

ACSA Creative Achievement Award

2016-2017 Winner Submission Materials

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Teaching Philosophy

Several of my students have won awards (the UIC Year End Show Award and AIA Travel Fellowships) while others have been featured in publications (online and in print) and in exhibitions outside the School of Architecture (both regional and international). Two recipients of the AIA Martin Roche Travel Scholarship first developed their research topic in my graduate seminars and then expanded on this through funding for field research in Manila and Ecuador. In all of my teaching, rethinking the content and format of the way architecture history and theory is taught aims to not only expand the student's knowledge but also gives credit to student projects in international venues, which, in turn, advances the careers of these young architects.

My research and teaching focuses on the intersection of architecture and the urban environment, from the emergence of the Western industrial metropolis in the mid-nineteenth century to the contemporary city of today. In my teaching, I seek to cultivate a way of thinking that embraces the unknown, takes reference from the world around us, and trusts in the immediate future. Rather than relying solely on a set of methods, canons, or procedures, my lecture classes, history and theory seminars, and studio courses provide a platform for focused learning, collaborative experimentation, and impactful research. I am interested in instilling in my students intellectual openness to an increasingly urban world, a curiosity in engaging it through the means of architecture, and an inquisitiveness that finds possibilities in the most unlikely of places. My goal is to create an informed architect who is neither solely a service provider nor an artist, but instead a public intellectual able to productively intervene in the world we live and to project beyond it.

From the core graduate and undergraduate history and theory lecture classes and seminars to the design studio courses I teach, my course content always overlaps with my larger research project at the intersection of architecture and the city. In my required lecture course for all graduate students, titled "Architectural Visions of the City," for example, each class focuses on one topic through the lens of a city from across the globe, an urban plan for that city, and writings by architects and non-architects. By studying one idea from different perspectives, I show students the socio-political and cultural implications of city-making and help them understand the interrelated web of references in which architecture and urbanism is understood no longer solely as a profession but as a field driven by ideas, as a cultural construct, and as an urban practice. Most importantly, my courses provide room for students to detour concepts and ideas. After all, some of the most insightful encounters can happen through a student's artful misreading of theories for these are moments when preconceptions are questioned and unexpected revelations can occur.

While design studios are commonly devoted to diagramming and drawing whereas history and theory courses are dedicated to writing, my teaching challenges this traditional divide by emphasizing an intentional fluidity between the two strands. My graduate history and theory course, for example, concludes with public events (such as colloquia and exhibitions) that create a discursive environment by exposing the research and discoveries to a larger audience. In addition, some students are able to continue developing their work for exhibitions outside the university. This way of teaching has proved to be particularly motivating for the students as many are able to further develop their findings, become part of a research team after the completion of the course, and witness the contribution of their work to a larger project. It raises the stakes for students and the course alike.

Course Synopsis

Architectural History & Theory Course: “Architectural Visions of the City”

This course is part of the required advanced history and theory sequence for all graduate students in the three-year Masters program at UIC and in 2011 became an integral prerequisite for the 2nd year studio “Architectures as Cities within the City,” which I started coordinating in 2012. Combining weekly lectures with seminars and providing an in-depth knowledge of architectural theory on the modern city, the course exposes students to writings and projects on the city that deeply influenced architectural discourse, ranging from Ebenezer Howard’s Garden City to Kenzo Tange’s Tokyo Bay and Rem Koolhaas’s project for Lille. The course rethinks the content and format of history and theory lecture courses in architecture by splitting the course into lecture, seminar, and research components, where the latter focuses on one topic throughout the semester. Towards the end of the semester, students collaboratively curate and design an exhibition at the School of Architecture Gallery, which displays the findings of the course. This platform exposes student work to the University at large and actively contributes to the discourse.

Course Research Topics, 2011-2015

Each course compiles a Visionary Cities (VC) research catalog and concludes with an exhibition that highlights the research findings.

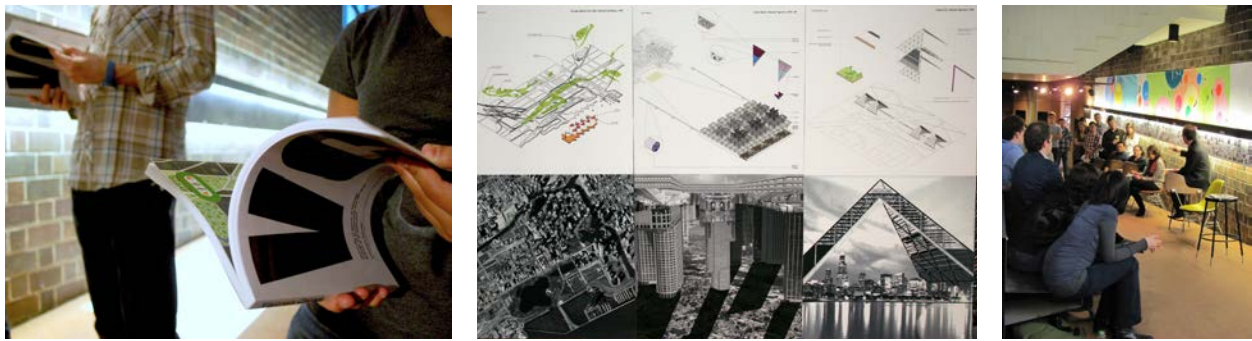
- Spring 2011* “Visionary Chicago”
- Spring 2012* “Strange Architectures”
- Spring 2013 “Apocalyptic Urbanism”
- Fall 2013 “Scaled up Architecture”
- Fall 2015* “Urban Utopias”

(* sample included in this supporting material)



Spring 2011 / “Visionary Chicago” (Course Research and Exhibition)

This research project developed an archive of Chicago’s visionary projects (unbuilt but highly important for the discourse). It collected, recorded, compared, analyzed, and extrapolated a cross-section of the visionary dreams that architects and urbanists created for the city of Chicago. Amongst the over 150 schemes that the class documented, twenty-two were selected that span across the 20th century and cover multiple scales from building proposals such as Hollein’s “Skyscraper” (1958) to urban plans like Griffin’s “Better Chicago” (1945). All of the projects were reconstructed through drawings from a limited set of information (sometimes only a single sketch), bringing the research in proximity with the project. This part of the research functioned simultaneously as a collection and invention of evidences—a constructive and opportunistic re-inhabitation of these visions. Ultimately, the research project created a directory of architectural ideas on the city.



The UIC exhibition was reviewed in *Architect's Newspaper*, #5, print: June 8, 2011 and online at *ArchitectureChicago Plus*. The Catalog of Visionary Architectures for Chicago became part of the official reference display at the Museum of Contemporary Art for the exhibition Skyscraper: Art and Architecture Against Gravity, June 30 – Sep 23, 2012.

REVIEW 17



URBAN DREAMS, UPDATED

Visionary Chicago
University of Illinois at Chicago, School of Architecture
845 West Harrison Street
Through September 2



COURTESY UIC

Tough times may have the unintended advantage of bolstering architectural ideas and expanding its discourse. That, at least, is what *Visionary Chicago*, an exhibition at the University of Illinois at Chicago's School of Architecture, is aiming for. While the show is probably close to impenetrable for the casual visitor, those with a background in design are likely to find it stimulating and provocative.

UIC professor Alexander Eisenschmidt conceived the show to showcase work by students in his history and theory graduate course, "Architectural Visions of the City." While the class covered visionary urban projects on a global scale, for this show Eisenschmidt had the students focus on Chicago. They identified nearly a hundred unexecuted projects dating from the 1871 Chicago fire to the present, and from them chose 22 to analyze in depth, placing them in a contemporary context.

Several of the selected designs would be familiar to anyone with a solid background in Chicago architectural history: Daniel Burnham's 1908 Plan of Chicago, Adolph Loos' entry in the Chicago Tribune Tower competition of 1922. But it's fascinating to see more obscure examples such as Marion Mahony Griffin's 1945 Plan of Chicago, her entry in the Chicago Herald-American's "A Better Chicago" competition, and Hans Hollein's 1959 Skyscraper of the Future.

Exploring and extrapolating the visions posed a considerable challenge: while some of the original projects were relatively well developed when proposed, with plans and other schematics, others—Loos' column, for example—exist only as a single iconic image.

Although conceptually astute, the material in the show is hard to digest, in no small part because it's installed in a non-rectilinear circulation corridor in Walter Netsch's architecture school.

Along one wall is a long illustrated timeline of important events in world and Chicago architecture, which incorporates a sophisticated super-graphic treatment indicating where the 22 visionary projects in the show fall along the greater chronology. On the opposite wall are the individual project boards, narrow and very tall, rising probably 12 feet above the viewer's head. Mounted on a canted surface (the underside of a suspended staircase) is a map of the city that plots the locations of the 22 projects. All in all, there's a lot of fine detail, though much of it is difficult to see.

Eisenschmidt says he intends the work in the show as a starting point for further investigation. "It is the beginning of a research project to collect, record, compare, analyze and extrapolate these architectural dreams," he said. So while the real estate development sector continues to languish, there's no reason the architecture profession has to atrophy alongside it.

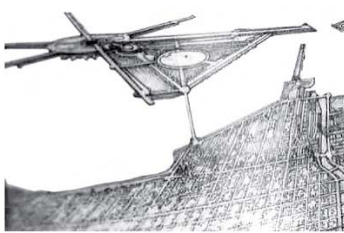
PHILIP BERGER IS A FREQUENT CONTRIBUTOR TO MIDWEST AN.

MONDAY, JULY 04, 2011

Visionary Chicago: 140 years, 100 broken dreams, brought into the 21st Century via UIC exhibition

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Pitt



Everyone knows about the Burnham Plan. How about Marion Mahony Griffin's master plan for post World War II Chicago? Many remember Richard J. Daley's 1960's proposal to build a third Chicago airport in Lake Michigan, but in 1945, long before O'Hare, Andrew Rebori was proposing a new harbor airport north of Navy Pier on a mass of landfill that would have put Northerly Island to shame.


These were just two of nearly 100 unrealized Chicago projects, from the 1870's on, that UIC School of Architecture professor Alexander Eisenschmidt presented to his graduate History and Theory students, who chose 22 as "Architectural Visions of the City", to research, analyze, and place in a

contemporary understanding.

Frank Lloyd Wright's unrealized skyscraper for National Life Insurance, Stanley Tigerman's Urban Matrix and Adolf Loos entry to the Tribune Tower competition, and Ludwig Hilberseimer's 1940 Plan for Chicago were among the other subjects in the mix.

Through September 2nd, the results of all that work are on display at UIC's Art & Architecture Building. As described by this review by Phillip Berger in the *Architect's Newspaper*, don't expect the show, *Visionary Chicago*, to be entirely easy to take in - boards rise as much as 12 feet above the viewer's head.

There's also a catalogue, which Eisenschmidt describes as ...




... the beginning of a research project to collect, record, compare, analyze, and extrapolate these architectural dreams. All of the projects were reconstructed through drawings from a limited set of information (sometimes only a single sketch), bringing the ingenuity of the student researcher in proximity with the project they analyzed. Some schemes are well known but not well documented, while others had disappeared from the architectural consciousness and are here reintroduced into the discourse through drawings, programmatic analysis, and historical and contemporary references. Therefore, the catalog functions simultaneously as a collection and invention of evidences - a constructive and opportunistic re-inhabitation of these visions. Ultimately, the catalog is a directory of ideas, ideas of how to engage the city.

Remove the word "young", and the epigraph, a quote from Louis Sullivan's *Kindergarten Chats*, could be describing the city today.

"Chicago is young, clumsy, foolish, its architectural sins are unstable, captious and

fleeting; it can pull itself down and rebuild itself in a generation ... it has done and can do great things when the mood is on ... One must indeed be incurably optimistic even momentarily to dream such a dream."



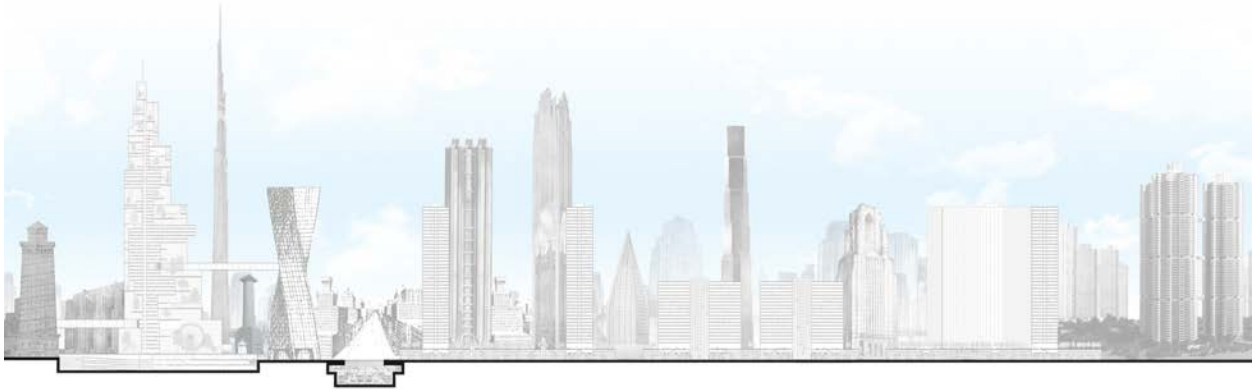
click images for larger view

Again, the show runs through September 2nd in the Ramp Gallery of UIC's Art & Architecture Building, 845 West Harrison, Monday through Friday, 9:00 a.m., to 5:00 p.m. It's been described to me as being "kind of tucked away" at the back the building, but it looks like something well worth checking out, and I'm told signs have been posted to help you find it. Info here.

(CLICK ON TIME FOR PERMALINK) 11:33 PM

LABELS: ALEXANDER EISENSCHMIDT, ANDREW REBORI, EXHIBITION, LOUIS SULLIVAN, MARION MAHONEY GRIFFIN, PHILIP BERGER, SCHOOL OF ARCHITECTURE UNIVERSITY OF ILLINOIS AT CHICAGO, UIC, VISIONARY CHICAGO

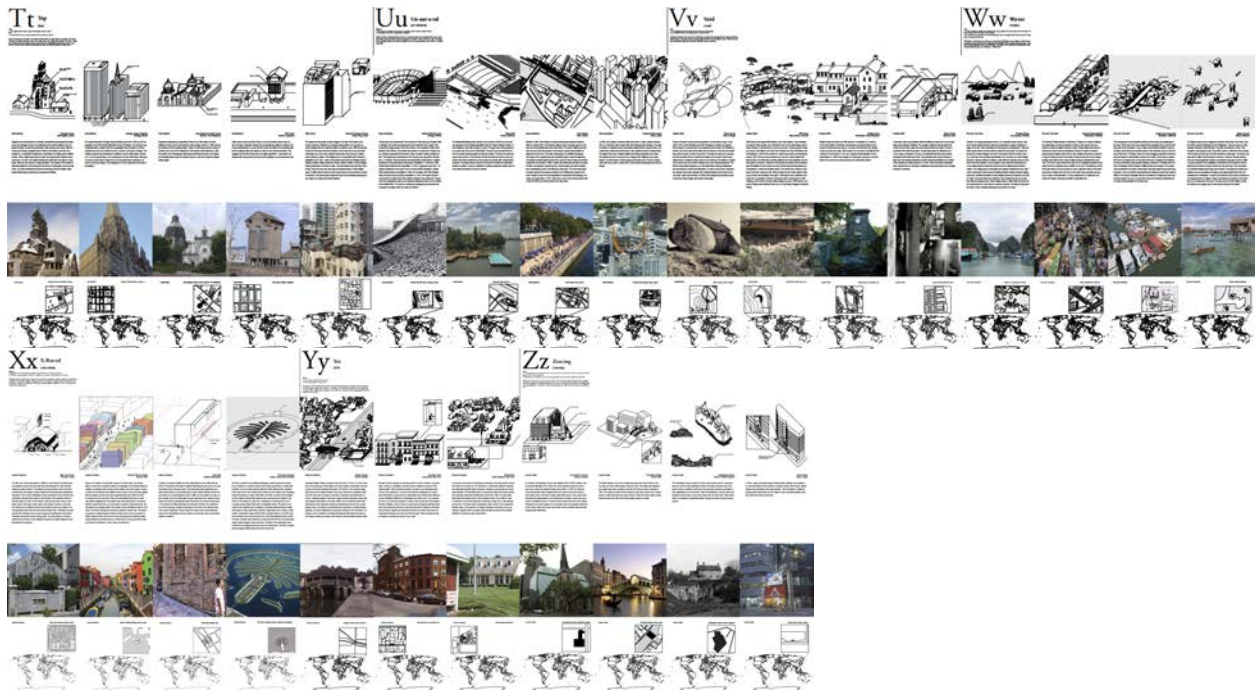
This research would become the basis for a 100'-long panorama of a Phantom Chicago of unrealized architectural and urban dreams for the **13th International Architecture Biennale in Venice in 2012**.
Student Team: Matthew van der Ploeg, Jonathan Mac Gillis, Senaid Salcin, Mark Cunningham, Senada Imsirovic, Jennifer Meakins, Alex Sorell, John Tisza, Jayne Kelly



Spring 2012 / “Strange Architectures” (Course Research and Exhibition)

This research project explored spatial, organizational, and material ingenuities born out of the forces and pressures of the contemporary city. The semester-end exhibit documented a cross-section of those strange inventions—often outrageous, sometimes humorous, but always extreme—with the ambition to begin establishing a dictionary of ideas that can act as a sourcebook. The research began to understand how the dynamics of the modern metropolis influence architecture; or to put it more bluntly, how architecture's demands for form can profit from its close proximity with the city's will to formlessness.

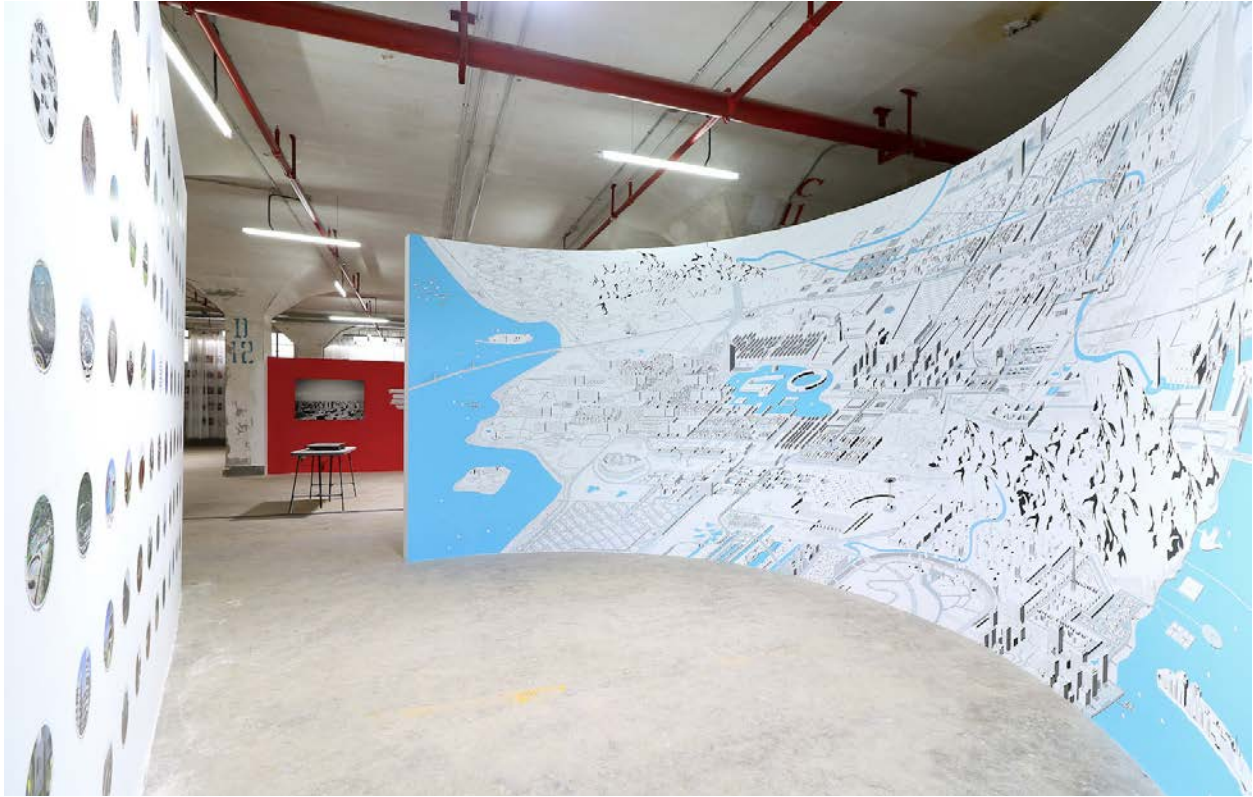




This research would become the basis for a panorama drawing of a new kind of city entirely composed of urban inventions.



The drawing was exhibited at the **Bi-City Biennale of Urbanism in Shenzhen**, China, in 2015.
Student Team: Matthew Busscher, Daisey Martinez, Paul Mosely, Janina Sanchez, Anton Tonchev



Fall 2015 / “Urban Utopias” (Course Research and Exhibition)

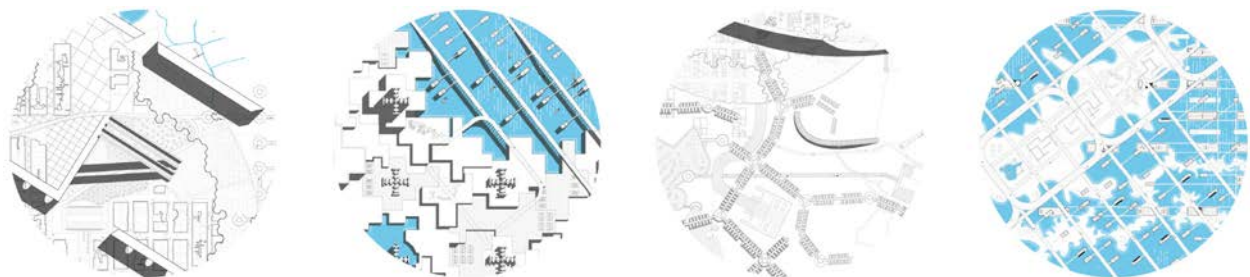
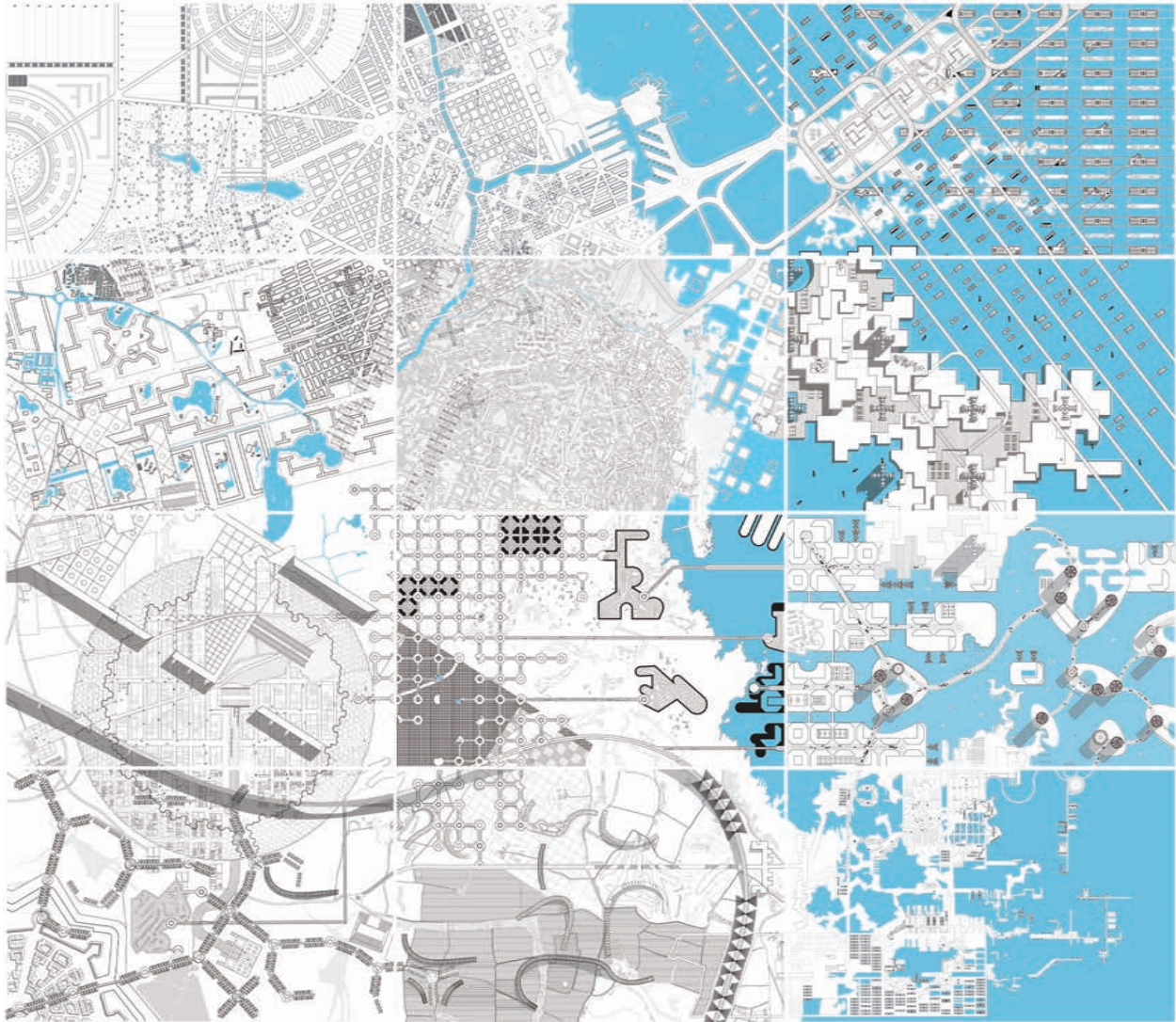
This research project set out to collect, compare, and catalog every urban vision, from the historical treatise to contemporary popular culture. Eventually, students focused on one project and conducted an in-depth analysis of the project and the way it related to the urban context that it confronted. The semester-end exhibition showed the students research papers and a combined drawing of visionary projects that generated a new urban landscape in which the different projects and contexts collaged into each other.



This research would become the basis for a composite drawing of visionary proposals for the city.



The drawing will be on display at the **4th Architecture Triennale in Lisbon**, opening October 5th, 2016.
Student Team: Matthew Busscher, Daisey Martinez, Paul Mosely



Sample Syllabus

Architectural Visions of the City: From the Metropolis to Cyber City

ARCH 531/585 – Architecture Theory & History – Fall 2015

Professor: Alexander Eisenschmidt (aeisensc@mac.com)
TA: Ashley Rogow (ashleyrogow@gmail.com)
Credits: 4
Location: Lecture Center Building A / A005
Class Hours: Tu+Th, 12:30 - 1:50 pm
Office Hours: Tu, 2:00 - 3:30 pm (by appointment)

It is the function of the metropolis to provide the area for struggle and reconciliation of the individual's role in the whole of society.

G. Simmel, "The Metropolis and Mental Life" (1903).

The City no longer exists as an entity. It is only a node at the core of a multidimensional network – within the spatial web of urbanization ...

F. Guattari, "Zone 1/2 Questionnaire" (1986).

In a climate of permanent strategic panic, what counts for the city of exacerbated difference[®] is not the methodical creation of the ideal, but the opportunistic exploitation of flukes, accidents and imperfections.

R. Koolhaas, "Project on the city" (2001).

This course examines architectural visions of the city from the emergence of the Metropolis to the contemporary City of Bits. Emphasis will be placed on concepts of form, movement, infrastructure, and network. It will investigate the different agendas, urban strategies, and deliberate manipulations that were employed in relation to the existing city, forcing a new understanding of the urban realm to emerge. Focus will be drawn to the conceptual frameworks of architects and theorists and their preoccupation with certain conditions of the city. The lectures (though proceeding along a historical trajectory) will advance the thematic currents that underlie the diversity of architectural thinking.

Since the industrial revolution, architects have cast their ideas of a modern environment on an urban ground that was to become the playground for visions of a new urbanity. Criticizing the inadequacy of the existing environment, new architectures were dreamt up relating to or critiquing the modern paradigms of technology, material developments and understandings, urban pace and sound and its psychic processing, and the drastic overall social, political, and culture changes. In the post-industrial age, attention has been drawn to networks and relationships between different environments, the urban being only one of them. The current information age has drastically changed the relationships between body, architecture, and the city – causing a rethinking of the city as "concept" and questioning the idea of location.

By revisiting projects and writings of architects who were concerned with the creation of a new urbanity, the class will provide 1) a knowledge of architectural theory on the modern city, 2) an understanding of the strategic mechanisms of architecture within the urban realm, and 3) an insight into the contemporary implications of these approaches. Readings for each class are composed of the primary urban theory, a related non-architectural text from the time period, and a recent innovative investigation of the urban theory. At the

beginning of the semester, there will be two introductory lectures that outline the development that led to the metropolis. Each subsequent week will focus on one concept that occupies architectural thinking – using the topic as a starting point and tracing its current through the developments of modern and contemporary architectural theory. On Tuesday, a lecture will set the stage for the topic and the Thursday session will be divided into a short lecture and a longer discussion session. Over the course of the semester, each student will write two essays and independently work on a Visionary Cities research topic. Both deliverables should be viewed as investigative design projects in which information is given form through historical, theoretical, and projective research. By the end of the semester, all students will collectively organize an exhibition / symposium that will function as a platform to present the research project.

Requirements:

1) Readings:

- Readings for each week are provided as a reader, which is ready for pick up at the UIC Copy Center
- Complete the readings prior to each class
- Mark the texts and bring the week's readings to each session.
- Participate in the discussion sessions.

2) Essays:

- Over the course of the semester, everyone will write two essays (each essay 2000 words; format: 8 1/2 x 11, portrait) that are graphically designed (use programs such as InDesign).
- All sources that are used must be footnoted (any form of plagiarism will be punished: it will automatically place a student on academic warning and fail the student in this course, as per university procedures).
- Two forms of each essay have to be submitted: 1st upload your essay without images as a simple word document to the blackboard site; 2nd submit a fully designed hard copy.
- Submit your essays on time; late submissions will be penalized (with each day the grade will drop one full letter).

3) Research Project: "Urban Utopias" (a Visionary Cities Project)

- Each student will over the course of the semester work on a Visionary Cities research project.
- By the end of the semester, everyone will collaboratively organize a final exhibition / symposium where the research projects will be presented.
- More details will be provided during the first week of the semester.

Grading:

The overall semester grade is comprised of the following projects:

- Participation: 20%
- First Essay: 20%
- Second Essay: 20%
- Research Project: 40%

Readings:

Week 01: From City to Metropolis

W. Benjamin, "Paris - The Capital of the Nineteenth Century," in *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism* (London: 1973); reprint in *Perspecta*, Vol. 12. (1969), 163-72.

R. Sennett, "The Turmoil of Public Life in the 19th Century," in *The Fall of Public Man* (New York: W.W. Norton & Company, 1977), 123-37.

Reference Film: Fritz Lang, *Metropolis* (1927).

Week 02: The Infinite City: Big Urbanism versus Urban Enclosures

Wagner, *Die Großstadt: Eine Studie über diese von Otto Wagner* (Vienna: Anton Schroll, 1911), transl. "The Development of a Great City," in *Architectural Record*, May 1912, 488-500.

Simmel, "Die Großstädte und das Geistesleben," transl. "The Metropolis and Mental Life," in *Simmel on Culture* (London: Sage Publications, 1997[1903]), 174-85.

Schorske, "The Ringstrasse, its Critics, and the Birth of Urban Modernism," in *Fin-de-siecle Vienna: Politics and Culture* (New York: Random House, 1980), 95-110.

Reference Film: Ruttmann, *Berlin, die Symphonie der Großstadt* [Berlin, Symphony of a Great City] (1927).

Week 03: The Town as Garden: Peaceful Environments for a New Society

Howard, *Garden-Cities of Tomorrow* (Cambridge: MIT Press, 1965 [1898]), 41-57, 138-43, 151-59.

Morris, *News from Nowhere* (London: Longmans, Green and Co, 1910 [1890]), 7-20, 251-58.

Easterling, "Introduction" and "Subdivision Products," in *Organization Space: Landscapes, Highways, and Houses in America* (Cambridge: MIT Press, 1999), 1-10, 129-43.

Reference Film: Easterling and Prelinger, *Call it Home: The House that Private Enterprise Built* (1992).

Week 04: Velocity: Cities Made for Speed and the Restless Individual

Sant'Elia, Marinetti, "L'Architettura Futurista" *Lacerba II*, volume 15, August 1914, 228-31, transl. "Futurist architecture" in *Programs and Manifestoes on 20th Century Architecture*, ed. Conrads (Cambridge: MIT Press, 1971), 34-38.

Marinetti, "Manifesto of Futurism," in *Le Figaro* (Paris, February 20, 1909), transl. in *Futurist Manifestos*, ed. Apollonio (Boston: MFA Publications, 2001), 19-25, 95-106.

Kwinter, "La Città Nuova," in *Architecture of Time: Towards a Theory of the Event in Modernist Culture* (Cambridge: MIT Press, 2001), 69-100.

Reference Film: Vertov, *Man With a Movie Camera* (1929).

Week 05: Open City: From Zoned Urbanism to Fields

Le Corbusier, *City of Tomorrow* (New York: Dover Publications, 1987 [1925]), 11-19, 158-79, 275-89.

Hiberseimer, *The New City: Principles of Planning* (Chicago: P. Theobald, 1944), 100-28.

Smithson, "How to Recognize and Read Mat-Buildings" and Hyde, "How to Construct an Architectural Genealogy," in *Case: Le Corbusier's Venice Hospital and the Mat Building Revival* (Prestel Publishing, 2000), 91-117.

Reference Film: Léger, *Le Ballet Mecanique* (1924).

1st Essay Deadline

Week 06: Constructive De-Urbanism: Remote Architectures as Social Condensations

El Lissitzky, "Old City – New Buildings" and "The New City" in *Russia: An Architecture for World-Revolution* (Cambridge: 1970 [1929]), 50-56, 59-63.
Le Corbusier, "The Atmosphere of Moscow" in *Precisions on the Present State of Architecture and City Planning* (Cambridge: MIT Press, 1991 [1930]), 259-66.
Kopp, *Town and Revolution: Soviet Architecture and City Planning, 1917-1935* (New York: Braziller, 1970), 168-78.

Reference Film: Eisenstein, *Battleship Potemkin* (1925)

Week 07: Disappearing Cities: Decentralizing an Organic City for Social Reform

Wright, *Disappearing City* (New York: William Farquar Payson, 1932), 3-21, 39-41, 85-90.
Bellamy, *Looking Backward, 2000-1887* (Boston: Houghton Mifflin, 1888), 35-45, 232-34.
Ciucci, "The City in Agrarian Ideology and Frank Lloyd Wright: Origins and Development of Broadacres" in *The American City* (Cambridge: MIT Press, 1983), 343-87.

Reference Film: Chaplin, *Modern Times* (1936).

Week 08: Metabolic Urban Structures: From Mega Cities to Capsules and Inflatables

Tange, "A Plan for Tokyo, 1960: Towards a Structural Reorganization," in *Architecture Culture 1943-1968*, ed. Ockman (New York: Rizzoli, 1993 [1960]), 327-34.
Banham, *Megastructure* (London: 1976), 45-57.
Asada and Isozaki, "From Molar Metabolism to Molecular Metabolism," in *Anyhow*, Davidson, ed. (Cambridge: MIT Press, 1998), 64-73.

Reference Film: Honda, *Gojira* [Godzilla: King of the Monsters] (Tokyo: 1954).

Week 09: Urban Psycho-geography: Remapping the City of Situations

Debord, Constant, "Situationist Definitions," "International Manifesto," and "New Babylon," in *Programs and Manifestoes on 20th Century Architecture*, ed. Conrads (Cambridge: MIT Press, 1971), 161-2, 172-74. And "Situationist Theses on Traffic," "Theory of the Derive," "Detournement as Negation and Prelude," in *International Situationist Journal*, 1959.
Lefebvre, "Interview on the Situationist International," in *October* #79, Winter 1997.
Marcus, *Lipstick Traces: A Secret History of the Twentieth Century* (Cambridge: Harvard University Press, 1989), 163-80, 390-98.

Reference Films: Debord, *Society of the Spectacle* (1973) and J. Tati, *Playtime* (1967).

Week 10: The Architecture of Cities: Archetypal Urbanism of Forms

Rossi, *The Architecture of the City* (Cambridge: MIT Press, 1982 [1966]), 21-32, 130-31, 141-44, 161-63.
Halbwachs, *Collective Memory* (New York: 1980), 78-83.
Hays, "Prolegomenon for a Study Linking the Advanced Architecture of the Present to that of the 1970s through Ideologies of Media, the Experience of Cities in Transition, and the Ongoing Effects of Reification" in *Perspecta* #32, 2001, 100-107.

Reference Films: Fellini, *Roma* (1972) and B. Bertolucci, *The Conformist* (1970)

2nd Essay Deadline

Week 11: Landscapes: Surreal Terrains that Call for Engagement

Geuze, *West 8* (Milano: Skira, 2000), p. 9-19. "Colonizing Voids," in *Log 5*, Spring / Summer 2005, 25-27.
Wenders, "The Act of Seeing," "The Urban Landscape" and "Find Myself a City to Live in..." in *The Act of Seeing* (London: Faber and Faber, 1997), 297-303, 375-402.
Lootsma, "The New Landscape" in *Mutations* (Barcelona: ACTAR, 2001), 460-71.

Reference Film: W. Wenders, *Lisbon Story* (1994).

Week 12: Urban Stories: City as Event

Tschumi, *The Manhattan Transcripts* (London: Academy Editions, 1994 [1981]), 6-11.
Tschumi, "The Manhattan Transcripts," in *Perfect Acts of Architecture*, ed. J. Kipnis (New York: Abrams and MoMA and Wexner Center, 2001), 58-109.
"Importing the City Into Architecture: An Interview with Bernard Tschumi," in *City Catalyst: Architecture in the Age of Extreme Urbanization*, Eisen Schmidt, ed., *Architectural Design*, # 219, Sep/Oct 2012.
Vidler, "Trick / Track," in *The Architectural Uncanny: Essays on the Modern Unhomely* (Cambridge: MIT Press, 1994), 101-16.

Reference Film: Eisenstein, *Alexander Nevsky* (1938)

Week 13: Engaging the Megalopolis: What if ...?

Koolhaas, "What Ever Happened to Urbanism?" and "Bigness" in *S, M, L, XL* (Rotterdam: 010 Publishers, 1995), 958-971, 495-516.
"2 Architects, 10 Questions on Program," in *Praxis # 8: Programming*, May 2006, 6-15.
Deleuze and Guattari, "City / State" in *Zone 1 / 2* (New York: Urzone Inc., 1986), 195-99.
Kipnis, "Recent Koolhaas" in *El Croquis #79*, 1996, 26-39.

Reference Film: AMO, *Lagos Wide and Close* (2002).

Week 14: Networks, Fields, and Cyberspace: New Boundaries

Allen, "Field Conditions" in *Points + Lines: Diagrams and Projects for the City* (New York: Princeton Architectural Press, 1999), 90-103.
Ito, "Blurring Architecture" in *Blurring Architecture* (Charta: 2000), 50-59.
Wigley, "Network Fever" in *Grey Room # 4*, Summer 2001, 82-122.

Reference Film: Scott, *Blade Runner* (1982).

Week 15-16: Research Project Workshop and Exhibition