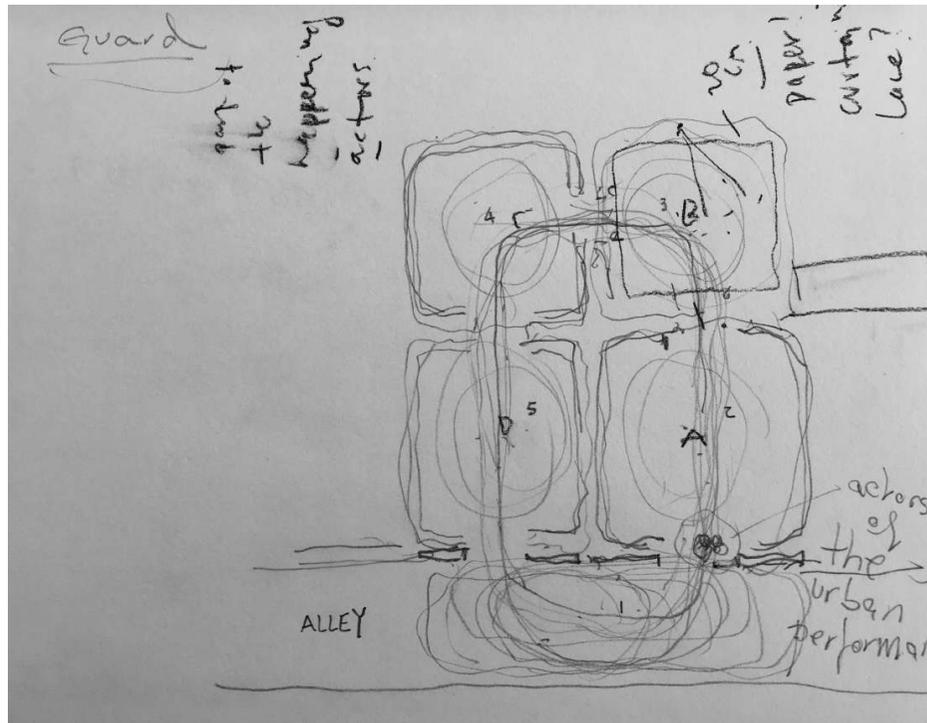


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PROPOSAL

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Concept and content for the Montenegrin pavilion at the  
Architecture Biennial in Venice 2018 “FREE SPACE”

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**SILENCE / TIŠINA**



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Proposal

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**SILENCE**

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**EXECUTIVE SUMMARY**

We propose a site specific installation for the Montenegrin pavilion sited at *Palazzo Malipiero* in Venice, for the Venice Architecture Biennial 2018. The installation will be guided by the phenomenon of **SILENCE**, a phenomenon that connects all the urban voids in Montenegro and worldwide. We would turn the *Palazzo Malipiero* into a shrine of **SILENCE** where all three exhibition rooms and the

courtyard entrance each offer an aspect of **SILENCE** in their urban interior voids.

In order to do this we think of these four distinct spaces: courtyard plus three rooms as four seasons of **SILENCE**. Each space will be arranged to make a feeling of **SILENCE** in a different, seasonal way by means of interior adaptations in the palace. The adaptations will vary in each season from changes of floor, wall and ceiling surfaces to **SILENT** surfaces. These silent surfaces will range from fuzzy carpets and bouncy rubber, to grass and textile.

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**CONCEPT**

We take **SILENCE** as something that connects to urban voids; neglected economically, yet otherwise free. The voids are sensed overall as potential for everyone's space to be in **SILENCE**.

Anonymity is one of the main aspects of living in the city, as well as visiting a city on one's own. Thus we see absence of construction as free space both outside and inside of urban spaces. Especially during night time.

We think of the Montenegrin pavilion as being such place of anonymity; temporal and lasting in memory.

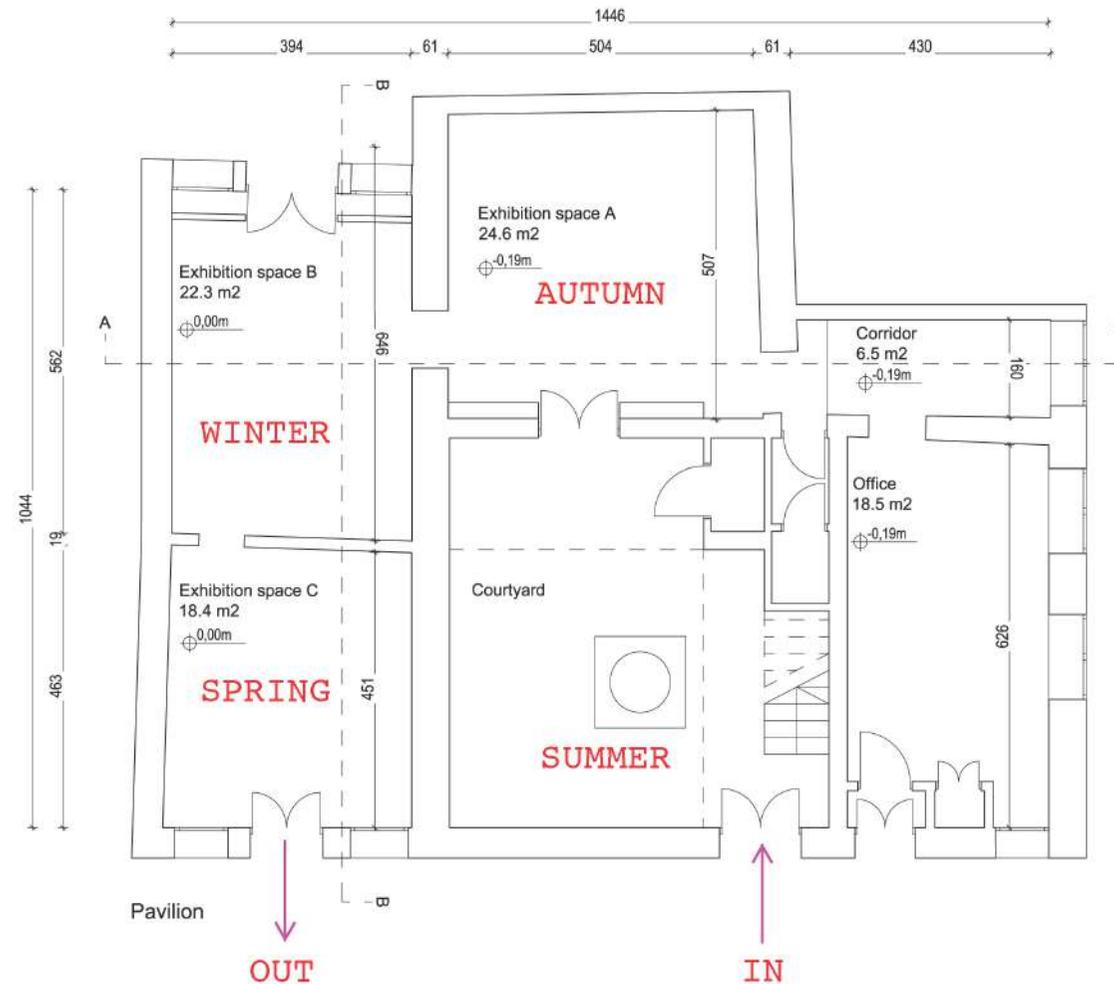
The visitors will be ushered in one by one, sometimes in couples, sometimes as families, to experience **SILENCE** on their own in the pavilion. This shall be administered by a

worker at the Montenegrin pavilion who will usher the visitors from the door. We prefer using the entry through the courtyard of the *Palazzo Malipiero* within which we do not propose any interventions.

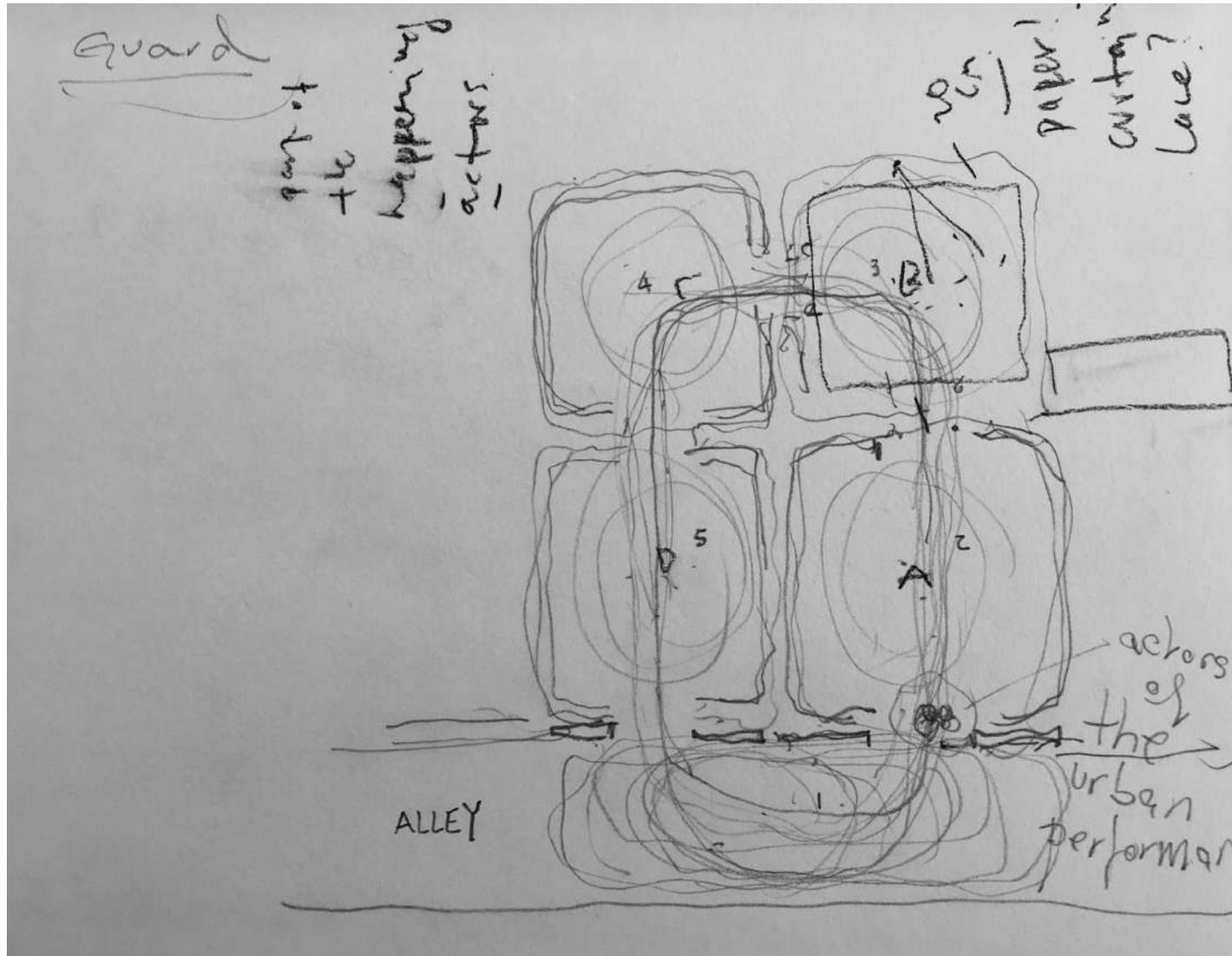
The sequence thus of visitation will be this:

- Courtyard as the emblem of Summer
- Room A as the emblem of Autumn
- Room B as the emblem of Winter
- Room C as the emblem of Spring

The visitors will go through all four spaces and be able to exit from Room C to the street.



Plan of *Palazzo Malipiero* marking the four seasons spaces within the palace.



Sketch plan of *Palazzo Malipiero* marking the four seasons spaces within the palace in a loop.

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The informational hub with photographs of specific voids in Montenegro and various entries about them will be mounted throughout the exhibit in the corridor of *Palazzo Malipiero* as a public board for news. Persons that are hired to keep an eye on the pavilion will be briefed as to how to address the public in this idea and with the issues of voids.

We envision transforming the interior of *Palazzo Malipiero* such that one feels in the void. Thus we imagine the four different spaces, courtyard and three gallery rooms, as interpretation of how they would perform as places under seasonal changes. The lighting schemes will change among them. The flooring and wall surfaces will change as one goes through the pavilion. The ceiling will be adapted to provide light that is different for each season.

The **SILENCE**, for us, is not the absence of sound. Sound is there all the time. Silence is how sound is registered and

heard. Our desire is to create the four spaces as different kinds of embodied **SILENCE**. Like urban voids that are architecture on their own, when it is heard by a person. So, the content of the exhibition will be allowing four different ways of receiving **SILENCE** by a visitor to the Montenegrin pavilion during Venice Architectural Biennial.

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## **FREE SPACE - URBAN VOIDS - EMERGING RESILIENCE**

### **ADDRESSING ASPECTS FROM THE COMPETITION BRIEF**

Re-conceptualizing and giving new meaning to free spaces, spent spaces, meaningless spaces, polluted spaces.

**- We want to address this issue by our SILENCE approach. That means that we will look for positive aspects of spaces left behind and connect the positives with the positives.**

Considering broader forms of social, economic and cultural “recoveries”.

**- We want to address this issue by the way of discussing with everyone engaged what recoveries are about. And what is needed.**

Putting a man in the spotlight and connecting him with the surroundings through regeneration of free spaces.

**- It includes women. We should make a platform that makes women and man together equally with all transgender people.**

Healing marginalized landscapes, abandoned spaces, wastelands, waste sites, wasted sites, waste-less sites, unintentional landscapes, accidental landscapes, and urban voids in general. “Terrain vague.”

**- We want to look at the positive aspects of these issues.**

Reimagining urban voids through sharing values: treating urban voids as connectors of climatic, geological, hydrological, sociological, and ethical matters.

**- Urban voids shall be treated in all categories listed.**

Holistic approach towards resilience of socio-ecological systems; resilience not as a concept but as a tool.

**- Urban resilience is key to improve social and economic systems. As a tool it can improve lives of individuals.**

New models and paradigms that comply with principles of resilience, adaptability, and transformability: dynamic interactions and potential transformability and adaptability as basic components of resilience.

**- With this exhibition we want to discuss new principles of resilience, adaptability and transformability during this exhibition. This is a common issue, everyone can wage in.**

Nature-culture synergy  
quality of space filled with nature's free gifts of light, air, gravity, materials.

**- With this exhibition we want to celebrate all the four gifts of nature.**

Understanding complex, adaptive, and self-regulating systems.

**- We understand that people can self-organize. That is a big plus for their well-being in the city.**

Architecture's capacity to find additional and unexpected generosity in each project, even within restricted conditions.

**- We think, in the realm of self-organization and self-management is to find areas of exception that architecture can provide as service.**

Architecture providing for the wellbeing and dignity of each citizen.

**- That is the key of architecture providing accessibility and anonymity for everybody.**

Importance of architecture on this dynamic planet;  
Experimental-process and dynamic approach.

**- Experiments in architecture are important. Especially in such dynamic time today on this planet and the pace of globalization. Thus we want to bring silence into discussion for everyone.**

Integral models of treating space.

**- We see everybody to be welcome to the space of the exhibition.**

Urban realities aimed at strengthening connection to the surroundings. Establishing healthy interactive and adaptive socio-ecological systems in the era of uncertainty.

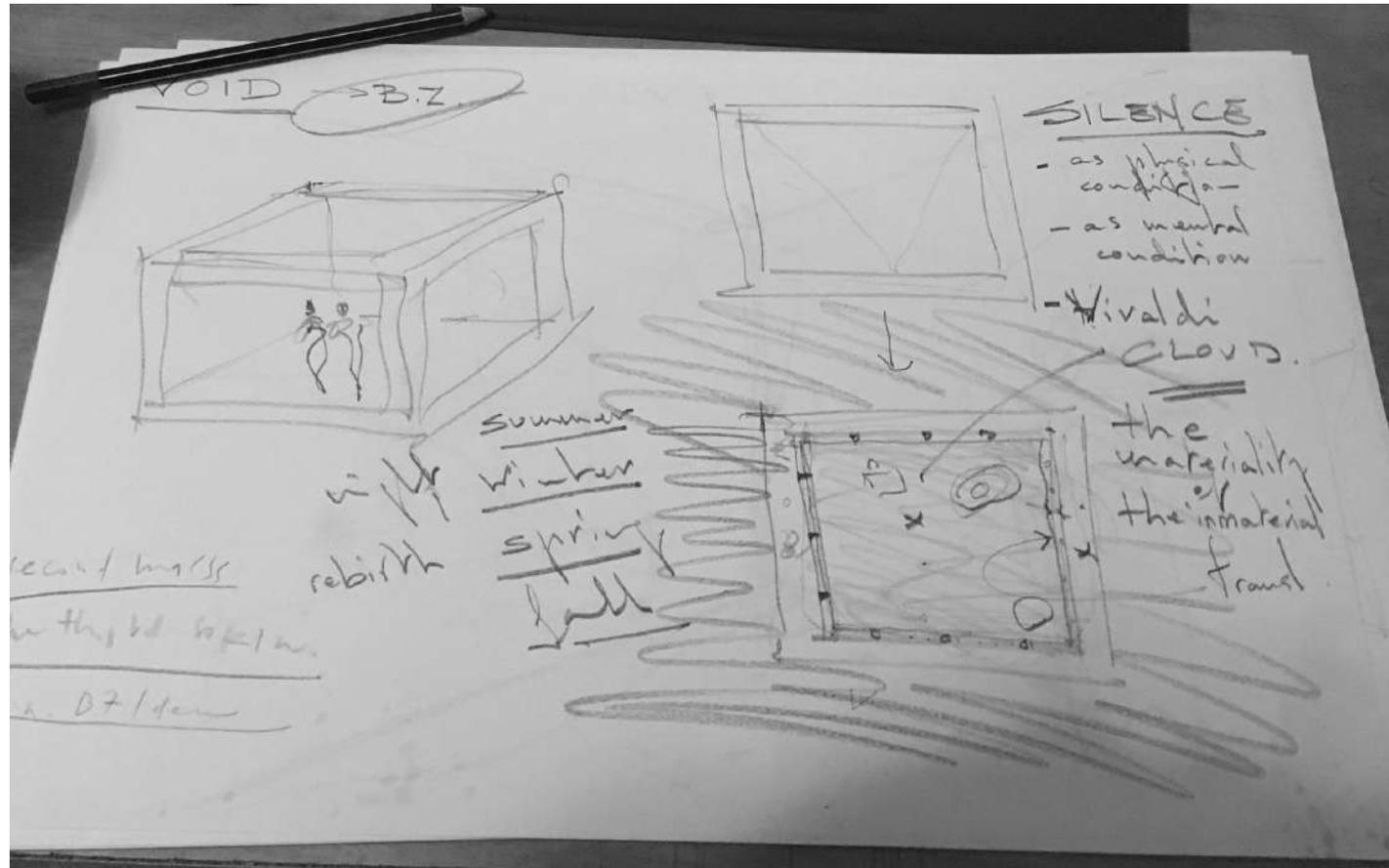
**- Social ecological systems are the key systems that we think this exhibition will do. Everybody will be included.**

The exhibition invites emotional and intellectual engagement and stimulates discussion on core architectural values:

remembering that small range activities have unconceivable consequences.

**- All the intellectual and sensitive people will be invited to any of the venues in relation to our exhibition.**

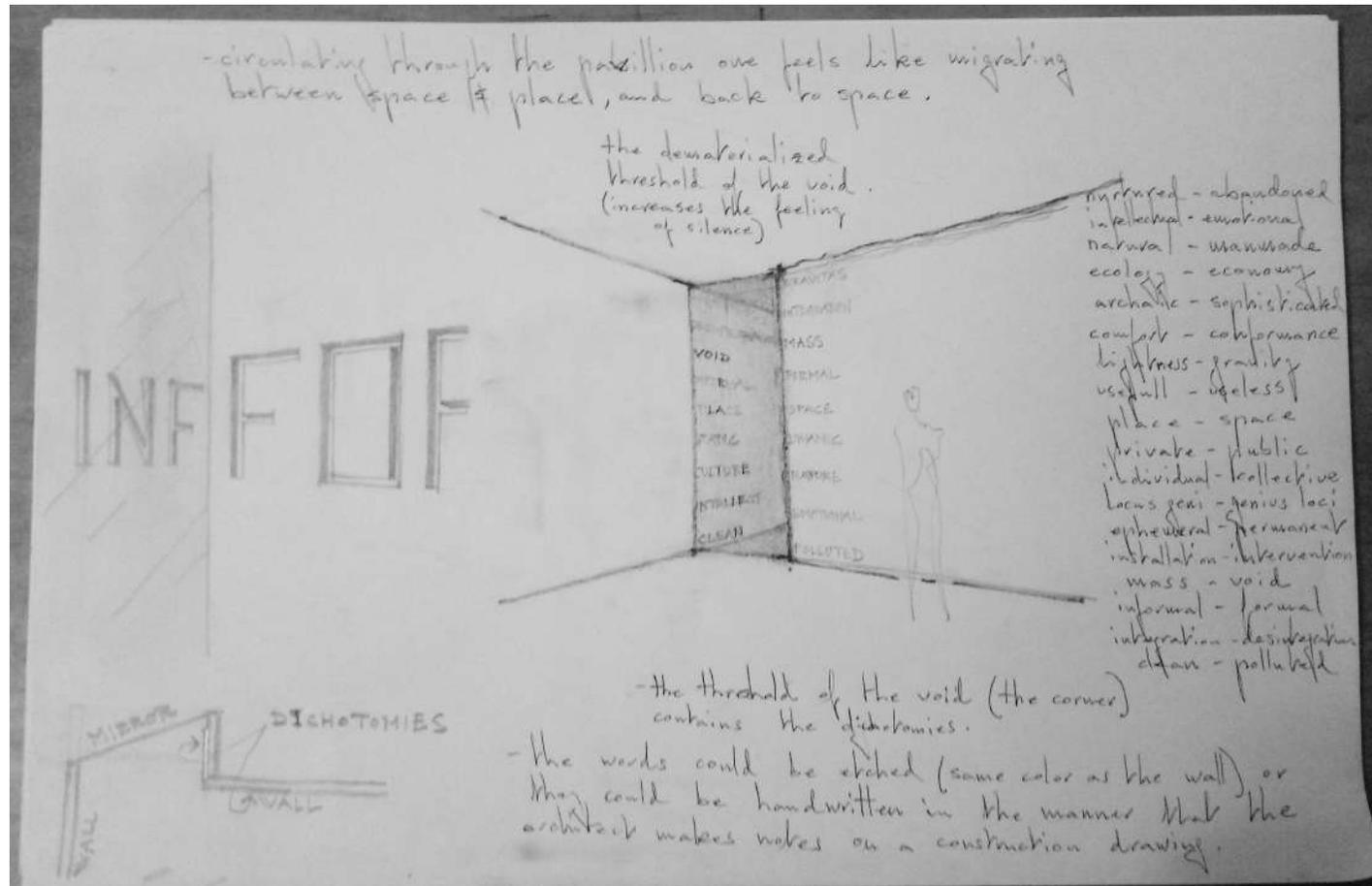
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Principle sketch of making the second interior skin within three rooms of the *Palazzo Malipiero*.

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**Technically, we will like to install a light partition 20 cm from the perimeter of the three galleries: A, B and C. This will give us space to install sound systems, lighting and other media required for achieving right effects in the space of the gallery in *Palazzo Malipiero* in Venice. The entering courtyard will remain unchanged.**



Conceptual sketch of thresholds between the three gallery rooms at the *Palazzo Malipiero* in Venice.

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## WHY SILENCE AS CONTENT?

Bruno Zevi proposed that architecture resides not in the mass but in the void defined by the mass. Louis Kahn implied that architecture resides in the making of the joint. In a syllogism of sorts, we are proposing that architecture resides comfortably or uncomfortably, in the threshold between linked voids. That threshold is inclusive of joints and breaks, offering the possibility, as Kenneth Frampton puts it, that rupture has as much meaning as connection. Transliterated into urban spaces, this proposition wants to be responsive to the fulcrum that both separates and unites integrated and disintegrated space, mainstream and residual space, physical and mental space, visible and invisible, cacophonous and silent. (think of the cacophony of touristic Venice and the **SILENCE** of the Montenegro pavilion). The proposition then goes on to mark these

dichotomies on the walls at the threshold between the different voids (rooms). The words themselves cease to be words and become the architectural materialization of the otherwise dematerialized fulcrum. (think the Vietnam memorial in Washington DC)

Our installation-intervention is inspired by Mies Van der Rohe's motto of 'almost nothing' while, simultaneously staying away from the downfalls of over aestheticized minimalism. We think that our homage to 'almost nothing' is in consonance with the 'terrain vague' enunciated in the Montenegro pavilion brief. It is also in consonance with a loosely defined Taoism that finds its virtue in acting by not acting, a much-needed antidote against the 'fake' cacophony imposed in urban landscapes worldwide.

Equally so, we are capitalizing on the notion of architectural space and urban space conceived as background more so than as foreground. A background that becomes activated

by the human presence, a presence that transforms space into place, infusing it and its user with a particular identity. We are envisioning the relationship of the people with the void-rooms to be equally as important as the relationship of the void-rooms with the people. To put it differently we will approximate the feeling of the people for the void to the feeling of the void for the people. To put this phenomena into effect we are making use of **SILENCE** as an architectural-atmospheric material. We will love to collaborate on this with the curators and organizers of Montenegrin Pavilion at the Venice Architecture Biennial.

Urban space embodies fluxes of human energies and human economies. We are trying to prioritize energies, that is human energies, as 'slightly autonomous' from human economies and as conducive to a broader understanding of cultural sustainability. In so being we would like to characterize the actual 'erecting' of the pavilion as a

process of human-civic energies at work, and correspondingly minimize the notion of “amassing” the pavilion via economic energies. In all practicality this means that we would like to bank, for the erection of the installation, on the same civic energies that activate urban voids above and beyond financial incentives. In an architectural nod to the events that happen in the civic environment without the use of capital, we would like to make this an integral part of our architectural concept: un-financed **SILENCE**.

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**COST ESTIMATE**

Surfaces (perimeters and floor) 4,000 Euros

Installation / Installer costs 8,000 Euros

Lighting 1,500 Euros

Poster printing and mounting 500 Euros

Sound 500 Euros

Deinstallation 500 Euros

Travel & Stay 5000 Euros

Authors fee 10,000 Euros

Shipping N/A

Total: 30,000 Euros

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