



I admire the poets. What they express with a couple of words; requires a ton of bricks. December 1973
-Villanova Artigas

Is it seven or five continents?

Eurasia
America
Antarctica
Australia
Africa

Beginning in 1492, the American continent was a source of exchange between European sources as interpreted by Priest-Architects and Amerindian cultures. During the 16 C printed books (Serlio's influential treatise, for example) were used by the priest/architects as sources of architecture for the churches they were building for the King of Spain or Portugal. Edicts given by the King established codes for urbanism and individual buildings were drawn and rendered for approval in Seville where they are still to this day in the archives of the city. These "edicts" later called "The Laws of the Indies" were fundamental to the establishment of a common language in all the Spanish Colonies from California to Patagonia. One explanation for the creative and hybrid nature of the Mannerist architecture

produced in America could be the remoteness of the frontier. A creative distance from the source coupled with the indigenous Amerindian labor that built these structures and incorporated their own building traditions and iconography. America was divided by Spain and Portugal; split by the Pope into two territories. Jamaica was seized by the English in 1645, under Cromwell, and was formally ceded to England by Spain only in 1670. Soon after the Dutch and the French followed suit. In the New World, American architects often mistranslated the original images in the books and inadvertently engendered new forms that were contemporary to concerns prevalent in the European capitals at the same time

The modern movement in the Americas is both a natural continuity of this process and a fundamental rupture of this tradition. Architecture built using Amerindian or *mestizo* labor with or without the Islamic building traditions original to Southern Spain, influenced the iconography of the modern movement in Brazil, Venezuela, Cuba, and Mexico.

When, in 1928, Oswaldo de Andrade published his *Manifesto Anthropofago* he gave Brazil a theory that has been the paradigm for the Americas since Cristobal Colon's accidental discovery of Hispaniola: a metaphorical cannibalism that consumes and reconfigures all foreign ideas brought to this continent by Europeans or Africans mixing with the existing Amerindians ones. The seminar will create a cultural map of cultural import/exports and influence/counterinfluence between the cities North/South and East/West. There are more questions than answers: How did Latin American architects approach similar problems and how did the climate, technologies, geography or ocean currents influence these exchanges? Can we say that this architecture began as a South-North dialogue? What was the counterinfluence in what became the US of A? Case studies of the work of prominent and lesser-known architects will be presented that emphasize the relationship with the human and natural landscapes of different regions of North, Central, Antillean, and South America. Four generations of architects will be studied. These cultural exchanges will be analyzed and their stories will help us see all at once the complexity and contradiction inherent in the particular modernity of this large territory.

Readings: All assigned readings should be completed for the Tuesday class.

For Spanish speakers there are some additional books listed that are NOT required.

Lectures: Tuesday 11:00am – 1:00pm, Avery 300.

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Requirements for the Seminar: One paper - on one architect or one city - by each student. The student is to present their topic during the relevant class, and submit the paper in written form at the end of the semester (Due May 9' 2014). A list of topics will be provided to students.

LECTURES

Class 01 // Jan 21 // From Anthropology to Architecture

A general introduction to the territory both geographically and culturally. We will discuss how "Latin America" became a category by beginning in London in the Great Exhibition of 1851, and discuss the minor interior designed by Gottfried Semper for the Canadian and Trinitarian Colonies in relation to his seminal work that he was writing at this time, the Four Elements of Architecture.

Required reading:

Brillembourg, Carlos. *Encyclopedia Britannica*, "Latin American Architecture 1493-2000."

Brillembourg, Carlos. *Kenneth Frampton with Carlos Brillembourg*. The Brooklyn Rail. December 7, 2010.

Del Real, Patricio and Gyger, Helen. *Latin American Modern Architectures: Ambiguous Territories*. New York: Routledge, 2013. (Introduction)

La Cecla, Franco. *Against Architecture*. (Introduction and Chapter 1: "Why I Did Not Become an Architect" pp. 1-44) PM Press, 2012.

Semper, Gottfried. *The Four Elements of Architecture*. Cambridge University Press 1989 pp. 74-130
<http://bombsite.com/issues/117/articles/5991> Interview with Peter Eisenman

Suggested reading:

Juan Downey, *The invisible Architect*, Bronx Museum of Art, 2012
 Bennett, Ralph (ed.). *Settlements in the Americas: Cross-cultural Perspectives*. 1993.
 Chagnon, Napoleon. *Yanomami: The Fierce People*. 1968.
 Gutiérrez, Ramón. *Arquitectura del siglo XIX en Iberoamérica, 1800-1850*. 1979.
 Hernández, Filipe, Millington, Mark, and Borden, Iain (eds.). *Transculturation: Cities, Spaces and Architectures in Latin America*. New York: Rodopi, 2005.
 Kubler, George and Soria, Martin. *Art and Architecture in Spain and Portugal and Their American Dominions, 1500 to 1800*. 1959.
 Kubler, George. "El problema de los aportes europeos no ibéricos en la arquitectura colonial latinoamericana," *Boletín del Centro de Investigaciones Históricas y Estéticas*. No. 9 (1968):104-116.
 Lejeune, Jean-Francois (ed.). *Cruelty & Utopia: Cities and Landscapes of Latin America*. Princeton Architectural Press, 2005.
 Levi-Strauss, Claude. *The Savage Mind*. 1966. (Chapter: The Science of the Concrete)
 Lizot, Jacques. *Tales of the Yanomami: Daily Life in the Venezuelan Forest*. Cambridge University Press, 1976.
 Moure, Ernesto, and Téllez, Germán. *Repertorio formal de arquitectura doméstica, Cartagena de Indias, época Colonial*. Bogotá: Corporación Nacional de Turismo, 1982.
 Palm, Erwin Walter. "Perspectivas de una historia de la arquitectura colonial hispanoamericana," *Boletín del Centro de Investigaciones Históricas y Estéticas*. No. 9 (1968): 21-37.
 Portoghesi, Paolo. "La contribución americana al desarrollo de la arquitectura barroca," *Boletín del Centro de Investigaciones Históricas y Estéticas*. No 9 (1968): 137-146.
 Roca, Miguel Angel (ed.). *The Architecture of Latin America*. Academy Editions, 1995.
 Zweig, Stefan. *Amerigo: A Comedy of Errors in History*. 1942.
 "Las influencias indígenas en la arquitectura colonial de hispanoamérica," *Boletín del Centro de Investigaciones Históricas y Estéticas*. No. 4 (1956): 75-80.

Class 02 // Jan 28 // A Continent of Paper

This will be a typological analysis of the different urban models used by the Colonial powers in the New World. We will begin with Pre-Colombian gridded cities of Cholula and Cuzco, and continue to the Viceroyalties of Mexico and Peru, discussing capital cities, port cities, mission cities, military fortifications, and mining cities.

Required Reading:

Almandoz, Arturo (ed.) *Planning Latin America's Capital Cities 1850-1950*. Routledge, 2002.
 Kubler, George. "Mexican Urbanism in the Sixteenth Century." *The Art Bulletin* 24, Vol. 2 (June 1942): 160-171.

Suggested reading:

Brewer-Carias, Allan R. *La Ciudad Ordenada*. Caracas: Criteria, 2006.
 Gasparini, Graziano. *América, Barroco y Arquitectura*. Armitano, 1972.
 Gasparini, Graziano, Montás, Eugenio Pérez. *Arquitectura Colonial Iberoamericana*. Armitano Editores, 1977.
 Gasparini, Graziano and Posani, Juan Pedro. *Caracas a través de su arquitectura*. 1969.
 Gasparini, Graziano. *La arquitectura colonial en Venezuela*. 3rd ed. Ernesto Armitano, 1985.
 Gutiérrez, Ramón. *Arquitectura y Urbanismo en Iberoamérica*. 4th ed. Cátedra, 2002.
 Iñiguez, Diego Angulo. *Planos de monumentos arquitectónicos de América y Filipinas existentes en el Archivo de Indias*. Vol 7. Universidad de Sevilla, 1933-39.
 Kelemen, Pal. *Baroque and Rococo in Latin America*. 2nd ed., 2 vol. Dover Publications, 1967, reissued 1977.
 Markman, David. *Colonial Architecture of Antigua, Guatemala*. Philadelphia: American Philosophical Society, 1966.

Vegas, Martín, Paolini, Ramón, Vegas, Federico. *Pueblos: Venezuela, 1979-1984*. Fundación Polar, 1984.
 Von Humboldt, Alexander. Letters to his brother Wilhelm: "Observations on the electric eel of the new world" and his letter as he is leaving the port of Cumana in Venezuela, 17th of October, 1800.

Class 03 // Feb 4 // The Kingdom and the Church: 1492 - 2012

When Christopher Columbus returned to Spain on February 16th 1493 and brought news of his discovery of the island of "La Espanola," today's Dominican Republic, the New World was born. During the next thirty years, Spanish explorers discovered several Amerindian cities larger and more complex than any in Europe.

Required reading:

Brillembourg, Carlos. *Encyclopedia Britannica*, "Latin American Architecture 1493-2000."
 Castedo, Leopoldo. *A History of Latin American Art and Architecture: From pre-Columbian times to the present*. London: Pall Mall Press Limited, 1969. (Part II: The Encounter with Europe – pp 99-200)

Suggested reading:

Gonzalez, Robert Alexander. *Designing Pan-America: U.S. Architectural Visions for the Western Hemisphere*. Austin: University of Texas Press, 2011.
 Gutierrez, Ramon. *Arquitectura y Urbanismo En Iberoamerica*. Madrid: Impreso en Artes Graficas Benzal, 1983.
 Prescott, William H. *History of the Conquest of Mexico & History of the Conquest of Peru*. New York: Random House, Inc., 1867.

Class 04 // Feb 11 // Niemeyer, After All

This will be an in depth analysis of the work and career of Oscar Niemeyer parallel to the development of a democratic Brazil. Beginning as an apprentice for Lucio Costa in the 30's to the very end of his career in 2013.

Required Reading

Brillembourg, Carlos. *Review: The Law of the Meander*. The Architects Newspaper: August 8, 2013.
 Brillembourg, Carlos. *A Day In Brasilia*. Bomb Magazine 67. (Spring 1999).
 Frampton, Kenneth. *Le Corbusier and Oscar Niemeyer: Influence and Counter-Influence 1929-1965*.
 Goodwin, Philip L. *Brazil Builds Architecture, New and Old 1562-1942*. 2nd ed. New York: The Museum of Modern Art, 1943.
 Le Corbusier. *Precisions: On the Present State of Architecture and City Planning*. Cambridge: The MIT Press, 1991. (pp 169-249).
 Papadaki, Stamo. *Work of Oscar Niemeyer*. New York: Reinhold Publishing Corp., 1950.

Suggested Reading:

El-Dahdah, Farès (ed.). *Case: Lucio Costa, Brasilia's Superquadra*. Presel, 2005.
 Fraser, Valerie. *Building the New World, Studies in the Modern Architecture of Latin America, 1930-1960*. London, New York: Verso, 2000. (Chapter 3: Brazil – pp 144-255)
 Hitchcock, Henry Russell. *Latin American Architecture Since 1945*. New York: The Museum of Modern Art, 1955. (pp 11-63)
 Mindlin, Henrique E. *Modern Architecture in Brazil*. New York: Reinhold Publishing Corp., 1956.
 Nobre, Ana Luisa, Kamita, João Masao, Leonídio, Otavio, and Conduru, Roberto (orgs.). *Lucio Costa, Um Modo De Ser Moderno*. Cosac & Naify, 2004.
 Papadaki, Stamo. *Oscar Niemeyer: Works in Progress*. New York: Reinhold Publishing Corp., 1956.
 Papadaki, Stamo. *Oscar Niemeyer*. New York: George Braziller, 1960.
 Underwood, David. *Oscar Niemeyer and Brazilian Freeform Modernism*. New York: George Braziller, 1994.

Class 05 // Feb 18 // Building the São Paulo School 1927 - 2012

Although Gregori Warchavchik from São Paulo could be considered the father of modern architecture in Brazil, the prolific production of architecture in the 40's and 50's in Rio overshadowed the very different approach to architecture developed by João Vilanova Artigas, Paulo Mendes da Rocha, Lina Bo Bardi, and others. Today, it is the School of São Paulo that has become a more lasting influence for contemporary architecture.

Required Reading:

Artigas, João Vilanova and Frampton, Kenneth. *2G N54 João Vilanova Artigas*. Gustavo Gili, 2010. (Read Introduction and essay, by Kenneth Frampton).
 Cavalcanti, Lauro. *When Brazil Was Modern: A Guide to Architecture 1928-1960*. Princeton Architectural Press, 2003. (Read introduction: "Modern and Brazilian: An Introduction Guide to Architecture").

Suggested Reading:

Artigas, Rosa. *Paulo Mendes da Rocha, Projects 1957-2007*. New York: Rizzoli, 2007.
 Bastos, Maria Alice Junqueira and Zein, Ruth Verde. *Brasil: arquiteturas após 1950*. Perspectiva, 2010.
 Bottineau, Yves. *Living Architecture: Iberian-American Baroque*. New York: Grosset & Dunlap Publishers, 1970.
 Brazil, Álvaro Vital. *50 Años de Arquitectura*. São Paulo: Nobel, 1986.
 Bruand, Yves. *Arquitetura Contemporânea No Brasil*. 5th ed. Perspectiva, 1981.
 Lima, Zeuler R.M. d A. *Lina Bo Bardi*. Yale University Press: 2013.
 Staff, Equipo. *Vilanova Artigas*. Instituto Lina Bo e P.M. Bardi, 1999.
 Zein, Ruth Verde. *Brasil: Arquiteturas Apos 1950*. Perspectiva, 2010.

Class 06 // Feb 25 // A Mexican Paradise

Mexican modern architecture between Nationalism and Abstraction and the integration of their Pre-Colombian past in their conception of modernism: Case studies architects: Mario Pani, Pedro Ramírez Vázquez, Barragán, Legorreta, and fellow artists and immigrants Diego Rivera, Gabriel Orozco, Trotsky, Leonora Carrington, Edward Weston, Hannes Meyer, etc.

Required Reading:

Brillembourg, Carlos. *Luis Barragán: Chapel at Tlalpan*. Bomb Magazine 52 (Summer 1995).
 Brillembourg, Carlos. *Review: Great Curves*. The Architect's Newspaper. April 20, 2012.
 Zanco, Federica (Ed.). *Luis Barragán: The Quiet Revolution*. Skira, 2001. (Article by Adrete-Haas).
 Gallo, Ruben. *Mexican Modernity*. MIT Press 2005 Chapter I. Media and Modernity in Mexico

Suggested Reading:

Adriá, Miquel. *Teodoro González de León: Obra reunida*. Conaculta, 2010.
 Ambasz, Emilio. *The Architecture of Luis Barragán*. The Museum of Modern Art, 1976.
 Bolaño, Roberto. *Los Detectives Salvajes*. 8th ed. Vintage, 2008.
 Fuentes, Carlos. *La región más transparente*. Alfaguara, 1958.
 Gallo, Rubén. *Mexican Modernity: The Avant-Garde and the Technological Revolution*. The MIT Press, 2005.
 Martinez, Antonio Riggen. *Luis Barragán: Mexico's Modern Master, 1902-1988*. The Monacelli Press, 1996.
 Toor, Frances. *A Treasury of Mexican Folkways*. Crown Publishers Inc., 1957.

Class 07 // Mar 4 // Towards a Critical History of Caracas: 1936 - 2013

For Venezuela, beginning of the eighteenth century, an accumulation of wealth for both the colony and the motherland resulted from the successful establishment of hundreds of new cities using urban models from Renaissance Europe and Roman military camps. Specifically for Caracas, beginning in 1936 the newly found oil wealth created the possibility of a modern city. We will analyze the diachronic sequence of this evolution.

Required reading:

Brillembourg, Carlos. "Caracas: Towards a New City 1938-1958." *Archivos De Arquitectura Antillana*, No. 034, Caribbean Modernist Architecture. Utech Jamaica/MoMA, (2008): pp 102-119.

Suggested reading:

Camnitzer, Luis. *Conceptualism in Latin American Art: Didactics of Liberation*. Austin: University of Texas Press, 2007.

Graziano, Gasperini. *Venezuelan Houses*. Caracas: Armitano, 1993.

Almandoz, Arturo (ed.) *Planning Latin America's Capital Cities 1850-1950*. Routledge, 2002.

Class 08 // Mar 11 // Universidad Central de Venezuela

The crowning achievement of Venezuelan architecture was the creation of the institution of learning, located in the heart of Caracas: Villanueva's University City 1940-1975.

Required Reading:

Brillembourg, Carlos (ed.). *Latin American Architecture 1929-1960: Contemporary Reflections*. New York: The Monacelli Press, 2004. (pp 60-73)

Villanueva, Paulina and Pinto, Macia. *Carlos Raul Villanueva*. Princeton Architectural Press, 2000.

Suggested Reading:

Alberti, Rafael. Poem: "Costas de Venezuela."

Alcock, Walter James, Gómez, Hannia, and Araque, William Niño. *Alcock: Obras y Proyectos 1959-1992*. Caracas: A Fundación Galería de Arte Nacional, 1992.

Berrizbeitia, Anita. *Roberto Burle Marx in Caracas: Parque Del Este 1956-1961*. Philadelphia: University of Pennsylvania Press, 2005.

Damaz, Paul F. *Art in Latin American Architecture*. New York: Reinhold Publication Corp., 1963.

Dembo, Nancy. *La Tectonica en la Obra de Carlos Raul Villanueva, Aproximación en tres tiempos UCV*. FAU Press, 2006.

Moholy-Nagy, Sibyl. *Carlos Raul Villanueva y La Arquitectura de Venezuela*. Stuttgart: Verlag Berd Hatje, 1964.

Pintó, Maciá. *Villanueva. La Síntesis Volumen I: Espacio Y Síntesis en Carlos Raúl Villanueva and Volumen II: Síntesis de las Artes y Abstracción Constructiva*. Exlibris, 2013.

Sato, Alberto. *José Miguel Galia, Arquitecto*. Museo de Bellas Artes, 1992.

Vegas, Federico. *Venezuelan Vernacular*. Princeton Architectural Press, 1985.

No Class // Mar 18 // Spring Break**Class 09 // Mar 25 // Sowing the Oil: Brutalist Urbanism – Ciudad Guayana, Venezuela**

New Urbanisms 1954-1960: CIAM "heart of the city": Puerto Ordaz and Ciudad Guayana 1954-1975, Town Planning Associates and The Joint Center Harvard-MIT, participatory planning in the 1980s in Ciudad Guayana.

Required Reading:

Appleyard, Donald. *Planning A Pluralist City: Conflicting Realities in Ciudad Guayana*. The MIT Press, 1976. (Introduction)

Wiener, Paul Lester and Sert, José Luis. "The Work of Town Planning Associates in Latin America 1945-1956."

Architectural Design 27:6 (June 1957): 190-213.

<http://bombsite.com/issues/86/articles/2604> Interview Jesus Tenreiro-Degwitz

Suggested Reading:

Peattie, Lisa. *The View from the Barrio*. Ann Arbor: The University of Michigan Press, 1968.

Peattie, Lisa. *Thinking About Development*. New York: Plenum Press, 1981.

Class 10 // April 1 // Cuban Architecture: Pre & Post Castro

"If I get lost, look for me in Cuba." – Federico Garcia Lorca. We will discuss the rich history of Havana from Colonial times to the present concentrating on the creation of modern architecture in the 40's and 50's and its evolution as revolutionary architecture in the 60's.

Required Reading:

Rodriguez, Eduardo Luis. *The Havana Guide, Modern Architecture 1925-1965*. Princeton Architectural Press, 2000.

Roberto Segre. *Antillean Architecture of the First Modernity: 1930-1945 in Latin American Architecture 1929-1960*. Op. cit.

Suggested Reading:

Carpentier, Alejo. *La Guerra del Tiempo*. 1956.

Martí, José. *José Martí: Obras completas*. Edición crítica. Editorial Nacional de Cuba, 1963-1964.

Rodríguez, Eduardo Luis (ed.). *La Arquitectura del Movimiento Moderno Selección de Obras del Registro Nacional*. Ediciones Unión, 2011.

Segre, Roberto, Cárdenas, Eliana and Aruca, Lohiana. *Historia de la arquitectura y del urbanismo: América Latina y Cuba*. 2nd ed. Pueblo y Educación, 1986.

Class 11 // April 8 // Between Abstraction and Universal Constructivism: Buenos Aires & Montevideo

We will discuss the interplay between art and architecture in these two capitals and how each group of artist and architects understood the tradition of European abstraction and its transformation to a new conception of abstraction based on the concrete movement.

Required reading:

Bullrich, Francisco. *New Directions in Latin American Architecture*. New York: George Braziller, 1969.

(Argentina: pp 30-34, Urban Utopia and Reality: pp 35-48)

Liernur, Jorge Francisco. "Abstraction, Architecture and the 'Synthesis of the arts' debates in Rio de la Plata 1936-1956." Brillembourg, Carlos (ed.). *Latin American Architecture 1929-1960: Contemporary Reflections*. New York: The Monacelli Press, 2004.

Suggested Reading:

Liernur, Jorge Francisco. *Arquitectura en la Argentina del siglo XX, La construcción de la modernidad*. Fondo Nacional de las Artes, 2001.

Pastore, Daniela (ed.). *Argentina Architecture*. Gangemi Editore, 1998.

Segre, Roberto. *La evolución de la vivienda en Buenos Aires 1963-64*. Universidad de la Habana, 1974.

Torres-Garcia, Joaquin. *Universalismo Constructivo*. Buenos Aires: Poseidón, 1944.

Williams, Claudio. *Amancio Williams*. Buenos Aires: Archivo Amancio Williams, 1990.

Class 12 // Apr 15 // Architecture and Tectonics

Tectonics of Re-enforced Concrete and Steel in the work of Cipriano Domínguez. Carlos Raul Villanueva, Oscar Niemeyer, Vilanova Artigas, Paulo Mendes Da Rocha, Eladio Dieste, Félix Candela and Lina Bo Bardi.

Required Reading:

Frampton, Kenneth. *Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture*. The MIT Press, 1995. Chapters 1, 2, and 3
<http://bombsite.com/issues/102/articles/3048> Paulo Mendes Da Rocha interview
<http://bombsite.com/issues/77/articles/2421> Raimund Abraham Interview
 Dieste, Eladio. *Innovation in Structural Art*. Stanford Anderson (ed.). Princeton Architectural Press, 2004.

Suggested Reading:

Casares, Adolfo Bioy. *La Invención de Morel*. Editorial Losada, 1940. (last chapter)
 Peattie, Lisa. *Planning, Rethinking Ciudad Guayana*. University of Michigan Press, 1987.
 Sert, J. L. and CIAM. *Can Our Cities Survive? An ABC of Urban Problems, Their Analysis, Their Solutions*. Cambridge: Harvard University Press, 1942.
 Sert, Josep Lluís. *The Architect of Urban Design 1953-1969*. Yale University Press, 2008.
 Tyrwhitt, J., Sert, J.L. and Rogers, E.N. (eds.). *The Heart of the City: Towards the Humanization of Urban Life*. Pelligrini and Cudahy, 1952.

Class 13 // Apr 22 // New Slum Urbanism

In the latter half of the 20th century the expansion of most Latin American cities followed internationally established patterns of urban form. The initial street-based urban typology became confined to a historic center, and with the introduction of modern technology came the expansion of satellite neighborhoods, connected by means of a system of intra-urban highways. This transformation of the traditional city from one of the 'red clay tile roofs' to a modern utopia of high-rise flat-top buildings interspersed among trees and fed by highways was celebrated by the governments who shared the ideological underpinnings of a new kind of positivism.

Required reading:

AD New Slum Urbanism. Op. cit.
 Brillembourg, Carlos. "The Origin Myths in Architecture", *The Architect's Newspaper* (May 2011).

Suggested reading:

Bhabha, Homi K. *The Location of Culture*. Routledge, 1994.
 Guagnini, Nicolás. "Feedback in the Amazon." *October Magazine*, No. 125 (Summer 2008): 91-116.
 Hernandez, Felipe, Kellet, Peter and Allen, K. Lea. *Remapping Cultural History – Volume 11: Rethinking the Informal City: Critical Perspectives from Latin America*. Berghahn Books: 2010.
 Maldonado, Tomas. *Design, Nature and Revolution: Toward a Critical Ecology*. Harper & Row, 1970.
 Said, Edward W. *Orientalism*. Vintage Books, 1978.
 Smith, Valerie, Taussig, Michael, Garcia, Isabel, Downey, Juan. *Juan Downey: The Invisible Architect*. Bronx Museum of the Arts, 2011. (catalog of the 2012 Bronx Museum exhibition)

Taussig, Michael T. *The Magic of the State*. Psychology Press, 1997.
Verne, Jules. *Le Superbe Orénoque*. 1897.
Žižek, Slavoj. *The Sublime Object of Ideology*. New York: Verso, 1989.

