a time, in the days when modern architecture was young, circulation through a building was primarily a functional problem. By the mid-twentieth century, when the monument building morphed into the spectacle-building, the circulation system began to take on aesthetic implications of its own and to become a central feature of a building’s architectural identity. Think of Wright’s Guggenheim Museum or Saarinen’s TWA Terminal. Of course, Baroque architects already appreciated the expressive potential of dynamic scenography four centuries ago. But today the mania for circulation spaces manifest in cutting-edge architecture goes well beyond formal virtuosity. Escalators, ramps, elevators, stairs, bridges, catwalks—these privileged elements of contemporary buildings not only belong to a form-making culture that at all costs (figuratively and literally) wishes to avoid the appearance of fixity, but emanate from the very structure of the neocapitalist imaginary. In this talk we attempt an allegorical reading of architecture’s “culture of circulation.” What are the implications of an architecture that is about circulation?
SESSION TWO

DAVID KISHIK
Assistant Professor of Philosophy
Emerson College, Boston

Urban theology begins with a biblical tale of two cities: Enoch, built by Cain, and Babel, destroyed by God. The fact that the pithy primeval story in Genesis 1-11 finds it necessary to develop separate critiques of the same phenomenon (soon to be tripled with the account of Sodom and Gomorrah) is enough to show why the city is seen not only as the foundation of the created world, but also as the fountain of our deepest human anxieties. Assuming that all our modern urban sensibilities are secularized theological sensibilities, I will take in this talk a tiger’s leap from the observation deck of the World Trade Center to the locked room at the seventh floor of the Babylonian Ziggurat.

GRAEME GILLOCH
Reader in Sociology
Lancaster University, UK

My aim in this paper is to rethink and reconfigure the notion of phantasmagoria not as forms of deception and domination (myth, fetishism, illusion, dreaming) but rather as sites of and encounters with ‘gatherings of ghosts’. To this end, I compare and contrast two key visions of contemporary urban space: the notion of ‘non places’ (non-lieux) identified by the French social anthropologist Marc Augé and ‘place of memory’ (lieux de memoire) as articulated by his compatriot, the historian Pierre Nora. I suggest that these may be understood as two sides of the same coin: non-lieux as spaces of alienation and individualization bereft of meaning and significance as characteristic of supermodernity (malls, airports, car parks, gas stations, fast food chains); lieux de memoire as spaces (and objects, texts, and other artefacts) of mythological history seeking to indoctrinate a national collective consciousness in the absence of any genuine connectedness to the past (monuments, school textbooks, historical personae and stories). One produces the atomized individual; the other incorporates this individual into the mass and mythology of the nation. Both kinds of ‘spaces’ are, in fact, about amnesia: the absence of remembrance and / or its orchestration. So I will propose something else which might serve as sites of critique and counterpoint: those places that are haunted by the repressed, the down-trodden, the unsuccessful, the dead, the poor, the ‘others’ of conventional history. These are eradicated / erased by both these kinds of lieux: almost! They remain as traces and residues, they survive as ghosts. The places of the city are those that are alive with ghosts. Far from rejecting these as sites of fetish and ideology, we must redeem the crowds of ghosts that haunt the city.

‘Phantasmagoria’ is therefore to be understood here not so much as deceptive ‘phantasms in the marketplace’ (the fetish commodity chief among them) but more simply as a ‘gathering of ghosts’ in a certain place. And so what I am going to advocate, and this is very much in keeping with the Surrealists of course, is: what we might term lieux d’hanter or simply les hantes. Haunts because this is both an action and a place, a place which one frequents. Not ‘non-places’, not ‘places of memory’, but haunts. And this returns us to the writings of Marc Augé whose essays on Paris are very much a series of eulogies / elegies to his haunts: the metro, the little independent Left Bank cinema, the corner bistro.

PANEL DISCUSSION

GEORGE JOHNSTON
Johnston+Dumais [architects],
Principal
Professor of Architecture
Georgia Tech

MARISSABEL MARRATT
Ph.D. Candidate
History and Theory
Georgia Tech

TODD CRONAN
Associate Professor of Art History
Georgia Tech
SESSION TWO

DAVID KISHIK
Assistant Professor of Philosophy
Emerson College, Boston

Urban theology begins with a biblical tale of two cities: Enoch, built by Cain, and Babel, destroyed by God. The fact that the pithy primeval story in Genesis 1-11 finds it necessary to develop separate critiques of the same phenomenon (soon to be tripled with the account of Sodom and Gomorrah) is enough to show why the city is seen not only as the foundation of the created world, but also as the fountain of our deepest human anxieties. Assuming that all our modern urban sensibilities are secularized theological sensibilities, I will take in this talk a tiger’s leap from the observation deck of the World Trade Center to the locked room at the seventh floor of the Babylonian Ziggurat.

GRAEME GILLOCH
Reader in Sociology
Lancaster University, UK

My aim in this paper is to rethink and reconfigure the notion of phantasmagoria not as forms of deception and domination (myth, fetishism, illusion, dreaming) but rather as sites of and encounters with ‘gatherings of ghosts’. To this end, I compare and contrast two key visions of contemporary urban space: the notion of ‘non places’ (non-lieux) identified by the French social anthropologist Marc Augé and ‘place of memory’ (lieux de mémoire) as articulated by his compatriot, the historian Pierre Nora. I suggest that these may be understood as two sides of the same coin: non-lieux as spaces of alienation and individualization bereft of meaning and significance as characteristic of supermodernity (malls, airports, car parks, gas stations, fast food chains); lieux de mémoire as spaces (and objects, texts, and other artefacts) of mythological history seeking to indoctrinate a national collective consciousness in the absence of any genuine connectedness to the past (monuments, school textbooks, historical personae and stories). One produces the atomized individual; the other incorporates this individual into the mass and mythology of the nation. Both kinds of ‘spaces’ are, in fact, about amnesia: the absence of remembrance and / or its orchestration. So I will propose something else which might serve as sites of critique and counterpoint: those places that are haunted by the repressed, the down-trodden, the unsuccessful, the dead, the poor, the ‘others’ of conventional history. These are eradicated / erased by both these kinds of lieux: almost! They remain as traces and residues, they survive as ghosts. The places of the city are those that are alive with ghosts. Far from rejecting these as sites of fetish and ideology, we must redeem the crowds of ghosts that haunt the city.

‘Phantasmagoria’ is therefore to be understood here not so much as deceptive ‘phantasms in the marketplace’ (the fetish commodity chief among them) but more simply as a ‘gathering of ghosts’ in a certain place. And so what I am going to advocate, and this is very much in keeping with the Surrealists of course, is what we might term lieux d’hanter or simply les hantes. Haunts because this is both an action and a place, a place which one frequents. Not ‘non-places’, not ‘places of memory’, but haunts. And this returns us to the writings of Marc Augé whose essays on Paris are very much a series of eulogies / elegies to his haunts: the metro, the little independent Left Bank cinema, the corner bistro.

PANEL DISCUSSION

GEORGE JOHNSTON
Johnston+Dumais [architects],
Principal
Professor of Architecture
Georgia Tech

MARISABEL MARRATT
Ph.D. Candidate
History and Theory
Georgia Tech

TODD CRONAN
Associate Professor of Art History
Georgia Tech
LIBERO ANDREOTTI


MARGARET COHEN

Margaret Cohen teaches in the Departments of English and Comparative Literature at Stanford, where she is Andrew B. Hammond Professor of French Language, Literature and Civilization. Her most recent book is The Novel and the Sea (Princeton: Princeton University Press, 2010), which was awarded the Louis R. Gottschalk Prize from the American Society for Eighteenth-Century Studies and the George and Barbara Perkins Prize from the International Society for the Study of the Narrative. Other books include Profane Illumination: Walter Benjamin and the Paris of Surrealist Revolution (Berkeley: University of California Press, 1993) and The Sentimental Education of the Novel (Princeton: Princeton University Press, 1999), which received the Modern Language Association’s Aldo and Jeanne Scaglione prize in French and Francophone literature. She is currently writing a book about how the modern imagination of the remote, underwater environment has been shaped by its access through visual technologies, from the aquarium to underwater photography and film.

TODD CRONAN

Professor Cronan is currently at work on two book projects. The first, Seeing Photographically: Photographic Ontology and the Problem of Audience, looks at photographic debates around the concept of “previsualization” from Alfred Stieglitz to Minor White including new considerations of the work of Edward Weston, Ansel Adams, Harry Callahan and Aaron Siskind. The second project, Art at the End of History: Painting/Photography/Architecture/Theater/Film in the 1920s, examines the claims and results of a vision of art after modernization had achieved its ends. At the center of the latter are the intense debates over which artistic medium was thought to best express the realities of a post-historical world.

GRAEME GILLOCH


GEORGE JOHNSTON

George B. Johnston is a Professor of Architecture at Georgia Tech and principal of Johnston+Dumais [architects]. He has over 35 years of experience as an architect, educator, academic leader, and cultural historian. George was educated at Emory University (Ph.D. in American Cultural History, 2006), Rice University (M.Arch., 1984) and Mississippi State University (B.Arch., 1979). He teaches courses in architectural and urban design, cultural theory, and social history of architectural practice; and his research interrogates the social, historical, and cultural implications of making architecture in the American context. He is author of the award-winning book from ‘e MIT Press, Drafting Culture: A Social History of Architectural Graphic Standards, which has been lauded for its insights into the ongoing technological transformation of the profession.

As both practicing architect and cultural historian, George is open to and supportive of research and design projects that involve themes of memory and modernity: institutions of cultural exhibition and display; changing design technologies and representational practices, approaches to American vernacular architecture and cultural landscape; and the critique of the everyday. Propelling his inquiries is a central concern: What recuperative role can architects’ practices play in this age of universalizing technology?
**LIBERO ANDREOTTI**


**MARGARET COHEN**

Margaret Cohen teaches in the Departments of English and Comparative Literature at Stanford, where she is Andrew B. Hammond Professor of French Language, Literature and Civilization. Her most recent book is The Novel and the Sea (Princeton: Princeton University Press, 2010), which was awarded the Louis R. Gottschalk Prize from the American Society for Eighteenth-Century Studies and the George and Barbara Perkins Prize from the International Society for the Study of the Narrative. Other books include Profane Illumination: Walter Benjamin and the Paris of Surrealist Revolution (Berkeley: University of California Press, 1993) and The Sentimental Education of the Novel (Princeton: Princeton University Press, 1999), which received the Modern Language Association’s Aldo and Jeanne Scaglione prize in French and Francophone literature. She is currently writing a book about how the modern imagination of the remote, underwater environment has been shaped by its access through visual technologies, from the aquarium to underwater photography and film.

**TODD CRONAN**

Professor Cronan is currently at work on two book projects. The first, Seeing Photographically: Photographic Ontology and the Problem of Audience, looks at photographic debates around the concept of “previsualization” from Alfred Stieglitz to Minor White including new considerations of the work of Edward Weston, Ansel Adams, Harry Callahan and Aaron Siskind. The second project, Art at the End of History: Painting/Photography/Architecture/Theater/Film in the 1920s, examines the claims and results of a vision of art after modernization had achieved its ends. At the center of the latter are the intense debates over which artistic medium was thought to best express the realities of a post-historical world.

**GRAEME GILLOCH**


**GEORGE JOHNSTON**

George B. Johnston is a Professor of Architecture at Georgia Tech and principal of Johnston+Dumais [architects]. He has over 35 years of experience as an architect, educator, academic leader, and cultural historian. George was educated at Emory University (Ph.D. in American Cultural History, 2006), Rice University (M.Arch., 1984) and Mississippi State University (B.Arch., 1979). He teaches courses in architectural and urban design, cultural theory, and social history of architectural practice; and his research interrogates the social, historical, and cultural implications of making architecture in the American context. He is author of the award-winning book from e MIT Press, Drafting Culture: A Social History of Architectural Graphic Standards, which has been lauded for its insights into the ongoing technological transformation of the profession.

As both practicing architect and cultural historian, George is open to and supportive of research and design projects that involve themes of memory and modernity; institutions of cultural exhibition and display; changing design technologies and representational practices, approaches to American vernacular architecture and cultural landscape; and the critique of the everyday. Propelling his inquiries is this central concern: What recuperative role can architects’ practices play in this age of universalizing technology?
SPEAKERS

DAVID KISHIK
David Kishik is an Assistant Professor of Philosophy at the Institute for Liberal Arts and Interdisciplinary Studies at Emerson College. His most recent book is The Manhattan Project: A Theory of a City, just released in paperback by Stanford University Press.

NADIR LAHIJI
Nadir Lahiji is the author of the most recent Adventures with the Theory of the Baroque and French Philosophy (Bloomsbury, 2016) and co-author of The Architecture of Phantasmagoria: Specters of the City (Rutledge, 2016). He has edited a number of books including the recent Can Architecture Be An Emancipatory Project, Dialogues on Architecture and the Left, (Zero Books, 2016), The Missed Encounter of Radical Philosophy with Architecture (Bloomsbury, 2015), Architecture Against the Post-Political: Essays in Re-Claiming the Critical Project (Rutledge, 2014). He is an honorary faculty at the university of Canberra. Previously, he has taught at numbers of universities including Georgia Tech, the University of Pennsylvania, the Lebanese American University.

MARISABEL MARRATT
Marisabel Marratt is a doctoral student in the History and Theory concentration, under the direction of Professor Lars Spuybroek at Georgia Tech. Her research examines twentieth century history and philosophies of technology, and their implications for contemporary architectural history and theory, aesthetics and the evolving experience and conception of Architecture in professional practice. As point-of-departure, her focus is the work of French philosopher of technology Gilbert Simondon (1924-1989), his conception of techno-aesthetics and in-formation, and its potential implications for contemporary conceptions of Architecture.

Marisabel holds a bachelor’s and master’s degree in architecture from Princeton University (1985, 1988), where she developed her design thesis under the direction of Professors Anthony Vidler and Alan Colquhoun. In her extensive professional experience, Marisabel has since been involved in many award-winning projects, encompassing architecture, interior architecture and production design. Throughout, the emphasis has been to explore the content of experience in built form. The desire to “push the envelope” has led to inventive approaches to space/form-making, exploring and implementing virtual and material technologies, color, movement and light.

DOUGLAS SPENCER
Douglas Spencer is the author of The Architecture of Neoliberalism (Bloomsbury, 2016). He teaches and writes on critical theories of architecture, landscape and urbanism at the AA’s Graduate School of Design at the Architectural Association and at the University of Westminster, London. A regular contributor to Radical Philosophy, he has also written chapters for collections such as Architecture Against the Post-Political (Nadir Lahiji, ed. Routledge, 2014), and This Thing Called Theory (eds Teresa Stoppani, Giorgio Ponzo, and George Themistokleous, Routledge, November 2016), and published numerous essays in journals such as The Journal of Architecture, AD, AA Files, New Geographies, Volume and Praznine.

JOAN OCKMAN
Joan Ockman is Distinguished Senior Lecturer at the University of Pennsylvania School of Design and Visiting Professor at Cooper Union School of Architecture. An architecture educator, historian, writer, and editor, she has edited Architecture Culture 1943-1968, The Pragmatist Imagination, and Out of Ground Zero. She is currently completing a collection of essays titled Architecture Among Other Things, to be published next year by Actar.
SPEAKERS

DAVID KISHIK
David Kishik is an Assistant Professor of Philosophy at the Institute for Liberal Arts and Interdisciplinary Studies at Emerson College. His most recent book is The Manhattan Project: A Theory of a City, just released in paperback by Stanford University Press.

NADIR LAHIJI
Nadir Lahiji is the author of the most recent Adventures with the Theory of the Baroque and French Philosophy (Bloomsbury, 2016) and co-author of The Architecture of Phantasmagoria: Specters of the City (Rutledge, 2016). He has edited a number of books including the recent Can Architecture Be An Emancipatory Project, Dialogues on Architecture and the Left, (Zero Books, 2016), The Missed Encounter of Radical Philosophy with Architecture (Bloomsbury, 2015), Architecture Against the Post-Political: Essays in Re-Claiming the Critical Project (Rutledge, 2014). He is an honorary faculty at the university of Canberra. Previously, he has taught at numbers of universities including Georgia Tech, the University of Pennsylvania, the Lebanese American University.

MARIŞABEL MARRATT
Marisabel Marratt is a doctoral student in the History and Theory concentration, under the direction of Professor Lars Spuybroek at Georgia Tech. Her research examines twentieth century history and philosophies of technology, and their implications for contemporary architectural history and theory, aesthetics and the evolving experience and conception of Architecture in professional practice. As point-of-departure, her focus is the work of French philosopher of technology Gilbert Simondon (1924-1989), his conception of techno-aesthetics and in-formation, and its potential implications for contemporary conceptions of Architecture.

Marisabel holds a bachelor’s and master’s degree in architecture from Princeton University (1985, 1988), where she developed her design thesis under the direction of Professors Anthony Vidler and Alan Colquhoun. In her extensive professional experience, Marisabel has since been involved in many award-winning projects, encompassing architecture, interior architecture and production design. Throughout, the emphasis has been to explore the content of experience in built form. The desire to “push the envelope” has led to inventive approaches to space/form-making, exploring and implementing virtual and material technologies, color, movement and light.

JOAN OCKMAN
Joan Ockman is Distinguished Senior Lecturer at the University of Pennsylvania School of Design and Visiting Professor at Cooper Union School of Architecture. An architecture educator, historian, writer, and editor, she has edited Architecture Culture 1943-1968, The Pragmatist Imagination, and Out of Ground Zero. She is currently completing a collection of essays titled Architecture Among Other Things, to be published next year by Actar.

DOUGLAS SPENCER
Douglas Spencer is the author of The Architecture of Neoliberalism (Bloomsbury, 2016). He teaches and writes on critical theories of architecture, landscape and urbanism at the AA’s Graduate School of Design at the Architectural Association and at the University of Westminster, London. A regular contributor to Radical Philosophy, he has also written chapters for collections such as Architecture Against the Post-Political (Nadir Lahiji, ed. Routledge, 2014), and This Thing Called Theory (eds Teresa Stoppani, Giorgio Ponzo, and George Themistokleous, Routledge, November 2016), and published numerous essays in journals such as The Journal of Architecture, AD, AA Files, New Geographies, Volume and Praznine.
ARCHITECTURE, PHANTASMAGORIA, and the Culture of CAPITALISM

Symposium organized by Professor Libero Andreotti