



ARCH 210: Architectural History I Fall 2024

Monday & Wednesday, 11:30-12:50, Tiernan Lecture Hall I

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Office Visiting Hours: Wednesdays, 2:20-3:40 (565 Weston Hall)

Teaching Assistants:

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I. Course Overview

Summary

ARCH 210 is the first half of a two-part introductory survey on global architectural history, continued in ARCH 211. 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 around the world, several times over, from the Paleolithic Period to the middle of the 19th century. 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 cultures and individuals approached material, constructional, ornamental and organizational decisions in their projects, 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). Throughout, I ask you to think about them as products of their time and place, *and* as examples that are 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 form: 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 210 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 may include individual PDFs, selections from the textbooks, or both. PDFs will be distributed on CANVAS. While I recommend owning both 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. (ISBN: 9781118981337)
Make sure to use the 2017 edition! The contents and page numbers are very different.
- **KJ:** James-Chakraborty, Kathleen. *Architecture Since 1400*. Minneapolis: University of Minnesota Press, 2014. (ISBN: 0816673977)

Weekly Quizzes

Weekly quizzes will be posted to CANVAS after Wednesday’s lecture, and must be submitted **before 10:30 AM on the following Monday**. 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.
- 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 like books and articles 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 20 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 1-13, and the final will strongly emphasize material from Lectures 14-27. (Lecture 14 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

Over the course of three assignments, you will complete **a portfolio of six 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; the six projects must come from six different lectures. The final portfolio will consist of a front summary/title page, followed by six project pages. The portfolio will be 11x17", in either landscape or portrait orientation.

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, but completed before the year 1850.

Research. Spend roughly 2-3 hours on research for each project, using online and library resources. Be sure to find good images (both drawings and photos). 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. 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, even if they are not related to the theme.

Summary. Each submission also includes a summary page. This is the front page for your project, so it must include a prominent title block identifying your name and your theme. It will also include space for summaries of each project, *and* a summary discussion comparing all six projects.

The project summaries should include a single image, and a summary in 1-2 paragraphs. These summaries should clarify the “big ideas” of each of your project pages, and the different ways that your theme is developed or explored.

The summary discussion (2-3 paragraphs) will give your overall thoughts about the theme and how the projects dealt with it. You might point 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.

In all portfolio submissions, this summary page should include the title block, space for all six projects, and space for the summary discussion. In the first two submissions, you will only have some of the projects to summarize, and you will not include the Summary Discussion. Therefore, in these submissions, for those spaces on the summary page, we will use placeholders. Use blank images (gray boxes), and use a “lorem ipsum” generator for placeholder text. This lets us evaluate how your layout is working and identify any potential issues.

Layout. All 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.

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; it

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. Print submissions must consist of single-sided 11x17 sheets, stapled at the top left corner.

Submissions. Portfolio I (8 points).

Due Weds., 10/2 at 11:30 am. Print and CANVAS, as described above.

This submission will consist of the summary page and the first two project pages. Your theme may be preliminary or somewhat general, to allow for later adjustment, and you will have the opportunity to revise your layout and contents in future submissions. However, your description, analysis, and layout should all be serious attempts to address all the requirements.

Portfolio II (10 points).

Due Weds., 11/6 at 11:30 am. Print and CANVAS, as described above.

This portfolio will include revised versions of the first two project pages, plus two new project pages. The new projects must also be added to the summary page.

Portfolio III (12 points).

Due Weds., 12/11 at 11:30 am. CANVAS and Kepler, as described above.

This portfolio will include revised versions of the first four project pages, plus the two final project pages; the new projects must 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. This should include space for each project, but no 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? 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 in my Office Visiting Hours, on or before 11/6, to discuss your project and your thematic interests. These requirements will be incorporated into the Honors version of the project grading rubric.

III. Grading

Grading Summary

| | |
|------------|--|
| 30 | Online quizzes (11 quizzes x 3 points each; lowest quiz is dropped) |
| 30 | Portfolio (8 for Portfolio I + 10 for Portfolio I + 12 for Portfolio II) |
| 20 | Midterm exam |
| 20 | Final exam |
| 100 | Total |

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, or on the CANVAS discussion pages I create for each lecture session. It's likely that many of your classmates have the same question!

For Fall 2024, my “visiting hours” will be on Wednesday afternoons, beginning 9/11, from 2:20-3:40, in my office, 565 Weston Hall. I will not hold hours on 9/25, 10/23 or 11/27. If you have an ongoing schedule conflict and cannot realistically meet during the regular time slot, please email me and we will work something out.

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; just know that I will have to first accommodate any 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! It 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.)

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 ARCH 210 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 final portfolio assignment on KEPLER. This is the only KEPLER submission required for ARCH 210.

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, and Generative AI

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

Dunbar-Ortiz, Roxanne. "Follow the Corn." From *An Indigenous Peoples' History of the United States*. Boston: Beacon Press, 2014: 15-31.

Guo, Qinghua. "Yingzhao Fashi: Twelfth-Century Chinese Building Manual." *Architectural History*, vol. 41 (1998): 1-13.

Laugier, Marc-Antoine. Excerpts from *An Essay on Architecture (Essai sur L'Architecture)* (1755 edition), translated and edited by Wolfgang and Anni Herrmann. Los Angeles: Hennessey & Ingalls, 1977: 11-22.

Suger, excerpts from *De Consecratione* (ca. 1145). In *Abbot Suger on the Abbey Church of Saint-Denis and its Art Treasures*, translated and edited by Erwin Panofsky. Princeton, NJ: Princeton University Press, 1979: 87-103.

VI. Calendar

Weds. 9/4 01. Course Introduction & Paleolithic Architecture

(No reading – first day!)

Mon. 9/9 02. Neolithic, Megalithic, Geoglyph

RQD: CJP 1-3 (prehistory); 6-7 (ritual centers); 12-14 (*Çatal Hüyük – stop at first column of 14*); 21-24 (megaliths); 46-47 (Stonehenge).

OPT: CJP 48-49 (Malta megaliths); 231-234 (Nazca).

Weds. 9/11 03. Cities & Temples I: River Valley Kingdoms & Monuments

RQD: CJP 14-18 and 36-37 (Fertile Crescent); 19-20, 38-44 (Egypt); 30-32 (Indus).

OPT: CJP 34-35 (more Mesopotamia); 50-52 (Caral).

Mon. 9/16 04. Cities & Temples II: The Bronze Age in the Eastern Mediterranean

RQD: CJP 60-63 (Minoan); 64-71 (New Kingdom Egypt); 77-79 (Mycenaean); 120-123 (Achaemenid Persia).

OPT: CJP 72-74 (more Egypt); 113-116 (Assyria & Babylon).

Quiz 1 due at 10:30 AM.

Weds. 9/18 05. Cities & Temples III: Ancient Greece and Beyond

RQD: CJP 101-104 and 124-137 (Classical Greece).

OPT: CJP 141-145 (Hellenistic Greece); 177-179 (Petra).

Mon. 9/23 06. Cities & Temples IV: Roots of South Asian Architecture

RQD: CJP 111-112 (the Arya); 148-149, 185-190, and 222-224 (Buddhism); 254-255 and 320-322 (Hindu temples); 377 (Vastu shastras).

OPT: CJP 244-246 (Ajanta caves); 256-257 (more early Buddhist sites); 319 (Buddhist universities); 325-327 (Borobudur).

Quiz 2 due at 10:30 AM.

Weds. 9/25 07. Empire & Infrastructure I: Ancient China

RQD: CJP 8-10 (Neolithic); 108-110 (Zhou); 182-184 (Qin).

Guo, “Yingzao Fashi...” 1-13.

OPT: CJP 81-83 (Shang); 150-152 (Warring States); 247-250 (Buddhas); 388-390 (Pagodas); 332-333 (Dou-gong construction); 425 (Yingzhao Fashi).

Mon. 9/30 08. Empire & Infrastructure II: Rome

RQD: CJP 153-155 (context); 166-167; 174-176 (Classical Rome); 202-205 (Roman planning); 207-209 (Pantheon); 251-252 (Ctesiphon).

OPT: CJP 158-163 (early Roman; concrete); 210-211 (Hadrian’s Villa); 214-215 (baths).

Quiz 3 due at 10:30 AM.

- Weds. 10/2 09. Empire & Infrastructure III: South and Central America**
RQD: CJP 90-93 (Olmec); 94-95 (Chavín); 344-345 (Tiwanaku); 465-468 (Inka); 228-230 (Teotihuacan).
 Portfolio I due online and in class, 11:30 AM.
- Mon. 10/7 10. Empire & Infrastructure IV: Central America and the Southwest**
RQD: CJP 194-196 and 338-340 (Maya); 463-464 (Mexico); 360-361 and 460-461 (Pueblo).
OPT: CJP 268-270 (Zapotec); 356-357 (more Maya); 452-453 (Toltec & Chichén Itzá). KJ 16-29 (“Tenochtitlán and Cuzco”).
 Quiz 4 due at 10:30 AM.
- Weds. 10/9 11. Circulation & Transformation I: Indigenous North America**
RQD: Dunbar-Ortiz, “Follow the Corn,” 15-31.
 CJP 358-359 (Cahokia & Serpent Mound); 462 (Northeast).
OPT: CJP 80 (Poverty Point); CJP 235-236 (Ohio). KJ 191-207 (“Living on the North American Land”).
- Mon. 10/14 12. Circulation & Transformation II: Early Jewish, Christian & Islamic Religious Architecture**
RQD: CJP 107 (Solomon); 259-263 (Early Christian); 271-272 and 278-283 (Byzantine); 312-315 and 318 (early Islam).
OPT: CJP 284-286 (Armenia).
 Quiz 5 due at 10:30 AM.
- Weds. 10/16 13. Circulation & Transformation III: The Sahara and West Africa**
RQD: CJP 407-413 (context); 431, 437, 537-538 (Mali).
OPT: KJ 411-423 (“Africa: Villages and Cities”).
- Mon. 10/21 14. Circulation & Transformation IV: East Africa & Indian Ocean Worlds**
RQD: CJP 434-436 (Lalibela, Great Zimbabwe); 322-323 (Ellora); 416-419 (Angkor); 595-596 (temple towns).
OPT: CJP 328-330 (Hindu Southeast Asia); 370-371 (step-wells); 372-375 and 378-379 (other temple complexes); 420-422 (Myanmar).
 Quiz 6 due at 10:30 AM.
- Weds. 10/23 Midterm Exam**
 In-person CANVAS activity, during our normally scheduled time.
- Mon. 10/28 15. Circulation & Transformation V: Japan**
RQD: CJP 266-267 (Kofun); 297-300 (Nara period, Shinto).
 KJ 221-236 (“Edo Japan”).
OPT: CJP 301-302, 391 (Buddhism); 422-423 (Sanju-sangen-do & Itsukushima); 497-499 (Muromachi); 504-511 (castles & palaces).
 No quiz this week!

Weds. 10/30 16. Early Modern Cities I: Ming China

RQD: **KJ 1-15** (“Ming and Qing China”).

CJP 491-495 (Ming, Forbidden City); **512-515** (Ming tombs).

OPT: **CJP 588-590** (Qing); **650-653** (Qianlong Emperor, Chengde).

Mon. 11/4 17. Early Modern Cities II: Medieval Europe

RQD: **316-317** (Córdoba); **441-445** (Gothic); **449-451** (Alhambra).

Suger, excerpts from *De Administratione*, 11-22.

OPT: **CJP 334-337** (Carolingian); **367** (muqarnas); **CJP 396-406** and **438-439** (Romanesque).

Quiz 7 due at 10:30 AM.

Weds. 11/6 18. Early Modern Cities III: Two Renaissances

RQD: **KJ 30-43** (“Brunelleschi”).

CJP 474-477, 480 (Renaissance); **362-363** (Seljuks); **486-487** (Timurid)

OPT: **CJP 364-365** (Great Mosque of Isfahan).

Portfolio II due online and in class, 11:30 AM.

Mon. 11/11 19. Early Modern Cities IV: Heaven and Earth

RQD: **KJ 92-102** (“The Ottomans and the Safavids” – stop at first paragraph on 102).

CJP 545-547 (St. Peter’s).

OPT: **CJP 470-473** and **533-534** (Ottoman); **482** (Tempietto).

Quiz 8 due at 10:30 AM.

Last day to withdraw from classes.

Weds. 11/13 20. Early Modern Cities V: Town House & Country House

RQD: **CJP 478-479, 481** (Palazzi & villas); **539-541** (Palladio).

KJ 61-74 (“The Renaissance in Rome and the Veneto”).

Mon. 11/18 21. Early Modern Order & Spectacle I: Colonialism and the Baroque

RQD: **KJ 125-135** (“Baroque Rome” – stop after 135).

CJP 552-555 (Spanish empire); **568-572** (colonialism).

OPT: **CJP 573-575** (French hôtels); **582-583** (German Baroque).

KJ 141-156 (“Spain and Portugal in the Americas”); **157-172** (“Northern Baroque”).

Quiz 9 due at 10:30 AM.

Weds. 11/20 22. Early Modern Order & Spectacle II: South Asia and the Mughals

RQD: **KJ 109-124** (“Early Modern South Asia”).

CJP 520-523 (Mughal); **597, 611-612** (Jaipur).

OPT: **CJP 488-490** (Deccan sultanates); **524-526** (more Taj Mahal); **527-530** (Vijayanagara; Bijapur).

Mon. 11/25 23. Early Modern Order and Spectacle III: Theatrical Urbanism
RQD: **CJP 563-565** (context); **530-532** (Isfahan); **576-577** (Versailles).
KJ 102-108 (remainder of “The Ottomans and the Safavids”); **136-140**
(remainder of “Baroque Rome”).
Quiz 10 due at 10:30 AM.

Weds. 11/27 *Friday classes meet – No 210 today!*

Mon. 12/2 24. Enlightenment & Empire I: Neoclassicism and the Museum Mentality
RQD: **CJP 616-623; 625** (Neoclassicism, Revolutionary architects).
Laugier, “Essay,” 7-22.
OPT: **CJP 598** (Ottoman Baroque); **599-603** (Britain background); **629-631**
(Schinkel).
KJ 173-190 (“City and Country in Britain and Ireland”); **237-254**
(“Neoclassicism and Gothic Revival”).
No quiz this week!

Weds. 12/4 25. Enlightenment & Empire II: Panopticon, Plantation, Picturesque
RQD: **CJP 584-587** (gardens); **626** (Jefferson) **639-640** (Panopticon).
KJ 255-262 (“The Industrial Revolution” – stop after 1st paragraph on
262).
OPT: **KJ 191-207** (“Living on the North American Land”).
CJP 627-628 (Washington).

Mon. 12/9 26. Enlightenment & Empire III: Colonial and Metropolitan Style
RQD: **KJ 307-322** (“Empire Building”).
CJP 670-672 (India).
OPT: **CJP 632-634** (more India).
Quiz 11 due at 10:30 AM.

Weds. 12/11 27. Enlightenment & Empire IV: Colonial and Metropolitan Urbanism
RQD: **KJ 273-289** (“Paris in the Nineteenth Century”).
CJP 675-676 (Haussmann).
OPT: **CJP 678-679** (Beaux- Arts).
Portfolio III due online, 11:30 AM.

Thurs. 12/12 *Reading Day*

Fri. 12/13 *Reading Day*

Mon. 12/16 *Exam Week Begins*
Final Exam Day/Time to be determined by NJIT.

Mon. 12/23 *Grades submitted to NJIT*