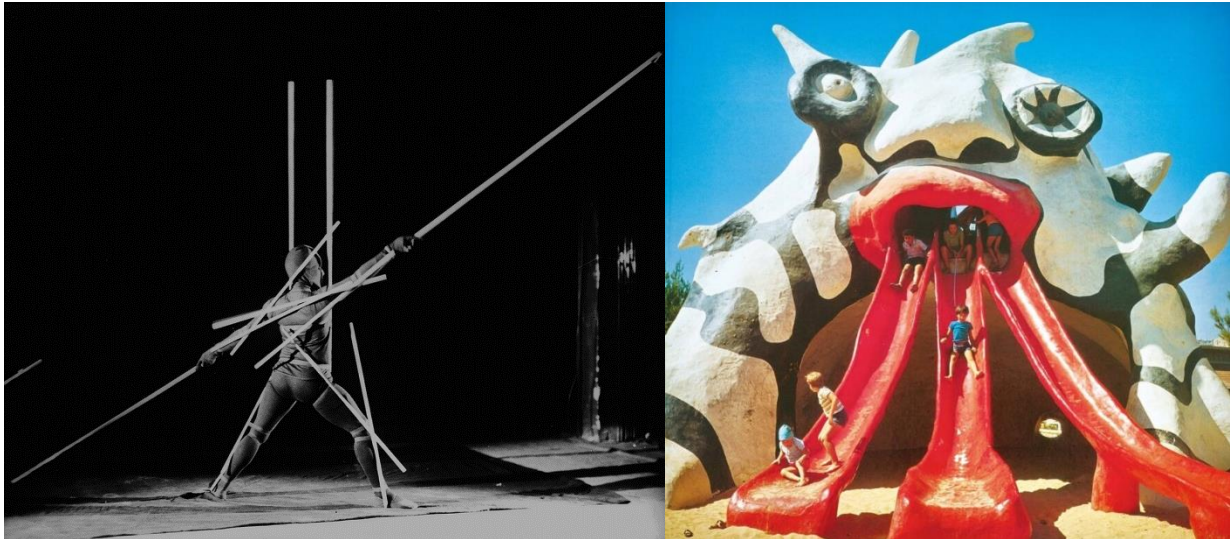


ARTH 440 / CRN 7211 / Bodies & Buildings / 3 credits

Dr. Evgeniya Makarova / Fridays, 11:35 AM-2:25 PM / ARTS 350



This course delves into the dynamic relationship between architecture and corporeality across history and into the present. It explores how buildings both reflect and influence our conceptions of the human body, considering its physical dimensions, sensory experiences, movement, behavior, health, and well-being. The course further examines how urban and architectural design choices frame human encounters and interpersonal relations, promote or impede collective agency, diversity and inclusivity. In addition to theoretical texts and scholarly articles, we will investigate the connection between bodies and buildings through art, photography, and film.

Learning objectives:

- Cultivate architectural analysis skills and develop proficiency in discipline-specific vocabulary.
- Develop the ability to recognize different styles of architecture.
- Learn to analyze architecture using different methods and theoretical perspectives.
- Interpret buildings within their historical, cultural, and socio-political contexts.
- Understand how ideas about the human body changed since the Antiquity and to this day.
- Understand how ideas about the body both *affect* the development of architecture and transform *as a result* of architectural experience.
- Recognize how built forms reflect ideas about embodiment, movement, and the senses.
- Effectively employ scholarly literature to enhance critical analysis of topics covered in this course.
- **Construct and articulate a clear and compelling thesis statement, and effectively support and defend it through research, analysis, and evidence in a thesis-driven academic paper.**

Required course materials:

- All weekly readings, PowerPoint slides, and handouts will be posted on MyCourses.
- The liaison librarian for Art History & Communication Studies is emily.jaeger-mcenroe@mcgill.ca

Instructional methods:

- All lectures and exams are conducted in person.
- Class recordings will be made available upon request for students registered with the SA&A office and for documented justifiable absences.
- Learning technologies used by the instructor: myCourses, Polling @ McGill, Zoom.
- Mobile computing and communications devices are permitted in class insofar as their use does not disrupt the teaching and learning process.

Evaluation:

Attendance and participation (20%) Attendance at weekly lectures is required. You are expected to bring detailed notes on assigned weekly readings and contribute to discussions regularly and respectfully. Occasionally, students will be asked to reflect on a specific topic and prepare to discuss it in class the following week.

Thesis-based research paper proposal (February 9, 25%) The topic of your research paper must address the development of the relationship between the body and the built environment after 1980. You can focus on city planning, architecture, interior design, theories, and/or practices related to these fields, specific projects, firms, groups, challenges, specialized journals, legislation, economies, techniques, technologies, etc. Your proposal must include a concise **thesis statement** (the main point or argument of the paper), a list of five potential objects of analysis (buildings and/or designed objects), and an annotated bibliography of 10 scholarly sources.

Formal analysis paper (March 4, 20%) Choose one of the objects listed in your research paper proposal and examine its architectural elements, design principles, and spatial characteristics without delving into historical or contextual aspects. Your primary focus should be on the visual and structural aspects of the building, including the building's proportions, scale, massing, materials, colors, architectural details, and overall composition. By dissecting these elements, the goal is to gain a deep understanding of how the building's form and aesthetics contribute to its functionality, visual appeal, and the intended user experience. Formal analysis workshop date TBD.

Final presentation (April 5 and 12, 15%) – Report on the status of your research (initial proposal, changes, methodology, problems).

Final research paper (April 22, 30%) – Detailed instructions to follow.

- In the absence of a medical certificate or analogous circumstances, any required evaluation submitted after its due date and time shall be assessed a penalty of one grading unit per day late - including weekend days.
- All written work must be submitted on the assigned date, by 12AM. Course work received after 00:00, without an approved extension, will be subject to a grading penalty. [FAQs for students using myCourses: Assignments.](#)
- All assignments submitted are final - students will not be permitted to submit any additional work or an alternative version.
- Students who feel they may be warranted an extension must complete the [Extension Request Form](#) immediately, and prior to the actual deadline.

- Having more than one test/quiz/assignment submission deadline scheduled on the same day does not constitute a schedule conflict.
- Students are responsible for all course material covered in class whether they are in attendance or not. Should you miss a class, you must acquire notes from another student.
- Work submitted for evaluation as part of this course may be checked with text-matching software within myCourses.
- Students must complete all coursework to pass the class.

Course content and weekly readings:

January 5: Introduction. Architecture and the Body.

January 12: The Classical Body and the Vitruvian Tradition in Architecture.

- Daniel H. Garrison. "Introduction." In *A Cultural History of the Human Body in the Antiquity*, ed. Daniel H. Garrison. Oxford and New York: Berg, 2010, pp. 1-23.
- Gregory S. Aldrete. "Urban Sensations: Opulence and Ordure," In *A Cultural History of the Senses in Antiquity*, ed. Jerry Toner. London and New York: Bloomsbury, 2014.
- Hanno-Walter Kruft. "Vitruvius and architectural theory in Antiquity." In *A History of Architectural Theory From Vitruvius to the Present*, trans. Ronald Taylor, Elsie Callander and Antony Wood. New York: Princeton Architectural Press, pp. 21-30.

January 19: Anatomical Aspects of the Gothic and Renaissance Buildings.

- Monica H. Green. "Introduction." In *A Cultural History of the Human Body in the Medieval Age*, ed. Linda Kalof. Oxford and New York: Berg, 2010, pp. 1-16.
- William Bynum. "Introduction." In *A Cultural History of the Human Body in the Renaissance*, ed. Lynda Kalof and William Bynum. Oxford and New York, 2010, pp. 1-14.
- James S. Ackerman. "Michelangelo's 'Theory' of Architecture." In *The Architecture of Michelangelo*. Chicago: The University of Chicago Press, 1986, pp. 37-52.

January 26: Towards Viewer-centered Architecture (Eighteenth Century).

- Carol Richardson. "Bernini and Baroque Rome." In *Art and Visual Culture 1600–1850: Academy to Avant-Garde*, Vol. 2, ed. Emma Barker. London: Tate, 2012, pp. 26-58.
- Carole Reeves. "Introduction: Enlightenment Bodies." In *A Cultural History of the Human Body in the Age of Enlightenment*, ed. Carole Reeves. Oxford and New York: Berg, 2010, pp. 1-11.
- Sigrid de Jong. "Experiencing Architectural Space." In *The Companions to the History of Architecture, Volume II, Eighteenth-Century Architecture*, ed. Caroline van Eck and Sigrid de Jong. Hoboken: John Wiley & Sons, 2017, pp. 1-38.

February 2: Eclectic Revivals in the Age of Empire (the Long 19th Century).

- Michael Sappol. "Introduction: Empires in Bodies, Bodies in Empires," In *A Cultural History of the Human Body in the Age of Empire*, Michael Sappol and Stephen P. Rice eds. Oxford, New York: Berg, 2010, pp. 1-35.

- Georges Teyssot. "Comfort: Architecture's Technological Dream." In *The Companions to the History of Architecture*, Volume III, Nineteenth-Century Architecture, ed. Martin Bressani and Christina Contandriopoulos. Hoboken: John Wiley & Sons, 2017, pp. 1-40.
- Adolf Loos. "Ornament and Crime (1908)." In *Ornament and Crime. Thoughts on Design and Materials*, trans. Shaun Whiteside. Penguin Books, 2019, pp. 98-103.

February 9: Empathic Bodies and the Interwar Avant-Garde (1918-1945).

- D.M. Vyleta. "The History of the Body. Self and Society, 1920-2000." In *A Cultural History of the Human Body in the Modern Age*, ed. Ivan Crozier. Oxford and New York: Berg, 2010. pp. 221-248.
- Harry Francis Mallgrave. "Experiencing architecture." In *Architecture and Embodiment. The Implications of the New Sciences and Humanities for Design*. London and New York: Routledge, 2013, pp. 119-164.
- Flora Samuel. "Plan Voisin. Le Corbusier." In *The Companions to the History of Architecture, Volume IV, Twentieth-Century Architecture*, ed. David Leatherbarrow and Alexander Eisenschmidt. Hoboken: John Wiley & Sons, 2017, pp. 1-15.

February 16: Totalitarian Body Politics.

- Joseph Kupfer. "Architecture: Building the Body Politic." *Social Theory and Practice* 11, no. 3 (1985): 265-283.
- Joshua Hagen, and Robert Clifford Ostergren. "Turning Germans into Nazis: Mind, Body, and Heart." In *Building Nazi Germany: Place, Space, Architecture, and Ideology*. Lanham, Boulder, New York, London: Rowman & Littlefield, 2020, pp. 213-273.
- Vossoughian, Nader. "From A4 Paper to the Octametric Brick: Ernst Neufert and the Geo-Politics of Standardisation in Nazi Germany." *The Journal of Architecture* 20, no. 4 (2015): 675-698.

February 23: Postwar Creature Comforts. Mass Housing and Design.

- Barbara Hooper. "Urban Space, Modernity, and Masculinist Desire. The Utopian Longings of Le Corbusier." In *Embodied Utopias*. London: Routledge, 2001, pp. 55-78.
- Richard Neutra. "Human Setting in an Industrial Civilization," In *Architecture Culture 1943-1968. A Documentary Anthology*, ed. Joan Oackman, New York: Rizzoli, 1993, pp. 276-267.
- Kristina Wilson. "The Body in Control. Modernism and the Pursuit of Better Living." In *Mid-Century Modernism and the American Body: Race, Gender, and the Politics of Power in Design*. Princeton: Princeton University Press, 2021, pp. 21-68.

March 4: Metabolic Processes, High-Tech Ligaments, Parametric Skins.

- Kisho Kurokawa. "Chapter 1. The Philosophy of Metabolism." In *Metabolism in Architecture*. Boulder: Westview Press, 1977, pp. 23-40.
- Patrik Schumacher. "Design Parameters to Parametric Design." In *The Routledge Companion for Architecture Design and Practice*, Abingdon: Routledge, 2015, pp. 3-20.
- Jonathan Hale. "Architecture, Technology and the Body: From the Prehuman to the Posthuman." In *The SAGE Handbook of Architectural Theory*. London: SAGE Publications Ltd, 2012, pp. 513-533.

March 15: Postmodernism, Deconstruction.

- Anthony Vidler. "The Building in Pain: The Body and Architecture in Post-Modern Culture," in AA Files 19, Architectural Association, 1999, pp. 3-10
- Elie G. Haddad. "Deconstruction: The Project of Radical Self-Criticism," In *A Critical History of Contemporary Architecture - 1960-2010*, ed. Elie G. Haddad and David Rifkind, Farnham: Ashgate, 2014, pp. 69-89.
- Peter Eisenman. "The futility of objects: decomposition and the processes of differentiation." In *Eisenman Inside Out: Selected Writings, 1963-1988*. New Heaven and London: Yale University Press, 2004, pp. 169-188.

March 22: Human nature: Critical Regionalism, Phenomenology, Sustainability.

- Pallasmaa, Juhani. *The Eyes of the Skin: Architecture and the Senses*. John Wiley & Sons, 2012. Excerpts TBD.

April 5: Student presentations.

April 12: Student presentations.

McGill policy statements:

- In accord with McGill University's [Charter of Students' Rights](#), students in this course have the right to submit in English or in French written work that is to be graded. This does not apply to courses in which acquiring proficiency in a language is one of the objectives.
- McGill University values academic integrity. Therefore, all students must understand the meaning and consequences of cheating, plagiarism and other academic offences under the [Code of Student Conduct and Disciplinary Procedures](#)
- © Instructor-generated course materials (e.g., handouts, notes, summaries, exam questions) are protected by law and may not be copied or distributed in any form or in any medium without explicit permission of the instructor. Note that copyright infringements can be subject to follow-up by the University under the Code of Student Conduct and Disciplinary Procedures.
- I will notify you if part of a class is being recorded. By remaining in classes that are recorded, you agree to the recording, and you understand that your image, voice, and name may be disclosed to classmates. You also understand that recordings will be made available in myCourses to students registered in the course. Please consult me if you have concerns about privacy and we can discuss possible measures that can be taken.
- In the event of extraordinary circumstances beyond the University's control, the content and/or evaluation scheme in this course is subject to change.
- As the instructor of this course, I endeavor to provide an inclusive learning environment. However, if you experience barriers to learning in this course, do not hesitate to discuss them with me and/or [Student Accessibility and Achievement](#).
- Many students may face mental health challenges that can impact not only their academic success but also their ability to thrive in our campus community. Please reach out for support when you need it; [wellness resources](#) are available on campus, off campus, and online.
- [Mercury course evaluations](#) are one of the ways that McGill works towards maintaining and improving the quality of courses and the student's learning experience. You will be notified by e-mail when the evaluations are available. Please note that a minimum number of responses must be received for results to be available to students.