

HAVC 143D | Architecture and The City in Modern and Contemporary Visual Culture

Summer 2020 | Session 1

Meeting Times: Asynchronous, Lectures posted Tuesdays and Thursdays

Course Prerequisites: None

Sections: None

Instructor: Leslie Lodwick, she/her

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Office Hours: Fridays, 2-4 pm

Office Location: Zoom

TA: TBD

Email: TBD

Office Hours: TBD

Office Location: TBD

Introduction

Your success in this class is important to me. We will all need accommodations because we all learn differently. If there are aspects of this course that prevent you from learning or exclude you, please let me know as soon as possible. Together we'll develop strategies to meet both your needs and the requirements of the course.

I encourage you to visit the Disability Resource Center to determine how you could improve your learning as well. If you need official accommodations, you have a right to have these met.

This course examines the modern and contemporary depictions of cities in visual and material culture, from paintings and photographs to architectural designs and drawings. More than an examination of architecture or the city as isolated objects of study in visual culture, the course investigates the relationship between architecture and the city in modern and contemporary life and is attendant to histories and theories of the debates around urban/rural, nature/culture, public/private, as well as consider the role of urban spaces in community identities. Organized thematically by week, the content of the course moves chronologically and navigates across cities like Paris, London, New York City, and Los Angeles. Students will also examine the role of narrative in spatial representations including literature and film.

Program Learning Outcomes (PLOs)

PLO 1-- Breadth of Cultural Knowledge

Students will be able to demonstrate an appreciation for, and foundation in, visual studies grounded in a range of historical, social, cultural, and ideological perspectives.

PLO 2-- Critical Thinking

Students will be able to apply critical thinking skills that will enable them to analyze and solve problems through observation, experience, reflection, interpretation, analysis, evaluation, and/or explanation of visual, material, and historical cultural forms and

values. Students will demonstrate critical thinking skills through oral and/or written communication.

PLO 4-- Written Communication

Students will be able to present clear visual and historical analysis and interpretation in writing. Students will be able to demonstrate standard writing conventions in visual studies appropriate to purpose and context.

Title IX

Title IX prohibits gender discrimination, including sexual harassment, domestic and dating violence, sexual assault, and stalking. If you have experienced sexual harassment or sexual violence, you can receive confidential support and advocacy at the Campus Advocacy Resources & Education (CARE) Office by calling (831) 502--2273. In addition, Counseling & Psychological Services (CAPS) can provide confidential, counseling support, (831) 459--2628. You can also report gender discrimination directly to the University's Title IX Office, (831) 459--2462. Reports to law enforcement can be made to UCPD, (831) 459--2231 ext. 1. For emergencies call 911.

Faculty and Teaching Assistants are required under the [UC Policy on Sexual Violence and Sexual Harassment](#) to inform the Title IX Office should they become aware that you or any other student has experienced sexual violence or sexual harassment.

Course Requirements

Student Hours

UC Senate Regulation 760 specifies that 1 academic credit corresponds to 3 hours of work per week. In a 5-credit course, students can expect to do 30 hours of work per week during a 5-week quarter. For this course, about 7.5 hours per week are spent in class meetings. You are expected to devote 22.5 hours per week outside of class doing the required readings, reviewing your notes and course materials, preparing for exams, and completing assignments.

Weekly requirements:

- Two lectures, released Tuesdays and Thursdays
- Asynchronous small group discussions
- Reading Response Papers due Sundays
- Set of short readings, films, podcasts and videos

Assignments:

- 4 Response papers 40% (10% each)
- 3 Asynchronous Discussions 30% (10% each)
- 1 Midterm Project 15%
- 1 Final Project 15%

Letter Grade Criteria

A - Excellent performance. Comprehensive factual knowledge, well-organized and well-written, showing independent, critical thinking and originality of insight.

B - Above average performance. Demonstrated control of factual material in depth, clear exposition and coherent organization.

C - Average performance. Presentation of a reasonable amount of substantially correct factual information relevant to the topic.

D - Below average performance. Demonstration of minimal comprehension of the material covered in lectures and readings, and little attention to detail.

F - No demonstration of comprehension of the material covered in lectures and readings. Consistent problems with comprehension, organization, critical thinking, and supporting details.

Readings

All readings and films will be made available to students in digital format on Canvas. Lecture slides, assignments, and other course materials will be available on Canvas. Readings were selected to provide historical and theoretical framing to debates and case studies introduced in lecture as well as to gain experience with visual analysis and advanced scholarship. Readings selected to fit within the hourly requirements of the course.

Accommodations for Learning Needs and Student Resources

It's very important to me that you feel that you have the resources and support to succeed both in this class and during your time at UCSC. We all learn differently and need different sets of supports. For those students who would like to request official accommodations based on specific learning requirements, please feel free to obtain appropriate documentation through the Disability Resource Center (DRC), <http://drc.ucsc.edu/>.

Additionally, information concerning immigration legal services resources as well as other useful programs and resources for students and their families can be found at the UCSC Educational Opportunity Programs (EOP) website:

<https://eop.ucsc.edu/index.html>

Class Policies

Plagiarism or any other form of academic dishonesty or academic misconduct is not tolerated in this course. Any assignment that is the product of academic dishonesty (to any extent and of any type) will receive a failing grade (F) and be reported to the proper University authority. Additional academic sanctions may be imposed. See:

www.ucsc.edu/academics/academic_integrity

Late Work—make-up exams/assignments:

We understand that these are difficult times to learn within and therefore late assignments are eligible for 60% of the original points if turned in within a week of the due date. Additionally, feel free to choose one assignment for a two day extension, but please communicate that you are electing to take your extension with your TA and the specific assignment you wish to use it for.

In the event of emergencies or traumatic events, please contact your TA as soon as you can with a proposed date that you will be able to turn missing work in by.

E-mail policy: When contacting me by email, please include the course number (HAVC 143D) in the subject line. On weekdays, please allow at least 24 hours to respond. On weekends, allow for 48 hours. Please submit all assignments on Canvas by the due dates specified in the schedule below instead of email!

Receiving Feedback: Students may expect to receive feedback on their assignments within one week of submission.

Extra Credit Opportunities: There will be two small extra credit opportunities in weeks 4 and 5.

Weekly Schedule

*Lecture schedule and required readings are subject to change in order to meet the needs of the course.

Week 1, Defining the City and its Voices

A) Defining and Planning the City

- Watch *Urbanized*
- Read Kingsley Davis, "The Urbanization of the Human Population," in *The City Reader*, pp 1-14
- Read Kevin Lynch, "The City Image and Its Elements," *The Image of the City*, pp 46-91
- Read Lewis Mumford, "What is a City?" in *The City Reader*, pp 183-189

B) Imaging the City

- Read Jane Jacobs "Introduction" and "The Uses of Sidewalks," pp 37-115
- Read Lawrence Halprin, "Urban Spaces," "Gardens Between Walls," and "Furnishing the Street" in *Cities*, pp 6-90
- Watch *Powers of Ten* by Charles and Ray Eames
- Watch *Modern Times* by Charlie Chaplin
- Assignment #1, Photo Essay

Week 2, Visualizing the Modern City

A) The Flâneur and Paris

- Read David Harvey, "Materializations: Paris 1848-1870," in *Paris, Capital of Modernity*, pp 91-105.
- Read Charles Baudelaire, "The Painter of Modern Life and Other Essays"
- Read Walter Benjamin, "Paris, Capital of the Nineteenth Century" in *Reflections, Essays, Aphorisms, Autobiographical Writings*.
- Read Anne Friedberg, "The Mobilized and Virtual Gaze in Modernity: Flâneur/Flâneuse" in *The Visual Culture Reader*, pp 403-411

- Watch *Playtime* by Jacques Tati
- B) Vienna
 - Read Carl Schorske, "The Ringstrasse, Its Critics, and the Birth of Urban Modernism" in *Fin-de-Siecle: Politics and Culture*, pp 24-110
 - Read Barry Bergdoll, "Chapter 8: The City Transformed 1848-90" in *European Architecture 1750-1890*, pp 241-268
 - Read selection from Otto Wagner *Modern Architecture*
 - Watch *Before Sunrise* by Richard Linklater
 - Assignment #2, Flâneur/Flâneuse Walking; Synchronous Discussion

Week 3, Defining Urban Spaces and Reform

- A) The Great Migration
 - Read WEB Dubois "The Negro Problem of Philadelphia," "The Question of Earning a Living," and "Color Prejudice" from *The Philadelphia Negro*
 - Read selection from Saidiya Hartman *Wayward Lives, Beautiful Experiments*
 - Read selection from Isabel Wilkerson *The Warmth of Other Suns: The Epic Story of America's Great Migration*
 - Watch *A Raisin in the Sun* by Daniel Petrie
- B) Cultural Histories of Urban Reform, 20th Century New York
 - Read Le Corbusier, "A Contemporary City" from *The City of To-Morrow and Its Planning*
 - Read Frank Lloyd Wright, "Broadacre City: A New Community Plan," *Architectural Record*
 - Read "Equipping the Public Realm: Rethinking Robert Moses and Recreation" in *Robert Moses and the Modern City: The Transformation of New York*
 - Read East Harlem Triangle Development Plan
 - Watch *Mean Streets* by Martin Scorsese
 - Midterm Due; Synchronous Discussion

Week 4, Critiquing Urban Subjectivities

- A) Issues of Gender and Space, the City for Who?
 - Read Leonie Sandercock and Ann Forsyth "A Gender Agenda: New Directions for Planning Theory," *Journal of the American Planning Association*
 - Read Dolores Hayden, "What Would a Non-sexist City be Like? Speculations on Housing, Urban Design, and Human Work" in Catharine Stimpson *et al.* (eds) *Women and the American City*
 - Read "The Lesbian Flâneur," and "The Diversity of Queer Politics and the Redefinition of Sexual Identity and Community in Urban Spaces" in David Bell and Gill Valentine's *Mapping Desire*
 - Read Jack Halberstam "Queer Faces: Photography and Subcultural Lives"
- B) Enacted Environments, Case Study: Los Angeles
 - Read James T. Rojas "The Enacted Environment of East Los Angeles"

- Read Marcos Sánchez-Tranquilino “Space, Power and Youth Culture: Mexican American Graffiti and Chicano Murals in East Los Angeles, 1972-1978”
- Read C. Ondine Chavoya “Pseudographic Cinema : Asco’s No-Movies »
- Read Harry Gamboa, “In the City of Angeles, Chameleons and Phantoms: Asco, A Case Study of Chicano Art in Urban Tones (or Asco was a Four-Member Word)” in *Chicano Art: Resistance and Affirmation*
- Read Selection from Dana Cuff, *The Provisional City: Los Angeles Stories of Architecture and Urbanism*
- Read Mike Davis, “Fortress LA” in *City of Quartz: Excavating the Future in Los Angeles*
- Assignment #3, Urban Futurisms; Synchronous Discussion

Week 5, Contemporary Urban Interventions and Revisualizations

A) Public Art and Architectural Interventions

- Read Teddy Cruz, “Mapping Non-Conformity: Post-Bubble Urban Strategies”
- Selections from Miwon Kwon, *One Place after Another: Site-Specific Art and Locational Identity*
- Grant Kester “Eminent Domain: Art and Urban Space” in *The One and the Many: Contemporary Collaborative Art in a Global Context*

B) Global Perspectives

- Ariella Azoulay, “The (In)human Spatial Condition: A Visual Essay”
- Eyal Weizman “Urban Warfare: Walking Through Walls”
- Vittoria Di Palma, “Zoom: Google Earth and Global Intimacy,” *Intimate Metropolis*.
- Saskia Sassen, “Place and Production in the Global Economy”
- Selection from Germaine Halegoua, *Smart Cities*
- Assignment #4 and Final Project Due