Cloud collage by Claudia Westermann, 2020.

ARC308

Philosophy of Art and Aesthetics

Level 3
(Year 4 | Semester 2)

Module Credits
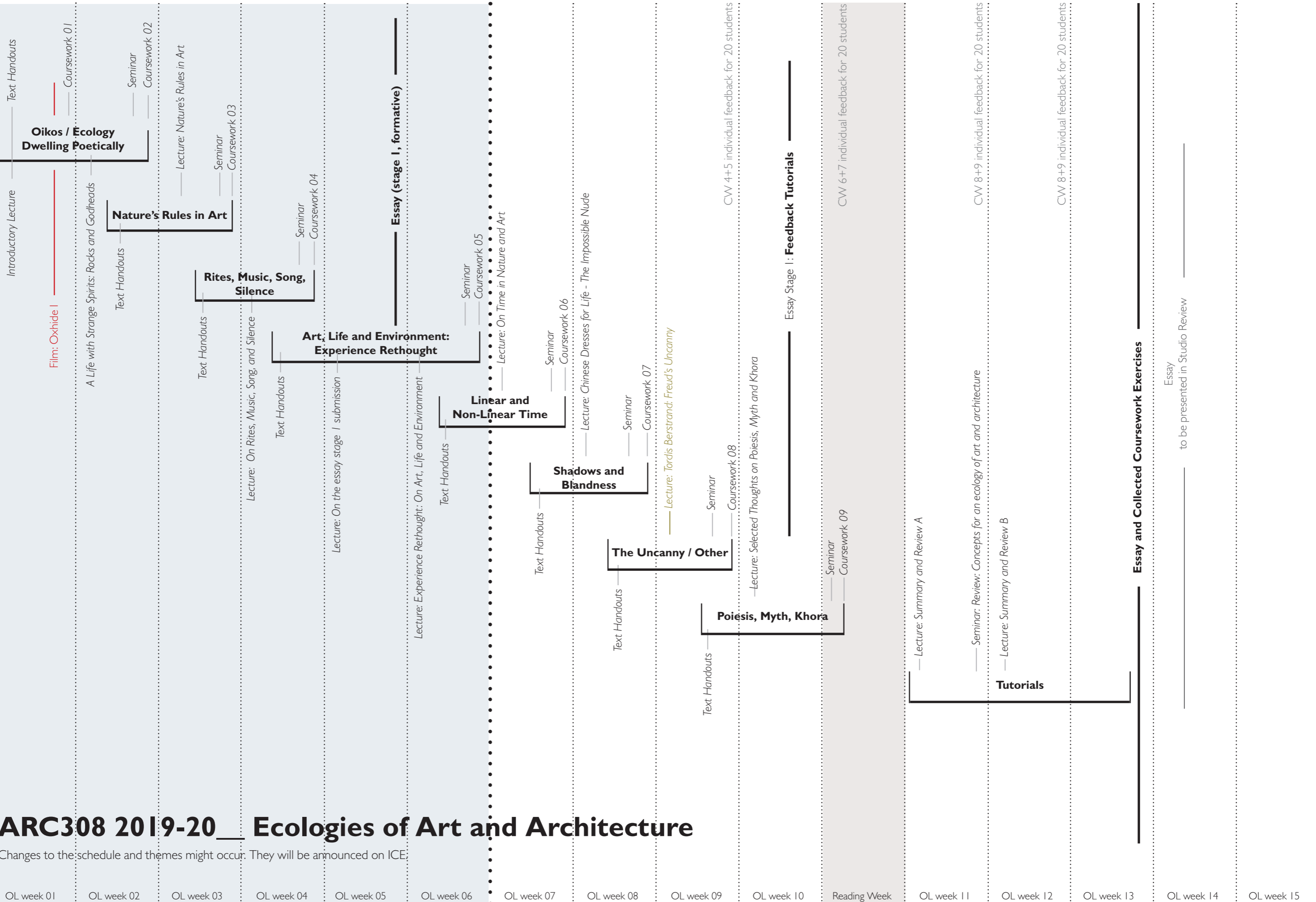5

Module Leader
Claudia Westermann

Teaching Team
Tordis Berstrand
Peta Carlin
Siqi Deng (TA)
Yaqin Zuo (TA)

Number of Students
80

Philosophy of Art Aesthetics provides an introduction to the wider cultural framework that forms the basis for architecture and architectural design. It introduces critical reflections at the border of architectural discourse, from both East and West, in order to facilitate a better understanding of cultural contexts and their influence on positions and expressions in the fine arts and architecture. Students demonstrate their understanding of how philosophy, art, and architecture mutually influence each other in short coursework exercises related to weekly seminar discussions, as well as in an essay, which sets a link to the Final Year Project studio project.

This year's course responded to the theme 'Ecologies of Art and Architecture' with a specifically designed series of lectures and seminars, addressing ecologies in art, design and architecture. Philosophical writings, reflecting the theme in an explicit or implicit way, were given as reading assignments and discussed in the seminars in relation to selected works of art, such as paintings, installations, films, poetry and other forms of creative writing, but also to works generally categorised as design. The final essay explored questions of ecology in relation to works of art and the Final Year Project that the students were designing in the studio module running in parallel.

Level 03 – Year 4
B Eng Architecture Programme

Text Handouts

Coursework 01

Seminar
Coursework 02

Lecture: Nature's Rules in Art

**Oikos / Ecology
Dwelling Poetically**

Seminar
Coursework 03

Introductory Lecture

Film: Oxhide I

A Life with Strange Spirits: Rocks and Godheads

Text Handouts

Nature's Rules in Art

Seminar
Coursework 04

Essay (stage 1, formative)

Text Handouts

**Rites, Music, Song,
Silence**

Seminar
Coursework 05

Lecture: On Time in Nature and Art

**Art, Life and Environment:
Experience Rethought**

Lecture: On Rites, Music, Song, and Silence

Text Handouts

Lecture: On the essay stage 1 submission

Lecture: Experience Rethought: On Art, Life and Environment

**Linear and
Non-Linear Time**

Text Handouts

Lecture: Chinese Dresses for Life - The Impossible Nude

Seminar
Coursework 06

Seminar
Coursework 07

Lecture: Tordis Berstrand: Freud's Uncanny

Essay Stage 1: **Feedback Tutorials**

CW 4+5 individual feedback for 20 students

CW 6+7 individual feedback for 20 students

CW 8+9 individual feedback for 20 students

CW 8+9 individual feedback for 20 students

Text Handouts

**Shadows and
Blandness**

Seminar
Coursework 08

Lecture: Selected Thoughts on Poiesis, Myth and Khora

Text Handouts

The Uncanny / Other

Seminar
Coursework 09

Poiesis, Myth, Khora

Text Handouts

Lecture: Summary and Review A

Seminar: Review: Concepts for an ecology of art and architecture

Lecture: Summary and Review B

Tutorials

Essay and Collected Coursework Exercises

Essay,
to be presented in Studio Review

ARC308 2019-20__ Ecologies of Art and Architecture

Changes to the schedule and themes might occur. They will be announced on ICE.

V 2020-04-25

Module Credit: 5
Brief: 1 / 1

Ecologies of Art and Architecture

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Teaching team:	Claudia Westermann (m. coordinator), Tordis Berstrand, Peta Carlin, Patrick Hubbuck (LC)
Lecture time/Lecture venue:	ONLINE Tuesdays 2-3pm / ONSITE Tuesdays, 10am-11am / HS229
Seminar time/Seminar venue:	ONLINE Fridays 1-4pm / ONSITE Fridays, 9am-1pm in ES122, ES125 and HSG23 (3x28 students)

In this time of diminished expectations, I look for disturbance-based ecologies in which many species sometimes live together without either harmony or conquest.

- Anna Lowenhaupt Tsing, The Mushroom at the End of the World,
2015, p. 5

The Philosophy of Art and Aesthetics module provides an introduction to the broader cultural framework that constitutes the basis for architecture and architectural design. It introduces critical reflections at the border of architectural discourse, from both East and West, to facilitate a better understanding of a cultural context's influence on positions and expressions in the fine arts and architecture. In this year's course, we will discuss in a series of lectures and seminars ecologies of art and architecture. Philosophical reflections on art and architecture, which respond to the theme in an explicit or implicit way, were selected to be read by students and to be discussed in the seminars in relation to films, examples of creative writing, and artworks, such as paintings, sculpture, installations, and performance works. The course follows a comparative approach, clarifying Chinese/Asian and Western aesthetic positions and how they relate.

Students discuss how philosophy, art, and architecture mutually influence each other and demonstrate their understanding in coursework comprising of reading/seminar notes and an essay with a link to the studio project running in parallel.
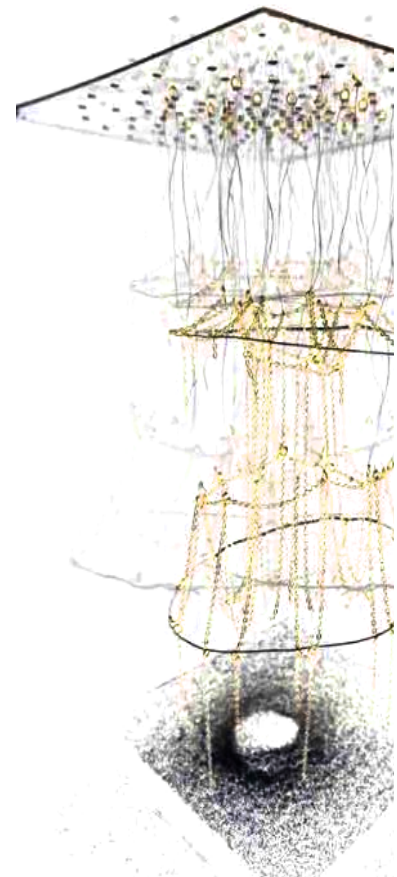
Title image: concept model by Ding Xiao, FYP 2016/17

2020-05-11

The Philosophy of Art and Aesthetics module provides an introduction to the wider cultural framework that forms the basis for architecture and architectural design. It introduces critical reflections at the border of architectural discourse, from both East and West, to facilitate a better understanding of a cultural context's influence on positions and expressions in the fine arts and architecture.

Students learn to identify aesthetic concepts, to evaluate them critically, and also engage with them creatively so that they may form positions they may further develop in practice.

Methods of Learning and Teaching

Weekly assigned readings form the basis for the seminars engaging students in the critical review and development of philosophical viewpoints relating to the fine arts and architecture. The seminars are supported by lectures introducing key positions and concepts in the philosophy of art and aesthetics, both from the West and in the East. Students articulate ideas mainly through in-class discussions, coursework writing, and one major essay, which is developed in two stages. All students develop in their essay stage 2 links to the Final Year Project Studio running in parallel.

Themes and readings have been chosen to reflect this year's focus of the ARC308 module on the ecologies of art and architecture. Positions in the philosophy of art and aesthetics are discussed, juxtaposing Eastern and Western thought, and engaging students in further research on the development of aesthetics in history.

Students will learn how ideas and understandings emerge and change, and how they form positions within the context of a specific culture at a particular point in time. They are guided to critically and creatively engage with the presented concepts in a consistent manner.

In-class sessions can be partially replaced by online teaching provision, when external circumstances require so or when deemed useful and appropriate for didactic purposes.

Contact Information

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Language Centre Support

Schedule - *Changes in the schedule will be announced on ICE. Students need to check ICE regularly.*

ARC308: Year 4 / Semester 2:		
Online Week 01	TU, Febr. 25	**Lecture:** **Introduction to ARC308 'Ecologies of Art and Architecture'**
		Handouts / Readings for the following week's seminar: HEIDEGGER, M. [1951] (2003) 'Poetically Man Dwells'. In: Heidegger, M.: *Philosophical and Political Writings*, London: Continuum, pp. 265-278. Optional: GU, M. D. (2008) 'The Divine and Artistic Ideal: Ideas and Insights for Cross-Cultural Aesthetic Education', *Journal of Aesthetic Education*, 42(3), pp. 88-105.
	FR, Febr. 28	**Film Screening:** Liu Jiayin, **Oxhide**, 110 minutes, 2005. "We watch the young filmmaker Liu Jiayin, her parents, and their cat act out a thinly fictionalized version of the life they share in a cramped Beijing apartment, where her father makes leather handbags." (text by Dgenerate film distribution)
		Coursework Part 1 (formative): Submission until 4 PM. Using the template is mandatory.
Online Week 02	TU, March 3	**Lecture:** **A Life with Others: Rocks and Godheads**
		Handouts / Readings for the following week's seminar: KANT, I. [1790] (1976) 'Excerpts from Critique of Judgment'. In: Hofstadter A. and Kuhns R. (eds.), *Philosophies of Art and Beauty, Chicago, IL: University of Chicago Press,* pp. 277-331. [excerpts]
	FR, March 6	*The artwork collection (Response Exercise 1) will be distributed to all, and from now onwards used in the seminars.* **Seminar Discussion:** Dwelling Poetically - a discussion on 'dwelling' and its relation to the rules of the earth and the heavens - with links to Liu Jiayin's film Oxhide I. **Writing of Coursework Part 2 / key concepts in weekly readings during the seminar and** submission for formative feedback until 4PM

Online Week 03	TU, March 10 (1h)	**Lecture:** **The Order of Nature** (on Kant)
		Handouts / Readings for the following week's seminar: LI, Z. [1989] (2010) *The Chinese Aesthetic Tradition*, Honolulu: University of Hawai'i Press [excerpts] LANGER, S. (1966) The Cultural Importance of the Arts, *The Journal of Aesthetic Education*, Vol. 1, No. 1 (Spring, 1966), pp. 5-12
	FR, March 13 (3h)	**Seminar Discussion:** The Order of Nature in Art **Writing of Coursework Part 3 / key concepts in weekly readings during the seminar and** submission for formative feedback until 4PM
Online Week 04	TU, March 17 (1h)	**Lecture:** **On Rites, Music, Song and Silence**
		Handouts / Readings for the following week's seminar: DEWEY, J. [1934] (2005) *Art as Experience*. New York: Perigee Books. [excerpts] DELEUZE, G. and GUATTARI F. [1980](1988) *A Thousand Plateaus: capitalism and schizophrenia*. Minneapolis: University of Minnesota Press [excerpts]
	FR, March 20 (3h)	**Seminar Discussion:** On Rites, Music, Song and Silence (Langer, Zehou, Cage) **Writing of Coursework Part 4 / key concepts in weekly readings during the seminar and** submission for formative feedback until 4PM

Online Week 05	TU, March 24	**Lecture:** **Notes on the essay stage 1 submission**
	FR, March 27	**Submission of Essay Stage 1 until 4pm via Turnitin (formative)**
Online Week 06	TU, March 31	**Lecture:** **Experience Rethought: On Art, Life and Environment** + film ccreening Artavazd Peleshian "Seasons" *Handouts / Readings for the following week's seminar:* HAN, B.-C. [2009] (2017)*, The Scent of Time: A Philosophical Essay on the Art of Lingering*, Cambridge: Polity (excerpts) LEFEBVRE, H. [1974] (1991) *The Production of Space.* Cambridge, MA: Blackwell. [excerpts]
	FR, April 3	**Seminar Discussion:** Forms of Experiences **Writing of Coursework 05 / key concepts in weekly readings during the seminar and** submission for formative feedback until 4PM
Online Week 07	TU, April 7	**Lecture: On Linear and Non-Linear Time** with some excursions to the worlds of Uexküll and Rilke *Handouts / Readings for the seminar in week 8:* TANIZAKI, J. (1977), *In Praise of Shadows,* Stony Creek, CT*:* Leete's Island Books: *[excerpts]* JULLIEN. F. [1991] (2004), In *Praise of Blandness: proceeding from Chinese thought and aesthetics*, Cambridge, MA: Zone Books, MIT Press. [excerpts]
	FR, April 10	**Seminar Discussion:** On Linear and Non-Linear Time **Writing of Coursework 06 / key concepts in weekly readings during the seminar and** submission for formative feedback until 3PM

Online Week 08	TU, April 14	**Lecture: Chinese Dresses for Life** // the impossible nude
	FR, April 17	**Seminar Discussion:** Mediating Nature: a discussion on shadows and blandness in Japanese architecture and Chinese art with links to the artwork collection. **Writing of Coursework 07 / key concepts in weekly readings during the seminar and** submission for formative feedback until 4PM
		Handouts / Readings for the following week's seminar: FREUD, S. [1919] (2003) 'The Uncanny'. In: Freud, S. *The Uncanny*. Trans. McLintock, D., London: Penguin, pp. 123-162. [excerpts]
Online Week 09	TU, April 21	**Lecture:** **Freud's Uncanny and the Always Already Internalised Other** (Tordis Berstrand)
	FR, April 24	**Seminar Discussion:** Freud's Uncanny and the Always Already Internalised Other **Writing of Coursework 08 / key concepts in weekly readings during the seminar and** submission for formative feedback until 4PM
		Handouts / Readings for the following week's seminar: PLATO. [360 BC] (1997) 'Timaeus'. In: Cooper, J.M. (ed.) *Plato: Complete Works*. Indianapolis: Hackett Publishing, pp. 1229-1259. [excerpts] DERRIDA, J. [1993] (1995) 'Khora'. In: Dutoit, T. (ed.) *On the Name*. Stanford, CA: Stanford University Press, pp. 89-127. [excerpts]
Online Week 10	TU, April 28	**Lecture:** **Selected Thoughts on Poiesis, Myth and Khora**
	WED / THU April 29-30	Essay stage 1 feedback tutorials
	FR, May 1	Holiday, University closed. Seminar moved to Monday in Reading Week.

Reading Week	MO, May 4	**Seminar Discussion:** From Plato to Derrida: Poiesis, Myth, and Khora (or, what it means to name) **Writing of Coursework 09 / key concepts in weekly readings during the seminar and** submission for formative feedback until 4PM
Online Week 11	TU, May 12	**Lecture:** **Summary and Revision, Notes for the CW and the Essay**
	FR, May 15	**Seminar Discussion:** Concepts for an ecology of art and architecture
Online Week 12	TU, May 19	**Lecture:** **Summary and Revision, Notes for the CW and the Essay**
	FR, May 22	**Essay consultations.** Sign-up tutorials. 15 minutes per student.
Online Week 13	*Day(s) to be defined*	Sign-Up Essay Tutorials
	FR, May 29	**Collected Coursework Exercises (40%) and Essay (60%) due:** submission ~~until 4 PM in physical form to DB451, and~~ until 5 pm on ICE in MSWord (essay) and PDF format (folio).
Online Week 14	Day set by FYP / ARC304	Essay to be presented in FYP interim review

Learning Outcomes

Students are expected to:

A   Evaluate key aesthetic concepts, and how they are situated within culture.
B   Relate key aesthetic concepts to architectural discourses.
C   Illustrate an understanding of culture and the arts as dependent on philosophical positions.
D   Evaluate how the theories, practices, and technologies of the arts influence architectural design.
E   Critically engage with aesthetic positions and develop a multifaceted argument both orally and in writing.

Deliverables

Students are asked to submit a collection of ten coursework writings, and one essay in two stages of development through ICE/Turnitin before the deadlines indicated in the schedule. The first submissions of the weekly coursework writings are formative. They will be the basis for tutorials with the module's teachers. All other submissions are marked.

The coursework folio needs to include all ten coursework exercises. It needs to be submitted in both digital and physical form in week 8. The essay folio is also due in week 8 and needs to include the essay in both stage 1 and 2.

For details on the submission deadlines, please see the Schedule above. For the weighting of the marks, please see the Assessment section below.

Coursework – final submission in Online Week 13 (40%)

The coursework consists of 9 exercises most of which are written in the seminars and submitted by each student via ICE for formative feedback each week. Feedback on the coursework exercises will be given continuously but in an exemplary manner in the lectures following a coursework submission date, online on ICE. Each student should have scheduled at least one tutorial with the language teacher for feedback on the CW.

The coursework exercises will be marked at the end of the semester (see schedule). 40% of the mark is allocated to the coursework folio. The folio needs to include all nine coursework exercises and needs to be submitted in ~~both~~ digital ~~and physical~~ form in Online Week 13. Each coursework exercise makes one 9th of the final coursework mark. A missing exercise is marked with zero.

Students *need to use the templates* (see Appendix) for all coursework exercises.

Coursework Part 1:

Please see the template given in the Appendix to this brief and the list of excluded works of art in the Important Document section on ICE. The template has to be used for this exercise. A digital version is available on ICE.

Every student is asked to select two artworks that s/he has encountered to be interesting, astonishing, or impressive. There should be one artwork that has been created by an Asian artist, and additionally an artwork from a non-Asian artist. **Works of art that were submitted**

by students in the previous years are not (normally) to be used. Please consult the list of excluded artwork and carefully read the note on sheet 1.

For each artwork, the following information needs to be presented on an A3 landscape page (using the template) and submitted via Turnitin as indicated in the schedule.

Images: 1 to 5 – depending on the artwork. Image material needs to be chosen in a way that it represents the artwork intelligibly. In the case of a painting, one good picture is probably enough. In the case of an installation work, a set of images should be chosen to give an appropriate impression of the artwork.

Key data: Name of the artist, name of the artwork, year of production.

A short biography of the artist: 100 words.

A 300 words short description of the artwork and why you think it is interesting, including also speculation on how knowing about this artwork could be helpful for an architect. Does the work of art relate to architecture in any way, or to the practice of architecture? Does it teach us sensibilities we need to be educated in?

The chosen artworks are going to become material for reflection for both the lectures and the seminar discussions, as well as the essay.

The complete artwork collection will be put online on ICE and made available for everyone to use.

Coursework Part 2 to 9:

Please also see the template given in the Appendix to this brief. A digital version of the template is available on ICE. It has to be used for CW Part 2 to 9.

During the course, in each regular week, regularly on Fridays, we reflect in intensive seminar discussions on the reading assignments and the additional information given in the lecture of the previous week to clarify key positions in aesthetics and how they relate to architecture, and the practice of architecture.

Presence in the seminars and lectures both physically and mentally is essential to be able to do the coursework exercises.

Following the discussion – generally on Fridays in the afternoon, shortly after the seminar – each student is required to submit a summary of the key philosophical thoughts and concepts featured in the readings and discussed in the seminar. Correct references stating also page numbers need to be given in the left column of the template. Each coursework needs to be concluded with the presentation of a research question linked to the text in the previous passages.

The coursework questions will form the basis for developing the research question(s) to be addressed in the essay.

Every student will receive feedback to a selection of coursework exercises by the module teachers, incl. the language tutor.

Essay – final submission in Online Week 13 (60%)

An essay needs to be submitted by each student via ICE/Turnitin (as MS Word document) before the deadlines indicated in the schedule. The essay is going to be developed in two stages. Stage 1 is due in OLWeek 5, and stage 2 is due in OLWeek 13.

An Essay Folio with the Final Essay is required via ICE *as MSWord and PDF*, ~~as well as in physical form~~ before the deadlines mentioned in the schedule.

Essay / Stage 1 (formative) – due in Online Week 5:

In the first stage, students are asked to discuss ***ecologies of art*** in relation to <u>at least two artworks selected from the artwork pool created in Coursework Part 1</u>.

The essay must demonstrate critical and creative <u>engagement with at least some of the materials discussed in class in OL Week 1 to 4</u>, and contain original thoughts. Thus, the essay must be more than a report on someone else's position.

Essay Stage 1 should be an academic essay. All claims and hypotheses need to be supported by structured arguments and examples.

At the very end of the essay, a section of around <u>100 words needs to be included that outlines how the student intends to develop stage 2 of the essay</u>.

Word length: 1500

Essay / Stage 02 / Final Essay – due in Online Week 13:

For stage 2 of the essay, stage 1 serves as a basis and is extended and further developed by widening the research question toward architecture and the FYP studio project. This means that the stage 1 essay can also be improved and restructured.

The final submission should be readable as one essay at the end. It has to include <u>the two artworks of stage 1</u>, has to include links to <u>the Final Year Studio Project</u> and address **ecologies of art and architecture**. There are many possibilities for framing the studio project philosophically. Such options include setting a specific FYP theme, or a specific design approach in relation to philosophical concepts discussed in class. Essay stage 2 can but does not have to include within the discussion also thoughts on architecture by other architects in addition to thoughts on the FYP<u>.</u> Students may, for example, choose to include suitable architecture case studies in support of their arguments.

Tutorials at the end of the semester are held to make sure that the essay's frame and questions set by the students correspond to the level of studies as well as the limitations given by the word length.

The essay must demonstrate critical and creative engagement with at least some of the materials discussed in class, and contain original thoughts. The essay might be - but does not need to be - more experimental than the stage 1 version. The form of the essay may correspond to an academic paper or a philosophical (mini-) essay. Whichever is chosen, appropriate referencing is a must. Examples of both essay types are discussed in class.

The coursework exercises 02 to 09 will help the students to address the writing task for the essay in its final form.

The questions emerging during the course and submitted in the coursework exercises form the basis for developing the research question(s) to be addressed. Research questions and drafts for the essay will be discussed with the teaching team in the tutorials in week 12 to 14. However, students are welcome to discuss essay ideas with the teaching team at any time during the course.

Students will also need to present the essay in a format yet to be decided in the studio review after week 13 and/or the Final Studio review.

Word length: 3000 to 3500 including stage 1.

Every student is advised to start early with the writing of the essay and to discuss it with the teaching team and the Continuing Support Team in the Language Centre.

Assessment

Coursework:	all coursework exercises, continuous submission: weekly submission during the semester	formative feedback,
	coursework exercise folio with nine exercises:	40% of the final mark

Essay / stage 1:	formative
Essay / stage 2:	60% of the final mark

According to university guidelines, marks for work submitted late will receive a subtraction of 5% for each day the submission is late. For the penalties on the coursework exercises, please see the coursework section.

Plagiarism will not be tolerated. Cases of plagiarism will be reported to the Registry according to university guidelines. Students in whose submissions plagiarism is detected do not only risk failing the course, but - in cases of major plagiarism - risk their degree.

Assessment Components and Criteria

The ten coursework exercises and two essays make the basis for the assessment. They will be assessed according to the following criteria:

- Quality of the research and its relation to the course theme
- Accuracy and clarity in referencing
- Structure, quality, logic, and comprehensibility of the arguments
- Relevance of the arguments and reflections
- Relevance of diagrams, illustrations, and other image materials
- Innovation and originality of the questions raised and addressed

Further Information

Student Feedback
The University is keen to consider student feedback for the purpose of making improvements to each module for every session. It is University policy that the preferred way of achieving this is by means of an Online Module Evaluation Questionnaire Survey. Students will be invited to complete the questionnaire survey for this module at the end of the semester.

You are strongly encouraged to read the policies mentioned below very carefully, as these will help you perform in your academic studies. All the policies and regulations

related to your academic study can be found in the Student Academic Services section under the heading 'Policies and Regulations*'* on **E-bridge**.**

Plagiarism, Cheating, and Fabrication of Data
Offences of this type can result in attendance at a University-level committee and penalties being imposed. You need to be familiar with the rules. Please see the "Policy for Dealing with Plagiarism, Collusion and Data Fabrication" document available on e-Bridge in the Student Academic Services section under the heading 'Policies and Regulations'.

Rules of submission for assessed coursework
The University has detailed rules and procedures governing the submission of assessed coursework. You need to be familiar with them. Details can be found in the "Code of Practice for Assessment" document available on e-Bridge in the Student Academic Services section under the heading 'Policies and Regulations'.

Late Submission of Assessed Coursework
The University attaches penalties to the late submission of assessed coursework. You need to be familiar with the University's rules. Details can be found in the "Code of Practice for Assessment" document available on e-Bridge in the Student Academic Services section under the heading 'Policies and Regulations'.

Late submission of a coursework component will be penalised by 5% of the total available marks per working day. Submission after five working days will be awarded a mark of ZERO.

Attendance
The University strongly encourages attendance as a fundamental component of your learning experience. Further details can be found in the "Policy on Student Attendance and Engagement" document available on e-Bridge in the Student Academic Services section under the heading 'Policies and Regulations'.

Mitigating Circumstances
The University considers mitigating circumstances, such as illness or personal circumstances, which may have adversely affected student performance on a module. It is the student's responsibility to keep their Academic Advisor, Programme Director or Head of Department informed of illness and other factors affecting their progress during the year and especially during the examination period. Students who believe that their performance on an examination or assessed coursework may have been impaired by illness or other exceptional circumstances should follow the procedures set out in the "Mitigating Circumstances Policy" document, which can be found on e-Bridge in the Student Academic Services section under the heading 'Policies and Regulations'.

ICE
Copies of lecture notes and other materials are available electronically through ICE, the University's virtual learning environment at: ICE @ XJTLU.

Bibliography (only texts listed in the schedule)

Deleuze, G. and Guattari F. [1980](1988) A Thousand Plateaus: capitalism and schizophrenia. Minneapolis: University of Minnesota Press

Derrida, J. [1993] (1995) 'Khora'. In: Derrida, J. *On the Name*. Stanford, CA: Stanford University Press, pp. 89-127.

Dewey, J. [1934] (2005) *Art as Experience*. New York: Perigee Books.

Casey, E. S. [1987] (2000) 'Place Memory'. In Casey, E. S. *Remembering: A Phenomenological Study*. Bloomington and Indianapolis, IN: Indiana University Press, pp. 181-215.

Freud, S. [1919] (2003) 'The Uncanny'. In: Freud, S. *The Uncanny.* Trans. McLintock, D., London: Penguin, pp. 123-162.

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Kant, I. [1790] (1976) 'Excerpts from Critique of Judgment'. In: Hofstadter A. and Kuhns R. (eds.), *Philosophies of Art and Beauty, Chicago, IL: University of Chicago Press,* pp. 277-331.

Langer, S. (1966) The Cultural Importance of the Arts, *The Journal of Aesthetic Education*, Vol. 1, No. 1 (Spring, 1966), pp. 5-12

Lefebvre, H. [1974] (1991) *The Production of Space.* Cambridge, MA: Blackwell.

Li, Z. [1989] (2010) *The Chinese Aesthetic Tradition*, Honolulu: University of Hawai'i Press

Plato. [360 BC] (1997) 'Timaeus'. In: *Plato: Complete Works*. Indianapolis: Hackett Publishing, pp. 1229-1259.

Tanizaki, J. (1977), *In Praise of Shadows,* Stony Creek, CT*:* Leete's Island Books

Further Recommended Readings (some key texts referred to in the lectures)

Carlin, P. (2018) *On Surface and Place: Between Architecture, Textiles and Photography*. London: Taylor & Francis.

Chang, A. E. (2012) "Art and Negativity: Marxist Aesthetics After the Affective Turn." *Culture, Theory and Critique*, 53 (3), pp. 235–242. Available from: https://doi.org/10.1080/14735784.2012.720438 (Accessed February 23, 2021).

Derrida, J. [1993] (1995) 'Khora'. In: Derrida, J. *On the Name*. Stanford, CA: Stanford University Press, pp. 89-127.

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Frichot, H. (2018) *Creative Ecologies: Theorizing the Practice of Architecture*. London: Bloomsbury Publishing.

Gu, M. D. (2009) "From Yuanqi (Primal Energy) to Wenqi (Literary Pneuma): A Philosophical Study of a Chinese Aesthetic," *Philosophy East and West*, 59 (1), pp. 22–46.

Haraway, D. J. (1991) *Simians, Cyborgs, and Women: The Reinvention of Nature*. New York: Routledge.

Heidegger, M. [1936] (1976) 'The Origin of the Work of Art', In: Hofstadter, A. and Kuhns, R. (eds.), *Philosophies of Art and Beauty*, Chicago, IL: University of Chicago Press, pp. 647-700.

Hodges, E. (2020) "Architecture and Embodied Free Play." *The Journal of Aesthetics and Art Criticism*, 78 (2), pp. 219–234. Available from: https://doi.org/10.1111/jaac.12718 (Accessed February 23, 2021).

Illies, C. and Ray, N. (2009) 'Philosophy of Architecture', *Philosophy of Technology and Engineering Sciences*, pp. 1199-1256.

Ye, L. (1999), 'The Great Development of the Study on Traditional Chinese Aesthetics', In: *Philosophical Inquiry*, XXI(2), pp. 79-84.

Korsmeyer, C. (2018) "Wild Effervescences: A Retrospective Look at Feminist Art." *Anales De Historia Del Arte*, 28 (0), pp. 29–58. Available from: http://dx.doi.org/10.5209/ANHA.61601 (Accessed February 23, 2021).

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Liu, K. (2000) *Aesthetics and Marxism: Chinese Aesthetic Marxists and Their Western Contemporaries*. Durham, NC: Duke University Press.

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APPENDIX

Coursework Materials

Assessment Frameworks