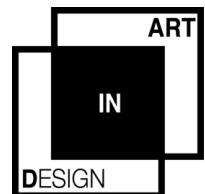




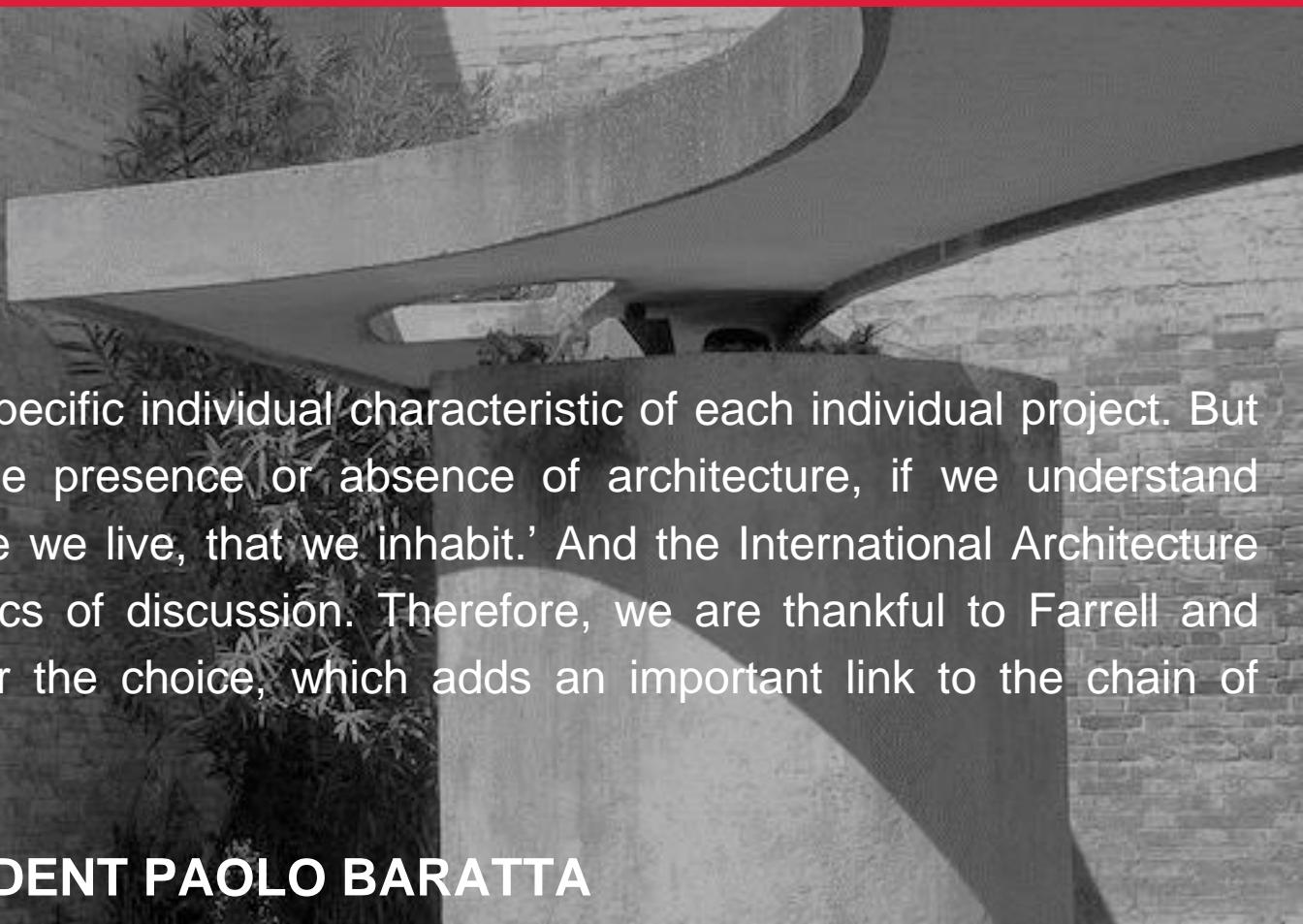
16TH INTERNATIONAL ARCHITECTURE EXHIBITION

VENICE BIENNALE



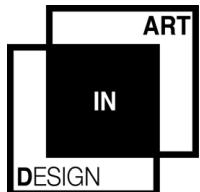


la Biennale di Venezia di Architettura



“The desire to create **FREESPACE** can become the specific individual characteristic of each individual project. But space, free space, public space can also reveal the presence or absence of architecture, if we understand architecture to be ‘thinking applied to the space where we live, that we inhabit.’ And the International Architecture Exhibition will offer us examples, teachings, and topics of discussion. Therefore, we are thankful to Farrell and McNamara for having accepted our invitation and for the choice, which adds an important link to the chain of Exhibitions held over the years.”

BIENNALE PRESIDENT PAOLO BARATTA





NORMAN FOSTER

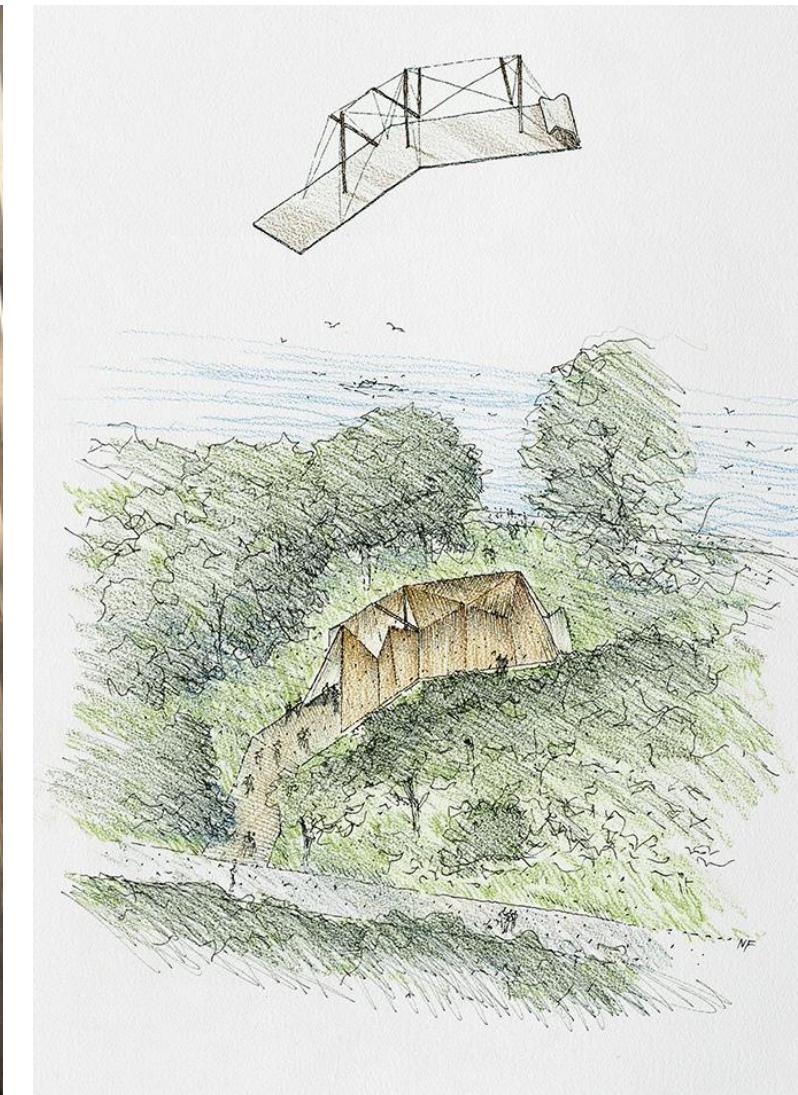
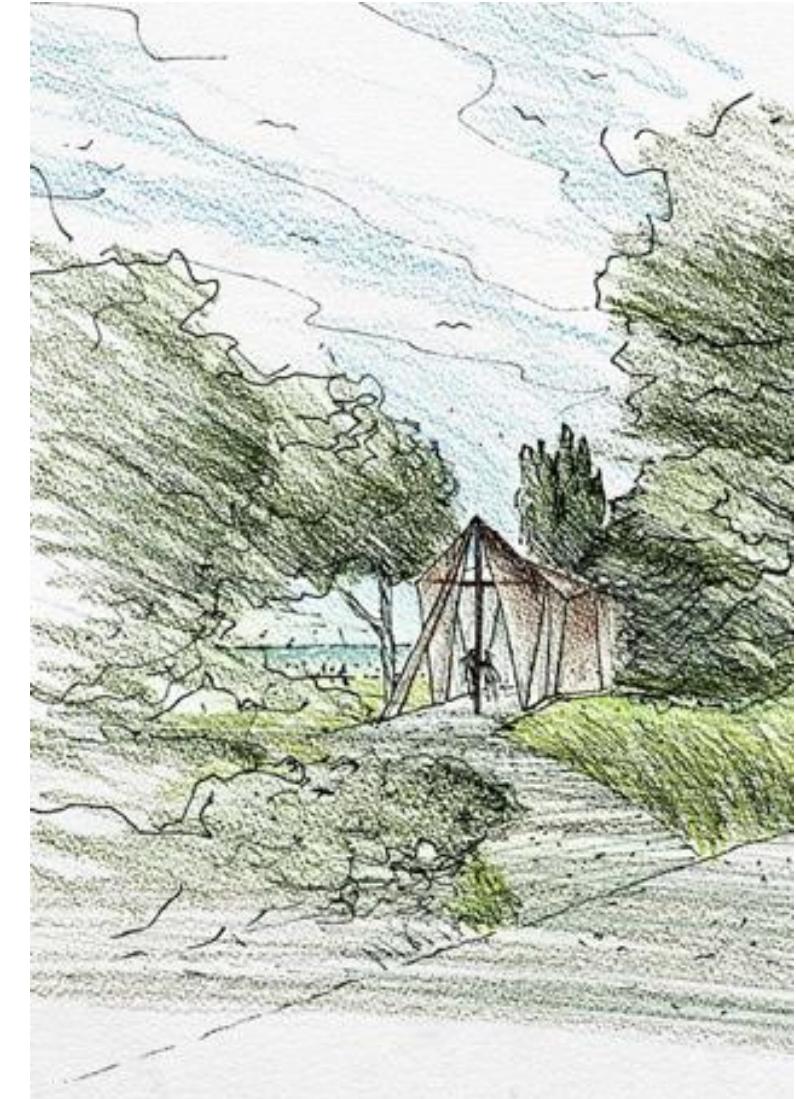
HOLY SEE CHAPEL, San Giorgio

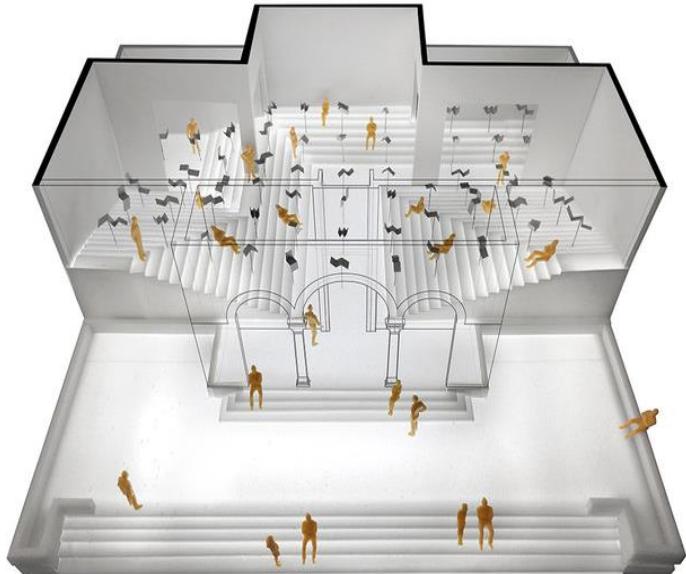
Eleven temporary constructions commissioned by the **Vatican Pavilion** - curated by Francesco Dal Co.

The island of San Giorgio Maggiore is hosting the Asplund Pavilion, designed by Map Studio, and ten chapels built by Andrew Berman, Francesco Cellini, Javier Corvalán, Flores & Prats, Teronobu Fujimori, Sean Godsell, Carla Juaçaba, Eduardo Souto de Moura, Smiljan Radic, and **Norman Foster**.

“It was like a **small oasis** in the big garden, perfect for **contemplation**. Our aim is to create a **small sanctuary space** diffused with dappled shade and removed from the normality of passers-by, focussed instead on the **water** and **sky** beyond,” Norman Foster.

ARTinD NEWSLETTER VENICE BIENNALE 2018





THOM MAYNE

EMERSON COLLEGE, L. A.

3D-PRINTED MODEL

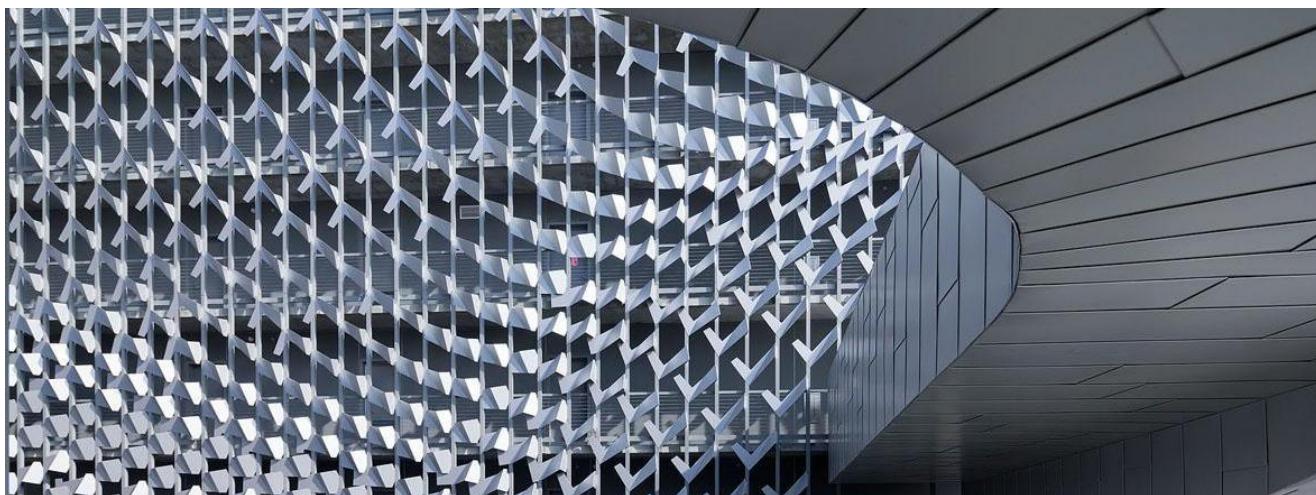
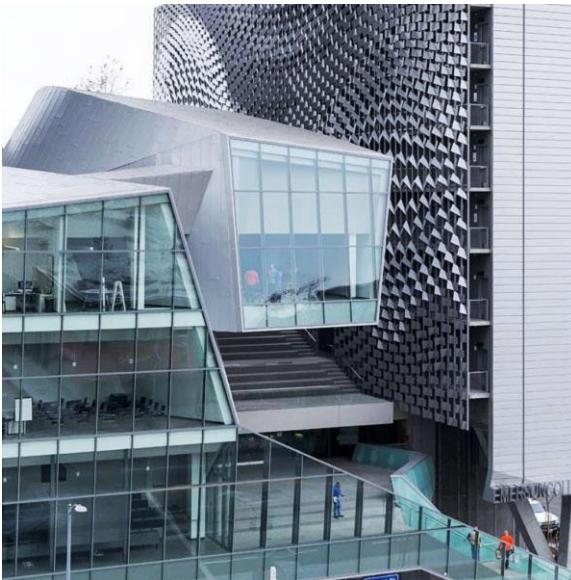
GREEK PAVILLION, Giardini



“The School of Athens,” project is examining the architecture of the **academic commons** - from Plato’s Academy to contemporary university designs. The School of Athens is an ambition; a **utopian vision of a free**, open, informal, and **common space for learning**. It is an in-between space. Neither inside nor outside, not quite a room, but also not simply a space for circulation.

Fifty-six 3D-printed models of educational spaces from around the world and different architectural periods, both built and unbuilt.

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THOM MAYNE

EMERSON COLLEGE, L. A.

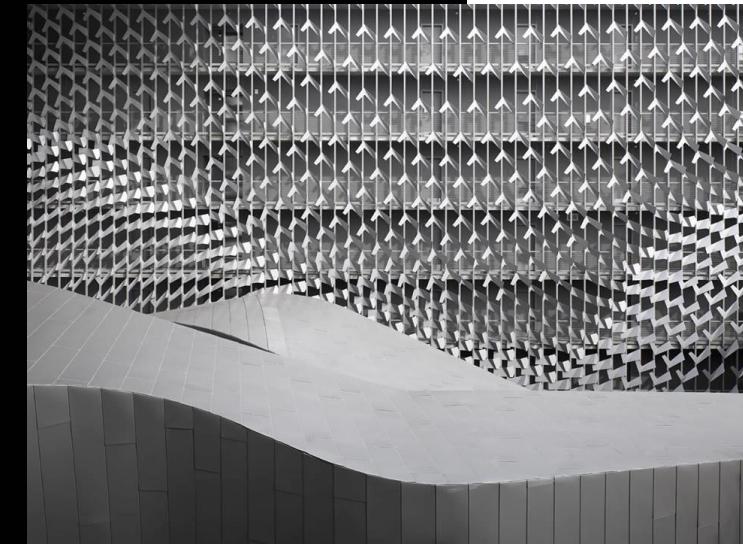
3D-PRINTED MODEL

GREEK PAVILLION, Giardini

Bringing student housing, instructional facilities, and administrative offices to one location, ELA condenses the diversity of a college campus into an urban site.

Evoking the concentrated energy of East-coast metropolitan centers in an iconic Los Angeles setting, a rich dialogue emerges between students' educational background and their professional futures.

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PETER ZUMTHOR

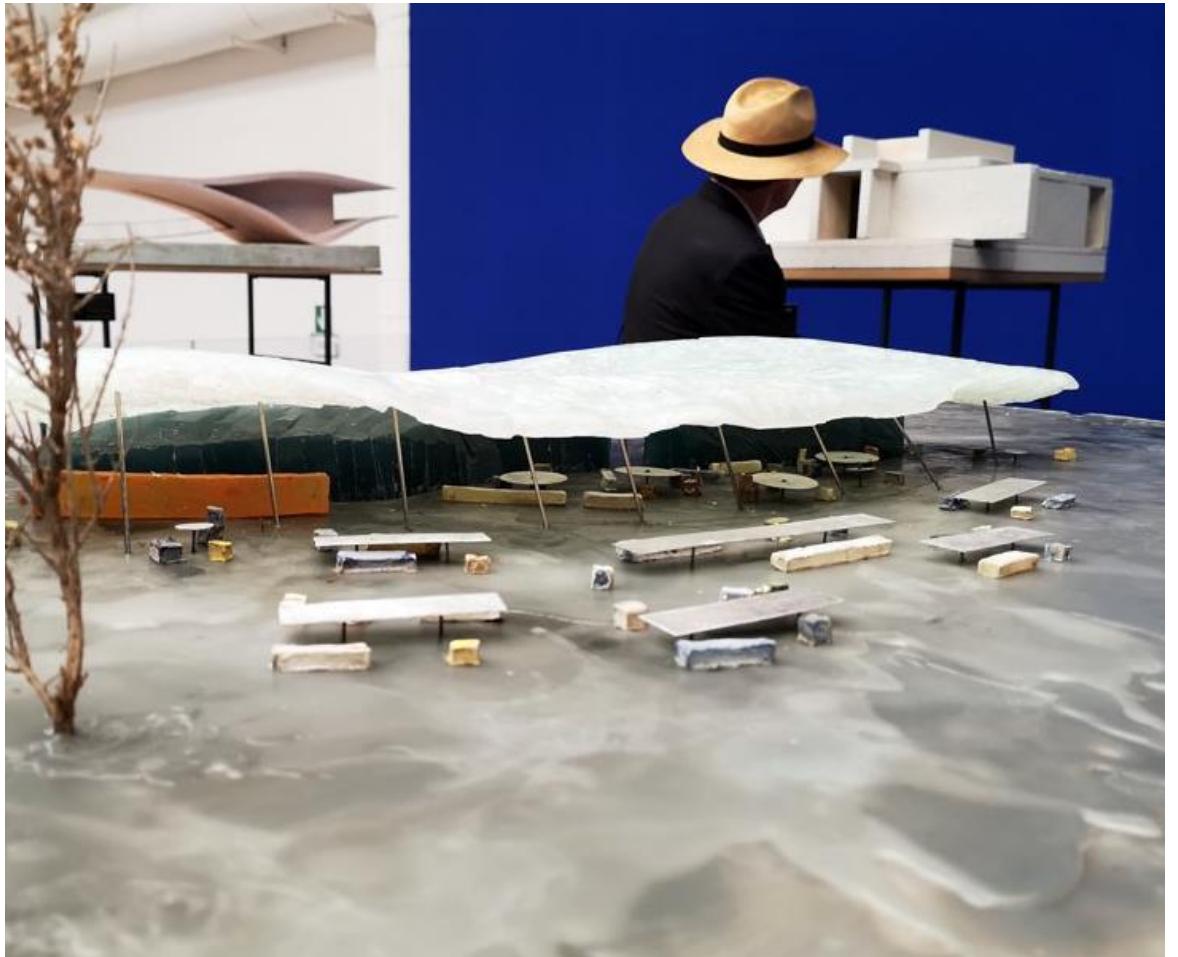
BIENNALE CENTRAL PAVILION, Giardini

Peter Zumthor was asked by the curators of the 16th International Architecture Exhibition to contribute to the event as part of the Biennale's Central Pavilion occupying the entire upper level of the venue's largest space, the **models on display** document a wide range of Zumthor's work, with realized and unrealized **projects** on view.

"In this exhibition, Zumthor sets out a workshop of his models for us to enjoy, allowing us the opportunity to **explore his own journey** from thoughts and memories to actuality, to **his spaces that nourish the soul**," Farrell and McNamara.

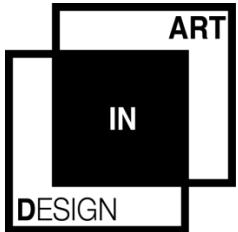
"Our models — structural, sculptural, atmospheric, always different — **aim to discover** and show the **physical presence** of building and place, they help us to **understand**, to **think** and to **dream**. We make them to hold the promise of the object we are looking for" Peter Zumthor.

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ART
IN
DESIGN



ARTinD 2018 GOLDEN SECTION CARPETS COLLECTION



BEN VAN BERKEL

PETER EISENMAN

NORMAN FOSTER

SOU FUJIMOTO

THOM MAYNE

ALESSANDRO MENDINI

PIERO AND NATHALIE SARTOGO

PETER ZUMTHOR

