

ARCH UN3290 CURATING ARCHITECTURE

Tuesday and Thursday / 9:00 am - 10:50 am / Diana 501

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Course Overview:



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 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”ⁱ 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. Magazines and exhibitions from the 1920s helped shape the agenda of the architectural avant garde. Later, magazines in the '60s and '70s foreshadowed the theoretical debates of the 1970s and 1980s. In recent years the explosive growth of architectural exhibitions, as well as print and digital publications, suggests that curating architecture is now inseparable from architectural discourse and practice. Curating architecture “has become its own form of architectural practice.”ⁱⁱ

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?

ⁱ Tina Di Carlo, *Exhibitionism*, in *Log 20*, p. 153

ⁱⁱ Cynthia Davidson, *Editorial Statement*, *Log 20*

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+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 spring 2018.



Top left: Do Ho Suh, "Home Within Home," installation view, Museum of Modern & Contemporary Art, Seoul, 2013 (photo <http://www.lehmannmaupin.com/>). **Top right:** "FLW: Unpacking the Archive," at MoMA 2017 (photo IV). **Bottom left:** "Aesthetics / Anesthetics," Storefront for Art and Architecture gallery (photo courtesy Storefront) **Bottom right:** View of entrance to the *Elements of Architecture*, Venice Biennale, 2014 (photo IV). **Previous Page, left:** Masonry Arch, part of Venice Biennale, 2016. (image by Laurian Ghinitoiu); **Previous Page, right:** Glass House, with "Veil," an installation by Fujiko Nakaya, 2014 (photo IV).

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.

Grading:

Attendance & Class Participation	15 %
Project 0: (B)Log	15 %
Project 1 : Framing	25%
Project 2: City as Exhibition	45 %

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 Assisant: 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

9/05 General Introduction & Discussion: **Curating Architecture**

9/07 Introduce: **Project 0**
Introduce: **Project 1**
Visit to Avery Library Classics

Recommended Reading:

* Ellen Lupton, "From Noun to Verb"

**** 09/09 Saturday, 10:50 am**

Class visit to Museum of Modern Art -- REQUIRED

Exhibit: "Frank Lloyd Wright at 150: Unpacking the Archive"

Week 2

9/12 Discussion: **(Re)Presentation; Photography**

9/14 Project 0 (entry 1)
Project 1 - work session

Required Readings:

* Roland Barthes, "The Photographic Message"

* Susan Sontag, "On Photography"

* Rosalind Krauss, "Photography's Discursive Spaces: Landscape/View"

Week 3:

9/19 Discussion: **(Re)Production**

9/21 Project 0 (entry 2)
Project 1 - work session

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:

9/26 Discussion: **The Author**

9/28 Project 0 (entry 3)
Project 1 due: In class presentations
Introduce **Project 2**

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:

10/03 Discussion: **Exhibiting Architecture**

10/05 Project 0 (entry 4)
Visit to: **Living in America: Frank Lloyd Wright, Harlem and Modern Housing**, Lenfest Center for the Arts, Columbia University; Gallery talk with: **Jacob Moore**, Curator & Assistant Director, Buell Center

Required Readings:

* Brian O'Doherty, "Inside the White Cube"

* Praxis Questionnaire for Architectural Curators

* 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"

Week 6:

10/10 Discussion: **Exhibiting Architecture**

Required Readings:

* Andrea Phillips, "Pavilion Politics"

* Aaron Levy & William Menking, "Architecture on Display" (excerpt)

* Jack Masey, "Cold War Exhibitions" (excerpt)

Further Reading:

* Carson Chan, "Diary from Venice"

Week 7

10/17 Discussion: **Publications**

Required readings:

* Reyner Banham, "Zoom Wave Hits Architecture"

* Denise Scott Brown, "Little Magazines in Architecture and Urbanism"

* Beatriz Colomina and Craig Buckley, "Clip/Stamp/Fold" (excerpt)

Week 8

10/24 Discussion: **Criticism**

Required readings:

* Robin Evans, "Not to be Used for Wrapping Purposes"

* Manfredo Tafuri, "Operative Criticism"

* Jean Louis Cohen, "The Misfortunes of the Image"

Week 9

10/31 **Project 2 - Part 1 due**
Pinup in class

Week 10

11/07 **No Class**

Week 11

11/14 Discussion: **Writing**

* Ada Louise Huxtable, "Columbus Circle: A Project without a Plan"

* Herbert Muschamp, "Secret History of 2 Columbus Circle"

* Martin Filler, "The Insolence of Architecture"

10/12 Project 0 (entry 5)
Due: bibliography & images

Guest speaker:

Carlos Mínguez Carrasco,

After Belonging Agency,

10/19 (Mid-Semester date)
Project 0 (entry 6)

Guest speakers:

Kyle May and Julia van den Hout,

Editors, CLOG

10/26 Project 0 (entry 7)
Project 2 - work session

11/02 Project 0 (entry 8)
Project 2 - Part 1 Pinup

11/09 Project 0 (entry 9)
Watch: *Helvetica* (part, in class)
Project 2 - work session

11/16 Project 0 (entry 10)

Guest speaker:

Bika Sibila Rebek,

Curator

Week 12

11/21 Discussion: **Media**

* Beatriz Colomina, "L'Esprit Nouveau: Architecture and Publicite"

* Victor Hugo, "This Will Kill That"

11/23 Thanksgiving; **No Class**

Week 13

11/28 **Project 2 - work session**

11/30 **Project 2 - work session**

Week 14

12/05 **Project 2 - work session**

12/07 (Last class)
Project 2: Final presentation

Week 15

12/11 (Monday) -- Last Day of classes

12/12-14 - Reading Days

12/18 - **Project 2 FINAL DUE- 5 pm**

Publication release date: May 2018

**** NOTE:****

Dates / deadlines / readings may be adjusted. Stay tuned in class!

Left: Student sit-in at the XIV Triennale, 1968. [<http://www.architectural-review.com>].

Right: Opening symposium at Storefront, 2012. [http://www.mascontext.com/wp-content/uploads/2012/05/archizines_live_01.jpg]



Reading List / References:

Banham, Reyner. "Zoom Wave Hits Architecture."

Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction." *Illuminations*. Trans. Harry Zohn. New York: Schocken Books, 1968, 217-251.

Benjamin, Walter. "The Author as Producer." *Reflections: Essays, Aphorisms, Autobiographical Writings*. New York: Harcourt Brace Jovanovich, 1978. 220-238.

Bergdoll, Barry. "In the Wake of Rising Currents: The Activist Exhibition." *Log 20* (Fall 2010). New York: Anyone Corporation. 159-167.

Brown, Denise Scott. "Little Magazines in Architecture and Urbanism."

Colomina, Beatriz, ed. "Introduction: On Architecture, Production, Reproduction." *Architectureproduction*. New York: Princeton Architectural Press, 1988, 7-23.

Colomina, Beatriz. "L'Esprit Nouveau: Architecture and Publicite." *Architectureproduction*. 56-99.

Colomina, Beatriz and Craig Buckley, eds. *Clip Stamp Fold: The Radical Architecture of Little Magazines 196X to 197X*. Actar and MM Books, Media and Modernity Program, Princeton University, 2010.

Davidson, Cynthia, ed. *Log 20: Curating Architecture*. New York: Anyone Corporation, Fall 2010.

Filler, Martin. "The Insolence of Architecture." *New York Review of Books*. June 5, 2014.

Foucault, Michel. "What is an Author?" *The Foucault Reader*. Edited by Paul Rabinow. New York: Pantheon Books, 1984. 101-120.

Graham, Beryl and Sarah Cook. *Rethinking Curating. Art after New Media*. Cambridge: MIT Press, 2010.

Hitchcock, Henry-Russell and Philip Johnson. *The International Style*. New York: W.W. Norton & Company, Inc, 1932.

Huxtable, Ada Louise. *On Architecture. Collected Reflections on a Century of Change*. New York; Walker and Company, 2008.

Jenkins, Henry. *Convergence Culture: Where Old and New Media Collide*. New York: New York University Press, 2006.

Levy, Aaron and William Menking. *Architecture on Display: On the History of the Venice Biennale of Architecture*. London: The Architectural Association, 2010.

Lipstadt, Helene. "Architectural Publications, Competitions, and Exhibitions." *Architecture and Its Image. Four Centuries of Architectural Representation*. Cambridge: the MIT Press, 1989. 109-130.

Lupton, Ellen, "From Noun to Verb." <http://www.ireadwhereiam.com/>

Krauss, Rosalind. "Photography's Discursive Spaces: Landscape/View." *Art Journal* 42/4 (Winter 1982): 311-319.

Manauagh, Geoff. "Blogging 101: 01 - La storia = The history." *Abitare* 2010 Oct., n.506, p.40-43 (AB Ab59).

McLuhan, Marshall. *Understanding Media: The Extensions of Man*. Cambridge: The MIT Press, 1964, 1994.

Muschamp, Herbert. "Secret History of 2 Columbus Circle." *New York Times*, Jan 8, 2006.

O'Doherty, Brian. "Notes on the Gallery Space." *Inside the White Cube: the Ideology of the Gallery Space*. Santa Monica: The Lapis Press, 1986. 13-34.

Obrist, Hans Ulrich. *Ways of Curating*. New York: Farrar, Straus and Giroux, 2014.

Obrist, Hans Ulrich. *A Brief History of Curating*. Zurich: JRP Ringier & D.A.P. Artbook, 2008.

Pelkonen, Eeva-Liisa, ed. *Exhibiting Architecture: A Paradox?* New Haven: Yale School of Architecture, 2015.

Phillips, Andrea. "Pavilion Politics." *Log 20* (Fall 2010). 105-115.

Rappaport, Nina and Erica Stoller, eds. *Ezra Stoller, Photographer*. New Haven and London: Yale University Press, 2012.

Schafer, Ashley and Amanda Reeser Lawrence, eds. "Exhibiting Architecture. The Praxis Questionnaire for Architectural Curators." *Untitled Number Seven. Praxis: a journal of writing+building*. Issue 7 2005. 106-119.

Sontag, Susan. *On Photography*. New York: Picador, 1973, 1974, 1977.

More Reference Texts:

Beirut, Michael et al. *Looking Closer* (series). Allsworth Press.

Lupton, Ellen. *Thinking with Type, 2nd revised and expanded edition: A Critical Guide for Designers, Writers, Editors, & Students (Design Briefs)*. Princeton: Princeton Architectural Press, 2004 and 2010.

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>)

Loud Paper (<http://loudpaper.typepad.com/>)

MAS studio blog (<http://mas-studio.tumblr.com/>)

One-Way Street - Richard Prouty (http://onewaystreet.typepad.com/one_way_street/)

otrootroblog - Alejandro Hernandez Galvez (<http://otrootroblog.blogspot.com/>)

Plataforma Arquitectura - Chile (<http://www.plataformaarquitectura.cl/>)

Pruned - Alexander Trevi (<http://pruned.blogspot.com/>)

Scaffoldage (<http://www.scaffoldage.com/>)

Scouting NY (<http://www.scoutingny.com/>)

Tropolism (<http://www.tropolism.com/>)

Visual complexity (<http://www.visualcomplexity.com/vc/>)