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. The course treats the history of architectural modernity as a contested, geographically and culturally uncertain category, for which periodization is both necessary and contingent. The fall semester begins with the apotheosis of the European Enlightenment and the early phases of the industrial revolution in the late eighteenth century. From there, it proceeds in a rough chronology through the “long” nineteenth century. Developments in Europe and North America are situated in relation to worldwide processes including trade, imperialism, nationalism, and industrialization. Sequentially, 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.

Each week, 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. In addition to weekly readings, the syllabus lists key buildings, projects, and documents, along with at least one primary text, through which such questions may be posed. Many of these buildings, projects, and texts 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. All three course sections will discuss the same primary texts and background reading (from Bayly, The Birth of the Modern World), but with different secondary readings to be assigned at the discretion of individual faculty. 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
In addition to completing the required readings for each week and participating actively in class discussions, at three points during the semester students will be required to:

Option A
Submit three short essays on a specific topic, as follows:
Essay 1: A close reading of a building discussed in class and/or in a reading (5pp, 12-pt font, approx. 1200-1300 words)
Essay 2: Compare and contrast two key buildings or texts discussed in class or in the readings (5pp, 12-pt font, approx. 1200-1300 words)
Essay 3: A close reading of an assigned text or a text listed on the syllabus (5pp, 12-pt font, approx. 1200-1300 words)

Option B (instructor's approval required)
Submit a full-length research paper on a topic related to one or more of those covered in the course, in consultation with your discussion section TF, as follows:
Part 1: One-paragraph abstract describing the paper topic and a one-page working bibliography
Part 2: Three-page annotated outline of the paper, with bibliography
Part 3: Final paper, 15 pages minimum, double-spaced in 12 pt font (about 3,500-4,000 words); plus illustrations.

Due Dates:
Essay 1 / Part 1: 2 October 2019
Essay 2 / Part 2: 6 November 2019
Essay 3 / Part 3: 13 December 2019

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).

Grading
Grades for the class will be determined as follows:
Option A
Class participation 25%
Essay 1 25%
Essay 2 25%
Essay 3 25%

Option B
Class participation 25%
Paper abstract 5%
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 students are required to purchase a copy of C.A. Bayly, The Birth of the Modern World 1780-1914 (Malden, MA: Blackwell, 2004) and are expected to have read the book prior to the beginning of the semester. Specific chapters are recommended for certain weeks, below. Copies are available for purchase at Book Culture (536 West 112th Street between Broadway and Amsterdam Ave.). All other course materials, both required and recommended, are available on the Canvas (formerly Courseworks) website, or elsewhere online if indicated below.

Three types of readings are listed each week: primary (required), secondary (selections to be assigned by instructor), and background (recommended). Secondary materials not assigned by any instructors are available on Canvas as a resource for student research or further reading. At times additional primary materials or background reading are recommended along with the required texts, again as a guide for research or further reading.

Many visual materials related to the course, including all of those listed in the Appendix under “Buildings and Projects,” are collected in an online database maintained by the GSAPP Visual Resource Collection (VRC). These are available only to GSAPP students and faculty through LOGIN. Additional visual materials are available online at Artstor.org.

Students are also advised to consult additional reference texts available in Avery Library, including:


In addition to Bayly, the following texts are also useful for historical background:


Weekly Topics

1. Architecture and History

Primary (required)

Secondary (required)

Secondary (suggested)

Stephen Cairns, “Notes for an Alternative History of the Primitive Hut,” Primitive: Original Matters in Architecture, 86-95


Background


2. Race and Nation

Primary (required)


Secondary (required)


Secondary (suggested)


Kenrick Ian Grandison, “Negotiated Space: The Black College Campus as a Cultural Record of Postbellum America,” American Quarterly 51, no. 3 (September 1999).


Background


2A. Thursday 12 September 2019, Special Session: Avery Classics (Rare Books)

Avery Library visits staggered 1:00-4:00

Students will view rare primary documents from the period in small groups in Avery Library, to be organized by the TFs. A list of these documents will be distributed prior to the session. The visits will be preceded by a brief introduction with Avery Classics librarians.

3. Institution and Classification

Primary (required)


Antoine-Chrysostome Quatremère de Quincy, "Type" [1825], Oppositions, no. 8 (Spring 1977): 147-50.

Secondary (required)


Secondary (suggested)


Background


4. Individual and Society

Primary (required)


Secondary (required)


Secondary (suggested)
Sven-Olov Wallenstein, Biopolitics and the Emergence of Modern Architecture (New York: Princeton Architectural Press, 2009), 1-42


Osama W. Abi-Mershed, Apostles of Modernity: Saint Simonians and the Civilizing Mission in Algeria (Stanford, CA; Stanford University Press, 2010).


Background

5. Nature and Resource

Primary (required)

Secondary (required)


Secondary (suggested)


Background


6. City and Territory

Primary (required):


Secondary (required)


**Secondary (suggested)**


7. Culture and Style

**Primary (required)**


Sir William Chambers, Designs of Chinese Buildings, Furniture, Dresses, Machines and Utensils (London, 1757), preface, a-b; temples, 1-5; towers, 5-6; other forms of building, 6-7; houses, 7-11; different kinds of columns, 11-13; Chinese machines and dresses, 13-14; art of laying out gardens, 14-19.

(skim/browse) Owen Jones, The Grammar of Ornament (London: Day and Son, 1856)
https://archive.org/details/jonesowengrammar00owen/page/n3

or
https://archive.org/details/grammarofornamen00jone_0/page/16

Secondary (required)


Secondary (selections to be assigned by instructor)


Wolfgang Hermann, “Introduction” to Heinrich Hübsch, In What Style Should We Build? The German Debate on Architectural Style (Santa Monica: Getty Center, 1992), 1-60.


Background

8. Industry and Morality

Primary (required)
Augustus Welby Pugin, *Contrasts: Or, A Parallel Between the Noble Edifices of the Middle Ages and Similar Buildings of the Present Day* [1836], 2nd ed. (Edinburgh: John Grant, 1898), 1-59; see also plates beginning on p. 102.


**Secondary (required)**


**Secondary (suggested)**


Nicholas Bullock and James Read, *The Movement for Housing Reform in Germany and France, 1840-1914* (New York: Cambridge University Press, 1985) SELECTIONS TBD


**Background**
9. Gender and Labor

Primary (required)


Secondary (required)


Secondary (suggested)


Background

10. Cosmopolitanism and Expertise

Primary (required)


Secondary (required)


Secondary (suggested)


Background


11. Machines and Meaning

Primary (required)


Secondary (required)


Secondary (suggested)


**Background (recommended)**


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**12. Metropolis and Empire**

**Primary (required)**


https://archive.org/details/tomorrowpeaceful00howa/page/n5


**Secondary (required)**


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**Secondary (suggested)**


Background


Appendix

Buildings and Projects

[NOTE: Dates given for Buildings and Projects are normally completion dates]

1743  John Wood, Bristol Exchange, Bristol, England
1745  Giovanni Battista Piranesi, Le Carceri d'Invenzione (1745, 1761)
1751  George Dance, St. Luke's Lunatic Hospital, London
1752  Drayton Hall, Charleston, South Carolina
1758  John Wood Sr. and John Wood Jr., King's Circus, Bath, England
1768  Ange-Jacques Gabriel, Le Petit Trianon, Versailles (1763-1768)
1768  George Dance, Newgate Prison, London
1769  Pierre Patte, Project for an Ideal Street
1772  Diderot and d'Alembert, Encyclopédie, Agriculture and Rural Economy
1772  Richard Payne Knight, Downton Castle, Herefordshire
1774  Jacques Gondoin, School of Surgery, Paris (1769-1774)
1777  James Wyatt; Robert Adams, Home House, London, England
1777  T.F. Pritchard, Bridge over the Severn at Coalbrookdale
1777  Robert Adam, Culzean Castle, Scotland (1777-1790)
1778  Claude-Nicolas Ledoux, Salines, Arc en Senans (1774-1778)
1784  Etienne-Louis Boullée, Cenotaph for Newton
1785  Thomas Jefferson, Land Ordinance for the colonization of Western territories
1785  Bernard Poyet, Radial Hospital Plan
1785  Etienne-Louis Boullée, Project for a National Library
1786  David Dale and Robert Owen, New Lanark Cotton Mills, New Lanark
1787  Shaker Communities
1789  Ledoux, Barrière d'Enfer, Paris (1785-1789)
1789  Langhans, Brandenburg Gate, Berlin
1790  L'Enfant and Ellicot, Plan Washington, D.C.
1791  Jeremy Bentham, Panopticon
1792  Horace Walpole, Strawberry Hill, Middlesex (1749-1792)
1794  Durand and Thibault, Project for a Temple of Equality submitted in the Competitions of the Year II
1796  Competition for a Monument to Frederick the Great, Berlin
1797  William Latrobe, Virginia State Penitentiary
1798  Charles Bulfinch, Massachusetts State House, Boston
1800  William Jessop, West India Docks, London, England
1800  Garden of Perfect Brightness, Beijing (c. 1800)
1801  Benjamin Henry Latrobe, Bank of Pennsylvania, Philadelphia
1802  John Wood, James Wyatt Liverpool Town Hall, Liverpool, England
1806  Bélanger, Iron dome, Wheat market, Paris [1763 Le Camus de Mézières]
1806  Benjamin Henry Latrobe, Latrobe Gate (Main Gate) Washington Navy Yard, Washington D.C.
1806  Napoléon’s grand projects: Temple of Glory (Madeleine), Vendôme Column, Arc de Triomphe, Paris
1809  Thomas Jefferson, Monticello, Virginia
1810  Charles Bulfinch, Boylston Market, Boston
1811  John Nash, Regent Street, London (begins)
1811  Commissioners’ Plan for New York City
1812  Benjamin Henry Latrobe, Davidge Hall, University of Maryland School of Medicine, Baltimore, Maryland
1813  James Wyatt, Fonthill Abbey, Wiltshire England
1815  Benjamin Henry Latrobe, Frederick Graff, Fairmount Water Works, Philadelphia [1799-1822]
1818  John Nash, Royal Pavilion, Brighton
1821  Karl Friedrich Schinkel, Schauspielhaus, Berlin
1821  Benjamin Henry Latrobe, Basilica of the National Shrine of the Assumption of the Blessed Virgin Mary, Baltimore, Maryland
1822  Johann Carl Ludwig Engel, Senate, Helsinki (1818-1822)
1823  Lowell Mills, Lowell, Massachusetts (open)
1823  Peter Nobile, Theseustempel (Temple of Theseus, museum), Vienna (1820-1823)
1823 Robert Smirke, British Museum, London
1823 Karl Friedrich Schinkel, Altes Museum, Berlin
1824 Robert Owen, New Harmony, Indiana (1824-1827)
1825 Karl Friedrich Schinkel, Schloss Charlottenhof, Sanssouci, Potsdam
1825 Benjamin Wright et al, Erie Canal, New York State (1817-1825)
1826 Leo von Klenze, Alte Pinakothek, Munich
1827 Thomas Jefferson, University of Virginia (1817-1827)
1829 John Haviland, Eastern State Penitentiary
1829 Karl Ivanovich Rossi, Arch of the Winter Palace, St. Petersburg (1819-1829)
1830 Leo von Klenze, Walhalla, near Regensberg (begins)
1830 Museumsinsel (from the Altesmuseum to the Pergamonmuseum)
1831 Henry Dearborn, Mount Auburn Cemetery, Cambridge, Massachusetts
1833 Gaspard Riche de Prony, Description hydrographique et historique des marais Pontins
1833 Félix Duban, Ecole des Beaux Arts remodel, Paris (begins)
1833 Rohault de Fleury, Greenhouses, Jardin des Plantes, Paris
1834 Victor Considerant, Phalanstery (after Fourier)
1834 Leo von Klenze, Glyptothek, Munich (1816-1834)
1834 William Strickland, Merchants’ Exchange, Philadelphia (1832-1834)
1835 Schinkel, Bauakademie, Berlin (1832-1835)
1836 Pugin and Barry, Houses of Parliament, London (design begins)
1836 I.K. Brunel, Clifton Bridge over the Avon, Bristol
1836 Robert Mills, Washington Monument (original design), Washington, DC
1836 Robert Mills, Patent Office Building, Washington, DC
1837 Heinrich Hübsch, Pump Room, Baden-Baden
1838 Heinrich Hübsch, Experiments with vaulting forms
1838 Ludwig Persius, Glienicke Engine House, Potsdam (1836-1838)
1838 Jacques-Ignace Hittorf, Rotonde des Panoramas, Paris
1839 Hans Christian Hansen and Theophilos Eduard Hansen, National Library, University and Academy, Athens (1839-1891)
1840 British Ordinance Surveyors’ Drawings (1789-1840)
1842 Andrew Jackson Downing, Cottage Residences
1842 Andrew Jackson Davis, United States Customs House, New York
1845 Augustus Welby Pugin, Scarisbrick Hall, Lancashire (1837-1845)
1846 James Renwick Jr., Smithsonian Institution, Washington, DC
1846 Jesse Hartley and Phillip Hardwick, Albert Dock, Liverpool
1847 Oneida Perfectionists
1847 Frederick Fiebig, Panorama of Calcutta
1847 François Duquesny, Gare de l'Est, Paris
1848 Maximilian of Bavaria, competition for a new style of architecture
1849 John Roebling, Delaware Aqueduct, Lackawaxen, Pennysylvania
1849 William Butterfield, All Saints, London
1851 Saltaire, Titus Salt
1851 Joseph Paxton, Crystal Palace, London
1852 Thomas U. Walter, Hospital for the Insane of the Army and the Navy, Washington D.C.
1853 Andrew Jackson Davis, Llewellyn Park, West Orange, New Jersey
1855 Amana Inspirationists
1855 Victor Baltard, Les Halles, Paris [1852-1855]
1855 Universal Exposition, Paris
1856 Samuel Angell, Clothworkers’ Hall, London
1858 Henri Labrouste, Bibliothèque Ste. Genieviève (1838-1850)
1859 Old Slave Mart, Charleston, South Carolina
1859 André Godin and E. André, Familistère, Guise (begun 1859)
1860 William Morris and Philip Webb, Red House
1860s Frederick Law Olmsted, Emerald Necklace, Boston
1862 Plan of Earl Manver’s Estate, Laxton and Moorhouse
1863 Olmsted & Vaux, Central Park, New York
1863 George Gilbert Scott, Akroydon (1861-1863)
1863 Charles Garnier, Opera House, Paris
1864 Antoine-Nicolas-Louis Bailly, Tribunal de Commerce, Paris (1858-1864)
1865  A. H. Stott, Houldsworth Mill, Reddish, Lancashire
1867  Universal Exposition, Paris
1867  New York Tenement Acts
1868  Alfred Waterhouse, Natural History Museum, London
1868  George Gilbert Scott and Matthew Digby Wyatt, Foreign Office and India Office, Whitehall, London (1861-1868)
1868  James Gamble, William Morris, and Edward Poynter, South Kensington Dining Room, London
1868  Henri Labrouste, Bibliothèque Nationale, Paris (1859-1868)
1868  Waterhouse, Town Hall, Manchester
1869  Railway in Egypt (1854-1869)
1869  Suez Canal (1859-1869)
1869  Avoscani and Rossi, Khedivial Opera House, Cairo
1870  Richard Morris Hunt, Stuyvesant Apartments, New York City
1870  Haussmann’s Paris (1859-1870)
1871  Jules Saulnier, Meunier Factory and Model Town, Noisel-sur-Marne
1872  Furness and Hewitt, Pennsylvania Academy of Fine Arts
1872  Vienna Ring (1859-1872)
1873  Francis Fowke and Henry Cole, South Kensington Museum, London (1863-1873)
1873  George Gilbert Scott and Matthew Digby Wyatt, Foreign Office, London (1856-1873)
1875  Frederick Law Olmsted and Calvert Vaux, Riverside, Illinois
1876  Frank Furness and George Hewitt, Centennial National Bank, Philadelphia
1876  Frank Furness and George Hewitt, Brazilian Section – Main Exhibition Building, Centennial Exposition, Philadelphia
1876  Frederick Law Olmsted, Mount Royal, Montreal, Quebec
1877  Henry Hobson Richardson, Trinity Church, Boston (1872-1877)
1877  A. de Serres and Eiffel Office, Western Railway Station, Budapest (1874-1877)
1878  Universal Exposition, Paris
1878  William Ware and Henry Van Brunt, Memorial Hall at Harvard University, Cambridge, Massachusetts (1865 – 1878)
1879  Frank Furness and George Hewitt, Provident Life and Trust, Philadelphia
1880  Henry Hobson Richardson, Frederick Law Olmsted, Calvert Vaux, State Asylum for the Insane (Richardson Olmsted Complex), Buffalo, New York
1880  Henry Hobson Richardson, Thomas Crane Library, Quincy, Massachusetts
1880s  S. S. Berman, Town of Pullman, Chicago
1881  George B. Post, Produce Exchange, New York (1881-1885)
1882  Alexander Vallaury, Academy of Fine Arts, Istanbul
1883  John Roebling, Brooklyn Bridge, New York
1884  Otto Wagner, State Bank, Vienna (1882-1884)
1884  Frank Furness and George Hewitt, National Bank of the Republic, Philadelphia
1884  William Le Baron Jenney, Home Insurance Building, Chicago
1884  Henry Hobson Richardson, Allegheny Courthouse, Pittsburgh, Pennsylvania
1884  George B. Post, New York Produce Exchange, New York City
1884  George B. Post, New York Cotton Exchange, New York City
1885  Henry Hobson Richardson, Marshall Field Wholesale Store, Chicago
1886  Daniel Burnham and John Wellborn Root, Rookery Building, Chicago (1885-1886)
1888  William Owen, Port Sunlight, England
1889  Gustave Eiffel, Eiffel Tower, Exposition Universelle, Paris
1889  Dutret, Galérie des Machines, Exposition Universelle, Paris
1889  Louis Sullivan and Dankmar Adler, Auditorium Building, Chicago
1889  Exposition Universelle, Paris
1890  Louis Sullivan and Dankmar Adler, K.A.M. Synagogue (Pilgrim Baptist Church), Chicago
1890  Daniel Burnham and John Wellborn Root, Chronicle Building, San Francisco
1890  Alfred Messel, Sickingenstrasse, Berlin
1891  Alexander Vallaury, Imperial Museum, Istanbul
1891  Frank Furness and George Hewitt, University of Pennsylvania Library, Philadelphia
1891  Louis Sullivan and Dankmar Adler, Wainwright Building, St. Louis, Missouri
1892  Frank Furness, Broad Street Station Pennsylvania Railroad, Philadelphia
1892  Daniel Burnham and John Wellborn Root, Monadnock Building, Chicago (1889-1892)
1893  Bournville, Birmingham
1893  Daniel Burnham, John Wellborn Root, Frederick Law Olmsted, World’s Columbian Exposition, Chicago
1894  Louis Sullivan, Guaranty Building, Buffalo
1895  Daniel Burnham and John Wellborn Root, Reliance Building Chicago (1890-1895)
1895  Richard Morris Hunt, Metropolitan Museum of Art (addition), New York
1896  Charles F. Voysey, Sturgis House, near Guilford
1896  Alexander Vallaury, Ottoman Bank, Istanbul
1897 Otto Wagner, Vienna underground stations (1894-1897)
1897 Charles F. McKim, William R. Mead, Stanford White, Columbia University Campus, New York
1899 Peter Behrens et al, Darmstadt Artists’ Colony
1899 Louis Sullivan, Carson Pirie Scott & Co. department store, Chicago (begun)
1902 Daniel Burnham, Flatiron Building, New York City
1902 Ludwig Hoffmann, Various bathhouses, Berlin (1897-1902)
1903 Hendrik-Petrus Berlage, Stock Exchange, Amsterdam (1898-1903)
1903 Daniel Burnham, Union Station, Washington, DC
1904 Frank Lloyd Wright, Larkin Building, Buffalo (1903-1904)
1904 George B. Post, Stock Exchange, New York (1901-1904)
1905 Raymond Unwin and Barry Parker, Hampstead Garden Suburb, London
1906 Grand Central Terminal, New York (1871-1906)
1906 W. K. Firminger, Thacker’s Guide to Calcutta
1912 Walter Burley Griffin, Canberra (plan 1912)
1913 Edwin Lutyens, New Delhi (plan 1913)
1914 Eliel Saarinen, Railway Station, Helsinki (1904-1914)

Documents

1721 Johann Fischer von Erlach, Entwurf einer historischen Architektur (1721-1742)
1753 James Dawkins and Robert Wood, The Ruins of Palmyra
1758 Julien-David Le Roy, Ruins of the Most Beautiful Monuments of Greece
1762 James Stuart and Nicholas Revett, The Antiquities of Athens (1762-1816)
1765 Giambattista Piranesi, Thoughts on Architecture
1779 James Rendell, A Bengal Atlas
1782 James Rendell, Memoir of a Map of Hindoostan
1795 Étienne-Louis Boullée, Architecture, Essay on Art
1796 Gaspard Riche de Prony, Nouvelle architecture hydraulique
1848 Louisa C. Tuthill, History of Architecture from the Earliest Times; Its Present Condition in Europe and the United States
1849 J. S. Buckingham, National Evils and Practical Remedies. With the Plan of a Model Town
1855  James Fergusson, *The Illustrated Handbook of Architecture*

1856  Owen Jones, *The Grammar of Ornament*

1857  Calvert Vaux, *Villas and Cottages: A Series of Design for Execution in the United States*

1872  *Usul-i Mimari-i Osmani (Ottoman Architecture)* (in Turkish, French, and German but no English)

1889  Camillo Sitte, *City Planning According to Artistic Principles*

1896  Banister Fletcher, *A History of Architecture on the Comparative Method*

1899  Auguste Choisy, *Histoire de l’architecture, Vols. 1 & 2*

1904  Auguste Choisy, *L’art de bâtir chez les Égyptiens*