

MA (POSTGRADUATE SPECIALISATION)

CURATORSHIP OF ARCHITECTURE AND DESIGN

Recent decades have carried a seminal shift in the means by which ideas are communicated and content is delivered. In this evolving context, to which many practitioners in architecture and design have chosen to take radical responsive positions - or, indeed, no defined position at all - the role of "curatorship" has been expected to adjust against the backdrop of a more dynamic, information-rich cultural horizon. The results of this shift have been threefold. Curators in architecture and design now operate in an expanded field, requiring a wider base of skillsets and competences, and - perhaps most interestingly - a reflective examination of what "curatorship" means today.

"Curatorship" demands a comprehensive and multifaceted training to enable an agile and receptive practice across multiple platforms and within a range of belligerent contextual relationships. A competent curator is expected to act as a thinker, a writer, an editor, a content producer, a manager of projects at all scales and, above all, a *provocateur*. They must be able to investigate and identify pertinent areas of concern and their relationships to other disciplines and lines of thought. They must, ultimately, be capable of launching - through the medium of the exhibition and its associated communicative means - a *narrative* which speaks to multiple audiences at once.



ABOUT THE COURSE

A curator is expected to act as a thinker, a writer, a content producer, a manager of projects and, above all, a provocateur.

The MA (Masters) course in Curatorship of Architecture and Design has three focus areas:

- To train professionals to be capable of developing curatorial projects with a solid foundation in theory, critical thinking, and strategic knowledge of exhibition-making
- To build fluency in the history of the field
- To offer an opportunity to develop an individual (or collective) position in the sphere of curatorial practice in relation to architecture and design.

The ultimate goal of the programme is to stimulate innovative curatorial approaches aimed at generating new ways of understanding, discussing and presenting our built and natural environment.

Over the course of a fifteen week-long, highly intensive period of study and discourse, students will participate in a range of interdisciplinary seminars and lectures which stem from, or are rooted in, contemporary curatorial practice. Students with formal backgrounds in – but not limited to – architecture, art history, design anthropology, sociology, or visual and communication studies, will be cultivated within the unique urban condition of Venice, Italy – her world-renowned institutions and the university located therein.

Taking advantage of its location, IUAV will offer participants an unrivalled opportunity to be immersed in the globally significant context of the International Architecture and Art Exhibitions, *La Biennale di Venezia*. In Milan, a two hour train journey away from the programme's home base, the *Triennale di Milano* will also provide real-world case studies pertaining to the thematic investigations of the course.

COURSE OUTLINE & STRUCTURE

The year-long academic course is structured as follows:

- **Four month-long classes, divided in three core study modules** (which run from October until the end of January in Venice)
- **Three-month internship in any possible country** (self applied, with assistance from the course team)
- **Five month-long period devoted to the final thesis** (curatorial project)

Seminars form the core of each module's programme, led by a select group of Professors from IUAV and fed into by a collection of Visiting Professors from a range of different disciplines and institutional backgrounds. The intention is to encourage a continual open dialogue through group discussions in order to develop ideas related to new exhibition formats, means of communication, and the expanding horizon of contemporary "curatorship".

Lectures will be delivered by numerous curators, professionals and cultural practitioners including designers and architects. Key topic discussions will be based on required readings and the collective analysis of major theorists and critics (critical writing exercises will be a regular practice during the three study modules). In addition, field trips will be arranged in order to offer participants in the course an opportunity to visualise and analyse curatorial strategies from the past and the present.

All courses will be conducted in English.

COURSE OUTLINE & STRUCTURE

MODULE 1

History, Theory and Contemporary Practice

The module will focus on the historical evolution of “curatorship” and exhibition making, with a close attention given to contemporary case studies in the fields of architecture and design. A comparative analysis of exhibition making between art and architecture will form the area of discourse for seminar discussions.

MODULE 2

Object, Subject, Format

This module will focus on topics related to the purpose of the exhibition, examining ideas related to the nature of the object, the narrative of the subject, and the experimental potentiality of format.

Key areas that will be discussed include: representation and presentation in architecture and design, and the strategies and languages for display and communication within a wide variety of media. Part of this module will be dedicated to the specific approach and project plan for the participant’s individual curatorial thesis project. This will assume the format of a Catalogue Essay. A colloquia will be convened and will bring together critics and writers, experts in visual media, semiotics, and anthropology, as well as practicing curators.

MODULE 3

Thinking Outside the (Museum) Box

The first part of this module will be wholly devoted to subjects related to the museum, large international exhibitions and public spaces, and the spatial dynamics and behaviour of the public – including the role of digital platforms and social networks. The second part of this module will be framed as a laboratory in which skillsets acquired thus far will be applied in order to analyse and verify the strategies outlined in the exhibitions of La Biennale di Venezia during scheduled group visits. Particular emphasis will be paid to proposals that open and merge with other disciplinary areas and generate reflections on the current boundaries of curatorial practice.

INTERNSHIP

At the end of the third module, students will begin a three month-long internship in one of a broad range of possible institutions, organisations, and companies. This placement can be within museums, cultural institutions (such as the *Biennale, Triennale*), with autonomous professionals, online publishing platforms, or with print media. The experience of this internship is not only a moment to complement further independent research and to have hands-on curatorial practice, but is also an opportunity to build real-world relationships and future collaborations with colleagues and professionals involved in the expanded curatorial field.

Possible internship placements:

- MoMA, Museum of Modern Art, New York, United States of America.
- MAAT, *Museu de Arte, Arquitectura e Tecnologia*, Lisbon, Portugal.
- A.M, *Architekturmuseum der Technischen Universität München*, Munich, Germany.
- MAXXI, *Museo Nazionale delle Arti del XXI Secolo*, Rome, Italy.
- MA, *Muzeum Architektury*, Wroclaw, Poland.
- Storefront for Art and Architecture, New York, United States of America.
- MoA, Museum of Architecture, London, United Kingdom.

- MAO, *Muzej za Arhitekturo in Oblikovanje, Ljubljana*, Slovenia.
- A+D, Architecture and Design Museum, Los Angeles, United States of America.
- MFA, *Arkkitehtuurimuseo*, Helsinki, Finland.
- National Building Museum, Washington D.C, United States of America.
- ArchDaily, digital platform.
- *La Biennale di Venezia*, Venice, Italy.
- *Triennale di Milano*, Milan, Italy.

THESIS

The course culminates in an independent thesis, conceived as an academically rigorous written research for an original exhibition project. The output will be a Catalogue containing an essay explaining the conceptual framework, the elements to be explored, the concept for display within a determined space, and a complete and thorough description of all the topics required to materialize the exhibition project. The final presentation can assume different formats according to the theme and strategies. During all of the modules, class time will be dedicated to the thesis theme with faculty tutors. The thesis project will be presented by the student and discussed with board comprised of faculty members following the internship.

CORE ACADEMIC TEAM



MALVINA BORGHERINI

Architect, Professor, Director of the Multimedia lab at the *Università IUAV di Venezia*



PEDRO GADANHO

Artistic Director of the *Museu de Arte, Arquitectura e Tecnologia (MAAT)* in Lisbon, former Curator of Architecture at the Museum of Modern Art (MoMA)



ANGELO MAGGI

Architect, Professor of History of Architecture through Photography, Cinema and Visual Communication



CHRISTOPH POURTOIS

Exhibition Manager for the MAXXI in Rome, *La Biennale di Venezia* and the Victoria and Albert Museum.



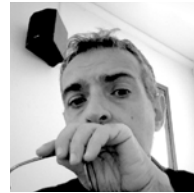
PIPPO CIORRA

Senior Curator of Architecture at the MAXXI in Rome. Appointed member for the International Jury of *La Biennale di Venezia 2016*



AGNES KOHLMAYER

Curator and Writer of Art, Professor of Visual Arts



CARMELO MARABELLO

Phd in Anthropology, Professor of Theory of Media and Anthropology of the Images



LUKA SKANSI

Architectural Historian, Curator and Writer. Guest Curator at *La Biennale di Venezia 2014*. Co-Curator at MAO (Slovenian Museum of Architecture and Design).



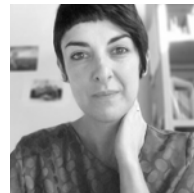
MATEO EILETZ

Architect, Programme Head, specialised in exhibition design and management for National Participations at *La Biennale di Venezia*



ANDRES LEPIK

Director of the *Architekturmuseum der Technischen Universität München*, Germany



ANGELA MENGONI

PHD in Semiotics, Professor of Visual Semiotics and Image Theory



JAMES TAYLOR-FOSTER

European Editor-at-Large, *ArchDaily*. Co-curator, *In Therapy* (2016 Nordic Pavilion, *La Biennale di Venezia*)

INFORMATION OF INTEREST

START DATE	October 9, 2017
DURATION	1 year
TIMELINE	Classes Internship Thesis 4 months 3 months 5 months
LANGUAGE	English
LOCATION	Baddoer Palace, Venice, Italy
ADMITTANCE FEE	€ 50,00
PARTICIPATION FEE	€ 12.000,00
CREDITS	60 ECTS

CONTACT US

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