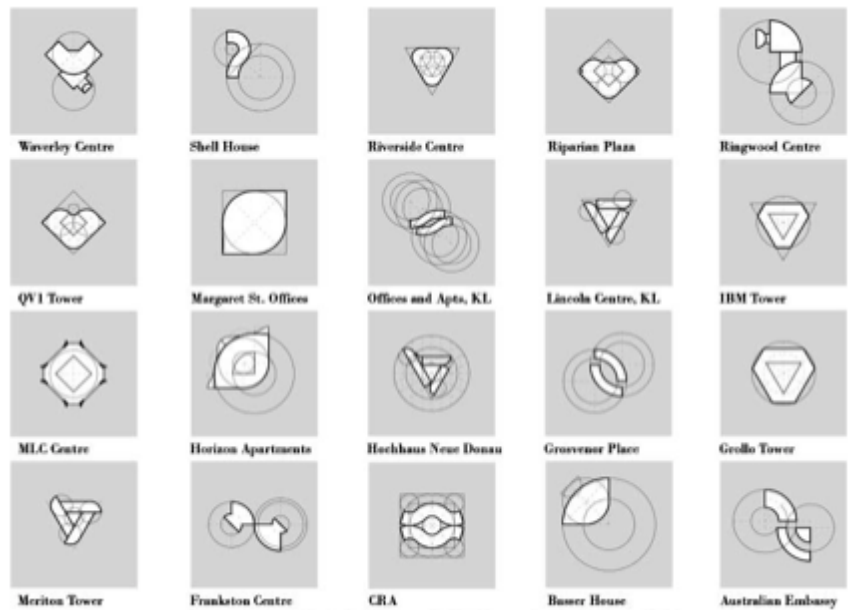




*Campi and Campielli* from Franco Mancuso, *Venezia e' una citta'*, Corte del Fontego (2009)



Geometric comparative diagrams of 21 buildings and projects by Harry Seidler  
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Australian School of Architecture and Design

ARCH0006 (Undergraduate) ARCH9006 (Masters)

**SEIDLER INTERNATIONAL STUDIO**  
An Interdisciplinary Summer Studio in Venice

ARCHITECTURE LANDSCAPE INTERIOR

VENICE ITALY: 20 NOV – 4 DEC 2015

## **COURSE INFORMATION**

**Units of Credit:** 6UOC

**SEIDLER INTERNATIONAL STUDIO**  
**An Interdisciplinary Summer Studio in Venice**  
**ARCHITECTURE LANDSCAPE INTERIOR**

**VENICE ITALY: 20 NOV - 4 DEC 2015**

### **Course Coordinator: Dr Paola Favaro**

Room: 4012 level 4 Red Centre West Wing  
Phone (Sydney): unsw office 93856681 mobile 0431045204  
Phone (Italy): +39 328 483 9600  
Email: [paola.f@unsw.edu.au](mailto:paola.f@unsw.edu.au)

### **Teaching Staff**

Paola Favaro - Architecture  
Lisa Zamberlan – Interior Architecture

A special thanks to James Weirick for sharing his knowledge and experience he developed through his involvement in a number of MUDD International Design Studio.  
... and a sincere thanks to Katrina Simon for sharing her thoughts about the Seidler International Studio.

### **Host institution**

Università IAUUV di Venezia

Founded in 1926 as the Scuola Superiore di Arti, and re-formed as the Istituto Universitario di Architettura di Venezia in 1940, the IAUUV is one of the most distinguished Architecture Schools in the world, associated with a host of great architects, historians, theoreticians, philosophers and urbanists including Giuseppe Samonà, Carlo Scarpa, Carlo Aymonino, Manfredo Tafuri, Vittorio Gregotti, Gino Valle, Aldo Rossi, Giancarlo De Carlo, Francesco Dal Co and Georgio Ciucci.

In 2000, the Institute became a university with three faculties: Architecture; Regional Planning; and Arts and Design.

Today, IAUUV has an enrolment of 6,200 students and an academic staff of 545 professors, 192 of whom are tenured or tenure-tracked (67 full professors, 92 associate professors and 33 researchers) and 5 non-tenured extraordinary professors. Highly acclaimed professors from over thirty countries of the world contribute specialist areas of expertise, teaching and research.

### **Principal host**

Dr Enrico Fontanari  
Professore Associato Urbanistica  
Facoltà di Architettura  
Università IAUUV di Venezia  
T: (+39 041) 257 1378  
F: (+39 041) 257 1393  
E: [enrico.fontanari@iuav.it](mailto:enrico.fontanari@iuav.it)

### **Teaching Assistant**

Dr Anna-Paola Pola  
Facoltà di Architettura  
Università IAUUV di Venezia  
[nnplpl@gmail.com](mailto:nnplpl@gmail.com)  
[annapaolapola@iuav.it](mailto:annapaolapola@iuav.it)

## COURSE DETAILS

### ARCH0006 ARCH9006 Special Program (Architecture)

From the 2014 UNSW Handbook Course Description

Independent project /research work undertaken with approval of the Program Director.



### Proposal and Course Description

In 2014 the **Venice International Studio** involving the disciplines of Architecture, Landscape and Interior was conducted as a test. The positive results from the integration of diverse disciplines and the collaboration between the students and staff from UNSW Built Environment and IUAV University of Venice have been collected, documented and published in the book *Venice Gateway*.

This year the **Seidler International Studio** sponsored by Seidler Foundation will be influenced by the Australian architect Harry Seidler's (1923-2006) design principles and inspired by Harry Seidler's travel photographs as collected in the volume *The Grand Tour, travelling the World with an Architect's Eye* and his hand-drawings collected at the NSW State Library in Sydney.

As in 2014, this current course is designed for BE third and fourth year undergraduate and masters students and will prepare them to undertake an integrated design project in Venice. The course is taught in two weeks intense-block mode with lectures, seminars and traditional design studio.

This year the **Seidler International Studio** will include two days of preliminary visit to the **Biennale of Art** at the Giardini (Friday 20 November), Arsenale (21 November) and other specific guided site visits in Venice and independently taken by the students, prior or after the studio.

### Aim

The aim of this course is to provide the opportunity to a selected number of approximately **30 students** from the three BE UNSW disciplines of architecture, landscape and interior (ideally 10 students from each discipline) to work together with a group of 15/20 Italian students from the host IUAV University of Venice, and engage them in a critical discourse on contemporary problems of the built environment grounded in the culture of Venice. The site and nature of the project will be selected together with the IUAV principal host.

This course involves the production of a series of two and three-dimensional drawings of site and precedent analysis and the design and/or re-design of a selected site(s) into a series of meaningful spatial ambiances connected through a structural logic of relationships: physically, visually and conceptually.

By investigating Venice historical urban system and urban typologies as well as specific historical and current precedents, influenced by Harry Seidler's design principles and inspired by his drawings and travel photographs, students will question aspects of landscape, architectural forms and interior spaces exploring the opportunity to redevelop an existing site from the outside to the inside.

Aspects of space/form, movement and activity will be tested against students' appreciation of the physical setting and environment of the context and the social concerns of the historical city. Three distinct but complementary components from the three disciplines of architecture, landscape and interior will be part of the new urban configuration.

### Learning Objectives

By the end of this course, students should be able to:

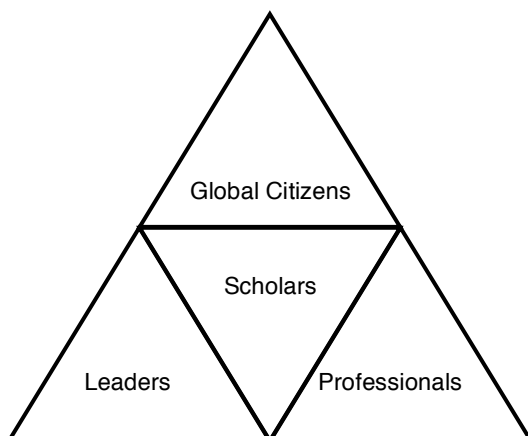
- discern that their integrated design of spaces and volumes relate to the existing geographical and historical context, which should be based on a thorough understanding of selected architecture, landscape and interior precedents and influenced by ideas from all the three disciplines
- work creatively within and across disciplines, with each student learning from the insights of the other students
- utilize research and an analysis of diverse sources in an 'imaginative', 'creative' and 'operative' manner interpreting these through two and three dimensional graphic representation
- clearly articulate and clearly define a strategic and rigorous design position from its conceptual stage to a developed design proposal based on an in-depth appreciation of Harry Seidler design principles
- first envision and then create a series of interior and urban spaces, which respond to a particular event, activity and socio-cultural environment in Venice.

### Teaching/Learning Strategies

ARCH0006 | ARCH9006 will expand the teaching and learning strategies already in place in the three disciplines through the experience of working within the unique culture of Venice.

### UNSW Graduate Capabilities

UNSW aspires to develop globally focused graduates who are **rigorous scholars**, capable of **leadership** and **professional practice** in an **international** community.



For further details, see:

<https://teaching.unsw.edu.au/graduate-capabilities>

BE aims to develop specific attributes in all of our graduates. This course as an undergraduate and masters Design Studio, aims at a creative synthesis of knowledge from an interdisciplinary base; engages with complex issues of the built environment in an international setting; involves the interaction of students, academic staff and invited guests from another culture; and requires advanced study on an individual and group basis. This course provides the opportunity to develop these attributes, and meet the obligations of a UNSW-educated member of the global community.

## Harry Seidler



Harry Seidler in his studio. Source: courtesy of Harry Seidler & Associates Archive

*After some years, circumnavigating of the globe started with ever increasing frequency – to experience the most celebrated ancient and current architecture in Europe, Asia and America. With frequent stops in Rome to consult with the engineer Pier Luigi Nervi on my concrete structures, I first experienced the impact of historic architecture in any depth. Developing what I call a passive appreciation and respect for the great building achievements of the past – I saw this as a simultaneous active love and dedication to developing an appropriate architecture, expressive of the artistic and technological impacts in building today. One can appreciate traditional architecture in relation to its period, the given circumstances of man's artistic aspirations, technical means and the social political conditions of the time, as against the involved, active enthusiasm evoked by the masterpieces of the time in which one builds.*

Harry Seidler, *The Grand Tour: Travelling the World with an Architect's Eye*, 2003.

The Austrian-born Sydney architect, Harry Seidler (1923-2006) is considered one of Australia's foremost architects. His work includes award winning single houses built within the spectacular Sydney harbor, public and private buildings within Sydney Civic Centre and a great variety of projects built around Australia and the world including his home-town Vienna.

### **Design principles**

Seidler's design principles with art, architecture and technology merging together, are informed by his European and American architecture education and work experience, his formal exposure to the Bauhaus pedagogy and by the encounter with the Italian engineer Pier Luigi Nervi (1891-1979). With Nervi, Seidler collaborated in the design and construction of Australia Square (1961-1967) and the MLC Centre (1971-1977) both realized in Sydney.

**For Seidler "...the essence of modern architecture is based on a coherent ideology embracing and fusing visual and spatial imagination, technological integration and constructional logic."**<sup>1</sup>

### **Travel**

During his many travels around the world to follow his international projects, Seidler developed a love for photography that he used to document his visits to what he considered the most beautiful architecture

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<sup>1</sup> Harry Seidler, *Six Lectures*, filmed and produced by Closed Circuit Television UNSW, 10 April-27 June 1980.

achieved through time. His book *The Grand Tour* is an extraordinary resource of information with the camera capturing the architects' and civil engineers' visual and spatial imagination and constructional logic involved in the realization of the buildings.

Seidler's design principles and travelling photographic documentation will inform the students' critical analysis and documentation of a number of selected architecture projects and their own design project.

Vladimir Belogolovsky suggests in his recent publication *Harry Seidler LifeWork*:

*Today Architects and students all over the world dig through the latest publications and visit the newest buildings in search for new design ideas. The work of Harry Seidler directs them to find inspiration in many original sources and to explore numerous possibilities in their interpretations to address their own time and place.<sup>2</sup>*

From the vantage point of the present, which seems to privilege what has been ironically called 'decorated sheds', how might we still understand, appreciate and learn from Seidler's design principles and architect's eye the *potential* of the modernist period enthusing the students with the principles of modern architecture? The following proposition by Seidler as part of his first lecture seems to respond to this question:

*To sum up, I would say that these tendencies shown are not necessarily evident to most people. People tend to not want formulas, not want to recognise criteria that should guide us but in my view unless there are criteria, unless there is consensus about that which does influence and tantalize the eye in our age it would be very difficult for us to find and explore those directions that have proven, at least for half, if not three quarters, of a century to be considered beautiful, satisfying and worthy of pursuit into the future.<sup>3</sup>*

Thus, through these words bearing both a step toward the past and a vision toward the future, one can only hope that the Seidler International studio 2015 will assist students to develop another informed and thoughtful design for a specific project site in Venice.

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<sup>2</sup> Vladimir Belogolovsky, *Harry Seidler LifeWork*, Rizzoli, (2014): p.11.

<sup>3</sup> Lecture One *Interaction: Architecture and the Visual Arts*, p.9.

## Venice

*'Venice is a fish. Just look at it on a map. It's like a vast sole stretched out against the deep. How did this marvellous beast make its way up the Adriatic and fetch up here, of all places? If it's anchored hereabouts, there must be a reason for it.'*

forever. We tell everyone else we did it for its own protection, because after all those years in its moorings, it's lost the knack of swimming: it would be caught straight away, it would end up on some Japanese whaling ship, or on display in a Disneyland aquarium. The truth is that we can no longer do without it. We're jealous. And even sadistic and violent, when it comes to keeping someone we love. We've done something worse than tying it to terra firma: we've literally nailed it to the sea bed.

Tiziano Scarpa, *Venice is a Fish: a cultural guide*, 2000

*In the midst of the largest of these (lakelets) ..., the city of Venice itself is built, on a clouded cluster of islands; the various plots of higher ground which appear to the north and south of this central cluster, have at different periods been also thickly inhabited, and now bear, according to their size, the remains of cities, villages, or isolated convents and churches, scattered among spaces of open ground, partly waste and encumbered by ruins, partly under cultivation for the supply of the metropolis.*

John Ruskin, *Stones of Venice*, 1879, p. 98.

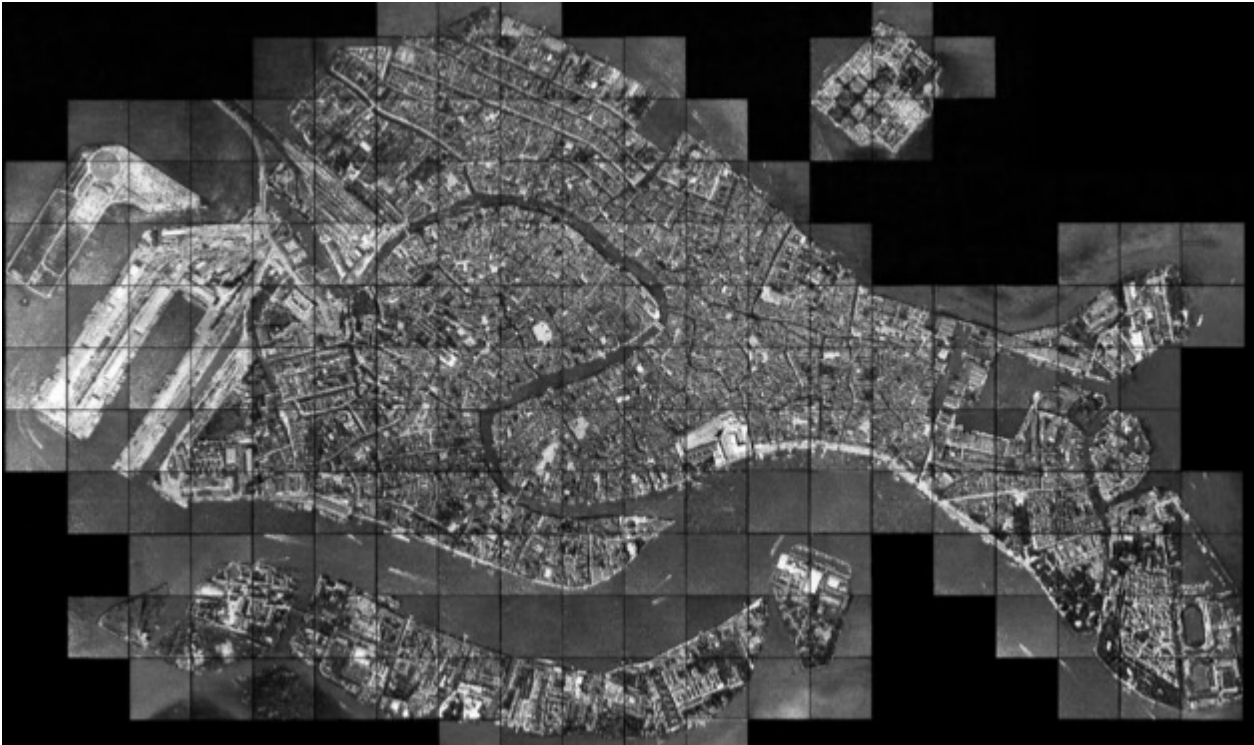
The recent publication *Venezia e' una citta'* (Venice is a city) (2009) written by the architect and academic Franco Mancuso reminds us that, despite many recent discussions which have seen the city of Venice as a dying city or a mausoleum destined to be submerged by water that will disappear under the lagoon, Venice is still a city. Venice exists as a city with all the typical contradictions and conflicts one can find in a city, only in Venice, everything is amplified by the urban situation of it being an island connected to the main land by a bridge '*il Ponte della Liberta'* - the Liberty Bridge.

For many, the Venice which is already well known and admired is the result of many centuries of patient work from a group of people who had decided to live and build a city over a marshland. At the beginning, these were people who had been escaping from Attila and the Barbarians who had decided to hide where the marine environment could provide fresh fish, water, land and overall sustenance.

However, the history of the lagoon forms part of an older story, which actually goes back approximately 6000 years. Before people arrived from the mainland, Venice was a flat plain produced by the material sediments transported by the rivers Brenta and Piave. With the last glacial period, when the ice melted, the water flooded the plain and the series of islands where Venice now stands and the other islands of Murano, Burano, and Torcello were formed. The lagoon is separated from the Adriatic Sea by a series of sand-dunes, part natural and part constructed over the centuries. There are three main entrances from the main Adriatic sea that is, harbour mouths from where the water enters clean and exits dirty due to the flux of the high and low tides.

Venice was built over the centuries on wooden poles from the trees of the mountains in North Italy mostly oak brought down through the rivers. Because of this, while walking around the island of Venice one cannot stop thinking that Venice stands on a forest with the trees supporting the structure of all the buildings and walkways.

## The Venice Urban System



From its beginning, Venice had developed an urban system that was very different to other European cities. Based on the organic growth of individual cells/nucleus called *insulae* that is, small islands, which slowly enlarged to become larger *insulae* reducing the water spaces between them, the main concept of Venice is in fact in the relation between the land space and the water space.

More *insulae* together, mostly developed by religious orders, became what we know call sestiere (or neighbourhoods). Venice has six sestieri - that is, six neighbourhoods, which you will discover while analysing the city. These are: Santa Croce, Dorsoduro, San Polo, Cannareggio, San Marco, Castello. Each insula within its sestiere has a specific morphology, a recognizable urban configuration that is the result of medieval, renaissance, baroque, Napoleonic, Austrian, Italian, industrial, modern and more contemporary transformations from its initial period identified between the last centuries of the first millennium and the XIV century.

The urban elements of the city of Venice have unique names that are to be found only in Venice:

- Calli are the small streets between two sides of buildings. In Venice there are only two roads - these are: Via Garibaldi in the Castello neighbourhood and Via XXII Marzo in the San Marco neighbourhood; una strada: Strada Nuova in the Cannaregio neighbourhood.
- All other routes are *calli* (*larga stretta lunga o corta*), *ruga* (large street with shops on both sides) or *ramo* (which literally means branch and is a short street that sometimes ends in the canal).
- The *fondamenta* is a street along a canal; the *salizzata* is a large and more important street usually paved, the *riva* is a street along a canal and the lagoon. For example: *riva degli Schiavoni* in San Marco.
- There is only one square, which is, *Piazza San Marco*, the other large meeting places are called *Campo* or *Campielo* if it is smaller and *Corte* (courtyard). *Campo* means field and this name originates from the notion that these areas once were green fields.
- There are only three Canals – these are, *Canal Grande*, *Canale Di Cannareggio* and *Canale della Giudecca* - all the other canals are called *Rio*.
- *Rio tera' (Interrato)* is a canal which has been closed and transformed in calle.
- There are only four bridges which cross the Canal Grande. These are: *il Ponte della Ferrovia*, *il Ponte di Rialto* e *il Ponte dell' Accademia* and the most recent *il Ponte della Costituzione* which links *Piazzale Roma* (with a car park) with the *Ferrovia* (the railway station) designed by the Spanish architect Santiago Calatrava and opened in 2008.
- The *imbarcadero* is the landing stage/pier/jetty on *the fondamenta* where the *bateo* (in venetian dialect) or *vaporetto* (that means ferry) lands.



## Biennale Of Art and Architecture Giardini (Gardens) – A Brief Historical Overview

<http://www.labiennale.org/en/architecture/>



As one of the components of this course is exposing the students to current art and architecture ideas through the Venice Biennale of Architecture (and Art), below is a brief historical overview of the event.

The main location for the international event of the Biennale is located on the eastern part of the island of Venice named Giardini (Gardens). As is already well known, the Giardini in Venice hosts the Biennale of Arts and the Biennale of Architecture inside a series of international pavilions designed within a certain period by well-known international architects.

The opening of the first Venice national Biennale in 1895 was the result of an enthusiastic group of artists who used to exchange ideas at the Café Florian, one of the most celebrated cultural meeting points in the piazza San Marco at that time. It was from 1980 that the Biennale of Architecture had started with Paolo Portoghesi's exhibition: 'Architecture from the Past'. The choice of the location for the Biennale events would prove, in the timeframe of more than a century, to hold a fascinating quality of existing to defy time.

The Giardini is an area located on the eastern part of the island historically textured by orchards and gardens within early Christian churches and convents. From this original context, which is depicted in the renaissance printmaker Jacopo De Barberi's map made in the 1500s, a Napoleonic decree in 1807 changed its nature into a "*passaggiata pubblica con viali e giardini*" commissioning the urban design for the Public Gardens over to the Neoclassical architect Gian Antonio Selva.

As suggested in the book Giandomenico Romanelli's *Ottant'anni di architetture e allestimenti alla Biennale di Venezia*<sup>1</sup> (*Eighty years of architecture and installations at the Venice Biennale*), the decision to use the

Giardini area for a national art exhibition in 1887, would convert it into an official location for the first national Biennale in 1895. This had transformed the character of Selva's master plan from a space for mere pleasure activities with sporadic architectural constructions, such as a stable for storing carriages and horses, bar/café, pub and a bath house, into a space for dedicated cultural activities with substantial constructions.

In 1907, the international aspect of the Biennale began with the realization of the Belgian Pavilion. Subsequently, the German, British, French, Swedish and Russian pavilions were designed and realized before the advent of World War 1. In 1922 with the design of the Spanish pavilion, the Giardini re-started the construction of the other international pavilions, which include among others:

Joseph Hoffman 1934 Austria Pavilion

Zeev Rechter 1952 Israel Pavilion

Carlo Scarpa's 1954 Venezuela Pavilion

Carlo Scarpa 1952 Ticket Kiosk – Giardini Entrance

Alvar Aalto's 1955 Finland Pavilion

Sverre Fehn's 1962 Nordic Countries Pavilion

Franco Mancuso's 2004 Korea Pavilion

Philip Cox's 1988 Australia Pavilion now demolished and replaced by Denton Corker Marshall's new Australian Pavilion completed in May 2015 and opened for the current Biennale of Art. (See Marco Mulazzani, 2014, *Venice Biennale Pavilions*, Biennale di Venezia, Electa.)

#### **SEIDLER ALBUM: Individual and group work**

Start collecting selected sketches of your visit to the Biennale of Art at the Giardini...

Select a pavilion and draw both the container and the content...

#### **56<sup>th</sup> INTERNATIONAL BIENNALE OF ART EXHIBITION 2015**

<http://www.labiennale.org/en/art/exhibition/56/>



The 56th International Art Exhibition entitled *All the World's Futures*, curated by Okwui Enwezor and organized by la Biennale di Venezia chaired by Paolo Baratta, is open to the public from Saturday, May 9th to Sunday, November 22th, 2015 at the Giardini della Biennale and at the Arsenale.



Denton, Corker, Marshall, *New Australian Pavilion* (2015)

Adelaide Artist Fiona Hall, *Wrong Way Time* - Current Art Installation for the biennale of Art 2015

## Design Studio Submission Requirements

This design studio has been subdivided into 4 TASKS. (See daily schedule for the date of each submission). The first three TASKS will be evaluated as 60% of the total mark (20% each task) while Task 4 the design proposal and the reflective journal will be evaluated as 40% of the total mark.

TASK	PRESENT	Weight 100%
TASK 1 – Part 1 VENICE URBAN SYSTEM ANALYSIS	Wed 25 Nov	10%
TASK 1 - Part 2 PROJECT SITE ANALYSIS		10%
TASK 2 SEIDLER COMPONENT	Thu 26 Nov	20%
TASK 3 DRAFT PRELIMINARY/SCHEMATIC	Fri 27 Nov	Pass/Fail
TASK 3 PRELIMINARY SCHEMATIC	Tue 1 Dec	30%
TASK 4 DESIGN PROPOSAL	Fri 4 Dec	30%

All the work will be presented as a group work in:

- 1. SEIDLER ALBUM: A Reflective Journal influenced by the drawings and photographs of the Australian architect Harry Seidler**

This is your album that communicates through **Individual and group work** selected sketches, photos, journal articles etc your appreciation of Venice, your visit to the Biennale of Art at the Giardini and Arsenale, the stages of your research, your ongoing analysis, your critical interpretation of the sources collected for TASK 1 and TASK 2 and your design process for TASK 3 and TASK 4 + a reflective statement (500 words) related to your own learning experience in this interdisciplinary design studio

- 2. Hand and Computer Drawings to communicate your analysis tasks and project tasks.**

### TASK 1 – PART 1: HISTORICAL ANALYSIS OF THE VENICE URBAN SYSTEM

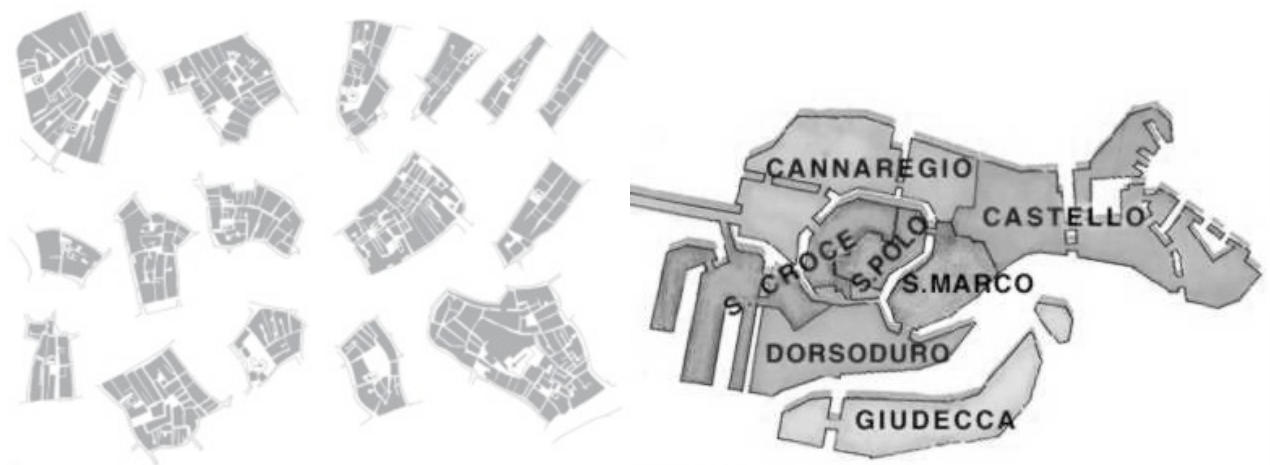
#### Appreciating the Place of Venice

*Morphological analysis of a typical insula of Venice 'centro storico' (historic centre of Venice)*

Study the urban morphology of an *insula* as part of your selected *sestiere*. Tracing the relation between solid and voids draw the figure ground of the interior and exterior spaces. Through research analysis and representation of one part of an insula to include the expertise of each discipline: the architectural volume and spatial ambiance, the intimate interior spaces of specific public or religious buildings, commercial and private habitation and their relationship with the constructed urban landscape of the *campo*.

**Below is the list with the selected insulae from the six sestieri (search also in Google):  
Each group will be assigned one Insula/Campo**

- 1. Sestiere Santa Croce:** Campo San Giacomo dell'Orio
- 2. Sestiere Dorsoduro:** Campo Santa Margherita or Campo San Barnaba
- 3. Sestiere San Polo:** Campo San Polo or Campo della Pescheria (in Rialto)
- 4. Sestiere Cannaregio:** Campo SS. Apostoli or Campo Madonna dell' Orto
- 5. Sestiere San Marco:** Campo San Samuele
- 6. Sestiere Castello:** Campo Santa Maria Formosa



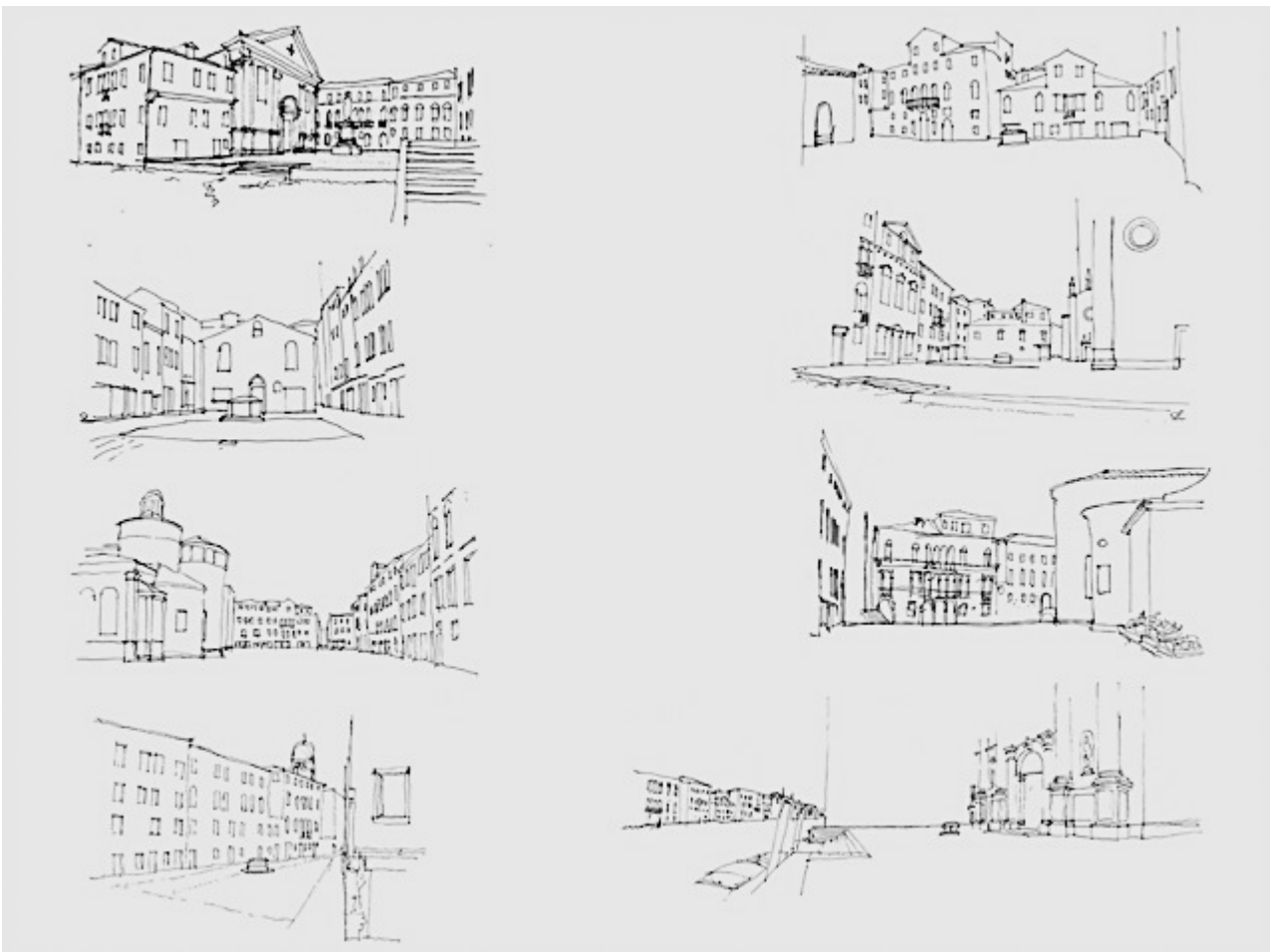
1.1 Locate at the scale 1:2000 (or as appropriate) the selected insula from your selected sestiere in relation to the larger context of the lagoon.

1.2 Research analysis and representation of one *insula* as part of your selected *sestiere* scale 1:1000/1:500 (or as appropriate).

to describe your selected *insula* through the following themes:

1. Grid System: figure ground/orientation of main buildings in the selected *insula* in relation to the water system of the lagoon and *canal/rio* and the pedestrian system of *the fondamenta/riva/calli* including the north/south orientation (through plans)
2. Threshold: analysing and representing the continuity/discontinuity and the edge conditions between the buildings in the selected *insula* analysing and representing the inside/outside relation of the selected building(s) with the open urban space (through plans and sections)
3. Materiality: architectural characteristics evident in the *insula* including specific materials / texture (colours if appropriate) shown through a sequence of between 6 and 9 small vignettes – (small perspective drawings) like a storyboard borrowing from filmmaking practice - describing your experience walking down the *insula*. (See examples below)

Also: see other examples uploaded on MOODLE from Franco Mancuso's book *Venezia e' una citta' – come e' stata costruita e come vive*. + Tiziano Scarpa's *Venice is a fish* for the experiential quality of the city. In particular, watch *Francesco's Venice: Complete BBC Series – DVD 2006* - by Francesco Da Mosto. Contemplate and answer the following question clearly: What lesson can we draw from the *insula*'s morphology and the way the open space and the built environment have survived for so many centuries in the historic centre?



## TASK 1 – PART 2 PROJECT SITE/CONTEXT ANALYSIS AND EVALUATION

*The project site/context analysis is a critical part of the design information that will be developed to influence this project. This information will become a continuous basis through which design decisions are tested and evaluated. Critical evaluation with conclusions why the analysis is relevant to this project.*

Produce by hand or computer drawings:

- a series of **small diagrams** exploring the environmental and physical context of the site, including but not limited to sun access and shadows
- 2 site section/elevations
- ground floor plan at the scale 1:200 of the project site/context

**Assessment criteria: Evidence and ability of exploring and analyzing the site and the context through notated graphic diagrams and drawings**

## TASK 2 - PART 1: VENICE AS A MODERN CITY. WALKING THROUGH VENICE WITH AN ARCHITECT'S EYE. A PRECEDENTS STUDY

*Research, analysis and representation of selected precedents. What can we draw from the analysis of the selected examples?*

*The discussion requires you to argue (compare and contrast) issues relevant to the site project/context not personal preferences. The intent is to stimulate a broad awareness of planning organization of architecture, landscape and interior spaces for specific activities connected to the urban project. Most importantly question how the selected precedents are useful for our site and for our brief. See below the selected precedents according to your Sestiere.*

- 1. Sestiere Santa Croce:** Cappai Mainardis, *Cittadella della Giustizia*, (Court of Justice)(2013); Francesco Cocco, *People Mover Infrastructure* (2010); Santiago Calatrava, *Ponte della Costituzione* (Constitution Bridge) (2008); Ugo Camerino, *Stazione Marittima passeggeri* (1999-2002)
- 2. Sestiere Dorsoduro:** Tadao Ando, *Punta Della Dogana* (Custom House) Zattere (2007-2009); Vittorio De Feo, *Santa Marta Church* (2006), Renzo Piano, *Fondazione Vedova alle Zattere* (2009)
- 3. Sestiere San Polo:** Aldo Aymonino, Aldo Rossi, Alvaro Siza, *Residenze a Campo di Marte*, Giudecca Island (2002-2009), Cino Zucchi Ex Junghans, Giudecca Island, (1997-2003)
- 4. Sestiere Cannaregio:** David Chipperfield, *San Michele island cemetery* (2007-current); Vittorio Gregotti, *Ex Saffa housing complex* (1985-2001)
- 5. Sestiere San Marco:** Pier Luigi Nervi, *Palazzo Nervi Scattolin*, *Cassa di Risparmio* (1970) <http://progettocultura.intesasanpaolo.com/it/visita/palazzi-storici/palazzo-nervi-scattolin> ; Tadao Ando, *Teatrino Grassi*, *Campo San Samuele*, (Grassi Theatre) (2013)
- 6. Sestiere Castello:** Alberto Cecchetto, *new CNR-ISMAR laboratories*, *Arsenale* (2008-2009); Francesco Magnani, *Torre di Porta Nuova*, *Arsenale* (2011); Carlo Scarpa (1963) + Mario Botta (2013) *Fondazione Querini Stampalia*.

Describe the selected projects' intention to create meaningful architecture, landscape and interior design as appropriate to the selected project through the following diagrammatic drawings:

1. *parti diagrams* to reduce the complexity into a simple and precise series of lines which represent the organizational idea or the sharp concept behind the project (main circulation / relation between solid and void / building in relation to the open space / geometry/ construction system/land and water relation (if appropriate) (NOT TO SCALE)
2. *critical analysis* of ground floor plan to trace the horizontal surfaces and investigating the relation between interior and exterior (entrance, movement, activity, open space) (SCALE as appropriate)
3. *critical analysis* of site/section to trace the vertical surfaces and investigating the relation between interior and exterior and how the light enters through the walls and the roof (SCALE as appropriate)

**Assessment criteria: Evidence and ability of investigating the selected precedent through graphic analysis/diagrams/plans/sections which discuss the precedent design's qualities and its relevance to the Project**

**TASK 2 – PART 2: BRIEF ANALYSYS** Project and Site to be confirmed with Professor Fontanari  
*Produce a series of written analysis/diagrams (also bubble diagrams), which discuss the area requirements for each activity included in the three main part of the project. How activities can be integrated, shared or separated according to a degree of privacy and/or open to public.*

**Assessment criteria: Evidence and ability of analyzing, critically evaluating the brief and proposing appropriate area requirements for the Interdisciplinary Project.**

### TASK 3: PRELIMINARY/SCHEMATIC DESIGN

**Aim:** to outline the planning organization/strategy of your preliminary proposal and its new configuration based on:

- a critical interpretation of your urban/morphological analysis and site analysis and understanding its relation to Venice as a city
- a critical interpretation of your analysis of selected precedents
- **Event/Program: defining an imaginative narrative**

What is the narrative for your urban configuration and the activities you want the users or visitors to experience?

What is the architectural, landscape and interior intent of your chosen program?

- **Site-Context/Architectural Volume/Exterior Spaces/Landscape:**

How does your architectural and landscape configuration of your project sit in its immediate context?

What is its relationship to the other natural and manmade elements, buildings and landscape in the context?

- **Movement/Circulation/Exterior-Interior Spaces**

How do you imagine users/visitors entering and exiting your project?

How does the circulation organise the new interior configuration in relation to the existing context?

**Assessment criteria: Evidence and ability of presenting a planning organization/ strategy to demonstrate how the three components of architecture, landscape and interior are integrated**

### TASK 4: DESIGN PROPOSAL

Your group presentation and studio discussion will focus on the following themes, in part revised or expanded from TASK 3: Preliminary/Schematic

- **Event/Program (revised or expanded)**
- **Site-Context/Architectural Volume/Exterior Spaces/Landscape (revised or expanded)**
- **Movement/Circulation/Interior Spaces (revised or expanded)**

(a) Drawings:

Key-plan at scale 1:1000 or 1:500

Site plan at scale 1:200 of your proposal

Site sections/elevations at scale 1:200

(b) Drawings - scale 1:50

Plan(s), Sections, Elevations

Detailed Sectional Perspective – scale 1:20 to communicate the relation between horizontal and vertical surfaces, natural light and human habitation

(c) Rendering

Six to nine small interior/exterior perspectives (vignettes) to communicate the architectural character of the design proposal inserted in its context

**Assessment Criteria: Evidence and ability of developing a design proposal that integrates the three components of architecture, interior architecture and landscape architecture.**

## **Administrative Matters**

The **Built Environment Protocols and UNSW Policies & Procedures** document supplements this course outline providing detail on academic policies and other administrative matters. It is your duty as a student to familiarise yourself with the expectations as not adhering to them will be considered as academic misconduct. Ignorance of the rules is not an acceptable defence.

The document can be found in your Moodle course as well as:

<http://www.be.unsw.edu.au/student-intranet/academic-policies>

It covers:

- Built Environment Student Attendance Requirements
- Units of Credit (UOC) and Student Workload
- Course and Teaching Evaluation and Improvement (CATEI)
- Academic Honesty and Plagiarism
- Late Submissions Penalties
- Special Consideration - Illness & Misadventure
- Extension of Deadlines
- Learning Support Services
- Occupational Health & Safety

## Travel Arrangements

Students must arrive in Venice on or before Thursday 19 November 2015 to participate to the ART BIENNALE visit at the Giardini and Arsenale on Friday and Saturday 20 and 21 November and be present for the formal beginning of the VENICE STUDIO:

10:00 am, Monday 23 November 2015 IUAV UNIVERSITY OF VENICE

The Venice Field Trip & Workshop end on the morning of Saturday 5 December 2014 following the final design jury, and celebration dinner on Friday 4 December 2015 (time and place to be advised). Students will be free to leave Venice on Saturday 5 December 2015.

Students are responsible for their own travel before 19 November and from 5 December 2015.

## Passports/Visa

To visit Italy, you must be in possession of

- (1) a passport which is valid for at least six months after the duration of intended stay;
- (2) a return or onward airline ticket;
- (3) a Schengen Visa to enter Europe for students from P.R. China, Indonesia & Vietnam etc.
- (4) in the case of international UNSW students, a visa to re-enter Australia.

You are strongly advised to make two photocopies of your Passport (with all Visa pages), leave one in a safe place in Sydney; carry the other overseas, separate from your Passport together with a set of Passport sized photographs (in case you have to replace your documentation while travelling).

Visa Applications for students from P.R. China, India, Vietnam etc. have been supported by the UNSW Risk Management Unit; the Dean FBE, Professor Alec Tzannes; the Architecture, Landscape and Interior Program; and Professor Dr Enrico Fontanari from IUAV University of Venice.

If you are an International student who is not an Australian citizen or permanent resident, you must ensure that your Australian Visa is valid for re-entry on your return to Sydney.

All students are advised to note the contact details and physical address of the Embassy/Consulates of their home country in Italy, and be aware of the procedures for the replacement of lost or stolen Passports.

## International Air Travel

Airline bookings are the responsibility of students, and therefore arrival times will vary. However, students are required to arrive in Venice **no later than Thursday, 19 November 2015**.

The departure date from Venice must be on, or after, 5 December 2015.

No other attendance is required in Sydney after the two weeks as part of the elective design studio.

## Accommodation

Students are responsible for their own accommodation in Venice.

Suggested websites below:

<http://www.venicetostay.com> 2 apartments for 4 people

Geraldine Tiozzo [info@venicetostay.com](mailto:info@venicetostay.com) ph. +61 335.66865611

<http://www.airbnb.com.au> apartments also for 6 or more people

<http://www.VeniceApartment.com> apartments also for 6 people

<http://www.ciliota.it> also individual rooms

## Personal study tour

Before and after the formal Seidler International Studio (Field Trip & Workshop, 19 November – 4 December) students can undertake their own personal study tour in Europe. This period of travel will NOT be supervised by UNSW academic staff. Students are advised to check information available on the DFAT website about risks for particular countries prior to making any travel plans in the region and to avoid travel to places where there are significant risks.



## **Travel Practicalities**

### **Climate data, Venice (45, 26 N, 12, 20 E)**

The field trip will take place in early winter, which is quite cold, foggy and humid.

Check the climatic data for late November/December

Average High: 11.5 degrees Celsius

Average Low: 4.2 degrees Celsius

Mean Monthly Rainfall: 87.3mm

Mean Precipitation Days, November: 7.7

### **Clothing & protective gear**

As low temperatures can be experienced in November, and Venice suffers from periodic flooding of the pedestrian network (*aqua alta*), students are required to take appropriate clothing/protective gear, including coats, parkas, gloves, scarves, folding umbrella. Venice is a walking city - sturdy, comfortable walking shoes and/or boots should be taken, with enough back up for when your shoes get wet.

### **Medical**

Students should advise supervising staff of any medical problems relevant to the field trip. Students who develop a long illness, and are able to travel, will be requested to fly home.

All participating students will be required to provide medical details on the Fieldwork Authorisation & Medical Questionnaire form, a copy of which will be kept by the Supervisor (and the FBE Program Support Unit) in case of emergency. Students should have basic first aid supplies for minor cuts, abrasions etc and seek advice from their doctor concerning appropriate medication for minor ailments, such as headaches, colds ..

Students who are not able to fully participate in the Venice Field Trip & Workshop due to illness but are well enough to travel, will be advised to return home as we are not able to provide care on a continuing basis.

### **Currency**

The Euro (EUR) is the basic unit of Italian currency. Due to many factors on the world financial scene, the exchange rate has fluctuated in recent months, and can be expected to fluctuate during the Venice/Europe trip. Check [www.xe.com](http://www.xe.com) for exchange rates, updated by the minute.

### **Expenses**

Students should ensure that while in Italy they have access to adequate money to pay for accommodation, food, local travel and other necessary incidentals.

Credit cards can be used for ATM withdrawals, purchases at major stores, accommodation in major hotels etc. – check with your Bank to make sure your ATM card can be used overseas.

You are strongly advised to notify your Bank of your travel plans and closely monitor your credit card statements during your travels, and on your return.

All individual costs for the field project are the responsibility of students. The University is not in a position to be able to pay for expenses of students who do not make appropriate arrangements to finance their own travel and other costs.

Students will be required to pay for entry to cultural institutions, and contribute AUD50.00 towards the cost of the final celebration dinner, hosted by UNSW, on Friday 4 December.

### **Public transport, Venice**

Venice is a walking city. Public transport, by *vaporetti* is expensive – a weekly Travel Card is the most reasonable option.

### **Insurance**

As participants in an approved UNSW International Field Trip, students will be covered by the University's insurance plan. For further details of the UNSW travel insurance policy, see 'Student FAQ sheet' on the web site – note that there are important limitations on the coverage that the UNSW policy provides.

If you require assistance from the UNSW insurer anywhere during your travels, phone ACE Assistance: + 61 2 8907 5995 website: [www.aceassistance.com](http://www.aceassistance.com)

Private travel insurance, in addition to the UNSW coverage, is recommended.

## SEIDLER INTERNATIONAL STUDIO DAILY SCHEDULE

Day	Date	Event / Lecture	Studio 9am-7pm	Work on
1	Friday 20 November	<b>Biennale Giardini</b> Meeting at 10am Giardini Entrance	BIENNALE OF ART	Individual work
2	Saturday 21 November	<b>Biennale Arsenale</b>	BIENNALE OF ART	Individual work
3	Sunday 22 November	Venice - Giudecca	Meeting at 10am in San Giorgio Maggiore – Visit San Giorgio Tower	Individual work and sketches
4	Monday 23 November	Introduction IUAV Lecture 10am Prof Enrico Fontanari	SITE VISIT	Venice Urban System Site analysis
5	Tuesday 24 November	Lecture	Group work	Toward Task 1
6	Wednesday 25 November	Lecture Invited guest	PRESENT TASK 1 - part 1 and part 2 (20%)	Toward Task 2
7	Thursday 26 November	Lecture Invited guest	PRESENT TASK 2 (20%)	Toward Task 3
8	Friday 27 November		PRESENT DRAFT TASK 3	finalising Task 3
9	Saturday 28 November	Carlo Scarpa work Venice		Individual work sketches
10	Sunday 29 November	Independent visits		Individual work sketches
11	Monday 30 November		Revisions	Finalising task 3
12	Tuesday 1 December		<b>PRESENT TASK 3 (30%)</b>	Toward task 4
13	Wednesday 2 December		Revisions	<b>Finalising task 4</b>
14	Thursday 3 December		Revisions	Finalising task 4
15	Friday 4 December		<b>PRESENT TASK 4 (30%)</b> <b>Final Presentation</b> <b>Design Proposal</b>	<b>Dinner and</b> <b>Celebrations</b>

## Useful Information

Venice Biennale <http://www.labiennale.org/en/Home.html>

Venice City Pass (museums/ churches + public transport packages) <http://www.veneziaunica.it/en/e-commerce/services>

Public transport water bus service from venice airport - venice <http://www.alilaguna.it/en>

Venice vaporetto timetables and ticket passes <http://www.actv.it/en/movinginvenice/movinginvenice>

## References:

**Renata Codello, 2014, *Architetture Contemporanee a Venezia*, Fondazione di Venezia, Marsilio. (Moodle)**

Giulia Foscari, 2014, *Elements of Venice*, foreward by Rem Koolhaas, Lars Muller Publishers.

Franco Mancuso, 2009, *Venezia è una città – come è stata costruita e come vive*, Corte del Fontego, Venice.

Marco Mulazzani, 2014, Venice Biennale Pavilions, Biennale di Venezia, Electa.

## Suggested Reading:

Benevolo, L., D'Agostino, R. & Toniolo, M. 2007, *Quale Venezia. Trasformazioni Urbane 1995-2005*, Marsilio, Venice.

Concina, E. 1998, *A History of Venetian Architecture*, Cambridge University Press, Cambridge.

Goy, R.J. 1989, *Venetian Vernacular Architecture: traditional housing in the Venetian lagoon*, Cambridge University Press, Cambridge.

Goy, R.J. 1997, *Venice: the city and its architecture*, Phaidon, London.

Gygax, F. 2007, 'The morphological basis of urban design: experiments in Giudecca, Venice,' *Urban Morphology*, vol.11 no.2, pp.111-125.

Howard, D. 1975, *Jacopo Sansovino: architecture and patronage in Renaissance Venice*, Yale University Press, New Haven.

Howard, D. & Quill, S. 2002, *The Architectural History of Venice*, rev. ed., Yale University Press, New Haven.

Hunt, J.D. 2009, *The Venetian City Garden: place, typology, and perception*, Birkhäuser, Basel.

Maretto, P. 1978, *L'Edilizia Gotica Veneziana*, Istituto Poligrafico Dello Stato, Rome.

Romanelli, G. 1977, *Venezia Ottocento. Materiali per una Storia architettonico e urbanistica della città nel XIX secolo*, Officina, Rome.

Romanelli, G. 1997, *Venice: art & architecture*, 2 vols, Könemann, Cologne.

Rossetto, T. 2009, *La laguna di Venezia: idea e immagine : materiali per una geografia culturale*, Cafoscarina, Venice.

Scarpa, T. 2008, *Venice is a Fish: a sensual guide*, trans. by S. Whiteside, Gotham Books, New York.

Schulz, J. 1978, 'Jacopo de Barberi's view of Venice: map-making, city views, and moralized geography before the year 1500,' *Art Bulletin*, vol.60 no.3, pp.425-474.

Seidler, Harry, 2003, *The Grand Tour, travelling the World with an Architect's Eye*. Taschen

Tafari, M. 1989, *Venice and the Renaissance*, MIT Press, Cambridge, Mass.

## Maps:

1500 Jacopo De Barberi

1800 Austrian Fonzac

1900 Italian

2010 Recent Master Plan – Venice PRG (Piano Regolatore Generale)

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<sup>1</sup> Giandomenico Romanelli, *Ottant'anni di Architetture e Allestimenti alla Biennale di Venezia*, Venezia, 1976 in La Biennale di Venezia, annuario 1975.