This course explores the history of architecture from prehistory to the present and highlights key examples from around the world. Focus is on the visual and spatial (site, structure, form) and theories surrounding these. Architectural creations are considered in conjunction with the transfer of technology and ideas, the exchanges of diverse peoples and cultures, and the shifting political and social contexts of building within various landscapes and urban environments. Architecture is above all an embodiment of human communication to be discussed with analytical, critical and historical perspective. Analysis and interpretation of the buildings themselves and primary source texts underpins cross-cultural views of interconnected creativity, innovation and invention.

Architectural production is seen as integral to human, geological and environmental contexts: As people and their surroundings shape objects and buildings, so too do these visual, material and spatial representations of human thought change landscapes and communication. Creativity and innovation are understood in a complex set of relationships with what is known and practiced, what can be seen and touched and experienced kinesthetically, and what can be remembered and imagined. The making of intricate visual, material and spatial meanings is contingent on ordered ideas—on inventive technologies and planning: Yet the works themselves express multifaceted motivations. Exploration of how visual, material and spatial concepts grow in expression—and change expression itself—frames the fundamental dimensions of architectural history.

**This course fulfills the following Art History Department learning objectives:**

The ability to analyze, interpret, and write about visual works of art and architecture; the ability to contextualize cultural and historical significance of artworks; knowledge of the history of art and architecture from prehistory to 1700; knowledge of the history of art and architecture from 1700 to the present; the ability to conduct art and architectural historical research.

**Course learning outcomes:**

**Critical looking:** Students will acquire skills of visual analysis and literacy cultivated through observation, study and application of fundamental architectural historical knowledge covering a wide range of monuments and buildings from diverse cultures, regions and time periods (included will be an introduction to the tools of comparative analysis and digital mapping).

**Critical thinking:** Building on critical looking skills, students will formulate and hone a basic familiarity with the myriad ways that scholars and practitioners have approached the study of architectural historical materials (particularly theory and criticism; historiographies; methodologies; past and present disciplinary 'turns'; and interdisciplinary connections).

**Writing:** With a combination of critical looking and critical thinking, students will evolve the ability to analyze and write about works in multiple contexts, including visual and formal comparative analyses founded in live viewing experiences and the consideration of works in their present contexts. Individually, these skills will culminate in a guided research paper of the student’s choice.

**Requirements and grading:**

Course assessment focuses on visual literacy. Reading, attendance and participation, including four one-page responses to the documentaries and readings specified in the course timeline below (30%); Short paper: formal
analysis of a building on the Tufts campus (3 pages) (15%); Guided research paper in three steps: abstract, outline and final draft (8 pages) (25%); and Final exam (30%).

Full attendance is essential and late assignments will not receive credit.

Course reading and lecture materials:

Textbook chapters and excerpts provide the course’s core reading; documentaries can be found online or on reserve and/or streaming at Tisch Library. For each week’s required reading, focus pages will be provided in class. Expect an average of 40 pages of required reading per week. Any additional book chapters, articles and exhibition catalogs introduced throughout the semester as optional (noted below as recommended) supplemental reading will be available on reserve in the library or in digital form (pdf or online text link) on Trunk. The course textbooks may be purchased at the university bookstore, and copies are also on reserve in the library.

Tisch Library Reserves holds the two primary course textbooks and most of the recommended reading; E-Reserves (on Trunk) are signified with an (E).

Abbreviated versions of the lecture PowerPoint presentations will be available on Trunk for study and review, as will the guidelines for assignments and papers and the final exam review materials.

These textbooks are available for purchase at the bookstore:


Select electronic resources for study and research:

ARTstor and Jstor may be accessed through the library databases.
ARTIFACT is a Tufts University database of study images. http://artifact.tufts.edu/artifact
ArchNet is the AKPIA (MIT/Harvard) database for Islamic architecture. http://archnet.org
Columbia University Media Center for Art History provides an image database https://mcid.mcah.columbia.edu, as well as virtual tours of numerous structures and architectural sites through Real Virtual http://www.learn.columbia.edu/ha/ and access to Art Atlas’ images and panoramas https://mcid.mcah.columbia.edu/art-atlas.

Timeline:

(Sept. 6 and 8) Week 1: Introduction: Prehistory, Space and Memory
1) Dwellings and sacred space: connection with the earth and roundness
   World Architecture, Chapter 1.
   Response #1a* (*choose either Response #1a or Response #1b below) on the documentary Secrets of Stonehenge (Nova special) (due Sept. 15th)

(Sept. 13 and 15) Week 2: Ancient Urbanisms in the Eastern Mediterranean and Beyond
1) Ancient urbanisms: Mesopotamia, Knossos and Mycenae, and the Indus Valley
2) Ritual, memory and life: pyramids of Ancient Egypt and temples of Biblical Jerusalem
   World Architecture, Chapters 2 and 3.

(Sept. 20-22) Week 3: 500 BCE-300 CE Across the Globe
1) Greek, Roman, Persian and Mauryan construction: ordered visual integration of nature as social order
2) Mesoamerican pyramids and Teotihuacan: the sun and the moon
   World Architecture, Chapters 4 and 5.
   Response #1b* See above on the documentary Secrets of the Parthenon (Nova special) (due Sept. 29th)
(SEPT. 27-29) WEEK 4: LATE ANTIQUITY: EARLY CHRISTIAN, BYZANTINE, AND EARLY ISLAMIC ARCHITECTURE, AND THE SILK ROADS

1) Architectural patronage of Constantine and Justinian: the late Roman Empire and the networked riches of Byzantium
2) Places for gathering, spaces for visiting: the Great Mosque of Damascus, Gupta rock-cut architecture, the Great Wild Goose Pagoda, and Todaiji temple complex


**Short paper guidelines distributed:** formal analysis of a Tufts campus building (due October 27th)


*Recommended:
Hagia Sophia: Istanbul’s Ancient Mystery* (Nova special)

(OCT. 4-6) WEEK 5: SACRED SPACES: THE GREATER EASTERN AND WESTERN MEDITERRANEAN, 9th-12th CENTURIES

1) Images of universal harmony, centrality and directionality: Baghdad and Samarra; Jerusalem, Damascus and Cordoba; Rabat and Seville
2) Pilgrimage sites—destinations as interconnectivity: churches and mausoleums, stupas and temples


(OCT. 11-13) WEEK 6: THE MERCANTILE MEDITERRANEAN AND ARCHITECTURE OF AFRO-EURASIA, 13th-15th CENTURIES

1) High Gothic and Mamluk masonry: wealth and state building through architecture
2) Knowledge, innovation and community in public spaces: Venetian trade, Brunelleschi and Florence, and the architecture of Sub-Saharan Africa


*Architecture Since 1400*, Chapter 3.

**Response #3** on excerpts from Leon Battista Alberti *De re aedificatoria [Ten Books on Architecture]* compared to the notebooks of Villard de Honnecourt (due October 20th) (E)

*Recommended:
Building the Great Cathedrals* (Nova special)

*Great Cathedral Mystery* (Nova special) electronic access via Tisch’s streaming video Kanopy (E)


(OCT. 18-20) WEEK 7: RENAISSANCE ITALY: THE MEDITERRANEAN AND BEYOND

1) Renaissance and Ottoman architecture: symmetries in gardens and cityscapes; the Kremlin and Saint Basil’s Cathedral as reaction against Italian Renaissance design
2) The Forbidden City, Scholars’ Gardens, and Tenochtitlán as idealizations and spatializations of cosmic order; Machu Picchu and Inca masonry


*Architecture Since 1400*, Chapters 1, 2, 4, 5, 7 and 11.

*Recommended:


(OCT. 25-27) WEEK 8: GLOBAL CONNECTIVITY AND ISOLATION IN THE 17th CENTURY

1) Mughal and Safavid architecture, and Louis XIV’s Palace of Versailles: unified diversity—landscapes and architecture as wealth; Gianlorenzo Bernini
2) Architecture of the African Diaspora in the Americas; Portugal and the world; Edo Japan: towering...
castles, seclusion and asymmetry, dry gardens and borrowed landscapes


*Architecture Since 1400*, Chapters 7, 8, 9, 11 and 15.

**Recommended:**


**SHORT PAPER: FORMAL ANALYSIS OF A TUFTS CAMPUS BUILDING—DUE OCTOBER 27**

(Nov. 1-3) **WEEK 9: THE 18TH CENTURY: MANIPULATED LANDSCAPES AND TRANSFORMATIVE KNOWLEDGE**

1) Industry: factories, bridges and mobility; Gridded landscapes, plantations, prisons and revolution

2) The Picturesque and Romanticism: exotic eclecticism and the sublime


*Architecture Since 1400*, Chapters 16 and 17.

**RESEARCH PAPER TOPIC abstract due Nov. 15th**

(Nov. 8-10) **WEEK 10: 19TH-CENTURY URBANISMS**

1) Paris, New York and Chicago: green spaces and apartment buildings, street planning and the temporalities of railroads

2) Making Medieval Cairo and the Gothic Revival in Europe and America


*Architecture Since 1400*, Chapters 16, 17, 18 and 21.

**Recommended:**


(Nov. 15-17) **WEEK 11: EARLY 20TH-CENTURY INNOVATIONS IN MATERIALS, FORM AND STRUCTURE**

1) Art Nouveau: *Modernisme* and compilations of materials and styles, Antoni Gaudi; The Arts and Crafts Movement; Frank Lloyd Wright

2) Modernisms: architecture idealized as “machines for living in”, Le Corbusier; the Bauhaus


*Architecture Since 1400*, Chapters 19, 22, 23, 24 and 25.

**Response #4a:** on excerpts from Frank Lloyd Wright “The Art and Craft of the Machine” and “In the Cause of Architecture”; and Le Corbusier/Pierre Jeanneret “Five Points Towards a New Architecture” (due Nov. 29th) (E)

(Nov. 22) **WEEK 12: MODERNISMS**

1) American skyscrapers and automobile factories; Architecture as propaganda


*Architecture Since 1400*, Chapters 23 and 24.

**RESEARCH PAPER outline due Dec. 1st**

**RESEARCH PAPER due Dec. 6th**

(Nov. 29-Dec. 1) **WEEK 13: MODERNISMS TO POSTMODERNISM AROUND THE WORLD**

1) Ludwig Mies van der Rohe; American Expressionism; Postcolonial architecture

2) Postmodernism and museums around the world; “Star architects”; High-tech and biomorphic


*Architecture Since 1400*, Chapters 22, 25 and 27.

**Response #4b** on excerpts from Hal Foster *The Art-Architecture Complex* (due Dec. 8th)
(Dec. 6-8) Week 14: Urbanisms and sustainability now

1) Energy conservation; Masdar City, the eco-city and myriad approaches to sustainability
2) Land Architecture and Land Art; Interconnectivity: global city planning, communication and mapping, and HyperCities

World Architecture, Chapter 20.
Architecture Since 1400, Chapters 29 and 30.

Final Exam December 16th