Course Description
Architecture 5290.01 will build on knowledge acquired in the KSA history and theory sequences by amending exposure to works of literature that reinforce analyses of structures, monuments, and landscapes, especially those that will be encountered during the subsequent period in Rome. Part One of the two part history/theory sequence will deepen students’ knowledge of architecture and urban innovations, with particular focus on the City of Rome. Students will strive to assess current conditions in the modern-ancient city through mapping exercises to recognize those formal orders that have persisted for centuries to define the Eternal City. Discussions of selected readings will be augmented with submissions of textual reviews. This text-based learning will result in blog proposals to track discussion during field studies in Italy. Streetwalking in Rome from Piranesi to Post-Modernism will interrogate important tangible and ephemeral images from the Roman Forum, the drawings of Piranesi, the reflections of notable Grand Tourists, and current cinema to reinforce the multi-layered manifestation that is the palimpsest city of Rome.

Coordination with design studio and representations courses will allow students to develop experiential skills for researching, observing, diagraming, sketching and interpreting public architecture and urbanism. Deep knowledge of important structures requires situating them in physical, historic, and cultural contexts. Inter-relational experiential learning is the methodology of this course focused on Rome. In addition to close readings and critical analyses of texts, graphic investigations will develop visual literacy. Students will discuss selected readings to situate artifacts in varied conceptual domains from ancient to contemporary periods that often remarkably coexist. This simultaneity and the imaginations provoked by great transplants to Rome, including Piranesi, Goethe, Freud, Vidal, and others, will be examined via original documents and interpreted individually and in groups as each student prepares his/her own Grand Tour methods for in situ experiential studies.

Course Structure
Tuesday and Thursday class meetings will include lectures, reviews of assigned readings, and group discussions. Exercises in response to weekly topics will vary. Each assignment will accrue 10 points of the student’s final grade. Participation in class discussion is critical to deep comprehension and individual learning. The final exercise will ask students to design and begin a blog—either individually or using a collective class format—with the primary entry valued at 25% of the course grade. The is intended as a platform for continued dialog and documentation of learning while abroad.
Blog and Timeline
Digital communications provide powerful tools for the intellectual development of the traveler. In addition to wide dissemination of reflections from Rome, regular blogging will update and expose the voyager’s journal allowing students to discuss ideas with one another, while more widely sharing their experiences, drawings, and contemplative exercises.

Readings provided on Carmen will furnish the basic theoretical platform for understanding the city of Rome and its wealth of architectural resources for critical assessment. The 2013 Timeline gave us a graphic to situate works from the history of the Ancient Empire to the contemporary capital along with key non-western developments in art and architecture. The Timeline will be revisited as a tool for ongoing assemblage of weekly additions to expand the field of reference.

Course Schedule

Read: Norberg-Schulz, “Rome” from Genius Loci and Le Corbusier’s “Lessons of Rome.”

Jan 9: Recitation: discuss Norberg-Schulz “Rome” and Le Corbusier’s “Lessons,” [Glossary due]

Read: Watkins on Roman Forum and Piranesi and review Corner on mapping

WEEK 2: Jan 14: lecture: “Annunciations.” Discuss Forum and Piranesi’s etchings. Bring one 11 x 17 copy of a Piranesi to class on 1/16—identify subject and date.

Jan 16: Pin up Piranesi’s. [notes on Watkins and Corner due]

Read: Sennett and Rossi. define the urban artifact by identifying 10 examples with explanation

WEEK 3: Jan 21: lecture: tbd. Discuss Rossi [urban artifact examples due + graphic map of 3 of Sixtus V networks]

Jan 23: continue discussions of Urban Artifact and “Discovery and Invention” in Sixtus V’s plan

Read: Yourcenar and Geote

WEEK 4: Jan 28: lecture: tbd  [notes on Yourcenar and Goethe due] discuss Piranesi’s views and Carceri

Read: Ghirardo—Chs 1 & 3

Jan 30: Discuss modern origins of Italian state and architecture

Read: Ghirardo—Ch 4 and Casciato

WEEK 5: Feb 4: lecture: tbd  [notes on Ghirardo and Casciato]

Feb 6: Discuss Neorealism and post-war architecture

Read: Gregotti and Eco

WEEK 6: Feb 11: lecture: tbd  [notes on Gregotti and Eco]

Read: Lefebvre /Regulier and Murphy—screening of Roman Holiday

Feb 13: Discussion of modern Rome

Read: Jones, KB and Vidal

WEEK 7: Feb 18: screening of Roman Holiday

Feb 20: [essay on Rome—with discussion informed by last 4 writings]

BLOG proposal first draft entry due on February 25. Link to be sent to Prof. Jones via e-mail by 5 pm.
Readings
Forma Urbis, Noli Map, Lanciani Map, et. al. and James Corner’s Mapping

Expectations and Evaluation
Grading will be based upon a student’s full participation and dynamic interaction with classmates in the following modes:  
**Completion:** Fulfillment of assignments ;
**Communication:** Graphic and verbal ability to express theoretical design ideas clearly and effectively;
**Complexity:** Level of formal and theoretical difficulty; willingness to take risks and probe new terrain
**Criticism:** Ability to respond to comments provided by informal and formal criticism
**Consistency:** Persistent, responsible project development evident through the production of work;
**Intellectual curiosity:** transcending assumptions to discover and expose deep knowledge with a persistent belief in the

Grades will be assigned as A, A-, B+, B, B-, C+, C, C-, D+, D, E, and I. Grading is based on a comparison with other students in the course, with students who have taken the course previously, and with the instructors’ personal expectations relative to the objectives of the course and Knowlton School standards. Grades will be awarded in accordance with University Rules: For the grade of "A," the student must satisfy the course objectives excellently; for "B," in an above average manner; for "C" in an average manner; for "D" in the lowest acceptable manner; and an "E" denotes that the student has not satisfied the course objectives.

Grade Distribution:
Reading reviews or exercises: 6 @ 10 pts each  60%    due weekly
Summation and Blog proposal  25%     due Feb 25
Evidence of effort and participation  15%
Attendance
all students are expected to attend each class and participate fully. Any unexcused absence from a class can result in a grade reduction. Three unexcused absences are grounds for failure in the course. Deadlines missed due to valid circumstances must be documented and discussed with the instructor. Late work without documentation of a valid excuse cannot be accepted.

Retention of Work
The Faculty reserves the right to retain, recall or reproduce student work for display, publication and teaching purposes at any time prior to the student's graduation. Students should be sure to save copies of assignments before submitting them for evaluation.

Academic Misconduct (University Rule 3335-5-487)
In accordance with University regulations, all instances of alleged academic misconduct will be reported to the Section Head and the Committee on Academic Misconduct. Academic misconduct is grounds for failure in the course and may be grounds for further discipline. Academic misconduct includes, but is not limited to, plagiarism and cheating. Plagiarism includes, but is not limited to, the submittal of any type of creative work that is not one's own for academic requirements as in the copy of others' designs; and the submittal of design work that has not been primarily carried out, both in concept and fabrication, by a student. The instructor reserves the right to question students who are suspected of violating these policies.