American Architecture (HSPV 521)  Fall 2022

Meeting Time and Place: Wednesdays, 8:30-11:30am at David Rittenhouse Labs (DRLB 3W2)

Office Hours: Wednesday 11:30am-12:00pm or by appointment. Meetings will take place on campus directly after class, or over Zoom at other scheduled times.

Instructor: Michael J. Emmons, Jr. (mjej@design.upenn.edu)

Description:
This course is a survey of architecture in the United States. The organization, while broadly chronological, emphasizes themes around which important scholarship has gathered. The central purpose is to acquaint you with major cultural, economic, technological, and environmental factors that have conditioned the design of buildings and settlements in North America for the last 400 years. To that end, we will study a mix of “high-style” and “vernacular” architectures while encouraging you to think critically about these categories. Throughout the semester, you will be asked to grapple with both the content of assigned readings and the methodologies their authors employ. Louis Sullivan, for instance, gives us the tall office building “artistically considered” while Carol Willis presents it as a financial and legal artifact. What do you make of the difference? Finally, you will learn how to describe buildings (a skill also honed in HSPV 600). Rich or “thick” description is more than accurate prose. It is integral to understanding the built environment – indeed, to seeing it at all.

Although this is a lecture-based class, it also requires students to participate regularly in discussions of assigned readings. The paper is short but intensive. Based on original research and independent thought, it is a graduate-level exercise in argumentation, clear prose, and the use of scholarly apparatus.

Required Texts

Recommended for Purchase:
• Cyril Harris, Dictionary of Architecture and Construction (any ed.).
• Virginia McAlester, A Field Guide to American Houses (any ed.).
Course Requirements:

1) **Participation and Discussion.** I cover a lot of ground in each lecture, and your contributions are important for successful discussions, so regular attendance and participation is crucial. It is also very important that you come prepared to each discussion section by having completed each week’s readings prior to our meeting. Readings provide the context for lectures and fodder for discussions. Each discussion session will be led by a student (a sign-up sheet will be available during our first meeting), but all students are expected to keep the conversation going by drawing on their insights from the readings, citing specific passages when possible. To avoid disruptions, students should arrive on time each week. No more than one absence will be excused throughout the semester without a doctor’s note. Attendance, participation, and discussion (including your effort when leading a discussion) count for 20 percent of your grade.

2) **Thought-Provoking Submissions (TPS Reports).** Each week, on Canvas, students will submit a paragraph reflecting on some aspect of that week’s materials—including our readings, lectures, and/or other assigned videos/podcasts, etc. These submissions, which are due on the Canvas discussion board by 9:00pm EST the day before class, will not only demonstrate your engagement with the readings and lessons, but it will also help the student discussion leaders each week in formulating good topics for discussion (you’ll appreciate this when it is your turn). Your weekly posting can include interesting observations about a particular reading or architectural movement, compare readings for their differences in approach, ask informed questions about things that need further explanation, or compare current lessons/architectures to previous ones. In short, give us some good fodder for discussion. While we meet for discussion 13 times over the semester, only 10 weekly submissions are required—meaning you get 3 “free passes.” Use them wisely! Note: students may choose to not use all of their free passes, since extra Canvas submissions can help offset missed participation points in discussions. These weekly Canvas submissions will cumulatively count for 20 percent of your course grade.

3) **Midterm and Final Exams.** The midterm and final exams will feature essay questions involving key buildings and sites, architectural terminology, and thematic analysis. Questions for both exams will require the visual interpretation of architectural images and the explanation of significance through essays. The midterm, held on October 19th, will take ~40 minutes and consist of slide IDs (building name, date, location, designer, terminology, and significance). The final, held during exam week, will run ~100 minutes and likely involve two slide comparisons and two essay questions. Strong essays will take the form of well-organized arguments, avoid generalization, and cite specific readings and buildings. The midterm will count for 20 percent and the final exam will count for 20 percent of your course grade.
4) **Architectural Interpretations Paper.** This paper is your chance to think critically about the practice of architectural history, choosing one of two paper options to do so:

**a. Exploring Contexts** – You will identify, select, and analyze 4-6 architectural and historical trends, contexts, and/or events that are embodied by your chosen building or site, exploring the site’s meaning(s) through each of these lenses. At least two of these contexts must be explicitly “architecture” related, though architecture may be broadly construed here to mean exterior design, designer(s), spatial layouts, construction approach, building materials, adaptations, and so on. The aim of this exercise, inspired by the core practice of writing National Register nominations, is to consider the multidimensional and layered nature of “significance” within the built environment. To select your contexts and formulate your argument, you will brainstorm how your chosen building or site represents important trends in American history and design, including movements that were artistic, technological, economic, social, cultural, environmental, and/or associational—which might involve race, class, gender, or other categories of analysis. What stories or movements does your building or site most clearly exemplify or reinforce? Note: You cannot select a building you are already studying or that already has a well-developed nomination associated with it (*ie, non-famous building*). 

**b. Historiography** – This paper focuses more on the scholarly *conversations* that have *already* gathered around your building or site. You will consider the different lenses through which scholars and preservation professionals have previously analyzed your chosen site or building—including when and why attitudes toward a particular building or building type have changed over time and/or varied across disciplines. This Historiography paper is a literature review, analyzing the collected *conversations* about a building or site, rather than analyzing the building or site itself, to identify various strains of discussion that have emerged to interpret your building’s historical significance. For this paper option, you want a building for which a lot has been written (*ie, a famous building*).  

Whichever option you choose, you will be making a scholarly argument, not writing a summary or a book report. As such, you will need to present a clear *thesis,* supported by evidence and framed by an introduction and a conclusion. Footnotes should follow the standard format outlined in Kate Turabian’s *A Manual for Writers of Term Papers, Theses, and Dissertations* or *The Chicago Manual of Style.* While you may use the internet to assist your research, few if any of your cited sources should be websites. If you believe your topic merits an exception to this rule, please obtain instructor’s permission well before you submit your paper. The paper should be a minimum of 8 pages long, and no more than 10 pages long. It must employ double-spaced text, 12-point font, and 1” margins. It counts for *20 percent* of your final grade and is due on **Friday, December 2nd.** (*Paper proposals are due on Friday, Oct. 7th, at 11:59pm.*)
**A Note on Academic Integrity and Absences:** *Everyone, at all times, is expected to abide by the principles set out in the University’s Code of Academic Integrity*—see [https://provost.upenn.edu/policies/pennbook/2013/02/13/code-of-academic-integrity](https://provost.upenn.edu/policies/pennbook/2013/02/13/code-of-academic-integrity). Attendance is mandatory at all class meetings. Over the course of the semester, you are allowed one unexcused absence without a doctor’s note and/or written permission from the instructor. You are responsible for any material missed while absent. During examinations, no reference materials or notes should be consulted (beyond anything the instructor has approved in advance).

**A Note on Our Surroundings:** Philadelphia arguably contains the best cross-section of urban building types in the country, as well as many canonical works. While we will not be able to partake in any organized field trips this semester, I encourage you to consider the city a part of our classroom and to consistently pay close attention to the local built environment. To orient yourself, you may wish to consult some of the sources listed below under “Philadelphia Architectural & Geographic Resources.”

**COURSE CALENDAR:**

**Week 1 (August 31)**

**Course Overview (8:30-11:30am)**

- There are no assignments in preparation for this first meeting. We will introduce ourselves, go over the syllabus, discuss the textbooks, chat about the scope of our subject matter, and address any questions you may have about the course.

**Week 2 (September 7)**

**Antecedents: Ancient & Native American Architectures**

- Gelernter, ch. 1. (pp. 1-34) “First Civilizations, 12,000 BC - AD 1500”

- Peter Nabokov and Robert Easton, “‘Modifying Factors’ in Native American Architecture,” chap. 2 in Eggener, 39-50.

Week 3 (September 14)

Colonial Encounters

- Gelernter, ch. 2. (pp. 34-64) “Cultures Transformed & Transplanted, 1500-1650”


- Video: SAH's 'Race & Historiography' discussion (watch until at least the 1hr 10 min point & read Q&A)

Week 4 (September 21)

Getting Formal

- Gelernter, chap. 3. (pp. 65-96) “Colonial Culture, 1650-1763”


Week 5 (September 28)

Empires, Waxing and Waning

- Gelernter, chap. 4. (pp. 97-129) “The Age of Revolution, 1763-1820”

• White House Historical Association, “Building the White House”: https://www.whitehousehistory.org/building-the-white-house


• Anonymous, excerpt from “On the Architecture of America” (1790) in Conn and Page (pp. 9-10); and Anonymous, excerpt from “On the Arts” (1815) in Conn and Page (pp. 10-12).

• Marc Treib, “Church Design and Construction in Spanish New Mexico,” in Eggener, 51-72.

**Week 6 (October 5)**

**Urban Space and Urban Experience in the Early Republic**


**PAPER TOPICS DUE by FRIDAY, OCT. 7th at 11:59pm**
Week 7 (October 12)

Arcadianism, Classicism, and Professionalism

- Gelernter, chap. 5. (pp. 130-165) “Cultures Realigned, 1820-1865”

Week 8 (October 19) - MIDTERM EXAM (first half of class)

Domesticity and the Rural Ideal (second half of class)

- Catherine E. Beecher and Harriet Beecher Stowe, excerpt from The American Woman’s Home, 1869, in Conn and Page reader, 324-328.
Week 9 (October 26)

**Gilded Age Ideals and Realities**

- Gelernter, chap. 6. (pp. 166-189) “Enterprise and Turmoil, 1865-1885”


- Jacob Riis, *How the Other Half Lives: Studies Among the Tenements of New York* (New York: Charles Scribner’s Sons, 1890), Ch. 1 (“Genesis of the Tenement”), Ch. 2 (“The Awakening”), and Ch. 4 (“The Down Back Alleys”) https://www.gutenberg.org/files/45502/45502-h/45502-h.htm#Page_7


Week 10 (November 2)

**The Architect as Individualist, Conformist, or Sideshow**

- Gelernter, chap. 7. (pp. 190-229) “The Age of Diversity, 1885-1915”


- Louis Sullivan, excerpt from “The Tall Office Building Artistically Considered” (1896) and James, “Excerpt from The American Scene,” in Conn and Page, 221-226.

- Carol Willis, *Form Follows Finance* (1995), p. 19-65 … (lots of images!)


Week 11 (November 9)

Have We Ever Been Modern?


Week 12 (November 16)

High Modernism and the Artist Triumphant

- Gelernter, chap. 9. (pp. 260-292) “Modern Culture, 1945-1973”


- YouTube video 1: “Art /Architecture Le Corbusier” (Link on Canvas)


*** Wed., November 23 – No Class Meeting this week (Thurs-Fri schedule) ***
Week 13 (November 30) – Guest Lecture: Catherine Morrissey

Architectural Landscapes in the Age of the Automobile


- Peter Blake, *God's Own Junkyard: The Planned Deterioration of America's Landscape* (New York: Holt, Rinehart and Winston, 1964), read opening pages and scan through photographs and captions


** FRIDAY, December 2, at 11:59pm – Architectural Interpretation PAPER DUE

Week 14 (December 7)

Postmodernism and the Problem of Community

- Gelernter, chap. 10. (pp. 293-318) “Postmodern Culture, 1973-1998”


FINAL EXAM: Exam week (date & time TBD)
COURSE-RELATED BIBLIOGRAPHY AND WEBSITES

Dictionaries, Glossaries, Primers


Therese O’Malley, *Keywords in American Landscape Design* (New Haven: Center for the Advanced Study of the Visual Arts / Yale University Press, 2010).


Field Guides & Stylebooks


Interpretation of Cultural Landscapes


Select Local Guidebooks


**Major Architectural History Resources Online**

*Places in Time (via Bryn Mawr College)*

http://www.brynmawr.edu/iconog/

*Philadelphia Architects and Buildings Project (via Philadelphia Athenaeum)*

http://www.philadelphiabuildings.org/pab/

Note: full access via Penn Library computers

**Historic Maps Online**

http://www.philageohistory.org

http://www.archives.upenn.edu/histy/features/wphia/maps/maps_tc.html

http://libwww.freelibrary.org/maps/mapSearchFrm.cfm

http://www.phillyh2o.org/maps

http://www.pagenealogy.net/maps%20here.htm

**Historic Photographs Online**

http://www.phillyhistory.org/PhotoArchive