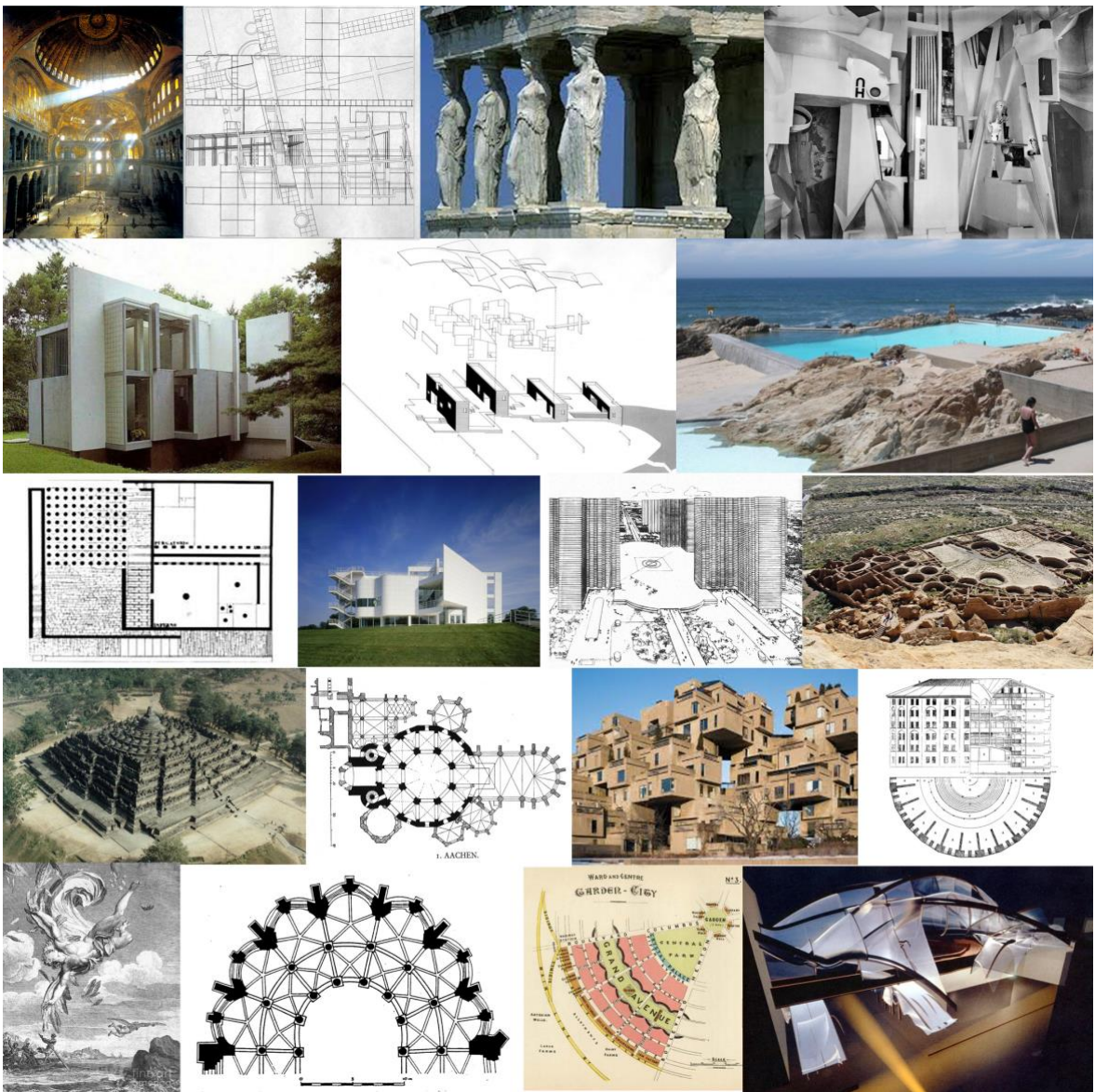


# Introduction to History of Architecture

## Essays & Study Guide 2014



## INDEX

Topic	Page
Proposal and Essay Assignments	2
Essay Question Options	6
Tutorial Assignment	8
Tutorial Topic Options	9
Referencing and Formatting	11
Academic Skills Program	16
Workbook	17

Reading and complying with the information and instructions in this handout is a requirement for students enrolled in this unit

PART 1  
THE ESSAY & TUTORIAL ASSIGNMENTS

The essay is worth 55% of the semester marks.

**Why do we have the essay assignments?**

The essay assignments are structured to extend your knowledge of a selected area of architecture history, as well as to develop your research, analytical and writing abilities. Essay questions options, referencing, formatting and additional requirements are in this document.

Students are to choose an individual research question, and develop a correctly referenced, illustrated essay, 1500–2000 words in length (plus footnotes and bibliography).

**Note:** *The subject of the essay must be substantially different from your tutorial presentation – if in doubt, ask the unit convener.*

**Item 1: Essay Proposal – setting boundaries & locating research materials:**

Length:	200–300 words, plus footnotes and bibliography
Weighting:	0% of the semester marks
Due Date:	Thursday, 20 March to Tutors in your Tutorial time slot Early submissions ok.

Proposals must be on A4 paper, 1-1/2 or double-spaced, minimum 11-point font.

This assignment is intended to encourage you to get a grasp of your chosen topic, locate key reference materials and set appropriate boundaries for the assignment. (We don't expect a comprehensive book!) This will require reading beyond the required Moodle readings and textbook. It is important to plan and start your research early in the semester.

**The essay proposal is to include:**

1. Your full essay question and a voluntary proposal (in paragraph or outline form) describing the general approach to the essay. Indicate (explain) the scope or your proposal, such as the main ideas and/or architect/s and/or building/s and/or date parameters (such as 1000–1150), etc. This is a starting point: your ideas will probably evolve and change as you develop the research and writing.

**\*Note:** it is *not* sufficient to simply say that you will have an introduction, discuss the topic and have a conclusion – this is the basis for most essays, and says very little about the content.

2. Two quotations of *relevant* material you expect to use. These must be from *two different books or journal articles* (but not from your required Moodle readings and textbook) with correct citations. The reference must include the author's name. These will demonstrate that you have located some appropriate material for your essay, and that you understand how to reference a quotation.
3. A separate Bibliography, in correct bibliographic format, listing a *minimum* of two (2) references you plan to use, including the ones used for the quotations above. In addition to the sources used for the quotations above, you may include other references you have identified as potentially useful for your essay.

**\*Note:** your textbook may be used in the reference list, if relevant, but *does not count* towards the minimum two quotations or reference sources. This is to ensure that you have begun to locate sufficient resources for your chosen research question.

## Reference sources

**At least six (6) different reference sources** must be used in the essay. At least three (3) must be from journal articles or books, *in addition to your textbook*, if used.

Any materials taken from Internet sources *must* include the author's name, and should preferably be located from a scholarly source, such as JSTOR or Google Scholar.

**\*Note:** 'Use' of reference materials is demonstrated by footnoted inclusions in the paper, not just by listing in the bibliography.

**\*Note:** these *do not count* towards meeting proposal or essay reference minimums:  
 Definitions from online or print dictionaries  
 Image sources

The proposal and essay assignments are scholarly tasks, so you will need to locate and use appropriate reference materials.

**\*Avoid:** *do not* use the following as text sources for the proposal or the essay:  
 No Wikipedia, *Encyclopaedia Britannica* or other print or electronic encyclopaedia  
 No Travel / tourist websites  
 No Crystalinks.com or similar websites  
 No articles that do not include the author's name

However, the above sites may provide useful links to scholarly articles. It's okay to use them for *images*, with a complete citation (in a footnote or an illustration list)

## Referencing requirements for the proposal, essay and tutorial paper

Students enrolled in Architecture or Design majors are required to use the footnote or endnote plus bibliography style of referencing. This is explained in the Study Guide.

Students from other areas of study are encouraged to use the footnote/bibliography style. However, if your major discipline uses another standard reference style, you may seek approval from the subject convenor to use it instead. Approvals must be requested and approved by email.

**\*Note:** Incomplete, inaccurate or missing references will result in a significant reduction of marks, or a fail grade, for the proposal, essay or tutorial paper. An easy way to succeed with referencing is to *follow the examples* provided in the Study Guide / Workbook.  
 Students will receive written feedback for the essay indicating assessment against the criteria. The table below indicates qualities at various levels of achievement for the assignment.

<b>Requirements</b> For complete details see the unit outline and study guide.	Poorly written / incomplete / little evidence of research or does not meet minimum assignment requirements	Minimal or partly meets requirements. Minimal evidence of research and/or basic problems of writing. Minimal relevance / significance of one or both quotes or bibliography.	Satisfactory / meets basic assignment requirements with generally correct citations. May need 'scope' adjustment	Good / exceeds minimum requirements. Well-considered, clearly written. Two relevant quotes / evidence of additional research, with generally correct referencing	Excellent /outstanding Considerable evidence of research /planning, logical and coherent, outstanding writing. Both quotes highly relevant / significant evidence of research in quotes / bibliography, correct referencing		
<b>Are the formatting / presentation requirements met?</b>					No	Partly	Yes
Correct citations for the quotations – <b>see study guide</b> (Footnote style is <i>required</i> for Architecture and Design students. For students from other disciplines, other referencing styles acceptable <i>with prior approval</i> , but <i>must</i> include page numbers: see study guide).							
1-½ or double spacing, minimum 11 point font. See study guide for format details							

**Item 2: Essay**

Length: 1500 –2000 words, plus footnotes and bibliography  
Weighting: 45% of the semester marks  
Due Date: **Thursday, 24 April (Week 10)** Early submissions are fine.

Essay must be on A4 paper, 1-1/2 or double-spaced, minimum 11-point font.

Name, date and give to Tutor in your tutorial

**Assessment criteria for the Essay**

Essays are assessed for the levels of achievement on the following:

- Identification of key issues in addressing essay question
- Quality of construction of your arguments and depth of your analysis of issues (simply joining long quotations with linking sentences is not sufficient)
- Evidence of reading and research (eg., the range and quality of texts/journal articles, as demonstrated by their use in the paper and its referencing)
- Use of at least the minimum number of required sources
- Appropriate literacy skills: grammar, spelling, sentence and paragraph construction, punctuation.
- Clarity and coherence: the organization, expression and presentation of ideas in a logical manner
- Use of correct referencing & a separate bibliography. Avoidance of plagiarism through complete and accurate referencing
- Appropriate illustrations, *correctly cited*
- Standard of presentation – presentation always counts in design. This includes meeting formatting requirements and overall quality of the presentation.

Students will receive written feedback for the essay indicating assessment against the criteria. The table below indicates qualities at various levels of achievement for the assignment.

<b>Unsatisfactory</b>	<b>Poor:</b>	<b>Adequate:</b>	<b>Above minimum:</b>	<b>Excellent:</b>	<b>Outstanding:</b>
Unacceptable level of writing and/or referencing and/or incomplete and/or little/ evidence of research and /or does not meet minimum assignment requirements	Minimal or partly meets requirements. Minimal evidence of research and/or basic problems of writing. Problems in referencing and/or bibliography	Satisfactory level of achievement meeting the basic assignment requirements with generally sufficient and correct referencing & bibliography.	Exceed minimum requirements. Well-researched, considered, clearly written. Evidence of research / writing with achievement beyond basic requirements, with generally correct referencing & bibliography.	Evidence of considerable research / planning. Logical and coherent, convincing argument, excellent writing. Evidence of extensive research. Few errors in referencing or bibliography.	Evidence of exceptional research / planning. Logical, coherent, highly persuasive, with outstanding writing. Extensive research in high quality sources. Complete referencing & bibliography correct in content & format.

The proposal assesses Learning Outcomes 1, 2, 3 and 4 and Generic Skills 1, 2 and 3.  
The developed essay assesses Learning Outcomes 1, 2, 3 and 4 and Generic Skills 1, 2, 3 and 4.

**\*Note:** 'Use' of reference materials is demonstrated with footnotes in the paper, not just by listing in the bibliography.

**\*Note:** these *do not count* towards meeting proposal or essay reference minimums:

Definitions from online or print dictionaries

Image sources

**\*Avoid:** *do not* use the following as text sources:

No Wikipedia, *Encyclopaedia Britannica* or other print or electronic encyclopaedia

No Travel / tourist websites

No articles that do not include the author's name

However, the above sites may provide useful links to scholarly articles. It's okay to use them for *images*, with a complete citation (in a footnote or an illustration list)

### **Referencing requirements for the case study, essay and tutorial paper**

Students doing Design or Architecture majors are required to use the footnote or endnote plus bibliography style of referencing. This is explained later in this *Study Guide*.

Students from other areas of study are encouraged to use the footnote/bibliography style. However, if your major discipline uses another standard reference style, you may seek approval from the subject convener to use it instead. Approvals must be requested and approved by email.

**\*Note:** Incomplete, inaccurate or missing references will result in a significant reduction of marks or an overall fail grade for the case study, essay or tutorial paper. An easy way to succeed with referencing is to *follow the examples* provided in this *Study Guide*.

## ESSAY QUESTION OPTIONS

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Students choose their individual question. The topic may be (a) *one question* selected from the list below or (b) may be a question developed *in consultation with the subject convenor* (option 29 below).

1. Using Stonehenge, the Roman Castrum or the Wanchen plan as an example, discuss the relevance of *cosmospoiesis* (world-making) to the way you turn a specific house into a home.
2. Compare and contrast the role of the axis in religious, cultural or political terms between an ancient (Egyptian, South American, Early Roman) and twentieth century structure.
3. Discuss Le Corbusier's concept of the straight line as a design strategy in human versus non-human made urban place. Use examples from three different centuries.
4. Discuss the intentional use of indirect movement (or circulation) in architecture with reference to two different types of structures from two different time periods or geographical locations. What does the indirect movement of these two structures tell us about architecture?
5. Discuss what the myth of Daedalus tells us about the role of the architect in design today. Use more than one example from before the twentieth century and after the beginning of the twentieth century to illustrate your argument.
6. Discuss the role of imitation in ancient Greek column design: proportionally, structurally, and visually.
7. Using examples from the same culture during three different centuries explain the difference between a copy, imitation and pastiche in architectural design. Be certain to explain the factors causing architects to change their approach to the use of an 'original' as a model in design.
8. Architect's create different types of drawings: design, construction, and presentation for different reasons. Using specific examples form before 1925, discuss when and how architects use each. Why they are different?
9. Using the Abby of St. Denis cathedral, explain the difference between a literal, analogical and anagogical form of interpretation in Christian architecture.
10. Explain how two building or places from the same culture demonstrate changing existential concepts in the Cathedral of Cologne and Haus Merz.
11. Discuss how function determines the appearance of houses in native North America before European colonization.
12. Compare and contrast the function of ornament in Greek temple design with that of Mies van der Rohe's Lake Shore Drive Apartments.
13. Analyse the structure and relationships of the buildings and gardens of the Alhambra.
14. Discuss *one specific* Gothic cathedral as the heavenly Jerusalem.
15. Explain Carlo Lodi's theory of design and use it to justify the design of a contemporary structure of your choice.
16. Discuss the importance of Alberti to the history of writing about the modelling practices of architects.



17. Compare and contrast the ecological benefits and disadvantages of three city schemes: a city planned by Vitruvius with a Roman Castrum and an unplanned European medieval city of your choice.
18. How was the goal of Renaissance urban design to create a “restful visual order, free of tension or unresolved geometry”<sup>1</sup> realised or impeded? Use *one* city and *specific* architectural examples in your analysis.
19. Discuss the importance of Bramante’s *Tempietto* to the history of Renaissance architecture.
20. Discuss how Alberti’s S. Maria Novella and Vignola’s and della Porta’s Gesù in terms accommodate Gothic architectural traditions with an overlay of classical typical forms. Alberti’s St Andrea at Mantua similarly accommodates the triumphal arch. Analyse these typical forms collaged together to form the ‘plastic’ façades of these buildings.
21. Use the Piazza di Spagna in Rome to explain the concept of Baroque movement.
22. Develop an individual research question, *in consultation with the unit convenor*.

If you have a particular area of interest to research, for this option you will need to:

- a. identify a specific topic in architecture history within the period of time covered this semester: *the ancient world to the seventeenth century*,
- b. do some initial research to ensure there are books / journal articles available, and
- c. provide at least three possible research questions, in writing, to discuss with the unit convenor. Start early if you’d like this option! You are able to similarly negotiate options for the tutorial assignment. Choose something about which you are curious, and talk it over with your tutor.

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<sup>1</sup> Spiro Kostof, *A History of Architecture: Settings and Rituals*, 2<sup>nd</sup> ed. New York: Oxford University Press, 1995, p. 495.

### Item 3: Tutorial Presentation

Length:	About 30 minutes (20 min presentation followed by about 10 min discussion), plus a short paper (on paper) of the full presentation.
Weighting:	25% of the semester marks
Date due:	Usually one presentation per week, as scheduled during the first tutorial. The short paper is due by the following week's tutorial.

**Description:** Students will normally work in pairs. Each pair will choose a question and develop an approximately 20 minute verbal and visual presentation, to be delivered to the tutorial group. Each student may concentrate on aspects of the topic, but the joint presentation should be cohesive. It will be followed by group discussion (about 10 minutes), which the presenters will lead. Due to the timetable conditions, it is difficult to re-schedule the tutorial presentations. If you foresee that there may be a problem, consult with the unit convener.

A list of topic options will be included in the Study Guide / Workbook. Each pair of presenters will develop a specific presentation *in consultation with the convenor*.

*The topic must be substantially different from your essay – ask if in doubt the convenor!*

#### Short Paper:

The short paper (hard copy) is due by the following week's tutorial class, so you have an opportunity to incorporate feedback from the tutorial group into your submission.

1. a written outline of the presentation (750–1000 words, point form is ok)\* *and*
2. a correctly formatted bibliography of *all* sources used, including page numbers, web addresses, etc. (the bibliography is not included in the word count) *and*

**\*Note:** Use direct quotations sparingly – it's preferable to use your own words. Any quotations you do read out must be *included in full* and correctly cited in your short paper. Quotations *do not count* towards minimum number of words for this assignment. Use the model for referencing provided in the Study Guide / Workbook.

#### Assessment Criteria for Tutorial Presentations

- Evidence of extensive, relevant research.
- Cohesiveness and integration of presentation as a whole.
- Quality of verbal presentation.
- Quality of support material (Powerpoint, overheads, whiteboard, etc.).
- Effectiveness of presentation. For example, was a convincing argument presented?  
Was there something creative about the presentation that kept your attention and interest?  
*Do not just read out photocopied material!*
- Leading and directing group discussion or activities.
- Short paper outlining presentation, including correctly formatted references and bibliography.  
These presentations are intended to be joint efforts, assisting you in learning how to work as a team. Normally, each of the tutorial partners will receive the same mark for the presentation. However, marks may be awarded separately where there is evidence of marked difference in the contributions of partners. Each tutorial participant will give their partners a mark and these will be used to 'help' determine your grades. If you are having problems with your tutorial partners (eg., one is not contributing, or fails to attend agreed meetings, or other problems) please discuss the situation with the convenor *before the due date*.

This assignment assesses Learning Outcomes 1, 2 and 3, and UC Generic Skills 1, 2, 3 and 4.

## TUTORIAL TOPIC OPTIONS

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The tutorial topic options are substantially the same as the essay options, giving you the opportunity to do some in-depth investigation into two different topics. Note: *your tutorial topic must be substantially different to your chosen essay question. If in doubt, ask the unit convener.*

Choose *one* of the following options for your tutorial assignment:

### Week 3 tutorial

1. Discuss the ancient concept of *cosmopolis*, with reference to the planning of two significant architectural cities: one before and a second after the beginning of the twentieth century.
2. Using examples from antiquity, discuss the different ways Norberg-Schulz argues a site is turned into a 'place.'

### Week 4 tutorial

1. Discuss cultural, political and religious roles of axiality and symmetry in the organization of space and movement in ancient Egyptian religious architecture (New Kingdom).
2. Test Le Corbusier's metaphor of the Pack Donkey's Way and Man's Way in an analysis of the development and growth of a European medieval city before and after the industrial revolution.

### Week 5 tutorial

1. Using Marco Frascari's theory of a "Tell-the-Tale Detail," analyse and contrast the 'labyrinthine' composition of rooms, entrances, vertical movements and corridors in the palace of Knossos with Carlo Scarpa's Castelvecchio Museum in Verona.
2. Compare the figures, doors and passageways of a Roman Domus, a Palladian villa of your choice and the Maison de Verre by Pierre Chareau. Why are they different? What do their differences tell use about the occupants and their use of the house?

### Week 6 tutorial

1. Explain the differences between an imitation, copy and pastiche using the Doric columns of the Parthenon, the Nashville Parthenon and Thomas Jefferson's Monticello. Then, explain the same concepts using a crab shell, Le Corbusier's Notre Dame du Haut Church in Ronchamp and the Ronchamp Chapel in Zhengzhou, China.
2. Analyse Steven Holl's concept of 'idea and phenomena' as a design approach for his Stretto House, MIT Housing and Chapel of St. Ignatius project in Seattle.

### Week 7 tutorial

1. Use Brunelleschi's model for the Florence Duomo and Antoni Gaudi's funicular models of the Colonia Guell church to explain Alberti's proposed theory for the use of physical models in the design of architecture. How are they similar and different?
2. Compare and contrast the use of architectural drawings found on the walls of the Temple of Apollo at Didyma, with those created for the Chinese Yingzaho Fashi, and by Peter Zumthor (with pastel) for the Thermal Baths at Vals. How are each made and what is their use? How does the materials or method of constructing the different drawings affect their use in the design or construction of architecture?

## **Week 8 Class free period**

### **Week 9 tutorial**

1. Present a case study analysis of Notre Dame Cathedral (Paris), *or* Laon Cathedral, *or* Beauvais Cathedral *or* Milan Cathedral. Include analysis of the structural and symbolic elements of the chosen Cathedral.
2. Compare and contrast the ways that the Abby Church of St. Denis, Paris and Kurt Schwitters' Haus Merz express a changing metaphysical understanding of the visible and invisible in their respective cultures/time-periods.

### **Week 10 tutorial**

1. Test Carlo Lodoli's concept of good architecture on the American Indian Tepee, Jeremy Bentham's Panopticon and Louis Kahn's Richard's Medical Research Laboratories.
2. Apply Louis Sullivan's concept of "form follows function" to his own Wainwright Building, then compare and contrast it with Le Corbusier's "machine for living" using his Villa Savoye project.

### **Week 11 tutorial**

1. Compare and contrast three copies of the Church of the Holy Sepulchre around Europe with three projects from Daniel Libeskind.
2. Analyse Peter Eisenman's Houses I-IV – as expressions of "cardboard architecture" – as late manifestations of Adolf Loos' design of his Looshaus.

### **Week 12 tutorial**

1. Apply William McDonough's principles of good ecological design to planning and construction of the city of Mohenjo-Daro, Indus Valley.
2. Compare and contrast Vitruvius' principles of the planning of a city with Ebenezer Howard's plan for a Garden City of To-Morrow.

### **Week 13 tutorial**

1. Discuss the design, intentions and differences between Michelangelo's stairs at the Laurentian Library in Florence, Italy and those by Francesco De Sanctis for the Piazza Di Spagna in Rome.
2. Compare and contrast the design methods of Frank Gehry for the Bilbao Guggenheim and Greg Lynn for the New York Port Authority.

***Remember that you can choose your own topic within the period addressed in the tutorial, after discussion with your tutor, and with your tutor's approval. It must be a different topic to the one chosen for your essay.***

## REFERENCES (also called CITATIONS)

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Correct and consistent referencing is a fundamental requirement for university writing, and it is important that you learn to do it well. Students should note the requirements of copyright.

There are a number of referencing and citation styles used for academic writing. For students undertaking Design and Architecture majors, footnotes (such as the Chicago style) are the most common referencing style, and are required for this unit.

Students from other areas of study are encouraged to use the footnote/bibliography style. However, if your major discipline uses another standard reference style, you may seek approval from your tutor to use it instead. Approvals must be requested by email. If you have approved use of Harvard or another in-text referencing style, you *must* include page numbers in your citations. Each style must be employed *consistently*.

The source of graphics and illustrations in your papers should also be cited as far as possible. Photographs, drawings and other images are intellectual property, just like words. You can cite them with labels under/beside the image, or with footnotes or end notes. If the photo or drawing is your own work, label or footnote the image as photograph or drawing by author.

A particularly good web site for information on the Chicago style of referencing can be found at: [http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)

### **Important notes on referencing:**

The University is committed to ethical scholarship. In written assignments, this includes honestly and correctly giving credit to the work of others through correct and complete referencing. Missing or inadequate referencing will significantly impact on the assignment marks. Misrepresenting the ideas or information of others as your own –without references– is *plagiarism*. The University has a firm policy on plagiarism, and the penalties can be severe.

### **How can I correctly give credit for information and avoid plagiarism?**

It's simple to correctly cite (reference) direct quotations, using the Basic Referencing information in this study guide. But it's also important to give credit where you paraphrase (re-write) the words of others, or where you have included details that are new to you. In general terms, if the information is something a first or second year university student would be expected to know as a matter of course, it doesn't need referencing. A statement such as "In 1400, Brunelleschi travelled to Rome with his friend Donatello" should probably be referenced in your Design History assignments (to show where you got that specific information), unless you have extensive prior knowledge of the topic.

This will naturally change with time. A graduate student writing about the same subject *would* be expected to know such information and need not necessarily include a citation.

Illustrations, including photos, drawings and diagrams must also be cited, even if they are your own. See examples on following pages.

**Citations** (referencing material you obtained from other authors with footnotes and end notes)

This citation style for books, journals and conference proceedings is used for the Society of Architectural Historians of Australia and New Zealand Journal, *Fabrications*. It is straightforward, and clear, and should be used for your Architecture History papers. (Use of other referencing/citation styles requires prior written approval of the unit convenor).

## LOCATION AND NUMBERING

### Q. Where do my references go on the page?

A. With this style of referencing, a superscript number is inserted at the end of quotation, paraphrase or where you have used someone else's information, and the reference at the bottom of the page. Example: here is the superscript number.<sup>2</sup> See footnote below. (In Word, go to Insert, then Footnote)

### Q. How do I number my references?

A. Footnotes / citations should be numbered consecutively and continuously 1, 2, 3, etc., through the whole essay (do *not* restart numbering with each page).

### Q. Can I group references or use the same number more than once?

A. No. A footnote number is used *only once*. If you use the same book, journal article or other source again in your essay (in the paragraph, page or elsewhere), use the 'short cite' (short citation) for the second and later uses (see examples below).

Take care to use the *full* citation the first time you use a given reference – proof read carefully.

## ILLUSTRATIONS

### Q. Do I need to include references for photos, drawings or other illustrations?

A. Yes, illustrations must be credited. They are intellectual property, just like words. In general terms, an illustration requires the same information as a text / word citation.

There are options for *where* you put the information. Here are some examples:

The example below has minimum information: building name, photo by author, date of photo. Additional information could be added: location (city and country), date of construction, etc.

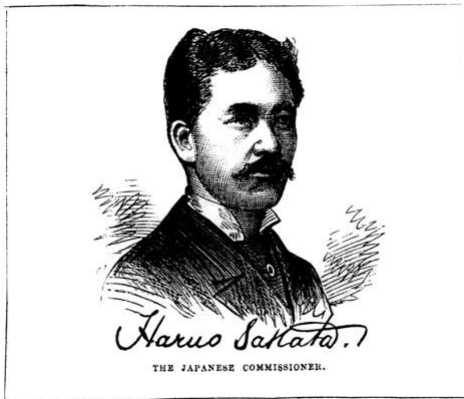


Pantheon (detail). Photo by E.K.Bell, 2007.

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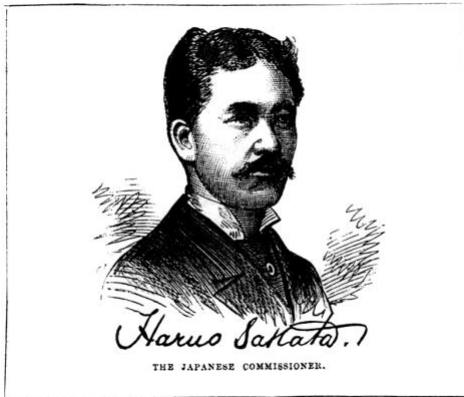
<sup>2</sup> And here is the footnote reference or citation. Footnotes may be in 10 point font, with single spacing between the lines, as in this example.

The example below has a complete citation *with* the illustration: title, source, publication date and page number (same information as a footnote)



“Haruo Sakata, The Japanese Commissioner,”  
*The Sydney Mail*, 15 November 1879, 848.

The example below uses a footnote for the publication information. This style could be used where the publication information is long. It’s also a good style to use with images sourced from the internet.



Haruo Sakata, The Japanese Commissioner<sup>3</sup>

The example below uses illustration numbers (with or without the title). A List of Illustrations would be included at the end of the paper, before the bibliography, with the same information as footnotes.



Ill. 1 Haruo Sakata, The Japanese Commissioner

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<sup>3</sup> “Haruo Sakata, The Japanese Commissioner,” *The Sydney Mail*, 15 November 1879, 848.

Q. How do I format (organise) my footnotes for sources of information in quotes, paraphrases, etc?

A. There are some standard formatting conventions (ways of doing things) for various sources.

Following are some common ones you are likely to need. Please follow them carefully.

**SINGLE AUTHOR BOOKS** (including images)

**First time a reference is used in the essay:**

John Smith, *The Theory of Architecture*, Sydney: Sydney University Press, 1994, 21. (or 21–24 for multiple pages. It's also okay to use p. 21 or pp. 21–24. Show only the *specific* page/s cited)

**Short cite: second and later uses of the same book** (with the same or different page/s)

Smith, *Theory of Architecture*, 35. (or p. 25)

**EDITED BOOKS** (including images)

Mary J. Brown, 'Urban Design Revisited,' in Peter Jones & Mary Smith (eds), *The History of Urban Design*, Melbourne: Architectural Publications, 1995, pp. 108-116. (or p. 108, if citing a single page)

**Short cite** (same book, same or different pages): Brown, 'Urban Design Revisited,' 110. (or p. 110.)

This example refers to Mary J. Brown's chapter in an edited book. The book also contains other chapters by other authors.

**JOURNAL ARTICLES AND PUBLISHED CONFERENCE PAPERS** (including images)

John Smith, 'The Urban Malaise,' *Urban Design Quarterly*, 21, 3 (August 1990): 64–82.

(The above example refers to a whole article, for example where you've summarised the themes. Where you have a quotation, or specific information, show only the *specific* page number/s used in the footnote, eg., 66–67. The bibliography would include the whole article numbers, 64–82)

**Short cite** (same publication, same or different page/s): Smith, 'Urban Malaise,' 73.

**INTERNET CITATIONS** (including references for images)

John Smith, 'Internet Article Title,' full web address, page if indicated on web site (or n.p. if no page), date accessed. *Note that all internet sources – except images – used in the Case Study and Essay assignments must have an author's name.*

Markers may check, so ensure that the web address is complete and correct. You can put the access date in square brackets, like this [25.12.2005]

**BIBLIOGRAPHY**

**Q. Is a bibliography formatted the same way as footnotes?**

A. No, there are some key differences in organisation and punctuation.

The bibliography is alphabetical, by author's *surname*: Smith, John. (but in *footnotes*: John Smith)

**Bibliography** (do not number entries) Include all reference materials used in assignment

Page number *range* ( for example 38–115) is usually shown for journal articles (but not for books):

Alberti, Leon Battista. *On the Art of Building in Ten Books (De Re Aedificatoria)*. Trans. Joseph Rykwert, Neil Leach and Robert Tavernor. Cambridge: MIT Press, 1988.

Bachelard, Gaston. *The Poetics of Space*. Boston: Beacon Press, 1994. Originally published as *La poétique de l'espace*. Paris: Presses Universitaires de France, 1958.

Frateili, Enzo. "A Visit to Denmark." *Zodiac* 5 (1959): 38–115.

Smith, John. *The Theory of Architecture*. Sydney: Sydney University Press, 1994.



## SPELLING

Spellings should follow those used in The Oxford English Dictionary or The Macquarie Dictionary.

## PREPARATION AND FORMATTING

- Short quotations (two lines or less) have “quotation marks” around the quote, and are normally included in the body of the text. Put the footnote number after the “quotation,”<sup>4</sup> like this.
- Quotations longer than two lines: indent by 2 cm from left, *without* quotation marks (example p.8)
- Put reference (footnote or endnote) number at end of quotation, after any punctuation.
- Use direct quotations sparingly, and indicate the author. For example, Jones observed, “Fish normally don’t fly.”<sup>5</sup> Use long quotations only when absolutely necessary.
- Note: avoid joining numerous or long quotations (or close paraphrases) with linking sentences.
- Work on developing your own analytical and writing abilities, while always acknowledging and citing (referencing) your sources of both general and specific information.
- Minimum font size is 11 point. Avoid difficult to read or unnecessarily elaborate or ‘cute’ fonts.
- One-and-a-half or double spacing is *required* for the text (single space footnotes & bibliography).
- Leave a minimum 3 cm margin on right and left sides (so there is space for marker comments).
- *Do* number pages consecutively: 1, 2, 3.
- *Don*’t number headings or paragraphs or bibliography.
- Include images that illustrate and support the arguments in your essay. Be sure to reference them!
- Thoroughly edit for content, clarity, sentence flow, spelling, punctuation, complete and accurate referencing (including images), etc.
- Try to edit out or avoid sexist language.
- Give your paper an appropriate title, clearly expressing the content.
- Include your name and student number on the paper.
- Include the *full research question* at the beginning of your paper.
- *Do not* put individual pages in plastic sheet protectors.
- Staple pages together at top left, or put in a binder (again, *no* individual plastic sheet protectors!)
- Sign and Date stamp on submission.

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<sup>4</sup> Footnote reference here, using format examples. Footnotes can be 10 point, single spaced.

<sup>5</sup> Footnote reference here.

## **HELP!**

### **Need more information or assistance?**

The Academic Skills (ASP) program offers student assistance with many aspects of study skills. They have regular, free consultation programs to assist with essay writing, oral presentations, etc. They also offer workshops and longer courses on a variety of topics.

The ASP offers programs on topics such as Listening and Note-taking, Reading with a Purpose, Starting Your Assignments, Oral Presentations, Writing a Good Essay, and others including Basic Word, Basic Excel, Basic Power Point and Advanced Power Point. You can collect a schedule at the ASP office, or look online.

Visit the website, drop in at Building 1 on the Main Concourse next to the UCU office, or call for 6201-2205. Individual consultation up to 50 minutes are available by appointment 8.30-5.30 Monday to Friday. Students must make an appointment with reception. Please be sure to let them know if you can't make your appointment time, so it can be allocated to another student.

ASP has Drop-in sessions, from 11.30am to 12.30pm every day during teaching weeks. You don't need an appointment—it's first come, first served—but your time is limited to no more than fifteen minutes, and if there are several students waiting, you will have to take your turn.

Go early! As the semester progresses, they may get heavily booked, so keep that in mind if you'd would like comment on a draft version or other assistance with researching or writing your essay.

Successful completion of assignments is challenging! The ASP encourages any student who would like to improve their study skills and outcomes to consider using their services:

You may be failing or getting distinctions, you may have an English- or non-English-speaking background, you may be undergraduate or postgraduate, and you may be straight from school or mature age, but all of you can enhance your competence in, confidence with, and awareness of the skills necessary to succeed both at university and in your professional careers.<sup>6</sup>

Please visit the **Academic Skills Program** website at <http://www.canberra.edu.au/studyskills>

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<sup>6</sup> Academic Skills Program website, available at <http://www.canberra.edu.au/studyskills> Retrieved 28.01.2011.

PART 2  
STUDY GUIDE WORKBOOK

### **What is the purpose of the study guide / workbook?**

Part 2 of this document is study guide / workbook. It is intended to assist your understanding of the subject material and help you identify some of the main themes, buildings and terminology in the textbook and lectures. It's also intended to encourage you towards achieving one of the UC Generic Skills of being an independent self-directed learner with the capacity and motivation for lifelong learning.

We don't expect you to learn *everything* mentioned in the textbook in one short semester! This study guide identifies some of the buildings / concepts/ terms, etc., we think are important for a survey of ancient world to 17<sup>th</sup> century architecture history.

\*Most of the test questions will focus on material identified in this study guide. Additional questions, buildings, etc., may be announced during lectures for your addition to those in the study guide.

### **Is completing the study guide compulsory or graded?**

No. Completion of the guide is optional. It is not submitted or marked and does not form part of the assessment for the unit. However, it may be used during the test – see below – so it's worth doing!

### **How do I use the study guide / workbook?**

Before reading each chapter, you might find it helpful to look through the study guide questions and terms, then make notes as you read through the chapter. Read the required Moodle readings and sections of the text book discussing the case studies or projects before attending the lecture on that material. At the lectures you can add to your notes and ask any questions.

The guide is in the approximate order of lectures listed in the Unit Outline.

Many of the answers, terms and illustrations will be found in the Chapters and/or the Glossary of your text. Other terms may be found in a standard English dictionary. Google Image is a great resource for finding images of buildings.

Past experience indicates that the most successful students complete the sections for each of the chapters and use them for study. Some students add drawings, others make 'flash cards' to help develop their recognition of particular buildings, and often study in small groups.

The study guide / workbook is for individual or group use. You are strongly encouraged to form 'learning partnerships' with another student or a small group of students. Learning partnerships can be a productive – and fun – way to learn.

### **Using the workbook in the test**

To encourage students to engage more deeply with the unit material, through attending lectures, participating in tutorials and completing the workbook, *you may bring your individual study guide / workbook and use it during the test.*

The workbook must be individually completed, in your own hand, with any additions (such as images) glued, stapled, or taped into the workbook. There is an important condition:

\* Photocopies may *not* be used in the test or workbook.

Other dictionaries, books, notes/notebooks, electronic devices, including computers, iphones, blackberries, etc., or sharing information with others (while sitting the test), *are not* permitted during the test session.

## General Online Resources

In addition to the textbook, very useful general links are suggested by Ching, Francis D. K., Mark Jarzombek and Vikramaditya Prakash. *A Global History of Architecture*. Hoboken, New Jersey: John Wiley & Sons, Inc., Second Edition, 2011.

Some that should always be mined first are:

<http://www.britannica.com>

(Encyclopedia Britannica)

<http://www.encyclopedia.com/>

(Columbia Encyclopedia)

[http://en.wikipedia.org/wiki/Main\\_Page](http://en.wikipedia.org/wiki/Main_Page)

(Multilingual encyclopedia written collaboratively by contributors around the world)

<http://www.historyworld.net/>

(Interactive world history database of timelines, articles, etc.)

<http://www.greatbuildings.com/>

(Good for primary facts about buildings)

<http://www.metmuseum.org/toah/splash.htm>

(Has an excellent timeline, useful for coming to terms with global perspectives)

<http://architecture.about.com/>

(Good for facts and information but not very analytical)

<http://archnet.org/lobby.tcl>

(Extraordinary site for Islamic architecture)

<http://www.worldheritagesite.org>

(Good source for information on the world heritage sites)

<http://www.templenet.com/>

(Discussion of Indian architecture, limited in scope and associated with tourism)

<http://www.orientalarchitecture.com/>

(Discussion of Asian architecture, thin on text and history)

<http://www.aisf.or.jp/%7Ejaanus/>

(Japanese architecture and art dictionary)

[http://www.bc.edu/bc\\_org/avp/cas/fnart/fa267/contents.html](http://www.bc.edu/bc_org/avp/cas/fnart/fa267/contents.html)

(US Architecture, includes dates, facts, images etc.)

<http://www.artlex.com/>

(Basic dictionary covering terms used in art/architectural history)

<http://whc.unesco.org/>

(Has some good 360° panoramas of the UNESCO heritage sites)

[http://www.bc.edu/bc\\_org/avp/cas/fnart/archweb\\_noframes.html](http://www.bc.edu/bc_org/avp/cas/fnart/archweb_noframes.html)

1. What does the term Stonehenge mean? Why are they all circular?
2. What is the purpose of the 'heel stone' at Stonehenge?
3. Who was Pliny the Younger?
4. What are the names of the two major roads in a Roman castra plan?
5. How did the Romans know where to develop a healthy city?
6. What is a Roman castrum? Why are they all the same?
7. How is the Olmec city of Monte Alban a physical representation of the Olmec world?
8. What is at the center of the Wangchen Plan?
9. In what ways does Pueblo Bonito 'make visible' the natural forces?
10. How does Alvaro Siza's Leca de Palmas project affect one's understanding of place?
11. Does the D\*Haus destroy its user's understanding of place or make it visible?
12. What was the role of Romulus and Remus in the founding of Rome?
13. How was the Monastery of St. Gall laid out?

14. In places like El Mirador, Copan, Tikal or Palenque, how was astronomical observation incorporated into the planning of Mayan structures?

15. Discuss the layout and importance of Chang'an. Why is it described as a "veritable cosmopolis"?

**Terms and vocabulary: add definitions and/or sketches as appropriate:**

**Times:** BCE

CE

ca. or c. (before a date)

**Architectural drawing terms:**

Plan

Section

Elevation

Axonometric

**Structural systems:**

Post and lintel (or column and beam) construction

Corbel and cantilever

Arch and vault

**Other terms**

Cosmos

Megalith

Trilithon

Antechamber

Diagram

Chinese 'fang'

Atrium

Cardos

Decumanus

Kiva

Talud

Tablero

Pyramid

**Significant buildings / structures:** complete with function (eg., temple) location (city and country), approximate date of construction, commissioner and/or architect (if known). Sketches and/or notes on construction can be helpful.

Stonehenge

The Roman Castra Plan

Monte Alban

Wangchen Plan

Pueblo Bonito

D\*Haus



### **Online Resources for Exercises in Cosmopoiesis:**

<http://www.crystalinks.com/olmec.html>

(Good general discussion of Olmec history)

<http://www.umass.edu/etruscannews/>

(Information on the Etruscans)

(Good general discussion of the Etruscans)

<http://www.pasadena.edu/chinese/cultural/architecture.html>

(General overview of Chinese architecture)

<http://phoenicia.org/temple.html>

(A biblical account and commentary on Solomon's Temple)

<http://home.earthlink.net/~tonybadillo/>

(One of several conjectures about the design of Solomon's Temple)

<http://www.dignubia.org/maps/map-egyptandnubia.php>

(Good map of Egypt and Nubian locations)

<http://www.stonehenge-avebury.net/stnhngebuild.html>

(Good general discussion of Stonehenge history)

<http://www.newgrange.com/>

(All about Newgrange)

<http://www.tribunesandtriumphs.org/roman-gods/auguries.htm>

(Some information on Roman Augurs)

<http://www.sacred-texts.com/etc/bb/bb05.htm>

(Auguries and birds)

<http://www.sacred-texts.com/utopia/gcot/>

(Ebenezer Howard's entire Garden City proposal online)

<http://archaeology.about.com/od/montealban/ss/Monte-Alban-Walking-Tour.htm>

(Very basic discussion about Monte Alban)

[http://penelope.uchicago.edu/Thayer/E/Roman/Texts/secondary/SMIGRA\\*/Castra.html](http://penelope.uchicago.edu/Thayer/E/Roman/Texts/secondary/SMIGRA*/Castra.html)

(All about the Roman Castra Plan)

<http://www.galinsky.com/buildings/leca/>

(Alvaro Siza's Leca da Palmiera Swimming Pools)

## **Axis as Organizational, Ritual and Symbolic**

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1. In the mortuary temple of Queen Hatshepsut, where does the processional axis lead? Why?
2. Describe the change of space and light from the entry pylon to the sanctuary space of the Temple of Amun at Karnak.
3. Compare the overall plan of the Imperial Roman Forum with its individual forums. Why are they different? What is it like moving through them?
4. What does the axial organization of the Taj Mahal represent? Why is it axial?
5. Explain the main intention of axial planning in the Versailles Gardens.
6. What did Baron Haussmann's aim to achieve with his transformations of Paris?
7. How is Haussmann's plan for Paris different from Charles L'Enfant's plan for Washington DC?
8. Compare and Contrast an Imperial Roman Bath with the provincial public bath of Pompeii. Why are they so different?
9. Le Corbusier and Baron Haussmann's plans for Paris are similar in what ways?
10. How is the role of the axis in Richard Meier's High Museum different from the one L'Enfant employed in the design of the city of Washington, DC? From the Temple of Amun?
11. What was a Roman *forum*? What activities took place there?

### **'Basic' architectural terms to know:**

Axial

Orthogonal

Hypostyle

Obelisk

Mastaba tomb

Crypt

Shaft tomb

Clerestory

Portico

Necropolis

Pylon / Pylon gate

Minaret

Piloti

**Significant buildings / structures:** complete with function (eg., temple) location (city and country), approximate date of construction, commissioner and/or architect (if known). Sketches and/or notes on construction can be helpful.

Temple of Amun at Karnak

Roman Imperial Forum

Louis Le Vau: Versailles and its Gardens

Baths of Diocletian

Baron Georges-Eugene *Haussmann*: Plans of Paris

Le Corbusier: Radiant City

**Some additional resources for the Axis as Organizational, Ritual and Symbolic:**

<http://www.arthistoryarchive.com/arthistory/architecture/Haussmanns-Architectural-Paris.html>  
(Thorough discussion of Hausmann's Paris)

<http://www.dl.ket.org/latin2/mores/baths/history/page01.htm>  
(Good overall discussion of Roman baths and their history)

<http://www.bluffton.edu/~sullivanm/egypt/deirelbahri/deirelbahri.html>  
(Mortuary Temple of Queen Hatshepsut)

[http://www.historylearningsite.co.uk/roman\\_baths.htm](http://www.historylearningsite.co.uk/roman_baths.htm)  
(Simple history of Roman baths)

<http://en.chateauversailles.fr/gardens-and-park-of-the-chateau->  
(Versailles Gardens)

<http://www.archdaily.com/411878/ad-classics-ville-radieuse-le-corbusier/>  
(Discussion of Le Corbusier's Radiant City Plan)

<http://www.discoverinegypt.com/karnak1.htm>  
(Temple of Amun with a nice video showing its development)

<http://archinect.com/features/article/49090085/still-ugly-after-all-these-years-a-close-reading-of-peter-eisenman-s-wexner-center>  
(Critique of Eisenman's Wexner Center)

<http://www.crystalinks.com/romeimperialfora.html>  
(Design of the Roman Imperial Forum)

<http://michaeljamescasey.com/blog/?p=846>  
(Richard Meier's High Museum)

## **The Labyrinth and the Discursive Path**

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1. Who is Daedalus and what is his myth?
2. How is the city of Knossos like a labyrinth?
3. How did the Mycenaeans use the entry sequence to their citadel and rooms for defensive purposes?
4. How is the Greek Agora different from a Roman Forum? Why?
5. Processional paths to the Mortuary Temple of Queen Hatshepsut in Egypt and the goddess Athena on the Athenian Acropolis both lead to temples dedicated to women. How and why are they different?
6. The contemporary house corridor (hallway) was originally developed for use by whom? Why?
7. Why did Camillo Sitte propose to change the planning of the city of Vienna? How?
8. What role does the labyrinthine path of Terragni's Dantaeum project play?
9. Discuss why Hadrian's villa can be described as "a collection of memories and allusions."
10. The detailing and circulation that Carlo Scarpa planned for his renovation of the Castelvechio Museum in Venice was intended to describe what? Why?

### **Terms and vocabulary:**

Labrys

Threshold

Courtyard

Vestibule

Lustral basin

Labyrinth

Megaron

Tholos

Dromos

Steele

Oculus

Acropolis

Agora

Stoa

Corridor

Propylaea

Canal

Palazzo

Detail

Reveal (as a kind of detail)

Portico

Castello

**Significant buildings / structures:** complete with function (eg., temple) location (city and country), approximate date of construction, commissioner and/or architect (if known). Sketches and/or notes on construction can be helpful.

Plan of Knossos

Citadel plan of Mycenae

Athenian Acropolis plan

Burlington and Kent's plan of Chiswick

Camillo Sitte's proposed transformation of Vienna

Carlos Scarpa's Castelvechio Museum

### **Further online Resource for the Labyrinth and the Discursive Path:**

<http://www.iath.virginia.edu/waters/>

(Good discussion of Roman engineering)

<http://www.waterhistory.org/histories/rome/>

(Good discussion of Roman engineering)

<http://www.vroma.org/~bmcmanus/baths.html>

(Good overall discussion of Roman baths)

[http://penelope.uchicago.edu/Thayer/E/Gazetteer/Places/Europe/Italy/Lazio/Roma/Rome/\\_Texts/PLATOP\\*/Pantheon.html](http://penelope.uchicago.edu/Thayer/E/Gazetteer/Places/Europe/Italy/Lazio/Roma/Rome/_Texts/PLATOP*/Pantheon.html)

(Excellent discussion of the Pantheon)

<http://www.italyguides.it/us/roma/pantheon.htm>

(Good images of the Pantheon)

<http://gnv.fdt.net/~aabeama/Christmas/Pantheon.html>

(Excerpts from Rodolpho Lancian's excavations of Ancient Rome)

[http://www.italyguides.it/us/roma/hadrian\\_s\\_villa/hadrian\\_s\\_villa.htm](http://www.italyguides.it/us/roma/hadrian_s_villa/hadrian_s_villa.htm)

(Discussion of Hadrian's villa with images)

[http://sights.seindal.dk/sight/901\\_Hadrians\\_Villa.html](http://sights.seindal.dk/sight/901_Hadrians_Villa.html)

(Good overall discussion of Hadrian's villa with images)

<http://www.st.carnet.hr/split/diokl.html>

(Good overall discussion of Diocletian's palace in Split)

<http://www.cais-soas.com/CAIS/Archaeology/ctesiphon.htm>

(Excellent discussion of the history of Ctesiphon)

[http://sights.seindal.dk/sight/177\\_Basilica\\_of\\_Maxentius.htddml](http://sights.seindal.dk/sight/177_Basilica_of_Maxentius.htddml)

(Discussion of the Basilica of Maxentius with related links)

<http://www.newadvent.org/cathen/03510a.htm>

(Discussion of early Christian burials and cemeteries)

[http://employees.oneonta.edu/farberas/arth/arth212/early\\_christian\\_basilica.html](http://employees.oneonta.edu/farberas/arth/arth212/early_christian_basilica.html)

(Discussion of the architecture of the basilica)

<http://www.newadvent.org/cathen/02325a.htm>

(Definitions and the architecture of the Christian basilica)

[http://penelope.uchicago.edu/Thayer/E/Gazetteer/Places/Europe/Italy/Lazio/Roma/Rome/\\_Texts/Lanciani/LANPAC/3\\*.html#sec16](http://penelope.uchicago.edu/Thayer/E/Gazetteer/Places/Europe/Italy/Lazio/Roma/Rome/_Texts/Lanciani/LANPAC/3*.html#sec16)

(Good discussion of pagan and the early Christian Vatican)

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### ***Imitation and Organicism***



1. Who was Vitruvius? When did he live? Why is he important to the history of architecture?
2. In discussions of architecture, what is meant by:
  - Firmness (*firmitas*)
  - Commodity (*utilitas*)
  - Delight (*venustas*)
3. What is the oldest theory of architectural design?
4. What is the difference between these three terms:
  - Copy
  - Imitation
  - Pastiche
5. How is a Doric column like a handsome young man?
6. What was the model for Carolingian architecture? Why?
7. What is the difference between imitation and organicism?
8. What did Le Corbusier use as a model for the roof of the Notre Dame du Haut church in Ronchamp France? Be specific.
9. How does Steven Holl use the musical stretto in his design the Stretto House project? Consider the forms, spaces and movements of the user in the house.
10. How did organicism help Eero Saarinen design the structure of the New York TWA terminal?
11. In what way did the Palatine Chapel relate to classical precedent?

**Terms and vocabulary:**

Cornice

Entablature

Architrave

Metopes

Triglyphs

Frieze

Cornice

Volutes

Entasis

Cella

Naos

Gable

Stylobate

Stereobate

Pediment

Acanthus

Caryatid

Engaged columns

Tendril

Organicism

Phenomena

Phenomenon

**Significant buildings / structures:** complete with function (eg., temple) location (city and country), approximate date of construction, commissioner and/or architect (if known). Sketches and/or notes on construction can be helpful.

Laugier: The Primitive Hut

The Greek Column: Origins and articulation of Doric and Ionic

The Palatine Chapel

Hector Guimard's Metro

Antonio Gaudi: Casa Mila

Le Corbusier: Notre Dame du Haut Church, Ronchamp

Santiago Calatrava: Turning Torso

**Some additional resources on Imitation and Organicism:**

<http://gbgm-umc.org/umw/bible/procopius.stm>

(The description of the Hagia Sophia by Procopius [c.490/507-c.560s])

<http://www.sacred-destinations.com/turkey/istanbul-hagia-sophia-floor-plan.html>

(Interactive plan of Hagia Sophia)

<http://www.newadvent.org/cathen/03094a.htm>

(General discussion on Byzantine architecture)

[http://www.armeniapedia.org/index.php?title=Main\\_Page](http://www.armeniapedia.org/index.php?title=Main_Page)

(Search engine for Armenian topics)

<http://www.lib.rpi.edu/ArmArch/>

(General site for Armenian architecture)

<http://www.raa.am/>

(Research on Armenian architecture)

<http://www.stgallplan.org/>

(Good analysis of the Plan of St. Gall)

1. Why was there very little evidence for the use of three-dimensional models by architects until 1400?
2. Until the discovery of architectural drawings etched onto the walls of the Temple of Apollo at Didyma, what did scholars believe architect's used in planning their temples?
3. What kind of models does Leon Battista Alberti recommend architect's use?
4. Leon Battista Alberti signified a change in the role of the architect from builder to what?
5. The Chinese Yingzaho Fashi is significant as one of the first collections of drawings for what purpose?
6. How did Antonio Gaudi's model for the Colonia Guell Church determine the design of its structure?
7. Architect's use a variety of means for helping them to understand and project future architectural constructions. How did a soap bubble help Frei Otto design the Munich Olympic Stadium?
8. When Peter Zumthor chose not to use an eraser in drawing the design of his thermal bath project in Vals, Switzerland, how did it affect the design of the project?

**Terms and vocabulary:**

Analogical model

Anagogical model

Scale model

Haptic

Snap-line

Funicular

Catenary

Graphic Standard

Tracing floor

Template

**Significant buildings / structures:** complete with function (eg., temple) location (city and country), approximate date of construction, commissioner and/or architect (if known). Sketches and/or notes on construction can be helpful.

Brunelleschi's Florence Duomo Model

The Chinese Yingzaho Fashi

Antonio Gaudi's Funicular Model

Mies Van der Rohe's Glass Skyscraper project(s)

Peter Zumthor's pastel drawings for the Thermal Bath at Vals, Switzerland

**Other online resources for the Architect's Tools in Design:**

<http://www.jqjacobs.net/andes/coast.html>  
(Excellent site dedicated to the early architecture of the Peruvian Andes)

[http://www.mc.maricopa.edu/dept/d10/asb/anthro2003/legacy/moche/el\\_nino\\_3.html](http://www.mc.maricopa.edu/dept/d10/asb/anthro2003/legacy/moche/el_nino_3.html)  
(Dedicated to the Moche culture)

<http://berclo.net/page94/94en-hist-sam-pc.html>  
(Good overview of pre-columbian history)

<http://www.crystalinks.com/olmec.html>  
(Good general discussion of Olmec history)

<http://www.jqjacobs.net/andes/coast.html>  
(Maps and discussion of early Peruvian civilization and Chavín de Huántar)

<http://instructional1.calstatela.edu/bevans/Art446-01-Olmec/WebPage-Info.00018.html>  
(Discussion and map of the Olmec site of Chalcatzingo)

[http://www.mc.maricopa.edu/dept/d10/asb/anthro2003/legacy/mayan\\_lost\\_tribes/nakbe/nakbe.html](http://www.mc.maricopa.edu/dept/d10/asb/anthro2003/legacy/mayan_lost_tribes/nakbe/nakbe.html)  
(Reconstructions and discussion of Nakbe)

[http://www.mostlymaya.com/el\\_mirador.html](http://www.mostlymaya.com/el_mirador.html)  
(Good general discussion of the El Mirador ruins in Guatemala)

<http://www.nationalgeographic.com/ngm/0103/feature3/>  
(Moche culture and related links)

<http://www.crystalinks.com/nazca.html>  
(Good discussion of Nazca)

<http://www.infoplease.com/ce6/ent/A0860505.html>  
(General discussion of Mayan cultures)

<http://www.sacred-destinations.com/mexico/oaxaca-monte-alban.htm>  
(Good discussion of Monte Albán)

<http://www.digitalmeesh.com/maya/main.htm>  
(Good overview of Maya civilization)

<http://library.thinkquest.org/10098/mayan.htm>  
(Good general discussion of Mayan architecture)

<http://www.tikalpark.com/generalinfo.htm>  
(Description of Tikal)

<http://www.destination360.com/tikal.htm>  
(360° imaging of Tikal)

[religion.com/World\\_Religions/Ancient\\_religions/Central\\_america/toltecs.htm](http://religion.com/World_Religions/Ancient_religions/Central_america/toltecs.htm)  
(Discussion of the Toltecs)

[http://www.mnsu.edu/emuseum/archaeology/sites/meso\\_america/tenochtitlan.html](http://www.mnsu.edu/emuseum/archaeology/sites/meso_america/tenochtitlan.html)  
(Information on Tenochtitlán and links)

[http://www.cuscoperu.com/cusco/qosqo/imagenes/mp7g\\_mach.gif](http://www.cuscoperu.com/cusco/qosqo/imagenes/mp7g_mach.gif)  
(Map of Machu Picchu)

<http://www.destination360.com/peru/machu-picchu.php>  
(360° panoramas of Machu Picchu)



1. How were Constantine and Justinian important to the development of architecture?
2. Why was the basilica form used for early Christian churches? How did the forms and uses of the basilica change from the Roman period through the early Christian and Byzantine eras?
3. What are the basic architectural elements of a basilica style church?
4. Were Roman or Greek temple forms suitable for use as Christian churches? Why or why not?
5. What are the elements of a Byzantine central plan church?
6. What are the distinctive features of the choir of the Abby Church of St. Denis in Paris that made it an important development for Gothic architecture?
7. What are the distinctive features of High Gothic architecture at Amiens Cathedral?
8. What is a stupa? What is the purpose of circumambulating it?
9. Discuss the design of the “cosmic mountain” at Borobodur in terms of the pedagogical process of learning Buddhism.
10. How does Kurt Schwitters’ project, *Haus Merz* (House Merz), demonstrate a change in the cultural conception of the invisible in architectural design?
11. What were the differences between Eastern and Western Byzantine church?
12. Why are there several cathedrals with the words “Notre-Dame” in their name?

**Terms and vocabulary:**

(Roman) basilica

Nave

Barrel vault

Groin vault or cross vault

Apse (In a Roman Basilica)

Apse (In a Catholic Church)

Atrium plan

Transept

Clerestory

Pendentive

Nave

Stupa

Mandala

Merz

Found object

Anagogy

Bundle pier

Buttress

Heavenly Jerusalem

Relic

Reliquary

Monstrance

**Significant buildings / structures:** complete with function (eg., mosque, shrine, palace, etc) location (city and country), approximate date of construction, commissioner and/or architect, if known. Sketches and/or notes on construction may be helpful.

Old St. Peters

Hagia Sophia, Constantinople (Istanbul)

Choir of the Abby Church of St. Denis, Paris

The Great Stupa of Sanchi

Borobubar

Kurt Schwitters' Haus Merz

**Some additional resources for Architecture of the Spirit:**

<http://archnet.org/lobby.tcl>  
(Good site on Islamic architecture)

<http://islamicweb.com/index.asp?folder=history>  
(General information on Islamic history)

<http://www.islamic-art.org/Glossary/glossary.asp>

(Good site for Islamic terms and names)

<http://www.islamic-art.org/>  
(Good site for Islamic art and links)

[http://archnet.org/library/sites/one-site.tcl?site\\_id=41](http://archnet.org/library/sites/one-site.tcl?site_id=41)  
(Excellent discussion of the Dome of the Rock)

<http://www.dur.ac.uk/derek.kennet/samarra.htm>  
(Samarra Archaeological Survey)

[http://archnet.org/library/sites/one-site.tcl?site\\_id=31](http://archnet.org/library/sites/one-site.tcl?site_id=31)  
(Excellent discussion of the Mosque of Cordoba)

<http://www.allaboutturkey.com/ankara.htm>  
(General site for Turkish history)

<http://www.turkishhan.org/sultankayseri.htm>  
(Good site for the Sultan Han)

<http://www.muslimheritage.com/topics/default.cfm?ArticleID=411>  
(Discussion of the madrasa system)

<http://www.islamic-art.org/Glossary/glossary.asp>  
(Discussion of Mosque at Qayrawan)

<http://www.tamabi.ac.jp/idd/shiro/muqarnas/>  
(Good visual analysis of muqarnas)

<http://www.turizm.net/cities/istanbul/ottomancomplex.html>  
(Good list of Ottoman buildings)

<http://www.byegm.gov.tr/yayinlarimiz/NEWSPOT/1997/9-10/N26.htm>  
(Discussion of some Ottoman palaces)

<http://www.islamicarchitecture.org/architecture/selimiyesmosque.html>  
(Discussion of Selimiye Mosque in Istanbul by Sinan)

<http://www.ee.bilkent.edu.tr/~history/topkapi.html>  
(Good overview of the history of Topkapi Palace)

<http://touregypt.net/hburgima.htm>  
(Discussion of Mamluk history)

[http://whc.unesco.org/pg.cfm?cid=31&id\\_site=255](http://whc.unesco.org/pg.cfm?cid=31&id_site=255)  
(360° imaging of Fatehpur Sikri)

[http://www.metmuseum.org/toah/hd/fati/hd\\_fati.htm](http://www.metmuseum.org/toah/hd/fati/hd_fati.htm)  
(General discussion of the Fatimids)

<http://www.historyworld.net/wrldhis/PlainTextHistories.asp?historyid=ab99>  
(Good overview of the Moghul Empire)

[http://whc.unesco.org/pg.cfm?cid=31&id\\_site=232](http://whc.unesco.org/pg.cfm?cid=31&id_site=232)  
(360° imaging of Humayun's Tomb)

<http://whc.unesco.org/en/list/252/>  
(Good image of Taj Mahal)

<http://www.islamicarchitecture.org/architecture/palaces/thealhambra.html>  
(Good overall review of the architecture of the Alhambra)

1. How does the design of a wigwam result from its material, formal and functional constraints?
2. What material and religious conditions determined the size, surface and appearance of the White Temple of Anu at Uruk, Mesopotamia?
3. Translate and explain the meaning of Carlo Lodoli's motto: "*Devonsi unir fabbrica e ragione, e sia funzione rappresentazione.*"
4. How does the architecture of a Jeremy Bentham's Panopticon help the warden maintain control over the prisoners?
5. What does Le Corbusier mean by a "house should be a machine for living in"?
6. Compare and contrast Le Corbusier's 'machine for living in' with Louis Sullivan's concept of architecture as "form follows function." How are they similar? Different?

**Terms and vocabulary:**

Radial Plan

Sheath

Parametric

Tarp

Saplings

**Significant buildings / structures:** complete with function (eg., temple) location (city and country), approximate date of construction, commissioner and/or architect (if known). Sketches and/or notes on construction can be helpful.

North American Indian Wigwam

White Temple of Anu, Uruk, Mesopotamia

Carlo Lodoli' Window at San Francesco on Vigna

Japanese minka

Jeremy Bentham: The Panopticon

Walter Gropius: Werkbund Exhibition Model Factory

Le Corbusier: Villa Savoye

Louis Kahn: Richard's Medical Research Laboratories

Greg Lynn: New York Port Authority

**Some additional online resources for Material, Form and its Function:**

<http://www.cs.colostate.edu/~malaiya/ashoka.html>  
(Discussion of Ashoka and his edicts)

[http://buddhism.kalachakranet.org/general\\_symbols\\_buddhism.html](http://buddhism.kalachakranet.org/general_symbols_buddhism.html)  
(Overview of Buddhist symbolism)

<http://rogershepherd.com/WIW/solution12/stupa.html>  
(Good overview of Sanchi and its architecture)

- <http://www.exoticindiaart.com/article/buddhaimage>  
(Discussion of the representation of Buddha in art)
- [http://whc.unesco.org/pg.cfm?cid=31&id\\_site=441](http://whc.unesco.org/pg.cfm?cid=31&id_site=441)  
(Basic discussion of the tomb of the First Qin Emperor)
- [http://www.allchinanet.com/china\\_travel/terra\\_Cotta\\_Warriors.shtml](http://www.allchinanet.com/china_travel/terra_Cotta_Warriors.shtml)  
(The museum of Terra Cotta Warriors)
- <http://www3.sympatico.ca/zoroastrian/fire-temple.html>  
(Discussion of the fire temples in India)
- <http://www.britannica.com/eb/article-46876?hook=485352>  
(Discussion of Buddhism and Jainism)
- <http://www.mango.itgo.com/buddhist.htm>  
(Takht-i Bahi, Buddhist Monastery)
- [http://whc.unesco.org/pg.cfm?cid=31&id\\_site=140](http://whc.unesco.org/pg.cfm?cid=31&id_site=140)  
(General discussion and links about the Takht-i-Bahi monastery)
- <http://depts.washington.edu/chinaciv/archae/2liumain.htm>  
(General discussion of the royal Western Han tombs)
- <http://www.stupa.org.nz/stupa/mahabodhi/mahabodhi.htm>  
(Good general discussion of the Mahabodhi Temple)
- [http://www.buddhanet.net/e-learning/history/chin\\_timeline.htm](http://www.buddhanet.net/e-learning/history/chin_timeline.htm)  
(A timelines of Buddhist history in China)
- <http://www.buddhanet.net/e-learning/buddhistworld/china-txt.htm>  
(Good discussion of early Chinese Buddhism)
- <http://www.templenet.com>  
(Good source for general information on Indian temples)
- <http://monkeytree.org/silkroad/pagoda/first.china.html>  
(General observations on early Chinese pagodas)
- [http://english.china.com/zh\\_cn/tourism/pagoda/11023691/20040906/11866203.html](http://english.china.com/zh_cn/tourism/pagoda/11023691/20040906/11866203.html)  
(General observations on early Chinese pagodas)
- [http://www.city.sakai.lg.jp/index\\_en.html](http://www.city.sakai.lg.jp/index_en.html)  
(Discussion of various burial mounds in Japan)
- <http://www.t-net.ne.jp/~keally/kofun.html>  
(General discussion of Kofun in Japan)
- <http://www.isejingu.or.jp/english/index.htm>  
(Discussion of Ise Jingu)
- <http://witcombe.sbc.edu/sacredplaces/ise.html>  
(Discussion of Ise Jingu)
- <http://www.religioustolerance.org/shinto.htm>  
(Good overview of Shintoism)



<http://www2.kokugakuin.ac.jp/ijcc/wp/bts/index.html>  
(Excellent overview of Shinto architectural terms)

<http://www.orientalarchitecture.com/kyongju/hwangnyongsaindex.htm>  
(Good discussion of Hwangnyongsa Temple of Korea)

[http://www.horyuji.or.jp/horyuji\\_e.htm](http://www.horyuji.or.jp/horyuji_e.htm)  
(General history of Horyuji)

<http://www.ess.uci.edu/~oliver/silk.html>  
(Good site on the Silk Road)

[http://whc.unesco.org/pg.cfm?cid=31&id\\_site=241](http://whc.unesco.org/pg.cfm?cid=31&id_site=241)  
(UNESCO site for the Virupaksha Temple and surroundings and Hampi)

<http://rubens.anu.edu.au/htdocs/bycountry/indonesia/borobudur/>  
(Plans and discussion of Borobudur)

<http://www.borobudurpark.com/sunrise.php>  
(Discussion and images of Borobudur)

<http://www.emp.pdx.edu/htliono/borobudu.html>  
(Good general discussion of Borobudur)

[http://www.borobudur.tv/book\\_promo.htm](http://www.borobudur.tv/book_promo.htm)  
(Good general discussion of Borobudur)

<http://www.beijingservice.com/forbiddencity.htm>  
(Good general discussion of the Forbidden City)

[http://www.drben.net/ChinaReport/Beijing/MapsofBeijing/Forbidden\\_City-Gugong\\_Maps/Forbidden\\_City-Official\\_Schematic\\_Map.html](http://www.drben.net/ChinaReport/Beijing/MapsofBeijing/Forbidden_City-Gugong_Maps/Forbidden_City-Official_Schematic_Map.html)  
(Good map of the Forbidden City)

[http://whc.unesco.org/pg.cfm?cid=31&id\\_site=881](http://whc.unesco.org/pg.cfm?cid=31&id_site=881)  
(360° panorama of the Temple of Heaven in Beijing)

<http://www.yamasa.org/japan/english/destinations/kyoto/kinkakuji.html>  
(Good discussion of Kinkakuji in Japan)

<http://www.orientalarchitecture.com/kyoto/kinkakujiindex.htm>  
(Good discussion of Kinkakuji in Japan)

<http://www.historyworld.net/wrldhis/PlainTextHistories.asp?historyid=ab99>  
(Good overview of the Moghul Empire)

[http://whc.unesco.org/pg.cfm?cid=31&id\\_site=232](http://whc.unesco.org/pg.cfm?cid=31&id_site=232)  
(360° imaging of Humayun's Tomb)

[http://whc.unesco.org/pg.cfm?cid=31&id\\_site=255](http://whc.unesco.org/pg.cfm?cid=31&id_site=255)  
(360° imaging of Fatehpur Sikri)

## *Signs Symbols and their Discontents*

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1. What does 'aniconic' ornamentation mean? How is it used in Islamic architecture?
2. What are the main architectural attributes of a mosque – for example, the organization of spaces, significant structural elements, and their orientation (location or direction)?
3. What does the circle and number of columns in the design of the Church of the Holy Sepulchre in Jerusalem – and its copies around Europe – symbolize?
4. Why is ornament a crime for Adolf Loos?
5. If "less is more" for Mies van der Rohe, how does he justify the application of I-beams on his Chicago Lakeshore drive apartments?
6. What does Robert Venturi believe is wrong with orthodox Modern Architecture in his essay "Complexity and Contradiction"?
7. What is the role of cardboard in Peter Eisenman's House I-V projects?
8. What is the contemporary function of ornament?

### **Terms and vocabulary:**

Qibla

Minaret

Haram

Mihrab

Minbar

Cladding

Ornament

Anastasis

I-beam

**Significant buildings / structures:** complete with function (eg., temple) location (city and country), approximate date of construction, commissioner and/or architect, if known. Sketches and/or notes on construction may be helpful.

Church of the Holy Sepulchre, Jerusalem

The Great Mosque of Damascus

Adolf Loos' Vienna Looshaus

Mies van der Rohe: Lakeshore Drive Apartments

Peter Eisenman: Houses I-IV

Charles Moore's Piazza d'Italia

**Some Additional resources for Signs, Symbols and their Discontents:**

<http://www.americansinfrance.net/Attractions/Southern-Burgundy-Romanesque-Churches.cfm>

(Facts and images of Romanesque churches in France)

<http://www.lib.rpi.edu/ArmArch/Agh.html>

(Discussion and images of the Church of the Holy Cross in Van, Turkey)

[http://armenianstudies.csufresno.edu/iaa\\_architecture/aghtamar.htm](http://armenianstudies.csufresno.edu/iaa_architecture/aghtamar.htm)

(Discussion and images of the Church of the Holy Cross in Van, Turkey)

[http://www.dombauverein-speyer.de/html\\_en/](http://www.dombauverein-speyer.de/html_en/)

(General discussion of Speyer Cathedral)

<http://www.bestofsicily.com/mag/art164.htm>

(General discussion of the Normans in Sicily)

<http://www.syriagate.com/Syria/about/cities/Homs/krakdeschevalier.htm>

(General discussion of the Krak des Chevalier)

[http://193.175.110.9/hornemann/english/unesco\\_st\\_michael.htm](http://193.175.110.9/hornemann/english/unesco_st_michael.htm)

(Discussion of St. Michael in Hildesheim)

<http://www.canterbury-cathedral.org/>  
(The official web site of Canterbury Cathedral)

<http://www2.art.utah.edu/cathedral/pisa.html>  
(Images of Pisa Cathedral)

<http://www.arild-hauge.com/echurch.htm>  
(Overview of stave churches in Norway)

<http://www.kiev.info/about/history.htm>  
(Information on the history of Kiev)

<http://countrystudies.us/russia/2.htm>  
(Information on the history of Kiev)

<http://www.great-adventures.com/destinations/turkey/cappadocia.html>  
(Information on Cappadocia)

1. In his discussion about the education of an architect, why does he include medicine?
2. What significant natural feature determined the foundation of the earliest recorded city of Jehrico?
3. How is the Roman Domus designed to be sustainable?
4. Explain how the wind catcher systems of Yazd, Iran keep buildings cool.
5. Discuss how Ebenezer Howard's design of the Garden City of To-morrow aimed to utilize ecological forces?
6. Explain how Peter Zumthor's Hannover Pavilion satisfies William McDonough's ecological mandates.
7. How does the pueblo at Mesa Verde utilize natural geographic and meteorological features in its design?
8. What were the reasons for the adaptive-reuse of the Great Mosque of Cordoba?
9. How are the constructions of the Rural Studio in Mason's Bend Alabama preceded by the construction of St. Marco in Venice?
10. How does Vitruvius' conception of an ideal city compare to that of Ebenezer Howard's Garden City of To-morrow?

**Terms and vocabulary:**

Pueblo

Mesa

Impluvium

Triclinium

**Significant buildings / structures:** complete with function (eg., temple) location (city and country), approximate date of construction, commissioner and/or architect, if known. Sketches and/or notes on construction may be helpful.

City of Mohenjo-Daro, Indus Valley

Roman Domus

The Great Mosque of Cordoba

Mesa Verde

Ca'D'Oro, Venice

Ebenezer Howard: Garden City of To-Morrow

Zumthor: Hannover Expo

**Some additional resources for Ecologies old and New:**

<http://www.crsbi.ac.uk/>  
(Excellent site on English medieval churches)

<http://www.cartage.org.lb/en/themes/Arts/Architec/MiddleAgesArchitectural/GothicArchitecture/mainpage.htm>  
(Links to sites on Gothic architecture)

<http://www.siena-info.net/>  
(Information on the buildings of Siena)

<http://history.boisestate.edu/westciv/plague/>  
(Good overview of the Black Death)

<http://www.canaan.demon.co.uk/roleplaying/venice/RArsm-VenRAM.html>  
(Good discussion on Venice and its history)

<http://www.savevenice.org/site/pp.asp?c=9eIHKWMHF&b=67633>  
(Good overall discussion of the Church of Santa Maria dei Miracoli in Venice)



## *Choreographed Movement of Volume and Void*

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1. What does the word 'renaissance' mean?
2. Why were concepts of proportion and geometry so important to Renaissance architects?
3. Why is Florence "the city regarded as the birthplace of the renaissance"?
4. What does Leonardo da Vinci's drawing, *Vitruvian Man* illustrate?
5. Why is Bramante's plan for the Tempietto considered 'ideal'?
6. Why is Andrea Palladio important to the history of Western architecture?
7. In addition to buildings designed by Palladio, what is meant by the term *Palladian*?
8. What is the role of perspective in the Teatro Olimpico?
9. Who were the Medici family? Why are they important to study of the Italian Renaissance?
10. How did the arch change as Gothic Architecture was exported to England?
11. How did the 'curve' affect the experience of space and movement in Baroque architecture, esp. Borromini's San Carlino alle Quattro Fontane?
12. How does the unique form of Jorn Utzon's Bagsvaerd Church affect the experience of space? Why is the sunlight focused where it is?
13. How is Allied Work's project for the National Museum of the Arts in Quebec an example of Baroque space?
14. How does Andrea Palladio use the rhythm of solid and void to resolve the imperfections of the existing structures in his renovation of the Basilica of Vicenza?

**Terms and vocabulary: complete with definitions and/or sketches as appropriate:**

**Significant buildings:** Identify with location, architect/s and construction date/s. (Identification refers to exterior views, unless indicated)

Chaitya Hall in Karli

Evolution of St. Peters in Rome

Andrea Palladio's Basilica in Vicenza

Michelangelo: Stairs of the Laurentian Library

Francesco Borromini: San Carlino alle Quattro Fontane

Frank Gehry: Bilbao Guggenheim

Allied works: National Museum of Arts, Québec

**Some additional resources for Choreographed Movements of Volume and Void:**

<http://www.arca.net/tourism/florence/brunelle.htm>  
(Some good facts on Brunelleschi)

<http://www.arca.net/tourism/florence/medvilla.htm>  
(listing of Medici villas in and near Florence with related links)

<http://www.savevenice.org/site/pp.asp?c=9eIHKWMHF&b=67633>  
(Good overall discussion of the Church of Santa Maria dei Miracoli in Venice)

[http://www.activitaly.it/inglese/monument/basilica\\_St\\_Peter\\_rome.htm](http://www.activitaly.it/inglese/monument/basilica_St_Peter_rome.htm)  
(Some facts on the building of St. Peter's)

<http://www.newadvent.org/cathen/13443a.htm>  
(Good facts on the San Gallo family of architects)

<http://www.stpetersbasilica.org/floorplan.htm>  
(Floor plan of St. Peter's Basilica and information on various art works within with related links)

<http://www.insecula.com/us/musee/M0066.html>  
(Some facts on the building of St. Peter's)

<http://www.canaan.demon.co.uk/roleplaying/venice/RArsm-VenRAM.html>  
(Some facts on the Vatican Belvedere)

<http://www.tours-italy.com/rome/michelangelo.htm>  
(Some facts on Michelangelo in Rome)

<http://www.nndb.com/people/977/000024905/>  
(Good overview of artistic life of Michelangelo)

[http://employees.oneonta.edu/farberas/arth/arth213/Medici\\_patronage.html](http://employees.oneonta.edu/farberas/arth/arth213/Medici_patronage.html)  
(Discussion on Medici Patronage)

<http://www.aboutflorence.com/Itineraries-in-Florence/medici.html>  
(Notes on Florence and the Medici)

[http://www.italyguides.it/us/florence/the\\_dome\\_of\\_brunelleschi.htm](http://www.italyguides.it/us/florence/the_dome_of_brunelleschi.htm)  
(General information of Brunelleschi, Alberti and Paladio)

[http://www.italyguides.it/us/florence/the\\_dome\\_of\\_brunelleschi.htm](http://www.italyguides.it/us/florence/the_dome_of_brunelleschi.htm)  
(360° panorama of Brunelleschi's dome from the top of the campanile)

[http://www.discoverfrance.net/France/Art/DF\\_art4.shtml](http://www.discoverfrance.net/France/Art/DF_art4.shtml)  
(Some information on the Renaissance in France)