



**Spaziale**

**Everyone belongs to  
everyone else**

**Italian Pavilion 18th International  
Architecture Exhibition**

**La Biennale di Venezia**

**20.05–26.11.2023**

**Tese delle Vergini Arsenale**

## Italian Pavilion

18th International Architecture Exhibition – La Biennale di Venezia

20.05 – 26.11.2023

Arsenale, Tese delle Vergini

Spaziale. Everyone belongs to everyone else

Curators: Fosbury Architecture

Designers: (ab)Normal, BB (Alessandro Bava and Fabrizio Ballabio), Captcha Architecture, HPO, Lemonot, Orizzontale, Parasite 2.0, Post Disaster, Studio Ossidiana, and Giuditta Vendrame

### Advisors

Silvia Calderoni and Ilenia Caleo, Claudia Durastanti, Roberto Flore, Elia Fornari (Brain Dead), Adelita Husni Bey, Ana Shametaj, Terraforma, Emilio Vavarella, and Bruno Zamborlin

### Stations

Bay of Ieranto (Massa Lubrense, Naples), Campania; Belmonte Calabro (Cosenza), Calabria; Librino (Catania), Sicily; Cabras (Oristano), Sardinia; Prato – Pistoia, Tuscany; Ripa Teatina (Chieti), Abruzzo; Taranto, Puglia; Venice Mainland, Veneto; Trieste, Friuli-Venezia Giulia

### PRESS RELEASE

Venice, November 30, 2023 – As the **18th International Architecture Exhibition – La Biennale di Venezia** draws to a close on Sunday, 26 November 2023, so does the exhibition for the project **Spaziale: Everyone Belongs to Everyone Else** curated by **Fosbury Architecture** (Giacomo Ardesio, Alessandro Bonizzoni, Nicola Campri, Veronica Caprino, and Claudia Mainardi) for the Italian Pavilion promoted by the **Directorate-General for Contemporary Creativity of the Ministry of Culture**.

The exhibition at the Tese delle Vergini represented an important **occasion for discussion and encounters** between the nine site-specific projects activated across Italy beginning in the months preceding the opening of the Biennale: an extended process, still ongoing, which does not end with the event at the Pavilion in Venice.

*“The Italian Pavilion was the instrument that enabled us to investigate contextually the many facets of the permanent crisis in which we live – declare the curators, **Fosbury Architecture**. A challenge that is impossible to circumscribe in the abstract, but that, if analyzed at the microscale of local contexts, allows us to understand the dynamics that are refracted through specific after-effects. Spaziale proposed a reflection on pressing issues for the discipline, a collective raising of awareness substantiated by the events in Italy of the last six months that underscore the exacerbation of the issues raised by the Pavilion. In May, during the opening of the Venice Biennale, we witnessed catastrophic floods in Emilia Romagna, and the summer of 2023 was the hottest on record. The month of November, when the Pavilion closed, saw the highest temperatures ever recorded on a global level. In Taranto, where the Post Disaster collective was operating, we saw the latest demonstration inside the former Ilva plant, after months of union mobilizations to prevent the closure of the steel plant and to guarantee a just ecological transition. On the Italian-Slovenian border, where the Sot Glas project in Trieste is located, Italy has reintroduced border controls, suspending the Schengen Agreement and free cross-border movement. A piece of legislation banning the production and marketing of synthetic food arrives in Parliament, calling attention to the increasingly divisive issue of food transition, addressed by Lemonot and Flore in Cabras. The debate about the outskirts reignites over the fate of the PNNR [National Recovery and Resilience Plan] and the increasingly precarious funds dedicated to the regeneration of the most disadvantaged areas in Italy. The risk of defunding corresponds to the failure of integrated urban projects and the chance that there will once again be unfinished works. But the most obvious risk that the Italian Pavilion highlights – continues **Fosbury Architecture** – is that yet another discussion within the discipline makes us lose sight of how architecture is often part of the problem, and that all crises – and not just the environmental one – produce spatial consequences on our territories. And it is precisely in the different regions that the success of the local initiatives supported by Spaziale is measured and where, within the complexity of working conditions and the scarcity*

of resources, the strength of the nine projects emerges. Operating as agents of change, the invited Spazialisti succeeded in legitimizing places as public spaces that until that moment had not been considered as such, demonstrating that being on the margins can be adopted as an advantage and that, by mediating between public and private, the creation of a network with the local community can be achieved. In this sense, the closing of the Biennale does not correspond to the end of the 2023 Italian Pavilion.”

Spaziale therefore became the tool for investigating the different facets of the **permanent crisis** in which we all live, not only the curatorial group of architects, the **designers and advisors involved** (nine groups of professionals from different areas of the creative industry, for a total of approximately 50 people with an average age of 33).

Each working group presented temporary occupations, safety interventions that reopened public spaces that had never been used, spatial devices that outfitted abandoned places that became new catalysts for encounters, prototypes offered to administrations for carrying out future initiatives, and landscape projects perfectly executed and already stabilized.

The experience of the Italian Pavilion represented, for all participants, the launch of a **series of initiatives** that will have a medium- to long-term impact, capable of re-establishing a renewed image of Italian architecture in the international context.

Like the initial intention expressed by the curators, the experience in Venice was for all intents and purposes a putting into practice of an **academy extending throughout the country**, useful for local communities, which aimed to respond to a series of **urgent issues** for current architectural practice, seen as multidisciplinary research beyond the built artifact.

*“With the exhibition at the Tese delle Vergini coming to a close, Spaziale returns to the regional territories, to the site-specific actions initiated in the months preceding the Biennale – underline the curators, **Fosbury Architecture**. “The future of the Italian Pavilion is in the Old City of Taranto, in the Bay of Ieranto, on Trieste’s Italian-Slovenian border, in Ripa Teatina, on the Venice mainland, at Cabras Pond, on the outskirts of Librino, in Belmonte Calabro, and in the plain between Prato and Pistoia. Although we will be Foreigners Everywhere in the coming months, **we hope that the legacy of this Pavilion will not fade away**. In an increasingly violent and divisive world, we firmly believe it is crucial to remember that **Everyone Belongs to Everyone Else**.”*

The Directorate-General for Contemporary Creativity of the Ministry of culture contributed an amount equaling €800,000 to the production of “**Spaziale. Everyone belongs to everyone else**,” which was formalized, as is customary, through an agreement with Fondazione La Biennale di Venezia, finalized on October 26, 2022.

The Italian Pavilion was also made possible thanks to the support of Banca Ifis as the main sponsor, Bottega Veneta as sponsor, and Rilegno as supporter, whose contributions total more than €230,000.

We would like to thank the main technical sponsor Fohhn, and technical sponsors Epson, Flos, NM3, Fedrigoni, and donor Aeroporto Nicelli, whose contributions total more than €160,000.

Special thanks to Amorim.

The interventions at the various local stations were made possible, beyond the allocation of resources from the Italian Pavilion, primarily thanks to the involvement of numerous partners and sponsors, to whom a heartfelt thanks is extended for embracing the project.

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## PROJECTS

### 01. Taranto, Puglia

EP04 DALLE MACERIE, the fourth episode of **Post Disaster Rooftops**, was produced in collaboration with **Silvia Calderoni and Ilenia Caleo**, on two adjacent building roofs in the Old City, between Via delle Pentite and Vico degli Innocenti, one of which is a municipal library in a state of abandonment. The project, promoted through the Italian Pavilion, contributed on the one hand to strengthening the bond with the region of a now established initiative also recognized by the administration, and on the other to moving from a local debate to that on a global scale, detailing the state of crisis in the city of Taranto and investigating the spatial effects it produces through the instruments of architecture. The collective is currently working on the next event EP05, already in the works for the next year.

## 02. Bay of Ieranto (Massa Lubrense, Naples), Campania

The Madre Museum of Naples presented, in collaboration with Villa Lontana Records and Terraforma, the educational project *La Terra delle Sirene (Siren Land) Public Program*, which consisted of seven workshops conducted by musicians and ethnomusicologists, held between September and November. In this setting, the work focused on the production of new sounds, from electroacoustics to sound poetry and field recordings, exploring themes related to myth, landscape, and tradition, through an innovative sound approach. The proposed workshops confirm the original transdisciplinary mission of the project by **BB** and **Terraforma**, designed for both adults and children and developing content and interactive explorations drawing from the discipline of ethnomusicology, prompted by artists such as Walter Maioli, Francesca Heart, Sara Persico, BB (Alessandro Bava and Fabrizio Ballabio), Modular on the Spot Naples (MOTSNA), and Babau.

## 03. Trieste, Friuli-Venezia Giulia

In June, after the opening of the Italian Pavilion at the Biennale's Tese delle Vergini, Sot Glas saw the second activation of the local project. For four days, *Kleine Berlin* was open to the public, and the designers **Giuditta Vendrame** and **Ana Shametaj** organized both guided tours to visit the installation inside the tunnel and performative walks along the Italian-Slovenian border. By expanding the network of relationships and actors involved, the project expanded beyond the city of Trieste. First, the work on display in Venice will be re-presented at the first Malta Art Biennale in 2024; second, in view of the next "Go! 2025" Nova Gorica and Gorizia European Capital of Culture, the project will adopt a multi-year perspective by investigating the origin of the migratory phenomenon in Pakistan and Bangladesh, two of the peoples that represent the largest presence on the Balkan route.

## 04. Ripa Teatina (Chieti), Abruzzo

After the opening of the Italian Pavilion, the *Uccellaccio* project appeared on Google Maps with a green pin, among the places to see or visit in Ripa Teatina. In recent months, vegetation has spontaneously started to grow again on the earthworks at the entrance to the unfinished work, enriching the local biota and helping to strengthen the image of a park and walkable landscape around the former health care residence for the elderly. The work of the unveiling and the participatory reactivation process deployed by **HPO** and **Claudia Durastanti**, in addition to having reopened the dialogue between the Chieti Local Health Authority – owner of the work – and the Municipality of Ripa Teatina through a loan agreement for its free use, attracted the interest of other entities already active in the area, including the Comitato Abruzzese del Paesaggio (Abruzzo Landscape Committee) and the UNPAE association, which operates in Roccamare in the field of visual culture and which will create an event in the spring of 2024 at the *Uccellaccio* dedicated to the valorization of the region through multimedia art.

## 05. Venice Mainland, Veneto

Conceived in function with the retrieval and reuse of the exhibition materials, the *Concrete Jungle* installation by **Parasite 2.0** and **Elia Fornari** inside the Italian Pavilion was designed to be relocated at the end of the 2023 Architecture Biennale to the Church of Gesù Lavoratore in Marghera. Once the de-installation is complete, the structure will have a second life, and once supplemented with new elements, it will form a new apparatus for climbing and playing for young children. The project will be inaugurated in time for the 2024 edition of "Arrampilandia", organized as it is every year by the Sgrafa Masegna group to promote this sports center.

## 06. Cabras (Oristano), Sardinia

The third act of the project by **Lemonot and Roberto Flore**, *Trasformazioni Possibili (Possible Transformations)*, anticipates that all of the salt sculptures installed in the small church of San Vincenzo – Pischera 'e Mar 'e Pontis in Cabras – can be acquired as one-of-a-kind pieces and can be chosen remotely using the copies accurately reproduced for the exhibition in the Italian Pavilion. The performative auction is thus transformed into an artistic microeconomy, which fuels a real donation system to support the MEDSEA foundation, a non-profit organization for the protection and sustainable management of Sardinia's marine and coastal resources. The funds raised will contribute to the ongoing *Hope For Sennariolo* campaign and to the activation of artistic residencies, scholarships, workshops, or visiting schools at local and international universities. Details about the fundraising can be consulted at the following link: <https://trasformazionipossibili.org>.

## 07. Librino (Catania), Sicily

With the closure of the Pavilion, the two canvases on display from *Casa Tappeto* and the drawings of the Great Game of Librino will return to the neighborhood. From January of next year, **Studio Ossidiana** and **Adelita Husni Bey** will continue the educational workshops in order to complete the decorative and iconographic apparatuses of *Casa Tappeto*, which will be presented to the neighborhood in its final version in the spring of 2024. A process of accompaniment spread out over time involving numerous local entities: the Talità Kum Association, the Foundation of the Order of Architects of Catania, I Briganti Rugby Librino, Angelo Musco High School, the Made in Librino tailoring association that will handle the final packaging, the Abadir Academy, the Etna Musical Association, and, finally, the Ortigia Sound System, which coordinated in September *Librino as a Stage*, a day of events produced in the wake of the work for the Italian Pavilion and dedicated to transforming the neighborhood into a stage through shows, exploratory walks, and public assemblies.

## 08. Belmonte Calabro (Cosenza), Calabria

The garden of the ancient castle, which thanks to the project by **Orizzontale** and **Bruno Zamborlin** was revitalized from a semi-abandoned condition, is now temporarily closed for restoration work by the Municipality of Belmonte Calabro. While awaiting its reopening to the public and a new edition of the *Crossing* educational program, Le Seppie have continued their activities of knowledge exchange through a mapping of the green areas and local vegetation, which began in the garden of the ancient castle on the occasion of the project. Especially during the event *An Architecture School of Commons*, the compilation of the herbarium of the essences identified along the road that connects the *Michele Bianchi Monument* to the Marina continued. From the opening of the 18th International Architecture Exhibition, the vibration sensors installed at the project station in the Italian Pavilion detected an average of over 6,000 interactions per day, and 1,103,856 total interactions.

## 09. Prato – Pistoia, Tuscany

At the Pecci Center, *Belvedere Digitale* hosted a series of three discussions curated by **(ab)Normal**, **Captcha**, and **Emilio Vavarella**, entitled *Towards a Self-Reproducing Landscape: Leisure, Automation and the Politics of Space*, dedicated to delving into the technical, logistical, and technological dimensions of the anthropized landscape and its reproducibility, taking the Tuscan context as a starting point. The metal structure installed at the Urban Center of the city of Prato allowed guests and participants to explore it both in person and via streaming, establishing a platform for discussion suspended between the physical and the virtual. Participating in the debate were Nina Bassoli (Milan Triennale), Valerio Barberis (Municipality of Prato), Gaia Piccarolo (Free University BZ), Bart Lootsma (author of *Hypertyrol*), Marina Otero Verzier (Automated Landscape), Nicholas Korody, Zenovia Toloudi (Dartmouth College), Xavier Nuen (EPFL), Captcha Architecture, (ab)Normal, and Emilio Vavarella (Harvard University).

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## INFORMATION

### Websites

[www.creativitacontemporanea.cultura.gov.it](http://www.creativitacontemporanea.cultura.gov.it)

[www.spaziale2023.it](http://www.spaziale2023.it)

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