

UNIVERSITY OF COLORADO, DENVER

Department of Architecture
Amir H. Ameri

ARCH 5220 - 001
amir.ameri@ucdenver.edu

Spring 2011
spot.colorado.edu/~ameri

History of Architecture I

SYLLABUS

CONTENT

This course traces the history of Architecture from the early developments in the Paleolithic Age (Early Stone Age) through the Renaissance (16th century). The various formal languages (styles) and theories that shaped the history of Architecture within the specified time span will be explored through the close examination of a select group of buildings and the specific cultural, social, political and economic contexts of their design and construction. The primary focus of the course will be on Western Architecture and culture. The architecture of the Middle East, East Asian, Americas and African will be explored through specific readings.

OBJECTIVE

Treating the history of architecture as a history not of buildings per se, but of cultural beliefs and ideas, values and aesthetic ideals actualized through architectural forms and experiences, this course seeks to foster the students' ability to analyze and understand the unique formal vocabulary of architecture and its expressive potential, as well as the complex and instrumental dialogue between architecture and culture.

FORMAT

This course will meet twice a week on Mondays and Wednesdays from 11:00 AM to 12:15 PM for lecture, presentation and discussion sessions.

READING

The required text for this course, available through the campus bookstore, is:



Marvin Trachtenberg & Isabelle Hyman:
Architecture - from Prehistory to Post-Modernism
New York: Prentice Hall Art., 2003

The reading assignments for each week are listed in the Lecture Outline. In addition to readings from the required text, there will be additional required readings on the architecture of the Middle East, East Asia, Americas and Africa. These will be available in pdf format, linked to the listing of each related reading in Lecture Outline of the online syllabus.

The lectures and the reading assignments do not necessarily cover the same material, nor do they necessarily follow the same sequence in presentation. Rather, they are intended to complement each other, provide different points of view on each subject and aid the students in developing their own critical approach to the study of architecture and its history.

In addition to the required text for this course, you may wish to consult and review any of the following similar texts:

Francis D. K. Ching, Mark M. Jarzombek, Vikramaditya Prakash
A Global History of Architecture
John Wiley & Sons, 2006

Leland M. Roth
Understanding Architecture: Its Elements, History, And Meaning
Westview Press, 2nd edition, 2006

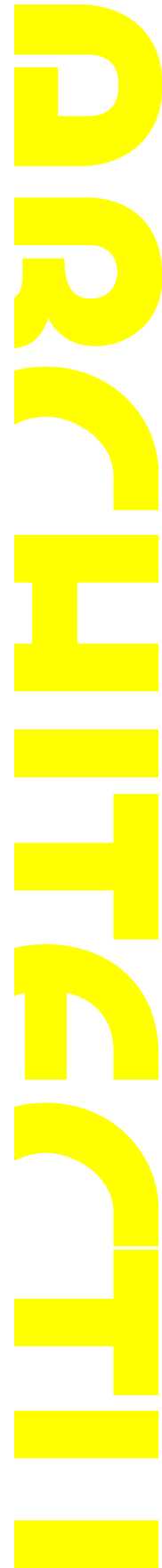
Marian Moffett, Lawrence Wodehouse, Michael Fazio
A World History of Architecture
McGraw-Hill Professional, 2003

David Watkin
A History of Western Architecture
Watson-Guptill Publications, 2000

Dan Cruickshank (Editor)
Sir Banister Fletcher's A History of Architecture
Architectural Press, 1996

Spiro Kostof, Gregory Castillo, Richard Tobias
A History of Architecture: Settings and Rituals
Oxford University Press, 1995

You may substitute any one of these texts for the required text at your own risk.



REQUIREMENTS

Your performance is evaluated on the bases of individual command of course material and the assigned readings as evidenced by effective synthesis of course material and completion of four online exams. You will complete each exam online at <http://blackboard.cuonline.edu/>. Please note that once you begin your exam session, you must complete the exam. Once you submit your answers, they cannot be changed. Exams may be completed any time before 11:00 PM on the following dates:

Exam 1: Wednesday, February 16, 2011

Exam 2: Wednesday, March 16, 2011

Exam 3: Wednesday, April 13, 2011

Exam 4: Monday, May 9, 2011

In addition to the four exams, you are required to complete a research term paper on a building of your choice from a provided list of buildings. For a detailed description of this assignment please refer to the Term Paper Assignment appended to this syllabus. The Term paper will be due:

Term Paper: Wednesday, April 6, 2011

Please submit your term paper online at blackboard.cuonline.edu as a Microsoft word (.doc) or rich-text (.rtf) document. Please label your file using your name, e.g., JaneDoe.doc Please make certain your file is properly labeled. Improperly labeled files cannot be identified and therefore will not be graded.

All due dates should be strictly observed. In fairness to all, exceptions will only be made due to medical or personal emergencies. Any technical difficulties during the exam session should be reported immediately to blackboard and to the instructor by e-mail. Term papers will not be accepted after the due date without prior permission.

The exams and the term paper will each count for 20% of the final grade for the course.

Your success in this class depends on constant and effective engagement with the course material. To this end, you are required to complete the assigned readings prior to each class and to write a one to two page synopsis of the material covered in lectures and assigned readings for



each week. These will be of great assistance to you in answering the exam questions. Please carefully read the detailed explanation of the exam requirements at the end of this syllabus.

EXTRA CREDIT

You may choose to take, at your own discretion, a building identification test at the end of the semester for extra credit. You will be shown a series of images selected from the buildings covered throughout the semester in the lectures and assigned readings and asked to identify each building's name, architect (if known), place, date and period. If you answer 90% or more of the requested information correctly, your final grade will be raised by a full letter grade up to an A. If you answer from 80-89% of the requested information correctly, your final grade will be raised by two thirds of a letter grade up to an A (for example, from B to A-). If you answer from 65-79% of the requested information correctly, your final grade will be raised by one thirds of a letter grade up to an A (for example, from B to B+). No extra credit is warranted for answering less than 65% of the requested information correctly.

ATTENDANCE

You are required to attend every class and actively participate in class discussions. Every unexcused absence will result in the lowering of your final grade by a third of a numeric grade (for example, from C+ to C). Four or more unexcused absences will result in a failing grade for the course. Absences will be excused by prior and/or timely notice due to family emergencies, medial conditions, and established religious holidays.

WEB

You can access an electronic version of this syllabus online at: blackboard.cuonline.edu or spot.colorado.edu/~ameri.

Individual dates in the Lecture Outline of the online syllabus will be linked to a QuickTime movie of the visual material presented in class on that date. Additional required readings will be linked to the listings of the readings in the Lecture Outline section.



Contact

Please feel free to contact me or the Teaching Assistant by e-mail with any questions or concerns you may have, or to set up a time to meet at a mutually convenient time. My e-mail address is amir.ameri@ucdenver.edu. I will also be available to answer any questions you may have after each class.

LECTURE

History of Architecture I

LECTURE OUTLINE

Tentative Date	Lecture Topic <i>Reading Assignment</i>
January 19-24	Neolithic, and Egyptian Architecture Trachtenberg/Hyman: pp.49-76
January 26-31 February 2	Egyptian & Aegean Architecture Trachtenberg/Hyman: pp.76-89
February 7-9-14 February 16-21	Architecture of Ancient Greece Trachtenberg/Hyman: pp.91-115 Architecture of Ancient India and Southeast Asia Fazio, Moffett/Wodehouse: pp.63-79
February 16	First Exam
February 23-28 March 2-7-9	Roman Architecture Trachtenberg/Hyman: pp.116-157 Architecture of China and Japan Fazio, Moffett/Wodehouse: pp.81-103



March 14-16 Early Christian & Byzantine Architecture
Trachtenberg/Hyman: pp.161-183

March 16 Second Exam

March 28-30 Carolingian & Romanesque Architecture
April 4 Trachtenberg/Hyman: pp.185-211

Islamic Architecture
Fazio, Moffett/Wodehouse: pp.153-175

April 6 Term Paper

April 6-11-13 Gothic Architecture
April 18 Trachtenberg/Hyman: pp.213-273

Architecture of the Americas and Africa
Fazio, Moffett/Wodehouse: pp.251-283

April 13 Third Exam

April 20-25-27 Renaissance Architecture
May 2-4 Trachtenberg/Hyman: pp.277-325

May 9 Fourth Exam



History of Architecture I

Exams

Chartres is made of stone and glass. But it is not just stone and glass; it is a cathedral, and not only a cathedral, but a particular cathedral built at a particular time by certain members of a particular society. To understand what it means, to perceive it for what it is, you need to know rather more than the generic properties of stone and glass and rather more than what is common to all cathedrals. You need to understand also - and, in my opinion, most critically - the specific concepts of the relations among God, man, and architecture that, since they have governed its creation, it consequently embodies. (Clifford Geertz, *The Interpretation of Cultures*, Harper, New York, 1973)

To every work of architecture there is a what and there is a why. The what pertains to its tangible characteristics. The why pertains to the intangible reasons, ideas, beliefs, and ideals that condition every work of architecture and transform the work into a cultural artifact.

Every work of architecture is essentially a composition, i.e., it is comprised of distinct parts placed in a particular relationship to each other for a particular purpose. To understand a work of architecture requires, first and foremost, an analysis of the work. It entails separating and identifying its constituent parts and their specific relationship to each other and to the whole work, e.g., the specific relationship between solids and voids, horizontals and verticals, of the inside to the outside, of structure to skin, of the building to its site, ornamentation, articulation, etc. This is, however, merely a first step. The more important step in understanding a work of architecture is the why of the work.

From a certain vantage point, architecture is an impossible task. Faced with multiple possibilities, the architect has no ground for the delimitation of her/his options. The functions of an edifice suggest no one form and much less a direction. In deference to biological needs, function is nebulous and multi-directional. However, function assumes a trajectory and becomes highly prescriptive, when it is appropriated by culture and transformed into a ritual. Though by no means singular, a ritual is distinct



and unidirectional. It has unique spatial requirements. It demands a specific setting. It is this and similar prescriptive cultural appropriations that make architecture possible.

Every work of architecture points to a process of delimitation intended to give expression to a particular cultural proposition, theorem, or thesis. As such, every work of architecture serves to transform a culture's assumptions about the world into a factual experience of them. The work shapes the world, in other words, after our image of it. In this process economy, ecology, and technology play an important role. They make the realization of certain dreams possible and others not. The shape any work of architecture takes is invariably conditioned by the interaction of these three forces within the broader cultural context

Therefore, to understand the why of any work of architecture is to understand the cultural rituals it is meant to provide for, the cultural experiences it is meant to instigate and the ideas, the ideals, the beliefs it is meant to embody and express.

Throughout the term, we will address both the what and the why of every work of architecture we examine. Lectures will specifically emphasize the why. Your aim throughout the term should be to *understand* architecture in the sense explained above. In this vein, the point and purpose of the four required exams for this course are not to test your command of the facts, names, dates, and places, per se. Although you are expected to be in full command of the facts as such, the intent of the exams is to test your *understanding* of architecture. Mere and passive acquisition and repetition of information is not what is at issue. What the exams are meant to test is your active engagement with and the ability to comprehend and effectively synthesize diverse bodies of information and points of view provided in the lectures and reading assignments. What they are meant to foster is your ability to effectively analyze and hierarchically organize this information into a coherent and multi-layered picture that encompasses both the what and the why of architecture.

For each exam, you'll be presented with multiple questions and asked to ascertain the accuracy of each.

You will complete each exam online at <http://blackboard.cuonline.edu/>. Please note that once you begin your exam session, you must complete the exam. Once you submit your answers they cannot be changed.



Exams may be completed any time before 11:00 PM on the following dates:

Exam 1: Wednesday, February 16, 2011

Exam 2: Wednesday, March 16, 2011

Exam 3: Wednesday, April 13, 2011

Exam 4: Monday, May 9, 2011

All due dates should be strictly observed. In fairness to all, exceptions will only be made due to medical or personal emergencies. *Any technical difficulties during the exam session should be reported immediately to blackboard and to the instructor by e-mail.*

The exams will each count for one fifth of the final grade.

Your success in this class depends on constant and effective engagement with the course material. To this end, you are required to complete the assigned readings prior to each class and to write a one to two page synopsis of the material covered in lectures and assigned readings for each week. These will be of great help to you in answering the exam questions. At all cost, make certain you do not fall behind in completing your weekly reading assignments. Given the complexity and scope of the material covered, you will not be able to comprehend and effectively answer the exam questions, if you do not complete your weekly assignments on time.

Exam Grade

If your exam score is 93 or higher, you will receive a grade of A for the exam. If your exam score is 89 to 92, you will receive a grade of A- for the exam. If your exam score is 85 to 88, you will receive a grade of B+ for the exam. If your exam score is 81 to 84, you will receive a grade of B for the exam. If your exam score is 78 to 80, you will receive a grade of B- for the exam. If your exam score is 75 to 77, you will receive a grade of C+ for the exam. If your exam score is 71 to 74, you will receive a grade of C for the exam. If your exam score is 68 to 70, you will receive a grade of C- for the exam. If your exam score is 65 to 67, you will receive a grade of D+ for the exam. If your exam score is 61 to 64, you will receive a grade of D for the exam. If your exam score is 58 to 60, you will receive a grade of D- for the exam. If your exam score is less than 58, you will receive a grade of F for the exam.



History of Architecture I

Term Paper

Chartres is made of stone and glass. But it is not just stone and glass; it is a cathedral, and not only a cathedral, but a particular cathedral built at a particular time by certain members of a particular society. To understand what it means, to perceive it for what it is, you need to know rather more than the generic properties of stone and glass and rather more than what is common to all cathedrals. You need to understand also - and, in my opinion, most critically - the specific concepts of the relations among God, man, and architecture that, since they have governed its creation, it consequently embodies. (Clifford Geertz, *The Interpretation of Cultures*, Harper, New York, 1973)

To every work of architecture there is a what and there is a why. The what pertains to its tangible characteristics. The why pertains to the intangible reasons, ideas, beliefs, and ideals that condition every work of architecture and transform the work into a cultural artifact.

Every work of architecture is essentially a composition, i.e., it is comprised of distinct parts placed in a particular relationship to each other for a particular purpose. To understand a work of architecture requires, first and foremost, an analysis of the work. It entails separating and identifying its constituent parts and their specific relationship to each other and to the whole work, e.g., the specific relationship between solids and voids, horizontals and verticals, of the inside to the outside, of structure to skin, of the building to its site, ornamentation, articulation, etc. This is, however, merely a first step. The more important step in understanding a work of architecture is the why of the work.

From a certain vantage point, architecture is an impossible task. Faced with multiple possibilities, the architect has no ground for the delimitation of her/his options. The functions of an edifice suggest no one form and much less a direction. In deference to biological needs, function is nebulous and multi-directional. However, function assumes a trajectory and becomes highly prescriptive, when it is appropriated by culture and transformed into a ritual. Though by no means singular, a ritual is distinct



and unidirectional. It has unique spatial requirements. It demands a specific setting. It is this and similar prescriptive cultural appropriations that make architecture possible.

Every work of architecture points to a process of delimitation intended to give expression to a particular cultural proposition, theorem, or thesis. As such, every work of architecture serves to transform a culture's assumptions about the world into a factual experience of them. The work shapes the world, in other words, after our image of it. In this process economy, ecology, and technology play an important role. They make the realization of certain dreams possible and others not. The shape any work of architecture takes is invariably conditioned by the interaction of these three forces within the broader cultural context

Therefore, to understand the why of any work of architecture is to understand the cultural rituals it is meant to provide for, the cultural experiences it is meant to instigate and the ideas, the ideals, the beliefs it is meant to embody and express.

Throughout the term, we will address both the what and the why of every work of architecture we examine. Lectures will specifically emphasize the why. Your aim throughout the term should be to understand architecture in the sense explained above. In this vein, the point and purpose of the term paper is to give you an opportunity to acquire a more thorough understanding of the formal and theoretical issues and concerns, ideas and ideals of a generation of architects working within a specific cultural, social, political, and economic context that on the whole is of particular interest to you.

You are, therefore, to choose one of the following periods in the history of Western Architecture: Ancient Greek, Roman, Early Christian & Byzantine, Carolingian & Romanesque, Gothic, and Renaissance. Within this period, you should choose an exemplary building that is of particular interest to you, from the provided list of buildings.

The task then, in general, is four fold:

1. Research the history of the development of the building and its design, including the various architectural issues and concerns, ideas and ideals that conditioned the design of this and other buildings of its generation.
2. Research the cultural, social, political and economic context within which and in response to which this building was developed.

3. Research and analyze the particular formal characteristics of the building you have chosen in light of the above research. This entails a careful analysis of the overall spatial organization, the relationship of parts to whole, of solids to voids, of volume to mass, of the inside to the outside, the particular expressions of structure and material, the particular articulation of surface, proportion, scale, etc.
4. Formulate and present a concise discussion of your research, whereby you clearly demonstrate the integral relationship between the formal attributes of the building you have chosen and the theoretical concerns, and ideals of its architect and his or her generation as this relationship is established and developed in response to the particular demands of a specific social, cultural, economic, and political context.

Your paper should not exceed 10 double-spaced typed pages, excluding bibliography and images (approximately 4500 words). It should, therefore, be well organized, concisely written and economically worded. Every quotation should be identified as such and properly credited. Quotations should not exceed 10% of the paper. Footnotes should appear on the same page and the bibliography on the last page, in MLA format. The paper, on the whole, should clearly demonstrate extensive research above and beyond the assigned readings and lecture material as well as a thorough understanding of the architectural period chosen.

The paper is due April 6, 2011.

Evaluation Criteria

Your paper will be evaluated based on the following criteria. Please make certain you effectively address each criterion in your paper.

1. How well does the paper evidence a clear understanding of the history of the development of the building and its design?
2. How well does the paper evidence a clear understanding and explanation of the various architectural issues and concerns, ideas and ideals that conditioned the design of this and other buildings of its generation?
3. How well does the paper evidence a clear understanding and explanation of the cultural, social, political and economic context within which and in response to which the building was developed?



4. How well does the paper provide a careful and analytical discussion of the formal attributes of the building?
5. How well does the paper demonstrate the integral relationship between the formal attributes of the building and the theoretical concerns, and ideals of its architect and his or her generation?
6. How well does the paper analyze and discuss the link between the formal and theoretical attributes of the building and the specific social, cultural, economic, and political context of the buildings development?
7. How well does the paper demonstrate extensive research above and beyond the assigned readings and lecture material?
8. Are there any errors of fact in the paper?
9. Are there grammatical and/or spelling errors?

The paper will be given a numeric grade from 1 to 5 for criteria 1 through 7. An excellent and exemplary response to a criterion will receive a grade of 5. A very good and comprehensive response will receive a grade of 4. A satisfactory response will receive a grade of 3. An incomplete response will receive a grade of 2. An unsatisfactory response will receive a grade of 1.

If the average of all the numeric grades is between 4.6 and 5, the paper will receive a grade of A. If the average of all the numeric grades is between 4.3 and 4.6, the paper will receive a grade of A-. If the average of all the numeric grades is between 4 and 4.3, the paper will receive a grade of B+. If the average of all the numeric grades is between 3.7 and 4, the paper will receive a grade of B. If the average of all the numeric grades is between 3.3 and 3.7, the paper will receive a grade of B-. If the average of all the numeric grades is between 3 and 3.3, the paper will receive a grade of C+. If the average of all the numeric grades is between 2.7 and 3, the paper will receive a grade of C. If the average of all the numeric grades is between 2.3 and 2.7, the paper will receive a grade of C-. If the average of all the numeric grades is between 2 and 2.3, the paper will receive a grade of D+. If the average of all the numeric grades is between 1.7 and 2, the paper will receive a grade of D. If the average of all the numeric grades is between 1.3 and 1.7, the paper will receive a grade of D-. If the average of all the numeric grades is less than 1.3, the paper will receive a grade of F.



HISTORY OF ARCHITECTURE I

Building List for Term Paper

Architecture of Ancient Greece

Archaic period

Temples:

Temple of Hera I, Paestum, Italy, 530 B.C.E.

Temple of Hera II, Paestum, Italy, 460 B.C.E.

Classical period

Ackropolis of Athens:

Propylaea, 437-432 B.C.E.

Temple of Athena Nike, 427-424 B.C.E.

Parthenon, 447-438 B.C.E.

Erchtheum, 420 B.C.E.

Hellenistic Period

Temples:

Temple of Apollo, Bassae, Greece, 420-410 B.C.E.

Temple of Apollo, Didyma, Turkey, 300 B.C.E.

Sancturay of Asclepius, Kos, Greece, 2nd Century B.C.E.

Alter of Zeus, Pergamon, Greece, 197-159 B.C.E.

Bouleuterion:

Miletus, Turkey, 175 B.C.E.

Roman Architecture

Theaters:

Theater of Marcellus, Rome, Italy, 1st Century B.C.E.

Amphitheaters:

Colosseum, Rome, Italy, 72-80 C.E.

Forums:

Forum of Trajan, Rome, Italy, 113 C.E.

Basilicas:

Basilica of Maxentius, Rome, 307-312 C.E.

Basilica, Trier, Germany, 4th Century C.E.

Baths:

Baths of Caracalla, Rome, Italy, 211-217 C.E.

Markets:

Markets of Trajan, Rome, Italy, 100-112 C.E.

Temples:

Sanctuary of Fortuna Primigenia, Palestrina, Italy, 80 B.C.E.
Pantheon, Rome, Italy, 118-128 C.E.

Imperial Palaces:

Nero's Golden House, "Domus Aurea", Rome, Italy, 64-68 C.E.
Hadrian's Villa, Tivoli, Italy, 118-134 C.E.
Palace of Diocletian, Split, Yugoslavia, 300 C.E.

Early Christian and Byzantine Architecture

Churches:

Hagia Sophia, Constantinople, 532-537
S. Vitale, Ravenna, Italy, 526-547

Martyriums:

Sta. Costanza, Rome, Italy, 350
S. Stefano Rotondo, Rome, 468-483

Carolingian and Romanesque Architecture

Churches:

Palatine Chapel, Aachen, Germany, 796-805
Speyer Cathedral, Speyer, Germany, 1030-1080
St.-Foyes, Conques, France, 1050-1120
St.-Sermin, Toulouse, France, 1080-1120
S. Ambrogio, Milan, Italy, 12th Century
S. Miniato al Monte, Florence, Italy, 12th Century
Pisa Cathedral complex, Pisa, Italy, 12th Century

Monastery:

Cluny III, Cluny, France, 1088-1121

Gothic Architecture

French Gothic

Churches:

St. Denis, Paris, France, 1140-44
Laon Cathedral, Laon, France, b. 1160
Chartres Cathedral, Chartres, France, 1194-1220
Amiens Cathedral, Amiens, France, b. 1220
Ste.-Chapelle, Paris, France, 1241-48

Italian Gothic

Churches:

S. Francesco, Assisi, Italy, 1228-53
S. Croce, Florence, Italy, b. 1296
Florence Cathedral, Florence, Italy, b. 1296

Renaissance Architecture

Filippo Brunelleschi

Public Buildings:

Ospedale degli Innocenti - Foundling Hospital - Florence, Italy, 1419-1424
Churches:
S. Lorenzo, Old Sacristy (1421-28), Florence, Italy, 1421-25, 1441-1460
S. Spirito, Florence, Italy, 1436-1482
Pazzi Chapel, Sta. Croce (1294-1480), Florence, Italy, 1429-1446

Leone Battista Alberti

Churches - Temples:
S. Andrea, Mantua, Italy, 1470-81

Donato Bramante

Churches - Temples:
Sta. Maria presso S. Satiro, Milan, Italy, 1485
Tempietto, S. Pietro in Montorio, Rome, Italy, 1504
Palazzo Caprini, Rome, Italy, b. 1510

Guilio Romano

Villas:
Palazzo del Te, Mantua, Italy, 1527-34

Michelangelo

Churches:
Medici Chapel, S. Lorenzo, Florence, Italy, b. 1520
St. Peter's, Vatican, Rome, Italy, 1546-64
Libraries:
Laurentian Library, Florence, Italy, b. 1524
Public Projects:
Piazza del Campidoglio, Rome, Italy, b. 1537

Jacopo Sansovino

Public Buildings:
Libreria di S. Marco, Venice, Italy, b. 1536

Andrea Palladio

Villas:
Villa Rotonda, Vicenza, Italy, 1560
Churches:
S. Giorgio Maggiore, Venice, Italy, b. 1566
Il Redentore, Venice, Italy, 1576-80