

# **ARCH 211: History II**

## **Spring 2024**

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

Addison Godel (he/him) | [amg236@njit.edu](mailto:amg236@njit.edu)

Office Visiting Hours: Wednesdays, 2:40-4:00 (565 Weston Hall)

### **Teaching Assistants:**

Aditya Rao ([asr37@njit.edu](mailto:asr37@njit.edu))

Dhrumee Shah ([ds2266@njit.edu](mailto:ds2266@njit.edu))

Mansi Shah ([ms2985@njit.edu](mailto:ms2985@njit.edu))

# **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 19<sup>th</sup> century to the early beginning of the 21<sup>st</sup>. While we'll proceed in loose chronological order, we will often double back (and jump ahead), drawing 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](http://gahtc.org)) and the syllabi developed by Meredith TenHoor and her colleagues (including myself) at Pratt Institute. I am also grateful to our Professor and Interim 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, and there are surely oversights of which I am unaware. For this reason and others, I very much welcome student feedback on the content and structure of this course.

### **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 with sharpen analytical skills to cultivate the use of 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, reading assignments may include individual PDFs, selections from the textbooks, or both. PDFs will be distributed on CANVAS. While I recommend purchasing both textbooks, both are also available online through the NJIT library.

- **CJP:** Ching, Frances, Mark Jarzombek, Vikramaditya Prakash. *A Global History of Architecture, Third Edition*. New York: Wiley, 2017. (ISBN: 9781118981337)
- **KJ:** James-Chakraborty, Kathleen. *Architecture Since 1400*. Minneapolis: University of Minnesota Press, 2014. (ISBN: 0816673977)

This additional textbook, also available online, is used only for “OPT” readings:

- **AC:** Colquhoun, Alan. *Modern Architecture*. New York: Oxford University Press, 2002.

### 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**. Staying in 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.
- Questions may require you to name a building or architect, or identify an approximate date, based on images of “Key Projects” identified in the lecture.
- There are 11 quizzes. Each is worth 4 points towards your final grade. The lowest quiz will be dropped from tabulation, so quizzes are worth 40 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 in the classroom 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, connection to the themes of the questions, and richness/clarity of comparisons/analysis.
- The final will strongly emphasize material covered after the midterm.
- The “Key Projects” identified in the lecture and listed on CANVAS will be emphasized in essay and short-answer questions. Just like on the quizzes, the Key Projects are the only projects you will need to be able to identify (that is, to provide the building name, architect, and/or approximate date).
- Electronic devices (including cellphones, computers, tablets or headphones) are not permitted. You will be asked to put these completely away at the start of the exam. Any use of these devices, online sources, or physical notes, will be treated as cheating.

## **Precedent Portfolio**

Over the course of three assignments, you will complete **a portfolio of nine projects that you’ve seen in class this semester, related to a recurring theme of your choice.** A project could be a built or unbuilt building, complex of buildings, landscape, or urban space. For each of the nine projects, you will prepare **one** 11x17 sheet.

Theme. The theme is up to you; it might 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. Make sure you choose projects for which you can find enough information and imagery. You may include one historical project not covered in our class, from the time period 1850-2005.

Research. Spend roughly 1-2 hours on research for each project, using online and library resources. Be sure to find good images (drawings and photos). Take time to look closely at images, thinking about what you see in relation to what you’ve learned.

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. Every project *must* be discussed in terms of the theme you’ve selected: 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, even if they are not related to the theme.

Summary. In each submission, you include a summary page, doubling as the title page. For *each* project, include a single image, and a summary in 1-2 paragraphs of how that project relates to your theme. These summaries should clarify the “big ideas” of each of your project pages, and the different ways that your theme is developed or explored. In Portfolio III, this page will also include a summary discussion (2-3 paragraphs), stating your overall thoughts about the theme and how the projects dealt with it, perhaps pointing out approaches that recurred, ones that strongly contrasted with each other, and ones that you found particularly successful (or unsuccessful), in relation to your theme specifically.

The summary page will have a different layout than the project pages. In all submissions, reserve space for the summary discussion and all nine projects. In the first two submissions, use a “lorem ipsum” generator to fill in placeholder text for items that are not yet required.

Layout. Your layout should be consistent for all project pages in each submission, and can be revised between submissions. Consistent, recurring features should include your name; your theme; the name of the project; its location, date, and designer(s). Make consistent choices regarding alignment, fonts, margins, etc. For body text, you must use a legible serif or sans-serif typeface, *not* a “script” or “cursive” font.

Format. Portfolios I and II should be submitted as both an online CANVAS submission, and a printed copy brought into class. Portfolio III does not require a printed copy, but should be submitted digitally to CANVAS, and uploaded to KEPLER under “Portfolio III.” Online submissions must be a single PDF containing all pages. This PDF must not 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, and plan ahead so there are no ‘surprises’ right before the deadline. Print submissions must consist of single-sided 11x17 sheets, stapled at the top left corner.

Submissions. **Portfolio I (6 points): *First three projects and summary page.***

*Due 2/13 at 1:00 pm. Print and CANVAS, as described above.*

In this submission, your theme may be preliminary or somewhat general, to allow for later adjustment. You will also have the opportunity to revise the contents in future submissions, but your description, analysis, and layout should all be serious attempts to address all the requirements. This is not a “placeholder” submission!

**Portfolio II (8 points): *First six projects and summary page.***

*Due 4/2 at 1:00 pm. Print and CANVAS, as described above.*

This portfolio will include revised versions of the first three project pages, plus three new project pages; the new projects should also be added to the summary page.

**Portfolio III (10 points): *All nine projects + summary page.***

*Due 5/2 at 1:00 pm. CANVAS and Kepler, as described above.*

This portfolio will include revised versions of the first six project pages, plus three new project pages; the new projects should also be added to the summary page.

Honors.

Students taking this course for Honors credit should include an additional “Source” page at the end of the portfolio. Similarly to the summary page, this should include space for each project, this time without images. For each project, choose one of your research sources, and write 1-2 paragraphs describing your observations about this source. Try to contextualize the way they are writing about the building: do they have a particular argument they seem to be making about why it’s interesting or important? Is there a particular audience they are trying to reach? Are there words or phrases they use that suggest a type of analysis, area of expertise, or assumptions about what makes architecture worthy of praise or criticism? This page should also include a complete bibliography in Chicago format; refer to the “Bibliography entry” examples at [this page](#). The bibliography should be single-spaced, alphabetized by author (not separated by project), with “Hanging” indentation.

### **III. Grading**

#### **Grading summary**

40	Online quizzes (11 quizzes x 4 points each; lowest quiz is dropped)
24	Portfolio (6 for Portfolio I + 8 for Portfolio I + 10 for Portfolio II)
18	Midterm exam
18	Final exam
<b>100</b>	<b>Total</b>

Letter grades will be assigned 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. It's likely that many of your classmates have the same question!

For Spring 2024, my “visiting hours” will be on Tuesday afternoons, beginning 1/23, from 2:40-4:00, in my office, 565 Weston Hall. If you have an abiding schedule conflict and cannot realistically meet during this time slot, please email me.

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.

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. Often, we will begin with time for questions, or a recapitulation of the previous lecture's material, but these are not “optional” activities!

If you miss class, I **strongly** encourage you to meet up with classmates and discuss the material as a group. I want to make sure you learn the material! As well, this kind of study session can be equally beneficial to those who did attend the lecture, as a way to think about and reinforce what they've already learned.

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 professional lives. However, I know that for many of you, it is one that you're still working to develop and improve. For this reason, late penalties in this course are moderate—but they will add up **very** quickly! It is almost always best to turn in what you have, on time, so that you can get feedback on it and move forward. An assignment that you don't submit can *only* earn a zero, while even an assignment earning a low “D” can meaningfully contribute to your final total.

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 one minute after the deadline counts as 1 day late. This is another good reason to get your quizzes done well before the deadline!
- **Precedent Portfolio Submissions:** Minus 0.5 points per day. Ignore the inaccurate late penalties automatically generated by CANVAS; I will incorporate late penalties into the assignment grade, and remove the CANVAS penalty I post those grades.

### **Lecture Conduct**

Students have a right to learn, and instructors have a right to teach. I require that you refrain from behaviors that disrupt class, including sleeping, talking out of turn, or engaging in activities unrelated to the class. Doing work for other classes, or checking email, text messages and social media, harms your learning and that of your classmates.

You may *think* that you can do two or three things at once while remaining fully engaged in all of them, 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. When you’re in class, you should be focused on *this class*.

I also request that you not go online during class to look up course topics when they come up in class, as this also means “leaving” the lecture behind. It’s great to pursue your curiosity, but the best way to do this is to make notes to yourself of 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 as you do the readings. 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. Trying to do that can actually mean you retain *less*! 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**, especially if you find yourself falling into “stenographer” mode. It may seem counterintuitive, but the very fact that hand-writing is a little slower requires 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; these are provided to the teaching assistants, to students with excused absences, and to students with specific accommodations specified by OARS. These recordings will not be made available to the class as a whole.

### **Teaching Assistants**

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

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 what your TA means by their feedback, please ask them courteously to clarify. Substantive questions about course material, or unresolved concerns over a grade/assignment, should be directed to me (either by email, during class, or during my Visiting Hours).

### **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" will not be a convincing excuse for missing work or other items.

At the end of the semester, I will require that you additionally submit the final 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, so 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. Using ChatGPT or other language processors and AI software to generate text 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.

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. This is essential to avoid suspicion of plagiarism. You also show respect for your sources by giving them credit for their intellectual work, and respect for yourself by making it clear 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](mailto: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](mailto: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**

- Banham, Reyner. *Megastructure: Urban Futures of the Recent Past*. London: Thames and Hudson, 1976.
- Benjamin, Walter. "Paris, the Capital of the Nineteenth Century" (1936). In *The Work of Art in the Age of its Mechanical Reproducibility, and Other Writings on Media*, edited by Michael W. Jennings, Brigid Doherty and Thomas Y. Levin, 96-115. Cambridge, MA: Harvard University Press, 2008.
- BlackSpace Urbanist Collective, "BlackSpace Manifesto." Online, 2019.
- Boileau, Louis-Charles. Excerpts from "Shops of the Bon Marche in Paris - Grand Staircase" (1876). In *Architectural Theory: Volume II: An Anthology from 1871 to 2005*, edited by Christina Contandriopoulos and Harry Francis Mallgrave. Malden, MA: Blackwell, 2008.
- Bristol, Katherine. "The Pruitt-Igoe Myth." *Journal of Architectural Education* 44, no. 3 (May 1991): 163-171.
- Canales, Jimena and Andrew Herscher. "Criminal Skins: Tattoos and Modern Architecture in the Work of Adolf Loos." *Architectural History*, 48 (2005): 235-256.
- Carson, Rachel. *Silent Spring*. Boston: Houghton Mifflin, 1962.
- Chaitken, Williams. "The Alternatives." In *Architecture Today*, edited by Charles Jencks. New York: Harry N. Abrams, Inc., 1982.
- Cheng, Irene. "Structural Racism in Modern Architectural Theory." In *Race and Modern Architecture: A Critical History from the Enlightenment to the Present*, edited by Irene Cheng, Charles Davis II and Mabel O. Wilson. Pittsburgh, Pa.: University of Pittsburgh Press, 2020), 134-152.
- Constant, Caroline. "E-1027: The Nonheroic Modernism of Eileen Gray." *Journal of the Society of Architectural Historians*, 53, no. 3 (September 1994): 265-279.
- Cook, Peter, "Amazing Archigram: A Supplement," *Perspecta*, 11 (1967): 131-154.
- Cronon, William. *Nature's Metropolis: Chicago and the Great West*. New York: Norton, 1992.
- Crystal Chain group. Crystal Chain correspondence (1919-1920). In Iain Boyd Whyte, *The Crystal Chain*. Cambridge, MA: MIT Press, 1985.
- Davis, Charles II. "Black Spaces Matter." *Aggregate*, no. 3 (2015).
- Debord, Guy. "Theory of the Dérive." *International Situationniste* 2 (December 1958): 50-54.
- Düwel, Jorn. "'Wir sind das Bauvolk.'" In *Ideals in Concrete: Exploring Central and Eastern Europe*, edited by Mieke Dings, 53-58. Rotterdam: nai010, 2004.
- Friedman, Alice T. *Women and the Making of the Modern House*. New Haven: Yale University Press, 2006.
- Goldstein, Brian. *The Roots of Urban Renaissance: Gentrification and the Struggle over Harlem*. Cambridge, MA: Harvard University Press, 2017.

- Gropius, Walter. "Principles of Bauhaus Production" (1926). In *Programs and Manifestoes on 20th-Century Architecture*, edited by Ulrich Conrads, 95-97. Cambridge, MA: MIT Press, 1971.
- Gropius, Walter. "Programme of the Staatliches Bauhaus in Weimar" (1919). In *Programs and Manifestoes on 20th-Century Architecture*, edited by Ulrich Conrads, 49-53. Cambridge, MA: MIT Press, 1971.
- Harris, Dianne. *Little White Houses: How the Postwar Home Constructed Race in America* (Minneapolis, MN: University of Minnesota Press, 2012).
- Hitchcock, Henry-Russell. "The Architecture of Bureaucracy and the Architecture of Genius." *Architectural Review*, 101 (January 1947): 3-6.
- Hossain, Rokeya Sakhawat. "Sultana's Dream" (1905). In Rokeya Sakhawat Hossain, Roushan Jahan and Hanna Papanek, *Sultana's Dream and Selections from The Secluded Ones*. New York: The Feminist Press, 1993.
- Howard, Ebenezer. *Garden Cities of To-Morrow*. London: Swan Sonnenschein & Co., 1902.
- Jacobs, Jane. *The Death and Life of Great American Cities*. New York: Random House, 1961.
- Jordan, June. *His Own Where* (1971). New York: Feminist Press, 2010.
- Jutten, Nynke. "Perimeter Blocks and Plattenbau: The Spatial Rendering of Socialist Ideas." In *Ideals in Concrete: Exploring Central and Eastern Europe*, edited by Mieke Dings, 139-159. Rotterdam: nai010, 2004.
- Koolhaas, Rem. *Delirious New York*. New York: Monacelli Press: 1978.
- Lai, Delin. "Searching for a Modern Chinese Monument: The Design of the Sun Yat-Sen Mausoleum in Nanjing." *Journal of the Society of Architectural Historians*, 64, no. 1 (March 2005): 22-55.
- Le Corbusier [Charles-Edouard Jeanneret]. *The City of To-morrow and its Planning* (1924). Cambridge, MA: MIT Press, 1971.
- Le Corbusier [Charles-Edouard Jeanneret], *Toward an Architecture* (1923). Los Angeles: Getty Research Institute, 2007.
- Lee, Leo Ou-Fan. "Remapping Shanghai," in *Shanghai Modern: The Flowering of a New Urban Culture in China, 1930-1945*. Cambridge, MA: Harvard University Press, 1999.
- Lissitzky, El. *Russia: An Architecture for World Revolution* (1930). Cambridge, MA: The MIT Press, 1970.
- Loos, Adolf. "Ornament and Crime" (1908). In *Programs and Manifestoes on 20th-Century Architecture*, edited by Ulrich Conrads, 19-24. Cambridge, MA: MIT Press, 1971.
- Loos, Adolf. "The Poor Little Rich Man" (1900). In *Spoken Into the Void: Collected Essays, 1897-1900*, edited by Jane Newman and John Smith, 125-127. Cambridge, MA: MIT Press, 1982.
- Morris, William. "The Manifesto of the Socialist League," in *Commonweal* (February 1885).
- Pugin, A.W.N. *Contrasts* (1836). New York: Humanities Press, 1969.
- Rohan, Timothy. "Rendering the Surface: Paul Rudolph's Art and Architecture Building at Yale." *Grey Room*, 1 (2000): 84-107.

- Rowe, Colin. "Chicago Frame: Chicago's Place in the Modern Movement." *The Architectural Review*, 120 (Nov. 1956): 285-289.
- Ruskin, John. *The Seven Lamps of Architecture* (1849). London: Waverley Book Company, 1920.
- Sant'Elia, Antonio and Filippo Tommaso Marinetti. "Futurist Architecture" (1914). In *Programs and Manifestoes on 20th-Century Architecture*, edited by Ulrich Conrads, 34-37. Cambridge, MA: MIT Press, 1971.
- Scheerbart, Paul. "Glass Architecture" (1914). In *Programs and Manifestoes on 20th-Century Architecture*, edited by Ulrich Conrads, 32-33. Cambridge, MA: MIT Press, 1971.
- Sert, Josep Lluís; Fernand Léger; Sigfried Giedion, "Nine Points on Monumentality" (1943). *Harvard Architecture Review*, 4 (Spring 1985): 62-63.
- Settler Colonial City Project (Ana Maria Leon and Andrew Herscher). *Decolonizing the Chicago Cultural Center*. Chicago: Chicago Architectural Biennial, 2019.
- Smithson, Alison, ed. *Team 10 Primer*, revised edition. Cambridge, MA: MIT Press, 1968.
- Spatial Information Design Lab. *Architecture & Justice* (2006) and *Scenario Planning* (2008). New York: Graduate School of Architecture, Planning and Preservation of Columbia University.
- Sullivan, Louis. "The Tall Office Building Artistically Considered." *Lippincott's Magazine* (March 1896).
- Superstudio. "Continuous Monument: Storyboards." *Casabella*, 358 (November 1971): 19-22.
- Tange, Kenzo. "A Plan for Tokyo: Toward a Structural Reorganization" (1961). In *Architecture Culture: 1943-1968*, edited by Joan Ockman, 325-334. New York: Rizzoli, 1993.
- Taylor, Jacqueline. "Amaza's Azurest: Modern Architecture and the 'New Negro' Woman." In *Suffragette City: Women, Politics and the Built Environment*, edited by Elizabeth Darling and Nathaniel Robert Walker, 33-56 (New York: Routledge, 2020)..
- van Gelderen, Mikel. "Unabashed Shamelessness: Plattenbau, Relic of the Past?" In *Ideals in Concrete: Exploring Central and Eastern Europe*, edited by Mieke Dings, 125-131. Rotterdam: nai010, 2004.
- Venturi, Robert, Denise Scott Brown, and Steven Izenour. *Learning from Las Vegas: The Forgotten Symbolism of Architectural Form* (1972), revised edition. Cambridge, MA: MIT Press, 1977.
- Venturi, Robert. *Complexity and Contradiction in Architecture*. New York: New York Museum of Modern Art, 1966.
- Vivanco, Sandra I. "From Resort to Gallery: Nation Building in Clara Porset's Interior Spaces." *deARQ*, 23 (September 2018): 46-55.
- Williams, Richard J. "The Aesthetics of Poverty." In *Brazil: Modern Architectures in History*. London: Reaktion, 2009.
- Wright, Frank Lloyd. "The Art and Craft of the Machine" (1901). In *Roots of Contemporary American Architecture: a Series of Thirty-Seven Essays Dating from the Mid-Nineteenth Century to the Present*, edited by Lewis Mumford, 169-185. New York: Reinhold, 1952.

## VI. Calendar

**Tues. 1/16 01. Introduction; Hygiene and Urban Planning (Paris, Rio, NYC)**  
(No reading – first day!)

**Fri. 1/19 02. Factory Possibilities: Iron and Consumption**  
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. 1/23 03. Factory Critiques and Ideal Cities**  
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 due at noon.**

**Fri. 1/26 04. Chicago: Settler Colonialism, “City Beautiful,” Prairie House**  
RQD: **KJ:** 323-341 (“Chicago from the Great Fire to the Great War”)  
**Wright**, “The Art and Craft of the Machine” (1901)  
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 (Ana Maria Leon and Andrew Herscher)**,  
“Decolonizing the Chicago Cultural Center” (2019)

**Tues. 1/30 05. Skyscrapers, Institution-Building, and the International Art Nouveau**  
RQD: **Sullivan**, “The Tall Office Building Artistically Considered” (1896)  
OPT: **Rowe:** “Chicago Frame” (1956)  
**AC:** 12-33 (“Art Nouveau 1890-1910”)  
**Quiz 2 due at noon.**

**Fri. 2/2 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: Tattoos and Modern Architecture in the Work of Adolf Loos” (2005)  
**AC:** 73-85 (“The Urn and the Chamberpot: Adolf Loos”)  
**AC:** 87-107 (“Expressionism and Futurism”)

- Tues. 2/6 07. Modern Culture II: Work and Leisure**  
RQD: Lee, “Remapping Shanghai” (1999)  
OPT: CJP: 738 (Art Deco)  
 Quiz 3 due at noon.
- Fri. 2/9 08. Modern Culture III: Materials and Methods**  
RQD: CJP: 701-702 (concrete)  
 Le Corbusier, excerpts from *Towards an Architecture* (1923)  
OPT: AC: 136-157 (“Return to Order: Le Corbusier...”)  
 Lissitzky, excerpts from *Russia: An Architecture for World Revolution* (1930)
- Tues. 2/13 09. Modern Culture IV: Houses and Housing**  
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 due at noon.  
 Portfolio I due at the start of class.
- Fri. 2/16 10. Modern Culture V: Cities and Schools**  
RQD: Le Corbusier, excerpts from *The City of To-Morrow* (1929)  
 Gropius, “Programme of the Staatliches Bauhaus in Weimar” (1919)  
OPT: AC: 156-181 (“Weimar Germany”)  
 Gropius, “Principles of Bauhaus Production” (1926)
- Tues. 2/20 11. The State: History and Modernity, 1920s-1940s**  
RQD: None!  
OPT: Lai, “Searching for a Modern Chinese Monument” (2005)  
 Quiz 5 due at noon.
- Fri. 2/23 12. The State: World War II and Reconstruction**  
RQD: CJP: 725-727 (context)  
 Düwel, “Wir sind das Bauvolk” (2004)
- Tues. 2/27 13. The State: Development and Model Housing**  
RQD: Fathy, excerpts from *Architecture for the Poor* (1973)  
 van Gelderen & Jutten, excerpts from *Ideals in Concrete* (2004)  
 Quiz 6 due at noon.
- Fri. 3/1 14. The State: Monumentality and Modern Capitals**  
RQD: CJP: 745-746 (Brazil); 754-755 (Brasilia)  
 Sert, Leger & Giedion, “Nine Points on Monumentality” (1943)

**Tues. 3/5 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 due at noon.**

**Fri. 3/8 Midterm Exam**  
**CANVAS activity, in-class, during our normally scheduled time.**

**Tues. 3/12 Spring Recess – No Class**

**Fri. 3/15 Spring Recess – No Class**

**Tues. 3/19 16. Postwar USA II: Suburbanization**  
RQD: **Harris**, “The Ordinary Postwar House” (2012)  
**No quiz this week!**

**Fri. 3/22 17. Late-Colonial and Post-Colonial Architecture**  
RQD: **KJ:** 424-438 (“Postcolonial Modernism and Beyond”)  
**Smithson, ed.**, excerpts from *Team Ten Primer* (1964)

**Tues. 3/26 18. Invoking the Local: Handicraft and Regional Traditions**  
RQD: **CJP** 766-768 (Latin America)  
**Vivanco**, “From Resort to Gallery” (2018)  
**Quiz 8 due at noon.**

**Fri. 3/29 Good Friday – No Class**

**Mon. 4/1 Last day to withdraw from classes.**

**Tues. 4/2 19. Brutalisms: Visions of the State and the Public**  
RQD: **CJP:** 772 (Brutalism)  
**Williams**, “The Aesthetic of Poverty” (2009)  
OPT: **Rohan**, “Rendering the Surface: Paul Rudolph’s Art and Architecture Building at Yale” (2000)  
**No quiz this week!**  
**Portfolio II due at start of class.**

**Fri.. 4/5 20. 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)

- Tues. 4/9 21. Megastructure and “High-Tech” Architecture**  
RQD: **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)  
**Quiz 9 due at noon.**
- Fri. 4/12 22. Social and Environmental Critique**  
RQD: **Chaitken**, “Alternatives” (1982)  
**Superstudio**, “Continuous Monument: Storyboards” (1971)  
OPT: **Carson**, excerpts from *Silent Spring* (1962)  
**Debord**, “Theory of the *Dérive*” (1958)
- Tues. 4/16 23. Postmodernisms**  
RQD: **Venturi**, excerpts from *Complexity and Contradiction in Architecture* (1966)  
OPT: **Venturi and Scott Brown**, excerpts from *Learning from Las Vegas* (1972)  
**Quiz 10 due at noon.**
- Fri. 4/19 24. Formalism, Autonomy, Phenomenology**  
RQD: **KJ**: 456-471 (“From Postmodern to Neomodern”)
- Tues. 4/23 25. Digital Roots, 1980s-2000s**  
RQD: *None!*  
**No quiz this week!**
- Fri. 4/26 26. Event, Program, and Rapid Urbanization**  
RQD: **Koolhaas**, excerpts from *Delirious New York* (1978)
- Tues. 4/30 27. Activist Practice and Radical Imaginaries**  
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)  
**Quiz 11 due at noon.**
- Thurs. 5/2** **Portfolio III due at 1 PM on CANVAS and Kepler.**  
**Tentative deadline – may be adjusted after Final Exam schedule is announced.**
- Fri. 5/3 [Exam Week Begins]**  
**Final Exam Day/Time to be announced by the Registrar.**
- Thur. 5/9 [Last Day of Exam Week]**  
**CANVAS activity, in-class, during final exam period schedule by the Registrar.**
- Sat. 5/11 Deadline for instructors to submit grades to NJIT.**