Exit Preparatory Seminar Description:

The Exit Preparatory seminar will primarily be analytical. Its focus will be to explore the methods and procedures by which architects have established new research agendas within the context of the discipline’s unfolding history. These agendas typically have both a written and visual component and thus Arch 8220 will be run in parallel to the Exit studio which includes the evolving Exit Project. The seminar will serve a supporting role as an analytical and curatorial platform for the design process throughout the studio trajectory. Past Exit Reviews, salient projects from contemporary practice and strong examples of previous student work will be analyzed, parsed and compiled with the goal of this research laying the foundation for student talks and projects later in the semester. A secondary goal is for the seminar to be a platform for archiving and curating the work produced by the MArch program’s Exit system. To that end the hope is that we use the concluding portion of the seminar as a workshop for refining a curated show of successful final projects and talks.

This Year’s Focus: During the recent visit by this year’s Baumer Professor Sylvia Lavin, she suggested architects have been late to the game of contemporary media and as a discipline have struggled in understanding ways of deploying the tools of our data driven age. To that end her recent work has explored the way new media might provide opportunities for architects to speak to broader audiences and to form larger constituencies. The seminar will take up her call that architects begin to be more engaged in the new forms of media and be open to expanding the boundary of the discipline itself. It is important however to distinguish between the use of social media and a deeper level of engagement with what might be termed big data; those methods by which the larger forces of society, whether economic, political or social, seem to be governed in the contemporary world.

The class will therefore be run as an experimental workshop where we explore some of these emerging possibilities. At the same time the goal of the class is to assist in a direct and practical way with the development of Exit Review talks. The class is therefore proposed to be assembled out of three sequential segments, a practicum related directly to student talks, a precedent text analysis workshop, and finally a curatorial workshop related to a final Exit Review Show. The seminar is intended to be in dialogue with the studio component and will serve as a forum to theorize the ways in which speculative work might unfold within the present cultural landscape. As this course is still an evolving framework, the exact schedule of components will be worked out over the coming weeks.

Exit Review Components:

1). Argument of contemporary practice
2). Well defined conceptual “project”
3). Historical analysis of the topic in question
4). Statement of interdisciplinary applicability.
5). Demonstration of interrelationship between project and talk
General Schedule, Readings and Research Objects

<table>
<thead>
<tr>
<th>January 9</th>
<th>January 16</th>
<th>January 23</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro/Discussion</td>
<td>No Class – independent Assignment: Preliminary Readings: Meredith Assignment 1: working title, historical text, art practice, “formative project example” - identification and explanation</td>
<td>Assignment Presentations and discussions – Analysis projects</td>
</tr>
<tr>
<td>January 30</td>
<td>February 6</td>
<td>February 13</td>
</tr>
<tr>
<td>Assignment Presentations and discussions</td>
<td>Editorial Project begins: Data Mining Recent Architectural Text</td>
<td>Editorial Project: Data Mining Recent Architectural Text</td>
</tr>
<tr>
<td>February 20</td>
<td>February 27</td>
<td>March 6</td>
</tr>
<tr>
<td>Media/Mediation presentations</td>
<td>Media/Mediation presentations</td>
<td>No Seminar Session Exit Project Reviews</td>
</tr>
<tr>
<td>March 13</td>
<td>March 20</td>
<td>March 27</td>
</tr>
<tr>
<td>Spring Break</td>
<td>Curatorial Project Begins</td>
<td>Curatorial Project Final Exit Review title due: Poster production begins</td>
</tr>
<tr>
<td>April 3</td>
<td>April 10</td>
<td>April 17</td>
</tr>
<tr>
<td>Curatorial Project</td>
<td>Exit Reviews</td>
<td>Exit Project Exhibition Starts</td>
</tr>
</tbody>
</table>

Readings (and viewings):

Preliminary Readings/Viewings:

Practicum: Weeks 1-4

1. **Working Title** – develop a working title for your talk which communicates important conceptual arguments for your presentation.
   - Research previous exit reviews (see class handout folder) – find one which resonates with your desired topic or concept and analyze its structure. Make a detailed analysis of its structure by producing a diagram of its rhetorical method and temporal configuration. Describe its performative characteristics and qualities (video recordings are available for talks from 2009-2011).
2. **“Critical Practice”** – identify a key contemporary practice that will serve as a springboard for your talk. Identify the early work of the architect or firm and analyze its conceptual arguments, its form of mediation and the cultural frame in which it was presented and developed. Answer: How did it foreshadow the later developments of the architect’s practice? How did it influence or transform the discourse of the discipline? What mode of mediation did it adopt and was this borrowed from outside the discipline or did it emerge as a natural development of internal debates within Architecture? How is this related to an idea of an autonomous Discipline?
3. **In-depth Historical Analysis:** identify a larger cultural trend or movement in which the above practice’s work unfolded. Analyze its architectural effects and implications. Use a salient published text from Architectural theory to be the basis of your analysis.
4. **In-depth Disciplinary Analysis:** Identify a disciplinary artifact – a real or imaginary project, publication or exhibition – and produce a detailed description of its affects, procedures, organization, strategies and meanings. Relate this analysis to the issues covered in #’s 2, 3 and 5 and possibly (6).
5. **Media/Mediation:** Identify an art practice or form of mediation which you believe may transform (or already is in the process of transforming) the nature of the discipline. Speculate on its cultural implications and role it plays in the larger field of aesthetics.
6. **Analogical Projection:** describe how you would develop a speculative project that explores new terrain in the discipline and which you believe responds to overarching contemporary cultural trends and shifts which you have identified within the discipline. How would such an experimental project unfold? What precedents would it be based on? Through what mode of mediation would this experiment operate – i.e., what would be its graphic, material or mediated format? What is the conceptual meaning of the form in which it is embodied and how would this frame the way you would operate as an architect in the future?

Data Analysis Project weeks 5-8

Curatorial Project: Weeks 9-14

working title: “**First Starts: Key Formative Projects in the Recent History of the Discipline**”

1. Develop a common format for presenting these as curatorial objects. If possible extend the list by adding new research objects that describe (or establish) a larger curatorial set.
2. As part of a group: develop a format and set of exhibition armatures to present the entire classes research efforts as part of an exhibition. Develop a catalog of the exhibition for the school.