**COA 6009: ART AND ARCHITECTURE IN ITALY II, 3-0-3**

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**College of Design**

**Georgia Institute of Technology**

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The course is part of a three-course sequence on the interrelated subjects of architecture, urbanism, painting, and sculpture from the Bronze Age to the eighteenth century in Greece and Italy. This course is distinguished from the first and second in the sequence by its emphasis on the late medieval, renaissance, and baroque periods in Italy.

**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 Italian civilization, and by extension the influence of this civilization on the historical development of the visual arts and architecture in the western world. The core of the class is a two-and-a-half-week intensive, on-site study of the cities, buildings, and art of medieval, renaissance, and baroque Italy. The course is organized around a two-and-a-half week residence period in Rome, Florence and Venice, with day trips to other important cities (Siena, Pienza, and Vicenza) and it includes visits to and lectures on the most important relevant sites and museums.

**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 do a presentation. The specific requirements for the presentation, field notes and journal, are given below.

*Field notes*The field-notes notebook consists of notes taken on-site during the lectures and should include text, sketches, diagrams, measurements, and so on. The field notes will be submitted at 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 art museums and include topics such Lorenzetti’s frescoes at the Palazzo Pubblico at Florence, Donatello’s Feast of Herod at the Baptistery of Siena’s Duomo, Donatello’s David at the Bargello, Giotto’s sculptures in Campanile at the Museo del Duomo, Masaccio’s Holy Trinity at Santa Maria Novella, Botticelli’s Birth of Venus, Leonardo’s Adoration of the Magi, Titian’s Venus of Urbino, all at the Uffizi Gallery, Michelangelo’s David at the Galleria dell’Accademia, Scamozzi’s tromp l’oiel at the Teatro Olimpico in Vicenza, 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 understand the historical evolution from the late Middle Ages to the Renaissance to the Baroque in terms of broad societal and cultural changes (in politics, economics, religion, philosophy, and technology) and the major agents of change.
* To be able to identify the manifestations or catalysts of those changes in the growth or planning of cities, the range of building types and their contexts, and the forms of individual buildings.
* To be exposed to the variety of media and genres of art making in the late Middle Ages, Renaissance, and Baroque periods.
* To acquire and develop the fundamental critical tools of visual and historical interpretation: a descriptive and analytical vocabulary with which to express visual perception verbally, the rudiments of sketching and diagramming techniques, the ability to identify and evaluate different kinds of historical evidence, and a sense of the complex constitution of historical context.

**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 approach the study of art with more confidence and a basic awareness of kinds of art making in the periods in question.
* 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, 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 three parts; the first part is in Rome, the second in the Florence and nearby cities, and the third in Venice and nearby cities. 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 **Baroque Rome**

Palazzo Spada; S Andrea della Valle; S Maria della Pace; Piazza Navona; La Sapienza

3 **Late** **Baroque Rome**

Sant' Andrea al Quirinale; San Carlo alle Quattro Fontane

4 **Siena – Pienza - Florence**

Siena: Piazza del Campo, Palazzo Pubblico, Cathedral*;* Pienza: Piazza, Cathedral, Palazzo Piccolomini; Intro to Florence at S Miniato al Monte

3 **Medieval Florence**

S. Maria Novella (interior); Orsanmichele (sculpture); Palazzo Davanzati; Palazzo Vecchio; Bargello; Ponte Vecchio; Santa Croce

4 **Renaissance Florence**

Foundling Hospital; Basilica of San Lorenzo; Old Sacristy; Palazzo Strozzi; Palazzo Rucellai; Uffizi

4 **Duomo Complex in the Middle Ages and Renaissance**

Baptistery; Basilica di Santa Maria del Fiore; Dome; Opera di Santa Maria del Fiore

*Readings: Turner, 68-73, 90-115*

3 **Renaissance Florence**

S Maria del Carmine; S Spirito; Palazzo Pitti and Boboli Gardens

3 **High and Late Renaissance Florence**

Palazzo Medici-Riccardi; New Sacristy; Laurentian Library; Uffizi (Exterior).

*Readings: Turner, 154-67, 171-82*

4 **Vicenza**

Palladio: Basilica, Teatro Olimpico, Palazzo Chiericati, Villa Rotonda

*Readings: Murray, 207-36*

3 **Medieval Venice**

Saint Mark's Square; St Mark’ s Basilica; Palazzo Ducale. *Readings: Brown, 64-89, 116-41*

3 **Renaissance and Post-Renaissance Venice**

Palazzi on the Grand Canal; Palladio’s San Giorgio Maggiore, Il Redentore and San Francesco della Vigna; Santa Maria della Salute; Scuola di San Marco

***\**38** *11/17 days*

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

**Readings**

Selections from several texts are required for this course and include:

Brown, Patricia Fortini. Art and Life in Renaissance Venice. Prentice Hall, 2005.

Murray, Peter. The Architecture of the Italian Renaissance. Schocken, 1997

Turner, A. Richard. Renaissance Florence: The Invention of a New Art. Prentice Hall, 1997.

The following books and parts of books are recommended for further study:

Ackerman, James. "The Medici Chapel", and The Library of San Lorenzo", in The Architecture of Michaelangelo,Viking Press, New York, 1961;

Bacon, Edmund. "Design Structure of Baroque Rome", in Design of Cities, Penguin Books, New York, 1974.

Burke, Peter. The Italian Renaissance, Prentice-Hall, New Jersey, 1987.

Burkhardt, Jacob. "The Italian State and the Individual", in The Civilization of the Renaissance in Italy, Vol. 1, Harper and Row, New York, 1929.

Demus, Otto. The Mosaic Decoration of San Marco, Venice, Dumbarton Oaks Washington, 1988

Janson, H. W. History of Art, 2nd ed., Abrams, New York, 1977.

Kostof, Spiro. The City Shaped, Little Brown Company, Boston, 1991. pp 43-52;

MacAdam, The Blue Guide to Rome, W.W. Norton, New York, 1995.

MacAdam, The Blue Guide to Florence, W.W. Norton, New York, 1991.

Palladio, Andrea. Book II, The Four Books on Architecture, transl. Robert Tavernor, Richard Schofield, MIT Press, Cambridge, 1997

Pirenne, Henri. Medieval Cities: Their Origins and the Revival of Trade, Princeton, New Jersey, 1974

Portoghese, Paolo. "Brunelleschi", in Mario Salmi (ed.) Encyclopedia of World Art, McGraw Hill, New York, 1960.

Saalman, Howard. Medieval Cities, George Braziller, New York, 1968. pp12-45;

Vasari, Giorgio. Lives of the Artists, Penguin Classics, New York, 1987.

Zucconi, Guido. Venice: An Architectural Guide, Arsenale; 1996