

Untitled Number Seven

2005

A magazine in between—both theoretical and aesthetic, pragmatic and innovative—that addresses the current diversification of the roles of the architect. PRAXIS is more than a magazine; it's the appropriate “savoir-vivre guide” for the architect as well as the general public in the increasingly intricate and multivalent domain of building production. Addressing innovation, criticism, technologies, sociological, and political issues, PRAXIS serves as a mind-map for designers to be well informed and immediately effective in the world of architecture.

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2005

Appearing several months after the historic reopening of MoMA, *Untitled Number Seven* of the journal PRAXIS (1999-?) addresses emergent relationships between architecture and exhibition. Here the matte white cover with wall text [sic] evokes the beautiful but threateningly intransigent purity of the “whitecube” gallery while admitting to the necessarily curatorial role of the issue itself. The choice of “Untitled” and the covert interchangeability of cover texts betray a subversive potential both on and beneath the surface, setting the stage for a versatile and strategic rethinking of the museum as an established fact.

Untitled Number Seven

ARTIST: Multiple

MEDIUM: Print journal

DATE: 2005

SIZE: Approx. 9" x 11 1/4" x 1/3"

DESCRIPTION: Special issue on architecture and exhibition practice

OTHER NOTES: Isn't architecture in some senses always and already a form of exhibition? Aren't exhibitions always and already a type of architecture? Look to this volume to help think through these slippery questions as the discipline of architecture encounters the institutional space of the gallery and museum, and vice versa.

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Beginning as a theme-based series of issues focusing on built projects of a variety of types—most of which had remained “under the radar” of more mainstream architectural publications—PRAXIS has more recently gone on to become the venue for a number of the most consequential debates about contemporary architecture—in both theory and praxis alike.

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The clarity of sans-serif type combines with a rich gray color that connotes an openness to multiple perspectives, a welcome alternative to the usual soap-box polemics and rigid dichotomies. In its cover as in its contents, PRAXIS astutely reveals the open-ended “polychotomies” of contemporary architecture culture.

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Collectively, the projects contained within PRAXIS 7 represent the printed and bound analog of a necropolis (city as museum: e.g., Venice) or a hyper-metapolis (the inverted condition of museum as city: e.g., Bilbao)—a threshold of projects and essays that predict the future of the contemporary city and its relationship to the museum.

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PRAXIS is a journal of critical discourse. Through texts and in-depth coverage of built and unbuilt projects, PRAXIS addresses, investigates, and analyzes the practice of architecture. Since its launch in 1999 by several young architects, PRAXIS has persisted and, indeed, evolved into a fully fledged architectural publication that is of critical significance to the field today.

FOR IMMEDIATE RELEASE

Praxis 7: Untitled Number Seven, March 2005

PRAXIS 7 extends the journal's ongoing commitment to the dissemination of knowledge and stimulation of debate. Presented through twelve projects and essays, each considering a different intersection of architectural and exhibition practices, the issue will surely contribute to the intensification of multiple perspectives as it becomes an essential point of reference.

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PRAXIS 7, 2005

Various authors

Digital four-color print on eighty pound coated paper

128 pages, perfect bound

9 " x 11 ¼"

Private collection

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