

# Course Syllabus

## **ARCHA 4349 Questions in Architectural History 2**

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Wednesdays 11-1

Spring 2019

This two-semester introductory course is organized around selected questions and problems that have, over the course of the past two centuries, helped to define architecture's modernity. Following Questions in Architectural History 1, the Spring semester similarly treats the history of architectural modernity throughout the twentieth century as a contested, geographically and culturally uncertain category, for which periodization is both necessary and contingent. Organized thematically more than chronologically, the Spring semester also situates developments in Europe and North America in relation to worldwide processes including trade, imperialism, nationalism, and industrialization. These historical forces are transformed and complicated by forms of internationalism, post-nationalism and globalization as they encounter the impact of new generations of technology and new social, scientific, institutional, and subjective formations. As with QAH1, the course considers specific questions and problems that form around differences that are also connections, antitheses that are also interdependencies, and conflicts that are also alliances. The resulting tensions animated architectural discourse and practice throughout the period, and continue to shape our present.

Objects, ideas, and events will move in and out of the European and North American frame, with a strong emphasis on relational thinking and contextualization. This includes a historical, relational understanding of architecture itself. Although the Western tradition had recognized diverse building practices as "architecture" for some time, an understanding of architecture as an academic discipline and as a profession, which still prevails today, was only institutionalized in the European nineteenth century. Thus, what we now call architecture was born not long ago, as a discourse and a practice conceived in relation to others variously described as ancient, vernacular, native, or pre-modern.

The course also treats categories like modernity, modernization, and modernism in a relational manner. Rather than presuppose the equation of modernity with rationality, for example, the course asks: How did such an equation arise? Where? Under what

conditions? In response to what? Why? To what end? Similar questions pertain to the idea of a “national” architecture, or even a “modern” one. To explore these and other questions, the course stresses contact with primary sources. Many of these buildings, projects, and texts we will encounter have long been incorporated into well-developed historical narratives, mostly centered on Europe. Others have not. Our aim, however, is not to replace those narratives with a more inclusive, “global” one. It is to explore questions that arise, at certain times and in certain places, when architecture is said to possess a history.

The course therefore prioritizes discussion and critical reflection. Students will be assigned to one of three seminar-style classes, each led by a different faculty member in collaboration with a teaching assistant. In addition, PhD Teaching Fellows (TFs) will conduct smaller weekly sessions intended to support and elaborate upon the main class. Faculty members may present examples of relevant buildings and projects from among those listed at their discretion.

Overall, the aim is a semester-long dialogue, with active student participation, that unfolds, explores, and contextualizes questions and problems that inform and challenge the historical imagination and ultimately, enhance historical consciousness.

## **Course Requirements**

Each week there will be required primary and secondary readings. The primary readings are assigned to multiple sections; the required secondary readings will be selected by each instructor from a larger bibliography. In addition to completing the required readings for each week and participating actively in class discussions, at the end of the semester students will be required to submit a research paper on a topic related to one or more of those covered in the course. All assignments should be uploaded to turnitin.com as MSWord-compatible files (each student will be emailed a link for this at the beginning of the semester).

This semester-long project will be developed as follows in consultation with your discussion section TF:

15 February 2019: A one-paragraph abstract describing the paper topic and a one-page working bibliography

15 March: A three-page annotated outline of the paper, with bibliography

Early May 2019 (Exact time and date TBA): Final paper, fifteen-pages minimum, double-spaced in 12-point font (about 3,500-4,000 words); plus illustrations.

All assignments will be submitted through Turnitin. Instructions will be provided by TFs.

## Grading

Grades for the class will be determined as follows:

Class participation	20%
Paper abstract	10%
Paper outline	10%
Final paper	60%

Students with limited experience in writing research papers or writing in academic English are strongly encouraged to seek support at the Columbia College Writing Center:

<http://www.college.columbia.edu/core/uwp/writing-center>Links to an external site.

Students should adhere to standard guidelines regarding academic honesty, such as those described in the GSAS Statement on Academic Honesty, available at:

<http://www.columbia.edu/cu/gsas/rules/chapter-9/pages/honesty/index.html>Links to an external site.

## Course Materials

All required course materials are available on the Canvas (formerly Courseworks) website, or elsewhere online if indicated below.

Three types of readings are listed each week: primary source material (required), secondary literature (required), and further reading (not required). At times, additional primary materials or background reading are recommended along with the required texts, again as a guide for research or further reading.

Students with less background in histories of twentieth century architecture are also advised to consult additional literature available in Avery Library, including:

1. P. Reyner Banham, *Theory and Design in the First Machine Age* (Cambridge: MIT Press, 1980 [1960]).

Leonardo

Benevolo, *History of Modern Architecture, Volume 2: The Modern Movement*, trans. H. J. Landry (Cambridge, MA: MIT Press, 1977).

Francis D.K. Ching, Mark M. Jarzombek, Vikramaditya Prakash. *A Global History of Architecture*. 3rd Ed. (Hoboken, Wiley & Sons, 2017).

Jean-Louis Cohen, *The Future of Architecture, since 1889* (London and New York: Phaidon, 2012).

Alan

Colquhoun, *Essays in Architectural Criticism: Modern Architecture and Historical Change* (Cambridge: MIT Press, 1981).

Alan Colquhoun, *Modern Architecture* (New York: Oxford, 2002).

Beatriz

Colomina, *Privacy and Publicity: Modern Architecture as Mass Media* (Cambridge: MIT Press, 1994).

Kenneth Frampton, *Modern Architecture: A Critical History*, Fourth ed. (London: Thames and Hudson, 2007).

Kenneth

Frampton, *A Genealogy of Modern Architecture: A Comparative Critical Analysis of Built Form* (Zürich: Lars Müller Publishers, 2016).

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

Hilde Heynen. *Architecture and Modernity: A Critique*. (Cambridge: MIT P, 1999).

Reinhold

Martin, *The Organizational Complex: Architecture, Media, and Corporate Space* (Cambridge: MIT Press, 2003).

Felicity D. Scott, *Architecture or Techno-Utopia: Politics after Modernism* (Cambridge: MIT Press, 2007).

Manfredo Tafuri, *The Sphere and the Labyrinth: Avant-Gardes and Architecture from Piranesi to the 1970's*, trans. Pellegrino and Robert Connolly d'Acierno (Cambridge: MIT Press, 1987).

Mark

Wigley, *White Walls, Designer Dresses: The Fashioning of Modern Architecture* (Cambridge: MIT Press, 1995).

WORKac, *49 Cities*, 3rd ed. (New York: Inventory P, 2015),

**SESSIONS** Readings and films with an asterisk (\*) before them are required for both sections; additional readings will be added at the discretion of the teaching fellow.)

**Week 1. Introduction: Architecture and Modernity [01/23/19]**

View opening sequence of *Un chien andalou*, Luis Buñuel (1929)

\*Sigfried Giedion, *Mechanization Takes Command: A Contribution to Anonymous History* (New York: Oxford University Press, 1948). 14-129; 209-246; 714-723.

## **Week 2. Internationalisms and Wars [01/30/19]**

### Primary Source Material

*Architects' Congress* (1933) by László Moholy-Nagy. Accessible online at <https://vimeo.com/283726259>

\*Otto Neurath, "Museum of the Future," *Survey Graphic* (1933).

\*Hannes Meyer, "The New World," [1926] trans. Don Reneau, in *The Weimar Republic Sourcebook*, ed. Martin Jay, Edward Dimendberg, and Anton Kaes, (Berkeley: University of California Press, 1994): 445-49.

J Ritter, "World Parliament: The League of Nations Competition, 1926," *Architectural Review* 136 (July 1964): 17-23.

\*Henry Stern Churchill, "United Nations Headquarters: A Description and Appraisal," *Architectural Record* 111 (July 1952): 105-121.

Constantine Doxiadis, "The Coming World-City: Ecumenopolis," in Arnold Toynbee, ed., *Cities of Destiny* (New York: McGraw-Hill, 1967): 12-28.

\*Yona Friedman and Eda Schaur, *Environment and Self-Reliance*, ([Publisher]:Paris, [date]).

\*R. Buckminster Fuller, "The World Game: How to Make the World Work," in *Utopia or Oblivion: The Prospects for Humanity* (New York: Bantam Books, 1969): 157-61.

Jan Tschichold, *The New Typography: A Handbook for Modern Designers*, trans. Ruari Mclean (Berkeley and Los Angeles: University of California Press, 1998). Pages 52-106.

**Visit:** United Nations, Millennium UN Plaza, United Nations Headquarters, 1 United Nations Plaza GA-1B-31, New York, NY

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### Secondary Literature

Richard Anderson, "USA/USSR: Architecture and War," *Grey Room* 34 (Winter 2009): 80-103.

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Pyla Panayiota, "'Back to the Future': Doxiadis' Plan for Baghdad," *Journal of Planning History* 7, no. 3 (February 2008): 3-19.

### Further Reading (not required)

Jean-Louis Cohen, *Architecture in Uniform: Designing and Building for the Second World War* (New Haven and Montreal: Yale University Press and Canadian Center for Architecture, 2011).

Mark Mazower, *Governing the World: The History of an Idea* (New York: The Penguin Press, 2012).

Eric Mumford. *The CIAM Discourse on Urbanism, 1928–1960*. Cambridge: MIT P, 2000.

Adam Tooze, *The Deluge: The Great War and the Remaking of Global Order, 1916-1931* (London: Allen Lane, 2014).

Evelien van Es, Gregor Harbusch, Bruno Maurer, Muriel Pérez, Kees Somer, Daniel Weiss, eds. *Atlas of the Functional City* (Bussum: THOTH Publishers, 2014).

Nader Vossoughian. *Otto Neurath The Language of the Global Polis*. (Rotterdam: NAI/Metropolis, 2011). Ch. 3.

### **Week 3. Machines and Bodies [02/06/13]**

#### Primary Source Material

*Modern Times* (1936) <https://www.youtube.com/watch?v=HAPilyrEzC4>

\**The Original Films of Frank B. Gilbreth (1910-1924)*  
<https://www.youtube.com/watch?v=g3sj7G7KSSU&t=14s>

Henry Dreyfuss Associates, et. al. *The Measure of Man and Woman: Human Factors in Design, rev. ed.* (Wiley, 2001)

\*Vitruvius, *The Ten Books on Architecture* (Dover, 1960). Book III.

\*Le Corbusier, *The Modulor: A Harmonious Measure to the Human Scale Universally Applicable to Architecture and Mechanics*. Vol. 1.

\*Antonio Sant'Elia and Filippo Tommaso Marinetti, "Futurist Architecture," (1914) in Ulrich Conrads, ed. *Programs and Manifestoes on 20th-Century Architecture* (Cambridge: MIT Press, 1971): 34-38.

\*Hannes Meyer, "Building," *Bauhaus* vol. 2 no 4, 1928. trans. D. Q. Stephenson, in Hannes Meyer, *Buildings, Projects and Writings* (Teufen AR: Arthur Niggli Ltd.: 1965).

30. R. Buckminster Fuller, "The Phantom Captain," *Nine Chains to the Moon* (New York: Lippincott, 1938): 18-30.

Frederick Kiesler, "On Correalism and Biotechnique: A Definition and Test of a New Approach to Building Design," *Architectural Record* 86, no. 3 (September 1939): 60-75.

Superstudio, "Twelve Cautionary Tales for Christmas: Premonitions of the Mystical Rebirth of Urbanism", *Architectural Design* 42 (December 1971): 737-742.

### Secondary Literature

Helena Dudova, ed. *Image Factories: Fritz Kahn, Otto Neurath, et. al. 1920-1945* (Spector Books, 2018). TBA

John Harwood, "The Interface: Ergonomics and the Aesthetics of Survival," *Governing by Design: Architecture, Economy, and Politics in the Twentieth Century*, ed., Aggregate (Pittsburgh: University of Pittsburgh Press, 2012).

\*Wanda Katja Liebermann, "The Right to Live in the World: Architecture, Inclusion, and the Americans with Disabilities Act," *Spatializing Politics: Essays on Power and Place*, Harvard University Press, 2015.

\*Beatriz Colomina and Mark Wigley, "The Frictionless Silhouette" and "Designing the Body," in *Are We Human? Notes on an Archaeology of Design*. Zurich: Lars Müller Publishers, 2016): 147-177.

James Graham, "An Audience of the Scientific Age: Rossum's *Universal Robots* and the Production of an Economic Conscience," *Grey Room* 50 (Winter 2013): 112-42.

Review the provisions of the Americans with Disabilities Act. <https://adata.org/learn-about-ada>

Further Reading (not required)

Reyner Banham, "The Great Gizmo," *Industrial Design* 12 (September 1965): 48-59.

Judith Butler, *Bodies That Matter: On the Discursive Limits of "Sex"* (New York: Routledge, 1993).

Georges Canguilhem, "Machine and Organism," *Zone* 6 (1992): 45-69.

Jonathan Crary, "J.G. Ballard and the Promiscuity of Forms," *Zone* 1 (1986): 159-65.

Donna Haraway, "A Cyborg Manifesto: Science, Technology and Socialist-Feminism in the Late Twentieth Century," in *Simians, Cyborgs, and Women: The Reinvention of Nature* (New York: Routledge, 1991): 149-82.

Charles Maier, "Between Taylorism and Technocracy: European Ideologies and the Vision of Industrial Productivity in the 1920s," *Journal of Contemporary History* 5, no. 2 (1970): 27-61.

Anson Rabinbach, *The Human Motor: Energy, Fatigue, and the Origins of Modernity* (New York: Basic Books, 1990).

**Week 4. Genders and Metropolitanisms [02/13/17]**

Primary Source Material

View *Die Frankfurter Küche* (1930). Accessible online at <https://vimeo.com/67820175>.

Harun Farocki, "Zum Vergleich" (2009).

\*Bruno Taut, "The New Dwelling: The Woman as Creator" (1924), trans. Don Reneau, in *The Weimar Republic Sourcebook*, ed. Anton Kaes, Martin Jay and Edward Dimendberg (Berkeley: University of California Press, 1994): 461-62.

\*Grete Lihotzky, "Rationalization in the Household" (1926-27), trans. Don Reneau, in *The Weimar Republic Sourcebook*, 462-465.

\*Ludwig Hilberseimer, "Metropolis" [1927] in Ludwig Hilberseimer, *Metropolisarchitecture and Selected Essays*, ed. and trans. Richard Anderson (New York: GSAPP Books, 2012): 84-90.

\*Lina Bo Bardi, "In South America: What's Happening after Corbu" [1967], in *Stones against Diamonds* (London: Architectural Association, 2013): 77-80.

\*Denise Scott Brown, "Planning the Powder Room (1967)," in *Architecture Words 4* (2013).

Rem Koolhaas, "'Life in the Metropolis' or 'the Culture of Congestion,'" *Architectural Design* 47, no. 5 (August 1977): 319-25.

Georg Simmel, "The Metropolis and Mental Life" (1903).

Leslie Kanes Weisman, "Women's Environmental Rights," *Heresies II* 3, no. 3 (1981): 6-8.

**Visit:** Columbia University's first post-binary, gender-neutral bathroom, Fayerweather Hall.

Secondary Literature

Beatriz Colomina, "Battle Lines: E. 1027,"  
in *The Architect: Reconstructing Her Practice*, ed. Francesca Hughes (Cambridge: MIT Press, 1996), 2-25.

Aimi Hamraie, *Building Access: Universal Design* (Minneapolis: U of Minnesota Press, 2017). TBA.

\*Susan Henderson, "A Revolution in the Woman's Sphere: Grete Lihotzky and the Frankfurt Kitchen," *Architecture and Feminism* (1997).

\*Sophie Hochhäusl, "From Vienna to Frankfurt Inside Core-House Type 7: A History of Scarcity through the Modern Kitchen," *Architectural Histories* 1(1) 2013: 24, pp. 1-19, DOI: <http://dx.doi.org/10.5334/ah.aq> (Links to an external site.)

Manfredo Tafuri, "Radical Architecture and the City"  
in *Architecture and Utopia: Design and Capitalist Development*, trans. Barbara Luigia La Penta (Cambridge: MIT Press, 1976): 104-124.

\*Mabel Wilson, "Black Bodies/White Cities: Le Corbusier in Harlem," *ANY* 16, "Whiteness" special issue (1996): 35-39.

\*Beatriz Preciado, "Playboy Architecture: Performing Masculinity," in *Pornotopia: An Essay on Playboy's Architecture and Biopolitics* (New York: Zone Books, 2014): 15-27.

#### Further Reading (not required)

Zeynep Celik Alexander, "Jugendstil Visions: Occultism, Gender, and Modern Design Pedagogy," *Journal of Design History* 22, no. 3 (2009) 203-226.

Madges Bacon, *Le Corbusier in America: Travels in the Land of the Timid* (Cambridge, MA: MIT Press, 2001).

Eve Blau, “Grossstadt and Proletariat: Conceptualizing the Socialist City,” and “The New Dwelling: ‘The Gemeinde-Wien-Type,’” in *The Architecture of Red Vienna, 1919-1934* (Cambridge, Mass.: MIT Press, 1999): 152-173, 176-215.

Zeynep Celik, “Gendered Spaces in Colonial Algiers,” in *The Sex of Architecture*, ed. Diana Agrest, Patricia Conway and Leslie Kanés Weisman (New York: Harry N. Abrams, Inc., 1996): 127-40.

Jean-Louis Cohen, “Urban Architecture and the Crisis of the Modern Metropolis,” in *At the End of the Century: One Hundred Years of Architecture*, ed. Richard Koshalek and Elizabeth T. Smith (Los Angeles: Museum of Contemporary Art, 1998): 229-74.

Beatriz Colomina, ed. *Sexuality and Space* (New York: Princeton Architectural Press, 1992).

Manfredo Tafuri, “The Disenchanted Mountain: The Skyscraper and the City,” trans. Barbara Luigia La Penta, in *The American City: From the Civil War to the New Deal*, ed. Giorgio Ciucci, Francesco Dal Co, Mario Manieri-Elia and Manfredo Tafuri (Cambridge: MIT Press, 1979): 389-504.

## **Week 5. Types and Functions [02/20/19]**

### Primary Source Material

\*Alfred Farewell Bemis, *The Evolving House: Rational Design* (Cambridge: MIT P, 1936), 43-65.

\*Henry Ford, *My Life and Work*, (Garden City, NJ: Garden City Publishing, 1922), Ch. 5.

\*Hermann Muthesius and Henry van de Velde, “Werkbund Theses and Antitheses” [1914] reprinted in *Programs and Manifestoes on Twentieth-Century Architecture*, ed. Ulrich Conrads (Cambridge, MA: MIT Press, 1971), 28-31.

\*Le Corbusier, "Type Needs, Type-Furniture," in *The Decorative Art of Today*, trans. James Dunnett (Cambridge: MIT Press, 1987): 69-79.

\*Kisho Kurokawa, "Capsule Declaration" [1969], in *Metabolism in Architecture* (London: Studio Vista, 1977): 75-85.

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\*Adam Smith, *An Inquiry Into the Nature and Causes of the Wealth of Nations* (Cannan ed.), vol. 1 [1776]. Section on pin-making and the division of labor under capitalism.

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Alison Smithson, "Mat-Building: How to Recognize and Read It," *Architectural Design XLIV*, no. 9 (September 1974): 573-590.

## Secondary Literature

\*Joan Campbell, *The German Werkbund: The Politics of Reform in the Applied Arts* (Princeton: Princeton U P, 1978), 9-81.

\*Nader Vossoughian, "From A4 Paper to the Octametric Brick: Ernst Neufert and the Geopolitics of Standardisation in Nazi Germany." *Journal of Architecture* 20:4 (August 2015): 675-698.

Mario Giaccio, et. al. "The First Theorisation of Quality: Deutscher Werkbund," *Total Quality Management* 24:3 (2013): 225-242.

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

Paul Emmons and Andreea Mialache, "Architectural Handbooks and the User Experience," *Use Matters: An Alternative History of Architecture*, ed., Kenny Cupers (London: Routledge, 2014).

John V. Maciuika, "The Globalization of the Deutscher Werkbund: Design Reform, Industrial Policy and German Foreign Policy, 1907-1914," in *Global Design History* ed. Glenn Adamson et al. (Routledge, 2011): 98-106.

Kathryn E. O'Rourke, "Guardians of Their Own Health: Tuberculosis, Rationalism, and Reform in Modern Mexico," *Journal of the Society of Architectural Historians* 71, no. 1 (March 2012): 60-77.

\*Andrew M. Shanken, "From the Gospel of Efficiency to Modernism: A History of Sweet's Catalogue, 1906-1947," *Design Issues* (2005).

Further Reading (not required)

Andrew L. Russell, "Modularity: An Interdisciplinary History of an Ordering Concept," *Information and Culture: A Journal of History* 47:3 (2012): 257-287.

Theodor W. Adorno, "Functionalism Today," *Oppositions* 17 (Summer 1979): 31-41.

Stanford Anderson, "Architecture for Industry: The AEG Factories: Berlin III," in *Peter Behrens and a New Architecture for the Twentieth Century* (Cambridge: MIT Press, 2000): 129-64.

Stanford Anderson, "Deutscher Werkbund—the 1914 Debate: Hermann Muthesius Versus Henry Van Der Velde," in *Companion to Contemporary Architectural Thought*, ed. B. Farmer and H. Louw (London: Routledge, 1993): 462-67.

Alan Colquhoun, "Typology and Design Method," *Perspecta* 12 (1969): 71-74.

Rosemarie Haag Bletter, "Introduction," in Adolf Behne, *The Modern Functional Building* [1926] (Santa Monica: The Getty Research Institute for the History of Art and the Humanities, 1996): 1-83.

Eric Mumford, "The Functional City, 1931-1939," in *The CIAM Discourse on Urbanism, 1928-1960* (Cambridge: MIT Press, 2000): 59-130.

Frederic J. Schwartz, "The Type," in *The Werkbund: Design Theory and Mass Culture before the First World War* (New Haven and London: Yale University Press, 1996): 121-146.

Anthony Vidler, "The Idea of Unity and Le Corbusier's Urban Form," in *The Scenes of the Street and Other Essays* (New York: The Monacelli Press, 2011): 274-293.

Nader Vossoughian, "Standardization Reconsidered: *Normierung* in and after Ernst Neufert's *Bauentwurfslehre* (1936)," *Grey Room* 54 (Winter 2014): 34-55.

## **Week 6. Colonies and Corporations [02/27/19]**

### Primary Source Material

\*Le Corbusier, "1931-1934: Algiers, Capital of North Africa," in *The Radiant City: Elements of a Doctrine of Urbanism to Be Used as the Basis of Our Machine-Age Civilization* (New York: Orion Press, 1967 [1933]): 226-237.

\*Robert Jan Van Pelt. *The Case for Auschwitz: Evidence from the Irving Trial* (Indiana University Press, 2016), 190-223.

\**The Architects' Resistance*, position paper "Architecture and Racism" [1969], *Perspecta* 29 (October 1998): pp. iv-v.

### Secondary Literature

Mark Crinson, "Dialects of Internationalism: Architecture in Ghana, 1945-66," in *Modern Architecture and the End of Empire* (Burlington, VT: Ashgate, 2003): 127-156.

John Harwood, "IBM Architecture: The Multinational Counterenvironment," in *The Interface: IBM and the Transformation of Corporate Design, 1945-1976* (Minneapolis: University of Minnesota Press, 2011): 101-159.

Further Reading (not required)

Debórah Dwork and Robert Jan van Pelt, *Auschwitz: 1270 to the Present* (New York: WW Norton & Co., 1996), 163-196, 236-275

Okwui Enwezor, ed. *The Short Century: Independence and Liberation Movements in Africa, 1945-1994* (Munich: Prestel Verlag, 2001).

Giuliano Garavini, "The Colonies Strike Back: The Impact of the Third World on Western Europe, 1968-1975," *Contemporary European History* 16, no. 3 (August 2007), 299-319.

Robert Alexander Gonzalez, *Designing Pan-America: U.S. Architectural Visions for the Western Hemisphere* (Austin, TX: University of Texas Press, 2011).

John Harwood "Corporate Abstraction," *Perspecta* 46 (2013): 218-247.

Ayala Levin, "Haile Selassie's Imperial Modernity: Expatriate Architects and the Shaping of Addis Ababa," *Journal of the Society of Architectural Historians* 75, no. 4 (December 2016): 447-468.

Mario Manieri-Elia, "Toward an 'Imperial City': Daniel H. Burnham and the City Beautiful Movement," in *The American City: From the Civil War to the New Deal*, trans. Barbara Luigia La Penta (Cambridge: MIT Press, 1979).

Reinhold Martin, *The Organizational Complex: Architecture, Media, and Corporate Space* (Cambridge: MIT Press, 2003).

Brian L. McLaren, *Architecture and Tourism in Italian Colonial Libya: An Ambivalent Modernism* (Seattle: University of Washington Press, 2006).

Volker Welter, "The 1925 Master Plan for Tel-Aviv by Patrick Geddes," *Israel Studies* 14, no. 3 (Fall 2009): 94-119.

## **Week 7. Medias and Domesticities [03/06/19]**

### Primary Source Material

Charles Eames, John Entenza, and Herbert Matter, "What Is a House?" *Arts and Architecture* (July 1944): 32-49.

\*Sigmund Freud, *The Uncanny*, tr., David McIlintock, intro., Hugh Haughton (New York: Penguin, 2003). 123-159.

\*Benjamin, *The Arcades Project*, Notebook H, I (203-227); reread "Louis Philippe, or the Interior" in 1935 Exposé; read same section in 1939 Exposé.

### Secondary Literature

Weihong Bao, "Transparent Shanghai: Cinema, Architecture, and a Left-Wing Culture of Glass," in *Fiery Cinema: The Emergence of an Affective Medium* (Minneapolis: University of Minnesota Press): 197-261.

Beatriz Colomina, "The Split Wall: Domestic Voyeurism," in *Sexuality and Space*, edited by Beatriz Colomina (New York: Princeton Architectural Press, 1992): 74-128.

Pamela Karimi, "Dwelling, Dispute, and the Space of Modern Iran," in *Governing by Design: Architecture, Economy, and Politics in the Twentieth Century*, ed. Aggregate Architectural History Collaborative (Pittsburgh: University of Pittsburgh Press, 2012): 119-46.

Further Reading (not required)

Richard Anderson, "A Screen That Receives Images by Radio," *AA Files* 67 (2013): 3-15.

Wolfgang Asendorf, *Batteries of Life: On the History of Things and Their Perception in Modernity* (Berkeley: University of California, 1993): 119-139.

Reyner Banham, "The Glass Paradise," in *A Critic Writes: Essays by Reyner Banham*, ed. Mary Banham et al. (Berkeley: University of California Press, 1996): 32-38.

Barry Bergdoll, "Home Delivery: Viscidities of a Modernist Dream from Serial Production to Digital Customization," in *Home Delivery: Fabricating the Modern Dwelling*, ed. Barry Bergdoll and Peter Christensen (New York: MoMA, 2008): 12-26.

Jonathan Crary, *24/7: Late Capitalism and the Ends of Sleep* (City: Verso, 2013).

E.T.A. Hoffmann, "The Sandman," *Tales of Hoffmann*, tr., R.J. Hollingdale, et. al. (New York: Penguin, 1982).

Alice T. Friedman, "People Who Live in Glass Houses: Edith Farnsworth, Ludwig Mies Van Der Rohe and Philip Johnson," in *Women and the Making of the Modern House: A Social and Architectural History* (New York: Harry N. Abrams, Inc, 1998): 126-59.

Paul Scheerbart, "Glass Architecture" [1914], trans. James Palmes, in *Glass! Love!! Motion!!!: A Paul Scheerbart Reader*, ed. Josiah McElheny and Christine Burgin (Chicago: University of Chicago Press, 2015): 20-90.

Felicity Scott, "Acid Visions" in *Architecture or Techno-Utopia: Politics after Modernism* (Cambridge: MIT Press, 2007): 185-206.

Anthony Vidler, *The Architectural Uncanny: Essays in the Modern Unhomely* (Cambridge: MIT P, 1994) 3-17.

Nader Vossoughian, "Collecting Paper: Die Brücke, the Bourgeois Interior, and the Architecture of Knowledge." *Information Beyond Borders: International Cultural and Intellectual Exchange in the*

*Belle Époque*. Ed., W. Boyd Rayward. London: Ashgate, 2014. 169-180.

Mark Wigley, "Broadcasting Shelter," *Buckminster Fuller Inc.: Architecture in the Age of Radio* (Zurich: Lars Müller, 2015).

## **Week 8. Institutions and Experimentations [03/13/19]**

### Primary Source Material

\*Walter Gropius, "Programme of the Staatliches Bauhaus in Weimar," (1919) in *Programs and Manifestoes*, pp. 49-53.

\*Ludwig Mies van der Rohe, "Inaugural Address as Director of Architecture at Armour Institute of Technology, 1938," in *Mies Van Der Rohe*, ed. Philip Johnson (New York: Museum of Modern Art, 1947): 191-5.

Michel Ragon, "Mobile Architecture," *Landscape* 13, no. 3 (Spring 1964): 20-23.

"Advertisements for a Counter Culture," *Progressive Architecture* (July 1970): 71-92. [mainly illustrations]

Hans Hollein, "Alles ist Architecture," *Architectural Design* (February 1970): 60-63.

### Secondary Literature

Lucia Allais, "The Real and the Theoretical 1968," *Perspecta* 42 (2010): 27-41.

Barry Bergdoll, "Bauhaus Multiplied: Paradoxes of Architecture and Design in and after the Bauhaus," in *Bauhaus 1919-1933: Workshops for Modernity* ed. in Barry Bergdoll and Leah Dickerman (New York: The Museum of Modern Art, 2009): 40-61.

Anna María León, "Designing Dissent: Vilanova Artigas and the São Paulo School of Architecture," in *Architecture and the Paradox of Dissidence*, ed. Ines Weizman (London and New York: Routledge, 2014): 74-88.

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