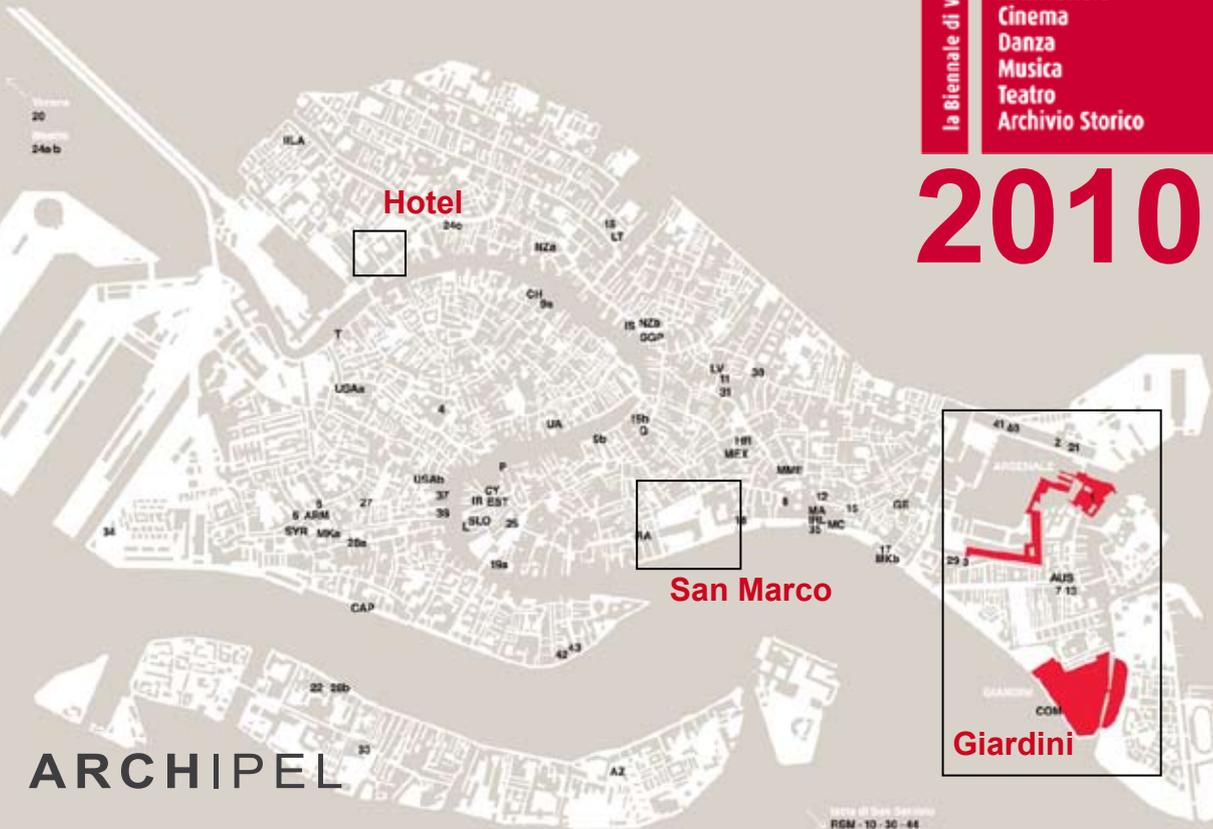


07.06 - 22.11.09



la Biennale di Venezia
Arte
Architettura
Cinema
Danza
Musica
Teatro
Archivio Storico

2010



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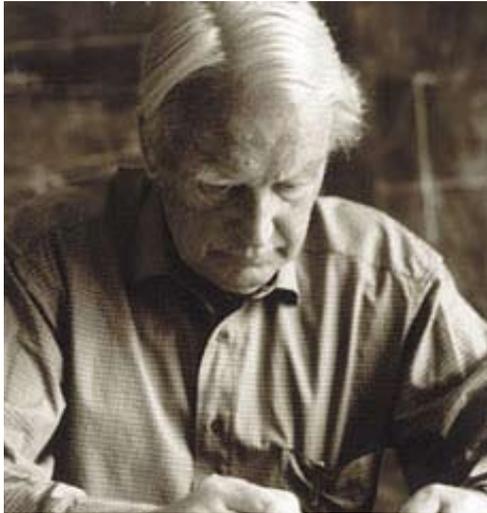
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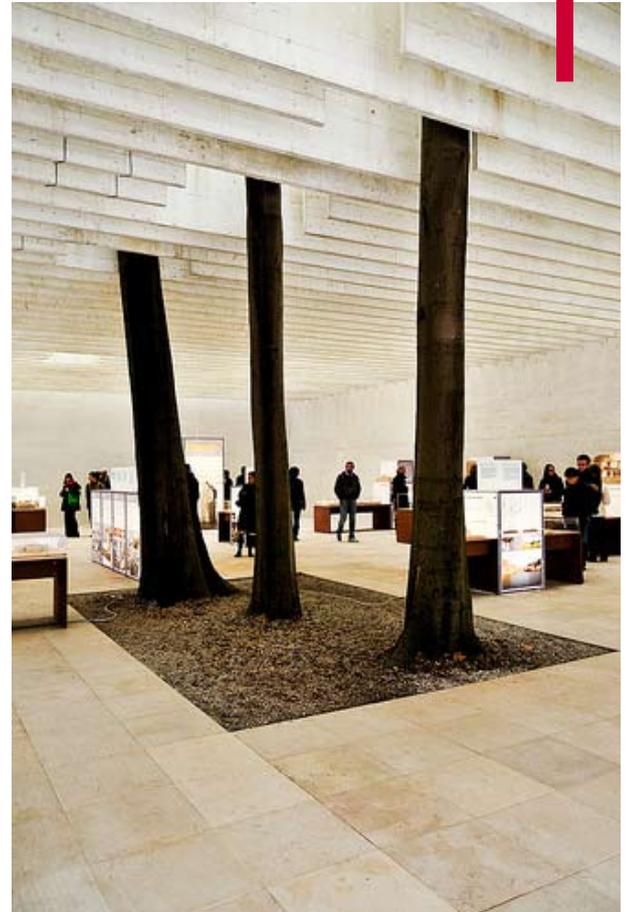


Nordic Countries Pavilion for the Venice Biennale 1958

Sverre FEHN



1



In 1958 a competition is held for the design of the Nordic Countries Pavilion for the Venice Biennale (to host Sweden, Norway and Finland). Three architects are invited: the Swedish Klas Anshelm, the Norwegian Sverre Fehn and the Finnish Reima Pietila. In 1959 Sverre Fehn is declared winner and by 1962 the Pavilion is completed. The pavilion is a single rectangular hall of 400 sqm, open completely on two sides. The roof is made of two overlapping layers of concrete beams. The distance between the beams is 52,1 cm and this changes only when the roof meets the trees. The pavilion is an example of the disappearing transition between interior and exterior.

Venezuelan Pavilion for the Venice Biennale 1953

Carlo SCARPA

2

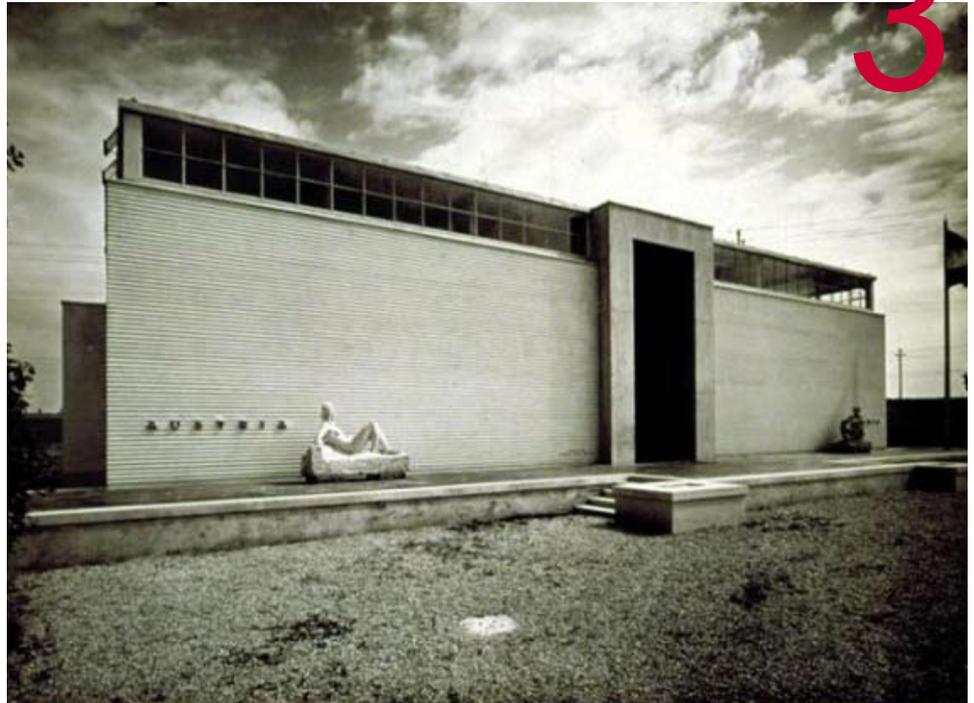


In 1953 Graziano Gasparini, Venezuelan commissioner for the Biennale, asked Carlo Scarpa to design a pavilion for Venezuela. In January 1954, the pavilion design is approved and the structure is roughly completed by October, while the XXVII Biennale is finishing. Only by 1956 the pavilion finishings are completed. It is conceived as three volumes sliding against each other. The form is simple and realized in rough concrete.

Austrian Pavilion for the Venice Biennale 1934

Joseph Hoffmann

3



The first draft for the Austrian Pavilion at the Venice Biennale was sketched by Josef Hoffmann in 1913. The project ended up being too costly and eventually the idea was abandoned. In 1926 Emil Hoppe and Otto Schönthal made a new proposal for the pavilion, but that too ended up being too pricey. In 1934 the Austrian government decides to have a competition and Josef Hoffmann eventually wins with a project completely different from his previous one. The pavilion was built in 30 days, but incomplete. Between 1938 and 1954 Hoffmann kept finishing the pavilion and added missing elements such as the lateral porch, the fountain and the garden walls.

Belgium pavilion for the Venice Biennale 1907

Léon Sneyers

4



The Belgium pavilion was designed by architect Léon Sneyers (1877-1949, pupil of the art nouveau architect Paul Hankar), built in 1907 and was the first foreign pavilion in the Giardini. On each occasion of the Venice Biennale, the building will get a different (temporary) incentive, a changing exhibition which will change the perspective of the building again. See the website to check current opening hours and exhibitions.

Dutch Pavilion for the Venice Biennale 1953

Gerrit Rietveld



In 1953, the Dutch government decides to bring down the 1912 pavilion by Ferdinand Boberg and puts Gerrit Thomas Rietveld in charge of designing the new Dutch pavilion. The new pavilion has a simple square plan and few interior walls, all orthogonal to the exterior ones. The building contains volumes of different heights in order to get light from above.

Swiss Pavilion for the Venice Biennale 1951

Bruno Giacometti

6



In 1951 Bruno Giacometti wins the competition for the Swiss Pavilion at the Venice Biennale. In June 1952 the pavilion is inaugurated in time for the XXVI Biennale. The main material that was used for the pavilion is brick and it can be seen crude on the exterior walls as well as on the internal patio walls. The pavilion has two main halls: the bigger one has a metallic roof that allows light to come in from above.

Bookshop Pavilion for the Venice Biennale 1989
Stirling Wilford and Associates

7



In 1989, James Stirling was asked to design a permanent pavilion to be used as the official bookshop of the Venice Biennale. The shop was inaugurated in 1991 for the V Biennale of Architecture. The building is only on one floor, and is 30 m long and 6 m wide. The building is made mainly out of metal and it was partially assembled in situ. The books are displayed along a 40 m wooden bookshelf that runs along the interior perimeter of the structure. One end of the pavilion, where the entrance is located, is a straight cut, the other end is a curve facing the Finnish Pavilion. Inside the building, there is glass all around, giving to the visitor the impression of being completely surrounded by nature.

Australian Pavilion for the Venice Biennale 1988

Philip Cox

8



The Australian Pavilion for the Venice Biennale was inaugurated in June 1988. The Australian Pavilion was designed by Philip Cox. It is owned and managed by the Australia Council for the Arts. The building is made out of steel and it is composed of two rectangular volumes next to each other. The two volumes have different heights and floor levels in the interior. On the outside the roof is wavy as it follows the level difference.

Japanese Pavilion for the Venice Biennale 1955

Takamasa Yoshizaka

9



In 1955, thanks to a donation from Shojiro Ishibashi, director of the Bridgestone Modern Art Gallery in Tokyo, the Japanese government is willing to build a Japanese pavilion at the Venice Biennale. The architect in charge is Takamasa Yoshizaka, a collaborator of Le Corbusier between 1950 and 1952. The building has much to do with the traditional and the modern in relation to Japanese culture. The square plan is supported by four concrete walls and elevated above the ground. The building is a massive concrete structure that shows its nervatures.

South Korean Pavilion for the Venice Biennale 1994

Seok Chul Kim

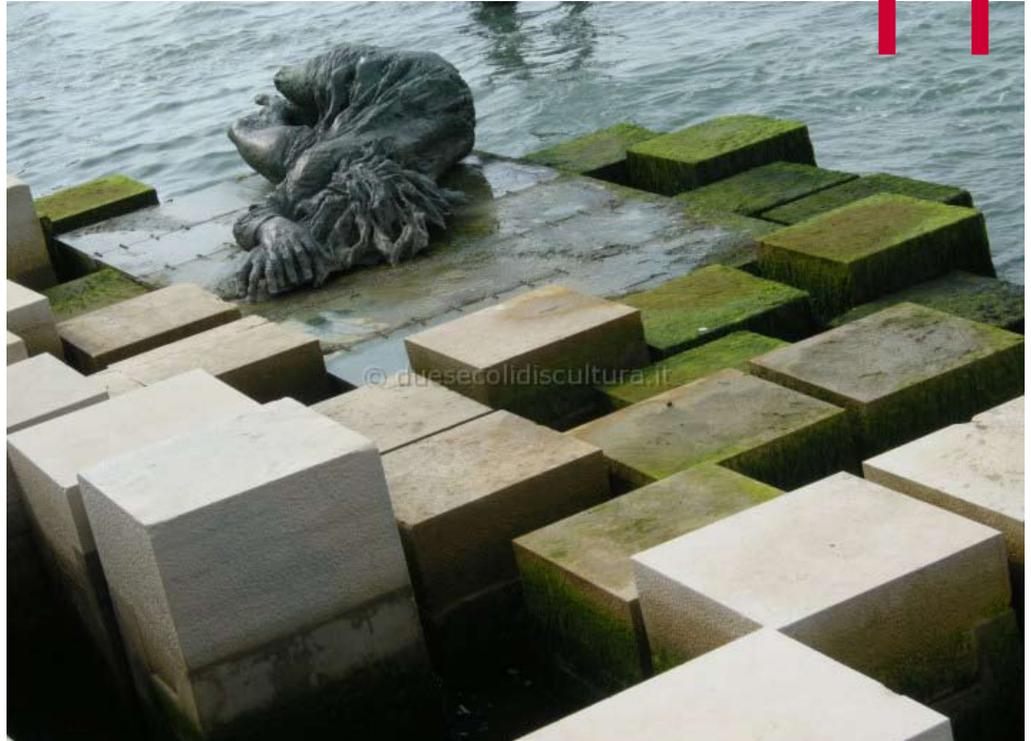
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The original project, conceived in 1994, took into consideration an old and small preexisting brick building, aligning with it. The task was to respect presence of the surrounding trees, as is usual for Biennale pavilions, which explains the wavy façade on the side. The whole building is made out of steel and wood and has two balconies overlooking the S. Marks basin. The pavilion was finished in 1996 and it is until today the most recent among all permanent buildings in the Biennale Gardens.

Base for the 'Partigiana' by Augusto Murer 1968
Carlo SCARPA

11



In 1968, Scarpa designed the base for a sculpture by Augusto Murer, representing the 'partigiana'. The sculpture represents a woman, lying with her hands tied, and was placed on a platform floating on the water. The base is made from concrete with copper plates, and is surrounded by an irregular 'field' of concrete and stone prisms with varying heights.



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Bridge over Canal Grande 2007

Santiago Calatrava

12



Until 1854, when the first Accademia bridge was built, the only place you could cross the Canal Grande was at the Rialto. The last major bridge construction was on the Scalzi in 1934. So it was big news, when was decided in the 1990s to give the town a new, fourth crossing. The bridge is designed by Spanish architect Santiago Calatrava, and has for now taken his name: Ponte di Calatrava. The pedestrian bridge is a long sweeping form of glass and steel accessed by steps. In August 2007 the central section of the new bridge was ferried down the Grand Canal. It will be finished in the summer of 2008. It has been a controversial project from the start; criticised as an expensive, unnecessary and misplaced vanity project. And there are apparently serious issues about its accessibility to the handicapped. Calatrava did not want to burden the design aesthetics with unsightly wheelchair ramps... The council promised hi-tech lifts, but it's not clear if these have even been designed yet.

San Michele Cemetery Extension 2007

David Chipperfield Architects



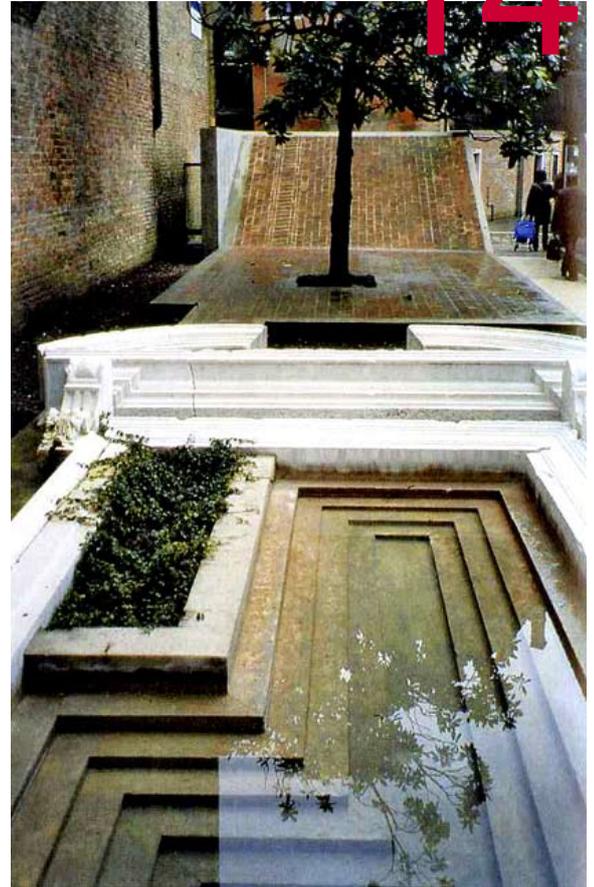
Venice's principal cemetery San Michele is located on an island between Venice and Murano. The design re-defines some of its original physical qualities. In the 1st phase the current burial grounds are complemented by the construction of a series of new courtyards and a chapel. The first courtyard is a prototype and opened to the public in September 2007. It's called "the courtyard of the four Evangelists": basalt-clad walls and pavements with inlaid text from the four Evangelists' gospels and a black exposed concrete colonnade. The second phase is the construction of a new island, parallel to the existing cemetery but separated by a canal. It will feature tomb buildings, conceived as simple sculpted blocks, together with a series of gardens at water level. Unlike the remainder of San Michele, which is higher above the water line and surrounded by a wall, this new island seeks to create a more open, accessible monument providing a greater sense of place and context within the lagoon.



Querini Stampalia Foundation Carlo Scarpa



The Foundation Querini Stampalia was founded in 1869 by the will of John Conte, the last descendant of the family of Venetian patrician Querini Stampalia. It is the only example where, of an ancient family, they preserved heritage, home, library, archives, collections of art, furniture and furnishings. The sixteenth century palace, located between Rialto and San Marco, houses a library, civic center and historical museum. The ground floor and garden were redesigned by Carlo Scarpa in the early 60s. Recently Mario Botta has designed the new access, bookshop and cafeteria. The Foundation organizes exhibitions, conferences, meetings, seminars and collaborations with organizations and companies, some of which are associated with the Circle Queriniano - The members of the Circle support actively the life of the Foundation by participating in the development and growth of its activities and its archival collections literature and art).



Renewal of Querini Stampalia Foundation

Mario Botta



Situated in the redesigned public areas on the ground floor of Palazzo Querini Stampalia Mario Botta set up the bookshop of the Foundation and a cafeteria. The bookshop offers first publications on collections and exhibitions of Querini Stampalia. You may also find a careful selection of books on contemporary, design and photography. Qcoffee, the cafeteria, opens onto a garden, designed by Carlo Scarpa in the late fifties. The cafeteria offers each day its catering services to those attending the Library, visit the Museum, participating in various activities of the Foundation or simply want to enjoy a break in an uncommon area. One quick snack or a working lunch, a cocktail or dinner thus becomes the occasion for a special experience, a journey between architecture and contemporary tastes.



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Punta della Dogana Francois Pinault Foundation

Tadao Ando

16



A dialogue between old and new elements, a link between the history of the building, its present and its future. The location of the new home for the Francois Pinault Collection, the Punta della Dogana, is one of the most prominent places in Venice, the merging point of the Grand Canal and the Giudecca Canal, meters away from the memorial church of Santa Maria della Salute.

In the days when Venice was a major commercial center, the Dogana da Mar, the Customs House of Venice, built by Benoni about 1677, controlled access to the Grand Canal and the San Marco docks.

On top of the gateway is a golden ball, with a weather vane, representing Fortune.

Prominently situated outdoors on the very tip of the Punta della Dogana is an eight foot tall sculpture by Charles Ray, Boy with Frog, which has already become a signpost for Venice's newest contemporary art space.

"This building has been floating on the water since the 15th century, and my intention is to see it float into the future; it is a very old building and it was very difficult to study its history so as to preserve its original structure and innovate toward the future. I will use a 20th century material, reinforced concrete, fitting it into this historic structure."

Tadao Ando when presenting the project in 2007