

ARHS 1306: 001C INTRODUCTION TO ARCHITECTURE
(UC: CA1, HC1, GE)

May Term 2016 (May 12-May 26, 2016)

10 AM – 12PM/ 1PM - 3 PM, Greer Garson Screening Room

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COURSE DESCRIPTION

Architecture runs as a central theme through the history of society, culture, and human sensibility. Built spaces define who we are, where we are, and what we want society to be. This introductory course surveys the history of architecture in Europe, Asia, and the Americas from antiquity to the present. Students will come away from this course with an understanding of the vocabulary of architectural form, an awareness of architecture as cultural expression, and an understanding of the world's major monuments and buildings.

COURSE INSTRUCTOR

Adam Herring received degrees in art and architecture from Princeton, UC Berkeley, and Yale University. He has published on the art and spatial practice of the ancient Maya of Mesoamerica and the Inca of Andean South America. His latest book *Art and Vision in the Inca Empire: Andeans and Europeans at Cajamarca* was published by Cambridge University Press this year. He has taught at SMU since 1998.

COURSE LEARNING OBJECTIVES:

Students will learn to identify major styles in the history of architecture, and will gain an understanding of the larger ideas that underpinned the work of architectural traditions and their individual practitioners. The course will also make students more aware of the nature of space, human sensory experience, and culture.

REQUIRED TEXTS:

Michael Fazio, *A World History of Architecture*

UNIVERSITY CURRICULUM OUTCOMES:

- **Pillars/Creativity & Aesthetics (Level 1):** Students will be able to evaluate sources and analyze the role and value of creative works to the cultures (context) that create and adopt them.
- **Pillars/Historical Contexts (Level 1):** Students will be able to identify the main events, actors, and evidence involved in a defined historical period.
- **Proficiencies & Experiences/Global Engagement:** Students will be able to demonstrate an understanding of the material culture, underlying values, beliefs, or practices that are central to the culture(s) being visited or studied.

COURSE REQUIREMENTS:

<u>First Paper</u>	10% of grade	Due May 18 (no late papers)
<u>Second Paper</u>	20% of grade	Due May 25 (no late papers)
<u>Final Exam</u>	40% of grade	in class May 29
<u>Attendance</u>	30% of grade	

ASSIGNMENTS AND QUIZZES:

Various assignments will require students to answer a question or describe and/or draw a local building. There will also be quizzes over assigned readings on Blackboard. Students will be asked to answer in writing three questions about the reading. The quizzes are pass/fail, and students need to get two of the answers right to pass. Students are strongly encouraged to take detailed notes when they do the readings, and are welcome to bring them to class to review during the quiz. **If a student misses or fails four or more assignments and/or quizzes (e.g., a student fails 3 assignments and 1 quiz), their final course grade will be lowered by one letter grade. Conversely, if a student passes all of the assignments and quizzes, it will raise their course grade by 1/3 of a letter, say from a B+ to an A-. Assignments and quizzes will only be announced in class.**

READINGS AND IMAGES ON BLACKBOARD:

In addition to the assigned textbook, readings and powerpoint presentations will be posted on blackboard. Go to the class's SMU Blackboard site and type all 8 digits of your SMU ID, including any zeros. You will then need to create a new password. Be sure to click *Logout* at the top of the screen every time you finish your session.

HONOR CODE:

Students must follow SMU's Honor Code.

DISABILITY ACCOMODATIONS:

Students needing academic accommodations for a disability must first register with Disability Accommodations & Success Strategies (DASS). Students can call 214-768-1470 or visit <http://www.smu.edu/Provost/ALEC/DASS> to begin the process. Once registered, students should then schedule an appointment with the professor as early in the semester as possible, present a DASS Accommodation Letter, and make appropriate arrangements. Please note that accommodations are not retroactive and require advance notice to implement.

RELIGIOUS OBSERVANCE:

Religiously observant students wishing to be absent on holidays that require missing class should notify their professors in writing at the beginning of the semester, and should discuss with them, in advance, acceptable ways of making up any work missed because of the absence. (See University Policy No. 1.9.)

EXAMS:

No examination makeups will be allowed without documentation of a medical or family emergency. Each exam will consist of three parts:

1. The first section will be composed of five identifications. You will be asked to identify the images by providing the name, location, and date of the building, as well as the architect's name if known. The date must be within five years of the date provided on the slide sheet (handed out one week prior to each exam). The images will also be available at that time on Blackboard. All names and titles should be spelled correctly. You will have one minute per slide. This section is worth twenty points. For extra credit (two points), in one minute, you will be asked to identify by architect and date (within twenty five years) a building not previously shown in class.
2. The second part of each exam will consist of one short essay question concerning one of the buildings listed on the slide sheet. The image will be projected during the fifteen minute period you have in which to answer the questions. This section is worth forty points.
3. The third part of each exam will consist of one comparison. After providing the same information required for the identifications, you will be asked to answer a series of questions. You must show a detailed understanding of the buildings, based on lectures and on the text. Fifteen minutes will be given for the comparison. This section is worth forty points.

PAPERS:

First Paper: The first paper asks you to write a short analysis of a portion of SMU's campus. Step One: Stand at the fountain on the broad lawn in front of Dallas Hall. Step Two: Make careful notes on this space. What are the elements by which this architectural context is defined? Think in terms of masses, surfaces, and spaces—what materials, colors, textures, are employed in this space? What effect do they have? How does the ensemble of those elements create an ordered logic of form and experience? The more details the better. If you so choose, you may select another spot or vantage at the center of SMU's campus—the steps of Dallas Hall, for instance—or you might consider a route of movement through the campus. Keep in mind that this paper is a short exercise: you will not be able to consider all of the campus' architecture, only some portion that you select. In every case, your language must be specific and pointed, and your paper must have a clear thesis or argument concerning the architecture of SMU's main campus. Paper length: 3 pp, double-spaced. The paper is due May 16. **No late papers will be accepted unless there is a documented health or family emergency.**

Second Paper: Go to the Meadows Museum of Art on campus. Your ID will get you in FREE. If you have not visited the Meadows Museum, you are in for a treat. This one of the finest collections of Spanish art outside the Iberian Peninsula, "The Prado on the Prairie" as its founder Al Meadows liked to say. Walk through the galleries upstairs. Choose any work of art. Discuss the element of architecture in this painting. Are any buildings represented in the painting? How are they used in the composition? What function do they serve as building blocks for the painting's larger representational project? What does the architecture communicate in the painting. And most important: HOW does the architecture in the painting do all these things? Your paper can be very specific (a certain building that appears in a painting) or it can be more about more general issues of architectural or spatial logic in the painting (how a room configures a narrative scene). Paper length: 3 pp, double-spaced. This paper is due May 23. **No late papers will be accepted unless there is a documented health or family emergency.**

LECTURES AND REQUIRED READINGS

- May 12: Thurs. Introduction
- May 13: Fri. Near Eastern, Egyptian, and Greek Architecture
Reading: Michael Fazio, *A World History of Architecture* (a textbook), pages 20-61.
- May 16: Mon. Roman and Byzantine Architecture
Reading: Michael Fazio, *A World History of Architecture*, pages 105-151.
First Paper Due.
- May 17: Tues. Architecture of South Asia, China, Japan
Reading: Michael Fazio, *A World History of Architecture*, pages 71-98.
NB: Class will end one hour early today.
- May 18: Weds. Islamic Architecture, Ancient Mexico, the Ancient Andes
Reading: Michael Fazio, *A World History of Architecture*, pages 153-175.
NB: Class will end one hour early today.
- May 19: Thurs. Romanesque to Gothic
Reading: Michael Fazio, *A World History of Architecture*, pages 177-248.
- May 20: Fri. Early Renaissance to High Renaissance
Reading: Michael Fazio, *A World History of Architecture*, pages 285-311.
- May 23: Monday Baroque to Eighteenth Century: Europe and the Americas
Reading: Michael Fazio, *A World History of Architecture*, pages 339-376.
Second Paper Due.
- May 24: Tues. Nineteenth-Century Architecture
Reading: Michael Fazio, *A World History of Architecture*, pages 379-399
- May 25: Weds The Twentieth Century: Modernism and its Aftermath
Reading: Michael Fazio, *A World History of Architecture*, pages 451-505
- May 26: Thurs. **Final Exam**