

ARCH 4315-5315
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Museums: History, culture, design
Spring 2015

Dr. Kate Holliday

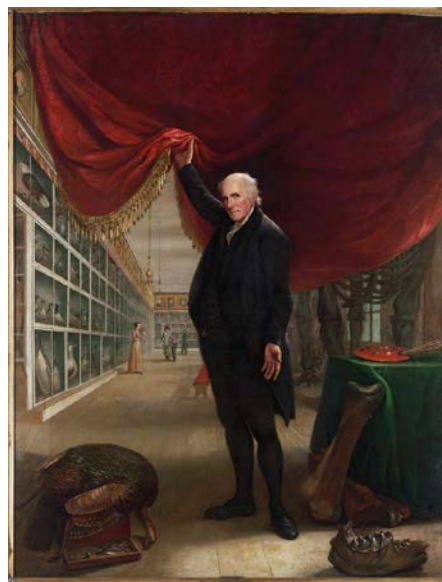
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Office hours: ARCH 416, Wednesday, 1:00-3:00, Thursday 12:30-2:00

Course description

The late twentieth century saw an incredible explosion in the design and building of museums, for art, science, history, education and myriad other purposes. For architects, this has brought a new status to the museum as a commission, one that is widely held to be a prestigious public and artistic statement. From the Centre Pompidou in 1977 to the Guggenheim Bilbao in 1991, the sensational qualities of museum architecture as “spectacle” have become institutionalized in the past decades. Projects in our own backyard, like Fort Worth’s new Piano Pavilion at the Kimbell or Dallas’s Nasher Sculpture Center, engage this design focus on museums as critical statement about avant-garde aesthetics and their value to contemporary cities.



Charles Willson Peale, *The Artist in His Museum*, 1722

This course seeks to provide a larger cultural and historical context for the current interest in museum design. By situating our understanding of museums in their historical etiology and understanding how the museum has evolved as a collecting and public institution, we can be better prepared to approach and critique the bumper crop of contemporary museum designs. The museum is a relatively young phenomenon, one in a rapid state of flux, and its architecture is a forceful index of its value to local and world culture.

Course objectives

Students will gain a deeper understanding of the historical and cultural forces driving 19th and 20th century architecture. Focus will be on developing critical thinking, research, writing, and oral presentation skills with particular attention paid to understanding the forms of architectural writing, ranging from scholarly historical writing to theory, criticism, journalism, interview, and oral history. Drafts of papers and critical feedback to/from peers are required.

Assignments

You have several short writing assignments and an oral history project for this class – see descriptions below.

1. For each reading assignment, I ask that write 2-3 discussion questions, print them out, and bring them to class. Imagine you are leading the class each week – what would you want to pursue?
2. You will choose a local museum (or one you can visit over spring break) and write a 5-page review of the building, site, and exhibits. More information provided in class.

3. You will also choose a museum built in the past 20 years as the focus of your semester research project. You will create a bibliography (posted to the wiki), a draft of your paper, a 20-minute presentation of the museum, and a final 8-page paper. More details will be provided in class.
4. You will participate in a class project to interview visitors to the Nasher about their reactions to the building. You will create a roster of questions, record and transcribe the reactions, and submit them for inclusion in the SoA's larger oral history of the Nasher.

Evaluation

Discussion /debate assignments	10%
Museum site visit paper (5 pages)	20%
Nasher / DMA response paper	15%
Museum paper bibliography	5%
Museum paper draft (4 pages undergrad / 6 pages grad)	10%
Museum presentation (20 minutes)	15%
Museum paper FINAL (7 pages / 10 pages grad)	25%

Readings

Readings will in general take no more than one to two hours of your time outside of class. They can be found in two places:

- Course reader, available from the bookstore
- Online readings, available at our wiki: <https://wiki.uta.edu/display/arch5315/>

Course policies

- Attendance is required – you must participate in order to learn. You have two unexcused absences; if you are ill or have a family emergency you must provide documentation in order for the absence to be excused. If you have more than two unexcused absences, I reserve the right to drop your final grade by a full letter grade.
- Students must complete **all** assignments to receive a passing grade. If you are having difficulty please consult me before you get behind so that we can work out a strategy for you. Bring your reading packet to each class meeting. Take notes. Even though there are no exams in this class, it will help you focus your thoughts to write down points that are intriguing or elemental to the development of the course.
- I do not accept late papers. Due dates are clearly marked on your syllabus. Plan ahead – do not wait until the last minute as my expectations have been laid out well in advance.
- Participate. Ask questions, share ideas, respond to others. By discussing your ideas and having to defend them to others, they become more real and more concrete. Disagreement and counterpoint are welcome – but respect is essential. Failure to treat your colleagues with courtesy during discussion and peer review will not be tolerated.

More course policies – here in fine print to save a little paper. For larger text, see the version online.

Academic Integrity

Plagiarism and other forms of cheating are serious academic offenses. Suspected violations of academic integrity standards will be referred to the Office of Student Conduct. Students found to have cheated or committed plagiarism will receive a failing

grade on the assignment. Everything must be put away during tests and theme assignments – no notes, phones, pagers, ipods, etc. – and you may not look at other students' papers or talk to one another.

All students should complete UTA's unit on recognizing and avoiding plagiarism: <http://library.uta.edu/plagiarism/>

Students enrolled all UT Arlington courses are expected to adhere to the UT Arlington Honor Code:

I pledge, on my honor, to uphold UT Arlington's tradition of academic integrity, a tradition that values hard work and honest effort in the pursuit of academic excellence. I promise that I will submit only work that I personally create or contribute to group collaborations, and I will appropriately reference any work from other sources. I will follow the highest standards of integrity and uphold the spirit of the Honor Code.

UT Arlington faculty members may employ the Honor Code as they see fit in their courses, including (but not limited to) having students acknowledge the honor code as part of an examination or requiring students to incorporate the honor code into any work submitted. Per UT System Regents' Rule 50101, §2.2, suspected violations of university's standards for academic integrity (including the Honor Code) will be referred to the Office of Student Conduct. Violators will be disciplined in accordance with University policy, which may result in the student's suspension or expulsion from the University.

Title IX

The University of Texas at Arlington is committed to upholding U.S. Federal Law "Title IX" such that no member of the UT Arlington community shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity. For more information, visit www.uta.edu/titleIX

Electronic Communication

I will use your UTA-assigned email addresses to send class announcements when necessary. Please be sure to either check your UTA address or have it forwarded somewhere that you do check. I prefer to discuss grades in person for clarity of communication. UT Arlington has adopted MavMail as its official means to communicate with students about important deadlines and events, as well as to transact university-related business regarding financial aid, tuition, grades, graduation, etc. All students are assigned a MavMail account and are responsible for checking the inbox regularly. There is no additional charge to students for using this account, which remains active even after graduation. Information about activating and using MavMail is available at <http://www.uta.edu/oit/cs/email/mavmail.php>

Student Feedback Survey

At the end of each term, students enrolled in classes categorized as "lecture," "seminar," or "laboratory" shall be directed to complete an online Student Feedback Survey (SFS). Instructions on how to access the SFS for this course will be sent directly to each student through MavMail approximately 10 days before the end of the term. Each student's feedback enters the SFS database anonymously and is aggregated with that of other students enrolled in the course. UT Arlington's effort to solicit, gather, tabulate, and publish student feedback is required by state law; students are strongly urged to participate. For more information, visit <http://www.uta.edu/sfs>.

Final Review Week

A period of five class days prior to the first day of final examinations in the long sessions shall be designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final examinations. During this week, there shall be no scheduled activities such as required field trips or performances; and no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week unless specified in the class syllabus. During Final Review Week, an instructor shall not give any examinations constituting 10% or more of the final grade, except makeup tests and laboratory examinations. In addition, no instructor shall give any portion of the final examination during Final Review Week. During this week, classes are held as scheduled. In addition, instructors are not required to limit content to topics that have been previously covered; they may introduce new concepts as appropriate.

Drop Policy

Students may drop or swap classes self-service in MyMav from the beginning of the registration period through the late registration period. Drops can continue through a point two-thirds of the way through the term or session. It is the student's responsibility to officially withdraw if they do not plan to attend after registering. **Students will not be automatically dropped for non-attendance.** For information about impacts on financial aid see <http://www.uta.edu/ses/fao>.

Academic Accommodations

Any student requiring an accommodation for this course should simply provide official documentation in the form of a letter certified by the staff in the Office for Students with Disabilities, University Hall 102. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at www.uta.edu/disability.

Student Support Services

UT Arlington provides a variety of resources and programs designed to help students develop academic skills, deal with personal situations, and better understand concepts and information related to their courses. Resources include tutoring, major-based learning centers, developmental education, advising and mentoring, personal counseling, and federally funded programs. For individualized referrals, students may visit the reception desk at University College (Ransom Hall), call the Maverick Resource Hotline at 817-272-6107, send a message to resources@uta.edu, or view the information at www.uta.edu/resources.

The English Writing Center (411LIBR): Hours are 9 am to 8 pm Mondays-Thursdays, 9 am to 3 pm Fridays and Noon to 5 pm Saturdays and Sundays. Walk In Quick Hits sessions during all open hours Mon-Thurs. Register and make appointments online at <http://uta.mywconline.com>.

Emergency Exit Procedures

Should we experience an emergency event that requires us to vacate the building, students should exit the room and move toward the nearest exit, two located at the rear of the auditorium and one on stage near the podium. When exiting the building during an emergency, one should never take an elevator but should use the stairwells. Faculty members and instructional staff will assist students in selecting the safest route for evacuation and will make arrangements to assist individuals with disabilities.

Schedule of course meetings

Week 1

20 January Introduction

Week 2

27 January The Museum Boom
 Blake Eskin, "The incredible expanding art museum," *Artnews* (October 2001): 138-49.
 Fiametta Rocco, special 5-part report on Museums in *The Economist* (2011),
<http://www.economist.com/news/special-report/21591707-museums-world-over-are-doing-amazingly-well-says-fiammetta-rocco-can-they-keep>

Week 3

3 February The Enlightenment Museum and its typology
 Paula Findlen, "The Museum: Its Classical Etymology and Renaissance Genealogy," *Journal of the History of Collections* 1, n1 (1989): 59-78.
 Carol Duncan and Alan Wallach, "The Universal Survey Museum," *Art History* 5, n.4 (December 1980): 448-69.
 Helen Searing, "The Development of a Museum Typology," in Suzanne Stephens, ed., *Building the New Museum* (Princeton Architecture Press, 1986), chapter 1.

Week 4

10 February Beaubourg effect / Bilbao effect
 Herbert Muschamp, "The Miracle in Bilbao," *New York Times*, 7 September 1997.
 Joan Ockman and Salomon Frausto, eds., *Architourism: Authentic, Escapist, Exotic, Spectacular* (Prestel, 2005), selections.
Museum bibliography due: post to blackboard – Discussion in class

Week 5

17 February Museum and spectacle: What are we looking at?
 Victoria Newhouse, *Art and the Power of Placement* (Monacelli Press, 2005), 46-61.
 Andrea Fraser, "Museum highlights: A Gallery Talk," *October* 57 (1991): 104-22.
 Hal Foster, "Architecture-Eye: Diller & Scofidio," *ArtForum* (February 2007): 246-53; 315.

Week 6

24 February

MUSEUM VISIT #1 DALLAS

Meet at Nasher Sculpture Center

nb this date may change

Trevor Boddy, "The Conundrums of Architectural Criticism," *Journal of Architectural Education* 62, n3 (February 2009): 9, 95-6.

Martin Filler, "The Courting of a Sculpture Collection," *New York Times*, March 16, 1997.

David Dillon, "A design so artful you might not notice," *Dallas Morning News* (19 October 2003), 1A.

Week 7

3 March

Models of critique

Rosalind Krauss, "The Cultural logic of the Late Capitalist Museum," *October* 54 (Autumn 1990): 3-17.

Martin Filler, "Broad Minded Museum," *New York Review of Books*, 20 March 2008.

Assignment due: Response to the Nasher

Week 8**SPRING BREAK NO CLASS – VISIT A MUSEUM AND WRITE A RESPONSE****Week 9**

17 March

Museum review due -- discuss in class**Week 10**

24 March

Cultural validation

Karen Coody Cooper, "Transforming Museums," in *Spirited Encounters: American Indians Protest Museum Policies and Practices* (AltaMira Press, 2007), 155-69.

Randy Kennedy, "Architects Chosen for Black History Museum," *New York Times* April 14, 2009.

Museum web site: <http://nmaahc.si.edu/>

Week 11

31 March

Memory and healing

Mitchell Schwarzer, in Connie Wolf ed., *Daniel Libeskind and the Contemporary Jewish Museum* (Rizzoli, 2008).

Lisa Findley, "Red and Gold: A Tale of Two Apartheid Museums. South Africa struggles to commemorate a terrible history," *Places Journal* online, 2011.

<https://placesjournal.org/article/red-and-gold-a-tale-of-two-apartheid-museums/>

Week 12

7 April

MUSEUM VISIT FORT WORTH

Nb, date subject to change

PAPER DRAFT DUE

Week 13

14 April Debates: Kimbell Museum expansion & Whitney Museum
Assignment due: talking points

Week 14

21 April Student presentations

Week 15

28 April NO CLASS WORK ON YOUR PAPERS

Week 16

5 May Synthesis and conclusions
 Musée du Quai Branly
 Sally Price, "Return to the Quai Branly," *Museum Anthropology* 33, n1 (April 2010): 11-21.
 Nicolai Ouroussoff, "Quai Branly: A Perverse, Magical Space," *New York Times*, 27 June 2006.
 Emily Sharpe, "Guggenheim expansions," *Art Newspaper*
 Kelly Devine Thomas, "The Guggenheim Downsizes," *ARTnews* (February 2003): 100-06.
 David Gordon, "Museum Growth Has to be Made Sustainable," *Art Newspaper* n 207 (November 2009): 34.
 Revisit the Economist's special edition
 Abu Dhabi: <http://www.archnewsnow.com/features/Feature218.htm>

No final exam

FINAL PAPER DUE Wednesday May 13 at noon in my office