

Flatlanders II

CAL POLY LA METRO PROGRAM

Winter/Spring 2020: Architecture Studio 452 and 453

Professor: Stephen Phillips, AIA, PhD

Team Taught Winter Quarter: Ismael Soto

Team Taught Spring Quarter: Pavel Getov & Teddy Slowik

M.TH.F. 10:00am to 3:00pm

Office Hours: By Appt.

611 Wilshire Blvd. Suite 601, Los Angeles, CA 90017

Studio Structure

We will run our studio with mutual respect, understanding, and the utmost professionalism.

Students will be responsible for developing their own interest and trajectory for their design investigation based on the stated program and assignments to be provided. Through extensive collaboration with their instructors, each student will elaborate and focus their work. Projects will develop quickly and advance significantly in coordination with a rigorous schedule set by the instructors. Students will be expected to participate in studio in both group and individual conversations with their instructors. Students will be present at all scheduled classes and field trips.

- In the first two to three weeks of the studio, we will generate a series of formal spatial and material objects that will have highly developed 3d tectonic sensibilities and spatial tendencies.
- Students will also complete extensive research on the topic of inquiry. From this research we will work together to develop a series of mappings, cartographic surveys, diagrams, charts, films, photographs, and plans that demonstrate in primarily visual terms our understanding and ideas surrounding the local site conditions and program. Comprehensive understanding will be obtained through significant readings, both assigned and self-directed, alongside participation in field trips. Student research and study will be discussed in class through power-point presentations, drawings, and models.
- Alongside our formal and urban research—as stated above, we will engage in the study of contemporary computer software and hardware to invent a series of individual and creative designs—as purely formal, affective, and material investigations into the nature, fabric, and technology of tectonic systems, software, and devices. These studies will occur through assignments that will encourage the use of Rhino, Maya, Arduino, Firefly, Grasshopper, Processing, etc.
- Using techniques and methodologies discovered and advanced in these purely explorative formal explorations—we will then each focus our ideas and understanding of both the urban questions at hand, alongside the programmatic and architectural interests discovered in our formal architectural studies to shape an urban proposition for a new building in Los Angeles that presents a clear design concept with highly expressive architectural character.
- The full building program will be handed-out at a later date.

Please note: The overall studio has a specific structure but due to the nature of the design process—expect the unexpected—supplemental assignments or requirements may be handed out as needed during any class without prior notice. These assignments will support both group and individual investigations and provide additional skills as required to meet the overall goals of the design project.

If you need additional help, please contact your instructors as soon as possible, and arrange to meet during office hours. Classes will start on time. We will come to studio prepared to work. If the instructor(s) is going to be late, students will receive notification either before or during the first thirty minutes of class. As faculty are involved in research, university service, conferences, speaking engagements and professional practice, they may occasionally be absent from class during the quarters. The instructor(s) will inform students of expected absences from studio or seminar and will make up missed classes/time whenever possible.

Please note: This is a team-taught studio with two faculty consultants and a lead professor. Students will receive input from all instructors offering varied expertise. Students, no differently than most professional environments, will need to respect all their instructors input and work with all their instructors to develop their projects accordingly. The lead professor will be providing final grades in consultation with the faculty consultants. If at any time students are challenged by the varied input that they are receiving – they should speak to the lead professor about any and all their concerns as soon as possible.

Student evaluation policy

- Attendance will be taken every class
 - Students are required to work in studio for the entire class period.
 - Absences from class without a valid excuse are not permitted.
 - If you are unable to attend class you must email the instructors as soon as reasonably possible with evidence of a valid excuse.
 - If you miss more than three classes per quarter for any reason you will fall behind and it is unlikely you will pass this class. Your situation and status will be determined through a mandatory meeting with your instructors, advisor, and available department heads.
 - If you need to work in the computer labs or shops during studio you must first check-in with your instructors at the beginning of class and present to your instructors at the end of class what you have accomplished.
 - Do not work on other coursework while in studio. Doing so will constitute an unexcused absence in the class. Do not clutter the studio space with non-studio projects.
- Students will be graded everyday (zero, check minus, check, check plus, check plus plus)
Daily grades are based on the quality and quantity of new work students produce and their class participation that day.
- Students are required to show substantial progress and new work every time they meet with their instructors. There is no excuse for not working to one's full potential.
- All work will be completed on the due date. No work will be accepted late.
- Attending studio everyday and completing all the required work is a minimal studio requirement
- Simply "doing" the assignment does not necessitate that you will receive a passing mark
- A portfolio of your semester's work is very important and required. Save all important sketches and sketch models as well as all final drawings and models—digital or otherwise. Photograph and/or scan all relevant analog materials.
- All assignments will be graded and included in your final grade.
- Final Grades will be based on the following:
 - Clarity and originality of research and design
 - Comprehension and sophistication of intellectual investigation
 - Extent, accuracy, and thoroughness of research and design
 - Recognition, understanding, and intention of social, ethical, and/or political practice
 - Conceptual and artistic rigor and design expertise
 - Skillful representation techniques explored and advanced
 - Quantity and excellence of work consistently produced
 - Quality of student work presented throughout the semester and at mid and final reviews
 - A complete evaluation of your working process, production, and consistency
 - Effort, motivation, and willingness to work at intense and continuous levels of involvement
 - A comparative evaluation of your work with respect to the best work possible
 - Progress in your understanding of spatial and compositional relationships
 - Evaluation of the degree of difficulty and invention you attempt in your work
 - Studio attendance
 - Class participation
 - All assignments are graded
 - Extra credit in the form of group projects is often assigned

GPA Equivalents:

- A, A-: Represents excellent performance. Superior achievement—Outstanding work.
- B+, B, B-: Represents good performance. Substantial achievement—Above average work.
- C+, C, C-: Represents average performance. Reasonable achievement—Complete work.
- D+, D, D-: Represents below average performance. Little achievement—Acceptable work.
- F: Represents unsatisfactory performance. Insufficient achievement—Unacceptable work.

- Individual meetings will be scheduled after mid-review to discuss student progress, class standing, and tentative grades.

Grading Procedures

Grades will be determined based upon quality of work produced, improvement over the course of the semester, completion of project requirements, quality of participation, attendance, attitude, and ethical conduct. Cal Poly grading policies will be discussed on the first day of studio, and any questions regarding grades or policies should be directed to the instructors and/or your advisor, the Department Head, or the registrar. A passing grade in the course requires committed completion of all projects, including the summary portfolio. Incomplete work will not be evaluated. No grades will be issued without the submission of each student's summary portfolio (see Requirements).

Studio Policies:

The studio meets Monday, Thursday, and Friday at the scheduled time. Attendance is mandatory, and absolutely required at critiques, pin-ups, and reviews. If you do not present your work you will not receive credit for the studio. Students are required to work in studio and to have all required work at their desk during studio time (not at another location). You are not to work on other classes during studio hours. Students are not to use studio time to leave school to procure materials, run errands, etc. All activities that require one to be away should be scheduled to occur outside of studio hours. Leaving in the middle of or prior to the end of regularly scheduled studio times will result in an absence. Grades will be determined upon the quality of work produced, improvement over the course of the semester, completion of project requirements, quality of participation, and attendance.

Academic Integrity Policy

Student work that presents the ideas or words of others as the student's own adversely impacts the whole school and may lead to immediate dismissal. Academic dishonesty, including cheating, plagiarism, commissioning academic work by others, or performing academic work on behalf of another student, is strictly prohibited.

Attendance Policy

Any student who is absent without an acceptable excuse more than three times during a ten-week term could receive a grade of F: no credit (NC) for this course. It is legitimate for the instructors to view unexcused lateness or departures from class without permission as full absences.

Incomplete Work

A student may receive a grade of incomplete (I) by requesting permission from the instructors prior to the date of the final examination or presentation. Permission will be granted only under extraordinary circumstances for primarily medical reasons. Incompletes must be fulfilled to the satisfaction of the instructors in accordance with Cal Poly policies. RP may be given under extraordinary circumstances, but all work must be completed in time for the instructors to change the grade. A minimum of three weeks is required for an instructor to request a grade be changed.

Studio Learning Objectives:

- This is primarily a design studio, students are here to learn methods, techniques, and the processes involved in learning how to think about and create innovative architecture
- We are here to explore and develop a process throughout that can provide the basic research tools to conceptualize and design a unique experimental architectural language
- We are here to learn to read, analyze, and design in correlation to a complex program and site
- We are here to learn to create meaningful projects that respond to sophisticated programming interests
- We are here to learn to design and construct elegantly conceived and beautifully crafted complex drawings and models (both analog and digital)
- We are here to develop our visual, material, and computer skills used to design and represent ideas

- We will learn basic approaches to develop pragmatic skills necessary to build and construct our innovative architectural designs (note: we are not here to learn how to design standard construction solutions for practical building designs)
- We are here to learn the skills and practices necessary to obtain positions in the best architecture firms and top graduate schools nationally and internationally.
- We will learn to promote a process of education that aims towards life-long learning.

General Comments

- Do not play on the internet during lectures or class time
- Do not smoke or drink alcohol anywhere near our studio at any time
- Do not bring your pets to school unless they are legally permitted service animals and you check with your instructors and the building management ahead of time
- Do not talk on your cell phone in studio during class time
- Be respectful to each other, support each other, learn from each other
- Be careful with cutting implements; take care to ensure the safety and health of yourself and others
- Keep the studio orderly and clean. Leave the studio as clean as you found it on the first day of studio on the last day of studio.
- You will be required to sign a studio use policy and agree to respect the furniture and premises and pay for any damage to the facilities, including the carpeting, desks, and chairs. If it is unclear who damaged what, all students will split the costs evenly.
- We rent a plotter for your use; please respect the equipment and use it carefully; all students will be expected to pay for supplies (ink and paper) and work out how such payments will be made to ARC Reprographics in a timely manner. No grades will be provided to students until all payments are made in full.
- Internet will be provided. You are required to be respectful of the internet and use it within all governing academic policies. Students will assist manage the internet and work with the building facilities and provider to ensure proper operation.
- Spraying (paint, adhesives, or otherwise) in the building is strictly forbidden without permission from the building management in writing in the manner they stipulate.
- Do not use unacceptable power tools, spray paint/mount, or otherwise in locations not specifically designated and approved by the building management for such use.
- Do not leave the studio unattended and open; do not share your studio key or security code with anyone other than a member of our studio.
- Parking is provided in the building from 7pm to 7am, or in an adjacent facility, as the building management can make available. Please be respectful and park where directed. Please sign in at the lobby as required.
- Please follow all building management and facility requirements, recommendations, and procedures and be respectful to all building staff.
- Respect each other's varied taste in music and food
- Please assist the facilities managers in ensuring the studio stays clean and all garbage is placed in the bins in the garage.
- Students are all required to attend all events in our lecture series.
- All students are required to assist in the cleanout of the studio at the end of the spring quarter. Grades will be lowered 1/3 of a grade minimum to each student that does not participate fully and in a timely manner. Please schedule to leave for the end of the year AFTER studio clean-out by June 10th 2018. No Exceptions.

Assignments

- There generally will be assignments handed out with readings and information to assist you with your work. Students are expected to work independently however and are responsible for their own progress.

Lectures and Class Discussions

- There will likely be several lectures provided throughout the term. Class discussions will typically follow. These lectures will vary on theme, and will be scheduled as appropriate and as necessary to educate and stimulate ideas for our studio. If any student or group of students believes they would benefit from more lectures, or from the study of any particular subject associated with our studio assignments—please do not hesitate to make a suggestion.

Student presentations

- Students will make presentations to the class on particular subjects related to their research interests and studio progress. Students will study several case studies and theoretical practices that will inform their studio projects throughout the term.

Pin-ups

- We will have pin-ups often, usually once per week. These are informal discussions about work in progress. They are an opportunity for students to discuss ideas as a group and see each other's work. Class participation is mandatory. Ask questions and engage your classmates and instructors in discussion and debate.

Desk Critiques

- Due to the nature of the design process, there will be desk critiques provided in this studio alongside lectures, pin-ups, and informal class discussions and reviews. There may or may not be sign-ups for desk critiques; at faculty discretion. Students will be expected to work the entire class period. On occasion as deemed appropriate and necessary by the faculty throughout the class, the instructors will sit down with students individually at their desks or in the seminar space to review student progress and assist them as appropriate with their work. **Students will maintain a roll of 12" white or cream-colored trace and a Black Pentel Sign Pen at their desk at all times -- this is mandatory.** It is the intention that the instructors will meet with each student for an equal period of time on the days desk critiques are provided. Due to shortages of time, however, not every student may be spoken to in any one day. We will maintain an ongoing list when necessary of those students who were not seen by the instructors, and on the next day desk critiques are provided, the instructors will aim to meet with those students on the list first.
- It is required that a student will have substantial new work to present and discuss every class period. This is made evident through drawings, models, animations, or computer printouts displayed on the students desk. The instructors will skip a student and grade them adversely for any day they have no new work to discuss. The instructors will not search for a student who is not working at their desk and does not have new work displayed on their desk for discussion. If the student is not at their desk during class period and does not have anything to present and discuss that day, the student will be graded adversely. Sketches in notebooks or work noted on trace do not typically constitute as substantial work. Unless the student is working on complex 3D drawings or renderings in the computer, computer drawings must be printed and displayed in a coherent manner on one's desk for discussion. Students should prepare and properly display materials they want to discuss with their instructors on their desk prior to engaging in a discussion with their instructors.
- In an effort to be fair to students consistently working hard, as the semester progresses and approaches formal reviews the instructors may divide desk critique time among the students proportionally to the amount of time a student is working and the quality/quantity of work they are producing.

Reviews

- Your work will be formally reviewed and exhibited at midterm and again at the end of the term (final review).
- Criticism is merely a sign—not a prescription. Insightful criticism will point to unresolved issues—social, political, artistic and architectural inconsistencies or undeveloped areas in need of further attention within your work. It will open a conversation and inspire you to think beyond what you have already achieved toward even greater possibilities. Don't criticize your critics—engage in a dialogue.
- Reviews are not what they seem. They are public events to share knowledge, research, and gain insight. Reviews are the culmination and celebration of the hard work students and their faculty have engaged in studio. Reviews are an opportunity for students to learn from each other and their reviewers. Equally, they are an opportunity for instructors to meet and discuss faculty interests and research that is provoked by student projects. Reviews are an important part of the academic and professional design process. In addition, they provide a forum to develop verbal, visual, and critical skills to convey information and ideas. They allow students and their faculty an opportunity to get feedback on studio work, which inspires new ideas and alternate ways to rethink and redesign individual projects and studio course curriculum.

- As a formal event, however certain rituals guide them. Respect your reviewers' time. You must be pinned-up on time and be present and awake throughout the entire studio presentations. You will pin-up in an orderly fashion as assigned, and be prepared with adequate sleep to articulate clearly and concisely your ideas to your reviewers. Dress respectfully. In addition, although it is important to show process—do not present trace drawings, broken models, etc. Coordinate your presentation, scan drawings and photograph rough models into organized graphically thoughtful layouts. “Command the wall”.
- Give yourself adequate time to plot your drawings. There is no excuse for computer or plotter failures. Drawings not presented at reviews due to plotter error—generally do not count towards your final grade. Without serious extenuating circumstances acceptable by the department heads—if you do not present at a review you cannot pass this class.
- Reviews will be graded and form a substantial part of your final grade.

Final Digital Portfolio

- All your work—especially photographs of your final models and images of your final presentation must be submitted by all students within two working days following final review to receive a grade in this studio. Submit only .jpg, .pdf or .avi formats, unless otherwise approved. Submit on a flash drive to your instructors with your name on the flash drive. Dropbox type folders sent through the internet are acceptable, although flash drives are preferred.
- **NO GRADES WILL BE PROVIDED BY YOUR INSTRUCTORS WITHOUT SUBMISSION OF YOUR PORTFOLIO—this is non-negotiable.**

Plotting/Printer Supply Payments:

- Students are required to make all payments for group plotting, printing, and ink supplies. No grades will be provided until all payments are accounted for and managed by the class.

Office Hours

- Office hours provide students with an opportunity to voice concerns and ask for extra-help. Please coordinate with the instructors a time and place to meet. If any student or group of students has any academic needs that are not being addressed effectively in studio—do not hesitate to discuss them with the instructors during office hours. Office hours are not an extension of studio/class time, but specifically for extra-help that cannot be discussed during typical class/studio time.

Schedule

- The schedule will be handed out in class and be posted in our studio. The schedule and studio requirements may be updated or revised at anytime. Changes to the schedule, assignments, or syllabus will be either posted in the studio, on the class site, or be emailed to you directly.

Readings

- A flash drive of many .pdf readings will be provided in class for students to download to their computers. A bibliography for books recommended is also available below.

Additional Readings of General Educational Interest:

- 1) Agamben, Giorgio. *The Coming Community (Theory Out of Bounds)*, tr. Michael Hardt. University of Minnesota Press, 1993.
- 2) Benjamin, Walter. *Walter Benjamin: Selected Writings Volume IV: 1938-1940*, ed. Michael W. Jennings. Cambridge: Harvard University Press, 2003.
- 3) Bergson, Henri, *Matter and Memory*, tr. by Nancy Margaret Paul and W. Scott Palmer. New York: Zone Books, 1991, reprint 1998.
- 4) Deleuze, Gilles, and Guattari, Felix. *Thousand Plateaus: Capitalism and Schizophrenia*. University of Minnesota Press, 1987.
- 5) Foucault, Michel, *Discipline and Punish: The Birth of the Prison*, tr. Alan Sheridan, New York: Random House Vintage Books Edition, 1979. As originally published in France as *Surveiller et Punir; Naissance de la prison* by Editions Gallimard, Paris, 1975.
- 6) Phillips, Stephen. *L.A. [Ten]: Interviews on Los Angeles Architecture, 1970s-1990s* (Zurich, Switzerland: Lars Müller Publishers, 2014).
- 7) Phillips, Stephen. *Elastic Architecture: Frederick Kiesler and Design Research in the First Age of Robotic Culture* (Cambridge: MIT Press, 2017).
- 8) Rabinbach, Anson, *The Human Motor: Energy, Fatigue, and the Origins of Modernity*. Berkeley: University of California Press, 1992.
- 9) Wallenstein, Sven-Owen. *Bio-Politics and the Emergence of Modern Architecture*. New York: Princeton Architectural Press, 2009.
- 10) Thompson, Dárcy Wentworth, *On Growth and Form*, New York: Dover Publications, Inc. 1992. As originally published by Cambridge University Press, England, 1942.
- 11) Adorno, Theodor W., *The Culture Industry: Selected essays on mass culture*, ed. J.M. Bernstein. New York: Routledge Classics, 1991.
- 12) Adorno, Theodor W. and Max Horkheimer, *Dialectic of Enlightenment*, tr. John Cumming. New York: Continuum, 2000; Originally published as *Dialektik der Aufklärung*. Social Studies Association, Inc., New York, 1944.
- 13) Agamben, Giorgio. "Time and History," *Infancy and History: Essays on the Destruction of Experience*. New York: Verso, 1993.
- 14) Alberti, Leon Battista. *On the Art of Building in Ten Books*, tr. Joseph Rykwert, Neil Leach, Robert Tavernor. Cambridge: MIT Press, 1988.
- 15) Bachelard, Gaston. *The Poetics of Space*, tr. Maria Jolas. Boston: Beacon Press, 1969.
- 16) Bateson, Gregory. *Steps to an Ecology of Mind*. Chicago: University of Chicago Press, 1972.
- 17) Bateson, Gregory. *Mind and Nature: A Necessary Unity: Advances in Systems Theory, Complexity, and the Human Sciences*. Cresskill, New Jersey: Hampton Press, 1979.
- 18) Benjamin, Walter, *Walter Benjamin: Selected Writings Volume 1: 1913-1926*, ed. Michael W. Jennings. Cambridge: Harvard University Press, 1999.
- 19) _____, *Walter Benjamin: Selected Writings Volume II: 1927-1934*, ed. Michael W. Jennings. Cambridge: Harvard University Press, 1999.
- 20) _____, *Walter Benjamin: Selected Writings, Volume III, 1935-1938*, ed. Howard Eiland and Michael Jennings, tr. Edmund Jephcott, and Howard Eiland. Cambridge: Harvard University Press, 2002.

- 21) _____, *The Arcades Project: Walter Benjamin*, tr. Howard Eiland and Kevin McLaughlin. Cambridge: Harvard University Press, 1999.
- 22) _____, *Walter Benjamin, Illuminations*, ed. Hanna Arendt, tr. Harry Zohn. New York: Schocken Books, 1968.
- 23) Bergson, Henri, *L'évolution créatrice* (Paris, 1921); English translation *Creative Evolution*, trans. Arthur Mitchell. New York: 1911., Reprinted New York: Dove Publications, 1998.
- 24) Bergson, Henri. *The World of Dreams*, tr. Wade Baskin. New York: Philosophical Library, 1958.
- 25) Colomina, Beatriz. "The Split Wall: Domestic Voyeurism," in *Sexuality and Space*, ed. Beatriz Colomina. New York: Princeton Architectural Press. (1992): 76.
- 26) Colomina, Beatriz. *Privacy and Publicity: Modern Architecture as Mass Media*. Cambridge: MIT Press, 1994.
- 27) Colomina, Beatriz. "Enclosed by Images: The Eameses' Multimedia Architecture," *Grey Room*, ed. Branden Joseph, Felicity Scott and Antoine Picon, Vol. 1, #2, Cambridge: MIT Press (2001): 20.
- 28) Dagognet, Francois. *Etienne-Jules Marey: La passion de la trace*. Paris: Hazan, 1987.
- 29) Deleuze, Gilles. *Leibniz et le baroque*. Paris: Les Editions de Minuit (1988).
- 30) Deleuze, Gilles, *Negotiations 1972-1990*, tr. Martin Joughin. New York: Columbia University Press, 1990.
- 31) Freud, Sigmund, *The Ego and the ID*, tr. Joan Riviere and James Strachey. New York: W.W. Norton & Company, 1960.
- 32) Freud, Sigmund. *Beyond the Pleasure Principle*, tr. Joan Riviere and James Strachey. New York: W.W. Norton & Company, 1989.
- 33) Foster, Hal, *Compulsive Beauty*. Cambridge: MIT Press, 1997.
- 34) Frampton, Kenneth, "Rappel A'Lodre: The Case for the Tectonic," *Architectural design*, v. 60 (New York: St. Martin's Press, 1990).
- 35) France, R. H., *Die Pflanze als Erfinder*. Stuttgart, 1920.
- 36) Freud, Sigmund. *On Dreams* tr. James Strachey. New York: W.W. Norton & Co., 1952, renewed 1980.
- 37) Grosz, Elizabeth, "The Future of Space: Toward an Architecture of Invention," *Architecture from the Outside: Essays on Virtual and Real Space*, Cambridge: MIT Press, 2001.
- 38) Johnson, Steven. *Emergence: The Connected Lives of Ants, Brains, Cities, and Software*, 2001.
- 39) Johnson, Steven. *Everything Bad is Good for Your: How Today's Popular Culture is Actually Making Us Smarter*, 2005.
- 40) Rubio, Ignasi de Solá-Morales, "Place Permanence or Production," *Differences: Topographies of Contemporary Architecture*, ed. Sarah Whiting, Cambridge: MIT Press, 1997.
- 41) Kracauer, Siegfried, "Cult of Distraction," "Mass Ornament," *The Mass Ornament: Weimar Essays*, tr. and ed. Tom Y. Levin. Cambridge: Harvard University Press, 1995. Book originally published as *Das Ornament der Masse: Essays*. Suhrkamp Verlag: Suhrkamp Verlag, 1963.
- 42) Mertins, Detlef, "Same Difference," *Phylogenesis: FOA's ark Foreign Office Architects*, Barcelona: Actar, 2004.

- 43) Geddes, Patrick. *Cities in Evolution: An Introduction to the Town Planning Movement and to the Study of Civics*. New York: Williams and Norgate, 1915.
- 44) Geddes, Patrick and Arthur Thompson. *Life: Outlines of General Biology*. New York: Harper & Brothers Publishers, 1931.
- 45) Goethe, Johann Wolfgang von. "The Metamorphosis of Plants," in *Goethe's botany; the Metamorphosis of Plants (1790) and Tabler's Ode to Nature (1782)*, tr. Agnes Arber, *Chronica Botanica*, v. 10, no. 2. Waltham, Mass, 1946.
- 46) Giedion, Sigfried. *Space, Time and Architecture: The Growth of a New Tradition* Cambridge: Harvard University Press (1941).
- 47) Henderson, Linda. *The Fourth Dimension and Non-Euclidean Geometry in Modern Art*. Princeton: Princeton University Press, 1983.
- 48) James, William. *The Principles of Psychology v. 1 & 2*. New York: Henry Holt, 1890.
- 49) Kiesler, Frederick, "On Correalism and Biotechnique: a definition and the new approach to building design." *Architectural Record*, v. 86 (September 1939): 60-75.
- 50) Kracauer, Siegfried, "The Mass Ornament," found in *The Mass Ornament: Weimar Essays*, tr. and ed. Tom Y. Levin. Cambridge: Harvard University Press, 1995. Book originally published as *Das Ornament der Masse: Essays*. Suhrkamp Verlag: Suhrkamp Verlag, 1963.
- 51) Kracauer, Siegfried, "Cult of Distraction," found in *The Mass Ornament: Weimar Essays*, tr. and ed. Tom Y. Levin. Cambridge: Harvard University Press, 1995. Book originally published as *Das Ornament der Masse: Essays*. Suhrkamp Verlag: Suhrkamp Verlag, 1963.
- 52) Kristeva, Julia, *The Kristeva Reader*, ed. Toril Moi. New York: Columbia University Press, 1986.
- 53) Lavin, Sylvia, "Open the Box: Richard Neutra and the Psychologizing of Modernity," *Assemblage*, no. 40. Cambridge: MIT Press, (1999): 6-25.
- 54) Lawrence, D.H. "Introduction to Pictures", *Late Essays and Articles*, ed. James T. Boulton. Cambridge: Cambridge University Press, 2004.
- 55) Le Corbusier, *New World of Space*. New York: Reynal & Hitchcock, 1948.
- 56) Loos, Adolf. *Architektur*. 1910. English translation "Architecture," *The Architecture of Adolf Loos: An Arts Council Exhibition*, London: Arts Council of Great Britain, 1985.
- 57) Loos, Adolf. "Ornament and Crime", 1908. English Translation *Programs and Manifestoes on 20th-century architecture*, ed. Ulrich Conrads. Cambridge: MIT Press, 1975.
- 58) Loos, Adolf, "The Theater." *Little Review: The International Theatre Exposition New York 1926, Special Theater Number, February 27 to March 15*.
- 59) Loos, Adolf, "The Principle of Cladding (1898)," in *Spoken into the Void: Collected Essays 1897-1900*, Tr. Jane O. Newman and John H. Smith. Cambridge: MIT Press, 1982.
- 60) Marinetti, Filippo. "Futurist Theory and Invention, January 11, 1925," in *Marinetti: Selected Writings*, ed. by R.W. Flint. New York: Farrar, Straus and Giroux, 1972.
- 61) McLuhan, Marshall. *Understanding Media: The Extensions of Man*. New York: McGraw-Hill, 1964.
- 62) Meikle, Jeffery L., *American Plastic: a Cultural History*. Rutgers University Press: New Brunswick, 1995.
- 63) Mumford, Lewis. *Technics and Civilization*. New York: Harcourt, Brace & Company, 1934.

- 64) Phillips, Stephen. "Plastics," *Cold War Hothouses*. ed. Beatriz Colomina, et. al. New York: Princeton Architectural Press, (2004): 91-124.
- 65) Phillips, Stephen. "Toward a Research Practice: Frederick Kiesler's Design-Correlation Laboratory," *Grey Room 38* (March 2010). 90-120.
- 66) Phillips, Stephen "Architecture Industry, The L.A. Ten," in *Overdrive: L.A. Constructs the Future, 1940s-1990s* (Los Angeles: Getty Publications, 2013)
- 67) Ruskin, John. *The Seven Lamps of Architecture*. New York: Farrar, Straus and Giroux, 1979.
- 68) Rykwert, Joseph, *On Adam's House in Paradise: The Idea of the Primitive Hut in Architectural History*, New York: Modern Museum of Art, 1972.
- 69) Semper, Gottfried. *Gottfried Semper: The Four Elements of Architecture and Other Writings*, Tr. Harry Francis Mallgrave. New York: Cambridge University Press, 1989.
- 70) Vidler, Anthony. "The Explosion of Space: Architecture and the Filmic Imaginary," in *Film Architecture: Set Designs from "Metropolis" to "Bladerunner"*, ed. Dietrich Neumann. New York: Prestel, 1996.
- 71) Virilio, Paul. *The Vision Machine*. Indianapolis: Indiana University Press, 1994.
- 72) Wigley, Mark. "Whatever Happened to Total Design," *Harvard Design Magazine* v. 5. (Summer 1998).
- 73) Bergson, Henri, *L'évolution créatrice* (Paris, 1921); English translation *Creative Evolution*, trans. Arthur Mitchell. New York: 1911.
- 74) Bergson, Henri, *Time and Free Will: An Essay on the Immediate Data of Consciousness*, tr. F.L. Pogson, M.A. , Mineola, New York: Dover Publications, Inc., 2001. As originally published in 1913 by George Allen & Company, Ltd., London.
- 75) Berkel, Ben van, and Bos, Caroline, *Move*, Goose Press, Netherlands, 1999.
- 76) Daniell, Thomas, "Strange Attractor: The Yokohama International Port Terminal,"
- 77) Deleuze, Gilles, "The Pleates of Matter," *The Fold*, tr. Tom Conley, Minneapolis: University of Minnesota Press, 1993. As Originally published as *Le Pli: Leibniz et le baroque* in 1988 by Les Editions de Minuit, Paris.
- 78) Darwin, Charles, *The Origin of Species*, New York: Signet Classics, 1958.
- 79) Doesburg, Theo van, "Towards a Plastic Architecture," as in *De Stijl*, ed. Hans L.C. Jaffé, New York: Harry n. Abrams, Inc., 1971, 188-188.
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