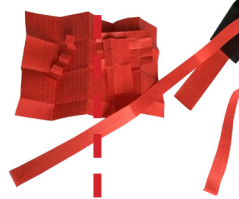**Interruption: Writing a Dissident Architecture** makes a contribution to the fields of writing architecture and dissident architecture. Concerned with developing an ethos of criticality from within, it presents a series of performative writing experiments that are situated in politically charged architectural sites, from public spaces, to institutions, to domestic spaces. My aim is to ask how a dissident architecture could be produced through the practice of writing, specifically by offering an account of the performative acts of various characters who are introduced in the thesis, and who *critically inhabit* existing architectural sites, *interrupt* the spatial power relations of those sites, and who thereby construct '*performing grounds*'.

Writing architecture is developed in this thesis not as writing about architecture, but aims instead to write it, to *make* it. Writing dissident architecture writes with multiple voices, with many authors, not all of whom are welcomed. It offers significant approaches to a political and critical understanding of architecture. Where architecture in this thesis is understood both as a material structure and as a disciplinary framework in which power can become oppressive, writing architecture, on the other hand, is developed as a 'minor' practice that can act upon existing sites, interrupting their 'major' power relations. Interruption, developed as a tactic, is what activates architecture to become a performing ground for the act of dissidence.

Formulated as a journey the three main parts of the thesis deal with three interrupting tactics: Pause, Cut and Fo(o)l+d, which are applied in relation to three different kinds of political site: 1) spaces of appearance or the spectacle; 2) disciplined spaces understood as sites of impossibility; 3) domestic spaces as displaced loci of subversive political actions. The Pause uses stillness and refusal as a mode of interruption. The Cut interrupts the material and structural continuity of established institutions and creates cracks in those systems. The Fo(o)l+d interrupts surveillance and control by folding in and out of private and public spaces. By introducing a quasi-fictional character to each site, who performs through one of the three tactics of interruption, a performing ground is constructed. Writing architecture forwards this journey across specific sites through which the figure of the dissident emerges.

© Sepideh Karami 2018

REDACTED

REDACTED

REDACTED

REDACTED