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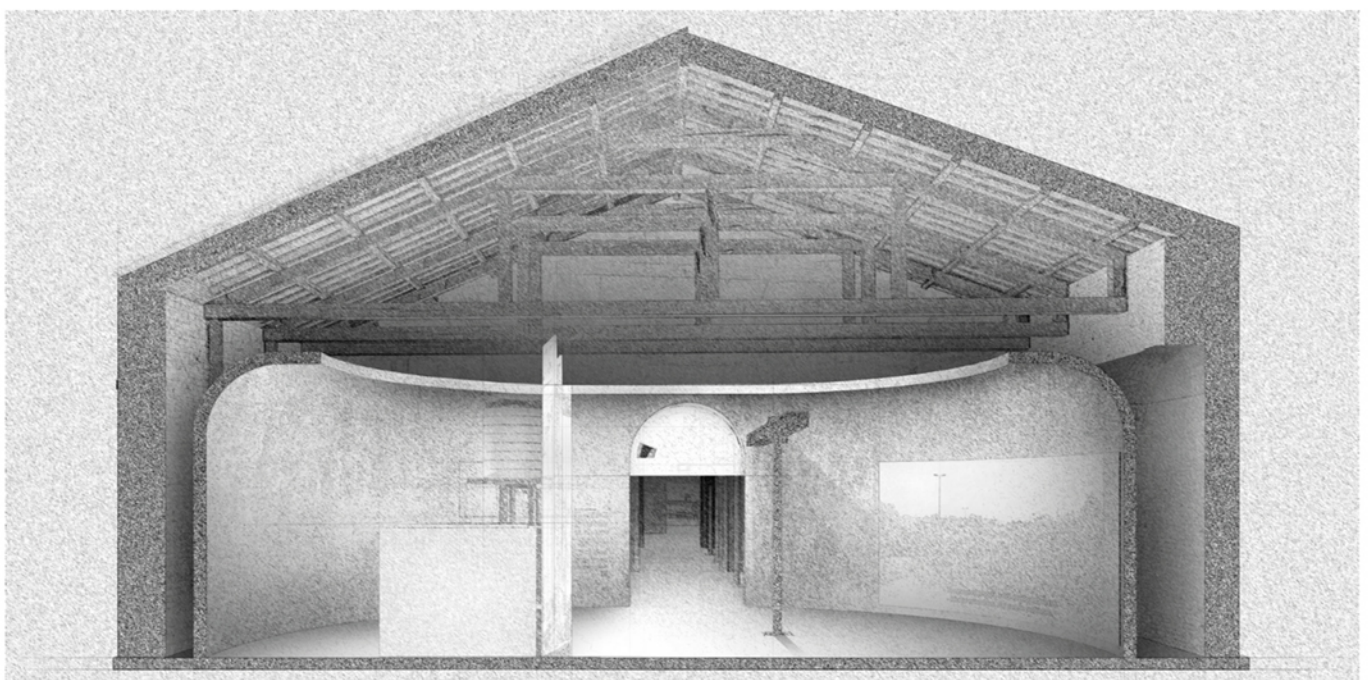
ART AGENDA ART & DESIGN

• March 30, 2022

At The Venice Art Biennale 2022 The Lebanese Pavilion Will Be A Home To Humanity's Unwavering Hope

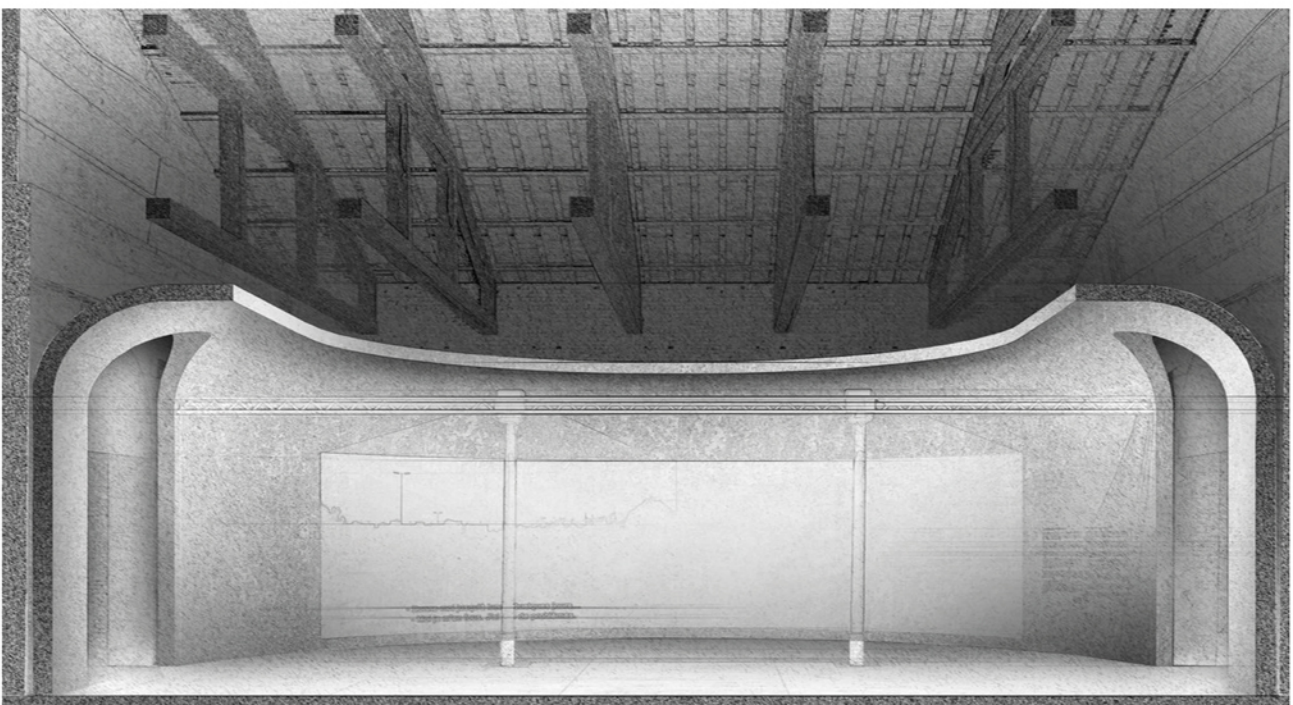
Inspired by Beirut's richly layered contemporary art scene curator Nada Ghandour has envisioned the Lebanese Pavilion as a symbol of hope embraced by the Levantine people, brought to life by a haunting conceived by Aline Asmar d'Amman

by Pratyush Sarup. Renders provided by Culture In Architecture.



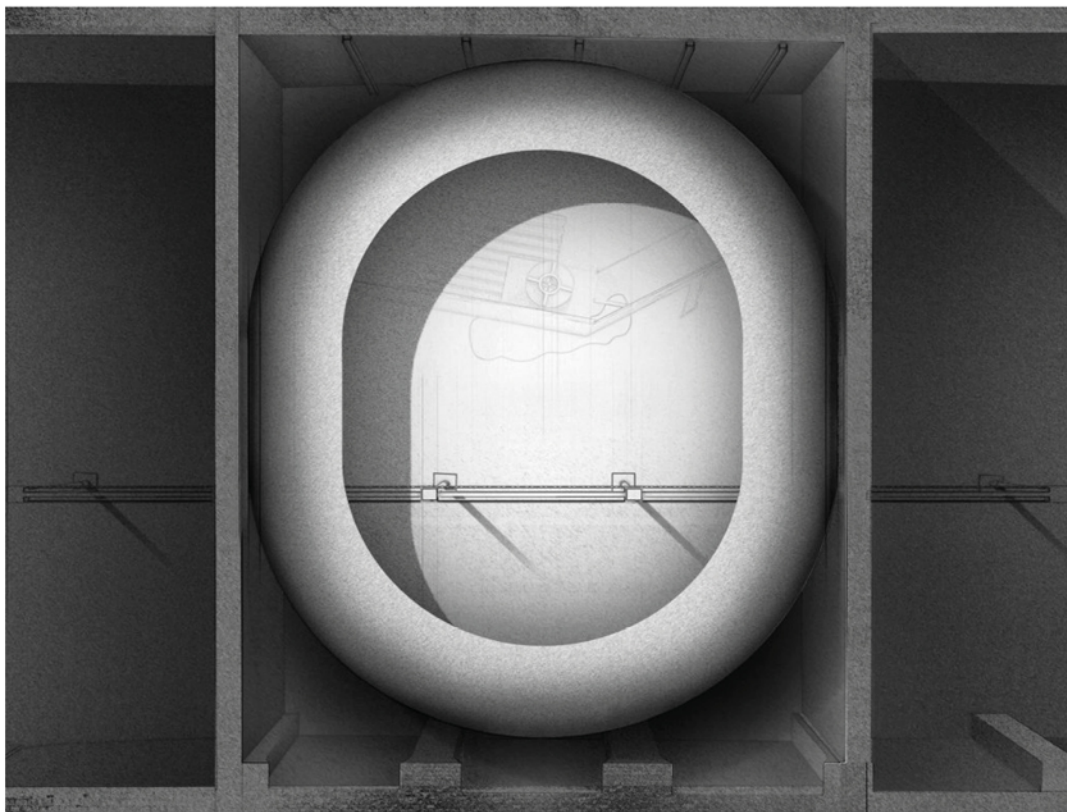
Sometimes one needs to flip the narrative and offer a counterpoint to an oft explored, repetitive and even, unidimensional perspective. And that is exactly what curator Nada Ghandour, an acclaimed art historian, intend to do with the staging of the Lebanese Pavilion at the upcoming [Venice Art Biennale 2022](#). With scenography envisioned by [Aline Asmar d'Amman](#), the founder of the multi-disciplinary studio Culture In Architecture, the pavilion's theme 'The World in the Image of Man' will present a sliver of the pain and potential of Lebanon trough the lens of its rich art scene.

"This artistic project, influenced by the Lebanese context and which echoes global issues, invites us on a symbolic journey into the contemporary world through a theme, a city and two artists, " says Ghandour of the Biennale that will be held at Arsenale, a 15th century landmark. "The ambition of this project is to allow Lebanon's artistic scene to shine on the international map of contemporary art and to send a strong message of commitment and encouragement to the artists of this country currently going through the most difficult times in its history. The artistic sector of Lebanon has hence become important to ensure its continuity especially with the economic benefits that this entails."



Imbued with references to Beirut's streets that seem forever under construction or attack, the Lebanese Pavilion will offer visitors the opportunity to explore and interact with each other, as well as works by Ayman Baalbaki and Danielle Arbid, two exceptional creative forces from the Levantine nation. Facing each other from opposite walls, and coming together as the curved distances in the pavilion shorten, these artworks will embody a human quality, resonating with each other to unveil the soul of contemporary Lebanese art.

"The scenography is intended to be an echo of Lebanon's history and the unwavering hope nurtured by its people, putting the dialog of the artworks at the core" says d'Amman. The architecture of the pavilion takes the form of a brutalist elliptical shell evoking the eternal wish for unity and the cycle of life. Ayman Baalbaki's powerful take on Beirut's history and urbanity and Danielle Arbid's film immersing the visitors in a palpitating promenade, are assembled in a circle, in an intuitive and perpetual conversation, responding to the curatorial notion of dialog underlined by Ghandour. "The radical volume and simple material gesture is a respectful response to the country's context. The scenography is meant to be a silent symbol, putting forward the power of art and the deep expression of artworks."



With references to Joseph Karam's downtown cinema 'The Egg' and Oscar Niemeyer's Rachid Karame International Exhibition Center in Tripoli, which was built in the midst of the civil war and never used, d'Amman's scenography for the Lebanese pavilion is intended to serve as a metaphorical walk through the Lebanese capital, its rough, concrete texture emulates the materials and surfaces found around the city.

"Just like the oculus of the Lebanese Pavilion that will open onto the magnificent framework of the Venetian 15th century roof at Arsenale, the presentation is an invitation for people to look inward and gaze forward" promises d'Amman.

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ARCHITECTURE & INTERIORS DESIGN

• April 7, 2022

The Best Designers In The Middle East – AD50 2022 Revealed

Featuring the region's visionary design, décor and architecture talent, this is the only power list that matters

by *Pratyush Sarup and Amy Bradford*



The best of the best. That's always been Architectural Digest's motto and this year, AD50, our annual selection of the region's most influential creatives, casts its net wider than before: From established practices and new home-grown talents, to the dynamic diaspora around the world, these are the names to know.

Aline Asmar d'Amman



Paris and Beirut-based Asmar d'Amman's quest for beauty is reflected in her artful projects.

When she is not working on the restoration of the Rosewood Venice hotel in the 15th-century Palazzo Dona Giovanelli, this Beirut and Paris-based architect is busy mentoring the next generation of Lebanese design talent through lectures and workshops. For the Venice Art Biennale 2022, she sought inspiration from the streets and architecture of Beirut to envision the [Lebanon pavilion](#) as a symbol of rebirth and hope. cultureinarchitecture.com





Aline Asmar d'Amman and Karl Lagerfeld in July 2015.
BELOW: Le Grand Appartements at Hotel de Crillon, Paris.

The Kaiser & I

Multifaceted designer Aline Asmar d'Amman remembers her mentor and friend Karl Lagerfeld



I was privileged to pursue two extraordinary projects with Karl Lagerfeld from March 2013 until his very last days. Books and letters were the magical threads that bound us together. Architecture sealed our connection in stone.

I still write to Karl, mentally and obsessively, asking him for advice when faced with the crossroads of design choices. The question in my mind is always: What would Karl do? And as I meditate on those thoughts, answers come in images, fleeting memories, a smile, a laugh, an emphatic wave. I let these moments flow through me, never interrupting and just taking in the energy as his way of communicating. After all, how do we interject in a conversation with a genius who changed the way we



Untitled VIII, from a jointly designed furniture line.

look at fashion, design, photography, interiors and even at ourselves?

With a handwritten message in my pocket dated 29th March 2013, I arrived at 7L library on rue de Lille in Paris' 7th district, the shop in front of his book sanctuary. This is where we would often meet – amongst other incredible locations – for work sessions made even more spectacular by its cathedral like walls. Filled with layers of knowledge, photo studio installations, extra-large tables cramped with inspiration and spaces brimming with papers, ink, samples and models, they have borne witness to iconic fashion moments, but also architecture and design creations.

Incarnating the very essence of courtesy and elegance, Karl always greeted my team and me with generosity. He once proclaimed – with the full effect of his iconic glove slapped on the table – that I reminded him of the acclaimed American interior designer Elsie de Wolfe's infamous quip "When I draw a plan, there's no second option". That memory has remained with me as a gift of his faith in my abilities.

Karl had a unique way of capturing the essence of different cultures, always elevated, always respectful and rooted in their unique legacies. Didn't he deliver the finest interpretation of Orientalism with Paris-Byzance collections? I can't forget how the silvery-gold shade of the metal in the Chanel-Dubai collection evoked the blurred sandy light in the desert. From him I learned that respecting the canons of the past anchors the future in timeless modernity.

Working by the side of this eternal futurist was a true gift. It instilled a belief in me that life is a dedication to the noblest quest of all: beauty.

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