

ARCH 654 *Architectural History and Theory Seminar 4:* **Western Architectural Theory from Antiquity to Modernity**

Prerequisites: M. Arch HT and Ph.D students are required to have audited course ARCH 531 - *Architectural Intentions from Vitruvius to the Renaissance* (in the Fall) and simultaneously with this seminar, ARCH-532 *Origins of Modern Architecture* (in the Winter term). The seminar will take place in the Rare Books and Special Collections Seminar Room of the McLennan Library. There will be 13 sessions of 4 hours duration. This course may also be taken by M. Arch Prof. students with a demonstrated interest and background in history of architecture and who may have previously completed the lecture courses.

6 credits

INTRODUCTION

Participants in the seminars are expected to be familiar with important secondary sources that refer to the weekly topics, particularly those sources marked with an asterisk (*) in the lecture course syllabi attached to this document. Students will be asked to choose **three** sessions during the first class meeting when they will present to the class. On three occasions during the term, each student will discuss a primary source (or a few related sources) in its historical context, and will chair a discussion around the topic. Assignments will take account of the students' knowledge of languages. The following list of texts, therefore, will not be covered in its entirety, but serves as a foundation for the sessions.

The presentations will be oral, and students are expected to submit a 3-5-page paper/outline, providing a copy to each participant at class time (copies may be made in advance in the school office through the program secretary). After the seminar discussion, and taking into account any important suggestions, students are expected to identify some important questions resonant with contemporary issues, correct their presentations, and share final versions with the group. A printed copy of the three short papers is required to credit the course and should be submitted to Prof. Pérez-Gómez one week at the latest after the date of the final seminar in early December.

Besides the secondary sources relevant to each session in the lecture course bibliographies (attached), many relevant essays have been published in the 7 volume *CHORA* series (McGill-Queen's University). Prof. Perez-Gomez's books are helpful to grasp more readily the questions that drive the course's positions. An excellent bibliographical guide to the primary sources is M. Schlosser, *La Letteratura Artistica*. Summaries of the major treatises are found in H-W Kruft, *A History of Architectural Theory*. You may also profitably consult the Master's and Ph.D. dissertations from the History and Theory program, available in the school office or through the university library.

PRIMARY TEXTS FOR DISCUSSION

Week 1. Antiquity.

Introduction to the course and the Rare Books library. Distribution of work.

Sample hermeneutic reading. All students must prepare the recommended sections of Vitruvius' *Ten Books on Architecture* and marked secondary sources in sessions 2 and 3 of the "Intentions" course bibliography. Prof. Pérez-Gómez will present the primary sources: Eds. by Fra Giocondo (1511), Cesariano (1521), Barbaro (1556), Perrault

(1674. Modern editions: Choisy, Granger, Hicky-Morgan and Rowland.

Week 2. Christian Medieval Theory.

For secondary sources refer to session 4 and 5 of the "Intentions" course bibliography.

- a) Philo of Alexandria, *Works*, Loebb Classical Library, particularly *Genesis*, *Exodus: Questions and Answers*, Book II, and *A Treatise in the Life of Moses*, Book III.
- b) Gen. 1-4; 6; 11:1-9; 28. Ex. 15:13; 19-20; 25-27; 33; 7-11; 35-40. Lev. 23:33-43. Ps. 24; 29; 48; 78:69. 1 Kgs. 5-8. Job 38. Is. 6; 23-27 (esp. 26:1-6); 40:1-31; 66:1-2. Ezk. 1-28; 8:1-12; 40-48:35. Wis. 9:8; 11:20b. Mt. 23:16-22; 24:1-3. Mk. 11. Lk. 9:28-36. Jn. 1:1-18. Acts. 7:44-50. Eph. 2. Heb. 11:14-16. Rev. 21-22:5. in *The new Oxford annotated Bible with the Apocrypha: Revised Standard Version: an ecumenical study Bible*.
- c) Suger, Abbot of Saint Denis, "De Administratione" and "De Consacratione" in Panofsky E. ed., *Abbot Suger on the Abbey Church of St-Denis and its art treasures*.
- d) Roriczer M., "On the Ordination of Pinacles," in Holt E., *A Documentary History of Art*; for a more extensive discussion and other sources see Shelby L.R. ed., *Gothic Design Techniques*.
- e) "The Constitutions of Masonry", a manuscript reproduced in Harvey J., *The Medieval Architect*.

Week 3. 15th. C. Renaissance.

For secondary sources refer to session 6 and 7 of the "Intentions" course bibliography.

- a) Nicholas of Cusa, *The Game of Spheres (De Ludo Globi)*, English text, with excellent introduction), see also *On Learned Ignorance*.
- b) Alberti L.B., *The Ten Books* (Leoni and Rykwert tr.).
- c) Alberti L.B., *On Painting and Sculpture* and other available sources.
- d) Colonna F., *Hypnerotomachia Poliphili* or *Le Songe de Poliphile*, several eds. including abridged English version.
- e) Alberti L.B., *Momus* (English tr.). See also E. Grassi, *Folly and Insanity in Renaissance Literature*, ch. 4, and Grassi, *Renaissance Humanism*, ch. 1.

Week 4. 16th. C. Renaissance.

For secondary sources refer to session 9-11 of the "Intentions" course bibliography.

- a) Averlino A., "Il Filarete", *Trattato di Architettura* (or English trans. by Spencer). Compare to Campanella T., *The City of the Sun* and More T., *Utopia*.
- b) Palladio A., *The Four Books*, Ware I. or Tavernor eds. (others available in the library).
- c) Michelangelo, *Rimes and Letters*. Contextualize with D. Summers, *Michelangelo and the Language of the Arts*.
- d) Serlio S., *Architettura e Prospettiva*, new English version trans. V. Hart, (others available in the library). Compare with Vignola J., *Regole delle Cinque Ordine*.
- e) Cusano N., *The Vision of God (Visio Dei)*, English tr.).

Week 5. Magic and Renaissance Theory.

For secondary sources refer to session 12 and 13 of the "Intentions" course bibliography.

- a) Herrera J., *Discurso de la Figura Cúbica*. For context, see Rene Taylor, "Architecture and Magic in the Escorial."
- b) Dee J., "Preface" to *Euclid* original (1570) in Rare Books. Partially reprinted in Yates F., *Theatre of the World*. See also *Monas Hieroglyphica* in *Ambix* vol.XII, no.2 & 3, June, October 1964 (PSE Library). Both texts exist as independent reprints (Kessinger).
- c) Jones I., *Stonehenge Restored*. See also Hart V., *Art and Magic in the court of the Stuarts*.
- d) De l'Orme P., *Architecture*. For context, see A. Blunt, *Philibert de L'Orme* and Rabelais F., *Gargantua and Pantagruel*.

Week 6. Key Baroque Theories

For secondary sources refer to sessions 2 and 3 in "Origins" course bibliography.

- a) Borromini F., *Opera*.
- b) Loyola I., *Spiritual Exercises*. See the De Nicolas edition titled *Powers of Imagining*. Context in R. Wittkower, *Baroque Art: The Jesuit Contribution*.
- c) Guarino G., *Architettura Civile*.
- d) Caramuel de Lobkowitz J., *Architectura Civil Recta y Oblicua*. See Maria Elisa Navarro, Ph.D. dissertation (McGill).
- e) Fontana C., *Il Tempio Vaticano e sua Origine (Templum Vaticanum et ipsius origo)*. (For engravings concerning the moving of the obelisks by Domenico Fontana).

Week 7. The Birth of History and Instrumentality.

For secondary sources refer to sessions 3 and 4 in "Origins" course bibliography.

- a) Fischer von Erlach J.B., *A Plan of Civil and Historical Architecture*. See also Athanasius Kircher, *Arca Noe* and *Turris Babelis* in the Osler Medical library, and other secondary sources.
- b) Perrault C., *Ordonnance des cinq espèces de colonnes* (early English tr. in the library, original first ed. at Université de Montréal; new English tr., ed. by Pérez-Gómez).
- c) Perrault C., *Les dix livres d'architecture de Vitruve*.
- d) Perrault Ch., "Architecture" in *Parallèle des anciens et modernes*.
- e) Blondel F., *Cours d'architecture* (for comparison with Perrault).

Week 8. Perspective as an Architectural Idea and Early Modern Landscape Theories.

For secondary sources refer to sessions 5 and 6 in "Origins" course bibliography and also to other French, Italian or English 17th century perspective treatises available in the library. (For example, Kircher, Schott, Du Breuil).

- a) Desargues G., *Oeuvres* (also under Bosse A. and Field and Gray, *The Geometrical Work of Gérard Desargues*, for context see Field, *The Invention of Infinity*, and Marcel Duchamp, "White Box" in conjunction with Paz O., *Marcel Duchamp*, and essay by Paz in A. D' Harnoncourt ed., *Marcel Duchamp*).
- b) Pozzo A., *Rules and Examples of Perspective*.
- c) Galli-Bibiena F., *Architettura Civile*.
- d) Lambert J.H., *La perspective affranchie...du geometral*, Facs. reprint, Norfolk, England
- e) Dezallier d'Argenville A.J., *The Theory and Practice of Gardening (La Théorie et la Pratique du Jardinage)*. Look

under Le Blonde. Compare with other primary sources in the library: de Serres O., Boyceau, Mollet A., Ferrari G.B., Hero of Alexandria.

f) Whately, *Observations on Modern Gardening*.

Week 9. Neoclassical French Theories.

For secondary sources refer to sessions 7 and 8 in "Origins" course bibliography.

- a) Laugier, *Essai sur l'architecture* (or English tr.).
- b) Soufflot J.G., "Mémoire sur les proportions de l'architecture," and other papers in Petzet M., *Soufflots Sainte-Geneviève*.
- c) Blondel J.F., *Cours d'architecture* and *Architecture française*. Compare to Diderot, *Encyclopedia* Intro. and plates first ed. For context read M. Foucault, *The Order of Things*, Preface and chs. 1,2,3.
- d) Briseux C.E., *Traité du beau essentiel*. See also Pérez-Gómez, "C.E. Briseux, The Musical Body of Architecture," in Dodds ed. *Body and Building*.
- e) Patte P., *Mémoires sur les objets les plus importants de l'architecture*.
- e) Le Camus de Mézières N., *Le génie de l'architecture* (or English tr. by R. Middleton).

Week 10. The Theory of the *Rigoristi*.

For secondary sources refer to session 9 in "Origins" course bibliography.

- a) Vico G.B., *The New Science*, esp. Bk I, Sections 2-4; Bk II, Prolegomena, Sections 1,2,7; Bk III, Section 2.
- b) Memmo A., *Elementi di Architettura Lodoliana*. See also for presentation Marc Neveu, Ph.D. dissertation on Lodoli (McGill),
- c) Piranesi G.B., *Polemical Works*, (many originals in Blackader and McLennan). Read as context Eisenstein S., "Piranesi or the Fluidity of Form," reprinted in *Oppositions* 11, or in Eisenstein, *The Non-Indifferent Nature* (also in French *La non-indifférente Nature*).

Week 11. Late 18th Century French theory.

For secondary sources refer to session 10 in "Origins" course bibliography.

- a) Boullée E.L., *Essai sur l'art*. (or English trans.)
- b) Ledoux C.N., *L'architecture considérée sous le rapport...* (fragments trans. in diverse sources)
- c) Hejduk J., *Mask of Medusa*, esp. "Berlin Masque" and *Lancaster-Hanover Masque*.
- d) Viel de Saint-Maux C.F., *Lettres sur l'architecture*.

Week 12. Early 19th Century theories. Origins of functionalism and some important reactions.

For secondary sources refer to sessions 11 and 12 in "Origins" course bibliography.

- a) Durand J.N.L., *Précis de leçons d'architecture* (English tr. available).
- b) Durand J.N.L., *Recueil et parallèle des édifices... anciens et modernes*. (See Legrand's Introduction)
- c) Rondelet J., *Traité théorique et pratique de l'art de bâtir*. Make sure you have the plate atlas
- d) Guadet J., *Éléments et théories de l'architecture*.
- e) Viel C.F. *Principes* (at the CCA). Prof. Perez-Gomez will present, followed by a student: Read Ch. 7 of Pérez-Gómez, *Built upon Love*.
- f) Zumthor P., *Atmospheres*. See also Pérez-Gómez, *Attunement: In Search of Architectural Meaning*.

Week 13. Romanticism and modernism.

For secondary sources refer to session 13 in "Origins" course bibliography.

- a) Lequeu J.J., Works in Dubois P., *Lequeu: An Architectural Enigma*.
- b) Paz O., *Marcel Duchamp*. Consult his "Green Box."
- c) Loos A., *Writings* (Oppositions Books), particularly "Ornament and Crime."
- d) Le Corbusier, *Poème de l'Angle Droit*, read as context Pérez-Gómez/Pelletier, *Architectural Representation and the Perspective Hinge*, "Variation Three" and "Coda." See also *Corbusier. Porte Email*.
- e) Kiesler, F. *Inside the Endless House*, read as context the AD Issue on "Surrealism," esp. articles by Vesely, Tschumi, and Dali.

ASSESSMENT OF CANDIDATES

No examination will be given in this course. The mark will be based on the four formal papers (90%) and on the informal participation of students in the seminar group (10%).

McGill University values academic integrity. Therefore all students must understand the meaning and consequences of cheating, plagiarism and other academic offences under the Code of Student Conduct and Disciplinary Procedures (see <http://www.mcgill.ca/integrity> for more information).

L'université McGill attache une haute importance à l'honnêteté académique. Il incombe par conséquent à tous les étudiants de comprendre ce que l'on entend par tricherie, plagiat et autres infractions académiques, ainsi que les conséquences que peuvent avoir de telles actions, selon le Code de conduite de l'étudiant et des procédures disciplinaires (pour de plus amples renseignements, veuillez consulter le site <http://www.mcgill.ca/integrity>).

A. Pérez-Gómez

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