

Architecture as Concept (from 1968 to the present)

Professor Bernard Tschumi

Spring 2014: Wednesdays 11 am – 1 pm, Avery 412

The “Architecture as Concept” seminar takes as its starting hypothesis that there is no architecture without a concept, and that concepts are what differentiate architecture from mere building. It will attempt to demonstrate that the most important works of architecture in any given period are the ones with the strongest concept or idea rather than simply those with the most striking form or shape.

The seminar will discuss one hundred projects or buildings from 1968 to the present, in terms of their ability to mark the history of ideas and concepts in architecture. It will also discuss differences between concepts, “partis”, diagrams and compositions as well as between concepts, percepts and affects.

For each historical moment in the past forty years, we also intend to identify one or several major concepts that have either become out of date (“against”) or are still relevant today (“for”), as measured in relation to today’s in moral, ideological, economic, or formal standards.

Students will be required to make in-class presentations and write a final research paper. Class sessions will be focused around presentations and discussions of weekly readings and occasional contributions by invited guests.

Ideas and Concepts 1968 to present: sequence / superposition / juxtaposition / in between / activator / vector circuits / bands / fragments / deformed / double envelope / surface / old and new / transprogramming / crossprogramming / affect / tactical / indifference / reciprocity / conflict / contextualizing concept / conceptualizing context / diagram / difference / digital / experience / field / frame / real fake-fake real / hybrid / identity / branding / indeterminacy / local-global / manifesto / mapping / margin / memory / montage / multiple / mutation / non linear / normative / particles / pattern / performance / praxis / sampling / serial / surface / trace / type / urban / zero degree

Session Topics:

1. Concepts in Non-Plan and in Visionary Utopias
2. Typological Concepts (+ “What is a concept?” discussion)
(Constants and Variables, Frozen Typologies: Neorationalism)
3. Concepts in Autonomy vs. Signs
(The Whites vs. The Grays)
4. Phenomenological Affects
(Critical Regionalism, Phenomenology, Contextualism, Realism)
5. Heterogeneity, Disjunctions, Fragmentation
(From the Concept of Deconstruction to the Bilbao Effect)
6. Programmatic Concepts and Diagrams: A Search for Abstraction
(Maximalism: Programmatic Dutchness)
7. Minimalism and the Art of Construction
(From the “Dutch Corner” to the Swiss Baths to SANAA)
8. Ideological and Ecological Envelopes
(Single and Double Conceptual Envelopes)
9. Post-critical Percepts?
(From Blobs to Blogs)

NOTE: Starred texts (*) indicate that they are included in the appendix to the reader.

Session 1: Concepts in Non-Plan and in Visionary Utopias

Context

1966 Cultural Revolution in China
1968 Student protests in Europe and America
1957-75 Vietnam War

Projects will include some of the following:

Cedric Price, Fun Palace (1959–1961)
Cedric Price, Potteries Thinkbelt, Staffordshire, England (1964–66)
Guy Debord and Asger Jorn, *The Naked City* (1957)
Yona Friedman, Spatial City (1958–59)
Archigram, Walking City (1962–64)
Archigram, Plug-in City (1964)
Constant, New Babylon (1956–74)
Renzo Piano, Richard Rogers, Pompidou Center (1971)
Superstudio, *Continuous Monument* (1969–71)
Superstudio, *Twelve Ideal Cities* (1972)
Archizoom, *No-Stop City* (1968–70)
Archizoom, furniture designs (1967–69)

Primary Texts

1. Price, Cedric. "Non-Plan." In *Architectural Design* 39 (May 1969): 269–73.
2. Constant, "New Babylon: Outline of a Culture" (1965) (reprinted in Mark Wigley, *Constant's New Babylon: The Hyper-Architecture of Desire* [Rotterdam: NAI Publishers, 1999]).
3. Strike Committee, Ecole des Beaux-Arts, "Motion of May 15" (1968) (reprinted in *Architecture Culture 1943–1968*).
4. Tafuri, Manfredo. "Introduction." *Theories and History of Architecture* (1968) (reprinted in *Architecture Culture 1943–1968*).
5. Superstudio, "Twelve Cautionary Tales for Christmas," *Architectural Design* (December 1971).
6. Branzi, Andrea. "The Fluid Metropolis." In *Andrea Branzi: The Complete Works* (Milan: Passigli Progetti, 1992).
7. Celant, Germano. "Radical Architecture." In *Italy: The New Domestic Landscape: Achievements and Problems of Italian Design*. New York: MoMA, 1972.
8. Sadler, Simon. "Formulary for a New Urbanism: Rethinking the City," Chapter 2 in *The Situationist City*. Cambridge, MA: MIT Press, 1998.*
9. Violeau, Jean-Louis. "A Critique of Architecture: The Bitter Victory of the Situationist International," in *Anxious Modernisms*, ed. Sarah Williams Goldhagen and Réjean Legault. Montréal: Canadian Centre for Architecture; Cambridge, MA: MIT Press, 2000.*
10. Banham, Reyner. "Fun and Flexibility," and "Epilogue: The Meaning of Megastructure." Chapter 5 and Chapter 9 in *Megastructures: Urban Futures of the Recent Past*. London: Thames and Hudson, 1976. ISBN: 0500340684.*
11. Wigley, Mark. "The Hyper-Architecture of Desire." In *Constant's New Babylon: The Hyper-Architecture of Desire*. Rotterdam: Center for Contemporary Art, 1998.*
12. Lefebvre, Henri. *The Urban Revolution*. Translated by Robert Bononno. Foreword by Neil Smith. Minneapolis, MN: University of Minnesota Press, 2003. *

Further Reading

1. Friedman, Yona. "Manifesto: L'Architecture Mobile" (1956) (reprinted in Sabine Lebesque and Helene Fentener van Vlissingen, ed. *Yona Friedman: Structures Servicing the Unpredictable* [Rotterdam: NAI Publishers, 1999]).
2. Goldberger, Paul. "Architecture at Columbia: Legacies of a Radical Era." *On the Rise: Architecture and Design in a Postmodern Age* (New York: Penguin Books 1983).

3. Superstudio, "The Continuous Monument: an Architectural Model for Total Urbanization." In *Superstudio: Life without Objects*, ed. Peter Lang, William Menking (Milan: Skira, 2003).
4. Ambasz, Emilio, ed. "Counterdesign as Postulation." In *Italy: The New Domestic Landscape: Achievements and Problems of Italian Design*. New York: MoMA, 1972.
5. Feuerstein, Gunther. "Inspirations-Influence-Parallels: Visionary Architecture in Austria in the Sixties, and Seventies." In *Architecture Radicale* (Orléans: Conception Éditoriale, HYX, 2001).
6. Lobsinger, Mary Louise. "Cybernetic Theory and the Architecture of Performance: Cedric Price's Fun Palace," Chapter 5 in *Anxious Modernisms*, ed. Sarah Williams Goldhagen and Réjean Legault. Montréal: Canadian Centre for Architecture; Cambridge, MA: MIT Press, 2000.*
7. De Zegher, Catherine, and Mark Wigley, eds. *The Activist Drawing: Retracing Situationist Architectures from New Babylon to Beyond*. Cambridge, MA: MIT Press, 2001.*
8. Lang, Peter, and William Menking. "Only Architecture Will Be Our Lives." In *Superstudio: Life Without Objects*. Edited by Peter Lang, and William Menking. Milan: Skira, 2003. ISBN: 8884915694.*
9. Lang, Peter, and William Menking. "Suicidal Desires." In *Superstudio: Life Without Objects*. Edited by Peter Lang, William Menking. Milan: Skira, 2003. ISBN: 8884915694. *
10. Tschumi, Bernard, and Martin Pawley. "The Beaux-Arts Since '68." *Architectural Design*, July 1971.*
11. Scott, Felicity. *Ant Farm: Living Archive 7*. Barcelona: Actar; New York: Columbia GSAPP, 2008.*
12. Busbea, Larry. *Topologies: The Urban Utopia in France, 1960-1970*. Cambridge, MA: MIT Press, 2007.*

Session 2: Typological Concepts

(Constants and Variables, Frozen Typologies: Neorationalism)

Events

"Rational Architecture," Milan Triennale (1973)

Projects will include some of the following:

Aldo Rossi, Cemetery of San Cataldo, Modena, Italy (1971-84)

Aldo Rossi, Teatro del Mondo (1979)

Aldo Rossi, Housing block, Gallarate, Italy (1969-73)

Aldo Rossi, Elementary School, Fagano Olona, Italy (1972-1976)

Giorgio Grassi, Student residences, Chieti, Italy (1976)

Guido Canella, Vittorio Gregotti, Franco Albini, Aymonino, Giorgio Grassi

James Stirling, Wissenschaftszentrum (Social Science Research Center), Berlin (1984-1987)

James Stirling, Neue Staatsgalerie (National Gallery), Stuttgart (1977-84)

Primary Texts

1. Rossi, Aldo. Introduction and Chapter 1 of *The Architecture of the City* (Cambridge, Mass: MIT Press, 1982).
2. Vidler, Anthony. "The Third Typology" (1978). (reprinted in *Architecture Theory since 1968*)
3. Scolari, Massimo. "The New Architecture and the Avant-Garde" (1973). (reprinted in *Architecture Theory since 1968*)
4. Aureli, Pier Vittorio. "Rossi: The Concept of the *Locus* as a Political Category of the City," in *The Project of Autonomy: Politics and Architecture within and against Capitalism*. New York: Princeton Architectural Press, 2008.*
5. Colquhoun, Alan. "Typology and Design Method," in *Essays in Architectural Criticism: Modern Architecture and Historical Change* (Cambridge, MA: MIT Press, 1981): 43-50. (first published in *Arena* vol. 83, June 1967)*
6. Tafuri, Manfredo. "The 'Case' of Aldo Rossi," in *History of Italian Architecture*, trans. Jessica Levine. Cambridge, MA: MIT Press, 1989.*
7. Moneo, Rafael. "On Typology," *Oppositions* 13 (Summer 1978): 23-45.*
8. Rossi, Aldo. "An Analogical Architecture," trans. David Stewart, *Architecture and Urbanism* 56 (May 1976): 74-6.*
9. Argan, Giulio Carlo. "On the Typology of Architecture." Trans. Joseph Rykwert. *Architectural Design* (December 1963), p. 565.*

Further Reading

1. Krier, Leon. "The Reconstruction of the City." In *Rational Architecture: The Reconstruction of the European City* (Brussels: Editions des Archives d'architecture moderne, 1978).
2. Rykwert, Joseph. "XV Triennale," *Domus* 530 (1974).
3. Moneo, Rafael. "The Idea of Architecture and the Modena Cemetery." *Oppositions* 5 (Summer 1976).
4. Vidler, Anthony. "Renaissance Modernism: Manfredo Tafuri," in *Histories of the Immediate Present*. Cambridge, MA: MIT Press, 2008.*
5. Anderson, Stanford. "Types and Conventions in Time: Toward a History for the Duration and Change of Artifacts." *Perspecta* 18 (1982), pp. 109-17.*
6. Bandini, Micha. "Typology as a Form of Convention." *AA Files*, no. 6 (May 1984), pp. 73-82.*
7. Olmo, Carlo. "Across the Texts." *Assemblage*, no. 5 (February 1988), pp. 91-120.*
8. McLeod, Mary. "Aldo Rossi, *The Architecture of the City*." *Design Book Review*, 3 (Fall 1983), pp. 49-55.*

Session 3: Concepts in Autonomy vs. Signs

(The Whites vs. The Grays)

Projects will include:

Venturi and Rauch, Vanna Venturi House, Chestnut Hill, Philadelphia (1962-1964)
Venturi and Rauch, Football Hall of Fame, New Brunswick, NJ (unbuilt) (1967)
Venturi Scott Brown, National Gallery Extension, London, England (1991)
John Hejduk, Wall House, Ridgefield, CT, unbuilt project (1973)
Peter Eisenman, House X, Bloomfield Hills, MI (1975)
Peter Eisenman, Wexner Center (1983–89)

Primary Texts

The Whites

1. Eisenman, Peter. "Aspects of Modernism: Masion Dom-ino and the Self-Referential Sign." In *Oppositions Reader*.
2. Eisenman, Peter. "Post-Functionalism." *Oppositions* 6 (1976). (reprinted in Peter Eisenman, *Eisenman Inside Out: Selected Writings 1963–1988*)
3. Rowe, Colin. Introduction to *Five Architects*. (reprinted in *Architecture Theory since 1968*)
4. Martin, Reinhold. "Atrocities, Or, Curtain Wall as Mass Medium." *Perspecta* 32 (2001): 66–75.
5. Scott, Felicity. "Architecture or Techno-Utopia," Chapter 2 in *Architecture or Techno-Utopia: Politics after Modernism*. Cambridge, MA: MIT Press, 2007.*
6. Hays, K. Michael. "Encounter," in *Architecture's Desire: Reading the Late Avant-Garde*. Cambridge, MA: MIT Press, 2010. [chapter on Hejduk, representation and abstraction etc.]*
7. Colquhoun, Alan. "From *Bricolage* to Myth, or How to Put Humpty-Dumpty Together Again," in *Essays in Architectural Criticism: Modern Architecture and Historical Change* (Cambridge, MA: MIT Press, 1981): 169-189. [on Graves]*

The Grays

1. Brown, Denise Scott and Robert Venturi. "A Significance for A&P Parking Lots or Learning from Las Vegas" (1968) (reprinted in *Theorizing a New Agenda for Architecture*)
2. Brown, Denise Scott and Robert Venturi. "On Ducks and Decoration" (1968) (reprinted in *Architecture Culture 1943–1968*).
3. Stern, Robert. "Gray Architecture as Post-Modernism, or, Up and Down from Orthodoxy," *L'Architecture d'Aujourd'hui* 186 (1976) (reprinted in *Architecture Theory since 1968*).
4. Jameson, Fredric. Excerpts from "The Cultural Logic of Late Capitalism." In *Postmodernism, or, The Cultural Logic of Late Capitalism* (Durham, NC: Duke University Press, 1991).
5. Moore, Charles. "You Have to Pay for the Public Life," *Perspecta* 9/10 (1965), 57–87.
6. Goldberger, Paul. "The A.T.&T. Tower – A Monument to Postmodernism." In *On the Rise: Architecture and Design in a Postmodern Age* (New York: Penguin Books, 1983).
7. Jencks, Charles. Diagrams from *What is Post-Modernism?* (New York: St. Martin's Press, 1986) and *Architecture 2000 and Beyond* (Chichester, England: Wiley-Academy, 2000).
8. Rowe, Colin "The Mathematics of the Ideal Villa," in *The Mathematics of the Ideal Villa and Other Essays*. Cambridge, MA: MIT Press, 1982.*
9. Venturi, Robert, Denise Scott Brown, and Steven Izenour. "Theory of Ugly and Ordinary and Related and Contrary Theories," in *Learning from Las Vegas: The Forgotten Symbolism of Architectural Form*. Cambridge, MA: MIT Press, 1977, 1972.*
10. Scott Brown, Denise. "Learning from Pop." In *Casabella* 35, no. 359-360 (December 1971).*

Further Reading

The Whites

1. Deamer, Peggy. "Structuring Surfaces: The Legacy of the Whites." *Perspecta* 32 (2001): 90–99.
2. Tafuri, Manfredo. "'European Graffiti.' Five x Five=Twenty-five." *Oppositions* 5 (Summer 1976).
3. "Five on Five." In *Architectural Forum* 138, no. 4 (May 1973): 46-57.
4. "White and Gray: Eleven Modern American Architects." *Architecture and Urbanism* 52 (April 1975).
5. Martin, Reinhold. "Environment c. 1973," *Grey Room* 14 (Winter 2004): 78-101.*

The Grays

1. Graves, Michael. "A Case for Figurative Architecture" (1982).
2. Krier, Leon. "Building and Architecture" (1984).
3. Linder, Mark. "Entropy Colorized: The Gray Decades, 1966–96." *ANY* 16 (1996), 45–49.
4. Venturi, Robert, Denise Scott Brown, and Steve Izenour, *Learning from Las Vegas* (1972)*
5. Venturi, Robert. *Complexity and Contradiction in Architecture* (1966).*
6. *Charter of the New Urbanism* (1996)*
7. Jencks, Charles. "The Los Angeles Silvers: Tim Vreeland, Anthony Lumsden, Frank Dimster, Eugene Kupper, Cesar Pelli, Paul Kennon." *Architecture and Urbanism* 70 (1976).
8. Habermas, Jürgen. "Modern and Postmodern Architecture" (1981). (reprinted in *Architecture Theory since 1968*)
9. Stern, Robert. "Five on Five," *Architectural Forum* (May 1973): 46-57.*
10. Burger, Peter. "Avant-garde and Contemporary Aesthetics: A Reply to Jürgen Habermas." New German Critique, no. 22 (Winter 1981), pp. 19-22.*

Events

CASE Meeting at MoMA (1969)

"Five Architects" exhibition at MoMA (1969)

"The Presence of the Past," Venice Biennale (1980)

Session 4: Phenomenological Affects

(Critical Regionalism, Phenomenology, Contextualism, Realism)

Projects will include some of the following:

Alvaro Siza, Beires House, Povoá do Varzim (1973–77)
Alvaro Siza, Bouça Resident's Association Housing (1977)
Charles Moore, Sea Ranch, Sea Ranch, California (1965–1972)
Raimund Abraham, House with Three Walls (1972)
Raimund Abraham, House with Flower Walls (1973)
Mario Botta, House at Riva San Vitale (1972–73)
Tadao Ando, Koshin House, Osaka (1981)
Jorn Utzon, Bagsvaerd Church (1976)
Renzo Piano, Jean-Marie Tjibaou Cultural Center, Nouméa, New Caledonia (1991–98)
Steven Holl, Linked Hybrid, Beijing (2009)
Steven Holl, D.E. Shaw & Company Offices, New York (1991)
Steven Holl, Kiasma Museum of Contemporary Art, Helsinki, Finland (1993–98)
Steven Holl, Nelson Atkins Museum of Art, Kansas City, MO (1999–2007)
Tadao Ando, Church of the Light (1989)
Daniel Libeskind, Jewish Museum, Berlin (1988–98)
Peter Zumthor, Sogn Benedtg Chapel (1985–88)
Peter Zumthor, Kolumba Museum, Cologne, Germany (2007)
Rafael Moneo, Museum of Roman Art, Mérida (1980–85)
Rafael Moneo, Kursaal Auditorium and Congress Center, San Sebastián (1989–99)
Sigurd Lewerentz, St. Mark's Church, Stockholm, Sweden (1956)
Sigurd Lewerentz, St. Peter's Church, Klippan, Sweden (1963)

Primary Texts

1. Frampton, Kenneth. "Towards a Critical Regionalism: Six Points for an Architecture of Resistance." In *The Anti-Aesthetic: Essays on Postmodern Culture*. Ed. Hal Foster (Seattle, WA: Bay Press, 1983).
2. Rowe, Colin and Fred Koetter. *Collage City* (1973) (excerpts in *Architecture Theory since 1968*).
3. Pérez-Gómez, Alberto. "The Architecture of Steven Holl: In Search of a Poetry of Specifics." *El Croquis* 93 (1999).
4. Norberg-Schulz, Christian. "The Phenomenon of Place." *Architecture Association Quarterly* 8, no. 4 (1976). (reprinted in *Theorizing a New Agenda for Architecture*)
5. Vidler, Anthony. "Introduction" and "Architecture Dismembered." In *The Architectural Uncanny* (Cambridge: MIT Press, 1992).
6. Lefaivre, Liane and Alexander Tzonis, "Why Critical Regionalism Today?" *Architecture + Urbanism* (May 1990) (reprinted in *Theorizing a New Agenda for Architecture*)
7. Otero-Pailos, Jorge. "A Polygraph of Architectural Phenomenology," Chapter 1 in *Architecture's Historical Turn: Phenomenology and the Rise of the Postmodern*. *
8. Frampton, Kenneth. "On Heidegger." *Oppositions* 4, October 1974.*
9. Jameson, Fredric. "Postmodernism and Consumer Society." In *The Anti-Aesthetic: Essays on Postmodern Culture*. Edited by Hal Foster. Seattle: Bay Press, 1983.*
10. Jencks, Charles. "Part Three: Post-Modern Architecture." In *The Language of Post-Modern Architecture*. 6th ed. New York: Rizzoli, 1991. ISBN: 0847813592.*

Further Reading

1. Ockman, Joan. "The Poetics of Space [by] Gaston Bachelard," *Harvard Design Magazine* (Fall 1998), 79–80.
2. Norberg-Schulz, Christian. *Genius Loci: Towards a Phenomenology of Architecture* (New York: Rizzoli, 1980).*

3. Lefaivre, Liane and Alexander Tzonis, eds. *Tropical Architecture: Critical Regionalism in the Age of Globalization* (London: Academy Press, 2001).*
4. Jameson, Fredric. "The Constraints of Postmodernism." In *The Seeds of Time* (New York: Columbia University Press, 1994).*
5. Frampton, Kenneth. "The Status of Man and his Objects." Reprinted in *Architecture Theory since 1968*, ed. K. Michael Hays. Cambridge, MA: MIT Press, 1998.*
6. Croset, Pierre-Alain. "The Narration of Architecture." In *Architecture Production*, ed. Beatriz Colomina. New York, NY: Princeton Architectural Press, 1988, pp. 201-211.*
7. Jencks, Charles. "Late-Modernism and Post-Modernism," in *Late-Modern Architecture and Other Essays*. New York: Rizzoli, 1980.*
8. Silveti, Jorge. "The Beauty of Shadows" and "On Realism in Architecture," in *Unprecedented Realism: The Architecture of Machado and Silveti* by K. Michael Hays. New York: Princeton Architectural Press, 1995.*

Session 5: Heterogeneity, Disjunctions, Fragmentation

(From the Concept of Deconstruction to the Bilbao Effect)

Projects will include some of the following:

Frank Gehry, Gehry House, Santa Monica, California (1978–79)
Frank Gehry, Fish Restaurant, Kobe, Japan
Frank Gehry, Loyola Law School, Los Angeles, California (1981–84)
Frank Gehry, Guggenheim Museum, Bilbao, Spain (1997)
Bernard Tschumi, Parc de la Villette (1982–85)
Bernard Tschumi, Le Fresnoy, Tourcoing (1990)
Zaha Hadid, The Peak Club, Hong Kong (1982)
Zaha Hadid, Cardiff Bay Opera House, Cardiff, Wales (1994–96)
Peter Eisenman, Aronoff Center (1988–96)
Daniel Libeskind, *Chamber Works* (1983)
Daniel Libeskind, Jewish Extension to the German Museum, Berlin
Coop Himmelb(l)au, UFA Cinema Center, Dresden (1993–98)
Coop Himmelb(l)au, Attic Conversion, Vienna (1984–88)
OMA, Rem Koolhaas, Zeebrugger Terminal (1986)
OMA, Rem Koolhaas, National Library, Paris (1989)

Primary Texts

1. Wigley, Mark. "Deconstructivist Architecture," in *Deconstructivist Architecture* (New York: MoMA, 1988), 10–20.
2. McLeod, Mary. "Architecture and Politics in the Reagan Era: From Postmodernism to Deconstructivism" (1989). (reprinted in *Architecture Theory since 1968*)
3. Derrida, Jacques. "Point de Folie: Maintenant l'Architecture: Bernard Tschumi: La Casa Vide," *AA Files* (Summer 1986) (reprinted in *Architecture Theory since 1968*)
4. Tschumi, Bernard. "Disjunctions." In *Architecture and Disjunction* (New York: MIT Press, 1994).
5. Gehry, Frank. Excerpt from *Gehry Talks* (New York: Rizzoli, 1999).
6. Prix, Wolf. "An Architectural Design Interview." *Architectural Design* 94 (1991).
7. Evans, Robin. "Persistent Breakage," Chapter 2 in *The Projective Cast: Architecture and Its Three Geometries*. Cambridge, MA: MIT Press, 1995. [compositional fragmentation]*
8. Huyssen, Andreas. "Present Pasts: Media, Politics, Amnesia" and "The Voids of Berlin," in *Present Pasts: Urban Palimpsests and the Politics of Memory*. Palo Alto: Stanford University Press, 2003.*
9. Norris, Christopher. *Deconstruction: Theory and Practice*. London and New York: Methuen, 1982.*
10. Derrida, Jacques. "Structure, Sign, and Play in the Discourse of the Human Sciences" (1966). In *Writing and Difference*. Trans. Alan Bass. Chicago: University of Chicago Press, 1978, pp. 278-93.*
11. Derrida, Jacques. "Jacques Derrida in Discussion with Christopher Norris," in *Deconstruction: Omnibus Volume*, ed. by Andreas Papadakis et al. New York: Rizzoli, 1989, pp. 71-75.*

Further Reading

1. Speaks, Michael. "Negotiating the Hypertext: Bernard Tschumi's *La Villette*." *Context and Modernity*. Papers from the Delft International Working Seminar on Critical Regionalism, 12-15 June 1990.*
2. Wigley, Mark. "The Translation of Architecture, the Production of Babel" (1988). (reprinted in *Architecture Theory since 1968*)
3. Rybczynski, Witold. "The Bilbao Effect." *The Atlantic Monthly* 290, no. 2 (September 2002): 138–142.
4. Ockman, Joan. "New Politics of the Spectacle: 'Bilbao' and the Global Imagination. In *Architecture and Tourism* (New York: Berg, 2004).
5. Huyssen, Andreas. "Mapping the Postmodern." In *After the Great Divide: Modernism, Mass Culture, Postmodernism*. Bloomington and Indianapolis: Indiana University Press, 1986. pp. 178-221. [also published as Huyssen, Andreas. "Mapping the Postmodern," in *A Post-Modern Reader*. Edited by Charles

Jencks. London: Academy Editions, 1982.]*

6. Derrida, Jacques. Interview (with Eva Meyer), *Domus*, no. 671 (April 1986), pp. 17-24.*

Events

"Deconstructivist Architecture" exhibition at MoMA, 1988

Session 6: Programmatic Concepts and Diagrams: A Search for Abstraction

(Maximalism: Programmatic Dutchness)

Projects will include some of the following:

MVRDV, Dutch Pavilion, World Expo 2000, Hannover (1997–2000)
MVRDV, Villa VPRO (1993–97)
MVRDV, Wozoco Housing (1997)
MVRDV, 284 Houses in Berlin-Prenzlauerberg, Germany (1991)
OMA, Dutch House, Holland (1992–94)
OMA, IIT (1998–2004)
OMA, Seattle Public Library (2005)
OMA, Euralille (1989–1995)
OMA, Hotel and Convention Centre in Agadir (1990)
OMA, Jussieu Library
OMA, Casa da Musica, Porto, Portugal (2001)
Wiel Arets, Academy of Arts and Architecture, Maastricht, The Netherlands (1989–93)
UN Studio, Mobius House (1993–98)
UN Studio, Erasmus Bridge (1990–96)
UN Studio, UCP Mainport, Utrecht (1997)
UN Studio, Diocesan Museum, Cologne, Germany (1996)
UN Studio, ACOM Office Building, Amersfoort, the Netherlands (1993)
Mecanoo, Delft Technical University Library (1993–98)

Primary Texts

1. Koolhaas, Rem. "Bigness, or the Problem of Large." In *SMLXL* (New York: The Monacelli Press, 1995)
2. Koolhaas, Rem. "The Generic City." In *SMLXL* (New York: The Monacelli Press, 1995).
3. Lootsma, Bart. "The Second Modernity of Dutch Architecture." In *Superdutch: New Architecture in the Netherlands* (London: Thames and Hudson, 2000).
4. Allen, Stan. "Artificial Ecologies: The Work of MVRDV." *El Croquis* 86 (1998): 26-33.
5. Lootsma, Bart. "Towards a Reflexive Architecture." *El Croquis* 86 (1998): 34-42.
6. Maas, Winy. "Toward an Urbanistic Architecture." In *The State of Architecture at the Beginning of the 21st Century*, ed. Bernard Tschumi and Irene Cheng (New York: The Monacelli Press, 2003).
7. Bos, Caroline and Ben van Berkel. Excerpts from *Move* (Amsterdam: UN Studio and Goose Press, 1999).
8. Aureli, Pier Vittorio. "OM Ungers, OMA, and the Project of the City as an Archipelago," in *The Possibility of an Absolute Architecture*. Cambridge, MA: MIT Press, 2011.*

Further Reading

1. Buchanan, Peter. "Netherlands Now." *Architecture + Urbanism* 336 (1998): 4-22.
2. Koolhaas, Rem. *The Harvard Design School Guide to Shopping* (2001).*
3. Koolhaas, Rem. *Great Leap Forward* (2001).*
4. Maas, Winy. *Metacity/Datatown**
5. van Berkel, Ben. "How Modern is Dutch Architecture." *Delinquent Visionaries* (Rotterdam: Netherlands Architecture Institute, 1996).
6. van Berkel, Ben. "Basically (for now) Three Topics." *Anyhow*, ed. Cynthia Davidson (Cambridge, MA: MIT Press, 1998).
7. Rock, Michael. "Mad Dutch Disease" Lecture delivered before the Premisela Institute (Amsterdam, 2003)
[Article found under "Reading Room" section at 2x4 site: <http://www.2x4.org/>]
8. Koolhaas, Rem. "Singapore Songlines: Portrait of a Potemkin Metropolis... or Thirty Years of Tabula Rasa." In *S, M, L, XL*. New York: The Monacelli Press, 1995. *

Session 7: Minimalism and the Art of Construction

(From the "Dutch Corner" to the Swiss Baths to SANAA)

Projects will include some of the following:

Peter Zumthor, Thermal Baths at Vals (1986–96)
Peter Zumthor, Kunsthhaus Bergenz, Bergenz, Austria (1994–97)
Herzog and de Meuron, Ricola Factory and Storage Building, Mulhouse-Brunnstatt, France (1992–93)
Herzog and de Meuron, Signal Box, Basel (1995)
Herzog and de Meuron, Dominus Winery, Yountville, California (1995–97)
Herzog and de Meuron, Rehab Basel, Basel (1998–2001)
Herzog and de Meuron, Goetz Collection, Munich (1992)
Herzog and de Meuron, Tate Modern (1995–2000)
Herzog and de Meuron, Laban Dance Center (2003)
Herzog and de Meuron, Prada Store, Tokyo (2000–)
Luigi Snozzi, Guidotti House, Monte Carasso (1984)
Gigon and Guyer, Museum Liner Appenzell (1996–98)
Gigon and Guyer, Kirchner Museum, Davos, Switzerland (1989–92)
SANAA, Rolex Learning Center, Lausanne, Switzerland (approx. 2007–10)
David Chipperfield, Des Moines Public Library, Des Moines, IA (2001–2006)
SANAA, Glass Pavilion, Toledo Museum of Art, Toledo, OH (2006)

Primary Texts

1. Ursprung, Philip. "Minimalism and Minimal Art." In *Minimal Architecture* (Munich: Prestel, 2003).
2. Frampton, Kenneth. "Minimum Moralia: Reflections on Swiss German Production." In *Labour, Work, and Architecture* (London: Phaidon, 2002).
3. Ruby, Ilka and Andreas. "Essential, Meta-, Trans-. The Chimeras of Minimalist Architecture." In *Minimal Architecture* (Munich: Prestel, 2003).
4. Zaera-Polo, Alejandro. "Continuities" (interview with Jacques Herzog) and "Herzog and de Meuron [Between the Face and the Landscape]." *El Croquis* 60+84 (2000).
5. Zumthor, Peter. *Atmospheres: Architectural Environments- Surrounding Objects*. Basel: Birkhäuser, 2006.*
6. Allen, Stan. "Sejima's Theater of Operations." *Assemblage*, no. 30, p. 98–107.*

Further Reading

1. Mack, Gerhard. *Herzog and de Meuron: The Complete Works*, volumes 1–3 (Basel: Birkhauser Verlag, 1996–).
2. Kipnis, Jeffrey. "The Cunning of Cosmetics," *El Croquis* 84 (1997): 22–8.*

Session 8: Ideological and Ecological Envelopes

(Single and Double Conceptual Envelopes)

Projects will include some of the following:

Norman Foster, Sainsbury Center, Norwich, England (1975–78)
Norman Foster, Willis Faber Dumas, Ltd. Head Office, Ipswich, England (1972–75)
Norman Foster, City Hall, London (2002)
Norman Foster, Swiss Re, London (2004)
Jean Nouvel, Galeries Lafayette
Jean Nouvel, Institut du Monde Arabe, Paris, France (1984–87)
Jean Nouvel, Cartier Foundation for Contemporary Art, Paris (1994)
Bernard Tschumi, Concert Hall, Rouen (1996)
Bernard Tschumi, Glass Video Gallery (1990)
Toyo Ito, Sendai Mediatheque (1995–2001)
Toyo Ito, Tower of Winds (1986)
Toyo Ito, White U (1976)
Foreign Office Architects, John Lewis Department Store and Cineplex, Leicester, UK (2008)
Foreign Office Architects, Meyden Retail Complex and Multiplex, Istanbul, Turkey (2007)
Foreign Office Architects, Aichi Spanish Pavillion, Aichi, Japan (2005)
Future Systems, Green Building (1990)
Future Systems, Selfridges Department Store, Birmingham, UK (2003)
Francois Roche, Pavilion in Thailand (2004)
Francois Roche, Barak House (2003)
Duncan Lewis, Vacation house, Jupilles, France
Duncan Lewis, extension to an elementary school, Thais, France
Nicholas Grimshaw & Partners, Eden Project, Cornwall, England (2002)
Michael Sorkin, East River project
Ross Lovegrove, Solar Seed

Primary Texts

1. Baudrillard, Jean. "The Beaubourg-Effect: Implosion and Deterrence," trans. R. Krauss, A. Michelson. *October* 20 (Spring 1982): 3–13. (reprinted in *Rethinking Architecture*, ed Neil Leach [London: Routledge, 1997])
2. Davies, Colin. "Introduction." *High-Tech Architecture* (New York: Rizzoli, 1988).
3. Moussavi, Farshid and Kubo, Michael (eds.). "Preface: The Function of Ornament," in *The Function of Ornament* (Barcelona: ACTAR and Harvard Graduate School of Design, 2008).
4. Zaero-Polo, Alejandro. "The Politics of the Envelope," *Log* #13/14 (Fall 2008): 97-132.
5. Foster, Hal. "Crystal Palace" and "Light Modernity," in *The Art-Architecture Complex*. London: Verso, 2011.*
6. Zaera-Polo, Alejandro. "The Politics of the Envelope, Part II." *Log* 16 (Spring-Summer 2009): 97-132.*

Further Reading

1. Ingraham, Catherine. "Introduction." In *Architecture, Animal, Human : The Assymmetrical Condition* (London: Routledge, 2006): 1-29.
2. Nordenson, Guy. "Tall Building as Metaphor." *Tall Buildings* (New York: Museum of Modern Art, 2003).
3. Marras, Amerigo, ed. *Eco-Tec: Architecture of the In-between* (New York: Princeton Architectural Press, 1999) [essays by Guatarri, De Landa, Wigley, Mark Dery]
4. McDonough, William. "The Hannover Principles" (1992). (reprinted in *Theorizing a New Agenda for Architecture*)
5. Yeang, Ken. *The Green Skyscraper* (Munich: Prestel, 2000)*

6. Addington, Michelle. "No Building Is an Island: A Look at the Different Scales of Energy." *Harvard Design Magazine* 26 (Spring-Summer 2007): 38-45.*
7. Bell, Michael and Jeannie Kim, eds. *Engineered Transparency: The Technical, Visual, and Spatial Effects of Glass*. New York: Princeton Architectural Press, 2009. [AA4140 En33]*

Session 9: The Post-critical and the Iconic

(From Blobs to Blogs)

Projects will include some of the following:

United Studio, Proposal for the World Trade Center site (2003)

Greg Lynn, Blobs

Asymptote, Virtual New York Stock Exchange

FOA, Yokohama Port Terminal, Yokohama, Japan (1996)

UN Studio, Mercedes Benz Museum, Stuttgart (2001-2006)

Philippe Rahm, Domestic Astronomy, Denmark (2009)

Context

9/11

Digital revolution

Internet bubble

Primary Texts

1. Somol, Robert and Sarah Whiting. "Notes Around the Doppler Effect and Other Moods of Modernism." *Perspecta* 33 (2002):72–77.
2. Martin, Reinhold. "Critical of What? Toward a Utopian Realism." *Harvard Design Review* (2005).
3. Kwinter, Sanford. "The Agony and the Ecstasy," in *Parametrics* (Barcelona and New York: ACTAR and Verb Books, 2008).
4. Speaks, Michael. "Design Intelligence and the New Economy." *Architectural Record* (January 2002): 72–76.
5. Lynn, Greg. "Animate Form." In *Animate Form* (New York: Princeton Architectural Press, 1999)
6. Tafuri, Manfredo. *Architecture and Utopia* (Cambridge, MIT Press, 1976). (excerpts)
7. Hickey, Dave. "Dialectical Utopias: On Santa Fe and Las Vegas." *Harvard Design Magazine* (Winter/Spring 1998).
8. Zaera-Polo, Alejandro. "A Scientific Autobiography." *Harvard Design Review* (Fall 2004/Winter 2005): 5–15.
9. Krauss, Rosalind, and Yves-Alain Bois. Introduction - "The Use Value of the Formless," and Conclusion - "The Destiny of the Informe." In *Formless: A User's Guide*. Cambridge, MA: MIT Press, 1997.*
10. Foster, Hal. "Part 1: Architecture and Design." In *Design and Crime*. London: Verso, 2002.*
11. Lynn, Gregg. "Architectural Curvilinearity: The Folded, the Pliant and the Supple in Architecture," *ibid.*, rpt. in Greg Lynn, *Folds, Bodies and Blobs: Collected Essays*.*
12. Knapp, Steven and Walter Benn Michael. "Against Theory." *Against Theory: Literary Studies and the New Pragmatism*. Ed. W.J.T. Mitchell. Chicago and London: University of Chicago Press, 1985, pp. 11-30.*

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1. Baird, George "Criticality and Its Discontents." *Harvard Design Review* (Fall 2004/Winter 2005): 16–21.
2. Hays, K. Michael. "Rebuttal: Theory as a Mediating Practice," in *Progressive Architecture* 71, no. 11 (November 1990): 98-100, 158.
3. Ingraham, Catherine. "19: Processing." In *Architecture, Animal, Human : The Asymmetrical Condition* (London: Routledge, 2006): 313-330.
4. Kipnis, Jeffrey. "Rebuttal: Theory Used and Abused," in *Progressive Architecture* 71, no. 11 (November 1990): 98-99, 158.
5. Lavin, Sylvia. "Essay: The Uses and Abuses of Theory," *Progressive Architecture* 71, no. 8 (August 1990): 113-114, 179.
6. "Nine Questions about the Present and Future of Design." *Harvard Design Magazine* (Spring/Summer 2004): 5–52.*

7. Speaks, Michael. "After Theory." *Architectural Record* (June 2005): 73–75.
8. Speaks, Michael. "Design Intelligence: Or Thinking After the End of Metaphysics." *Architectural Design* 72, no. 5 (September/October 2002): 4–6.
9. Lavin, Sylvia. "Current Kisses," in *Kissing Architecture*. Princeton: Princeton University Press, 2011.*
10. Somol, Robert. "Is This for Real?" *Practices* 5/6 (1997): 163-173.*
11. Ockman, Joan. "Theory without history is hubris. . ." *Assemblage*, no. 41, p. 61.*