

**ARC 368R, ARC 389\_ITA**  
**Architectural History, Independent Study**  
**Fall 2018**

Instructor: Smilja Milovanovic-Bertram

**Course Description**

The sites we will visit in Italy will act as the foundation for your independent study history credit. The combination of visits to sites, your research and critical assessment of your topic should all be used in order to gain knowledge of Italy's historical structures and the reasons for their coming into being. Below is a brief outline of the course work and due dates. Additional outlines will be provided in advance of due dates to offer guidance in your research. Please follow these outlines and due dates as any late work will receive a reduction in grade. The Brief Outline below is a reminder of the research you should have completed for your approved topic before departure and the research/critical analysis that you will continue in Italy.

The issue in this independent study is your use and understanding of scholarly information prior to your departure to Italy (and your development of a preliminary thesis there through), and your study of the actual artifacts once there. This is a difficult balance in history research: sensations that you experience in situ may overwhelm or mislead you; on the other hand, it is arguably impossible to understand an interior, building, urban space, city, garden, or landscape without experiencing it first hand (from which note: you should consider artifacts in places we will be visiting; or that you will visit independently). Though you may pursue research and study in almost any historical topic that interests you, we would make some recommendations if you are struggling with topics. We would ask that you consider one of the following formats:

**Compare and Contrast.**

This is a traditional format in history writing. Any two things can be compared, but it helps to compare apples to apples: artifacts [interiors, buildings, urban spaces, cities, gardens, or landscapes] from two time periods; early and late works of the same architect; similar programs handled by two architects; etc., etc. Scholarly work prior to departure will allow you to establish the basis of your argument; fieldwork will allow you to verify or refute (and document) your expectations.

**Establish the meaningfulness of a design artifact in its historical context, version A.**

Modern experience is misleading: we often bring meaning to things that were not in any way given to those things in their own time; in truth, each era reads into great artifacts those things that it wishes to see. Here scholarly research involves studying how an artifact has been described through history, and how that description has evolved.

**Establish the meaningfulness of a design artifact in its historical context, version B.**

Try to understand a single artifact as an expression of its time. Here scholarly research involves studying the particular agendas of an era - not just generally to the era (i.e., Modernism), but to a locale (i.e., Northern Italian Rationalism in the Veneto prior to World War II), and to the specifics of the program, user, and architect. Careful study of the object - trying to assess what is original and what is not - and an attempt to describe the spatial and experiential frame it generates is balanced by careful scholarly research into intended meanings.

**Design Artifact in Historical Context, (Formal Analysis/ Cultural Contextualization), version C.**

Analyze an artifact or building through its formal/ spatial/ material organization. Contextualize the work historically and culturally via research -- architectural documentation, primary/ secondary sources. In situ, develop methods of recording empirical observations that challenge/

substantiate your initial understanding of the work. Fuse your formal analysis with historical/cultural context in order to develop a theoretical argument (i.e. a thesis statement, a polemic) that makes clear your position relative to previous historical perceptions of the work.

**Note:**

During the course of the semester we will visit Rome, Florence, Orvieto, Siena, Cortona, Arezzo, Pienza, Montepulciano, and Venice. You may travel on your own to Milan, Como, Verona, Ravenna, Vicenza, Bologna, Turin among others. Most of these cities are between 2 to 4 hours by train.

**Schedule**

**PART I: Initial proposal due MAY 8, 2018**

Subject  
Why of interest  
Anticipated end product  
General bibliography  
Schedule

**PART II. Revised proposal due May 25, 2018**

Please prepare the following:

1. 1000 word thesis description. Please write a very specific thesis description free of JARGON
2. List sites/buildings
3. Detailed bibliography
  - monographs
  - articles
  - other visual sources
3. Detailed schedule
4. Anticipated final product

**PART III. Due October 30, 2018**

Status report to class:

15 minute power point presentation of your thesis presented to the class.  
More detailed list of preparation will be handed out as we approach the deadline.

**PART IV. January 14, 2019**

End product will be 20 pages (all written) double-spaced. Photographs and illustrations are additional. Please see section below on Academic Integrity and Plagiarism.

Remember that you will not have a library while on campus in Italy. So, the more you do here, the more you will be ahead.

For all submittal, please write your name on all of the pages, including attachments. Send them to *all* of us.

## Bibliography

### General reference:

Spiro Kostof, *A History of Architecture: Settings and Rituals*  
Christian Norberg-Schulz, *Meaning in Western Architecture*  
Nikolaus Pevsner, *An Outline of European Architecture*  
David Watkin, *A History of Western Architecture*

### I. Roman Architecture:

William L. MacDonald, *The Architecture of the Roman Empire, volumes I&II*  
Amanda Claridge, *Rome*  
Frank Brown, *Roman Architecture*  
Rabun Taylor, *Roman Builders*  
Frank Sears, *Roman Architecture*

### II. Renaissance Architecture

Peter Murray, *Architecture of the Renaissance*  
Rudolf Wittkower, *Architectural Principles in the Age of Humanism*

### III. Baroque Architecture

Anthony Blunt, *Guide to Baroque Rome*  
Christian Norberg-Schulz, *Baroque Architecture*  
Rudolf Wittkower, *Art and Architecture in Italy 1600-1750*

### IV. Italian Modern Architecture

Dennis Doordan, *Building Modern Italy: Italian Architecture 1914-1936*  
Manfredo Tafuri, *History of Italian Architecture 1944-1985*  
Kirk Terry, *Architecture of Modern Italy*  
Kenneth Frampton, *Modern Architecture: a critical History, chapter, Giuseppe Terragni and the Architecture of Italian Rationalism*