SYLLABUS

Instructor: Professor Juan Miró, FAIA
Teaching Assistant: TBD

Class hours: Tuesdays and Thursdays, 9:30am - 10:45am
Discussion Sections: First section Thursdays 11:00, second section Thursdays TBD
Location: School of Architecture, GOL 3.120

* Global Cultures Flag
This course carries the Global Cultures Flag. Global Cultures courses are designed to increase your familiarity with cultural groups outside the United States. You should therefore expect a substantial portion of your grade to come from assignments covering the practices, beliefs, and histories of at least one non-U.S. cultural group, past or present.

* Core Course in Visual and Performing Arts (VAPA)
This course is in the Core Course List at the University of Texas at Austin. It fulfills the requirements in Visual and Performing Arts of the core curriculum. Courses in this component area are expected to help students develop engagement with and aesthetic appreciation of the visual and performing arts; understand works of visual and performing art in their historical, cultural, and social contexts; and/or apply themselves to creative process or interpretive performance and experience the physical and intellectual demands required of the visual or performing artist.

Course Description
A survey of Mexican architecture and urbanism from its origins in pre-Columbian times to the 21st century.

Prerequisites
No architectural background is required to take this class.
**Mexican Architecture and Urbanism: from Pre-Columbian to Contemporary**  
*Fall 2019*

This course is open to graduate students and upper-division undergraduate students from all disciplines of the School of Architecture (Architecture, Historic Preservation, Urban Design, Landscape Architecture, Interior Design and Planning).

This course is also open to interested graduate students and upper-division undergraduate students from across campus, especially those majoring in Urban Studies, Art History, Mexican American Studies and Latin American Studies.

**Objectives**  
This course is devoted to the study of Mexican architecture and place-making. Architecture will be understood as a cultural expression intricately connected to its historical context and the landscape that supports it.

Mexican architecture is recognized worldwide as a cultural expression with distinctive and significant contributions to the global realm of architecture. This course doesn’t aim to cover Mexican architecture exhaustively. The objective is to present its most important contributions, focusing on the most significant ideas, places and architects that have shaped, and continue to shape, Mexican architecture and urbanism from the pre-Columbian and Colonial periods through the 21st century.

This course aims to expand the intellectual curiosity of students, especially towards ancient cultures and current Mexican culture, which is often poorly understood. In a broader sense, students are also expected to gain an understanding on how people’s wills, historical circumstances and belief systems, interacting with Nature, shape the built environment around us.

**Methodology**  
The course will consist of weekly lectures, covering the three main periods of Mexican architecture and urbanism in 20 lessons. The class will also include discussions drawing from the lecture material and the required readings. Students are also expected to prepare two presentations and one paper, due at the end of the semester.

**Presentations**  
Teams of two students each will prepare two Power Point presentations during the semester. The presentations will be approximately 15 minutes long and will be delivered to the rest of the class. Topics are listed at the end of the syllabus.

All presentations will be submitted on Canvas on the first day of presentations, to give everyone the same amount of time for preparation. Groups will be chosen to present during class each day, so everyone has an equal chance of presenting any day. On the first day of presentations, every group will turn in a printed version of their presentation: color copies, one slide per page, with all presenter notes below each respective slide. Two-sided printing is fine. Please staple.

For every presentation, you are required to submit positive and critical feedback, through
Canvas, for the group to learn from. All feedback, including from Juan and the TA, will be public. This allows everyone to read and learn from feedback to other groups.

**Paper**
There is an individual paper due at the end of the semester. The paper must be about 4,500 to 5,000 words long. This should be equivalent to approximately 12-15 pages of text plus illustrations. The paper must be carefully laid out and must contain high quality images. It should ideally contain sketches, diagrams or overlays produced by each student to complement the text.

Students are required to turn in a bound hard copy of the paper plus a PDF version. Each student can choose the topic of the paper from a list of possible topics that I will provide or can propose a specific topic. The topic for the paper must be decided at the beginning of November, and a draft of the paper is due two weeks before the end of classes.

**Reading Notes**
Students must turn in their notes from the readings required for each class period. (See Class Schedule for each week’s assignments from the Course Packet and from the “textbooks”). Students must turn in the reading notes in 8.5” x 11” portrait format, on Canvas. Include your name and the due date for the reading assignment indicated in the class schedule.

Students must come to class prepared to lead a discussion about the readings for each class period. These notes reflect and react to your readings and should integrate the assigned material with your own opinions, questions, and ideas. They are intended to be a very personal way for you to record ideas, topics, questions, and connections between the readings and class discussions, and perhaps other aspects of your academic interests and activities. Within the 8.5 x 11 format, they may take the form of diagrams, sketches, or writing, typed or handwritten. We will not return or grade your notes, but I may make specific references to them in class. The TA may also use the thoughts, questions, and ideas reflected in your notes to lead discussions.

**Discussion Sections**
Due to the size of the class and to facilitate discussions and the preparation of presentations and papers, students are expected to participate in one Discussion Section a week. The sessions will last 50 minutes and the room and meeting time will be discussed during the first class. The class will be divided into two groups and each group will be assigned to a Discussion Section. Discussion Sections will be run by the TA and serve as an opportunity to review and provide feedback on the progress of the assignments (team presentations and the individual papers) and also to extend class discussions.
Office Hours
Tuesdays from 1:30 to 2:30 or by appointment. The best way to contact me is via email (I check it very frequently) at jmiro@austin.texas.edu. My office is located in Goldsmith Hall, GOL 4.116. The Teaching Assistant for this course is ?. ? email is ? and ? office hours will be ? or by appointment in ?.

Readings
A Course Packet with reading material prepared for the class must be purchased and can be ordered online Melissa’s (part of Paradigm) and delivered to you. To order the course reader, go to https://squareup.com/store/paradigmbooks and find the reader in the list of courses.

For questions call Robert or Sara at 512-472-7986.

Course Packet: Table of Contents
(Assignments from the course reader will be identified below in the class schedule by their #).

#1 Mexican Architecture in 20 Lessons.
#2 “Will for Form,” Octavio Paz in Mexico: Splendors of 30 Centuries.
#8 “The Interaction of Space and Place: The Mexican Mixture” in Space and Place in the Mexican Landscape, Fernando Núñez.
#9 “The Spanish Invasion” in The Course of Mexican History, Meyer.
#10 “The Fall of Tenochtitlan” in The Course of Mexican History, Meyer.
#12 “Forming Spanish Towns in Mesoamerican Culture” in Ancient Origins of the Mexican Plaza: From Primordial Sea to Public Space, Logan Wagner.
#14 “Mexico: The Taming of a Revolution” in Modern Latin America, Thomas Skidmore.
#15 “Mexico, Modernity, and Architecture after the Revolution” in Architecture as Revolution, Luis E. Carranza.
#16 “Mexican Muralism,” Edward Lucy-Smith, Latin American Art of the 20th Century.
#17 “Recycled Sites, Regenerative Landscapes, and Revalued Post-Industrial Enclaves” in *Contemporary Mexico City*, Edward Burian.

In addition, the following two books will serve as “textbooks” for the course. I recommend that you purchase them via Amazon for your own use and to keep them in your library long term:

- *The Art of Mesoamerica (Third Edition)*, by Mary E. Miller
- *Modernity and the Architecture of Mexico*, Edward R. Burian (ed.)

These books are concise paperbacks that provide an overview of two of the three main periods of Mexican Architecture. There will be reading assignments from the Course Packet and these “textbooks”. In addition to the weekly readings, students will be asked to watch 4 movies during the semester (see Class Schedule for reading assignments and movies).

**Bibliography**

For further reading and project research, the following books are on reserve at the Architecture Library:

- Andrews, George. *Maya Cities: Placemaking and Urbanization*
- Canales, Fernanda. *Architecture in Mexico 1900-2010* (two volumes)
- Cetto, Max. *Modern Architecture in Mexico*
- Coe, Michael. *Mexico*
- Coe, Michael. *The Maya*
- Carranza, Luis E. *Architecture as Revolution*
- Early, James. *The Colonial Architecture of Mexico*
- Gutierrez, Ramon. *Arquitectura y Urbanismo en Iberoamerica*
- Katzman, Israel. *Arquitectura del Siglo XIX en Mexico*
- Kubler, George. *Mexican Architecture of the 16th Century*
- Lara, Jaime, *City, Temple, Stage: Eschatological Architecture and Liturgical Theatrics in New Spain*
- Levy, Evonne and Mills, Kenneth. *Lexicon of the Hispanic Baroque*
- Marquina, Ignacio. *Arquitectura Prehispanica.*
- McAndrew, John. *The Open Air Churches of the 16th century*
- Mullen, Robert J., *Architecture and its Sculpture in Vice-regal Mexico*
- Russell, Philip. *The History of Mexico. From Pre-Conquest to Present*
- Wagner, Philip. *Ancient Origins of the Mexican Plaza: from Primordial Sea to Public Space*

**Grading**

Grades will be assessed on student performance as follows:

- Reading Notes, participation in Class and Discussion Sections 30%
- Two presentations 35% (total)
- Paper 35%
Grading Scale
This course will use the universities’ +/- system.
Below is the conversion table from points to a numeric grade that will be used to determine your grade in this course:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Range</th>
<th>Points</th>
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<tbody>
<tr>
<td>A</td>
<td>4.0 – 3.9</td>
<td>100-98 Points</td>
</tr>
<tr>
<td>A-</td>
<td>3.8 – 3.5</td>
<td>97-90 Points</td>
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<tr>
<td>B+</td>
<td>3.4 – 3.2</td>
<td>89-84 Points</td>
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<tr>
<td>B</td>
<td>3.1 – 2.9</td>
<td>83-78 Points</td>
</tr>
<tr>
<td>B-</td>
<td>2.8 – 2.5</td>
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<tr>
<td>E</td>
<td>0.0 – 0.7</td>
<td>academic failure No credit earned</td>
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Technically, a grade of D- or higher is a passing grade. However, all SOA undergrads must make a C or better in all SOA courses in order for a course to count toward a SOA degree.

A: excellent work
Work surpasses expectations. Student pursues concepts and techniques above and beyond what is discussed in class or texts. Papers and presentations are complete on all levels: thoroughly researched, grammatically correct, properly argued and well presented. Work demonstrates potential for excellence.

B: good work
Papers and presentations are thorough, well researched, diligently pursued, and successfully completed. Student pursues ideas and suggestions presented in class and puts in effort to resolve required positions.

C: required work
Papers and presentations meet the minimum requirements but lack creativity and inventiveness. Topics are not pursued with dedication or rigor. Paper is incomplete in one or more areas.

D: poor work
Papers and presentations are incomplete. Basic skills including scholarship, research and presentation are not at an appropriate level.

F: unacceptable work
Minimum objectives are not met. Performance is unacceptable. Note that this grade will be assigned when you have excessive unexcused absences.

X: (excused incomplete)
Can be given only for legitimate reasons of illness or family emergency. Simply not completing work on time is not an adequate cause for assigning this evaluation. It may only be used after consultation with the Associate Deans’ offices and with an
agreement as to a new completion date.

ALL GRADES ARE SUBJECT TO DEDUCTIONS for absences, late work and late arrivals.

**Attendance**

Attendance is mandatory and class participation is expected. The minimum penalty for three unexcused absences is a full letter drop in your final grade for the course. The penalty for four absences will be a grade of F. Please send an email to me and to the TA prior to class if you expect to be late or miss class.

A student who misses classes or other required activities for the observance of a religious holy day should inform the instructor as far in advance of the absence as possible, so that arrangements can be made to complete an assignment within a reasonable time after the absence. A student who fails to complete missed work within the time allowed will be subject to the normal academic penalties.

**Resources for Learning & Life at UT Austin**

The University of Texas has numerous resources for students to provide assistance and support for your learning:

The UT Learning Center:
http://www.utexas.edu/student/utlc/
Undergraduate Writing Center: http://uwc.utexas.edu/
Counseling & Mental Health Center:
http://cmhc.utexas.edu/
Career Exploration Center:
http://www.utexas.edu/student/careercenter/
Student Emergency Services:
http://deanofstudents.utexas.edu/emergency/

**Cell Phones, etc.**

Cell phones and computers must be put away during class. Students who use digital technology for non-class related activities will be marked absent and asked to leave for the remainder of that class.

**University of Texas Honor Code**

The core values of The University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the university is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community.

**Disabilities**

Please notify your instructor of any adaptation you may require to accommodate a specific physical need. You will be requested to provide documentation to the Dean of Students' Office, in order that the most appropriate accommodations can be determined.
For more information, contact Services for Students with Disabilities at 471-6259 (voice) or 232-2937 (video phone) or http://www.utexas.edu/diversity/ddce/ssd

Use of E-mail for Official Correspondence to Students
E-mail is recognized as an official mode of university correspondence; therefore, you are responsible for reading your e-mail for university and course-related information and announcements. You are responsible to keep the university informed about changes to your e-mail address. You should check your e-mail regularly and frequently—I recommend daily, to stay current with university-related communications, some of which may be time-critical. You can find UT Austin’s policies and instructions for updating your e-mail address at http://www.utexas.edu/its/policies/emailnotify.php

Behavior Concerns Advice Line (BCAL)
If you are worried about someone who is acting differently, you may use the Behavior Concerns Advice Line to discuss by phone your concerns about another individual’s behavior. This service is provided through a partnership among the Office of the Dean of Students, the Counseling and Mental Health Center (CMHC), the Employee Assistance Program (EAP), and The University of Texas Police Department (UTPD). Call 512-232-5050 or visit http://www.utexas.edu/safety/bcal

Emergency Evacuation Policy
Occupants of buildings on the UT Austin campus are required to evacuate and assemble outside when a fire alarm is activated or an announcement is made.

Please be aware of the following Policies Regarding Evacuation
Familiarize yourself with all exit doors of the classroom and the building. Remember that the nearest exit door may not be the one you used when you entered the building. If you require assistance to evacuate, inform me in writing during the first week of class. In the event of an evacuation, follow my instructions or those of class instructors. Do not re-enter a building unless you’re given instructions by the Austin Fire Department, the UT Austin Police Department, or the Fire Prevention Services office.

Drop Policy
The State of Texas has enacted a law that limits the number of course drops for academic reasons to six (6). As stated in Senate Bill 1231:“Beginning with the fall 2007 academic term, an institution of higher education may not permit an undergraduate student a total of more than six dropped courses, including any course a transfer student has dropped at another institution of higher education, unless the student shows good cause for dropping more than that number.”
WEEK 1
TH 8/29
Course objectives and organization. Introduction to Mexican Architecture in 20 lessons. *Discussion section*: No section meeting, please select your partners for presentations.

WEEK 2
T 9/3
*Lesson 1*: The Quest for Harmony with the Territory. Pyramids as Mountains and Courtyards as Valleys
   Readings:
   - **#2**: Paz, “Will for Form” (pages 1-17, Pre-Columbian period)
   - **##**: Miro, “The Central Role of Nature in Shaping the Built Environment in the Americas”

TH 9/5
*Lesson 2*: The Manifestation of Natural Cycles in Architecture. The Settlement as a Calendrical Model
   Readings:
   - **Miller**, pages 8-61, intro, Olmec (or 9-59 depending on the edition), 88-106 Monte Albán, El Tajín (or 83-101), 174-186 Xochicalco, Mitla, Tula (or 162-176)
   *Discussion section*: All sections will **meet together** to watch the film *Apocalypto*, in Goldsmith Hall.

WEEK 3
T 9/10
*Lesson 3*: Teotihuacan. Searching for the Perfect Dialogue between City and Nature
   Readings:
   - **Miller**, pages 70-87 Teotihuacan (or 67-81)
   - **#3**: Pasztory

TH 9/12
*Lesson 4*: Tenochtitlan. The City as the Center of the World
   Readings:
   - **Miller**, 210-229 the Aztecs (or 197-231)
   - **#4**: Matos Moctezuma
   - **#5**: Miró
   - **#6**: Townsend
   *Discussion section*: The trajectory of Pre-Columbian cultures in Mesoamerica, shared and different values.

WEEK 4
T 9/17
*Lesson 5*: The Maya: Building in the Jungle
Mexican Architecture and Urbanism: from Pre-Columbian to Contemporary
Fall 2019

Readings:
Miller, pages 108-171 the Maya (or 102-161, the Maya), 187-208 Chichen Itza (or 176-196, Chichen Itza)

TH 9/19
Lesson 6: The Ball Court. The Stage for a Ritual
Readings:
#7: Wagner
Discussion section: Ritual and navigation of architectural space.

WEEK 5
T 9/24
Lesson 7: The Convent. A Model for the Evangelization of the New World
Readings:
#9 and #10: Meyer
#11: Lara

TH 9/26
- Lesson 8: Mexico under Spanish rule. The City as a Tool for Colonization
Readings:
#13: Gasparini
Discussion section: Art and architecture as political tools; Drafts for presentation due, peer review session.

WEEK 6
T 10/1
Presentations: Groups A
Upload all presentations to Canvas by this date.

TH 10/3
Presentations: Groups B
Discussion section: Presentation feedback for Groups A, B. All groups are expected to attend.

WEEK 7
T 10/8
Presentations: Groups C

TH 10/10
Presentations Groups D
Movie: The Mission
Discussion section: Presentation feedback for Groups C, D. All groups are expected to attend.

WEEK 8
T 10/15
Lesson 9: Baroque’s Splendor. New Spain Finds its Style
Readings
#12: Wagner
#1: Paz, from *The Sword, the Cross, and the Quill* to *Eagles and Jaguars*

TH 10/17
Lesson 10: The Hacienda. A Pre-industrial Production Model in the Mexican Landscape
Readings
#14: Skidmore

Discussion section: Transitions from colonialism, collapse of the pre-Columbian nation.

WEEK 9
T 10/22
- Lesson 12: Searching for an Identity after the Revolution. The Curious Case of Juan O’Gorman
Readings:
#15: Carranza
Burian. Chapter #6
Movie: *Frida*

TH 10/24
- Lesson 13: The Ciudad Universitaria. The Collective Effort of a New Mexico
- Class Discussion.
- Readings
  Burian, Chapter #2, 3 and 4
  #1: Paz, from *Eagles and Jaguars* to the end

Discussion section: Mexicanidad, Rivera, and a heritage of integración plástica; presentation topics selected this week.

WEEK 10
T 10/29
Lesson 14: Barragan’s Magic. The Fusion of Tradition and Vanguard
Readings
#16: Lucie-Smith

Discussion section: Paper topics, peer review session.

TH 10/31
Lesson 15: Candela and the Concrete Thin Shells. A New Architecture Language Develops in Mexico
Readings:
Burian, Chapter # 9
ARC 342C, ARC 395C, LAS 381, URB 353

**Mexican Architecture and Urbanism: from Pre-Columbian to Contemporary**

*Fall 2019*

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**WEEK 11**

**T 11/5**

*Lesson 16: Teodoro Gonzalez de León. The Bold Language of Modern Mexico*
- Readings:
  - #17: Burian
  - #8: Núñez
- Movie: *Amores Perros*: **WDYT question will be about movie**

*Discussion section*: Drafts for presentation **due**, peer review session, time available to meet with TA about papers.

**TH 11/7**

*Lesson 17: Contemporary Mexican Architects. Between *Mexicanidad* and Modernity*

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**WEEK 12**

**T 11/12**

Presentations: Groups A

**TH 11/16**

Presentations: Groups B

*Discussion section*: Mexican identity in a globalized design world. Paper topics should be chosen.

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**WEEK 13**

**T 11/19**

Presentations: Groups C

**TH 11/21**

Presentations: Groups D

*Discussion section*: Paper Development Assignment due - see handout in email. Submit on Canvas, come to class prepared to talk about your submission for peer review

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**WEEK 14**

**T 11/26**

*Lesson 18: The Integración Plástica. Painting and Sculpture as Means of Communication in Architecture*

*Lesson 19: Courtyards and Plazas. The Importance of a Symbolic and Practical Space*

*Lesson 20: Why So Big? The Tendency Towards Monumentality in Mexico*

**T 11/28**

Thanksgiving. No class

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**WEEK 15**

**T 12/3**

Paper Draft Review.
TH 12/5
Discussion section: Paper drafts will be reviewed/open office hours during discussion section. See sign up time “discussion” on Canvas.

FINAL PAPER DUE, Thursday December 12.
General Guidelines for Presentations:

Each team should submit one digital copy of the presentation, uploaded to Canvas by our class session on the first day of presentations. No changes can be made to your presentation after this, so be prepared to use the uploaded version when you present.

In class, a hard copy should be submitted, printed in color (on 8 1/2 x 11), and including the material of the PowerPoint and other supporting notes that you may have used for the presentation, directly below each corresponding slide. These notes can be more elaborate than the bullet points that you may want to include in the presentation slides. They will help you organize the presentation. Print each slide in one page; two-sided printing is fine. This is due on the first day of presentations, regardless of when you present.

Include a bibliography.

The presentations should include high quality graphic material and you are highly encouraged to add your own diagrams, sketches, analysis that may help explain the topic you are presenting.

Recommendations:

Don’t put too much text in the slides (just basic bullet points).

Make sure that whatever text is in the slides is readable.

Videos are discouraged, unless they are extremely relevant and short.

There are two areas that you need to cover well to have a successful presentation:

**Preparation:** coordinate with your partner, find the books, do the research, immerse yourself into the topic, organize the material, make diagrams and drawings, bring your own point of view, etc.

**Presentation:** the way you put the material together and how you deliver it. It is very important that you work with your partner and the presentation is fully coordinated rather than divided in two separate parts. Do not just read notes - give us an engaging presentation.

**Discussion sessions will meet before the presentation weeks, to review your progress on the Presentations.**

For every presentation, you are required to submit positive and critical feedback, through Canvas, for the group to learn from. All feedback, including from Juan and the TA, will be public. This allows everyone to read and learn from feedback to other groups.
Presentation 1 Topics:

1. Mesoamerican plazas: A study of cosmovision and design through comparative case studies
2. The Ballgame of Mesoamerica through the study of ball courts and iconography
3. Tenoxtitlan: Urban planning and administrative organization
4. Residential compounds of Teotihuacan: Architecture and social organization
5. Architecture and the stars in Mesoamerica: A study of Monte Alban's building J, Malinalco, and Chichen Itza's Observatorio
6. The Tula-Chichen Itza Connection: A Comparative Study
7. Marking the passage of time in pyramid construction: The cases of Cholula, Rosalia Temple and the Pyramid of the Moon
8. The Ciudadela and the Pyramid of Quetzalcoatl: A study of its iconography, excavation, and preservation
9. The Cave in Mesoamerican Mythology
10. Residential Mayan Architecture: From ancient to today
11. Venus and its influence in Mesoamerican Art and Architecture
12. The Talud-Tablero: The “Classic Orders” of Mesoamerica
13. Teotihuacán’s Influence in Mesoamerica: The architectural evidence (Tikal, Kaminaljuyu)
14. Water-Mountains or Altepeltl: A comparative study of Mesoamerican pyramids
15. Olmec Art and Architecture: The Origin of Monumentality
16. Sacbes: A study of Maya’s causeways
17. El Tajín: A study of the city, its pyramids and its ball courts
18. Tenoxtitlan Templo Mayor: Construction, symbolism and excavation
19. Chenes and Puuc styles in Maya architecture: A comparative study
Presentation 2 Topics:

1. The Mexican Hacienda: its history and architectural expression
2. A comparative study of Mexican open chapels
4. Neoclassicism in Mexico: the work of Manuel Tolsá
5. Mexico in the World's Fairs: Searching for identity
6. The Paseo de la Reforma in Mexico City from its origins to today
7. The Palacio de Bellas Artes: its construction and its murals
8. The Monumento a la Revolucion: a story of adaptation
9. Diego Rivera and architecture: his collaborations with O’Gorman
10. The work of Carlos Obregón Santacilia
11. Jose Villagran and the arrival of modern architecture in Mexico
12. Mario Pani: the International Style in Mexico (focus less on his housing solutions)
13. Carlos Mijares and the use of brick in Mexican architecture
14. Agustin Hernandez and the quest for monumentality
15. Alberto Kalach: buildings and ideas
16. Mauricio Rocha: materiality and sense of place
17. Tatiana Bilbao and the new generations
18. Dr. Atl, Barragan, and the Development of El Pedregal
19. The challenges of dealing with Water in Mexico City
20. Survey of 20th Century Public Housing in Mexico
21. Interpreting the Courtyard in 20th Century Architecture
Paper Topic Selection

- The topic could be related to the presentations you have already prepared for this class. In other words, I don’t mind if you decide to continue the research started with the presentation and develop it more for the paper. It could be a variation or expansion of the presentations, from the first or second round, even if it was presented by another team. Feel free to connect what we have learned to your own experiences or interests.

- The topic could be any of the 20 lessons that are in the syllabus. In other words it does not to be an “original” topic that you invent.

- VERY IMPORTANT. The paper must be a research paper, so you should be able to find books and periodicals on your topic, you need to know what other people has said about your area of study. It is not about just your opinion about a topic. Because of this, you should avoid relying too much on only contemporary architects/work because it has not been in existence long enough to have real scholarly work. This is not to say you can’t investigate contemporary work - just make sure to counter it with more historic work with a large amount of information.

- The topic could be related to something you are particularly interested about that you may continue working on. It could also tie with previous research that you have done for another class.

LIST OF POSSIBLE TOPICS

- The Settlement as a Calendar: The Manifestation of Natural Cycles in Architecture
- Building in the Jungle: Mayan Cities
- Baroque architecture in New Spain
- The Law of the Indies
- The Hacienda
- The Place of Conversion: The convents of Mexico
- Assimilation and Transculturalization in Colonial Mexico
- The Public Plaza: Space for Community in Mexico
- The Integración Plástica
- Monumentality in Mexican Architecture
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Fall 2019

Paper titles from 2016 (for reference):

- Revitalization and Adaptive Reuse in Roma and Condesa Since 1985 Earthquake
- The San Antonio Missions: How the All-Inclusive Franciscan Typology Became an Icon Greater than Architecture
- Simplicity and Layering: The Social Function of the Atrium Cross
- Planning the 19th Olympiad
- The Centrality of the Cave in MesoAmerican Mythology and Its Influence on MesoAmerican Settlement Patterns and Monument Placement
- Guerilla Architecture
- The Revenge of Tlaloc: Water Crisis and Regenerative Design in Greater Mexico City
- Mexican World Fair Pavilions: A Reflection of Cultural Values
- From Monumental to Introverted Spaces: Comparative Study of Significance and Scale in Colonial Cities of Mexico City and Quito.
- A French Mexico: Emperor Maximilian’s French Influence on the Mexican Boulevard
- El Pedregal: An American Influence
- Minimalista: Understanding the Use of Minimalism in Modern Mexican Architecture by Observing the Evolution of Integracion Plastica
- Felix Candela: More than an Architect
- Luis Barragan: When Mexican Master Meets Chinese Culture
- Luis Barragan/Alberto Kalach: A Comparison of the Modern House
- Understanding Colonial Architecture in Mexico and India: The Religious/The Administrative/The Modern
- The Architect’s House: Experimenting on a New Architectural Identity for Mexico
- Mind The Gap: Mexico City’s METRO as a Reflection of Corporatist Division of Urban Space
- Abstraction, Enigma & Myth: Expressions of a Collective Identity in Mexican Architecture
- The Assimilation to a New Culture: An Exploration of the Methods Used by the Early Friars in Mexico for Mass Conversion in the 16th Century
- Who Designs the City? A Comparative Analysis of Informal and Formal Housing in Mexico City in the 20th Century
- Superimposed Structures in Contemporary Mexico: Studies and Significance
- Lifestyle in Modern Mexico and China- Identity: Your Lifestyle
- Social Housing Trends in Mexico: The Development of Inadequate Housing, Creation of Sprawl, and Proposed Solutions
- Integracion Plastica: For Who?
- The New Mestizaje: How Mexican American Barrios Portray Transnational Identities
- Palaces or Production Centers: The Purpose of the Mexican Hacienda in its Organization and Structures
- Tenochtitan: The Center of the Aztec Universe
- La Merced: The History of Mexico’s Most Important Food Market, An Architectural Perspective
- Mexican Monumentality and Perception Across Scales
- Mexican Muralism at the UNAM: An Analyssi of the Murals and their Relationship to the Buildings they Adorn
Mexican Architecture and Urbanism: from Pre-Columbian to Contemporary
Fall 2019

- Palace of Fine Arts
- Mayan and Roman Civilization: A Comparative Study
- Integracion Plastica
- The Mexican Miracle: Utopia, Dystopia, and Technological Progress in Mexico’s Capital City

There are many more possible topics, so be creative...

Guidelines for Paper (or Graphic Essay) Development Assignment

1.- Title of your essay.

2.- State in two or three paragraphs the topic of your essay

3.- Describe the method you will be using to present your research. How will the graphic material be integrated? How will the essay be laid out? See # 6 below.

4.- Describe the method you are using to collect data.

4.- Provide an outline with the main sections that structure the essay.

5.- Provide a working bibliography of material used for your research. This is to ensure that you are depending substantially on scholarly work (not just websites).

6.- Provide a first draft of a section of your paper. Use this first draft to test the integration of photos, diagrams, comparisons, etc. Be creative about this. You are “designing” both the content of the paper and its format. It does not need to be the typical arrangement of “text” with “illustrations”. It can be more integrated. We will review your draft in class.