

# Course Syllabus

## Modern American Architecture

University, GSAPP

Columbia

Mondays 11-1

Spring 2019,

Otero-Pailos

Professor Jorge

Zamora

TA: Daniella

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### Course Description:

This course is a survey of American Modern Architecture since the country's first centennial. As America ascended to its current position of hegemony during the late 19- and 20- centuries, its architects helped refashion the built environment to serve the needs of a growing and ever-diverse population. Hand in hand with the satisfaction of pragmatic requirements, American architects were called upon to fulfill deeper psychological wants, such as the country's desire to have a national History. The American complex about the brevity, artificiality, and exterior dependency of its history, structured, with varying degrees of intensity, the evolution of the architectural discipline. Out of this deep seated, and by no means exhausted, anxiety about producing, preserving, and identifying American history, came a sophisticated architectural culture; one capable of foiling, exploiting, subverting, and manipulating the various contradictions of modernity.

From the standpoint of this relationship between history and modernity, we will analyze the American architectural struggle to be progressive and accepted, exceptional and customary, and to simultaneously capture the future and the past. Each lecture will analyze the production and reception of built (and written) works by renowned figures and anonymous builders. The question of History will help us discern the terms of engagement between architecture and other disciplines over time, such as: preservation, planning, real estate development, politics, health, ecology, sociology, and philosophy. By considering American architecture's successes and failures in relation to these multidisciplinary realities, we will gain a richer sense of the historical characteristics that have informed its evolving nature.

## **Objectives:**

This course is a survey of architecture built in the United States and its territories from 1876, the country's first centennial, to the present. It is designed to help develop your competence in identifying, understanding, and analyzing historic structures, their significance, types, and styles. The intention is to make you proficient in the use of the methodological, historiographical, visual, and intellectual tools necessary to grasp fully the meanings of historic buildings in their various contexts.

## **Method:**

In each class, we will examine the conditions of possibility for the emergence of private houses, public and commercial buildings, landscapes, parks, settlements, towns, and cities. That is, we will ask how it was that *this* particular structure came into existence *here* (in the United States and not *there*), at *that* precise time. To answer these questions we will study the history of built form in the context of the intellectual, political, technological, cultural, social, and natural events that made it possible.

We will pay close attention to those projects which attempted to “overshoot” the accepted conventions of their times. For instance, we will look at the function of avant-gardism and traditionalism in resisting the status-quo. Insofar as they challenged established norms, we will study the function of these buildings in advancing new ways of making and of thinking –especially those that we might consider “American.”

Lastly, the course will interrogate the writing of American architectural history. You will be encouraged to consider why historians have written on this subject, and to take a critical position with regards to their work. Why are *you* interested in the past? How is your understanding of the past shaped by the subjective interpretations of other scholars?

## **Course Format:**

Weekly lectures will provide the framework of the course.

## **Field Trips:**

There will be walking tours in Manhattan done in collaboration with the course Modern Building Technology.

## **Course Requirements and Grading:**

<u>Abstract Images &amp; Bibliography (DUE March 4)</u>	20 percent
<u>Presentation</u> (Due: April 15)	30 percent
<u>Final Paper</u> (Due May 6)	50 percent

## Abstract, images, and Bibliography Assignment

DUE: MARCH 4

Grading criteria:

- ability to write a 500 word abstract that anticipates the argument and conclusions of the paper.
- ability to select 7-10 images that visually illustrate the paper's argument. Images are to be each in a single 8.5 x 11 sheet of paper, with captions and sources identified.

## Presentation Assignment

Grading Criteria:

- Ability to present a summary of the paper in 5-7 minutes.
- Ability to put together a powerpoint illustrating the argument of the paper.

## Final Paper Assignment:

DUE: MAY 6

The paper should interpret the historical significance of a brutalist building built in North America (or built by an American architect anywhere in the world). You should build a case for the building's period of significance, and discuss its associated values (historical, aesthetic, technological, etc). You should give preference to a building that played a role in a cultural transition in American life after it was built.

Grading criteria:

- ability to write a research paper: 4000 words in Times New Roman, 12 point, double spaced, not counting footnotes and bibliography
- ability to write a clearly articulated thesis that argues for the historical significance of the building.
- ability to structure the paper according to a sequential and consequential argument
- ability to describe the building using architectural vocabulary
- ability to clearly identify and describe how the building came to be associated with American culture.

- ability to interpret the building's role in a cultural transition in American life.
- ability to document facts that and cite sources (use Chicago Manual of Style formatting)
- ability to identify the changes that were made to the building in order to adapt to the new cultural reality.
- ability to identify who was involved in creating or changing the building at that point in time, and what they intended to accomplish.
- ability to write a clearly articulated conclusion that succinctly reflects on the research findings of the paper

### **Office hours:**

Sign up on google sheet:

<https://calendar.google.com/calendar/selfsched?sstoken=UUVVWUZDdFNUQ3A0fGRIZmF1bHR8OTBIMWVkn2E1YzNiMjRjOTMwZGI4MjUzMDQ4YTU4MGI>

or to schedule an appointment outside of office hours email Jorge at [jo2050@columbia.edu](mailto:jo2050@columbia.edu).

### **Textbooks:**

Leland M. Roth, *American Architecture: A History*, (Boulder: Icon Editions, Westview Press, 2001). **(Required)**

Mark Gelernter, *A History of American Architecture: Buildings in their Cultural and Technological Context*, (Hanover, NH: University Press of New England, 1999). **(Suggested)**.

Cyril M. Harris, *American Architecture: An Illustrated Encyclopedia*, (New York and London: W.W. Norton & Company Inc., 1998). **(Suggested)**

### **Class Reader:**

Required class readings are available online through Canvas.

### **CLASS SCHEDULE:**

Jan-28	Session 1	American Beaux Arts and the City Beautiful
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Feb-4	CLASS RESCHEDULED to Thursday Feb 28 9am-11am in Buell 200 North	
Feb-11	Session 2	The Chicago School and America's Heartland.
Feb-18	Session 3	The Prairie Style
Feb-25	Session 4	Colonial Revivals and the Garden City Suburbs
Feb-28	Make Up Class	
	Session 5	Art Deco and the International Style
Mar- 4	Session 6	Postwar Modernism (Residential)
Mar- 11	Session 7	Postwar Modernism (Commercial)
Mar-18	SPRING BREAK	
Mar-25	Session 8	Brutalism
Apr-1	Session 9	Postmodernism
Apr-8	Session 10	Postmodernism
Apr- 15	Session 11	class presentations
Apr- 22	Session 12	class presentations
Apr- 29	Session 13	class presentations
May- 6	Session 14	class presentations

### **Schedule of Lectures and Reading Assignments**

#### **Session 1**

##### **Topic:**

#### **American Beaux Arts and the City Beautiful**

##### **Class Plan:**

Academic Eclecticism and homogeneity; the aesthetics of progressivism and cosmopolitanism; architecture and urbanism for bourgeois crowds; palaces for culture and commerce; the emergence of an American architectural profession.

##### **Required Readings:**

Herbert Croly, "New York as the American Metropolis," Architectural Record 13(1904), 193 206 :

Daniel Bluestone, "Detroit's City Beautiful and the Problem of Commerce,"  
Journal of the Society of Architectural Historians [JSAH] 47 (September 1988),  
245-62 :

Sharon Irish, Cass Gilbert: Modern Traditionalist (New York, 1999), 74-113 :

Rydell, Robert W. "The World's Columbian Exposition of 1893: The Racist  
Underpinnings of a Utopian Artifact." Journal of American Culture, I (1978). :

Roth 1st Edition: 286-298, 317-324.

Roth 2nd Edition: 302-314, 333-338.

#### Important Books:

Stanford White, Sketches and designs by Stanford White, (New York, The  
Architecture book publishing co., 1920)

Werner Hegemann and Elbert Peets, The American Vitruvius: An Architect's  
Handbook of Civic Art (New York, 1922; 1992)

Ernest Flagg, The École des Beaux Arts, (New York, 1894)

Plan of Chicago prepared under the direction of the Commercial Club during the  
years MCMVI, MCMVII, and MCMVIII, by Daniel H. Burnham and Edward H.  
Bennett, architects; ed. by Charles Moore (Chicago, The Commercial Club,  
1909)

#### Recommended:

Gail Fenske, The "Skyscraper Problem" and the City Beautiful: The Woolworth  
Building, (Ph. D. Dissertation: Massachusetts Institute of Technology, 1988).

John Belle and Maxinne Leighton Grand Central Terminal Gateway (New York,  
2000)

William. H. Jordy, "The Beaux-Arts Renaissance: Charles McKim's Boston  
Public Library," in American Buildings and Their Architects, v. 3, pp. 314-375

Richard Guy Wilson, The American Renaissance, 1876-1917 (New York, 1979),  
esp. pp. 75-109

Leland M. Roth, McKim, Mead & White, Architects (New York, 1983)

Abigail A. Van Slyck, Free to All: Carnegie Libraries & American Culture (Chicago,  
1996)

William H. Wilson, The City Beautiful Movement (Baltimore, 1989)

Max Page, The Creative Destruction of Manhattan, 1900-1940 (Chicago, 1999)

Richard W. Longstreth, "Academic Eclecticism in American Architecture," Winterthur Portfolio (Spring 1982), 55-82

Peterson, Jon A. "The Nation's First Comprehensive City Plan: A Political Analysis of the McMillan Plan for Washington DC, 1900-1902," In American Planning Association Journal 51 (Spring 1985), 131-88.

## **Session 2**

### **Topic:**

### **The Chicago School and America's Heartland.**

#### Class Plan:

Inventing the skyscraper through the integration of new technologies and the reorganization of office-work; the consolidation of the skyline and the central business district; Mnemonic devices

#### Required Readings:

Louis Sullivan, "The Tall Office Building Artistically Considered," Lippincott's Magazine (1896), rpt. Leland Roth, *America Builds* (New York, 1983), 340-346 :

Daniel Bluestone, *Constructing Chicago* (New Haven, 1991), 104-151 :

Geraniotis, Roula M. "An Early German Contribution to Chicago's Modernism," in *Chicago Architecture, 1872-1922: Birth of a Metropolis*, Ed. John Zukowsky (New York: The Art Institute of Chicago and Prestel Verlag, 1987) 91-105. :

Carol Willis, *Form Follows Finance: Skyscrapers and Skylines in New York and Chicago* (New York, 1995), 67-89 :

Roth 1st Edition: 265-286.

Roth 2nd Edition: 279-302.

#### Important Books:

1. H. (Henry Hobson) Richardson, *Designs for new county buildings, Allegheny County, Penn.*, (17 photoengravings in album 56 x 76 cm.), [1885?]

John Nolen, city planner, Hale J. Walker--Justin R. Hartzog, associates, *A comprehensive city plan for San Diego, California*, prepared for the City planning commission, the Harbor commission, the Park commission of San Diego, [San Diego] 1926.

Hon. William E. Cameron, History of the World's Columbian exposition, (Chicago, Columbian history company, 1893)

Recommended Readings :

Elizabeth Cromley, Alone Together: New York's Early Apartments (Ithaca, 1990)

William Cronon, Nature's Metropolis: Chicago and the Great West (New York, 1991).

Olivier Zunz, Making America Corporate, 1880-1920 (Chicago, 1990)

Alan Trachtenberg, The Incorporation of America: Culture and Society in the Gilded Age (New York, 1982).

Angel Kwolek-Folland, Engendering Business: Men and Women in the Corporate Office, 1870-1930 (Baltimore, 1994)

Heinrich Klotz "The Chicago Multistory as a Design Problem," in John Zukowsky, ed.,

Chicago Architecture, 1872-1922: Birth of a Metropolis (Chicago/Munich 1987), 56-75

Robert Bruegmann, The Architects and the City: Holabird & Roche of Chicago, 1880-1918 (Chicago, 1997)

Carl W. Condit, Chicago, 1910-1929 (New York, 1973); Chicago, 1930-1970 (New York, 1974)

Sarah B. Landau with Carl Condit, Rise of the New York Skyscraper, 1865-1913 (New Haven, 1996)

Thomas van Leeuwen, The Skyward Trend of Thought: The Metaphysics of the American Skyscraper (Cambridge, 1988)

Todd Bressi ed., Planning and Zoning New York City, Yesterday, Today, Tomorrow (New Brunswick, 1993)

1948 MGM Traveltalks: "Chicago the Beautiful"

<http://www.chicagotribune.com/videobeta/ac08e4c0-c731-4461-a0e9-31a98782f329/Travel/1948-MGM-Traveltalks-Chicago-the-Beautiful->

### **Session 3**

#### **Topic:**

#### **The Prairie Style and F.L.Wright**

## Class Plan:

1900-1920s: Arts and Crafts; Progressive vs. conservative politics of design; regionalism and global culture; "household science" and the women's movement; prefabrication, mail-order and the aesthetics of invention.

## Required Readings:

Frank Lloyd Wright, "Building the New House," from *An Autobiography* (1932), 164-71

Bruce Kamberling, Irving J. Gill, *Architect* (San Diego, 1993), esp. 56-59, 74-77, 98-106, and Gill's "The Home of the Future" (1916), 124-128 :

Douglas Haskell, "Houses Like Fords," *Harper's Magazine* 168 (February 1934): 286-97 :

Frank Lloyd Wright, "The Art and Craft of the Machine," in *Frank Lloyd Wright: Writings and Buildings*. Ed. Edgar Kaufmann and Ben Raeburn, (New York: New American Library, 1960) pp 37-73. :

Roth 1st Edition: 299-317, 381-395.

Roth 2nd Edition: 314-333, 396-409

## Recommended Readings :

Anthony D. King, *The Bungalow: The Production of a Global Culture* (London 1984), esp. pp. 142-155

Kenneth Frampton, *American Masterworks: The Twentieth-Century House* (New York, 1995)

Reyner Banham *The Architecture of the Well-Tempered Environment* (Chicago, 1969)

Ellen Lupton and J. Abbott. Miller, *The Bathroom, the Kitchen and the Aesthetics of Waste* (Cambridge, 1992)

Esther McCoy, *Five California Architects* (New York, 1960)

Robert Winter, *Toward a Simpler Way of Life: Arts & Crafts Architects* (Berkeley, 1997)

Dolores Hayden, *The Grand Domestic Revolution: A History of Feminist Designs for American Homes, Neighborhoods, and Cities* (Cambridge, 1981)

Marc Treib, ed., *An Everyday Modernism: Houses of William Wurster* (Berkeley, 1995) Sergeant, John. *Frank Lloyd Wright's Usonian Houses: The Case for Organic Architecture*. New York, 1976.

## Important Books :

Frank Lloyd Wright, *An Autobiography* (1932) (see especially "Building the New House," pp164-71).

Gustav Stickely, *The Craftsman* (periodical), (Eastwood, N.Y. : United Crafts, c1901-1916)

Greene and Greene Architects, architectural drawings collection at Avery Library.

## **Session 4**

### **Topic:**

### **Colonial Revivals and the Garden City Suburbs**

#### Class Plan:

1910s-1920s Colonialism, Capitalism and Regionalism, Spanish Revival in Puerto Rico, the Southwest, and Florida; Total-experience-design in hotels, theaters, movie houses, universities, Sugar and mining company towns, and department stores; debates about ornament, excess and kitsch. Early Suburbs and the Garden City Movement.

#### Required Readings:

Jorge Rigau, "Spanish Revival as Spanish Denial: Architecture in the 1920s from a Caribbean Perspective," in *Puerto Rico 1900*, (New York, 1992) 177-209. :

John Margolies, *Ticket to Paradise: American Movie Theatres and How We Had Fun* (Boston, 1991) :

Lewis Mumford, "The theory and practice of regionalism ...," in *Sociological Review*, January, 1928, p. 18-33, and April, 1928, p. 131-141. :

Roth 1st Edition: 346-360.

Roth 2nd Edition: 360-374

#### Important Books:

Sylvester Baxter, *Spanish-colonial architecture in Mexico*, (with photographic plates by Henry Greenwood Peabody and plans by Bertram Grosvenor Goodhue), (Boston, J. B. Millet, 1901).

Carleton Monroe Winslow, The architecture and the gardens of the San Diego exposition; a pictorial survey of the aesthetic features of the Panama California International Exposition, (San Francisco: P. Elder, c1916).

Goodhue, Bertram Grosvenor, A Book Of Architectural And Decorative Drawings, (New York, Architectural Book Publishing Co.), c1914.

Addison Mizner, Florida Architecture of Addison Mizner; (New York: W. Helburn, Inc., 1928.)

Eberson, John, A John Eberson Scrapbook, ed. Steve Levin, (Elmhurst, IL : Theatre Historical Society, c2000).

#### Recommended Readings :

Chris Wilson, The Myth of Santa Fe: Creating a Modern Regional Tradition (Albuquerque, 1997)

Anna Klingmann, "Architecture as Product," Daidalos 69/70 (1998), 22-30

Ann Bergren, "Jon Jerde and the Architecture of Pleasure," Assemblage 37 (1998), 9-35

John Chase, Glitter Stucco and Dumpster Diving: Reflections on Building Production in the Vernacular City (New York, 2000)

Karel Ann Marling, ed., Designing the Disney Theme Parks (Montreal, 1997)

Timothy Davis, "The Miracle Mile Revisited: Recycling, Renovation and Simulation along the Commercial Strip," in Annmarie Adams and Sally McMurry, eds., Exploring Everyday Landscapes (Knoxville, 1997), pp. 93-114

Jane C. Loeffler, The Architecture of Diplomacy: Building America's Embassies (New York, 1998)

## **Session 5**

### **Topic:**

### **Art Deco and the International Style**

#### Class Plan:

1930s-1940s: European vs. American Modernism; Art Deco, Modern Classicism, International Style; The corporate office tower; Buildings for expanding government agencies (federal, state, and municipal); public space, public buildings and the "public sector."

### Required Readings:

Henry-Russell Hitchcock and Philip Johnson, "History" and "Functionalism," in *The International Style*, (New York and London, 1932), 38-54 :

William H. Jordy, "Rockefeller Center and Corporate Urbanism," in *American Buildings and their Architects, Volume 5: The Impact of European Modernism in the Mid-Twentieth Century*, (New York and Oxford, 1972), 1-35. :

Striner, Richard. "Art Deco: Polemics and Synthesis," in *Winterthur Portfolio*, n. 25 (Spring 1990), 2-34. :

Bruegmann, Robert. "When Worlds Collided: European and American Entries to the Chicago Tribune Competition of 1922." *Chicago Architecture, 1872-1922: Birth of a Metropolis*. Ed. John Zukowsky. New York: Prestel, 2000. :

Roth 1st Edition: 370-381.

Roth 2nd Edition: 384-396

### Important Books:

Raymond M. Hood., *Raymond M. Hood.*, (New York and London: Whittlesey House, McGraw-Hill, 1931).

Henry-Russell Hitchcock and Philip Johnson, *The International Style*, (New York and London, 1932)

Lewis Mumford, *Sticks and Stones: A Study of American Architecture and Civilization*, (New York: W.W. Norton, 1924).

Vernon Howe Bailey, *Skyscrapers of New York*, (introduction by Cass Gilbert), (New York, W. E. Rudge, 1928)

Vernon Howe Bailey, *Skyscrapers of New York*, (introduction by Cass Gilbert), (New York, W. E. Rudge, 1928)

### Recommended Readings:

Robert A.M. Stern, *George Howe: Toward a Modern Architecture*, (New Haven, 1975)

Richard Pommer, "The Architecture of Urban Housing in the United States during the Early 1930s," *Journal of Society of Architectural Historians [JSAH]*, n. 37 (1978), 255-64.

Henry-Russell Hitchcock, "The International Style Twenty Years After," *Architectural Record* (August 1951), rpt. Joan Ockman, ed., *Architecture Culture, 1948-1968* (New York, 1993), 137-148

William Leach, *Land of Desire: Merchants, Power and the Rise of a New American Culture* (New York, 1993)

Eric Mumford, "The 'Tower in a Park' in America: Theory and Practice, 1920-1960," *Planning Perspectives* 10 (1995): 17-41

Jose Luis Sert, "Can Our Cities Survive?" (1942)

Bletter, Rosemary Haag. *Skyscraper Style: Art Deco*, New York. New York: Oxford University Press, 1975.

Cohen, Jean-Louis. *Scenes from the World to Come: European Architecture and the American Challenge, 1893-1960*. Paris and Montreal, 1995.

"Chicago Tribune Competition: Program and Jury Report," *America Builds: Source Documents in American Architecture and Planning*, Ed. Leland M. Roth, (New York: Harper & Row, Publishers, 1983) 465-72.

## **Session 6**

### **Topic:**

### **Postwar Modernism (Residential)**

#### **Class Plan:**

1945-1960s: The "normal family" in the suburbs; model houses and museum exhibits; mass-production and custom-building; exporting American values; the dilemma of public housing,

#### **Required Readings:**

Mark Jarzombek, "'Good-Life Modernism' and Beyond: The American House in the 1950s-1960s," *Cornell Journal of Architecture* 4 (Fall 1990), 76-93 :

Elizabeth Mock, *Built in USA since 1932* (New York, 1945), pp. 9-47 :

Sandy Isenstadt, "Richard Neutra and the Psychology of Architectural Consumption," in Sarah Williams Goldhagen and Réjean Legault, eds., *Anxious Modernisms* (Cambridge, 2001), 97-102 :

William H. Jordy, "The Encompassing Environment of Free Form Architecture," *American Buildings and their Architects, Volume 5* (New York and Oxford, 1972). 339-359 :

Hudnut, Joseph. "The Post-Modern House," in *Architectural Record*, n 97 (May 1945). 70-5 :

Beatriz Colomina, "The Lawn at War," in *Domesticity at War*, (Cambridge: The MIT Press, 2007), p114-144 :

Roth 1st Edition: 427-433, 454-471.

Roth 2nd Edition: 443-451, 472-493.

#### Important Books:

Richard J. Neutra, *Survival Through Design*, (New York: Oxford University Press, 1954).

László Moholy-Nagy, *The New Vision: From Material to Architecture*, (New York: Brewer, Warren & Putnam, inc., 1932).

William H. Jordy, *The Intellectual Migration: Europe and America, 1930-1960* (Cambridge, 1968)

#### Recommended:

Clifford Clark, Jr., "Ranch-House Suburbia Ideals and Realities," in Lary May, ed., *Recasting America: Culture and Politics in the Age of Cold War* (Chicago, 1989), 171-191

Elizabeth A.T. Smith, ed., *Blueprints for Modern Living: The History and Legacy of the Case Study Houses* (Cambridge, 1994)

Sylvia Lavin, "Open the Box: Richard Neutra and the Psychology of the Domestic Environment," *Assemblage* 40 (1999): 6-25

Deborah Dietsch, *Classic Modern: Midcentury Modern at Home* (New York, 2000)

John Howey, *The Sarasota School of Architecture, 1941-1966* (Cambridge, 1995)

Renée Chow, *Suburban Space: The Fabric of Dwelling* (Berkeley, 2002)

Andrew Hurlly, *Diners, Bowling Alleys and Trailer Parks: Chasing the American Dream in Postwar Consumer Culture* (New York, 2001)

John F. Bauman, et.al., eds., *From Tenements to the Taylor Homes* (University Park, Pa., 2000)

## **Session 7**

### **Topic:**

### **Postwar Modernism (Commercial)**

## Class Plan:

The aestheticization of corporate culture; SOM and architectural bureaucracy; The university's revolt against corporate architecture through Historic Preservation; The Texas Rangers; Saarinen's expressive ambitions; Kahn's mysticism; the Cold War and the "New Monumentality."

## Required Readings:

Henry-Russell Hitchcock, "The Architecture of Bureaucracy and the Architecture of Genius," *Architectural Review* 101 (January 1947), 3-6 :

Mitchell Schwarzer, "Modern Architectural Ideology in Cold War America," in Martha Pollak, ed., *The Education of the Architect* (Cambridge, 1997), pp. 87-109 :

Sarah Williams Ksiazek, "Critiques of Liberal Individualism: Louis Kahn's Civic Projects, 1947-1957," *Assemblage* 31 (1997), 56-79 :

Roth 1st Edition: 412-426, 440-445.

Roth 2nd Edition: 427-443, 459-464.

## Important Books:

Walter Gropius, *The Scope of Total Architecture* (New York, 1955)

Henry-Russell Hitchcock and Arthur Drexler, *Built in USA: Postwar Architecture* (New York: MOMA, 1952).

Sigfried Giedion, *Mechanization Takes Command: A Contribution to Anonymous History*, (New York: Oxford University Press, 1948).

Rudolf Arnheim, *Art and Visual Perception: A Psychology of the Creative Eye*, (Berkeley: University of California Press, 1954).

Sir Herbert Edward Read, *The Practice of Design*, (London: L. Humphries, 1946).

Gyorgy Kepes, *The Language of Vision*, (Chicago: P. Theobald, 1944).

Bruno Zevi, *Towards an Organic Architecture*, (London: Faber & Faber, 1950).

CIAM 8, *The Heart of the City: Towards a Humanization of Urban Life*, ed. J. Tyrwhitt, J.L. Sert, E.N. Rogers, (New York: Pellegrini and Cudahy, 1952).

David Riesman, *The Lonely Crowd: A Study of the Changing American Character*, (New Haven: Yale University Press, 1950).

William Hollingsworth Whyte, *The Organization Man*, (New York: Simon and Schuster, 1956).

#### Recommended Readings :

Joan Ockman, "Toward a Theory of Normative Architecture," in Steven Harris and Deborah Berke, eds., *Architecture of the Everyday* (New York, 1997), 122-152

Colin Rowe and John Hejduk, "Lockhart, Texas," in *Architectural Record*, v. 121 (March 1957), 201-206.

Phyllis Lambert, ed., *Mies in America* (Montreal and New York, 2001)

John Zukowsky, ed., *Mies Reconsidered* (Chicago, 1986)

Victoria Newhouse, Wallace Harrison, *Architect* (New York, 1989)

Robert A.T. Stern, Thomas Mellins and David Fishman, *New York 1960: Architecture and Urbanism between the Second World War and the Bicentennial* (New York, 1995)

Walter McQuade, *Architecture in the Real World: The Work of HOK* (New York, 1984)

Neil Jackson, *The Architecture of Craig Elwood* (New York, 2001)

Harvard Architecture Review n.4 (1984) on "Monumentality"

Kenneth Frampton, "Louis Kahn: Modernization and the New Monumentality," in his *Studies in Tectonic Culture* (Cambridge, 1995), pp. 209-246

## **Session 8**

### **Topic:**

### **Brutalism**

#### Class Plan

Revolts against corporate architecture; The reinvention of Beaux-Arts pedagogy as modernism, the turn towards history, humanism, existentialism, search for abstract symbolism, camouflage and other military influences on architectural pedagogy, problems of modern church design, expressive potential of Brutalism, Saarinen's neo-expressionism; glass vs concrete, Kahn's search for monumentality; Labatut's Eucharistic Architecture.

### Required Readings:

Jean Labatut, "An Approach to Architectural Composition," in *Modulus*, n. 9 (1973), 58-63.

Sarah Williams Ksiazek, "Critiques of Liberal Individualism: Louis Kahn's Civic Projects, 1947-1957," *Assemblage* 31 (1997),

56-79

Denise Scott Brown, "Learning from Brutalism," in *The Independent Group: Postwar Britain and the Aesthetics of Plenty*, ed. David Robbins and et al, (Cambridge, Mass., and London: MIT Press, 1990), 203-206.

### Recommended Readings:

Jorge Otero-Pailos, *Architecture's Historical Turn: Phenomenology and the Rise of the Postmodern*, (Minneapolis and London: University of Minnesota Press, 2010). xi-xxxiv, 25-99

*Heroic: Concrete Architecture and the New Boston*, ed. Mark Pasnik, Michael Kubo, and Chris Grimley, (New York: The Monacelli Press, 2015).

Jose Luis Sert, "Can Our Cities Survive?" (1942)

David van Zanten, "The 'Princeton System' and the Founding of the School of Architecture, 1915-20," in *The Architecture of Robert Venturi*, ed. Christopher Mead, (Albuquerque: University of New Mexico Press, 1989).

Harvard Architecture Review n.4 (1984) on "Monumentality"

Kenneth Frampton, "Louis Kahn: Modernization and the New Monumentality," in his *Studies in Tectonic Culture* (Cambridge, 1995), pp. 209-246

### Important Books:

Bruno Zevi, *Towards an Organic Architecture*, (London: Faber & Faber, 1950).

CIAM 8, *The Heart of the City: Towards a Humanization of Urban Life*, ed. J. Tyrwhitt, J.L. Sert, E.N. Rogers, (New York: Pellegrini and Cudahy, 1952).

Jean-Paul Sartre, *L'Existentialisme est un Humanisme*, (Paris: Nagel, 1970).

Charles Joseph Biederman, *Art as the Evolution of Visual Knowledge*, (Minneapolis: Red Wing, 1948).

## Session 9

## **Topic:**

### **Postmodernism**

#### Class Plan:

Architectural phenomenology, The Whites, the Grays, and the Silvers; Postmodernism's assertion of public opinion; from participation to spectatorship; historic preservation as avant-garde; responding to the site and the environment; marketing the space of identity.

#### Required Readings:

Robert Venturi, Denise Scott Brown and Steven Izenour, *Learning from Las Vegas: The Forgotten Symbolism of Architectural Form* (Camb, 1977), 1 20 :

James Marston Fitch, "Single Point Perspective : Learning About Las Vegas, or, The Critical Difference Between Looking at Pretty Pictures of Hell and Actually Having to Live There ," in *Architectural Forum*, n. 2, v. 140 (March 1974), 89. :

Christian Norberg-Schulz, *Existence, Space and Architecture*, (New York and Washington, 1971), 9-36.

Charles W. Moore, "You Have to Pay for the Public Life," in *Perspecta*, n. 9-10, (1965) p. 57-106 :

Roth 1st Edition: 446-454, 475-513.

Roth 2nd Edition: 465-472, 499-541.

#### Important Books:

Charles W. Moore and Kent C. Bloomer, *Body, Memory, and Architecture*, (New Haven: Yale University Press, 1977).

Drexler, Arthur, ed., *The Architecture of the École des Beaux-Arts*, ed. Arthur Drexler , (New York : Museum of Modern Art: Cambridge, Mass. : distributed by MIT Press, 1977).

Christopher Alexander, *The Timeless Way of Building*, (New York: Oxford University Press, 1979).

Christian Norberg-Schulz, *Intentions in Architecture*, (Cambridge, MA: The M.I.T. Press, 1965).

Aldo Rossi, *The Architecture of the City*, (original publication in Italian in 1966) ed. Aldo Rossi and Peter Eisenman, trans. Diane Ghirardo and Joan Ockman, (Cambridge, MA: MIT Press, 1982).

Robert Venturi, *Complexity and Contradiction in Architecture*, (New York: Museum of Modern Art; distributed by Doubleday, Garden City, N.Y, 1966).

Kevin Lynch, *The Image of the City*, (Cambridge, MA: The MIT Press and Harvard University Press, 1960).

Colin Rowe and Fred Koetter, *Collage City*, (Cambridge, MA: The MIT Press, 1978).

John Summerson, *The Classical Language of Architecture*, (Cambridge, MA: The MIT Press, 1963).

Carl W. Condit, *American Building Art: The Nineteenth Century*, (New York: Oxford University Press, 1960).

#### Recommended Readings :

Manfredo Tafuri, "'European Graffiti.' Five x Five = Twenty-five," in *Oppositions*, n. 5 (Summer 1976), trans. Victor Caliendo , 35-74.

Robert A. M. Stern, "Architecture, History, and Historiography at the End of the Modernist Era," in *History in, of, and for Architecture: Papers From a Symposium "History in Architectural Education"* Cincinnati, Ohio, May 30 and 31, 1980, ed. John E. Hancock, (Cincinnati: College of Design, Architecture, and Art, University of Cincinnati, 1981), 34-43.

Deborah Fausch, "Ugly and Ordinary: The Representation of the Everyday," in Stephen Harris & Deborah Berke, eds, *Architecture of the Everyday* (NY, 1997), 75-106

Kurt W. Forster, "Shrine? Emporium? Theatre? Reflections on Two Decades of American Museum Building," *Zodiac* 6 (March-August 1991), 30-74

1. Ray Smith, *Supermannerism: New Attitudes in Post-Modern Architecture* (New York, 1977)

Michael Sorkin, ed., *Variations on a Theme Park: Scenes from the New American City and the End of Public Space* (New York, 1992)

Deborah Slaton and Rebecca A. Shiffer, eds., *Preserving the Recent Past* (Washington, DC, 1995)

Dolores Hayden, *The Power of Place: Urban Landscapes as Public History* (Cambridge, 1995)

James Marston Fitch, "The Preservation of Historic Architecture in Czechoslovakia ," in *American Society of Architectural Historians Journal*, n. 2, v. 25 (May 1966),, 119-[135].

## Session 10

### Topic:

### Deconstructivism

#### Class Plan:

Neo-avantgardes; Politicizing practice; redefining eclecticism; formalism; critical historicism; feminism; post-structuralism; critical regionalism; neo-modernism; the computer and authorship; place and placelessness; the everyday and the exceptional; the search for architecture as autonomous art.

#### Required Readings:

Kenneth Frampton, "Prospects for a Critical Regionalism," in *Perspecta: The Yale Architectural Journal*, v. 20 (1983), 147-162. :

Bernard Tschumi, "Architecture and Transgression," in *Oppositions*, n. 7 (Winter 1976), 55-63. :

Manfredo Tafuri, "L'Architecture dans le Boudoir: The Language of Criticism and the Criticism of Language," in *Oppositions*, n. 3 (May 1974), 37-62. :

Rem Koolhaas, "The Architect's Ball --A Vignette, 1931," in *Oppositions*, n. 3 (May 1974), 91-96. :

Roth 1st Edition: 514-548.

Roth 2nd Edition: 541-570.

#### Important Books:

Kenneth Frampton, Peter Eisenman, and Mario Gandelsonas, *Oppositions Journal*.

Rem Koolhaas, *Delirious New York: A Retroactive Manifesto for Manhattan*, (New York: Oxford University Press, 1978).

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

Kenneth Frampton, *Labour, Work and Architecture*, (London: Phaidon, 2002).

James Marston Fitch, *Historic Preservation: Curatorial Management of the Built World*, (Charlottesville and London: University Press of Virginia, 1990).

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

Andres Duany and Elisabeth Plater-Zyberk, , *Towns and Town-Making Principles*, (Cambridge, MA: Harvard Univeristy Graduate School of Design; New York: Rizzoli, 1991).

#### Recommended Readings :

Peter Eisenman, "Towards an Understanding of Form in Architecture," in *Architectural Design*, n. 10, v. 33 (October 1963), 457-458.

Todd Marder, ed., *The Critical Edge: Controversy in Recent Am. Architecture* (Cambridge, 1985)

Rafael Moneo, "The Contradictions of Architecture as History," in *Architectural Design*, n. 7-8, v. 52 ( 1982),, 54.

Beatriz Colomina, , "Adolf Loos: Das Andere," in *Architecture and Body*, ed. Sean Flynn, Marwan Al-Sayed, David Smiley, Scott Marble, Dan Lobitz, (New York: Rizzoli International Publications, 1988), unpaginated.

Wigley, Mark. "The Architectural Displacement of Philosophy." In *Form; Being; Absence: Architecture and Philosophy: Pratt Journal of Architecture*, v. 2, Edited by Stephen Perella. New York: Rizzoli International Press, 1988.

Bernard Tschumi, "The Pleasure of Architecture," in *Architectural Design*, n. 3, v. 47 (1977), 214-218.

John Chase, *Experimental Architecture in Los Angeles* (New York, 1991)

Michael Hays and Carol Burns, eds., *Thinking the Present: Recent American Architecture* (New York, 1990)

Mary McLeod, "Architecture and Politics in the Reagan Era: From Postmodernism to Deconstruction," *Assemblage* 8 (February 1989): 23-60

Margaret Crawford, "Blurring the Boundaries: Public Space and Private Life," in John Chase, M.Crawford, John Kaliski, eds, *Everyday Urbanism* (NY, 1999), 22-35