AH 365-01  HISTORY OF WESTERN ARCHITECTURE

SYLLABUS

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Office hours: By appointment

Class semester: Spring, 2008  Class time: Monday, 3:30-6:15 p.m.
Class credit: 3  Class room: Goldstein 6

1. COURSE DESCRIPTION AND GOALS:

   a. Course Prerequisite:

      This course is open to any student, from any department, who has taken AH 191 and AH 192 or the equivalent.

   b. Course Description and Content:

      Although important examples of classical, revival and trend-setting architecture are examined throughout the semester, this course does not offer a comprehensive overview of Western architecture. Given the “Art and Ideas” prerequisite for this course, it is assumed that students will be conversant with periodization and have a working knowledge of essential architectural forms and concepts, as well as masterpieces, from the Western tradition. The focus is on architectural responses to the unprecedented problems and opportunities encountered in the 19th-21st centuries, including financial, stylistic, technological, ecological, political, legal and population factors.

   c. Course Goals:

      There are two course goals for “History of Western Architecture.” The first is to ensure that each student will be able to identify and analyze selected icons and styles of Western architecture. The second is to develop each student’s awareness of the wide range of issues affecting modern and contemporary architecture.

   d. Course Competencies:

      The competencies to be achieved in all Liberal Arts art history courses are addressed in both the conceptual and the practical framework of History of Western Architecture. Participation in art history courses will enable students to develop skills in critical thinking about issues of artistic context and discernment. Writing competencies will be addressed through the required course work.
2. WRITING AT RINGLING:
   
a. In Liberal Arts Program courses at the Ringling School of Art and Design, all writing assignments (reports, quizzes, response papers, essays, essay questions on exams, research papers, etc.) are expected to be appropriately organized and coherent, and demonstrate a command of Standard English. Research should be consistently and appropriately documented in accordance with a prescribed format. For clarification of Standard English issues, and documentation formats, see Keys for Writers (Fourth Edition), by Ann Raimes.

b. Plagiarism Policy:
   The intentional and/or unintentional use of another writer’s words, ideas, intellectual property or research, without showing proper credit (documentation of the source), is called plagiarism. Plagiarism is dishonest and illegal. Plagiarized assignments receive an F, and the guilty student could receive an F for the course. Writing Studio will cover the proper ways to document your work, giving credit where it is required, so you can avoid the crime (inadvertent or otherwise) of plagiarism.

3. COURSE CAUTIONS AND ACCOMMODATIONS:
   
a. Course Cautions:
   During the semester, there may be material discussed and/or illustrated which might be considered by some to have controversial, adult, or otherwise “politically incorrect” content. Art and ideas perceived as containing such content, however, are presented for their educational value, not for reasons of exploitation or confrontation.

b. Policy on Laptops and Other Equipment During Class Time:
   The use of laptops, cell phones, and other mechanical/digital devices during the class period is not permitted. All electronic devices (notebooks, MP3s, cell phones, etc.) are to be turned OFF during art history classes. The only exception will be for the student/notetaker entering the current class lecture notes into his/her computer. For this purpose only, designated seating will be assigned by the instructor at the beginning of the semester. If you are anticipating an emergency phone call, please alert the instructor at the beginning of the class and turn your cell phone to the vibration mode. Otherwise, all cell phones must be turned OFF. Text messaging during class is not permitted for any reason.

c. Course Accommodations:
   The Ringling College of Art and Design makes reasonable accommodations for qualified people with documented disabilities. If you have a learning disability, a chronic illness, or a physical or psychiatric disability that may have some impact on your work for this class and for which you may need accommodations, please notify the Director of Academic Resource Center (Virginia DeMers; second floor, Ulla Searing Student Center, room 227; 359-7627), preferably before the end of the drop/add period, so that appropriate adjustments can be made. The specific document guidelines essential to complete this process appear at www.arc.rsad.edu. Ms. DeMers will examine the documentation provided and, as indicated therein, write a letter listing the accommodation(s) needed, for you to give your instructors.
4. HEALTH AND SAFETY:

Ringling College of Art and Design is committed to providing students, faculty, and staff with a safe and healthful learning and work environment and to comply with all applicable safety laws and regulations and safe work practices.

5. COURSE TEXTS AND MATERIALS:

a. Course Texts:


The required texts are available in paperback, in the campus bookstore. Copies of the required texts are also on reserve in the Library. The texts will be used in conjunction with other materials.

b. Other Materials:

Selected books have been placed on Open Reserve in the Library. There also will be class handouts, notice of specific websites to be explored for certain class meetings, and recommended or required DVD/videos available for overnight checkout from the Reserve desk. The titles of the DVD/videos will be announced in timely fashion.

c. Certain classes may require printing out website information. The printouts should be kept in your course notebook, for use during class.

d. There are a number of websites which are useful for this class in general. These include:

   www.archiplanet.org
   www.greatbuildings.com
   www.designcommunity.com
   www.architectureweek.com
   www.designcommunity.com
   www.nationaltrust.org
   www.nps.gov/nr
   http://www.intlistings.com/articles/2007/top-100-architecture-blogs (with thanks to Cara A. for this site)

6. COURSE WORK AND GRADING POLICY:

a. Attendance:

Regular and timely class attendance is MANDATORY. Continual lateness will affect grade. Pick up your folder from the box when you enter the class room, and hand it back at the end of class. Do NOT write on the attendance sheet stapled to your folder; only the instructor will make entries on the attendance sheet.

Class absences may be excused for reasons of health, family emergencies or legal requirements; however, a note from a doctor or the office of the Dean of Students is
required to gain excused absences. There is only ONE unexcused absence allowed in this advanced class. Each unexcused absence thereafter lowers your final grade by one-half of a letter grade. Students are responsible for material presented in each class as well as any outside work required for each class.

b. Required Work:

1) There will be two quizzes. These are non-cumulative and cover required terms, concepts, styles and major monuments from class notes, handouts, assigned textbook readings, and required DVD/video summaries.

For the second quiz, select one of the Pritzker Prize laureates to discuss in a 3-4 page printed essay; to hand in at quiz time. Log on to the Pritzker Prize website for a listing of laureates (www.pritzkerprize.com). Why did your architect win this prize? What are the characteristics of his or her style?

First Quiz (mid-term): Week Seven, 2/25/08  
Second Quiz: Week Twelve, 4/7/08

2) One course project. The assigned project is described at the end of the Syllabus. You must hand in a detailed description (Prospectus) of your proposed final project. A variety of possible projects will be listed on the last two pages of this Syllabus. Another topic may be addressed, but must receive prior permission from the instructor. There is no specific length; the project must be a satisfactorily thorough, literate, thoughtful, and responsive essay; with an introduction, a discussion, and a conclusion. Illustrations or other accompanying visual materials are expected, but as accessory to, not padding of, your discussion.

Project prospectus due: Week Nine, 3/17/08

Completed project due: Week Fourteen, 4/21/08, or before

c. Course Grade:

1) Regular, timely, and active class attendance and participation.
2) Mid-term quiz and second quiz [35% each, 70% of grade]
3) Individual project, with preliminary description [30% of grade]

d. Class Effort:

CLASS PARTICIPATION is essential and expected of every student. Preparation for each class is therefore important. Please bring a notebook containing this Syllabus together with any relevant class hand-out sheets or website print-outs to each class.

Eating will not be allowed in the classroom. Please replace chairs to table at end of each class.

e. Class Procedure:

Most class periods will include slides, overheads, hand-outs, computer sites, and DVD/videos. Several classes will have outside speakers.
7. COURSE SCHEDULE (TENTATIVE):

I anticipate several “outside” speakers coming to participate in class, so that the schedule below is TENTATIVE. The quiz, prospectus and project due dates, however, are fixed.

WEEK ONE: Introduction to syllabus, schedule, class, texts. (1/7/08)
 Definitions of architecture and discussion of support systems. Review Nuttgens, Chapters 1-6.

WEEK TWO: In What Style Should We Build? I: Classical and Neo-Classical Architecture (1/14/08)
 Reading: O’Gorman: pp. 7-63 Nuttgens: Chapters 7, 8, 16, 17
 DVD/videos: There will be selected DVD/videos on Library reserve.

WEEK THREE: In What Style Should We Build? II: Romanesque, Gothic and Their Revivals (1/28/08)
 Reading: O’Gorman: pp. 65-87 Nuttgens: Chapters 9 (recommended), 10, 12
 DVD/videos: There will be selected DVD/videos on Library reserve.

WEEK FOUR: In What Style Should We Build? III: The Beaux Arts and The Picturesque Traditions (2/4/08)
 Reading: O’Gorman: pp. 89-100 Nuttgens: Chapters 13, 14, 15
 DVD/videos: There will be selected DVD/videos on Library reserve.

WEEK FIVE: Technical Innovations from the late 18th through early 20th Centuries (2/11/08)
 Reading: O’Gorman: pp. 101-107 Nuttgens: Chapter 18
 DVD/videos: There will be selected DVD/videos on Library reserve.

WEEK SIX: Early Modernism I (2/18/08)
 Reading: Nuttgens: Chapter 19
 DVD/videos: There will be selected DVD/videos on Library reserve.

WEEK SEVEN: MID-TERM / FIRST QUIZ (2/25/08)
 This quiz will consist of term and style definitions and building recognition based on class notes, handouts, required readings to date, and summaries of the content of assigned DVD/videos.

WEEK EIGHT: Early Modernism II (3/10/08)
 Reading: Nuttgens: Chapter 20
 DVD/videos: There will be selected DVD/videos on Library reserve.
WEEK NINE: Post-War Modernism PROJECT PROSPECTUS DUE (3/17/08)

DVD/videos: There will be selected DVD/videos on Library reserve.

WEEK TEN: The Urge to Build Higher (3/24/08)

Log on to website: www.skyscraper.org/TALLEST_TOWERS/tallest.htm

WEEK ELEVEN: Post-Modern Architecture (3/31/08)

Reading: Nuttgens: Chapter 21
DVD/videos: There will be selected DVD/videos on Library reserve.

WEEK TWELVE: SECOND QUIZ (4/7/08)

Same style as the first quiz, Week Seven. See above. Pritzker Prize essay to be handed in with test.

WEEK THIRTEEN: Post-Modern to Contemporary Architecture (4/14/08)

DVD/videos: There will be selected DVD/videos on Library reserve.

WEEK FOURTEEN: The Future of Architecture COMPLETED PROJECT DUE (or before) (4/21/08)

WEEK FIFTEEN: Return of Projects (4/28/08)
8. Suggested Topics for Final Project

Note: focus must be narrowed within each category, and then within the topic selected.

a. “Big Issues” in Architecture:

1. Rebuilding on the World Trade Center site
2. The geometry of architectural masterpieces
3. Competitive skyscraping
4. Egos and architecture
5. Architectural renderings by contemporary architects
6. Politics and architecture
7. Building for the Olympics in Beijing and London

b. Architectural Practice:

1. Architectural collaboratives
2. Race, gender, and architecture
3. Planners, developers and the public
4. Holding a building up
5. Preservation, archaeology and architecture
6. Architecture and the ADA
7. The greening of architecture (See e, below.)
8. The potential of recent innovations in building glass

c. Local Architectural Issues:

(For this category, log on to, and participate intelligently in, the heraldtribune.com/podcasts, for the Wednesday conversations on housing hosted by Harold Bubil, Real Estate Editor of the Sarasota Herald Tribune.)

1. “Tuscan” versus “Modern” style in Sarasota building
2. Developing Lakewood or Palmer Ranch
3. Issues of affordable housing
4. Post-Andrew Florida building codes
5. The maintenance of Modernist buildings
6. The power of planning commissions
7. The Riverview High School controversy

d. Comparison of Architecture Prizes:

Compare the following architectural prizes in terms of their goals, their selections, and their inclusiveness or exclusiveness:

www.pritzkerprize.com (Pritzker)
www.akdn.org (Aga Khan: see left column, home page, “Architecture”)
www.architecture.com (RIBA)
www.nbm.org (National Building Museum)
e. Current focused literature:

From the beginning of the semester subscribe to one of the following: “Architecture Week”, “Green Wednesday”, or “Residential Tuesday”. These are free on-line subscriptions, available at [http://www.ArchitectureWeek.com/subscribe.html](http://www.ArchitectureWeek.com/subscribe.html). Read at least two articles per week, summarizing their content.

Or

Read one issue per year (using same month each time) for the last ten-years of “Architectural Digest”. Analyze changes you perceive occurring over that time period, and the causes for any change.

f. Sarasota School of Architecture:

Go on the Driving Tour found on Martie Lieberman’s website, [www.modernsarasota.com](http://www.modernsarasota.com), and attend, if possible, one of the events sponsored by the Sarasota Architectural Foundation, [www.sarasotaarchitecturalfoundation.org](http://www.sarasotaarchitecturalfoundation.org). Discuss the current state of Sarasota School architecture.