



ARCH 211: Architectural History II Spring 2025

Tuesday & Friday, 1:00-2:20, Weston Lecture Hall I

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Office Visiting Hours: Tuesdays, 2:40-4:20 (565 Weston Hall)

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I. Course Overview

Summary

ARCH 211 is the second half of a two-part introductory survey on global architectural history, continuing from ARCH 210. This 3-credit course is a requirement for the Bachelor of Architecture program, and meets twice weekly for lectures.

This semester's lectures will take us on a journey from the middle of the 19th century to the early beginning of the 21st. We'll proceed in loose chronological order, often doubling back and flashing forward to draw connections between thematically related material. Even when lectures focus on a particular region during a particular span of time, I encourage you to think comparatively *across* these divisions, and I will highlight possible points of comparison as we go.

As we explore how different people defined “modern” materials, programs, construction systems, and style, we'll also establish the geographical, political, social, economic and spatial contexts for these choices. Thinking in these terms will broaden your horizons, and prepare you to look thoughtfully at the historical context of your *own* design practice. This kind of consciousness helps foster thoughtful, impactful design, and the formation of well-grounded, individual point of view about the work that you do.

We will see many wonderful and inspiring projects this semester (and a few that may disturb or unsettle us). In addition to understanding them as specific products of their time and place, you should also view them as relevant to problems *you* face as a designer in the present day. They will offer approaches to many pressing issues of our time, like building using sustainable and local materials; managing thermal comfort without depending on fossil-fuel energy; and planning accessible spaces that foster human social contact. They'll also demonstrate strategies for fundamental problems of space and composition: organizing a plan, breaking down a complex program, thinking about ornament and façade, and relating spatial qualities to structural and constructional choices.

Of course, this is only a survey, with a tremendous amount of ground to cover. If you find yourself drawn to a particular example, or a particular culture or time period, I encourage you to dive deeper! There are amazing books, articles, and even whole courses you can take on many of these

topics. Particularly when taking inspiration from cultures that are not your own, it's important to maintain the spirit of a respectful learner, rather than an appropriative attitude of 'taking.' Acquiring a fuller understanding of work you admire can be deeply satisfying, and spur you on to further development as a creative individual.

Acknowledgments

This syllabus takes an explicitly global and cross-cultural approach, departing from the historically Eurocentric models which have historically dominated architectural education. I am grateful to the many historians and teachers who have helped transform curricula to better reflect the creativity of all people throughout human history. This course benefits tremendously from modules shared through the Global Architectural History Teaching Collaborative (gahtc.org) and the syllabi developed by Meredith TenHoor and her colleagues (including myself) at Pratt Institute. I am also grateful to our Dean, Gabrielle Esperdy, and my mentor, Jacqueline Gargus, for generously making their own slides available as resources. However, the project of improving our teaching is never done. There are many topics to which I hope to give fuller attention in future iterations of this course; for this reason and others, I very much welcome your feedback on the course material.

National Architectural Accrediting Board (NAAB) Program Criteria

The National Architectural Accrediting Board accredits NJIT's architecture program. The NAAB has Program and Student Criteria that must be covered by any architectural curriculum to attain their approval. This course satisfies the following criteria:

- **PC.4 History and Theory**—How the program ensures that students understand the histories and theories of architecture and urbanism, framed by diverse social, cultural, economic, and political forces, nationally and globally.
- **PC.7 Learning and Teaching Culture**—How the program fosters and ensures a positive and respectful environment that encourages optimism, respect, sharing, engagement, and innovation among its faculty, students, administration, and staff.

- **PC.8 Social Equity and Inclusion**—How the program furthers and deepens students’ understanding of diverse cultural and social contexts and helps them translate that understanding into built environments that equitably support and include people of different backgrounds, resources and abilities.

Learning Outcomes

ARCH 211 will guide students to achieve the following competencies:

- Demonstrate awareness of how architecture from prehistory through the early modern era reflects the cultural developments of the periods.
- Understand the relationship between building and urban forms and social and political systems.
- Analyze and describe programmatic, formal, and technological precedents and design solutions to assist in the development of studio projects.
- Think critically and sharpen analytical skills, using the formal and technical vocabulary of architecture and planning to describe the defining characteristics of buildings and large-scale design.
- Integrate these competencies to communicate ideas through visual and written media.

II. Course Requirements & Assignments

Course Materials

You should complete all readings for a given session before the lecture, as my lectures will presume that you are familiar with them. Required (“RQD”) readings for each session are required. Optional (“OPT”) readings are not required, but suggested for students interested in particular topics. Textbook material may also appear on quizzes. For each week, readings may include individual PDFs, selections from the textbooks, or both. PDFs will be distributed on CANVAS. While I recommend owning these textbooks, they are also available online through our library.

- **CJP:** Ching, Frances, Mark Jarzombek, Vikramaditya Prakash. *A Global History of Architecture, Third Edition*. New York: Wiley, 2017. **Must be the 2017 edition!**
- **KJ:** James-Chakraborty, Kathleen. *Architecture Since 1400*. Minneapolis: University of Minnesota Press, 2014.
- **AC:** Colquhoun, Alan. *Modern Architecture*. New York: Oxford University Press, 2002.
Used for OPT readings only.

Weekly Quizzes

Weekly quizzes will be posted to CANVAS after Friday’s lecture, and must be submitted **before 12:00 PM on the following Tuesday**. A regular weekly habit of reviewing your notes for the quizzes will help reinforce your understanding of the course material.

- Quiz questions may include formats such as fill-in-the-blank, matching, building identification, multiple-choice, and short-answer. For “Key Projects” identified in the lecture, questions may require you to name a building or its architect, select an approximate date, or answer follow-up questions about key concepts and vocabulary.
- There are 11 quizzes. Each is worth 3 points towards your final grade. The lowest quiz will be dropped from tabulation, so quizzes are worth 30 points in total.
- You must complete the quizzes **individually**, and **refer only to your assigned readings and notes from class**. Collaborating with other students, letting someone do your quizzes for you, or obtaining copies of past quizzes, will all be treated as cheating.

- Referring to outside sources to prepare for the quizzes is not considered cheating, but please know that the course materials (readings and lectures) will give you all you need.
- Be sure to review all answers before submitting your quizzes. Once you have submitted, you are responsible for your answers.

Midterm and Final Exams

Each exam is worth 18 points towards your final grade. They will be conducted in-person, on CANVAS; you must be present to receive credit. You are responsible for ensuring that you have the use of a laptop, fully charged and logged into CANVAS before the exam begins.

- The exams will be **closed-note, closed-book** activities.
- Exam questions may include the same formats seen on the weekly quizzes, plus one or more short essay responses that ask you to make thematic connections across course material from different weeks. Essays will be evaluated in terms of specificity in discussing individual projects or historical developments, and richness/clarity of comparisons and analysis in relation to the question.
- The midterm will cover Lectures 1-14, and the final will cover Lectures 15-26. (Lecture 15 takes place before the midterm, but I want you to have the chance to encounter that material on a quiz before you see it on an exam.)
- Essay and short-answer questions will emphasize the “Key Projects” identified in the lecture and listed on CANVAS. Only for Key Projects will I ever ask you to provide the building name, architect, and/or approximate date.
- Electronic devices (cellphones, computers, tablets, headphones) are not permitted. You must put these away at the start of the exam. Any use of these devices, online sources, or physical notes, will be treated as cheating.
- If you miss an exam, or know you are going to miss an exam, notify me as soon as possible. Makeup exams can be arranged in cases of excused absences, with verification from the Dean of Students office.
- If you have two final exams scheduled at the same time, please follow the Registrar’s [Exam Conflict Policy](#). If that policy indicates that you need a different time for this course, you must email me no later than two full weeks before the start of Final Exam Week.

Precedent Portfolio

You will complete three separate, three-page Precedent Portfolios of projects you've seen in class. Each portfolio will consist of three 11x17 pages: two pages which thoroughly describe and analyze one project each, and one summary page which thoughtfully compares those two projects. The two projects should share a clear theme of your choosing. (You can change themes between portfolios, or continue to explore aspects of the same topic.) At the end of the semester, at the same time that you submit Portfolio 3, you will also upload a combined PDF to Kepler, containing all nine pages (Portfolio 1 + Portfolio 2 + Portfolio 3).

Theme. Themes can be programmatic ("religious buildings"); formal ("four-square plans"); constructional ("wood," "column and beam"); functional ("managing solar gain"); or conceptual ("definitions of nature"). These are just examples; the most important thing is to choose something that interests **you**.

Selection. The projects can include Key Projects, or other projects discussed in the lecture or the readings; the six projects must come from six different lectures. A project could be a built or unbuilt building, complex of buildings, landscape, or urban space, but make sure you choose projects for which you can find enough information and imagery. Out of the total of six projects, you may include one historical project not covered in our class, from the time period 1850-2005.

Research. You should spend roughly 3 hours on research per project, focusing primarily on library resources. Be sure to find good images (including drawings). Look closely at images, thinking about what you *see* in relation to what you've *read*.

Our library has excellent resources, so we will expect you to go far beyond what you can find on Wikipedia, personal blogs, or travel websites advertising your building. These sources might be enough for someone mildly curious about the building, but you are an architecture student. So, find sources that get into depth on

the history of the project and the architectural choices made by its designer(s). The library catalog can be a great way to start; look for books on your architect, books on architecture in this city/region/country, books that cover the same building type and time period (“50 Important 20th Century Houses”), etc. When you find a useful book, look around on the same shelf to see if there are other relevant titles.

I also strongly recommend using the Avery Index to Architectural Periodicals (under “Databases” on the library website). This is an index of *every* article in *every* architectural journal/magazine. Our library has bound copies of many major journals on the shelf (with online access to a few). So, you will need to use the “Find it at NJIT” button to see if the articles you find are in journals that we have. If we *do* have them, you could very quickly locate a dense, informative, well-illustrated article on your project. I suggest searching the Avery Index with combinations of your architect’s last name and the city or country, just in case the building is known by multiple names.

Some great journals collected in the library include *Architectural Design*, *Architectural Forum*, *Architectural Record*, *Journal of the Society of Architectural Historians*, *Journal of Architectural Education*, *AAQ* (*Architectural Association Quarterly*), *Architectural Review*, *Perspecta*, and *Progressive Architecture* (a.k.a. *Pencil Points*). Some great non-English journals (that sometimes have English summaries or translations): *A+U*, *Casabella*, *Domus*, *L’Architecture d’aujourd’hui* and *Le Moniteur Architecture* (AMC). Finally, *Croquis* (a.k.a. *El Croquis*) provides very thorough coverage of architecture since the 1980s, but only for the specific firms on which they’ve done spotlight issues (Eisenman, Gehry, OMA, Hadid, Herzog & de Meuron, Siza, Ito, SANAA, MVRDV, FOA, etc.).

Pages.

Each project page should include a clear discussion of how the project relates to your chosen theme, explored descriptively and analytically through written paragraphs, original diagrams, and/or thoughtfully-captioned drawings and

photographs. With regards to this theme: what do the designers seem to think the relevant “questions” are, and what “answers” do they find? You should also highlight other design features that strike you as interesting or important.

Summary. Each portfolio should begin with a summary page, doubling as the title page. You should devote one half of this page to the title/theme, your name, and one splashy image for each project (along with their names, locations, dates and architects). The other half of the page should begin with 1-2 paragraph summaries for each project, clarifying the “big ideas” from each of your project pages, and the different ways that your theme is developed or explored. The remainder of that page space should present a focused comparative discussion of the two projects, in relation to your theme. In this portion of the text, you should not simply repeat things that are stated on the two project pages. Instead, use the comparison as a way to really highlight how each one approaches the theme, and any bigger issues that emerge in the course of the comparison. Do they share some similar “answers” to the same “question”? Are there important differences that, in your opinion, reveal two different ways of thinking about that theme? Does either approach seem particularly successful or unsuccessful in your opinion? Are there lessons they have to offer you in 2025? Are there changes that you think would need to be made, for those lessons to apply?

Layout. Within each submission, both project pages should feature, in a consistent way: your name; your theme; the name of the project; its location, dates, and designer(s). Make consistent choices regarding alignment, fonts, margins, etc. Allowed fonts are Arial, Calibri, and Times New Roman, with 12 point maximum for body text and 14 point reserved for titles/headers. The summary page will necessarily have a different layout from the project pages, but should feature consistent layout elements, and feel “of a piece” with the rest of the project, for example maintaining consistent margins, body and section title fonts, alignment, etc. The portfolio title on the summary page can use a maximum 36-point font.

Format. All three portfolios must be submitted as both an online CANVAS submission, and a printed copy brought into class. Online submissions must be a single PDF of three pages, and not to exceed 100 MB in size. (You are responsible for determining how to generate an appropriately-sized PDF; please refer to online guides for the software you are using.) Print submissions must consist of single-sided 11x17 sheets, stapled at the top left corner.

When you submit Portfolio 3 (by itself), you should also, separately, submit a combined PDF containing all three portfolios on Kepler. There is no file size limit for this submission, but to receive full credit, the file name must be formatted as:

LastnameFirstname_PrecedentPortfolios.pdf

For example, if actor Timothée Chalamet were taking this class, he would upload:
ChalametTimothée_PrecedentPortfolios.pdf

Submissions. **Portfolio 1 (10 points):** *Due 2/11 at 1:00 pm.*

Portfolio 2 10 points): *Due 3/11 at 1:00 pm.*

Portfolio 3 (10 points): *Due 4/15 at 1:00 pm.*

Honors. Students taking this course for Honors credit should include an additional “Source” page at the end of each portfolio. On the left-hand side of the page, list the sources used for each project, following Chicago format. (Use the “Bibliography entry” examples on [this site](#) for reference.) Then, on the right-hand side of the page, for each project, choose **one** of those sources, and write 2-3 paragraphs describing your observations about this source. Try to contextualize the way they are writing about the project: do they have a particular argument they seem to be making about why it’s interesting or important? Are there words or phrases they use that suggest a type of analysis, area of expertise, or assumptions about architectural quality? I will also require that you meet with me at least once in my Office Visiting Hours, sometime before the submission of Portfolio 3, to discuss your projects and your thematic interests. These requirements will be incorporated into the Honors grading rubric.

III. Grading

Grading Summary

30	Online quizzes (11 quizzes x 3 points each; lowest quiz is dropped)
19	Midterm exam
19	Final exam
30	Portfolio Submissions (10 + 10 + 10)
01	Kepler submission of combined portfolio
01	Free point
100	Total

I round final grades up to the nearest whole number, and assign letter grades as follows:

A (90-100) **B+** (86-89) **B** (80-85) **C+** (76-79) **C** (70-75) **D** (60-69) **F** (0-59)

Grading Scale for Undergraduate Courses

Grade	Description
A	Superior
B+	Excellent
B	Very Good
C+	Good
C	Acceptable
D	Minimum
F	Inadequate
AUD	Audit
I	Incomplete. Given in rare instances to students who would normally have completed the course work but who could not do so because of special circumstances. It is expected that coursework will be completed during the next regular semester. If this grade is not removed before final grades are due at the end of the next regular semester, a grade of F will be issued.
W	Withdrawal
S	Satisfactory
U	Unsatisfactory

IV. Course Policies

Office Visiting Hours

I am always happy to meet with students to discuss the course material, or any issues you are having with assignments. For course-material questions, I do suggest you start by asking your question during class or on CANVAS. Many of your classmates may have the same question!

For Spring 2025, my visiting hours will be on most Tuesday afternoons, beginning 1/28, from 2:40-4:20, in my office, 565 Weston Hall. If you have an abiding schedule conflict and cannot realistically meet during this time slot, please email me. I will not be available to meet on 3/18 (spring recess), 4/29 (travel) or 5/6 (when Thursday classes meet).

You can make an appointment through the CANVAS calendar system, when using CANVAS in a web browser (not the phone/tablet app). Open the course on CANVAS, select “View Course Calendar” (on the right-hand side of the page), then “Find Appointments” (again on the right-hand side). Select our course, then look for appointment slots. These are set up to allow only one appointment per student, but don’t worry; we can arrange follow-up meetings as needed.

I also welcome “drop-in” visits during those hours, but be aware that you may have to wait, or leave early, to accommodate students who scheduled time in advance.

Attendance & Absences

NJIT expects all students to attend all classes. It is essential that you attend all classes for the full scheduled length, and that you arrive ready to give your full attention to the course material. Attendance will be taken at each session for record-keeping purposes. I expect to begin lecture promptly at the scheduled start time of the class; arriving late to class is disruptive to your classmates’ learning.

If you miss class, I **strongly** encourage you to meet with classmates and discuss the material as a group. This kind of study session can also benefit those who did attend!

In cases of excused absences, I can provide recordings of the lecture, and make extensions to deadlines. Please contact me immediately, so I can make provisional arrangements while I await verification of an excused absence from the Office of the Dean of Students (DOS).

- Religious holidays are excused absences; please let me know in advance. It's strongly preferable to email me at the start of the semester to let me know of all anticipated absences. At a minimum, email me **before the start of class** for the absence to be excused.
- If you miss class due to “bereavement, medical concerns (including students who test positive for COVID-19), military activity, legal obligations, or university-sponsored events,” NJIT **requires** that you submit a Student Absence Verification Request **no later than 14 days after the absence**, together with related documentation. DOS will review the request and your documentation, and inform me if they verify the absence. I will mark as excused any absence verified by DOS. I also ask that you email me as soon as you can, before or after the absence, so that I am aware of the issue.
- Do **not** send medical or other documentation to me, or to the TA's. This is your private information, and should **only** go to the DOS.
- Please also see the [Dean of Students FAQ on absences](#), further elaborated at the [Student Absence Verification site](#).

Late Work

Students are responsible for planning ahead to meet upcoming deadlines; this will be a critical skill in your future careers. However, it may be one that you're still developing and honing. Therefore, late penalties in this course are moderate—but they will add up quickly! It is almost always best to turn in what you have and move forward. An assignment reduced by late penalties to a “D” can still meaningfully contribute to your total, while one that you don't submit can *only* earn a zero!

Late work due to an excused absence can be excused from late penalties. However, you will need to mention the assignment specifically when informing me of the absence. I will communicate with you to establish a reasonable window of time for late submission without penalty. Once we agree on an extended deadline, that will be treated as the ‘original’ deadline in terms of late penalties; I will not make additional extensions unless a genuinely new circumstance has arisen.

- **Quizzes:** Minus 10% per day. CANVAS automatically rounds up to the next full day, so an assignment submitted even one minute after the deadline counts as one day late.
- **Precedent Portfolio Submissions:** Minus 0.5 points per day. (Ignore the higher penalties generated by CANVAS. I will incorporate late penalties into the assignment grade, and remove the CANVAS penalty when I post grades.) If you do submit a portfolio assignment late, upload it to CANVAS as soon as it's ready, then bring the print copy to the next lecture. Since I use the CANVAS time to determine late penalties, this will ensure you are not penalized for the time between completion and our next class.

Lecture Conduct

Students have a right to learn, and instructors have a right to teach. When you're in class, you should be focused on *this class*. Please refrain from behaviors that disrupt class, including sleeping, talking out of turn, doing work for other classes, or checking email, text messages and social media. You may *think* that you can do two or three things at once, but studies have confirmed that dividing your attention by multi-tasking is unequivocally **worse** for learning outcomes. Those sitting near you are *also* likely to be distracted by what's on your screen.

I also request that you not go online during class to look up course topics when they come up in class. While they are on topic, you are still "leaving" the class. Instead, make notes on things you want to ask about, or look up later. Building this habit now will make you a more attentive and engaged team member in the future.

Note-Taking Tips

Take notes during lecture (and while reading). But know that a lecture is a live performance; it's not designed with the assumption that you will write down or retain every single word. In fact, *trying* to do that can mean you retain *less*! Instead, try to take down key words, phrases and supporting details in your own words. An "outline" format for your notes can encourage you to identify the hierarchical relationships between themes, examples, and supporting details.

I recommend taking notes on paper. The very fact that hand-writing is a little slower forces you to be more actively engaged. Consider keeping a separate “question page,” or using the margins of your paper, to mark questions you’d like to ask.

I strongly encourage regularly-scheduled study sessions with your peers, ideally shortly after you complete the weekly quiz. Even if you can only devote 30-60 minutes per week, this will tremendously increase your understanding and confidence.

Recording Classes

I do not allow student recordings of class, or photography/videography of lecture materials, except where an accommodation is indicated by the [Office of Accessibility Resources and Services \(OARS\)](#). I will create recordings of each lecture, and provide them to students with excused absences, and students with specific accommodations specified by OARS. These recordings will not be made available to the class as a whole.

Teaching Assistants

Our wonderful teaching assistants are simultaneously graduate students enrolled in a degree program, and NJIT employees whose work supports your own learning. Please remember to treat them with patience, courtesy and respect for their busy schedules. For this class, the TAs’ responsibilities include taking attendance and primary grading for the portfolio assignment and exams. They can also answer questions about the assignments, syllabus, and schedule.

If you have a question about a grade, or aren’t sure how to interpret your TA’s feedback, please ask them courteously to clarify. If you don’t feel you’ve reached resolution, then please contact me (either by email, during class, or during my Visiting Hours).

You will be randomly assigned a TA within the first week of the semester. I will act in this capacity for students taking the course for Honors credit.

CANVAS & Kepler

CANVAS will be used to distribute non-textbook readings and other documents. You will also use it to take your quizzes, and to electronically submit PDF copies of the portfolio assignment. Important course information will be often be distributed through CANVAS Announcements. Check your CANVAS notification settings to make sure you receive these in a format that you can commit to reading. You are responsible for keeping up with communications from your instructors; “I didn’t read the announcement” is not accepted as an excuse for missing work.

At the end of the semester, I will require that you additionally submit the combined portfolio assignment on KEPLER. This is the only KEPLER submission required for ARCH 211.

From the Department: *This course will use the learning management system CANVAS as the repository for all readings assignments and project assignments. All student work must be uploaded in the appropriate assignment folders. To access CANVAS, you must have a UCID account with NJIT. Students must upload copies of their assignments to the new KEPLER 5 system found under the KEPLER tab in CANVAS "Modules". CANVAS assignments folders are automatically ported to KEPLER, although students will need to initiate a separate KEPLER upload. The new KEPLER has an improved interface for easier batch uploading. Any file, regardless of file size, or type can be uploaded, although .pdfs and .jpegs are recommended to ensure viewability. KEPLER no longer has individual student folders. Rather, student work is now available for review in either "List View" organized by student or "Gallery View" with thumbnails of all work in an assignment folder viewable at once.*

Academic Integrity: Cheating & Plagiarism

When you put your name on an assignment, you take credit for the work. Therefore, the work you submit must be your own. **Cheating and plagiarism degrade your own educational experience and that of those around you.** If you are caught cheating or plagiarizing, all materials will be confiscated, and the matter referred to the Office of the Dean of Students, which investigates allegations of academic misconduct and determines appropriate sanctions.

Copying and pasting from sources you’ve found is not doing your own work. Changing a few words here and there, rearranging the order of sentences, or collaging together text from different sources, does not make it your own work. For related reasons, the use of generative AI (ChatGPT, etc.) is not permitted in this course, under any circumstance.

Plagiarized text also tells me nothing about your understanding of the course material—or about your interests, opinions, and values. Your own original work, even when it shows uncertainty about course material, or includes thoughts that you haven't quite finished polishing, is so much more valuable than plagiarized text! In any case, it is not worth risking your future accomplishments at NJIT, to save time on one assignment.

Of course, referring to sources can be a great way to support your arguments, and enables you to respond thoughtfully to other writers. Just make sure that you put all quotes in quotation marks, and provide a footnote making clear where the quotes come from. If you are paraphrasing an author's words, or relying on information from their writing, you don't need to use quotation marks, but you *do* need to indicate the source with a footnote. This is essential to avoid suspicion of plagiarism. It also shows respect for your sources (giving them credit for their intellectual work), and for yourself. Footnoting helps highlight where their contributions end, and your own begin.

From the Department: *Academic integrity and honesty are of paramount importance. Cheating and plagiarism will not be tolerated. The NJIT Honor Code will be upheld, and any violations will be brought to the immediate attention of the Dean of Students. All students are responsible for upholding the integrity of NJIT by reporting any violation of academic integrity to the Office of the Dean of Students. The identity of the student filing the report will remain anonymous. All students are expected to adhere to the University [Code on Academic Integrity](#) and to the [Code of Student Conduct](#). HCAD librarian Maya Gervits has assembled [excellent resources](#) for a student's use on using images, citing, and plagiarism.*

From NJIT: *Academic Integrity is the cornerstone of higher education and is central to the ideals of this course and the university. Cheating is strictly prohibited and devalues the degree that you are working on. As a member of the NJIT community, it is your responsibility to protect your educational investment by knowing and following the academic code of integrity policy that is found at: [NJIT Academic Integrity Code](#). Please note that it is my professional obligation and responsibility to report any academic misconduct to the Dean of Students Office. Any student found in violation of the code by cheating, plagiarizing or using any online software inappropriately will result in disciplinary action. This may include a failing grade of F, and/or suspension or dismissal from the university. If you have any questions about the code of Academic Integrity, please contact the Dean of Students Office at dos@njit.edu.*

Learning and Teaching Culture Policy

From the Department: *In addition to the overarching values and ethics of the university, the New Jersey School of Architecture is dedicated to optimism, diversity and solidarity, professional conduct, constructive evaluation and instruction, collaborative community, health and wellbeing, time management and school-life-work balance, respectful stewardship and space management, and well-rounded enrichment. The pedagogy of architecture and design is as complex as it is rewarding, and as dynamically evolving as the people who learn and teach it. This understanding resides at the core of the NJSOA Learning and Teaching Culture Policy.*

Office of Accessibility Resources (OARS)

If you are in need of accommodations due to a disability, please contact the [Office of Accessibility Resources & Services](#) (OARS), by email at oars@njit.edu or by visiting in person at Kupfrian Hall 201 to discuss your specific needs. OARS issues Letters of Accommodation Eligibility to ensure that students receive appropriate accommodations to which they are entitled.

V. Bibliography

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VI. Calendar

Tues. 1/21 01. Introduction; Hygiene and Urban Planning (Paris, Rio, NYC)

(No reading – first day!)

Fri. 1/24 02. Industrial Worlds I: Iron, Consumption, and 19th Century Style

RQD: **KJ:** 255-272 (“The Industrial Revolution”)

Boileau, excerpts from “Shops of the Bon Marché in Paris” (1876)

OPT: **Cheng**, “Structural Racialism in Modern Architectural Theory” (2020)

Tues. 1/28 03. Industrial Worlds II: Factory Critiques and the Utopian Impulse

RQD: **CJP:** 669-673 (Arts & Crafts)

Hossain, “Sultana’s Dream” (1905)

Ruskin, excerpts from *The Seven Lamps of Architecture* (1849)

OPT: **Benjamin**, “Paris, the Capital of the Nineteenth Century” (1936)

Morris, “The Manifesto of the Socialist League” (1885)

Pugin, excerpts from *Contrasts* (1836)

Howard, excerpts from *Garden Cities of To-Morrow* (1902)

Quiz 1 (Lectures 1-2) due at noon.

Fri. 1/31 04. Industrial Worlds III: From Settler Colonialism to Ideal City Plans

RQD: **KJ:** 323-341 (“Chicago from the Great Fire to the Great War”)

OPT: **CJP:** 688-689 (Professionalization, City Beautiful)

AC: 35-55 (“Organicism versus Classicism: Chicago 1890-1910”)

Cronon, excerpts from *Nature’s Metropolis* (1992)

Settler Colonial City Project, “Decolonizing the Chicago Cultural Center” (2019)

Tues. 2/4 05. Industrial Worlds IV: Skyscrapers, Urban Institutions and Art Nouveau

RQD: **Sullivan**, “The Tall Office Building Artistically Considered” (1896)

Wright, “The Art and Craft of the Machine” (1901)

OPT: **Rowe**: “Chicago Frame” (1956)

AC: 12-33 (“Art Nouveau 1890-1910”)

Quiz 2 (Lectures 3-4) due at noon.

Fri. 2/7 06. Modern Culture I: Avant-Gardes

RQD: **Loos**, “Ornament and Crime” (1908)

Sant’Elia and Marinetti, “Futurist Architecture” (1914)

OPT: **Loos**, “The Poor Little Rich Man” (1900)

Scheerbart, “Glass Architecture” (1914)

Crystal Chain correspondence, excerpts (1919-1920)

Canales & Herscher, “Criminal Skins...” (Loos) (2005)

KJ: 342-358 (“Inventing the Avant-Garde”)

AC: 73-85 (“The Urn and the Chamberpot: Adolf Loos”)

AC: 87-107 (“Expressionism and Futurism”)

- Tues. 2/11 07. Modern Culture II: Work and Leisure**
RQD: **CJP:** 701-702 (concrete); 738 (Art Deco).
OPT: Lee, “Remapping Shanghai” (1999)
 Quiz 3 (Lectures 5-6) due at noon.
 Portfolio 1 due at the start of class.
- Fri. 2/14 08. Modern Culture III: Institutions, Methods and More Manifestos**
RQD: **Gropius**, “Programme of the Staatliches Bauhaus in Weimar” (1919)
Le Corbusier, excerpts from *Towards an Architecture* (1923)
OPT: **AC:** 136-157 (“Return to Order: Le Corbusier...”)
Lissitzky, excerpts from *Russia [...] (1930)*
Gropius, “Principles of Bauhaus Production” (1926)
- Tues. 2/18 09. Modern Culture IV: Modern Houses, Modern Living**
RQD: *None!*
OPT: **Friedman**, “Family Matters: The Schröder House” (2006)
Constant, “E-1027: The Nonheroic Modernism of Eileen Gray” (1994)
Taylor, “Amaza’s Azurest” (2020)
AC: 108-135 (“The Avant-Garde in Holland and Russia”)
 Quiz 4 (Lectures 7-8) due at noon.
- Fri. 2/21 10. Modern Culture V: Housing for the Masses**
RQD: **Le Corbusier**, excerpts from *The City of To-Morrow (1929)*
OPT: **AC:** 156-181 (“Weimar Germany”)
- Tues. 2/25 11. The State I: History and Modernity, 1920s-1940s**
RQD: *None!*
OPT: **Lai**, “Searching for a Modern Chinese Monument” (2005)
 Quiz 5 (Lectures 9-10) due at noon.
- Fri. 2/28 12. The State II: Infrastructure, Development and War**
RQD: **CJP:** 725-727 (context)
- Tues. 3/4 13. The State III: Reconstruction, Mass Housing & Model Villages**
RQD: **Fathy**, excerpts from *Architecture for the Poor* (1973)
van Gelderen, excerpts from *Ideals in Concrete* (2004)
 Quiz 6 (Lectures 11-12) due at noon.
- Fri. 3/7 14. The State IV: Monumentality and Modern Capitals**
RQD: **CJP:** 745-746 (Brazil); 754-755 (Brasilia)
Sert, Leger & Giedion, “Nine Points on Monumentality” (1943)

Tues. 3/11 15. Postwar USA I: Corporate Space and Urban Renewal
RQD: **CJP:** 763-765 (Corporate architecture)
Bristol, “The Pruitt-Igoe Myth” (1991)
OPT: **AC:** 230-254 (“Pax Americana: Architecture in America 1945-1965”)
Jacobs, “The Uses of Sidewalks: Safety” (1961)
Hitchcock, “The Architecture of Bureaucracy and the Architecture of Genius” (1947)
Quiz 7 (Lectures 13-14) due at noon.
Portfolio 2 due at the start of class.

Fri. 3/14 Midterm Review / overflow session
Come prepared with questions!

Tues. 3/18 Spring Recess – No Class

Fri. 3/21 Spring Recess – No Class

Tues. 3/25 Midterm Exam
In-class CANVAS activity. No quiz this week!

Fri. 3/28 16. Postwar USA II: Suburbanization
RQD: **Harris**, “The Ordinary Postwar House” (2012)

Tues. 4/1 17. Late-Colonial and Post-Colonial Architecture
RQD: **KJ:** 424-438 (“Postcolonial Modernism and Beyond”)
Smithson, ed., excerpts from *Team Ten Primer* (1964)
Quiz 8 (Lectures 15-16) due at noon.

Fri. 4/4 18. Brutalism(s): Visions of the State and the Public
RQD: **CJP:** 772 (Brutalism)
Stirling, “Ronchamp” (1956)
OPT: **Rohan**, “Rendering the Surface...” (2000)
Williams, “The Aesthetic of Poverty” (2009)

Tues. 4/8 19. Contesting the “Crisis” City: NYC and Beyond
RQD: **Goldstein**, “Crisis and Opportunity” (2017)
Jordan, chapter 16 from *His Own Where* (1971)
OPT: **Davis**, “Black Spaces Matter” (2015)
Quiz 9 (Lectures 17-18) due at noon.

Fri. 4/11 20. Megastructures, Mega-Systems and “High-Tech” Architecture
RQD: **CJP:** 773 (Archigram); 774-775 (Fuller)
Cook, excerpts from “Amazing Archigram: A Supplement” (1967)
Tange, “A Plan for Tokyo” (1961)
OPT: **AC:** 208-229 (“From Le Corbusier to Megastructures”)
Banham, excerpts from *Megastructure* (1976)

- Tues. 4/15 21. Social and Environmental Critique**
RQD: **Superstudio**, “Continuous Monument: Storyboards” (1971)
OPT: **Chaitken**, “Alternatives” (1982)
Debord, “Theory of the *Dérive*” (1958)
 Quiz 10 (Lectures 19-20) due at noon.
 Portfolio 3 due at start of class; Combined Portfolio due on Kepler at same time.
- Fri. 4/18 Good Friday – No Class**
- Tues. 4/22 22. Postmodernism(s)**
RQD: **Venturi**, excerpts from *Complexity and Contradiction in Architecture* (1966)
OPT: **Venturi and Scott Brown**, excerpts from *Learning from Las Vegas* (1972)
 No quiz this week!
- Fri. 4/25 23. Formalism, Autonomy, and Detailing**
RQD: **KJ**: 456-471 (“From Postmodern to Neomodern”)
- Tues. 4/29 24. Digital Roots, 1980s-2000s**
Possible Virtual session – Panopto recording + CANVAS Q&A
RQD: *None!*
 Quiz 11 (Lectures 21-23) due at noon.
- Fri. 5/2 25. Event and Program**
Virtual session – Panopto recording + CANVAS Q&A (Conference travel)
RQD: **Koolhaas**, excerpts from *Delirious New York* (1978)
- Tues. 5/6 No class - Thursday classes meet**
 No quiz this week!
- Weds. 5/7 26. Activist Practice and Radical Imaginaries**
 (Friday classes meet on Wednesday!)
RQD: **Spatial Information Design Lab**, pamphlets from the Million Dollar Blocks Project (2006-2008). (You can skim “Scenario Planning.”)
BlackSpace Urbanist Collective, “BlackSpace Manifesto” (2019)
- Sat. 5/10 [Exam Week Begins – Through Friday 5/16]**
 CANVAS activity, in-class, during final exam period. Day/time to be scheduled by the Registrar.
- Sun. 5/18 Deadline for instructors to submit grades to NJIT.**