Course Syllabus

ARCHA 4349 Questions in Architectural History 2
Faculty: Kenneth Frampton, Felicity D. Scott, Nader Vossoughian (nv48@columbia.edu)
Teaching Fellow (TF): Caitlin Blanchfield (cjb 2162@columbia.edu), Elliott Sturtevant (es3493@columbia.edu)
Teaching Assistant (TA): Laura Veit (lhv2104@columbia.edu)
Wednesdays 11-1
Spring 2019

This two-semester introductory course is organized around selected questions and problems that have, over the course of the past two centuries, helped to define architecture’s modernity. Following Questions in Architectural History 1, the Spring semester similarly treats the history of architectural modernity throughout the twentieth century as a contested, geographically and culturally uncertain category, for which periodization is both necessary and contingent. Organized thematically more than chronologically, the Spring semester also situates developments in Europe and North America in relation to worldwide processes including trade, imperialism, nationalism, and industrialization. These historical forces are transformed and complicated by forms of internationalism, post-nationalism and globalization as they encounter the impact of new generations of technology and new social, scientific, institutional, and subjective formations. As with QAH1, the course considers specific questions and problems that form around differences that are also connections, antitheses that are also interdependencies, and conflicts that are also alliances. The resulting tensions animated architectural discourse and practice throughout the period, and continue to shape our present.

Objects, ideas, and events will move in and out of the European and North American frame, with a strong emphasis on relational thinking and contextualization. This includes a historical, relational understanding of architecture itself. Although the Western tradition had recognized diverse building practices as “architecture” for some time, an understanding of architecture as an academic discipline and as a profession, which still prevails today, was only institutionalized in the European nineteenth century. Thus, what we now call architecture was born not long ago, as a discourse and a practice conceived in relation to others variously described as ancient, vernacular, native, or pre-modern.

The course also treats categories like modernity, modernization, and modernism in a relational manner. Rather than presuppose the equation of modernity with rationality, for example, the course asks: How did such an equation arise? Where? Under what
conditions? In response to what? Why? To what end? Similar questions pertain to the idea of a “national” architecture, or even a “modern” one. To explore these and other questions, the course stresses contact with primary sources. Many of these buildings, projects, and texts we will encounter have long been incorporated into well-developed historical narratives, mostly centered on Europe. Others have not. Our aim, however, is not to replace those narratives with a more inclusive, “global” one. It is to explore questions that arise, at certain times and in certain places, when architecture is said to possess a history.

The course therefore prioritizes discussion and critical reflection. Students will be assigned to one of three seminar-style classes, each led by a different faculty member in collaboration with a teaching assistant. In addition, PhD Teaching Fellows (TFs) will conduct smaller weekly sessions intended to support and elaborate upon the main class. Faculty members may present examples of relevant buildings and projects from among those listed at their discretion.

Overall, the aim is a semester-long dialogue, with active student participation, that unfolds, explores, and contextualizes questions and problems that inform and challenge the historical imagination and ultimately, enhance historical consciousness.

**Course Requirements**

Each week there will be required primary and secondary readings. The primary readings are assigned to multiple sections; the required secondary readings will be selected by each instructor from a larger bibliography. In addition to completing the required readings for each week and participating actively in class discussions, at the end of the semester students will be required to submit a research paper on a topic related to one or more of those covered in the course. All assignments should be uploaded to turnitin.com as MSWord-compatible files (each student will be emailed a link for this at the beginning of the semester).

This semester-long project will be developed as follows in consultation with your discussion section TF:

**15 February 2019:** A one-paragraph abstract describing the paper topic and a one-page working bibliography

**15 March:** A three-page annotated outline of the paper, with bibliography

**Early May 2019 (Exact time and date TBA):** Final paper, fifteen-pages minimum, double-spaced in 12-point font (about 3,500-4,000 words); plus illustrations.

All assignments will be submitted through Turnitin. Instructions will be provided by TFs.
Grading

Grades for the class will be determined as follows:

Class participation 20%
Paper abstract 10%
Paper outline 10%
Final paper 60%

Students with limited experience in writing research papers or writing in academic English are strongly encouraged to seek support at the Columbia College Writing Center:
http://www.college.columbia.edu/core/uwp/writing-center

Students should adhere to standard guidelines regarding academic honesty, such as those described in the GSAS Statement on Academic Honesty, available at:

Course Materials

All required course materials are available on the Canvas (formerly Courseworks) website, or elsewhere online if indicated below.

Three types of readings are listed each week: primary source material (required), secondary literature (required), and further reading (not required). At times, additional primary materials or background reading are recommended along with the required texts, again as a guide for research or further reading.

Students with less background in histories of twentieth century architecture are also advised to consult additional literature available in Avery Library, including:


Leonardo


**SESSIONS** Readings and films with an asterisk (*) before them are required for both sections; additional readings will be added at the discretion of the teaching fellow.

**Week 1. Introduction: Architecture and Modernity [01/23/19]**
View opening sequence of *Un chien andalou*, Luis Buñuel (1929)


**Week 2. Internationalisms and Wars [01/30/19]**

**Primary Source Material**

*Architects’ Congress* (1933) by László Moholy-Nagy. Accessible online at https://vimeo.com/283726259


*Yona Friedman and Eda Schaur, *Environment and Self-Reliance*, ([Publisher]:Paris, [date]).


**Visit:** United Nations, Millennium UN Plaza, United Nations Headquarters, 1 United Nations Plaza GA-1B-31, New York, NY

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**Secondary Literature**


**Further Reading (not required)**


**Week 3. Machines and Bodies [02/06/13]**

**Primary Source Material**

* *Modern Times* (1936)  https://www.youtube.com/watch?v=HAPilyrEzC4

*The Original Films of Frank B. Gilbreth (1910-1924)  https://www.youtube.com/watch?v=g3sj7G7KSSU&t=14s


**Secondary Literature**


Further Reading (not required)


**Week 4. Genders and Metropolitanisms [02/13/17]**

**Primary Source Material**


Georg Simmel, “The Metropolis and Mental Life” (1903).


**Visit:** Columbia University’s first post-binary, gender-neutral bathroom, Fayerweather Hall.

**Secondary Literature**


*Sophie Hochhäusl, “From Vienna to Frankfurt Inside Core-House Type 7: A History of Scarcity through the Modern Kitchen,”* *Architectural Histories* 1(1) 2013: 24, pp. 1-19, DOI: [http://dx.doi.org/10.5334/ah.aq](http://dx.doi.org/10.5334/ah.aq) (Links to an external site.)


Further Reading (not required)


Week 5. Types and Functions [02/20/19]

Primary Source Material


*Heny Ford, My Life and Work, (Garden City, NJ: Garden City Publishing, 1922), Ch. 5.


Secondary Literature


Further Reading (not required)


**Week 6. Colonies and Corporations [02/27/19]**

**Primary Source Material**


**Secondary Literature**


Further Reading (not required)


**Week 7. Medias and Domesticities [03/06/19]**

**Primary Source Material**


*Benjamin, The Arcades Project, Notebook H, I (203-227); reread “Louis Philippe, or the Interior” in 1935 Exposé; read same section in 1939 Exposé.

**Secondary Literature**


Further Reading (not required)


Jonathan Crary, 24/7: Late Capitalism and the Ends of Sleep (City: Verso, 2013).


**Week 8. Institutions and Experimentations [03/13/19]**

**Primary Source Material**


**Secondary Literature**


**Further Reading (not required)**


**Week 9. Technologies and Environments [03/27/19]**

- **Primary Source Material**


**Secondary Literature**


**Further Reading (not required)**


WORKac, *49 Cities*, 3rd ed. (New York: Inventory P, 2015), chapters on Agricultural City by Kurokawa, Fuller’s Dome over Manhattan, Constant’s New Babylon, Tokyo Bay by Kenzo Tange, Yona Friedman’s Bridge-Town over the Channel, Archigram’s Plug-in City, CEdric Prices’ Fun Palace.


Week 10. Vernaculars and Nationalisms [04/03/19]

Primary Source Material

*Leni Riefenstahl, "Triumph of the Will" (1935)

*Andrea Crudeli, "Beyond Critical Regionalism: An Interview with Kenneth Frampton," https://www.centoventigrammi.it/kenneth-frampton-interview/


Secondary Literature

Ayala Levin, « Beyond Global vs. Local: Tipping the Scales of Architectural Historiography », ABE Journal [Online], 8 | 2015, Online since 15 December 2015, connection on 13 January 2017. URL : http://abe.revues.org/2751 ; DOI : 10.4000/abe.275


Further Reading (not required)


Week 11. Information and Forms [04/10/19]
Primary Source Material

*Steve Jobs, Stanford Commencement Address (2005)

*Whole Earth Catalog. Access to Tools (Fall 1969).


Secondary Literature


**Further Reading (not required)**


Week 12. Exhibitions and Revolutions [04/17/19]

- **Primary Source Material**


- **Secondary Literature**


**Further Reading (not required)**


Week 13. Globalizations and Climates [04/24/19]

Primary Source Material


Visit: Ford Foundation, 320 E 43rd St, New York, NY
Secondary Literature


Further Reading (not required)


