

**San José State University**  
**Department of Art and Art History**  
**Art History 160: Modern Architecture, sec. 1**  
**Fall Semester 2021**

<b>Instructor:</b>	<b>Dr. Anthony Raynsford</b>
<b>Office Location:</b>	Online via Zoom (details on Canvas)
<b>Telephone:</b>	(408) 924-4394
<b>Email:</b>	<a href="mailto:Anthony.Raynsford@sjsu.edu">Anthony.Raynsford@sjsu.edu</a>
<b>Office Hours:</b>	Tuesdays 2-4 PM (via Zoom)
<b>Class Days/Time:</b>	Monday, Wednesday, 12:30 - 1:45 PM
<b>Classroom:</b>	N/A (Class meets online only)
<b>Prerequisites:</b>	ARTH 70B or instructor consent
<b>Course Format:</b>	Online 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 Format

### Online Course (Canvas and Zoom)

This is a fully online, synchronous course. Lectures and discussions will occur at regularly scheduled times; readings, recordings, exams, quizzes and supplementary learning material will be available through the Canvas course website, these materials may be accessed at various times throughout the semester. Participation requires Zoom-enabled computers, laptops, or tablets /iPads, with cameras. The use of smart phones is not advised. A limited number of laptops are available for loan through [Student Computing Services](#). For help with using Canvas see [Canvas Student Resources page](#).

## 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

Required: Barry Bergdoll, *European Architecture, 1750-1890*, (Oxford: 2000); Colin Davies, *A New History of Modern Architecture*, (Laurence King: 2017). All books are available at the SJSU Bookstore.

Optional: Leland Roth and Amanda C. Roth Clark, *American Architecture*, (Westview Press: 2016).

## 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

Other 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](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 via chat; giving verbal presentations of research; and posting in online Canvas course discussions.

## 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) Midterm Quizzes, (30%)
- 2) Preliminary proposal (5%)

- 3) Revised Proposal and Outline (8%)
- 4) Mini-Quizzes (12%)
- 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).

### **Final Examination or Evaluation**

The final examination will be available via the Canvas course website from 6:00 AM to 11:59 PM on the final examination date. Once started, the final exam must be completed within five hours.

**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.

## **Online Class Protocol**

All classes will meet via Zoom during the regular class hours. Questions and comments may be entered anytime during the in the “chat” box. Students are asked to remain on mute until called on to speak. Students wishing to speak should use the “hand raise” icon in the participant list. It is optional, but encouraged, to have video on. However, anyone with video on should be seated and properly dressed for classroom attendance. Students are asked to arrive punctually for the Zoom classes. Late arrivals may have to wait a few minutes before entering the Zoom session as late admission requires intermittently checking the “waiting room.” All sessions will be recorded and uploaded to Canvas.

All Zoom lectures will be recorded and uploaded to Canvas, including transcripts and text entered into chat. The recordings will only be shared with students enrolled in the class through Canvas. The recordings will be deleted at the end of the semester. If, however, you would prefer to remain anonymous during these recordings, then please speak with the instructor about possible accommodations (e.g., temporarily turning off identifying information from the Zoom session, including student name and picture, prior to recording). Recordings may be used for personal, study purposes only and may not be distributed outside of the class.

Course materials, including readings, lectures and presentations, are copyrighted, and students are prohibited from independently recording class activities (including class lectures, office hours, advising sessions, etc.).

### **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 online 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, 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**  
**Art History 160: Modern Architecture, sec. 1**  
**Fall Semester 2021**

Table 2 Course Schedule

<b><u>Week</u></b>	<b><u>Date</u></b>	<b><u>Topics, Readings, Assignments, Deadlines</u></b>
<b>2</b>	<b>August 23-25</b>	<p><b>Introduction: Neo-Classicism in a Global Context</b></p> <p>Ching, Jarzombek &amp; Prakash, <i>A Global History of Architecture</i>, pp. 597-605; Bergdoll Chapters 1 and 2, pp. 9-71.</p> <p>[mini-quiz: <i>What is Neoclassicism?</i>]</p>
<b>3</b>	<b>August 30-September 1</b>	<p><b>The Architecture of Social Reform and Enlightenment</b></p> <p>Bergdoll pp. 86-117; Roth Chapter 4, pp. 117-147.                      Edmund Burke, excerpt <i>A Philosophical Enquiry into Our Ideas of the Sublime and the Beautiful</i>.</p> <p>[mini-quiz: <i>Architecture and Social Meaning?</i>]</p>
<b>4</b>	<b>September 8</b>	<p><b>The English Picturesque and the Rise of Historicism</b></p> <p>Bergdoll pp. 73-85, 118-156; Roth Chapter 5 pp. 161-203; 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> <p>[mini-quiz: <i>Picturesque Theory</i>]</p> <p>[SEPTEMBER 6 LABOR DAY – NO CLASS]</p>

<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
5	September 13-15	<p><b>Evolution, Culture, and Industrialization</b></p> <p>Bergdoll Chapter 6, pp. 156-205; Roth Chapter 5 pp. 204-221 and Chapter 6 pp. 223-237; 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> <p>[mini-quiz: <i>Architectural Technologies</i>]</p>
6	September 20-22	<p><b>Materials, Structure, and the Return to Craft</b></p> <p>Bergdoll pp. 207-236; Roth pp. 265-277; 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>1<sup>st</sup> midterm quiz September 22<sup>nd</sup>!</i></p>
7	September 27-29	<p><b>Department Stores, Skyscrapers and Urban Expansion</b></p> <p>Bergdoll, pp. 236-267; Roth pp. 279-302; Davies, pp. 42-53; Louis Sullivan, “The Tall Office Building Artistically Considered.”</p> <p>[mini-quiz: <i>Consequences of the Steel Frame</i>]</p> <p><i>Preliminary proposals due online September 29<sup>th</sup>!</i></p>
8	October 4-6	<p><b>The Art Nouveau, Secession and Total Artwork</b></p> <p>Bergdoll Chapter 9, pp. 269-279; Davies Chapter 1, pp. 10-23.</p> <p>[mini-quiz: <i>Victor Horta’s Inventions</i>]</p>



<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
9	October 11-13	<p><b>The Arts &amp; Crafts Movement and the Reformed House</b></p> <p>Davies Chapter 2, pp. 24-35, and pp. 68-70; William JR Curtis, "Arts and Crafts Ideal in Britain and the U.S.A." in <i>Modern Architecture since 1900</i>, pp. 87-97; Frank Lloyd Wright, "The Art and Craft of the Machine."                      [mini-quiz: <i>Characteristics of the Prairie School</i>]</p>
10	October 18-20	<p><b>The Werkbund, Aesthetic Avant-Gardes and the Bauhaus</b></p> <p>Davies Chapters 6-8, pp. 72-109.</p> <p><i>2nd midterm quiz October 20<sup>th</sup>!</i></p>
11	October 25-27	<p><b>Constructivism, Machine Aesthetic, and Purism</b></p> <p>Davies Chapters 9-11, pp. 110-147; Le Corbusier, excerpt <i>Towards a New Architecture</i>.                      [mini-quiz: <i>The Modernist Villa</i>]</p>
12	November 1-3	<p><b>Art Deco and Other Modernisms in the Interwar Years</b></p> <p>Davies Chapters 12, 13 &amp; 33, pp. 148-173, 458-464; John B. Stranges, "Mr. Chrysler's Building: Merging Design and Technology in the Machine Age." <i>Icon</i> (London) 20.2 (2014): 1-19.                      [mini-quiz: <i>Art Deco in New York</i>]</p> <p><i>Proposal and outline due on Canvas November 3<sup>rd</sup>!</i></p>
13	November 8-10	<p><b>The International Style and Organic Variations</b></p> <p>Davies 15 &amp; 22, pp. 192-207, 262-275; Tom Avermaete, "CIAM, Team X, and the Rediscovery of African Settlements," in <i>Modern Architecture and the Mediterranean: Vernacular Dialogues and Contested Identities</i>.                      [mini-quiz: <i>Regionalism in Modern Architecture</i>]</p>

<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
14	November 15-17	<p><b>New Monumentality, Brutalism and Regional Expression</b></p> <p>Davies Chapters 17, 21 &amp; 22, pp. 224-237, 276-301, 513-527; Oli Mould. 2017. “Brutalism Redux: Relational Monumentality and the Urban Politics of Brutalist Architecture.” <i>Antipode</i> 49 (3): 701–20.</p> <p>[<i>mini-quiz: Characteristics of Brutalism</i>]</p>
15	November 22	<p><b>Postmodernism and Critical Reactions after 1960</b></p> <p>Davies Chapters 24 &amp; 32, pp. 547-565, 589-613; William JR Curtis, “The Universal and the Local,” in <i>Modern Architecture since 1900</i>, pp. 635-655; Robert Venturi, excerpt <i>Complexity and Contradiction in Architecture</i>.</p> <p>[<i>mini-quiz: Signs and Symbols in Architecture</i>]</p> <p>[NO CLASS NOVEMBER 24 –THANKSGIVING]</p>
16	November 29-December 1	<p><b>Trends in Contemporary Architecture / Course Summary</b></p> <p>[<u>Student presentations begin Wednesday, December 1<sup>st</sup>.</u>]</p>
17	December 6	<p><b>Student Presentations and Course Review</b></p> <p><i>Final paper assignment due online December 6<sup>th</sup>!</i></p>
<b>Final Exam</b>	<b>Tuesday, December 14<sup>th</sup></b>	<b>6:00 AM - 11:59 PM, online via Canvas</b>