San José State University
Department of Art & Art History
ARTH-160, Modern Architecture, Section 1, Fall 2017

Course and Contact Information

Instructor: Dr. Caroline M. Riley
Office Location: ART 123
Telephone: (408) 904-4796
Email: caroline.riley@sjsu.edu (preferred method of contact)
Office Hours: Monday and Wednesday 8:00-9:00, 10:15-11:15, or by appointment
Class Days/Time: Monday/Wednesday 12:00–1:15
Classroom: Art Building, Room 133
Prerequisites: ARTH 70B, completion of Area Z, or instructor consent
Department Office: ART 116
Department Contact: Website: www.sjsu.edu/art Email: art@sjsu.edu

Course Description

What is modern architecture? The answer is dependent on what architectural historians employ as evidence. This course provides an broad introduction to the history of modern architecture (1750-present). It will explore the relationships between historical developments in architecture and wider changes in the social, technological and aesthetic realms. In this sense, the study of architecture will serve as a window into broader aspects of cultural history. Simultaneously, however, the course will examine architecture as a unique medium, with its own visual codes, spatial forms and material structures. The subject of modern architecture will be analyzed thematically following a narrative that is grounded in the built environment of today. However, the course aims at re-discussing this narrative of modernism in order to favor a critical approach to be further refined by the students in their future studies. Themes and problems will be explored from different perspectives (social, cultural, economic, institutional, etc.) while, at the same time, diverse geographical realities will be taken into account. The goal of the course is to acquire an overview in order to understand the contemporary debate on architecture.

Course Goals

The study of the history of modern architecture asks you to pay attention and to look closely at the built environment. It also asks you to think, speak and write thoughtfully and affectively about your visual experience. Instruction will involve the following: Slide lecture, class discussion, and group projects and presentations. It may also include videos, visits to local sites, museums and/or exhibitions, student peer evaluation/writing workshops, and attendance of Department of Art and Art History or other lectures. The course textbook is supplemented by primary and secondary source materials including manifestoes, interviews, press releases, critical essays and popular press articles posted to Canvas and available through specified King Library articles databases. Study Guides for review and self-guided study and key images from lecture will be available on the Course Website within seven days after the completion of related lectures. Lectures will
develop these materials and questions based on them will be presented on course exams. In addition, key images from lecture will be made available on the Course Website. ☝

Course Learning Outcomes (CLO)

The objective of this course is for students to acquire a broad perspective on the changing technologies, cultural ideals, and popular tastes that have historically influenced architecture as a whole. A secondary goal is to develop the communication skills necessary for translating your visual perceptions into words and, more generally, to securing your academic and professional success.

Students will:

• Conduct self-directed study of basic terminology and concepts using required course readings and Study Guides available on the Course Website (at http://arth.sjsu.edu/courses/index.php);
• Memorize terms, names, dates, and historical facts about iconic works of modern architecture; ☝
• Recognize the dominant period-styles of modern architecture through the characteristics of each one; ☝
• Use required readings, lecture notes and on-line Study Guides to increase knowledge of the concepts and contexts of iconic works, major designers and key movements; ☝
• Complete a written research project on an approved graphic design innovation and/or designer; papers will require independent research, submission of a thesis topic and bibliography, a graded draft, strategic problem solving, peer evaluation, and demonstrated mastery of design terminology; ☝
• Translate your visual perceptions of works of graphic design into papers and essays; ☝
• Develop critical thinking skills by engaging in in-class discussion and writing about modern architecture; ☝
• Develop your verbal communication skills through in-class discussion and (for writers of the four best research papers) in-class presentations; and ☝
• Write clearly, effectively, and critically using terminology appropriate to the history of modern architecture.

Required Texts/Readings

Textbook


Recommended textbook

Kate Turabian, A Manual for Writers, Strunk and White, The Elements of Style, Roget’s Thesaurus, and a good dictionary such as Webster’s New World Dictionary.

Other Readings

All mandatory non-textbook readings are posted to the SJSU Canvas site at <https://sjsu.instructure.com> or available through the King Library Articles & Databases at <library.calstate.edu/sanjose/databases>. Use your student number to access Canvas and King Library card to access article databases such as JSTOR. Acrobat Reader is required to open and read articles.
Library Liaison (Required)

Elizabeth Thomas (elizabeth.thomas@sjsu.edu)
Website: http://libguides.sjsu.edu/collectiondevelopment/CDhumanities

Course Requirements and Assignments

There will be a quiz; bibliography/thesis; midterm; an individual paper submission; and a final group paper with documented participation; and a final exam. Papers will be subject to peer review prior to submission. Grading criteria for all writing assignments is posted to the Course Website, as are writing guides intended to help with structure and citation formats. All papers will be evaluated and returned with instructor comments intended to improve future writing assignments;
• All drafts and papers will require scholarly research as well as analytical and affective responses to works of design. Insomuch as is possible, they will require observing, describing and discussing actual examples of design (as opposed to reproductions);
• Required paper formats. Type all written assignments with one-inch margins and a 12-point font. Use Chicago Style citation formats. Double-space, use page numbers, and put your name, title and assignment number on a cover page (see Course Website writing guides for example). Use separate pages for captioned illustrations of featured works and include these pages at the end of the paper and before the bibliography. Staple pages together at the upper left-hand corner and turn in with outline and draft versions at beginning of class on the date due. Keep a printed copy and a back-up disk of all your work. Papers must be received in hardcopy;

Students are urged to remain current by taking effective lecture notes and researching and writing out answers to the on-line Study Guides as they are posted. It is recommended that students form study groups outside of class as this is a highly effective means of assimilating information into knowledge.

Midterm and Final Examination

Material covered on exams will derive from class lectures and assigned readings from the course textbook, assigned readings, and ARTH-DSGD 176A Course Website. Quiz and exam format consists of a combination of slide identification and analysis of design works, comparisons of design works, terminology, multiple choice and/or short essay answer questions. Both the Midterm and Final will follow the same format. Part I will be the identification and significance of single artworks and Part II will be comparisons of artworks.

Grading Information

<table>
<thead>
<tr>
<th>Assignments</th>
<th>Due Date</th>
<th>Percentage of Grade</th>
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<tbody>
<tr>
<td>Quiz</td>
<td>August 30</td>
<td>5%</td>
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<tr>
<td>Paper thesis and bibliography</td>
<td>September 20</td>
<td>5%</td>
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<tr>
<td>Individual paper</td>
<td>October 25</td>
<td>15%</td>
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<tr>
<td>Midterm</td>
<td>October 11</td>
<td>30%</td>
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<tr>
<td>Group paper</td>
<td>November 15</td>
<td>15%</td>
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<tr>
<td>Final Exam (2 parts: presentation &amp; exam)</td>
<td>December 4, 6 &amp; 18</td>
<td>30%</td>
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Determination of Grades

• There are no extra credit options in this course.
• There are no early exams. There are no make-up exams or late assignments without prior approval or valid excuse (i.e., documentation such as a doctor’s note). Unexcused missed exams and late
assignments will receive a grade of “0”. Lack of documented active participation on the group research paper will result in a group paper grade of “0”. 

**Numeric Grading Scale**

- 93% – above A
- 92% – 90% A-
- 89% – 88% B+
- 87% – 83% B
- 82% – 80% B-
- 79% – 78% C+
- 77% – 73% C
- 72% – 70% C-
- 69% – 68% D+
- 67% – 63% D
- 62% – 60% D-
- below 60% F

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### ARTH 160/Modern Architecture, Fall 2017, Course Schedule

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<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topics, Readings, Assignments, Deadlines</th>
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</table>
| 1    | 8/23 | **Course Introduction: “Why it looks the way it does”**  
On-Line: Study Guide and Images No. 1 | |
| 2    | 8/28 | **Neoclassicism in France and Great Britain**  
Reading:  
Bergdoll Chapters 1 and 2, pp. 9-71  
On-Line: Study Guide and Images No. 2 | |
| 2    | 8/30 | **Neoclassicism in the Americas**  
Reading:  
Optional:  
QUIZ DUE | |
| 3    | 9/4  | No Class | |
| 3    | 9/6  | **The Architecture of Revolution and Enlightenment in France and Great Britain**  
Reading:  
Bergdoll pp. 86-117; Handlin Chapter 2, pp. 39-69  
Edmund Burke, excerpt *A Philosophical Enquiry into Our Ideas of the Sublime and the Beautiful* (CANVAS)  
Optional:  
Michel Foucault, “Panopticism” pp. 206-213 (CANVAS) | |
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<tr>
<th>Week</th>
<th>Date</th>
<th>Reading Topic</th>
<th>Reading Details</th>
<th>Optional</th>
<th>On-Line</th>
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<tr>
<td>5</td>
<td>9/18</td>
<td>The Critique of Historicism and the Birth of New Architectural Languages</td>
<td>Bergdoll Chapter 6, pp. 156-205; Handlin pp. 100-120</td>
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<td>Study Guide and Images No. 5</td>
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<tr>
<td>6</td>
<td>9/27</td>
<td>Video <em>The Citizen Architect</em> and Worksheet</td>
<td><em>Professor Riley will not be in class</em></td>
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<td>7</td>
<td>10/2</td>
<td>Department Stores, Skyscrapers and Urban Expansion</td>
<td>Bergdoll, pp. 236-267; Handlin pp. 121-131; <em>Curtis</em> Chapter 2, pp. 33-51</td>
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<tr>
<td>Date</td>
<td>Reading</td>
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| 7 10/4 | **The Total Artwork: The Art Nouveau and Secessionism in Northern Europe**
Reading: Bergdolf Chapter 9, pp. 269-279; Curtis Chapter 3 & 8, pp. 53-71, 131-147 |
| 8 10/9 | **Eclecticism in the United States: the Art Nouveau and Revivalisms**
No Reading, continue preparing for midterm
On-Line: Study Guide and Images No. 8 |
| 8 10/11 | **MIDTERM-covers weeks 1-6** |
| 9 10/16 | **The Arts & Crafts Movement and the Reformed House**
Reading: Curtis Chapters 5 & 7, pp. 87-97, 113-129; Handlin pp. 154-166
On-Line: Study Guide and Images No. 9 |
| 9 10/18 | **Parisian Exposition Universelles, 1900-1937**
Karen Fiss, “Introduction” and “Chapter 2” in *Grand Illusions* (CANVAS) |
| 10 10/23 | **Darmstadt, The Werkbund, and the Aesthetic Avant-Gardes**
Reading: Curtis Chapters 6 and 9, pp. 99-111, 149-159
On-Line: Study Guide and Images No. 10 |
| 10 10/25 | **The Bauhaus and its Dissemination**
Reading: Curtis Chapters 11 and 12, pp. 183-215, |
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<tr>
<th>Date</th>
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<th>Title</th>
<th>Reading Details</th>
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<tr>
<td>11/8</td>
<td>11/8</td>
<td><strong>Art Deco and Other Modernisms in the Interwar Years, continued</strong>&lt;br&gt;Reading: &lt;br&gt;Handlin Chapter 6 pp. 167-196</td>
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<td>Date</td>
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<td>14</td>
<td>11/22</td>
<td>Thanksgiving NO CLASS</td>
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<td>15</td>
<td>11/29</td>
<td>Student Presentations/ Mandatory Attendance</td>
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<tr>
<td>16</td>
<td>12/4</td>
<td>Student Presentations/ Mandatory Attendance</td>
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<tr>
<td>16</td>
<td>12/6</td>
<td>Student Presentations/ Mandatory Attendance</td>
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<tr>
<td>17</td>
<td>12/11</td>
<td>Course Summary</td>
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<tr>
<td>Final Exam</td>
<td>12/19</td>
<td>Non-cumulative Final Exam Part II. Presentation notes and typed summary due. TBA Location at 9:45-11:00</td>
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