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# NOTES

- P.13 METAPHYSICAL MATERIALISM  
Isabella Costabile
- (1) Audre Lorde, «Poetry Is Not a Luxury», in *Sister Outsider: Essays and Speeches* by Audre Lorde, (Berkeley: Crossing Press, 1984, 2007), pp. 36–39
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- (26) Nobles, «Nubia and Egypt» (see note 16).
- P.24 FREMDE KÖRPER, VERGESSENE KONSTELLATIONEN  
Lucio Crignola, Tobia Rapelli
- (1) Eigene Schätzung, basierend auf Jones Lang LaSalle AG (Hg.), «Büromarkt Schweiz 2020», Zürich/Genf 2020; CSL Immobilien AG (Hg.), «Immobilienmarkt. Bericht 2020», Zürich 2020; Online-Inserate, Stand Juli 2020.
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- P.29 DUTY-FREE  
Ella Esslinger, Victor Lortie
- (1) Benjamin H. Bratton, «From Non-Places to Discontiguous Megastructures. Airports and Sovereignty», Vortrag am Symposium «Aerial Future. Leading Edge», A+D Architecture and Design Museum, Los Angeles, 2.–3. November 2017, [https://www.youtube.com/watch?v=jN4KD\\_svtpg](https://www.youtube.com/watch?v=jN4KD_svtpg) (abgerufen am 3.8.2020).
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- P.58 DAS MINIMALE SELBST  
Linus Ledermann  
(1) Jean Piaget, *The Construction of Reality in the Child*, New York 1954.
- P.65 DER EINZUG DER ETHIK IN ENTFREMDETE STADTGEBIETE  
Thierry Vuattoux  
(1) Bruno Latour, *Existenzweisen. Eine Anthropologie der Modernen*, Frankfurt a. M. 2014, S. 40 ff.  
(2) Die Fallstudie wurde im Rahmen des Entwurfsunterrichts in Architektur an der ETH Zürich im November 2019 in Zusammenarbeit mit Sascha Gsell, Noël Frozza und Luca Meyer erarbeitet.
- P.73 NUREMBERG – STUTTGART – ZÜRICH  
Jeremy Waterfield  
(1) Chris Kraus, *Aliens & Anorexia* (Los Angeles, California: Semiotext[e], 2013).  
(2) Mark McNally and John Schwarzmantel, *Gramsci and Global Politics: Hegemony and Resistance*. Routledge Innovations in Political Theory 33 (London: Routledge, 2009).
- P.103 POSTMODERN UNCANNY: FEAR AS A CRITICAL TOOL  
Chiara Salmini  
(1) A number of authors after Freud have explored the implications of the unhomely, notably Heidegger, Benjamin, Lacan, Derrida, Cixous. The latter in *Fiction and Its Phantoms: A Reading of Freud's Das Unheimliche*, 1976, brilliantly entertains an intertextual dialogue with Freud, finding in his argumentation's structure the very origin of his double, *'Hesitation'*: the text itself is uncanny, it leaves the reader in doubt whether any truth about the topic can be found. The supposedly scientific approach (starting with etymology) is ridiculed by the truly ungraspable nature of the *Unheimliche*.  
(2) Ernst Jentsch, *Zur Psychologie des Unheimlichen*, 1906.  
(3) Another elusive concept found in literature, worth mentioning through a reference to the last writing of Mark Fisher, *The Weird and the Eerie*, (London: Repeater Books, 2016), pp. 58–128.  
(4) See Freud, *Das Unheimliche* (1919) for an extended exploration on the uncanny in literature.  
(5) This suggestion is borrowed from Anthony Vidler's extended analysis on the implications of the Uncanny in architecture. Anthony Vidler, *The Architectural Uncanny: Essays in the Modern Unhomely* (Cambridge, Massachusetts: MIT Press, 1992), pp. 7–9.  
(6) Edmund Burke, «Obscurity», in: *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful*, (Cambridge: Cambridge University Press, 2014), pp. 99–101.  
(7) Again, we quote here Strathausen, *Uncanny Spaces*: «A fear tormented the last half of the eighteenth century,» said Michel Foucault during one of his interviews «the fear of dark spaces, the blanket of darkness that prevents the full visibility of things, men and truths.» Foucault's phrase is reminiscent of Max Horkheimer and Theodor Adorno's earlier definitions of the Enlightenment as a «mythical fear that has become radical», a fear that they conceptualized in spatial terms. «Nothing must remain outside, because the very idea of an 'outside' is the true source of fear.»  
(8) Maria Shéhérazade Giudici and Pier Vittorio Aureli, «Familiar Horror: Toward a Critique of Domestic Space», *Log 39* (Fall 2016).  
(9) Richard Martin, *The Architecture of David Lynch*, (London: Bloomsbury, 2015), p. 104.  
(10) Linda Bradley Salamon, «Looking for Richard» in *History: Post-modern villainy in Richard III and Scarface*, *Journal of Popular-Film & Television* 28 (August 2000), p. 54.  
(11) Frank's office showcases an ostentatious sculptural piece of thorn metal which seems to prelude to his own destruction.  
(12) Anthony Vidler, *Architectural Uncanny* (see note 5), p. 11.  
(13) To quote Foucault, the ideals of Enlightenment - a «mythical fear radicalized» (Adorno and Horkheimer) - were materialized in architecture as a literal and metaphorical fear of dark spaces, giving ground to the conceptualization of transparency and «whiteness» in modernist architecture.  
(14) The architecture portrayed in the first pool scene belongs to the Fontainebleau Resort in Miami Beach, a 1954 building designed by Morris Lapidus, considered a predecessor of the postmodern style. The *Stairway to Nowhere* is famous in another architecture of his, the Nautilus Club: behind the orchestra was located a curved, scenic staircase, which served as a theatrical stage for patrons. At the top there was no destination: just a wardrobe.  
(15) Mark Fisher, *The Weird and the Eerie* (London: Repeater Books, 2016), p. 112.
- P.109 COGNITIVE CANVAS  
Julius Grambow  
(1) For a brief introduction, see: McKenzie Wark: Cognitive Capitalism. Public Seminar February 19th 2015, <https://publicseminar.org/2015/02/cog-cap/>, accessed: 11 Aug. 2020.  
(2) «The fundamental level of ideology is not of an illusion masking the real state of things but that of an (unconscious) fantasy structuring our social reality itself. And at this level, we are of course far from being a post-ideological society. Cynical distance is just one way – one of many ways – to blind ourselves to the structuring power of ideological fantasy: even if we do not take things seriously, even if we keep an ironic distance, we are still doing them.» Slavoj Žižek, *The Sublime Object of Ideology* (New York: Verso, 1989), p. 33.  
(3) This can also be replaced by Limmat-; Rhine-; Thames- or Spree-ascetics. Some big streams seem to resemble the international flow of capital in real estate explicitly well.  
(4) In an interview on Spotify, which has unfortunately been deleted, the former OMA-partner Ippolito Pestellini described how the company explicitly has designed a building 'to look good on Instagram'. Consequently, as to underline the transdisciplinary role of the architect in a fluid network of actants, he prefers to call himself a «spatial practitioner».  
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(6) As said by a founding partner from a known Basel-based office.  
(7) Yann Moulier Boutang, *Cognitive Capitalism* (Cambridge: Polity Press, 2011), p. 164.
- P.111 LICHTPUNKT DES SCHWEBENS  
Mats Werchhohlad  
(1) Transkription des Verf. nach der deutschen Fassung von Federico Fellini, *Achteinhalb*, Italien/Frankreich, 1963; ergänzt um Textpassagen aus dem provisorischen Drehbuch des Regisseurs: Federico Fellini, «Achteinhalb», in: *Filmszenarien. Federico Fellini, Berlin 1983*, S. 377–478.  
(2) Novalis, «Lichtpunkt des Schwebens», in: Hans-Jürgen Schmitt (Hg.), *Die deutsche Literatur in Text und Darstellung. Romantik I*, Stuttgart 1986, S. 105–106.  
(3) Gerhard Gamm, *Der deutsche Idealismus. Eine Einführung in die Philosophie von Fichte, Hegel und Schelling*, Stuttgart 1997, S. 243.  
(4) C. G. Jung, *Welt der Psyche*, Frankfurt a. M. 1990, S. 64.
- P.117 NORMALIZING THE CRISIS. NOTES ON ONLINE TEACHING.  
Charlotte Malterre-Barthes  
(1) Roger Taylor, John Deacon, Brian May, Freddie Mercury, «The Show Must Go on», in *Innuendo* (London: © Sony/ATV Music Publishing LLC, BMG Rights Management, 1991).  
(2) Bruno Latour, «Imaginer les gestes-barrières contre le retour à la production d'avant-crise», *Analyse Opinion Critique* (2020). <https://aoc.media/opinion/2020/03/29/imaginer-les-gestes-barrieres-contre-le-retour-a-la-production-davant-crise/>, accessed: 2 Apr. 2020.  
(3) See Virginia Woolf, *A Room of One's Own*; and, *Three Guineas* (London: Penguin Classics 2019).  
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(10) Bob Jessop, «On Academic Capitalism», *Critical Policy Studies* 12, no. 1 (2018), pp. 104–109.  
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- P.100 KOMPOSTGESCHICHTEN  
Valentin Ribi  
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- P.136 CELTIC TIGER CASTLES  
Isabel Lehn-Blazejczak  
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- P.139 BAVAROKRATIA? OR, THE ALIENS THAT SHAPED MODERN ATHENS  
Hannes Gutberlet  
(1) Most notably Leo von Klenze and Friedrich von Gärtner.  
(2) See also: Johanna Hanink, *The Classical Debt: Greek Antiquity in an Era of Austerity* (Cambridge: 2017), pp. 147–160. Platon Issaias, «On the Planning Development of Modern Athens: 1830–2010», in Pier Vittorio Aureli (ed.), *The City as a Project* (Berlin: 2013), pp. 297–302.  
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(13) Marco Hillemann, Tobias Roth (eds.), *Wilhelm Müller und der Philhellenismus* (Berlin: 2015), p. 80.  
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- P.154 LIVING UNDER THE LEAF  
Kateřina Krupičková, Magdaléna Zemanová, Martin Zwahlen  
(1) Record-breaking Italian sale realises £41.4 million, <https://www.youtube.com/watch?v=yJUF4NoW9s>, accessed: 11 July 2020.  
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(4) Ibid., pp. 16–17.  
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- P.159 NET-SELF – DIGITAL PERSONA IN A TIME OF EMERGENCY  
Chiara Davino, Lorenza Villani  
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(2) Adolfo Bioy Casares, *The Invention of Morel*, (Buenos Aires: 1940).  
(3) Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction* (New York: 1936).  
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(5) Ibid., pp. 96–99.  
(6) Henri Lefebvre, *The Production of Space* (Oxford: 1991), pp. 26–27.  
(7) Susan Sontag, *The Volcano Lover* (2013), p. 118.  
(8) Jean Baudrillard, *Les Stratégies Fatales* (Paris: 1983), p. 62.  
(9) Riccardo Benassi, *Morestalgia* (Rome: 2020), pp. 87–93.  
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(12) Ibid., p. 10; Giorgio Agamben, *Profanazioni* (see note 4), pp. 104–105; Jean Baudrillard, *L'Autre par lui-même* (Paris: 1987); Walter Benjamin, *Work of Art* (see note 3), pp. 11–12 [http://www.salute.gov.it/imgs/C\\_17\\_opuscoliPoster\\_446\\_allegato.pdf](http://www.salute.gov.it/imgs/C_17_opuscoliPoster_446_allegato.pdf), accessed: 16 July 2020.  
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(18) In the period 2018–2019 33.8% of Italian families do not have a computer or tablet at home – a quota that rises to 41.6% in the South (<https://www.istat.it/it/archivio/240949>, accessed: 7 July 2020).  
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