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

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
**Class Format:**
This class will combine a research-based seminar and a hands-on workshop.

In the seminar, we will study specific historical and contemporary examples of architectural publications and exhibitions. Topics will include: the role of 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. References will include:
- International Exhibitions, such as the 1925 International Exhibition in Paris or the 2014 Biennale in Venice; key exhibitions by the New York Museum of Modern Art (ranging from the 1932 International Style Exhibition to the more recent 2008 “Home Delivery” (2008), “Rising Currents” (2010), and “Foreclosed” (2012).
- Publications will include: Oppositions, Assemblage, Perspecta, Praxis, Pidgin, 306090, DOT DOT DOT, Clog, The Architects’ Newspaper; the New York Times Real Estate section; flickr.
- Institutions: 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 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).

Several analytical graphic and critical exercises will lead to the production of an exhibition and a publication. Students will act as the editors of the current issue of the B+C 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 2015. Each student will be responsible for writing one article and editing (at least) another.

**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 / Frames of Reference: 30%
- Project 2 / Final Project: 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
Course Outline and Schedule:

Week 1
9/02 General Introduction & Discussion: “On Curation” 9/04 Introduce: Project 0
Required Reading:
* Ellen Lupton, “From Noun to Verb” (in class)

Week 2
9/09 Discussion: (Re)Presentation 9/11 Workshop:
“Architecture and Photography”
Project 0 (ongoing)
Project 1 work session
Required Readings:
* Roland Barthes, “The Photographic Message”
* Rosalind Krauss, “Photography’s Discursive Spaces: Landscape/View”

Week 3:
9/16 Discussion: (Re)Production 9/18 Project 0 (ongoing)
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”

Week 4:
9/23 Worksession 9/25 Project 0 (ongoing)
DUE: Project 1 upload
Project 1 presentation (in class)

Week 5:
9/30 Discussion: Exhibiting Architecture 10/02 Project 0 (ongoing)
Required Readings:
* Barry Bergdoll, “In the Wake of Rising Currents: the Activist Exhibition”
* Jean Louis Cohen, “The Misfortunes of the Image”
* Andrea Phillips, “Pavilion Politics”

Week 6:
10/07 Discussion: Display Spaces 10/09 Project 0 (ongoing)
Required Readings:
* Daniel Buren, “Function of the Museum’
* Brian O’Doherty, “Inside the White Cube”
* Henry Urbach, “Exhibition as Atmosphere”

Guest Speaker:
William Menking, Editor in Chief, The Architects’ Newspaper; Commissioner, US Pavilion, at the 2008 Venice Biennale
Matthias Hollwich, Principal, HWKN; Winner, PS1 Competition, 2012
Kyle May, Editor-in-Chief, CLOG
Week 7
10/14 Discussion: The Author

Required Readings:
* Roland Barthes, “Death of the Author”
* Walter Benjamin, “The Author as Producer”
* Michel Foucault, “What is An Author?”

10/16 (Mid-Semester date)
Project 0 (ongoing)
Guest Speaker: Mark Wasiuta, GSAPP/CCCP and Directors of Exhibitions

Week 8
10/21 DUE: Graphic precedents / inspiration
Worksession / presentation (in class)

** 10/24 Friday, 9:30 am
Class visit to Philip Johnson’s Glass House, New Canaan, CT; meeting with Henry Urbach, director - REQUIRED

** 10/25 Saturday, 11 am - Class visit
Conversation Eva Franch, Carlos Minguez @ Storefront - REQUIRED

Week 9
10/28 Discussion: Writing and Criticism

Required readings:
* Robin Evans, “Not to Be Used for Wrapping Purposes”
* Ada Louise Huxtable, “Columbus Circle: A Project without a Plan”
* Herbert Muschamp, “Secret History of 2 Columbus Circle”

10/30 DUE: Project 2 Parts 1 & 2
Pin-up presentation (in class)

Week 10
11/04 No Class / Election Day

11/06 Movie screening: Helvetica
DUE: Project 2 Part 3 (digital upload)

Week 11
11/11 Discussion: Publications
Worksession

Required Readings:
* Reyner Banham, “Zoom Wave Hits Architecture”

11/13 Project 0 (ongoing)
Work session
DUE: Project 2 Part 4a (hardcopy)
Pin-up presentation (in class)

Week 12
11/18 Discussion: Media

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

11/20 Project 0 (ongoing)
Work session: Group template

** 11/22 Saturday, 10:50 am
Class visit to Museum of Modern Art -- REQUIRED
Week 13
11/25 Discussion: Performance
               Workshop

Required Readings:
* Chris Salter, “Entangled”

Week 14
12/02 Project 2 Work session

Week 15
12/08 (Monday) -- Last Day of classes
12/09-11 - Reading Days

Week 16
12/15 - Project 2 Part 4 FINAL DUE

Tuesday, January 20, 2015 (first day of classes, Spring semester)

Publication release date TBD

** NOTE: Dates / deadlines 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)
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/)