COURSE DESCRIPTION
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
- title tba / Anooradha Iyer Siddiqi
- Architecture and Resource Extraction / Laura Diamont Dixit
- Urban Ecologies

COURSE REQUIREMENTS

1. Prerequisites: There are no prerequisites for this course.

2. Readings: There will be approximately 50 pages of reading a week. There are two required readings per week and one additional reading. The readings will be posted on courseworks. All required 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.

3. Course Assessment and Grading:
   - Participation (Seminars) 12 x 1 point = 12%
   - Weekly Reading Responses and Questions 12 x 1 point = 12%
   - Class Presentation = 16%
   - Term Paper Outline + Bibliography / Due: Fri 02/9 (format determined by section instructor) = 10%
   - Term Paper Draft to Writing Fellow (~1000 words) / Due: Fri 02/23, 10AM outside DIANA 500F
   - Term Paper First Draft to Instructors (~1000 words). Include copy of writing fellow comments. / Due: Fri 03/9 (format determined by section instructor) = 20%
   - Term Paper Final Draft to Writing Fellow / Due: Fri 04/13, 10AM outside DIANA 500F
   - Term Paper Final (~2500 words). Printed w/ images. Include comments from writing fellows / Due: Fri 04/30 at 10AM outside DIANA 500F = 30%

4. Participation and Attendance: 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. You are expected to come to class having completed your assigned readings. Attendance to all course meetings is mandatory. An attendance sheet will be distributed at each meeting. If you have a good reason for missing class, please inform the professor by email before class. You may be asked to provide a doctor’s note or a message from a class dean. **Use of internet during class meetings is forbidden. If it is found that students aren’t able to refrain from running web sites in the background computers will not be allowed in the classroom.**

5. Class Field Trip to New Haven: Saturday 4/14. There are no required textbooks for the course, but students should expect to spend approximately $35 on transportation to and from New Haven, Connecticut. I will send an email with more information in early March.

6. Weekly Reading Response and Question: Weekly Reading Responses are due Wednesday nights at 10pm. I will set up online discussion boards for each week on canvas. 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.

Late responses cannot be accepted.

7. Class Presentations: Students will be grouped into pairs and the pair will be required to give a presentation and initiate the discussion for one seminar. Each of the seminar presenters will present one of the two readings with bullet points. The presentations should end with a question or two directed at the class. You can use questions that have been posted on the discussion forums by your classmates if you wish.

Presentations need to be very short and cannot exceed 10 max minutes for both presenters.

The third reading (marked by a dash), will be used as supplementary material that may be brought into the presentation if useful. Presenters 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 by email before the start 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 presentation 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? How does this argument/idea differ from other possible interpretations?).

iii. Visual presentation: You should use images to illustrate some of the buildings and projects described in the readings. If no building or visual project is described in the reading, choose a building or visual project to illustrate the main themes and questions addressed in the readings.

iv. Initiating the discussion: The presenters are responsible for initiating the seminar discussion. Prepare a set of questions or discussion points to get the conservation started.

8. Term Paper: Each student will write a 8-10 page term paper (~2500 words). For the subject of your term paper you are asked to choose one of the projects listed below. Your essay should describe your chosen project and contextualize it within its time and in relation to some of the ideas we have explored in the course. Your task is not to tell us all there is to know about the project but rather to develop an original thesis statement or question and examine the selected project from that specific point of view. You must use footnotes following the Chicago Manual of Style, 16th edition. See “Course Assessment and Grading” and “Course Schedule” for term paper submission deadlines.
9. **Term Paper Project List:**
   - Bruno Taut, Alpine Architecture, unbuilt, (1917)
   - Hugo Häring, Gut Garkau Farm, Gut Garkau, Germany, (1923-1926)
   - Margarete Schütte-Lihotzky, Frankfurt Kitchen, Frankfurt, Germany (1926)
   - Eileen Gray, E-1027 House, Roquebrune-Cap-Martin, France (1926-29)
   - Konstantin Melnikov, Rusakov Club, Moscow, Russia (1927-29)
   - Ivan Leonidov and OSA Team, Magnitogorsk Urban Plan, Magnitogorsk, Russia (1930)
   - Juan O’Gorman, House-Studio of Diego Rivera and Frida Kahlo, Mexico City (1932)
   - Paul Nelson, Suspended House, unbuilt (1936-38)
   - Kunio Maekawa, Maekawa House, Shinagawa, Japan (1942)
   - Hassan Fathy, New Gourna Village, Luxor, Egypt (1945-1948)
   - Eleanor Raymond, Dover Sun House, Dover, Massachusetts (1948)
   - Oscar Niemeyer, Casa das Canoas, Rio de Janeiro, Brazil (1951)
   - Friedrick Kiesler, Endless House, unbuilt (1950s)
   - Barbican Estate, Chamberlin, Powell and Bon, London (1955-75)
   - Nicolas Schöffer, The Cybernetic City, unbuilt (1956)
   - Constant, New Babylon, unbuilt (1956-74)
   - Kenzo Tange, Tokyo Harbor Plan, Tokyo, Japan (1960)
   - Bernard Rudofsky, Architecture without Architects, exhibit at the MoMA, New York (1964)
   - Cedric Price, Potteries Thinkbelt, Staffordshire, England (1966)
   - Anne Griswold Tyng, Tyng House, Philadelphia (1967)
   - Farallones Institute, the Integral Urban House, Berkeley, California (1969)
   - Claude Parent, Shopping Mall, Sens, France (1970)
   - Charles Correa, Kanchanjunga Apartments, Mumbai, India (1970-83)
   - Frei Otto, Munich Olympic Stadium, Munich, Germany (1972)
   - Paul Rudolph, Bass Residence, Ft Worth, Texas (1972)
   - Kisho Kurokawa, Nakagin Capsule Tower, Tokyo, Japan (1972)
   - Sim van der Ryn, Bateson State Office Building, Sacramento, California (1978)
   - Lina Bo Bardi, Sesc Pompéia, Sao Paolo, Brazil (1982)

10. **Term Paper Outline + Short Annotated Bibliography:** You are required to submit a term paper outline and bibliography by Feb. 9. The outline should include: 1. A 300 word description of your paper explaining the angle you wish to take on the topic. The description must include a thesis statement or question. What aspect of the selected project do you wish to examine? What are the questions that you wish to address? 2. A brief outline in note form sketching out how you wish to develop your argument and lay out your evidence. 3. You should end your outline with a short annotated bibliography with at least 6 titles providing us with a line or two about each bibliographic source and how you plan to use it in developing your paper. Your bibliography must employ library material or library e-sources. Online sources found on search engines must be grouped separately and cannot make up the bulk of your research materials. You should search to see if the architect you are working on has written anything that might be relevant to your topic.

11. **Term Paper Midterm Draft:** You are required to submit a midterm draft of your term paper first to your writing fellow and then to your instructor. See “Course Assessment and Grading” and “Course Schedule” for term paper submission deadlines. The midterm draft should be composed of the first 1000 words of your essay and should include a bibliography and footnotes. Your essay should have a clearly worded thesis statement or question in the first or second paragraphs and should give us a good sense of the direction your argument is heading.

**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.

PERSONAL LIBRARIAN The Personal Librarian program at Barnard gives students a personalized and direct link to the library. Academic departments and students are matched with a librarian who serves as their main point of contact for the library -- a go-to person for all things library related. The personal librarian for art and architecture is Meredith Wisner, LeFrak Center, room 105. You can email her at mwisner@barnard.edu.

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.

The Head Writing Fellow for your course is Ronda Kyle (rk2808@barnard.edu; 216-496-6626). Please contact her if you have questions about the Writing Fellows working with your course. If you have other questions about the Writing Program, please contact Katy Lasell, the Program Coordinator (klasell@barnard.edu; 212-854-8941).

LEARNING OBJECTIVES
1. Develop a critical understanding and awareness 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 ideological and paradigmatic shifts in history that have shaped our notions of cities and architecture.
5. Demonstrate the ability to read texts critically and to relate issues encountered in these texts to contemporary architectural discourse and practice.
6. 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.

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.
**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 Faculty Statement on Academic Integrity can be viewed here: [https://www.college.columbia.edu/honorcode](https://www.college.columbia.edu/honorcode) [https://www.college.columbia.edu/faculty/resourcesforinstructors/academicintegrity/statement](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. For more information about available resources: Barnard Students: [http://barnard.edu/wellwoman](http://barnard.edu/wellwoman), Columbia Students: [http://www.college.columbia.edu/resources](http://www.college.columbia.edu/resources) Click on Health-Wellness, Columbia GS Students: [https://gs.columbia.edu/health-and-wellness](https://gs.columbia.edu/health-and-wellness), Columbia SEAS Students: [http://gradengineering.columbia.edu/campus-resources](http://gradengineering.columbia.edu/campus-resources)

**ACADEMIC ACCOMMODATION STATEMENT** If you are a student with a documented disability and require academic accommodations, you must visit the Office of Disability Services (ODS) for assistance. Students requesting eligible accommodations in their courses will need to first meet with an ODS staff member for an intake meeting. Once registered, students are required to visit ODS each semester to set up new accommodations and learn how to notify faculty. Accommodations are not retroactive, so it is best to register with 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. Barnard ODS is located in Milbank Hall, Room 008. Columbia ODS is located in Wien Hall, Suite 108A.

**CLASS SCHEDULE**

All essays listed in the course schedule below are required reading.

- required reading
- additional reading

**WEEK 1**

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<td>1/16</td>
<td>Introduction / Syllabus</td>
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<td>1/18</td>
<td>Introduction / Presentation Assignment / Library Resources</td>
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PART I: ARCHITECTURE, A BRIEF HISTORY

WEEK 2

Tue 1/23
[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]

Thu 1/25

WEEK 3

Tue 1/30
[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 ]

Thu 2/1

WEEK 4

Tue 2/6
[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]

Thu 2/8
- Georg Simmel, “The Metropolis and Mental Life” (1903).

Fri 2/9
**Due: OUTLINE AND BIBLIOGRAPHY** MS Word format. Emailed to section instructor.
WEEK 5


WEEK 6

Tue 2/20  Visit to Avery Classics  (See list of books below)

Thu 2/22  FILM: Chad Freidrichs, The Pruitt-Igoe Myth (2011) 1h 19min. Class begins at 4pm.

Fri 2/23  DUE: DRAFT VERSION OF FIRST HALF OF TERM PAPER: to your writing fellow

PART II: CONCEPTS AND REPRESENTATIONS

WEEK 7

Tue 2/27  [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]

WEEK 8

Tue 3/6


Thu 3/8


Fri 3/9

DUE: REVISED FIRST HALF OF PAPER: to your instructor. Include WF comments.

WEEK 9

SPRING BREAK

WEEK 10

CONSTRUCTION: STRUCTURE AND PRODUCTION

Tue 3/20


Thu 3/22


WEEK 11

THE PLAN: FUNCTION, PROGRAM AND SPATIAL ORGANIZATION

Tue 3/27


Thu 3/29

PART III: ARCHITECTURE IN THE EXPANDED FIELD

WEEK 12
Tue 4/3

Thu 4/5
• Greg Lynn, “Animate Form,” in Animate Form (Princeton Architectural Press, 1999), 8-43.

WEEK 13
Tue 4/10
Thu 4/12
tba
tba
Fri 4/13
DUE: FINAL COMPLETE DRAFT OF TERM PAPER to your writing fellow.

Sat 4/14
FIELD TRIP: NEW HAVEN (all day)

WEEK 14
Tue 4/17

Thu 4/19
• Felipe Correa, “A Mining Town Constellation: Maria Elena,” in Beyond the City: Resource Extraction Urbanism in South America (University of Texas Press, 2016), 39-64.
WEEK 15

Tue 4/24

Thu 4/26

Mon 4/30
**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).
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.

PART III: ARCHITECTURE IN THE EXPANDED FIELD

THE DIGITAL: FROM COMPUTATION TO REPLICATION

- Antoine Picon, Digital Culture in Architecture: An Introduction for the Design Professions (Birkhäuser, 2010).

ARCHITECTURE AND RESOURCE EXTRACTION

- Mark Crinson, “Abadan: Planning and Architecture under the Anglo-Iranian Oil Company,” Planning Perspectives 12, no. 3 (January 1997), 341-359.
• James Marriott and Mika Minio-Paluello, *The Oil Road: Journeys from the Caspian Sea to the City of London* (London: Verso Books, 2013).

LIST OF BOOKS ON DISPLAY AT AVERY CLASSICS

<table>
<thead>
<tr>
<th></th>
<th>Year</th>
<th>Title</th>
<th>Authors/Editors</th>
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<td>1</td>
<td>1758</td>
<td>Giovanni Battista Piranesi, <em>Invenzione capric di carceri all acqua forte</em> (Roma: 1760).</td>
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<td>Herman Finsterlin, <em>Finsterlin: vormenspel in de architectuur</em></td>
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<td>1933</td>
<td>Yakov Chernikhov, <em>Arkitekturnye fantazii</em> (Leningrad: Leningradskog, 1933)</td>
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<td>AA686 R92 C4344</td>
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<tr>
<td>9</td>
<td>1932</td>
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<td>AB T12 v.2:no.5 (1932: Nov)</td>
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