

Critical Inquiry

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ABSTRACT: A new required course linking architectural and critical theories in the Bachelor of Architecture curriculum of the School of Architecture at the University of Arizona was developed in order to provide a hinge between the predicated courses of the core curriculum and students' choice of a Research and Innovation (R&I) track for their final three semesters of study, culminating in a Capstone Project. Featuring a plurality of voices in the instructional team, the course, Critical Inquiry (CI), broaches theoretical lenses for equity, ecology, and architectural agency, framed by an introduction to critical theories and research and a conclusion that showcases contemporary critical practices. Students are required to formulate a research project proposal meant to help chart a curricular path that will inform their R&I choice a semester later. This paper discusses our pedagogical innovation, our research into the course's realization of individual and institutional objectives via assessment activities with multiple stakeholders, and the iterative refinement of the course that has resulted. That refinement has affected the content and sequence of course topics, and the overall scope of the class, from its inauguration in 2020 through the pandemic, the rise of the Black Lives Matter movement, and other socio-cultural and political developments. CI increasingly approaches our goals to address equity, diversity, and inclusion in our professional curriculum and prepare students to construct and assert their individual agency during the final stage of their education.

KEYWORDS: architectural pedagogy, theory, research, equity, agency

INTRODUCTION

This co-authored paper presents our shared and distinct reflections on a critical theories course which we co-teach in the School of Architecture at the University of Arizona. As a required course in the professional Bachelor of Architecture program, and the fourth in the school's History and Theory sequence, Critical Inquiry (CI) seeks to expose students to contemporary theories that advance equity and justice and empower students by framing distinct kinds of research that can inform architectural practice. While a worthwhile and successful endeavor from the beginning, the course has presented the opportunity for a pedagogical journey—for us two co-instructors, together with colleagues and students. After a first offering in the spring of 2020, we radically re-tuned the structure, content, and goals of the course to better grapple with the myriad inequities that manifest in built environments and through spatial practices. We navigated the onset of the pandemic, a temporary pivot to online instruction, student and faculty fragility, the summer of George Floyd, and student protests. These things changed us and changed the course. This is a reflection documenting our pedagogical project of the last five years.

We discuss in turn the rationale for and origins of the course, its strategic position within the curriculum, its collaborative logic, thematic structure, evolution in response to critical issues and sudden events in the world, and our own proactive, iterative assessment and response through further refinement. The paper concludes by reflecting on the impact of research within the course and our research about the course with ongoing potential for the pedagogical project between us and with our students.

1.0 COURSE DESIGN AND REALIZATION

1.1. Curricular origins

The idea for the course began as a response to observations by studio faculty colleagues that our students were not sufficiently versed in architectural theory nor in contemporary architecture. As a scholar and teacher of the history of art and architecture, Laura Hollengreen agreed. The edge condition of having been trained in another discipline (History of Art) and working on pre-modern as well as modern topics while teaching for many years in schools of architecture, including thesis prep in collaboration with studio colleagues, offered the perfect vantage point of expertise and critical distance from which to conceptualize the new offering.

Rather than distributing responsibility across studio courses for theoretically informed introductions to contemporary architecture, Hollengreen proposed a stand-alone course titled "Forms of Critical Inquiry and Expression" that would systematically cover a spectrum of topics. She devised the skeleton of the course, both in topics and assignments, based on the model of an earlier Capstone Preparation course she had taught to fifth-year students in which they conceived their year-long, independent Capstone Projects. Already at this point, the new CI course was intended to empower students and initiate their transition from a sequence of highly coordinated, professor-driven required courses to self-driven identification and definition of their interests leading to compelling Capstone work.

1.2. Curricular positioning

Critical Inquiry (CI) was designed to bridge the predicated core curriculum and the thematic choices students make when entering our program's final three Research and Innovation (R&I) semesters. Taught to third-year students just past the mid-point of the five-year curriculum, CI aims to serve as a hinge in the curriculum, introducing students

already endowed with skills to multiple theoretical lenses, to research in architecture, and to diverse drivers for innovative practice as they prepare for their final semesters of study. It is also strategically timed to conclude the four-semester history and theory sequence, which now arcs from chronologically and geographically organized topics (History I&II) to more theoretically informed themes examined in relation to 20th-century architecture and urbanism (History III), to a course entirely dedicated to theoretical lenses revealing systemic structures that inflect constructed environments and their impacts on lives and lifeways.

Foregrounding diverse contemporary critical issues and practices, the questions we ask in CI shift away from investigating and interpreting the past to speculating about the present and future. The weekly topics expose students to relations between entrenched systems and their manifestations in built environments and also familiarize them with exemplary critical and creative practices, projects, and propositions that address the grand challenges of our times.

1.3. Collaborative ideation and teaching

While scaffolded by one individual and initially projected to be solo-taught, the potential to co-develop and co-teach the new course presented a unique opportunity to articulate diverse theories, positionalities, and methods dialogically.

As Hollengreen was preparing the first offering, Beth Weinstein joined as co-instructor. As a faculty member primarily responsible for studio teaching and courses in the building technology sequence (drawing upon 20 years of practice before joining the faculty), Weinstein had also previously taught histories, theories, and techniques of representation. In 2020, she had just returned from earning a mid-career, practice-based Ph.D. in Creative Arts (Installation and Performance) and was seeking new responsibilities in the curriculum that would be more aligned with her interest in critical theories and commitment to social, political, and ecological matters of concern. Joining Hollengreen presented a perfect opportunity, at once collaborative and co-creative.

When Weinstein entered the scene as co-instructor, CI became much richer before even its first offering in Spring 2020. The sequence of topics remained similar to what had originally been laid out, yet now the course provided two different voices in lecture, in alternating weeks. A year later (2021), it became even richer when a third colleague, who otherwise taught digital and fabrication technologies, joined the team to lead several of the associated discussion sections. We collaborate—most recently with *four* other colleagues, of whom one is from outside the discipline of architecture—in offering discussion sections that are a novel experience for most students in our large professional program. Indeed, the discussion sections are open, informal spaces where students can grapple with the complex ideas of the course, hone their theoretical chops, and practice debating ideas and articulating their own perspectives.

Consistently, we coordinate instruction within our agreed-upon thematic structure and frameworks for assignments but speak from our own perspectives, positionalities, and different bodies of expertise in a rich and generous atmosphere of mutual respect. We model an extended dialogue, engaging, questioning, and often surprising one another. As a co-taught course, CI structurally challenges mono-vocal and singular perspectives normative to the sole-lecturer format.

2.0 THEMES AND STRUCTURE

2.1. Disruptive world events and thematic change

Some of the above scaffolding and team building is relatively straightforward for instructors of record delivering a new course, but there was nothing straightforward about what happened in spring 2020. After reading news stories about strange illnesses in places far from Tucson, we left for spring break and never came back. Our course, like every other, instantly pivoted to a synchronous online format. We supported one another and the students as best we could. The summer brought some relief from teaching and campus matters until the murder of George Floyd by a Minneapolis policeman. In the wake of that, US campuses came alive with students, alumni, faculty, and staff demanding a reckoning with the unjust treatment of Black members of our communities. At the University of Arizona, a new campus advocacy group called COBA (the Coalition of Black Students and Allies), wrote a letter to the dean of the College of Architecture, Planning and Landscape Architecture urgently arguing for changes. Faculty and administrators held listening sessions with stakeholders and we planned a “re-entry” to campus that in the end was quite partial; still, during this year of upset, the first year of the pandemic, everyone quickened to the task of imagining how better to support vulnerable and disenfranchised people among us. In particular, we felt the urgency of reckoning with systemic injustice and with our own educational and racial privilege teaching an increasingly diverse student body.

Events in the world made it evident that the course, as originally conceived, hewed too closely to perspectives already well broached elsewhere in the curriculum—e.g., Critical Regionalism, phenomenology, and sustainability, topics which have defined the identity of our school for some time but were ripe for (re)contextualization in terms of other issues. We had designated one of our course’s original topics “Identity, Culture, and Community,” but even pluralizing the topic headings failed to give adequate recognition and consideration to the multiple identities, cultures, and communities excluded from and by built environments, nor to the far from inclusive, far from just treatment of Blacks and other minorities in our midst. A week dedicated to “Systems Thinking and Sustainability” which we had also enunciated as an initial topic similarly needed expansion to address systemic racism, sexism, and ableism, denigration of the poor, environmental degradation, rampant consumerism, and the impacts of all these forms of “slow violence” (Nixon 2011) on humans, more than humans, land, and settlements.

Thus, topics bifurcated, expanded, and shifted to give greater gravity where overdue (Figure 1).

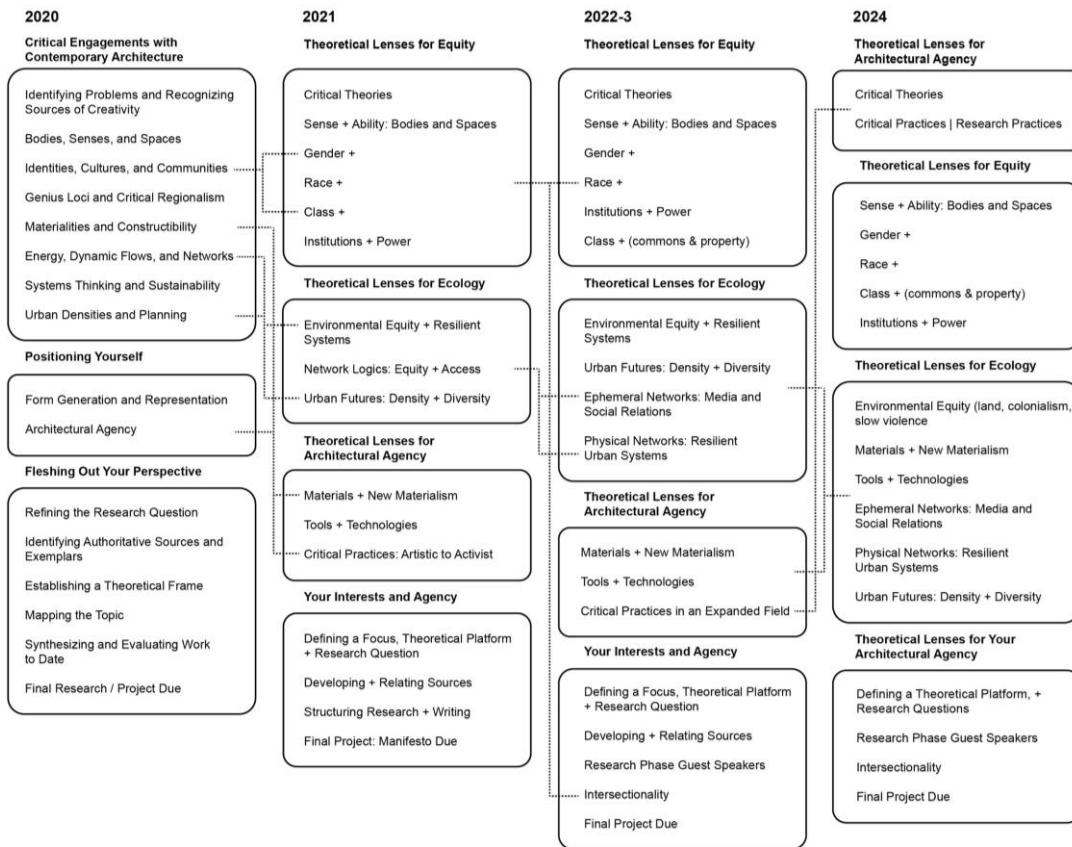


Figure 1: Curricular content transformation (2020-2024) as we learned from the world and one another. Source: (Weinstein 2024)

We quickly moved away from traditionally dominant topics, such as “Genius Loci and Critical Regionalism,” a theme that has tended to occlude other frames of reference in our school, and towards such topics as gender, race, class, and institutions and power that broached the spatialization of discrimination, the ways it “takes place” (Lipsitz 2011), empowering some at the expense of others. Students learned about entanglements of space with neurodiversity and women’s labor, about emergent queer spaces, redlining and pernicious designations of urban blight, density and poverty, and much more. Our students—be they educated in Catholic schools in the Sonoran Desert borderlands or in Islamic schools in the Middle East, those expected to turn their cameras on during class Zoom meetings when they were back in their parents’ homes or those chafing at post-violence security measures on campus—all let us know what disciplinary environments felt like on a daily basis. Indeed, a sharper focus on the criticality of theory electrified many students in our increasingly diverse student body. Most of them had not previously had their legacy—as first-generation college students, people of color, first- or second-generation immigrants, or international students—count as part of the discourse in their architectural classrooms.

We also sharpened our attention to externalities of an environmental nature, their unequal impacts on indigenous and other local populations, and, at times, the aestheticization of the “toxic sublime” (Peeples 2011) in various media. We broadened discourse around materials through the lens of new materialisms and posthumanist thought and questioned our engagement with tools and technologies as extensions and sometimes displacements or usurpations of human presence, ability, and judgment. We presented urban systems in the context of dramatic increases in density and disastrous climate effects. We also sought to highlight horizons of thought, debate, and action in the world of exemplary contemporary practitioners with their different models of critical practice.

2.2. Thematic structure

Under three umbrella topics—Theoretical Lenses for Equity, Theoretical Lenses for Ecology, and Theoretical Lenses for Architectural Agency—that were introduced in the second offering of CI in 2021, we began to weave through threads even as we shifted roles and lenses each week of the semester. “Theoretical Lenses for Equity” focuses students’ attention on how our society is constructed. The following course theme, “Theoretical Lenses for Ecology,” helps them examine the impacts of their chosen profession. This unsettles what students assume to be stable ground, shaking and re-laying conceptual foundations and multiplying the positions and perspectives from which design is generated. Throughout the course but most pointedly in “Theoretical Lenses for Architectural Agency,” we encourage students to question what architects and researchers do and why, how, and for whom they work to transform built environs through architectural acts. From neurodiversity (Manning and Masumi 2014) through perspectives of race (Cheng, Davis & Wilson 2020; Lipsitz 2011), gender (Brown 2011; Butler 1988; Urbach 1996), and class (Deamer 2015; Wright 2009) to relationships between design and institutions and power (Foucault 1995), physical and ephemeral networks (Augé 2008; Virilio 1998), and urban density and diversity (Baker 2012;

Davis 2006), we proceed to environmental resilience (Bennett 2010; Ingold 2011; Kaika 2017) and models of critical practice (Schneider & Till 2009). In all three of our course parts, we stress intersectionality, justice, and performance—performance of identity, spatial performance, and intellectual and creative performance in architecture and research.

Each of us has a shelf-full of the standard anthologies of contemporary architectural theory (Nesbitt 1996; Jencks and Kropf 1997, 2006; Leach 1997; Hays 1998) and we do still draw a few texts from these helpful volumes. But with an assemblage approach, we also select more heterogeneous sources drawn from other disciplines, current architectural essays (*Log; The Funambulist*), and non-textual media. This is a guided tour through less frequently trodden lands: we don't disguise our own passions and scholarly commitments; instead, we model what it is to draw a matter into personal and professional question, to frame distinct topics and practices with theories, to build appropriate research methods, and to develop authoritative perspectives.

3.0 RESEARCH POTENTIALS

3.1. Teaching research design

We contribute to the provision of opportunities for undergraduate students to pursue their own research, even as we celebrate occasions to link our own research and teaching. As two faculty at a Research I institution, with doctorates in disciplines other than architecture and teaching professional architecture students, we present research *for*, *about*, and *through* design (Downton 1996) as part of what can occupy the “space between” the paradigms that K. Michael Hays outlined as the place of critical architecture (1984). In addition to our shelves of architectural theory, we each have gathered manuals on research methods in architecture (Groat and Wang 2013; Lucas 2016). Nevertheless, we realize that research manuals are too formulaic and narrow and even many up-to-the-minute journal publications are too technical and detailed to serve as models for our students. As those students are still developing core skills of design, our goal is to make research a part of the sequence of activities that informs their design process. Just as architects manage the flow of information from many sources into design, we wish to model how one charts a course between knowledge of what other esteemed, inventive thinkers and designers do, on the one hand, and matters of personal concern, on the other, in order to develop a perspective and viable approach that is one's own. In a similar exercise, choreographed through their reading and writing in the course, students gain confidence in articulating their interests and ideas.

This is where end-of-semester research project proposals come into play. Along the way, investigations by students in the class take multiple forms. Initially, they prepare to lead and participate in discussion sessions, define terms through short keywords assignments, and craft somewhat longer but focused essays. Later, at the end of the course, they formulate a research project proposal scaffolded piece by piece through topic identification, construction of a bibliography, framing of research questions, discussion of key terms, analysis of exemplary authors and works, and mapping of their own further learning via additional proposed coursework. The course thus culminates by asking students to propose an architectural research project—not to carry out the project, but to understand what one needs to do to formulate a credible proposal for individual research. At a time when many students do less and less long-form writing, we ask for a well-developed and well-argued prospectus that rehearses the process by which research-practitioners define and make a case for their investigations. In this way, students begin to light the way into their own unknown futures. It is critical to us that we build in students *courage* to conceive of fresh ideas, *confidence* that the expression of those ideas can grow in rigor, precision, and thoroughness with writing and speaking practice over time, and *curiosity* about the many genres of expression worth exploring.

3.2. Curricular bridge to research-informed design

At the same time that we debuted CI, our school's B.Arch curriculum adopted a new structure for the final three semesters of students' study. Students now choose among multiple Research and Innovation (R&I) tracks which are thematically coherent sets of studios and electives leading to the culminating Capstone Project. CI has thus served as a moment of articulation for students, preparing them to make an informed choice of track that corresponds to their emergent interests. We lift the lid on a Pandora's box of questions just as students come to the end of the core curriculum comprising coordinated studios, history courses, professional practice classes, and digital, structural, material, and environmental technology labs. Indeed, CI is timed in such a way as to contextualize this earlier topic coverage within broader architectural discourse and in relation to world issues.

The R&I phase presents students with faculty-initiated and co-authored themes that assemble existing and prompt new courses under titles such as “(Meta)Physics of Light,” “Tectonic Inquiry,” and “Urban Agency.” Each R&I track offers a selection of advanced studios and electives (practical, technical, and theoretical) as well as a specific methodology for developing a year-long Capstone project, with related sites and scales for investigation. The beauty of these tracks is that, like our CI course, they invite faculty as well as students into new conversations and collaborations and they demonstrate a good breadth of issues in and approaches to architecture. Once students can identify their interests, they can choose electives in a concerted way for more coherent, deeper knowledge construction in a thematic area and can then apply what is learned in those electives to a Capstone studio.

Crucially, CI seeks to empower students to take an ethical position and assert their own agency regarding the culmination of their undergraduate design education. To prepare students for the R&I phase, CI explicitly asks them, perhaps for the first time in their architectural education, to reflect on the following questions: “How and why do I design? For whom, through what means, guided by what research questions, methods, values? Where, in fact, do I stand?” Through CI, students rehearse a more agentic and (self-)critical attitude towards an expanded architectural field of practice and research; they formulate research questions, propose methods of inquiry and applications, and

chart a prospective curricular path to pursue. In a “safe,” hypothetical scenario, they speculate about how they will engage in research for, about, and through design, testing the waters. This rehearsal of a research process prepares them to articulate their R&I path during the subsequent semester, so that they are intentional about a group of students and faculty with whom they choose to affiliate and the assemblage of seminars and studios that support their agenda. Throughout, we coach students on how to produce work that is rich enough to capture the imagination and precise enough to be credible.

3.3. Research to inform research-design pedagogy

Over the four years of CI’s offering, we have solicited feedback from co-instructors, other faculty colleagues, and our students. Not only have we been proactive about reviewing student feedback through formal university student course surveys, but we have also initiated informal surveys during the Covid-19 pandemic and post-course surveys of students currently enrolled in the R&I tracks or who have graduated. In addition, through school fora, Capstone committees, and faculty surveys, we have solicited feedback from peers (particularly those coordinating R&I groups and those teaching Capstone) regarding ways to improve the link from core to R&I and Capstone. In addition, our co-teaching team has benefited from live feedback from team members who coordinate and/or teach various courses within R&I groups. This feedback has shed light on gaps in students’ awareness of potential trajectories, actual course offerings, and Capstone options, as well as on students’ understanding of research as it might condition design and their power of self-determination.

In addition to our own self-reflexive observations and critical assessment, the feedback described above and sampled below has been vital to the process of learning about, for, and through teaching of research-design, creating conditions for student empowerment and a culture invested in equity and inclusion via the form and content of our pedagogy.

4.0 STUDENT, ALUMNI, AND FACULTY RESPONSES

4.1. Student demographics

In the years that we have been teaching the course, our student population has changed significantly: students of color now comprise more than 55% of our college’s undergraduate total; women are more than 53%. The University of Arizona has been accorded the federal designation of Hispanic Serving Institution (HSI) and the number of international students has increased. In addition to differences of gender, race, and class, some of our students are veterans, some have physical or cognitive challenges, and some struggle with their mental health. They teach us as much as we teach them.

4.2. Student course survey (SCS) comments

Some students have found the course overwhelming:

The class does make some interesting points, but the lectures often made it feel like it’s all on us to fix the problems of the world, which sometimes feels very daunting (ARC435 SCS 2023).

Others enjoyed it, deeming it distant from the discourse in their other classes:

I enjoy the deep dive into these topics which a majority of people are afraid to touch and examine on this sort of level. It was a great challenge and eye opening to see all the ways architecture can influence and change our world (ARC435 SCS 2022).

I enjoyed the way these topics were brought and discussed in the course. With respect, but attention on topics no one had ever really spoken to us about (ARC435 SCS 2023).

I thoroughly enjoyed the discussions in this class and an emphasis on topics that are widely disregarded, such as race, gender, and institutional power (ARC435 SCS 2023).

I enjoyed being able to tackle topics that were previously locked from my view of architecture and how it interacted and produced effects on the world. I especially enjoyed being able to apply these to my design process this semester which I believe has improved most this term (ARC435 SCS 2022).

[N]o busy work—inquiries into the pertinent aspects of existence beyond, and because of, architecture’s triviality (ARC435 SCS 2022).

Yet others thrilled to the open-ended discussion of frames of reference and the invitation to locate themselves among the issues highlighted by the theories we read together:

This class was one of the most interesting ones I’ve taken. It really made me think critically about my own design practices and about outside factors that effect [sic] them (ARC435 SCS 2023).

This class should be a required course, the topics discussed and examined are CRITICAL for the new generation of architects. The information and discussions are some that will guide me for the rest of my career (ARC435 SCS 2021).

This [discussion section] motivated me to actually engage with the material presented in lecture, and made this class relevant to my architectural education. There was a lot of rigor, accompanied by scrupulous organization, which made the rigor stimulating and motivating rather than overwhelming; kudos for striking this rare balance (ARC435 SCS 2023).

4.3. Alumni feedback

Alumni who took the course between 2021 and 2023 reported the following:

Yes, ARC [435] played a major role in developing my personal design ethos and broaden[ing] my perspective o[n] architecture’s relationship between body, space, culture, politics, and society.

Yes, it put into perspective many concepts about marginalization and social practices that I had not previously considered, and helped me understand how they influence design and how design can reinforce marginalizing practices. It also ... shifted how I experienced the built environment.

This course introduced me to the totality of forces at play in defining our interaction with landscape or our architecture.

Exposure to the depths and incredible specificity possible for an architectural inquiry is the highlight of the course in my mind.

Most respondents professed admiration for the range of course coverage and their exposure to critical theories, though some noted that the connection to practice remained elusive to them and only half deemed the course to have been significant in informing their choice of R&I track.

4.4. Faculty feedback

One seasoned Capstone instructor learned from his cohort of students that CI “helped frame how to ask questions.” Another more recent Capstone instructor whose research-practice is more scientific found that students had developed a sense of the expanded field of architectural practice, including “social and cultural issues, and health and wellbeing.” They additionally had a “good foundation and awareness of theoretical perspectives.” However, our colleague’s opinion was that, in spite of awareness of areas of inquiry and issues of concern, students had still not fully developed skills of “formulating critical questions, or rather good research questions for their [group Capstone] projects.”

5.0 ARCHITECTURAL AGENCY

Informed by four years of data gathering and reflection, our latest iteration sought to invigorate and foreground the theme of architectural agency, lest the broad theoretical reach of the class overwhelm students’ sense of the tools and skills at their disposal to make spaces that are accessible, healthy, sociable, and just.

5.1. Space for criticality: theirs and ours

We begin the class with the K. Michael Hays *Perspecta* text on critical architecture (1984), a text that, like others we assign by Paul Virilio (1984), Michel Foucault (1979), and Dolores Hayden (1975), is not recent. While it and those others remain powerful enough to assign and have a long legacy, the world has moved on and paradigms for architecture are no longer confined to the binary Hays presents: architecture as tethered to dominant culture or as autonomous creative endeavor. Indeed, there is such a philosophical, theoretical, and ethical ferment of ideas now that we are able to emphasize to students the *variety* of possible points of departure, frames, and drivers for their design work with the myriad intersections, in-betweens, emergent complexities and entanglements as conceptual terrain inviting, indeed demanding, investigation.

The course succeeds in helping many students gain in confidence in their research skills, thinking, and writing:

This class helped me adapt ideas I was already considering into full-fledged thoughts. I developed a strong passion for research that I did not previously realize I was capable of (ARC435 SCS 2023).

Amazing class! Learned so much throughout the whole semester. The project and type of writing assignments we completed made me feel smart and educated (ARC435 SCS 2021).

I finally learned just how powerful words are (ARC435 SCS 2023).

Taking to heart the course’s meta-level objective of bridging from core to research and innovation, as well as fostering student empowerment and agency, we have repeatedly tuned the course. In response to our own observations of students’ struggle to understand research, their questioning of its value and how to engage in it, and reinforced by faculty peer feedback, we have just this year brought topics of critical inquiry, critical practice, and research-practice to the first weeks of the course, making explicit that the weekly lecture content exemplifies research in relation to practice. In this latest and most successful iteration, we split “Theoretical Lenses for Architectural Agency” into two segments, with the latter being “for *Your* Architectural Agency.” This pairs a front bookend—on critical practice and research in relation to architecture generally—with a concluding bookend on students’ own architectural research trajectory.

Discussions, writing exercises, and project proposals aim to rehearse, develop, and articulate students’ interests in critical issues and grand challenges to be explored through research-practice. In addition, in response to our own observations plus faculty and student feedback that students enrolled in the core and CI are insufficiently informed about and aware of opportunities and choices in the R&I curriculum, we now dedicate course sessions to colleagues’ presentations of R&I groups’ primary research questions, methods, course offerings, and Capstone project framing. Research is not merely happening “out there,” but also “in here” in the advanced studios and Capstone sequence.

5.2. Listening and learning

Listening closely to students, alumni, and peers, we have learned that students walk away from CI changed, unable to unsee what they have seen; this impacts their academic and professional trajectories. The most recent cohort of graduates praised the course as instrumental to their intellectual and ethical development as nascent practitioners and it empowered several of them to craft powerful independent R&I tracks. We have further iterations of the course ahead of us to assist students in developing an appreciation of the myriad ways they can and should research for, about, and through design, even if academia and research, in their purest forms, are not part of their projected

career paths. In addition, as we aspire to cultivate both technical and conceptual research skills across our diverse student body, we can only conclude that we, too, have to return to the drawing board again and again in order to refine our methods for introducing, modelling, and engaging in the activity of research.

5.3. Coda

In academia and architecture, authorship still matters, but it can be respected within a dialogic, relational environment—what Michael Benedikt calls “architecture in the second person” (Benedikt 2020). In this paper, we have raised our two voices together and separately. Each of us is associated with a different R&I track and different methodologies for studying the interface between architecture and the larger world. In a context of trust, we can experiment, we can try on new perspectives, and we can show ongoing evolution. Thus, we model how architects (and others) chart a course between not knowing, unknowing what is assumed, building knowledge of what diverse esteemed, inventive thinkers and designers do, examining (individual and societal) matters of concern, and embracing the unknown futures within and with which architects’ practices will unfold. The ultimate aim is for students to develop perspectives that are authentically and ethically their own.

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