

## myVE Editorial

### AMERICAN ART FROM 1850 TO 1950 – COMING OF AGE

An American Century at the Peggy Guggenheim Collection until 12 October, 2008

Giovanna Dal Bon

Vast immensity of land, almost endless. A feeling of unfinished grandiosity leading to optimism. The American painters of the first half of the Nineteenth Century express the love for their homeland by means of strong wide brushstrokes driven by their vigorous pioneers' spirit. They are part of



the "Hudson River School" and they claim their own style to be distinctively American. Presented at the Guggenheim Foundation of Venice, as its second venue, Coming of Age is an exhibition that leads the visitors through more than a century of American creations. All the seventy-one works of art (paintings and sculptures) come from the Addison

Gallery of American art founded by philanthropist Thomas Cochran in Andover, Massachusetts, in 1931. The whole collection is composed by more than 16.000 pieces, it offers a very complete representation of modern American art, ranging from the landscape painters of the Hudson River School to Abstract Expressionism. [\(continues to page 2\)](#)

## myVE Processes

### VENICE IN THE NET

Resulting conclusions from the meeting held at the Fondazione di Venezia on 25 June 2008.

Gianni Dominici

Venetian municipal authorities have been extremely involved in developing Information technologies projects and solutions to deal with the territory necessities. "Amministrare 2.0", "Venice > connected" or "Dematerializzare 2.0" are some examples of these projects. Such initiatives show the municipality's effort to extend the reach of such technological tools beyond mere institutional communication.

Nonetheless the attempt of the public institutions may not be sufficient if the struggle for innovation is not shared by other local partners. In order to verify the level of innovation reached also by the local system, Fondazione 2000 has analyzed the websites of various local bodies in Venice: institutional networks, private companies pools, on-line based resources, research and education agencies, other cultural entities (associations, cultural services providers and cultural centres) for a total amount of 137 analyzed web-sites.

The main interest of the survey was to determine whether the web-sites served merely self-referential purposes or if they tended to emphasize the importance of the whole [\(continues to page 2\)](#)

## myVE Projects

### VENICE BIENNALE: 11<sup>th</sup> INTERNATIONAL ARCHITECTURE EXHIBITION

Venezia (Arsenale and the "Giardini") 14 September - 23 November 2008

The 11th International Architecture Exhibition called "Out There: Architecture Beyond building" will take place from 14 September to 23 November 2008. The exhibition is curated by Aaron Betsky and organized by Biennale di Venezia presided over by Paolo Baratta. The opening will take place on 11, 12 and 13 September 2008.

For six years Aaron Betsky has been the director of the Netherlands Architecture Institute (NAI) in Rotterdam, one of the most renowned museum and study centres for architecture in the world, and since last year he is [\(continues to page 3\)](#)

## myVE Venice in numbers

### B&B: SPACES 'STOLEN' TO THE INHABITANTS

Survey on "non-hotel" accommodation facilities in Venice based on the XII annual report by Osservatorio Casa

A survey, called "Spazi sottratti alla residenza-Indagine sulle strutture ricettive extralberghiere", was carried out by the 'Attività Produttive' office of the municipality of Venice in 2007. The analysis was aimed in the first place at evaluating the quality level of the 'non-hotel' accommodation facilities present in town. Already published by Osservatorio Casa in February 2008, the assessment was also aimed at estimating the impact of these facilities on the urban structure of the city, since this kind of tourist accommodations diminishes the actual number of houses available for the inhabitants. Following a summary of the survey's outcome.

### Furnished Flats

The majority of the fur- [\(continues to page 4\)](#)

## myVE Main feature

### SMS VENICE

Acronym for Saint Mark's Square and Short Message System

The SMS Venice project (acronym for Saint mark's Square and Short Message System) was created together by the Municipality of Venice, the Venetian branch of Department of National Heritage and Cultural Activities and Fran Tomasi, the initiative organizer.

Sms Venice project intends to make the public more aware about the needs of an historical city as Venice, through the support of sponsors and the use of sms the organizers will try to gather money contributions to restore and preserve Saint Mark's Square, the surrounding area and monuments.

The money will be donated to the project through sms (1 or 2 euros for every message) the money collected will be used to start various restoration sites in the historical [\(continues to page 4\)](#)

myVE Editorial

AMERICAN ART FROM 1850 TO 1950 – COMING OF AGE

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Philip Rylands was directly in charge of the exhibition design which he wisely arranged in the newly refurbished gallery spaces according to a comprehensive but well-chosen selection. Each room has a very definite colour, that one may perceive as a direct emanation of the art itself. First Movement: Red wind from the West wraps around majestic landscapes. The hanging threat of “The Coming Storm” by Albert Bierstadt (George Innes will paint a more dramatic version of the same picture ten years later); “Mount Katahdin” by Frederic Church is gleaming and visionary, a close-up “Study of a Wood Interior” and the glowing elegy of “Fishing Boats on Low Tide” by Fitz H. Lane. Suddenly, on the right, a silver spell appears: the gloomy old bridge at Battersea commissioned by a Greek collector to the young Whistler, when the painter had already moved to London. The beginning of American art and its need to claim a unique identity is the core of the investigation of one of the two curators of the exhibition Susan C.

Faxon: “what is truly American in American art?”. The answer could be found in the words of painter Asher B. Durand addressing his students in 1855: “Don’t go abroad looking for inspiration for your art, the still intact attractions of our homeland deserve nothing but your highest affections (...)”. Nonetheless the interest for Europe will soon be unavoidable for these artists, affected by the irresistible pervasiveness of European aesthetic influences. Young Americans cannot ignore the old-country. In a complex dialogue of influences and exchanges they will try to find expressive means to overcome the naturalistic innocence characterising their “intact” creative background. Already around this time collectors and critics would go across the ocean to find new sources of inspiration. The exhibition is able to portray at best the anxiety to acquire new artistic inspirations. American artists will come across impressionism, post-impressionism, cubism and fauvism. Always devoted to their original themes, such as national pride, landscapes’ energy and vitalism, they will nonetheless learn the impressionist lesson free from prejudices. A group of artists at maturity will eventually move to Europe, the best known between them is John

Singer Sargent. The artist was born in Europe, so he followed the same path of the fellow painters in reverse, coming back to his homeland at advanced age. Impressionist influences are recognizable in “Hemlock Pool” by John Henry Twatchman, in the “Valley of the Seine” by Theodore Robinson, the painter was Claude Monet’s neighbour in Giverny. The crucial boost in American art can be clearly identified. The sharp eye of Alfred Stieglitz marks a turning point, in his gallery 291 a series of incredible exhibition anticipates the gigantic exhibition at the Armory Show in 1913, where the most advanced art experiences of the time meet. The XX Century is characterised by realism in the paintings of Robert Henry, George Bellows and John Sloan, culminating in the metaphysical realism of Edward Hopper represented in this exhibition by his puzzling “Manhattan Bridge Loop”. The coming of Modernism in the Thirties makes of New York the new centre for art, until the appearance of abstract expressionism with Franz Kline, Jackson Pollock and David Smith. The exhibition ends in the last elegantly balanced room dedicated to the Fifties.

Giovanna Dal Bon

myVE Processes

VENICE IN THE NET

(continues from the first page)

territory through their own promotion instead. The final conclusions showed that the second case is the most prevalent. More in details:  
- the majority of the web-sites includes a descrip-

- as far as collaboration is concerned, a good part of the sites informs about initiatives realized in collaboration with or by other local entities. In detail, 69% of public institution and 76,9 % of private companies refer in their web-sites to activities organized with other partners;  
- a discrete amount of web-sites offers customer

possibilities offered by the new Internet technologies. The “closed-up” attitude, underlined five years ago, characterized by a limited curiosity for the possibilities offered by the IT often used only to increase companies efficiency or to improve institutions communication abilities, has today been replaced by a new approach.

USE OF THE SITE	Institutional Networks	Business	Research and Education Agency	Cultural services providers	Cultural Associations	Cultural Centres	On-line based resources
Information, marketing, communication	57,7	44,6	52,1	44,3	26,8	38,9	37,9
Cooperation, services supply, on-line sales	2,5	2,2	1,6	2,3	0,2	0,2	1,2
Community, association / cooperation activity	1,1	1,2	1,1	1,2	0,3	0,3	1,3
<b>Total</b>	<b>42,9</b>	<b>35,9</b>	<b>37,8</b>	<b>37,4</b>	<b>18,2</b>	<b>25,0</b>	<b>30,6</b>

Source: Venezia 2000 Survey, June 2008

tion of the bigger system the institution belongs to (territory, cultural district, business field, etc). This is especially true for institutional networks but also for the vast majority of private companies associations, research and education agencies and other cultural entities;  
- almost 90% of local entities’ web-sites includes specific information for the promotion of the territory, advertising of products and offered services;

care tools: users forums are provided in 27 % of the surveyed web-sites.  
- To conclude, at a more initial stage and in limited terms, also web 2.0 interactive tools are provided, especially by private companies, in order to involve their customers in the production of information. The information acquired through the survey suggests a change, an evolution in the behaviour of local entities towards the exploration of the pos-

IT are now considered as the most valuable tool to explore new business possibilities and new administration solutions, while strengthening the ones already existing.  
A new outlook that may prove essential for Venice to develop its strength and turn them into a cohesive system, to face harder international challenges.

Gianni Dominici

## myVE Projects

**VENICE BIENNALE: 11<sup>th</sup> INTERNATIONAL ARCHITECTURE EXHIBITION***(continues from the first page)*

also the Cincinnati Art Museum director. According to Betsky's intentions this Biennale "intends to address the issue of an Architecture that freed from the boundaries of buildings will finally be able to address the central problems of our society; in place of tombs of the architecture, namely the buildings, it will present site-specific installations, visions and experiments meant to help us understand our modern world and feel more at home in it". Betsky continues by pointing out what he thinks should be a common notion: "architecture is not 'construction'. Buildings are objects, and the act of constructing produces building-objects, but architecture is something else. It's the way we think and talk about buildings. It's the means we use to represent and to realize them: this is architecture. More in general, architecture is a way to represent, give shape and maybe even offer critical alternatives to the human environment. Buildings in fact are not enough: they are the grave of architecture, what's left of our desire to create a different world, a better environment, open to new possibilities beyond everyday routine. In pragmatic terms architecture is what is able to let us feel 'at home' in the world". Betsky further remarks: "the challenge for this 11th Biennale is to gather and encourage experimentation: planning ephemeral structures, imagining other possible scenarios and finding evidences that a better world is possible. This Biennale will not present buildings that are already existent, that we can already enjoy. We will not offer abstract solutions to social issues, but we'd like to find out if architecture is able to provide pragmatic shapes and seductive images, through experimentations in and about reality.

The 11th Biennale 'Out There: Architecture Beyond Building' will then present site-specific installations, manifestos and utopian scenarios, spreading in the display areas of Padiglione Italia in the Giardini and in the Arsenale spaces.

More specifically in the Arsenale visitors will be able to see twenty such installations, while in Padiglione Italia a selection of works created by young architects and by five 'Masters of Experiment' will be displayed. In Corderie dell'Arsenale the exhibition will start with "Hall of fragments" by David Rockwell with Casey Jones + Reed Kroloff. On a screen a series of projections will portray the architecture before the building: science fiction films that tried to foretell the future appearance of our world, and historic films that have recreated ancient landscapes. In the Corderie will also be

displayed 'Installations': large-scale, site-specific installations that address the issue of feeling 'at home' in the world. These installations will be sided by 'Manifestos': printed or filmed statements of purposes for an architecture that tries to reach beyond building. Keeping with the topic a modern Kazakhstan hut and "heavenly garden" by Kathryn Gustafson.

In the Artiglierie dell'Arsenale we will be able to see "Un-eternal City".

Thirty years after "Roma Intertotta" twelve projects for Rome and its suburbs have been developed. In this space the first ten works selected (plus 40 honorable mentions) in the university

student competition 'Everyville 2008 – Community Beyond Place. Community Spirit Beyond Architecture' will also be displayed.

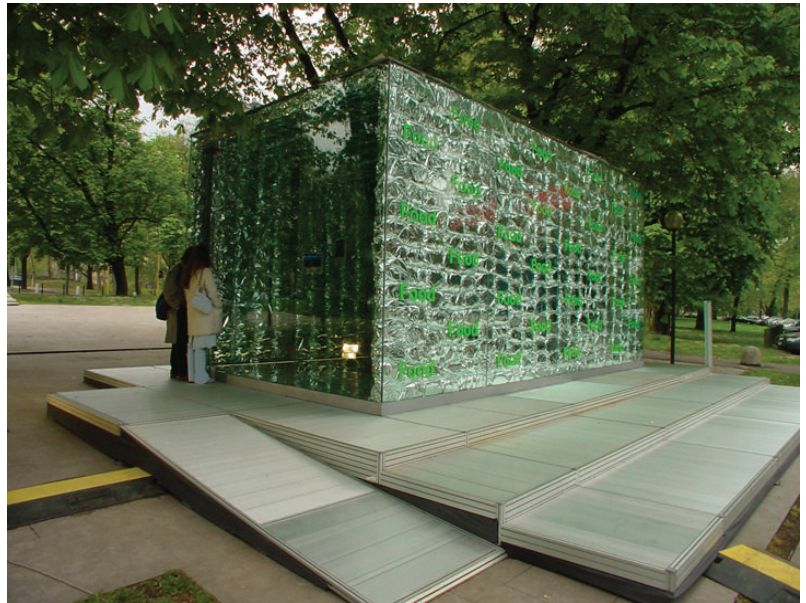
Organized by Aaron Betsky in collaboration with Francesco Delogu, Everyville 2008 was made possible thanks to the collaboration between Biennale di Venezia and Telecom Italia group. Telecom offered the best technologies available to realize and publish the projects on the web-site [www.everyville.labiennale.org](http://www.everyville.labiennale.org) (software powered by [newitalianblood.com](http://newitalianblood.com), also in collaboration with Domus).

While in the Arsenale fragments and inventions before and after architecture will be showed, in the Padiglione Italia in the Giardini experimental architecture already moving beyond building will be presented. Realized in collaboration with Emiliano Gandolfi a survey of experimental architecture will present works dealing with this issue from all over the world. This overview will be shown together with a series of monographic studies on the researches of other experimental visionary: Frank Gehry, Herzog & de Meuron, Morphosis, Zaha Hadid e Coop Himmelb (l)au. Finally in the mezzanine of the Padiglione Italia, in collaboration with Saskia van Stein, "Upload city" will present videos from YouTube and similar sources, together with other amateur and professional music videos presenting

experimental architecture produced for/by the new generation, often oblivious of many building restrictions.

Aaron Betsky is working together with an international team of professionals, architects and curators: Francesco Delogu, Emiliano Gandolfi, Casey Jones, Reed Kroloff and Saskia van Stein.

Thonik Studio in Amsterdam is working on the creation of a coordinated image for the exhibition.



Their graphic project will be illustrated in a catalogue and discussed during a series of presentations and talks.

In addition to what we have mentioned, the 11th Architecture Biennale will also include 65 national exhibitions, a record number for the architecture show. The Italian pavilion in the Tese delle Vergini in the Arsenale is curated by Francesco Garofalo, in collaboration with PARC – a branch of the Department of National Heritage and Cultural Activities especially in charge of landscape protection and development of architecture and contemporary art. Garofalo's project is called "L'ITALIA CERCA CASA" (Italy is looking for a home), a series of proposals to rethink the ways of living in the city. The Biennale award ceremony will take place on Saturday 13 September in the Giardini in Venice, with the awarding of the official prizes by the international jury: the Leone d'Oro for best project in the exhibition 'Architecture Beyond Building', the Leone d'oro for best National project and best project of a young architect exhibiting in the 'Architecture Beyond Building' show.

Moreover the career award will also be given after the appointment of the board of trustees of the Biennale. Along with the 11th Architecture Biennale ten collateral events organized and supported by international institutions will also take place.

**myve** Venice in numbers**B&B: SPACES 'STOLEN' TO THE INHABITANTS***(continues from the first page)*

nished flats is located in Castello and San Marco quarters, constituting together half of the total amount of available flats for tourists in the old centre. This data highlights the uneven distribution of tourists facilities throughout the city. The houses available for tourists have been divided depending on their total surface. The vast majority (47,5%) is made up of medium/small apartments, ranging from 50 to 75 square meters, following those ranging from 75 to 100 square meters (20,6%), whereas the very small apartments are 18,7% of the entire amount and the very big apartments amount to 13,2% upon the whole. Double rooms constitute the absolute majority (73,2%) with an average surface of 18,11 square meters, for single rooms the average surface drops down to 11,25 square meters, and bigger rooms with more beds are a bare amount (4,3%). The absolute majority of the apartments has just one bathroom (69,6%), 24,1% has two bathrooms and the rest of the apartments (6,1) has three or more bathrooms.

**Rooms for Rent**

This specific kind of accommodation is often operated illegally and in 2006 a series of fiscal verifications forced many facilities to stop their activity. As in the case of the furnished flats the presence of the rooms for rent is not even throughout the city, the average amount of rooms available is higher in Castello, Cannaregio and San Marco quarters. Almost the total amount of the rooms rented has a bathroom (91,1%), the few rooms without bathroom are mostly single rooms (11,4%). Also the rooms for rent were ordered to identify their characteristics and the actual use that is made of them; four types of facilities were identified according

to the link between the surface of the rooms and the total area of the apartment.

- type 1 : flats with an average surface of 142,85 square meters, 2,5 beds per room, with a relevant number of rooms with more than one bed and a little number of rooms without bathroom (5,4 %);
- type 2: flats with an average surface of 140,85 square meters, 1,8 beds per room, more than 50% double rooms upon the whole and 9,8% rooms without bathroom;
- type 3: very big apartments with an average surface of 243,85 square meters, 2,1 average amount of bed per room, 72,7 % of the total amount of rooms is made by doubles and 6,5 % of rooms is without bathroom;
- type 4: "apartments" of 414,16 square meters (hotels) with 2 beds per room, the majority of the rooms are doubles (75,5%), 15,7% of rooms is without bathroom.

**Bed & Breakfast Facilities**

Unlike other kinds of accommodation many of these facilities can be found also in the inland area of Venice (Mestre and surroundings), if legally operated "bed & Breakfast" facilities have no impact on the city urban structure since they don't diminish the number of houses available for the inhabitants. "Bed & Breakfast" can also prove very useful to improve the living conditions of the citizens allowing them to live in the centre of town while earning an income from their houses.

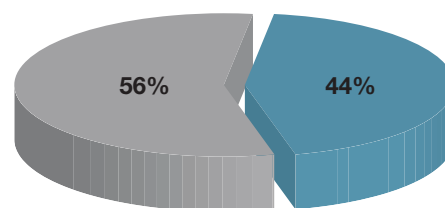
Overall three kinds of such structures were identified, based upon the number of rooms devoted to the tourist accommodation:

The majority of the facilities (38,8%) uses three rooms for accommodation. The apartments used as B&B are prevalently quite big, with an average surface over 100 square meters. Also thanks to the municipal law, prescribing that at least 45 square meters have to be used only by the owner

of the house, "Bed & Breakfast" seem to be the structures able to less impact the city's urban configuration.

**Conclusions**

First of all we have to recognize that in any case the existing 1.227 non-hotel tourist facilities diminish the availability of houses for the inhabitants. The survey highlighted the presence of entire apartments devoted to tourism that should instead be available as houses for the inhabitants of the old centre. From a general estimate the survey indicates



- houses used for tourism
- houses no longer available for residents

Source: *Attività Produttive Office, Venice Municipality*

dedicated the number of houses "stolen" from the housing market to be around 500, 44% of the whole amount of non-hotel tourist facilities, more in detail:

- 66,2% of the furnished flats, apartments with an average surface between 50 and 100 square meters, with one bathroom.
- 30% of the apartments used as Bed & breakfast (between those with two or three rooms used for tourist accommodation);
- 81,2% of the rooms for rent (type 2 and 3) medium/big apartments with bathrooms.

*Manuela Bertoldo*

**myve** Main feature**SMS VENICE***(continues from the first page)*

square. In order to realize this goal the promoters have organized four prestigious events that will take place in the square in order to tickle public interest (usually the law restricts the number of events that is possible to organize in the square to three per year). The project is also characterized

by communication tools of technological relevance: a pixel wall will be placed on the two sides of the stage. It will portray Palazzo Ducale's façade, and it will inform in real-time about the progress of the fund-raising and the calendar of the scheduled events. In July Saint Mark's Square will become the prestigious arena for concerts and international artists, performing in a lively space, for a long and serious project that will last many years and

will continue also after the month of July.

The scheduled events are: Momix, a company internationally known for its incredibly tantalizing shows, Elton John, performing in an exceptional piano solo concert, Giovanni Allevi, pianist and composer and a special night "Colore Brasil" with the participation of Toquinho, one of the most representative Brazilian artists on the international scene.