The object of the course is to introduce students to the discipline of architecture as a discursive field. The course aims to foster a critical understanding and awareness of some of the decisive ideas, theories and debates relating to architecture and urbanism over the past century and beyond.

Perceptions of Architecture is organized thematically into three parts. The first, “Architecture, a Brief History,” casts a wide historical net, examining architecture from its shadowy beginnings (the tomb, the stone, the tree) to its (dematerialized) present state. The purpose here is to interrogate the profession: what is the architect’s role and how has it changed? What questions and challenges are faced by architects in the design process? What is the architect’s responsibility vis-a-vis the larger public sphere? This first of three parts will foreground the role that urban and spatial organization play in the construction of social practices, human subjectivities and political awareness.

The second part, “Concepts and Representations,” will shift the focus from the architect to the building by examining key elements of architectural design: the drawing, space, construction and the plan. The goal here is to develop in students a more intimate sense of the way that architects conceive, develop and translate ideas into built form.

The third part, “Architecture in the Expanded Field,” takes its title from Rosalind Krauss’ pivotal essay on the land art sculpture movement in the 1970s. Krauss argued that sculptors had effaced all identifying markers of their discipline to the extent that their work could only be determined by a series of negative propositions (not-landscape, not-architecture, not-sculpture, etc...). This final part of the course seeks to interrogate the outer edges of architectural theory and practice, allowing us to reflect on the nature of architectural expertise and on the horizons and the limits of design thinking.
COURSE SUMMARY

PART I  Architecture, a Brief History
  • The Architect
  • The House
  • The City
  • Utopia

PART II  Concepts and Representations
  • Drawing: Spatial Representation and Projection Systems
  • Space: Abstraction and Experience
  • Construction: Structure and Production
  • The Plan: Function, Program and Spatial Organization

PART III  Architecture in the Expanded Field
  • The Digital: From Computation to Replication
  • Producing Discourse
  • Datascapes
  • Against Architecture

COURSE REQUIREMENTS

1. Readings: There will be approximately 50 pages of reading a week. There are two required texts per week and one additional reading. The readings will be posted on courseworks. All readings must be completed before the relevant lecture. You are required to bring a copy of the readings to the Wednesday seminars. Also, please keep in mind that it is essential to gain a good grasp of the main themes elaborated in the readings before class. You’ll probably need to read some essays twice and do additional research online to get a proper handle on the material.

2. Course Assessment and Grading:
   - Participation (Seminars) 12 x 1 point = 12%
   - Weekly Reading Responses and Questions 12 x 1 point = 12%
   - Weekly Lecture Synopses 12 x 1 point = 12%
   - Class Presentation / Seminar Chair = 14%
   - Assignment / Due: Fri 02/12, 10AM. = 10%
   - Term Paper Outline + Bibliography / Due: Fri 02/19, 10AM. = 5%
   - Term Paper Draft to Writing Fellow (~1000 words) / Due: Fri 03/04, 10AM outside DIANA 500F
   - Term Paper First Draft to Instructors (~1000 words). Include copy of writing fellow comments. / Due: Fri 03/25 at 10AM = 15%
   - Term Paper Final Draft to Writing Fellow / Due: Fri 04/15,10AM outside DIANA 500F
   - Term Paper Final (~2500 words). Printed w/ images. Include comments from writing fellows / Due: Wed 05/06 at 10AM outside DIANA 500F = 20%

3. Participation and Attendance: Attendance to all course meetings is mandatory. An attendance sheet will be distributed at each meeting. More than two unexcused absences will lead to a reduction of one letter grade. More than four unexcused absences will lead to an automatic failure in the course. If you have a good reason for missing class, please inform the professor by email beforehand. Students are required to wisely and consistently contribute to the weekly seminar discussions. Only full participation will assure that you receive full marks for this course assessment criteria.

4. Weekly Reading Response and Question: Weekly Reading Responses are due Sunday nights at midnight. I will set up online discussion boards for each week on courseworks. You will be able to see your classmates’ responses only once you have added your own response to the forum. Once you have added your response, I recommend that you read some of the other responses on the forum.
For each week of the course, you are asked to:

• write a 200-250 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 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.

Your responses should address all of the week’s required readings. The responses will be graded on a total of 1 point. In order to get a full 1 point, 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 for the first couple of weeks, meaning that they’ll need to resubmit the response within a week’s time. Late responses cannot be accepted.

5. Weekly Lecture Synopses: Index cards will be distributed at the start of each lecture. During the lecture, you are asked to write your name and date on one side, and make a concise list describing the central arguments presented during the lecture. You should submit your index card to the professor at the end of the lecture. The purpose of this exercise is to encourage active listening and to help students synthesize and organize the material delivered in the lectures. You may quote the lecturer verbatim but please make sure not to share your list with your classmates. See “academic integrity” below.

6. 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. Each of the seminar chairs will present one of the two readings with bullet points. The third reading (marked by a dash), will be used as supplementary material that may be brought into the presentation if useful. 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 to the professor at the end of the seminar.

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

i. 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?

ii. A close reading of the texts: A good close reading of a text will depart from the narrative sequence of that text and begin by foregrounding the main themes and arguments. In other words, you should identify the main themes and arguments (thesis) of the reading and state them at the onset of your presentation rather than tediously going through every element of the author’s argument. After that you can fill in the details: how does he support his/her claim? etc... 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?).

iii. Visual presentation: As chairs, you must each choose at least one building, urban scheme, or visual project to illustrate the main themes and questions addressed in the readings. 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.

iv. Chairing the discussion: The seminar chairs are responsible for leading the seminar discussion. Prepare a set of questions or discussion points to get the conservation started.

7. Assignment: Due: Fri 02/12 at 10AM. Visit one of the buildings listed below and take a photo of a part or a detail of the building that you feel is significant. Use judgement when taking the photo. Think about the
quality of light and the way that the frame of the photo responds to the geometries of the building. Explain your choice in a 400-500 word essay. What does this detail or part of the building that you've captured say about the building as a whole? You may need to do some online research on the building to help understand the intentions that went into its design. A successful photo and essay will reveal something about the building that is not present at first glance but that is nonetheless essential to its meaning and understanding. Please make sure to use footnotes following the Chicago Manual of Style 16th edition.

Buildings: The Old Whitney Museum by Marcel Breuer (corner of Madison Avenue and 75th Street), Louis Sullivan’s Bayard Building (65 Bleecker Street), Ludwig Mies van der Rohe’s Seagram Building (375 Park Ave), Kevin Roche’s Ford Foundation Building (320 E 43rd St), Kazuyo Sejima and Ryue Nishizawa/ SANAA’s New Museum (235 Bowery), Vito Acconci and Steven Holl’s Storefront for Art and Architecture (97 Kenmare St).

8. **Term Paper:** Each student will prepare a 8-10 page term paper (~2500 words). For the subject of your term paper, you have two options. 1. You may choose one of the houses and buildings listed at the end of the syllabus. 2. Or you can suggest a building or paper topic of your choice and get it approved by your instructor. If you choose the second option, you must meet with your instructor to get your topic approved before Monday Feb. 15th. You must use footnotes following the Chicago Manual of Style, 16th edition. See “Course Assessment and Grading” for term paper submission deadlines.

9. **Class Field Trip to New Haven:** There is one class field trip to New Haven scheduled in the course. There are no required textbooks for the course, but students should expect to spend approximately $35 on transportation to and from New Haven, Connecticut.

10. **Writing Fellows Program:** This course is part of the Writing Fellows Program at Barnard College. Writing Fellows will review the first draft and the final drafts of your term papers. Failure to submit your outline, or drafts to the Writing Fellows will result in a 10% grade reduction for the term paper. The Head Writing Fellow for your course is Annie Wang (aw2738@barnard.edu; 224-401-5263).

11. **Statement from the Writing Fellows Program:** One of the requirements of this course is working with a Barnard Writing Fellow. The Barnard Writing Fellows Program (founded in 1991) is designed to help students strengthen their writing in all disciplines. We believe that writing is a process; it happens in stages, in different drafts. Often the most fruitful dialogues about your writing occur with your peers, and the Writing Fellows are just that. They are not tutors or TAs; they are Barnard undergraduates who participate in a semester-long workshop in the teaching of writing and, having finished their training, staff the Barnard Writing Center and work in courses across the disciplines. It is not their role to comment on the accuracy of the content of your papers, nor to grade your work. They are not enrolled in your course. You will probably know more about the course’s specific material than they do, and your papers must therefore be written clearly enough so that the non-expert can understand them.

Two dates are listed for each piece of writing assigned. You will hand in your first draft to your instructor on the first date, who will pass it on to your Writing Fellow. The Writing Fellow will read it, write comments, and conference with you on it, after which you will have a week to revise the paper and hand in a final version on the second date.

Sign up for your Writing Fellow in class when you first hand in your paper. Conference locations will be indicated on the sign-up sheet. Please make a note of when and where you have scheduled your conference. Also, please make sure to record your Writing Fellow's email and phone number when you sign up for your conference in case you need to contact her.

**Some common writing problems to avoid:**

1. **Use of Quotations:** The most common issue has to do with the use of quotations. Students often use quotations in order to avoid explaining a point or making an argument themselves. They often will insert a quotation directly into a paragraph without context and without mentioning the source. Many students will use quotations that are two to three sentences long without any analysis. As a general rule, quotations should be used sparingly and need to be explained and discussed by the student. It is often preferable to paraphrase a quotation in the student’s own words and add a footnote citing the source.

2. **Thesis Statement:** All final papers must have a clearly articulated thesis statement (1-2 sentences long). Your thesis statement should focus on the larger stakes (why is this important? How does it add to or dispel some of our assumptions about subject X) and connect it to an existing discourse (this can be a
discourse that we’ve examined in class or not…). A strong thesis statement will help structure your essay and give the reader a better sense of the purpose of each paragraph in the overall argument.

3. Run-On Sentences: Often, students will try and cram too many ideas into one sentence. This tends to lead to grammatical problems. Good writing often alternates between a short, declarative sentence, and longer descriptive sentences.

GRADING SCALE

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LEARNING OBJECTIVES

1. Develop a critical understanding and awareness of some of the decisive ideas, theories and debates relating to architecture and urbanism over the past century.
2. Develop an understanding of the history of the profession of architecture, and of the questions and challenges faced by architects in the design process.
3. Understand the role that urban and spatial organization play in the construction of social practices, human subjectivities and political awareness.
4. Understand the way that discourses traditionally seen as external to the discipline of architecture inform and elucidate its practice and production.
5. Understand the ideological and paradigmatic shifts in history that have shaped our notions of cities and architecture.
6. Demonstrate the ability to read texts critically and to relate issues encountered in these texts to contemporary architectural discourse and practice.
7. Develop research, writing, and critical thinking skills through the research and writing of a term paper that use textual and visual evidence to state a meaningful thesis.

STUDENTS WITH DISABILITIES

Students with disabilities who will be taking this course and may need disability-related accommodations are encouraged to make an appointment with me as soon as possible. Disabled students who need test or classroom accommodations must be registered in advance with the Office of Disability Services (ODS) in 105 Hewitt.

ACADEMIC INTEGRITY

In no case, may you copy from someone else's homework or notes. Similar essays submissions are grounds for failure. All paraphrases and citations of the words and ideas of others must be properly credited (author, title, page number) to avoid plagiarism, which is grounds for failure. This class is conducted in accordance with University policy on matters of academic honesty and integrity and with attention to the College’s Honor Code.
All essays listed in the course schedule below are required reading.

- required reading
- additional reading

CLASS SCHEDULE

WEEK 1
Wed 01/20 Introduction

PART I ARCHITECTURE, A BRIEF HISTORY

WEEK 2 THE ARCHITECT
Mon 01/25 [The architect through the ages: Renaissance disegno, 19th c. engineer vs. architect, beaux-arts "composition," the "avant-garde" architect, women in architecture, non-plan, the death of the author. Architectural theory through the ages: the treatise, the manifesto, after theory. The iconography of the architect. The architect’s instruments]


WEEK 3 THE HOUSE
Mon 02/01 [The origins of shelter in Vitruvius, Cesariano, Laugier, Lequeu. Housing from the Renaissance to the present: Palladio’s Villa Rotunda, 18th c. character theory, the 19th c. interior, Loos’ Villa Muller, Le Corbusier’s Villa Savoy, Fuller’s Dymaxion house, bubbles and nomadic enclosures, Venturi’s Vanna Venturi house, Lynn’s Embryological houses]

• Reyner Banham, “A Home is not a House,” in Art in America 2 (April 1965), 109-118.
WEEK 4

Mon 02/08
[The emergence of the modern metropolis: the arcade, Marxism, St-Simon and the city as circulatory organism, railway space and time, Haussmann, the Opéra Garnier, the Flaneur, the modern Blasé individual. Modern schism between public and private sphere: the Looshaus. Speed and flow in modern and contemporary cities: linear cities to spaces of flow]

Wed 02/10
- Georg Simmel, "The Metropolis and Mental Life" (1903).

Fri 02/12
**Due: ASSIGNMENT.** MS Word format. Emailed to section instructor.

WEEK 5

Mon 02/15

Wed 02/17

Fri 02/19
**Due: OUTLINE AND BIBLIOGRAPHY.** MS Word format. Emailed to section instructor.

WEEK 6

**LIBRARY WORKSHOPS w/ Meredith Wisner**
Research & Instruction Librarian for Art & Architecture, Barnard College

Mon 02/22
Group 1

Wed 02/24
Group 2
PART II  
CONCEPTS AND REPRESENTATIONS

WEEK 7  
DRAWING: SPATIAL REPRESENTATION AND PROJECTION SYSTEMS

Mon 02/29  
[Perspectivism to objectivity: one and two-point perspective, anamorphosis, projective geometry, axonometry. "This is not a pipe": the collapse representational space: Piranesi, Eisenstein, House X. Contemporary representation: CAD, diagrams]

Wed 03/02  

Fri 03/04  
Due: DRAFT VERSION OF FIRST HALF OF TERM PAPER: to your writing fellow.

WEEK 8  
SPACE: ABSTRACTION AND EXPERIENCE

Mon 03/07  

Wed 03/09  

WEEK 9  
SPRING BREAK
(rotation of seminar instructors)
CONSTRUCTION: STRUCTURE AND PRODUCTION

Mon 03/21  [An architecture of skin and bones: Botticher, Semper, Sullivan, Wright, Mies. Modern separation between space and structure: Le Corbusier’s Domino frame, Mies in America. Louis Kahn and the return of the wall. Tectonics: Scarpa, Kahn. The contemporary demise of tectonics]


Fri 03/25  Due: REVISED VERSION OF FIRST HALF OF TERM PAPER: to your instructor.
Include writing fellow comments.

THE PLAN: FUNCTION, PROGRAM AND SPATIAL ORGANIZATION


Sat 04/02  Field Trip: NEW HAVEN (all day).

PART III  ARCHITECTURE IN THE EXPANDED FIELD

THE DIGITAL: FROM COMPUTATION TO REPLICATION


• Greg Lynn, “Animate Form,” in Animate Form (Princeton Architectural Press, 1999), 8-43.
WEEK 13


Fri 04/15  **Due: FINAL COMPLETE DRAFT OF TERM PAPER** to your writing fellow.

WEEK 14


WEEK 15


Fri 05/06  **Due: FINAL VERSION OF TERM PAPER** to your instructor. Include images and a bibliography. Include previous drafts with comments by writing fellows.
ADDITIONAL READINGS

PART I: ARCHITECTURE, A BRIEF HISTORY

THE ARCHITECT

THE HOUSE

THE CITY
- Margaret Crawford, excerpts from Everyday Urbanism, in The Urban Design Reader, Michael Larice and Elizabeth Macdonald eds. (Taylor and Francis, 2013), 344-357.

UTOPIA


• David Harvey, Spaces of Hope (Berkeley: University of California Press, 2000).

• Anthony Vidler, “Cities of Tomorrow,” Artforum International (Sep 2012).


• Mike Davis and Daniel Bertrand Monk, “Floating Utopias: Freedom and Unfreedom of the Seas,” in Evil Paradises: Dreamworlds of Neoliberalism

• Marie Theres Stauffer, "Utopian Reflections, Reflected Utopia- Urban Designs by Archizoom and Superstudio," AA Files 47 (Summer 2002).

PART II: CONCEPTS AND REPRESENTATIONS

DRAWING: SPATIAL REPRESENTATION AND PROJECTION SYSTEMS


SPACE: ABSTRACTION AND EXPERIENCE

CONSTRUCTION: STRUCTURE AND PRODUCTION

THE PLAN: FUNCTION, PROGRAM AND SPATIAL ORGANIZATION
• Peter Eisenman, “Post-Functionalism,” Oppositions 6 (Fall 1976): i-iii.
• Bernard Tschumi, “Illustrated Index, Themes from The Manhattan Transcripts,” AA Files 4 (July 1983), 65-75.

PERCEPTIONS OF ARCHITECTURE
PART III: ARCHITECTURE IN THE EXPANDED FIELD

THE DIGITAL: FROM COMPUTATION TO REPLICATION


PRODUCING DISCOURSE

- Richard Wittman, Architecture, Print Culture and the Public Sphere in Eighteenth-Century France (Routledge, 2007).

DATASCAPES


AGAINST ARCHITECTURE

TERM PAPER TOPICS / LIST OF HOUSES AND BUILDINGS

Description:
The writing assignment for this term requires that you choose a building or project from the list below and describe the project with a focus on the intentions and ideals motivating its design, its the spatial dynamic and, if pertinent, the socio-political atmosphere from which it was conceived. Furthermore, explain in your own words how and why this building or project can be seen to embody the spirit of the modernity and the modern movement. You are welcome to choose a building not listed below but it can not be a building covered in class. If you choose a building not listed below, please discuss your choice with me before proceeding.

A few things to keep in mind:
1. The terms modernity and the modern movement have some overlap but are not the same. Modernity is a term with a much longer historical scope that encompasses the slow intellectual and material transformations that, one may argue, have their source in the Enlightenment (and some would say, start as early as the late medieval period and early Renaissance) and take a mature form in the work of the avant-garde and beyond. One can think of, for instance, Galileo Galilei, Francis Bacon, Isaac Newton, but also nineteenth-century thinkers and reformers such as Saint-Simon, Charles Baudelaire, and Karl Marx, as making important contributions in this regard. The modern movement, by contrast, points to a more or less coherent and organized movement in the late nineteenth- and early twentieth-century that sought to transform the arts (architecture included) by challenging and subverting traditional values and accepted norms.

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3. The buildings and projects I’ve listed below are not covered in this class. I’ve chosen buildings that demand you to do some research beyond what can be found on the internet. The goals of this assignment are twofold: to improve your writing and research skills. It is essential, therefore, that you familiarize yourselves with the library and with online research tools such as the Avery Index, JSTOR, Grove Art Online, and other online databases. A library representative will be visiting the class sometime soon, and I am always happy to help you with your research as best I can. All I ask is that you begin the research (and have a preliminary bibliography to show me) before you seek out my advice.

4. Be reminded that you can email your instructor with your thoughts and ideas anytime. You may also wish to meet with your instructor to discuss the many possible avenues your paper can take.

4. Finally, and it goes without saying, do not plagiarize. Plagiarism can lead to a failing grade in the course and, for repeated offenses, expulsion from the school. As I mentioned to you all in class, using footnotes to properly credit the sources of your ideas and interpretations does not weaken your paper but strengthens it. It shows that you’ve been able to harness the ideas of others effectively and highlights your ability to synthesize competing interpretations for the sake of your own argued point.
List of Buildings and Projects in Chronological Order:

August Endell, Atelier Elvira, Munich, Germany, 1896-1898
August Perret, No. 25bis Rue Franklin, Paris, France, 1903
Josef Hoffmann, Palais Stoclet, Brussels, Belgium, 1905-1911
Mies Van der Rohe, Riehl House, Potsdam-Babelsberg, Germany, 1907
Bruno Taut, Alpine Architecture, unbuilt, 1917
Henri Sauvage, 13, rue des Amiraux, Paris, France, 1919-1930
Hans Poelzig, The Großes Schauspielhaus (Great Theater), Berlin, 1919
Erich Mendelsohn, Einstein Tower, Potsdam, Germany, 1919-1921
Walter Gropius and Adolf Meyer, Sommerfeld House, Berlin, Germany, 1920-22
Rudolf Schindler, The Schindler House, Los Angeles, 1922
Le Corbusier, La Petite Maison, Corseaux, France, 1923
Frank Lloyd Wright, Millard House, also known as La Miniatura, Pasadena, California, 1923
Kurt Schwitters, Merzbau, Hannover, Germany, 1923-1937
Robert Mallet-Stevens, Villa Noailles, Var, France, 1923-1927
Hugo Häring, Farm, gut garkau, Germany, 1923-1926
Fritz Höger, The Chilehaus, Hamburg, Germany, 1924
Rudolf Steiner, Second Goetheanum, Dornach, Switzerland, 1925-1928
Mies Van der Rohe, Erich Wolf House, Guben, Germany (now Poland), 1926
Ludwig Wittgenstein, Wittgenstein House, Vienna, Austria, 1926
Adolf Loos, Project for Josephine Baker House, Paris, France, unbuilt, 1927
Konstantin Melnikov, Melnikov House, Moscow, 1927-1929
Pierre Chareau, Maison de Verre, Paris, France, 1928-1932
Eileen Gray and Jean Badovici, E-1027 House, Roquebrune-Cap-Martin, France, 1929
Hannes Meyer, ADGB Trade Union School, Bernau, Germany, 1930
Hans Scharoun, Baensch house, Berlin, Germany, 1933
Luigi Figini and Gino Pollini, Casa Elettrica, Monza, Italy, 1930
Rudolf Schwarz, Fronleichnam Church, Aachen, Germany, 1930
William Lescaze, Lescaze House, New York City, 1933-1934
Eileen Gray, Tempe à Pailla house, Castellar, France, 1934
Marcel Lods, etc., La Maison du Peuple, Clichy, France, 1935-1937
Paul Nelson, Suspended House, unbuilt, 1936-1938
Curzio Malaparte with Adalberto Libera, Casa Malaparte, Isle of Capri, Italy, 1937
Mies Van der Rohe, Resor House, Jackson Hole Wyoming, unbuilt. 1937