The word to curate derives from Latin and referred to someone invested with the care of souls. It later came to mean a caretaker of objects who engages in "objectivity" and in conservation. Today we think of a curator as someone who organizes and oversees ideas and information. Yet the act of curating extends well beyond the institutional boundaries of the museum or gallery. A curator organizes exhibitions but also competitions, symposia, or public events; publishes articles and books; launches web sites and blogs; gives seminars and lectures in the university. Rather than simply collect or preserve, a curator is actively involved in the production of meaning.

This class will examine curating practices in relation to architectural exhibitions and publications. We will look at exhibitions, pavilions, installations, magazines, journals, boogazines, websites, and blogs (among others) not only as mechanisms for presenting and distributing information but also as sites of production of ideas and discourse. In other words, these media will be seen as an integral part of architectural theory and practice.

The history of the architectural media is much more than a footnote to the history of architecture. The journals and now the galleries help determine that history. They invent "movements," create "tendencies," and launch international figures, promoting architects from the limbo of the unknown, of building, to the rank of historical events, to the canon of history. And later they may kill off these same figures. – Beatriz Colomina

If you don't admire something, if you don't love it, you have no reason to write a word about it. – Gilles Deleuze

What would it mean to speak through an exhibition rather than about it? – Tina Di Carlo

Course Overview:

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In architecture we see a multiplicity of experts in the role of the curator: artists, architects, critics, economists, editors, historians, politicians, professors and writers, among others. The role of curator has subsumed that of the editor and is played out on the printed page, in physical space, as well as in virtual space. At the same time, the relationship between the exhibition hall, the book and the internet is constantly being recast.

In early 19th C, Victor Hugo famously wrote that the book will kill the edifice and now, at the beginning of the 21st century, we are told that, in turn, digital media will kill the book. While the end has yet to come, it is undeniable that recent technological developments have short-circuited traditional economies of information production and distribution. These changes include: reformatting of physical parameters (of newspapers and magazines) to gain efficiency and a corresponding increased reliance on digital content; collapse of time between exhibition, catalogue, review and public viewing; changes and overlaps in the sequence from author / editor / graphic designer / publisher / distributor; proliferation of active, passive and participatory modes of information display. The class will study these changes and ask, what does it mean to be an active participant in architecture culture today?

1 Tina Di Carlo, Exhibitionism, in Log 20, p. 153
2 Cynthia Davidson, Editorial Statement, Log 20

Irina Verona (verona@praxisjournal.net)
TA: Taylor Louie Zanke (tlz2106@columbia.edu)
Class Format:
This class will combine a research-based seminar and a hands-on workshop.

In the seminar, through readings and research, we will study specific historical and contemporary examples of architectural publications and exhibitions. Topics will include: the role of mass media in early 20th century architecture; the means and motivations behind architecture’s inclusion in the museum; the relationship between architecture and photography; the rise of the “activist” exhibition; the inclusion of performance art inside the museum; media “convergence.” References will include:

- International Expositions / Exhibitions, such as the Architecture Biennale in Venice
- Key exhibitions by the Museum of Modern Art in New York, such as the 1932 International Style Exhibition or the more recent 2008 “Home Delivery” (2008), “Rising Currents” (2010), and “Foreclosed” (2012);
- Key exhibitions, events and publications by the Storefront for Art and Architecture in New York
- Publications such as Oppositions, Assemblage, Perspecta, Praxis, Clog, and The Architects’ Newspaper, among others
- Institutions such as the Institute of Architecture and Urban Studies; the Museum of Modern Art in New York; the Canadian Center for Architecture; Storefront for Art and Architecture; the Serpentine Gallery

The seminar will also host invited guest speakers – key figures from the current publication and exhibition scene.

In the workshop, we will develop critical ways of organizing, representing and curating information. Workshops will include visits to several exhibitions and galleries in New York City area. (Note: These visits are outside of class hours).

Students will act as the editors of the next issue of the B+C/A journal OnSite. We will collectively define the mission of the journal; gather material for publication; conduct editorial meetings and debates; and produce a publication that will be distributed early 2016.
Course Prerequisites:
Students should have some experience with Adobe Photoshop, Illustrator and InDesign and should have taken at least one architectural studio prior to taking this course.

Course Requirements:
Readings and Assignments: You are required to complete the required readings in advance of each seminar session. All readings will be posted on Courseworks. There are no textbook purchases for this course. Each assignment will outline requirements for submission and deadlines. With the exception of prior approval due to extenuating circumstances, no late assignments will be accepted without a late penalty (1 letter grade drop per each 24 hrs).

Attendance: Attendance is mandatory at all scheduled classes. Please be on time, as late arrivals will be disruptive. The only excused absences are those for reasons of documented health or crisis issues and must be approved in advance. Unexcused absences, late arrivals, or early departures from class will reduce your course grade. Students with excessive unexcused absences will see a reduction in their final grades (one third of a letter grade starting for each subsequent absence, starting with the third one). In addition to class attendance, your participation on several field trips outside of class hours will be required. You must attend at least two out of the three organized class trips.

Class Participation: Thoughtful class participation is essential. If you are not comfortable with speaking in class, please come to see me and discuss others ways to contribute.

Grading:
Attendance & Class Participation 15 %
Project 0: (B)Log 15 %
Project 1: Archive 30 %
Project 2: Display / Copy 40 %

Learning Objectives:
1. Visually communicate architectural concepts and research using discipline-specific techniques
2. Work independently and in collaborative groups on design research projects
3. Verbally and visually communicate architectural concepts in multiple media formats
4. Understand historical and theoretical context for the curation of architectural content
5. Utilize multimedia techniques, at an advanced level, to present research and a final project on a concise thesis

Office Hours:
Tuesday, 11am-12pm, Diana 500H, by appointment

Students with Disabilities
Students with disabilities who will be taking this course and may need disability-related accommodations are encouraged to register in advance with the Office of Disability Services (ODS) in 008 Milbank for Barnard students or Disability Services at Wien Hall, Main Floor — Suite 108A for Columbia students.

Honor Code / Academic Integrity
“The intellectual venture in which we are all engaged requires of faculty and students alike the highest level of personal and academic integrity. As members of an academic community, each one of us bears the responsibility to participate in scholarly discourse and research in a manner characterized by intellectual honesty and scholarly integrity.” The full statement can be found here: http://www.college.columbia.edu/academics/integrity/statement.

We expect that students will work in accordance with their honor code (Barnard: http://barnard.edu/dos/honorcode and Columbia: https://www.college.columbia.edu/honorcode). The consequences of committing an academic integrity violation in this class will be an academic sanction the matter will be referred to the Dean's Discipline process.
Course Outline and Schedule:

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<th>Week 1</th>
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“Unfair Use Exhibition” curated by Ana Miljacki & Sarah Hirschman
@ Center for Architecture - OPTIONAL

** 09/19 2:00 pm - GALLERY TALK
“Vertical Urban Factory” curated by Nina Rappaport
@ Industry City (274 36th Street, Sunset Park, Brooklyn) - REQUIRED

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Week 6:
10/13 Discussion: Exhibiting Architecture

Required Readings:
* Barry Bergdoll, “In the Wake of Rising Currents: the Activist Exhibition”
* Carson Chan, “Diary from Venice”
* Andrea Phillips, “Pavilion Politics”
* Henry Urbach, “Exhibition as Atmosphere”

Week 7
10/20 DUE: Graphic precedents / inspiration
10/22 (Mid-Semester date)

**10/24 Saturday, 3 pm - Class visit
Conversation Carlos Minguez @ Storefront - REQUIRED

Week 8
10/27 Project 1 due - Pin up and Upload
10/29 Project 0 (ongoing)

Week 9
11/03 No Class / Election Day
11/05 Project 0 (ongoing)

Week 10
11/10 Discussion: Writing and Criticism
11/12 Project 0 (ongoing)

Required readings:
* Ada Louise Huxtable, “Columbus Circle: A Project without a Plan”
* Martin Filler, “The Insolence of Architecture”
* Herbert Muschamp, “Secret History of 2 Columbus Circle”

Week 11
11/17 Discussion: Publications / Media
11/19 Project 0 (ongoing)

Required Readings:
* Victor Hugo, “This Will Kill That”

Further Reading:
* Reyner Banham, “Zoom Wave Hits Architecture”
Week 12
11/24 Project 2 - Worksession
11/26 Thanksgiving; No Class

Week 13
12/01 Project 2 - Worksession
12/03 Project 2 - Worksession

**12/05 Saturday, 10:40 am
Class visit to Museum of Modern Art -- REQUIRED
Exhibit: “Endless House: Intersections of Art and Architecture”

Week 14
12/08 Project 2 Work session
12/10 Last Class
Project 2 Work session

Week 15
12/14 (Monday) -- Last Day of classes
12/15-16 - Reading Days

12/18 - Project 2 FINAL DUE

Tuesday, January 19, 2015 (first day of classes, Spring semester)

Publication release date TBD

**NOTE:**
Dates / deadlines / readings may be adjusted. Stay tuned in class!
Reading List / References:

Banham, Reyner. “Zoom Wave Hits Architecture.”


More Reference Texts:


Blogs / Sites:
Anarchitecture (http://www.an-architecture.com/)

ArchDaily (http://www.archdaily.com/)

A/N Blog (http://blog.archpaper.com/wordpress/)

A Daily Dose of Architecture (http://archidose.blogspot.com/)

Archinect (http://archinect.com/)

Architizer (http://www.architizer.com/en_us/)

BLDGBLOG - Geoff Manaugh (http://bldgblog.blogspot.com/)

City of Sound - Dan Hill (http://cityofsound.com/)

Curbed (http://ny.curbed.com/)

Design Boom (http://www.designboom.com/eng/)

Design Observer (http://designobserver.com/)

Dezain (http://www.dezain.net/en/)

Dezeen - Marcus Fairs; http://www.dezeen.com/

Flickr (http://www.flickr.com/)

Hello Beautiful! - Edward Lifson; (http://www.edwardlifson.blogspot.com/)

Interactive Architecture - Ruairi Glynn (http://www.interactivearchitecture.org/)

Kazys Varnelis (http://varnelis.net/blog)