

## HISTORY OF ART 281: Early Modern Architecture

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## SCHEDULE

Fall 2006

	LECTURE	SECTION FOR WEEK
S	6 Introduction	none
	8 Versailles and the Louvre	
*	11 English Baroque	the nature of architectural history; reading drawings
	13 Palladianism and the English Garden	
	15 --	
	18 --	18th-century period rooms (Philadelphia Museum of Art)
	20 The Study of Greece and Rome	
	22 Laugier and Soufflot	
	25 Claude-Nicolas Ledoux and Etienne-Louis Boullée	Boullée and "speaking architecture"
	27 Chambers, Adam, and Dance	
	29 The Picturesque	
O	2 John Soane and John Nash	none
	4 Nineteenth-century Greek and Italian	
	6 Berlin	
	9 Munich	Greek Revival in Philadelphia
	11 Karlsruhe	
	13 --	
	16 Early Gothic Revival and Pluralism	review
	18 <b>MID-TERM EXAMINATION</b>	
	20 --	
	23 --	none
	25 The Houses of Parliament	
	27 Augustus Welby Northmore Pugin	
	30 Engineering and a "New Style"	A.W.N. Pugin's <i>True Principles</i>
N	1 Néo-Grec	
*	3 E.-E. Viollet-le-Duc	
	6 High Victorian Gothic: Ruskin and Butterfield	Ruskin's <i>Seven Lamps of Architecture</i>
	8 High Victorian Gothic: Scott and Street	
	10 Late Victorians: Brooks, Bodley, Pearson, Sedding	
	13 Arts and Crafts: Burges, Webb, and Morris	Philadelphia Gothic Revival
	15 Vienna and Gottfried Semper	
	17 --	
	20 Second Empire Paris	Ecole des Beaux-Arts
	22 America: Gothic and Beaux-Arts	
	24 --	
	27 Frank Furness	PAFA
	29 The Queen Anne and Richard Norman Shaw	
D	1 The Shingle Style and After	
*	4 Edwardians: Voysey, Mackintosh, and Lutyens	Frank Lloyd Wright
	6 Frank Lloyd Wright	
	8 Conclusions	

\* Papers due on these dates. See separate assignment sheets.

**OFFICE HOURS:** Prof. Brownlee: Weds. 3-5, in Jaffe 106; please make appointments beforehand in the department office (898-8327). Ms. Bourla: tba in Jaffe B-8.

Attendance at discussion sections is **REQUIRED**.

Weighting: proposal 15%, mid term exam 25%, term paper 30%, final exam 30% (xx Dec. 2006)

ALL assigned work must be completed to receive a passing grade in the course.

As an undergraduate student in the School of Arts and Sciences you are required to fulfill the Writing Requirement. If taken as a WATU ("Writing-Intensive") course, this class will fulfill half of that requirement (see [http://writing.upenn.edu/critical/writing\\_req.html](http://writing.upenn.edu/critical/writing_req.html) for more detailed explanation). Please note that this does not fulfill the Writing Requirement for students who entered Penn in the fall of 2005 or after.

WATU students will submit drafts of the two writing assignments two weeks in advance of their deadline. They and the TA (Lisa Bourla) will have individual conferences during the following week to discuss their papers, and the TA will make suggestions for revisions.

While non-WATU students are encouraged to submit drafts, this is not required, and the same amount of help in making revisions cannot be guaranteed. If you want or need extra writing attention, please sign up as a WATU student, to ensure enough time with the TA.

## **WRITING RESOURCES AT PENN**

**Writing Center** located at 3808 Walnut Street, 215-573-2729  
<http://www.writing.upenn.edu/critical/help/>

There are three ways for students to get help from the Writing Center:

### **1. Schedule an Appointment**

Writing Consultants, who are graduate students from various departments and schools, are available by appointment to review and discuss papers.

### **2. Visit during Drop-in Hours**

Writing Advisors located at Kelly Writers House, 38th & Locust Walk  
(7-10 pm Sunday through Thursday, no appointment necessary)

Writing Advisors are undergraduates specially trained to advise peers about writing.

### **3. On-Line Advice**

Students can submit up to 1250 words (approx 4 pages of text) on-line and receive comments from undergraduate writing advisors generally within 24 hours.

## **RESEARCH AND PLAGIARISM**

Plagiarism in all forms will not be tolerated in this class. The Code of Academic Integrity is very clear on University policy and punishment for violators is very strict (see [www.upenn.edu/osl/acadint.html](http://www.upenn.edu/osl/acadint.html) for University Policy).

Issues of citation and resources for research will be addressed in section throughout the semester. As questions arise feel free to contact Professor Brownlee ([dbrownle@sas.upenn.edu](mailto:dbrownle@sas.upenn.edu)) or Ms. Bourla ([bourla@sas.upenn.edu](mailto:bourla@sas.upenn.edu)). The Fine Arts Library has reference librarians who are more than happy to assist students. The Specialist Liaison for Art History is William Keller. [wkeller@nobox.upenn.edu](mailto:wkeller@nobox.upenn.edu) who is available to help.

**HISTORY OF ART 281**  
Prof. David B. Brownlee

**FIRST ASSIGNMENT**  
Fall 2006

### General Considerations

This first assignment is designed to develop your skills for analyzing and writing about architecture. The challenge in such work is to interpret architecture, generalizing and extrapolating where necessary, without lapsing into over interpretation or straying away from the work of architecture itself. There is a narrow path that you must find between mere description and useless speculation. And there is no way to do this without trying. That is the purpose of this first, tiny assignment.

You may find yourself at a loss for words if this is your first experience with architectural writing. If so, consult the Dictionary of Architecture by Nikolaus Pevsner, John Fleming and Hugh Honour. You can find it in the reference section of the Fischer Fine Arts Library (in the main reading room). The call number is NA 31/F55/1976b.

### The Assignment

Write a one-page, double-spaced paper about the main entrance--steps, doorway, framing columns, etc.--of Logan Hall. It was built in 1873-74 to house Penn's School of Medicine, following the design of the Philadelphia architect Thomas Richards, but you are not expected to know or say anything about the architect or the historical significance of the design. There is no point in doing research. Rather, concentrate on explaining the ways in which the architect has manipulated materials (and the voids left where there are no materials) in order to create specific impressions and effects. Your objectives are to define what the architect has achieved and how he has done so.

No grade will be assigned to this paper, but it must be submitted in order to receive credit for the course.

Papers are due in class on Monday, September 11.

Reading for the week beginning

- S8 Bergdoll (72-85). Summerson AIB (ch. 17, ch. 19--pp. 301-308, ch. 20).
- S18 Bergdoll (1-32). Summerson AIB (ch. 25).
- S25 Bergdoll (33-71, 86-102). Braham (109-122, 158-209). Summerson AIB (ch. 26, ch. 27).
- O2 Bergdoll (104-135). Boullée (complete, before section). Perouse (peruse all illustrations before section). Summerson (ch. 24, ch. 29, ch. 30 and Appendix II). Scully (12-88)
- O9 Bergdoll (139-156)
- O23 Bergdoll (156-170). Summerson VA (1-18). Dixon and Muthesius (8-29, 142-158, 182-201).
- O30 Bergdoll (172-195). Pugin (complete, before section). Dixon and Muthesius (94-119). Summerson AIB (ch. 28).
- N6 Bergdoll (196-221). Ruskin ("Introductory" and "Lamp of Sacrifice," before section). Summerson VA (19-46). Dixon and Muthesius (74-93, 120-141, 158-181, 201-213).
- N13 Bergdoll (221-238). Dixon and Muthesius (214-228).
- N20 Bergdoll (240-267). Scully (88-92).
- N27 Dixon and Muthesius (30-73, 236-249). Scully (92-99).
- D4 Scully (100-125). Wright (complete, before section).

\*Barry Bergdoll. *European Architecture, 1750-1890*. (Oxford and New York: Oxford University Press, 2000)

Etienne-Louis Boullée. "Architecture, Essay on Art," in Helen Rosenau, *Boullée and Visionary Architecture* (London: Academy Editions; New York: Harmony Books, 1976) , pp. 81-116.

Allan Braham. *The Architecture of the French Enlightenment*. (Berkeley and Los Angeles: University of California Press, 1980)

\*Roger Dixon and Stefan Muthesius. *Victorian Architecture*. (London: Thames and Hudson, 1985)

J.-M. Perouse de Montclos. *Etienne-Louis Boullée*. (New York: Braziller, 1974)

A. W. N. Pugin. *True Principles of Pointed or Christian Architecture*. (London 1841; reprinted, Oxford: Blackwell, 1969, and London: Academy Editions; New York: St. Martin's Press, 1973)

\*John Ruskin. *The Seven Lamps of Architecture*. (London 1849; reprinted, New York: Dover, 1989)

Vincent Scully. *American Architecture and Urbanism*. Revised edition. (New York: Henry Holt and Company, 1988)

\*John Summerson. *Architecture in Britain, 1530-1830*. 7th edition. (Harmondsworth: Penguin Books, 1983)

John Summerson. *Victorian Architecture in Britain: Four Studies in Evaluation*. (New York: Columbia University Press, 1969)

Frank Lloyd Wright. "Art and Craft of the Machine," in Bruce Brooks Pfeiffer, ed., *Frank Lloyd Wright Collected Writings, volume 1, 1894-1930* (New York: Rizzoli, 1992), pp. 58-69.