

UNBUILT/UNBUILT/UNBUILT

PRESS RELEASE

Wolfgang Scheppe with ARCH+ and Giorgio Mastinu are pleased to personally invite you to the preview for the exhibition UNBUILT.

The project is conceived by Wolfgang Scheppe and produced in collaboration with ARCH+ on the occasion of the opening of the 16th Venice Architecture Biennale. On display will be three historic models of unrealized projects for Venice, among them two never shown before, a number of plans and architectural drawings by the Venetian artists and architect GUIDO BACCI and some publications by CONSTANT NIEUWENHUYNS, the situationist anti-architect of *New Babylon* – a metaphor for the utopian vision of society through unbuilt architecture.

The opening is coinciding with the launch of the English edition of Wolfgang Scheppe's fundamental essay in the new *Property issue* of ARCH+ 231: „*The Ground-Rent of Art and Exclusion from the City*“ / „*Die Grundrente der Kunst und der Ausschluss aus der Stadt*“

Venezia / Venice
Wednesday 23 May 2018
Preview, 6 pm

ARSENALE INSTITUTE FOR POLITICS OF REPRESENTATION
at *Forgia Marinarezza*
Castello, 1430/A
Riva Sette Martiri
30122 Venezia

(The iconic building with the huge two arches at the Riva between the Giardini and Via Garibaldi.)

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English

The exhibition UNBUILT showcases three architectural models of building schemes for Venice, none of which was ever carried out and none of which is known to the Venetians of today. Two of the models have never been put on public display before.

Under the conditions of existing societal imperatives, all architecture – with the compromises deriving from legal and economic constraints that it always contains – can only contribute to the petrification of the circumstances from which it originates. What is built, therefore, always embodies the reification of the order with which it complies. It was for this reason that the situationist CONSTANT NIEUWENHUYS gave theoretical preference to the unreconciled counter-design that is compelled to remain unrealized. Only the plan that is not built remains in the state of conceptual lucidity, untouched by the dominance of prevailing economic and political standards.

In mid-sixteenth century, PALLADIO unsuccessfully submitted his proposal for the first stone bridge to be constructed at the Rialto – a hypertrophic piece of Renaissance programmatics. Only as *follies* in the landscaped parklands of England did the design ever achieve stone-cast reality, in toy-like miniature versions.

A piece of furniture in the shape of a house is all that remains of the plans for a villa in Sant'Elena, conceived around 1940. A miniature in form of a small armoire was a gift for the prospective builder-owners and is attributed to GIÒ PONTI and PIERO FORNASETTI.

In the mid-1950s, in an attempt to overcome the resistance of neighbours, CARLO SCARPA built a model of the planned house known as the Masieri Memorial, which FRANK LLOYD WRIGHT had devised for a prominent position on the Canal Grande.

Also on display is a series of drawings made by the today almost forgotten Venetian architect GUIDO BACCI. The drawings, in the style of a futurist *Razionalismo*, project, among other schemes, a monumental recreation and entertainment facility on the beach of the Lido with an aquarium in the sea.

WOLFGANG SCHEPPE

Italiano

La mostra UNBUILT presenta tre modelli architettonici di progetti edilizi per Venezia mai realizzati, oggi ormai dimenticati dai veneziani. Due dei modelli non sono mai stati esposti al pubblico prima d'ora.

Nelle condizioni degli imperativi sociali esistenti, ogni architettura - con i compromessi derivanti dai vincoli giuridici ed economici che comporta sempre - non può che contribuire alla pietrificazione delle circostanze da cui trae origine. La costruzione quindi, incarna sempre la reificazione dell'ordine a cui obbedisce. Per questo motivo il situazionista CONSTANT NIEUWENHUYS ha riconosciuto la preminenza teorica alla contro-proposta non riconciliata, costretta a rimanere irrealizzata. Solo il progetto non costruito rimane in uno stato di lucidità concettuale, non intaccato dal dominio degli standard economici e politici prevalenti.

A metà del Cinquecento, il PALLADIO presentò senza successo la sua proposta per la costruzione del primo ponte in pietra a Rialto - un'opera ipertrofica della programmatica rinascimentale. Solo come follia nei parchi paesaggistici inglesi, versioni miniaturizzate simili a giocattoli furono realizzate in pietra.

Del progetto di una villa a Sant'Elena realizzato intorno al 1940, rimane solo un regalo al committente che ne traccia le intenzioni, un mobile a forma di casa attribuito a GIÒ PONTI e PIERO FORNASETTI.

A metà degli anni Cinquanta, per superare le resistenze dei vicini, CARLO SCARPA costruì un modello del progetto dell'edificio chiamato Masieri Memorial, che FRANK LLOYD WRIGHT aveva concepito per una posizione di rilievo sul Canal Grande.

Sarà inoltre esposta una serie di disegni di GUIDO BACCI, architetto veneziano e oggi quasi dimenticato. I disegni nello stile del Razionalismo futurista comprendono anche il progetto di un complesso monumentale sulla spiaggia del Lido, incluso un acquario in mare.

WOLFGANG SCHEPPE

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Deutsch

Unter dem Titel UNBUILT sind drei Architekturmodelle von nicht ausgeführten Bauvorhaben für Venedig zu sehen, von denen keines den Venezianern heute noch bewusst ist. Zwei der Modelle waren nie zuvor öffentlich ausgestellt.

Unter den Bedingungen bestehender gesellschaftlicher Notwendigkeiten kann alle Architektur, mit den in sie zwingend eingehenden Kompromissen aus rechtlichen und wirtschaftlichen Voraussetzungen stets nur zur Petrifizierung der Verhältnisse beitragen, denen sie entstammt. Im Erbauten tritt immer die Verdinglichung der Ordnung ein, der es gehorcht. Deshalb gab der Situationist CONSTANT NIEUWENHUIJS dem unversöhnten Gegenentwurf, der unrealisiert bleiben muss, den theoretischen Vorzug. Nur der ungebaute Plan verharrt im Zustand der Vollkommenheit der Idee, unberührt von der Herrschaft ökonomischer und politischer Maßstäbe.

PALLADIO bewarb sich Mitte des 16. Jahrhunderts erfolglos mit einer hypertrophen Renaissance-Programmatik um den Bau der ersten steinernen Brücke am Rialto. Nur als *Folly* in englischen Landschaftsparks gewannen spielzeughafte Verkleinerungen davon steinerne Realität.

Vom um 1940 gefassten Plan einer Villa in St. Elena blieb nur ein das Konzept des Vorhabens skizzierendes Geschenk an die Bauherrn, ein Möbelstück in Hausgestalt, das GIÒ PONTI und PIERO FORNASETTI zugeschrieben wird.

Um den Widerstand der Nachbarn zu überwinden, baute CARLO SCARPA Mitte der 1950er-Jahre ein Modell des Entwurfs für den Masieri Memorial genannten Bau, den FRANK LLOYD WRIGHT für eine prominente Lage am Canal Grande erdacht hatte.

Daneben wird eine Reihe von Zeichnungen des heute fast vergessenen venezianischen Architekten GUIDO BACCI gezeigt, die im Stil des futuristischen *Razionalismo* unter anderem eine monumentale Anlage am Strand des Lido mit Aquarium im Meer vorstehen.

WOLFGANG SCHEPPE

Addition Information

Guido Bacci (* 1917 Conegliano – † 2010 Venezia)

In 1934 Bacci started studying at the *Accademia di Belle Arti* in Venice and graduated in 1936. Subsequently he enrolled at the IUAV, notably studying as a pupil of Carlo Scarpa, graduating in 1941. Beside frequently exhibiting as a visual artist and participating in architectural competitions he taught geometrical and perspective drawing as a tenured professor of the *Accademia di Belle Arti* up until 1981.

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Three models and one chair

THE PALLADIAN BRIDGE, Wilton House, Wiltshire, 1737
Architect: ROGER MORRIS (1695–1749)
with HENRY HERBERT, 9th Earl of Pembroke (1693 – 1749)
Model built by: OLIVER SCHNEIDER, CLAUS-PETER SINGER, 1993
Dimensions: 165 x 42 x 59 cm, porcelain

MASIERI MEMORIAL, Venice, 1952–53
Architect: FRANK LLOYD WRIGHT (1867 – 1959)
Model built by: CARLO SCARPA (1906 – 1978), 1954
Dimensions: 80 x 77 x 75 cm, painted wood

VILLA-SHAPED ARMOIRE, Venice, Sant Elena, ca. 1940
Architect: attrib. GIÒ PONTI (1891 – 1979)
Model built by: PIERO FORNASETTI (1913 – 1988), ca. 1941
Dimensions: 112 x 126,5 x 61,5 cm, wood

CHAIR, Vienna, ca. 1952
Architect: attrib. WALTER GROPIUS (1883 – 1969)
Model built by: CARL AUBÖCK (1900 – 1957), ca. 1952
Dimensions: 69 x 36 x 49,5 cm, steel, painted wood

Drawings and Documents

DRAWINGS AND PLANS, Venezia, 1940 – 1978
Architect: GUIDO BACCI (1917 – 2010)

DOCUMENTS REGARDING NEW BABYLON, Amsterdam, 1948 – 1966
Artist: CONSTANT NIEUWENHUYNS (1920 – 2005)