

The College of The Bahamas

ARCH 220

ARCHITECTURAL HISTORY & THEORY II

Spring Semester 2012

3 Semester Hour Credits

4:00 to 6:00 pm, T

Technology Block – T28

4:00 to 6:00 pm, Th

DOCUMENT
ONE

Faculty: Christopher Lobas, Architect, NCARB (US), CO, UT, NY, LEED AP

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COURSE DESCRIPTION AND SYLLABUS

This course advances core knowledge from ancient architectural history to modern times, covering that period since 1400. Emphasis will be on critical study and analysis of western architecture – its themes, and theories from renaissance through mid-19th century to present.

SPECIFIC OBJECTIVES

Upon completing this course students will be able to

1. Understand the influence of History on the built environment;
2. Identify, interpret and apply themes that embody Architecture;
3. Explain Architectural styles, and the changing expressions of buildings;
4. Discuss interactions between technology and art
5. Apply knowledge of the social, political, and other forces that sculpted modern design.

COURSE CONTENT

- I. Indigenous Architecture
 - A. North American
 1. Tribes of the Great Planes and Great Lakes
 2. Tribes of the Northeast
 - B. Central and South American
 1. Mexico and Central America
 2. South America
 3. Inca
 - C. Africa
 1. Portable Fabric Structures
 2. Permanent Dwellings
 3. Urbanization and Fortification
 4. Churches and Mosques
- II. Gothic Architecture
 - A. Early Gothic
 - B. High Gothic
 - C. English Gothic
 - D. German Czars
 - E. Medieval Cities

- III. Renaissance Architecture
 - A. Brunelleschi
 - B. Bartolomeo and Medici
 - C. Alberti
 - D. Bramante
 - E. Michelangelo
 - F. Palladio

- IV. Baroque and Rococo
 - A. Reformation and Counter-Reformation
 - B. Sixtus V and Replanning of Rome
 - C. Bernini
 - D. Borromini
 - E. Baroque throughout Europe

- V. 18th Century
 - A. English Neo-Palladians
 - B. Return to Antiquity
 - C. Adam and Chambers
 - D. Industrial Revolution - Responses
 - E. Romanticism and the Picturesque

At this time, we will divert to a brief study of Bahamian Colonial exemplars.

- VI. 19th Century
 - A. Neoclassicism
 - B. Gothic Revival
 - C. Ecole de Beaux Arts
 - D. Developments in Steel
 - E. Developments in Wood and Concrete
 - F. Arts and Crafts Architecture
 - G. Art Nouveau
 - H. Towards a New American Style

- VII. Structural rationalists, Avant Garde & early modernism
 - 1. The idea of modern architecture
 - 2. Futurism and constructivism
 - 3. Art deco
 - 4. Modern masters: Frank Lloyd Wright, le Corbusier, Walter Gropius
 - 6. Ludwig Mies van der Rhoe

- VIII. Movements & Associations
 - 1. Modernism in the mid- and late twenty-first century
 - 2. Intellectual inspirations for post-modernism
 - 3. Preservation of the classical tradition
 - 4. Modern regionalism
 - 5. Modernism & Japan
 - 6. Form-making in the United States
 - 7. Form-making elsewhere

- IX. New directions
 - 1. European architects & technology
 - 2. Architects working in china
 - 3. Sustainable design

ASSESSMENT

Assignments	30%
Mid-semester Exam	30%
<u>Final Exam</u>	40%
Total	100%

REQUIRED TEXTS

Curtis, W. J. R. (1996). *Modern architecture since 1900*, (3rd ed.). London, UK: Phaidon Press.

Fazio, M., Moffett, M., & Wodehouse, L. (2008). *A world history of architecture*, (2nd ed.). New York, NY, USA: McGraw-Hill Co. Inc.

Kostof, S. (1995). *A history of architecture: Settings and rituals*, (2nd ed.). New York, NY, USA: Oxford University Press.

OTHER REQUIRED READINGS IN EXCERPT FORM TO BE PROVIDED BY INSTRUCTOR.

SUPPLEMENTARY READINGS/MATERIALS

Burnside, Jackson (2001). *Historic Nassau Study*

Cleaver, D. G. (1988). *Art: An introduction*, (5th ed.). Orlando, FL, USA: Houghton Mifflin Harcourt.

Crouch, D. P. (1985). *History of architecture: From Stonehenge to skyscrapers*. New York, NY, USA: McGraw Hill Publishing Company.

Fletcher, B. S. (2006). *A history of architecture*, (20thed.). Oxford, UK: Elsevier Ltd.

Gravette, A. (2000). *Architectural heritage of the Caribbean, An A-Z of historic buildings*. Oxford, UK: Signal Books.

Harris, C. (1983). *Illustrated dictionary of historic architecture*. New York, NY, USA: Dover Publications.

Hicks, I., & Wood, D.F. (2003). *Island life*. London UK: Pavillion Books.

More, G., & Bergdoll, B. (2010). *Caribbean modernist architecture. (Archivos de arquitectura antillana)*. New York, NY, USA: The Museum of Modern Art.

Russell, C. S. (1979). *Nassau's historic buildings*. Nassau, The Bahamas: Bahamas National Trust.

Saunders, G., & Cartwright D. (1980). *Historic Nassau*. Oxford, UK: MacMillan Caribbean.

Saunders, G., & Huber, L. (2001). *Nassau historic landmarks*. Oxford, UK: MacMillan Caribbean.

WEEKLY ASSIGNMENTS IN DETAILWeek 1

Tuesday 10th January 2012

Review of Method for Diagramming Buildings

Thursday 12th January 2012

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Week 2

Tuesday 16th January 2012

Aztec and Mayan Architecture

Thursday 18th January 2012

Incan Architecture

Week 3

Tuesday 23rd January 2012

Machu Picchu

Thursday 25th January 2012

African Architecture

Week 4

Tuesday 30th January 2012

Gothic Architecture

Thursday 1st February 2012

NOWWeek 5

Tuesday 6th February 2012

Renaissance Architecture -

Lecture: Italian Renaissance

Films: Florentine Renaissance, Saint Paul's Basilica

Read Chapter 11

Thursday 8th February 2012

Renaissance Architecture -

Lecture: Late Renaissance

Film: Palladian Villa

Correlative Cultural Notes:

Briefly read through 09a through 09c

Week 6

Tuesday 13th February 2012

Baroque Architecture

Lecture: The Italian Baroque

Read Chapter 12

Correlative Cultural Notes:

Read 11a, Listen to 11b

Thursday 15th February 2012

Lecture: The Baroque Expands throughout Europe

Correlative Cultural Notes:

Read 10

Week 7

Tuesday 20th February 2012

BAHAMIAN ARCHITECTURE – ANDRE'S TALK

Spring Mid-Term Break - Thursday 23rd February 2012 to Saturday 26th February 2012

PLANS IN PROGRESS

Week 8

Tuesday 27th February 2012 18th Century Architecture
Thursday 29th February 2012

Week 9

Tuesday 5th March 2011 19th Century Architecture
Thursday 7th March 2011 Forging a New American Architecture

Week 10

Tuesday 12th March 2011 Masters of Modernism
Thursday 14th March 2011 Wright, Corbusier, Gropius, Mies Van Der Rhoë

Week 13

Tuesday 19th March 2011 Modernism
Thursday 21st March 2011

Week 14

Tuesday 26th March 2011 Modernism
Thursday 28th March 2011

Week 15

Tuesday 2nd April 2011 Student Talks, Modernists
Thursday 4th April 2011

Week 16

Tuesday 9th April 2011 Student Talks, New Directions
Thursday 11th April 2011

Week 17

Final exam week

CORRELATIVE CULTURAL WORKS

Course Content

Correlative Cultural / Literary Works
(Only brief excerpts assigned)**I. Indigenous Architecture**

A. North American

1. Tribes of the Great Plains
2. Tribes of the Northeast

Black Elk Speaks
(*Seven Rites of the Oglala Sioux*)

B. Central and South American

1. Mexico and Central America
3. South America
4. Inca

Creation Myth:
Aztec Legend of the Five Suns

La Escruita del Dios – J. L. Borges
(The Handwriting of God)

C. Africa

1. Portable Fabric Structures
2. Permanent Dwellings
3. Urbanization and Fortification
4. Churches and Mosques

Primary Sources, TBD

II. Gothic Architecture

- A. Early Gothic
- B. High Gothic
- C. English Gothic
- D. German Czars
- E. Medieval Cities

Divina Commedia – Dante Alighieri
(we'll only have time for Inferno)

Seven Lamps of Architecture or
The Stones of Venice
John Ruskin

III. Renaissance Architecture

- A. Brunelleschi
- B. Bartolomeo and Medici
- C. Alberti
- D. Bramante
- E. Michelangelo
- F. Palladio

da Vinci Notebooks

The Agony and The Ecstasy
Irving Stone

I quattro libri dell'architettura
Andrea Palladio

IV. Baroque and Rococo

- A. Reformation (and counter)
- B. Sixtus V and replanning Rome
- C. Bernini
- D. Borromini
- E. Baroque throughout Europe

Disputation of Doctor Martin Luther on
the Power and Efficacy of Indulgences

*Genius in the Design: The Rivalry that
Transformed Rome.* J. Morrissey.

- V. **18th Century**
 - A. English Neo-Palladians
 - B. Return to Antiquity
 - C. Adam and Chambers
 - D. Industrial Revolution – Responses
 - E. Romanticism and the Picturesque

At this time, we will divert to a study of Bahamian colonial exemplars.

- VI. **19th Century**
 - A. Neoclassicism *Quest for the Gothic*
 - B. Gothic Revival Ralph Adams Cram
 - C. Ecole de Beaux Arts
 - D. Developments in Steel
 - E. Developments in Wood and Concrete *On Architecture*
 - F. Art Nouveau Bernard Maybeck
 - G. Towards a New American Style

Architectural Historians: I'm striving currently to find as many of these books as possible in digital format. I've actually had quite a bit of luck in this process. There may be some substitutions, and for these, you'll be informed in plenty of time. All excerpts will be posted on the SkyDrive website.
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VII. Modernism - Principle Meaning Systems of the 20th Century

At this point, the course content becomes further complicated, so it is outlined in a new format.

MOVEMENT	PHILOSOPHY and PHILOSOPHERS	THEORY / THEORISTS	PROONENTS	SALIENT ISSUES
Modernism	* Logic of Science, Positivism Ludwig Wittgenstein Bertram Russel	Functionalism Structural Expressionism	Le Corbusier Walter Gropius Mies Van Der Rhoë	Space-Time Function System The Machine
Late Modernism	* Semiology	Walter Jencks	Piano & Rodgers Richard Foster Jean Nouvel	Technology as Symbol
Expressionism / Radical Individualism	* Existentialism Søren Kierkegaard Friedrich Nietzsche Jean Paul Sartre Albert Camus Martin Heidegger José Ortega y Gasset		Rudolf Steiner Antonio Gaudi Bruce Goff Frank Gehry	Free Expression Fundamental nature of human existence Finitude Gravity of choice Authenticity of creativity
Post- Modernism	* Linguistic Analysis Ludwig Wittgenstein Alfred Jules Ayer * Structuralism James Opie Urmson Claude Levi-Strauss Roland Berthes	Robert Venturi Italo Calvino	Venturi "Learning from Las Vegas"	Sign Symbol Meaning Structrue Code Mythology Perception
Neo- Rationalism	* Idealism Karl Marx Ernst Cassirer	Aldo Rossi Leon Krier	John Hejduk Peter Eisenmann Mario Botta Arata Isozaki	Typology Context Permanence Mask
Neo-Classicism		John Summerson	Edwin Lutyens Clement Greenberg	Order, History
Phenomenology	* Phenomenology Edmund Husserl Martin Heidegger Maurice Merleau-Ponty Alfred Schütz	Christian Norberg-Schulz Gaston Bachelard George Edward Moore	Fay Jones Tadao Ando Carlo Scarpa Luis Barragan	Memory Body Myth Primitivism Experience Meaning
Deconstruction	* Post-Structuralism Jacques Derrida Michel Foucault Roland Barthes Paul de Man	Geoffrey Broadbent David Ingram	Bernard Tschumi Daniel Libeskind Zaha Hadid Peter Eisenmann Coop Himmelblau Morphosis (T. Mayne) Frank Gehry (fringe)	Dislocation Fragments Superimposition Palimpsest Ambiguity of Text