This seminar explores theories of architecture since the beginning of the Renaissance. It involves both reading original texts (where available in translation) and study of the contexts in which the theories were produced. We will also consider some of the buildings which influenced or were influenced by the theories. There are therefore two components to the analysis of the texts: theory and context.

Seminal writings on architecture in western Europe, these texts certainly do not exhaust the thoughtful theoretical writings of many others, and there are essays from other cultures and in the United States during the late nineteenth and early twentieth century, but they will not be considered in this course. What were the questions architects and theorists asked of architecture in the early modern era? What was important, and why? What were the assumptions they made about architecture, and about architects, and how did this color the types of questions they asked and the theories they devised?

As a seminar, the course depends upon the full participation of all students. Therefore everyone is expected to do all of the reading each week. We will have a field trip to the Getty Center to view some original works of architectural theory, in October or November. I will try to organize this to accommodate students’ schedules, but because the Getty has reduced personnel, we also are limited to the days they make available to us.

**Assignments and Grading.** There are two written assignments in this class.

a) Students will prepare one report, to be presented orally in class. Each student will prepare a presentation on the theories to be considered at one class meeting, which will entail readings from one or two architects. This presentation should also be presented as a paper from 5 to 7 pages long. This is not a biography of the theorist, but a summary and discussion of the theories. You may choose to write about theories of perspective, for example, or about theories of beauty, or about materials, and you must refer to at least two of the authors in your paper. This is an analytical exercise, not a research into a particular architect or theorist.

Students will sign up for these presentations by the second class meeting (August 30). Therefore I recommend that you go to the Architecture and Fine Arts Library in the basement of Watt Hall during the first week of classes to review the readings and select the one you are interested in working on.

b) All students are expected to have completed the reading and to be prepared to discuss the texts. During the course of the term, you are each to prepare a two page summary, or synopsis, of the reading for one of the weeks, but not the theory about which you are writing your paper.
This is a brief, two page précis, or critical summary, of TWO of the readings during the course of the semester. For information on how to prepare these précis, see ML Rampolla, *A Pocket Guide to Writing in History* (Fifth Edition, 2007), 25-30.

*Papers must be submitted in 12 point, Palatino or Times New Roman typeface. My computer does not open .docx papers – all submissions must be in Word .doc format.*

***Papers not submitted in correct form, with proper footnotes following the form outlined in Rampolla WILL NOT BE ACCEPTED. THEY MAY NOT BE RESUBMITTED FOR A FULL GRADE.***

**Grading:**
The paper / presentation is worth a combined total of 70% of your grade – that is, 40% for the paper, 30% for the presentation; another 20% is based upon the 2-page synopses of the readings, and another 10% will be based on class participation – that is, attendance and preparation for discussion. Grades of presentations are based upon clarity, thoroughness, and grades on papers are based on clarity, thoroughness, and successful synthesis and analysis of important points. To this end, I will review drafts of your papers prior to the due date.

**Course goals:** In the most general terms, this course is an introduction to architectural theory from the 15th through the 19th centuries. Students should gain a working knowledge of developments in architectural theory in Western Europe during this period.

The course has other objectives as well. I am particularly interested in students developing the ability to write a critical synthesis of a specific set of architectural theories, and I am also especially concerned that students learn to make cogent oral presentations.

Papers are due at the time you make your class presentation; I will comment upon the paper and return it to you for revision the week following your presentation. I expect the revision to include issues raised in class discussion as well as those that I note on the paper. The revision will be due the week after I return the paper to you. I will grade and return the revised paper to you. Should you wish to improve your grade, I encourage you to make further revisions; I will grade them as I receive them, but the last day to present revised papers is the last day of class.

I do all revisions and comments online so that both you and I have copies of all work presented.
The schedule for the classes this semester follows; all readings will be on reserve in the Architecture and Fine Arts Library in the basement of Watt Hall. If a reading is not available, I will make photocopies and distribute them in class.

**Texts:**
- *Taschen, Architectural Theory*
- *Reader, from University Readers (asterisks below)*
- Leon Battista Alberti, *On Architecture*
- M. A. Rampolla, *A Pocket Guide to Writing in History*

### Schedule of Readings and Classes

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Texts</th>
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<tbody>
<tr>
<td><strong>August 23</strong></td>
<td><strong>Introduction to Architectural Theory</strong></td>
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<tr>
<td>Sept 6</td>
<td>Renaissance Garden theory and Design: Prof. Berney</td>
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<tr>
<td>Sept 13</td>
<td><strong>Topic:</strong> The Function and Appropriateness of Architecture</td>
<td>Alberti (cont’d) Read: 154-64, 189-95, 200-218, 268-77, 291-96</td>
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<td>Sept 20</td>
<td><strong>Topic:</strong> Rules of Composition</td>
<td>Sebastiano Serlio, <em>On Domestic Architecture</em> Read: All</td>
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<td>Sept 27</td>
<td><strong>Topic:</strong> Modifying the Classical &amp; Rules Redux</td>
<td>Palladio (1508-80), <em>Four Books of Architecture</em> Read: Books I &amp; II</td>
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<tr>
<td>Oct 4</td>
<td><strong>Topics:</strong> Architecture and Science</td>
<td>H. Meeks, <em>Guarino Guarini</em> (1624-83)</td>
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<td><em>C. Perrault,</em> <em>Ordonnance for the 5 Kinds of Columns</em> (1613-88)</td>
<td>Read: 47-79, 153-75</td>
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<tr>
<td>Oct 11</td>
<td>Class at Getty: date and time to be announced</td>
<td>Regular class will not be held</td>
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<td>H. Aurenhammer, <em>Johann Fischer von Erlach</em>(1656-1723) Read: Chapters 2 &amp; 3</td>
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<td></td>
<td>Claude Nicholas Ledoux (1736-1806) <em>Unpublished Projects</em></td>
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Read: review projects, introduction
Etienne Louis Boullee (1728-99), Treatise on Architecture

Oct 25  Topic: Gothic Revival and the fate of Classicism
*Viollet le Duc (1814-1879), The Foundations of Architecture
*Read: pp. 33-101; Lectures on Architecture, Read: 9-33, 247-342
August W. N. Pugin (1812-1852), Contrasts, iii-v, 1-58
Read: pp. 103-135, 161-175

Nov 1  Topic: Architecture of Imperial Ambitions
Karl Friedrich Schinkel (1781-1841), Saamlung Architecktonischer Entwurfe review all
B. Bergdoll, Karl Friedrich Schinkel, Chapters 2 and 4

Nov 8  Topic: Honesty and Ethics in Design
John Ruskin, (1819-1900) The Seven Lamps of Architecture
read: pp. 15-33, 100-141, 167-88
Gottfried Semper (1803-1879), The Four Elements of Architecture


Nov 15 Submit last draft of papers for my review; I will return them with comments for revision within a week.

Nov 22  Topic: Dismantling Architectural Theory
*Sir Geoffrey Scott (1885-1929) The Architecture of Humanism
read: Chapters One, Four, Seven and Eight

Nov 29 Last class/discussion

Final Exam: December 8, 7pm to 9pm
Last day & time to submit electronic versions and hard copies of revised papers; leave hard copies in my mailbox in Watt 204.

Statement for Students with Disabilities
Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to my TA) as early in the semester as possible. DPS is located in STU 301 and is open 8:30AM-5PM, Monday through Friday. The phone number for DSP is (213) 740-0776.

Statement on Academic Integrity
USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one’s own academic work from misuse by others as well as to avoid using another’s work as one’s
own. All students are expected to understand and abide by these principles. Scampus, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A: http://www.usc.edu/dept/publications/SCAMPUS/gov/

Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at: http://www.usc.edu/student-affairs/SJACS/

For information on what constitutes plagiarism, please see the required text for this course, Mary Lynn Rampolla, A Pocket Guide to Writing in History, 5th edition, pp. 88-96. The Office of Student Judicial Affairs also has free pamphlets available. Nonetheless, the University does not seem to take academic integrity seriously, although I strongly advise against plagiarizing in your papers.

Statement on USC School of Architecture attendance and class protocols Attendance via sign in at outset of class; more than one unexcused absence lowers grade by one full grade. See attached School of Architecture policy.

Attendance is required. In the event of an absence for a health emergency or other excused absence, please notify the instructor in advance.

Reserve List Arch 441

Leon Battista Alberti (1404-72)
Anthony Grafton, Leon Battista Alberti: Master Builder of the Italian Renaissance

Sebastiano Serlio (1475-1554)
Sebastiano Serlio on Architecture, Books I-V of Tutte le opere d’architettura et prospetiva

Sebastiano Serlio on domestic architecture. different dwellings from the meanest hovel to the most ornate palace: the sixteenth century manuscript of Book VI in the Avery Library of Columbia University

Andrea Palladio (1508-1580)
Andrea Palladio, The Four Books on Architecture

Guarino Guarini (1624-83)
H. Alan Meek. Guarino Guarini and his Architecture

Andrea Palladio, The Complete Illustrated Works

Claude Perrault (1613-88)
Wolfgang Herman. The Theory of Claude Perrault

Johann Fischer von Erlach (1656-1723)
Hans Aurenhammer, J. B. Fischer von Erlach

James Gibbs (1682-1754)
James Gibbs, A Book of Architecture, Containing designs of buildings and ornaments

Terry Friedman, James Gibbs

Etienne-Louis Boullée (1728-99)
Perouse de Montclos, J.-M., Etienne Louis Boullee, Theoretician of
Revolutionary Architecture
Etienne-Louis Boullée, Treatise on Architecture
Rosenau, Helen. Boullée and Visionary Architecture

Laugier Marc-Antoine (1711-1769)
Laugier, An Essay on Architecture

Claude-Nicholas Ledoux (1736-1806)
Claude Nicholas Ledoux, unpublished projects
Lemagny, Jean-Claude. Visionary Architects: Boullée, Ledoux, Lequeu.

Anthony Vidler, Claude-Nicholas Ledoux: Architecture and Social Reform at the end of the Ancien Regime

Eugene Emmanuel Viollet-le-Duc (1814-1879)
E.E. Viollet-le-Duc, The Foundations of Architecture
________, The Architectural Theory of Viollet-le-Duc. readings and commentary

Robert Mack. Robert Willis, Viollet-le-Duc, and the Structural Approach to Gothic

Karl Schinkel (1781-1841)
Karl Schinkel, Saamlung Architecktonischer Entwurfe

Gottfried Semper, 1803-1879
Gottfried Semper, The Four Elements of Architecture and other Writings
H. Mallgrave, Gottfried Semper: Architect of the Nineteenth Century

August W. N. Pugin 1812-1852
AWN Pugin Master of Gothic Revival
________, A Gothic Passion

John Ruskin 1819-1900
John Ruskin, The Seven Lamps of Architecture
Unran, John. Looking at Architecture with Ruskin

Geoffrey Scott 1885-1929

Louis Sullivan, 1856-1924
Louis Sullivan, The Function of Ornament
________, Kindergarten Chats

Otto Wagner 1841-1918
Otto Wagner, Modern Architecture

School of Architecture
University of Southern California
Approved Attendance Guidelines

Attending classes is a basic responsibility of every USC student who is enrolled in courses at the School of Architecture. Although any student should be evaluated primarily on their demonstrated knowledge through project development, papers, quizzes, and exams, the School believes important skills such as verbal presentation, design discussion and articulation of critical issues within each course are equal additional measures of demonstrated knowledge, particularly for our professional degree programs. In studio courses, the central learning experience is through direct contact between the student and the faculty which advances a student’s understanding of architecture through shared exploration. As most all of our enrolled students are completing accredited professional degree programs, regular and punctual class attendance is considered an essential part of satisfying both the NAAB and LAAB accreditation requirements. It is also expected that our faculty will use the majority of valuable contact time with students to cover material that cannot be covered through readings, out-of-class projects and other supplemental learning methods.

As our curriculum is composed of a variety of learning environments, it is important that each instructor has authority over the precise terms of their own attendance policy as outlined in each course syllabus. The following points are to be considered the School of Architecture’s collective policy to be referenced in all syllabi, or unless otherwise outlined with individual faculty variation within a particular course syllabus:

The School of Architecture’s general attendance policy is to allow a student to miss the equivalent of one week of class sessions (three classes if the course meets three times/week, etc) without directly affecting the student’s grade and ability to complete the course. If additional absences are required for a personal illness/family emergency, pre-approved academic reason/religious observance, the situation should be discussed and evaluated with the faculty member and appropriate Chair on a case-by-case basis. For each absence over that allowed number, the student’s letter grade can be lowered up to one full letter grade (some instructors might vary the consequences such as only being worth 1/3 letter grade etc). This policy or any variation of it should be stated clearly in the syllabus of the course.

Each instructor should review his/her attendance and grading policies with the students in the first week of class. If the instructor believes a stricter policy should be followed, and he or she has explicitly called it out as a policy in the syllabus, the School will fully back up the stated penalties for this stricter policy if any grade disputes might occur. Any attendance procedure should not take up more than a few minutes of class time. The policy for late work or for making up missed work due to absence or not due to absence should be explicitly outlined in the syllabus. All students should understand that any false representation of their attendance is grounds to be considered for a violation of ethics before the University in the syllabus.

Any student not in class within the first 10 minutes is considered tardy, and any student absent (in any form including sleep, technological distraction, or by leaving mid class for a long bathroom/water break) for more than 1/3 of the class time can be considered fully absent. If arriving late, a student must be respectful of a class in session and do
everything possible to minimize the disruption caused by a late arrival. It is always the student’s responsibility to seek means (if possible) to make up work missed due to absences, not the instructor’s, although such recourse is not always an option due to the nature of the material covered.

Being absent on the day a project, quiz, paper or exam is due can lead to an “F” for that project, quiz, paper or exam or portfolio (unless the faculty concedes the reason is due to an excusable absence for personal illness/family emergency/religious observance). A mid term or final review is to be treated the same as a final exam as outlined and expected by the University. Students must understand that days allocated for their studio final in the syllabus are considered an examination period. If they are absent or tardy on any review day and miss their opportunity to present, this is considered equal to missing a final exam.

No instructor can require a student to withdraw from a course even if that student will eventually fail due to numerous absences or poor performance. All faculty members should notify any student who has missed more than the equivalent of one week of class IN WRITING, COPYING THE STUDENT SERVICE OFFICE, that their lack of attendance will now begin to have a significant effect on their grade (even if these absences occur at the end of the semester or if the faculty believes the student has withdrawn due to whatever reason). If the student is near the point of failure due to absences, the faculty member should then again notify the student in writing. The majority of grade disputes tend to center around absences (often at the end of the semester), and, thus, it is imperative that a clear attendance policy is referenced in each provided syllabus and that timely notification is provided by the instructor to any student whose absences begin to exceed that policy.