



Daniel Libeskind
Sonnets in Babylon
Biennale d'Architettura di Venezia

Libri d'artista

Formato	210 x 265 mm
Pagine	128 + 64
ISBN	978-88-7462-823-0
Prezzo	70,00 €



Testi in lingua inglese
Cofanetto con due volumi
101 disegni di Daniel Libeskind

SINOSSI

Sonnets in Babylon di Daniel Libeskind è un'opera visionaria. In oltre 100 disegni poetici, serigrafati su lastre di vetro retroilluminate, vi si raffigura un'immaginaria Babilonia. Secondo il principio *ut pictura poesis*, il disegno è l'equivalente del verso poetico; forza i confini della grafica per ispirare, per raccontare una storia, per trasmettere l'esperienza delle immagini. Il lavoro di Libeskind per il Padiglione veneziano è una «meditazione sulle origini e sul destino della forma in architettura». Come lo stesso Libeskind ha scritto: «Il disegno è un mondo magico. La fonte di ogni costruzione e la sua ombra immortale. Un mondo di immaginazione e fantasia, privo di una predeterminata direzione o di ogni ovvio punto di partenza. Un mondo senza parole, ideologie, nazionalità o confini; [un mondo] che, mediante le forme, ci connette all'Invisibile. I miei *Sonnets in Babylon*, 101 disegni a mano, sono esposti in questa mostra tutti insieme, su un'unica tela, senza apparente ordine o gerarchia. Fissano le chiavi di volta di 101 scenari che indicano un inaspettato futuro dell'Architettura».

AUTORE

Daniel Libeskind, nato a Lodz, in Polonia, nel 1946 da due sopravvissuti ai campi di concentramento nazisti, ha vissuto e si è formato in Israele, Stati Uniti, Inghilterra e Italia. Dopo aver studiato fra gli altri con John Hejduk e Peter Eisenman, si è imposto all'attenzione internazionale con la partecipazione alla mostra *Deconstructivist Architecture* del 1988 al MoMA di New York e la realizzazione del Museo ebraico di Berlino (1989-1999). È l'architetto incaricato del master plan per la ricostruzione dell'area di Ground Zero a New York. Fra le sue numerose pubblicazioni ricordiamo l'autobiografia *Breaking ground. Un'avventura tra architettura e vita*, Sperling & Kupfer, Milano 2005.

Sonnets in Babylon: Biennale d'Architettura di Venezia
Drawings



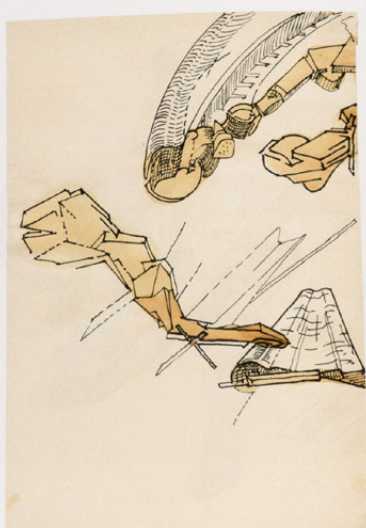
1
No Item Twists Hot—You Understand The Desert

Sonnets in Babylon
One



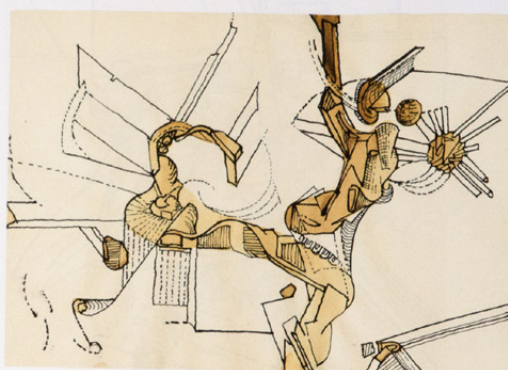
2
Drop-Eye (Old Tale)

Sonnets in Babylon: Biennale d'Architettura di Venezia
Drawings

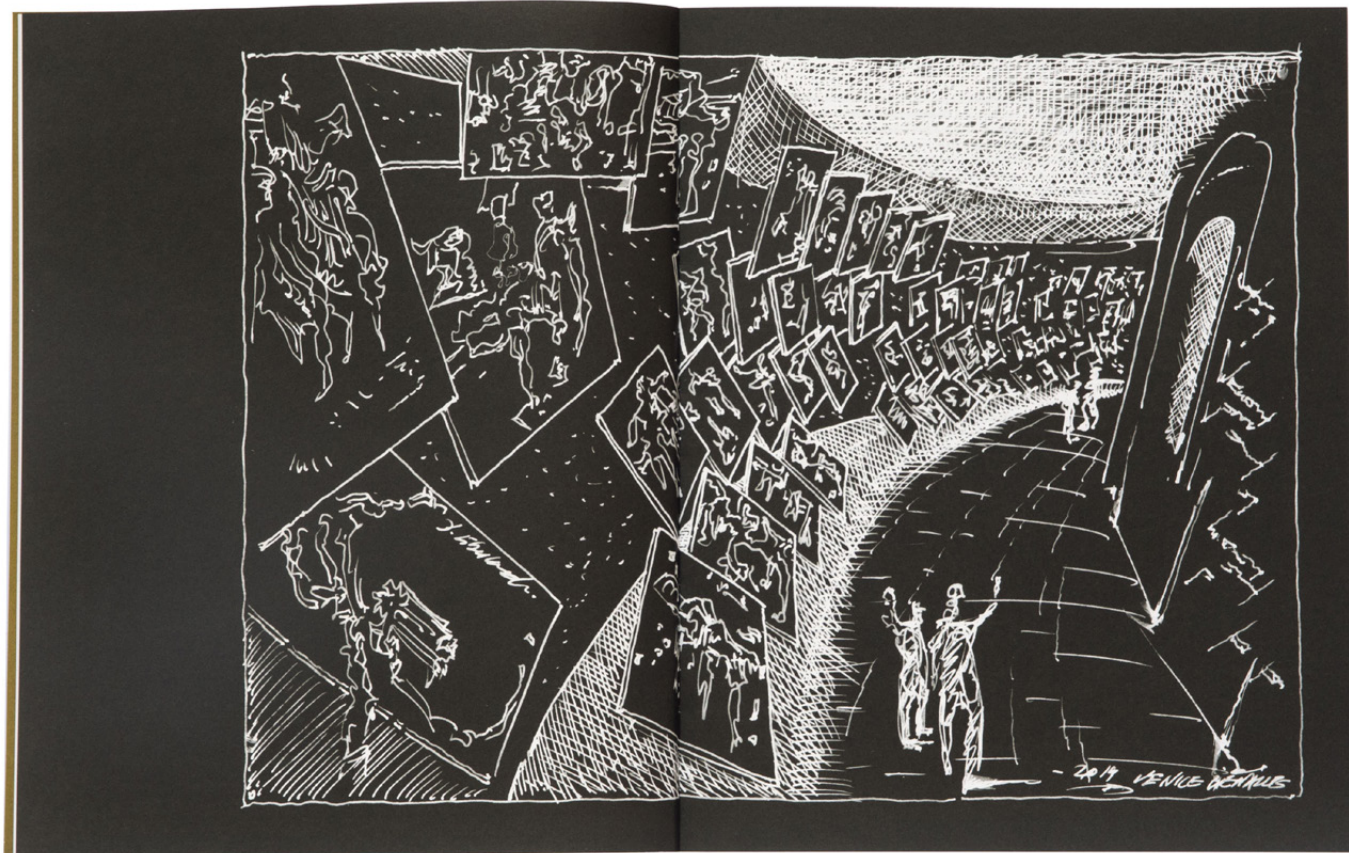


5
The Sky Robs Sophists Of Timemuck

Sonnets in Babylon
One



6
Add Low Beds To A Raft Rough Design



Sonnets in Babylon: Biennale d'Architettura di Venezia
Installation & Writing

Building Babylon Lev Libeskind

Conceptualizing and realizing the installation and exhibition of the Sonnets in Babylon for the 2014 Architecture Biennale began as most projects do: with an invitation. Professor Aldo Norsa invited Daniel Libeskind to give a *Lectio Magistralis* to the students of the University of Venice in November 2012, where he met Professor Renzo Dubbini, Curator of the Pavilion, who invited Daniel to exhibit in Venice during the next Biennale.

The adventure began.

Given the Biennale theme of "Fundamentals of Architecture," we knew the project had to be about drawing. For Daniel, drawing is at the core of architectural practice. One might think this is a modest endeavor, but to realize the complexity of Libeskind's Sonnets in Babylon at a multi-dimensional scale would be a coup!

The madness of working in Venice includes navigating the complex maze of the city by ferry, barge and motorboat (or, to those who have come to know them first hand, by *traghetto*, *chiatta*, and the infamous *motoscafi*), not to mention the complex maze of permits, licenses and certificates necessary to move several tons of metal, wood and glass through *La Serenissima*. Getting from point A to B across the choppy waters becomes a small odyssey of epic feats—bridge heights must be calculated, seasickness overcome, palms greased.

If Venice is a lost empire hidden inside a lagoon, then the Biennale is a satrapy within the empire, with its own gates and gatekeepers, presidents and police, laws and rituals, and the Venice Pavilion—part Biennale, part municipal space—exists in the twilight interstice between the two ancient régimes.

In retrospect, this frenzy is fitting for Daniel's drawings themselves evoke a kind of madness. The Sonnets depict a creative technique from which the methodological scaffolding has been removed; a technique to generate forms that precisely obliterates the technique itself, leaving form in a sort of free-fall. Yet a rigorous logic still applies by which the line remains in perpetual exile from itself. A Sonnet atrophies into a sundisk or sunna, Babylon becomes Baghdad and Babel.

The team of dozens of workers, artisans, technicians worked around the clock during the weeks leading up to the opening. Moving more than a hundred pieces of glass over land and sea, welding the complex steel structure within the crescent shaped Pavilion, craning tons of stone to clad the sculpture at the entrance of the pavilion, not to mention the lighting, sound and software that went into the installation.

As the Pavilion's opening drew near, a brazen clamor rattled the 1920s edifice in imminent expectation. A pleasant cacophony emerges from inside, a mixture of Czech, Spanish, English, Italian and Venetian dialect. Like a second machine in service of the Babylon Machine, it roars into action to repair any rupture in the subtle engines, ensuring that the inauguration will come off without a hitch.

The list of acknowledgements embedded here would be incomplete without thanking my father for taking me on this wild and beautiful ride.

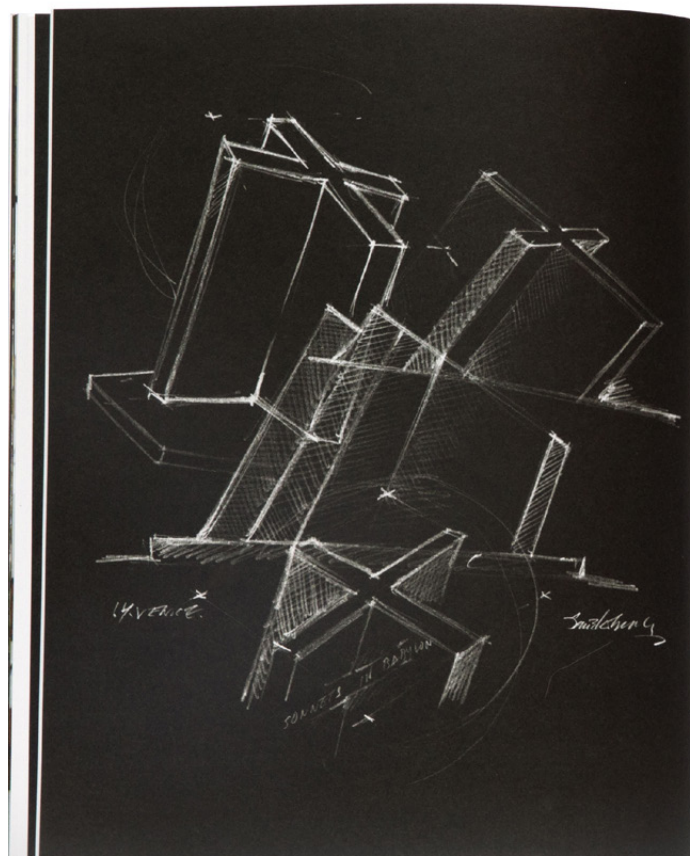
I must also thank our Milan studio's technical director Giuseppe Blengini, as well as Sara Dawson,

my right-hand, and all the awesome architects and designers who helped realize this complex project.

My heartfelt grazie to our team of collaborators—without you the impossible would have never been possible:

Prof. Renzo Dubbini; Dr. Madile Gambier; Manuela Lucà Dazio; Caleb Townsend; Gioacchino Acampora and Jessica Croiset of Atelier Castagna; Rolex; Antonella Meninato and Roberta Vecchi, Novacolor; Peco Cosentino, Santiago Rodriguez, Serafin Oliver, Valentin Tijeras and Roberto Franceschin of Cosentino; Leon Jakimic; Ales Styblo, Ludek Kremser; Maxim Velcovsky; Tomas Kamenek; Svatava Kamencova and Michaela Losenicka from Lasvit; Alessandra Morgagni; Amanda de Beaufort; Andrea de Zuliani; Luca Guido; and Andrea Tantarò.

Building Babylon
Lev Libeskind



Collaborators
Cosentino, Column of Babylon

Cosentino, Column of Babylon

Situated in the Giardini della Biennale di Venezia, just in front of the main entrance to the Venice Pavilion, sits a five and half meter high (18 feet) sculpture of a skewed axis form finished in a rich brown surfacing material Dekton by Cosentino.

The geometry of the form relates to the development of the axis as a fundamental to architectural drawing. Libeskind has explored this technical mark in all his major drawing works beginning with Micromegas continuing with Chamberworks, and now in Sonnets of Babylon.

This sculptural "X" serves as a starting point—a virtual beginning of a line that runs through the Sonnets and anchors their exploding and collapsing worlds within the Pavilion.

"Cosentino was given the opportunity to unveil a unique sculpture in the form of a sloping 'X' which was installed in front of the Venice Pavilion at the 2014 Venice Architecture Biennale. The sculpture embodies the spirit of creative experimentation, artistic exploration, and bold design that represents the values of both Studio Libeskind and Cosentino.

Cosentino had the unique honor to see the creative process of Daniel Libeskind and his team while creating the sculpture. Libeskind pushed the vocabulary of the Dekton material and expanded the architectural possibilities. Cosentino looks forward to future collaborations with Studio Libeskind."

Authors:
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Justo
Santiago Alfonso Rodriguez
Roberto Franceschin

