**ARCH 6008:  ART AND ARCHITECTURE IN ITALY I, 3-0-3**

**Instructor: Robin Prater, PhD**

**GTA: Heather Ligler**

**School of Architecture**

**College of Design**

**Georgia Institute of Technology**

**Summer 2018**

The course is part of a three-course sequence on the interrelated subjects of architecture, painting and sculpture from the Bronze Age to the eighteenth century in Greece and Italy. This course is distinguished from the first and third in the sequence by its emphasis on the Roman period.

**Course Objectives**

The purpose of the course is to provide an intensive on-site investigation of the role that the arts have played in the development of Roman civilization, and by extension the influence of this civilization on the historical development of the visual arts in the western world. The core of the class is a two-and-a-half-week intensive, on-site, study of cities, buildings, sculpture and painting of the early, middle and late roman period. The course is organized around a core of a two-week residence period in Rome and includes visits and lectures on some of the most important sites and museums in the city as well as in Pompeii, Ostia and Tivoli.

**Course requirements**

Students are required to attend the lectures, read the assigned daily readings, and participate in the discussions. Additionally, they are required to keep field notes, produce a final journal and make a presentation. The specific requirements for the field notes, journal and presentation are given below.

*Field notes*Field-notes are to be taken on-site during the lectures. These may include text, sketches, diagrams, measurements, and so on. The field notes will be submitted in the end of the course for evaluation.

*Journal*

The journal consists of a conversion of the field notes in a formal presentation including commentary and reflections along with optional photos, diagrams, sketches, drawings, and other media if appropriate. Additionally, the journal should also include a reflective and critical synthesis of themes/projects/buildings presented in the course with comparable ideas/projects in contemporary architecture discourse. This essay should be included at the end of the journal and it should be presented in the same manner as the rest of the information provided in the journal. The journal will be submitted at the end of the course for evaluation.

*Presentation*

Each student is required to give a fifteen-minute presentation of a specific topic assigned prior to the trip. Students may work in teams for more ambitious projects; in all cases the requirements of each presentation will increase proportionally in modules of fifteen minutes each. The topics of the presentations are selected by the faculty and have been designed to engage constructively the subject matter of the program. The topics vary to include works of art or particular buildings discussed within a wider cultural framework that includes aspects of production, craft, technology, iconography, meaning, authorship, social structure, science, and so on. The presentation for each particular artifact or building will provide a state of the art account of its interpretation and significance and may include a discussion of significant precedents or antecedents related to the one discussed. The specifics of each presentation will be discussed with each faculty. All presentations are given on-site and /or archaeological or art museums and include topics such as the Alexander Mosaic at the Naples Museum, the Arch of Titus at the Roman Forum, the Trajan’s Column at Rome, the Apse Mosaic at the Basilica of San Clemente, Bernini’s Bust of Medusa at the Capitoline Museum, Bernini’s Apollo and Daphne at Galleria Borghese, Raphael’s School of Athens at the Vatican Museum, the Fountain of the Four Rivers at the Piazza Navona, Caravaggio’s Contarelli Chapel at San Luigi and so forth. All presentations have to be accompanied by an one-pager handout to be distributed to the class during the presentation.

**Learning Objectives**

The learning objectives of the course include:

* To develop methods of direct engagement of material through immersive visits to the ancient sites, buildings and museums.
* To use the material evidence, supplemented by readings and other material as a prism through which the social, economic, and political fabric of society in revealed.
* To understand the language and the vocabulary of ancient Roman architecture; building types, uses, materials and construction.
* To understand the organization of the ancient city as a political construction tied to both the religion of the State and the social fabric of everyday life.
* To obtain a working knowledge of the complex relations between the conception and form of the city, and the individual augmentations of the city as a primary work of architecture.
* To gain an appreciation of the origins and transference of Roman and Mediterranean civilization as the cornerstone of civilization in the Western World.

**Learning Outcomes**

The student who successfully completes the course will be able:

* To describe and analyze the urban form and architecture of the sites visited and understand their relationship to larger historical changes.
* To speak about, write about, and draw the major attributes of cultural production in an informed, critical, focused, and thorough way.
* To summarize and give examples of the major societal and cultural changes over the course of the periods in question.

**Grading**

All three course-specific assignment requirements (presentation, field-notes and journal) are graded for accuracy, completeness, comprehensiveness, and criticality. The grading of the class is distributed in the following fashion:

Presentation: 30%

Field notes: 20%

Journal: 50%

Attendance is mandatory at all scheduled program events; participation and the overall quality of the submitted work provide the foundation for your grade. Remember, grades are earned by you, not given by your instructor.

* A grade of “A” indicates excellent work: your deliverables (presentation, field-notes, and journal) manifest both a clear understanding of the course’s themes and criteria, and a self-motivated exploration beyond the basic course requirements. A student who receives a grade of “A” has delivered work that is exemplary in conception, development, and craft.
* A grade of “B” indicates good work: you have met the basic requirements of the course and your deliverables are developed to the point where positive evaluation can be made according to the course’s themes and criteria.
* A grade of “C” indicates average work: you have met the basic requirements of the course, but your deliverables are substantially undeveloped.
* A grade of “D” indicates poor, minimally passing work: you have barely met the requirements of the course and your deliverables are weak or very incomplete.
* A grade of “F” indicates failing work, and is given to a student who does not meet the attendance and other course requirements, including those specified for the deliverables.

**Course Schedule**This course is organized in two parts; the first part is in south Italy and the second is in Rome and nearby sites. Generally, on-site lectures are given Monday through Friday from 8:00 AM to 1:30 PM. This schedule varies, depending upon the site and the subject. The exact dates, time, and itineraries are all given in the annually updated itinerary of the whole program including all the courses of the program (ARCH 6007 – 6008 – 6009). A brief outline of the lecture topics, hours and required readings is given below.

*Hrs Lectures*

4 **Pompeii**

Porta Marina; Forum; Temple of Apollo; Basilica; Building of Eumachia; Temple of Vespasian; House of the Faun; House of the Vettii; Villa of the Mysteries; Forum Baths; Triangular Forum; Theaters; Palaestra; Amphitheater

*Readings: Tuck, “The Later Republic [excerpt],” 94-108, and “The Flavians [excerpt],” 186-96; Aldrete, “Pompeii: A Time Capsule of Roman Daily Life,” 219-33; Bergmann, “Staging the Supernatural: Interior Gardens of Pompeian Houses,” 52-69*

*Recommended: Zanker, “Townscape and Domestic Taste” and “Urban Space as a Reflection of Society,” 1-133*

2 **Introduction to Rome**

Temple of Roma and Augustus, Capitolium, Via Appia, Temple of Jupiter Anxur

*Readings: Paul McKendrick; William MacDonald*

4 **Rome I: Forum Romanum and Palatine**

The Forum Romanum; Comitium, Curia, Mundus, Rostrunm, Basilica Aemelia, Basilica Julia, Arch of Septimius Severus; Arch of Titus; Temple of Castor and Pollux; Temple of Saturn; Temple of Vesta; Regia, Temple of Antoninus and Faustina; Temple of Caesar Palatine: House of Augustus; House of Livia; Domus Tiberiana; Domus Flavia; Domus Augustana; Domus Severiana.

*Readings: Aldrete, “Government of Ancient Rome,” 43-53; Tuck, “The Later Republic [excerpt], 83-94, “The Age of Augustus [excerpt],” 113-32, and “The Flavians [excerpt],” 205-10; Watkin, “Life in the Forum in Antiquity” and “Visiting the Ancient Buildings with Piranesi,” 11-73*

4 **Ostia Antica**

Necropolis; Porta Romana; Baths of Neptune; Piazza dlle Corporaziones; Theater; Castrum; House of Diana; Insula of the Thermopolium; Insula of the Paintings; Forum; Temple of Roma and Augustus; Basilica; Forum Baths; Archaeological Museum

*Readings: Aldrete, “Ostia: An Industrial Port City,” 203-17*

4 **Rome II: Imperial Rome**

Arch of Constantine; Coliseum; Temple of Venus and Roma; Imperial Fora; Spice Markets of Trajan; Pantheon

*Readings: Tuck, 141-44, “The Julio-Claudians [excerpt],” 163-70, “The Flavians [excerpt],” 178-86, “The Flavians [excerpt],” 201-03, “Trajan and Hadrian,” 211-28, and “Constantine [excerpt],” 334-46; Aldrete, “The Emperors and Ancient Rome” and “Entertainment in Ancient Rome,” 167-86, 119-40; Favro, “The Street Triumphant: The Urban Impact of Roman Triumphal Parades,” 151-64; MacDonald, “The Pantheon” and “The New Architecture,” 94-121, 167-83*

*Recommended: Lancaster, “Materials and Construction of the Pantheon,” 117-25; Marlowe, “Framing the Sun,” 223-42; Watkin, “From Mussolini and Hitler to Holes in the Ground,” 201-22*

3 **Hadrian’s Villa**

Pecile; Maritime Theater; Hall of Philosophers; Heliocaminus Baths; Nymphaeum Stadium; Canopus and Serapaeum; Great Baths; Small Baths; Piazza d’Oro; Hall of Doric Pillars; Palace; Greek and Latin Libraries; Temple of Venus; Greek Theatre

3 **Late Classical Medieval Rome**

Catacomb; Mausoleum of Constantina; Santa Sabina; Santa Maria in Trastevere

*Readings: Tuck, “Constantine [excerpt],” 346-50; Fazio, “Early Christian and Byzantine Architecture [excerpt],” 132-39; Krautheimer, “Rome,” 7-40; Elsner, “A Visual Culture” and “Art and Imperial Power,” 27-87*

4 **Renaissance Rome**

Michelangelo’s Campidoglio, Palazzo Conservatori / Capitoline Museum, Piazza del Popolo. Santa Maria del Popolo; Campidoglio; Piazza del Popolo and Sixtus V; Santa Maria del Popolo

*Readings: Fazio, “Renaissance Architecture [excerpt],” 284-302, 308-12*

3 **Roman Villas**

Villa Giulia - Etruscan Museum; Villa d’Este; Galleria Borghese

*Readings: Fazio, “Renaissance Architecture [excerpt],” 324-25*

4 **St. Peter’s Basilica and the Vatican Museums**

Vatican Museum; Scavi di San Pietro; Basilica of St. Peter

3 **Late** **Renaissance Rome**

Palazzo Farnese; Baths of Diocletian, Santa Maria degli Angeli; Santa Susanna; Santa Maria della Vittorio - Cornaro Chapel

***\**38** *11/15 days*

*(\*Does not include travel time to site)*

**Readings**

All students should buy and read Chris Scarre, *The Penguin Historical Atlas of Ancient Rome* (Harmondsworth, England: Penguin Books, 1995). All other assigned readings are available on T-Square. They include selections from the following books:

Aldrete, Gregory S. *Daily Life in the Roman City:  Rome, Pompeii, and Ostia*. N.p.:

University of Oklahoma Press, 2009.

Elsner, Jás. *Imperial Rome and Christian Triumph.* Oxford: Oxford University Press, 1998.

Fazio, Michaell; Moffett, Marian; and Wodehouse, Lawrence. *A World History of*

*Architecture*. Second ed. Boston: McGraw-Hill, 2008.

Krautheimer, Richard. *Three Christian Capitals: Topography and Politics*. Berkeley and

Los Angeles: University of California Press, 1983..

MacDonald, William L. *The Architecture of the Roman Empire*. Vol. 1: *An Introductory*

*Study*. Rev. ed. New Haven and London: Yale University Press, 1982.

Stierlin, Henri. *The Roman Empire:  From the Etruscans to the Decline of the Roman*

*Empire.* Cologne: Taschen, 2002.

*Streets: Critical Perspectives on Public Space*. Ed. Zeynep Çelik, Diane Favro, and

Richard Ingersoll. Berkeley, Los Angeles, and London: University of California

Press, 1996.

Tuck, Steven L. *A History of Roman Art*. Wiley-Blackwell, 2015.

Watkin, David. *The Roman Forum*. Cambridge: Harvard University Pres, 2012.

Wittkower, Rudolf. *Architectural Principles in the Ages of Humanism*. New York and

London: W. W. Norton.

Zanker, Paul. *Pompeii: Public and Private Life*. Trans. Deborah Lucas Schneider.

Cambridge: Havard University Press, 1999.