<table>
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<tr>
<th>Class / code</th>
<th><strong>European Architecture of the &quot;Renaissance&quot;</strong> ARTH-UA9301001</th>
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</table>
| Instructor Details | Alick M McLean
amm37@nyu.edu
Office Hours: Mondays 12:00 - 13:00
For fieldtrips refer to the email with trip instructions and trip assistant’s cell phone number |
| Class Details | Semester: Spring 2015
Full Title of Course: European Architecture of the "Renaissance"
Meeting Days and Times: Mondays 9-11:45
Classroom Location: Villa Sassetti, Montughi Room or ON SITE (please check syllabus before class) |
| Prerequisites | ARTH-UA 2, History of Western Art II, ARTH-UA 19, History of Architecture, ARTH-UA 301, European Architecture, or permission of the instructor |
| Class Description | The city republic of Florence dominated the culture of architecture in fifteenth-century Italy, setting the themes and producing builders and theorists that conditioned practice across Italy, Europe, and the world. Much of the success of the Florentine school was determined by the broad skills of its practitioners, who were often equally well versed in drawn, painted, sculptural, architectural, and textual composition. Their talents matched the budgets and ambitions of their patrons, the government magistrates, guild members, clergy, and merchant magnates of Florence’s powerful institutions and families. Given that Florence began the fifteenth century with arguably one of the most powerful economies of any city in Europe or the Mediterranean, it should come as no surprise that its mix of talent, media, building, and money propelled an already robust building culture to a near mythic status, one that still garners today the term “Renaissance,” or rebirth of architecture.

We will analyze the building culture of Florence and its reception elsewhere in Italy, Europe, and the world critically. The purpose is not to valorize nor deflate, but simply to understand the practices of architecture during the period, the reasons for their success locally and internationally, and the benefits and costs of that success for Florentines, Italians, architects, patrons, and clients. Our analytical tools will range from form-critical techniques—style, type, representational techniques, technology, urban, and metropolitan design, and connections to other media such as painting, literature, and humanistic legal and philosophical studies—to social-critical techniques—patronage, program, user- reception, consumption-practices, financing, workshop and labor practices, individual, family, corporate, and civic self-representation, and environmental and cultural sustainability. The course is conducted in English. |
| Desired Outcomes | On completion of this course, students should

  * Have improved their ability to question received knowledge and canons systematically and self-critically, and to express such questioning orally and in writing.
  * Have improved their critical understanding of the historiography of "Renaissance" architecture, including the bases and limitations of its methodologies.
  * Have mastered a basic understanding of how formally and historically to analyze buildings on site and remotely, through direct visual observation and through primary and secondary visual and textual research.
  * Recognize works of 15th through 16th century Italian architecture, and to question why any structure of the period may be considered significant or not. |
| Assessment Components | Attendance and Participation: 20%
Oral Reading Analyses 10 minutes: 10%
Midterm Oral Reception Analysis 10 minutes: 10%
Oral & Written Site Analysis 15 minutes/10 pages: 40% |
Final Oral Reception Analysis 5 minutes: 10%
Journal 10%
Failure to submit or fulfill any required course component results in failure of the class.

Grade A: Critical analysis. The student makes excellent use of empirical and theoretical material and offers structured arguments in his/her work. The student writes comprehensive essays and his/her work shows strong evidence of critical thought and extensive reading.

Grade B: Mastery of material. The candidate shows a good understanding of the material, associated questions, and has demonstrated the ability to formulate and execute a coherent research strategy.

Grade C: Understanding of material. The work is acceptable and shows a basic grasp of the research problem. However, the work fails to organize findings coherently and is in need of improvement.

Grade D: Minimal understanding of material. The work passes because some relevant points are made. However, there may be a problem of poor definition, lack of critical awareness, poor research.

Grade F: Unsatisfactory understanding of material. The work shows that the research problem is not understood; there is little or no critical awareness and the research is clearly negligible.

Please refer to Assessment Expectations above and the policy on late submission of work

Attendance:
Study abroad at Global Academic Centers is an academically intensive and immersive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the centers is mandatory, and unexcused absences will be penalized with a two percent deduction from the student’s final course grade. Students are responsible for making up any work missed due to absence. Repeated absences in a course may result in failure.

For courses that meet once a week, one unexcused absence will be penalized by a two percent deduction from the student’s final course grade. For courses that meet two or more times a week, the same penalty will apply to two unexcused absences.

Absences:
In case of absence, regardless of the reason, the student is responsible for completing missed assignments, getting notes and making up missed work in a timely manner based upon a schedule that is mutually agreed upon between the faculty member and the student.

Absence Due to Illness
- If you are sick, please see a doctor (contact the OSL for information).
- Only a medical certificate from a local medical professional will be accepted to justify
### Late Submission of Work

- All course work must be submitted on time, in class on the date specified on the syllabus.
- To request an extension on a deadline for an assignment, students must speak to the professor one week prior to the due date.
- To receive an incomplete for a course at the end of the semester, two weeks before final exams, both the student and the faculty member must meet with the Assistant Director of Academic Affairs to review the request and if granted, they must both sign an Incomplete Contract detailing the terms for completing missing coursework.

### Plagiarism Policy

**PLAGIARISM WILL NOT BE TOLERATED IN ANY FORM:**

The presentation of another person’s words, ideas, judgment, images or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism.

In the event of suspected or confirmed cases of plagiarism, the faculty member will consult first with the Assistant Director for Academic Affairs as definitions and procedures vary from school to school. Please consult the “Academic Guidelines for Success” distributed on your USB key at Check-in and on the NYU Florence Global Wiki.

For a detailed description of some possible forms of plagiarism and cheating please consult the Community Compact that you signed at Orientation, a copy of which is on the above mentioned Wiki and USB key.

### Required Text(s)

- **FLEMING, JOHN; HONOUR, HUGH; PEVSNER, NIKAULUS**, *Penguin Dictionary of Architecture and Landscape*, Penguin, Harmondsworth 1999 (or later ed.).

For other required articles and book selections see class bibliography online.

The critical use of internet resources is encouraged. You should only rely on sites providing full text.
<table>
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<tr>
<th>Internet Research Guidelines</th>
<th>versions of vetted scholarly articles or books, particularly JSTOR. Other sites, such as Wikipedia, are fine to initiate research, but you can rely on them even less than scholarly articles. The best policy is to call all sources to question. Cite internet, other non-traditional media sources, or published sources in your written work to protect yourself against any question of plagiarism.</th>
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<tbody>
<tr>
<td>Site visit attire &amp; museum cards</td>
<td>During site-visits and fieldtrips students are kindly advised not to carry bulky backpacks or handbags. To assure admission to churches, students are kindly advised not to wear shorts, sleeveless shirts, mini-skirts, baseball caps or flip-flops. Photography, with or without flash, is in general forbidden in museums and churches. Good walking shoes and an umbrella or rain jacket—we conduct our site visits rain, snow, sleet, or shine. NYU in Florence provides each student with an Amici degli Uffizi membership card. This card grants free unlimited admission to the following State Museums in Florence: Uffizi, Accademia, Pitti, Palatina, Galleria d’Arte Moderna, Costume, Boboli Gardens, San Marco, Bargello, Cappelle Medicee, Cenaco di Andrea del Sarto a San Salvi, Villa Medicea di Castello, Villa Medicea di Poggio a Caiano, and Villa Medicea della Petraia. <strong>STUDENTS ARE REQUIRED TO BRING THE AMICI DEGLI UFFIZI MEMBERSHIP CARD TO EVERY SITE VISIT OF THIS COURSE</strong> If students fail to bring their card on the day of a class visit or they lose their card, they will be required to pay for their own admission to the museum. If the card is stolen, please see the Office of Academic Support in Villa Ulivi immediately. <em>Amici degli Uffizi</em> membership cards are non-transferable and are personalized for each individual student. The card can only be used by the student whose name appears on the back of the card. Museums will ask to see a second ID as proof of identification.</td>
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<tr>
<td>Assignment Details &amp; Deadlines</td>
<td><strong>Reading analysis</strong>— <em>(5 to 10 minutes).</em> You will be assigned a reading on which you will present on the date the reading is listed for discussion. Prepare a brief overview of the reading, then focus on a few passages that bring out characteristic aspects of the author’s argument. Your purpose is not to recapitulate the text in its entirety, but to provide sufficient information and guidance to frame discussion. Do not hesitate to be critical of the author, and to encourage a critical analysis by your classmates. <strong>Analysis date:</strong> depending on the date of the reading’s discussion. <strong>Assigned February 2.</strong> <strong>Primary analysis</strong>—Site, architect, or patron analysis (individual or optionally group project, 10-15 or 15-20+ minutes). Choose one of the sites from our site visits or field studies. Analyze it on your own or in a group in the following framework. You have 10-15 minutes as an individual, and 15-20 minutes as a group (unless more than two members). Begin with a brief chronology of the site leading up to the time you consider most significant in its history. Then analyze one aspect of the site, whether an architectural aspect, an urban aspect, a ritual aspect, or a cultural historical aspect. You need not be encyclopedic—it is sufficient to use your selected aspect to characterize what you consider most significant about the site. Do not hesitate to pose questions to your classmates. Be sure you have a clear theme—your characteristic aspect—and be sure you frame a decisive conclusion to your presentation. Use non-web resources at our library for your research, including assigned readings; you may also include reference to articles downloaded from JSTOR. See also full written analysis below. If you do work in a group be sure to distinguish your contribution. <strong>Due dates</strong>—topic with preliminary bibliography: February 9. At least 2 weeks before your presentation, submit an outline and schedule a meeting with me to discuss it. <strong>Analysis date:</strong> depending on the date we cover the site/topic. <strong>Reception analysis</strong>—The diffusion &amp; reception of Florentine Architecture up to 1700 (group project, 15-20 minutes). Prepare an in-class presentation with a group that tracks the diffusion and reception of Florentine architecture in Mantua, Rome, and elsewhere (your site can be outside of Italy, even in the new world), up to the year 1700. <strong>Due dates</strong>—topic: <strong>February 9; outline:</strong> February 23. <strong>Analysis date:</strong> March 9. <strong>Modern analysis</strong>—Modern responses to Renaissance architecture (individual or optionally group project, 10 - 15 minutes). Chose a site, architect, patron, or theorist in your home town or in some</td>
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other location you know very well, such as your university town, which you will present as parallel to, influenced by, or responding critically towards a fifteenth-century counterpart. Use similar analytical tools as in your previous oral presentations to provide a 10 minute talk using maps, images and even video clips of your choice. Do not hesitate to be polemical. You may use PowerPoint or other digital or analog media. You may do this individually or in groups—groups have 15 minutes (unless more than two members). Due dates—topic: **February 9. Analysis date: April 27.**

**Final paper/project.** Write up your on-site oral analysis as an 8-10 page essay, responding to any comments made during or after your site analysis. Include footnotes and a full bibliography of non-web-based sources; you may include JSTOR articles retrieved electronically. Written analyses need to be submitted individually by all students, even those who did group presentations. Group presenters may refer to each other’s analyses, but need to compose their own component as an independent essay or section of an essay. Due dates—**Final submission:** please submit electronically, via email, by Monday, **May 4.**
<table>
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<tr>
<th>Session 1</th>
<th>Questioning the Renaissance and its reception:</th>
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| Monday, February 2 | - Introductions of one another.  
- Allocation of oral & written analyses.  
- Formal analysis: building form, type and morphology.  
- Historical analysis: the revival of Rome in Tuscany, Italy and the Mediterranean in late antique, Early Christian, Byzantine, Islamic, Romanesque & Gothic architecture |

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<tr>
<th>Session 2</th>
<th>Urban and cultural setting: Florence 1400</th>
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| Friday, February 6 | - overview urban morphology: Roman and feudal imprints on the city fabric  
- monument and site  
  - Piazza della Signoria  
  - Piazza del Duomo  
  - Piazza (s) Santa Maria Novella |

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<tr>
<th>Session 3</th>
<th>The Cathedral Works</th>
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| Monday, February 9 | - workshop organization & practice  
- individual contributions  
- the birth and hagiography of the heroic architect |

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<tr>
<th>Session 4</th>
<th>The Life in Common: late Republican fraternal, confraternal, and social architectural projects</th>
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| Monday, February 16 | - San Marco  
- Foundling Hospital & Piazza Santissima Annunziata  
- Santo Spirito |

HEYDENREICH, Chapter 1  
MANETTI, “Life of Brunelleschi,” re: construction of dome [Alex Bell]  
MAINSTONE, “Brunelleschi’s Dome”  
SAALMAN, Filippo Brunelleschi: The Cupola [Billy Barnes]  
TRACHTENBERG, Building in Time, selections  
Optional:  
TRACHTENBERG, review of Saalman, Filippo Brunelleschi: The Cupola [Lauren Makee]  
FRANKL, “Secrets of Medieval Masons” |


| | M. TRACHTENBERG, “What Brunelleschi Saw ...” [Sarica Fink]  
HAINES, “Brunelleschi and Bureaucracy ...”  
HEYDENREICH, Chapters 2 & 3  
SAALMAN, “Hospital of the Innocents” and “Santo Spirito,” in Brunelleschi: The Buildings  
HOOD, W., ” Fra Angelico at San Marco: Art and the Liturgy,” ONLINE [Carla Mata]  
Optional:  
| Session 5 | Sunday, February 22 | Field Study: San Giovanni Valdarno & Pienza | The "Renaissance" Ideal City  
- San Giovanni Valdarno  
- Pienza | FRIEDMAN, Florentine New Towns, selections  
MACK, Pienza: The Creation of a Renaissance City  
SMITH, Architecture in the Cult of Early Humanism ... 1400-1470 |
| --- | --- | --- | --- | --- |
| Session 6 | Monday, February 23  
site: Façade San Lorenzo | The Invention of Family Hegemony: Medici Patronage  
- San Lorenzo & the Old Sacristy  
- The Medici Palace & its chapel  
CHRIS KIM  
FRASER-JENKINS, “Cosimo de'Medici’s Patronage ...”  
BURNS, “Quattrocento Architecture and the Antique ...”  
TRACHTENBERG, “Why the Pazzi Chapel is not by Brunelleschi,” Casabella 60.635 (June 1996): 58-77  
HATFIELD, “Cosimo de’ Medici and the Chapel of his Palace” |
| Session 7 | Monday, March 2  
site: Façade Santa Croce | The Reception of Family Hegemony: Pazzi, Rucellai & Strozzi Patronage  
- Santa Croce: Pazzi Chapel  
- Palazzo Pazzi  
- Rucellai Palazzo & Loggia  
- Santa Maria Novella Façade  
- Palazzo Strozzi | TRACHTENBERG, “Michelozzo and the Pazzi Chapel,” Casabella 61/642 (February 1997), 56-75  
SAALMAN, “Pazzi Chapel” in Brunelleschi: The Buildings  
KENT, A. PEROSA, B. PREYER, P. SANPAOLESI, AND R. SALVIO, Giovanni Rucellai ed il suo Zibaldone, II: A Florentine Patrician and His Palace  
GOLDTHWAITE, “The Florentine Palace as Domestic Architecture”  
KENT, “Palaces, Politics, and Society ...” |
| Session 8 | Monday, March 9  
class | Reception Analysis 1: "Renaissances" outside Italy  
Select a site outside of Italy where you can trace the reception of Italian 15-16th century architecture, urbanism, theory, or patronage. The project should be before 1700. 10 minutes. | |
| Session 9 | Monday, March 23  
Field Study: Poggio a Caiano | The Humanist Villa  
- Roman sources  
- Arab sources  
- medieval sources  
- sociological and epidemiological factors | BOCACCIO, Decameron  
HOPKINS, 117-128  
ACKERMAN, “The Early Villas of the Medici”  
LILLIE, “The Humanist Villa Revisited”  
ACKERMAN, “Sources of the Renaissance Villa”  
BROWN, “An Enthusiastic Amateur: Lorenzo de’ Medici as Architect” |
| Session 10 | Sunday, March 29  
Field study: Rome | The Architecture of Papal Rome  
- Vatican Palace & Gardens  
- St. Peter’s  
- The street as procession: The Posesso  
- The street as axis: Via Alessandrina & Via Giulia  
- The Roman reception of the Florentine Palace  
- The Campidoglio  
- Inventing the urban Gestalt: Panoptic & ichnographic urbanism | AKERMAN (Bramante)  
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<th>Session 11</th>
<th>15-16th century Architectural Theory &amp; Representation</th>
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<td><strong>Monday, March 30 in class</strong></td>
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<td>for authors see readings-&gt;</td>
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<th>Session 12</th>
<th>The Medici and Michelangelo at San Lorenzo</th>
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<td><strong>Monday, April 13 on site:</strong> Façade San Lorenzo</td>
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- New Sacristy
- Biblioteca Laurenziana
- Capella dei Principe

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<th>Session 13</th>
<th>Mantua and Vicenza</th>
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<td><strong>Sunday, April 19 field study:</strong> Mantua Vicenza</td>
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- depart 7am
- Mantua 10am
- Gonzaga Palace
- Sant' Andrea
- San Sebastiano
- Palazzo del Te
- House of Mantegna
- House of Giulio Romano
- depart Mantua 1pm
- arrive Vicenza 2:30pm
- Palladio Basilica, Palazzi & Villas
- depart Vicenza 6:30pm
- arrive Florence 10pm

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<th>Session 14</th>
<th>The Medici Urban &amp; Garden Planning in Florence &amp; Paris</th>
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<td><strong>- Uffizi</strong></td>
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- HOPKINS, 10-19
- ACKERMAN, 1986, selections

- HOPKINS, 19-22, 32-42, 134-145
- GOMBRICH ET AL 1989, selections
- JOHNSON 1975, selections

- HOPKINS, 53-63
- LAZZARO, 1990, pp. 191-214 (Ch. 8, “The Source for Florence’s Water in the Boboli...
Monday, April 20
**on site:** Loggia dei Lanzi
- Vasari's Corridor
- Palazzo Pitti
- Boboli Gardens

GIROUARD, 166-180
BRAUNFELS, 186-192; 253-260; 307-326
MURRAY, 159-171 (Electa edition 1985)

**Session 15**
**Monday, April 27**
**in class**

**Reception Analysis 2: The "Renaissance" Today**
Select a site from your home or university town, where you can document the reception of or parallels to Italian 15-16th century architecture, theory, urbanism, or patronage. The project should be after 1750. 10 minutes.

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<table>
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<th>Classroom Etiquette</th>
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<tbody>
<tr>
<td>- Please do not eat in the classrooms. Bottled water is permitted.</td>
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<tr>
<td>- Remember to turn your cell phones, tablets, and laptops back on after class time.</td>
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<tr>
<td>- We recycle! So keep it green! Please dispose of trash in the clearly marked recycle bins located throughout the on campus buildings.</td>
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<tr>
<th>Required Co-curricular Activities</th>
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<tr>
<td>Sunday, February 22: <strong>San Giovanni Valdarno &amp; Pienza</strong></td>
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<td>Sunday, March 29: <strong>Rome</strong></td>
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<td>Sunday, April 19: <strong>Mantua Vicenza</strong></td>
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<tr>
<td>McLean's scholarship and teaching focus on the urban history of Italian city-states and its relation to the longer-term history of architecture, settlement, and sustainability in the Mediterranean basin. A common thread linking his studies to the session today is the visual and spatial construction of political institutions and their underlying mentalities.</td>
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Publications include *Prato: Architecture, Piety, and Political Identity in a Tuscan City-State*, published in 2008 by Yale University Press, a series of articles on Italian Romanesque, Gothic and Renaissance architecture and urban design for the German publishing house Könemann Verlag, and book reviews. McLean has received numerous awards, including the CAA's Millard Meiss Publication Fund, Architectural History Foundation, Kress and Fulbright Foundation grants. Former positions include Director of Syracuse University in Florence, Director of University of Miami School of Architecture Rome Program, mini-seminar lecturer at the Masters of Architectural History program at the Università di Roma Tre, and visiting lecturer at Harvard University Graduate School of Design. He is currently an architectural and urban history consultant for two new museums in Tuscany, the Museo delle Terre Nuove in San Giovanni Valdarno, and the Museo Palazzo Pretorio in Prato. Professional architectural design experience includes work at architectural firms in Philadelphia, New York, Boston, and Miami, including Andres Duany and Elizabeth Plater-Zyberk and Eric R. Kuhne and Associates.
Readings:

M. TRACHTENBERG, “What Brunelleschi Saw ...”

HAINES, “Brunelleschi and Bureaucracy ...”
HEYDENREICH, Chapter 1
MAINSTONE, “Brunelleschi’s Dome”
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