

Le Stanze del Vetro

Venice, Island of San Giorgio Maggiore

Glass Tea House *Mondrian* by Hiroshi Sugimoto

The **Island of San Giorgio Maggiore in Venice** hosts since June 2014 the “Glass Tea House *Mondrian*”, a **temporary pavilion designed by the Japanese artist Hiroshi Sugimoto** as part of the activities run by *Le Stanze del Vetro*.

The “Glass Tea House *Mondrian*” is a project by *Le Stanze del Vetro* – a long term joint initiative between Fondazione Giorgio Cini and Pentagram Stiftung – which was made possible thanks to the support of **Sumitomo Forestry Co. Ltd.**, and **Fondazione Bisazza**, in collaboration with **Asahi Building-Wall Co. Ltd.** Special thanks to Cattaruzza Millosevich Associated Architects and to Costruzioni e Restauri G. Salmistrari Srl for having overseen each phase of the design and construction of the pavilion. Special thanks to the Abbey of San Giorgio for the collaboration.

The “Glass Tea House *Mondrian*” is a new initiative from those organized by *Le Stanze del Vetro*, broadening its horizons, and involving internationally renowned artists to plan and design an architectural pavilion for *Le Stanze del Vetro*, following the example of the “Pavilion Series” of the Serpentine Gallery in London.

The “**Glass Tea House *Mondrian***” by Hiroshi Sugimoto is **inspired by pre-modern abstraction, as perfected by Sen no Rikyû**, in the Japanese tradition of the tea ceremony, “I decided that a Japanese transliteration of the name “Mondrian” would be an ideal name. I combined three characters – 聞鳥庵 – that betoken “a modest house where one can hear the birds sing.” I like to think that this tea house was designed by Mondrian after he heard Sen no Rikyû speaking to him through the singing of the birds”, says artist Hiroshi Sugimoto.

The Pavilion consists of **two main elements**, an open-air landscape courtyard and an enclosed glass cube. **The landscape courtyard** (40m long and 12.5m wide) follows a path along a **reflecting pool** leading the visitor to a **glass cube** (2.5m x 2.5m), **inside which the traditional Japanese tea ceremony will be performed**. The glass cube will host two visitors at a time together with the master of the tea ceremony, while the other spectators – up to 30 max – can watch and take part in the ceremony around the sides of the glass cube.

Inspired by the Ise-shrine, the exterior fence around the pavilion is **made entirely of cedar wood** and realized through a **contribution by Sumitomo Forestry Co. Ltd.** Hiroshi Sugimoto and Sumitomo Forestry chose the **cedar wood from the Tōhoku region** for their **commitment in helping to reconstruct areas which were devastated by the 2011 Tōhoku earthquake and tsunami.**

The **long reflecting pool** made of the **glass mosaics** at the centre of the landscape courtyard represents **the other main feature of the installation**; it leads the visitor to the key area of the pavilion, i.e. the glass tea house. The reflecting pool is made possible **thanks to the collaboration with Fondazione Bisazza.**

Technical know-how and handcraft traditions are combined in the construction of the glass cube, and of the wooden elements, **bringing together history and modernity, craftsmanship and technology.** The glass cube is made by **Asahi Building-Wall Co. Ltd.**, a leading company in the production of architectural glass structures and engineering solutions for glass facades or structural building elements.

The **tea utensils used for the performance of the tea ceremony** are **designed by Hiroshi Sugimoto and produced by craftsmen in Kyoto.**

On this occasion Hiroshi Sugimoto has designed a limited-edition glass tea bowl at Simone Cenedese's furnace in Murano. The glass tea bowl is on sale at the bookshop of *Le Stanze del Vetro*.

The "**Glass Tea House Mondrian**" is an innovative project as it offers **a space in which to present and experience architecture**, where **the pavilion itself becomes the exhibition**, an innovative example in which the artist can freely suggest a theme and a project, open to the possibility of experimenting with the setting, shapes, building techniques and innovative materials.

Within the settings of the Island of San Giorgio Maggiore the "**Glass Tea House Mondrian**" is also symbolic, encouraging visitors to freely interact with the site.

The "**Glass Tea House Mondrian**" creates **a space in which the merging between Japanese tradition and modern technology can be experienced.**

Le Stanze del Vetro offers **educational activities and guided tours** for the "**Glass Tea House Mondrian**", organized by **Artsystem**. **All educational activities are free** and can be booked by calling the **toll-free number 800 662 477** (Monday to Friday from 10 am to 5 pm) or by e-mail: artsystem@artsystem.it.

Concurrent with the opening of the "**Glass Tea House Mondrian**", the Fondazione Bevilacqua La Masa will host an exhibition of Hiroshi Sugimoto's architectural photographs at the Palazzetto Tito: this exhibition, together with the "**Glass Tea House Mondrian**" at *Le Stanze del Vetro*, will place this **world-famous artist and his commitment towards the built environment at the center of the Venice art scene this season, befitting the new expanded format of the Architecture Biennale.**

Technical Information:

Dimensions: Total area: 560 sqm
Glass Tea House: 2.5 x 2.5 x 2.8 m

Structure and Materials:

Glass Tea House: galvanized steel base
laminated tempered glass
cedar and bamboo sliding doors
tatami mats

Wooden Fence: cedar from Tōhoku, Japan, supplied by Sumitomo Forestry Co., Ltd.

Broom Fence: Japanese broom

Reflecting pool: glass mosaics supplied by Fondazione Bisazza
stepping stones from Kyoto

Floor: black stone from Riccardo Barthel, Florence
oxidized Sand stone

Pavement: Venetian antique paving stone

Edge stone: Granite

Canopy: Bamboo blinds on cedar and steel frame structure

Bench: Precast concrete

Short biography – Hiroshi Sugimoto

Born in Tokyo in 1948, Sugimoto has lived in New York since 1974. He has acquired an international reputation as a photographic artist and has exhibited his works in major art museums throughout the world. In recent years he has been expanding his field of activity to literary and architectural work. In 2008, he founded New Material Research Laboratory, an architectural design office which was commissioned to design the Izu Photo Museum in Shizuoka prefecture. His recent written works include “Sense of Space” published by Magazine House, and “Origin of Art” by Shincho-sha. As a connoisseur of traditional arts and theater, Sugimoto has led the direction of Ningyo Joruri Bunraku (Japanese puppet theatre) production of “Sugimoto Bunraku Sonezaki Shinju: The Love Suicides at Sonezaki”, which was performed in Madrid, Rome, and Paris in autumn 2013 and again in Tokyo and Osaka in March 2014. Sugimoto has won many awards, including the 21st Praemium Imperiale in 2009, Medal of Honor with Purple Ribbon by Japanese Government in 2010, the Officier dans l’Ordre des Arts et des Lettres (The Order of Arts and Letters) by French Government in 2013.

Useful information:

Production:	<i>Le Stanze del Vetro</i> Fondazione Giorgio Cini and Pentagram Stiftung
Title:	Glass Tea House <i>Mondrian</i>
Date:	From June 6 th , 2014
Times:	10 am – 7 pm, closed on Wednesday
Location:	Garden in front of <i>Le Stanze del Vetro</i>
Address:	Isola di San Giorgio Maggiore, Venice
Tickets:	Free admission
Info:	lestanze@lestanzedelvetro.it, info@cini.it
Web:	www.lestanzedelvetro.it, www.cini.it
Design:	Hiroshi Sugimoto, New Material Research Laboratory Tomoyuki Sakakida Yuichi Hashimura
Associate Architect:	Cattaruzza & Millosevich Associated Architects
Project manager:	Kawamura Office / Naoko Kawamura
Sponsors:	Sumitomo Forestry Co., Ltd. Fondazione Bisazza
In collaboration with:	Asahi Building-Wall Co., Ltd.
Building partners:	Costruzioni e Restauri G. Salmistrari S.r.l. Sumitomo Forestry Co., Ltd. Asahi Building-Wall Co., Ltd. Ishimaru Co., Ltd.
Project coordinator:	Francesca Nisii
Head of Communication:	Tommaso Speretta
The “Glass Tea House” is supervised by:	So’oku Sen / Mushakoji-Senke Tea School

Original tea utensils for the “Glass Tea House *Mondrian*” were designed by Hiroshi Sugimoto and fabricated by traditional artisans in Kyoto: Shuji Nakagawa / Nakagawa Mokokugei Shiga Studio, Takahiro Yagi / Kaikado, Supervised by So’oku Sen/Mushakoji-Senke Tea School. In cooperation with Kyoto University of Art & Design

For further information:**Fondazione Giorgio Cini**

stampa@cini.it

T: +39 041 2710280

www.cini.it

Le Stanze del Vetro

ufficiostampa@lestanzedelvetro.it

T: +39 041 5230869

www.lestanzedelvetro.it



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**The “Glass Tea House *Mondrian*” by Hiroshi Sugimoto:
a new “wonder” on San Giorgio**

by Pasquale Gagliardi

Secretary General of Fondazione Giorgio Cini

When the project to construct a tea house opposite *Le Stanze del Vetro* was first illustrated to me, I was immediately fascinated by the originality of the idea and the quality of the project. Gazing at the preliminary drawing by the internationally renowned artist Hiroshi Sugimoto for a splendid pavilion made of wood, glass and water, I thought that after the “return” of the *Wedding at Cana*, the Manica Lunga Library, and the Borges Labyrinth, here was a new “wonder” that would be hosted on another previously neglected corner of the Island of San Giorgio. But above all I thought about the meaning that this kind of construction – so closely bound to an exotic aesthetic and spiritual tradition – could assume on the Island of San Giorgio in Venice, a place that is equally richly connoted and represents a climax in the Western cultural and spiritual tradition. San Giorgio would yet again fulfill its vocation as a meeting place between civilizations, a bridge between East and West and its role in encouraging fruitful exchanges between different traditions of knowledge, pathways to perfection and visions of beauty.

Hiroshi Sugimoto’s “Glass Tea House” also suggests stimulating comparisons and subtle analogies between the ancient art of the tea ceremony and the art of Venetian glassmaking. In both cases, as in any ritual deeply rooted in the culture of a people, the rigorous sequence of prescribed actions expresses a combination of palpable expertise and highly individual, tacit knowledge, social practices handed on from one generation to the next, and the founding values of professional and social identities.

According to Sen no Rikyû, the Buddhist monk whom various sources claim to have established the rules for the tea ceremony, its constituent principles are: harmony, seen as proportion and relation; respect, seen as dignity and communion; purity, seen as openness and willingness to welcome; and serenity, seen as meeting and sharing. Master glassmakers, or artists who have experimented with glass as an expressive medium and know the “culture of the furnace”, have the right kind of experience to attempt to identify the “ideals” that the tea ceremony has built up over the centuries.

From this point of view, the Cini Foundation once more not only offers the opportunity to enjoy the beauty of an artifact without claiming to providing any ready-made solutions. It also aspires to raise questions. And all the “players” in *Le Stanze del Vetro* – the people in the lively small community that designs and manages its activities, along with the visitors who will admire Hiroshi Sugimoto’s installation – will be encouraged to give their own answers to those questions, thus taking part in the “cultivated debate” that is the principal *raison d’être* of our Foundation.

“Glass Tea House” by Hiroshi Sugimoto**A House, a Sculpture or a Painting?**

by Marie-Rose Kahane

*President of Pentagram Stiftung***A House**

Having followed the planning and building works of the project since its very beginnings, it soon became apparent that Sugimoto was building a house. For a start, there were architectural plans, drawn at his architect studio in Tokyo. In carrying out such plans, shallow foundations were built, plumbing and drains for the water constructed, electrical cables laid, and calculations made by a structural engineer to make sure that the walls would resist the Venice winds.

There is an entrance gate, a central construction made out of glass, a path, a wall and landscaped grounds all around it. The central construction, standing on metal stilts inside a large water piece, reminds one very much of the many islands that make up Venice – like a miniature version of our city: a house surrounded by water.

A Sculpture

Spending many days with Sugimoto on the building site made me think that what I was seeing, however, was not really the building of a house: it was more like watching an artist creating a free-standing sculpture, by continuously adding and removing volume. Many different materials were used: glass, metal, cedar wood, cement, bamboo and stones. The artist spent many hours shaping every path, by choosing large and small stones, one by one, creating certain shapes and volumes. Like a sculptor, Sugimoto dictated how exactly the bamboo canes were held together to form a roof over the benches – he decided on the length of the canes, as on the distance between them – so as to determine how much light would come through, in a play of light and dark. Sugimoto knows exactly how each piece should relate to the rest: the heights, the volumes, the depths. Shapes and volumes are thus formed like in a sculpture.

A Painting

But when the artist directed the workmen on where to put the stones down on the prepared sand surface, he was really behaving like a painter: some stones are darker in tone, some lighter, and their shades form a harmonious painterly design – a complex abstract composition. Some surfaces are smooth, other rough, and remind us immediately of thick paint on a canvas or of a complex collage. Different planes rise from the ground through flat, two-dimensional wood surfaces. Some stand alone independent of others – some form right angles, or intersect, or give the illusion of great depth, as the lines of classical perspective in a painting. Great importance is given to certain vistas, as the artist leads the visitor from one to the next, like in a viewing of paintings in a gallery.

Sugimoto’s “Glass Tea House” combines all of these practices, in dogged pursuit of beauty and absolute harmony, whatever the medium.

Glass Tea House *Mondrian*

by Hiroshi Sugimoto

In the sixteenth century it became the custom for cultivated Japanese people of a certain social status to enjoy the rituals of the tea ceremony. The quotidian act of preparing a cup of tea for a visitor was raised to the level of art, with meticulous care lavished upon the unique goal of entertaining one's guests. In a small room, a single but magnificent picture would be hung. Flowers to set the picture off were arranged in the alcove. Especially strict attention went into selecting a bowl of the right color and shape from which to drink the tea. Finally, every movement of the host conducting the ceremony had to be as graceful as a dance by Nijinsky.

The tea ceremony encompasses all the individual arts of the West. In addition to painting and dance, there is sculpture (in the shape of the porcelain bowl), music (in the sound of the water on the boil) and architecture (in the form of the tea ceremony arbor). These disparate elements intertwine, coalescing to form a single, perfect whole.

Traditionally, the name of a tea house has to be a poetic evocation of space. I was startled to discover something redolent of Mondrian in the Glass Tea House when it was completed. The quest for abstraction, I realized, had been underway in the context of the tea ceremony for three hundred years before Mondrian was born. Sen no Rikyû, the man credited with perfecting the tea ceremony esthetic, essayed Mondrianesque abstraction in the way he placed stones in the garden or composed flat wall surfaces at Taian, a sixteenth-century tea room which still stands near Kyoto. Inevitably, Sen no Rikyû had a powerful influence on my design for the Glass Tea House. I decided that a Japanese transliteration of the name "Mondrian" would be an ideal name. I combined three characters — 聞鳥庵 — that betoken "a modest house where one can hear the birds sing." I like to think that this tea house was built by Mondrian after he heard Sen no Rikyû speaking to him through the singing of the birds.

LE STANZE DEL VETRO

Le Stanze del Vetro

A cultural project and an exhibition space dedicated to the study and the promotion of modern and contemporary glass making.

Le Stanze del Vetro is a joint venture involving *Fondazione Giorgio Cini* and *Pentagram Stiftung*, a Swiss-based, non-profit Foundation.

Le Stanze del Vetro is both a cultural project and an exhibition space, designed by New York-based architect Annabelle Selldorf.

The purpose of *Le Stanze del Vetro* is to focus on the history and the use of glass in 20th and 21st century Art in order to bring this medium back into the center of the attention and discussion within the international Art scene.

The cultural initiatives of *Le Stanze del Vetro* focus not only on contemporary artists who have used glass as their artistic medium, but also on the main producers and on the major glass collections in the world. For this reason, two exhibitions are staged each year until 2021 on the Island of San Giorgio Maggiore. One in the Spring, dedicated to the use of glass in 20th and 21st century Art and Design, the second in the Autumn, dedicated to the talented people who have designed objects for the Venini glassware company in the 20th century. Each annual exhibition of Venini glass is accompanied by a *Catalogue Raisonné* published by Skira and available at the bookshop of *Le Stanze del Vetro*.

Alongside these initiatives, a series of special, often site-specific projects are organized involving contemporary artists (Swiss artist Not Vital in 2013, and Japanese artist Hiroshi Sugimoto in 2014), who are invited to work with glass, either prefabricated or specially produced by craftsmen from Venice. The result is a large site-specific installation, coupled with the design of a small limited-edition object produced in Murano and sold at the *Le Stanze del Vetro* bookshop to support the activities organized and promoted by *Le Stanze del Vetro*.

In addition to this, *Le Stanze del Vetro* has set up a Study Centre dedicated to research in the field of artistic glass, together with a general archive of Venetian glass, a series of scholarships specifically addressed to researchers interested in the topic and a series of seminars, conferences and workshops for scholars and artists interested in the history, technology and development of the art of glassmaking.

Le Stanze del Vetro has adopted a model often found in English-speaking countries of free access to museums based on the idea that cultural heritage belongs to the community. That is why the admission to the exhibitions, the tours and the educational activities are free of charge.

Giorgio Cini Foundation

The Giorgio Cini Foundation is a non-profit cultural institution based in Venice, Italy. It was constituted by Vittorio Cini, in memory of his son Giorgio, with the aim of restoring the Island of San Giorgio Maggiore (devastated after 100 years of military occupation) and of creating an international cultural centre that would re-integrate the Island into the life of Venice. «The Giorgio Cini Foundation's mission is to promote the redevelopment of the monumental complex on the Island of San Giorgio Maggiore and encourage the creation and development of educational, social, cultural and artistic institutions in its surrounding territory.»

The creation of the Foundation was one of the most considerable private initiatives of the 20th century. The importance of this undertaking was borne out by the initial investment committed to rehabilitate the Island and by the many events the Foundation has promoted or hosted since. It is further substantiated by the cultural patrimony conserved on the Island and, since 1984, at the Gallery of Palazzo Cini at San Vio.

Alongside the Foundation's commitment to its own research and the conferences and seminars growing out of this work, the Island welcomes events sponsored by distinguished cultural and scientific organizations.

The role of the Giorgio Cini Foundation is attested by the many highly esteemed intellectuals, artists, politicians and economists who have been involved in its programme, and by the recollections of scholars and guests who have spent time on the Island.

The Giorgio Cini Foundation hosts the International Center for the Study of Italian Culture, named after Vittore Branca. Opened in 2010, the Branca Center is a new residential resource for humanities' studies where young researchers and expert scholars can stay while working in the Foundation and Venetian libraries. For further information: www.cini.it

Pentagram Stiftung

Pentagram Stiftung is a Swiss private Foundation established in 2011, based in Chur, Switzerland, whose mission is to study and promote art and design that feature glass as their main medium in the 20th and 21st centuries. Pentagram Stiftung aims to reappraise the importance of glass, especially in the art and history of Venice, as well as that of high-standard and innovative glass-making in the contemporary art and design worlds.

In 2012 Pentagram Stiftung launched *Le Stanze del Vetro*, a long-term joint initiative with Fondazione Giorgio Cini, on the Island of San Giorgio Maggiore in Venice.

A further activity of Pentagram Stiftung is to help promote the work of contemporary glass-makers when funds are insufficient for institutions to show their work adequately. For instance, it has helped "In Grimani: Ritsue Mishima Glass Works" (May 30th – September 29th, 2013), a collateral event of the 55th Venice Art Biennale, in the Museum of Palazzo Grimani. Japanese artist Ritsue Mishima finds unique opportunities to create elaborate pieces using the techniques that the Murano glass masters have handed down through the centuries. Another case in point is that of "Osmosi" (May 31st – July 28th, 2013): French designer Emmanuel Babled has designed a collection of furniture, lamps and vases made of glass and marble, and this was shown with the Foundation's help at Palazzo Cavalli Franchetti, Venice, on the occasion of the same Biennale. Another example is that of "700 Snowballs" (June 1st – September 29th, 2013): an installation by Swiss artist Not Vital consisting of 700 glass balls hand-made in the Vetreria Pino Signoretto in Murano, and exhibited at the Abbey of the Island of San Giorgio Maggiore in Venice.

The Glass Study Centre

As part of *Le Stanze del Vetro* project, the Cini Foundation with the support of Pentagram Stiftung has set up a dedicated **Study Centre** in its Institute of Art History. The Study Centre aims to become a major international academic resource for studies and also for glass as a living topical subject. To do so it is pursuing various activities: the gradual construction of a **General Archive of Venetian Glass** mainly consisting of drawings, designs, correspondences and photographs from the Murano glassworks, to be made available to the scholarly community and for use in developing the art of glassmaking; the creation of a **Specialised Glass Library** within the art history library; and the organisation of periodical exhibitions as well as seminars, conferences and workshops for scholars and artists interested in the history, technology and development of the art of glassmaking.

In 2014 the Institute of Art History, under the direction of **Luca Massimo Barbero**, is focusing on building up and making use of its archives, which include some unique items worldwide, and enhancing the Glass Study Centre Library. The archives of contemporary artists active on Murano have recently been acquired and digitised for consultation. The artists concerned are **Ginny Ruffner** (52 projects), **Peter Shire** (38 projects) and **Emmanuel Babled** (over 16 large-scale projects). Moreover, the **Dino Martens Archive** has been digitised for the Aureliano Toso glassworks (345 designs for Biennales, Milan Triennials and international exhibitions such as Brussels, Cairo, etc.) for the period 1940 to 1965.

Over the next few months the Glass Study Centre will digitise the archive of the artist **Vinicio Vianello** (1923-1999). A key figure in the Spatialism movement, he was a great experimenter with glass (see, for example, his celebrated “Atomici” vases) as well as with lighting and designs, which he exhibited several times at the Venice Biennale and the Milan Triennial; in 1957 he was awarded the Golden Compass. All of the Vianello documentation will be made available for consultation: 323 rolls each containing original drawings, tracing papers and projects, 820 photographs, index cards, reproductions of works, and 14 CDs with the complete press cuttings and publications on his production of art glass. The forthcoming issues of *Saggi e Memorie*, a magazine published by the Institute of Art History, will include a new section on the applied arts with the publication of the proceedings from the conferences on Napoleone Martinuzzi and Tomaso Buzzi.

The importance and special role of the Cini Foundation Glass Study Centre is highlighted by the fact it attracts scholars from all over the world and its relations with major international institutions.

The **Glass Study Centre Archive** and **Library** are open to the public by appointment from **Monday to Friday: 9.30 am – 1.00 pm; 2.00 – 5.00 pm**

For further information:

Centro Studi del Vetro
Istituto di Storia dell'Arte
Tel.: +39 041 2710306
centrostudivetro@cini.it
www.cini.it

**Glass Tea House *Mondrian*
by Hiroshi Sugimoto**

Isola di San Giorgio Maggiore, Venice

Organized by
Le Stanze del Vetro

Joint initiative of
Fondazione Giorgio Cini
and Pentagram Stiftung

Le Stanze del Vetro

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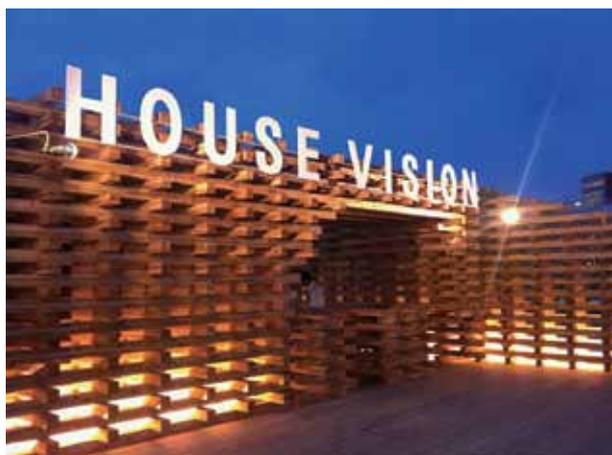
LE STANZE DEL VETRO

For Immediate Release

Sumitomo Forestry to Support Glass Tea House *Mondrian* by Hiroshi Sugimoto for Le Stanze del Vetro in Venice – Japanese Cedar and Craftsmanship for Japan's Beauty and Tradition –

Tokyo Japan, May 26 th, 2014 - Sumitomo Forestry Co., Ltd. today announced that it joins Fondazione Giorgio Cini and Pentagram Stiftung to support Hiroshi Sugimoto Glass Tea House *Mondrian* for Le Stanze del Vetro in Venice starting from June 6th, 2014.

First collaboration between Mr. Sugimoto and Sumitomo Forestry began at the House Vision Exhibition held in Tokyo last March where custom homebuilders and architects/artists were matched to explore home design from a new perspective. The results were the modern-style *Sukiya* (teahouse), which marries traditional Japanese design with an older-style condominium floor plan, and the teahouse *Uchoten*, which borrows heavily from the famed *Taian**1 in Kyoto. This values tradition and the Japanese sense of beauty as important resources, and endeavors to express this through the materials.



For the Glass Tea House *Mondrian*, Sumitomo Forestry provides Japanese cedar timber and four skilled craftsmen, including a silver medalist and a prize winner in the carpentry category of the WorldSkills Competition*2. Sumitomo Forestry believes that it is the best opportunity to address Japanese fine craftsmanship and the infinite possibility of timber to Venice visitors during the Architecture Biennale period from around the world.

“Find new wisdoms through reviewing old things; is a Japanese proverb. Collaborating with Mr. Sugimoto presents us a whole new perspective in space and design and we are also very pleased to support the project that addresses Japanese sense of beauty and the potential of timber,” said Akira Ichikawa, President and Representative Director of Sumitomo Forestry Co., Ltd.

Four craftsmen have spent 10 days in Venice to construct Glass Teahouse *Mondrian* using the Japanese cedar trees that were shipped from tsunami struck Tohoku area, demonstrating Japanese fine craftsmanship and the Company's support for the Tohoku reconstruction.

For Immediate Release

More than 320 years history of sustainable forest management

Sumitomo Forestry traces its origins to the timber harvesting operations in neighboring forests of the Besshi Copper Mine that was opened in Ehime Prefecture in Japan in 1691. While timber was crucial for the mining operation as fuelwood to refine copper and as construction materials, by the end of the 19th century the forests around the Besshi Copper Mine were facing severe degradation due to long periods of excessive harvesting and smoke pollution. Knowing the business was only possible with the fruits of nature, the then principal of the mine vowed to restore all the mountains to their verdant states. According to *the Great Reforestation Plan*, more than one million saplings were planted annually. The sustainable cycle of forest operation, to plant, grow, harvest, use and replant trees has been embedded to the Company's philosophy ever since.

Timber is an environmentally-friendly material as trees absorb carbon dioxide when growing and continue to store it as carbon even after they are processed and poses great potential in pursuing sustainable recycle-oriented society. Sumitomo Forestry engages in sustainable forest management in Japan and Southeast Asia and trades timber and building materials. As well as providing wooden houses in Japan, Australia and the U. S., it promotes timber use in non-residential building construction, use of timber resources in housing and pervades wood culture.



For Immediate Release**Traditions to the next new level**

Sumitomo Forestry has also been striving to preserve traditions. Four craftsmen are all graduates of the Sumitomo Forestry School of Professional Building Techniques that provides a one-year program to students with the necessary basic knowledge and practical skills required as a construction craftsman. Transferring traditional Japanese wooden post-and-beam construction method and other homebuilding skills and techniques to the next generation is crucial to preserve the culture of wooden houses and constructions and the Company took a step forward to establish the School within its 100% subsidiary Sumitomo Forestry Home Engineering in 1988 and has produced more than 1,000 craftsmen to date. Sumitomo Forestry is proud to support Glass Teahouse *Mondrian* through its abundant craftsmanship.



Renovating old Japanese houses is another area that Sumitomo Forestry strives in terms of preserving traditions. Old traditional Japanese houses are constructed with building frames including now-unobtainable precious columns and beams using more than century old trees. Instead of demolishing old traditional houses, the Company implements anti-seismic structure and thermal insulation and renovates them to suit modern lifestyles. Renovating and passing the old to the next generation is key to create recycle-oriented sustainable society.

For Immediate Release

From building materials to energy

Timber poses infinite possibilities. Sumitomo Forestry Group was quick to focus on wood biomass power generation—a prospective source of renewable energy—and it contributes to global environmental protection and to ensuring a stable supply of energy by utilizing otherwise unused wood as an energy resource. The Group now operates two wood biomass power plants and one of the largest wood biomass power plants in Japan is underway to begin operation in Mombetsu, Hokkaido in 2016. This type of power generation also increases the value of forest resources and will lead to the revitalization of forestry industry in Japan.



Based on its corporate philosophy—“utilize timber as a renewable, healthy and environmentally friendly natural resource, and contributes to a prosperous society through all types of housing-related services”—Sumitomo Forestry is developing wide range of housing and wood products businesses.

*1 The Taian teahouse, a registered national treasure, is part of Myokian in Kyoto, a branch temple of the Tofukuji temple. The oldest teahouse still in existence, it is thought to have been built by Sen Rikyu in the year 1582 by order of the warlord, Hideyoshi Toyotomi.

*2 WorldSkills Competition

Held biannually, the WorldSkills Competition is an international competition to promote work training in the participating countries and friendly relations between young craftsmen from different countries. Over 1,000 young craftsmen from over 50 countries and regions participated. <http://www.worldskills.org/>

THE BISAZZA FOUNDATION

The project of the Bisazza Foundation for Design and Contemporary Architecture – a private non-profit organization open to the public – arises from the attention and sensitivity towards the culture of design and architecture that has always animated Bisazza.

Piero and Rossella Bisazza, respectively the President and Vice-President of the Foundation, state: *“the Bisazza Foundation has a dual vocation: it is intended as an exhibition space to bring together works and installations by contemporary designers and architects who, over the course of the last 20 years, have created original applications for mosaics; it is also proposed as a cultural subject in continuous interaction with other international institutions for the purposes of hosting projects and exhibitions of design and architecture, not necessarily associated with mosaics”*.

The spaces of the Foundation are spread over an area of approximately 7500 m², which in the past was reserved for company production, and then refurbished and converted into exhibition areas in keeping with designer Carlo Dal Bianco’s project.

The substantial permanent collection consists of installations created by designers such as Tord Boontje, Aldo Cibic, Sandro Chia, Jaime Hayon, Arik Levy, Alessandro Mendini, Fabio Novembre, Mimmo Paladino, Andrée Putman, Ettore Sottsass, Studio Job, Patricia Urquiola, Marcel Wanders, and, from May 2013, Richard Meier.

An area of more than 1000 m² is given over to accommodating travelling exhibitions and installations by internationally renowned designers, produced by the Foundation or developed in collaboration with it, on tour from foreign institutions. The Foundation’s intent is to interact and dialogue with other foundations and museums of design and architecture, creating a network for the presentation of unique projects in Italy.

EXHIBITIONS

The Bisazza Foundation was inaugurated in June 2012 with a show from the Design Museum in London dedicated to the work of **John Pawson**, and entitled **John Pawson – Plain Space. Architecture and Design**. The British architect also designed a site-specific installation entitled “1:1 (One to One)” that is now part of the Permanent Collection. In November of 2012, The Foundation organized and mounted the first design exhibition, developed in collaboration with **Arik Levy**, which he called **Experimental Growth**. For the Foundation, Arik Levy also designed a site-specific installation called “RockChamber”, entirely covered in black mosaic tiles.

A retrospective dedicated to the work of **Richard Meier** was mounted in May of 2013 for the 50th anniversary of his work. The American architect also designed a site-specific installation called “Internal Time”, for the Foundation’s Permanent Collection. In May 2014, Bisazza Foundation honors German photographer **Candida Höfer**, with an exhibition entitled *“Candida Höfer. Images of Architecture”*, a journey through a selection of large-format photographs of classic and contemporary architecture on display from May 9th to July 27th, 2014.

PERMANENT WORKS OF THE FOUNDATION

Alessandro Mendini, *Il Cavaliere di Dürer*, 2011
Alessandro Mendini, *Mobili per Uomo*, 1997-2008
Alessandro Mendini, *Poltrona di Proust Monumentale*, 2005
Arik Levy, *Rock Chamber*, 2012
Ettore Sottsass, *Ritrovati frammenti di Mosaico*, 2005-2006
Jaime Hayon, *Jet Set*, 2008
Jaime Hayon, *Pixel Ballet*, 2007
John Pawson, *1:1 (One to One)*, 2012
Marcel Wanders, *Bisazza Motel*, 2004
Sandro Chia, *Bagnanti intelligenti* 2002 and *Divano a mare* 2003
Mimmo Paladino, *Buon Viaggio and Buona Fortuna*, 2006
Studio Job, *Silver Ware*, 2007
Patricia Urquiola, *By Side*, 2006
Fabio Novembre, *Godot*, 2003
Fabio Novembre, *Love Over All*, 2003
Richard Meier, *Internal Time*, 2013

EXECUTIVE COMMITTEE

President - Piero Bisazza
Vice president - Rossella Bisazza
Members - Roberta and Alessandro Bisazza

Director - Maria Cristina Didero

ADVISORY BOARD

Alessandro Mendini – Architect and Designer
Alexander von Vegesack - Chairman of the Vitra Design Museum
Hervé Chandès – Director of Fondation Cartier pour l'Art Contemporain
Guta Moura Guedes – Director of ExperimentaDesign
Stefano Casciani – Editor of Disegno: la nuova cultura industriale

For further information:

Fondazione Bisazza
Viale Milano, 56 36075 Montecchio Maggiore – VI Italia
Ph. +39.0444.707690
info@fondazionebisazza.it
www.fondazionebisazza.it

Press Office

Roberta Novali
Ph. + 39 02 76021313
pressoffice@fondazionebisazza.it