

Architectural Exhibitions: Formation of Architectural Discourse

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Abstract

Architectural exhibitions usually have a strong and considerable effect on the formation of architectural discourse. They could change current modes, establish new attitudes, and feature future intentions in both theory and practice. These exhibitions represent a binary presence: architect and architecture. Architects speak in exhibitions. They present themselves through the architecture, not only the architecture of the exhibition building and its interior design, but also the architecture of drawings, models, and photos. An exhibition becomes the scene of conversation between architect and architecture, and this manifestation accomplishes with the presence of visitors and receivers. We can see seven important issues in architectural exhibitions:

- 1- Difference and distinction: we can easily show a difference and distinction in view, thought, and practice. Architects usually speak of another thing and represent something new. They attempt to distinguish between current and past through.
- 2- Imagination and creativity: creativity produces distinction and difference. It means to make something new, not the same. An architect introduces new fields, subjects and realms and writes a new text.
- 3- Authorship: authentic architects are authors of their architecture and composer of creativity and innovation. They do not write in a certain way constantly, they compose a new symphony through lines, volumes, colors, shades, etc. these symphonies must to be presented.
- 4- Presentation: the authorship of an architect, as if could not be built, must be presented to some other people to be thought. Presentation carries him to the magical realm of observers.
- 5- Contact: on the other hand, exhibitions are based on visitors. They exhibit to be shown and concentrated. In his communication there is an endless conversation among various minds, which can be led to criticism and discussion.
- 6- Criticism: criticism, lies on the communication of architectural works and visitors. Criticism, roots in reading/visiting and the space of exhibition makes it possible. A critic discusses and analyzes the works and names them.
- 7- Naming: naming, is in fact theorizing and organizing. A critic feels something different, understands it, and organizes and forms this new attitude, movement, or vision and names it. Styles are based on naming. Style is a name.