

Art History 160: Modern Architecture

San José State University

Fall Semester 2008

Art Building 135 -- Monday, Wednesday, 3:00-4:15 PM

Dr. Anthony Raynsford – Anthony.Raynsford@sjsu.edu -- Phone (408) 924-4796

Office: Art Building, Room 123

Office hours: Monday, Wednesday, 10:00-11:30 AM, or Tuesday by appointment

* 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. The Learning Assistance Resource Center (LARC), Student Services Center 600, 924-2587, is available free to all students seeking help with writing.

* The \$10 course fee for this Art History class supports course materials including website and image development.

GENERAL COURSE INFORMATION:

Topic and Scope of the Course: 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.

Purpose of the Course: 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. Students in this course will:

- Master basic terminology, concepts and issues in architecture;
- Gain knowledge of the work and ideas of major architects and architectural movements;
- Gain knowledge of the history and context of architectural innovation, knowledge which will in turn enable strategic problem solving and encourage coherent methodologies;
- Develop and/or reinforce skills in communicating about architecture and the visual world;
- Develop skills in translating visual perceptions into verbal and written communication;
- Develop skills in thinking critically about architecture; and
- Write clearly, effectively, and critically using terminology appropriate to the history of architecture.

Note: As in any university course, ARTH 160 does not give you these competencies, but rather creates an opportunity for you to work toward achieving them.

Class Format: This course will be a lecture course, with opportunities for questions, group discussion, writing development, observing actual buildings, and learning research skills. The lectures and readings are intended to provide a broad, historical overview of Modern architecture in its international context. This historical background will then be supplemented by one or more field trips. Through various writing exercises, students will be expected to communicate knowledge

Syllabus, Art History 160

about architecture and develop abilities in critical thinking, style, mechanics, organization and reasoning. Knowledge will also be tested in mid-term and final examinations. Consequently, the final grade will hinge as much on writing and research quality as on knowledge of course content.

Course Prerequisites: ARTH 70B, ARTH 72 or instructor consent.

Required Texts: Barry Bergdoll, *European Architecture, 1750-1890*, (Oxford: 2000); Henry-Russell Hitchcock, *Architecture: Nineteenth and Twentieth Centuries*, (Yale: 1977); William J.R. Curtis, *Modern Architecture since 1900*, (Phaidon: 1996). All books are available at the SJSU Bookstore. All other readings will be available on through the course website and/or the library e-reserve.

- ARTH 160 Course materials on-line on the SJSU Blackboard site for the course at <http://sjsu6.blackboard.com/webct/> (login instructions to be announced in class).
- ARTH 160 Course Website. Available at <http://arth.sjsu.edu/>, select **Course Web Pages**. Access through User: and Password: (login instructions to be announced in class).
- Additional resources may be made available through King Library Electronic Course Reserves. At www.sjlibrary.org/services/reserves/index.htm; you will need a library password to access.
- Optional Resources include: Electronic Resources links to writing guides and Internet sites will be posted to the Course Website and/or to Blackboard.

COURSE SCHEDULE:

Week 1 – August 24-26: Origins of Modern Architecture

Bergdoll Chapter 1, pp. 9-41

Week 2 – August 31-September 2: Neoclassicism and the French Enlightenment

Bergdoll pp. 43-71 and pp. 86-117; Lewis pp. 51-63, 75-87

Week 3 - September 9: The Sublime, the Picturesque and the Romantic Landscape

Bergdoll pp. 73-85, 118-156; Lewis pp. 75-101; Edmund Burke, excerpt *A Philosophical Enquiry into Our Ideas of the Sublime and the Beautiful*.

[NO CLASS SEPTEMBER 7TH – LABOR DAY]

Week 4 - September 14-16: Historicism, Signification and National Identity

Bergdoll pp. 139-170; Lewis pp. 102-109, 133-138

Preliminary research report due in class September 16!

Week 5 – September 21: Evolution, Synthesis and 19th Century Modernity

Bergdoll pp. 173-218, 241-267; Lewis, pp. 143-153, 168-172; John Ruskin, “The Lamp of Sacrifice,” *The Seven Lamps of Architecture*

[NO CLASS SEPTEMBER 23RD – BECAUSE OF STATE BUDGET CONTSTRAINTS]

Week 6 – September 28-30: Department Stores, Skyscrapers and Building Technology

Bergdoll pp. 219-238; Curtis Chapter 2, pp. 33-51; Lewis pp. 173-189; Louis Sullivan, “The Tall

Office Building Artistically Considered.”

1st quiz September 30!

Week 7 – October 5-7: The Art Nouveau, Secession and Total Artwork

Bergdoll Chapter 9, pp. 269-279; Curtis Chapter 3,
pp. 53-71

Week 8 – October 12-14: The Arts & Crafts Movement and the Modernist House

Curtis Chapters 5, 7 & 8, pp. 87-97, 113-147; Lewis pp. 191-203

Group field trip report due in class October 14!

Week 9 - October 21: The Werkbund, Aesthetic Avant-Gardes and the Bauhaus

Curtis Chapters 6, 9, 11 & 10, pp. 99-111, 149-159, 183-199, 201-215

[NO CLASS OCTOBER 19TH – BECAUSE OF STATE BUDGET CONTSTRAINTS]

Week 10 – October 26-28: The Machine Aesthetic and International Modernism

Curtis Chapters 4, 10, 15 & 16, pp. 73-85, 163-181, 257-285; Le Corbusier, excerpt *Towards a New Architecture*

2nd quiz October 28!

Week 11 - November 2-4: Art Deco and Other Modernisms in the Interwar Years

Curtis Chapters 13, 17 & 18, pp. 217-239, 287-327

Week 12 - November 9: Postwar Modernism and the New Monumentality

Curtis Chapters 22, 23 & 28, pp. 395-435, 513-527

[NO CLASS NOVEMBER 11 – VETERAN’S DAY]

Week 13 – November 16-18: Global, National and Regional Modernisms

Curtis Chapters 21 & 27, pp. 371-391, 491-511

Group (or independent) historical report due in class November 18!

Week 14 – November 23: Postmodernism and Critical Reactions after 1960

Curtis Chapters 30, 32 & 33, pp. 547-565, 589-633; Robert Venturi, excerpt *Complexity and Contradiction in Architecture*.

[NO CLASS NOVEMBER 25TH – BECAUSE OF STATE BUDGET CONTSTRAINTS]

Week 15 – November 30-December 2: Contemporary Architecture - Contextualizing the Present

Curtis Chapters 34 & 35, pp. 635-689

Week 16 – December 7: Student Presentations

Final group and independent paper assignment due in class December 7!

Wednesday, December 16, 12:15-2:30 PM – FINAL EXAM!!

COURSE REQUIREMENTS

General Requirements:

The course requires close readings of the assigned pages; the active visual observation of materials presented in class; active participation in class discussion and group work; class presentation; and writing assignments. Students should be prepared to discuss all of the assigned readings for each class session. In addition, students will be expected to visit one or more buildings in the San Francisco Bay area. The specific building to be visited will be negotiated within the group. Evaluations will be based on the quality of written assignments, attendance, and verbal participation in class.

Examinations and Writing Assignments:

- Material covered on quizzes and the final exam will derive from class lectures and assigned readings from the course textbooks, On-Line Reader, and ARTH 192B Course website and/or course reserve;
- Exam format consists of a combination of image identification and analysis of buildings, comparisons of buildings, terminology, and short essay answer questions. Students are urged to remain current by taking effective lecture notes 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;
- More advanced students may wish to conduct individual research projects. Any graduate students will be required to do so.
- Group papers and individual drafts will require scholarly research as well as analytical and affective responses to works of design. Inasmuch as is possible, they will require observing, describing and discussing actual examples of architecture;
- Smaller, ongoing weekly assignments will supplement assignments explicitly listed in this syllabus but will not be graded, except in so far as it reflects class participation.
- King Library Reference Librarians are an excellent resource for research information. See also the King Library Electronic "Articles & Databases" at <www.sjlibrary.org> and Course Website links to legitimate on-line resources; and
- There are no make-up exams without prior instructor approval or documented excuse such as a doctor's note. Missed exams and assignments will be given a grade of "0".

Assignment Format:

- 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 (see Course Website writing guides for example). 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. Use a separate page for each captioned illustration of featured works and include these pages at the end of the paper. 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.

Relative weight of course requirements:

- 1) Quizzes, (20%)
- 2) Preliminary research report (5%)
- 3) Group field trip report (15%)
- 4) Historical Report (group or independent) (10%)
- 4) Final Paper Assignment (group or independent) (20%)
- 5) Final Examination (20%)
- 6) Class Participation (10%)

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

Policy on assignments and class participation:

- Students are asked to turn off cell phones and to limit laptop use to note-taking while in class;
- 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. Papers must be submitted with notes, drafts, sources, and materials documenting the contribution of each participant; students not submitting such work will receive a "0" in lieu of the group grade; and exceptions will be made only in cases of documented emergency (e.g. sudden hospitalization, death in the immediate family).
- **Papers copied in whole or in part from Internet sources will receive a grade of "0."** See "Avoiding Plagiarism: Mastering the Art of Scholarship," on-line at <http://sja.ucdavis.edu/files/plagiarism.pdf>.
- **Please note:** Except in cases of documented emergencies, incomplete grades are not given in this course.

University Policies:

A) Academic Integrity Statement

The University's Academic Integrity Policy is available at

http://www.sa.sjsu.edu/download/judicial_affairs/Academic_Integrity_Policy_S07-2.pdf.

From the Office of Student Conduct and Ethical Development: "Your own commitment to learning, as evidenced by your enrollment at San José State University, and the University's Academic Integrity Policy requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the Office of Student Conduct and Ethical Development." Further information can be found at http://sa.sjsu.edu/student_conduct."

B) Campus Policy in Compliance with the Americans with Disabilities Act:

"If you need course adaptations or accommodations because of a disability, or if you need special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 requires that students with disabilities requesting accommodations must register with the Disability Resource Center (DRC, in Administrative Building 110, 408/924-6000) to establish a record of their disability."

C) Dropping and Adding:

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. Information on add/drops are available at <http://info.sjsu.edu/web-dbgen/narr/soc-fall/rec-324.html> .

Information about late drop is available at <http://www.sjsu.edu/sac/advising/latedrops/policy/> . Students should be aware of the current deadlines and penalties for adding and dropping classes.

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.