



## **CIEE Ferrara, Italy**

<b>Course name:</b>	Shaping Italian Cities: A History of Architecture
<b>Course number:</b>	ARCH 3002 FERR
<b>Programs offering course:</b>	Ferrara Language and Culture
<b>Language of instruction:</b>	English
<b>U.S. Semester Credits:</b>	3
<b>Contact Hours:</b>	45
<b>Term:</b>	Fall 2019

### **Course Description**

The course provides a conceptual overview of architectural history from the Middle Ages to the early 20<sup>th</sup> century. Greek and Roman proportions and theories – the basis of Western architectural tradition – will be constantly compared to the early modern treatises, especially when dealing with the classical revival during Renaissance.

Particular emphasis will be given to the city of Ferrara. With its medieval castle and Renaissance palaces and churches, Ferrara is one of the first examples of modern urban planning and it offers a unique opportunity to study remarkable architectures in their original setting.

The course will broaden the students' appreciation of the differences between civic and ecclesiastical buildings (the development of medieval castle, romanesque abbey and Gothic cathedral); public and private palaces (palazzina Marfisa d'Este and Casa Romei will be compared to Palazzo Schifanoia and Palazzo dei Diamanti); the new taste for the "delizie" or "delights" (suburban villas commissioned by the Este family in the countryside); the 1492 "Herculean Addition" that enlarged the medieval city walls, developed the fortification system and supplied the city with a new Renaissance center; the changes that were made during the 18<sup>th</sup> century, when medieval interiors tended to be renewed or eliminated (this is the case of the 15<sup>th</sup> century Palazzo Renata di Francia, with its 18<sup>th</sup> century monumental staircase and Rococo frescoes). The course will be completed with specific lessons focused on the exemplary Liberty or "Floral" style villas and the Fascist buildings.

### **Learning Objectives**

The understanding of key terms is essential to gain a proper technical and visual vocabulary to describe architectural elements. Therefore, students will learn all the necessary tools and background to fully appreciate different social, political and symbolic content hidden behind every architectural design and its development.

The course will follow the interaction between form and idea, design and architectural syntax, focusing on the major architects and designers, with class readings and discussions about quotations from ancient writings. A particular attention will be given to



architectural forms both aesthetically and symbolically, as well as how the role and profession of architects changed in Western History. Also, the course will investigate the differences between the practices of the workshop, the characteristics of materials and technologies. The main aim is to help students to read, talk and write critically about architecture, being able to recognize the essential differences and analogies of architectural creation. The second one, however important, is to read the relationships between architecture, human life and the variety of decorations that changed architectural perceptions through the ages.

### **Course Prerequisites**

The course has no prerequisites.

### **Methods of Instruction**

Lectures supported by PowerPoint combined with seminars (for which students are assigned weekly reading tasks), site visits and research challenges. Students will be encouraged to take part in discussion of architectural styles, workshops and techniques. Strong emphasis will be given to the architectural and urban history of the city of Ferrara.

### **Online Resources**

All required readings, slides, supplemental digital resources and additional information will be available online at Canvas.

### **Assessment and Final Grade**

1. Oral presentation:	10%
2. Midterm exam:	25%
3. Final exam:	25%
4. Term paper:	15%
5. Participation:	25%



## **Course Requirements**

### **Oral Presentation**

Students will choose a civic or ecclesiastic building among those studied during the course, carry out a research on the chosen topic and then provide a critical analysis of it for the other students (15 minutes), based on methods learned in class in the first clusters of lessons. It is suggested to select a building you have seen live.

### **Midterm Exam**

In the first part of the exam, students will be given extracts from the readings and will be required to comment on them; in the second, they will be shown four images of architectural constructions already studied during the course. In each case, they will have to identify title, location and write a brief critical analysis of the architecture in question. The exam will extend for 2 hours from the starting time.

### **Final Exam**

Students will be shown a group of 8 pictures of architectural constructions already studied during the course and will have to identify the architect's name, date and place in each case, then write a critical analysis of the building in question. The exam will extend for 2 hours from the starting time.

### **Term Paper**

Students will have to carry out a case study of one aspect of the architecture. They can go further on the subject-matter selected for oral presentation, or choose another topic, and they will discuss it with the course instructor during office hours or in *ad hoc* tutorials.

Paper outline must include one-paragraph thesis statement and at least two printed secondary sources.

All essays must be typed on a computer and double-spaced (c. 1.000 words, excluding footnotes and bibliography). Students are expected to print the term paper as well as send it to the instructor via email. Late submissions will be penalised by half a grade for every day late. Extensions are granted only in special circumstances, such as serious illness or bereavement.

### **Class Participation**



Students are expected to attend regularly and participate actively in class. The instructor will keep a record of attendance throughout the course, which will include the results of the quick-write test administered at the beginning of each class. Students will be expected to do the readings and assessments in advance, so as to be able to participate in class discussion.

Students are reminded that plagiarism (presenting another person's work as one's own) is completely unacceptable and, if attempted, will result in the student receiving a FAIL for the term paper. To avoid this, always make sure that references and other people's ideas are cited correctly. If you are unsure about how to cite a reference, check with the course instructor.

### **Weekly Schedule**

<b>Week 1</b>	<b>Cluster I: Theories and Proportions</b>
Lesson 1	Introduction: defining architecture.
Lesson 2	<i>De Architectura</i> : Vitruvius' theories through the centuries.  Reading: Adams, 2010, 21-35. Sgarbi, 1991, 68-75.  Suggested readings: Norberg-Schultz, Christian. <i>Genius Loci. Towards a phenomenology of architecture</i> , New York: Rizzoli 1996.
<b>Week 2</b>	<b>Cluster II: Civic and ecclesiastical buildings in Middle</b>
<b>Ages</b>	
Lesson 3 sculpture	Romanesque and Gothic style: the importance of light and with a focus on the Cathedral of Ferrara.  Reading: Shapiro, 1977, 1-27.



Lesson 4  
cathedral

Medieval Ferrara - outside lesson: the castle and the

**Week 3**

Reading: Panofsky, 1963, 3-20.  
**Cluster III: the Renaissance**

Lesson 5

Florence  
The builder and the theorist: Filippo Brunelleschi and Leon Battista Alberti

Reading: *The life of Brunelleschi*, 1977, 29-32, 71-77;  
Adams, 2010, 37-47.

Among the architectural constructions analyzed in the readings, select one work by Brunelleschi and one by Alberti. Memorize date, location and prepare a brief relevant comment on each building.

Suggested readings: Panofsky, Erwin. *Perspective as Symbolic Form*, New York: Zone books, 1997.

Lesson 6

Ferrara  
The "Herculean Addition": Biagio Rossetti

Reading: *I Racconti del Castello / The Castle Talks*, 2006, 164-171; Gamrath, 1990, 151-157.

Suggested reading: Zevi Bruno, *Architecture as space: how to look at architecture*, New York: Da Capo, 1993.

**Week 5**

Lesson 7

Rome  
The High Renaissance: Bramante and Michelangelo

Reading: *Michelangelo architect*, 1949, 23-32; *Architecture in Italy: 1400 to 1600*, selected pages.

Among the architectural constructions analyzed in the readings, select one work by Bramante and one by Michelangelo. Memorize date, location and prepare a brief relevant comment on each building.



Suggested reading: Mumford, Lewis. *The City in History: its Origins, its Transformations, and its Prospects*, San Diego: Harcourt Brace, 1989.

#### Lesson 8

Venice Architectural principles in the Age of Humanism: Sansovino and Palladio

Reading: Boucher, 1991, 37-54; *Architecture in Italy: 1400 to 1600*,

Among the architectural constructions analyzed in the readings, select one work by Sansovino and one by Palladio. Memorize date, location and prepare a brief relevant comment on each building.

Suggested readings: Ackerman, James. *Palladio*, Harmondsworth: Penguin books, 1966.

#### Lesson 9

Bologna Guided Tour (Maggiore Square, St. Petronio, St. Domenico, St. Francesco, complex of St. Stefano, Museo Civico Medievale). The day tour is worth 2 lessons: if missed, it will be considered as 2 lessons missed.

#### Week 6

#### Lesson 10

*Gothic versus Classic*: monuments and architectural projects in padanian cities between late Gothic period and Renaissance. The cases of the cathedral of Milan, St. Petronio in Bologna and St. Maria del Fiore in Florence.

Reading: Wittkower, 1974, 17-32, 65-81.

Among the architectural constructions analyzed in the readings (Dom of Milan, St. Petronio in Bologna or St. Maria del Fiore in Florence), select one ecclesiastical building. Memorize date, location and prepare a brief relevant comment on it.

#### Lesson 11

#### Midterm exam

#### Week 7

Cluster IV: Art and Architecture in Ferrara



Lesson 12

Official palaces and suburban villas: Palazzo dei Diamanti and the Este's "delizie".

Reading: *I Racconti del Castello / The Castle Talks*, 2006, 188-189, 192-195, 198-202.

Lesson 13

Palazzo Schifanoia and the Renaissance astrological fresco cycles in Padua and Rimini

Reading: Warburg, 1988, 234-254; *I Racconti del Castello / The Castle Talks*, 2006, 190-191.

Suggested reading: Norbert, Elias. *The court society*, Oxford: Blackwell 1983; AA. VV. *Art history as cultural history. Warburg's projects*, Amsterdam: G+B Arts International, 2001.

**Week 8**

**Deadline for the oral presentation outline**

Lesson 14

Domestic setting and interior design in private and public palaces. Tour to Palazzina Marfisa d'Este and Palazzo Schifanoia in Ferrara.

Reading: *From Borso to Cesare d'Este. The School of Ferrara 1450-1628*, 25-33, 34-47.

Lesson 15

The ideal city: a Renaissance utopia and the Italian culture.

Reading: Calvino, 1972.

**Week 9**

Lesson 16

**Oral presentation**

**Week 10**

**Cluster V: Baroque and Rococo**

Lesson 17

Classicism and Baroque in 17<sup>th</sup> and 18<sup>th</sup> century

Reading: Wittkower, 1974, 83-95; Wittkower, 1975, 54-60, 154-166.



Among the architectural constructions analyzed in the readings, select one work by Bernini and one by Borromini. Memorize date, location and prepare a brief relevant comment on each building.

Suggested reading: *Wittkower, Rudolf. Studies in the Italian Baroque*, London: Thames and Hudson, 1975.

#### Lesson 18

Architecture & Scenography: the case of Galli Bibiena (Ephemeral architectures. Temporary constructions for Theater and Opera in the Late Baroque.)

Reading: *Drawings by the Bibiena Family*, 1968, 6-9; *La scenografia Barocca*, 1982, 141-150, 163-167.

Suggested reading: *Drawings by the Bibiena Family: the Philadelphia Museum of Art*, introduction by Diane M. Kelder, Philadelphia: The Winchell Company, 1968.

#### Week 11

Cluster VI: Modern Architecture

#### **Deadline for the Term Paper outline**

#### Lesson 19

The International Expositions and the birth of Liberty style

Reading: Gombrich, 1951, 257-361, 377-378, 403-404; Meeks, 1966, selected pages.

#### Lesson 20

Rationalism and Fascist architecture

Reading: Gombrich, 1951, 419-421; Meeks, 1966, selected pages.

#### Week 12

#### Lesson 21

Visit to Palazzo Massari in Ferrara, and tour of the Liberty villas and Fascist palaces in Viale Cavour.

Reading: Ghirardo, 1980, 109-127.

#### Lesson 22

**Final Exam**



## **Readings**

AA. VV. *Art history as cultural history. Warburg's projects*, Amsterdam: G+B Arts International, 2001

AA.VV. *I Racconti del Castello / The Castle Talks*, Ferrara: Edsai, 2006. PDF.

*Ackerman, James. Palladio, Torino: Einaudi, 2000. Print.*

*Architecture in Italy: 1400 to 1600*, by Ludwig H. Heydenreich and Wolfgang Lotz, New Haven: Yale University Press, 1995. PDF.

Adams, Tim. *Complete Course Notes for 'History and Theory of Architecture and Urbanism 2'*, Auckland University 2010. PDF.

Boucher, Bruce. *The sculpture of Jacopo Sansovino*, New Haven: Yale University Press, 1991. PDF.

*Drawings by the Bibiena Family: the Philadelphia Museum of Art*, introduction by Diane M. Kelder, Philadelphia: The Winchell Company, 1968.

*From Borso to Cesare d'Este: the School of Ferrara 1450-1628. An exhibition in aid of the Courtauld Institute of Art Trust Appeal / Matthiesen Fine Art Ltd*, London: Raithby, Lawrence & C., 1984. PDF.

Gamrath, Helge. *The Herculean addition to Old Ferrara*, in *La corte di Ferrara e il suo mecenatismo, 1441-1598*, Modena: Panini 1990, pp. 151-157. PDF.

Ghirardo, Dianne Yvonne. *Italian architects and fascist politics: an evaluation of the rationalist's role in regime building*, *Journal of the Society of Architectural Historians*, 39.1980, 2, pp. 109-127. PDF.

Gombrich, Ernst. *The story of art*, London: Phaidon publishers, 1951. PDF.

*La scenografia Barocca*, by Antoine Schnapper, Bologna : CLUEB, stampa 1982. PDF.

Meeks, Carrol Louis Vanderslice. *Italian architecture, 1750-1914*, New Haven: Yale University Press, 1966. PDF.

*Michelangelo architect*, by Armando Schiavo, Roma: Libreria dello stato, 1949. PDF.

Norberg-Schultz, Christian. *Genius Loci. Towards a phenomenology of architecture*, New York: Rizzoli 1996.



Norbert, Elias. *The court society*, Oxford: Blackwell 1983.

Panofsky, Erwin. *Gothic architecture and Scholasticism*, New York: The World Publishing, 1963. PDF.

Panofsky, Erwin. *Perspective as Symbolic Form*, New York: Zone books, 1997.

Schapiro, Meyer. *Romanesque art*, London: Chatto & Windus, 1977. PDF.

Sgarbi, Claudio. "Rereading Vitruvio", *Space & Society* 14, n. 55 (July/September 1991), pp. 68- 75. PDF.

*The life of Brunelleschi / by Antonio di Tuccio Manetti*, introduction, notes and critical edition by Howard Saalman, London: The Pennsylvania State University Press, 1970. PDF.

Warburg, Aby. *Italian Art and International Astrology in Palazzo Schifanoia in Ferrara*, in *German Essays on Art History: Winckelmann, Burckhardt, Panofsky, and Others*, by Gert Schiff, New York : Continuum, 1988, pp. 234-254. PDF.

Wittkower, Rudolf. *Gothic versus Classic: architectural projects in seventeenth-century Italy*, London: Thames and Hudson, 1974. PDF.

Wittkower, Rudolf. *Studies in the Italian Baroque*, London : Thames and Hudson, 1975.

Zevi, Bruno. *Architecture as space: how to look at architecture*, New York: Da Capo, 1993.