EXHIBITING ARCHITECTURE (PARIS, 16-17 JAN 14)

Centre Pompidou, Paris, January 16 - 17, 2014

When the Centre Pompidou opened in 1977, it was conceived as a multi-discipline cultural institution – described by its architects Richard Rogers and Renzo Piano as a kind of "cross between an information-oriented Times Square and the British Museum". In this sense, the Centre Pompidou was the forerunner of a new approach.

The Centre de Création Industrielle (CCI), founded in 1969, joined the Centre Pompidou to become one of the new institution’s two departments. Its mission was to account for the multi-disciplinary objectives of the Centre while developing architecture and design exhibitions fostering the idea of the everyday. At the end of the Seventies, museums and institutions dedicated to exhibiting architecture were springing up around the world – like the International Confederation of Architectural Museum (ICAM) created in 1979, which gave architecture exhibitions and museums a professional status while broadening their “public”. In the Eighties, these types of exhibitions became increasingly widespread, and attracted a great deal of media coverage.

In 2014, the Centre Pompidou will host an international symposium dedicated to the reconsideration of architecture exhibition’s as discursive and scenographic spaces.

As a discursive space, the architecture exhibition can instigates a paradigm shift in historical and theoretical direction. The MoMA, for example, establishes an exhibition tradition beginning in 1932, with shows that are both commemorative and prophetic. Thus choices regarding the preserved and exhibited objects, and their socio-political, economic and technical stakes, play an important part in discussions about architecture exhibitions. Several questions are emerging with reference to the writing of history, the status and value of architectural representations and, more recently, the conservation and exhibition of digital archives.

Exhibiting architecture is also a scenographic space that draws on the relation between the content and its container. Apart from its role of mediation, the exhibition contributes to the creation of installations that highlight different approaches
depending on the players involved: architects, curators or researchers. Memorable stage designs include those of the Morphosis exhibition at the Centre Pompidou in 2006, the Cabinet de Curiosités of the architects Herzog & de Meuron at the CCA in 2002, and the exhibition OMA/Progress conceived by the Rotor collective at the Barbican Art Gallery in 2011.

The symposium is organised around four themes: the state of the question, institutional strategies, the status of the objects exhibited and the relationship between the writing of history and the exhibition. It will extend and enrich current thinking on the exhibition of architecture. Those contributing will include exhibition curators and academics from Europe and America.

With Barry Bergdoll, Professor in the History of Architecture in the History Department at Columbia University (New York); Marie-Ange Brayer, director of the FRAC Centre; Pierre Chabard, lecturer at ENSA Paris-La Villette; Olivier Cinqualbre, curator in charge of the Department of Architecture at the Musée national d’art moderne/ Centre de création industrielle; Jean-Louis Cohen, Professor in the History of Architecture at the Institute of Fine Arts (New York) and guest lecturer at the Collège de France; Tina DiCarlo, founder and director of ASAP (Archive of Spatial Aesthetics and Praxis); Jean-Philippe Garric, architect and scientific advisor at INHA; Wallis Miller, Associate Professor in Architecture at the University of Kentucky; Felicity Scott, Associate Professor in Architecture at Columbia University, director of the master’s course in Critical, Curatorial and Conceptual Practices in Architecture, and Mirko Zardini, Director of the Canadian Centre for Architecture (CCA).

Under the scientific direction of Stéphanie Dadour and Léa-Catherine Szacka, PhDs in Architecture, and Jean-Pierre Criqui and Romain Lacroix (Département du Développement Culturel, service de la Parole) for the Centre Pompidou.

PROGRAMME

THURSDAY JANUARY 16TH, 2014 / 2H-8H PM / PETITE SALLE

2h00-4h30 pm
INVENTORY AND TOPICALITY OF ARCHITECTURE EXHIBITIONS AS SUBJECT OF INQUIERY
In recent years, the history of exhibitions, its theorization and historicization, are subject to a myriad of studies in both the professional and academic worlds. As part of its program on the history of exhibitions, the Centre Pompidou presents, for the first time, a symposium around this field of study. This introduction lays the foundations of the next two days, defining the main direction (especially in Europe and America) of ongoing research, while proposing a retrospective and a critical reading of the future of this new field of study.

1. Jean-Pierre Criqui, Service de la Parole du Centre Pompidou (Paris)
Ouverture du Symposium
2. Stéphanie Dadour, ENSA Paris-Malaquais (Paris) et Léa-Catherine Szacka, Oslo School of Architecture and Design, AHO (Oslo)
Quand l’architecture s’expose
Out of Site - In Plain View: On the Origins and Modernity of the Architecture Exhibition

5h00-7h30 pm
INSTITUTIONAL STRATEGIES
In this session, the architecture exhibition will be considered as a pretext for the establishment of institutional strategies, that is to say the position embodied by institutions, whether they are dedicated solely to the enhancement of architecture or crossing architecture and other artistic practices. The selection of objects, collections and archives, their positioning in an exhibition, participates on the one hand to define what constitutes the mission of the institution. On the other, the architecture exhibition is at the basis of the creation of narratives surpassing a strict interest in the architectural object. Particular attention will be appointed to serial strategies adopted by institutions such as the Canadian Center for Architecture and the Museum of Modern Art in New York.

1. Pierre Chabard, ENSA Paris-La Villette (Paris)
2. Tina Di Carlo, Oslo School of Architecture and Design, AHO (Oslo) Deconstructivist Architecture: Exhibition #1489 and the Museum of Modern Art
3. Mirko Zardini, Centre Canadien d’Architecture (Montréal)
Eight Year of for Architecture at the CCA

FRIDAY JANUARY 17TH, 2014 / 2H-8H PM / PETITE SALLE

2h00-4h30 pm
STATUS OF EXHIBITED OBJECTS
This session will focus on the status, the interest and the value given to exhibited objects at various times in history. It will examine the relationship between shown objects and collected objects in different temporal, geographical and political contexts. These objects reflect the sense of a collection or exhibitions that inform, and even enrich the collection. The formation and growth of collections of objects related to architecture change the ways of designing exhibitions and their apparatus. From this perspective and following concrete historical examples, papers will review the coherence of the choices endorsed in a collection of architecture in some museums.

1. Wallis Miller, University of Kentucky (Kentucky)
Models, Architecture, and the Academy Exhibition in Germany, 1786-1923
2. Olivier Cinqualbre, Création Industrielle du Centre Pompidou (Paris)
De l’exposition à la collection, du CCI au MNAM-CCI
5h00-7h30 pm

RELATION BETWEEN HISTORY AND ARCHITECTURE EXHIBITIONS

The architecture exhibition participates in the writing of history, according to its designer/curator, his role, status and personal vision. This approach, specifically theorized in the twentieth century, questions the role of architecture exhibitions, notably and especially with regards to its editing, as well as its role in the transmission and orientation of the history of architecture. This session intends to trace a genealogy of this field of study while explaining how the history of exhibitions contributes to the history of architecture.

1. Felicity D. Scott, Columbia University (New York)
Demonstrations: Architecture on Exhibit at Habitat

2. Jean-Philippe Garric, Université Paris 1 Panthéon-Sorbonne (Paris)

Les expositions comme révision critique de l’histoire

REFERENCE: