

San José State University
Department of Art and Art History
Art History 161: Contemporary Architecture, sec. 1
Spring Semester 2017

Instructor:	Dr. Anthony Raynsford
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Office Hours:	Tuesday, 2:00-4:00 PM, or Monday 2-3 by appointment
Class Days/Time:	Monday, Wednesday, 12:00 - 1:15 PM
Classroom:	Art Building 133
Prerequisites:	ARTH 70B or instructor consent

Additional Contact Information

- * E-mail is generally the best method of contact during non-office hours.
- * Please allow 48-hours for an e-mail response.
- * Emergency: 911 Campus Escort: 42222
- * Individuals with disabilities may contact the Disability Resource Center (DRC), Administrative Building 110, 408/ 924-6000, for a variety of formats such as Braille, large print, sign interpreters, assistive listening devices, audio tape and accommodations for physical accessibility.

Course Web Materials

- ARTH 161 Course materials on-line on the SJSU Canvas site for the course at: <https://sjsu.instructure.com>. Your Username is your 9-digit SJSU ID number, and your password is your SJSU-One account password.
- Backup ARTH 161 Course Website. Available at <http://arth.sjsu.edu/>, select **Course Web Pages**. Access through User: and Password: (login instructions to be announced in class).
- Optional Resources include: Electronic Resources links to writing guides and Internet sites will posted to the Course Website and/or to Canvas.

Course Description

This course provides an introduction to issues and themes in contemporary architecture since 1945. It will explore the relationships between recent developments in architecture and wider changes in the social, technological and aesthetic realms. Examples of recent

architecture will serve as case studies in the culture and politics of contemporary spaces. At the same time, the course will examine architecture as a unique medium, with its own visual codes, spatial forms and material structures. To this end, the history of architectural modernism will serve as a background to more recent formal experimentation. As the course progresses, students will be expected to develop visual literacy in the forms and trends of contemporary architecture. Emphasis will be placed on learning to look at buildings and architectural representations in a deeper way. Emphasis will also be placed on learning to understand the architectural profession as it currently operates in a globalized context. The course will place contemporary architecture within the broader history of modernity even as it also examines the particular responses of architects, clients and users. In this way architecture will be read both from the outside, as a consequence of certain social, economic and ideological forces, and from the inside, as a problem of the professional architect.

Contemporary architecture defies easy categorization. Since 1945 the fragile consensus that had briefly formed around the aesthetic and social goals of modernism began to collapse. New, alternative modernisms were quickly succeeded by anti-modernisms and reinvented modernisms with entirely different meanings. The massive rebuilding projects in Europe and America that followed the Second World War caused many architects and critics to question fundamental presuppositions of architectural modernism. With the rise of new nation states in the decolonizing world, modernism had to adapt to radically different technological and cultural contexts. Subsequently, particularly after 1970, the economic and social conditions that had sustained the collectivist ideals of mid-century modernism in the industrialized world began to dramatically shift. Deindustrialization in Europe and North America, as well as the increasing privatization of urban space globally, produced new juxtapositions of urban fragments. A proliferation of architectural styles and movements - Metabolism, Neo-Rationalism, Post-Modernism and Deconstructivism, just to name a few - have emerged in quick succession, each with fundamentally different aesthetic and theoretical premises. In the past decade some of the most intense architectural activity has occurred in such rapidly changing cities as Shanghai and Dubai. The study of contemporary architecture, therefore, must confront the eclectic pluralism of recent architectural styles as well as the emergence of new centers of architectural experimentation in Asia and the Middle East.

The course will investigate, not only the ways in which contemporary society has shaped its buildings, but also how its buildings shaped (or were expected to shape) Contemporary society. As an art form which is not only vast in scale but also vastly expensive to produce, architecture has always been directed by an elite minority while having visual and physical impacts on the vast majority. It is an art form, not only of visual impressions but also of bodily disciplines, literally enclosing and organizing the spaces of those who inhabit it. Through one or more field trips, this course will also explore this embodied dimension of architecture as a social and aesthetic medium.

Course Goals and Student Learning Outcomes

This course is introductory, but students should have some familiarity with the history of architecture and will find it helpful to have taken ARTH 160 (Modern Architecture). The course seeks to provide students with an introduction to three basic foundations for studying contemporary architecture: 1) a set of conceptual and visual tools for analyzing buildings and architectural images in general; 2) a critical overview of issues and problems faced by architects in the last sixty-five years; and 3) a historical sense of the major shifts in cultural and social history that directly impacted contemporary architecture. Through textbook readings, lectures and field trips, students should be able to look at the buildings all around them in a new, historical light and begin to recognize the major movements and building types within contemporary architecture. Students should also become more aware of the material and visual qualities of architecture general, while also learning how to translate observation and knowledge into persuasive verbal analysis. In addition, students will be expected to begin to develop research skills through an original investigation into a particular aspect of contemporary architecture.

Course Skill Learning Outcomes

Upon successful completion of this course, students will be able to:

- SLO1 - translate visual perceptions into verbal and written communication;
- SLO2 - write clearly, effectively, and critically using terminology appropriate to the history of architecture.
- SLO3 - think and communicate persuasively about architecture;
- SLO4 - apply abstract concepts to concrete examples of buildings;

Course Content Learning Outcomes

Upon successful completion of this course, students will have mastered:

- CLO5 - basic terminology, concepts and issues in architecture;
- CLO6 - knowledge of the works of major contemporary architects and architectural movements;
- CLO7 - knowledge of the history and reasons for recent architectural innovation;
- CLO8 - an understanding and appreciation for the cultural diversity of the built environment;
- CLO9 - an understanding of architectural problems in their specific historical and cultural contexts;
- CLO10 - an understanding of the connections between architecture and other artistic media.

Required Texts/Readings

Textbooks

William J.R. Curtis, *Contemporary Architecture since 1900*; Luigi Prestinenza Puglisi, *New Directions in Contemporary Architecture*. Both required textbooks are available for purchase at the SJSU Bookstore.

Other Readings

Dennis Doordan, *Twentieth Century Architecture*, (required chapters available online); Donald McNeill, *The Global Architect* (required chapters available online). All additional, supplementary readings will be made available on the Canvas and Art History websites.

Optional Materials

Optional materials and supplementary learning materials, such as web resources and writing guides will be available through the Canvas course website and/or the art history course website.

Library Liaison

Rebecca Kohn: http://libguides.sjsu.edu/prf.php?account_id=41834

Email: Rebecca.Kohn@sjsu.edu

King Library 4th Floor, Phone: (408) 808-2007

Art and Art History Resources: <http://libguides.sjsu.edu/ArtReference>

Course Schedule Art History 161: Contemporary Architecture Spring Semester 2017

Table 2 Course Schedule

<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
1	January 30- February 1	Course Introduction: Modern Architecture before 1945 Optional Reading: Dennis Doordan, <i>Twentieth Century Architecture</i> , Chapter 1, pp. 3-43.
2	February 6-8-	'International Style' Architecture, 1945-60 Dennis Doordan, <i>Twentieth Century Architecture</i> , Chapter 5, pp. 131-165; Curtis Chapter 22, pp. 395-415.

<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
3	February 13-15	<p>Scandinavian ‘Organic’ Design and Neo-Expressionism, 1945-1965</p> <p>Curtis Chapters 25 and 26, pp. 453-474.</p> <p><i>February 15th: Guest Lecture and Workshop by Rebecca Kohn, Art Librarian</i></p>
4	February 20-22	<p>Mediterranean Modernism and Global Variants, 1950-68</p> <p>Curtis, chapters 23, 26 and 27, pp. 417-435, 474-491-511.</p> <p><i>Library assignment due in class February 22nd!</i></p>
5	February 27-March 1	<p>New Monumentality – Louis Kahn and His Global Influence, 1957-75</p> <p>Curtis Chapter 28 and 34, pp. 513-527, 635-655.</p> <p><i>1st quiz March 1st!</i></p>
6	March 6-8	<p>Habitats, Megastructures and Metabolism, 1947-1967</p> <p>Curtis, chapters 24 and 29, pp. 437-451, 529-545; Reyner Banham, “Fun and Flexibility,” in <i>Megastructure: Urban Futures of the Recent Past</i>, pp. 84-103; Zhongjie Lin, “Nakagin Capsule Tower: Revisiting the Future of the Recent Past,” pp. 15-22.</p>
7	March 13-15	<p>Postmodernism and Neo-Rationalism, 1960-1985</p> <p>Dennis Doordan, <i>Twentieth Century Architecture</i>, chapter 7, pp. 201-227; Curtis, chapters 32-33, pp. 589-633.</p>
8	March 20-22	<p>‘High Tech’ Architecture, 1972-1992</p> <p>Curtis, chapter 35, pp. 657-689; McNeill, Chapter 1, pp. 7-33; Colin Davies, “Introduction,” <i>High Tech Architecture</i>.</p> <p><i>Field trip report due in class March 22nd!</i></p>

Syllabus: Contemporary Architecture

<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
-	March 27-29	[NO CLASS – SPRING BREAK]
9	April 3-5	<p>Deconstructivist Architecture</p> <p>Puglisi, chapter 1, pp. 9-64; Dennis Doordan, <i>Twentieth Century Architecture</i>, Chapter 9, pp. 255-262.</p> <p><i>2nd quiz April 5th!</i></p>
10	April 10-12	<p>Late Modernism and Neo-Minimalism, 1989-2000</p> <p>Puglisi, chapter 2, pp. 65-116.</p> <p><i>April 12th: Film Screening –Koolhaas/Gehry</i></p>
11	April 17-19	<p>Contemporary Institutions and New Monuments, 1996-2002</p> <p>Puglisi, chapter 3, pp. 117-180; Donald McNeill, “The Bilbao Effect,” <i>The Global Architect</i>, pp. 81-97; Dennis Doordan, <i>Twentieth Century Architecture</i>, Chapter 9, pp. 282-289.</p> <p><i>Paper proposal and outline due in class April 19th!</i></p>
12	April 24-26	<p>Rising Skylines: London, Dubai, Kuala Lumpur, Shanghai and Beijing</p> <p>Dennis Doordan, <i>Twentieth Century Architecture</i>, Chapter 9, pp. 267-281; Donald McNeill, “The Geography of the Skyscraper,” <i>The Global Architect</i>, pp. 114-135.</p> <p><i>Saturday, April 29th, Optional Field Trip to San Francisco</i></p>
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<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
14	May 1-3	‘Blob’ Architecture and the New Organicism Puglisi, chapter 4, pp. 181-224
15	May 8-10	Current Trends in Contemporary Architecture – Review – Wed. May 11: Student Presentations (part 1) Joanne Waghorne, "Reading Walden Pond at Marina Bay Sands in Singapore," <i>Journal of the American Academy of Religion</i> Vol. 82, No. 1, (2014) pp. 217–247.
16	May 15	– Student Presentations (part 2) <i>Final paper assignment due in class May 15th!</i>
Final Exam	Tuesday, May 23	9:45-11:00 AM, Art 133

Class Participation

Class participation is an essential component of the course. Participation includes engaging in questions and/or discussion; giving verbal presentations of research; and attending any in-class field trips.

Classroom Protocol

Students are asked to turn off cell phones and to limit laptop use to note-taking while in class. They are also asked to respect their fellow students by maintaining an atmosphere conducive to concentration and learning. This means, in part, arriving to class punctually and, when it is absolutely necessary to arrive late or leave early, to do so as quietly as possible.

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester’s [Catalog Policies](http://info.sjsu.edu/static/catalog/policies.html) section at <http://info.sjsu.edu/static/catalog/policies.html>. Add/drop deadlines can be found on the [current academic calendar](#) web page located at

http://www.sjsu.edu/academic_programs/calendars/academic_calendar/. The **Late Drop Policy** is available at <http://www.sjsu.edu/aars/policies/latedrops/policy/>. Students should be aware of the current deadlines and penalties for dropping classes.

Information about the latest changes and news is available at the **Advising Hub** at <http://www.sjsu.edu/advising/>.

Course Requirements and Assignments

The final grade will be determined equally by performance on: 1) quizzes and final exam; and 2) research and writing assignments. The class participation grade will be determined mainly by the final in-class presentation, and to a smaller extent by in-class discussion.

Assignment Format and Submission: Type all assignments with one-inch margins and a 12-point font. Double-space, use page numbers on all pages, and put your name, title and assignment number on a cover page. Cite all outside sources in the text (Chicago or MLA format preferred) and list in a separate Work Cited page; papers lacking source information will be returned ungraded for revision. Place all illustrations with appropriate caption at the end of the paper. Turn in one hard copy and one electronic copy. Staple pages together at the upper left-hand corner and turn in at the end of class on the date due. Turn in the electronic copy through Canvas. Keep a back-up disk of all your work. Papers must be received in both hardcopy and electronic submission.

- University Syllabus Policy S16-9 at <http://www.sjsu.edu/senate/docs/S16-9.pdf>.
- Office of Graduate and Undergraduate Programs' Syllabus Information web page at <http://www.sjsu.edu/gup/syllabusinfo/>.

“Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally 3 hours per unit per week with 1 of the hours used for lecture) for instruction or preparation/studying or course related activities including but not limited to internships, labs, clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.” More details about student workload can be found in University Policy S12-3 at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

Grading Policy

Relative weight of course requirements:

- 1) Quizzes, (30%)
- 2) Library Assignment (5%)
- 3) Field trip report (5%)
- 4) Paper Proposal and Outline (10%)
- 4) Final Paper Assignment (20%)
- 5) Final Examination (20%)
- 6) Class Participation (discussion/presentation) (10%)

Learning Outcome Alignments:

LO2 (written communication) is primarily addressed in the proposal and final paper. All of the remaining learning outcomes are addressed, in slightly differing proportions, in all of the required assignments.

Numeric grade equivalents:

93% and 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

Assignment and Examination Policies: All papers must be original to this class (no "recycling"), meet all requirements of the assignment, and provide proper in-text source citations for all sources used (including textbook and Internet sources) for credit. Late papers will not be accepted. Students must be present for all quizzes and exams on the days and at the times for which they are scheduled. Exceptions and make-ups will be allowed only in cases of documented emergency (e.g. sudden hospitalization, death in the immediate family).

Please note: Except in cases of documented emergencies, incomplete grades are not given in this course. **Make sure in advance that you will have no conflicts with the final exam.** Do not book flight tickets, make appointments, or in any other way compromise your ability to be present at the final exam. The final exam may not be taken early and can only be made up in the case of an unforeseen emergency.

“All students have the right, within a reasonable time, to know their academic scores, to review their grade-dependent work, and to be provided with explanations for the determination of their course grades.” See University Policy F13-1 at <http://www.sjsu.edu/senate/docs/F13-1.pdf> for more details.

Additional Note:

This syllabus is subject to change, in the event of unforeseen circumstances, or in the case that changes will significantly enhance the quality of the course. Students will collectively have the opportunity to shape the ways in which the course unfolds.

Department Advising

For information about majors and minors in Art & Art History, for change of major/minor forms and a list of advisors: <http://www.sjsu.edu/art/> or the Art & Art History department office in ART 116, 408-924-4320, art@sjsu.edu

University Policies

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' Syllabus Information web page at <http://www.sjsu.edu/gup/syllabusinfo/>.