

Architect and History

ARTH 1060-001, SPRING 2024



INSTRUCTOR

[Prof. M. Zarmakoupi](#)

Morris Russell and Josephine Chidsey Williams
Assistant Professor of Roman Architecture

LECTURES [COLL 200](#)

Tues. & Thurs. 12:00 – 1:00 p.m.

RECITATIONS

ARTH 106-201 [MEYH B4](#)

Thurs. 1:45 – 2:45 p.m. TA [David Mulder](#)

ARTH 106-202 [JAFF 104](#)

Thurs. 3:30 – 4:30 p.m. TA [David Mulder](#)

ARTH 106-203 [JAFF 104](#)

Fr. 10:15 – 11:15 a.m. TA [Elliot Mackin](#)

ARTH 106-204 [WILL 215](#)

Thurs. 5:15 – 6:15 p.m. TA [Elliot Mackin](#)

COURSE OVERVIEW

The built environment shapes our lives and this course tackles its underpinning design principles and qualities as well as social and cultural contexts. It is an interpretative look at the built environment or, more precisely, at the ways in which monuments and cities are designed, represented, perceived and construed over time. It introduces students to the interrelated fields of architecture, art history, and urbanism and explores great architectural monuments and cities from the modern to the ancient period, from the US across Europe and from the Mediterranean to Asia. We will assess the built environment as culturally meaningful form and examine a body of historical and cultural material relevant to its interpretation. In doing so, the course seeks to foster a critical understanding of the cultural and artistic processes that have influenced architectural and urban design.

The focus will be on understanding these works as results of skilled workmanship as well as social and cultural products. We will tackle ancient and modern perceptions of these monuments and cities by analyzing form, design, structure and by addressing their perceptual qualities through 3D reconstructions and virtual environments, as well as sketchbook assignments.

This course fulfills Sector IV, Humanities and Social Sciences. All assignments (6 sketchbook assignments and 2 papers) have to be completed and both exams taken, in order to pass the course.

Objectives

On successful completion of this course a student should:

- Identify key architectural monuments and sites from the ancient to the modern period
- Be familiar with the historical and social underpinnings as well as scientific qualities of architecture
- Be able to analyze the form, design and structure of key architectural monuments and sites
- Have developed skills to record visual information

Requirements

- lecture & recitation attendance and participation
- homework readings
- complete assignments (6 sketchbook assignments, 2 papers and 2 exams)

Readings

All of the required readings are posted on Canvas under each module. Additional readings and relevant eBooks are on reserve at *Course Materials @ Penn Libraries* link on Canvas.

Recitations

Recitations will focus on sharpening formal and analytical skills, including critical observation, description and interpretation of architectural monuments and cities, the analysis of textual sources, and the discussion of historical issues. Recitations will introduce basic design and mapping skills and methods of graphically recording impressions and qualities of buildings and urban space. The TA will present 10-20 min of material, followed by 30-40 min of interactive group work.

Sketchbooks

The sketchbook assignments require **no design skills**. They are meant to help you develop ways of recording visual information. The medium that you can use will vary from freehand and digital drawings to photos, videos depending on the sketchbook assignment. A handout will detail each sketchbook assignment, explain the medium that you can use, TAs will discuss them in recitation and the learning assistant will guide you through the assignments. It is expected that you will spend about an hour to complete each sketchbook assignment. Sketchbook assignments must be uploaded on Canvas on the due date.

Method of Assessment

Attendance

- attendance and participation in lecture and recitation 15%

Sketchbooks

- 6 Sketchbook assignments with explanatory notes, **due in Weeks 4, 6, 9, 11, 13, 15** 15%

Papers

- **4-page paper** (with additional sketches and illustrations), **due on February 29** 15%
(12-point font; double spaced with 1-inch margins; hard-copy in class & upload to Canvas by noon)
- **5-page paper** (with additional sketches and illustrations), **due on April 30** 20%
(12-point font; double spaced with 1-inch margins; hard-copy in class & upload to Canvas by noon)

Exams (online asynchronous)

- mid-term exam on **March 12** 15%
- final exam on **May 6-14** 20%

COURSE POLICIES

Lecture and recitation attendance

Attendance is mandatory and, with participation, will constitute 15% of each student's grade. More than 5 unexcused absences in lectures and recitations will result in a loss of that 15%. Make up attendance in another recitation will be permitted once.

Missed exams

There will be no make up or rescheduled exams, mid-term or final. Seniors writing theses who have scheduling conflicts should get in touch with the instructor at the beginning of the course.

Late work

Without prior arrangement late assignments are not accepted.

Grading

The essays will be graded for form as well as content, and students are encouraged to use the services of the Writing Center: <https://writing.upenn.edu/critical/>. It is important that students reference their sources of information as accurately and as fully as possible. If a student summarizes another person's ideas or judgements, or reproduces their images, a reference must be made in the text and all works referred to must be documented in full in a bibliography. The grade ranges follow the policies of the School of Arts and Sciences (<https://www.college.upenn.edu/grading-system>).

The TAs cannot give extensions or change a mark. If you want a mark to be reassessed, you must see the instructor. Be aware that a reassessment of your grade can result in its increase or decrease.

ACADEMIC ACCOMMODATIONS

University of Pennsylvania, provides reasonable accommodations to students with disabilities who have self-identified and been approved by the office of Student Disabilities Services (SDS): <https://www.vpul.upenn.edu/lrc/sds/>. Please make an appointment to meet with me as soon as possible to discuss your accommodations and your needs.

COURSE STRUCTURE

Architecture as a way of seeing

Week 1

- January 18 *Architecture as an Icon*
J. Stuart and N. Revett, *Antiquities of Athens* (1762), vol. 2, ch. 1, pp. 1-10, plates I-IV.
Le Corbusier, *Journey to the East*, "The Parthenon," pp. 209-238.
- January 18-19 Recitations

Week 2

- January 23 *Architecture as Structure*
Vitruvius, *De architectura* (ca. 25 BCE), 3.2-3, 4.1-3.
Le Corbusier, *Towards a new architecture* (1931) (English transl. of *Vers une architecture* [1922]), pp. 23-64.
- January 25 *Understanding structure: Structure vs. surface*
Procopius, *Buildings* (6th c. CE), 1.1.
J. O'Gorman, *ABC of Architecture* (1998), pp. 32-64, "B is for *Firmitas*."
- January 25-26 Recitations

Seeking to understand architecture

Week 3

- January 30 *Understanding the classical language of architecture*
J. Summerson, *The Classical Language of Architecture* (1963), pp. 7-20.
- *** Announcing Sketchbook Assignment 1, due on February 8
- February 1 *Understanding the experience of architecture*
S. Williams Goldhagen, *Welcome to your world* (2017), ch. 6.
- February 1-2 Recitations

Week 4

- February 6 *Understanding the urban context of architecture*
K. Lynch, *The Image of the City* (1960), pp. 1-25.
- February 8 *Understanding landscape as urban infrastructure*
I. L. McHarg, *Design with Nature* (1992), pp. 55-65.
- *** **Sketchbook Assignment 1 due; upload to Canvas today**
- February 8-9 Recitations

Representing architecture

Week 5

February 13 *Seeing and representing architecture*
A. Bousquet, *The Eye of War: Military Perception from the Telescope to the Drone* (2018), ch. 1 'Perspective'.

*** Announcing 4-page paper ('First Paper'), due on February 29

February 15 *Architectural representation as a way of seeing*
P. Cook, *Drawing: The motive force of architecture* (2014), ch. 3.

*** Announcing Sketchbook Assignment 2, due on February 22

February 15-16 Recitations

Periods, Period-isms and Styles

Week 6

February 20 *The language of architecture: "Gothic vs. Classic"*
W. Morris, *Gothic architecture: A lecture for the Arts and crafts exhibition society* (London 1893).

February 22 *'Periods and -isms': the ongoing discourse with antiquity*
Hübsch, *In What Style Should we Build?* (1828), in Heinrich Hübsch et al., *In What Style Should we Build? The German Debate on Architectural Style* (1992), pp. 63-88.

*** **Sketchbook Assignment 2 due; upload to Canvas today**

February 22-23 Recitations

Week 7

February 27 *Neo-Classicism and the Beaux-Art tradition*
J. N. L. Durand, *Précis of the Lectures on Architecture with Graphic Portion of the Lectures on Architecture* (Los Angeles: The Getty Research Institute, 2000), Preface and Introduction, pp. 73-88.

*** Announcing Sketchbook Assignment 3, due on March 14

February 29 *Visit to the Architectural Archives*

*** **First Paper due; upload to Canvas today**

Feb. 29 – March 1 Recitations

Week 8

-- Spring Break --

Week 9

March 12

Mid-term exam

March 14

Visit to the Fisher Fine Arts Print Books

Sketchbook Assignment 3 due; upload to Canvas today

March 14-15

Recitations

Week 10

March 19

The International Style

H.R. Hitchcock and P. Johnson, *The International Style* (1932), pp. 12-20.

March 21

After Modernism: Robert Venturi to Rem Koolhaas

C. Jencks, *What is Post-Modernism?* (1986), pp. 14-30.

C. Jencks, *Post-Modernism: The New Classicism in Art and Architecture* (1987), pp. 279-291.

Announcing Sketchbook Assignment 4, due on March 28

March 21-22

Recitations

Back to basics: Plans, Proportions and Refinements

Week 11

March 26

'How To ...' – plans and planning of buildings

L. Haselberger, "Deciphering a Roman Blueprint," *Scientific American* 272(6) (1989), pp. 84-89.

L. Haselberger, "The Construction Plans for the Temple of Apollo at Didyma," *Scientific American* 253(6) (1985), pp. 126-133.

March 28

The Human Body and Proportions

B. Colomina and M. Wigley, *Are we human? Notes on an archaeology of design* (2016), ch. 10 'The frictionless silhouette', pp. 146-161.

Sketchbook Assignment 4 due; upload to Canvas today

March 28-29

Recitations

Week 12

April 2

Refinements

M. Korres, "Refinements on refinements," in L. Haselberger (ed.), *Appearance and Essence: Refinements of Classical Architecture: Curvature* (1999), pp. 79-104.

Announcing Sketchbook Assignment 5, due on April 11

April 4 *Surveying*
J.-P. Adam, *Roman Building: Materials and Techniques* (1994), pp. 8-19.

April 4-5 Recitations

The Multiple “Discoveries” of Antiquity

Week 13

April 9 *Discovering Antiquity: Renaissance*
K. James-Chakraborty, *Architecture since 1400* (2014), ch. 3 ‘Brunelleschi’,
ch. 4 ‘Medici Florence’, pp. 30-60.

*** Announcing: 5-page paper (‘Second Paper’), due on April 30

April 11 *The villa as a paradigm: Rediscovery of a lifestyle*
J. Ackerman, “The villa as paradigm,” *Perspecta* 22 (1986), pp. 10-31.

*** **Sketchbook Assignment 5 due; upload to Canvas today**

April 11-12 Recitations

Week 14

April 16 *Modernism and the Discourse with Antiquity*
W. J. R. Curtis, “Authenticity, Abstraction and the Ancient Sense: Le
Corbusier’s and Louis Kahn’s Ideas of Parliament,” *Perspecta* 20 (1983),
pp. 181-194.

*** Announcing Sketchbook Assignment 6, due on April 25

April 18 **Session to discuss 5-page paper Assignment**

April 18-19 Recitations

Week 15

April 23 *‘East of West’ connections*
G. Necipoğlu, “Challenging the Past: Sinan and the Competitive Discourse
of Early Modern Islamic Architecture”, *Muqarnas* 10, Essays in Honor of
Oleg Grabar (1993), pp. 169-180.

Urban planning: ancient and modern cities

April 25 *‘Urban Context’ – city planning in old and new worlds*
J. A. Gallery, *The Planning of Center City Philadelphia: From William Penn
to the Present* (2007), pp. 8-25.
The ancient city as a blueprint for the future

*** **Sketchbook Assignment 6 due; upload to Canvas today**

April 25-26 Recitations / Revision

Week 16

April 30

Designing history

C.-A. Lopez et al, *Franklin's "Good House": The Story of Franklin Court* (1981), pp. 58-61.

F. Matero "Ben's House: Designing History at Franklin Court, Philadelphia" (2010), pp. 1-2.

M. Zarmakoupi, "Balancing Acts Between Ancient and Modern Cities: The Ancient Greek Cities Project of C. A. Doxiadis," *Architectural Histories* 3(1): 19 (2015), pp. 1-22

Second Paper due; upload to Canvas today

Final Examination

May 6-14