

ARCH 684_006
WINTER 2010

Instructor: Anne Bordeleau - abordele@uwaterloo.ca - room 3013

THURSDAY
1:00 to 4:00
Room 2026

Course Description

The ambition in this course is to consider critically the relation between architecture and personal time (memory) and to comprehend some of the effects that the concept of shared time (history) has had and still has on the conception and interpretation of architecture. Focusing on the fundamental relation between architecture and time, we will move from nineteenth-century historical positivism and historicism, up to the recent relativization of history by post-modernism and the present proliferation of commemorative works and monuments. We will study how our relation to time has continually affected our conception of architecture. Looking more particularly at architectural projects and texts of the past two hundred years, we will address them in their temporal complexity, moving between past, present and future and situating them against both history and memory.

Structure

In weekly seminars, we will discuss a series of readings organized thematically. After a one-hour seminar on the theme of the week, different students will be responsible for a brief presentation of one of the required readings. Around their chosen themes, students will move between texts and buildings to conduct their research. In the fifth class, each student will select and present an outline for a particular topic of research; in the last classes, they will present their final paper. Students will be evaluated on their ability to perform a close reading of two types of documents: an architectural project or building in one instance, and a theoretical or historical text in the other. Ongoing participation is vital to the quality of the seminar, and students will be expected to come prepared to the class and participate actively in the weekly discussions.

Evaluation

Presentation:	20%	(10% presentation or reading, 10% presentation of building)
Participation:	20 %	(participation in discussions, class preparation and readings)
Research paper:	60 %	
<i>11 February: paper outline</i>	<i>10%</i>	(5% written outline, 5% quality of presentation)
<i>25 March: paper presentation</i>	<i>10%</i>	(5% content, 5% structure and quality of presentation)
<i>15 April: final paper</i>	<i>40%</i>	(20% content, 10% argument, 10% structure/grammar/references)

1: Introduction: A brief history of time, a brief history of history - January 7

- Friedrich Nietzsche, *On the Advantage and Disadvantage of History for Life*, trans. Peter Preuss, Cambridge: Hackett Publishing Company, 1980
- Hannah Arendt, "The concept of history, ancient and modern", *Between Past and Future*, New York: Penguin Books, 1993, pp. 41-90.
- David Harvey, *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change*, London: Wiley Blackwell, 1992
- Paul Connerton, *How Modernity Forgets*, Cambridge: Cambridge University Press, 2009
- Marshall Berman, *All that is Solid Melts into Air: The Experience of Modernity*, Penguin, 1988
- Alan Colquhoun, "Three kinds of Historicism" in *Modernity and the Classical Tradition, Architectural Essays*, 1980-87, Cambridge: MIT Press, 1989, pp. 3-19
- Jurgen Habermas, "Modernity – An Incomplete Project", In the *Anti-Aesthetic*, ed. Hal Foster, New York: The New Press, 1998, pp. 1-15.
- Walter Benjamin, "Theses on the Philosophy of History", *Illuminations*, intro. Hannah Arendt, New York: Schocken Books, 1968, pp. 253-264.

2: Architecture and monumentality; architecture as historiography - January 14

REQUIRED READINGS:

- Alois Riegl, "The Modern Cult of Monuments: Its Character and Its Origin" *Oppositions* 25 (Fall 1982): 21-51. Tr. Kurt W. Forster and Diane Ghirardo.
- Michael Gubser, *Time's Visible Surface, Alois Riegl and the Discourse on History and Temporality in Find-De Siècle Vienna* (Detroit, 2006): History and the Perception Of Monuments (pp. 141-149); Temporality in Visible Form (pp. 141-163).
- Hilde Heynen, "Introduction to the Theme 'Petrified Memory,'" and "Petrifying memories: architecture and the construction of identity," *The Journal of Architecture*, vol. 4, no. 4, Winter 1999, pp. 331-32 and pp. 369-90.

SUGGESTED READINGS:

- George Baird, *The Space of Appearance*, Cambridge (MA): MIT Press, 1995, pp. 131-164.
- Rem Koolhaas, "Preservation is overtaking us", *Future Anterior* 1, no. 2, 2004, pp. 1-3.
- Gert Mattenklott, "Editorial" and "Memorial", *Daidalos, Special Issue: Denkmal*, no. 49, 15 Sept 1993, pp. 25-35.
- Bart Verschaffel, "The monumental: on the meaning of a form", *The Journal of Architecture*, vol. 4, no. 4, Winter 1999, pp. 333-36
- Aldo Rossi, *The Architecture of the City*, intro. Peter Eisenman, trans. Diane Ghirardo, Joan Oackman, Cambridge: MIT Press, 2002.
- Andreas Huyssen, "Monument and Memory in a Postmodern Age", in *The Art of Memory: Holocaust Memorials in history*, ed. James E. Young, Munich: Prestel-Verlag, 1994, pp. 9-17.

SUGGESTED ARCHITECTS AND ARTISTS:

- Louis Kahn; Hiroshi Sugimoto; Tadao Ando

3: Ornaments and the diction of architecture: experiencing architecture in time - January 21

REQUIRED READINGS:

- Adolf Loos, "Ornament and Crime," in U. Conrads (ed), *Programme and Manifestoes on Twentieth Century Architecture*, London: Lund Humphries, 1970.
- Siegfried Kracauer, *The Mass Ornament*, trans. T. Y. Levin, Cambridge (MA): Harvard University Press, 1995.
- Joan Ockman, "Between Ornament and Monument: Siegfried Kracauer and the Architectural Implications of the Mass Ornament", in 9. *Internationales Bauhaus-Kolloquium – Medium Architektur*, Weimar, 2003, pp. 75-91.

SUGGESTED READINGS:

- Carrie Asman, "Ornament and Motion: Science and Art in Gottfried Semper's Theory of Adornment", in *Herzog and De Meuron: Natural History*, ed. Philip Ursprung, Montreal: Canadian Centre for Architecture, 2003, pp. 384-97.
- John Ruskin, *The Stones of Venice*, London: Penguin Books, 2001 (1853), pp. 100-20.
- John Ruskin, *The Seven Lamps of Architecture*, New-York: Dover Publications, 1989, pp. 148-175; 176-198.
- Anne Bordeleau, "Charles Robert Cockerell's architecture and the Language of Ornaments," *The Journal of Architecture*, 14:4, 465-91.

SUGGESTED ARCHITECTS:

- Herzog & de Meuron

4: Drawing in time: representing time in architectural drawings

- January 28

REQUIRED READINGS:

- Rosalind Krauss, "Notes on the Index" in *The Originality of the Avant-Garde and other Modernist Myths*, Cambridge (MA): The MIT Press, c1986.
- Georges Didi-Huberman, "Before the image, before time", in Claire Farago and Robert Zwignenberg eds, *Compelling visibility: the work of art in and out of history*, Minneapolis: University Minnesota Press, 2003, pp. 31-44.
- Marco Frascari, "Lines as Architectural Thinking", *Architectural Theory Review*, 14:3, 200-212.

SUGGESTED READINGS:

- Roland Barthes, *Camera Lucida*, New York, 1988.
- Georges Didi-Huberman, *Fra Angelico dissemblance and figuration*, Chicago; University of Chicago Press, 1995, pp. 60-102; pp. 124-153.
- Georges Didi-Huberman, *Devant le temps, histoire de l'art et anachronisme de l'image*, Paris: Gallimard, 2000.
- Georges Didi-Huberman, *La ressemblance par contact*, Paris: Gallimard, 2008.
- Robin Evans, *The Projective Cast: Architecture and Its Three Geometries*, Cambridge, MA: MIT Press, 1995
- Anne Bordeleau, "Drawing in Time: Cockerell archaeologist and architect", *Architectural Theory Review*, 14:3, 284-305.
- Jacques Rancière, *The future of the image*, London; New York: Verso, 2007.
- Jonathan Hill, "Hunting the shadow – immaterial architecture", *The Journal of Architecture* 8, 2003, pp. 165-79

SUGGESTED ARCHITECTS AND ARTISTS:

- drawings by Zaha Hadid; Carlo Scarpa; Joseph Michael Gandy, Marcel Duchamp

5: Building in time: architectural synchronization

- February 4

REQUIRED READINGS:

- Mark Wigley, "The architectural cult of synchronisation," *The Journal of Architecture*, vol. 4, no. 4, Winter 1999, pp. 409-35.
- Dalbor Vesely, "Architecture and the Ambiguity of the Fragment", in *The Idea of the City*, ed. Robin Middleton, London; Cambridge MA: MIT Press, 1996, pp. 108-21.
- Robin Middleton, "Soane's Spaces and the Matter of Fragmentation", in *John Soane Architect: Master of Space and Light*, eds. M. Richardson and M. A. Stevens, London, 1999, pp. 26-37.
- Alberto Pérez-Gómez and Louise Pelletier, *Architectural representation and the perspective hinge*, Cambridge, Mass; London: MIT Press, 1997, pp. 361-68.

SUGGESTED READINGS:

- Thomas Raff, "Spolia – Building Material or Bearer of Meaning?" *Daidalos*, Special Issue: Memoria, no. 58, Dec. 1995, pp. 64-71.
- Giorgio Agamben, What is the Contemporary", in *What is an apparatus and other essays*, Stanford (CA): Stanford University Press, 2009.
- David van Zanten, "Felix Duban and the Buildings of the Ecole des Beaux Arts, 1832-1840," *The Journal of the Society of Architectural Historians*, vol. 37, no. 3, Oct. 1978, pp. 161-74.

SUGGESTED ARCHITECTS:

- Peter Zumthor, Sir John Soane, C. R. Cockerell, Henri Labrouste, K. F. Schinkel

6: Student Presentations

- February 11

Individual presentation of the topic selected, outlining the argument and presenting the material assembled as well as a preliminary bibliography.

7: Bergson's notion of duration and its possible translation to architecture

- February 25

REQUIRED READINGS:

- Henry Bergson, *Matter and Memory*, tr. N. M. Paul and W. S. Palmer, New York, 1990, (Chapter 4, summary and conclusion).
- Henry Bergson, *Duration and Simultaneity, with reference to Einstein's theory*. trans. Leon Jacobson, Indianapolis: Bobbs-Merrill, 1965 (Chapter 3)
- Stanford Kwinter, *Architectures of Time, Toward a Theory of the Event in Modernist Culture*, Cambridge MA: MIT Press, 2002, pp. 53-100

SUGGESTED READINGS:

- Gaston Bachelard, *Water and Dreams: An Essay On the Imagination of Matter*, Dallas: Pegasus Foundation, 1983, (introduction and chapter 8).
- Luis Fernández-Glaiano, *Fire and Memory*, trans Gina Cariño, Cambridge, MA: MIT Press, 2000.
- Siegfried Giedion, *Space, Time and Architecture: The Growth of a New Tradition*, Harvard: Harvard University Press, 2009, pp.277-290; 429-450.
- Laszlo Moholy-Nagy, *The New Vision: Fundamentals of Bauhaus Design, Painting, Sculpture, and Architecture*, Dover Publications, 2005, pp. 90-160.

SUGGESTED ARCHITECTS AND ARTISTS:

- Antonio Sant-Elia, Umberto Boccioni, Michael Wesely

8: The heuristic nature of memory: Augustine and Proust

- March 4

REQUIRED READINGS:

- Saint-Augustine, *Confessions*, New York, 1998, particularly Book 10.
- David Tell, "Beyond Mnemotechnics, Confession and Memory in Augustine," *Philosophy and Rhetoric* 39, no. 3 (2006).
- James E. Young, "Memory Against Itself in Germany Today", in *At Memory's Edge*, New Haven, London: Yale University Press, 2000, pp. 120-50.
- Walter Benjamin, "The Image of Proust", *Illuminations*, intro. Hannah Arendt, New York: Schocken Books, 1968, pp. 201-216

SUGGESTED READINGS:

- Walter Benjamin, "On Some Motifs in Baudelaire", *Illuminations*, intro. Hannah Arendt, New York: Schocken Books, 1968, pp. 155-200.
- Paul Ricoeur, *Memory, History, Forgetting*, tr. Kathleen Blamey and David Pellauer, Chicago: University of Chicago Press, 2006, pp. 96-102

- Marcel Proust, *In Search of Lost Time, Vol VI, Time Regained*, tr. A. Mayor and T. Kilmartin, London, 1999.
- Catherine Lupton, *Chris Marker, Memories of the Future*, London: Reaktion Books, 2006.
- Chris Marker, *La Jetée* (short film), 1962.
- Andrei Tarkovsky, *Sculpting in Time*, Austin: University of Texas Press, 1987

SUGGESTED ARCHITECTS AND ARTISTS:

- Andrei Tarkowski, Chris Marker, Esther Shalev-Gerz, Rachel Whiteread, FCJZ, A. Goldsworthy

9: Phenomenology and architecture: Merleau-Ponty's subjectivity as temporality - March 11

REQUIRED READINGS:

- Maurice Merleau-Ponty, *The Phenomenology of Perception*, tr. Colin Smith, (London, 1962): Sense Experience (pp. 207-242); Space (pp. 243-298).
- Maurice Merleau-Ponty, *Eye and Mind*, trans. by Carleton Dallery in *The Primacy of Perception* ed. by James Edie (Evanston: Northwestern University Press, 1964), 159-190.
- Juhani Pallasmaa, *The Eyes of the Skin: Architecture and the Senses*, (Seattle, WA, 2005).

SUGGESTED READINGS:

- Peter Zumthor, *Atmospheres*, Berlin: Birkhauser, 2006.
- Edward Casey, *Remembering, a phenomenological study*, Bloomington: Indiana University Press, 2000.
- Edmund Husserl, *Phenomenology and the Crisis of Philosophy: Philosophy as Rigorous Science and Philosophy as the Crisis of European Man*, trans Quentin Lauer, New York: Harper and Row, 1965.
- Gaston Bachelard, *The Poetics of Space*, Boston: Beacon Press, 1969.

SUGGESTED ARCHITECTS AND ARTISTS:

- Arakawa & Gin, Le Camus de Mézières; Le Corbusier; Roman Opalka; Paul Cézanne

10: Ricoeur and narration: moving between conception and perception - March 18

REQUIRED READINGS:

- Paul Ricoeur, "The Function of Fiction in Shaping Reality," *Man and World*, vol. 12, no. 2, 1979, pp. 123-41.
- Paul Ricoeur, "Architecture and Narrative", in *Catalogue de la Mostre "Identità e Differenze"*, Triennale de Milan, 1994.
- Paul Ricoeur, "Narrative Time", *In On Narrative*, ed. W. J. T. Mitchell, Chicago; London: University of Chicago Press, 1981, pp. 165-86.
- Gianni Vattimo, *The Transparent Society*, trans. David Webb, Baltimor: The John Hopkins Press, 1992, pp. 62-75; 105-120.

SUGGESTED READINGS:

- Hayden White, "The Value of Narrativity in the Representation of Reality", *In On Narrative*, ed. W. J. T. Mitchell, Chicago; London: University of Chicago Press, 1981, pp. 1-23.
- Julia Kristeva, *Hannah Arendt, Life Is a Narrative*, trans Frank Collins, Toronto: University of Toronto Press, 2001.
- Sophia Psarra, *Architecture and Narrative, The Formation of Space and Cultural Meaning*, London, 2009.

SUGGESTED ARCHITECTS:

- John Hejduk, OMA, Daniel Libeskind, Kazuyo Sejima

11: Student Presentations - March 25

12: Student Presentations - April 1

The final in-class presentations will be summaries of the student's final research (30-40min).
The research must include the reading and interpretation of buildings as well as texts.

Final paper due - April 15

Academic Integrity:

In order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect and responsibility. [Check www.uwaterloo.ca/academicintegrity/ for more information.]

Grievance:

A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read Policy 70 - Student Petitions and Grievances, Section 4, www.adm.uwaterloo.ca/infosec/Policies/policy70.htm. When in doubt please be certain to contact the department's administrative assistant who will provide further assistance.

Discipline:

A student is expected to know what constitutes academic integrity [check www.uwaterloo.ca/academicintegrity/ to avoid committing an academic offense, and to take responsibility for his/her actions. A student who is unsure whether an action constitutes an offense, or who needs help in learning how to avoid offenses (e.g., plagiarism, cheating) or about "rules" for group work/collaboration should seek guidance from the course instructor, academic advisor, or the undergraduate Associate Dean. For information on categories of offences and types of penalties, students should refer to Policy 71 - Student Discipline, www.adm.uwaterloo.ca/infosec/Policies/policy71.htm. For typical penalties check Guidelines for the Assessment of Penalties, www.adm.uwaterloo.ca/infosec/guidelines/penaltyguidelines.htm.

Appeals:

A decision made or penalty imposed under Policy 70 (Student Petitions and Grievances) (other than regarding a petition) or Policy 71 (Student Discipline) may be appealed if there is a ground. A student who believes he/she has a ground for or an appeal should refer to Policy 72 (Student Appeals) www.adm.uwaterloo.ca/infosec/Policies/policy72.htm

Notes for Students with Disabilities:

The office of Person with Disabilities (OPD), located in Needles Hall, Room 1132, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require accommodations to lessen the impact of your disability please register with the OPD at the beginning of each academic term.

Penalty:

No extensions will be given on presentations scheduled in class, and students who fail to present will be given a grade of 0%. Students who hand in their paper late will be penalized. There will be a -5% penalty for papers handed in after the deadline. An additional 5% a day will be deducted for each calendar day after the deadline. Papers handed in after April 22 will be given a grade of 0%.