

San José State University
Department of Art and Art History
Art History 160: Modern Architecture, sec. 1
Fall Semester 2019

Instructor:	Dr. Anthony Raynsford
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Office Hours:	Tuesdays 2-4 PM, or Wednesdays 3-4 PM by appointment
Class Days/Time:	Monday, Wednesday, 12:00 - 1:15 PM
Classroom:	Art Building 135
Prerequisites:	ARTH 70B or instructor consent
Course Format:	Classroom Lecture

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 Description

This course provides an introduction to the history of modern architecture between 1750 and the 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. In this sense, the history of architecture will be seen in terms of the internal dynamics and ongoing issues of what it means to make a building in any context. As the course progresses, students will be expected to develop visual literacy in the forms and trends of modern architecture. Emphasis will be placed on learning to look at buildings and architectural representations in a deeper way. Textbook readings will help to introduce some of the basic issues while primary texts (written by

architects) will supplement textbook readings. The course will place architecture within the broader history of modernity even as it also examines the particular responses of architects. 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.

What is meant by modern architecture? There is no simple, universally agreed-upon answer to this question. However, this course will explore three major strands of the modern: political modernity; technological modernity; and self-conscious aesthetic modernity. Political modernity has to do with the emancipation from static, inherited social hierarchies, illustrated in the 18th century by the American and French revolutions, and more recently by civil rights movements around the world. For Western architecture, this political change meant that architects were no longer as exclusively concerned with designing churches and palaces, the symbolic sites of traditional authority. Technological modernity has to do with the mechanization of production and communication, noticeable in England in the late 18th century. For architects, such technological changes meant the manufacture of new building materials, the decline of craftsmanship, urbanistic conditions of sprawl and the mass reproduction of architectural images. Self-conscious, aesthetic modernity has to do with architects understanding themselves as having broken with history and with the architectural traditions of the academy. This sense is captured by slogan of the Vienna Secession: “To each age its art, to each art its freedom.” Self-conscious modernity meant that architects had to, not only prove that they were modern, but also decide what modernity should look like.

These different strands of the modern are all interwoven, but this course will seek to unravel them somewhat, in order to investigate what “modern architecture” might, in fact, have meant under different historical conditions – and what it might still mean today. It is said that architecture is the most overdetermined of the arts. In other words its form is the most dependent on function, patronage, structure, social representation, conditions of labor, etc. It is also called an inherently spatial art on a large scale. For these reasons, architecture can become an index of many other historical developments, not least of all that of modernity. The course will investigate, not only the ways in which modern society has shaped its buildings, but also how its buildings shaped (or were expected to shape) Modern 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

This course is introductory and assumes no background in architecture or architectural history. It seeks to provide students with an introduction to three basic foundations for studying Modern 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 three centuries; and 3) a historical sense of the major periods and developments in cultural and social history that directly impacted modern 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 modern 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

modern architecture. As professionals, the ability to effectively communicate your ideas in team settings and client relationships is as important as the work you create.

Course Learning Outcomes (CLO)

Course Skill Learning Outcomes

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

CLO1 - translate visual perceptions into verbal and written communication;

CLO2 - write clearly, effectively, and critically using terminology appropriate to the history of architecture.

CLO3 - think and communicate persuasively about architecture;

CLO4 - 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 modern architects and architectural movements;

CLO7 - knowledge of the history and reasons for 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

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.

Other Readings

All other required ARTH 160 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.

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

Gareth Scott, email: gareth.scott@sjsu.edu

phone: (408) 808-2094

Dr. Martin Luther King, Jr. Library

4th Floor Administration Offices

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

Final Examination or Evaluation

A final examination, worth 20% of the overall course grade, will consist of questions testing knowledge of buildings, movements, architects, dates, and historical contexts covered in the course.

For the university policy on final examinations, please see: [University Policy S06-4](#).

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.

Grading Information

SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found in University Policy S12-3 at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

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.

Relative weight of course requirements:

- 1) Quizzes, (30%)
- 2) Preliminary proposal (10%)
- 3) Revised Proposal and Outline (10%)
- 4) Field Trip Observation (5%)
- 5) Final Paper Assignment (20%)
- 6) Final Examination (20%)
- 7) Class Participation (discussion/presentation) (5%)

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

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 except under special circumstances. 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).

Attendance at the optional field trip will add 2% extra credit towards the overall final grade. No other extra credit will be available.

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.

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.

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. Schedule changes will be announced in class and via Canvas.

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](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>." Make sure to review these policies and resources.

Course Schedule
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Table 2 Course Schedule

<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
1	August 21	Course Introduction and Overview
2	August 26-28	Neoclassicism in France and Britain Ching, Jarzombek & Prakash, A Global History of Architecture, pp. 597-605; Bergdoll Chapters 1 and 2, pp. 9-71.
3	September 2-4	The Architecture of Social Reform and Enlightenment 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> . [NO CLASS SEPTEMBER 2 –LABOR DAY]

<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
4	September 9-11	<p>The English Picturesque and the Rise of Historicism</p> <p>Bergdoll pp. 73-85, 118-156; Handlin Chapter 3 pp. 70-99; Norman B. Johnston, "John Haviland, Jailor to the World," <i>Journal of the Society of Architectural Historians</i>, Vol. 23, No. 2 (May, 1964), pp. 101-105.</p>
5	September 16-18	<p>Evolution, Culture, and Industrialization</p> <p>Bergdoll Chapter 6, pp. 156-205; Handlin pp. 100-120; Ian Baucom, <i>Out of place: Englishness, Empire, and the Locations of Identity</i>, pp. 77-86; "Colonial Bombay" and "Indo-Saracenic Style" in <i>A Global History of Architecture</i>, pp. 672, 678-79.</p>
6	September 23-25	<p>Materials, Structure, and the Return to Craft</p> <p>Bergdoll pp. 207-236; Handlin pp. 100-120; Cherie Wendelken, "The Tectonics of Japanese Style: Architect and Carpenter in the Late Meiji Period," in <i>Art Journal</i>, pp 28-37.</p> <p><i>1st quiz September 25th!</i></p>
7	September 30-October 2	<p>Department Stores, Skyscrapers and Urban Expansion</p> <p>Bergdoll, pp. 236-267; Handlin pp. 121-131; Curtis Chapter 2, pp. 33-51; Louis Sullivan, "The Tall Office Building Artistically Considered."</p> <p><i>Preliminary proposals due in class October 2nd!</i></p>
8	October 7-9	<p>The Art Nouveau, Secession and Total Artwork</p> <p>Bergdoll Chapter 9, pp. 269-279; Curtis Chapter 3 & 8, pp. 53-71, 131-147.</p>

<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
9	October 14-16	<p>The Arts & Crafts Movement and the Reformed House</p> <p>Curtis Chapters 5 & 7, pp. 87-97, 113-129; Handlin pp. 154-166.</p>
10	October 21-23	<p>The Werkbund, Aesthetic Avant-Gardes and the Bauhaus</p> <p>Curtis Chapters 6, 9, 11 & 10, pp. 99-111, 149-159, 183-215.</p> <p><i>2nd quiz October 23rd!</i></p>
11	October 28-30	<p>Concrete Frames, Machine Aesthetic, and Purism</p> <p>Curtis Chapters 4, 10, 15 & 16, pp. 73-85, 163-181, 257-285; Le Corbusier, excerpt <i>Towards a New Architecture</i>.</p> <p>[OCTOBER 30 – RESEARCH WORKSHOP] (Conducted by Art Librarian Gareth Scott in Art 135.)</p>
12	November 4-6	<p>Art Deco and Other Modernisms in the Interwar Years</p> <p>Curtis Chapters 13 & 17, pp. 217-239, 287-303; Handlin Chapter 6 pp. 167-196.</p> <p><i>Proposal and Outline due in class November 6th!</i></p>
13	November 11-13	<p>Workshop and Research Week</p> <p>Use this week to develop your research papers.</p> <p>[NO CLASS NOVEMBER 11 –VETERANS DAY]</p>

<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
14 *	November 18-20	<p>The International Style and Organic Variations</p> <p>Curtis Chapters 18 & 22, pp. 305-327, 395-435; Handlin Chapter 7, pp. 197-231.</p> <p><i>Field trip observation due in class November 20th!</i></p> <p><u>Saturday November 23rd, Optional Field Trip to San Francisco</u></p>
15	November 25-27	<p>New Monumentality, Brutalism and Regional Expression</p> <p>Curtis Chapters 21, 23 & 28, pp. 371-391, 417-435, 513-527.</p> <p>[NO CLASS NOVEMBER 27 –THANKSGIVING]</p>
16	December 2-4	<p>Postmodernism and Critical Reactions after 1960</p> <p>Curtis Chapters 30, 32 & 34, pp. 547-565, 589-613, 635-655; Robert Venturi, excerpt <i>Complexity and Contradiction in Architecture</i>.</p> <p>[<u>Student presentations begin Wednesday, December 4th.</u>]</p>
17	December 9	<p>Student Presentations and Course Review</p> <p><i>Final paper assignment due in class December 9th!</i></p>
Final Exam	Monday, December 16th	9:45-11:00 AM, Art 135