

## myve Editorial

### THE NEW HOSPITAL OF MESTRE: A HUGE SAIL IMMERSED IN THE GREEN

Most technologically advanced hospital in Italy and Europe is completed in Mestre

Mestre, inland city, after recovering its main square, thanks to Architect Zordan's project, and starting the creation of one of the biggest wooded areas in Europe, is keeping such a great urban requalification up by means of the great project for the new hospital. After forty years of delays, expectations



and unsuccessful plans finally the new hospital is now finished. The final project, designed by Arch. Emilio Ambasz and Studio Altieri, was completed in an incredibly short time: after only four years since foundation stone was laid today the new futuristic hospital is concrete reality, with pioneering characteristics both under conceptual and technological point of view.

The patient has been set at the core of the design and also of the therapeutic process, Argentinian architect Ambasz has applied his philosophy

"green over the grey" to both the hospital and to the "Fondazione banca degli occhi" (literally "bank of the eyes" Foundation) building, located on the same land. The philosophy is quite simple in its explanation, the green (vegetation) erased by the grey (concrete) is somehow restored by means of the construction itself. The new complex is surrounded by an area of 260 thousand square meters, covered with trees, small lakes and hills. The structure, placed in such enormous park where several trees grow, is conceived as a sort (continues to page 2)

## myve Main Feature

### CITY OF VENICE PROPOSED AS CANDIDATE AT CHINESE EXPO IN SHANGHAI

Venice Municipality's project presented in China

Venice' municipality, represented by town councillor for Strategical Policies Laura Fincato, has officially submitted to Shanghai World Expo 2010 in the "Urban Best Practices Area".

Venice's submission is related to the Expo section named "Better City, better life", an issue extremely felt by Chinese population facing with unbounded and extremely polluting urban development. The municipal plan for the Expo (resulted from collaboration between Strategical Planning Office and Fondazione Venezia 2000) is centred on reclaiming, recovering and transformation of old buildings and exploited areas. The projects presented involve: Porto Marghera, San Servolo Island, and urban renovation of the historical centre (Arsenale Area, San Basilio's maritime station, Giudecca's "enterprises incubator".

International Selection Committee (ISC) in Shanghai is in charge of choosing between submissions coming from cities all over the world, Chinese Expo could in fact represent a key show-case for most of them. City representative for the submission is Turiddo Pugliese, executive director of Strategical Planning office of Venetian Municipality.

## myve Tours

### ROSALBA CARRIERA

An exhibition organized in Palazzo Cini displays works by Venetian artist until the 28<sup>th</sup> of October

Giovanna Dal Bon

In the overcrowded artistic milieu of the Eighteenth Century, applauded and complimented Rosalba is rule and taste dictator in all European courts of her time. Her success is precocious and international: art historian Adriano Mariuz writes "there is no English, French or German man of high rank passing through Venice not longing for a portrait by Rosalba, and if this is impossible he will surely make do with buying some of her miniatures". Her technique, pastel, is extremely virtuous and she'll refine it to the highest perfection in her portraits. "Rosalba Carriera prima (continues to page 2)

## myve Projects

### "ARSENALE" PROJECT

Another part of the Arsenale comes back to life with recovery of S.Cristoforo Tese

Ambra Dina

Heart of the "Serenissima" and major industry of the past, the Arsenale is today the result of several transformations, enlargements and destructions; these sometimes gigantic works aimed at fulfilling various political, military, productive and technological requirements according to the historical time when they were undertaken. These transformations often marked the passage from one form of government to the other. From the initial Eleventh century centre, Arsenale was developed and converted in order to allow a strengthening of Venetian Republic's naval fleet; then, especially in the first decade of the Twentieth Century, more additions were required by the need for spaces able to house at best new technological (continues to page 3)

## myve Tours

### MEDARDO ROSSO

"Rosso. La forma instabile" exhibition is now on at the Guggenheim Foundation until January the 28<sup>th</sup>

Giovanna Dal Bon

Heads coming from the most remote distances appear in the faint light, resting weightless in transparent reliquaries. Visitors enter into a rarefied forest, surrounded by vanishing semblances surprisingly powerful and vivid: larval souls and phantasmagoria floating in the space, close to evaporation.

The exhibition "Rosso. La forma instabile" (Rosso. The unstable form) by curators Paola Mola and Fabio Vitucci is held at Guggenheim Foundation until January the 28th; its display restores the "initiation" aura that Medardo Rosso always surrounded his creations with when showing them to the public. In fact to show his sculptures to the visitors in his studio he would use the faint and sudden light of a match. The fascination (continues to page 3)

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of green barrier against aggressive urban development.

The project is composed by two main elements: the Piastra, made of two levels under the ground and one element above ground, and the Patients Edifice (Edificio delle degenze), a six-storey building above the Piastra. Most of this relevant built volume remains completely hidden: in fact the Piastra is covered by vegetation and acts like new foundation ground for the Patients Edifice. Connecting the Piastra with the Patients Edifice is a huge glass window, as tall as the entire building that gives shape to a wide and luminous hall linking all the service and community spaces of the hospital. This glass wall also serves as a noise

barrier, a shield to protect the south-east wing of the hospital from the sound produced by the near railway; this element absolutely improves the environment's comfort. The building is constructed according to a progressive staggering of the floors: this structure allowed the creation, on the north-east façade, of a terraced garden letting all the rooms from the second floor and above to enjoy a splendid view of the outside green landscape. The grass covers every building: climbs up to envelop the parking lots and finally ascends the building's giant "steps" wrapping them completely.

Also the "Banca dell'occhio" building was completed, shaped as an open-air amphitheatre, it is located close to the hospital, and this building will soon become a centre for corneal staminal cells research. The edifice is triangular, 12 meters high, defined by two trapezoid shaped walls, its tips almost touching. In the triangular space forming between the two converging walls, Ambasz has placed a series of terraced gardens, one for

each floor. On the opposite facade of the building a stairway leads to a spacious green terrace. The spaces reserved to administration, research and surgery are located on the first three floors, while a big round courtyard on the ground-floor guarantees the school rooms, located in the lower ground floor, with all the needed natural light.

A glass wall, as tall as the second floor of the building, divides the courtyard in two halves, serving also as a wide entrance to the building. Just outside the courtyard is an auditorium with 450 seats available. All the interior spaces receive direct sun-light from the glass walls set at the end of each terrace. During the day the sun heat is balanced by the shade provided by the trees.

This new building will be habitable by spring 2008. The building was built in project financing by Veneta Sanitaria Finanza di Progetto Inc., a temporary association of corporations gathering Astaldi leader), Studio Altieri, Mantovani, Gemmo, Cofathec Progetti, Aps Sinergia, Mattioli.

**myve** Tours**ROSALBA CARRIERA***(continues from the first page)*

pittrice de l'Europa" exhibition curated by Giuseppe Pavanello held at Palazzo Cini in San Vio (from September the 1<sup>st</sup> to the 28<sup>th</sup> of October 2007) celebrates her talent. "Prima pittrice de l'Europa" (first she-painter in Europe) that's how Englishman Christian Cole defines her in 1705.

The exhibition displays fifty paintings, some of them never showed before, coming from museums and private collections. Pastel on paper, displayed in the vestibule of the main floor, the first self-portrait of the artists shows her in "characteristic attitude" entirely taken up with the sketching of her sister Giovanna's portrait. Giovanna, poet and painter, is Rosalba's assistant together with the other sister Angela. Rosalba's face, frank and determined, with her big and kind eyes is little keen to femininity. Only the rose, pinned in the silver locks of her hair softens her appearance. Rosalba will produce several self-portraits recording each subtle change in traits and expression. Most famous and dramatic the last one portrays her almost completely blind. Rosalba takes her first artistic education from her family, she provided account of them in her Memoirs (1775): her father "was very keen of drawing" so Rosalba, aged fourteen, picks up the pen and starts drawing too "also her mother and sisters are very talented for drawing but they rarely practice".

Patrician family friend, Giambattista Recanati Zucconi writes in a letter addressed to Carrera family wishing Rosalba "to be in good health, enjoy plentiful chocolate, find easy access to money, interesting books— and for drawing — good pastels, fully equipped drawing sets and terse crystals.". As we were saying there is nobody as gifted as Rosalba in drawing with pastels. She even compiled a precious list of tips for

making colours, to be found in her Memoirs (recently published by Abscondita Editions). We find instructions "to prepare various kinds of ink" then "to portray various shades of complexion" that we can admire in her drawings so incredibly palpable: "tender complexion can be obtained adding a small amount of vermilion to the white lead. Women and children's complexion shade is obtained with an eight of light yellow" following instructions to obtain shades of blue or brown eyes, Brunette hair, black or white grapes, trees' bark, still sky, far-away trees, the horizon.

Main event in her life will be her short stay in Paris in 1720, hosted by lavish banker Crozat, also Watteau's patron. Rosalba's encounter with such ancient regime will soon initiate a long lasting friendship. In Paris Rosalba receives homage and acclamation and everybody vies with each other to be portrayed by her skilful hand (according to her Diary she realized some fifty portrait while in the French capital city).

Rosalba is also very skilled in the art of the miniature. In the exhibition at Palazzo Cini, many really well restored ones are displayed. Gauzy microcosms where every detail is meticulously defined.

Towards the end of her life Rosalba started to become blind, nevertheless her marks remain vigorous and bright, somehow her art became even deeper and complete. From the last news we have about her, dating back to 1749, we hear that she recovered from blindness, at the age of seventy, thanks to surgery.

*Giovanna Dal Bon*

**myVE Projects****“ARSENALE” PROJECT***(continues from the first page)*

improvements.

Arsenale stretches along the north-east border of Venice over an area of 48 hectares. Its boundary walls are 5 kilometres long, broken by three pedestrian entrances, a monumental one and two smaller ones, and three water entrances.

Most of the buildings are not used, or they are for a really short period every year. The state owns the entire area, which is divided between: Ministry of defence – Navy (62%), Ministry for Cultural Heritage (36%) and Ministry for the Infrastructures (2%).

“Arsenale Project” was started a few years ago by the Municipality of Venice, a practical mission of urban recovery aiming at revitalizing the whole area. Starting from a general frame, specific activities have been drawn out always directed to full compatibility with the site of intervention characteristics.

This intervention plan focused planning activity on the northern area through a Detailed Plan: the Plan was approved in 2003 by Municipality, Government property Agency, Navy, Water Magistrate and Superintendence for Cultural Heritage’s approval. The urgent necessity to improve working conditions in those areas where productive activities are already located, and also to stimulate new enterprises, made it necessary to define commonly shared and respected “procedures”. The northern area subjected to the Plan, formerly



used by the military, is composed by Darsena Novissima, nearby Tese delle Galeazze, Bacini and Casermette areas. According to the plan the areas subjected to preservation are initially divided into two groups: the area located inside the walls, the Eighteenth century part, and the outside enlargements and improvements created in the Nineteenth Century. These areas are subjected to different conservation and safeguard approaches, due to their different value and vulnerability.

Following the Plan’s guidelines, Società Arsenale di Venezia Inc. is working on 5 sites:

- Tesa 105’s, under recovery to be used as a new public access to the Casermette area, to Novissima and to the “enterprises incubator”;
- Porta Nuova Tower, under restoration to be used as exhibition space with study and consultation rooms available;
- San Cristoforo Tese’s, recovered to be used to house other exhibition spaces and various events;
- the construction of a swing bridge connecting Fondamenta Novissime to Gaggiandre making the whole Arsenale area practicable.

*Ambra Dina*

**myVE Tours****MEDARDO ROSSO***(continues from the first page)*

with the dark is clearly stated in a letter to a friend where Rosso declares: “you talk to me about the day, but I will tell you about the night, because then I see clearly” and suddenly reading these lines we think of the incredible heads made of black wax, immersed in the undefined, fated to natural disappearance.

Medardo is in love with black, with the unburied, the vanishing. Thinking about the uncertainty of human condition he said “we are nothing but a swindle of light”. He was extremely aware of the evaporation of his works in space and he always kept this in mind when he displayed them. A note dating back to 1914 informs about his approach: “he locks his sculptures in glass boxes that may



look like an anatomical pieces collection or strange monsters. Indeed these sculptures appear as made by chance, reminding of certain natural formations such as stalagmites in a cave”. And we do feel sort of in a ritual cave while walking through the small wadded display rooms in Guggenheim. Certainly following a ritual is the repetition of the same faces shaped in different materials over the years. The true challenge for this outstandingly designed exhibition was to track and register dates, reprises of certain types in time and the analysis of every different series produced by the artist. A three year work done over archives and scattered documents to reevaluate the remarkable “open” oeuvre of a great artist, sometimes marginalized but the difficulties encountered by historians and critics to fully embrace his multifaceted work and its overwhelming documentation.

In the preface of the cata- *(continues to page 4)*

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**MEDARDO ROSSO**

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logue Paola Mola writes: "Rosso is master of the 'fragment', of the deceiving way, the blazing swiftness, apparent nonchalance and negligence".

The most used material is wax, preferred for its fluidity and dissolving possibilities: "Rosso looks for sensitivity, resemblance, even physiognomy but embraces ambiguity and uncertainty like Leonardo, Goya and Turner have done before". The portraits are often repeated, like the one of his collector, Henry Rouart, a sliding mass of black wax, for the first time displayed outside of the Milan Modern Art Gallery.

Composed of many pieces realized over the years, The "Rieuse" (laughing) series presents female features crossed by enigmatic, almost fiendish, smiles. La Femme à la Voilette, Yvette Guilbert, Madame Noblet and his beloved daughter: Madame X, with its denied traits, voiceless, the piece remained for years without a pedestal, with a hook fixed behind the neck allowing to hang it everywhe-

re. The evolution of the last piece, Ecce Puer, was extremely slow, the sculpture was endlessly cut, resumed, reduced and finally made even more out-of-focus through photographic procedure. The exhibition is extremely accurate in displaying the venture of Medardo as a photographer, to the end of sculpture into the realm of photography, with his undying will to experiment.

Medardo challenges the techniques with dissolving mixtures, temporary clots on the edge of melting, mysterious procedures and technical solutions. In Paola Mola's text about his photographic oeuvre "Trasferimenti" (edited by Skira) we learn that Rosso "was always experimenting in the dark room". In the letters to Ardengo Soffici we read about his try-outs with materials and methods. Also in this art he's able to reach incredible heights of lyricism, transcending photography as he did with sculpture.

*Giovanna Dal Bon*

## myve Projects

**ARCHITECTURE COMPETITION'S PRIZES FOR THE DESIGN OF NEW VELA TICKET-OFFICES AND LANDING-STAGES HAVE BEEN AWARDED**

Thirty years old architect wins the "Concorso d'idee"

Mayor Massimo Cacciari has delivered the prizes to three architects who won the competition organized by Vela in collaboration with Actv and Venice Municipality.

The evaluation board, presided by Giuseppe Roma (Vela's president) is composed by mayor Massimo Cacciari, Architect Roberto Cecchi, Professors Marino Folini and Aldo Aymonino, Actv's president Marcello Panettoni and Pmv's president Antonio Stifanelli (Biennale's president was absent). The commission so composed had finished its evaluation on the 17<sup>th</sup> of July 2007, assigning only the prizes for the ticket-offices and the landing-stages design. The prizes for the agencies' design in Piazzale Roma, train station, San Marco – San Zaccaria and Lido have not been awarded by the commission because the standards of the projects presented for the competition didn't meet the minimum quality desired by its administrators for the architecture of Venice.

The projects awarded the first prize was designed by "VARIA" group guided by architect Chiara Remorini (35) working between Pisa and Florence which is in spite of her young age already known from other architecture competition.

Second prize to "Ma III" group composed by architects and engineers from Reggio Emilia, lead by architect Lorenzo Rapisarda, thirty-three years old professional. At last the third prize was awarded to Venetian team "FMMVV" directed by architect Francesca Basaldella (34). The commission has acknowledged the fact that many professionals taking part to the competition were young females.

According to the mayor's view a renovation of

ACTV-Vela's facilities is now mandatory, especially aimed at dividing those destined to tourists from those reserved to the residents, at least in the major landing-stages. Considering their high



quality, the projects presented will be displayed to the citizenry in an exhibition due to take place this fall while the issue will be discussed in an international congress.