

# Survey of Architecture History II

ARCH 10012 Spring 2011 (3 credits)

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## Description

(from the catalog) History of architecture from the Fourteenth Century to the present.

This course presents the major architectural traditions and monuments of the Western (i.e. European) tradition, situating them within a broad, interdisciplinary interpretation of the cultural context of the early modern period (renaissance and baroque) and the historical trends associated with modernization from the 18th Century to the present.

Not open to Architecture majors. This course may be used to satisfy Kent Core requirements. There are no prerequisites, though ARCH 10011 is suggested.

## Faculty: Steve Rugare

I am an Assistant Professor in the College of Architecture and Environmental Design and an Associate of Kent State's Cleveland Urban Design Collaborative. While I have been teaching history and theory of architecture and urbanism for 20 years, my background is interdisciplinary. I was an undergraduate at Michigan State University with a major in political philosophy and a minor in history. My graduate work at the University of California, Santa Cruz focused on cultural criticism, visual culture and political and social thought.

In addition to this course, I teach upper level architecture electives and the graduate seminar "Forces that Shape Cities," and I work with urban design graduate students on their capstone project research. With the CUDC, I edit publications and assist with design competitions, public programs, and other events.

Since I divide my time between Kent and Cleveland, I have office hours in both places. My Kent office hours this semester will be from 3:30-5:00 on Tuesday and Thursday in Taylor 304M (inside the faculty office suite). If you need to reach me at other times, please send email at [srugare@kent.edu](mailto:srugare@kent.edu). Remember that I receive a lot of emails and may not recognize your address. Please include the course number in the subject line and your full name in the body of the message. If you send an email through Learn, the system will provide this sort of identifier automatically. If you attach a file, be sure to give it an informative name that includes your last name (e.g. smith\_paper3). Otherwise, it is very easy for me to lose track of your work.

## Goals and Objectives

This course shows students the major achievements of Western architecture from the 1400s to the present, giving an understanding of the evolution of the architectural profession, its theories and principles, and its responses to the larger historical developments associated with the emergence of the modern world. The course should provide students with an understanding of how major designers of the last several centuries responded to a cultural and social change, creating buildings that embody their responses. The lectures and readings therefore are geared toward situating monuments within a rich description of the institutional, religious and social concerns of their creators. In addition, the course gives students:

An understanding of how architectural form develops in relation to changes in techniques of building and representation.

An understanding of how compositional principles and intentions in architecture relate to other arts, particularly painting and sculpture.

An understanding of how forms and ideas developed in one cultural context may be re-interpreted in response to religious and political transformations.

An understanding of how traditions developed in local and regional contexts responded to new knowledge about other (Non-Western) cultures as it became available through the process of colonization.

A familiarity with the quantitative and geometric principles that underly design traditions.

A critical familiarity with the ways in which historians' interpretations of topics change over time, due to their own cultural and political outlook.

Limited experience of the process of architectural research and the critical evaluation of research materials.

### **Texts and Learning Resources**

Required Text: Michael Fazio, Marian Moffett, Lawrence Woodhouse, *Buildings Across Time: An Introduction to World Architecture*, 3rd edition.

The textbook is available in the University Bookstore, and it is used for ARCH 10011 as well as this course.

Links to other required readings are available in the Blackboard Learn site associated with this course. There are also some optional readings that develop ideas presented in lectures but not found in the textbook. These are either available through Learn or one reserve at the Architecture Library.

Learn houses other key resources for the course. These include the slides for each lecture, a study guide, and links to online resources relevant to the lecture topic. You'll find more information on how to use these below, and I will refer you to them from time to time during the semester.

We will also use Learn for discussion boards pertaining to particular assignments and exams.

### **Survey Course Structure and Process**

Courses like this one have been taught for decades. Because their goal is to be comprehensive, to show students a little bit of *everything time will allow*, they tend to ask for lots of basic memorization and only very limited higher order understanding. Before the last decade, this tendency was reinforced by technology. Images of buildings and artworks resided in slide libraries. Students had to make do with the pictures in the textbook. This gave faculty an incentive to show as many images as possible in the course of a one-hour lecture. We didn't want the students to miss anything.

The underlying technology has changed. Images are easy to find, and getting easier all the time. Our ideas about teaching have changed as well. It seems less important today to expose students to large amounts of information, and it seems critically important to help them develop the skills and judgement to find meaning in the infinite body of information that's available to us all.

So this is how the course will work.

**LECTURES:** We will rely heavily on lectures, but each lecture will focus primarily on one or two key "stories" that provide a conceptual framework for interpreting material relevant to the topic. The goal is to provide you with a model for understanding architectural monuments and their documentation and to help you understand the larger "narrative" of how buildings relate to cultural histories. In addition to these core examples, each lecture will contain information on the broader historical context.

**TEXTBOOK:** For the purposes of this course, the textbook is an excellent reference, a good introduction to the topics and a collection of images of the major monuments that we will discuss on a daily basis. It is therefore a good way to prepare for the lectures. However, the lectures do not repeat the story you can read in the textbook, and you will not get a lot out of the class if you try to replace the lectures with the textbook. (Similarly, the slides from each lecture are posted on Learn for review purposes, but just looking at them is not an adequate replacement for being in class.)

**LECTURE STUDY GUIDES:** For each lecture there is a corresponding file on Blackboard Learn. This page is a guide to the material you should focus on for the both the exams and quizzes (see below). It includes the main "story" (or stories) of the lecture, study questions and any key definitions or concepts listed on the slides. These serve as the basis for questions on the exams. It also includes

the data (names, dates, terminology) that you should be able to associate with relevant images from the lecture for slide quizzes. Following these key items that are directly relevant to assessments, you will find background information on the historical context and other issues. Finally, each study guide includes a bibliography of the sources consulted in the development of the lecture.

**GOOGLE EARTH and WEB LINKS:** These are posted on Blackboard Learn in the same folder as the slides and study guide for each lecture. The Google Earth link files open to the locations of key monuments for each lecture. In Google Earth you can view much more than just satellite imagery, as Google Earth is now a rich geo-referenced archive of images, video and web links. (Naturally, the quality of this user-supplied information is not uniform.) The web links are chosen by me, and I believe they are reliable enough to be worth your attention. There also will be some links to information on developments in related fields (landscape, urbanism, engineering, art, design, interiors). You may use some of these resources in the term paper, and that project will help you develop skills in managing online information and evaluating its reliability.

**SLIDE QUIZZES:** As I wrote above, my goal is to take the emphasis in this course away from rote memorization. Nevertheless, you need to know the names and dates of a few important buildings, along with some key facts about them and some basic technical vocabulary. Without this basic knowledge, you aren't going to be able to do a good job of analyzing the buildings or explaining their meaning in a historical context (which is what you'll have to do on the exams). To give you an incentive to learn this information, there will be seven in-class slide quizzes during the semester. They will consist of multiple-choice and fill-in-the-blank questions to assess your recall of information listed on a quiz study guide (available on Learn one week before the quiz).

**EXERCISES:** There are one brief exercise at the beginning of the semester and one research based paper in the second half. Each exercise will have specific listed objectives, but in general each will help you develop one of two key skills: visual analysis and critical use of archival and online materials. I will evaluate the exercises according to rubrics related to exercise-specific skills and objectives.

**EXAMS:** The exams will focus primarily on your ability to make use of the ideas discussed in the lectures. You will demonstrate this by writing very short essays explaining historical concepts and relating them to examples, or by writing brief analyses of the formal composition of particular buildings (including some that you may not have seen before). Each of these questions will be evaluated according to a rubric. There will be three exams during the semester. To prepare for them, you should concentrate on your lecture notes, the textbook's discussion of *key* buildings and the summaries of major points in the online lecture guides. The third exam will be held during the scheduled final exam time for the course, but it will not be comprehensive.

### **Assessment and Policies**

It follows from the process I've just described that the fundamental requirements for this course are completion of the assigned reading and attendance at ALL lectures. Given the visual nature of the material and the importance of the interpretative and contextual "story" developed in the lectures, you cannot expect to achieve the goals of the course without consistent attendance. Your achievement will be measured through the quizzes, exercises and exams, and you will find these difficult to complete successfully (especially the exams) if you aren't present and engaged in class.

The quizzes, exams and exercises will be evaluated as described above and assigned scores out of 100 (on a 90/80/70 scale). More detailed information on expectations and assessment procedures will be released for them as they come up in the Course Schedule.

Quizzes are given in-class according to the Course Schedule, and makeup quizzes and exams will be given only in the event of health or family emergency with prior notification. Missed quizzes and exams will receive no credit. Please note, poor planning is not an excuse for missing a quiz or exam, nor are wanting to leave early for a weekend vacation or wanting to spend time with an out-of-town guest.

The exams are set up to make attempts at cheating rather pointless. If you are caught cheating on a quiz, you will receive no credit for it. (See below for more on academic integrity.)

A deadline for delivery of each exercise will be listed in the description of it posted on Learn. Late exercises will be accepted in case of health or family emergency, but only if you notify me of the problem within one day of the due date. Missed exercises will receive no credit.

This semester, the College of Architecture and Environmental Design will be presenting several distinguished lecturers. Attendance at the lectures that take place during class time is required. Attendance at other lectures is optional, but you will receive a small amount of credit if you attend them. Please note, this is the ONLY way to earn “extra credit” in this course. (Don’t ask for any other extra credit opportunities. I will say “no.”)

Grades for all exercises and assessments will be posted on the Grade Book on Learn. Please consult this regularly, and let me know right away if you see any errors in data entry or calculation. It’s much easier to fix these things sooner rather than later. Midterms grades will be posted on the Grade Book for all students in the middle of October.

Grades will be calculated on the following basis:

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|-----------------------|------------|
| <b>Exercise One</b>   | <b>10%</b> |
| <b>Exercise Two</b>   | <b>15%</b> |
| <b>Exam One</b>       | <b>14%</b> |
| <b>Exam Two</b>       | <b>12%</b> |
| <b>Exam Three</b>     | <b>14%</b> |
| <b>Quizzes (each)</b> | <b>5%</b>  |

## **Semester Schedule**

### *Renaissance architecture*

Tuesday, January 15 – Course Introduction/Defining the Renaissance

Thursday, January 17 – CAED Lecture Series: New Architecture Building Team Presentations (7:00-9:00pm, University Auditorium, Cartwright Hall)

Tuesday, January 22 – Renaissance Florence and The Role of Filippo Brunelleschi

*Reading: Textbook, Chapter 11, pp. 295-301; Leon Battista Alberti, Preface to On Painting.*

Thursday, January 24 & Tuesday, January 29 – Humanism and Leon Battista Alberti

*Reading: Textbook, Chapter 11, pp. 302-311; excerpts from Leon Battista Alberti, Preface to On the Art of Building; Pico della Mirandola, “The Dignity of Man”; Giorgio Vasari, “The Arts Reborn.”*

*Optional Reading: Iain Borden, “The Piazza, the Artist and the Cyclops.”*

### **First Assignment Distributed**

Thursday, January 31 – Bramante and the High Renaissance

*Reading: Textbook, Chapter 11, pp. 313-319.*

*Optional Reading: Peter Murray, The Architecture of the Italian Renaissance, Ch. 6, “Bramante in Rome” (library).*

Tuesday, February 5 – Michelangelo, Mannerism and the Aftermath of the High Renaissance

*Reading: Murray, Ch. 9 “Michelangelo”; Textbook: Chapter 11, pp. 319-323, 338-341.*

*Optional Reading: Murray, Ch. 7, “Raphael and Giulio Romano” (library).*

### **First Quiz - Early Renaissance**

Thursday, February 7 – Architectural Treatises and the Spread of Humanist Architecture in Europe (online)

*Reading: Textbook, Chapter 11, pp. 341-351.*

Tuesday, February 12 – Palladio and 16th Century Architecture in the Veneto

*Reading: Textbook, Chapter 11, pp. 330-338.*

### ***Baroque Architecture***

Thursday, February 14 – The Counter-Reformation and the Beginnings of Roman Baroque

*Reading: Textbook, Chapter 12, pp. 353-361, 365-370.*

**Second Quiz – High Renaissance and Mannerism  
First Assignment Due**

Tuesday, February 19 – Masters of the Roman Baroque

*Reading: Textbook, Chapter 12, pp. 361-365.*

Thursday, February 21 – The 17th Century in Central and Southern Europe

*Reading: Textbook, Chapter 12, pp. 370-381.*

Tuesday, February 26 -- Dutch, Swedish and British Baroque (optional slideshow, online)

Thursday, February 28 – **First Exam (online)**

### ***Architecture and the Problems of Modernity***

Tuesday, March 5 – 17th Century France and the Academic Mode

*Reading: Textbook, Chapter 12, pp. 381-388.*

Thursday, March 7 – Problems in 18th Century Architectural Theory and Practice

*Reading: Textbook, Chapter 13, pp. 397-400, 413-417.*

**Third Quiz – Baroque**

Tuesday, March 12 – Neo-Classicism and the Problem of Meaning

*Reading: Textbook, Chapter 13, pp. 400-413, 419-428.*

Thursday, March 14 – 19th Century Eclecticism and the Beaux Arts

*Reading: Textbook, Chapter 14, pp. 429-437.*

**Fourth Quiz – Eighteenth Century  
Second Assignment Distributed**

Tuesday, March 19 – Challenges to the Academy: New Technologies and the Claims of Authenticity

*Reading: Textbook, Chapter 14, pp. 437-445, 448-452.*

*Optional Reading: Jean-Louis Cohen, The Future of Architecture Since 1889, Chapter 1.*

Thursday, March 21 – **Second Exam**

### ***Modernism in Architecture***

Tuesday, April 2 – The Challenges of the Modern City (optional lecture online)

*Reading: poems by Charles Baudelaire; excerpts from Emile Zola, Aux Bonheur des Dames.*

*Optional Reading: Cohen, Chapter 5.*

Tuesday, April 2 – Progressive Architecture in the USA through Frank Lloyd Wright

*Reading: Textbook, Chapter 14, pp. 445-448, 462-473, Chapter 15, pp. 480-487.*

*Optional Reading: Frank Lloyd Wright, Preface to the “Wasmuth Portfolio”; Cohen, Chapter 4.*

Thursday, April 4 – Avant-gardes before World War I

*Reading: Textbook, Chapter 14, pp. 452-461; Chapter 15, pp. 475-480, pp. 487-488; Adolf Loos, "Ornament and Crime"; Hermann Muthesius, "Aims of the Werkbund."*

*Optional Reading: Cohen, Chapters 2, 6-7.*

#### **Fifth Quiz – Nineteenth Century**

Tuesday, April 9 – Aesthetic Revolutions and the Effects of the War

*Reading: Textbook, Chapter 15, pp. 488-495, 501-508.*

*Optional Reading: Cohen, Chapters 8-9, 13.*

Thursday, April 11 and Tuesday, April 16 – High Modernism in Europe 1918-1930

*Reading: Textbook, Chapter 15, pp. 495-501, 508-520, 523-528; Walter Gropius, "Principles of Bauhaus Production"; Le Corbusier, "Five Points towards a New Architecture"; "ABC Demands the Dictatorship of the Machine."*

*Optional Reading: Cohen, Chapters 10-12, 14-15*

#### **Sixth Quiz (April 16) – Modernism**

Thursday, April 18 – The "international style" and the Fate of the Avant-Gardes at Mid-Century

*Reading: Textbook, Chapter 15, pp. 520-522, 528-531.*

*Optional Reading: Cohen, chapters 16-18, 22,*

#### **Second Assignment due**

Tuesday, April 23 – Reconstruction and the diffusion of modernism

*Reading: Textbook, Chapter 15, pp. 520-522, 528-531.*

*Optional Reading: Cohen, chapters 23-25.*

Thursday, April 25 – The Development and Critique of Modernism from the '50s to the '70s

*Reading: Textbook, Chapter 15, pp. 537-557.*

*Optional Reading: Cohen, chapters 26-28.*

Tuesday, April 30 – Populist and Esoteric Theories in the '80s and '90s

*Reading: Textbook, Chapter 16, pp. 557-563 (563-567 optional).*

*Optional Reading: Cohen, chapters 29, 31, 33.*

Thursday, May 2 – Recent Architecture and the Continuing Problem of Modernity

*Optional Reading: Cohen, chapters 34-35.*

#### **Seventh Quiz – Mid- and Late-Twentieth Century**

Tuesday, May 7 – **Third Exam (8:00pm)**

### **ACADEMIC HONESTY**

University policy and general standards for institutions of higher education are unequivocal on the expectation that you as a student will do your own work and present only your work as your own. When you put your name on work for any course, you are attesting that it is indeed your own. Cheating or plagiarism on an assignment, quiz or exam will result in a score of zero. Links to relevant university policies are available on Learn and through your Flashline portal. If you're uncertain about the policies, please ask me for clarification.

## STUDENTS WITH DISABILITIES

University policy 3342-3-01.3 requires that students with disabilities be provided reasonable accommodations to ensure their equal access to course content. If you have a documented disability and require accommodations, please contact the instructor at the beginning of the semester to make arrangements for necessary classroom adjustments. Please note, you must first verify your eligibility for these through Student Accessibility Services (contact 330-672-3391 or visit [www.kent.edu/sas](http://www.kent.edu/sas) <<http://www.registrars.kent.edu/disability/>> for more information on registration procedures).

### **Student Performance Criteria Addressed (as defined by the National Architectural Accrediting Board)**

A.1. *Communication Skills*: Ability to read, write, speak and listen effectively.

A.5. *Investigative Skills*: Ability to gather, assess, record, apply, and comparatively evaluate relevant information within architectural coursework and design processes.

A. 8. *Ordering Systems Skills*: Understanding of the fundamentals of both natural and formal ordering systems and the capacity of each to inform two- and three-dimensional design.

A. 9. *Historical Traditions and Global Culture*: Understanding of parallel and divergent canons and traditions of architecture, landscape and urban design including examples of indigenous, vernacular, local, regional, national settings from the Eastern, Western, Northern, and Southern hemispheres in terms of their climatic, ecological, technological, socioeconomic, public health, and cultural factors.

A. 10. *Cultural Diversity*: 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.

C.9. *Community and Social Responsibility*: Understanding of the architect's responsibility to work in the public interest, to respect historic resources, and to improve the quality of life for local and global neighbors.

### **Topical Outline**

Early Renaissance (19%), High Renaissance and Mannerism (11%), Baroque (15%), 18th/19th Centuries (22%), Modernism/20th Century (33%)