

DRAFT

Professor: Mark Wasiuta **Fall 2013**
A4032 CCCPArch Colloquium I: Documents and Discourse
Tues. 2-4 PM, Buell 300 South
Office Hours: Buell 206, Tues. 4:30-6 PM and by appointment
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Description: The seminar will investigate contemporary critical discourse in architecture, surveying a range of methodologies and approaches that have served to define, demarcate, or redirect the stakes of the discipline over the last four decades. The seminar will interrogate the current status of theory, its recent history, its application, its utility, as well as the anxieties that it has often fostered within and outside architecture. We will read a series of architectural and theoretical texts that offer important conceptual and intellectual tools for addressing architecture's relation to technology, media, ecology, sexuality, spatial politics, and a range of other problems and directions. We will examine how, through new research and methodological approaches, the conceptual parameters of architectural history, theory, criticism, and practice have been expanded and how canonical figures and their works have been recast in distinct terms. We will also trace how the introduction of overlooked or understudied architects, social and political questions, and even projects have opened up new problematics and hence new critical and theoretical prospects for the discipline. The ambition of the seminar is twofold, aiming both to expand our familiarity with contemporary debates and to provide a focused forum for ongoing discussion regarding the articulation of new sites and strategies for research, writing, and practice.

Requirements and Grades: Students are expected to attend all sessions and keep up with readings. The grade for this class will be determined as follows:

Class Presentations and Participation	50%
Final Research Paper or Project	50%

Readings: As noted above, texts have been chosen from within architectural history and theory, and from several other disciplines, including critical theory, art history, linguistics, media studies, and others. We will read these texts to analyse, assess, and compare their argument, their form, their preoccupations, as well as their relation to their own object of study, to other texts and to myriad historical pressures.

Class Presentations: Two presentations will be required. Each student will make a 10-minute presentation of a selected text from the weekly readings. Additionally, during the final third of the semester students will make a 15-minute presentation of their research project.

Final Paper: Students will submit a 15-20 page paper on a topic established in consultation with the professor. Paper topics may range from those directly related to the course readings and the seminar content, to studies of critical projects, exhibitions, books or other texts within architecture or related fields. Students may also propose projects that result in forms of work other than research papers. Topics will be discussed the third week of the seminar and formal two page abstracts describing research topics and critical approaches will be submitted the 5th week of the seminar.

Weekly Readings

Week 1 **Documents, Discourse, Platforms**

Week 2 **Exhibitions and Documentary Remains**

Required Reading:

- Reyner Banham. "Parallel of Life and Art," in *October* 136, 2011.
- François Aubart et al. *Harald Szeemann: Individual Methodology*. Zurich: JRP Ringier Kunstverlag, 2007.
- Michel Foucault. "What is an Author," in Donald F. Bouchard ed., *Language, Counter-Memory, Practice*. Ithaca: Cornell University Press, 1977.
- Jens Hofman. "Overture," in *The Exhibitionist* 1, 2010.
- Rosalind Krauss. "The Cultural Logic of the Late Capitalist Museum," in *October*, 54, 1990.
- Christian Rattemeyer. *Exhibiting the New Art: "Op Losse Schroeven" and "When Attitudes Become Form" 1969*. London: Afterall, 2010.
- Anton Vidokle. "Art without Artists," in *e-flux journal* 16, 2010

Further Reading:

- Allan Kaprow and Robert Smithson. "What is a Museum? A Dialogue," in Alexander Alberro and Blake Stimson ed., *Institutional Critique: an Anthology of Artists' Writings*. Cambridge: MIT Press, 2009.
- Reyner Banham. "This is Tomorrow," in *October* 136, 2011.
- Arthur Drexler. *Transformations in Modern Architecture*. New York: Museum of Modern Art, 1979.

Week 3 **Storage Systems and Archives**

Required Reading:

- Hal Foster. "Archives of Modern Art," in *October* 99, 2002.
- Beatriz Colomina, "Introduction: On Architecture, Production and Reproduction," in *Architectureproduction*, ed. Beatriz Colomina (New York: Princeton Architectural Press, 1988), 6-23.
- Friedrich A. Kittler. "Preface and Introduction," in *Gramophone, Film, Typewriter*, trans. Geoffrey Winthrop-Young and Michael Wutz (Stanford: Stanford University Press, 1999): xxxix-xli, 1-19.

Further Reading:

- Jacques Derrida. *Archive Fever: A Freudian Impression*. (Chicago: University of Chicago Press, 1998)
- Rebecca Comay. *Lost in the Archives*. (Toronto: Alphabet City Media, 2002).
- Karl Bassil et al. *Mapping Sitting*. (Beirut: Fondation Arabe pour L'image, 2002)

Week 4

Forensics, Testing and Objectivity**Required Reading:**

- Lorraine Daston and Peter Galison. *Objectivity* (New York: Zone Books, 2007).
- Thomas Keenan and Eyal Weizman. *Mengele's Skull: The Advent of a Forensic Aesthetics*. (Berlin: Sternberg Press, 2012)
- Alessandra Ponte, "Desert Testing" in *Architecture and The Sciences* editors Antoine Picon and Alessandra Ponte (New York: Princeton Architectural Press, 2003) 80-117.
- Avital Ronell, "Proving Grounds" in *The Test Drive* (Urbana and Chicago: The University of Illinois Press, 2005) 1-19.
- Eyal Weizman, *Forensic Architecture. Notes from Fields and Forums* (Ostfildern: Hatje Cantz, 2012).

Further Reading:

- Bruno Latour, *Laboratory Life: The Construction of Scientific Facts* (Princeton: Princeton University Press, 1986).
- Ariella Azoulay. *The Civil Contract of Photography*. (New York: Zone Books, 2008).

Week 5

Field Reports**Required Reading:**

- Reyner Banham. *Los Angeles: The Architecture of Four Ecologies*. (New York: Harper & Row, 1971).
- Eric de Bruyn, "Topological Pathways of Post-Minimalism," in *Grey Room* 25 (2006).
- Stephen Greenblatt. *Marvelous Possessions*. (Chicago: Chicago University Press, 1991).
- Anselme Franke, "Territories," in *Territories, Islands, Camps and Other States of Utopia*. (Berlin: ICA, 2004).
- Fredric Jameson. *Postmodernism, or the Cultural Logic of Late Capitalism*. (Durham: Duke University Press, 1991).
- Robert Smithson. "A Tour of The Monuments of Passaic, New Jersey" in *Robert Smithson, The Collected Writings* (Berkeley: U of California Press, 1996).
- Aldo van Eyck, "The Miracle of Moderation" in *Meaning in Architecture*. (New York: George Braziller, 1970).
- Robert Venturi and Denise Scott Brown. *Learning from Las Vegas*. (Cambridge: MIT Press, 1972).

Further Reading:

- Matthew Coolidge. *Overlook: Exploring The Internal Fringes of America With The Center For Land Use Interpretation*. (New York: Metropolis Books, 2006).
- Hal Foster. "The Artist as Ethnographer," in *The Return of The Real*. (Cambridge: MIT Press, 1996).
- Lawrence Halprin. *The Rsvp Cycles: Creative Processes in the Human Environment*. (New York: G. Braziller, 1969).
- Rudolf Masresch. "Empire Everywhere," in *Territories, Islands, Camps and Other States of Utopia*. (Berlin: ICA, 2004).

- Denise Scott Brown. "Learning from Pop" in *Casabella*, 1971: 359-360.

Week 6

Documentaries, Factions and Fictions**Required Reading:**

- Emilio Ambasz. "Manhattan: Capital of the Twentieth Century," in *Italy: The New Domestic Landscape*. (New York: MoMA, 1972)
- Keller Easterling. *Enduring Innocence*. (Cambridge: MIT Press, 2006)
- Denis Hollier. "Architectural Metaphors," in *Against Architecture*. (MIT Press: Cambridge).
- Bernard Huet, (Brian Holmes, trans.). "Formalisme – Realisme," in *Architecture / Theory / Since 1968*, ed., K. Michael Hays. (Cambridge: MIT Press, 1998).
- Rem Koolhaas. "Exodus, or the Voluntary Prisoners of Architecture," in *SMLXL*. (New York: Monacelli Press, 1995).
- Superstudio. "A Journey from A to B," in *Italy: The New Domestic Landscape*. (New York: MoMA, 1972).

Week 7

Replay: Modernism**Required Reading:**

- Bruno Latour, "Crisis" in *We Have Never Been Modern* (Cambridge, Mass.: Harvard University Press, 1993): 1-10.
- Hal Foster, "Postmodernism: A Preface" in *The Anti-Aesthetic: Essays on Postmodern Culture* (Port Townsend, Washington: Bay Press, 1983): ix-xvi
- Rosalind Krauss, "Introduction" and "Grids" in *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge: MIT Press, 1986).
- Beatriz Colomina, "Mies Not" in *The Presence of Mies* (New York: Princeton Architectural Press, 1994): 193-221.
- Jean-François Lyotard, "Answering the Question: What is Postmodernism" in *The Postmodern Condition: A Report on Knowledge* (Minneapolis: University of Minnesota Press, 1984): 71-82.

Further Reading:

- K. Michael Hays, "Co-op Building between the Avant-Garde and Instrumentalization: The Petersschule," in *Modernism and the Posthumanist Subject: The Architecture of Hannes Meyer and Ludwig Hilberseimer* (Cambridge: MIT Press, 1992): 82-119.
- Sanford Kwinter, "Modernist Space and the Fragment," and "Physical Theory and Modernity: Einstein, Boccioni, Sant'Elia," in *Architectures of Time* (Cambridge: MIT Press, 2001): 32-50 and 52-100.
- Peter Galison, "Aufbau/Bauhaus: Logical Positivism and Architectural Modernism," *Critical Inquiry* vol. 16, no. 4 (Summer 1990): 709-752.
- K. Michael Hays, "Critical Architecture: Between Culture and Form," *Perspecta* 21 (1984): 14-29.
- Mark Wigley, *White Walls, Designer Dresses: The Fashioning of Modern Architecture* (Cambridge, Mass.: MIT Press, 1995).

- Craig Owens, "The Allegorical Impulse: Toward a Theory of Postmodernism" in *Art of Modernism* ed. Brian Wallis (New York: New Museum of Contemporary Art, 1984): 203-236.
- Fredric Jameson, *A Singular Modernity: Essay On The Ontology Of The Present* (London; New York: Verso, 2002).

Week 8

Media Spaces**Required Reading:**

- Jonathan Crary, "Spectacle, Attention, Counter-Memory," *October* 50 (Fall 1989): 96-107.
 - Michael Hardt and Antonio Negri, "Postmodernization, or the Informatization of Production," in *Empire* (Cambridge: Harvard University Press, 2000): 280-303.
 - Branden Joseph, "My Mind Split Open: Andy Warhol's Exploding Plastic Inevitable," *Grey Room* 08 (Summer 2002): 80-107.
 - Samuel Weber, "Television: Set and Screen," in *Mass Mediauras: Form, Technics, Media* (Stanford: Stanford University Press, 1996), 108-128.
- Dan Graham – from Video Architecture Television

Further Reading:

- Walter Benjamin, "The Work of Art in the Age of Its Technological Reproducibility (Second Version)," in *Walter Benjamin: Selected Writings, Volume 3: 1935-1938*, ed. Michael W. Jennings (Cambridge: Harvard University Press, 2002), 101-133.
- Beatriz Colomina, "Enclosed by Images: the Eameses' Multimedia Architecture," *Grey Room* 02 (Winter 2001): 6-29.
- Marshal McLuhan, *Understanding Media: The Extensions of Man* (New York, McGraw-Hill, 1964).
- Samuel Weber, "Television: Set and Screen," in *Mass Mediauras: Form, Technics, Media* (Stanford: Stanford University Press, 1996), 108-128.
- Friedrich Kittler, "Television" in *Media Optics* (Malden: Polity Press, 2010) 207-224.
- Eduardo Cadava, "Reproducibility," "Politics," "Danger" in *Words of Light: Theses on the Photography of History* (Princeton: Princeton University Press, 1997) 42-58.
- Jean Baudrillard, "Requiem For the Media" in *Utopia Deferred: Writings for Utopie (1967-1978)*. (New York: Semiotext(e), 2006):70-93.

Week 9

Psychoanalysis, Psychedelia, Psychogeography**Required Reading:**

- Anthony Vidler, "Houses" in *The Architectural Uncanny: Essays in the Modern Unhomely* (Cambridge: MIT Press, 1992) 17-82.
- Michel Foucault, *Abnormal: Lectures at College de France 1974-1975* (New York: Picador 2003): 1-54.
- Felicity Scott, "Acid Visions" *Grey Room* 23 (Spring 2006): 22-39

- Tom McDonough, "Delirious Paris. Mapping as a Paranoiac Critical Activity" *Grey Room* 19 (Spring 2005): 6-21.
- Hal Foster. "Outmoded Spaces" in *Compulsive Beauty* (Cambridge: MIT Press, 1993) 157-192.

Further Reading:

- Sigmund Freud, *The Uncanny* (New York : Penguin Books, 2003).
- Gilles Deleuze and Felix Guattari, "Psychonalysis and Capitalism" in *Anti Oedipus: Capitalism and Schizophrenia* (Minneapolis: University of Minnesota Press, 1983) 296-322.
- Judith Butler, *The Psychic Life of Power: Theories in Subjection* (Stanford: Stanford University Press, 1997).
- Sylvia Lavin, *Form Follows Libido: Architecture and Richard Neutra in a Psychoanalytic Culture*. (Cambridge, Mass.: MIT Press, 2004): 46-67.
- Michel Foucault, *Madness and Civilization: A History of Insanity in the Age of Reason* (New York: Pantheon, 1965).

Week 10

Environments of Control

Required Reading:

- Gilles Deleuze, "Postscript on Control Societies" in *Negotiations: 1972-1990* (New York: Columbia University Press, 1995), 177-183.
- Claus Pias, "'Hollerith 'Feathered Crystal': Art, Science, and Computing in the Era of Cybernetics," *Grey Room* 29 (Summer 2007): 110-133.
- Reinhold Martin, "Computer Architectures," in *The Organizational Complex: Architecture, Media, and Corporate Space* (Cambridge: MIT Press, 2003): 156-181.
- Friedrich Kittler, "Media Wars" in *Literature Media: Information Systems* (Amsterdam: OPA, 1997): 117-129
- Donna Haraway, "The Biological Enterprise: Sex, Mind, and Profit from Human Engineering to Sociobiology" in *Simians, Cyborgs and Women: The Reinvention of Nature* (New York: Routledge, 1991): 43-68.
- David A. Mindell, *Between Human and Machine: Feedback, Control and Computing Before Cybernetics* (Baltimore: Johns Hopkins University Press, 2002).

Further Reading:

- Paul N. Edwards, "Military Command-Control Systems and Closed World Politics," in *CTRL [Space] Rhetorics of Surveillance From Bentham to Big Brother* (338-345).
- John Harwood, "The White Room: Eliot Noyes and the Logic of the Information Age Interior," *Grey Room* 12 (Summer 2003): 5-31.
- David A. Mindell, *Digital Apollo: Human and Machine in Space Flight* (Cambridge: MIT Press, 2008).
- Steve J Heims, *The Cybernetics Group* (Cambridge: MIT Press, 1991).
- Sean Keller, "Fenland Tech: Architectural Science in Postwar Cambridge," *Grey Room* 23 (Spring 2006): 40-65.

Week 11

Biopolitics 1: Space, Violence and Power

Required Reading:

- Peter Galison, "War Against the Center," *Grey Room* 04 (Summer 2001): 6-32.
- Paul Virilio, "Military Space" and "Afterward 1945/1990" in *Bunker Archeology*, trans. George Collins (New York: Princeton Architectural Press, 1994): 17-23 and 197-206.
- Eyal Weizman, "Urban Warfare: Walking Through Walls," in *Hollow Land: Israel's Architecture of Occupation* (London: Verso, 2007) 185-220.
- Michel Foucault, "Space, Knowledge and Power," in *Foucault Live: Collected Interviews, 1961-1984*, ed. Sylvère Lotringer (New York: Semiotext(e), 1989) 335-347.
- Michel Foucault, *Security, Territory, Population, Lectures at the College De France, 1977-78*. (New York: Palgrave Macmillan, 2007)
- Mark Wigley, ed., "Violence Space," *Assemblage* 20 (April, 1993)
- Thomas Keenan, "Live From," in *Back to The Front: Tourisms of War*, ed. Diller+Scofidio (F.R.A.C. Basse-Normandie; New York, N.Y. : Distributed by Princeton Architectural Press, 1994) 130-162.
- Denis Hollier "Bloody Sundays" in *Against Architecture* (Cambridge: MIT Press, 1989) ix-xxiii.
- Chantal Mouffe et al. "Every Form of Art has a Political Dimension." *Grey Room* 02 (Winter 2001) 98-125.

Further Reading:

- Jacques Derrida, "(No) More Rogue States" in *Rogues: Two Essays on Reason* (Stanford: Stanford University Press, 2005) 95-107.
- Richard Anderson, "USA/USSR: Architecture and War" in *Grey Room* 34.
- Kyong Park, "Nuclear Heritage Park," in *The Critical Landscape*, ed. Michael Speaks (Rotterdam: 010 Publishers, 1996), 186-197.
- Paul Virilio and Sylvère Lotringer, *Pure War* (New York: Semiotext(e), c1983).
- Sam Weber, "Networks, Netwars and Narratives," in *Targets of Opportunity: On the Militarization of Thinking* (New York: Fordham University Press, 2003) 90- 108.
- Michel Foucault, "Questions on Geography" in *Power/ Knowledge: Selected Interviews and Other Writings 1972 – 1977* (New York: Pantheon Books, 1980): 63-77
- Beatriz Colomina, "DDU at MoMA," in *Domesticity at War* (Cambridge: MIT Press, 2007): 62-81.
- Rosalyn Deutsche, "Hiroshima After Iraq: A Study in Art and War," *October* 131 (Winter 2010): 3-22.

Week 12

Biopolitics 2: Atmospheres and Ecologies**Required Reading:**

- Peter Sloterdijk, "Gas Warfare—or: The Atmoterrorist Model," and "Increasing Explication" in *Terror From the Air* (Los Angeles: Semiotext(e) ; Cambridge, Mass. : Distributed by the MIT Press, 2009): 9-70.
- Felicity Scott, "Shouting Apocalypse" in *Architecture or Techno-Utopia: Politics After Modernism* (Cambridge: MIT Press, 2007): 209-246.
- Eduardo Cadava, *Emerson and The Climates of History* (Stanford: Stanford University Press, 1997).

- Jorge Otero-Pailos, *The Ethics of Dust* (Köln: Verlag der Buchhandlung Walther, 2009).
- David Harvey, "What's Green and Makes the World Go Round" in *Cultures of Globalization* (Durham: Duke University Press, 1998): 327-355.

Further Reading:

- Reyner Banham, "A Home is Not a House" in *Design by Choice*, ed. Penny Sparke (New York: Rizzoli, 1981): 56-60.
- Ralph Nadar, *Vanishing Air* (New York: Grossman Publishers, 1970).
- Beatriz Colomina. *X-Ray Architecture in Domesticity at War* (Cambridge: MIT Press, 2007): 145-191.

Week 13

Research Presentations