ARCH S326: Architecture and Modernity
Yale College Summer Session, 2025

Instructor: Iris Giannakopoulou Karamouzi (*iris.giannakopoulou@yale.edu*)
Meets: Tuesdays and Thursdays, 1:00 pm–4:15 pm
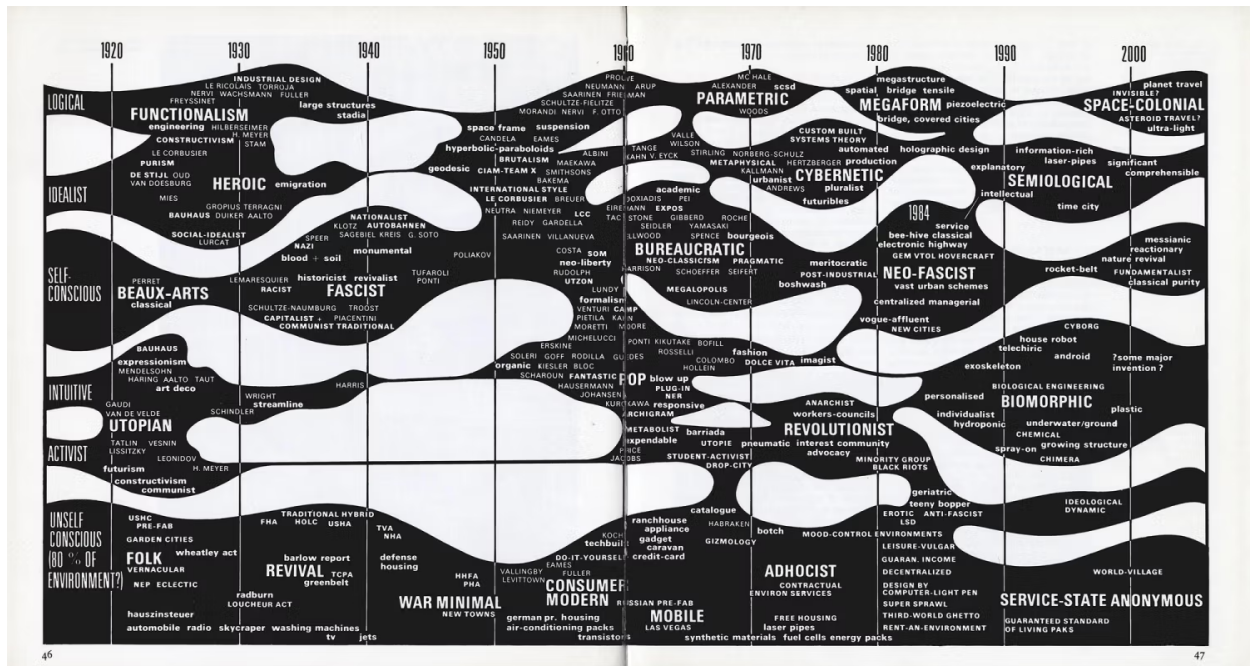Location: online
Office Hours: By Appointment

Architettura Assassinata, Aldo Rossi (1974)

What is modernity? What is modernism? When did the modern period begin, and has it ended? What does it mean for architecture to be called modern? What ideological assumptions, social programs, and cultural values have shouldered narratives of modernity and modernism? How have architects articulated these ideas in their buildings and writings? How do different conceptualizations, such as "multiple," "uneven," and "liquid" modernities or "classic," "high," "late," or "post" modernism, help us frame architecture and its histories?

This course explores these and related questions by examining buildings, artworks, texts, and intellectual movements, emphasizing the transmission, translation, reception, and transformation of modernist approaches to architecture and urbanism—from their 19th-century roots to their global dissemination in the 21st century. Key themes include architecture's evolving relationship to politics and capitalism, responses to industrialization and technological developments, the emergence and development of novel building types, and the rise of (sub)urbanization. The course also considers architecture's shifting dialogue with other arts, including various forms of new media. It critically examines how architectural culture has shaped—and been shaped—by shifting definitions of class, race, and gender, challenging modernism's triumphalist and heroic narratives.

As part of the course, we will collaboratively construct a timeline of modern architecture, situating architectural developments within broader historical developments. We will examine the rise of capitalism, socialism, and nationalism, the impact of the two World Wars, the role of the welfare state, utopian imaginaries, questions of material and immaterial labor, and changing discourses on postmodernism, neoliberalism, and colonialism. Rather than treating modern architecture as a singular, unified phenomenon, our approach will highlight its dynamic and contested nature—shaped by negotiations between architects and the public, political regimes and styles, technologies and buildings, and drawings and places.

Charles Jencks' *"The Century is Over, Evolutionary Tree of Twentieth-Century Architecture with its attractor basins," in Architectural Review* (July 2000): 77.

Note on the Reading: Each week's readings fall into three categories: **primary sources** (programs, manifestoes, essays, diatribes, and statements by architects or artists), **secondary sources** (survey materials that provide historical context for the primary sources), and **critical takes** (analytical and interpretative essays offering further reflections and critiques). **Primary and secondary sources are required each week, while you may choose one (or more) of the critical takes for deeper engagement.**

Key reference books: Highly Recommended, available at Yale Book Store. Buy here.

Frampton, Kenneth. *Modern Architecture: A Critical History*. London: Thames & Hudson, 1985.
        New: $29.95/ Used: $22.45.
Ulrich Conrads, ed. *Programs and Manifestoes on 20th Century Architecture*. Cambridge: MIT Press. 1970.
        New: $32.00/ Used: $24.00.

All course textbooks (secondary readings) will also be available on **Reserve at Haas Library**. Primary readings and critical takes will be accessible on the **Canvas course website under FILES**.

For further reading: Several collectively edited bibliographies devoted to questions of race, gender, space, and architecture are available online. Updated regularly, they provide an excellent resource for students seeking to immerse themselves in current work on the topic and to which students can contribute. The syllabus for this course benefited from the sources they collected. See: Race, Space, and Architecture, and Space/Race Reading List.

Final grades will be broken down as follows:

Participation   **25%**
Attendance is mandatory. Active engagement in discussions is essential. Participation also includes weekly reading responses via Canvas.

Class Discussion   **15%**
Students will co-lead one class discussion in pairs or small groups during the semester. This requires thoroughly reading all assigned materials and preparing a presentation that outlines the texts' main arguments, key ideas, assumptions, and implications. The presentation should also include discussion questions and complementary visual materials to support and contextualize the discussion. Students may consult with the instructor before their presentations.

Visual and Spatial Analysis   **25%**
Students will conduct a visual and spatial analysis comparing a painting or another work of art (such as poems, sculptures, films) with a building. This analysis should explore formal, spatial, and conceptual connections between the selected artwork and building, considering historical, cultural, and stylistic influences. The submission should incorporate diagrams, sketches, and other visual materials to analyze forms and effectively support key arguments. This exercise aims to develop students' ability to interpret artistic and architectural relationships and recurring patterns within broader historical and theoretical frameworks. *(800–1,000 words)*

Final Project: Annotated Time Diagram of Modern Architecture   **35%**
Countless historians and architects have tried to capture the evolution of modern architecture in the form of timeline diagrams. For this final project, students will select a theme or idea explored during the course (e.g., technology, science, ornament, style, utopia, metropolis) and create a diagrammatic representation of its trajectory across the historical period covered in class. Alternatively, students may examine a theme or idea absent or underexplored in the traditional architectural canon (e.g., women's role, racial politics, colonialism), tracing its interconnections with course materials. This project aims to synthesize reflections on the course material and explore the timeline as a conceptual tool for understanding continuity and change in architectural history. The annotated diagram must accompany a textual analysis of the chosen theme, supported by referenced texts, essays, and visual materials from relevant buildings and projects. *(800–1,000 words)*

The University Library provides a range of resources for student researchers. Online resources for artists and architects, specifically, include the following:

Guide to Architecture research at Yale: http://guides.library.yale.edu/architecture
Primary Sources on Architecture at Yale: http://guides.library.yale.edu/mssa-architecture

Some reference books for Research and Writing:

Eric Hayot, *Elements of Academic Style* (New York: Columbia University Press, 2014)
Strunk and White, *The Elements of Style* (1918-present)
Thomas Mann, *The Oxford Guide to Library Research* (4th edition, 2017)
Kate Turabain, *A Manual for Writers of Research Papers, Theses, and Dissertations* (8th edition, 2013)
Joseph M. Williams, *Style: Toward Clarity and Grace* (12th edition, 2016)
Chicago Manual of Style (16th edition, 2010)

Note on Academic Integrity:

The class will strictly adhere to Yale's policy regarding **academic honesty**. Please see: http://catalog.yale.edu/undergraduate-regulations/policies/definitions-plagiarism-cheating/

ChatGPT and other generative AI platforms are not permitted in this course.

In addition, please use the Poorvu Center for Teaching and Learning as a resource for understanding **appropriate collaboration** and how to **avoid plagiarism**:
https://poorvucenter.yale.edu/undergraduates/using-sources/understanding-and-avoiding-plagiarism

SCHEDULE

Week 1. Modernity Unfolded: Debates, Ideals, and Critiques

1A. Urban Spectacles: Modernity, Modernization, Modernism (Tuesday, May 27)

Multiple meanings of modernity and modernism; modernity as a historical process shaped by social and economic forces; the divide between architecture and engineering; modernization in Western societies and its effects on architecture and urbanism; new technologies and mechanization in urban life and individual experience; George Simmel; Walter Benjamin; alienation, estrangement, and social fragmentation; the "dreamworld" of urban life.

Primary Sources

> Karl Marx, "Thesis on Feuerbach" (1845), in *The German Ideology* (Amherst: Prometheus Books, 1998 [1888]), 572–4.

> Georg Simmel, "The Metropolis and Mental Life" (1903), in *The Sociology of Georg Simmel,* ed. and trans. by Kurt H. Wolff (New York: Free Press, 1950), 409–24.

> Walter Benjamin, "Paris, Capital of the Nineteenth Century" (1935), in *Reflections*, ed. by Peter Demetz, trans. by Edmund Jephcott (Boston & New York: Mariner Books, Houghton Mifflin Harcourt, 2019), 155–72.

Secondary Sources

> Kenneth Frampton, "Introduction," and "Technical Transformations: Structural Engineering 1775–1939," in *Modern Architecture: A Critical History* (London: Thames & Hudson, 1985), 8–10; 29–40.

> Peggy Deamer, "Introduction," in *Architecture and Capitalism: 1845 to the Present* (London and New York: Routledge, 2014), 1–4.

Critical Readings

> Anthony Vidler, "Agoraphobia: Psychopathologies of Urban Space," and "The Architecture of Estrangement: Simmel, Kracauer, Benjamin," in *Warped Space* (Cambridge: MIT Press, 2001), 25–46; 65–79.

1B. Our Metropolitan Pageants: The Rise and Reform of the Modern City (Thursday, May 29)

Transformation of the modern city in the 19th century; legacies of the Great Exhibition of 1851; historical consciousness and the search for origins; the tension between tradition and innovation; the problem of style; classical and gothic revivals; criticisms of industrialization by John Ruskin and William Morris; ideological underpinnings of the Arts and Crafts reform movements; industrialization and reform; Baron Haussmann's urban restructuring of Paris; Ildefons Cerdà and the planning of the Eixample (the "extension") district in Barcelona; the rise of the Garden City planning as a response to industrial urbanization; the influence of socialist and utopian ideals on modern urban planning; Catharine Beecher and feminist domestic reform movement in the US.

Primary Sources

John Ruskin, *The Opening of the Crystal Palace: Considered in Some of Its Relations to the Prospects of Art* (London: Smith, Elder and Co., 1854), 3–21.

William Morris, "The Prospects of Architecture in Civilization" (1880) and "Arts and Crafts Circular Letter" (1898), in *Hopes & Fears for Art: Five Lectures* (London: Longmans, 1921), 169–80.

Ildefons Cerdà, Selections, General Theory of Urbanization (1867), 49–52; 631–6.

Secondary Sources

Kenneth Frampton, "Territorial Transformations: Urban Developments 1800–1909," and "News from Nowhere: England 1836–1924," in *Modern Architecture: A Critical History* (London: Thames & Hudson, 1985), 20–8; 42–50.

Critical Takes

Dolores Hayden, "Feminism in Model Households," in *Grand Domestic Revolution* (Cambridge: MIT Press, 1981), 54–63.

Robert Hewison, "Straight Lines or Curved? The Victorian Values of John Ruskin and Henry Cole," in *Architecture and Capitalism: 1845 to the Present*, ed. by Peggy Deamer (London and New York: Routledge, 2014), 8–22.

Week 2. Form and Function: The Search for New Architectural Identities

2A. Organicism, Literal and Phenomenal: The Search for New Forms (Tuesday, June 3)

Art Nouveau as a transnational phenomenon; the pursuit of organic forms complicates traditions of structural rationalism; Hector Guimard in Paris; Antoni Gaudi in Barcelona; Victor Horta and Henry van der Velde in Brussels; August Endell in Berlin; The Chicago Fire of 1871; the search for the typical "tall office building"; Louis Sullivan and Dankmar Adler; Form Follows Function; the architectural expression of skyscrapers; the 1893 World's Columbian Exposition and its influence on urban planning; the City Beautiful movement; Frank Lloyd Wright emerges from the office of Louis Sullivan; the concept of the Prairie Home; the "Gospel" of Organic architecture.

Primary Sources

Henri van de Velde, "Programme" (1903), in *Programs and Manifestoes in 20th Century Architecture*, ed. by Ulrich Conrads (Cambridge: MIT Press, 1971), 13.

August Endell, "The Beauty of Form and Decorative Art," (1897–98), in *Art in Theory, 1900–1990: An Anthology of Changing Ideas*, ed. by Charles Harrison and Paul Wood (Oxford: Blackwell, 1992), 59–61.

Louis Sullivan, "Function and Form I" (1902), "Function and Form II" (1902), "Growth and Decay" (1902), "Ornament in Architecture" (1892), and "The Tall Office Building Artistically Considered" (1896), in *Kindergarten Chats and Other Writings* (New York: Wittenborn, Schultz, Inc.,1947), 42–6; 46–8; 48–9; 187–90; 202–13.

Frank Lloyd Wright, "Organic Architecture" (1910), and "Young Architecture" (1931), in *Programs and Manifestoes on 20th Century Architecture,* ed. by Ulrich Conrads (Cambridge: MIT Press, 1970), 25–6; 124–6.

Secondary Sources

Kenneth Frampton, "Adler and Sullivan: The Auditorium and the High Rise 1886–95," and "Frank Lloyd Wright and the Myth of the Prairie 1890–1916," in *Modern Architecture: A Critical History* (London: Thames & Hudson, 1985), 51–6; 57–63.

Alan Colquhoun, "Art Nouveau, 1890–1910," in *Modern Architecture*, Oxford University Press (Oxford: 2002), 13–33.

Critical Takes

Debora L. Silverman, "Art Nouveau, Art of Darkness: African Lineages of Belgian Modernism," *West 86th: A Journal of Decorative Arts, Design History, and Material Culture* 18, no. 2 (2011): 139–81.

Joanna Merwood Salisbury, "The First Chicago School and the Ideology of the Skyscraper," in *Architecture and Capitalism: 1845 to the Present*, ed. by Peggy Deamer (London and New York: Routledge, 2014), 25–47.

Adrienne Brown, "Erecting the Skyscraper, Erasing Race," in *Race and Modern Architecture*, ed. by Irene Cheng, Charles L. Davis, and Mabel O. Wilson (Pittsburgh: University of Pittsburgh Press, 2020), 203–17.

2B. Secessions: Ornament, Crime, and the Evolution of Modernist Style (Thursday, June 5)

Style as a response to industrialization; Otto Wagner, Josef Maria Olbrich, Josef Hoffmann, and the Secession movement in Vienna; the Wiener Werkstätte; the metropolitan projects in Vienna; Adolf Loos as architect and polemicist; the concept of Raumplan; ornament and crime; modern movement seen from the Scandinavian periphery; Alvar Aalto, Gunnar Asplund, Eliel Saarinen; organicism and human-centered design; hygienic modernism; race and style.

Primary Sources

Otto Wagner, "Style" (1895), in *Modern Architecture: A Guidebook for his Students to This Field of Art*, trans. by Harry Francis Mallgrave (Santa Monica: Getty Center for the History of Art and the Humanities, 1988), 73–80.

Adolf Loos, "Ornament and Crime" (1908), in *Programs and Manifestoes in 20th Century Architecture*, ed. by Ulrich Conrads (Cambridge: MIT Press, 1971), 19–24.

Alvar Aalto, "Rationalism and Man" (1935), and "Trout and Stream" (1949), in *Alvar Aalto in His Own Words*, ed. by Göran Schildt (New York: Rizzoli, 1998), 89–93; 107–9.

Secondary Sources

Kenneth Frampton, "The Sacred Spring: Wagner, Olbrich and Hoffman 1886–1912," "Adolf Loos and the Crisis of Culture," and "Alvar Alto and the Nordic Tradition: National Romanticism and the Doricist Sensibility 1895–1957," in *Modern Architecture: A Critical History*, Thames & Hudson (London: 1985), 78–83; 90–95; 192–202

Critical Takes

Jimena Cañales and Andrew Herscher, "Criminal Skins: Tattoos and Modern Architecture in the Work of Adolf Loos," *Architectural History* 48 (2015): 235–56.

Beatriz Colomina, "Tuberculosis," in *X-Ray Architecture* (Zürich: Lars Müller Publishers, 2019), 61–116.

Week 3. Radical shifts: Modernism and the -isms of the Avant-Gardes

3A. Modernism at War: Industry, Design, and the Aesthetics of Culture (Tuesday, June 10)

The German Werkbund and its impact on design; the rise of trade competition; Henry van de Velde and Hermann Muthesius; individuality in design vs. standardized types; the Werkbund exhibition of 1914; F.T. Marinetti and formation of Futurism; Antonio Sant'Elia's Città Nuova and its futuristic urban vision; celebrating speed and technology; the war as a symbol of radical change; the corruption of war; Bruno Taut's expressionist architecture; Paul Scheerbart and the Glass Chain; Frühlicht magazine; Peter Behrens in Berlin; the architect's collaboration with industry; the formation of the Arbeitsrat für Kunst and the creation of the Bauhaus; cultural and architectural visions shaped by the outbreak of World War I.

Primary Sources

> Hermann Muthesius, "Aims of the Werkbund" (1911), in *Programs and Manifestoes in 20th Century Architecture*, ed. by Ulrich Conrads (Cambridge: MIT Press, 1971), 26–7.

> Antonio Sant'Elia and Filippo Tommaso Marinetti, "Manifesto of Futurist Architecture" (1914), in *Programs and Manifestoes in 20th Century Architecture*, ed. by Ulrich Conrads (Cambridge: MIT Press, 1971), 34–8.

> Bruno Taut, "A Programme for Architecture" (1918), in *Programs and Manifestoes in 20th Century Architecture*, ed. by Ulrich Conrads (Cambridge: MIT Press, 1971), 41–3.

> Arbeitsrat für Kunst (Work Council for Art), "Under the Wing of Great Architecture" (1919), in *Programs and Manifestoes in 20th Century Architecture*, ed. by Ulrich Conrads (Cambridge: MIT Press, 1971), 44–5.

Secondary Sources

> Kenneth Frampton, "Antonio Sant' Elia and Futurist Architecture 1909–14," "Henry Van der Velde and the Abstraction of Empathy 1885–1914," "The Deutsche Werkbund 1898–1927," and "The Glass Chain: European Architectural Expressionism 1910–25," in *Modern Architecture: A Critical History* (London: Thames & Hudson, 1985), 84–9; 96–9; 109–15; 116–22.

Critical Takes

> Despina Stratigakos, "Women and the Werkbund: Gender Politics and German Design Reform," *Journal of the Society of Architectural Historians* 62, no. 4 (Dec. 2003): 490–511.

> Lauren Kogod, "The Display Window as Educator: The German Werkbund and Cultural Economy," in *Architecture and Capitalism: 1845 to the Present*, ed. by Peggy Deamer (London and New York: Routledge, 2014), 50–68.

> Jeffrey T. Schnapp, "The Fabric of Modern Times," *Critical Inquiry* 24, no. 1 (Autumn 1997): 191–245.

3B. Modernism and Revolution: Natural and Abstract Realities and the Synthesis of the Arts

(Thursday, June 12) *If you are in New Haven, visit the Yale Art Gallery to see the* Société Anonyme *Collection*

The "historical avant-garde" movements of the early 20th century; De Stijl and neoplasticism in pictorial

arts; theories of artistic synthesis; Theo van Doesburg, Piet Mondrian, Gerrit Rietveld, and J.J.P. Oud in the Netherlands; Cubist Painting and Purism's "Rappel à l' ordre"; Le Corbusier and Amédée Ozenfant in Paris; the Domino House and Maison Citrohan; the Pavilion de l' Esprit Nouveau as a manifesto of modernist ideals; Villa Savoye and the concept of "promenade architecturale"; the Soviet Revolution; Suprematism vs. Constructivism; Vladimir Tatlin and the iconic Monument to the Third International; the establishment and teaching paradigm of the Vkhutemas; Konstantin Melnikov and 1925 Soviet Pavilion; municipal socialism and the role of architecture in social reform in Frankfurt; the 1929 Die Frankfurter Wohnungsbau-Ausstellung (Frankfurt Housing Exhibition); Grete Schütte-Lihotzky and the Frankfurt Kitchen.

Primary Sources

"De Stijl: Manifesto 1" (1918), and "De Stijl Manifestoes and Statements" (1920-23), in *Programs and Manifestoes in 20th Century Architecture*, ed. by Ulrich Conrads (Cambridge: MIT Press, 1971), 39–40; 64–8.

Alexander Rodchenko and Varvara Stepanova, "Program of the First Working Group of Constructivists" (1922), in *Art in Theory, 1900–1990: An Anthology of Changing Ideas*, ed. by Charles Harrison and Paul Wood (Oxford: Blackwell, 1992), 341–3.

Le Corbusier and Pierre Jeanneret, "Towards an Architecture," (1923), and "Five Points Toward a New Architecture" (1926), in *Programs and Manifestoes in 20th Century Architecture*, ed. by Ulrich Conrads (Cambridge: MIT Press, 1971), 59–62; 99–101.

Grete Schütte-Lihotzky, "Why I Became an Architect," *West 86th: A Journal of Decorative Arts, Design History, and Material Culture* 18, no. 1 (Spring-Summer 2011), 86–96.

Secondary Sources

Kenneth Frampton, "De Stijl: The Evolution and Dissolution of Neo-Plasticism 1917–31," "Le Corbusier and the Esprit nouveau 1907–31," and "The New Collectivity: Art and Architecture in the Soviet Union," in *Modern Architecture: A Critical History* (London: Thames & Hudson, 1985), 142–8; 149–60; 167–77.

Critical Takes

López-Durán Fabiola, "Picturing Evolution: Le Corbusier and the Remaking of Man," in *Eugenics in the Garden: Transatlantic Architecture and the Crafting of Modernity* (Austin: University of Texas Press, 2017), 144–88.

Susan Henderson, "A Revolution in the Woman's Sphere: Grete Lihotzky and the Frankfurt Kitchen," in *Architecture and Feminism*, ed. by Debra Coleman, Elizabeth Danze, and Carol Henderson (New York: Princeton Architectural Press, 1996), 221–48.

Mary McLeod, "'Architecture or Revolution:' Taylorism, Technocracy, and Social Change," *Art Journal* 43, no. 2 (1983): 132–47.

Week 4. Lost and Found in Translation: Modernism in Crossroads

4A. Modernism and Exile: The Bauhaus 'Idea' Comes to America (Tuesday, June 17)

The Bauhaus in Weimar, Dessau, and Berlin; "Chicago on the Spree"; Walter Gropius, Hannes Meyer, Mies van der Rohe, Josef Albers; the Bauhaus approach to art and technology and craft and industry; Mies van der Rohe's Riehl House, Tugendhat House, Barcelona Pavilion, Friedrichstrasse, Brick Country

House; the rise of National Socialism in Germany and the closure of the Bauhaus; German emigres in the US; Mies van der Rohe and the Seagram Tower; the American reception of Bauhaus principles.

Primary Sources

> Walter Gropius, "Program of the Staatliches Bauhaus in Weimar" (1919), and "Principles of Bauhaus Production [Dessau]" (1926), in *Programs and Manifestoes in 20th Century Architecture*, ed. by Ulrich Conrads (Cambridge: MIT Press, 1971), 49–53; 95–7.

> Ludwig Mies van der Rohe, "Working Theses" (1923), "Industrialized Building" (1924), and "On Form in Architecture" (1927), in *Programs and Manifestoes in 20th Century Architecture*, ed. by Ulrich Conrads (Cambridge: MIT Press, 1971), 74–5; 81–2; 102.

Secondary Sources

> Kenneth Frampton, "Mies van der Rohe and the Significance of Fact 1921–33," and "Mies van der Rohe and the Monumentalization of Technique 1933–67," in *Modern Architecture: A Critical History* (London: Thames & Hudson, 1985), 161–6, 231–7.

> Alan Colquhoun, "Weimar Germany: the Dialectic of the Modern 1920–33," *Modern Architecture* (Oxford: Oxford University Press, 2002), 158–82.

Critical Takes

> Robin Schuldenfrei, "Capital Dwelling: Industrial Capitalism, Financial Crisis, and the Bauhaus's Haus am Horn," in *Architecture and Capitalism: 1845 to the Present*, ed. by Peggy Deamer (London and New York: Routledge, 2014), 71–95.

> Katerina Rüedi Ray, "Bauhaus Hausfraus: Gender Formation in Design Education," *Journal of Architecture Education* 55, no. 2 (November 2001): 73–80.

4B. From Construction to Reconstruction: Situations, Objects, Monuments, Environments (Thursday, June 19) *If you are in New Haven, see Beinecke Library's material from the Situationist International and the Radical Design Movement in Italy.*

The transition from modernist idealism to the architectural critique of the post-war period; Aldo van Eyck's playgrounds for Amsterdam; Constant's New Babylon; Le Corbusier's Unité d' habitation in Marseilles; the end of CIAM and the formation of Team Ten; post-WWII housing shortage and new typologies of the Welfare State; Alison and Peter Smithson in London; the development of New Brutalism; the changing discourse on monumentality; redefining the civic; Le Corbusier's plan of Algiers, and Chandigarh; Louis Kahn and architecture's relationship to history; Superstudio and the Radical Design movement in Italy; microenvironments; counter design; Rudolf Schindler, Richard Neutra, Charles and Ray Eames in California; Arts & Architecture Case Study Program; urban renewal and the transformation of American cities; exclusion and privilege; architecture and media.

Primary Sources

> CIAM, "Charter of Athens: Tenets" (1933), in *Programs and Manifestoes in 20th Century Architecture*, ed. by Ulrich Conrads (Cambridge: MIT Press, 1971),137–45.

> Jacob Bakema Aldo van Eyck, H. P. Daniel van Ginkel, Hans Hovens-Greve, Peter Smithson, John Voelker, "Doorn Manifesto" (1954), in *Architecture Culture, 1943-1968*, ed. by Joan Ockman (New York: Rizzoli, 1993), 183.

Peter and Alison Smithson, "The New Brutalism" (1957), in *Architecture Culture, 1943-1968*, ed. by Joan Ockman (New York: Rizzoli, 1993), 241.

Josep Lluís, Sert, Fernand Legér, and Sigfried Giedion, "Nine Points on Monumentality" (1943), in *Architecture Culture, 1943-1968*, ed. by Joan Ockman (New York: Rizzoli, 1993), 29–30.

Guy Debord, "'Situationists:' International Manifesto" (1960), in *Programs and Manifestoes in 20th Century Architecture*, ed. by Ulrich Conrads (Cambridge: MIT Press, 1971), 172–4.

Superstudio, "Description of the Microevent/Microenvironment," in *Italy: The New Domestic Landscape. Achievements and Problems of Italian Design*, ed. by Emilio Ambasz (New York: The Museum of Modern Art, 1972): 242–6.

Charles Eames, John Entenza, Buckminster Fuller, and Herbert Matter, "What is a House?" *Arts and Architecture* (July 1944): 24–5.

Secondary Sources

Kenneth Frampton, "New Brutalism and the Architecture of the Welfare State: England 1949–59," and "The Vicissitudes of Ideology: CIAM and Team X, Critique and Counter-critique, 1928–68," in *Modern Architecture: A Critical History* (London: Thames & Hudson, 1985), 262–7; 267–79.

Alan Colquhoun, "From Le Corbusier to Megastructures: Urban Visions, 1930–65," and "Pax Americana: Architecture in America 1945–65," in *Modern Architecture* (Oxford: Oxford University Press, 2002), 209–30; 231–54.

Critical Takes

McKenzie Wark, "The Critique of Everyday Life," in *The Spectacle of Disintegration* (London: Verso 2013), 13–20.

Pier Vittorio Aureli, "Manfredo Tafuri, Archizoom, Superstudio, and The Critique of Architectural Ideology," in *Architecture and Capitalism: 1845 to the Present*, ed. by Peggy Deamer (London and New York: Routledge, 2014), 132–47.

Beatriz Colomina, "Cold War/Hot Houses," in *Cold War Hothouses: Inventing Postwar Culture, from Cockpit to Playboy*, ed. by Annemarie Brennan, Beatriz Colomina, and Jeannie Kim (New York: Princeton Architectural Press, 2012), 10–21.

Visual and Spatial Analysis DUE Friday, June 20, 11:59 PM.

Week 5. Critiques of Modernism: Regional, Historical, Psychological

5A. Modernism Re-Contextualized: Multiple Modernities and the Crisis of Utopia (Tuesday, June 24)

The tension between the regional and the international; trans-Atlantic aesthetic culture; European modernism in South America; the work of Lucio Costa and Oscar Niemeyer; the innovations of Lina Bo Bardi, Eduardo Affonso Reidy, and Villanova Artigas; formal innovation as a response to climate; vernacular modernisms; B.V. Doshi and Anant Raje; architecture of newly independent Morocco; Atelier

des Bâtisseurs (ATBAT)-Afrique in Casablanca; Hassan Fathy in Egypt; technological utopias; the metabolist movement in Japan; Kenzo Tange; Kisho Kurokawa; Hiroshima Memorial; 1960 World Design Congress, Tokyo; 1970 Osaka Expo.

Primary Sources

Oscar Niemeyer, "Form and Function in Architecture" (1959), in *Architecture Culture, 1943-1968*, ed. by Joan Ockman (New York: Rizzoli, 1993), 308–13.

Hassan Fathy, "Tradition's Role," and "Change and Constancy" (1969), *in Architecture for the Poor: An Experiment in Rural Egypt* (Chicago: Chicago University Press, 1976), 24–7; 43–5.

Arata Isozaki, "City Demolition Industry Inc." (1962), in *Project Japan: Metabolism Speaks*, ed. by Rem Koolhaas, Hans-Ulrich Obrist, Kayoto Ota and James Westcott (Cologne: Taschen, 2011), 52–4.

Secondary Sources

Kenneth Frampton, "Critical Regionalism: Modern Architecture and Cultural Identity," in *Modern Architecture: A Critical History* (London: Thames & Hudson, 1985), 313–27.

Critical Takes

Serhat Karakayali, "Colonialism and the Critique of Modernity," in *Colonial Modern: Aesthetics of the Past, Rebellions for the Future*, ed. by Tom Avermaete, Serhat Karakayali, Marion Von Osten, (London: Black Dog, 2010), 39–47.

Ananya Roy, "Traditions of the Modern: A Corrupt View," *Traditional Dwellings and Settlements Review* 12, no. 2 (Spring 2001): 7–19.

Samia Henni, "Introduction," in *Architecture of Counterrevolution: The French Army in Northern Algeria* (Zürich: GTA Verlag, 2017), 7–19.

5B. Architecture's Post-Modern Turn: Delight, Delirium, Deconstruction (Thursday, June 26)

Architecture's relationship to popular culture; the ordinary and the everyday; Robert Venturi and Denise Scott Brown; Complexity and Contradiction; Learning From Las Vegas; Vanna Venturi House, Guild House, Sea Ranch; the historical city; architecture and memory; Aldo Rossi; Architecture of the City; Piazza d'Italia; Modena Cemetery; Architectural Association, London; Zaha Hadid; Piano and Rogers; Centre Pompidou, Paris; Institute for Architecture and Urban Studies, New York; Charles Moore; Architectural Manifestoes and Manhattan Transcripts (Tschumi); Delirious New York and S, M, L, XL (Koolhaas); Rem Koolhaas and the Office for Metropolitan Architecture; "Manhattanism;" Deconstructivism Exhibition MoMA 1988; architecture and neoliberalism.

Primary Sources

Robert Venturi, Excerpt from *Complexity and Contradiction in Architecture* (New York: Museum of Modern Art, 1966), 16–9.

Denise Scott Brown, "Learning from Pop" (1971), in *Architectural Theory since 1968*, ed. by K. Michael Hays (Cambridge: MIT Press, 2000), 62–6.

Aldo Rossi, "The Architecture of the City [excerpt]" (1966), in *Architecture Culture, 1943-1968*, ed. by Joan Ockman (New York: Rizzoli, 1993), 392–8.

Bernard Tschumi, "Six Concepts," *Architecture and Disjunction* (Cambridge: MIT Press, 1996), 82–98.

Rem Koolhaas, "Definitive Instability: The Downtown Athletic Club," in *Delirious New York* (New York: Monacelli Press, 1994); 152–60.

Secondary Sources

Vincent Scully, "Everybody Needs Everything," in *Modern Architecture and Other Essays,* ed. by Neil Levine, (Princeton: Princeton University Press, 2003), 320–39.

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