CHAMP COURSES IN SPRING 2010

Prof. Liora Bresler

**C & I 581: Aesthetics and Curriculum**

The course provides a synthesis of theoretical and autobiographical perspectives on aesthetic issues and the ramifications for the development, teaching, and the critique of arts curricula. We discuss implications for the ideal curriculum (goals and visions in different arts disciplines), for the formal curriculum (development of materials such as resource books); and for the operational curriculum (the process of teaching), including such aspects as pedagogy and evaluation.

Reflections on course readings as well as the arts in various settings (Museum; Performing Art Centers; your daily life) are engendered by journal and papers. As part of a thoughtful discussion of the scholars’ ideas, you are invited to refer to the class experiences of artwork in Museum, as well as music and dance performances, to examine the aesthetic meaning of these encounters, and the relevance of the aesthetic theories discussed in class to these experiences.

Course materials, an eclectic mixture of classics and state-of-the-art readings and performances, are selected for their potential to illuminate significant theoretical and practical issues, as well as for their communicative and emotive power and variety in modes of representation. The latter qualities invite active student engagement and provide a proving ground for the development of critical abilities: the ability to independently acquire knowledge from both textual and non-textual sources; and the ability to perceive, interpret, and evaluate complex ideas, interactions, and patterns in a diversity of forms of human expression. These are the very abilities we need as practicing reflective teachers and as researchers.

Prof. Susan Davis

**Comm 529: Narrative in Interdisciplinary Perspective**

The course deals with narrative theory, oral history, indigenous history, trauma narratives, problematic and contested narratives, memory and forgetting.

Prof. Chris Fennell

*On leave in Spring 2010*

Preview: course in Fall 2010: Anth 560/Law 678: Anthropology and Law

Prof. Rebecca Ginsburg

**LA 390/590: Landscapes, Commemoration and Trauma: Slavery Sites**

Why do we commemorate the past? Are there instances when we would do better to forget? Can the physical form of a memorial support, or undermine, its healing functions?
And how do the answers to these questions change when it comes to commemorating horrific historical episodes, such as slavery? This seminar will be divided into three sections. In the first, we'll acquaint ourselves with various theories of and approaches to commemoration. Next, we'll learn more about commemoration within the special context of slavery, especially Atlantic slavery. Finally, we’ll consider a real-life case, that of the island of Sao Tome, one of the key sites of the development of the Atlantic slave system. What are the particular issues raised by commemorating slavery on the island and what might an appropriate monument to slavery there look like? This seminar applies theory to practice in a real historical setting. While some students will take it in conjunction with a design studio, design expertise is not required, just an interest in thinking about the social impact and moral implications of built landscapes.

Prof. Paul Kapp  
**ARCH 571: Adaptive Re-use and Historic Preservation**  
M, W, F 2:00-4:50, TBH Landscape Architecture Senior Studio  
[in collaboration with Stephen Sears’ LA 336-438, see below]

Prof. David O’Brien  
**Art History 115: Art in a Global Context**  
This course is an introduction to art history that contains a segment on world heritage as well as segments on other related issues (transnational art today, Orientalism, etc.).

Prof. D. Fairchild Ruggles  
**LA 594: Cultural Heritage Landscapes**  
Preview: Fall 2010: LA 222 Islamic Gardens and Architecture  
Preview: Spring 2011: LA 594 Cultural Heritage Landscapes

Prof. Anne Sautman  
**ARTE 260: Museums in Action** (and to be taught every semester)  
Tuesdays and Thursdays 9:30-10:50  
The purpose of Museums in Action is to provide students with opportunities to engage in a scholarly examination of research and practices associated with museum interpretation to diverse audiences; and to lead in the development and implementation of Krannert Art Museum educational programs and outreach activities with selected local audiences.

Prof. Stephen Sears  
**LA 390-590 (seminar, limit 20): CommonPlace Catalogue: The Midwestern Legacy of Geography, Culture and Abundance**  
Mon, Wed 11:00-12:20, TBH Room 325

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**Landscape Architects must balance multiple legacies in order to follow a critical practice relevant to any contemporary paradigm. Re-purposing land or resources for ever-burgeoning needs is always the purview of designers, who at this moment could legitimately look to the Midwestern United States.**

**COMMONPLACE:**  
**THE WORTH OF THE WORKING LANDSCAPE**
The agrarian landscape of the Middle West is shaped land – altered with extraordinary effort and determination for the benefit of its inhabitants, marked by the regular patterns of machines and an improvisational resistance to relentless natural forces. The former wilderness of prairies, forests and lakes was first envisioned as a landscape of utility. Through the necessity of bounty and dominion this vast wilderness became part of the built environment as the construction of artificial systems, like irrigation ditches, supplanted natural ones, like rivers and streams.

Now we are left to contend with a “second nature” landscape – one where systems appear self-sufficient and selecting, but exist and function through management and human-catalyzed change. The pragmatic methods used to increase production, reduce labor or streamline transportation are rooted in a vernacular tradition of expression and design. Whether as a residual effect or through deliberate intent, these shapers succeed in making aesthetic expressions while working within unforgiving parameters. As these man-made figures of agriculture and infrastructure mature, we can reflect on the benefits of transformation. We can speculate on a new utility in the gestures of naturalizing operations and layers of temporal change.

COMMONPLACE:
A LEGACY OF GEOGRAPHY, CULTURE AND ABUNDANCE
From wilderness to agriculture to industry to post-industry, the Midwest Region is conceptually understood on a number of levels. 1) It is a fly-over territory – vast tracts of seemingly little consequence to the great population centers at the edges of the continent [commonplace = under-valued]. 2) It is a region rich in historical significance to the country, from manifest destiny to Model-A’s and airplanes to anchorman accents [commonplace = common to all]. 3) It is a region with land and resources (water, soil, transportation), which provides untold potential in re-imagining an abundant built environment going forward into a new century [commonplace = common goals].

RELEVENCE:
A CONTEMPORARY ETHIC FOR CRITICAL PRACTICE
This course will use historical/cultural readings, design projects, environmental mapping and photographic analysis to establish criteria that defines the Midwestern region. Further the criteria will be used to ultimately speculate a regionally-appropriate, sustainable landscape development “ethic”.

LA 336-438 (L.A. Vertical Studio): The Round Barns/SITE at UIUC
[in collaboration with Paul Kapp’s ARCH 571—see above]

The agenda leading to the building of the University of Illinois’ experimental dairy complex (1907-1913) coincides with contemporary ideals of best practice and sustainable development. It was a technological wonder of the burgeoning 20th Century – a forward-thinking endeavor, built to express the virtues of technology, efficiency and ABUNDANCE. While every grand initiative naturally assumes a timeless quality, this complex was not built to be held in the cultural stasis of historic preservation for the sake of form alone.

The seemingly unremarkable site occupies a portion of the territory linking the campus core and the south farms landscape. We will explore the possibility that it could further represent an existential link between pre and post-millennium
Midwestern design. We will develop 21st Century plans in an otherwise historic context because forward-thinking plans are consistent with the barns’ original purpose. Our motive will be one of opportunism: in order to influence the university’s expansion towards Windsor Road and beyond.

We will adhere to a process of experimentation and representation that seeks POTENTIAL in the form-function dynamic, underscoring the need for re-use and UTILITY in contemporary and future contexts. We will assume a “best practices” attitude: where the paradigm of abundance in all possible forms is favored. And respect that an aesthetic-minded agenda permeates our effort.

After thoroughly examining the previous studio’s contributions, we will work as a collective to DECONSTRUCT regional/vernacular forms of site development; CATALOGUE the aesthetic essence of the site’s agrarian context; and CRITIQUE the permutations of “beauty” at a land-grant state institution. Following the initial gathering stage, the remainder of the semester will be devoted to individual project development in the manner of a professional studio – where each member produces new work based on research and inclination, and then will produce it relentlessly. The learning outcome might be expressed

Prof. Helaine Silverman  
*Anth 462: Museum Theory and Practice*  
*Anth 557: Social Construction of Place*

Prof. Amita Sinha  
*LA 336/438: Design Workshop: Cultural Landscapes of Braj, India: Imagined, Enacted, and Reclaimed*

Prof. Mike Twidale  
*LIS490MUL*  
This is an online class. We meet online for a synchronous session on Tuesdays 4-6 pm. Participants must be willing and able to attend an all-day on-campus session on March 4. Students who have not taken a GSLIS online LEEP course before will need to take an orientation session to introduce them to the technology. A number of places on the course are reserved for students taking the graduate minor in museum studies. If you have difficulty registering, contact Valerie Youngen: vyoungen@illinois.edu This course explores issues related to the use of computers in museums. This includes both how museums use computers to record, preserve, classify and manage their collections, and how computers may be used to help visitors and scholars to make their most of their museum visits. It considers conventional physical museums, as well as other organizations with museum-like features such as archives, botanical gardens, special collections, as well as purely virtual collections. We consider how computers are or could be used in museum settings. This can mean many different things including: computerized collections records databases, computerization of the management processes of a museum, federation of records among museums, providing online access museum collections, museum websites, online web-based interactive experiences, computer kiosks within museums, large screen displays in museums, mobile technologies for supplementing museum visits.