

Submitted on: 2012-03-18 15:24:31

1. COURSE SUBJECT	ARTH
2. COURSE NUMBER (OR PROPOSED NUMBER)	3500W
3. COURSE TITLE	Urban Architecture:International Perspectives
4. INITIATING DEPARTMENT or UNIT	Art & Art History
5. NAME OF SUBMITTER	Eva Gorbants
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10. PHONE of contact person	Phone: 6-3932
11. EMAIL of of contact person	Email: jean.givens@uconn.edu
12. Departmental Approval Date	11/30/2011
13. School/College Approval Date	02/29/2012
14. Names and Dates of additional Department and School/College approvals	
15. Proposed Implementation Date	Term: Fall , Year: 2012
16. Offered before next printed catalog is distributed?	Yes
17. General Education Content Area	
18. Skill Code Course Any non-W section?	W
19. Terms Offered	Semester: Fall Spring Summer Intersession Year: Every_Year
20. Sections	Sections Taught: 1W/1 non-W
21. Student Number	Students/Sections: 15W/10 non
22. Clarification:	
23. Number of Credits	3 if VAR Min: Max: credits each term
24. INSTRUCTIONAL PATTERN	3 hours of lecture per week plus one fifty minute discussion section devoted to writing topics

25. Will this course be taught in a language other than English?	No If yes, then name the language:
26. Please list any prerequisites, recommended preparation or suggested preparation: ENGL 1010 or 1011 or 3800; open to juniors or higher	
27. Is Instructor, Dept. Head or Unit Consent Required?	No
28. Permissions and Exclusions: Open only to Juniors or higher	
29. Is this course repeatable for credit?	No If yes, total credits allowed: Allow multiple enrollments in same term?
30. Grading Basis	Graded
31. If satisfactory/unsatisfactory grading is proposed, please provide rationale :	
32. Will the course or any sections of the course be taught as Honors? AsHonors	
33. Additional Details:	
34. Special Attributes:	
35. REGIONAL CAMPUS AVAILABILITY: This course will be taught at the Storrs Campus only due to the availability of faculty	
36. PROVIDE THE PROPOSED TITLE AND COMPLETE CATALOG COPY: ARTH 3500W Urban Architecture:International Perspectives (Three credits). The historical development of the urban, built environmetn in Europe, Asia and the Americas.	
37. RATIONALE FOR ACTION REQUESTED This course is intended to extend the art history curriculum to include architectural studies, specifically urban architecture. This course has received the support of a 2010 Provost's Global Faculty Travel Grant that supports new courses on topics that contribute to global citizenship. No new funds are required to offer the course ; it capitalizes on the research interests of Jean Givens and complements (but does not duplicate) her study abroad course in Copenhagen. We expect that it will be much in demand as an elective or "related" course for students in the humanities and Urban Studies. This course does not overlap any other course currently on offer by the Department of Art and Art History. No other departments have been consulted. There will be no effect on regional campuses. The course will be taught only at Storrs because of availability of faculty. It is not required for any program so this will not be a hardship. There will be no increase in class size since it will be taught in rotation with other classes. 2. This course is not appropriate for 1000- or 2000-level instruction. 3. The course is restricted to juniors and above. All Art History W courses are offered at the 3000 level and require intense consideration of advanced scholarly readings and issues. 4. This course will not be a prerequisite to any other course; it has no prerequisites but students must have achieved junior-level standing. This course does not duplicate any other course offered by the University of Connecticut.	

5. The course will be taught by Jean A. Given.
6. There are no plans to cross list the course at this time
7. Intended methods of measuring student performance, achievement, etc: As outlined in the syllabus there will be various ways to evaluate students including quizzes, revised writing assignments for W students, in-class presentations, essay exams, and graded class participation. This variety offers students the opportunity for growth and improvement throughout the term.

38. SYLLABUS:

Online URL: ([https://web2.uconn.edu/senateform/request/course_uploads/evg02003-1332098430-ARTH 3530W syllabus.docx](https://web2.uconn.edu/senateform/request/course_uploads/evg02003-1332098430-ARTH_3530W_syllabus.docx))

39. FOR ALL GENERAL EDUCATION COURSES

Outcomes of the writing component: By the end of the course students will:

- Understand that writing is a process and a mode of gaining knowledge and understanding, and that revision is fundamental to that process.
- Be more critical of your own writing through dialog, drafts, reading, and peer review.
- Have improved the mechanics of your writing so that you write at the college level in art history

b. Graded written work includes two revised papers totaling 15 pages exclusive of notes, bibliography and illustrations, two essay exams, a student oral report, daily quizzes and graded participation in discussion. The first of the papers is the analysis of one of the readings, the second a research paper. Readings include several books as well as journal articles totaling ca. 50 pages of reading per class meeting.

c. List the major themes, issues, topics, etc., to be covered:

1. techniques for visualizing the built environment
2. the impact of urban divisions
3. streets and transportation
4. building out: sprawl—east and west
5. building up and the modernist ideal
6. urban design and identity politics

40. ALL COURSES PROPOSED FOR A GENERAL EDUCATION CONTENT AREA MUST ANSWER THIS QUESTION.

41. Content Area and/or Competency Criteria: ALL General Education courses, including W and Q courses, MUST answer this question.: Specific Criteria

- a. **Arts and Humanities:**
- b. **Social Sciences:**
- c. **Science and Technology:**
 - i. **Laboratory:**
- d. **Diversity and Multiculturalism:**
 43. **International:**
- e. **Q course:**
- f. **W course:**

Content Area and/or Competency Criteria: ALL General Education courses, including W and Q courses, MUST answer this question: describe how the proposed course meets the Specific Criteria for the particular content area and/or competency chosen.

F. W course As outlined in the syllabus and in keeping with the art history department's template concerning W-courses, this class will emphasize writing, research, and critical reading skills. In W section meetings there will be two major writing assignments, a 5-page paper and then a 10-page paper. These two papers will serve as opportunities to work with students on research and library skills, creating outlines, building thesis arguments, perfecting clear sentence and paragraph structure, and teaching the value of revising and working from drafts. Also as outlined in the syllabus and in accordance with the art history department's template, 50% of the grade will come from writing work produced in the W section over the course of the term. Students will write both papers in stages, from prospectus to outline to thesis statement to first draft, and so on. There will be various modes of evaluating and discussing writing in this course including individual student meetings, intensive comments from the professor on the multiple drafts, and directed in-class peer review. Finally, to pass the class with a "W," students must pass the "W" requirements

42. RESOURCES:

Does the department/school/program currently have resources to offer the course as proposed
YES

If NO, please explain why and what resources are required to offer the course.

43. SUPPLEMENTARY INFORMATION:

N/A

ADMIN COMMENT:

Senate approved W 10.15.12 // GEOCWapp_050112AP. newW_040412AP.

Syllabus: ARTH 3530W

Discussion SECTION SYLLABUS FOR Writing section

Goals and Objectives: The Writing requirement at the University of Connecticut mandates 1) a deliberate process for revision of 15 pages over the course of the semester; and 2) that students learn to "write across the disciplines": that is, that students learn appropriate research and documentation techniques and the critical thinking skills of discipline-specific writing.

The W section is intended to assist students in choosing appropriate paper topics, identifying theses, research in art history, paper organization, and style. The section is a "workshop" environment designed to facilitate your revision process as required for Writing credit. The bulk of our work will take place in the revision process, in which students will acquire the objective tools of self-assessment that are applied in online, individual, and peer contexts.

Outcomes: By the end of the course you will:

- Understand that writing is a process and a mode of gaining knowledge and understanding, and that revision is fundamental to that process.
- Be more critical of your own writing through dialog, drafts, reading, and peer review.
- Have improved the mechanics of your writing so that you write at the college level in art history.

Expectations:

- Attendance is expected and participation will count towards your grade
- Bring *A Pocket Manual of Style* to each class
- Meet with the TA during his or her office hours at least once over the course of this semester
- Assigned readings with be completed BEFORE section in preparation for discussion.
- All work will be turned in on time – no late assignments will be accepted without appropriate documentation. **Assignments are DUE the day they are listed on the syllabus.**
- The Formal Analysis paper and Final Paper (in their various drafts) are DUE in the lecture on the dates listed - please be aware of this. Make sure to have more than one copy of your drafts / finals as they may be discussed in the W section.

Required texts:

- Anne D'Alleva, *Look! The Fundamentals of Art History*
- Diana Hacker, *A Pocket Style Manual*
- *Hacker exercises – handed out each week in class*
- “The Paramedic Method” p. 1-21

Week 1: Introductions & Goals

Week 2: Writing an Art History paper—Elements of formal analysis

***Class meets at the Benton Museum Lobby

Reading: D'Alleva 26-46

Week 3: Beginning to write—Organization, note taking, and defining a topic

Reading: Hacker 197-198 and D'Alleva 93-99, 107

Hacker exercises: Writing Exercises > Purpose and audience, Thesis Statements, Introductions

Assignment: Bring notes or draft (typed or handwritten) of the elements of your formal analysis observations from your Benton visits for class discussion

Short paper DUE: WEEK 3

Week 4: Elements of good writing

Assignment: Bring in a short excerpt (1-3 paragraphs) of an academic text you consider well-written for class discussion.

Week 5: Structuring an argument

Reading: Hacker 198-199 and D'Alleva 99-102

Hacker exercises: Writing Exercises > Topic sentences, Transitions

Week 6: Pre-paper discussion

Assignment: Bring in three possible historical issues you may examine in your final paper for class discussion

Week 7 and 8: Using the library

***Class meets at Art Library, 2nd floor Babbidge

Reading: Hacker 92-102 and D'Alleva 79-93

Hacker exercises: Research Exercises: > Researching > Research questions

REVISED Short Paper DUE: WEEK 7

Week 9: Quotation, Citation, and Plagiarism

Reading: Hacker 199-208 and D'Alleva 103-104, 106-109

Hacker exercises: Research Exercises > CMS > Avoiding plagiarism in *Chicago* papers, Recognizing common knowledge in *Chicago* papers, Integrating sources in *Chicago* papers, *Chicago* documentation: identifying elements of sources, *Chicago* documentation: notes, *Chicago* documentation: bibliography, *Chicago* documentation

Assignment: Bring in your citation exercise

Week 10: Paramedic Method

Reading: “The Paramedic Method” p. 1-21

Viewing: Richard Lanham "Revising Prose"

Hacker exercises: Grammar exercises > Word Choice > Active vs. passive verbs; Active vs. *be* verbs; Active verbs

FINAL PAPER DRAFT DUE: WEEK 10

Week 11: Peer review

Reading: D'Alleva 110-113

Hacker exercises: Writing Exercises > Conducting a peer review

Assignment: Bring in a completed draft of your final paper to exchange for peer review.

Week 12: Peer review

Assignment: Bring in a completed draft of your final paper to exchange for peer review.

Week 13: Grammar and sentence level revision

Hacker exercises:

Grammar Exercises > Grammatical Sentences > Subject-verb agreement, Pronoun-antecedent agreement, Sentence fragments, Run-on sentences

Grammar Exercises > Punctuation > Misuses of the comma, The colon, the semicolon, and the comma

Grammar Exercises > Sentence Style > Parallelism

Grammar Exercises > Word Choice > Wordy sentences

Grammar Exercises > Basic Grammar > Subordinate clauses

Grammar Exercises > Mechanics > Italics/underlining

Assignment 1: Present on the exercise topic(s) you were assigned on week 10 – make sure to read the accompanying information in *A Pocket Manual of Style!*

Assignment 2: Turn in two copies of the first page of your paper, one marked using the paramedic method and the other revised accordingly

REVISED FINAL PAPER DUE: WEEK 13

Week 14: Student presentations

Assignment: Prepare a five-minute presentation that covers your thesis and main arguments.

Art History 3530W

Urban Architecture: International Perspectives

Prof. Jean Givens

Spring, 2012

COURSE OVERVIEW

Historian Spiro Kostof famously described architecture as the "material theatre of human activity," and he insisted we consider the ways that activity spans the centuries and the globe. This course considers both dimensions of this framework—across time and space. Although a history of architecture, this course is not a longitudinal survey of architectural styles "from then to now;" nor does it provide detailed accounts of the careers of specific architects. Rather, the course addresses the ways in which modern cityscapes in Europe, Asia, and the Americas shape and are shaped by the built environment over time.

This course is intended to complement and extend UCONN's commitment to fostering global citizenship. As demonstrated here, urban architecture—its formation, visual language, and development—transcends national boundaries. Its study requires an awareness of diverse cultural frames of reference and, ideally, strong foreign language skills. In turn, the study of urban architecture in the classroom is a process that transforms our first-hand experience of cities—both locally and abroad.

Urban Architecture is organized as a series of four, sequenced modules. The first is an overview of architectural history and the tools we use to visualize its complex products. The second takes those tools for a test drive as we consider the architecture of a single city as a case study. The third highlights specific building contexts and circumstances. In the final weeks of the class, students present their own work on individual cities. These may include sites introduced in the readings (Athens, Barcelona, Brasilia, Buenos Aires, Calcutta, Chandigarh, Chicago,

London, Moscow, Osaka, Paris, and St. Louis) or others such as: Beijing, Boston, Dubai, Hong Kong, Istanbul, Los Vegas, Mexico City, New York, Rome, Shanghai, Tokyo, and Stockholm.

The course sequence moves from the very general to the specific and the dynamic is increasingly student driven, concluding with student research reports. *Urban Architecture* capitalizes on (indeed requires) tools such as the image searching permitted by archives such as Artstor, Google Maps, Google Earth, and Google Street View as well as presentation tools such as Powerpoint and the Artstor's Offline Image Viewer. With these requirements in mind, the course includes two sessions devoted to research approaches—one focused on image-based technologies, the other on text searching.

How the course works: The assignments for this class are “front loaded”—that is, you’ll have a series of sometimes hefty reading assignments in the first two thirds of the semester. The last few weeks of the term are devoted to *your* research—in the form of student reports to the class, followed by your papers. This means you’ll have both the background *and* the time to work on your paper since you won’t be trying to absorb new material. Most students tell me this works well since many of your other classes start slow, but it means you must do the readings as they are due at the start of the term. UCONN expects you to spend at least two hours outside of class for each hour in lecture; please plan accordingly.

For most class meetings, you’ll be responsible for between 50 and 100 pages of reading, guided by several “discussion points.” Each meeting begins with a “one-minute quiz” to demonstrate you’ve thought about the readings. Participation in discussion based on the readings counts for extra credit.

This is a learning community and you are expected to participate; if you haven’t done the readings you’re not pulling your weight and my evaluation of your work will reflect this. Conversely, the more you put into analyzing the readings at the start of the class, the more you’ll get out of the class, and the easier it will be to demonstrate your mastery in the research you present.

The paper topic will be distributed at the start of the term so that you can begin work on it immediately. The exams will be based on essay questions, many of which are based on the “discussion points.” A list of questions will be distributed one week before the midterm and final. I will select several questions from each list for each exam.

Grade Formula: W course—

Midterm 20%

Final 20%

Quizzes and class participation 10%

Short paper—analysis of readings 15% (five pages in length—exclusive of notes, bibliography, and illustrations)

Final Research Paper—analysis of a single city 35% (10 pages in length—exclusive of notes, bibliography, and illustrations)

Each paper will be submitted in draft form, critiqued in writing by the instructor, discussed in section with the Writing TA and then re-submitted in final form to be graded by the instructor.

*****Students must pass the writing component to pass this writing intensive class.**

Week 1

Introduction: Logistics, Timetable, Course requirements.

Visualizing the Built Environment I

Readings Edmund N. Bacon, *Design of Cities* (New York: 1967), pp. 82-181.

Discussion Points:

- Edmund Bacon is an urban planner; how does his background show in this essay? How does he approach the topic of the “design of cities?” How interested is he in individual buildings? Streets? Urban growth?
- What does he mean by the “principle of the second man?” (see page 108 onward) and “creative tension” (pp. 150-1), and why do they matter?

Week 2

Visualizing the Built Environment II

Reading: Bacon, *Design of Cities*, carefully read pages 182--253, 314-324.

Discussion Points:

- Bacon underlines the transformation of cities over time; select one of his examples and be prepared to discuss it in class.
- Bacon repeatedly underlines the ways in which we experience architecture by moving through space. How does he illustrate aspects of this point and why does it matter?

Visualizing the Built Environment III

Readings: Spiro Kostof, *The City Assembled: Urban Form through History*, Chapter 1: The City Edge (pp 11-69—posted on HuskyCT under “Course Materials” in two PDF files: *City Assembled, Ch. 1 parts 1 and 2*. Read BOTH sections for today’s assignment. *Please note, due to copyright restrictions ONLY this extract will be placed on HuskyCT. You will be required to read the rest of this book, either by sharing the copy on reserve or—preferably—by buying your own copy via Amazon or from another on-line vendor.*

Discussion points:

- What are some of the features Kostof cites that form the “edges” of cities?
- On page 57, Kostof asks “How do walls disappear, and what takes their place?” How does he answer this question?
- How do the suburbs defined by public transportation differ from those in which the residents use cars?
- What is an “edge city?”

Week 3

Case Study: Copenhagen

Readings: Olaf Lind and Annemarie Lund, *Copenhagen Architecture Guide* (Copenhagen: 2005) 3-36.
Jan Gehl and Lars Gemzøe, *Public Spaces, Public Life: Copenhagen 3rd ed.* (Copenhagen: 2004), pp. 11-13, 15-17, 23, 28-33, 48-9.

Discussion points

- Copenhagen is routinely ranked one the world’s livable cities as well as the cleanest, the most environmentally friendly, the one with the best design overall, even the “coolest.” Identify three features of the plan and architecture described by Lind and Lund that you believe have the greatest impact on the modern city.
- Gehl and Gemzøe address the “pedestrianization” of Copenhagen from the 1960s onward. What are the key features of this process from a planning standpoint? From a social standpoint? What features at eye level do the authors single out as important for their impact on the resident’s experience of urban architecture.

Case Study: Los Angeles

Readings: Reyner Banham, *Los Angeles: Architecture of the Four Ecologies* (Harmondsworth: 1971), “In the Rear-View Mirror” 3-18, “The Transportation Palimpsest” 57-76, “Art of the Enclave” 119-142.

Discussion points

- According to Banham, in Los Angeles “Mobility outweighs monumentality” so to understand the city he “learned to drive in order to read Los Angeles in the original.” (page 5) What does he mean and would the same apply to Boston or New York?
- Banham regards the city of Los Angeles as unique. How? Why?
- What role does commuting play in its design?
- In his chapter on the “Art of the Enclave,” Banham discusses efforts to create boundaries; how do these compare to the edges described by Kostof?

Week 4

Case Study III

Readings: Banham, *Los Angeles*, “Ecology III: The Plains of Id” 143-160, “A Note on Downtown” 183-194

Discussion points:

- As demonstrated by Roman cities like Pompeii, grid plans have featured in urban design for millennia—but rarely on the scale we see in the photograph on pages 150-1 in Banham. What significance does he attach to this layout?

- According to Banham, downtown LA “could disappear overnight and the bulk of the citizenry would never even notice.” (page. 190) Why does downtown LA matter so much less than downtown Copenhagen?
- Gehl and Gemzøe emphasize the scale of Copenhagen; how does this compare to Los Angeles and how is it experienced by the resident/ viewer?

Week 5

Urban Divisions I

Readings: Kostof, *The City Assembled*, “Urban Divisions,” 71-122 and Swatti Chattopadhyay, “Blurring Boundaries: The Limits of “White Town” in Colonial Calcutta,” *Jln. of the Society of Architectural Historians*, 59: 2 (2000): 154-79.

Written assignment : **POSTED ON HUSKYCT AS URBAN DIVISION OR EDGE ASSIGNMENT–Due no later than 12 noon, Monday, Feb. 14.**

Urban Divisions II

Readings : Kostof, *The City Shaped*: Chapter 4—“The Grand Manner,” 209-277 (This is NOT the book you purchased. It’s a chapter in another book by Kostof and the chapter is posted on HuskyCT) –this assignment is posted in three parts; read all 3.

Discussion points:

- Review the compiled list of student answers to questions about Kostof, Chapter I . Select the answer you think is the strongest and be prepared to defend your choice by selecting a particularly good point the author makes.
- What are the four kinds of “specialized partitions of the urban territory” that Kostof describes on page 72? What additional divisions does he describe on the pages that follow? Explain how at least one of these divisions is evident in either Los Angeles or Copenhagen.
- How would you “map” the Storrs campus in terms of divisions? Be prepared to explain which divisions you believe are visible on the campus plan and to describe three buildings that make a statement about their importance in the campus community.
- Chattopadhyay observes that the racial divisions in Colonial Calcutta “were neither complete nor static.” (Page 154) What does he mean? Is he saying there were no divisions between “white town” and “black town?”
- A few years back, the University of Connecticut removed a parking lot that formerly fronted the Babbidge Library, paved the area extending to Gampel Pavilion with ornamental plantings, and started using UCONN2000 monies to construct and renovate buildings along the way. How does this area conform to the notion of a “Grand Manner” described in the readings by Kostof?

Streets

Readings Extract from Chester H. Liebs, *Main Street to Miracle Mile* (Boston: 1985) (On Husky CT). Kostof, *The City Assembled*, “The Street,” 189-245.

Discussion points:

- According to Kostof, the street is both “an urban form” and “an institution.” What does he mean? Can you apply these two concepts to a street you know locally or on campus?
- Kostof addresses the balance between public and private use of streets. How do city residents make streets private? How do they use them as public arenas? How are they regulated by law?
- We share the modern street with automobiles. How did Le Corbusier imagine a city with cars? How does Liebs describe “the view through the windshield?” And where are the pedestrians?
- Liebs sketches a series of ways in which urban growth has accompanied and accommodated the automobile; how many of these can you describe?

Week 6

Streets II

Readings: Eleni Bastéa, “Athens: Etching Images on the Street, Planning and National Aspirations,” 111-24; _Marc Treib, “Osaka: Underground in Umeda,” 35-44 both in *Streets: Critical Perspectives on Public Spaces*, ed. Zeynep Celik, Diane Favro eds. (UC Press: 1996).

Discussion points:

--According to Treib, a distinctive underground precinct has developed in parts of Osaka. What factors made this possible or necessary? What analogies does he find with the traditional Japanese street? How does this compare to the sort of American shopping mall we see at places like Westfarms Mall?

--Bastéa describes 19th-century Athenians as longing for three things: admittance to the modern circle of nations, political stability and unity, as well as identification with the classical past. How did the design of Athens help deliver on these aspirations?

Research Orientation --Written assignment POSTED ON HUSKYCT AS RESEARCH ASSIGNMENT Due no later than Feb 23 at noon.

Week 7

Documenting your work and finding your voice

Reading: Extract from *They Say, I Say*; Paramedic method exercise (Both posted on HuskyCT)

Written assignment POSTED ON HUSKYCT AS THEY SAY/ I SAY ASSIGNMENT Due no later than Feb. 28 at noon.

MIDTERM

Week 8

Spring Break

Week 9

Streets III

Readings: David P. Jordan, "Haussmann and Haussmannisation: the Legacy for Paris," *French Historical Studies*, 27:1, (2004) 87-113.

Discussion Points:

--We tend to see Haussmann's legacy as the great streets he cut through Paris. What other key feature does Jordan emphasize?

--Jordan argues that Haussmann's legacy determined the city until the 1960s and the beginning of the *trente glorieuses* (the 30 glorious years). How and why did Paris change between 1960 and 1990?

--What elements of city life do the urban planners described by Jordan now seek to preserve?

Building Out Readings: Robert Bruegmann, *Sprawl: A Compact History* (Chicago: 2006) Ch. 1: Sprawl Across the Centuries, 97-114.

Discussion Points:

--Bruegmann discusses multiple lines of argument to explain sprawl. Be prepared to detail at least five of these arguments AND the reasoning Bruegmann uses to support or dismiss each theoretical position.

--To what extent and in what ways is sprawl a feature of "your" city—the one you've taken as the focus of your term paper?

Week 10

Building Up I

Readings: Daniel Bluestone, *Constructing Chicago* (New Haven: 1991), "A City under one Roof: Skyscrapers 1880-1895," 104-51

Discussion Points:

--What does Bluestone have in mind when he observes that "By their height, expense, and status as complex tools for money making, skyscrapers were expressive of the city's prosperity, competitiveness, and aggressive pursuit of private goals?" (p. 105) Be prepared to cite one specific example or feature that makes his point.

--What geographical and historical circumstances made skyscrapers the solution of choice in Chicago?

--What changes to the size and organization of large businesses helped support the appeal of downtown construction?

--What elements of their design made skyscrapers desirable places to do business? How did they

help “purify” the image of work? (p. 143)

Peter Baldwin Guest Lecture

Readings: Peter Baldwin, “Mapping Time: Night and Day in the 19th-century City.”

<http://www.common-place.org/vol-06/no-01/baldwin/>

Discussion Points:

- Baldwin’s choice of language (“frightening,” “chaos”) suggests that nineteenth-century cities might well have inspired anxiety. Why?
- Several of Baldwin’s sources are literary accounts. What do they tell us? How “accurate” are they?
- The time residents were out and about is often associated with class, gender, and morality. Who does the cities Baldwin describes belong to at different times of the day? Does the same apply to modern cities?
- Even now, schedules for public transportation shape city life. How? Can you cite an example from your experience?

Week 11

Building up II

Readings: Peter Hall, *Cities of Tomorrow* (Oxford: 2002), Chapter 7 “The City of Towers--The Corbusian Radiant City: Paris, Chandigarh, Brasilia, London, St. Louis, 1920-1970,” pp. 218-261.

Discussion Points:

- Le Corbusier proclaimed “WE MUST BUILD ON A CLEAR SITE” (p. 223) Why?
- Another pronouncement from Le Corbusier: -“The benefits of the new architecture must not be confined to the homes of the few who enjoy the privilege of taste or money. They must be widely diffused so as to brighten the homes and, thus, the lives , of millions upon millions of workers. (p. 234) What was he proposing?
- Hall notes that Britons in postwar London strongly preferred houses to flats as places to live. What did they get? Why?
- Why is the Pruitt-Igoe complex famous/ infamous? How does Hall relate its design to Le Corbusier’s ideas?

Urban Architecture and Identity I

Readings:

Greg Castillo, “Cities of the Stalinist Empire.” In *Forms of Dominance* ed. Nezar AlSayyad. (Aldershot: 1992) 261-85.

Annabel Jane Wharton, *Building the Cold War: Hilton International Hotels and Modern Architecture* (Chicago: 2001), Ch. 2 “Appropriating Pasts—Cairo and Athens,” 41-70.

Week 12

Urban Architecture and Identity II

Readings:

Lawrence J. Vale, “Mediated Monuments and National Identity,” *Journal of Architecture*, 4 (1999): 391-408

Building Anew

Readings:

Spiro Kostof, *The City Assembled*, “Urban Process,” 245-306.

Robert Bevan, *Destruction and Memory: Architecture at War* (Cambridge, MA: 2007), Ch. 1: Introduction: The Enemies of Architecture and Memory, 7-24.

Week 13

Individual student meetings:

Student Reports

Week 14-15

Student Reports

Each student will have a fifteen minutes in which to give a PowerPoint presentation on their research—five minutes to present and illustrate one key point/ element and ten minutes for questions and suggestions. I strongly encourage you to share any resources you find that will help your fellow students.