

UNIVERSITY OF EDINBURGH, SCHOOL OF ART, CULTURE AND ENVIRONMENT

BA (HONS) HISTORY OF ART

MA FINE ART

Dr Richard Williams

Contents

<u>Revisions to existing courses</u>	2
Course Outlines and Bibliographies	3
<u>The Contemporary City</u>	3
<u>Architecture and Modernity</u>	7
<u>Future Curriculum Developments</u>	11
<u>Access to Materials</u>	12
<u>Students Feedback</u>	13
<u>Treatment of Images</u>	14

REVISIONS TO EXISTING COURSES

Art as Process 1960-2000

This Honours level course was first taught in the autumn of 2001, and analysed the challenges to modernist art practice through sculpture and performance art, particularly in the USA. The metaphor of 'process' signified an emphasis on art practice rather than a finished product. This was the first course taught by Richard Williams in which Latin American material began to make an appearance. This happened in three ways: (1) the introduction of texts such as Augusto Boal, *Theatre of the Oppressed* into the reading list (2) presentation of process-orientated work by Lygia Clark, Lygia Pape, Helio Oiticica and others (3) the use of Brasília as a reference point for modernism. About this last point, RW had visited Brasília just prior to teaching the course, and used the images taken there as a means of illustrating concretely ideas of modernist purity and rationalism for a student body whose familiarity with modernism was limited. Brasília was not written into the course material, so the presentation was done informally in a seminar by RW; it proved a great success. Brasília provides only a partial illustration of modernism, but it is a very large and important one. It also was extremely clear in its rhetoric of monumentality, of symbolism, of purity and clarity - in other words, it is a highly determined place, even more so now that it has been recognised as a UNESCO world heritage site, and change of the central city is now very difficult. The images of this highly determinate place were contrasted with images of the highly *indeterminate* art and settings of the work covered in the course. Brasília was therefore a point of reference here. Its use made clear that it was a philosophical position as much as a city, and that the artworks covered in the course ought to be seen in opposition to it, as much as simply another in a range of formal possibilities. In general terms, Brasília was recovered as an important case in the history of modern forms, rather than treated as some exotic aberration.

High and Low in Modern Art

This was a lecture course for second year students lasting one term and comprising ten lectures of one hour each. It introduced issues around the interaction between fine art and popular culture in the twentieth century, as well as fine art and what might be termed the scatological. The Latin American material introduced in this course was, as above, a reference point for modernism: Brasília was used as a case study to illustrate ideas of modernist purity, how in other words the modernist city was designed as a place of pure form ideologically situated above the everyday. Texts used in conjunction with the images of Brasília included writings by Le Corbusier on the city.

[Back to Contents](#)

COURSE OUTLINES AND BIBLIOGRAPHIES

THE CONTEMPORARY CITY

18 x 1 hour lectures
x 2 hour seminars

HONOURS (YEARS 3-4) COURSE OPTION 2003-4

This is a course about the city as an aesthetic object in contemporary thought. Its sources are the body of ideas that currently surround the city in architectural discourse and cultural theory. While its reference points are extremely wide, the course aims to show a consistent international body of thinking around the nature of the meaning of the city, its form, and the relationship between the two.

'Contemporary' is defined loosely: the key architectural cases discussed come from the past thirty years, but much of the theory is older but still in use, such as the Frankfurt School theories of city life from the early twentieth century. The course therefore looks at Benjamin, Simmel, and Kracauer. 'City' is defined in broad terms: I mean less the city as a built form, than an idea. Sometimes the city actually exists as a material form, sometimes as an architectural fantasy, sometimes an artistic image, or a sometimes as film. That said, actual cities repeatedly appear throughout this course in the writings of different people: Los Angeles in Banham, Davis, Jameson and Venturi; Paris in Benjamin, Baudrillard and Barthes; New York in writers as different as Jane Jacobs and Robert Smithson; London in Ballard and Rogers. The majority of these cities are western, and the literature is dominated by books and journals published in the US and Europe. But it inserts material from three important Latin American cities, Brasília, Rio de Janeiro, and México City in the belief that in these places are integral to an international discourse about the contemporary city. :

Programme

- the modernist city: modernist utopianism from Le Corbusier to Brasília - the image of modernity in Europe, Latin America and England
- The anxious city: fear, anxiety and dread in the city - From Freud and Simmel to Mike Davis - the modernist city and alienation - the experience of Brasília
- the museum in the city and the city as museum - the museum as regeneration tool - the new forms of museums - museum manners - Bilbao, Liverpool
- the artist in the city - representing the city and being in it artistically - New York in the 1960s, London in the 1990s - the artist as flaneur or dandy
- the city of resistance - challenges to the bourgeois city - the Brazilian *favela*, the Peruvian *barriada* as alternative forms of settlement
- the bourgeois city - the contemporary reassertion of the public realm - the theories of Jane Jacobs, Richard Sennett, Richard Rogers, and Prince Charles - regressive utopias - Poundbury and Celebration
- the postmodern city - edge and periphery - façade and function - Jencks, Jameson, Venturi - Los Angeles and México City
- questions of identity - the concept of 'critical regionalism' - modernisation with local characteristics in southern Europe and Latin America - 'critical regionalism' as a means of cultural resistance
- the city on film - Paris and New York, Los Angeles and México City.

Essay questions

1. How has the psychological concept of anxiety been used in respect of the modern city?
2. To what extent does Brasília illustrate the urban theory of Le Corbusier?
3. Compare Mathias Goeritz's *Satellite City Towers* in México City with any public sculpture by Richard Serra.
4. Discuss the concept of 'critical regionalism' with reference to the new architecture of Barcelona
5. Discuss either the representation of Los Angeles in the film *Blade Runner* (1984) or México City in the film *Amores Perros* (2000).
6. 'The western interest shown the Latin American shanty town has always been from the point of view of the tourist - privileged, and essentially distant' - discuss.
7. Compare and contrast the urban theories of Richard Rogers with those of Prince Charles.
8. Analyse the recent reconstruction of London's Trafalgar Square.
9. How does the idea of the city differ in western and non-western contexts? Give specific examples.

BIBLIOGRAPHY

- Marc Augé, *Non-places: an Introduction to the Anthropology of Supermodernity* trans. John Howe, London: Verso, 1995.
- L'Architecture d'Aujourd'hui* (1962) special edition on Oscar Niemeyer, 171.
- Baird, G. (1996), *The Space of Appearance*, Cambridge (Mass.) and London: MIT Press.
- Banham, R. (1972) *Los Angeles: The architecture of four ecologies*, London, Penguin, 1972
- Barragán, L. (1992) *Amando Salas Portugal photographs of the architecture of Luis Barragán*, New York: Rizzoli
- Barragán, L. (1979) *House and Atelier for Luis Barragán*, Tokyo: A.D.T.
- Battcock, G. (ed.) *Minimal Art: a Critical Anthology* with an introduction
- Benjamin, W. (2000) *The Arcades Project* trans. Howard Eiland and Kevin McLaughlin, Cambridge, Mass., Harvard University Press.
- Berman, M. (1983) *All that is Solid Melts into Air*, London: Verso.
- Boone, C. (1995), Review of *Latin American Cities* by Alan Gilbert, *Cities*, 12, 2: 119-120.
- Braga, A. da Costa and Falcão, F. A. R. (1997) *Guia de Urbanismo, Arquitectura e Arte de Brasília*, Brasília: Fundação Athos Bulcão.
- Brett, G. (ed.) (1990) *Transcontinental: an Investigation of Reality. Nine Latin American Artists*, London: Verso.
- Burri, R. (2001) *Luis Barragán: The Quiet Revolution*, London: Phaidon.
- Cavalcanti, L. (2001) *Quando Brasil era Moderno: Guia de Arquitectura 1928-1960*, Rio de Janeiro: Aeroplano
- Centro de Arquitectura e Urbanismo do Rio de Janeiro (2000) *Guia da Arquitectura Moderna no Rio de Janeiro*, Rio de Janeiro: Casa da Palavra.
- Certeau, M. de (1984), *The Practice of Everyday Life*, Berkeley and Los Angeles: University of California Press.
- Colomina, B.(ed.) (1992), *Sexuality and Space*, Princeton: Princeton Architectural Press.
- Davis, M. (1990) *City of Quartz*, London: Verso.
- Davis, M. (1999) *The Ecology of Fear: Los Angeles and the Imagination of Disaster*, London: Picador.
- Ellin, N. (1996) *Postmodern Urbanism*, Oxford: Blackwell, 1996.

Engels, F. (1993) *The Condition of the Working Class in England* ed. David McLellan, Oxford: Oxford University Press.

Epstein, D. G. (1973) *Brasília, Plan and Reality - A Study of Planned and Spontaneous Urban Development*, Berkeley and Los Angeles: University of California Press.

Evanson, N. (1973) "Two Brazilian Capitals", New Haven and London: Yale University Press.

Frampton, K. (1983) 'Towards a Critical Regionalism: Six Points for an Architecture of Resistance' in Foster, H. (ed.), *The anti-aesthetic: essays on postmodern culture*, Cambridge (Mass.) and London, 1983, pp. 16-30.

Frampton, K. (1992) *Modern Architecture: A Critical History*, London and New York: Thames and Hudson.

Frampton, K. (2001) *Le Corbusier*, London: Thames and Hudson.

Fraser, V. (2000) *Building the New World: Studies in the Architecture of Latin America 1930-1960*, London: Verso.

Gautherot, M. (1966) *Brasília*, New York: Doubleday.

Gilbert, A., *Latin American Cities*, Latin American Bureau, London, 1995

Gilloch, G. (2002) *Walter Benjamin: Critical Constellations*, London: Polity.

Glancey, J. (2001) 'Cowboy Builder', *Guardian*, 19 February.

Glancey, J. (2001) *London: Bread and Circuses*, London: Verso.

Glendinning, M. and Muthesius, S. (1994) *Tower Block*, New Haven and London: Yale University Press.

Habermas, J. (1991), *The Structural Transformation of the Public Sphere: an Inquiry into the Category of Bourgeois Society*, Cambridge, Mass.: MIT Press.

Hall, P. (1996) *Cities of Tomorrow*, Oxford: Blackwell.

Hall, P. (1999) *Cities in Civilization*, London, Phoenix.

Harrison, C. and Wood, P. (eds.) (1992) *Art in Theory 1900-1990*, Oxford: Blackwell.

Heynen, H. (1999) *Architecture and Modernity: A Critique*, Cambridge (Mass.) and London: MIT Press.

Holston, J. (1989) *The Modernist City: An Anthropological Critique of Brasília*, Chicago: University of Chicago Press.

Holston, J. (1996) 'Spaces of Insurgent Citizenship', *Architectural Design*, 66, 11-12, November-December: 54-9

Hughes, J. and Sadler, S. (eds. 2000) *Non-Plan: Essays in Freedom, Participation and Change in Modern Architecture and Urbanism*, Oxford: Architectural Press.

Irving, M. (2002) 'Growing Pains', *Blueprint*, December: 36-8.

Jacobs, J. (2000) *The Death and Life of Great American Cities*, London, Pimlico.

Jencks, C (1985) *Modern Movements in Architecture* (2nd edition), London: Penguin.

Leach, N. (ed.) (1997) *Rethinking Architecture: A Reader in Cultural Theory*, London: Routledge.

Leach, N. (ed.) 2002) *The Hieroglyphics of Space: Reading and Experiencing the Modern Metropolis*, London: Routledge.

LeGates, R.T. and F. Stout (eds.) (1996), *The City Reader*, Routledge: London.

Lynch, K. (1961) *The Image of the City*, Cambridge (Mass.): MIT Press.

Martínez, A. R. (1996) *Luis Barragán: México's Modern Master*, New York: Monacelli.

Miles, M., Hall, T. and Borden, I. (eds.) (2000) *The City Cultures Reader*, London: Routledge.

Mumford, L. (1961) *The City in History*, London: Pelican.

Murphy, D. (2001) 'Emotional Scenes', *Guardian*, 17 February.

Rispa, R. (ed.) (1996) *Luis Barragán : the Complete Works*, London: Thames and Hudson

Niemeyer, O (2000) *Minha Arquitetura*, Rio de Janeiro: Editora Revan.

Niemeyer, O. (2000) *The Curves of Time*, London: Phaidon.

Pawley, M. (1998) *Terminal Architecture*, London: Reaktion Books.

Roca, M. A. (1995) *The Architecture of Latin America*, London: Academy Editions.

Rogers, R. and Fisher, M. (1992) *A New London*, London: Penguin.

Rogers, R. (1997) *Cities for a Small Planet*, London: Faber and Faber.

Rogers, R. with Power, A. (2000) *Cities for a Small Country*, London: Faber and Faber.

Rowe, C. and Koetter, F. (1978) *Collage City*, Cambridge (Mass.): MIT Press.

Rowe, P. G. (1997) *Civic Realism*, Cambridge (Mass.): MIT Press.

Rykwert, J. (2000) *The Seduction of Place*, London.

Sennett, R. (1986), *The Fall of Public Man*, London, Faber and Faber, 1986

Scott, A. J. and Soja E. (eds.) (1996), *The City: Los Angeles and Urban Theory at the End of the Twentieth Century*, University of California Press, Berkeley, Los Angeles and London.

- Stäubli, W. (1966) *Brasília*, London: Leonard Hill Books, 1966.
- Sudjic, D. (1992) *The 100-mile City*, London: Andre Deutsch.
- Summerson, J. (1949) *Heavenly mansions and other essays on architecture*, London: Cresset Press.
- Tafuri, M. (1976) *Architecture and Utopia: Design and Capitalist Development*, Cambridge, Mass.: MIT Press.
- Toca, A. and Figueroa, A. (1991) *México: Nueva Arquitectura*, Barcelona and México City: GG.
- Tsiomis, Y. and Rolin, J. (1997) 'Brasília', *L'Architecture d'Aujourd'hui*, 313, October: 76-87.
- Turner, J. (1968) 'The Squatter Settlement: an Architecture that Works', *Architectural Design*, October: 355-360.
- Underwood, D. (1994) *Oscar Niemeyer and the Architecture of Brazil*, New York.
- Underwood, D. (1994) *Oscar Niemeyer and Brazilian Free-Form Modernism*, New York.
- Vidler, A. (1992) *The Architectural Uncanny*, Cambridge (Mass.): MIT Press.
- Vidler, A. (2000) *Warped Space: Art, Architecture and Anxiety in Modern Culture*, Cambridge (Mass.) and London: MIT Press.
- Wirth, L. (1938), 'Urbanism as a way of life', *American Journal of Sociology*, XLIV: 1-24, July.
- Wright, C.L., and Turkienicz, B. (1988) 'Brasília and the Ageing of Modernism', *Cities*, 4, November 1988: 347-364.
- Wright, P. (1993) *A Journey Through Ruins: A Keyhole Portrait of British Postwar Life and Culture*, London, Flamingo.
- Zukin, S. (1982) *Loft Living: Culture and Capital in Urban Change*, Baltimore and London: Johns Hopkins University Press.
- Zukin, S. (1991) *Landscapes of Power: From Detroit to Disney World*, Berkeley and Los Angeles: University of California Press.
- Zukin, S. (1992) 'The City as a Landscape of Power: London and New York as Global Finance Capitals' in L. Budd and S Whimster (eds. 1992) *Global Finance and Urban Living: A Study in Metropolitan Change*, London: Routledge.

[Back to Contents](#)

ARCHITECTURE AND MODERNITY

10 x 2 hour seminars

MSc TAUGHT COURSE OPTION 2003-4

This is a course about modernity and the city. Its historical scope takes in the whole of the twentieth century, up to and including some contemporary developments. Its geographical scope is wide, encompassing developments in key cities in Europe and the US, as well as two Latin American countries (Brazil and México) where the idea of modernity has been given spectacular built form. Edinburgh, its post-WWII reconstruction and contemporary developments, is a constant reference point. In this way the course has a number of important material foci (cities and buildings), but its primary purpose is to analyse a set of interconnecting debates about the city, in international architectural discourse. The material cases discussed in the course - Le Corbusier's Paris, Brasília, New York - are treated as philosophical propositions. In each case, the questions are these: what is the specific idea of modernity that is given built expression? What form does it take? How is the user or inhabitant of modern space supposed to act in it?

The course is divided into four broad sections. (i) deals with the burgeoning early twentieth century literature around the problem of the city, and some canonical solutions; (ii) considers the spectacular adaptation of architectural modernism in Latin America; (iii) considers the fate of post-war architectural modernisation in the English-speaking world; (iv) considers the position of architectural modernism now, with respect to some contemporary schemes.

The university library's holdings of architectural journals provide an outstanding resource base for the course. There will also be opportunities to work with the Percy Johnson-Marshall collection at the University, a vast archive of material on modern architecture, planning and urban design throughout the world.

(i) Anxious modernities

- Engels on the Victorian city - Benjamin, Kracauer and Simmel on the Modern city - anti-urbanism
- Responses to the modern city - Garden Cities - Le Corbusier

(ii) Latin modernities

- Le Corbusier and the Americas - plans for Rio de Janeiro - the MEC
- Brasília
- México DF - Barragán and Goeritz - the UNAM

(iii) Modernity in the English-speaking world

- post-war reconstruction in Britain - relationship to developments elsewhere - architecture and the welfare state
- California and the Case Study houses
- Edinburgh case study

(iv) Modernity now

- architectural modernism as a style - neo-modernism and postmodernism
- Resistance to architectural modernism in Britain and the US - Jane Jacobs to Prince Charles

Essay questions

Referring to urban theory, explore the term anxiety in relation to the city.

In the work of Percy Johnson-Marshall, how did post-war Edinburgh re-imagine itself in terms of modernity?

Analyse the relationship between Le Corbusier and Brazil.

What idea of modernity did Brasília represent? How, precisely, was it represented?

Discuss modern Mexican identity as represented in either the public sculpture of Goeritz and Barragán, or the UNAM.

On what grounds did Prince Charles object to architectural modernism? Did he win or lose his battle with the architects?

Bibliography

- Adrià, M. (1996) *México: una Arquitectura Contemporánea*, Barcelona and México City: GG.
- L'Architecture d'Aujourd'hui* (1962) special edition on Oscar Niemeyer, 171.
- Barragán, L. (1992) *Amando Salas Portugal photographs of the architecture of Luis Barragán*, New York: Rizzoli
- Barragán, L. (1979) *House and Atelier for Luis Barragán*, Tokyo: A.D.T.
- Battcock, G. (ed.) *Minimal Art: a Critical Anthology* with an introduction
- Benjamin, W. (2000) *The Arcades Project* trans. Howard Eiland and Kevin McLaughlin, Cambridge, Mass., Harvard University Press.
- Berman, M. (1983) *All that is Solid Melts into Air*, London: Verso.
- Boone, C. (1995), Review of *Latin American Cities* by Alan Gilbert, *Cities*, 12, 2: 119-120.
- Braga, A. da Costa and Falcão, F. A. R. (1997) *Guia de Urbanismo, Arquitectura e Arte de Brasília*, Brasília: Fundação Athos Bulcão.
- Burri, R. (2001) *Luis Barragán: The Quiet Revolution*, London: Phaidon.
- Cavalcanti, L. (2001) *Quando Brasil era Moderno: Guia de Arquitectura 1928-1960*, Rio de Janeiro: Aeroplano
- Centro de Arquitectura e Urbanismo do Rio de Janeiro (2000) *Guia da Arquitectura Moderna no Rio de Janeiro*, Rio de Janeiro: Casa da Palavra.
- Damaz, P. (1963) *Art in Latin America*, New York.
- Epstein, D. G. (1973) *Brasília, Plan and Reality - A Study of Planned and Spontaneous Urban Development*, Berkeley and Los Angeles: University of California Press.
- Evanson, N. (1973) "Two Brazilian Capitals", New Haven and London: Yale University Press.
- Frampton, K. (1983) 'Towards a Critical Regionalism: Six Points for an Architecture of Resistance' in Foster, H. (ed.), *The anti-aesthetic: essays on postmodern culture*, Cambridge (Mass.) and London, 1983, pp. 16-30.
- Frampton, K. (1992) *Modern Architecture: A Critical History*, London and New York: Thames and Hudson.
- Frampton, K. (2001) *Le Corbusier*, London: Thames and Hudson.
- Fraser, V. (2000) *Building the New World: Studies in the Architecture of Latin America 1930-1960*, London: Verso.
- Gautherot, M. (1966) *Brasília*, New York: Doubleday.
- Gilbert, A., 'Moving the Capital of Argentina: A Further Example of Utopian Planning?', *Cities*, 6, 3, August 1989, pp. 234-242
- Gilbert, A., *Latin American Cities*, Latin American Bureau, London, 1995
- Gilloch, G. (2002) *Walter Benjamin: Critical Constellations*, London: Polity.
- Glendinning, M. and Muthesius, S. (1994) *Tower Block*, New Haven and London: Yale University Press.
- Goodwin, P. (1943) *Brazil Builds: Architecture Old and New 1652-1942*, New York: Museum of Modern Art.
- Hall, P. (1996) *Cities of Tomorrow*, Oxford: Blackwell.
- Hall, P. (1999) *Cities in Civilization*, London, Phoenix.
- Heynen, H. (1999) *Architecture and Modernity: A Critique*, Cambridge (Mass.) and London: MIT Press.

Hitchcock, H. R. (1955) *Modern Architecture in Latin America Since 1945*, New York.

Holford, W. (1957) "Brasília, A New Capital City For Brazil", *Architectural Review*, 122, 731, December: 395-402.

Holston, J. (1989) *The Modernist City: An Anthropological Critique of Brasília*, Chicago: University of Chicago Press.

Holston, J. (1996) 'Spaces of Insurgent Citizenship', *Architectural Design*, 66, 11-12, November-December: 54-9

Hughes, J. and Sadler, S. (eds. 2000) *Non-Plan: Essays in Freedom, Participation and Change in Modern Architecture and Urbanism*, Oxford: Architectural Press.

Irving, M. (2002) 'Growing Pains', *Blueprint*, December: 36-8.

Jacobs, J. (2000) *The Death and Life of Great American Cities*, London, Pimlico.

Jencks, C (1985) *Modern Movements in Architecture* (2nd edition), London: Penguin.

Leach, N. (ed.) (1997) *Rethinking Architecture: A Reader in Cultural Theory*, London: Routledge.

Leach, N. (ed.) 2002) *The Hieroglyphics of Space: Reading and Experiencing the Modern Metropolis*, London: Routledge.

Le Corbusier (1987) *The City of Tomorrow and its Planning* trans. Etchells, F., New York: Dover.

Le Corbusier (1989) *Towards a New Architecture* trans. Etchells, F., Oxford: Architectural Press.

LeGates, R.T. and F. Stout (eds.) (1996), *The City Reader*, Routledge: London.

Lucie-Smith, E. (1993) *Latin American Art of the Twentieth Century*, London: Thames and Hudson.

Lynch, K. (1961) *The Image of the City*, Cambridge (Mass.): MIT Press.

Martínez, A. R. (1996) *Luis Barragán: México's Modern Master*, New York: Monacelli.

Miles, M., Hall, T. and Borden, I. (eds.) (2000) *The City Cultures Reader*, London: Routledge.

Mumford, L. (1961) *The City in History*, London: Pelican.

Murphy, D. (2001) 'Emotional Scenes', *Guardian*, 17 February.

Rispa, R. (ed.) (1996) *Luis Barragán : the Complete Works*, London: Thames and Hudson

Niemeyer, O (2000) *Minha Arquitetura*, Rio de Janeiro: Editora Revan.

Niemeyer, O. (2000) *The Curves of Time*, London: Phaidon.

Richards, J.M. (1959) 'Brasília: Progress Report', *Architectural Review*, 125, 745, February: 94-104.

Roca, M. A. (1995) *The Architecture of Latin America*, London: Academy Editions.

Rogers, R. and Fisher, M. (1992) *A New London*, London: Penguin.

Rogers, R. (1997) *Cities for a Small Planet*, London: Faber and Faber.

Rogers, R. with Power, A. (2000) *Cities for a Small Country*, London: Faber and Faber.

Rowe, C. and Koetter, F. (1978) *Collage City*, Cambridge (Mass.): MIT Press.

Rowe, P. G. (1997) *Civic Realism*, Cambridge (Mass.): MIT Press.

Rykwert, J. (2000) *The Seduction of Place*, London.

Sennett, R. (1986), *The Fall of Public Man*, London, Faber and Faber, 1986

Silva, E. (1971) *História de Brasília: Um Sonho, Uma Esperança, Uma Realidade*, Brasília: Coordenada Editora de Brasília.

Scott, A. J. and Soja E. (eds.) (1996), *The City: Los Angeles and Urban Theory at the End of the Twentieth Century*, University of California Press, Berkeley, Los Angeles and London.

Stäubli, W. (1966) *Brasília*, London: Leonard Hill Books, 1966.

Sudjic, D. (1992) *The 100-mile City*, London: Andre Deutsch.

Sullivan, E. J. (1996) *Latin American Art in the Twentieth Century*, London: Phaidon.

Summerson, J. (1949) *Heavenly mansions : and other essays on architecture*, London: Cresset Press.

Tafuri, M. (1976) *Architecture and Utopia: Design and Capitalist Development*, Cambridge, Mass.: MIT Press.

Toca, A. and Figueroa, A. (1991) *México: Nueva Arquitectura*, Barcelona and México City: GG.

Tsiomis, Y. and Rolin, J. (1997) 'Brasília', *L'Architecture d'Aujourd'hui*, 313, October: 76-87.

Turner, J. (1968) 'The Squatter Settlement: an Architecture that Works', *Architectural Design*, October: 355-360.

Underwood, D. (1994) *Oscar Niemeyer and the Architecture of Brazil*, New York.

Underwood, D. (1994) *Oscar Niemeyer and Brazilian Free-Form Modernism*, New York.

Vale, L. (1995) *Architecture, Power and National Identity*, New Haven: Yale, 1992.

- Vidler, A. (1992) *The Architectural Uncanny*, Cambridge (Mass.): MIT Press.
- Vidler, A. (2000) *Warped Space: Art, Architecture and Anxiety in Modern Culture*, Cambridge (Mass.) and London: MIT Press.
- Wallis, B. (ed.) (1984) *Art After Modernism: Rethinking Representation*, New York and Boston: The New Museum of Contemporary Art in association with David R. Godine.
- Wirth, L. (1938), 'Urbanism as a way of life', *American Journal of Sociology*, XLIV: 1-24, July.
- Wright, C.L., and Turkienicz, B. (1988) 'Brasília and the Ageing of Modernism', *Cities*, 4, November 1988: 347-364.
- Wright, P. (1993) *A Journey Through Ruins: A Keyhole Portrait of British Postwar Life and Culture*, London, Flamingo.

[Back to Contents](#)

Future Curriculum Developments

The new material will feed into new developments at level 1 and 2 from 2004 onwards. A new course for level 2 provisionally for 2004-5 will be developed in conjunction with the former department of Architecture, which is likely to be structured around the theme of the city. Any such course will make reference to the new material developed on the Latin American city, and there will be contributions from colleagues on the Chinese city and the city in the Islamic world. Proposals including this material are at a discussion stage with Architecture.

The new material will also allow postgraduate supervision in the area of Latin American modernism. This will be advertised as a supervisory area on the School website from September 2003.

Both of the above are highly likely developments. In the more distant future, with further research, and better teaching resources it is hoped to produce an entirely new course at honours level on modernism in Latin American visual culture.

[Back to Contents](#)

Access to Materials

The primary resources created by the project will be as follows:

(a) A collection of approximately 100 35mm slides to be catalogued and added to the University slide collection. These will be available for use in teaching under existing rules by staff and students at all levels.

(b) These images will be digitised in 2004-5 at the expense of the University as part of the ongoing digitisation project in History of Art.

(c) A CD-ROM containing 50 images of modernist architecture and public art in Rio de Janeiro, Brasília, and México DF, taken from the slides described under (a). The images are all contemporary. A list of the images appears as a separate document on the CD-ROM. Copies of the CD-Rom to be distributed to all interested university departments. It will be available for use internally at Edinburgh as part of the department's collection of materials in such a format; it will provide easy access to images for use in student essays, presentations, and papers.

[Back to Contents](#)

Student feedback

For the reasons described above, neither *The Contemporary City* (Hons.) nor *Architecture and Modernity* (MSc.) will run until the 2004-5 session. There is student feedback however from *Art as Process*, and *High and Low*, course which made use of Latin American material in an informal way. Sample comments as follows:

Art as Process: 'really enjoyed the course', 'the course was great', 'the best honours course I have done', 'often really entertaining', 'this course introduced me to material I had no idea existed.'

High and Low: 'a very stimulating programme of lectures', 'very enjoyable', 'a very wide range of material', 'I liked the way non-western material was incorporated as a reference point.'

[Back to Contents](#)

The use of images in the courses

A large part of the sub-project was about the creation of a new body of images for use in teaching. Latin American subjects are, as the above makes clear, rarely taught in British universities, and images are not widely available. More specifically, the images that are available of key architectural and sculptural sites are often limited to a few canonical views, giving little sense of urban context, how that context might have changed over time, or of how a canonical view might be a very partial one. In my 35mm slide images of Brasília, for example, I attempted to provide images for students that would complicate (and therefore enrich) their view of the city as an exemplar of architectural modernism. Likewise, the Satellite City Towers in México City, which is depicted in published photographs as a stark and isolated monument of architectural modernism. My pictures show it embedded in a dense, complex and chaotic urban environment.

There were two kinds of image produced by the sub-project. (1) 35mm slides, approximately 100 in total, added to the departmental slide collection. These will be available for use by staff in lectures and seminars, and by all students in seminars. Access, as with all other slides in the collection, is open to all after a short training session. At Edinburgh, student often study slides out of class hours, and are encouraged to do so. A range of viewing equipment (light boxes, compact projectors) is available for them to use.(2) a CD-ROM containing 50 images. This will be available from the slide library for use in the library using departmental computers. Initially it will provide images that can be downloaded into text documents, therefore providing a source of images for use in essays. In the longer term, the CD-ROM will provide a source of digital images for use in teaching, when PCs are installed in all teaching rooms.

[Back to Contents](#)