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NOTES

- P.13 METAPHYSICAL MATERIALISM
Isabella Costabile
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- (18) Rashidi, «The Kushite Origins» (see note 15).
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- 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
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P.58	DAS MINIMALE SELBST Linus Ledermann (1) Jean Piaget, <i>The Construction of Reality in the Child</i> , New York 1954.	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, <i>The Sublime Object of Ideology</i> (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’. (5) Reiner de Graaf, <i>Four Walls and a Roof</i> (Cambridge: Harvard University Press, 2017), p. 81. (6) As said by a founding partner from a known Basel-based office. (7) Yann Moulier Boutang, <i>Cognitive Capitalism</i> (Cambridge: Polity Press, 2011), p. 164.
P.65	DER EINZUG DER ETHIK IN ENTFREMDETE STADTGEBIETE Thierry Vuattoux (1) Bruno Latour, <i>Existenzweisen. Eine Anthropologie der Modernen</i> , 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 – ZURICH Jeremy Waterfield (1) Chris Kraus, <i>Aliens & Anorexia</i> (Los Angeles, California: Semiotext[e], 2013). (2) Mark McNally and John Schwarzmantel, <i>Gramsci and Global Politics: Hegemony and Resistance</i> . 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 <i>Fiction and Its Phantoms: A Reading of Freud's Das Unheimliche</i> , 1976, brilliantly entertains an intertextual dialogue with Freud, finding in his argumentation's structure the very origin of his double, <i>Hesitation</i> : 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 <i>Unheimliche</i> . (2) Ernst Jentsch, <i>Zur Psychologie des Unheimlichen</i> , 1906. (3) Another elusive concept found in literature, worth mentioning through a reference to the last writing of Mark Fisher, <i>The Weird and the Eerie</i> , (London: Repeater Books, 2016), pp. 58–128. (4) See Freud, <i>Das Unheimliche</i> (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, <i>The Architectural Uncanny: Essays in the Modern Unhomely</i> (Cambridge, Massachusetts: MIT Press, 1992), pp. 7–9. (6) Edmund Burke, «Obscurity», in: <i>A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful</i> , (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», <i>Log</i> 39 (Fall 2016). (9) Richard Martin, <i>The Architecture of David Lynch</i> , (London: Bloomsbury, 2015), p. 104. (10) Linda Bradley Salamon, «Looking for Richard» in <i>History: Post-modern villainy in Richard III and Scarface</i> , 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, <i>Architectural Uncanny</i> (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 <i>Stairway to Nowhere</i> 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. Mark Fisher, <i>The Weird and the Eerie</i> (London: Repeater Books, 2016), p. 112.	P.111	LICHTPUNKT DES SCHWEBENS Mats Werchohlad (1) Transkription des Verf. nach der deutschen Fassung von Federico Fellini, <i>Achteinhalb</i> , Italien/Frankreich, 1963; ergänzt um Textpassagen aus dem provisorischen Drehbuch des Regisseurs: Federico Fellini, «Achteinhalb», in: <i>Filmszenarien. Federico Fellini, Berlin 1983</i> , S. 377–478. (2) Novalis, «Lichtpunkt des Schwebens», in: Hans-Jürgen Schmitt (Hg.), <i>Die deutsche Literatur in Text und Darstellung. Romantik I</i> , Stuttgart 1986, S. 105–106. (3) Gerhard Gamm, <i>Der deutsche Idealismus. Eine Einführung in die Philosophie von Fichte, Hegel und Schelling</i> , Stuttgart 1997, S. 243. (4) C. G. Jung, <i>Welt der Psyche</i> , Frankfurt a. M. 1990, S. 64.
(15)	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 <i>Innuendo</i> (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», <i>Analyse Opinion Critique</i> (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, <i>A Room of One's Own</i> ; and, <i>Three Guineas</i> (London: Penguin Classics 2019). (4) Aimi Hamraie, «Accessible Teaching in the Time of Covid-19», <i>Mapping Access</i> , 2020. https://www.mapping-access.com/blog-1/2020/3/10/accessible-teaching-in-the-time-of-covid-19 , accessed 7 July 2020. (5) Ibid. (6) R. Baker, T. Dee, B. Evans, J. John, «Bias in Online Classes: Evidence from a Field Experiment», <i>Stanford Center for Education Policy Analysis</i> (2018). https://cepa.stanford.edu/content/bias-online-classes-evidence-field-experiment . (7) Donna Haraway, <i>Staying with the Trouble</i> (Durham: Duke Press, 2016), p. 3. (8) Adam Nordin, «How Coronavirus Is Reshaping Classroom Learning», <i>BRIEFINGS newsletter of 17 March 2020</i> , 2020. https://www.goldmansachs.com/insights/pages/from_briefings_17-mar-20_20.html , accessed 2 Apr. 2020. (9) Isabelle Stengers, Andrew Goffey, <i>In Catastrophic Times: Resisting the Coming Barbarism</i> (Lüneburg: Meson Press, 2015), p. 8. (10) Bob Jessop, «On Academic Capitalism», <i>Critical Policy Studies</i> 12, no. 1 (2018), pp. 104–109. (11) Yingzhi Yang Julie Zhu, Sherry Jacob-Phillips, «Chinese Online Tutor Zuoyebang Raises \$750 Million in Fresh Round», Reuters (2020). https://www.reuters.com/article/us-zuoyebang-fundraising-chinese-online-tutor-zuoyebang-raises-750-million-in-fresh-round-idUSKBN240093 , accessed 19 June 2020.	

P.100	KOMPOSTGESCHICHTEN Valentin Ribi (1) <i>Kompost Forum Schweiz</i> , https://www.kompost.ch (abgerufen am: 15.6.2020).	(10)	Nanda Vigo, «Una casa per una collezione», <i>Domus</i> , 482 (January 1970), p. 32. Giobatta Meneguzzo, <i>Foglio Quattro</i> (2003), curated by Alberto Bassi, Malo, Vicenza: Museo Casabianca (30 November 2003).
P.136	CELTIC TIGER CASTLES Isabel Lehn-Blazejczak (1) Cian O'Callaghan, «Ghost Estates. Spaces and Spectres of Ireland after NAMA», in: Caroline Crowley and Denis Linehan (Hg.), <i>Spacing Ireland. Place, Society and Culture in a Post-boom Era</i> , Manchester 2013, S. 17–31, hier S. 18.	P.159	NET-SELF – DIGITAL PERSONA IN A TIME OF EMERGENCY Chiara Davino, Lorenza Villani (1) Franz Kafka, «Der Bau», in <i>Beim Bau der Chinesischen Mauer</i> (Weimar: 1931). (2) Adolfo Bioy Casares, <i>The Invention of Morel</i> , (Buenos Aires: 1940). (3) Walter Benjamin, <i>The Work of Art in the Age of Mechanical Reproduction</i> (New York: 1936). Giorgio Agamben, <i>Profanazioni</i> (Roma: 2005), p. 104. Ibid., pp. 96–99. Henri Lefebvre, <i>The Production of Space</i> (Oxford: 1991), pp. 26–27. Susan Sontag, <i>The Volcano Lover</i> (2013), p. 118. Jean Baudrillard, <i>Les Stratégies Fatales</i> (Paris: 1983), p. 62. Riccardo Benassi, <i>Morestalgia</i> (Rome: 2020), pp. 87–93. Luciano Floridi (Ed.), <i>The Onlife Manifesto. Being Human in Hyperconnected Era</i> (Cham: 2015). Byung Chul Han, <i>The Transparency Society</i> (Stanford: 2015), pp. 7–8. (12) Ibid., p. 10; Giorgio Agamben, <i>Profanazioni</i> (see note 4), pp. 104–105; Jean Baudrillard, <i>L'Autre par lui-même</i> (Paris: 1987); Walter Benjamin, <i>Work of Art</i> (see note 3), pp. 11–12. (13) http://www.salute.gov.it/imgs/C_17_opuscoliPoster_446_allegato.pdf , accessed: 16 July 2020. (14) http://www.salute.gov.it/portale/news/p3_2_1_1.jsp?lingua=italiano&me_nu=notizie&p=dalministero&id=4256 , accessed: 16 July 2020. (15) https://www.tiktok.com/@martigualtieri?lang=it , accessed: 16 July 2020. (16) https://www.facebook.com/RomaCapitaleOfficialPage/posts/ci-sono-asse-mbramenti-di-persone-che-ritieni-in-contrasto-con-le-regole-dellemer/2953367718064115/ , accessed: 16 July 2020. (17) Byung Chul Han, <i>In the Swarm</i> (Chicago: 2017), pp. 9–10. (18) https://www.youtube.com/watch?v=Gr0Nsz7W3s , accessed: 16 July 2020. (19) 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). (20) Étienne De La Boétie, <i>La schiavitù volontaria</i> (Trieste: 2013), p. 24. (21) Anna-Verena Nosthoff, Felix Maschewski, «La grande occasione», <i>Internazionale</i> , 1364 (26 June 2020), pp. 40–49.
P.139	BAVAROKRATIA? OR, THE ALIENS THAT SHAPED MODERN ATHENS Hannes Guterlet (1) Most notably Leo von Klenze and Friedrich von Gärtner. (2) See also: Johanna Hanink, <i>The Classical Debt: Greek Antiquity in an Era of Austerity</i> (Cambridge: 2017), pp. 147–160. Platon Issaias, «On the Planning Development of Modern Athens: 1830–2010», in Pier Vittorio Aureli (ed.), <i>The City as a Project</i> (Berlin: 2013), pp. 297–302. (3) Korinna Schönhärl, «Why does a prestigious emission house emit a loan for a peripheral state? The house of Rothschild and the Greek guaranteed loan of 1833», in <i>Business History</i> (April 2019). One of his perhaps most notable achievements being his successful engagement in the formal guarantee of Swiss unity, independence and neutrality in agreement with the Great Powers Austria, Britain, France and Russia at the Congress of Vienna (1814–1815). (4) See also: Alexander Tzonis and Alceste P. Rodi, <i>Greece. Modern RB-Architectures in History</i> (London: 2013), pp. 11–12; David Brewer, <i>The Greek War of Independence</i> (London: 2011), p. 302. (5) For example: the French-Swiss banker Jean-Gabriel Eynard who was the head of the philhellens community in Europe and later became one of the co-founders of the National Bank of Greece; as well as James de Rothschild who later in 1833 became involved in issuing the first sovereign loan to Greece which was securitized by the three great powers Great Britain, France and Russia (6) Schönhärl, «Why does a prestigious emission house» (see note 3). (7) For an extensive insight into the history of debt in Greece, see also: Johanna Hanink, <i>The Classical Debt. Greek Antiquity in an Era of Austerity</i> (Cambridge: 2017). (8) Pavlos Kyriazis, Stamatis Voulgaris, <i>The Fighter, the Urbanist, the Man</i> (Athens 1976), p. 152. (in Greek). (9) For example: William Penn's plan for Philadelphia (1682) or James Edward Oglethorpe's plan for Savannah (1732). (10) Eduard Schaubert, «Erläuterung des Planes der Stadt Neu-Athen», in Alexander Papageorgiou-Venetas, <i>Eduard Schaubert 1804–1860. Der Städtebauliche Nachlass zur Planung der Städte Athen und Piräus</i> (Möhnesee-Wamel: 2001), pp. 60–63. (11) Ibid., pp. 62–63. (12) Ibid., p. 62. (13) Marco Hillemann, Tobias Roth (eds.), <i>Wilhelm Müller und der Philhellenismus</i> (Berlin: 2015), p. 80. (14) Other notable Hellenists, who admired but never actually visited Greece, were for example Johann Wolfgang von Goethe and Johann Joachim Winckelmann. (15) Source: Hannes Guterlet, www.athenswesternhills.org , Deutsches Archäologisches Institut Athen – neg. D-DAI-ATH-Athen-Varia-0983_3315618.jpg.	(10)	
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. (2) Ibid. (3) Gio Ponti, «Uno scarabeo sotto una foglia», <i>Domus</i> , 414 (May 1964), p. 18. (4) Ibid., pp. 16–17. (5) Ibid., p. 15. (6) Manolo De Giorgi and Nanda Vigo, «Fontana, Manzoni... and other stories», <i>Domus</i> , 992 (June 2015), p. 33. (7) Interview with architect Nanda Vigo, http://allacarta.com/conversation/interview-with-architect-nanda-vigo , (accessed: 06.07.2020). (8) http://www.apuntozeta.name/Meneguzzocart/MeneguzzoGio-batta.html , accessed 6 July 2020. (9) Nanda Vigo, <i>Giovani e rivoluzionari: Un'autobiografia dentro l'arte degli anni Sessanta</i> (Milan: Mimesis, 2019).		