



M Montenegro
pavillion

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The Venice Biennale is a changing environment able to modify continuously under the pressure of the visitors. The increasing of the National and institutional pavilions in the traditional compounds (Giardini and Arsenale) and along the city makes the experience of the International Architecture Exhibition an exhausting marathon where every place fight with the others to receive attention.

The key theme of this edition (Free-space) and the necessity to work on the concept of "resilience" and "urban voids" brought at the centre of our consideration two, basic concepts: the human (the visitor and its ecology) and the landscape (as the space of the event and the content itself). How to explain the idea of a resilient environment to a tired visitor? How to keep her/his attention? How to give her/him images and ideas to carry home?

We like the idea that the space setting and the concepts represented will be part of the same vision. There will be no separation between the physical space (room and setting) and the concepts imagined by the curators, represented by the catalogue.

We want the Pavilion of Montenegro be a place of freedom, discover, playing and experimenting through the simplest actions possible. Reflecting on "urban voids" means living them considering the emptiness as a place where different experiences can happen and display. Void isn't an absence but it is a chance for changing and sharing alternatives for the future. Void, if we are aware of it, is a challenge and an amazing source of participation and redefinition of our environment.

Reflecting on the resilience of the Montenegro's landscape as contemporary laboratory convinced us to transform the rooms of Palazzo Malipiero in an unexpected playground where everything can change under the gentle pressure of the visitors.

Low-tech because there will be no digital technology involved (the cost of rental and maintenance of the machines along six months must be avoided). The only technical solutions will be applied on the moving, wooden piles, which will populate the different rooms.

Fully sensorial because all the senses of the visitors will be involved through the process of direct participation and action.

Open because the exhibition space will be organized to have the better dialogue between the visitors and the contents displayed in the show, allowing her/him to change it and to add personal considerations. This is a very important element because brings the key concept of resilience within the spaces of the Pavilion through the direct action of the visitors. The sensation of impotence given by the traditional show and display is radically changed into action, comprehension, and transformation through the possibility of the visitor to change the close environment and to share it with the others. The potential of healing given by the process of active participation into the landscape is interpreted in the Pavilion of Montenegro as a natural attitude given by the built space. We individuated few, basic elements:

- Wooden, turning piles
- Images of the landscape of Montenegro
- The map and the key terms from the Catalogue of the exhibition

. *The Wooden Piles*

In every room you will find a series of wooden piles hang of the ceiling through a random design. Every side of the pile will be covered by a strip of an image taken from a specific landscape of Montenegro. Four sides, four different slices of images.

The whole set of piles in every room will be seen by the visitors as a fragmented narration of different landscapes of Montenegro.



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Every pile can be turned by the visitor changing continuously the overall view of the room and of the combined landscapes. On the wall of the rooms there will be the selection of images of the urban and natural voids of Montenegro selected by the contest. In the centre of every room the same combination of images will change continuously under the direction and pressure of the visitors. In the last room (The map room) the plies will be painted in white to allow visitors to add comments, drawings, signs able to dialogue with the maps put on the walls.

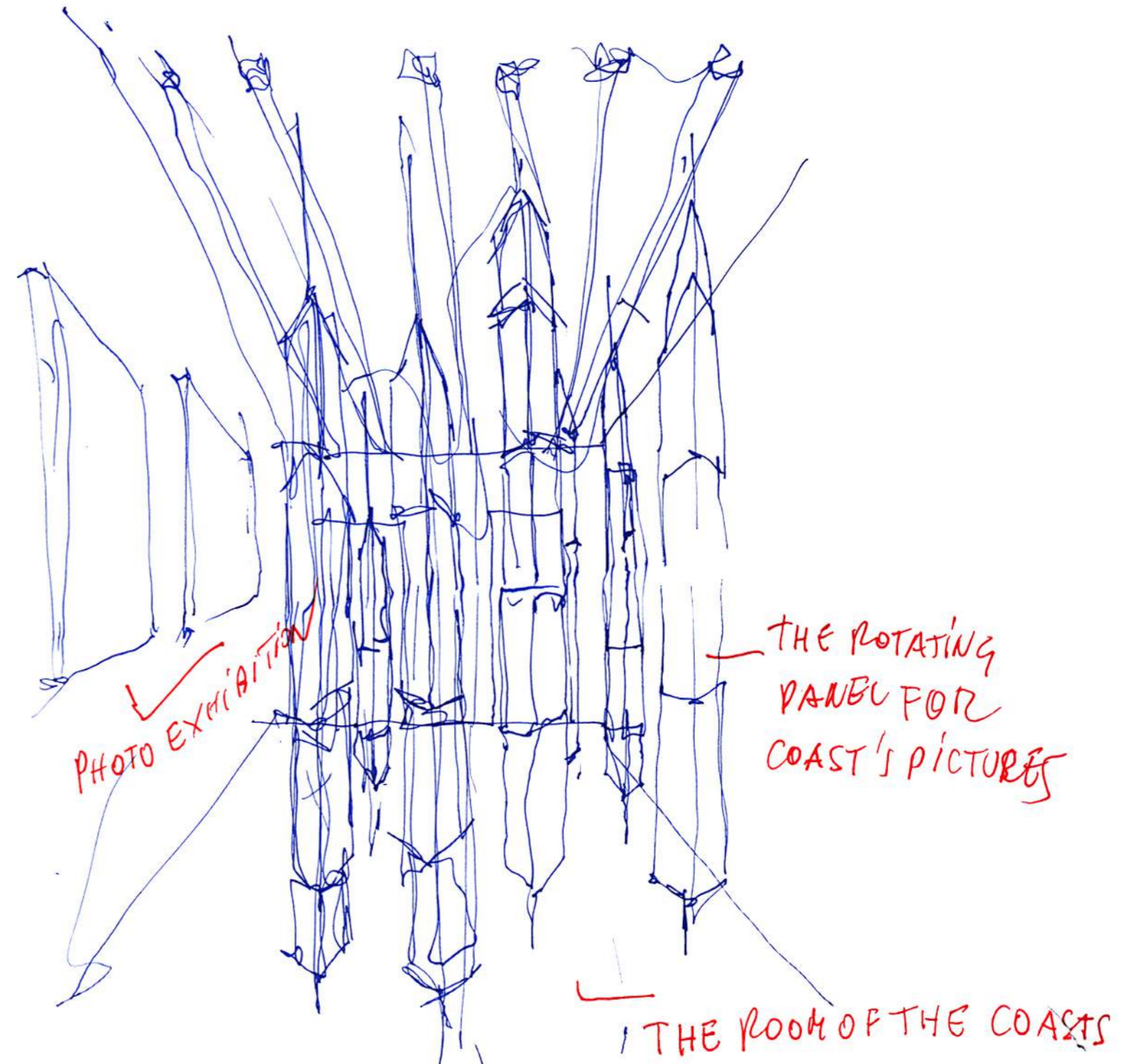
. Images of the landscape of Montenegro

The Pavilion of Montenegro will launch a contest for photographer on the image of the urban void in the Country. We will use some of those images to create the strips for the piles. At the same time the walls of the rooms will be free and able to be used for the exhibition. The images will be used from the entrance room till the third room.

. . The map and the key terms from the Catalogue of the exhibition

The main contents of the book (key words) and the new map will be used to wallpaper the last room before the way out. After the "traditional" images of the photographers we want to end with the innovative contents of the curatorial work and with a conceptual representation. Also in this space the setting allow the visitor to participate and change the environment. The wooden piles are white painted and everyone can add new signs and drawings on the piles integrating the dialogue with the catalogue-on-the-wall.

The Pavilion of Montenegro will be remembered as a playful, free space of participation and, at the same time, a conceptual laboratory of transformation of the image and idea of the contemporary landscape.



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Explanatory report

The Pavilion of Montenegro for the Venice Biennale of Architecture is a unique place, located in a beautiful sequence of four rooms on the ground floor of one of the buildings belonging to Palazzo Malipiero.

Around 1870, the writer Carlo Yriarte left Venice on a boat trip that went as far as Montenegro, entering from the mouths of Kotor. Yriarte, in addition to the geographical, architectural and social descriptions, produced beautiful views of the country that from the sea to the rivers, mountains and cities seems to be a powerful unitary entity in the multiplicity of its components.

The exhibition project starts from this suggestion: bringing a contemporary Montenegro back to Venice in a sensory and active experience entrusted to the force of an expressive but, above all, changeable and interactive exhibition destined to change every day.

To overcome the lack of visibility of a pavilion located in the dense ancient Venetian centre, the small streets that, at an angle define the views of the structure, are transformed from the outside in a simple, economic and reversible way without giving up a great impact force commensurate with the relatively small space available.

In Calle Malipiero, three windows have been darkened with blue panels with special sights that support the Banners so as to look into the pavilion and create the desire to want to enter. In the Ramo Malipiero, a long horizontal coating – also blue – becomes the place where another Banner and a stylized geometric wave will give the idea of entering Montenegro from the Adriatic. The small courtyard, also lined in blue wood, complete with benches to rest and intended as a space for rest and relaxation, recall the power of the Montenegrin fjords. Thus, from crossing of the sea, the first room is entered, characterized by the theme of the landing and the multiple nature of the coast

SECTION NATURAL SPACES

- 1 coast landscape
- 2 inland landscape



CITIES SPACES

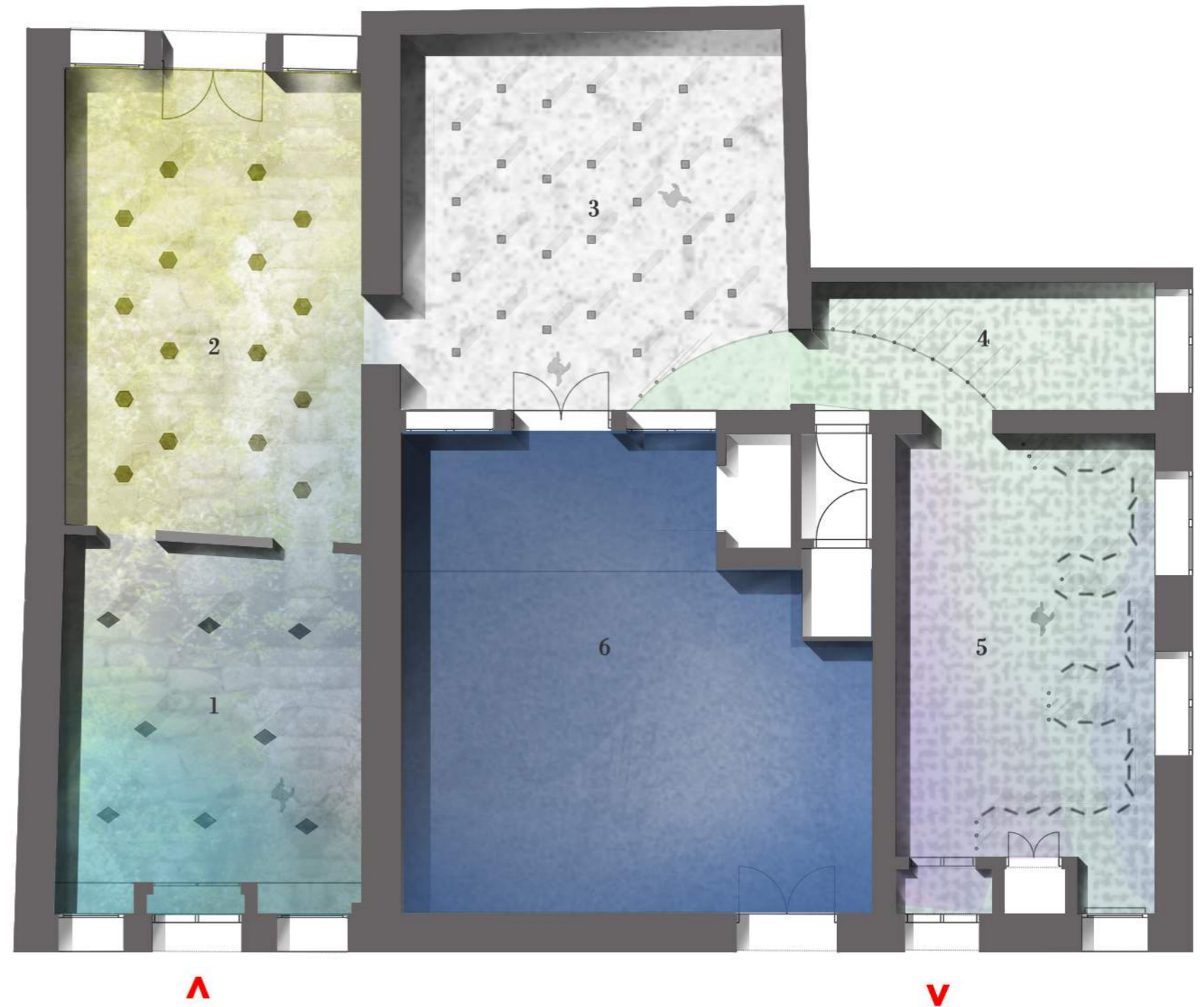
- 3 city, history and urban landscape

RESILIENT LANDSCAPE MAP

- 4 exhibition space D
- 5 exhibition space E

- 6 courtyard *relax zone

-  main access
-  main exit



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They are spaces waiting for drawings, texts, images to compose a palimpsest that gives an idea of the architecture and society of Montenegro as something always and forever in constant evolution, where the mediation between density and rarefaction of matter can be modulated every day.

Thus, the journey leads to an awareness of the present and future in which every visitor, like a traveller of the Grand Tour, has the opportunity to designate and outline the key points and emotional aspects of a Montenegro open to what is new.

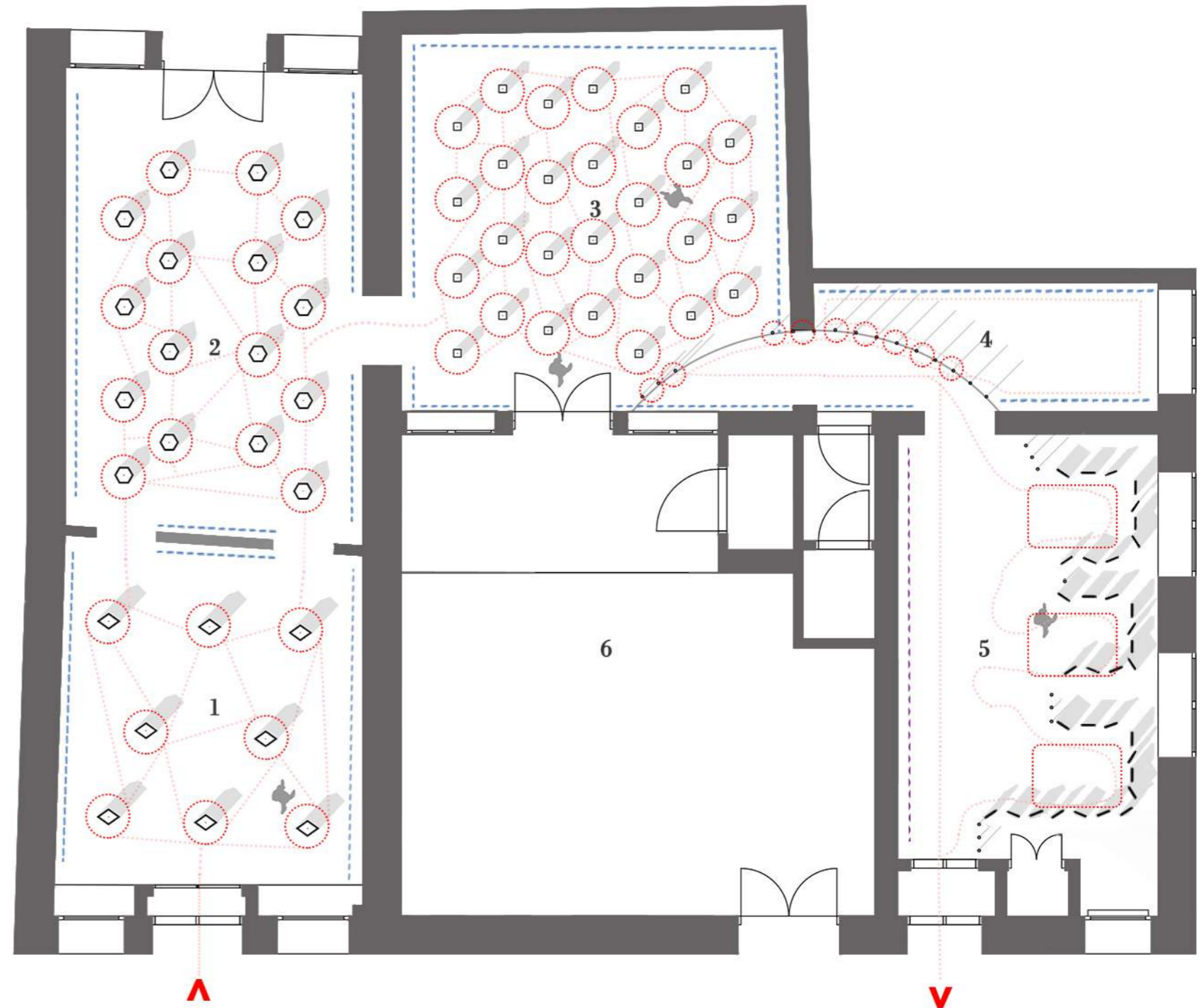
The final aim is to build an abacus of new terminologies and aspects that narrate the complexity of a country (read in its natural force, its history and artificial structure).

The installation then places the visitor at the centre, making him an active part of the scene.

A scene in continuous evolution, never fixed, of which the same man is the architect of the change symbolically represented by the presence of elements of various geometry, suspended from the ground, in a timeless place.

Through the rotary movement, it is possible to modify of the figuration of the tiles, in a collective game in which everything is different from before making it almost impossible to bring everything back to perfect origin and building mysterious perspectives, sudden and illuminating guides to think about the future.

- 1 exhibition space A (19,39 sqm)
- 2 exhibition space B (30 sqm)
- 3 exhibition space C (25,52 sqm)
- 4 exhibition space D (7,67 sqm)
- 5 exhibition space E (28,51 sqm)
- 6 courtyard (35 sqm)
- wall photos
- collective Montenegrin map
- interactive area
- ▲ main access
- ▼ main exit
- pathways



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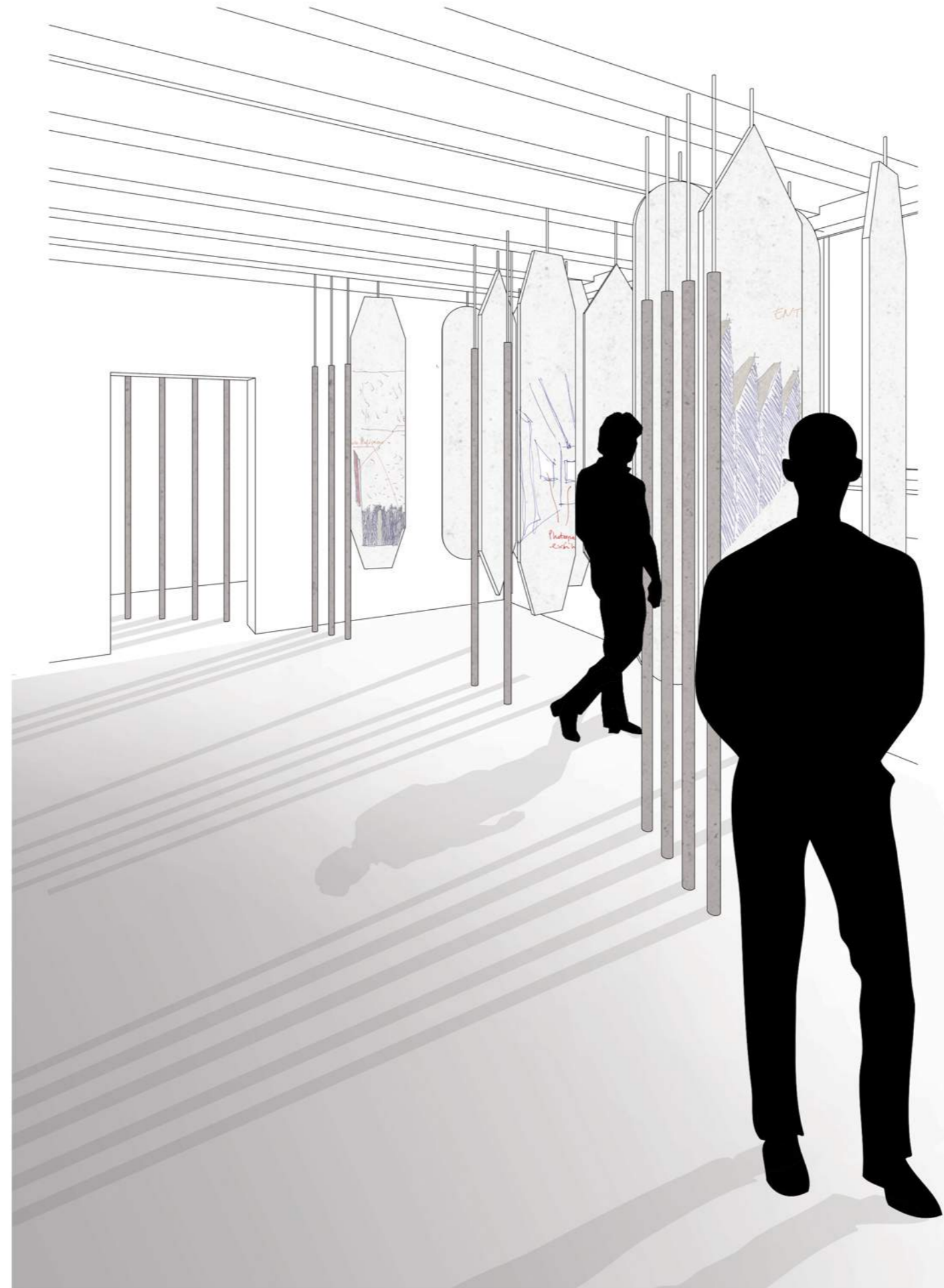
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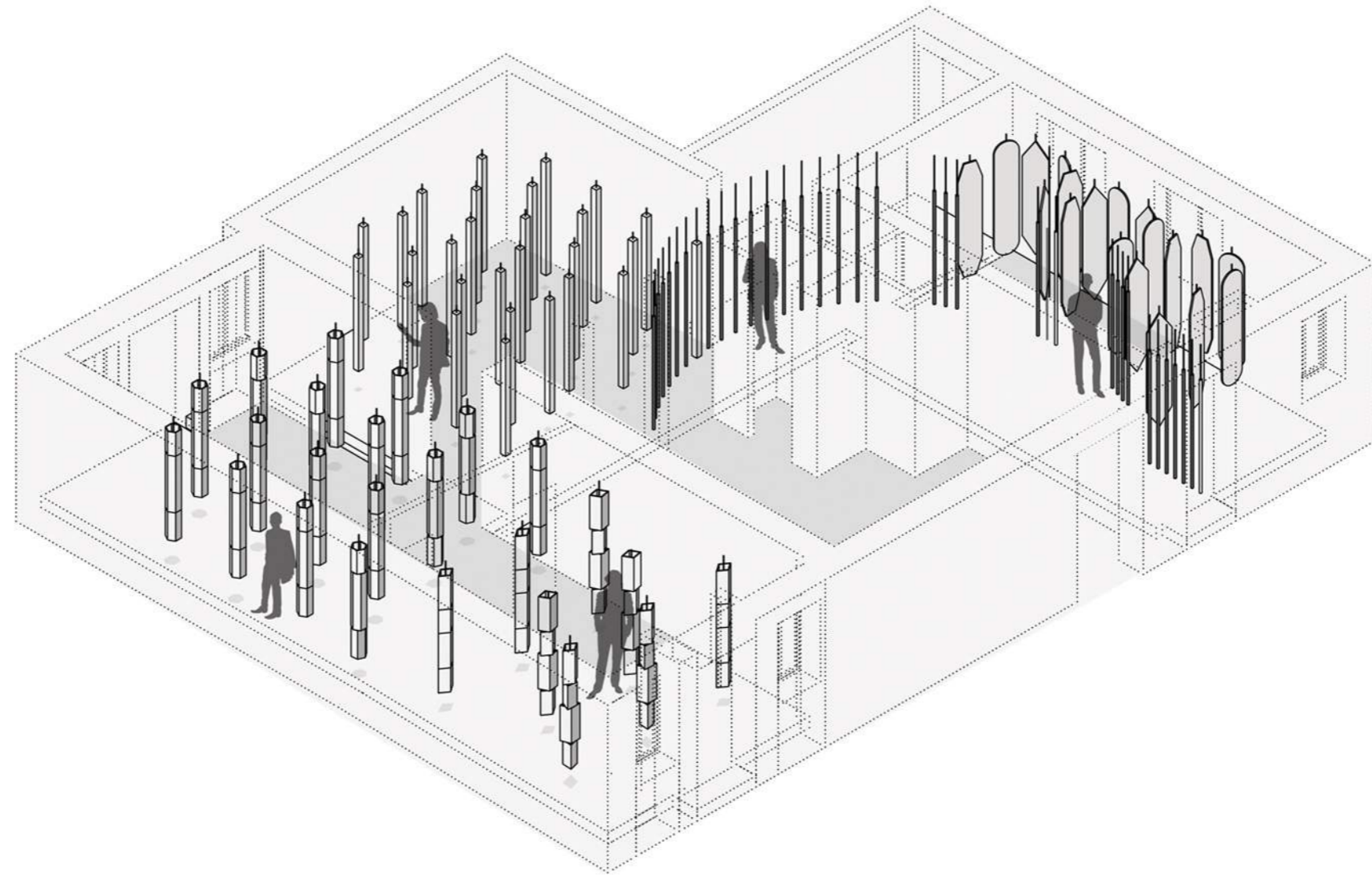
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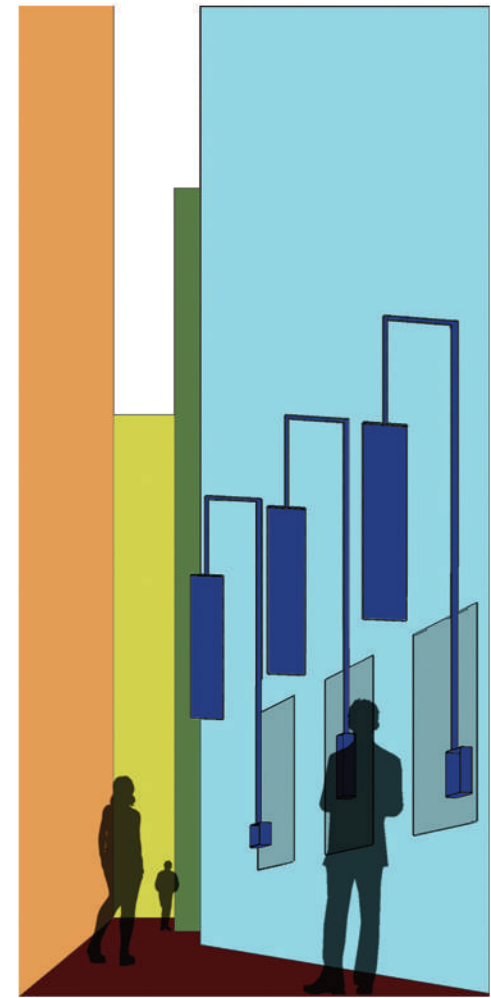
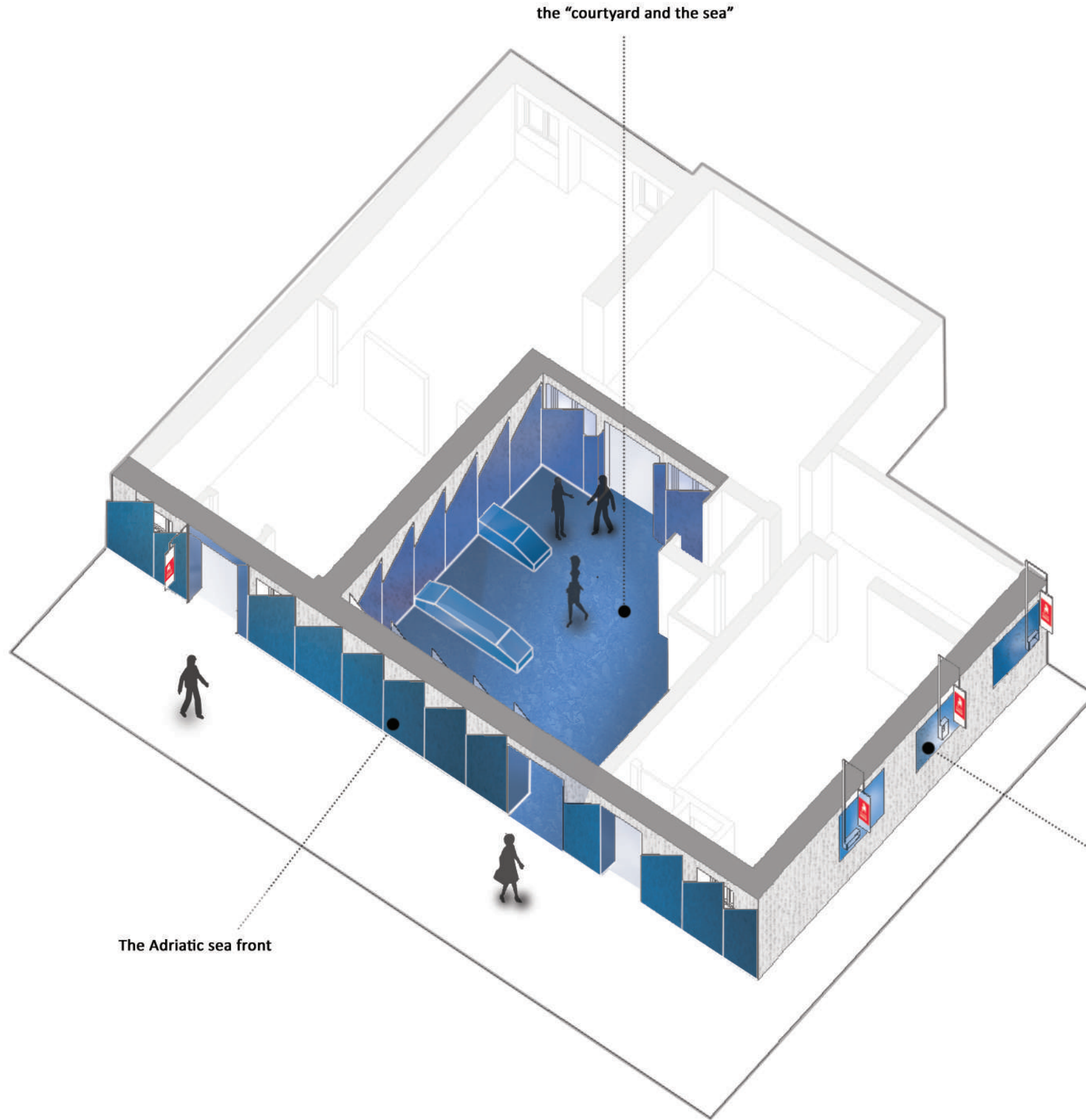


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Axonometric view



The front and the courtyard

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Cost estimation

Printing of images including large conceptual map	Euro 1000
Production of 100 fireproof fir tree plywood wooden supports including steel cables	Euro 3000
Blue rubber bubble outdoor court flooring	Euro 1000
Blue Panels in enamelled fireproof fir plywood 60 square meters	Euro 2000
Assembly and dismantling costs	Euro 3000
Transportation costs (Return trip)	Euro 3000
Design and Assembly assistance costs	Euro 6000
Travel and Accomodation costs in Venice for 4 people of the design and work management team	Euro 4000
Contingencies	Euro 2000
Total	Euro 25000

*The urban existence of the Pavilion:
The windows as the sea through which
to look at the white rooms*

