ARCH 531  Architectural Intentions from Vitruvius to the Renaissance
3 credits

Prerequisite: General knowledge of architectural history

INTRODUCTION
This course will examine architectural intentions (the world of the works and the world in front of the works) in the early period of Western history, with special emphasis on Renaissance treatises and ideas. A project or a paper, depending on the students’ professional program (Undergraduate, M.Arch 1 or DRS), as well as constant preparation, participation and interest are expected. Class time is mostly devoted to lectures and slides, but time for discussion is also allocated in some sessions. The themes of research for papers are flexible, but should relate to one of the specific topics outlined below. In addition to the selected readings, students may consult the six published volumes of CHORA: Intervals in the Philosophy of Architecture (ed. Perez-Gomez and Parcell) where there is much useful material, as well as the collection of Master’s and Doctoral dissertations of the History and Theory program in our school.

THEMES OF SESSIONS
1. Introduction: The relevance of history for critical theory.
   Intentions. Hermeneutics: The world of the work and the world in front of the work. Narrative structures in architectural theory and practice. The spiritual history of Europe: A Western order and the coherence of mythos and logos. Three distinct articulations of time and space.


5. The role of the Gothic architect. Use of geometry as scientia. The discussion around Milan Cathedral. Ars sine scientia nihil est. Comparison to Northern developments


7. Francesco Colonna’s Hypnerotomachia Poliphili. The autonomy of man as creator: architecture in the erotic realm.


READINGS
Students must prepare at least one for each session. (* indicates key sources)

   *Frankfort H., Before Philosophy, ch.1.
   *Eliade M., The Sacred and the Profane, chs.I, II & III.

3. Vitruvius M.P., The Ten Books of Architecture, Dover ed. (Morgan M.H., 1914), Book I, chs.1, 2, 3; Book II, Intro., chs.1 & 2; Books III, chs.1, 3, 5; Book IV, chs.1, 2, 3; Book V, chs.4 & 6; Book IX, ch.1. Modern reprints available include Cesariano's (1521), Martin et Goujon (1547) and Perrault (1673). Fustel de Coulanges, The Ancient City.
   McEwen I.K., Socrates' Ancestor.

   *Frankfort H., Before Philosophy, pp.182-199.
   *de Vaux R., Ancient Israel: its life and institutions, Intro.; III, ch.2; IV chs.1-4, 9-13, 17.3.
   Williams G.H., Wilderness and Paradise in Christian Thought, chs.1, 2.
   *Braunfels W., Monasteries of Western Europe, esp. pp.232-248.

5. Simson, O., The Gothic Cathedral: Origins of Gothic Architecture and the Medieval Concept of Order. (See also Rudolph C., Artistic Change at St-Denis: Abbot Suger's Program and the Early Twelfth-Century Controversy Over Art.)
Mathew G., Byzantine Aesthetics, esp. chs.1-3.

Burckhardt J., The Culture of the Italian Renaissance.
Cassirer E. and Kristeller P.O., Renaissance Philosophy, Intro., chs.I, III, & IV.
*Kristeller P.O., Renaissance Concepts of Man, I, 1, 2 & 3.
Wind E., Pagan Mysteries of the Renaissance.
Kristeller P.O., Renaissance Thought.
Machiavelli, The Prince.
*Yates F., The Art of Memory.
Blunt A., Artistic Theory in Italy 1480-1600.

Alberti L.B., On Painting and Sculpture, Phaidon ed. ( C. Grayson tr.).
Gadel J., L.B. Alberti.
*Wittkower R., Architectural Principles in the Age of Humanism parts I, II.
"Leonis Baptiste Alberti," Architectural Design Profiles 21, esp. articles by Rykwert and Tafuri.
Bors F., L.B. Alberti (reference).
Harbison R., Eccentric Spaces, pp.74-83.
*Pérez-Gómez A., Polyphilo or the Dark Forest Revisited, Intro. and * Built upon Love, chs. 1-3.

Bruschi A., Bramante (reference).
Serlio S., Architettura et Prospettiva, Gregg ed.
Pacioli L., La Divina Proportión, Losada ed. (also German, Italian and French trs.).

9. Filarete, Trattato di Architettura, Polifilo ed. or Gregg (Spenser) ed.
Argan G.C., The Renaissance City.

*Ackermann J., Palladio.
Puppi L., Andrea Palladio (reference).

Tolnay G. de, Michelangelo (reference).
Michelangelo, Rime, Giardi ed.
Letarouilly P., Édifices de Rome moderne (reference).
Shearman J., Mannerism.
Arthaud C., *Dream Palaces* (reference).
*Salmi M. ed., Michelangelo*, articles on architecture by G. de Angelis d’Ossat and esp.on his thought by Eugenio Garin.

Yates F., *The Occult Philosophy in the Elizabethan Age.*
French P., *John Dee.*
Walkes J., *Spiritual and Demonic Magic from Pico to Campanella.*
Coullano I., *Eros and Magic in the Renaissance.*
Copenhauer ed., *Hermetica* (full transl. of the "Pimander" and "Asclepius").

Rabelais F., *Gargantua and Pantagruel.*
Bakhtin, *Rabelais and his World.*

**ASSESSMENT OF CANDIDATES**

The class meets once a week for a 2-hour lecture. No examination will be given in this course. The mark will be based on a project (or paper) and participation with the following weighting:

Project (or paper): 80%
Participation (attendance): 20%

For graduate students the paper (or project) will have particular specifications with regards to length and quality.

M.Arch HT and Ph.D students audit this course as a requirement to obtain credit in *History and Theory Seminars 1 and 3.*

**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](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](http://www.mcgill.ca/integrity)).

A. Pérez-Gómez

2015-16