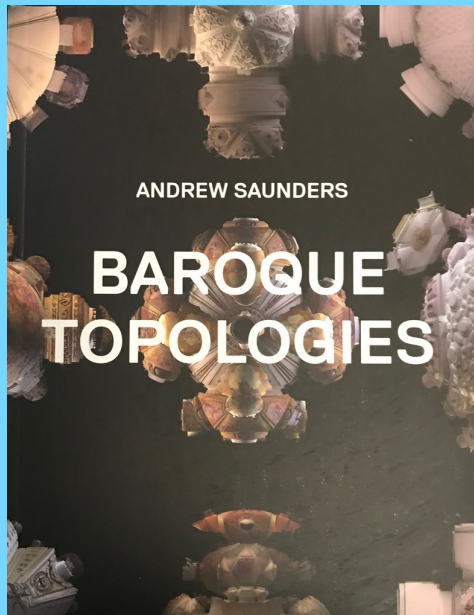




H+U+D Initiative at Penn Annual Report | 2018-19



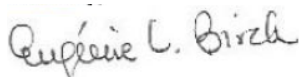
Message from Co-Directors

The first Humanities, Urbanism, and Design (H+U+D) project (2013-18) successfully brought together faculty and students from the Weitzman School of Design and the School of Arts and Sciences to build a supportive, collaborative, and multi-disciplinary setting for the study of the built environment. Thirty-six faculty in total, each serving two-year terms, participated in a bi-weekly H+U+D Faculty Colloquium and produced sixteen books, nine chapters, twenty-eight refereed journal articles and nine exhibitions with Mellon support. In addition, the H+U+D program supported fifteen co-taught undergraduate “city seminars” (domestic and international) and graduate classes involving more than 150 students and thirty-five faculty. Finally, it provided twenty-seven undergraduate and graduate research grants that yielded numerous publications, theses, and dissertations.

In 2018, we embarked on the new five-year project, “The Inclusive City, Past, Present, and Future.” With the renewed \$1.5 million Mellon grant, we are building on the foundation of the first project while focusing on the theme of inclusivity and diversity both in what we study and teach and in who we are. A nineteen-member steering committee guided the re-launch and oversaw the appointment of a new fifteen-member Faculty Colloquium, who represent multiple departments in both the School of Arts and Sciences and the Weitzman School of Design. This new cohort met bi-weekly during the 2018-19 academic year and has already produced two forthcoming books, one forthcoming book chapter, and five refereed journal articles.

We will continue the activities created for the first five-year grant, including sponsorship of co-taught courses, lectures and symposia, and student research projects, and are very excited to add some new ones. “Anchor Institution” seminars that partner with one of Philadelphia’s urban institutions will provide students more practical opportunities to study inclusion and diversity. We are boosting support for undergraduate and graduate student research with the creation of the Mellon Undergraduate Research Colloquium, in which undergraduate student awardees will meet regularly under the mentorship of H+U+D faculty members, and the new appointment of two ABD Dissertation Fellows, who will participate in the Faculty Colloquium.

The Mellon grant has had an enormous impact on our research, teaching, and outreach. The “Inclusive City” project has already been an incredibly fruitful one, and we look forward to more dynamic intellectual partnerships and exchanges in the years to come.



Eugenie L. Birch, FAICP, RTP1 (hon)
Nussdorf Professor
City and Regional Planning (Design)



David B. Brownlee, FSAH, FRSA
Shapiro-Weitzenhoffer Professor
History of Art (SAS)

Mission

The Humanities + Urbanism + Design Initiative, sponsored by the Mellon Foundation, is a groundbreaking collaboration by the Weitzman School of Design, the School of Arts and Sciences, and the Penn Institute for Urban Research that brings together students and faculty to explore cities — past, present and future — examining them at the intersection of the humanities and design disciplines and sharing research through teaching, conference participation, and publication. As renewed in 2018 under the theme “The Inclusive City,” the initiative stimulates inter- and multi-disciplinary work on diversity and inclusion in the built environment and builds a diverse and inclusive community of scholars who do this work.



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Introduction

In FY 2018-19, the Humanities, Urbanism and Design (H+U+D) Initiative continued its core components: the H+U+D Faculty Colloquium, course sponsorship and support, student research awards, public lectures and conference support. See Appendix A for a financial statement. The report below describes them in detail.

Activities

I. H+U+D Faculty Colloquium

The H+U+D Colloquium is the centerpiece of the “Inclusive City” initiative. Its fifteen members, drawn from the humanities and design faculties, meet two times a month to explore mutual interests and discuss their work. See Appendix B for Membership. The meetings consist of members’ presentations, field trips, and invited lectures. The schedule for the year was as follows:



FALL SEMESTER 2018

September 14 – **Jennifer Ponce de León**, English, “Streets as Stage and the Battleground of Perception: Urban Interventions in LA and Buenos Aires”

September 28 – Emerging Projects: **Genie Birch**, City and Regional Planning, Moving from Global to Local book project; and **Vincent Reina**, City and Regional Planning, “Perceptions of Neighborhood Change, and What that Means for Policy in Philadelphia”

October 12 – **Mantha Zarmakoupi**, History of Art, “History as a Backdrop: The Appropriation of the Classical Past in the Delos Symposia”

October 26 – **Franca Trubiano**, Architecture, “Risk and Social Justice for Migrant Workers in the Construction Industry”

November 9 – **David Hartt**, Fine Arts, “Urban Futures of the Recent Past”



November 30 – Trip to New York to see the **MoMA exhibition**, “*Toward a Concrete Utopia: Architecture in Yugoslavia, 1948-1980*,” followed by a discussion with curator Martino Stierli (*photo: MoMA’s Martino Stierli in conversation with H+U+D faculty members*)

December 7 – **David Barnes**, History and Sociology of Science, “Using Narrative as a Tool for Understanding the Health of Immigrant Communities in the U.S”

SPRING SEMESTER 2019

January 18 – **Student Research Presentations** (Elizabeth Bynum, Wei Chen, Ariel Cooke-Zamora, Liyang Ding, Cory Knudson)

February 1 – **Herman Beavers**, English and Africana Studies, “Keeping Company: August Wilson and the Politics of Place,” with Suzana Berger, English, and Dr. Veronica Michael, director, West Philadelphia Cultural Alliance



Students from Herman Beavers’ Arts-Based Community Service course “August Wilson and Beyond” engaged in a community conversation about August Wilson’s “Joe Turner’s Come and Gone”

February 15 – **Student Research Presentations** (Caitlin Collis, Lara Jung, Sirius Libeiro, Abby McGuckin, Kurt Nelson, James Shackelford)

March 1 – **Ken Lum**, Fine Arts, Monument Lab update

March 15 – **Michelle Lopez**, Fine Arts, The Joplin Project and Other Works

April 5 – **Matt Miller**, Postdoctoral Fellow, City and Regional Planning, “Black Belongings: Lessons in Commerce, Culture, and Creativity from South Los Angeles”; and **Sophie Hochhäusl**, Architecture, “Memories of Resistance: Women, Dissidence, and the Forgotten Political Work of Margarete Schutte-Lihotzky, 1938-45”

April 26 – **Zhongjie Lin**, City and Regional Planning, “Landscape for Growth: Suzhou Industrial Park as Case Study of China’s New Town Movement”

II. Course support

Under the renewed grant, H+U+D will sponsor a number of courses at both undergraduate and graduate levels. These include: (1) an undergraduate Gateway Course that introduces the multidisciplinary study of cities, (2) two undergraduate City Seminars, one devoted to a North American city and the other to a city overseas, which examine the city in a detailed, multidisciplinary way, (3) a mixed undergraduate/graduate Anchor Institution Seminar, which examines the activities of one of the Philadelphia institutions that reflects and serves the city’s diverse population, and (4) a graduate Problematics Seminar, co-taught by Design and SAS humanities faculty, on a topic that grows out of the collaborative work of the H+U+D Colloquium.

Anchor Institution Seminar

ARTH 570-301: Eastern State Penitentiary (Spring 2019)

Eastern State Penitentiary is one of the most famous and influential buildings in the world. Built in the early nineteenth century as an embodiment of the ideals of prison reformers, it is now preserved as a historic site whose award-winning programming explores contemporary issues of mass incarceration and criminal justice, subjects that many Americans believe to be the civil rights issues of our times. Taught in partnership with the staff of Eastern State, this seminar



will explore the management of this "anchor institution." Topics to be considered include strategic planning, interpretation of the site, the design of programs and exhibitions (including site-specific art installations and theatrical events), architectural planning and conservation, and engagement with diverse constituencies and neighborhoods. The class will explore notable failures and missteps along with programmatic successes, and will examine the ethical choices made when balancing social justice programming and the origination's Halloween-themed fundraising activities.

Instructors:

David B. Brownlee, Shapiro-Weitzenhoffer Professor, History of Art, with Sean Kelley, Senior Vice President and Director of Interpretation, ESP Historic Site, and Sara Jane Elk, President and CEO, ESP Historic Site



David Brownlee at Eastern State Penitentiary in 1991 with Wilson Goode, Dick Tyler, and David Hollenberg

City Seminars

Two undergraduate "city seminars," one domestic and one international (with travel support) were sponsored:

FNAR 318/518, ENGL 211: Paris Modern: Spiral City (Spring 2019)

Paris has been shaped by a mixture of organic development, which is today perceptible in the 'snail' pattern of its *arrondissements* whose numbers, from 1 to 20, coil around a central island several times so as to exemplify a 'spiral city,' and of the violent cuts, interruptions and sudden transformations that again and again forced it to catch up with modern



Paris Modern: Spiral City class with the Deputy Mayor of Paris

times, the most visible of which was Baron Haussmann's destruction of medieval sections of the city to make room for huge boulevards. Thus Parisian modernism has always consisted in a negotiation between the old and the new, and a specific meaning of modernity allegorized for Louis Aragon, the Surrealists, les Nouveaux Realistes and Walter Benjamin consisted in old-fashioned arcades built in the middle of the 19th century and obsolete by the time they turned into icons of Paris.

The aim of the class will provide conceptual and pragmatic (visual, experiential) links between a number of lectures, texts, theories and films deploying various concepts of the modern in Paris, with a guided tour of the main places discussed. Particular attention will be paid to Paris's presence in the world as a capital of fashion and as center of a former empire. The class will also look at the development of new suburbs and *Grands Projets* under President Franoise Mitterand, including the troubled social housing schemes defined by *Villes Nouvelles* such as Noisy-Le-Grand and Cergy Pontoise.

Instructors: Ken Lum, Professor and Chair, Fine Arts, Weitzman School of Design, and Jean-Michel Rabaté, Professor, English and Comparative Literature, School of Arts and Sciences

URBS/FNAR 410: Urban Communities and the Arts (Spring 2019)

Urban Communities and the Arts concerns itself with Arts, Music and Activism in Philadelphia. We investigate the social, economic and cultural fabric from which activism in the arts arises. To do so, we will investigate the histories and artistic reactions to oppression in Philadelphia by drawing on specific examples from various sections of the city and through the media of music, visual art, theater, and dance. The long history of systemic and individual oppression in the US manifests itself in different ways in various urban neighborhoods in Philly and artists of various genres and inclinations participate in activism in many different ways. Examples of artistic and musical responses to the various forms of oppression will be offered and class participants will be asked to bring their own examples to share and analyze. By visiting significant arts practitioners and organizations that provide access to arts education and justice work, participants will have a hands-on experience to unpack the dynamics of artistic production in city life. In addition to art as an outlet for exposing oppression, we will also consider the ways that art and music become markers of the uniqueness of a neighborhood or city, which further complicates the idea of art as a tool for activism. Participants in Urban Communities and the Arts will unpack the role of music and art in defining city or neighborhood cultures by considering a few key sectors that reveal the ways in which cities fail to provide equal access to resources or participate in outright discrimination. At the same time, cities continue to cultivate creative spaces and socio-economic opportunities for economic gain and social understanding through art and music. It is the contradictions that this course will concern itself with and out of our study we will invite course participants to respond creatively. Participants will create either an original work of art, music or intellectual response like a visually interesting research poster as part of a final art/music show. Ultimately students will be asked to reflect back on the role of art in social and political activism to better understand the successes and failures of such movements as they come to

define the ethos of city life and its limits.

Instructors: Dr. Molly McGlone, Associate Director and Assistant Dean of Academic Affairs, and Derek Rigby, Artist, Institute of Contemporary Art at the University of Pennsylvania

Course Development Awards

The H+U+D Initiative approved two “City” seminars for 2019-20 and awarded course funds to Ken Lum, Fine Arts, Weitzman School of Design, and Chi-Ming Yang, English, School of Arts and Sciences, to develop “The Chinese Body and the Production of Space in Chinatown” (City Seminar, Spring 2020); and to Andrea Goulet, French and Francophone Studies, School of Arts and Sciences, and Genie Birch, City and Regional Planning, Weitzman School of Design, to develop “The Making of Modern Paris” (City Seminar, Spring 2020).

III. Student Research Awards

H+U+D issued a call for student research proposals from undergraduate and graduate students in Spring 2018. The Colloquium Research Grant Review Committee awarded eleven research grants for work during 2018-19; two undergraduates and nine doctoral students received awards. After completing their research, the awardees presented their findings to the H+U+D Faculty Colloquium. The list of the awardees follows:

Elizabeth Bynum, PhD Candidate, Music and Anthropology, School of Arts and Sciences, "Making Value: Environmental Conservation and Heritage Preservation in Mexico"

Wei Chen, PhD Candidate, East Asian Languages and Civilizations, School of Arts and Sciences, "The Reconstruction of the Sume-qin Temple in Mongolia"

Ariel Cooke-Zamora, MArch Student, Weitzman School of Design, "Towards Which"

Caitlin Collis, PhD Candidate, History, School of Arts and Sciences, "Informal Urbanism and 'Imaginations' of Infrastructure in Italian East Africa, 1935-1941"

Liyang Ding, PhD Candidate, History and Theory of Architecture, Weitzman School of Design, "Hans Scharoun's Stadtlandschaft Concept and its Relation to Chinese Architecture and Urban Culture"

Lara Jung, Undergraduate, Health and Societies / Urban Education, College of Arts and Sciences, "Reimagining the Country: A Landscape of Children's Health and Wellbeing from 1875-1975"

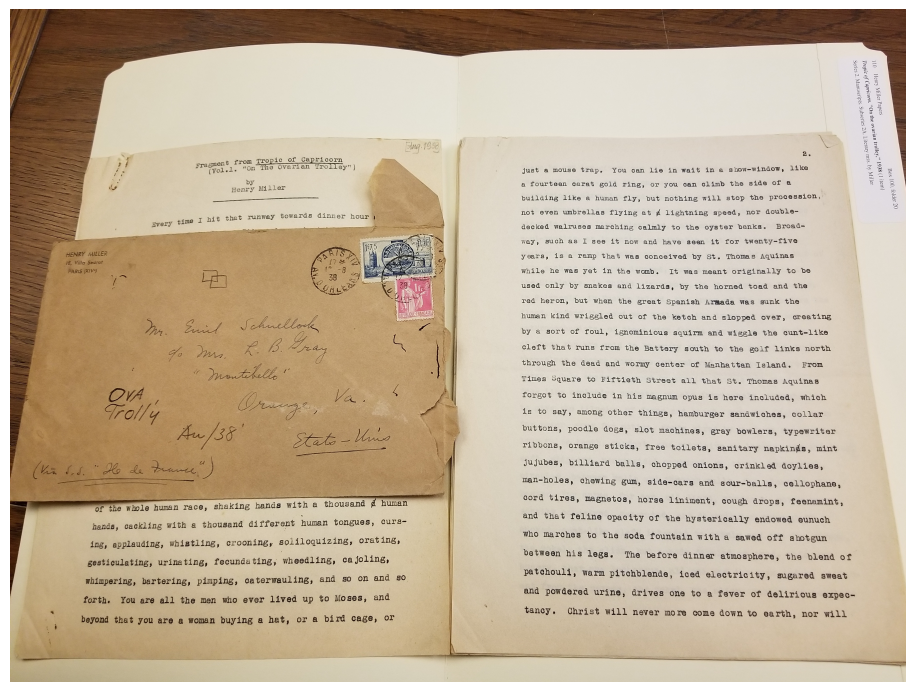
Cory Knudson, PhD Candidate, Comparative Literature and Literary Theory, School of Arts and Sciences, "Born under Capricorn in New York, Expecting under Cancer in Paris: Uterine-Urban Gestation and the Appropriation of Pregnancy in Henry Miller's Tropics"

Sirus Libeiro, PhD Candidate, City and Regional Planning, Weitzman School of Design, “Vernacular Conceptions: Urbanization in the Periphery”

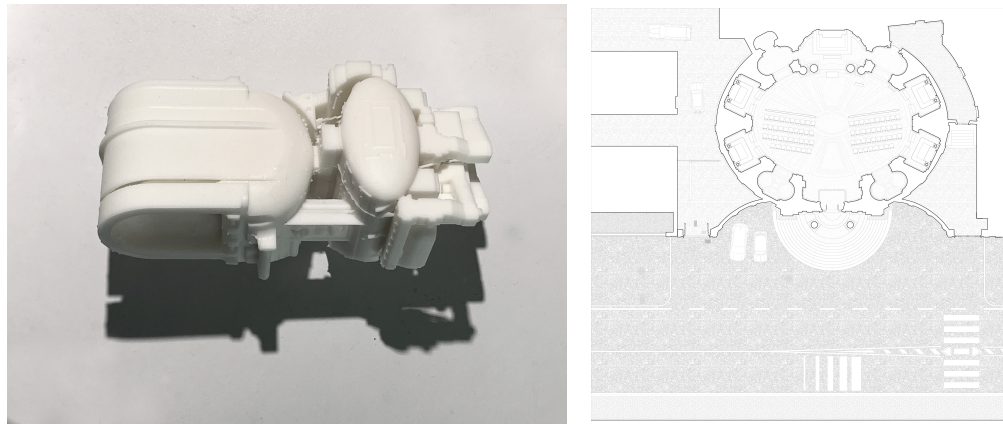
Abby McGuckin, Undergraduate, Urban Studies / Environmental Studies, College of Arts and Sciences, "Closing the Loop Between Private and Public: Climate Adaptation in Aarhus, Denmark"

Kurt Nelson, MArch Student, Weitzman School of Design, “Embellishing Bel Composto”

James Shackelford, PhD Candidate, Art and Archaeology of the Mediterranean World, and Religious Studies, School of Arts and Sciences, “Spatial Dynamics and Sacred Images in Late Antique Ravenna”



Cory Knudson (PhD Candidate, Comparative Literature and Literary Theory)'s archival research pertaining to the significance of the built environment in Henry Miller's "Tropics" novels



Kurt Nelson (MArch Student, Weitzman School of Design) created digital and 3-D printed models as part of his research on how 3-D scanning can help us understand underlying geometries of Baroque churches

A committee of H+U+D faculty members reviewed student research grant applications for the 2019-20 academic year and selected five undergraduates and nine graduate students from both design and humanities fields. The undergraduates are recipients of Mellon Undergraduate Research Fellowships (see IV). The graduate student awardees are:

Juliana Rowen Barton, Ph.D. Candidate, History of Art
School of Arts and Sciences

Sa Min Han, Ph.D. Candidate, City and Regional Planning
Weitzman School of Design

Sang Pil Lee, Ph.D. Candidate, Architecture
Weitzman School of Design

Sirus Libeiro, Ph.D. Candidate, City and Regional Planning
Weitzman School of Design

Kimberly Noronha, Ph.D. Candidate, City and Regional Planning
Weitzman School of Design

Zhiyao (Serena) Qiu, Ph.D. Candidate, History of Art
School of Arts and Sciences

IV. Mellon Undergraduate Research Colloquium

The renewed grant will place increased emphasis on nurturing and mentoring young scholars from diverse backgrounds. The newly created Mellon Undergraduate Research Fellowship was advertised through the Center for Undergraduate Research and Fellowships (CURF). Five undergrads were selected for the 2019-20 academic year. Awardees will be brought together in the fall 2019 semester to participate in the new non-credit workshop, the Mellon Undergraduate Research Colloquium, under the mentorship of two H+U+D faculty members. They will meet regularly and host speakers, make excursions, and share their work. The selected students are:

Sebastian Beaghen, Undergraduate, College of Arts and Sciences
Major: Architecture, Minor: History of Art

Hyuntae Byun, Undergraduate, College of Arts and Sciences
Major: Earth Science, Minor: Urban Studies

Makhari Dysart, Undergraduate, College of Arts and Sciences
Major: Health and Societies, Minor: Economics

Antonio Rinaldi, Undergraduate, College of Arts and Sciences
Major: Architecture, Minor: History of Art

Ivy Williams, Undergraduate, College of Arts and Sciences
Major: Fine Arts with concentration in animation and film

V. Public Lectures and Conference Support

In an effort to spread the H+U+D spirit beyond the seminar room (and beyond Philadelphia), the initiative presents and co-sponsors lectures for the wider university community at Penn. It also sponsors workshops and other presentations at the annual conferences of the major professional organizations in the humanities and design disciplines. Our first event under the renewed grant, which will be co-sponsored with the Katz Center, is titled “Looking Again at Louis Kahn,” a conversation with David Brownlee, Susan Solomon, and William Whitaker, and will take place on October 29, 2019.

VI. Andrew W. Mellon Doctoral Dissertation Fellows

As part of the renewed grant, we created dissertation fellowships for two ABD doctoral candidates, one representing design and the other the humanities. We issued a call for applications and a committee of H+U+D faculty members selected two fellows from a highly competitive pool of applicants: German Pallares Avitia, PhD Candidate, Architecture, Weitzman School of Design, and Jason M. Chernesky, PhD Candidate, History and Sociology of Science, School of Arts and Sciences. The fellows will devote themselves to advancing their own dissertation projects during their fellowship year. They will also participate in the H+U+D Colloquium and will present their research at one of its sessions.

Looking Forward

The H+U+D faculty will continue to advance their research and share their work with members of the Colloquium, which will welcome two Doctoral Dissertation Fellows in years 2-5. Next year, a H+U+D faculty committee will review applications for two postdoctoral Junior Fellows, who will join the Colloquium in years 3 and 4. The Steering Committee will advise on the make-up of a new cohort of H+U+D faculty members for years 3 and 4. The new members will continue to study the city and the built environment more generally, focusing on themes of inclusion and diversity, broadly construed.

APPENDIX A: Financial Statement

The table below reports expenditures in the major programming categories discussed above. The *H+U+D Colloquium* line includes both the research funds for faculty participants and the cost of its meetings and events. *Course support* includes the costs of both domestic and international city seminars as well as allocations from the course development fund. *Public lectures and conferences* contains the expenses of guest speakers, co-sponsored events and the sponsorship of round tables at scholarly conferences. Finally, *project management* includes the costs of course replacement allocations and support staff.

	FY2013-14	FY2014-15	FY 2015-16	FY 2016-17	FY 2017-18	5 year total	FY 2018-19
H+U+D Colloquium	\$79,980	\$79,980	\$79,980	\$79,980	\$84,980	\$404,900	\$53,717
Jr Fellows			\$120,000	\$120,000		\$240,000	
Course Support	\$39,000	\$91,000	\$42,500	\$42,180	68,380	\$283,060	\$60,177
Student Research Awards	0	\$8,000	\$8,000	\$8,000	\$14,000	\$38,000	\$14,562
Public Lectures and Conference	\$2,000	\$12,000	\$2,000	\$25,000	322,000	\$45,000	0
Project Management	\$37,160	\$37,160	\$37,160	\$37,160	37,160	\$185,800	\$21,617
Total	\$158,140	\$228,140	\$289,640	\$309,140	\$226,520	\$1,212,260	\$150,073

APPENDIX B: Colloquium 2018-2019 Members and their Research Projects

Faculty Participants

Daniel Barber, Associate Professor and Chair, Architecture, Weitzman School of Design

Research Project: “Stranded Assets: Architecture and Energy Transitions”

Rita Barnard, Professor, English, School of Arts and Sciences

Research Project: Post-Apartheid Cinema and Society (Book Project) and “Imploding City” (Film Project)

David Barnes, Associate Professor, History and Sociology of Science, School of Arts and Sciences

Research Project: “Using Narrative as a Tool for Understanding the Health of Immigrant Communities in the U.S.”

Mia Bay, Roy F. and Jeanette P. Nichols Professor of American History, History, School of Arts and Sciences

Research Project: the social history of segregated transportation and African-American travel

Herman Beavers, Professor, English and Africana Studies, School of Arts and Sciences

Research Project: “Keeping Company: August Wilson and the Politics of Place”

David Hartt, Assistant Professor, Fine Arts, Weitzman School of Design

Research Project: “Urban Futures of the Recent Past”

Sophie Hochhäusl, Assistant Professor, Architecture, Weitzman School of Design

Research Project: “Memories of Resistance: Women, Dissidence, and the Forgotten Political Work of Margarete Schutte-Lihotzky, 1938-45”

Zhongjie Lin, Associate Professor, City and Regional Planning, Weitzman School of Design

Research Project: “Landscape for Growth: Suzhou Industrial Park as Case Study of China’s New Town Movement”

Michelle Lopez, Assistant Professor, Fine Arts, Weitzman School of Design

Research Project: The Joplin Project, a simulated tornado experience projected onto the glass walls of Philip Johnson’s Glass House

Ken Lum, Professor and Chair, Fine Arts, Weitzman School of Design

Research Project: Monument Lab update

Jennifer Ponce de León, Assistant Professor, English, School of Arts and Sciences

Research Project: “Streets as Stage and the Battleground of Perception: Urban Interventions in LA and Buenos Aires”

Vincent Reina, Assistant Professor, City and Regional Planning, Weitzman School of Design

Research Project: “Perceptions of Neighborhood Change, and What that Means for Policy in Philadelphia”

Simon Richter, Professor, Germanic Languages and Literatures, School of Arts and Sciences

Research Project: “Resilience, Preservation, and Inclusivity in Semarang, Indonesia”

Franca Trubiano, Associate Professor, Architecture, Weitzman School of Design

Research Project: “Risk and Social Justice for Migrant Workers in the Construction Industry”

Mantha Zarmakoupi, Assistant Professor, History of Art, School of Arts and Sciences

Research Project: “History as a Backdrop: The Appropriation of the Classical Past in the Delos Symposia”

Visiting Scholars

Sinwoo Lee, Moon Family Postdoctoral Fellow in Korean Studies, School of Arts and Sciences

Matt Miller, Postdoctoral Fellow, City and Regional Planning, Weitzman School of Design

Initiative Co-Directors

Eugenie L. Birch, FAICP, Lawrence C. Nussdorf Professor of Urban Research, co-Director, Penn Institute for Urban Research, City and Regional Planning, Weitzman School of Design

David Brownlee, FSAH, Frances Shapiro-Weitzenhoffer Professor, History of Art, School of Arts and Sciences

Project Manager

Alisa Chiles, PhD Candidate, History of Art, School of Arts and Sciences

APPENDIX C: Steering Committee

Frederick Steiner, Co-Chair, Dean and Paley Professor, Weitzman School of Design

Jeffrey Kallberg, Co-Chair, Associate Dean for Arts and Letters and William R. Kenan, Jr. Professor of Music, School of Arts and Sciences

David Brownlee, Co-Principal Investigator, Frances Shapiro-Weitzenhoffer Professor of 19th Century European Art, School of Arts and Sciences

Eugenie Birch, Co-Principal Investigator, Lawrence C. Nussdorf Professor of Urban Research, Weitzman School of Design

Daniel Barber, Associate Professor and Chair of the Graduate Group in Architecture, Weitzman School of Design

David S. Barnes, Associate Professor of History and Sociology of Science, School of Arts and Sciences

Mia Bay, Roy F. and Jeannette P. Nichols Professor in American History, School of Arts and Sciences

Herman Beavers, Professor of English and Africana Studies, School of Arts and Sciences

Ericka Beckman, Associate Professor of Romance Languages, School of Arts and Sciences

Andrea Goulet, Professor of Romance Languages, School of Arts and Sciences

Sharon Hayes, Associate Professor of Fine Arts, Weitzman School of Design

Ken Lum, Professor and Chair of Fine Arts, Weitzman School of Design

Randy Mason, Associate Professor and Chair of Historic Preservation, Weitzman School of Design

Luis Moreno-Caballud, Associate Professor of Romance Languages, School of Arts and Sciences

Lisa Servon, Professor and Chair of City and Regional Planning, Weitzman School of Design

Gwendolyn DuBois Shaw, Associate Professor of History of Art, School of Arts and Sciences

Dominic Vitiello, Associate Professor and Assistant Chair of City and Regional Planning, Weitzman School of Design

Richard Weller, Meyerson Professor of Urbanism and Chair of Landscape Architecture, Weitzman School of Design

Alisa Chiles, PhD Candidate, History of Art, School of Arts and Sciences;
H+U+D Project Manager

APPENDIX D: Course Syllabi

FNAR 318/518, ENGL 211: PARIS MODERN: SPIRAL CITY (SPRING 2019)

Paris modern – Mellon class taught by Ken Lum and Jean-Michel Rabaté.

Today, Paris is one of the most visited cities in the world, and it attracts visitors mostly because of its unique blend of the old and the new. The class jointly taught by Ken Lum and Jean-Michel Rabaté will assess the specific type of modernity displayed by the city. Paris has been shaped by a mixture of organic development, which is still today perceptible in the “snail” pattern of its *arrondissements* whose numbers, from 1 to 20, coil around a central island several times so as to exemplify a “spiral city,” and of the violent cuts, interruptions and sudden transformations that again and again forced it to catch up with modern times, the most visible of which was Baron Haussmann’s destruction of medieval sections of the city to make room for huge boulevards. Thus Parisian modernism has always consisted in a negotiation between the old and the new, and a specific meaning of modernity allegorized for Louis Aragon, the Surrealists and Walter Benjamin consisted in old-fashioned arcades built in the middle of the 19th century and obsolete by the time they turned into icons of Paris.

From Haussmann to the adoption of the helix *arrondissement* plans, Paris has been subject to constant macro-developmental visioning. By the 1920s, the growth of motor vehicles was testing the capacity of Paris to meet its future. Le Corbusier envisioned an audacious Plan Voisin to completely reorganize the heart of Paris to symbolically and technologically connect the administrative capital to the borders of France and beyond.

Paris's *arrondissements* are demarcated like a snail's shell, spiraling inwards as a tightening curl marking off smaller *arrondissements* at once with spiraling outwards as a loosening curl making off larger *arrondissements*. This simultaneous curling inwards and outwards is like the dialectic between gravitational pull and entropy due to the diminishment of gravity. Where the curl is most dense is the administrative and cultural center of Paris and where the curl is most loose is towards the periphery and the adjoining suburbs. This pulling of the outside inwards and the inside outwards and the inside ever more inward and the outside ever more outward brings to Paris both renewal and stagnation in ever reinvented terms where otherness becomes as much absolutized as fully merged with the same. It is remarkable that Paris is seldom spoken about in science fiction terms but rather in terms of nostalgia. The spiral was also a

central motif of the artist Robert Smithson who saw the curving pattern as a kind of spatial holder of unintentional monuments and future landscape of rubble and ruin.

We will also use Nico Israel's recently published *Spirals: The Whirled Image* (2015) so as to define Parisian modernity as a helix, a spiral connecting back to a certain past, fascinated by a certain obsolescence while pointing to future re-appropriations. Walter Benjamin's "dialectical image" would thus be less the famed Parisian arcades than a spiral taken as an allegory of modernity's fascination with an endless movement. The helix's inner dynamism makes it moves through several levels simultaneously, all the while flirting with its "revolutions," less by offering a radical break with the past than by skewing a merely circular repetition. Paris would embody a constant metamorphosis, to echo the vocabulary of Smithson, whose Spiral Jetty is the projection on water and land of similar concept. Artists like Marinetti, Tatlin, Duchamp and Joyce would be addressed. Duchamp's "Rotoreliefs" would provide another image of this process, and his Dadaist humor will make us revisit a bearded Mona Lisa.

A tourist visiting the concourse under the Pyramid of the Louvre (another science fiction site) encounters a prominent signpost that points in the direction of the Mona Lisa, the Venus de Milo and the Wings of Samothrace. Smithson would say that such markers have the effect of collapsing futures where the art on display of three different wings of the Louvre are passed through to the arrival points. The vision of tourists racing through time and space to view the Mona Lisa is like the characters from Jean Luc-Godard's *Band a Parte* attempting to break the world record for running through the Louvre.

The aim of the class will be to provide conceptual and pragmatic (visual, experiential) links between a number of texts, theories and films deploying various concepts of the modern in Paris, with a guided tour of the main places discussed. One can take the example of the Eiffel Tower, now a ubiquitous symbol of Paris, erected as a pure technological prowess, quickly acquiring uses (like radio and television, for instance.) It offered Blaise Cendrars a perfect setting for his modernist poems and poetics, and Jean Cocteau with a perfect image of the ambivalence of the new in his famous 1921 *Les Mariés de la Tour Eiffel*, with a score by five composers. In the sixties still, Roland Barthes would argue that the very act of climbing the tower and gazing at Paris not only rendered spectators more intelligent but turned them into Structuralists. At the same time, Guy Debord and his fellow situationnists were using parts of Paris to experience loss, disorientation, and a critique of capitalism.

The course that Jean Michel Rabate and Ken Lum will lead studies Paris as a work of science-fiction where its many futures are embedded in its many pasts, where

discontinuity is a continuous process and where the curving line of the snail's shell is a line of ceaseless curling resulting in a perennial oscillation where an outside converts into an inside and an inside then converts to an outside.

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Louis Aragon, *Paris Peasant*.

Walter Benjamin, *The Arcades project*.

André Breton, *Nadja*.

Nico Israel, *Spirals*.

Other texts will be distributed as hand-outs.

Syllabus

1. Wednesday 01/20. The genesis of the organic development and the figure of the spiral. Joan DeJean on the modernization of Paris, *How Paris Became Paris*. Haussmann's changes and Baudelaire's allegories.
2. Wednesday 01/27. Aragon's *Paris Peasant* –the arcades-- and Benjamin's *Arcades Project*. (1)
3. Wednesday 02/3. Aragon's *Paris Peasant* – Buttes Chaumont-- and Benjamin's *Arcades Project*. (2) Is there a new "modern myth" of Paris?
4. Wednesday 02/10. Paris and its dialectical images. The "aura" as nostalgia evoked by two films, *Zazie dans le métro* and *Amélie Poulain*. Atget's Paris, repeated surveys over four decades. Paris and modernist photographers—Man Ray, André Kertész and Henri Cartier-Bresson.
5. Wednesday 02/17. From Dadaism to purist constructivism: Loos's building for Tristan Tzara (1925-26) and Le Corbusier's 1922 *Ville Contemporaine*. The myth of transparency, from André Breton's Place Clichy to Pierre Chareau's "Maison de Verre" (1932).
6. Wednesday 02/24. Paris Surrealist, Structuralist and Situationnist. Screening of Guy Debord's *The Society of the Spectacle*. Roland Barthes, "The Eiffel Tower."
7. Wednesday 03/2. Allegories in Paris: the *grande bibliothèque*, and its surrounding area, from Mitterand's "grands travaux" to other works by Dominique Perrault in Marne-la-Vallée and Boulogne-Billancourt.

Paris Visit one week March 6-13.

First three days: guided visits.

Then two days for the students' explorations of their arrondissements.

One last day of synthesis, with lectures by Claude Franck on urban planning and Keith Reader on Paris as seen in French films.

8. Wednesday 03/16. The modern as decorative detail: from Buren's columns in Jardins du Palais Royal and Pei's Pyramid for the Louvre to examples of the urban uncanny as defined by Anthony Vidler and listed in *Paris insolite*.
9. Wednesday 03/23. The classical and the postmodern: after Ledoux's Rotonde Place Stalingrad, Tschumi and the gardens of La Villette, compared with Derrida's theory of deconstruction.
10. Wednesday 03/30. The Siège du Parti Communiste, 2 Place du Colonel-Fabien, by Prouvé and Niemeyer; the Institut du Monde Arabe, lunch at the terrasse. Labor and exploitation: "passages" for sweatshops and clandestine workshops in the Sentier and the 10th arrondissement near Porte Saint-Denis and Porte Saint-Martin. The inclusion of minorities, from the constitution of an Asian enclave in the 13th arrondissement, to the Arab and African villages of the 18th and 19th arrondissements.
11. Wednesday 04/6. The Olympiades. From 1969 to 1974, a massive but incomplete commercial and residential development named les Olympiades was built in the far side of the 13th Arrondissement that mimicked the esplanade form of the La Defense business district. Each apartment block is named after an Olympic city and like an Olympic village, it imparted ideals of a globalized community that pedestrian oriented and devoid of the presence of cars. Self-contained and ultimately inward looking, the development followed the logic of the helix, with its aspirations for a development rooted in the discourse of the global citizen converted into a huge Chinatown.
12. Wednesday 04/13. Paris-lumière, Paris film: the old cinémathèques and the new, from Parc de Bercy's Cinémathèque de France by Frank Gehry (51, rue de Bercy, Paris) with the attendant new zone of rue Belmondo and Park Beghin to Luc Besson's Cité du Cinéma (20, rue Ampère, Saint-Denis).
13. Wednesday 04/20. New and old Vuitton museum: the first one near the Champs Elysées, and the new Musée Louis Vuitton in the Bois de Boulogne.
14. Wednesday 04/27. Recapitulation and discussion of portfolios.

Written requirement: each student will be assigned two Paris arrondissements, one in the lower and one in the higher numbers (1-10, 2-19, 3-18, etc.) and will have to compose a short guide for each (ten pages each). These personal guides will be illustrated by documents and photographs taken during walks.

ARTH 570 Eastern State Penitentiary

Mellon Inclusive City Anchor Institution Seminar

Spring 2019



David B. Brownlee, Shapiro-Weitzenhoffer Professor, History of Art, dbrownle@sas.upenn.edu

Office hours: Weds. 3-5 in Jaffe 202 (make appointments in advance in History of Art office)

Sean Kelley, Senior Vice President and Director of Interpretation, ESP Historic Site, sk@easternstate.org

Office hours: by appointment

Sara Jane (Sally) Elk, President and CEO, ESP Historic Site, sje@easternstate.org

Office hours: by appointment

Eastern State Penitentiary is one of the most famous and influential buildings in the world. Built in the early nineteenth century as an embodiment of the ideals of prison reformers, it is now preserved as a historic site whose award-winning programming explores contemporary issues of mass incarceration and criminal justice, subjects that many Americans believe to be the civil rights issues of our times. Taught in partnership with the staff of Eastern State, this seminar will explore the management of this "anchor institution." Topics to be considered include strategic planning, interpretation of the site, the design of programs and exhibitions (including site-specific art installations and theatrical events), architectural planning and conservation, and engagement with diverse constituencies and neighborhoods. The class will explore notable failures and missteps along with programmatic successes, and will explore ethical choices made when balancing social justice programming and the origination's Halloween-themed fundraising activities.

Tuesdays at 1:30-4:30 at Eastern State Penitentiary

Assignments (and due dates):

Assignment 1: two-page paper (due January 29)

Assignment 2a: Soup Alley group oral presentation (March 19)

Assignment 2b: Soup Alley short paper (March 26)

Assignment 3a: research paper proposal (April 2)

Assignment 3b: research paper oral presentation (April 23, 30)

Assignment 3c: 10-page research paper submission (May 8)

ARTH 570 Schedule

- J22 Introduction: public site tour, abandonment and preservation, tour unrestored area.
Introduce: Assignment 1: Three most provocative things about the site?
- J29 Historical Overview
Assignment 1 due
Reading: Johnston, chapters 1-4 **[on reserve]**; Dickens, *American Notes*, chapter 7 **[on Canvas]**.
- F5 Interpreting the site I: early programming
Reading: Weschler, *Mr. Wilson's Cabinet of Wonder*, pp. 3-109 **[on reserve and on Canvas]**.
- F12 Interpreting the site II: Current programming (incl. mass incarceration), exhibition planning
Reading: Interpretive Solutions, "Interpretive Plan for Eastern State Penitentiary" **[on Canvas]**; Kelley, "Beyond Neutrality" **[on Canvas]**; Kelley, "Eastern State Penitentiary: The Ruin Isn't What It Used to Be," in *Evasions of Power*, Slought Foundation, 2007 **[on Canvas]**; Kelley, "The Jury is Out," 2011 **[on Canvas]**; Serrell, *Exhibit Labels*, pp. 1-36 **[on Canvas]**;
- F19 Capital planning and projects. Chaplain's office, etc.
Reading for the week: Cohen, "Fabric Summary," *skim* **[on Canvas]**; ESP, "Chaplain's Office Readings" **[on Canvas]**; Elk, "Hospital Block Updates" **[on Canvas]**; Mack and Speweik, "Repointing," *skim* **[on Canvas]**; Mass, "The Synagogue," **[on Canvas]**; Milner and Carr, "Conservation Plan," *skim, note proposed phases, skip costs, note Appendix A* **[on Canvas]**; Wanerman – "Synagogue Construction Updates" **[on Canvas]**
- Introduce: Assignment 2: What to do with Death Row? (group project)
Readings for Assignment 2: Death Row floor plans **[on Canvas]**; ESP, Audio Tour, stop 22: Death Row **[on Canvas]**; ESP, "Case for Support: Death Row" **[on Canvas]**; ESP, Death Row Yard label **[on Canvas]**; Otterson, "Hands-on History: Death Row," **[on Canvas]**.
- F26 Contemporary issues in criminal justice today. Prison visit prep.
Introduce: Assignment 3 (Research paper)
Reading: Center for the Future of Museums, "Trendswatch," 2017 **[on Canvas]**; Robinson & Zalut, "Sharing Live Experience with Incarceration" **[on Canvas]**; Zalut, "Interpreting Trauma" **[on Canvas]**.
- M5 (spring break)
- M12 **Prison Visit** (leave from Penn campus at 12:30)
- M 19 Prison visit recap (on Penn campus, Jaffe B-17)
Oral presentation of Assignment 2a (Death Row group report)
- M 26 Contemporary art at ESP and elsewhere.
Assignment 2b due (Death Row short paper)
Reading: "How Mining the Museum Changed the Art World," *Bmore Art*, 2017.
<http://www.bmoreart.com/2017/05/how-mining-the-museum-changed-the-art-world.html>
"@Large: Ai Weiwei takes over Alcatraz with Lego carpets and a hippie dragon," *The Guardian*, September 24, 2014. <https://www.theguardian.com/artanddesign/2014/sep/24/ai-weiwei-alcatraz-lego-extraordinary>
Krzysztof Wodiczko, *Homeless Projection* on Artsy: <https://www.artsy.net/artwork/krzysztof-wodiczko-the-homeless-projection-2-soldiers-and-sailors-civil-war-memorial-boston>
ESP, Guidelines for ESP Art Program (just skim unless you're interested). **[on Canvas]**.
Plus! Bring an example of an artist creating work for a public history site. Be prepared to talk about it for 1 minute. Bring a printed photo (or email an image to Sean by Tuesday night).
- A 2 Theater, enactment, and ethics (Halloween)
Assignment 3a due (Research Proposal)
Reading: Carrabine, "Iconic Power, Dark Tourism, and the Spectacle of Suffering" **[on Canvas]**; Hodgkinson and Urquhart, "Ghost Hunting in Prison" **[on Canvas]**.
- A 9 Governance, strategic planning, finances
Reading: Board Source, "Checklist of Board Roles and Responsibilities," **[Canvas]**; ESP, IRS Form 990, 2017 **[Canvas]**; ESP, Strategic Planning RFP **[Canvas]**; TDC - Strategic Business Plan **[Canvas]**
- A 16 The Future: Visitor Center (Atkin Olshin as guests); "Hidden Lives" project
Reading: tbd
- A 23 Oral Reports 1 (**Assignment 3b:** Research Paper presentation), on campus, Jaffe B-17
- A 30 Oral Reports 2 (**Assignment 3b:** Research Paper presentation), on campus, Jaffe B-17

ARTH 570 Readings
(under development)

Books marked with an asterisk () are on reserve in the Fisher Fine Arts Library*

Board Source, "Checklist of Board Roles and Responsibilities," 2016 **[Canvas]**.

Center for the Future of Museums, "Trendswatch," 2017 **[Canvas]**.

Eamonn Carrabine, "Iconic Power, Dark Tourism, and the Spectacle of Suffering," in Jacqueline Z. Wilson, Sarah Hodgkinson, and Justin Piché, and Kevin Walby. eds., *The Palgrave Handbook of Prison Tourism* (London: Palgrave Macmillan, 2017), 13-35. **[Canvas]**

Jeffrey A. Cohen, "Fabric Summary: Construction, Alterations, and Uses of Space," in Marianna Thomas Architects, *Eastern State Penitentiary Historic Structures Report* (Philadelphia: Marianna Thomas Architects, 1994), 282-327 **[Canvas]**

Charles Dickens, *American Notes: For General Circulation*, 2 vols. (London: Chapman and Hall, 1842), vol. 1, chapt. 7, 233-68 **[Canvas]**

Eastern State Penitentiary, Audio Tour: Death Row **[Canvas]**

Eastern State Penitentiary, [Case for Death Row] *Death Row, The Last Cellblock Built: Powerful Evidence of Changing Prison Policies in America* **[Canvas]**

Eastern State Penitentiary, Chaplain's Office Readings, 2009-2010 **[Canvas]**

Eastern State Penitentiary, Guidelines for Artists 2019 (2020) **[Canvas]**

Eastern State Penitentiary, IRS Form 990, 2017 **[Canvas]**

Eastern State Penitentiary, Strategic Planning Request for Proposals, 3 July 2015 **[Canvas]**

Sally Elk, "Hospital Block Updates," Eastern State Penitentiary, 2017 **[Canvas]**

Interpretive Solutions, "Interpretive Plan for Eastern State Penitentiary," 2011 **[Canvas]**

Marianna Thomas Architects, *Eastern State Penitentiary Historic Structures Report*, 2 vols. (Philadelphia: Marianna Thomas Architects, 1994) **[Canvas]**

Sarah Hodgkinson and Diane Urquhart, "Ghost Hunting in Prison: Contemplating Death through Sites of Incarceration and the Commodification of the Penal Past," in Jacqueline Z. Wilson, Sarah Hodgkinson, and Justin Piché, and Kevin Walby. eds., *The Palgrave Handbook of Prison Tourism* (London: Palgrave Macmillan, 2017), 559-82. **Canvas]**

* Norman Johnston, et al, *Eastern State Penitentiary: Crucible of Good Intentions* (Philadelphia: Philadelphia Museum of Art, 1994) HV9475 P3 E195 1994

Sean Kelley, "Eastern State Penitentiary: The Ruin Isn't What It Used To Be," in *Evasions of Power* (Philadelphia: Slought Foundation, 2007) www.slought.org/series/evasions **[Canvas]**

Sean Kelley, "Beyond Neutrality," Center for the Future of Museums Blog, 23 August 2016, <http://futureofmuseums.blogspot.com/2016/08/beyond-neutrality.html> **[Canvas]**

Sean Kelley, "The Jury is Out," *Museums & Social Issues* 6, no. 1 (Spring 2011), 25-38 **[Canvas]**

Robert C. Mack and John P. Speweik, "Repointing Mortar Joints in Historic Masonry Buildings," *National Park Service Preservation Briefs*, no. 2, 1998 **[Canvas]**

Laura A. Mass, "The Synagogue at Eastern State Penitentiary: History and Interpretation," A Thesis in Historic Preservation, University of Preservation, 2004, chapt. 4. **[Canvas]**

Milner and Carr Conservation, LLC, "Conservation Plan for the Catholic Chaplain's Offices at Eastern State, Philadelphia, PA," December 2008 **[Canvas]**

Kelly Otterson, "Hands-on History: Death Row," 2011-12 **[Canvas]**

Marvin Robinson and Lauren Zalut, "Sharing Lived Experience with Incarceration to Encourage Visitor Empathy: A Case Study through Conversation," *Journal of Museum Education*, 43:1 (2018) **[Canvas]**

Beverly Serrell, *Exhibit Labels: An Interpretive Approach* (Walnut Creek, CA: Alta Mira Press, 1996), 1-36 **[Canvas]**

TDC [nonprofit consulting and research firm], "Eastern State Penitentiary Historic Site: Strategic Business Plan FY2017-2021," September 29, 2017 **[Canvas]**

Cindy Wanerman – "Synagogue Construction Updates," Eastern State Penitentiary, 2008 **[Canvas]**

* Lawrence Weschler, *Mr. Wilson's Cabinet of Wonder: Pronged Ants, Horned Humans, Mice on Toast, and Other Marvels of Jurassic Technology* (New York: Vintage Books, 1996). LIBRA. AM101.L725 W47 1996 **[and Canvas]**

Lauren Zalut, "Hands-on History: Soup Alley," Draft 2.0, Winter 2013 **[Canvas]**

Lauren Zalut, "Interpreting Trauma, Memory, and Lived Experience in Museums and Historic Sites," *Journal of Museum Education*, 43:1 (2018), 4-6 **[Canvas]**

