Since the 1960’s artists and critics have launched a scathing critique of the art world and art museums as elitist bastions of white privilege. In response, they have favored cross-disciplinary over traditional object-based practices, while others create work that represents the perspective of multiple identities. More recently, museums are mounting exhibitions and commissioning architects with the goal of reinventing themselves as inclusive destinations that attract diverse audiences.

These parallel developments are inter-related. Spectatorship cannot be understood without taking into account the exhibition space in which art is viewed—reception and display are interdependent. We will map the intertwined history of art and museum architecture from the 16th century to today, considering how artistic practices and gallery architecture have developed in tandem.

Our objective will be to consider the future of the 21st century museum within a cultural and historical context, regarding the museum as a paradigmatic building type that registers changing attitudes about the role cultural institutions play in society. We will explore how the spatial and material development of the museum working in conjunction with the art it is designed to display both mirrors and perpetuates changing attitudes about power, class, wealth, nature, leisure, gender and the body as seen through the often conflicting perspectives of artists, architects, critics, collectors, and politicians.

Topics will include:

- **Spectatorship**: How the ostensibly neutral components of gallery architecture—wall, floor, lighting, benches, HVAC and surveillance—shape the viewer’s visual and physical encounter with works of art.
- **Inclusive Identities**: Works of art and architecture that represent the perspective of people of different races, genders and abilities.
- **Site-Specificity**: The ideological implications of sites from Renaissance urban palaces to Earthworks located in remote landscapes.
- **Starchitecture and the Bilbao Effect**: The post-war museum as an agent of urban renewal and gentrification.
- **Cruising**: Museums as social condensers, spaces to see and be seen.
- **Media**: The challenges faced by museums interested in incorporating multi-media artistic practices and digital information technologies in ways that enhance rather than detract from the viewer’s experience.
- **Emerging typologies**: Temporary structures (art fairs and biennials), private collections and mixed-use retail/cultural malls.
Class Format and Course Requirements:

- **Student Presentation**
  Class discussions and student reports will explore intersections between past and present: each week we will consider how issues raised in the past are relevant to the challenge of 21st century museum design today. During the first 30 minutes of each class, Sanders will deliver a thematic talk that will be followed by a discussion of required meeting and a Case Study presentation led by student teams, composed of 2-3 students. Presentations will consist of a two-part comparative analysis of Museum/Exhibition Case Studies that shed light on the general issues raised in each of the seminar’s five thematic Chapters. Student presentations will combine words, images, analytical drawings and diagrams to express their ideas.

- **Final project**
  This course satisfies the History / Theory Requirement with the submission of a paper. Final projects-- a combination of text and images-- can take one of the following formats:
  1. An analysis project that refines and expands upon the Case Study class presentation.
  2. An analysis project that takes as its point of departure an idea raised in the Case Study analysis.
  3. A design proposal that responds to an issue raised in the Case Study analysis.

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**0.0 INTRODUCTION**

January 13 -------- 0.1 INTRODUCTION

January 16 -------- MARTIN LUTHER KING HOLIDAY

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**1.0 FRAME: OCULARCENTRISM, IDENTITY AND THE GAZE**

This pair of classes is devoted to exploring the museum’s investment in constructing the ideal Humanist spectator, a default male viewer capable of disembodied vision. The first class will analyze examples of purpose built galleries located in private palaces, exploring how architecture working hand-in-hand with two recent inventions—portable framed pictures and perspective-- allowed aristocratic viewers to optically commune with illusionistic images. The second class will explore Post-Humanist spectatorship. First we will discuss the critiques of museum spectatorship advanced by scholars of gender and race. Then we will review recent game-changing museum exhibitions that showcase the work of contemporary artists who dismantle the museum’s tradition of privileging Western male subjectivity, creating work that represents the perspective of multiple gender and ethnic identities.
January 23 -------- 1.1 HUMANIST SPECTATORSHIP: FRAMING, PERSPECTIVE & ROYAL COLLECTIONS

REQUIRED:

REFERENCE:
- **Visuality**
- **Framing**
- **Perspective**

CASE STUDY: 1.1 INVENTING THE MUSEUM
- **Italy**
  - Galleria degli Uffizi, Giorgio Vasari, Florence, 1581 (open to visitors by request since 16th century; to the public 1765).
  - Tribuna degli Uffizi, Bernardo Buontalenti, 1584.
- **France**
Musee de Louvre, Paris, 1792.

England


January 30 1.2 POST-HUMANIST IDENTITIES

REQUIRED:


REFERENCE:

- Gendered Gaze

- Feminism

- Race

- Queer
CASE STUDY: 1.2 EXHIBITING IDENTITY

- **Feminism**
  - *Whack! Art and the Feminist Revolution*, PS 1, Cornelia Butler; Lygia Clark, MoMA (Cornelia Butler), Cindy Sherman (MoMA); Barbara Kruger, Shirin Neshat.

- **Masculinity**

- **Ethnicity**
  - Artists: Kara Walker, Lorna Simpson, Carrie Mae Weems, Glenn Ligon, Mark Bradford.

February 6 (Advanced Studio Travel Week) ------- CASE STUDY PIN-UP

2.0: MUSEUM IN THE PARK: NATURALIZING SPECTATORSHIP

The second chapter of the class focuses on the museum in the park—a building typology that first took hold in the 19th century and is still prevalent today. During the first class session, we will explore how designers combined two aristocratic typologies—galleries and gardens—to create a new building type, the public museum in the park. Designed with the mandate to uplift and educate the masses, the public museum presented curators, architects and landscape architects with an unprecedented set of design challenges including narrative flow, security and crowd control. The second class will explore the way contemporary artists and architects are reinterpreting the 19th century idealization of nature in light of contemporary issues of climate change and sustainable design.
February 13 ------- 2.1 19TH CENTURY: SPECTATOR AS CITIZEN IN THE FIRST PUBLIC MUSEUMS

REQUIRED:

CASE STUDY: 2.1: 19TH CENTURY:
- Altes Museum, Karl Friedrich Schinkel, 1823-1830.
- Neues Museum, Friedrich August Stüler, 1855 + David Chipperfield
- Victoria and Albert Museum, London + XXXXX
- Kunsthistoriches Museum, Ringstrasse, Vienna, Gottfried Semper
- Philadelphia Museum of Art, 1928 + Frank Gehry
- Nelson Atkins, Kansas City + Steven Holl
- Metropolitan Museum, New York + Central Park, Frederick Law Olmsted+ Roche and Dinkeloo
- National Gallery, London + Venturi and Scott Brown

February 20 ------- 2.2 ECOLOGICAL MUSEUM

REQUIRED:

CASE STUDY: 2.2 CONTEMPORARY :
- Kimbell Art Museum, Louis Kahn
- Louisiana Museum, Copenhagen, Jorgen Bo and Vilhelm Wohlert
- Kroller-Muller Museum, Otterlo
- De Menil, Renzo Piano
- Ibirapuera Park, Oscar Niemeyer
- De Young Museum, San Francisco, Herzog and De Meuron
- Perez Museum, Miami, Herzog and De Meuron
- Naoshima Contemporary Art Museum, Tadao Ando
3.0. WHITE CUBE

This class chapter will interrogate the much maligned but nevertheless still dominant exhibition paradigm—the White Cube. The first session will chart the ascendance of the White Cube, a space designed in response to the rise of post-war American abstraction and formalist theory as formulated by art critic Clement Greenberg. We will consider how the White Cube rehabilitates the Humanist spectator, now reconceived of as a disembodied subject capable of unmediated encounters with abstract canvases through “instantaneous opticality.” The White Cube overcompensates for the loss of frame: its immaculate white surfaces illuminated by track lights and overseen by cameras and guards that watch you while you look, assume the burden of differentiating the boundary between art and life, vision and the corporeal body. The second session, will be devoted looking at the work of second generation post-war American artists (Minimalism and Pop) and architects (Kiesler, Frank Lloyd Wright, Marcel Breuer, Oscar Niemeyer, Lina Bobardi) who call into question the paradigm of the White Cube. Sanders will discuss the many cultural and technical challenges faced by contemporary museums. This will be followed by student presentations of case study institutions in the process of rethinking their mission. Although closely identified with the paradigm of the White Cube, they are now mounting exhibitions and commissioning renovations and expansions that promote alternative models of museum spectatorship.

February 27 ------- 3.1: FORMALISM: GREENBERG, ABSTRACTION AND DISEMBODIED OPTICALITY

REQUIRED:

REFERENCE:

CASE STUDY 3.2: CHALLENGING THE WHITE CUBE:
- White Cube Precedents:
  - MoMA
  - Whitney Breuer
March 6 -------- MIDTERM (NO CLASS)

March 11-26 -------- SPRING BREAK

March 27 -------- 3.2 CHALLENGING THE WHITE CUBE

REQUIRED:

REFERENCE:
- Bruce Brooks Pfeiffer, Frank Lloyd Wright, The Guggenheim Correspondence, Fresno: The Press at California State University, 1986.

CASE STUDY 3.2: CHALLENGING THE WHITE CUBE:
- Post-war Precedents:
  - MASP (Sao Paulo Museum of Art), Lina Bo Bardi, 1947.
  - Palazzo Rosso and Bianco, Franco Albini, Genoa.
  - Centre George Pompidou, Piano and Rogers, 1971
  - Yale University Art Gallery, Louis Kahn
  - British Art Center, Louis Kahn

April 1 -------- △ NYC Field Trip: Metropolitan Museum of Art, MoMA; Met Breuer, Whitney
4.0. SITE SPECIFIC: ART AND THE EXPANDED FIELD

This class chapter will examine the work of three generations of artists who rather than make objects slated for hermetic gallery interiors, instead embrace cross-disciplinary practices to make site-specific works earmarked for urban or remote landscape environments. The first class will use art critic Rosalind Krauss’s notion of the “Expanded Field” as a lens to analyze the site-specific work created during the 1960's and 70's by Minimalist and Land Artists like Donald Judd, Robert Morris, Richard Serra, Michael Heizer, Walter de Maria and Robert Smithson. The second class, will examine the legacy of these pioneers, many of them still practicing today, on subsequent generations of artists, architects and landscape architects who pursue site-specific practices that blur distinctions between the three disciplines.

April 3 -------- 4.1 LAND ART

REQUIRED:


REFERENCE:


CASE STUDY: 4.1 SITE-SPECIFICITY 1960-1980:

- Robert Smithson
Robert Morris
Michael Heizer
Walter de Maria
Isamu Noguchi

4.10 ------ 4.2 EXPANDED FIELD TODAY: ART ARCHITECTURE LANDSCAPE

REQUIRED:
- Joel Sanders, Groundwork Between Landscape and Architecture,

REFERENCE:
- Lucy Lippard, Undermining: A Wild Ride Through Land Use, Politics, and Art in the Changing West, (get citation) TBD.
- Jeffrey Kastner and Brian Wallis, Land and Environmental Art, Phaidon Citation
- Andrew Brown, Art & Ecology Now.
- Lisa Le Feuvre, Failure (Whitechapel: Documents of Contemporary Art).

CASE STUDY: Site-Specificity 1980-2016:
- Robert Irwin
- James Turrell
- Christo and Jeanne Claude
- Olafur Eliasson
- Pierre Huygh
- Liam Gillick.
- Georges Hargreaves
- Herbert Beyer
5.0 RE-INVENTING THE 21ST CENTURY MUSEUM

The final class chapter speculates about the future of the 21st century museum as it struggles to reinvent itself in response to a wide range of technological, cultural and geo-political forces. The first session explores the challenges museums face as they register the impact of multi-media artistic practices and digital information technologies on the spaces of the museum. How to create flexible spaces conducive to the display of both traditional and new media in ways that complement rather than compete with the works of art they display while at the same time transforming spectatorship into an immersive multi-sensory experience that engages eyes and bodies alike? The second session explores the architectural implications of global trends that are transforming the 21st century museum. Since Guggenheim Bilbao, museum designed by starchitects have been embraced as agents of urban renewal, gentrification and cultural prestige. Will this trend continue and if so, in what form, as trophy art museums are built in places like Asia and the Middle East new to the tradition of art collecting and museum building? As the art/architecture/design world expands and proliferates across the globe, new typologies are emerging, many of them that have historical roots. They include pavilions and tents, temporary structures for biennials and art fairs as well as house museums built to showcase private collections. As art and commerce become increasingly mixed, retail venues (boutiques, malls, and office buildings) are becoming sites of display. How are artists and architects reinterpreting these venues for 21st century display?

April 17 ------ 5.1 Institutional Re-visioning

REQUIRED:

REFERENCE:

CASE STUDY:
- Museum of Modern Art, NYC (1939-2016)
  - 1939, Phillip Goodwin and Edward Durrell Stone.
  - 1956-64 Philip Johnson, East Wing and Sculpture Garden.
  - 1997, Yoshio Taniguchi.
  - 2015, DS+R NY.

  - 99 Gansevoort Street, Renzo Piano, 2014.
• Solomon R. Guggenheim Museum and its Affiliates

• Buildings
  o New York, Frank Lloyd’s Wright
  o Bibao, Frank Gehry
  o Abu Dhabi, Frank Gehry
  o Hellsinki, Moreau Kusunoki Architectes

• Exhibitions

April 24 ------- 5.2 EMERGENT TYPOLOGIES

REQUIRED:
• Phillips, Andrea, "Pavilion Politics." Log, No. 20, Curating Architecture (Fall 2010), (104-115).

REFERENCE:

CASE STUDY: 5.1 AND 5.2 MULTI-MEDIA EMERGENT TYPOLOGIES:
• Temporary Structures/Art/architecture Fairs and Biennials
  o Serpentine Pavilion(s)
  o Venice Biennale
○ Salone del Mobile and FuoriSalone
○ Art Basel (Miami, Hong Kong and Basel Edition); Wynwood Art District/ ArtWalk
○ dOCUMENTA, Kassel, Germany

● Private museum and Collectors Homes
○ Rubell Family Collection
○ Frick Collection
○ Dakis Joannou Collection Galleries
○ World Class Boxing (Debra and Dennis Scholl Collection)
○ The collection movement (1970) by Ernst Beveler, Trudi Bruckner and Balz Hilt

● Art/Retail Hybrids
○ Kiran Nadar Museum of Art, New Delhi
○ Gillman Barracks, Singapore; a mall of galleries
○ Akmerkez Shopping Mall, Turkey
○ Rinascente, Milano; multi-level department store with basement level design gallery
○ Jeu de Paume traveling exhibition in Shanghai mall, "Philippe Halsman: Astonish Me!"

● Storage
○ Broad Museum, DS+R
○ Shaulager, Herzog and DeMueron