CHINA / 1368-1912: SHIFTING STRUCTURES OF THE MING AND QING

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409 Avery, 3 pts

This seminar proposes to investigate experiments in Chinese building run across China’s last two dynasties—the Ming (1368-1644) and Qing (1644-1912). In it we will be mining this long span of time ending in the 20th century for the distinct mindsets and innovations of each dynasty, how they were reimagining, representing and radicalizing Chinese architecture and China itself.

The first three weeks of the seminar will introduce the “tools” and “language” we will be using to engage this territory. This grounding will be combined with an introduction to the deep resources of New York City’s museums and 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), as well as the China Collections of the Union Theological Seminary’s Burke Library and the C.V. Starr East Asian Library.

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” of the Ming and Qing, structures which purposefully break with certain aspects of tradition while safeguarding others, in terms of the qualities of “new” and the character of building, and other discourses they represent. 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 engage the topics of the course with drawings, models and short written assignments—the exact mix arrived at in discussion with the professor. A 1500-word Sources/Strategy Essay and a Final Project are required.

COURSE REQUIREMENTS

--Class discussion (preparation and participation), weekly research journal and responses 25%
--Sources / Strategy Essay (1500 word) 25%
--Final Project (preliminary proposal, draft / mockups, final presentation and book pages) 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 9.05

ASSIGNMENT 1: MODEL/TYPe/ SHORT WRITING ASSIGNMENT DUE BY 4PM 9.11

1. TYPE AND MODULE 9.12


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


FOR BACKGROUND


1368-1958 (Ming—First Decade of the People’s republic of China) TIME LINE

ASSIGNMENT 2: EXPLORING AN OBJECT DUE BY EMAIL 4PM 9.18

2. HOUSE AS FUNDAMENTAL MODULE 9.19


Jianfei Zhu, Chinese Spatial Strategies: Imperial Beijing 1420-1911 (Routledge, 2004), pp. 17-93. (76)

**BACKGROUND**
Schoppa, RP, 181-240.

**ASSIGNMENT 3 / MAPPING –DUE VIA EMAIL BY 4PM 9.25**

3. **ORDER OF THE CITY** 9.26

**RARE BOOKS AND MANUSCRIPTS LIBRARY / LECTURE, COLLECTIONS REVIEW**


Kates, YTWF, pp. 82-103.


-------------, “Establishing the Primal Numen,” in SCT, pp. 298-301. (3)


**BACKGROUND**
Schoppa, RP, 241-304.

**INDIVIDUAL APPOINTMENTS—DISCUSSION OF FINAL PROJECT RESEARCH FOCUS**

4. **TYPOLOGICAL VARIATION / MING** 10.03

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 / BUILDING LEXICON**


6. **TYPOLOGICAL VARIATION QING + TOPICS REVIEW**

Kristina Kleutghen, *Imperial Illusions, Crossing Pictorial Boundaries in the Qing Palaces*, (University of Washington Press, 2015) pp. 3-100. (100 divided +/- 30 per student)

Susan Naquin, *Peking, Temples and City Life, 1400-1900, Chapters 9-11*, (University of California Press, 2000), pp. 287-387 (100 divided +/- 30 per student)


**SOURCES / STRATEGY ESSAY DUE AT END OF CLASS:**
In 1500 words describe the primary source or series of sources you have decided to work with as your case study and 8-10 secondary sources you have identified to support your investigation and analysis of this source.

7. **avery books / drawings / photographs and objects**

**collections review / avery drawings & archives wallach seminar room**

8. **analysis strategy—presentations+response (ming)**
9. ANALYSIS STRATEGY—PRESENTATIONS+RESPONSE (QING)  11.07

10. TYPES STRATEGIES REDUX / PUBLISHING REVIEW  11.14

11. LAST CLASS / FINAL PRESENTATIONS  11.21

THANKSGIVING BREAK  11.27

FINAL PROJECT DUE (11/16 – 18):  TBD
STARTING POINTS / REFERENCES ON RESERVE:

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

NANCY BERLINER, YIN YU TANG: THE ARCHITECTURE AND DAILY LIFE OF A CHINESE HOUSE, TUTTLE, 2003

YOMI BRAESTER, PAINTING THE CITY RED: CHINESE CINEMA AND THE URBAN CONTRACT, DUCK, 2010


TIMOTHY BROOK & WILLIAM T. ROWE, CHINA’S LAST EMPIRE: THE GREAT QING, BELKNAP PRESS, 2012


ALEXANDER TOWNESEND DES FORGES, MEDIASHPHERE SHANGHAI: THE AESTHETICS OF CULTURAL PRODUCTION, HAWAII’, 2007
Madeleine Yue Dong, Republican Beijing: The City and Its Histories, University of California, 2003


Ray Huang, 1587, A Year of No Significance: The Ming Dynasty in Decline, Yale University Press, 1982

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, Berkeley, 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


Nancy Shatzman Steinhardt, Chinese Imperial City Planning, University of Hawaii Press, 1999


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
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 Adminstration (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/

WorldCat

Artstor

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