

Course: HA R1B P 001: Art And Architecture at the Turn of the 21st Century

Course Control Number: 04953

Instructor: Eva Hagberg

Classroom: 104 Moffitt

Time: TTh 8-9:30am

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Office Hours: Tuesdays 10am-12pm, 105 Moffitt

Course Description:

Art and architecture have long been bedfellows, to varying degrees of likelihood. Ever since Frank Gehry's Guggenheim Museum Bilbao opened in 1998, put a small Basque town on the global culture map, and ushered in the era of the celebrity architect (or "starchitect"), buildings built for art, inspired by art, and sometimes themselves classified as art, have begun to dot cities like Chicago, Cincinnati, and Milwaukee in what has come to be called the "Bilbao Effect." In the last fifteen years, architects have become celebrities and their designs have come closer to art even as the economics of the profession have profoundly shifted, and architects' necessary relationships with developers, potential clients, and real estate brokers have begun to rely evermore on fantastic renderings, hyper-realistic fly-throughs, and the occasional sculpture.

This course will focus on projects, architects, and theoretical work that bridges and connects art and architecture, and will use a variety of readings, images, writing assignments, and formal papers to investigate issues surrounding construction, building, sculpture, architecture, painting, and art. We will read works from a variety of authors including critics, historians, and journalists in order to better understand the multiplicity of forces at work shaping the built environment as it is experienced as architecture on the ground, and, often, as art in publication.

As this is the second course in the Reading and Composition series, the syllabus also places an emphasis on the acquisition of the skills required for researching and writing a 10-to-15-page undergraduate term paper. Students will also be required to turn in a short writing assignment every single class.

General Notes:

This class is the combination of an intense set of subjects and a very early hour. We should all do our best to make it enjoyable and illuminating. We will begin each class promptly at 8:10 am. You are welcome to bring coffee and a snack. You will be expected to have done the reading, and to have a few general topics for discussion in class - sentences that you particularly liked; ideas that particularly spoke to you; arguments that seemed particularly nonsensical. The majority of our time will be taken up by a seminar-style discussion. I will be paying attention to who is participating and who is not. If you are too shy to speak up in a large group, please come see me in office hours to discuss both tips for overcoming shyness and other ways to participate. I expect some form of participation from everyone.

There are three overall goals for this class:

- 1) To help you become better writers.
- 2) To help you better learn how to look at the visual world around you.
- 3) To help you write a long research paper, which will prepare you for an illustrious Berkeley career.

Architecture may be our focus, but remember that the built and represented environment is the medium through which we will learn to look, analyze, and discuss - tools that will help you regardless of your prospective or current majors.

You do not need to have any previous experience with architecture, either design-wise or history-wise. It will help if you have some interest in the built environment. If you don't, hopefully this class will spark some.

Academic Misconduct:

All writing must be your own. This may seem obvious, but you would be surprised. Academic misconduct, in any form, will not be tolerated. Please familiarize yourself with UC Berkeley's misconduct policy, available here: <http://sa.berkeley.edu/conduct/integrity/definition>. In brief,

"Plagiarism is defined as use of intellectual material produced by another person without acknowledging its source, for example:

1. Wholesale copying of passages from works of others into your homework, essay, term paper, or dissertation without acknowledgment.
2. Use of the views, opinions, or insights of another without acknowledgment.
3. Paraphrasing of another person's characteristic or original phraseology, metaphor, or other literary device without acknowledgment."

If you have a tutor with whom you work closely, please discuss this with me ahead of time to avoid misunderstanding down the road. If you do cheat, prepare for this to be pursued. I have caught a plagiarist every single time that I have taught, and it has not gone well for them. I am the opposite of lenient and understanding if you plagiarize. Don't ruin the learning experience for everyone else by cheating. Most importantly, don't ruin it for yourself. If you have questions about citations, sources, writing, or editing, contact me before you hand in the paper.

Course Policies:

Regular attendance is expected and required. You are allowed one unexcused absence. Every additional unexcused absence will result in a lowering of your attendance grade (10%) by one full letter. Lateness (arriving later than 8:15) will not be tolerated. Chronic lateness—more than four times—will result in an attendance grade drop. Papers are to be turned in at the end of class on the day they are due. All essays must be titled, must include your name and the date, and must be word processed and proofread, in double-spaced 12pt Times New Roman. Include a one-inch margin. If longer than one page, your assignments must be stapled. You must turn in all assignments. You are required to attend two one-on-one meetings with me. In order to receive credit for an R1B, you must take this course for a letter grade.

A Note on the Journals:

You will be expected to turn in a short (1-2 page, double-spaced) journal every class. Do not spend more than half an hour per assignment; the aim of this practice is to get you used to regular and consistent output. You are explicitly limited to this half-hour, and I expect everyone to stick to that.

A Note on the Readings:

The syllabus specifies where the readings can be found. I will also upload the majority to the Resources section of our bCourses site. For non-scholarly works, I have embedded links here to pieces that are available online. I have placed all of our books on reserve at the

Environmental Design Library at Wurster Hall and will post the necessary chapters to bCourses a few weeks before we get to them.

Grade Breakdown:

Attendance: 10%. Participation: 15% Journals: 25% Midterm: 15% Final Paper: 25%
Presentation: 10%

Journals will be graded on a check+/- scale. Everything else will be graded on a letter grade scale.

Week 1: INTRODUCTION

Tuesday, January 20

opening gambits

class introductions

syllabus, course expectations, objectives

discussions of difficulty: what stops us from reading? what stops us from writing?

how to use JSTOR to access our readings

Thursday, January 22

JOURNAL DUE:

Write, in the style you are most comfortable with, about your home.

READING DUE:

Martin Pedersen and Steven Bingle, "How to Rebuild Architecture," New York Times, December 15, 2014 (<http://www.nytimes.com/2014/12/16/opinion/how-to-rebuild-architecture.html> (Links to an external site.))

Aaron Betsky "The New York Times vs. Architecture," Architect, December 23, 2014 (http://www.architectmagazine.com/architects/the-new-york-times-versus-architecture_o.aspx?dfpzone=culture (Links to an external site.))

Allison Arieff, "Why Don't We Read About Architecture?" New York Times, March 2, 2012 (<http://opinionator.blogs.nytimes.com/2012/03/02/why-dont-we-read-about-architecture/> (Links to an external site.))

John Parman "The Bike Shed Conundrum" Medium, January 14, 2015 (<https://medium.com/@johnjparman/the-bike-shed-conundrum-66beb0430bc0> (Links to an external site.))

Week 2: THE BIG WORLD

Tuesday January 27

WRITING DUE:

Three-page essay comparing and contrasting two images (assignment to be discussed Thursday the 22nd.)

READING DUE:

Greg Lindsay, "The Rise of the Aerotropolis," Fast Company (<http://www.fastcompany.com/57081/rise-aerotropolis> (Links to an external site.))

Thursday January 29 GUEST LECTURER: GREG LINDSAY

JOURNAL DUE:

Describe your workspace(s).

READING DUE:

Greg Lindsay, "Workspaces that Move People" Harvard Business Review, October 2014 (http://www.greglindsay.org/articles/workspaces_that_move_people/ (Links to an external site.))

Week 3: BILBAO

Tuesday February 3

JOURNAL DUE:

Visit the original Berkeley Art Museum on Durant Ave. Write your observations.

READING DUE:

Muschamp, Herbert. "The miracle in Bilbao." New York Times Magazine 7 (1997): 54-59. (<http://www.nytimes.com/1997/09/07/magazine/the-miracle-in-bilbao.html> (Links to an external site.))

Thursday February 5

JOURNAL DUE:

Describe a piece of art in your bedroom and how it relates to the rest of the room.

READING DUE:

Rybczynski, Witold. "The Bilbao Effect." The Atlantic (2002). (<http://www.theatlantic.com/magazine/archive/2002/09/the-bilbao-effect/302582/> (Links to an external site.))

Rybczynski, Witold. "When buildings try too hard." The Wall Street Journal (2008). (<http://www.wsj.com/articles/SB122731149503149341> (Links to an external site.))

Week 4: MUSEUMS

Tuesday February 10

JOURNAL DUE:

Briefly describe a topic and argument for a six-to-eight-page paper you would like to write (time limit still applies.)

READING DUE:

Tipton, Gemma. "I Don't Want to Be Educated; I Want to Be Drowned in Beauty..." *Circa* (2003): 62-68. (JSTOR)

Lavin, Sylvia "What You Surface Is What You Get," *Log* (2003): 103-106 (JSTOR)

Thursday February 12

JOURNAL DUE:

Pick a campus building that moves you in some way. Write about how and why.

READING DUE:

Shiner, Larry. "On Aesthetics and Function in Architecture: The Case of the "Spectacle" Art Museum." *The Journal of Aesthetics and Art Criticism* 69, no. 1 (2011): 31-41. (JSTOR)

Week 5: SHINY PICTURES

Tuesday February 17

JOURNAL DUE:

Pick a work of architectural criticism published this week. Analyze the image used to accompany the article and, if you like, engage with the critic's opinions.

READING DUE:

Muschamp, Herbert. "Zaha Hadid's urban motherhood." *The New York Times* (2003): 1-30. (<http://www.nytimes.com/2003/06/08/arts/art-architecture-zaha-hadid-s-urban-motherhood.html>) (Links to an external site.)

Foster, Hal. "New Fields of Architecture: Hal Foster on Zaha Hadid." *Artforum* (2006): 325.

Thursday February 19

JOURNAL DUE:

If you're an artist, draw a building of your own design.

If you hate drawing, describe your ideal building.

READING DUE:

Woods, Lebbeus. "Drawn into Space: Zaha Hadid." *Architectural Design* 78, no. 4 (2008): 28-35. (bCourses)

Benson, Robert. "Space for Art Or Civic Space?." *Log* (2003): 91-101. (JSTOR)

Week 6: THE CULT OF CELEBRITY: THE STARCHITECT

Tuesday February 24

JOURNAL DUE:

Write a biography of yourself.

READING DUE:

excerpts (TBD) from Colomina, Beatriz, Adolf Loos, and Le Corbusier. *Privacy and publicity: modern architecture as mass media*. Cambridge, MA: MIT press, 1994.

Levinson, Nancy. "Notes on Fame." *Perspecta* (2005): 18-23.

Thursday February 26

JOURNAL DUE:

Draft a response to the four articles assigned to be read today.

READING DUE:

Arieff, Willis, Chakrabarti, Borrego "Are The Star Architects Ruining Cities?" *Opinion Pages, New York Times*, July 28, 2014 (<http://www.nytimes.com/roomfordebate/2014/07/28/are-the-star-architects-ruining-cities-9> (Links to an external site.))

excerpts (TBD) from Sayre, Henry M. *Writing about art*. Prentice Hall, 1989.

Week 7: MORE ON MUSEUMS

Tuesday March 3

JOURNAL DUE:

Pick a museum that has opened since 2000. Analyze one published image of the museum.

READING DUE:

Sirefman, Susanna. "Formed and forming: Contemporary museum architecture." *Daedalus* (1999): 297-320. (JSTOR)

Newhouse, Victoria. "Is 'The Idea of a Museum' Possible Today?" *Daedalus* (1999): 321-326. (JSTOR)

Merkel, Jayne. "The Museum as Artifact.(the Once and Future Museum)." *The Wilson Quarterly* 26, no. 1 (2002).

Thursday March 5

MIDTERM ESSAY DRAFT DUE:

A six-eight-page paper draft on any topic of your choosing, related to the topics we have covered so far in the course. You will trade drafts with one of your colleagues to be read in class.

READING DUE:

Serota, Nicholas, and Richard Koshalek. "Housing Modern Art." *RSA Journal* (2001): 14-23. (JSTOR)

Week 8: MUSEUM ARCHITECTS YOU SHOULD KNOW

Tuesday March 10

JOURNAL DUE:

Describe the biggest space you've ever been in.

READING DUE:

Ian Volner, "Architect David Adjaye's World View," Wall Street Journal, November 6, 2013
(<http://www.wsj.com/news/articles/SB10001424052702303376904579137492664041948> (Links to an external site.))

Aaron Betsky, "Clyfford Still Museum" Architect, January 10, 2012 (<http://www.architectmagazine.com/cultural-projects/clyfford-still-museum1.aspx> (Links to an external site.))

Eva Hagberg, "Renzo Piano's Modern Wing," Wallpaper*, 2009 (bCourses)

Thursday March 12:

WRITING DUE:

Revised Midterm Essay.

READING DUE:

Patrik Schumacher, "The Meaning of MAXXI," in Zaha Hadid Architects, MAXXI: Museum of XXI Century Arts, Rizzoli International Publications, (New York 2010) (<http://www.patrikschumacher.com/Texts/The%20Meaning%20of%20MAXXI.html> (Links to an external site.))

Week 9: FOLLOW THE MONEY

Tuesday March 17

JOURNAL DUE:

Pick a published image of a work of art installed in a contemporary museum. Analyze the artwork in the context of its environment.

READING DUE:

Finkel, Jori. "A Man Who Loves Big Museums." *New York Times* (2008). (<http://www.nytimes.com/2008/05/18/arts/design/18fink.html> (Links to an external site.))

Bob Colacello "How Do You Solve a Problem Like MOCA?" *Vanity Fair*, March 2013 (<http://www.vanityfair.com/culture/2013/03/problem-moca-la-jeffrey-deitch> (Links to an external site.))

Hawthorne, Christopher. "The Art of Patronage." *Architect* 102, no. 4 (2013): 88-+. (bCourses)

Thursday March 19

JOURNAL DUE:

Write about money.

READING DUE:

Martin Filler "Broad-Minded Museum," March 20, 2008 (<http://www.nybooks.com/articles/archives/2008/mar/20/broad-minded-museum/> (Links to an external site.))

Ian Volner, "The Producer of High-Art High-End Miami," The Atlantic, January 21, 2015 (<http://www.citylab.com/design/2015/01/the-producer-of-high-art-high-end-miami/384317/>) (Links to an external site.)

Week 10 SPRING BREAK SPRING BREAK SPRING BREAK

Tuesday March 24 NO CLASS

Thursday March 26 NO CLASS

Week 11: How To Write

Tuesday March 31

JOURNAL DUE:

Write a letter to your high school self, offering some writing advice.

READING DUE:

section from Sayre, Henry M. Writing about art. Prentice Hall, 1989. (bcourses)

Thursday April 2

JOURNAL DUE:

Write about the kind of writing you least like to do.

READING DUE:

excerpt from The Writing Life, Annie Dillard (bcourses)

Week 12: POLITICS IN ARCHITECTURE

Tuesday April 7

JOURNAL DUE:

Find a plan of a single-story domestic space. Describe what you see and write a short narrative about how you imagine life in this space is lived, based solely on the image.

READING DUE:

Ockman, Joan. "New politics of the spectacle: "Bilbao" and the global imagination." *Architecture and Tourism: Perception, Performance and Place*. Oxford: Berg (2004): 189-206. (JSTOR)

"Introduction" from Luke, Timothy W. *Museum politics: Power plays at the exhibition*. U of Minnesota Press, 2002. (available on Oskicat as an electronic resource)

Thursday April 9

JOURNAL DUE:

Pick a movie you have recently seen in theaters. Describe the environment it portrays - and how.

READING DUE:

Plaza, Beatriz. "The return on investment of the Guggenheim Museum Bilbao." *International Journal of Urban and Regional Research* 30, no. 2 (2006): 452-467. (bCourses)

Week 13: WRITING ABOUT ARCHITECTURE

Tuesday April 14

WRITING DUE:

A final paper prospectus, including annotated bibliography.

READING DUE:

Lange, Alexandra "It's Still Too Soon: On the 9/11 Memorial Museum" May 20, 2014 (<http://www.alexandralange.net/articles/265/still-too-soon-on-the-national-9-11-memorial-museum> (Links to an external site.))

excerpts (TBD) from Lange, Alexandra. Writing about Architecture: Mastering the Language of Buildings and Cities. Chronicle Books, 2012. (On Reserve and bCourses)

Thursday April 16

JOURNAL DUE:

An edit of your prospectus and bibliography, based on your colleagues' and my feedback.

Ouroussoff, Nicolai. "New Face, Renewed Mission," New York Times, September 25, 2008 (http://www.nytimes.com/2008/09/26/arts/design/26desi.html?_r=0 (Links to an external site.))

Ada Louise Huxtable, "Setting the Record Straight on Ed Stone and Brad Cloepfil," Wall Street Journal December 10, 2008 (<http://www.wsj.com/news/articles/SB122886443122792931?mg=reno64-wsj&url=http%3A%2F%2Fonline.wsj.com%2Farticle%2FSB122886443122792931.html> (Links to an external site.))

Week 14: MIRAGES REAL AND IMAGINED (AND DUBAI)

Tuesday April 21

ORAL PRESENTATIONS IN CLASS.

Journal Due: A transcript of your presentation.

READING DUE:

Saint, Andrew. "Architecture as Image: How Can We Rein in this New Beast?." Reflections on Architectural Practice in the Nineties (1996): 12-19. (bCourses)

Parker, Ian, "The Mirage," The New Yorker, 2005 (bCourses)

Thursday April 23

ORAL PRESENTATIONS IN CLASS, CONTINUED.

Week 15: IS ARCHITECTURE ART?

Tuesday April 28

JOURNAL DUE:

Write a work of architectural criticism about our classroom.

excerpts (TBD) from Foster, Hal. The art-architecture complex. Verso Books, 2013. (on reserve)

Thursday April 30

JOURNAL DUE:

Write anything that you want to write.

READING DUE:

Ingels, Bjarke Yes is more: an archicomic on architectural evolution. Evergreen, 2009. (on reserve)

Week 16 - RRR WEEK

Tuesday May 5 - NO CLASS

Thursday May 7 - NO CLASS

FINAL PAPER DUE MAY 11