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.

As Beatriz Colomina has argued, the history of architecture is closely aligned with the history of architectural media. 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

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

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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
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 several guest speakers from the publication and exhibition field.

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+CA 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 2017.
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 two field trips outside of class hours will be required. (If you cannot attend either of the trips, please come see me to discuss makeup options.)

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. In addition to general class participation, you will be responsible for presenting one of the readings and leading class discussion.

Barnard Speaking Fellows: One of the requirements of this course is working with a Barnard Speaking Fellow. Speaking Fellows are undergraduate Barnard students who help students craft, prepare, and deliver presentations and participate in class discussions. Your participation in the Speaking Fellows workshop(s) is a requirement of this course. Refer to page 9 of this syllabus for further information about the Speaking Fellows Program.

Grading:
<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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</thead>
<tbody>
<tr>
<td>Attendance &amp; Class Participation</td>
<td>15%</td>
</tr>
<tr>
<td>Project 0: (B)Log</td>
<td>15%</td>
</tr>
<tr>
<td>Project 1: Framing</td>
<td>25%</td>
</tr>
<tr>
<td>Project 2: Radical / Exhibitions</td>
<td>45%</td>
</tr>
</tbody>
</table>

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

Teaching Assistant: Dan Cooper, dmc2225@columbia.edu

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:

Week 1
9/06  General Introduction & Discussion: Curating Architecture  
Recommended Reading:  
* Ellen Lupton, “From Noun to Verb”

Week 2
9/13  Discussion: (Re)Presentation; Photography  
Required Readings:  
* Roland Barthes, “The Photographic Message”  
* Susan Sontag, “On Photography”  
* Rosalind Krauss, “Photography’s Discursive Spaces: Landscape/View”

Week 3:
9/20  Discussion: (Re)Production  
Required Readings:  
* Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction”  
* Beatriz Colomina, “On Architecture, Production, and Reproduction”  
* Sylvia Lavin, “Showing Work”  
Further Reading:  
Alex Ross, “The Naysayers”  
Walter Benjamin, “The Author as Producer”

Week 4:
9/27  Discussion: The Author  
Required Readings:  
* Michel Foucault, “What is An Author?”  
* Ellen Lupton, “Designer as Producer”  
* Hans Ulrich Obrist, “Curating, Exhibitions and the Gesamtkunstwerk”  
Further reading:  
* Roland Barthes, “Death of the Author”

Week 5:
10/04  Discussion: Exhibiting Architecture  
Required Readings:  
* Brian O’Doherty, “Inside the White Cube”  
* Barry Bergdoll, “In the Wake of Rising Currents: the Activist Exhibition”  
* Henry Urbach, “Exhibition as Atmosphere”  
Further Reading:  
* Barry Bergdoll, “Out of Site / In Plain View: One the Origins and Actuality of the Architecture Exhibition”  
* Hal Foster, “After the White Cube”

9/08  Introduce: Project 0  
Visit to Avery Library Classics  
9/15  Project 0 (entry 1)  
Project 1 - work session  
9/22  Project 0 (entry 2)  
Project 1 - work session  
9/29  Project 0 (entry 3)  
Project 1 due: In class presentations  
Introduce Project 2  
10/06  Project 0 (entry 4)  
Guest speaker:  
Jacob Moore, Curator & Assistant Director, Buell Center
Week 6:
10/11 Discussion: Exhibiting Architecture

Required Readings:
* Carson Chan, “Diary from Venice”
* Andrea Phillips, “Pavilion Politics”
* Aaron Levy & William Menking, “Architecture on Display” (excerpt)

Week 7
10/18 Discussion: Writing and Criticism

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

Further Reading:
* Martin Filler, “The Insolence of Architecture”

**10/22 Saturday, 11:30 am - Class visit
Conversation Carlos Minguez @ Storefront - REQUIRED

Week 8
10/25 Project 2 - work session
(Group workshop)

**10/29 Saturday, 10:50 am
Class visit to Museum of Modern Art -- REQUIRED
Exhibit: “How Should We Live: Propositions for the Modern Interior”

Week 9
11/01 Project 2 - Part 1 due
Pinup in class

Week 10
11/08 No Class / Election Day

Week 11
11/15 Project 2 - work session
(Group workshop)

Week 12
11/22 Project 2 - work session
(Group workshop)

10/13 Project 0 (entry 5)
Project 2 - work session
(Due: bibliography & images)

10/20 (Mid-Semester date)
Project 0 (entry 6)

Guest speakers:
Kyle May and Julia van den Hout
Editors, CLOG

10/27 Project 0 (entry 7)
Project 2 - work session

11/03 Project 0 (entry 8)
Project 2 - Part 1 Pinup

11/10 Project 0 (entry 9)
Watch: Helvetica (part, in class)
Project 2 - work session

11/17 Project 0 (entry 10)
Project 2 - work session

11/24 Thanksgiving; No Class
Week 13
11/29  Project 2 - work session  12/01  Project 2 - work session

Week 14
12/06  Project 2 - work session  12/08  (Last class)

Project 2: Final presentation

Week 15
12/12  (Monday) -- Last Day of classes
12/13-15 - Reading Days

12/19 - Project 2 FINAL DUE- 5 pm

Publication release date: May 2017

**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/
Information about Barnard Speaking Fellows:

One of the requirements of this course is working with a Barnard Speaking Fellow. Speaking Fellows are undergraduate Barnard students who help students craft, prepare, and deliver presentations and participate in class discussions. After completing a one-semester training course in the theory and practice of public speaking, they are attached to speaking-intensive courses across the disciplines, helping students build stronger, more nuanced arguments through reflective, critical thinking and collegial support. Speaking Fellows do not grade your presentations or public speaking skills. They help you figure out what it is you want to say and how to say it most clearly and effectively, giving you the support to become more comfortable and confident in your speaking abilities.

Your participation in the Speaking Fellows workshop(s) is a requirement of this course. At the beginning of the semester, a Speaking Fellow will visit our course to go over which type(s) of workshops you will be participating in and when in the semester they will be scheduled. Preparation instructions, if any, will come at this time. On sign-up day 1-2 weeks before each workshop, remember to make a note of when and where your workshop will take place, and record your Speaking Fellow’s email and phone number in case you need to contact her.

Workshops begin promptly, so please arrive on time, if not a few minutes early. Please note the program-wide attendance policy: Because workshops are experiential and based on the group dynamic, if you are late to your workshop, you will not be allowed to participate, and may not be able to reschedule. If you have an emergency and cannot make it to your workshop, please contact your Speaking Fellow immediately.

The Head Speaking Fellow for this course is Isabelle Holt (ih2113@barnard.edu; 978-427-8962). Please contact her if you have any questions about the Speaking Fellows working with our course. If you have other questions about the Speaking Program, please contact Rebecca Kelliher, the Program Coordinator (rkelliher@barnard.edu; 212-854-8941).

For more detailed information about Barnard Speaking Fellows philosophy, policies, and FAQs, please see the website: www.barnard.edu/speaking