

Art History 404

Philadelphia Architecture and Urbanism

Temple University, Department of Art History

Spring Semester 2006

Tyler Campus

President's Hall, M002

Wednesday, 3:30-5:30 PM

Instructor: Anthony Raynsford

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Office hours: Tuesday, 2:00-5:00 PM

* E-mail is generally the best method of contact during non-office hours.

* Please allow 48-hours for an e-mail response.

GENERAL COURSE INFORMATION

Topic and Scope of the Course: The City of Philadelphia presents a rich laboratory for the investigation of American architecture and urbanism over the last three hundred years. All of the layers of this history are still visible in the forms of streets, buildings, urban renewal projects, and public art. The contemporary city, then, is a collage or matrix of cumulative episodes of building and destruction, each layer of which interacts with the others, spatially, aesthetically and functionally. This seminar will focus on major episodes in the design and building of the city, examining the ways in which city-builders attempted to shape and arrange buildings or monuments according to ideal views of what the city should be and how it should function. At the same time, the seminar will examine the ways in which these episodes emerged out of and responded to the pre-existing layers of the city. The episodes considered in this course will include: the 18th – century Georgian city near the Delaware River; the development of new institutions in the early 19th-century; the mid-nineteenth developments of Broad Street and Rittenhouse Square; the City Beautiful Movement and the design of the Benjamin Franklin Parkway; urban renewal and the redevelopment of Market Street and Society Hill in the 1950s and 60s; and postmodern attempts to reorganize the city into entertainment and tourist districts. The course will consist of discussions of articles and readings relevant to the episodes of Philadelphia's building history.

The first three sessions will address the city as an entity existing in the present but simultaneously revealing evidence of successive time. The next part of the course will involve detailed investigations of specific historical moments in the development of Philadelphia's buildings and urban spaces, considering both the intentions behind the designs and the social uses of spaces. The last two sessions of the course will be devoted to the presentations of the final projects.

Purpose of the Course: This course is a graduate seminar, whose purpose is to combine historical research with creative approaches to the built environment and its meanings. The course will allow students to develop familiarity with the architectural history of Philadelphia, while also using that knowledge to think about the urban environment in new ways. Students will be expected to develop an individual research project related to the theme of the course. This project may include a creative, visual component, but it must also include a written component based on historical evidence. To that end, students will be encouraged to become familiar with various archives and libraries in the City of Philadelphia. One or more field trips may be arranged,

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according to the interests of the class. Students will also be expected to take an active role in class discussions, including introducing one of the readings during the semester.

Class Format: This course will be a seminar discussion course, with various times set aside for lectures and student presentations.

Required Texts: Gelernter, Mark, *A History of American Architecture: Buildings in Their Cultural and Technological Contexts*, (Hanover: University Press of New England, 2001); Articles and book chapters will be available for download via e-reserve. In addition to those listed below, other required readings may be added over the course of the semester.

COURSE SCHEDULE

January 18: Course introduction

January 25: The Image of Philadelphia – Textures and Meanings:

Kevin Lynch, *The Image of the City*, pp. 1-13, 46-90; Eric Uhlfelder, *Center City Philadelphia: The Elements of Style*, pp. 1-23.

Assignment: Mapping Mental Image of Philadelphia

February 1: Time in Philadelphia: Perceptual / Fictional / Archaeological

Kevin Lynch, *What Time Is This Place?*, pp. 163-189; Alice Gray Read, *Taking Measure of a Site*, pp. 55-63, 136-150; Nash, Gary, "Introduction," *First City: Philadelphia and the Forging of Historical Memory*, pp. 1-13.

Assignment: Describing Time in Philadelphia

PART I: THE COLONIAL CITY

February 8: William Penn's Plan: Ideals and Consequences

Gelernter, pp. 65-85; Walter Klinefelter, "Surveyor General Thomas Holme's 'Map of the Improved Part of the Province of Pennsylvania,'" pp. 42-50; Martin Snyder, *City of Independence*, pp. 15-73; Cotter, Roberts and Parrington, *The Buried Past: An Archaeological History of Philadelphia*, pp. 34-39; William Murtagh, "The Philadelphia Row House," in *The Journal of the Society of Architectural Historians*, V. 16, December 1957, pp. 8-13.

February 15: Spatial and Cultural Patterns of Late 18th Century Philadelphia

Gelernter, pp. 85-96, 106-123; Sam Bass Warner, *The Private City*, pp. 3-21; Cotter, Roberts and Parrington, *The Buried Past: An Archaeological History of Philadelphia*, pp. 39-57, 152-70, 191-98; Bushman, Richard, *The Refinement of America*, Chapter 5, pp. 139-180

Assignment: Preliminary Project Proposal

PART II: PHASES AND STYLES OF THE 19TH CENTURY CITY

February 22: Expansion, Order and Discipline in the Ante-Bellum City

Gelernter, pp. 130-163; Johnston, Norman, "Pioneers in Criminology, V. John Haviland (1792-1852)," in *Journal of Criminal Law, Criminology and Police Science*, pp. 509-19; Johnston, Norman, "John Haviland, Jailor to the World," in *The Journal of the Society of Architectural Historians*, V. 23, May 1964, pp. 101-05; Baigell, Matthew, "John Haviland in Philadelphia, 1818-26," in *The Journal of the Society of Architectural Historians*, V. 25, Oct. 1966, 197-208; Upton, Dell, "Lancasterian Schools, Republican Citizenship, and the Spatial Imagination in Early Nineteenth-Century America" in *The Journal of the Society of Architectural Historians*, V. 55, Sept. 1996, 238-53.

March 1: High Victorian Architecture in Philadelphia

Gelernter pp. 166-189; Weingarden, Lauren, "Naturalized Nationalism: A Ruskinian Discourse on the Search for an American Style of Architecture," in *Winterthur Portfolio*, v. 24, Spring 1989, pp. 44-67; John Poppeliers, "The 1867 Philadelphia Masonic Temple Competition," in *The Journal of the Society of Architectural Historians*, V. 26, December 1967, pp. 279-284; Lewis Michael, *Frank Furness: Architecture and the Violent Mind*, Chapter 4, pp. 83-113.

March 8: [SPRING BREAK --- NO CLASS]

March 15: Streets, Avenues and the Spreading Metropolis

William Harbeson, "Yesteryear in Our Town," in *Philadelphia Architecture in the Nineteenth Century*, pp. 5-11; Hershberg et al, "The 'Journey to Work': An Empirical Investigation of Work, Residence and Transportation, Philadelphia, 1850 and 1880; Finkel, Kenneth, *Public Architecture and the Emergence of Public Avenues in Philadelphia, 1800-1920*, pp. 46-62

PART III: PROGRESSIVISM AND THE CITY BEAUTIFUL MOVEMENT

March 22: The Parkway and the Museum of Art

Gelernter pp. 190-207; David Brownlee, *Building the City Beautiful: The Benjamin Franklin Parkway and the Philadelphia Museum of Art*, Chapters 1-3, pp. 1-70; David Brownlee, *Making a Modern Classic: The Architecture of the Philadelphia Museum of Art*.

PART IV: MODERNISM AND URBAN RENEWAL

March 29: Edmund Bacon and the Replanning of Center City

Gelernter, pp. 245-259; Bacon, Edmund, *Design of Cities*, pp. 242-71; Hasselbroek, Doug, "Philadelphia's Postwar Moment," in *Perspecta*, v. 30, 1999, pp. 84-91; Sommer, Richard, "The Urban Design of Philadelphia: Taking the Towne for the City," in Robbins and El-Khoury eds., *Shaping the City*, pp. 135-76; Shin, Ki-Cheol, *Privatism in Urban Form*, pp. 124-142, 240-251.

April 5: Louis Kahn and the Rhetoric of Civic Space

Gelernter pp. 260-279; Kahn, Louis, "Toward a Plan for Midtown Philadelphia," in *Writings, Lectures, Interviews*, pp. 29-87; Goldhagen, Sarah, *Louis Kahn's Situated Modernism*, Chapter 3, pp. 64-87

PART IV: POSTMODERN PHILADELPHIA

April 12: The Architectural Ironies of Venturi and Scott Brown

Gelernter pp. 279-306; Von Moos, Stanislaus, "Penn's Shadow," *Venturi Scott Brown & Associates*, pp. 11-23; Venturi, Robert, *Complexity and Contradiction in Architecture*, pp. 16-17, 116-23.

April 19: Student Presentations

April 26: Student Presentations

COURSE REQUIREMENTS

General Requirements:

The course is a graduate seminar in art history, intended to combine rigorous historical research with creative interpretations. Evaluations will be based on class participation, project presentations, a project proposal, and a final seminar project, which must contain a researched written component of at least 15 pages. These projects will be presented as 10-minute oral presentations at the last two seminar sessions. Course performance will be evaluated on a combination of: a formal project proposal; class participation, including short assignments; and the quality of the final project, both as submitted and as presented to the class.

Relative weight of course requirements:

- 1) Project Proposal (10%)
- 2) Project Presentation (15%)
- 3) Final Research Paper (50%)
- 4) Class Participation (25%)

Policy on late assignments and class participation:

Extensions and incompletes will only be granted in cases of documented personal emergencies. Since class participation is an essential component of the course, students may normally not miss more than 2 sessions without their final grades being negatively affected.

Exceptional Accommodations:

Any student who has a documented need for accommodation based on the impact of a disability should discuss the matter privately with me within the first two weeks of classes. The student should also contact Disability Resources and Services at (215) 204-1280.

ADDITIONAL NOTES:

This syllabus is subject to change, in the event of unforeseen circumstances, or in the case that changes will significantly enhance the quality of the course.