

# DRAFT

**Professor: Mark Wasiuta**

**Fall 2016**

**A4032 CCCPArch Colloquium I: Documents and Discourse**

**Tues. 1-3 PM, Buell 300 South**

**Office Hours: Buell 206, Tues. 3:30 - 4:30 PM and by appointment**

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## **Description:**

What we mean by practice is inflected by the question, status, history, and ontology of the document. Across publications, exhibitions, scholarship and building, it seems almost too obvious to state that these forms of practice produce and encompass distinct types of documents. Yet, as self-evident as this claim may appear, and as clean as these divisions might seem, the document itself is not so easily contained. The genre of the document expands past books, journals and exhibitions, to include memos, receipts, email files, audio recordings, films, tapes, notes and computer code. As the document splinters into different media and distinct forms of inscription, its legal, institutional, social and political identities cut across and mix diverse academic, popular, and administrative cultural registers.

This core CCCP colloquium will approach contemporary critical discourse through the filter of documents and documentation. In specific historical examples, and with a range of theoretical texts, the status, definition, use and authority of documents for architecture, architectural history, architectural exhibitions and architecture's other media practices will be examined and assessed. Through the problem of the document the seminar will interrogate the current status of theory, its recent history, its application, its utility, as well as the anxieties that it has often fostered within and outside architecture. We will read a series of architectural and theoretical texts that offer important conceptual and intellectual tools for addressing architecture's relation to documents, and by extension to issues of technology, media, ecology, sexuality, spatial politics, and a range of other problems and directions. The ambition of the seminar is twofold, aiming both to expand our familiarity with contemporary debates and to provide a focused forum for ongoing discussion regarding the articulation of new sites and strategies for research, writing, and practice.

**Requirements and Grades:** Students are expected to attend all sessions and keep up with readings. The grade for this class will be determined as follows:

Class Presentations and Participation	50%
Final Research Paper or Project	50%

**Readings:** As noted above, texts have been chosen from within architectural history and theory, and from several other disciplines, including critical theory, art history, linguistics, media studies, and others. We will read these texts to analyse, assess, and compare their argument, their form, their preoccupations, as well as their relation to their own object of study, to other texts and to myriad historical pressures.

**Class Presentations:** Two presentations will be required. Each student will make a 10-minute presentation of a selected text from the weekly readings. Additionally, during the final third of the semester students will make a 15-minute presentation of their research project.

**Final Paper:** Students will submit a 15-20 page paper on a topic established in consultation with the professor. Paper topics may range from those directly related to the course readings and the seminar content, to studies of critical projects, exhibitions, books or other texts within architecture or related fields. Students may also propose projects that result in forms of work other than research papers. Topics will be discussed the fourth week of the seminar and formal one page abstracts describing research topics and critical approaches will be submitted the fifth week of the seminar.

**Weekly Readings**Week 1 **Documents and Discourse**Week 2 **Forensics, Testing and Objectivity****Required Reading:**

- Lorraine Daston and Peter Galison. *Objectivity* (New York: Zone Books, 2007).
- Lisa Gitelman. *Paper Knowledge. Toward a Media History of Documents*. Durham: Duke University Press, 2014.
- Thomas Keenan and Eyal Weizman. *Mengele's Skull: The Advent of a Forensic Aesthetics*. (Berlin: Sternberg Press, 2012)
- Eyal Weizman, *Forensic Architecture. Notes from Fields and Forums* (Ostfildern: Hatje Cantz, 2012).
- Eyal Weizman et al. *Forensis. The Architecture of Public Truth* (selected readings). Berlin: Sternberg Press. 2014.

**Further Reading:**

- Bruno Latour, *Laboratory Life: The Construction of Scientific Facts* (Princeton: Princeton University Press, 1986).
- Ariella Azoulay. *The Civil Contract of Photography*. (New York: Zone Books, 2008).
- Avital Ronell, "Proving Grounds" in *The Test Drive* (Urbana and Chicago: The University of Illinois Press, 2005) 1-19.
- Alessandra Ponte, "Desert Testing" in *Architecture and The Sciences* editors Antoine Picon and Alessandra Ponte (New York: Princeton Architectural Press, 2003) 80-117.

Week 3 **Exhibitions and their Documentary Remains****Required Reading:**

- Reyner Banham. "Parallel of Life and Art," in *October* 136, 2011.
- François Aubart et al. *Harald Szeemann: Individual Methodology*. Zurich: JRP Ringier Kunstverlag, 2007.
- Michel Foucault. "What is an Author," in Donald F. Bouchard ed., *Language, Counter-Memory, Practice*. Ithaca: Cornell University Press, 1977.
- Jens Hoffmann. "Overture," in *The Exhibitionist* 1, 2010.
- Rosalind Krauss. "The Cultural Logic of the Late Capitalist Museum," in *October*, 54, 1990.
- Christian Rattemeyer. *Exhibiting the New Art: "Op Losse Schroeven" and "When Attitudes Become Form" 1969*. London: Afterall, 2010.
- Anton Vidokle. "Art without Artists," in *e-flux journal* 16, 2010.
- Beatriz Colomina, "Introduction: On Architecture, Production and Reproduction," in *Architectureproduction*, ed. Beatriz Colomina. New York: Princeton Architectural Press, 1988.

**Further Reading:**

- Allan Kaprow and Robert Smithson. "What is a Museum? A Dialogue," in Alexander Alberro and Blake Stimson ed., *Institutional*

*Critique: an Anthology of Artists' Writings*. Cambridge: MIT Press, 2009.

- Reyner Banham. "This is Tomorrow," in *October* 136, 2011.
- Arthur Drexler. *Transformations in Modern Architecture*. New York: Museum of Modern Art, 1979.

Week 4

### The Archival System

#### **Required Reading:**

- Hal Foster. "Archives of Modern Art," in *October* 99, 2002.
- Michel Foucault. *The Archeology of Knowledge and the Discourse on Language*. New York: Pantheon, 1972.
- Jacques Derrida. *Archive Fever: A Freudian Impression*. Chicago. University of Chicago Press, 1998.
- The Atlas Group. "The Atlas Group Archives," in *The Archive*. London: Whitechapel; Cambridge : MIT Press, 2006.
- Mark Wigley. "Unleashing the Archive," in *Future Anterior*, Vol.2, No.2, 2005.
- Matthew Kirschenbaum. *Mechanisms: New Media and the Forensic Imagination*. Cambridge: MIT Press, 2012.

#### **Further Reading:**

- Rebecca Comay. *Lost in the Archives*. (Toronto. Alphabet City Media, 2002).
- Karl Bassil et al. *Mapping Sitting*. (Beirut: Fondation Arabe pour L'image, 2002)
- Hal Foster. "The Archive Without Museums," in *October* 77, 1996.

Week 5

### Paper Documents, Prints and Copies

#### **Required Reading:**

- Lisa Gitelman. *Paper Knowledge. Toward a Media History of Documents*. Durham: Duke University Press, 2014.
- Beatriz Colomina and Craig Buckley eds. *Clip Stamp Fold. The Radical Architecture of Little Magazines* (selected readings). Barcelona: Actar, 2012.
- Diedrich Diedrichson and Anselme Frank. *Further. The Whole Earth, California and the Dissapearance of the Outside*. Berlin: Sternberg Press, 2013
- Jacques Derrida. *Paper Machine*. Stanford: Stanford University Press, 2005.
- Jeffrey T. Schnapp and Adam Michaels. *The Electric Information Age Book*. New York: Princeton Architectural Press, 2012.

#### **Further Reading:**

- Kristen Weld. *Paper Cadavers. The Archives of Dictatorship in Guatemala*. Durham. Duke University Press, 2014.

Week 6

### Field Reports

#### **Required Reading:**

- Fred Turner. *The Democratic Surround*. Chicago. The University of Chicago Press, 2013.

- Eric de Bruyn, "Topological Pathways of Post-Minimalism," in *Grey Room 25* (2006).
- Stephen Greenblatt. *Marvelous Possessions*. (Chicago: Chicago University Press, 1991).
- Robert Smithson. "A Tour of The Monuments of Passaic, New Jersey" in *Robert Smithson, The Collected Writings* (Berkeley: U of California Press, 1996).
- Hal Foster. "The Artist as Ethnographer," in *The Return of The Real*. (Cambridge: MIT Press, 1996).

**Further Reading:**

- Matthew Coolidge. *Overlook: Exploring The Internal Fringes of America With The Center For Land Use Interpretation*. (New York: Metropolis Books, 2006).
- Anselme Franke, "Territories," in *Territories, Islands, Camps and Other States of Utopia*. (Berlin: ICA, 2004).
- Lawrence Halprin. *The Rsvp Cycles: Creative Processes in the Human Environment*. (New York: G. Braziller, 1969).
- Rudolf Masresch. "Empire Everywhere," in *Territories, Islands, Camps and Other States of Utopia*. (Berlin: ICA, 2004).
- Denise Scott Brown. "Learning from Pop" in *Casabella*, 1971: 359-360.
- Robert Venturi and Denise Scott Brown. *Learning from Las Vegas*. (Cambridge: MIT Press, 1972).
- Reyner Banham. *Los Angeles: The Architecture of Four Ecologies*. (New York: Harper & Row, 1971).
- Aldo van Eyck, "The Miracle of Moderation" in *Meaning in Architecture*. (New York: George Braziller, 1970).
- Fredric Jameson. *Postmodernism, or the Cultural Logic of Late Capitalism*. (Durham: Duke University Press, 1991).

Week 7

**Documentaries, Factions and Fictions**

**Required Reading:**

- Emilio Ambasz. "Manhattan: Capital of the Twentieth Century," in *Italy: The New Domestic Landscape*. (New York: MoMA, 1972)
- Keller Easterling. *Enduring Innocence*. (Cambridge: MIT Press, 2006)
- Denis Hollier. "Architectural Metaphors," in *Against Architecture*. (MIT Press: Cambridge).
- Bernard Huet, (Brian Holmes, trans.). "Formalisme – Realisme," in *Architecture / Theory / Since 1968*, ed., K. Michael Hays. (Cambridge: MIT Press, 1998).
- Rem Koolhaas. "Exodus, or the Voluntary Prisoners of Architecture," in *SMLXL*. (New York: Monacelli Press, 1995).
- Superstudio. "A Journey from A to B," in *Italy: The New Domestic Landscape*. (New York: MoMA, 1972).

Week 8

**Media Spaces and Transmitted Documents**

**Required Reading:**

- Jonathan Crary, "Spectacle, Attention, Counter-Memory," *October 50* (Fall 1989): 96-107.
- Michael Hardt and Antonio Negri, "Postmodernization, or the Informatization

of Production," in *Empire* (Cambridge: Harvard University Press, 2000): 280-303.

- Branden Joseph, "My Mind Split Open: Andy Warhol's Exploding Plastic Inevitable," *Grey Room* 08 (Summer 2002): 80-107.
- Samuel Weber, "Television: Set and Screen," in *Mass Mediauras: Form, Technics, Media* (Stanford: Stanford University Press, 1996), 108-128.

**Further Reading:**

- Walter Benjamin, "The Work of Art in the Age of Its Technological Reproducibility (Second Version)," in *Walter Benjamin: Selected Writings, Volume 3: 1935-1938*, ed. Michael W. Jennings (Cambridge: Harvard University Press, 2002), 101-133.
- Beatriz Colomina, "Enclosed by Images: the Eameses' Multimedia Architecture," *Grey Room* 02 (Winter 2001): 6-29.
- Marshal McLuhan, *Understanding Media: The Extensions of Man* (New York, McGraw-Hill, 1964).
- Samuel Weber, "Television: Set and Screen," in *Mass Mediauras: Form, Technics, Media* (Stanford: Stanford University Press, 1996), 108-128.
- Friedrich Kittler, "Television" in *Media Optics* (Malden: Polity Press, 2010) 207-224.
- Eduardo Cadava, "Reproducibility," "Politics," "Danger" in *Words of Light: Theses on the Photography of History* (Princeton: Princeton University Press, 1997) 42-58.
- Jean Baudrillard, "Requiem For the Media" in *Utopia Deferred: Writings for Utopie (1967-1978)*. (New York: Semiotext(e), 2006):70-93.
- Friedrich A. Kittler. "Preface and Introduction," in *Gramophone, Film, Typewriter*, trans. Geoffrey Winthrop-Young and Michael Wutz (Stanford: Stanford University Press, 1999): xxxix-xli, 1-19.

Week 9

**Chemical Traces and Ecologies**

**Required Reading:**

- Peter Sloterdijk, "Gas Warfare—or: The Atmoterrorist Model," and "Increasing Explication" in *Terror From the Air* (Los Angeles: Semiotext(e) ; Cambridge, Mass. : Distributed by the MIT Press, 2009): 9-70.
- Adrian Lahoud. "Floating Bodies," in *Forensis. The Architecture of Public Truth* (selected readings). Berlin: Sternberg Press. 2014.
- Felicity Scott, "Shouting Apocalypse" in *Architecture or Techno-Utopia: Politics After Modernism* (Cambridge: MIT Press, 2007): 209-246.
- Eduardo Cadava, *Emerson and The Climates of History* (Stanford: Stanford University Press, 1997).
- Jorge Otero-Pailos, *The Ethics of Dust* (Köln: Verlag der Buchhandlung Walther, 2009).
- David Harvey, "What's Green and Makes the World Go Round" in *Cultures of Globalization* (Durham: Duke University Press, 1998): 327-355.

**Further Reading:**

- Reyner Banham, "A Home is Not a House" in *Design by Choice*, ed. Penny Sparke (New York: Rizzoli, 1981): 56-60.

- Ralph Nadar, *Vanishing Air* (New York: Grossman Publishers, 1970).
- Beatriz Colomina. *X-Ray Architecture in in Domesticity at War* (Cambridge: MIT Press, 2007): 145-191.

## Week 10

**Modernist Residue****Required Reading:**

- Bruno Latour, "Crisis" in *We Have Never Been Modern* (Cambridge, Mass.: Harvard University Press, 1993):1-10.
- Hal Foster, "Postmodernism: A Preface" in *The Anti-Aesthetic: Essays on Postmodern Culture* (Port Townsend, Washington: Bay Press, 1983): ix-xvi
- Rosalind Krauss, "Introduction" and "Grids" in *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge: MIT Press, 1986).
- Beatriz Colomina, "Mies Not" in *The Presence of Mies* (New York: Princeton Architectural Press, 1994): 193-221.
- Jean-François Lyotard, "Answering the Question: What is Postmodernism" in *The Postmodern Condition: A Report on Knowledge* (Minneapolis: University of Minnesota Press, 1984): 71-82.

**Further Reading:**

- K. Michael Hays, "Co-op Building between the Avant-Garde and Instrumentalization: The Petersschule," in *Modernism and the Posthumanist Subject: The Architecture of Hannes Meyer and Ludwig Hilberseimer* (Cambridge: MIT Press, 1992): 82-119.
- Sanford Kwinter, "Modernist Space and the Fragment," and "Physical Theory and Modernity: Einstein, Boccioni, Sant'Elia," in *Architectures of Time* (Cambridge: MIT Press, 2001): 32-50 and 52-100.
- Peter Galison, "Aufbau/Bauhaus: Logical Positivism and Architectural Modernism," *Critical Inquiry* vol. 16, no. 4 (Summer 1990): 709-752.
- K. Michael Hays, "Critical Architecture: Between Culture and Form," *Perspecta* 21 (1984): 14-29.
- Mark Wigley, *White Walls, Designer Dresses: The Fashioning of Modern Architecture* (Cambridge, Mass.: MIT Press, 1995).
- Craig Owens, "The Allegorical Impulse: Toward a Theory of Postmodernism" in *Art of Modernism* ed. Brian Wallis (New York: New Museum of Contemporary Art, 1984): 203-236.
- Fredric Jameson, *A Singular Modernity: Essay On The Ontology Of The Present* (London; New York: Verso, 2002).

## Week 11

**Psychic Imprints****Required Reading:**

- Anthony Vidler, "Houses" in *The Architectural Uncanny: Essays in the Modern Unhomely* (Cambridge: MIT Press, 1992) 17-82.
- Michel Foucault, *Abnormal: Lectures at College de France 1974-1975* (New York: Picador 2003): 1-54.
- Felicity Scott, "Acid Visions" *Grey Room* 23 (Spring 2006): 22-39
- Tom McDonough, "Delirious Paris. Mapping as a Paranoiac Critical Activity" *Grey Room* 19 (Spring 2005): 6-21.
- Hal Foster. "Outmoded Spaces" in *Compulsive Beauty* (Cambridge: MIT Press, 1993) 157-192.

**Further Reading:**

- Sigmund Freud, *The Uncanny* (New York : Penguin Books, 2003).
- Gilles Deleuze and Felix Guattari, "Psychoanalysis and Capitalism" in *Anti Oedipus: Capitalism and Schizophrenia* (Minneapolis: University of Minnesota Press, 1983) 296-322.
- Judith Butler, *The Psychic Life of Power: Theories in Subjection* (Stanford: Stanford University Press, 1997).
- Sylvia Lavin, *Form Follows Libido: Architecture and Richard Neutra in a Psychoanalytic Culture*. (Cambridge, Mass.: MIT Press, 2004): 46-67.
- Michel Foucault, *Madness and Civilization: A History of Insanity in the Age of Reason* (New York: Pantheon, 1965).

Week 12

**Codes and Control****Required Reading:**

- Gilles Deleuze, "Postscript on Control Societies" in *Negotiations: 1972-1990* (New York: Columbia University Press, 1995), 177-183.
- Claus Pias, "'Hollerith 'Feathered Crystal': Art, Science, and Computing in the Era of Cybernetics," *Grey Room* 29 (Summer 2007): 110-133.
- Reinhold Martin, "Computer Architectures," in *The Organizational Complex: Architecture, Media, and Corporate Space* (Cambridge: MIT Press, 2003): 156-181.
- Friedrich Kittler, "Media Wars" in *Literature Media: Information Systems* (Amsterdam: OPA, 1997): 117-129
- Donna Haraway, "The Biological Enterprise: Sex, Mind, and Profit from Human Engineering to Sociobiology" in *Simians, Cyborgs and Women: The Reinvention of Nature* (New York: Routledge, 1991): 43-68.
- David A. Mindell, *Between Human and Machine: Feedback, Control and Computing Before Cybernetics* (Baltimore: Johns Hopkins University Press, 2002).

**Further Reading:**

- Paul N. Edwards, "Military Command-Control Systems and Closed World Politics," in *CTRL [Space ] Rhetorics of Surveillance From Bentham to Big Brother* (338-345).
- John Harwood, "The White Room: Eliot Noyes and the Logic of the Information Age Interior," *Grey Room* 12 (Summer 2003): 5-31.
- David A. Mindell, *Digital Apollo: Human and Machine in Space Flight* (Cambridge: MIT Press, 2008).
- Steve J Heims, *The Cybernetics Group* (Cambridge: MIT Press, 1991).
- Sean Keller, "Fenland Tech: Architectural Science in Postwar Cambridge," *Grey Room* 23 (Spring 2006): 40-65.

Week 13

**Documenting Space, Violence and Power****Required Reading:**

- Peter Galison, "War Against the Center," *Grey Room* 04 (Summer 2001): 6-32.
- Paul Virilio, "Military Space" and "Afterward 1945/1990" in *Bunker Archeology*, trans. George Collins (New York: Princeton Architectural Press,

1994): 17-23 and 197-206.

- Eyal Weizman, "Urban Warfare: Walking Through Walls," in *Hollow Land: Israel's Architecture of Occupation* (London: Verso, 2007) 185-220.
- Michel Foucault, "Space, Knowledge and Power," in *Foucault Live: Collected Interviews, 1961-1984*, ed. Sylvère Lotringer (New York: Semiotext(e), 1989) 335-347.
- Michel Foucault, *Security, Territory, Population, Lectures at the College De France, 1977-78*. (New York: Palgrave Macmillan, 2007)
- Mark Wigley, ed., "Violence Space," *Assemblage* 20 (April, 1993)
- Thomas Keenan, "Live From," in *Back to The Front: Tourisms of War*, ed. Diller+Scofidio (F.R.A.C. Basse-Normandie; New York, N.Y. : Distributed by Princeton Architectural Press, 1994) 130-162.
- Denis Hollier "Bloody Sundays" in *Against Architecture* (Cambridge:MIT Press, 1989) ix-xxiii.
- Chantal Mouffe et al. "Every Form of Art has a Political Dimension." *Grey Room* 02 (Winter 2001) 98-125.

**Further Reading:**

- Jacques Derrida, " (No) More Rogue States" in *Rogues: Two Essays on Reason* (Stanford: Stanford University Press, 2005) 95-107.
- Richard Anderson, "USA/USSR: Architecture and War" in *Grey Room* 34.
- Kyong Park, "Nuclear Heritage Park," in *The Critical Landscape*, ed. Michael Speaks (Rotterdam: 010 Publishers, 1996), 186-197.
- Paul Virilio and Sylvère Lotringer, *Pure War* (New York: Semiotext(e), c1983).
- Sam Weber, "Networks, Netwars and Narratives," in *Targets of Opportunity: On the Militarization of Thinking* (New York: Fordham University Press, 2003) 90- 108.
- Michel Foucault, "Questions on Geography" in *Power/ Knowledge: Selected Interviews and Other Writings 1972 – 1977* (New York: Pantheon Books, 1980): 63-77
- Beatriz Colomina, "DDU at MoMA," in *Domesticity at War* (Cambridge: MIT Press, 2007): 62-81.
- Rosalyn Deutsche, "Hiroshima After Iraq: A Study in Art and War," *October* 131 (Winter 2010): 3-22.