Curating Architecture

by

Vikkie Chen

A thesis
presented to the University of Waterloo
in fulfilment of the
thesis requirement for the degree
of Master of Architecture

Waterloo, Ontario, Canada, 2014

I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

I understand that my thesis may be made electronically available to the public.

ABSTRACT

The number and profile of exhibitions centred on architecture has increased dramatically in the past decade. Curating architecture can now be seen as a distinct field. In the current practice, architectural curation has become a creative process of representing and displaying architecture with the specific aim of generating an encounter for the viewer – whether professionals or members of the general public. This thesis identifies trajectories of curation that expand the scope of architectural exhibition beyond the presentation of simulacra of completed buildings – drawings, models, photographs – to include artifacts created during the design, process based installations, experimental structures, simulations and full scale constructions. Presenting architecture in new contexts, outside traditional gallery and museum spaces, as a process, as research and at full scale allows exhibitions to explore ideas and issues that are otherwise difficult to express and examine. The multidisciplinary facets of contemporary architecture – with its complex relationship to culture, politics and other fields such as art, history and engineering – can now be investigated and discussed in a more generative fashion and the latent layers revealed and activated.

Unlike the artist, the architect does not consider the exhibit a final product; rather it is a tool for disseminating designs to the public, discussing issues among disciplines and experimenting with forms, materials, techniques and ideas. This thesis emerges from research on architectural exhibitions and interviews with practicing curators. It explores the potential of exhibitions as places of mediation, interaction, education, conversation, deliberation, inspiration and experimentation. The document presents a cross-section of institutions and organizations engaged in mounting public displays on architecture. It presents actual curatorial activities in which the author played a role. The development of BRIDGE Waterloo Architecture is the result of an aspiration shared by students and members of a community to create a public platform for exhibitions and events that enhances the overall levels of architectural awareness and cultural intensity. A discussion of three sample exhibitions, each representing a distinct curatorial trajectory, along with the No Small Plans, one of eight exhibitions in the Building Waterloo Region program (2014), identifies and assesses specific practices and techniques of curating architectural exhibitions Overall, this thesis endeavours to give a contemporary and expanded view on the theory and practice of curation and architectural research.

To my family: Thank you for your unquestioning support and perspective when I need it most. I wouldn't be where I am today without your love and care. Thank you.

TABLE OF CONTENTS

List of Figures

LIST OF ILLUSTRATIONS

INTRO

Curating Architecture Exhibitions

Curating architecture exhibitions is an intensively engaged practice that strives to expand and enrich the discipline, open it to the public and ground it within a larger social and cultural context. The range of venues for architectural exhibitions has also expanded. Galleries and Museums still house architectural exhibitions, but curated presentations now take place "outside the walls," in the streets of the city, at conferences and in all varieties of private and public buildings. Their purposes extend to advocacy, cross-disciplinary exchange and experimentation. The architectural curator is no longer the neutral medium that produces the show, but rather he or she must take a position, define an approach, often create the material, deal with format and all matters related to display, mediate between theory and practice, and establish a relationship with the site. The range of ways in which these aspects are considered and addressed produces exhibitions that are immensely dissimilar even when dealing with the same subject. This essay seeks to identify and critically examine the main trajectories taken by curators in the expanding field of architectural exhibition.

THE ROLE OF THE ARCHITECTURE CURATOR

The contemporary definition of curation encompasses a wide range of activities and purposes that diverge significantly from its traditional role of collecting and organizing objects. It has become a creative field of its own, where curators of different disciplines cross-pollinate and bring together artifacts and ideas from a multiplicity of sources to create and narrate a new perspective. What remains the same, however, is their social role as keepers of culture and communicators of knowledge. The role of current curators is to disseminate professional concepts to the greater public, offer links among disciplines and investigate the moment at hand. For curators

Figure I.1 Model display, Beyond the Wall 26.36° - Daniel Libeskind, NAi, Rotterdam, 1997

of architecture, this translates to finding methods of effectively communicating architectural ideas and "to cultivate an audience with the spatial sensitivity to engage with the built environment in a conscious and potentially more responsible way".[1] The aim and the challenge of the architectural curator are to communicate the complexities of architectural practice while creating an encounter for any type of visitor.

As evident in Kristin Feireiss's opinion of the role and responsibility of architecture museums, the curator has both a cultural and social mission. As the past director of the Netherlands Architecture Institute (NAi), she believes an architectural museum serves a useful function when it offers information and active discourse on the interconnections between architecture and social life. Curators endeavour to stimulate and maintain an international dialogue on urban design development and its influences on cultural policies, as well as use the various means at its disposal (exhibitions, lectures, discussions, symposiums, publications) to reveal and advance developments in the architectural field. Furthermore, curators play the role as the mediator between the professionals and non-professionals as well as the specialists from different disciplines so that ideas are formulated in a way that everyone can better understand and value the various perspectives.[2] In addition, the curator also seeks possibilities to investigate architectural theory through the exhibition, installation or event.

DILEMMA OF REPRESENTATION

When curating architecture exhibitions, the curator inevitably encounters the issue of representation. Unlike exhibitions of art where original pieces or replicas of the whole can be shown in their entirety, architecture can be presented only in

its fragments, through depictions such as plans, elevations, sections, perspectives and scale models. Shifting away from the traditional forms of representation, the modern practice of exhibiting architecture is attempting to address the difficulty of conveying architectural ideas through installation and prototyping. This development, while a great method for professionals to investigate architectural theory, also bridges architects to the people that inhabit the spaces they design through the direct display of concepts in physical form. Architectural ideas are thus communicated more realistically to the inexpert public, allowing the valuable information to be disseminated to a wider audience.

Daniel Libeskind's 1997 exhibition at the NAi, "Beyond the Wall" is a prime example of this challenge of representation in curating architectural exhibitions. Libeskind wanted the exhibition to be beyond "mere representation of a building or of a particular work." He anticipated the experience of the space, the "fusion of seemingly irreconcilable dimensions," to
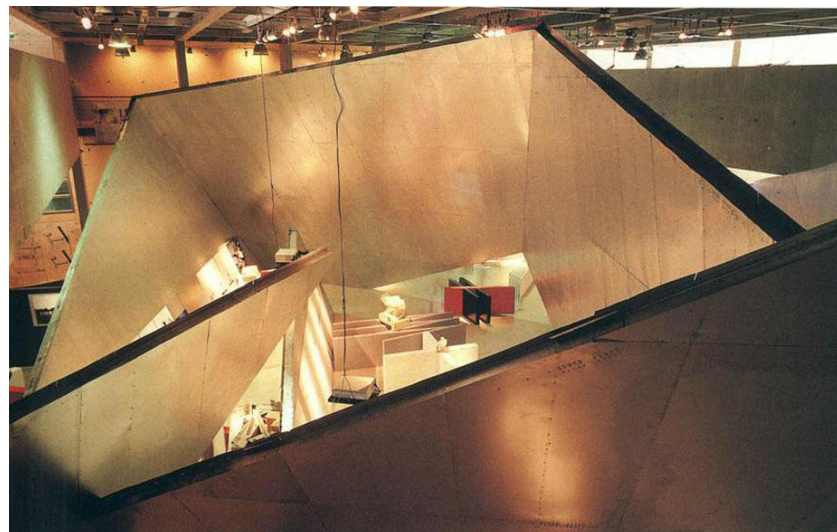
Figure I.2 *Exhibition walls, Beyond the Wall 26.36° - Daniel Libeskind, NAi, Rotterdam, 1997*
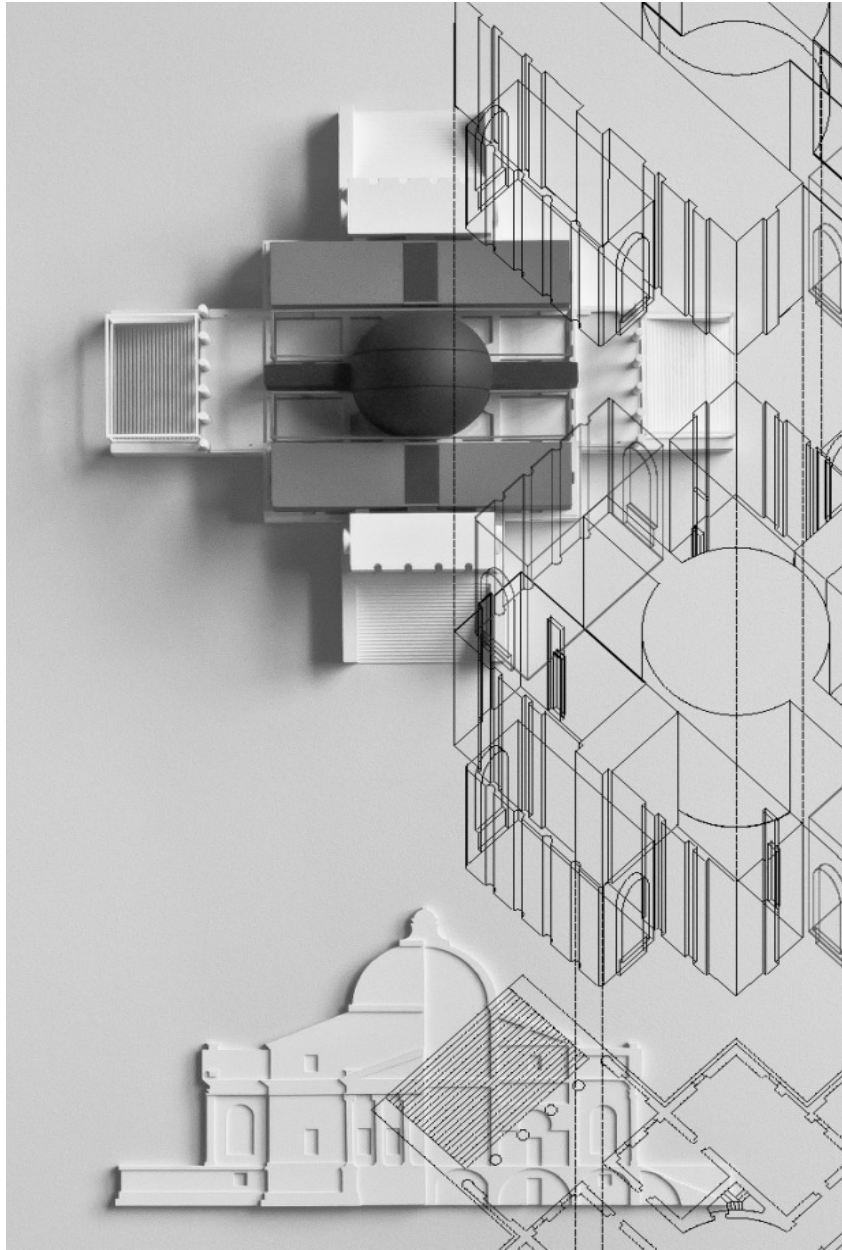
be the principal object in the show. The building-sized slanting walls made of folded metal seemed to shift and twist in midair, producing a distinctive sensual experience depending on the visitor's movement in the space. This building within a building was used as an opportunity for experimentation of architectural ideas and the curator supplemented it with drawings from his office.[3] This exhibition had the expressive potential to convey architectural concepts physically through space, lighting and materials; on the other hand, the traditional presentation of drawings showcased the process and tools used to realize these constructions.

VALUE OF THE TRADITIONAL ARCHITECTURE ARTIFACTS

Traditional artifacts of architecture refer to drawings – such as plans, elevations, sections, perspectives – and scaled models of buildings. Although the current movement of curation favours a more experience-based communication of architectural ideas, the value of these original representations should not be overlooked. The drawings and models are encoded with thoughts of the architect and require an educated eye to understand the architectural concepts that are embedded in their midst. As a set, they form the fundamental elements that give birth to actual building projects. The architects use these drawings and models as tools to translate what they imagine into physical form. Even though it is difficult for the general audience to experience plans and sections, these artifacts allow physical form and space to be constructed. Therefore, beyond conveying the architectural ideas in experiential form, the curator is also concerned with cultivating the spatial sensitivity in the audience to appreciate and understand the mechanism of architectural drawings and models.

Figure I.3 Villa Rotonda Model overlaid with axonometric, Palladio Virtuel Exhibition, Yale School of Architecture Gallery, New Haven, 2012

Figure I.4 *The International Style Exhibition - Philip Johnson and Henry-Russell Hitchcock, Museum of Modern Art (MoMA), New York, 1932*

Drawings and "models represent both developing thought processes and samples of parallel possibilities... all imagine actual structures, but their form differs depending on what (program, structure, message, etc.) is most central to the representation".[4] As instruments of dialogue among architects, clients and the public, drawings and models are often used as tools to develop solutions and to form the basis of architectural debate. The most influential exhibition of modern architecture in the last century, "The International Style" curated by Philip Johnson and Henry-Russell Hitchcock at the Museum of Modern Art (MoMA) in New York in 1932, was centered around large photographic prints, drawings and four specialized models by Mies van der Rohe (Tugendhat house), Le Corbusier (Villa Savoye), Oud (Johnson House) and Gropius (Dessau Bauhaus).[5] These drawings and models visibly demonstrated the "three major principles that laid the foundation of the new "style": the emphasis of volume over mass, the regularity and standardization of elements, and the avoidance of ornament. These principles were applied through architectural elements such as ribbon windows, flat roofs, screen walls, non-structural partitions, as well as a simple use of color and geometry. By emphasizing and categorizing these repeated aspects of the designs, the exhibition established a new "style" in architecture".[6]

Figure I.5 *Interactive Dining Table, Un-Private House - Terence Riley, MoMA, New York, 1999*

TECHNOLOGY AND THE INFORMATION AGE

In the current Information Age, the virtual realm of the Internet and digital data is affecting the design methods of architecture. Recently developed machines and software provide state-of-the-art tools and materials for visualizing, communicating and constructing contemporary architectural form and space. Exhibitions must accommodate digital aspects and innovate methods to effectively display these trends through the use of new media and materials. Most exhibitions now have a web presence that is promoted through social media, and the exhibitions themselves incorporate the use of specialty lights, sounds, projections and digital screens. Careful curation is critical if the viewer is to make any sense – both as meaning and direction – of the over-abundance of information available.

Terence Riley's exhibition, "Un-Private House", featured a *dining table* as an interactive interface where, instead of having isolated screens in carrels, visitors could gather around a big touch screen round table to look up information. "Eight people could call up digital information and images that were projected onto the surface. Everyone could see what everyone else was doing and it became more public, more exhibition-like than a solitary pursuit".[7] The incorporation of technology in exhibitions is also evident in the Venice Biennale of Architecture; starting as early as the first exhibition of the new millennium, a website was created to search for new talent and ideas in preparation for the Biennale. The principal aims of that year's exhibition were to involve young architects and to establish a constant dialogue. Using the technology of new media, the website was built to be a "site" for the gathering of ideas and proposals rather than just a "virtual location" where information is presented. In so doing, it set up a forum and launched an exchange of perspectives that generated material for the Biennale and offered everyone a platform to communicate their ideas.[8]

MEDIATION BETWEEN THEORY AND PRACTICE

Modern architectural exhibitions, in all its various forms and formats, make for a rich playing field where architects and designers can experiment with and bring their ideas to life. Through installations and publications, professionals can test developmental concepts and create physical projects that previously were only theoretical. The exhibition space, in a sense, becomes a mediation ground between theory (generally exercised in school studios where real buildings are seldom made) and practice (where buildings are made but less radical innovations are attempted due to budget and other constraints). Additionally, it is a place where architects can communicate the connection of architectural design with everyday life and promote its value to the public. The feedback and review during the process of making and presenting the project generate new material that help further develop architectural theory and practice.

Exhibition making is becoming a sub-discipline of architecture, one that is capable of producing new architecture. "The architecture exhibition, in providing a spatial experience of architectural ideas, in fact produces architecture".[9] Testimony to this effect is apparent in the 12th Venice Bienniale of Architecture "People Meet in Architecture", where the principal agenda was to examine architectural agency in the creation of space and atmosphere. Production of space as understood in terms of the socio-spatial dialectic described by Henri Lefebvre involves mutual engagement. "Space here is neither an object nor a subject, but rather 'a social reality ... a set of relations and forms.' Space, in other words, is a concrete abstraction with material consequences".[10] The emphasis of the Biennale was on experimentation, collaboration, and the generation of new forms of practices and formats for architectural knowledge. Through the act of exhibiting their research, exhibitors had many opportunities to disseminate their architectural concepts and to explore the spatial effects of their work. It also opened doors for

Figure I.6 Cloud, 12th Venice Bienniale of Architecture "People Meet in Architecture" - Kazuyo Sejima, Venice, 2010

the audience to experience and learn about architectural developments and how such development affects viewers' lives.

> "Many of the projects are collaborative and staged as controlled experiments – a cloud is generated, a working studio in Mumbai is airlifted to Venice, space is shaped with light, water vapor, sound, vegetation, fabric. Time is given substance through stop frame photography and stroboscopic light. The past takes its place with the present and reminds us of the dreams of different times and alternative futures. The interdependency of space and time are explored through projection, movement, and images (still and moving) that reveal both the complex subjectivity of perception and the intersubjectivity of experience that is shared-in the spaces of architecture as it is in the context of the exhibition itself. Throughout the exhibition the worlds of information and experience collide, intersect, and multiply their contradictions"[11]

Experimenting is about discovery. The process of experimentation involves the investigation, reflection and action based on the results of the investigation – in this case the space – that are produced in order to generate new experiences. "The built work in this formulation has its own agency; it produces its own knowledge beyond the projections of the hypothesis".[12]

Figure I.7 Hylozoic Ground - Philip Beesley, 12th Venice Bienniale of Architecture "People Meet in Architecture" - Kazuyo Sejima, Venice, 2010

CREATING THE ENCOUNTER

The museum and gallery have always been places where cultural artifacts are stored and exhibited, playing an imperative role as an educator and muse for society. As the root word of 'muse'um evokes, the modern museum is an agent of discovery and innovation; it is also a place where people go to think about the present and shape the future. Contemporary exhibitions bring together ideas from different disciplines, resulting in various combinations of thoughts that become catalysts for the creation of new concepts and philosophies. Often, the artifacts or subject of the exhibition have been displayed previously, in which case, an alternate encounter with the topic becomes the significant purpose of the exhibition. As curators become more active in their roles, they are in a position where they can have a major influence on society. They can stimulate action and bring about awareness and change to the current issues through their work.

In the 2006 installation in the British Pavilion at the Venice Biennale of Architecture,

> "a big sign – PLEASE DO ~~NOT~~ TOUCH – hung over a model with bits of cities on it, created an encounter for visitors, encouraging them to rearrange the space of the model. The twist was that these multiple reinventions were filmed and then projected onto a big screen, and at the same time, carefully mixed with a live projection of the room itself, confusing scales and realities. In this way, the viewers became occupants of the city that others were creating".[13]

With the British Council commissioned Window Gallery project that Andrée Cooke started in 1993, a new mode of practice emerged that united the conceptual approach of fine art with the practicalities of craft and design. The nine large window displays showcased a combination of experimental work by young artists and designers from different disciplines.[14] It energized a new discourse among the worlds of art, design and craft where references are increasingly taken from other creative fields to generate fresh insights.

Figure I.8 PLEASE DO ~~NOT~~ TOUCH at the British Pavilion, 10th Venice Biennale of Architecture "Cities, architecture and society" - Richard Burdett, Venice, 2006

SITE/SPACE

Architectural curation is often concerned with spatial and social concepts beyond what can be physically contained within an exhibition space. Curating architecture outside the traditional gallery space is now more prevalent than ever because curators recognize that many viewers find it difficult – especially those not trained in three-dimensional visualization – to make the imaginative leap from what is displayed in a gallery to the multi-sensory and dynamic experience of the actual building and the space unfolding in time. Some examples of these curated programs are city tours, conferences, interactive events, storefront exhibitions, etc. Currently, the gallery exhibition is simply the starting point that connects visitors to the wider architectural environment that surrounds them, whether it is an intimate local community or a greater global trend. Curators are looking into new formats and processes that involve the movement of the body in space to provide the visitor with a more visceral experience. Underlying this drive for change is the concept that there is a fundamental cognitive connection between perception and action. "The body is both the source and medium of our knowledge about the world..."[15]; thus, what better way is there to understand architecture than to interact with the physical environment itself?

Between 1999 and 2000, a postgraduate teaching project at the University of Nottingham asked students to design an exhibition about a chosen architect to challenge the conventional gallery format. The project "Andorak" emerged from the studio as the one with the most potential; it set out to present the work of Tadao Ando and was set up as a self-guided walk around the centre of Nottingham. Instead of focusing on presenting Ando's individual buildings and projects, the students chose to address broader thematic issues in Ando's work, such as materiality, light, nature and history. A series of locations, considered to be able to illustrate Ando's ideas in real life, were selected around the centre of Nottingham, and a tour around the city was organized based on these places. The end result was a CD-sized information package containing a fold out map that marked out stops and a set of 24 cards which featured landmarks that made connections to Ando's writings and poetry. One of the most powerful moments of the tour occurred during a long walk up a cobbled hill, where a connection was made to the ramped approach of one of Ando's museums. The participant was asked to consider the physical exertion involved in carrying the weight of the body up a slope and the possible effect this effort had on the expectation of the reward: a dramatic view at the end of a long ascent.[16] The success of this experiment led to further projects such as "Moving City", "Future Garden" and "Anywhere-Somewhere-Everywhere" that built upon the original guided walk, incorporating new technological elements such as using digital devices to display interactive maps, audio, and video content.

Figure I.9 Field Cushion: a landscape installation, Common Ground exhibition - Esther E. Shipman, Design at Riverside, Cambridge, 2012

Architectural exhibitions have the ability to advocate for the profession, to cross-pollinate with other disciplines and to advance its own practices, forming distinct trajectories of curation in architecture. The first chapter of this thesis delves into each one of these trajectories to explore and recognize the potential that curation and exhibition have for the research and development of architectural theory and practice. The second chapter will examine the current trends and practices among institutions that specialize in architectural curation. The last chapter investigates three exhibitions, one for each trajectory, to analyze the application of different curatorial techniques for achieving ambitions in architectural exhibitions.

Figure I.10 *PDA interface: interactive map, Moving City, Nottingham Castle Museum and Art Gallery, Nottingham, 2003*

ENDNOTES

1 Carson Chan, "Exhibiting architecture: show, don't tell." *Domus*, 09 17, 2010, http://www.domusweb.it/en/architecture/2010/09/17/exhibiting-architecture-show-don-t-tell.html (accessed 09 15, 2013).

2 Kristin Feireiss, ed, *Art of Architecture Exhibitions.* Rotterdam: Nai Publishers, 2001, 8-9.

3 Ibid, 66-69.

4 Yuko Hasegawa, "The sensibility, emotion and fluidity of the architectural program." Edited by Kazuyo Sejima. *People meet in architecture : Biennale Architettura 2010.* Venice: Marsilio, 2010, 35.

5 Feireiss, Art of Architecture Exhibitions, 29.

6 Gili Merin, *AD Classics: Modern Architecture International Exhibition / Philip Johnson and Henry-Russell Hitchcock.* 08 02, 2013, http://www.archdaily.com/409918/ (accessed 11 12, 2013).

7 Aaron Betsky et al., "Exhibiting Architecture: The Praxis Questionnaire for Architectural Curating." *PRAXIS*, no. 7 (2005), 117.

8 Feireiss, *Art of Architecture Exhibitions*, 51.

9 Chan, "Exhibiting architecture".

10 Eva Blau, "Agency in Atmosphere." Edited by Kazuyo Sejima.

People meet in architecture : Biennale Architettura 2010. Venice: Marsilio, 2010, 40.

11 Ibid, 39.

12 Ibid, 42.

13   Jeremy Till, "Afterword: Please do not touch." In *Curating Architecture and the City*, by Sarah and Stara, Alexandra Chaplin, 246-248. New York: Routledge, 2009, 247.

14 Andree Cooke, "Combining Forces." *Blueprint Curating Contemporary Design* (Buxton Press), 2007, 18

15 Jonathan Hale and Holger Schnadelbach, "Moving City: Curating architecture on site." In *Curating Architecture and the City,* by Sarah Chaplin and Alexandra Stara, 51-61, New York: Routledge, 2009, 53.

16 Ibid*, 55.*

1

Curatorial Trajectories

Curator

Dissemination

Representation

Advocacy

Draw Connections

Spread Information

What & How to Present

Cross-Disciplinary

Collaborate

Start Discussions

Convey Idea Apporiately

Experimentation

Create Theories

Experiment w/ Techniques

Generative & Performative

Architect

Experiment

Installation
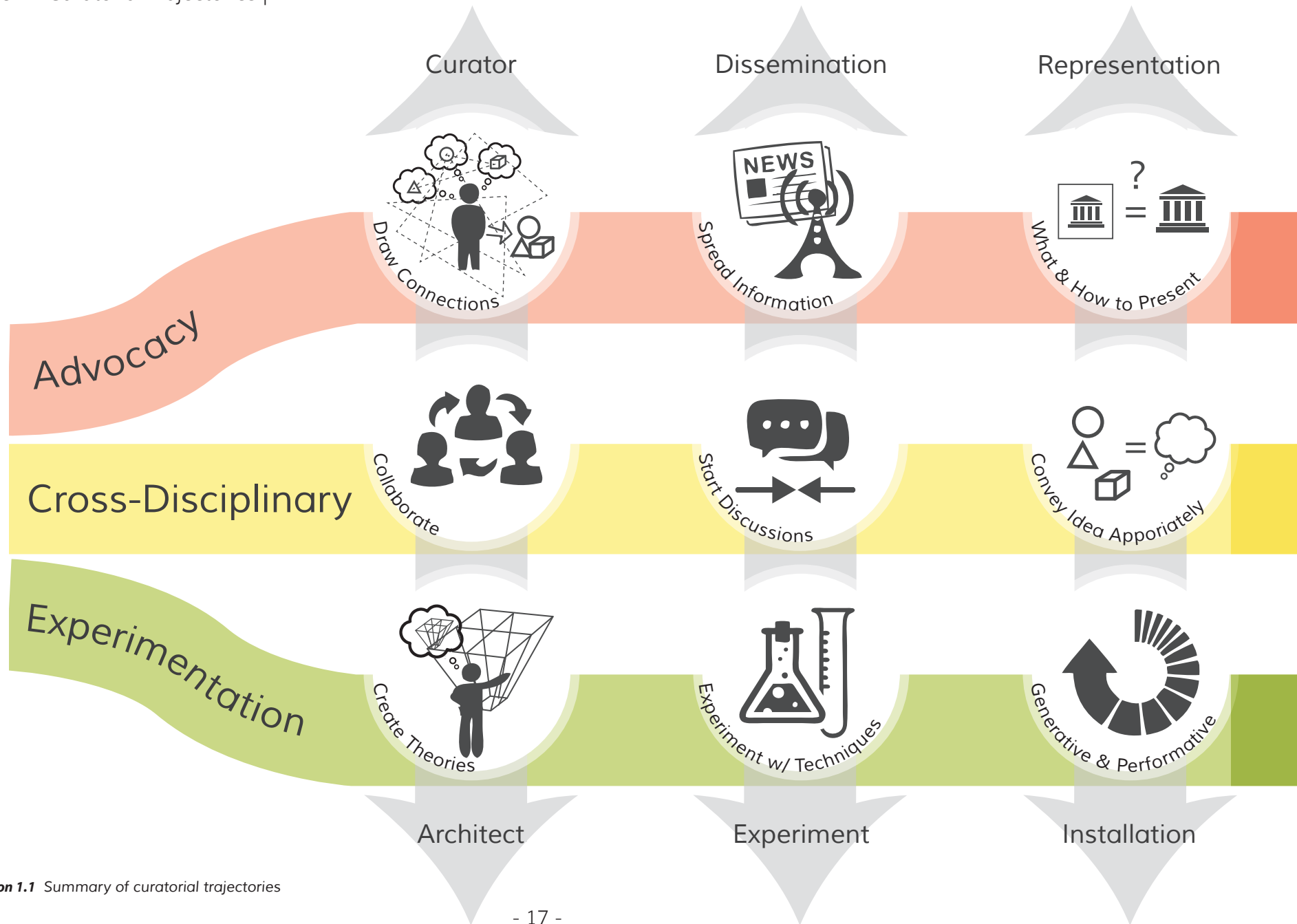
Illustration 1.1 Summary of curatorial trajectories

Medium of
Communication

To Public

Inside/ Gallery

Communication Media

Mediation with Public

Inside/ Gallery / Presentation

Exhibition as Medium

Mediation Cross Discipline

Inbetween/ Storefront/ Work

Technology & New Materials

Mediation with Discipline

Outside/ City/ Installation

Medium of Creation

To Profession

Outside/ City

Figure 1.1 Collage of Exhibitions from various programs

In the last few decades, the number of architectural exhibitions hosted in galleries and cities has been increasing.[1] This trend is, in part, happening because there is value for the practice of architecture in both the process and the result of these activities. In order to better identify the unique potential of curation and exhibition for the field of architecture, it is beneficial to distinguish common curatorial trajectories – advocacy, cross-disciplinary exploration, and experimentation – to achieve certain ambitions for architectural practice. The exhibition space provides the opportunity for architects to engage the public directly in their theoretical designs without having to come to refined conclusions, and there is also less risk in presenting radical concepts in a cultural institution where the audience is generally more receptive to new ideas. It is also a place where architects can collaborate with practitioners from different fields to synthesize innovative designs and to learn diverse methods of practice from each other. Additionally, exhibitions allow for flexibility of experimentation outside the constraints of permanence and economic worth.

The following essay looks at the objectives of these curatorial trajectories and the ways they deal with factors presented in the introduction to further the understanding of how exhibition can advance architectural pratices. These factors include

the role of the curator, the purpose of exhibition, the issue of representation, the choice of media, the idea of mediation/communication, and the inside/outside condition of site. Exhibitions have become a tool for architecture to assert itself to the public, to cross-pollinate with other disciplines, and to reinvent ways of practice.

The advocacy trajectory focuses on the dissemination of architecture and addresses socio-cultural issues related to the practice. In these types of exhibitions, the curator – regardless of their status as an architect – plays a key role in the conception and execution of the exhibition because they set the theme and direct the course of discussion around the show. Eva Franch I Gilabert, Executive Director and Chief Curator of Storefront for Art and Architecture, indicated in an interview that curators "are people who are setting larger questions."[2] In this atomization of culture where disciplinary labels and territories are clearly demarcated and constructed independently in their respective development, there is a need for someone who can transversely understand and critically analyze the relationships among diverse fields. This has been, and will continue to be, the role of the curator – to connect different obsessions and spaces of expertise and to question the overarching implications of the relationship. Similarly, Giovanna Borasi, curator and editor at the Canadian Centre for Architecture (CCA), also agrees that curators are people who "put forward ideas."[3] The curator uses the exhibition as a tool to communicate ideas and develop objectives they want to achieve. Furthermore, Larry Richards, Creative Director of WORKshop, sees the curator as an advocate for the institution where, "through the exhibitions, the public gains an understanding of what that institution's vision is, what they represent and what they want to accomplish."[4] In this trajectory, curators use the exhibition to setup a new

Figure 1.2 View of Strada Novissima, 1st Venice Biennale of Architecture "The presence of the Past", Venice, 1980

Figure 1.3 Opening dinner, "White House Redux", Storefront for Art and Architecture, New York, 2008

framework where architectural theory is reconceived in an alternate order. For example, in the 1980 Architecture Biennale, the curator, Paolo Portoghesi created the "Strada Novissima" where he used the street as a spatial and representational curating device. "It was a critique of modern urban planning and an attempt to redefine the relation of architecture to the human scale."[5] The curator can design exhibitions in a way that makes them a bridge or a forum for architectural critique, or a place that sets new "rules of game" to challenge the preconceptions of a principle.[6]

Ultimately, the objective of these exhibitions is to advocate for the profession and to develop an increased awareness of architecture and the city in the public who inhabit the built environment. Exhibitions serve as echoes of what is happening in society for people to understand more about the environment, the place and the history of the city. As well, they develop more sophisticated cities and societies that are more critically aware of the environment and actively participate

in broader discussions about the community. Exhibitions are useful for presenting ideas, educating the public and inspiring people because the cultural setting of an exhibition creates a safe environment for people to interact with design and innovation. Sara Nickelson, curator at the Design Exchange in Toronto, expressed a similar notion in an interview. The built environment is an important part of reality, it is essential for people to be aware of how the world is built, who is involved in the decisions, what were the intentions and why buildings end up the way they are.[7] For Sophie Gironnay, Director of Maison de l'Architecture (MAQ) in Montréal – who is neither an architect nor educated in the profession – how the city is built is a serious question for her as a citizen, and she feels that she has a right to know and fulfill her curiosity about the place she inhabits.[8] Architecture is a complicated profession that is often misunderstood by the public and media, so there is a need to clearly communicate and explain the concepts for people to fully appreciate the benefits of architectural design for the city.

Exhibitions are also a significant medium for both expression and criticism in architecture, "suggesting renewed considerations on the work of major architects or bringing to light overlooked figures, pointing to scenes or territories ignored by the main narrative, or signaling the emergence of innovative design strategies."[9] Beyond documenting history, exhibitions can be used to articulate a multitude of messages, from demonstrating noteworthy ideas on architectural design to advocating for environmental responsibility in building practices.[10]

Display and communication are primary concerns in the making of exhibitions. "It is impossible to put [original] buildings inside museums... [Architecture is] condemned to representations (models, drawings, and photographs) and simulacra (pretend "buildings" built in the museum) in one form or another."[11] As noted by Borasi, "for architecture, you always have to have a surrogate; the architecture is never there."[12] However, this issue of representation was bypassed by the CCA through the understanding that they are interested in the idea of architecture, which is present in the drawings and models of the projects. In a sense, both the documents that make the building and the building in real life continue to exist for their respective purposes, and can work as collaborating constructions that are open to interpretation. Most people do not have a basic understanding of architecture and cannot read architectural drawings. So, while people may have an appreciation of the way art communicates, they have a difficult time reading plans, elevations, and sections that are the main means of communication in architecture.[13] Consequently, a major challenge for curators is to charm and seduce the stranger with material that would entice them to further examine the contents of the show. "Of greater importance is that the overall story, the critical interpretation or the potential new development is not pushed to the fore... but presented as a quest to the reader or visitor."[14] In response to this, exhibitions have evolved into a more interactive experience that employs a full range of representational methods, from static images to dynamic activities.

Figure 1.4 Project Room - Common Room, Living as Form, NewYork, 2011
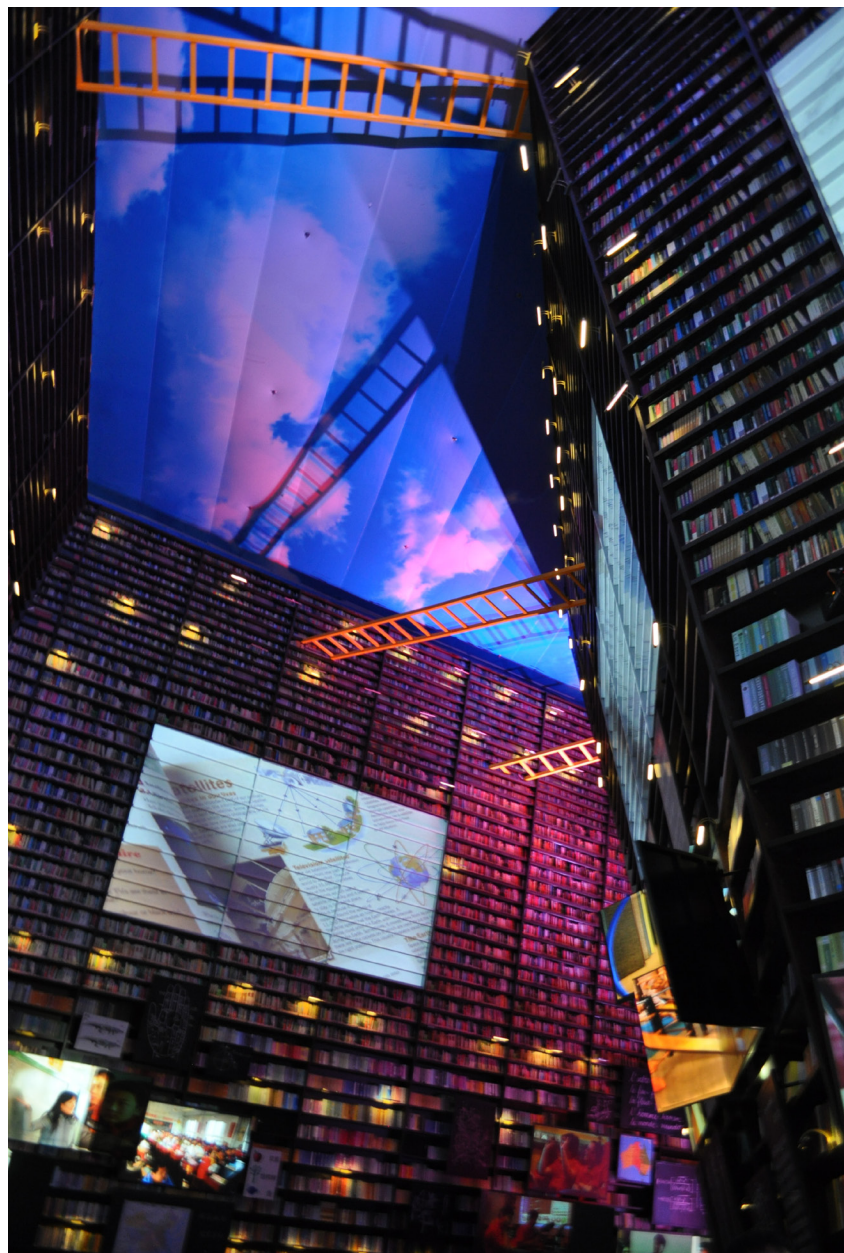
Contemporary architecture is inevitably tied to mass media, which arose from the invention of photography and printing. "It can be argued that modern architecture only becomes modern with its engagement with media."[15]   Current architecture exhibitions are a manifestation of this development of the practice. When considering the media used in an exhibition, it is important to recognize that people need multiple access points into the subject matter, so the question is not a choice of a drawing, a model, a video, or a lecture; it is a culmination and intersection of all of those forms of media that together bring people closer to a better understanding of architecture.[16] Both Borasi and Nickelson concur that a successful exhibition will likely involve a broad mix of materials and technologies that enable visitors to grasp the concepts and stories that the curators are attempting to convey. It is important to approach curation without preconceptions about the materials. There is also a need to consider the overall effect of the collection of materials in order to find a balance between information and interest. Complex drawings are more interesting to look at, but they could put off people because it would take time to decipher the information presented.[17] Furthermore, it is important to communicate not just the idea, but also the feeling of the project to the audience. To achieve that, it is necessary to present material to which people can relate.[18] "Expositions and exhibitions have perhaps changed the character of American architecture of the last forty years more than any other factor... exhibitions are more effective than schools, newspapers, magazines... are more "public" than buildings."[19] The consideration of media in curating architecture elicits further contemplation on the intricacies of effectively presenting and promoting the ideas of the profession to the people that inhabit the built environment.

Figure 1.5 *City Library installation in Urbanian Pavilion, World Expo, Shanghai, 2010*

Exhibitions have the potential to better communicate and disseminate architecture to the general public. Communicating the notions of architectural design to the greater public is a major component of this trajectory of exhibition. More importantly, exhibitions propel ideas and designs to the audience and instigate reflective process to the work that has been produced. Exhibitions enrich the connection between architects and users that inhabit their designs, they also mitigate misconceptions people might have about the discipline. This connection is evident, as Borasi describes, when the CCA started to host exhibitions that touch on issues crucial not just to architecture but to the larger public, and received a lot of attention, especially with the shows "Imperfect Health" and "Out of Gas".[20] Exhibitions are able to open a conversation to get people thinking and talking about ideas.

Furthermore, as with the Storefront for Art and Architecture, the gallery offers a space for all their visitors to communicate and learn, even though they have different interactions and understandings of what exhibition and architecture involves. Franch I Gilabert describes three different visitors: the truck driver, the shopper and the scholar. The truck driver has driven by the Storefront countless times but has never stopped to go in. However, he is curious when he stops in front of the Storefront and stretch his neck to glimpse into the gallery. He may not know anything about Mies van der Rohe, but through seeing the display, he should be able to imagine a world that is different and that is able to transform his understanding of space and collective form. Similarly, with the shopper walking around Soho, the exhibition should be able to trigger that person's curiosity and have them walk away with new knowledge and questions. Lastly, the scholar coming specifically for a conference or an exhibition
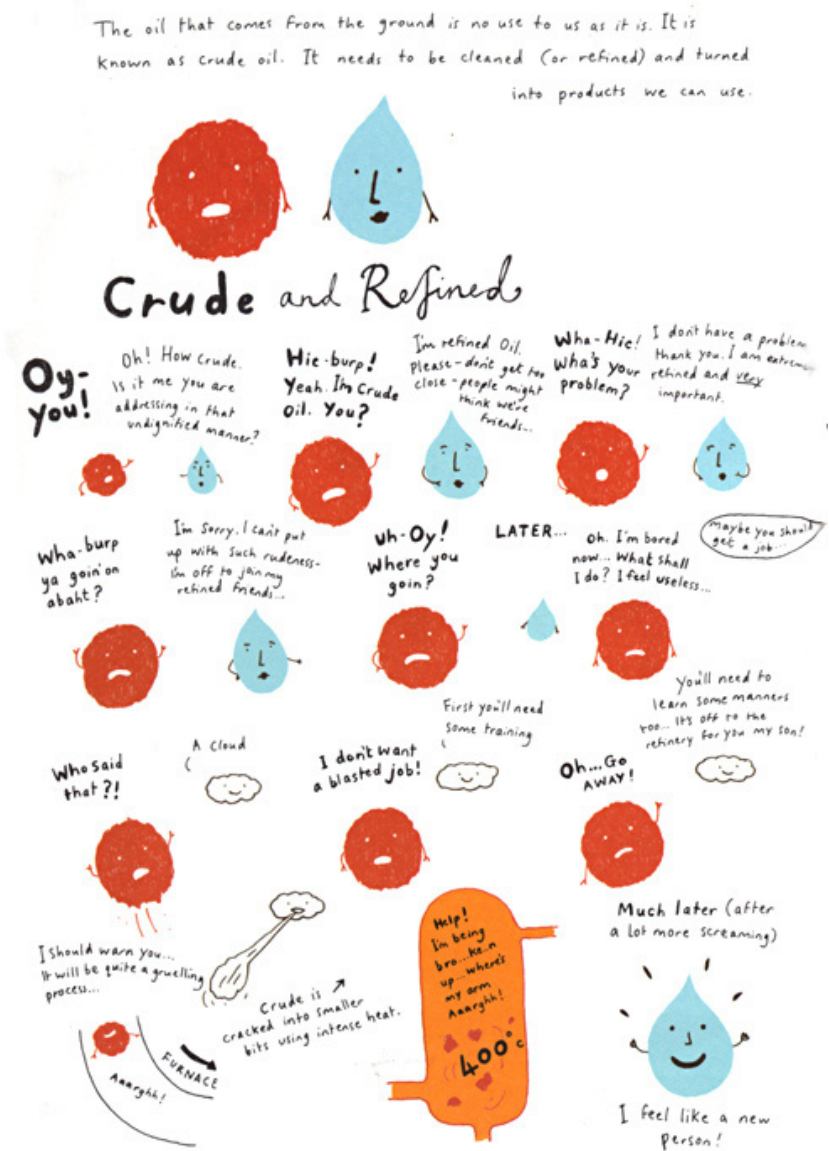
Figure 1.6 *Sorry, Out of Gas story book illustration, CCA exhibition publication, 2008*

to study the subject should still be able to learn new ideas from the exhibit. They may know all about architectural history but they will still leave with more questions than they had before and not necessarily gain any answers.[21] The work of EventArchitectuur further investigates the role of the exhibition space as a mediation ground through creating exhibitions that question how an audience can be involved in a story. "A more interpretive role is expected of a visitor: ideally [the] exhibition designs contribute to this expectation and to a public conversation... more than pure representation... it is a physical as well as mental thinking space."[22]

Most exhibitions in this curatorial trajectory are situated in cultural institutions – galleries and museums. Although such cultural institutions are not always in direct interaction with the built environment, the distance actually facilitates new perspectives and experiences of architecture. The formal establishment also provides a framework that structures critical discussions, which lead to disciplinary movements.

"Indeed, exhibitions (and related events and publications) have been a productive and visible site of critical and experimental practice in architecture; they have been central to opening new lines of research, testing new formats, technologies, and programmatic investigations, and launching new polemics and conceptual claims for where architecture might lead." [23]

A noteworthy paradox inherent in architecture exhibitions is that, because the building itself cannot be placed inside a gallery, the objects generated in the course of imagining, producing and recording the architecture are privileged and "inevitably shift the focus from finished product to process, from built work to idea, from physical properties of the building to its conception and critical reception."[24] In so doing, the limitations of the architectural exhibition have contributed to an alternate examination of architecture that is concerned with constituting a body of knowledge, a set of practices, and a way of thinking and operating in the world. This notion is evident at the CCA where, three years ago, they established two curatorial programs: an internship and a young curator

Figure 1.7 *The Relational in Architecture, Architecture Association, London, 7 - 27th May 2012*

program. For Borasi, this is an interesting program because both the intern and the young curator bring forward a different approach, allowing the CCA to embrace new models of curating and to push for different ideas.[25] Franch I Gilabert also brought up in conversation that the advantages of the exhibition space is that it offers a place of suspension where judgment is suspended. However, it is important to be conscious of this suspension that visitors make when they enter a gallery. Sometimes, it is problematic when a person enters into a cultural institution. Everything becomes of value as objects in a temple of culture. Conversely, curators and architects could learn to take advantage of that boundary, of that state of acceptance that the cultural institution is and should be and use it to initiate serious contemplation of societal concerns.[26]

In the cross-disciplinary trajectory of curation, art is the most prominent field with which architecture interacts, along with other creative disciplines such as music, dance, literature, film, drama, etc. Exhibition, traditionally the realm of the arts, has now expanded to incorporate architecture in order to extend and cross-pollinate ideas and processes of different creative disciplines. The curator's position in this instance is a mediator or a collaborator whose central mission is to bring forth a conversation and to create synergy among many artistic fields. The curator's most significant role in this respect is to be able to have a multitude of conversations regardless of how distant or how complex artists' or architects' ideas are, to be able to start novel conversations is an important feature of curating. Curating plays a key function in the recognition of these moments of innovation, uniqueness or distinction. The curator is somebody who is an observer, who sees the emerging potential and who is able to understand what is pulsating outside of pre-existing forms. The curator must be able to discern information and start meaningful conversations that can bring people to the ultimate end of the power of their work.[27] The curator's reward is to be able to have an impact on and be able to push architects in their own creative path. Gironnay at MAQ created an event called "Archi-fictions," which brought fiction writers and architects together. The architects created installations and the writers wrote short stories. Actors read the stories to the public in the installations. Text, space, and object in the space were all examining the same subject for everyone.[28] There is boundless potential for innovation through the collaboration of different creative fields.

This cross-disciplinary encounter, where creative practices move into architectural space and architecture moves into other arts, "is now a primary site of image-making and space-shaping in our cultural economy." The importance of this conjunction is in part due to the fact that institutions, such as corporations and the government, have turned to the art-architecture connection to attract businesses and to brand cities with arts centres, festivals and the like.[29] Often, where different disciplines and architecture converge, inquiries about new materials, technologies and media come into focus, making it fertile ground for discussions about design processes/techniques and discoveries of new generative networks. The intention of this curatorial trajectory is that it "might bring together different fields in a new dialogue, and, ultimately, open up new places of thought in which the different modalities of curating architecture could also be brought together."[30] It is also interesting to note that, as Kazuyo Sejima, curator of the 2010 Venice Architecture Biennale puts it, "space is no longer solely designed by architects and built forms are realized through collaborations with other professionals" and also users of a building. "So, curating here is a collective project involving the collaboration of design professionals as wells as exhibition visitors"[31]

Exhibitions also support the advancement of architectural design research beyond what is conceivable within the limitations of inter-disciplinary knowledge.

Issues of representation are not inherently applicable to this trajectory of curation as the contents of exhibition cover a broad array of formats (literature, film, music, objects, etc.) with differing artifacts from the various creative fields that would require appropriate methods of presentation depending on the focus of the exhibition project. The work of the curator should not divide the issue of display from content, so there is a need to involve the architect and graphic designer as a team in order to orchestrate the curatorial components and make decisions about how artifacts and ideas are presented based strictly on their connection to narrative and concept. The approach is to discuss and decide on the idea that is to be conveyed and then understand which objects are needed to express that idea. This is a different approach than starting from the objects and trying to put them all together to create a story. In doing so, the narrative is formulated carefully from assessment about whether additional material needs to be created to help convey the idea.[32] Architecture is a complex design form that can be conveyed in a multiplicity of set-ups; in most cases, it is more critical to consider the curatorial objective when contemplating the strategy of display.

Exhibitions can be seen as a medium through which architecture can extend outside its disciplinary boundaries to explore wider territories. Common Room, a provisional architectural practice, considers all the different forms of research as "means of engaging in spatial practice; ...[and] ways of communicating, discussing and occupying the built environment." An example of this approach is a self-published newspaper called the Common Circular project, which has generated installations, prototypes (for distribution systems) and activities in the urban environment (such as tours). For

Common Room, "they are a means to draw on architecture's potential to work with other disciplines... and engender a dialogue between disciplines (graphic design, journalism, curating, pedagogy), using architecture as a kind of 'host'."[33] This kind of practice supports Anthony Vidler description of how

> "the foundations of the architectural discipline have been substantially redefined in relation to an 'expanded field' and a set of different disciplines. Drawing on the earlier 'expansion' of the sculptural field as it was defined by Rosalind Krauss in the 1970s, Vidler observes multiplicity and plurality in contemporary architecture and a widening interest in the 'non-architectural' to construct new answers for architecture's fundamental problems today." [34]

Exhibitions have often provided venues for venturing into new fields of investigation that conventional architecture is less likely to enable. The suspension from utility that an object's presence has in an exhibition or the construction of a full scale temporary building in an expo can elicit an opening of disciplinary boundaries and conventions that facilitate further permeability into new technologies and avenues of research and even to new social movements and political questions.[35]

Curating is also a method of mediation among different disciplines that promotes exchange of ideas and collaboration with different fields of practice. Beyond the professional practice of the architects the exhibition becomes an intermediate space for interaction with other disciplines. Exhibitions highlight current issues and mediate new ideas in an abstract way. Borasi points out that there is sometimes a risk for architects to work in only their own practice, where theory is always is about the theory of architecture and the practice of architectural work.[36] Exhibitions expand this notion and pick up interdisciplinary approaches that could bring into perspective social and anthropological ways

of examining concerns. "In recent years, the focus of the biennales in Venice shifted clearly to the wider social, political and historical context of architectural practice."[37] Common Ground, the 2012 Venice Architecture Biennale curated by David Chipperfield, "focused on the expanded field of architecture, emphasizing its political, social, and public realms as well as the collaborative nature of architectural production." For this Biennale, the curator stressed the importance of including different working methods and the critical roles of other parts of architectural culture.[38] By working with methods used in other fields, architects have gained insight into their own works as well as contributed to ideas in other disciplines, thereby creating fruitful relationships with different practices. For example, "emulating artistic practice has given architects a license to release themselves from the obligations of function, shelter, and permanence associated with architectural design. But, as architects adopted these practices from the art world, they also added expertise and perspective shaped by their own discipline, bringing architectural concerns to new audiences."[39]

The context of exhibitions in the cross-disciplinary trajectory of curation is often situated at the intersection of the different fields. Sometimes, it is positioned neither inside a private institution nor outside in a public space, but in curious interstitial locations where the perception of private/public and inside/outside is blurred. When curating for this type of exhibition, the line between what is right and what is wrong is a very narrow one because what is effective today can be ineffective tomorrow and vice versa. So, regardless of the physical space the exhibition occupies, it is necessary to understand the aims, aspirations and consequences of every single action.[40] Due to the stimulating properties of these interstitial spaces, institutions are in the process of

Figure 1.8 Arum Installation - Zaha Hadid, 13th Venice Bienniale of Architecture "Common Ground" - David Chipperfield, Venice, 2012

incorporating them into their physical space. MoMA has hired Diller+Scarfidio to design a new master plan, where part of this plan includes a big outdoor performance space. A person walking down 53rd street in New York can suddenly become part of a performance or an installation free of charge. The space becomes an outdoor room where people can walk into and be part of the institution, but is still a part of the street. Many interventions are happening in this regard where institutions are trying to move beyond the walls of the traditional gallery space.[41] Another resonant space for architecture to exhibit is inside the actual building that is featured in the show. The CCA brought a part of the Notes from the Archive: James Frazer Stirling show to Stirling's Staatsgalerie Stuttgart building and found an interesting echo in seeing an exhibition about the architect inside the architect's building; there is a dialogue between the reality and the scale.[42] Furthermore, the new façade designed by architect Steven Holl and artist Vito Acconci for the Storefront for Art and Architecture consisted of large panels that pivot into the adjacent sidewalk, creating a curious alternative space. "Now pedestrians can weave in and out of the gallery at will; gallery space is mixed with the public space of the street, bridging the gap between thinking about architecture and experiencing it."[43] The space of the Storefront also proved to be a fantastic device because it forces artists and architects to reconsider their work in this specific context. An example of this device is the project called (G)host in the (S) hell by Didier who created an intervention that exemplified the interstitial condition and created a third space that occupied both the interior and exterior of the façade.[44]

For the experimentation trajectory of curation, the curators are often architects who have a certain agenda for a specific field of research in which they are involved. They are interested in using exhibitions as productive agents through which they can develop their architectural research and practice. Many firms around the world have adopted exhibitions as a model for their research and experimental initiatives, the most prominent being Diller + Scorfidio and OMA. In many ways, architects are essentially good curators by definition of their practice. The figure of the architect is the individual who has the responsibility and the duty to unite and articulate the social, the political, the economic, and the ecological forces at work. The definition of an architect is somebody who is responsible for inventing or realizing a particular project or idea. In that sense, a good architect would also be a good cultural producer, articulator-at-large or a good curator.[45] Although Gironnay is not an architect, her direction for the

Figure 1.9 (G)host in the (S)hell, Storefront for Art and Architecture, New York, 2008

MAQ is, to bring together architects to create original work through stimulating exercises that allow architects to re-imagine the way people live.[46] "A museum or architectural center is not only a place for the classification, conservation, and presentation of objects and documents, but is also a place of production and a generator of activities."[47] Curators are now charged with the task to make this knowledge constructive and generative for the field. "Exhibitions [have] become places of creative and intellectual production, of in-depth study and reflection, and of experimental design practice."[48] The conception and surge of architecture and design biennales is also an effect of this desire to create potential instruments for facilitating experimental and critical architecture production.

Architecture is fundamentally a study of space, and thus, experiments for architecture frequently take form as 3-dimensional spatial explorations and installations. The main objective of this trajectory of work centres on understanding architectures' relationship to the world and developing techniques of designing and building with old and new materials. "The shift in status of the curator from one who cares for the work of others to one who produces work ... adds new possibilities to the field."[49] The effort of architectural curators are important because they are capable of producing developments that have an incredible strength and that are aesthetically, politically, socially active and generative.[50] These experiments are crucial not only because they are research tools, but they also respond directly to the societal issues at this moment, putting seminal topics on the table so that architects develop a critical understanding of these issues in relationship to what it means to build.[51] Moreover, exhibitions and biennales are effective laboratories for architects to enhance the individual and collective

experience of architecture in physical terms. "Architects use installations to experiment with both material and social dimensions of architecture, to create conversations both with academics and the general public about the built environment and to educate future architects", making it an important professional and pedagogical tool for the advancement of the discipline in ways that conventional buildings cannot.[52]

Representation is less of a concern in this course of curation, but that is not to say that the question of display and effect is not integral to the work of the curator or architect in experimental exhibitions. People are not interested in a space of re-representation; they are attracted to the generative and performative. The question to consider, then, is what are the ambitions and the effects that are to be conveyed? The

Figure 1.10 Water installation in Urban Planet Pavilion, World Expo, Shanghai, 2010

problem with exhibitions *of* architecture or institutions *of* certain things occurs when they remove the experience of the topic from the present moment of articulation. With architecture exhibitions in general, there is often a huge amount of effort that produce a small amount of effect, and that is often the problem with the initial conceptualization of what an exhibition aims to achieve.[53] One way to look at the exhibition space is to perceive it as a laboratory, where it is not simply a place to display a finished product, but a place to produce new content as well.[54] This concept allows curators and architects to overcome "the difficulty of all architecture exhibitions – the impossibility of showing what architecture is really like rather than merely elaborating the means of its representation."[55] Installations provide architects with a way to express their designs physically and directly where they can experience the effect of the spaces that they are trying to create.

In the experimentation trajectory, the exhibition is a channel for architects to spatially test their designs and theories for buildings in the form of carefully laid-out installations. They become "a medium for experimentation with materials, situations, and processes advancing the technological and aesthetic possibilities of the discipline."[56] Exhibits can be designed to confront visitors and trigger their curiosity by creating a puzzle and setting up challenges that operate on different levels of ideas simultaneously. The curator is able to manipulate the exact conditions to create a certain encounter with visitors and to bring about a series of reactions. Franch I Gilabert's curatorial approach to exhibitions is the idea of performance and how formats are a vehicle for production of content beyond the traditional understanding.[57] Through exploration of curatorial strategies for installation, architects are able to discover conditions that they would not have anticipated before and to produce moments of disruption within all the different types of spaces.

"Exhibitionism looks at and thinks through the productive forces of display that go beyond mere knowledge production, although that remains an essential component. It proposes that the exhibition is a work of architecture and, as such, produces a disciplinarity tied to practice. Architecture – often publicly understood as merely built form – is expanded to include exhibitions as critical, spatial practice... Architecture, as a spatial apparatus, embodies an expanded praxis, articulated and performed through myriad mediums and the circulation of media – text, drawing, model, exhibition, building, film, video and so on. Its proliferation and circulation constitutes, and is constituted by, the spatial environment."[58]

The exhibition space is becoming an increasingly useful tool for architects to develop their spatial concepts and meticulously analyze the material manifestation of their designs.

In addition to being a mediation ground for the public, the exhibition is also an interactive field. "The exhibition represents a setup in which ideas can be tested in their purest form and on a 1:1 scale... as a research space, testing directly how spatial geometry can assist in the production of intersubjective encounters."[59] The exhibition space has become a quasi-laboratory that provides architects with opportunities to advance their research.[60] This is similar for the CCA, where Borasi describes the exhibition as a research project and each project is intended to be a new contribution to architectural research.[61] As such, installation design is integral to the practices of an increasing number of architectural firms because, like competition design, it presents an opportunity to explore ideas that can later be incorporated into built work.[62] Furthermore, "many educators use installations to train future architects... to teach students about playing and building with materials, the collaborative nature of architectural practice, as well as the importance of social action and public engagement... and see installations as a form of creative expression situated within the discipline."[63]

The exhibition is a mediation between theory and practice, where theory is an understanding of society and collectivity, and practice is the knowledge of how things take form, through space, program or materials. Architects practice and curate exhibitions because today's society is more accustomed to immediate execution of ideas and things are being produced and consumed at a faster pace. A lot more attention is given to mass producing products that have a shorter life span, and so the profession wants to be in the same space of production and consumption as all other disciplines.[64]

Figure 1.11 *Field Guide Installation by F_RMlab examining dynamic relationships between people & surroundings using arduinos & sensors, Grow-op, Toronto, 2013*

The sites for the experimentation trajectory occupy a wide range of locations, from public outdoor spaces to private galleries to commercial common areas. These contexts enable explorations of diverse topics and philosophies, and give architects the opportunity to experiment outside the gallery with the public. These experiments can broaden one's understanding of a discipline or an art to understand that architecture is not just a static building; it is also about process, action and reaction.[65] Nickelson believes more exhibitions should manifest themselves like Nuit Blanche in Toronto, a dawn-to-dusk arts festival, as the whole city becomes an exhibition that engages everyone who occupies it.[66] However, it is also important to consider that stepping out of the protection of the gallery's boundaries render the project more vulnerable and susceptible to being misunderstood. But that is the challenge and the beauty of being outside boundaries. It takes bravery and determination to go outside the gallery walls. Franch I Gilabert describes several projects that the Storefront is doing in terms of breaking out of the boundaries. With the help of incredible people like Raumlabor, they collaborated on the project *Space Busters*, a giant inflatable bubble that blows up behind a milk truck and becomes a space to host events. Another project is *Speech Buster*, a table the same size as the gallery that can be taken anywhere and it is more than a table in the way that it deploys and becomes an extremely playful installation at which conversation can occur.[67] These types of installations in the city can help to strengthen a sense of citizenship by allowing the public to participate directly with their neighbourhood. Installations can play an integral role in the architectural design process and, once built, in the shaping of the culture of use. Ephemeral works can serve as research tools, a generator of meaning, a vehicle to involve the community in the design of their public spaces, and a way

Figure 1.12 Art installation, Nuit Blanche, Toronto, 2014

to create a culture of long-term civic engagement. Architects will do well to remember that "shaping the public realm involves shaping the tangible aspects of place, as well as the attitudes of those who will inhabit it."[68]

In summary, the role of the curator across the three trajectories of curation can range from:

- an advocate who distributes ideas and sets larger questions to
- a collaborator who works to create synergy between fields, to
- a producer who fabricates research experiments.

These roles correspond to the main purpose of each of the curatorial trajectories, which is to disseminate architectural practice, to start conversations and discussions and to experiment with techniques of design and building. The issue of representation is primarily a concern of the advocate, but an examination of the concept of display in the different trajectories provides insight into alternate methods of practicing architecture. Considering curation as a form of architectural practice, the exhibition can be seen as a medium for promoting architecture, learning from the expanding field and advancing architectural research. It is also a mediation ground for architects with the public, other disciplines and its own field. Lastly, the matter of site – whether inside in a gallery, in between a storefront interstitial space or outside in the city – is an interesting unearthing of the breadth of opportunities that exhibitions have for enriching the field of architecture.

The potential benefits of curatorial practice for architecture are limitless. Even though the growth of exhibition practice reflects the effects of a depressed economy and slowed developments that force architects to engage in other modes of practice, it is at least a productive way of continuing the practice of architecture and advancing the field into the future world. The explosion of biennales and expos is the consequence of adapting to a society where there is an increasing need to bring people together physically and where cities in the experienced economy use these cultural events to market themselves internationally. For architecture, the autonomy and boundaries of the practice are questioned when it crosses over into the territory of other disciplines. In many ways, curating architecture is both a reflective and creative exercise that stages the prime conditions for engendering collective ambitions and mediating diverging perspectives through the sharing of opinions and the initiation of discourse.

CHAPTER 1

ENDNOTES

1 Cynthia Davidson, "Editorial Statement", *Log* (Anyone Corporation), no. 20 (2010): 2.

2 Eva Franch I Gilabert, interview with author, January 30, 2014, see Appendix A for interview transcription.

3 Giovanna Borasi, interview with author, February 4, 2014, see Appendix A for interview transcription.

4 Larry Richards, interview with author, February 13, 2014, see Appendix A for interview transcription.

5 Lea-Catherine Szacka, "The 1980 Architecture Biennale: The Street as a Spatial and Representational Curating Device." *OASE* (NAi Publishers), no. 88 (2012), 16.

6 Hans Ulrich Obrist, "Biennial Manifesto." *Log* (Anyone Corporation), no. 20 (Fall 2010), 45.

7 Sara Nickleson, interview with author, February 25, 2014, see Appendix A for interview transcription.

8 Sophie Gironnay, interview with author, February 3, 2014, see Appendix A for interview transcription.

9 Jean-Louis Cohen, "Mirror of Dreams." *Log* (Anyone Corporation), no. 20 (2010), 49.

10 Sylvia Lavin, "Showing Work." *Log* (Anyone Corporation), no. 20 (2010), 8.

11 Jeff Kipnis, "Dear Paula." *Log* (Anyone Corporation), no. 20 (2010), 92.

12 Borasi, interview, see Appendix A.

13 Richards, interview, see Appendix A.

14 Christophe Van Gerrewey, "The 1991 Architecture Biennale: The Exhibition as Mimesis." *OASE* (NAi Publishers), no. 88 (2012), 48.

15 Beatriz Colomina, *Privacy and Publicity: Modern Architecture as Mass Media.* Massachusetts: The MIT Press, 1994, 14.

16 Richards, interview, see Appendix A.

17 Borasi, interview, see Appendix A.

18 Nickleson, interview, see Appendix A.

19 Colomina, *Privacy and Publicity,* 204

20 Borasi, interview, see Appendix A.

21 Franch I Gilabert, interview, see Appendix A.

22 Veronique Patteeuwand Tom Vandeputte, "When Things Merge." *OASE* (NAi Publisher), no. 88 (2012), 96.

23 Felicity D. Scott, "Operating Platforms." *Log* (Anyone Corporation), no. 20 (2010), 66.

24 Eve Blau, "Curating Architecture With Architecture." *Log* (Anyone Corporation), no. 20 (2010), 20.

25 Borasi, interview, see Appendix A.

26 Franch I Gilabert, interview, see Appendix A.

27 Ibid.

28 Gironnay, interview, see Appendix A.

29 Hal Foster, *The Art-Architecture Complex.* London: Verso, 2011, vii.

30 Eszter Steierhoffer, "The Exhibitionary Complex of Architecture." *OASE* (NAi Publishers), no. 88 (2012), 11.

31 Blau, "Curating Architecture With Architecture.", 21

32 Borasi, interview, see Appendix A.

33 Tom Vandeputte, "Provisional Practices." *OASE* (NAi Publishers), no. 88 (2012), 82.

34 Steierhoffer, "The Exhibitionary Complex of Architecture.", 10.

35 Scott, "Operating Platforms.", 66.

36 Borasi, interview, see Appendix A.

37 Steierhoffer," The Exhibitionary Complex of Architecture.", 7.

38 Ibid.

39 Sarah Bonnemaison and Ronit Eisenbach. *Installations by Architects : experiments in building and design.* New York: Princeton Architectural Press, 2009, 183.

40 Franch I Gilabert, interview, see Appendix A.

41 Richards, interview, see Appendix A.

42 Borasi, interview, see Appendix A.

43 Bonnemaison and Eisenbach, *Installations by Architects,* 147.

44 Tom Vandeputte, "Sites of Experimentation: In Conversations with Joseph Grima." *OASE* (NAi Publishers), no. 88 (2012), 62.

45 Franch I Gilabert, interview, see Appendix A.

46 Gironnay, interview, see Appendix A.

47 Mirko Zardini, "Exhibiting and Collecting ideas: A Montréal Perspective." *Log* (Anyone Corporation), no. 20 (2010), 82.

48 Christophe Van Gerrewey, Veronique Patteeuw, and Tom Vandeputte, "The Exhibition as Productive Space." *OASE* (NAi Publishers), no. 88 (2012), 1.

49 Lavin, "Showing Work.", 7.

50 Franch I Gilabert, interview, see Appendix A.

51 Borasi, interview, see Appendix A.

52 Bonnemaison and Eisenbach, *Installations by Architects,* 183.

53 Franch I Gilabert, interview, see Appendix A.

54 Vandeputte, "Sites of Experimentation", 62

55 Kurt W. Forster, "Show Me: Arguments for an Architecture of Display." *Log* (Anyone Corporation), no. 20 (2010), 62.

56 Bonnemaison and Eisenbach, *Installations by Architects,* 183.

57 Franch I Gilabert, interview, see Appendix A.

58 Tina DiCarlo, "Exhibitionism as Inquiry?" *OASE* (NAi Publishers), no. 88 (2012), 39-40.

59 Marianne Mueller, "The Exhibition as Social Ground." *OASE* (NAi Publishers), no. 88 (2012), 90, 95.

60 Richards, interview, see Appendix A.

61 Borasi, interview, see Appendix A.

62 Bonnemaison and Eisenbach, *Installations by Architects,* 17.

63 Ibid*,* 183.

64 Franch I Gilabert, interview, see Appendix A.

65 Richards, interview, see Appendix A.

66 Nickleson, interview, see Appendix A.

67 Franch I Gilabert, interview, see Appendix A.

68 Bonnemaison and Eisenbach, *Installations by Architects,* 170.

2

Summary of Institutions
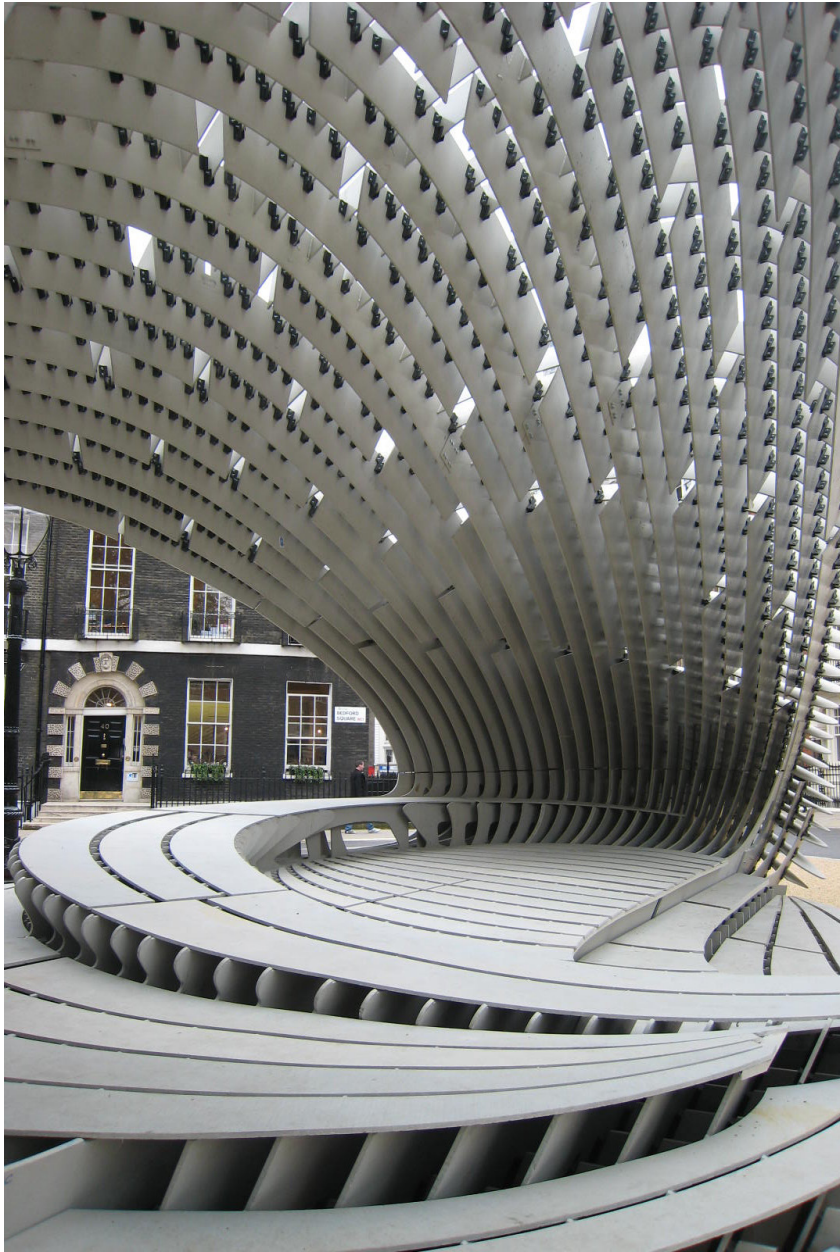
This chapter presents a sampling of institutions that conduct architectural programming as a primary part of their operations and mandate. The group was selected to represent a wide range of institutional types and curatorial practices. From high profile and well-funded museums like MoMA in New York City to the more local and low-budget galleries like Design at Riverside in Cambridge, Ontario. For each institution, I have extracted key passages directly from their official mission statements and paired them with images of significant shows to form a comparative reading of the trajectory of curation that each employs. The timeline on the following spread illustrates how the purposes and ambitions of architectural institutions have expanded from advocacy to cross-disciplinary collaborations and experiments. Newer establishments engage in more diverse methods of curation than older and more traditional organizations, which reflects the transformation of curatorial practice from collection to creation. The institutions examined represent only a small sampling, all are located in the western world. The list is not exhaustive. It is here to provide a sense of the spectrum. Other influential architectural facilities include the Architecture Association in London, GA Gallery in Tokyo and many more.

Figure 2.1 *Research Lab Pavilion C space, Architectural Association School of Architecture Design, London, 2008*

The section closes with an account of the BRIDGE initiative by Waterloo Architecture students. BRIDGE operates a website and storefront that seek to promote, develop and disseminate architectural work and to connect with the local community. As a part of the founding and directing board of the association, I reflect on the experiences and strategies gained from my involvement.

Illustration 2.1 Map of locations of institutions examined

Advocacy

1932 Museum of Modern Art (MoMA)

1956 Finnish Architecture Museum

RE
CRE
ATION

Cross-Disciplinary

Experimentation

1930   1935   1940   1945   1950   1955   1960
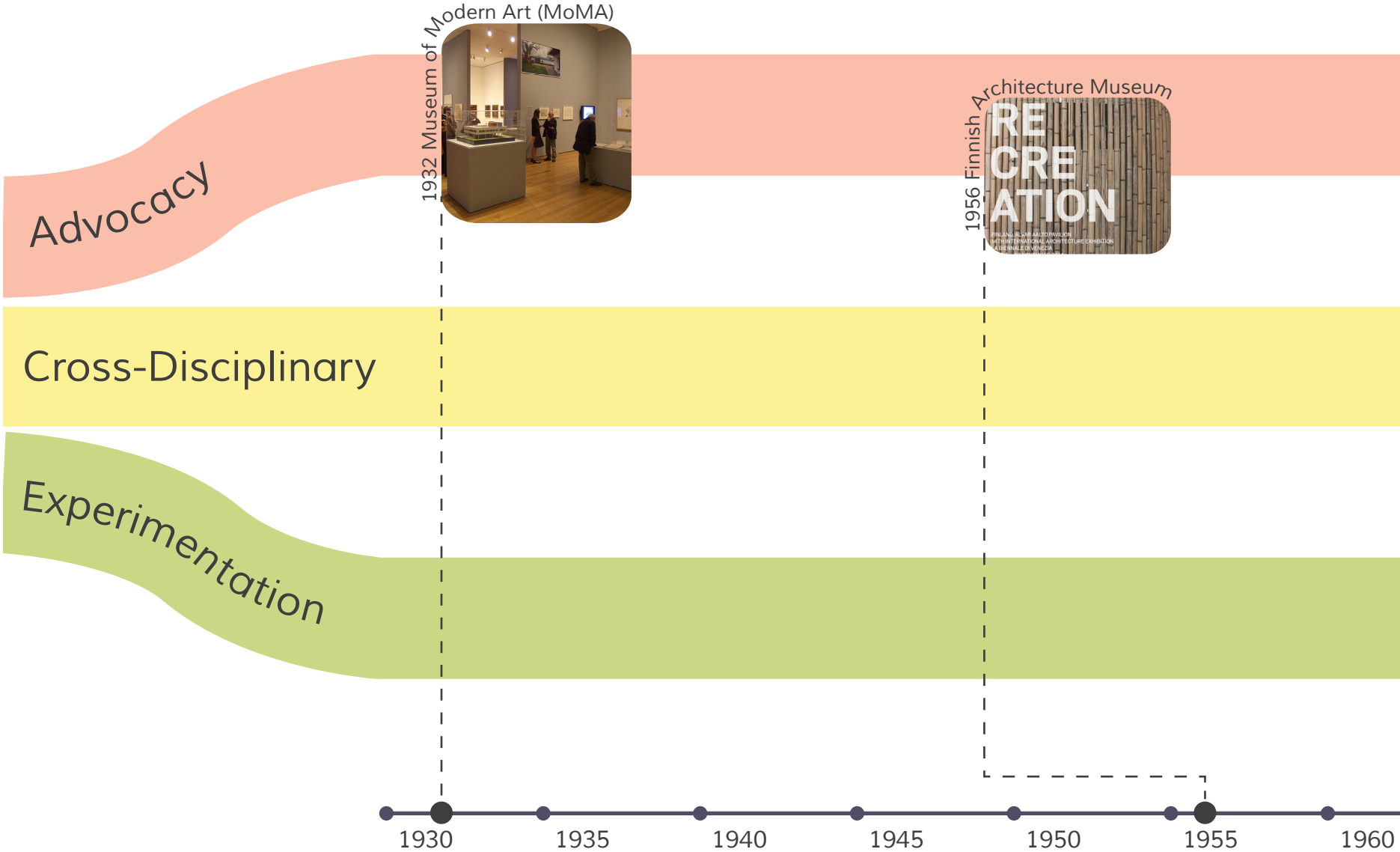
Illustration 2.2 Timeline of institutions

anadian Architecture

1980 AEDES

1981 Architecture Foundation

1982 Storefront for Art and Architecture

1983 German Architecture Museum

1988 Netherlands Architecture Institute

1994 MAK Center for Art and Architecture

2000 Serpentine Gallery Pavilions

2001 A+D Architecture and Design Museum

2004 Design at Riverside

1970   1975   1980   1985   1990   1995   2000   2005

Museum of Modern Art (1932)

New York | USA

Location: Midtown Manhattan
Building: Multiple renovation and rebuilding
Architect/Designer: Yoshio Taniguchi

The world's first curatorial department devoted to architecture and design was established in 1932 at The Museum of Modern Art. From its inception, the collection has been built on the recognition that architecture and design are allied and interdependent arts, so that synthesis has been a founding premise of the collection. Including 28,000 works ranging from large-scale design objects to works on paper and architectural models, the Museum's diverse Architecture and Design collection surveys major figures and movements from the mid-nineteenth century to the present. Starting with the reform ideology established by the Arts and Crafts movement, the collection covers major movements of the twentieth century and contemporary issues. The architecture collection documents buildings through models, drawings, and photographs, and includes the Mies van der Rohe Archive. The design collection comprises thousands of objects, ranging from appliances, furniture, and tableware to tools, textiles,

Figure 2.2 *Entrance and shop, MoMA, New York, 2014*

sports cars—even a helicopter. The graphic design collection includes noteworthy examples of typography, posters, and other combinations of text and image.[1]

— MoMA

Figure 2.3 Le Corbusier: An Atlas of Modern Landscapes, MoMA, New York 2014

Figure 2.4 Le Corbusier: An Atlas of Modern Landscapes, MoMA, New York, 2014

MUSEUM OF FINNISH ARCHITECTURE (1956)

Location: Inner-city Design District of Kaartinkaupunki
Building: Renovated building for the Learned Societies (1899
Architect/Designer: Magnus Schjerfbeck

Helsinki | Finland

The fundamental task of the Museum of Finnish Architecture, one of Finland's national museums, is to collect and distribute knowledge about architecture and increase its understanding among the general public as well as experts. It is an information centre for topical architectural practice, research and critique, oriented toward the future even as it records history. The museum builds a bridge between architecture and its users, and on the other hand it is a link in the interaction of professionals. It focuses on post-1900 architecture.

The museum, established in 1956, has large collections of drawings and photographs, a number of models and an extensive library. It organizes exhibitions in Finland and abroad, publishes books and arranges lectures. The picture

Figure 2.5 *Building, Museum of Finnish Architecture, Helsinki*

collections are in charge of the Architecture Archive, the oldest unit, whose beginnings are in the photographic collection of the Finnish Association of Architects founded in 1949.

The Library, originally a part of the Archive, became a separate unit in 1963. Exhibitions have always been the most prominent and far-reaching undertaking of the museum, and from the very start, there has been a vigorous programme of international tours.

The Research unit, established in 1976, is in charge of the museum's research, lectures and special programmes. Publication of books that are sold in the museum bookshop is nowadays assigned to the Publication unit formed in 2001.

The Museum of Finnish Architecture is one of the oldest of its kind in the world. It was established both to record Finnish built culture and to meet the international demand of material concerning Finnish architecture, which had gained an enormous fame by the 1950s.[2]

— Museum of Finnish Architecture

Figure 2.7 Re creation, 14th Venice Bienniale of Architecture - Rem Koolhaas, Venice, 2014

Figure 2.6 Finland New Forms Pavilion - Aki-Pekka Sinikoski, 13th Venice Bienniale of Architecture "Common Ground" - David Chipperfield, Venice, 2012

CHAPTER 2

Figure 2.8 Entrance, CCA, Montréal

CANADIAN CENTRE FOR ARCHITECTURE (1979)

Location: Shaughnessy Village Neighbourhood
Building: Renovated Shaughnessy House (1874)
Architect/Designer: Peter Rose, Phyllis Lambert and Erol Argun

Montreal | Canada

The Canadian Centre for Architecture (CCA) was founded in 1979 as a new form of cultural institution to build public awareness of the role of architecture in society, to promote scholarly research in the field, and to stimulate innovation in design practice.

The CCA Collection documents the culture of architecture worldwide with works dating from the Renaissance to the present day and holds one of the world's foremost international research collections of publications, conceptual studies, drawings, plans, models, prints, photographs, architectural archives, related artefacts and ephemera. The guiding purpose of the Collection is to make comprehensive and integrated bodies of material available for advanced,

interdisciplinary research in order to reveal the changing character of thought and observation pertaining to the built world, provide evidence in depth of cultural and intellectual circles of the past, and point to the future of architectural thinking and practice.

CCA exhibitions and public and educational programs forge links between architectural thinking and practice, the history of ideas, and changing social and cultural conditions. Programs are both local and international in scope. They present differing architectural ideas to the wider public at all age-levels as well as to architects and scholars, aiming to reveal the richness of architectural and urban culture and to stimulate dynamic engagement with contemporary issues and debates.

The CCA Study Centre was inaugurated in 1997 as an international institute devoted to interdisciplinary research in all aspects of architectural thought and practice. Through its Visiting Scholars Program, seminars and colloquia, the Study Centre supports individual research efforts and advances broad new lines of discourse and investigation. Linking advanced research with public engagement in architecture, the CCA encourages scholars, students, architects and other professionals to pursue projects in the spirit of a broadly connective inquiry that cuts across time, space, and media.[3]

— CCA

Chapter 2
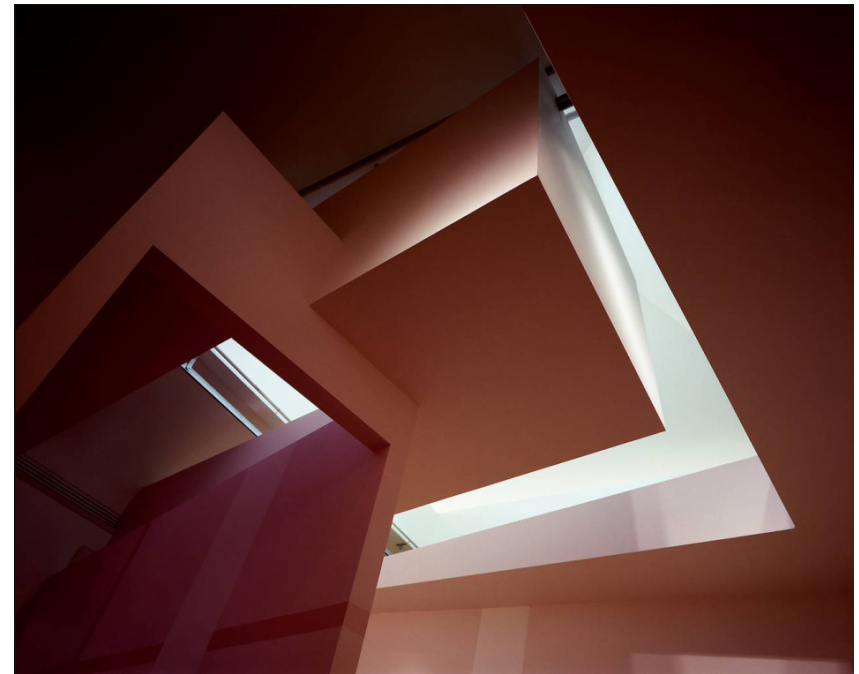
Figure 2.9 *Cities of Artificial Excavation: The Work of Peter Eisenman 1978-1988, CCA, Montréal, 2 March to 19 June 1994*

ARCHITECTURE FORUM AEDES (1980)

Berlin | Germany

Location: Pfefferberg
Building: a former brewery in Berlin Prenzlauer Berg

The Architecture Forum Aedes has become one of the most successful institutions internationally for communicating architectural culture, urban design and similar topics. Aedes is associated world-wide with the great names of the architectural avant-garde and offers an excellent platform for new generations of architects in a global context. With its continuous work, Aedes has evolved into a unique cultural brand, which enjoys an outstanding reputation.

Aedes strives to focus public attention on the cultures of building and architecture and to present and convey architectural visions, sustainable urban concepts, urban planning and landscape architecture. In more than 350 exhibitions and catalogs in the typical Aedes format, renowned

Figure 2.10 *Entrance, Aedes, Berlin*

architects and current Pritzker-Award winners such as Zaha Hadid, Thom Mayne, Daniel Libeskind, Frank Gehry or Rem Koolhaas presented their work long before acquiring world fame. In addition to 10 to 16 exhibitions per year, the dialog with outside experts and an interested public is supported by simultaneous symposia, series of lectures and discussions.

Aedes normally welcomes almost 10,000 visitors to each exhibition and monthly records around 15,000 hits on its website. World-wide more than 600,000 people a year from highly diverse backgrounds - architects, designers, journalists, engineers, politicians, urban planners, industrial representatives, and the culturally interested- are in touch directly or indirectly with the activities of Aedes. Long-standing partnerships, numerous project sponsors as well as private individuals have enabled this success just as much as the positive coverage by the national and international press.[4]

— AEDES

Figure 2.11 Exhibitions, Aedes, Berlin

CHAPTER 2

The Architecture Foundation (1981)

Location: Creative and cultural quarters
Building: The Cass London Metropolitan University Central House

London | England

Mission - The Architecture Foundation is a non-profit agency that advances architecture and urbanism to enrich life now and in future. They are independent, agile and influential.

They bring together the public and professionals to cultivate new ideas and talent, stimulate discussion, and improve the quality of the built environment.

Background - Established in 1991 as the UK's first independent architecture centre, The Architecture Foundation has organized hundreds of design initiatives, events, exhibitions and education programmes in public venues across Britain and internationally.

The Architecture Foundation is a registered charity, with a Board of Trustees composed of individuals from a wide cross-section of interests and professions including architecture, art, business, policy, media, engineering and law.

Figure 2.12 Building, The Architecture Foundation, London

Programme - The Architecture Foundation's diverse and cross-disciplinary programme includes Events from film screenings to lectures and debates; Exhibitions that experiment with representations of architecture; Competitions and commissions for buildings and public spaces; Awards that celebrate excellence in contemporary architecture and urbanism; Education projects, focusing on young people considering further built environment study; and a wide range of other Projects including the New Architects international exchange programme and the London Festival of Architecture.[5]

— Architecture Foundation

Figure 2.13 *Exploration Architecture: Designing with Nature, The Architecture Foundation, London, 2014*

Figure 2.14 Building, Storefront for Art and Architecture, New York

STOREFRONT FOR ART AND ARCHITECTURE (1982)

New York | USA

Location: Chinatown/Little Italy/SoHo
Building: Renovated
Architect/Designer: Collaborative building project by artist Vito Acconci and architect Steven Holl

Mission - Founded in 1982, Storefront for Art and Architecture is a nonprofit organization committed to the advancement of innovative positions in architecture, art and design. Our program of exhibitions, artists talks, film screenings, conferences and publications is intended to generate dialogue and collaboration across geographic, ideological and disciplinary boundaries. As a public forum for emerging voices, Storefront explores vital issues in art and architecture with the intent of increasing awareness of and interest in contemporary design.

History - Storefront was founded in 1982 by Kyong Park as an experimental forum and exhibition space for activating and engaging emerging voices and promoting public discourse around issues effecting, influencing and challenging the built environment.

Since the launch of inaugural Performance A-Z, Storefront has continued to shape itself as a platform for emerging ideas

that lie at the intersection of art and architecture, and for open dialogue and innovative exchange beyond and across borders, backgrounds and ideologies, addressing issues from new technology to the social and political forces that shape the built environment. Throughout its history, the organization has investigated critical social issues while offering emerging artists and architects the opportunity to present new ideas and exhibit innovative work.

Through its commitment to spatial experimentation and innovation, Storefront remains one of the only platforms focusing primarily on the intersection of architecture, art and design.

Storefront Gallery - The Storefront Gallery is located in a unique triangular ground-level space at the corner of Kenmare Street and Lafayette in the Chinatown/Little Italy/SoHo area of New York City. Storefront's physical location and façade, collaborative building project by artist Vito

Acconci and architect Steven Holl, can be understood as a reflection of its mission and practice, not only blurring the boundary between interior and exterior but enabling an endless possibility of panel configurations which encourage artists and visitors to create their own experience of entry, navigation and absorption in the gallery space. The unusual conditions of the gallery space, from its triangular floor plan to the unique access to the street created by the Acconci/Holl façade have made the Storefront Gallery an architectural landmark in New York City and the collective imaginary of art and architecture institutions.

Global Projects - Storefront has historically engaged with audiences through different formats of exchange with global alternative architecture and art frameworks. WorldWide Storefront, a new initiative to provide a simultaneous, multi-locus of alternative spaces around the globe and a digital platform for the expression and exchange of latent desires within contemporary art and architecture practices.[6]

— Storefront for Art and Architecture
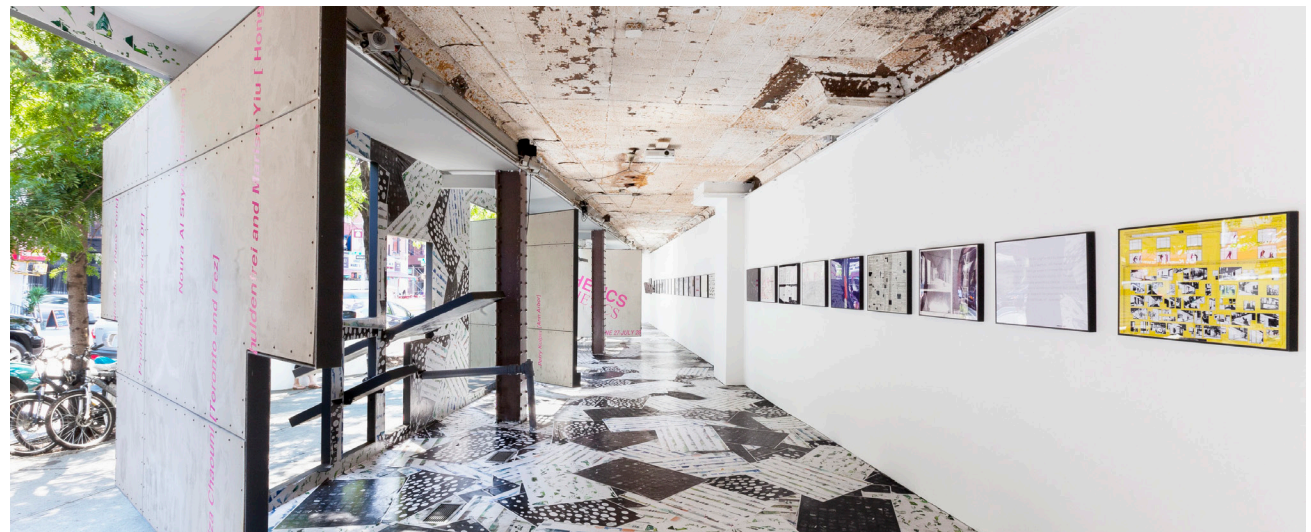
Figure 2.15 AESTHETICS/ANESTHETICS, Storefront for Art and Architecture, New York, 2012

GERMAN ARCHITECTURE MUSEUM (1983)

Location: Museumsufer
Building: an 18th-century building, the interior has been re-designed
Architect/Designer: Oswald Mathias Ungers

Frankfurt | Germany

National center for architectural debate - DAM is the "German Architecture Museum" in the City of Frankfurt with a national claim. Being the national center that address the country's building culture, it is increasingly taking up the challenge this entails, and it is something Heinrich Klotz had in mind when he founded the museum, and not only with its exhibitions, but also with conventions, symposia, and lectures, is fostering the debate on current and future architectural and urban design issues. DAM also continues to focus on current topics relating to Frankfurt. The "Pecha Kucha Night", a series of events based on the successful idea as realized in Tokyo, is regularly held at locations outside the DAM and provides a relaxed interdisciplinary platform for the young community inspired by architecture and design.

Figure 2.16 *"Building within a building", German Architecture Museum, Frankfurt*

An exhibition venue - DAM functions in large part as an exhibition hall. Each year, several major and numerous smaller exhibitions highlight issues in architectural history and current topics in architecture and urban design. An extensive accompanying program including special guided tours, excursions and conventions aims to provide more in-depth information about the exhibitions, thereby rousing the interest not only of experts in that particular field but also of lay members of the public, thus making touring exhibitions more accessible. Increased collaboration with the architecture class at the neighboring Frankfurt Städel Academy of Art is aimed at giving the future of architecture design research a strong place in DAM's work.

An educational institution - Architecture is not self-explanatory. The importance of architecture requires interpretation and commentary. Quality in architecture is not identical with spectacular building; so in order to sharpen our senses in this context DAM organizes an extensive program for children and youngsters featuring guided tours, workshops and holiday activities, as well as a diversified educational program for schools.

A collections venue - As a museum, DAM is constantly moving its tradition to date of collecting and preserving architectural drawings, sketches, models and bequeathals forwards. The collection, which was founded by Heinrich Klotz not only provides future generations with an overview of architectural developments in Germany since the early 20th century, it is also an important source for research and exhibitions. Together with other international institutions DAM is channeling tremendously into identifying the best solution for archiving digital material.[7]

— DAM

Figure 2.17 *Permanent exhibition: From Primitive Hut to Skyscrapers, German Architecture Museum, Frankfurt, 1983*

CHAPTER 2

The Netherlands Architecture Institute (1988)

Rotterdam | Netherlands

Location: City Center
Building: Purpose Build
Architect/Designer: Jo Coenen

The Netherlands Architecture Institute (NAI) is more than a museum. It is an archive, museum, library and cultural podium all in one. The NAI holds important archives and collections of Dutch architects from after 1800 and makes them accessible to the public. The NAI is part of The New Institute.

The New Institute - The New Institute combines architecture, design and e-culture. Since 1 January 2013 it combines all the activities of the Netherlands Architecture Institute (NAI), Premsela, Netherlands Institute for Design and Fashion, and Virtual Platform, knowledge institute for e-culture. The institute manages and provides access to cultural heritage, including the State Archive for Architecture, encourages research, promotes national and international exhibitions and

Figure 2.18 *Building, The Netherlands Architecture Institute, Rotterdam*

a programme of lectures and debates, develops educational packages, and has a transdisciplinary platform function.

Collection: archives and library - The New Institute has one of the largest architecture collections in the world: eighteen kilometres of drawings, sketches, scale models, photographs, books, periodicals, etc. The institute is responsible for conserving, managing and providing access to these archives and collections, which contain work by almost every important Dutch architect from the period after 1800. The library of The New Institute, which is open to the public, contains more than 40,000 books on architecture, design and related disciplines as well as an extensive assortment of national and international periodicals. Researchers, students and other interested parties can consult publications and archives in the tranquility of the reading room.

Exhibitions - The New Institute organizes several exhibitions a year to present not only architecture and urban design but also developments in industrial design, graphic design, fashion, games and other aspects of the designed world. The exhibitions are programmed in one of the four exhibition galleries of the NAI building as well as travelling all over the world. The materials of the exhibitions are often drawn from the vast collection of the institute.

Platform: debates and more - The New Institute has a lively and multi-faceted programme in which it not only reacts to contemporary developments and adopts a stance, but also raises larger issues for discussion. By means of lectures, symposia, study trips and other events and programmes, the institute stimulates the debate on design and provides the professional public with information, both in the Netherlands and abroad. The New Institute collaborates with various partners and also accommodates projects initiated by third parties.

Figure 2.19 *Infinity, Dutchville exhibition, NAi, Rotterdam, 2014*

Education - The New Institute organizes activities for children and young people the whole year round. There are various workshops, guided tours and specific exhibition-related assignments for children in primary and secondary education. There is a special area on the premises for carrying out the assignments and displaying the scale models and drawings that are made.

Partners - The creative industry cannot survive without partners. A sector that is so diverse and is active in so many sectors of society stands to gain from good partnerships. The number and diversity of partners are large: stakeholders, clients and government bodies. The New Institute wants to reinforce the relations with partners, make them visible and extend them, as well as functioning as a party to be addressed during events and an intermediary where necessary. By linking up with The New Institute, partners and sponsors show their social commitment and gain access to the world of the national and international creative industry.[8]

— NAi

CHAPTER 2

MAK CENTER FOR ART AND ARCHITECTURE AT THE SCHINDLER HOUSE (1994)

Location: West Hollywood
Building: Landmark Schindler House
Architect/Designer: Rudolph M. Schindler

Los Angeles | USA

Since its founding in 1994, the MAK Center for Art and Architecture at the Schindler House has been making a unique contribution to the artistic and cultural landscape of Los Angeles.

Offering a year-round schedule of exhibitions and events, the MAK Center presents programming that challenges conventional notions of architectural space and relationships between the creative arts. It is headquartered in the landmark Schindler House (R.M. Schindler, 1922) in West Hollywood; operates a residency program and exhibition space at the Mackey Apartments (R.M. Schindler, 1939) and runs more

intimate programming at the Fitzpatrick-Leland House (R.M. Schindler, 1936) in Los Angeles. The MAK Center is the California satellite of the MAK – Austrian Museum of Applied Arts/Contemporary Art in Vienna, and works in cooperation with the Friends of the Schindler House.

Unique in its role as a constellation of historic architectural sites and contemporary exhibition spaces, the MAK Center develops local, national, and international projects exploring the intersection of art and architecture. It seeks out and supports projects that test disciplinary boundaries. Acting as a cultural think tank for current issues, the MAK Center encourages exploration of practical and theoretical ideas in art and architecture by engaging the center's places, spaces, and histories. Its programming includes exhibitions, lectures, symposia, discussions, performances, music series, publication projects, salons, architecture tours, and new work commissions. It collaborates frequently with guest curators, artists and architects.

The Schindler House, designed by modern architect and Viennese émigré Rudolph M. Schindler, is considered one of

Figure 2.20 *Entrance, MAK Center for Art and Architecture at the Schindler House, Los Angeles*

the world's first modern houses. It has influenced and inspired generations of architects worldwide. It redefined notions of public and private, and indoor and outdoor space; and broke new ground in the design and construction of the modern dwelling. Schindler and his wife Pauline regularly hosted artists, musicians, poets, writers, and actors, and so their home quickly turned into a center for avant-garde art and inquiry. Today, the Schindler House is regarded as one of Los Angeles's most beloved architectural and cultural landmarks. It is the MAK Center's mission to preserve and promote Schindler's architecture and continue his and Pauline's legacy of artistic and cultural experimentation.[9]

— MAK Center for Art and Architecture

Figure 2.21 AlloGen[H]ome: Transarchitectures for Automutant (allo)selves - Marcos Novak, MAK at the Schindler House, Los Angeles, 2006

Figure 2.22 Spoorg, servo, MAK at the Schindler House, Los Angeles, 2006

CHAPTER 2

Figure 2.23 Tea Pavilion building, Serpentine Gallery, London

Serpentine Gallery (2000)

Location: Kensington Gardens
Building: Renovated Tea Pavilion
Architect/Designer: J. Grey West

London | England

The Serpentine's mission is to commission emerging and established British and international artists, architects and designers to present existing and create new work across all artforms. It places education and community engagement at the heart of all it does. The Gallery works to offer a diverse selection of ways to experience, discuss and get involved in contemporary art, regardless of knowledge, experience or age. Through its Education Projects the Serpentine links local and international artists with people living and working in its local community to create new dynamics of social exchange.[10]

— Serpentine Gallery

Figure 2.24 Serpentine Pavilion "Actualizing and spatializing the system" - Toyo Ito
& Cecil Balmond , Serpentine Gallery, London, 2002

Figure 2.25 Serpentine Pavilion "Architecture as an urban street" - Frank O. Gehry,
Serpentine Gallery, London, 2008

ARCHITECTURE AND DESIGN MUSEUM (2001)

Location: Downtown
Building: Bradbury Building

Los Angeles | USA

The Mission of A+D is to celebrate and promote an awareness of progressive architecture and design in everyday life through exhibits, educational programs and public outreach.

Established in response to the need for a space that would be devoted expressly to the exhibition of progressive architecture and design in Los Angeles, A+D Museum opened its doors in January 2001 in the Bradbury Building, one of downtown Los Angeles' premiere landmark buildings.

Now located on Los Angeles' Museum Row, A+D continues to be the only museum in Los Angeles where continuous exhibits of architecture and design are on view. Through exhibits, symposia, multi-disciplinary projects, educational and community programming, A+D serves as a showcase

Figure 2.26 *Building, Architecture and Design Museum, Los Angeles*

for the work of important regional, national and international designers, providing a forum for contemporary issues in architecture, urbanism, and design that are helping to shape the city. Support from corporations, community businesses, foundations and individuals will ensure the continued vitality of what Dwell editor and New York Times contributor Frances Anderton heralded as a "very real force in the city."[11]

— A+D Museum
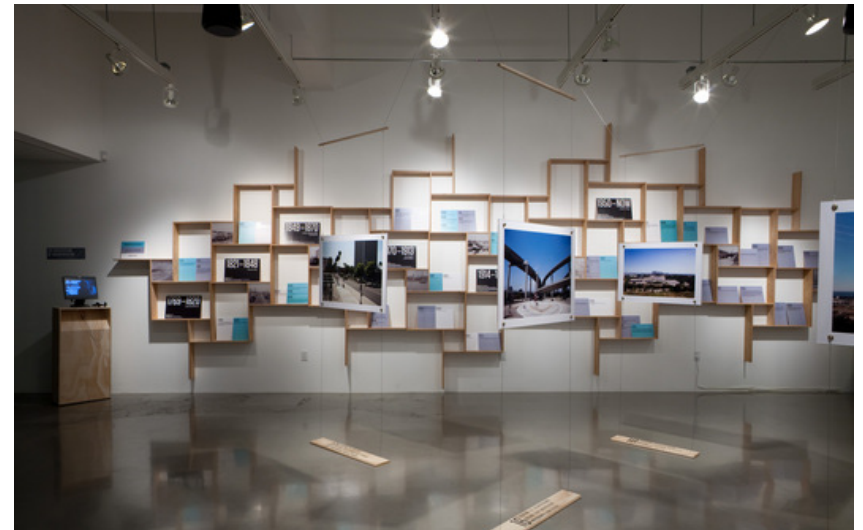
Figure 2.27 Rethink/ LA, Architecture and Design Museum, Los Angeles, 2011

DESIGN AT RIVERSIDE (2004)

Cambridge | Canada

Location: Downtown Galt
Building: Renovated Riverside Silk Mill
Architect/Designer: Levitt Goodman Architects

Design at Riverside is the only municipal gallery in Canada dedicated to architecture and design in Canada. As part of Idea Exchange, Design at Riverside, with its two sister galleries, Queen's Square and Preston (presenting contemporary art), and the Cambridge Public Libraries (four branches), comprise a unique platform for community accessible exhibitions, art courses, research, cultural events and activities for children, teens and adults throughout greater Cambridge (encompassing the former towns of Galt, Preston and Hespeler).

Design at Riverside has become a beacon for the display, discussion and dissemination of Canadian architecture and design regionally, nationally and internationally, as well as introducing Canadian audiences to exceptional and relevant work from abroad. The curatorial mandate of Design at Riverside is to develop and present a diverse range of exhibitions, events and publications that represent a

Figure 2.28 Building, Design at Riverside, Cambridge

spectrum of design and architecture disciplines, themes and approaches, and which reflect and provide insight into recent and current contemporary practice. It is critical to the success of the gallery that the programs engage and inspire both the general public and the architecture/design community. These programs strive to strike a balance by presenting challenging work, rigorous research, innovative and highly visual exhibition design, accompanied by informative non jargon laden didactics.

Since opening its doors in 2004, Design at Riverside has created and hosted nearly 80 exhibitions, has represented Canada at the 11th International Architecture Exhibition –Venice Biennale, presented dozens of lectures, panel discussions and forums and initiated a series of publications. The gallery has

been selected on numerous occasions as the sole Canadian venue for noted international travelling exhibitions and has toured its own exhibitions to nine provinces and the Yukon Territories.

Design at Riverside and the Idea Exchange Printmaking Studio are located at street level within the University of Waterloo, School of Architecture, which relocated from the main university campus to a renovated silk mill in downtown Cambridge in 2004. The school and the gallery have successfully partnered on several exhibition and community projects over a ten year period, providing a unique collaboration between these institutions.[12]

— Esther E. Shipman
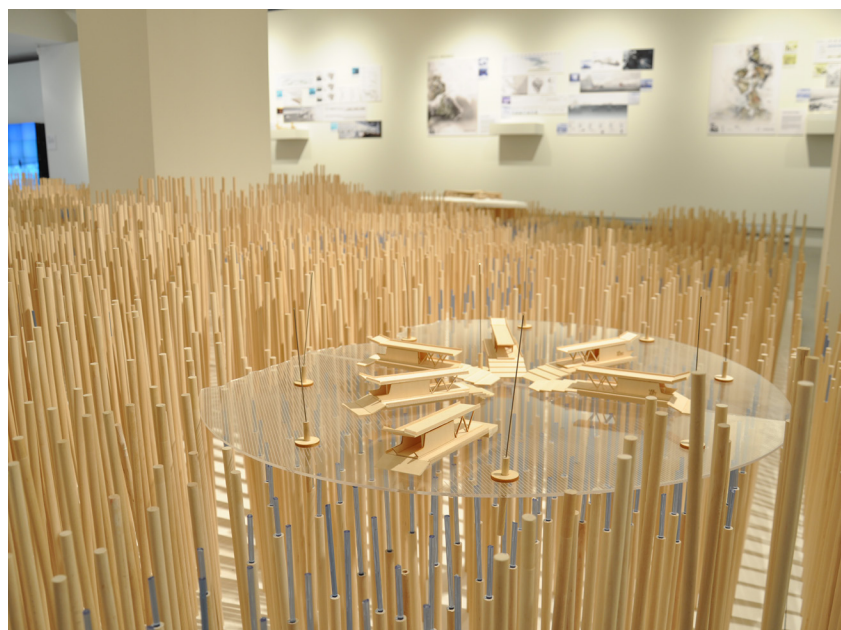
Figure 2.29 Next North, Design at Riverside, Cambridge, 2011

Figure 2.30 Thread - Janet Rosenberg Studio, Design at Riverside, RARE Sites, 2011

CHAPTER 2

BRIDGE Waterloo Architecture

BRIDGE

WATERLOO ARCHITECTURE

STOREFRONT

COMING SOON

BRIDGE Waterloo Architecture

Mission Statement – BRIDGE is the physical and digital manifestation of the University of Waterloo Architecture student initiatives. It is a community that celebrates and inspires students to not just learn about architecture but to live it. BRIDGE is the medium that provides students with the space and the voice to identify the student body and our critical view of architecture and design. It is our dedication and founding mission that BRIDGE will continue to provide opportunities for students to experiment, collaborate, and communicate all aspects of architectural design.

Our goal is to become the communal hub for students in the dialogue of all things architectural and to engage the immediate community of Galt Ontario and the University of Waterloo with our collective curation and discussion of architecture and design. Our efforts are to set an identity for the students in which to continue our contribution to the greater global dialogue of architectural discourse.

BRIDGE Website – The BRIDGE website is a hub for various initiatives, projects, and interests related to the University of Waterloo School of Architecture. It is constantly updated with new content, skills, and resources to be shared amongst all

Figure 2.31 *(Cover) Future BRIDGE Storefront space, Cambridge, 2014*
Figure 2.32 *BRIDGE Storefront logo*

members of the UWSA. It is a platform for connecting disparate student initiatives, aggregating events and announcements, and sharing great work.

BRIDGE Storefront – Currently in the planning stages, BRIDGE Storefront will be a multipurpose space for lectures, workshops, meetings, gallery shows, and various other events. BRIDGE Storefront will create a public presence for the UWSA, activating downtown Cambridge through student and community interest in architecture and design.[13]

— BRIDGE Waterloo Architecture

Engi-tecture Art Show and Pecha Kucha

The first official BRIDGE exhibition was the *Engi-tecture* Art Show in July 2014. Set up at 60 Main Street in Cambridge, Ontario, it showcased artwork from 18 students and faculty members from the University of Waterloo's engineering, architecture and urban design programs in a collaborative art exhibition. As a collaborative project, *Engi-tecture* was the brain child of a fourth year architecture student who was inspired by a similar project she encountered while on co-op. She wanted to use the space as a platform to discover and present the hidden talents of creative engineers and architects. Similarly, the Pecha Kucha that was organized as the closing event for the Engi-tecture Art Show featured presentations on creative student projects. The Pecha Kucha Night was a joint venture between the University of Waterloo Graduate Student Association and the Society of Waterloo Architecture Graduates. BRIDGE hosted the space for the first of a series of Pecha Kucha Nights for the Waterloo City Chapter. These events were published in the Cambridge Times as a way of promoting them to the community.

Figure 2.33 (Top) Pecha Kucha: Creative Projects, Bridge Pop-up, Cambridge, 2014
Figure 2.34 (Bottom) Cambridge Times photo of Engi-tecture Art Show, 2014

Chapter 2

BRIDGE FOUNDATION AND DEVELOPMENT

The conception of BRIDGE began with the Rome Show of the 2012 graduating class of architecture students. As a part of Waterloo's architecture program, the first term of fourth year is spent in Rome. The students are given the opportunity to curate an exhibition to share their experiences abroad during following summer in Cambridge. Traditionally, the exhibition was a one-night event with peers and professors, but the 2012 class wanted to present their work to the Cambridge community as well. With the generous offer of a local developer, the show was held for a weekend in a vacant storefront on Main St.

After the Rome Show, the developer saw further opportunity to create similar events to activate the main street and offered students one of the many vacant spaces on Main Street. In response to the offer, a group of students formed BRIDGE and developed the framework that would support a vision and the organization of the space. Despite delays and obstacles with the physical storefront space, BRIDGE has built a solid foundation with its website to kick off their aspirations. Currently, it is approaching the final push into the permanent space, while maintaining momentum through Pop-up events in a temporary location. In collaboration with other associations, groups and community partners, BRIDGE continues to engage with different methods to enrich the cultural identity of the School of Architecture and the local community.

Figure 2.35 Rome Show, Cambridge, August 2012

POTENTIAL

A storefront space holds great potential for alternative work in design and architecture because of the characteristics the space gains from the relationship to both the street and the public realm. The space can be a useful educational tool for students to use as a workshops to develop ideas with research and experiments or a gallery where they can present their work to the public. The ability to step outside the institution and work on projects of interest in the real world puts students' ventures into a dimension of professional practice. Furthermore, It is a place where synergy can occur because the flexible setting gives students the opportunity to engage with others who may specialize in different areas. This arrangement allows individuals and groups to explore the expanding field of architecture with activities such as Pecha Kucha Nights, paint parties, collaborative art shows, movie screenings, workshops, interactive installations, etc.

The storefront presents a myriad of latent opportunities for curators and collaborators. Beyond presenting work and putting on exhibitions, BRIDGE conducts strategic meetings to discuss future undertakings, such as setting up e-commerce, generating content for the website, building community connections and attracting partnership ideas. For the organization to flourish, it is important to keep the mission and goal alive through multiple streams of engagement.

Figure 2.36 (Top) Presentations during Pecha Kucha: Creative Projects, Bridge Pop-up, Cambridge, 2014
Figure 2.37 (Bottom) Engi-tecture Art Show and Pecha Kucha Organizers - Roksena Nikolova, Faris Faraj, Vikkie Chen, Bridge Pop-up, Cambridge , 2014

CHAPTER 2

ENDNOTES

1 *Architecture and Design.* http://www.moma.org/explore/collection/architecture_design (accessed May 12, 2014).

2 *Mission and Organization.* 2012. http://www.mfa.fi/mission (accessed May 12, 2014).

3 *Institutional Overview.* http://www.cca.qc.ca/en/collection/294-institutional-overview (accessed May 12, 2014).

4 *Architecture Forum Aedes.* http://www.aedes-arc.de/sixcms/detail.php?template=aedes_ueber_aedes&menu_id=3 (accessed May 12, 2014).

5 *Overview.* http://www.architecturefoundation.org.uk/about/overview (accessed May 12, 2014).

6 *About Storefront.* http://www.storefrontnews.org/info/about (accessed May 12, 2014).

7 *Deutsches Architekturmuseum.* http://www.dam-online.de/portal/en/AboutUs/Start/0/0/0/0/1849.aspx (accessed May 12, 2014).

8 *What is the NAi?* http://en.nai.nl/about_the_nai/what_is_the_nai/_pid/header/_rp_header_elementId/1_27449 (accessed May 12, 2014).

9 *About the MAK Center.* http://makcenter.org/about/ (accessed May 12, 2014).

10 *Serpentine Gallery.* http://www.ageofcreativity.co.uk/users/165 (accessed May 12, 2014).

11 *ABOUT A+D.* http://aplusd.org/about-a-plus-d (accessed May 12, 2014).

12 Esther E. Shipman, email message from the curator of architecture and design at *Design at Riverside to author,* November 12, 2014.

13 *About BRIDGE.* Aug 24, 2014. http://waterlooarchitecture.com/ bridge/about/ (accessed Sep 29, 2014).

3

Exhibitions Analysis

Intro

The three trajectories of curation identified in this paper – advocacy, cross-disciplinarity and experimentation – provide a framework for discussing the current range of architectural exhibitions. This chapter examines three exhibition programs, each represents one of the trajectories in the framework. The CCA exhibition *Imperfect Health: the Medicalization of Architecture* represents advocacy. The Storefront for Art and Architecture's show *BEING* explores cross-disciplinarity. The Serpentine Gallery Pavilions provide a very clear example of experimentation.

The analysis considers the goals for each exhibition and the methods employed to fulfill these ambitions. To a make valid observations across the range of exhibitions, a consistent set of questions was asked:

- what was the role of curator?
- what were the goals and the means in which the exhibition attempted to achieve them?
- how does the exhibition act? Does it disseminate, mediate, narrate etc?
- what were the primary challenges?

Figure 3.1 *Photo of No Small Plans exhibition, Canadian Clay and Glass Gallery, Waterloo, 2014*

Chapter 3

- how is the condition of site used to its full potential?

Based on the analysis, it is possible to develop a position on the purpose of architectural exhibitions and their potential contribution to architectural research. The following questions help form the conclusions on the value of each exhibit and architectural exhibitions in general.

- what was achieved through the exhibition?

- how did the exhibition promote architectural research?

- what was the process for establishment of the different programs?

- what were the techniques for curating architectural exhibitions?

A summary of the observations appears in the diagram on the following spread.

The document concludes with a description, analysis and reflection on an exhibition project I co-curated – *No Small Plans*. The exhibition was a part of a larger program of shows and events promoting architecture and design excellence in the Building Waterloo Region project.

	What is the role of the curator?	What were the goals & the means by the exhibition attempted to achieve
CCA: Imperfect Health	~ **conceptualize** and define of the show and its contents ~ shine the spotlight on subjects and create critical response to health issues and building of space ~ stimulate **reflections** on past design work in this area and assess their results	~ **convey the idea** that health is a concern in the built environment and it influences the way architects design ~ emphasize that architects should care about people in the environment they create and not offer solutions to medical problems ~ support ideas in **choice of projects** to present and the design of the exhibition
Storefront: Being	~ **mediate and collaborate** with artists and specialists from other disciplines to bring about a conversation and invention ~ invite artists in residence whose work represents contemporary radical positions ~ employ innovative combinations of experiments that brought about a playful and active exhibition	~ **interrogate** Storefront's role as a catalyst of experimentation in artistic and architectural practices ~ **unite** prominent figures from the organization's past history in a new dialogue about the future idea of experiments, alternatives and publications ~ open up new places of thought and became a **collective project** that reach out to visitors
Serpentine: Pavilion	~ **instigate** and design the brief ~ create a program that is **generative and constructive** for architecture ~ set up a **framework** for critical architectural production	~ expose British public to works by foreign architects by inviting famous foreign architects to create pavilions ~ **engage public** with contemporary architecture through the café and lecture space to further the individual and collective experience of architecture ~ **explore** architectural design in physical form, providing a project for building to happen

Analysis

Illustration 3.1 *Summary of exhibition analysis*

...whiles the exhibition act? Does it ...semi?te, mediate, narrate etc?	What were the primary challenges and financial hurdles?	How is the condition of the site used to its full potential?
...mediation ground and **thinking space** for the ...lic about architecture, ...place to **communicate and reflect** on critical ...es ...the ...try to ...venue to open conversations, **outreach** ...ent	~ to **distill** findings from a long process of research done on the topic ~ funding: support by government and public funds, international research in partnership w/ i2a	~ an established **cultural institution** w/ a formidable archive that enable it to conduct extensive research ~ a **site of knowledge** where visitors will view content from a more thoughtful perspective ~ a place where projects that may have fail to achieve their original intentions can be presented to show the original idea and ambitions
...place to facilitate a **cross-pollination** of ...erent disciplines, bring into perspective the social, ...tical and historical issues that affect the creative ...tices ...place for cross-disciplinary exchange that allows ...itects to **learn** from the methods of other fields ...venue to introduce architectural concerns to **v audiences**	~ to **coordinate** the numerous activities and components ~ funding: acquire from many **different sources** by apply different ventures of the programs to different funds	~ a site where the preconception of **inside/outside and public/private** is blurred ~ a **curating device** that presents a specific context and challenges artists or architects to carefully consider their design ~ a place where installations can flow out onto the streets and draw pedestrian into the gallery space, ~ an **informal** setting that attracts more visitors
...itects ...ground for experimentation and **mediation** of ...nitectural ideas ...destination and event for celebrating and ...using the work of architecture ...**comparative** ground for gauging the ...formation in the field ...**laboratory** for testing ideas at 1:1 scale and ...raction with users	~ to gain **permission** to building semi-permanent structure on park grounds ~ funding: depend on **in-kind sponsorship, fundraising and PR**, then real estate sales of the pavilion afterwards	~ a **public park**, where the pavilion is not a static structure but an engaging building with a sense of process, action and reaction ~ a place for **events and conversations** that add to the discourse on architecture ~ a place where people can walk in and take possession of the spaces as they see fit ~ a venue for **intensive events** like 24-hour event

What was achieved though the exhibition?	How did the exhibition promote architectural research?	

Theorization

What was achieved though the exhibition?	How did the exhibition promote architectural research?
~ convey specific messages and **disseminating ideas** to the public ~ explore **cultural and societal issues** and bring critical issues to the forefront for investigation ~ summarize ongoing studies and serves as **review** and assessment of projects ~ expand funding opportunities from wider sources ~ create a stage for **discussion** of controversial topics	~ the **temporary** nature of exhibition sets meaningful boundaries for investigations ~ the **alternate frameworks** helps to give fresh insight into the work and open up opportunities for new ideas stemming from the discussion ~ the inability to present the actually building, inadvertently turns the focus onto the **conception and process** of architecture allowing the exploration of architectural design
~ present to a **wide range of audiences** about current cultural and societal concerns ~ investigate different creative processes through making with a **variety** of materials ~ amalgamate a myriad of projects that represent a **wide spectrum** of disciplines ~ promoted **interaction** as productive and generative agent ~ Challenge the norm and stimulate **alternative** options	~ the intersection between an interior private gallery and an exterior public street, a prime site for directly **interacting** with the community and **experimenting** with resources from a variety of fields ~ a **common space** that crosses boundaries in both the physical and theoretical sense, enabling a synergetic relationship to form between various fields
~ create a program that is a **productive** and attractive **platform** for architects ~ give freedom to express and experiment with their architectural ideas on a physical site that is accessible to the public ~ expose the public to all the different architectural languages and bring **insight** into how users interact with diverse configurations of built elements ~ **expose** architectural excellence and promote higher value to work	~ the removal from constraints of creating real buildings offer numerous opportunities for investigation of **alternate settings** and radical theories that are impractical and irrational for a regular project where there are many parties to be accountable to ~ the **temporality and scale** of the work lets architects distill their positions on design while working on a relatively simple program ~ the limited duration, create a more intensive experience for the project while it is in operation

What ws for establishment of the different prograr	What were the techniques for curating architectural exhibitions?
~ a struc **liberate** actions and **plans** made to achieve ambitions ~ the stare research, development of theme and message ion of artifacts, design and construction of display, pcumentation ~ the resther to be presented for public consumpn	~ design spaces that **engage** all types of audiences and allow them to absorb and think critically about the topic in various ways ~ disseminate knowledge and create a critical thinking forum that not only **educates** but also **learns** from the interaction with the larger audience ~ document thoroughly to preserve the knowledge and ideas that was gain through the exhibition
~ a **com berate** plans and **chance** collaborations ~ the frare as **catalysts** for exploration and generati dudies that attempt to address particular ssues ~ the prom work and communication as well as the ability to ent perspectives	~ identify a **strong theme** that supports a multitude of interpretations where people can have a dialogue about their opinion ~ educate the visitor but also **encourage contemplation** and action even after they have left the exhibition ~ **relate** to people on multiple levels of understanding, requiring a **multi-media** approach ~ **create an encounter** for the visitor through colliding unlikely formats and practices together
~ a **flexi** adjust to the hurdles along the way, which effects the program, final arrangement and particulact ~ the pro **grow and transform** depending on the condition he people involved ~ the **ad** of organization is used to accomplish the goals	~ have a **clear** idea of the **ambitions** and the benefits of the undertaking ~ **think outside the box** and create smart ideas that pulsate outside the preexisting forms ~ adapt to change and **take advantage of the variables**, trials offer projects new opportunities ~ have an **optimistic** outlook and a certain level of **persistence** to acquire what is desired

Figure 3.2 Parallel glass walls installation at the CCA, Imperfect Health: the Medicalization of Architecture, CCA, Montréal, 2011

3.1 CANADIAN CENTRE FOR ARCHITECTURE: IMPERFECT HEALTH

Mirko Zardini and Giovanna Borasi's *Imperfect Health: The Medicalization of Architecture* was an exhibition held at the Canadian Center for Architecture in Montréal from October 25th, 2011 to April 15th, 2012. In the main galleries, the exhibit examined "the complexity of today's interrelated and emerging health problems juxtaposed with a variety of proposed architectural and urban solutions."[1] The focus of the exhibition was to bring to light the uncertainties and contradictions of the current health concepts and to reflect on the ways that architecture has responded to health issues. It questioned public perception of "positive" and "negative" results by presenting the varying outcomes of different research investigations.

In contemporary social and political discourse around the world, health is a primary concern that is influential in architectural debate. Everyday life problems, such as obesity and asthma, are being increasingly treated as medical problems requiring scientific treatments that try to eradicate the cause. However, this attitude towards the situation overlooks the intricacies of the issues and often yields negative results. There is a need to actively incorporate and acknowledge the complexities and contradictions with the

understanding that there are limits to what architecture can do. There are no perfect solutions, as efforts to achieve ideal outcomes will have mixed results. As Machiavelli points out, "it is found in ordinary affairs that one never seeks to avoid one trouble without running into another."[2]

The exhibition explored the theme through six health topics: allergies, asthma, cancer, obesity, epidemics and aging. Zardini and Borasi collected the multimedia works of international artists, designers and architects to relate health concern to the broader community. The endeavour was part of CCA's ongoing investigation into how the design and use of urban spaces shape human wellbeing. The guiding principle of the exhibition was to illustrate the intricacy of the dynamic relationship between human health and architecture, as well as to suggest that the goal of architecture is not to design to cure, but to care about the spaces that people inhabit.

Brussels design firm *OFFICE* in collaboration with the CCA curatorial team prepared the exhibition design for *Imperfect Health*. The intent of the design was to echo the duality and uncertainty of the subject and materials through the use of two long parallel glass walls that intersected the exhibition space. The glass intervention, with careful choice of coating, overturned the perception of the regular space of the exhibition rooms with the play between what is reflected and what is seen through the glass walls. It created ambiguity by allowing visitors to see the exhibition material through a physical barrier and joined contradictory ideas optically using the mirrored surface of the glass to overlap viewpoints.

Figure 3.3 *Installation at the CCA, Imperfect Health: the Medicalization of Architecture, CCA, Montréal, 2012*

CHAPTER 3
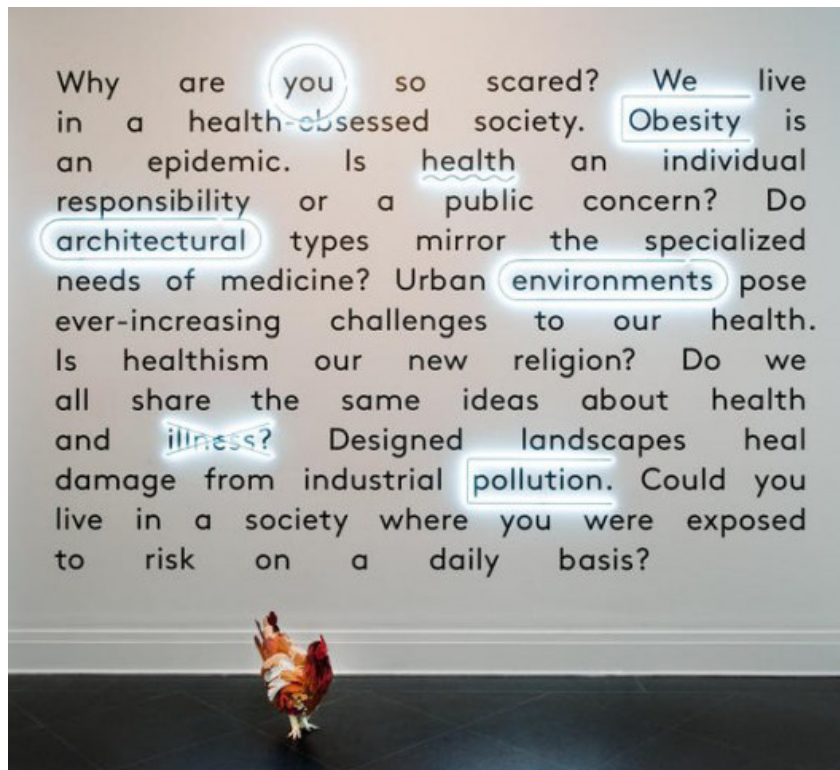
Jonathan Hares was the graphic designer for the exhibition. From the outset, it was evident that the exhibition would be monochromatic. The curators insisted that there would not be any titles for the individual rooms even though they had specific themes. There were statements, which the curators termed pills, that the designer brought to the gallery front to create doubt in the visitors' perceptions before they entered the exhibition. The neons that highlighted key words in the text on the walls were a part of the original curatorial proposal, which became the connecting element that worked with the glass walls to draw people from one space to another.

As a supplement to the exhibition series CCA hosted public programs, which included special events and lectures that framed a discourse on the spatial and physical implications of health. For example, *Experts in the Library* was a series of discussions with experts on everyday materials that are potentially hazardous to human health, such as *Sun*, *Fish* and *Dust*. There was also a screening of the film *Safe*, a workshop entitled *Are you allergic to the 21th century?* and an online TV channel that accompanied the exhibition. The exhibition book extending the research of the topic was published in the spring of 2012.[3]

Figure 3.4 Exhibition entrance introduction with keyword highlighted by neons. *Imperfect Health: the Medicalization of Architecture, CCA, Montréal, 2012*

The curators' intent was to convey the idea that health is a concern of the built environment, not just a concern of the hospital. Increasing medicalization of health issues, such as obesity and allergies, have influenced architects to design in ways that try to cure health issues instead of to create spaces that are considerate of human inhabitation. The exhibition hoped to suggest that, rather than pretend that a therapeutic solution in the design of buildings offers a real solution to medical problems, architects should take care of the people and the environment in their designs. These ideas were evident in the choice of projects they selected to be included in the show, such as Rem Koolhaas and OMA's design for Maggie's Cancer Caring Centre in Glasgow, which "recognized that comfort is really all a building can offer cancer sufferers, and responded to the needs and lifestyles of cancer patients by foregoing traditional sterile hospital environments."[4] The exhibition suggested renewed consideration of design work and pointed to ambiguities ignored by the popular narrative. The concept of uncertainties and contradictions was further enhanced by the exhibition design of the parallel glass walls and the online TV channel with prescribed programming, taking the viewers further into the topic with relatable film media that question the norm.

Figure 3.5 *Imperfect Health Publication*

CHAPTER 3
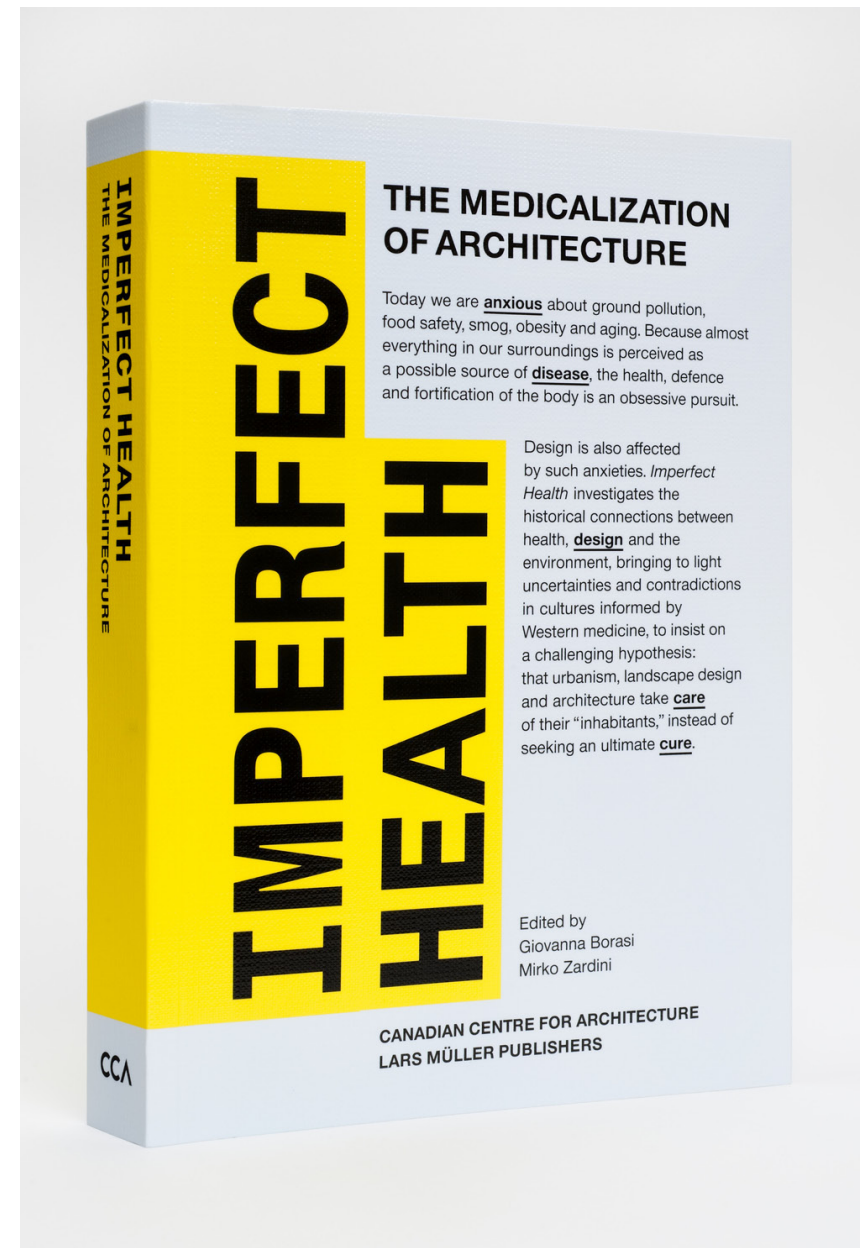
The exhibition became a mediation ground for the public to think about architecture, where they communicate critical issues to a greater audience and instigate reflective responses that enrich the connection between architects and people who live in the built environment. The exhibition also served to start conversations that made people talk and think about their conceptions of health. It also prompt architects to reassess their perspective on designing in these terms. The methods and media (lectures, TV programs, publications etc.) supplementing the exhibition engage and affect the types of visitors who attend the show, using the exposure to spread the message as far as possible.

The CCA's primary challenge for putting on this exhibition was in the distillation of the findings from the long process of research that was done on the topic. CCA developed the research phase of the project in collaboration with *i2a*, International Institute of Architecture, Vico Morcote, Switzerland. Many organizations sponsored this international research center and museum on creating the *Imperfect Health* exhibition, they included: the Ministère de la Culture, des Communications et de la Condition féminine, the Canada Council for the Arts, the Conseil des arts de Montréal, the Department of Canadian Heritage, Graham Foundation for Advanced Studies in the Fine Arts and Hydro-Québec.[5]

Figure 3.6 *Installation at the CCA, Imperfect Health: the Medicalization of Architecture, CCA, Montréal, 2012*

As a cultural institution dedicated to "...advancing knowledge, promoting public understanding, and widening thought and debate on architecture, its history, theory, practice, and role in society"[6], CCA has constructed a formidable archive that enables it to conduct in depth investigations that would be impractical for minor exhibition venues. This ability also characterizes the venue as a place of knowledge where visitors view the content from a more intellectual perspective. CCA is in a position to present bodies of knowledge, ways of practices, and methods of operating on the world. The curators acknowledge this position and are comfortable selecting works to emphasize the process of thought behind the final outcome of the architecture, bringing to light the visions of projects that may have failed to achieve the ambitions of their original conception. Additionally, the context also provides an avenue for radical theories, which would otherwise be not taken seriously, such as Superstudio's 1971 City of Hemispheres and Alison and Peter Smithson's 1956 House of the Future.

Figure 3.7 *Installation at the CCA, Imperfect Health: the Medicalization of Architecture, CCA, Montréal, 2012*

CHAPTER 3

Exhibitions in the advocacy trajectory, such as *Imperfect Health*, provide a platform for architects to explore cultural and societal issues related to the practice and a forum for the discussion of and reflection on these concerns. Through the careful curation of architectural artifacts and projects, the curator can bring critical ideas to the forefront and investigate topics to advance knowledge in the discipline. People of different backgrounds and age groups can also be exposed to these ideas through the use of diverse engaging media (images, art, graphic design, video, etc.). The exhibition can be seen as a space for communication, interaction and education where architecture can develop a stronger relationship with city residents. This relationship can promote a deeper and far-reaching awareness of the environment whose resident response then acts as an impetus for more research. The act of exhibiting also synthesizes ongoing studies, serving as an overview and assessment of long term endeavours. Exhibitions also open up more funding opportunities beyond the immediate disciplinary resources for architects undertaking research projects. The cultural and institutional foundation of an exhibition presents a stage where controversial topics can be deliberated by architects and the public, allowing important issues to be publicized and considered.

Figure 3.8 *Installation at the CCA, Imperfect Health: the Medicalization of Architecture, CCA, Montréal, 2012*

The temporary nature of exhibitions has many advantages for the exploration of architectural concepts. Time and space constraints set boundaries for investigations that concentrate the argument and energy on a scope that matches the limited duration of the show. Despite these restrictions, exhibitions have a strong influence on architectural discourse and public perception. Furthermore, in an exhibition where the curator conceives an alternate framework to narrate past works, fresh insights that are revealed can become an opportunity to create a new architecture. Cultural institutions are places for public engagement with professional fields; for a discipline like architecture whose practise directly affects the physical environment, exhibitions are a crucial tool for communicating the intricacies of the art and for understanding the needs of the users. Because architecture is a spatial practice, its dissemination through print media has limitations, making exhibitions an essential channel for understanding the discipline. Architectural research often deals with an expansive body of work that is too complex to describe briefly through text and images. Hence, exhibition can synthesize research projects and acquire funds for research development. Although actual buildings cannot be housed in cultural institutions, this constraint changes the project's focus to the conception and process of architecture rather than the built form, underscoring the notion of architectural design as opposed to the craft of building in galleries.

The standard process for the conception and organization of exhibitions similar to *Imperfect Health* are formed in a structured manner where deliberate actions and plans are made to achieve a specific set of goals. The planning and execution of the project would include stages such as research development, refinement of themes and messages, selection and collection of materials and artifacts, design and construction of display, along with promotion and documentation of the exhibition. In many cases, the curator or architect does research for the purpose of exhibition and findings are conveyed and presented for public consumption and reflection.

Effective methods for curating exhibitions for advocacy involve creating spaces and displays that engage all types of people and that allow the visitors to explore the concepts at their own pace. Therefore, it is important that the space of the exhibition be arranged and constructed in a way that mirrors the curator's message by paying careful attention to how artifacts are presented to and perceived by different audiences. Exhibitions relate concepts from a wide range of different disciplines, such as health care and architecture; their ultimate goal is to illustrate a novel idea by presenting new knowledge and revelations about people and the society in which they live. The exhibition is also a venue for further reflections. The exhibition becomes a thinking space for people to ponder important issues and how they effect the design of the built environment. Through forums and workshops, exhibitions are also effective vehicles for generating conversation about crucial subjects. These conversation will educate the public on architecture. Finally, publications that document the exhibition are invaluable to research because, in addition to expanding the body of research, they are the only documentation for an otherwise transitory event.

CHAPTER 3

Figure 3.9 BEING, Storefront for Art and Architecture, New York, 2013

3.2 STOREFRONT FOR ART AND ARCHITECTURE: BEING

From October 12, 2013 to January 18, 2014, *BEING* was an exhibition, curated by Eva Franch i Gilabert and Carlos Mínguez Carrasco, that looked into the history of the Storefront for Art and Architecture in New York. It was a collection of actions that were "a transversal examination of Storefront's 30 years of history to better understand the role and transformation of alternative practices in the construction of culture and public life."[7] By investigating acts around nine action verbs – Question, Dream, Unveil, Connect, Disrupt, Amplify, React, Merge and Experiment – Storefront's "being" was examined in relation to individuals, ideas and spaces from its past, present and future. (Figure 3.10-Figure 3.18) Each action verb was presented as a series of installations

that allowed visitors to learn more about the mechanisms, methodologies and aspirations of the institution, while encouraging and enabling them to act. Storefront is dedicated to the production of radical and alternative practices. Each installation was a living organism that was constructed by artists as an experiment in and of itself where the viewer was enlightened, equipped and provoked by these changing environments. These experiments also indirectly revealed the functions of the institution and its social and cultural positions. By engaging with these installations, visitors leave with a series of real-time experiences that become a part of the Storefront's history of making.

Figure 3.10 Question
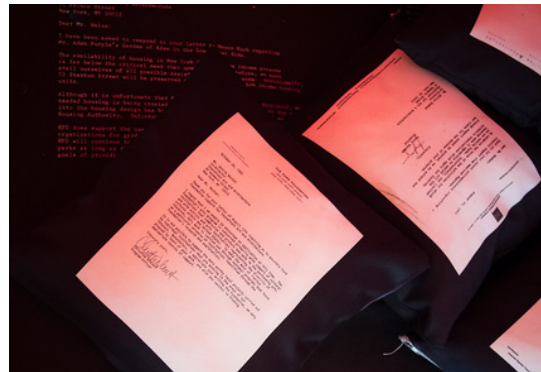
Figure 3.11 Dream
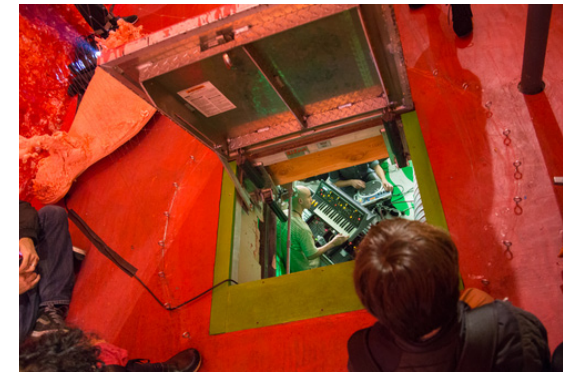
Figure 3.12 Unveil

Figure 3.13 Connect

Figure 3.14 Disrupt

Figure 3.15 Amplify
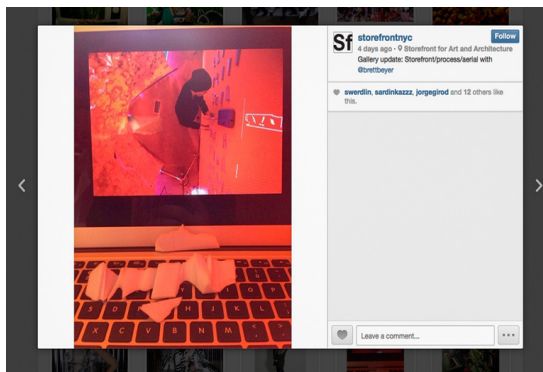
Figure 3.16 React

Figure 3.17 Merge
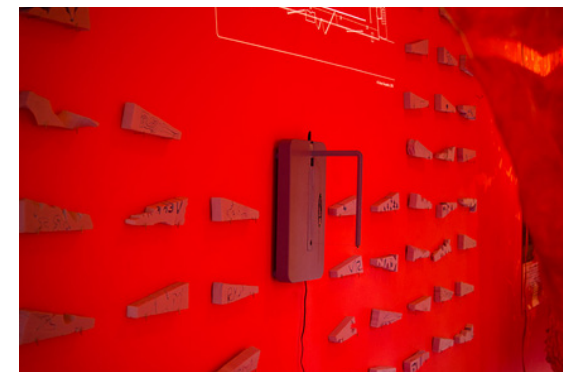
Figure 3.18 Experiment

CHAPTER 3
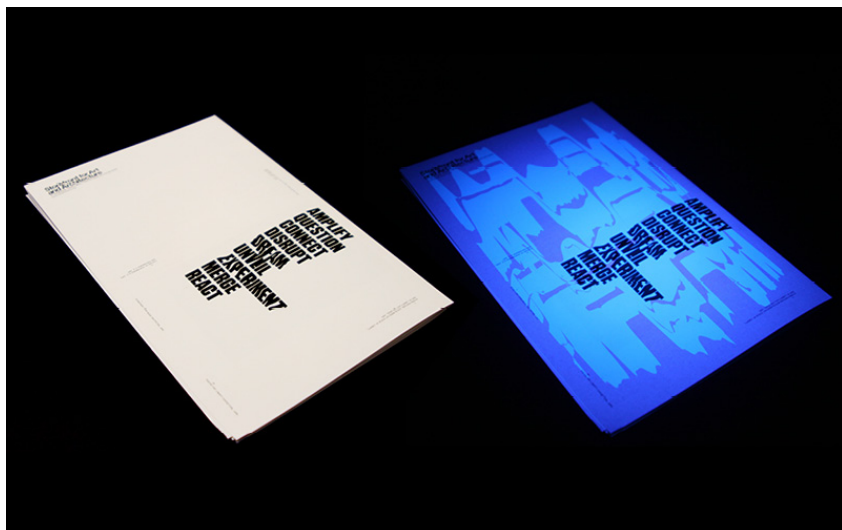
The graphic design of the exhibition was created in collaboration with This is Our Work, whose challenge was to create an identity for the show that was active, with the messiness and disorder of being alive, while maintaining its legibility. This concept was translated into a typographic form where the title "being" acquired a pulse with a binary relationship that could be on-beat or off-beat, transforming from a high impact graphic that was clearly legible into a spikey, oozy graphic form whose extreme instances melted into abstraction. (Figure 3.21) The "pulse" animation embodied the concept and became the core visual for the show's identity. Furthermore, This is Our Work also created innovative program materials such as the limited-edition print piece for the opening night, which used ultraviolet inks to make the piece come alive only when in the black-light lit areas of the gallery, and a newsprint program, which also doubled as an announcement poster.[8]

Corresponding to the changing thematics of the exhibition, E.S.P. TV hosted six events in the TV Broadcast studio station installed in Storefront's basement. All events were taped and mixed live for the unveiling of relevant contemporary issues, which aimed to bring together all the individuals invested in the discussion and production of alternative work to propose new ways of action. On opening night, the live taping event with special guests explored the theme *CONNECT* by engaging the audience at Storefront for Art and Architecture with Chinese Take-Out and impromptu dialogues on pressing issues in architecture today. Subsequent broadcasts, entitled DISRUPT, QUESTION, AMPLIFY, DISRUPT happened on Tuesday evenings at 10 PM on TW channel 67, concluding with *DREAM* for the exhibition closing.[9]

Figure 3.19 (Top) Limited-edition print piece - ultraviolet inks activate under black-light areas of gallery, BEING, Storefront for Art and Architecture, New York, 2013
Figure 3.20 (Bottom) TV Broadcast studio station installed in Storefront's basement, BEING, Storefront for Art and Architecture, New York, 2013

As evident in the design of its new façade by Acconci and Holl, the Storefront presents a new relationship between private and public space, thereby strengthening the organization's position of experimentation and risk as an a priori condition of exhibitions. From single artists with site-specific installations to thematic group shows, Storefront acts as a public forum for emerging voices to explore radically new spaces of action that do not find a space of resonance within the established and canonical forms of communication and display. Exhibitions at Storefront engage the physical space of the gallery, the street and the visitors, becoming architectural experiments themselves.

Figure 3.21 "Pulse" graphics, BEING, Storefront for Art and Architecture, New York, 2013

Figure 3.22 Exhibition from the street, BEING, Storefront for Art and Architecture, New York, 2013

Figure 3.23 Exhibition promotional graphic, BEING, Storefront for Art and Architecture, New York, 2013

Chapter 3

In the exhibition *BEING*, the curators' role was that of the mediator and collaborator. They brought in artists and specialists from different disciplines to bring about a conversation and innovation. Eleven artists-in-residence whose work represents contemporary radical positions were invited to work in the corner space of the gallery among the installation that addressed the nine actions verbs set out to represent the work of the past 30 years of Storefront. Along with the TV station broadcasts in the basement, the artists created a synergetic show that engaged different fields and introduced alternative modes of practice. Recognizing the distinctive work of Storefront over the past 30 years and the current media trends, the curators employed innovative combinations of experiments to create a playful and active exhibition. For example, the installation entitled *DISRUPT*

– HUNGER AND DECADENCE: Croquembouches, was an installation banquet about the connections and connotations between food and architecture.

"Organized in conjunction with the exhibition *BEING*, *Since Now From Then* provides a space to interrogate—in the past, present and future sense—Storefront's role as a catalyst for experimentation in artistic and architectural practices, as a platform for alternative ideological and disciplinary positions, and as a public forum for ethical and political conversations."[10] The exhibition brought together prominent figures from the organization's past to form a new dialogue about the future of experiments, alternatives and the public. The exhibition created new trajectories of thought and

Figure 3.24 *Since Now From Then conference, BEING, Storefront for Art and Architecture, New York, 2013*

became a collective project that conducted research beyond the limits of inter-disciplinary practice. E.S.P. TV's broadcast program for the closing party confronted the idea of "Dream" with a Game Show that brought into question the notion of domestic life, which concluded their exploration of cultural and social phenomena throughout their program.

The *BEING* exhibition facilitated a cross-pollination of different disciplines in the curators' agenda, bringing into perspective the social, political and historical issues that affect creative practices. In dealing with the expanded field of architecture, Storefront acted as a cross-disciplinary mediation ground that allowed architects to learn from other disciplinary methods and gain insight into their own work. The experimental nature of the institution supports the exploration of radical concepts
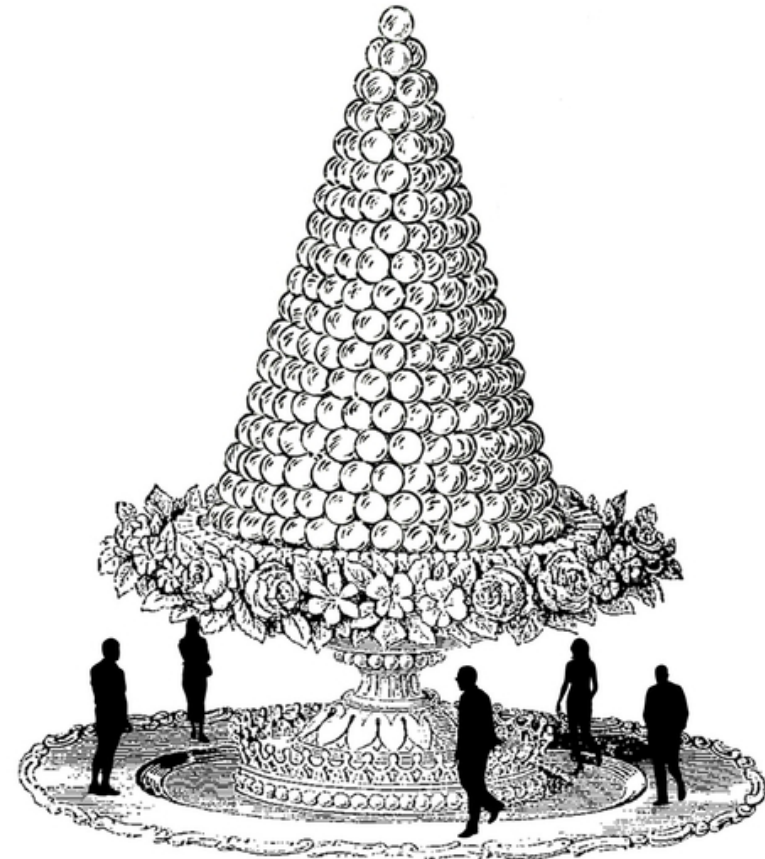
Figure 3.25 (Left) Since Now From Then conference, BEING, Storefront for Art and Architecture, New York, 2013
Figure 3.26 DISRUPT – HUNGER AND DECADENCE: Croquembouches, BEING, Storefront for Art and Architecture, New York, 2013

CHAPTER 3

while bringing expertise and perspectives to other disciplines. In this way, it also introduces architectural concepts to new audiences. For example, Miryana Todorova's *Expanded Objects for Shared Living* explored collapsible and expandable structures that could transform from enclosures to extensions of body and existing architecture. "The project focuses on utopian visionary ideas of enabling more spontaneity and risk-taking in public space, provoking solidarity patterns of behavior and interdependency that can empower people to claim and inhabit space differently." [11]

A major challenge of the *BEING* exhibition was the coordination of the numerous activities and components that were involved in the show. The National Endowment for the Arts provided partial funds for these components of the exhibition. The Critical History Project, a conference, exhibition, film and publication was supported by The Andy Warhol Foundation for the Visual Arts, F.J. Sciame Construction Co., Inc., the Graham Foundation for the Advanced Studies in the Fine Arts and through generous contributions from a group of individuals directly supporting 30 years of Storefront. Grolsch supported the opening reception of *BEING*. The edition of DREAM duvets by This is Our Work was produced by SAFEHOUSEUSA.COM.

The unique construction and design of Storefront for Art and Architecture's building create an interesting site where preconceptions of inside/outside and public/private are blurred. This interstitial space provides stimulating opportunities, but proves to be a challenge as well, making it important for the curator to have clear aims and aspirations. The building could also be seen as a curating device because it presents a specific context that artists or architects need to consider carefully in their design. *BEING* took advantage of this layout

Figure 3.27 *Expanded Objects for Shared Living by Miryana Todorova, BEING, Storefront for Art and Architecture, New York, 2013*

by having installations that flowed out onto the streets, that drew pedestrians into the gallery space and engaged the public realm. The informal setting of Storefront attracts a wider audience, while still having the formal framework to set up displays, thereby maximizing visitor participation in and exposure to exhibitions.

Figure 3.29 Expanded Objects for Shared Living - Miryana Todorova, BEING, Storefront for Art and Architecture, New York, 2013
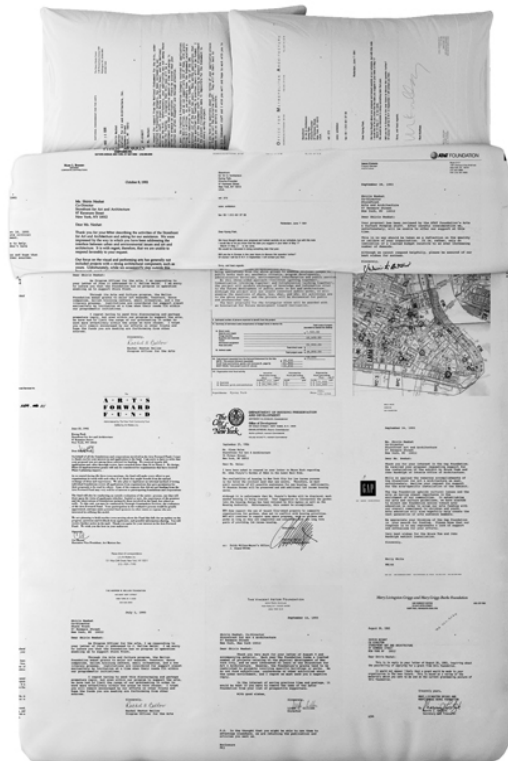
Figure 3.28 Dream Duvet - This is Our Work, BEING, Storefront for Art and Architecture, New York, 2013

Figure 3.30 Disrupt - extending to the street, BEING, Storefront for Art and Architecture, New York, 2013

CHAPTER 3

CHAPTER 3

The show also investigated different creative processes through making installations with uncommon materials. Furthermore, amalgamated work from a myriad of interdispinlinary projects, showing that a mutually beneficial collaboration could exist between art and architecture. The interaction among various disciplines was productive and generative in a variety of different ways, challenging the norm and stimulating alternative options that are available to specific conditions like an interstitial space. The informal way in which the gallery interacted with the street set an interesting tone for the work done in the space. The multi-disciplinary nature of the project qualified it for alternative funding and support from diverse sponsors.

At the intersection between an interior private gallery and an exterior public street, Storefront's exhibitions acquire a characteristic that place it at the crossroads of different disciplines, which makes it a prime site for directly interacting with the community and experimenting with alternate resources. By engaging with visitors, Storefront was able to initiate a new discourse, allowing the exploration of topics beyond disciplinary boundaries for artists and architects practicing in this expanded field of work. The exhibition *BEING* created a synergetic relationship by providing a common space that crossed boundaries in both the physical and theoretical sense. The exchange of expertise allowed each field to gain other skills that could be applied to their own discipline, and also provided review and reflection on their respective practices. As a curating device, the interstitial

space became a generative site for the exploration and discovery of radical experiences. Exhibitions grant curators control over the degrees of formality that they wish to present in their work, which prescribes how projects are received. Moreover, it gives architecture and art exposure to different fields for recognition.

The planning process for this style of exhibition is a combination of deliberate plans and serendipitous collaborations. When working at the junctions among various disciplines, the conceptions of projects favour frameworks that act more as catalysts for exploration and generation than specific studies that attempt to address particular issues. The emphasis of a project is put on the partnerships and outcomes of collective endeavours, supporting cross-disciplinary interactions and innovations. These projects are commonly done in association with specialists that invent new methods of interpreting a

subject. Therefore, teamwork and communication as well as the ability to negotiate diverging perspectives becomes important to the organization.

Figure 3.32 Exhibition Interior, BEING, Storefront for Art and Architecture, New York, 2013

Figure 3.33 Exhibition Newsprint by This is Our Work, BEING, Storefront for Art and Architecture, New York, 2013

Figure 3.34 Newsprint Program that doubled as an announcement poster for "Since Now From Then" conference, BEING, Storefront for Art and Architecture, New York, 2013

Successful exhibitions in the cross-disciplinary trajectory posses a clear theme that supports a multitude of interpretations to which people can share their opinions. The material and experience should not only educate the visitor but also encourage contemplation and action even after they have left the exhibition. Developing an eye-catching graphic and social presence is also important for attracting the attention of people who might not be interested in exhibitions but whose opinions are important to the discussion topic. Due to the diversity of target audiences, the exhibition need to relate to people on multiple levels of understanding. It requires a multi-media approach so that it can catch more interest. There is a lot of risk and experimentation involved in creating a platform for emerging voices and ideas. The ability to manipulate the physical conditions of space to create new

experiences is advantageous. An effective technique to creating an encounter for the visitor is through juxtaposing unlikely formats (writing, drawing, singing, dancing etc.) and practices (art, architecture, engineering, politics etc.).

Figure 3.35 Junk Mail Machine - Elliott P. Montgomery and Chris Woebken, BEING, Storefront for Art and Architecture, New York, 2013

Figure 3.36 Junk Mail Machine - Elliott P. Montgomery and Chris Woebken, BEING, Storefront for Art and Architecture, New York, 2013
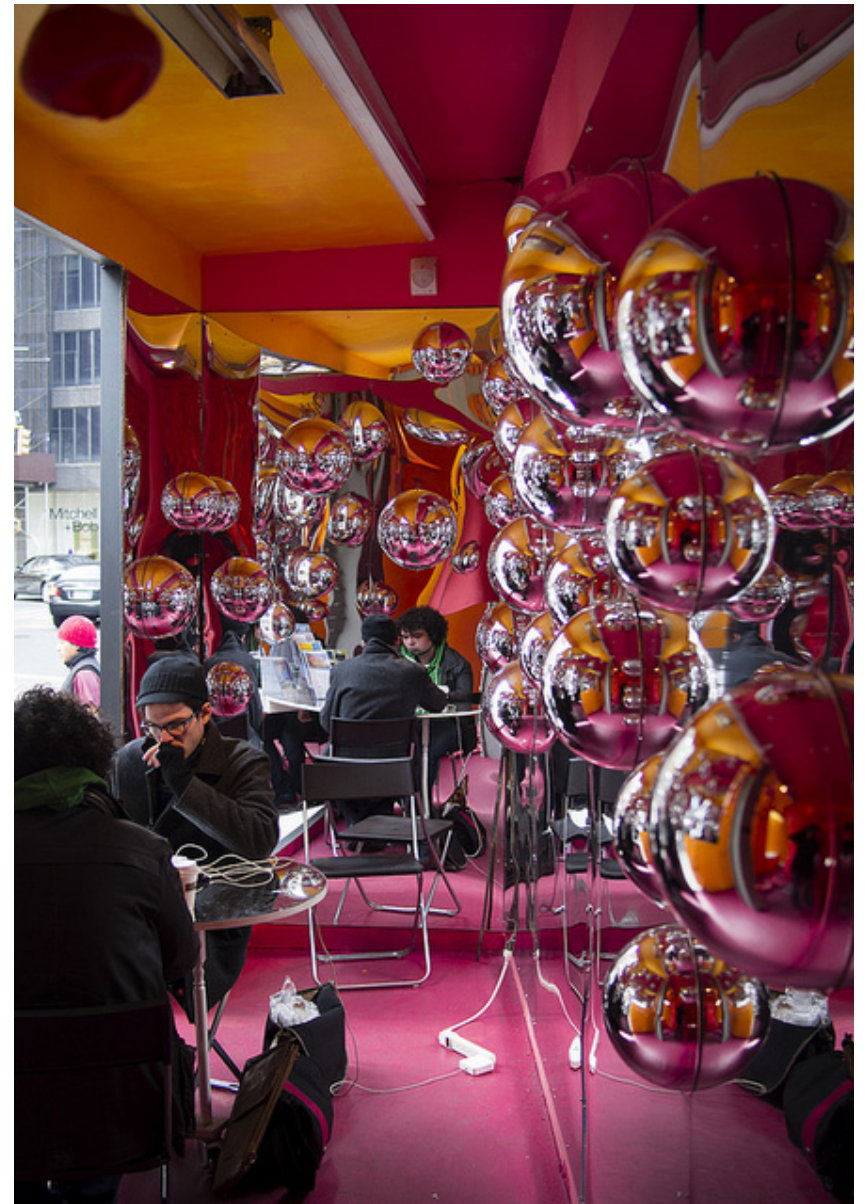
Figure 3.37 The Weathermen Turn Themselves In - Dolan Morgan and Cameron Blaylock, BEING, Storefront for Art and Architecture, New York, 2013

CHAPTER 3

3.3 Serpentine Gallery: Pavilions

As the Serpentine Director, Julia Peyton-Jones conceived the pavilion series for the Serpentine Gallery in London's Kensington Gardens. It has invited some of the world's best architects to design summer pavilions next to the Gallery since 2000. The temporary structures are designed and built in six months and used for a three-month period. The curatorial team selected the International architects or design teams for the commission based on the condition that, at the time of the Serpentine's invitation, the architect had not completed a building in England. These pavilions complemented the main space of the Serpentine that was opened in 1970 as a showplace for exhibitions of modern and contemporary art. The main gallery was orginally a tea pavilion built in 1934.

The idea of the pavilion program arose from the renovation of the Serpentine Gallery by John Miller + Partners. Although the institution had previous projects that dealt with free-standing structures and architectural elements, the renovation was the first collaboration with architects. For the reopening after the renovation, the gallery invited Seth Stein, a British Architect to design a canopy that stayed up for three days, which turned out to be an effective, timely and low cost solution for the extra space that was required for the guest reception. Soon

Figure 3.38 *Tea Pavilion building, Serpentine Gallery, London*

Figure 3.39 *Serpentine Pavilion - Zaha Hadid, Serpentine Gallery, London, 2000*

after, in 1999, designer Ron Arad devised a canopy made out of ping-pong balls for the Summer Party. These exciting precedents led the way for Zaha Hadid's commission to create "something that resolutely reflected [Serpentine's] exhibition program but cost no more than a readymade tent."[12]

Development of the framework and details of the pavilion program did not follow a defined process because it was an unprecedented program in its field. There were many variables in the design of the program and its implementation was not without difficulties; because the gallery was situated in a royal park, there were considerable limitations to commissioning a pavilion on the lawn as work located there had to be erected and dismantled within a month. This restriction was changed when Chris Smith, Secretary of State for Culture, Media and

Sport, saw the Zaha Hadid Pavilion and decided to set a precedent for approval of semi-permanent structures to be built on the Serpentine Gallery lawn. With the establishment of an outdoor café, the Pavilion series began.

The process of selecting the architects is guided by the direction of the Serpentine's curatorial team. "One criterion is that [they] are looking for architects who have made a significant contribution to the field through the uniqueness of their architectural language. Another condition is that they haven't built in this country."[13] The curatorial team did not set up a competition because they were interested in the exploration of the style of the chosen architect. Hans Ulrich Obrist, Co-Director of the Serpentine Gallery, along with Julia Peyton-Jones, saw the pavilions as a way to engage people

CHAPTER 3

with contemporary architecture and to bridge between different disciplines through the sharing of knowledge in the space. Each year, the pavilions have created a destination despite the fact that most of the year there is only lawn.

Beyond the Pavilion, the curators had introduced additional programs that significantly enriched the ambitions for the series. For example, Hans Ulrich Obrist initiated an annual event in 2006

"that would bring together an extraordinary group of artists, poets, musicians, architects, and scientists for a weekend of intense conversation and exchange: the Marathon." [14] Moreover, the Serpentine organized Park Nights throughout the summer to create an experience between architecture and performance. Educational programs, such as Family Sundays, allowed artists and designers to engage with children in order to creatively respond to the architecture of the Pavilion. [15]

Figure 3.40 Serpentine Pavilion - Rem Koolhaas, Serpentine Gallery, London, 2006

The following is a list of the year of the pavilion and the architect(s) selected for the commission.

- Zaha Hadid, 2000
- Daniel Libeskind, 2001
- Toyo Ito, 2002
- Oscar Niemeyer, 2003
- MVRDV, 2004 (un-realized)
- Alvaro Siza and Eduardo Souto de Moura with Cecil Balmond, 2005
- Rem Koolhaas and Cecil Balmond, 2006
- Olafur Eliasson and Kjetil Thorsen, 2007
- Frank Gehry, 2008
- SANAA, 2009
- Jean Nouvel, 2010
- Peter Zumthor, 2011
- Ai Weiwei and Herzog & de Meuron, 2012
- Sou Fujimoto, 2013
- Smiljan Radic, 2014

Pavilions are often sold after their time in Kensington Gardens to cover a percentage of the budget and to ensure an extended life for the Pavilion.

Chapter 3

Figure 3.41 Serpentine Pavilion - Herzog & de Meuron, Serpentine Gallery, London, 2012

The curator's role in the pavilion series was to instigate the project and devise the brief which simply required that the architects included a café and lecture space in the program. The intent was to allow architects ample freedom to express their ideas and ideals. The open-ended excercise was constructive and generative for designers as it enabled them control of many aspects of the project. In the same way that artists are commissioned for an exhibition, architects of the serpentine pavilions are asked to produce architecture for the audience. In this way, the Serpentine is facilitating a program of experimental and critical architectural production that is unique in the world.

One of the intentions of the series is to expose the British public to works by foreign architects. Thus explains the requirement that the commissioned architect must not have built in England before. More importantly, serpentine curators want to engage the public with contemporary architecture through the pavilion by mandating that the program has to incorporate a café and a lecture space. These programs attract many visitors, from the general public to scholars, and further the individual and collective experience of the socially active pavilion. In alignement with the curators' goals, the architects are free to decide the intent of their design from which they develop their technique of designing and building with their choice of material. For example, Frank O. Gehry's pavilion in 2008 looked at the idea of "architecture as an urban street"[16] and used wooden timber structures to form a street that acted as a public place for live events, music, performances and debates.

The lawn of the Serpentine Gallery has become a ground for architectural experimentation and mediation of architectural ideas. It has also become a destination and an event, both of which draw people together to celebrate and discover the work of architecture. The collection of architectural experiments by different architects on the same site also provides a distinctive opportunity to gauge the constant transformation of theories,

Figure 3.42 *Serpentine Pavilion - Herzog & de Meuron, Serpentine Gallery, London, 2012*

Figure 3.43 Serpentine Pavilion - Frank O. Gehry, Serpentine Gallery, London, 2008

techniques and materials applied in the field. Acting as a laboratory where the design of spaces are tested at a 1:1 scale with occupation, the pavilions examine the relationship between the intention of the design and the experience of the actual built form. Rem Koolhaas and Cecil Balmond's 2006 pavilion explored "an inclusive space that facilitates communal dialogue and shared experiences" with a design that incorporated a helium and air filled inflatable roof that could be raised and lowered to accommodate the different social activities happening inside the pavilion. By contrast, the 2012 pavilion by Ai Weiwei and Herzog & de Meuron looked at "pursuing a figurative reality for the landscape" through building a rain collector and digging five feet into the soil to reach ground water; in the process, they uncovered the remnants of the past eleven pavilions.[17] While the 2006 pavilion was concerned with social space and a design based on air, the 2012 pavilion focused on the landscape and working with the site.

The challenges of running the pavilion series are numerous. The primary obstacle was acquiring permission to build semi-permanent structures for an extended period of time, which was fortunately overcome, with the help of Chris Smith. However, the overarching challenge is funding a built project every year. The Serpentine relies heavily on in-kind sponsorship from property developer Stanhope, who provides building materials and skills at no cost to the Serpentine Gallery. Each structure is the result of an extensive practice in the art of fundraising and public relations. Each pavilion is supplemented with a long list of sponsors' names and logos
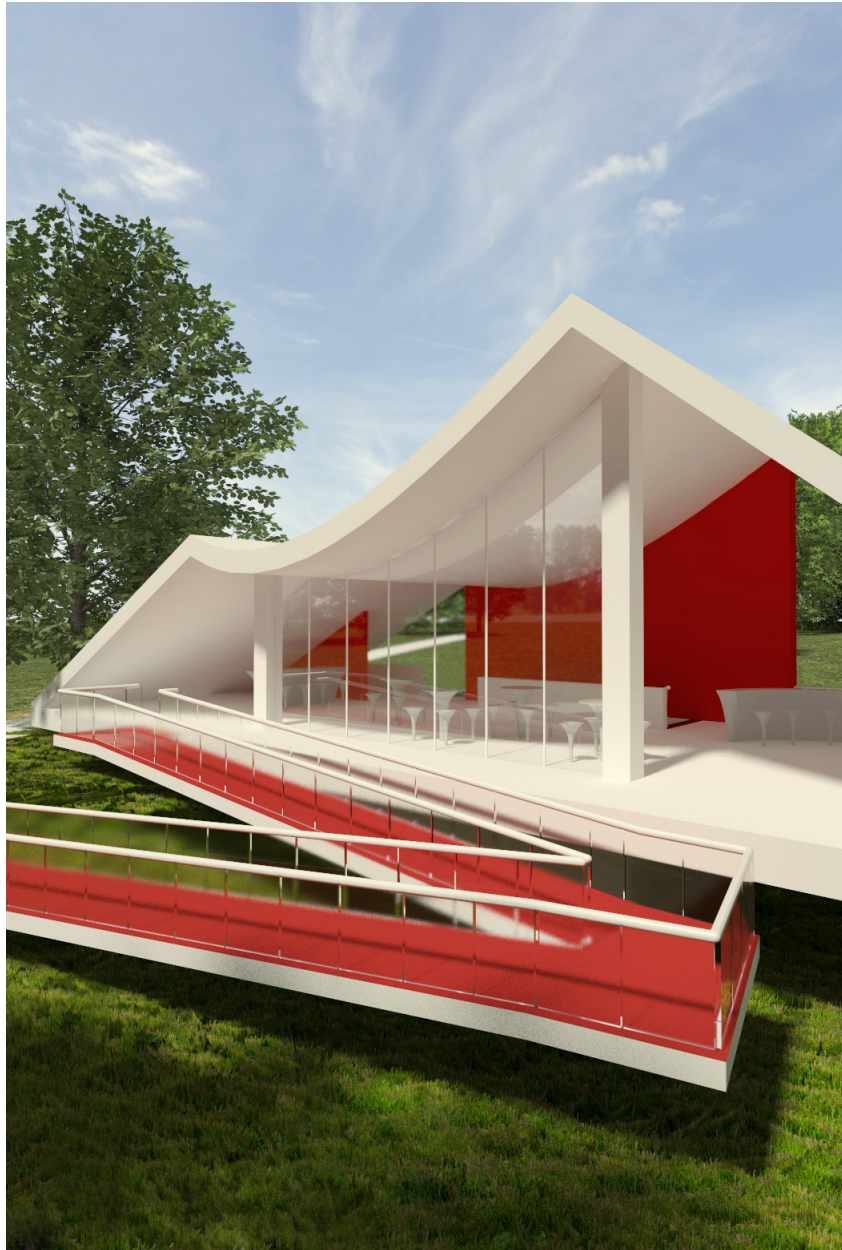
followed by a series of events to honor sponsors investment. "The pavilions flourished at the fertile intersection of art, glamour, corporate sponsorship, iconic architecture, PR and property development."[18] At the end of every summer, estate agent Knight Frank presented the pavilions as artworks and sold them to collectors. Anonymous private buyers brought most of the pavilions up to date. The 2002 pavilion by Toyo Ito with Arup had the most prominent "afterlife" of any pavilion. Bought by Victor Hwang, it became a visitor centre for the Battersea power station that he owned. It is now used for events at his Hôtel Le Beauvallon, overlooking St Tropez in the South of France.

Situated in a royal public park, every pavilion is not a static structure but a site of engagement with a sense of process, action and reaction through its temporality. People can enter in and take possession of the spaces as they see fit because there are no barriers – the pavilion is a public space. This freedom of how the space can be used reveals the actual potential of the design.   The events and conversations organized in conjunction with the pavilion program that happen in these pavilions add tremendously to the discourse of architecture between architects and non-professionals. Rem Koolhaas' 2006 pavilion was the venue for a 24-hour event where Hans Ulrich Obrist and Rem Koolhaas interviewed 72 leading cultural figures based in London. Subsequent pavilions hosted similar marathon events that gathered an interesting trans-disciplinary narrative of art and architecture, collecting knowledge from many different fields.

Figure 3.44 *Serpentine Pavilion - Oscar Niemeyer, Serpentine Gallery, London, 2003*

Figure 3.45 *Serpentine Pavilion - Toyo Ito, Serpentine Gallery, London, 2002*

Figure 3.46 *24-hour event, Serpentine Pavilion - Rem Koolhaas, Serpentine Gallery, London, 2006*

Figure 3.47 *Hans Ulrich Obrist and Juila Peyton-Jones, Serpentine Pavilion - Rem Koolhaas, Serpentine Gallery, London, 2006*

The Serpentine Gallery Pavilion series is an excellent example of a creative program that gives architects a platform for experimentation. It gives architects the freedom to express and produce their architectural ideas on a physical site that is easily accessible to the public. In turn, this project also exposes the public to a wide range of architectural languages that a building can adopt and the intentions the architects want to convey. The exploration of a pavilion furthers the individual and collective experience of a social space, providing insight into how users interact with diverse configurations of built elements and conditions through an analysis of how visitors take possession of the space and use it for a variety of activities. The site is a playing field for architects to pitch ideas and experiment with the implications of their designs. Like a workshop, the architects can prototype and test their

proposals as well as explore the collaborative nature of the practice. The incorporation of events and performances add to the rich discourse on the cultural and social effects of architecture. Moreover, these pavilions contribute to exposure of architectural excellence and promote the value of these constructs as artwork.

Removed from constraints such as permanence and the complex programing of creating real buildings, the pavilion series uncover numerous opportunities to investigate design alternatives and radical theories that would be impractical and irrational in a regular project where there are many parties to be accountable to. Thus, these endeavours are valuable platforms for architects to develop their practice and

Figure 3.48 *Serpentine Pavilion - Alvaro Siza, Serpentine Gallery, London, 2005*

Figure 3.49 Serpentine Pavilion - Peter Zumthor, Serpentine Gallery, London, 2011

Figure 3.50 Serpentine Pavilion - Sou Fujimoto, Serpentine Gallery, London, 2013

architectural language. The spacious public park creates the prime environment in which to test tectonic and philosophical models of architecture, thereby permitting direct experience of the space beyond what can be created or shown in a typical gallery exhibition. The temporality and scale of the work let architects distill their positions on design while working on a relatively simple program that allows them to focus on expressing their intentions. The limited time period of the pavilion intensifies the events that occur (since they represent a longer duration in relation to the duration of the pavilion as a whole) and are rendered significant because of their figuration in time. Since the pavilions are commissioned like art pieces, they take on that characteristic and become highly valued pieces of artwork that are up for sale after their time at the Serpentine Gallery.

Unlike formal exhibitions, endeavours such as the pavilion series and other experimental architecture installation projects are subject to many variables. Obstacles, such as the building permit for the pavilions and the support of property developer Stanhope, directly affect the formation of the program, without which the premise of the series would be quite different. The program continues to grow and transform depending on the people involved. For instance Hans Ulrich Obrist introduced the 24-hour event. Curators need to use a more adaptive method of organization to accomplish program goals. This dynamic approach to exhibitions and installations open up the potential for new ideas of architecture and design.

Figure 3.51 *Serpentine Pavilion - Daniel Libeskind, Serpentine Gallery, London, 2001*

For curators pursuing the establishment of experimental exhibitions, it is important to have a clear idea of the ambitions and the benefits of the undertaking for both professionals and the public. It is essential to be able to think outside the box and create stimulating projects that challenge the norm. When dealing with such variable factors, the ability to adapt to change and take advantage of the variables are desirable for the curator and can sometimes yield unexpected positive results. For the curator, there will undoubtedly be challenges to overcome that will require an optimistic outlook and a certain level of persistence to acquiring what is desired. Frequently, trials create new opportunities that can enhance different aspects of the project. Similar to effective institutional exhibitions, the audience is engaged by programs that promote active participation and generate valuable

conversations that reveal inspirational ideas. The exchange of thought is central to educating others through physical examples of the experiments. For this type of exploration, it is key to understand that the work produced is not only an end product, but an investigative process that optimizes the existing conditions and attempts to improve them.

Figure 3.52 Serpentine Pavilion - SANAA, Serpentine Gallery, London, 2009

Figure 3.53 Serpentine Pavilion - Jean Nouvel, Serpentine Gallery, London, 2010

CHAPTER 3

3.4 Building Waterloo Region: No Small Plans

No Small Plans: Award Winning Buildings In Waterloo Region 1984-2014

The *No Small Plans* exhibition was hosted by the Canadian Clay and Glass Gallery in Waterloo from July 5th to August 31st, 2014, and was curated by Rick Haldenby, Esther E. Shipman and myself. The exhibit celebrated the rich concentration of design culture that is present in Waterloo Region by featuring eight buildings in the region that have received Governor General Awards. Waterloo Region is preceded only by Toronto, Vancouver, and Montréal – the three largest metropolitan centres - as the municipality having the most major award-winning buildings in Canada. Four of the eight buildings, including the Clay and Glass Gallery where the show was held, are situated around the intersection of Erb and Caroline streets, making it the most architecturally significant intersection in the country.

Waterloo Region is a culturally vibrant community that is concerned about design, quality of life and the development of the urban environment. The *No Small Plans* exhibition was only one part of the larger Building Waterloo Region program that is "a festival of exhibitions and related events exploring

Figure 3.54 (Cover) Entrance, No Small Plans exhibition, Canadian Clay and Glass Gallery, Waterloo, 2014
Figure 3.55 Building Waterloo Region Logo

and celebrating the past, present and future of progressive architecture and design excellence in Waterloo Region."[19] Other exhibitions that were a part of this project include: *On the Line*, a virtual exhibition that is a transit oriented cultural guide exploring key areas on the 200 iExpress line; *ReMade*, an exhibition on Post War era buildings in the Region; *Ex-industria*, an exhibition framing industry as the foundation of the region and modern architecture as the vernacular style; *First Builders*; *Street Style*; *Finding Ways*; and *Evolving Urban Landscapes*.

Figure 3.56 ReMade, Building Waterloo Region, Kitchener, 2014

Figure 3.57 On the Line, Building Waterloo Region, Kitchener, 2014

Figure 3.58 Ex-Industria, Design at Riverside, Cambridge, 2014

CHAPTER 3

As curators of No Small Plans, we had the role of developing the thesis of the show, formulating the narrative and the strategy for how materials were presented to support the message, and making connections and comparisons across the exhibited work. Beyond presenting the work of the architects who created the award-winning buildings, we were careful in considering the format of the exhibition and how that would work with the venue. We also considered what media would be included to reach audiences on multiple levels of engagement. Based on our research findings, we selected material and developed a design scheme that would effectively achieve our thesis for the exhibition.

In the schematic design phase, we decided that the objective was to tell the story surrounding each Governor General Award-winning building, showcasing not just striking shots of the final built form but the inspirations, challenges and architects' philosophies behind the design including the decisions involved in the making of the building. To give presence to each distinct narrative, we envisioned clusters of artifacts that would form an assemblage and become what we called pavilions for each building. Like country pavilions at the World Expos, we presented issues that were prevalent to the respective projects, such as institutional vision, social purpose, public space and civic life. In addition to drawings and models, we installed videos of interviews with the architects to give life to the stories being told at each display. Although each individual project had its own characteristics, we discovered an intricate connection in the genealogy of the architects who were involved in the making of these buildings,

Figure 3.59 *Panorama, No Small Plans exhibition, Canadian Clay and Glass Gallery, Waterloo, 2014*

which translated into a designed graphic at the far end of the exhibit. The Rotunda at the gallery became a shrine to the eight projects while banners of OAA award-winning buildings lined the back wall of the exhibit, celebrating the Region's design excellence.

The exhibition acted as a dissemination ground for the architecture and design profession to communicate ideas to the public, promoting the design culture existing in the Region. For example, the Kitchener City Hall pavilion explored the significant local design competition that brought about the city's magnificent civic building. The display highlighted not only the winning entry, but also some of the alternate proposals from the finalists in the competition who would later designs other award-winning buildings in the Region.

Behind this story is the message that the Region is not only a design-conscious community but also a launch pad for creative practices and innovative ideas.

As with many similar cultural endeavours, a major challenge was to amass enough funding to prepare an effective event. In conjunction with developing the concepts and designs of the show, we placed a tremendous amount of effort on public relations and promoting the festival in order to acquire funding sponsors and in-kind support from partners to produce a successful exhibition. Timing was also difficult to manage because the desired undertakings usually surpassed the amount of time and resources (both human and material) we had available.

CHAPTER 3

We were very fortunate to have the collaboration of The Canadian Clay and Glass Gallery for providing the site. Being one of the eight Governor General Award-winning buildings, the choice was obvious and provided interesting working conditions. The unique architecture of the gallery was designed for displaying three-dimensional objects, so the exhibition hall was large and had few walls, allowing for plenty of daylight. These circumstances worked in advantage with the pavilion scheme that we eventually decided on, and the displays were designed to resonate with the materials used in the architecture of the gallery. Since the Clay and Glass gallery is a public venue usually geared towards a different group of people, holding an architecture exhibition there introduced an alternate audience to the field, which helped to disseminate architectural ideas to a wider population.

Figure 3.60 *No Small Plans exhibition, Canadian Clay and Glass Gallery, Waterloo, 2014*

Figure 3.61 Pavilion signage detail, No Small Plans exhibition, Canadian Clay and Glass Gallery, Waterloo, 2014

Figure 3.62 Genealogy graphic, No Small Plans exhibition, Canadian Clay and Glass Gallery, Waterloo, 2014

Figure 3.63 OAA Award wall, No Small Plans exhibition, Canadian Clay and Glass Gallery, Waterloo, 2014

CHAPTER 3

Figure 3.64 Panorama, No Small Plans exhibition, Canadian Clay and Glass Gallery, Waterloo, 2014

REFLECTIONS

No Small Plans was well visited by a variety of people, generating interest in the local public about architectural design and also exposing visitors interested in architecture to the clay and glass that are featured at the gallery. Each constructed display with an interview video and a collection of artifacts told a unique story, filling the vast space of the gallery with a murmur of conversations. The wood and black-painted surfaces of the pavilions complemented the butterfly roof made of similar materials. At the far end of the exhibit, a genealogy graphic helped to tie all the narratives together, creating a comprehensive review of outstanding architecture in Waterloo Region.

Figure 3.65 (Left) Kids-Build-Waterloo program, No Small Plans exhibition, *Canadian Clay and Glass Gallery, Waterloo, 2014*
Figure 3.66 (Top) Photo of Clay and Glass Pavilion, No Small Plans exhibition, *Canadian Clay and Glass Gallery, Waterloo, 2014*

Beyond executing a thoughtful show, the complementary lectures, walking tours and Kids-Build-Waterloo activities were just as important to the success of the exhibition. These programs and events helped to engage different audiences and attracted them to learn more about the exhibition, as well as encouraged them to ask questions. Similarly, the design and arrangement of artifacts on the various surfaces of the pavilions promoted the discovery of an interactive story instead of a linear reading of it. We designed elements, such as the light table, kid's table and sliders to create an interactive display for the visitors' participation.

Figure 3.67 *Close-up of Kitchener City Hall Pavilion, No Small Plans exhibition, Canadian Clay and Glass Gallery, Waterloo, 2014*

Figure 3.68 *Photo of model display, No Small Plan exhibition - No Small Plans exhibition, Canadian Clay and Glass Gallery, Waterloo, 2014*
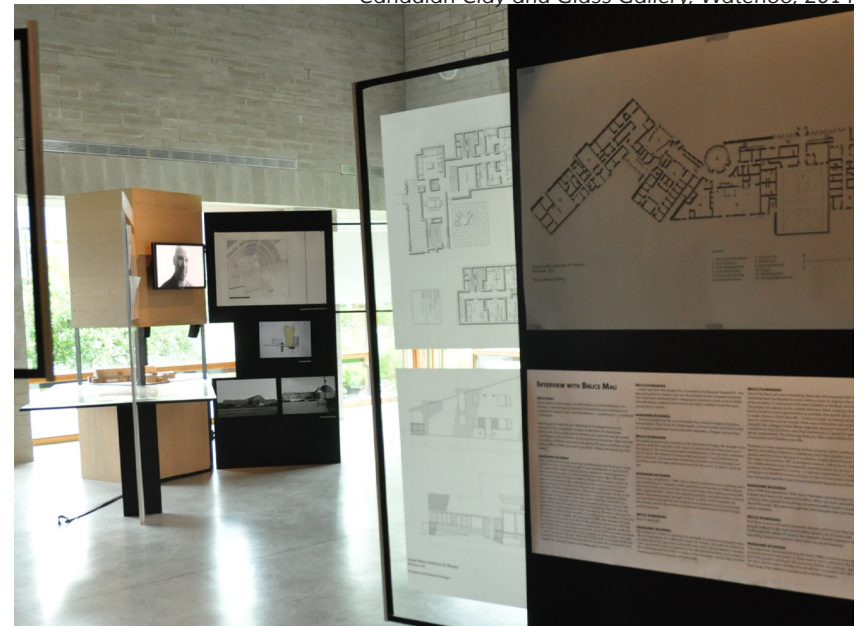
Figure 3.69 *Slider designed for interactive experience of exhibition, No Small Plans exhibition, Canadian Clay and Glass Gallery, Waterloo, 2014*

CHAPTER 3
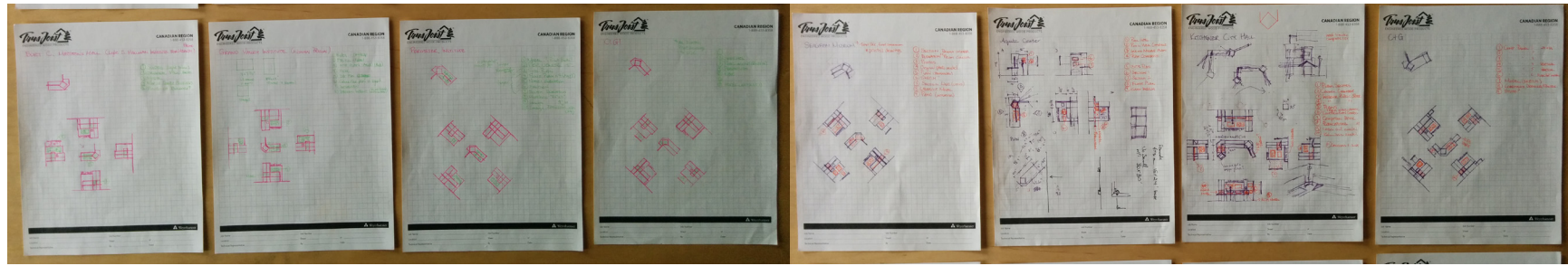
Eric Haldenby, one of the executive curators of the show, was directly involved in the stories of several of the award-winning buildings. We started our research based on some of his experiences and, through his connections we scheduled office visits in Toronto to speak to architects about the projects, as well as to gather artifacts pertinent to the narrative. After much deliberation based on what materials we could attain or create, we developed the scheme for the design of the pavilions, which was composed of a core that would house the interview video and building model with horizontal and vertical elements that would hold plans and elevations, respectively. From there, we formed the stories they wanted to tell about each building and selected the pieces to position on the display. Although each pavilion was its own entity, we saw from our research that the pavilions were interconnected in many ways, so we were careful about the relationship between each display and their respective position in the gallery. We considered many ways of showing these connections, including using accent lines that would link the pavilions in physical space; ultimately, due to time constraints, we settled on a graphic wall at the far end of the exhibition.

The construction period of the actually displays was short, just over two weeks; a prototype made from foam core was tested only a week in advance to check that the dimensions of the pavilions would work with the designs. In the month leading up to the opening, students and friends of the School of Architecture provided a lot of support and manpower to realize the overwhelming ambitions of this exhibition. (Figure 3.71-Figure 3.79) Many variables affect the development of these projects, so it would be good practice to allot extra time for delays, as well as to acquire support and buy-in from people who were invested in the undertaking. It was also crucial to our success to communicate and connect with other cultural foundations, to create a comprehensive website, and to generate a strong presence on social media platforms. The completion of an effective exhibition depends not only on the development of a strong thesis but also sound preparations in all aspects of organizing the event.

Figure 3.70 *Pavilion layout sketches, No Small Plans exhibition, Canadian Clay and Glass Gallery, Waterloo, 2014*

Figure 3.71 Exhibition Team

Figure 3.72 Architecture firm visits

Figure 3.73 Material delivery

Figure 3.74 Work station

Figure 3.75 Manufacturing

Figure 3.76 Assembly

Figure 3.77 Painting

Figure 3.78 On-site problem solving

Figure 3.79 Pulling it all together

CHAPTER 3

ENDNOTES

1 Canadian Centre for Architecture, *The CCA Presents The Exhibition Imperfect Health: The Medicalization Of Architecture,* Oct. 9, 2011, http://www.cca.qc.ca/system/items/7742/original/cca-Pr_imperfect_health.pdf?1319058729. (accessed 05 23, 2014).

2 Ibid.

3 Ibid.

4 Ibid.

5 Ibid.

6 Ibid.

7 Storefront for Art and Architecture, *Being,* Oct. 12, 2013, http://www.storefrontnews.org/archive/2010?y=0&m=0&p=0&c=1&e=554 (accessed May 28, 2014).

8 This is Our Work, *Storefront — Being*, 2013, Oct. 12, 2013, http://www.thisisourwork.net/Storefront-Being-2013 (accessed May 28, 2014).

9 Ibid.

10 Storefront for Art and Architecture, *Since Now From Then,* Oct. 12, 2013, http://www.storefrontnews.org/programming/series?c=&p=&e=571 (accessed Jun. 5, 2014).

CHAPTER 3

11 Miryana Todorova, *Miryana Todorova: Expanded Objects for Shared Living,* Dec. 10, 2013, http://storefrontnews.org/programming/projects?c=&p=&e=587 (accessed Jun. 6, 2014).

12 Philip Jodidio, *Serpentine Gallery Pavilions.* Koln: Taschen, 2011, 10.

13 Ibid., 14.

14 Ibid., 16.

15 Ibid., 22.

16 Nobuyuki Yoshida, ed, *Architecture and Urbanism, September 2013 special issue,* Tokyo: A+U Publishing, 2013.

17 Jodidio, *Serpentine Gallery Pavilions*, #.

18 Rowan Moore, *The Guardian - The Observer,* May 23, 2010, http://www.theguardian.com/artanddesign/2010/may/23/serpentine-pavilions-ten-years-on (accessed June 5, 2014).

19 Building Waterloo Region, *Building Waterloo Region,* June 1, 2014, http://buildingwaterlooregion.ca (accessed Sept 11, 2014).

A

Appendix A - Interviews

Franch is an architect. Since 2010, Franch is the Executive Director and Chief Curator of Storefront for Art and Architecture.

Franch has taught at Columbia University GSAPP, the IUAV University of Venice, SUNY Buffalo and at Rice University School of Architecture. In 2004 she founded her solo practice OOAA (Office Of Architectural Affairs) while building in Catalonia. She studied at TU Delft and earned an M. Arch from ETSA Barcelona-UPC, and an M. Arch. II from Princeton University. In 2005 Franch was awarded La Caixa Fellowship for Postgraduate Studies, in 2006 the Howard Crosby Butler Traveling Fellowship by Princeton University, in 2007 the Suzanne Kolarik Underwood Prize by Princeton University, in 2008 the Peter Reyner Banham Fellow at SUNY Buffalo, in 2009 the Wortham Fellow at Rice University and in 2010 a Schloss Solitude Residency Fellowship in Stuttgart . Her work has been exhibited internationally including FAD Barcelona, the Venice Architecture Biennale and the Shenzen Architecture Biennale among others.

She has lectured internationally on art, architecture and the importance of alternative practices in the construction and understanding of public life.

— Eva Franch I Gilabert

Interview with Eva Franch I Gilabert

INTRO

1. What are the most exciting aspects of being the Chief Curator and Executive Director of Storefront for Art and Architecture? What interests you about the subject? What aspects can you do without?

I like to think I'm not a curator or a director. I like to think that I'm a keeper of a ghost and, so in that sense, I think the position of being the director or chief curator of an institution, like the storefront or any other one, consists of understanding what the role of the institution is within a larger geography of institutions and places where culture finds very specific forces and modes of operation and action. So, the labels that we receive are highly problematic because they feel, in a sense, like a midwife for someone else's ideas into the public. So, as a curator, what you try to do is transform the obsessions that every artist or collective carries into a position so that there is a translation from obsession to position, which is extremely important. Again, my role as the director is to keep a history alive, and this has a meaning as a guardian of a ghost that changes shape and mood, and that has a relationship to present context. This is why it is such an exciting position; it's not just perpetuating and representing something; it's

keeping it alive. As for aspects I could live without, I don't believe in those aspects because it's a way of being, in which you learn from everything, and so, everything is architecture from fundraising to making budgets, to dealing with people who you don't necessarily agree with ideologically; it is all a part of what it means to exist today in the society we inhabit. So, it is part of my attitude to be able to learn from every single act.

Role of the Architecture Curator

2. Through my research on the subject of curating, I identified a shift from the practice of the curator as a caretaker of a collection to the contemporary curator who can be seen as an artist-at-large. What do you consider is the role of the curator?

As I have mentioned, I think a curator is a fiction because we inherit these labels that people come up with when someone identifies something that was unidentifiable before, and so, to call a curator someone who is an artist-at-large or an architect-at-large is very different than to call a curator someone who keeps track of a collection in that regard. [In my opinion, I would say that the curator who takes care of archives is an archivist and the ones who try to understand the production of culture at large is what I would call a cultural producer. I personally feel I have a very distant relationship to the word "artist", mostly because in the United States, when you ask someone who aims to do art, they call themselves artists, and in Europe, an artist is a title that only history or society gives you. It's not a profession, it's an honour, when society has acknowledged that the work you do has entered the realm of art, so you can do paintings and make sculptures, or be a maker of things, but to be an artist is not a profession you can choose but one that you become with practice. So to be a curator-at-large or an artist-at-large, you can practice the act of putting culture together, but I would refuse the idea of the artist-at-large mostly because, to me, an artist is one of these beautiful things that I like to think of as a mystical object, not as a profession.][I agree with you that curators today are people who are setting larger questions. I think that the curator, from this atomization of culture where different disciplinary labels and levels have been so clearly demarcated and constructed independently throughout the years, there is a need for someone who can transversely understand how all those things relate, and this has been the role of the curator. So, when all of these different obsessions, or spaces of expertise, need to be put into relationship to one another, that's what a curator does.] If you ask me the definition of the architect, because the figure of the architect is the individual who has the responsibility and the duty to put together and articulate the social, the political, the economic, and the ecological forces at work all at once, I would say that a good architect would be a good cultural producer or articulator-at-large or a good curator.[When I think about what I do, I don't think I'm a curator; I think as an architect, but of course, it is easier for people to understand that a curator curates, and so, they would know exactly what I am doing; it is not entirely dependent on how I do my work but how they put someone else's work in context. But, I hope that the figure of the curator in this sense disappears because what is actually synonymic is a lack of awareness of the artist or of the architect of their own relevance and their own ability to articulate all those things. I hope that soon enough we (curators as a label) stop existing.]

3. What do you think is the importance of curating contemporary design and architecture? (Why do we curate architectural exhibitions?) Name examples of exhibits or projects that you think are successful.

It is important as long as people are capable of doing things that have an incredible strength and that are sometimes

Appendix

aesthetically, politically, socially active and generative. Sometimes, the artist or architect is not conscious of it, and sometimes, you can just say, as a good friend, "hey why didn't you do it there or move it there," and they have a revelation about their work. It's a conversation, and I think the most important role as a curator today is to be able to have a multiplicity of conversations regardless of how far away or how huge one might feel that the artist or the architect is because, in fact, to be the one opening off and starting conversations where one wouldn't think one could have them is the importance of curating, and so, it is in the recognition of these moments of innovation, moments of uniqueness or moments of distinction that curating plays a key role. The curator is, in a way, this guy who is squinting all the time and who sees the thing that is emerging, that is coming outside the space of normality – and that is of course not a just a visual thing – it is being conceptually able to understand who is pulsating outside of the preexisting forms, and in that case, I would say the curator is a good observer. The curator is someone who looks and listens, and then, is able to start conversations and bring people to the ultimate end of the power of their work. And that is why I can see the curator as a midwife and the curator as a shrink.

In terms of successful curated exhibitions, I always like to talk about the exhibition at the Guggenheim by Tino Sehgal, "On Progress". The interactive exhibition was conducted on the sloped ramp around the atrium of the Guggenheim, where actors from young to old approached me sequentially to ask me what I thought was "progress" and engage me in a discussion about it. What was incredible about the exhibition was that it was not about what they thought or what they carried, but about what I thought and what I carried and about the space of reflection, visiting my own ideas in a space of collective understanding and, in that regard, a

relationship to a different generational understanding of what that might be. So through the 7 year-old to the 70 year-old, the conversation was the same; the ideas were changing in maturity, and the depth of the reflection shifted, and so, the idea of an exhibition like that is something that I appreciate as an act of curation, in which the work in and of itself is a clear diagram where there was a very clear formal methodological approach, yet the work is about bringing the reflection from inside the visitor. This was a very interesting exhibition for me; the project had a multiplicity of artists who are all these performers and it made the visitor also a performer. So the artwork is understood as an interaction between all the different forces: the institution, the geometry, the view of the building, the promenade, all of these construct for me what is probably one of the most interesting pieces of curation, art and architecture in one single act.

There was a very interesting piece in a gallery in Slovenia on the top floor of a signature building, maybe a commercial gallery, where you looked out of the window to where an artist had made an installation in one of the inner courtyards, but on the rooftop. He had placed these blue cubes, a little ladder like one you would have in a swimming pool and a diving board. As you looked into the landscape, you start recognizing this scene and you recognize the swimming pool, and then, the hole, and then, you're already jumping and you're already falling and you're already dying. Just by looking at that, your stomach gets really small and really close and that kind of visceral understanding of a geometry in a city where you realize that there is a high percentage of suicides. It's a commentary on something that is happening through the use of a geometry and a morphology that becomes more powerful than a billboard. It uses that which we carry as an individual and disrupts it into a place that actually brings it into where we experience it without actually experiencing it,

and it brings terror, awe and beauty at the same time, so I really like that because it was extremely site specific and, at the same time, dealing with feelings and thoughts that are general and that anyone can understand. The power of art or sometimes of architecture is not about what is actually there but what is not there, but that becomes visible and sensible by not being there in some way. There is an incredible ability to understand the mental space where that mental space is historical, sensitive and visceral, and it's something that very few people are conscious of. We always think that innovation is something new or something that takes something from the past and brings it forward, but to be able to construct this complex package of things is a lot more complicated.

ISSUE OF REPRESENTATION

4. What are the challenges of curating architectural exhibitions as compared to other disciplines? Are there any common issues that arise?

The idea of the question that is important is that no one is interested in a space of re-representation; everyone is interested in generative and performative. Every time that you do an exhibition, you're always trying to generate an argument, and so, it's not about models or drawings, it's not about the medium, it's about what the argument being constructed is through those mediums. So the issue arises when one is not constructing an argument but when the argument wants to be outside of that, and the exhibition just becomes an index or something to be experienced elsewhere. The problem sometimes with exhibitions of architecture or institutions of certain things is when they remove the experience from the present moment of articulation. I think this is something that has occurred very much in the past with production of architecture exhibitions in which the order of things or the procession of understanding of the spectator

within that was understood as a generative device. So, we do a lot of these diagrams where we say this is what the visitor is going to experience, what the person first thinks, what the process of learning, surprise and curiosity is that one is able to develop through an exhibition etc., where, in fact, everything that you wanted them to learn they already knew before they entered, and that's problematic. The differential of what you get when you enter versus what you got when you come outside is not substantially comparable, so sometimes you come with bigger expectations than what you actually get. For myself, I like to shift the expectations of what architecture is able to do. There are people who use architecture exhibition for the iterations of an argument that doesn't prove or test anything through that exhibition; it only reinforces and re-presents without adding enough depth. It's almost like a waste of energy, and so, I try to produce the maximum amount of effect with the minimum amount of effort. With architecture exhibition in general, there is usually a huge amount of effort with a little amount of effect, and that's the problem with the real conceptualization of the initial plans of what that exhibition should do. I don't think that's a question that enough people ask.

5. What is your stance on using traditional means (drawings, models, photographs) vs. modern media (installations, multimedia, web) in designing exhibitions and communicating ideas?

There is a very intentional act with the use of different mediums to actually polemicize the use of those mediums in less than interesting ways. But we actually produce work where we use drawings and have this annual drawing show; what it actually tries to do is to understand drawing and the space of representation, and that the space of generation is a containment in and of itself. This is an annual show that we have endured and is really interested in the medium of drawing as a generative device; in the future, we want to do

the same with models and the same with text, and the idea here is to really try to understand what other mediums one might be able to use to construct architecture. I always say there are buildings that are already happening in your head and there are buildings that are sometimes built that are not architecture. So, I'd like to think that in the same way that the word "artist" is given to few people, the word "architect" should also be less used. There are builders out there, and drafters and model makers, but the architect is also a label that one should take with care and, maybe then, I'm not able to call myself an architect either. I'm a paella maker, a figure skater, a drawing maker and a problem maker, but maybe, not an architect yet.

MEDIATION BETWEEN PRACTICE AND THEORY

6. With an increasing amount of experimental architectural work created for exhibitions, would you agree that architectural exhibitions are becoming a mediation ground between practice and theory of architecture?

No, I would disagree; in the sense that architecture has different temporalities and has different scales of operation, one could think of a building that takes 20 years to build, an infrastructure or master plan that takes 10 years to build, things that take like 1 year, things that takes 2 months, or something that takes 1 sec. So, from this 1 second to this 20 years, architecture can happen in all these temporalities, and so, I expect that you can have a building or an architecture project that takes over a hundred years that is still able to articulate between theory and practice. Understanding that theory is an understanding of society and collectivity, and practice is how things take form, through space, program or materials, and so on. That tension between what is theory and what is practice is between the aspiration of collectivity and the material. Architecture exhibitions are between the

1 sec and 2 years; there are projects that take longer than that, but as an institution, we have been here for 30 years. It's also different projects; when I was talking about it as a ghost, I'm talking about a project that is a 30-year project as an institution of providing alternative practices. The ideas here are that all of those different aspects articulate between theory and practice. The issue right now is that, because I believe we have arrived in a society where things go a lot faster and things are being produced and consumed at a faster pace, we are paying a lot more attention and we are producing a lot more things that have a shorter life span. That is why we are practicing and doing exhibitions because we want to be in the same space of production and consumption that all other disciplines have entered as well. I don't think this is any different from a building; I think that this is just the same with a different temporality. But I would expect and hope that in every space of architecture there is an articulation between practice and theory. There are exhibitions that don't talk about any practice and they don't talk about any theory; somehow, they are just experiments in and of themselves. So, within this, there will be some that are within architecture and some of them that are buildings and some of them that are in another realm. If this is the realm in between theory and practice, sometimes, one takes the transversal aspect through all of these things and, sometimes, one just take a partial aspect of those things and, sometimes, there are buildings that also do the same. So for me, this is, in a certain way, a gradient of constitutes between theory and practice. An exhibition should articulate all of that at once.

7. Do you think this type of work would have the potential to improve communication and dissemination of architecture? And further development in the architectural field?

This is very interesting as architecture probably is one of the spaces of production and creative action that doesn't

need an explanation; that is, architecture is, one feels it, one understands it, we are in the space, so in that regard, the moment that one needs to start communicating things that have not found their space, their materialization, their physicality, and when we try to talk about communication, it is because we think that what we have produced in the past has not been understood by society, has not been felt, has not been appreciated, and therefore, they don't understand what these are capable of doing. So, we need to translate it and put it in front of them again so they can digest it, better realize what architecture is and does, and allow us to produce things again that they didn't understand. Architecture should communicate by itself, and I think that the moment when there is a process of education for people to understand and value great architecture and great projects or exhibitions, that is when there a problem that I don't have an answer to. I have no idea if putting an exhibition of drawings of le Corbusier at MoMA will make people better understand and value great architecture. So, the idea here is what do we want to communicate and how do we communicate it and to who. I think of exhibitions as buildings; they are there and they should be able to – whether the 100, 20, 10, 1 sec – stand as space of communication. Every time we talk about the Storefront, I say that we have 4 different visitors: the first one is the guy who comes with the truck, who goes through the Williamsburg bridge and through the Holland tunnel, and he's never going to stop in Manhattan and, maybe, he has driven by many times but he's never stopped. But, he's in front of the Storefront, and he always looks because he wants to stretch his neck; that guy doesn't know anything about Mies Van der Rohe, but he should be able to imagine a world that is different and that is able to transform his understanding of space and collective form, and so on. The same goes for the person who is walking around Soho, shopping – getting to that person's understanding and curiosity and having them

walk away with something that they didn't know, with some questions that they didn't carry before, and the same for the scholar who is taking a plane to come here to a conference to meet you and is coming to the exhibition to really see what is going on, who knows about all the past ghosts of architectural history and stills finds something that is relevant and leaves the place with more questions than they carried before and not necessarily any answers. What I find interesting with exhibitions is that the things that surprise us are the things that make us think, and even when one finds a project that is already a solution, we can still learn from it if it surprises and disturbs that which we already carry. To me, communication is about surprises and awakening curiosity, and exhibitions should be able to do that.

CURATORIAL APPROACH AND CONTEMPORARY METHODS

8. What is your curatorial approach to designing architectural exhibitions?

In terms of methodology, there are a few things that interest me; one is the idea of performance and how formats are a vehicle for production of content beyond the traditional understanding of what we think content is. I always like to create a distinction between content that formats, formats that are happy with themselves and formatted contents, which is when you put certain content within a specific format and you transform the content by doing that. What these formats do is try to establish a kind of transversal figure, so at the storefront, within the idea of events, we created a multiplicity of formats where in turn what we are doing is creating something transversal that allows many people to come together even if they are on different grounds. For example, one of them is the manifesto series; the second one is the definition series; then the third one is the productive disagreements and reading images series, and what all these

series try to produce is a space of discussion among different individuals around the same things. Everyone has a totally different reading of an image, and suddenly you're able to discover people in a way that you otherwise would not know. So, the idea behind each one of these formats is that there's a methodology of implementation. What the manifesto series tries to do is to bring people to articulate their obsessions into positions, so the manifesto always renounces a preexisting condition to proclaim a desire to a methodology of action. When someone comes and asks us to do a book launch for them, I would ask them what is the book launch about? How do you think we can bring the content of this book inside out? We try to find the best way by looking into the 9 different formats that we have, so maybe it's a definition series because there is a very strong concept that is articulated by very strong concepts. This is a way of understanding how we deal with events and conversations, so it's this idea of formatted contents. Then, there is another set of 3 different formats in terms of doing exhibitions. The first one is what I call the Trojan horse; the other one is the McGuffin effect; and the other one is the curatorial object. So, these three techniques are very distinct among themselves. The Trojan Horse, in a sense, is something that looks like one thing but is in fact another one, so you actually go thinking you're going to see one thing, but in fact, when you are inside, the entire thing deploys a new understanding that actually makes it more effective. It's this double reading of one thing to actually get another one. I'd actually like to think that the exhibitions are able to produce that double reading; mostly these are like jokes, jokes that make you go one place, and then, they make you realize how stupid you were and they capture you there in a space of laughter. The McGuffin effect is referenced off Alfred Hitchcock. In his films, he'd use these as a device for filmic captivation. He would show you this shot where the guy is holding a luggage, and then, there will be a close

shot of it, and the character is putting this luggage in the top compartment of a train. There is something in that luggage; there is something for sure inside of it, but eventually the film ends, and the luggage has not appeared again. When you finish the film, you realize that, while you were watching the piece of luggage, the crime actually happened. What this McGuffin effect does is that it makes you go back to it, not realize what it was, but in fact, what your preconceived idea of what it is made you lose the ability to see what was really happening; therefore, you will restart and re-watch the film from that point on over and over again. These, in a certain way, distract you to make you feel that at the end there is another point to start, so you constantly keep on watching and re-watching and re-making that space again. This format you create something of a plot, and the Trojan horse is more of a strategy. The last one is the curatorial object that is the item that contains in its form the ability to construct an argument, so it has historical luggage and projective understanding because it constructs a new view. It is not something that is deception or a distraction. This object has both meaning and relevance concentrated on it; it's not necessarily the art object in itself, but it is something that articulates all those thoughts into one. I would say that architecture in it's best form is a curatorial object that articulates all these different forces, but in terms of exhibition making, sometimes it's more effective to produce Trojan Horses or McGuffins and sometimes curatorial objects, in a certain way. This is the type of curation that I'm interested in, so if you look for instance at the exhibition "Past Futures, Present, Futures" that we presented last year, the exhibition in and of itself is understood as a curatorial object in which you would find it in a space of total temporal disruption. The space was constructed as a combination of time, spaces, like a hetero-chronic, where each of these vertical blinds were a fragment of time, and each one of them was

carrying your image. It was you looking into this temporality that you were going to find out, and the projects that were supposed to be these visionary projects were hidden within these vertical elements that had a QR code. These vertical blinds contain data on specific periods of history about the world, inhabitants, political facts, inventions, etc. At the end of all this contextual information, you would get a paragraph that would say, "we invite you to imagine what visionary architecture project was generated within this context", and then, if you are not interested in imagining today, you can scan the QR code and we will show you the projects. The idea for the people when they come to this exhibition is they would expect to see 101 of these visionary projects, but what they find instead is them looking for something to show them that, in fact, the idea of generating is something we all should be carrying inside ourselves. The image is withheld from visitors behind these QR codes that no one really wants to scan, but the main idea of the exhibition here is the words "we invite you to imagine what project was invented in this context". It's telling you that architecture is the product of all these different forces that we usually don't look at when we go to see a visionary show; the only thing that we usually find is the image without any of this context, without any of this information. The exhibition as an entity was delaying all of these temporalities so you would go there and you would find this frustration immediately evident. The entire exhibition, in a sense, was a curatorial object. The content was there but was shaped in such a way that was using that what you carried in order to resist what you were expecting to find. In a way, this was at the same time a Trojan horse, a McGuffin and a curatorial object in many different ways. There are the curatorial strategies that I would say I never thought of as an architect. Maybe, that makes me more of a curator now but I still would refuse to call myself one, although it is in theory very hard not to call yourself something that everyone identifies you with. It is a constant place of reflection, and we do a lot of work here at the storefront in which we have very little time to post-rationalize and reflect on those things that we are doing. We do try to understand the question, "how do we produce those moments of disruption within all the different spaces?"

9. There is an increasing amount of curatorial work that extends outside of the exhibition gallery space. There are obvious benefits to it, but once we step out of the restrictions of the box, how do you imagine we would define what the characteristics of a good architectural exhibition are?

I would say the worst type of architecture exhibition happens inside galleries; the gallery is a protection, the gallery offers this space of suspension in which, when you go there, you have to suspend judgment, and you have to increase your level of curiosity. When one steps out of the protection of that boundary, one is more vulnerable and susceptible to be misunderstood, imprisoned, and in trouble, but that is the challenge and that is the beauty of being outside those boundaries. One needs to be more conscious of how important the suspension is that one makes when one enters a gallery. I think it is sometimes problematic that, when one enters into a culture institution, it's almost like this temple of culture and one is really willing and capable of digesting many things, and sometimes, I don't think that we take advantage of that boundary, of that state of acceptation that the cultural institution is and should be. But the idea of judgment, of what is good and bad is a very narrow one because what is good today can be really bad tomorrow and the other way around. So, I think one needs to be able to understand what aims, aspirations and consequences every single action has and that's regardless of whether they are inside the gallery or outside the gallery. I think it takes a lot of bravery and insistence to go outside the gallery walls,

and so, we try, and it took us a while to know how to go outside of the gallery walls. We are doing several projects with the help of incredible people like Space Busters from Raumlabor, which is this inflatable bubble that goes behind a milk truck that can go into a parking lot in Brooklyn and just blow it up and insert into a space and have an event in there. Or we have the Speech Buster that is a table the same size as the gallery that you can take anywhere and it's more than a table in the way that it deploys and becomes an extremely playful installation in which conversation can occur in different manners. We also do this international series where we take events that we do here in the Storefront to many places around the world, from the Dominion Republic to Lisbon, and so, we have a good tendency of getting out of our boundaries, and now, with our World Wide Storefront project, I think it's very important to reach out, but it is not always easy; sometimes it is more difficult.

Interview with Giovanna Borasi

Giovanna Borasi is a curator, writer and editor. CCA Curator of Contemporary Architecture from 2005 to 2013 she has curated several exhibitions and edited the related books with a particular focus on how environmental and social issues are influencing today's urbanism and architecture.

Educated in architecture, Borasi has initiated her career as editor and writer for Lotus International (1998-2005) and Lotus Navigator (2000-2004). She has also served as assistant editor for the book series Quaderni di Lotus (1999); and was member of the editorial staff of the graphic design magazine Lettera (2000), a supplement to the magazine Abitare. Most recently she has been Deputy Editor in Chief for the architectural magazine Abitare (2011-2013). She has written widely on contemporary architecture, has been invited to sit on a number of international juries, and is a regular speaker at events, symposia, and conferences.

— Giovanna Borasi

Intro

1. Why or how did you become a curator for architecture and design at CCA? What interests you about the subject? What aspects can you do without?

I am an architect, so I started work thinking I was going to be designing buildings and things that architects do. Then, I actually went to work as an editor for a magazine in Italy, and it was interesting for me. Doing this work was like thinking as an architect, so thinking what would be the challenge and the problem if you would have to really think about architecture from the professional side and at the same time things on the other side: how you would look at the project, how you would put this project in a broader context, and what that building or that urban design does for society in general. At the beginning, it was a very interesting exercise to put yourself in the two roles, but then, I ended up working more as an editor and a curator. I'm not sure I would want to be a curator as a job in general because I'm really interested in being a curator of architecture. My interest is in architecture, and I'm interested in trying to understand architecture in our culture and society and using architecture to point out some

Appendix

questions and general issues. The way I arrived at the CCA is after I worked with Mirko in Italy on several exhibitions and then on interchange school about asphalt, CCA asked Mirko to re-think that exhibition for the CCA, and I came just to work for that. Obviously, you come here and see all the work here, and there was the opportunity to apply; they were in a moment where they were looking for more curators, so I applied and I ended up staying here.

ROLE OF THE ARCHITECTURE CURATOR

2. Through my research on the subject of curating, I identified a shift from the practice of the curator as a caretakers of a collection to the contemporary curator who can be seen an artist-at-large. What do you consider is the role of the curator?

I think that, for sure, at the CCA, the second one you're looking at is what we are, more putting forward ideas. I have to say that we also work with a lot of guest curators at the CCA and there is not one established way of being a curator. I recently wrote a text that uses the word that comes from art curating but is becoming a part of curating architecture. It is this idea of appropriation of sorts, the idea of gathering pieces to create a collection and appropriate the objects to make your point as a curator, more than simply showing it to just highlight what was the intention from the original order. We get into a lot of discussion about curation at the CCA because there are more traditional curators who see the role as a keeper of a collection, so there is a certain friction sometimes with this idea of curating where we use things from a collection in a very different way than the curator of a collection would normally use them. So, I think there is a kind of a mixed model, but for myself, I would say I'm the type that puts forward ideas. But, I also think there is a big change because traditional curators, in many ways, were historians, so I think I also see that at the CCA, where they have a different way in which they use the exhibition as a tool to express an idea. One curator would use the show to make a point or say this an interesting question, while another curator would use the exhibition as an essay to present a new discovery or some historical point. So, I think the role is also related to what the objective is and the way you want to use the exhibition as a tool.

3. What do you think is the importance of curating contemporary design and architecture? (Why do we curate architectural exhibitions?) Name examples of exhibits or projects that you think are successful.

I think the interest for me in curating exhibits of architecture and design is about a possibility of not separating an exhibition from what is the contemporary debate. For example, the most recent work that Mirko and I did together is the "Imperfect Health". In this moment, architects are considering all health issues in their practice, so basically allergy, asthma, and all these other things, and so, we feel that, from the architect's point of view, there is an interest in what we have to do for this aspect of society. For me, it is interesting to curate an exhibition that is about this topic at this time because we have the possibility of entering into dialogue with the people who are doing the projects, with the architects, the urbanists, and this becomes immediately also a research tool for them. So, we have somehow responded directly to the societal issues at this moment, and if the architects are not thinking about health, then it's also putting this topic on the table and saying, look, this is very important and you should start to have critical understanding about what these issues are in relationship to what it means to build a building. This kind of work is crucial at the CCA, and it's not the same as doing a monographic show about an architect, which is something I'm not personally interested in. I think, in this moment, there are new biennales of architecture and design that, because

of the pressure of being a biennale, are coming up with some very interesting concepts. For example, the one that Joseph Grima did in Istanbul, which was also in New York, where there was all these ideas about design and one of them was this idea about adhocracy, where how we come up with design is changing the production process. You start to see more 3D printing and immediate things, sort of like an ad hoc response to the needs, and it becomes much more tied to the need and response. The next biennale, I think, will also be interesting and is about the idea of a return to the manifesto, but not the original written idea that we had in mind, but the idea of showing projects where the designs have a very clear purpose. So you would say that I'm designing this table and it has to be done with a certain material because I want to make it clear that, in my work, the design has to only use certain recycling material or things that make you feel better or whatever. This is not open yet until October, but I think it has the potential to be an interesting exhibition. In general, that besides certain institutions, biennales, because they have to be very clear in terms of what is the direction of the topic, are an interesting real model to look at for curating.

ISSUE OF REPRESENTATION

4. What are the challenges of curating architectural exhibitions as compared to other disciplines? Are there any common issues that arise?

That is a clear issue, an issue that is a big difference between an architectural show and an art show. Where in an art show, you could have the object there, for architecture, you always have to have a surrogate; the architecture is never there. So, the CCA, we have moved from the idea that you actually show real buildings because we're interested in the idea of architecture. We have no problem with showing a model or a drawing because that is the thing that represents the idea. It's not a concern for us to not have the real object there, but many architectural exhibitions struggle with the idea of having a representation of what architecture is because, when you have a model in scale or a drawing of it and you want have a more general public come, you enter into issues, like how many people could read an architectural plan or a section? For example, we are now working on a project called "Archeology of the Digital", and we will be in a situation where we will have Maya drawings and 3D drawings that many visitors will find hard to understand. We are touching very sensitive things, but some things, like the 3D drawings by Frank Gehry, have to be shown in this way. We cannot just print it, as it doesn't have the same effect. I think the work of the curator is to not divide the issue of display from the content point of view, so the curator needs to involve the architect and graphic designer in a team to orchestrate the curatorial components and make decisions on how things are presented based strictly on their connection to content. And in this way, we are trying to pass the limit of the representation that architectural ideas have with the materials we have. And the other things we have been doing are to discuss with the curator what is the idea that we want to convey and then understand which are the objects that we need to convey that idea, rather than starting from the objects and trying to put them all together and do a narrative with them. It is like we're trying to do the opposite, where we do the narrative and seeing if I need to make something in the display, beyond the artifacts, that will help convey the idea.

5. What is your stance on using traditional means (drawings, models, photographs) vs. modern media (installations, multimedia, web) in designing exhibitions and communicating ideas?

What we will do is try to understand what is the idea. Let's say, if we have to explain an architectural project, what are

the main ideas of it and what are the right documents to explain that idea. For example, in the "Journeys" exhibition, a project that we wanted to have was the house of the future of the Smithson. Basically, they imagine that the outside was polluted and super dusty and everything. So, you would enter this house, and it was all white and done with all these curves, so it is easy to clean and everything. There was this device they had, and it was this grill, where you would enter this house and it will take out the dust and the pollution that you would bring home. So we will show this project in light of this; we will have the plan and then try to think of other objects that you have to add in order to make this evident. So, you have this photo on the wall and the details of it. We will show what is the most evident object there is to tell that story so that a person will already visually understand certain things, and then, obviously, reading the text will help them understand more. I don't have a pre-decision about whether it has to be only drawings or photos; I think that there is an idea of narrative that you have to imagine for an exhibition to sustain the interest of a visitor. For me, an interesting exhibition always has a mix of materials. For me, it's really the other way around, what do you need to make this work? For the general public, films, models and photography are the most effective as it is more direct, and I think maybe certain drawings that have a more kind of artist aura as well. It's an issue of understanding, but it's an issue also of time. You can have an interesting image, but it will also take you more time to understand. A thorough diagrammatic image would take 5 minutes of your attention span because you want to read the information – you want to understand and you want to figure it out – so it could put you at a certain distance but could also engage you much more than a simple photo. However, if you do an entire exhibition with 200 of these complex drawings, you'll kill your visitor. So, it's also an issue of reading realm. For example, we worked with an artist for an exhibition, and

it was very interesting because we did the plan of the gallery for what was the curatorial sequence (logic sequence); then, we did another plan that was based on the more emotional objects. For example, in this show, we had a mummy of a bird coming from Egypt. So, in between drawings, you will have this object or documentary that was very touching. We did another map that was about these emotional objects and seeing where you will place them, putting thought into not concentrating all of them together, and started to look at the objects from a very different point of view, which started to rearrange the original plan that was based on the curatorial sequence. This is a very different way of imagining the objects, not simply considering them as drawings, models, or whatever, but considering the effect.

MEDIATION BETWEEN PRACTICE AND THEORY

6. With an increasing amount of experimental architectural work created for exhibitions, would you agree that architectural exhibitions are becoming a mediation ground between practice and theory of architecture?

Yes, I agree with you because this is what is happening. There is the practice of the architects working and exhibition becomes kind of like a mediation space for this. As I was saying, you could see what practices are debating or working on, and the exhibition could mediate this in a kind of theoretical abstract way. It could also be mediating different disciplines as well. An interesting point for me is that there is, sometimes, the risk for architects to work in only the practice. The theory is always is about the theory of architecture and practicing architecture work. Exhibition could do this mediation but also could pick up the interdisciplinary approach, so you could bring some social issues and some anthropological way of looking at things.

7. Do you think this type of work would have the potential to improve communication and dissemination of architecture? And further development in the architectural field?

So, for sure, communicating to the general public, and especially for the CCA, it's a part of our mission. So, for us, that is one of the main goals, main scopes, in doing an exhibition, but the way we also want to do the exhibition is as a research project. All the things you see here are all research projects that have been done at the CCA, more some years or less other years. There has always been new research, new writing in the catalogues, so that somehow it all wants to be a new contribution to architectural research. CCA also has a study and research center, where there is more and more exchange between research and with the outside. [] Don't know exact numbers, or the statistics of other museums, but our visitors has been generally the local people of Montréal. Because of the nature of some of the exhibitions, we do reach out beyond the professional circle of architects. For example, the Imperfect Health, the one about the energy crisis, we start to touch issues that are crucial not just to the architecture field; we touch the larger public. On the other hand, when we have an exhibition, for example, of James Sterling, who interest more the architecture professionals, we don't get as much of the general public.

CURATORIAL APPROACH AND CONTEMPORARY METHODS

8. What is your curatorial approach to designing architectural exhibitions?

So, the first thing is the idea of themes. For us, this is very important, so we try to sustain that every year we touch on a topic, and then, the second thing that is decided is what is the attitude that is we have towards it. It's more of an approach where we look at an issue and evaluate the risk in going one direction and what interesting possibilities we might have in going in another direction. So, we like to put it as more of a question so it becomes a more open approach instead of saying we're doing this and that is a firm and definitive answer on this topic. In this sense, we define this exhibition as contemporary because it reflects on a contemporary problem, but we don't simply use material that is contemporary. Like in the Imperfect Health Exhibition, we had been quite free in taking things from the 70s, things that happen today, things that happened in the 90s etc. as interesting examples of things. It has also a more open way of looking at some historical facts. Through some research, we come up with a sort of direction for the exhibition, which in this case was the idea that architecture is not supposed to cure but to care. So, with that as the hypothesis, even though it was about health, there is no hospital project in the exhibition. Everyone would think it would be an exhibition about hospitals, but there was no hospital at all because it was about the idea of care and that was how we arrived at that selection, and so on. This sort of goes back to the idea of appropriation, to use the projects in a way that exemplifies the ideas that you're trying to bring through.

9. There is an increasing amount of curatorial work that extends outside of the exhibition gallery space, there are obvious benefits to it, but once we step out of the restrictions of the box, how do you imagine we would define what the characteristics of a good architectural exhibition is?

In parallel with what we're doing, I'm very keen of this idea of embracing new models of curating and pushing for different ideas. So in fact, the CCA established 3 years ago two curatorial programs: an internship and a young curator program. That, for me, is an interesting program because both the intern and the young curator bring in a different way. I don't say young is good, but because they are not yet confronted with what

APPENDIX

is an institution, what is the way we do things, they are more open to have other ideas. I'm always looking to different models and I don't recall if I've seen any thing interesting recently that are happening directly in the city. I think your question is very intelligent in the sense that, when we speak about curation, we don't just speak about exhibition. I find that what is interesting about an exhibition in a museum is that, somehow, it needs that sort of abstraction; it needs then to think about how you represent that idea because the object is not there. So, if you are, instead, in a place where it actually is in the city, I think the curation is really a different model because, then, you actually engage with the physical. For example, there is now a Paris show in Paris and another is the Palladio Museum in the Palladio building. So, like how we did the Sterling show in the Sterling building, I find that there is an interesting echo of actually seeing an exhibition about this person inside his building; there is this jump between the reality and the scale. I feel this could be an interesting model especially if you are dealing with monographic work. I imagine it would be like a police investigation: here is where this happened, the guy was killed in this room, and you are actually in that room. [] For me, what's important is the point of view. Someone could bring you around for two hours in the city, and what they'll do or make you look at will be clear as to why you were there and why you looked at it. And I think, for me, it's the same logic when you do an installation here, that you have to have the feeling that you entered in a space that is designed, orchestrated, and that as a curator, I've established the hierarchies. Then, maybe you look at the exhibition in a totally different way, but you feel that there is this presence. So, I think that the characteristics for me will be exactly the same, and I will find it very nice if I feel that I can understand what they are trying to say.

Larry Wayne Richards is Professor Emeritus and Former Dean of the University of Toronto's Daniels Faculty of Architecture, Landscape, and Design. He is also Creative Director of WORKshop, Inc., a Toronto design centre and gallery. He served as Director of the Waterloo School of Architecture from 1982 to 1987 and continued at Waterloo as professor until 1997. A graduate of Yale University, Richards has curated (and in most cases also designed) more than 40 exhibitions on architecture. This includes exhibitions for the Venice Biennale, the Canadian Centre for Architecture, the Power Plant, University of Toronto Art Centre, the Patricia Faure Gallery in Los Angeles, WORKshop-Toronto, and the three Canadian schools of architecture where he taught between 1975 and 2011. He is a fellow in the Royal Architectural Institute of Canada and received the RAIC Advocate for Architecture national award.

— Larry Richards

Interview with Larry Richards

Intro

1. Why or how did you become a curator for architecture and design at Workshop/other institutions? What interests you about the subject? What aspects can you do without?

I started to do architectural exhibitions in 1975 because I started teaching at what is now Dalhousie University Architecture School. I started teaching there in 1975, and, as a young faculty there, one of my assignments was to run a gallery. I think they had been doing pretty predictable travelling exhibits. So, there would be some architect's drawings; somebody would put them on the wall, and they go back in the crate, and next exhibition would arrive. So, pretty routine, and I was young, and I had come out of a strong history, theory, design program at Yale, and I was sort of at a point in my life when I was very activist oriented, and I saw exhibitions as a chance to be provocative and, sort of, to intentionally be a bit disruptive and to get people to think. Right from the start, when I was doing exhibitions, for me, there had to be this integration between the idea, the design of the installation, the subject matter and hopefully something that would be a provocation. I'm not very good at keeping

up my CV, but I believe I've done around 40 exhibitions in my career, including 2 in the Venice biennale, so I've done a lot architecture exhibits in schools, Halifax, University of Toronto, and Waterloo. At all of those places, I've done exhibitions and curated a lot of shows; I've done a lot at other institutions as well. One was on Canadian Centre for Architecture; it was a new building and a whole new institution, so we did an exhibition for the CCA that I put together for the biennale. And then, I did another one at the biennale that was for the Patkau's plus 16 young Canadian architects, so for the sake of discussion, I would say I've done 40 exhibitions. They were all, one way or another, architecture. Well, why I did architecture exhibitions is simple because I'm an architect, I was an architecture professor, I worked at three schools of architecture, I was at the CCA, I've been connected with other institutions and, 5 years ago, created WORKSHOP, and we've had 6 exhibitions here so far. I love doing exhibitions and I won't hesitate to say that I find great reward. It's a kind of creativity, like putting the pieces together, like whether you have a tiny budget or a Venice biennale budget or whatever, it's a project where you have to work with objects, ideas, people, place, and it's a design project really. I love doing that and, I think, I have a sense of a lot of personal reward from it. As for aspect that I can do without, certain aspects of almost any exhibit that are difficult, depending on the scope and scale and the ambition. ||Shipping and moving of things from one place to another is difficult; for example, in the early days of the Patkaus, they were doing this wonderful school, the Seabird island school in British Columbia, and they make amazing models, they did and still do. There was a model of the Seabird Island School the size of this table, all wood; they hired the best shippers, craters, professional packers in Vancouver, and of course, it had to go to the Venice. It had to

be put on a barge; it had to go down the canals. We open the crate, and we were all excited, and it was in shambles, and it was in I don't know how many hundreds and thousands of pieces – not totally destroyed, but 50% in shambles – and they had to send workers and scramble to get this thing back together. || So, there are just pragmatic logistical things that are difficult to deal with and, of course, with budget as well, and you just have to plan carefully to maximize what you're doing within the budget, and that's just the reality of things.

ROLE OF THE ARCHITECTURE CURATOR

2. Through my research on the subject of curating, I identified a shift from the practice of the curator as a caretakers of a collection to the contemporary curator who can be seen an artist-at-large. What do you consider is the role of the curator?

I think the way you've characterized it is correct; it's gone from a kind of super caretaker, manager, to one, now, that kind of uses the word activist, promotional, developmental, and really that can operate at kind of an institutional scale to represent and promote the ideas of the place or the institution. Through the exhibitions, the people, the public, gains an understanding of what that institution's vision is, what they represent and what they want to accomplish. The same thing is happening all around. The Gardiner Museum here is changing quite a bit; they have a new director. And then, a few years ago, they brought in a new curator, Rachel Gottlieb, who was at the Design Exchange before. She is very knowledgeable about design, architecture, industrial design and Canadian furniture design. The Gardiner's core collection is ceramic, and it's well known for this very outstanding collection and was, I think, originally known as the Gardiner Museum of Ceramic art. Now, it's just known as the Gardiner, and over the two years, Rachel and the new director Calvin Brown, they're shifting and broadening the mandate. So, for example, right now, they

have a very interesting exhibition on the work of a Canadian Architect Ron Thom, which is curated by Adele Reader from the west coast whose agenda is to bring back into spotlight an architect that most people in your generation know very little about. So, Rachel, who's the curator at the Gardiner, brought that show cleverly from the west coast to really bring that idea forward. So, the role of the curator as an advocate is happening more and more; there is a kind of hybrid role that can involve research, advocacy, etc. depending on the nature of the institution, of course.

3. What do you think is the importance of curating contemporary design and architecture? (Why do we curate architectural exhibitions?) Name examples of exhibits or projects that you think are successful.

The notion of architectural exhibition is not really new. MoMA was doing architecture exhibitions since 1920s, 30s; AGO did architectural exhibitions in the 20s, 30s, so it's not new by any stretch of the imagination, but I think it's safe to say, there are a lot more architectural exhibitions globally now. There are, at any moment in time, a huge number of architectural exhibitions going around the world. Why has that happened? Well first of all, there are a lot more museums, galleries, institutes and schools, people who are dealing with the subject of architecture and cities; it's hard to divorce the two. I think an interesting question is when did the public, generally speaking, develop a kind of expanded awareness that there is this thing called architecture exhibits? There are a lot more now, and I think that sort of evolved slowly over time; I think that newspaper and architecture journalism, magazines, and so on, probably had to do with that because, now, every time there is an exhibitions, a good one, there would be 2 or 3 stories in the newspapers. I think people, it's hard to generalize, have developed a lot more interest in architecture and cities, but people are concerned about their environment, and they're interested in their environment, and they see things going up, and they want to understand them. And so, the exhibitions become kind of the echoes for people to understand more about their environment, their place and the history of cities. [] The big goal, I think, would be to develop a society that is more critically aware of their environment, which includes architecture, and to participate in a broader discussion about their city, their neighbourhood, their house, whatever it might be. There are cities around the world that have developed, over a long period of time, a critical awareness. There are cities, like Florence and Venice, where you live every moment in a designed city; you can't escape it, and you've got the weight of 500 years of history. Then, there's contemporary cities, like Chicago, which has developed an intense awareness of architecture. I think that can be very important to develop because I believe that in mature cities, sophisticated cities, people develop a kind of critical awareness of their city through, exhibitions, publication, tours, journalism, education in the universities, the whole things. I think Chicago is amazing because they have highly developed and sophisticated architectural tours that you can do by bus or by boat on their river canal system, and they're so well done, and they became part of the tourism in the city. I've been surprised how many friends I had, who are not architects, who say they're going to Chicago and they're going on a river cruise architecture tour, and it's like known that is something you might do. The example of Chicago is interesting because the architecture culture is engaged with the tourism infrastructure of the city in a very deep way. And of course, you could go to Oak Park and have an elaborate tour of 20 Frank Lloyd Wright buildings. [] Doors Open has been hugely successful; thousands of people have visited buildings that they would never otherwise have ever looked at. Usually knowledgeable people lead those tours. Doors Open, of course, started in the heritage sector; it started as

a way of seeing historic buildings and appreciating heritage buildings. And it has expanded, where it has become more than that, so the doors are open to a very broad range. Like architect's offices, it's very broad based, but it only happens for one weekend, and that's it. So, if you come to Toronto not during that time, you can't be a part of that. That is significant.

ISSUE OF REPRESENTATION

4. What are the challenges of curating architectural exhibitions as compared to other disciplines? Are there any common issues that arise?

I think there are particular challenges, the first one being that everyone grows up having some idea that they know something about art. In the most basic way, they know what art is; they've heard of an art gallery, and they've probably been to an art gallery. It's not a huge obscure mystery. Now, I'm not talking about a very sophisticated level; I'm just generally speaking. But, if you talk about architecture, an awful lot of people would say they don't know anything about architecture or they would ask what do architects do? Some think they're just elaborate engineers; other people think they just design houses for rich people, and so, there's a real lack of basic understanding of what architects do to start with as opposed to what artist do. It's probably changing, but it has sort of been off in an obscured box by itself, unlike other art forms, so people don't really know what it is. To address your question more directly, architects' main means of communication is drawings, still is. Now, it's digital; before it's hand drawing. Technology's changing, but the main means of communication is drawings. To go from an idea to a building, architects have to draw. So, what is the main thing you would want to show people besides the building itself – drawings right? Most people have a really difficult

time reading drawings; now, people can look at a perspective view; a picture is accessible. But, if you start showing plans, site plans, sections, elevations, details, axonometrics, etc., they have a pretty tough time. However, it's easily overcome. You can teach somebody in about a week how to read architectural drawings. It's not that hard to teach, but it's not taught, so I would say, unless your just going to appeal to a very limited audience – architects, engineers and maybe artists – architectural exhibitions have to have a lot beyond drawings – photographs, models – and, then, a whole array of other stuff, like videos, digital representations, etc. Architecture exhibitions have evolved into much more multi-media, multi-model, more sensory, full range of representational modes.

5. What is your stance on using traditional means (drawings, models, photographs) vs. modern media (installations, multimedia, web) in designing exhibitions and communicating ideas?

Well, I'm a little bit old fashioned in this regard because I still have a bias towards the value of the architectural artifact. I think there is still a power to seeing an original drawing, not only because you see those marks of the maker, but also there is something, I think, even for the general public that's kind of, like, wow, the real drawing. One of the best exhibits I saw recently was at MoMA in New York on Architecture, Politics and Collage. It was generally about the medium of collage and how it was applied from the early 20th century to recent. It was an excellent exhibition because it had original art object, drawings, collages, models, but it also employed video. Of course, nowadays, there are the headphone walking tours and exhibits that engage people in more interactive things, experiential things; more radical exhibits that may not be in a single location, that are a network of locations, outdoors and indoors. I think they are ok as long as it doesn't become gimmicky and draws people too far away from the kind of first hand experience. [The earliest example of that type of

exhibits was by the constructivist. There were some famous ones, either in Moscow or Paris, a constructivist exhibition where they did these rooms where they display things up in corners, like the space was activated in the same way that the constructivist architect and artist who were wanting to activate space. It was a very interesting thing to look at those early constructivist exhibitions, but one of the great exhibits, maybe the most powerful exhibit I ever saw at the CCA, was an early exhibit on the work of Peter Eisenmen. They converted 5 galleries into total environmental experiences where you walked through these galleries, the drawings, the models, but they created environments that were so powerful, so beautiful, and they spent a fortune on that show. It had a lot of critical review as well; there's an exquisite catalogue. That's another thing as well. That exhibition may run for 3 days, 3 weeks, 3 months, but then it's gone. So, the catalogue, and the critical writing about it, becomes really important because it's in the nature of exhibitions; they're there for a discrete period of time and, then, they're gone.] [Now, in the digital era, it becomes integral with Internet; it's better to go to the CCA to go to an architectural exhibition, but you can go online, and you can access the CCA online. There are some architectural blogs and there are some architectural exhibitions that only exist as virtual exhibitions. I think people probably post quickie exhibitions that are only online, and there are no real manifestations. So, it depends on what audience your aiming for, and then, usually, people need multiple means of access into the subject matter, so it's not just a drawing, not a just a model, not just a video, not just a lecture; it's a kind of culmination and intersection of all of those things that can come closer to allowing people to a good understanding of architecture.] I think this is the most challenging of your questions; the question about representation is a very big one, complex.

MEDIATION BETWEEN PRACTICE AND THEORY

6. With an increasing amount of experimental architectural work created for exhibitions, would you agree that architectural exhibitions are becoming a mediation ground between practice and theory of architecture?

I think so; I think it's become a quasi-laboratory. Maybe, the best of the 6 exhibitions that we have done here was called, "Stitches" where we did a video called re-stitching. Anyways, it was a very good exhibition. The basic premise we started from is the very long tradition of silk embroidery in China, intricate representation of flowers and mountains, this long tradition of incredibly skilled, tiny stitches. So, we show 6 very high quality traditional embroideries from China, and then, we invited 6 architects, artists, and inventors to do a contemporary work that played off this whole idea of this long history of stitches. And a couple of the architects really used the opportunity and the exhibition like a laboratory. The most interesting one was from Williamson and Chong Architects: Betsy Williamson, Shane Williamson and Donald Chong. They just won architecture league in New York, one of the ten selected for this year's up-and-coming architects. So, they're based here in Toronto and teach here in Toronto, but Shane is involved very deeply in theory and teaching around digital fabrication at a very sophisticated level. He made 3D constructions based on ideas, but it didn't involve silk at all or any kind of stitching. It was about the drawings; there were drawings and, then, 3D objects that really explored theoretical ideas that he evolved out of his understanding of issues that were in this long history of Chinese silk embroidery. He even had one piece that was entirely made through holography – so with light projection. It's too short a time to really describe the ideas of the project, but it was about layering and density and what can be done nowadays digitally. But he really used the opportunity as a lab, and, I think, it was an important

APPENDIX

opportunity for them. I mean they produced beautiful and intelligent things for the exhibit, but it was an opportunity for them to really take more steps with their research, and so, that's happening, and a lot of exhibits can provide that opportunity. I think it sort of becomes exhibition/laboratory hybrid.

7. Do you think this type of work would have the potential to improve communication and dissemination of architecture? And further development in the architectural field?

Absolutely, I think there's no question about it. You know Shane, Betsy and Donald's work I was just describing; the theories and concepts are so sophisticated and so complex. They're professors, and they're used to using a dense language, talking in theory. It was not easy for the average person walking in here to immediately grasp. They thought the things were cool, but that particular work was not very accessible to the average person, so, I think this again goes back to the question of audience and intent. But, I think another thing that is so good about that exhibit was that it was accessible at lot of different levels; you could walk in as a ten year old and think that's cool, but we also convened a symposium and 20-minute video that we did as documentation that was a very high level theoretical discussion around theory. Philip Beesley also had a beautiful piece in the exhibit. Philip Beesley is an interesting example; he exhibits broadly and does installation pieces in all different scales. I think he's a really interesting one to examine in the context of what your doing. He bridges between exhibition and laboratory experimentation research and treats everything he does as an on going research development.

CURATORIAL APPROACH AND CONTEMPORARY METHODS

8. What is your curatorial approach to designing architectural exhibitions?

I go back to this notion of provocation in art; I like exhibits that challenge people, that cause them to be curious, that cause them to be puzzled and setup challenges, and exhibitions that can operate on a lot of different levels simultaneously because I have a strong populist side. I move as an individual through the full spectrum in art, architecture and design in this sort of highest level to kind of the simplest level, but I'm at heart – and this gets me in trouble with some of my colleagues sometimes – but I will admit to being, and I will not get into politics – a populist. It's interesting; this big piece here by, Jem Lai, a young professor at the University of Illinois Chicago. He was a student of mine from the University of Toronto. I've known him a long time, and he's been obsessed with cartoons and manga, and then, he's always very drawn to architectural theory but he also kind of resisted theory; he developed a position in which he felt that kind of contemporary theory was all folding in on itself and cancelling it out, and all babble chaos. So, he proclaimed that he was anti-theory and he wrote manga, cartoon books. Well, then 2 years ago, he got invited by the architecture league in NY; he got selected, and they gave him money to do a piece, and he did this piece and got a lot of recognition. It's like a crude model of an idea about some new kinds of space and place where people can inhabit and it's like a model of a building, model of city, model of room; I don't really know... He gave it to me, and I decided to bring it Toronto and try to find a place for it there. So, I included that piece in another exhibition that we did, and then, it sort of just stays here because I don't know what to do with it. It's interesting because, of course, when kids come in and they like to play on it, it looks like a play gym; kids like it, and then, on the other spectrum, Jem is now a much sought after lecturer, speaker on theory. But, I have colleagues who come in, and they really don't like this thing at all. First of all, they can't stand the fact that it's this ugly gold colour – not very tasteful – then, they look at it, and

it's kind of shoddily made, and they don't know what to do with it. It's sort of like a shoddy UFO that kind of landed in here. But that's good because it's get people talking about Jem, and so on. [So the point is, what my interests are. That was a long way of sort of telling you, because I'm a populist in an academic environment, I like pieces that sort of have this capacity to engage a very large number of people, like in this case, from little kids to serious academics. So, this piece is sort of interesting in that regard. That piece will do that a lot more than if I put the most beautiful Zaha Hadid drawing on the wall. But, I like to do things that are little bolder. Sometimes, I have opportunity to do that; sometimes I don't.] The most radical exhibit I ever did, this goes back to the beginning of the discussion, when I was this young professor at the University of Halifax. I was terrible; I got into a kind of ideological spying match that went on for a while with the dean of the school – not a good idea if you're a young faculty member and you want to keep your job. I was in charge of the gallery and had a good friend, Vicki Alexander, an artist at the Nova Scotia College of Art and Design, and we sort of teamed up together, and I did this exhibit with her help. What I did was, cleared out the gallery and moved my desk and every single thing from my office, and set it all up in the middle of the gallery. We then put a huge circle that we called, "The Spot" in middle of the entrance to the architecture school, and the only title we had, which was on these handouts, was called "On the Spot", and it was like putting the dean on the spot because everybody knew I had gotten into this kind of battle with the dean. I look back, and it was sort of embarrassing now, but that was just what I did, so I put myself in the middle of this gallery, took myself out of my office, put myself in the public, and worked there for 5 days, and everybody who came into this school like what, I put the dean on the spot require that he responded. I won't tell you the rest of the story; it really caused a kind of mini

revolution. So, I suppose, ultimately, I like curators who really stir things up.

9. There is an increasing amount of curatorial work that extends outside of the exhibition gallery space, there are obvious benefits to it, but once we step out of the restrictions of the box, how do you imagine we would define what the characteristics of a good architectural exhibition is?

Well, I would say words that come to mind are, filtration, infiltration, though that can be anything from physical filtering out of the box into the city or a sort of strategic way of infiltrating a city. I wasn't the curator, but I participated in a project at the Power Plant a long time ago, in which I was given x number of dollars and I renovated a car, a Pontiac Firebird, which I painted a power plant graphically on the car. I thought that the Power Plant in those days were so inward looking, so I had this orange firebird that said power plant, and I drove it all around the city in the summer with lights hooked up. So, when I step on the brakes, the whole car lighted up. The police would stop me, and then, I had inside the car a whole rack of little pamphlets that were about this project called, "Cars by Architects." My whole idea about the power plant was to take it to the streets. So, if you go back to the early modernist, there were artists who made whole trains that went through Europe that were sort of like an art experiential train; you take it through the rail system. So, it's not entirely new, the idea that you go outside the gallery or you go out into society, but I think now it's happening more, but of course, the internet is doing that every moment, giving people access outward to all kinds of things, beyond the institution or beyond the box. MoMA, I'm in a bad mood about them, because I don't like the fact that they're ripping down that Todd Williams former Folk Art Museum, but, you know, MoMA's huge and they're expanding. Diller Scarfidio is doing a new master plan for them, and part of this new master

APPENDIX

plan includes a big outdoor performance space. So, if you were walking down 53rd street, without paying anything, you can all of a sudden become part of a performance or become part of an installation. It's this outdoor room that you can just walk into and be part of the institution, but you're still part of the street. But, I think that there are just so many things happening in this regard that institutions are trying to move beyond the box in new ways. []This can happen in many levels. Institutions with good vision and creativity exists, and they might go there if they haven't gone there before, or they might have a new awareness, participate where they might not have before. I think that's a good thing. I think these experiments can broaden one's understanding of a discipline or an art to understand that architecture is not just a static building that architecture is also about process, action and reaction. I think it can also provide opportunities for people to do exhibitions, to show their work, who might not have that opportunity otherwise because some of these things are supposed to broaden the base of participation.

Sara Nickleson graduated from the College for Creative Studies in Detroit, MI with a BFA in Industrial Design after obtaining a BA in Fine Art from the University of Windsor. Currently the Curator and Director of Collections at the Design Exchange, she develops in-house exhibitions (Politics of Fashion | Fashion of Politics with Jeanne Beker; This is Not a Toy with John Wee Tom and Pharrell Williams;Playing Favourites: Light and Sound and Geometry Textures) and creative while coordinating travelling programs (Stefan Sagmeister's The Happy Show and the Christian Louboutin 20 Ansretrospective). Sara is also currently working to restructure the Design Exchange's Permanent Collection and mandate. Previous work includes design and production with Castor Design; interior and display design and production for Easy Tiger Goods; and a role as Studio Account Executive and Visual Merchandiser for Design Within Reach (DWR) Toronto.

— Sarah Nickelson

Interview with Sara Nickelson

INTRO

1. Why or how did you become a curator at Design Exchange (DX)? What interests you about the subject? What aspects can you do without?

I first studied fine arts and then industrial design at a school in Detroit in the US. And so, I was looking for design work at the time in Toronto, I had moved here and met Shauna Levy who became the new president of DX in 2011. I was working at Castor Design for a bit, and they design lighting, furniture and home products; they've done some interiors and stuff too; they're very good. I met Shauna through Brian Richer at Castor. At the time, they were just looking for someone temporary because they were restructuring themselves; they were looking for somebody who would really help them push them in the new direction they were going. They wanted an acting curator at that point, and I met with Shauna where we talked for a really long time and sort of saw eye-to-eye on a lot of ideas and concepts for the museum. Even though I hadn't had a curatorial background at that point, having studied design and studied art, the two was like a perfect marriage in a way. I had studied the history of design and I also

understood intimately what it was to design products. There were some things that I had to learn in terms of conservation; I had to study up and do a lot of reading and understand how to handle things properly and archival materials – all those things that are really important for a museum. But, when it came down to doing the exhibition, it just fit really well because I would treat them from the beginning like a design project. I felt confident to treat them that way: coming up with a concept and having everything be very detail oriented and having the graphics work in harmony. I think that design exhibitions tend to focus on the whole experience in terms of even the graphics, the audio-visual and things like that, whereas, a lot of art galleries tend to have – and it makes sense in art – the white walls, text and plinths and just to keep it simple. But for us, I think it was very important that we do something that people haven't seen before and that showed us as being very creative in understanding design in such a way that we can fully design an exhibition. I started out doing a couple of small shows that were already planned in advance and a couple of traveling shows like "The Happy Show" and the "Christian Louboutin Exhibition". I did some permanent collection shows to sort of get my feet wet, and then, they had me on as exhibition coordinator for the travelling shows. I basically organized, brought in, contracted out everybody who was doing the build, AV and everything else that was involved. It was a huge undertaking, and each project took between 6 months to a year and a half to plan. So, I spent the first 9 months to a year doing just small shows and travelling shows. It was just this year that I got to design larger exhibitions with bigger budgets and bigger designers. I was actually a bit concerned; I loved the idea of the job when I took it, but I worried that it wasn't going to be creative enough for me and I found quickly that it could be. Maybe having not studied curatorial work is almost a benefit in that way because I didn't feel constricted by a lot of rules and

things. So, one of my favourite new museums in the world is the Palais de Tokyo; it's a gallery really, so it's in Paris, and it's almost like they treat the pieces that they're showing as their own installation. The curators work as if they're artists themselves. So, they sort of take the objects and take the ideas and sort of turn it into an artwork in and of itself in the way that it's presented. I think that's the most exciting thing about being a curator is thinking of all the different ways that you can express an idea or tell a story. And then, just being as creative as possible in how you display things cause even if a piece of artwork or a piece of design is incredible on its own but putting it in the right environment and presenting it in a special way, it can make it that much more incredible. As for things I can do without, there is just so much paper work that is involved, and shipping things, and organization, which for a lot of creative people, it's not really their strong suit. I've sort of learned how to be that person. It's sort of tough here since we don't have as long a timeline as a lot of other places. Actually, I also find taking down the exhibits hard because the fun part is over, and honestly, they go by so quickly, so to take down all your hard work after like 3 months is hard. Overall, there aren't a lot of things that I don't like.

ROLE OF THE ARCHITECTURE CURATOR

2. Through my research on the subject of curating, I identified a shift from the practice of the curator as a caretakers of a collection to the contemporary curator who can be seen an artist-at-large. What do you consider is the role of the curator?

I think there's room for both, and I mean really what makes a museum what it is is having a collection, so a lot of museum curators who are appointed by that institution to be specifically in charge of doing that. They would be the "Director of Collections", who would be taking care of, archiving and organizing, where they wouldn't really be

curating a show. So, I think even just that alone, the way that a curator used to curate a show, now they have somebody else who comes in to do it, shows how much it's shifting from, like you said, being a keeper to being more of a creative person like a storyteller. I think that any curator who works for an institution is going have some involvement with taking care of a collection. But, there are also independent curators, which I don't think there were a lot of and is relatively new. I mean they've always been around, but I think there is more and more all the time that. Basically, their whole reputation rests on the work that they do, so it's not necessarily that they come with a signature style. But, some do, like Micah Lexier, who is a Toronto artist who works a lot with drawing and text, but people have put him in the role as curator because he collects all kind of paper. He has these crazy archives, and it's all inspiration for his work; in that way, it's interesting because he's both and it's given him the artist-curator title that we don't often see. So, I think that, because there are so many people doing it independently, it is about them as sort of an artist, it's how they do things and what they have to offer. So, I think that, over the years, museums are wanting to bring design and art – well people still love the educational aspect – to people who maybe don't know much about it but want to be presented with something new and feel like they belong in a situation like that. I think it is important for you be a little more creative in the way that you present something because I think that it draws more people. For people who maybe don't know, you want to present it in a way that will engage a little bit more; that's a little bit interactive; something that puts things in terms that they can understand even if they don't have an art background. I think that is the way exhibitions are going.

3. What do you think is the importance of curating contemporary design and architecture? (Why do we curate architectural exhibitions?) Name examples of exhibits or projects that you think are successful.

I think that you often see people who are really trying to push architecture further than we're used to and because I think the budgets for putting up a commercial building in a city are so high – and cities often involve a lot of people who are making the decisions – that people who don't necessarily understand architecture are a little bit scared to think outside the box and do something that's going to stand out on a skyline. I think that presenting ideas to people without the commitment of putting up a building can be really important in making people understand, in safe way, how these things can be beneficial. Because, often times, the people who make the decisions about these things are not the most creative people, they're not the artist; they're not the architects. So, I think that education, and that's what exhibitions are about – educating the public – is very important. Especially in a country like Canada, you see all these incredible buildings going up in Europe, Japan and China, and you just don't see that stuff here because I think everyone is just too safe. Some people will do exhibitions on concepts. It's sort of like when you were a student; you could push the envelope quite a bit because it's not actually being made. Of course, it's important it be functional, be specific and as tightly done and as realistic as possible, but at the same time, you can be a lot more experimental in different concepts and forms. I think exhibition is great way to present those ideas because, even if it doesn't go into existence necessarily, it can inspire someone who can make it happen, again, just opening people's minds up about what can be done. It's a good way to experiment with ideas and see how people take them without committing too much.

[Ex] There was one here when I interviewed for my job, called Seismic Architecture. And I thought this was actually really interesting because it was all about, in cities where there are all these earthquakes, how they go about creating buildings

so that they can take that pressure, so they actually had some scaled models of buildings. People like to have things explained to them. How things work, it's a big topic. At the same time, it really interests people. I think it could have been presented better, but it was a good concept, and there were some good pieces.

ISSUE OF REPRESENTATION

4. What do you think would be the challenges of curating architectural exhibitions as compared to other disciplines? Are there any common issues that arise?

So, I think that, of all the design disciplines, the design curator is new development; it's always been the art curator, and architecture I think is closer to engineering. When you go to an art school, there are people who study graphics design, textile, craft and product design and fashion design, but architecture is usually not included in that. They're more included in universities, because it's so functional and it has a lot of rules that there's no freedom a lot of the times. So, I think that it is important for people to see because it is a much more complex design form in a lot of ways. We have done a number of architectural exhibitions here at the DX, but people often felt like they were geared towards architects and not towards the public, and that they couldn't really always understand what they were reading or what they were being presented with. I think that is a huge hurdle for architecture exhibitions. You want it to be inspiring for the people who do know architecture, but at the same time, you want to introduce something new to people who don't, so I think that's a big challenge and I think it's important to show too. Often times, with a product exhibition, you can bring these things in, whereas a building you can't move it, so I think even though that's a real challenge, I think that it could also be a really interesting thing in terms of what you would

show to people. Do you show video? Do you show models? Do you show drawings? How do you present that stuff? So, I think that's a challenge, but it also forces you to think outside the box a little bit more, which makes it more exciting. Models are one of the best things to show in an exhibition, but they're so delicate, so it's not something you can transport easily from the designer's studio to the exhibition. If you wanted to ship it to Europe you can't; well, you can try, but it's not an easy thing to do, you know; the material is quite delicate. Another issue I think is that, I believe, architecture developed slower than other design disciplines because, when it comes to product design and graphics, I think it's a lot easier to come up with a new idea much quicker. Developments are happening rather quickly now with architecture, but I think, sometimes, they're not as obvious to other people. A lot of the time, the developments are more subtle. I have a friend, Michael Green, who is interested in wood skyscrapers; he's been pushing that idea for years now, and it's still taking some time to catch on. It's pretty radical I think compared to a lot of developments. Any developments really have to be accepted before an idea can be widely adopted by the authorities. So, there are a lot more rules to follow for architecture. I don't think they're negatives; they are challenges that are unique to architecture.

5. What is your stance on using traditional means (drawings, models, photographs) vs. modern media (installations, multimedia, web) in designing exhibitions and communicating ideas? -31:47

I think the traditional means are still just as relevant as they ever were, but I think that, in order to catch people's attention and do something that's a bit more interesting, it's important to consider everything from video to animation. Those kinds of visual aids are important, especially in exhibitions, and even in terms of incorporating displays of things that inspire the project. So, if it's furniture or it's an art piece, I think the

exhibition is about telling the whole story and telling where it originated, and not being afraid to use any sort of visuals that might have inspired the idea. I think that helps to get not just the idea but the feeling of it across; that's the difference between seeing something, and sort of understanding it, and really intimately getting it. [] A lot of people can't just wrap their heads around a 3D rendering, a wireframe or an orthographic; they need to see something that they can relate to. I think it's anything that speaks to people, even if it's a purpose built building, really expressing the idea of what that purpose is, whether it's a market place or presenting a whole feeling for people about what it means, or what came before, what buildings have inspired it, what ideas have inspired it. You can't be afraid to stretch outside of the project itself and bring in all the things that tell the whole story. [] A challenge for architecture shows is interactive stuff too; there's always the idea of the iPad where you can shuffle through and producing an app where people can scroll through information. Even figuring out a way to sort of get people invested in the exhibition and in the ideas, you know, asking people if they like it and getting their opinion in some way, people love to feel like they have an opinion. Especially if it's an idea that's evolving, growing, needing acceptance, they like to be a part of that process. [One thing that I really like about exhibitions is collaborating with people. Just finding people whose work suits your ideas and letting them do what they do best, bringing in people who otherwise might not have an opportunity to work together. When you have a whole team of people, it gets really exciting when you get all these people that fit; it gets really energetic, and you get a really good end result.]

MEDIATION BETWEEN PRACTICE AND THEORY

6. With an increasing amount of experimental architectural work created for exhibitions, would you agree that architectural exhibitions are becoming a mediation ground between practice and theory of architecture?

Absolutely, because I think it's a lot like being even a student. In a way, it's pushed beyond that because it is at a more professional level, but again, I think that, when something is an idea, and that's what exhibitions are about, you can push something and present something again that isn't necessarily ready to be built. It opens a conversation, and that's the nice thing about it. I think that architecture more than any other discipline can be about an idea. When it comes to architecture, I think there's a lot more room to be as creative as possible and to get people thinking and talking, and in that way, I totally agree that it's a mediation ground between what's possible and what's being done already. I think that's the whole point of an exhibition.

7. Do you think this type of work would have the potential to improve communication and dissemination of architecture? And further development in the architectural field?

I think definitely, I think some of the strongest designers are people who look at things from an artistic, very conceptual, theoretical standpoint because they are the ones who aren't afraid to try new things. Everything starts as an idea even if it takes a really long time and even if that person isn't able to bring it to completion in that way. If they can see the potential and logically see where it could go, then you should present that to the world. I think an exhibition is the perfect place for it; it's a public space, and I think people need to get excited about design. No matter what discipline it is, they need to see where it could go. Whether or not he's someone who can take it to that place where it becomes a full-scale building, if he's opening up that dialogue and inspiring someone who maybe could, then I think that, like any art and design idea, it would build and snowball. You know someone may see

something that inspires him or her to try something else. He could have that idea, and he can build it in in his home or his studio, and you could invite someone to see it. But, it's not quite the same as showing and inspiring people, and not as many people will see it; that's why it's important to do that because when else would anyone see it. You can talk about an idea all you want, but, until you actually produce something that shows people what you mean, they're not going to fully understand it. That's what I mean about finding different ways to present an idea because, obviously, you couldn't do a whole building at this point to show people your ideas. I think it's inspiring too because it can show that they can get their idea across on their own or in a small team. You don't have to wait for someone to present the opportunity to you. Show me. Don't tell me.

CURATORIAL APPROACH AND CONTEMPORARY METHODS

8. What is your curatorial approach to designing exhibitions?

Like I said from the beginning, I sort of treat it like it's own design project. It's really important to me that everything is as cohesive as possible; that's kind of my most obsessive habit when it comes to doing exhibitions. So, it starts with an idea, and I kind of always go back and forth too and start finding pieces that sort of work with the concept that I'm going after. I keep going back and forth doing more research based on what I'm seeing and how things can all fit together and, then, I think again about the graphics, the layout, the floor plan and just everything has to go along with the idea. Even for "This is not a Toy", my co-curator and I went back and forth on the idea of segmenting the space chronologically, doing it by artist or doing it with artwork in one area and toys in another area. All that stuff was really important, but I think the whole concept of the show was to show the relationship between all these different things. So, in the end, we did start

with the early stuff at the beginning of the exhibition as you are coming through and then it sort of built. But for us, it was really important that we not mix things too much, but there is a sort of stylistic flow in everything. But, because mixing the artwork with the toys to show that relationship was our whole concept, so, to segment them made no sense. We had to place things in such a way that everything flowed together, and you can see those relationships from wherever you were standing; that's been really important for me. And then, again, too, we have to consider every aspect. So, when it comes to graphics and visuals, everything needs to complement each other. I don't like any abrupt sort of segmentation between. I guess I tend to be a more visual person, and so, even in terms of visuals, I think it's really important the ideas flow and the visuals flow so that something develops and everything can feel really cohesive. I have been to spaces that's sort of jarring, and I don't think it works, I think it's important that everything is framed, properly conceptualized, even in terms of the backdrop, the graphics, the texts, etc. because, especially as a design museum, the whole thing has to be well designed. It has to be because, otherwise, we don't look credible; we have to be good designers of exhibitions.

9. There is an increasing amount of curatorial work that extends outside of the exhibition gallery space, there are obvious benefits to it, but once we step out of the restrictions of the box, how do you imagine we would define what the characteristics of a good architectural exhibition is?

I haven't done anything like that, but to me, the important aspect obviously is seeing something for real because it's architecture so being inside the building yourself. I think something that is great to do, if you were curating an exhibition like that, is to work with each space to have something inside each space that talks to that project. Something that sort of gives the overall concept for why you're showing the buildings

that you're going to be showing. And then, when you're inside that space, you can sort of use your concept and related to that specific space in that space so that they can be there and see for themselves how it came to be. I think the challenge with that sort of thing is that in an exhibition space you have control over everything that they're seeing, and when it comes to something like that, I guess you have to be more wary of people wandering off or the time it take to travel from one to another. Walking tours are great too because you can cover whole city blocks or whole areas and you can point things out as you go along. Everything should be in consideration; if you're doing a walking tour, take into consideration the walking portion of it and have iPods for them so that they can listen to audio while they're walking. Or, are there certain things along the ways that you can show them and treat them like a part of the exhibition itself? Keep that as something you have control over. It also gives you a chance to work with a lot of different people. Since you're working with different teams at different buildings or different architecture firms, it allows you the interesting challenge of applying your ideas to these different places. In a gallery space, you can tailor the way that your telling it so that it fits together as well as you can manage, but when it comes to actually going to those spaces, you don't have control over what they're seeing as much. It's like an entirely different project if you're out going to it in real life than if your showing it in a gallery space. But, again, you can use that to your advantage. It would be really interesting to see exhibitions treated like Nuit Blanche because everybody goes out and hits the spots and it's essentially a big walking tour. Seeing things in that scale is pretty incredible too. I mean walking tours that I've seen usually don't involve more than 20 people at a time, so it's really amazing to build it so big that it's city wide and people come to town to for it. Well, it works perfectly because you're presenting ideas and for people that want to know more and you're giving that opportunity, even if

they don't see the exhibition, to dig deeper. I think it's important to have some sort of literature, like a catalogue. Often times, exhibitions have a catalogue, and when you're talking about a walking tour it's not like they can take their time and read the text on the walls. Otherwise, it's hard with walking tours, for people to catch all the information and absorb all of it. So, I think if there's something like a catalogue or an audio guide, it would be good, which can be fairly easy to do. You'll find too that, once you do start working with a group, you can reach out to different companies and ask for sponsorships that can be not just money but product. For example, Apple donated us our iPads and iMacs for the exhibition upstairs, and we're looking to work with them on a larger scale and develop an app for an exhibition in the future. So, you'd be surprised, whether it's a store or company that is looking to do an app because they need to expand their portfolio. It's interesting that you can find people who are looking for an opportunity to do something like that, and I think, that's the kind of thing that would make a walking tour really special. Maybe, even end it with a lecture or symposium at the end of the tour. I think that would be a really good way to incorporate all of the things. You can present a video at one place or installation at another; it just depends on the building and what fits it best. In the end, what you want is an overall exhibition concept, but, then, each one is it's own piece.

MAQ's General Artistic Director

Professional reporter and art writer, Sophie Gironnay is the renowned creator of the first full page column chronicling architecture in Quebec's dailies, at Le Devoir and La Presse, from 1994 until 2003. She has also contributed to specialized magazines such as Azure, as its Montréal correspondant, for 4 years.

Invited curator at the Biennale d'art contemporain, the Musée national des beaux-arts du Québec and the Bibliothèque et Archives nationales du Québec, she also has been on several juries and taught at the Design School of the Université du Québec à Montréal. As a fiction writer, her novela Philou, architecte et associés (ed. Les 400 Coups) was selected as a finalist for the Governor General's Award in Literature in 2007.

— Sophie Gironnay

Interview with Sophie Gironnay

INTRO

1. Why or how did you become a curator for architecture and design at Maison de L'Architecture (MAQ)? What interests you about the subject? What aspects can you do without?

I was an art history student but, at the same time, I was a full-time journalist and reporter who specialized as an architecture chronicler who wrote articles for specialized magazines. I founded the Maison de L'Architecture after I became fed up with journalism and decided to created an exhibition with some friends that was called "Monopoly" with 23 agencies of architecture offices; it was a huge success, so it started from there. Little by little, I became completely involved in this project of a space to exhibit architecture that was more oriented on living architects today in Quebec as opposed to the CCA that has a museum with a collection. The Maison de L'Architecture started 2001, so it's been almost 15 years or so now. It was more based on the need for the architecture here to be heard and to have place/space to express the need to create and to think and do things differently. It was an activist way of seeing things, so we had to find ways to create exhibitions that would have

a message too. My interest in the subject of architecture began when I was a journalist where I had to conduct many interviews with architects. They became interesting to me because they were building the world we are living in. I was very touched by this work, and I'm always thinking about what we can do with the landscape outside of what we live in. What interested me about creating the space of MAQ and doing exhibitions about architecture is that it has an impact on the outside world, socially, economically and so on. The foremost challenge of this endeavor is to do good things with little to no money, but the exhibition takes work too; it has to have a didactic complement and a lot of organization. Also, architects' primary preoccupation is not to exhibit. This is not their job, and so, we have to put a lot of work behind the making of the show that other artist-run centres probably do not have to do. They can usually just give the space over to the artist, and they will sort it out themselves, maybe with a little help on the installation side of things. For us, we have to find the subjects, convince the architects to take part, invite people to the exhibit, and choose the work that's shown. It's a lot of curatorial work behind it.

ROLE OF THE ARCHITECTURE CURATOR

2. Through my research on the subject of curating, I identified a shift from the practice of the curator as a caretakers of a collection to the contemporary curator who can be seen an artist-at-large. What do you consider is the role of the curator?

Well, the curators in our case, since we have no collection at all, we have to understand the issues of the discipline we have to cover, so we have to be aware of what is the political issues and the difficulties in building good architecture today: what is lacking, what can be identified as real successes in architecture, who is doing good architecture that is worth while to be shown to the public, etc. That requires a sound knowledge of the current portrait of the discipline and an open-mind that is aware of what is going on. There is a creative part that is very intuitive as well because you constantly have to find ways to cut out aspects of the reality you want to cover and examine. For example, we had a show that I curated called "Let's Re-invent the Back Alleys", working with a group of people who included an urbanist, an architect, a landscape architect, and several other disciplines. We discussed how to do this show from what I had as the initial idea. In the end, we invited 23 offices to create original models of the back of the house to the end of the back alley, where they had to conceive and create a real project. In the end, there were two rows of models; they were placed side by side all along two facing walls, with 12 on each side. Simulating a back alley, the backs of the house were all renewed ways of seeing how to use the back of our houses in a Montréal standard street. This was an occasion of rethinking the way we live and the way we organize our relationship with our neighbours. There were a lot of questions that were exchanged, and there was a lot of reinvention; there were houses that were growing to the end of the garden; others were changes of landscape. Every single house was very innovative even though they had the same size site and restrictions. That's the kind of work I like to do most because I can generate a lot of new ideas and perspectives. It was a very stimulating exercise for them as well because they never have the time to stop and think about their work; they always have clients and new projects, so they were very happy to work on that. I believe that's the best way to work as a curator because you can have an impact on and be able to push the architects in their own creation and their own path. I also created an event called "Archi-fictions" where I put fiction writers and architects together. The architect created an installation, and the writer wrote a short story that was read in public by actors, so you had the text, the space, the object in the space that was examining the same subject for everyone. But you always have to find other ways of imagining some subjects.

3. What do you think is the importance of curating contemporary design and architecture? (Why do we curate architectural exhibitions?) Name examples of exhibits or projects that you think are successful.

The built environment is very important part of reality, and we have to know what is going on behind the facades: who builds our world, who are they, what are they thinking, how do they work. It's really serious for the common citizen, and I feel I'm on more of the side of the common citizen than the side of the architect. I'm not an architect and I'm not educated in architecture, so it's a question of the right to know and fulfilling the curiosity. Also, architecture is a complicated profession that's often misunderstood, and it needs to be better understood by the public. There's no place for architecture in the media. When you rent a film, you can get a cd about the making of a film. Everybody knows how it works on a set, but nobody knows how the brick on the wall is chosen, why this form and not another; I mean it's full of questions; it really needs to be better known.

Example: CCA, de meuron

ISSUE OF REPRESENTATION

4. What are the challenges of curating architectural exhibitions as compared to other disciplines? Are there any common issues that arise?

What is really special is that the objects are outside, so what we can exhibit are all the pieces that led to the building – drawings and models – everything that is before the thing was done. It's difficult to bring a building inside the exhibition space. So, you always have to find ways to go around this problem. What makes it so special is that it's a technical profession and not only an art, so we have both sides to take into account. Artists want to have an exhibition, but

architects are not quite sure about it all the time. You need to convince them to show their work. When you are doing a show with architects, they are sometimes too busy and have better things to do than to be in an art space. The biggest challenge of all this is to charm and seduce the public: how can you do that? how will the visitor be captivated by it?

5. What is your stance on using traditional means (drawings, models, photographs) vs. modern media (installations, multimedia, web) in designing exhibitions and communicating ideas?

In my opinion, it's all a question of money really because it would be fantastic to bring everyone into a building with a 3D film, but it's impossible for a small place like us. So, we have to mix each and every medium we can, but what's important is to keep in mind the message we want to present. [] I'm not so keen on architecture installations that are ephemeral with no architecture preoccupation behind them. I like installations better that are there to answer a question we have about architecture or practice. To me, there is a line not to cross, which makes it show business. As a curator, my preoccupation is to examine architecture that is the building of our outside world. When I ordered models about a subject, it was about an architectural subject; it was not built installations that we can play with in the street. It's a place to think about the buildings that we are going to live in. [challenge is the public] Events are more attractive to the public, but I think whether it's a good exhibition depends on the way you prepare your event. If it examines an architectural issue by asking the right questions and generates discussion, then it could work. The difference is in the process. We're working here very hard to have a frame in which we can discuss and prepare the installation as opposed to some events that are based on ephemeral installation but with no curating direction. So, I have to think about things that are not boring for the public, but are not empty, and that's the whole challenge.

Mediation between Practice and Theory

6. With an increasing amount of experimental architectural work created for exhibitions, would you agree that architectural exhibitions are becoming a mediation ground between practice and theory of architecture?

Yes, I do. It's like experimenting in 3D, like a sketch, or like paper architecture, but with physical means. But then, to me, it's not something that I can do. As a curator, all I can do is invite people and say we have a space for them to experiment with. The role, for me, seems more like something of a concierge. But, as a visitor, I like it, and it would be interesting.

7. Do you think this type of work would have the potential to improve communication and dissemination of architecture? And further development in the architectural field?

Well, they have the potential, but of course, it needs a lot of communicative efforts, and it's exactly the same problem as with contemporary art. Some artists are good at explaining what they do, and some are not. The same thing with the architects so, what accompanies the show is currently fairly important; if the show is good in itself, it's a good thing, but I feel that the architecture field currently needs more explanation. When you're in front of an architecture installation, you don't always know what it means or what it leads to, so there's added communication that is needed that is not due to the work itself but due to the field. We don't usually get many chance visitors at this location, as it is not off a main street, unlike in the other location where we sometimes get the flaneur. But, only specialized people like architecture students and professionals come here.

Curatorial Approach and Contemporary Methods

8. What is your curatorial approach to designing architectural exhibitions?

I generally want them to be beautiful. Aesthetics are important for me, so graphic design is very important as well as having good text that is easy to read and has no errors. As for coming up with the idea an exhibition, it often starts with a frustration. I would be driving along the highway with my boyfriend and think why is the roadside so poorly done? Why couldn't landscape designers be involved in the organization of the landscapes all along the highways? Sometimes, you just have to open your eyes and look at the world around you, and you find issues, which go into a discussion and eventually become a topic to do an exhibition about that. Then, we would prepare the show and invite 6 or 8 offices to contribute. The Back Alley project came from a discussion with a young architect doing an exhibition at McGill, which was about the wall and the limit between the wall and the outside. I thought this is an interesting challenge for an architect today. It enabled them to put into question the idea itself of a limited site and how to live with your neighbours, and it led them really far in terms of the concept the offices ended up creating.

9. There is an increasing amount of curatorial work that extends outside of the exhibition gallery space. There are obvious benefits to it, but once we step out of the restrictions of the box, how do you imagine we would define what the characteristics of a good architectural exhibition are?

I can't really say because I haven't curated anything like this; it's more in the hands of the architects because they are the ones doing this work. I think the curator's approach on this is the same. We approach the architects to understand their thoughts of the project, frame it in an intelligent way, and ask good questions. It's just a change in the means of achieving the message and dealing with other practical issues that we might encounter.

Appendix

BIBLIOGRAPHY

INTRO: CURATING ARCHITECTURE EXHIBITIONS

Betsky, Aaron et al. "Exhibiting Architecture: The Praxis Questionnaire for Architectural Curating." *PRAXIS*, no. 7 (2005): 106-119.

Blau, Eva. "Agency in Atmosphere." Edited by Kazuyo Sejima. *People meet in architecture : Biennale Architettura 2010.* Venice: Marsilio, 2010. 38-45.

Chan, Carson. "Exhibiting architecture: show, don't tell." *Domus*. 09 17, 2010. http://www.domusweb.it/en/architecture/2010/09/17/exhibiting-architecture-show-don-t-tell.html (accessed 09 15, 2013).

Cooke, Andree. "Combining Forces." *Blueprint Curating Contemporary Design* (Buxton Press), 2007: 18-19.

Feireiss, Kristin, ed. *Art of Architecture Exhibitions.* Rotterdam: Nai Publishers, 2001.

Hale, Jonathan and Schnadelbach, Holger. "Moving City: Curating architecture on site." In *Curating Architecture and the City,* by Sarah Chaplin and Alexandra Stara, 51-61. New York: Routledge, 2009.

Hasegawa, Yuko. "The sensibility, emotion and fluidity of the architectural program." Edited by Kazuyo Sejima. *People meet in architecture : Biennale Architettura 2010.* Venice: Marsilio, 2010. 28-37.

Merin, Gili. *AD Classics: Modern Architecture International Exhibition / Philip Johnson and Henry-Russell Hitchcock.* 08 02, 2013. http://www.archdaily.com/409918/ (accessed 11 12, 2013).

Till, Jeremy. "Please Do Not Touch", Afterword to *Curating Architecture and the City,* eds. Sarah Chaplin and Alexandra Stara, (London: Routledge, 2009), 246-248.

Chapter 1: Curatorial Trajectories

Blau, Eve. "Curating Architecture With Architecture." *Log* (Anyone Corporation), no. 20 (2010): 20.

Bonnemaison, Sarah, and Ronit Eisenbach. *Installations by Architects : experiments in building and design.* New York: Princeton Architectural Press, 2009.

Cohen, Jean-Louis. "Mirror of Dreams." *Log* (Anyone Corporation), no. 20 (2010): 49.

Colomina, Beatriz. *Privacy and Publicity: Modern Architecture as Mass Media.* Massachusetts: The MIT Press, 1994.

DiCarlo, Tina. "Exhibitionism as Inquiry?" *OASE* (NAi Publishers), no. 88 (2012): 38-42.

Forster, Kurt W. "Show Me: Arguments for an Architecture of Display." *Log* (Anyone Corporation), no. 20 (2010): 55-64.

Foster, Hal. *The Art-Architecture Complex.* London: Verso, 2011.

Kipnis, Jeff. "Dear Paula." *Log* (Anyone Corporation), no. 20 (2010): 92.

Lavin, Sylvia. "Showing Work." *Log* (Anyone Corporation), no. 20 (2010): 8.

Mueller, Marianne. "The Exhibition as Social Ground." *OASE* (NAi Publishers), no. 88 (2012): 90-95.

Patteeuw, Veronique, and Tom Vandeputte. "When Things Merge." *OASE* (NAi Publisher), no. 88 2012: 96.

Scott, Felicity D. "Operating Platforms." *Log* (Anyone Corporation), no. 20 (2010): 66.

Steierhoffer, Eszter. "The Exhibitionary Complex of Architecture." *OASE* (NAi Publishers), no. 88 (2012): 5-11.

Szacka, Lea-Catherine. "The 1980 Architecture Biennale: The Street as a Spatial and Representational Curating Device." *OASE* (NAi Publishers), no. 88 (2012): 16.

Ulrich Obrist, Hans. "Biennial Manifesto." *Log* (Anyone Corporation), no. 20 (Fall 2010): 45-47.

Van Gerrewey, Christophe. "The 1991 Architecture Biennale: The Exhibition as Mimesis." *OASE* (NAi Publishers), no. 88 (2012): 43.

Van Gerrewey, Christophe, Veronique Patteeuw, and Tom Vandeputte. "The Exhibition as Productive Space." *OASE* (NAi Publishers), no. 88 (2012): 1.

Vandeputte, Tom. "Provisional Practices." *OASE* (NAi Publishers), no. 88 (2012): 82-89.

Vandeputte, Tom. "Sites of Experimentation: In Conversations with Joseph Grima." *OASE* (NAi Publishers), no. 88 (2012): 62.

Zardini, Mirko. "Exhibiting and Collecting ideas: A Montréal Perspective." *Log* (Anyone Corporation), no. 20 (2010): 77.

Chapter 2: Summary of Institutions

Aedes. *Architecture Forum Aedes.* http://www.aedes-arc.de/sixcms/detail.php?template=aedes_ueber_aedes&menu_id=3 (accessed May 12, 2014).

Age of Creativity. *Serpentine Gallery.* http://www.ageofcreativity.co.uk/users/165 (accessed May 12, 2014).

Architecture and Design Museum. *ABOUT A+D.* http://aplusd.org/about-a-plus-d (accessed May 12, 2014).

BRIDGE Waterloo Architecture. *About BRIDGE.* Aug 24, 2014. http://waterlooarchitecture.com/bridge/about/ (accessed Sep 29, 2014).

Canadian Centre for Architecture. *Institutional Overview.* http://www.cca.qc.ca/en/collection/294-institutional-overview (accessed May 12, 2014).

German Architecture Museum. *Deutsches Architekturmuseum.* http://www.dam-online.de/portal/en/AboutUs/Start/0/0/0/0/1849.aspx (accessed May 12, 2014).

Idea Exchange. *Design at Riverside.* https://uwaterloo.ca/architecture/resources-services/design-riverside (accessed May 12, 2014).

MAK Center for Art and Architecture. *About the MAK Center.* http://makcenter.org/about/ (accessed May 12, 2014).

Museum of Finnish Architecture. *Mission and Organization.* 2012. http://www.mfa.fi/mission (accessed May 12, 2014).

Museum of Modern Art. *Architecture and Design.* http://www.moma.org/explore/collection/architecture_design (accessed May 12, 2014).

Netherlands Architecture Institute. *What is the NAi?* http://en.nai.nl/about_the_nai/what_is_the_nai/_pid/header/_rp_header_elementId/1_27449 (accessed May 12, 2014).

Storefront for Art and Architecture. *About Storefront.* http://www.storefrontnews.org/info/about (accessed May 12, 2014).

The Architecture Foundation. *Overview.* http://www.architecturefoundation.org.uk/about/overview (accessed May 12, 2014).

Chapter 3: Exhibition Analysis

Building Waterloo Region. *Building Waterloo Region.* June 1, 2014. http://buildingwaterlooregion.ca (accessed Sept 11, 2014).

Canadian Centre for Architecture. *The CCA Presents The Exhibition Imperfect Health: The Medicalization Of Architecture.* Oct. 9, 2011. http://www.cca.qc.ca/system/items/7742/original/cca-Pr_imperfect_health.pdf?1319058729. (accessed 05 23, 2014).

Jodidio, Philip. *Serpentine Gallery Pavilions.* Koln: Taschen, 2011.

Moore, Rowan. *The Guardian - The Observer.* May 23, 2010. http://www.theguardian.com/artanddesign/2010/may/23/serpentine-pavilions-ten-years-on (accessed June 5, 2014).

Storefront for Art and Architecture. *Being.* Oct. 12, 2013. http://www.storefrontnews.org/archive/2010?y=0&m=0&p=0&c=1&e=554 (accessed May 28, 2014).

Storefront for Art and Architecture. *Since Now From Then.* Oct. 12, 2013. http://www.storefrontnews.org/programming/series?c=&p=&e=571 (accessed Jun. 5, 2014).

This is Our Work. *Storefront — Being*, 2013. Oct. 12, 2013. http://www.thisisourwork.net/Storefront-Being-2013 (accessed May 28, 2014).

Todorova, Miryana. *Miryana Todorova: Expanded Objects for Shared Living.* Dec. 10, 2013. http://storefrontnews.org/programming/projects?c=&p=&e=587 (accessed Jun. 6, 2014).

Yoshida, Nobuyuki, ed. *Architecture and Urbanism, September 2013 special issue.* Tokyo: A+U Publishing, 2013.