

**San José State University**  
**Department of Art and Art History**  
**Art History 162: California Architecture, sec. 1**  
**Fall Semester 2021**

<b>Instructor:</b>	<b>Dr. Anthony Raynsford</b>
<b>Office Location:</b>	Online via Zoom (details on Canvas)
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<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, 4:00 - 5:15 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 will examine California architecture from the mid-18th century to the present, not as an insular phenomenon, but as part of a transnational history of architectural developments. While the course focuses on buildings and architectural projects constructed within the boundaries of the California between 1769 and the present, this focus necessarily also involves a wider historical and geographical scope, including the Pacific Rim as a cultural sphere; the architecture of colonizing powers, especially Spain; international codes of classical, historicist and modern architecture emanating from Europe and the eastern United States; and the architecture of regions bordering California, especially the Southwest, the Pacific Northwest and Mexico. At the same time, this course asks how these larger international and regional currents changed when they arrived in California. How did architects seek to create a California regional identity through architecture? How did they respond to

California's unique topography, climate and vegetation? How did they build on earlier layers of California's architectural history?

The architecture of the California has resulted from a tension between imported standards and local reactions. On the one hand, efforts to introduce architectural paradigms from Europe and elsewhere frequently also transformed those paradigms in unexpected ways. The processes of translation and transplanted into the California context were rarely simple or transparent. On the other hand, even the most ardent efforts to produce a purely California architecture always ironically depended on the very same foreign systems and ideals they sought to reject. This course will focus on key moments of transformation and crisis in this dialog, including the following: the Spanish colonization of the 18th century; the conquest and settlement of California by the United States; the attempt to develop a regional architecture grounded in the Arts and Crafts Movement; California reinventions of Spanish colonial and 'southwest' architecture in the 1920s; the immigration of European modernists to Southern California; and California as a site for experimental architecture, ranging from green technology to neo-avant-garde aesthetics.

### **Course Goals**

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 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 sixty years; and 3) a historical sense of the major shifts in cultural and social history that directly impacted California 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 California 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 California architecture.

### **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 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 California architects and architectural movements;

CLO7 - knowledge of the history and reasons for changes in California architecture in a transnational context;

CLO8 - an understanding and appreciation for the cultural diversity of California's built environment;

CLO9 - an understanding of architectural problems in the specific historical and cultural contexts of California;

CLO10 - an understanding of the connections between architecture and other artistic media.

### **Required Texts/Readings**

#### **Textbooks**

All required ARTH 162 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](tel:(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 available on the date of 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](#) at <http://www.sjsu.edu/gup/syllabusinfo/>." Make sure to review these policies and resources.

**Course Schedule**  
**Art History 162: California Architecture, sec. 1**  
**Fall Semester 2021**

Table 2 Course Schedule

<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
1	August 23-25	<p><b>California Architecture before the Europeans</b></p> <p>William Simmons, "Indian Peoples of California," <i>California History</i>, Vol. 76, No. 2/3, (Summer - Fall, 1997), pp. 48-77; James Maniery, "A Chronicle of Murphys Rancheria," <i>Journal of California and Great Basin Anthropology</i> (1983), 176-98.</p> <p>[mini-quiz: <i>Buildings of the California Tribes</i>]</p>
2	August 30-September 1	<p><b>Spanish Hegemony and Mission Architecture, 1769-1822</b></p> <p>Kurt Baer, <i>Architecture of the California Missions</i>, pp. 40-67, 113-120, 159-170, 182-186; Edna Kimbro and Julia Costello, Chapter 4, <i>The California Missions</i>, pp. 91-109.</p> <p>[mini-quiz: <i>Social Functions of the Missions</i>]</p>
3	September 8	<p><b>The Mexican and Early U.S. Periods, 1822-1870</b></p> <p>Mark L. Brack, "Domestic Architecture in Hispanic California," <i>Perspectives in Vernacular Architecture</i>, Vol. 4 (1991), 163-173; David Gebhard, "Some Additional Observations on California's Monterey Tradition," <i>Journal of the Society of Architectural Historians</i>, 46, (Jun., 1987), 157-170; Harold Kirker, "Eldorado Gothic," <i>California Historical Society Quarterly</i>, Vol. 38, (Mar., 1959), 31-46.</p> <p>[mini-quiz: <i>Impact of the Gold Rush</i>]</p>

<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
4	September 13-15	<p><b>California in the High Victorian Age, 1865-1890</b></p> <p>Harold Kirker, “A Cycle of Revivals,” in <i>California’s Architectural Frontier</i>, pp. 86-112; Anne Bloomfield, “The Real Estate Associates,” <i>Journal of the Society of Architectural Historians</i>, Vol. 37, (Mar., 1978), pp. 13-33; Anne Bloomfield, “David Farquharson: Pioneer California Architect,” <i>California History</i>, Vol. 59, (Spring, 1980), pp. 16-33: Introduction, <i>Picturesque California Homes</i>, pp. iv-v.</p> <p>[mini-quiz: <i>Characteristics of Victorian Architecture</i>]</p>
5	September 20-22	<p><b>Early Regionalism and the Mission Revival, 1890-1915</b></p> <p>Richard Longstreth, “Schweinfurth: The Cause of Regional Expression,” in <i>On the Edge of the World</i>, pp. 258-295; Karen Weitze, “An Architecture of California” and “A Modern Mission Style,” in <i>California’s Mission Revival</i>, pp. 18-68.</p> <p>[mini-quiz: <i>The Meanings of California Regionalism</i>]</p>
6	September 27-29	<p><b>Arts and Crafts Building in Northern California, 1895-1915</b></p> <p>Richard Longstreth, “Coxhead and Polk: The Rustic City House,” in <i>On the Edge of the World</i>, pp. 107-141; Esther McCoy, “Bernard Maybeck,” in <i>Five California Architects</i>, pp. 59-101.</p> <p>[mini-quiz: <i>The Ethics and Aesthetics of Craft</i> ]</p>



<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
7	October 4-6	<p><b>Arts and Crafts Building in Southern California, 1900-1920</b></p> <p>Esther McCoy, “Irving Gill,” in <i>Five California Architects</i>, pp. 59-101; L. Morgan Yost, “Greene &amp; Greene of Pasadena,” <i>Journal of the Society of Architectural Historians</i>, Vol. 9, (Mar. - May, 1950), pp. 11-19; Randell Makinson, “Charles and Henry Greene,” in <i>Toward a Simpler Way of Life</i>, pp. 124-136.</p> <p><i>1<sup>st</sup> midterm quiz October 6<sup>th</sup>!</i></p>
8	October 11-13	<p><b>Eclectic Regionalism in the Interwar Period, 1918-1931</b></p> <p>Sara Boutelle, “The Hearsts and San Simeon,” in <i>Julia Morgan Architect</i>, pp. 169-215; Sam Kaplan, “Dream Town” and “Shifting Styles” in <i>LA Lost and Found</i>, pp. 78-125.</p> <p>[mini-quiz: <i>The Impact of Julia Morgan</i>]</p> <p><i>Preliminary proposals due in class October 13<sup>th</sup>!</i></p>
9	October 18-20	<p><b>Arrival and Adaptation of European Modernism, 1922-35</b></p> <p>Esther McCoy, “R.M. Schindler,” in <i>Five California Architects</i>, pp. pp. 149-193; Thomas Hines, “Breakthrough,” in <i>Richard Neutra and the Search for Modern Architecture</i>, pp. 69-91; Reyner Banham, “Architecture III: The Exiles,” in <i>Los Angeles, The Architecture of Four Ecologies</i>, pp. 179-198.</p> <p>[mini-quiz: <i>Modernism and the California Climate</i>]</p>

<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
10	October 25-27	<p><b>Emergence of the “Bay Region Style,” 1935-60</b></p> <p>Daniel Gregory, “William W. Wurster,” in <i>Toward a Simpler Way of Life</i>, pp. 245-254; Pierluigi Serraino NorCalMod, pp. 38-53; Lance Bernard, “Paradise Built,” in <i>Architecture and Regional Identity in the San Francisco Bay Area</i>, pp. 95-125.</p> <p>[mini-quiz: What distinguishes Bay Region modernism?]</p>
11	November 1-3	<p><b>Case Study Houses and Postwar Los Angeles, 1945-62</b></p> <p>Esther McCoy, “Arts &amp; Architecture: Case Study Houses,” <i>Perspecta</i>, Vol. 15, (1975), pp. 54-73; Gloria Koenig, “The LAX Theme Building,” in <i>Iconic LA</i>, pp. 85-89; Reyner Banham, “Architecture IV: The The Style That Nearly,” in <i>Los Angeles, The Architecture of Four Ecologies</i>, pp. 223-233; Barbara-Ann Campbell-Lange, <i>John Lautner</i>, pp. 4, 58,60, 62, 64, 76-81.</p> <p>2nd midterm quiz November 3<sup>rd</sup>!</p>
12	November 8-10	<p><b>California Postmodernism, 1960-85</b></p> <p>Sam Kaplan, “Stumbling Forward” in <i>LA Lost and Found</i>, pp. 155-189; Kevin Keim, “MLTW and the Sea Ranch,” in Salas and Roth eds., <i>An Architectural Life</i>, pp. 70-93; Michelangelo Sabatino, “The Poetics of the Ordinary,” <i>Places</i> 19 (2); Diana Ketcham, “Flights of Fancy,” <i>The Threepenny Review</i>, No. 33 (Spring, 1988), pp. 27-28.</p> <p>[mini-quiz: Charles Moore in the California context]</p>

<b><u>Week</u></b>	<b><u>Date</u></b>	<b><u>Topics, Readings, Assignments, Deadlines</u></b>
<b>13</b>	<b>November 15-17</b>	<p><b>The Counterculture and Ecological Architecture, 1967-90</b></p> <p>Simon Sadler, “An Architecture of the Whole,” <i>Journal of Architectural Education</i>, Volume 61, May 2008, pp. 108–129; Margaret Crawford, “Alternative Shelter: Counterculture Architecture in Northern California,” in <i>Reading California—Art, Image, and Identity 1900–2000</i>, pp. 249-70; Sim Van der Ryn, <i>Design for Life</i>, pp. 31-37, 60-72.</p> <p>[mini-quiz: <i>California and Eco-Architecture</i>]</p> <p><i>Paper proposal and outline due in class November 17<sup>th</sup>!</i></p>
<b>14</b>	<b>November 22</b>	<p><b>The Los Angeles Neo-Avant-Garde, 1978-95</b></p> <p>James Steele, “Frank Gehry” and “Disregarding Boundaries” in <i>Los Angeles Architecture</i>, pp. 73-151; George Rand, “Morphosis: ‘formation’ – ‘in formation’ – ‘information’” in <i>Morphosis Buildings and Projects</i>, pp. 17-25.</p> <p>[mini-quiz: <i>Methods of the Neo-Avant-Garde</i>]</p>
<b>15</b>	<b>November 29-December 1</b>	<p><b>Contemporary Architecture in California, 1995-2021</b></p> <p>John Chase, “Caltrans District 7 Headquarters” in <i>LA 2000+: New Architecture in Los Angeles</i>, pp. 132-137; Gloria Koenig, “The Getty Center” and “The Disney Concert Hall” in <i>Iconic LA</i>, pp. 98-115; Luis Lus-Arana, “Back to Ectopia – Apple Design and Futurist Classicism,” in <i>Clog: Apple</i>, pp. 68-73, 96-97.</p>
<b>16</b>	<b>December 6</b>	<p><b>Student Presentations / Course Review</b></p> <p><i>Final paper assignment due in class December 6<sup>th</sup>!</i></p>
<b>Final Exam</b>	<b>Wednesday, December 8<sup>th</sup></b>	<b>6:00 AM - 11:59 PM, online via Canvas</b>