

**San José State University**  
**Department of Art and Art History**  
**Art History 161: Contemporary Architecture, sec. 1**  
**Spring Semester 2020**

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

### Library Liaison

**Gareth Scott**, email: [gareth.scott@sjsu.edu](mailto: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](mailto:art@sjsu.edu)

### **University Policies**

Per [University Policy S16-9](http://www.sjsu.edu/senate/docs/S16-9.pdf) (<http://www.sjsu.edu/senate/docs/S16-9.pdf>), relevant university policy concerning all courses, such as student responsibilities, academic integrity, accommodations, dropping and adding, consent for recording of class, etc. and available student services (e.g. learning assistance, counseling, and other resources) are listed on [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo) (<http://www.sjsu.edu/gup/syllabusinfo>), which is hosted by the Office of Undergraduate Education. Make sure to visit this page to review and be aware of these university policies and resources.

**Course Schedule**  
**Art History 161: Contemporary Architecture**  
**Spring Semester 2020**

Table 2 Course Schedule

<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
1	January 27-29	<b>Course Introduction: Modern Architecture before 1945</b> Optional Reading: Dennis Doordan, <i>Twentieth Century Architecture</i> , Chapter 1, pp. 3-43.
2	February 3-5	<b>‘International Style’ Architecture, 1945-60</b> Doordan, <i>Twentieth Century Architecture</i> , Chapter 5, pp. 131-165; Curtis, Chapter 22, pp. 395-415.
3	February 10-12	<b>Scandinavian ‘Organic’ Design and Neo-Expressionism, 1945-1965</b> Curtis Chapters 25 and 26, pp. 453-474. <i>February 12<sup>th</sup>: Workshop with Gareth Scott, Art Librarian [Class meet in MLK Library, room 213.]</i>
4	February 17-19	<b>Mediterranean Modernism and Global Variants, 1950-68</b> Curtis, chapters 23, 26, 27, pp. 417-435, 474-491-511. <i>Library assignment due in class February 19<sup>th</sup>!</i>
5	February 24-26	<b>New Monumentality – Louis Kahn and His Global Influence, 1957-75</b> Curtis Chapter 28 and 34, pp. 513-527, 635-655. <i>1st quiz February 26<sup>th</sup>!</i>
6	March 2-4	<b>Habitats, Megastructures and Metabolism, 1947-1967</b> 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.

<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
7	March 9-11	<p><b>Postmodernism and Neo-Rationalism, 1960-1985</b></p> <p>Dennis Doordan, <i>Twentieth Century Architecture</i>, chapter 7, pp. 201-227; Curtis, chapters 32-33, pp. 589-633.</p>
8	March 16-18	<p><b>‘High Tech’ Architecture, 1972-1992</b></p> <p>Curtis, chapter 35, pp. 657-689; McNeill, Chapter 1, pp. 7-33; Colin Davies, “Introduction,” <i>High Tech Architecture</i>.</p>
9	March 23-25	<p><b>Deconstructivist Architecture</b></p> <p>Puglisi, chapter 1, pp. 9-64; Dennis Doordan, <i>Twentieth Century Architecture</i>, Chapter 9, pp. 255-262.</p> <p><i>Field trip report due in class March 25<sup>th</sup>!</i></p>
-	March 30-April 1	[NO CLASS – SPRING BREAK]
9	April 6-8	<p><b>Late Modernism and Neo-Minimalism, 1989-2000</b></p> <p>Puglisi, chapter 2, pp. 65-116.</p> <p><i>2nd quiz April 8<sup>th</sup>!</i></p>
10	April 13-15	<p><b>Contemporary Institutions and New Monuments, 1996-2002</b></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 15<sup>th</sup>!</i></p>

Syllabus: Contemporary Architecture

<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
11  *	April 20-22	<p><b>Rising Skylines: London, Dubai, Kuala Lumpur, Shanghai and Beijing</b></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 25<sup>th</sup>, Optional Field Trip to San Francisco</i></p>
12	April 27-29	<p><b>'Blob' Architecture and the New Organicism</b></p> <p>Puglisi, chapter 4, pp. 181-224.</p>
14	May 4-6	<p><b>Current Trends in Contemporary Architecture – Student Presentations (part 1: May 6)</b></p> <p>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; Gilles Retsin, "Something Else, Something Raw: From ProtoHouse to Blokhut–The Aesthetics of Computational Assemblage." <i>Architectural Design</i> 86, no. 6 (2016): 84-89.</p>
15	May 11	<p><b>Review – Student Presentations (part 2)</b></p> <p><i>Final paper assignment due in class May 11<sup>th</sup>!</i></p>
<b>Final Exam</b>	<b>Tuesday, May 19</b>	<b>9:45-11:00 AM, Art 135</b>