

CourseNo: ARCHA4605_001_2012_3
Meeting Location: AVERY HALL 114
Meeting Time: M 09:00A-11:00A

Instructor: [Daniel C. Sherer](#)

ITALIAN RENAISSANCE ARCHITECTURE 1400-1600. REGOLA AND INVENZIONE

Instructor: Prof. Daniel Sherer
Time: R 09:00A-11:00A
Room: 114 Avery
Office Hours: TBA

The course will provide a historical overview of the major figures of Italian Renaissance architecture from 1400 to 1600—Brunelleschi, Alberti, Leonardo, Bramante, Raphael, Antonio da Sangallo the Younger, Michelangelo, Peruzzi, Giulio Romano, Sanmicheli, Sansovino, Palladio, Serlio. Stressing the dialectic of rule and license implicit in the revival of the classical code, we will study the diverse cultural and artistic factors that entered into the project of forging a new language based on antiquity yet moving beyond its example. Topics covered include the social and cultural implications of the link between architecture and humanism; the role of architecture in elaborating new urban strategies, chiefly in Florence, Urbino, Mantua, Rome, Venice, and Milan; the search for a new type of canon that simultaneously presupposed and challenged the authority of Vitruvius and the study of ancient buildings; the emergence of new conventions of graphic representation based on orthographic and perspective projection; the rise of the treatise and its articulation of universally applicable theoretical norms, which, rather than hindering, served to spur on a new awareness of the potentials of invention; the transformation of architecture by print culture, whose mechanical reproduction of image and text revolutionized the dissemination of theory; the theorization of an architecture which draws both on the example of the other arts and on the precepts of nature; the division of architects into three major categories, derived from their training as masons, painters or sculptors, and two minor categories, comprising goldsmiths and theatrical set designers; the assertion of an unprecedented cultural status for the architect constituted by novel concepts of authorship, access to theory and the antique, and a new consciousness of the possibilities of the discipline, based on the historicity of architecture and the city; the relation of architecture to new uses of visual representation that helped inaugurate the modern era.

REQUIREMENTS AND GRADING:

At midterm a précis of the paper topic is due. This should be no more than a page long, with select bibliography of primary and secondary sources (primary sources are from the period, secondary are contemporary works of scholarship, i.e. historiography). The paper should be focussed on a specific text, building, or architects, or on a comparison of two texts, buildings or architects from the period under study. It is crucial that primary sources, and ample reference to visual material, are included in the paper, to facilitate and substantiate historical and formal analysis of the buildings or projects.

Course Objectives

Class participation is strongly encouraged. If you have a legitimate reason for absence prior to the day you are unable to attend, the instructor must be informed beforehand, by e-mail.

Method of Evaluation

The précis is worth 25%, the paper is worth 40%, participation is worth 25%, attendance is worth 10%