

**AEAH 4848 Regions and Regionalism:
Art, Architecture, and Design in the Southwest and Beyond**

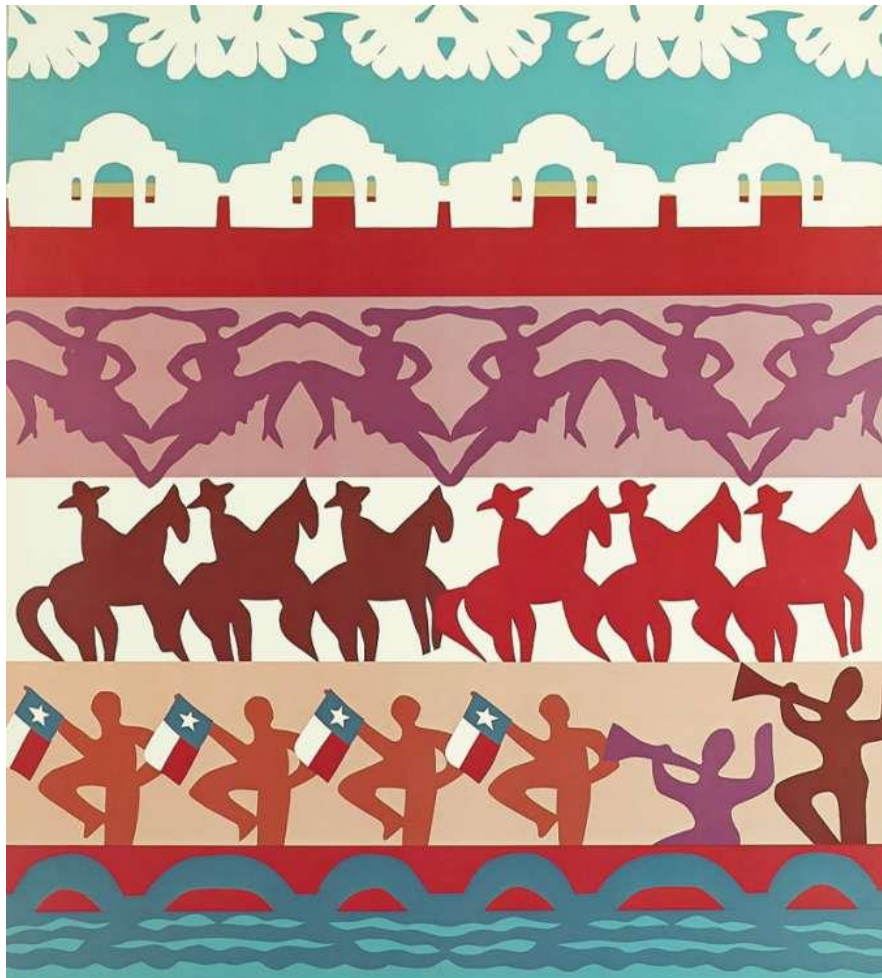
University of North Texas

Spring 2018

Wednesdays 5-7:50

LANG 214

Through analysis of theoretical writings, artistic practices, buildings, landscapes, interiors, painting, sculpture, ceramics, and furniture, this seminar will explore concepts of region and regionalism from the 20th century until today. Course elements include fieldwork in Denton, DFW, and San Antonio.



Professor Paula Lupkin

office: 224D

office hours: Wednesdays 12-1 and by appointment

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COURSE OUTCOMES

If you attend each class meeting and engage actively in discussion, do the required reading, work conscientiously on your research and presentation assignments, and participate in fieldwork and discussions, by the end of the semester you should:

- gain familiarity with the major historical periods, design terminology, and important recent trends in the historiography of art and architectural history of regionalism in the Southwestern United States.
- acquire skills of historical and formal analysis through reading, research, discussion, writing, and presentation.
- gain familiarity with archival, oral, and online resources in architectural and design history, include maps, aerial photography, oral history, archival records, film, and print culture.
- acquire visual and spatial literacy: the ability to critically “read” and understand the significance of the designed, built world through photography, and field work.

COURSE BOOKS (available on reserve at Willis Library)

Vincent Canizaro, Architectural Regionalism: Collected Writings on Place, Identity, Modernity, and Tradition, (Princeton Architectural Press, 2007).

Chris Wilson, The Myth of Santa Fe: Creating a Modern Regional Tradition (University of New Mexico Press, 1997)

(Additional readings can be found in PDF form on the course Blackboard page)

COURSE ELEMENTS

Research Projects

• Archipedia Entry (20%) DUE: February 28

• Seminar Research Paper (40%)

Proposal/Plan	DUE: March 19 via turnitin
Research Meeting	DUE: week of March 21
Preliminary Presentation	DUE: April 11
Final Presentation	DUE: May 2
10-15 page paper	DUE: May 5

Class Participation and Leadership

• Two Reading Presentations (20%) SIGN UP SHEET

• Active Participation (20%)

COURSE SCHEDULE AND READING ASSIGNMENTS

January 17 Introduction

January 24 Theory and Writing about Region and Landscape

J.B. Jackson, "Chihuahua as We Might Have Been" (1951)

Katherine Morrissey, "Mapping the Inland Empire"

Vincent Canizaro, *Architectural Regionalism*, 36-41, 56-69, 80-95.

January 31 Industrial Southwest

Wolfgang Schivelbusch "Railroad Space and Railroad Time" in *The Railway Journey: Trains and Travel in the 19th Century* (New York: Urizen Books, 1977)

Holdsworth, Deryck. "Geography: Buildings as Settings for Seeing Systems and Networks," *Journal of the Society of Architectural Historians* 65 (March 2006):18-20.

Paula Lupkin, "Rethinking Region Along the Railroads: Architecture and Cultural Economy in the American Southwest, 1890-1930" *Buildings & Landscapes: Journal of the Vernacular Architecture Forum* 16/2 (2009): 16-4.

Paula Lupkin, "A Dallas Palimpsest: Layers of St. Louis at Commerce and Akard" *Legacies* Vol. 24 no. 2, (Fall 2012) pp. 4-15.

February 7 The Romantic Southwest

Abigail A. Van Slyck, "Mañana, Mañana: Racial Stereotypes and the Anglo Rediscovery of the Southwest's Vernacular Architecture, 1890-1920" *Perspectives in Vernacular Architecture*, Vol. 5, Gender, Class, and Shelter (1995), pp. 95-108.

Chris Wilson, "Romantic Regional Architecture" *Myth of Santa Fe*, 110-145.

Ott, John, "Reform in Redface: The Taos Society of Artists Play Indians," *American Art* 23, no. 2 (Summer 2009): 80-107.

Scott, Sascha, "Unwrapping Ernest L. Blumenschein's The Gift," *American Art* 25, no. 3 (Fall 2011), 20-47.

February 14 Field Trip to BNSF Art Collection (or Little Chapel)

Sandra D'Emilio and Suzan Campbell, "Introduction" *The Art and Artists of the Santa Fe Railway* (Salt Lake City: Peregrine Books, 1991)

February 21 Tourist Southwest: Santa Fe and Taos

Dean Mc Cannell, "Staged Authenticity," chapter 5 in *The Tourist: A New Theory of the Leisure Class* (New York: Schocken Books, 1976).

David Hickey, "Dialectical Utopias: On Santa Fe and Las Vegas" *Harvard Design Magazine* 4 (Spring/Summer 1998)

<http://www.harvarddesignmagazine.org/issues/4/dialectical-utopias>

Rodríguez, Sylvia Art, "Tourism, and Race Relations in Taos: Toward a Sociology of the Art Colony," *Journal of Anthropological Research* 45, no. 1, (Spring, 1989): 77-99.

Chris Wilson, "Coyote Interlude" *The Myth of Santa Fe: Creating a Modern Regional Tradition* (Albuquerque: University of New Mexico Press) pp.169-180.

February 28 Modernity and Mestizaje in the Southwest

S.N. Eisenstadt, S. N., "Multiple Modernities," *Daedalus* 129, no. 1 (Winter 2000): 1-29.

Sascha Scott, "Awa Tsireh and the Art of Subtle Resistance" *Art Bulletin* 95 (December 2013) 597-622.

Stephanie Lewthwaite, "Mediating Modernity: The Photography of John S. Candelario" *New Mexico Historical Review* 87 (Winter 2012) 33-67.

Chris Wilson, *The Myth of Santa Fe: Creating a Modern Regional Tradition* (Albuquerque: University of New Mexico Press) 169-180.

March 7 Regionalism and Critical Regionalism

Canizaro, *Architectural Regionalism*, Chapters 5 and 6

Chris Wilson, The Myth of Santa Fe, 274-309

David Dillon, *The Architecture of O'Neil Ford: Celebrating Place*, Chapters 4-5.

March 14 Spring Break

**March 21 Southwestern Art Worlds:
Abiquiu, Taliesin, and Arcosanti**

Barbara Buhler Lynes and Agapita Judy Lopez, *Georgia O'Keefe and Her Houses: Ghost Ranch and Abiquiu* (New York: Abrams) pp. 7-110.

Reyner Banham, "Frank Lloyd Wright Country" *Lotus International* 114 (2002) 22-37.

Tony Puttnam, "A New Architecture on a New Land" *Frank Lloyd Wright Quarterly* 10 no. 4 (1999) 12-23

Aaron Betsky and Lisa Schrenk, "Learning by Doing" *Frank Lloyd Wright Quarterly* pp. 25-35.

Robert Jensen, "Paolo Soleri and the Counterculture" *Architectural Record*, (August 1974), 121-126.

Peter Plagens, "A Visit to Soleri's El Dorado" *Art in America* 67 (May 1979) 65-71.

James Shipy "Diary of an Arcosanti Experience" [AIA Journal](#) May 1982, pp. 30-39

**March 28 Southwestern Art Worlds:
Drop City, Marfa, Land Art and Interpretation**

Kathleen Shafer, Chapters 4 and 5 in *Marfa: The Transformation of a West Texas Town* (Austin: University of Texas Press, 2017)

Felicity Scott, Chapter 6: Revolutionaries and Dropouts" in *Architecture or Techno-Utopia: Politics after Modernism*. (Cambridge: MIT Press, 2010).

Center for Land Use Interpretation

“Houston’s Water and Oil”

<http://www.clui.org/newsletter/spring-2009/tour-houstons-water-and-oil>

“Texas Oil: Landscape of an Industry”

<http://clui.org/newsletter/spring-2009/texas-oil-landscape-industry>

Eugenia Parry Janis, “A Hot Iron Ball He Can Neither Swallow Nor Spit Out: Patrick Nagatani, Nuclear Fear, and the Uses of Enchantment” in *Nuclear Enchantment* (Albuquerque: University of New Mexico Press, 1991) 1-47.

April 4 Southwestern Art Worlds: Urban Arts Districts in Dallas, Fort Worth, Houston

Frank D. Welch, Chapters 1 and 2 in *Phillip Johnson & Texas* (Austin: University of Texas Press, 2000)

Amanda Johnson Ashley, “The Historical Pursuit of Local Arts Economic Development” *Journal of Planning History*, 14 no.1 (2015) 38-61.

April 11 Research Presentations

April 18 No Class (schedule field trip to O’Neil Ford in Denton)

April 25 No Class (Trip to San Antonio Friday evening April 27-midday Sunday April 29)

Lewis F. Fisher, *Saving San Antonio: The Precarious Preservation of a Heritage*, pp. 117-216.

Chris Wilson, “From Fiesta to Fourth of July” in *The Myth of Santa Fe*, 181-231.

May 2 Research Presentations

Course Policies

Attendance: Your success in this lecture course will depend on your exam grades but also in part, upon your attendance and active engagement. You are expected to be in class at every assigned meeting, including field trips. An attendance sign-up sheet will be circulated. Be on time for class; arrivals later than 10 minutes after roll is taken may be counted as an absence.

Sometimes an illness, emergency, or other circumstances may cause you to miss class. Absence will only be excused in the case of serious medical or family problems. To be excused for an absence please notify your TA before class or immediately afterwards and provide proper documentation.

More than two unexcused absences will result in a reduced grade. Each absence beyond two will result in a reduction of your final earned grade. 5 points of your total score will be deducted from your final grade for each absence after two absences. For example, 3 absences=5 points deducted from your total points. A final course grade of 90 (A) will become 85 (B). If you experience serious personal or academic problems that interfere with your attendance please let me know **before** it wrecks your grade.

If you miss class, try to borrow a classmate's notes. The instructor and teaching assistant will not assume responsibility for providing class notes to you.

Field Trips: Experiencing and learning about architecture and design outside of the classroom is an essential aspect of this course. There is one required and one optional field trip this semester, the first to be held during class time, the other on your own time to a Dallas.

Late or Missing Assignments: All assignments must be completed to pass the course, and submitted on the due dates, in person or through previously arranged electronic submission. Students will only be permitted to turn in late projects in the case of religious holiday observance or medical or family emergencies. Computer, disk, or printer malfunction are not valid excuses. Back up your work at all times. Late assignments will be penalized, with a drop of ½ letter grade (ex. A to A-) per day, including weekend days. Incompletes will be awarded only in instances of medical or severe family emergencies, or other unusual situations beyond the student's control. Documentation will be required.

Electronic Citizenship: As many students have reported to me, the use of music players, email, or video games during class is distracting to those around you. Please turn off your cell phones when you sit down. Laptop computers may be used only for note-taking; any student found browsing the internet, instant messaging, or browsing Facebook (etc.) will be subsequently and permanently banned from using his or her laptop in this class. Students who use cell phones or gadgets for non-class related activities will be marked absent and asked to leave for the remainder of that class.

Electronic mail has become the preferred method of communication in the personal, academic and professional lives of many people. In this course, I will often use email to send messages to students regarding announcements, assignments, and answers to questions. I am receptive to email messages from students; however, I prefer to meet with students in person during my office hours. I hold office hours every Thursday from 2-4 and by appointment. I encourage every student to take advantage of this opportunity

to meet with me one on one. This is the ideal, appropriate time to ask for clarification about course material and policies, or to get help with your research project.

When that is not possible, feel free to email me, but you must allow at least 24 hours for my reply. If you are writing to notify me that you will not be in class, I expect to receive the email before class begins. Because email often takes the place of face-to-face communication, please maintain the same level of courtesy and respect in electronic communications that you would in conversation. Do not write something in an email that you would not feel comfortable saying in person.

Academic Integrity: Students in this class have the right to expect that their fellow students are upholding the academic integrity of this University. Academic dishonesty is a serious offense because it undermines the bonds of trust and honesty between members of the community and defrauds those who may eventually depend on our knowledge and integrity. Such dishonesty includes cheating, fabrication, facilitating academic dishonesty, and plagiarism.

The University of North Texas has established a range of penalties for students guilty of plagiarism or academic dishonesty. Appropriate penalties include suspension or expulsion from the university, a failing grade for the course, a failing grade for the assignment, or a reduced grade or redone assignment. All instances of serious plagiarism are reported to the Dean of Students.

Plagiarism is the most common form of academic dishonesty. Plagiarism can be a difficult concept to define; however simply put, plagiarism is using other people's ideas and words without clearly acknowledging the source of that information. It is important to note that at the university we are continually exposed to other's idea. We read ideas and words in textbooks, hear them in lectures, discuss them in class, and incorporate them into our own writing. You must always keep in mind that you must give credit where credit is due.

Plagiarism can occur in many forms and media. Although most commonly associated with writing, all types of scholarly work, including interior design projects, music, scientific data and analysis, and electronic publications can be plagiarized. Plagiarism includes, but is not limited to, the appropriation, buying, and receiving as a gift, or obtaining by any other means another's work and the submission of it as one's own academic work offered for credit.

To avoid plagiarism you must give credit (for example, in a footnote) whenever you use:

- another person's idea, opinion, or theory;
- any facts, statistics, graphics, visual images (i.e.: drawings, videos, etc.) that are not common knowledge.
- quotations of another person's spoken or written words; or
- paraphrase of another person's spoken or written words

Students who are in violation of the university's plagiarism policy may be subject to the following:

- disciplinary probation
- receive a failing grade or zero score for the test, assignment, or the course
- creation of a disciplinary record which may impact their future

-suspension or expulsion

If you are unsure what constitutes plagiarism or academic dishonesty, or have difficulty addressing source material in your papers, please consult with the instructor.

Syllabus Changes: The syllabus is a reliable outline for the semester's work, but readings and assignments may be changed at any time at the discretion of the instructor.

American Disabilities Act: The College of Visual Arts and Design is committed to full academic access for all qualified students, including those with disabilities. In keeping with this commitment and in order to facilitate equality of educational access, faculty members in the College will make reasonable accommodations for qualified students with a disability, such as appropriate adjustments to the classroom environment and the teaching, testing, or learning methodologies when doing so does not fundamentally alter the course.

If you have a disability, it is your responsibility to obtain verifying information from the Office of Disability Accommodation (ODA) and to inform me of your need for an accommodation. Requests for accommodation must be given to me no later than the first week of classes for students registered with the ODA as of the beginning of the current semester. If you register with the ODA after the first week of classes, your accommodation requests will be considered after this deadline.

Grades assigned before an accommodation is provided will not be changed. Information about how to obtain academic accommodations can be found in UNT Policy 18.1.14, at www.unt.edu/oda, and by visiting the ODA in Room 321 of the University Union. You also may call the ODA at 940.565.4323.

Course Risk Factor: According to University Policy, this course is classified as a category one course. Students enrolled in this course will not be exposed to any significant hazards and are not likely to suffer any bodily injury. Students will be informed of any potential health hazards or potential bodily injury connected with the use of any materials and/or processes and will be instructed how to proceed without danger to themselves or others.

Building Emergency Procedures: In case of emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded. Follow the instructions of your teachers and act accordingly.

Student Rights and Responsibilities: Students in this course are subject to the University of North Texas code of student rights and responsibilities. By taking this course, you agree to refrain from any and all forms of physical and/or verbal abuse, harassment, threats, or intimidation towards students, faculty, staff or others associated with course delivery or instruction. Cases of harassment, threats or abuse will be reported to University authorities. See www.unt.edu/csrr for further information.

Student Behavior in the Classroom: Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable

behavior will be directed to leave the classroom and the instructor may refer the student to the Center for Student Rights and Responsibilities to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at www.unt.edu/csrr

_INSTRUCTOR: Dr. Paula Lupkin

Please sign this declaration of understanding and agreement with the above syllabus provisions and risk factor.

I _____ (print) acknowledge that I have read the course syllabus. I understand the course structure, grading and attendance policies as well as the risk factor rating. I hereby agree to the syllabus and its provisions.

Course number and section

Risk Rating

Student phone #, e-mail address (print)

Signature

Date

Faculty Name

Signature

Date

