

myve Editorial

M9 PROJECT

New cultural centre and Museo del Novecento in Venice Mestre



"If I want to go for a walk plunging in the art of the past I go to Venice.

If I want to see an international exhibition I choose Palazzo Grassi.

*I would like to find here what I can't find in Venice." **

* IPSOS interview, Mestre, March 2008

Fondazione Venezia's decision to realize Project 9 in the heart of Mestre was taken during the second half of 2005 and continued to develop between 2007 and 2008 until it reached today's definition. Through Polymnia Venezia company and Eliconic company, the foundation bought three contiguous plots (called "ex Caserma Matter", "ex Caserma Pascoli" And "Immobile (continues to page 2)

myve Main feature

CULTURAL PRODUCTION IN VENICE: EVENTS, PRODUCERS AND CONSUMERS

The Fifth Report on cultural production in Venice was presented in Fondazione di Venezia's Head Office
Manuela Bertoldo, Francesco Sbetti

The annual report has reached its fifth edition and has proved once again to be a great tool of observation and analysis of the cultural milieu in the Venice Area. On one hand it allows a longer life span to the information referred to temporary cultural events and it also provides the city and the professionals active in the field with a tool to better understand and interact with the cultural system.

The data analyzed to build the report are the ones gathered through the website www.agendavenezia.org, (a product of the Venice Foundation) which documents cultural events and initiatives promoted in the city and in the main cultural centres of the Province, through a census of all events that took place, underlining who the producers were and in which places they were held.

The study measures the city's productive capacity in cultural terms; culture is an important source of occupation for its inhabitants and, at the same time, a means to develop the region's role in the international landscape.

In 2007 Agenda Venezia web-site registered 1.861 events (for a total of 18.397 days) that took place in Venice Municipality, with an average of 50 events per day and an average duration of 9,9 days. This result, both in terms of number of events and for their average length, clearly validates the importance of temporary events for the city's economy also in 2007. Visual art exhibition are absolutely predominant in Venice's cultural landscape with 15.971 days per year, constituting more than 86 % of the total number of days. This occurrence can also be explained due to the duration of the exhibitions, on average 70 days, following meetings and conferences with 684 days and an average length of only one day. Music events gather 658 days corresponding to 3,6 % of the total, theatre and dance 587 days equivalent to 3,2 % of the total amount of days. Constituting more than 90% of the total number of events taking place in Venice, those censused by AgendaVenezia were divided into 5 main categories: visual arts (11,8%), music (21,3%), theatre and dance (16,3%), film reviews (19,0%) meetings and conferences (28,9%), following traditional Venetian (continues to page 3)

myve Tours

CARLO CARDAZZO, A NEW VISION OF ART

At Peggy Guggenheim Collection until 9 February 2009

Giovanna Dal Bon

Shot at the beginning of the Fifties in Palazzo Pisani, a life size-picture portrays Carlo Cardazzo with his arms leaned over Marino Marini's sculpture of a small horse. "Cavallino", small horse in Italian, will be the real tutelary deity of most of the dealer's undertakings in contemporary art. That same small horse is still visible beside the door of his house in Calle dei Ragusei in Venice. The picture gives the first impression to the visitors before entering into the space of the exhibition dedicated by Guggenheim Collection to the multifaceted figure of Carlo Cardazzo (1908 - 1963) and his "new vision of art" in the centenary of (continues to page 2)

myve Projects

SOCIAL HOUSING IN VENICE

Projects and realization of public social housing continues in Venice

Francesco Palazzo

Especially in our country is never easy to conciliate quality and good architectonic and urban characteristics with the creation and operation of public infrastructures. Then if giving good living conditions to the weakest part of the population is at stake, the situation becomes even more complicated, because efficiency and excellence are expensive and would require more consistent public investments in housing plans aiming at the implementation of high quality projects.

Anyone, even the non-expert, while looking at Italian suburbs can acknowledge the dreadful outcome of the last decades of public housing projects in Italy.

Over the last years the debate around housing projects has been focused (continues to page 4)

myve Editorial**M9 PROJECT***(continues from the first page)*

Poerio-Brenta Vecchia”) located between Poerio, Brenta Vecchia and Pascoli Streets, the area is also included in an urban restoration plan promoted by Venice Municipality.

In this space Fondazione Venezia will realize a cultural centre hosting Museo del Novecento – a new museum aimed at giving an account of the great cultural, socio-economic and urban transformations the inland area of Venice has undergone during this century, with references also to the Italian and global situation. The centre will also include a polyfunctional exhibition space, an audiovisual library of the Twentieth Century, an auditorium, services to the audience, commercial and administration spaces, parklands and public areas.

This museum is not going to have a traditional structure, but rather an innovative and articulated ensemble of services, providing a key centre for culture that the city of Mestre has long been waiting for, designed to give cutting-edge opportunities to the citizens.

In particular, Museo del Novecento will not be intended as a tourist attraction, or as a tool for passive visitors, but it will be aimed at the creation of constant relation and exchange with the local community: while the permanent collection will be addressed to families and students, the exhibitions and events program will be designed for a more specific public, addressing contemporary and “forward thinking” issues and debates. In order to develop the concept, the exhibition design belonging to 65 international museums similar to the future one in Mestre were considered and analyzed. In tune with some of the more interesting examples studied, the aim is to give shape to a museum where the visitor is able to interact as an active element, asked to reflect on the meaning and possible developments of the present situation, the true centre of a stimulating and involving



learning experience. This will be achieved through the presentation of images and audiovisual material directly available to the visitors, constant interaction between public and art works with the possibility to “customize” every visit and the availability of variously sophisticated technological tools as suggested by a “mixed media” approach. Each possible exhibition visit will be designed according to multiculturalism, multilingualism and the necessities of disabled visitors.

M9 will be built on an 8000 square meters surface. Inspections conducted over the past two years have proven the unsuitability of ex Caserma Matter to fulfil the museum’s necessities. Therefore this site will only be subjected to restoration, whereas in the “ex-Caserma Pascoli” area the foundation will realize a new building with a total surface of 7500 square meters distributed on several levels (3200 square meters will be underground). The new construction will present the most advanced functional features common to others highly sophisticated contemporary museums. All the spaces connected to Museo del Novecento will be located in this structure that will be realized according to the winning project of an international contest.

After securing and sanitizing the construction area, between April and October 2008, the architectural

surveying and geotechnical analyses on the quality and consistency of the soil were performed. The next step now is the international contest whose winner will determine the characteristics of the architectonic project.

The competition will be organized in two steps: at first the selection of 5 young architects (under 45) that will be evaluated based on their resumés and project proposals, at the same also 5 well known architectural studios will be chosen according to the proposals presented. Afterwards the winner will be chosen among the ten competitors based on the actual project developed. The plan should be aimed at respecting the existing site while transforming its general features and perception, and giving constant attention to its sustainability and eco-friendliness.

Complying with article 32 of the Regional Act 35/2001, Fondazione Venezia is working together with Regione Veneto, Comune di Venezia and all the other institutions and companies involved in the creation of M9, in order to stipulate a program agreement. Before the endorsement the foundation, Regione and Comune will also sign a protocol of agreement to set and share the goals of the project, while consenting to guarantee their full commitment in order to achieve full success.

myve Tours**CARLO CARDAZZO, A NEW VISION OF ART***(continues from the first page)*

his birth. Luca Massimo Barbero spent two years researching into the “Cardazzo Universe” looking for the traces of his insightful collecting: Cardazzo was a true “manager of images”, an attentive dealer able to predict the changes in taste of his clients and to foreshadow new trends. This exhibition is a tribute to his infallible intuition that was able to recognize lively new voices of post-war Italy

ready to give shape to original languages. “An authoritarian, shy and sweet giant” as curator Luca Massimo Barbero refers to him. Barbero is also the exhibition designer and created from his own project the functional wooden boxes used in the display to present prints, lithographs, rare editions’ covers and drawings. The show is able to recreate the bodily space in which Cardazzo used to move while following his futuristic vision of art. Decorated by Boiseries of sophisticated nuances, the first small room already reveals the wise selection of pictures: on the left a small Morandi strikes

the attention with its magical aura, following the portrait of Cardazzo’s son Paolo and wife drawn by Campigli with his characteristic two-dimensional and mysterious line. Inside a showcase is a small deer realized for Cardazzo by Lucio Fontana. We are literally plunged into his vision and his passion, shaped by a vortex of encounters and fervid collaborations with all the artists that worked with him along his blazing thirty-years artistic adventure: Fontana, De Pisis, Sironi, Carrà, Capogrossi, Sinigalli, Campigli, Dubuffet, Kline and many others. From everyone he was able [\(continues to page 4\)](#)

myve Main feature

CULTURAL PRODUCTION IN VENICE: EVENTS, PRODUCERS AND CONSUMERS

(continues from the first page)

celebration (0,9%), sports (1,6%) and fairs & markets (0,2%). In 2007 the number of organizers of temporary events increased to 133. In this same year the historical centre was once again the key area for cultural initiatives, even though the number of events organized in the inland areas of Venice is growing. The number of events concentrated in the historical centre of the city covers 66,8% of the total offer, a smaller part of temporary events takes place in the inland areas, 31,1%, and the remaining 2,1% is covered by events organized in Lido and on the other islands.

More detailed analysis shows that visual arts and conferences & meetings are concentrated in the historical centre with respectively 84,5% and 80% of the total. Theatre and dance performances are rather equally distributed between the centre and inland areas, in the main city theatres. Music events, divided according to different genres, take place mainly in the centre (72,7%), whereas film reviews are more frequent in the inland (59,7%) due to Candiani Cultural Centre.

Number of events for typology in the Municipality of Venice

Typology	events		event days		average event's length
	a.v.	%	a.v.	%	
Visual Art	226	11,8	15971	86,7	70,7
Music	396	21,3	658	3,6	1,7
Theatre	260	14,0	515	2,8	2,0
Dance	42	2,3	72	0,4	1,7
Film Reviews	352	19,0	412	2,3	1,2
Venetian Celebrations	16	0,9	31	0,2	1,9
Sports	30	1,6	31	0,2	1,0
Conferences and meetings	535	28,9	684	3,8	1,3
Fairs and markets	4	0,2	23	0,1	5,8
Total	1861	100,0	18397	100,0	9,9

Source: data provided by AgendaVenezia.org and processed by Sistema, 2007

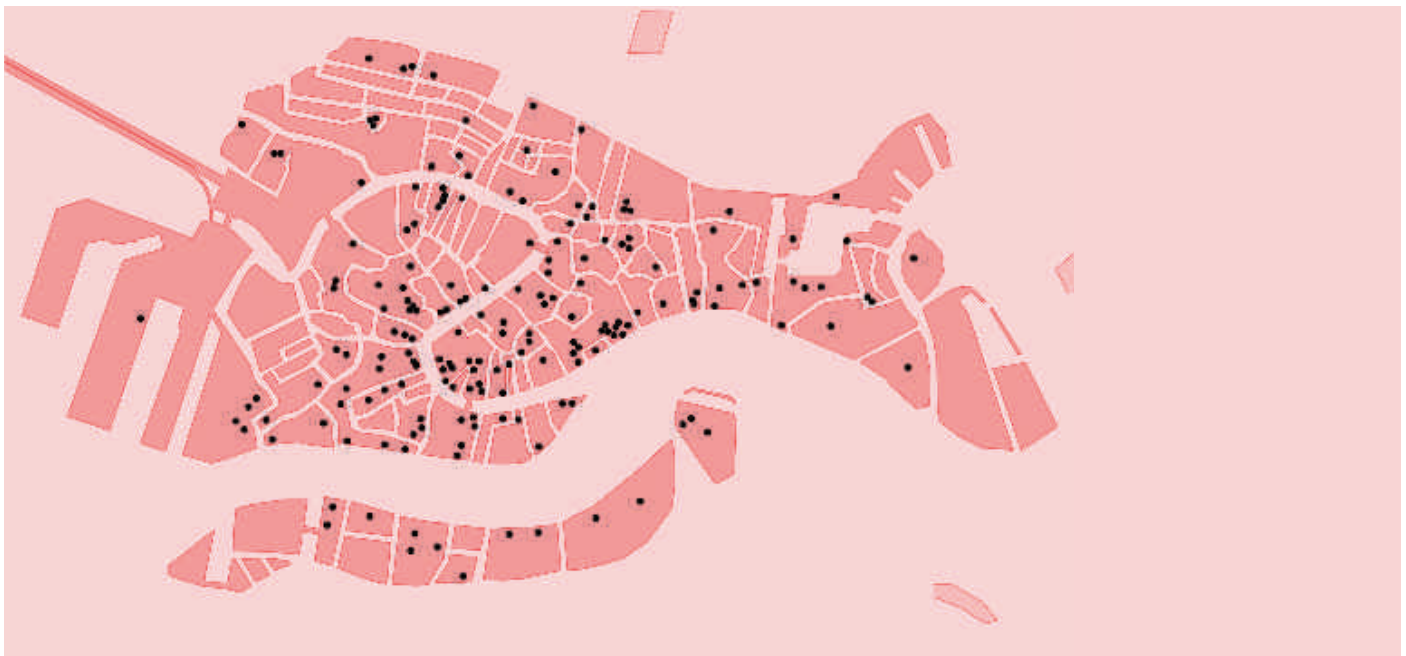
biggest organizer of the entire area.

The longest events take place in Museo Correr and Palazzo Zenobio (historical centre) with more than 660 open days, Fondazione Querini Stampalia 585 days, Peggy Guggenheim Collection with more than 400 days and following all other sites distributed throughout the city old centre. In the inland, Candiani Cultural Centre's open days are relevantly increasing up to 905, following Galleria Contemporaneo and Teatro Toniolo.

emerge: (1) number of events per each month; (2) density of events taking place on the same day.

The last information, the density of events, may represent a valuable tool to determine the "calendar of events" and the cultural activities' distribution over the year. In 2007 averagely 155 events per month were organized with peaks of 206 events in the months of June and November. Considering the density per day we learn that 18.397 event days during 2007 correspond to 50 events each

The places of events in the Historical Centre



Source: data provided by AgendaVenezia.org and processed by Sistema, 2007

Rating the places where the events take place according to the total number of events hosted, in the historical centre the biggest organizers are Casa del Cinema, Ateneo Veneto, Libreria Mondadori and Teatro La Fenice. In the Inland, with 346 events, Candiani Cultural Centre rates as the

The number of events taking place on the same day and their distribution over the months are useful information in order to understand their varying impact in economical terms and also the "overcrowding" registered in the city during certain months. Analysing the calendar two main clues

day. The time of highest concentration (always more than 40 events every day) is the period going from June to November, sometimes during the month of June more than 90 events take place during the same day.

Manuela Bertoldo, Francesco Sbetti

myve Tours**CARLO CARDAZZO, A NEW VISION OF ART***(continues from page 2)*

to draw the best and then create a dialogue and a thick network of references and connections. Carlo's talent was extremely precocious, he was the son of a building contractor and began to collect pictures at very young age, as he reveals: "I started to buy some pictures in 1926, I was eighteen and probably I could have considered myself as the youngest collector in Italy. The first pictures I bought were by De Pisis. Then slowly I started to broaden my interests to include most of the Italian avant-garde of the time, basically paintings of the twentieth century: Campigli, Carrà, Sironi, Morandi and all the others".

He was a very disciplined collector, very deliberate in his taste and manners. On the 25th of April 1942, Saint Mark's Day, Galleria del Cavallino opens on the Riva degli Schiavoni. It was destined to become the propelling centre of contemporary art in the lagoon. Cardazzo appointed Carlo Scarpa to restore and decorate the gallery. Some

transparent panels in the Guggenheim's exhibition reveal the inner movement and wise display strategy of those spaces.

The gallery is a meeting point for the young intelligentsia of the city, one would go there to learn about what is happening outside of Venice, for some of these young people it constituted a passage rite, as Luigi Nono reveals in a torrential interview with Restagno. Four years later, driven by always-renewed enthusiasm, Cardazzo opened another gallery in Milan, Galleria "Il Naviglio". But he was not only a dealer and a gallerist, he also experimented with different enterprises; he designed promotional objects commissioned to his artists: scarf patterns, postcards, records, lithographs, original fonts and art books' covers. His entrepreneur attitude was irrepressible but he never lost sight of artistic quality. He produced many beautiful small editions of artists' book with contemporary artists' illustrations: *Il Milione* by Campigli, a Jean Cocteau's book designed by De Chirico, and Apollinaire and *Georgiche* designed by Marino Marini. Collaborations with writers, poets, painters, illustrators and caricaturists are so nu-



merous that it would be impossible to recall them all, It is sufficient to think of the extremely refined small poems' collections of the Thirties.

*Giovanna Dal Bon***myve** Projects**SOCIAL HOUSING IN VENICE***(continues from the first page)*

on social housing, a practice not univocally definable, but quite widespread and tested especially in the Northern European countries. In Italy Social housing could constitute a good alternative to the more traditional ways of dealing with public building plans.

As usual the main risk is for social housing to become just empty words for politicians and not a real effective tool to solve with new solutions the problem of housing availability for the poorest and weakest parts of our society.

In general, if correctly developed, social housing should combine low-cost and good-quality housing with the accessibility of important collective

spaces and services (in some cases self-managed by the residents).

More "extreme" and maybe more interesting cases of social housing (but also more difficult to apply to large-scale projects) are inspired to experiences of "self-building" of the houses and of the public spaces; more common are instead examples of house sharing (temp workers, students, young couples, senior citizens etc).

Speaking of which is interesting in Venice the attempt to recover the used material from the architecture Biennale in order to use it for other initiatives of self-building.

Initiated on the occasion of the 11th International Architecture Exhibition (Biennale), the project brought together various associations already committed to recycling and self-building, in order to reuse the material employed for the Biennale's installations. Aiming at improving public urban spaces in various parts of the city, new projects of self-building will be designed together with citizens, students, institutions, artists and architects. In Italy we usually witness to co-operations between public and private institutions that work together, according to their specific skills and goals, in order to give shape to public housing projects. Public-private partnerships usually prove to be the best solution in order to satisfy, in a reasonable amount of time, the growing need for houses of the poorest citizens and families. Within

this framework are found several examples of social housing promoted by public institutions financially supported by banks and foundations.

A good example of such co-operation is the agreement between Comune di Venezia and Fondazione IUAV aimed at recovering Ex-caserma Manin, a building located in the historical centre. In this structure dorms for students (174 sleeping accommodations in rooms and mini-apartments) and 37 council flats will be realized. The project also comprises the construction of various public services on the ground floor including: a restaurant, a cafeteria, a launderette, a library, a gym and an Internet room.

The entire operation should be completed by 2011 and will cost 20 million euros: 13,5 million will come from the government, 2 million from regional funds, 2 million from Fondazione Venezia and the remaining 3 million will be gathered by IVE through a loan. IVE is the municipality's real-estate managing company the same company dealing with all social housing projects in Venice, ex-caserma Manin's recovery included. One of the first projects promoted by IVE was located in Via Pertini in Mestre. In the future, according to the city administration's intentions, several other areas will be involved in social housing projects: Via Vallenari, Via Ca' D'Oro, Via Asseggiano and Italgas Area among others.

Francesco Palazzo