

ARTH 103-001--Introduction to Architecture

Professor Lisa Passaglia Bauman

Class times: MW 10:30-11:45

Office hours: Monday 3:00-4:15, or by appt

Fall 2017

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COURSE DESCRIPTION

This is a course in the history of architecture. It is a general art history course on the introductory level and while **it fulfills the University's Mason Core Arts requirement**, it is also intended to serve as an introduction to other more advanced courses within the discipline of art history. It is not introductory in the sense that it is somehow supposed to be simple or that it is concerned with "appreciation." While we will look at some spectacularly beautiful buildings, it will be a very boring fifteen weeks if all we do is sit around and say how beautiful they are. Art history employs many different approaches to an object. (They are called *methodologies*.) Sometimes we will be concerned with the very concrete issues of technology and construction (ouch! pun intended!). Other times we will be examining politics and patrons, money and its message. Every now and then, we will be concerned with the more abstract notions of architectural theory, aesthetics, and the psychology of architecture. All of these methods are a way of presenting the richest possible understanding of architecture. Remember that when you want to ask me at the end of a lecture which parts were important; they all are.

Some of the major themes we will cover include:

1. systems of building and techniques of construction
2. development of building typology, such as religious buildings, civic and domestic architecture
3. the larger context of the building. What is the nature of the building's immediate environment? What is the urban context? What is the impact of the topography?
4. the use of the past

Course objectives include:

- developing a thorough command of the terminology of architecture
- recognizing the shape and space concepts of different trends in Western architecture, their constructive logic and their ideological intentions
- constructing a knowledge of paradigmatic buildings in relation to the artistic, intellectual and socio-political context in which they originated.
- displaying the ability to applying knowledge of building forms and concepts to the design of a building in a specific environment

This course is my responsibility; don't hesitate to come to me if you have a problem or complaint. I can't promise I can make everything perfect, but I will do my best.

TEXTS

There is no required text for this course. In the past, I have use Carol Strickland, *The Annotated Arch. A Crash Course in the History of Architecture* (Kansas City: Andrews McMeel, 2001); it is short, inexpensive, and has great photographs. It has just gone out of print but is available on Amazon for \$6-10. If you are the kind of person who likes to reinforce the class lecture, this is an ideal text for you.

For those of you who get interested in the more technical aspects of architecture, I recommend Mario Salvadori, *Why Buildings Stand Up: The Strength of Architecture*. Second edition (New York: W. W. Norton, 2002). It is written for the "everyman reader" so it's straightforward and can offer another opportunity to delve more deeply or reinforce what I've covered in class about basic structural systems.

Any other readings will be posted on Blackboard.

TECH REQUIREMENTS AND POLICY

I can only communicate with you via Mason e-mail account or Blackboard, so please activate and check your GMU e-mail account and the Blackboard site regularly for any communication regarding the class.

A successful course is made by the collaborative efforts of the group. That means being engaged. To that end, there are no cell phones in our classroom (unless you are awaiting an organ transplant, are a volunteer fire fighter and may be called into action, or need to be accessible to young children or elderly parents). Also no laptops, not even for note-taking, unless you have a note from Disability Services allowing that accommodation.

COURSE REQUIREMENTS

It's my job to care about your education and I take that charge seriously. I am quite sure it is even more important to you. Our mutual expectation then is that you are in class. This class is a lecture format during which I will address ideas, present key works, and define terms. I will be using power point presentations, so all terms, ideas and key works for which you are responsible will be clearly labeled, spelled, defined, and emphasized in class. If you are responsible for a building on an exam, I will post a study slide of it on Blackboard. I will not, however, be putting every powerpoint on Blackboard. I will answer questions about the material **in class** and discuss issues **in class**. If you do not understand something that I covered in class, there is no way I can explain that material better in an email. If you missed class, you will need to get notes from a classmate. I will not teach a missed lecture in my office during office hours. I'll answer any specific questions you have about missed material, but you'll need to bring specific questions to a meeting in my office. Meeting in person rather than via email allows us to get to know each other better and fosters a more collegial learning atmosphere.

EXAMS (45% of your course grade):

Exam #1: September 25—worth 15% of your course grade

Exam #2: October 23—worth 15% of your course grade

Exam #3: November 29—worth 15% of your course grade.

All exams will test for terms. Exams will also have slide identification of those key buildings that we designate in class – not just the name of the building, the architect, its location, style or period to which it belongs -- but also why they are important for the evolution of architecture. This involves knowing something about those larger issues and concepts that we will develop in class. This idea will also help you develop thoughts for the slide comparison.

Let me give you an example of a slide comparison. Two slides appear on the screen. First, you identify them by title, architect (if known), location, and time period.

- Parthenon, Iktinos and Kallikrates, Athens, Greece. Classical
- Notre Dame, Paris, France. Gothic

Compare the two buildings in terms of their form and function. How have different religious traditions affected their architectural form?

OR

- Agora, Athens, Greece. 5th c.
- Forum, Rome, Italy early 4th c.

Both are urban open spaces developed for much the same purpose. How do they compare in terms of their layout, and what does this say about the differences between the two societies and how they used space?

A few reminders:

- Exams are not cumulative.
- I will not post the in-class powerpoints to Blackboard.
- I will post a study guide on Blackboard, with some study images of buildings you need to be able to identify, a week before the exams.

These three examinations are scheduled. You should mark those dates on your personal calendar immediately. I won't give an exam earlier or later than the scheduled slot. Yes, this includes Thanksgiving break or weekend plans. Please do not request special favors that cannot be granted to all of your peers. If you cannot make an exam at the specified date and time, you have 24 hours to contact me and provide me with a **legitimate written medical excuse or police report**, on printed letterhead stationery, with a phone number I can call for confirmation. I mean this seriously. If you are sick, I need a note from your doctor.

If your grandparent dies, I need proof. **If I don't hear from you within 24 hours of the exam and if you do not have a legitimate written excuse, you will receive a 0 for that exam.** Better to take the exam and get an F than to receive a 0. All make-up exams must be taken within one week of the scheduled date.

Let me say a few things up front about my expectations regarding exams. Art history demands a certain degree of memorization of information about works of art. It is only one part of the work and learning required, but it is an area that demands discipline and regular practice. To begin to understand how and why works were created in a particular time and place, the circumstances and background behind them, and their continuing role in the subsequent history of art can only be understood once you have a sense of the players involved and the circumstances around them. If you keep up-to-date (flashcards were always my preferred method), memorization of the works will be easy and will help your understanding of new material. If you wait until the night before the exams, memorization will be a nightmare.

A few words about **dates**: Dating a work is essential to understanding its origins and background in a specific period and place. Why? What matters is not so much your ability to memorize a set of numbers, but that you come away from this class knowing that Michelangelo could not have built the Empire State Building.

As in any discipline, a student is required to know the material. $2 + 2 = 5$ is not correct, and neither is Mies van der Roeh for Mies van der Rohe. So, yes, spelling counts. I won't take off all the points, but I will take off some.

ATTENDANCE (10% of your course grade): The University Course Catalog is quite clear on the attendance/participation policy: *Students are expected to attend the class periods of the courses for which they are registered. In-class participation is important not only to the individual student, but also to the class as a whole. Because class participation may be a factor in grading, instructors may use absence, tardiness, or early departure as de facto evidence of nonparticipation.*

From time to time I will take attendance and use that attendance to gauge a participation grade which will count for 10% of your course grade. Student who are absent during any of the mandatory Design Thinking or Design Project attendance days should not have unrealistic expectations about this grade.

- **ABSENCES FOR RELIGIOUS OBSERVANCES OR UNIVERSITY ACTIVITIES:** If you will be missing class for a religious holiday or a university-sponsored activity, you need to provide me, within the first two weeks of the semester, with the dates of the major religious holidays on which you will be absent, or the dates for which you are requesting an excused absence for participation in any university-sponsored activity.

THE DESIGN PROJECT (45% of your course grade):

Students will participate in real future project for the Mason campus, working in groups to design a new replacement bridge between the Music/Theater building and the de Laski Performing Arts building. We will approach this project through one of the hottest ideas in the business world today: Design Thinking. Design Thinking is a working method and learning process that can be applied to activities or fields that bridge the humanities, social sciences, and science and engineering. These fields focus on improving systems--technological, environmental, and social--for their human users—and encompass product, systems and web design, educational technologies, market research, and the built environment. By becoming exposed to the Design Thinking process:

- Students will gain analytic and communication skills identifying user behaviors, interactions and experiences through contextual research, usability testing, and problem solving.
- Students will gain teamwork and project management skills engaging in cross-functional design sessions and iterative cycles of product design from initial empathy interviews to sprinting with agile development teams.
- Students will gain experience creating artifacts through rapid prototyping techniques. These skills prepare graduates for a workforce that is increasingly focused on employment mobility versus stability -- demanding skills that enable people to be flexible and adaptable in different roles and different career fields.

There are four components to the Design Project, each with a separate grade. In order to make the deadlines, groups will need to do some work outside of class; think of it as group homework.

DESIGN THINKING GROUP EXPERIENCES (10% of your course grade): We will do these in class. Attendance is mandatory.

- **The marshmallow project** (5% of your course grade)
- **The toast project** (5% of your course grade)

PRECEDENT STUDY (7% of your course grade + 3% of your course grade for precedent display on IDEATE day):

You do this outside of class. You will construct a powerpoint of 15 images of ideas/examples/issues that you are inspired by and that help you solve the design challenge. This material will be the “data set” that you bring to the group design project. I will post the Precedent Study assignment on Blackboard, and you will upload your powerpoint to Blackboard

by the due date, **October 25**. I will take your project late but it will be penalized 5 points for every day it is late. Yes, the weekend counts. Remember that we are in the computer age so plan accordingly! There are no excuses for turning in a late assignment. You simply take the point deduction. Also, **I will NOT accept projects via e-mail**. On my part, I will grade your work in a timely fashion, that is, within two weeks.

PROTOTYPE PRESENTATION (10% of your course grade):

Your group will present three prototypes for your design solution at desk critiques on either December 4 or December 6. Attendance is mandatory.

REFINED IDEA PRESENTATION (15% of your course grade):

Your group will make a pitch to the client—5 minutes, 3 slides. Attendance is mandatory. December 13, 10:30-12:00. This is the time scheduled by the registrar’s office for our final exam. Thus, there will be no conflicts for anyone in the class.

Here’s a little chart that might corral all this data:

	% of course grade
Attendance/Participation	10
Exam 1	15
Exam 2	15
Exam 3	15
DEFINE day/Marshmallow participation	5
Toast participation	5
Precedents submitted on BB	7
IDEATE day participation with precedents	3
PROTOTYPES (3)	10
REFINEMENT (1)	15

GRADING POLICY: In order to receive a grade in this course, students must complete all assigned work. Grades will not be calculated on the basis of a percentage of work completed. **There are no extra credit projects.**

There are often questions about grading and evaluation policies, especially for those who have never taken an art history class before and are concerned about how their work will be evaluated. Grade ranges and a description of the sort of work expected are as follows—please read them carefully.

- A (90-92 is an A-; 93-96 is an A; 97-100 is an A+) Startlingly good, exceeding my expectations, and well-written. Must be imaginative; NOT given for simply following directions.
- B (80-82 is a B-; 83-86 is a B; 87-89 is a B+) Good effort with a good result.
- C (70-72 is a C-; 73-76 is a C; 77-79 is a C+) Perfunctory; or tried but missed the point; or did something well but it wasn’t the assignment; or a good idea but careless or sloppy.

- D (60-69) Warning: accepted under protest
- F (Below 60) Unacceptable as college-level work. See me immediately if you find yourself in this situation.

But please remember something. The function of this course is not to enable you to get a good grade easily, although it is not hard to do well in this course. Its function is to open up to you intellectual, emotional, and aesthetic skills that you will use for the rest of your lives. All of us, myself included, have taken courses that were FAR from our areas of expertise (for me, Calculus, Physics and Organic Chemistry), in which we did dreadfully grade-wise (don't ask!). But these were vital courses later and in unexpected ways (in my case, returning to school years later to study Landscape Architecture). No employer ever punished us for bad grades in adventurous courses. That's why you take courses like this, to be richer in the important ways.

CLASSROOM ATMOSPHERE: Courtesy and common sense please. We're all adults; sometimes emergencies come up. However, talking to friends during lectures, wandering in and out, and cell phones/web surfing are all badly distracting to everyone else. Chronic chatters and latecomers are disruptive and will be asked to leave the classroom. If you know you will have to leave a few minutes early, please on the aisle and let me know.

I am going to teach this class as if we were in a business meeting twice a week. For those of you who have never been in a business meeting, here's what's acceptable: http://www.today.com/id/18079593/ns/today-money/t/oh-behave-tips-proper-business-manners/#.U9gJaxrD_IU Here's another one: <http://work.chron.com/behave-professionally-meeting-6212.html>

Email Etiquette: Until we get to know each other better, please remember that when you send an email to any professor, you are addressing a teacher, not your best friend. Thus, try to remember the following when sending an email: (1) Include a subject. When I receive an email without a subject and do not recognize the address, it is immediately deleted. (2) Let me know which class you are in; I teach four classes so it's helpful to be able to place you in the correct context. (3) Be specific. What do you need from me that cannot be found in this document?

PLAGIARISM AND CHEATING: These are not fooling-around offences with me. Your written work is to be the product of your own thinking. Ditto with tests. Be warned: **if you cheat, I will give your work a grade of "0" and send you and your work on to the Dean of Students.** No excuses, no tears, no "I didn't understand about citing other people's work/talking during an exam" stories.

If you are not sure how the University defines plagiarism, please see the Plagiarism Statement in the George Mason University Honor System and Code at <http://mason.gmu.edu/~montecin/plagiarism.htm>.

DISABILITIES: If you have a learning disability, it must be properly documented by the Office for Disability Services and I am happy to make the necessary accommodations for those students. I need to see and sign the documentation from the Office for Disability Services well before tests and assignments are given in order to accommodate you. Please contact them for more information. <http://ods.gmu.edu/> (703.993.2474)

ENGLISH AS A SECOND LANGUAGE: If English is not your first language, please discuss any concerns you might have about the writing assignment with me. And don't forget about the Writing Center (<http://writingcenter.gmu.edu/>)

IMPORTANT DATES:

Monday, September 4. No school. Labor Day.

Friday, September 29. Last day to drop a class

Monday, October 9. No class. Columbus Day. BUT Monday classes/labs meet Tuesday, October 10.

Tuesday classes do not meet this week

Wednesday, November 22. No school. Thanksgiving break.

Saturday, December 9. Last day of classes.

COURSE SCHEDULE AND ASSIGNMENTS:

I reserve the right to alter the schedule due to snow days. If we have a snow day, I will post an updated schedule on Blackboard once the university has recalibrated the academic calendar.

August 28: Introduction to the course; syllabus review

August 30. Basic premises of architecture

READING: *Arch*, Intro, ix-xiv; Salvadori, ch. 1

September 4: NO SCHOOL. Labor Day holiday

September 6. Early architecture: Stonehenge and Karnak

READING: *Arch*, pp. 4-11; Salvadori, ch. 3, “Dead Load”, “Live Load”, “Dynamic Load”, pp. 43-49 only; and ch. 4, “Tension and Compression”, pp. 59-64 only

September 11: Greece: The Classics

READING: *Arch*, pp. 12-19

September 13: Rome: Concrete Achievements

READING: *Arch*, pp. 20-29; Salvadori, ch. 9, “Arches,” pp. 144-148 only; ch. 13, “Dome as Structure” and “The Pantheon” only, pp. 225-233

September 18: Early Christian and Byzantine Architecture: Church and State

READING: *Arch*, pp. 30-37; Salvadori, ch. 14

September 20: Catch-up and review **AND FORM GROUPS**

September 25: EXAM #1

September 27: Design Thinking—the iterative process/marshmallows (30 MINUTES) **AND DESIGN PROJECT Step #1**—DEFINE THE PROBLEM

October 2: Early Medieval and Romanesque Architecture: A Mighty Fortress

READING: *Arch*, pp. 38-43

October 4: Gothic Architecture as Engineering and Poetry

READING: *Arch*, pp. 44-53; Salvadori, ch. 12

October 9: NO SCHOOL. Columbus Day holiday. **BUT Monday classes meet on Tuesday this week.**

TUESDAY, October 10: The Renaissance: Age of Rediscovery

READING: *Arch*, pp. 54-67; Salvadori, ch. 13, “Santa Maria del Fiori” only, pp. 233-242

Wednesday, October 11: Baroque Architecture: Twirls and Swirls

READING: *Arch*, pp. 68-79

October 16: Associational Eclecticism: the 18th and 19th centuries

READING: *Arch*, pp. 80-95, 100-103

October 18: Catch-up and review

October 23: Exam #2

October 25: Design Thinking—nodes and links/toast

PRECEDENT STUDY DUE on Blackboard today

October 30: DESIGN PROJECT Step #2—IDEATE

November 1: Nineteenth-Century Pluralism and Developments

READING: *Arch*, pp. 96-99, 104-105, 114-117

November 6: Frank Lloyd Wright

READING: *Arch*, pp. 126-129

November 8: Modernism and the Bauhaus

READING: *Arch*, pp. 132-133

November 13: Mad Men: Mid-Century Modernism

READING: *Arch*, pp. 133-137

November 15: Post-Modernism

READING: *Arch*, pp. 142-148

November 20: Architecture NOW

READING: *Arch*, pp. 149-166

November 22: NO SCHOOL. Thanksgiving Break

November 27: Catch-up and review

November 29: Exam #3

December 4: DESIGN PROJECT Step #3—PROTOTYPE

Bring in three prototypes, one for each option. Deskcrits.

Groups 1-6 ONLY

December 6: DESIGN PROJECT Step #3—PROTOTYPE

Bring in three prototypes, one for each option. Deskcrits.

Groups 7-12 ONLY

Wednesday, December 13, 10:30-12:00 DESIGN PROJECT Step #4—PRESENT REFINED IDEA.

This is the time scheduled by the registrar for our final exam. Thus, there should be no conflicts.

Each group presents to the client. 5 minutes, 3 slides.