

Columbia University
GSAPP, Architecture
A4866-1
Thursday, 11–1
300S Buell Hall
Mary McLeod

Modernism and the Vernacular 1900-Present

Regionalism, Tradition, Identity, and Resistance

“The true basis for any serious study of the art of Architecture till lies in those indigenous, more humble buildings everywhere that art to architecture what folklore is to literature and folk song to music and which academic architects were seldom concerned. . . . These many folk structures are *of the soil*, natural. Though often slight, their virtue is intimately related to the environment and to the heart-life of the people. Functions are usually truthfully conceived and rendered invariably with natural feeling. Results are often beautiful and always instructive.”

—Frank Lloyd Wright, 1910 (Wasmuth

Portfolio)

“Architecture is the result of the state of mind of its time. We are facing an event in contemporary thought: an international event, which we didn’t realize ten years ago; the techniques, the problems raised, like the scientific means to solve them, are universal. Nevertheless, there will be no confusion of regions: for climatic, geographic, topographical conditions, the currents of race and thousands of things still today unknown, will always guide solutions toward forms conditioned by them.”

—Le Corbusier, *Precis*, 1930.

“Stories of origin are far more telling of their time of telling than of the time they claim to tell.”

—Robin Evans

This class explores the intersections between modern architecture and what is sometimes called “vernacular” building from the early twentieth century to the present. Other adjectives that have been used to describe buildings erected by non-architects (though often with considerable qualification) are “indigenous,” “spontaneous,” “anonymous,” “informal,” “folk,” “popular,” “rural,” and “primitive.” This interest in vernacular forms also relates directly to concerns for “tradition” and “regionalism,” which modern architects have either embraced or dismissed with seemingly equal fervor.

The working hypothesis of the seminar is that modern architecture, despite its commitment to technology and modernization, was deeply involved with ideas about vernacular buildings, and that the nature and meaning of this fascination with indigenous structures changed in the course of the century. In the early twentieth century, architects such as Le Corbusier and Adolf Loos, saw these “non-designed” buildings as a models of functionalism and aesthetic simplicity: both traditional residences and industrial buildings represented a kind of “truth value” in contrast to the artifice and eclecticism of nineteenth-century academic architecture. The interest in traditional domestic architecture gained even greater force during the Depression and political crises of the 1930s, when many saw rural and non-Western cultures as an alternative to and critique of European and North American materialism and technological modernization. After World War II, the interest in indigenous buildings became even more widespread among Western architects and the general public, resulting in a series of books and exhibitions, which culminated in the 1960s with the publication of Bernard Rudofsky’s *Architecture without Architects* (1964) and Paul Oliver’s *Shelter and Society* (1969). Shortly thereafter, however, an appreciation of what is sometimes called the “commercial vernacular” emerged, especially in the United States, spurred by the publication of Robert Venturi, Denise Scott Brown, and Steven Izenour’s *Learning from Las Vegas* (1972). The rise of postmodern architecture in the 1970s and 1980s also brought a new interest in regionalism and tradition, leading many architects to consider other qualities besides functionalism and volumetric simplicity in vernacular buildings, such as ornament and decoration, materials and craft techniques, and urban configurations. In non-western and postcolonial societies, an interest in regionalism and tradition also led to a rediscovery and renewed appreciation of indigenous architecture, though often taking on a different meaning than it did in Europe and North America: it became a symbol of both cultural identity and resistance. In some cases, it also represented a more realistic way to build, one that was less expensive, that employed readily available materials, and that relied on local labor and existing construction practices. The concluding section of the class will be devoted to the work of some contemporary architects working outside of Europe and North America, such as that Amateur Architecture Studio (Wang Shu and Lu Wenyu), Francis Kéré, and Marina Tabassum,; these architects often use and adapt vernacular forms, materials, and building techniques while exploring distinctly modern approaches to design and construction.

Class structure and requirements: This seminar has two major components: (1) close readings and discussion of seminal texts raising issues relevant to vernacular architecture and its influence on modern architecture and (2) student presentations of design work that was inspired or in response to vernacular buildings or of seminal exhibitions or books. The topics covered each week will depend in part on students' research interests. Besides leading the discussion of one reading, students are expected to make three presentations in the course of the semester: the first dealing with the period before 1950, the second concerning the period from 1950 to 1970, and the third with architecture and theory since 1970s. In addition, students are required to write a research paper of approximately fifteen pages, due at the end of the semester. The paper topics can either be drawn from the subjects below or can be chosen by the student in consultation with the professor. Students should select their paper topic by March 2 and meet with Mary McLeod at least once in the course of the semester to discuss it. A preliminary synopsis and bibliography should be submitted before spring break.

Guest lectures: In the course of the semester there will also be a series of guest speakers who will discuss some of the topics in the class. Among those who have agreed to speak are Erica Avrami, Barry Bergdoll, Ayala Levin, and Brian Brace Taylor.

Readings: The topics and readings for the different sections will vary somewhat, depending on student presentations, although some readings will be required each week. Students should try to do the first week's readings prior to the first class. Most shorter readings (less than 40 pages) will be posted on Canvas (Courseworks 2), and assigned books will be placed on the seminar shelf in Avery. Books marked with an * have been ordered for purchase at Book Culture at 112th Street between Broadway and Amsterdam. However, cheaper copies of these books, as well as books that are out-of-print, can often be found online. Besides sites such as Amazon and Abebooks, students may want to look at Bookfinder for used books.

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Week 1. Introduction: Theories of vernacular and early examples of "rediscovery"

Note: If you have never read, Edward Said's book *Orientalism* (New York: Vintage, 1978; 25th anniversary edition, 2003), I would encourage you to read at least the introduction and the new preface to the 25th anniversary edition.

89. B. Jackson, "Vernacular," *Discovering the Vernacular Landscape* (New Haven: Yale University Press, 1984), pp. 83–89. I also recommend, if you haven't read it, his essay "The Word Itself," although it is not directly related to the course, pp. 1–8.

Sibyl Moholy-Nagy, "Environment and Anonymous Architecture," *Perspecta* 3 (1955), pp. 3–8.

Paul Oliver, *Shelter and Society* (New York: Praeger, 1969), part 1, pp. 7–29.

Nazar AlSayyad, "From Vernacularism to Globalism: The Temporal Reality of Traditional Settlements," *Traditional Dwellings and Settlements Review* 7, no. 1 (1995): 13–24.

Alan Colquhoun, "The Concept of Regionalism," in *Postcolonial Space (s)* (New York: Princeton Architectural Press, 1997), pp. 13–23; reprinted as "Regionalism 1," in Colquhoun, *Collected Essays in Architectural Criticism* (London: Black Dog, 2009), pp. 280–86; also see "Regionalism 2," pp. 287–91.

Adrian Forty, "The Primitive: The Word and Concept," in Jo Odgers, Flora Samuel and Adam Sharr, eds., *Primitive—Original Matters in Architecture* (London: Routledge, 2006), pp. 3–14.

Recommended:

E[rnst] H[ans] Gombrich, *The Preference for the Primitive* (London: Phaidon Press, 2002).

Marc Treib, "The Measure of Wisdom: John Brinckerhoff Jackson," *JSAH* 55, no. 4 (December 1996): 380–49; available on jstor and reprinted in Marc Treib, *Settings and Stray Paths: Writings on Landscapes and Gardens* (London: Routledge), pp. 184–93.

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Weeks 2 and 3. Early twentieth-century explorations

1. Adolf Loos, Villa Karma (1903–06), Villa Khuner (1930)

1. Schultze-Naumberg, Tessenow, Muthesius, Hellerau, *Heimat*

1. Werkbund and industrial vernacular

1. Le Corbusier, *Voyage à l'orient*

1. Le Corbusier, *Une Maison - Un Palais* (1928), *Précisions* (1930)

Adolf Loos, "Architecture" (1910), "Vernacular Art" (*Heimatkunst*, 1914), trans. Wilfried Wang, in *The Architecture of Adolf Loos*, Yahuda Safron, Wilfried Wang, and Mildred Bundy (London: Arts Council of Great Britain, 1985), pp. 104–09; 110–13.

*Adolf Loos, "Rules for Building in the Mountains" (1913), in Adolf Loos, *On Architecture*, ed. Adolf and Daniel Opel, trans. Michael Mitchell (Riverside, Calif.: Ariadne Press, 2002), 122–23. This collection also includes "Architecture," pp. 73–85 and "*Heimatkunst*," pp. 110–18.

Heinrich Tessenow, "Housebuilding and Such Things," (1916), in *On Rigor*, Richard Burdett and Wilfried Wang, eds. (Cambridge, Mass.: MIT Press, 1990), pp. 9–33. See also the introduction by Walter Jessen, pp. 6–8.

*Maiken Umbach, "The Deutscher Werkbund, Globalization, and the Invention of Modern Vernaculars," in *Vernacular Modernism: Heimat, Globalization, and the Built Environment*, ed. Maiken Umbach and Bernd Hüppauf (Stanford, Calif.: Stanford University Press, 2005), pp. 114–40.

*Le Corbusier, *Journey to the East*, ed. and trans. Ivan Zaknic with Nicole Pertirist (Cambridge, Mass.: MIT Press, 1987). Owing to copyright restrictions, the whole text is not on courseworks, a copy is on the seminar shelf and the book has been ordered for purchase at Book Culture. Students are encouraged to read the whole book but should be sure to read the chapter “The Stamboul Disaster.”

Le Corbusier, “American Prologue,” in *Precisions: On the Present State of Architecture and City Planning*, trans. Edith S. Aujame (Cambridge, Mass. MIT Press, 1991), pp. 1–21.

*Francesco Passanti, “The Vernacular, Modernism, and Le Corbusier,” *JSAH* 56, no. 4 (December 1997): 438–51; available jstor and reprinted in Maiken Umbach and Bernd-Rüdiger Hüppaul, *Vernacular Modernism: Heimat, Globalization and the Built Environment* (Stanford, Calif.: Stanford University Press, 2005), chap. 5, pp. 141–56.

Recommended:

Kai Gutschow, “The Anti-Mediterranean in the Literature of Modern Architecture: Paul Schultze-Naumburg’s *Kulturarbeiten* in *Modern Architecture and the Mediterranean: Vernacular Dialogues*, Jean-François Lejeune and Michelangelo Sabatini, (London: Routledge, 1910), pp. 148-73.

_____, “Schultze-Naumberg’s *Heimat*: A Nationalist Conflict of Tradition and Modernity,” in *Traditional Dwellings and Settlements: Working Papers* 36, no. 1 (1992): 1–36.

Le Corbusier, *Une Maison - Un Palais* (Paris: Crès, 1928; Paris: Connivences, 1989). Even for those who did not read French, you might want to look at the illustrations, esp. pp. 45 and 49.

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Weeks 4 and 5. The 1930s and the rediscovery of the vernacular

1. Le Corbusier: 5 Houses, Ghardaia; Perriand, folklore (Georges-Henri Rivière)

1. Pagano and Daniel, *Architettura rurale*, 1936

1. Taut, The Japanese House, Perriand, Japan (40s)

1. Eldem, The Turkish House (Esra Akcan)

1. Breuer, Gropius, Raymond, and American wood construction (Elizabeth Mock, *Built in the U.S.A.*, talk by Barry Bergdoll)

Le Corbusier and Pierre Jeanneret, *Oeuvre complète de 1929–1934*, ed. Willy Boesiger (Zurich: Éditions d'Architecture, 1964), pp. 48–52, 58–62 (sections on the Maison de Errazuris and Villa de Mandrot)

_____, *Oeuvre complète 1934–1938*, ed. Max Bill (Zurich: Éditions d'Architecture, 1964), pp. 124–32, 134–39 (sections on Maison de week-end, “Ma maison,” and Maison aux Mathes).

Guiseppe Pagano, “Documenting Rural Architecture,” trans. Michelangelo Sabatino, *Journal of Architectural Education (JAE)* 63, no. 2 (March 29, 2010), 92–98.

*Michelangelo Sabatino, “Engineering versus Architecture: The Vernacular between New Objectivity and Lyricism,” *Pride in Modesty: Modernist Architecture and the Vernacular Tradition in Italy* (Toronto: University of Toronto Press, 2010), chap. 4, pp. 128–64.

Yasushi Zenno, “Fortuitous Encounters: Charlotte Perriand in Japan, 1940–41,” in *Charlotte Perriand: An Art of Living*, ed. Mary McLeod (New York: Abrams, 2003), pp. 90–113.

Charlotte Perriand, “L’Habitation familiale: Son Développement économique et social, *L’Architecture d’Aujourd’hui*, yr. 6, ser.5, no. 1 (January 1935), 25. See also the photographs of vernacular houses after her essay as well as contemporary designs by Marcel Breuer, Hans Scharoun, and Pol Abraham and Jacques Le Môme. Perriand’s

essay is translated by John Goodman, as “The Family Dwelling,” 1935, in *Charlotte Perriand: An Art of Living*, pp. 255–57.

Marcel Breuer, “Wo Stehen Wir?”, translated as “Where Do We Stand?”, *The Architectural Review* 77, no. 461 (April 1935): 133–36, in *Marcel Breuer: Buildings and Projects, 1921–1961*, ed Cranston Jones (New York: Praeger, 1962) and *Form and Function: A Source Book for the History of Architecture and Design 1890–1939*, ed. Tim and Charlotte Benton with Dennis Sharp (London: Crosby Lockwood Staples with The Open University Press, 1975), pp. 178–83.

Barry Bergdoll, “Encountering America: Marcel Breuer and the Discourses of the Vernacular from Budapest to Boston” in *Marcel Breuer: Design and Architecture*, ed. by Alexander van Vegesack and Mathias Renmele (Vitra Design Museum, 2003), pp. 260–307.

Kevin Murphy, “The Vernacular Moment,” *JSAH* 70, no. 3 (September 2011): 308–29.

Recommended:

Bruno Taut, *Houses and People of Japan* (Tokyo: Sanseido, 1937; 2nd ed., 1958).

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Weeks 6 and 7. The 1940s

1. The war and scarcity: Refugee housing (Le Corbusier, Les Murondins)

1. Bay Area style: Mumford, H.H. Harris

1. Hassan Fathy, New Gournā (talk by Erica Avrami)

1. Costa and Brazilian colonial architecture

1. Englishness, the pub, *Architectural Review*

Lewis Mumford, "Status Quo (The Bay Regional Style)," *New Yorker* 23 (October 11, 1947); reprinted in *Architectural Regionalism: Collected Writings on Place, Identity, Modernity, and Tradition*, ed. Vincent B. Canizaro (New York: Princeton Architectural Press, 2007), pp. 288–91.

Harwell Hamilton Harris, "Regionalism and Nationalism in Architecture" (1954), in *Harwell Hamilton Harris: A Collection of His Writings and Buildings* (Raleigh: University of North Carolina Press, 1965), pp. 25–33; reprinted in Canizaro, *Architectural Regionalism*, pp. 57–64

Fernando Diniz Moreira, "Lucio Costa: Tradition in the Architecture of Modern Brazil," *National Identities* 8, no.3, *Space, Time, Identity* (2006).

Hassan Fathy, *Architecture for the Poor: An Experiment in Rural Egypt* (Chicago: University of Chicago Press, 1973).

"Inside the Pub," *Architectural Review* 106, no. 634 (October 1949); see to the pub competition the following year the magazine sponsored

Recommended:

James Steele, *An Architecture for People: The Complete Works of Hassan Fathy* (New York: Whitney Library of Design; London: Thames and Hudson, 1997), pp. 60-89.

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Weeks 8 and 9. The 1950s

1. Scandinavian modernism/New Empiricism

1. Cullen, de Wolfe, Townscape

1. Neo-realism, Tiburtino

1. Spontaneous architecture (Triennale, 1951), rediscovery of Italian Hill towns, Bastide towns

1. Ecochard, ATBAT, Morocco and Algeria

1. Aldo van Eyck, Herman Haan, Dogon

1. Konstantinidis, *Old Athenian Houses*

1. Stirling, regionalism, Maisons Jaoul, Ham Common (with James Gowan)

1. Smithson's, the ordinary, Sugden House

1. Sibyl Moholy-Nagy, *Native Genius in Anonymous Architecture*

1. Colin Rowe and John Hedjuk, "Lockhart, Texas"

1. Juan O'Gorman, Cave House (talk by Luis Carranza)

Ivor De Wolfe (pseudonym for Hubert de Chronin Hastings), "Townscape," *Architectural Review* 106 (December 1949): 355–62; reprinted in *Architecture Culture 1943–1968*, ed. Joan Ockman with Edward Eigen (New York: Rizzoli, 1993), pp. 114–119.

Gordon Cullen, *Townscape* (London: Architectural Press, 1961; New York: Reinhold, 1961), *passim*.

Maristella Casciato, "Neorealism in Italian Architecture," in *Anxious Modernisms: Experimentation in Postwar Architectural Culture*, ed. Sarah Williams Goldhagen and Réjean Legault (Montreal: Canadian Centre for Architecture and Cambridge, Mass.: MIT Press, 2000), pp. 25–52.

Mary Lou Lobsinger, "The Antinomies of Realism: Postwar Italian Housing Projects," *Scapegoat*, no. 3, pp. 36–39.

S[igfried] Giedion, "Aesthetics and the Human Habitat," 1953, in *Architecture You and Me: The Diary of a Development* (Cambridge, Mass.: Harvard University Press, 1953), pp. 93–101.

Sibyl Moholy-Nagy, "Environment and Anonymous Architecture," *Perspecta* 3 (1955); reprinted in *[Re]Perspective*, ed. Peggy Deamer, Alan Plattus, and Robert A. M. Stern (Cambridge, Mass.: MIT Press, 2004).

Sibyl Moholy-Nagy, *Native Genius in Anonymous Architecture* (New York: Horizon Press, 1957), part 1, pp. 1–48.

Hilde Heynen, "Anonymous Architecture as Counter Image: Sibyl Moholy-Nagy's Perspective on American Vernacular Architecture," *Journal of Architecture* 13, no. 4 (September 2008), pp. 469–91.

Aldo van Eyck, "The Architecture of the Dogon," *Forum* 115, no. 3 (September 1961), pp. 116–22.

James Stirling, "From Garches to Jaoul: Le Corbusier's Domestic Architecture in 1927 and 1953," *Architectural Review* 118 (September 1955), 145–51.

_____, "Regionalism and Modern Architecture," *Architects' Year Book* 7 (1957), pp. 62–68; reprinted in *Architecture Culture*, pp. 242–48.

Colin Rowe and John Hedjuk, "Lockhart, Texas," *Architectural Record* 121, no. 3 (1957): 201–06.

Juan O'Gorman, "'Artistic' Art and Useful Art," lecture June 9, 1933, published 1934, unpublished translation by Luis E. Carranza.

Recommended:

Ivor De Wolfe, *The Italian Townscape* (London: The Architectural Press, 1963).

Ioanna Theocharopoulou, "Nature and *the People*: Search for a True Greek Architecture," in *Modern Architecture and the Mediterranean: Vernacular Dialogues*, ed. Jean-François Lejeune and Michelangelo Sabatini (London: Routledge, 1910), 111–30; available online Research Gate.

Liane Lefaivre and Alexander Tzonas, "The Suppression and Rethinking of Regionalism and Tropicalism after 1945," in *Tropical Architecture: Critical Regionalism in the Age of Globalization*, ed. Alexander Tzonas, Bruno Stagno, and Liane Lefaivre (Chichester, West Sussex, 2001), pp. 14-58.

_____, "The Grid and the Pathway," *Architecture in Greece* 15 (1981): 164–78.

Bruno Reichlin, "Figures of Neorealism in Italian Architecture," Parts 1 and 2, trans. Antony Shugaar and Branden W. Joseph, *Grey Room*, no. 5 (Autumn 2001): 78-101 and no.6 (Winter 2002): 110-33.

*Monique Eleb, "An Alternative to Functionalist Universalism: Ecochard, Candilis, and ATBAT-Afrique," in *Anxious Modernisms*, ed. Sarah Williams Goldhagen and Réjean Legault (Cambridge, Mass.: MIT Press, 2000), pp. 55-74.

Sheila Crane, "The Shanty-town in Algiers and the Colonization of Everyday Life," *Use Matters: An Alternative History of Architecture* (London: Routledge, 2013), pp. 103–119.

Weeks 10 and 11. The 1960s

1. Drexler, Gropius, Tange, Engel, rediscovery of Katsura and traditional Japanese architecture.

1. Rudofsky, *Architecture without Architects*, 1964

1. John Turner, *barriadas*, informal architecture, Previ competition

1969. Paul Oliver, *Shelter and Society*, 1969.

1. The return to the street, Jane Jacobs, *The Death and Life of the American City*, 1961

1. Lina Bo Bardi and the Brazilian Northeast

1. Safdie, Habitat, Jerusalem

1. Corporate architecture, the New Vernacular" *Architectural Review* (1950s and '60s)

1. Pancho Guedes, Mozambique, South Africa

1. Julian Beinart, South Africa (lecture by Ayala Levin)

1. Myron Goldfinger, *Villages in the Mediterranean Sun*, 1969

1. Counter culture experiments: “Funk Architecture” (talk by Meredith Gaglio)

Walter Gropius, Kenzo Tange et al., *Katsura, Tradition and Creation in Japanese Architecture* (New Haven: Yale University Press, 1960).

Bernard Rudofsky, *Architecture without Architects: A Short Introduction to Non-Pedigreed Architecture* (New York: Museum of Modern Art, 1964)

Felicity Scott, “Revisiting *Architecture without Architects*,” *Harvard Design Magazine* (Fall 1998), pp. 69–72.

Reyner Banham, “Nobly Savage Non Architects,” *New Society* 6, no. 153 (September 2, 1965). Review of Bernard Rudofsky’s *Architecture without Architects*.

John Turner, “Squatter Settlement: An Architecture That Works,” *Architectural Design* (August 1968), pp. 355–61. Also recommended: *Freedom to Build* (1972) and *Housing by People* (1976)

Jane Jacobs, *The Death and Life of Great American Cities* (New York: Vintage Books, 1992), pp. 29–54, passim.

Styliane Phiippou, “Nothing Is Foreign: Strategies of Brazilianization in Brazilian Architecture,” in *Architecture and Identity*, ed. Peter Herrle and Erik Wegenhoff (Berlin: TU Berlin, Habitat-International and Münster: LIT Verlag), 2008, pp. 375–390.

*Joan Ockman, "Toward a Theory of Normative Architecture," in *Architecture of the Everyday*, ed. Steven Harris and Deborah Berke (New York: Princeton Architectural Press, 1997), pp. 122–152.

Pancho Guedes, "Architects as Magicians, Conjurers, Dealers in Magic, Goods, Promises, Spells, Myself as Witch Doctor," June 1, 1964, *SAM: Swiss Architecture Museum*, no. 3 (2007): 8–23.

Julien Beinart, "Western Native Township," *World Architecture 2* (1965): 184–93.

Recommended:

Heinrich Engel, *The Japanese House: A Tradition for Contemporary Architecture* (Rutland, N.Y.: Charles E. Tuttle, 1964).

Felicity Scott, "Bernard Rudofsky: Allegories of Nomadism and Dwelling," in *Anxious Modernisms: Experimentation in Postwar Architectural Culture*, ed. Sarah Williams Goldhagen and Réjean Legault (Montreal: Canadian Centre for Architecture and Cambridge, Mass.: MIT Press, 2000), pp. 215–238.

Alona Nitzan-Shiftan, "The Israeli 'Place' in East Jerusalem," in *Colonial Modern: Aesthetics of the Past, Rebellions of the Future*, ed. Tom Avermaete, Serhat Karakayali, and Marion von Osten (London: Black Dog Publishing, 2010), pp. 89–97.

Styliane Phiippou, "The Radicalization of the Primitive in Brazilian Modernism," in Jo Odgers, Flora Samuel and Adam Sharr, eds., *Primitive—Original Matters in Architecture* (London: Routledge, 2006), 108–120.

Pancho Guedes, "Recent Work," *AA Files*, no. 1 (Winter 1981–82): 129–32.

Myron Goldfinger, *Villages in the Mediterranean Sun* (New York and Washington, D.C.: Praeger, 1969)

Week 12. From the 1960s to the 1990s (postmodernism)

1. The Strip and commercial vernacular: J. B. Jackson; Peter Blake *God's Own Junkyard*, 1964; Robert Venturi, Denise Scott Brown, Steven Izenour, *Learning from Las Vegas*; Charles Moore and Disneyland, Banham and Los Angeles

1. Vincent Scully, *Shingle Style Today*, Charles Moore Sea Ranch, Venturi's Mother's House, Nantucket houses

1. Kenneth Frampton, "Critical Regionalism"

1. Liane Lefaivre, "Dirty Realism"

1. Architecture of the everyday, ordinariness, Henri Lefebvre

*Robert Venturi, Denise Scott Brown, Steven Izenour, *Learning from Las Vegas*(Cambridge, Mass.: MIT Press, 1972; rev. ed., 1977).

*Deborah Fausch, "Ugly and Ordinary: The Representative of the Everyday," in *Architecture of the Everyday*, ed. Steven Harris and Deborah Berke (New York: Princeton Architectural Press, 1997), pp. 75–106.

J.B. Jackson, "The Westward Moving House," *Landscape* 2, no. 3 (Spring 1953) and "Other-Directed Houses," *Landscape* 6, no. 2 (Winter 1956–57): 29–35; reprinted in J.B. Jackson, *Landscapes: Selected Writings*, ed. Ervin H. Zube (Amherst, Mass.: University of Massachusetts Press, 1970): 10– xx, 55-72.

Vincent Scully, *The Shingle Style Today: Or the Historians Revenge* (New York: Braziller, 1974), pp. 1–42, passim. (Please look at images which are not posted on courseworks. The book is on the seminar shelf.)

Kenneth Frampton, "Critical Regionalism: Six Points for an Architecture of Resistance," in *The Anti-Aesthetic: Essays in Post-Modern Culture*, ed. Hal Foster (Seattle: Bay Press, 1983), pp. 16–30.

Liane Lefaivre, "Dirty Realism in European Architecture Today," *Design Book Review* 17 (Winter 1989), pp. 17–20.

Recommended:

Steven A. Moore, "Technology, Place and the Non-Modern Thesis," *Journal of Architectural Education* 54, no. 3 (February 2001): 130–39. Available on academia.edu.

Douglas Haskell, "Architecture and Popular Taste," *Architectural Forum* 109, no. 2 (August 1958): 105-109; reprinted with an introduction by Gabrielle Esperdy in *Places*, May 2015, pp. 1–14. (Note: even though Haskell's essay was written much earlier, this essay might be seen as a precedent for some of the writings about popular taste in the 1970s.)

Helen Lefkowitz Horowitz, "J.B. Jackson as a Critic of Modern Architecture," *Geographical Review* 88, no. 4 J. B. Jackson and Geography (October 1998): 465–73.

*Henri Lefebvre, "Everyday and Everydayness," Harris and Berke, *Architecture of the Everyday*, pp. 32–37.

Mary McLeod, "Henri Lefebvre's Critique of Everyday Life: An Introduction," in *Ibid.*, pp. 9–29.

Mary McLeod, "Everyday and 'Other' Spaces," in *Architecture and Feminism*, ed. Debra Coleman, Elizabeth Danze, and Carol Henderson (New York: Princeton Architectural Press, 1996), pp. 1–37.

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Week 13. From the 1980s (Postmodernism) to the Present

Note: Case studies and readings will depend on student selections.

Mimar magazine

India: Charles Correa, B. V. Doshi, Laurie Baker

Sri Lanka: Geoffrey Bawa

New Guinea: Renzo Piano, Tijbaou Cultural Center

China: Amateur Architecture Studio (Wang Shu and Lu Wenyu)

Burkina Faso: Francis Kéré

Bangladesh: Marina Tabassum

U.S.: Rural Studio

Lagos: Koolhaas

Charles Correa, "The Public, the Private and the Sacred," *Architecture + Design* 8, no. 5 (1991): 91–99.

Vikramaditya Prakash, "Identity Production in Postcolonial Indian Architecture: Re-Covering What We Never Had," in Nalbantoglu and Wong, *Postcolonial Space (s)*, pp. 39-52.

Brian Brace Taylor, *Geoffrey Bawa: Architect in Sri Lanka*, rev. ed. (London: Thames and Hudson, 1995), prism.

Rem Koolhaas, Harvard Project of the City et al., "Lagos: Harvard Project of the City," *Mutations* (Barcelona: ACTAR, 2001), pp. 651–751.

Recommended:

David Robson, *Geoffrey Bawa: The Complete Works* (London: Thames and Hudson, 2002).

Joan Ockman, "Bestride the World Like a Colossus: The Architect as Tourist," ed. Joan Ockman et al., *Architourism: Authentic, Escapist, Exotic, Spectacular* (Munich and New York: Prestel, 2005), pp. 158–85.

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Elisa Dainese, "Investigating the African City: Rem Koolhaas, Jacques Herzog, Pierre de Meuron, and Others," in *Shaping New Knowledges*, ed. R. Corser and S. Haar (New York: ACSA Press, 2016), pp. 210–17.

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Bibliography

Nezar AlSayyad, ed., *The End of Tradition* (London: Routledge, 20

Tom Avermaete, Serhat Karakayali, and Marion von Osten, eds., *Colonial Modern: Aesthetics of the Past, Rebellions of the Future* (London: Black Dog Publishing, 2010).

*Vincent B. Canizaro, ed., *Architectural Regionalism: Collected Writings on Place, Identity, Modernity, and Tradition* (New York: Princeton Architectural Press, 2007).

Gordon Cullen, *Townscape* (London: Architectural Press, 1961; New York: Reinhold, 1961).

Ivor De Wolfe, *The Italian Townscape* (London: The Architectural Press, 1963).

Hassan Fathy, *Architecture for the Poor: An Experiment in Rural Egypt* (Chicago: University of Chicago Press, 1973).

Heinrich Engel, *The Japanese House: A Tradition for Contemporary Architecture* (Rutland, N.Y.: Charles E. Tuttle, 1964).

Enrico V. Guidoni, *Primitive Architecture*, 1975, translated by Robert Erich Wolf (New York: Harry N. Abrams, 1978).

*Sarah Williams Goldhagen and Réjean Legault, eds. *Anxious Modernisms: Experimentation in Postwar Architectural Culture* (Cambridge, Mass.: MIT Press, 2000).

E[rnst] H[ans] Gombrich, *The Preference for the Primitive* (London: Phaidon Press, 2002).

Walter Gropius, Kenzo Tange et al., *Katsura, Tradition and Creation in Japanese Architecture* (New Haven: Yale University Press, 1960).

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