

ART 249/ART 349  
**THE DESIGNED ENVIRONMENT**  
Spring WEC 2008  
*SYLLABUS*

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Office: M 12:15-1:00 and W 1:00-1:30 until late April, and by appointment

**Course Description:** This course will look at how issues in the designed environment (the relationships of place and space, ideal and real, public and private) have been reflected in and explored through architecture, landscape architecture, and urban design. As such, this course blends architecture, architectural history, and urban history. It is aimed at students interested in architecture, cities, and history.

**NOTE:** Most of our class sessions will be held at various sites around the cities. This will require driving (carpooling!), parking, and walking. We will meet rain/snow or shine, so be prepared for the weather. You will be glad to have sunscreen, a hat, mittens(?), comfortable footwear, an umbrella, a bottle of water, and money for the bus, parking, and snacks.

**Course Objectives:** This course addresses the designed environment, the intentionally designed places in which we live. We will investigate architecture, landscape architecture, and urban design, both in class and in frequent site visits to prominent local examples of design excellence. The interaction of these three disciplines historically will be the framework for our study. Students will be asked to evaluate designed places for themselves in the context of what we learn in class. Thus, the course has several objectives appropriate to an introductory course that meets the *Aesthetics* and *City* perspectives as well as a *Liberal Arts Foundation course in the Fine Arts*:

1. To introduce students to architecture, landscape architecture, and urban design as they have evolved over time.
2. To introduce students to the history of the Twin Cities in the broader context of American urban history, using the built environment of Minneapolis and St. Paul as visual texts.
3. To enter the world of design and history through first-hand observation and experience by using the Twin Cities as our experiential laboratory.
4. To encourage interdisciplinary thinking. As noted, the course will draw on insights from architecture, landscape architecture, and urban history.
5. To develop the ability to assess and evaluate designed environments from aesthetic and historical perspectives. As noted below, students will be provided sets of questions/considerations to form the basis of their initial investigation of site visits.
6. To develop oral and written expression. Through oral and written assignments, we will gain experience in those forms of scholarly communication.

**Writing Skill (upper division only)**

Students registered for the upper-division sections of the course may use the course to satisfy a graduation skill in writing. Thus, the course has several objectives appropriate to an advanced course that meets the *Writing* skill requirement:

- A. To help students develop competency in constructing clear and effective written responses to the design and history issues in the course through short and long writing assignments.
- B. To provide opportunities for students to undertake research projects that explore a Twin Cities architect in depth.
- C. To give students practice in research and documentation, emphasizing local history and primary source materials.

**New Core Curriculum system: LAF in Fine Arts (lower division only)**

All peoples everywhere have an abiding need for meaning – to connect time and space, experience and event, body and spirit, intellect and emotion. People create art to describe, define and deepen human experience. Because the arts are one of humanity’s deepest rivers of continuity, the study of the Fine Arts is fundamental in a liberal arts education. As a *liberal arts foundation course in the Fine Arts*, this course will examine the arts as creative expression of the human imagination through activities such as creation, historical study and critical analysis.

The Fine Arts are traditionally defined to include dance, music, theatre and visual arts. Augsburg’s Fine Arts departments are Art, Music, and Theatre. There is also an emerging Film Studies program. These four disciplines engage very different realms of knowledge, sets of skills, techniques and modes of discourse, but all share a common goal of rigorous inquiry into the ways artistic expression can record, discover, and creatively express the truths of human experience.

In particular, students in ART 249/ART 349 will engage in critical analysis of architecture and landscape architecture and be able to articulate different aesthetic theories; and students will recognize architecture and landscape architecture as expressions of the human condition and reflections of values and cultures.

**Old General Education system: Perspectives (upper or lower division)**

To meet the *Aesthetics* Perspective of General Education by gaining an understanding of and critically reflecting on architecture and landscape architecture as forms of artistic expression, their historical development and variations in aesthetic taste and performance across time and urban cultures, and exposure to different theoretical frameworks for understanding the designed urban environment.

**OR**

To meet the *City* Perspective of General Education by gaining an understanding of and critically reflecting on the historical dimension of urban communities and institutions; the metropolitan areas; and the nature and consequences of metropolitan diversity.

*(Note: students may apply the course to only one perspective.)*

**Course Requirements:**

The requirements are: regular class *attendance* and participation in all site visits, required *readings* listed below, four short *essays* on site visits, a midterm *exam*, a comprehensive final *exam*, and demonstrated *engagement* with the class and course material.

Regular **class attendance** is both essential and required since everyone is expected to take an active and positive role in the classroom and at the sites. If one is going to miss a class, the professor must be contacted in advance. *Unexcused absences, chronic tardiness and early departures will cause a reduction in grade.*

**Reading assignments** must be completed before the class meeting for which they are assigned. Please note that the reading load varies from day to day, and plan accordingly. In general, however, the standard college expectation of two hours of homework per one hour of class applies to this course. That is, one should anticipate an average of seven hours of homework per class. The readings are not optional. Knowledge of their content (texts and images) should be demonstrated in writing assignments and on exams.

Students will be given a set of questions to form the basis for investigations of sites in each of the course's sections. The responses to these questions will form the basis for short **site visit essays**, approximately two (2) pages in length, to be written in reaction to three (3) of the individual sites visited. These essays should be submitted electronically (see below). The essays are to be submitted at the beginning of the class session in which they are due. Each essay is worth a possible seventy (70) points.

The **exam** will be based on the material presented in class as well as the readings. The test will include the identification and discussion of images, short-essay discussion of terms, and an essay. You may bring to the exam one 8 1/2 X 11 inch study sheet with whatever information you wish written on **one** side of it. These study sheets may be prepared in conjunction with other students, must be in your own handwriting, and must contain your signature. They may not be typewritten or word-processed. They may not be photocopies. They will be collected at the end of the exam. Sheets that do not conform to these rules will not be allowed. (Final exam 200 points)

**Engagement** has been defined as “a cognitive and affective process, enabled by the relationship between student and teacher, that stimulates curiosity and leads to focused attention, the discovery of connections and satisfaction with learning.” Demonstrating engagement includes, but is not limited to, active participation in class activities. In addition, students are expected to use the course web site. To access the course web site, point your browser to <http://augnet.augsburg.edu>, log into Augnet, and use the ‘My Courses’ (moodle) link. Please note that all materials (e.g., site visit essays, papers, and topic choices) should be submitted through the moodle course site. Engagement credits can be earned contributing to discussions in moodle and by posting outside material (e.g., from the internet, television, radio, newspapers) that connects to issues studied in the course. The engagement grade will be determined by a mixture of instructor-, peer- and self-assessment.

Students taking the course for **upper-division credit** (ART 349 or HIS 349) must write a ten- to fifteen-page research paper and present a brief oral summary of that paper to the class. For HIS 349 students, the research subject must be an investigation and analysis of the history of a particular building in the Twin Cities. A list of buildings is included with this syllabus. For ART 349 students, the research subject must be an investigation and analysis of the career of a specific architect associated with the designed environment of the Twin Cities. Please see the

separate instructions and schedule for upper-division credit.

Grades for the **lower-division sections** will be assigned according to the following point scale:  
Participation/Engagement: 90 points; Site Visit Essays: 210 points; Final exam: 200 points  
**500 total possible points**

500-450 = 4.0	450-425 = 3.5	425-400 = 3.0	400-375 = 2.5
375-350 = 2.0	350-325 = 1.5	325-300 = 1.0	300-275 = 0.5

Please note: Lower-division registration does **not** satisfy the Writing skill requirements.

Grades for the **upper-division sections** will be assigned according to the following point scale:  
Participation/Engagement - 90 points                      Site Visit Essays - 210 points  
Final - 200 points                      Paper – 150 points                      Presentation – 50 points  
**700 total possible points**

700-630 = 4.0	630-595 = 3.5	595-560 = 3.0	560-525 = 2.5
525-490 = 2.0	490-455 = 1.5	455-420 = 1.0	420-385 = 0.5

Please note: Upper-division registration does **not** satisfy the LAF in Fine Arts.

In order to receive the Writing skill designation, all written assignments must be completed and the average on those assignments, as well as the overall average for the course, must be at least a 2.0. If assignments are not completed, the grade for the course cannot be higher than a 1.5; however, completion of all assignments does not guarantee this grade.

According to Augsburg College policy, number grades have the following definitions:

- 4.0    Achieves highest standards of excellence
- 3.0    Achieves above basic course standards
- 2.0    Meets basic standards for the course

### **Academic Honesty**

Augsburg College has an Academic Honesty Policy that can be found in the Augsburg Student Guide and at the course website. It is your responsibility to read and understand that policy. All students will be asked to sign the following honesty policy statement:

*I have read and understand the policies of Augsburg College regarding academic honesty. I understand how they apply to this course, and I pledge myself to abide by the policies and work to create an atmosphere of academic integrity on the campus.*

You are encouraged to ask questions about the application of the policy in this course.

**Required Readings:** The following readings and materials are required:

- Larry Millett, *Lost Twin Cities*
- Larry Millett, *AIA Guide to the Twin Cities*
- John J.-G. Blumenson, *Identifying American Architecture*
- Articles at the course web site
- A map of the Twin Cities

### **Readings in moodle course web site**

Montgomery Schuyler, "Glimpses of Western Architecture: II-- St. Paul and Minneapolis," from *American Architecture and other writings* (originally published in *Harper's Monthly Magazine*, October 1891)

Erin Hanafin, "Long and Kees," *Architecture Minnesota* (November-December 1992): 39-40.

William Marlin, "Summing Up: A big old warehouse uncrates a rich mixture of activity and amenity," *Architectural Record* (Dec. 1975) v. 158: 108-112.

David Anger, "Mr. Halprin's Dance: Remembering the Original Nicollet Mall," *Hennepin History* (Summer 1997): 4-15.

Theresa Haynes, "Augsburg Park: A Forgotten Dream," *Minnesota History* (Winter 1967): 375-383.

John Reps, "Cemeteries, Parks, and Suburbs: Picturesque Planning in the Romantic Style," from *The Making of Urban America: A History of City Planning*, 325-348.

Theodore Blegen, *Horace William Shaler Cleveland: Pioneer American Landscape Architect*

Sharon Irish, "West Hails East: Cass Gilbert in Minnesota," *Minnesota History* (Spring 1993): 196-297.

Barbara Ann Caron, "The James Hill House: Symbol of Status and Security," *Minnesota History* (Summer 1997): 234-249.

Malcolm Gladwell, "The Terrazzo Jungle," *The New Yorker* (March 15, 2004), 120 ff.

Nancy A. Miller, "Arrested Development: Can Ralph Rapson's progressive vision for America's first 'New Town-In Town' be recovered in the beleaguered Cedar Square West?" *Architecture Minnesota* (January-February 2006), 39 ff.

### **Other helpful materials available in Lindell Library:**

M. D. Shutter, *History of Minneapolis, Gateway to the Northwest*

Ernest Sandeen, *St. Paul's Historic Summit Avenue*

Penny Peterson, *Hiding in Plain Sight: Minneapolis' First Neighborhood*

John Borchert, et al, *Legacy of Minneapolis: Preservation Amid Change*

Henry Castle, *History of St. Paul and Vicinity*

C. C. Andrews, *History of St. Paul, Minn.: with Illustrations and Biographical Sketches of Some of Its Prominent Men and Pioneers*

David Anderson, ed., *Downtown: A History of Downtown Minneapolis and Saint Paul in the Words of the People who Lived It*

Lucile Kane and Alan Ominsky, *Twin Cities: A Pictorial history of St. Paul and Minneapolis*

Isaac Atwater, *History of the City of Minneapolis*

Horace Hudson, *A Half Century of Minneapolis*

**Class Schedule and Reading Assignments:** *(subject to change with prior notice)*

DATE	TOPIC/ACTIVITY	DUE	READINGS
4/12	Course Introduction Urban History/ Architecture intro. Research introduction	<b>UD intent</b>	Blumenson (scan entire) Millett, AIA 3-12; 585-597
4/26	St. Paul	<b>UD topic</b>	Millett, <i>LTC</i> , pp. 1-233 Schuyler, "Glimpses "
5/10	St. Anthony Minneapolis	SVE 1: St. Paul <b>UD:outline/ biblio.</b>	Millett, <i>LTC</i> , pp. 234-303 Hanafin, "Long and Kees" Marlin, "Summing up" Anger, "Mr. Halprin's Dance"
5/17	Cemeteries Suburbs Parks		Reps, "Cemeteries, Parks ..." Blegen, "H. W. S. Cleveland" Haynes, "Augsburg Park"
5/31	State Capitol Summit and Selby Avenues	SVE 2: Mpls, Suburbs or Cemeteries <b>UD: Paper</b>	Irish, "West Hails East" Caron, "The James Hill House"
6/7	Hiawatha Avenue Corridor	SVE 3: Summit/Selby	Miller, "Arrested Development" Gladwell, "Terrazzo Jungle"
6/21	Upper Division Presentations <b>Final Exam</b>	<i>OR</i> SVE 3: Hiawatha <b>UD: Revision</b>	
T: 6/24	By 3:00 p.m. in moodle (UD drafts at Lindell 225B)	<i>OR</i> <b>UD: Revision</b>	

## ART 249/ART 349 Site Visit Essays

### *Questions*

1. Identify and give the location for the topic of your site visit essay. Include the day/date of our visit.
2. Describe a design element in the site(s). This could be a space, a building, or an aspect of a space or building. *It is not to be an overview of an entire day's visits, nor is it a "report" on the site itself.*
3. Analyze this element, considering its style as well as its historical and architectural functions. How is it successful or unsuccessful as part of the designed environment?

All essays must be typed and double-spaced. Essays should be submitted electronically in Moodle. First, write your response in a word processing document and name the file according to the following convention: yourname.SVE# (for example, "kimball.SVE2"). If you are not using Microsoft Word, please save your document as an .rtf file. **Be sure to put your name in the document itself.** Electronic essays must be submitted before class begins on the day on which they are due.

### *Grading Criteria*

You are responsible for submitting **three** (3) essays of approximately two pages each in length. All assignments must be typewritten and have correct spelling, punctuation, and grammar. Grading will be done on a fifty-point scale with the following general criteria:

- 70 - Questions answered with appropriate connections to basic principles of architecture (physical structure and surroundings; style characteristics; evidence of social, cultural, and historical issues; and patterns of use), to material presented in class, and to the course reading.
- 60 - Questions answered with appropriate connections made to the architectural principles, and to material presented in class.
- 50 - Questions answered with appropriate connections made to the architectural principles.
- 35 - Questions not answered with appropriate reference to course material.

Other numbers will function as '+' or '-' grades.

Assignments that are not typed and/or lack proper spelling, grammar, punctuation, and other mechanics of writing will be graded lower than those with similar content but correct mechanics.

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*UPPER DIVISION REQUIREMENTS*

Please refer to the syllabus for class requirements for all students. In addition to the requirements included above, students taking the course for upper-division credit must write a ten- to fifteen-page research paper and give a five-minute presentation of that paper to the class. The research subject must be an architectural style represented in the built environment of the Twin Cities. Students will request one or more of the following styles through Moodle no later than the start of class on April 26. The instructor must approve the choice and will notify students through Moodle by April 28.

Edward Bassford  
Leroy Buffington  
Robert Cerny  
Franklin Ellerbe  
Harvey Ellis  
George Elmslie  
Cass Gilbert  
Warren Hayes  
Edwin Hewitt  
Clarence Johnston

Harry Wild Jones  
Frederick Kees  
Franklin Long  
Edwin Lundie  
Emanuel Masqueray  
William Gray Purcell  
Ralph Rapson  
J. Walter Stevens  
Sarah Susanka  
Clarence Wigington

In order to allow sufficient time for student research and instructor assessment of student work, this schedule will be followed for upper division students.

April 12: In-class discussion about the research process and strategies, schedule, and expectations; statement of intent to follow the upper-division option

By April 26: Topic selection (in Moodle)

May 10: Outline and bibliography, with research journal (include dates and place of research, questions for follow-up, etc.), indicating significant progress toward the completed project

May 31: Submit a complete version of the paper (endnotes, bibliography, appropriate formatting, etc.) You will receive feedback and comments to use in writing the final version of the paper.

June 21: Paper summaries will be presented in class (five minute presentation).

June 24: Final version of the paper is due by 3 pm.