“A map of the world that does not include utopia is not worth even glancing at, for it leaves out the one country at which humanity is always landing.” Oscar Wilde

COURSE DESCRIPTION
The course examines the rich tradition of utopian thinking in architecture, urban planning and the visual arts. Here, utopia is explored in its modern form: as a call to transform the world through human planning and ingenuity. The purpose of the course is to better understand the role that the utopian imagination has played in the construction of social practices, the development of urban and social planning models, and technologies of power.

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**COURSE REQUIREMENTS**

**Course Assessment and Grading:**

- Participation .......................................................................................................................................... 15%
- Weekly Reading Responses ................................................................................................................ 10%
- Weekly Presentations ........................................................................................................................... 20%
- Term Paper Draft *(Deadline: Thurs. Feb 22)* .......................................................................................... 10%
- Term Paper Final *(Deadline: Fri. April 6)* .............................................................................................. 20%
- U/DYS-TOPIA Presentation .................................................................................................................. 25%

**Participation and Attendance:** Students are required to wisely and consistently contribute to the weekly seminar discussions. Only full participation in class discussions will assure that you receive full marks for this course assessment criteria. You are expected to come to class having completed your assigned readings. Attendance to all course meetings is mandatory. More than two unexcused absences will result in a significant reduction in your final grade. If you have a good reason for missing class, please inform the professor by email before class. You may be asked to provide a doctor’s note or a message from a class dean.

*Use of internet during class meetings is forbidden. If it is found that students aren’t able to refrain from running web sites in the background computers will not be allowed in the classroom.*

**Readings:** There will be approximately 60-100 pages of reading a week. The readings will be posted online. All readings must be completed the night before the relevant seminar. In addition, you are required to do some online research on the case studies listed below each week’s title in order to familiarize yourselves with these projects.

**Weekly Reading Responses** *(200 words + Question)*

Weekly Reading Responses are due Monday nights at midnight. I will set up online discussion boards for each week on courseworks. You will be able to see your classmates’ responses only once you have added your own response to the forum. Once you have added your response, I recommend that you read some of the other responses on the forum.

For each week of the course, you are asked to:

- write a 200 word response to issues and polemics encountered in the readings for that week. In responding to the readings, you will need to briefly summarize the arguments that you feel are central to the week’s theme.
- End your response with one question. The question should not seek a factual answer (how much..., when did.... etc.) but should address what you see as the main points of debate in the readings.

The purpose of weekly responses is:

- to demonstrate that you’ve read the assigned readings for the week.
- To show that, beyond simply reading the texts, you’ve thought about the central arguments and themes, that you’ve been able to draw connections between that week’s various readings (and possibly, the readings from previous weeks), and finally, that you’ve been able to scale-up your thinking and consider some of the larger social / political / personal … stakes involved.

Your responses don’t need to discuss all of the week’s readings, although they should address most of them. The responses will be graded on a total of 1 point. In order to get a full point, your response needs to demonstrate that you’ve read the readings and been able to focus on the main issues and arguments they present. Late responses cannot be accepted.
Weekly Presentations (10-15 minutes for all presenters)
Each of you will present once over the term. Depending on class size, there may be two presenters per seminar. Presentations are on the weekly reading designated on the course schedule by a - (hyphen). Presenters will present seated at the seminar table and will distribute paper copies of their presentation notes for the rest of the class to follow. Presentation notes should include images to illustrate ideas discussed in the reading. If you email your presentation notes to me 2 hours before the start of class, I am happy to print out copies for the class. For certain readings, additional images can be projected in class. Presentations will be graded qualitatively according to this set of criteria:

- Clarity of thought: how well you can describe some of the more difficult and nuanced ideas and arguments in the reading. It is absolutely essential to gain a good grasp of the main themes elaborated in the readings. You’ll probably need to read some essays twice and do additional research in order to get a proper handle on the material.
- Structure: Your presentation should not follow the pace and narrative of the readings too strictly. In other words, you should identify the main themes and arguments (thesis) of each reading and state them at the onset of your presentation rather than tediously going through every element of the author’s argument. A great presentation will have clearly stated the main themes, arguments and will have identified the stakes of such arguments (Why is this important? What is the context? How does this argument/idea differ from other possible interpretations?).

Term Paper (2000 - 2500 words max each).
You are required to submit a term paper during the semester. The term paper should be centered on a project from the lists of case studies below each week’s title and discuss it. Your essay should describe your chosen project, contextualize it within its time and in relation to some of the ideas we have explored in the course, and critically assess it. Your essay should include a clear and bold thesis statement. Your essay should also include illustrations, footnotes and a bibliography.

Writing Center: I strongly recommend that students with even minor difficulties with writing set up an appointment with the Barnard Writing Center before handing in assignments. http://writing.barnard.edu

Some common writing problems to avoid:
1. Use of Quotations: The most common issue has to do with the use of quotations. Students often use quotations in order to avoid explaining a point or making an argument themselves. They often will insert a quotation directly into a paragraph without context and without mentioning the source. Many students will use quotations that are two to three sentences long without any analysis. As a general rule, quotations should be used sparingly and need to be explained and discussed by the student. It is often preferable to paraphrase a quotation in the student’s own words and add a footnote citing the source.
2. Thesis Statement: All final papers must have a clearly articulated thesis statement (1-2 sentences long). Your thesis statement should focus on the larger stakes (why is this important? How does it add to or dispel some of our assumptions about subject X) and connect it to an existing discourse (this can be a discourse that we’ve examined in class or not…). A strong thesis statement will help structure your essay and give the reader a better sense of the purpose of each paragraph in the overall argument.
3. Run-On Sentences: Often, students will try and cram too many ideas into one sentence. This tends to lead to grammatical problems. Good writing often alternates between a short, declarative sentence, and longer descriptive sentences.

UTOPIA / DYSTOPIA Presentation
The final two weeks of the course are devoted to your utopia / dystopia presentations in which you present a slideshow of your vision of a utopia or dystopia for our time. Your slideshow must include a plan drawing of the utopia that explains the utopia / dystopia’s central organizing principles. Aside from the plan, you must include at least 5 images of your utopia / dystopia. These images can be produced using whatever media you wish. They can be made by hand or using a computer, they can be photos you’ve taken, photos you’ve digitally altered, models you’ve made and photographed, collages, short video sequences, etc. Presentations will be 6-8 minutes long and will be presented to your peers and a jury of critics.
STATEMENT FROM BARNARD'S PERSONAL LIBRARIAN  The Personal Librarian program at Barnard gives students a personalized and direct link to the library. Academic departments and students are matched with a librarian who serves as their main point of contact for the library -- a go-to person for all things library related. The personal librarian for art and architecture is Meredith Wisner, LeFrak Center, room 105, mwisner@barnard.edu.

LEARNING OBJECTIVES  Upon successful completion of this reading and writing intensive course, the student will be able to:
1. Develop a critical understanding and awareness of some of the decisive ideas, theories and debates relating to utopian discourse over the past two centuries.
2. Understand the role that territorial and urban organization play in the construction of social practices, human subjectivities and political awareness.
3. Understand the way that discourses traditionally seen as external to the discipline of architecture inform and elucidate its practice and production.
4. Demonstrate the ability to read texts critically and to relate issues encountered in these texts to contemporary architectural discourse and practice.
5. Develop research, writing, and critical thinking skills through the research and writing of a series of reading summaries and a term paper that use textual and visual evidence to state a meaningful thesis.

ACADEMIC INTEGRITY  In no case may you copy from someone else's homework or notes. Similar essay submissions are grounds for failure. All paraphrases and citations of the words and ideas of others must be properly credited (author, title, page number) to avoid plagiarism, which is grounds for failure. This class is conducted in accordance with University policy on matters of academic honesty and integrity and with attention to the College's Honor Code.

BARNARD HONOR CODE  The Barnard Honor Code applies to all students in this class regardless of academic affiliation. Approved by the student body in 1912 and updated in 2016, the Code states: We, the students of Barnard College, resolve to uphold the honor of the College by engaging with integrity in all of our academic pursuits. We affirm that academic integrity is the honorable creation and presentation of our own work. We acknowledge that it is our responsibility to seek clarification of proper forms of collaboration and use of academic resources in all assignments or exams. We consider academic integrity to include the proper use and care for all print, electronic, or other academic resources. We will respect the rights of others to engage in pursuit of learning in order to uphold our commitment to honor. We pledge to do all that is in our power to create a spirit of honesty and honor for its own sake. The Columbia College Honor Code and the Faculty Statement on Academic Integrity can be viewed here: https://www.college.columbia.edu/honorcode  https://www.college.columbia.edu/faculty/resourcesforinstructors/academicintegrity/statement

BARNARD WELLNESS STATEMENT  It is important for undergraduates to recognize and identify the different pressures, burdens, and stressors you may be facing, whether personal, emotional, physical, financial, mental, or academic. We as a community urge you to make yourself--your own health, sanity, and wellness--your priority throughout this term and your career here. Sleep, exercise, and eating well can all be a part of a healthy regimen to cope with stress. Resources exist to support you in several sectors of your life, and we encourage you to make use of them. For more information about available resources: Barnard Students: http://barnard.edu/wellwoman, Columbia Students:  http://www.college.columbia.edu/resources Click on Health-Wellness, Columbia GS Students: https://gs.columbia.edu/health-and-wellness, Columbia SEAS Students: http://gradengineering.columbia.edu/campus-resources

ACADEMIC ACCOMMODATIONS STATEMENT  If you are a student with a documented disability and require academic accommodations, you must visit the Office of Disability Services (ODS) for assistance. Students requesting eligible accommodations in their courses will need to first meet with an ODS staff member for an intake meeting. Once registered, students are required to visit ODS each semester to set up new accommodations and learn how to notify faculty. Accommodations are not retroactive, so it is best to register with ODS early each semester to access your accommodations. If you are registered with ODS, please see me to schedule a meeting outside of class in which you can bring me your faculty notification letter and we can discuss your accommodations for this course. Students are not eligible to use their accommodations in this course until they have met with me. Barnard ODS is located in Milbank Hall, Room 008. Columbia ODS is located in Wien Hall, Suite 108A.
CLASS SCHEDULE

- Required Reading
  - Presentation Reading

WEEK 1

Thu 1/18
Introduction

WEEK 2

Thu 1/25


additional readings:
- Anthony Vidler, "Cities of Tomorrow," *Artforum International* (Sep 2012).

WEEK 3

Thu 2/1


- Marie Howland, *Papa’s Own Girl, a Novel* (New York, John P. Jewett, 1874), focus on: Ch. XXXVI, XLII, XLIII, XLIV.

additional readings:
WEEK 4
Thu 2/8
[William Morris, News From Nowhere; The Paris Commune; William Morris Philip Webb, The Red House; Ebenezer Howard, Garden Cities of Tomorrow;


additional readings:

WEEK 5
Thu 2/15
[Saint-Simonians, Haussmann’s Paris; Soria y Mata, Cuidad Lineal; Edgar Chambless, Roadtown; Sant’Elia, Città Nuova; N.A. Milyutin, Magnitogorsk; Leonidov and OSA Team, Competition for Magnitogorsk; F.T. Marinetti, Angiolo Mazzoni, Mino Somenzi, Aero-Architecture Linear City Project; R. Neutra, Rush City Reformed; Le Corbusier, Plan Obus and Plans for South America; N. B. Geddes, Futurama; G.A. Jellicoe, Motopia; P. Eisenman and M. Graves, Jersey Corridor Project; A. Boutwell and M. Mitchell, Continuous City for 1.000.000 Human Beings; Paul Rudolph, Lower Manhattan Expressway; Diller and Scofidio, Slow House]


additional readings
- Norman Bel Geddes, Ch. 2 “Speed To-morrow,” in Horizons (Little, Brown and Company, 1932).
WEEK 6
TBA
. Visit to Avery Classics and Prints and Drawings.
Thu 2/22
No Class (at a conference in Los Angeles)
DUE: Paper Draft (Emailed to me in ms word Format)

WEEK 7
Thu 3/1
[ Fritz Lang, Metropolis; L. Hilberseimer, High Rise City; M.v.d. Rohe, Skyscraper for Friedrichstrasse; Kazimir Malevich, The Suprematist City; Le Corbusier, Ville Contemporain, Plan Voisin and Ville Radieuse, Lucio Costa and Oscar Niemeyer, Brasilia; Mario Pani, Cuidad Tlatelolco Housing Project, Mexico City; Emile Aillaud, Housing Complex, Pantin-les-Courtilieres, France; Candilis, Josic and Woods, Toulouse le Mirail, Berlin Free University and Frankfurt Competition; Minoru Yamasaki, Pruitt-Igoe, St-Louis; Wallace Harrison, Empire State Plaza; Louis Kahn, Philadelphia Plan; Friedrich St.Florian, Vertical City; R.B. Fuller and S. Sadao, Cylinder towers of Slum redevelopment in Harlem; R.B. Fuller, Triton City for San Francisco ]


additional readings

WEEK 8
 Thu 3/8
PRUITT-IOGE AND THE DEATH OF THE MODERNIST CITY
• FILM: Chad Freidrichs, The Pruitt-Igoe Myth (2011) Followed by a discussion.

WEEK 9
SPRING BREAK
WEEK 10

Thu 3/22

[ Constant, New Babylon; Cedric Price, Fun Palace; T. Zenetos, Electronic Urbanism; Archigram, Plug-In City and Computer City; N. Schöffer, The Cybernetic City; Virilio and Parent, Oblique Architecture; H. Hollein, Media Line; Haus Rucker Co., Pneumacosm in the City, Superstudio, Holiday Machine; Jean Prouvé, Nomadic Structures; F. Otto, Suspended City and Pneumatic Lunar Station; Kisho Kurokawa, Nakagin Capsule Hotel;; Reyner Banham and François Dallegret, Environment-Bubble; M. Safdie, Habitat '67; Ron Herron, Walking City; Christopher Alexander, Houses Generated by Patterns, Stelarc; MVRDV, Meta-City, Data-Town; Reiser + Umemoto, West Side NYC Competition, K. Matsuda, Augmented City; The Sims ]

- Cedric Price, "Fun Palace," The Drama Review 12, no. 3 (Spring, 1968), 127-134.


additional readings


WEEK 11

Tues 3/29

[ Jean-Paul. Sartre, No-Exit; Jeremy Bentham, Panopticon; George Orwell, 1984; R.B. Fuller, Dome over Manhattan; Superstudio, Continuous Monument; Archizoom, No-Stop City; Rem Koolhaas et al., Voluntary Prisoners of Architecture; OMA, CCTV ]

- Lieven De Cauter, "The City in the Age of Transcendental Capitalism," in The Capsular Civilization: On the City in the Age of Fear (NAi, 2004), 41-49.

additional readings

WEEK 12
Thu 4/5

[ B.F Fuller, American Pavilion; Graham Caine, Eco-House, New Alchemy Institute, Massachusetts and Prince Edward Island ARK; Sim van der Ryn, Bateson Building; P. Hammond, U. Schippke and the US dept. of Agriculture, The Atomic Agrarian City; Michael E. Reynolds, Earthship ]


additional readings

• Stewart Brand, Whole Earth Catalog, published between 1968 and 1972.

• Nancy Jack Todd and John Todd, Bioshelters, Ocean Arks, City Farming: Ecology as the Basis of Design (San Francisco, Sierra Club Books, 1984).


• E.F. Schumacher, Small Is Beautiful: Economics as if People Mattered (Harper Perennial; Reprint edition, 2010).


Fri 4/6

DUE: Final Paper (Emailed to me in PDF Format)

WEEK 13
Thu 4/12

[ Reyner Banham et al., Non-Plan; Disneyland, Anaheim CA; EPCOT, Disneyworld, Orlando FL; Seaside, Florida; Leon Krier, Reconstruction of Stuttgart; Leon Krier, Poundsbury, UK; The Truman Show ]


additional readings

• Reinhold Martin, “Critical of What?” Harvard Design Magazine 21
BIBLIOGRAPHY

• Ruth Eaton, Ideal Cities: Utopianism and the (Un)Built Environment (Thames & Hudson, 2002).
• Robert Fishman, Urban Utopias in the Twentieth Century (The MIT Press, 1982).
• Daedalus (Spring 1965); special issue on Utopia.
• Fredric Jameson, Archaeologies of the Future: the Desire Called Utopia and other Science Fictions (Verso, 2005).
• Krishan Kumar, Utopia and Anti-utopia in Modern Times (Basil Blackwell, 1987).
• Reinhold Martin, Utopia’s Ghost: Architecture and Postmodernism, Again (University of Minnesota Press, 2010).
• Malcolm Miles, Urban Utopias: the Built and Social Architectures of Alternative Settlements (Routledge, 2008).

LIST OF BOOKS ON UTOPIA AT AVERY CLASSICS

• Claude Nicolas Ledoux, L’architecture considérée sous le rapport de l’art, des moeurs et de la législation. Tome premier (Paris, Chez l’auteur, 1804). AA602 L494 FF
• Jean-Jacques Moll, Plan d’une ville de cent mille ames (Paris?: s.n., between 1800 and 1805). AA9000 M7265
• La cité linéaire; nouvelle architecture de villes. Rapport présenté par la “Compañía Madrileña de Urbanización” dans le “Premier Congrés international de l’art de construire villes et organisation de la vie municipale”, de Gand; Traduction de Georges Benoît-Lévy. AA9050 C735
• Tony Garnier, Une cité industrielle : étude pour la construction des villes (Paris : Auguste Vincent, 1918?). AA9197 G18 F
• Bruno Taut , Alpine Architektur; in 5 Teilen und 30 Zeichnungen (Hagen i. W., Erschienen im Folkwang-Verlag, G.m.b.H., 1919). AA657 T19 T194 F
• Wenzel Hablik, Schaffende Kräfte : original Radierungen (Germany?: publisher not identified, 1942). NE652 H13 H13
• Ludwig Hildesheimer, Groszstadt Architektur (Stuttgart : J. Hoffmann, c1927). AA9000 H54
• Richard Buckminster Fuller, 4D time lock : in which the great combination is revealed,if thoughtfully followed in the order set down ; awaiting the click at each turn (Chicago : The author, c1928). AA737 F96 F95331
• Sant’Elia : architettura, arredamento, materiali da costruzione (Rome: publisher not identified, 1933-1934). AC Sa59
• Yakov Chernikhov, Arkhitekturnye fantazii (Leningrad. Leningradskog, 1933). AA686 R92 C4344
• Archigram, Archigram (1961-1974). AB Ar2179 (vol. that includes Plug-In City).
• Edward Ruscha, Every building on the Sunset Strip (Los Angeles, 1966). ND239 R89 R8928