

Course: ARCH 2315, History of World Architecture II
Semester: Semester/Year
Class Meets:
Instructor:
Office:
Phone:
Office Hours:

Catalog Course Description

ARCH 2315. History of World Architecture II (3). Prerequisite: ARCH 2311 for architecture majors; none for non-majors. Survey of the development of world architecture from the Renaissance through the 19th century. Fulfills Creative Arts core requirement.

The objective of the creative arts in a core curriculum is to expand the student's knowledge of the human condition and human cultures, especially in relation to behaviors ideas, and values expressed in works of human imagination and thought. Through study in disciplines such as the creative arts, students will engage in critical analysis, form aesthetic judgments, and develop an appreciation for arts as fundamental to the health and survival of any society.

The 3-part survey of Architectural History is designed to address the multifaceted nature of architecture as it is traditionally described – as both an art and a science. Each part of the 3-part survey is taught by a different instructor who employs differing methodologies that help students focus on this multifaceted nature of architecture. Moreover, each part of the survey intentionally differs in its approach, with the goal of exposing the student to architecture from the perspective of two major disciplines, the humanities and the creative arts. The structural and technological aspects (the science) of architecture in these surveys are not the focus of these surveys, and are considered only as a means to an end toward understanding the humanistic and creative traditions of architecture.

Part I, ARCH 2311, emphasizes those aspects of Architecture that are commonly considered its contribution to the Humanities and fulfills the TTU Core Curriculum for Humanities credit.

Part II ARCH 2315 focuses more fully on the formal, aesthetic language of the Renaissance and its continuing legacy through the nineteenth century. This course emphasizes those aspects of Architecture that are commonly considered as contributing to the Creative Arts.

Part III ARCH 3313, covers modern architecture from the mid-nineteenth century to present day. Part III focuses on the search for new systems of architecture free of historical tradition. Part III emphasizes the contribution of Architecture to 20th century theories of the Modern and Postmodern conditions.

Course Purpose

The purpose of this course is to provide students with a survey knowledge of the history of architecture and the aesthetics and theories associated with architecture from the Renaissance to Early Modernism. This course also provides students with a survey knowledge of how aesthetics are a product and the cultural forces – social, political, economic, aesthetic, and religious – that are manifest in the architecture of these eras. This course satisfies three hours of the Creative Arts requirement in the Core Curriculum.

Course Summary

This course introduces the history of architecture from the Renaissance to Early Modernism, focusing on the aesthetics and theories associated with that architecture. Each culture we study has a distinct and sometimes remarkably similar aesthetic, often based on what historians term the “classical rules of composition.” These rules of composition originate from several sources, first and foremost of which is geometry. The rules are supplemented by aesthetic traditions that mark the ‘classical’ as an expression of a particular culture. For example, the Italian Renaissance developed a set of design principles drawn from the Western classical traditions of bilateral symmetry, regular geometries, golden ratio, axes, and cross axes.

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Although those principles of design can be identified in the French Baroque one hundred years later, the formal compositions have taken an entirely different intent and meaning, as well as variations in elements that make it distinctly French. Thus we see continuity in the Western tradition, simultaneously combined with variations that we can identify as distinctly regional and national variations. A still more significant example of continuity and variation exists in the temples and cities built by the Pre-Contact natives of North and South America. For example the earthen pyramids that the Woodland peoples built in North America share a form and geometry almost identical to the stone Pyramids that the Maya built in Central America. Moreover, the geometries, scale, and proportion are almost identical to those found in monumental works of Western architecture.

This course teaches the methods by which to identify and analyze the continuities and variations of aesthetics. We will focus on the Western tradition, and we will examine non-Western aesthetics developed during the same periods. This course also provides students with a survey knowledge of how aesthetics are a product and the cultural forces – social, political, economic, aesthetic, and religious – that are manifest in the architecture of these eras. Students in this course will develop the language and tools with which to explore, understand, and appreciate the aesthetics and symbolism of various architectural traditions.

THECB Creative Arts Core Foundational Component Area Content Description

- Courses in this category focus on the appreciation and analysis of creative artifacts and works of the human imagination.
- Courses involve the synthesis and interpretation of artistic expression and enable critical, creative, and innovative communication about works of art.

THECB Core Objectives

- **Critical Thinking Skills (CT):** to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information;
- **Communication Skills (CS):** to include effective development, interpretation and expression of ideas through written, oral and visual communication;
- **Teamwork (T):** to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal;
- **Social Responsibility (SR):** to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities.

TTU Creative Arts Core Competency Statement

Students graduating from Texas Tech University should be able to construct, present, and defend critical and aesthetic judgments of works in the creative arts.

Specific TTU Creative Arts Core Student Learning Outcomes and Methods for Assessment

Upon completion of this course, students should be able to:

1. identify and describe a body or works (individually and collectively) in the creative arts (**CT**, **CS**).
Methods for assessing this learning outcome: Exams, essays, drawing exercises.
2. explain and differentiate creative works as expressions of values within cultural and historical contexts (**CT**, **CS**, **T**, **SR**).
Methods for assessing this learning outcome: Exams, essays, drawing exercises.
3. analyze and summarize aesthetic principles that structure creative works (**CT**, **CS**).
Methods for assessing this learning outcome: Exams, essays, drawing exercises.

Category	#	Core Objectives	Outcomes and Assessment Methods
Coordinating Board Objective	1	Critical Thinking Skills: to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information	ARCH 2315 teaches critical thinking through a process of comparisons and contrasts of the aesthetics of architecture, sculpture, and art from different cultures and time periods of

			<p>the western and non-western world. These comparisons require students to learn a method of inquiry and analysis of culture: students must inquire of, analyze, and evaluate the aesthetic traditions and institutions that comprise any culture, i.e., the social, political, economic, aesthetic, and religious institutions. I developed this acronym of “SPEAR” as a critical conceptual model to help students organize the way that they can understand and evaluate culture and, consequently, the art and architecture that a culture produces. Students then must synthesize and present in their own words their understanding of this information in essays that compare the aesthetics of western and non-western societies as manifestations of their cultures.</p>
	2	<p>Communication Skills: to include effective development, interpretation and expression of ideas through written, oral and visual communication</p>	<p>Students are required to write short and long essays during in-class exams. These essays are graded and returned to the student; the grading rubric includes organization of information and clear expository writing standards. During class students examine images of art and architecture and must effectively analyze the aesthetics, including form, elevations, and facades. Visual communication is taught through both image analysis and through drawing assignments that require clear graphic communication according to the standards of aesthetic representation. Oral communication is taught in discussion section by having students divide into groups and discuss an issue that is addressed in the readings. The students must address a “pros-and-cons” question posed by the instructor and come to conclusions through persuasion. Each group then presents its position to the class as a whole.</p>
	3	<p>Teamwork: to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal</p>	<p>Collaborative teams are assigned to identify, document, and analyze groups of buildings on the TTU campus that are aesthetically similar to the classical tradition of scale, proportion and ratio. These teams must justify their choices through a comparison/contrast presentation to</p>

			the rest of the class.
	4	Social Responsibility: to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global Communities.	Students engage the ideas and knowledge of regional, national, and global communities by writing essay exams that explain civic and institutional art and architecture as manifestations of a particular culture in a particular time period, especially the implications and ramifications of types of architectural and urban space on the life of the elites and non-elites of a given society. Throughout history, valuable resources – human, economic, and natural resources – have been expended to construct monuments to the rich and powerful. Conversely, those same resources have often been expended on the construction of monuments to more democratic ideals. In both cases, the architectural <i>style</i> is neutral in its ideological content, and it is <i>human intent</i> that determines the ethical implications for historians. One of the foci of this class is the nature of these ethical implications.
TTU Student Learning Objective	#	Requirement	Response
	1	Identify and describe bodies of works (individually and collectively) in the creative arts.	Students are required to learn the accepted canon of architectural precedents by identifying them on exams. Identification is not multiple choice, but rather total recall of image identification that includes the name of the building or site, the date, the location, and the designer or builder if known. Students are required to learn the methods of aesthetic formal analysis as applied to art and architecture and to write short formal analyses of their aesthetics. Students are presented for identification images that are presented in class, as well as the ‘unknown’ work. The ‘unknown’ work is an accepted part of the canon, but not a work that has been presented in class lectures. The ‘unknown’ work further tests the students’ ability to apply the methods of formal analysis to works that have not been analyzed with or for them.
	2	Explain and differentiate creative works as expressions of values within cultural and	Students are required to write short essays that analyze and interpret works of art and architecture within

		historical contexts.	the context of the social, political, economic, aesthetic, and religious institutional values of their given cultures. This acronym of “SPEAR” is a conceptual model I give students for understanding culture and consequently, the art and architecture that a culture produces.
	3	Analyze and summarize aesthetic principles that structure creative works.	Students are required to learn the organizing principles of aesthetics according to ‘universal classical principles’ and their form-giving properties of scale, proportion, golden ratio, axial arrangements, and bilateral symmetry, as well as the principles that are accepted divergent aesthetics such as asymmetry, disproportion, and non-axial arrangements. Students are then required to learn the methods of formal analysis as applied to art and architecture and to write short formal analyses of both work presented in class, and of the ‘unknown’ work. The ‘unknown’ work is an accepted part of the canon, but not a work that has been presented in class lectures. The ‘unknown’ work further tests the students’ ability to apply the methods of formal analysis to works that have not been analyzed with or for them.
College Level Competency Objective	#	Requirement	Response
	1	College-Level Competency: Students graduating from Texas Tech University should be able to: demonstrate the ability to assess critically claims about social issues, and human behavior, in human experiences.	Upon satisfactory completion of ARCH 2315 students will: <ol style="list-style-type: none"> 1. know the major works of world architecture from ca. 1420 to ca. 1900, and the social, historical, and intellectual context of their development 2. recognize visually and be able to describe the aesthetic and tectonic features of the architecture studied 3. know and be able to use the basic aesthetic and professional vocabulary of architecture and architectural history 4. comprehend and critically evaluate architectural aesthetics, literature, and ideas

			5. understand the direct connections between art and architecture, and culture, i.e., the social, political, economic, aesthetic, and religious institutions that comprise the concept of “culture.”
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Expected Course-Level Student Learning Outcomes

Upon satisfactory completion of this course, the student will:

6. know the major works of world architecture from ca. 1420 to ca. 1900, and the social, historical, and intellectual context of their development
7. recognize visually and be able to describe the aesthetic and tectonic features of the architecture studied
8. know and be able to use the basic aesthetic and professional vocabulary of architecture and architectural history
9. comprehend and critically evaluate architectural literature and ideas
10. have a working knowledge of the classical rules of composition

Methods for Assessing the Expected Course-Level Student Learning Outcomes

Learning Outcome	Method of Assessment
Students will be able to identify the major works of world architecture from ca. 1420 to ca. 1900 and understand the social, historical, and intellectual context of their development.	Four exams, image identification, and drawing assignments that cover content from both lectures and readings.
Students will be able to understand and describe professionally the structural and stylistic features of the architecture studied.	Four exams, image identification, and drawing assignments to test identification and knowledge of aesthetic and tectonic features. Students will apply this knowledge on essays and in class participation.
Students will be able to analyze and evaluate architectural literature and ideas, and develop analytical arguments in written and oral forms.	Essays that require students to analyze critically specific themes related to the history of architecture.
Students will be able to identify and reproduce architectural aesthetic compositions.	Hand-drawn elevations of canonical architectural precedents that require students to demonstrate their ability to recognize and use scale, proportion, the golden ratio and hierarchy as evidenced in these precedents.
Students will learn teamwork and collaboration as they relate to the creative arts.	Collaborative teams are assigned to identify, document, and analyze groups of buildings on the TTU campus that are aesthetically similar to the classical tradition of scale, proportion and ratio. These teams must justify their choices through a comparison/contrast presentations to the class.
Students will learn social responsibility as it relates	Essays require students to identify social issues that architectural precedents have raised, especially

to the creative arts.	those dealing with class, gender, race, and ethnicity.
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General Method of Instruction: Lecture with Discussion Sections led by Instructor of Record

National Architectural Accreditation Board Educational (NAAB) Objectives:

Criterion #1: developing speaking and writing skills
Criterion #2: developing critical thinking skills
Criterion #8: understanding the Western tradition of architecture
Criterion #9: understanding the non-Western traditions of architecture
Criterion #10: understanding the national and regional traditions of architecture.

Course Information and Operating Procedures:

Equal Opportunity and Access to Facilities: The University is committed to the principle that in no aspect of its programs shall there be differences in the treatment of persons because of race, creed, national origin, age, sex, disability, or sexual orientation, and that equal opportunity and access to facilities shall be available to all. If you require special accommodations in order to participate, contact the instructor. Students must present appropriate verification from Disabled Students Services. No requirement exists that accommodations be made prior to completion of this approved University process.

- Exams, assignments, etc. (see below)
- Criteria for grade determination (see below)
- Extra credit policy: There is **NO Extra Credit** in this course.
- Late assignment policy: Late work will not be accepted.
- Grade appeals (OP 34.03)
- Attendance policy http://arch.ttu.edu/wiki/Attendance_Policy
- Academic honesty <http://www.depts.ttu.edu/opmanual/OP34.12.pdf>
- Absences due to official university business <http://www.depts.ttu.edu/opmanual/OP34.04.pdf>
- Observance of a religious holy day <http://www.depts.ttu.edu/opmanual/OP34.19.pdf>
- ADA statement <http://www.depts.ttu.edu/opmanual/OP34.22.pdf>
- Civility in the Classroom
<http://www.depts.ttu.edu/studentaffairs/CampusCrime/documents/CivilityInTheClassroom.pdf>
- Code of Student Conduct <http://www.depts.ttu.edu/dos/handbook/>

SPECIAL NOTE about the class format

This is a lecture class, and most of the material is in **ADDITION** to that of the text. Therefore, **YOU MUST TAKE NOTES** during the lecture. This requires that you listen to the lecture, look at the images, AND write in your notebooks. This process requires effort and it will make you tired, but it is the **ONLY WAY TO PASS** this class. Again: **YOU MUST TAKE NOTES**. If you have questions, please raise your hand and speak clearly.

Examinations and Grading:

Blue Books are provided for each exam; you are not allowed to use your own Blue Book.

There are no unscheduled quizzes and there is no 'extra credit' for this course. Therefore, it is essential that you prepare thoroughly for each exam. Grades will be posted by student Random ID Number outside our classroom. Individual grades may be discussed during office hours. The final exam might have an essay that covers the material over the entire semester. Assignments completed for Discussion Section also are calculated into the final course grade.

Sixty to seventy (60-70 points) of each exam will be in the form short and/or long essays. The Graders will be leading study sessions on how to prepare for these essays.

There are FOUR EXAMS in this class. All exams are worth 100 points each and are averaged with assignments completed for Discussion Section to determine the final grade in the course. The final exam might have a comprehensive essay covering the entire semester.

Grade Scale:

A = 95-100%	C+ = 77-79%
A- = 90-94%	C = 74-76%
B+ = 87-89%	C- = 70-73%
B = 84-86%	D = 60-70%
B- = 80-83%	F = 00-59%

SCHEDULE OF EXAMS:

EXAM #1: Tuesday, February 19

EXAM #2: Tuesday, March 26

EXAM #3: Tuesday, April 18

EXAM #4: Tuesday, May 14, (This is the **FINAL EXAM**: 7:30 – 10:00 a.m., Room TBA)

Images for each exam will be available for study as a pdf file one week before exams.

NOTICE:

Make-up exams: Students who miss exams must have documented excused absences. All make-up exams will be given on Wednesday, May 8 at 1 p.m.

Required Text: Moffett, Fazio, and Wodehouse. *Buildings Across Time: And Introduction to the World of Architecture*. New York: McGraw-Hill, 2004.

Reading and Studying: The syllabus lists reading assignments from the textbook. You should expect to spend 9 hours per week (including class time) preparing for this class.

Schedule of Discussion Sections: To be assigned

Discussion sections will be led by the Instructor of Record and will include discussion of readings, formal analysis assignments, drawing assignments, and team projects. Teams for projects will be comprised of 4 to 5 students per team.

Student Assistants: To be assigned

Schedule of Lectures, Assignments, and Exams (subject to change – you'll be notified in advance)

NOTE: Each lecture and each exam is designed to engage the student in lecture content that fulfills the THECB objectives of critical thinking, written and visual communication skills, and social responsibility. In addition, the THECB objectives of oral and visual communications skills and teamwork are met in discussion each section.

Day	Date	Assignments
R	Jan. 17	Introduction
T	Jan. 22	The Renaissance: Text 295-310 Reading: <i>Brunelleschi's Mirror</i> Retrieve reading: http://www.arch.ttu.edu/people/faculty/ellis_c/ Exercise: Classical Composition (maximum of 10 points added to first exam) Retrieve exercise at: http://www.arch.ttu.edu/people/faculty/ellis_c/ Exercise DUE: Thursday, Feb. 9 at 3:30 PM. Late work is not accepted.
R	Jan. 24	The Renaissance: Text 295-310
T	Jan. 29	High Renaissance: Text 310-323
R	Jan. 31	Mannerism: Text 323-330
T	Feb. 5	Palladio and the Renaissance Villa: Text 330-340 Reading: <i>Palladio and Santa Agricoltora</i> Retrieve reading: http://www.arch.ttu.edu/people/faculty/ellis_c/
R	Feb. 7	French and English Renaissance: Text 341-351 Exercise DUE TODAY
T	Feb. 12	Italian Baroque: Text 353-372
R	Feb. 14	Northern Baroque: Germany, France, England: Text 373-398
T	Feb. 19	EXAM #1
R	Feb. 21	Pre-Contact America: Text 275-293
T	Feb. 26	French Neo-Classicism: Text 409-413
R	Feb. 28	Neo-Palladianism in England & America: Text 397-400. Class notes are extremely important for the lectures on Neo-Palladianism.
T	Mar. 5	Neo-Palladianism in England & America: Class notes are extremely important for the lectures on Neo-Palladianism.
R	Mar. 7	Visionary and Revolutionary Architecture: Text 397-400
T	Mar. 12	SPRING BREAK
R	Mar. 14	SPRING BREAK
T	Mar. 19	The Picturesque, Sublime, and Associationism: Text 415-418 (Return to Antiquity); 405-408.
R	Mar. 21	The Picturesque Landscape: Text 397-400
T	Mar. 26	EXAM #2
R	Mar. 28	Neo-Classicism in Europe & America: Text 402-405; 419-428.
T	April 2	Neo-Classicism in Europe & America: Text 402-405; 419-428.
R	April 4	Innovations in Iron: 431-32; 437-448
T	April 9	Transformation of the City: Text 413. Reading: <i>Ecole des Beaux Arts & Baron von Haussmann</i> Retrieve reading: http://www.arch.ttu.edu/people/faculty/ellis_c/
R	April 11	Reactions to Change: The Gothic Revival: Text 429-431
T	April 16	Reactions to Change: Arts and Crafts in England: Text 448-452
R	April 18	EXAM #3
T	April 23	Mackintosh and links to Art Nouveau: Text 457-60
R	April 25	Art Nouveau and Vienna Secession: Text 452-54; 460-462
T	April 30	European Avant-Garde through Expressionism: Text
R	May 2	The American Workplace: Text 415-418

T	May 7	Search for an American Style: Text 432-437; 462-473
W	May 8	INDIVIDUAL STUDY DAY: Make up Exams given
T	May 14	FINAL EXAM: 7:30 – 10:00 a.m., Eng-Phil #160

Discussion Section Topics:

Day	Date	Assignments
T	Jan. 20	THECB Objective: CT, CS, SR Reading: “Brunelleschi’s Mirror” Students divide into to groups of five and discuss the prompts assigned by the instructor. Each group will present its conclusions to the class as the basis for further persuasive discussion
T	Jan. 27	THECB Objective: CT, CS, SR Reading: “Palladio and Santa Agricoltora” Students divide into to groups of five and discuss the prompts assigned by the instructor. Each group will present its conclusions to the class as the basis for further persuasive discussion
T	Feb. 3	THECB Objective: CT, CS, T Drawing Assignment: Chitham’s Classical Orders, the Tuscan and Roman Orders In pairs, draw these orders and analyze the system of measurements, proportion and scale.
T	Feb. 10	THECB Objective: CT, CS, T Drawing Assignment: Chitham’s Classical Orders, the Ionic, Corinthian, and Composite Orders In pairs, draw these orders and analyze the system of measurements, proportion and scale.
T	Feb. 17	THECB Objective: CT, CS, T Drawing Assignment: Chitham’s Classical Orders, the rustication and arches In pairs, draw the various combinations of arches and rustication and analyze the system of measurements, proportion and scale
T	Feb. 24	THECB Objective: CT, CS, T Drawing Assignment: Chitham’s Classical Orders, windows, doors, general fenestration In pairs, draw the various combinations of fenestration and analyze the system of measurements, proportion and scale
T	Mar. 3	THECB Objective: CT, CS, T Composition Assignment: Chitham’s Classical Orders, composing the classical elevation. In pairs, compose a 2-story elevation raised over a rusticated base and mezzanine
T	Mar. 10	THECB Objective: CT, CS, T Composition Assignment: Chitham’s Classical Orders, composing the classical elevation. In pairs, vary the composition that was due this week, a 2-story elevation raised over a rusticated base and mezzanine
T	Mar. 17	Spring Break
T	Mar. 24	THECB Objective: CT, CS, T Composition Assignment: Chitham’s Classical Orders, composing the classical elevation. In teams of six, post the most current compositions of the classical elevation. Each team must critique and comment on the compositions within its teams, using as the basis of critique the successful use of proportion and scale, and the rules of composition as discussed by the instructor.
T	Mar. 31	THECB Objective: CT, CS, T Analytical Composition Assignment: Chitham’s Classical Orders, composing the classical elevation. In teams of six, post the most current compositions of the classical elevation. Each team must present to the class and critique and comment on the compositions within its team, using as the basis of critique the successful use of proportion and scale, and the rules of composition as discussed by the instructor.
T	April 7	THECB Objective: CT, CS, T Continuation of analytical Composition Assignment: Chitham’s Classical Orders, composing the classical elevation. In teams of six, post the most current compositions of the classical elevation. Each team must present to the class and critique and comment on the compositions within its team, using as the basis of critique the successful use of proportion and scale, and the rules of composition as discussed by the instructor.
T	April 14	THECB Objective: CT, CS, T Visual analysis assignment. In teams of six, students will choose two buildings from either the Renaissance, Baroque,

		Enlightenment, or 19 th -century Revivals, as assigned by the instructor, and each team will present a verbal and visual comparison of the two buildings, focusing on the compositional consistencies and inconsistencies.
T	April 21	THECB Objective: CT, CS, T Continuation of visual analysis assignment. In teams of six, students will choose two buildings from either the Renaissance, Baroque, Enlightenment, or 19 th -century Revivals, as assigned by the instructor, and each team will present a verbal and visual comparison of the two buildings, focusing on the compositional consistencies and inconsistencies.
T	April 28	THECB Objective: CT, CS, SR Reading: “The First Moderns” Students divide into to groups of five and discuss the prompts assigned by the instructor. Each group will present its conclusions to the class as the basis for further persuasive discussion
T	May 5	THECB Objective: CT, CS, SR Reading: “The First Moderns” Students divide into to groups of five and discuss the prompts assigned by the instructor. Each group will present its conclusions to the class as the basis for further persuasive discussion