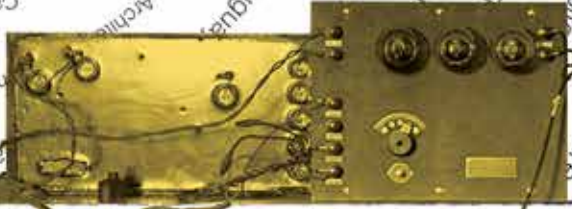




BIENNALI

Obscenity - the mister Jourdain's syndrome - François

Composition on theory - Adrian Labaut - Anna Kononova - Pittsburgh Biennial



Past

Venice

Curator

Written

Text

Reflection

1895 A.D.

Framed

Think

Art

Vision

Establishment

Isolation

Construction

Nature

Birth

Tradition

Information

Theory

Future

Chicago

Public

Spoken

Image

Description

2015 A.D.

Global

Matter

Architecture

Feeling

Dissident

Interaction

Demolition

Artificiality

Death

Innovation

Ignorance

Practice

PRE

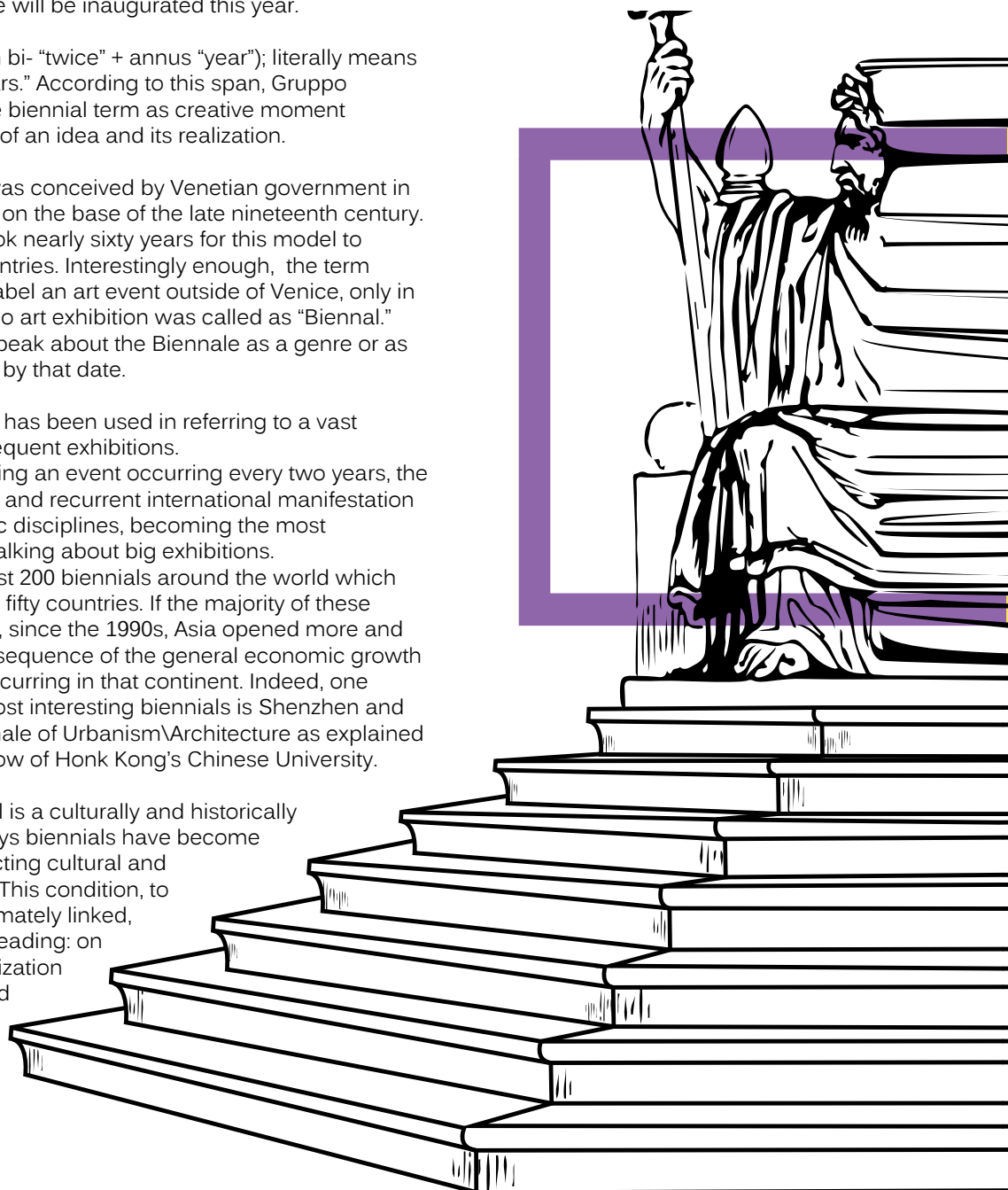
Architecture came to a crucial point when the first Architecture Biennale was opened in Venice in 1980 radically affecting Architecture's means of communication. Even though it was born as an experiment, this event would have established itself as a regular exhibition in which new arguments are tested and already explored tendencies are confirmed. Today, the Biennale has not just become ~~an~~ extremely important for Venice, but, as an event, it has spread all over the world: from Sao Paolo to Chicago, where the Architecture Biennale will be inaugurated this year.

Biennials: [biennis] (from bi- "twice" + annus "year"); literally means "occurring every two years." According to this span, Gruppo Informale focuses on the biennial term as creative moment between the maturation of an idea and its realization.

The first-ever Biennale was conceived by Venetian government in 1895 as an art exhibition on the base of the late nineteenth century. Despite its success, it took nearly sixty years for this model to be exported in other countries. Interestingly enough, the term "biennale" was used to label an art event outside of Venice, only in 1951, when the Sao Paolo art exhibition was called as "Biennial." Hence, it is possible to speak about the Biennale as a genre or as an event on its own only by that date.

Over the years, "Biennial" has been used in referring to a vast landscape of different frequent exhibitions. Today, instead of just being an event occurring every two years, the Biennale is a large-scale and recurrent international manifestation related to different artistic disciplines, becoming the most successful event when talking about big exhibitions. Currently there are almost 200 biennials around the world which are hosted by more than fifty countries. If the majority of these events are still in Europe, since the 1990s, Asia opened more and more biennials as a consequence of the general economic growth and political changes occurring in that continent. Indeed, one among the latest and most interesting biennials is Shenzhen and Hong Kong Bi-City Biennale of Urbanism\Architecture as explained by Mika Savela, PhD fellow of Honk Kong's Chinese University.

Even though the biennial is a culturally and historically western format, nowadays biennials have become "global exhibitions" reflecting cultural and economic globalization. This condition, to which the biennial is intimately linked, presents a double-side reading: on the one hand, the globalization of the cultural sphere and the development towards a greater inclusivity



FACE

of artistic practices; while on the other, it refers to the hegemonic power of art, as a mean for the consolidation of bourgeois culture through an occulted sort of nationalism in defence of a (western) globalization in which the events are little more than entertaining showcases to feed the tourist industries. François Roche expresses similar doubts in his contribution on Rem Koolhaas's Biennale.

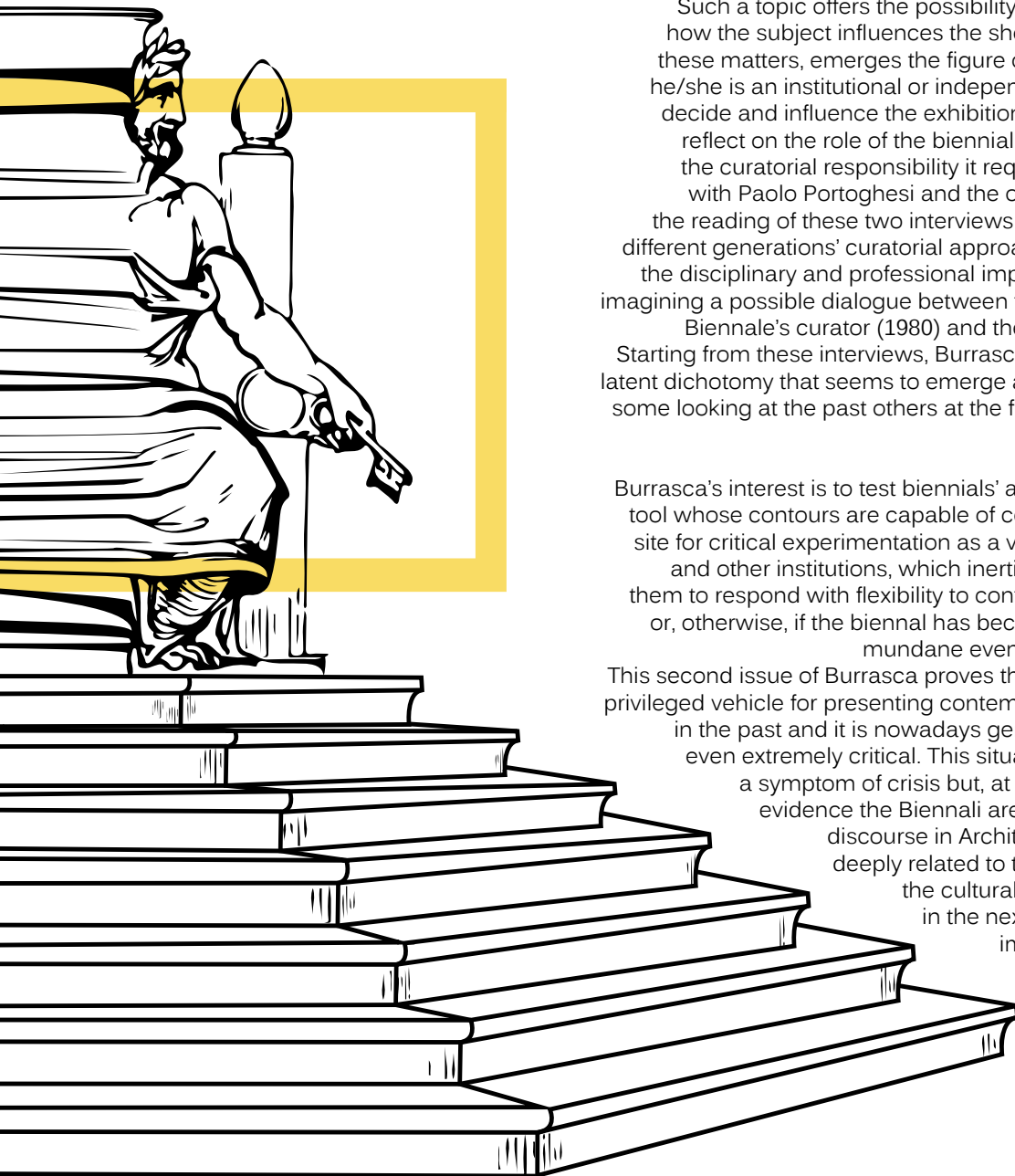
Moreover, it is interesting to analyse the relationship between the events and the showcased products, whether they are architectures, paintings or anything else today is called as Art.

Such a topic offers the possibility to better understand if and how the subject influences the show or vice versa. Related to these matters, emerges the figure of the curator who, whether he/she is an institutional or independent one, has the power to decide and influence the exhibition's content. In this issue, we reflect on the role of the biennial as critical public event and the curatorial responsibility it requires in two interviews: one with Paolo Portoghesi and the other with Joseph Grima. By the reading of these two interviews it is possible to understand different generations' curatorial approaches, different ideas about the disciplinary and professional impact of this event, as well as imagining a possible dialogue between the first Venice Architecture Biennale's curator (1980) and the first Chicago's one (2015).

Starting from these interviews, Burrasca attempt is to highlight the latent dichotomy that seems to emerge among some contributions: some looking at the past others at the future, some more reflective others rather descriptive...

Burrasca's interest is to test biennials' ability to be an experimental tool whose contours are capable of continuous changes being a site for critical experimentation as a vital alternative to museums and other institutions, which inertias sometimes do not allow them to respond with flexibility to contemporary art development or, otherwise, if the biennial has become just a fashionable and mundane event with no particular content

This second issue of Burrasca proves that the Biennale has been a privileged vehicle for presenting contemporary Art and Architecture in the past and it is nowadays generating an intense debate, even extremely critical. This situation can be understood as a symptom of crisis but, at the same time, it is the very evidence the Biennali are still able to produce a vital discourse in Architecture. Such a discourse is deeply related to the idea of discipline and to the cultural value of architecture; then, in the next future it will be absolutely important to test the Biennali in order to understand if they will continue to be meaningful in these regards.



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BIENNALE 80: FALSE FRIENDS

"LA STRADA NOVISSIMA"
AND OMA, BETWEEN
ESTABLISHMENT AND
OVERCOMING OF THE
LAST STYL-ISM

*Text by Boris Hamzeian
and Olmo Martellacci
Drawings by
Olmo Martellacci*

1. AA.VV, *La Presenza del Passato: Prima Mostra Internazionale di Architettura* (Venice: La Biennale di Venezia, 1980), 9-11. Paolo Portoghesi's clarifies his goal in the essay "La fine del Proibizionismo" describing the first Biennale as a useful stage to test the ideological and social potential of Postmodernism, now recognized as a mature and more structured movement.

2. The extraneousness of OMA's work within the exhibition "The presence of the Past" and, in general, OMA's role within the establishment of Postmodernism refers to the studies of Giovanni Galli. For a further and more detailed perspective about the theme see: Giovanni Galli, *Le Maschere della Forma: Manuale di Composizione* (Rome: Carrocci, 2008).

3. Being originally published in Italian in the first Biennale's catalogue, the first integral English version of this essay has consequently been published as: Office for Metropolitan Architecture, "Our 'New Sobriety,'" in *OMA Projects 1978-1981* (London: Architectural Association Publications, 1981).

FOREPLAY: A BRIEF HINT OF REALITY

A quick look at the Biennale 1980's catalogue is sufficient to understand how the collection of diverse experiences under the label of Post-Modernism, the rediscovery of architectural archetypes form the historical urban morphologies and, in general, History's vengeance against its almost dictatorial banishment by Modernism are only a few premises for a complex ideological definition.

Far from being willing to honor Portoghesi's address of establishing a movement capable of "replacing architecture within the bosom of history and recycling traditional forms creating new syntactic codes,"¹ we would like to jog our memory tracing a different path at the first Venice Biennale.

Rather than beating around the bush describing the first Biennale as the joyful communal establishment of Post-Modernism, we reckon *Presence of the Past* as the stage for

a silent intellectual battlefield. The generic redundancy of classicism along with a kitschy and hedonistic atmosphere acts as the trigger to identify the presence of a *false friend*,² a sort of neutral intrusion that, behind its – actually only apparent – neutrality, will reveal itself as nothing but a lethal and silent killer: OMA. Through the description and interpretation of its Venetian contribute, OMA's façade at the exhibition *La Strada Novissima* and their essay *Our "New Sobriety"*³ OMA will be able not only to unveil the intimate contradictions and paradoxes inside Portoghesi's classicist parade but also to attack their claim of bringing back History using the only post-modernist taboo: Modernism.

SURRATIONALISM: THE CHANCE ENCOUNTER OF A RED POLE AND A PSYCHEDELIC LED ON A WAVING BLUE VEIL

With no need to analyze the exhibition's controversies, begun with the decision on whether



4. The explicit disagreement toward the Biennale committee's decision of including the Dutch office is explicitly quoted by Portoghesi in his essay written for the Biennale's catalogue. What's more, the written piece pinpoints the dispute between Portoghesi and Frampton and his consequential self-exclusion.

5. According to Portoghesi, the idea of La Strada Novissima is the result of the visit to a Berlin street Market with Carlo Aymonino and Aldo Rossi during the Christmas Holidays. There, a temporary outfitting in scale 1:2 resembling a vernacular piazza with traditional façade becomes in the mind of Portoghesi the spontaneous answer to a necessity of urbanity among the Modernist Berlin.

6. Another reference perfectly responding to LSN characteristics is the Anglo-Saxon anecdote quoted by Koolhaas referring to Singapore. Grigory Potemkin erected fake settlements along the banks of the Dnieper River in order to fool Empress Catherine. II during her journey to Crimea in 1787. Rem Koolhaas, "Singapore Songlines... Portrait of a Potemkin Metropolis ... or Thirty Years of Tabula Rasa" in S,M,L,XL, (New York: Monacelli Press, 1994).

including OMA in the list of selected participants⁴ and the consequential self-exclusion of its real promoter Kenneth Frampton, a brief description of OMA's *façade* will be sufficient to understand the intimate divergence from Portoghesi's alliance.

However it may be, referring to a nostalgic theatrical backdrop⁵ resembling an ephemeral living street or the political exhibition of some sort of Potemkin metropolis,⁶ La Strada Novissima (now on LSN) is essentially a historicist reflection on the re-found role of the street within the urban morphology realized through the juxtaposition of twenty fake façades placed on the two sides of a *rue extérieure* at Corderie dell'Arsenale. Thus, the formal exuberance of plastic columns and anachronistic plasterboard pronas are extraordinary redundant and eclectic as much as the OMA's façade is unexpectedly minimalistic and extraneous.

Even the façade's description is nothing but essential: a light blue

curtain with fixed waves obtained by means of undulated metal tubes, and a sloping aluminum pole with a square section, painted red, crossing the curtain to support a neon "OMA" sign.⁷

The extraneousness of this work is evident. Nevertheless a deeper reflection is useful to understand the complexity of this extravagance. As reckoned by Charles Jencks, Post-Modernism is the result of a multitude of explorations sharing the common root of the so called double coding.⁸ With this term Jencks refers to those projects whose architectural shapes address to something more than their aesthetic premises. As expressed by Jencks, Post-Modernism generally takes advantage of elements derived from precedent and well established architectural styles in order to carry out a reflection on Architecture itself. The aesthetic of architectural composition is now substituted by the preeminence of symbols and metaphors, used in a general attempt to investigate the relationship between architecture and semantics.⁹

7. OMA's façade is rarely mentioned in the bibliography of the 1970s and 1980s OMA's office. The description used in this essay refers to: Roberto Gargiani, Rem Koolhaas/OMA: The Construction of Merveilles (Lousanne: EPFL Press, 2008), 83-85.

8. For Charles Jencks' contribution on the Venice Biennale see: Charles Jencks, "The presence of the Past," *Domus* 610 (October 1980). Charles Jencks, *Verso l'eclettismo radicale*, in: AA.VV, *La Presenza del Passato: Prima Mostra Internazionale di Architettura*. (Venice: La Biennale di Venezia, 1980) 30-37. For a further investigation of Jencks' Post Modernism definition see: Charles Jencks, *The Language of Post-Modern Architecture* (New York: Rizzoli, 1977).

9. In his contribution to Venice Biennale, Charles Jencks briefly summarizes the principle of double coding in a general review addressed to the description and illustration of the two main architectural trends of the 1980s: the so called Late Modernism and the Post-Modernism. While the former aim to stress the aesthetic premises of Modernism, the latter turn architectural forms into a reflection between architecture and semantic. For a further and more detailed perspective about the theme see: Charles Jencks, *Verso l'eclettismo radicale*, in: AA.VV, *La Presenza del Passato: Prima Mostra Internazionale di Architettura*. (Venice: La Biennale di Venezia, 1980) 30-37

10. Rem Koolhaas, "Dali and Le Corbusier Conquer New York" in Rem Koolhaas, *Delirious New York: A Retrospective Manifesto for Manhattan* (New York: Oxford University Press, 1978).

11. "So at that point I felt that the only way in which modernity could have been recuperated was by insisting in a very progressive way about its other side, its popularity, its vulgarity, its hedonism." Rem Koolhaas. For the complete interview see: Alejandro Zaera, "Finding Freedoms: Conversations with Rem Koolhaas," *El Croquis* 53+79 (1998).

12. With the expression weight of the past, contained within OMA's essay *Our "New sobriety"*, the Dutch office explicitly overturns the Biennale 1980 title "The presence of the past" suggesting an opposite interpretation of the role which History would be able to play in our contemporary metropolis.

Despite Jencks words about this sort of undisputed common ground, the divergence and antagonism between OMA's oeuvre and the historicist facades is so evident to threaten the premises of Post-Modernism.

There is no hint of classicism within OMA's façade: the ultramarine wavy curtain with its explicit references to a certain surrealist imaginary well known by OMA sees no interference by any dummy column or kitschy ornament.

Nonetheless, this evident refusal of historicist Post-Modernism is only one side of the coin.

The disturbing presence of the red pole piercing the curtain from side to side is nothing but a metaphor of an unprecedented Modernism's return at the battlefield of Post-Modernism. The pole emerging fearfully from the façade with the brand OMA proudly advertised on it, more than a reference to Lissitzky constructivism or Malevich suprematism, reveals itself as a piece of that modernist iconography that Portoghesi's alliance is so eager to declare finally defeated.

What OMA's façade incarnates is a profound hiatus between model and reality. Here, Surrealism's explorations, a well-known leitmotif of OMA, is the key to understand how the incidence of the disturbing return of functionalism within the contemporary city is only the result of those selfsame paranoid explorations OMA has recently discovered in New York along with Salvador Dali's experimentations.¹⁰ Thus, it is easy to understand how the Surrealist explorations, turned into a architectural tools, are the real protagonists of OMA's façade.

OMA's metaphor of piercing the veil of reality and the mind of spectators with the disturbing re-preposition of Modernism, far from echoing the shallow formalism of the International style, is ready to engage the metropolis again through an intellectualistic re-proposition of "its other side."¹¹

RE-FUNCTIONALISM: "THE WEIGHT OF THE PAST"¹²

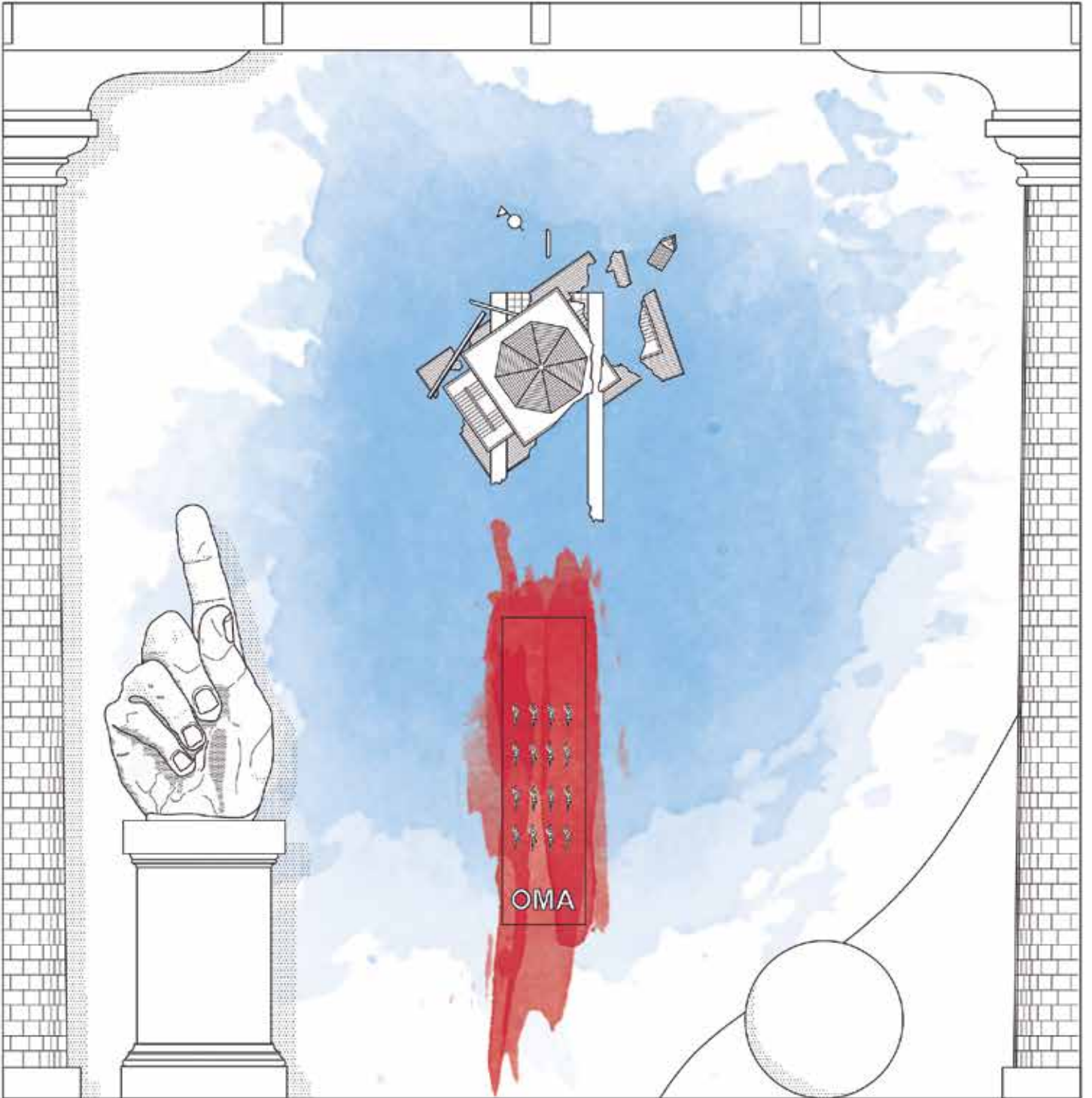
As much as OMA's façade has led us to understand the surrealist process whereby Modernism reengages again the metropolis defining what Jencks reasonably called *Surrationalism*, the essay *Our "New Sobriety"* (now on ONS) will show us on how Modernism still plays a role within the contemporariness.

First appeared in the catalogue of 1980's Biennale, ONS, more than OMA's façade, becomes an explicit and corrosive attack against the historicist attempt of re-discovering the classicist repertoire or, in Jencks' terms, "the lost language of Architecture."



Post Modernism

Adrift



13. "Our 'New Sobriety,'" in OMA Projects 1978-1981 (London: Architectural Association Publications, 1981).

14. Referring to the Greek mythology, Procrustes is a celebrated legendary highwayman of Attica, who tied his victims upon an iron bed, and, as the case required, either stretched or cut off their legs to adapt them to his length.

OMA's perception of the Post-Modernist "rediscovery of the past" is seen as nothing more than an hedonistic and nostalgic desire: "an architecture lacking any critical mind, able to nothing but a generic approval of the past."¹³ OMA has no doubts; historicism is the umpteenth falsification of the latest *stil-ism*. Its presence, furthermore, is so unbearable that what OMA sees in its programmatic adaptation of program into forms, is an anachronistic Procrustes,¹⁴ busy pulling and releasing his victims in order to adjust their dimension to his superior desires. The profound contrast between OMA's view and Historicism's perspective is so intense to lead OMA to imagine the hideous scenery of the Post-Modernism triumph: a world where modernity will become forgotten, the invention rare and unusual, the imagination definitely shocking.

Far from accepting this perspective of boring and dull sobriety, OMA is ready to re-engage Modernism through a new perspective. More than a banal and unfiltered re-proposition of Modernism's forms, OMA is interested in the possibility offered by the rediscovery of functionalism, freed from the purist rationalist aesthetic of Le Corbusier.

Through the influences of the 1970s radicalism, the re-discovery of program and plan, seen as the physical stage of human living, is the only answer able to generate new social condensers within the undeniable chaos of metropolis.

This sort of re-Functionalism, boosted through the references of Raymond Hood, Kostantin Melnikov, Ivan Leonidov and Frank Lloyd Wright's

Broadacre City, becomes the only useful mean of engagement with contemporariness.

ONS, more than a mute and nostalgic acceptance of its presence, shows another way to deal with History by turning the Presence of The Past in the metropolis into something more than an hedonistic ornament: a burden to bear and face.

RE-MIDA: THE UMPTEENTH DEIFICATION OF THE BANAL

OMA's work has finally disclosed Biennale 1980 as the unexpected background for one of the most delicate historical revolutions of Post-Modernism.

What's more, Biennale 1980 along with the unexpected OMA's re-functionalism and sur-rationalism, has shown OMA's Egg of Columbus: the capability of turning the chaotic, banal and even refused nothingness into the new semantic code of our contemporariness.

Not far from a sort of anachronistic Re Mida, OMA and its process of fortunate re-semanticization exhibited among the plasterboards façades of Venice have become a paradoxical parable of how the dangerous dance with Post-Modernism hasn't spared OMA's insolence.

After thirty-four years, a disturbing *déjà-vu* called as Fundamentals seems to annihilate the distance through a distorted mirror. Even the unexpected Koolhaas with his former courage of ending the so called *semantic nightmare* seems to have been absorbed in the mystification of another-*ism*.

But this is another story...

DESIGN OF AN EXHIBITION

Bianca Vagnoli

The Biennale has always been an international event in which each component is studied carefully.

We should not underestimate the phase preceding the Biennale; an intensive study of what will be the largest "temporary home" for young works in search of visibility and understanding.

The design, intended as *idea*, is the basis of an assembly line which ends up with the final product.

The expositions planning must allow and help the works to feel the right "place" in the exhibition and to ensure that the user can find harmony between work and place, creating Emotion.

A The graphic introduces in a simple and minimalistic way the various design phases as represented by the Bauhaus school. Every phase is located in an imaginary staircase situated on a mountain.

Every reached level is a step toward the peak "the finished product."

B The image proposes two points of view.

In the foreground is visible the word "Biennali" still in phase of planning. In the background, instead, an image drawn by the book of Giacomo Barozzi by Vignola.

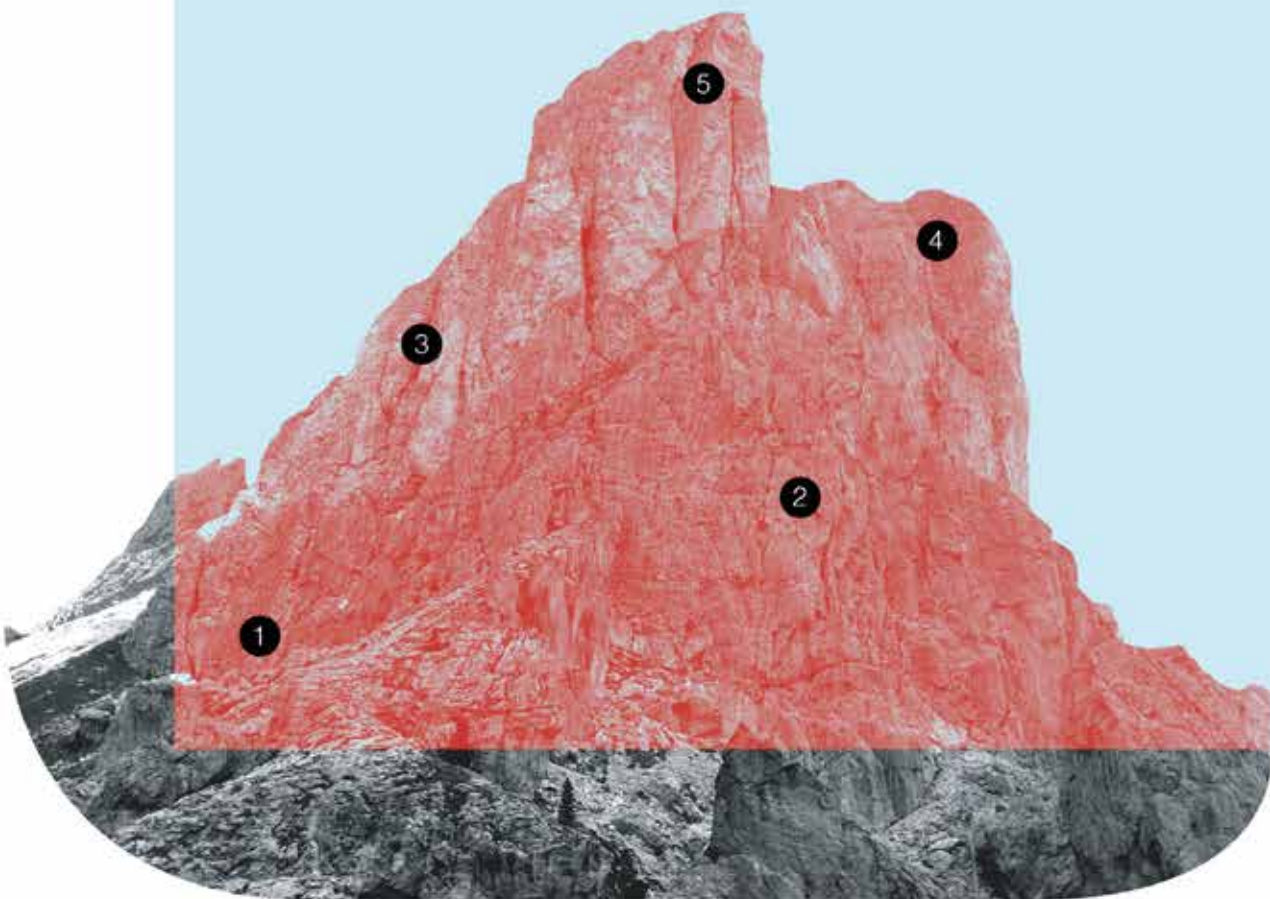
This – printed through incision on copper – represents and explains one of the architectural orders.

The printing method and the represented picture symbolize the past and give us a solid base to be able to realize actual and future products.

C The illustration represents an informal path, formed by cubes. It represents the exhibition design that is continuously modified, depending on exigencies.

Exhibitions that don't possess a visual stability.

- 1 Analysis of the specifications
- 2 Feasibility study
- 3 Functional design logical
- 4 Sizing
- 5 Test



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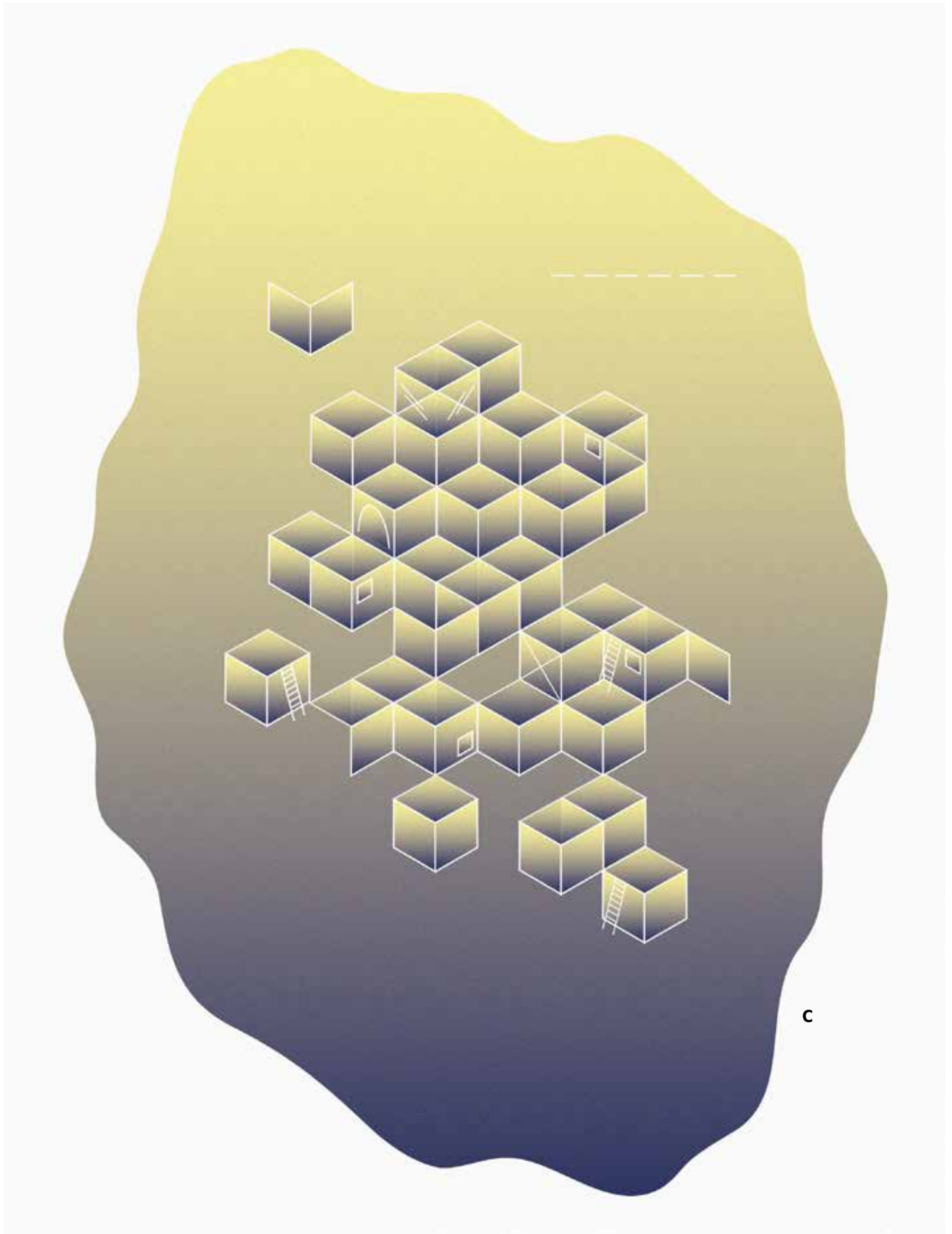
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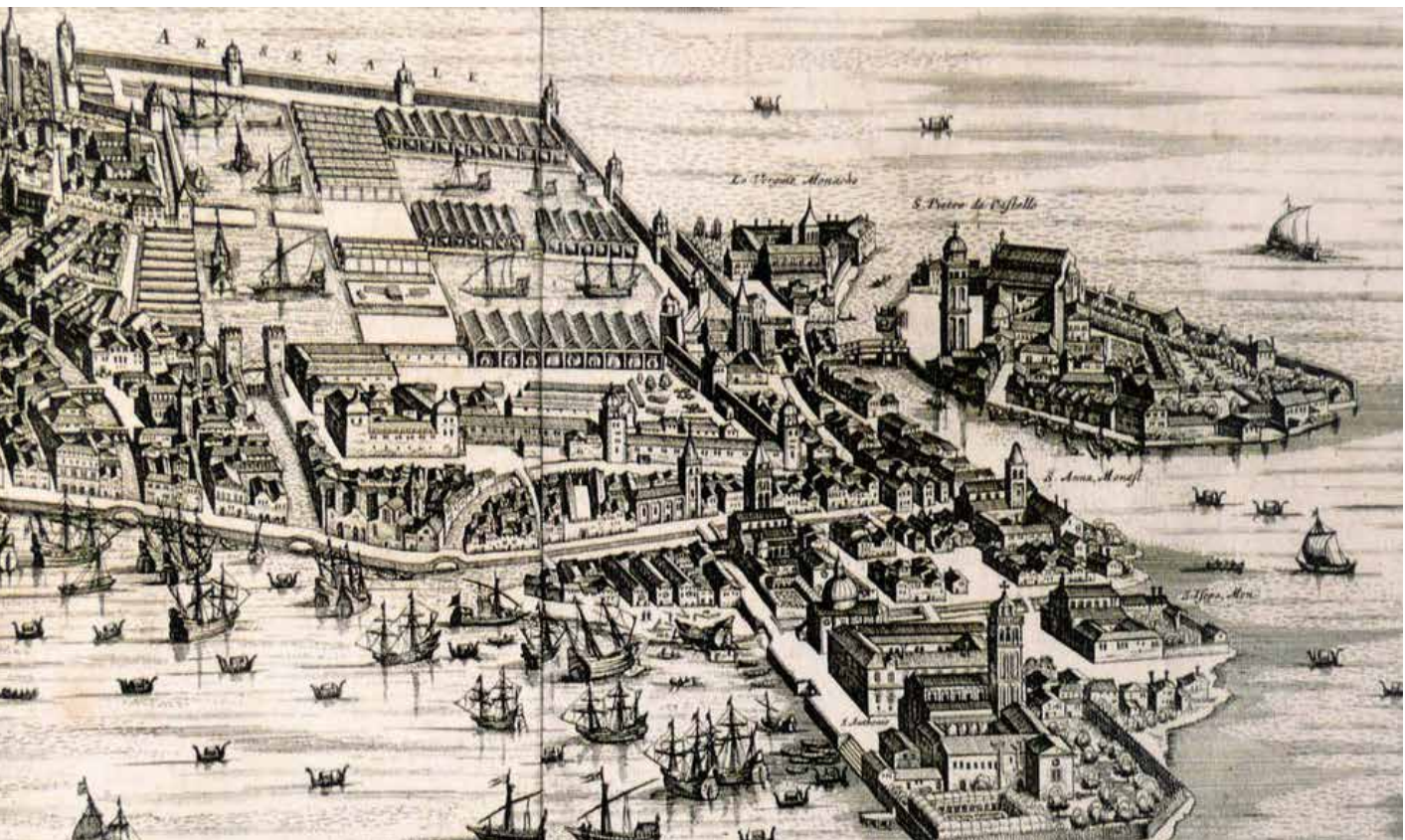
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THE HIDDEN FUNCTIONALISM OF THE BIENNALE

Thomas Mical



Venice Arsenal

This image of the cornered sculpture is an exploded axonometric Volkswagen Beetle – called *Cosmic Thing* (2000) – suspended in the arsenal building of the 2003 Venice Biennale by Damián Ortega. It is a sophisticated spatial intervention, full of meanings, a soft critique of functionalism, but also a provocative model of new types of assemblages as emergent combinatory relationships. Assemblage theory, after Manuel DeLanda's *A New Philosophy of Society: Assemblage Theory and Social Complexity* (2006), posits the intelligent nesting of social components, admixtures of social entities re-conceived as devices, both literal and metaphoric, both found and invented. The *Cosmic Thing* is one such assemblage, nested within the Biennale event as another assemblage, nested within the weathered surfaces of Ruskin's *Stones of Venice* (1851), the city's components forming yet another larger assemblage.

This demounting and repositioning of an iconic and once commonplace vehicle – still found functioning in the streets of Mexico City – can be read as a clever critique of the modernist doctrine (or myth) of mono-functionalism (e.g. form fitting to imagined function as a permanent essentializing act). The form and function of the recurring Biennales are also justifiably contested, inflected, subject to misrecognition and erring, a necessary friction that actually marks the emergence and the presence of an event.

ORTEGA'S DELIBERATE SUBVERSION OF MODES OF FUNCTIONALISM, IN THE CELEBRATORY OBSOLESCENCE OF THIS AUTOMOBILE AND IN THE CONSCIENTIOUS DIS-ASSEMBLY OF THE OBJECT INTO A TYPE OF 3-D SPATIALIZED DRAWING, REVERSES THE DESIGN PROCESS IN THE ARCHITECTURAL IMAGINATION. THUS, THE PROJECT IS AN INVERSION OF DESIGNER "FLOW."

The cleverness of the *Cosmic Thing* is also located in its double-agent role within the conventions of design representation. The project takes as its axiom a conceptual friction between subject and object, seen through the conflict in these perspective and mechanical oblique representational systems, as built in space. The perspectival grid, as developed in the Quattrocento mathematical-visual *Alberti's De Pictura* locks in the viewing subject through calibration of horizon line, vanishing points, and picture plane. The modernist elaboration of the mechanical drafting system called "exploded axonometric" bears no such burden, as this visual system takes as its axiom a post-humanist objective world of x-y-z position coordination of objects and surfaces. No vanishing points = no viewing subject. The perspective is a single optically correct frame seen from the perceptual movement of the body through space. The exploded axonometric exactly positions a measurable material assemblage existing in a neutral indifferent space.

Ortega's *Cosmic Thing* plays on this dichotomy, as it spatially situates an aerial projection of an exploded axonometric, as you would find in a repair manual, hanging in the air as a visual reversal of industrial modes of assembly, recalling to the industrial-populist past, a retrograde manoeuvre in our era of mass customization. Like the Biennale at a larger scale, this work tenuously occupies a prepared man-made space of this

historic building, through a tenuous process of subject positioning in an impermanent framing of a transitional event-space. Archive, cinematic sequence, open book metaphors all fail to capture the full range of visible and invisible functions tethering together the components of the Biennale as assemblage.

Again like the Biennale, Ortega's project is massive but presented as lighter than air, barely touching the fabric of the building, a fabric which unfolds continuously into the "cracked leather" morphology of the textured elements of the city. The hidden conduits, the evolved lines of sight and obscurities in the urban fabric, the flows of the streets and canals, and the particular body – centred urban spaces and distinct nodes are all part of this soft upholstery clad onto harder structures and infrastructures – city and automobile both here appear as laminated and assembled systems within systems.

This softening of the urban fabric, developed and adjusted over time recursively, is a soft assemblage; one that also opens up new types of event-spaces, chance encounters, and intersections (that exceed simple metaphors). This soft fabric is also a recall of the distant surrealism of the everyday marvellous, nuanced, as we know, by the post-functionalist "magical realism" of everyday from Latin America, a context mysteriously teleported by Ortega's work to those familiar with Davis' *Magical Urbanism* (2000).

The project also situates another level of architectural thought, a more subtle but powerful effect of the architectural imagination, specifically the ability to thus reconfigure, dis-assemble and re-assemble a crafted relationship with reality. The beetle-pulled-apart speaks of a mechanic's shop, a "chop shop" hidden in plain sight, not just for repairs but for customization and excess. Indeed,

THE BIENNALE ALSO PERFORMS
ALONG THESE CONCEPTUAL
AXES: THE TRANSFORMATION OF
FOUND AND INVENTED PARTS
INTO LARGER ASSEMBLAGES IS
THE HIDDEN FUNCTION – THE NEW
FUNCTIONALISM – OF THE BIENNALE
AS A SOCIAL-SPATIAL CONSTRUCT.

In Cosmic Thing we see a microcosm of Venice itself, or a micro-politics of negotiated balance, forming around the temporary technological installation and the historical persistence of the surrounding urban structure and infrastructure. The "ripple effect" of such provocations becomes absorbed into the discourse, like a recursive or reflexive design process driven by iterations of small improvements. Scaled up, the tensions and turbulences of events in space (the base components of the Biennale) thus can become strengthening or stiffening elements of the sophisticated urban assemblage – improving through wear-and-tear – achieving higher performativity through reiteration and practical discipline, all the while open for new prospects of extension and assemblage – not always seen by scanning the horizon, but often by diagnosis and dis-assemblage of what is in plain sight. Thus also the city of Venice is itself an improving-improvised assemblage, composed of a great heterogeneous mixture of discrete social assemblages (i.e. the flow of the artists, the crafters of the event-spaces, the passage of citizens into and out of the status of "audience" members, the different types of surveillance operatives, etc.). As assemblages, the recurrence of the Biennale and the persistence of the City of Venice are both therefore never permanent, fixed, or purely functional.



Cosmic Thing (2000)

ARCHITECTURE IS A SERVICE, NOT A WHIM

Stephanie Akkaoui Hughes

All our actions are interactions.

$E = MC^2$ The energy E of an object or system is in proportional relationship with its mass content M and the speed of light C , squared. Taking the liberty to translate this formula into my personal vision of Architecture, M translates into the architectural mass of a given space, it is the set of bricks and mortar, floors, walls, ceilings and windows. C translates into velocity, it is the movement of people, but also light, wind, shadows and all the interactions happening in that space. The resulting E is the emerging energy of the space, its added value. **Such an energy is what emerges from a space when it is conceived not as a mere mass but in terms of the interactions it can foster.**

After several Architecture Biennials dedicated to the celebration of the contemporary, showcasing a prediction of future trends, *Fundamentals* looked back at history trying to make sense of how Architecture came to be what it is today. As opposed to most previous Biennials, this year's was first and foremost about analysis by deconstructing Architecture to its base elements. As an architect myself, I see how looking at the fundamental elements of Architecture can be quite pleasing and somewhat appeasing to professionals and even fans of the profession. Beyond satisfying our analytical minds, and while there is value in deconstructing wholes into their basic components, we need to be cautious of the dangers of fragmentation. **There is a danger in looking at the elements in isolation, devoid of context or as ends in themselves.** As mathematician and philosopher Alfred North Whitehead states: "The misconception [...] is the notion of 'independent existence.' There is no such mode of existence; every entity is to be understood in terms of the way it is interwoven with the rest of the universe." In fact many philosophers agree that one of the greatest illnesses of our time is looking at elements in isolation. Although it is exactly what allowed many discoveries and specialisations *within* fields, it is also what created a disconnection *between* fields. It is this segregation that, I believe, led to fragmentation of thinking, knowledge and solutions. The root of many of our world problems is the fragmentation of thoughts and the following fragmentations of solutions; this is even clearer when looking at the fragmentation of possible solutions to

the challenges of environment, climate, economies, politics, natural resources, human resources, energy, water ... etc. To tackle today's challenges, we need to move from fragmented thinking towards comprehensive thinking. The same goes for Architecture and a landmark architectural event such as the Biennale.

An analysis of Architecture based on breaking it down to its fundamentals, can only be fully relevant in light of the subsequent synthesis: the overall resulting experience. While a catalogue of fundamentals is fascinating for professionals and fans, for users this analysis needs to be complemented with synthesis: how do these fundamentals come together? What holistic experience do they generate? What interactions do they foster? The question of the role and responsibility of Architecture in fostering better interactions has long been a personal journey of research, observation and experimentation. This question is what led me to my vision of Architecture: *Architecting Interaction*. At AKKA – Architecture studio based in Amsterdam – our work is driven by Architecting Interaction. The question is always, how can we create this project – whether an installation, interior, building or urban plan – in a way that fosters interactions? Interactions are, I believe, the main seeds of innovation and innovation is our only chance to address global problems. The role and moreover responsibility of Architecture is to create contexts that foster interactions. Every context needs to foster interactions, only different interactions and only to varying degrees.

Fundamentals are to Architecture what words are to Language; as stand alone, their significance is limited, it is only when brought together, punctuated, given syntax and context that meaning is created. When Christopher Alexander deconstructed Architecture in *A Pattern Language*, he analyzed each component in terms of its relationships with others and the interactions they foster. Even though the base of the matter is mass, it is the energy he spoke about. We need to move from thinking in components, to looking at the interactions in between. Furthermore, it is the energy emerging from these interactions that is the real value. Even though *Fundamentals* tried to go beyond the obvious, to look at different contexts and establish relationships with different disciplines, I

personally missed the synthesis where all analysis crystallise into the experience of users, not architects and fans, but everyday users because the relevance of Architecture is in its users. As much as we might like it to be, Architecture is not art.

Architecture is not a product.

Architecture is a service.

L'Architecture est un service, pas un caprice.

In magazines, websites and exhibitions, we often come across beautiful architectural photographs showing shiny, perfect and sleek spaces. Have you ever noticed what is missing? Very often, there is not any human being in the space, not a soul, not even a single sign of human presence anywhere around. Where have the people gone? This year's Biennale Fundamentals is said to "speculate on [Architecture's] future." Still, is it speculation we need or a reality check? Is there anything more fundamental to Architecture than its users?

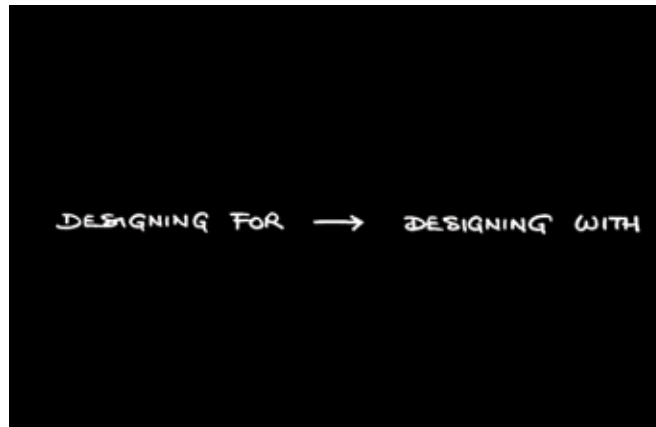
An architect was asked to design a university campus. After the three departments were designed and built and contrary to the expectation of the university staff and students, she did not design any paths. Instead, she planted the whole campus with grass. After the first semester, paths were formed in the grass, the architect then came back and paved them just as they emerged.

If architects are to retain, or rather regain, their relevance, **we need to shift from "designing for" to "designing with;" shift from being "dictators" to being "facilitators."**

Facilitating is creating contexts for interactions. We now have new roles, we now have to have new roles.

What were the interactions Architecture successfully established, failed to establish, or inadvertently established through this Biennale? What were the physical and virtual interactions before, during, and after this event?; within and around the Biennale, between its different venues, between visitors and exhibitions, among visitors, between Architecture and users... To rekindle Architecture's relevance, we need to start "architecting" its interactions through an inclusive collaborative process, at the heart of which there are users.

To implement my vision of Architecting Interaction, I had to develop a custom process; an intrinsically collaborative process based on the communal creation of knowledge. The AKKA process consists of four phases, the last of which can only happen after users inhabit the space and start using it. **Architecture is, I believe, only alive when inhabited, it is only fulfilled when used by people.**



By *people* I mean general users, not the Biennale's "general public" (i.e. fans), but rather the people that are not interested in Architecture for Architecture's sake but for the goal beyond, that Architecture contributes to. The relationship between national identity and the so called modernity was another question the Biennale has tried to address. How can this question be addressed without the inclusion of clients? Have they not played a role in the evolution from the local and specific to the global and interchangeable, as Koolhaas describes it?

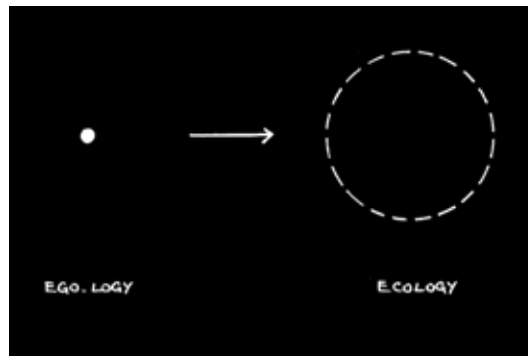
The users of Architecture are, I believe, the key source of new insights. Wouldn't that perspective have been a relevant one to complement this Biennale? Architecture's future, if any, is in its relevance to its users.

All architects build for 1% of the world's population. A confronting reality that questions the relevance of Architecture, and furthermore architects themselves. This Biennale "is about Architecture, not architects;" this coming from Koolhaas is surprisingly refreshing and a great step towards a more relevant future of Architecture. However, the danger in stopping at that is empowering Architecture to become an end in itself. Architecture for the sake of Architecture has not proven to be much better than architects for architects' egos sake. I personally believe Architecture is a service, a tool, a mean to a larger end. It is not about architects, it is not even about Architecture, but rather about the larger vision Architecture contributes to and about the people serving that particular vision. **Architecture**

needs to be extended into architecting, the main goal of which is to create enriching interactions between users, between users and space; between users through space.

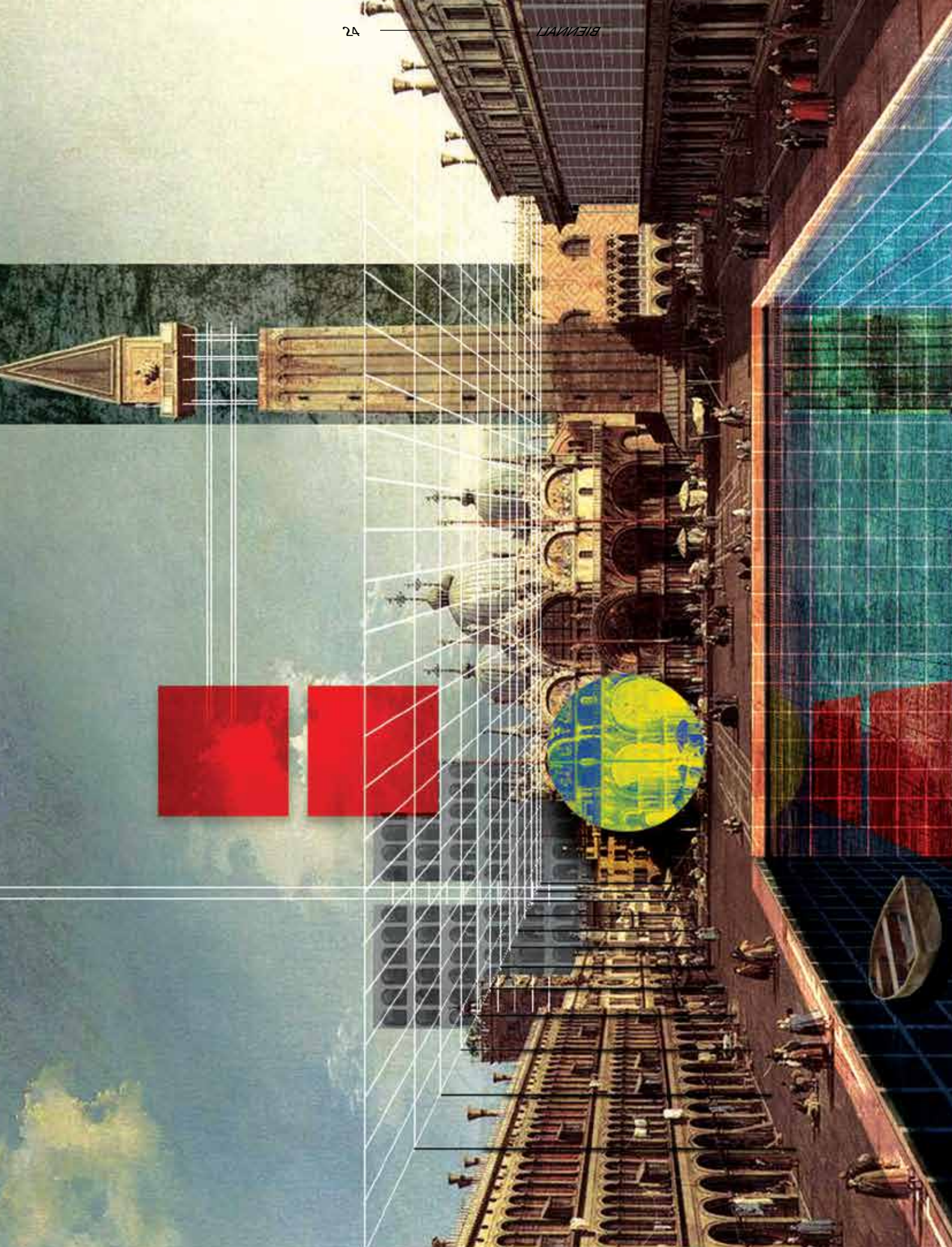
Users are the experts in using their space. Assuming our new role of facilitators allows us to shift from fragmented thinking to comprehensive processes, from isolation to relations, from ego-logy to a sustainable ecology.

The true fundamentals of Architecture are people. It is not about the mass M, but rather the interactions C happening in the mass that create energy E.



After all, all our actions are interactions.





COMPOSITION ON THEORY

Adrian Labaut, Anna Kononova

The 2014 Biennale of Architecture reaches a new level in organizational and informational terms. A huge amount of material that covers architectural issues such as location, architectural monuments and projects relations and contrasts. Looking at the Biennale from this analytical point of view, it is possible to read all its content in a wide range of different ways. Our proposal is based on the identification of this information and its graphical development.

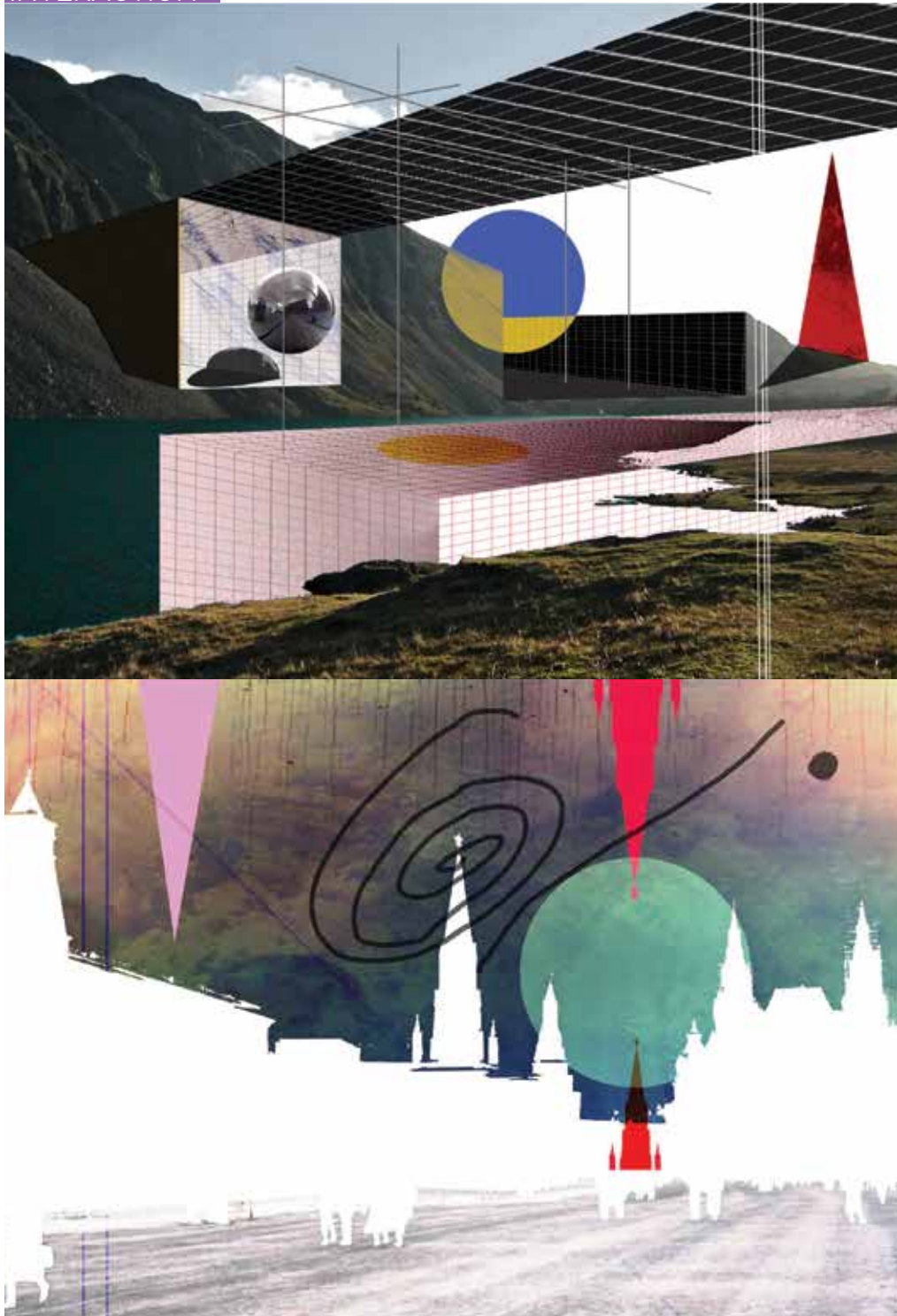
The analysed themes are re-expressed as atmospheres, interactions and superimposition of elements that play with reality as we know it and convert the existing image in conceptual ideas which allow multiple interpretations.

Architecture, (im)materiality, visualisations and cinema. The proposal shows important topics in modern architectural debates, that were touched by Koolhaas at the latest Biennale under the influence of the most radical approaches of the second half of the twentieth century.

MATERIALITY



INTERACTION



THE MONUMENTS





PAOLO Portoghesi

*an interview by
Giacomo Pala*



Photo Giovanna Mascobio

Paolo Portoghesi is an Italian architect, architectural theorist and professor. He is today famous for the construction of the Mosque of Rome, among many others projects. In the 1980s he was considered to be one of the most important exponents of the postmodern movement. This interview is focused on the first two Venice Biennales (1980 and 1982), events famously directed by Portoghesi himself, and on the “Architecture Biennale” as an event. The interview touches broader issues as well: from the relationship between architecture and politics; to “Postmodernism”

He curates, takes part, and sees a lot of biennials and exhibitions. Joseph Grima is the name behind many of the events happening nowadays in the architectural and design fields. He founded Space Caviar, a design research collaborative based in Genoa, and he is former editor of Domus magazine. He is going to be the co-curator of Chicago Architecture Biennial taking place from October 2015 to January 2016. We critically examined the role of biennials in the past and the future architectural impact of this event, new publishing platforms and curating as a profession.



Photo: Delfino Sisto Legnani

an interview by
Ilaria Cazzato

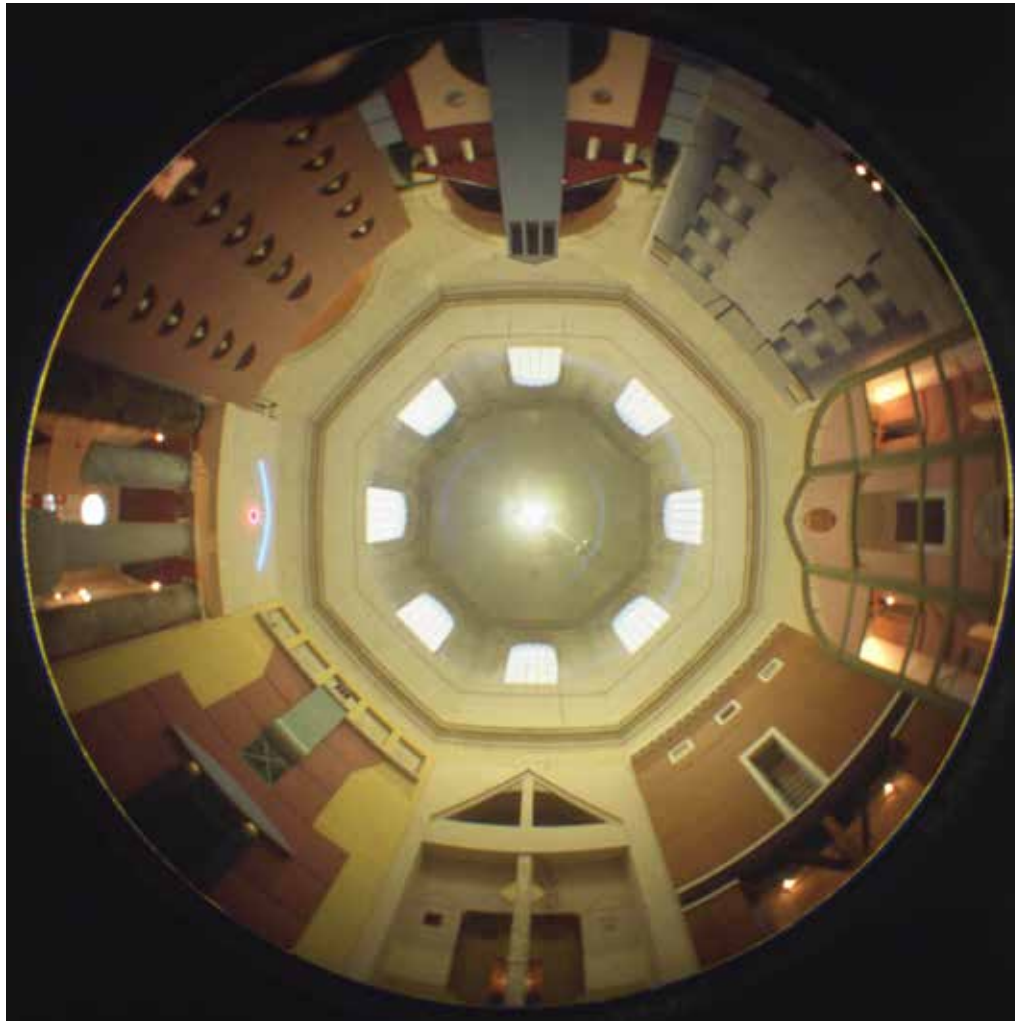
JOSEPH

Grima

GP: You were the first curator of the Architecture Biennale of Venice in 1980, considering that Vittorio Gregotti had already been the Director of the architecture section of the Venice Biennale of Visual Arts in 1975, how did you come to the decision to create the Architecture Biennale as a stand-alone event?

PP: The credit should not be given to me, but to the directional board that decided to separate the architecture sector from the visual arts one. Under Gregotti's direction, there had already been an expansion in the sphere of interests of the sector towards architecture, but the idea of the board was to make the architecture sector autonomous and on a proposal by Carlo Ripa di Meana, my name was chosen to manage this new sector.

It became the only street that crossed the ocean.



Strada Novissima, Festival d'Automne, Paris

GP: How did you deal with the experience gained until then in Venice on the way to expose architecture and in particular with the experience of the exhibition curated by Gregotti?

PP: It was necessary to do something new and to avoid repeating what had already been done. The experience gained until that moment tended to equate Architecture with the Arts, whereas what I tried to do was to focus on the diversity of architecture compared to visual arts; a diversity that depends on many different aspects. We decided not to depict only photographs of architecture, but three-dimensional architecture too, offering visitors not only the two-dimensional image of a photo, but the spatial dimension of the architecture, albeit a miniaturized one. To do this, we built in the Arsenale the *Strada Novissima* which had such a success to be moved to Paris and San Francisco. It became the only street that crossed the ocean.

IC: You curated Biennale Interieur, one of Europe's oldest biennials, titled *The Home Does Not Exist*. As you said: "Where we once decorated our homes to support an exaggerated vision of ourselves for our dinner

party guests, we now compose our identities through a variety of digital media, transmitted onto millions of screens around the world." According to this, do you think it's possible to think of a Biennale as having no specific place?

JG: I think that the specificity of place is an interesting and very complicated question that is jumping in the middle of the topic. In order to have any sort of meaningful response to that, it is necessary to take a couple of steps back and to ask what exactly do we mean by "Biennale." In case of Biennale Interieur it wasn't actually an architecture biennial, it was more a design one, or something it begun as a design biennial and then gradually evolved or devolved into a "trade fair." I was called specifically to rediscover some of this early ambition of experimentation ideas on an exhibition that could be actually a platform for research, and in which some kind of positions could be injected into the public ground, and could than have a concrete effect on the society.

Biennale Interieur, when it was founded in 1968, was an attempt to bring the modernist ideals into the living rooms, into the very conservative and highly decorated space, and that was a kind of a social agenda of the idea that Modernism actually had... A dimension in which social justice actually had to begin from the living room.

The idea that the biennial is an exhibition that could have a form of activism embedded in it was something very compelling. I think that making an exhibition is actually an activist practice of shaping society. If we talk of biennials today you can't tend almost to speak of biennials instead of speaking of exhibitions. Perhaps this is because the exhibition has been around for so long we became bored with it, so biennial is much more a kind of exciting new phenomenon.

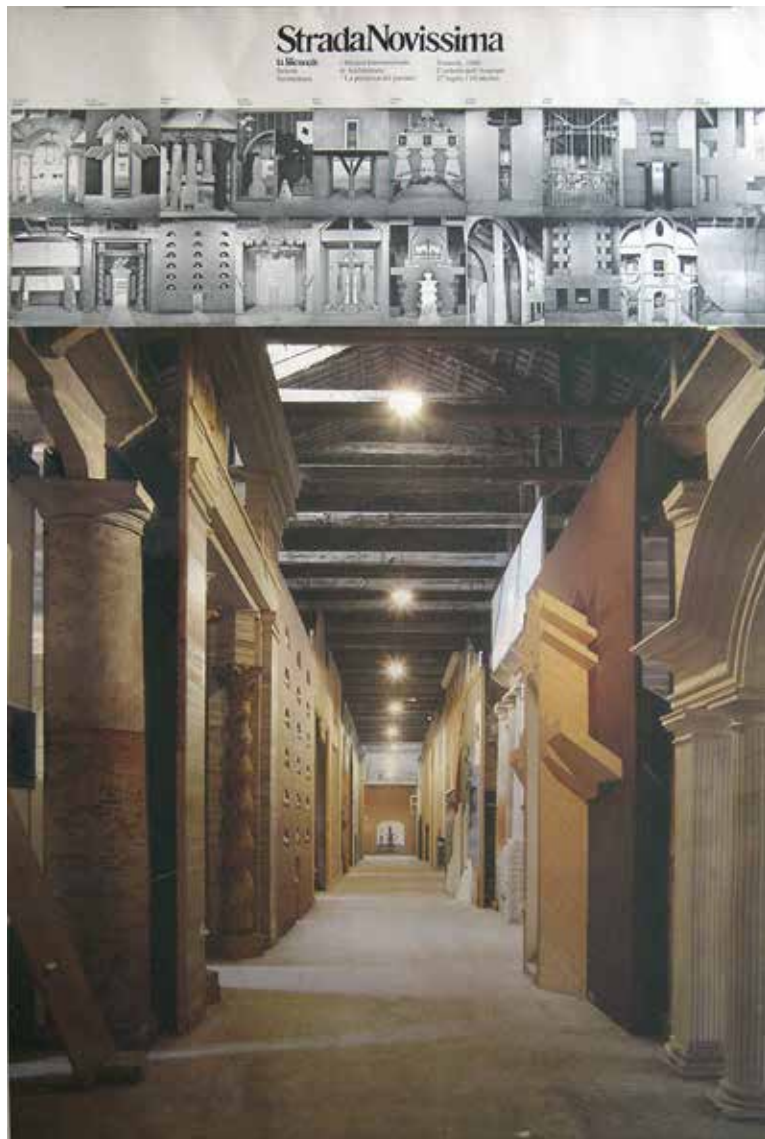
Maybe it came back every couple of years, but at the end of the day it's just an exhibition. This kind of compulsive obsession for exhibition is not new, and I think that had really been going hand in hand with modernity. The history of MOMA, one of world's prominent exhibition spaces, a museum, is a crucial example of the exhibition role and, again, Modernity. So in the end the question how the biennial is related to the place, how it relates to notion of social context... I think that one of the positive and genuine sights that biennials do, actually, is that they resonate like no other format at this particular moment in history without a desire to acquire knowledge.



Theatre of Everyday Life by Space Caviar at Biennale Interieur, Kortrijk, Belgium

GP: How and who came up with the idea of Strada Novissima?

PP: I got this idea seeing a Christmas fair at Alexanderplatz in Berlin where there were feints houses one close to the other. Seeing this place I considered the idea of doing something similar in the Biennale, which was to have different architects making projects of small houses, that once flanked to each other, would have formed the image of a typically European street. The interesting aspect of this idea was that it constituted a sort of challenge between the participants to the exhibit, a challenge of quality, because the architects would have been encouraged to give the best of their ability and, in a sense, to compete with each other. Of course, the choice of the designers invited to participate was very important for the success of this project and it was something prophetic as all twenty designers who exhibited on that occasion, have proved to be among the protagonists of contemporary architecture.



...small houses, that once flanked to each other, would have formed the image of a typically European street.

JG: The theme of the upcoming Architecture biennial of Chicago will be *The State of the Art of Architecture*. This title is a citation of a conference organized by Stanley Tigerman in 1977 at the Graham Foundation of Chicago. He invited many of the luminaries of that particular moment in history, from Peter Eisenman to Charles Jencks, Frank Gehry – mostly Americans and a couple of international figures – to come to Chicago to present through a project, or a statement, or some kind of manifesto, their vision of the state of the art of architecture. This trust was quite interesting because it demonstrates the kind of composition of the participants in this event. These particular figures who were all men, who were all of a certain generation, who were all white, was also an indication of that was the state of architecture at that time.

So in this homage to Stanley Tigerman, who is a source of great inspiration for us, but also as a commentary on this shift of the framework within which contemporary architecture is produced, we decided to rename it in the same way. The title was chosen together with Sarah Herda, the co-artistic director. We liked what it evokes in a way, the idea of the broad cross-section of architectural practice today, the diversity that is embodied within this practice on global scale, our ability to reach into distant places, and even distant ideological positions.

We think this is the perfect moment to look with fresh eyes at the state of architecture today. It will be the first biennial and the largest exhibition of contemporary architecture in the history of North America, and so we have this unique opportunity to really start from a completely blank canvas, from a new slate, and to consider what architecture actually means, without necessarily having any preconditions.

JG: Well I think that something very interesting happened which led to the rise of the biennial. In Domus a few years ago we did a special investigation into this, with this map of all the biennials of architecture around the world and this kind of explosive growth. What emerged from that research and reflection was that the time in which the biennial takes off as a format is also the moment in which there is a profound transformation in public policy, a rise of the capitalistic and neoliberal agenda, this withdrawal from the public sphere in cultural terms, this less desire on the part of nations states governments to invest in their cultural infrastructure – especially long term investments. And at the same moment the rise of the experience economy of people, the collapse of the cost of jet travels for example – a situation in which one is able to reach pretty much any corner of the world – and therefore increasingly economies of cities and nations depend on tourism. So biennials on the one hand substitute the museum with something that plays a role in a short term, and filled the void left by the lack of long term investments in cultural infrastructures, while at the same time are doing a lot to actually feed an explosive growth in the tourism economy. When you can consider this sort of broader perspective, I think it also become clear how this also been a sort of semantical shift in which this idea of the exhibition as a manifesto has given way to a format that is not really expressing positions, it tends to be much more a kind of easily understood within the context of the entertainment industry, for example.

So, if cultural institution that previously might have founded new research, have really been erased by cultural policies of recent decades, biennials have really filled in this void and functioned as a platform for the production of new knowledge and new positions in architecture.

IC: What will be the theme of the next Chicago Architecture Biennial, and is it in some way connected with the recent biennials or events you have curated?

**biennials
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new positions in
architecture.**

IC: So, what is the potential of the biennial in contemporary times?

GP: What was the role of Charles Jencks, Kenneth Frampton, Vincent Scully and Christian Norberg-Schulz, theorists and historians that you have often mentioned as partners in the organization of this exhibit, in the choosing of these names and, more generally, on a curatorial level?

PP: Unfortunately Frampton went away after the first meeting. In the committee that organized the exhibition with me there was, first of all, Vincent Scully, a great architecture historian and we also wanted Philip Johnson and Robert Venturi to be part of it, but they unfortunately refused. Nonetheless, Venturi designed one of the facades and one of the exhibitions-tribute was dedicated to Johnson.



OMA facade in the Strada Novissima, Venice Architecture Biennale 1980 (© Paolo Portoghesi).

GP: ...In fact, it can be said that they are two bigwigs of the Postmodern movement exhibited at the Biennale...

PP: Exactly, and I think this was one of the great merits of this exhibition, namely to have spread to the general public a cultural phenomenon which in those years was becoming more and more important and that had already been theorized by Charles Jencks; a post-modern that was not just a new historicism.

JG: I have always had a problem with the idea of the curator. I actually think that it does not exist as a profession... anybody who has an idea and wants to find a way to express it ultimately can consider himself a curator. The act of putting together an exhibition can, in fact, take many different forms. I imagine the curator as a sort of dj selecting a series of tracks. Providing some sort of interlude between them it is very problematic, because there is such a broad range of possibilities within the format of the exhibition, there is no single approach, no single technique, rules cannot be made about it. I think ultimately, especially for me, exhibitions are simply one of a number of possible vocabularies. That's one language through which certain problems and issues can be addressed and researched, but just as there are books, or essays, or films. There's this book we recently did in the context of Biennale Interieur, *SQM: The Quantified Home*, that is actually simply a text equivalent of an exhibition. It contains a number of positions and essays by different authors, as well as conceptual framework provided by us. I think exhibitions are like making books, there is no rule about how you make it, and since you make the rule somebody will break it and make something great simply by breaking it.

What makes a good exhibition is simply the expression of a good idea, underneath it, behind it. If it's interesting and the idea is successfully articulated, with conviction and energy, that will make a good exhibition similarly as a good film or a good book or a good building.

IC: If we talk about curatorship, is it recommended to give specific topics or to leave the artists / architects free to occupy the space in their own way?
In general, how do you organize an artistic direction of a biennial?



Broelschool Demolition Workshop (© Space Caviar)



Oswald Mathias Ungers' façade in the *Strada Novissima*, Venice Architecture Biennale 1980 (© Paolo Portoghesi).

GP: This point is very interesting. Although it is known that Kenneth Frampton proposed the name of Rem Koolhaas, how did it come the idea to assert that Postmodern was not just based on the rediscovery of the past, but also and above all a different way of conceiving architecture, from which I believe derives the inclusion of architects such as Frank Gehry or Rem Koolhaas, who although not modernists, use forms, shapes and concepts typical of modernity in a broader sense?

PP: Even if the title of the exhibition is "la Presenza del Passato," I would have preferred "la Presenza della Storia," but Robert Stern insisted on the first. In my opinion "la Presenza della Storia" would have better described that particular historical moment, when the interest for the liberation of architecture by the dogmas of modernism was very strong. For example, when Gehry was designing the Loyola Marymount University, he came to Rome and wanted to see only Borromini's works. In fact, without Borromini there would not have been Gehry although he interpreted him differently from many other postmodernists and his work is different from that of other architects such as Venturi, who tried to reproduce the caricature of POP culture using cultural idioms that are present in our collective memory. This exhibition then, wanted to photograph exactly that: an historical moment where there was the desire to free architecture from functionalism and there was a common desire of looking back in order to move forward, even if in different forms. Of course, today it may seem that we have tried to bring together people without common interests, but in reality Postmodernism is not a unified movement, but a movement that draws its meaning by straying from modernism as it had started in the 1920s and especially from the way it had developed in the 1970s when it had already exhausted its cultural power. Everyone has found his turning point following his own intuition. For instance, OMA was invited because of Koolhaas's book on New York [Delirious New York] which is an extraordinary book that uses the past to figure something out of the present and although Koolhaas went in different directions, looking at his projects it is perfectly clear that in his work the rational dogmatism does no longer exist. If you go to Porto and visit his auditorium, you will find a kind of Baroque quotation in the organ of the concert hall. All of this reflects the feelings of the architects in the late 1970s. Of course, there was a contradiction in the exhibition and we can say that the Biennale has exposed it. It is the contradiction of Postmodernism that, on the one hand developed in historicism while on the other, it break everything apart, a cultural shift coming from the observation of history.



Today the sides do not exist, the vibe is hyper-fragmented into an extraordinary sort of constellation of different positions.

JG: In relation to what Paolo Portoghesi statement of The Presence of the Past, I think it is really interesting the way it was really a manifesto for a certain group of people. A debate was placed on the table, so the biennial was a kind of an arena where a position was put forward on an international stage. An interesting thing is that the discourse was very much the affirmation of certain positions in contrast to others. It could literally be seen as a Manifesto that precedes postmodernism taking place of modernism, rediscovering the historical roots of architecture as a way of escaping from the entrapment of Modernity.

I think that what is interesting about making a biennial today it is precisely the fact that doing something of that kind would be completely impossible, in the sense of the network has highly erased positions of such high contrast between "the black of Modernity and «the white» of Postmodernity.

Today the sides do not exist, the vibe is hyper-fragmented into an extraordinary sort of constellation of different positions, which is infinitely more diffuse. I think the idea that one word creates an exhibition, in which certain factions or movement could advances their own positions in contrast to another position, is almost unthinkable today, and the role of the exhibition has completely changed. The exhibition has become the point of convergences, a moment in which individual identity found themselves in contrast to others. I think in many ways, exhibition today has taken the place of magazine, in terms of medium. The experience of reading by absorbing the ideas of a critics or a journalist, is now being replaced by direct confronting.

IC: What do you expect from Chicago Architecture Biennial and how, thirty-five years later, is it related (or not related) to the first 1980 Architecture Biennale, The presence of the past?

GP: Well, following Jencks and Venturi is possible to affirm that «contradiction» is one of the main features of post-modernist architecture...

PP: Sure! there are many contradictions and cultural differences. If in Koolhaas, Postmodern is the product of Modernity, in Venturi it is the product of pop-art. It can be said that, although there has recently been an attempt to discredit Postmodernism considering it as a deviation, that movement is the foundation of everything that happened later, that is anything but an unified project. Indeed, it could be defined as the sunset of certainties. The strength of this Biennale was the synthesis of all these contradictions and it had a project with strong content. the Biennale is an organization that should continue to do this kind of operations, while the last Biennales seemed to me anthologies of the present; exhibitions less interested in what will happen and in this respect are less significant. Moreover, they resumed what I think is a lack of content, namely to see architecture as one of the visual arts, while architecture is by its nature the transformation of Earth's ground and has much more serious responsibilities than Visual art.



Robert Venturi's (left) and Hans Hollein's (right) façade in the *Strada Novissima*, Venice Architecture Biennale 1980 (© Paolo Portoghesi).

GP: Though one could say that the last biennale of Rem Koolhaas takes back the idea of the biennale you had, in the sense that instead of doing a collection of projects as if it was a 3D magazine/website, it recounted a theme, that of the elements of architecture and in a sense it proposed a kind of comeback to basics...

PP: Surely there is a virtue in this biennial, however, in my opinion, he ended up staging the architects' manual and the collection of materials and rules of the profession. He did not create an operation directed to the general public and this is another lack, not only in his biennial, but in all the recent ones. They are more and more nothing but a party, indeed successful for architects, for the experts of the field. Maybe the Biennale is now almost an exclusive place of convergence and the place of physical encounter between architects. As an institution it definitely went very well and far and it was able to establish itself as one of the few moments of recall for the architects, a category that has an enormous importance in social life, but the content of the exhibitions has only complied with this success without exerting any influence on the field.

IC: According to Domus: "SQM: The Quantified Home, from which came a publication, has occupied the abandoned spaces of Broelschool, soon to be demolished. For the preparation of the exhibition, the Broelschool

JG: Yes, there was a very unique circumstance that led to that particular intervention, which was the topic of the whole biennial: the past-present-future of the *home*. We tried to find a way to tell a story, to articulate this research into the history of the home. So we had a very good fortune, the very unusual circumstance of being given a building that was about to be demolished to make space for luxury housing...it was a sort of circular argument. They gave us the Broelschool, which is this extraordinary complex build between the nineteenth century and the 1980s, over a period of one hundred years, in which pieces were added on continuously and entirely slated for demolition. This meant we can do basically anything we liked on it. The thing we were interesting in was creating some sort of pathway that would expose the historical layering that characterises architecture, and also ultimately intact that question of erasure, of demolition, of the new replacing the old. There is no more powerful way to illustrate or to reflect on architectural relationships to financial power by actually make a reading through the experience of architecture itself. While walking through the school all of the historical events, the ideologies, and the economic frameworks that led to the construction of each of this building are somehow visible in them, and so creating this experience and exposing people to architecture became the objective. How we could do this? The only way we thought was by actually inhabiting the spaces, creating relationships with them, and living inside it. So we moved into this school for two weeks and slept in tents and we all cooked together, and we did this workshop where every day we divided into teams, to do different things. Some would create pathways, so demolish and create a sort of special narrative, reveal certain aspects of the building that might be hidden, and others were actually intervening on the building itself by placing new elements. The budget of the whole thing was a few thousand Euros, but even if it costs literally nothing, a great experience was made simply by putting the building itself on display and creating some sort of connection between historical events that have given rise to the condition we were. I think this particular moment in history can only be really understood by looking to the past.

Demolition Workshop was held, in which a group of ten participants has carved alternate routes through the building."

Do Biennials, in an era so unstable and on crisis, make us reflect on the physical form of our present? (as physical built, edge) I'm referring to the fact that a show was staged in a space in demolition, with suture / fracture interventions typical of Matta Clark or more recently, Rotor (Belgian as well). Is there somehow a political reflection on these leftover spaces? I'm saying, should a Biennial look critically at this?



GP: Then, if you had to organize the next biennale, considering that right now there is a rather intense debate between postmodernists and realists of various kinds who want to overcome the Postmodernity summed up so well by you in 1980, what would you expose today? what does the next Biennale should offer to the visitors?

PP: It should be the biennial of architects' «responsibility.» On the one side it should make it clear that the rescuing of environment and our the quality of our lives depend on the development of the architecture while on the other, it should make the public understand that architecture is a necessary field and a tool of critique to understand the world. I see two fundamental issues: the first is about the environment and the other is the need of realism. Both are fundamental issues because I don't know if going on the way we are going, there will be an acceptable future. We certainly see the effects of such a situation more dramatically in Italy than in other countries where it was preserved a balance, though, if it is true that climate change depend on the way we have treated the environment, then we don't have much time to decide how to change our road. In fact, today there are forms of criticism proposing a return to an architecture stuck to reality. Over the last thirty years we have filled the world with masterpieces that could be published in the pages of an art history with a section dedicated to architecture, but if we try to find cities where people have pleasant lives, it becomes almost impossible to find one; the city has been abandoned to itself and the city planning has become just a collection of laws and legal rules, while architecture has gone away by creating a collection of masterpieces and producing waste: waste of energy and waste of economic resources.

Ours was a postmodern architecture which cared about the improvement of men's lives.

GP: But it is also true that this condition where the so-called star-architects make projects, sometimes extraordinarily interesting, is attributable to the postmodern culture, indeed, some consider it as a direct consequence of that cultural movement...

PP: ...I do not recognize myself at all in what happened after the Biennale. Each of us hoped for something different. Of course, the meaning of the exhibition was given by the fact that there were solo exhibitions dedicated to architects like Rossi or Gardella, who had been, in their own way, realists. Ours, was a postmodern architecture, which cared about the improvement of men's lives. Of course these are ideas, ideologies, though, despite having been a supporter of the need to leave behind the modernist orthodoxy, I also think that what has been done in recent years is a wealth of experience that requires a turnaround: it is unusable the way it is. It takes a new generation that proposes to do a reasonable architecture to a society that cannot believe in infinite growth anymore. The myth of infinite growth is an error that has been dominating our society for forty years and cannot lead to anything but a disaster. Architecture expressed consumerism in the most refined and subtle way, but it still is consumerism. We experimented all the possible formal expressions in a kind of collective neurosis, but this does not create neither a trend, nor a kind of architecture that can help to improve people's life and solve problems. However, I do not think that what has been done is just a waste, I think instead that it is a collection of experiences to be transformed into a vision that can be shared. I am in contact with young architects, indeed, I carry on teaching for this reason and I see two main trends: while some continue the exasperation of personal research hoping of being able to fit into the star-system bandwagon, others seek a convergence line in the attempt of changing the consumerist conception of architecture.

JG: Obviously when *Fundamentals* has been prepared, in that precise moment in which the exhibition opened in Venice, it was also the moment in which we reconsidered what would make sense for the Chicago Architecture Biennial too, and how would it relate to the tradition that has been established by Venice. This is kind of interesting how *Fundamentals* will ultimately become a milestone in the history of modernity. Rem (Koolhaas, curator of 2014 Venice Biennale of Architecture NDA) has always been in many ways a kind of champion of the undiscovered, on-going validity of Modernism, but at the same time hyper critical (especially in the case of *Fundamentals*) of the condition that modernity has produced, the condition of homogeneity in which there's a kind of global convergence to a single vocabulary. *Elements* in a way was an investigation of the expiration of modernisms and deletion of identity on the global scale. Whether intentionally or not, it was almost a closing chapter of a certain moment in history of architecture. The new one will be a new understanding of architecture, the way that architecture functions, not through power struggles, nor individual movements, based on the heroic figure of the architect, but more through this kind of diffuse pulviscular network practice, in which many actors are in continuous dialogue, in which the geography is continually shifting.

So *The State of the Art of Architecture* is also an attempt to take stock of the conditions today, to lay the foundation, and to establish a kind of paradigm in which this condition can find the voice. So what are the elements... I think in a way that in *Fundamentals*, one thing Rem had to grapple with was a lack of desire to engage with the architecture that other architects are producing, and to find a way to make some kind of statement about architecture without actually talking about any specific building. So that led to the condition of *Elements*.

In our particular instance we want to do precisely the opposite to that. We were not specifically interested in technology of architecture or in the architectural *techniques*, or even architecture as a kind of historical critic, but more an attempt to read between the lines of architectural culture of the present, and what it can say about the society on a larger scale.

IC: The 2014 Venice Biennale focused on *Elements of Architecture*, what will be your own personal elements and fundamentals of architecture?





GP: This star-system condition whereby an architect like Jean Nouvel makes buildings-brand anywhere in the world is undoubtedly linked to the theme of globalization and ultimately it may be considered as a derivative of postmodernism, which Jameson defined as «the cultural logic of late capitalism». Then, looking at his second biennale «Architecture in Islamic countries» the question is: in your opinion, is there a content continuity between postmodern and globalization?

Globalization was just an economic phenomenon to take advantage of low labour costs. There were few meetings of civilizations like the one promoted by the second Biennale. The only "meeting" produced by globalization is the phenomenon of migration that has transformed the city into a multi-ethnic collection but, in the current state of things, it's just a knot of tensions and contrasts. Only in certain parts of the world the cultural identity has switched from being autonomous to being more complex and multicultural, though this occurred in cities such as Strasbourg because it is a city vaccinated against the nationalist identities because of its particular history. The problem is not to stop the globalization, the problem is its politics that should regain a central role retrieving their primacy on the economic power.

GP: By saying that and by looking at the exhibit «Architecture in Islamic countries», you say that the biennale may also have a political meaning, less disciplinary, but more political...

Without any doubt, the exhibition was a message to Europe, so that it would have realized that there was another part of the world that was deeply different from ours and which we had to deal with. A dichotomy that has been increasingly radicalized over the years coming to the absurdity whereby the major world powers are kneeling in front of a small group of terrorists organized in an autonomous state because politics is immobilized by the economic power that manages resources such as oil and arms.

IC: We are an architectural magazine.

In FOMObile, an algorithmic publishing project by Space Caviar, we found the concept of the "on the fly magazine," immediately printed, which receives inputs from an algorithm. A sort of Algorithmic Journalism + an editorial office on wheels (reminds me of Hans Hollein's Mobile inflatable

office). An unconventional magazine — is this the future of publishing in your opinion? [towards the elimination of the person, hello to the robot era?]

JG: The FOMObile is a travelling editorial office as you said, but without any kind of human presence, and every time it goes to a new city or to a different location, it works with a new script, a new algorithm is deployed. We actually just opened a new installation of the FOMObile at Victoria and Albert Museum in London on the end of April (25 April – 27 September 2015. What is Luxury? will interrogate ideas of luxury today, NDA). This time the algorithm will be producing artist's books on the fly, a reinterpretation of Ed Ruscha 1967 books he did about Los Angeles, but produced on an individualized basis, so each one will be completely unique depending on where you came from.

The FOMObile has a magazine, so a publishing platform who's actually intended as a joke, as a kind of a polemic – and also a laugh – against some of the inherited paranoia about being replaced by machines and the fear of the machines displacing us and our industry. Actually a lot of my works has been devoted to publishing and to editing magazines, and so I was particularly interested in looking at, on the one hand, why we are so afraid of the machines doing our job for us, and on the other hand, what are the possibilities of working with machines, and how can we actually rethink the role of the journalist in order to not be in competition with the devices we carry with us but more to be in collaboration with them, to see what new opportunities ran off. What came out of this script was really interesting, and when you look at it you would actually have no idea that has anything to do with an algorithm. There is something incredibly beautiful about the way it selects images among the internet and twitters and put things together, lays them out, and then prints it almost in the space of two minutes. And I won't tell you how it does that because is a kind of secret ingredient. Not so much because is a secret but more because that's precisely where the poetic is, the fact you don't know what is going on behind, how that look was achieved. What I really like about this is the way it appeals deeply to the human sensibility. Simone C. Niquille and myself really spent a lot of time thinking about how we could consistently achieve certain results. I think that, in a way, it is also an attempt to develop a position on a problem that could be publishing, but also what is the role of the designer today, and a more general idea of the journalist as a coder, a script writer, somebody who actually set out rules throughout which a series of processes will unfold.

At Space Caviar we are very interested on investigating what possibilities are unlocked when you apply the same logics to the designer or the architect.

What I really like about FOMObile is the way it appeals deeply to the human sensibility.

GP: In fact, viewed in retrospect, the choice of the theme «Architecture in Islamic countries» was almost a premonitory choice, but at the beginning of the 1980s, an historical moment in which there was still the cold war though not at its peak, why did you turn to the architecture in Islamic countries rather than other architectural expressions proper of countries such as South America or East Asia?

Apart from a short period in the nineteenth century in France, the European culture of the twentieth century had a total ignorance of what was happening in the Islamic culture. By the time I organized the exhibition, Islam's situation was very different and the gulf countries had not yet started any imitation of the Western world. In that biennale, I made an historical section in which the figure of Hassan Fathy was very important, because he represented a desire for modernity that referred to the tradition. He was an architect who made an architecture for poor people, which is really different from the one made for the rich ones that today is built in those countries. Let's say that even there, in a few decades, everything has changed. Let's hope that the crisis will be at least useful to bring out new creative moments.

Instead, looking at this exhibition from a disciplinary point of view, could you say that this Biennale wanted to indicate a path for Postmodernism in which history and geometry were not in opposition? I ask this, because it is objective that Islamic architecture uses a very sophisticated and complex geometry, but in a different way from the modernism of Mondrian, Mies and Le Corbusier...

... Of course, I've always had great curiosity towards the Islamic culture and thought it was right to know it even to explore different ways to design and compose. Actually, after this biennale were published hundreds of books on this architecture, which before was almost unknown. Luckily, the ignorance on that topic soon ran out.



Going back to the theme of the biennale, what is the relationship between scenography and architectural space, a relationship well exemplified by both Strada Novissima, and Aldo Rossi's "teatro del mondo," with which the architect reinvented a Venetian tradition?

Interesting question, the first exhibition I organized in Venice was "Venezia e lo spazio scenico." This exhibition, which was organized in three months thanks to the cooperation of the theatre section of the Biennale and which was directed at the time by Maurizio Scaparro, reflected exactly on these issues. It is precisely in this exhibition that we began to reflect on the relationship between scenography and the city, and it was at that very time that the idea of the theatre of the world was born. We asked Rossi to realize this idea and he was so inventive realizing a project 20 meters high where the Venice culture blends with the Shakespearean Globe Theatre culture. This project was very important because it succeeded to communicate with the entire city of Venice and today I can say that it was even able to express the Italian identity.



FOMobile, Salone del Mobile 2014, Milan (© Space Caviar).

...and I won't tell you
how the algorithm
works because is
a kind of secret
ingredient.



GP: Still on the concept of scenic space: the idea of making a street made up of scenic designs and in whose interior was presented the work of many architects, is in a sense a scenic space that acts as a background to the biennial event. Was this a way to overcome the problems representing architecture? a way to expose the space?

PP: In the first project, behind the facade there should have been the architects' homes. Of course, the whole thing went on very fast. Just think that I was appointed Director in January and we had to clean the corderia (rope factory), which at that time was still full of cannons used in the First World War, until summer when the exhibition opened. Therefore, there has not been much time to make the best exhibition; there was just enough time to try to get it at any cost, and as a result, many ideas have been lost along the way. The original idea was that behind the facade there would have been the inside, which had to appear as a home, even if it then became a mere exposition of the architects' work.

GP: In the short time in which the biennale was organised, were there architects against this project or unable to participate and whom you wanted to expose?

PP: The issue is quite complex. A commission chose painstakingly the twenty architects over time and obviously there have been discussions. I remember having supported Gabetti as one of the designers, but this did not pass because very little was known about the Italian situation. However, the great absent was definitely James Stirling, who was invited, but due to many reasons that he defined as "purely organisational," he was unable to participate. There were not other major absentees, because we had already limited the selection to thirty-fourty years old architects in order to only have the emerging figures. moved to Paris and San Francisco. It became the only street that crossed the ocean.

GP: Finally a curiosity, being this magazine based in Genoa, is there any remote connection between the name «Strada Novissima» and new street in Genoa?

PP: Of Course. The street was conceived thinking of the «Strada Nuova» of Genoa: a straight street, with buildings on both sides, all more or less contemporary. "Strada Novissima" had to give the same impression given by "Strada Nuova" in Genoa, that of an organism where different interventions work in cooperation. It is the sign of what we wanted to do, rather than what has been done.





IC: In a field such as architecture divulgation, especially at high levels as in your case, and even more after your work as editor at Domus, it seems indispensable to have a great professional network. In this regard, it is

still possible to maintain a fair attitude in the selection of the participants of an event like Biennale?

JG: Architecture is certainly not fair and Biennials are definitively not fair! My ambition is not to make fair Biennials... They will be unbelievably boring! I was on conversation with Sarah in Chicago a couple of weeks ago, we came up with *what character will the next biennial have?* Some of the participants selected and included you never heard up before. We came across them completely, I wouldn't say randomly, but trough a kind of this extended network. I was trying to figure out what fascinated me about the work of all these people, what's the common feature, and I think was that they take a risk. They set something that goes beyond new territory, that breaks new ground, and in doing that they put themselves on the line. In terms of general attitude that's what interested me. The impulse that drives someone to take risk is an impossible desire to do something new, to discover, to produce something beyond the banality. So the production of the unfamiliar, in a way.

Thanks to Alice Baiardo for her collaboration.

AND THE BIENNIAL

Mika Savela

In the recent two decades, biennials of various themes have sprung up globally, greatly diversifying the grand exhibitions scene of world's fairs and expos and most prominently the Venice Biennale, first held in 1895. While even early biennials and expos often carried "global" elements in their presentations, the recent introduction of new biennials has been coinciding with new geographical, social, economic and political developments. This so-called *biennialization*¹ is linked to the growing focus on emerging regions and markets where the biennial – similarly to other mega events – has been introduced as a method for seeking global recognition. Thus, today's biennials often branch into the politics of art and design worlds, institution building, brand creation and the overall industrialization of artistic practices. They hold a dual position in the cultural and economic spheres,² linking them also to urban development. This setting has also become applicable in the case China and especially in the *Shenzhen and Hong Kong Bi-City Biennale of Urbanism \ Architecture* (UABB).

To an increasing amount of observers and practitioners in the Western world, the city of Shenzhen has come to represent an entire chapter in the urbanization of China. Since the creation of the Shenzhen as China's first Special Economic Zone in 1980, its centrally planned and economy-driven growth has made it the prime example of a future metropolis that has simultaneously undergone various phases of accelerated development cycles, in some ways similar to Western examples of boomtowns, waves of industrializations and the eventual shift from manufacturing to services.

At the same time, the enormous scale and speed of urban development in Shenzhen and elsewhere in China itself has become an object of interest. Scholars such as Manuel Castells were among the first to describe the growing urbanization in the Pearl River Delta region, predicting the formation of an entirely new kind of urban condition, a linked and networked megalopolis. Many of today's architectural and curatorial figures like Rem Koolhaas or Hans-Ulrich Obrist were quick to study and display Shenzhen's development as an example of the new *generic city*, with all its admirable new vitalities and blatant absurdities.

1. Jeannine Tang, "Biennialization and its Discontents," in *Negotiating Values in the Creative Industries Fairs: Festivals and Competitive Events* ed. by Brian Moeran, Jesper Strandgaard Pedersen (Cambridge, UK: Cambridge University Press, 2011), 73-93.

2. Gustavo Grandal Montero, "Biennialization? What biennialization?: The Documentation of Biennials and Other Recurrent Exhibitions," *Art Libraries Journal* Vol. 37 n. 1 (2012): 13-23. See also: Andrew Harris, and Louis Moreno, *Creative City Limits: Urban Cultural Economy in a New Era of Austerity* (London: UCL Urban Lab, 2011) 14.

3. Wing, "SZ to Hold Urbanism Biennale," *News Guangdong* (8 May 2005). <http://www.news9d.com/culture/culturenews/200508050001.htm>



UNIVERSE

Given this background, the origins of the UABB, notably a biennial concentrating on architecture and urbanism, seems a natural step, illustrated by Shenzhen's Vice Mayor Yan Xiaopei's press conference statement in May 2005, reported in a news service:

She said the biennale would help Shenzhen showcase itself as an avant-garde city as Shenzhen had always been at the frontier of China's urbanization, and led the nation as an open city. Yan said other cities could learn from Shenzhen's rapid development. The event was the first one in the world to use city life or urbanism as the theme, the organizers said. It will focus on urbanization process and development of architecture in China as well as in other parts of the world.³

In this light, the Biennale of Urbanism \ Architecture was created as a strategic tool, using Shenzhen's rapid urbanization as promotion for its cultural industries. At the same time acknowledging that any biennial requires a degree of the *avant-garde*. Furthermore, unlike many other burgeoning biennials, the event was not launched in a shiny new museum building but in a creative park development called *Overseas Chinese Town* (OCT) consisting of re-used old industrial buildings. The first 2005 Shenzhen Biennale, titled as "City, Open Door!" and curated by Yung Ho Chang, presented both Shenzhen's and China's urbanization and, in retrospective, provided one of the very first international arenas for architecture in China to display itself in a contemporary context.



Even though some of the wordings used at the time may seem now *naïve*, the Biennale managed to capture a grander theme that already had global recognition and represented a story that Pearl River Delta was known for. Its priority was to launch a long-lasting event that would help building new cultural resources that Shenzhen as a city was lacking. The philosophical aspects of the Biennale were also considered and the definition of the term “urbanism” itself was laid out very widely, ranging from “buildings, urban design, interior design, media, photography, documentaries, fashion, industrial design and graphic design to peoples’ kitchens.”⁴

As urbanization of course was affecting the region as a whole, the Shenzhen Biennale organization wanted from the beginning to connect neighboring Hong Kong into the event. After talks with the Hong Kong side, both cities hosted events in 2007 under the title: “Bi-City Biennale of Urbanism \ Architecture.” Whereas for Shenzhen, the Biennale represented a step in a series of strategic efforts, for Hong Kong the hosting of a biennial was not an integral part of its existing plans for business promotion or cultural initiatives. However, the first edition of the Hong Kong Biennale “Refabricating City” curated by Wang Weijen, somewhat succeeded in inviting the audience in a critical discussion on architecture and urban design. This was perhaps partly due to the events venue, the old Central Police Station Compound, a cluster of historical buildings that were normally kept inaccessible. To many Hong Kong residents, the very idea of re-using old spaces in urban development and the re-introduction of public space were concepts not often available in the commercially contested urban space of Hong Kong.

Since 2007 the Shenzhen Biennale has continued to seek synergy from re-use and cultural re-activation, culminating into the latest installment with past industrial locations allocated as venues and the team of curators discussing the importance of *taking risks*.⁵ By its latest 2013 installment “Value Factory,” the Shenzhen Biennale has already reached a scale many biennials can only dream of. Taking place in the site of an old glass factory in Shekou, a former harbor and industrial area, the creation of the 2013 Biennale venue became also a high-profile marketing chapter for the developer-led renewal of the district towards a high-income residential area. Despite this premise, given the opportunity, most international participants presented their creative impressions in and of Shenzhen, along with its problems and unplanned results of the quick development. While serving its larger promotional framework, the venue with its examples of re-use, authenticity and artistic approaches to urban space proved still to be unique and impressive — fostering also critical output within the international interest and coverage.

4. Shenzhen Biennale of Urbanism \ Architecture 2005, “[口好口年展提升城市文化—口口口小塔副市口](http://www.szpl.gov.cn/main/gzdt/2005121107743.shtml),” Last modified (11 December 2005). <http://www.szpl.gov.cn/main/gzdt/2005121107743.shtml>

5. Ole Bouman, “Biennale as Risk,” *Bi-City Biennale of Urbanism \ Architecture* (26 March 2013). <http://www.szhkbiennale.org/2013/?p=197&lang=en>

The Hong Kong counterpart, however, has not since its beginning been equally successful as a critically ambitious global or even local inclusive occasion. This has partly to do with the relatively thin fabric of institutional networks, but also due to the much smaller funding, forcing the curatorial teams to work mainly through personal connections, mutual favors and improvisation. In comparison with Shenzhen, the Hong Kong Biennale has been operating as a locally organized event, taking place in less risky and leisurely venues without direct confrontation or questioning of the city’s development. Paradoxically, Shenzhen has seemingly succeeded in taking more risks in the related venues and events, further expanding the territories of creativity to places and spaces out of the normal reach of urban design, although, staying much less in-touch with its ever-expanding population.

The image shows a vast, dark interior space, likely a large hall or warehouse, with a complex steel truss ceiling. The floor is dark and reflective. In the foreground, there are rows of tall, rectangular concrete pillars or blocks, some of which are illuminated by a bright light source, creating a strong contrast. The background shows a long, straight path leading towards a bright light source, possibly a stage or a large window. The overall atmosphere is industrial and dramatic.

In this global discussion around the themes of creativity, the Shenzhen & Hong Kong Bi-City Biennale of Urbanism \ Architecture represents a relevant and developing story in today's China. As elsewhere production has yet again become part of cultural strategies, both cities are engaged in their own processes of the post-production of their urban spaces. Both Hong Kong and Shenzhen are still developing as global cultural entities. Hong Kong is trying to secure its voice as a world city, often falling into the trap of non-avant-garde commercialism, while still struggling in its current political climate. Shenzhen is actively positioning itself as a creative opportunity, harnessing global interest to its peculiarities. To the outside world, both cities garner attention for their unique versions of *interconnected urbanisms*, but their full critical output is still in the works, and in this process the Bi-City Biennale can certainly become a valuable platform.

Obscene was the Venice Biennale of Rem Koolhaas.

On one side the fetishism of the industrial products and components (Italian International Pavilion) and on the other the celebration of the political failure of the world... as a naive agitprop able to wrap the architect with politically correct conscientiousness... self-complaisance for this comfortable dualism.

We are in the pursuit of the diagrammatic hoax he himself promoted 20 years ago, same arrogance of reductionism to avoid embracing and gathering complexity in a productive way, in an aesthetic way, for a critical production, not for a simulation of a critical behavior... **sponsored by Rolex.**

Where are the political mechanisms in Rem's obscenity?

Where are underlying apparatuses, at the origin of the global malentendu, he self-enjoyed to play with, with literal self-indulgence and a high degree of criminal innocence.

As a counter example, it reminds me of Hans Haack fired from the Guggenheim in 1971 for showing the mechanisms of property and alienation of NY cities, particularly the capitalism of slums.

One is doing entertainment, which most architects applaud as Penguins, the other is taking the personal risk to open the Pandora box.

But the worm was in the fruit. It started when Rem derived to his own profit (Exodus) the "Continuous Monument" of Superstudio for the Casabella competition in the early 1970s. We could date this trick as the first act of selling Merchandised radicalism to the global market. And the new-age dematerialized mirror roof of Natalini (Superstudio) became in the hand of Rem a functionalist Corbusean iconography to justify he was able to initiate the passage between what seems for him political romanticism (radicalism) to pseudo functionalist statement (to be sold to global ignorance). The loop-story of authorship-economy, ironically wrote J.F. Lyotard in his "philosophical postmodern description,"

has to come back "in the pocket" of the one who will be able to vectorize the story, eviscerated of any toxicity for the financial world dimension, and never to the one who is at the origin of the storytelling, facing his solitude. Rem sociologically represents this kind of extreme arrogant icon of the "new-wave" Hegelian movement (at the Opposite of the notion of Sublime defined by Kant and Lyotard). This movement surfed since the 70ties on the work of the others (David Lynch abusing of Rivette for Mulholland Drive, or his plagiarism of Jodorovsky's Dune). Their protagonists are so occupied to play their Ziggy Stardust's role of post-modern Shaman, full-time Guru that they forgot to innovate, to risk their position and their neck.

This passage from Radicalism to Marketplace is a Hoax.

They mainly succeeded because of their correspondence and adaptation to the global brainlessness organized by media and politics, in the 90ties, during the period called the "Age of the ice" by Deleuze and Guattari.

This voluntary and systematic duplicity between standardization of product on one side (to flatter the conventional way of industrial system and offer to the architect the only possibility to become a property master) and on the other side an appearance of criticality of the world conflict without to absorb, digest this multiple ambivalence as a reason d'être, as the starting point of a production.

This discovery of the failure of the world is similar to mister Jourdain's syndrome in Moliere's play, discovering with naivety and self-confidence the existence of the rules, the rules of language, the rules of the world, and thinking that he is the only one to get this consciousness... With a post uninterrupted egotist coitus pleasure...

It is so easy to show the pathology of the world on one side and on the other the repetition of industrial components... To avoid seeing that creation is exactly at the opposite... articulating production and

OBSC

François Roche



critical meaning, associating emergencies and knowledge, absorbing simultaneously the desire of production and the pathology of the drama, digesting and metabolizing beauty and toxicity, vomiting it in a strategy of knowledge, of critic... of design (and not in the literal Death Star way), developing apparatuses, as said M. Foucault, which question the order of discourses, meaning and authority.

We have to face the main aspect of this biennial.... **Who gave Rem the authority to take part in the burning of the discipline** (from exodus diploma, to "fuck the context," from fake activism to "hysterical preservation")? Who benefits from the crime? **Who was interested to this reductionism...**

Creation, situationism and creation as a strategy of political aesthetic (including some courage) is exactly at the opposite... of this commercialization of consciousness. We have to show the mechanism at the origin of the mechanism, to manipulate anxiety as a process of knowledge and aesthetic... far away from this immature reductionism...

The next Biennale should stop these kinds of clichés, for an operative critical production, and avoid this hoax between stereotype of "reproduction" and political entertainment for dummies.

Some visit /on pavilions:
The Russian / the music of Titanic... Sad and joy... we wonder if they are playing a ragtime of a god save the queen when the boat was sinking. Not so far away from the musician in the Hieronymus Bosch's delicious garden. The game of Rem's topic... as a legitimate Funky Fuck You for a non-productive vision... the statement of the end... with musicians... the last dance.

The Korean and French / Utilizing the past / the puppets of Rem / Historical usurpation from architect and critic... Do we need a Biennale to know the

conflict in Korea? or that the French missed modernity... except the ones who were not architects (Tati – playtime – Hulot) and Prouvé (the industrial craftsman in a Walter Benjamin ambiguity, between era of reproduction and aura of the object...)? How institution used the ones who resisted against them, both in bankruptcy at the end of their life, without any attention from the same institutions who are now, after their death, using their critical position to promote the French of flag >>> That should be awarded as the best hypocrisy... hopefully they received it / 30 pieces of silver = one honorable mention... the price of Judas... a "cocardisme" postmortem.

PS / never want to promote our own babies / and it's not the subject of this paper / But the two projects in DMZ in Korea are able to talk, show and critic the situation in a design process... in a strategy of meanings... articulating tools and critics of situation... Korea / New-Territories / <http://www.new-territories.com/he%20shoot%20me%20down.htm> /

The German / Naked Cynicism (intentional or not – not so clear in fact)... but in any case the standard of the past becoming the stereotype of the Asiatic Petit Bourgeois continent... In fact more real than any political activism... to show the ugliness of our discipline, supported by BMW-Mercedes.

The American / A cultural Maddofian scheme pyramid organized by Storefront to fake multiple discourses for speeches of tenure track academic teachers. A strategy to water the fish and make Noise... to brew the void in an incredible self-sufficiency. Thanks to the epigone of Frida Kahlo who also participates in sinking the boat.

The polish / just regressively monarcho-fascist as the factual output of the theme.

Israelian / A copism of a machine already shown in previous Venice Biennale for the ideal Cartography in the sand to easily erase problem, history and guilty borders...

And so on...

ENITY

(THE MISTER JOURDAIN'S SYNDROME)





90 days



640 days

Biennali: 730 days.

Botanists define a biennial plant as an organism that takes twenty-four months to complete its biological life-cycle.

The first year is used to develop its vegetative structure, leaves, stems and roots. Then it enters in a quiescence period until next spring or summer, when the plant flowers, producing fruits and seeds, before dying.

The time of growth is not less important than the seed generated by the fruit, as well as the construction process is the backbone of the result.



(ma - negative space)

"The door and windows are cut out (from the walls) to form an apartment; but it is on the empty space (within), that its use depends."

Lao Tzu, "Tao Te Ching"



An endeavour towards a creative and retrospective reconstruction of island's history, and specifically of its most important settlement, Nicosia. Cyprus has suffered throughout its history from invaders, conquerors and colonial powers, who left their marks indelibly on the form and structure of island's settlements.

Nicosia, a city of innumerable historical, social and cultural layers, was constructed in the same way as History, persistently by the victors, and according to their history. The Island's capital forms a polyphony of diverse paradigms of architectural forms and cultures.

The Story of Nicosia is presented in an allegory – In a literary device, with its immense power to illustrate multifaceted ideas and concepts, easily assimilated and tangible to its viewers.

The City required a *Wallpaper* to stimulate its growth. Suspended right along the city center, the Wallpaper gave the city a striking background imaginary: a scenery, through the years, that contributed to an unexpected scenario. Gradually opposed along either side of the Wallpaper, the two different parts of the City – developing different aspirations, that pertained to their future – abut into an aggressive confrontation.

A developing megalomania led both side into a non-comprehensive settlement with significant changes, eventuated in both sides. Space became the battlefield of conflicting ideologies. An alarmed awakening of the city facing a blank Wallpaper, operated by a newly powered domain, terminated this madness! A *horror vacui* sense, a colorless end on the pantone of its horizon, declares the City's worst economic catastrophe. With the passage of the time, when the Wallpaper's layers are scraped away, or washed off, different landscapes are gradually revealed.

Stories from different times unpredictably appear, while the City rediscovers its history. The Wallpaper, dividing its core, paradoxically provides space for contact – “a Space, where the collective memory has been recorded, whilst the City can pursue its identity.”¹

At the moment when ideologies are fading, undeniable truth and theories are proved as false, identities are flattened and sacrificed to modernity, this will be the moment when history reaches its pivotal point. It is the point, where the story of our times can be reconstructed.



Anat- omy of the Wall- paper

Michael Hadjistyllis

The Wallpaper is formatted into an immaterial and intangible element, in an attempt to symbolize the divisions of Nicosia. A line that crosses “walled”

Nicosia, having appeared and growing from medieval to contemporary times, alongside an east-west axis. In medieval maps this line was a river, a natural partition, which, at a later period, turned into a man-made division. In fact, the river was converted into a street and afterwards, through human effort, it has been transformed into a chasm, a dangerous “no-man’s land:” a dead zone.²

The Wallpaper constitutes an illustration over an immaterial and intangible element. With the passage of time, new physical layers are inserted on the Wallpaper, thus, from its earliest form, being immaterialized and intangible, it is transfigured afterwards, into a physical barrier. It encompasses thickness, then is formatted into a *Wall*, and then into a *Space*. Being presented into a simplified form of a narration (where names, time and place do not exist), we aim to prioritize ideas and concepts.

The Wallpaper had been exposed on a real scale in a crucial form. Whilst it is decorticated, it allows viewer to reveal different stories of time – a gesture, that testifies the allegory’s historical validity.

As the fourteenth Venice Architecture Biennale ended, the Cyprus Pavilion attracted an impressive number of visitors during its period on display, who were curious to experience the mutating in time Wallpaper. New images were continuously revealed on the wall, challenging the visitor’s curiosities that were willing to visit more than once. An archeological artifact, exhibit fragments of architectural elements, pointing out the turbulent and discontinuous history of Cyprus’ architectural character through epochs: a mixture of civilizations and cultures, being manifested through different architectural movements, creating a multicultural mosaic.

Our past and traces of history are hidden in the walls of our surrounding ‘built’ environment. A wall is the only device to capture the memory of a place. The solidity and the thickness of the wall prove the multiple layers of our history.

1. Michael Hadjistyllis, *The Allegory of the Wallpaper* (Rotterdam: 2014).
2. Papadakis Yiannis, “Nicosia After 1960: A River, A Bridge and a Dead Zone,” in *GOING PUBLIC’ 06 - Mediterranean Atlas*, ed. Claudia Zanfi (Milano: Silvana Editoriale, 2006).



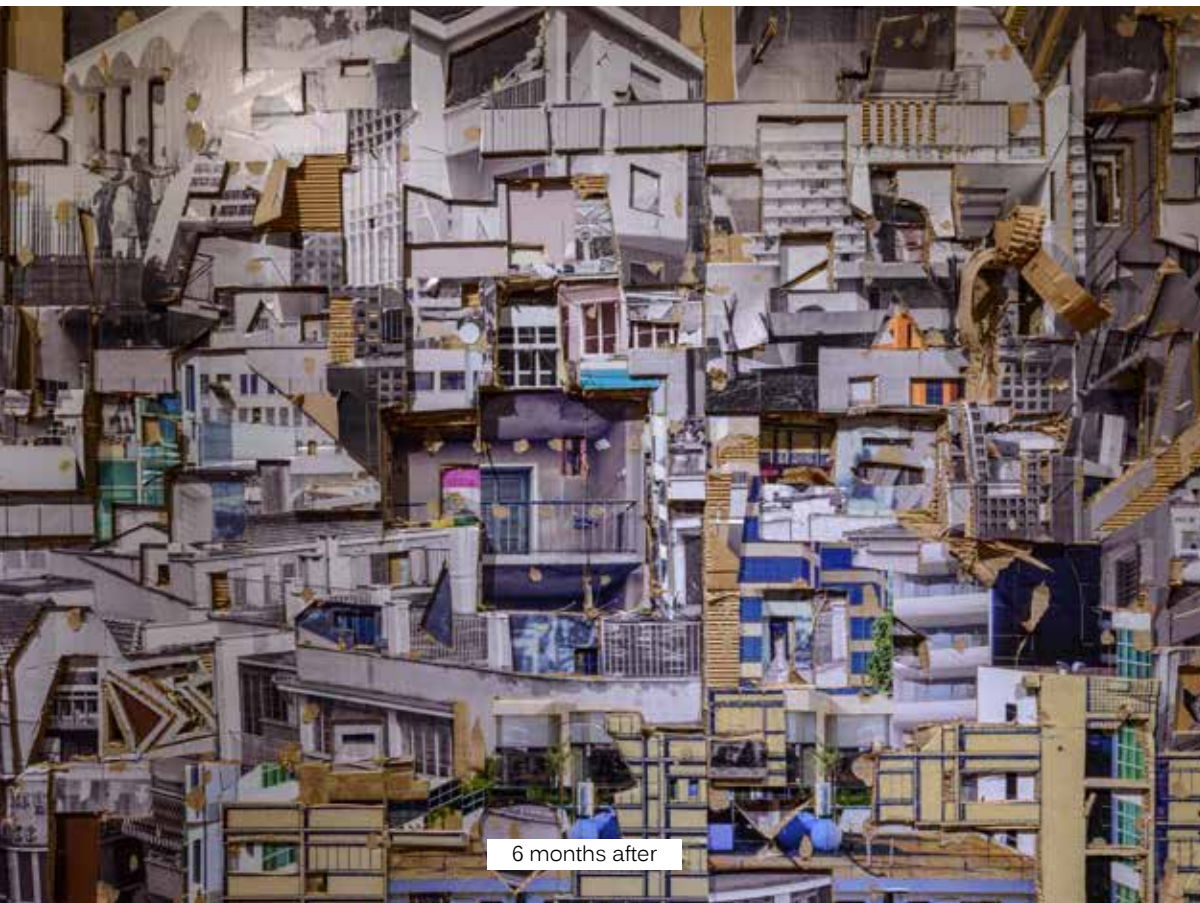
PAVILION OF THE
REPUBLIC OF
CYPRUS
14th International
Architecture Exhibition
- La Biennale di
Venezia
Curators: Michael
Hadjistyllis and
Stefanos Roimpas
Main Installation:
Andrea Verni ,
Constantinos Louca,
Costas Caropoulos,
Eleni Hadjikyriakou,
Emilios Hadjistyllis,
Katerina Hadjistylli,
Kleanthis Rousos,
Loukas Koutsovendis,
Maria Rousis ,
Panayiotis Tembriotis,
Stella Savva, Tolis
Apostolidis, Violeta
Prado.
Extrusion I: Andrea
Katsavra, Maria
Papaloizou.
Extrusion II: Giorgos
Marcou, Tony Maslio.



Photo Mia da Silvio Supplis



People interaction



6 months after

The story that follows constitutes an allegory. It takes place in an undefined time and place. It represents ideas and conceptions. Any resemblance to reality (characters or events) is not at all coincidental; it is contrarily deliberate.

Once, there was a city built in the middle – and specifically in the exact geographical center – of the Land. The city had no particular beauty, no coastline, no riverfront, neither a forest, nor a valley. It was merely erected on a strategic point, facilitating connection and commuting with the entire countryside. It had been developed along a main city axis, being oriented from north to south. An arcade aggressively intersected the main axis, that connected both sides from west towards east. The East side and the West side were identical twins.

The architecture was mainly generic. The buildings were erected to accommodate the city's growing requirements, as a newly declared administrative capital, of a lately declared independent state. A few interspersed features, serve as landmarks and as reminders of previous colonial times. An uninterrupted Renaissance fortification encircles the city. A Venetian column, an arch, an Oriental bath and a Gothic cathedral, constitute some of its architectural spectacles. In modern times, when our story takes place, architecture has relinquished a redundant, generic expression of the recently declared administrative capital.

Similar to other cities, built adjacent to beautiful natural landscapes, our city desired a chance to stimulate and provoke citizens' life, architecture and urban growth. The city council, agreed to decorate the city with a Wallpaper! The idea was instantly seized upon by everyone, in a "group decision making" process. Once the decision was made, a troop of renowned architects and artists, from all over the country, responded by springing into action. Hundreds of donors and organizations, placards and logos were already placed adjacent to the freshly depicted landscapes. According to the sources' testimony, the construction was developed into an on-going endless process, where artists kept depicting even seasonal changes.

Suspended along the center, the newly created Wallpaper was screened on both side of the city. A polyphony of various sceneries – mountains, volcanoes, waterfalls and Amazonian forests – composed the landscape. The ongoing creation leaves the artists overcome with satisfaction.

Architects reacted to those sceneries and sensitively adapted their architecture, in respect to the depicted landscapes. That was a turning point in the city's evolution; whereas the Wallpaper is screening ideas reflecting architecture, and vice versa.

The Wallpaper became a continuous confrontation of a dynamically changing city to an imaginary world: a collective

excess of imaginary landscapes overlaid upon each other – an accumulation of the city's public fantasies.

With the passage of time, people seemed to be pleased.

The Wallpaper evolves and daily updates, undergoes change from an animated painting to an information board. Newsletters, updates, announcements and advertisements have been integrated among the natural features.

Architecture demanded to digest, adapt and reflect on a surplus of information, projected on the Wallpaper.

The people's council did not take into account the undesirable outcome that the Wallpaper, suspended along the middle of the city, would create a division. The presence of the Wallpaper as a visual obstacle, led both sides to grow apart, creating a confrontation between them. On the other side, the Wallpaper depicted correspondingly different sceneries. While screening at both sides different ideas and backgrounds, both parts (initially sharing the same history), are now confronted with different aspirations for their future. An aggressive megalomania, a massive building and a developing operation while both emerging and growing in height, are more and more confrontational to their alter ego. Year after year, heavily exposed and absorbing that information, the city ended up as a visually non-comprehensive settlement with significant changes on both sides. Space became the battlefield of conflicting ideologies, materials, typologies and structures.

An alarmed awakening of the city facing a blank Wallpaper to the echo of sirens! The scenery was covered over with white paint and "out of budget" was written down in bold letters. A newly powered domain established new rules, giving an end to the madness of the Wallpaper.

A congestion of cars, horses and people is queuing to view the blank.

An absolute emptiness! Only the delirium of the people, the whinny of the horses, and the noise made by the cars, fill the scenery with substance. Any sense of vision is gone. A feverish horror vacui, a colorless end on the pantone of the city's horizon, a farce that led the city to be known, as: the city of the lost History.

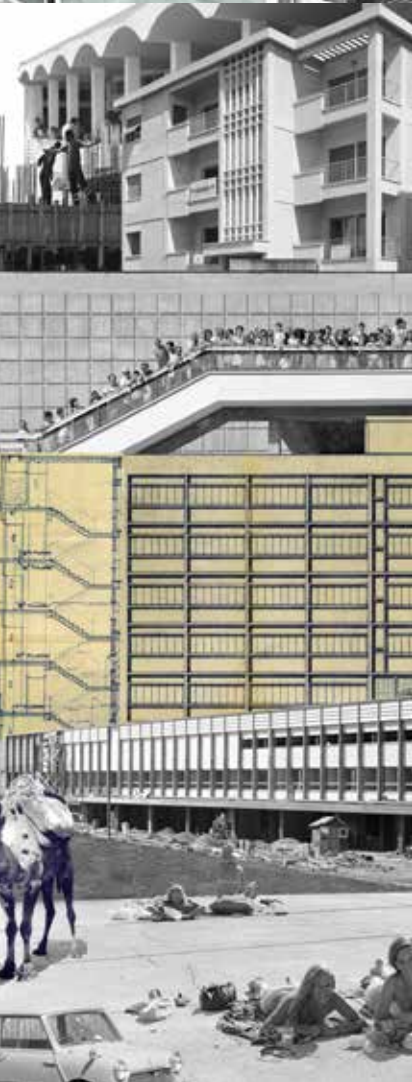
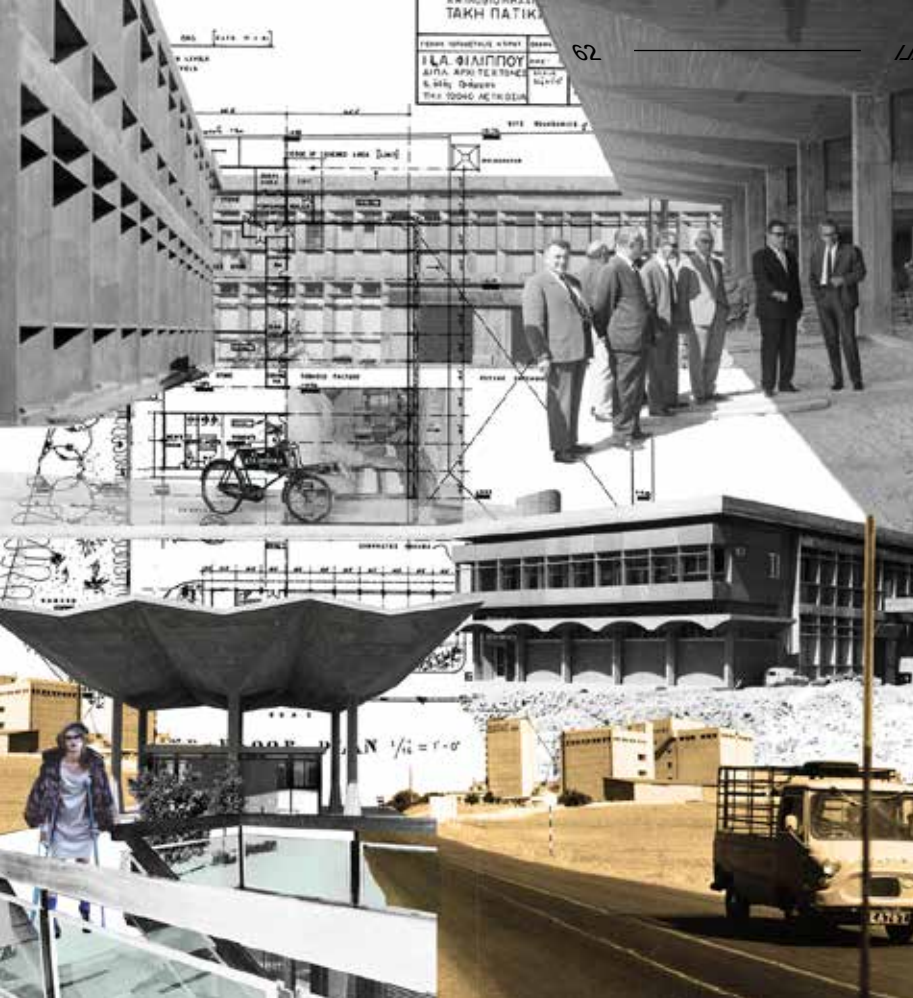
With the passage of time, the Wallpaper's layers are scraped by people, or washed away by the rain the wind or eaten by

termites, gradually revealing different landscapes. Stories from different eras

are surprisingly appearing, and again the city rediscovers its history. Like an "exquisite cadaver," images are collectively revealing and assembling compositions. History evolves, like a dream from which there will be no awakening, like a lie that was recognized as an undeniable truth.

The space along the Wallpaper's line paradoxically divides and simultaneously provides space for contact: a space, where collective memory has been recorded, where a city can pursue its identity. That's the moment, where the History of our time can be reconstructed...

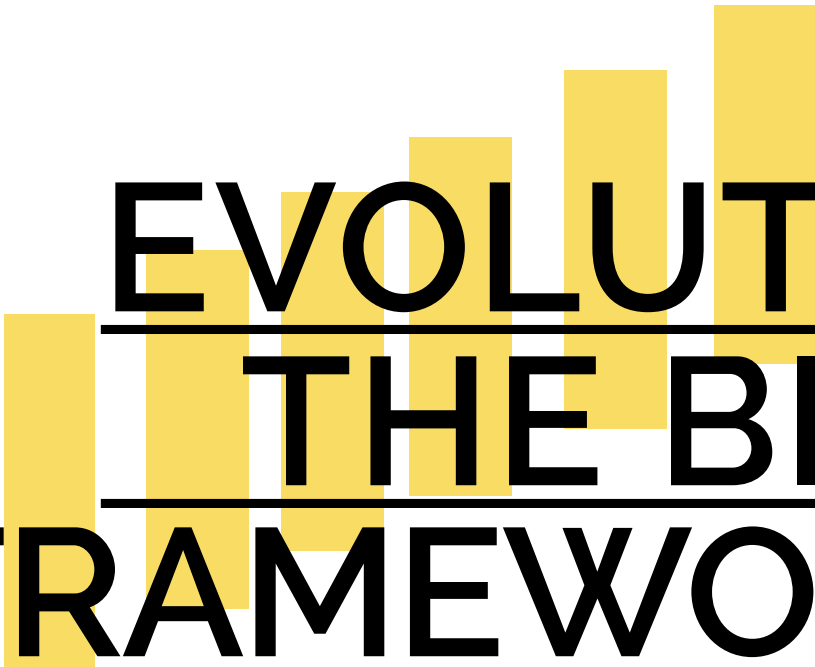
The alle- gory of the Wall- paper





Revealing stories





EVOLUTION OF THE BIENNA FRAMEWORK

Etienne Le Beschu de Champsavin

OF ALIST

The Biennale, as an artistic manifestation, find its best model in the historical case of the Venice biennale.

The Venice biennale was born from a political desire aiming for a better recognition of the Venetian region. Moreover, it had a strong touristic ambition and economical purpose; the Venice Biennale was, like all the following events of this kind, a “signal” more than a “content.”

In 1892, when the Royal Couple of Italy¹ announced its silver wedding anniversary, a group of artists, business men and intellectuals conceived the concept of the manifestation, which took place, three years later in the Palace of the Exhibition. Echoing the scientific and technical progress of the end of the century, the time experienced intense replenishment of the artistic world. It oscillated from academism and *avant-gardism*, in a relatively flexible logic, then it slowly slide towards a consecration system, aiming to enhance the exposed artists.

While the mobility of the elite, capitals and goods grew in Europe, Riccardo Selvatico² offered to widen the manifestation internationally. The different States financed their representation in the Venetian territory. In 1907, Belgium got the “ball rolling” in terms of national pavilions, quickly followed by Germany, Great Britain, Hungary, France and Russia, mirroring the Parisian exhibitions of the time. Numerous countries kept adding up, spreading beyond the Giardini area, throughout the city, between the Arsenale, the palaces and the churches. This tendency to expand, characteristic to the biennale, absorbed little by little new fields and complimentary festivals while diversifying their practices, like: the *mostra personale*, retrospectives, thematic exhibitions ritualized by famous curators.

The Western culture is mainly leading the constant confrontation of the cultural signs' heterogeneity to the normalization and standardization of cultural consumption. Even if some manifestations choose regionalist resistance, the majority of them contribute to styles' homogenization.

In addition to this tendency, the organization of those large exhibitions also implies standardization. This can be illustrated by the recent example of the archives' integration in the Venice biennale, for a direct and experimental use. They authorize, in Paolo Baratta's eyes³ two major dangers for a cultural institution like the Biennale: populism and conformism. However, Jacques Derrida⁴ reminds us that “to archive is to put in order, to register, to record, and to idealize in a core or a system. It automatically implies submission to rules, principles, partitions, and most of all implies that an authority is proceeding to its institutionalization.”⁵

The growing development of the biennale globally highlights the atomization of the base model. This logic follows the explosion of our globalized environment, in parallel with demographic growth and our communication systems getting more and more complex. This development principle goes back to the first gatherings of our species.

Indeed, “in order to maintain social relations in the group, social animals must permanently follow the evolution of feelings and interactions of others, and adjust to everyone's needs and moods.”⁶ Thus, we notice a direct link between the group size and the time dedicated to mutual washing, regulating social cohesion. In this sense, some type of vocal wash replaces the physical wash, which facilitates social links' extension and expansion of the group, most

likely taking source from physical movements' expression.

From there, each "complexification" is associated to a revolution of our production system and our energy needs. Oral language develops itself, then comes writing, printing, and today electronic connections permitting to spread one's social networks and live in much denser relational environments.

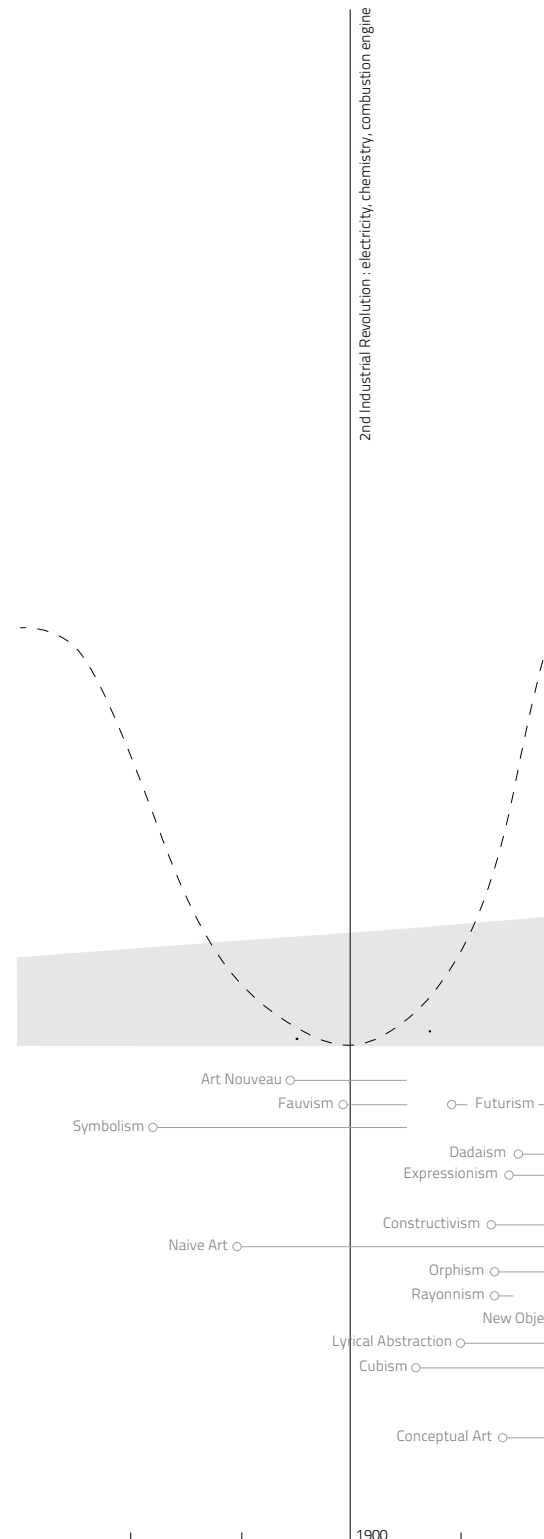
The sophistication degrees are also associated to a certain perception of the world: "oral cultures anchor in mythological conscience. Written cultures produce theological conscience. Printed cultures guide ideological conscience. The first electronic cultures arouse psychological conscience."⁷

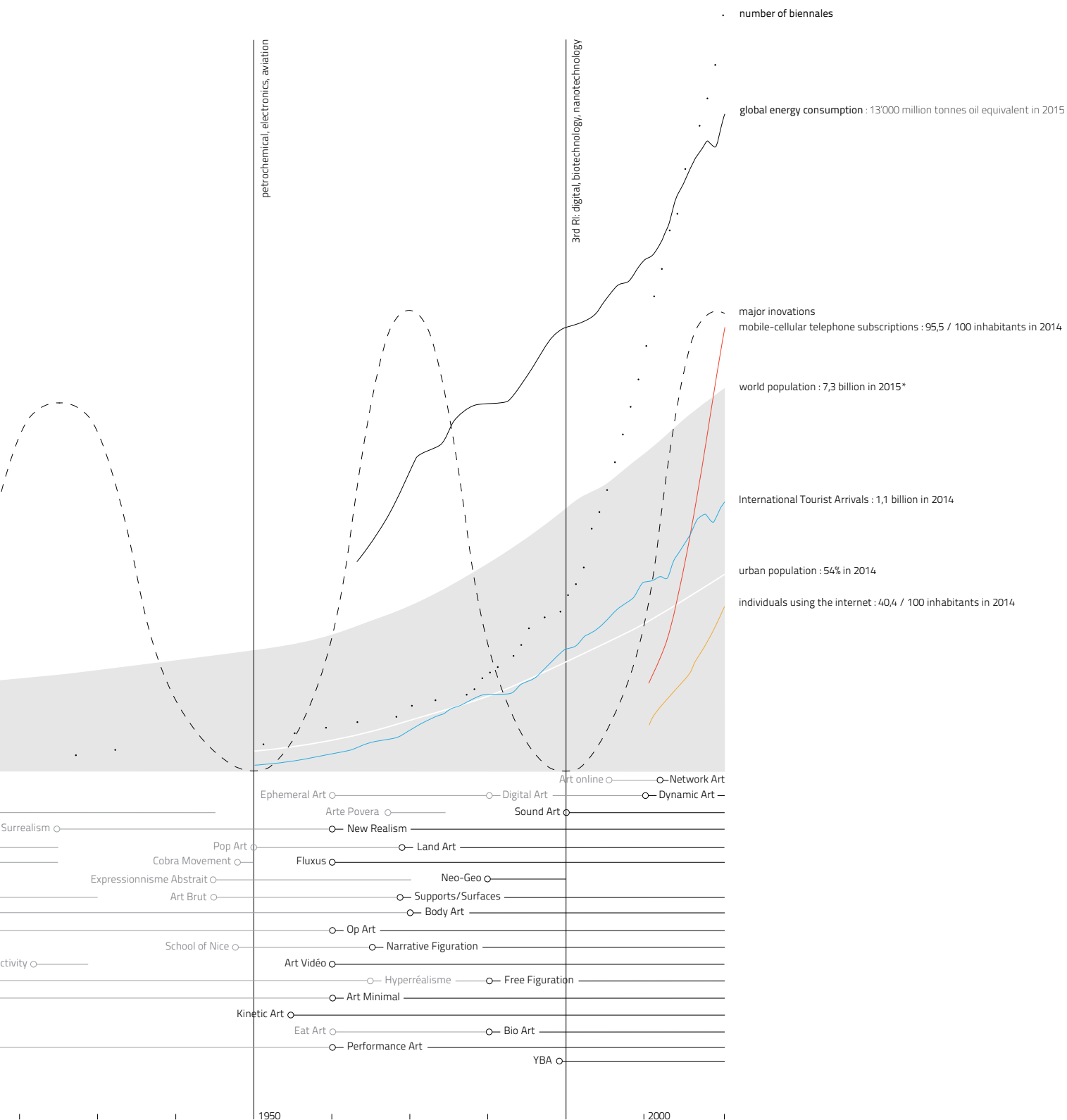
These numerous characteristics influence the biennales in their content and in their style; Art biennales, specially.

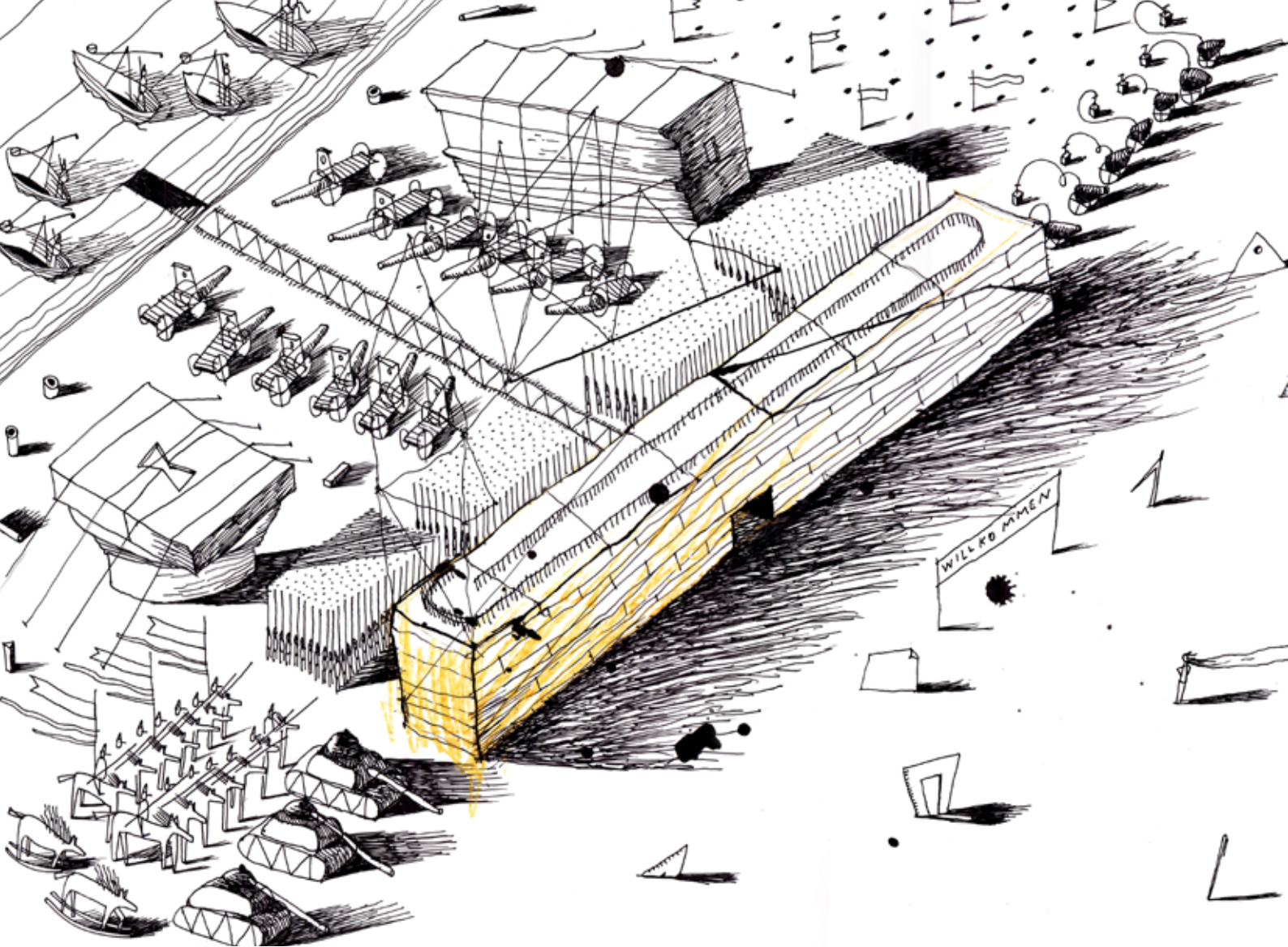
Our contemporary world sees the birth of an epistemological crisis as profound as the Renaissance: an art without a piece of work, without an author, and without a spectator. When Bernard Brunon declares: "with less to look at, there's more to think about,"⁸ the open process of diffuse creativity pushes us to rethink the social architecture of our museums and other spaces for representations like biennales, if we do not want to satisfy ourselves with art always more *de-ceptual*.

gap

1. Umberto I and Margherita Teresa Giovanna.
2. Venice mayor, head of a progressive group from 1890 to 1895.
3. Former Italian minister; President of the Venice biennale from 1998 to 2000, then again since 2008.
4. French philosopher, born in El Biar (Algeria) in 1930 and died in Paris in 2004.
5. Estelle Bories, Marianne Le Galliard, "Du bon usage des archives," Culturevisuelle (June 2014). <http://culturevisuelle.org/attractions/archives/82>
6. Robin Dunbar, "Le langage crée le lien social," La Recherche (April 2011). <http://www.larecherche.fr/savoirs/dossier/aux-origines-du-langage>
7. Jeremy Rifkin, *Une Nouvelle Conscience pour un Monde en Crise: Vers une Civilisation de l'Em-pathie*, (Paris: Les liens qui libèrent éditions, 2011).
8. Stephen Wright, *Vers un art sans œuvre, sans auteur, et sans spectateur* (catalog of the XV Biennale of Paris, 2006).







Mensura Mundi

Vulpio

Davide

Text

by

Ficele

Alberto M.

Drawings

by

The bricks of the vault, that covered the world for long time, fell from the sublime sky door.
And fell, for Marco Sarpathy, the majesty dreams fed since he were young, as the one of revealing to the world the secret of the human activity of building – building symbols – that every architect pursues as his chimera.

And mankind was closing the shop: once commerce interrupted, a long winter pounced on the world and everyone remained in the ancestor's house waiting the consumption of his fortune.

An enormous wall was erected in the south side of China to prevent the immigration from India and the Southwestern Asia; This straight, mighty and thick construction became the *mensura mundi*: a measure of the world and of all human actions, especially when it comes to architecture; it almost measured a fourth of earth's diameter and because, in any geometry, spheres and circles' measures are obtained from their rays, here China's inhabitants insisted on redrawing the world with this new wall.

North from this inflexible and heavy curtain the world didn't run a risk, living in peace and enjoying the most beautiful proportions that anyone could desire; in the bodies of its inhabitants as well as in the building where they dwelled; in the pregnancy of any idea like in the fulfilling of any purpose; in the nourishment of body as in that of soul, but in a very unrelated balance with Nature. A leaf didn't die before the time and as soon as a tree of heaven or a black locust extended their roots out of their furrow, they were leaded back there.

As it is natural for the species to pass across various worlds within the Planet which, when all is said and done, can be considered a no man's land for any individual, storms of starved and leprous men – maybe animals more than men – attempted to cross that highest border, falling under the enemy artillery. Thousands fell, so that others could walk on them, using corpses like ramps, to reach the top of that wall.

Nevertheless, the wall stood long centuries up to the day when, due to the lack of metals to produce technology, long wars and the terrible Malacca's fever, mankind decreased to eight hundred million. Only the more simple structure in the cities hold on: every piece of steel or glass was stolen to do weapons or ships and still stood old beloved masonries, perfectly preserved. The wall broke, it was bypassed by many, not only savages but mostly by tired men, lost and disenchanted, some of them even happy. Trees of heaven, black locusts, lichens and salamanders grinded the world's ruins and easily pulverize its powerful concrete foundations. In the south, a crowd of famished animals pined in their anger and the misery of the soil that bore it. Faint torch were lighted up in poor houses, baiting fierce animals chasing easy quarries. Mankind went to sleep, like a shop closing at the end of the day counting profits, penalties and frauds.

Marco Sarpathy was staring at the already dried Lagoon, buried under sand by little rivulets operating against its profoundness. Even his folks, The Book's People should have consider themselves no more chosen but abdicate to some other people who could stand the boredom and the stifling men which, sparkled throughout the continents, had started to forget everything, even the Pitagora's theorem, the Forbidden and the Eternal city, their refined tools they were used to, the precious medicines, the philosophy. Everybody's mind expiated troubles which previous generations should have born; but was forgetting, powerless, everything the mankind had gradually conceived and accumulated, until that moment. At this rate – was thinking Marco Sarpathy – we're going to renounce even to the wheel. However, nobody believed that it could happen, observing the barren draining of the Arsénale and some ancient piece of wood there torn and the machines supporting some dreamlike hologram, tangled on the sea bottom of a sumptuous past.

The previous events celebrated the luxury of perfect world and their creations wanted to measure it; because to measure is an act of comparison between a certain quantity, which is a concept or a model and another one, always real. It is counting by continuous numbers or by discrete and counting is dividing, separating; and separating, in place of uniting, had been the degeneration of the measure, that for others should have been a bridge. It happened – Sarpathy thought – because they lost the meter and now, for this reason, we cannot count or construct anything anymore.

This is precisely what we must show in this last Biennale.



INTRO

In 1957, the British cognitive scientist Colin Cherry famously wrote that "noise is the ultimate limiter of communication" pinpointing that our lives are driven by social interactions and communication, being the only tool we all possess to be determined as human beings, must be intelligible in order to be effective.

Still, what happens when communication becomes cacophony and when what was supposed to have sense "glitches"?

Glitch, defined for the first time in 1965 as an irritating disturbance by Time Magazine, refers to an unexpected result of a malfunction. Even though this term is mostly used in the computing and electronics industries, it has recently been adopted by the creative disciplines too: well-known examples of this emerging tendency are the fields of glitch art and glitch music. Of course, the practice of Glitching is related to technology and to the aesthetic of the "Machine," so it might seem to be an idea strictly related to the post-Fordist society we live in and to the notion of virtuality, but it may also be related to other ideas such as "error," "failure" or "useless." From this point of view, Glitch assumes other meanings invoking new aesthetic and existential possibilities and perhaps becoming a strategy and/or an effect able to subvert the status quo, whether it is aesthetic or political.

The next issue of Burrasca will be focused on the understanding of the reasons why Glitch has recently established a broader and multidisciplinary meaning, on what it means and on the illustration of possible applications of such a notion in the creative disciplines, particularly focusing on Architecture and Urban Design.

Burrasca is pleased to receive submissions that investigate Glitch under this slant, embracing the larger number of matters included in it.

DEADLINES

ABSTRACT — deadline 15/07/2015

Submit 100 words that better describe both the form and the content of your contribution. Please, also add 5 keywords and your short bio in 25 words.

We will reply to you in few days.

SUBMISSION — deadline 30/08/2015

We accept 2 kinds of contributions: essays textual or graphicsvisual.

If your submission is an essaytextual (e.g. essays, interviews, articles and anything else you might suggest), you have to please write a maximum of 1300 words. We prefer a really simple and plain style edited according to the Chicago Manual of Style, 16th edition. Please attach also minimum 3 high res CMYK images.

If the submission is a graphic visual work, (e.g. photo-essays, graphics, illustrations or projects), please consider a maximum field of 4 A4 21x27.5 cm pages or 2 42x27.5 cm and contact us for additional information; you can also propose 2 A4 pages side by side.

Burrasca's board encourages the submission of any kind of inventive material and original contributions by every person, even independent thinkers and people who are not related to academic institutions. Burrasca is a printed series of publications with ISBN codification released twice a year. Please contact us if you would like to submit material that does not seem to fit in our criterias.

CALL FOR SUBMISSION GLITCH ISSUE #3

KEYWORDS

/ Glitch as an error and/or as a fake mistake produced to generate new kinds of effects

/ How glitch is today used in Architecture and in the Arts

/ Ideas about what Glitch is, its definition and its understanding

/ Possible theoretical speculations about its definition and its poetics

Artworks or projects investigating this issue

CONTRI

Tellas

Grown up in Sardinian's harsh lands, Tellas' research is based on a non-urban aesthetics, his works are a personal and intimate vision of the elements of natural landscapes. Listed as one of the 25 most interesting street artists worldwide by the Huffington Post US in 2014, Tellas develops his art in various fields: drawing, painting, installations, printing techniques, audio-video productions.

Bianca Vagnoli was born in Siena in 1993. Graduated in graphic art, she is currently studying graphic design at the University of Bologna. She is a columnist for the magazine "Mucchio Selvaggio."

Olmo Martellacci

is currently a student at the Polytechnic School of Genoa and he is member of the architectural collective HC2M. At the moment, he is working on an urban research on the foundation city and its taxonomy in contemporary architecture.

Boris Hamzeian

graduated at the Polytechnic School of Genoa. He is a member of HC2M. He is currently researcher at I2A where he is following a research on the political value of urban scale-architecture.

Thomas Mical is Associate Professor of Architectural Theory at the University of South Australia. He has taught and researched architecture in the US, Canada, and Australia. His recent work with the Max Planck Institute in Florence is on Hypermodern Architecture, and he is currently developing new work on Everyday Magical Urbanism.

Paolo Portoghesi is an Italian architect, architectural theorist and professor. He founded the magazine Controspazio in 1966 and was the dean of Milan Polytechnic in 1968. Today, after the direction of different magazines, he directs "Natura & Architettura" and teaches at the Sapienza University in Rome. Prolific writer and theorist, as an architect he works all over the world and his projects have always been about the actualization of history in a modern shape. Today he is working towards the definition and realization of the "Geoarchitettura."

Stephanie Akkaoui Hughes

After working with Koolhaas at OMA for five years, Stephanie founded AKKA, an architecture and design studio driven by the vision of Architecting Interaction, specialised in creating contexts to foster interactions.

Adrian Labaut Hernandez studied architecture three years in Havana and others three in Milan, Italy. He worked with Degli Esposti Architetti and Enrique Norten. He had workshops with Bolles and Wilson. He produced the film Vincent for the Festival of Young Filmmakers in 2011 and some other small architectural projects.

Anna Kononova was born in Moscow in 1992, she holds a Bachelor of Architecture from the Institute of Architecture, State Academy of Moscow. Currently she is a master student at Politecnico di Milano. For two years she has been working on projects in the fields of architecture and graphic design with Adrian Labaut.

BUTORS

Mika Savela is a Finnish architect currently based in Hong Kong, where his PhD research deals with architectural curating and the narrative of urban China.

Joseph Grima is an architect, writer and editor based in Genoa, Italy. He has previously edited Domus magazine and directed Storefront for Art and Architecture. He has curated exhibitions and presented work in numerous international venues including the Venice Architecture Biennale, New York's New Museum of Contemporary Art and the Triennale di Milano.

François Roche (Paris, 25 February 1961) is one of the most important French architects whose works investigate and articulate real and / or fictional confusing narration and physical production.

Soon after his graduation at the Versailles school of architecture in 1988, Roche founded an organization, which is nowadays called New-Territories. Since 2006 he is Visiting Professor at Columbia-Gsapp program and he was a Visiting Professor at USC-Los Angeles in charge of robotic expertise & narration.

Gruppo Informale is a group of architects born in 2009; their work focuses on the architectural themes of reuse, self-building, participation and reduction of costs. Over time they became a sort of platform for collective work where mutual training and interchange extend the sustainability matter from a purpose to a process.

Davide Vulpio
Born in Apulia – a white land of white cubes that rest on the naked rocks – he holds a master of architecture from Politecnico di Bari; he loves to complicate his own life trying to do structural analyses that normally only engineers would handle.

Alberto Maria Ficele
studied architecture at Politecnico di Bari and at ENSA in Versailles. Graduated in 2012, he worked with Nicola di Battista, Max Dudler and Antonio Citterio. Currently he lives in Paris where he works with Nicolas Laisné Associés.

Etienne le Beschu de Champsavin HMONP architect, he graduated from the ENSA Paris-Malaquais after studying at the ISA St. Luc Brussels and in the ENSA Versailles. He has been working in Geneva since 2013.

Michael Hadjistyllis is an architect and urban designer, currently working at the Office for Metropolitan Architecture. Together with Stefanos Roimpas, he was the curator of Cypriote Pavilion of the fourteenth Architecture Venice Biennale.

Burrasca was born in 2013 by a group of sixteen architecture students and it is based in Genova. As a cultural association, we focus on thinking and realizing different activities: from independent architectural publications to exhibitions and other editorial and graphic projects.

This association, created as a sort of think tank, aims to be a platform of discussion by which we want to propose reflections, information and activities about Architecture under a large range of meanings. Each Burrasca's publication tackles one theme. Contributions are collected by a call for submission. Burrasca's intent is then to make emerging relationships appear.

The interpretation is both graphic and editorial and it is build up trough illustrations and extra content. We encourages inventive and original contributions from every person, even independent thinkers and people not related with any academic environment. This open structure provide us with the most diverse kind of contributions, succeeding in representing our fast-changing world. In the same way we give a great importance to illustration which is in our thoughts a powerful mean able to communicate Architecture to a wide audience.

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Giulia Garbarini
Francesco Garrone
Luigi Mandraccio
Carlo Occhipinti
Giacomo Pala
Francesco Pestarino
Federico Sarchi
Greta Scarzo
Stefano Stecchelli

info@burrasca.eu
www.burrasca.eu

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POSTER ARTWORK TELLAS

TRANSLATIONS

Giacomo Pala

CONTRIBUTORS

Boris Hamzeian
Olmo Martellacci
Bianca Vagnoli
François Roche
Stephanie Akkaoui Hughes
Michael Hadjistyllis
Adrian Labaut
Anna Kononova
Paolo Portoghesi
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Ilaria Cazzato
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PUBLISHED BY

Burrasca, based in Genova

Printed in May 2015

ISBN: 9788894046618



s.f. si riferisce al vento abbastanza forte appartenente all'ottavo grado della scala di Beaufort, in grado di strappare facilmente ramoscelli dagli alberi e rendere difficoltoso camminare controvento. Nel mare la burrasca comporta onde alte. Le creste si rompono e formano spruzzi vorticosi che vengono risucchiati dal vento. La velocità del vento di una burrasca in genere varia tra i 34 e i 40 nodi (vale a dire dai 63 ai 75 km/h oppure dai 17.2 ai 20.7 m/s). L'altezza media delle onde marine in genere è di 5.5 metri.

/sto:m/ A violent disturbance of the atmosphere with strong winds and usually rain, thunder, lightning. An intense low-pressure weather system; a cyclone. A wind of force 10 on the Beaufort scale (48-55 knots or 88-102 km/h); the waves in a storm are usually about 5.5 meters high.

