Course Title: World Architecture

Course Number: 1025

Credit Hours: Three

Prerequisites: None

Course Description: This course will explore the development of architectural styles and design, beginning in ancient Egypt, classical Greece and the Roman Empire and proceeding through the modern era to the present day. Careful attention will be paid to the influences of both Eastern and Western cultures as well as that of indigenous peoples: study of the Gothic cathedrals in the West and temples in the East, the Renaissance and Baroque in Europe, and native dwellings in North America provide the foundation for the innovations of modern architecture around the world. This course will examine stylistic, technical, historical, cultural and aesthetic innovations in architectural design that will foster an understanding of the importance of architecture within a global context.

Core Learning Areas:
The Core Learning Areas represent a common body of skills and knowledge to which all graduates with associate’s degrees should be exposed and for which the college may determine certain levels of competency which will be assessed through the general education curriculum.

Cultural Awareness
Cultural Awareness is the ability to discern the interdependence of local and transnational political, social, economic, artistic and cultural networks in the context of their aesthetic and historical importance.
Competency in this area is measured by the ability to:

35. Explain how culture, social structure, diversity, and other key elements of historical context have an impact on global and individual perception, action, and values
36. Articulate how historical change shapes the arts, ideas, and social and political structures.
37. Demonstrate an appreciation of the creative process
38. Demonstrate an understanding of the essential role of humanities literature and fine arts in the human experience

Specific Course Objectives: Students will learn to analyze and discuss the architectural elements that characterize the varied styles of religious, commercial, public and domestic buildings as well as study the various theories and philosophies of urban planning from early-recorded history to the present day. Understanding the function and aesthetic purposes of architecture is as important as studying the design. The lectures will move rapidly through a chronological history of architecture around the world. The
focus on particular architects and their buildings will enable students to understand the development of building design within the context of the culture for which it was created. Additionally, students will learn about innovations, materials, and processes important to architects and their patrons.

**Arts Program Goals:**
1. Students will develop/demonstrate their knowledge and understanding of the fundamental elements of visual communication, with an emphasis on the design elements common to all media.
2. Students will demonstrate effective oral communication skills when discussing, describing, critiquing, and analyzing works of art.
3. Students will assemble, organize, and present a fully developed portfolio of communication materials.
4. Students will develop/demonstrate their knowledge and understanding of the roles that the visual arts play in our culture, as well as an appreciation of art from a global perspective.
5. The division will organize and manage a venue for CSM students, faculty, administrators, and the Southern Maryland community to experience a variety of visual arts exhibitions.

**Instructional Delivery:** For the web-based course, material is presented through readings from the textbook supported by professor-designed learning modules. These modules include the thesis, learning objectives, focus points, and discussion guidelines for each reading that support online discussions and student assignments. Videos are included in selected modules.

For the lecture course, material in the classroom is presented through images, videos, and lectures.

For both the web-based and lecture courses, a great deal of reading and writing is required, and at least one visit to a site of architectural merit is recommended. Student evaluation will be determined by accumulated points from the assignments (see **Learning Activities**).

**Outline of Topics:** The following schedule should be completed for this course based on the currently required text *Buildings Across Time: An Introduction to World Architecture*, 3rd edition, by M. Fazio, M. Moffett, and L. Wodehouse (2009).

- Introduction: The Beginnings of Architecture
  - Prehistoric Settlements and Megalith Constructions
  - Ancient Mesopotamia
  - Ancient Egypt

- The Greek World
  - The Aegean Cultures
  - The Minoans
  - The Mycenaeans
  - Greece: The Archaic Period
  - Greece: The Classical Period
  - Greece: The Hellenistic Period
  - Greek City Planning
The Architecture of Ancient India and Southeast Asia
  Religions of India
  Early Buddhist Shrines
  Hindu Temples

Traditional Architecture of China and Japan
  Chinese Architectural Principles
  Principles of City Planning
  Houses and Gardens
  Japanese Temple Architecture
  Japanese Houses and Castles
  Zen Buddhist Architecture and its Derivatives

The Roman World
  Etruscan Imprints
  The Romans
  Building Techniques and Materials
  City Planning
  Temples
  Public Buildings
  Residences

Early Christian and Byzantine Architecture
  Early Christian Basilicas
  Martyria, Baptistries and Mausolea Byzantine
  Basilicas and Domed Basilicas Centrally
  Planned Byzantine Churches

Islamic Architecture
  Early Shrines and Palaces
  Conception of the Mosque
  Regional Variations in Mosque Design
  Houses and Urban Patterns
  The Palace and the Garden

Early Medieval and Romanesque Architecture
  Carolingian Architecture
  Early Romanesque Architecture
  Romanesque Architecture
  Pilgrimage Road Churches The
  Order of Cluny Aquitaine and
  Provence Cistercian Monasteries
  Norman Architecture

Gothic Architecture Early
Gothic High Gothic
English Gothic
Medieval Construction
Medieval Houses and Castles

Indigenous Architecture in the Americas and Africa
  North America
  Mexico and Central America
  South America: The Andean World
  Africa

Renaissance Architecture
  Filippo Brunelleschi
  Michelozzo Bartolomeo and the Palazzo Medici
  Leon Battista Alberti
  The Spread of the Renaissance
  Leonardo da Vinci
  Donato Bramante
  The Late Renaissance and Mannerism
  Michelangelo Andrea
  Palladio Palladio’s
  Venice Garden Design
  The Renaissance in France
  The Renaissance in England

Baroque Architecture
  The Reformation and Counter-Reformation Pope
  Sixtus V and the Replanning of Rome
  Gianlorenzo Bernini
  Francesco Borromini
  Urban Open Spaces in Baroque Rome
  The Spread of Baroque
  The Baroque in France
  Christopher Wren and the Baroque in England
  Nicholas Hawksmoor, Sir John Vanbrugh, and James Gibbs

The Eighteenth Century
  The English Neo-Palladians
  The Return to Antiquity
  Robert Adam and William Chambers
  Etienne-Louis Boulé and Claude-Nicolas Ledoux French
  Architects and the Aggrandizement of the State Designs by the Pensionnaires
  French Architectural Education and the Ecole des Beaux-Arts
  The Challenge of the Industrial Revolution
  Romanticism and the Picturesque
The Romantic Landscape
Picturesque Buildings

Nineteenth-Century Developments

Neo-Classicism
The Gothic Revival
The Ecole des Beaux-Arts
Developments in Steel Architectural
Applications of Iron
Skeletal Construction in Concrete and Wood
The Arts and Crafts Movement
Art Nouveau
The Viennese Secession
The Search for an American Style

The Twentieth Century and Modernism
The Idea of a Modern Architecture
Adolf Loos
The Modern Masters
Frank Lloyd Wright
Peter Behrens and the Deutscher Werkbund
Futurism and Constructivism
Dutch and German Expressionism
Art Deco
De Stijl
Exploiting the Potential of Concrete
Le Corbusier
Walter Gropius
Ludwig Mies van der Rohe
The Weissenhof Siedlung and the International Style
Later Works of Mies van der Rohe
Later Work of Frank Lloyd Wright
Later Work of Le Corbusier
The Continuation of Traditional Architecture

Modernisms in the Mid- and Late Twenty-first Century and Beyond
Alvar Alto
Eero Saarinen and His Office
Louis I. Kahn
Robert Venturi’s Radical Counterproposal to Modernism
Intellectual Inspirations for Post-Modernism
Philip Johnson
Charles Moore
Michael Graves
Robert A. M. Stern
Deconstruction
Perseverance of Classical Tradition
Modern Regionalism
Modernism and Japan
Potential Learning Activities

Students are provided with detailed instructions and examples for each class assignment. Late assignments may not be accepted without prior permission from the instructor and may earn partial credit. All assignments must be neatly typed (double spaced) and include name, date, title of assignment, instructor’s name, and course number. A brief description of each assignment follows.

Class Discussion:
Class discussions allow students to build confidence and an understanding of the significant points from each chapter and to participate in interpersonal communication through constructive discussion. Discussion questions are based on the reading assignments. After you have completed the reading assignment and consulted the corresponding Study Guide, formulate your response to share with the class.

Your response must relate directly to the points raised in the question and reflect an understanding of the concepts that are discussed in the reading as well as your observations of the works of art illustrated in the corresponding section. Keep your answers to the point and use specific examples whenever required. It is very important to pay attention to all student contributions to the discussion, to add something new, and to develop a body of information related to the question. When commenting on a classmate's discussion, make certain that each of your responses is a clearly and fully stated idea. To simply say "I agree" or "good job" does not tell the class what or how you agree. Your comments must add something to the discourse.

Study Guides:
Study Guides are provided for each chapter. Students are responsible for completing these in tandem with the reading assignments, and it is expected that those in the lecture class will actively contribute to classroom reviews of the information.

Quizzes:
Quizzes designed to test the student's understanding of the content of the readings, to measure the student's grasp of the key terms, and to measure the student’s ability to link visual examples with information found in the chapter. Questions will deal with chapter content, key concepts, and visual identification of examples of architecture and architectural details.

Exams:
There may be up to three exams over the course of the semester. Material for the exams will be drawn from class discussions and lectures and reading assignments. The format for each will be discussed during a review session before each exam.

Research Project:
A cumulative project may be assigned that has two components: a PowerPoint presentation and a paper.

For the former, the student will use carefully chosen illustrations on at least 5 PowerPoint slides to take us on a virtual tour of an example of publically accessible architecture visited during the course of the semester.

Students will recreate the visit from the time you arrived, describing the appearance of the building or house. Remember the importance of the interior elements in considering the structure as a whole, and the importance of using clear, non-pixilated images. If the student plans to visit a museum, church, or historic house, please check its policies on photography well in advance. One of the photographs used in the presentation must show the student on site.

The paper will focus on the building the student chooses to visit and explore inside and out. It will be extensively proofread (points will be deducted for errors in grammar and spelling!) and consist of four double- spaced pages written in 12-point font in which the student will explain:

• Who built it (owner and architect, if known)?
• Why was it built?
• When was it built, and how?
• Its purpose: was it a private home, place for work or worship, or does it have another purpose?
• What are/were the lives of the inhabitants/users like?
• And most important: compare it to at least two other buildings studied during the semester. Please make clear the connections among them. Is it the materials used? The function? The style?

Policies:
The usual college policies will apply in regards to attendance, academic honesty and violations, seeking ADA assistance if necessary, obtaining an audit, withdrawal or incomplete, and unauthorized persons in the classroom.