

STUDY TOUR VENICE, BIENNALE 2012

PROGRAM

FRIDAY SEPTEMBER 28:

09:30: MEETINGPOINT: GIARDINI ENTRANCE TO THE BIENNALE (45°25'43.61"N, 12°21'23.30"E) VAPORETTO STOP: *Giardini* www.labiennale.org/en/architecture Opening hours: 10:00-18:00. Every ticket entitles its possessors to visit all venues. GUIDED TOUR BY JAN CHRISTIANSEN THROUGH SELECTED PARTS OF THE EXHIBITION

14:00: MEETINGPOINT: ARSENALE ENTRANCE TO THE BIENNALE (45°25'59.45"N, 12°21'06.01"E) VAPORETTO STOP: *Arsenale* GUIDED TOUR CONTINUES

SATURDAY SEPTEMBER 29:

10:00: MEETINGPOINT: VAPORETTO STOP: SACCA FISOLA (45°25'44.18"N, 12°18'56.03"E) GUIDED TOUR BY JAN CHRISTIANSEN TO SEE NEW HOUSING AT GUIDECCA **URBAN DESIGN & BUILDINGS** (45°25'28.30"N, 12°19'33.91"E) *Guidecca*

15:00: MEETINGPOINT: NEGOZIO OLIVETTI (45°26'02.98"N, 12°20'14.97"E) *Piazza San Marco 101, Procuratie Vecchie* www.negoziolivetti.it **FONDAZIONE QUERINI STAMPALIA** (45°26'11.36"N, 12°20'27.22"E) *Santa Santa Maria Formosa* www.querinistampalia.it

20:30: MEETINGPOINT: CAMPO SANTA MARGHERITA (45°26' 2.90"N, 12°19'25.13"E) VAPORETTO STOP: *S. Basilio* OR *Ca' Rezzonico*

SUNDAY SEPTEMBER 30:

YOU CAN EXPLORE VENICE, VISIT THE BIENNALE AGAIN OR GO TO VERONA TO SEE WORKS BY. C. SCARPA: **CASTELVECCHIO MUSEUM** (45°26'22.47"N, 10°59'17.18"E) *Corso Castelvecchio, 2* www.comune.verona.it/Castelvecchio/cvsito/english/index1.htm & **BANCA POPOLARE DI VERONA**, PIAZZA NOGARA. TRAINS RUNS OFTEN BETWEEN VENEZIA & VERONA & THE RIDE IS ONLY APPROXMIATELY BOUT 1 HOUR & 20 MINUTES.

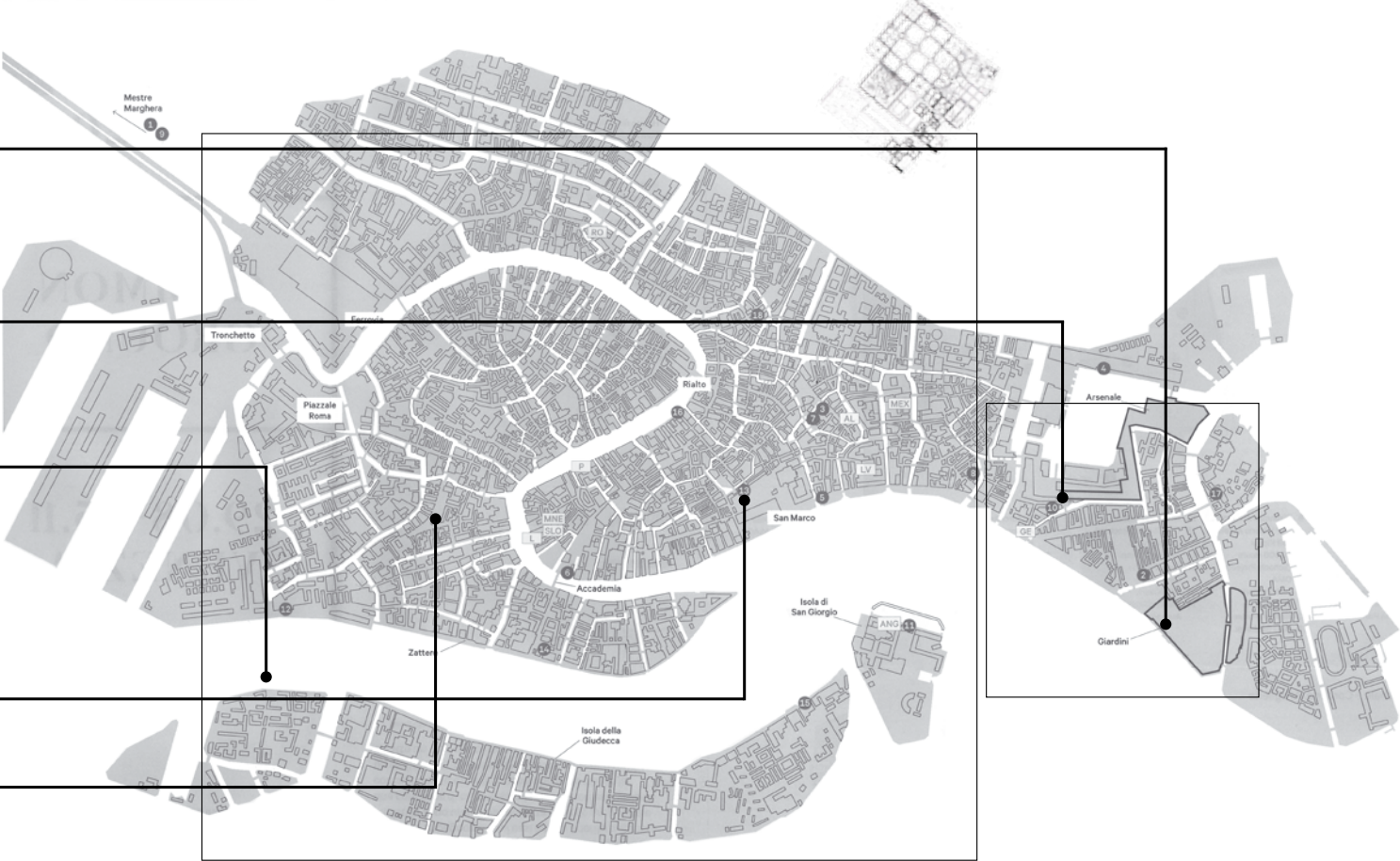
FIRST YEAR:

- 01: ASGER
- 02: EMIL M.
- 03: JOACHIM
- 04: JULIE
- 05: JULIUS
- 06: KATRINE
- 07: MAD5
- 08: MARCUS
- 09: SILKE
- 10: THIT
- 11: TIM
- 12: COUNG

SECOND YEAR:

- 13: ANDREAS
- 14: BEINTA
- 15: CHRISTINA
- 16: DANIEL
- 17. EVA
- 18: HELGA
- 19: IDA
- 20: INA
- 21: JESPER
- 22: KRISTINIE
- 23: KATRINE
- 24: NANNA
- 25: REGINE

Partecipazioni nazionali / Participating countries, Eventi collaterali / Collateral events



0 1 km 2 km

The map used in the compendium is taken from brochure on the Architecture Biennale 2012. Numbers on the map refer to Collateral Events and letters to Participating Countries.

- 26: ROSITA
- 27: RUBEN
- 28: SIMON
- 29: THEA

THIRD YEAR:

- 30: ANDERS

CANDIDATE PROGRAM:

- 31: ALEXIS
- 32: BART
- 33: BORYS
- 34: FEDERICO
- 35: GEMMA
- 36: GIACOMO
- 37: IOANA
- 38: MILDA
- 39: MARTINA
- 40: XIAOJUN
- 41: CHOI
- 42: HANNA
- 43: KRISTI
- 44: TASMAN

TEACHERS:

- 45: ANETTE DYRING NAALUND
- 46: ANNE METTE FRANDSEN
- 47: FINN SELMER
- 48: JAN CHRISTIANSEN
- 49: KATRINE LOTZ
- 50: TROELS RUGBJERG (+45 2279 0283)



THE BIENNALE PAVILIONS GIARDINI DI CASTELLO

The gardens of the Biennale, the International Art Exhibition first held in 1895, are the site of several pavilions built in various periods by the exhibiting countries. A number of these are of remarkable architectural interest, by important architects such as Hoffmann, Rietveld, Aalto, Scarpa and Stirling. Thus we have an interesting and varied group of buildings designed for the same purpose. It must be pointed out that the Biennale pavilions are an isolated group of buildings almost wholly unconnected to the urban context of Venice. In Louis Kahn's project for the Conference Building and the new Italian pavilion, presented in 1969 in Venice, for the first time the architecture of the Biennale was conceived as part of the city and its lagoon. The pavilions of Austria, Finland, Scandinavia, the Netherlands and Venezuela are illustrated as arguably the most significant from an architectural point of view. To these others can be added those that have been built since the war for the following countries: **Israel**, by Richter (1952); **Switzerland**, by B. Giacometti (1952); **Japan**, by Y. Takamasa (1956); **Canada**, by Belgioso, Peressuti and Rogers (1958); **Scandinavia**, by S. Fehn (1962); **Brazil**, by N. Marchesini (1964), and **Australia**, a fine prefabricated pavilion by Philip Cox (1988).

Works by Carlo Scarpa, 1948-68. Carlo Scarpa's collaboration with the Biennale from 1948 onwards was almost continuous, both in the design of oneman shows (especially the 1948 Klee exhibition) and in the alterations made from time to time in the Italian Pavilion and elsewhere. All that survives of the 1952 alterations are the **Ticket Office** with railings and **Courtyard** inside the Italian Pavilion, covered with a curvilinear roof resting on steel spheres at the top of cement pillars. The enclosure for the **Entrance**, formed by concrete panels surrounds the round-shaped Ticket Office, above which is a suspended lenticular cantilever roof. This elegant small building almost seems to float transparently. Built by Scarpa in the gardens, the **Venezuelan Pavilion** consists of two parallelepipeds with

12/13

3

staggered heights and linked by a cantilever roof. Daylighting is provided in the upper section by slits in the ceiling. The side patio is partially covered and decorated with a fountain, while the enclosing wall opens up towards the lagoon. In this work the legacy of Wright is superseded by the great inventiveness in each single element, still legible despite clumsy subsequent renovations.

Austria, J. Hoffmann, 1934. Built in 1934 this is one of the last works by Joseph Hoffmann, the master of the Viennese *Sezession* (1870-1956): its unobtrusive elegance is typical of Hoffmann. It exemplifies three very different, almost contradictory aspects: the *Sezession* style of the typically corrugated surfaces, contrasting with the glazed opening above; the classical aspect in the symmetrical plan, the square doorway and the elegant arches of the entrance hall; and the rationalist aspect in the straightforward plan, the spatial purity of the interiors and the rectangular form facing the canal.

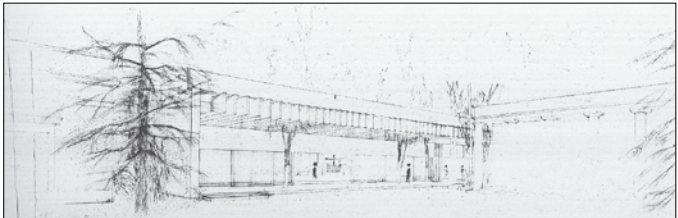
The Netherlands, G. Rietveld, 1954. This pavilion was built by Gerrit Thomas Rietveld, the architect of the De Stijl Movement, in 1954. This building lacks the formal neo-plastic freedom of his famous Utrecht Villa, but is designed according to a rigorous geometrical logic, based on the cube: 16x16 m in plan, 16x8 the façade, etc. The geometrical rigour is re-deemed by the 'turbine' plan, with the side parts on varying levels which gives a dynamic quality to the structure. The central area, lower than the rest, allows indirect lighting which, for an exhibition pavilion, is very functional.

Finland, A. Aalto, 1956. Pavilion designed by Alvar Aalto, prefabricated in Finland and assembled in Venice in 1956. A timber structure easily dismantled because it was intended for one exhibition only, the building is in the form of a trapeze. The walls of vertical panels are sustained by three triangular struts with apex downwards. The roof and the lighting are ingenious: a double screened skylight gives light to the side walls leaving the central area of the pavilion in the half light. Although designed as a temporary structure, the building technique and details (e.g., door handles) reflect architecture of the highest standard.

The Scandinavian Pavilion, Sverre Fehn, 1958. The work of the Norwegian architect Sverre Fehn, this pavilion is 'astonishingly simple': a huge space of 400 sq. m., open on two sides, and incorporating a group of trees. The fibreglass roof is supported by cement sheets superimposed at right angles, providing excellent daylighting - an ideal solution for a summer pavilion.

The Book Pavilion, James Stirling, 1991. Built in 1991, this was one of the last works by James Stirling, a leading figure in contemporary European architecture. The pavilion was designed to replace a small wooden construction with the same function designed by Carlo Scarpa in the 1950 but then destroyed by fire in the early 1980s. The new building is very discreet: long, light and narrow (200 sq. m.), it fits in perfectly with the tree-lined avenue leading to the main pavilion. The overhanging copper roof, creates an external itinerary past the windows; the rest of the building is mainly made of wood and glass. Wittily describing the pavilion as a 'bookship', Stirling generously offered this refined homage to Venice and the Biennale free of charge.

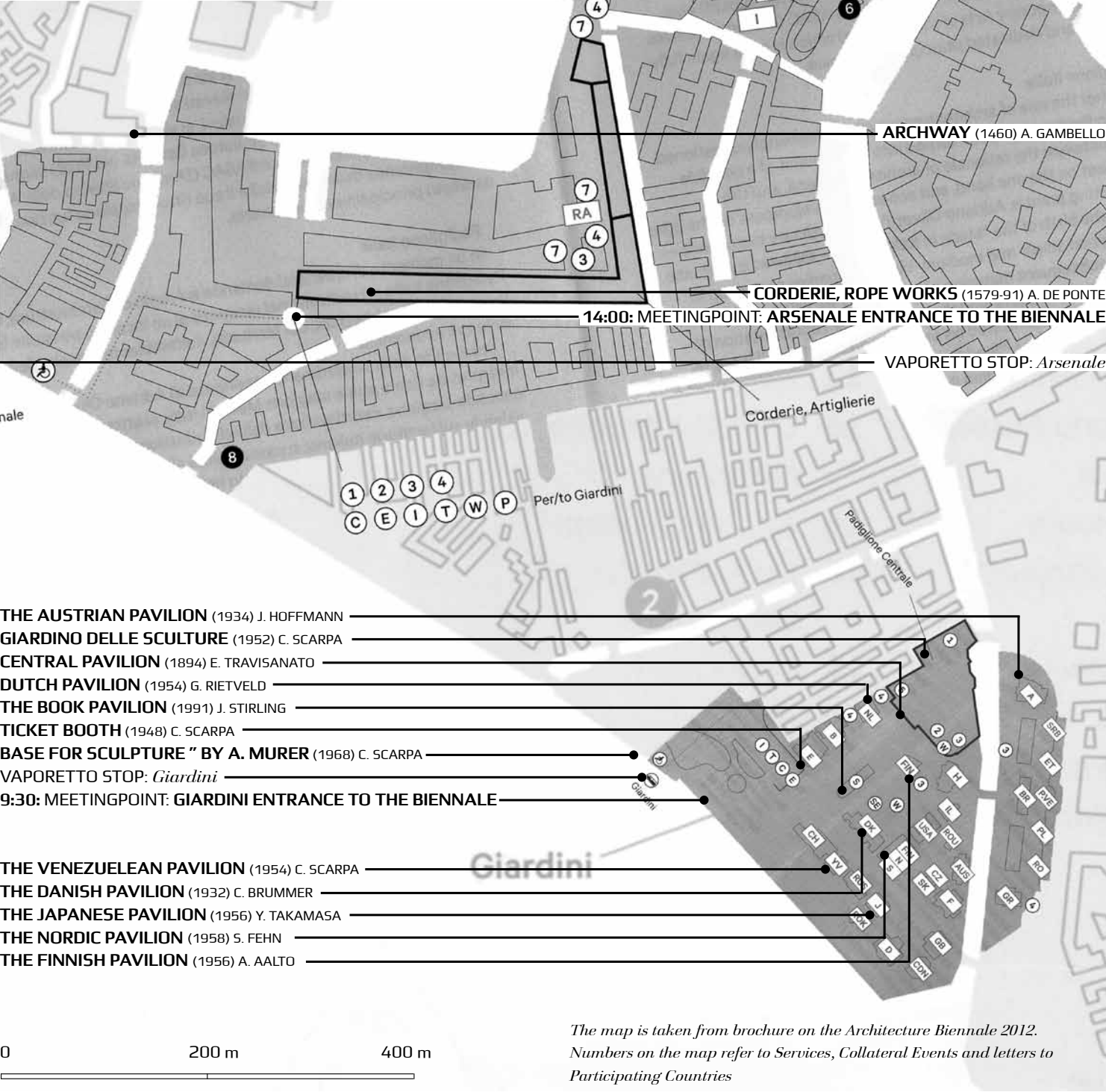
(From: SALVADORI, A. (1995): *Venice*. Venezia: Canal & Stamperia Editrice)



THE NORDIC PAVILLION GIARDINI (1962) SVERRE FEHN

The lot designated for the pavilion for the works of art of Finland, Norway and Sweden was next to the main entrance of the Gardens of the Biennale in Venice, between the American and Danish Pavilions, and next to a sharp rise in the terrain. Fehn resolved the problem of integrating works of art from three different countries in a radical way, that is, by evoking a Nordic

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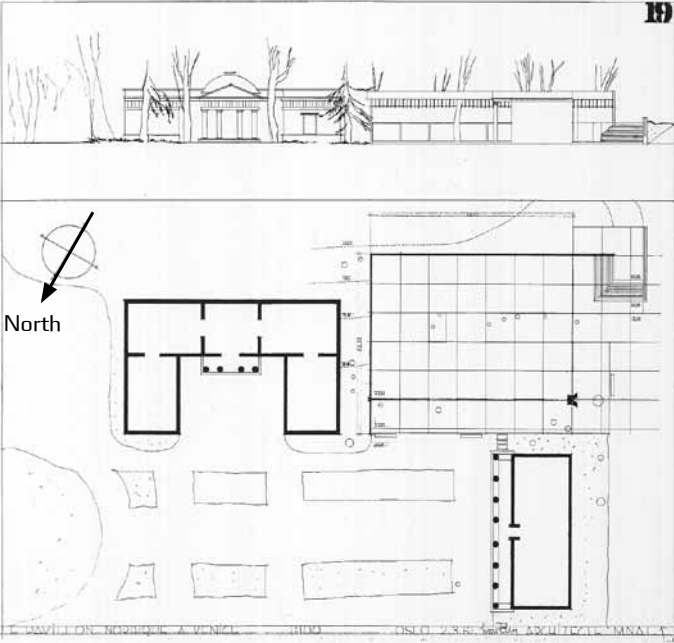


light that permeates a homogenous space. The concept is embodied in the special solution for the roof, based on a grid of squares (3.66 square meters each) on a ceiling surface of 446 square meters, above a space that is completely free of vertical structural elements. The ceiling structure is composed of two layers of parallel beams set at right angles to each other. The exposed concrete beams are six centimeters wide, one meter high, and 523 millimeters apart. The main beams extend from one end of the space to the other, and are supported by a wall on the north side and by massive concrete double beams measuring 2.1 meters in height on the south side. The tightly knit network of the secondary grid is supported by the principal one, and due to its height and the narrow interstices, it prevents sunlight from directly penetrating the space—even during the solstice, when sunlight hits the earth at an angle of sixty-four degrees. This insures a shadowless, homogeneous illumination of the works exhibited.

In order to maintain the simplicity of the roof structure, sheets of

fiberglass were placed over the beams of the top grid, preventing rain, which is collected along the edges, from entering. The interior of the pavilion lacks vertical structures. The only column is located on the exterior, at the point where the two glass walls of the pavilion meet. This powerful, sturdy structural element supports the double beams on the south side, bifurcating at forty five degrees near a preexisting tree, and thus simulating a kind of petrified nature.

The exhibition floor is closed off on only two of its four sides; on the north a wall abuts a small adjacent hill, and on the east a second wall marks a separation from the American Pavilion. The other two sides are completely open, with large sliding glass panels that allow nature to become part of the exhibition space. Inside the pavilion, three preexisting trees were preserved, penetrating and interrupting the ceiling structure. These trees, concrete manifestations of the living presence of nature, are in dialogue with the works of art; this is a tribute—fundamental to Nordic

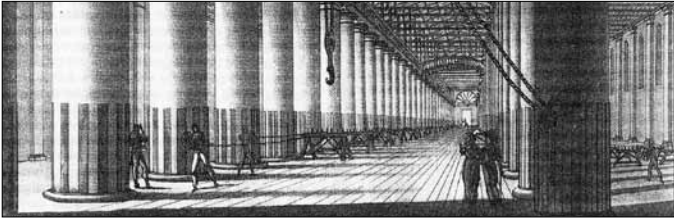


Facade & Siteplan also showing the Danish & the American Pavilions

aesthetics—to human creativity’s debt to nature.

A storage space was created below the outside staircase, located on the eastern side and leading to a terrace designed to accommodate outdoor exhibitions.

(From: NORBERG-SCHULZ, C. & POSTIGLIONE, G. (1997): *Sverre Fehn*. New York: Monacelli)



THE ARSENALE

“Since 1999, the Biennale has been particularly attentive to all the restoration works designed for the Arsenale, a complex urban estate of high historical importance, in order to plan a new functional exhibition arrangement in the areas conceded by the Demanio Militare.

50.000 square metres (25.000 of which of indoor space) of the South-East area of the Arsenale have become the stable site of the Biennale activities, with exhibition spaces such as: *Corderie, Artiglierie, Gaggiandre, Tese Cinquecentesche, Tese delle Vergini*.

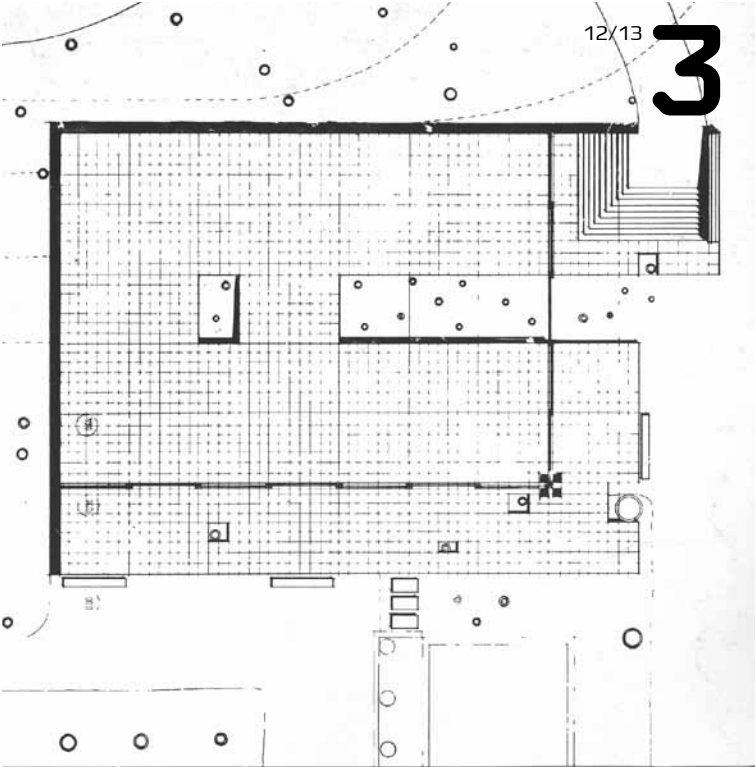
Live performances have taken place at the *Teatro alle Tese* and at the *Teatro Piccolo Arsenale*.

These buildings were properly renewed, restoring shingles, plants and floorings, providing up-to-date and equipped services for visitors: ticket-offices, bookshops, catering services, control rooms.

The new *Padiglione Italia*, destined to the exhibitions promoted by *The Ministry for Cultural Affairs*, overlooks the Gaggiandre and the 16th century Tese on one side, and the Giardino delle Vergini on the other. It hosts Italian artists *in a significantly enlarged and requalified structure* (in 2009 the exhibition space was extended from 800 to 1800 square metres).

At the same time a new reorganisation plan to access this area has been defined, specifically by realising a new entrance from the *Ponte dei Pensieri*, which links the Giardino delle Vergini to the Castello neighbourhood. This bridge is in fact a completely new access to the Arsenale, making the Giardini-Arsenale being perceived as a new unity.

Its entire surface (6000 square metres) having been used for the first time in 2008, on the occasion of the 11th International Architecture



Plan

Exhibition, nowadays the *Giardino delle Vergini* also hosts a landscape installation by Gustafson Porter - Gustafson Guthrie Nichol firms.

Historical Hints

The Arsenale is the largest pre-industrial production centre of the world. Its surface occupied forty-six hectares, and it would host up to 2000 workers a day in full swing. It is an important place for Venice, not only because the Serenissima fleet was built there, but also because these shipyards, depots and workshops were the symbol of the military, economical and political power Venice had back in time. Its first unit dates back to the beginning of the 13th century, and was developed on the Darsena Vecchia sides. At the beginning of the 14th century the first extension was realised, by buiding the Darsena Nuova and, in the following century, the Arsenale underwent other transfromations due to the impelling naval and military needs of the Serenissima. As time went by, the Arsenale kept losing its military importance, becoming a more commerce-related site. Between 1876 and 1909, the last significant extension intervention was made, that is the realisation of the new structures between of the Darsena Nuova and Nuovissima.

Corderie. Extending on the southern side of the Arsenale, built in 1303 and then rebuilt between 1576 and 1585 after the designs of Antonio da Ponte, they were originally destined to the production of hawsers and naval ropes. The building, fully covered by wooden trusses, measures 316 metres in length, 21 in width and 9,70 in heighth. It presents a three-aisle structure, each one propping up wooden trusses, approximately at a seven metre heighth. The exhibition spaces cover a 6400 square metres surface.

Artiglierie and Isolotto. Made up of a one floor building dating back to 1560, the Artiglierie occupy a 3.300 square metres area. They originally hosted the Arsenale workshops. Next to this site, there is a former warehouse (the Isolotto) that covers 900 square metres.

Gaggiandre, Tese, Giardino delle Vergini. The Gaggiandre, two magnificent shipyards built between 1568 and 1573 after some designs attributed to Jacopo Sansovino, overlook a large internal dock. Beyond the Tese, partly realised in the 16th century, is the Giardino delle Vergini, a fascinating green area.

The *Biennale di Venezia* first employed the Arsenale, specifically the Corderie area, in 1980, in occasion of the 1st International Architecture Exhibition curated by Paolo Portoghesi, who set up the *Strada Novissima* at the Corderie of the Arsenale. In the following years, the same spaces were used in other Art Exhibition for the Aperto section, devoted to the promotion of young artists.

(From: <http://www.labiennale.org/en/architecture/venues/arsenale.html?back=true>)

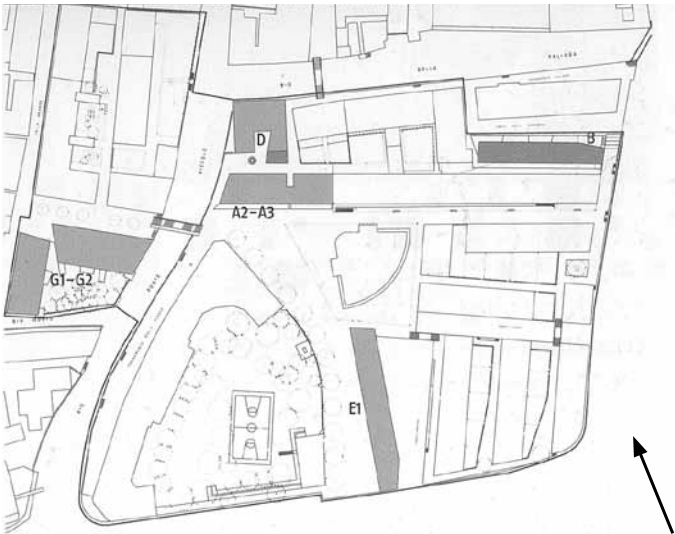
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URBAN DESIGN & BUILDINGS *GUIDECCA* (1996-2003) CINO ZUCCHI

The urban layout of the project recognizes in the Giudecca island the presence of two heterogeneous scales: the one of the dense fabric on the North side of the island, and the more sparse one of the industrial precincts overlooking the Laguna. The project acts a sort of “microsurgery” in the former industrial area, alternating deep transformations (by refurbishment or new construction) to slight modifications of the existing buildings and open spaces. The ex-Junghans precinct is thus opened up to the city, donating to it a new outlook on the extraordinary Laguna landscape, with a long square which overlooks the garden of the existing school and a new canal which crosses the south residential fabric. The project tries to establish a contemporary relationship with tradition and the uniqueness of Venice’s urban landscape. If the complexity and the historical stratification of the city are often deformed by the pink lenses of its tourist image, the resistance to architectural Kitsch has to find sophisticated strategies, which force us to look with new eyes to the problems of modernity versus permanence.

(From: www.zucchiarchitetti.com/eng/zucchiarchitetti/progetti/pianiurbanistici/venezia/schedatesto.html)

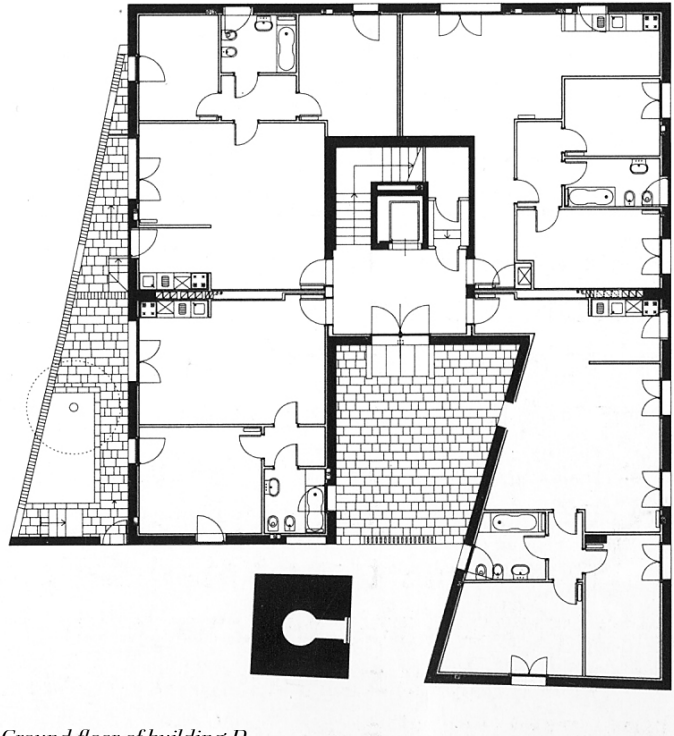


Plan marking Cino Zucchi’s buildings: A2-A3, B, D, E1, G1-G2 North

Some 470 flats and 300 student dwellings are being built on a 32,000 m2 former industrial site on the island of Giudecca. House D, containing 16 flats, is situated at the junction between two canals on the northern edge of the site. In its proportions and use of materials, this compact, four-storey volume is reminiscent of a small Venetian palazzo. The graphic effect of the facade is based on the use of three different window forms: broad French windows to the living rooms; narrow ones to the bedrooms; and square openings to the kitchens and bathrooms. The irregular arrangement of the windows reflects the different layouts of the dwellings. The openings have traditional stone surrounds, but with different proportions that accentuate the various depths of the reveals. The small square windows are flush with the facade; the French windows are set flush with the internal face of the walls. The plinth zone of the building is clad to various heights with stone slabs. The graphic character of the facade is rounded off by a stone band at the top of the upstand walls that mask the flat-pitched roof on the sides facing the canals. Cut into the volume of the building is a trapezoidal courtyard, the white rendered walls of which

are contrasted with the grey canal facades. The entrance and staircase are reached from the courtyard. The double-skin external brick walls consist of a load-bearing outer layer and an inner skin of cored bricks.

(From: *Detail* 2002 1/2, s. 87)



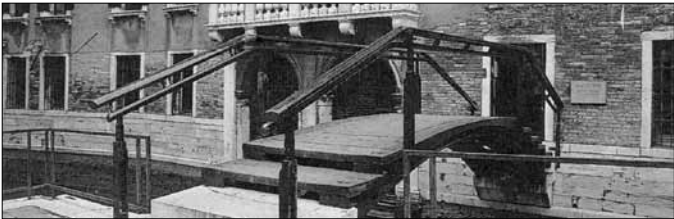
Ground floor of building D



NEGOZIO OLIVETTI PIAZZA SAN MARCO 101, PROCURATIE VECCHIE (1957-8) CARLO SCARPA

Carlo Scarpa was commissioned to renovate the showroom in Saint Mark’s Square after he was announced as the winner, in 1956, together with Ludovico Quaroni, of the Olivetti Prize for architecture. His nomination for the prize was hotly supported by the critic Bruno Zevi with a view to enhancing the architecture of Frank Lloyd Wright. The site poses a number of thorny problems: a long and narrow space, poorly lit, but in an intriguing corner location. The space is fairly tall - about four meters - and does not lend itself to a second story; Scarpa therefore designed a remarkable marble staircase and two low balconies that do not interfere with the perception of the room as a whole. This perception is integral to the gradual modulation of the lighted space, with large windows opening onto the square through the portico. The space can always be seen and perceived in its entirety; the mezzanine floor is illuminated by mandorla-shaped openings, as if they were eyes looking out over the square. The entrance, at the side, almost seems to preannounce the asymmetry of the interior arrangement of space. The little entrance-hall is dominated by a gilded nude, by Alberto Viani, reflected in the water in a basin made of black Belgian marble, slightly raised from the floor. Further along, the stairway made of suspended slabs of marble amounts to a neoplastic deconstruction of Michelangelo’s stairway in the Laurentian Library; Scarpa broke up the prismatic space with an informal cascade of steps that seem to race downward. The stairway itself, made of “Aurisina” marble, leads to the mezzanine which, through the balcony, links and distinguishes the various spatial aspects on the interior of the store. The overall artificial lighting is done with vertical bands of glazed glass that contain fluorescent lamps, while local lighting is done with small ebony lamps that run on long stainless steel rods.

(From: LOS, S. (1995): *Carlo Scarpa*. Verona: Arsenale Editrice)

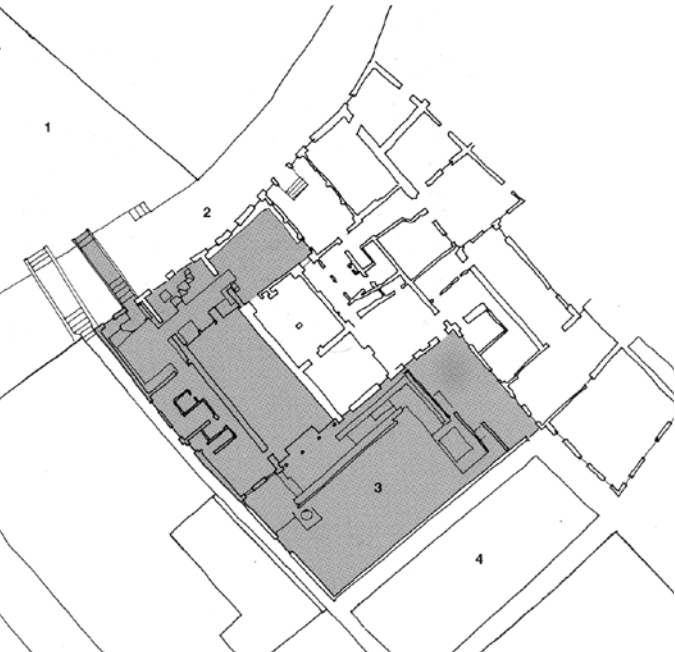


FONDAZIONE QUERINI STAMPALIA. REMODELLING OF THE GROUND FLOOR AND THE GARDEN *CAMPO SANTA MARIA FORMOSA* (1961-3) CARLO SCARPA

Giuseppe Mazzariol, a friend of Carlo Scarpa’s and his colleague at the Istituto Universitario di Architettura of Venice (where he taught Architectural History), was the director of the Querini Stampalia Foundation during the early Sixties. When it was decided that restoration work should be done, Mazzariol assigned the project of remodelling the ground floor to Scarpa. The ground floor had been put entirely out of commission by periodic flooding; Scarpa was also commissioned to renovate the courtyard of a sixteenth-century palazzo, which contained the library and galleries. A renovation done in the nineteenth century had completely distorted the original spatial structure of the building, and it was now necessary to restore that spatial structure to the building with a kind of critical project. As in many other cases, Scarpa’s work proved particularly respectful of the setting - both cultural and physical - in which he was operating. Instead of viewing the water as a problem, he chose to consider it as a resource, an opportunity, a source of inspiration. Rather than keeping the water from entering the building, Scarpa worked chiefly to allow it to flow easily out, and to make the building usable even during high water, by raising the floors affected by its presence as needed. The selection of appropriate materials reduced to an absolute minimum the problems caused by flooding. The water penetrates through a gate, where the main hall overlooks the canal, then runs along in a continuous stone channel - located along the walls, beginning in the entrance hall - without interfering with ease of circulation in the building. The walkway is thus transformed into a catwalk, and what was originally viewed as an obstacle becomes the theme of the project. One reaches the entrance, set askew from the axis of the main facade, by means of a bridge from the “campiello,” or little square, near Santa Maria Formosa. The bridge too is an interesting piece of design: Scarpa makes it combine aspects of Japanism and pure Venetian style. The bridge’s structure is made up of a steel centering that describes taut arch, and rests upon two blocks of “pietra d’Istria,” or Istrian stone, fastened to the foundations of the “campiello” and to the entrance to the palazzo. The centering is composed of two arches made of curved metal plate, separated by solid iron with a square cross section, joined at the central point. The supports of the railing, made with iron plates, welded and screwed together, bear a teak handrail that is reminiscent of naval architecture; the handrail is held up by round bars welded to an iron tube. To the left of the bridge, two identical gates dose off the arches of the portico that gives onto the canal. Each gate structure is articulated into two parts, the upper part being formed of solid round bars made of muntz metal, arranged vertically and set in iron housings; the lower part is made of iron structural shapes in varying thicknesses, arranged so as to form a pattern evocative of oriental motifs. After crossing the bridge and the glass screen, one descends to the marble surface of the entrance-hall, a mosaic of polychrome marble taken from figurative motifs from the work of Paul Klee, also used at Castelvechio. From the entrance-hall, one reaches the raised portico, destined for use in exhibitions and conferences, passing by a fullheight glass wall. The need to arrange here a number of features to give the environment some physical warmth prompted Scarpa to create a sculptural shell in “pietra d’Istria,” with decorative bands in pure gold; this functional and sculptural form was set between the two rooms, and contains heating elements. In the main hall, which extends in length all the way to the courtyard, bands of “repen” subdivide a surface of washed concrete - which forms the flooring here and climbs a portion of the walls, to form a high wainscoting. This flooring constitutes a modern interpretation of the traditional flooring made of courses of stone and cobble, found typically in the courtyards and “portegos” of the palazzi of Venice. Above the wainscoting, the walls are covered with two stacked bands of travertine of Rapolano, separated by a section of brass that is

located at eye-level. This section, which also contains lighting equipment screened by opalescent glass, appears perfectly horizontal to the eye, because it represents the horizon line in terms of perspective and the symmetrical axis of the two bands of travertine. On the right side of the hall we find a doorway made of travertine, which leads to the private room set aside for the speakers. This door has a shape that, when combined with the shape of the doorway, creates a distinctive pattern, sufficient to indicate its presence without interfering with the uniform texture of the travertine. The portico opens onto the garden, which Scarpa raised in order to establish a closer link to the view of those who are seated inside. This garden, too, constitutes a transposition of the traditional Venetian garden, which Scarpa interprets by emphasizing the regional flavor of the architecture. The water takes part, here once again, in a flowing interplay: a little basin made of off-purple Apuan marble catches the water as it drips from a small pipe, causing it to fill a series of little hollows, following a labyrinthine route, before spilling the water into a deep rivulet, where a number of waterlilies grow. On the far end of the little basin a small waterfall pours forth the water, so that the birds that live in the garden can drink; nearby is a longdried-out well-curb.

(From: LOS, S. (1995): *Carlo Scarpa*. Verona: Arsenale Editrice)



Siteplan

1: Campello S. Maria Formosa, 2: Rio S. Maria Canal, 3: Garden, 4: Site of 1973 project. Shaded area indicates the extent of Scarpa’s 1962 project at the Querini Stampalia



CIMITERO ISOLA DI SAN MICHELE (1872-81) ANNIBALE FORCELINI REDESIGN (1998-2016) DAVID CHIPPERFIELD

The San Michele Cemetery, Venice’s principal cemetery, is located on an Island between Venice and Murano. The project is the development and extension of the island. This historic site, enclosing a 15th century church and convent, has been in continuous development for over 400 years but has recently evolved to a point where the romantic image of its outer face is in contrast to its interior municipal character. In order to adress this obvious imbalance, the proposal seeks to redefine some of the cemetery’s original physical qualities.

(From: www.davidchipperfield.co.uk)

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SATURDAY SEP 28 (2)

- GHETTO

CIMITERO ISOLA DI SAN MICHELE VAPORETTO STOP: *Cimitero*
- VAPORETTO STOP: *S. Zaccaria*
- FONDAZIONE QUERINI STAMPALIA CAMPO SANTA MARIA FORMOSA
- 15:00: MEETINGPOINT: NEGOZIO OLIVETTI PIAZZA SAN MARCO 101,
PROCURATIE VECCHIE
- CA D'ORO CANNAREGIO 3933, CALLE DELLA CA D'ORO (1421-43)
www.cadoro.org Opening hours: 8:15-19:15. Free Entrance for
Students in Architecture
- BRIDGE (2008) S. CALATRAVA
- ENTRANCE ISTIUTO UNIVERSITARIO DI ARCHITETTURA SANTA
CROCE 191, TOLENTINI (1966, 69 & 72) C. SCARPA
- PALAZZO GRASSI (1677-8) G. BENONI RENOVATION (2007-9) T. ANDO
www.palazzograssi.it Opening hours: 10:00-19:00. Reduced
entrance: 10 Euro (15 Euro with visit to Punta Della Dogano)
- RESTAURATION OF MASIERI MEMORIAL DORSODURO 3900
(1970-83) C. SCARPA
- 20:30: MEETINGPOINT: CAMPO SANTA MARGHERITA
- RENOVATION OF THE GALLERIES OF THE ACCADEMIA
DORSODURO 1050, CAMPO DELLA CARITA (1954-) C. SCARPA
www.gallerieaccademia.org Opening hours: 8:15-19:15. Free
Entrance for Students in Architecture
- PUNTA DELLA DOGANO (1726-36) G. MASSARI RENOVATION
(2007-9) T. ANDO www.palazzograssi.it Opening hours: 10:00-19:00.
Reduced entrance: 10 Euro (15 Euro with visit to Palazzo Grassi)
- SPAZIO PADOVA, RENOVATION OF MAGZZINI DEL SALE
DORSODURU 266 (2009) R. PIANO www.fondazionevedova.org Reduced
Entrance: 5 Euro
- 10:00: MEETINGPOINT: VAPORETTO STOP: *Sacca Fisola*
- CHIESA DI SAN GIORGIO MAGGIORE (1565) A. PALLADIO
- FONDAZIONE GIORGIO CINI: "LIFE BETWEEN BUILDINGS"
EXHIBITION ON THE WORK OF DANISH ARCHITECT: JAN GEHL
- HI HOSTEL VENICE FUNDAMENTA ZITELLE 86 www.hostelvenice.org
- VAPORETTO STOP: *Zitelle*
- CHIESA DEL REDENTORE GUIDECCA 195 (1576-92) A. PALLADIO
- URBAN DESIGN & BUILDINGS (1995-2003) CINO ZUCCHI



The map used in the compendium is taken from brochure on the
Architecture Biennale 2012. Numbers on the map refer to Collateral
Events and letters to Participating Countries.