

**San José State University**  
**Department of Art & Art History**  
**ARTH-161, Contemporary Architecture, Section 1, Spring 2018**

**Course and Contact Information**

<b>Instructor:</b>	Dr. Caroline M. Riley
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<b>Office Hours:</b>	Monday and Wednesday 12:00–2:00 pm, or by appointment
<b>Class Days/Time:</b>	Monday/Wednesday 4:30–5:45
<b>Classroom:</b>	Art Building, Room 135
<b>Prerequisites:</b>	ARTH 70B, completion of Area Z, or instructor consent
<b>Department Office:</b>	ART 116
<b>Department Contact:</b>	Website: <a href="http://www.sjsu.edu/art">www.sjsu.edu/art</a> Email: <a href="mailto:art@sjsu.edu">art@sjsu.edu</a>

**Course Description**

What is contemporary architecture? The answer is dependent on what architectural historians employ as evidence. This course provides an broad introduction to the history of contemporary architecture (1930-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 contemporary architecture will be analyzed thematically following a narrative that is grounded in the built environment of today. 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 contemporary 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 contemporary architecture;
- Recognize the dominant period-styles of contemporary 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 contemporary 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 contemporary architecture.

## Required Texts/Readings

### Textbook

William J.R. Curtis, *Modern Architecture since 1900*. Both required textbooks are available for purchase at the SJSU Bookstore.

### Recommended books

Dennis Doordan, *Twentieth Century Architecture*; Donald McNeill, *The Global Architect* and Luigi Prestinenza Puglisi, *New Directions in Contemporary Architecture*. For strong papers, I recommend 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](http://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

Aliza Elkin: [aliza.elkin@sjsu.edu](mailto:aliza.elkin@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 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	January 31	Participation Grade
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Paper thesis and bibliography	February 28	Participation Grade
Participation		10%
Individual paper	April 4	15%
Midterm	March 7	30%
Group paper	April 25	15%
Final Exam (2 parts: presentation & exam)	May 2-14, & 16	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-161/Contemporary Architecture, Spring 2018, Course Schedule**

<b>Wee k</b>	<b>Date</b>	<b>Topics, Readings, Assignments, Deadlines</b>
1	1/24	<b>Course Introduction: “Why it looks the way it does”</b> <b>Optional:</b> Nick Mafi, “14 of the Most Beautiful Buildings That Defy Gravity” <i>Architectural Digest</i> <a href="https://www.architecturaldigest.com/gallery/most-beautiful-buildings-defy-gravity">https://www.architecturaldigest.com/gallery/most-beautiful-buildings-defy-gravity</a>
2	1/29	<b>The Architect, The Building, and The City Plan</b> <b>Readings:</b> Denise Scott Brown, “Room at the Top? Sexism and the Star System in Architecture,” from Ellen Perry Berkeley, ed., <i>Architecture: A Place for Women</i> (Smithsonian Institution Press, 1989). <a href="http://www.mascontext.com/issues/27-debate-fall-15/room-at-the-top-sexism-and-the-star-system-in-architecture/">http://www.mascontext.com/issues/27-debate-fall-15/room-at-the-top-sexism-and-the-star-system-in-architecture/</a> Andrew Saint, Ch. 1 “The Architect as Hero and Genius,” in <i>The Image of the Architect</i> (Yale University Press, 1983), 1-18 (CANVAS) Adolf Loos, “Architecture” (1910), <i>On Architecture</i> (CANVAS) <b>Optional:</b> Vitruvius, “The Education of the Architect,” in <i>The Ten Books on Architecture</i> (Dover Publications, 1960), 5-13 (CANVAS) <b>On-Line:</b> Study Guide and Images No. 2
2	1/31	<b>The Architect, The Building, and The City Plan, continued</b> <b>Readings:</b> Georg Simmel, “The Metropolis and Mental Life” (CANVAS) Antoine Picon, “Learning from Utopia: Contemporary Architecture and the Quest for Political and Social Relevance,” <i>JAE</i> 67, no. 1 (March 2013), 17-23 (CANVAS)
3	2/5	<b>The International Style and Organic Variations</b> <b>Reading:</b>

		<p>Curtis, Chapter 15, pp. 257-274</p> <p><b>Optional:</b>            Selection from Le Corbusier, <i>Towards a New Architecture</i>. (CANVAS)            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)            Philip Johnson, <i>Mies van der Rohe</i>. (RESERVE).  <b>On-Line:</b> Study Guide and Images No. 3</p>
3	2/7	<p><b>The International Style and Organic Variations, continued</b></p> <p><b>Reading:</b>            Curtis, Chapters 21 and 22, pp. 371- 415.</p>
4	2/12	<p><b>Scandinavian ‘Organic’ Design and Neo-Expressionism, 1945-1965</b></p> <p><b>Reading:</b>            Curtis, Chapter 25 pp. 453-470.  <b>On-Line:</b> Study Guide and Images No. 4</p>
4	2/14	<p><b>Scandinavian ‘Organic’ Design and Neo-Expressionism, 1945-1965, continued</b></p> <p>Curtis, Chapter 26, pp. 471-489</p>
5	2/19	<p><b>Louis Kahn and Monumentalism</b></p> <p><b>Reading:</b>            Curtis, Chapters 28 and 34, pp. 513-527, 635-655.  <b>Optional:</b>            Louis Kahn, “Louis Kahn,” <i>Perspecta</i>, vol. 7, 1961, pp. 9–28. (JSTOR)            Michael J. Lewis, “Louis I. Kahn and His Lenin Memorial,” <i>Journal of the Society of Architectural Historians</i>, vol. 69, no. 1, 2010, pp. 7–11. (JSTOR)  <b>On-Line:</b> Study Guide and Images No. 5</p>
5	2/21	<p><b>Louis Kahn and Monumentalism, continued</b></p> <p><b>Optional:</b>            Buckminster Fuller, “Buckminster Fuller.” <i>Perspecta</i>, vol. 1, 1952, pp. 29–37 (JSTOR).</p>
6	2/26	<p><b>Postmodernism</b></p> <p><b>Reading:</b>            Doordan, Chapter 7, pp. 201-227  <b>On-Line:</b> Study Guide and Images No. 6</p>
6	2/28	<p><b>Postmodernism, continued</b></p> <p><b>Reading:</b>            Curtis, Chapters 32-33, pp. 589- 633.  <b>Optional:</b>            Robert Venturi, “Introduction” (and review choice of images) <i>Complexity and Contradiction in Architecture</i>. (CANVAS)  <b>Paper thesis and annotated bibliography due</b></p>
7	3/5	<p><b>Deconstructivism</b></p> <p><b>Reading:</b>            Curtis, Chapter 30, pp. 547-565  <b>On-Line:</b> Study Guide and Images No. 7</p>

7	3/7	<b>MIDTERM-covers weeks 1-6</b>
8	3/12	<b>Deconstructivism, continued</b> <b>Reading:</b> Curtis, Chapter 3; Rem Koolhaas, “The Double Life of Utopia: The Skyscraper,” in <i>Delirious New York</i> (Monacelli Press, 1994), 81-160 (CANVAS). <b>On-Line:</b> Study Guide and Images No. 8
8	3/14	<b>‘High Tech’ Architecture</b> <b>Reading:</b> Curtis, Chapter 35, pp. 657-689; McNeill, Chapter 1, pp. 7-33
9	3/19	<b>Five Architects: Eisenman, Graves, Gwathmey, Hejduk, Meier</b> <b>Reading:</b> Rosemarie Haag Bletter, “Review,” <i>Journal of the Society of Architectural Historians</i> 38, no. 2 (1979): 205-07 (JSTOR). <b>On-Line:</b> Study Guide and Images No. 9
9	3/21	<b>Five Architects: Eisenman, Graves, Gwathmey, Hejduk, Meier, continued</b>
10	3/26	<b>SPRING BREAK</b>
10	3/28	<b>SPRING BREAK</b>
11	4/2	<b>Suburbia, sprawl, Congress for New Urbanism, Duany Plater-Zyberk</b> <b>Reading:</b> Curtis Chapters 21, 23 & 28, pp. 371-391, 417-435, 513- 527 <b>On-Line:</b> Study Guide and Images No. 11
11	4/4	<b>Suburbia, sprawl, Congress for New Urbanism, Duany Plater-Zyberk, continued</b> <b>Individual Paper DUE</b>
12	4/9	<b>Contemporary Institutions and New Monuments</b> <b>Reading:</b> 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. <b>On-Line:</b> Study Guide and Images No. 12
12	4/11	<b>American Prisons</b> <b>Reading:</b> Lorna A. Rhodes, “Supermax as a Technology of Punishment.” <i>Social Research</i> , vol. 74, no. 2, 2007, pp. 547–566 (JSTOR) Michel Foucault, “Space, Knowledge and Power,” in <i>Foucault Reader</i> , pp 239-256 (CANVAS)
13	4/16	<b>Rising Skylines: London, Dubai, Kuala Lumpur, Shanghai and Beijing</b> <b>Reading:</b> Curtis Chapters 18 & 22, pp. 305-327, 395-435 <b>On-Line:</b> Study Guide and Images No. 13
13	4/18	<b>Rising Skylines: London, Dubai, Kuala Lumpur, Shanghai and Beijing, continued</b>
14	4/23	<b>Blob Architecture</b> <b>Reading:</b>

		<p>Greg Lynn, "Greg Lynn." <i>Perspecta</i>, vol. 37, 2005, pp. 24–31 (JSTOR)</p> <p>Rabee M. Reffat, "Digital Architecture and Reforming the Built Environment" <i>Journal of Architectural and Planning Research</i>, vol. 25, no. 2, 2008, pp. 118–129 (JSTOR).</p> <p>Kazys Varnelis, "One Thing After Another." <i>Log</i>, no. 3, 2004, pp. 109–115 (JSTOR)</p> <p><b>On-Line:</b> Study Guide and Images No. 14</p>
14	4/25	<p><b>Blob Architecture, continued</b></p> <p><b>Group paper due</b></p>
15	4/30	<p><b>William McDonough and green building practices</b></p> <p><b>Reading:</b></p> <p>William McDonough, "Recovery/Reclamation" <i>Perspecta</i>, 36, 2005, pp. 32-33 (JSTOR)</p> <p><b>On-Line:</b> Study Guide and Images No. 15</p>
15	5/2	<b>Student Presentations/ Mandatory Attendance</b>
16	5/7	<b>Student Presentations/ Mandatory Attendance</b>
16	5/9	<b>Student Presentations/ Mandatory Attendance</b>
17	5/14	<b>Course Conclusion</b>
Final Exam	5/16 2:45- 4:00	<b>Non-cumulative Final Exam Part II. Presentation notes and typed summary due.</b>