
UNIVERSITY OF ARKANSAS ROME PROGRAM
AHIST305. HISTORY 3: EARLY MODERN ARCHITECTURE & INTERIORS 1750-1940
SEMESTER & YEAR: FALL 2014

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Class times : **Wednesdays 13:00-15:00**
Office Hours : **by appointment (cel. 348.7287367)**

Type of Course

This three-credit history/theory course is required for all students in Architecture, Architectural Studies, and Interior Design Programs. It follows a lecture/discussion format and is writing intensive.

Prerequisite

Successful completion of AHIST-206 History 2: Renaissance/Baroque Architecture and Interiors

Description

This course chronicles the impact of Enlightenment thinking and shifting definitions of modernity on architecture and interior design by tracing the transition from Historicism to the International Style. New notions of progress and evolution, industrialization and urbanization, and debates concerning the role of the machine and the meaning of ornament are set against major technological advances. Students examine key theoretical texts and perform archival research on a historic building located in Rome.

Objectives

Through varied methods of historical inquiry, students will:

- demonstrate their ability to read, write, listen, and speak effectively, regarding the world of design;
- demonstrate their ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test them against relevant criteria and standards;
- demonstrate their ability to gather, assess record, apply, and comparatively evaluate relevant information within architectural coursework and design processes;
- demonstrate an understanding of the fundamentals of both natural and formal ordering systems and the capacity of each to inform two- and three-dimensional design, architectural composition, and urban design;
- in exams, a semester-long case study, and discussions, demonstrate their understanding of the (primarily) Western canons and traditions of architecture, landscape and urban design including indigenous, vernacular, local, regional, and national examples during the period 1750 to 1930, as well as the climatic, technological, socioeconomic, and other cultural factors that have shaped and sustained them;
- demonstrate an understanding of the diverse needs, values, behavioral norms, physical abilities, and social and spatial patterns that characterize different cultures and individuals and the implication of this diversity on the societal roles and responsibilities of architects; and
- demonstrate their understanding of the relationship between human behavior and the physical environment.

Required Texts

Abercrombie, Stanley and Sherrill Whiton. *Interior Design & Decoration*, 6th ed. Upper Saddle River, N.J.: Prentice-Hall, 2007.

Bergdoll, Barry. *European Architecture 1750-1890*. New York: Oxford UP, 2000.

Ching, F.D.K., M.M. Jarzombek, and V. Prakash. *A Global History of Architecture*. 2nd ed. Hoboken, N.J.: John Wiley & Sons, 2011.

Colquhoun, Alan. *Modern Architecture*. New York: Oxford UP, 2002.

Kleiner, Fred S. and Helen Gardner. *Gardner's Art Through the Ages: A Global Perspective*, vol. I and II, 13th ed., Boston: Wadsworth Cengage Learning, 2009.

Supplemental readings – treatise excerpts (listed on the course syllabus) and handouts, distributed throughout the semester.

Recommended Texts

Kostof, S. *A History of Architecture: Settings and Rituals*. New York: Oxford University Press, 1995.

Stokstad, M. *Art History*. Upper Saddle River, NJ/New York: Prentice Hall/Abrams, 1995.

Other recommended books are listed on the Case Study handout.

Procedures

During lectures, students take notes for use in studying for exams and quizzes. Image lists and titled images will be posted in advance of each lecture on Blackboard to provide factual information (title of work, artist/architect/designer, location, and approximate date); lectures and readings provide other important information about the works and their contexts. Students are strongly encouraged to ask questions and discuss the material presented in class and in the readings. Other discussions will be based on required supplemental readings (see the Treatise Notebook handout) for which students will also prepare brief essays. Students will be required to visit local research libraries and a historic building as part of a research project.

Completion

The grade for the course is based on the following:

Requirements

Exams and Quizzes: Exams and quizzes will consist of image identifications and short thematic essays. Students are responsible for works discussed in class and shown in textbooks or handouts. MAKE-UP EXAMS WILL NOT BE GIVEN EXCEPT UNDER EXTRAORDINARY CIRCUMSTANCES.

Case Study

This project involves the analysis of a building whose design was, in some way, influenced by an earlier building. This will require researching both buildings, and demonstrating how that influence was incorporated, literally or otherwise, in the newer building (see the Case Study handout).

Participation and Attendance

Grades for participation will be determined by contributions to class discussions and demonstrated knowledge of the material. Note-taking and enthusiastic participation are required. Class attendance and promptness are critical for success in the course. Lectures cannot be repeated. If you miss a class, it is your responsibility to get notes and handouts from a classmate. Arriving late for class three times is the equivalent of one absence. MORE THAN TWO ABSENCES WILL REDUCE YOUR GRADE FOR PARTICIPATION. MORE THAN FOUR ABSENCES (OR THE EQUIVALENT IN LATENESS) WILL RESULT IN AN "F" FOR THE COURSE.

Assignments must be submitted on or before the deadline or they will not be accepted. Eating and drinking in class and the use of cell phones are not permitted.

Exams, quizzes, case studies, and participation will be graded as follows:

100-93 = A	92-90 = A-	89-87 = B+	86-83 = B
82-80 = B-	79-77 = C+	76-73 = C	72-70 = C-
69-67 = D+	66-63 = D		

Distribution:	Participation	10%
	Treatise Notebook	10%
	3 exams	50%
	Case Study	30%
	Total	100%

Honesty

Plagiarism is prohibited by your Student Code of Conduct and will be strictly enforced. Even unintentional plagiarism is wrong and ignorance will not be accepted as an excuse. Plagiarists misrepresent the ideas, words, or work that rightfully belong to another as their own. The proper use of the ideas, words, or work of another requires that you acknowledge your source – simply that you give your audience all the information needed to read or view the original source.

Student Archives:

Philadelphia University is committed to providing excellent and innovative educational opportunities to its students. To help us maintain quality academic offerings and to conform to professional accreditation requirements where relevant, the University and its programs regularly examine the effectiveness of the curricula, teaching, services, and programs the University provides. As Philadelphia University sees appropriate, it may retain representative examples or copies of student work from all courses. This might include papers, exams, creative works, or portfolios developed and submitted in courses or to satisfy the requirements for degree programs as well as surveys, focus group information, and reflective exercises.

Support Services: The Gutman Library's homepage (www.philau.edu/library) provides a variety of information resources, including databases and research guides essential for the case study.

Reading Assignments Key: A=Abercrombie, B=Bergdoll, C=Colquhoun, G=Global History

CLASS SCHEDULE

Week 1 Wednesday, September 3	
	Lecture 1: Introduction Readings listed after each lecture are required to be read for that class. Please be prepared to discuss readings.
	Lecture 2: Neoclassicism: Laugier & Soufflot B 1-5; 8-32; G 610-12; Laugier: <i>The Column, On the Style in Which to Build Churches</i> ; Soufflot: <i>Memoir on Gothic Architecture</i>
Week 2 Wednesday, September 10	
	Lecture 3: Revolutionary Neoclassicism: David, Ledoux, & Boullée B 86-102; A 325-29; G 612-15; Boullée: <i>Architecture, Essay on Art</i> ; Ledoux: <i>Architecture Considered in Relation to Art, Morals & Legislation</i>
	Lecture 4: Neoclassicism. England & America B 33-41, 117-27; G 617-21; A 361-62, 430-440; Soane: <i>Plans, Elevations, & Sections of Buildings</i>
Week 3 Wednesday, September 17	
	Lecture 5: Early 19 th C Romanticism B 149-52, 189-95; G 622-25; A 467-76, 480-81, 492-95; Goethe: <i>On German Architecture</i> ; Hugo: <i>The Hunchback of Notre Dame</i>
	Lecture 6: École des Beaux-Arts & Haussmann's Paris B 174-84, 241-57; A 469-71; G 668-71; Boileau: <i>Shops of The Bon Marché in Paris – Grand Staircase</i> ; Zola: <i>The Ladies' Delight</i>
Week 4 Wednesday, September 24 DUE STEP 1	
	Lecture 7: Mid-19 th -century Technology B 207-18, 270-72; A 490-91; G 636-41, 662-64; Schinkel: <i>Notes for a Textbook on Architecture</i> ; Viollet-le-Duc: <i>Planning Rationally, Structural Honesty</i>
	Lecture 8: Mid-19 th -century Theory B 224-36; A 475-81; G 646-49; Semper: <i>On Architectural Style</i> ; Hübsch: <i>In What Style Shall We Build?</i>

Week 5 Wednesday, October 1	
	Lecture 9: The Greek & Gothic Revivals B 154-70, 196-203; G 642-45, 652; Ruskin: <i>The Lamp of Sacrifice, The Lamp of Truth</i> ; Pugin: <i>Contrasts, The True Principles of Pointed or Christian Architecture</i>
	Lecture 10: The Arts & Crafts and Aesthetic Movements B 219-24; A 482-84, 495-99, 501-05; G 677. Morris: <i>The Prospects of Architecture in Civilization</i> ; Jones: <i>The Grammar of Ornament</i>
Week 6 Wednesday, October 8 DUE STEP 2	
	LIBRARY SEMINAR
	EXAM 1
Week 7 Wednesday, October 15 DUE STEP 3	
	Lecture 11: American & British Trends G 680-82; Dresser: <i>Studies in Design</i> ; Wharton and Codman, <i>The Decoration of Houses</i>
	Lecture 12: Art Nouveau and Mackintosh B 278-79; C 9-26; A 484-86; G 684-86, 692-93; van de Velde: <i>The New Ornament</i> ; Mackintosh: <i>Architecture</i>
Week 8 Wednesday, October 22 DUE STEP 3a	
	Lecture 13: America & the City C 34-51; G 667, 674-75, 687, 690-92; Sullivan: <i>The Tall Office Building Artistically Reconsidered, Ornament in Architecture</i>
	Lecture 14: Early Frank Lloyd Wright C 51-55; A 516-17; G 694-95; Wagner: <i>Modern Architecture</i> ; Endell: <i>On the Possibility and Goal of a New Architecture</i>
Week 9 Wednesday, October 29 DUE STEP 4	
	Lecture 15: Viennese Secession C 26-33, 72-85; A 518-19; van de Velde, <i>The Role of the Engineer in Modern Architecture</i> ; Loos, <i>Ornament and Crime</i>
	Lecture 16: Rationalism and Response C 56-71; A 518; G 700-05; Wölfflin: <i>Prolegomena to a Psychology of Architecture</i> ; Muthesius/Van de Velde, <i>Werkbund Theses and Antitheses</i>
Week 11 Wednesday, November 5	
	Lecture 17: Expressionism C 86-99; G 706-08; Scheerbart, <i>Glass Architecture</i>
	Review
Week 12 Wednesday, November 12 DUE STEP 5	
	EXAM 2

Week 13 Wednesday, November 19	
	Lecture 18: Futurism C 99-107; Sant'Elia and Marinetti , <i>Futurist Architecture</i>
	Lecture 19: Cubism C 108-135; A 524; G 713-17; Gan : <i>Constructivism</i>
THANKSGIVING	
Week 14 Wednesday, December 3 DUE STEP 6 FINAL PAPER	
	Lecture 20: Mies van der Rohe & the Bauhaus C 158-81; A 519-22; G 718-19; Gropius , <i>Programme of the Staatliches Bauhaus in Weimar; Theory The Visibility of the Bauhaus Idea</i> ; Mies : <i>Working Theses</i> Mies : <i>On Form in Architecture</i>
	Lecture 21: Le Corbusier C 136-57; A 523; G 720-22, 732-33; Le Corbusier , <i>Towards a New Architecture: Guiding Principle Five Points Towards a New Architecture</i>
Week 15 Wednesday, December 10	
	Lecture 22: Ideal Communities G 689, 728-29, 730-31; Le Corbusier/Jenneret : <i>A Contemporary City with Three Million Inhabitants</i>
	Lecture 23: Totalitarian Regimes C 183-85; Taylor : <i>The Principles of Scientific Management</i>
Week 16 Wednesday, December 17	
	EXAM 3