READING INTENTION AND IN BETWEEN THE LINES ACROSS THREE CYCLES OF VENICE ARCHITECTURE BINNALE

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ABSTRACT

The Architecture Biennale held in Venice has been declared by renowned architects and theorists to be one of the most acknowledged architectural events. The bi-annual architectural event attracts more than sixty countries to display under a main theme selected by the curator. Similar to an architectural pedagogical approach, countries compete through national pavilions to illustrate the best to exhibit. This latent competition deduces the latest "Architectural Movement" being promoted. During the past three cycles, the themes were; "Fundamentals", 2014 by Rem Koolhas, "Reporting from the Front", 2016 by Alejandro Aravena, and last "Freespace" by Yvonne Farrell and Shelley McNamara. Based on cross-reading of the themes of the three cycles, the work displayed in the main pavilions and selected national pavilions, the paper aims to read between the lines for the Movement or Trend advocated as a "Meaning" for Architecture in the current and upcoming era. The paper questions whether this era is the era of philosophy re-addressing in Architecture instead of perceiving it as a tool to reach better living conditions. The methodology will be based on observations from the three cycles then literature re-view will be addressed to the themes. Finally, cross-analysis between selected national pavilions will be conducted.

KEYWORDS: Architecture Philosophy, Architecture Biennale in Venice, Architecture Movements, Fundamentals, Free space.

1. INTRODUCTION

The Architecture Biennale exposition held in Venice has been declared by renowned architects, artists and theorists from around the world to be one of the most importantly acknowledged architectural events. The bi-annual architectural event attracts now more than sixty countries to display under a main theme, selected by a curator who himself is selected by the President of the Biennale, in addition to a main

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pavilion organized by the curator. Similar to an architectural pedagogical approach, countries compete through their national pavilions to translate the best ideology and architectural display to exhibit matching the announced theme. This latent competition and international brainstorming extract and deduce the latest "Architectural Movement" being promoted in such leading and most popular intellectual event. In an era full of paradoxes, global tensions, emerging and decaying trends, it is noteworthy to understand how different international architects respond to one sole call. During the past three cycles, the consecutive themes were as follows; "Fundamentals" in 2014 by Rem Koolhas, "Reporting from the Front" in 2016 by Alejandro Aravena, and this year's "Freespace" by Yvonne Farrell and Shelley McNamara. Based on the cross-reading of the themes of the three cycles, the work displayed in the main pavilions as well as a group of selected national pavilions, the paper aims to read between the lines for the Movement or Trend advocated as a "Meaning" for Architecture in the current and upcoming era. Inter-relating between the three cycles, it is observed that there is a linking to roots as being the meaning behind Architecture in Fundamentals 2014, then linking Architecture to Latest Ideologies and Perceptions in Reporting from the Front 2016 and finally linking Architecture to Emotions and Metaphysics in Freespace 2018. The dilemma the paper aims to address mainly concentrates on that the three cycles promote and spread within the Architecture Community that they should be addressing those issues in their work as if there are no down to earth problems, to mention but few, worldwide economic problems, need for shelter, scarcity in resources, need for expansion, pollution and sustainability issues, etc.... However, all three cycles addressed the dilemma of linking Architecture to a meaning behind its appearance. Thus, the paper questions whether this era is the era of philosophy re-addressing in Architecture instead of perceiving it as a tool to reach better living conditions. The methodology will be based on observations from the three cycles both on the scales of the national pavilions and the main exhibitions based on field visits to the previous and current Biennale, then literature re-view will be addressed to the themes and their inter-relation to theory and the history of practice of the curators. Finally, cross-analysis between some selected national pavilions will be conducted to test the previously explained hypothesis. The

importance of the paper is that it formulates an understanding and deduction for Architecture in the imminent tomorrow early enough, so that we, as architects, educators and decision makers have the clear vision to react along with the changing perceptions of Architecture promoted by the developing world as shown in Fig. 1.
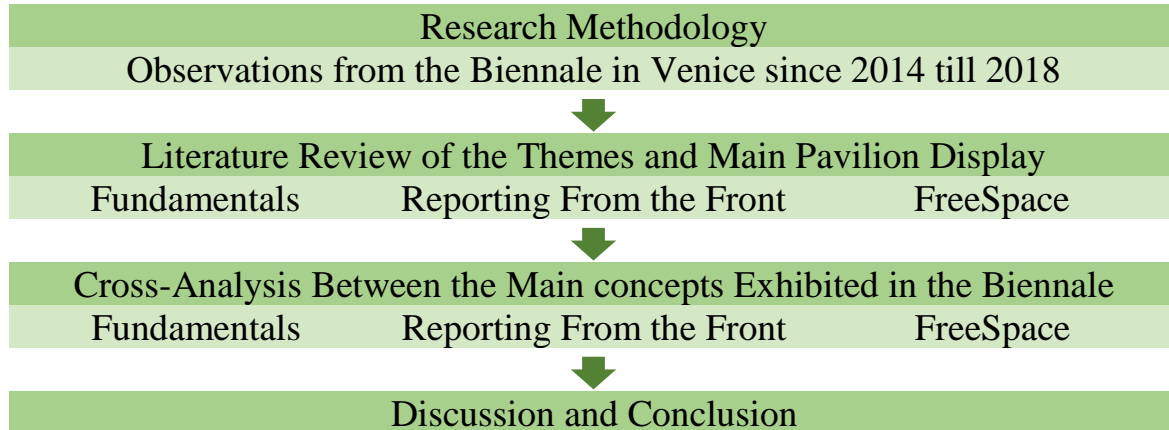
Research Methodology		
Observations from the Biennale in Venice since 2014 till 2018		
Literature Review of the Themes and Main Pavilion Display		
Fundamentals	Reporting From the Front	FreeSpace
Cross-Analysis Between the Main concepts Exhibited in the Biennale		
Fundamentals	Reporting From the Front	FreeSpace
Discussion and Conclusion		

Fig. 1. Research Methodology.

2. OBSERVATIONS FROM THE PAST THREE CYCLES OF THE VENICE BIENNALE

The observations which drew attention to the importance of re-reading the collective cycles of the Venice Biennale for Architecture since 2014 till 2018 were based on field visits analysis to the three consecutive exhibitions, and which showed to a great extent an obvious change in the issues, concepts and thus exhibitions display in the different pavilions. The focus in the observations will be the main ideas exhibited in the main pavilion, directed by the main curator of the general theme. The first pavilion to draw attention upon is "Fundamentals 2012"; where Koolhas turned the main space into a research documentary for the evolution of various elements of architecture, as shown in Fig. 2. This return to the fundamentals and the basic understanding of the development of the elements assured an idea which was dominant in the exhibition, that the architecture, way of building, the language and the message sent by each building is not merely the extract of the architect's own ideology or vision, rather it is the outcome of a long history of evolution and contributions of many disciplines which lead to the current overall perception of architecture in the current era.

Fig. 2. Part of the display in 'Fundamentals' showing evolution of the window element, [1].

In addition to the theme of fundamentals, Koolhas initiated a general theme to the national pavilions "Absorbing Modernity", which will be thoroughly discussed and analyzed in the later parts. Referring to that, Koolhas created a 1:1 model of the Domino by Le Corbusier, next to the entrance of the main pavilion, which marked the reference to both the start of point of Modernity and the return to the concept of Fundamentals as shown in Fig. 3.

Fig. 3. The Domino 1:1 re-constructed, [1].

The display, theme, and concepts offered in 2016 where quite different. Aravena, the main director presented the theme of "Reporting From the Front", and in the description of his theme which will be discussed later, the main calls where directed to paying attention to the vernacular techniques, low-incoming housing, the movements towards the emergency housing solutions and more related concepts. In his own display, Aravena created the whole roof in the main pavilion from recycled metal plates used in a former Biennale exhibition as shown in Fig. 4.

Fig. 4. Metal Plates used to cover the entrance of the main pavilion [2].

This along with the vault created in the space with merely stones and no gluing material, sent a totally different message from the previous Biennale exhibition, see Fig. 5. This time, the focus was on how to utilize the vernacular, traditional and authentic to solve the problems of the present, rather than depend on the latest technological ways as presented in the previous pavilion.

Fig. 5. Brick Vault in the display [2].

Following that, this year's Biennale theme, "Freespace", by McNamara and Farrell approached the display for a more humanistic approach in Architecture. The theme will be discussed thoroughly in the literature review and the analysis, however, what was more dominant in the display this time was the much intertwined relation between the humanistic approach and how the space is used from the inside by the users. This was obvious in the models exhibited by the curators featuring small apartments in social housing and how they are personalised from inside based on real experiences from real users, see Figs. 6 and 7.

Fig. 6. Model of Social Housing in the Main Exhibition by McNamara and Farrell.

Fig. 7. Interior Model of one unit as displayed.

This more inside out approach to architectural display sheds light on the development through the cycles from a very rigid approach to architecture as an outcome of the combination of various elements, to paying attention to experimentations with various materials and techniques of building to a more patterns oriented perspective to architecture. This will be further capitalized upon in the literature review, to regard how the consecutive cycles approached contemporary architectural paradigms.

3. LITERATURE REVIEW: THEMES OF THE THREE CYCLES AND THEIR INTER RELATION TO THEORY

Koolhas started introducing the theme of his Biennale by refereeing to 1914, when it possible then to talk about "Chinese" architecture, "Swiss" architecture , "Indian" architecture or any other locality [3]. However, this completely changed one hundred years later, at the time when architecture that was once specific and local have become seemingly interchangeable and global. Then he raises the question of how has national identity been sacrificed to modernity? The Biennale in 2014 doesn't aim to directly answer this question, nor to expose a collective narrative of a triumphal modernity; on the contrary, Koolhas meant the verb in "Absorbing Moderntiy to suggest the body blows that a boxer absorbs when he Fights a bloody match" [3].

The explicit aim of introducing the theme in the national pavilions is to stimulate both the diversity and precision of each nation's response to the theme. Koolhas further asserts that the Biennale national pavilions and the main exhibition

have produced a composite reading of a century, revealing massive destruction, humiliation and embarrassment, failure and triumph, political upheaval, economic booms and busts, moments of territorial expansion, division and reunification, deleted and resurrected pasts and ideological fantasies, [4].

In addition to the general theme of "Absorbing Modernity", Koolhas dedicated the main exhibition to the theme "Elements", under which he collected the history of the evolution of the simplest architectural elements. Koolhas presented his research work as "incredible intelligence that architecture has been generating and which is seemingly receding to the background" [5]. In addition to that, exposing the "elements" showed the urgency that all elements are tending to merge with digital technology. This is not merely an alert, but also to see that each element has a certain amount of potential in relation to digital technology that we will have to develop, [5]. Furthermore, looking at the elements, gives a vision deeper for architecture, "that it is not defined as a comprehensive thing, but through the ingenuity of a collectively acquired overall intelligence", Figs. 8-10.

Figs. 8, 9 and 10. Showing different displays in "Elements of Architecture".

In accordance with this, Wainwright explains Koolhas's point of view by declaring that previously, the ceiling used to be decorative, symbolic plane and invested with intense iconography, however, now, it has become a factory of equipment that enables accommodates all essential systems, a space so deep that it begins to compete with the architecture as shown in the pavilion as shown in Fig. 8 [6]. Thus, the ceiling for instance as an element has moved from architecture to a domain over which architects have lost all control, a zone where other professions took control [6].

Wainwright also presents another example which Koolhas stressed upon, and which he research regarding the impact of inventions like the escalator, elevator and false ceiling had on architecture [6]. Koolhas further asserts that the reason behind chosing "Elements" was his desire to continue that inquiry, and stay away from the usual biennale format of displaying recent work by well-known architects. Koolhas's research of architecture's struggle with Modernity extends into the national pavilions in the Giardini, co-ordinated under a guiding theme for the first time; "Absorbing Modernity, 1914–2014".

The second cycle of the Biennale the paper aims to discuss is the Biennale held in 2016 and directed by Aravena. Zeiger explores Aarvena's main exhibition which is an assembly of reclaimed material from the previous Art Biennale [7]. A 14 kilometres of aluminium studs densely hung from the ceiling and 10,000 square metres of artfully stacked drywall fragments resemble the previous theme adopted by Koolhas in Fundamentals, see Fig. 4. In addition to that many of architectural solutions presented in the face of a host of worldwide crises around housing, natural disasters, politics, migration, density, or economic crises, resort to base resources are exhibited. The Biennale in 2016 many national pavilions adopted vernacular techniques, thus, the dominant materials were mud, brick, wood, and bamboo.

From the director's point of view, presents Aravena's theme as his quote, *"there are several battles that need to be won and several frontiers that need to be expanded in order to improve the quality of the built environment and consequently people's quality of life."* [8]. Aravena's Biennale thus focuses not on abstract questions of history, theory, and philosophy but on practice: specifically, on how contemporary architectural practice tackles questions of economic inequality, inequitable access, energy consumption, natural disasters, and public space. In short, how it improves real people's lives [8].

Based on the introduction by the Biennale president, Paolo Barratta, the exhibition by Aravena shines a spotlight not just on the architects who design buildings but the people who use, buy, rent, build and clean them [9]. Thus, this time the focus on importance of incremental and bottom-up progress; what the north can

learn from the south and the west from the east; and the value of cooperative or indigenous architecture rather than signature projects by the stars of the profession.

According to Hawthorne, the selection of Aravena itself sheds some light on the intentions aimed behind the Biennale in 2016, since his most important projects are mainly social housing complexes in Chile. In addition to that, he was awarded the Pritzker Prize the same year [9]. This basically reflects larger shifts in the profession stemming from the after effects of the 2008 financial crisis. This movement recalls attempts from 1960s and 1970s with the rise of grass root architects to mention for instance Bernard Rudofsky ,"Architecture Without Architects" and Victor Papanek "Design for the Real World". The effect of the exhibition is creating a manifesto for a new philosophy of architecture or exhibition-making. This adds a value to the Biennale through creating a debate about how design can be enlisted to help the poor and the marginalized as well as new waves of migrants struggling to survive brutal journeys to Europe and elsewhere [9].

Finally, the literature review ends with a selection of the introductory phrases Paolo Baratta, the president of the Biennale, used to introduce the three cycles under study. Those introductions are very important to present in order to explore the intentions after the selection of the themes and the curators. Baratta presents that *"several previous Biennale's Exhibitions have seen us deplore the present, which seemed to be characterised by increasing disconnection between architecture and civil society"*. Previous Exhibitions have addressed this in different ways. This time, the intention is to investigate more explicitly whether and where there are any trends going in the other direction [9].

While in 2018 the current year's Biennale exhibition; Baratta introduces the theme stating that the numerous editions of the Biennale that have so far succeeded each other. He refers that this is because of the reflections and choices developed from different starting points and based on different personal experiences have added up. Every Biennale can make bold choices. While in its themes, the previous Biennale stressed the importance of a high quality encounter between supply and demand in order for architecture to be able to make good. From another side, the Biennale in

2018 focuses on the question of free space, the free space that can be generated when a project is inspired by generosity. The desire to create Freespace can be, specifically, a characteristic of individual projects. But free space also becomes a paradigm, which reveals the presence or absence in general of architecture. Free space is a sign of a higher civilization of living, an expression of the will to welcome [10].

The next part aims to clarify furthermore the applications undergone in the national pavilions in the three consecutive cycles, after understanding the relevance in the themes through the literature review.

4. CROSS ANALYSIS BETWEEN NATIONAL PAVILIONS IN THE THREE CYCLES

To start with, the Biennale held in 2012 was previously analyzed in a research paper by the author. Thus, this part will briefly expose the outcomes of the previous study, specifically the analysis of the national pavilion, to refer to in the current cross-analysis between the three cycles. The different national pavilions responded to the theme discussed before, "Absorbing Modernity" each in accordance with the curator's vision about the status of his nation's local architecture and how it was affected by Modernism.

The British Pavilion in the 2014 Venice Biennale takes the large scale projects of the 1950's, 60's and 70's and explores the *"mature flowering of British Modernism at the moment it was at its most socially, politically and architecturally ambitious but also the moment that witnessed its collapse"* [1]. The exhibition tells the story of how British modernity emerged out of an unlikely combination of interests and how these modern visions continue to create the physical and imaginative landscapes. The British pavilion beholds the name of "Clockwork Jerusalem", which beholds many political messages. The idea derives from "A Clockwork Orange", a dystopian film by Stanley Kubrick that used the new Thamesmead development in London as a backdrop. The reference to "Jerusalem" as a new Jerusalem as featured in the poem by William Blake, "introduces the source code of modernity in England due to the moral outrage with the industrial city, out of which came the plea and ambition to build a "new Jerusalem" on England's green and pleasant land", as shown in Fig. 11 . Overloaded by political dimensions, the

British pavilion delivers an important message of the necessity of re-defining Modern architecture. It questions what benefits were gained by the International Style and whether those benefits helped in delivering peace and utopia as previously claimed. The intention was to stress on the importance of actually achieving utopia even without adopting a specific trend, yet, through the blend of different cultures [1].

Fig. 11. "Clockwork Jerusalem", [1].

Another exhibition which strongly related the politics of Modernism to architecture as seen from a cinematic perspective was the French pavilion which exhibited a model of Ville Arpel, which was featured in Jacques Tati's famous Mon Oncle, a 1958 film that playfully dramatizes the pitfalls of minimalist design while also revealing a darker side of modernism's social alienation", see Fig. 12. Although the selected model was one of the aesthetically successful products of Modernism, however, the dark fate it faced can possibly destroy those aesthetics. The pavilion aimed to criticize the totalitarian aspects of Modernism, not only as architectural products [1].

Fig. 12. Villa Model in the French Pavilion in 2014.

Apart from the political agendas, the Japanese pavilion delivered a very strong humanistic oriented approach. The exhibition entitled "In the Real World" exposed a complete hall with merely the "roots", in a metaphor of its "Fundamentals" as the mentor, where a video display for Japanese architects is dedicated. The other hall is a display of those mentors architectural work as shown in Fig. 13. The curators aimed to deliver the message that the real base of its architecture is the human being, the person who builds identity and produces. The pavilion aimed to glorify the real players behind the creation of its civilization translated in architectural projects [1].

Fig. 13. Part of the Japanese Display of Architect's Work, [1].

In contrast to the Japanese celebration of the humanistic approach to "Absorbing Modernity", the United States of America dedicated its pavilion to the "US Studio". The metaphor behind this real working and active pavilion amid the other national pavilions display is to reflect upon the huge expansions the United States contributed by to "Modernize" the different parts of the world, as shown in Fig. 14. Through the display of the projects worldwide made by US firms, the Studio aimed to market the globalization theme America presents [1].
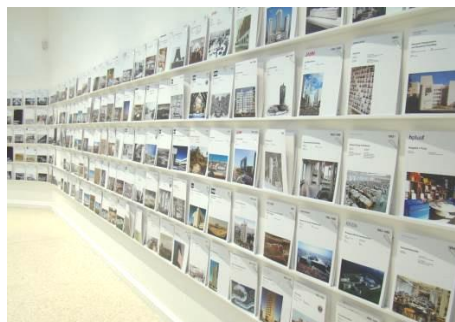
Fig. 14. Part of the American Display of Architectural Work Around the World, [1].

Following the previous analysis of the notable national pavilions in 2014, the notable contributions are highlighted here for the exhibitions in 2016. One of the most notable contributions was that of the Swiss Pavilion. A cloud like structure was constructed by the architects to offer "a pure encounter with architecture". The exhibition aimed to combine traditional architectural crafts with digital technologies as shown in Fig. 15.

Fig. 15. Part of the Swiss Display in 2016, Author, 2016.

While the Australian Pavilion created one of the most interesting exhibition experiences which linked real life experience to the exhibition. This was created by offering a Pool inside the exhibition, presenting the pool as a vital cultural entity to Australian culture as is the Piazza to the European's, shown in Fig. 16. Also in accordance with the actual living architectural experience, the British Pavilion architects created five futuristic models of the home which can be experienced inside the pavilion, as shown in Fig. 17. The rooms are divided up into different periods of time, the hours, days, months, years and decades. This provided an experiment in redefining residential architecture in terms of time rather than space.

Fig. 16. The Australian Pavilion in 2016.

Fig. 17. Part of the British Display in 2016.

The Spanish pavilion presented 55 recent buildings that demonstrate a range of solutions to working under economic constraints. Shown through photographs and plans, these are presented on steel structures to suggest an unfinished building. Also co-relating with this theme comes the Japanese pavilion which is centred on the relationship between architecture and unemployment in relation to the Great East Japan Earthquake, it presents a series of projects that show how the country's architects and communities are becoming more focused on sharing, see Fig. 19.

Fig. 19. The Spanish Pavilion in 2016 [12].

From another side, the issue of war, refugees and migration was exposed in the Dutch Pavilion, which featured how United Nations peacekeepers affect the world, see Fig. 20. Also the German pavilion focused on how to make a home for the millions of Syrians refugees. The issue was exposed as related to shelters, schools, basic needs to cultural integration. The temporary shelters for refugee settlements will also be examined by the national representations of Finland, Albania, and Austria, see Fig. 21.

Fig. 20. Part of the Dutch Display in 2016.   Fig. 21. Part of the German Display in 2016.

Moving to the Biennale in 2018, entitled "Freespace", most of the national pavilions displayed a wider diversity of ideas exhibited resulting from the broadness of the theme. The Swiss pavilion addressed the theme "Free space" from the viewpoint of a living interior space. The Swiss curatorial team presented the pavilion as a way to draws attention to an architecture that is hidden-in-plain-sight-the interior of contemporary housing. The apartment interior enclosure is one of modernity's most successful exports. With only slight variations due to culture or climate, a new flat is very flat indeed-it routinely consists of a volume 240cm in height, dressed with white walls, parquet or tile flooring, and off-the-shelf fittings. This envelope is one of the most stable and consistent appearances in architecture. Over the past century, housing's interior surface has not only survived fluctuations in architectural styles, but it has also been promoted in the name of sharply contrasting ideologies. This interior has been austere or luxurious, Marxist or fascist, artistic or clinical, fulfilling the wishes of every client with the same answer, see Fig. 22.

Fig. 22. Part of the Swiss Pavilion in 2018.

The Nordic pavilion presented an approach to Biomimicracy entitled "Another Generosity". The pavilion, which represent the countries of; Sweden, Norway, Finland, Iceland, and Denmark displayed a group of breathing membranes, to reflect on how human actions are the ones that cause major changes to our planet. The membrane was used to create the transparent balls which change shape and size once touched or proximate, imitating planet earth, see Fig. 23.

Fig. 23. Part of the Display in the Nordic Pavilion in 2018.

As to the Spanish pavilion, it offered a lot of reflections on the culture of everyday life, in a more culturally approached pavilion. The term "Tattoo" was used via 143 proposals on the walls display. Also, the ground used in a metaphor to the ground of training in schools. The pavilion redefines everyday spaces of the present, and presents future based on sustainability, as shown in Fig. 24. Also in coherence with the humanistic approach, the Netherlands created a display which presents the living conditions of the human body provoked by disruptive changes in contemporary conditions. This pavilion presents "Work, Body, And Leisure". All presented through lockers in "Space", see Fig. 25.

Fig. 24. Part of the Display in the Spanish Pavilion in 2018.

Fig. 25. Part of the Display in the Netherlands Pavilion in 2018.

Apart from the humanistic approach encouraged by the main theme, the United States pavilion brings the concept of citizenship from different views and levels. This political approach was strengthened through a visual exploration of the political border between Mexico and the United States, see Fig. 26.

In addition to this, the German Pavilion also discussed the issue of the political border, through "Un-building Walls", see Fig. 27, where the Berlin Wall in contrasted with solid and voids.

Fig. 26. Part of the Display in the Unites States of America Pavilion in 2018.

Fig. 27. Part of the Display in the German Pavilion in 2018.

To conclude the analysis, Table 1 highlights the main themes discussed by the national pavilions in the three consecutive cycles. This shows how the main themes, "Absorbing Modernity", "Reporting from the Front" and "Freespace", resulted in philosophical enrichment to the architecture responses in the national pavilions. The table shows the realm of shared concepts covered in different cycles. This shows the hidden trends aimed to be inserted in the architectural thinking and profession via the event of the Biennale, which forms a strong input in the global architectural agendas.

Table 1. Main themes discussed by the national pavilions
in the three consecutive cycles.

Fundamentals: "Absorbing Modernity"	Reporting From the Front	Free-Space
Politics of Modernity: Britain, France	Politics: Finland, Albania, Austria	Politics of Space: Germany, United States
Anthropology in Relation to Architecture: Japan	Anthropology in Relation to Architecture: Switzerland, Australia, Britain, Japan, Spain	Anthropology in Relation to Architecture: Japan, Spain, Switzerland, Netherlands
Global Impact through Modernity: United States	Global Impact related to Refugees: Dutch, German	Global Impact of Space: Nordic

5. DISCUSSIONS AND CONCLUSION

Based on what has been documented and qualitatively and descriptively analyzed in the previous parts, there are two issues to be reflected upon in the discussion and conclusion. The first issue is related to the collective reading of the three cycles of the Architectural Biennale in Venice, and the second is the reflection on the Egyptian contribution in the three Biennale exhibitions. The three consecutive cycles of the Biennale represented a rich reaction to the calls by the directors; first "Fundamentals: Absorbing Modernity 1914-2014", second "Reporting from the Front" and lastly "FreeSpace". As shown in the Fig. 28.
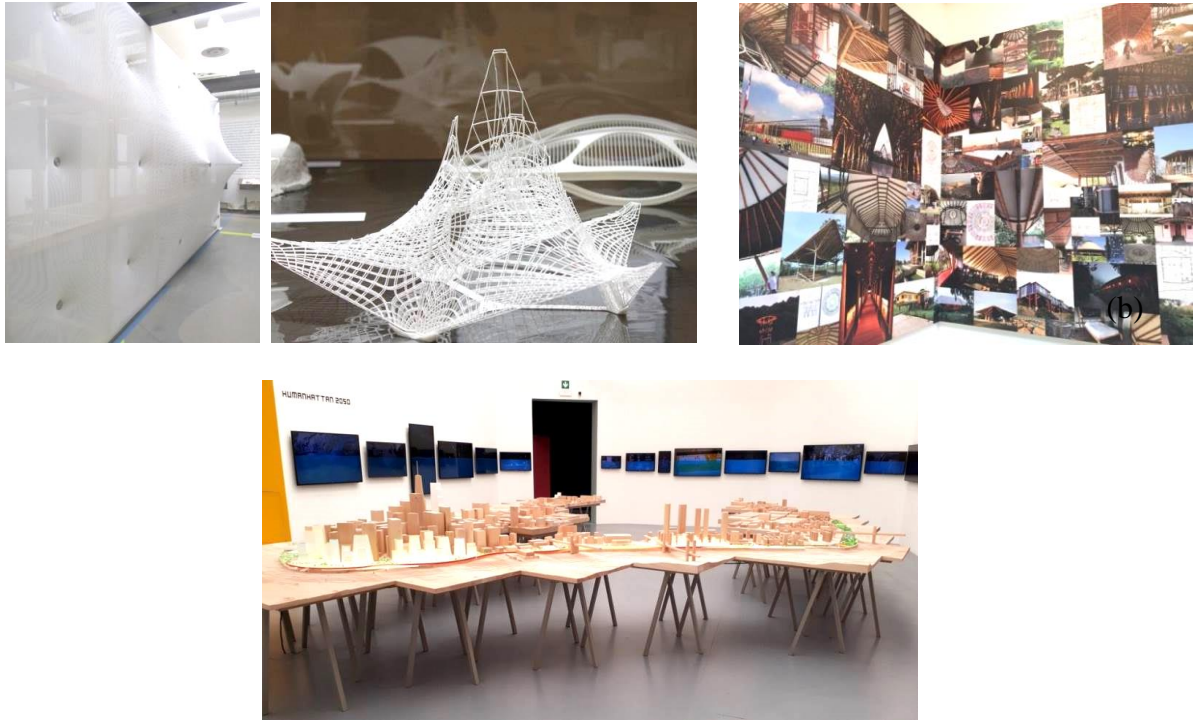
Fig. 28. The Main focus of Each of the 3 cycles: The Role of the Development in Technology in 2014, The Return to Vernacular in 2016, The Humanitarian Call for Architecture in 2018.

The ascendance of the poetic and humanistic approach to architecture has been incremental in the last three cycles. The return to the basic evolution and development of the singular "Elements of Architecture", which exhibited the development since historic ages up till the latest technological era, followed by a romanticism approach to re-address the vernacular and the traditional ways of building and ending with the peak of the romanticism in "FreeSpace", which salutes all positive interaction between Humans, the Environment and Architecture. All this draws attention to the promoted architectural direction nowadays, which was primarily echoed in the displays by the National Pavilions. It can be observed that the approach more related to Anthropology as related to Architecture has been present in the first cycle of the studied exhibitions and started to take over the other approaches especially when welcomed and encouraged by the general theme. This although seemingly positive in order to pay attention to more user oriented architecture, however, this also deviate the international architectural community from more down to Earth problems that affect the user primarily and the Globe as well; such as the impacts of global warming and climate

change, Housing problems,...etc. Also the rise of a more societal trend amid the technological boom in architectural industry sheds light on an important aspect related to the suitability of the technology we have now to the communities in different countries, especially with the prevailing political unrest.

Finally, the last issue we would like to address here in the conclusion, is a quick re-visit to the three Egyptian pavilions in the Venice Biennale from 2014 to 2016, which are shown in Fig. 29. In the three consecutive cycles, and amid the differences in the themes addressed above, the three pavilions addressed more or less the same concept; which is regarding the authenticity of Egypt from the lens of informalities. Although the issue is crucially important to the Egyptian setting in general and to the Cairene setting in particular, however, it might not be the most adequate message to represent Egypt in an international arena, nevertheless, in three time in a row. In addition to this, the display seemed similar to each other, all featuring parts of the informal cities, without any additions of creativity to correspond with the international event. It is rather important to re-study in depth the possibilities of development of the displays in the Egyptian pavilion, in order to deliver more architecturally and philosophically rich contributions especially with the rise of more philosophical oriented trends.

Fig. 29. Part of the Egyptian Pavilion Display in the Three Cycles, Featuring More or Less the Same Idea in Spite of the Variations in the General Theme.

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قراءة للنوايا المعمارية و ما بين السطور خلال
الثلاث دورات الأخيرة لبينالى فينسيا الدولى

يمثل بينالى فينيسيا الدولي الذي يقام كل عامين لمجال العمارة أحد أهم الفعاليات المعمارية الدولية ويشارك فيه أكثر من ستين دولة تحت مظلة سياق عام يحدده المنظم الرئيسى ويتيح الفرصة لخلق التنافسية بين المشاركين للإستجابة للإطار الفلسفى العام بما يظهر الفكر المعمارى المحلى والفكر السائد فى الدولة، مما يشابه تنافسية تعليمية أو تنافسية مهنية لإظهار مدى قوة ومواكبة الدول للتفاعل العالمى فى مجال العمارة، أيضاً، ويظهر التنافس المستتر بين الدول المشاركة أحدث إتجاهات الفكر المعمارى الذى يتبناه المعماريون المشاركون والذى يروج إليه القائمون على فاعليات هذا الحدث، وعليه فمن خلال متابعة الثلاث الدورات السابقة : "الأساسيات" فى عام 2014 ونظمه رم كوولهاس، ثم "الإخبار من الصفوف الأمامية" فى عام 2016 ونظمه ألخاندرو أرافينا، وأخيرا " الفراغ الحر" فى عام 2018 ونظمه المعماريتان فاريل وماكنمارا ويعتمد البحث على قراءة نقدية للثلاث دورات الأخيرة السابق ذكرها بهدف قراءة ما بين السطور للتوجهات المعمارية الحديثة التى يتم طرحها بهدف قراءة مستقبل الفكر المعمارى المطروح على الساحة الفكرية العالمية ويطرح التساؤل عن دور الفكر الفلسفى فى توجيه المعماريين المعاصرين بدلا عن التوجه الأكثر عقلانية والذى يهدف إلى إيجاد حلول معمارية للمشكلات القائمة فى المجتمعات.