

**Professor Ghirardo**  
**ARCH-560 A History of Architectural Theory: 1400-1914**  
**Sample Syllabus**

**Description of Class:** This seminar explores theories of architecture since the beginning of the Renaissance. It involves both reading original texts (where available in translation) and reflecting on larger issues that emerge from them. We will also consider some of the buildings that influenced or were influenced by the theories. Seminal writings on architecture in western Europe, these texts certainly do not exhaust the thoughtful theoretical writings of many others, and there are essays from other cultures and in the United States during the late nineteenth and early twentieth century, but they will not be considered in this course. What were the questions architects and theorists asked of architecture in the early modern era? What was important, and why? What were the assumptions they made about architecture, and about architects, and how did this color the types of questions they asked and the theories they devised?

**Learning Objectives:** Students will learn about the major theories in architecture since the beginning of the Renaissance. Reflections on specific issues raised in the treatises instructs on how to identify and engage important issues, and how they may emerge in other treatises as well as in building projects. Students will write two papers; the class will help students learn how to write crisp, coherent and reflective essays on major issues in architecture.

As a seminar, the course depends upon the full participation of all students. Therefore, everyone is expected to do all of the reading each week.

***Texts - required***

- Reader, from University Readers** <[www.universityreaders.com](http://www.universityreaders.com)>
- Leon Battista Alberti, *On the Art of Building in Ten Books***
- Mary Ann Rampolla, *A Pocket Guide to Writing in History***
- Lynne Truss, *Eats, Shoots and Leaves***

- ***Optional*** •**Taschen, *Architectural Theory***

***Important Dates***

<b>Paper Proposal</b>	<b>6 September</b>
<b>Outline 1st paper</b>	<b>20 September</b>
<b>Draft of Paper</b>	<b>4 October</b>
<b>2nd draft of paper</b>	<b>1 November</b>
<b>Précis due</b>	<b>8 November</b>
<b>Last drafts, Paper &amp; Précis</b>	<b>29 November</b>
<b>Final Exam</b>	<b>13 December</b>
<b><i>Due at time of final exam</i></b>	<b><i>Dec. 13, Tuesday, 7pm – 9pm</i></b>

***Schedule of Classes***

***\* readings marked with an asterisk are in the course reader***

**August 23 Introduction to the Course**

*Topic: What is architectural theory?*

\*Filarete (Antonio Averlino), *Treatise on Architecture*, 1-27, 177-192

**Aug. 30 *Topic: The First Modern Treatises on Architecture***

Leon Battista Alberti (1404-72), *On the Art of Building in Ten Books* Read: 2-9, 23-28, 33-48,

61-71, 79-84, 92-97, 117-131, 145-53

**Sept. 6** Topic: *Leon Battista Alberti and Antiquity*

Alberti (cont'd) Read: 154-95, 200-77, 291-96

paper proposal due

**Sept. 13** Topic: *The Architecture of Domesticity in Alberti and Serlio*

Sebastiano Serlio (1475-1553?), Sebastiano Serlio, ***On Domestic Architecture, Book VI***

Read: All

**Sept. 20** *Architecture and Theater in the treatises of Serlio, Palladio and Scamozzi*

***On Architecture, Books I – V*** pp. 3-4, 83-93, 97-106, 127-134, 250-270, 281-94, 320-7, 396-429

outline of paper due

**Sept 27** Topic: *The principles of Architecture in Andrea Palladio's treatise and design*

Palladio (1508-80), ***Four Books of Architecture*** Read: Books I & II & III

**Oct 4** Topics: *Idea and Authorship in Architecture*

H. Meeks, *Guarino Guarini* (1624-83) \*C. Perrault, ***Ordonnance for the 5 Kinds of Columns***

(1613-88) Read: 47-79, 153-75

submit 1<sup>st</sup> draft of paper online

**Oct 11** Topic: *The Ideal City from Filarete to Ledoux*

James Gibbs (1682-1754), ***A Book of Architecture*** Read: 1 – 39, 54 - 85 H. Aurenhammer,

***Johann Fischer von Erlach*** (1656-1723) Read: Chapters 2 & 3

**Oct 18** Topic: *The Origins of Architecture: The Primitive Hut and Beyond*

\*Marc-Antoine Laugier (1711-1769), ***An Essay on Architecture*** Read: pp. 7-67, 147-58; Claude

Nicholas Ledoux (1736-1806) ***Unpublished Projects*** Read: review projects, introduction; Etienne

Louis Boullée (1728-99), ***Treatise on Architecture***

**Oct. 25** Topic: *A Stroll Through Design and Meaning*

Karl Friedrich Schinkel (1781-1841), ***Saamlung Architektonischer Entwürfe*** review all; B.

Bergdoll, ***Karl Friedrich Schinkel***, Chapters 2 and 4

**Nov 1** Topic: *Gothic Revival and the fate of Classicism*

\*Viollet le Duc (1814-1879), ***The Foundations of Architecture*** \*Read: pp. 33-101; ***Lectures on***

***Architecture***, Read: 9-33, 247-342 August W. N. Pugin (1812-1852), ***Contrasts***, iii-v, 1-58 Read:

Submit 2<sup>nd</sup> draft of paper online

**Nov 8** Topic: *Revival and Preservation*

August W. N. Pugin (1812-1852), ***Contrasts***, pp. 103-135, 161-175

Précis due online

**Nov 15** Topic: *Precursors to Modernism*

John Ruskin, (1819-1900) ***The Seven Lamps of Architecture*** read: pp. 15-33, 100-141, 167-88

Gottfried Semper (1803-1879), ***The Four Elements of Architecture*** reading: pp. 168-240, 264-84

**Nov 22** Topic: *Reflections on Beauty and Architecture*

Antonio Sant'Elia, "Manifesto of Futurist Architecture"

Nov. 29 *Summary and discussion (last class)*

**Last draft précis, and Final paper due**

Dec. 13, 7 – 9 pm **Final Précis due online**

### **Class Policy on Presence in class, cell phones and computers:**

All architecture students sign a Studio Culture Agreement at the beginning of each academic year. This agreement includes a promise not to make or receive texts during class time. I would like to respect this agreement in this class.

However, I realize that this is difficult for many people, who either text during class or leave the room during class to text or call. Therefore, students will have two choices:

(1) Students may text, use computers, tablets, phones or whatever during class. Instead of the take home final with papers submitted online (the précis), there will be an in class, multiple choice, short answer and true false exam based on all of the readings and all of the lectures.

(2) Students will not use computers, tablets or phones in class, unless requested to do so. The final assignment will be the précis, submitted online at the time of the final exam.

We will take a vote at the first class; in the event that the class chooses the second option, I expect you to police one another, because a breach on the part of any student will void the agreement.

**Assignments and Grading.** There are two written assignments in this class.

#### **I. Analytical Paper – 10 pages**

- a) Students will prepare one analytical report. This is not a biography of the theorist, but a ***summary and discussion of specific theories.***
- b) Specifically, you should choose one or two issues to explore in the writings of two or more theorists. You may choose to write about: theories of perspective; theories of beauty; materials; ornamentation; antiquity and the role of history; modernity (what does it mean to be ‘modern’ according to two theorists?); and you must analyze at least two authors on that topic in your paper. This is an analytical exercise, not research into a particular architect or theorist.

Therefore, I recommend that you go to the Architecture and Fine Arts Library in the basement of Watt Hall during the first week of classes to review the readings and select the one you are interested in working on.

#### **II. Précis - 2 pages Maximum**

All students are expected to have completed the reading and to be prepared to discuss the texts. During the course of the term, you are each to prepare a two page summary, or synopsis, of the reading for one of the weeks, *but not* the theory about which you are writing your paper.

**This is a brief, two-page *précis*, or critical summary, of TWO of the readings during the**

course of the semester. For information on how to prepare these précis, see ML Rampolla, *A Pocket Guide to Writing in History* (Fifth Edition, 2007), 25-30.

### III. Discussion questions

- a) Sign up to present three questions to the class; two students will do so each week. The questions should be emailed to the rest of the class the night before class. The student who submits the questions (based upon the readings) should also be prepared to offer some thoughts on how to address the particular question.

**\*\*\*Papers not submitted in correct form, with proper footnotes following the form outlined in Rampolla WILL NOT BE ACCEPTED. THEY MAY NOT BE RESUBMITTED FOR A FULL GRADE.\*\*\*** I want to emphasize proper sources: internet sources are acceptable ONLY if they are from a blind refereed source such as Jstor, Project Muse, Dissertations.

**Grading:** The paper is worth a combined total of 70% of your grade; another 20% is based upon a 2-page synopsis, or précis, of the one of readings, and another 10% will be based on class participation – that is, attendance and preparation for discussion. Grades on papers are based on clarity, thoroughness, and successful synthesis and analysis of important points. To this end, I will review drafts of your papers prior up to the final class meeting.

***Papers must be submitted in 12 point, Palatino or Times New Roman typeface. My computer does not open .docx papers – all submissions must be in Word .doc format.***

**Deadlines:** submit online.

### ALL WRITTEN WORK MUST BE SUBMITTED IN .DOC FORMAT

#### Further guidelines below:

*Papers Not Submitted in Proper Form, either document name or footnote format or font, will not be accepted.*

•file (document) names for online submissions should be in this format: 442 14 (your surname) topic + date 442 14 (your surname) bibliography + date 442 14 (your surname) outline + date 441 15 (your surname) draft + date 441 15 (your surname) final paper + date \

Therefore, the DOCUMENT NAME SHOULD READ AS FOLLOWS:

441 15 Jones Précis 1, 13 Sept 2015

- subsequent versions should be identified by a different date
- 1500-2000 words, double spaced, 12-point type for longer papers, 2pp for shorter

Rewrites: first drafts are due by 20 October; I will read and comment on these drafts, without grading them but indicating the grade range into which the paper falls. The next draft will be graded; no grades ‘count’ until the final paper submission. Students may submit revisions until the final exam, when the final paper is due. After the last class, I will only accept papers that have already undergone one revision, following the first draft.

**Schedule of readings:** Even if we fall behind in our discussion, *keep to the reading schedule!*

**Final Exams:** Students are to provide electronic turn in of their final, corrected papers during the exam period; these constitute the final projects for this class, and it includes both the research paper and the movie paper. In addition, please submit a CD with the power point presentation and

all written work. ALL WRITTEN WORK MUST BE SUBMITTED IN .DOC FORMAT NOT .DOCX

**Final papers due ONLINE ONLY 15 December, 7m – 9pm (both papers due at this time)**

## **Statement on Academic Conduct and Support Systems**

### **Academic Conduct**

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Section 11, *Behavior Violating University Standards* <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct/>.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* <http://equity.usc.edu/> or to the *Department of Public Safety* <http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us>. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. *The Center for Women and Men* <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage [sarc@usc.edu](mailto:sarc@usc.edu) describes reporting options and other resources.

### **Support Systems**

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students. *The Office of Disability Services and Programs* [http://sait.usc.edu/academicsupport/centerprograms/dsp/home\\_index.html](http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html) provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu/> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.

### **School of Architecture**

#### **University of Southern California Approved Attendance Guidelines**

Attending classes is a basic responsibility of every USC student who is enrolled in courses at the School of Architecture. Although any student should be evaluated primarily on their demonstrated knowledge through project development, papers, quizzes, and exams, the School believes important skills such as verbal presentation, design discussion and articulation of critical issues within each course are equal additional measures of demonstrated knowledge, particularly for our professional degree programs. In studio courses, the central learning experience is through direct contact between the student and the faculty which advances a student’s understanding of architecture through shared exploration. As most all of our enrolled students are completing accredited professional degree programs, regular and punctual class attendance is considered an essential part of satisfying both the NAAB and LAAB accreditation requirements. It is also expected that our faculty will use the majority of valuable contact time with students to cover material that cannot be covered through readings, out-of-class projects and other supplemental learning methods.

As our curriculum is composed of a variety of learning environments, it is important that each instructor has authority over the precise terms of their own attendance policy as outlined in each course syllabus. The following points are to be considered the School of Architecture's collective policy to be referenced in all syllabi, or unless otherwise outlined with individual faculty variation within a particular course syllabus: The School of Architecture's general attendance policy is to allow a student to miss the equivalent of one week of class sessions (three classes if the course meets three times/week, etc) without directly affecting the student's grade and ability to complete the course. If additional absences are required for a personal illness/family emergency, pre-approved academic reason/religious observance, the situation should be discussed and evaluated with the faculty member and appropriate Chair on a case-by-case basis. For each absence over that allowed number, the student's letter grade can be lowered up to one full letter grade (some instructors might vary the consequences such as only being worth 1/3 letter grade etc). This policy or any variation of it should be stated clearly in the syllabus of the course.

Each instructor should review his/her attendance and grading policies with the students in the first week of class. If the instructor believes a stricter policy should be followed, and he or she has explicitly called it out as a policy in the syllabus, the School will fully back up the stated penalties for this stricter policy if any grade disputes might occur. Any attendance procedure should not take up more than a few minutes of class time. The policy for late work or for making up missed work due to absence or not due to absence should be explicitly outlined in the syllabus. All students should understand that any false representation of their attendance is grounds to be considered for a violation of ethics before the University in the syllabus.

Any student not in class within the first 10 minutes is considered tardy, and any student absent (in any form including sleep, technological distraction, or by leaving mid class for a long bathroom/water break) for more than 1/3 of the class time can be considered fully absent. If arriving late, a student must be respectful of a class in session and do everything possible to minimize the disruption caused by a late arrival. It is always the student's responsibility to seek means (if possible) to make up work missed due to absences, not the instructor's, although such recourse is not always an option due to the nature of the material covered.

Being absent on the day a project, quiz, paper or exam is due can lead to an "F" for that project, quiz, paper or exam or portfolio (unless the faculty concedes the reason is due to an excusable absence for personal illness/family emergency/religious observance). A mid term or final review is to be treated the same as a final exam as outlined and expected by the University. Students must understand that days allocated for their studio final in the syllabus are considered an examination period. If they are absent or tardy on any review day and miss their opportunity to present, this is considered equal to missing a final exam.

No instructor can require a student to withdraw from a course even if that student will eventually fail due to numerous absences or poor performance. All faculty members should notify any student who has missed more than the equivalent of one week of class IN WRITING, COPYING THE STUDENT SERVICE OFFICE, that their lack of attendance will now begin to have a significant effect on their grade (even if these absences occur at the end of the semester or if the faculty believes the student has withdrawn due to whatever reason). If the student is near the point of failure due to absences, the faculty member should then again notify the student in writing. The majority of grade disputes tend to center around absences (often at the end of the semester), and, thus, it is imperative that a clear attendance policy is referenced in each provided syllabus and that timely notification is provided by the instructor to any student whose absences begin to exceed that policy.