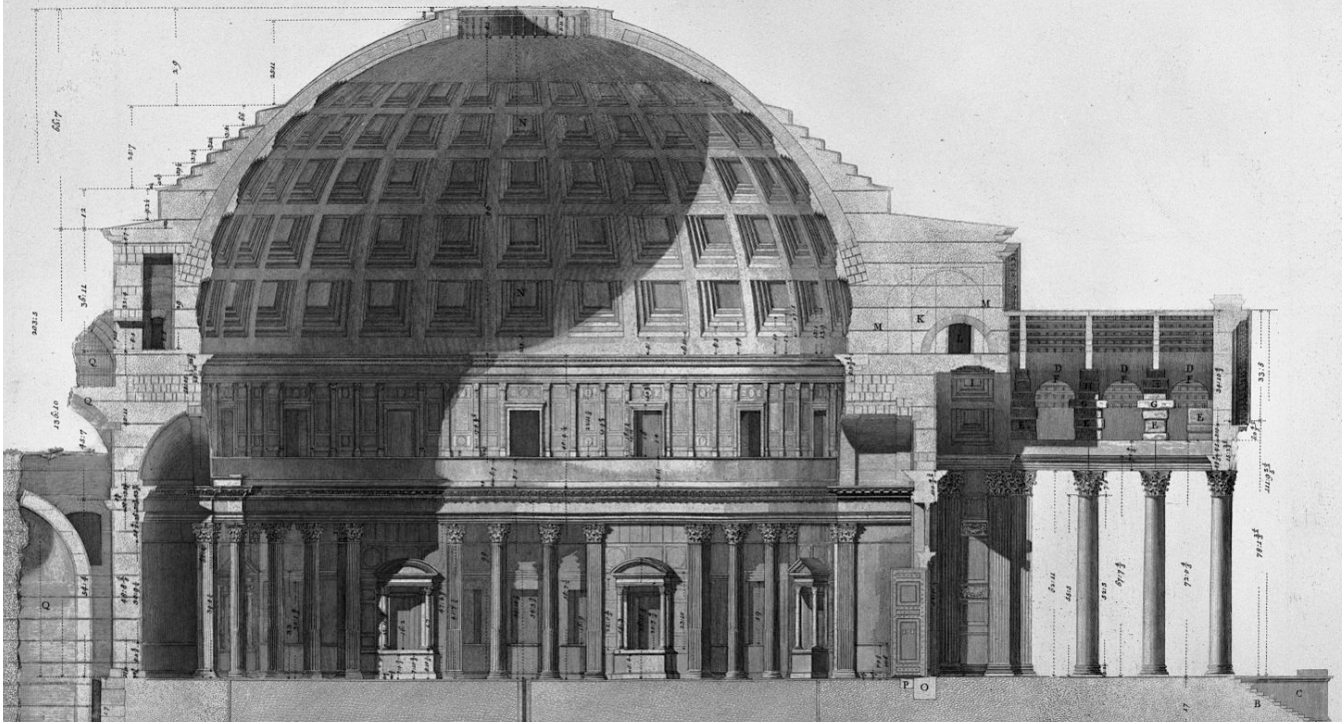


# HISTORY OF ARCHITECTURE



Schedule: Mondays and Thursdays: 12:45 PM - 2:00 PM  
Location: Mansion, Room 13

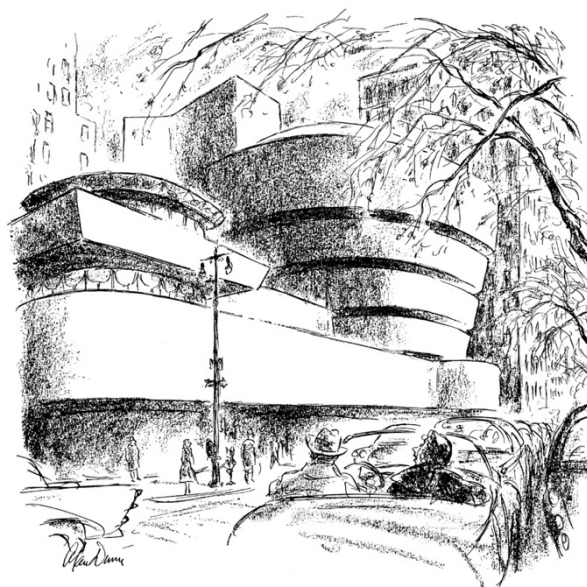
Professor: Dr. Richard Nisa  
Office: Mansion 38A  
Office Hours: Fridays—10:00-11:00 or by appt  
Email: [nisa@fdu.edu](mailto:nisa@fdu.edu)  
Twitter: @nisaface

## COURSE DESCRIPTION:

This course will offer students an overview of the history and theory of world architecture from the monuments of ancient civilizations to the built environments of the present day. In exploring examples from Europe, Asia, Africa, and the Americas, the class will interrogate the ways that economic changes, cultural dynamics, political pressures, and geographic specificities all impact how people have designed and constructed their worlds. Upon completion of the class, students will understand a number of key design principles and have developed a facility analyzing and interpreting a global history of architecture.

## COURSE OBJECTIVES:

This course has three main objectives. First, it will serve as an introduction to the language, representational strategies, and tools of architectural design. Second, in this class we will survey a global history of the built environment. And finally, we will develop a skillset that enables students to engage more critically with the material world that surrounds them.



"Are they allowed to do that on Fifth Avenue?"

## READINGS:

The course will utilize both online readings and a textbook. Online readings will be drawn from a range of sources: academic articles and book excerpts, newspapers and magazine reportage, and fiction.

These readings are located on our class Blackboard site. Some of the readings are quite dense, and will require careful reading and reflection. If you put in the effort, the reward for close reading extends far beyond the walls of our classroom.

The textbook for the course is primarily used as a reference—providing you with key context and vocabulary, drawings, and images that we will refer to all semester. For our purposes, there is some latitude as to the specifics of which book you purchase. Please pick up any edition of one of these books:

- Michael Fazio, Marian Moffett, and Lawrence Wodehouse. *A World History of Architecture*.
- Michael Fazio, Marian Moffett, and Lawrence Wodehouse. *Buildings Across Time*.

Depending on the source and condition of the text, you can get a copy of this book for prices ranging from \$5 all the way up to over \$150. You can 'rent' digital versions for under \$30. For what it's worth, I still have my architectural history textbook from my days as an undergraduate, and I frequently refer to it, so some of you may wish to invest in a nice copy. Regardless, a course covering the material we will this semester is often a two-semester (at least) sequence—so we will not be reading the entire textbook closely. Instead, it will serve as a referent to which you can turn for clarity, images, vocabulary review, and further study.

**BRING THE READINGS TO CLASS.** You needn't lug the textbook around campus, but we will be referring to the Webcampus articles in our lectures and class discussions, so having the online readings with you will enable you to follow along, take notes, and make meaningful contributions to class discussions. You should complete the assigned readings before each class and to use these readings to frame questions for discussion each week.

## ARCHITECTURE JOURNALS:

Here are a few (among many!) scholarly journals and websites where you will likely find contemporary research and discussions of architecture and architectural theory:

- *Architect*
- *Architect's Newspaper*
- *Architecture Research Quarterly*
- *Area*
- *Cities: International Journal of Urban Policy and Planning*
- *CityLab*
- *Journal of the Society of Architectural Historians*
- *Log*
- *Praxis: Journal of Writing and Building*
- *The Journal of Architecture*
- *The Plan Journal*
- *Traditional Dwellings and Settlements Review*



## ASSIGNMENTS:

### A. IN-CLASS QUIZZES AND DIAGRAMS:

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In order to assess your understanding of architecture, architectural history, and your facility with vocabulary/readings, there will be a number of in-class quizzes this semester. These will take no more than five minutes. They often involve 'drawing' but need no artistic skill. Taken together these quizzes account for 25% of your final grade.

### B. PAPER:

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This semester we will work on writing one analytical essay, the final draft of which will be due in class on May 6. Because research and writing are processes that take time, this single paper will take shape over the course of the entire semester. The final essay will be approximately 2,000-2,500 words

long and will include an assessment of a key architectural theory, a specific architect, and an analysis of one of their key works. We will be breaking the paper up into a number of small parts and working with each other to develop and improve the end result.

All late assignments will earn a reduction of 25% off of their grade for that assignment. The final paper is worth 30% of your final grade.

Each essay must have an original title, be stapled, typed in 12-point font, double-spaced, with standard margins and a works cited list. I grade for analysis and content as well as style and grammar, and will provide you with a simple grading matrix to help you along. To that end, you are encouraged to visit me during office hours and/or use the tutors at the Academic Support Center. Late papers will only be accepted for one week after due date with 20% reduction in the grade. After that, you will not receive points for the paper.

### MIDTERM AND FINAL EXAMS:

Both exams will be open notebook. They will consist of essays, short answer questions, image analyses, and multiple choice. The midterm will be take-home and worth 10% of your grade. The final is cumulative and is worth 20% of your final grade for the course.

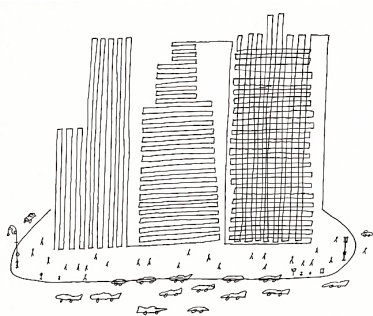
### ATTENDANCE AND PARTICIPATION:

Attendance and active participation are compulsory in this class. You are required to arrive on time, contribute to our discussions and in-class projects, and stay for the duration of the class. You are allowed one unexcused absence in the course (an *excused* absence is a documented medical or family emergency as determined by the Dean of Students Office). Each additional unexcused absence will result in the loss of 5 points from your attendance and participation grade (there are a total of 15). Late arrivals and early departures will count as 1/2 an absence. Four unexcused absences will result in the automatic failure of the course. You are responsible for finding out what you missed while absent and getting the notes from a classmate.

### CLASS PROTOCOLS:

The following protocols hold, without exception, for all students in this class:

1. Collegiality and common sense require that you turn off your cell phone in the classroom. If I see you on your phone in class, I will ask you to leave, and you will earn ½ absence for the day.
2. Laptops are welcome (indeed encouraged) in the classroom. However, they must be used in a manner that is respectful towards the rest of us. If you are using one of these devices, my expectation is that you will use it to take notes. Using your laptop (or phone) for any non-class reason is a distraction for you (obviously) and your peers, so if I detect that you are doing so, I will ask you to leave and you will lose the right to bring the device to class again. Additionally, you will earn ½ absence for the day.
3. Respect is paramount. Please be mindful of others as we work to develop an open-yet-critical classroom culture.
4. Visit me during office hours. I am more than happy to review material and answer questions. If you cannot make posted hours, we can try to arrange an alternative appointment time.

**GRADING CRITERIA:**

|                           |             |
|---------------------------|-------------|
| Attendance, Participation | 15%         |
| Quizzes and Diagrams      | 25%         |
| Analytical Paper          | 30%         |
| Midterm Exam              | 10%         |
| Final Exam                | 20%         |
| <b>Total</b>              | <b>100%</b> |

**GRADING DETERMINATION:**

There is no extra credit given in this course.

The numeric grades correspond to the following letter grades:

|    |          |    |               |
|----|----------|----|---------------|
| A  | 95 – 99% | C+ | 77 – 79%      |
| A- | 90 – 94% | C  | 73 – 76%      |
| B+ | 87 – 89% | C- | 70 – 72%      |
| B  | 83 – 86% | D  | 60 – 69%      |
| B- | 80 – 82% | F  | Less than 60% |

**ACADEMIC INTEGRITY:**

Cheating, plagiarism, or other violations of academic integrity will not be tolerated. To that end, if you haven't already done so, please become familiar with FDU's Academic Integrity Policy. Any and all students in violation of this policy will be subject to automatic failure of the course for a first offense, and will be suspended from the university for a second offense. The inability to prove authorship when questioned about your work's authenticity could be grounds for the charge of plagiarism. It is entirely your responsibility to read the FDU Academic Integrity Policy carefully and abide by it.

**DISABILITY DISCLOSURE:**

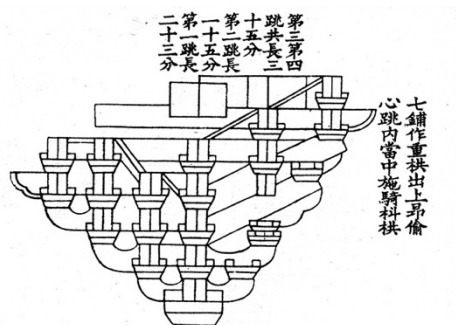
Fairleigh Dickinson University – College at Florham, in accord with the policies underlying Section 504 of the Rehabilitation Act of 1973, Americans with Disabilities Act (ADA) of 1990 and ADA Amendments Act (ADAAA), works to ensure that reasonable accommodations are implemented for enrolled students with documented disabilities to function in the academic environment.

Any student with documented medical, psychological or learning disabilities, who feels he/she may need in-class academic adjustments, reasonable modifications, and/or auxiliary aids and services while taking this course, should first contact the Disability Support Services (DSS) to discuss his/her specific needs. For Florham Campus including the School of Pharmacy and study abroad programs contact the Director of Disability Support Services at 973-443-8079. For Metropolitan Campus, online and off-campus programs contact the Campus Executive Office at 201-692-2477. Once the academic adjustments, modifications, or auxiliary aids and services are approved by DSS, make an appointment to see the professor.

Visit <http://view.fdu.edu/default.aspx?id=3344> for more information.

**BASIC NEEDS SECURITY:\***

An increasing number of students in the U.S. struggle to find and secure safe housing, and some may have difficulty accessing food and other daily needs. If you find yourself in such a position (especially if you feel that these conditions impact your performance in the course), please consider reaching out to the Dean of Students for support. If you are comfortable discussing these issues with me, please do so, and I will try to make any accommodations that I can.



\*Based on Sara Goldrick-Rab's Basic Needs Security post:

<https://medium.com/@saragoldrickrab/basic-needs-security-and-the-syllabus-d24cc7afe8c9>

**COURSE SCHEDULE:****WEEK 1: INTRODUCTIONS**

Jan 24: Who we are and what we are doing here?

**WEEK 2: WHAT IS ARCHITECTURE?**

Jan 28: What is architecture, what is design?

Denise Costanzo, *What Architecture Means: Connecting Ideas and Design* (New York: Routledge, 2015), 1-10.

Marc-Antoine Laugier, *An Essay on Architecture* (London: T. Osborne & Shipton, 1755), 1-14.

Jan 31: Seeing Like an Architect, or, Aesthetics and Ugly Buildings

James S. Ackerman, "The Conventions and Rhetoric of Architectural Drawings", *Origins, Imitation, Convention* (Cambridge: MIT Press, 2002), 294-317.

Le Corbusier, *Towards a New Architecture* (New York: Dover Publications, 1985), 1-8.

**WEEK 3: FROM SECOND NATURE TO THE FIRST AGRICULTURAL REVOLUTION**

Feb. 4: Mud and Megaliths

Textbook: pp. 9-22 (on Prehistoric Settlements and Ancient Mesopotamia)

Feb. 7: Egypt and the Emergence of the Urban

Textbook: pp. 22-37 (on Egypt)



#### WEEK 4: ANCIENT WORLDS I: GREECE

Feb. 11: Form, Space, and the Orders

Marcus Vitruvius Polio, *The Ten Books on Architecture* (Dover Publications, 1960), Book I, Chapters I & II.

Robert Chitham, *Classical Orders of Architecture* (Kent: Butterworth Architecture, 1985), Selections.

Feb. 14: Public Space and the City-State

Textbook: pp. 39-65 (on the Greek World)

#### WEEK 5: ANCIENT WORLDS II: ASIA

Feb. 18: Persia, India, and Southeast Asia

Textbook: pp. 67-87 (on India and Southeast Asia)

Feb. 21: China and Japan

Textbook: pp. 87-110 (on China and Japan)

#### WEEK 6: ANCIENT WORLDS III: ROME

Feb. 25: Monumental Rome

Textbook: pp. 111-140 (on the Roman World)

Feb. 28: Planning an Empire

Phil Perkins and Lisa Nevett, "Urbanism and Urbanization in the Roman World", in Janet Huskinson (ed), *Experiencing Rome: culture, identity and power in the Roman Empire* (London: Routledge, 1999) Essay Eight.

#### WEEK 7: EARLY CHRISTIAN AND ISLAMIC ARCHITECTURE

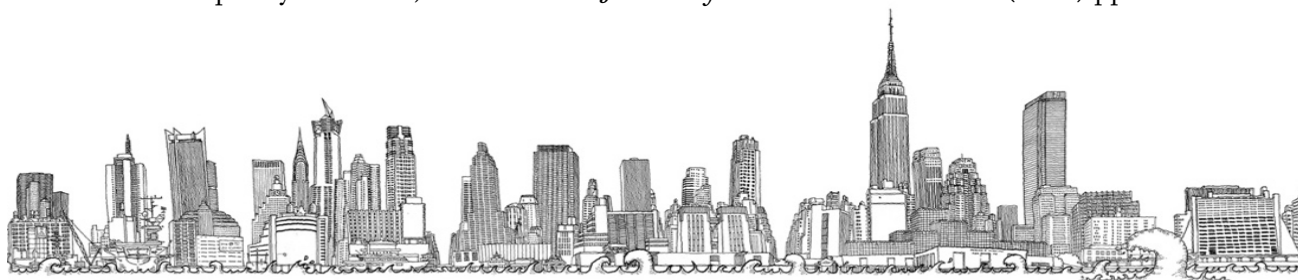
Mar. 4: The Basilica

Textbook: pp. 141-159 (on Christian and Byzantine Architecture)

Mar. 7: The Mosque **[TAKE-HOME MIDTERM DUE!]**

Textbook: pp. 165-184 (on Islamic Architecture)

[optional] Janet L. Abu-Lughod, "The Islamic city—historic myth, Islamic essence, and contemporary relevance," *International Journal of Middle East Studies* 19 (1987) pp. 155-176.



WEEK 8: 🌿🌳 SPRING RECESS 🌳🌿

WEEK 9: MEDIEVAL ARCHITECTURE AND THE INDIGENOUS AMERICAS

Mar. 18: The Romanesque and Gothic Periods

Textbook: pp. 191-224 (on Medieval Architecture)

Mar. 21:

Textbook: pp. 229-274 (on Gothic Architecture)

Please skim: Mary Miller, "A Design for Meaning in Maya Architecture," from *Function and Meaning in Classic Maya Architecture*, Stephen D. Houston (ed.), (Washington, D.C., 1998), pp. 187-222

WEEK 10: THE EUROPEAN RENAISSANCE

Mar. 25: Humanism and the Mercantile City

Textbook: pp. 295-352 (on Renaissance Architecture)

Leon Battista Alberti. *On the Art of Building in Ten Books*, (Cambridge: MIT Press, 1988) Prologue.

Mar. 28: Brunelleschi, Michelangelo, Palladio

No new readings

WEEK 11: THE BAROQUE AND NEOCLASSICISM

Apr. 1: Playing with the Rules

Textbook: pp. 353-394 (on Baroque Architecture)

Apr. 4 NO CLASS (I'M AWAY at a Conference)

Please skim: pp. 397-474 (on 18<sup>th</sup> and 19<sup>th</sup> Century Architecture)

WEEK 12: MODERN ARCHITECTURE I: TECHNOLOGY AND IMPERIALISM

Apr. 8: Americans Abroad: Burnham and Ford

Between now and April 29, read textbook: pp. 475-530 (on Modernism)

Scott Kirsch, "Aesthetic Regime Change: The Burnham Plans and US Landscape Imperialism in the Philippines," *Philippine Studies: Historical and Ethnographic Viewpoints* 65, no. 3 (September 27, 2017): 315-56.

Apr. 11: Ornament and Crime

Le Corbusier and Pierre Jeanneret. from "Five Points for a New Architecture" (1927).



### WEEK 13: MODERN ARCHITECTURE II: THE SKYSCRAPER AND GLOBAL MODERNISMS

Apr. 15: From Louis Sullivan to Urban Delirium

Rem Koolhaas, *Delirious New York: A Retroactive Manifesto for Manhattan*, (New York: Monacelli Press, 1977). “Frontier in the Sky” and “Skyscraper Theorists”

Apr. 18: Not One but Many Modernities

Dilip Parameshwar Gaonkar, “On Alternative Modernities,” *Public Culture* 11, no. 1 (January 1, 1999): 1–18.

William Cunningham Bissell, “Camera Zanzibar,” *Public Culture* 11, no. 1 (January 1, 1999): 210–21.

### WEEK 14: MODERN ARCHITECTURE III: REVOLUTIONARY SPACES

Apr. 22: The Avant-Garde

Catherine Cooke, *Architectural Drawings of the Russian Avant-Garde* (New York: Museum of Modern Art, 1990) “Images in Context”

Apr. 25: May ‘68

McKenzie Wark, *The Beach Beneath the Street: The Everyday Life and Glorious Times of the Situationist International*, (New York: Verso, 2011). “New Babylon”

### WEEK 15: POSTMODERNITY, POWER, AND THE ‘BURBS

Apr. 29: Suburban Security-scapes

Robert Venturi, Steven Izenour, and Denise Scott Brown, *Learning from Las Vegas - Revised Edition: The Forgotten Symbolism of Architectural Form*, (Cambridge, Mass.: The MIT Press, 1977). “The Duck and Decorated Shed.”

Andrew Friedman, “The Fabric of Spying: Double Agents and the Suburban Cold War,” in John Archer et al., *Making Suburbia: New Histories of Everyday America* (Minneapolis: University of Minnesota Press, 2015).

May 2: Architecture is not Neutral

Rashad Shabazz, *Spatializing Blackness: Architectures of Confinement and Black Masculinity in Chicago* (University of Illinois Press, 2015). Chapter 3: Carceral Interstice: Between Home Space and Prison Space.

### WEEK 16: ARCHITECTURE IN A CHANGING CLIMATE

May 6: Questions for the Future of Architecture

Kate Orff, *Toward an Urban Ecology: SCAPE Landscape Architecture* (New York: Monacelli Press, 2016). Excerpts.

**FINAL EXAM: MAY 9 AT 12:30**

## IMAGE SOURCES:

Page 1: G.B. Piranesi, 1790: <http://omeka.wellesley.edu/piranesi-rome/exhibits/show/pantheon/piranesi-s-pantheon>

Page 2: A. Dunn, 'The New Yorker', 8 November 1958: [https://www.architectural-review.com/pictures/1180xany/9/3/7/3051937\\_03\\_wright.jpg](https://www.architectural-review.com/pictures/1180xany/9/3/7/3051937_03_wright.jpg)

Page 3: Z. Hadid, *Metropolis*, 1988: <https://www.e-flux.com/announcements/93778/zaha-hadidearly-paintings-and-drawings/>

Page 5: S. Steinberg, *The New Yorker*, 13 April 1957: <http://saulsteinbergfoundation.org/wp-content/uploads/2016/04/14.-50s-Labyrinth-p.-140-TNY-4.13.57.jpg>

Page 6: J.Feng. Yinzaofashi Building Manual by Jiren Feng: <https://www.architectural-review.com/essays/reviews/character-building/8643361.article>

Page 6: D. Dernovich, *The New Yorker*. <http://www.drewdernovich.com/cartoons/>

Page 7: M. Pericoli, Manhattan Unfurled, 2001: <http://matteopericoli.com/>

Page 10: El Lissitzky, Sentry, 1923: <https://www.tate.org.uk/art/artworks/lissitzky-3-sentry-p07140>

