

CourseNo: ARCHA4032_001_2012_3
Meeting Location: BUELL HALL 300
Meeting Time: M 11:00A-01:00P

Instructor Information:
[Felicity Dale Scott](#)

Introduction

The domain of architectural work is multi-faceted, as are the multiple forms of practice and knowledge that reflect back upon it. In this sense architectural expertise appears in many formats, media, and institutional frameworks that extend beyond, while often informing, the discipline's role in the production of buildings. This heterogeneous field incorporates periodicals, books, exhibitions, installations, research institutes and labs, pedagogy, criticism, manifestos, historical scholarship, posters, films, videos, performances, conferences, and much more. These many architectural modalities, as well as their institutional and mediatic interfaces, or forms of dissemination, have each, in distinct ways, played important roles in the conceptualization and transformation of the discipline. Designed to look closely and critically at these fields of practice, this colloquium will focus on three interrelated platforms: (1) publications including magazines, reports, newspapers, and books and the architects, critics, writers, and publishers associated with them; (2) exhibitions in galleries, museums, worlds fairs, expos, biennales, and triennales and the architects, curators, and institutions involved, and; (3) experimental formats of research and the collaborative arrangements and institutions through which they function. We will investigate what role these have played in the formulation and understanding of architecture and will work to identify their contribution to seminal debates, to transformations in architecture's technical and aesthetic characteristics, to sponsoring critical experimentation, as well as to the careers of many architects. We will distinguish the different forms of expertise they manifest; ask how they function as interfaces and to what audiences; and consider whether they serve to consolidate and codify existing architectural paradigms or to forge new critical and conceptual and well as aesthetic, material, and programmatic possibilities. We will look at how various practices emerged in their specific historical context and ask to what degree did they function to maintain a status quo or to act as critical and polemical launchings. We will ask, in turn, what scope there is for pushing new formats, developing new critical concepts, opening new trajectories of investigation, and expanding the very territories of the discipline.

Requirements and Grading

Students are expected to attend all sessions and to keep up with required readings. There is a class presentation and a final paper. All work presented or submitted should be original and written for this course. Students should familiarize themselves with Columbia University's Statement on Academic Honesty, found at <http://www.columbia.edu/cu/gsas/rules/chapter-9/pages/honesty/index.html> The grade for this class will be determined as follows: Class Presentation and Participation 50% Final Paper 50%

Presentations

Students will be expected to identify a topic for research that focuses on an exhibition, publication, curator, writer, or research practice dating from the 19th to 21st century. This will be developed in the form of a class presentation and final paper. Students will be expected to commit to presentation topics in the second week of class. Presentations should be 15-20 minutes in length and relevant to a particular session. Further information will be handed out in Week 2. As an alternative, in addition to a class presentation in the format

just described, students can elect to develop, in lieu of a final paper, a detailed "program" for an exhibition, publication, or research institute, or to develop "reviews" of either buildings, exhibitions or events paying attention to their critical stakes, content, format, and contribution to the field.

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syllabus