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La Biennale di Venezia

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“INTELLIGENS develops the knowledge and capacities that help us evolve, lest we succumb to a burning planet. INTELLIGENS loves nature, millions of years of building, destroying, recycling—trial-and-error evolution. INTELLIGENS acts, generating a new repertoire of solutions - ready for testing, feedback and safe failure.”

Carlo Ratti

INTELLIGENS. NATURAL. ARTIFICIAL. COLLECTIVE.

The **18th International Architecture Exhibition**, in Venice The **19th International Architecture Exhibition**, curated by Carlo Ratti, to be held from 10 May to 23 November 2025 in Venice, is titled **Intelligens. Natural. Artificial. Collective**. The Exhibition, as the Curator himself explains, “will search for a path forward, proposing that intelligent solutions to pressing problems can take many forms” and “will present a collection of design proposals and many other experiments, exploring a definition of ‘intelligence’ as an ability to adapt to the environment with limited resources, knowledge, or power” (Carlo Ratti).

The Catalogue, published by Edizioni La Biennale di Venezia, is as always printed in two volumes. It follows the Exhibition itinerary accompanying visitors and art lovers through the exhibition spaces of the Giardini and the Arsenale, and presenting other projects on display in various locations around the city of Venice and Forte Marghera, in Mestre.

Volume I of the Catalogue is dedicated to the **International Exhibition**, curated by Carlo Ratti. The first pages of the volume open with the statement by President Pietrangelo Buttafuoco and the presentation by the Artistic Director of the Architecture Department Carlo Ratti who details the main themes of the Exhibition. The volume then presents the **Circularity Manifesto**, which outlines “a new standard for future cultural events” that follows the example of **Biennale Architettura 2025** to achieve “ambitious goals of circularity”. **Volume I** is then divided into two parts.

Part one, titled **Intelligens**, is dedicated to presenting the sections of the International Exhibition: **Intro**, which starts from Venice to “elaborate innovative living solutions”; **Natural Intelligence**, which investigates how architecture “relies on nature today to reorient practice”; **Artificial Intelligence**, which reflects upon “how the profession will change when generative models can produce construction drawings from simple text”; **Collective Intelligence**, which explores “how we can bridge old and new to leverage the endless possibilities of collective intelligence”; and finally **Out**, in which the projects seek “an alternative perspective” that “may lie just out of reach”. Each project on display in the Exhibition is accompanied by a critical text and a rich apparatus of photographs.

Part two of the volume, titled **Venice as a Living Lab**, presents “a number of special projects that will leverage Venice and the outdoor areas of the Biennale Exhibition venues as a Living Lab, merging interacting forms of intelligence”.

The volume is enriched with a series of critical essays and interesting “Impossible Conversations” that explore the themes of the Exhibition in depth.

Volume I ends with the biographies of the participants and a detailed register of the projects on exhibit.

The **National Participations** and the **Collateral Events** participating in the 19th International Architecture Exhibition are gathered in **Volume II** and presented with illustrated texts that explore the projects proposed by the National Pavilions and the Collateral Events at the Giardini, the Arsenale and in various spaces throughout Venice.

The graphic identity and the design of the publications for **Biennale Architettura 2025** are by Bänziger Hug Kasper Florio.

An **architect and engineer** by training, Professor **Carlo Ratti** teaches at the Massachusetts Institute of Technology (MIT) and at the Politecnico di Milano. He is the director of the Senseable City Lab and a founding partner of the architecture and innovation office CRA-Carlo Ratti Associati (Torino, New York City, and London). Carlo graduated from the Politecnico di Torino and the École Nationale des Ponts et Chaussées in Paris, and later carried out his MPhil and PhD work at the University of Cambridge, UK - completing his PhD thesis as a Fulbright Scholar at MIT.

One of the top ten most-cited scholars in **urban planning**, Carlo co-authored over 750 publications, including the recent *Atlas of the Senseable City* (Yale University Press, with Antoine Picon). A presenter at TED, he regularly publishes opinion essays in international media, including *The New York Times*, *Financial Times*, *The Guardian*, *Project Syndicate*, *Le Monde*, *Süddeutsche Zeitung*, *Corriere della Sera*, *La Repubblica*, and *El País*. He serves as Co-Chair of the World Economic Forum's Global Future Council on Cities and Urbanization.

Carlo's curatorial experience spans projects in different countries. He has been a program director at the Strelka Institute for Media, Architecture and Design in Moscow, a curator of the BMW Guggenheim Pavilion in Berlin, and a curator of the Future Food District pavilion at Expo 2015 Milan. He was the chief curator of the 8th Bi-City Biennale of Urbanism/Architecture in Shenzhen (UABB) in 2019, a co-curator of the second Porto Design Biennale in 2021, and the Creative Mediator responsible for the award-winning Urban Vision at the European Nomadic Biennale Manifesta 14 Prishtina in 2022.

Carlo's work has been exhibited at venues including New York City's MoMA The Museum of Modern Art, La Biennale di Venezia (International Architecture Exhibitions), the Design Museum in Barcelona, the Science Museum in London, MAXXI in Rome. Three of his projects – the Digital Water Pavilion, the Copenhagen Wheel, and Scribit – have been included by *TIME* Magazine in the list of the ‘Best Inventions of the Year’. *Fast Company* magazine hailed Carlo as one of the “Most Influential Designers in America,” and *Blueprint* Magazine listed him as one of its “People Who Will Change the World of Design.” *Bloomberg* dubbed him the “Sensory City Philosopher.”

