The search for an architecture that is both Chinese and modern has been under way for more than a hundred years. At the beginning of the last century, many were looking for just such a new language of building — one that could be both culturally specific and international. But China started this grappling early and it continues to this day. This architectural quest has run parallel to radically changing ideas of what China and Chinese ought to represent.

This seminar will research and examine experiments in new Chinese building during three important periods: around the May 4th Movement (1919), in Nationalist China (1927-48), and in the inaugural years of the People's Republic (1949-58). Each period had its own distinct mindset, but in all of them the reimagining of Chinese architecture was considered of paramount importance.

The first four weeks of the seminar will introduce the “tradition” of Chinese architecture. This grounding will be combined with an introduction to the deep resources of Columbia’s research collections: Avery’s periodical holdings (i.e. Zhong Guo Ying Zao Xue She Hui Kan / The Bulletin of the Society for Research in Chinese Architecture), Department of Drawings and Archives (the Richard Dana and Talbot Hamlin collections), The Union Theological Seminary’s Burke Library’s China Collections, C.V. Starr East Asian Library’s film collection, etc.

The balance of the semester will use primary resources from these collections and assigned readings (tailored to each student’s research project) to explore case study “experiments” in modern Chinese building — buildings which purposely broke with certain aspects of tradition while safeguarding others—in terms their representation of “new,” “modern,” “Chinese,” “character,” “type” and other discourses. The first hour of each class will be reserved for student led discussion. In the second, a short lecture will set up the following week’s reading.

Seminar members will be expected to write short assignments, one 1500-word bibliographic (“sources”) essay, and a longer 5000 word final research paper related to an experiment in “modern Chinese” building and configured around an accessible primary source.

COURSE REQUIREMENTS

--In class discussion, preparation and participation 20%
--Weekly journal/reading and research responses, oral presentations 30%
--Final Project (Sources and Final essays) 50%

PLAGIARISM

Please review the GSAPP website for the School’s posted statement “Plagiarism and Acknowledgement of Sources.” Students are forewarned that any such breaches will be taken very seriously. Any student caught plagiarizing will—at minimum—receive no credit for the course.
SCHEDULE

0. INTRO / GROUND RULES / EVIDENCE

1. TYPE AND MODULE

Quatremere de Quincy, “Type,” Introduction Anthony Vidler, Oppositions, No. 8 (spring 1977), pp. 147-150.


BACKGROUND


2. HOUSE AS FUNDAMENTAL MODULE


BACKGROUND

Schoppa, RP, 181-240.

3. ORDER OF THE CITY

Marco Polo, Travels in the Land of Kubilai Khan, (Penguin, 1958), pp. 32-82.
Kates, YTWF, pp. 82-103.


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**BACKGROUND**

Schoppa, RP, 241-304.

4. **TYPOLOGICAL VARIATION** 2.19

Craig Clunas, *Fruitful Sites: Garden Culture in Ming Dynasty China* (Reaktion, 1996), pp. 9-103.


Bruce Gordon Doar, “Acquiring Gardens,” China Heritage Quaterly, No. 9, (March 2007)


**BACKGROUND**

Schoppa, RP, 305-345

5. **LITERATI / LEXICON** 2.26


6. **BATTLE BETWEEN NEW AND OLD / MAY 4TH STRATEGIES**  
   Peter G. Rowe and Seng Kuan, *Architectural Encounters with Essence and Form in Modern China*, MIT (2002). pp. 2-136

**Bibliographic Essay Due at end of class**

7. **STRATEGY PRESENTATIONS WITH RESPONSE (1919-25)**  


**SPRING BREAK**

8. **STRATEGY PRESENTATIONS WITH RESPONSE (1925-37)**  


9. **STRATEGY PRESENTATIONS WITH RESPONSE (1937-58)**  

10. **FINAL PRESENTATIONS**  
11. **FINAL PRESENTATIONS**  
12. **LAST CLASS / TYPES STRATEGIES REDUX**

**Exam / Paper Writing Week: Final Project Due**  
TBD 5.5-9
COLLECTIONS

CACHE 1  Zhong Guo Ying Zoa Xue She Hui Kan / The Bulletin of the Society for Research in Chinese Architecture, Avery

CACHE 2  International Institute of Rural Reconstruction, RBML (Rare Book and Manuscript Library)

CACHE 3  American Bureau for Medical Aid to China 1937-79, RBML

CACHE 4  Charles W. Stoughton Architectural Drawings (c. 1905-37), Avery

CACHE 5  Talbot Faulkner Hamlin Papers and Architectural Records, Avery

CACHE 6  Arthur Rothstien Photographs, Avery

CACHE 7  Klaus Herdeg Papers, Avery

CACHE 8  Ling Long (Magazine), Starr

CACHE 9  Makino Mamoru Collection on the History of East Asian Film, Starr

CACHE 10  Eugene E. Barnett Papers, Young Mens Christian Association (YMCA) 1905-1970, RMBL

CACHE 11  Helen Foster Snow, OHRO (Oral History)

STARTING POINTS / REFERENCES ON RESERVE:

Wellington Koo, Photographs and Memorabilia, 1888-1985, STARR + OHRO

Harrison Sallisbury, RBML

Pare Lorentz, RBML

Quincy Wright, Avery?

Xiong Shihui, RMBL

Shen I-yun, OHRO

Leslie H. Chen, RMBL
A reserve collection of “starting point” materials for any and all of these themes is at Avery.

Marie-Claire Bergere, Shanghai: China’s Gateway to Modernity, Stanford, 2009


Yomi Braester, Painting the City Red: Chinese Cinema and the Urban Contract, Duke, 2010


Madeleine Yue Dong, Republican Beijing: The City and Its Histories, University of California, 2003


Leo Ou-fan Lee, Shanghai Modern: The Flowering of a New Urban Culture in China, 1930-1945, Harvard, 1999


Hanchao Lu, Beyond the Neon Lights, University of California, 1999


Susan Naquin, Peking: Temples and City Life, Berkley, 2000

Malcolm Purvis, Tall Storeys: Palmer and Turner, Architects and Engineers—the First 100 Years, Wanchai, Hong Kong, 1985

Peter G. Rowe, Architectural Encounters with Essence and Form in Modern China, MIT, 2002


Charles Alfred Speed Williams, Chinese Symbolism and Art Motifs: A Comprehensive Handbook on Symbolism in Chinese Art Through the Ages, Tuttle, 2006 (or earlier)

Wen-hsin Yeh, Shanghai Splendor: A Cultural History, 1843-1945, University of California, 2008


China Forever: The Shaw Brothers and Diasporic Cinema, Illinois, 2008

Cinema and Urban Culture in Shanghai, 1922-1943, Stanford, 1999

OTHER REFERENCES

Film

Links to online moving images:
http://digital.tcl.sc.edu/cdm/search/collection/mvtnwarfilms/searchterm/China/field/covera/mode/any/conn/and/order/nosort/ad/asc/cosuppress/1

National archives and Records Administration (NARA):
http://www.archives.gov/research/search/

British pathe:
http://www.britishpathe.com/

Archive.org:
https://archive.org/details/movies

GENERAL

Library of congress:
Primary source materials, research tools, historical exhibits, photographs, maps, publications….

Smithsonian Institution:
Primary sources—wide variety, military, political…

Harvard Yenching Library:
http://hcl.harvard.edu/libraries/harvard-yenching/

Worlcat

Artstor

.........
CONCRETE PROCEDURES is geared to develop a keen level of sophistication with which one may both comprehend and deploy concrete in the world. Our fundamental goal is to cultivate a diverse cloud of innovative procedural demonstrations, iterating through a working atmosphere biased towards agile participation, experimental discovery, systematic refinement and replicable specification. With efforts within this course including direct research, material experimentation, procedural trial and error, rigorous refinement and comprehensive documentation along the way, the most valued assets for any participant to bring to this course are curiosity and persistence. Through this intensive hands-on seminar / workshop, technical aptitude with concrete will rapidly accelerate over the course of the semester, culminating in new constructs that will demonstrate participants' customized mastery of developed procedures.

CONCRETE ACTION
We will immediately launch into the realm and practice of casting concrete. Individual participants will produce a series of 4”x4”x2” concrete samples over the first two weeks of the semester. This rapid exploration will prove to be the first hands-on experience in casting concrete for many, and will serve as a collective catalog of initial interests with which we will orchestrate teams of approximately 4 members, to work through the rest of the semester on final projects and one associated research presentation (see below).

CONCRETE PROCEDURAL UNITS (CPU)
Serving as both the primary thrust and final project for the semester, numerous concrete modules are to be developed by teams (of 3) and cast in accordance with the following goals / rules:

- CPUs must geometrically define a bounding box of 18” x 12” x 9”;
- CPUs must be more than an extrusion (biaxial / tri-axial symmetry vs. asymmetry to be explored)
- Formwork ingenuity / intricacy / precision / invention are equally paramount!
- Multiple precise aggregation logics required (stacking, bundling, interlocking, etc.);
- Temporal action must be conveyed through casting / finishing…

Each CONCRETE PROCEDURAL UNIT will be accompanied by comprehensive documentation that describes the iterative development process that takes place over the course of the semester. Most importantly, meticulously documented procedural instructions / specifications will be required (templates to be provided) upon final delivery. This is the ultimate goal: to develop and communicate an elegantly constructed, innovative CONCRETE PROCEDURE at the scale of a replicable UNIT.

CONCRETE RESEARCH*
Each team will be required to compile and present research on topics sparked by pursuits, developments, precedents and / or interests established through iterative work performed towards CONCRETE PROCEDURAL UNITS. Potential topics, formats and research leads will be discussed during the weeks leading up to the RESEARCH PRESENTATIONS (see schedule below).

MATERIALS
Participants are responsible for all material costs and storage. It is anticipated that most materials will be relatively inexpensive, primarily including wood, foam, latex, fabric, concrete mix, buckets, gloves, etc. Specialized materials may be required for certain endeavors (silicon, additives, etc.) but the quantities built into the projects as outlined above should keep everything within reason, especially as the vast majority of the semester’s work will be in teams of 4+. However, all participants should anticipate incurring costs in line with such a materials-based course, and as may be developed by particular interests cultivated by team-project ambitions.
GRADING
Attendance, participation, progress, submittal deliveries and quality of work will be tracked throughout the semester - final grades will be determined from this matrix in accordance with GSAPP standards. While all modes of work will be weighed accordingly, consistent, proactive and diligent participation is the default expectation for all seminar participants.

OPERATIONS + PROTOCOL
This course will not provide elementary instruction for the use of tools within the Avery Digital Fabrication Lab. Further, all participants are required to have successfully completed the official orientation to the Avery Woodshop. Participants will have access to the dedicated casting space in Fayerweather Hall, and are of course required to clean up after each working session. PLEASE NOTE: It is strictly prohibited to cast concrete in carpeted rooms (such as Ware Lounge), or to pour any form of concrete (pre-cured, powder, rubble, etc.) down ANY sink on campus. Respectful maintenance and upkeep of all facilities used for this course are of utmost importance – any deviation from this protocol will severely and negatively impact standing in this course.

*WORKING SCHEDULE*

Please note that we will meet on Tuesdays and Fridays, every other week as outlined below. Tuesday sessions will be hands-on work sessions utilizing the fabrication / woodshop and casting space in Schermerhorn Hall, with time scheduled in these facilities specifically for our class. Fridays will typically be geared towards group discussions with all physical work on the table, team-sessions and / or research presentations. Potential anomalies to this schedule will be discussed in class.

Please note: Dates / weeks in red signify times when Keith is scheduled to be in class and / or on campus.

**Week 1**  COURSE INTRO / OVERVIEW
Jan 21  KK Presentation: Previous Conc. Procedures / Precedents
Jan 24  Nathan C. PROTOCOLS

**Week 2**  SHOP SESSION + WORK WEEK
Jan. 28  Workshop Sample II Session
Jan 31  No Class Scheduled – Sample II Blog Post Updates by end of Friday, Jan 31

**Week 3**  WORKSHOP SESSION + GROUP DISCUSSION
Feb. 4  Workshop Sample III Session
Feb. 7  Group Discussion: Team Formation, Research Topics (Preliminary), Sample III Review

**Week 4**  WORK WEEK
(Feb. 11 + 14)  Progress Blog Posts

**Week 5**  TEAM WORKING SESSIONS
Feb. 18  Workshop Session – CONCRETE PROCEDURES (Team Work)
Feb. 21  Group Discussion: Team Progress Updates

**Week 6**  WORK WEEK
(Feb. 25 +28)  Progress Blog Posts

**Week 7**  TEAM WORKING SESSIONS
March 4  Workshop Session – CONCRETE PROCEDURES (Team Work)
March 7  TEAM PROGRESS + PROJECTION REPORTS (PRESENTATIONS)

**Week 8**  STUDIO VI KINNE TRIPS
(March 11 +14)  (No class session)

**Week 9**  SPRING BREAK
(March 18 + 21)  (No class session)

**Week 10**  WORK WEEK
(March 25 + 28)  Progress Blog Posts

**Week 11**  TEAM WORKING SESSIONS + RESEARCH PRESENTATIONS
April 1  Workshop Session – CONCRETE PROCEDURES (Team Work)
April 4  RESEARCH PRESENTATIONS (Group A)
Week 12  WORK WEEK  
(April 8 + 11)  Progress Blog Posts

Week 13  TEAM WORKING SESSIONS + RESEARCH PRESENTATIONS
April 15  Workshop Sessions
April 18  RESEARCH PRESENTATIONS (Group B)

Week 14  WORK WEEK  
(April 22 + 25)  Progress Blog Posts

Week 15  STUDIO FINAL REVIEW WEEK  
(April 29 + May 2)  < Working Consultations Optional – Office Hours TBD>

Week 16  FINAL PROJECTS DUE!!!  
(May 9)  All submittals due – final formats and requirements TBD.