## Course Outline: ARCH 4110.03 Architectural History and Theory – 14th-18th Centuries
### SUMMER TERM 2017

**Dalhousie University, School of Architecture**

#### Architectural History and Theory – 14th-18th Centuries

| Days/Times | May 2 – July 6, 2017 (*Please note there are schedule changes for Weeks 5-7 to accommodate projects in other courses. See the Architecture Schedule and Readings for details.*)
|            | Tuesdays 11:00 a.m.-12:30 p.m.
|            | Thursdays 10:00 a.m.-12:30 p.m.
| **Instructor** | Elizabeth Loeffler
| **E-mail** | elizabeth.loeffler@dal.ca
| **Office Hours** | Tuesdays 12:30-1:00 p.m.; Thursdays 12:30-1:00 p.m.
| **Room** | HB9
| **Course Assistants** | Sara Deter sara.deter@dal.ca
| **E-mail** | Ryan Swirsky ryan.swirsky@dal.ca
| **Classroom** | HA19 Tuesdays; see Seminar Group Schedule for Thursdays

**Calendar Course Description**

This class studies significant buildings and the role of architecture from the Renaissance to the Enlightenment, mainly in Europe. It follows the transition from master builder to architect, and the humanist search for order and its manifestation in built form. Students analyze the design of significant buildings by studying historical documents and making interpretive drawings.

Western European architects in the Middle Ages, like artists, belonged to a world of relative anonymity. Architects were members of guilds and were considered skilled labourers, craftsmen, or at best, master masons. Due to the obscurity of individuals within this labour-based profession, there are few master masons known by name to be responsible for designing and overseeing the construction of buildings at this point in architectural history. This course begins at the cusp of a cultural shift, tracing the changing roles in architects (and artists) to a more intellectually elevated and professional status. Parallel to this changing status of the architect is a shift in the styles and kinds of architecture created. These changing styles may be linked to sociopolitical events of the day and philosophical tenets espoused by individuals and groups. In addition to studying structures produced in the West, we will expand our exploration of architecture by looking at historically contemporary structures created in China and Japan.

Through examination of literary sources (primary source documents, book chapters, and articles by contemporary scholars), as well as visual analysis of buildings, floor plans, etc., we will trace the progression of architecture from the 14th through 18th centuries. We will also look at the changing role of architects, from master masons to what more closely resembles what we now call “architects.”

**Outline of Topics**

Topics addressed in class will follow a rough chronological order. While the main focus will be placed on Western European architecture, we will also spend time examining historical structures from China and Japan. Monument lists with specific works, readings, and required vocabulary terms will be distributed in class and made available on-line. The general historical periods and topics are as follows:

- Review of Romanesque and Gothic
- Late Gothic/Early Renaissance
- High Renaissance
- Architecture of the Orient: China
- Architecture of the Orient: Japan
- Baroque/Rococo
- 18th Century (Enlightenment)
### Course Objectives

By the end of this course, students will be able to:

- discuss architecture and relevant artistic works from the 14th-18th centuries through the contextual analysis of selected works in both oral and written forms;
- use architectural and art historical terminology and understand its application with regard to the monuments covered in class;
- discuss structures that communicate ideas and meaning on both the interior and exterior, thereby providing layers of significance for a building;
- discuss the impact of historical events (religious, social, political) on works produced by architects and artists in the periods outlined above;
- analyze and discuss works of architecture from the current methodological perspectives used by architects and art historians (i.e. how do scholars look at works of architecture and what information can they obtain through such analysis?);
- discuss how the study of historical architecture and theory is relevant to contemporary architectural endeavors.

### Attendance

It is essential that you attend classes and keep up with the assigned readings in order to both maximize your learning experience and prepare for seminar discussions and presentations. Students who choose not to attend lectures must assume whatever risks are involved. If you are ill or experience an emergency on the day of a presentation or seminar, you must present a valid excuse.

### Instructional Strategies

The course will follow a primarily digital-image lecture format on Tuesdays (except for one lecture moved to **Monday, May 29, 9:00-11:00 a.m.**), with students participating in in-class discussion. Questions will be encouraged. Thursdays in the months of May and June will generally be reserved for seminar discussion groups of assigned readings (see below for details). Please note that two Thursday seminars have been rescheduled to accommodate a Round-Robin/Pin-up and Structures Week.

It is critical that students complete the readings from the assigned reading list, including those that may be announced in class prior to a lecture or seminar. This preparation before class will impact your ability to discuss works in the seminar classes, and thereby your participation mark.

Student responsibilities also include mastery of technical or subject-specific terminology as it is introduced.

Please be aware that I do not give out my lecture notes. If you miss a class, it is your responsibility to obtain notes from another student, and if required, see me during my office hours to discuss highlights of the lecture.

Students are encouraged to meet with me to discuss any course related concerns. E-mail communications should be kept brief and cannot be used as a substitute for office visits to obtain missed lecture materials.

### Methods of Evaluation

Evaluations in this course will be based on the demonstrable understanding of the material presented in both lectures and assigned readings, and in the application of this knowledge. The assignments outlined below will be used to assess student comprehension and application of course material.

Note: assignments will be graded by both the instructor and the course assistants.
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**SUMMER TERM 2017**

#### Mark Distribution

<table>
<thead>
<tr>
<th>Weekly Seminar Participation</th>
<th>10%</th>
<th>Thursdays, May 11 – June 22, except:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seminar Assignment</td>
<td>40%</td>
<td>• Seminar 4 – Tues, May 30</td>
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<tr>
<td>Essay (30%)</td>
<td></td>
<td>• Seminar 5 – Mon, June 12</td>
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<tr>
<td>Group Leadership (10%)</td>
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<td>See Architecture Schedule and Readings.</td>
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<table>
<thead>
<tr>
<th>Group Project:</th>
<th>50%</th>
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<tbody>
<tr>
<td>Annotated Bibliography (2.5%)</td>
<td></td>
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<tr>
<td>Essay Outline (2.5%)</td>
<td></td>
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<tr>
<td>Essay (25%)</td>
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<tr>
<td>Presentation (5%)</td>
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<tr>
<td>Interpretive drawings of historic building (drawn floor-plan and façade elevation – 15%)</td>
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<thead>
<tr>
<th>Bonus Mark: Doors Open Halifax (2%)</th>
<th>2%</th>
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<tbody>
<tr>
<td>Bibliography due Thursday, May 25</td>
<td></td>
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<tr>
<td>Essay Outline due Friday, June 2</td>
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<tr>
<td>Presentations June 27, 29, July 6</td>
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<tr>
<td>(Essay and drawings due on assigned day of group presentation)</td>
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<tr>
<th>Weekly Seminar Groups – Participation (10%)</th>
<th>Starting May 11, students will participate in seminar discussions that run every Thursday until June 22, with two exceptions:</th>
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<tbody>
<tr>
<td></td>
<td>• Thursday, June 1 has been moved to <strong>Tuesday, May 30</strong> due to a Pin-Up/Round Robin</td>
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<tr>
<td></td>
<td>• Thursday, June 15 has been moved to <strong>Monday, June 19</strong> due to Structures Week</td>
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Required readings will be provided in advance of class and accessible through Brightspace. Class on these days is scheduled from 10:00 a.m. to 12:30 p.m., however, students will be randomly assigned to one of two 70-minute seminar sessions, starting at 10:00 a.m. and 11:20 a.m. respectively (i.e. half of the class will be attending at 10:00 a.m., and the other half at 11:20 a.m.). Students in each session will then be further subdivided into approximately **five groups with six members**. Once in the seminar, students will engage in a critical discussion of the assigned readings, guided by student leaders. Group membership will change weekly so be sure to check the schedule.

The purpose of the seminars is to expose students to scholarly writing that explores historical architecture topics in greater detail, while encouraging critical analysis of the readings through peer discussions.

For the weeks following the initial seminar (in which the instructor and Teaching Assistant(s) will facilitate the discussion), seminar group leaders will be designated. Group leadership for each week will be assigned to those students who have signed up for a given topic for that week. It is expected that all students will complete the assigned readings each week and be prepared for the discussion. A peer feedback process will contribute to each student’s participation mark for these seminars.

<table>
<thead>
<tr>
<th>Seminar Assignment (40%)</th>
<th>As mentioned above, we will be meeting almost weekly for seminar classes in smaller groups to discuss assigned readings. Students will be given the opportunity to choose <strong>one</strong> of these seminar topics for their essay assignment. The mark for this assignment will be broken down into two parts: Seminar Essay, and Group Leadership.</th>
</tr>
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</table>

| Seminar Essay (30%) | Based your chosen seminar topic, you must prepare a short essay, double-spaced, approximately 1000-1500 words, with a question and response based on information provided in the readings. At the top of the first page, you will create a question that speaks to an issue addressed in one or more |

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### Seminar Assignment cont.

of the readings, written in question format (e.g., “According to <the author(s)> in <title of reading>, what was the intended effect of the transplanted Greek temple style on domestic architecture in Italy?”). The question will be of your own making, and you will then prepare a written response to your question. This question will essentially provide the thesis for your essay. Your question should be specific enough that you may respond thoroughly within the assigned word limit (please provide a word count total at the top of your first page).

Be sure to include proper references to arguments made by the authors of the readings, using the Chicago Manual of Style (Humanities style). You do not need to use any additional resources beyond the assigned readings. A bibliography should be included, even if you are only using one source. (This bibliography will help to ensure that you understand the proper format for the final assignment.)

The purpose of this assignment is to expose students to scholarly writing that explores historical architecture topics in greater detail, while encouraging critical analysis of the readings. Your essay should contain a clear thesis statement, body, and conclusion. Do not use word contractions. A hard copy of the essay will be turned in to my mailbox on the Tuesday following the seminar (modified dates will be provided for the two seminars that do not occur on Thursdays). Although the essay is due after the seminar, I would strongly recommend that you have an outline for your paper prepared in advance of the seminar to help guide the discussion. Grades will be based on participation in the class discussion and the content of your assignment, including marks for spelling and grammar.

*Once your graded essays have been returned, you will have an opportunity to make amendments and re-submit for extra marks. Be sure to include the original graded essay with your hard-copy re-submission. Due dates for resubmissions will be announced in class.*

### Seminar Group Leadership (10%)  

In addition to the essay, students will be responsible for acting as seminar group leaders. Leaders will be responsible for:

- preparing questions to guide the discussion; and
- providing an introduction to the topic and readings on the day of the seminar.

Please note that a **minimum of six questions** (three per reading) should be developed at least two **days** in advance of the seminar and distributed electronically to group members. This will help ensure that students are prepared for discussion, but allow flexibility for the discussion to progress in an organic fashion. I would recommend that leaders have additional questions ready for the day of the seminar to stimulate conversation if needed. These questions will be turned in at the end of the seminar. Seminar leadership marks will be based on the leader’s preparation for the seminar and efforts to engage students in discussion.

### Group Project (50%)  

**June 27, 29, July 6**

Working in groups of four, students will research a historically important building selected from a list provided by the instructor. Alternatively, students may propose a building, provided that appropriate resources are available to support such study and instructor permission is obtained. Sign-up sheets will be posted, and buildings will be assigned on a first-come, first-served basis.

It is expected that students will manage an equitable distribution of the work amongst themselves. Any disagreements amongst group members resulting in poor work flow and/or uneven distribution of duties shall be brought to my attention as soon as possible for resolution.

The team will receive one grade, however, I reserve the right to lower individual grades for members who have demonstrably not contributed to the group’s performance.
Group Project cont.

Requirements for this project include the following:

**Annotated Bibliography (2.5%) – Due Thursday, May 25 (hard-copy submission in class)**

The annotated bibliography should provide the bibliographic information for scholarly sources on which you plan to base your research, including the author’s credentials, and a brief summary of what each source has to offer. Some of the assigned historic buildings will have more literary sources to draw on than others, so I will refrain from providing a target for the number of sources you should be using. (Needless to say, one source will be inadequate, while fifty will likely be overkill.)

For assistance with developing an annotated bibliography, please visit Dalhousie Library’s website for Writing Guides:

http://libraries.dal.ca/writing_and_styleguides/writing_guides.html

To cite references, please use the Chicago Manual of Style, Humanities version. Dalhousie Library provides a quick link to this citation style:

http://libraries.dal.ca/writing_and_styleguides.html

RefWorks is an electronic citation program offered through the University Library and can assist you with automatically formatting your source entries. RefWorks is also accessible through the above link.

Late submissions will be penalized 0.5% point of the maximum 2.5% per day.

**Essay Outline (2.5%) – Due Friday, June 2 (hard-copy and electronic submission to Brightspace Dropbox)**

Keeping in mind the points below for the essay, each group will submit an outline, with a focus on establishing a thesis statement and plan for discussing key elements of your building. While the thesis statement should be written in complete sentence format, other points for mapping out the body of your essay may be written in point form.

**Essay (25%)**

This paper will involve a critical analysis of the assigned historical building, with a focus on identifying key elements that make it a unique example of architecture within its historical moment. Key questions that you should address for your building include:

- Who built it (if known)? When? Is there a known patron?
- Why was it built? How is this building part of the historical moment in which it was created?
- Where was it built?
- How did the building function? (Who used the space and how was it used? Did it have a role in the public realm? Private?)
- What materials were used in the building’s construction? Why?
- What is the layout? How does the layout accommodate the building’s function?
- What aesthetic considerations are included in the building’s construction? Is there a design programme?
- Are there any theoretical, philosophical, or symbolic objectives realized in the building’s construction?
- Are there any elements that relate to contemporary architectural practice?

This assignment must follow proper essay format, utilizing appropriate methods of citation (Chicago Style, with footnotes), including bibliography. Expected length for the paper (not including bibliography) is 2000-2500 words. Please provide a word count on your cover page.
**Group Project cont.**

Be sure to establish a clear thesis statement: for example, you should be able to tell me in your introduction why this building is important and what features you plan to address that support its significance in the architectural firmament.

Essays should be supported by images where appropriate. Images, such as floor plans and photographs, can be taken from other sources with appropriate credit given to those sources (i.e. they do not have to be drawn), but the images should be used to support written descriptions in the essays.

The paper will be due on the date of the group presentation, which will be determined in class. Late papers will be penalized 2% points of the maximum 25% mark per day (i.e. one day late would make the total possible percentage for this assignment 23%). Papers submitted more than 3 days past the due date will not be accepted, thereby resulting in a mark of zero. No submissions will be accepted after the last day of classes (Friday, July 7).

**Presentation (5%) – June 27, 29, July 6 (HA19, 10:00 a.m.-12:30 p.m.)**

On one of the three assigned days for presentations, groups will present their historic buildings. Students are expected to attend the full class time allotments for these days. Each group will have approximately 22 minutes to present their building, including a brief amount of time set aside for questions. All group members are expected to participate in the presentation. Visual aids that include images of the historic building are required.

**Interpretive drawings of historic building (hand-drawn floor-plan and elevation – 15%)**

As part of this assignment, groups will create interpretive drawings (not computer generated) of their historic building. Please provide a floor plan (mapping out main spaces and identifying rooms where possible) and façade elevation, incorporating any distinct aesthetic and structural details that delineate important features. Your drawings should attempt to show how, and to what degree, the exterior reflects the interior disposition of the structure. There will be some flexibility in the scale of drawings, but taking into account the size, detail, ornament and complexity of the building, drawings should fit either a 24 x 36 or 18 x 24 format, and should be made to a scale of 1:100, 1:200, or 1:250. Please include the scale reference on your drawing.

The drawings will be handed in with the essay on the day of the group presentation. Late submissions will be penalized 1% point of the maximum 15% per day (i.e. one day late would make the total possible percentage for this assignment 14%). Drawings submitted more than three days past the due date will not be accepted, thereby resulting in a mark of zero. No submissions will be accepted after the last day of classes (Friday, July 7).

**Missed Class Assignments:**

(Seminar, Final Presentation)

Students who have missed a seminar discussion which they were to lead, or the group presentation, must contact me as soon as possible to make alternate arrangements. A student who is absent from a class with a grading component through no fault of his/her own, for medical or other valid reasons, must contact me within three days of the missed class.

**Bonus Assignment:**

Doors Open Halifax (2%)

There is an exciting annual event happening in and around the city of Halifax that should prove to be both fun and educational. I am offering an incentive of a 2% course bonus mark for taking advantage of the opportunity to visit one of the sites affiliated with Doors Open Halifax. This event takes place the weekend of June 3 to 4, 2017, from 10 am – 4 pm.

"Buildings in Halifax, Dartmouth, and Bedford will open their doors to the public for free and invite them to view interiors not usually open. People will have a chance to explore places of worship, university buildings, hotels, performance facilities, retirement living facilities, new developments, and iconic heritage buildings." [http://doorsopenhalifax.com/](http://doorsopenhalifax.com/)
Doors Open cont.

To receive credit for attending one of the open houses, please provide the following:

- a "selfie" in front of the building that you choose to explore, and a feature pic (where allowed) with elements of interest that speak to how a space is inhabited, particular design features, ornamentation, etc.
- a short paragraph (3-5 sentences) explaining what you found interesting and why.
- Then e-mail this information to me at elizabeth.loeffler@dal.ca. It's that simple. Feel free to contact me if you have any questions.

Evaluation Procedures

Raw scores or percentages will be determined on each assignment as per Dalhousie’s grading system. The grade distribution will be assigned as follows:

<table>
<thead>
<tr>
<th>Descriptor</th>
<th>Percentage Range</th>
<th>Letter Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>90-100</td>
<td>A+</td>
</tr>
<tr>
<td></td>
<td>85-89</td>
<td>A</td>
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<tr>
<td></td>
<td>80-84</td>
<td>A-</td>
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<tr>
<td>Good</td>
<td>77-79</td>
<td>B+</td>
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<td></td>
<td>73-76</td>
<td>B</td>
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<td></td>
<td>70-72</td>
<td>B-</td>
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<tr>
<td>Satisfactory</td>
<td>65-69</td>
<td>C+</td>
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<tr>
<td></td>
<td>60-64</td>
<td>C</td>
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<tr>
<td></td>
<td>55-59</td>
<td>C-</td>
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<tr>
<td>Marginal Pass</td>
<td>50-54</td>
<td>D</td>
</tr>
<tr>
<td>Inadequate</td>
<td>0-49%</td>
<td>F (Fail)</td>
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</table>

Note: Grades reflect judgments of student achievement made by instructors. These judgments are based on a combination of absolute achievement and relative importance in class.

Additional Resources

Whenever possible, images for this course will be available through the on-line image repository ARTstor, which is accessible through the Dalhousie library website.

Images are also available through the Federated Academic Digital Imaging System (FADIS), “a learning management and courseware system, developed for image based teaching of art, architecture and visual culture.” To obtain a FADIS username and password, please contact Carolyn Hocquard in the School of Architecture’s Resource Centre.

Students Requiring Accommodations

Students requiring special accommodations must contact Dalhousie’s Advising and Access Services Centre, and provide the instructor with the necessary documentation within the first two weeks of classes.
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| Academic Integrity | All work is expected to meet the Dalhousie University standards of Academic Integrity, especially regarding citation and plagiarism. Refer to the university standards at: http://www.dal.ca/dept/university_secretariat/academic-integrity.html

Plagiarism (using the words, ideas or images of another author without full and proper acknowledgement) constitutes grounds for failure of a paper, project, or report, and may result in disciplinary actions by the university. The work must be your own and cannot be sub-contracted. If there is a third party involved other than colleagues, faculty, or a University workshop, similar penalties will be enforced.

*Credit: “Shit Academics Say”
# Weekly Schedule

## Week 1
- **2 May 2017**
  - Lecture 1: Introduction
- **4 May 2017**
  - Lecture 2: Romanesque and Gothic Architecture Review

## Week 2
- **9 May 2017**
  - Lecture 3: Late Gothic/Early Renaissance
- **11 May 2017**
  - Seminar 1 (No Group Leaders Assigned)
    - Readings:

## Week 3
- **16 May 2017**
  - Lecture 4: Renaissance
- **18 May 2017**
  - Seminar 2
    - Readings:

## Week 4
- **23 May 2017**
  - Lecture 5: Late Renaissance
- **25 May 2017**
  - Seminar 3: *Note – Annotated bibliography due in class (hard copy)*
    - Readings:

*Week 5
- **29 May 2017**
  - Lecture 6: Architecture of the Orient: China (*Note the time: 9:00 – 11:00 a.m.*)
- **30 May 2017**
  - Seminar 4 (10:00 a.m. – 12:30 pm)
    - Readings:

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**ARCH 4110.03**

*Dalhousie University*
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<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Jun 2017</td>
<td>Essay outline due for final project (electronic copy submitted to Brightspace drop-box)</td>
</tr>
<tr>
<td>*Week 6</td>
<td><strong>Structures Week</strong></td>
</tr>
<tr>
<td>6 Jun 2017</td>
<td>Lecture 7: Architecture of the Orient: Japan</td>
</tr>
<tr>
<td>*12 Jun 2017</td>
<td>Seminar 5: *Note – the usual Thursday seminar (June 8) has been moved to the following <strong>Monday</strong> to accommodate the Structures Week schedule.</td>
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<tr>
<td>Week 7</td>
<td>13 Jun 2017</td>
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<tr>
<td></td>
<td>Lecture 8: Baroque/Rococo</td>
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<td>15 Jun 2017</td>
<td>Seminar 6:</td>
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<td>Week 8</td>
<td>20 Jun 2017</td>
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<tr>
<td></td>
<td>Lecture 9: 18th Century Architecture (Enlightenment)</td>
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<tr>
<td>22 Jun 2017</td>
<td>Seminar 7</td>
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<tr>
<td>Week 9</td>
<td>27 Jun 2017</td>
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<tr>
<td></td>
<td>Presentations</td>
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<tr>
<td>29 Jun 2017</td>
<td>Presentations</td>
</tr>
<tr>
<td>Week 10</td>
<td>04 Jul 2017</td>
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<tr>
<td></td>
<td>*No Class</td>
</tr>
<tr>
<td>06 Jul 2017</td>
<td>Presentations</td>
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