This course focuses on a feminist critique as a locus of multiple avenues of inquiry. What does it mean to take a feminist approach to the history of modern and contemporary architecture? Can we apply a feminist lens to theoretical, ethical, and historiographic issues? What is the value, intellectual and historical, of a feminist approach to the study of architecture? This class will undertake various modes of close reading: of buildings, works of criticism, theoretical manifestos, archival documents, and scholarship. Our goal will be to explore whether there can be an explicitly feminist reading of architectural practice and history, and to begin to articulate what that feminist reading might feel like. Affect is welcome. Skills taught will be the formal, phenomenological, historical, and theoretical analysis of individual buildings of various types; archival research; contextual analysis; and writing at both an academic and critical level.

Writing assignments are to be emailed to instructor by 5pm the Wednesday before class.

WEEK 1, September 5

how did we get here || interviews || introductions || what does it mean to be an architectural thinker || what does it mean to be a feminist thinker || what is this seminar really about?

WEEK 2, September 12

Reading:


Writing:
Position Paper on the two readings - 500 words
WEEK 3, September 19

Reading:
Choose three articles from here - https://www.nowwhat-architexx.org/articlesall - and prepare a five-minute presentation outlining:
- the arguments
- the methods
- the methodologies
- possible counter-arguments / counter-texts

Writing:
Choose a building that you can visit in person. Describe it the best way you can. Your approach may be critical, historical, social, cultural, visual, phenomenological, or other. 500-750 words

WEEK 4, September 26

Reading:


Writing:
Argue against one of the texts from this week. You may use any available material. 750 words

WEEK 5, October 3

Reading:


Writing:
Position paper analyzing the historical position of the readings. 500 words
WEEK 6, October 10

Reading:


Partner Presentations: each person read one of the texts in dialogue with a partner (selected in class the week before). You may interpret the word “read” however you like.

WEEK 7, October 17

Reading:

Tipton, Gemma. "I Don't Want to Be Educated; I Want to Be Drowned in Beauty..." *Circa* (2003): 62-68. (JSTOR)

Writing:
Position Paper: Outline the mechanics aka “how does this work” of each of the assigned readings. 500-1000 words

WEEK 8: October 24

Reading:


Writing:
FINAL PAPER TOPIC DUE - write 250 words about what you would like to write for your final paper. List 5-10 texts that you imagine will assist you as you write.

WEEK 9: October 31
Reading:


Writing:
Argue for or against the inclusion of these texts in this syllabus. Provide evidence grounded in the texts, and in the world. 500-750 words.

WEEK 10: November 7
Reading:


Writing:
Choose a collection from the Archives of American Art, digitized by the Smithsonian and available here: https://siarchives.si.edu, and write a brief analysis, historical or theoretical, of two to five individual elements from the archive. 750 words.
WEEK 11: November 14th

Reading:
Editor’s Letter; Margrit Kennedy, “Seven Hypotheses on Male and Female Architecture;”
Dolores Hayden “The Feminist Paradise Palace,” in Making Room: Women and Architecture,

Denise Scott Brown, “Room At The Top, Sexism and the Star System in Architecture.”

Despina Stratigakos, “Why Architects Need Feminism,” Places Journal, September 2012,
https://placesjournal.org/article/why-architects-need-feminism/

Writing:
Have things changed or have things stayed the same? 500 words.

WEEK 12: November 21

Reading:
TBD as a collective

Writing:
TBD as a collective

how did we get here || interviews || introductions || what does it mean to be an architectural thinker || what does it mean to be a feminist thinker || what is this seminar really about?

WEEK 13: NO CLASS / THANKSGIVING BREAK

FINAL PAPER DUE December 3. 20 page research paper, details tbd.