

History of Architectural Theory

Fall 2016, CMU, Arch #48-311, Tu/Th. 12:00-1:20, DH 1117
Seminar website: www.andrew.cmu.edu/course/48-311/

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Off. Hr: M/W 11:30-12:20pm & by appt. in MM302

(8/25/16)

F'16 Syllabus

Architecture is not only building, technology, drawings, etc., but also discourse, meaning, communication, and concept: or theory. This architectural history seminar will study in roughly chronological order some of the major theories and theoreticians of architecture from Vitruvius through the Renaissance, the Enlightenment, the 19th-century, up to the modern era. Throughout the seminar we will chart the changing definitions of what constitutes "theory" in architecture, and how it relates to other writings such as criticism and history. We'll study in-depth how (if at all) theory relates to the intellectual context and built works before and after the writings. Students will discover how ideas on topics such as structure, expression, sustainability, form, and materials reoccur, and even the oldest theories have contemporary relevance. Work for the seminar will involve extensive readings, active class discussions, and a term paper on pre-20th-century architectural theory and how it relates to contemporary ideas.

Seminar Topics (Subject to change)

- Aug. 30/Sept 1 #1: Introduction: What is Theory?
Sept. 6/8 #2: Vitruvius & Ancient Orders
Sept. 13/15 #3: Gothic & Renaissance Ideals of Classicism
Sept. 20/22 #4: Baroque & Modern Expression
Sept. 27/29 #5: Enlightenment Neoclassicism & the Greek Ideal
Oct. 4/6 #6: Character & Revolutionary Architects
Oct. 11/13 #7: Picturesque Theory & Sublime
Oct. 18/20 #8: Type
Oct. 25/27 #9: Social Critique & Morality: Pugin, Ruskin, Morris
Nov. 1 #10: Structural Rationalism: Viollet, Durand, Ecole
Nov. 8/10 #11: German Tectonics: Schinkel, Semper, Boetticher
Nov. 15/17 #12: Space, Empathy & Psychology: Schmarsow, Lipps
Nov. 22 #13: Modernism
Nov. 29/Dec.1 #14: Postmodernism & Critique
Dec. 6/8 #15: Contemporary Theory

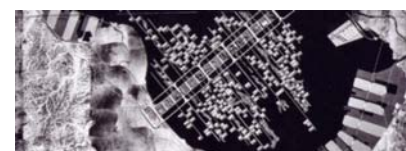
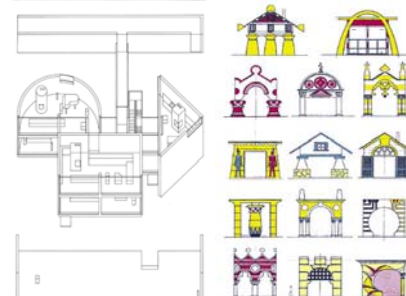
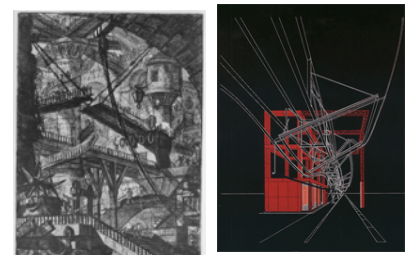
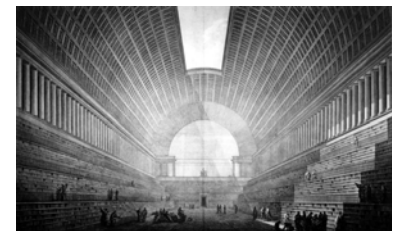
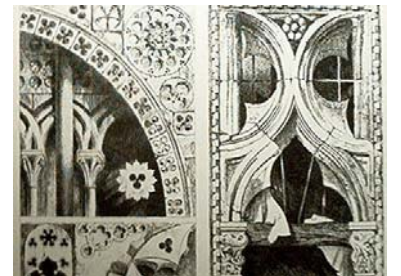
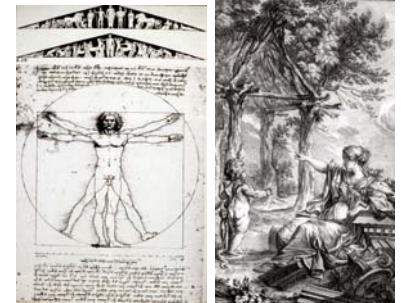
Learning Outcomes - After the course you will:

- Have an understanding of what "theory" is, and how it relates to design
- Understand some of the most important theoretical tracts of architectural history up to the present, and how they build on the past
- Understand the relationship of modern theory to older theoretical ideas
- Have increased skills of critical thinking, quality research, information management, and clear communication through readings, class presentations, discussions, and an extended, self-defined, written research project/paper.

Resources:

Theory must be read: therefor this class will rely heavily on readings, as well as short lectures about books and ideas. The reading will consist primarily of excerpts of original (translated) texts available on course website & textbook.

Architects should own books for lifelong reference, as a result I have ordered several texts to be purchase at the bookstore. The most comprehensive anthologies of theory are by H.F Mallgrave, Architectural Theory Vol.1, from Vitruvius to 1878 (2005) and H.F. Mallgrave, Architectural Theory Vol.II, from 1871-2005 (2009). Other good surveys about theory include; H.W. Krufft, History of Architectural Theory (1994); Fil Hearn, Ideas that Shaped Buildings (2003); Mallgrave, Modern Architectural Theory... 1673-1968 (2005); and P. Collins, Changing Ideals in Modern Architecture 2nd ed. (1998).



The Work: Assignments / Requirements / Grading

As with most things in life, you'll only get as much out of this class as you put into it. I have not structured the assignments as busy work, as simple tests of your knowledge, or as mere requirements for course credit. Rather, they are intended to be vehicles to structure your own learning experience. Your efforts should fall into three categories:

1) **Seminar Attendance & Active Participation** (20%): the most important elements in this course are the seminar meetings, to be held Tu./Th. 12:00-1:20pm, in DH1117. A seminar functions only through **active** student participation. Seminar will consist of student presentations, discussions, and some short slide lectures. Learning is not a passive activity: come to class awake, prepared to listen, to discuss ideas, to share your knowledge and research, to ask questions, and to help me and your classmates learn more about "History of Theory". Classes are the best place to pick up info. & ideas, ask good questions, discuss positions, and demonstrate your ability. Since participation is essential, come rain or shine, tired or sick! Attendance will be taken each class, and active participation in all activities is required. Missing more than one seminar can lead to a grade reduction.

2) **Reading & Presentations** (30%): Since classes will be based in large part on the communal discussion of readings, it is essential that you do **all** the required reading **BEFORE CLASS**.

A complete reading assignment will be handed out each week for the subsequent week, and also posted to Blackboard and the class website at <http://www.andrew.cmu.edu/course/48-311> with links to password protected pdf files of the readings. For primary source materials, students are encouraged also to investigate the PHYSICAL BOOK in Hunt Library to get a better feel for the overall source.

In addition to active participation in class discussions, each student will be responsible for presenting readings (oral book reports) and organizing comparative discussions of specific material approximately every other week. Required readings will be assigned to one or more students, on a week-by-week basis through the semester. They are intended to provide each student with the opportunity to share their expertise with the class, and to help promote student discussions. Presentations should be made from notes (not read word for word).

Every reading presentation must be accompanied by a 1-2pp. Hardcopy, Illustrated handout for the class summarizing the most important points of the reading and revealing a bit of web research about the author and text. Every handout should include: 1) your name & date; 2) the full citation of the reading (including original publication dates); 3) a summary of the major points of the reading; 4) a few small key illustrations; 5) If you are reading a "primary source" (from long ago), you should summarize briefly what the author is most famous for, and if possible list interesting sources for further reading.

3) **Pre-20th-Century Theory Research Paper** (50%): A major component of the semester's work will be to research and write about a specific aspect of pre-20th-Century theory in architecture that includes substantial written theory. College-level research projects must move beyond summarizing or curating existing knowledge (a "report"), and instead contribute to a **revised interpretation or new understanding** of your subject ("research"). You must find, read, and interpret a comprehensive list of existing authoritative sources or evidence on a particular subject that interests you, establish the different points of view that have already been expressed about that subject, and then argue your own position on a subject. As a result, your work should build on **primary sources** (first hand "artifacts" or evidence *from* the time period) AND **secondary sources** (previous scholarship *about* the past).

Writing a college-level research paper is a multi-step, multi-level process that involves: 1) exploring unknown material in great depth; 2) developing good questions; 3) finding useful information and readings; 4) sifting out irrelevant information; 5) formulating an argument that creates new knowledge or insight about your topic; 6) writing a first draft to get feedback; 7) revising ideas, arguments, and finding more material; 8) and polishing it into a final piece of clear, persuasive communication that is reinforced by keyed illustrations, properly formatted notes, and an annotated bibliography. Quality writing requires an iterative process and several drafts to hone the argument and writing. The final paper must be a revision of earlier drafts. There will be a penalty if you fail to submit an earlier draft and revise it based on my feedback.

The research and writing process will be broken down into the following required, iterative steps:

3a) **Pick a PRE-20th-CENTURY THEORY TOPIC**: Start by looking at the syllabus, readings assignment sheets, and Kruff and Mallgrave books listed above, for a topic that interests you. The early goal is to find SPECIFIC THEORETICAL READINGS that you will read, analyze and then contextualize in your research paper. When framing your topic, think about what *specifically* you are interested in a want to learn more about. There is no way you can research everything there is to know about any topic in 10-12

pages. You can, however, write perceptively about one aspect of a well-focused subject. Email me ideas, then come see me to brainstorm and discuss. Finding a good topic should be collaborative with an advisor (Kai). An "Initial Topic" form with your preliminary thoughts on what pre-20th-century theory you'll explore is due on Sept. 13 (Week #3).

3b) 2-Page PROPOSAL: Keep researching and doing more in-depth investigation of your pre-20th-century theory topic, even after you submit the topic form, and before you receive feedback from me. Don't wait or procrastinate. Come see me in person to get feedback sooner! Go see librarian Martin Aurand (maf1@andrew.cmu.edu) for further help! Prepare a two-page type-written proposal, including a *summary* of the theoretical topic and/or person to be explored, some of the *questions* you hope to address, along with a *title*, and an *bibliography* of sources (including original theoretical essays AND secondary sources about the theory). Use the "Chicago Manual" style (www.chicagomanualofstyle.org/tools_citationguide.html) for formatting. The proposal gives me further opportunity to help direct your research effort, and will be due Sept. 27 (Week #5).

3c) REVISE two-page PROPOSAL: Keep searching for more sources, revise the proposal, and update the bibliography by adding ANNOTATIONS (short summaries of each source, AND how they are important to your argument.) Remember, you are doing a *research paper* and not a *report*. An updated, REVISED proposal with annotated bibliography will be due Oct. 11 (Week #7).

3d) COMPLETE DRAFT: Based on the feedback to your proposals and ongoing consultation with me and Martin Aurand, prepare a 10-12pp. research paper on a specific aspect of pre-20th-century architecture. Your paper should go beyond a "report" that summarizes facts, and become both a brief summary AND an *analysis* or *interpretation*, putting the readings in context, comparing them to other texts or ideas, or offering your own theoretical ideas in relation to those you studied. Submit a full draft of your term paper to me for comments on Nov. 8 (Week #11). It must be neatly presented, formatted correctly, and contain a fully developed thesis argument. I will not read notes, partial drafts, or woefully sloppy work.

3e) FINAL 10-12pp. TERM PAPER: I will offer substantive feedback on your thesis, the evidence, the conclusion, and your writing skills. Revise your paper based on my comments, and submit final paper on Fri. Dec. 1, in order to get it done before studio reviews. The final paper should be a revision of earlier drafts. Quality writing requires an iterative process and several drafts to hone the argument and writing. There will be a penalty if you fail to submit an earlier draft and revise it based on my feedback. The final day to submit late work is Fri. Dec. 16.

Policies:

1. Attendance for this seminar is required, and will be part of your class participation grade. Since the class is based on discussion, it is essential that you are present at EVERY class, no excuses. I will pass around a sign-up sheet for every class to determine precisely who is absent. Email me well BEFORE a class if you know you can't make it to see how to make up work.
2. Lateness: Reading handouts must be done on time for your presentation. NO work will be accepted after Dec. 16, 2016.
3. Grading: You must complete ALL the assignments in order to receive a passing grade for the course. According to university policy, I will grade on the following scale: A = superlative - excellent; B = very good; C = satisfactory; D = passing; F = failing. Your semester grade will be based on the following breakdown: Seminar Attendance & Participation (20%) + Reading Handouts (30%) + Pre-20th-century Research paper (50%) = 100%
4. Academic Integrity (Cheating & Plagiarism). CMU's policy on academic integrity can be found at www.cmu.edu/policies/student-and-student-life/academic-integrity.html. It states: "Academic credit awarded to an individual should represent the work of that individual. Therefore, students at Carnegie Mellon are expected to produce their own original academic work. Collaboration or assistance on academic work to be graded is not permitted unless explicitly authorized by the course instructor(s). The citation of all sources is required. When collaboration or assistance is permitted by the course instructor(s), the acknowledgement of any collaboration or source of assistance is likewise required. Failure to do so is dishonest and is the basis for a charge of cheating, plagiarism, or unauthorized assistance. Such charges are subject to disciplinary action." Plagiarism includes, but is not limited to, failure to indicate the source with quotation marks or footnotes where appropriate if any of the following are reproduced in the work submitted by a student: 1. A phrase, written or musical. 2. A graphic element. 3. A proof. 4. Specific language. 5. An *idea* [emphasis added] derived from the work, published or unpublished, of another person." If you have questions about what constitutes plagiarism, please see me.
5. Take care of yourself. Do your best to maintain a healthy lifestyle this semester by eating well, exercising, avoiding drugs and alcohol, getting enough sleep and taking some time to relax. This will help you achieve your goals and cope with stress. If you or anyone you know experiences any academic stress, difficult life events, or feelings like anxiety or depression, we strongly encourage you to seek support. Counseling and Psychological Services (CaPS) is here to help: call 412-268-2922 and visit their website at www.cmu.edu/counseling/. Reach out to a friend, faculty or family member you trust for help getting support!
6. Special Needs. Students with any documented medical or learning conditions that require special classroom or testing accommodations should see me as soon as possible so we can make the appropriate arrangements.

SCHEDULE OVERVIEW F'16 (Subject to Revision: see www.andrew.cmu.edu/course/48-311/) Rev: 8/25/16

Wk	Date	Lec. #	Class Title	Due Dates for Research Project	Other
1	Tu. Aug. 30	#1	Intro.: What is Theory?	Assign: Topic Form	
	Th. Sept. 1	#2			
2	Tu. Sept. 6	#3	Vitruvius & Ancient Orders		
	Th. Sept. 8	#4			
3	Tu. Sept. 13	#5	Gothic & Renaissance Ideals	DUE: Initial Paper Topic Form	
	Th. Sept. 15	#6			
4	Tu. Sept. 20	#7	Baroque & Modern Expressions		
	Th. Sept. 22	#8			
5	Tu. Sept. 27	#9	Enlightenment Neoclassicism & Greek Ideal	DUE: 2 nd revision (2pp.) + biblio	
	Th. Sept. 29	#10			
6	Tu. Oct. 4	#11	Character & Revolutionary Architects		
	Th. Oct. 6	#12			
7	Tu. Oct. 11	#13	Picturesque Theory & Sublime	DUE: 3 rd revision + annotated. biblio.	
	Th. Oct. 13	#14			
8	Tu. Oct. 18	#15	Type		Studio
	Th. Oct. 20	#16			Midreview
9	Tu. Oct. 25	#17	Social Critique & Morality: Pugin, Ruskin,		
	Th. Oct. 27	#18			
10	Tu. Nov. 1	#19	Structural Rationalism: Viollet, Durand, Ecole		
	Th. Nov. 3	#20	CLASS TBA		
11	Tu. Nov. 8	#21	German Tectonics: Semper, Botticher	DUE: Complete Draft of Paper	
	Th. Nov. 10	#22			
12	Tu. Nov. 15	#23	Space, Empathy, Psychology: Schmarsow		
	Th. Nov. 17	#24			
13	Tu. Nov. 22	#25	Modernism		
	Th. Nov. 24		NO CLASS - Thanksgiving		
14	Tu. Nov. 29	#26	Postmodernism & Critique		
	Th. Dec. 1	#27		DUE: Final Paper	
15	Tu. Dec. 6	#28	Contemporary Theory		
	Th. Dec. 8	#29			
FINAL REVIEWS & EXAMS (No Exam in this class)					

WRITING PROCESS GUIDE

KNOW THE ASSIGNMENT – Re-read the syllabus and other handouts for instructions. The assignment is not just about writing a paper or report, it is also about learning the multiple skills required to write a college-level RESEARCH paper. Your project should reflect your ability to formulate a research topic, as well as a research question, and then recast it into a thesis that will lead to a new understanding or insight into a known topic. You'll need to initiate research to answer that question, find lots of detailed and authoritative sources, including primary "evidence," as well as secondary sources about your topic, then sift out what is relevant to your research specifically, draft and polish a paper that presents what you have found while also making a point. Explanation, not description, is the goal. As in your "Interp. & Arg." course long ago, you should think of yourself as participating in a discussion among experts, in proposing a "challengeable assertion," and then defending it.

ASK FOR HELP: If you don't understand, or need additional advice, ask for help from the instructor, the librarian Martin Aurand, or the Global Communication Center (GCC). GCC tutors can provide instruction on a range of communication topics and can help you improve your papers and presentations. The GCC is a free service, open to all students, and located in Hunt library. Go to: www.cmu.edu/gcc/. To make appointments or find out about communication workshops they offer throughout the academic year.

UNDERSTAND GOALS

- 1) History: This is a history seminar. You must write a "history" paper, ask historical questions, and work with historical methods. Historians try to answer "why" something happened in the past, or how something came to be that way in the past. Explanation, not description, is the goal.
- 2) Focused Topic: Smart and curious students tend to try to tackle too broad a subject for a good research paper; results are too often vague or naive or shallow. Because you are a beginner at this, and can't know the "territory" well, I suggest you decide quickly to focus on a particular piece of theoretical writing, or at least the work of a specific individual, and then "excavate" and "analyze" specific issues or ideas that come out of the text and primary sources, rather than start with a vague thing that interests you and try to find good examples to support your thoughts. Start with the specific and speculate more generally on its significance and implications, rather than speculate on grand theories which you have a hard time supporting with specific evidence and rigorous logic.
- 3) Argue & Research: Your paper should present your OWN innovative, logical argument, idea, or thesis, and be backed up by good research. The paper should be MORE than a mere *report* of already known facts/ideas.
- 4) Know Existing Scholarship: Every paper should communicate how it relates to existing scholarship—this is the purpose of doing research. After the introduction you should be sure to discuss briefly the existing literature on your subject, including books and articles, and then specify how your paper (which includes both researched facts AND your own ideas) will add to or differ from this existing research.

ORGANIZATION - PAPER, PARAGRAPHS, COMPARISONS - Research papers have three basic parts:

- 1) the INTRO to the paper where you state your subject and point; this includes the THESIS statement, your "big idea", "main point" or point you hope to prove.
- 2) your DISCUSSION of the evidence and ANALYSIS or ARGUMENT leading to the PROOF of the thesis
- 3) a CONCLUSION that sums up what you have found and argued, and raises some future issues.

Paragraphs are like miniature papers, and should follow the same tripartite strategy (thus there is usually a 3-sentence minimum per paragraph). Use topic sentences to introduce the point of each paragraph. Then present evidence or analysis that relates to that topic--and only that topic. Then come to a mini-conclusion. Then start again on the next paragraph. Avoid run-on paragraphs and topic-less paragraphs that are simply sentences following sentences without any internal organization to the paragraph. It can be helpful to think of your topic sentences as the headers in an outline of your paper.

When comparing or showing the influence of one thing on another be sure to do so in DETAIL. Do not describe one, then the other; rather weave your comparison into one flowing paper. Compare buildings in plan, elevation, materials, structure, etc. Provide side-by-side illustrations for easy comparisons. Showing DIFFERENCES between two buildings, architects, or traditions can often be just as illuminating as SIMILARITIES. Do not just show how things are similar, be critical and point out how they are different, how the model or comparison does not work.

DRAFTS - Write multiple drafts. Much like design, the writing process often includes at least three drafts:

- 1) Rough Draft. The rough draft is your chance to push your ideas out, writing as quickly as possible, not looking back, not worrying about grammar or spelling or repeating yourself. This gives you a document to refine both your research and your writing.
- 2) Second draft for general organization and completeness. The second draft builds on the first by reorganizing, adding, and removing sections of the rough draft. At the end of this stage, the paper should be conceptually complete in its argument and substantively solid in its evidence.
- 3) Final draft for polished prose. Finally, when most parts of the paper are roughly in shape, the writer can focus on style and presentation. This is your chance to sharpen your choice of words, to add more vigorous verbs, to catch spelling errors, to correct grammatical mistakes and awkward passages. This is the stage that often separates the conscientious writer from the sloppy one.

GRADING: -- You will be graded on the following:

- 1) A clear THESIS to the paper
- 2) How well the thesis is supported by ARGUMENT and properly footnoted research EVIDENCE
- 3) The QUALITY of research EVIDENCE (recent works are usually better than older ones, at least one scholarly journal article, at least one primary source, visual evidence)
- 4) The CLARITY of writing (includes paper and paragraph organization, use of topic sentences, grammar)
- 5) Correct FORMAT -- such as correct footnotes and annotated bibliographies, proofreading, grammar

PROPOSALS: FEEDBACK, COMMENTS, SUGGESTIONS

- 1) FORMAT: Always TYPE everything. Always STAPLE your own work! Avoid funny fonts, big margins, etc. Print all work DOUBLE-SPACED and SINGLE -SIDED to make commenting clearer.
- 2) SPECIFICITY: Initial proposals tend to be too vague, too broad. It is crucial to get specific, since you can NOT say everything about such large topics in 10-12 pages... though you can make some perceptive, interesting observations on a few narrow things! Try to reduce your topic to focus on one or two "artifacts" (buildings or essays), and research them in-depth.
- 3) COMPARISONS: For those of you who do not yet have a very set, specific paper topic, I recommend a *comparison* as the best (and easiest) way to obtain an interesting paper where you can do good research and still say something original. You are NOT writing a mere report or summarizing what other people have said on a single subject: you should try to discover something new and interesting, something that a comparison will do almost automatically if done correctly.
- 4) HISTORY & THEORY: This is a "history" class... you must focus on pre-20th-century topics. You can make comparisons to modern or contemporary authors or ideas as a way of understanding the past more richly, but the subject of your paper should be a pre-20th-century topic. The focus of the class is "THEORY," and so it MUST be a central theme of your paper.
- 5) SOURCES: WORLDCAT & AVERY: Find more books and articles!!! Use the sources (books, articles, etc.) you ALREADY have, to find more. Look in the bibliography of each book for more books and articles, and then look for those at CMU, or use [Worldcat](#), [Avery Index](#), and [Inter-Library Loan \(ILL\)](#) to get them here. Especially useful are also footnotes to those chapters or paragraphs that deal with the exact subject you're researching. If you find something that "right on", it should usually lead you to more source material on that issue, building or architect! Avoid textbooks or broad surveys as research materials, as they tend to be very superficial!
- 6) GOOD SOURCE / BAD SOURCES: Be sure you're using "good" sources/books... Avoid large coffee table books and sources published by non-academic presses, including blogs and internet drivel. Avoid old books like those published before you were born. Most knowledge gets updated and revised every generation. Be sure to use the latest scholarship in your paper.
- 7) THESIS STATEMENT / OPENING LINE: Be sure the first line of the proposal, and certainly the research paper is a well-stated summary of your main idea or argument. First impressions count: the first sentence of your paper should grab the reader, and basically tell the reader what SPECIFICALLY your paper will be about. Do NOT start a paper with generalities or broad statements about the time period or the state of the

universe.

8a) GRAMMAR – Grammar ALWAYS counts. Be sure to proof-read everything you hand in, no matter how informal it seems. If English is not your first or strongest language, be sure to get some help from friends or from the writing help center on campus. Good architects have to learn to communicate well and effectively, this includes writing! You'll have to work extra hard to get your paper written, but it will be worth it!

8b) VERB TENSE – History is written in the past tense... it deals with stuff long ago, and so our papers should use the past tense for most things!

9) FOOTNOTE: You should footnote every IDEA OR QUOTE you take from someone else, even in a proposal. Never use quotes without creating a footnote! You need to give credit to other authors and writers if they thought of something first or you are presenting evidence. If not, it is plagiarism, a serious university offense (see www.cmu.edu/policies/student-and-student-life/academic-integrity.html). Be sure footnotes are formatted properly using the "Chicago Manual" or similar (no MLA format).

10) BIBLIOGRAPHY FORMAT: List sources alphabetically by author. Always use proper format, as described in the "Chicago Manual" (www.chicagomanualofstyle.org/tools_citationguide.html), Turabian, or Barnet, *A Short Guide to Writing About Art*.

Book Format: Author, Book Title. Place: Publisher, Date.

E.g. Curtis, William. Modern Architecture Since 1900. New York: Prentice-Hall, 1996

Edited Book: Author, ed. Book Title. Place: Publisher, Date.

E.g. Conrads, Ulrich, ed. Programs & Manifestoes. Cambridge, MA: MIT, 1960.

Journal Article: Author, "Article Title," Journal Name vol.# (Date): pages.

E.g. Bletter, R.H. "Expressionism & New Objectivity," Art Journal 43:2 (Summer 1983): 108-120.

11) SUBJECTIVITY: Try to avoid overly subjective papers like whether something is good or bad, effective or not... That's a subjective thing. Instead, historians try to be objective. You can, however, measure whether people in the past thought it was good or bad by reading their reactions to something, and then reporting about it objectively!

12) PROFESSIONAL STYLE: You're writing an academic paper: avoid the first person "I." Don't tell me what you're going to do, just do it.

FOOTNOTES, BIBLIOGRAPHY & FORMAT REQUIREMENTS

CITATIONS: EVERY paper (and proposals) must have many correctly formatted humanities-format footnotes (or endnotes). Footnotes are proof that you did research; without them, your writing will be considered "creative writing" or "BS," but not "research". Cite the sources for all your ideas and quotes. If you learned it, you should tell the reader proudly & clearly where you learned it (the exact page).

Footnotes or endnotes are not just for quotes, but are signs of acknowledgment to those who influenced your thinking. You do NOT need to cite uncontested facts such as dates or names, but you DO need to cite sources of evidence and interpretations. Failure to cite your intellectual as well as factual debts is PLAGIARISM. See www.cmu.edu/policies/student-and-student-life/academic-integrity.html).

Use footnotes to distinguish your own thinking from the authors who came before you. Identify clearly what other authors wrote and argued, and separate that from your own thoughts, so you get credit later on when others cite your work. Add phrases like: "As the architect Paul Rudolph argued, "..."

QUOTES: Put all direct quotes in quotation marks, followed by a footnote.

Even when you properly give credit for a quotation, you are not off the hook for thinking and writing. That is no substitute for reading, analyzing, figuring it out, synthesizing, and recasting the ideas to fit your particular "thesis." You should never quote an author unless it is absolutely necessary for the point you are making. Keep quotes to a minimum: quote only important sources such as primary sources. Reserve quotes for primary sources of evidence. If the client, architect, or contemporary observer had something to say about the building, which you see as a piece of evidence supporting your point, then quote it.

Rather than quoting the interpretations of historians and critics, learn what they say, integrate it into your own thinking, and if it's particularly unique to those authors cite them as an influence. But do not use their words--you're the historian now. As a general rule, try not to quote secondary sources, especially general surveys like Curtis (paraphrase instead!)

Be sure to EXPLAIN all quotes: do not let them stand alone and think they are self-explanatory. Use quotes to reinforce your argument, not make the argument.

For all quotes over three lines please single-space and block-indent the whole quote.

Be sure to preface a quote with the basic information needed for the reader to understand who is saying this and what their authority is: "The architectural historian, William Curtis maintained that ..." or "William Morris, the nineteenth-century social critic, wrote that..."

Full names only need to be written out once, after that use LAST NAMES only.

FOOTNOTE FORMAT: Historians (you!) use an established system of citation called the "Chicago Style" (or sometime "Turabian") for notes (footnotes at the bottom of the page or endnotes at the end of the paper, the choice is yours).¹ **Do NOT use MLA format or "scientific notation": (Barnet, 40)**

All cites should be at the end of a sentence, following the period and the quotation mark, written in superscript Arabic numerals.² If using footnotes, the cite and note must be on the same page (some school computers have trouble with this).

Basic formats for cites are as follows: book³, chapter in an edited book⁴, journal article⁵, book review⁶ (note EXACT punctuation!!!)...

All footnotes must cite SPECIFIC PAGE #'s where you found the exact information you are referencing.

After the first full citation to a book or article, you should abbreviate all subsequent references!

Never have more than one footnote at any one place: a single footnote can refer to several different quotes or ideas within a single sentence. If you are citing multiple sources that influenced a particular section of your paper--not quoting their work but acknowledging it--you may combine cites into a single block footnote at the end of a paragraph. E.g. If you are citing a bunch of biographical facts about an architect, put a footnote after the first sentence of the facts and let the reader know where you found the evidence, and where s/he can find out more info. If you use someone else's interpretation or idea, you must give them credit.

ANNOTATED BIBLIOGRAPHY: EVERY term paper must have a correctly formatted *annotated* bibliography, indicating all the sources you used in your paper, (even if not cited in your notes), listed *alphabetically* by author's last name. A good bibliography lets the reader know where to go for more information on the topic of your paper. *Annotate* your bibliography with one to three sentences on the merits of the source for your project.

For this class it must include at least 10 (TEN) separate items. Every paper must include at least one **primary** source, and one **recent journal article** (cf. Avery Index, RILA, Art Index, etc)..

Bibliographies are formatted slightly differently than footnotes!

Book Format: Author, Book Title. Place: Publisher, Date.

Curtis, William. Modern Architecture Since 1900. New York: Prentice-Hall, 1996

Edited Book: Author, ed. Book Title. Place: Publisher, Date.

Conrads, Ulrich, ed. Programs & Manifestoes. Cambridge, MA: MIT, 1960.

Chapter: Chapter Author, "Chapter Title," in Book Title, ed. Book Editor. Place: Publisher, Date, pp#.

Scharf, Aaron. "Constructivism," in Concepts of Modern Art, ed. N. Stangos. London: Thames & Hudson, 1974, pp.138-140.

Journal Article: Author, "Article Title," Journal Name vol.# (Date): pages.

Bletter, R.H. "Expressionism & New Objectivity," Art Journal 43:2 (1983): 18-19.

¹ See for example http://www.chicagomanualofstyle.org/tools_citationguide.html or Sylvan Barnet, A Short Guide to Writing About Art 7th ed. (New York: Longman, 2003) pp.284-290.

² Arabic numerals are the numbers 1,2,3,4... NOT i, ii, iii, iv... (that's Roman)

³ Book Author, Book Title (Place: Publisher, Date) pages.

⁴ Chapter Author, "Chapter Title," in Book Title ed. Book Editor (Place: Publisher, Date) pages.

⁵ Article Author, "Article Title," Journal Title vol.#, no.# (Date): pages.

⁶ Review Author, review of Book Title by Book Author, in Journal Title vol.#, no.# (Journal Date): pages.

ABSOLUTE & UNBENDING FORMAT REQUIREMENTS

COVER PAGE: Format a separate title page. The title page should include the title of your paper in the middle, and then lower down, set off, your name, the name of the class, and the date.

PAPER TITLE: The TITLE is your first chance to sparkle, to show some creativity as well as to let the reader know immediately the general gist of your topic. Often titles have two parts: first a catchy phrase, then a colon (:), then a subtitle that is more explanatory.

NEATNESS: All papers should be typed, *double spaced* (except footnotes & bibliography, which are single spaced), printed *single-sided*, *10-12 point* simple font, *white* paper, *1" margins* max. If you used lots of whiteout, hand in a clean xerox. Indent paragraphs 0.5", no extra lines between paragraphs. Sticking out does not help; this is not a graphic design project, but a college-level research paper.

STAPLE: Just staple your paper in upper left corner. Do not bind your work by folding over the corners, using a paper clip, plastic cover, folder, binders, etc. All these invite lost pages.

PAGE #'s: Place page numbers on every page, except title page and first page

LENGTH: Follow the assignment, not much more, definitely no less. Endnotes, footnotes, bibliography, illustrations, cover page are EXTRA, and are not part of the official paper length.

SPELLCHECK / PROOFREAD / GRAMMAR: Run the spell check, put the paper through a computer grammar check, and read the hard copy out loud to yourself (even on rough drafts!!). If English is your second language consider having a friend proof-read it for you or use the CMU writing help center.

KEYED ILLUSTRATIONS: Most papers can be made stronger through a judicious use of illustrations to reinforce your argument. Diagrams, photos, maps are usually invaluable parts to understanding the built environment and should be included in your paper. They may be appended at the back of the paper or integrated into the body of the text. If you talk about a building or plan in your paper, provide an illustration to help the reader. Add an informative caption to the picture. Key the illustrations into your text (e.g. [Fig. 1]). Provide a list of illustrations with the books or sources from which you got them.