
PARIS THROUGH ITS ARCHITECTURE I in Fall 2019 (AH2000B)

Course Code	AH2000B	Professor(s)	Bernard Zirnheld
Prerequisites	None	Office Number	To be determine
Class Schedule	MR: 09:00-10:20 in C-103 R: 10:35-11:55 in V-1	Office Hours	Immediately before or after Thursday class by appointment.
Credits	4	Email	bzirnheld@aup.edu
Semester	Fall 2019	Office Tel. Ext.	To be determine

Course Description

This course considers developments in architecture, landscape, and urbanism in relationship to the 2,000-year history of Paris; from the Roman invasion to contemporary computer-aided design. We will explore the creation and significance of every scale of the built environment, using one of the world's greatest cities as a case study. Our course consists of a weekly lecture and weekly site visit, in order build an appreciation of architectural and urban form as well as of the social, economic and political factors that have shaped them. The professor reserves the right to alter the syllabus when necessary.

Course Learning Outcomes

Working knowledge of architectural terminology.

Ability to identify different architectural styles and read architectural diagrams (floor plans, elevations, etc.)

Ability to identify key architectural monuments and sites of Paris.

Awareness of architecture as part of larger urban and social-political-economic contexts.

Understanding of historical chronology of Paris (and France)

Introduction to visual memory and visual analysis techniques.

Development of critical reading, thinking and writing skills.

Local and Global Perspectives: Students will enhance their intercultural understanding of languages, cultures, and histories of local societies and the global issues to which these relate (CCI LO1)

Aesthetic Inquiry and Creative Expression: Students will engage with artistic or creative objects (e.g., visual art, theatrical works, film) in different media and from a range of cultural traditions (CCI LO2)

General Education

The general education program at AUP consists of four requirements: Speaking the World, Modeling the World, Mapping the World, and Comparing Worlds Past and Present. This course can be used to fulfill the Comparing Worlds Past and Present requirement and as such has the following learning objectives: • Establishing historical chronology of Paris and France • Recognizing distinctive stylistic features and changes in Parisian architecture from antiquity to modernity • Understanding architecture as part of larger urban, social and historical contexts.

Course Outline

September 2 Introduction

What is Architecture? What is a City? What are a city's constituent forms? What factors determine architectural and urban form?

September 5 Origins of Paris

Visit: Baths of Cluny

Meeting Point: Baths of Cluny, Southeast Corner of Boulevard St. Germain and Boulevard St. Michel, Metros Cluny-Sorbonne or Saint-Michel.

Reading:

Colin Jones, *Paris: Biography of a City*, "Paris-Lutetia," pp. 1-36.

Vitruvius "On The Laying Out of Cities", Chapters 4,6,7.

Penguin Dictionary of Architecture: Arch; Mortar, Basilica, Ampitheatre, Domus, Thermae, Aqueduct, Villa, Forum.

Questions to Guide Your Reading: For Vitruvius what considerations determine the foundation of a city, and how might that have contributed to the form of Roman Lutetia? What did the Franks, or Merovingian Dynasty, retain or change of Lutetia?

Further Reading

Pierre Couperie: *Paris Through the Ages*, chaps. I – IV

Stambaugh, John. *Ancient Roman City*.

Philippe Veley, *From Lutetia to Paris: The Island and the Two Banks*, Paris: CNMHS, 1993 ,pp. 9-67.

September 9 Medieval Architecture and Urbanism

Reading : Jones, Chapter 2, "Queen of Cities," pp. 37-71

Questions to Guide Your Reading: What developments around the year 1000 promoted the growth of Paris, and which architectural and urban commissions reflect the city's symbolic importance to the Capetian kings? What were the various authorities that governed life in Paris and how did they contribute to the form of the city?

Further Reading:

Lilley, Keith D., "Introduction: The City Cosmos Ideal," *City and Cosmos: The Medieval World in Urban Form*, London: Reaktion Books, 2009, 7-12, 189-191.

Pirenne, Henri. *Medieval Cities: Their Origins and the Revival of Trade*.

Saalman, Howard. *Medieval Cities*. New York: Braziller, 1968, pp. 11-45.

September 12 Medieval Ecclesiastical Architecture

Visit: La Sainte-Chapelle and Conciergerie, Saint Severin

Meeting Point: Metro Cité, above ground.

Reading:

Robert Scott, *The Gothic Enterprise*, "What Is The Gothic Look?," pp. 103-120.

Abbot Suger, *On What Was Done in His Administration*, Historical Introduction and Sections XXX-XXXIV, trans. David Burr.

Penguin Dictionary: Nave, Chevet, Crossing, Choir Screen, Lancet Window, Chancel House, Compound Pier, Rayonnant, Flamboyant

Questions to Guide Your Reading: What are the structural innovations and philosophical developments that converge in the birth of Parisian Gothic architecture?

Further Reading

Robert Branner, "Ch. 1 Paris, the King and the Arts" and "Ch. 4 The Sainte Chapelle and Evolution of the Courtly Style", in *Saint Louis and the Court Style in Gothic Architecture*, London: A. Zwemmer, 1965, pp. 1-11, 56-61.

Erwin Panofsky, *Gothic Architecture and Scholasticism*, Meridian Books, 1957.

Stoddard, Whitney S., "13. The Cathedral of Paris," *Art and Architecture in Medieval France*, New York: Harper & Row, 1972, 137-145, 398.

Otto von Simpson, "Measure and Light", in *The Gothic Cathedral: Origins of Gothic Architecture and the Medieval Concept of Order*, New York: Pantheon Books: Bollingen Series XLVIII, 1965.

September 16 The Arrival of the Renaissance

Reading:

Jones, Chapter 4, "Paris Reborn, Paris Reformed", pp. 111-133.

Penguin Dictionary: Bramante, Alberti, Order, Dome, Staircase, Hall, Half-Timbering, Serlio, Brosse, L'Orme, Serlio, Lescot, Mannerism, Hotel.

Questions to Guide Your Reading: The decision of Francois I to settle permanently in Paris led to a variety of urban and architectural improvements; royal efforts that were intensified under Henry IV. How did the nature and methods of their interventions differ from the projects of the medieval period?

Further Reading:

Ethan M. Kavalier, "Renaissance Gothic: Pictures of Geometry and Narratives of Ornament," *Art History* 29, 1 (February 2006): 1-46.

Yves Pauwels, "The Rhetorical Model in the Formation of French Architectural Language in the 16th Century: The Triumphal Arch as Commonplace", pp. 134-147.

Hilary Ballon, "Introduction" and "The Place Royale," in *The Paris of Henry IV*, New York: The Architectural History Foundation, 1991, pp. 1-13, 57-113.

Serlio, Sebastien, "Book III. Chapter 3. On Antiquities," *On Architecture [1540]*, Vol. 1, New Haven: Yale Univ. Press, 1996, 99-111, 435-437.

September 19 Renaissance Paris: The Marais

Visit: Hotel de Sens, Burgher Housing rue Francois-Miron, Eglise St. Paul-St. Louis, Hotel Sully, Place des Voges, Hotel Lamoignon

Meeting Point: Metro St Paul above ground.

Reading:

Anthony Sutcliffe, *Paris: An Architectural History*, "Paris at the Dawn of the Renaissance" and

“The Hotel as Prototype of Classicism,” pp. 8-23, 33-36.

Jones, Chapter 5, “Grand Siècle, Great Eclipse”, pp. 152-175.

Questions to Guide Your Reading: The importation of Renaissance aesthetics transformed medieval Parisian building practices. How are these two approaches to building reconciled in the sixteenth- and seventeenth-century architecture of the Marais?

Further Reading:

Cleary, Richard. *The Place Royale and Urban Design in the Ancien Regime*. Cambridge: Cambridge University Press, 1999, pp. 108-144.

Michael Dennis, “The Baroque Hôtel” and “The Rococo Hotel,” in *Court and Garden: From the French Hotel to the City of Modern Architecture*, Cambridge, MA: MIT Press, 1986, pp. 52-77, 91-117.

September 23 French Classicism and the Foundation of the Academy

Reading:

Donald Egbert, *The Beaux-Arts Tradition in French architecture*, Chs. 5 and 6, “Theory of Design” and “Character,” pp. 99-138 and illustrations.

Penguin Dictionary: Baroque, Bernini, Mansart, Le Vau, Le Notre, Parterre, Perspective, Servandoni

Questions to Guide Your Reading: The Académie Royale debated the standards by which architecture should be judged and created. What were those basic principles and how did they relate to the authority of classical architectural and philosophical traditions? What was the Academic notion of ‘character’ in architecture?

Further Reading

Blunt, Anthony, *Art and Architecture in France 1500-1700*

Franklin Hamilton Hazelhurst, “Le Nostre and Optical Illusion” in Alice Gray Read, Peter C. Doo and Joseph Burton (ed), *Via 6: Architecture and Visual Perception*, University of Pennsylvania and MIT Press, 1983, pp. 117-129.

Perrault, Claude, “Preface,” in *Ordonnance for the Five Kinds of Columns after the Method of the Ancients [1683]*, Santa Monica: Getty Center, 1998, 47-51, 176.

Summerson, John. *The Classical Language of Architecture*.

September 26 The New Rome of Louis XIV

FORMAL ANALYSIS PAPER DUE

Visit: The Louvre, L'Institut de France, Jardin des Tuileries, Place de la Concorde, Ministry of the Navy, Madeleine, Burgher Housing in the rue Saint-Honoré.

Meeting Point: Metro Louvre-Rivoli above ground

Reading:

Anthony Sutcliffe, "Creating a French Urban Architecture," "Public Buildings," "Revival of the Piazza," and "Changes in Street Architecture," pp. 24-33, 39-47.

Penguin Dictionary: Column, Capital, Cornice, Entablature, Architrave, Rustication, Avant-Corps, Triumphal Arch.

Questions to Guide Your Reading: Under Louis XIV's reign, the Kingdom of France grew into a major economic and military power. How did these developments impact his treatment of the city? What kinds of buildings did his ambitions necessitate and what new meanings did they offer the classical tradition?

Further Reading

Richard Cleary, "Visions of the New Rome", in *The Place Royale and Urban Design in the Ancien Régime*, Cambridge: Cambridge University Press, 1999, pp. 134-144.

Hilary Ballon, "Architecture and Imagery: The New Rome" in *Louis Le Vau: Mazarin's College, Colbert's Revenge*, Princeton: Princeton University Press, 1999, pp. 32-91.

Ranum, Orest. *Paris in the Age of Absolutism*. Bloomington, IN: Indiana University Press, 1979, pp. 252-296.

September 30 Eighteenth-Century Architectures of Sensation

Reading:

Barry Bergdoll, *European Architecture 1750-1890*, "Experimental Architecture: Landscape Gardens and Reform Institutions," pp. 73-81,84-102.

Jones, "The Kingless Capital," 199-222.

Penguin Dictionary: Rococo, Boffrand, Jardin Anglo-Chinois, Architecture Parlante, Régence

Questions to Guide Your Reading: How did new theories of knowledge and sensation change the experience and appearance of architecture? How did royal patronage shift after the death of Louis XIV across the reigns of Louis XV and Louis XVI?

Further Reading

Anthony Vidler, "The Rhetoric of Monumentality: Ledoux and the Barrières of Paris," *AA Files*, N° 7, Sept 1984, pp. 14-29.

Anthony Vidler and Serge Grunberg, *Ledoux*.

October 3 The Rococo Interior and Western Expansion of Paris

Visit: Period Rooms Louvre, Palais Royal, rue Saint-Honoré, Place Vendome

Meeting Point: Musée du Louvre, Groupe Entrance in the Passage Richelieu. Metro Palais Royal-Musée du Louvre; exit in the Place du Palais Royal.

Reading:

Robin Middleton, Introduction to Le Camus de Mezière, *The Genius of Architecture, or the Analogy of That Art With Our Sensations*, pp. 32-46.

Penguin Dictionary: Boiserie, Cove, Wainscot

Questions to Guide Your Reading: The hotel particulier was both a ceremonial setting and a space for living. How were these spaces used for these purposes?

Further Reading

Anthony Blunt, *Baroque and Rococo Architecture and Decoration*, Harper and Row, 1978.

Katie Scott, *The Rococo Interior*, Yale UP, 1995.

Michael Dennis, *Court and Garden*, MIT Press, 1986.

October 7 Neoclassicism and the Enlightenment City

Reading:

Barry Bergdoll, "Neoclassicism, Science, Archaeology and the Doctrine of Progress," pp. 9-20, "What is Enlightenment? The City and the Public, 1750-1989", pp. 43-51.

Anthony Sutcliffe, "Classicism Reinforced," "The Era of the Monument The Evolution of Classical Planning," "The Rise of the Apartment House" and "The Growth of Public Regulation," in *Paris, op. cit.*, pp. 48-52, 58-61, 64-66.

Penguin Dictionary. Percier, Fontaine.

Questions to Guide Your Reading: Increased travel to Rome and Greece led to new understandings and uses of the classical tradition. These intersected with new ideas of governance. How was the city envisioned in the eighteenth century? What kinds of commissions accompanied Enlightenment principles of social reform and citizenship?

Further Reading

Barry Bergdoll, "Revolutionary Architecture", in *European Architecture, op. cit.*, pp. 105-116.

Allan Braham, *The Architecture of the French Enlightenment*, London: Thames and Hudson.

Durand, Jean-Nicolas-Louis, "Introduction," in *Précis of the Lectures on Architecture*, Vol. 1 [1809], 79-84, 205-206.

October 10 The Neoclassical Public Monument

Visit: The Pantheon, Ecole de Chirurgie, Théâtre de l'Odéon (Bibliothèque Sainte-Genevieve)

Meeting Point: Front Steps of the Pantheon, Place du Pantheon; Metros Luxembourg or Cluny-Sorbonne.

Reading:

Bergdoll "Philosophy of History and the New Church of Sainte-Geneviève," and "Peyre and De Wailly," in *European Architecture 1750-1890*, Oxford/New York: Oxford University Press, 2000. pp. 23-32, 53-65.

Antoine Laugier, "Principles of Architecture" and "On the Embellishment of Cities," in *Essay on Architecture*, pp. 9-15, 234-236, 247-252.

Access at <http://www.archive.org/details/essayonarchitect00laugrich>

Questions to Guide Your Reading: The eighteenth-century search for a 'natural' architecture based in the fundamentals of construction led to a reinterpretation of classical architecture. How did Soufflot's Church of Sainte-Genevieve reflect these debates in France?

October 14 Student Presentations Room C-103

October 17 Midterm Exam

The exam will consist of 10 slide identifications (Name of Project, Name of Architect, Date: century and first or latter half) (30 points), 10 definitions (define the term and explain its relevance to the architectural or urban history of Paris with a concrete example from the built environment) (20 points), Essay (50 points)

October 21 The Problems of Modern Architecture

Reading:

Sutcliffe, "The Ecole des Beaux Arts," pp. 79-81.

Bergdoll, "Historicism and New Building Types," pp. 173-184, "Nationalism and Stylistic Debates," pp. 139-142, "France: Architectural Restoration and National Style," pp. 165-167, "Industry and Style", pp. 224-232.

Penguin Dictionary: Cast Iron, Steel, Cement, Glass, Metal Structure

Questions to Guide Your Reading: At the opening of the nineteenth-century new technologies, building types and philosophies of history led architects to challenge longstanding notions and treatment of the classical tradition. How did this manifest within classical architecture and what other stylistic alternatives were proposed as an appropriate architecture for the modern age?

Further Reading:

Barry Bergdoll, *Léon Vaudoyer: Historicism in the Age of Industry*, New York/Cambridge, MA: The Architectural History Foundation/MIT Press, 1994, pp. 75-89, 109-110, 119-134.

Neil Levine, "The Book and the Building: Hugo's Theory of Architecture and Labrouste's Bibliothèque Sainte Geneviève," in R. Middleton (ed.), *The Beaux-Arts and Nineteen-Century French Architecture*, Cambridge, MA: MIT Press, 1982, pp. 138-173.

Victor Hugo, "This Will Kill That," in *The Hunchback of Notre-Dame*, London: Penguin Books, 1965, pp. 174-188.

Viollet-le-duc, "Style" in *Dictionnaire Raisonée*, George Braziller, 1990.

October 24 The Question of Metallic Architecture

Visit: Pont de Bir Hakeim, The Eiffel Tower, Ecole Militaire, Notre-Dame du Travail

Meeting Point: Exit of Metro Bir-Hakeim

Reading:

Kenneth Frampton, *Modern Architecture: A Critical History*, "Technical Transformations: Structural Engineering 1775-1939," pp. 29-41.

October 28 Problems of the Modern Metropolis

Reading:

Jones, "Between Napoleons" and "Haussmannization And The City of Modernity," pp. 324-368

Penguin Dictionary, Garden City, Howard, Urban Design.

Questions to Guide Your Reading: The explosive growth of cities was a major characteristic of modern life. What problems did urbanization pose within Paris and how did Napoleon III and Baron Haussmann seek to remake the capital as a more functional modern city? Haussmannization transformed the appearance as well as the plan of the city. If Parisians had been accustomed to a city that was a mix of historic styles and urban spaces of differing periods, how did the city of Haussmann change their experience of their capital?

Further Reading

Ebenezer Howard, "Chapter 1: The Town-Country Magnet", "Chapter 12: Social Cities", in *Garden Cities of To-morrow*, London: Routledge, 1964 [published 1898], pp. 50-57, 138-150.

Harvey, David, *Paris, The Capital of Modernity*.

Olsen, Donald J., "2, The Monumental Impulse," in *The City as a Work of Art: London, Paris, Vienna*, New Haven/London: Yale, 1986, 9-11, 313.

Sutcliffe, A., "Introduction: Urbanization, Planning, and the Giant City" in A. Sutcliffe (Ed.), *Metropolis: 1890-1940*, London: Mansell, 1984, 1-6, 17-18.

Anthony Sutcliffe, "Paris as the Hub of French Industrialization," pp. 83-104.

Fishman, *Urban Utopias in the Twentieth Century: Ebenezer Howard, Frank Lloyd Wright, Le Corbusier*, New York: Basic Books Publisher, 1977.

November 4 End of Century Issues

Reading:

Jones, "The Anxious Spectacle," pp. 396-434.

Penguin Dictionary: Art Nouveau, Guimard, Eiffel, Guadet, Baudot.

Questions to Guide Your Reading:

Further Reading:

Norma Evenson, selections from, "5. A Place to Live" ("A Place to Live", "The Road to Reform", "The Cité Jardins", "The Mal Lotis"), in *Paris: A Century of Change (1878-1978)*, New Haven: Yale University Press, 1979, pp. 199-231.

Miller, Michael B., "Selling Consumption," in *The Bon Marché: Bourgeois Culture and the*

Department Store, 1869-1920, Princeton: Princeton University Press, 1981, 165-189.

Simon, Philippe, "Modern Comforts, 1889: Living in Paris," "Another Landscape, 1902: What Regulations for Paris," *Paris Visite Guidée: Architecture, Urbanism, History and Actuality*, Paris: Picard/Pavillon de l'Arsenal, 2007, 84-103.

November 7 Haussmannization and Garnier's Opera

Visit: Place de l'Opéra, Rue du Quatre Septembre, Palais Garnier

Meeting Point: Front Steps of the National Opéra, Metro Opéra

Reading: Sutcliffe, "After Haussmann," pp. 105-137.

Bergdoll, "Garnier's Opéra," pp. 251-257.

Questions to Guide Your Reading: Garnier's Opéra is notable for its exuberant ornament and mix of styles. Beneath that ostentation, however, lay an extremely rational plan designed to facilitate the social ceremonies of Parisian high society. How do Beaux-Arts principles continue to inform such Eclecticism, and what changes in Paris were provoked by the desire to restore a sense of visual diversity and opulence in the wake of Haussmannization? What provisions were taken to reform the appearance of Haussmannized Paris?

Further Reading

Robert Herbert, "Les Grands Boulevards," in *Impressionism – Art, Leisure and Parisian Society*, New Haven: Yale University Press, 1988, pp. 14-20.

Christopher Mead, "Urban Contingency and the Problem of Representation in Second Empire Paris," *Journal of the Society of Architectural Historians*, LIV, no. 2, (June 1995).

Pierre Pinon, *Atlas de Paris Haussmannien*

Van Zanten, David, "The Quartier de l'Opéra," in *Building Paris: Architectural Institutions and the Transformation of the French Capital 1830-1870*, Cambridge: Cambridge University Press, 1994, 138-173

François Loyer, "The 1902 Building Code", in *Paris: Nineteenth Century: Architecture and Urbanism*, Charles Lynn Clark (trans.), New York: Abbeville Press, 1988, pp. 407-414.

Philippe Simon, "Another Landscape, 1902: What Regulations for Paris," *Paris Visite Guidée, op cit.*, pp. 94-103.

November 14 Towards A New Architecture

Reading:

William Curtis, *Modern Architecture*, "Rationalism, The Engineering Tradition and Reinforced Concrete," pp. 72-85.

Alan Colquhoun, *Modern Architecture*, "Le Corbusier and Modern Architecture in France 1920-1935," pp. 136-157.

Penguin Dictionary: Concrete, Cement, Pre-Stressed Concrete, Art Deco, Jean Prouvé, International Modern, Industrialized Building

Questions to Guide Your Reading: An interest in reinforced concrete is a particularity of the early pioneers of French modernist architecture. Why did these designers reject Art Nouveau? What motivated their interest in this new material and how did that interest build on alternative ideas about architecture from the nineteenth century? How does Le Corbusier build on those ideas to propose a radical redefinition of architecture and architectural aesthetics?

Further Reading:

Britton, Karla. *Auguste Perret*. London: Phaidon, 2001.

Richard E. Etlin, "Le Corbusier, Choisy, and French Hellenism: The Search for a New Architecture," *The Art Bulletin*, Vol. 69, No. 2 (June, 1987), pp. 264-278.

November 18 Paris As Imperial Metropolis

Readings to be announce

November 21 The Corbusian Villa

Visit: Hotel Guimard, Maison Laroche, rue Mallet-Stevens

Meeting Point: Metro Michelange-Auteuil, above ground.

Reading:

Le Corbusier, "Five Points For A New Architecture."

Jones, "Faded Dreams, Lost Illusions," pp. 464-475.

Penguin Dictionary: Concrete, Cement, Pre-Stressed Concrete, Art Deco, Jean Prouvé, International Modern, Industrialized Building

Questions to Guide Your Reading: The linchpin of Corbusier's Five Points is the concrete frame. How does eliminating a building's structural dependence on walls make his architectural ideals possible?

November 25 High Modernism and the Rise of Urban Planning

Norma Evenson, *Paris, A century of Change*, "Postwar Trends," "Grands Ensembles", "Towards A Master Plan," "The Decentralist Phase", pp. 238-253, 280-301, 336-359.

Sutcliffe, "The Architectural Scandals," "The Montparnasse Tower", "La Defense," Le Corbusier, *The Athens Charter*, Sections 23-29, 35-40, 46-50, 59-64, Conclusions 71-98.

Penguin Dictionary: Corporate Modernism

Questions to Guide Your Reading: Le Corbusier's vision of a city transformed along hygienic and functionalist principles guided twentieth-century planning efforts. How did these ideas transform Paris across the Fifties and Sixties and what kinds of new structures appeared in the city as a result. Planners also increasingly focused on the scale of the region, which led to the creation of a series of "new towns" in the Paris suburbs. What concerns shaped their appearance and organization?

Further Reading:

Cohen, Jean-Louis. "Europe Interprets the Skyscraper," in *Scenes of the World to Come* (exh. cat.). Paris: Flammarion, 1995, pp. 105-134.

Sebastian Loew, "Introduction", "The History of Planning and Heritage Protection in France", in *Modern Architecture in Historic Cities: Policy, Planning and Building in Contemporary France*, London: Routledge, 1998, pp. 1-10, 17-18, 21-25, 31-34.

Roger Kain, "Conservation Planning in France: Policy and Practice in the Marais, Paris", *Urbanism Past and Present*, no. 7, Winter 1978, pp. 22-34.

Nathan Silver, "Meaning and Influence", in *The Meaning of Beaubourg: A Building Biography of the Center Pompidou, Paris*, Cambridge MA: MIT Press, 1994, pp. 173-188.

Philippe Simon, "A City in Movement, 1954: Change of Scale; 1967: Lafay-Lopez Steering Plan," "Return to History, 1977: A City Regenerated, The POS," *Paris Visite Guidée, op cit.*, pp. 118-155.

Bosma, Koos and Helma Hellinga. "French Urban Planning: the Problem of Center and Periphery." In *Mastering the City: North-European City Planning, 1900-2000*, vol. II. Rotterdam: NAI Publishers, 1997, pp. 74-79.

November 28 Reactions to Modernism

NO VISIT TODAY. MEET IN OUR CLASSROOM FOR LECTURE

Readings:

Sutcliffe, "Return to Tradition," "The New Tradition," pp; 184-189.

Marvin Trachtenberg and Isabelle Hyman, "NeoModernist Oppositions: Around Deconstructivism," in *Architecture : From Prehistory to Postmodernity*, pp. 559-573.

Questions to Guide Your Reading: From the 1960s forward, architects began to challenge the dictates of High Modernism in design and urbanism. They called for buildings and cities designed around human needs and not just the large-scale imperatives of efficiency and production that had reshaped the postwar city. Certain architects challenged architectural modernism itself, calling for a "postmodern" return to historical styles. Paris developed its own particular version of these global movements with a turn within municipal commissions that privileged small-scale developments that integrated to their urban surroundings. French philosophers of the 1970s and 1980s such as Michel Foucault and Jacques Derrida had a dramatic influence on architectural theory, leading to a fundamental questioning – or "deconstruction" -- of architecture's relationship to society, history, and even its daily human users. What do each of these reactions to modernism retain or change about the heritage of LeCorbusier's architectural design and his approach to the city?

Further Reading

Panerai, Philippe, Jean Castex, et al., "Building the City: 1975-1995", in *Urban Forms: The Death and Life of the Urban Block* [1997], London: Architectural Press, 2004, 158-167.

Simon, P., "Paris Actuality, 2000...", *Paris Visite Guidée*, 156-176.

December 2 Student Presentations

December 5 Trends in Architecture of the Past Thirty Years

Visit: Parc de la Vilette, Cité de la Musique, Philharmonie de Paris, Apartments by Aldo Rossi.

Meeting Point: Metro Porte de Pantin; follow signs for the Philharmonie and Cité de la Musique

Reading:

Mark Wigley, "Deconstructivist Architecture," MOMA, 19

Stephen Wheeler, "Planning Sustainable and Livable Cities," *The City Reader*, pp. 499-509.

Penguin Dictionary, Rossi (Aldo), Neo-Rationalism, Tschumi, Deconstructive, Computer Aided Design

Final Exam: Monday, December 16, 2019 - 08:30

Textbooks

Title	Author	Publisher	ISBN	Required
PARIS: BIOGRAPHY OF A CITY	JONES, COLIN	PENGUIN	9780140282924	Yes
DICTIONARY OF ARCHITECTURE AND LANDSCAPE (5TH)	FLEMING ET AL	PENGUIN	9780140513233	Yes

Attendance Policy

ATTENDANCE:

Required. A maximum of two excused absences will be tolerated and thereafter will affect your overall grade. Excused absences are limited to the major religious holidays and documented illness and must be supported by a written statement from a doctor. Excessive lateness (more than twice) will count as an absence. Unexcused absences will be taken into consideration in evaluating the final course grade. More than three unexcused absences will result in a failing grade. You must notify me by e-mail within 24 hours of any legitimate medical or personal emergency, and submit written documentation as soon as you return to class.

MUSEUM VISITS & FEES:

Meeting points for each visit are noted on the syllabus. You must arrive to class visits with a Navigo pass or Metro tickets in case we need to take the train. A good map of Paris is very helpful even if you have a GPS! Comfortable walking shoes, gloves, and an umbrella are most strongly recommended for site visits!

Students are responsible for all monument and museum entry fees. *While most visits are free, there will be a 7 euro entrance to the Opera Garnier and 5 euro for the Maison Laroche.* To ensure that you can access the other sites for free, ALWAYS carry your University student ID card indicating that you are a student of Beaux-Arts AS WELL AS a copy of your titre de sejour or long-stay visa. Always bring at least 7€ to each visit to cover possible entry fees. Visits are

scheduled in chronological order whenever this is possible. Sometimes buildings or sites might be visited before they are discussed in class, to take advantage of proximity to other monuments.

CLASSROOM DECORUM:

Since classes at AUP are small, it is extremely important to be considerate of your fellow classmates and your professors. I ask that the following measures be respected in my class: 1) You are expected to arrive on time. If you are more than 10 minutes late, you may be asked to leave, since it will be counted in any case as an absence (rather than as lateness). 2) Class lasts only one hour and twenty minutes. Please use the facilities before or after. People will NOT be permitted to leave the classroom except in cases of extreme emergencies/medical conditions, which must be discussed with the professor either before or after class. 3) No eating allowed in class. 4) All electronic devices including laptops MUST be turned off for the duration of the class.

ATTENDANCE POLICY:

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

ENGLISH LANGUAGE PROFICIENCY STATEMENT:

As an Anglophone university, The American University of Paris is strongly committed to effective English language mastery at the undergraduate level. Most courses require scholarly research and formal written and oral presentations in English, and AUP students are expected to strive to achieve excellence in these domains as part of their course work. To that end,

professors include English proficiency among the criteria in student evaluation, often referring students to the university Writing Lab where they may obtain help on specific academic assignments. Proficiency in English is monitored at various points throughout the student's academic career, most notably during the admissions and advising processes, while the student is completing general education requirements, and during the accomplishment of degree program courses and senior theses.

Grading Policy

GRADING:

Formal Analysis Paper (September 26) 30%

Midterm Exam (October 17) 25%

Group Presentations (October 26, December 11) 10%

Class Participation 10%

Final Exam (Date to be announced) 25%

My personal approach to grading is outlined in an extensive rubric at the end of this syllabus

Make-up exams will only be given in the case of extreme and documented medical/personal emergencies, and the Professor must be notified of the situation PRIOR to the exam. Late papers will receive grade penalties and will not be accepted more than one week after their due dates. Evidence of plagiarism/fraud will be reported to the Office of Academic Integrity and will result in a failing grade for the course, regardless of all other work.

GENERAL GRADING RUBRIC	
A (90-100)	Exceptional Performance Particular areas of strength or weakness in the rubric below will adjust a grade to an A+ or A-
Course Content	Mastery of factual material and key abstract concepts in both written and oral participation. Independent synthesis of readings, lectures and class discussion. Independent formulation of original and well-conceived research topics

	<p>Personal positions are conceived and expressed with a clear sense of the argumentative structure, conceptual terminology and/or disciplinary methodology of course readings.</p>
Written Work	<p>Written work demonstrates factual precision, clear organization and personal style.</p> <p>Demonstration of superior research skills through use of peer-reviewed and press-edited sources.</p> <p>Demonstrated analysis and evaluation of research sources and successful citation to support independent ideas.</p> <p>Demonstrated understanding of relevance of subject matter to course and field.</p> <p>Effectively integrates academic guidance of professor and peers in the conceptual development of assignments.</p>
Class Participation	<p>Regular participation in class discussion that actively expands collective inquiry, is relevant to topic of discussion, makes links to prior discussion and readings, and responds to others' contributions.</p> <p>Attentive presence in class.</p> <p>Behavior is respectful and actively contributes to effective learning environment.</p> <p>Arrives on time to class and is well prepared for class discussion and activities.</p>
Miscellaneous	<p>Actively seeks clarification of course material from professor.</p> <p>Communicates in timely fashion any difficulties in meeting course objectives.</p> <p>Accesses available academic supports such as Writing Center or Language Tutors if needed</p> <p>All assignments turned in.</p> <p>No unexcused absences</p>
B (80-89)	<p>Above-Average Performance Particular areas of strength or weakness in the rubric below will adjust a grade to a B+ or B-</p>
Course Content	<p>Basic mastery of factual material and ability to articulate majority of core abstract concepts with occasional factual and/or conceptual errors.</p>
Written work	<p>Written work demonstrates grasp of course material and basic comprehension of key concepts with occasional factual or conceptual</p>

	<p>error.</p> <p>Thesis-based compositions with occasional lack of clarity in argumentative structure and a reliance on paraphrase or personal opinion.</p> <p>Limited independent analysis of cited sources and occasional ineffective use of citations.</p> <p>Effectively integrates academic guidance of professor and peers in the conceptual development of assignments.</p>
Class Participation	<p>Regular participation in class discussion that is relevant to topic of conversation and responds to others' contributions.</p> <p>Attentive presence in class.</p> <p>Behavior towards classmates and professor is respectful and contributes to effective learning environment.</p> <p>Arrives on time to class and is well prepared for class discussion and activities.</p>
Miscellaneous	<p>Actively seeks clarification of course material from professor</p> <p>Communicates in a timely manner any difficulties in meeting course objectives.</p> <p>Accesses available academic supports such as Writing Center or Language Tutors if needed</p> <p>Completes all major assignments.</p> <p>No more than two unexcused absences</p>
C (70-79)	Average Performance Particular areas of strength or weakness in the rubric below will adjust a grade to a C+ or C-
Course Material	Frequent miscomprehension of factual and conceptual material in written and oral participation, with regular factual errors and regular difficulty in articulating core abstract concepts.
Written Work	Disorganization in written work, lack of thesis-based argumentation, limited analysis of sources and ineffective use of citation, occasional difficulties of syntax and grammar that impede comprehension. Minimal integration of academic guidance of peers and professor in the development of assignments, difficulty in meeting objectives of assignment.
Class Participation	Infrequent participation in class discussion with contributions that are generally relevant and responsive to others' contributions.

	<p>Occasionally inattentive in class, respectful behavior towards professor and classmates that contributes to an effective learning environment.</p> <p>Occasionally tardy to class and unprepared for class discussion and activity.</p>
Miscellaneous	<p>No demonstrable effort to seek clarification of course material from professors or to communicate difficulties in meeting course objectives.</p> <p>Does not access available academic supports such as Writing Center or Language Tutors</p> <p>Completes all assignments/</p> <p>No more than two unexcused absences</p>
D (60 - 69)	Below-Average Performance Particular areas of strength in the rubric below will adjust a grade to a D+
Course Material	Limited comprehension of course material in written and oral participation demonstrated by frequent factual errors and inability to articulate core abstract concepts.
Written Work	Disorganization in written work with frequent factual and conceptual errors, no discernible argumentative structure, ineffective use of sources, comprehension impeded by regular errors of grammar and syntax , consistent inability to meet stated objective of assessments, no integration of academic guidance of peers or professors in the development of assignments.
Class Participation	<p>Participation in class demonstrates little attention to topic of discussion or the contributions of others.</p> <p>Often inattentive in class.</p> <p>Behavior disrupts classroom and distracts from effective learning environment.</p>
Miscellaneous	<p>No demonstrable effort to seek clarification of course material from professors or to communicate difficulties in meeting course objectives,</p> <p>No attempt to access academic supports such as Writing Center or Language Tutor</p> <p>All assignments turned in</p> <p>No more than two unexcused absences</p>
F	Unable to Award Credit for Course or Final Average Below 60
	At least one missing assignment

More than three unexcused absences

Other
