FRAME
The industrial revolution of the 19th unleashed a number of forces which disrupted and disaggregated the organic unity of the city. New technological, economic and social constructions threatened the traditional life world in the city. The many urban theories, projects and practices immediately following this period were preoccupied with covering up the loss, trying to restore the organic unity of the city. They, however, rarely dealt with how this traumatic transformation has been experienced by the man of/in the crowd, the flaneur, the ragpicker, the dandy, the beggar, the detective, who were critical of modernity and felt threatened by the accelerated urban development.

Melancholy, as Freud described it, is the inability to come to terms with loss. The goal here is to address the loss, which has been experienced during this traumatic period on the way to modernity and the transformation of the city into the metropolis. It is the intent of the seminar to investigate the effects of these transitions on the city’s inhabitants, not as a pathological condition but use melancholy as a refined, reflective emotion with its own qualities. The seminar intends to look how melancholy with its reflective trait found its way into cultural representations in literature, social studies, art, film, urbanism, where melancholy emotions serve as an explanatory model providing additional insight.

COURSE OBJECTIVE
Through the lens of the concept of melancholy as the inability to come to terms with loss, the seminar wants to engage the student in a critical assessment of the consequences of the birth of modernity and the metropolis. Key urban phenomena accompanying the birth of the metropolis and their impact on the city and their inhabitants will be investigated.

FORMAT
The seminar consist of eleven sessions. Each session has assigned as well as suggested readings to be discussed during the session. The assigned readings will be on Blackboard for the student to download. Assigned films can be screened during the week before the session they will be discussed.
REQUIREMENTS
To ensure a lively and informed discussion each student is expected to have read the assigned material. Attendance and participation in discussion and debates is mandatory and will be considered in final grading. In specific:
* For each session the student has to provide a one page synopses of the assigned readings.
* For one seminar session, prepare questions and direct the discussion.
* A final paper of min 2000 words about any topic of the student's choosing in consultation with the instructor or a 'project' using drawing, model, photography, video, film or any other media dealing with one of the seminar topics, to be possibly presented on the last seminar session or in a session after the course.

GRADING
25% - Preparation of reading synopses plus contribution to seminar discussion
25% - Directing a seminar session
50% - Research Paper

ACADEMIC INTEGRITY
Each student in this course is expected to abide by the Cornell University Code of Academic Integrity. http://cuinfo.cornell.edu/Academic/AIC.html
Any work submitted by a student in this course for academic credit will be the student's own work, except in the cases of projects that are specifically structured as group endeavors. You are encouraged to study together and to discuss information and concepts covered in lecture and the sections with other students. You can give "consulting" help to or receive "consulting" help from such students. However, this permissible cooperation should never involve one student having possession of a copy of all or part of work done by someone else, in the form of an e mail, an e mail attachment file, a diskette, or a hard copy. Should copying occur, both the student who copied work from another student and the student who gave material to be copied will both automatically receive a zero for the assignment. Penalty for violation of this Code can also be extended to include failure of the course and University disciplinary action.
During examinations, you must do your own work. Talking or discussion is not permitted during the examinations, nor may you compare papers, copy from others, or collaborate in any way. Any collaborative behavior during the examinations will result in failure of the exam, and may lead to failure of the course and University disciplinary action.

ACCOMMODATION FOR STUDENTS WITH DISABILITY
In compliance with the Cornell University policy and equal access laws, I am available to discuss appropriate academic accommodations that may be required for student with disabilities. Requests for academic accommodations are to be made during the first three weeks of the semester, except for unusual circumstances, so arrangements can be made. Students are encouraged to register with Student Disability Services to verify their eligibility for appropriate accommodations.

OFFICE HOURS
Fridays 11:00 AM to 12:00 PM in 133 E.Sibley Hall
MELANCHOLY AND THE METROPOLIS

SYLLABUS

January 29

INTRODUCTION

WHAT IS MELANCHOLY

February 5

THE PATHOLOGICAL ASPECT OF MELANCHOLY


February 12

THE REFLECTIVE, AESTHETIC ASPECT OF MELANCHOLY

Assigned Reading: Emily Brady, Arto Haaplala “Melancholy as an Aesthetic Emotion”

http://www.contempaesthetics.org/newvolume/pages/article.php?articleID=214

February 19

MELANCHOLY AS A RESPONSE TO ART WORK

Assigned Reading: Emily Braun, *Mario Sironi* and Italian Modernism, Cambridge 2000

Chapter III “The Urban Landscapes (pp.44-67) and Chapter IV “Melancholy and the Modern Allegory” (pp.68-89)


March 5

MELANCHOLY AS A RESPONSE TO PHOTOGRAPHY AND FILM


Screening: Wim Wenders “Wings of Desire” 1987

Walter Ruttman “Berlin: Symphony of a Metropolis” 1927

Suggested Reading: http://www.artandantiquesmag.com/2012/08/eugene-atget-photography-paris/

http://www.nga.gov/feature/atget/

March 12

MELANCHOLY, METROPOLIS AND MODERNITY

MODERNITY IN THE STREETS

Suggested Reading:

**March 19**

**THE CROWD**


Suggested Reading:

**March 26**

**BAUDELAIRE, HAUSMANN AND THE STREETS OF PARIS**

Assigned Reading: Charles Baudelaire “The Painter of Modern Life” and Other Essays London 1995

http://ark.cdlib.org/ark:/13030/ft296nb17v/

Spring Break (March 28 to April 5)

**April 9**

**ARCADES, DEPARTMENT STORES AND THE FLANEUR**

Foster, Kurt "Fourier, or the Arcades, Walter Benjamin 1892-1940" in: Architectural Design Profile 1981
Geist………

**April 16**

**SPAIZIERNER IN Berlin**

Assigned Reading: Franz Hessel, "In Berlin, Day and Night in 1929" Readux Books: Series 1, № 2 (www.readux.net)

**April 23**

**MELANCHOLY AS A COLLECTIVE RESPONSE: ISTANBUL**

Ipek Türel, “Ara Güler’s Photography of ‘Old Istanbul’ and Cosmopolitan Nostalgia” Esra Akcan,

**April 30**

**MELANCHOLY OF THE SITUATIONISTS**