

YSS3282: Architecture and Society

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| Course instructor | Prof Joshua Comaroff |
| Class time | Tues 14.30 – 16.00 Fri. 14.30 – 16.00 |
| Location | UTSRC – LT52 University Town Lecture Theatre 52 (Riady) |
| Office Hours | Thurs 14.00 – 16.00, or by appointment www.calendly.com/comaroff comaroff@yale-nus.edu.sg |

This module offers students the opportunity to inquire into the complex relationship between the practice of architecture and what we might loosely term “society.” The course will look at the relationship between buildings and specific social institutions—the family, secular welfare, the state and its publics—as well as attending to the role of architecture in a range of social processes, including the exercise of power, ideology, identity formation, care, production and reproduction, and consumption. It will also address the professionalized field of architecture and its social imaginary. Examples will span a period from the early modern to contemporary eras, beginning in the late eighteenth century and ending in the present day.

Learning Objectives

At the end of this module students will have acquired knowledge about:

- how architecture is conceptualized and produced
- the values and codes of practice that structure aspects of the profession of architecture
- a range of building types and how they reflect the values and functions of specific social institutions and processes
- how buildings embody and exercise power and express identity
- the emergence of post-occupancy and other social studies of architecture
- how buildings can become a focal point for social change (radical and reactive)

Students will acquire the following skills:

- social and spatial analysis of buildings
- analysis and synthesis of content of scholarly texts
- critical thinking
- reflective and analytical writing
- ability to complete an independently conceived research project - the building biography.

Note: this course is not a practical introduction to architectural design or visualization.

Format

The course is delivered through 2 x 1.5 hour sessions which will be run as a seminar-style discussions with mini lectures, discussion, and presentations by students. The success of the class depends on your having completed readings and reflections prior to the class. To assist in the discussion students are expected to post discussion points on canvas prior to the class. These will be built on in the class discussion, which will have allocated student leaders.

Outline of Topics

Week

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| 1 | Introduction: Architecture as Social Phenomenon |
| 2 | Modern and Late-Modern Architecture 1: Typologies & Vernaculars |
| 3 | Modern and Late-Modern Architecture 2: Program & Function |
| 4 | Modern and Late-Modern Architecture 3: Meaning |
| 5 | Modern and Late-Modern Architecture 4: Field |
| 6 | Housing, Home, Domesticity |
| 7 | Power, Colonialism and National Identity |
| 8 | Liberating Plans: Progressivism and Post-coloniality |
| 9 | Design and the "Public": Social Building and Social Performance |
| 10 | Better Worlds: Utopia, Enlightenment, and Determining Spaces |
| 11 | Horrid Architectures: Dystopia, Deconstruction, and the Uncanny |
| 12 | Forms of Healing: Therapeutic and Enabling Designs |
| 13 | Building biography presentations |

Attendance

Students are expected to attend all classes. Each student can have one unexplained absence from class without suffering any penalty. Thereafter, *each subsequent unexplained absence will result in a reduction in the student's citizenship grade*. A student accumulating more than three unexplained absences will have their overall course grade reduced by one grade point for each additional absence. A roll will be taken in class. Beyond the one unexplained absence, students must request the permission of the faculty instructor to be absent from class. If you need to be absent for fieldwork in another class then you need to request and agree this absence with your instructor. Permission to be absent from class for reasons of extra-curricular activities is not automatic and is at the discretion of the faculty instructor.

Assessment Summary

Seminar Citizenship (weekly)

- in class participation, including evidence of reading
 - pre-seminar question posts
 - post-seminar learning reflections
- 15%

Case Study Presentations (allocated W2 through W11)

2 short small group class presentations (10% each) 20%

Reflection Essay (W7)

1 Reflection Essay 30%

Building Biography (final) 35%

1. Seminar Citizenship (15%)

The Seminar Citizenship grade is based on two things:

1.1. Pre-seminar preparation

Students are expected to read all key readings for each session.

Before class: You are expected to submit questions and comments about the readings on the discussion page of Canvas. A reflection may relate to the main point of the reading, information you find surprising, or something you find confusing. You are expected to contribute 10 posts over the course of the semester (you may submit more).

1.2. In class participation, including:

Active participation, including:

- attendance and punctuality
- active and respectful listening
- insightful and well attuned questioning
- judicious and relevant verbal comment, that builds on conversation
- evident pre-preparation such that comments reflect knowledge gained through readings or other set preparation

2. Case Study Presentations (2 x 10% = 20%)

Students are also members of case groups that are allocated specific “case study” readings, as specified in the Student Work Allocation Table. You will be called upon to do a short presentation on the case study readings twice across the semester. The class presentation should last only 10 minutes and should summarize the paper allocated, with an emphasis on the architectural examples mentioned in the reading that are pertinent to the theme of the week. *This is a group assignment, so you are expected to coordinate with your group.* You should illustrate the presentation with images of the architectural form/process/phenomenon being discussed. You can extend beyond the reading if it is useful, but your main job in the class is to bring a case example into the classroom for discussion and contemplation.

3. Reflection Essay (1 x 30%)

Students will be expected to write 2 reflection essays which offer them the opportunity to consolidate and deepen their understanding of the material covered. The essay should be no more than *1500 words, with illustrations, citations and bibliography*. The essay can focus on a topic of your choosing that has been covered in the semester. It should reflect on both theoretical themes and use specific architectural example/s.

Due Sunday, March 6th, 23:59 (end of Week 7)

4. Building Biography (35%)

The building biography is a chance for you to look closely at a building in place and across time. The building should be standing today and be accessible to you and have some available data on it. It need not be by a named architect, but it can be. In constructing your building biography, you should draw on the inspiration offered by the readings linked to the assignment, which offer examples of building biographical work, and the methods that can be used. You are invited to be as creative as your time, skill and imagination allows.

You might approach the project with more emphasis on the history, or the current users and atmosphere, or you may emphasize a controversy. You can use words, photography, sound, video, or drawing, BUT your final work must have sufficient text to properly explain your choice of the building and something of its history, production and use. The final submission should also reflect that you have read and drawn on the methodological readings offered in syllabus.

The final submission should be a well-illustrated essay/report (3,000 words). It should have a bibliography, images should be sourced and captioned.

Due Sunday, May 1st at 23.59.

Indicative Reading List

- Banham, Reyner. 1960. *Theory and Design in the First Machine Age*. Praeger.
- Barthes, Roland. 1979 *The Eiffel Tower and Other Mythologies*. University of California Press.
- Benko, Jessica. 2018. The Radical Humaneness of Norway's Halden Prison: The Goal of the Norwegian Penal system is to get inmates out of it. *NY Times Mag*. Retrieved, 10.
- Benton, Tim and Denis Sharp. 1975, *Form and Function: A Source Book for the History of Architecture and Design*. Crosby Lockwood Staples.
- Bourdieu, Pierre. 1990 [1970]. The Kabyle house or the World Reversed. In *The Logic of Practice*, Cambridge: Polity Press.
- Bourdieu, Pierre. 1993. *The Field of Cultural Production*. Polity Press.
- Brown, Robert, and Daniel Maudlin. 2012. Concepts of Vernacular architecture. In Crysler, C.G., Cairns, S. and Heynen, H. eds., *The SAGE Handbook of Architectural Theory*, Sage.
- Crinson, Mark. 1996 *Empire Building: Orientalism and Victorian Architecture*. Routledge.
- Frampton, Kenneth. 1992 *Modern Architecture: A Critical History*. World of Art.
- Henket, H.J. 2002. Modernity, Modernism and the Modern Movement. In: Henket, H & Henyen, H *Back from Utopia: The Challenge of the Modern Movement*. Rotterdam: 010 Publishers.
- Jencks, Charles. 1984. *The Language of Post-modern Architecture*. Academy Editions.
- Jewkes, Yvonne. 2018. Just design: Healthy prisons and the Architecture of Hope. *Australian & New Zealand Journal of Criminology*, 51(3).
- Jones, Peter & Eamonn Canniffe, E 2007. *Modern Architecture Through Case Studies*. Architectural Press: Worldwide.
- Kaplan, Martha. 1995. Panopticon in Poona: An Essay on Foucault and Colonialism. *Cultural Anthropology*, 10(1),
- King, Anthony D. 1980. *Buildings and Society*. Routledge and Kegan Paul.
- Kusno, Abidin. 2000. *Behind the Postcolonial: Architecture, Urban Space and Political Culture in Indonesia*. Routledge.
- Le Corbusier. 1986 (1931). *Towards a New Architecture*. Dover Publications.
- Morin, Karen M. 2013. "Security Here is Not Safe": Violence, Punishment and Space in the Contemporary Penitentiary, *Environment and Planning D: Society and Space*, 31.
- Rapoport, Amos 1990 *The Meaning of the Built Environment*. University of Arizona Press.
- Rudofsy, Bernard. 1965. *Architecture Without Architects: A Short Introduction to Non-pedigreed Architecture*. MoMA, New York.
- Shaw, Annapurna. 2009. Town Planning in Postcolonial India, 1947-1965: Chandigarh Re-Examined. *Urban geography*, 30(8).
- Vale, Lawrence. 1992. *Architecture, Power and National Identity*. Yale University Press.
- Venturi, Robert, Denise Scott Brown and Steven Izenour. 1994. *Learning from Las Vegas*. MIT Press.
- Waterson, Roxana. 1990. *The Living House: An Anthropology of Architecture in South-East Asia*. Oxford University Press.

Late Assignments

Students are expected to plan and manage their workloads, and to ensure they do not lose work through IT malfunction or poor planning. Your assignment will be considered late if it misses the deadline without you having secured advance permission. For every late assignment, there will be a penalty, as your grade will go down by 5% point for each calendar day after the deadline. You will not be penalized for late submission of work if you receive a Medical Certificate or AD Note.

Plagiarism

Plagiarism is a very serious offence that goes against the ethos of academic honesty. You are also reminded of the serious consequences in case you are caught plagiarizing. See: <http://studentlife.yale-nus.edu.sg/policies/academic-regulations/academicintegrity/>

Citations and Bibliography Style Specifications

All work submitted in Introduction to Urban Studies should follow the author date in text citation style specified by Harvard University Press:

<http://www.citethisforme.com/harvard-referencing>

All work derived from another source should be appropriately cited. All direct quotes need to specify author/s, date and page. Citations MUST NOT be done by way of footnotes (the convention in the Humanities). Incorrect citation style will be penalized. Footnotes may be used on occasion, but only to add information, not for bibliographical citation purposes.

Student Faculty Communication

You can address us as Prof Jane and Prof Chen. For the most part we will communicate information to you about the course via Canvas-linked emails or announcements. If you email us, please include including in the subject the Course name. We endeavor to respond to all emails within two business days, and if you have not received a response feel free to email us again.

Sensitive Topics and Trigger Warnings

This course involves some topics or materials that may be emotionally troubling or disturbing, including the sessions on exclusion, marginalization, racism and gender discrimination/sexual harassment. We will flag in class when these sessions are coming up and remind all of you about appropriate language, and pathways for support should you need.

Intellectual Property and Privacy

Our academic model encourages open and penetrating discussion of what can sometimes be challenging materials. Additionally, we seek to cultivate an intellectual space in which, as stated in the Faculty Statement on the Freedom of Expression, “there are no questions that cannot be asked, no answers that cannot be discussed and debated.” This kind of intellectual exploration requires trust and privacy. Therefore, students may not record and/or distribute course discussions, lectures, lecture slides or handouts, readings, videos, or any course related materials without prior permission of the instructor. This includes audio recording, video, transcription, and photography. Lectures and seminars that are delivered in-person, online, or as a pre-recorded videos should never be recorded or distributed beyond the course for which it was intended. Any notes which a student takes for their own learning and retention should not be shared beyond the Yale-NUS community. Students are encouraged to reflect upon and share their own learning experiences and ideas in whatever forum they wish. However, they should not share course content produced by their professors or their peers (e.g. a peer’s essay, comments made in class, posts to a Canvas discussion thread) without prior permission through any channels including social media.

Important Notes: Violation of this policy is addressed in the student Code of Conduct and could result in disciplinary and/or legal consequences. As per Clause F2(a) of Policies Relating To Yale-NUS College Intellectual Property, copyright to an Authored Work shall be owned by the University Member who authored it. Authored Work could include syllabi, tests, examination scripts, study guides, lecture notes and teaching materials, including lectures recorded on audio and/or visual recordings.

Academic Integrity Policy

Yale-NUS College expects its students to abide by the highest standards of academic integrity as a matter of personal honesty and communal responsibility. Acting with academic integrity requires that (a) students do their own work, (b) students not interfere with the work of others, (c) students accurately and honestly represent the content of their work, and (d) students properly attribute others' work. Violations of the College's academic integrity standards undermine both the community and the individual growth of students. Accordingly, they will be addressed with the utmost seriousness and sanctions ranging from grade penalties to expulsion. Examples of violations of academic integrity include plagiarism, copying or sharing homework answers, submitting work completed for one course as 'new' work for another course, or fabricating or falsifying research data. For more information please visit the Student Services website, Policies and Procedures section: <https://studentlife.yale-nus.edu.sg/policies/academic-integrity/>

The Yale-NUS Library provides resources on citations and plagiarism here: <http://library.yale-nus.edu.sg/avoiding-plagiarism/>

Class Climate

Inclusive and Non-Discriminatory Language: Faculty and students will endeavour to learn and respect each other's names and preferred pronouns. While we aim to harness and learn from the diverse experiences and identities in our classroom, we will avoid expecting individual students to represent their entire country, culture, gender identity, etc.

Language & Conduct: This course encourages non-discriminatory language and conduct. Students should not use racist, sexist, ableist or other discriminatory language in class discussions or written work. Instead, students should be mindful and respectful of the diverse identities present in the class, including but not limited to gender, sex, sexuality, (dis)abilities, socioeconomic class, religion, race, nationalities, language. If you have suggestions to improve class climate and inclusivity, please come talk to me during office hours, send me an email, or submit anonymous feedback via Canvas. I understand it can be uncomfortable to talk to a professor about these issues, and I want to assure you that any concerns or constructive feedback you raise with me even if it is about my own speech or teaching style will not lead to negative consequences for your grade or our interactions in the course. If you feel uncomfortable speaking with me directly or want to consult with another faculty member about difficulties you are facing in the class, I encourage you to reach out to your Assistant Dean, who can advise you on the process for referring complaints relating to content or behavior that causes offence to the College administration.

Access Needs: If you have any physical, psychiatric or learning conditions that may impact your performance in this course, please reach out to your Assistant Dean for advice and referral to further resources.

Class Discussions: Some students will be more comfortable or assertive speaking in class than others. Students who tend to speak more frequently, louder, and longer are encouraged to make room in the conversation for other voices and develop their listening skills. At the same time, students who are more reserved about speaking during class are encouraged to participate vocally or in other formats. Please come talk to me if participation or classroom discussion dynamics are challenging for you. We can work together to identify appropriate modes for participation.

If you are having inter-personal conflicts with a classmate in ways that undermines your learning or engagement, please come talk to me or talk to your AD so we can identify constructive ways forward.

Health and Wellness Contacts

Overall personal wellness is of the utmost importance. If you are experiencing undue stress and are concerned that your level of contribution to the class is being affected, please feel free to approach me. If you feel that you might benefit from private counselling, please contact your residential staff, Assistant Dean or the Yale-NUS Counselling Centre. For more information on the Counselling Centre, visit <https://studentlife.yale-nus.edu.sg/counselling/>

Academic resources

Canvas Page Usage Policy: Canvas is the primary medium for syllabus and readings and communication.

Research Consultations: Librarians at the Yale-NUS Library meet with students to assist them with their research and with developing information literacy skills and habits. Students should contact their Subject Librarian (<http://library.yale-nus.edu.sg/about/subject-librarians/>) or complete the Research Consultation form (<http://library.yale-nus.edu.sg/research-consultation/>) to set an appointment.

Writing Consultations and Peer Tutoring: The Yale-NUS Writers' Centre provides individual writing consultations for class assignments. For more information on making appointments, visit <https://writerscentre.yale-nus.edu.sg/>. Many disciplines also have peer tutors available. To learn more and book an appointment, visit <https://teaching.yale-nus.edu.sg/student-support/students-peer-tutoring/>.