

COURSE SYLLABUS

- OBJECTIVES:
1. To promote critical thinking
 2. To observe and analyze formal ordering systems
 3. To consider buildings as a function of human behavior
 4. To explore the use of precedents
 5. To explore the western architectural tradition
 6. To explore national and regional architectural traditions.
 7. To explore non-western architectural traditions
 8. To appreciate human diversity and the architecture that it has produced

Examination #1	95 points	A = 441 - 490 points
Examination #2	95 points	B = 392- 440 points
Examination #3	95 points	C = 343 - 391 points
Final Exam	205 points	D = 294 - 342 points F = below 294 points
Total	490 points (approximate)	

NOTE: One point subtracted for each absence beyond the first.
Five points added for perfect attendance or only one absence.

OFFICE HOURS: MWF mornings, 8-10. I am usually around other times as well.
Call me at 325-2202 or send e-mail to mfazio@coa.msstate.edu

TEXT: Moffett, Fazio, and Wodehouse. Buildings Across Time. (Required-BAT)

All of the books listed below are on reserve in the library.
* Indicates selected chapters from other texts that are also required reading.

Fletcher. History of Architecture. 19th ed. (F)
An old source updated many times as you can see by the number of editions. Useful primarily as an encyclopedia-like reference volume and for its many illustrations.

Kostoff. A History of Architecture. (K)
I have never found that students take warmly to this book, perhaps because it has a distinctively revisionist attitude, but the required-reading chapters are excellent and contain material not found so well done anywhere else.

Norberg-Schultz. Meaning in Western Architecture. (NS)
This author may seem somewhat obscure at first as he takes an existential position, that is one concerned with buildings and what they mean to us physically and spiritually.

Watkin. A History of Western Architecture. (W)

Trachtenberg and Hyman. Architecture From Prehistory to Post-modernism: the Western Tradition. (TH)

DRAWINGS MANUAL: My teaching method and, therefore, my examinations are based first of all on your ability to **see** a building. The best way to do this, even when visiting a site, is to draw it. The drawings manual provides you with the essential information about each building's form. **I recommend that you learn to draw each**

building as we study it. If you understand how it is organized and how it accomplishes its purpose, you will find it much easier to remember all of the other bits of information about it. The bits of information will, in turn, help you to understand the drawing--the process is a reciprocating one.

Occurrences of academic misconduct will be handled in accordance with guidelines and procedures outlined in the Academic Misconduct Policy, which may be accessed on the web at: "<http://www.msstate.edu/web/security.html>".

COURSE PHILOSOPHY

This is a course about seeing, describing, thinking, and analyzing. It necessarily begins with information, the raw material from which judgments can be formed. Particularly important within this information is the specific, necessary vocabulary that enables the characteristics of objects to exist in the mind. However, if left at the level of information, this course will yield little of use to you as a designer.

Consequently, the course has two objectives. The first is to exercise your ability to look, but more than that, to see, and the difference in these two is considerable. Seeing requires that you proceed beyond the image projected onto your retina, that you subject that image to mental processes; and a structured way to begin doing so is through description, either by using vocabulary to describe the components and qualities of the image or by using sketches to take advantage of the connectedness of your mental processes and the motor skills required for the making of marks on a sheet. The second and overriding objective is to develop your ability to think and analyze in order to make critical judgments, all of which calls for you to place a building in its various contexts--social, political, economic, artistic, technological, environmental, etc. and to determine whether it fulfills its obligations to its clients, to other users, and to society at large. In so doing, you must often enter the mind of the architect and suspend your modern biases in order to evaluate his or her work as a part of a particular time and place.

Finally, the very nature of this process of analysis and judgment encourages dissent. You should not and cannot accept that anyone has the "right" answers, meaning the only answers, and that certainly includes me. A given context, a given building may be open to many interpretations. Your challenge is to establish your position and support it with ample, accurate verbal and visual information.

LEGEND

Medici Palace Single underline indicates buildings to be sketched on the first two examinations
PAZZI CHAPEL All demi-caps with single underline indicates buildings to be sketched on the final examination.

NOTE: For identification sections of tests, you will be tested on the vocabulary and all architects, buildings, etc. in the daily class listings.

DATE	SUBJECT	READINGS
Aug 18, W	Class Protocols. Introduction to the Renaissance. Review of the Classical Language.	295-296 (BAT) 277-278 (TH) 113-129 (NS) 805-816 (F) 829-831 (F)

Ideas/Concepts/Terms

Historical Continuum; Antiquity; Middle Ages/Medieval; Renaissance/Modern Era
 Classicism; Classical Language
 Humanism; Neo-Platonism; Nominalism; Aristotelianism
 Inductive and Deductive Reasoning
 Mensuration; Harmonic Proportions
 Feudalism; Oligarchies
 Classical Language: Orders, Entablature, Architrave, Frieze, Tryglyph, Metope, Cornice, Raking Cornice,
 Pediment, Tympanum, Entasis

The Early Renaissance in Florence.	296-303 (BAT)
Brunelleschi (1377-1446): Old Sacristy at S. Lorenzo	278-285 (TH)
(1421-28); Florence Cathedral Dome (1420-34); <u>PAZZI</u>	209-222 (MW)
<u>CHAPEL</u> (1430-33); S. Spirito (begun 1436); and S. Maria degli	841 (F)
Angeli (1434-37). Michelozzo di Bartolommeo (1396-1472):	846-854 (F)
<u>Medici Palace</u> (1444-59).	

Individuals/Terms

Medici Family: Cosimo, Lorenzo, and Giuliano
 Competition for the Bronze Doors of the Florence Cathedral Baptistry
 Ghiberti, Masaccio, Donatello
 Trinity Fresco
 Central Plan, Palazzo Type, Villa Type, Triumphal Arch
 Conic Sections, Mechanical Perspective, Module
 Arcade, Piano Nobile, Rustication, Quoins, Modillioned Cornice
 Palladian, Serlian, Hadrianic Motif
 Orders: Columns, Half Columns, Pilasters
 Double Shell Dome
 Pietra Serena

20, F	Leon Battista Alberti (1404-72) and the Revival of	303-308 (BAT)
	Architectural Literature: <u>S. ANDREA, MANTUA</u> (1472-94);	285-291 (TH)
	<u>S. Francesco, Rimini</u> (begun 1450); S. Sebastiano, Mantua	222-229 (MW)
	(1459); and S. Maria Novella, Florence (1456-70).	837 (F)
		854-858 (F)

Individuals/Terms/Publications

Della Pittura
De re Aedificatoria (Ten Books of Architecture)
 Sigismondo Maletesta; Lodovico Gonzaga
 Basilica
 Temple Front/Triumphal Arch
 Mausoleum

23, M	The High Renaissance. Leonardo Da Vinci. Donato Bramante (1444-1514): Chapel at S. Maria presso San Satiro, Milan (1482-92); S. Maria delle Grazie, Milan (1492-97); <u>TEMPIETTO</u> , Rome (1502-10); <u>CORTILE DEL BELVEDERE</u> , Rome (begun 1505); S. Peter's, Rome (Bramante's plan of 1505); and <u>HOUSE OF RAPHAEL</u> (also known as PALAZZO CAPRINI), Rome (1512). <u>Farnese Palace</u> , Rome (begun 1530) by Antonio da Sangallo the Younger (1455-1534) and completed by Michelangelo .	313-319 (BAT) 294-299 (TH) 229-241 (MW) 841-842 (F) 859-860 (F) 866-872 (F) 872-873 (F)
-------	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-----------------------------------------------------------------------------------------------------------

Individuals/Terms

Urbino
Piero della Francesca
Federigo da Montefeltro
Lombards
Milan
Lodovico Sforza
Gravitá
Martyrium
Development of (Ideal) Central Plans
(Insula) Palazzo Type
Sanctuary of Fortuna at Praeneste
Superimposed Orders
Urban Design
Architectural Stairs
Parterre

25, W	Mannerism. Raphael (1483-1520), Giulio Romano (ca. 1499-1546), and Antonio da Sangallo the Younger: <u>VILLA MADAMA</u> , Rome (ca. 1512). Giulio Romano: Palazzo del Te, Mantua (1525-34). Baldassare Peruzzi (1481-1536): Palazzo Massimo, Rome (1532-36). Giorgio Vasari (1511-74): Uffizi Cortile, Florence (begun 1560).	319-323 (BAT) 299-303 (TH) 242-245 (MW) 130-148 (NS) 876 (F)
-------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------

Concepts/Events/Individuals/Terms

Maniera
Sack of Rome by the French in 1527
Martin Luther's 95 Theses (1517)
The Protestant Reformation
Grotesque
trompe-l'oeil

27, F	Michelangelo Buonarroti (1475-1564): <u>Laurentian Library, Florence</u> (1524); <u>Campidoglio, Rome</u> (begun 1537); <u>Revised Plan for St. Peters</u> (from 1546); Porta Pia, Rome (1561-64); and <u>CAPPELLA SFORZA</u> in S. Maria Maggiore, Rome (1560-63).	323-330 (BAT) 303-308 (TH) 245-251 (MW) 888-892 (F)
-------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------

30, M **Architectural Traditions in Venice and the Veneto:** Venetian Public Buildings. 330-331 (BAT)
865-866 (F)
881-887 (F)

Palladian Precedents and Andrea Palladio (1508-80): Palazzo Thiene (1542); Palazzo Valmarana (1554-58); and Palazzo Chiericati (1550-52), all in Vicenza.

Sept. 1, W **Palladio's Villas:** Rural Domestic Prototypes. Villa Godi (1537-42), Lonedo di Lugo; Villa Pisani, Bagnolo (1541); Villa Poiana, Poiana Maggiore (1549); Villa Cornaro, Piombino Dese (1552-53); Villa Badoer, Fratta Polesine (1556); VILLA ROTONDA, nr. Vicenza (1556-57); Villa Barbaro, Maser (1557-58); Villa Foscari, Malcontenta di Mira (1559-60); Villa Emo, Fanzolo di Vedelago (1559-60); and Villa Mocenigo, (planned for Dolo) (1570).
Note: Be able to sketch single-line elevations **only** for all the villas not underlined.

Individuals/Publications/Concepts

Count Gian Giorgio Trissino

Paolo Veronese and Titian

I Quattro Libri

Domestic Temple Front

Synthesis: Roman Insula, Domus, Villa Rustica, and Thermae; and Medieval Farmhouse of the Veneto; and Roman and Venetian Palazzi

3, F **The Palladian Tradition in Venice and the Veneto.** **Michele Sanmicheli (1484-1559):** Porta Palio Verona (1545). **Jacopo Sansovino (1486-1570):** Library of S. Marks (begun 1537 and completed by **Vincenzo Scamozzi (1552-1616)** in 1583-88); La Zecca (begun 1536; and Palazzo Grimani (begun ca. 1556), all in Venice. **Palladio:** S. Giorgio Maggiore (1565) and IL REDENTORE (1577-92) both in Venice.

Concepts/Terms

Composite (Layered) Facade Composition

Venetian Sensuality/Ornamentation

Chiaroscuro

Balustrade

6, M—Labor Day Holiday

8, W	<p>Renaissance Garden Design and City Planning. Michelozzo: Medici Villa, Fiesole (1458-61). Giacomo Barozzi da Vignola (1507-73) (?): <u>Villa Lante</u>, Bagnaia. Pirro Ligorio (ca. 1510-83): Villa d'Este, Tivoli. Luciano Laurana (ca. 1420-79): Ideal City Panels. Alberti, Leonardo, Antonio Averlino, known as Il Filarete (1400-69), and Francesco di Giorgio Martini (1439-1502): <u>Ideal City Plans</u>. Scamozzi (?): Palmanova (1593). Brunelleschi, Michelozzo, and Antonio da Sangallo the Elder (1455-1534) and others: Piazza Annunziata, Florence (1454, 1516, and 1601-04).</p>	<p>308-309 (BAT) 338-341 (BAT) 263-265 (MW) 895-897 (F)</p>
------	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------

Publications/Terms

Filarete's Treatise on Architecture (1461-64)
Bosco, Parterre, Allée
Sebastian Vauban
Glacis, Moat, Bastion and Salient, Parapet, Banque

10, F	Exam #1 - 22	buildings, building complexes, city plans plus facades of Palladian villas
-------	--------------	----------------------------------------------------------------------------

12-19	No Class—Field Trip Week
-------	--------------------------

20, M	<p>The Early Baroque in Italy. <u>Pope Sixtus V's Plan for Rome Connecting the Seven Early Christian Basilicas</u> (1585-90). Vignola and Giacomo della Porta (1533-1602): <u>IL GESU</u>, Rome (1568-76). Carlo Maderno (1556-1629): S. Susanna, Rome (1597-1603).</p>	<p>353-353 (BAT) 317-319 (TH) 327-330 (TH) 280-286 (MW) 149-158 (NS) 842-846 (F) 892-894 (F)</p>
-------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------------------------------------------

Individuals/Events/Concepts/Terms

Domenico Fontana (1543-1607)
St. Ignatius Loyola
St. Carlos Borromeo
Council of Trent
Reformation
Catholic Counter Reformation
Jesuits/Society of Jesus
Synthesis of the Arts
Plastic Modeling
Axial Planning
Strada Felice
Strada Pia (now the Via Quattro Fontane)

22, W **The Italian High Baroque. Giovanni Lorenzo Bernini (1598-1680):** S. ANDREA AL QUIRINALE (1658-70) and Cappella Cornaro (1645-52) at S. Maria della Vittoria, both in Rome. Work at S. Peter's from 1629. 357-362 (BAT)
330-337 (TH)
286-293 (MW)
898-901 (F)
904-907 (F)

24, F **Francesco Borromini (1599-1667):** S. CARLO ALLE QUATTRO FONTANE, also known as San Carlino or little San Carlo (begun 1634); Sant'Ivo alle Sapienza (begun 1642) with courtyard and hemicycle by Pirro Ligorio and Giacomo della Porta, both buildings in Rome. 362-368 (BAT)
337-340 (TH)
294-297 (MW)
901-904 (F)

Individuals/Places/Concepts

Trinitarian Order
Pope Urban VIII (member of the Barberini family)
Iconography
Bizarro

27, M **Pietro da Cortona (1596-1669):** Facade and Piazza of S. Maria della Pace (1656-58) and SS. Martina e Luca (1635-50). **Allesandro Specchi** (1668-1729) and **Francesco de Sanctis** (ca. 1693-1731): Spanish Steps (1723-26). **Giuseppe Valadier (1762-1839):** Piazza del Popolo (1814-22), all in Rome. 368-370 (BAT)
342-346 (TH)
298-302 (MW)
907-910 (F)
915-919 (F)

Individuals/Monuments

Carlo Rainaldi
S. Maria in Monte Santo and S. Maria Miracoli
SS. Trinità dei Monti

29, W **Baroque City Planning outside Italy.** Rome from the Time of Sixtus V. Place des Vosges (formerly the Place Royale), Paris (1605-1612). Andre Le Nôtre (1613-1700): town and gardens at Versailles (1662 and after). **Jules Hardouin Mansart (1646-1708):** Place Vendôme. Paris (begun 1698. **Emmanuel Héré de Corny:** Place Stanislas (formerly Place Royale), Nancy, France. City development at Leningrad (1700 and after). **John Wood the Elder (1705-54)** and **John Wood the Younger (1728-81):** City Extensions in Bath, England (1729-75). London Squares. John Nash: Regent Street, Regent's Park, and Cumberland Terrace, London (begun 1827). Georges-Eugène Hausmann (1809-1891): Replanning of Paris (1853-69). 355-357 (BAT)
*Ch. 20 (K)

Terms/Individual/Places/Concepts

Grosvenor Square, Cavendish Square, Bloomsbury Square
Prince Regent (later George IV)
Queen's Square, Circus, Royal Crescent
Terrace Housing
Regent's Park (formerly Marylebone Park)
Picturesque Neo-Classicism

Oct. 1, F	The Late Baroque in Piedmont. Guarino Guarini (1624-83): <u>Cappella della SS. Sindone</u> , Turin (begun 1667); <u>S. LORENZO</u> , Turin (1668-80); and Palazzo Carignano, Turin (1679-92). Bernardo Vittone (1702-70): <u>S. Chiara</u> , Bra (1742).	370-372 (BAT) 340-342 (TH) 346-348 (TH) 302-308 (MW) 910-915 (F)
-----------	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	------------------------------------------------------------------------------

Individuals/Concepts/Terms

Blais Pascal
The Calculus
Scagliola

4, M	The Baroque and Rococo in Austria and Germany. Jakob Prandtauer (1660-1726): Benedictine Monastery, Melk, Austria (1702-14). Johann Bernhard Fischer von Erlach (1656-1723): <u>Karlskirche</u> , Vienna, Austria (1716-25). Christoph Dientzenhofer (1655-1722): <u>St. Nicholas on the Kleinseite</u> , Prague, Czechoslovakia (1703-11). Cosmas Damian (1686-1739) and Egid Quirin (1692-1750) Asam: S. Johannes Nepomuk, Munich (1733-46). Johann Michael Fischer (1692-1766): Abbey Church, Ottobauern, Germany (begun 1737); Johann Zimmerman (1680-1758) and Dominikus Zimmerman: <u>Wieskirche</u> , Steinhausen, Germany (1746-54).	373-379 (BAT) 358-362 (TH) 309-314 (MW) 976-990 (F) 819-821 (F) 832-833 (F)
------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------

Events/Publications/Terms

Holy Roman Empire
Hapsburg Empire
Thirty Years War
Peace of Wesphalia
Entwurf einer historischen Architektur (1712)
Eclecticism
Torsion or Binding arches
Wall pillars

6, W	Johann Balthasar Neumann (1687-1753): Residenz, Würzburg, Germany (1720-44); <u>VIERZEHNHEILIGEN PILGRIMAGE CHURCH</u> , near Bamberg, Germany (begun 1744).	379-381 (BAT) 362-363 (TH) 841 (F) 846-854 (F)
------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------

Individuals

Schönborn Family

8, F.	Examination #2 -- 17 buildings
-------	--------------------------------

11, M	The Renaissance in Spain and Holland. Juan Bautista de Toledo (?-1567) and Juan de Herrera (1530-97): <u>The Escorial</u> , nr. Madrid 1559-83). The Churrigura Family.	341-344 (BAT) 319-325 (TH) 348-350 (TH) 364-366 (TH)
	Fernando de Casas y Nuova: Facade of Santiago de Compostela (1738-49). Dutch Renaissance Forms.	959-968 (F)
	The Beginning of the Renaissance in France. Sebastiano Serlio (1475-1555). Gilles Berthelot: Château Blois (1498-1524 and later). Philibert de l'Orme and Jean Bullant: Château de Chenonceau (1515-1523). Château d'Azay le Rideau (1518-27). Domenico da Cortona: Château de Chambord (1519-47). Philibert de l'Orme (ca. 1510-70): Château d'Anet, Normandy (1552). Salomon de Brosse (1571-1626): Château de Blérancourt (1612).	817-819 (F) 831-832 (F)

Terms/Individuals/Publications

Plateresque
Churrigueresque
François I
Serlio: L'architettura (7 books, 1537-1584)
Stereotomy

13, W	The Renaissance in France. Jacques Lemercier (1585-1654): Church of the Sorbonne, Paris (1635). François Mansart (1598-1666): <u>S. MARIE DE LA VISITATION</u> , Paris (1632-34); <u>Church of the Val-de-Grâce</u> , Paris (1645-67); and <u>CHÂTEAU DE MAISONS</u> , Maisons near Paris (1642). Louis Le Vau (1612-70): Château, Vaux-le-Vicomte (1657-61).	381-384 (BAT) 350-352 (TH) 263-273 (MW) 158-167 (NS) 837-838 (F) 922 (F) 924-944 (F)
-------	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------------------

Individuals/Terms

Nicolas Fouquet
Andre Le Nôtre
French Baroque Classicism
Coved or Tray Ceiling
Avant Corps
Corps-de-logis
Cour

15, F **The Palais du Louvre, the Palais de Versailles, and the Parisian Hôtel.** **Le Vau, Le Nôtre, and Jules Hardouin Mansart (1646-1708):** Versailles, near Paris (begun 1661. **Pierre Lescot (1500-1578), Lemercier, and Le Vau:** Louvre, Paris (begun 1546). **Le Vau, the painter Charles Lebrun, and, perhaps, Claude Perrault (1613-88):** EAST FACADE OF THE LOUVRE (1667). **Antoine le Pautre (1621-1679):** Hôtel de Beauvais, Paris (1652-55). 344-346 (BAT)
352-358 (TH)
944-951 (F)

Individuals/Publications/Concepts/Terms

Louis XIII
Louis XIV
Louis XV
François Blondel (1618-86)
Jacques François Blondel (1705-74)
Cours d'Architecture (1771-77)
Jean Baptiste Colbert
Absolutism
Mercantilism
Nationalization of Arts and Industries
French Academy
Marquetry
Boiserie
École des Beaux-Arts
Relativity of Esthetics

16-19 Fall Break

20, W **French Rococo.** Paintings and Garden Designs, **Pierre Bullet:** Hôtels Crozat and d'Evreaux (1702-07), Place Vendôme, Paris. **Germain Boffrand (1667-1754):** Hôtel d'Amelot, Paris (1712). **Jean Courtonne:** Hôtel de Matignon, Paris (1722-24). **François Cuvillies (1696-1768):** Amalienburg Pavilion at Schloss Nymphenberg, near Munich (1747-?). 397 (BAT)
363-364 (TH)

Concepts/Terms

Enfilade, Promenade, Marche
Parti
La Distribution (les plans), La Decoration (les facades), Ordonnance, Convenance, Bienséance, Massée, Poché, Dégagement
Corps de logis, Cour d'honneur, Chambre, Cabinet
Rocaille
Coquille
Jardin Anglo-Chinois
Grotto
Cabriole Curve

22, F **English Tudor (1485-1558), Elizabethan (1558-1603) and Jacobean (1603-25) Periods. Robert Smythson (1536-1614):** Longleat House, Wiltshire (begun 1568); Wollaton Hall, Nottingham (1580-88); Hardwick Hall, Derbyshire (1590-97); and HATFIELD HOUSE, Hertfordshire (1607-11). The Small English Medieval House. 346-349 (BAT)
821-825 (F)
838-840 (F)
1010 (F)
1014-1023 (F)

Individuals/Publications/Concepts/Terms

Queen Elizabeth I's Ministers: Sir Francis Drake; Sir Walter Raleigh; Sir Francis Willoughby; and Sir Robert Cecil
Flemish Pattern Books

Publications of Serlio; Philibert de l'Orme: Les premier Tome d'Architecture; and Jacques Androuet du Cerceau the Elder (ca. 1520-84): Livres d'Architecture and Les Plus excellents bâtimens

Royal Progress
Prodigy Houses
Artifice
Great Hall
Long Gallery
Strapwork
Oriel Window
Hall/Parlor Plan

25, M **Inigo Jones (1573-1652) and the Arrival of Mature Renaissance Taste in England:** Prince's Lodging at Newmarket Palace (1615?); Queen's House, Greenwich (begun 1616); Star Chamber (project), Westminster, London (1617); BANQUETING HOUSE, Whitehall, London (1619-22); Work at Somerset House, London (1629-37); St. Paul's Cathedral (Restoration and Additions), London (1633-42); and Covent Garden, London (1631-35). 349-351 (BAT)
36 (TH)
1010 (F)
1023-1028 (F)

Concepts/Terms

Stuart Monarchy
Surveyor of the King's (Queen's) Works
Neo-Palladianism
English Civil War
Oliver Cromwell
The Commonwealth
Puritans
Stuart Restoration

27, W **Origins of the Georgian Style. Sir Christopher Wren (1632-1723):** ST. PAUL'S (1675-1710); S. Mary-le-Bow, Cheapside (1670-77); S. Bride's, Fleet Street (1702); S. STEPHEN WALBROOK (1672-87), all in London. Sir Roger Pratt (1620-84): Coleshill House, Berkshire (1650-62). 388-393 (BAT)
368-371 (TH)
1013-1014 (F)
1028-1039 (F)

Terms

Belt Course, Water Table, Hipped Roof, Dormer, Roofline Balustrade, Cupola
English Bond and Flemish Bond
Double-Pile Plan

29, F Examination #3—13 buildings

Nov. 1, M **Sir John Vanbrugh (1664-1726):** Seaton Delaval, Northumberland (1720-28). **Nicholas Hawksmoor (1661-1736):** S. Mary Woolnoth (1716-27), and Christ Church, Spitalsfield (1723-29), both in London. **Vanbrugh and Hawksmoor:** Castle Howard, Yorkshire (begun 1701), and Blenheim Palace, Oxfordshire (begun 1705). **James Gibbs (1682-1754):** S. MARTIN-IN-THE-FIELDS, London (1721-26). 393-395 (BAT)
371 (TH)
1039-1044 (F)

3, W **European and English Architectural Publications and Neo-Palladianism.** Richard Boyle, Third Earl of Burlington (Lord Burlington) (1694-1753); unbuilt projects; CHISWICK, now in London (1725-29). **William Kent (1685-1748):** Holkham Hall, Norfolk (begun 1734). Roger Morris (1695-1749): Palladian Bridge, Wilton House, Wiltshire (1736). 397-400 (BAT)
377-380 (TH)
1044-1050 (F)

Publications

Giacomo Leoni, Palladio (1716)
Colen Campbell (1676?-1729), Vitruvius Britannicus (1720-25)
James Gibbs, Book of Architecture (1728)

5, F **French Neo-Classicism and the Writings of Jacques François Blondel (1705-74) and the Abbé Marc-Antoine Laugier (1713-69). Ange Jacques Gabriel (1698-1782):** PETIT TRIANON, Versailles (1762-68) and Place de la Concorde (Formerly Place Louis XV), Paris (1753-75). **Jacques-Gabriel Soufflot (1713-80):** STE. GENEVIÈVE (The Panthéon), Paris (1757-90). 400-402 (BAT)
409-410 (BAT)
380-381 (TH)
393-397 (TH)
168ff (NS)
923-924 (F)
951-955 (F)

Publications/Terms

La distribution de maisons de plaisance (1737)
Cours d'architecture (1771-77)
Essai sur l'architecture (1753)
Architecture Parlante
Primitive Hut
Rationalism/Rational Classicism

8, M **Marie-Joseph Peyre (1730-88) and Charles De Wailly (1730-98):** Comédie-Française (Théâtre de l'Odéon), Paris (1769-82). **Victor Louis (1731-1800):** Grand Théâtre, Bordeaux (1773-80). **Nicolas Le Camus de Mezieres (1721-89):** Halle au Blé, Paris 1763-69). **Jacques-Denis Antoine (1733-1801):** Hôtel de Monnaie (The Mint), Paris (1770?). **Jacques Gondouin (1737-1818):** Ecole de Médecine et de Chirurgie, Paris (1770-75). 410-413 (BAT)
375-377 (TH)
397-399 (TH)
955-959 (F)

Individuals/Publications/Terms

The Enlightenment
The Industrial Revolution
Pensionnaires

Giovanni Battista Piranesi (1720-78): Antichità Romane (1756), Vedute di Roma (Views of Rome), and Carceri (Prison Scenes)

Julien-David LeRoy: Ruins de plus beaux monuments de la Grèce (1758)

10, W **The Revolutionary Architects. Etienne-Louis Boullée** 405-408 (BAT)
(1728-99): Projects for the Métropole (ca. 1781-82), the 399-408 (TH)
Bibliothèque Nationale (1788); and the Cenotaph to Sir Issac 818, 924 (F)
Newton (1784). 956, 1075 (F)

Claude Nicholas Ledoux (1736-1806): Hôtel Guimard, Paris
(1770-72); Hôtel de Thélusson, Paris (1778-83); Barrière de la
Villette, Paris (1784-89); Royal Saltworks Project, Chaux
(1775-79), parts of the project built at Arc-en-Senans.

Allegory

The Sublime

12, F **English Neo-Classicism. Sir William Chambers (1723-** 402-405 (BAT)
96): Somerset House, London (1776-86). **Robert (1728-92)** 381-385 (TH)
and James Adam: Adelphi Terrace, London (1768-72); 20 1050-1057 (F)
Saint James's Square, London (Williams-Wynn House) (1774-
76); Kedleston Hall, Derbyshire (1759-70, begun by James
Paine in 1757-59); Osterley Park, London (1763-68); and
Lutton Hoo, Bedfordshire (1767-69).

Concepts/Publications

Grand Tour

Rediscovery of Herculaneum and Pompeii

James Stuart and Nicholas Revett, The Antiquities of Athens (1762)

Piranesi and the Etrusco-Roman Revival

J. J. Winkleman and the Greek Revival

Greco-Roman Controversy

Adamesque

15, M **Sir Robert Taylor (1714-88):** Asgill House, Richmond, 408-409 (BAT)
Surrey (ca. 1760-65). **George Dance (1741-1825):** Newgate 1059-1064 (F)
Prison, London (1768-85) and Stratton Park, Hampshire (1803-
06). **James Wyatt (1746-1813):** Pantheon, London (1769-72).
Samuel Pepys Cockerell (1754-1827): Admiralty House,
London (1788-93) and Middleton Hall, Carmarthenshire, Wales
(1796-98).

17, W **Sir John Soane (1753-1837):** Bank of England, London 423-423 (BAT)
(1788-1833); Tendring Hall, Suffolk (1784-86); Dulwich 409-413 (TH)
Picture Gallery, nr. London (1811-14); and 13 Lincoln's Inn 1058 (F)
Fields (Soane's House), London (1812-13).

Individuals/Terms

Joseph Gandy

Incised Ornament

Soanic Vaults

19, F	The Picturesque and the Gothic Revival in England. Romantic Painters. William Kent (1685-1748): <u>the gardens at Stowe</u> , Buckinghamshire (1730-40). Horace Walpole (1717-97): <u>Strawberry Hill</u> , Twickenham (begun 1748). John Nash (1752-1835): <u>Cronkhill</u> , Schropshire (ca. 1802). Augustus Welby Northmore Pugin (1812-52) and Sir Charles Barry (1795-1860): <u>New Palace of Westminster or the Houses of Parliament</u> , London (begun 1836) and St. Giles, Cheadle, Stafordshire (1839-44).	419-420 (BAT) 429-431 (BAT) 385-391 (TH) 437-439 (TH) 1013-1014 (F) 1053, 1058 (F) 1063, 1065 (F) 1094, 1107 (F) 1102 (F) 1110-1114 (F)
-------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------

Concepts/Individuals/Publications/Terms

Picturesque: Beautiful, Sublime
Lancelot "Capability" Brown
Edmund Burke, A Philosophical Inquiry into the Origin of Our Ideas of the Sublime and Beautiful (1757)
Thomas Rickman (1776-1841), An Attempt to Discriminate Styles of English Architecture (1817)
Ascent of Queen Victoria to the throne of England (1837)
Pugin, Contrasts (1836), The Principles of Pointed or Christian Architecture (1841)
Morality in Architecture
Oxford Tractarian Society and Cambridge Camden Society

22, M	German Neo-Classicism. Friedrich Gilly (1772-1800): Monument to Frederick the Great (1797). Karl Friedrich Schinkel (1781-1841) <u>Neue Wache</u> (1816-18), Berlin; <u>Schauspielhaus</u> , Berlin (1819-21); <u>Altes Museum</u> , Berlin (1823-28); Pavilion of Friedrich Wilhelm III, Charlottenberg, Berlin (1824-25); and <u>The Charlottenhof</u> , nr. Potsdam (1829-31).	420-422 (BAT) 418-422 (TH) 352-355 (MW) 993-998 (F)
-------	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------

Terms

Bau
Baukunst
Haus
(Bauhaus)
Akademie
Bauakademie
Sammlung Arkitektonischer Entwüf

29, M	Teaching at the École De Beaux- Arts. François Blondel, Jacques-Louis David, David LeRoy, Jean-Nicolas-Louis Durand (1760-1834), Eugène-Emmanuel Viollet-le-Duc (1814-79), and Julien Gaudet (1834-1908).	412 (BAT) 432-433 (BAT) 427-428 (TH) 1096, 1098 (F) 1207, 1208 (F)
-------	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------

No Class, Thanksgiving Holidays

24-28

Publications/Institutions/Terms

Durand, Précis des Leçons d'architecture (1802-05)
Viollet-le-Duc, Dictionnaire Raisonné de l'architecture française du XImeaux VIme siècle (1854-68) and Entretiens sur l'Architecture (1863-72)

Guadet, Eléments et Théorie de l'Architecture (1901-04)

École des Beaux-Arts (1671)

Académie Royale d'Architecture (1793)

École des Beaux-Arts (1819)

École Polytechnique

Ancien Nouveau, Atelier, Patron, Envois de Rome, Concours, Concours d'emulation (competition), Prix de Rome, En Loge, Esquisse, Projets Rendu, Charrette

Dec. 1, W **Practice in the Manner of the École De Beaux Arts. Drawings from the École. Charles Percier (1764-1838):** Un Edifice a Rassembler Les Académies (project-1786). **Julien Guadet (1834-1908):** Un Hospice dan Las Alpes (project-1864). 428-429 (TH)

The French Architecture of Napoleon Bonaparte: Charles Percier (1764-1838) and Pierre François Léonard Fontaine (1762-1853): Arc du Carousel, Paris (1806-08) and Rue de Rivoli, Paris (begun 1805). **Jean-François-Therese Chalgrin (1739-1811):** Arc de Triomphe de l'Etoile, Paris (1806-36). **Durand:** compositions from his Précis.

Institutions

The Directory; the Consulate; the Empire

3, F **Eclecticism: The French Second Empire and Victorian Gothic Styles. Pierre-François-Henri Labrousse (1801-75) and the Neo-Grec:** Bibliothèque Nationale, Paris (1853-68) and Bibliothèque Ste. Geneviève, Paris (1842-50). **Baron von Hausmann and the Replanning of Paris (1853-1868). Ludovico Visconti (1791-1853) and Hector LeFuel (1810-80):** New Louvre, Paris (1852-57). **Jean-Louis-Charles Garnier (1825-98):** Opera House, Paris (1861-74). Writings of **John Ruskin. William Butterfield (1814-1900):** All Saints Margaret Street, London (1849-59). **George Edmund Street (1824-81):** St. James-the-Less, London (1858). **Sir George Gilbert Scott (1811-78):** S. Pancras Hotel and Station, London (1868-74). 442-444 (BAT)
429-437 (TH)
439-440 (TH)
1093-1098 (F)
1118-1125 (F)

Publications

Ruskin, The Stones of Venice (1851-53), The Seven Lamps of Architecture (1849)

Final Examination: Monday, December 9, 8:00-11:00 a.m.

-- 22 buildings, building complexes, and city plans plus 25 canonical buildings demi-capitalized in the text and listed below.

1. Pazzi Chapel
2. S. Andrea Mantua
3. Tempietto
4. Cortile del Belvedere
5. House of Raphael (Palazzo Caprini)
6. Villa Madama
7. Cappella Sforza in S. Maria Maggiore
8. Villa Rotonda

9. Il Redentore
10. Il Gesu
11. S. Andrea al Quirinale
12. S. Carlo alle Quattro Fontane
13. S. Lorenzo
14. Vierzehnheiligen Pilgrimage Church
15. S. Marie de la Visitation
16. Château de Maisons
17. East Facade of the Louvre
18. Hatfield House
19. Banqueting House
20. St. Paul's
21. S. Stephen Walbrook
22. S. Martins-in-the-Fields
23. Chiswick
24. Petit Trianon
25. Ste. Geneviève