

B+C | A

Barnard and Columbia Architecture

## MODERN ARCHITECTURE IN THE WORLD

Paul Citroën, *Metropolis*, 1923

Spring 2022      UN3117  
 Lectures:      Tues. 4:10-5:25 / Diana Center #504  
 Seminars:      Thurs. 4:10-5:25 / Diana Center #504 + #501, Milstein Center #113  
 Instructor:      Ralph Ghoche, rghoche@barnard.edu / [Click here to schedule meeting](#)  
 TA:              Tianyu Yang, ty2259@columbia.edu / [Click here to schedule meeting](#)  
                     Calvin Conley Harrison, cch2196@columbia.edu / [Click here to schedule meeting](#)  
 Preceptor:      Juna Kawai-Yue, jk4141@barnard.edu

### COURSE DESCRIPTION

Modern Architecture in the World is a thematically driven course relating to architecture and urbanism across multiple geographies over the past two centuries. It examines modernity as an aesthetic imperative in architecture, the visual arts and urban culture, and as a set of cultural transformations affecting society at every level: social mores and beliefs, philosophical inquiry, scientific impulse and technological innovation.

The course presents modern architecture in relation to a wider set of global developments that have tended to be neglected from conventional accounts of its rise. Indeed, the history of modern architecture is a history of geographic conflicts and convergences, it consists of transferences, appropriations, displacements and erasures. Each class lecture is focused on a specific theme that is traced across historical and geographic boundaries in order to account for the global entanglements that characterize modern architecture. For example, fin-de-siècle metropolises like Paris, London or Brussels are explored in relation to the mutually constituted colonial cities they administered. Similarly, operative theories of the digital in architecture are considered in relation to the logic of late capitalism and globalized markets.

Notwithstanding the European roots of the term, the ideas underlying the “modern” (democratic governance, rationalization, emancipation, etc.) are presented in this class with an awareness of the geographic ambiguities and pluralities leading to their emergence and with the recognition of the pivotal role that non-West actors and movements have played in defining and extending modernizing ideologies.

## COURSE REQUIREMENTS

### Prerequisites

This class is open to students at all levels. There are no prerequisites for the class.

### Attendance

Attendance to all course meetings is mandatory. An attendance sheet will be distributed at each meeting. Unexcused absences, late arrivals, or early departures from class may adversely affect your grade under "participation and attendance." Three consecutive absences or four non-consecutive absences will adversely affect your final grade. 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 email their instructor to communicate the reason for their absence and to arrange an opportunity to review any important information they may have missed. Students who know they will miss one or more scheduled classes due to a religious holiday should contact their instructor during the first week of classes to discuss their anticipated absences.

### Readings

There are no textbooks in this class. There will be approximately 50-80 pages of reading a week. All readings will be posted online. All readings must be completed the night before the relevant lecture.

### Supplementary Readings

A number of books can be used to supplement your reading for the course, including:

#### Global surveys:

- Kathleen James-Chakraborty, *Architecture since 1400* (Minneapolis: University of Minnesota Press, 2014).
- Francis D. K. Ching, Mark Jarzombek, and Vikramaditya Prakash, *A Global History of Architecture* (Hoboken, New Jersey: Wiley, 2017).
- Richard Ingersoll, *World Architecture: A Cross-Cultural History* (New York: Oxford University Press, 2018).

#### Western-focused surveys:

- Kenneth Frampton, *Modern Architecture: A Critical History*, 4th Ed. (Thames & Hudson Press, 2007).
- William J.R. Curtis, *Modern Architecture since 1900* (3rd edition)
- Alan Colquhoun, *Modern Architecture* (Oxford University Press, 2002).

#### Surveys of Specific Geographic Regions

- Richard John Williams, *Brazil, Modern Architectures in History* (London: Reaktion books, 2009).
- Luis E. Carranza and Fernando Luiz Lara, *Modern Architecture in Latin America: Art, Technology, and Utopia* (University of Texas Press, 2015).
- Luis E. Carranza, *Architecture as Revolution: Episodes in the History of Modern Mexico* (Austin: University of Texas Press, 2010).
- Peter Scriver and Amit Srivastava, *India: Modern Architectures in History* (London: Reaktion Books, 2015).
- Richard Anderson, *Russia: Modern Architectures in History* (London: Reaktion Books, 2015).
- Alexander Tzonis and Alcestis P Rodi, *Greece: Modern Architectures in History* (London : Reaktion Books, 2013).
- Sibel Bozdoğan and Esra Akcan, *Turkey, Modern Architectures in History* (London: Reaktion books, 2012).

### Course Assessment and Grading

Participation and Attendance .....	= 10%
Weekly Reading Responses .....	= 20%
Class Presentation .....	= 10%
Assignment 1 .....	= 15%
Assignment 2 .....	= 20%
Assignment 3 .....	= 25%

### Discussion Participation

Students are expected to attend all Tuesday and Thursday meetings, to do all readings, and wisely and consistently contribute to the class discussions. Discussions will cover explicit and implicit questions concerning architecture and built space in modern culture, and should be used as an open forum for questioning. The discussions are also intended to foster student responsibility for self-directed learning.

## Weekly Reading Responses

Weekly reading responses are due on Wednesday nights at midnight. I will set up online discussion boards on Canvas for each week. You will be able to see your classmates' responses only once you have added your own. Once you have added a response, I recommend that you read the other responses on the forum.

You are required to submit a total of 10 reading responses over the course of the semester. You may choose the specific weeks for which you submit reading responses. You should not submit a reading response for the week that you are presenting in seminar.

Note: Reading responses written in note form will not be accepted.

For each of the 14 weeks of the course (with the exception of week 8 in Avery Library and the week that you are chairing the seminar), you are asked to:

- write a 200-300 word response (no less, no more) to issues and polemics encountered in the readings for that week. In responding to the readings, you will need to briefly summarize the arguments in the readings that you feel are central to the week's theme.
- End your response with one question. The question should not seek a factual answer (how much..., when did.... etc.) but should address what you see as the main points of debate in the readings.

The purpose of weekly responses is:

- to demonstrate that you've read the assigned readings for the week.
- To show that, beyond simply reading the texts, you've thought about the central arguments and themes, that you've been able to draw connections between that week's various readings (and possibly, the readings from previous weeks), and finally, that you've been able to scale-up your thinking and consider some of the larger social / political / personal ... stakes involved.
- To prepare you for class discussions. This is especially the case for the questions that you will include at the end of your reading response. In seminar, I may ask you to read your questions to the class.

The responses will be given a letter grade on a total of 2 points. In order to get a full marks, your response needs to demonstrate that you've read the readings and been able to focus on the main issues and arguments they present. For summaries that are poorly written, incomplete or do not demonstrate an adequate grasp of the material, students will get an R, meaning that they'll be able to resubmit the response within a week's time. Late responses cannot be accepted.

## Class Presentations / Seminar Chair

Students will be grouped into pairs (referred to here as "seminar chairs") and the pair will be required to give a presentation and lead the discussion for one seminar. Seminar chairs are required to present all of the required readings and can divide them up as they see fit. Seminar chairs are also encouraged to consult some of the additional readings at the end of the syllabus. Seminar chairs are required to submit their presentation notes by email at the end of the seminar.

Seminar chairs should make sure to include these elements in their presentations:

- Background information on the author: Be sure to open your close reading by telling us a little about the author. What was the author's formation (an architect, philosopher?). Is the author an import figure? Why? What particular works or ideas is the author remembered for? Did the author have significant political or intellectual affinities? When did the author write their significant works? What context is the work reacting to? What debates was the author embroiled in?
- A close reading of the texts: Pull out 3-5 important passages from the texts, explain them and describe how they fit within the larger argument put forth by the author. A great presentation will have clearly stated the main themes, arguments and will have identified the stakes of such arguments (Why is this important? What is the context? How does this argument/idea differ from other possible interpretations?)
- Visual presentation: If appropriate for the reading you are presenting, illustrate the ideas with images of the geographic context, relevant buildings, infrastructural projects, etc.
- Chairing the discussion: The seminar chairs are responsible for leading the seminar discussion. Prepare a set of questions or discussion points to get the conversation started.
- Prepare only one slideshow: You should combine your images into one slideshow which you'll present as after the close reading on the texts. You may need to consult with your professor a week before your presentation to determine what might be appropriate projects to present.

## **Assignments:**

### Assignment 1: Post-Occupancy / Due Date: Friday, February 11

Take a photo of a building (or part of a building) that displays a form of occupancy that appears to counter the architect's original intention of how the project ought to be used. Write a 500-600 word essay describing the activity you have captured in the photo. Describe the building, the architects (if known) and their intentions, and the nature and quality of the space figured in your photo. In your view, what does the image say about the architect's role in constructing environments and accommodating programmatic requirements. What does your photo say about the limits and possibilities of architecture's role in society?

Note: The building should not be on or near the Columbia or Barnard campuses.

Please make sure to use footnotes following the *Chicago Manual of Style* 17th edition.

### Assignment 2: Exhibition Review

Due Date: Friday, March 11

Option between two exhibits:

- MoMA: *The Project of Independence: Architectures of Decolonization in South Asia, 1947–1985* / opens Feb. 20
- Center for Architecture: *Cairo Modern* / closes March 12

Write a 600-700 word review of the exhibit. Essays should include images of the show, or photographed details of the exhibited projects. You may want to read reviews of other shows on architecture to get a sense of the format and tone. *The New York Times* is a good place to start for these. You should also make sure to read all of the available material and documentation included in the show and refer to it in your review.

Please make sure to use footnotes following the *Chicago Manual of Style* 17th edition.

### Assignment 3: Architecture and Cultural Translation

Due Date: Monday, May 9

Write an 1500 word essay about an architect-designed building, monument or urban scheme in the 19th, 20th or 21st centuries that was conceived for a location beyond the architect's known geographic sphere.

Note: You may not choose a project that was discussed in class lectures, seminars or readings.

See "Supplementary Readings" list on page 2 of the syllabus for a list of books providing possible examples of projects.

You are also encouraged to meet with Barnard's personal librarian for Art and Architecture:

Meredith Wisner: <https://library.barnard.edu/profiles/meredith-wisner>

Please make sure to use footnotes following the *Chicago Manual of Style* 17th edition.

## **Student Learning Outcomes:**

Upon successful completion of this course, student will be able to:

- identify, analyze and explain the major nineteenth and twentieth-century architectural and urban movements, theories and projects in relation to their cultural frameworks and in relation to global circulations of knowledge, materials and labor.
- gain an understanding of the historical development of modernity in culture and of modernism in architecture and urbanism in relation to global circulations of knowledge, materials and labor.
- become familiar with visual and verbal vocabularies of modern architecture and urbanism and coherently communicate these architectural and urban ideas in written form and oral forms.
- further develop research, writing, and critical thinking skills through the research and writing of a series of reading summaries and assignments that state a meaningful thesis specific to the various architecturally significant buildings and concepts identified in class and in the readings for the course.

## CLASS SCHEDULE

### 01/18 **W1/ MULTIPLE MODERNITIES**

01/20 [ Non-West sources of Modernity: China, India, Middle East, North Africa; Scientific Revolution: Bacon, Kepler, Newton; Christopher Wren and Claude Perrault; Enlightenment and its contradictions: Haiti; how universal are universals; colonialism and modernization; modernity and tradition, are modernity and westernization identical? ]

- Amartya Sen, "Democracy and its Global Roots: Why Democratization is not the Same as Westernization," *New Republic* (Oct. 6, 2003): 28-35.
- Raj Patel and Jason W. Moore, "Cheap Nature," in *A History of the World in Seven Cheap Things* (2017), pp. 44-63.
- Anthony D. King, "The Times and Spaces of Modernity," in *Spaces of Global Cultures: Architecture, Urbanism, Identity* (2004), pp. 65-80.

### 01/25 **W2/ THE ARCHITECT**

01/27 [ who was the architect? what do architects mean when they speak of *theory*?; architectural tools and treatises from east to west; about the word *design*; differentiation of architects from craftsmen; when drawings are and are not necessary; product over process; architecture vs *mere* building; gender, race and diversity in the profession; who builds your architecture? ]

- Vitruvius, "The Education of the Architect" and "The Origin of the Dwelling House," (c. 50 BC) in *The Ten Books on Architecture* (1960), pp. 5-13; 38-41.
- Adolf Loos, "Architecture" (1910), *On Architecture* (2002), pp. 73-85.
- Charles Correa, "Zero," (1998) in *A Place in the Shade: the New Landscape & other essays* (2012), pp. 71-93.
- Mabel O. Wilson & Julian Rose, "Changing the Subject- Race and Public Space," *Artforum international* v. 55, n. 10 (Summer 2017), pp. 308-314.
- Elke Krasny, "Architecture and Care," in *Critical Care: Architecture and Urbanism for a Broken Planet*, Angelika Fitz and Elke Krasny, eds (Cambridge, MA: MIT Press, 2019), pp. 33-41.

### 02/1 **W3/ THE COMMODITY**

02/3 [ Arcades to Department Stores, World Exhibitions; Ornament, Décor and Fashion; Marx and the Commodity Fetish; Colonial extraction; Labor; William Morris and Arts and Craft movements; Werkbund, Werkstatte, Bauhaus; Ornament and Crime; Surrealism; Post-war America; Prefab and Mass Fab houses, Monstanto House, Victor Lebow and Planned obsolesce, Archigram; Nakagin Capsule Tower, Habitat '67; Archizoom No-Stop City, Post-Fordism, Lever Corporation and Lever House ]

- Karl Marx, "the Fetichism of the Commodity" and "The Capitalist Character of Manufacture" in *Capital: A Critique of Political Economy*, v. 1 (1867).
- Frank Lloyd Wright, "Art and Craft of the Machine," *Brush & Pencil* 8 no. 2 (1901): 77-81.
- Debora L. Silverman, "Art Nouveau, Art of Darkness: African Lineages of Belgian Modernism," Part I, *West 86th* 18, no. 2 (Fall-Winter 2011), pp. 139-181.

### 02/8 **W4/ THE METROPOLIS**

02/10 [ Paris and the emergence of the modern metropolis; city as circulatory organism; railway space and time; Haussmann; urban spectacle and the Opéra Garnier; flaneur; blasé individuals; schisms between public and private spheres; Haussmannization: Vienna, Cairo, Buenos Aires, Rio de Janeiro ]

- Georg Simmel, "The Metropolis and Mental Life" (1903) in *Metropolis: Centre and Symbol of Our Times*.(1995), pp. 11-19.
- David Harvey, "The Political Economy of Public Space," in *The Politics of Public Space* (2006), pp. 17-34.
- Ali Nezar AlSayyad, "Modernizing the New, Medievalizing the Old: The City of the Khedive," in *Cairo: Histories of a City*, pp. 199-228.

## CLASS SCHEDULE

02/15  
02/17

### **W5/ THE COLONY**

[ Maps and Power, Saint Simonians, World Fairs, Race and architecture, 19th c. Colonies: Algeria, India, Indochina; architectural hybrids, "La verité sur les Colonies" exhibition ]

- Alexis de Toqueville, "Second Letter on Algeria, 22 August 1837" and "Notes on the Voyage to Algeria in 1841," in *Writings on Empire and Slavery*, pp. 36-37, 59-66.
- Irene Cheng, "Structural Racialism in Modern Architectural Theory," in *Race and Modern Architecture* (2020), pp. 134-152.
- Carl H. Nightingale, "The Outer Limits of Colonial Urbanism," in *Segregation A Global History of Divided Cities* (2012), pp. 193-228.

02/22  
02/24

### **W6/ EUROPEAN AVANT-GARDE**

[ European Avant-Garde: Le Corbusier, Mies van der Rohe, Internation Style Exhibition, MoMA ]

- Filippo Tommaso Marinetti, "The Founding Manifesto of Futurism," (1909) in *Futurism: An Anthology* (Yale U Press, 2009), 49-54.
- Theo Van Doesburg, "Towards a Plastic Architecture," (1924) in U. Conrads, ed. *Programs and Manifestoes of 20th-Century Architecture* (MIT Press, 1971), 78-80.
- Tim Benton, "Building Utopia," in ed. Christopher Wilk, *Modernism 1914-1939: Designing a New World* (London: V&A publications, 2006), pp. 153-173.

03/1  
03/3

### **W7/ MODERNIST PLANNING**

[ 19th and early 20th c. industrial towns: Owen, Fourier, Garnier. Avant-garde utopia: Le Corbusier, Hilberseimer. Post-War utopia: Brasilia, Toulouse le-Mirail. Counter utopias, Banlieues]

- Le Corbusier, "1929-1930: 17 Illustrations of the Radiant City Exhibited at the Brussels Congress of CIAM, 1930," [1930] in *The Radiant City*, (New York: The Orion Press, 1935), pp. 156-172.
- James Holston, "The Modernist City and the Death of the Street," in *Theorizing the City: The New Urban Anthropology Reader*. S.M. Low ed. (Rutgers University Press), pp. 245-276.
- Duanfang Lu, "Everyday Modernity in China: From Danwei to the World Factory," *Fudan Journal of the Humanities and Social Sciences* 12, n. 1 (2009), 79-91.

03/8  
03/10

### **W8/ ARCHITECTURE IN PRINT**

[ Visit to Avery Classics and Avery Drawings and Archives ]

03/15  
03/17

### **W9/ S P R I N G B R E A K**

03/22  
03/24

### **W10/ NATIONAL IDENTITY**

[ Le Corbusier and CIAM, Algiers, ATBAT in Morocco; Brasilia, Chandigarh, Aldo van Eyck, ]

- Jun'ichirō Tanizaki, *In Praise of Shadows* [1933], pp. 1-42.
- Vikramaditya Prakash, "Introduction: The 'East-West' Opposition in Chandigarh's Le Corbusier," in *Chandigarh's Le Corbusier: The Struggle for Modernity in Postcolonial India* (2002), pp. 3-30.
- Richard Ingersoll, "The Birth of the Third World- Experiments in Postcolonial Architecture," in *World Architecture A Cross-Cultural History* (Oxford University Press, 2013), 873-888.

## CLASS SCHEDULE

03/29  
03/30

### **W11/ PARTICIPATION**

[ Functionalism and Biology; Corridors, Open plans; Hugo Haaring's Gut Garkau; Bauhaus under Hannes Meyer; Margarete Schütte-Lihotzky's Frankfurt Kitchen; Team X, Situationists and New Babylon; Cedric Price, "Fun Palace; Hasan Fathy, New Gourna; Architecture without Architects; PREVI housing in Lima; DIY and Self-Build; Lloyd Kahn and Shelter; Post-Occupancy; Bernard Tschumi Rem Koolhaas, Rural Studio; Estudio Teddy Cruz ]

- Hassan Fathy, "Prelude to Dream and Reality," in *Architecture for the Poor: An Experiment in Rural Egypt* (1973), pp. 1-18.
- Guy Debord, "Theory of the Derive," (1956) *Internationale Situationniste* 2 (Dec. 1958).
- Brian D. Goldstein, "The Urban Homesteading the Age of Fiscal Crisis," in *The Roots of Urban Renaissance: Gentrification and the Struggle Over Harlem* (2017), pp. 154-196.

04/5  
04/7

### **W12/ ENERGY**

[ colonial and tropical architecture; modernism and climate; brise soleil, geopolitics of oil; solar houses, earthen architecture, off-the-grid; appropriate technologies; passivhaus standard; mass timber ]

- Daniel Barber, "Visualizing Renewable Resources," in *Architecture and Energy: Performance and Style* (Routledge, 2013), pp. 164-180.
- Dan Chodorkoff, "Alternative Technology and Urban Reconstruction," in *The Anthropology of Utopia* (New Compass Press, 2014), pp. 81-120.
- William McDonough and Michael Braungart, "Waste equals Food," in *Cradle to Cradle: Remaking the Way We Make Things* (North Point Press, 2002), 92-117.

04/12  
04/14

### **W13/ DIVIDING LINES**

[ panopticon prisons, South African apartheid, redlining in America, camps de regroupement in Algeria; West Bank settlements; Harlem and Columbia University ]

- Visit exhibit: *Undesign the Red Line* on the ground floor of Milstein Center at Barnard College.
- Carl H. Nightingale, "Camouflaging the Color Line in Chicago," in *Segregation A Global History of Divided Cities* (2012), pp. 295-333.

04/19  
04/21

### **W14/ RADICAL PEDAGOGIES**

[ guest lecturer: Ignacio G. Galán, Assistant Professor, Department of Architecture, Barnard College ]

- Sharon Egretta Sutton, "1968-1971 Experimentation," in *When the Ivory Towers were Black: A Story about Race in America's Cities and Universities*, pp. 74-98.
- Paulo Freire, Chapter 2, *Pedagogy of the Oppressed* [1970] (New York: Continuum, 2005), pp. 71-86.
- *Education of an Architect: a Point of View*. An exhibition by the Cooper Union School of Art and Architecture at the Museum of Modern Art, New York City, November 1971.

04/26  
04/28

### **W15/ DIGITALIZATION**

[ Post-War Cybernetics; Digital Technologies Late Capitalism / Smooth Space / The internet / globalization / free trade / Outsourcing / Surveillance and Privacy / Manuel Castells, "The Space of Flows," / Morozov ]

- Greg Lynn, "Animate Form," in *Animate Form* (1999), 8-43.
- Reinhold Martin, "Critical of What? Toward a Utopian Realism," *Harvard Design Magazine* 22 (Spring/Summer 2005).
- Saskia Sassen, "Scale and Span in a Global Digital World," (2001), in *Constructing a New Agenda : Architectural Theory, 1993-2009* (2010), pp. 176-187.

## **ADDITIONAL READINGS:**

### **MULTIPLE MODERNITIES**

- Jean-Jacques Rousseau, "Discourse on the Origin and Foundations of Inequality," Part I *Discourse on the Origin of Inequality*.
- Immanuel Kant, "An Answer to the Question: What is Enlightenment?" (1784)
- Dipesh Chakrabarty, "Introduction: The Idea of Provincializing Europe," in *Provincializing Europe: Postcolonial Thought and Historical Difference* (2000), pp. 3-23.
- Duanfang Lu, "Entangled Modernities in Architecture," in *The SAGE Handbook of Architectural Theory* (2012), pp. 231-246.
- Aníbal Quijano, "Coloniality and Modernity Rationality," (1991) in *Globalization and the Decolonial Option* (2010), pp. 22-32.

### **THE ARCHITECT**

- Avery Library, *Catalogue of the Andrew Alpern collection of drawing instruments* (NY: W.W. Norton, 2010).
- Bernard Rudofsky, *Architecture without Architects* (New York: Museum of Modern Art, 1964).
- Bernard Rudofsky, "Before the Architects," *Design Quarterly* 118/119 (1982), pp. 60-63.
- Madhuri Desai, "Interpreting an Architectural Past: Ram Raz and the Treatise in South Asia," *Journal of the Society of Architectural Historians* (Dec 2012): 426-487.
- Jonathan M. Reynolds, "The Formation of a Japanese Architectural Profession," in *The Artist as Professional in Japan* (Stanford, CA: Stanford University Press, 2004), 180-202.
- Adrian Forty, "Language and Drawing," in *Words and Building: A Vocabulary of Modern Architecture* (2000), pp. 28-41.
- Peter Collins, "The Origins of Graph Paper as an Influence on Architectural Design," *Journal of the Society of Architectural Historians* 21, No. 4 (December 1962): 159-162.
- Cornell West, "A Note on Race and Architecture," in *Keeping Faith: Philosophy and Race in America* (1993), pp. 45-54.
- Denise Scott Brown, "Room at the Top? Sexism and the Star System in Architecture," from Ellen Perry Berkeley, ed., *Architecture: A Place for Women* (Smithsonian Institution Press, 1989).
- Despina Stratigakos, *Where are the women architects?* (Princeton University Press, 2016).

### **THE COMMODITY**

- William Morris, "The Revival of Handicraft," (1888) and "The Arts and Crafts of To-day," (1889), in *The Theory of Decorative Arts*, pp. 169-176; 61-70.
- William Morris, "Art and Socialism," lecture delivered before the Secular Society of Leicester on 23 January 1884.
- Arindam Dutta, "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* (2007), pp. 1-37.
- Hermann Muthesius and Henry van de Velde, "Werkbund Theses and Antitheses" [1914] in *Programs and Manifestoes on Twentieth-Century Architecture*, ed. Ulrich Conrads (Cambridge, MA: MIT Press, 1971), 28-31.
- On Barak, "En Route," in *On Time: Technology and Temporality in Modern Egypt* (University of California Press, 2013), 21-52.
- Langdon Winner, "Do Artifacts Have Politics?" *Daedalus* 109, n. 1 (Winter, 1980), pp. 121-136.
- Kevin Hetherington, "The Factory for Itself," in *The Badlands of Modernity: Heterotopia and Social Ordering* (London; New York: Routledge, 1997), 109-139.
- Daniel Abramson, *Obsolescence: An Architectural History* (2016).
- Greg Castillo, *Cold War on the Home Front: The Soft Power of Midcentury Design* (Minneapolis: University of Minnesota Press, 2010).
- Whiteley, "Toward a Throw-Away Culture. Consumerism, 'Style Obsolescence' and Cultural Theory in the 1950s and 1960s"
- Adrian Forty, "Design," in *Words and Buildings: A Vocabulary of Modern Architecture*, 136-141.



- Kristin Ross, "Hygiene and Modernization," in *Fast Cars Clean Bodies: Decolonization and the Reordering of French Culture* (1995), 71-122.

### THE HOUSE

- Kathleen James-Chakraborty, "The Domestic Ideal," in *Architecture since 1400* (2014), pp. 290-306.
- Mabel O. Wilson, "Notes on the Virginia Capitol: Nation, Race, and Slavery in Jefferson's America," in *Race and Modern Architecture*, pp. 23-42.
- Forty, "Primitive The word and concept," in *Primitive: Original Matters in Architecture*
- Cheryl I Harris, "Whiteness as Property," 2020
- Felipe Hernandez, "Spaces of hybridization : the house of the architect : Luis Barragan, Lina Bo Bardi, Juan O'Gorman, Oscar Niemeyer, and Carlos Raul Villanueva," in *Cruelty & Utopia: Cities and Landscapes of Latin America* (2005), pp. 108-117.

### THE METROPOLIS

- Charles Baudelaire, excerpt from "The Painter of Modern Life," (1864) in *Art in Theory, 1815-1900* (1998), pp. 493-506.
- \* David Harvey, "The Right to the City," *New Left Review*, no. 53 (Sept.-Oct. 2008), 23-40.
- Marshall Berman, "Baudelaire: Modernism in the Streets." In *All that is Solid Melts into Air: The Experience of Modernity* (1988), pp. 131-171.
- Michael Watts, "Baudelaire over Berea, Simmel over Sandton?" *Public Culture* (2005) 17 (1): 181-192.
- Ramón Gutierrez, "Buenos Aires," in *Planning Latin America's Capital Cities, 1850-1950*, pp. 45-74.
- Kathleen James-Chakraborty, "Paris in the Nineteenth Century," in *Architecture since 1400* (2014), pp.
- Juan Alvarez, "Buenos Aires in the Early Twentieth Century," In Szuchman: 133-147.
- Antoine Picon, "Nineteenth-Century Urban Cartography and the Scientific Ideal: The Case of Paris," *Osiris*, 2nd Series 18 (2003): 135-149.
- David P. Jordan, "Haussmann and Haussmannisation: The Legacy for Paris," *French Historical Studies* 27, 1 (2004), 87-113.
- Tom F. Peters, "Patterns of Technological Thought," *Building the Nineteenth Century* (Cambridge: MIT Press, 1997)
- Louis H. Sullivan, "The Tall Office Building Artistically Considered," *Louis Sullivan: the Public Papers* (Chicago: Univ. of Chicago Press, 1988)
- Colquhoun, Alan. "Organicism versus Classicism: Chicago 1890-1910." *Modern Architecture*, 34-55. Oxford; New York: Oxford University Press, 2002.
- Abu-Lughod, Janet L. Ch.5 "Chicago become Fordist." In *New York, Chicago, Los Angeles: America's*
- *Global Cities*, 100-132. Minneapolis: University of Minnesota Press, 1999.
- Almandoz Marte, Arturo, ed. *Planning Latin America's Capital Cities, 1850-1950*. London; New York: Routledge, 2002
- Jacob Riis, "The Bend," chap. 6 in *How the Other Half Lives* (1890).
- Carl E. Schorske, in *Fin-de-siècle Vienna: Politics and Culture* (New York: Knopf, 1980), chap. 2, "The Ringstrasse, Its Critics, and the Birth of Urban Modernism," 24-110.

### THE COLONY

- Janet Abu-Lughod, "Moroccan Cities: Apartheid and the Serendipity of Conservation," in *African Themes*, pp. 77-111.
- Zeynep Celik, Ch. 1 "The Casbah and the Marine Quarter." In *Urban Forms and Colonial Confrontations* (1997), pp. 11-49.
- Kathleen James-Chakraborty, "Empire Building," in *Architecture since 1400*
- Swati Chattopadhyay, "Blurring Boundaries: the Limits of "White Town" In Colonial Calcutta," *Journal of the Society of Architectural Historians*, vol. 59, no. 2 (June 2000): 154-179
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## **POLICIES AND STATEMENTS**

### **The Barnard 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>

### **Barnard 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 on Health-Wellness

Columbia GS Students: <https://gs.columbia.edu/health-and-wellness>

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### **Academic Accommodations:**

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.