la Biennale di Venezia
14th International Architecture Exhibition

Statement by Paolo Baratta
President of la Biennale di Venezia

With Rem Koolhaas our aim is to create an exceptional, research-centered Architecture Biennale. There are many new features, thanks in part to the fact that Rem has planned an event that involves all of la Biennale’s sectors.

A new role for the pavilions of participating countries
Let’s begin with the part of the exhibition represented by the pavilions administered independently by the participating countries—whose presence is a unique prerogative of the Venice Biennale. This time, the various commissioners and curators have not been simply informed of the theme adopted by la Biennale curator for “his/her” exhibition. The curator has instead set aside a specific argument for the contribution of all the pavilions (Absorbing Modernity 1914–2014); the suggestion was generally accepted and thus the national pavilions will themselves contribute to and be involved with the overall exhibition theme, entitled Fundamentals, and this will constitute a sizeable part of the overall work. With this initiative, we aim also to give renewed impetus to the relationship between pavilions and the main exhibition. The presence of the national pavilions in our exhibition has over the years resulted alternatively in aspirations to display the specific features of national identity or, on the contrary, to show the country’s ability to be a protagonist in the cosmopolitan world of art and architecture. With the formula adopted this year, the two possible aspirations—one’s own history and participation in modern society—combine, imparting new energy to the pluralism typical of the Biennale. Perhaps for this reason too, the number of participating countries has risen from 55 to 65.

La Biennale Exhibition
The history of the past one hundred years and the various ways adopted in different countries to absorb the modern constitutes the prelude to the Elements of Architecture section hosted in the Central Pavilion, where the curator offers the contemporary world those elements that should represent the reference points for the discipline, and its dialogue with clients and society. The involvement has been truly bold and innovative. To this must be added the special involvement of the curator in the separate Monditalia section in the Corderie, where some aspects of the situation in Italy are collected and shown through forty research projects conducted ad hoc under the guidance of Rem, to remind us of the complexity of this reality without complacency or prejudice, which is paradigmatic of what happens elsewhere in the world; a reality in which correlated problems not only must not be denied or concealed, but must be deliberately experienced as sources of regeneration and hence also as points of reference for architecture.

A research-based Exhibition
The role and task the curator has assumed differ profoundly to that of an arranger of distinct presences, of architects invited to talk about themselves, their work or their thinking, as occurred in past years. This time, the exhibition is the result of research effected under the guidance of the curator. There are some historic precedents to this in some of the early Architecture Biennales, but
nothing comparable. The spirit of research is always something with which la Biennale concerns itself; but here it is la Biennale itself that is doing the research. And we are convinced of the importance of this development and this extraordinary opportunity Rem has offered us.

The participation of the Dance, Music, Theatre and Cinema sectors
It is well known that la Biennale operates in different sectors, not just in Art and Architecture (and in particular in Dance, Music, Theatre, and Cinema). And here too, Koolhaas has left nothing to chance. The Exhibition will include (in the Monditalia section) the presence of activities from these different Biennale sectors. Here, Dance, Music, Theatre, and Cinema will have dedicated spaces in which to present elements of complex life and spaces in which architecture may be imagined or planned. Our Directors of Dance, Music, Theatre, and Cinema have accepted the challenge and will be developing most of their programs (Festival and College) within the Corderie dell’Arsenale in the Architecture Exhibition. Never has all the Biennale been in the one exhibition so much as this year.

Why research exhibitions?
Why the need to undertake some in-depth research rather than offer a simple up-to-date portrayal of architects’ work? This is a need already felt in the field of art, and now in architecture too. Last year, la Biennale Arte was founded more than usual on a commitment to direct research by the curator. We said that this was useful for la Biennale so it could measure up with developments under way in the field of contemporary art. Contemporary art, which from avant-garde has become habitual, steered by the market and drowned in the unstoppable and pervasive distribution of images all around us, runs the risk of drifting towards conformity, with a dilution and trivialization of the relationship between the works and the observer, to the point of generating lack of interest. And in this context, the Art Exhibition, the Biennale of Massimiliano Gioni, reaffirmed and documented the need for man to create images free of practical intent, impelled by the urgency of his obsessions and utopias. And in architecture? For years, we have stressed the gap between architecture and civil society (individuals and institutions), which should instead express a demand for architecture; we note the dualism between excess and indifference in recent developments and here too, we see a danger of conformity, favored by economy and technology. For architecture, as for art, any developments should instead be guided by the conscious ability to express needs and desires. Here, with great courage and ambition, Koolhaas has reviewed the history of modernity in the past hundred years, and offers a new perspective of those “elements” that should constitute the points of reference for a regenerated and topical relationship between ourselves, our civilization, and architecture (Elements of Architecture).

La Biennale as “machine of desires”
We have stated the reasons urging us to look to research rather than a simple updating of what is going on. While information gains new tools and updating becomes simpler, it is those dangers of conformity and indifference that preoccupy us; indifference and conformity lead to passiveness and even extinguish the desire for art and architecture. A Biennale exhibition has the duty to oppose this; it has to know how to trip up this move towards conformity and revitalize those desires. Rediscovering “points” of reference to better express those desires is one of the ambitions of the present research, which is of course addressed to the professionals but looks to the general public above all.
A festival on display
On top of the presence of Dance, Music, Theatre, and Cinema, the Architecture Biennale will be enriched with discussions, meetings, debates (*Weekend Specials*) throughout the duration of the Exhibition which, given the special commitments made, has been extended to six months. The “Biennale Sessions” project, aimed at Universities, and Architecture Faculties around the world in particular, will be active again this year, as in every Biennale. And as in every Biennale, an important “educational” system aimed above all at the new generations will also be active.

Acknowledgements
I wish to thank our partner, Rolex, and all the other companies that have generously assisted and helped us. I also wish to thank all the international public institutions and the many donors who have been of the greatest importance in the realization of the 14th International Architecture Exhibition.
My thanks to the Ministry for Cultural Affairs, which maintains its firm support at a time that is not easy for the public finances, together with the local institutions that support la Biennale in various ways: the City of Venice and the Veneto Region.
I extend my thanks to the Authorities who are variously involved and have an interest in the structures in which we work, and to the Venetian Soprintendenze.
My warm thanks also to Rem and all his collaborators, the numerous researchers involved in putting together this Exhibition. I thank, too, the directors of the Dance, Music, Theatre, and Cinema sectors: Virgilio Sieni, Ivan Fedele, Àlex Rigola, and Alberto Barbera.
My final thanks go to the staff of la Biennale who have worked with their usual professionalism in realizing this Exhibition.
la Biennale di Venezia
14th International Architecture Exhibition
Fundamentals

Venice (Giardini and Arsenale), June 7 – November 23, 2014
Preview: June 5 – 6

Venice, June 5, 2014 – The 14th International Architecture Exhibition, entitled Fundamentals, directed by Rem Koolhaas and organized by la Biennale di Venezia, chaired by Paolo Baratta, will be open to the public from June 7 through November 23, 2014, in the Giardini and the Arsenale. The preview is on June 5 and 6 and the award ceremony and inauguration will take place on June 7.

65 National Participations will be exhibiting in the historic pavilions in the Giardini, the Arsenale, and the city of Venice. Among these, 10 countries will be participating in the Exhibition for the first time: Costa Rica, Dominican Republic, United Arab Emirates, Indonesia, Ivory Coast, Kenya, Morocco, Mozambique, New Zealand, and Turkey.

This year the Italian Pavilion is based in the Arsenale and organized by the Italian Ministry for Cultural Heritage and Activities with PaBAAC (general direction for landscape, fine arts, architecture and contemporary art), and it is curated by Cino Zucchi. The title of the exhibition is Innestil/grafting.

22 official Collateral Events, approved by the Director of the International Exhibition and promoted by international institutions, hold their exhibitions and initiatives in various locations in the city.

“"A Choral Research on Architecture!”, thus Paolo Baratta presents this year's edition: “With Rem Koolhaas we have created an exceptional, research-centered Architecture Biennale. Rem has planned an event that involves all of Biennale’s sectors, along with a bevy of researchers.

“Absorbing Modernity 1914–2014 has been proposed for the contribution of all the pavilions, and they too are involved in a substantial part of the overall research project, whose title is Fundamentals.

“The history of the past one hundred years prelude to the Elements of Architecture section hosted in the Central Pavilion, where the curator offers the contemporary world those elements that should represent the reference points for the discipline: for the architects but also for its dialogue with clients and society.

Monditalia section in the Corderie with 41 research projects, reminds us of the complexity of this reality without complacency or prejudice, which is paradigmatic of what happens elsewhere in the world; complexities that must be deliberately experienced as sources of regeneration. Dance, Music, Theatre and Cinema with the programmes of our directors (Virgilio Sieni, Ivan Fedele, Àlex Rigola and Alberto Barbera) will participate in the life of the section, with debates and seminars along the six-month duration of the exhibition.”
Baratta concludes: “While information gains new tools and updating becomes simpler, it is those dangers of conformity and indifference that preoccupy us; indifference and conformity lead to passiveness and even extinguish the desire for art and architecture. A Biennale exhibition has the duty to oppose this; it has to know how to trip up this move towards conformity and revitalize those desires. Rediscovering “points” of reference to better express those desires is one of the ambitions of the present research, which is of course addressed to the professionals but looks to the general public above all.”

Rem Koolhaas describes Fundamentals an exhibition that consists of three main components:

“Absorbing Modernity 1914-2014 / National Pavilions
For the first time, the national pavilions are invited to respond to a single theme…
65 countries – in the Giardini, at the Arsenale and elsewhere in the city – examine key moments from a century of modernization. Together, the presentations start to reveal how diverse material cultures and political environments transformed a generic modernity into a specific one. Participating countries show, each in their own way, a radical splintering of modernities in a century where the homogenizing process of globalization appeared to be the master narrative…

Monditalia / Arsenale
Also for the first time, Venice’s other biennales and festivals – Dance, Music, Theatre, Film – collaborate with architecture…
In a moment of crucial political change, we decided to look at Italy as a “fundamental” country, completely unique but also emblematic of a global situation where many countries are balancing between chaos and a realization of their full potential. The Arsenale presents a scan of Italy, established by 82 films, 41 architectural projects, and a merger of architecture with la biennale’s dance, music, theatre, and film sections. Each project in Monditalia concerns unique and specific conditions but together form a comprehensive portrait of the host country

Elements of Architecture / Central Pavilions
This exhibition is the result of a two-year research studio with the Harvard Graduate School of Design and collaborations with a host of experts from industry and academia…
Elements of Architecture looks under a microscope at the fundamentals of our buildings, used by any architect, anywhere, anytime: the floor, the wall, the ceiling, the roof, the door, the window, the façade, the balcony, the corridor, the fireplace, the toilet, the stair, the escalator, the elevator, the ramp. The exhibition is a selection of the most revealing, surprising, and unknown moments from a new book, Elements of Architecture, that reconstructs the global history of each element. It brings together ancient, past, current, and future versions of the elements in rooms that are each dedicated to a single element. To create diverse experiences, we have recreating a number of very different environments – archive, museum, factory, laboratory, mock-up, simulation…”

“Biennale Sessions” program for universities
The “Biennale Sessions” project is taking place for the fifth consecutive year. After the extraordinary success of the previous editions, la Biennale offers for the 14th edition the “Biennale Sessions” program directed at universities, fine arts academies, and research and educational institutions in the fields of architecture, visual arts and other associations. The goal of the “Biennale Sessions” is to encourage visits to the exhibition by groups of at least 50 students and teachers who will be assisted in the organization of their journey and stay. They will be able to organize seminars in a space made available to them free of charge by la Biennale. As of today, 90 international universities have already signed up for the “Biennale Sessions”.
“Meetings on Architecture”
This year “Meetings on Architecture”, organized by la Biennale, will be enriched during the six months of Exhibition by a wide calendar of events, which will animate the Arsenale with seven stages.
The “Weekend Specials” programme is conceived as part of the section Monditalia and is developed in several forms: documentary, workshop, conference, debate and performance.
National Participations will match their Pavilions’ presences with a series of live talks, debates and movie projections, all parts of the “Freeports” programme, which will function as counterpart of the Weekend Specials in the Arsenale’s Corderie during the weekdays.
Contributions to this year calendar are also given by directors of Dance, Music, Theatre and Cinema sectors of la Biennale. They will develop part their Festivals and College programmes during the Exhibition, in order to represent essential elements of how architecture can intersect real life and complex spaces. In October the 3rd International Conference “Archives and Exhibitions” will be held.

Educational activities are addressed to individuals and groups of students from schools of all grades, universities and architecture schools, professionals, companies, experts, fans and families.
The activities, conducted by selected staff trained by la Biennale di Venezia, are aimed at actively involving participants in both guided itineraries and workshop activities.

Publishing activity
This year the selection of publications includes the official Catalogue, a smaller version of the catalogue and 15 booklets dedicated to the Elements of Architecture.
The official catalogue (576 pages) illustrates the four sections of the 14th International Architecture Exhibition: Absorbing Modernity 1914-2014 (National Participations), Elements of Architecture and Monditalia (with the Weekend Specials, the Freeport and the activities of the Dance, Music, Theater and Cinema sectors), the Collateral Events. The small catalogue is a handy and essential tool for visiting the Exhibition: it features the same contents as the official catalogue but in a pocket-sized version. The catalogues are available in both the Italian and the English versions. The 15 booklets, published only in English, are dedicated to the Elements of Architecture (floor, wall, ceiling, door, roof, window, façade, balcony, corridor, fireplace, toilet, stair, escalator, elevator, ramp), and are the result of a study conducted in collaboration with a research team from the Harvard Graduate School of Design under the direction of Rem Koolhaas.
The graphic design of the three publications and the graphic identity of Fundamentals are designed by Irma Boom. Marsilio Editori is the publisher of all the editorial products.

The inauguration and awards ceremony of the 14th International Architecture Exhibition will be held on Saturday, June 7, in the Giardini at 11, with the conferral of the Golden Lion for Lifetime Achievements to Phyllis Lambert, and official awards assigned by the international Jury.

The preview days and major events held through the 14th Exhibition will be reported with a wide coverage composed by live-streaming, reports and video-interviews that will be available at www.labiennale.org.

The 14th International Architecture Exhibition is carried out also thanks to Rolex, Partner of the event, Japan Tobacco International, Foscarini, Warner Music Group, Vela-Hello Venezia and Venice Excellence DEsign. Thanks also to Cleary Gottlieb Steen & Hamilton LLP, Adecco, Aernova, Ferrovie dello Stato Italiane and Knoll.
Our thanks to the Ministry of Culture, which at a challenging time for public finances is maintaining its decisive support, the local institutions that support la Biennale, the City of Venice and the Regione del Veneto. We extend our thanks to the authorities that are concerned with the buildings in which the Exhibition is held, and the Venice Soprintendenze.

Thanks to Rem Koolhaas's team and the Biennale's staff for making the Exhibition possible.
Thanks to the Directors of the Biennale Danza, Musica, Teatro and Cinema: Virgilio Sieni, Ivan Fedele, Àlex Rigola and Alberto Barbera.
We would also like to thank our many donors, who have been essential in the realization of the 14th Exhibition.

**IMAGES** of the 14th Exhibition can be downloaded from this link:

Account: biennale2014
Password: architecture

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Fundamentals

Rem Koolhaas
curator of the 14th International Architecture Exhibition

After several architecture Biennales dedicated to the celebration of the contemporary, Fundamentals looks at histories, tries to reconstruct how architecture finds itself in its current situation, and speculates on its future. Fundamentals consists of three interlocking exhibitions, each one differing from previous biennale models in key ways...

Absorbing Modernity: 1914–2014 / National Pavilions
For the first time, the national pavilions are invited to respond to a single theme...

65 countries – in the Giardini, at the Arsenale and elsewhere in the city – examine key moments from a century of modernization. Together, the presentations start to reveal how diverse material cultures and political environments transformed a generic modernity into a specific one. Participating countries show, each in their own way, a radical splintering of modernities in a century where the homogenizing process of globalization appeared to be the master narrative...

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Rem Koolhaas would like to thank the following donors to the 14th International Architecture Exhibition:

Gieskes-Strijbis Fonds
Swarovski Foundation
Akzo Nobel
V-A-C Foundation Moscow
Blavatnik Family Foundation
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Rem Koolhaas (Rotterdam 1944)

Biographical notes

Rem Koolhaas founded OMA in 1975 together with Elia and Zoe Zenghelis and Madelon Vriesendorp. Koolhaas worked as a journalist and screenwriter before beginning architecture, and writing has remained central to his architectural practice. At the same time as designing buildings around the world with OMA, Koolhaas works in non-architectural disciplines – including politics, publishing, media, fashion, and sociology – through his think tank and research unit, AMO.

After studying at the Architectural Association in London, and at Cornell and the Institute for Architecture and Urban Studies in the US, Koolhaas wrote Delirious New York (1978) and simultaneously began producing projects and proposals with OMA. In 1995, S,M,L,XL summarized the work of OMA in a 1,200-page book that redefined architectural publishing. As director of the Project on the City research program at Harvard University, Koolhaas produced the books The Harvard Guide to Shopping (2001), an analysis of the role of retail and consumption in society and architecture, and Great Leap Forward (2002), a study of China’s Pearl River Delta; he also produced studies on Lagos, Roman architecture and communism.

Recently completed OMA buildings include De Rotterdam, three interconnected towers on the river Maas; Shenzhen Stock Exchange; the G-Star headquarters in Amsterdam; the new headquarters for China Central Television (CCTV) – a tower reinvented as a loop – in Beijing; a new headquarters for Rothschild Bank in London; and Milstein Hall, an elevated slab that extends Cornell’s college of Architecture, Art and Planning.

OMA-designed buildings currently under construction include the Taipei Performing Arts Centre; three buildings in Doha, Qatar; the Bibliothèque Multimédia à Vocation Régionale, a four-story public library in Caen; and Bryghusprojektet in Copenhagen, a mixed-use project accommodating the new headquarters for the Danish Architecture Centre.

In 1998, Koolhaas established AMO as a platform for using architectural thinking in non-architectural realms. Recent AMO projects include research into the countryside (globally) and the Russian hinterland; the design of catwalk shows for Prada and Miu Miu; “Cronacaos,” an exhibition on preservation, at the 2010 Venice Biennale; participation in the EU Reflection Group think tank, with the task of making proposals for Europe in 2020; Roadmap 2050, a masterplan for a Europe-wide renewable energy grid; and the development of an educational program for Strelka, a new architecture school in Moscow. AMO has also guest edited an issue of Wired magazine as well as consulting on the future of Conde Nast magazines; proposed a “barcode” EU flag; and developed a curatorial masterplan for the Hermitage museum, St. Petersburg.

SELECTED BUILDINGS
De Rotterdam, Rotterdam, 2013
CCTV Headquarters, Beijing, 2012
Millstein Hall, Cornell, NY, 2010
Maggie’s Center, Gartnareyl, 2010
Wyly Theatre, Dallas, 2009
Prada Transformer, Seoul, 2009
Serpentine pavilion, London, 2006
Zeche Zollverein Museum and masterplan, Essen, 2006
Seoul National University Museum of Art, 2006
Casa da Música, Porto, 2005
Prada Epicenter, New York, 2001
Seattle Central Library, 2004
Netherlands Embassy, Berlin, 2003
IIT Campus Center, Chicago, 2003
Hermitage Guggenheim, Las Vegas, 2001
Maison à Bordeaux, 1998
Educatorium, Utrecht, 1997
Euralille Congrexpo + masterplan, 1994
Kunsthall, Rotterdam, 1992
Nexus World Housing, Fukuoka, 1991
Netherlands Dance Theatre, The Hague, 1987

SELECTED BOOKS
- Project Japan: Metabolism Talks, Taschen, 2011
- Al Manakh I and II, Archis, 2007 and 2010
- Content, Taschen, 2003
- Great Leap Forward, Taschen, 2002
- S,M,L,XL, Monacelli, 1995
- Delirious New York, Oxford University Press, 1978

SELECTED EXHIBITIONS
- (Im)pure, (In)formal, (Un)built, L’Ecole des Beaux-Arts, Paris, 2011
- OMA/Progress, Barbican, London, 2010
- Cronocaos, Venice Biennale, 2010
- Dubai Next, Vitra Design Museum, Weil am Rhein, 2008
- The Gulf, Venice Biennale, 2006
- OMA in Beijing, MoMA, New York, 2006
- Expansion and Neglect, Venice Biennale, 2005
- Image of Europe: Vienna, Brussels, Munich, 2004
- Content, Neue Nationalgalerie, Berlin, 2003
- Cities on the Move, Hayward Gallery, London, 1999
- Less is More, Milan Triennale, 1986
- Strada Novissima, Venice Biennale, 1980

TEACHING POSITIONS
- Strelka Institute, Moscow
- Professor in Practice of Architecture and Urban Design, Harvard University
- Architectural Association, London
- Institute for Architecture and Urban Studies, New York

SELECTED AWARDS
- Johannes Vermeer Prijs, 2013
- Golden Lion for Lifetime Achievement, Venice Biennale, 2010
- RIBA Gold Medal, 2004
- Praemium Imperiale, Japan, 2003
- Membership Legion D’Honneur, 2001
- Pritzker Prize, 2000
- Mies van der Rohe Award, 2005

EDUCATION
- Cornell University, 1972–73
Elements of Architecture
Central Pavilion

directed by
Rem Koolhaas

developed with
Amo

Federico Martelli
James Westcott
Stephan Petermann
Janna Bystrykh

Antonio Barone
Rebecca Bego
Ben Davis
Giulia Foscari
Alice Grégoire
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Jingheng Lao
Alison Ledwith
Difei Ma
Elizabeth Macwillie
Arthur Liu
Jielu Lu
Kurt Nieminen
Tiffany Maria Obser
Nicholas Potts
Annie Wang
Eric Williams
Max Wong

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Keller Easterling and Yale University
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Alejandro Zaera-Polo with Princeton University School Of Architecture

Arup
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The Harley Gallery, Welbeck Abbey
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Friedrich-Mielke-Institut Für Scalalogie
Nest
Walter Niedermayr
Het Nieuwe Insituut Rotterdam
Tim Nugent
Ostbayerische Technische Hochschule Regensburg
Claude Parent
Mit Senseable City Lab
The Shenzhen & Hong Kong Bi-City Biennale Of Urbanism\Architecture
Sobinco NV
Wolfgang Tillmans
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Arup Realtime Synthetic Environment
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Burg Hochosterwitz
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Cities collective: Adam Frampton, Jonathan D. Solomon, and Clara Wong
Claudi Cornaz
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Cultural Heritage Agency Of The Netherlands
Eoos / Eawag
Factum Arte, Madrid
Fondazione Giorgio Cini, Venezia
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Hans Werlemann
Jeld Wen Germany
William E. Jones
ajp bathrooms
Kinnarps
Kone
Lerch Bates
Lixil Corporation
London Transport Museum
Mecanoo Architecten
Mit Computer Science And Artificial Intelligence lab
Fondazione Musei Civici - Soprintendenza Speciale Polo Museale, Museo Archeologico Nazionale di Venezia
Museo Regional de Atacama
Museu De Prehistoria De Valencia
National Museum Of World Cultures, Amsterdam
Neil England, Historic Buildings Analysis
One Simulations
Permasteelisa Group

Peter Greenaway
Rapid Studio
Richard Henry
Rijksmuseum
Schusev State Museum Of Architecture, Moscow
Future Shape GmbH
Tate Liverpool
The Russian Museum Of Ethnography, St. Petersburg
The Trustees of The British Museum
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Toilet Museum Gmunden
Unifor
University Of Illinois At Urbana-Champaign
Vito Acconci & Claire Lehmann
Weald And Downland Open Air Museum
Zaha Hadid Architects
Monditalia
Exhibition Contributors

Exhibition contributors listed in order of location, following their geographical coordinates. Representing a scan that defines the exhibition geography in itself, the 41 projects will cross the Italian territory from South to North, and more extensively from Africa to the Alps and Europe.

1. Italian Ghosts
DAAR
32° 06’ 19” N / 20° 04’ 48” E

2. Post-frontier
Giacomo Cantoni, Pietro Pagliaro
34° 39’ 05” N / 18° 40’ 36” E

3. Intermundia
Ana Dana Beroš
35° 29’ 57” N / 12° 36’ 18” E

4. Theaters of Democracy
XML
37° 04’ 28” N / 15° 16’ 44” E

5. The Third Island Ag ’64 ‘94 ‘14
Antonio Ottomanelli
38° 26’ 29” N / 15° 54’ 01” E

6. The Architecture of Hedonism - Three Villas on the Island of Capri
Martino Stierli, Hilar Stadler, Nils Nova with a contribution by Francesco Vezzoli
40° 33’ 02” N / 14° 14’ 26” E

7. Legible Pompeii
Lucia Allais, MOS
40° 45’ 06” N / 14° 28’ 53” E

8. Pompeii, the Secret Museum, and the Sexopolitical Foundations of the Modern European Metropolis
Beatriz Preciado
40° 45’ 06” N / 14° 28’ 53” E

9. Antonioni’s Villa
Will McLean with an essay by Niklas Maak
41° 03’ 22” N / 08° 56’ 52” E

10. La Maddalena
Ilia Bêka & Louise Lemoine
41° 12’ 53” N / 09° 24’ 21” E

11. Cinecittà Occupata
Ignacio G. Galán
41° 51’ 07” N / 12° 34’ 31” E
12. **99 Dom-Ino**  
Space Caviar  
41° 52’ 38” N / 12° 34’ 34” E

13. **A Minor History within the Memories of a National Heritage**  
Stefano Graziani  
41° 53’ 09” N / 12° 28’ 35” E

14. **All Roads Lead to Rome. Yes, but where exactly?**  
Teresa Cos  
41° 53’ 36” N / 12° 28’ 58” E

15. **Rome - San Giacomo Hospital the Ghost Block of Giambattista Nolli**  
stARTT  
41° 54’ 27” N / 12° 28’ 39” E

Andrea Sarti, Claudia Faraone  
42° 21’ 05” N / 13° 23’ 56” E

17. **Assisi Laboratory**  
AMO, Giampiero Mariottini, Marco Sammicheli  
43° 04’ 26” N / 12° 36’ 25” E

18. **The Room of Peace (Siena)**  
Bas Princen  
43° 19’ 02” N / 11° 19’ 54” E

19. **Superstudio. The Secret Life of the Continuous Monument**  
Gabriele Mastrigli  
43° 46’ 19” N / 11° 16’ 08” E

20. **Space Electronic: then and now**  
Catharine Rossi  
43° 46’ 25” N / 11° 14’ 47” E

21. **Ground Floor Crisis**  
Matteo Ghidoni  
43° 46’ 26” N / 11° 15’ 15” E

22. **Biblioteca Laurenziana**  
AMO, Charlie Koolhaas, Rem Koolhaas, Manuel Orazi  
43° 46’ 29” N / 11° 15’ 14” E

23. **The Remnants of the Miracle**  
Luka Skansi  
43° 53’ 07” N / 10° 41’ 10” E

24. **Nightswimming: Discotheques in Italy from the 1960s until now**  
Giovanna Silva  
44° 00’ 02” N / 12° 39’ 21” E

25. **Dancing Around Ghosts - Milano Marittima’s panem et circenses**  
de Gayardon Bureau  
44° 16’ 38” N / 12° 20’ 54” E

26. **Urbs Oblivionalis. Urban Spaces and Terrorism in Italy**  
Elena Pirazzoli, Roberto Zancan  
44° 30’ 21” N / 11° 20’ 36” E
27. The Landscape has no Rear
Nicola Russi
44° 43’ 52” N / 10° 37’ 45” E

28. Tortona Stories
Brendan Cormier, Fabrizio Gallanti
44° 53’ 40” N / 08° 51’ 48” E

29. Countryside Worship
Matilde Cassani
44° 55’ 33” N / 09° 54’ 43” E

30. Architecture of Fulfilment: a Night with a Logistic Worker
Behemoth
45° 03’ 19” N / 09° 26’ 01” E

31. La Fine del Mondo
Marco Fusinato, Felicity D. Scott, Mark Wasiuta
45° 04’ 11”N / 07° 40’ 14” E

32. The Business of People
Ramak Fazel
45° 04’ 11”N / 07° 40’ 14” E

33. 152 Mediterranea
l’AUC, Cédric Libert, Thomas Raynaud
45° 24’ 27” N / 12° 20’ 25” E

34. Effimero: or the Postmodern Italian Condition
Léa-Catherine Szacka
45° 26’ 02” N / 12° 21’ 16” E

35. Immediate Surroundings. Residences of Italian Mafia Organizations
Tommaso Bonaventura, Alessandro Imbriaco, Fabio Severo
45° 27’ 01” N / 09° 08’ 52” E

36. Radical Pedagogies: ACTION-REACTION-INTERACTION
Beatriz Colomina, Britt Eversole, Ignacio G. Galán, Evangelos Kotsioris, Anna-Maria Meister, Federica Vannucchi, Amunátegui Valdés Architects, Smog.tv
45° 28’ 20” N / 09° 10’ 24” E

37. Sales Oddity. Milano 2 and the Politics of Direct-to-home TV Urbanism
Andrés Jaque/Office for Political Innovation
45° 29’ 56” N / 09° 15’ 57” E

38. Z! Zingonia, mon amour
Argot ou La Maison Mobile, Marco Biraghi
45° 35’ 31” N / 09° 36’ 21” E

39. Designing the Sacred
Marco Sammicheli, Andrea Dall’Asta, Giuliano Zanchi
45° 41’ 51” N / 09° 40’ 14” E

40. Italian Limes
Folder
46° 45’ 50” N / 10° 53’ 20” E

41. Alps
Armin Linke
47° 15’ 49” N / 11° 23’ 53” E
Cinema
Alberto Barbera

The syncretic art par excellence, cinema has drawn sap from art of the twentieth century, taking over other expressive forms to cast them in a new language. But while the relationship with theater, music, dance and the visual arts has been widely examined, the same is perhaps not so true of the links with architecture, which nevertheless constitutes one of the strongest bonds. Both are arts of space, in that they are destined to exercise a reciprocal influence formed of numerous implications, exchanges, and subtleties. It is no coincidence that some of the greatest directors in the history of cinema should have studied architecture at some point of their lives (Sergei Eisenstein, Fritz Lang, Nicholas Ray, Michael Cimino...), or that many architects have declared themselves to have been profoundly influenced by some films seen while designing new buildings, destined to change the face of modern architecture. It is in virtue of this fruitful multiplicity that cinema takes its rightful place in the Monditalia project organized by the Architecture Biennale as a sort of common denominator. With the program of over 70 films (or, in reality, fragments of films) arranged along the itinerary of the exhibition, they offer the visitor a mosaic of suggestions from which he can stitch together one of the possible interpretations of this appealing offering. Italy and its history recur in these fragments and, thanks to the ontological realism of the film’s images, suggest a visual testimony of the complex evolution of urban structures and natural spaces, social and industrial backdrops, economic and political perspectives, the individual and collective aspirations of a people and country with extraordinary force. These are the models used by Rem Koolhaas as model for comparison and reference in order to effect a profound and informal reflection on the nature and developments of architecture. Apart from the value of film as document, one that historians have recognized for many years, comparing these audiovisual fragments with the heterogeneous group of other materials on display helps set up those sudden illuminating flashes of understanding that the exhibition’s curators intend.

Dance
Virgilio Sieni

The year 2014 will be one of dialogue between the 9th International Festival of Contemporary Dance/Biennale College Dance and the 14th International Architecture Exhibition directed by Rem Koolhaas, with the two programs sharing spaces and projects. In this dialogue, the body is used as a crossroads in which poetically to dispose experiences and projects, constructing a place crisscrossed by the memory of gestures and by the new life that the “disrobing of the dancer’s body” allows to emerge; a dancer who is a demiurge indicating a possible way forward, running close to the dance of life. The event offers a meditation outside the rules, through the body of dance. From June 7 to 29, Dance and architecture_Polis Corderie will be presenting a varied program of practices, visions, and performances at the Corderie dell’Arsenale. The spaces have been designed to share the sense of passage, of agora, and of frequentation: a continuum of events concerning living within a body in which choreographers, dancers, and artists, together with children, mothers, the elderly, communities, and groups, and the blind will all form a polis founded on gesture, alternating study and workshop, rehearsal and performance, creating a series of choreographic cycles. From an idea of work in progress and a system of practices towards creation emerges a series of proposals of various formats, duration, and location, which will draw in both the 9th International Contemporary Dance Festival 2014...
(June 19–29) and the training and creation programs of the Biennale College Dance, together with the phases of creation of paintings in the Vangelo secondo Matteo project.

A journey between the transfiguration of Giochi popolari interpreted by very young dancers and Ballate understood as choreographies migrating into exhibition; from the concept of crowd, which will give rise to sudden agoras of stratified gestures to the Prima danza project in which two young choreographers will be involved in their process of creation, understood here as living in a space in terms of frequentation, between the eyes of the visitors and intimate research. The Corderie will also be the venue in which blind and sighted dancers will present choreographic forms in progress (Danze leggermente diverse, Danze per capire), seeking the space for the event amongst the visitors to the performance. At the same time, the places that will open daily thanks to the concept of the Corderie program, will be playing host from time to time to reflections and tests on the pictures of the Vangelo secondo Matteo, a project by Virgilio Sieni involving 200 performers of all ages and professions, together with the choreographic input from projects by Cristina Rizzo, Roy Assaf, Michele Di Stefano, and the Kinkalieri group. The performances and practices towards creation presented in the Dance and architecture Polis Corderie will deliver visions and itineraries in cities in line with the construction of a fragile geography of glances, changes of position, and halts. The spaces of the Polis San Marco (roofed over and open spaces) and those of the Polis Arsenale will in turn, during the 9th International Contemporary Dance Festival, host the performances developed and presented in the Corderie, creating a system of resonances and echoes, reflections on the architecture and geography of the local surroundings.

Theater
Álex Rigola

171144R could hardly believe his eyes. Something wasn’t registering. He failed to perceive any parallels between the coordinates in space and time. He rechecked the settings to make sure it was indeed Venice during the period of maximum insolation in the year 2014. He had first-hand experience with the hardships of such heat and in some way was already used to the climate. It actually wasn’t completely unbearable. The city offered many places to shelter from the heat, and the Arsenale was certainly a place with soothing temperatures conducive to contemplation, discussion, and meditation... and with works of great creativity and aesthetics immediately at hand. Fortunately, this too had remained unchanged in the city, in spite of the temporal distance that 171144R had travelled. Venice was also a classic architectural museum conserving the most precious contemporary content. It was the evolution of art and the human being in a dream space. After his atomic transport, 171144R boarded a vaporetto to the Arsenale and the Giardini. There was a pleasant breeze as he traveled and he had time to mull over the reasons for this mission. What had happened at the Arsenale during this period of La Biennale to justify this investigatory mission, in the year 3014? Passing through the main doors of the Arsenale, he immediately felt a refreshing coolness: it was just as he knew it, and even the bookstore was in the same space. As he entered the first room, which would later be called the Sala Baratta, he began to understand the reasons for his journey. There was something about the place that he couldn’t quite grasp rationally, something that had much to do with believing in human beings, in their possibilities, in giving, offering, and being open to others. Architecture, theatre, music and dance came together here to impress their meanings on the senses. La Biennale opened its doors to international artists so that they could venture, perhaps err but not fear plunging into the depths. It was a testing ground, a direct and generous gift of the International Architecture Exhibition, where master Koolhaas and his team had set the stage for a creative interplay. There were many different spaces engendering an equal variety of relations between observer and artist. The artists had embraced the generous gift. And with the same generosity they set out to regale the city with the results of an intensely creative week. However, the key was not the results, it was the experimentation and the idea of sharing knowledge. And there was also knowledge to be gained in the conferences held by preeminent masters of theatre. 171144R enjoyed his week at the Theatre Department of the Biennale College. At certain points he even felt a flutter of emotion. There was nothing else like it on the planet. It made Venice a special place for knowledge. After returning to Venice in 3014, 171144R met with the mayor, Delmercato23, to relate what he had seen. The mayor thanked him for the report and it was then that the question suddenly struck 171144R: Was August 2014 really such a crucial moment for human beings? “Dear 171144R,” responded
Delmercato23, “any gesture of creation, knowledge, beauty, or generosity is a crucial moment for human beings.” artistic residences—workshops—talks—work-inprogress performances.

The Biennale College—Theater project has the spirit of an artistic workshop: a place for hypotheses and comparing notes, a space open to encounters and to experimentation. The Biennale Theater is intended to present itself as a useful moment for artists, scholars, spectators, enthusiasts. A genuine centre of ideas around the possibilities of theatre entrusted to masters and experts from all over the world to share and experiment. Biennale College—Theater will take place from 30 July to 10 August 2014. Playwrights, directors, actors, set designers, theorists, leading personalities will share their knowledge with more than 200 participants from all the world at the college. Prestigious international companies will develop their future projects. We will approach masters and artists engrossed in talks and performances. Twelve days of intense theatre activity within the reach of Venice’s visitors.

Music
Ivan Fedele

The contribution of the Venice Biennale’s Music Sector to the Monditalia project consists of two performances closely associated with the theme of the event, with two particular references to the recent history of Italy. Kater i Rades, a chamber opera by Albanian composer Admir Shkurtaj performed in collaboration with the Cantieri Teatrali Koreja of Lecce, conducted by Salvatore Tramacere, takes another dramatic event from Italy’s recent history as its theme: the sinking of the Kater i Rades ship in the Strait of Otranto. The Albanian ship, loaded with 120 refugees fleeing an Albania in open revolt, came into collision with the Italian navy’s Sibilla, which was trying to prevent its arrival on Italian shores. On that Good Friday in 1997, more than eighty people lost their lives. The event became a tragic symbol of the boat people seeking a country that might give them their freedom and dignity as human beings. Finally, Compasso de navegare offers the historic theme of the Mare Nostrum, the Mediterraneum. The performance takes the form of a concert by the GEO (Galata Electroacoustic Orchestra) comprising musicians from the universities and conservatories of Istanbul, Barcelona, Cagliari, and Genoa, conducted by Roberto Doati and Tolga Tüzün. Ethnic music and improvisation blend with an electronic setting that multiplies and develops the seductive sounds.
**Weekend Specials**

**Contributors**

The Weekend Specials program, part of the six-month long *Monditalia* exhibition, will unfold in diverse formats: from documentaries and workshops to lectures, debates, shows, and performances. Weekends have two overriding themes: *Echoes* and *Generations*. *Echoes* resonates with the scan of Italy presented in the Arsenale through the selection of films and Italian case studies. Each weekend will be programmed by different contributor(s), often the same as those in the permanent exhibition. *Generations* aims to explore different disciplines—architecture, technology, pedagogy, language, management, and politics—through the filter of transgenerational perspectives. Through these two themes, the Weekend Specials program investigates, among other things, the cultural influence of the 1960s avant-gardes, apparent similarities between the 1968 protesters and the Occupy movements, the struggle between private and public capital in cultural ventures, the influence of bloodlines and familiar affinities between generations in contemporary European societies, the evolution of language and translation in the globalized context, the impact of technology in networked politics and self-production processes, the new geographies of sacred communities and spaces...

1. **Radical Pedagogies: ACTION-REACTION-INTERACTION**  
   Beatriz Colomina, Britt Eversole, Ignacio G. Galán, Evangelos Kotsioris, Anna-Maria Meister, Federica Vannucchi  
   07 June

2. **Towards a New Avant-garde**  
   Superscript  
   08 June

3. **European and Global Cultures / Perspectives on Architecture & (Creative) Economy**  
   Stephan Trüby  
   26 – 27 July

4. **The Transmedial Storytelling Project – Friday in Venice**  
   Michael Schindhelm, Robert Schuster, Gábor Biedermann, Aline Loew, Niloufar Tajeri, Michaela Buesse, Michael Faessler, State  
   01 – 17 August

5. **Excavating the Sky**  
   Khaled Malas  
   12 – 15 August

6. **The Tomorrow**  
   Lorenza Baroncelli, Stefano Boeri, Maddalena Bregani, Tommaso Sacchi, Pier Paolo Tamburelli  
   20 August – 30 September

7. **State of Exception**  
   Spacelab  
   23 – 24 August

8. **Notte Italiana**  
   Zero  
   29 – 31 August
9. Networked Politics
Space Caviar, Folder, dpr-barcelona, Maio
06 – 07 September

10. The Maker Gene
Arduino
06 – 07 September

11. Green Gold Islands, Territori a Setaccio Sant’Erasmo e Mazzorbo
Michele Brunello, Sandro Bisà, Giuditta Vendrame
13 – 14 September

12. Calling Home: Explorations on Domestic Change in Italy
Filippo De Pieri, Federico Zanfi
14 September – 16 November

13. Lucid Schizophrenia
ETICity - Exploring Territories, Imagining the City
16 – 21 September

ASK Research Center Bocconi University
20 – 21 September

Manuel Orazi, Siri Nergaard
27 – 28 September

16. Peninsula Hotel
Humboldt Books
27 – 28 September

17. Spaghetti Wasteland – The Secret History of Italian Music from Morricone to Parco Lambro ’76
Nero
04 – 05 October

18. Sacred Weekend
Matilde Cassani, Marco Sammicheli, Andrea Dall’Asta, Giuliano Zanchi
11 – 12 October

19. Memorials on the Sidewalks
Elena Pirazzoli, Roberto Zancan
18 – 19 October

20. The Endless Decolonization of Libya
DAAR
18 – 19 October

21. Self-made City
Kristien Ring, AA-Projects
25 – 26 October
La Biennale di Venezia
14th International Architecture Exhibition
Fundamentals

Calendar of events

Between June and November, throughout the Corderie, the Dance, Theater, and Music sectors will rehearse and perform in the same spaces, along with others that complement the permanent exhibition. A series of “stages,” different in size, permeability and transformability, will accommodate lectures, debates, shows, workshops, performances, reenactments, turning the Corderie into a multidisciplinary work in progress, constantly evolving and on permanent display.

Online Calendar www.labiennale.org/en/architecture/

| June | 07 | db. sahara para todos  
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fp. dragons on the roof / japan/ republic of korea
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and social transformation
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and social transformation
ws. the tomorrow
23
ws. the tomorrow
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ws. the tomorrow
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ws. the tomorrow
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fp. mexican architecture and its
way into modernity / mexico
ws. the tomorrow
27
ws. architecture in translation, the
mediation of social and
urban spaces
ws. peninsula hotel
ws. the tomorrow
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ws. calling home: explorations on domestic change in italy
ws. architecture in translation, the
mediation of social and
urban spaces
ws. peninsula hotel
ws. the tomorrow
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October
02
fp. john harris – architecture and
modernity in dubai / united arab
emirates
04
ws. spaghetti wasteland the secret
history of italian music from
morricone to parco lambro ‘76
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ws. calling home: explorations on
domestic change in italy
ws. spaghetti wasteland the secret
history of italian music from
morricone to parco lambro ‘76
06
mb. compasso da navigare
08
mb. indigene_prima e seconda parte
09
fp. caribbean modernity: paradise
as tabula rasa / dominican
republic
10
fp. caribbean modernity: paradise
as tabula rasa / dominican
republic
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ws. sacred weekend
12
ws. calling home: explorations on
domestic change in italy
ws. sacred weekend
16
austria
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fp. homeland, news from portugal /
portugal
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ws. memorials on the sidewalks
ws. the endless decolonization of
libya
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fp. local modernities national architecture and international
style in the soviet empire post
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fp. local modernities national architecture and international
style in the soviet empire post
1953 / armenia
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ws. self-made city
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ws. calling home: explorations on
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fp. augmented australia / australia
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fp. revisit: istanbul-venice / turkey

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ws. calling home: explorations on
domestic change in italy
07
fp. the dynamic and absorbing
modernity/indianarchitectureand
beyond / denmark
fp. interiors, notes and figures /
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fp. constructing non-aligned
modernities: gathering of
protagonists and interpreters /
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09
ws. calling home: explorations on
domestic change in italy
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fp. modernism, power and death /
poland
16
ws. calling home: explorations on
domestic change in italy

ws. weekend specials
db. dance biennale
tb. theatre biennale
mb. music biennale
cb. cinema biennale
fp. Freeports
Phyllis Lambert has been chosen to be the recipient of the Golden Lion for Lifetime Achievement of the 14th International Architecture Exhibition – Fundamentals, this year open to the public for 6 months, from June 7th to November 23rd 2014.

The decision is made by the Board of la Biennale di Venezia, chaired by Paolo Baratta, under Director Rem Koolhaas who presented the following motivation:

“Not as an architect, but as a client and custodian, Phyllis Lambert has made a huge contribution to architecture.

Without her participation, one of the few realizations in the 20th century of perfection on earth –the Seagram Building in New York– would not have happened.

Her creation of the Canadian Centre for Architecture in Montreal combines rare vision with rare generosity to preserve crucial episodes of architecture’s heritage and to study them under ideal conditions.

Architects make architecture; Phyllis Lambert made architects…

The Golden Lion will be officially awarded to Phyllis Lambert on Saturday June 7th, 2014 – 11 a.m. in the Giardini of la Biennale, during the opening and award ceremony of the 14th International Architecture Exhibition.
Phyllis Lambert

Phyllis Lambert, architect, author, lecturer, scholar, curator, conservationist, citizen activist and critic of architecture and urbanism, is Founding Director Emeritus of the Canadian Centre for Architecture (CCA), Montréal. She is recognized internationally for her continuing contribution in advancing contemporary architecture, and for her concern for the social issues of urban conservation and the role of architecture in the public realm.

Lambert played a seminal role in the triumph of modernist architecture in North America in the 1950s when she ensured Ludwig Mies van der Rohe had the opportunity to build the oasis of tower and plaza that in 1958 would change the face of New York and alter the course of architectural history. “My life began with my passionate involvement with…the creation of a building of great architectural quality in New York, that is, the Seagram Building. The philosophy a building expresses seeps into a society and helps mould it.”

Seagram completed, Lambert obtained a master’s degree in architecture from the Illinois Institute of Technology in 1963, and seven years later was awarded the Massey Medal as architect of a cultural center in Montreal. Lambert pioneered the renovation of a major hotel, the Los Angeles Biltmore as architect and developer, led the restoration of the Ben Ezra Synagogue in Old Cairo, and in her native city became a civic activist as a leader in urban preservation, revitalizing neighborhoods, low-income housing, and by instituting public consultation which helped to democratize the process of urban planning.

In these years Lambert directed the CCA which she founded in 1979. A study center and museum committed to architecture as a public concern, the CCA is a new form of cultural institution that aims to build public awareness of the role of architecture in society, to promote scholarly research in the field, and to stimulate innovation in design practice. Lambert initiated the collection that became the cornerstone of the institution. Today the CCA holds one of the world’s foremost international research collections of interrelated publications, prints and drawings that date from the Renaissance, photographs from the beginnings of this art form, and architectural archives that include the work of the leading thinkers and practitioners from numerous countries who have advanced the art of architecture during the twentieth and twenty-first centuries.

Lambert’s publications include pioneering works on photography, preservation and on leading architects, as well as critical texts on Montreal and New York, and essays in numerous journals. Recently published, her book Building Seagram is a cultural history of architecture, art, urban regulations and real estate, as well as conservation and stewardship in New York City. It has won several awards, as has her contribution to museology and the built world. These include the Gold Medal of the Royal Architectural Institute of Canada, the Hadrian Award of the World Monuments Fund, AIA Awards of Honor, the Vincent J. Scully Prize of the National Building Museum in Washington D.C., the Woodrow Wilson Award for Public Service from the Canada Institute of the Woodrow Wilson International Centre for Scholars, the Médaille de l’Académie d’Architecture de France, the Prix Gérard-Morisset of the Government of Quebec, the Jane Jacobs Lifetime Achievement Award from the Canadian Urban Institute, and twenty seven honorary degrees from universities in North America and Europe.

Phyllis Lambert has received the highest civil honours in Canada as Companion of the Order of Canada and Grand officier of the Ordre national du Québec. She is Fellow of the Royal Society of Canada and Fellow of the Royal Architectural Institute of Canada. France has elevated her to Commander of the Ordre des Arts et des Lettres and l’Assemblée parlementaire de la Francophonie has appointed her Chevalier of the Ordre de la Pléiade. Lambert has been named Honorary Fellow of both the Royal Institute of British Architects and the American Institute of Architects, and Fellow of the Society of Architectural Historians. She is also Honorary Member of the Architectural Association, London.
The International Jury of the 14th International Architecture Exhibition (Venice, Giardini and Arsenale, June 7th – November 23rd 2014) has been appointed. The decision was made by the Board of Directors of la Biennale di Venezia, chaired by Paolo Baratta, upon the recommendation of Director Rem Koolhaas.

The International Jury is composed as follows:

Kunlé Adeyemi (Nigeria) is a prominent architect with experience in India, Korea, Africa, and Europe

Francesco Bandarin (Italy) is former director of UNESCO's World Heritage Centre and now UNESCO's Assistant Director-General for Culture and has been instrumental in developing heritage and preservation strategies worldwide

Bregtje van der Haak (The Netherlands) is a prize-winning documentary maker with a longstanding interest in architecture

Hou Hanru (China) was the co-curator of the Cities on the Move exhibition at the Hayward Gallery in 1999, and following his involvement at the San Francisco Art Institute is now the artistic director of Maxxi - National Museum of XXI Century Arts of Rome

Mitra Khoubrou (United Arab Emirates) is director of Dubai based Pink Tank with extensive involvement in economic and cultural issues throughout the Middle East.

The President of the Jury will be nominated by its members at the first meeting.

The International Jury will attribute the following prizes:

- Golden lion for a National Participation;
- Silver lion for a National Participation;
- Silver lion for a research project of the exhibition Monditalia part of Fundamentals.

The Jury will also have the opportunity of assigning a maximum of three special mentions to National Participations a maximum of three special mentions to Monditalia’s research projects.

The awards ceremony will take place during the official opening of the Exhibition, Saturday June 7th, 2014 – at 11 am at the Giardini of la Biennale. The exhibition will be open to the public from 10 am.
Biographies of the jurors

Kunlé Adeyemi (Nigeria)
Kunlé Adeyemi is an architect, urbanist and designer. His recent work ‘Makoko Floating School’, is an innovative, prototype floating structure located on the lagoon heart of Nigeria’s largest city, Lagos. This acclaimed project is part of an extensive research project - ‘African Water Cities’ - being developed by NLÉ, an architecture, design and urbanism practice founded by Adeyemi in 2010 with a focus on developing cities. NLÉ is currently developing a number of urban, research and architectural projects in Africa. Born and raised in Nigeria, Adeyemi studied architecture at the University of Lagos where he began his early practice, before joining Office for Metropolitan Architecture (OMA) in 2002. At OMA he led the design, development and execution of several large prestigious projects in Europe, Asia, Africa and the Middle East. These include the Shenzhen Stock Exchange tower in China, the Qatar National Library in Doha and Prada Transformer in Seoul. Adeyemi is currently one of 5 members of the International Advisory Council for the World Design Capital 2014, a Fellow of the World Technology Network, and an international speaker, lecturer and visiting critic at Cornell and other institutions.

Francesco Bandarin (Italy)
Francesco Bandarin is the Assistant Director-General of UNESCO for Culture since 2010. He served as Director of the UNESCO World Heritage Centre from 2000 to 2010. He trained as an architect (Venice, 1975) and as an urban planner (UC Berkeley, 1977) and for over 20 years has pursued an academic career as Professor of Urban Planning at the University of Venice (IUAV), and a professional career as consultant for international organizations in the field of urban conservation and planning. His recent publications include the books The Historic Urban Landscape: Managing in an Urban Century, 2012 and Reconnecting the City, 2014, both published by Wiley-Blackwell.

Bregtje van der Haak (The Netherlands)
Bregtje van der Haak is a documentary filmmaker and journalist. Since 1997, she has been directing international documentaries and transmedia projects on long term social change with a special focus on urbanization and technological culture. She is a board member and chair of the international awards committee of the Prince Claus Fund. Her documentaries have been shown on television, in film festivals, and in art exhibitions internationally and include Lagos Wide & Close (2005), Saudi Solutions (2006), Satellite Queens (2007), Grand Paris: the President and the Architects (2009), and DNA Dreams (2013). Van der Haak was the first woman filmmaker to film the lives of working women in Saudi Arabia in 2006 and was awarded the Media Woman of the Year award. She studied dance in Paris, political science and law at the University of Amsterdam and journalism at the Graduate School of Journalism at Columbia University in New York.

Hou Hanru (China)
Hou Hanru, born in 1963, Guangzhou, China, Critic and Curator based in Paris and in San Francisco, he currently lives in Rome. Graduated from the Central Academy of Fine Arts, Beijing. Former Director of Exhibitions and Public Programs, Chair of Exhibition and Museum Studies, San Francisco Art Institute since 2006-2012. He has curated numerous exhibitions including the French Pavilion at la Biennale di Venezia, 1999, Z.O.U. – Zone Of Urgency, 2003 and the Chinese Pavilion in 2007; the Shanghai Biennale (2000); the 2nd Tirana Biennial (2005); the 10th Istanbul Biennial (2007); the 10th Lyon Biennale (2009). He was co-director of World Biennale Forum (Gwangju, 2012) and curator of the 5th Auckland Triennial, 2013 (Auckland, New Zealand). He has been consultant and advisor in many international institutions including Walker Art Center (Minneapolis) and the Solomon R. Guggenheim Museum (New York). He contributes regularly to international art magazines including Flash Art International, Art in America, Art Asia Pacific, Yishu, Art-It. In December 2013 he was nominated Artistic Director of MAXXI - National Museum of XXI Century Arts (Rome, Italy).
**Mitra Khoubrou (United Arab Emirates)**

Mitra Khoubrou co-founded Pink Tank with Daniel Camara in 2008. At Pink Tank, she concentrates on the development of strategic alliances with clients in the Gulf region and abroad. Her responsibilities include strategic advisory services, content development and project management. In 2007 and 2009, Mitra co-edited the Al Manakh publications with Rem Koolhaas, a collaborative initiative to monitor, reveal and forecast new urban developments unfolding in the Gulf region. More recently, Mitra Khoubrou and Daniel Camara developed the program of the Abu Dhabi Quality Forum for the Abu Dhabi Quality and Conformity Council. Before Pink Tank she was Director at Moutamarat (Dubai Holding), and worked as Senior Manager at the World Economic Forum where she was in charge of the India Economic Summit. Born in Iran but raised between France and Geneva, she has a background in international relations and political science. She studied at the University of Geneva where she obtained a degree in diplomacy and international relations. She pursued her studies at the prestigious Institut d’Etudes Politiques in Paris (Sciences-Po) where she obtained a Masters Degree in security studies. She completed her academic journey with a second Masters Degree on Middle Eastern Studies from the School of International and Political Affairs (SIPA) at Columbia University. Mitra Khoubrou is the recipient of the Anna Lord Strauss Fellowship 2004.
Biennale Sessions

For the 14th International Architecture Exhibition, la Biennale di Venezia addresses universities, academies of fine arts and higher education institutions with a special project.

- la Biennale di Venezia looks at the Exhibition as the place where universities, academies of fine arts, higher education institutions as well as research institutes can plan a visit especially designed for their educational activities;
- la Biennale di Venezia aims at providing these institutions with favorable conditions to organize such visits.

La Biennale offers each group of 50 persons (faculty and students included) belonging to one single institution:

a. a 20 € special pass per student giving access to the Exhibition venues for three consecutive days;

b. a location, free of charge, for a seminar, to be organized by the same institution, in one of the Exhibition’s venues, together with their facilities (the press preview days are not included);

c. Special conditions of use of concurrent events and initiatives organized by Sectors Dance, Music, Theatre and Cinema;

d. a packet lunch at a discounted price during the three-days period in the Exhibition’s snack areas and restaurants;

e. help in organizing their stay with la Biennale’s affiliated operators;

f. participation in conferences and other events organized by la Biennale in the Exhibition’s venues;

g. a special promotion and communication plan, including a links to participating universities and institutions on our website.

As of May the 27th 2014, 90 international Universities have enrolled in the project, both through direct affiliation (72) and through joint programmes (18). 37 Universities are Italian and 53 foreign (amongst which 36 are European and 17 non-European).

Affiliated Italian and foreign universities as of May the 27th, 2014:

ITALY

1. Università IUAV di Venezia Venice
2. Università Ca’ Foscari, Dipartimento di Filosofia e Beni Culturali Venice
3. Università Ca’ Foscari, Ca’ Foscari Summer School Venice
4. Venice International University Venice
5. University of Warwick Venice
6. Stone Academy Verona
7. Università di Trento, Dipartimento di Ingegneria Civile Ambientale Trento
8. Università degli Studi di Genova, Dipartimento di Scienze per l’Architettura Genoa
9. Università Luigi Bocconi, Dipartimento di Marketing Milan
10. Accademia di Belle Arti di Brera, Ufficio Relazioni Internazionali/Erasmus Milan
11. Politecnico di Milano, Scuola di Architettura e Società’ Milan
12. Università per Stranieri di Perugia Perugia
13. Università degli Studi di Perugia, Dipartimento di Ingegneria Civile e Ambientale Perugia
15. Associazione Cinemavvenire Rome
16. The Penn State Architecture Rome Program at the Pantheon Institute Pennsylvania-Rome
17. Università degli Studi di Roma 3, Dipartimento di Architettura Rome
18. Università degli Studi di Roma Tor Vergata, Dipartimento di Ingegneria Civile Rome
19. Sapienza, Università di Roma, Facoltà di architettura Rome
FOREIGN

26. University of Italian Switzerland, Architecture Academy, Mendrisio
    Switzerland

27. Berne University of Applied Sciences, Architecture, Wood & Civil Engineering,
    Joint Master of Architecture, Berne
    Switzerland

28. Department of Architecture, University of Applied Arts, Wien
    Austria

29. Department of Digital Arts, University of Applied Arts, Wien
    Austria

30. Universidad Pontificia de Salamanca, campus de Madrid/Fundación Pablo VI,
    Escuela Superior de Ingeniería y Arquitectura
    Spain

31. University of Malaga, Higher Technical School of Architecture, Malaga
    Spain

32. Leibniz University of Hannover, Dep. Of Urban Design and Planning, Hannover
    Germany

33. Hochschule Bremen, Fakultät für Architektur, Bau und Umwelt, Bremen
    Germany

34. Potsdam School of Architecture, Studiengang Architektur und Städtebau, Potsdam
    Germany

35. NIT Nuremberg Institute of Technology, Faculty of Architecture, Nuremberg
    Germany

36. Technische Universität Muenchen, Department of Architecture, Munchen
    Germany

37. Budapest Univ. of Techn. and Economics, Dep. of Urban Design and Planning/Faculty of Architecture
    Hungary

38. Moholy-Nagy University of Art & Design, Institute of Architecture, Budapest
    Hungary

39. Debreceni Egyetem (University of Debrecen), Debrecen
    Hungary

40. Slovak University of Technology in Bratislava, Faculty of Architecture, Bratislava
    Slovakia

41. Estonian Academy of Arts, Department of Arch. and Furniture Design, Tallin
    Estonia

42. Public Institution "Architecture Fund", Vilnius
    Lithuania

43. Strelka Institute for Media, Architecture and Design, Moscow
    Russia

44. Ecole Spéciale d'Architecture, Paris
    France

45. University of Strathclyde, Department of Architecture, Glasgow
    United Kingdom

46. Architectural Association School of Architecture, London
    United Kingdom

47. Northumbria University, Newcastle Upon Tyne
    United Kingdom

48. "Spiru Haret" University, Faculty of Architecture, Bucarest
    Romania

49. "Ion Mincu" University of Architecture And Urbanism, Faculty of Architecture, Bucarest
    Romania

50. University of Novi Sad, Faculty of Technical Sciences, Department of Architecture and Urban planning , Novi Sad
    Serbia

51. University Of Prishtina"Hasan Prishtina",
    Faculty Of Civil Engineering And Architecture, Prishtina
    Kosovo

52. Royal Danish Academy of Fine Arts, Schools of Architecture, Design and Conservation, Institute of Architecture and Technology, Copenhagen
    Denmark

53. Aalborg University, Department of Civil Engineering, Feed Europe, (EU Erasmus IP Programme) in cooperation with the Study Board, Architecture & Design, Aalborg
    Denmark

54. Oslo School of Architecture and Design, Institute of Form, Theory and History, Oslo
    Norway

55. Iscte-Iul (Instituto Universitário De Lisboa), Lisboa
    Portugal

56. TED University, Department of Architecture, Ankara
    Turkey

57. Holon Institute of technology, Faculty of Design, Holon
    Israel

58. COMAS College, Design School, Rishon LeZion
    Israel

59. Bezalel Academy, Gerusalem
    Israel

60. Abu Dhabi University, College of Engineering, Department of Architecture & Design
    United Arab Emirates

61. The Chinese University of Hong Kong, School of Architecture, Hong Kong
    China

62. Tongji University, Shanghai
    China

63. Scientific College of Design, Mutrah
    Oman

64. Universidad Tecnológica Equinoccial, Quito
    Ecuador

65. Universidad Nacional Experimental del Táchira, San Cristobal
    Venezuela

66. Universidad de las Americas Puebla, Cholula
    Mexico

67. Iowa State University of Science and Technology
    USA

68. The Temple Hoyne Buell Center for the Study of American Architecture,
    Graduate School of Architecture, Planning, and Preservation,
    Columbia University in the City of New York, New York
    USA

69. Ryerson University, Toronto
    Canada
Universities enrolled in the programme through a joint participation (coordinated by Stone Academy):

1. Scuola di architettura e Società/Università Politecnico di Milano – Polo territoriale di Mantova
2. Master di Progettazione Contemporanea con la pietra / Università Politecnico di Milano
3. DASTU – Dipartimento di Architettura e Studi Urbani / Università Politecnico di Milano
4. Laboratorio MD – Material Design – Dipartimento di Architettura / Università di Architettura di Ferrara
5. Dipartimento di architettura / Università degli studi “Gabriele D’Annunzio” di Chieti Pescara
6. Dipartimento InGeo – Ingegneria e Geologia / Università degli studi “Gabriele D’Annunzio” di Chieti Pescara
7. Dipartimento di Ingegneria Civile Ambientale e Meccanica / Università degli studi di Trento
8. Università Sapienza di Roma - DICEA
9. FGP Fondacion Gomez Prando / Universidad Politecnica de Madrid
10. Corso di Laurea in Architettura / Università degli studi di Matera
11. Università europea del design – UED di Pescara
12. Università degli Studi dell’Aquila, DICEAA
13. Università di Pisa – Corso di Laurea Magistrale in Ingegneria Edile e delle Costruzioni Civili

Universities enrolled in the programme through a joint participation (coordinated by IUAV-Dipartimento Culture del Progetto):

14. Faculté d’Architectures / Université de Liège
15. Escuela Técnica Superior de Arquitectura / Universidad Politécnica de Madrid (ETSAM)
16. École Nationale Supérieure d’Architecture / Université de Strasbourg (ENSAS)

Universities enrolled in the programme through a joint participation (coordinated by IUAV- Dipartimento di Architettura Costruzione e Conservazione):

17. Technische Universität Dortmund / Fakultät für Architektur und Bauingenieurwesen
18. Deutscher Werkbund Berlin

Information

Educational and Promotion
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Educational Programme

In recent years, la Biennale di Venezia has devoted a growing attention to learning activities, and developed a stronger and stronger commitment to so-called “Educational” initiatives addressed to the Exhibitions public, universities, youngsters, and children from all kinds of schools.

In the past two years, la Biennale’s great 13th International Architecture Exhibition and 55th International Art Exhibition had 80,191 participants in educational activities in total, amongst whom 53,853 were youngsters.

A broad Educational offer shall be available in 2014 as well, addressing itself to individuals and groups of students, children, grown-ups, families, professionals, companies and universities. All initiatives pivot on an active involvement of participants, they are led by professional operators, carefully selected and trained by la Biennale, and fall into the following categories: Guided Itineraries and Workshop Activities.

- Guided Itineraries lead visitors through the exhibition venues of the 14th International Architecture Exhibition, they have an open and participatory structure; they are particularly suited to high-schools, art lovers and grown-ups. They fall into guided tours proper, focus tours and theme-based visits.

- Workshop Activities are addressed to all kinds of public, with particular attention to young and very young visitors and to schools; they are based on a stimulating and interactive approach, triggering creativity and children’s capacity to elaborate contents. They fall into the categories of multimedia workshops, making use of IT-devices, multidisciplinary workshops, delving into the languages of architecture and music, theoretical, and practical workshops, to stimulate creativity with hands-on activities, and creative ateliers with families.

La Biennale’s Educational offer is further enriched by special projects focusing on the challenges of creativity and innovation, offering the opportunity to approach the Exhibition themes from specific professional or scholarly perspectives. Such projects are particularly suited to companies, professionals and scholars, and they focus on the Exhibition themes as opportunities to update and extend visitors’ competences and sensibilities.

La Biennale’s Educational initiatives are realized also thanks to a contribution from the Venice Chamber of Commerce.

Activities are available in Italian and in 5 foreign languages
Reservation required, average duration per module: 1h45’
Fee paying service, admission fee not included
For schools from Veneto Region, La Biennale di Venezia organizes a special service, with a reservation and subject to limited availability, with free transportation services from school venues to Venice, by Biennale BUS, and a water shuttle service, called Biennale VAP, to la Biennale’s Giardini.

Information - Educational and Promotion T. +39 041 5218 828 - promozione@labiennale.org
PRESS RELEASE

14th International Architecture Exhibition of la Biennale di Venezia

ITALIAN PAVILION

Innesti/Grafting
Curated by Cino Zucchi

The Italian Ministry for cultural heritage and activities and tourism, with the PaBAAC – General Directorate for the landscape, fine arts, architecture and contemporary art, present INNESTI/GRAFTING, the Italian Pavilion's exhibition curated by Cino Zucchi.

INNESTI/GRAFTING is the title, but most importantly it is the interpretation that Cino Zucchi has chosen in order to develop the direction suggested by Rem Koolhaas to the national pavilions, “Absorbing Modernity 1914-2014”. In fact, as Cino Zucchi explains, “Italian architecture since the First World War to today demonstrates an ‘anomalous modernity’, represented by its significant capacity to interpret and incorporate previous states through continuous metamorphosis. Not adaptations of form of the new compared to the existing in retrospect, but rather ‘grafting’ as an ability to transfigure the conditions of the context into a new configuration. An attitude that was once viewed by some as nostalgic or a compromise, but which today is admired by Europe and the world as the most original contribution of Italian design culture”. INNESTI/GRAFTING is thus an account of our best architecture from a fresh point of view. Historical, recent and contemporary works are chosen with the eyes of a botanist rather than that of a historian, and reread according to original methods, to reveal their capacity to indissolubly combine interpretation and innovation, existing material and future form. The projects are then exhibited to create a unique large portrait of the strong visual and formal impact useful to the Pavilion's fundamental proposition, grafting as a leitmotiv of Italian architecture through the centuries. If modernization has involved the entire peninsula over the last century, in the Italian Pavilion exhibit the case of Milan has been used as an example of "laboratory of the modern", whose architectonic and city planning affairs of the last 100 years demonstrate the particular means employed by projects with a large transformative role compared to the preexisting urban structure. But Milan is also the place that is hosting Expo 2015, an example of great territorial transformation over recent years which will be observed in its various content and present and future developments. The exhibit continues with a series of architecture collages, with a suggestive representation of a large contemporary landscape made up of images of recent projects where architects from various generations are challenged with difficult settings. A series of “postcards” autographed by non-Italian architects will give a concise interpretation of the particular Italian condition as seen by various corners of the world. The choral video work “Inhabited Landscapes” curated by Studio Azzurro interprets places of collective life in Italy with the aim of investigating how man interacts with the transformations dictated by architecture and how, in turn, they adapt it to their everyday needs. Opening and closing the exhibit are two marks, two physical “grafts” in the context of the Arsenale designed by the same Cino Zucchi: Archifunnel, the large arched portal of the entrance next to Gaggiandre and The Virgins' ribbon, a large bench-sculpture that winds through the trees in the Giardino delle Vergini. The Pavilion as a whole will demonstrate the wealth and stratification of the Italian landscape, and the ability to interpret signs from the past by the protagonists who have contributed the most to its transformation into a contemporary country, allowing the landscape to converse with the world.

www.innesti-grafting.it
Link to download the press kit www.innesti-grafting.it/en/press/

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PRESS RELEASE – June, 5 2014

Venice Pavillon 14th International Architecture Exhibition – La Biennale di Venezia

THE CITY OF VENICE PRESENTS DANIEL LIBESKIND’S “SONNETS IN BABYLON”

Venice, Italy — The Venice Pavilion at this year’s Biennale di Venezia will showcase an installation by Daniel Libeskind exploring the fundamental tension between architecture and drawing. Sonnets in Babylon extends a line of questioning begun by the architect nearly three decades ago with the debut of Three Lessons in Architecture at the International Architecture Exhibition in Venice in 1985. Some 100 never-before-exhibited drawings by Libeskind, created by hand from pen and sepia-toned washes of coffee, comprise the principal element of the pavilion. The series is screen-printed by Lasvit, the architectural glass-maker, using a ceramic process, on large-scale glass panels and arranged around the curved wall of the pavilion. Using state of the art technology, ribbons of aluminum panels fixed with discreet LED lights will create a luminous wall of light and transparency. The drawings themselves depict explosive uncouplings of ambiguous forms that alternately evoke favelas, futuristic cities, mechanical parts, and even parts of the human body. As visitors approach the pavilion, situated in the Giardini della Biennale di Venezia, they will first encounter a 5.5 meter high (18 feet) sculpture of a skewed axis form finished in the brown ultracompact surfacing material Dekton by Cosentino. The geometry of the form relates to the development of the axis as a fundamental to architectural drawing. This sculptural “X” will serve as a starting point—a virtual beginning of a line that runs through the Sonnets and anchors their exploding and collapsing worlds. Atelier Castagna Milano, the historic Italian automotive company, is constructing Sonnets in Babylon for Libeskind Design, the Milan-based design division of Studio Daniel Libeskind. This year’s installation for the Venice Pavilion has been made possible thanks to the support of Rolex. Architecture students from the IUAV University of Venice have contributed with a photography project inspired by Venice and exhibited in a side room of the Pavilion, in dialogue with Sonnets in Babylon. Dekton by Cosentino and Novacolor have provided technical support. Thanks goes also to Lasvit and Atelier Castagna Milano for their contribution to the project.

Opening: June 6, 2014, h. 4:30 pm

Press contacts

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Press kit at website:: www.padiglionevenezia2014.it
14th International Architecture Exhibition
Fundamentals

Absorbing Modernity: 1914-2014

National Participations
Participants, Commissioners, Curators, Venues

ALBANIA
Potential Monuments of Unrealised Futures
Edi Hila, Adrian Paci
Commissioner: Ministry of Culture.
Curator: Beyond Entropy (Jonida Turani, Stefano Rabolli Pansera).
Venue: Pavilion at the Arsenale

ARGENTINA
IDEAL / REAL
Commissioner: Magdalena Faillace.
Curators: Emilio Rivoira, Juan Fontana.
Venue: Sale d’Armi Nord, Arsenale

ARMENIA, Republic of
The Capital of Desires
Commissioner: Ministry of Culture.
Curators: Ruben Arevshatyan, Georg Schöllhammer.
Venue: Collegio Armeno Moorat Raphael, Ca’ Zenobio, Dorsoduro 2596
AUSTRALIA

Augmented Australia 1914 – 2014

John Andrews AO (John Andrews International), Maggie Edmond and Peter Corrigan AM (Edmond and Corrigan), John Denton, Rita Romeo (Denton Corker Marshall), Susan Dugdale, Miriam Wallace, Brendan Chan, Megan Dugdale, David Havercroft, Marijke Coenders, Nancy Lau (Susan Dugdale and Associates), Richard Francis-Jones, Tim Harper, Phillip Pham (Francis-Jones Morehen Thorn), Adrian Iredale, Finn Petersen, Martyn Hook (Iredale Petersen Hook Architects), Chris Bosse, Alessandra Moschella (LAVA), Adrian Stanic, Neil Appleton, Carey Lyon (Lyons), Michael Lavery (m3architecture), Andrew Maynard, Mark Austin (Andrew Maynard Architects), Paul Minifie, Jan van Schaik, Finn Warnock (Minifie van Schaik), Anthony Coupe, Esther Chew (Mulloway Studio), Steven Swain (tessellate a+d), Howard Raggatt, Andrew Lilleyman, Jenny Watson (ARM Architecture)

Commissioner: Janet Holmes a Court AC.
Curators: Rene Van Meeuwen, Craig McCormack, Matt Delroy-Carr, Sophie Giles, Simon Anderson, Philip Goad, Glenn Murcutt AO (Glenn Murcutt Architect).

Venue: Pavilion at Giardini

AUSTRIA

Plenum. Places of Power

Commissioner: Christian Kühn.

Venue: Pavilion at Giardini

BAHRAIN, Kingdom of

Fundamentalists and Other Arab Modernisms

Commissioner: Ministry of Culture - Sh. Mai Al Khalifa.
Deputy Commissioner: Noura Al Sayeh.
Curators: George Arbid, Bernard Khoury.

Venue: Pavilion at the Arsenale

BELGIUM

Intérieurs, notes et figures

Commissioner: Fédération Wallonie-Bruxelles Wallonie-Bruxelles International.
Curators: Sébastien Martinez Barat, Bernard Dubois, Sarah Levy, Judith Wielander.

Venue: Pavilion at Giardini

BRAZIL

BRAZIL: MODERNITY AS TRADITION

Commissioner: Luis Terepins.
Curator: André Corrêa Do Lago.

Venue: Pavilion at Giardini
CANADA

*Arctic Adaptations: Nunavut at 15*


*Commissioner:* Barry Johns (Royal Architectural Institute of Canada).

*Deputy Commissioner:* Sascha Hastings (Royal Architectural Institute of Canada).

*Deputy Curator:* Lateral Office (Miles Gertler, Suzy Harris-Brandts, Julia Smachylo).

*Venue:* Pavilion at Giardini

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CHILE

*Monolith Controversies*

*Commissioner:* Cristóbal Molina (National Council of Culture and the Arts of Chile).

*Curators:* Pedro Alonso, Hugo Palmarola.

*Venue:* Pavilion at the Arsenale

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CHINA, People’s Republic of China

*Mountains beyond Mountains*

Urbanus (Meng Yan, Wang Hui, Liu Xiaodu), Duoxiang Studio (Lu Xiang, Jia Lianna, Chen Long, Hu Xian), Open Architecture (Li Hu, Huang Wenjing), To Meet You graphics (Liu Zhizhi, Guang Yu, Nod Young), Stanislaus Fung, Dai Chun, Gao Yan, Zhang Jian, Xin Zhong, Xiaowei Han, Yang Shi, Boxu Chen

*Commissioner:* China Arts & Entertainment Group (CAEG).

*Deputy Commissioner:* Zhang Yu.

*Curator:* Jiang Jun.

*Venue:* Pavilion at the Arsenale

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COSTA RICA**

*Ticollage City*

Oliver Schütte, Marije van Lidth de Jeude, Florencia Quesada, Ofelia Sanou, Javier Salinas

*Commissioner/Curator:* Oliver Schütte.

*Deputy Commissioner:* Marije van Lidth de Jeude.

*Deputy Curators:* Marije van Lidth de Jeude, Florencia Quesada, Ofelia Sanou, Javier Salinas.

*Venue:* Pavilion at the Arsenale

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CROATIA

*Fitting Abstraction*

Zrinka Barišić Marenić, Melita Čavlović, Igor Ekštajn, Nataša Jakšić, Mojca Smode Cvitanović, Marina Smokvina, Karin Šerman

*Commissioner/Curator:* Karin Serman.

*Deputy Commissioner:* Sanja Cvjetko Jerković.

*Deputy Curator:* Igor Ekštajn.

*Venue:* Pavilion at the Arsenale
CYPRUS, Republic of
Anatomy of the Wall_Paper
Commissioner: Cultural Services of the Ministry of Education and Culture of the Republic of Cyprus.
Deputy Commissioner: Hesperia Iliadou.
Curators: Michael Hadjistyllis, Stefanos Roimpas.
Venue: Palazzo Malipiero, salizzada Malipiero S. Marco 3198

CZECH, Republic
2x100 mill.m2: Collective Dream
Martin Hejl, Lenka Hejlová, Martin Duba, Radka Ježková, Anna Svobodová, Jan Stibral (KOLMO.eu), Cyril Říha
Commissioner: Jakub Potucek.
Curator: Martin Hejl.
Venue: Pavilion at Giardini

DENMARK
Empowerment of Aesthetics
SLA
Commissioner: Kent Martinussen.
Curator: Stig L. Andersson.
Venue: Pavilion at Giardini

DOMINICAN, Republic*
Fair Concrete/La Feria Concreta
Corinne Van der Borch, Fausto Fontana, Gabriel Castillo
Commissioner: Sachi Hoshikawa.
Deputy Commissioner: Christy Cheng.
Venue: Pavilion at the Arsenale

EGYPT
AMNESIA
Ahmed Gamal, Ahmed Hussein, Emad Elbessy, Mustafa Mohamed, Mohamed Magdy
Commissioner: Ahmed Abdelaziz.
Curator: Ministry of Culture.
Venue: Pavilion at Giardini

ESTONIA
Interspace
Johanna Jõekalda, Johan Tali, Siim Tuksam (vaba ruum), Reinis Adovics (kroko / WARP)
Commissioner: Ülar Mark.
Curators: Joanna Jõekalda, Johan Tali, Siim Tuksam.
Venue: Pavilion at the Arsenale

FINLAND (Pavilion Alvar Aalto)
Re-Creation
Anssi Lassila, OOPEAA - Office for Peripheral Architecture
Commissioner/Curator: Juulia Kauste.
Venue: Pavilion at Giardini
FRANCE

Modernity: promise or menace?
Eugène Beaudouin, Vladimir Bodiansky, Maurice Cammas, Robert Camelot, Raymond Camus, Maurice Crevel, Jacques Lagrange, Marcel Lods, Jean de Mailly, Eugène Mopin, Jean Prouvé, Charles Ricome, Jacques Tati, Louis-Bernard Zehrfuss
Commissioner: Institut Français, Ministère de la Culture et de la Communication - Direction Générale des Patrimoines, in collaboration with the Cité de l’architecture et du patrimoine.
Curator: Jean Louis Cohen.
Venue: Pavilion at Giardini

GERMANY

Bungalow Germania
Alex Lehnerer, Savvas Ciriacidis (CIRIACIDISLEHNERER Architekten)
Commissioners: Alex Lehnerer, Savvas Ciriacidis (CIRIACIDISLEHNERER Architekten).
Venue: Pavilion at Giardini

GREAT BRITAIN

A Clockwork Jerusalem
Commissioner: Vicky Richardson.
Curators: FAT Architecture and Crimson Architectural Historians.
Venue: Pavilion at Giardini

GREECE

Tourism Landscapes: Remaking Greece
Commissioner/Curator: Yannis Aesopos.
Venue: Pavilion at Giardini

HUNGARY

Építés (Building)
Commissioner: Gabor Gulyas.
Curators: Csaba Jakab, Attila László Márton.
Venue: Pavilion at Giardini

INDONESIA*

Craftmanship: Material Consciousness
Curators: Avianti Armand, Achmad Tardiyania, David Hutama, Robin Hartanto, Setiadi Sopandi.
Venue: Pavilion at the Arsenale
IRAN
Instant Past
Commissioner: Seyed Reza Hashemi.
Curator: Azadeh Mashayekhi.
Venue: Pavilion at the Arsenale

IRELAND
Infra-Éireann: Making Ireland Modern
Noel Dowley Architect, Peter And Mary Doyle Architects, Electricity Supply Board (Esb Ireland) And Siemens-Schuckert, Grafton Architects And Roughan & O’donovan Engineers, Office Of Public Works (Opw) Architects And Aer Rianta Architects, Michael Scott Architect, Ronald Tallon (Scott Tallon Walker Architects), Norman White Architect (Department Of Health)
Commissioners/Curators: Gary A. Boyd, John McLaughlin.
Venue: Pavilion at the Arsenale

ISRAEL
The Urburb
Ori Scialom, Roy Brand, Keren Yeala Golan
Commissioners: Michal Gov, Arad Turgeman.
Curators: Ori Scialom, Roy Brand, Keren Yeala Golan.
Deputy Curator: Edith Kofsky.
Venue: Pavilion at Giardini

ITALY
Innesti/grafting
The Ministry for the Cultural Heritage and Activities
PaBAAC - General Direction for the landscape, fine arts, architecture and contemporary art
Commissioner: General Director of PaBAAC.
Curator: Cino Zucchi.
Venue: Italian Pavilion, Tese of Vergini at Arsenale

IVORY COAST*

Exterior
Commissioner: Mamidou Zoumana Coulibaly-Diakite.
Commissioner/Curator: Francis Sossah.
Venue: Chiesa San Francesco della Vigna, Castello 2786

JAPAN

In the real world
Commissioner: Kayoko Ota.
Deputy Commissioners: Keiko Tasaki, Manako Kawata, Yoko Oyamada.
Curator: Norihito Nakatani.
Deputy Curators: Hiroo Yamagata, Keigo Kobayashi, Jin Motohashi.
Venue: Pavilion at Giardini

KENYA*

Back to the(se) Stars
Armando Tanzini, Renato Mambor
Commissioner/Curator: Paola Poponi.
Venue: Isola di San Servolo

KOREA, Republic of

Crow’s Eye View: The Korean Peninsula
Sekwon Ahn, Alessandro Belgiojoso, Nick Bonner (featuring Mansudae Art Studio and anonymous artists and architects of North Korea), Marc Brossa, Onejoon Che, Charlie Crane, Maxime Delvaux, Min Cho Jun, Ik-Joong Kang, Karolis Kazlauskas & PLT Planning and Architecture Ltd., Dongsei Kim, Hanyong Kim, Kichan Kim, Seok Chul Kim & Franco Mancuso, Kim Swoo Geun, Young June Lee, Chris Marker, Philipp Meuser, Hoon Moon, MOTOElastico, Osamu Murai, Peter Noever (featuring the North Korean architects exhibited in Flowers for Kim Il Sung, MAK, 2010), Kyong Park (featuring Nam June Paik and the artists of the Project DMZ, Storefront for Art and Architecture, 1988), James Powderly, Kyungsub Shin, Hyun-Suk Seo (featuring Kim Jong Hui et al.), Yehre Suh, Yi Sang, Dongwoo Yim
Commissioner/Curator: Minsuk Cho.
Curators: Hyungmin Pai, Changmo Ahn.
Deputy Curator: Jihoi Lee.
Venue: Pavilion at Giardini

KOSOVO, Republic of

Visibility (imposed modernity)
Gezim Pacarizi
Commissioner: Ministry of Culture, Youth and Sports.
Curator: Gezim Pacarizi.
Venue: Pavilion at the Arsenale
**KUWAIT**

*Acquiring Modernity*

Aisha Al Sager, Hassan Hayat, Sara Soares, Dana Al Jouder, Nesef Al Nesef, Noora Al Musallam, Abdullah Al Harmi, Samer Mohammed, Gráinne Hebler, Liane Al Ghusain, Nima Algooneh, Adel Al Qattan, Maysaa Al Mumin, Ghazi Al Mulaifi, Fatema Al Qabandi, Ala Al Awadhi, Cherihan Nasr, Dalal Al Sane, Maha Al Shaalan, Mohammed Bin Reda


*Deputy Commissioner*: Zahra Ali Baba.

*Curator*: Alia Farid.

*Venue*: Pavilion at the Arsenale

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**LATVIA**

*Unwritten*

NRJA (Uldis Lukševics, Linda Leitāne – Šmīdberga, Zigmārs Jauja, Ivars Veinbergs, Mārtiņš Rusiņš)

*Commissioner*: Juris Poga.

*Deputy Commissioner*: Andris Brinkmanis.


*Venue*: Pavilion at the Arsenale

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**LUXEMBOURG, Grand Duchy of**

*Modernity - loved, hated or ignored?*

Stéphanie Laruade, Bohumil Kostohryz, Sophie Langevin, Nuno Lucas Da Costa

*Commissioner*: Fondation de l'Architecture et de l'Ingénierie au Luxembourg.

*Curators*: Stéphanie Laruade, Bohumil Kostohryz, Sophie Langevin, Nuno Lucas Da Costa.

*Venue*: Ca’ del Duca, Corte del Duca Sforza, San Marco 3052

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**MACEDONIA, Former Yugoslavian Republic of**

*Findings*

Jovan Ivanovski, Aleksandar Radevski, Ana Ivanovska Deskova, Ognen Marina, Bojan Karanakov, Vladimir Deskov, Goran Mickovski

*Commissioner*: Zlatko Stevkovski.

*Deputy Commissioner*: Frosina Zafirovska.

*Curator*: Jovan Ivanovski.

*Venue*: Pavilion at the Arsenale

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**MALAYSIA**

* Sufficiency *

Ahmad Najib Ariffin, Abdul Rahim Ismail (A. Najib Architect & Design Principles), Andrew Yit, Ihsan Hassan (Gdp Architects), Boon Chee Wee (Gra Architects), Che Wan Ahmad Faizal Che Wan Putra (Chewan Architecture), Dayang Aimi Husna Awang Damit (Daimio Design Studio), Embong Mohamad, Darrell Asyraf Ahmad, Mohd Tajul Izrin Mohd Tajul Hasnan, Ahmad Amirulhijam Mohd Salleh, Zaimah Abu Zarim (Uitm Shah Alam), Indra Ramanathan (Ipartnership (M)), Khairiah Noordin (Arkitek Karya Budi), John Koh Seng Siew (Johnkoh Architect), Lee Chor Wah (Lee Chor Wah Architect), Lillian Tay Wai Fun (Veritas), Lim Teng Ngiom (Ngiom Partnership), Marisa Diyana Shahrir (Ong & Ong 360 Consultancy), Mohd Aqrabeen Izani (Arkitek Daya Seni), Suhaimi Fadzir (Suhaimi Fadzir), Veronica Ng Foong Peng (Taylor’s University + Drtan Lm Architect), Norzaini Mufti @ Ahmat, Ramlan Abdullah, Muhamad Firadaus Khazis Ismail (Z&Sr Architectural Ventures), Saidal Khadri Abu Kassim
(Universiti Putra Malaysia, Serdang), Sarly Adre Sarkum, Qhawarizmi Norhisham, Yasmin Abdul Rahman, Erdauy Os’hara Omar (Sarly Adre Sarkum Architecture), Mel Soong Meow Sin, Jeremy Lee (Arkitek M E L), Tan Loke Mun (Archicentre), Greg P.W. Cheong (Gregs), Ch’ng Huck Theng (Cht Network), Melisa Wong (Octagon Creative), Alan Kueh (Alan Kueh Design Collective)
Commissioner: Datuk Wong Lai Sum.
Venue: Pavilion at the Arsenale

MEXICO
condenados a ser modernos
Julio Gaeta, Luby Springall
Commissioner: Maria Margarita Segarra Lagunes.
Deputy Commissioners: Dolores Martinez, Donata Cerida, Alice Durigato.
Curators: Julio Gaeta, Luby Springall.
Deputy Curator: Jessica Arescua.
Venue: Sale d’Armi Nord, Arsenale

MONTENEGRO
Treasures in disguise
DVARP, HHF Architects, Sadar+Vuga, Ruby Press
Commissioners: Nebojsa Adzic, Dijana Vucinic, Simon Hartmann, Bostjan Vuga, Andreas Ruby, Ilka Ruby.
Venue: Palazzo Malipiero, Ramo Malipiero S.Marco 3079

MOROCCO*
Fundamental(ism)s
Mikou Design Studio, Groupe 3, Stefano Boeri architetti, Fernando Menis arquitectos, X-TU architectes, BOM architecture, BAO + Ultra Architettura, Linna Choi Tarik Oualalou KILO
Commissioner: Hassan Abouyoub (Ambassador of the Kingdom of Morocco to Italy).
Curator: Tarik Oualalou.
Venue: Pavilion at the Arsenale

MOZAMBIQUE. Republic of*
Commissioner: Joel Matias Libombo.
Deputy Commissioner: Gilberto Paulino Cossa.
Curator: José Forjaz.
Deputy Curator: Vicente Joaquim.
Venue: Pavilion at the Arsenale

NETHERLANDS, The
Open: A Bakema Celebration
Commissioner: Het Nieuwe Instituut.
Curators: Guus Beumer, Dirk van den Heuvel.
Venue: Pavilion at Giardini
NEW ZEALAND*
*Last, Loneliest, Loveliest*
Mitchell & Stout Architects
Commissioner: Tony van Raat.
Curator: David Mitchell.
Venue: Palazzo Pisani Santa Marina, Calle delle Erbe, Cannaregio 6104

NORDIC PAVILION (NORWAY, FINLAND, SWEDEN)
Forms of Freedom. African Independence and Nordic Models
Several Nordic architects and planners 1960-80
Curator: Nina Berre.
Deputy Curator: Gro Bonesmo.
Venue: Pavilion at Giardini

PARAGUAY
*Agua Alta*
Javier Corvalan and Colectivo Aqua Alta /AO (Marco Ballarin, Nicola Bedin, Nicolas Berger, Sebastian Blanco, Simone Cadamuro, Sonia Carisimo, Andrea Castellani, Oliviero Comincini, Joaquin Corvalan, Laura Ferres, Lukas Fuster, Carlos Irigoitia, Katja Kostrencic, Fernando Szmuc, Francisco Tomboly)
Commissioner: Giacomo Favilli.
Deputy Commissioner: Maria Gloria Gutierrez.
Deputy Curator: CC.SNC.PR.
Venue: Liceo Artistico Statale Michelangelo Guggenheim, Dorsoduro 2613

PERU'
*Informal Urban Encounters For The Next 100*
Commissioner: José Orrego Herrera.
Curator: Sharif S. Kahatt.
Venue: Sale d’Armi Nord, Arsenale

POLAND
Impossible Objects
Institute of Architecture (Dorota Jędruch, Marta Karpińska, Dorota Leśniak-Rychlak, Michał Wiśniewski), Jakub Woynarowski
Commissioner: Hanna Wróblewska.
Curators: Institute of Architecture (Dorota Jędruch, Marta Karpińska, Dorota Leśniak-Rychlak, Michał Wiśniewski), Jakub Woynarowski.
Venue: Pavilion at Giardini

PORTUGAL
HOMELAND. NEWS FROM PORTUGAL
Adoc Architects, Artéria, Ateliernob, Pedro Clarke, Miguel Eufrásia, Like Architects, Miguel Marcelino, Paulo Moreira, Mariana Pestana, Sami Arquitectos, André Tavares, Susana Ventura
Commissioner/Curator: Pedro Campos Costa.
Venue: Pavilion at the Arsenale
ROMANIA

Site Under Construction
Mihai Sima, Andreea Iancu, Raluca Sabău, Stejara Timiș, Anca Trestian
Commissioner: Monica Morariu.
Deputy Commissioners: Bogdan Tofan, Sandro Damian.
Curator: Mihai Sima.
Venue: Pavilion at Giardini

Exploring Identity_the nomad archives
Emil Ivănescu, Carmen Tănase, Olivia Zahalca, Laura Iosub, Loredana Mihali, Marius Danciu
Commissioner: Monica Morariu.
Deputy Commissioners: Bogdan Tofan, Sandro Damian.
Curator: Emil Ivănescu.
Venue: Nuova Galleria dell’Istituto Romeno di Venezia Palazzo Correr, Campo Santa Fosca, Cannaregio 2214

RUSSIA

Fair Enough: Russia's past our Present
Anton Kalgaev, Brendan McGetrick, Daria Paramonova
Commissioner: Semyon Mikhailovsky.
Venue: Pavilion at Giardini

SERBIA

14-14
Aleksandar Hrib, Zlatko Nikolić, Jelena Radonjić, Marko Salapura, Igor Sladoljev
Commissioner: Ivan Rašković.
Venue: Pavilion at Giardini

SLOVENIA, Republic of

The Problem of Space Travel - Supre: Architecture
Commissioner: Miha Turšič (KSEVT).
Curator: Jurij Krpan.
Venue: Pavilion at the Arsenale

SOUTH AFRICA

South-Africa 1914-2014: modernism and its doubles
Lemaseya Khama Design
Commissioner: Saul Molobi.
Curators: Jean-Pierre de la Porte, Lemaseya Khama.
Venue: Sale d’Armi Nord, Arsenale
SPAIN

Interior

Commissioners: Government of Spain, Ministry of Public Works; AC/E, Acción Cultural Española; AECID, Spanish Agency for International Development Cooperation and The Caja de Arquitectos Foundation.
Curator: Iñaki Ábalos.
Deputy Curators: Enrique Encabo, Inmaculada E. Maluenda, Lluís Ortega.
Venue: Pavilion at Giardini

SWITZERLAND

Lucius Burckhardt and Cedric Price. A stroll through a fun palace
Herzog & de Meuron, Atelier Bow-Wow, Stefano Boeri, Eleanor Bron, Elizabeth Diller, Liam Gillick, Olafur Eliasson, Dominique Gonzalez-Foerster, Dan Graham, Dorothea von Hantelmann, Samantha Hardingham, Carsten Holler, Koo Jeong-a, Philippe Parreno, Asad Raza, Tino Sehgal, Mirko Zardini, Liam Gillick, Jacques Herzog, Pierre de Meuron

Commissioners: Swiss Arts Council Pro Helvetia—Sandi Paucic and Marianne Burki.
Deputy Commissioner: Rachele Giudici Legittimo.
Curator: Hans Ulrich Obrist.
Venue: Pavilion at Giardini

THAILAND

Spirituality - freedom and creativity, a fundamental in Thai Architecture
Lek Mathar Bunnag

Commissioners: Association of Siamese Architects under Royal Patronage (Smith Obayawat), Office of Contemporary Art and Culture, Ministry of Culture (Khemchat Thepchai).
Curator: Lek Mathar Bunnag.
Venue: Pavilion at the Arsenale

TURKEY*

Places of Memory
Alper Derinboğaz, Metehan Özcan, Candaş Şişman, Ali Taptık, Serkan Taycan

Commissioner: Istanbul Foundation for Culture and Arts.
Curator: Murat Tabanlıoğlu.
Venue: Sale d’Armi Nord, Arsenale

UNITED ARAB EMIRATES*

Lest We Forget: Structures of Memory in the United Arab Emirates
Commissioner: Salama bint Hamdan Al Nahyan Foundation.
Curator: Michele Bambling.
Venue: Sale d’Armi Nord, Arsenale
UNITED STATES OF AMERICA
OFFICEUS
Arielle Assouline-Lichten, Matteo Ghidoni, M-A-U-S-E-R: Mona Mahall & Asli Serbest,
Cooking Sections: Daniel Fernández Pascual & Alon Schwabe, Curtis Roth, Manuel
Shvartzberg Carrió and U.S. Architectural Firms Working Globally, 1914-2014
Commissioner: Storefront for Art and Architecture.
Deputy Commissioner: Praxis.
Curators: Eva Franch i Gilabert, Ana Miljački, Ashley Schafer.
Deputy Curator: Michael Kubo.
Venue: Pavilion at Giardini

UKRAINE
...the face of my square
Author's Group NCA, Olii̇ga Milenti̇y, Yuri Solomko
Commissioner: Nikita Mazayev.
Curator: Olii̇ga Milenti̇y.
Venue: Riva Sette Martiri

URUGUAY
La Aldea Feliz. Episodes of modernization in Uruguay
Martin Craciun, Jorge Gambini, Santiago Medero, Mary Méndez, Emilio Nisivocca, Jorge
Nudelman
Commissioner: Daniela Freiberg.
Curator: Emilio Nisivocca.
Deputy Curators: Martin Craciun, Jorge Gambini, Santiago Medero, Mary Méndez.
Venue: Pavilion at Giardini

* Country participant for the first time.
** Country participated with IILA, for the first time individual participation.
Across Chinese Cities – Beijing
Over the centuries the strategic imagination of Chinese rulers has forged a policy culture privileging locality and flexibility, where decentralization and self-governance were encouraged as a conduit towards a system of controlled autonomies expanding from the centre outwards into the peripheries. *Across Chinese Cities – Beijing* is an investigation into the capital’s spatial program woven into its ‘otherly modern’ project (Hay, Double Modernity, Para-Modernity, 2008). The exhibition situates its traces by taking the historical district of Dashilar as a case study, while making resonant the sedimental knowledge of archetypal and architectural past throughout the city from the early 1600s.
Arsenal Nord, Tesa 100
7 June – 23 November
11 a.m – 5 p.m closed on Mondays and 1 August – 17 August
*Organization:* Beijing Design Week
www.beijingdesignweek.org

Adaptation
*Adaptation* focuses on how Chinese architects negotiate shifting constraints imposed by contexts, clients and capital. Their work is apt for change, revealing a new understanding of craft and building cultures, imposed by modern interpretations of traditional spatial concepts, revitalization of industrial heritage, and reactions to remote geographies. Through the media of models, photographs and short films, *Adaptation* presents a profession in progress across multiple generations. Curated by Marino Folin & MovingCities, the exhibition takes place at Palazzo Zen, a cultural venue of EMG•ART
Palazzo Zen, Cannaregio, 4924 (Gesuiti)
7 June – 23 November
2.30 p.m - 7 p.m closed on Tuesdays and 1 August - 31 August
*Organization:* EMG•ART Foundation
www.emgdotart.net
Air Fundamental: Collision between inflatable and architecture

The installation *Air Fundamental* is a “pneumatic architecture”, realized by students after a series of researches, held in the venue of Ortiga with the participation of the entire community of Syracuse School of Architecture. This project explores the adjustment capacity of a flexible space (inflatable) placed inside pre-existing architectures. This occasion turned the school building into a field for experimentation, activating instantaneous areas essential for temporary events (shows, exhibitions, conferences…) or even some workshops.

**Arsenale Nord, Spazio Thetis**

5 - 8 June

10 a.m - 8 p.m

_Organization_: Scuola di Architettura di Siracusa SDS, Università di Catania

http://architetturasiracusa.tumblr.com/

Fundamentally Hong Kong? DELTA FOUR 1984 – 2044

Hong Kong and neighbouring Pearl River Delta is arguably one of the most complex, controversial and contemporary spatial developments in history and today. Eleven compact cities are rapidly connecting one another to form a seamless ‘one-hour living zone’. Travelling through border and crossing, land and water, home and community, marriage and departure, four short films will capture stories and actors who live and move between these emerging locales and systems. In Venice and beyond, we invite the world’s wisdom and imagination for new possibilities of architecture-a practice of social innovation.

**Arsenale, Castello, 2126 (Campo della Tana)**

7 June – 23 November

7 June – 9 June from 10 a.m - 7 p.m, 10 June - 23 November from 10.30 a.m - 6.30 p.m (10.30 a.m - 8.30 p.m Fridays and Saturdays till 27 September), closed on Mondays (except on 9 June and 17 November)

_Organization_: The Hong Kong Institute of Architects; Hong Kong Arts Development Council


Gotthard Landscape - The Unexpected View

Two schools of architecture present the event with the support from Pro Helvetia.

*The Scientifically Based Appropriation of the Landscape*

The project deals with the passage from a factual and territorial oriented tradition in the Alps, towards a virtual territorial principle based on a scientific appropriation of the landscape. Our own landscape vision of the Alps is thus dematerializing and acquiring the visual character of an interactive digital sculpture.

*Aesthetic Fascination*

The transparency and “liquefaction” of territorial reality through point cloud digitalization invites us to a completely new way of seeing. Its virtual character the diaphanous “technical” coloring of the topological surface provokes an uncommon artistic and aesthetic fascination.

**Palazzo Trevisan degli Ulivi, Dorsoduro, 810 (Campo San Agnese)**

8 June – 20 July; 7 September – 5 October

11 a.m – 6 p.m closed on Mondays (except on 9 June)

_Organization_: ETH Zurich - Department of Architecture; AAM Accademia di architettura Mendrisio, Università della Svizzera italiana

www.girot.arch.ethz.ch

www.burkhaltersumi.arc.usi.ch
**Grafting Architecture. Catalonia at Venice**

Graft

1 tr. To insert (a graft) in a branch or stem of another tree; to propagate by insertion in another stock; also, to insert a graft upon.

Casa Bofarull by Josep Maria Jujol (Tarragona, 1879 – Barcelona, 1949) is the starting point for understanding an architectural approach present in many buildings where the architect is faced with a pre-existing feature (physical or otherwise) and blends the new and old layers to beget a new architecture that is able to combine them harmoniously. The proposal will show the process and perception of a series of examples of Catalan architecture that begins with Jujol's work.

Cantieri Navali, Castello, 40 (Fondamenta Quintavalle)

7 June – 23 November

10 a.m – 6 p.m closed on Mondays (except on 9 June and 17 November)

*Organization:* Institut Ramon Llull

www.llull.cat

http://venezia2014.llull.cat

"Happiness Forecourt" = “Largo da Felicidade” = “開心前地”

The exhibition addresses the unique cultural hybridisation in Macao, the blending of the East and West, and many facets that reflect the dynamic mixed cultures. The urban morphology of a “forecourt”, with its various idiomatic versions, aims to convey the harmonious coexistence of two contrasting cultures, the Portuguese and Chinese, which can be observed in its unique living conditions, architectural features, which encapsulate the idea of a cultural symbiosis and manifests both countries joint effort to maintain a balanced and enduring partnership through time.

Arsenale, Castello, 2126/A (Campo della Tana)

7 June – 23 November

10 a.m – 6 p.m (10 a.m – 8 p.m on Fridays and Saturdays till 27 September), closed on Mondays (except on 9 June and 17 November)

*Organization:* Instituto Cultural do Governo da R.A.E. de Macau (I.C.M.)

www.icm.gov.mo/en/

**Lifting The Curtain: Central European Architectural Networks**

The exhibition investigates the role of Central European cross-national architectural networks and circles at different turning points of the 20th century. It offers a new insight on the evolution of modernism through mapping actors and different transfers across multiple borders, uncovering dynamic exchanges expanding beyond both western narratives of formative national modernity and Cold War territorial boundaries as well as the increasingly established architectural discourse of post-socialist countries. The exhibition is the first instalment of a long-term research project conducted by five Central European architectural centres.

Officina delle Zattere, Dorsoduro 919 (Fondamenta delle Zattere)

7 June – 23 November

11 a.m – 7 p.m closed on Mondays

*Organization:* Polish Modern Art Foundation (PMAF)

www.ce-arch.net
**M9 / Transforming the City**
The exhibition presents the executive project and launch of works of the construction of M9 City District, national and international model which blend together cultural production, museum activities and innovative retail strategies. M9 covers an area of 9,200 m² in the center of Mestre and includes: a new museum, the first in Europe completely dedicated to history and culture of the 20th century; a restored convent of the 17th century; an administrative building of the ‘60s. The renovation, designed by Sauerbruch Hutton Studio, conceived and entirely promoted by Fondazione di Venezia, will set a new level of urban excellency and will become catalys of the urban regeneration of Venetian mainland.

Fondazione di Venezia, Dorsoduro, 3488/U (Rio Novo)
7 June – 28 September
10 a.m – 5 p.m closed on Sundays

*Organization:* Fondazione di Venezia
www.fondazionedivenezia.org

**Made in Europe**
The proposal of European Union Prize for Contemporary Architecture - “Mies van der Rohe Award” event *Made in Europe* considers history as a construe of data with a specific time signature. The exhibition is going to present a selection of 150 models and a visualization of the 2500 proposals that conform a quarter of a century of awards, representing a curated selection of the highest quality works of architecture in Europe. The concept pretends to emphasize the number, quantity and quality of the overwhelming data. Playing with the idea that the data, not subdued to the construction of the historical discourse, are free for any kind of reading or elaboration.

Palazzo Michiel dal Brusà, Cannaregio, 4391/A (Strada Nova)
7 June – 4 August
10 a.m – 6 p.m closed on Tuesdays

*Organization:* Fundació Mies van der Rohe; the European Commission (Creative Europe Program)
www.miesarch.com
europa.eu/creative/eeurope

*associated event: symposium European-ness Porosity (6 June 3.30 p.m)*

**Masegni**
The remarkable and weather worn brick facade of the church of San Lorenzo appears as an eternal project, perpetually awaiting its stone cladding. It has towered over the campo for five centuries, and stands today as a notorious example of Venice’s gradual decline.

Housed within this extraordinary ruined church is Masegni, an installation that addresses the themes of conservation, preservation, and dereliction prevalent in Venice. The eight meter tall ‘wall’ proposed for Masegni offers an abstracted and fragmented glimpse of how San Lorenzo’s completed facade might have looked.

The structure alludes to the constant struggle for the sinking city to maintain itself. The wall lists precariously and asymmetrically in two self supporting parts, creating a corridor for visitors to go through that is as narrow and awkward as a typical Venetian alley.

This installation is an opportunity to explore the interior of this magnificent and historical building through the exhibition designed by Roz Barr Architects - visitors will be allowed inside the church and will experience the scale of this interior from within this crafted eight meters high wall.

Ex Chiesa di San Lorenzo, Castello, 5069 (Campo San Lorenzo)

*Organizzazione:* The Building Centre Trust

Dates and opening hours: www.masegni.com
www.buildingcentre.co.uk
**Mikhail Roginsky. Beyond the Red Door**
The event consists of a retrospective exhibition of outstanding Russian-French artist Mikhail Roginsky (1931-2004). The example of a particular creative evolution gives an opportunity to present a broad picture of the main trends of modernism, perceived through the individual experiences of the artist. The main objective of the project is draw attention to the fundamental component of the art of painting that is based on advantage of its inherent notions: color, form and construction.

Ca' Foscari Esposizioni, Dorsoduro, 3246
7 June – 28 September
10 a.m – 6 p.m closed on Tuesdays
*Organization:* Fondazione Mikhail Roginsky
www.roginsky.ru

**Moskva: urban space**
The project represents the past and the present of Moscow’s architecture by both showcasing its distinctive identity and by clearly outlining its development trajectory. While the face of a twentieth century city was largely determined by the architecture of its buildings, today’s urban singularity is based on the “connective tissue” of its public spaces that have become equally important identity-makers for contemporary metropolises. This is why the present day of the Russian capital is illustrated with the project for the new cultural center and downtown landscape Zaryadye Park and by a life-size fragment of this public space.

Istituto Santa Maria della Pietà, Castello, 3701
7 June – 23 November
10 a.m – 6 p.m closed on Mondays
*Organization:* Moscow Committee for Architecture and Urban Development
www.mka.mos.ru - www.moskvaproject.com

**Once upon a time in Liechtenstein**
The dramatic transformation Liechtenstein has undergone in the past 100 years has resulted in a building stock that is almost entirely assembled from typologies and styles originating from foreign influences. The consequence is a pastiche of modern and post-modern architecture which, as an ensemble could be (mis-)read as the local building culture. This exhibition and its associated events aim to ruminate on how globally prevalent building types have been adapted to a particular local condition, and to discover how this transformative process has generated fundamental principles and values that consist in a contemporary (and future) architectural identity of Liechtenstein.

Palazzo Trevisan degli Ulivi, Dorsoduro, 810 (Campo Sant’ Agnese)
18 – 26 October
11 a.m – 6 p.m
*Organization:* Liechtenstein Ministry for Foreign Affairs, Education and Culture
www.regierung.li/ministerien/ministerium-fuer-aeusseres-bildung-und-kultur/
www.uni.li/biennale
Planta

Planta is the culmination of the desire to give back, to return through a balanced tension between art, institution, knowledge, ecology and manufacturing. Planta is not only a building but also a concept, a crossroads of and for ideas, an embodiment of a personality and vision and in this way, a guide for the future. Excavated and constructed from the very site it occupies, Planta provides a fixed point of reference amid the flux of an ever changing literal and abstract landscape. It is an embodiment of the values that have informed the processes in and around Planta.

Conservatorio di Musica Benedetto Marcello di Venezia, San Marco, 2810 (Campo Santo Stefano) dal 7 June al 31 October
10 a.m – 6 p.m closed on Sundays in July and August
Organization: Fundació Sorigué
www.fundaciosorigue.com
www.planta-project.com
associated event: panel Talking Architecture (6 June, 10.30 a.m)

«Salon Suisse»: The next 100 Years – Scenarios for an Alpine City State

The Salon Suisse is the accompanying programme of the Swiss Pavilion at the Venice Biennale. Now in its third year, the Salon Suisse, a programme of talks and events, offers a platform for exchange on contemporary architecture and thought in a relaxed atmosphere. The Salon Suisse 2014 is curated by Zurich-based architects and urbanists Hiromi Hosoya and Markus Schaefer, founders of Hosoya Schaefer Architects, who have put together an ambitious programme of events focusing on questions around urban development in Switzerland and the increasing pressure of urbanization worldwide.

Palazzo Trevisan degli Ulivi, Dorsoduro, 810 (Campo Sant'Agnese)
7 June 11 a.m, 4 - 6 September, 9-11 October, 30 October - 1 November, 20-22 November 6 p.m
Organization: Swiss Arts Council Pro Helvetia
www.prohelvetia.ch - www.biennials.ch

The Space that remains: Yao Jui-Chung’s Ruins Series

The exhibition touches upon the afterlife of buildings not from the position of their makers, users, or providers, but from the act of a reader. A prolific art writer, critic, photographer, painter and video artist, Yao Jui-Chung (1969 - ) has undertaken this Ruins project since early 1990. Out of an impressive corpus of Yao’s black and white photographs, both intense and poetic, several major series and one video have been selected, showing remnants of aboriginal structures, Han Chinese residential buildings, examples of 19th century Western-style architecture, iconic industrial ruins as well as postwar architecture on a prison island for political dissidents.

Istituto Santa Maria della Pietà, Castello, 3701
7 June – 30 August
10 a.m – 6 p.m (10 a.m – 8 p.m on Fridays and Saturdays), closed on Mondays (except on 9 June)
Organization: National Taiwan University of Arts
http://m.ntua.edu.tw/ntuain/index.htm
The Yenikapi Project
Zuecca Project Space is proud to present the incredible vision for The Yenikapi Transfer Point and Archaeological Park in Istanbul, designed by Peter Eisenman with his firm Eisenman Architects and Aytaç Architects. The design for the historic site includes a park, an archaeological museum, and a transit building adjacent to the new underground rail hub, construction of which uncovered important artifacts from the Roman and even neolithic eras. This exhibition highlights mercantile trade links between Venice and the 1600 year old former Theodosius Port in Yenikapi, where the remains of 35 ships will be displayed as a main feature of the Archaeological Museum. On the Historic Peninsula, the Yenikapi area helps to bridge the European and Asian sides of the city.
Zuecca Project Space, Complesso delle Zitelle, Giudecca, 32 (Fondamenta delle Zitelle)
7 June – 23 November
10 a.m – 6 p.m closed on Mondays
Organization: Zuecca Project Space
www.zueccaprojectspace.com

Time Space Existence
The exhibition presents architects from 6 continents, brought together in an extraordinary combination. It shows current developments and thoughts in international architecture, presenting architects with different cultural backgrounds and who are in different stages of their careers, i.e. established architects next to architects whose works might be less known. What they have in common is their dedication to architecture in the broadest sense of their profession, presenting architecture through a focus on the concepts Time, Space and Existence.
Palazzo Bembo, San Marco, 4793 (Riva del Carbon); Palazzo Mora, Cannaregio, 3659 (San Felice, Strada Nova)
7 June – 23 November
10 a.m – 6 p.m closed on Tuesdays
Organization: GlobalArtAffairs Foundation
www.globalartaffairs.org

Township of Domestic Parts: Made in Taiwan
The exhibition Township of Domestic Parts: Made in Taiwan is a collection of nine small houses, each with one single program. Scattered inside the Palazzo delle Prigioni, it forms an interior township of misfit parts. As an engagement to Fundamentals and the absorption of Modernity, this project considers a heightened sense of the compartmentalization of interior programs – in that we journalistically distill each elemental part as its own singularity, such as the House of Sleep, House of Work, and so forth. As the houses form an interior urbanism, perhaps we gain a deeper understanding towards the plan as a drawing.
Palazzo delle Prigioni, Castello, 4209 (San Marco)
5 June – 23 November
10 a.m – 6 p.m closed on Mondays
Organization: National Taiwan Museum of Fine Arts (NTMoFA)
http://www.ntmofa.gov.tw/
Young Architects in Africa
Presenting projects by architects as well as vernacular architecture, the exhibition Young Architects in Africa underlines the important role played by the African World today, as seen throughout its contemporary architecture. For the occasion of 14th International Architecture Exhibition La Biennale di Venezia, the CA’ASI will open its doors to emerging African architects in order to emphasize the creativity and originality of new African architecture, and to help it gain worldwide recognition. AS.Architecture-Studio has set up the CA’ASI Association to promote the dialogue between architecture, contemporary art, and the Biennale visitors.
CA’ASI, Palazzo Santa Maria Nova, Cannaregio, 6024 (Campiello Santa Maria Nova)
6 June – 31 August
11 a.m – 6 p.m closed on Tuesdays
Organization: CA’ ASI
www.ca-asi.com

Z Club. On Money, Space, Postindustrialization, And…
Z Club opens when the sun sets in Venice: Every day/night from 9:00pm a programme is put on in the Palazzo Trevisan degli Ulivi that offers a profile through Zurich University of the Arts for seven whole evenings. Discourse meets performances, concerts meet actions; and your physical comfort is always taken care of. The subjects “money,” “space” and “postindustrialisation” are common themes throughout the week.
Palazzo Trevisan degli Ulivi, Dorsoduro, 810 (Campo Sant’Agnese)
25 – 31 July
9 p.m – 12 a.m
Organization: Zurich University of the Arts (ZHdK)
www.zhdk.ch
Visitors information

Venues, dates and opening times
Venice, Giardini – Arsenale, from June 7th to November 23rd 2014
Opening times: 10 a.m. – 6 p.m.
Opening times: 10 a.m. – 8 p.m. Arsenale venue – all Fridays and Saturdays till September 27th
Closed on Mondays (except on June 9th and November 17th, 2014)

Ticket office
Giardini – Opening times 10 a.m. – 5.30 p.m.
Arsenale (Campo della Tana) – Opening times 10 a.m. – 5.30 p.m.
From June 7th till September 27th on Fridays and Saturdays the Arsenale venue will be open till 8 p.m., opening times ticket office 10 a.m. – 7.30 p.m.
Last admission to the exhibition venues – 5.45 p.m.
Last admission to the Arsenale venue on Fridays and Saturdays till September 27th – 7.45 p.m.

Advance sale
www.labiennale.org

Visits
Tickets are valid for one entry to each of the two exhibition venues (Giardini and Arsenale) and they can be used also on non-consecutive days.
Permanent Passes and Special 2days are valid for more entries to both exhibition venues (Giardini and Arsenale)
Small-sized animals on leash are admitted in the green area at Giardini

Tickets
Full Special 2days € 30 (pass valid for two consecutive days entry to both venues)
Reduced Special 2days under 26 € 22 (pass valid for two consecutive days entry to both venues)
Full Regular € 25 (valid for one entry to each venue also on non-consecutive days)
Reduced € 22 COOP, CTS, ITIC, FAI, Touring Club, Cinema Più, Venice Card (Adult/Junior/San Marco), Rolling Venice Card, Carta Giovani, ARCA-Enel, CNAPPC, Trenitalia Frecciargento/Frecciabianca ticket destination Venice (max 3 days before) and CartaFRECCIA members
Reduced € 20 (over 65 yrs., military officers, residents in Venice, with the ticket of the 9th International Festival of Contemporary Dance with the ticket of the 58th International Festival of Contemporary Music and with the season ticket for the 71st Venice International Film Festival)
Students/ Under 26 yrs. € 15 (with current student ID and current ID card)
Reduced € 15 Biennale Card Gold and Platinum holders
Formula 2+2 € 50 (2 adults + 2 under 14 yrs.)
Adult groups € 16 (min. 10 people, booking required)
Secondary school students groups € 10 (min. 10 people, booking required)
University students groups € 14 (min. 10 people, booking required)

Student groups from universities affiliated to the project “Biennale Sessions” € 20
(min. 50 people, booking required - tickets/passes are valid to visit the two exhibition venues for 3 consecutive days)

Permanent pass € 80

Permanent pass students and Under 26 yrs. € 45 (with ID)

**Architecture + Dance formula € 35**
During the 9th International Festival of Contemporary Dance (19th > 29th June 2014)
Free admission: up to the age of 6 (included), adults accompanying disabled visitors, nursery schools, primary schools and secondary schools participating in educational activities.
Some types of tickets can be purchased online on www.labiennale.org

**Architecture + Music formula**
During the 58th International Festival of Contemporary Music (3rd > 12th October 2014) concessionary fees will apply to combined Architecture /Theatre tickets.

**Architecture + Cinema**
During the 71st Venice Film Festival (August 27th > September 6th 2014) reduced price tickets will be available for set screenings for groups of visitors of the 14th International Architecture Exhibition.

**Educational**
Guided tours, theoretical and practical thematic-educational itineraries, laboratories and creative workshops.
Available in Italian and many foreign languages.
Booking required, average duration 1h 45’, 2 h.
The service is fee-paying, entry ticket not included

**Adults**
In Italian and in foreign languages: 1 venue € 90 – 2 venues € 150

Universities
1 venue € 70 – 2 venues € 120

High schools
1 venue € 65 – 2 venues € 110

Elementary and Junior High schools
1 venue € 60

Nursery schools
1 venue € 50

Creative workshops for families
Workshop - fee per child 1 venue € 5

**Guided tours without reservation**
Guided tours for individual visitors in Italian or in English 1 venue € 7 and for 2 venues € 10.
Activities available on set days and times. Schedule and on-line purchase on our website www.labiennale.org
Visitors services
Arsenale
Infopoint, free cloakroom, services for families, stroller and baby carrier free rental, changing table, nursing and feeding station, family lounge

Giardini
Infopoint, free cloakroom, services for families, changing table, nursing and feeding station

Services within the exhibition (Giardini and Arsenale)
Bar, restaurant, bookshop

Catalogue
Marsilio Editori

Web site
www.labiennale.org

Booking and information
Guided visits, groups, schools
mon/fri from 10 a.m. to 5.30 p.m.
T. +39 041 5218 828
F. +39 041 5218 732
promozione@labiennale.org
www.labiennale.org
Press Preview Registration

From Saturday, June 7th, the press ticket is €12

The press ticket gives access to the Giardini (max. 3 entrances) and to the Arsenale (max. 3 entrances) for two, even non-consecutive, days throughout the whole duration of the exhibition.

The journalist will receive the press ticket of €12 by showing either his personal press card, the AICA membership card or the confirmation letter sent via e-mail from the Biennale di Venezia press office.

In order to obtain the confirmation letter, the journalist will have to submit at least 48 hours prior to the visit:

- Provision of an official letter signed by the editor in chief confirming the assignment to cover the 14th International Architecture Exhibition
- Provision of a published article on the 13th International Architecture Exhibition or a recently published art or architecture article, in case of first time request
- Submission of the fully completed application form
- Provision of a recent passport-size photo (jpg 200 KB) to be attached to the form or sent by e-mail

The online form is available in the Biennale website at the following link:

- Application forms sent without the required documents will not be taken into account.
- la Biennale di Venezia Press Office will confirm the registration in writing.
- The registration procedure also refers to AICA card holders. AICA card alone do not entitle to press registration.

All documents can be sent:

- by e-mail to the following address:
  archpress@labiennale.org (International press)
  archstampa@labiennale.org (Italian press)
- by fax: +39 041 5218812
- by ordinary mail to the following address:
  la Biennale di Venezia - Architecture Press Office
  Ca’ Giustinian - San Marco, 1364/a - 30124 Venezia – Italy

For further information
Architecture Press Office - la Biennale di Venezia
Ph. +39 041 5218 771
archpress@labiennale.org
Biennale Calendar 2014

9th International Festival of Contemporary Dance
19th > 29th June 2014
directed by Virgilio Sieni

71st Venice International Film Festival
August 27th > September 6th 2014
directed by Alberto Barbera

Biennale College - Theatre
July 26th > August 9th 2014
directed by Àlex Rigola

58th International Festival of Contemporary Music
3rd > 12th October 2014
directed by Ivan Fedele
La Biennale di Venezia

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