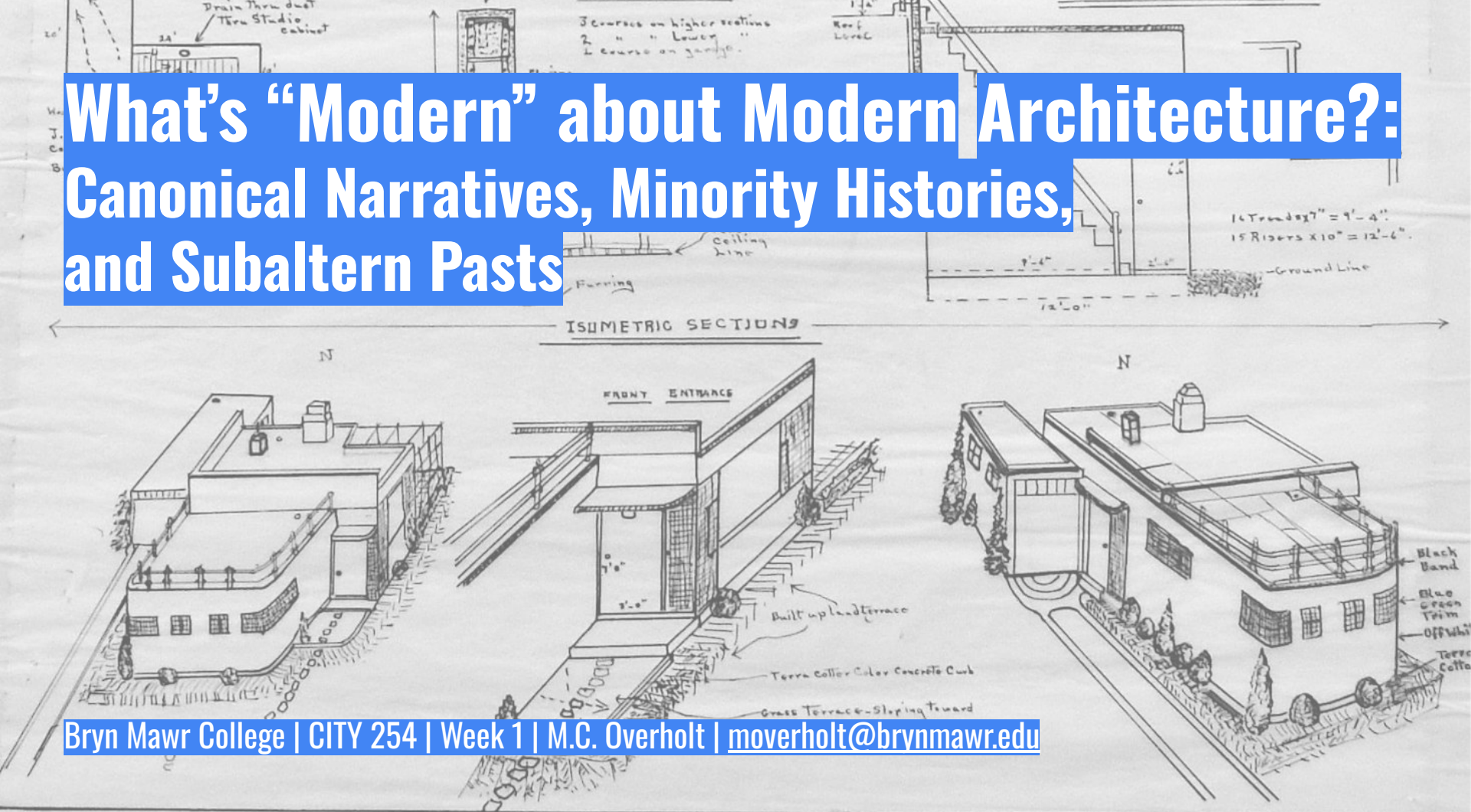


What's "Modern" about Modern Architecture?: Canonical Narratives, Minority Histories, and Subaltern Pasts



Introductions

What's *modern* about modern architecture?

Syllabus Review

Introductions

What's *modern* about modern architecture?

Syllabus Review



M.C. Overholt (she/her)

- Visiting Lecturer at BMC
- Curator (recently: *Fantasizing Design: Phyllis Birkby Builds Lesbian Feminist Architecture* with Prof. Vider)
- Research interests
 - Histories of Modern Architecture (specializing in U.S. 19th & 20th centuries)
 - Gender & Sexuality Studies
 - Critical Race Studies
 - History of Science



M.C. Overholt (she/her)

Email: moverholt@brynmawr.edu

Student drop-in hours: Tuesdays
& Thursdays 1-2pm and by
appointment, Old Library 220



Pepper Overholt

(not taking office hours appointments)

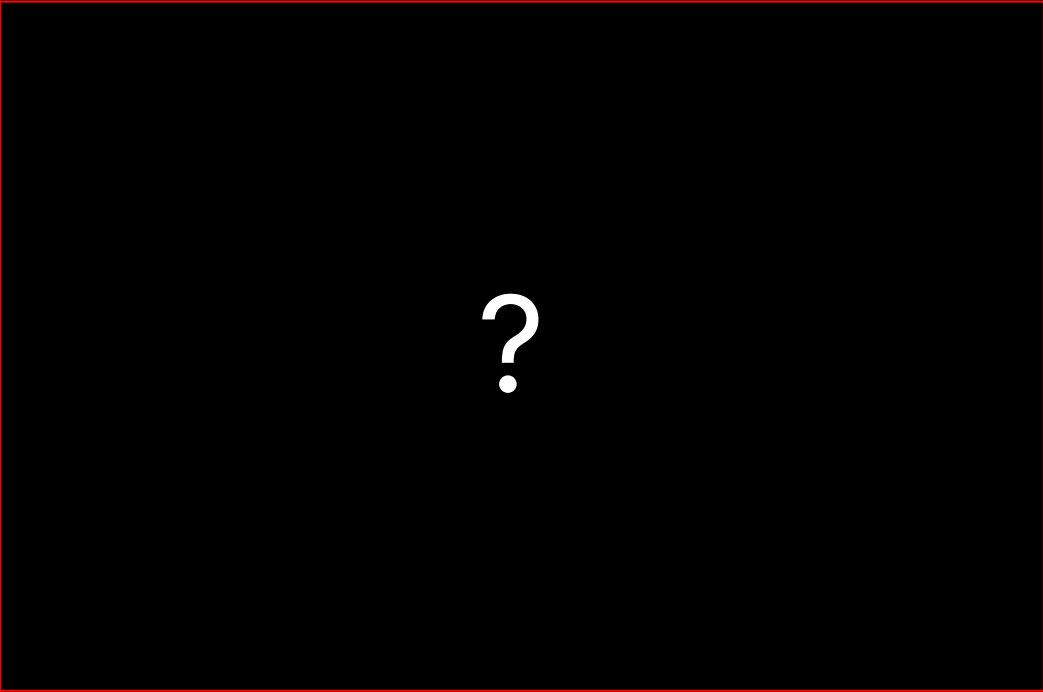
Land Acknowledgement

I openly recognize the Lenape Indian tribe as the original inhabitants of eastern Pennsylvania. I acknowledge the Lenape people as the indigenous stewards of their homelands and also the spiritual keepers of the Lenape Sippu, or Delaware River, and do hereby commit to actively supporting our Lenape community in whatever way we are able, helping to maintain the cultural identity of Pennsylvania, Delaware, New Jersey and southern New York.

Introductions

What's *modern* about modern architecture?

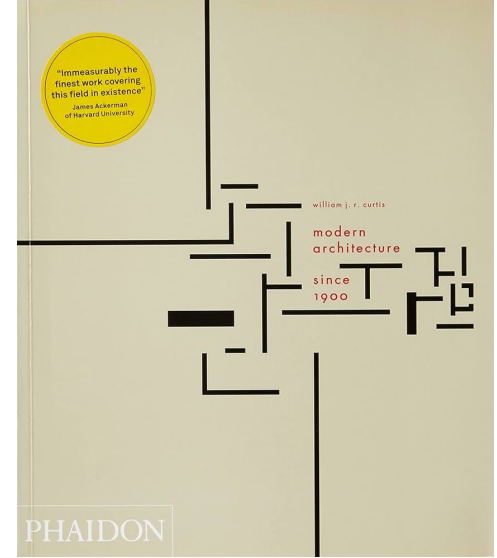
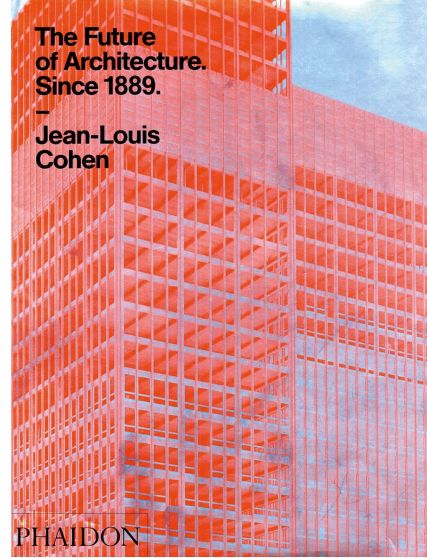
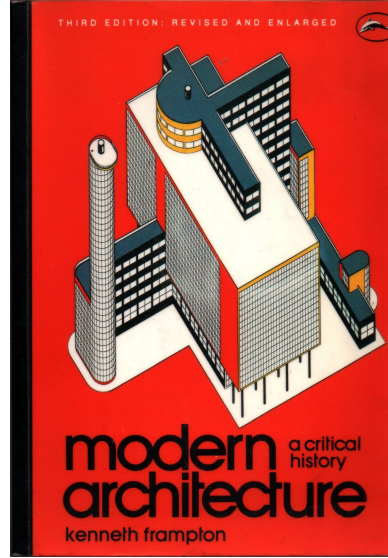
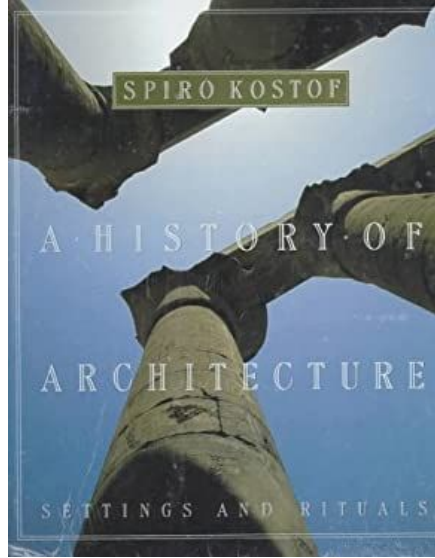
Syllabus Review



?

What does a "modern" building look like?





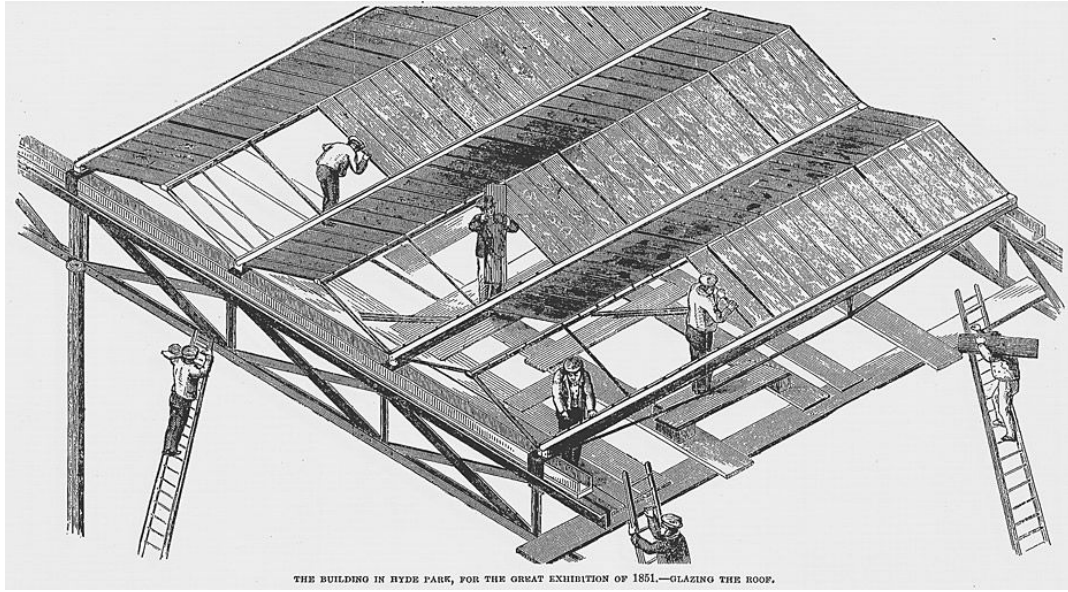
"Canonical" textbooks of "modern" architectural history:
 Kenneth Frampton, *Modern Architecture*, 1980
 William Curtis, *Modern Architecture Since 1900*, 1982
 Spiro Kostof, *A History of Architecture*, 1985
 Jean-Louis Cohen, *The Future of Architecture*, 2012



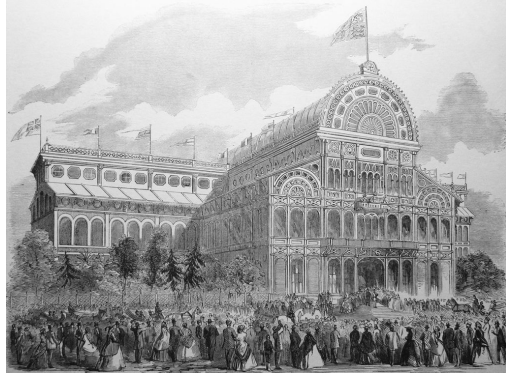
Map of buildings mentioned in these four texts, all highly concentrated in Western Europe. Diagram by Fernando Luis Lara.



Crystal Palace, International
Exhibition, London, 1851



Crystal Palace, International
Exhibition, London, 1851



John Williams Hopkins,
Montreal
Crystal Palace,
Canada, 1860



Hermann
Wilhelm Von
Müller, Palácio
de Cristal,
Petrópolis,
Brazil, 1884



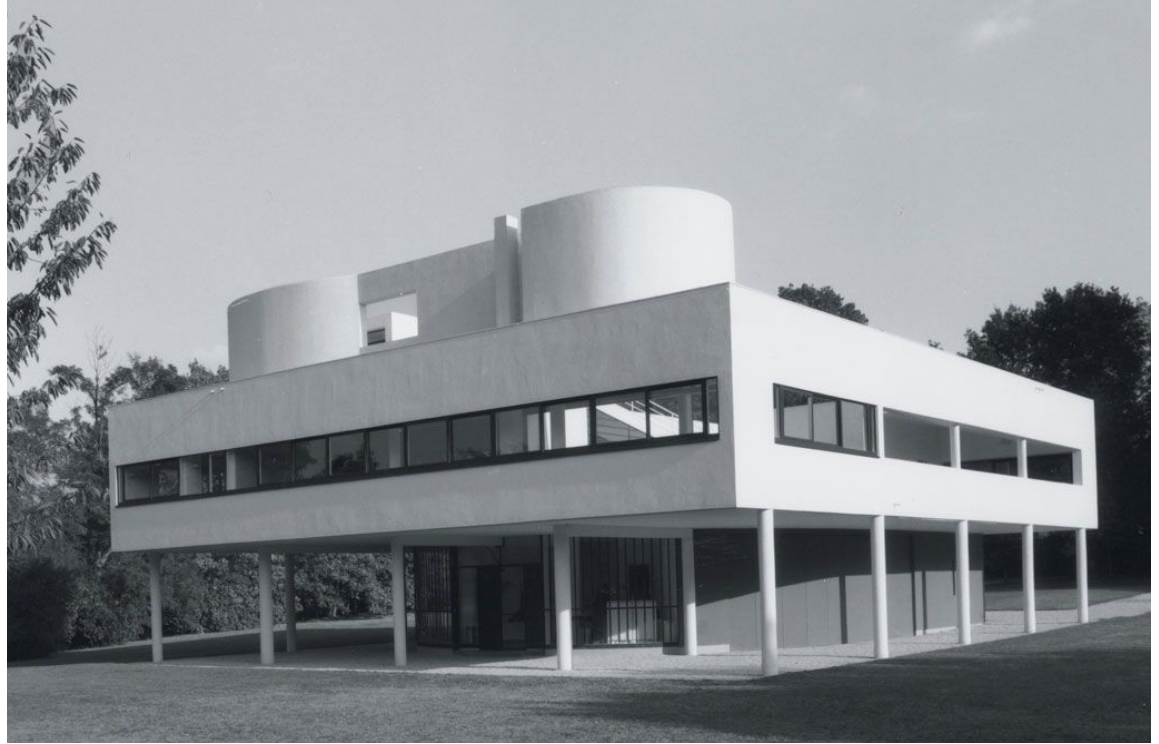
Karl Gildemeister and Georg Carstensen,
Crystal Palace, New York City, 1853



Richard Kauffmann, Kibbutz
Heftziba, Palestine (before 1947
UN partition Plan), 1947



Gregori Warchavchik House, São
Paulo, Brazil, 1928

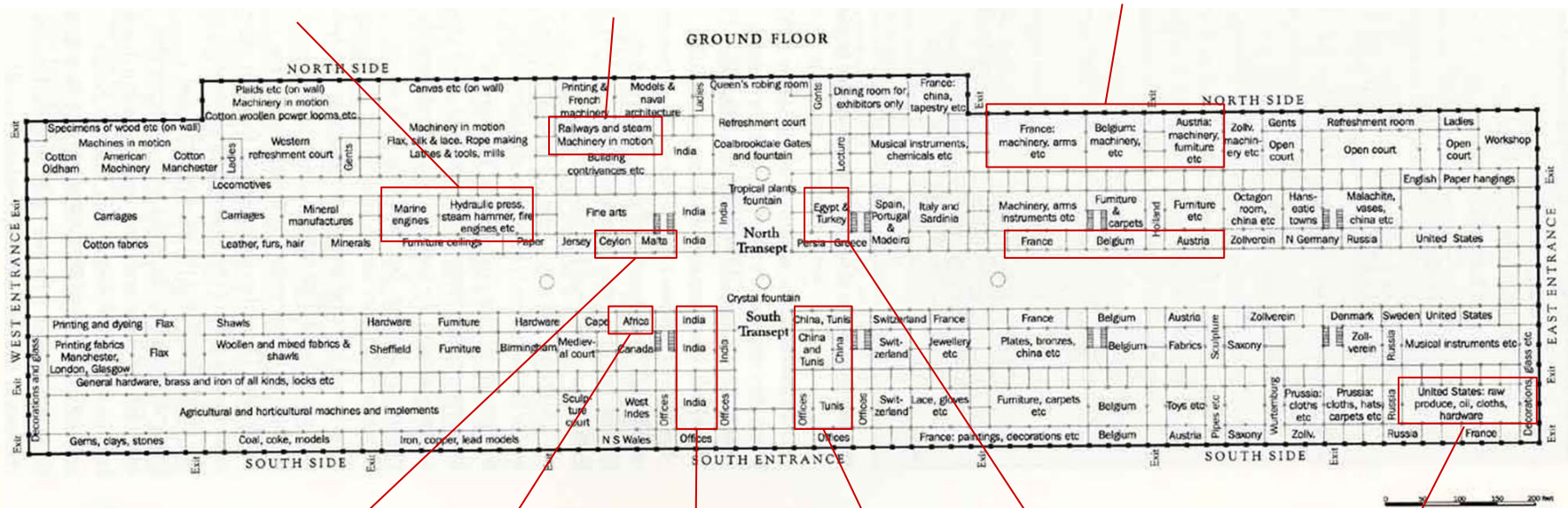


Le Corbusier, Villa Savoye, Poissy, France, 1931

Marine engines,
hydraulic press,
steam hammer

Railways and steam
machinery

France, Belgium, Austria: machinery,
arms, etc.



Ceylon,
Malta

Africa

India

China,
Tunis

Egypt,
Turkey

U.S.: produce oil,
cloths, hardware

Crystal Palace (ground floor plan),
London, 1851



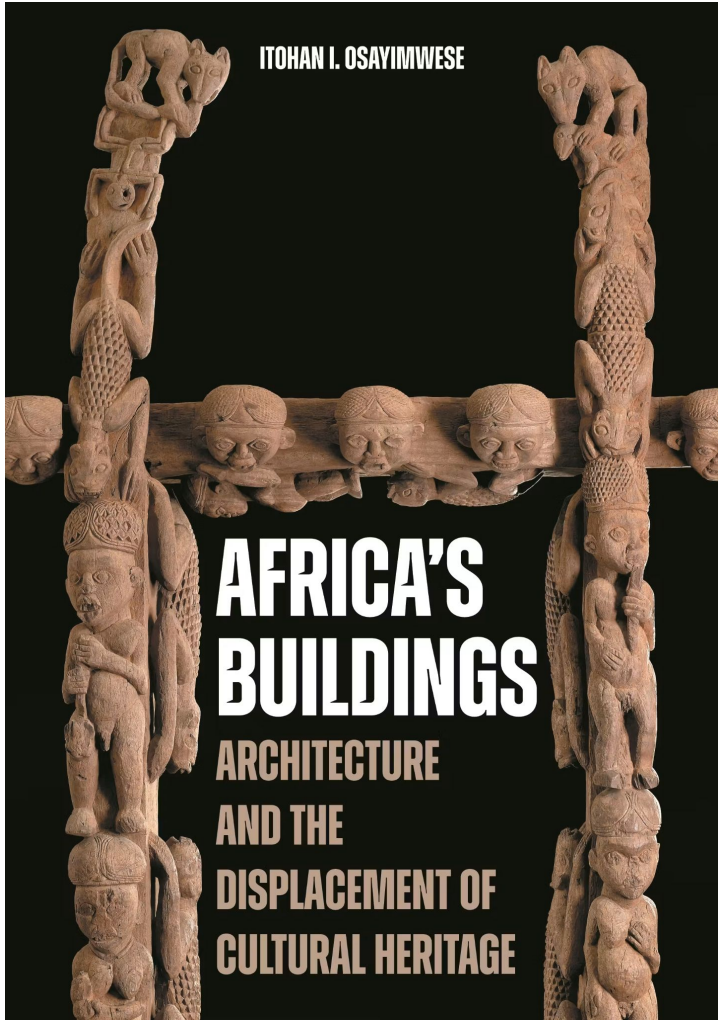
Speculative color rendering of
 "Indian Section" of Crystal Palace
 (Based on engraving from *Dickinson's
 Comprehensive Pictures of the Great
 Exhibition of 1851*)



Owen
 Jones,
*Grammar of
 Ornament*,
 Indian plate,
 1856



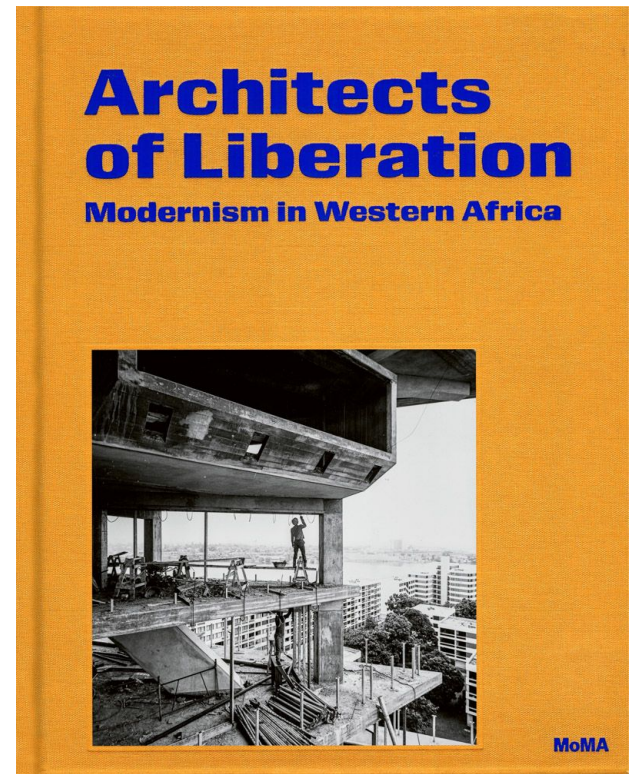
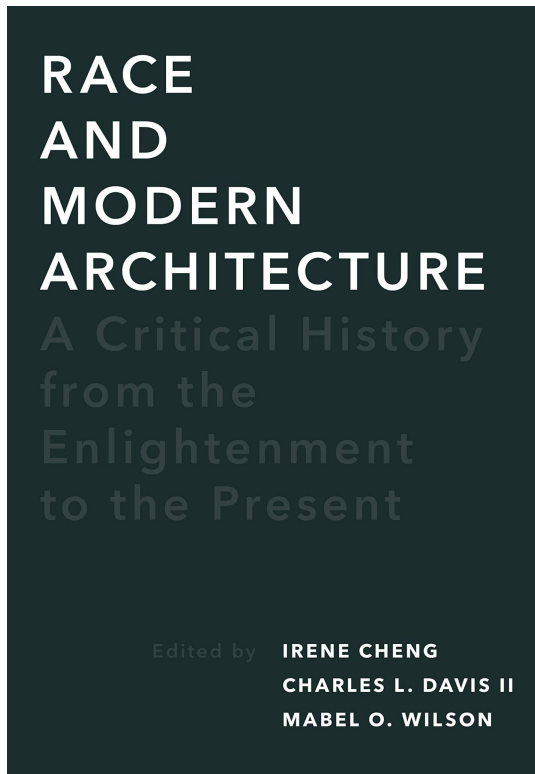
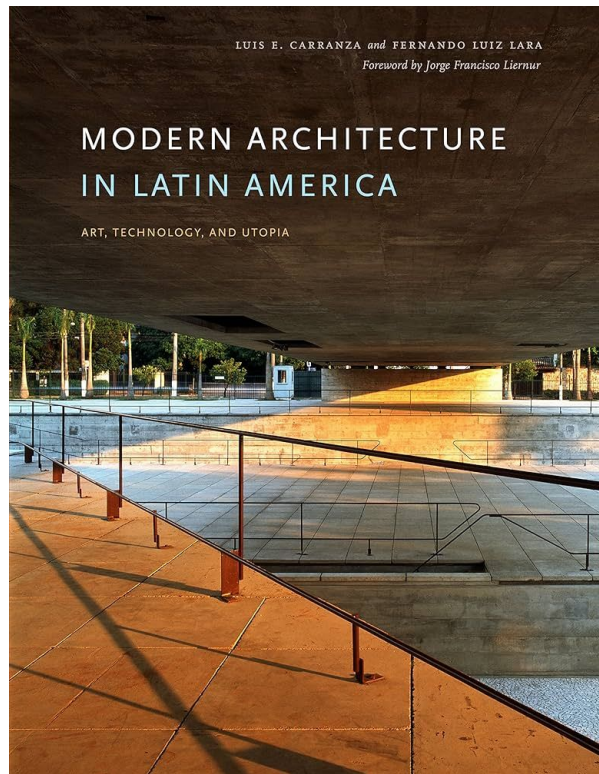
Ivory throne from southern India that was at the center of the India exhibit in the 1851 Great Exhibition remains in the Victoria and Albert Museum Collection in London today.



ITOHAN I. OSAYIMWESE

**AFRICA'S
BUILDINGS**
ARCHITECTURE
AND THE
DISPLACEMENT OF
CULTURAL HERITAGE

Itohan Osayimwese, *Africa's Buildings:
Architecture and the Displacement of Cultural
Heritage*



Modern

(adj): of, relating to, or characteristic of the present or the immediate past.

Modernity

(noun): the quality or state of being or appearing to be modern; the modern era or world and especially the ideas and attitudes associated with the modern world

Modernism

(noun): a modern artistic or literary philosophy and practice

***In architecture: Modernism was a new style or philosophy of architecture and design emerging in the 20th century. It was associated with an analytical approach to the function of buildings, a strictly rational use of (often new) materials, structural innovation, and the elimination of ornament.**

(Based on Royal Institute of British Architects definition of “modernism”)

What's *modern* about modern architecture?

1. Modern Architecture is inextricably linked to the historical phenomena of **colonialism** and the globalization of **capitalism**. Yet these histories cannot be told without also considering histories of **decolonization**—the struggle of colonized people to gain independence, forge their own governments, and articulate their own economic policies (including socialism, communism, etc.). **Architecture was an important mode of expressing decolonial aims, from the political ideals of newly independent states to international solidarities.**

THE DARKER SIDE OF WESTERN MODERNITY

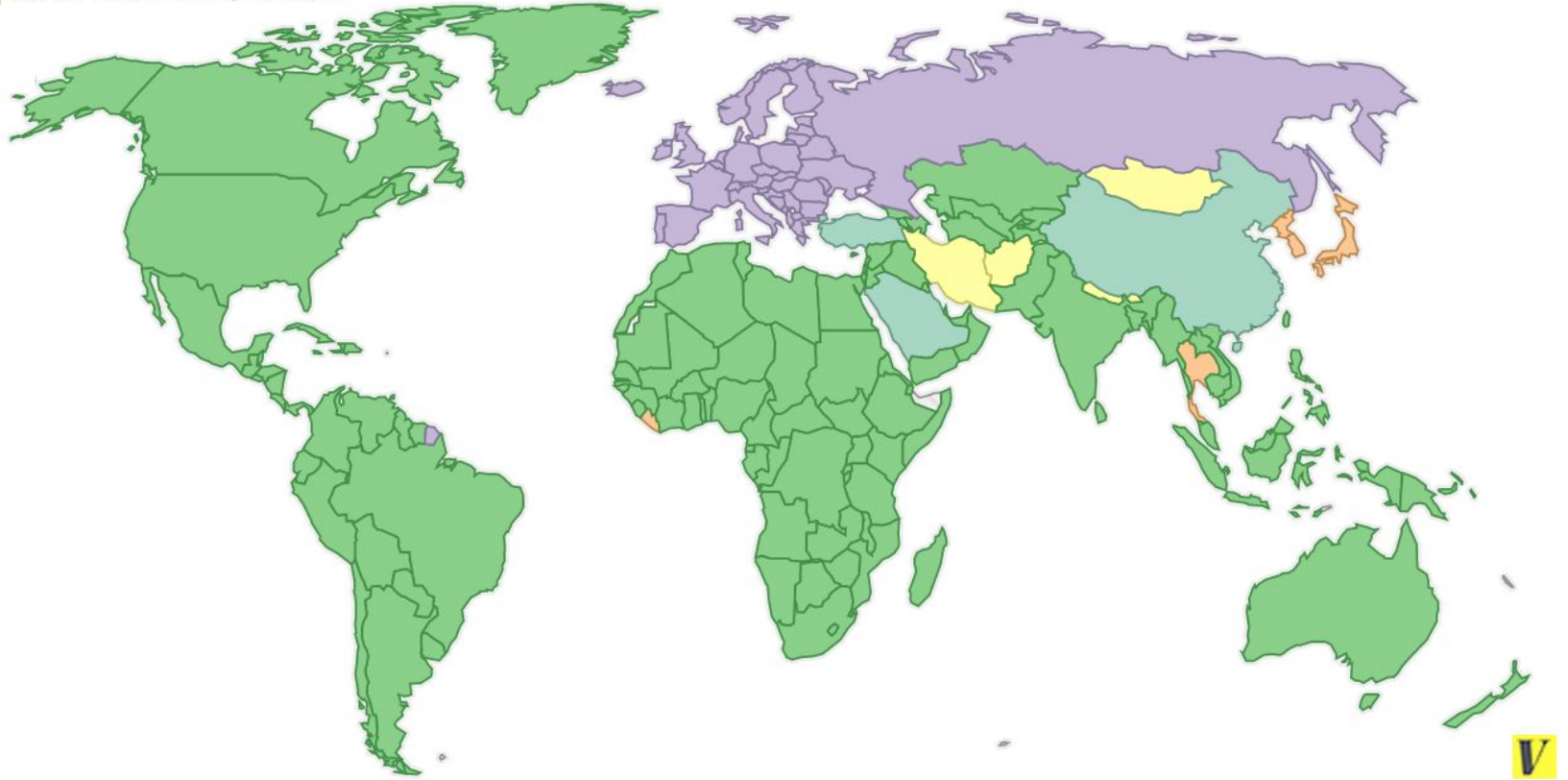
GLOBAL FUTURES, DECOLONIAL OPTIONS



——— WALTER D. MIGNOLO ———

"There would be no Europe without the discovery and conquest of America and the colonial matrix of power. That is why modernity/coloniality are two sides of the same coin."

Walter D. Mignolo, *Coloniality Is Far from Over, and So Must Be Decoloniality* (2011)



Broad historical outline of colonization:

- 15th c.: "Age of discovery," Portuguese and Spanish explorers establish trade routes and colonies in the Americas, Africa, and Asia
- 16th c.: Rise of British, Dutch and French colonial enterprises, expansion in the Americas and Asia
- 17th c.: England becomes the dominant colonial power in North America, and India; the French and Dutch expand their colonial influence in the Carriibbean and Southeast Asia.
- 18th c.: Colonial powers contested with the American (1775–83) and Haitian (1791–1804) Revolutions
- 19th c.: "Scramble for Africa," expansion of British & French colonial control in Asia, rise of new colonial powers like Germany, Italy, Belgium, Japan and the United States
- **20th c.: Continued growth of empires and spheres of influence, rise of decolonial movements and new nations**



British colonization of West Africa

1808: Britain makes Sierra Leone a crown colony

1821: Sierra Leone, Gambia, and the Gold Coast (modern Ghana) formed the administrative entity of "British West Africa" (BWA) kicking off a century and a half of British colonial reign in the region

1851: British bombard Lagos

1853-61: Full time British consul in Lagos, culminating in British annexation of Lagos



British colonization of West Africa

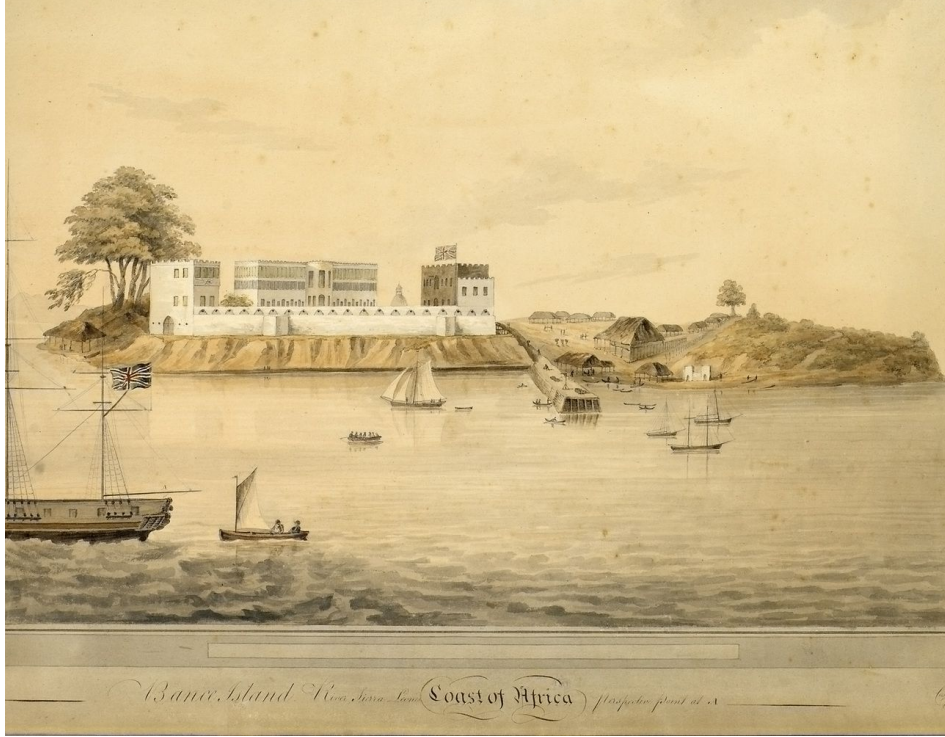
1861-90: Oil Rivers Protectorate established along with Royal Niger Company, extracting Nigerian resources

1874: Gold Coast becomes a British colony

1884-1885: European nations divide control over the African continent in the "Scramble for Africa"

1888: Gambia incorporated into BWA

1900: Nigeria incorporated into BWA



Bunce Island slave fort (British slave trading post, Royal African Company), Sierra Leone, established circa 1670.



First Anglican Church in Ghana,
built on top of a dungeon holding
enslaved peoples, circa 1865.



Supreme Court of Ghana in neoclassical style, construction started by the British in 1929



Referencing neoclassical architecture (common in UK), like the British Museum, designed by Sir Sir Robert Smike in 1823



(Left) *Daily Graphic* article announcing Ghanaian Independence; (Right, Top) Nnamdi Azikiwe, first President of Nigeria; (Right, Bottom) Kwame Nkrumah, Ghana's first president.



Decolonization of British West Africa

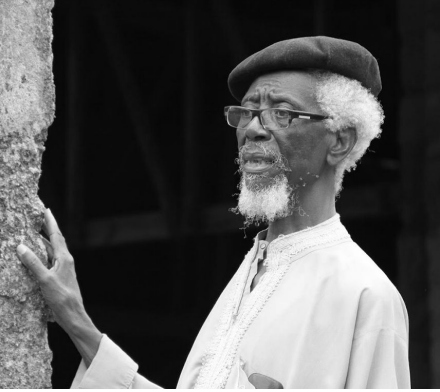
1957: Ghana (formerly the Gold Coast) gains independence

1960: Nigeria gains independence

1961: Sierra Leone gains independence

1965: Gambia gains independence

*West African nations colonized by the Portuguese and French also achieved independence in this period



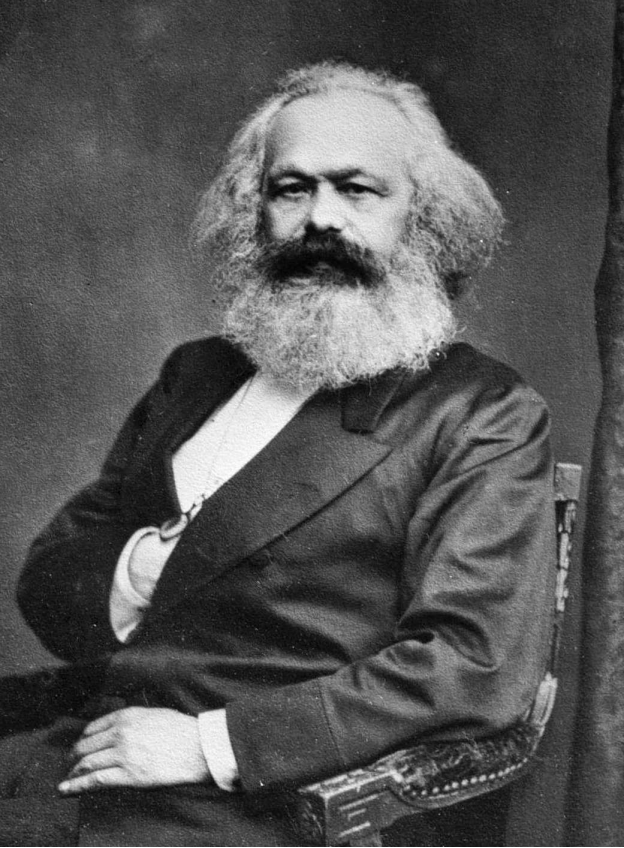
Nigerian architect
Demas Nwoko
(1935–Present)



(Left) Dominican Institute, Ibadan, Nigeria, 1970 (Right) Decorative wooden doors reviving local handicraft tradition at Nwoko's home-studio in Idumuje-Ugboko, Nigeria, 1977.



Architects of Liberation: Modernism in Western Africa,
Museum of Modern Art, July 5–January 2, 2027

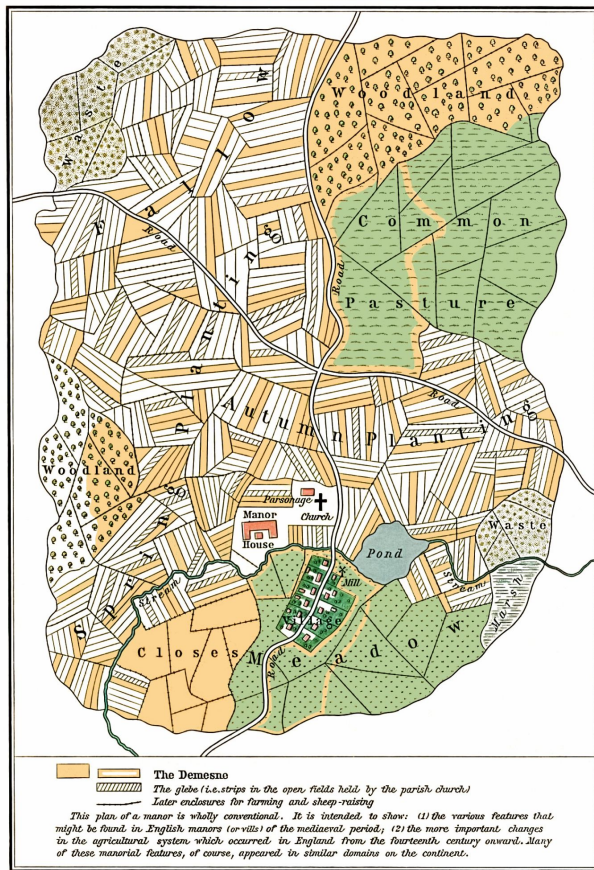


Capitalism is...

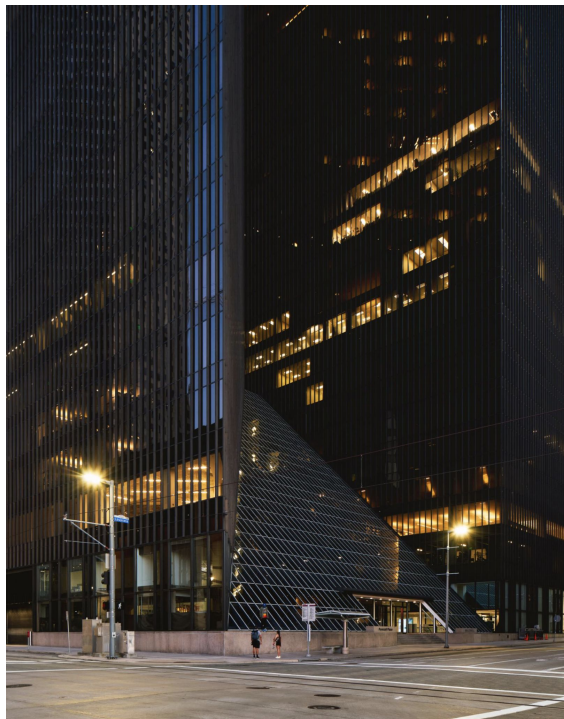
- a global economic order that emerges c. 16th century in Europe upon the demise of feudalism
- defined by the private ownership of land, commodities, and resources by a capitalist class (bourgeoisie)
- Relies on a rigid class system in which the working class majority are wage laborers and depend on the capitalist class for access to the work, housing, and the basic necessities of life
- A system that marks the abstraction of value (land, food, tools, etc. can now all have a monetary value assigned to them).

Karl Marx (1818–1883)
German philosopher known
for his analysis of, and
opposition to, capitalism

Plan of a Mediaeval Manor.



(Left) Example site plan of a Feudal manor with "common pasture" (Right) Photograph of enclosed land resulting from the Enclosure Movement in England



Philip Johnson and John Burgee, Pennzoil Place, Houston, Texas, 1976

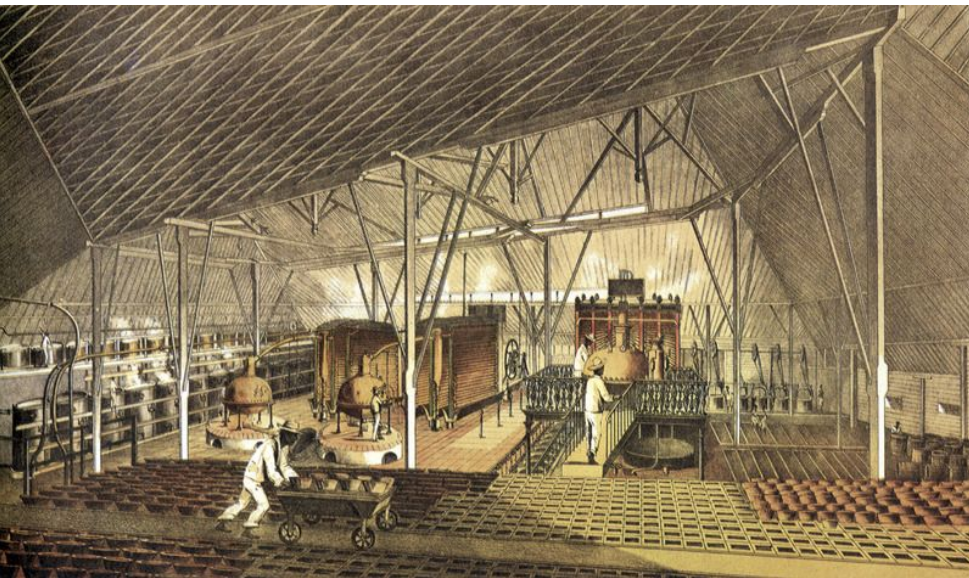


Rosa Luxemburg (1871–1919)
Polish-German Marxist philosopher

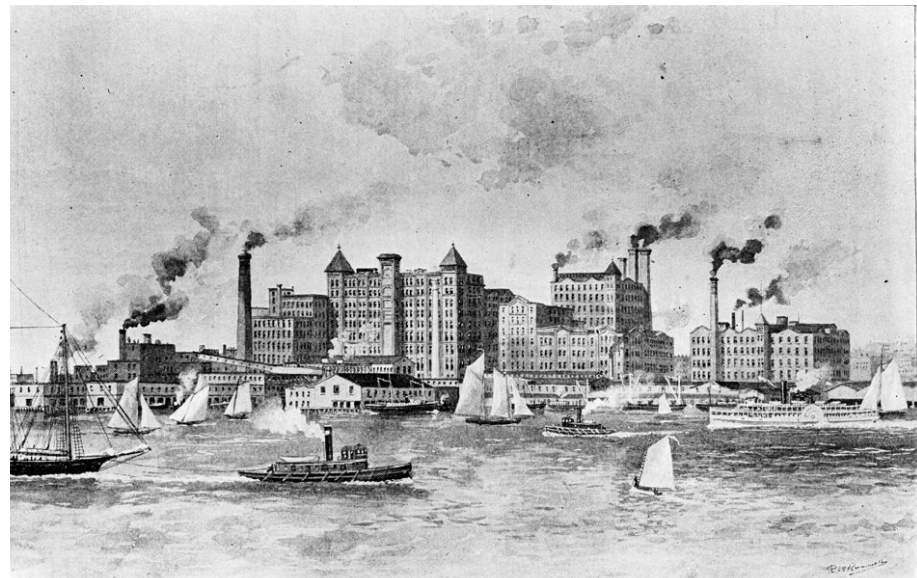
Main idea of *The Accumulation of Capital* (1913):

Capitalism and colonialism are inherently linked historical processes

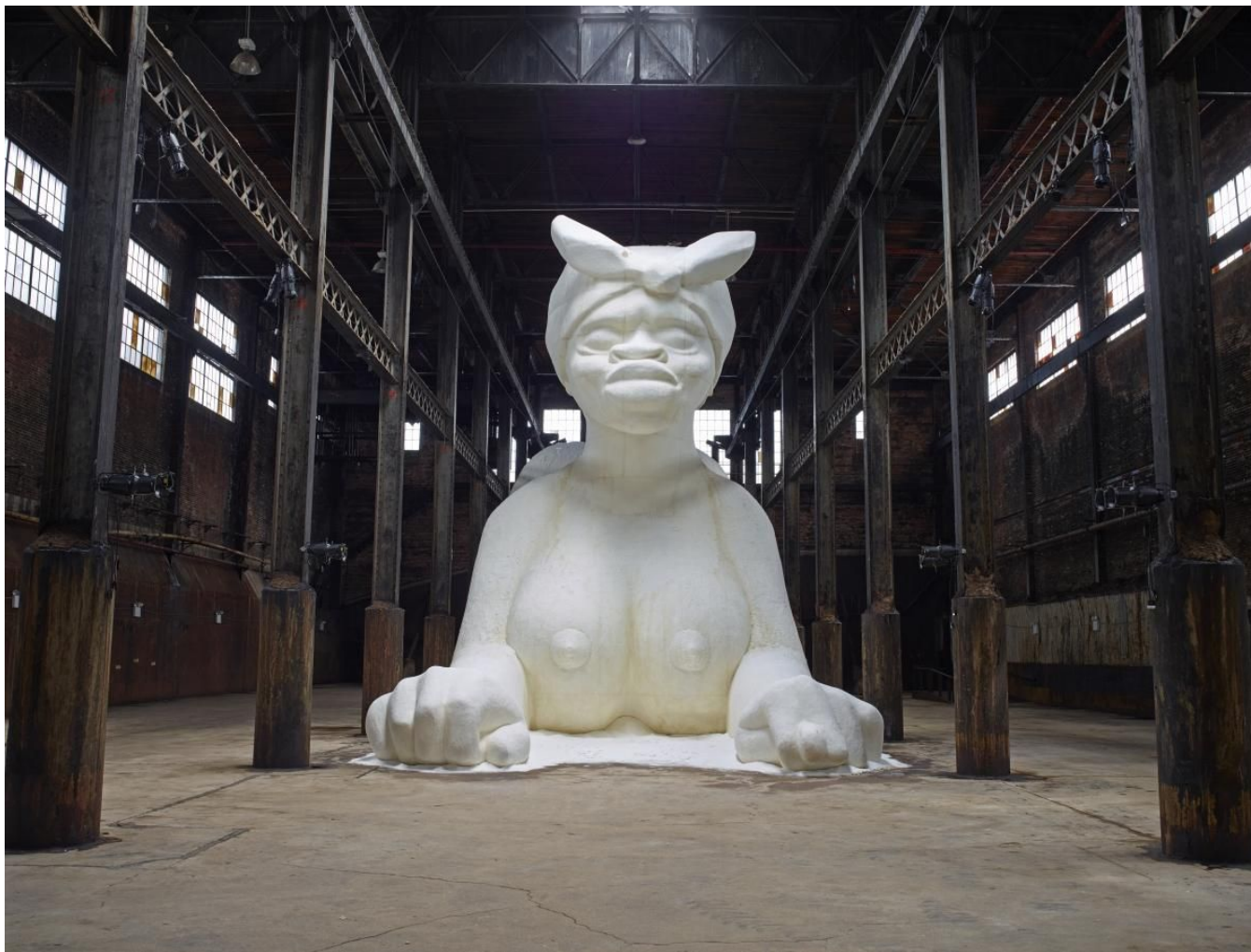
- Western nations needed to extract natural resources (and human labor) from colonized nations, in order to turn those resources into commodities and make money from them
- Western nations needed to create new consumer markets, beyond Europe, where colonized peoples would consume European manufactured commodities



Sugar Plantation, La Ponina, Cuba, 1857



American Sugar Refining Company
(later Domino Sugar), Brooklyn, c. 1890



Kara Walker, A Subtlety, or the Marvelous Sugar Baby, an Homage to the unpaid and overworked Artisans who have refined our Sweet tastes from the cane fields to the Kitchens of the New World on the Occasion of the demolition of the Domino Sugar Refining Plant, Domino Sugar Factory Building, New York, NY, 2014



The argument behind Cedric Robinson's key term "**Racial Capitalism**" (developed in *Black Marxism: The Making of the Black Radical Tradition*, published in 1983):

The genesis and development of capitalism depended on (and would not have been possible without) slavery, violence, imperialism and genocide. While capitalism offered a new economic order distinct from feudalism, it capitalized on (and developed) the existing racism of feudalism, for instance, by drastically expanding already existing practices of human enslavement.

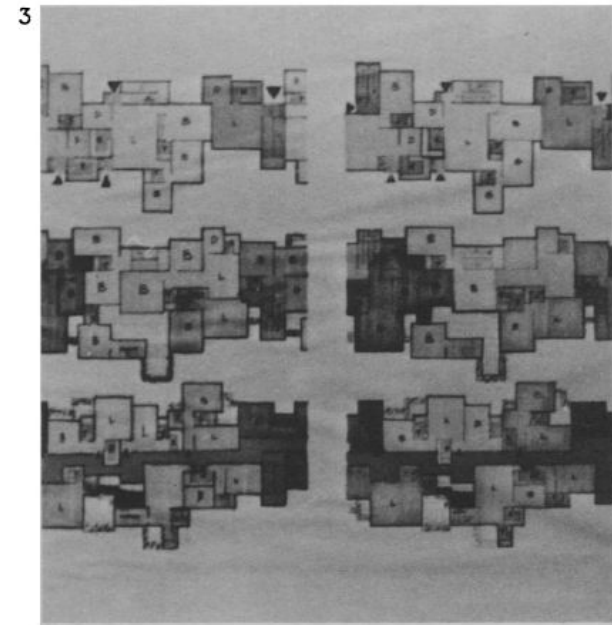
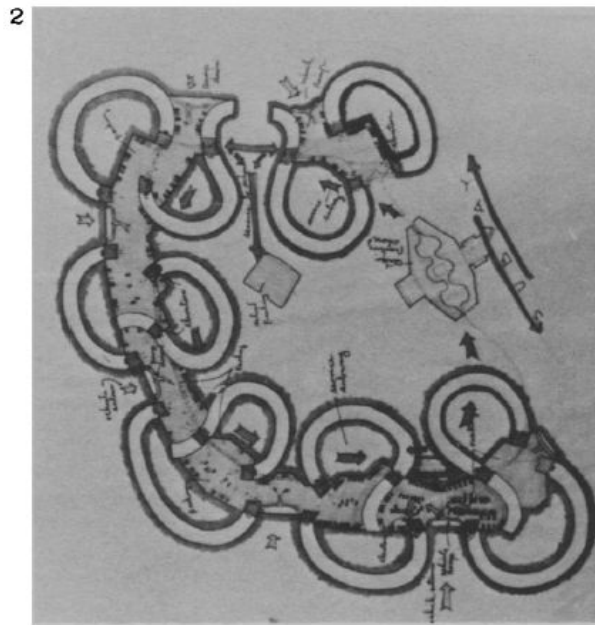
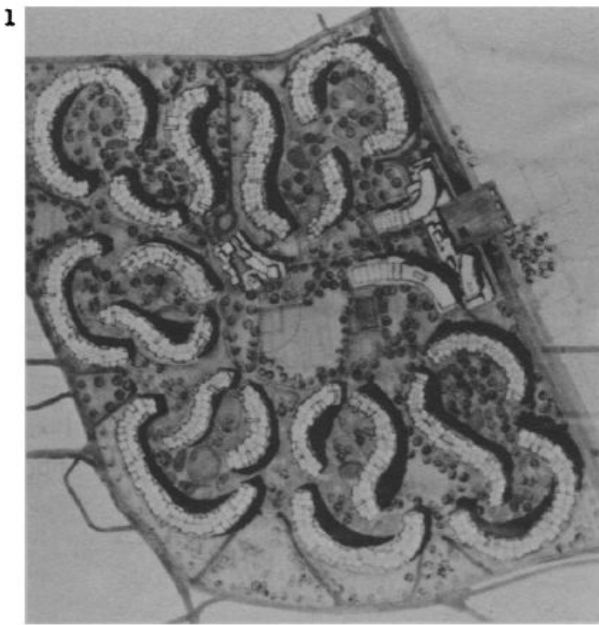
Cedric Robinson (1940–2016)
American philosopher &
political scientist



Segregation wall in Detroit, separating Black neighborhoods from white neighborhoods, built in 1941



A white family in front of their house in Levittown, Long Island. In 1957 in Levittown, PA, crowds of white residents protested the arrival of the first Black family to the neighborhood, William and Daisy Myers and their children



“The essence of our design lies in the fact that we consider communal living as the basic ingredient in our concept. Communities in Africa, have always been communal in essence. Communal communities cannot be analysed according to present planning procedures and standards. Their density is dynamic, not static... Our basic living units are able to expand and contract according to the way a family expands and contracts.”

Harry Quintana, “The Black Commune in Focus,” *Perspecta* 12 (1969)



(Left) Vladimir Tatlin, Monument to the Third International (unbuilt), 1919–20

(Right) Karl Ehn, Karl-Marx-Hof, Vienna, 1927–1930

What's *modern* about modern architecture?

2. We might also recognize “modern” architecture by paying attention to its modes of representation. Modern architecture relied on techniques of **abstraction**. Meaning “something pulled or drawn away,” abstraction in architecture describes many Western and imperialist techniques of design, including **the separation of architecture from its context, the reduction of complexity into a legible form or representation, or the selective erasure of difference**. Yet abstraction has also been a tool to express feeling, collective identity, or the spirit of a particular moment in time—and for imagining otherwise.



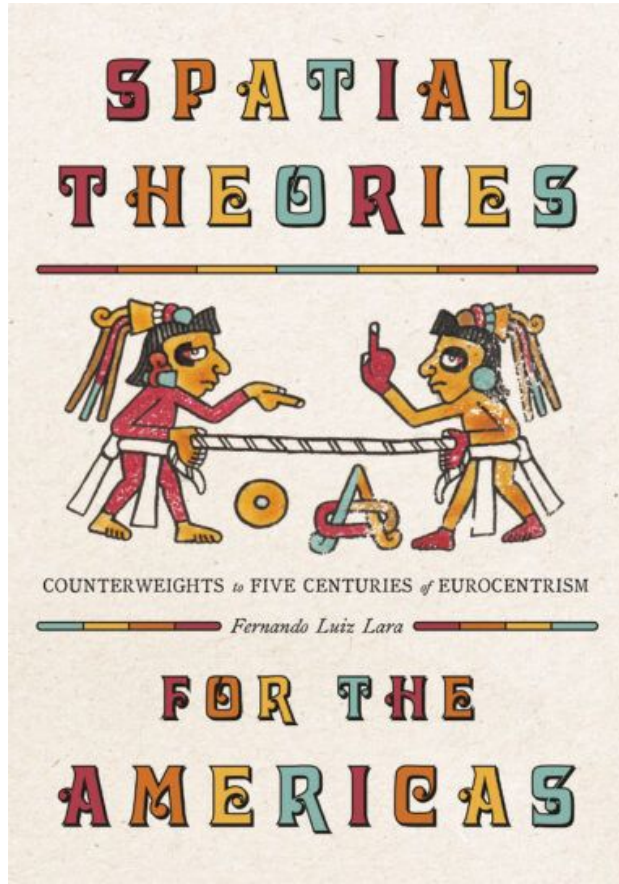
Pablo Picasso, *Girl with a Mandolin*, 1910



Eglon van der Neer,
*Lady Playing a Lute in
an Interior*, 1675

Map of “New Spain” by
Welsh cartographer and
map engraver Emanuel
Bowen, 1747–1752





"Architectural scholarship has scores of books and articles about abstraction, almost all enthusiastically defending it as a core component of design. I learned from David Leatherbarrow, Kate Nesbitt, and Anthony Vidler that abstraction is the main pillar of modernity. I agree. **What I do not agree with is that abstraction was invented in Europe and "brought" to the Americas...** many other scholars [are now] locating the rise of abstraction a consequence—not a cause—of the European occupation of the Americas."

Fernando Luiz Lara, "Abstraction is a Privilege"



Nuremberg Map of Tenochtitlan, capital of Aztec empire in present day Mexico, published in Nuremberg in 1524. The map was based on a Nahua indigenous map of the city (lost) and therefore reflects inhabitants' own view of the city.



Ramón Alva de la Canal, *Viñeta estridentista*,
ink drawing, 1925



(Left) Tarsila do Amaral, *Abaporu* ("Man who eats" in Tupi-Guarani),
1928



(Right) Flávio de Carvalho, *Columbus Memorial Lighthouse Competition*,
1928



Otto Wagner, Majolikahaus, Vienna, 1898,
An example of Jugendstil (Art Nouveau)
architecture, common from 1890s to 1910s.

Adolf Loos, Villa Moller,
Vienna, 1927–28.

From "styles" to "abstraction"?



Ornamental terra cotta tile with a Kandyan dancer motif at Sri Lankan architect Minnette de Silva's Pieris House in Colombo, 1952–56



Weaving students at the Bauhaus, 1928

*When the Bauhaus opened, women were not welcomed in the architecture course, and instead steered toward weaving. Students like Anni Albers revolutionized the process and found architectural applications nonetheless.



Adolf Loos, Villa Moller, Vienna, 1927–28.



(Left) Le Corbusier, Villa Savoye, Poissy-sur-Seine, France, 1928-1933



(Right, top) Eileen Gray and Jean Badovici, E 1027, Roquebrune-Cap-Martin, 1926-1929



(Right, bottom) Amaza Lee Meredith, Azurest South, Petersburg, VA, 1939

Design for Independent Living

The Environment and Physically Disabled People



by Raymond Lifchez
and Barbara Winslow



(Above) Disabled activist and architect Ray Lifchez with his students in a studio course on design and disability at UC Berkeley, c. 1983

(Left) Cover of Lifchez' book with Barbara Winslow, *Design for Independent Living: The Environment and Physically Disabled People*

What's *modern* about modern architecture?

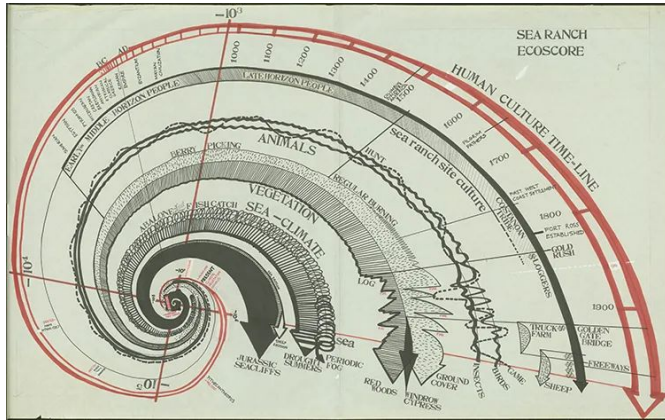
3. Modernity is marked by the emergence and new articulation of **forms of subjectivity** and **revolutionary political and social movements**—including global decolonial, black liberation, feminist, queer and trans, disability, and environmental movements. These movements critiqued the effects of capitalism and colonialism on marginalized communities and the built environments they inhabited. They also proposed their own, counter-visions of “modern life” and imagined new ways of living together, often articulated through architectural or spatial form.



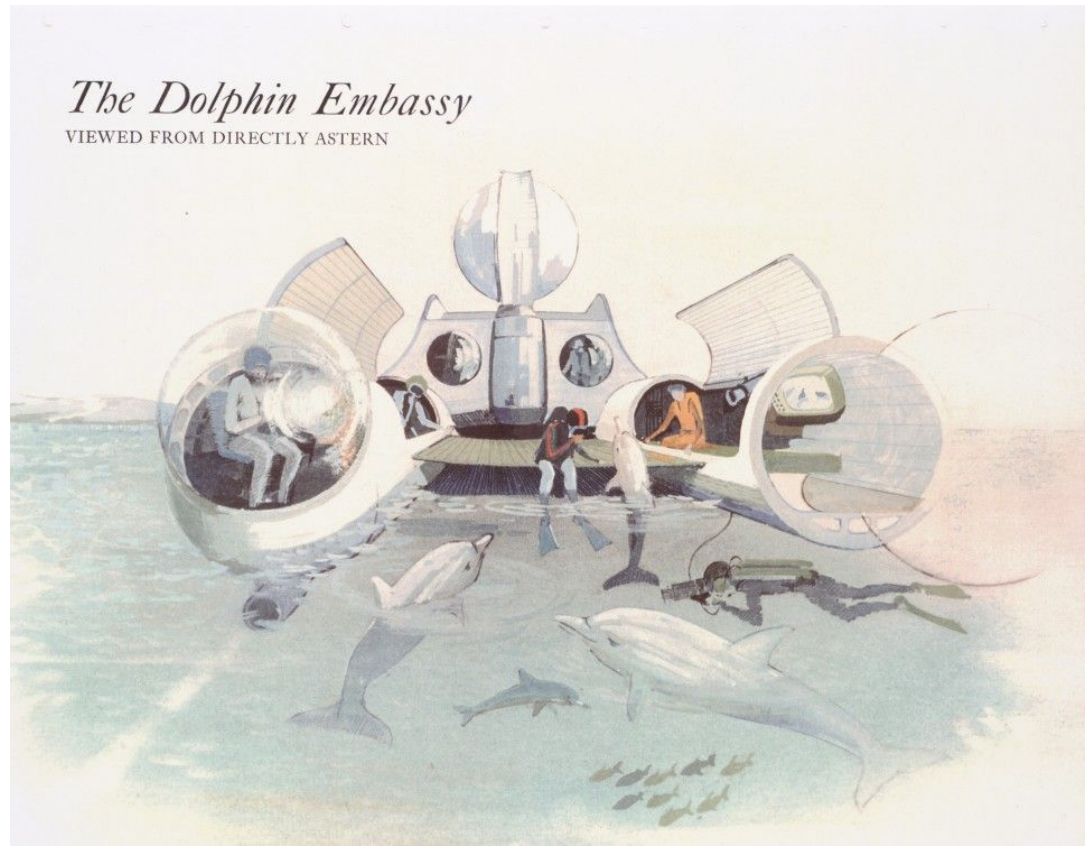
Student protest in the central hall of the the Faculty of Architecture and Urbanism, University of São Paulo, Brazil, 1968



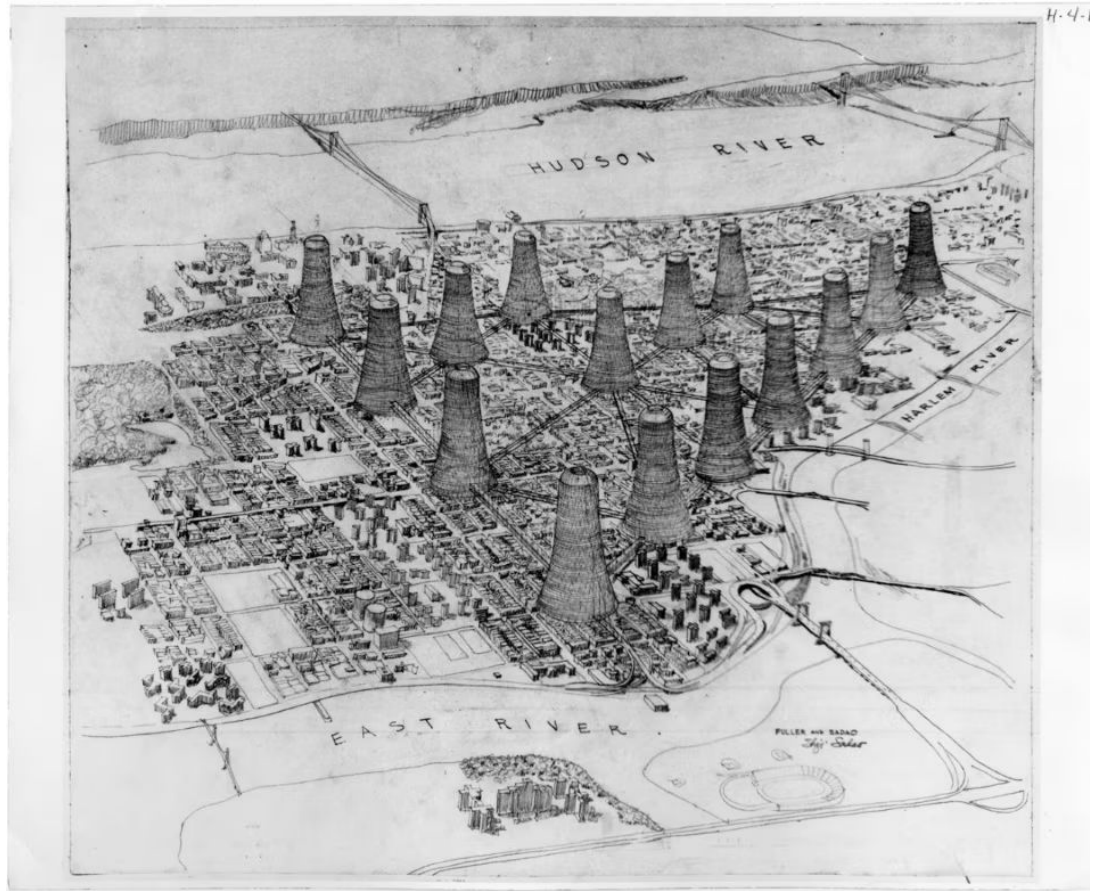
Banner on the Yale School of Architecture reading "Free the Panthers," demanding the freedom of Black Panther Party activist Bobby Seale and others facing trial, May 1970



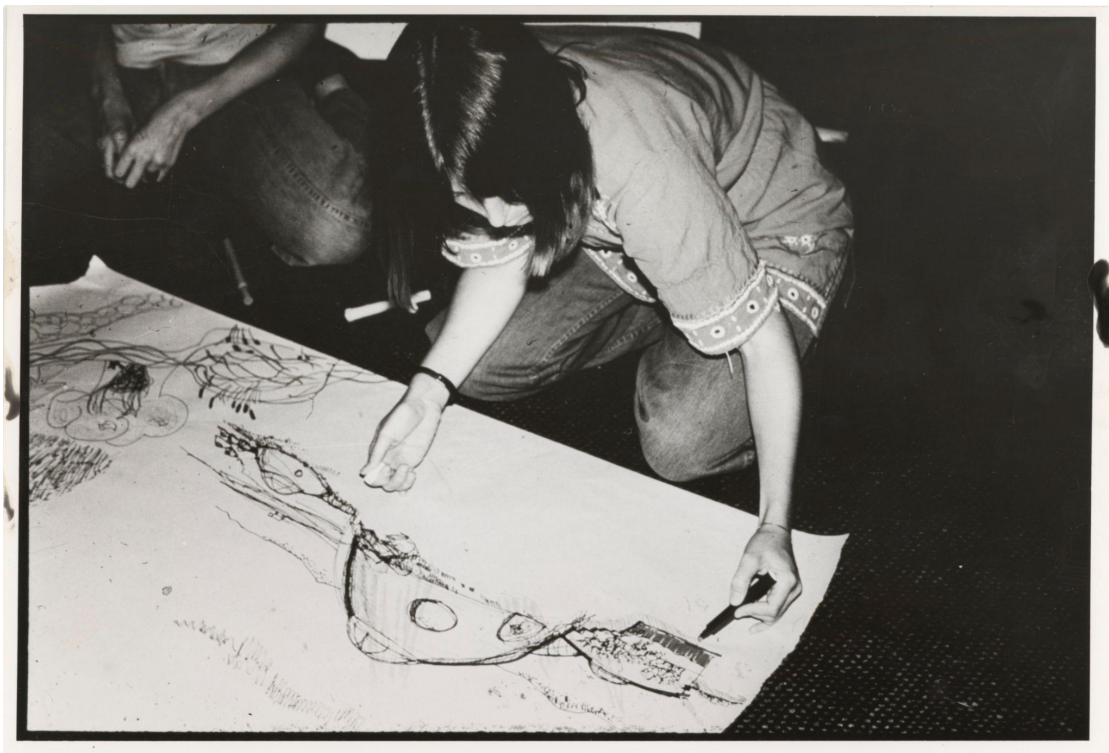
Lawrence Halprin, Sea Ranch, 1963–98



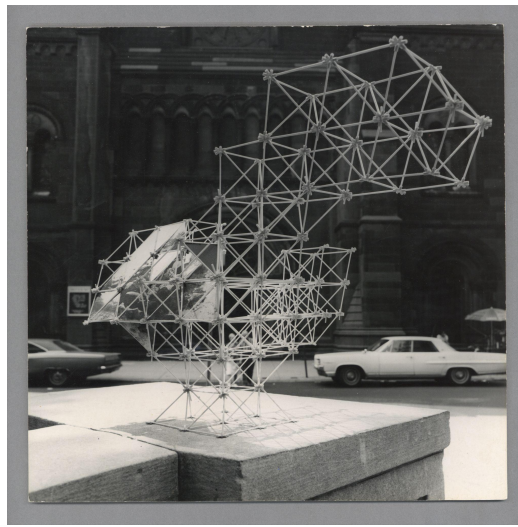
Antfarm, Dolphin Embassy (unbuilt), 1974



June Jordan, *Skyrise for Harlem*, 1964–5
(drawing on the right by Shoji Sadao, associate of R. Buckminster Fuller)



Clockwise from top left: Lesbian feminist architect Phyllis Birkby in Monte Rio, CA, c. 1978; Participant in a “fantasy workshop,” 1975; First session of the Women’s School of Planning and Architecture, 1975



Trans architect
Roberta Dickinson
 (clockwise starting left)
 Photograph of Dickinson
 painting, c. 1975–82; My
 Lai sculpture, n.d., Valois
 House, Sierra Madre, CA,
 1952; Watercolor painting
 (untitled) of Philadelphia's
 Fairmount Waterworks,
 1978.



See you Thursday!

Required Readings:

- Dipesh Chakrabarty, *Provincializing Europe: Postcolonial Thought and Historical Difference* [Chapter 4. "Minority Histories, Subaltern Pasts"]
- Esra Akcan, "Postcolonial Theories of Architecture"

Start your **syllabus quiz** on Moodle, due Monday, September 7 at 11:59pm

****IF YOU AREN'T ENROLLED, COME CHAT WITH ME!**



How does Chakrabarty differentiate between “minority histories” and “subaltern pasts?”

How might this distinction change how we study and write about histories of marginalized architects, buildings, and communities?

Introductions

What's *modern* about modern architecture?

Syllabus Review

Honor Code / Academic Integrity

I regard plagiarism as a very serious matter. In this class, plagiarism consists of work taken partially or entirely from an uncited source (online content, a peer, a published article, etc.) and assumed as your own. If I have reasons to suspect plagiarizing, I will ask that you report yourself to the Bryn Mawr Honor Board. See the [Bryn Mawr Honor Code and Honor Board Hearing Process](#) in the Student Handbook for more information.

Accommodations for Disabilities

Bryn Mawr College is committed to providing equal access to students with a documented disability. Students needing academic accommodations for a disability must first register with Access Services. Students can email **accessservices@brynmawr.edu** to make an appointment with the Access Services office to begin this confidential process. Once registered, students should schedule an appointment with me, the instructor, as early in the semester as possible to share the verification form and make appropriate arrangements. Please note that accommodations for disabilities are not retroactive and require advance notice to implement. Any student who has a disability-related need to tape record this class must first speak with the Access Services office and to me, the instructor.

Assignments

- **Syllabus Quiz (Week 1)**
- Weekly Readings
- Group Class Presentation
- Midterm and Final Exams
- Writing Assignment: "History in the Present"

WEEK 2

Living on American Land: Settler Colonization, Indigenous Resistance, and Plantation Architectures

September 8 & 10

This week we will explore the effects of settler colonization and the global slave trade on the built and natural landscapes of the Americas. We will look at the architectural traditions and technological and cultural achievements of several indigenous groups, while also historicizing colonial attempts at indigenous erasure. Architectural style itself was employed as a tool of colonial erasure, and colonial architectural construction sites became sites of enforced labor—both for indigenous peoples and enslaved Africans. Following the arrival of enslaved peoples in North America in 1619, we will consider the development of plantation architecture as well as the early civic architecture of the United States, which itself expressed the young nation's conflicting commitments to democracy and slavery. Enslaved Africans played a significant role in building the US's architectural landmarks, as did indigenous master builders in Spanish colonial Latin America (enter the first hybrid style in the course: "tequitqui" art and architecture).

Assignment due: Syllabus Quiz

Required Reading:

Monday, September 8

- Kathleen James-Chakraborty, "Living on the North American Land," in *Architecture since 1400* (Minneapolis: University of Minnesota Press, 2014), 191-207.
- Susan Verdi Webster, "Masters of the Trade: Native Artisans, Guilds, and the Construction of Colonial Quito," *JSAH* 68, no. 1 (Mar. 2009), 10–29 (Focus on pages 10-12 and 20-26; you may skim or skip the other sections if you're short on time.)

Wednesday, September 10

- Mabel O. Wilson, "Notes on the Virginia Capitol: Nation, Race, and Slavery in Jefferson's America," in *Race and Modern Architecture: A Critical History from the Enlightenment to the Present*, edited by Irene Cheng, Charles L. Davis, and Mabel O. Wilson (Pittsburgh: University of Pittsburgh Press, 2020): 23-42.
- Jola Idowu, "Tapia, Tabbi, Tabique, Tabby," *Places Journal* (September 2024).

Key Projects:

- Thomas Jefferson and Charles-Louis Clérissieu, Virginia State Capitol, Richmond, 1785–1788.
- William Thornton, United States Capitol, Washington, DC, 1793–1800 [other parts of capitol completed later, like the Rotunda by Benjamin Harry Latrobe and Charles Bulfinch]
- Acoma Pueblo, New Mexico, 13th c.–
- Mission San Gabriel Arcángel, Los Angeles, CA, 1771–1805
- Templo Mayor, Tenochtitlan (current day Mexico City), c. 1325–1521
- Zócalo and the Mexico City Metropolitan Cathedral (Catedral Metropolitana de la Asunción de la Bienaventurada Virgen María a los cielos), 1573–1813
- Francisco Tipán, altars at Churches of La Compañía (1649–95) and San Francisco, (1697–99), Quito

Student Case Study:

- Tabby cabins built by (and for) enslaved people, Kingsley Plantation, Fort George Island, Florida, c. 1810s–1830s (Reference: Jola Idowu, "Tapia, Tabbi, Tabique, Tabby"

If there is an assignment due, it will be noted on the syllabus (along with the due date). The assignment due date is also visible in Moodle.

Reading should be completed before arriving to lecture. Knowledge of required readings will be tested in your midterm and final exam. All readings can be accessed on Moodle. Some readings are optional, pay attention!

WEEK 2

Living on American Land: Settler Colonization, Indigenous Resistance, and Plantation Architectures

September 8 & 10

This week we will explore the effects of settler colonization and the global slave trade on the built and natural landscapes of the Americas. We will look at the architectural traditions and technological and cultural achievements of several indigenous groups, while also historicizing colonial attempts at indigenous erasure. Architectural style itself was employed as a tool of colonial erasure, and colonial architectural construction sites became sites of enforced labor—both for indigenous peoples and enslaved Africans. Following the arrival of enslaved peoples in North America in 1619, we will consider the development of plantation architecture as well as the early civic architecture of the United States, which itself expressed the young nation's conflicting commitments to democracy and slavery. Enslaved Africans played a significant role in building the US's architectural landmarks, as did indigenous master builders in Spanish colonial Latin America (enter the first hybrid style in the course: "tequitqui" art and architecture).

Assignment due: Syllabus Quiz

Required Reading:

Monday, September 8

- Kathleen James-Chakraborty, "Living on the North American Land," in *Architecture since 1400* (Minneapolis: University of Minnesota Press, 2014), 191-207.
- Susan Verdi Webster, "Masters of the Trade: Native Artisans, Guilds, and the Construction of Colonial Quito," *JSAH* 68, no. 1 (Mar. 2009), 10–29 (Focus on pages 10-12 and 20-26; you may skim or skip the other sections if you're short on time.)

Wednesday, September 10

- Mabel O. Wilson, "Notes on the Virginia Capitol: Nation, Race, and Slavery in Jefferson's America," in *Race and Modern Architecture: A Critical History from the Enlightenment to the Present*, edited by Irene Cheng, Charles L. Davis, and Mabel O. Wilson (Pittsburgh: University of Pittsburgh Press, 2020): 23-42.
- Jola Idowu, "Tapia, Tabbi, Tabique, Tabby," *Places Journal* (September 2024).

Key Projects:

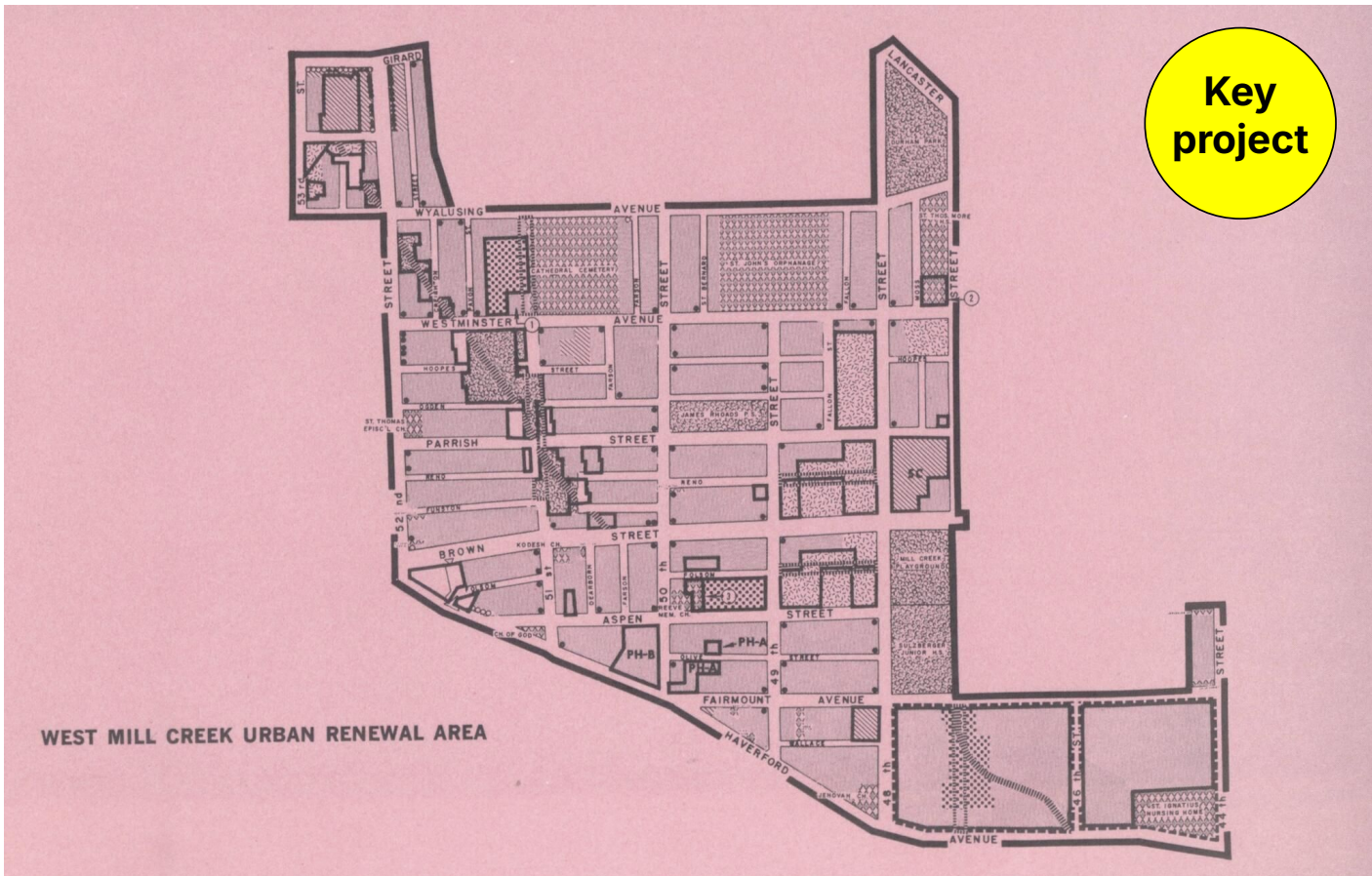
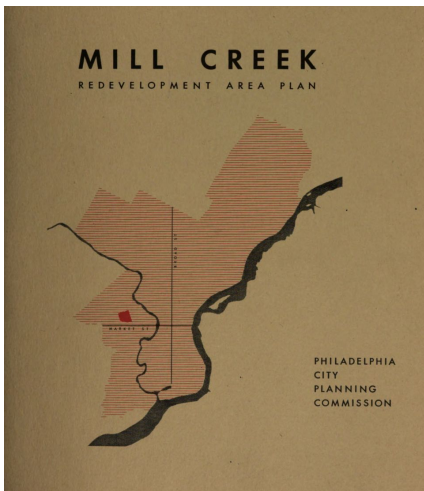
- Thomas Jefferson and Charles-Louis Clérissieu, Virginia State Capitol, Richmond, 1785–1788.
- William Thornton, United States Capitol, Washington, DC, 1793–1800 [other parts of capitol completed later, like the Rotunda by Benjamin Harry Latrobe and Charles Bulfinch]
- Acoma Pueblo, New Mexico, 13th c.–
- Mission San Gabriel Arcángel, Los Angeles, CA, 1771–1805
- Templo Mayor, Tenochtitlan (current day Mexico City), c. 1325–1521
- Zócalo and the Mexico City Metropolitan Cathedral (Catedral Metropolitana de la Asunción de la Bienaventurada Virgen María a los cielos), 1573–1813
- Francisco Tipán, altars at Churches of La Compañía (1649–95) and San Francisco, (1697–99), Quito

Student Case Study:

- Tabby cabins built by (and for) enslaved people, Kingsley Plantation, Fort George Island, Florida, c. 1810s–1830s (Reference: Jola Idowu, "Tapia, Tabbi, Tabique, Tabby")

You will only be tested on the "key projects" listed in the syllabus and presented in weekly lectures. Memorization of dates and architects is not required.

Every student will join a team to present on one week's "student case study"

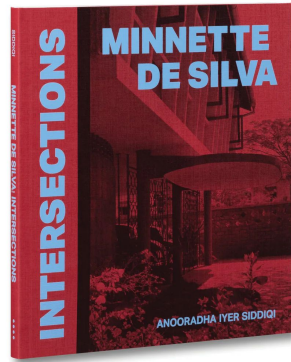


**Key
project**

Louis Kahn, Mill Creek Redevelopment Area Plan and Mill Creek Homes, 1948–55

Readings

- All readings on Moodle except Anooradha Siddiqi's book *Minnette de Silva: Intersections* (2024), available as an ebook online
- Some readings are listed as "optional" on the syllabus. These are very helpful for exam preparation, but not required.



Assignments

- **Group Class Presentation**

Students will divide into even groups of 3–4 to investigate different “student case studies.” Each group will present one case study (listed on the syllabus as “student case study”) and connect it to the corresponding course reading. Presentations will last around 10 minutes and will be submitted to the professor for review **at least three days before the presentation** (i.e. if you are presenting on a Monday, you should turn the slides in by the Friday morning prior; if you are doing a presentation on a Wednesday, you can turn it in by Sunday morning prior)

****sign-up for this in Moodle (Under “Group Presentations” section)**

Assignments

- **Midterm and Final Exams**

The midterm exam will ask students to answer two short answer questions (2–3 paragraphs each).

The final exam will ask one short answer and one long answer question (5 paragraphs).

Knowledge of the key projects, required readings, and broader course themes will be tested. Students will be provided with a group of possible exam questions a week in advance, so they will have time to prepare. Exams can be taken in person (during class) or on Moodle. The midterm exam will test weeks 1-5, and the final exam weeks 6-13.

Assignments

- **Writing in the Present**

Inspired by the concept of “archival ferment” and recent approaches to architectural history such as [PLATFORM](#), students will write a short think piece (5–7 pages, double-spaced) highlighting a building or case study from architectural history and exploring how it might illuminate, complicate, or speak to a contemporary issue.

Part I. Journal Entry

Part II. Bibliography

Part III. Short essay / “think piece”

PLATFORM

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Jul 28

**After Maghreb: The Spatial
Politics of Grief in Wartime
Tehran**

Introduce yourself!

Preferred name, pronouns, school/year