

Fall 2018

ARC 368 R/388R Methodologies of Architectural History

Instructor: Dr. Christopher Long

Office hours: T Th, 10-11:00, and by appointment

Office: Sutton Hall 4.104

Tel.: (512) 232-4084

E-mail: chrlong@utexas.edu

Class time and place: Monday, 9-12, Battle Hall 101

Prerequisites

This course is intended for incoming graduate students in architectural history, graduate students in the School of Architecture, and advanced undergraduates in the School of Architecture. Graduate students from other departments may register with the instructor's permission.

Course Description and Format

This course will explore basic models for the writing and research of architectural history and related fields. We will discuss the evolution of the discipline of architectural history, its intellectual lineages, major theories of history, and the various methodological models used in research and writing. Readings and critiques of basic texts will be supplemented with several short writing assignments. Students will also make in-class presentations during the term. One longer research paper (approximately 30 pages) will be due on the final day of classes.

Educational Objectives

This course will focus on developing students' knowledge of the fundamental problems of the discipline; on familiarizing them with sources and concepts used in architectural history and theory; on developing their critical thinking and writing skills; and on developing their abilities to do scholarly research within the field.

Course Requirements

Class attendance is required. Students will also be required to write several short papers (30%); participate in class and present their work (30%); and write a final paper (20-25 pages) (40%). Late papers will not be accepted. A course reader is available at the University Coop. For this course, I will use plus/minus grading.

The core values of The University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the University is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community.

Cheating and plagiarism (using another person's words or ideas without proper attribution) are serious academic offenses and may result in a failing grade or expulsion from the university! If you are unsure about what constitutes plagiarism or have questions about how to employ source material in your papers, please consult with me. You may discuss your papers with your friends—and I encourage you to do so—but remember that the work you submit must be your own. If you have questions concerning these issues, please see the link to the University Honor Code:

<http://registrar.utexas.edu/catalogs/gi09-10/ch01/index.html>

Students with disabilities may request appropriate academic accommodations from the Division of Diversity and Community Engagement, Services for Students with Disabilities, 471-6259, <http://www.utexas.edu/diversity/ddce/ssd/>

Note the following recommendations regarding emergency evacuation from the Office of Campus Safety and Security, 512-471-5767, <http://www.utexas.edu/safety/>:

- Occupants of buildings on The University of Texas at Austin campus are required to evacuate buildings when a fire alarm is activated. Alarm activation or announcement requires exiting and assembling outside.
- Familiarize yourself with all exit doors of each classroom and building you may occupy. Remember that the nearest exit door may not be the one you used when entering the building.
- Students requiring assistance in evacuation shall inform their instructor in writing during the first week of class.
- In the event of an evacuation, follow the instruction of faculty or class instructors.
- Do not re-enter a building unless given instructions by the following: Austin Fire Department, The University of Texas at Austin Police Department, or Fire Prevention Services office.

Link to information regarding emergency evacuation routes and emergency procedures can be found at: www.utexas.edu/emergency

Behavior Concerns Advice Line (BCAL): 512-232-5050

By UT Austin policy, you must notify me of your pending absence at least fourteen days prior to the date of observance of a religious holy day. If you must miss a class, an examination, a work assignment, or a project in order to observe a religious holy day, you will be given an opportunity to complete the missed work within a reasonable time after the absence.

SYLLABUS

Unless otherwise noted, all articles are in the course reader, available via dropbox link
 ++ denotes that the book is in the Architecture and Planning Library

September 3
 Labor Day Holiday

September 10

1. Architectural History and Its Methods

Readings:

Dianne Harris, "That's Not Architectural History!" *Journal of the Society of Architectural Historians* 70, no. 2 (June 2011): 149-52.

Branko Mitrović, "Leon Battista Alberti and the Homogeneity of Space," *Journal of the Society of Architectural Historians* 63, no. 4 (December 2004): 424-39.

Alice T. Freidman, "Frank Lloyd Wright and Feminism: Mamah Borthwick's Letters to Ellen Key," *Journal of the Society of Architectural Historians* 61, no. 2 (June 2002): 140-51.

Barbara Burlison Moony, "The Comfortable Tasty Framed Cottage: An African American Architectural Iconography," *Journal of the Society of Architectural Historians* 61, no. 1 (March 2002): 48-67.

Sarah Williams Goldhagen, "Something to Talk About: Modernism, Discourse, Style," *Journal of the Society of Architectural Historians* 64, no. 2 (June 2005): 144-67.

September 17

2. Architecture as History

Final paper proposal is due (3 pages plus a bibliography)

Readings:

Dana Arnold, "Reading the Past: What is Architectural History," in *Reading Architectural History*, ed. Dana Arnold (London: Routledge, 2002): 1-13.

E. H. Carr, "What is History," in *Reading Architectural History*, ed. Dana Arnold (London: Routledge, 2002): 14-23.

Christopher Long, "Architecture: The Built Object," in *History Beyond the Text: A Student's Guide to Approaching Alternative Sources*, eds. Sarah Barber and Corinna Peniston-Bird (London: Routledge, 2009): 155-75.

Andrew Ballantyne, "Architecture as Evidence," *Rethinking Architectural Historiography*, ed. Dana Arnold, Elvan Altan ergut, Belgin Turan Özkaya (London: Routledge): 36-49.

Hayden White, "The Fictions of Factual Representation," in *Reading Architectural History*, ed. Dana Arnold (London: Routledge, 2002): 24-33.

Alan Colquhoun, "Three Kinds of Historicism," in *Modernity and the Classical Tradition: Architectural Essays, 1980-1987* (Cambridge, MA: MIT Press, 1991): 3-19.

September 24

3. Style

Readings:

Alois Riegl, "Leading Characteristics of the Late Roman *Kunstwollen*," in *The Art of Art History: A Critical Anthology*, ed. Donald Preziosi (Oxford and New York: Oxford University Press, 1998): 169-76.

E. H. Gombrich, "Style," in *The Art of Art History: A Critical Anthology*, ed. Donald Preziosi (Oxford and New York: Oxford University Press, 1998): 150-63.

Meyer Shapiro, "Style," in *The Art of Art History: A Critical Anthology*, ed. Donald Preziosi (Oxford and New York: Oxford University Press, 1998): 143-49.

Erwin Panofsky, "The Ideological Antecedents of the Rolls Royce Radiator," in Erwin Panofsky, *Three Essays on Style*, ed. Irving Lavin (Cambridge, Mass., and London: MIT Press, 1995): 129-67.

Karsten Harries, *The Bavarian Rococo Church: Between Faith and Aestheticism* (New Haven: Yale University Press, 1983): 1-9, 243-58.

October 1

4. Mechanisms of Meaning: Iconography and Semiology

Readings:

Jan Białostocki, "Iconography and Iconology," in *Encyclopedia of World Art*, vol. VII (New York, Toronto, and London: McGraw Hill, 1964): 769-85.

Erwin Panofsky, "Iconography and Iconology: An Introduction to the Study of Renaissance Art," in *Meaning in the Visual Arts: Papers in and on Art History* (Woodstock, New York: The Overlook Press, 1974): 26-54.

Mieke Bal and Norman Bryson, "Semiotics and Art History: A Discussion of Context and Senders," in *The Art of Art History: A Critical Anthology*, ed. Donald Preziosi (Oxford and New York: Oxford University Press, 1998): 242-56.

Richard Krautheimer, "Introduction to an 'Iconography of Medieval Architecture,'" *Journal of the Warburg and Courtauld Institute* 5 (1942): 1-33.

October 8

5. Influence and Reception

Assignment 1 due: Building description (5 pages; plus a bibliography)

Readings:

Rudolf Wittkower, *Selected Lectures of Rudolf Wittkower. The Impact of Non-European Civilizations on the Art of the West*, ed. Donald Martin Reynolds (Cambridge: Cambridge University Press, 1981): 1-17, 127-44.

Anthony Alofsin, *Frank Lloyd Wright: The Lost Years, 1910-1922: A Study of Influence* (Chicago and London: Chicago University Press, 1993): 1-8, 221-60.

Kristoffer Neville, "The Early Reception of Fischer von Erlach's *Entwurf einer historischen Architektur*," *Journal of the Society of Architectural Historians* 66, no. 2 (June 2007): 160-75.

October 15

6. Poetics of Order and Tectonics

Assignment 2 due: Description of a building's iconography (5 pages plus a bibliography)

Readings:

Gottfried Semper, "The Basic Elements of Architecture," in *Gottfried Semper in Search of Architecture*, ed. Wolfgang Hermann (Cambridge, Mass.: MIT Press, 1984): 196-203.

Kenneth Frampton, *Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture* (Cambridge, Mass.: MIT Press, 1995): 1-27, 159-80.

Rudolf Wittkower, "Alberti's Approach to Antiquity in Architecture," in Rudolf Wittkower, *Architectural Principles in the Age of Humanism* (London: Academy, 1988): 41-59.

Alexander Tzonis and Liane Lefaivre, *Classical Architecture: The Poetics of Orders* (Cambridge, MA: MIT Press, 1990): 9-69.

October 22

7. Proportion and Space

Readings:

Paul Frankl, *Principles of Architectural History: The Four Phases of Architectural Style, 1420-1900* (Cambridge, Mass., MIT Press, 1968): vi-xi, 185-95.

Colin Rowe, "The Mathematics of the Ideal Villa," in Colin Rowe, *The Mathematics of the Ideal Villa and Other Essays* (Cambridge, Mass., and London: MIT Press, 1976): 1-27.

Francesco Passanti. "Architecture: Proportion, Classicism and Other Issues," in *Le Corbusier Before Le Corbusier*, eds. Stanislaus von Moos and Arthur Rüegg (New Haven and London: Yale University Press, 2002): 69-97.

Mitchell Schwarzer, "The Emergence of Architectural Space: August Schmarsow's Theory of *Raumgestaltung*," *Assemblage* 15 (August 1991): 48-61.

Christopher Long, *The New Space: Movement and Experience in Vienne Modern Architecture* (New Haven: Yale University Press, 2016): 1-37.

October 29

Architectural History Roundtable

November 1

8. Biography

Readings:

Philip Ball, "Masters of Works: The Men Who Planned Cathedrals," in *Universe of Stone: Chartres Cathedral and the Invention of the Gothic* (London: Harper, 2008): 136-169.

Ernst Gombrich, "Psycho-analysis and the History of Art," in *Meditations on a Hobby Horse* (Chicago: University of Chicago Press, 1965): 30-44.

Thomas S. Hines, *Richard Neutra and the Search for Modern Architecture: A Biography and History* (Oxford and New York: Oxford University Press, 1982): 3-23, 69-91.

Sylvia Lavin, "Cornered," in *Form Follows Libido: Architecture and Richard Neutra in a Psychoanalytic Culture* (Cambridge, Mass., and London: MIT Press, 2004): 101-12.

Raymond Richard Neutra, "Neutra Territory," *Dwell* 7, no. 8 (July/August 2007): 174-86.

November 12

9. Social History

Assignment 3 due: Book review (5 pages)

Readings:

Mark Girouard, *Life in the English Country House: A Social and Architectural History* (New Haven: Yale University Press, 1978): 13-28.

Gwendolyn Wright, *Building the Dream: A Social History of Housing in America* (Cambridge, Mass., and London: MIT Press, 1981): 158-76.

Manfredo Tafuri, *Architecture and Utopia: Design and Capitalist Development* (Cambridge, Mass.: MIT Press, 1976).++

November 19

10. Cultural and Intellectual History

Readings:

Ernst Gombrich, "An Autobiographical Sketch," in *The Essential Gombrich*, ed. Richard Woodfield (London: Phaidon Press, 1996): 21-36.

Ernst Gombrich, "Old Masters and Other Household Goods," in *The Essential Gombrich*, ed. Richard Woodfield (London: Phaidon Press, 1996): 37-39.

Louis Menand, "Cat People: What Dr. Seuss Really Taught Us," *The New Yorker*, 23 and 30 December 2002: 148-54.

Carl E. Schorske, "The Ringstrasse, Its Critics, and the Birth of Urban Modernism," in Carl E. Schorske, *Fin-de-siecle Vienna: Politics and Culture* (New York: Alfred A. Knopf, 1980): 24-115.

November 26

11. Discourses of Gender and Race

Assignment 4 due: Article review (5 pages)

Readings:

Alice T. Friedman, "Architecture, Authority and the Female Gaze: Planning and Representation in the Early Modern Country House," *Assemblage* 18 (1992): 41-61.

Diane Yvonne Ghirardo, "The Topography of Prostitution in Renaissance Ferrara," *Journal of the Society of Architectural Historians* 60 (December 2001): 402-31.

Beatriz Colomina, "The Split Wall: Domestic Voyeurism," in Beatriz Colomina, *Privacy and Publicity: Modern Architecture as Mass Media* (Cambridge, Mass., MIT Press, 1994): 233-81.

Farès el-Dahdah, "The Josephine Baker House: For Loos's Pleasure." *Assemblage* 26 (1996): 73-81.

Zeynep Çelik, "Colonialism, Orientalism, and the Canon," in *Intersections: Architectural Histories and Critical Theories*, eds. Iain Borden and Jane Rendel (London: Routledge, 2000): 161-69.

December 3

12. Structuralism, Poststructuralism, and Beyond

Readings:

Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction*, 146-162.

Michel Foucault, "What is an Author?" In *The Art of Art History: A Critical Anthology*, ed. Donald Preziosi. Oxford and New York: Oxford University Press, 1998: 299-314.

Mark Wigley, "White-Out: Fashioning the Modern [Part 2]," *Assemblage* 22: 6 (1994): 7-49.

Susan Sontag, *Against Interpretation and Other Essays* (New York: Picador, 1966): 3-14.

Michael Foucault, *Discipline and Punish: The Birth of the Prison* (New York: Vintage Books, 1979): 195-228.

December 10

FINAL PAPERS DUE

INSTRUCTIONS FOR THE FOUR SHORT PAPERS

General instructions: For all papers, please use the *Journal of the Society of Architectural Historians* format for footnote and bibliographical citations. (Refer to the style sheet of the JSAH on the Society of Architectural Historians website—sah.org). Pay careful attention to the quality of your writing. Remember: clarity and elegance of expression are important ingredients of any written presentation! Please no fancy covers or folders! Use plain white paper and staple the pages together in the upper left corner.

Assignment 1

Building description

(5 pages; plus a bibliography)

Your task is to write a description of Battle Hall. Please consider both the exterior and interiors (especially, in the case of the latter, the reading room). Use proper architectural terminology. (If you are in doubt about a term, consult one of the many dictionaries of architecture in the library's reference collection.) Your description should be clear and well organized. In addition, please prepare a bibliography of at least a page—longer if you are able to do so.

Assignment 2

Description and analysis of a building's iconography

(5 pages; plus a bibliography)

Select a well-known building and describe and analyze its iconographic program. Be sure to employ the techniques and approaches you learned from our readings. You should research what has been written about the building previously, but make sure that your analysis is your own, not borrowed from another scholar. You may, however, refute or confirm what has been previously written.

Assignment 3

Book review

(5 pages)

Write a scholarly review of the assigned book. Be sure to engage the question of how biography is or is not a useful tool in understanding the architect's works. Evaluate the book. Is the work successful? Why or why not?

Assignment 4 due

Article review (5 pages)

Write a scholarly article review of one of the four articles listed for this week's reading. Be sure to examine what the author's argument is, her or his methodological approach, and the sources used. You should also evaluate the quality of the article. How well did each writer answer the historical questions she or he set out to investigate? Were these the right questions? How might the article be improved?

INSTRUCTIONS FOR THE FINAL PAPER AND ABSTRACT
(25-30 pages plus bibliography, notes, and illustrations)

For your final paper, you are free to choose (after consultation with me!) your own topic. Your paper may explore a particular building, urban complex, interior, landscape design, or a related problem (for example, an architectural detail or a theoretical issue). Your work should in some way examine the general themes of this course: the rise of architectural historiography and/or the various concepts and problems of theory or practice in the writing of history. You may find it useful to try to work in some of the theoretical tracts we will be reading, or you may choose to make use of other texts. Your paper must reflect original research and an original interpretation. It should not merely be a "report." To best succeed, you should start early! Papers written at the last minute always show evidence of the haste with which they were produced. Please follow the *JSAH* format for footnote and bibliographical citations precisely!

For the abstract, please supply a one hundred-word summary of your thesis and findings. For examples, please see the abstracts in *JSAH*. You will submit a preliminary abstract with your in-class presentation (instructions for which will be given in class) and a final abstract submitted with your final paper.