
[Test] Techniques of Memory on GUH Blog, 2020 GUH Studio Courses Announcement

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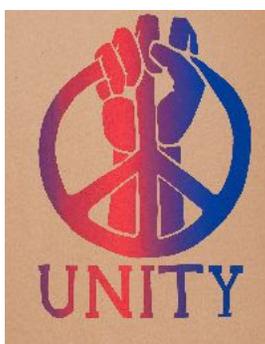
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University of California, Berkeley

May 15, 2019



Missed the GUH Symposium? Read about Techniques of Memory on the GUH Blog!

Rhetoric doctoral student and GUH Symposium committee member Linda Kinstler writes about the legacy of racism in the American landscape, representation and reckoning in memorial culture, and the limitations of counter-monuments at this year's symposium [Techniques of Memory](#). The symposium focused on interdisciplinary approaches to reassessing monuments and historical memory. Kinstler writes: "At a historical moment when monuments have re-emerged as objects of public contestation and discussion, Techniques of Memory generated new possibilities for re-envisioning memorial cultures." [Read Linda's blogpost](#)



Announcing the Spring 2020 GUH Undergraduate Studio

East Bay Revolution: Urban Spaces of Protest and Counterculture Practice

Instructors: Greg Castillo (Architecture) and Scott Saul (English)

AMERSTD H110/ED190 | 4 units

Fulfills the GUH Undergraduate Certificate studio requirement; apply in Fall 2019

This course delves into the history of the East Bay in the 1960s and 1970s, with particular attention to the emergence of countercultural and social-movement communities. In this project-oriented course, students will work in teams as they reconstruct and analyze particular sites of protest and culture-making across the East Bay, from Berkeley to Emeryville and Oakland. Students will develop their own multi-media digital history projects, which will add significant new dimensions to the platform "[The Berkeley Revolution](#)" built by previous Cal undergraduates. [More](#)



Announcing the Spring 2020 GUH Graduate Traveling Studio

Berlin: The Guilt Environment

Instructors: Lauren Kroiz (Art History) and Andrew Shanken (Architecture)

ARCH 209/HISTART 290 | 4 units

Fulfills the GUH Graduate Certificate studio requirement; apply in Fall 2019

Since the Fall of the Berlin Wall in 1989, Berlin has intertwined its urban renewal with landscapes of reconciliation and commemoration. The "New Berlin" that politicians imagined in the 1990s was to be forged by international investment, materialized in high-profile commissions to "starchitects," alongside preservation and memorialization of the city's past, often seen through the seemingly inevitable lens of the Holocaust, and more recently Colonialism. Yet the relationship between developing a European metropolis and preserving sites of memory is troubled, making Berlin the archetype of the contemporary guilt environment. This studio invites students to analyze, criticize, represent, and reimagine the form that memory and commemoration take in Berlin by asking how existing landscapes work and what new commemorative interventions might be necessary?

[More](#)



GUH Student Cheyenne Concepcion is Monument Lab Fellow

Congratulations to Landscape Architecture graduate student Cheyenne Concepcion for being selected as a Monument Lab Fellow. She is currently working on the Borderlands Archive, a virtual architectural design for a new container of knowledge and narratives about the US-Mexico borderlands. The Monument Lab Fellowship was created to recognize and support individuals around the country whose ongoing projects address long term inequities in monuments and engage new creative approaches to public art, history and memory. [More](#)

GUH Picks



49th Annual MFA Artists' Talks

May 17, 5:30-8p

BAMPFA

Meet the graduates of UC Berkeley's Master of Fine Arts program and hear them talk about their recent work. This year's graduates are Chrystia Cabral, Ricki Dwyer, Heesoo Kwon, Gabrielle Willenz, and GUH student Connie Zheng. The MFA exhibition will be on view through June 16. [More](#)



Is Local Media a Type of Public Space?

May 30, 6p

SPUR San Francisco

What role does local media play in our cities? Studies have shown that local newspapers increase the accountability of local government, keeping bureaucratic costs down while serving as a democratizing force. Is it time to consider local media to be a type of public space? Join us as we discuss whether media can and should be used to further public interests and the benefits that might come from doing so. [More](#)



Symposium: Roberto Burle Marx—A Total Work of Art

June 7, 10:30a-12:30p

New York Botanical Garden

Multidisciplinary experts explore the breadth and genre-spanning creativity of Brazilian modernist master, celebrating Burle Marx' work as an innovative artist, landscape architect, and conservationist. This symposium is organized as part of the New York Botanical Garden's exhibition Brazilian Modern: The Living Art of Roberto Burle Marx on view from June 8-September 29. [More](#)

Opportunities

Kirk Underhill Graduate Prize

DEADLINE MAY 31. The Kirk Underhill Graduate Prize of \$250 will be awarded for the best research paper on a British Studies topic by a UC Berkeley graduate student prior to advancing to candidacy. Papers must be nominated by a faculty member by May 31. [More](#)

CfP: The City and Complexity—Life, Design and Commerce in the Built Environment, June 17-20, 2020

DEADLINE DEC 1. 2020 marks the 50th anniversary of Jane Jacobs' *The Economy of Cities*. It came a decade after her seminal work, *The Death and Life of Great American Cities*, and heralded a new age in thinking about the city. The city would no longer be a question of design and planning in isolation. From the early 1970s onwards, it would be seen as a complex, interdisciplinary phenomenon. Seeing the urban phenomenon as not reducible to single issues, this AMPS conference asks you to bring your disciplinary expertise to a forum examining the city through the lens of complexity theory—as inevitably fragmented but simultaneously interconnected and changing. [More](#)

Visit our [Opportunities](#) page for more



The Global Urban Humanities Initiative is a joint venture of the UC Berkeley College of Environmental Design and the Arts & Humanities Division of the College of Letters & Science and is funded by a generous grant from the Andrew W. Mellon Foundation.

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