

Questions in Architectural History 2

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Teaching Fellow (TF): Benedict Clouette

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Wednesday 11AM-1PM – Buell 300 South
Columbia GSAPP – Spring 2017

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.

Each week, 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. In addition to weekly readings, the syllabus lists key buildings, projects, and documents, along with at least one primary text, through which such questions may be posed. Many of these buildings, projects, and texts 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 the larger bibliography indicated on the syllabus (see Course Materials below). 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 2017: 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

5 May 2017 (5:00PM): 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>

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>

Course Materials

All course materials (except further background reading and additional reference texts) are available on the Canvas (formerly Courseworks) website, or elsewhere online if indicated below.

Three types of readings are listed each week: primary (required), secondary (selections to be assigned by instructor), and further background (not required). Secondary materials not assigned by any instructors are available on Canvas as a resource for student research or further reading. At times, additional primary materials or background reading are recommended along with the required texts, again as a guide for research or further reading.

Many visual materials related to the course, including those listed each week under “Buildings, Projects, and Documents,” are collected in an online database maintained by the GSAPP Visual Resource Collection (VRC). These are available only to GSAPP students and faculty through LOGIN. Additional visual materials are available online at Artstor.org.

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

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) .

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).

Edward Ford, *The Details of Modern Architecture*. 2 vols. (Cambridge, MA: MIT Press, 1990-1996).

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).

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).

1. Introduction: Architecture and Modernity (Jan 18)



2. Internationalisms and Wars (Jan 25)

Buildings, Project and Documents

1917 Nissan Bow Hut

1919 Vladimir Tatlin, Monument to the Third International

1925 Walter Gropius, *Internationale Architektur*, Bauhausbücher 1

1927 Le Corbusier and Pierre Jeanneret, League of Nations competition project

1926-27 Hannes Meyer and Hans Wittwer, League of Nations competition project

1927 Weissenhofsiedlung exhibition, Stuttgart

1928 R. Buckminster Fuller, One Ocean World Town Plan

1928 Ludwig Hilberseimer, *Internationael Neue Baukunst*

1928-1960 CIAM (Congrès International d'Architecture Moderne)

1929 Le Corbusier, Mundaneum project for Paul Otlet

1932 Phillip Johnson and Henry Russell Hitchcock, Modern Architecture: International Exhibition, Museum of Modern Art, New York

1945 Dan Kiley, Courtroom for Nuremberg Trials, Nuremberg

1949 SOM Oak Ridge Master Plan, aka Atom City

1952 United Nations Headquarters, New York

1956 R. Buckminster Fuller, United States Information Agency Pavilion, Kabul, Afghanistan

1959 Kitchen Debate, Moscow (Nixon and Khrushchev)

1959-74 Constant Nieuwenhuys, New Babylon

1968 Constantine Doxiadis, Ecumenopolis global city

1976 Minoru Yamasaki, World Trade Center

1993 ICTY Courtroom, The Hague

2008-2015 Schmidt Hammer Lassen, International Criminal Court, The Hague

Primary (Required)

Hannes Meyer, "The New World," [1926] trans. Don Reneau, in *The Weimar Republic Sourcebook*, eds. Martin Jay, Edward Dimendberg, 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.

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.

Paul Virilio, "Military Space," in *Bunker Archeology*, trans. George Collins (New York: Princeton Architectural Press, 1994 [1975]): 17-23.

Rem Koolhaas, "Field Trip: (A)A Memoir, the Berlin Wall as Architecture," in *S,M,L,XL*, eds. Rem Koolhaas, Office for Metropolitan Architecture and Bruce Mau (New York: Monacelli Press, 1995): 215-232.

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Secondary (Selections to be assigned by Instructor)

Pedro Ignacio Alonso and Hugo Palmarola Sagredo, "A Panel's Tale: The Soviet I-464 System and the Politics of Assemblage" in *Latin American Modern Architectures*, Helen Gyger and Patricio del Real eds. (New York: Routledge, 2013): 153-169.

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

Jean-Louis Cohen, "The Great War and Its Side Effects" and "Architecture of a Total War" in *The Future of Architecture, since 1889* (London and New York: Phaidon, 2012): 102-109 and 286-297.

Beatriz Colomina, "Enclosed by Images: The Eameses' Multimedia Architecture," *Grey Room* 02 (Winter 2001): 6-29.

Beatriz Colomina, "Domesticity at War," *Assemblage* 16 (December 1991): 15-27.

Catherine Cooke, "Modernity and Realism: Architectural Relations in the Cold War," in *Russian Art and the West, a Century of Dialogue in Painting, Architecture and the Decorative Arts*, ed. Susan E. Reid (DeKalb: Northern Illinois University Press, 2007): 172-194.

David Crowley, "Europe Reconstructed, Europe Divided," in David Crowley and Jane Pavitt, eds. *Cold War Modern: Design 1945-70* (London: Victoria and Albert Museum, 2008): 43-63.

Keith Eggener, "Nationalism, Internationalism and the 'Naturalisation' of Modern Architecture in the United States, 1925-1940," in *National Identities* 8 (Sept. 2006): 243-58.

Kenneth Frampton, "The League of Nations, the Centrosoyus and the Palace of the Soviets," *Architectural Design* 55, no. 7-8 (1985): 41-45.

Peter Galison, "War against the Center," *Grey Room* 04 (Summer 2001): 6-32.

John Harwood, "The Other End of the Trajectory," *Grey Room*, no. 54 (2014): 80-106.

Vladimir Kulić, "Building the Non-Aligned Babel: Babylon Hotel in Baghdad and Mobile Design in the Global Cold War," *ABE Journal* [Online], 6 | 2014, Online since 30 January 2015, connection on 13 January 2017. URL : <http://abe.revues.org/924> ; DOI : 10.4000/abe.924

Jorge Francisco Liernur, "A New World for the New Spirit: Twentieth-Century Architecture's Discovery of Latin America," *Zodiac* 8 (1992-1993): 84-121.

Jennifer Light, "Introduction" in *From Warfare to Welfare: Defense Intellectuals and Urban Problems in Cold War America* (Baltimore: Johns Hopkins University Press, 2003): 1-9.

Ijlal M. Muzaffar, "Boundary Games: Ecochard, Doxiadis, and the Refugee Housing Projects under Military Rule in Pakistan, 1953-1959," in *Governing by Design: Architecture, Economy, and Politics in the Twentieth Century*, ed. Aggregate Architectural History Collaborative, Pittsburgh: University of Pittsburgh Press, 2012): 142-75.

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

Susana Torre, "Architecture and Revolution: Cuba 1959-1974," *Progressive Architecture* 55, October (1974): 84-91.

Mark Wigley, "Insecurity by Design," in *After the World Trade Center: Rethinking New York City*, eds. Michael Sorkin and Sharon Zukin (New York: Routledge, 2002): 69-85.

Further Background

Karen Beckman, "Terrorism, Feminism, Sisters, and Twins: Building Relations in the Wake of the World Trade Center Attacks," *Grey Room* 07 (Spring 2002): 24-39.

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).

Beatriz Colomina, *Domesticity at War* (Cambridge: MIT Press, 2007).

Constantinos Doxiadis, *Ekistics: An Introduction to the Science of Human Settlement* (New York: Oxford University Press, 1968).

Markus Krajewski, *World Projects: Global Information before World War I*, trans. Charles Marcum II (Minneapolis: University of Minnesota Press, 2014).

Jane C. Loeffler, *The Architecture of Diplomacy* (Cambridge: MIT Press, 1998).

Keith Mallory and Arvid Ottar, *The Architecture of War* (New York: Pantheon Books, 1973).

Armand Mattelart, *Networking the World, 1794-2000*, trans. Liz Carey-Libbrecht and James A. Cohen (Minneapolis: University of Minnesota Press, 2000).

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 Press, 2000)

Susan Pederson, "Back to the League of Nations," *American Historical Review* 112, no. 4 (October 2007): 1091-1117.

Rafi Segal and Eyal Weizman, eds. *A Civilian Occupation: The Politics of Israeli Architecture* (New York: Verso, 2003).

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

3. Machines and Bodies (Feb 1)

Buildings, Project and Documents

1909 Filippo Tommaso Marinetti, Manifesto of Futurism

1914 Antonio Sant'Elia, New City Project

1914 Frank and Lillian Gilbreth, Motion Efficiency Study

1922 Rudolph Schindler, Lovell Beach House, Newport Beach

1922 Lyubov Popova, Set for Meyerhold's Biomechanical Theater

1926 Hannes Meyer, Co-op Zimmer

1926-27 Le Corbusier and Pierre Jeanneret, Stein/de Monzie House, Garches

1927-29 Konstantin Melnikov, Burevestnik Worker's Club, Moscow

1929 Richard Neutra, Lovell Health House
1928-30 Mosei Ginzberg, Narkomfin Building
1944 Bernard Rudofsky, "Are Clothes Modern?" Museum of Modern Art, New York
1950-60 Frederick Kiesler, Endless House
1955 Man, Machine & Motion, ICA, London
1956 Alison and Peter Smithson, House of the Future
1965 Reyner Banham and Francois Dallegret, The Environment Bubble or A Home is Not a House
1966-67 Archigram (Mike Webb) Cushicle
1967 Haus Rucker Co., Pneumacosc
1972 Superstudio, Supersurface—An Alternative Model for Life on Earth
1989 Diller+Scofidio, Para-site, Museum of Modern Art, New York
1999 Diller+Scofidio, Master/Slave, installation

Primary Source Material (Required)

Frank Lloyd Wright, "The Art and Craft of the Machine," *Brush and Pencil* 8, no. 2 (May 1901): 77-90.

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. 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.

Sigfried Giedion, "Man in Equipose," in *Mechanization Takes Command: A Contribution to Anonymous History* (New York: Oxford University Press, 1948): 714-723.

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

Secondary Literature (Selections to be assigned by Instructor)

Zeynep Celik Alexander, "Metrics of Experience: August Endell's Phenomenology of Architecture," *Grey Room* 40 (Summer 2010): 50-83.

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.

4. Genders and Metropolitanisms (Feb 8)

Primary Source Material

Bruno Taut, "The New Dwelling: The Woman as Creator" (1924), trans. Don Reneau, in *The Weimar Republic Sourcebook*, edited by 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.

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

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

Secondary Literature

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

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.](http://dx.doi.org/10.5334/ah.aq))[Links to an external site.](http://dx.doi.org/10.5334/ah.aq)

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

Week 5. Types and Functions [02/15/17]

Primary Source Material

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.

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

Secondary Literature

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.

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.

Further Reading (not required)

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 [02/22/17]

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.

Phyllis Bronfman Lambert, "How a Building Gets Built," *Vassar Alumni Magazine* XLIV, no. 3 (February 1959): 13-19. <http://newspaperarchives.vassar.edu/cgi-bin/vassar?a=d&d=vq19590201-01.1.15&e=-----en-20--1--txt-txIN-----> (Links to an external site.)[Links to an external site.](#)

Dwight D Eisenhower, "Farewell Radio and Television Address to the American People, January 17, 1961," in *Public Papers of the President of the United States, Dwight D Eisenhower, 1960-61* (Washington D.C.: U.S. Government Printing Office, 1961): 1035-1040.

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

Secondary Literature

Zeynep Celik, "Le Corbusier, Orientalism, Colonialism," *Assemblage* 17 (1992): 59-77.

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)

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 [03/01/17]

Primary Source Material

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

David Greene, and Michael Webb, "Drive-in Housing: A Proposition," *Architect's Year Book XII* (1968): 133-43.

Yona Friedman, "The Flatwriter: Choice by Computer." *Progressive Architecture* (March 1971): 98-101.

Ugo La Pietra, "The Domicile Cell: A Microstructure," in *Italy: The New Domestic Landscape: Achievements and Problems of Italian Design*, ed. Emilio Ambasz (New York: The Museum of Modern Art, 1972): 226-31.

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.

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.

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.

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

Week 8. Institutions and Experimentations [03/08/17]

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.

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.

Felicity D. Scott, “DISCOURSE, SEEK, INTERACT,”
in *Outlaw Territories: Environments of Insecurity/Architectures of Counter-Insurgency* (New York: Zone Books, 2016): 339-382.

Further Reading (not required)

Reyner Banham, *Megastructure: Urban Futures of the Recent Past* (London: Thames and Hudson, 1976).

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.

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