

ARCH 599: Designing History**Units: 2****Location: Watt B7 (Clipper Lab)****Fall 2017: Thursdays, 12:30pm – 2:20pm****Instructor: Zachary Tate Porter****Office Hours:** By Appointment**Email:** porterz@usc.edu

David Gissen, Proposed Reconstruction of the Mound of Vendôme (2014)



Oswaldo Romberg, Full-scale Translocation of Melnikov's House to Izmir (2009)



Jorge Otero-Pailos, "The Ethics of Dust" (2016). Latex casts of pollution on industrial chimneys from San Francisco's historic Old Mint.

Course Description

Traditional models for historical inquiry privilege language—either transcribed or orated—as the primary interface between historical subjects and the present. While this tradition continues to be rich field of discovery, one might wonder if there are other ways to engage the past. Can a site-specific installation be a form of historical scholarship? Is drawing a viable means of studying bygone civilizations? How might an architect reimagine the task of a historian? Building off of these questions, this course examines the application of design as a method for historical analysis. Through a series of case studies and directed readings, students will be introduced to a range of creative alternatives to traditional historiography. In addition to experimental texts, the course will feature histories that are intended to be watched, held, performed, smelled, heard, and inhabited. Over the course of the semester, each student will develop his or her own historical research project, borrowing and/or adapting one of the design-oriented methods discussed in class. By bridging the divide between history and design, this course aims to engage a wider audience in critical reflection on architecture and its vibrant past.

Learning Objectives

- To develop an awareness of traditional methods and problems associated with historical inquiry
- To develop an understanding of emerging design-oriented approaches to history
- To develop ability in historical research, analysis, and positioning through a semester-long project
- To develop speaking and argumentation skills through in-class discussions and presentations

Course Organization

This course is organized around a series of weekly lectures delivered by the instructor. Following each lecture, students will engage in a discussion of the week's theme. Students should read all assigned readings and arrive to class prepared to contribute to the conversation.

Required Readings and Supplementary Materials

Required texts and supplementary materials will be posted on Blackboard. See the course schedule below for a full list of readings and case studies.

Project Description

Each student will select a research topic either from the provided list or in consultation with the instructor. This topic should be a singular entity (person, place, or thing), rather than an abstract concept (i.e. sustainability) or general movement (i.e. Postmodernism). Additionally, the student should select a topic that he or she can *access* in some manner. If the topic is a building or landmark, then it should be located in or around Los Angeles. If the topic is a particular book or journal, then the student should obtain a physical copy. If the topic is a historical figure, then the student should identify an accessible archive containing pertinent materials (i.e. Getty Center, USC archives, etc.). Over the course of the semester, each student will conduct research on his or her selected topic and develop a design-oriented project that presents the findings to a wider audience. In addition to this final deliverable, students will submit weekly reading summaries, complete a methodology assignment, and share their research progress through mid-term presentations.

Grading Breakdown

Assignment	Points	% of Grade
Final Project	50	40
Mid-term Presentation	50	20
Methodology Assignment	10	10
Reading Summaries	100	20
In-class Participation	10	10
TOTAL	220	100

Grading Scale

Course final grades will be determined using the following scale:

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

Assignment Submission Policy

Assignments should be submitted in class or on Blackboard, as directed. Late submissions will be penalized as follows: -1 point per day for the methodology assignment and reading summaries; -5 points per day for the mid-term presentation and final project.

Course Schedule

	Session Topic	Readings* & Case Studies
Week 1	<i>Introduction to Historical Methods & Problems</i>	<ul style="list-style-type: none"> • Required Reading: R.G. Collingwood, <i>The Idea of History</i> ("The Philosophy of History" and "History's Nature, Object, Method, and Value," pp. 1-10) • Supplemental Reading: Walter Benjamin, "On the Concept of History" • Supplemental Reading: David Edgerton, <i>Shock of the Old: Technology and Global History Since 1900</i> ("Introduction," pp. ix - xviii) • Supplemental Reading: E.H. Carr, <i>What is History?</i> (pp. 7-30)
Week 2	<i>The Utility of Architectural History</i>	<ul style="list-style-type: none"> • Required Reading: Zachary Tate Porter, "Our Useless Past" • Supplemental Reading: Colin Rowe, "Mathematics of the Ideal Villa" • Supplemental Viewing: Video Interview: "The Life and Work of an Environmental Historian with William Cronon" • Supplemental Reading: Andrew Leach, <i>What is Architectural History?</i> (Ch. 4: "How Useful?" pp. 97-114)
Week 3	<i>The Role of Evidence</i>	<ul style="list-style-type: none"> • Required Viewing: Video Lecture: Dell Upton, "A Concrete Modernity" • Required Reading: Andrew Leach, <i>What is Architectural History?</i> (Ch. 3: "Evidence," pp. 76-96) • Supplemental Reading: Andrew Ballantyne, "Architecture as Evidence" in <i>Rethinking Architectural Historiography</i> <p>Deadline for Topic Selection In-class Activity: Library Research Session</p>
Week 4	<i>Design-Oriented Research Method # 1:</i> <u><i>Site-Specific Installation</i></u>	<ul style="list-style-type: none"> • Required Reading: Miwon Kwon, <i>One Place After Another: Site-Specific Art and Locational Identity</i> (Ch. 1: "Genealogy of Site Specificity," pp. 11-32) • Supplemental Reading: Isabelle Loring Wallace and Nora Wendl, eds., <i>Contemporary Art About Architecture: A Strange Utility</i> ("Introduction") • Supplemental Viewing: Video Lecture: Byrony Roberts, "Intervention as Project" • Case Studies: Jennifer Bonner, <i>Watermarks</i>; Matthew Buckingham, <i>Detour</i> and <i>From 1957 to 1969 This Building Was Empty</i>; Osvaldo Romberg, <i>Translocations</i>; Fujiko Nakaya, <i>Veil</i>; LADG, <i>The Kid Gets Out of the Picture</i>; Anne Ramsden, <i>Garden</i>; Kara Walker, <i>A Subtlety</i>; Parasite 2.0, <i>Vita nei bosch</i>; Neutra VDL Research House & Wende Museum, "Competing Utopias"; Santiago Borja, "Sitio" and "Fort/Da"; Xavier Veilhan, "Architectones Barcelona"
Week 5	<i>Design-Oriented Research Method # 2:</i> <u><i>Performance, Reenactment, and Tableaux Vivant</i></u>	<ul style="list-style-type: none"> • Required Reading: Nora Wendl, "Attempts at Breaking into a Glass House" • Required Reading: Vanessa Agnew, "Introduction: What is Reenactment?" • Supplemental Reading: Jennifer Fisher and Jim Drobnick, "Counterposes, A Curatorial Pose" • Case Studies: Jeremy Deller, <i>The Battle of Orgreave</i>; Iñigo Manglano-Ovalle, <i>le Baiser/The Kiss</i>; Jose Reynoso, <i>Social Class and Other Choreographies</i>; Andrea Fraser, <i>Little Frank and His Carp</i>; Display Cult (curators), <i>Counterposes</i>; Gordon Matta Clark, <i>Window Blow-out</i>; Adad Hannah, <i>Museum Stills</i>; Iain Baxter, <i>Monopoly with Real Money</i>; Parasite 2.0, <i>Radical Island # 2</i>

Week 6	<i>Design-Oriented Research Method # 3: <u>Reconstruction</u></i>	<ul style="list-style-type: none"> • Required Reading: Tino Mager, <i>Architecture RePerformed: The Politics of Reconstruction</i> ("Introduction: Selected Pasts, Designed Memories") • Supplemental Reading: David Gissen, "The Architectural Reconstruction of Nature" • Supplemental Reading: Viollet-le-duc, <i>On Restoration</i> (excerpt) • Case Studies: Ignasi de Solà-Morales, Cristian Cirici and Fernando Ramos, Barcelona Pavilion Reconstruction; Robert Venturi, Franklin Court: Ghost Structure; Do Ho Suh, <i>Seoul Home/LA Home</i>; David Gissen, <i>The Mound of Vendôme, The Path to the Acropolis</i>, and <i>Pittsburgh Reconstruction, 1906</i>; Thomas Muller, Reconstruction of Wall House 2
Week 7	<i>Design-Oriented Research Method # 4: <u>Alternate History</u></i>	<ul style="list-style-type: none"> • Required Reading: Benjamin Bratton, <i>Dispute Plan to Prevent Future Luxury Constitution</i> (Chapter 2: "The Role of Megastructure in the Eschatology of John Frum (On OMA's Master Plan for the Spratly Islands)," pp. 13 – 40) • Supplemental Reading: Keller Easterling, "Some True Stories" • Case Studies: Sam Lubell and Greg Goldin, "Never Built Los Angeles"; Luis Fernandez, "Haussmanhattan"; Philip K. Dick, <i>Man in the High Castle</i>; Keller Easterling, <i>Some True Stories</i>
Week 8	Midterm Project Presentations	
Week 9	<i>Design-Oriented Research Method # 5: <u>Drawing and Modeling</u></i>	<ul style="list-style-type: none"> • Required Reading: Anthony Vidler, "Palladio Reassessed by Eisenman" • Supplemental Reading: Ernesto Valiente, Flavio d'Amico, and Fernando da Casa Martín, "Drawing as a Research Tool: Reconstruction of the Trip Time of the Urban Image of Alcala de Henares" • Supplemental Reading: Karissa Rosenfield, "Venice Biennale 2012: The Piranesi Variations / Peter Eisenman" • Supplemental Reading: Peter Eisenman, "From Object to Relationship II: Casa Giuliani Frigerio: Giuseppe Terragni Casa Del Fascio" • Case Studies: Peter Eisenman, <i>Palladio Virtuel</i>; Volkan Alkanoglu, <i>Infamous Lines</i>; Peter Eisenman, Jeff Kipnis, and DOGMA, <i>Piranesi Variations</i>; Peter Eisenman, <i>Ten Canonical Buildings</i>; Farshid Moussavi, <i>The Function of Ornament</i>
Week 10	<i>Design-Oriented Research Method # 6: <u>Curation</u></i>	<ul style="list-style-type: none"> • Required Reading: Felicia Davis, "Uncovering Places of Memory: Walking Tours of Manhattan" in <i>Sites of Memory: Perspectives on Architecture and Race</i> • Required Reading: Matthew Allen, "Review: Archaeology of the Digital" • Supplemental Reading: Hal Foster, "An Archival Impulse" • Supplemental Reading: Marlene Manoff, "Theories of the Archive from Across the Disciplines" • Case Studies: Greg Lynn, "Archaeology of the Digital"; Andrew Kovacs, "Archive of Affinities"; Amy Balkin, Malte Roloff, and Cassie Thorton, "A People's Archive of Sinking and Melting"; David Gissen and Irene Cheng, "An Olafactory Archive: 1738-1969"; Jennifer Bonner, <i>A Guide to the Dirty South: Atlanta</i>; Studio Beirut, <i>Beyroutes: A Guide to Beirut</i>; Rem Koolhaas, <i>Venice Biennale 2014: Fundamentals</i>

Week 11	<i>Design-Oriented Research Method # 7:</i> <u>Critical and Experimental Preservation</u>	<ul style="list-style-type: none"> • Required Reading: Laura Raskin, "Jorge Otero-Palos and the Ethics of Preservation" • Required Reading: Adam Jasper, "Photoagentur Potemkin" • Supplemental Viewing: Lecture Video: Jorge Otero-Pailos, "Experimental Preservation" • Supplemental Reading: Stephen Cairns and Jane M. Jacobs, <i>Buildings Must Die</i> (Ch. 5: "Decay," pp. 69-102) • Case Studies: Jorge Otero-Palos, <i>The Ethics of Dust</i>; Bernard Tschumi, <i>Advertisements for Architecture</i>; OMA, McCormick Tribune Campus Center; Carnegie Library Stones (Atlanta); Farnsworth House Flood Mitigation Project; Daniel R. Small, <i>Excavation II</i>
Week 12	<i>Design-Oriented Research Method # 8:</i> <u>New Media</u>	<ul style="list-style-type: none"> • Required Viewing: Video Lecture: Diane Favro, "Building a Digital Ancient Rome Bit by Byte" • Required Reading: Greg Miller, "Beautiful Interactive Map of Barcelona Digs into Rich Architectural History" • Case Studies: Irene Cheng and Brett Snyder, <i>Museum of the Phantom City</i>; Diane Favro, <i>Digital Roman Forum</i>; Nicholas de Monchaux, <i>Local Code: Real Estates</i>; First Office, <i>#Dolmen</i>; P. Lynch, L. Swimmer, and R. Zimmer, <i>CARTASONIC</i>; 300.00 Km/s, <i>BIG TIME BCN</i>
Week 13	Final Project Workshop	
Week 14	Final Presentations, Performances, and/or Installation Exhibitions	
Week 15	No Class – Studio Reviews	
FINAL	Final Project Submission (including visual documentation and textual description)	

* Assigned texts should be read prior to the class period for which they are listed.

Statement on Academic Conduct and Support Systems

Academic Conduct

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, “Behavior Violating University Standards” <https://policy.usc.edu/student/scampus/part-b>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Discrimination, sexual assault, intimate partner violence, stalking, and harassment are prohibited by the university. You are encouraged to report all incidents to the *Office of Equity and Diversity/Title IX Office* <http://equity.usc.edu> and/or to the *Department of Public Safety* <http://dps.usc.edu>. This is important for the health and safety of the whole USC community. Faculty and staff must report any information regarding an incident to the Title IX Coordinator who will provide outreach and information to the affected party. The sexual assault resource center webpage <http://sarc.usc.edu> fully describes reporting options. Relationship and Sexual Violence Services <https://engemannshc.usc.edu/rsvp> provides 24/7 confidential support.

Support Systems

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* <http://ali.usc.edu>, which sponsors courses and workshops specifically for international graduate students. *The Office of Disability Services and Programs* <http://dsp.usc.edu> provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu> will provide safety and other updates, including ways in which instruction will be continued by means of Blackboard, teleconferencing, and other technology.