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DEPARTMENT OF ART HISTORY
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To: Scott Chandler, Chair
General Education Governance Committee

From: Stella Nair, Undergraduate Faculty Advisor
Department of Art History

Subject: New GE Proposal (ART HIS 58)

Date: January 15, 2014

The Department of Art History is submitting a proposal to create a new GE for our course offerings-- ART HIS 58 (Architecture in the Modern World). Please find attached a GE Course Information sheet, course syllabus and the CIMS New Course Proposal (pending approval).

In advance, thank you for considering this matter. If you have any questions, please don't hesitate contacting me (snair@humnet.ucla.edu) or the departmental SAO Verlena Johnson (vjohnson@humnet.ucla.edu).

General Education Course Information Sheet

Please submit this sheet for each proposed course

Department & Course Number Department of Art History / ART HIS 58
 Course Title Architecture in the Modern World
 Indicate if Seminar and/or Writing II course NA

1 Check the recommended GE foundation area(s) and subgroup(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis X
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice X

Foundations of Society and Culture

- Historical Analysis X
- Social Analysis _____

Foundations of Scientific Inquiry

- Physical Science _____
With Laboratory or Demonstration Component must be 5 units (or more)
- Life Science _____
With Laboratory or Demonstration Component must be 5 units (or more)

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

The course treats architecture as visual art. The instructor's approach relies heavily on connecting architecture to larger cultural values as expressed in social practices and in written texts. In addition, it stresses understanding both the immediate and the broader-scale historical processes that shape architectural change. Students will learn to understand the role of architecture in its shaping and responding to social-historical change and to relate architectural forms to aesthetic and sociopolitical theories.

3. List faculty member(s) who will serve as instructor (give academic rank):

Dell Upton, Professor

Do you intend to use graduate student instructors (TAs) in this course? Yes X No _____

If yes, please indicate the number of TAs 7

4. Indicate when do you anticipate teaching this course over the next three years:

2013-2014	Fall	_____	Winter	_____	Spring	<u>X</u>
	Enrollment	_____	Enrollment	_____	Enrollment	<u>315</u>
2014-2015	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2015-2016	Fall	_____	Winter	_____	Spring	<u>X</u>
	Enrollment	_____	Enrollment	_____	Enrollment	<u>315</u>

5. GE Course Units

Is this an existing course that has been modified for inclusion in the new GE? Yes _____ No X

If yes, provide a brief explanation of what has changed. _____

Present Number of Units: _____

Proposed Number of Units: 5

6. Please present concise arguments for the GE principles applicable to this course.

- General Knowledge

Students will learn about how the human-made environment that they occupied came to be and to understand the theories and ideas that underlie particular kinds of buildings. In addition to encountering canonical figures and works of architectural history, they will learn to see architecture as a medium significant beyond the circumscribed world of artistic discourse.
- Integrative Learning

In addition to secondary and survey texts, students will be asked to read primary documents of architectural history and theory and to understand (largely in the context of section discussion) how they relate to broad intellectual and social currents of the times and places they were produced.
- Ethical Implications

While the popular-culture view of architects treats architecture as a matter of an individual artistic vision, the course emphasizes the importance of conceiving those who design and build as members of a larger society with particular skills to offer but also with responsibilities as citizens that sometimes conflict with aesthetic or professional imperatives.
- Cultural Diversity

The title of the course has been carefully chosen. Courses in “Modern Architecture” are usually confined to the professional and theoretical canon of the Euro-American avant-garde. “Architecture in the Modern World” examines those traditional materials, but treats them as one aspect of the global response to modernity and modernization.
- Critical Thinking

While the lectures will model a particular interpretation of architectural history, they will also emphasize a variety of possible interpretations of critical ideas and movements. In discussion sections, students will be asked to treat assigned primary and secondary readings not merely as information, but as arguments structured in particular ways...
- Rhetorical Effectiveness

and to think about the lessons learned in framing their own term papers in a way that uses information pertinently and carefully to build an argument. Similarly, the instructions that I give on examination questions stress thesis, argument, and choice of appropriate information over the inclusion of large amounts of information with no underlying point.
- Problem-solving

The paper proposals required of students will ask them to begin thinking about a thesis that they might wish to argue (recognizing that this cannot be expected to be final or detailed), about how one might build an argument to support the thesis, ...
- Library & Information Literacy

and about where they might find appropriate information. In all of my courses, I demand the use of the library and forbid Internet sources except where they provide data that is formally or substantively distinctive and not available in published sources. (On-line scholarly journals and similar scholarly resources are excluded from this prohibition, of course.)

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

- | | | |
|---|---|---------|
| 1. Lecture: | 3 | (hours) |
| 2. Discussion Section: | 1 | (hours) |
| 3. Labs: | | (hours) |
| 4. Experiential (service learning, internships, other): | | (hours) |
| 5. Field Trips: | | (hours) |

(A) TOTAL Student Contact Per Week 4 **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

1. General Review & Preparation:	<u>2</u>	(hours)
2. Reading	<u>3</u>	(hours)
3. Group Projects:	<u>N/A</u>	(hours)
4. Preparation for Quizzes & Exams:	<u>2</u>	(hours)
5. Information Literacy Exercises:	<u>.5</u>	(hours)
6. Written Assignments:	<u>2</u>	(hours)
7. Research Activity:	<u>3</u>	(hours)

(B) TOTAL Out-of-class time per week**12.5 (HOURS)****GRAND TOTAL (A) + (B) must equal at least 15 hours/week****16.5 (HOURS)**

rev. 01.14.14

Art History 58. Architecture in the Modern World

Dell Upton

Course meets Tuesday/Thursday, 11-12:15, Dodd 147

Office hours: TBD, Dodd 200B

E-mail: dupton@humnet.ucla.edu

Art History 58 examines the human-made world of the past two centuries. New architectural ideas, building technologies, forms of economic, social, and political life have produced a modern built environment is both diverse and increasingly connected. We will try to give attention to both of those qualities, examining factors that have affected architecture globally, as well as those that give regions, cultures, and historical periods their particular qualities. The topics we will cover include the architectural and urban ramifications of modern self-consciousness, nationalism and internationalism, industrialism, colonialism and anti-colonialism, and new art and architectural theories.

COURSE OBJECTIVES

The course will introduce you to the fundamental concepts that historians use to analyze architecture and cities. You will learn how to understand a building visually: to see the relationships between a building's appearance and its structure and spatial organization. It will also help you to understand the role that the human-made environment plays in social life and the ways that cultural and aesthetic ideas, technological change, and political movements shape architecture and cities. By the end of the quarter, you should have some facility in "reading" buildings that you encounter and you should begin to understand the connection between the act of building and larger cultural forces.

COURSE REQUIREMENTS

1. Regular attendance at lectures and sections.
2. Completion of all reading assignments.
The readings are an important supplement to the lectures and sections. *The readings will be covered on the exams.*
3. A mid-term examination, given in class May 8.
4. A final examination on TBD.
5. A 1-2-page paper proposal, with preliminary bibliography, due in section Week 4. Your proposal should describe the topic of your paper, the tentative analytical goal of your research (bearing in mind that this will

Art History 58 – spring 14 – 2

undoubtedly change as your project develops), and a preliminary research strategy. Your bibliography should contain at least five items and should include a brief (one-sentence) description of the relevance of the source to your project.

6. A term paper of 8-10 pages, due at the beginning of class May 29.

Your paper topic, *chosen in consultation with your TA*, should investigate a building or buildings in the light of a question or questions suggested by one of the assigned readings or the lectures. Your task will be much easier if you choose a building that you know well – one that you have visited or can visit during the quarter.

A good term paper is not a simple compilation of random information. It has an introduction, a main body, and a conclusion. The point of view, the concept, the thesis, the focus, or whatever one calls the guiding idea is set out in the introduction. Then the thesis is supported by offering *relevant* evidence, appropriately documented, that builds an argument clearly and logically. Finally, a conclusion sums up and restates the thesis.

All papers must be typed, double-spaced, and literately written. For format and style of paper and footnotes, consult one of the standard style manuals (MLA Style Sheet, Chicago Manual of Style, Kate Turabian). Your paper must be illustrated as necessary to make your points, and the illustrations should be pertinent to what you are saying.

No extensions will be granted except for a written medical excuse presented in a timely manner.

GRADING POLICY

Section attendance & participation	15%
Mid-term	20%
Paper proposal	5%
Term Paper	30%
Final Examination	30%

All six course requirements must be fulfilled to earn a passing grade for the course.

E-MAIL POLICY

The primary mode of personal communication among the instructor and TAs and students in the course is face-to-face conversation. I hold regular office hours for that purpose and I am also glad to make appointments to meet you at other mutually convenient times. This is the only forum in which to discuss your academic or career interests, questions about the course, clarification of ideas presented in lectures or readings, topics and strategies for your papers, concerns about grades, requests for accommodations or exceptions, or other complex matters. E-mail is appropriate only for quick messages and replies. You are welcome to e-mail me with *brief* questions or comments (e.g., a request for an

Art History 58 – spring 14 – 3

appointment, a question that can be answered in a sentence or two). I regret to say, however, that owing to budget cuts, operators are no longer standing by to respond to your e-mail messages 24/7. I will answer them as I have the opportunity, but cannot guarantee immediate responses. Note also that **e-mail messages cannot be accepted as fulfilling class obligations or providing excuses for failing to do so.**

READINGSBooks for Purchase:

- Kenneth Frampton, *Modern Architecture* [4th ed.]

All other assigned readings will be found on-line either on the course website on CCLE (Moodle) or among the library's on-line holdings if a URL is listed with the reading on this syllabus. They average one chapter or essay per class meeting. Note that many are only available to you from on-campus computers, although you can also view them on your own off-campus computer if you have a UCLA proxy account or VPN account. These are easy to obtain and install. Go to <https://www.bol.ucla.edu/services/proxy/> for more instructions.

Art History 58 – spring 14 – 4

SCHEDULE OF LECTURES AND READINGS**Week 1**

Apr. 1 INTRODUCTION TO THE COURSE

Apr. 3 FOUNDATIONS OF MODERN ARCHITECTURE: NEOCLASSICISM

Reading: Hugh Honour, *Neo-classicism*, chap. 4

Week 2

Apr. 8 FOUNDATIONS OF MODERN ARCHITECTURE: THE PICTURESQUE

Reading: Caroline Constant, *The Modern Architectural Landscape*, chap. 2, "The Barcelona Pavilion as Landscape Garden: Modernity and the Picturesque"

Apr. 10 NO CLASS

Week 3

Apr. 15 THE INDUSTRIAL CITY

Reading: Zola, *Pot-Bouille*, chap. 1
Frampton, part I, chap. 2

Apr. 17 TECHNOLOGY

Reading: Frampton, I/3, II/9

Week 4

Apr. 22 ANTI-TECHNOLOGY

Reading: Frampton, II/4, 5, 6, 9, 12

Apr. 24 ROMANTIC NATIONALISMS

Reading: Ioanna Theocharopoulou, "Nature and *The People*" (Greece), in *Modern Architecture and the Mediterranean*

PAPER PROPOSALS DUE IN SECTION THIS WEEK

Art History 58 – spring 14 – 5

Week 5

Apr. 29 REPRESENTATIONS OF EMPIRE

Reading: Zeynep Çelik, *Empire, Architecture and the City: French-Ottoman Encounters, 1830-1914*, chap. 4, “A New Monumentality and an Official Architecture”

May 1 THE CULTURE OF TIME & SPACE

Reading: Frampton, II/7, 8, 12, 16
Loos, “Ornament and Crime”

Week 6

May 6 ARCHITECTURE & REVOLUTIONS

Reading: Frampton II/23, 24

May 8 **MID-TERM EXAMINATION****Week 7**

May 13 CLASSIC MODERNISM

Reading: Frampton II/14, 17, 18, 19, III/1

May 15 RETHINKING THE MODERN CITY

Reading: Frampton, II/20, 21
Jyoti Hosagrahar, “Negotiated Modernities: Symbolic Terrains of Housing in Delhi,” in *Colonial Modernities*, ed. Peter Scriver & Vikramaditya Prakash

Week 8

May 20 MODERNISM EVOLVES

Reading: Frampton, II/19, 25, 26; III/2, 3

May 22 POST-WAR REBUILDING

Reading: Frampton III/2, 3
Duanfang Lu, *Remaking Chinese Urban Form: Modernity, Scarcity and Space, 1949-2005*, chap. 5, “Modernity as Utopia: Planning the People’s Commune, 1958-60”

Week 9

May 27 MID-CENTURY MODERN

Reading: Frampton III, 3/4

Art History 58 – spring 14 – 6

May 29 ANTI-COLONIAL AND POST-COLONIAL MODERNISM

Reading: Gitler, "Campus Architecture as Nation Building," in *Third World Modernism*, ed. Duanfang Lu

TERM PAPER DUE

Week 10

June 3 REACTIONS AGAINST MODERNISM

Reading: Frampton, III/5, 6

June 5 GLOBALIZING MODERN ARCHITECTURE

Reading: Frampton, III/7
Anthony D. King, *The Spaces of Global Culture*, chap. 7

FINAL EXAMINATION: \$\$\$



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New Course Proposal

Art History 58 Architecture in the Modern World

Course Number Art History 58

Title Architecture in the Modern World

Short Title

Units Fixed: 5

Grading Basis Letter grade or Passed/Not Passed

Instructional Format Lecture - 3 hours per week
Discussion - 1 hours per week

TIE Code LECS - Lecture (Plus Supplementary Activity) [T]

GE Requirement Yes

Major or Minor Requirement No

Requisites None.

Course Description Lecture, three hours; discussion, one hour. Introduction to historical and visual analysis of architecture 1850 to the present. Examines the ways that new architectural theories, economic and technological change, nationalism, and colonialism and have shaped architecture and cities worldwide. Letter grade or P/NP.

Justification This course will provide a foundation for the growing emphasis in architectural history created by three recent hires as well as complementing our already strong offerings in modern art. In addition, it will help to replace GE offerings lost to recent retirements.

Syllabus File *58sylSp14.doc* was previously uploaded. You may view the file by clicking on the file name.

Supplemental Information

Grading Structure Section attendance & participation 15%
Mid-term 20%
Paper proposal 5%
Term Paper 30%
Final Examination 30%

Effective Date Spring 2014

Instructor	Name	Title
	Dell Upton	Professor

Quarters Taught Fall Winter Spring Summer

Department Art History

Contact	Name	E-mail
	VERLENA JOHNSON	vjohnson@humnet.ucla.edu

Routing Help

ROUTING STATUS

Role: FEC School Coordinator - Castillo, Myrna Dee Figuracion (MCASTILLO@COLLEGE.UCLA.EDU) - 45040

Status: Pending Action

Role: Department Chair or Designee - Johnson, Verlena Lisa (VJOHNSON@HUMNET.UCLA.EDU) - 53992

Status: Approved on 1/15/2014 9:00:41 AM

Changes: Instructional Format

Comments: Approving on behalf of the Chair of the Department of Art History, Miwon Kwon.

Role: Initiator/Submitter - Johnson, Verlena Lisa (VJOHNSON@HUMNET.UCLA.EDU) - 53992

Status: Submitted on 1/14/2014 3:31:51 PM

Comments: Initiated a New Course Proposal

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