"Understanding how we are programmed by architecture is vital to the pursuit of egalitarian social power models."
Jack Self, page 16

"Lazzarato's isn't a view of history description of agency that empowers anyone – let alone artists."
Peggy Deamer, page 80

"In the 1980's history, subject to the same ideological transformations as other economic sectors, became one of the new post-industrial products. This was the privatisation of history."
Sam Jacob, page 30

"The cult of the architect is a distraction, a parlour game for the top 0.1%."
Leo Hollis, page 74

"Let us turn the whole country into a socialist fairyland!" (Kim Jong-Il)
Oliver Wainwright, page 50

"I have nothing against artificial intelligence, except when it claims, with its universal calculation, to absorb all the other forms and reduce mental space to a digital one." (Jean Baudrillard)
Franco "Bifo" Berardi, page 60

"Architecture is suffering a chronic crisis in its professional identity."
Pier Vittorio Aureli, page 86

"Empathy is replaced by competition. Social life proceeds, now more frantic than ever: living, conscious organisms are unconsciously penetrated by dead mathematical functions."
Franco "Bifo" Berardi, page 65

"A life spent entirely in public, in the presence of others, becomes shallow." (Hannah Arendt)
Supervoid), page 67

"This is the spirit of a generation that recognises itself as a casualty – of both the austerity regime and the digital economy."
Matteo Pasquinelli, page 26

"The way we experience space now changes much faster than the fabric of the spaces we occupy," (Patrick Keiller)
Cassim Shepard, page 91

"To remain temporary is to continue to resist... refugee camps embody the right of return."
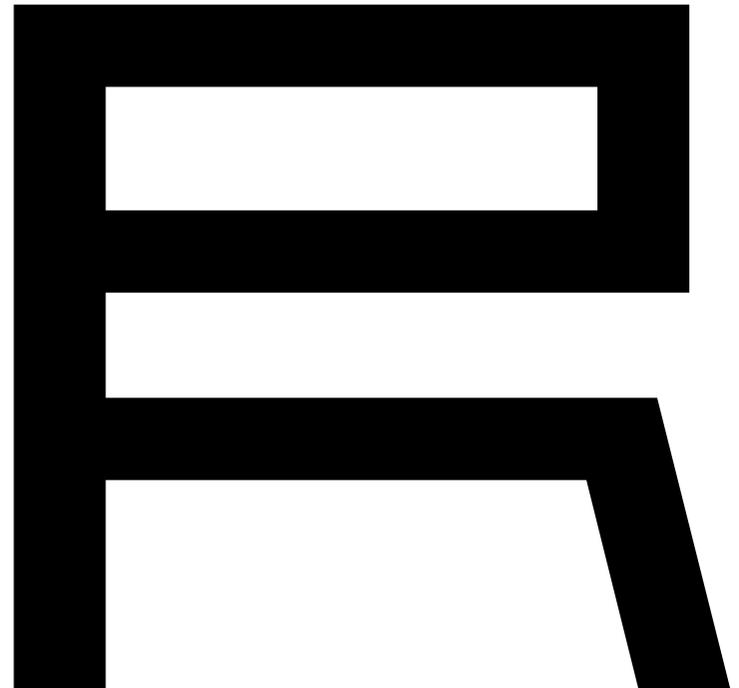Ana Naomi de Sousa, page 87

REAL REVIEW
1

CAMPUS IN CAMPS:
ARCHITECTURE, EXILE AND RESISTANCE
Ana Naomi de Sousa

"Just as none of us is outside or beyond geography, none of us is completely free from the struggle over geography. That struggle is complex and interesting because it is not only about soldiers and cannons but also about ideas, about forms, about images and imaginings."
Edward W. Said

Sandi Hilal (Palestine) and Alessandro Petti (Italy/Palestine) are architects and researchers, based in Beit Sahour, a small, hillside town near Bethlehem, in the occupied West Bank. From here, their work often explores ways to challenge, resist and subvert the Israeli occupation through architectural practice and discourse. They are perhaps best known for the DAAR (Decolonizing Architecture Art Residency) studio, founded with Israeli architect Eyal Weizman. For the last five years they have been engaged in Campus in Camps, an experimental educational programme that began at the Dheisheh Refugee Camp, Bethlehem.

Around 750,000[1] Palestinians in the West Bank live in built refugee camps, established initially as part of an emergency response to the forced displacement of Arabs when Israel was created. Their "right to return" home, still unrealised, has been recognised by the United Nations since 1948. Almost 70 years later, the sites Palestinians have come to inhabit "in the meantime" are now the oldest refugee camps in the world, whose populations include the fourth and fifth generations of displaced families. Here, a distinct and "permanently temporary" Palestinian identity has emerged, resisting assimilation or emigration.

Today, the Palestinian refugee population continues to grow. Beyond the political ramifications this has had on diplomatic attempts to "resolve" the Israeli occupation, it has also affected the urban and living conditions of the camps themselves, with over-population putting further strain on already inadequate infrastructure. The Israeli army frequently invades the camps, causing excessive and deliberate destruction when it does. Parts of some camps (such as Jenin) have been rebuilt over and over again. But historically, official construction projects have been understood as an attempt to make the camps more permanent, and have faced opposition. And whilst the grim conditions – what Hilal has referred to as "architectural misery" – that result, are portrayed as proof of the *lack* of agency of Palestinian refugees, it is the opposite that is true: to remain temporary is to continue to resist. Palestinian refugee camps are "an embodiment and an expression of the right of return", explains Alessandro Petti, and precisely "the prolonged exceptional temporality of this site has, paradoxically, created the condition for its transformation: from a pure humanitarian space to an active political space".

Working on the premise that the temporality and political exceptionality of the camps provides a unique laboratory for social and spatial practice, Hilal and Petti started Campus in Camps, conceived of as the first university in a refugee camp. Based in Dheisheh (one the West Bank's nineteen camps), this "island on an island" aims to provide "an educational program that activates critical learning and egalitarian environments in order to overcome decades of social exclusion, political subjugation and apathy". With Campus, they ask what the role of architecture can be in Palestine's refugee camps without undermining the right of return.

Their students are refugees from various camps who attend a two-year programme starting with a process of "unlearning" - a decolonisation of knowledge through readings, seminars, lectures and debates, including a rigorous inquiry into language (see, for example, the Collective Dictionary on their website).

The aim is for this critical approach to allow students to explore the representation of camps and refugees "beyond the static and traditional symbols of victimisation, passivity and poverty", whilst emphasising the importance of learning from lived experience, and combining knowledge with action. The architects cite as inspiration for Campus in Camps, the clandestine classrooms of the First Intifada: when the Israeli military shut down Palestinian schools and universities in the late 1980s, and banned public gatherings, parents, pupils and teachers responded by organising underground networks of learning and knowledge-sharing.

Shunning conventional pedagogies and traditional hierarchies, Campus encourages self-organisation and communal learning among students and with the wider refugee communities, and provides the conditions and support for them to undertake architectural or urban interventions within the camps. In one intervention, a public square was constructed in the Al Fawwar camp; others are more about the actual process of experiencing, producing knowledge and speculating about new futures for existing sites, such as a Roman-era water pool; a bridge; a garden.

With its experiment in "Emancipatory Education", the project also seeks to influence the conventional practices of the universities and institutions with which it interacts – the Campus in Camps "Consortium" includes universities based internationally (Goldsmiths (UK); Mardin (Turkey) and KU Leuven (Belgium)) and locally (Birzeit University; the International Art Academy (Ramallah); and Dar el Kalima (Bethlehem)), who collaborate on lectures, courses and workshops.

Importantly, and in contrast for example with many NGO/humanitarian-led projects in the camps, Hilal and Petti say that these "radical transformations have not normalised the political condition of being exiled".

After decades of being defined by the architecture of exile, refugees with Campus in Camps are reinventing their present futures by daring to speculate – and carving out the potential for new spatial, social and political practices to those far beyond their borders.

1   UNRWA has never yet been allowed to undertake a total census of its refugee population

This page and last, the Concrete Tent in the Dheisheh Refugee Camp (Palestinian Territories) represents a permanent impermanence.

MARKET FUNDAMENTALISM EFFACES VERNACULAR SPECIFICITY
Cassim Shepard

Patrick Keiller is a hero of mine. Twelve years ago, at the beginning of my attempts to fashion a career at the intersection of experimental filmmaking and serious investigation into the built environment, his body of work offered one of the only models. I watched him present at a conference at Cambridge called "Filming Cities," where he shared some of his initial findings of a research project into the "actualities" of early cinema: non-fiction film reels often of a single shot of some significant event. His passionate enthusiasm for a particular, minute-long actuality film depicting a public gathering in Ealing in 1902 was such that he literally almost fell off the stage. Was it a celebration of the Second Boer War, he wondered? A Whitsun parade, welcoming the coming summer? No, his research had concluded, it was a public demonstration of the electrification of the streetlights on the Uxbridge Road.

I wanted to be like him when I grew up, no matter the fact that no one back home in the States knew his name. The sadly shrink-wrapped, wrong-format DVDs I bought at the Southbank BFI gift shop, unfortunately, did not prove to be enough to provoke a trans-Atlantic re-examination of his vital importance as an artist. Then, as now, he may have been just a little too film for architects and a little too architecture for filmmakers. Worse, he may be a little too English for both, despite the fact that the defiant parochialism of his films is, in fact, a brilliant vehicle for his exploration of global themes – especially the pernicious way that market fundamentalism effaces vernacular specificity.

When I learned of his recent book *The View from the Train*, which collects some of his essays from over the years, I entertained hope that it would enable him to reach a wider audience and claim his rightful place in the central field of the Venn diagram of the canons of both cinema and urban landscape. The book may not accomplish that goal, but it certainly provides indispensible insights into the singular mind and specific methods of a highly original thinker and artist whose work collapses boundaries between astute political analysis, experimental documentary production, cultural history, and urban exploration.

Keiller – best known for his trilogy of essay films, *London* (1994), *Robinson in Space* (1997) and *Robinson in Ruins* (2010) – began his professional life as a Bartlett-trained architect, before turning his attention to cinema around 1979. The year is probably no coincidence: much of his oeuvre can be seen as an extended critique of the London and the England (but oddly never the UK) of Margaret Thatcher and John Major. In the films, he makes this argument obliquely, often humorously and always whimsically, structuring each as a narrated tour with plenty of detours and digressions. The tour guide is ostensibly a fictional character named Robinson, an eccentric academic whose musings and rants are recounted by an unnamed narrator, his erstwhile lover in the first two films (voiced by Paul Scofield) and the director of a research organization that discovers the scholar's abandoned reels of films in the third (voiced by Vanessa Redgrave). Robinson is thus doubly invisible: not only off-screen and unseen, but also transmitted by an off-screen and unseen third-party interlocutor.

Robinson is the conceit, but the protagonist is the landscape in front of Robinson's (and Keiller's) camera. Robinson's journeys are attempts to wrestle with "problems:" the *problem* of London, the *problem* of England. To do so, the films bring us to the homes and haunts of some handpicked figures from cultural history (writers, painters, scientists, aristocrats). We see shopping malls, amusement parks, commercial ports, all framed in elegantly spare cinematography: static shots that immobilise the structures they capture, only to underscore the fragility of vernacular architecture in an era of accelerating spatial homogenisation. Meanwhile the narration namechecks a diverse array of intellectual antecedents from Apollinaire to Warhol. And it responds to current events both real (like an election or the queen's birthday) and imagined (like Robinson's abrupt dismissal from an advertising agency contract that was bankrolling his documentation exercise).

Beneath the studied erudition, the playful subtlety of Keiller's exploration and denunciation of the Tory strain of neoliberalism are assets to his films: they allow the visual evidence of his finely honed shots and elliptical, supporting voiceover to reveal how the systematic dismantling of the social welfare state is reflected in the built environment. The same sensibility is apparent in *The View from the Train*. In many of the essays, Keiller chronicles some of the impulses and methods behind his films; in others, he fleshes out some of the research behind particular scenes without mentioning the films at all.

FROM THE EDITOR

The idea of launching a printed reviews magazine in the digital era might seem like an anachronistic vision. It may even appear nostalgic – not helped by the fact the word "review" literally means "to look back."

On the contrary, the review is a profoundly optimistic genre that possesses an incredible versatility. It looks back in order to look forward; it surveys the past to understand its relevance for the future. A review is not groundless (like an opinion). Rather, it has to argue its case through the evidence available.

Half a century ago the review was primarily understood as an academic format, used to summarise the significant developments in a given field over a certain time period. Texts with scintillating titles like *A Review of the last Decade of Neuroscience* or *A Review of Napoleon's European Campaigns* were commonplace.

Today, the review tends to be wound up with big data, commerce and the operation of algorithms that recommend related products. User-generated reviews create aggregate ratings for everything from hotels to hats and phones to pharmacies.

In between these two extremes there lies the literary review. This is a kind of critical discussion of a cultural work – a book or film or a piece of ballet – and it explores the subject matter and themes in an engaging, even entertaining way. Sadly, when this type of review is done badly it can end up as simply a synopsis or description of the content. This should be avoided.

The review is perhaps the most undeservedly underappreciated form of writing, and it has the ability to encompass an entire epoch, a whole field of research, an object, either a cultural or a commercial product, and even a basic instinctive response to an event or stimulus. Most of all, irrespective of length, it is a text rooted in reality. It speaks *about* a subject – but it also speaks *through* its object. This is to say, the review always starts from something already existing in the world, which could be an author's work or a discipline's progress.

As to the role of print in our epoch – there is nothing intrinsically outdated about paper publications. However, there has been a huge shift in audience expectations about immediacy and ease of access.

This has not necessarily changed the type of content people want to read. Moreover, it is the financial models that once supported magazines that have become problematic, not the concept of the magazine itself. The subscription model that supports the Real Review means it wil be available as long as it has a readership.

"From housing crises to mass-surveillance," I wrote in the blurb for our crowd-funding campaign, "we bring you insightful, engaging reviews on architecture, exploring how design shapes society."

With great pride, allow me to introduce you to the Real Review, a publication that does exactly that.

Our Kickstarter campaign was a triumph, and I wanted to use this space here to say how thankful I am to those directly involved: Shumi Bose (who appeared in the video alongside me), Henrietta Williams (behind the camera), Hugo Williams (on sound) and Heather Delaney (who advised us about how Kickstarter actually functions).

While mid-campaign Shumi and I were fortunate to win the competition to curate the British Pavilion at the Venice Architecture Biennale (with our colleague Finn Williams). This is perhaps the most prestigious architectural exhibition in the world, and an incredibly opportunity – although delivering both projects simultaneously has meant delaying the launch of the Real Review to the opening of the exhibition, titled Home Economics. Like us, we hope you think it was worth the wait.

It is also important to recognise the hard work and dedication of our designers OK-RM and our printers Push (both based in London). They have gone above and beyond to support the Real Review, and are committed to its long-term success.

711 individuals from every part of the world pledged £26,305 collectively (resulting in almost exactly £23,000 clear) to make this publication possible. This issue is dedicated to all those people who showed solidarity and enthusiasm to unite behind a common project. We are immensely grateful.