

## **Modernism in Print** (fall 2015)

James Graham

This seminar will explore architectural modernism through the lens of publicatory practice, with an emphasis on the political ends of print media—initially centering on the interwar European avant-gardes, but expanding outwards to examine a broader field of circulating print objects used for diverse ends. We will look at books, pamphlets, posters, exhibitions, newspapers, and building graphics, and readings will include primary source material, media theory, and architectural histories. We will make extensive use of the materials held in Avery Classics, and students will undertake their own research, writing, or graphical interpretation of notable case studies.

Course requirements:

– Vigorous, collegial, and well-prepared participation is expected in all class meetings. Liveliness, insight, and generosity are vital parts of a good seminar atmosphere. Consider this a collective research workshop; the main work of the class will be what goes on within our weekly two hours.

– Each student will be expected to give an in-depth presentation in class on one of the major books that we will be encountering—situating the book (or journal) and its author (or editors) within their contexts, illuminating their discursive contributions, and delving into the material facture of the publication as well. These presentations should be both historical and analytical in character, and will demand that you acquire expertise on your chosen book beyond what's in the seminar readings. Presentations should be 15–20 minutes.

– Your final assignment (due by Friday, December 18th) is a 15–20 page research paper that addresses some of the thematics of the course. You are welcome to use your in-class presentation as a starting point for this paper, or to tackle publications beyond the scope of the syllabus. You may also explore alternative formats—graphical interpretations, annotated bibliographies—in lieu of a research paper.

Grading: 50% final paper, 50% participation and presentations

### **September 10**

Introduction: Architectural Print Cultures

Reference:

- Friedrich Kittler, *Optical Media*, trans. Anthony Erns (Malden, MA: Polity Press, 2010) or “Perspective and the Book,” *Grey Room* 5 (Autumn 2001), 38–53.
- Victor Hugo, “Ceci tuera cela,” *Notre-Dame de Paris*, trans. Alban Krailsheimer (Oxford: Oxford University Press, 1993), 192–206.

- Neil Levine, “The Book and the Building: Hugo’s Theory of Architecture and Labrouste’s Bibliothèque Sainte-Geneviève,” in *The Beaux Arts and Nineteenth-Century French Architecture* (Cambridge MA: MIT Press, 1982).
- Mario Carpo, *Architecture in the Age of Printing: Orality, Writing, Typography, and Printed Images in the History of Architectural Theory* (Cambridge MA: MIT Press, 2001).
- Richard Wittman, *Architecture, Print Culture, and the Public Sphere in Eighteenth-Century France* (New York: Routledge, 2007).
- Benedict Anderson, “Introduction” and “The Origins of National Consciousness,” in *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (London: Verso, 1983), 37-46.

## September 17

### Voyage d’Orient: Sketchbooks, Catalogs, Chromolithography

- Timothy Mitchell, “The World as Exhibition,” *Comparative Studies in Society and History*, vol. 31, no. 2 (April 1989), 217–36
- Mark Crinson, “South–Savage,” in *Empire Building: Orientalism and Victorian Architecture* (London: Routledge, 1996), 37–71.
- Kathryn Ferry, “Printing the Alhambra: Owen Jones and Chromolithography,” in *Architectural History* 46 (2003): 175–88.
- Le Corbusier, selections from *Voyage d’Orient* (Cambridge MA: MIT Press, 1987), 2–9, 66–99.

#### Reference:

- Martin Heidegger, “The Age of the World Picture” (1938).

#### In Avery Classics:

- Jules Goury and Owen Jones, *Plans, Elevations, Sections, and Details of the Alhambra* (London: O. Jones, 1842–45). [Classics AA387 G74 FF](#)
- Owen Jones, *The Grammar of Ornament* (London: Day and Son, 1856). [Classics AK1175 J72 FF](#)
- Matthew Digby Wyatt, *Views of the Crystal Palace and Park, Sydenham* (London: Day and Son, 1854). [Classics AA6750 L8 W99 F](#)
- Le Corbusier, *Voyage d’Orient Sketchbooks* (New York: Rizzoli, 1988). [AA653 J3 L46363](#)

## September 24

### Coloring Utopia

- Paul Scheerbart, “Glasarchitektur” and other selections from *Glass! Love!! Perpetual Motion!!!*, ed. Josiah McElheny and Christine Burgin (Chicago: University of Chicago Press, 2014).
- Bruno Taut &c, *The Crystal Chain Letters*, ed. Iain Boyd Whyte (Cambridge MA: MIT Press, 1985), 1–35, 39–41, 81–97.
- Iain Boyd Whyte, “The Rationalism of Intuition,” *Bruno Taut and the Architecture of*

*Activism* (New York: Cambridge University Press, 1982), 67–75.

Reference:

- Rosemarie Haag Bletter, “Paul Scheerbart’s Architectural Fantasies,” *Journal of the Society of Architectural Historians*, vol. 34, no. 2 (May 1975): 83–97.

In Avery Classics:

- Hermann Finsterlin, *Vormenspiel* (*Wendungen*, vol. 6, no. 3, 1924). Classics AA1088 F49 F49
- Erich Mendelsohn, *Mendelsohn* (*Wendungen*, vol. 3, no. 10, October 1920). Classics AA657 M52 W48
- Bruno Taut, *Alpine Architektur* (1919). Classics AA657 T19 T194 F
- Bruno Taut, *Die Stadtkrone* (Jena: Eugen Diederichs, 1919). Classics AA9050 T19
- Paul Scheerbart, *Glasarchitektur* (Berlin: Verlag der Sturm, 1914). Classics AA4140 Sch22
- *Ja! Stimmen des Arbeitsrates für Kunst in Berlin* (Charlottenburg: Verlegt bei der Photographischen Gesellschaft, 1919). Classics A72 B45

**October 01**

No Class (James out of town)

**October 08**

Photographic America and the Bauhaus

- Reyner Banham, “Introduction” and “Modernism and Americanism,” in *A Concrete Atlantis* (Cambridge MA: MIT Press, 1986), 1–23 and 181–253.
- Claire Zimmerman, “Beyond Visibility” and “Aura Deferred,” in *Photographic Architecture in the Twentieth Century* (Minneapolis: University of Minnesota Press, 2014), 1–20 and 149–78.
- László Moholy-Nagy and Lucia Moholy, “Production–Reproduction,” *De Stijl* (1922) and Moholy-Nagy, “From Pigment to Light,” reprinted in Krisztina Passuth, *Moholy-Nagy* (New York: Thames and Hudson, 1985), 289–90 and 323–36.

In Avery Classics:

- Erich Mendelsohn, *...Amerika: Bilderbuch eines Architekten mit 77 photographischen Aufnahmen des Verfassers* (Berlin: R. Mosse, 1926). Classics AA684 M5221
- Erich Mendelsohn, *Russland, Europa, Amerika, ein architektonischer querschnitt* (Berlin: R. Mosse, 1929). Classics AA2500 M52 F
- Erich Mendelsohn, *Neues Haus: Neue Welt* (Berlin: R. Mosse, 1932). AA657 M52 M525
- Walter Gropius, *Jahrbuch des Deutschen Werkbundes* (1913). Classics AC D49
- Walter Gropius, *Internationale Architektur*, in the *Bauhausbücher* series (München: A. Langen, c1925). Classics AA650 G91
- Walter Gropius, *Bauhausbauten Dessau* (München: A. Langen, c1930). Classics AA657

G9 G91

- László Moholy-Nagy, *Von Material zu Architektur*, in the *Bauhausbücher* series (München: A. Langen, c1929). [Classics AA2500 M72](#)
- László Moholy-Nagy, *Painting, Photography, Film* [1927], trans. Janet Seligman (Cambridge MA: MIT Press, 1969). [Fine Arts NH410 M72](#)

## October 15

### Words on the Page—Manifestos and Poems

- Johanna Drucker, *The Visible Word: Experimental Typography and Modern Art, 1909–1923* (Chicago: The University of Chicago Press, 1994), 91–140.
- Anthony Vidler, “From Manifesto to Discourse,” in *After the Manifesto* (New York: GSAPP Books, 2014).
- Walter Benjamin, “Newspaper,” in *The Work of Art in the Age of Its Mechanical Reproducibility*, ed. Michael Jennings etc. (Cambridge MA: Harvard University Press, 2008), 359–60.
- Selections from *Futurism: An Anthology* (New Haven: Yale University Press, 2009).
- Selections from *Russian Futurism Through its Manifestoes, 1912–28*, ed. Anna Lawton (Ithaca: Cornell University Press, 1988).

### Reference:

- Jennifer Buckley, *Print, Performance, and the European Avant-Gardes, 1905–1948* (New York, 2011).

### In Butler Rare Books:

- Aleksei Kruchenykh, *Igra v adu* (Moskva: Tipo-Lit. V. Rikhter, 1912). [Butler Rare Books in process](#)
- Vladimir Mayakovsky, “Khorosho!” (Moskva: Gos. izd-vo, 1927). [Butler Rare Books B891.7 M282 S4 1927](#)
- Vladimir Mayakovsky, *Dlia Golosa* (reprinted Cambridge MA: MIT Press, 2000). [Butler PG3476 M3 D5713](#)
- F.T. Marinetti, “Manifeste du futurisme,” *Figaro* (20 February 1909). [Butler Rare Books N6494.F8 M3714 1909h](#)
- F.T. Marinetti, *Les mots en liberté futuristes* (Milano: Edizioni futuriste di “Poesia,” 1919). [Butler Rare Books PN56.F8 M37 1919g flat c.3](#)
- Francesco Cangiullo, “Caffeconcerto” (Milano: Edizioni futuriste di “Poesia,” 1919). [Butler Rare Book N6918.5 F8 C35 1919g](#)
- Francesco Cangiullo, “Piedigrotta parole in libertà” (Milano: Edizioni futuriste di “Poesia,” 1916). [Butler Rare Book PQ4809.A5337 P5 1916g](#)

## October 22

### Radical Typography

- Frederick Schwartz, “Distraction,” in *Blind Spots* (New Haven: Yale University Press,

2005), 37–62.

- El Lissitzky, “Topography of Typography” (1923), “Typographical Facts” (1925), and “Our Book” (1926) in *El Lissitzky: Life, Letters, Text*, ed. Sophie Lissitzky-Kuppers (London: Thames and Hudson, 1968), 359–63.
- El Lissitzky, “Do Not Separate Form from Content!” (1931), in *El Lissitzky 1890–1941* (Cambridge MA: Harvard Art Museums, 1987).
- Jan Tschichold, *The New Typography: A Handbook for Modern Designers*, trans. Ruari McLean (Berkeley: University of California Press, 1995), read introduction along by Kincross as well as 7–29 and 52–106.

Reference:

- Ruari McLean, *Jan Tschichold: A Life in Typography* (New York: Princeton Architectural Press, 1997).
- Jan Tschichold, *The Form of the Book: Essays on the Morality of Good Design*, trans. Hajo Hadeler (Point Roberts WA: Hartley & Marks, 1991).
- Herbert Spencer, *Pioneers of Modern Typography* (Cambridge MA: MIT Press, 1982).

In Butler’s Rare Books:

- El Lissitzky, catalogue for the *Pressa* exhibition in Cologne (1928). [Rare Book Bookart 019.247 C71 ZZ; F](#)
- Jan Tschichold, *Die neue Typographie: ein Handbuch für zeitgemäss Schaffende* (Berlin: Bildungsverbandes der deutschen Buchdrucker, 1928). [Rare Book Graphic Arts Z250 T785 1928](#)
- Jan Tschichold, *An Illustrated History of Writing and Lettering* (London: A. Zwemmer, 1946). [Rare Books Graphic Arts Z40 T782 1946g](#)
- Alfred Tolmer, *Mise en page: The Theory and Practice of Layout* (London: The Studio, Ltd., 1931). [Rare Book Graphic Arts HF5825 T585 1931](#)

The following sections will further developed with the students who will be presenting particular books and bookmakers during these sections.

## **October 29**

### Visual Esperanto

- Hannes Meyer, “The New World,” 1926.
- Further readings selected by students who are presenting.

Reference:

- Kathleen Burnett, “Communication with Visual Sound: Herbert Bayer and the Design of Type,” *Visible Language* (Summer 1990).
- Nader Vossoughian, *Otto Neurath: The Language of the Global Polis* (Rotterdam: NAI Publishers, 2011).

In Avery Classics:

- El Lissitzky, *Pro dva kvadrata* (Berlin: Skify, 1922).
- Herbert Bayer, *Bauhaus Dessau: Hochschule für Gestaltung, Prospekt* (Dessau: A. Bodenthal, c1928). Classics A332 D4 D4
- Otto Neurath, *Gesellschaft und Wirtschaft, bildstastisches Elementarwerk* (Leipzig: Bibliographisches Institut, 1930). Classics AA9000 Os7 F

## **November 5**

### Journals and the Avant-Garde

300 word abstract and preliminary bibliography for your presentation and research project are due at the start of class, in hard copy form.

- Beatriz Colomina, "L'Esprit Nouveau: Architecture and Publicité," *ArchitectureProduction* (New York: Princeton Architectural Press, 1988).
- Detlef Mertins and Michael W. Jennings, "Introduction" and Maria Gough, "Contains Graphic Material: El Lissitzky and the Topography of G," in *G: An Avant-Garde Journal of Art, Architecture, Design, and Film 1923–26*, ed. Detlef Mertins and Michael W. Jennings (Los Angeles: Getty Research Institute, 2010), 3–51.
- Further readings selected by students who are presenting.

Journals to explore:

*L'Esprit nouveau*, *G*, *Merz*, *Mecano*, *Veshch' Objet Gegenstand*, *Sovremennaia Arkhitektura*, *USSR in Construction*, *Lef / Novyi Lef*, &c &c

## **November 12**

### Print Countercultures

- Reyner Banham, "Zoom Wave Hits Architecture," *New Society*, vol. 7, no. 179 (March 1966), 21.
- Reyner Banham, "A Clip-On Architecture," *Design Quarterly* 63 (1965).
- Further readings selected by students who are presenting.

Reference:

- Denise Scott Brown, "Little Magazines in Architecture and Urbanism," *Journal of the American Institute of Planners* (July 1968), 223–33.
- Beatriz Colomina and Craig Buckley, eds., *Clip/Stamp/Fold: The Radical Architecture of Little Magazines 196X–197X* (Barcelona: Actar, 2010).
- Craig Buckley and Jean-Louis Violeau, eds., *Utopie: Texts and Projects, 1967–78* (Los Angeles: Semiotext(e), 2011).
- Plenty of volumes on Archigram.

In Avery Classics:

- *Archigram*, all volumes (1961–74). Classics AB Ar2179
- *Utopie: Sociologie de l'urbain*, vol. 1–3 (1967–69). Classics AB Ut63

## **November 19**

### Environmental Information

- Marshall McLuhan and Quentin Fiore, *The Medium is the Massage* (New York: Random House, 1967).
- Alison and Peter Smithson, "But Today We Collect Ads," *Ark* 18 (November 1956): 49–50.

Reference:

- Aron Vinegar, *I Am a Monument: On Learning from Las Vegas* (Cambridge MA: MIT Press, 2008).

In Avery Classics:

- *The Last Whole Earth Catalog: Access to Tools* (1971). Offsite TS199 L37
- Robert Venturi, Denise Scott Brown, and Steven Izenour, *Learning from Las Vegas* (Cambridge MA: MIT Press, 1972). Classics AA735 L47 V56
- *This is Tomorrow* exhibition catalogue (1956), reprinted in *This is Tomorrow* (London: Whitechapel Gallery, 2010). N6488.G7 L692

## **November 26**

No Class (Thanksgiving)

## **December 03**

### Paper Architectures

Readings selected by students who are presenting.

In Avery Classics:

- Zaha Hadid, *Planetary Architecture Two* (London: Architectural Association, 1983). Classics AA661 H117 H11
- Peter Eisenman, *Moving Arrows, Eros and Other Errors* (London: Architectural Association, c1986). Classics AA685 Ei84 Ei8433 F
- Lebbeus Woods, "Einstein Tomb," *Pamphlet Architecture* 6 (1980), and other *Pamphlet Architectures*. Classics AA2597 P19 1980
- Institute of Architecture and Urban Studies, *Skyline* (1978–83). Classics AB Sk79

**December 10**

No Class (final exam week)

**December 15**

Final Papers Due (via emailed PDF)