

### CONTESTED GROUNDS – The Spatial Politics of Memory/History



*The past is now not a land to return to in a simple politics of memory. It has become a synchronic warehouse of cultural scenarios, a kind of temporal casting, to which recourse can be taken as appropriate, depending on the movie to be made, the scene to be enacted, the hostages to be rescued.*  
Arjun Appadurai in *Modernity at Large*

*Instant forgetting is the disease of our time.* Thomas Frank, radio interview, 1 January 2010

(left, Sam Durant, *Scaffold*, 2012, at Documenta 13, Kassel, Germany see <http://samdurant.com/>)

*Folly, jungle gym, viewing platform, gallows?* Sam Durant's sculpture *Scaffold*, on view in Kassel's Karlssaue Park, a former pleasure park for Prussian aristocracy now the grounds for the international art fair Documenta, is all of these aforementioned things, but most accurately its wooden planks and beams form an amalgamation of historically significant gallows. An indictment of State sanctioned executions its sedimentation of platforms thrusts repressed and contested histories into the visual and spatial field of contemporary viewers. *Scaffold* makes hidden histories visible. But the opposite can also occur. "It was a bad memory," explained the

Bahrainian authorities last year about why they imploded the Pearl Roundabout Monument (1982) along with removing all coins and souvenirs that referenced the public sculpture. Originally a symbol of regional cooperation of Gulf nations, its new meaning had become an iconic rallying place for citizens protesting against the current political regime during the recent Arab Spring uprisings. Two years ago marked the twentieth anniversary of the fall of the Berlin Wall and along with it the collapse of Communism and the so-called heroic triumph of Democracy and Capitalism. Amidst the commemorative events and reportage that documented the transformation of Berlin whose new civic and national identity can be seen in the proliferation of new museums, office towers, and public buildings in the capital of the unified German State, curious journalists sought traces of the memory of a city that had once been cleaved into two ideological civic spheres and nation-states of an East and a West. September 11, 2011 marked the tenth anniversary of "9/11." But did its commemoration prompt a reassessment of the architectural efforts, a complex and fraught endeavor, to memorialize lower Manhattan's "Ground Zero?" How should the monumental "Freedom Tower," an emphatic declaration of the U.S.'s perceived invincibility within a world of unequal global power relations and balkanized religious zeal, be interpreted ten years after the event? And with the recent controversy over the construction of an Islamic Community Center nearby, whose Ground Zero and historical/commemorative interpretation of those events is it?

These recent examples require that we understand how discourses, representations, and practices of memory, history, and politics impact the social production of space and the making of the built environment over the past fifty years. Critical for this seminar will be for us to sort out the difference between the formalization of the past through history and monumental architecture and the informal experience of the past through memory, its various incarnations of collective, individual, and cultural. Rather than position history/memory as binaries, this seminar examines the different ways that time and space are correlated toward political ends. We will situate the tensions between these modes of recalling the past amidst the rise (and fall) of the modern nation-state and the compression of space/time under regimes of globalization and neo-liberal policies. Monumentality in architecture and art have been seminal topics of research within their respective fields, however, the study of its wider political implications has recently only been addressed in new scholarship. For our purposes, scholars in the fields of memory studies, history and cultural and critical theory who analyze the political dimensions of how publics engage the past through buildings and cities offer useful approaches.

#### Course Admission:

There are no prerequisites to this course, but due to the overwhelming demand for this seminar, students who are interested in enrolling must submit one page statements (PDF or MSWord) that outlines why this course would be relevant to their current work or research. Also include in order of preference three readings you would like to present (see below and for list of readings see Files and Resources/Syllabus/CG\_Presentation\_List.pdf on Courseworks). Please send these to Prof. Wilson at [mow6@columbia.edu](mailto:mow6@columbia.edu) no later than Thursday September 6 at 5pm. I will notify those who are admitted to the course by Friday September 7 at noon. Please include your name, e-mail, academic program and year on your statement. Please attend the first seminar meeting on Tuesday September 4 from 4-6pm Buell 300 South.

#### Course Requirements:

*T&S – tell and show, otherwise known as presentations*

(for list of readings see Files and Resources/Syllabus/CG\_Presentation\_List.pdf on Courseworks)

This course will be run as a series of discussions, and therefore all students are responsible for completing all reading assignments. These discussions will be jumpstarted by the observations of 1 or 2 student presenters each week and supplemented by questions from students and commentary from the professor. These fifteen-minute presentations should illuminate for the class some of the

key concepts of the readings and identify aspects of those readings likely to be most helpful in your own thinking about the issues and in your work. All students are required to:

- Present a brief biography of the author, i.e. date of birth, death (if relevant,) education, academic appointments or artistic practice, etc.
- Present the theoretical framework of which the reading is a part. For example, a presentation of Halbwachs should acknowledge the influence of Durkheim and mention other writers who are indebted to his work.
- Diagramming or outlining the author's argument and theoretical framework might also prove useful in your presentation.
- Please select *no more than 10 images*, or video/film footage (no longer than five minutes) to analyze and discuss in relation to the reading. Explain why the image(s) are relevant to the reading by reviewing very carefully its content and form.

The scope of these presentations means that you must consult other resources—books, articles, websites—that further your understanding of the various fields relevant to the course. This presentation may be the foundation for your analysis paper (see below.) Presentations should be clear, thoughtful, and informative. If it helps, prepare your presentation in the form of an essay and read aloud in class – you will have **15 (timed)** minutes. Please arrive 10 minutes early to set up for your presentation and be ready to begin promptly at 4 pm. The presentation along with participation in discussions will count toward 1/4 of your grade.

*Analysis Paper*– You are required to write one short analytical paper—2500 word text (5-7 pages) + images—in response to the first half of the semester's themes. All students are expected to be able to write in a clear concise well-developed essay format. This is an essay that uses one or two of the course's readings to analyze a site, building, or event. In writing the paper students should consider the readings' key themes and how those key concepts might relate to the core concepts of the seminar. It should have a balanced narrative of description and analysis. This paper should not be a summary of the readings, but instead should be a critical inquiry into the spatial politics of memory. Two copies of this paper are **due 10.23.12** at the end of class. Please include visual material, appropriately captioned and cited, to further illustrate your argument.

This paper will aid in your comprehension of the readings, develop your capacity for critical thinking, and sharpen your comprehension of the material:

- Remember analysis papers should have an introductory paragraph stating a clear critical thesis.
- The best way to begin an argument, in the introductory paragraph, is to pose a set of critical questions to which topic does or does not respond.
- Next, the body of the paper should logically develop that thesis with examples (appropriately cited) from the reading(s) or other texts and images that support your argument.
- And finally, the conclusion should synthesize your points and make an original statement or observations about the reading.

Remember *an analysis is not a summary, but a critical perspective* on the readings and an expansion of the authors' themes. Please consult a writing guide such as the *MLA Handbook* or the *Bedford Writing Handbook* for assistance with grammar and structure. All papers must be written in a legible font (typically 10-12pt. Helvetica, Times Roman, or Courier) *double-spaced*, 1-1.25 inch margins, and paginated. Please include your name and date. Use endnotes or footnotes. All images, quotes or referenced material must include citations formatted according to a writing manual of style (*MLA Handbook* or *Chicago Manual of Style*.) This essay will count toward 1/4 of your grade.

*Final Research Paper* – All students are required to turn in a final research paper (4000 words + images; 7500 words + images for Ph.D students) This paper should take the critical insights of the readings and expand them into the analysis or comparison of a particular building, architect, city, landscape or event. All research should present a clear comprehensible thesis and demonstrate thorough research. During the first week in November each student will meet with the professor to discuss the direction of the research topic. The final project will count toward 1/2 of your grade and will be **due 12.14.12** via e-mail (word doc or pdf) no later than 5pm

Papers will be evaluated on the following criteria: strong thesis; clear, logical, and original argument; critical and creative analysis of theoretical texts and visual material; serious effort, preparation, and engagement in the subject matter. Please consult a writing guide such as the *MLA Guide* or the *Bedford Writing Handbook* for assistance with grammar and structure. All papers must be written in a legible font (typically 10-12pt. Helvetica, Times Roman, or Courier,) *double-spaced*, 1-1.25 inch margins, and *paginated*. Use endnotes or footnotes. All images, quotes or referenced material must include citations formatted according to a writing manual of style (*MLA* or *Chicago Manual of Style*.)

Plagiarism will not be tolerated. Plagiarism is the theft of someone else's thoughts, writings, or work that you claim as your own—this includes copying the work of a classmate or resubmitting an essay prepared for another course. The purpose of utilizing a writing handbook is to fully understand when a thought is an original idea or when and how it should be accredited to someone else through a reference, footnote, or endnote. Those caught plagiarizing will automatically fail the assignment and potentially fail the course.

*Attendance and Participation* – Attendance is mandatory. Students are required to attend the full length of all classes, attend required extracurricular events, and participate in weekly discussions. If you cannot attend class, you must notify the professor in advance by e-mail explaining why you are unable to attend the class. Please be on time so that we can at 4pm.

#### **Readings –**

All readings are available online at Columbia Courseworks. All books not found on-line in Ebrary and History Ebook Project databases on Columbia Libraries E-Resources webpage, are on reserve in Avery at main desk.

For this course students are expected to have some familiarity with foundational theoretical texts. Excellent sources for these writings include (also see various resources on-line):

*Critical and Cultural Theory* by Dani Cavallaro

*A Dictionary of Cultural and Critical Theory* by Michael Payne, Meenakshi Ponnuswami

**Introduction** - 09.04.12

Chakrabarti, Vishaan, "Liberation Squares," <http://urbanomnibus.net/2011/02/liberation-squares/>

**Week 1 – What is the Nation**- 09.11.12

Hobsbawm, E.J. Introduction, Chapters 1, 5 and 6. *Nations and Nationalism Since 1780*. Cambridge: Cambridge University Press, 1992. (History Ebook)

"Social Networks and Statehood: The Future is Another Country [on Facebook]," *The Economist*, July 22, 2010.

<http://www.economist.com/node/16646000>

**Week 2 – Space/State/Nation**- 09.18.12

Lefebvre, Henri. Chapters 8, 9, 10 and 11, *State Space World: Selected Essays*. Edited Neil Brenner and Stuart Elden. Minneapolis: University of Minnesota Press, 2009. (Ebrary)

Smith, David. "Signs of the Times: Street Names Debate Rages in Pretoria" *Guardian Newspaper*, 23 March 2012

<http://www.guardian.co.uk/world/2012/mar/23/street-names-debate-pretoria>

**Week 3 - Collecting Memory/History** - 09.25.12

Halbwachs, Maurice. Introduction, Chapter 1 and 2. *The Collective Memory*. 1st ed, Harper Colophon Books. New York: Harper & Row, 1980. (reserved)

Assman, Jan. "Collective Memory and Cultural Identity." *New German Critique* 65, no. Spring-Summer (1995): 125-33.

**Week 4 – Sites of Memory/History** - 10.02.12

Halbwachs, Maurice. Chapter 3 and 4. *The Collective Memory*. 1st ed, Harper Colophon Books. New York: Harper & Row, 1980. (reserved)

Nora, Pierre. "Between Memory and History: Les Lieux De Memoire." *Representations* 26, (1989): 7-25.

**Week 5 Building the Nation's Memory** - 10.09.12

Goonewardena, Kanishka. "Aborted Identity," in *Memory and the Impact of Political Transformation in Public Space* edited by Daniel Walkowitz and Lisa Maya Knauer. In Radical perspectives. Durham, N.C.: Duke University Press, 2004. (Ebrary)

Kammen, Michael. Chapter 18 "Nostalgia, New Museums, The Roots Phenomenon, and Reborn Patriotism" and Chapter 19

"Disremembering the Past While Historicizing the Present." *Mystic Chords of Memory*. New York: Knopf, 1991. (reserved)

**Week 6 - Architectural Cult of Monuments** - 10.16.12

Riegl, Alois. "The Cult of Monuments: Its Character and Its Origin (1928)." *Oppositions* 25, no. Fall (1982): 21-51.

Oteros-Pailos, Jorge. "Mnemonic Value and Historic Preservation." In *Spatial Recall - Memory in Architecture and Landscape*, edited by Marc Treib. New York: Routledge, 2009.

**Week 7 - Modernism's Monumental Problem** – 10.23.12

Stoler, Laura Ann. "Imperial Debris: Reflection on Ruins and Ruination." *Cultural Anthropology*, 23:2. 2008 191-219.

Pile, Steve. Chapter 13 "Ghosts and the City of Hope," *Emancipatory City: Paradoxes and Possibilities*. London: Sage, 2004. (Ebrary)

Ruins of Lifta, Jerusalem <http://www.guardian.co.uk/world/2011/may/29/ruined-palestinian-village-lifta-development>

Sert, Josep Lluís, Ferdinand Léger and Sigfried Giedion. "Nine Points on Monumentality," 1943.

Wigley, Mark. "The Architectural Cult of Synchronization." *October* 94, no. Autumn (2000). Cambridge: MIT Press, p. 31-61.

**\* ANALYSIS PAPER due**

**Week 8 – Spatial Politics – case study Berlin** – 10.30.12

Huyssen, Andreas. "Introduction," "Chapters 1, 2, & 3" *Present Pasts: Urban Palimpsests and the Politics of Memory*. Stanford, Calif.: Stanford University Press, 2003. (Ebrary)

Till, Karen. "Chapters 1, 5 & 6 - Memory and the New Berlin," *The New Berlin*, Minneapolis: University of Minnesota Press, 2005. (Ebrary)

**Week 9 – FALL BREAK** – 11.06.12

**Week 10 – Touring History** - 11.13.12

Sturken, Marita. "Introduction," "Chapters 1 & 2" *Tourists of History Memory, Kitsch, and Consumerism from Oklahoma City to Ground Zero*. Durham: Duke University Press, 2007. (Ebrary)

**Week 11 – Whose Ground Zero?** – 11.20.12

**guest:** Kadambari Baxi, Barnard College/Image Machine <http://www.imagemachine.com/>

Sturken, Marita. "Chapters 4 & 5, *Tourists of History Memory, Kitsch, and Consumerism from Oklahoma City to Ground Zero*. Durham: Duke University Press, 2007. (Ebrary)

**\* REQUIRED:** visit 9/11 Memorial - make reservation <http://www.911memorial.org/visit>

**Week 12 – Trauma/Nation/World – 11.27.12**

Huyssen, Andreas. "Chapter 6" *Present Pasts: Urban Palimpsests and the Politics of Memory*. Stanford, Calif.: Stanford University Press, 2003. (Ebrary)

Mirzoeff, Nicholas. "Invisible Again: Rwanda and Representation After Genocide." *African Arts*; Autumn 2005; 38, 3; Platinum Periodicals; 36.

Bald, Sunil. "Memories, Ghosts, and Scars: Architecture and Trauma in New York and Hiroshima," *Journal of Transnational American Studies* vol. 3 no. 1, 2011. 1-9.

**Week 13 – no class 12.04.12**

**Week 14 – Remembering Racial Violence – 12.11.12**

**guest:** Mpho Matsipa, Wits University, Johannesburg

Findley, Lisa. "Building Memory: The Museum of Struggle," *Building Change: Architecture, Politics and Cultural Agency*. London; New York: Routledge, 2005. (reserved)

[http://www.moma.org/interactives/exhibitions/2010/smallscalebigchange/projects/red\\_location\\_museum\\_of\\_struggle](http://www.moma.org/interactives/exhibitions/2010/smallscalebigchange/projects/red_location_museum_of_struggle)

Matsipa, Mpho. "Urban Mythologies" *Fire Walker* ed. William Kentridge and Gerhard Marx. Fourthwall Books, 2011.

Mbembe, Achille. "Aesthetics of Superfluidity," *Public Culture* vol. 16, no. 3, 2004. 373 – 405.

**\* FINAL PAPER due – 12.14.12**

**Bibliography**

*Memory Studies:*

Assaman, Aleida. *Cultural Memorial and Western Civilization*. Cambridge: Cambridge University Press, 2011.

Bal, Mieke, Jonathan Crewe, and Leo Spitzer, eds. *Acts of Memory-Cultural Recall in the Present*. Hanover and London: Dartmouth College, 1999.

Barton, Craig Evan. *Sites of Memory : Perspectives on Architecture and Race*. 1st ed. New York: Princeton Architectural Press, 2001.

Bergson, Henri. *Matter and Memory*. New York: Zone Books, 1988.

Boyer, M. Christine. *The City of Collective Memory : Its Historical Imagery and Architectural Entertainments*. Cambridge, Mass.: MIT Press, 1994.

Bruno, Giuliana. *Public Intimacy : Architecture and the Visual Arts*. Cambridge, Mass.: MIT Press, 2007.

Burgin, Victor. *In/Different Spaces: Place and Memory in Visual Culture*. Berkeley: University of California Press, 1996.

Crane, Susan, ed. *Museums and Memory*. Stanford: Stanford University Press, 2000.

Foucault, Michel. *Language, Counter-Memory, Practice*. Ithaca: Cornell University Press, 1977.

Gillis, John R., ed. *Commemorations : The Politics of National Identity*. Princeton, N.J.: Princeton University Press, 1994.

Greenberg, Reesa, Bruce Ferguson, and Sandy Nairne, eds. *Thinking About Exhibitions*. New York: Routledge, 1996.

Halbwachs, Maurice. *On Collective Memory*. Ed. Lewis A. Coser. Chicago: University of Chicago Press, 1992.

Hobsbawm, Eric. *Nations and Nationalism Since 1780*, Cambridge; Cambridge University Press, 1991

Huyssen, Andreas. *Twilight Memories : Marking Time in a Culture of Amnesia*. New York: Routledge, 1995.

Kammen, Michael. *Mystic Chords of Memory*. New York: Knopf, 1991.

Kirshenblatt-Gimblett, Barbara. *Destination Culture - Tourism, Museums, and Heritage*. Berkeley: University of California Press, 1998.

Lev Manovich and Andreas Kratsky. "Soft Cinema: Navigating the Database." MIT Press, 2005.

Maleuvre, Didier. *Museum Memories - History, Technology, Art*. Stanford: Stanford University Press, 1999.

Rosington, Michael and Anne Whitehead. *Theories of Memory: A Reader*

Yates, Frances Amelia. *The Art of Memory*. Chicago,: University of Chicago Press, 1966.

Young, James E. *The Texture of Memory: Holocaust Memorials and Meaning*. New Haven: Yale University Press, 1993.

Young, James E. *At Memory's Edge*.

*Globalization and the Social Production of Space:*

Appadurai, Arjun. *Modernity at Large*. Minneapolis: University of Minnesota Press, 1998.

Bhabha, Homi. *The Location of Culture*. London: Routledge, 1994.

Bhabha, Homi. *Nation and Narration*. London: Routledge, 1990.

Clifford, James. *The Predicament of Culture - Twentieth-Century Ethnography, Literature, and Art*. Cambridge, Mass.: Harvard University Press, 1988.

---. *Routes - Travel and Translation in the Late Twentieth Century*. Cambridge: Harvard University Press, 1997.

Cosgrove, Denis. *Social Formation and Symbolic Landscape*. Madison: University of Wisconsin Press, 1984

Deleuze, Gilles. *Bergsonism*. New York: Zone Books, 1991.

Deleuze, Gilles. "Postscript on the Societies of Control." *October* 59. Winter (1992): 3-7.

Deleuze, Gilles. *A Thousand Plateaus - Capitalism and Schizophrenia*. Trans. Brian Massumi. Minneapolis: University of Minnesota Press, 1987.

Deutsche, Rosalyn. *Evictions*. Cambridge: MIT Press, 1996.

Frampton, Ken. *Labor, Work, and Architecture*. New York: Phaidon Press, 2002.

Gideon, Sigfried. *Space, Time and Architecture*. Cambridge: Harvard University Press, 1982 (1941).Koolhaas, Rem. *S,M,L,XL*. New York: Monacelli Press, 1995.

Gregory, Derek. *Geographical Imaginations*. Cambridge: Blackwell, 1994.

Hardt, Michael and Antonio Negri. *Empire*. Cambridge: Harvard University Press, 2001

Harvey, David *Brief History of Neoliberalism*. Oxford: Oxford University Press, 2005.

Harvey, David. *The Condition of Postmodernity*. Oxford: Blackwell, 1990..

Kern, Stephen. *The Culture of Time and Space 1880-1918*. Cambridge, Mass.: Harvard University Press, 1983.

Lefebvre, Henri. *The Urban Revolution*. Minneapolis: University of Minnesota Press, 2003.

Lefebvre, Henri. *The Production of Space*. London: Blackwell, 1984.

Marx, Karl. (1846-7). "These on Feuerbach"(1845); "The German Ideology, vol. 1" in *The Portable Karl Marx*. New York: Penguin Books.

Robbins, Bruce, ed. *The Phantom Public Sphere*. Minneapolis: University of Minnesota Press, 1993.

Sassen, Saskia. *The Global City: New York, London, Tokyo*. Princeton: Princeton University Press, 1991.

Sassen, Saskia. *Territory, Authority, Rights: From Medieval to Global Assemblages*. Princeton: Princeton University Press, May 2006

Scott, James C. *Seeing Like a State*. New Haven: Yale University Press, 1999.

Soja, Edward W. *Postmodern Geographies: The Reassertion of Space in Critical Social Theory*. London: Verso, 1989.

#### *Suggested Readings:*

Abbeele, Georges Van Den. *Travel as Metaphor: From Montaigne to Rousseau*. Minneapolis: University of Minneapolis Press, 1992.

Marc Auge. *Non Places: the Cultural Anthropology of Supermodernity*. London: Verson 1995

Bachelard, Gaston. *The Poetics of Space*. Boston: Beacon, 1969. 3-37.

Benjamin, Walter. *Illuminations*. Trans. Harry Zohn. London: Fontana/Collins, 1982.

Boorstin, Daniel J. *The Image - a Guide to Pseudo-Events in America*. 25th ed. New York: Vintage Books, 1987 (1961).

Boyer, Christine. *Dreaming the Rational City: The Myth of American City Planning*. Cambridge: MIT Press, 1983.

Colomina, Beatriz, ed. *Sexuality and Space*. New York: Princeton Architectural Press, 1992.

Crimp, Douglas. *On the Museum's Ruins*. Cambridge, Mass.: MIT Press, 1993. 282-318.

Davis, Mike. *The City of Quartz*. New York: Vintage Books, 1990.

DeCerteau, Michel. *Practices of Everyday Life*.

Dery, Mark. "The Persistence of Industrial Memory." *ANY* 10 (1995): 25-31.

Easthope, Antony, and Kate McGowan, eds. *A Critical and Cultural Theory Reader*. Toronto: University of Toronto Press, 1992.

Elliott, Bridget, and Anthony Purdy. *Peter Greenaway: Architecture and Allegory*. London: Academy Editions, 1997.

Foster, Hal. *The Anti Aesthetic*. Seattle: Bay Press, 1983.

Foucault, Michel. *Power/Knowledge: Selected Interviews and Other Writings 1972-1977*. Ed. C. Gordon. New York: Pantheon, 1980.

Foucault, Michel. "Of Other Places: Utopias and Heterotopias." *Rethinking Architecture*. Ed. Neil Leach. London: Routledge, 1997. 350-56.

Frampton, Kenneth. *Modern Architecture: A Critical History*. London: Thames and Hudson, 1980.

Grosz, Elizabeth. *Space, Time, and Perversion: Essays on the Politics of Bodies*. New York: Routledge, 1995.

Grosz, Elizabeth. *Architecture from Outside*. Cambridge: MIT Press, 2001.

Hays, K. Michael, ed. *Architecture Theory since 1968*. Cambridge: MIT Press, 1998.

Heynen, Hilde. *Architecture and Modernity*. Cambridge: MIT Press, 1999.

Jameson, Frederic. "Postmodernism, or the Cultural Logic of Late Capitalism." *New Left Review* 146 (1986).

Koolhaas, Rem. *Delirious New York: A Retroactive Manifesto for Manhattan*. New York: Monacelli Press, 1994.

Leach, Neil, *Rethinking Architecture*

MacCannell, Dean. *Empty Meeting Grounds - the Tourist Papers*. London: Routledge, 1992.

---. *The Tourist: A New Theory of the Leisure Class*. New York: Schocken Books, 1989.

McLeod, Mary. "Architecture and Politics in the Reagan Era: From Postmodernism to Deconstructivism." (1989).

Novak, Barbara. *Nature and Culture*. New York: Oxford University Press, 1980.

Ockman, Joan, ed. *Architecture Culture 1943-1968*. New York: Rizzoli/Columbia Books of Architecture, 1993.

Portoghesi, Paolo. "The Post-Modern Condition." In *After Modern Architecture*, 150. New York: Rizzoli, 1982.

Ross, Andrew. *The Gangster Theory of Life: Nature's Debt to Society*. London: Verso, 1994.

---. *Strange Weather: Culture, Science and Technology in the Age of Limits*. London: Verso, 1991.

Sassen, Saskia. *The Global City: New York, London, Tokyo*. Princeton: Princeton University Press, 1991.

Smith, Neil. *The New Urban Frontier: Gentrification and the Revanchist City*. New York: Routledge, 1996.

Sorkin, Michael. *Variations on a Theme Park*. Ed. Michael Sorkin. New York: Noonday Press, 1992. 205-32.

Tafuri, Manfredo. *Architecture and Utopia: Design and Capitalist Development*. 1985 ed. Cambridge: MIT Press, 1976.

Urry, John. *The Tourist Gaze - Leisure and Travel in Contemporary Societies*. Theory, Culture, and Society. Ed. Mike Featherstone. London: Sage Publications, 1990.

Veblen, Thorstein. *The Theory of the Leisure Class*. New York: A. M. Kelley, 1975.

Venturi, Robert, Denise Scott Brown, and Steven Izenour. *Learning from Las Vegas*. Cambridge: MIT Press, 1988.

Virilio, Paul. *Lost Dimension*. New York: Semiotext(e), 1991. 9-28.

Virilio, Paul. *A Landscape of Events*, Writing Architecture. Cambridge, Mass.: MIT Press, 2000.

Wigley, Mark. *White Walls, Designer Dresses: The Fashioning of Modern Architecture*. Cambridge: MIT Press, 1996.

Wright, Gwendolyn. *Building the Dream : A Social History of Housing in America*. 1st ed. New York: Pantheon Books, 1981.

---. *USA, Modern Architectures in History*. London: Reaktion, 2008.