

ARCH 4315-5315
T 2-4:50, ARCH 329

Museums: History, culture, design
Spring 2017

Dr. Kate Holliday

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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 for this class – see descriptions below.

1. Museum Site Visit papers – these are purely responses to our field trips and will ask you to identify and analyze the experience you had at the Nasher, FW Modern, and Kimbell.
2. Cultural District project – Your research project will ask you to look carefully at a “cultural district” in a city outside Dallas / Fort Worth. You will research its history as a district as well as

investigate one museum more carefully. This project is broken in to several stages, from bibliography to draft, presentation, and final paper.

3. You will work in groups to propose potential “tours” of the arts district in Dallas that account for both its present form and its erased past. These proposals have the potential to be included in the Dallas Festival of Ideas on April 29.

Evaluation

Museum site visit papers (3 @ 500 words each)	15%
Cultural District paper bibliography	5%
Cultural District draft (4 pages undergrad / 6 pages grad)	10%
Cultural district presentation (20 minutes)	15%
Cultural district paper FINAL (7 pages / 10 pages grad)	25%
Dallas Arts District tour proposals – group project	20%
Class participation	10%

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:

- Victoria Newhouse, *Towards a New Museum* (1998)
- Course packet – Xerox from master copy

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 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 Policy

The University of Texas at Arlington ("University") is committed to maintaining a learning and working environment that is free from discrimination based on sex in accordance with Title IX of the Higher Education Amendments of 1972 (Title IX), which prohibits discrimination on the basis of sex in educational programs or activities; Title VII of the Civil Rights Act of 1964 (Title VII), which prohibits sex discrimination in employment; and the Campus Sexual Violence Elimination Act (SaVE Act). Sexual misconduct is a form of sex discrimination and will not be tolerated. For information regarding Title IX, visit www.uta.edu/titleIX or contact Ms. Jean Hood, Vice President and Title IX Coordinator at (817) 272-7091 or jmhood@uta.edu.

Non-Discrimination Policy

The University of Texas at Arlington does not discriminate on the basis of race, color, national origin, religion, age, gender, sexual orientation, disabilities, genetic information, and/or veteran status in its educational programs or activities it operates. For more information, visit uta.edu/eos.

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>.

Disability Accommodations

UT Arlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including The Americans with Disabilities Act (ADA), The Americans with Disabilities Amendments Act (ADAAA), and Section 504 of the Rehabilitation Act. All instructors at UT Arlington are required by law to provide "reasonable accommodations" to students with disabilities, so as not to discriminate on the basis of disability. Students are responsible for providing the instructor with official notification in the form of a letter certified by the Office for Students with Disabilities (OSD). Only those students who have

officially documented a need for an accommodation will have their request honored. Students experiencing a range of conditions (Physical, Learning, Chronic Health, Mental Health, and Sensory) that may cause diminished academic performance or other barriers to learning may seek services and/or accommodations by contacting:

The Office for Students with Disabilities, (OSD) www.uta.edu/disability or calling 817-272-3364. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at www.uta.edu/disability **Counseling and Psychological Services, (CAPS)**

www.uta.edu/caps/ or calling 817-272-3671 is also available to all students to help increase their understanding of personal issues, address mental and behavioral health problems and make positive changes in their lives.

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 <http://www.uta.edu/universitycollege/resources/index.php>

The IDEAS Center (2nd Floor of Central Library) offers free tutoring to all students with a focus on transfer students, sophomores, veterans and others undergoing a transition to UT Arlington. To schedule an appointment with a peer tutor or mentor email IDEAS@uta.edu or call (817) 272-6593.

The English Writing Center (411LIBR): The Writing Center Offers free tutoring in 20-, 40-, or 60-minute face-to-face and online sessions to all UTA students on any phase of their UTA coursework. Our hours are 9 am to 8 pm Mon.-Thurs., 9 am-3 pm Fri. and Noon-6 pm Sat. and Sun. Register and make appointments online at <http://uta.mywconline.com>

The Library's 2nd floor Academic Plaza offers students a central hub of support services, including IDEAS Center, University Advising Services, Transfer UTA and various college/school advising hours. Services are available during the library's hours of operation. <http://library.uta.edu/academic-plazaEmergency>

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.

Campus Carry

Effective August 1, 2016, the Campus Carry law (Senate Bill 11) allows those licensed individuals to carry a concealed handgun in buildings on public university campuses, except in locations the University establishes as prohibited. Under the new law, openly carrying handguns is not allowed on college campuses. For more information, visit <http://www.uta.edu/news/info/campus-carry/>

Schedule of course meetings

Week 1

19 January Introduction

Week 2

26 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-fiametta-rocco-can-they-keep>

Week 3

2 February The Enlightenment Museum and its typology
Victoria Newhouse, *Towards a New museum*, chapters 1 and 2, introductions.

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

9 February The Cultural District idea
 Victoria Newhouse, *Towards a New museum*, chapter 6.
 Herbert Muschamp, "The Miracle in Bilbao," *New York Times*, 7 September 1997.
 Arthur C. Brooks and Roland J. Kushner, "Cultural Districts and Urban Development," *International Journal of Arts Management*, Vol. 3, No. 2 (WINTER 2001), pp. 4-15.
 Marsha Prior and Robert V. Kemper, "From Freedman's Town To Uptown: Community Transformation And Gentrification In Dallas, Texas," *Urban Anthropology and Studies of Cultural Systems and World Economic Development* 34, No. 2/3, 177-216.

Week 5

16 February FIELD TRIP TO NASHER – meet in the lobby at 2pm
 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 6

23 February FIELD TRIP TO FORT WORTH MODERN – meet in lobby at 2pm
 David Dillon, "A Treasure Trove of Museums," *Dallas Morning News* May 10, 2002.
 David Dillon, "Thoroughly Modern Museum," *Dallas Morning News*, December 8, 2002.

Week 7

2 March Cultural validation
 Karen Coody Cooper, "Transforming Museums," in *Spirited Encounters: American Indians Protest Museum Policies and Practices* (AltaMira Press, 2007), 155-69.
 Mabel O. Wilson, *Begin With the Past: Building the National Museum of African American History and Culture* (Smithsonian Books, 2016), 9-17, 31-35.
 Randy Kennedy, "Architects Chosen for Black History Museum," *New York Times* April 14, 2009. Museum web site: <http://nmaahc.si.edu/>

CULTURAL DISTRICT DRAFT PAPER +BIBLIOGRAPHY DUE

Week 8

9 March NO CLASS – Dr. Holliday giving talk at the Skyscraper Museum
Meet in your groups to make progress on your Dallas Arts District tour proposals

Week 9

16 March NO CLASS SPRING BREAK

Week 10

23 March 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 11

30 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.

Week 12

6 April 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 13

13 April PROPOSALS FOR ARTS DISTRICT TOUR due – discuss in class

Week 14

20 April FIELD TRIP TO THE KIMBELL – meet in the lobby at 2pm
Light is the Theme: Comments by Louis I. Kahn on the Kimbell Art Museum (Kimbell Art Foundation, 1975).

Week 15

27 April CULTURAL DISTRICT PRESENTATIONS
 29 April Dallas Festival of Ideas

Week 16

14 April CULTURAL DISTRICT PRESENTATIONS

Week 16

4 May Synthesis and conclusions

No final exam

FINAL PAPER DUE Friday May 12 at noon in my office