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**instructor:** William Littmann

**course title:** A History of Architecture and Urbanism: Pre-History to the Renaissance

**institution:** University of California, Berkeley

**date offered:** Fall, 2019

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# Arch 170A: A History of Architecture and Urbanism: Pre-History to the Renaissance

**Fall 2019**

**Class times:**

**Lectures**: 11:00-12:30, Tuesdays and Thursdays, 112 Wurster

# Instructor:

William Littmann, [wlittmann@cca.edu](mailto:wlittmann@cca.edu) 415 518 2485 (cell/text)

Office hours: Tuesday 2:30-4, Thursday 1-2:30

# Graduate Student Instructors:

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* Thomas Oommen, [thomas\_oommen@berkeley.edu](mailto:thomas_oommen@berkeley.edu) GSI’s will announce and post their office hours

# Course description:

The subject matter of this course is an interdisciplinary overview of the history of the built environment from its beginnings to about 1500 CE. The scope is broad in geographical, cultural, and architectural terms, combining architectural and urban history with anthropology and geography, but it is not intended to be comprehensive. It is also an introduction to historical methods in architectural history.

Students will learn a variety of ways to look at the history of buildings and cities while they learn both canonical monuments and less celebrated examples.

Although the prime emphasis is on the Mediterranean basin, a substantial number of lectures will be devoted to architecture in Asia and Americas. Our aim is to expose you to the architectural heritage of the past in its social and historical context. Students interested in history, art history, anthropology, archaeology, architecture, sociology, planning, material culture, cities, and urbanism will find it an excellent introduction to the subject, as well as to the humanities in general. Students from all departments and at all levels are welcome! This s*atisfies the general breadth requirement for Historical Studies* and *Arts and Literature.*

This class should help students become familiar with a range of architectural monuments and historic cities around the world. In addition, students will examine the wide range of factors that influenced the design and the interpretation of the built environment including religious faith, movement, culture, economics, and politics. This class is designed to give students the tools to understand how buildings and landscapes reflect the lives of the people who created or used these spaces. In addition, students will discover how landscapes and buildings inform how we make sense of the world, while, at the same time, performing an integral role in constructing identity, including gender and familial identities, as well as reflecting class, ethnicity, power, and politics. In sum, this course is designed around the fundamental belief that the buildings of the past are one of the best forms of evidence for understanding the history of the lives of men and women from around the world.

We will occasionally focus on how architecture is shaped by global connections between cultures and empires and have students examine how trade routes, military conflicts, colonial efforts, and religious

ideas helped transfer concepts about design around the world. A few lectures will focus on a specific topic (like death or plumbing) and its relation to architecture and city planning in many different cultures. In sections and in lecture, we will often talk about historical method—which refers to the tools historians use to understand the built environment. For example, one can compare buildings on their formal characteristics, including their mass, volume, and color. One can also look at the role of the economy, royal patronage, and religious faith played in shaping buildings. We can also consider the way architects and historians reconstruct buildings from the past that no longer survive. Throughout the course, we will consider the nature of architectural history itself and how we come to value and study certain buildings and cities.

**Educational Objectives**: The aim of this course is to introduce students to architectural history; to familiarize them with key monuments, ideas, and terms; and to help them begin to build their “toolkit” of methods for analyzing the built environment and history. It trains students to think historiographically, to pose meaningful historical questions about architecture, and to see historical architecture as vital to the contemporary world.

# Course Requirements:

**[Note: in order to pass the course, you must complete all of the requirements.]**

1. Regular attendance at lectures. We will take attendance often. Please note that the professor might call on random students during lecture. This will not be done to embarrass students or to see if they are paying attention (although we do like students to be attentive) but to draw students into a conversation about architectural history and break up the lecture format.
2. *Faithful* **attendance** and **participation** in sections. No more than one (1) unexcused absence from section and no more than two (2) unexcused absences from lecture. Each subsequent absence may lower your grade one full mark (e.g., an A will become an A- for each unexcused absence thereafter). GSI’s may assign short presentations or writing to help structure discussion. 10% of grade.

Section times and locations:

 Section 101 (T 10-11): Room 370

 Section 102 (T 9-10): Room 370

* Section 103 (Th 1-2): Room 104
* Section 104 (Th 2-3): Room 489
* Section 105 (F 2-3): Room 370
* Section 106 (F 3-4): Room 370

1. Assignments: In addition to short assignments in studio, students will need to write about a visit to a cemetery and a discussion about contemporary pilgrimage practices: 5 % of grade.
2. Term paper: This includes the proposal and annotated bibliography, *full* rough draft (not an outline), and a final paper with a text of 9-10 double-spaced typed pages in 12-pt. font (normal margins) not including footnotes, bibliography, or illustrations. 35% of overall grade.
3. Assigned reading.
4. Quizzes and exams: Quiz 5%; Mid-term examination (20% of grade); and Final examination (25% of grade.) No early or late examinations will be given except for medical emergency.

# Quizzes and Examinations

**Quizzes:** The GSI’s and the professor have the right to give short pop quizzes to students on the weekly readings in the lecture or in sections. These will be considered part of the participation grade. A missed quiz is a failed quiz. There will also be a short quiz in lecture on Sept 24.

**Examinations** in Arch 170A differ significantly from those in non-visual courses because they include questions about images. These, and to a certain degree all other questions, require mastery of the material. Without knowing the names, dates, creators, and locations of the key buildings and cities you have seen, it is difficult to discuss their place in history and their importance to the cultures we study. Similarly, without some knowledge of the general styles and periods, it would be impossible to discuss individual monuments that appear in lectures, sections, and in the readings. However, *memorization will only help you on a small part of the exam*. Focus first on the larger themes and ideas and learn the monuments to help you explore those themes and ideas. Beyond this visual material, the examination will also include questions based on the reading and essays touching upon some major concern of the course.

The examination format varies from year to year. Past exams have usually included slide identifications and 2 or more slide comparisons between buildings, complexes, and/or cities which may or may not have been discussed in lectures or in section. Key terms may appear as ID’s, as well or you might write about a particular theme. Sometimes the instructor uses “mystery slides” or “unknown” buildings will be shown to test your ability to identify a “family” of buildings. Exam questions will be drawn from the readings, including *A Global History of Architecture,* lectures, and sections. *The exact format of the exams will be announced and explained in detail roughly two weeks before the exam.*

# Text:

We are using Francis D.K. Ching, Mark Jarzombek, and Vikramaditya Prakash, *A Global History of Architecture* (any edition will do). You can buy a used copy on Amazon or rent a copy at a reduced cost. There is a copy on reserve at the Environmental Design library. It is also available online via the Environmental Design Library catalog.

# Grading Policy and Breakdown:

1. All six requirements (see Course Requirements) must be completed to receive a passing grade. Any student failing to attend lectures and sections, submit assignments, take both exams, or submit all portions of the term paper will receive an F for the course, no matter what the average of the completed assignments
2. Please take special note that you must hand in your complete rough draft with your finished paper. Your draft must obviously be an earlier, different version of your paper, with editing. It may not be an outline. No final paper will be accepted without an accompanying rough draft.
3. NO Incomplete (I) grades will be assigned except for medical reasons and only when accompanied by a physician’s note. This is university policy.

# Percentages of grading in 170A: Participation: 10%, Assignments: 5%, Quiz 5%, Midterm: 20%, Paper: 35%, Final Exam: 25%.

**The Term Paper**

The purpose of this three-step exercise is to introduce you to the process of scholarly research and the techniques of modern historical writing. It will help to show you how historians ask questions or pose problems, arrive at conclusions, and communicate their findings. On a more general level, the project will require you to get to know the library system, learn to track down specific information, examine it critically, and practice your writing skills. You are expected to utilize many of the wide range of resources available to students on this campus, through interlibrary loan, and, when possible, in archives.

1. Here are the questions that should guide your paper:
   1. Introduction. This can be a fast and quick introduction to your building or an anecdotal intro that draws the reader into the topic.
   2. Why is your building important for the field of architecture? Why would it be in an architectural history textbook? Or, why **isn’t it** considered an important monument?
   3. Please include a formal description of your building. This means what does it look like: color, façade, height—describe it as if you did not know the building at all—that you had come from a different planet and just discovered the building.
   4. Why do you feel it is an important building or landscape to write about? Why should we care?
   5. What were the materials used in your building/landscape? Where do they come from? Do they have any symbolism? Are they valuable?
   6. Are there particularly innovative structural techniques? Does this have any symbolic qualities?
   7. Who was the patron of your building? (who paid for the structure?) Why did they pay for the structure?
   8. Is your building influenced or related to a particular time’s faith, or politics, cultural practices, or economy?
   9. What would it be like to be inside your building? Pretend you are in your building. You can describe parts of the interior, including furnishing and material objects inside. How might people move through your building? What are they doing? What is your building used for?
   10. Are there divisions in your building based on class, power, race, gender, or other social factors?

Can you see the building from two points of view, the owner and a servant, for example? 1.11.Is this part of a larger context or landscape? Wurster Hall, for example, is part of the UC

Berkeley campus, thus the design of Wurster Hall is related to the buildings around it.

* 1. How is your building part of a larger building type? What are comparable buildings? Why is this particular building different than others of its type?
  2. How does the story or use of your building relate to a larger theme of the class? This seems key and will involve work with student. Discuss the theme and then think about how another building, at a different time or place, is like or not like your building. You can have two themes. Possible (but not all): Is this representative of a particular artistic development or structural development, is related to expression of power, or ritual, or death, propaganda, defensive, trade, leisure, sexuality, gender, a landscape that is divided by status, gender and class?

Particular political effort.

* 1. Conclusion: can include a summary, or what you would do if you have more time, or why you think this is an interesting topic.
  2. You can develop some questions of your own. Also, your particular topic might not lend itself to all these questions.

# The term paper consists of three parts (see class schedule for due dates):

**An annotated bibliography and project proposal** (20% of paper grade), 2-3 pages (600-800 words).

* This is just to make sure that you have a good, doable, topic and have found some sources. It also asks you to begin to think about how your topic links to themes in the class.
* The questions that must be answered in full: (from the full list below):
  + Why is the building important (or not important) in the field of architectural history, formal description, and then pick one more question to write 50-100 words on.
  + Write a sentence or two about the particular theme your topic links to.
  + Then go over the rest of the questions and write/think about how you might answer them. You can write about the questions you might have trouble with.
* Draw the building and a quick interior or landscape plan. (not part of the 2-3 pages)
* In addition to books and primary materials, your initial bibliography must include at least 3 citations of peer-reviewed articles from scholarly journals, with the expectation that you will add others as you do more research. You can locate them through standard references such as the Avery Index, Humanities Index, and JStor. This assignment must be typed with double spacing on 8 1/2 x 11-inch paper, 12-pt. font, 1” margins.
* The point of an annotated bibliography is to begin to get a sense of the shape of past scholarship on your topic, to figure out which sources might be most useful, and to begin the process of requesting harder-to-find sources. This means that you must *read through everything on the bibliography* in order to know its value for your paper. This assignment will help you chose and refine your topic.
* Following this discussion of your project you should list the sources you will be using in standard bibliographic form (Chicago or MLA) and state in a few sentences how the sources pertain to your project—how it helps to answer your research question.
* This is anything but a superficial exercise. It is the beginning of your research and in many ways, it will draw on your creativity the most. The historian who asks original or interesting questions rarely finds sources that give straight answers. S/he plays detective, piecing together the story from all sorts of angles. Sources might include the building itself, which is experienced in person and through drawings and photographs; primary documents, such as contemporary drawings, descriptions, or contracts; and secondary materials, such as modern articles and monographs. Please consult the bibliography on bCourses when this is posted.
* Sources need to be evaluated. It wasn’t until the professor was in the Ph.D. program at Berkeley that he realized that books and articles are not full of unimpeachable facts—as if they were handed down from above and never to be questions. I learned late that sources can be questions and the author might have a particular ax to grind. Also look for the kind of approach: is this source kind of old-school, meaning is this traditional architectural history, perhaps aimed at a general audience? Is it aimed at undergraduates or graduate students, or academic peers. Does it have a political or social connection? Are they using a particular method: using computers, or fieldwork, or architectural photogrammetry, or the study photographs? Is it related to another academic field, queer studies, or the current political theme, or the like?
* You will be graded on whether you met the requirements, originality and thoroughness of research.

**A rough draft of your paper** (40% of paper grade)

* You must submit this in order to pass the paper requirement. Unexcused late papers will drop one grade per day.
* Six pages (1800 words). See above manuscript instructions.
* You need to improve/edit the questions you wrote on above.
* You need to answer all of the questions above, with particular emphasis on the theme, patronage, building type,
* The draft should consist of the vast majority or all of your paper, meaning that it makes sense on its own, even though it may not include your entire, finished argument.
* It might consist of a discussion of the key building or buildings, analysis of the central aspects of your problem, and the major points you intend to make along with the evidence. It is not an outline. Outlines and partial outlines will not be accepted (or read). The draft should be as polished as you can make it, recognizing that when you have written the entire paper, you may have some new information, or your argument may change. The purpose of this portion of the term-paper assignment is to offer you suggestions about the way you develop an argument, your use of evidence, and your writing, while there is still time to improve your paper. Your GSI can only give back as much as s/he receives, so the more developed your draft, the more feedback you will get.
* Any good scholarly essay or book has an introduction, a main body, and a conclusion, and so should your draft. The thesis should be clearly and vividly laid out in the introduction. Then support your thesis with evidence that builds an argument clearly and logically, paragraph by paragraph. Finally, a conclusion sums up, ties up, and draws the argument to a close, often offering a final insight or twist. While you are reading, begin to construct the outline for your essay. The process will help you see relationships between ideas. It will steer you toward a coherent paper in which: [1] The most important facts are given prominence, [2] Facts are not gratuitous, but support the thesis, and [3] Analysis and original thoughts, rather than description, come to the fore.

**Final draft of your paper** (40% of paper grade), at least nine pages of text. (2700+ words) (Early papers accepted.

* All questions answered, plus answering a few of your own.
* Evidence that you worked with GSI, Instructor, took their advice, improved on draft.
* No decorative covers, interesting fastening devices. In fact, my hope is that you can turn this in online (but make sure that GSI acknowledges receipt.)
* Illustrations, façade, floor plan or landscape diagram, your own illustration that conveys the theme of your paper. Bibliography and several footnotes.
* Just as craft and presentation are essential to good design, so it is in architectural history that writing, and presentation are essential to a good paper. I see no difference between what one says and how one says it. If you have not found the right words and a lucid, concise way of stating and arguing your thesis, your ideas are not fully resolved. Also, having written your paper as well as you can, you should then take care that it is well proofread and assembled. Papers must be typed on 8 1/2-by-11-inch paper, with 12-pt. font, standard margins. ALL ideas and quotations taken from your sources must be footnoted. Parenthetical citations should be avoided, as should endnotes—use footnotes! A bibliography of the sources you used must be included.
* Edit your work and make certain that it is free of typographical errors, and that the notes, bibliography, and other mechanical elements follow a consistent format. There are many acceptable guides to format, including the MLA Style Sheet and the Chicago Manual of Style. You should also include appropriate illustrations (numbered, properly labeled, describing what is shown, and crediting the source) at the end of the paper, and refer to them in the text. Illustrations, footnotes, and bibliography do not count in the length of the paper.
* This semester we will ask you to answer particular questions in your paper and these answers will comprise part of draft. We will work on some of these questions or prompts in section.

# The term paper will be graded as follows:

* Proposal and annotated bibliography: 20% of paper grade.
* Full rough draft, 6-8 pp, with certain questions above answered: 40% of paper grade
* Final paper with a text of 9 pages (2700 words), double-spaced typed pages in 12-pt. font (standard margins) not including footnotes, bibliography, or illustrations: 40% of paper grade.
* GSIs and instructor will grade papers.
* NOTE: The penalty for late work is a dropped grade per calendar day (an A becomes an A- after one day, a B+ after two days), so plan your work carefully and take into account that there is usually a shortage of materials in the libraries during the weeks before the term paper is due.
* ALSO NOTE that you must turn in your full rough draft with your term paper to receive credit

for your work (see Course Requirements above).

# Picking a topic

Historians begin research projects with a question or challenge about the way ideas about the past are understood, or by bringing new evidence to bear upon an established idea. They then develop a thesis that attempts to answer that question or challenge and continue to gather data from the particular point of view set out by the thesis. Along the way the thesis is continually checked against new conclusions drawn from the accumulating evidence. Finally, a point is reached when the question seems satisfactorily answered or argued. History is not a science, however; it is an unfolding argument through time, and you must set out to create the most persuasive argument with the material you find.

Choose a building, a group of buildings, a city (or part of one), or a landscape built within the chronological boundaries of the course, but that has not been or will not be discussed at length in lectures or sections. You also could choose the interior of building and the furnishings inside the building (including material objects on display).

Your GSI can help you choose an interesting topic that is well documented. Your choice should not be governed by aesthetic interest alone, but rather by a compelling intellectual engagement, issue, or problem. To study the Parthenon because you like Greek temples is not enough. By contrast, to ask about the relationship of the Parthenon to Persian architecture might yield a stronger topic. Here are some other questions you can ask of your topic building or landscape

Determine from some preliminary reading a significant question to ask. For example:

* How and why has a particular building type changed over time?
* How might we see class, gender, or other aspects of culture manifested in a particular building or urban plan?
* How is building form affected by technology in a particular moment and place?
* How have the needs of the client or user affected architectural design or urban form in a specific cultural moment?
* What is the relationship between theory and practice in a particular architect's work? Alternatively, you might look at architectural knowledge and training in “anonymous” architectural traditions.
* How did a particular style, form, technology, or building type move from one culture to another? Why did it do so?
* The thrust of your research should then be to discover and argue for a convincing answer to the question. Since the assignment is to write an analytical essay, be sure you are asking and answering a question about your building(s).

**NOTE:** PLAGIARISM IS THE MOST SERIOUS ACADEMIC OFFENSE. IT WILL NOT BE EXCUSED FOR ANY REASON. ANYONE GUILTY OF IT WILL RECEIVE AN F FOR THE COURSE AND WILL, WITHOUT EXCEPTION, BE REPORTED TO THE DEPARTMENT AND TO THE UNIVERSITY. IF YOU ARE AT ALL UNCERTAIN WHAT PLAGIARISM IS, PLEASE CONSULT YOUR GSI OR THE PROFESSOR.

The professor and GSIs will look for plagiarism in drafts and final papers as well as signs of other forms of plagiarism, including purchased papers and the use of paraphrasing software.

According to the College of Letters and Sciences: All written work submitted for a course, except for acknowledged quotations, must be expressed in the student's own words. It must also be constructed upon a plan of the student's own devising. Work copied without acknowledgement from a book, from another student's paper, from the internet, or from any other source is plagiarized. Plagiarism can range from wholesale copying of passages from another's work to using the views, opinions, and insights of another without acknowledgement, to paraphrasing another person's original phrases without acknowledgement.

ANOTHER USEFUL RESOURCE CONCERNING CITATIONS AND PLAGIARISM IS:

<http://www.lib.berkeley.edu/instruct/guides/citations.html>

# And on your rights and responsibilities:

[**http://teaching.berkeley.edu/academic-calendar-and-student-accommodations-campus-**](http://teaching.berkeley.edu/academic-calendar-and-student-accommodations-campus-) **policies-and-guidelines**

**How to study for this course**

* Image review pdfs will be posted to the website the Friday after the Thursday lecture. We will also post these images on the boards on the fourth floor.
* The instructor will also attempt in each lecture to address what is the most important theme of the topic and address what might be a quiz or midterm question derived from the lecture.
* Note that the themes and key buildings, cities, and landscapes come out of section and lecture, the reading is meant to supply additional information on these themes and buildings.
* You might want to sketch the *key buildings* quickly in lecture. While this may not be possible for all of them, a 5-second sketch helps you focus visually and will reinforce your visual memory.
* Create study groups and use the material posted on the fourth floor of Wurster Hall throughout the semester.
* After lecture, go over your notes with a friend to fill in anything you may have missed. You might do this on the fourth floor, where the key images from each lecture will be posted within a week after the lecture was given.
* Ask questions in class. Although the class is large, I welcome questions.
* Do not record lecture.
* Avail yourself of my office hours and those of your GSI. If you cannot make them, or they are filled up, make an appointment to see me outside of my hours.
* Start your research paper early! This means creating a topic, finding sources (and reading them!), talking with your GSI or me, and refining a thesis. Interlibrary Loan can take some time. Please order your materials as soon as you can.
* Minimize memorization! Focus on the larger themes and big ideas of the course, learn key monuments well, and you will have a matrix for slotting in the details. Only a small part of the exam requires pure recall.
* Read with dedication from the beginning of the semester. As with every discipline, architectural history has its own language. It takes time to become comfortable with it, much as it does in, say, economics, biology, music, or political science. Once you do, however, the reading becomes quicker, easier, and more enjoyable.

# Course Schedule

**Week 1**

**Thursday, Aug 29**: Introduction to the course and early examples of architecture Readings: Please read the syllabus carefully.

Section: Introduction to course

**Week 2**

**Tuesday, Sept 3**: Food, folks, and fun: First settlements and cities around the world

**Thursday, Sept 5**: Egypt Reading:

* *Global History of Architecture*: Beginnings of China’s Civilization, Predynastic Egypt, Catal

Huyuk, Stone Circles, Mohenjo Daro, Egypt: The Old Kingdom, Pyramids at Giza, Architecture and Food, Stonehenge, Egypt: The New Kingdom, Mortuary Temple of Queen Hatshepsut, Sun Temple, Egyptian Design Methods.

Background Reading:

* Mark M. Jarzombek, Architecture of First Societies: A Global Perspective, Siberia, Lascaux.
* Neil MacGregor, *A History of the World in 100 Objects* (aka “MacGregor”) Mummy of Hornedjitef, Egyptian clay model of cattle, Bird-shaped pestle, Papua New Guinea. Statue of Ramesses.

Section: Formal analysis of buildings

**Week 3**

**Tuesday, Sept 10**: Death-related buildings and landscapes around the world

**Thursday, Sept 12**: Introduction to ancient Greek architecture and the Greek house Reading:

* *Global History of Architecture*: Emergence of the Greek Temple Form, Han China, Han tombs, Roman tombs (Republican and Tholoi), Rock-Cut Tombs, Great Stupa at Sanchi, Rock Cut Tombs, Classical Greece, Greek Architecture and Language, Ionic Order, Athenian Propylea, Erectheum, Parthenon.

Background Reading:

* *Global History of Architecture*: Taj Mahal, Shaft Tombs of Teuchitlan, Tomb of the First mperor, St. Peter’s, Pilgrimage Churches.
* MacGregor: Chinese Tang Tomb Figures.
* Asian Art Museum website on Han Tombs: <http://www.asianart.org/exhibitions/tomb-> treasures (note Interactive page).
* Handouts on Native American mounds, ancient Roman catacombs, and other funerary sites Section: Library visit for writing workshop

**Week 4**

**Tuesday, Sept 17**: The kit of parts that make the Greek City

**Thursday, Sept 19**: Rome 1: Structure, materials, and the rise of Roman architecture Reading:

* *Global History of Architecture*: Delos, Priene, Republican Rome, Pompeii, Temple of Fortuna, Roman Urban Villa, Augustan Rome, Forum of Augustus, Colosseum, Pantheon.

Background Reading:

* *Global History of Architecture*: Corinthian Capital, Domus Aurea, Palace of Domitian.
* MacGregor: Head of Augustus, Warren Cup.
* Panayotis Tournikiotis, “The Place of the Parthenon in the History and Theory of Modern Architecture,” in *The Parthenon and its Impact in Modern Times* (Melissa Publishing House, 1994): 200-29.
* Villa Tour,” Pliny the Younger, ca. 100 CE.
* Entries from *Campus Guide, University of California, Berkeley.* (for section) Section: Classical architecture and its influence on the Berkeley campus

# Due: Paper proposal and annotated bibliography. Due in section (9/19, 9/20, 9/24). See above for details.

**Week 5**

**Tuesday, Sept 24**: Rome 2: Propaganda, architecture, and control of the empire

**Quiz on Sept 24**

**Thursday, Sept 26**: Good, clean fun: plumbing, baths, and civilization Reading:

* *Global History of Architecture*: Roman Empire, Hadrian’s Villa, Roman Vertical Surface, Roman Bath, Diocletian’s Palace,
* Background Reading:
  + Selected readings on baths in SF and excerpts of from “GBTQ History in San Francisco.”
  + Catharine Beecher, “Earth Closets.”
  + Excerpts from “Privacy Could Only Be Had in Public” in George Chauncey, *Gay New York: Gender, Urban Culture, and the Makings of the Gay Male World*, 1890-1940. New York: Basic Books, 1994.
  + “An Intimate History of the Bathroom,” in Lucy Worsley, *If Walls Could Talk*.
  + Kim Hoagland, *The Bathroom: A Social History of Cleanliness and the Body*, 2018. Section: Landscapes of death and visit to local cemetery

**Week 6**

**Tuesday, Oct 1:** Rome 3: Colonial empires and food culture of the Roman empire.

**Thursday, Oct 3:** Domestic architecture in a global context Reading:

* + *Global History of Architecture*: Rucellai Palace, Villa Medici, French Chateaus. Background Reading:
  + Selected readings on housing forms for Mijikenda, Kaya Forests (Kenya), Gurunsi, Batammaliba, !Kung, Antakarinja, peoples in Jarzombek, *Architecture of First Societies.*
  + Selections from Vitruvius, *The Ten Books of Architecture* (Trans. Morris Hicky Morgan): 5-16, 31-32, 38-41, 72-86, 102-106.

Section: Comparative method and the historian’s process Death-related writing assignment due in section.

**Week 7**

**Tuesday, Oct 8**: The rise of early faiths and early house forms

**Thursday, Oct 10: Midterm Exam**

Reading:

* + Review notes for exams. Section: Walking tour of campus

**Week 8**

**Tuesday, Oct 15**: The rise of early faiths and the practice of circumambulation

**Thursday, Oct 17**: Teotihuacan and other American settlements before 1000

Reading:

* + *Global History of Architecture*: Advent of Buddhism, Caitya Hall at Karli, Emergence of Christianity, St. John Lateran, Sanchi Complex, Rise of Islam, Hagia Sophia, Umayyad Mosque, Great mosques of Samarra and Cordoba, Poverty Point, Borobodur, Hindu Kingdoms of Cambodia, Teotihuacan, Temple of the Feathered Serpent, Pueblo Bonito, Khandariya Mahadeva Temple, Vastu-Shastras, Cahokia, Olmec.

Background reading

* + *Global History of Architecture* First Baptistries, Martyria, St. Vitale, Dome of the Rock, El Paraiso, Civilization of High Andes, La Venta, Indonesia at a Crossroads,
  + MacGregor: Borobudur Buddha Head.
  + Stefano Bianca, "Environmental, Cultural and Historic Shaping Factors of Islamic Architecture," in *Urban Form in the Arab World* (2000), pp. 49-72.

Section: Pilgrimage in the past and today

**Week 9**

**Tuesday, Oct 22**: Early Japan

**Thursday, Oct 24**: Barbarians at the gate and the pilgrimage tradition Reading:

* + *Global History of Architecture*: Horyu-Ji, Kofun Period Japan, Nara Period Japan, Ise Jingu,

Buddhism’s Arrival in Japan, Carolingian Empire, Royal Palace at Aachen, Plan of St. Gall. Pilgrimage Churches.

Background Reading

* + Jason, *On the Camino*, 2017.
  + Excerpts from Rebecca Solnit, *Wanderlust: A History of Walking*, 2014
  + William H. Coaldrake, from *Architecture and Authority in Japan* (New York: Routledge, 1996): 52-80.

Section: Orientalism and architectural history.

**Week 10**

**Tues, Oct 29**: Chinese Imperial architecture

**Thursday, Oct 31**: Y1K! The year 1000 in a global context Reading:

* + *Global History of Architecture*: 800 CE, Shang Dynasty, China, The Warring States Period, Sianyan Palace, Qin Dynasty, Mingtang-Biyong Ritual site, Han China, Ritual Complex at

Fengchu, Chang’an The T’ang Capitol, Song Dynasty China, Mu-Ta, Italian City-States, Yuan Dynasty, Italian Town Halls, Forbidden City.

Background reading:

* + Dominic Sachsenmaier, “Relating Chinese and European History to Each Other,” in Kenneth Curtis and Jerry H. Bentley (eds.) *Architects of World History: Researching the Global Past.* 2014.
  + Nancy Steinhardt, *China’s Early Mosques* (Edinburgh: Edinburgh University Press, 2015).
  + Nancy Steinhardt, “Why Were Chang’an and Beijing So Different?,” *Journal of the Society of Architectural Historians* 45, 4 (Dec., 1986): 339-357.

Section: Writing workshop 1 Pilgrimage assignment due in section

**Week 11**

**Tuesday, Nov 5**: Scandinavian architecture

**Thursday, Nov 7**: Architecture via a translational lens, from the Silk Road to the Early Modern globalization

Reading:

* + *Global History of Architecture*: Medieval Scandinavia. Background reading:
  + Excerpts from Bryndís Sverrisdóttir, *Reykjavík 871 +- 2: Landnámssýningin: The Settlement Exhibition*, 2006.
  + David Carrier, “Islamic Carpets in European Paintings” in *A World Art History and Its Objects*, 2008.
  + Excerpt from Chris Beckwith, *Empires of the Silk Road,* 2009 Section reading:
  + Holland Cotter, “The Great Mosque in Djenné, Mali.” *The New York Times*, April 18, 2012
  + “Great Mosque of Djenné,” Kahn Academy (study website, good overall history).
  + Excerpt, Charlotte Joy, *The Politics of Heritage Management in Mali: From Unesco to Djenne*. (London: Routledge, 2016.)
  + Excerpt Rosa De Jorio, *Cultural Heritage in Mali in the Neoliberal Era*. (Urbana, Illinois: University of Illinois Press, 2016.)
  + Jared Green, “Djenne: An Evolving Cultural Landscape,” *The Dirt*, (American Society of Landscape Architects) website, May 21, 2013.
  + Wikipedia on the Djenne mosque.
  + Also, this video from The New York Times might be helpful (we will likely view it in class) https://[www.nytimes.com/video/world/africa/1248069543637/the-great-mosque-of-](http://www.nytimes.com/video/world/africa/1248069543637/the-great-mosque-of-) djenn.html

Section: Issues in preservation and the complicated history of the Great Mosque of Djenné

**Week 12**

**Tuesday, Nov 12**: Mongol architecture and issues studying portable architecture

**Thursday, Nov 14**: Maya architecture and cities Reading:

* + *Global History of Architecture*: Maya of the Yucatan, Maya City States. Background reading:
  + Read the UNESCO website on Tikal: [http://whc.unesco.org/en/list/64/.](http://whc.unesco.org/en/list/64/) Section: Material culture, interiors, and the methods of the architectural historian

**ROUGH DRAFT OF FINAL PAPER DUE ON FRIDAY, NOV. 15 BY 5 PM** (YOUR GSI WILL LET YOU KNOW HOW YOU SHOULD HAND IT IN)

**Week 13**

**Tuesday, Nov 19**: The Gothic in France

**Thursday, Nov 21**: The Gothic as a virus that spreads around the world Reading:

* + *Global History of Architecture*: Europe, The High Middle Ages, Chartres Cathedral, Notre Dame, Exeter Cathedral.

Section: Writing workshop 2

**Week 14**

**Tuesday, Nov 26:** Early Renaissance

**Thursday, Nov 28**: No class Reading:

* + *Global History of Architecture*: Florentine Loggias, Italian Renaissance, St. Lorenzo. Section: No sections because of holiday

**Week 15:**

**Tuesday, Dec 3:** Late Renaissance

**Thursday, Dec 5**: Conclusions

Readings: Review lecture notes, previous readings. Section: Review

# Term Papers Due Friday Dec 8.

**Dec. 9-13: Reading/Review/Recitation Week**

**FINAL EXAMINATION: Wednesday, December 18, 8-11 AM**

Note: There will be no early or late exams without official accommodation or health emergency. Please plan accordingly. Note that this exam begins at 8 in the morning. Do not make travel plans that conflict with this date!