CAS AH 383 Paris Architecture and Urbanism: From Monument to Urban Landscape

Credits: 4

Professors: Tricia Meehan triciam@bu.edu / Pablo Vazquez-Gestal pvazque1@bu.edu

Office Hours: Monday, 3:00-3:30 and by appointment

Schedule: 16 two-and-a-half-hour sessions over 7.5 weeks
- 14 weekly sessions: 2 sessions per week - 2.5 hours each
- 2 additional sessions: on Fridays (dates to be determined)
- Final exam: Last Friday (Take home)

Structure: 1/3 lecture, 2/3 visit

Course Material:
- A Course Reader with the required readings (to be purchased by each student).
- *Paris par Arrondissement, L’Indispensable*, or equivalent, provided by BU Paris.
- Supplemental and Thematic Readings posted on the class Wordpress Site.
- A list of Parisian libraries with collections on architecture and urbanism accessible to students will be posted on Blackboard.

Assessment for the course:
- Attendance, participation and preparedness (10%),
- Three quizzes (15%),
- Building Visit Discussion (10%),
- Thematic Dossier – Part 1 (25%),
- Thematic Dossier – Part 2 (25%),
- Round table presentation (15%).

Homework includes mandatory readings in English (15-20 pages) for each session, preparation for in-class tests (quizzes and exams), as well as extensive research and reflection for the building visit discussion, the round table presentation and the thematic dossier (10-12 pages total, plus iconography and bibliography).

This course is accessible to students with no previous experience in art history.

I. COURSE PRESENTATION

This course traces the development of Parisian architecture and urbanism from the Roman period to the present. It is designed to offer students a sense of the dynamic exchange between architectural space and form, urban development, the history of ideas and the larger economic, cultural and political history of Paris. The course is organized into five units of three classes, each unit opening with an introductory lecture at the BU Center followed by two visit-based classes. Assignments are cumulative, developed throughout the semester through a thematic prism.

Course objectives
- Identifying the forces shaping the architectural and urban discourse concerning Paris within international, national and local debates. This will include the identification of major tendencies as well as significant events, actors and projects.
• Understanding the evolution of policies and practices of the French State, the City of Paris and, more recently, the Île-de-France Region, which frame the increasing intervention of public authorities in the domain of the built environment.

• Initiating students to the analysis of architectural and urban spaces and forms, in particular through observation, visual analysis and first hand experience.

• Accompanying students in the development of their own critical understanding of Paris through theme based course work pursed throughout the semester.

II. HUB AREAS AND LEARNING OUTCOMES

Hub area: Aesthetic Exploration (1 unit)
1. Students will demonstrate knowledge and appreciation of notable works in literature and/or the arts, including the cultural contexts in which those works were created, and be able to identify their ongoing significance and relevance.

2. Students will demonstrate the reasoning skills and vocabulary necessary to interpret a work of art (literature, music, visual arts, etc.).

3. Students will produce evaluative and analytical works that demonstrate an understanding of the characteristics—such as genres, modes, styles, and cultural history—of at least one literary or artistic medium.

Hub area: Historical Consciousness (1 unit)
1. Students will create historical narratives, evaluate interpretations based on historical evidence, and construct historical arguments.

2. Students will demonstrate an ability to interpret primary source material (textual, visual, or aural) using a range of interpretive skills and situating the material in its historical and cultural context.

3. Students will demonstrate knowledge of religious traditions, intellectual paradigms, forms of political organization, or socioeconomic forces, and how these have changed over time.

Hub area: Critical Thinking (1 unit)
1. Students will be able to identify key elements of critical thinking, such as habits of distinguishing deductive from inductive modes of inference, recognizing common logical fallacies and cognitive biases, translating ordinary language into formal argument, distinguishing empirical claims about matters of fact from normative or evaluative judgments, and recognizing the ways in which emotional responses can affect reasoning processes.

2. Drawing on skills developed in class, students will be able to evaluate the validity of arguments, including their own.

More specifically, by the end of this course, students will be able to:

• Trace, define and recognize the key moments and trends in the history of French architecture and urbanism, such as Roman, Romanesque, Gothic, Renaissance, Classical, Eclectic, Modern, Post-Modern and Contemporary styles, as well as building typology.

• Apply specific approaches to the analysis of buildings and cities through observation, formal analysis, and first-hand experience, as well as the essential technical terminology of the fields of architecture and urbanism.

• Compare the contemporary purpose and reception of buildings in their time and how they are used and perceived today.

• Explain the dynamics that have driven the development of the city historically, and that continue to shape it today.

• Examine the role that the competing interests of local and national authorities and various actors and stakeholders play in shaping the built environment.

• Articulate a reflection on key issues in architecture and urban design – notably, how the design of the built environment can promote social equality, respond to environmental imperatives as well as respect and accommodate established communities and historic urban forms.

• Create a historical narrative through a thematic prism related to urbanism and art history, chronologically comparing buildings/neighbourhoods from different periods, using primary sources such as the buildings themselves as or plans, maps, paintings as well as books by experts and articles from academic journals, in order to develop their own critical understanding of Paris and its historical development.
• Interpret primary source material such as buildings and neighborhoods by identifying their architectural style, by reflecting on their initial and current purposes and by replacing them in their historical, cultural, political context
• Trace and explain the evolution of the main political, cultural, religious, socioeconomic, intellectual forces throughout the centuries based on the idea that conceptions of urbanism, buildings, cities are instruments, products and testimonies of such forces.

Historical Consciousness
(continued)

• Identify in their readings different ways of thinking, such as empirical claims about matter of fact statements (descriptive readings) and more analytical or interpretive readings, and recognize judgment and bias in such readings.
• Identify different factors involved in making a judgment such as cultural standards (France vs. other countries) or time standards (current vs contemporary periods).
• Based on the skills above, recognize in their own analysis a solid structure of reasoning underpinning their interpretations, including the role of perception/experience in the understanding of a building/place and how to mobilize it for the better, the need to identify when they are judging the past through present standards, the necessary critical distance to enter into the spirit of the time and place to understand the significance of works.
• Formulate analytical/critical questions addressed to their peers about specific buildings/places during visits and orally present an interpretive analysis of a building during a round table.
• Create a formal comparative analysis, using appropriate specialized and standard language orally (round table) and in the writing of a critical Dossier.

Critical Thinking
Assessed through Dossier components

III. ASSESSMENT AND GRADING

Reading
The required readings form the foundation of this course and are necessary preparation for in-class and on-site discussions, quizzes and the course work. There are, on average, the equivalent of 15-20 A-4 pages of required reading per class.

Attendance and Participation: 10%
This grade takes into account not only attendance and punctuality but also the quality of a student’s participation in class, meaning: attentiveness, enthusiasm, thoughtful contributions to discussions and progress.

Quizzes: cumulative grade counts 15%
There will be three, knowledge-based, unit-focused quizzes. Quizzes will be based on the readings and lectures as they relate to site visits and could include slide identifications asking for essential information (architect, patron/client, approximate date, function, innovative features, etc...), identification of actors, definition of terms and/or a short answer questions.

THME BASED COURSEWORK
Students will select one of six themes through which to focus their investigation of Paris during the semester, which will be developed in four cumulative steps: building visit discussions, two thematic dossiers and a round table discussion. These themes – Conceptions of the City, Heritage, Infrastructure, Natural & Built Environment, Public Realm, Dwelling in the City – will serve as a unifying lens through which to mark changes in architecture and urbanism across the city’s 2,000-year history.

Building Visit Discussion: 10%
During the course of the semester students will be asked to individually prepare discussion questions for one of the visits. The monument or site chosen will be linked to the selected theme of the student. Students must develop at least one discussion question dealing with visual/experiential analysis and one dealing with thematic analysis.
Written Assignments – The Thematic Dossiers: 50%
During the semester students are to prepare two dossiers analyzing buildings and/or sites that were visited or discussed in class. The dossiers should build upon readings, classes, visits and on-site presentations, combining theoretical reflection with visual analysis. Students may reference other sources as needed. Dossiers should be typed and have correctly formatted footnotes and bibliographies. The final dossier fulfills the final exam requirement.

**Thematic Dossier 1: 25%**
Thematic Dossier 1 will explore the evolution of Paris through the selected themes, focused on the first three units, by comparing one building/site coming from each of the units. The dossier should include a typed essay, 4-5 pages long, with up to 3 additional pages of images.

**Thematic Dossier 2: 25%**
Thematic Dossier 2 extends the reflection developed in Thematic Dossier 1, through an exploration of the 20th century evolution of Paris through a comparison of two key buildings/sites, one from Unit 4 and one from Unit 5. The objective is to shed light on the significance of the recent past in the long-term evolution of Paris. The dossier should include a typed essay, 4-5 pages long, with up to 2 additional pages of images.

**Round Table Presentation 15%**
The Round Table Presentations are aimed at moving towards the development and finalization of Thematic Dossier 2, and is focused on Units 4-5. Individual presentations of 5-7 minutes should communicate the envisioned dossier structure and a synthetic overview of the analysis and thematic interpretations in development. Students will be grouped in panels of 2 or 3, according to the resonances between either their themes or case studies. Presentations will be consecutive, followed by a common question/discussion period in which all students are expected to participate.

**Research Methods**
There is not a single, methodological formula for analyzing architecture or the city. Both are complex phenomena that can be analyzed and understood from a multiplicity of points of view (formal, representational, social, economic, philosophical, political, technical, biological, ethnographical, anthropological, etc...). It will be necessary to mobilize critical thinking skills in order to develop a methodological approach that brings together each student’s theme, case studies, interests and experiences in a strategic, structured analysis. For critical thinking skills see: Sylvan Barnet, Hugo Bedau and John O’Hara, *Critical Thinking, Reading and Writing: A Brief Guide to Argument*, 9th edition, Boston: Bedford/St Martin’s Press, 2016 [1993].

Our on site visits will experiment with observation, visual analysis and first hand experience, building upon notions mobilized in these works:
  - Public Space, Public Life: An Interaction; Who, What, Where?; Counting, Mapping, Tracking and Other Tools; Public Life Studies.
  - City Form: Designing the Paths, Design of Other Elements, Form Qualities, The Sense of the Whole, Metropolitan Form.
  - Phenomena of Perception; Order and Disorder; Measure and Balance; Fabric and Object; Space; Light and Shade; Places.
Attendance Policy

Our program is subject to French student visa laws where an active student status is mandatory. As the sponsor of your visa, Boston University has the legal obligation to ensure that you comply with visa requirements. If you do not attend classes or your internship as required, you will be considered to be in breach of your visa and can be deported. Any student who does not comply with this policy may be sent home from the program at the discretion of the program director, and may, as a result, forfeit credit and program costs for part or all of the semester.

| 1 absence (courses* or internship**) | = -1 point on your final grade |
| More than 3 unexcused absences | = F for the course |
| Unsubmitted written work, Absence for a presentation or exam | = F (0 points) for the assignment in question |

**Courses: class sessions, exposé preparation, in-class presentation

**Internship: EUSA meetings, BU Paris workshops, work placement schedule

Excused Absences
- Absence for illness excused by the certificate of a French doctor
- Internship interview
- OFII medical visit (must have convocation)
- Professional imperative that conflicts with academic workshop

Documentation to be submitted to buparis@bu.edu the day following the absence

Tardiness
- The professor reserves the right to not admit a tardy student to class or to count a tardy arrival as either a half or a whole unexcused absence.
- Late arrivals or early departures will impact the class participation grade.
- Leaving class before it ends is considered as tardiness.
- Late submission of written work will entail a penalty on the assignment grade.
- Written work submitted more than a week late or after final exams will not receive credit (grade = 0).

Plagiarism BU Official Policy

Simply stated, plagiarism is taking another’s work and presenting it as your own. It is, in fact, intellectual theft. It is one of the most serious forms of academic misconduct. Plagiarism committed by a student will certainly result in course failure and may result in suspension or dismissal. It can take many forms, including reproduction of published material without acknowledgement, or representing work done by others as your own. This includes the increasing common practice of purchasing and downloading work from the Internet “paper mills”. Plagiarism applies to all media–printed matter of all kinds, video, audio, and oral presentation. Even unacknowledged paraphrasing or use of another’s methodology, structure or management of material is plagiarism. You must use quotation when quoting even if you do the translating yourself.

All students are responsible for having read the Boston University statement on plagiarism, which is available in the Academic Conduct Code. Students are advised that the penalty against students on a Boston University program for cheating on the examinations or for plagiarism may be ‘expulsion from the program or the University or such other penalty as may be recommended by the Committee on Student Academic Conduct, subject to approval by the dean’. Read the full Academic Conduct Code online at: http://www.bu.edu/academics/policies/academic-conduct-code/.
## IV. CALENDAR

| Session 1 | 1. Course Intro  
2. Skill Building: Reading Maps and Drawings  
3. Urban Form Determinants: The Origins of Paris  
4. Medieval Paris: The City as Cosmos  
   Required Reading:  
   Supplemental Reading:  
| Assignments and Activities |
| Session 2 | Visit: The Ile-de-la-Cité: The Heart of a Kingdom  
   Meeting Point: Cité Metro exit (line 4), outside, in the square.  
   Itinerary: Sainte-Chapelle [15:30] and Notre-Dame de Paris  
   Required Reading:  
   Supplemental Reading:  
| Due: Theme Selection  
| Session 3 | Visit: On The Traces of Roman & Merovingian Paris  
   Meeting Point: Cité Metro exit (line 4).  
   Itinerary: Crypte Archéologique [15h30], Cluny Baths [16h30], Arènes de Lutèces  
   Required Reading:  
   Supplemental Reading:  
| Assignments and Activities |
# UNIT 2

## Session 4
1. **Skill Building: Analysis via Observation and Experience**
2. **Classicism à la française: City and Nation**
3. **Grand siècle & Enlightenment: The Urban Set Piece**

**Required Reading:**

**Supplemental Reading:**

## Session 5
**Visit: Royal Urbanism and the Rise of the Marais**

**Meeting Point:** On the steps of Saint Paul-Saint Louis Church. Métro Saint Paul (Line 1)

**Itinerary:** Place des Vosges, Hôtel de Sully, Saint Paul-Saint Louis, Hôtel de Soubise (time permitting)

**Required Reading:**

**Supplemental Reading:**

## Session 6
**Visit: The Louvre Quarter: A New Administrative Center for the City**

**Meeting Point:** Louvre-Rivoli Metro, intersection of rue de Rivoli and rue de l’Amiral de Coligny (on the side of the Louvre).

**Itinerary:** Collège de Quatre nations, Louvre’s Cour carré, Rue de Rivoli, Palais Royal.

**Required Reading:**

**Supplemental Reading:**
***/***Perrault, Claude, “Preface,” in *Ordonnance for the Five Kinds of Columns after the Method of the Ancients* [1683], Santa Monica: Getty Center, 1998, 47-51, 176.
# UNIT 3

| Session 7 | 1. Skill Building: Critical Thinking and Thematic Analysis  
2. From Revolution to the Second Empire: The City as a Work of Art |
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<tr>
<td>Required Reading:</td>
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<td>Supplemental Reading:</td>
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<td>Unit 2 Quiz</td>
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<tr>
<th>Session 8</th>
<th>Visit: Urbanity &amp; Commerce: Boulevards &amp; Arcades</th>
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<td>Meeting Point:</td>
<td>Pryamides Metro exit (line 7, 14), at the intersection of avenue de l’Opéra and rue Sainte-Anne.</td>
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<td>Itinerary:</td>
<td>Gallerie Choiseul, Gallerie Vivienne, Bourse, Passage des Panoramas, Boulevards.</td>
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<td>Required Reading:</td>
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<td>Supplemental Readings – Revolution, First Empire, Restoration:</td>
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<td>Due: Thematic Dossier 1 Abstract</td>
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<th>Session 9</th>
<th>Visit: The Opera Quarter: Modernity &amp; Monumentality</th>
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<td>Meeting Point:</td>
<td>Opéra Metro, (lines 3, 7, 8), front steps of the Opéra.</td>
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<tr>
<td>Itinerary:</td>
<td>Opera Garnier, Galeries Lafayette (time permitting).</td>
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<td>Required Reading:</td>
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<td>Supplemental Reading:</td>
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**UNIT 4**

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<th>Session 10</th>
<th>Required Reading:</th>
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<tr>
<td>1. Skill Building: Historical Thinking</td>
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<td>2. Misery and Opulence: Two Tales of A Metropolis</td>
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<td><strong>Supplemental Reading:</strong></td>
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<th>Session 11</th>
<th><strong>Visit: Western Paris: The Design of Modern Life</strong></th>
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<td><strong>Meeting Point:</strong> Kennedy Radio France RER exit (RER C), rue du Ranelagh, facing la Masion de la Radio.</td>
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<td><strong>Itinerary:</strong> Housing by Hector Guimard, Pol Abraham, Corbusier [5:15]</td>
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<td><strong>Required Reading:</strong></td>
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<td><strong>Supplemental Reading:</strong></td>
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<th>Session 12</th>
<th><strong>Visit: Renewing the Fringe: Cités jardins and Habitations à bon marché</strong></th>
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<td><strong>Meeting Point:</strong> Porte de Lilas Metro (line 11) and Tram (T3b), corner of rue de Belleville and Blvd Sérurier, in front of McDonalds.</td>
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<td><strong>Itinerary:</strong> Cité Jardin Pré-Saint-Gervais and social housing around the Reservoir de Lilas and the Butte du Chapeau Rouge.</td>
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<td><strong>Required Reading:</strong></td>
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<td><strong>Supplemental Reading:</strong></td>
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# UNIT 5

## Session 13

1. **Post-War Paris: The City of Tomorrow**
2. **Affirming the Cultural Quotient**
3. **Deindustrialization and the Livable City**

**Required Reading:**


**Supplemental Reading:**


## Session 14

**Visit: Rethinking the Center: Marais, Plateau Beaubourg and Les Halles**

**Meeting Point:** Saint Paul Métro (line 1), in front of the carrousel.

**Itinerary:** Le Marais: îlot insalubre no 16 (rue des Barres, Village Saint-Paul). Plateau Beaubourg: îlot insalubre no. 1 (Quartier de l’Horloge (time permitting), Centre Georges Pompidou, IRCAM), Les Halles (time permitting).

**Required Reading:**


**Supplemental Reading:**


## Session 15

**Visit: ZAC Stories: Bercy and Massena**

**Meeting Time:** Saint Émilion (Line 14) facing the Bercy Village entry.

**Itinerary:** Bercy: Ministry of Economy and Finances, Palais Omnisport Bercy, Housing, Maison du Cinéma (Gehry), Bercy Village, Bercy Park. Massena: Housing, Offices, Frigos, Grands Moulins, Jardins des Grandes Moulins.

**Required Reading:**


**Supplemental Reading:**


## Session 16

**Roundtable Presentations: Thematic Dossier 2 Development**

**Exam Session (due at 12:30): Thematic Dossier 2**
V. FURTHER READING

Websites:
Batiparis, http://www.comeetie.fr/galerie/BatiParis/#12/48.8589/2.3491 (interactive map showing when each parcel was built on)

Selection of Books available in the BU Paris Academic Center Library:
La Madeleine, Éditions du Cerf, 1984.

*The professor reserves the right to modify the course syllabus*