

All that is transparent.

,What a paraboloid of shadow does to a bowe white wall
presents us with a psychological and transcendent realm
of the phenomena of architecture'
Steven Holl

All that is transparent.

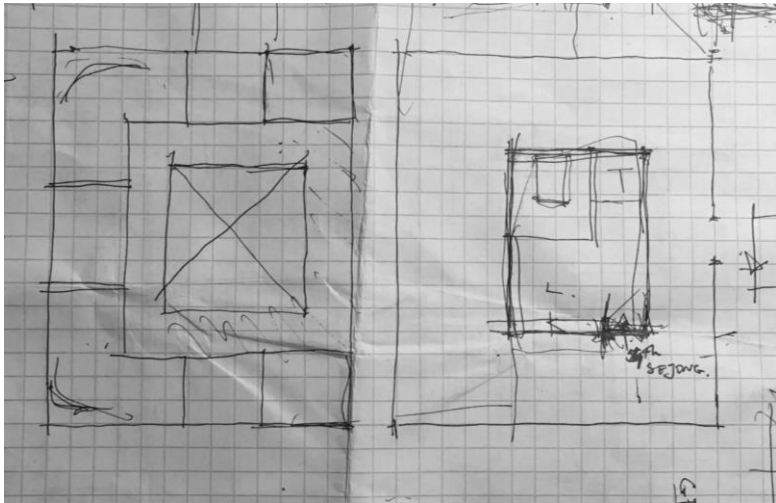
Transparency defines a threshold for perception. It is a surface beyond which only your eyes and imagination can pass. Perceptual transparency describes then our personal experiencing the space. Gives us a freedom to understand and create a memory of a place. How we remember the exact building, corner, square and person. It is a combination of lines, planes, volumes, light and time of the day. Freespace connected with transparency results in emotions and memories. Each so different from one another.

The research is a collection of stories from people that I met in Venice by a simple luck. It is a catalogue of their memories. An attempt to describe a person through the transparency of the spaces associated with the conversations we had. By the set of interviews, meeting, conversations and lunches together I discovered the most important moments of their lives. Through stories, I get to imagine buildings, people and places. The interpretation was always left to me. And at the end, I had enough information to create a collage of a person presented through space. A space that can be so objective that it is always up to us how we would picture it. That is a simple transparency of a space.

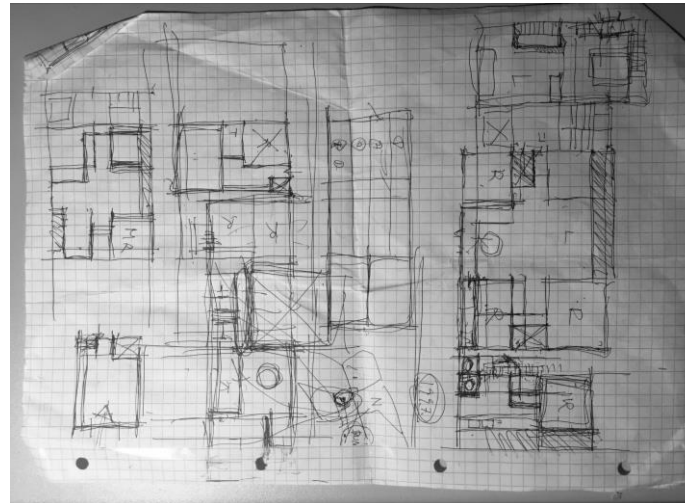
So Young Han.

Korean, architect, 34 years old

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1. Homework

One of our teachers gave us a summer homework to draw our dreamed house. Back then, I always lived as my mother chose to live, but this homework gave me the freedom to pick, finally decide on something. I think it changed my life. I remember I put there this massive swimming pool! I always thought this house should be rectangular and then that pool in the middle. I left it as a fully open empty space. And then a void in the first floor. That house was huge and had rooms from where people could see each other. So there was just two stories building and it was a starting point for my creativity.

2. Grandparents

Sometimes I had to stay with my grandparents. They survived the war. Both of them were born in the Japanese colonial period. So they had a different mind than me. I was often banned by them to do stuff - 'Don't do this, don't do that'. They had this house where you would just have 10 families and we were friends with them all. One family would always bring us snacks and the weird man upstairs was an architect. It opened my mind, taught me how to be kind and that is actually not so hard to be kind.

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3. Sejong

It was nothing. There was nothing. Just two university campuses. I felt like I lived in the middle of nowhere.

4. Flats

I had to move a lot as a kid, we mainly lived in the social housings. Like just a simple apartment in a simple flat. It was just concrete everywhere and a lot of neighbors that were actually not your neighbors. I knew a lot of people that lived on the same floor but we would never say 'hello' to each other. And the walls were so thin so you could hear everything. I always heard those sounds, voices, conversations and it made me so stress. Some days were better than others, maybe I didn't have problems economically, but I did sociologically. So I felt like I had to hide from others. It just made me look for safe spaces, but I couldn't find them. So this is maybe why I liked corners of the house or sitting hours under the table. I can so clearly remember that space.

5. Bundng-gu

It was an abandoned city! This place made me crazy. All those tall buildings. I had to live in one of them, so no one even said hello to each other. It was like Seoul once again.

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6. Korean Pavilion 2017

Last year we did that exhibition for the Biennale. The artist wanted to criticize the festival because it lost to him its pure spirit. You know it is not so different from Las Vegas. So we collected those neon signs we imported from Vegas and created an odd structure on our pavilion. And we made this room where we put 668 clocks inside and every single clock represents one person. To show how different we feel the time. The artist asked how much time you spend on your work, expenses, your salary and he calculated it so all the clock have actual different velocity. So my goal was to show and caught the sound. I had to find a maximum silence you could get in this room. I was standing there isolating as much as possible. And when there were no visitors I could hear these unsynchronized ticking sounds. I just observed the visitors reactions, movement in space and emotions.

7. Milan

Someone suggested me to do a masters course in Milan. I didn't know anything about it, I just wanted to be out of Korea. When I graduated I actually wanted to leave architecture. After all those years of sleeping for just four hours per day, all closed minded people just copying each other. But before I gave up I wanted to see, because maybe what I experienced was not a real architecture at all. I studied western architecture, but I actually never saw any of it. Many architects travel when they are young, so I said let's do it. So I left to Europe and ended up applying to university in Milan.

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8. Florence

It was 500 years old building. Just next to Palazzo Vecchio and Piazza of Signoria. I took it cause it was cheap as there was no air-con. There was a terrace. 5th floor. No elevator. And there was a window from where I could see the Duomo and Vecchio. I loved about this flat only the view.

9. Venice

I come here when I need a break. You cross the bridge from Arsenale and it is like a different world. So quiet and peaceful. The row of benches. The one in the sun is my favorite. It is taken today so let's sit at the one in the end.

10. Habitats for Humanities

It was my turning point. During university, we went to the Philippines. It was a program Habitat for Humanities. We were building houses and we did everything by hands, holding massive blocks on our hands, just because there was no infrastructure, just fields everywhere around. It was so hot and I remember not even feeling a wind in the evening. We had just 15 days, so we just finished one wall of the house, but the local people were so happy and asked us to draw something on that wall. So we made drawings on that lonely wall that we built. After that, we celebrated with local people. Just playing music and dancing there and at this moment there was just happiness, I was simply happy. You just remember those moments.

Robert Morgan.

American, painter, 75 years old

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1. Carmini, campanile

I painted this tower probably hundredth times: in the morning, afternoon, night, with a sun rising and the sun going down, tower covered in snow and when it was rainy. Each time I am so amazed by the beauty of colours that appear on the sky and how different the tower looks even if it actually didn't change even a bit.

2. John Lennon

I people that story often and when I tell them 'I was there when John Lennon was shot' they ask me straight away 'Did you have a camera?' and I respond: 'Yes, I did'. 'So where is the photograph?', 'I didn't take one. I painted a picture'.

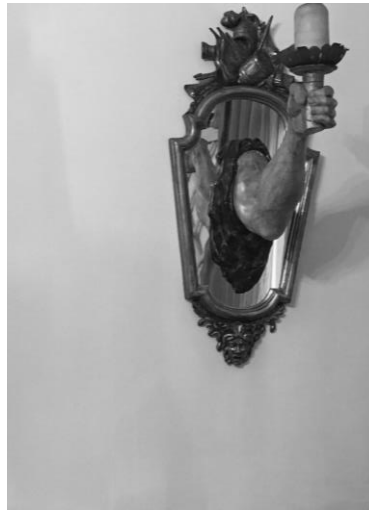
3. 'The Boogyman'

I used to be an art director of Uli Lommel's 'Boogie Man' movie. And we were at this old farm I managed to get from a friend and Uli was screaming at me telling me to know the hole in the kitchen wall during the night and I told him 'Uli you are crazy' because he was really mad. So he fired me because I didn't want to do what he told me to...

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4. Joseph Brodsky

Did you read 'Watermarks' by Joseph Brodsky? It is dedicated to Robert Morgan. Yes, exactly... that is me. Joseph was a close friend. We shared the love to the military. Then again I speak a little bit vaguely and that was the other thing we had in common and also our favourite movie... I remember asking him about it, and we both said almost in the same time 'Skanderbeg' and probably any of us met anyone else who would watch that movie before.

5. Edward Melcarth

He was my teacher, a strange sculpture artist, but we got along. He was always saying 'Go and travel in Europe while you are young'. So I listened and went along with him because he had this job in Venice and took me with him as an assistant. That is how I ended up here in Venice and I loved it from the beginning.

6. New York City

In the late 70s and early 80s, I lived in New York City with my first wife. At the majestic 115 Central Park West. Our apartment was on the 12th floor with windows running along 72nd street. The view was commanding a huge slice of Central Park and the entire southern facade of the Dakota hotel. The brownstone facings and contrasting yellow brick. With chimneys, finials, gables and balconies- all framed by the glorious New York sky - were our daily bread. Our windows looked almost directly across to John and Yoko's apartment, which accentuated the familiarity.

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7. Zattere

This is my first apartment, here in Zattere. All the things around we can see I got from someone. Because they were leaving or they just died and left it to me as a gift. The strange candle holder - Edward Melcarth made them as well as this half human half lion sculpture on the top of my bed. The flat is empty now, but the guest will come and it will be full of life again. And the tiny balcony. Maybe I didn't have the view over the canal but I liked it anyway. I was young so I could just get out of the building and paint for hours standing on the bridge in front of my doorstep. I didn't need that view here in the apartment. It is also the first house I bought. I did it because it made more sense economically to be in Venice than New York, it was way cheaper. Feels like it was ages ago. I suppose it was cause I am pretty old now. But sentiment stays, so I come here very often every now and then.

8. Garden

We were first tenants here and there was this beautiful garden in the back, but so overgrown. I took care of it and I planted all the trees. This fig tree too. And you know, I shouldn't have done that because the owner didn't know but oh well, I did it anyway. Planted trees and flowers. One by one. That was my hobby. I am too old to continue doing it. But look how marvelous it is here now!

9. Venice

What I believe in is a magical randomness of Venice. You got all those people living next to each other. You need to meet them all. And those extremely weird circumstances brought me to Venice too. But if that wouldn't happen, I wouldn't be standing here with you... Iga Swiercz.

Alberto Lago.

Italian, designer, 36 years old

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1. Leonardo Mosso

This is a book about this awesome guy... So I met him 3 years ago. He is this crazy Italian architect from the 70s. They stopped doing things in the 70s basically. He was from Torino- Leonardo Mosso, more of an artist than an architect. He does all of that installation and he was a precursor in programming in architecture. And it just got to me so well, I am a fan of 60's 70s 80s, all the graphic design. I got into graphics three years ago. I got dragged by those people. I don't know how I found them. And the story goes like that actually. I met those guys when I was in Germany. There was this American guy telling this story about the Italian architect and I just went along with him because I was speaking Italian. We went to the Mosso's house to space and he was telling us stories in his house full of objects. That was a life changer because I was an engineer, an architect doing skyscrapers and then suddenly I decided I am done with that. I wanted to be on a human side, doing small regular stuff, meeting people getting inspired by them.

2. Ettore Sottsass

This is just his glasswork. You know nobody understood it when he was alive and then boom he got famous after he died. Now everyone is copying his designs because they are so modern.

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3. Thrift Shops

You can find there awful things, always a treasure. You have shelves of crazy objects and you can just find the right one, that you wanted. I got obsessed because of my friends in the USA. Now I am just addicted. Look at those flower pots in my room. They were in this old flower shop here in Venice. his guy had all of them just hanging there and not using them. And I just asked 'What are you doing with those. I like them' and I bought it.

4. Adriano Olivetti

He was a revolutioner. He initiated a movement of communities and he believed that communities can be self-sustainable. He created a model of factories with living spaces, laboratories, cultural center, so basically, he was giving workers those kinds of benefits. All the social-housing models in 50s in southern Italy was done by him. Very beautiful and so inspirational for my work and stuff I produced about communities and social well-being.

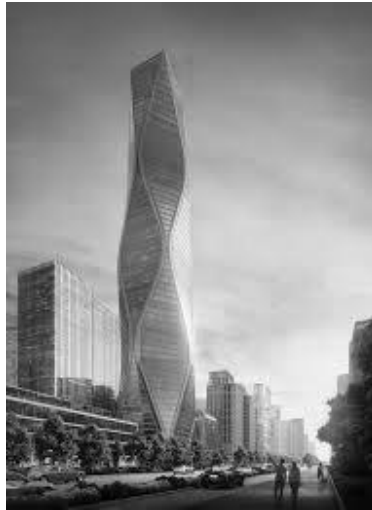
5. Brick-a-brack

My collection of stuff in the flat is from Venice, USA and Germany. So basically each object is like a certain period or moment in time.

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6. California dream

I lived in the USA for six years on and off. Back and forth. I came back because I was tired. I wasn't down for working in a massive glass building in a big office. I was tired because I was working fifteen hours per day. I decided to do it in a first place because of the California dream. When I was young I was watching all those tv shows from California, you know sunny California. So I said 'Let's go to California, let's change my life'.

7. Skyscrapers

I worked for three years at SOM Architects in San Francisco. I liked it, but it was more of a corporation for me. San Francisco... But you know you, everyone should do it. If you don't go big, you never try, then you never know if you like it or not. I simply didn't.

8. San Francisco

I had a garden with an avocado tree with this amazing view of the park. The apartment had 2 floors with wooden floors and I didn't have much stuff because it was just that time when I started changing my perception of design and awareness of beauty. I didn't know much. And then I met a few friends that introduced me to vintage objects from the 80s and I just blocked my mind. You know, I just got stuck in the 80s. I went from 'IKEA' to looking for things that could communicate my house. I am a curious person so I like walking. When I was in San Francisco I was always just taking my bike, going out, looking at things and getting inspired. Looking for things and getting lost. And it is funny because the city has got so many hills. But that was the way to discover it. You have all the tiny shops and cafes. Each day you got to try something new.

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9. Dolores Park

Dolores Park. It is this park in the Mexican neighborhood and everyone is just sitting there, drinking beers, partying. Kids have got this huge playground and it is facing downtimes. That was my favorite spot in San Francisco.

10. Stuttgart

Stuttgaart is to me the worst city in the world.

11. Venice

You hear all the people walking on the streets of Venice. Did you hear from your flat? I think the thing about Venice- being totally cliché right now- it is that there are no cars and that make it so unique. You can see that not really well -maintained building, its outside, the bricks coming out of the wall but that is just the beauty. There is a great connection between people because Venice's life is happening on the streets, just because it simply has to be this way. So everyone knows everyone, there is that sense of community, rather than living just inside their houses. I think we are stuck here in the 60s and 70s. You feel the drive for good ideas. It is a good reference to my work but also my behavior I guess. And what's more nothing is flat in Venice, everything is bending and collapsing. Beauty.