

FALL 2018  
WESTERN UNIVERSITY  
DEPARTMENT OF VISUAL ARTS

VAH 3388F  
HISTORIES OF ARCHITECTURE AND URBANISM:  
ARCHITECTURES OF TRANSPORTATION

CLASSTIME: MONDAYS 11:30AM—2:30PM  
LOCATION: VAC 247

INSTRUCTOR: SUSANNA SANTALA  
EMAIL: SSANTALA@UWO.CA  
OFFICE HOURS: MONDAYS 10:30—11:30AM ROOM 240



The first flight, 120 feet in 12 seconds, December 17, 1903, 10:35 a.m. at Kitty Hawk, North Carolina. Courtesy of The Library of Congress Prints and Photographs Division, Washington, D.C.

### **COURSE DESCRIPTION**

This course examines architectures of transportation and analyzes how railways, highways and airports, terminal buildings and logistical networks emerged in the processes of modernization. In this seminar students will explore two interrelated lines of inquiries. First, how has architecture related to technologies? Second, when does infrastructure become architecture?

Transport architectures are seldom discussed in the histories of architecture. What were some of the reasons why the historians did not, for example, notice the airport terminal as a building type emerging at the beginning of the twentieth century? If its absence in the histories was related to its role as infrastructure for aviation, then, when does infrastructure become architecture? How did the instability of the emerging building type result in a recognizable form leading to its acknowledgement by historians? Furthermore, should architectural monuments be considered as infrastructural nodes?

To answer these and other questions, we combine traditional histories of modern architecture with histories of technology. Using the Science and Technology Studies theory lens we first discuss technological artifacts, such as the aircraft. We then question the techno-deterministic view of their supposedly linear developmental trajectory assumed to run in parallel with the evolutionary pattern of modern architecture. Instead of taking the techno-deterministic view, we consider instances, when transport architecture transcended its utilitarian-technological nature as infrastructure, and was or should have been, acknowledged in the histories of architecture. We also consider how the expanding networks of modern infrastructure have changed the status of architecture.

More concretely, in this course students will identify types of infrastructure of their interest and develop research projects examining the interpretation of the infrastructure using theoretical and methodological tools available to architectural historians. In doing so, students will contribute to lessening the myopia in the classification of architecture. They will learn to view architectural monuments as infrastructural nodes. After all, architectures of transportation, such as the airport terminal, are the very avatars of technological modernity, without which architectural histories remain incomplete.

### **LEARNING OUTCOMES**

**Depth and Breadth of Knowledge:** Students will have a thorough knowledge of the key critical and theoretical frameworks that pertain to the period being studied and will be able to analyze architecture from that period according to those frameworks. Specifically, this course will familiarize students with the key concepts of modern architecture and Science and Technology Studies.

**Knowledge of Methodologies:** Students will acquire the discursive/theoretical vocabularies that are utilized in debates within architectural history and will demonstrate their knowledge of the field through the deployment of the vocabulary in describing and analyzing the built environment in presentations and research papers.

**Application of Knowledge:** Students will utilize their knowledge of appropriate methods, the vocabularies pertinent to the field, and their ability to make appropriate judgements, in order to develop a sound argument regarding a particular historical development and will be able to defend their argument according to knowledge of scholarly works. Students will learn to read critically and explain their own point of view in class discussions. They will learn to conduct research and support arguments using appropriate evidence in a research paper.

### **PREREQUISITE / ANTI-REQUISITE**

The prerequisite is two of VAH 1041A/B, 1042A/B, 1043A/B, 1044A/B, 1045A/B, or VAH 1040E.

### **COURSE REQUIREMENTS**

There is no required textbook for the course. Students are expected to complete weekly readings posted on OWL course site.

### **EVALUATION:**

Attendance and participation	10%	weekly
Reading responses	10%	weekly
Proposal	15%	October 22
Test	20%	November 12
Presentation	15%	November 19—December 3
Research paper	30%	December 3

### **ATTENDANCE AND PARTICIPATION:**

Your attendance will be monitored and will count for a portion of the 10%. The participation portion of your grade will be based on your contributions to discussions and other in-class activities. You are expected to come to class having read and made notes on the weekly readings and will be asked to present a viewpoint (question or remark) to each text in class. Arriving late to class, leaving early, not completing required readings, and not participating in discussions and activities will reduce your participation remark.

**READING RESPONSES 10% WEEKLY:**

You will write reading responses for **five** of the assigned texts. Your response should consist of a summary (approximately 200 words), along with a brief analytical comment. State the main idea of the text and explain how the author supports the argument, then explain your own viewpoint on the issues discussed in the text. Each response is worth 2% for a total of 10%. Reading responses must be submitted through OWL by 9:00am on the day the readings are listed in the syllabus. Late responses will not be accepted.

**RESEARCH PROJECT:**

In your research project you will examine a particular type of infrastructure and/or its terminal building in relation to architectural discourses and developments of the period studied.

**PROPOSAL 15% (October 22):**

Your proposal should include a brief (approximately 300 words) outline describing your building in relation to the relevant architectural debates and socio-political context, one picture encapsulating your research project, an annotated bibliography of at least five relevant sources, and a tentative outline for your paper. Your bibliography should include books and articles from academic journals (websites will not be accepted). Submit your proposal in class as a paper copy on October 22 at 11:30am, no electronic copies will be accepted.

**PRESENTATION 15% (November 19—December 3):**

You will present your research project in class (15 minutes with relevant images and a short one-page written description). This will provide you with an opportunity to get feedback and aids you in completing your research paper. Submit a one-page description of your presentation on OWL on Sunday by 5:00pm so that the class will be able to comment on your research project. Your mark will be based on the content and delivery of your presentation as well as the one-page description.

**RESEARCH PAPER 30% (December 3):**

Your research paper should be approximately 10-12 pages / 2000-2500 words (12 point, double-spaced, Times New Roman, 1-inch margins). For graduate students the requirement is 20 pages / 4000-4500 words. It should have a clearly defined thesis that examines the infrastructure or building in relation to the architectural debates and the general technological, social and economic developments of the period. Develop your own analysis of the topic and support your arguments with suitable evidence and images derived from your research. Your mark will be based on the effectiveness of your argument, on your ability to critically analyze relevant sources and the clarity of your writing. Submit your paper in class as a paper copy on December 3 at 11:30am, **AND** on OWL.

**TEST 20%:**

The end-of-the-term test will be comprised of short answer and essay questions. It will assess your understanding of the readings, seminars and issues we have discussed in class.

**LATE POLICIES:**

Extensions, granted for valid reasons, must be negotiated **BEFORE** assignments are due. Late assignments will be penalized by 5% each day, unless appropriate documentation (a doctor's note, for example) is provided. Assignment will not be accepted five days past due date. Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments worth 10% or more of their final grade must apply to the Academic Counseling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or the department. Accommodation for missed assignments, or attendance, totaling less than 10%, due to medical reasons, should be discussed with the instructor. In order to have a request considered, students must contact the instructor no later than the day after the assignment is due or attendance is missed. All course work must be submitted by the last day of classes.

**ACADEMIC HONESTY**

All work for the course **MUST** be entirely your own. All sources that you use for your assignments must be accurately cited. We will discuss the appropriate citation style in class. If you have doubts about how and when to cite sources, consult the Chicago Manual of Style guide on OWL in the Resources section or visit the Writing Centre. All course work must be completed specifically for this course. Submitting the same

work for credit in more than one course is considered cheating. Plagiarism and cheating are very serious academic offences and they will be dealt with strictly. Plagiarism includes:

1. Quoting verbatim or almost verbatim from any source, including all electronic sources, without acknowledgement;
2. Adopting someone else's line of thought, argument, or supporting evidence without acknowledgement;
3. Submitting someone else's work, in any form, without acknowledgement;
4. Knowingly representing as one's own an idea of another.

For information concerning Western's Plagiarism and Academic Offences (Scholastic Offences) policies see: [www.westerncalendar.uwo.ca/2016/pg113.html#](http://www.westerncalendar.uwo.ca/2016/pg113.html#)

All assignments are subject to review through plagiarism detection software. The University of Western Ontario currently uses Turnitin.com for this purpose. Turnitin is an anti-plagiarism tool that screens assignments against a database of the Internet, e-journals, e-books, and a range of other scanned material, including other assignments for this course. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system.

#### **CITATION STYLE:**

The Chicago Manual of Style, Humanities format, is the standard style for art history. Use this style to cite your sources for your research paper and other assignments. Please refer to the guide on OWL and the Library website for examples: <http://www.lib.uwo.ca/services/styleguides.html>.

#### **OWL SAKAI**

Important information about the course (syllabus, instructions for assignments, readings) will be posted on OWL. Some assignments will also be submitted through OWL. Go to <https://owl.uwo.ca/portal>. Use your Western user name and password to sign on. Please be sure to check your browser and make sure everything is working at the beginning of the course. For technical assistance, contact ITS: (519) 661-3800.

#### **MENTAL WELLBEING**

Students who are in emotional/mental distress should refer to Mental Wellbeing [http://www.health.uwo.ca/mental\\_health/](http://www.health.uwo.ca/mental_health/) for a complete list of options about how to obtain help.

### **Western University Visual Arts Department**

#### **POLICIES**

##### **Student Conduct:**

All students will conduct themselves in a manner that will be consistent with the maturity and academic integrity expected of university students. Student conduct shall be consistent with the general laws of the community and with University regulations. Students shall show regard and respect for the rights, safety, and property of all members of the University community and are expected to act in a responsible manner within the University and the community at large.

[http://www.westerncalendar.uwo.ca/PolicyPages.cfm?Command=showCategory&PolicyCategoryID=1&SelectedCalendar=Live&ArchiveID=#Page\\_19](http://www.westerncalendar.uwo.ca/PolicyPages.cfm?Command=showCategory&PolicyCategoryID=1&SelectedCalendar=Live&ArchiveID=#Page_19)

##### **Attendance:**

A student who misses more than 15% of the course hours, without written corroboration for health or bereavement, can be debarred from writing final exams, or participation in final studio evaluations. Note that if a student consistently is absent from a 3-hour class for 1 hour, they will exceed the 15% cutoff and can be debarred.

##### **Prerequisites:**

You are responsible for ensuring that you have successfully completed all course prerequisites and that you have not taken an antirequisite course. Lack of prerequisites may not be used as basis of

appeal. If you are not eligible for a course, you may be removed from it at any time, and you will receive no adjustment to your fees. These decisions cannot be appealed.

**Plagiarism:**

Plagiarism, which may be defined as “The act or an instance of copying or stealing another’s words or ideas and attributing them as one’s own,” will not be tolerated. (Citation excerpted from Black’s Law Dictionary, 1999, 7<sup>th</sup> ed., p. 1170). (Refer to [http://www.westerncalendar.uwo.ca/PolicyPages.cfm?Command=showCategory&PolicyCategoryID=1&SelectedCalendar=Live&ArchiveID=#SubHeading\\_189](http://www.westerncalendar.uwo.ca/PolicyPages.cfm?Command=showCategory&PolicyCategoryID=1&SelectedCalendar=Live&ArchiveID=#SubHeading_189) with regards to academic penalties for plagiarism.) This includes presenting the visual or aural work of another creator as your own. Visual or Aural Plagiarism may involve both hand-based media such as drawing, painting, printmaking and sculpture, as well as digital media such as photography, video and sound. It includes work subsequently manipulated or transferred between different media, as well as self-plagiarism – work submitted for assignments previously produced and graded for another course. Similar to textual plagiarism, all student work involving the visual or aural work of others must be appropriately cited/identified whether in print or orally. Failure to do so will lead to similar academic penalties as those identified in Western’s Academic Calendar.

**Medical Policy:**

Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments worth 10% or more of their final grade must apply to the Academic Counselling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department. See course outline for specific arrangements regarding less than 10% of assignments.

**Mental Health:**

“Students who are in emotional/mental distress should refer to Mental Health@Western [https://uwo.ca/health/mental\\_wellbeing/](https://uwo.ca/health/mental_wellbeing/) for a complete list of options about how to obtain help.”

**Building Access (September 1st to April 30th):**

The John Labatt Visual Arts Centre will be closed at 10:00pm each night Monday to Friday. There will be no after-hour access for undergraduate students. The Centre is open weekends 12:00pm-5:00pm unless otherwise posted; access by side entrances only. Students should be prepared to vacate the building promptly at 10:00pm and 5:00pm. You must also sign-in with the building monitors when working in the workshop areas outside of regular office hours.

**Permission re: Promotion:**

You grant permission for Western University to reproduce your name, information describing your artwork, representations of your work and any other information you have provided for the purpose of display, promotion and publicity either now or in the future.

By installing your artwork in the John Labatt Visual Arts Centre, you grant Western University an irrevocable, perpetual, royalty-free world-wide licence to photograph your artwork and use such photograph(s) for the promotion of your artwork and/or Western University, including, without limitation, advertising, display, editorial, packaging, promotion, television, social media, the Department of Visual Arts website, flickr, Twitter, Instagram etc.). Students wishing to not have their work photographed should not exhibit it in the Visual Arts Centre, Artlab Gallery or Cohen Commons. As the area is open to the public, students, faculty, staff and other visitors will not be prohibited from photographing your artwork while on exhibit at the John Labatt Visual Arts Centre.

You otherwise retain all ownership in your artwork.

**Artwork Installation Liability Release:**

You understand that the area where your artwork will be hanging or displayed is unsupervised and is in a part of the building that may be open to the public, day and evening, whether or not the building is open. Western University accepts no responsibility for damage to, or loss of, artwork at any time while on display or while being transported to or from the John Labatt Visual Arts Centre. By displaying your artwork in the John Labatt Visual Arts Centre, you accept all risk of loss or damage to your artwork. Western University does not provide insurance for the artwork on exhibition. **If you wish to insure artwork, it is your responsibility to do so.**

**Removal:**

Western University reserves the right to dispose of artwork not picked up by April 15th of each year.

**Please remember:**

One of the most important resources for course counselling, special permissions, course changes, grade appeals, etc., is the Undergraduate Chair of Visual Arts, Professor C. Barteet (tel. 519-661-3440; [vaugc@uwo.ca](mailto:vaugc@uwo.ca)). Please note, however, that should you encounter any serious difficulties due to illness, family emergency, etc., you should consult the Academic Counselor for your Faculty. Ms. Amanda Green and Mr. Ben Hakala are the academic counselors in the Faculty of Arts and Humanities located in University College Room 2230.

The Student Development Centre (WSS room 4111; tel: 519-661-3031; [www.sdc.uwo.ca](http://www.sdc.uwo.ca)) offers a wide range of useful services including workshops on learning skills, career and employment services, and an effective writing program, amongst many more.

The D.B. Weldon Library offers orientation tours from the first week of classes until Thanksgiving, where you will get acquainted with the numerous research resources available. As well, the University libraries have an extremely useful website where you can search the library system, the databases, view your circulation record, renew materials, access your UWO e-mail account, and much more. Check it out at: [www.lib.uwo.ca](http://www.lib.uwo.ca).

Financial Aid Services is your main source of information for OSAP, bursaries, loans, scholarships, and the work-study program which offer part-time positions on campus for Western students. Tel: 519-661-2100; e-mail [finaid@uwo.ca](mailto:finaid@uwo.ca); or check out their website at [http://www.registrar.uwo.ca/student\\_finances/financial\\_counselling.html](http://www.registrar.uwo.ca/student_finances/financial_counselling.html)

**Academic Sanctions:**

In instances of non-payment of prescribed tuition and other fees, the University shall seal the academic record. When an academic record is sealed, the student will not be able to: a) view grades; b) register in future courses; c) receive transcripts or a degree diploma; d) obtain admission or readmission.

The above prohibitions shall be in force until such time as indebtedness to the University, including payment of fee for removal of the seal, has been cleared to the satisfaction of the University [http://www.westerncalendar.uwo.ca/PolicyPages.cfm?PolicyCategoryID=1&Command=showCategory&Keywords=academic%20sanctions&SubHeadingID=169&SelectedCalendar=Live&ArchiveID=#SubHeading\\_169](http://www.westerncalendar.uwo.ca/PolicyPages.cfm?PolicyCategoryID=1&Command=showCategory&Keywords=academic%20sanctions&SubHeadingID=169&SelectedCalendar=Live&ArchiveID=#SubHeading_169)

June 13, 2018

**VISUAL ARTS Undergraduate Grading Guidelines - Art History**

These guidelines are benchmarks that are not to be followed as rigid regulations. They will be adjusted as appropriate to take into account the level of the course and any specific instructions given by a professor. For example, grades in first year courses are generally lower than in fourth year.

**90-100 (Outstanding, A+)**

The **writing** shows significant originality and exhibits a high degree of critical engagement. Sophisticated synthesis and analysis of the theoretical and conceptual dimensions of the topic are demonstrated. Mastery of complex material and ideas is immediately evident. The topic is treated with sensitivity and subtlety of thought. The quality of the background research is exemplary. Regarding **research**, all major secondary sources pertaining to the topic have been consulted and proper citation has been used.

**80-89 (Excellent, A)**

The **writing** shows originality and exhibits a high degree of critical engagement. Writing is probing through the use of comments and/or questions, and is clearly focused and logically organized. The quality of writing immediately engages the reader. Mastery of complex materials and ideas is demonstrated. The writing is of appropriate length, and demonstrates mastery of techniques so that results are meaningful and not

simplistic. Regarding **research**, a majority of the secondary sources pertaining to the topic have been consulted and proper citation has been used.

**75-79 (Very Good, B+)**

The **writing** shows above average analysis, critical thinking and independent thought. Written claims are supported by ample evidence and the components of the topic are well-researched and presented. The work is addressed in reasonable depth and/or breadth and covers material appropriate to the course. Written analysis is organized around focal points and the development of the argument is easily followed. The writer demonstrates an above average ability to write in an intelligible style and to condense material meaningfully and with a concern for priorities of that material. Regarding **research**, a representative selection of secondary sources pertaining to the topic has been consulted and proper citation has been used.

**70-74 (Good, B)**

The **writing** shows a satisfactory attempt at analysis and critical thinking. Written claims are supported by reasonable evidence. The work is addressed in some depth and/or breadth, with references to the appropriate literature and course material. Written analysis is organized around focal points. The text is generally well written and well argued. Regarding **research**, a somewhat limited selection of secondary sources pertaining to the topic has been consulted and proper citation has been used.

**60-69 (Competent, C)**

The **writing** demonstrates adequate engagement with the topic. The writing is on topic and is a reasonable response to material covered in the course, but goes no further. Written facts are stated accurately; the quality of writing is sufficiently intelligible with enough elaboration and enough connections made between ideas to permit a reader to understand the point of the text. Regarding **research**, an insufficient number secondary sources pertaining to the topic has been consulted but proper citation has been used.

**50-59 (Marginal, D)**

The **writing** shows less than adequate engagement with the topic and with the material covered by the course. The writing is a less than adequate summary of sources and/or is considerably off-topic. Written facts are stated inaccurately or ambiguously; the writing style is difficult to follow; there is insufficient elaboration to permit reader's comprehension of relations among ideas; little judgment is shown in selecting detail for inclusion in the text. Regarding **research**, few secondary sources pertaining to the topic have been consulted; proper citation may or may not have been used.

**Below 50 (Unacceptable, F)**

The **writing** demonstrates a failure to comprehend the topic. Written material is disorganized and unintelligible. The work clearly does not meet the minimal requirements of the assignment. Regarding **research**, secondary sources pertaining to the topic have not been consulted and proper citation has not been used.

**SCHEDULE:**

Please notice that the syllabus is subject to change. Prior notice will be given for all changes in readings, tests and assignments.

Week	Date	Details and Sessional Information
1	September 10	Introduction: Architectures of Transportation
2	September 17	What is a Technological Object?
3	September 24	Historiography of Modern Architecture and the Architectures of Transportation
4	October 1	Railway Stations: How to Write a History of Transport Architecture?
	October 8	NO CLASS: THANKSGIVING HOLIDAY AND READING WEEK
5	October 15	Airport Terminals: The Emergence of a Building Type
6	October 22	Networks of Transportation Research proposal due in class
7	October 29	Non-Places and Landscapes
8	November 5	Infrastructure or Architecture?
9	November 12	Test Last day to drop a first-term half course without academic penalty
10	November 19	Presentations
11	November 26	Presentations
12	December 3	Presentations Research paper due in class

**WEEKLY READINGS:**

Required readings are Ebooks or available on OWL. Suggested readings are available on OWL or in the library.

**WEEK 1—September 10****Introduction: Architectures of Transportation***Recommended readings:*

Berman, Marshall. "Introduction." In *All That Is Solid Melts into Air: The Experience of Modernity*. London: Verso, 1988: 15-36.

Forty, Adrian. "Spatial Mechanics: Scientific Metaphors in Architecture." In *The Architecture of Science*. Eds. Peter Galison and Emily Thompson. Cambridge, MA: MIT Press, 1999: 213-228. (Ebook)

Picon, Antoine. "Architecture, Science, and Technology." In *The Architecture of Science*. Eds. Peter Galison and Emily Thompson. Cambridge, MA: MIT Press, 1999: 309-335. (Ebook)



## WEEK 2—September 17

### What is a Technological Object?

#### Required:

Le Corbusier. "Eyes That Do Not See." In *Toward An Architecture*. Trans. John Goodman. Los Angeles, CA: Getty Research Institute, 2007 (1923): 145-190. (skim through the book)  
OR

Law, John and Michel Callon. "The Life and Death of an Aircraft: A Network Analysis of Technical Change." In *Shaping Technology, Building Society: Studies in Sociotechnical Change*. Eds. Wiebe E. Bijker and John Law. Cambridge, MA: MIT Press, 1992: 21-47. (Ebook)

#### Recommended:

Akrich, Madeleine. "The De-Scriptio of Technical Objects." In *Shaping Technology, Building Society: Studies in Sociotechnical Change*. Eds. Wiebe E. Bijker and John Law. Cambridge, MA: MIT Press, 1992: 205-222.

Bijker, Wiebe. *Of Bicycles, Bakelites, and Bulbs: Toward a Theory of Sociotechnical Change*. Cambridge, MA: MIT Press, 1997.

Callon, Michel. "Society in the Making: The Study of Technology as a Tool for Sociological Analysis." In *The Social Construction of Technological Systems: New Directions in the Sociology and History of Technology*. Eds. Wiebe E. Bijker, Thomas P. Hughes and Trevor J. Pinch. Cambridge, MA: MIT Press, 1987: 83-103.

Le Corbusier. *Aircraft*. New York, NY: Universe Book, 1988 (1935).

Hughes, Thomas P. "The Evolution of Large Technological Systems." In *The Social Construction of Technological Systems: New Directions in the Sociology and History of Technology*. Eds. Wiebe E. Bijker, Thomas P. Hughes and Trevor J. Pinch. Cambridge, MA: MIT Press, 1987: 51-81.

Latour, Bruno. *The Pasteurization of France*. Trans. A Sheridan and J. Law. Cambridge, MA: Harvard University Press, 1998.

Latour, Bruno. *We Have Never Been Modern*. Trans. Catherine Porter. Cambridge, MA: Harvard University Press, 1993.

MacKenzie, Donald. *Inventing Accuracy: A Historical Sociology of Nuclear Missile Guidance*. Cambridge: Cambridge University Press, 1993: 1-26.

MacKenzie, Donald. *Knowing Machines: Essays on Technical Change*. Cambridge, MA: MIT Press, 1996: 1-22.

Martin, Reinhold. "What is a Material?" In *Eero Saarinen: Shaping the Future*. Eds. Eeva-Liisa Pelkonen and Donald Albrecht. New Haven, CT: Yale University Press, 2006: 69-81.

Shapin, Steven and Simon Schaffer. "Understanding Experiment." In *Leviathan and the Air Pump: Hobbes, Boyle, and the Experimental Life*. Princeton, NJ: Princeton University Press, 1985: 3-21.

Yaneva, Alben. *Mapping Controversies in Architecture*. Farnham: Ashgate Publishing, 2012.

Yaneva, Alben. "Scaling Up and Down: Extraction Trials in Architectural Design." *Social Studies of Science* 35/6 (December 2005): 867-894.

## WEEK 3—September 24

### Historiography of Modern Architecture and the Architectures of Transportation

#### Required:

Tournikiotis, Panayotis. "The Historiography of Modern Architecture." In *Back from Utopia: The Challenge of the Modern Movement*. Eds. Hubert-Jan Henket and Hilde Heynen. Rotterdam: 010 Publishers, 2003: 290-297.

AND

Banham, Reyner. "Introduction—the Machine Age and After" and "22: Conclusion: Functionalism and Technology." In *Theory and Design in the First Machine Age*. Cambridge, MA: MIT Press, 1980 (1960): 9-12, 320-330. (and skim through the book)

OR

Giedion, Sigfried. "The Schism Between Architecture and Science," "Construction and Aesthetics: Slab and Plane," and "The New Scale in City Planning." In *Space, Time and Architecture: The Growth of a New Tradition*. Cambridge, MA: Harvard University Press, 1956 (1941): 209-216, 446-473, 727-736. (and skim through the book)

*Recommended:*

- Banham, Reyner. *The Architecture of the Well-Tempered Environment*. London: The Architectural Press, 1969.
- Banham, Reyner. *A Concrete Atlantis: U. S. Industrial Building and European Modern Architecture 1900-1925*. Cambridge, MA: MIT Press, 1986: 181-254.
- Giedion, Sigfried. *Building in France, Building in Iron, Building in Ferroconcrete*. Trans. J. Duncan Berry. Santa Monica, CA: The Getty Center for the History of Art and the Humanities, 1995 (1928): 82-100.
- Giedion, Sigfried. *Mechanization Takes Command: A Contribution to Anonymous History*. New York, NY: W. W. Norton, 1969 (1948).
- Heynen, Hilde. *Architecture and Modernity: A Critique*. Cambridge, MA: MIT Press, 1999.
- Hitchcock, Henry-Russell. *Architecture: Nineteenth and Twentieth Centuries*. Fourth edition. The Pelican History of Art. Harmondsworth: Penguin Books, 1987 (1958).
- Hitchcock, Henry-Russell. *Modern Architecture: Romanticism and Reintegration*. New York, NY: Da Capo Press, 1993 (1929).
- Jakle, John A. and Keith A. Sculle. *The Garage: Automobility and Building Innovation in America's Early Auto Age*. Knoxville, TN: The University of Tennessee Press, 2013.
- Jakle, John A. and Keith A. Sculle. *The Gas Station in America*. Baltimore, MD: The Johns Hopkins University Press, 1994.
- "Part VII: Buildings for Transportation." In *Forms and Functions of Twentieth-Century Architecture, Volume IV*. Ed. Talbot Hamlin. New York, NY: Columbia University Press, 1952: 404-639.
- Mock, Elizabeth B. *The Architecture of Bridges*. New York, NY: The Museum of Modern Art, 1949.
- Tournikiotis, Panayotis. *The Historiography of Modern Architecture*. Cambridge, MA: MIT Press, 1999.
- Vidler, Anthony. *Histories of the Immediate Present: Inventing Architectural Modernism*. Cambridge, MA: MIT Press, 2008.

**WEEK 4—October 1**

**Railway Stations: How to Write a History of Transport Architecture?**

*Required:*

- Meeks, Carroll L. V. "Functional Pioneering (1830-1845)." In *The Railroad Station: An Architectural History*. Secaucus, NJ: Castle Books, 1978 (1956): 26-55.
- OR
- Schivelbusch, Wolfgang. "The American Railroad." In *The Railway Journey: The Industrialization of Time and Space in the 19th Century*. Oxford: Blackwell Publishing, 1980: 89-112.

*Recommended:*

- Allen, Freeman G. *Railways: Past, Present & Future*. London: Orbis Publishing, 1982.
- Carter, Ian. *Railways and Culture in Britain: The Epitome of Modernity*. Manchester: Manchester University Press, 2001.
- Freeman, Michael. *Railways and the Victorian Imagination*. New Haven, CT: Yale University Press, 1999.
- Haywood, Russell. *Railways, Urban Development and Town Planning in Britain 1948-2008*. Farnham: Ashgate, 2009.
- Latour, Bruno. *Aramis or the Love of Technology*. Cambridge, MA: Harvard University Press, 1996.
- Legget, Ribert F. *Railways of Canada*. Vancouver: Douglas & McIntyre, 1987.
- Nye, David E. *Narratives and Spaces: Technology and the Construction of American Culture*. Exeter: University of Exeter Press, 1997.
- Reinhardt, Cecilie and Klaus Shroeder. *Railways: Types, Design and Safety Issues*. New York, NY: Nova Science Publishers, 2013.
- Revill, George. *Railway*. London: Reaktion Books, 2012.
- Salsbury, Stephen. "The Emergence of an early Large-Scale Technical System: The American Railroad Network." In *The Development of Large Technical Systems*. Eds. Renate Mayntz and Thomas Hughes. Frankfurt am Main: Campus Verlag, 1988: 37-68.
- Williams, Rosalind. "Excavations II: Creating the Substructure of Modern Life." In *Notes on the Underground: An Essay on Technology, Society, and Imagination*. Cambridge, MA: MIT Press, 1990: 51-81.

**READING WEEK**

## WEEK 5—October 15

### Airport Terminals: The Emergence of a Building Type

#### Required:

- Banham, Reyner. "Obsolescent Airport." *Architectural Review* (October 1962) v. 132, n. 788: 252-253.
- Voigt, Wolfgang. "From the Hippodrome to the Aerodrome, from the Air Station to the Terminal: European Airports, 1909-1945." In *Building for Air Travel: Architecture and Design for Commercial Aviation*. Ed. John Zukowsky. Munich and New York, NY: Art Institute of Chicago and Prestel-Verlag, 1996: 27-49.

#### Recommended:

- Bednarek, Janet R. *Airports, Cities, and the Jet Age: US Airports Since 1945*. New York, NY: Palgrave-MacMillan, 2016.
- Bednarek, Janet R. *America's Airports: Airfield Development, 1918-1947*. College Station, TX: Texas A&M University Press, c2001.
- Bilstein, Roger E. *Flight in America: From the Wrights to the Astronauts*. Baltimore, MD: Johns Hopkins University Press, 1984.
- Building for Air Travel: Architecture and Design for Commercial Aviation*. Ed. John Zukowsky. Munich and New York, NY: Art Institute of Chicago and Prestel-Verlag, 1996.
- Gordon, Alastair. *Naked Airport: A Cultural History of the World's Most Revolutionary Structure*. New York, NY: Metropolitan Books, Henry Holt and Company, 2004.
- Pascoe, David. *Airspaces*. London: Reaktion Books, 2001.
- Pearman, Hugh. *Airports: A Century of Architecture*. New York, NY: Harry N. Abrams, 2004.
- Wohl, Robert. *A Passion for Wings: Aviation and the Western Imagination 1908-1918*. New Haven, CT: Yale University Press, 1994.
- Wood, John Walter. *Airports: Some Elements of Design and Future Development*. New York, NY: Coward-McCann, 1940.

## WEEK 6—October 22

### Networks of Transportation

#### Research proposal due in class

#### Required:

- Hirsh, Max. "Transborder Infrastructure." In *Airport Urbanism: Infrastructure and Mobility in Asia*. Minneapolis, MN: University of Minnesota Press, 2016: 51-74. (Ebook)
- OR
- LeCavalier, Jesse. "Introduction: All Those Numbers." In *The Rule of Logistics: Walmart and the Architecture of Fulfillment*. Minneapolis, MN: University of Minnesota Press, 2016: 1-30. (Ebook)

#### Recommended:

- Abbey, Lester. *Highways: An Architectural Approach*. New York: Van Nostrand Reinhold, 1992.
- Easterling, Keller. *Organization Space: Landscapes, Highways, and Houses in America*. Cambridge, MA: MIT Press, 1999.
- Harris, Robert. *Canals and Their Architecture*. London: Godfrey Cave Associates, 1969.
- Hughes, Thomas P. *Networks of Power: Electrification in Western Society 1880-1930*. Baltimore: The Johns Hopkins University Press, 1983.
- Lewis, Tom. *Divided Highways: Building the Interstate Highways, Transforming American Life*. Ithaca, NY: Cornell University Press, 2013.
- Morrison, Kathryn A. and John Minnis. *Carscapes: The Motor Car, Architecture and Landscape in England*. New Haven, CT: Yale University Press for the Paul Mellon Centre for Studies in British Art in association with English Heritage, 2012.
- The New York Waterfront: Evolution and Building Culture of the Port and Harbor*. Ed. Kevin Bone. New York, NY: Monacelli Press, 1997.
- Norton, Peter. *Fighting Traffic: The Dawn of the Motor Age in the American City*. Cambridge, MA: MIT Press, 2008.

## WEEK 7—October 29

### Non-Places and Landscapes

*Required:*

Augé, Marc. "From Places to Non-Places." In *Non-Places: An Introduction to Supermodernity*. Second English-language edition. Trans. John Howe. London: Verso, 2008 (1995): 61-93.

OR

Picon, Antoine. "Anxious Landscapes: From the Ruin to Rust." *Grey Room*, no. 1 (Fall 2000): 64-83.

*Recommended:*

Asford, David. *London Underground: A Cultural Geography*. Liverpool: Liverpool University Press, 2013.

Foucault, Michel. "Of Other Spaces." *Diacritics* (Spring 1986) Vol. 16, No. 1: 22-27.

Ghosn, Rania. "Geographies of Trash." *Journal of Architectural Education* (Spring 2014) Vol. 68, Issue 1: 68-81.

Gruen, Victor. "Cityscape and Landscape." In *Architecture Culture 1943-1968: A Documentary Anthology*. Originally published in *Arts and Architecture* (September 1955, 18-19, 36-37). Ed. Joan Ockman. Columbia Books of Architecture. New York, NY: Rizzoli, 1993: 194-199.

Hall, Rachel. *The Transparent Traveler: The Performance and Culture of Airport Security*. Durham, NC and London: Duke University Press, 2015.

Jakle, John A., and Keith A. Sculle. *Motoring: The Highway Experience in America*. Athens, GA: University of Georgia Press, 2008.

**WEEK 8—November 5**

**Infrastructure or Architecture?**

*Required:*

Graham, S. and S. Marvin. "Introduction" In *Splintering Urbanism: Networked Infrastructure, Technological Mobilities and the Urban Condition*. London: Routledge, 2001: 7-36. (Ebook)

Picon, Antoine. "Urban Infrastructure, Imagination and Politics: from the Networked Metropolis to the Smart City." *International Journal of Urban and Regional Research*, vol. 42, no. 2 (March 2018): 263-275.

*Recommended:*

Easterling, Keller. *Extrastatecraft: The Power of Infrastructure Space*. London: Verso, 2014.

Joyce, Patrick. *The Rule of Freedom: Liberalism and the Modern City*. London: Verso, 2003.

Kaika, Maria and Erik Swyngedouw. "Fetishizing the Modern City: The Phantasmagoria of Urban Technological networks." *International Journal of Urban and Regional Research*, vol. 24, no 1 (March 2000): 120-138.

Kittler, Friedrich A. "The City Is a Medium." *New Literary History*, vol. 27, no. 4 (Autumn 1996): 717-729.

Martin, Reinhold. *The Urban Apparatus: Mediapolitics and the City*. Minneapolis, MN: University of Minnesota Press, 2016.

Otter, Chris. "Locating Matter: The Place of Materiality in Urban History." In *Material Powers: Cultural Studies, History and the Material Turn*. Eds. Tony Bennett and Patrick Joyce. London: Routledge, 2010: 38-59.

Pawley, Martin. *Terminal Architecture*. London: Reaktion Books, 1998.

Picon, Antoine. *Smart Cities: Theory and Criticism of a Self-fulfilling Ideal*. Hoboken: John Wiley & Sons, 2015.

**WEEK 9—November 12**

**Test**

**WEEK 10—November 19**

**Student Presentations**

**WEEK 11—November 26**

**Student Presentations**

**WEEK 12—December 3**

**Student Presentations**

**FINAL PAPERS due at 11:30am**