Courtesy of Avery Library Drawings and Archives
Modern Architecture in the World  
ARCH UN3117 (Spring 2021) Tu Th 1:10-2:25pm EST

Professor
Anooradha Iyer Siddiqi  
(she/her/hers)  
asiddiqi@barnard.edu  
Office: Diana 500H

Teaching Assistants
Ana Ozaki  
(she/her/hers)  
aozaki@barnard.edu
Javairia Shahid  
(she/her/hers)  
jshahid@barnard.edu

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

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.

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

Course Structure and Schedule

01 Tu Jan 12 Modern architecture in the world
Lecture.
02 Th Jan 14 Colonialism
Lecture 18c.
03 Tu Jan 19 Industrialization
Lecture 18-19c.
04 Th Jan 21 Empire
Lecture 19c.
05 Tu Jan 26
Discussion.
06 Th Jan 28 Archive I
Avery Library. Lecture 19c. Guests: Jennifer Gray, Pamela Casey, Teresa Harris (Avery Library).
07 Tu Feb 2 Institutions
Avery Library. Lecture and Virtual Tour 18-21c. Guests: Jenny Davis (Avery Library).
08 Th Feb 4 Archive II Assignment 1 DUE
Avery Library. Lecture 19c. Guests: Jennifer Gray, Pamela Casey, Teresa Harris (Avery Library).
09 Tu Feb 9
Discussion.
10 Th Feb 11 War
Lecture 19c.
11 Tu Feb 16
Discussion.
<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Th Feb 18</td>
<td>Modernism</td>
<td>Lecture 19-20c.</td>
</tr>
<tr>
<td>Tu Feb 23</td>
<td></td>
<td>Discussion.</td>
</tr>
<tr>
<td>Tu Feb 23</td>
<td></td>
<td>SPRING RECESS</td>
</tr>
<tr>
<td>Th Feb 25</td>
<td></td>
<td>Discussion.</td>
</tr>
<tr>
<td>Tu Mar 9</td>
<td></td>
<td>Assignment 2 DUE</td>
</tr>
<tr>
<td>Th Mar 11</td>
<td>Urbanization</td>
<td>Lecture 19-20c. Guest: Sarover Zaidi</td>
</tr>
<tr>
<td>Tu Mar 16</td>
<td></td>
<td>Assignment 2 DUE</td>
</tr>
<tr>
<td>Th Mar 18</td>
<td>Infrastructure</td>
<td>Lecture 20c.</td>
</tr>
<tr>
<td>Tu Mar 23</td>
<td>Archive III</td>
<td>Canadian Centre for Architecture. Lecture 20c.</td>
</tr>
<tr>
<td>Th Mar 25</td>
<td>Partition</td>
<td>Lecture 20c.</td>
</tr>
<tr>
<td>Tu Mar 30</td>
<td></td>
<td>Penn Archives. Guest: William Whitaker</td>
</tr>
<tr>
<td>Th Apr 1</td>
<td>Globalization</td>
<td>Lecture 20c.</td>
</tr>
<tr>
<td>Tu Apr 6</td>
<td></td>
<td>Assignment 3 DUE</td>
</tr>
<tr>
<td>Th Apr 8</td>
<td>Development</td>
<td>Lecture 20c.</td>
</tr>
<tr>
<td>Tu Apr 13</td>
<td></td>
<td>Discussion. Guest: Ikem Stanley Okoye</td>
</tr>
<tr>
<td>Th Apr 15</td>
<td>Migration</td>
<td>Lecture 20-21c.</td>
</tr>
<tr>
<td>Th Apr 22</td>
<td></td>
<td>Assignment 3 DUE</td>
</tr>
</tbody>
</table>

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:


Optional

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**

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**

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
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.

Optional

03 ___________ Tu Jan 19 ___________ Industrialization
Lecture 18-19c.
https://doi.org/10.1162/grey_a_00274.

Optional

04 ___________ Th Jan 21 ___________ Empire
Lecture 19c.

Optional

05 ___________ Tu Jan 26 ___________ Discussion.

Optional
06  Th Jan 28  Archive I
Avery Library. Lecture and Tour 19c. Guests: Jennifer Gray, Pamela Casey, Teresa Harris (Avery Library).


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:

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).


09  Tu Feb 9
Discussion.


Optional

10  Th Feb 11  War
Lecture 19c.

Transcript of Treaty of Fort Laramie (1868). Note especially Articles II and IX.


Optional

11  Tu Feb 16  Discussion.


12 Th Feb 18 Modernism
Lecture 19-20c.

13 Tu Feb 23 Discussion.

14 Th Feb 25 Revolution
Lecture 20c. Guest: Zeynep Çelik Alexander
Professor Siddiqi, "Revolution," lecture.
Optional

15 Tu Mar 9 Film Discussion.
Optional

16 Th Mar 11 Urbanization
Lecture. 19-20c. Guest: Sarower Zaidi

17 Tu Mar 16 Discussion.
Professor Siddiqi, "Urbanization," lecture.
Optional
18  Th Mar 18  Infrastructure
Lecture 20c.


Optional

19  Tu Mar 23  Archive III
Canadian Centre for Architecture. Lecture 20c. Guests: TBD.

20  Th Mar 25  Partition
Lecture 20c.


22  Th Apr 1  Globalization


Optional
“Who Builds Your Architecture?”

23  Tu Apr 6  Discussion.


Optional

24  Th Apr 8  Development
Lecture 20c.


Optional

25 Tu Apr 13
Discussion. Guest: Ikem Stanley Okoye

Okoye, Ikem. “Enigmatic Mobilities/Historical Mobilities.” In African Mobilities [exhibition website].

Optional

26 Th Apr 15 Migration
Lecture 20-21c.


The Architecture Lobby.

Optional


Th Apr 22 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.

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


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
- issu
- 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

- “Model Papers from the Disciplines,” Yale College Writing Center.

Bibliography

The following list represents a fraction of the English-language critical literature on and related to modern architectural history and theory. Lectures and readings draw from these and other texts.

- African Mobilities, [www.africanmobilities.org](http://www.africanmobilities.org)


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 \((\frac{1}{3})\) of one letter grade (e.g., A- to B+). Each absence thereafter will result in a grade reduction by one-third \((\frac{1}{3})\) 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.

Acknowledgments:

The following colleagues have contributed to the development of this syllabus: