



Edgar J. Kaufmann house, "Fallingwater," under construction.
Courtesy of Avery Library Drawings and Archives

Modern Architecture in the World

ARCH UN3117 (Spring 2021) Tu Th 1:10-2:25pm EST

Professor

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Office Hours

Professor: M 2:00-4:00pm EST, or by appointment
Teaching Assistants: Tu Th 2:30-3:30pm EST

Teaching Assistants

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Course Description

How has architecture been “modern”? This course will introduce students to this contentious and contradictory concept emerging across the world during a time in which ideas and tools similar to ours were used for seeing and ordering constructed environments and architectural thinking. It introduces students to the history of modern architecture as an art of building as well as a discursive field, whose historical consciousness played a part in its historical development. Students will learn about the following things (via the structures and institutions through which they were recorded):

Architecture as made, thought, and taught—as enmeshed with power and ideas, social concerns, intellectual and public debates, and diverse forms of cultural production
Makers, thinkers, and organizers of the designed or built environment
Material ends and means of extraction, refinement, trade, labor, and construction
Sites, institutions, media, events, and practices which have come to hold meaning in architectural discourse
Cultural concerns with the future *and* the past as a basis for architectural theory
Modernity, modernism, and modernization as drivers for past events as well as their historical narration
The conceptual writing practices of history, theory, criticism, and revision.

The course is structured chronologically, but rather than presenting a survey of buildings, events, and people, it encourages experiential learning around episodes that informed the development of the built environment and the architecturally “modern.” Students will gain hands-on practice in researching and writing architectural history, theory, and criticism: skills that lie at the basis of conceptual architectural practices.

The components of the course are designed to accommodate multiple styles of learning. These include weekly class lectures and small-group student-led discussions of assigned readings, research and writing assignments designed to allow students to pursue individual interests and develop different types of skills, virtual visits to Avery Library to work with the collections and specialists, and to Penn Archives and the CCA Collection. Critical thinking and reading skills are required for this course, but there are no prerequisites.

Student Learning Objectives

Upon completion of this course, students should be able to:

Demonstrate in discussion and writing a critical understanding of modernity, modernization, and modernism in histories of architecture, based on lectures, readings, and individual research.
Conduct detailed image research and position architectural historical images discursively in writing and presentations, making full use of the material and digital resources of Avery Library.
Synthesize themes in assigned readings, write brief provocations in response, lead and participate in peer-led research-based debate, articulate and argue original ideas, and exercise a robust practice of spoken and written citation, in weekly discussions.
Research and write critically, creatively, and rigorously in multiple modes that reflect conceptual practices in architecture, in three major assignments.

Course Requirements, Evaluation, and Grading

For explanation, see “ASSIGNMENTS” section below.

<i>Participation and overall academic contribution</i>	10%
<i>Reading Responses</i>	15%
<i>Assignment 1: Analytical Essay</i>	25%
<i>Assignment 2: Edited Dialogue</i>	25%
<i>Assignment 3: Exhibition Proposal</i>	25%

Course Structure and Schedule

<u>01</u>	<u>Tu Jan 12</u>	<u>Modern architecture in the world</u>	
Lecture.			
<u>02</u>	<u>Th Jan 14</u>	<u>Colonialism</u>	
Lecture 18c.			
<u>03</u>	<u>Tu Jan 19</u>	<u>Industrialization</u>	
Lecture 18-19c.			
<u>04</u>	<u>Th Jan 21</u>	<u>Empire</u>	
Lecture 19c.			
<u>05</u>	<u>Tu Jan 26</u>		
Discussion.			
<u>06</u>	<u>Th Jan 28</u>	<u>Archive I</u>	
Avery Library. Lecture 19c. Guests: Jennifer Gray, Pamela Casey, Teresa Harris (Avery Library).			
<u>07</u>	<u>Tu Feb 2</u>	<u>Institutions</u>	
Avery Library. Lecture and Virtual Tour 18-21c. Guests: Jenny Davis (Avery Library).			
<u>08</u>	<u>Th Feb 4</u>	<u>Archive II</u>	<u>Assignment 1 DUE</u>
Avery Library. Lecture 19c. Guests: Jennifer Gray, Pamela Casey, Teresa Harris (Avery Library).			
<u>09</u>	<u>Tu Feb 9</u>		
Discussion.			
<u>10</u>	<u>Th Feb 11</u>	<u>War</u>	
Lecture 19c.			
<u>11</u>	<u>Tu Feb 16</u>		
Discussion.			

12 Th Feb 18 Modernism

Lecture 19-20c.

13 Tu Feb 23

Discussion.

14 Th Feb 25 Revolution

Lecture 19-20c. Guest: Zeynep Çelik Alexander

SPRING RECESS

15 Tu Mar 9

Discussion.

16 Th Mar 11 Urbanization

Assignment 2 DUE

Lecture. 19-20c. Guest: Sarover Zaidi

17 Tu Mar 16

Discussion.

18 Th Mar 18 Infrastructure

Lecture 20c.

19 Tu Mar 23 Archive III

Canadian Centre for Architecture. Lecture 20c.

20 Th Mar 25 Partition

Lecture 20c.

21 Tu Mar 30

Penn Archives. Guest: William Whitaker

22 Th Apr 1 Globalization

Lecture 20c.

23 Tu Apr 6

Discussion.

24 Th Apr 8 Development

Lecture 20c.

25 Tu Apr 13

Discussion. Guest: Ikem Stanley Okoye

26 Th Apr 15 Migration

Lecture 20-21c.

Th Apr 22

Assignment 3 DUE

The course works with several texts. No text is a single authority, and students are encouraged to rigorously and critically cross-reference in their reading and research. Discussions will be based on chapters or images from books, readings to be issued as PDFs, and images or films available through the Barnard and Columbia Libraries.

ASSIGNMENTS

Submit assignments as instructed. No late submissions accepted except for students registered to receive academic accommodations or in cases of emergency.

Participation and overall academic contribution 10%

Participation requirements include consistent and punctual attendance, attentiveness in class, thoughtful and respectful interaction, and timely production of assignments. Overall academic contribution refers to diverse forms of dedication to the classroom and the peer learning experience.

While students will build skills to develop a dialogue around assigned material, speaking in class is only one method for this dialogue. Others include: supporting peers through careful listening and sharing notes on readings and class discussions, citing ideas that others have put forth in discussion, writing down questions in advance of asking them, participating in group study outside the classroom, attentive notetaking in class or during preparatory reading, visiting reference librarians in home institution or others, attending professor's office hours, discovering and sharing resources. Attending to the ideas of others is a form of academic contribution as important as expressing your own. This course welcomes and encourages students who learn in different ways, and encourages diverse forms of participation within and beyond the classroom.

Weekly Assignment: Reading Response DUE on MONDAYS 24 hours before discussion 15%

Format: Post in thread using the "Reply" button below the previous post
Bibliography (citation of texts used)
Image (curated from reliable archival or scholarly source)
Caption (including bibliographic citation of texts used)
Written response (150 words or fewer)

Each week, you will be assigned a prompt in conjunction with the readings, inviting you to respond to a question on the text(s), to study a building, spatial practice, or aspect of architecture culture, or to conduct image research in books in Avery Library or in the Barnard and Columbia Libraries online database. (The texts under "Resources" in this syllabus and the [Avery Library research guides](#) will help you start to find image-rich books or online resources.) Reading responses should be analytical and present a provocation, which will be used to generate discussion in peer-led small group meetings.

Grading Rubric

- + Response is well written and raises the level of the discussion. It makes a clear argument or intervention, and synthesizes/cites work by authors discussed in course, lectures, peers' or instructors' ideas in previous discussions, or independent research.
- / Response is thoughtful and demonstrates engagement with the reading.
- Response has been submitted.

Assignment 1: Analytical Essay 25%

Format: One PDF (Filename format: Last Name_First Name_Assignment_Draft)
Title page (title, name, date, name of course, semester)
Text body (1,000 words) and images (3 maximum) with captions (including full bibliographic citation)
Bibliography

How do scholars approach the writing of history about architecture and the built environment? To explore this, begin by reading the following:

Anderson, Christy. "Writing the Architectural Survey: Collective Authorities and Competing Approaches." *Journal of the Society of Architectural Historians*, "Architectural History 1999/2000," Vol. 58, No. 3 (September 1999): 350-355.

Optional

Okoye, Ikem Stanley. "Architecture, History, and the Debate on Identity in Ethiopia, Ghana, Nigeria, and South Africa." *Journal of the Society of Architectural Historians*, Vol. 61, No. 3 (2002): 381-96.

Cheng, Irene, Charles L. Davis II, and Mabel O. Wilson. "Racial Evidence." *Journal of the Society of Architectural Historians*, Vol. 76 No. 4 (December 2017): 440-442.

James-Chakraborty, Kathleen. "Architecture, Its Histories, and Their Audiences." *Journal of the Society of Architectural Historians*, Vol. 77 No. 4 (December 2018): 397-405.

After reading the essay(s), skim through the survey text *Architecture since 1400*. Select a building, figure, media object (such as a film or journal), or architectural event or theme that interests you, which appears in the book. Read and analyze the author's approach to the item you have selected, keeping in mind ideas about surveys, history, debate, evidence, and identity raised in the essays above. (For instance, think of Anderson's claim, "Every survey of architecture begins from a belief in what is good, admirable, and essential in the history of building," or Cheng, Davis, and Wilson's, "To understand the role of racial thought in shaping modern architecture, it is not enough to incorporate objects, buildings, and designers from Asia, Latin America, Africa, and the Middle East into our canonical histories. We must also contend with...the creation of ideologies of human difference and inequality—and how this history of racialization shaped the very definition of what it means to be modern.")

After reading about your chosen subject in *Architecture since 1400*, find another scholarly secondary source that discusses it. Examples include a scholarly book or peer-reviewed essay found in Avery or Barnard libraries, or a video or podcast of a scholar giving a talk on the subject. For a list of texts to help you start, see the "Resources" section of this syllabus, especially "Secondary Research Resources" and "Bibliography." See also the notes and bibliography of *Architecture since 1400*. Write a 1,000-word essay that analyzes the treatment of your chosen subject by both sources.

Grading Rubric

- A Paper is well written and comparison of two authors' approaches to the subject provides insight into the subject and its historical context, and may link to a broader historiography. Images are well-selected, and the text directly engages imagery, offering historical analysis of images if possible.
- B Paper is well written and uses images effectively. Comparison of two author's approaches to the subject provides insight into the subject.
- C Paper is well written and analyzes two authors' approaches to the subject.
- D Paper has been submitted but does not meet standards set out in the rubric above.

Assignment 2: Edited Dialogue

25%

Format: One PDF (Filename format: Last Name_First Name_Assignment_Draft)

Title page (title, name, date, name of course, semester)

Brief paragraph introducing object of discussion and partner, with any background information necessary

Text body (1,500 words) and images (3 maximum) with captions (including full bibliographic citation)

Annotated bibliography, minimum 3 scholarly sources

Partner's signed statement that reads: "I permit [name] to record, transcribe, and edit our discussion dated [date], for academic purposes only, not for citation, distribution, or publication. I have [approved/waived approval of] the final version of this text."

How does discourse change an understanding of architectural history? How does it help to theorize architecture? To explore these questions, select from the following list an object that interests you, which you can visit in person, and which is also the subject of a minimum of three scholarly sources:

- a drawing, building, film, book, journal, or other form of media appearing in *Architecture since 1400*
- an object in Avery Classics or Drawings & Archives
- a reading on the syllabus
- an alternate artifact or text approved by the professor

The selected object is a primary source for architectural historical understanding, and the secondary literature will help to put it into context.

After you study the object and read the secondary literature, select a partner with whom to discuss the object, your analysis, and your secondary research. You may select a classmate, a friend, a relative, or any other interlocutor who you would like to talk with, whether an expert or novice in the subject. What matters most is that this must be a person you wish to talk to, learn from, and spend time with. Your partner must consent to and sustain a discussion of not more than thirty (30) minutes on the object of your focus. During or prior to the discussion, you may visit your selected object with your partner or examine your images of it together. This dialogue must demonstrate your knowledge, so it may help to refer to questions or discussion points you have noted in advance.

Record, transcribe, and edit one or more segments of the recording into a 1,500-word essay, supplemented with appropriate images. Transcription of a 30-minute dialogue can take two or more hours. Prior to starting the work of transcription (either during the actual discussion or during a preliminary review of the recording), it is best to notate the time-stamp of segments you wish to transcribe. Supplement the edited dialogue with citations of your secondary literature. You may modify the text for a more coherent written product, but edits to your partner's words require written permission or waiver of approval.

Grading Rubric

- A Paper captures a discourse that demonstrates close study of the object and scholarship on it, and the discussion situates the object in its historical and institutional context. In its edited written form, the dialogue is organized to foreground insights and argumentation raised in the discussion itself or in the author's added commentary. The author demonstrates research through citations of secondary literature during the discussion itself, or added as footnotes into the edited text. Partner is well chosen (for example, facilitates an insightful discussion that is compelling and easy to follow, or adds a historically or theoretically meaningful perspective). Images are well selected to promote detailed discussion, and the discussion and/or edited text is motivated by and reflects directly on the selected images.
- B Paper captures an interesting conversation, and moves between discussion of the material object and ideas in the secondary research to come to new insights about the object and its historical, institutional, social, or political context. Paper includes some (but not all) of the factors contributing to an 'A' paper, noted above.
- C Paper is well written and provides substantial information on the object of study, based on direct observation and secondary research.
- D Paper has been submitted but does not meet standards set out in the rubric above.

Assignment 3: Exhibition Proposal

25%

Format: One PDF (Filename format: Last Name_First Name_Assignment)

Title page (title, name, date, name of course, semester)

Text body (2,000 words), including:

Concept statement

Rationale for site selection

List of objects
 Source collections
 Wall text for 3 objects
 Images (3 minimum, 5 maximum), curated from reliable source, with captions (full citation)
 Exhibition(s) visited for research (exhibition title, institution, running dates, date of visit) with photograph
 (include descriptive caption, date, photographer) and written response (150 words or fewer)
 Annotated bibliography, minimum 5 scholarly sources

How does architecture work at the level of ideas or in public discourse? To explore this, begin by visiting at least one exhibition of your choice, on or related to architecture. (You may visit permanent collections or special exhibitions, in New York or elsewhere.)

Research and propose the concept for an exhibition. Include artifacts for display and logic for a site—institutional, environmental, or other—which work together to execute the exhibition concept and articulate a discursive intervention. Objects must be curated from one or more source collections. Research into the history of the collections and the provenance of the artifacts should inform the overall exhibition concept. The wall text must be brief, informative, and targeted toward the expected audience. (Think about whether the exhibition and site will attract general or specialized audiences.) As you work, imagine: is this an exhibition you would like to visit?

Grading Rubric

- A Paper is well written, and demonstrates excellent secondary research on the subject matter and primary research in the visit to an exhibition. Selected artifact(s) and site extend the conceptual impact of the exhibition. Exhibition provides an extension or a critique of the existing historical discourse on a subject through its specific combination of research and execution. Examples of discursive interventions include but are not limited to: the histories or counter-histories raised by the overall concept, the understanding of the past or future suggested by the site, or the curation of particular artifacts (for example, in accounting for their provenance, the history of their source collections, or the media selected for visual representations of architecture). The wall text conveys these deeper understandings and engages the expected audience appropriately.
- B Paper is well written and demonstrates extensive secondary research. Selected artifact(s) and site extend the conceptual impact of the exhibition.
- C Paper is well written and exhibition concept statement, selected artifact(s), and selected site execute a clear logic.
- D Paper has been submitted but does not meet standards set out in the rubric above.

Course Activities

01 Tu Jan 12 Modern architecture in the world
Lecture.

02 Th Jan 14 Colonialism
Lecture 18c.

Nelson, Louis. "Coffle, Castle, Deck, Dock." In *Architecture and Empire in Jamaica*, 10-35. New Haven: Yale University Press, 2016.
Lejeune, Jean-Francois. "The laws of the Indies: ordinances for the discovery, the population, and the pacification of the Indies [excerpts] / Philip II, King of Spain 1573" In *Cruelty & Utopia: Cities and Landscapes of Latin America*, edited by Jean-François Lejeune, 30-49. New York: Princeton Architectural Press, 2005.

Optional

Casid, Jill. "The Reproduction of Imperial Power: Grafting, Drafting, and the Colonial Plantation System of the French Caribbean," in "The Hybrid Production of Empire." In *Sowing Empire: Landscape and Colonization*, 27-44. Minneapolis: University of Minnesota Press, 2005.

03 Tu Jan 19 Industrialization
Lecture 18-19c.

Engels, Friedrich. "[The Great Towns](#)." In *The Condition of the Working Class in England* [*Die Lage der arbeitenden Klasse in England*], 1845.
Rowen, Jonah. "Strategies of Containment: Iron, Fire, and Labor Management." *Grey Room* 76 (September 2019): 24-57. https://doi.org/10.1162/grey_a_00274.

Optional

Wright, Gwendolyn. "The 'Big House' and the Slave Quarters." In *Building the Dream: A Social History of Housing in America*, 41-57. New York: Pantheon Books, 1981.
Mira Rai Waits, "Imperial vision, colonial Prisons: British jails in Bengal, 1823-73," *Journal of the Society of Architectural Historians* 77, no 2 (June 2018): 146-167.

04 Th Jan 21 Empire
Lecture 19c.

James-Chakraborty, Kathleen. *Architecture since 1400*. Chapters 1, "Ming and Qing China," 7, "The Ottomans and the Safavids," and 20, "Empire Building."

Optional

Wilner, Isaiah Lorado. "Transformation Masks: Recollecting the Indigenous Origins of Global Consciousness." In *Indigenous Visions: Rediscovering the World of Franz Boas*, ed. Ned Blackhawk and Isaiah Lorado Wilner, 4-31 (and notes). New Haven: Yale University Press, 2018.
Ṭaḥṭāwī, Rifā'ah Rāfi'. *An Imam in Paris: account of a stay in France by an Egyptian cleric, 1826-1831*, translated by Daniel L. Newman. London: Saqi, 2004: 216-225.

05 Tu Jan 26
Discussion.

Guha-Thakurta, Tapati. "The Empire and its Antiquities: Two Pioneers and their Scholarly Fields." In *Monuments, Objects, Histories: institutions of art in colonial and postcolonial India*, 3-42. New York: Columbia University Press, 2004.
Low, Setha M. "Indigenous Architecture and the Spanish American Plaza in Mesoamerica and the Caribbean." *American Anthropologist, New Series*, 97, no. 4 (December 1995): 748-62.

Optional

Chattopadhyay, Swati. "Blurring Boundaries: The Limits of 'White Town' in Colonial Calcutta." *Journal of the Society of Architectural Historians* (June 2000): 154-179.

06 Th Jan 28 Archive I

Avery Library. Lecture and Tour 19c. Guests: Jennifer Gray, Pamela Casey, Teresa Harris (Avery Library).

Bennett, Tony. "Seeing Things," "The Exhibitionary Disciplines," and "The Exhibitionary Apparatuses," in "The Exhibitionary Complex." In *The Birth of the Museum: history, theory, politics*, 69-86. London; New York: Routledge, 1995.

07 Tu Feb 2 Institutions

Avery Library. Lecture and Tour 18-21c. Guests: Jenny Davis (Avery Library).

Avery Library History:

<https://library.columbia.edu/libraries/avery/about.html>

Article about Avery Library:

Placzek, Adolf K. "The Avery Architectural and Fine Arts Library." *Columbia Library Columns*, 1978 Feb., v. 27, n.2, p.23-31.
https://archive.org/details/ldpd_6309312_272/page/24

Research guides for architecture:

<http://guides.library.columbia.edu/architecture>

<https://guides.library.barnard.edu/ARCH>

08 Th Feb 4 Archive II Assignment 1 DUE

Avery Library. Lecture 19c. Guests: Jennifer Gray, Pamela Casey, Teresa Harris (Avery Library).

Merwood-Salisbury, Joanna. "Chicago 1900: The City Beautiful Movement and the Decline of the Skyscraper." In *Chicago 1890: the skyscraper and the modern city*, 116-133. Chicago: University of Chicago Press, 2009.

09 Tu Feb 9

Discussion.

Dutta, Arindam. Excerpt from "Introduction: The Department of Science and Art: The Aesthetic in the Age of Its Global Reproducibility." *The Bureaucracy of Beauty: Design in the Age of Its Global Reproducibility*, 16-34. New York; London: Routledge, 2007.

León, Ana María, and Andrew Herscher. "At the Border of Decolonization." *E-Flux Architecture*, n.d. <https://www.e-flux.com/architecture/at-the-border/325762/at-the-border-of-decolonization/>.

Optional

Kriegel, Lara. "Cultural Locations: South Kensington, Bethnal Green, and the Working Man, 1857-1872." In *Grand Designs: Labour, Empire, and the Museum in Victorian Culture*, 160-190. Durham: Duke University Press, 2007.

10 Th Feb 11 War

Lecture 19c.

[Transcript of Treaty of Fort Laramie \(1868\)](#). Note especially Articles II and IX.

Estes, Nick. "Origins." In *Our History Is the Future: Standing Rock versus the Dakota Access Pipeline, and the Long Tradition of Indigenous Resistance*, 66-87. London; New York: Verso, 2019.

Optional

Henni, Samia. *Architecture of counterrevolution: the French Army in Northern Algeria*. Zürich: GTA Verlag, 2017.

11 Tu Feb 16

Discussion.

Meier, Prita. "Architecture Out of Place: The Politics of Style in Zanzibar." In *Swahili Port Cities: The Architecture of Elsewhere*, 102-138. Bloomington: Indiana University Press, 2016.

Osayimwese, Itohan. "Reform and World's Fair Thinking at the 1914 Werkbund Exhibition." In *Colonialism and Modern Architecture in Germany*, 153-185. Pittsburgh: University of Pittsburgh Press, 2017.

12 Th Feb 18 Modernism

Lecture 19-20c.

Silverman, Debora. "Art Nouveau, Art of Darkness: African Lineages of Belgian Modernism, Part I." *West 86th / The Bard Graduate Center for Studies in the Decorative Arts, Design and Culture* vol. 18, no. 2 (Fall-Winter 2011): 139-181.

13 Tu Feb 23

Discussion.

Murphy, Kevin D. "The Villa Savoye and the Modernist Historic Monument." *Journal of the Society of Architectural Historians*, vol. 61, no. 1. (March, 2002), 68-89.

Reynolds, Jonathan. "Ise Shrine and a Modernist Construction of Japanese Tradition." *The Art Bulletin* Vol. 83, No. 2 (June, 2001): 316-341.

14 Th Feb 25 Revolution

Lecture 20c. Guest: Zeynep Çelik Alexander

Professor Siddiqi, "Revolution," lecture.

Conrads, "Walter Gropius: Programme of the Staatliches Bauhaus in Weimar," 49-53.

Alexander, Zeynep Çelik. "1919: the turning point at which history failed to turn," In *Dust & Data: Traces of the Bauhaus Across 100 Years*. Leipzig: Spector Books, 2020.

Optional

Bittner, Regina., Kathrin. Rhomberg, Torsten. Blume, Tapati. Guha-Thakurta, Sanjukta. Sunderason, and R. Siva Kumar, eds. *The Bauhaus in Calcutta: An Encounter of Cosmopolitan Avant-Gardes*. Ostfildern: Hatje Cantz, 2013.

SPRING RECESS

15 Tu Mar 9

Film Discussion.

Nahmias, Alysia, and Benjamin Murray. *Unfinished Spaces*. United States: PBS, 2013.

Optional

Tati, Jacques. *Playtime*. Irvington, NY: Criterion Collection, 2001. (1967)

16 Th Mar 11 Urbanization

Assignment 2 DUE

Lecture. 19-20c. Guest: Sarover Zaidi

Dalvi, Mustansir. "'This New Architecture': Contemporary Voices on Bombay's Architecture Before the Nation State." *Tekton: A Journal of Architecture, Urban Design, and Planning* vol. 5, issue 1 (March 2018): 56-73.

Zaidi, Sarover. "'Where There Is No Architect': Histories from the Native Town of Bombay." *Ajam Media Collective* (blog), July 27, 2016. <https://ajammc.com/2016/07/27/where-there-is-no-architect-bombay/>.

17 Tu Mar 16

Discussion.

Professor Siddiqi, "Urbanization," lecture.

Berman, Marshall. "Baudelaire: Modernism in the Streets." In *All that is Solid Melts into Air: The Experience of Modernity*, 131-171. New York: Penguin, 1988.

Wilson, Mabel O. "Black Bodies/White Cities: Le Corbusier in Harlem." *ANY: Architecture New York* no. 16, "Whiteness: White Forms, Forms of Whiteness" (1996): 35-39.

Optional

Serlin, David. "Disabling the *Flâneur*." *Journal of Visual Culture* vol. 5, no. 2 (2006): 193-208.

18 Th Mar 18 Infrastructure

Lecture 20c.

Lane, Barbara Miller. "Architects in Power: Politics and Ideology in the Work of Ernst May and Albert Speer." *Journal of Interdisciplinary History*, vol. 17, no. 1 (Summer 1986): 283-310.

Penner, Barbara. "The Flexible Heart of the Home." ["The Flexible Heart of the Home."](#) *Places* (May 2018).

Optional

Hochhäusl, Sophie. "'Memories from Resistance': Women, War, and the Forgotten Work of Margarete Schütte-Lihotzky, 1938-1989." Fellows' Presentation Series at the Radcliffe Institute for Advanced Study, February 28, 2018. [Published by Harvard University on YouTube, March 19, 2018.](#)

Karimi, Pamela. "The Cold War and the Economies of Desire and Domesticity." In *Domesticity and Consumer Culture in Iran: Interior Revolutions of the Modern Era*. London; New York: Routledge, 2013.

19 Tu Mar 23 Archive III

Canadian Centre for Architecture. Lecture 20c. Guests: TBD.

20 Th Mar 25 Partition

Lecture 20c.

Freidrichs, Chad, Brian Woodman, Jaime Freidrichs, and Benjamin Balcom. *The Pruitt-Igoe Myth*. United States: First Run Features, 2012.

21 Tu Mar 30

Discussion. Guest: William Whitaker (UPenn Archives).

Karim, Farhan. "Pakistan Papers: Louis Kahn's Designs of a Past and Future in Islamabad and Dhaka." *Comparative Studies of South Asia, Africa and the Middle East* 40, no. 3 (2020): 507-525.

22 Th Apr 1 Globalization

Siddiqi, Anooradha Iyer. "Architecture Culture, Humanitarian Expertise: From the Tropics to Shelter, 1953-93." *Journal of the Society of Architectural Historians* 76, no. 3 (2017): 367-84.

Muzaffar, Ijlal. "'The World on Sale': Architectural Exports and Construction of Access." In *OfficeUS Agenda*, ed. Eva Franch i Gilabert, Amanda Reeser Lawrence, Ana Miljački, Ashley Schafer, 227-240. Zurich: Lars Müller Publishers, 2014.

Optional

["Who Builds Your Architecture?"](#)

23 Tu Apr 6

Discussion.

Holston, James. "The Death of the Street." In *The Modernist City: An Anthropological Critique of Brasilia*, 101-144. Chicago: Chicago University, 1989.

Esra Akcan "Open Architecture, Rightlessness, and Citizens-to-Come" in *Race and Modern Architecture: A Critical History from the Enlightenment to the Present*, Mabel Wilson, Charles L. Davis, and Irene Cheng, eds. (Pittsburg: University of Pittsburgh Press, 2020), 324-338.

Optional

Tillim, Guy. *Avenue Patrice Lumumba* [with texts by Robert Gardner and Guy Tillim]. Munich; New York: Prestel; Cambridge, MA: Peabody Museum of Archaeology and Ethnology, Harvard University, 2008.

24 Th Apr 8 Development

Lecture 20c.

Chang, Jiat-Hwee, and King Anthony D. "Towards a Genealogy of Tropical Architecture: Historical Fragments of Power-Knowledge, Built Environment and Climate in the British Colonial Territories." *Singapore Journal of Tropical Geography* 32, no. 3 (November 1, 2011): 283-300. <https://doi.org/10.1111/j.1467-9493.2011.00434.x>.

Khan, Hasan-Uddin. "Developing Discourses on Architecture: The Aga Khan Award for Architecture, the Journal *Mimar*: Architecture in Development, and Other Adventures." *Journal of Architectural Education* 63, no. 2 (2010): 82-84.

Optional

Scott, Felicity. "[Lesser Worlds](#)" *E-Flux*, Nov 4, 2016.

25 Tu Apr 13

Discussion. Guest: Ikem Stanley Okoye

Okoye, Ikem. "[Enigmatic Mobilities/Historical Mobilities](#)." In [African Mobilities](#) [exhibition website].

Optional

Mbembe, Achille. "[The Idea of a Borderless World](#)." In *Chimurenga Chronic* (October 2018). (First delivered as a Tanner Lecture on Human Values at Yale University in March 2018).

26 Th Apr 15 Migration

Lecture 20-21c.

Rizvi, Kishwar. "Agency of History: The Symbolic Potential of the Transnational Mosque." In *The transnational mosque: architecture and historical memory in the contemporary Middle East*, 2-32 (Chapel Hill: The University of North Carolina Press, 2015).

[The Architecture Lobby](#).

Optional

Rabbat, Nasser. "The Arab Revolution Takes Back the Public Space." *Critical Inquiry* vol. 39, no. 1 (Autumn 2012): 198-208.

Hoover, Elsa Matossian. "[Standing Rock Lives': On the Persistence of Indigenous Architecture](#)." www.architexx.org, May 15, 2017.

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Assignment 3 DUE

RESOURCES

Books and Materials

All required readings for this course will be provided. Sources for independent research may be found in the Barnard/Columbia library system.

Primary Research Resources

[Avery Architectural & Fine Arts Library](#)

[WorldCat](#), world's largest library catalog

[ARTstor](#), curated image database

[Society of Architectural Historians Architecture Resources Archive \(SAHARA\)](#)

[Aga Khan open access library](#)

[Internet Archive](#)

Many institutions dedicate resources to the study of modern architecture, and keep digital material online. Some examples include the Canadian Centre for Architecture, Museum of Modern Art, Getty Research Institute, Tate Modern, Centre Pompidou.

Secondary Research Resources

Many compendia exist on the history of modern architecture, and all should be read critically. Some well-known English-language historical survey texts and edited volumes of theory are listed below. These are held on reserve in Avery Library.

Aggregate. *Governing by design: architecture, economy, and politics in the twentieth century*. Pittsburgh: University of Pittsburgh Press, 2012.

Banham, Reyner. *Theory and Design in the First Machine Age*. Butterworth: Heinemann, 1960.

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Ching, Francis D. K., Mark M. Jarzombek, and Vikramaditya Prakash. *A Global History of Architecture*. Hoboken, NJ: John Wiley&Sons, 2011.

Cohen, Jean-Louis. *The Future of Architecture Since 1889*. New York: Phaidon, 2012.

Conrads, Ulrich. *Programs and Manifestoes on 20th Century Architecture*. Cambridge: MIT Press, 1970.

Crysler, C. Greig, Stephen Cairns, and Hilde Heynen. *The SAGE Handbook of Architectural Theory*. Sage Knowledge. London: SAGE, 2012.

Curtis, William J.R. *Modern Architecture Since 1900*. London: Phaidon, 2003.

Elleh, Nnamdi. *African Architecture: evolution and transformation*. New York: McGraw-Hill, 1996.

Frampton, Kenneth. *Modern Architecture, A Critical History*. London: Thames and Hudson 1980.

Frampton, Kenneth, ed. *World Architecture 1900-2000: A Critical Mosaic*. Vienna: Springer, 1999.

Fraser, Murray, ed. *Sir Banister Fletcher's Global History of Architecture*. London: Bloomsbury, 2019.

Gardner, Helen. *Gardner's Art through the Ages*. [multiple editions and formats]

Giedion, Siegfried. *Mechanization takes command, a contribution to anonymous history*. New York, Oxford University Press, 1948.

Goldhagen, Sarah Williams, and Réjean Legault, eds. *Anxious Modernisms: Experimentation in Postwar Architecture Culture*. Cambridge; Montreal: MIT Press, Canadian Centre for Architecture, 2000.

Hays, K. Michael, ed. *Architecture Theory since 1968*. Cambridge, MA: MIT Press: 1998.

Hays, K. Michael, ed. *Oppositions Reader: selected readings from a journal for ideas and criticism in architecture, 1973-1984*. New York: Princeton Architectural Press, 1998.

Heynen, Hilde. *Architecture and modernity: a critique*. Cambridge, MA: MIT Press, 2000.

Hitchcock, Henry Russell, and Philip Johnson, eds. *The International Style: Architecture Since 1922*. New York: W. W. Norton, 1932.

James-Chakraborty, Kathleen. *Architecture since 1400*. Minneapolis: University of Minnesota Press, 2014.

Kostof, Spiro. *A History of Architecture*. Oxford University Press, 1995.

Kultermann, Udo. *New Directions in African Architecture*. New York: George Braziller, 1969.

Lang, Jon T., Madhavi Desai, and Miki Desai. *Architecture and independence: the search for identity—India 1880 to 1980*. Delhi: Oxford University Press, 1997.

Moffett, Marian, Michael Fazio, and Lawrence Wodehouse. *Buildings across Time. An Introduction to World Architecture*. Boston: McGraw-Hill, 2004.

Nesbitt, Kate. *Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory 1965-1995*. New York: Princeton Architectural Press, 1996.

Ockman, Joan. *Architecture Culture 1943-1968*. Columbia Books of Architecture/Rizzoli, 1993.

Pevsner, Nikolaus. *Pioneers of the Modern Movement from William Morris to Walter Gropius*. London: Faber & Faber, 1936.

Scully, Vincent. *American Architecture and Urbanism*. New York: Praeger, 1969.

Steer, John and Antony White. *Atlas of Western Art History: Artists, Sites and Movements from Ancient Greece to the Modern Age*. New York: Parchment Books, 1994.

Tafuri, Manfredo, and Francesco Dal Co. *Modern Architecture* (2 vols.). New York: Electa, Rizzoli, 1976.

Trachtenberg, Martin and Isabelle Hyman. *Architecture from Prehistory to Post-Modernism*. New York: Harry N. Abrams, 1986.

Journals on architecture, architectural history and theory (past and present)

AA Files
 ANZA
[Architexturez](#)
Architectural Record
Architecture Beyond Europe
The Architectural Review
 Ardeth
 Assemblage
[Chimurenga Chronic](#)
 Design
 Domus
 Domus India
 e-flux Architecture
 Ekistics
 Field
 The Funambulist
 Grey Room
[issuu](#)
 Jahazi
Journal of Architecture
Journal of the Society of Architectural Historians
 Landscape
 Log
 MARG
 Mimar
[Matter](#)
 Oppositions
 Places
 Platform
 Tekton
The Architect's Newspaper
Traditional Dwellings and Settlements Review

Writing Resources

The Chicago Manual of Style: The Essential Guide for Writers, Editors, and Publishers. Chicago: University of Chicago Press, 2010.

Graff, Gerald, and Cathy Birkenstein. *They Say / I Say: The Moves That Matter in Academic Writing*. New York: W.W. Norton & Co., 2010.

[“Model Papers from the Disciplines.”](#) Yale College Writing Center.

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African Mobilities, www.africanmobilities.org

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POLICIES AND STATEMENTS

Honor Code:

The Barnard Honor Code applies to all students in this class regardless of academic affiliation. Approved by the student body in 1912 and updated in 2016, the Code states:

We, the students of Barnard College, resolve to uphold the honor of the College by engaging with integrity in all of our academic pursuits. We affirm that academic integrity is the honorable creation and presentation of our own work. We acknowledge that it is our responsibility to seek clarification of proper forms of collaboration and use of academic resources in all assignments or exams. We consider academic integrity to include the proper use and care for all print, electronic, or other academic resources. We will respect the rights of others to engage in pursuit of learning in order to uphold our commitment to honor. We pledge to do all that is in our power to create a spirit of honesty and honor for its own sake.

The Columbia College Honor Code and the Columbia College Faculty Statement on Academic Integrity can be viewed here:

<https://www.college.columbia.edu/honorcode>
<https://www.college.columbia.edu/faculty/resourcesforinstructors/academicintegrity/statement>

Class Attendance, Late Arrivals, and Absences Policy:

Attendance is mandatory at all scheduled classes, field trips, and reviews. Any student arriving later than 5 minutes after the start of class will be considered late and anyone arriving later than 15 minutes after the start of class or leaving more than 15 minutes early will be marked absent.

Absences due to acute illness, a personal crisis (e.g., a death in the family), religious observance, or for other reasons of comparable gravity may be excused. In all such cases, students must promptly notify instructor by email to communicate the reason for their absence and to arrange to review any important information they may have missed. Students who know they will miss one or more scheduled classes should meet with their instructor during the first two weeks of the semester to discuss anticipated absences.

Unexcused absences, late arrivals, or early departures from class will reduce your course grade. Three absences will result in a grade reduction by one-third ($1/3$) of one letter grade (e.g., A- to B+). Each absence thereafter will result in a grade reduction by one-third ($1/3$) of one letter grade.

Academic Accommodations Statement:

If you are a student with a documented disability and require academic accommodations in this course, you must register with the Office of Disability Services (ODS) for assistance. Students requesting accommodations will need to first meet with an ODS staff member. Once registered, students are required to request accommodation letters each semester to notify faculty.

Accommodations are not retroactive, so it is best to contact ODS early each semester to access your accommodations. If you are registered with ODS, please see me to schedule a meeting outside of class in which you can bring me your faculty notification letter and we can discuss your accommodations for this course. Students are not eligible to use their accommodations in this course until they have met with me. ODS is located in Milbank Hall, Room 009/008. Columbia ODS is located in Wien Hall, Suite 108A.

Affordable Access to Course Texts Statement:

All students deserve to be able to access course texts. The high costs of textbooks and other course materials prohibit access and perpetuate inequity, and Barnard librarians are partnering with students, faculty, and staff to increase access. By the first day of advance registration for each term, you should be able to view on Canvas information provided by your faculty about required texts (including ISBN or author, title, publisher and copyright date) and their prices. Once you have selected your classes, here are some cost-free methods for accessing course texts, recommended by the Barnard Library: find out if your faculty has placed the texts on reserve at Barnard Library or another Columbia library, and look for course texts using CLIO (library catalog), Borrow Direct (request books from partner libraries), Interlibrary Loan (request book chapters from any library), and NYPL. Students with financial need or insecurity can check items out from the FLIP lending libraries in the Barnard Library and Butler Library and can consult with the Dean of Studies and the Financial Aid Office about additional affordable alternatives for getting access to course texts. Talk with your librarian and visit the Barnard Library Textbook Affordability guide (library.barnard.edu/textbook-affordability) for more details.

Wellness Statement:

It is important for undergraduates to recognize and identify the different pressures, burdens, and stressors you may be facing, whether personal, emotional, physical, financial, mental, or academic. We as a community urge you to make yourself—your own health, sanity, and wellness—your priority throughout this term and your career here. Sleep, exercise, and eating well can all be a part of a healthy regimen to cope with stress. Resources exist to support you in several sectors of your life, and we encourage you to make use of them. Should you have any questions about navigating these resources, please visit these sites:

- Barnard Students: <https://barnard.edu/wellwoman/about>
- Columbia Students: <http://www.college.columbia.edu/resources> (click Health-Wellness)
- Columbia GS Students: <https://gs.columbia.edu/health-and-wellness>
- Columbia SEAS Students: <https://gradengineering.columbia.edu/campus-resources>

Classroom and Communications Policies:

Cellphones and other devices must be switched off upon entering the classroom.
No use of laptops except with permission of professor as an accommodation.
No audio or video recording allowed except with permission of professor as an accommodation.
No food allowed. Drinks allowed.
All emails pertaining to the course must copy professor and TAs. Allow 24 hours for response.
Emails are for brief communications. [Office hours](#) are for discussions.

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