TANGIBLE - INTANGIBLE HERITAGE(S): AN INTERPLAY OF DESIGN, SOCIAL AND CULTURAL CRITIQUES OF THE BUILT ENVIRONMENT

• Paper / Proposal Title:
Curating Architecture:
How has the biennial phenomenon been utilised across the world to provide a platform to discuss historical and contemporary architectural developments of cities?

• Author(s) Name:
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• University or Company Affiliation:
Liverpool John Moores University

• Presentation Method. I would like to:
i. present in person (with a written paper)

• Abstract (300 words):
Over the last thirty years there have been a significant growth in large-scale architectural exhibitions extending beyond displaying models, drawings and photographs to include one to one sections of buildings, presentations, research based installations, media spaces, collaborations with different disciplines, performances and various attempts to present architecture in and outside a gallery environment. Curating contemporary architecture within an exhibition display format has become its own form of architectural practice. Architectural festivals, biennials and triennials have reflected on the established biennial model and have created a medium to engage critical conversations and display contemporary architectural theories to peers and the general public. Curators and organisers have utilised these events to display past,
present and future architectural trends on urban conditions, and the impact of social, economic and climate change on cities. The overarching theme and the context of the host city influences how artists, architects, curators and collaborators produce and display work.

The paper intends to explore how previous festivals, biennials and triennials of contemporary architecture have transformed the curatorial development of architectural exhibitions. It will explore how curators have developed their curatorial practical beyond the traditional curatorial display found in gallery environments to installations, events and interventions found within the public realm of the host city. It will examine how the city can become a form of public exhibition, showcasing juxtaposed architectural heritage and contemporary works. It will also focus on how the biennial model can deepen the engagement of the public with contemporary architecture to inform the present and future urban conditions of cities.

- Author(s) Biography (200 words each):

Lizzie Edge is a part-time PhD student at the Liverpool John Moores University and practicing Architect based in Liverpool. Lizzie is an alumnus of the University with a BA (Hons) Architecture (2009), a Masters in Architecture (2012) and MRes in Art and Design (2013). Lizzie has a keen interest in the field of curating architecture. Her Masters dissertation, entitled ‘The Biennial and the City’ (2012) reported on the Liverpool Biennial and focused on the use of the architectural fabric of the city of Liverpool. She received a Distinction for her MRes thesis entitled ‘Curating Contemporary Architecture: A Study on the Development of Architectural Biennials and Festivals’ (2013) which developed her interest and expanded her research to a PhD level.

She has gained valuable insight into the workings of biennials during a stewarding placement at the British Pavilion ‘Venice Takeaway’ exhibition of the 13th Venice Architecture Biennale and an internship as a Public Programme Intern with the Liverpool Biennial in 2013. Lizzie has also co-curated an architecturally themed exhibition ‘Made in Liverpool’, which formed part of the Liverpool Design Festival in 2011 and is currently supporting her PhD advisor Brian Hatton on a proposal for a Liverpool Architecture Biennial.