

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
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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

Barry Bergdoll, *European Architecture, 1750-1890*, (Oxford: 2000); David P. Handlin, *American Architecture*, (Thames & Hudson: 2004); William J.R. Curtis, *Modern Architecture since 1900*, (Phaidon: 1996). All books are available at the SJSU Bookstore.

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 (elisabeth.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

Assignments:	Due Date:	Percentage of Grade:
Quiz	August 30	5%
☐Paper thesis and bibliography	September 20	5%
Individual paper☐	October 25	15%
Midterm☐	October 11	30%
Group paper	November 15	15%
☐Final Exam (2 parts: presentation & exam)	December 4, 6 & 18	30%

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

ARTH 160/Modern Architecture, Fall 2017, Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
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: John McAndrew, “Architecture in the United States.” <i>The Bulletin of the Museum of Modern Art</i> , vol. 6, no. 1/2, 1939, pp. 2–12. (JSTOR) Optional: William M. S. Rasmussen, “Sabine Hall, A Classical Villa in Virginia.” <i>Journal of the Society of Architectural Historians</i> , vol. 39, no. 4, 1980, pp. 286–296. (JSTOR) 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 <i>A Philosophical Enquiry into Our Ideas of the Sublime and the Beautiful</i> (CANVAS) Optional: “Three Revolutionary Architects: Boullée, Ledoux, and Lequeu” in <i>Transactions of the American Philosophical Society</i> , pp. 42, 1952, 433-446, 474-479, 509-524. (CANVAS) Michel Foucault, “Panopticism” pp. 206-213 (CANVAS)

		On-Line: Study Guide and Images No. 3
4	9/11	<p>The Picturesque and the Rise of Historicism in Great Britain Reading: Bergdoll pp. 73-85, 118-156 Optional: Daniel Maudlin, "Habitations of the Labourer: Improvement, Reform and the Neoclassical Cottage in Eighteenth-Century Britain." <i>Journal of Design History</i> 23, no. 1 (2010): 7-20. (JSTOR) On-Line: Study Guide and Images No. 4</p>
4	9/13	<p>The Industrial Revolution: The New England Mill and Factory Reading: Handlin Chapter 3 pp. 70- 99 Optional: John Coolidge, <i>Mill and Mansion: A Study of Architecture and Society in Lowell, Massachusetts, 1820-1865</i>, selections (CANVAS)</p>
5	9/18	<p>The Critique of Historicism and the Birth of New Architectural Languages Reading: Bergdoll Chapter 6, pp. 156-205; Handlin pp. 100-120 On-Line: Study Guide and Images No. 5</p>
5	9/20	<p>The World’s Columbian Exposition (1893) and the City Beautiful Movement Reading: Robert Rydell, “The World’s Columbian Exposition” <i>All the World’s a Fair</i>, pp. 37-72 (CANVAS) Paper thesis and bibliography DUE</p>
6	9/25	<p>Vernacular Revolution: Revivalism and Preservation Reading: Bergdoll pp. 207-236; Handlin pp. 100-120. Optional: William C. Brumfield, “Anti-Modernism and the Neoclassical Revival in Russian Architecture, 1906-1916.” <i>Journal of the Society of Architectural Historians</i>, vol. 48, no. 4, 1989, pp. 371–386. (JSTOR) James Garvin, “Mail-Order House Plans and American Victorian Architecture,” <i>Winterthur Portfolio</i> 16 (1981): 165-186. (JSTOR) Dell Upton, “Pattern Books and Professionalism: Aspects of the Transformation of Domestic Architecture in America, 1800-1860.” <i>Winterthur Portfolio</i>, 19, no. 2/3 (Summer - Autumn, 1984), pp. 107-150. (JSTOR) On-Line: Study Guide and Images No. 6</p>
6	9/27	<p>Video <i>The Citizen Architect</i> and Worksheet * <i>Professor Riley will not be in class</i></p>
7	10/2	<p>Department Stores, Skyscrapers and Urban Expansion Reading: Bergdoll, pp. 236-267; Handlin pp. 121-131; Curtis Chapter 2, pp. 33-51</p>

		<p>Louis Sullivan, "The Tall Office Building Artistically Considered." (CANVAS)</p> <p>Optional: Selection from Carl W. Condit, <i>The Chicago school of architecture: a history of commercial and public building in the Chicago area, 1875-1925</i> (CANVAS) Mauro F. Guillén, "Modernism without Modernity: The Rise of Modernist Architecture in Mexico, Brazil, and Argentina, 1890-1940," <i>Latin American Research Review</i> 39, no. 2, 2004, pp. 6–34. (JSTOR) Hugh Morrison, <i>Louis Sullivan: Prophet of Modern Architecture</i> (RESERVE) Kathryn O'Rourke, "History, Photography, and the Invention of Mexican Architecture," <i>Modern Architecture in Mexico City: History, Representation, and the Shaping of a Capital</i>, pp. 27-62. (JSTOR)</p> <p>On-Line: Study Guide and Images No. 7 * <i>Professor Riley will not be in class, video of lecture</i></p>
7	10/4	<p>The Total Artwork: The Art Nouveau and Secessionism in Northern Europe</p> <p>Reading: Bergdoll Chapter 9, pp. 269-279; Curtis Chapter 3 & 8, pp. 53-71, 131-147</p>
8	10/9	<p>Eclecticism in the United States: the Art Nouveau and Revivalisms</p> <p>No Reading, continue preparing for midterm</p> <p>On-Line: Study Guide and Images No. 8</p>
8	10/1 1	<p>MIDTERM-covers weeks 1-6</p>
9	10/1 6	<p>The Arts & Crafts Movement and the Reformed House</p> <p>Reading: Curtis Chapters 5 & 7, pp. 87-97, 113-129; Handlin pp. 154-166</p> <p>Optional: Hewitt, Mark. <i>Gustav Stickley's Craftsman Farms: The Quest for an Arts and Crafts Utopia</i>. Syracuse: Syracuse University Press, 2001. (CANVAS) MoMA Press Release, "Frank Lloyd Wright, American Architect, November 13, 1940–January 5, 1941." (CANVAS)</p> <p>On-Line: Study Guide and Images No. 9</p>
9	10/1 8	<p>Parisian Exposition Universelles, 1900-1937</p> <p>Reading: Philippe Jullian, "Paris Exhibition 1900," <i>The Triumph of Art Nouveau</i>, pp. 237-262 (CANVAS) Karen Fiss, "Introduction" and "Chapter 2" in <i>Grand Illusions</i> (CANVAS)</p>
10	10/2 3	<p>Darmstadt, The Werkbund, and the Aesthetic Avant-Gardes</p> <p>Reading: Curtis Chapters 6 and 9, pp. 99-111, 149-159</p> <p>On-Line: Study Guide and Images No. 10</p>
10	10/2 5	<p>The Bauhaus and its Dissemination</p> <p>Reading: Curtis Chapters 11 and 12, pp. 183-215,</p>

		<p>Translation of Walter Gropius, <i>Bauhaus Manifesto</i> (1919). (CANVAS)</p> <p>Individual Paper DUE</p>
11	10/30	<p>Concrete Frames, Machine Aesthetic, and Purism</p> <p>Reading: Curtis Chapters 4, 10, 15 & 16, pp. 73-85, 163-181, 257- 285</p> <p>Optional: Charles Hyde, “Assembly Line Architecture: Albert Kahn and the Evolution of the U.S. Auto Factory 1905-40,” <i>IA: Journal of the Society for Industrial Architecture</i> 22 (1996): 5-24. (JSTOR)</p> <p>On-Line: Study Guide and Images No. 11</p>
11	11/1	<p>Concrete Frames, Machine Aesthetic, and Purism, continued</p> <p>Reading: Selection from Le Corbusier, <i>Towards a New Architecture</i>. (CANVAS)</p> <p>Optional: Henry-Russell Hitchcock and Philip Johnson, <i>The International Style: Architecture Since 1922</i>. (RESERVE) Walter Gropius, <i>The New Architecture and the Bauhaus</i>. (RESERVE) Johnson, Philip, <i>Mies van der Rohe</i>. (RESERVE).</p>
12	11/6	<p>Art Deco and Other Modernisms in the Interwar Years</p> <p>Reading: Curtis Chapters 13 &17, pp. 217-239, 287-303</p> <p>Optional: Ron Robin, “From Palace to Plantation House: The Political Architecture of American Embassies, 1926-1932” <i>Enclaves of America: The Rhetoric of American Political Architecture Abroad, 1900-1965</i>, pp. 63–88. (JSTOR)</p> <p>On-Line: Study Guide and Images No. 12</p>
12	11/8	<p>Art Deco and Other Modernisms in the Interwar Years, continued</p> <p>Reading: Handlin Chapter 6 pp. 167-196</p>
13	11/13	<p>The International Style and Organic Variations</p> <p>Reading: Curtis Chapters 18 & 22, pp. 305-327, 395-435</p> <p>On-Line: Study Guide and Images No. 13</p>
13	11/15	<p>American Sprawl and the Growth of Suburbs</p> <p>Reading: Handlin Chapter 7, pp. 197-223</p> <p>Optional: Mary Corbin Sies, “North American Suburbs 1880-1950: Cultural and Social Reconsiderations,” <i>Journal of Urban History</i> 27 (March 2001): 313-46. (JSTOR) Andrew Wiese, “Places of Our Own: Suburban Black Towns Before 1960,” <i>Journal of Urban History</i> 19 (May 1993): 30-54. (JSTOR)</p> <p>Group paper DUE</p>

14	11/20	New Monumentality, Brutalism and Regional Expression Reading: Curtis Chapters 21, 23 & 28, pp. 371-391, 417-435, 513- 527 On-Line: Study Guide and Images No. 14
14	11/22	Thanksgiving NO CLASS
15	11/27	Postmodernism and Critical Reactions after 1960 Reading: Curtis Chapters 30 & 32, pp. 547-565, 589-613 Optional: Robert Venturi, "Introduction" (and review choice of images) <i>Complexity and Contradiction in Architecture</i> . (CANVAS) On-Line: Study Guide and Images No. 15
15	11/29	Student Presentations/ Mandatory Attendance
16	12/4	Student Presentations/ Mandatory Attendance
16	12/6	Student Presentations/ Mandatory Attendance
17	12/11	Course Summary
Final Exam	12/19	Non-cumulative Final Exam Part II. Presentation notes and typed summary due. TBA Location at 9:45-11:00