

VENICE

Studio Sergison
Spring Semester 2026

Venice



Contents

5	Introduction
6	Theme
10	Giudecca Island
14	Neighbourhood: A Threatened Heritage in Contemporary Europe
20	Urban development of Giudecca
22	Project sites
30	Urban strategy
32	Short film documenting a neighbourhood
34	Survey
46	Precedent studies
48	Cast model
50	Apartment plans
52	Building proposals
54	Construction
56	Atmosphere and image
60	Model
62	Material for final review
64	Programme: Spring Semester 2026
66	Reading list
67	References
68	Contacts

Introduction



This semester the studio will work on Giudecca, one of the islands that form the city of Venice. We will focus on normative building programmes and have chosen six project sites as their location. While relatively little has been built in Venice since its Golden Age, in recent years the island of Giudecca has witnessed a process of urban transformation and the construction of several housing projects.

In addition to this, the ever growing number of visitors has led to entire buildings being converted into apartments for short-term rental. The rise of platforms like Airbnb is making it increasingly harder for the residents to secure affordable housing and, as locals are priced out of the housing market, neighbourhoods are at risk of losing their character and social vitality.

The selected project sites are similar in character and quality. While focusing on the development of residential apartments, it will be necessary to include other programmes, particularly at ground level. It is important to consider the urban character of the projects and the form of construction to be used. We will explore the potential of common building types to provide low-cost, sustainable housing solutions.

This semester we are interested in questioning 'normal' housing in Venice by exploring the image and plan organisation of buildings. We invite you to consider recent examples of housing in this context and how we can design well-defined urban insertions by studying precedents and surveying existing examples.

The lessons you will learn from your site investigations will help you develop ideas that tests how a building can add to a site and to the wider neighbourhood. The positioning of building(s) should be carefully considered by testing various possibilities, as well as assessing a projects' impact on its immediate context and on the wider urban fabric. We also ask you to consider what forms of construction can be adopted, as well as the building's internal organisation, the layout of apartments, and the character and quality of shared amenities.

We invite you to consider the following questions throughout the semester:

- How can architecture respond to climate change?
- How can neighbourhoods be densified while maintaining high standards of architectural and urban quality?
- How can we preserve and transform the existing built environment?
- How do we find appropriate and sustainable approaches to construction?
- What can we learn from local building practices?



A street in Giudecca

overleaf
Bird's eye view of Venice



Giudecca Island

Extracts from the following texts:

Pietro Lando
Giudecca. Padova: Il poligrafo, 2023

Franziska Gyga
The morphological basis of urban design: experiments in Giudecca,
Venice. Urban Morphology, 11(2), 111–125.

So close to and yet so far from Venice (Text by Pietro Lando)

The history of the Giudecca reflects a dual nature.

From the earliest times it was chosen as the site for dangerous productive activities, to be kept at a distance from the city, and at the same time as an ideal place, surrounded by greenery, where a number of villas were built along with convents that Napoleon later destroyed or converted into barracks and new prisons.

With the onset of the industrial revolution in the lagoon in the second half of the nineteenth century, the island changed its appearance: those very same spaces became invaluable for the construction of new factories, and the immense bulk of the Molino Stucky permanently altered the landscape, becoming a symbol of the birth of modern industrial plants and workers' housing.

The establishment of orphanages, family homes, and institutions for abandoned or tubercular children nevertheless once again underscored its destiny as a place of marginalisation.

Just over a century later, the progressive closure of industrial plants marked the conclusion of a long productive cycle. As on the rest of the island city, tourism gradually became the dominant economic activity. Industrial buildings and former institutional complexes were converted into new residential and hospitality uses, including high-end housing increasingly sought after by an international population attracted by the unique position of the Giudecca, close to Venice while at the same time distant from its crowded *calli*. The island demonstrated its ability to adapt to changing economic and social conditions, maintaining its distinct identity within the metropolitan landscape.

The twentieth century and the housing crisis (Text by Pietro Lando)

The Giudecca has missed none of the stages of this evolution, or involution, in any case a metamorphosis, which closely followed, in many respects, that of Venice itself.

The long industrial twentieth century of the Giudecca, from the opening of the Rothschild factory in 1852 to the closure of the Junghans works in 1993, has left a mark on the very configuration of the island that is still easily recognisable today, even though by the end of the twentieth century the signs of surrender to mere rent-seeking were already evident. Using the number of unoccupied dwellings as an indicator of tourist use or second homes, the progression over the last thirty years of the century is highly significant: 1.9% in 1971, 6.2% in 1981, 8.96% in 1991, ending in 2011 with a figure that speaks for itself, 20.72%.

The *Gneca* identity (Text by Pietro Lando)

Despite the now deeply compromised socio-economic context, the island remains, and always has been, affectionately known by its inhabitants as the *Gneca*, a very special place to live, where not only does everyone still know one another by name and nickname, as once happened in the Venetian *campi* and *calli*, but where there persists a subtle, yet no less strong, bond among its inhabitants, which we might define as *giudecchinità*.

There remained, and there still remains today, a dense network of social relationships and a capacity for aggregation that elsewhere in Venice has now almost disappeared, underscoring the uniqueness of the Giudecca's experience and of the giudecchini, always different from other Venetians, close, yet also distant. Island pride and spirit have always distinguished the history of the *Gneca* and can still be found today among its few elderly inhabitants, not only in memories of the past, itself rich in great industrial enterprises and major social movements. These are the roots of a profound sense of belonging, but they also stem from the determination of those who sought to overcome the harshness of the marginalisation the *Zueca* experienced and the exaggerated bad reputation it was forced to endure. The great buildings of its factories and shipyards remain, proudly celebrating its industrial past.

Urban experience on the island of Giudecca (Text by Franziska Gyga)

Giudecca island, like Venice as a whole, cannot be understood solely through its historical evolution or its socio-economic transformations. Its identity is also profoundly shaped by spatial qualities and by the way these are experienced in everyday life. The island shares with Venice a structure founded on contrasts between density and openness, enclosure and exposure, repetition and exception which have long defined the character of the lagoon city.

These spatial characteristics cannot be separated from the island's historical trajectory.

The first consists mainly of a very compact, linear development along the *Fondamenta* to the north. To the south, towards the lagoon, the urban fabric becomes less dense and is structured by alleys and canals. The first building line along the northern shore of the island presents its most representative façades towards the main island of Venice. The consolidation of the island, in accordance with the building traditions of the lagoon city, began from this side.

The second pattern consists of a less dense structure extending behind the main building line towards the open lagoon. This development is relatively loose and characterised by a combination of built and unbuilt landscapes, in which green spaces display a planned appearance. Residential buildings in this zone are arranged in rows orthogonal to the *Fondamenta*. The open composition, characterised by detached blocks and gardens, is associated with a diverse and sometimes confusing pattern of pathways. Narrow alleys suddenly open onto squares, from which paths diverge in different directions. The *Fondamenta* functions as the main axis and the only thoroughfare providing links to the different parts of the island. Many alleys running orthogonally to the *Fondamenta* terminate in private property near the lagoon.

Consequently, the final strip of land facing the lagoon, which constitutes the third pattern, remains undeveloped and vacant. This green strip is only partially cultivated and represents the only remaining 'natural' terrain along the lagoon edge.



Jacopo de' Barbari
Veduta di Venezia
1500
Museo Correr, Venezia

Identity crisis

Europe is experiencing troubled times in the face of ongoing geopolitical changes inside and outside its geographic space. As it is known, this space has changed over the last few decades, based on a process driven by the European Union's economic optimism, which has always seen its enlargement as an opportunity to extend the Eurozone and the Schengen Area to new countries and people, fostering transnational investment and trade in the context of globalization. In this process, cultural and social issues seem to have always been in the background; that is, the European Union grew geographically, politically and economically without ever critically reflecting on the impact of its multiple internal identities' growth. The recent and troubled reaction to the wave of Middle East refugees, the reappearance of nationalist sentiments in many countries, and the progressive ethnic and religious intolerance in many urban settings openly expose the absence of such cogitation. Nowadays, the European crisis is essentially an identity crisis.

However, currently and more than ever, there is a desire to safeguard Europe's historical identity (its cities' exceptional heritage, architecture, monuments and treasures), which dominates the 'politically correct' discourses of the Old Continent rulers, from Eurocrats to national leaders, from asset managers to city mayors. Yet, it must be asked how this discourse on heritage (centred on the value of spaces, buildings and objects) can extend to human values represented by the old and new inhabitants of European cities, given the increasing processes of migration and cultural diversity? And what social heritage should we protect in view of such phenomena as 'ghettoization', 'gentrification' and 'touristification' in these cities? The defence mechanisms of the material heritage are presently insufficient to preserve the significant European intangible heritage: people and their citizen relations, gradually conquered throughout history, based on values of proximity, tolerance and multiculturalism; in brief, on the basis of the 'neighbourhood' exercise, a concept intrinsically linked to the idea of Europe. The identity crisis described above, which has fuelled protectionist, nationalist, racist and xenophobic visions and actions in many countries, is essentially a neighbourhood crisis in European cities.

The challenge of the Venice Biennale

By contrast, Europe has always promoted spaces to show and allow multidisciplinary debate on its civilizational, technological and artistic achievements. The Great International Exhibitions and the famous Art and Architecture Biennales are part of this legacy of display and reflection that comes from the 19th century. The Venice Biennale is a prominent example of this situation and it was precisely within the framework of this global stage that we have decided, as architects and architecture curators, to test the 'neighbourhood' theme. After all, what better place to question social and cultural European identities than in the quintessential 'World Heritage City' of Europe? Responding to the invitation of the Ministry of Culture of the Portuguese Government to curate the contents of the Portuguese Pavilion at the XV Venice Architecture Biennale, in 2016, we have decided to make a proposal that interacted directly with the physical and social fabric of that city, simultaneously showing what occurs in other European contexts.

In view of the impossibility of having the Portuguese Pavilion at the heart of the Biennale (in the Giardini or Arsenal areas, where Portugal has no official space), our suggestion was to locate it in an unpredicted place in Venice, where the Portuguese representation could arouse the interest of the remaining Venetians. The chosen space was Campo di Marte, on the Giudecca Island, less pressured by the touristic and artistic frenzy brought about by the Biennale.

The idea for the Pavilion's theme came from a simple but very significant fact we wanted to discuss: since 1985, the renowned Portuguese architect Álvaro Siza coordinates an urban renewal plan at the east end of this island, a process that has suffered numerous setbacks. An integral part of that plan is a social housing project, whose construction was halted in 2010 due to the builder's bankruptcy. When we proposed to occupy this site under construction, by installing the Portuguese Pavilion inside the suspended worksite, it immediately became a motive of interest for the promoters of the project (ATER, the Italian Institute for Social Housing) but also of debate among the neighbours of Campo di Marte on the municipality's responsibility for the slow urban renewal of the island. Unexpectedly the request of the Portuguese Government to set up its pavilion in that particular site triggered the process of completion of Álvaro Siza's social housing project by the local authorities. In that same vein, Álvaro Siza's plan and project for Giudecca provided the basis for the Portuguese Pavilion's theme: to narrate the remarkable relationship of this architect with different urban cultures, showing how over more than 40 years he designed his social housing districts in cities as different as Venice, The Hague, Berlin and Porto. Our ultimate goal was to demonstrate how Siza was able to build real European neighbourhoods and, in a reverse reading, to assess the extent to which they are also subject to the crisis of neighbouring values in Europe.

The theme presented by Portugal responded directly to the challenge posed by the general curator of the 2016 Venice Biennale, the Chilean architect Alejandro Aravena, to the various countries present at the event, in order to report real cases, existing on different urban fronts (Reporting from the front), and in which the action of the architect has proved decisive for the life of the population.

Finally, adding to all these references, the Portuguese Pavilion celebrated Álvaro Siza's long-lasting connection with Italian culture and especially with Siza's contemporary architect Aldo Rossi (1931 – 1997); with whom Siza learned how to read the historical city from its long-time 'invariants' and 'collective memories', concepts explained by the Italian architect in the remarkable book *The Architecture of the City* (1966). Siza assigned to Rossi, as early as 1986, a portion of his plan for the Campo di Marte in Venice, in which Rossi designed one of his last buildings. Therefore, the Portuguese presence at the 2016 Venice Architecture Biennale was named Neighbourhood: where Alvaro meets Aldo, regaining the idea that being a 'neighbour' in any European city allows us the opportunity to enjoy the inspiring encounter with the 'other', who so often comes from another geography, from another culture.

[...]

Beyond Venice's 'touristification'

Álvaro Siza's project for the Campo di Marte area resulted from a restricted invitation to an architecture competition, launched in the mid-1980s, for a very decrepit (and partially demolished) residential area of the Giudecca Island. Álvaro Siza designed an harmonious urban fabric, based on the long structure of the old cadastre, delineated from north to south, between the Giudecca Canal and the Lagoon, and returning to some of the architectural archetypes existing on this island: galleries, porticos, patios, loggias. To this end, he carefully studied the urban analysis developed by Egle Trincanato (researcher at the Istituto Universitario di Architettura di Venezia), in her seminal book *Venezia Minore*, published in 1948. From that study he learned how to identify the typological invariants of this popular housing fabric, which formed the interior of the Giudecca Island, and from which emerged, by contrast, the churches and palaces placed at the borders of the canal and the lagoon. Acknowledging this influence, Siza opted for a cohesive urban composition in his general plan, based on height uniformity and windows arranged in a constant rhythm along the extensive facades. Only a part of this set of structures was built, which include projects by Álvaro Siza (one part until now), Aldo Rossi and Carlo Aymonino (blocks already finished).

Upon returning to Campo di Marte in February 2016, Siza met some of the residents living in the finished building of his project. The meeting made him understand how the population had appropriated these built typologies, but also the collective spaces. He visited, talked, smoked and drank with several neighbours throughout a cheerful afternoon of conviviality. There he heard, in local dialect, that Giudecca is the last island where the authentic Venetians live, in contrast to the accelerated 'touristification' of the central island around the Grand Canal. In Campo di Marte, Siza realised how worth it was studying the urban form and the social life of this *Venezia Minore*, where it is still possible to build true neighbourly ties.

[...]

A Europe made of neighbours

The multiple experiences and issues we have just described were documented inside and outside the Portuguese Pavilion at the 2016 Venice Architecture Biennale, questioning those who passed through Campo di Marte to reflect on their own 'neighbour' status. In the exterior palisade surrounding the building under construction, large scale photographs taken from the four journeys invited the passersby to 'enter' the household environments visited by the architect and understand those citizens' life. Giudecca was thus 'inhabited' by residents of The Hague, Berlin and Porto, and often we were able to observe the giudeccini facing their own portrayed environments. There was a sense of sharing that goes beyond geographies, cultures, religions or social conditions; there unfolded a Europe made up of neighbours.

The new palisade replaced another one, worn out by time, but where the community protest graffiti about the urban renewal of Campo di Marte, which had come to a standstill, were visible. This palisade was reused to overlay the inside walls of the

Portuguese Pavilion, giving voice to the local neighbours. Some of the slogans on those panels stated: 'No to evictions!'; or 'Disgraceful, enough of speculation!'; or 'The houses for those who need them!'. They could actually have been written in any of the neighbourhoods and times depicted by the exhibition.

As we have noted, Álvaro Siza's professional career has been characterised by constant political and social conflicts' management, and he is the only Pritzker awarded architect developing extensive social housing programmes in different European contexts and, more than that, wanting to debate the subject openly. This determination derives from his humanistic and universal understanding of European culture, resulting from the contact with disadvantaged or socially uprooted people, in particular ethnic minorities of different cultural backgrounds. Without ever being paternalist or moralist, Siza has always refused to design exclusive spaces to each of these ethnic groups, preferring to find common typological denominators where the same type of ambience may fulfil the needs of diverse inhabitants. This implies, on his part, a perceptive observation of the local living conditions.

Siza's social districts are now subject to phenomena that pose new problems to already established neighbouring relations. Venice's accelerated 'touristification' will undoubtedly reach the local leases on the island of Giudecca, which may lead to the inhabitants' exodus of one of the few places where those ancestral relations still remain. The 'ghettoization' of the Schilderswijk neighbourhood in The Hague is part of the political polarisation that is now being experienced in Northern Europe, as a consequence of the nationalism resurgence and the gradual ostracisation of Islam, seen by many xenophobic Dutch as the main origin of jihadism. The gentrification of the Kreuzberg neighbourhood in Berlin, or the Bouça neighbourhood in Porto, can generate, as we have seen, different results: the expulsion of the local populations and the replacement of proximity relations for more impersonal ones; or, at the other end, a new mixture of neighbours of different generations, cultures and social conditions, in an unstable but possible equilibrium.

European city centres are increasingly becoming spaces designed for city users and less and less for city tenants. In many of these centres, the sense of 'belonging' is being replaced by totally uprooted tourist experiences (like the uncritical and unregulated growth of the Airbnb phenomenon) or by totally precluding sectarian and safe experiences (like the proliferation of so-called 'private condominiums'). It is crucial to revive the healthy exercise of 'neighbourhood' as a contribution to overcome Europe's current identity crisis. To accomplish this rescue, it will be necessary to look at many of its historical and contemporary districts, as those of Álvaro Siza, where we still find strongholds of this citizenship exercise. On those neighbourhoods lies, we are certain, this Europe of many identities, made up of multiple neighbours.

[...]



1

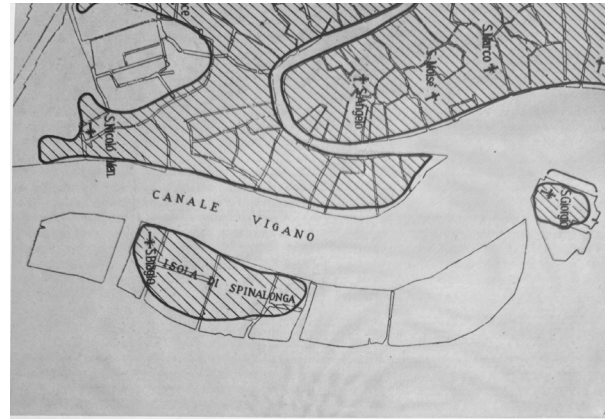
1
Álvaro Siza in Campo di Marte,
Giudecca Island, Venice (© Nicolò
Galeazzi)



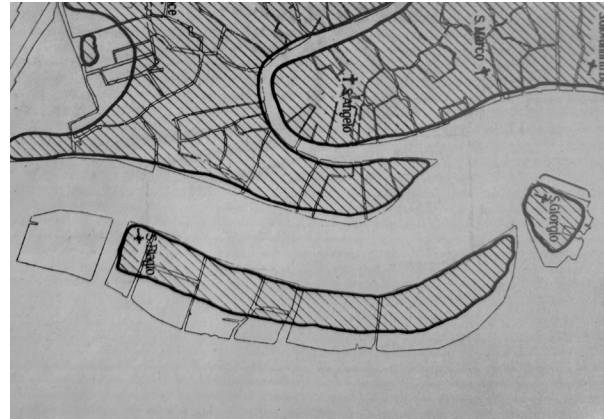
2

2
Álvaro Siza visits a resident of the
neighbourhood that he designed in
Campo di Marte, Giudecca Island,
Venice (© Nicolò Galeazzi)

Urban development of Giudecca



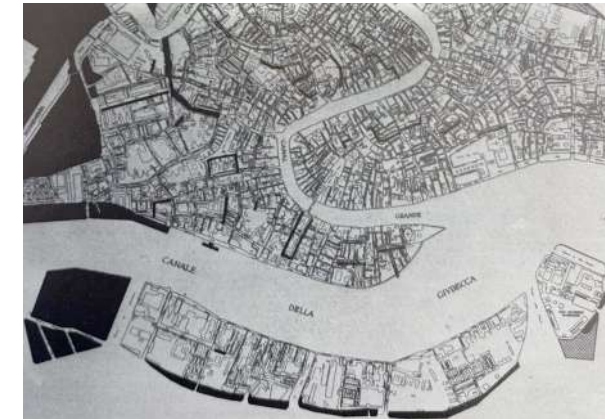
1



2



3



4

1
La Giudecca, 1145

2
La Giudecca, 1500

3
La Giudecca, 1797

4
Giudecca, 1886-1938

Project sites

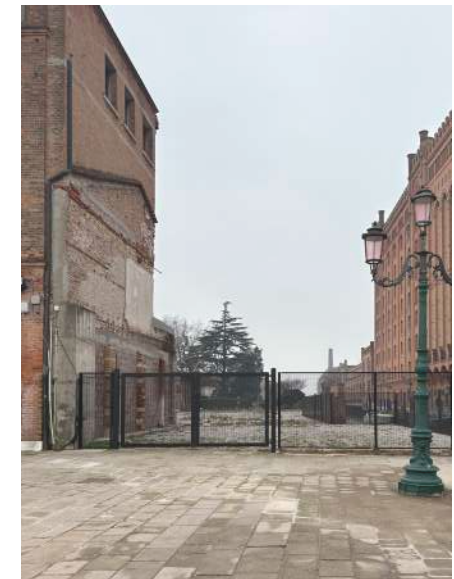


- 1
Calle Figher
- 2
Fondamenta S. Biagio
- 3
Calle Stretta Ferrando
- 4
Contrà Orti
- 5
Calle de la Croce
- 6
Calle Michelangelo



1
Site 1
Calle Figher

1



2
Site 2
Fondamenta S. Biagio

2



3
Site 3
Calle Stretta Ferrando



3



4
Site 4
Contrà Orti



4



5
Site 5
Calle de la Croce

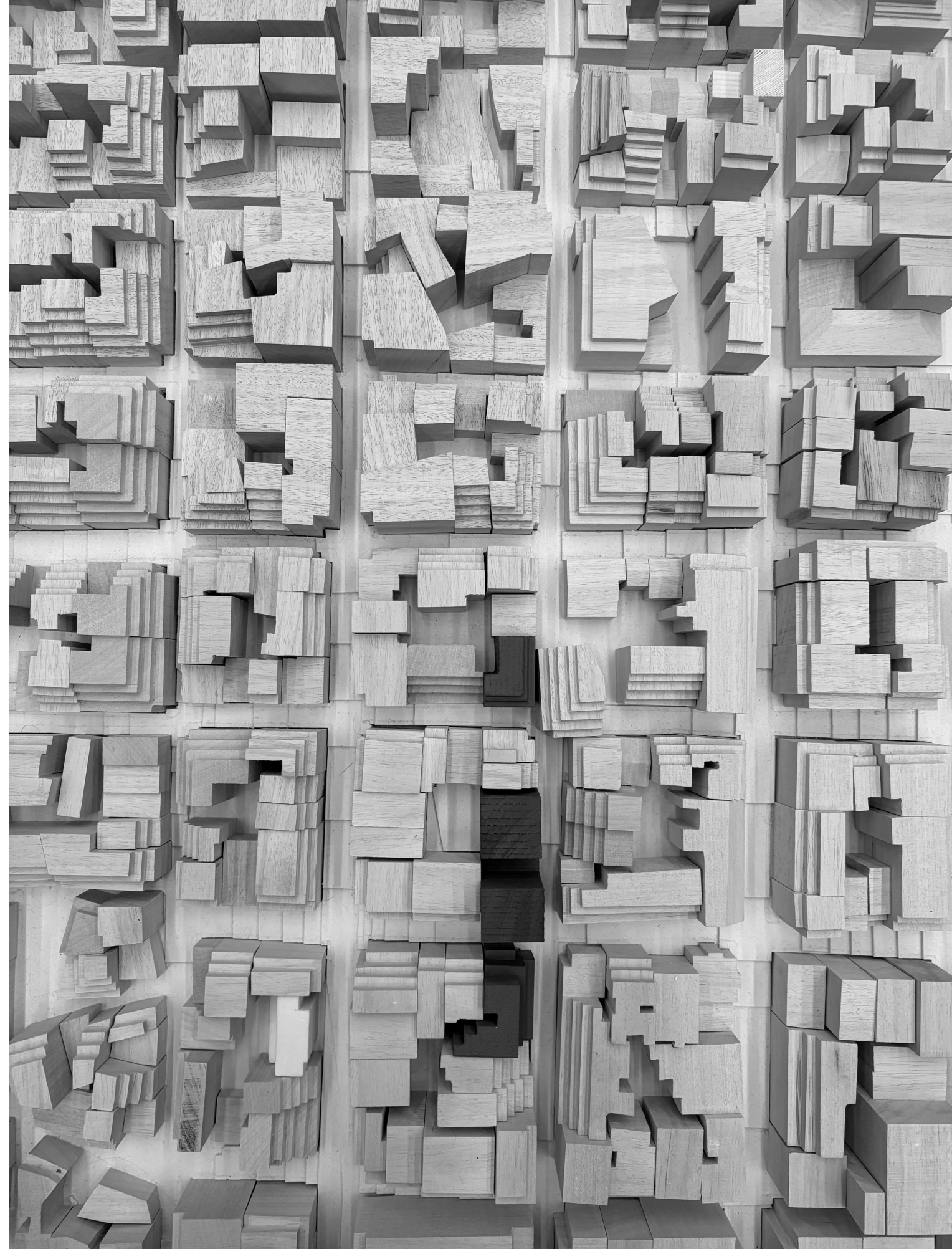


6
Site 6
Calle Michelangelo

6

The next component of the work to be undertaken this semester requires you to develop an urban strategy and situate proposals within it. This exercise can be understood as a typological and massing study. The principal tool to assist you in this exercise will be a 1:500 model which should encompass an area wider than the project site. The base model will be made collectively by all studio members.

We ask you to begin by exploring a range of solutions that would allow the site to be developed to a reasonably high density. The scale of the proposed buildings, their distance from and relationship to existing buildings should be carefully considered. Each of the proposed options should be photographed, critically appraised and tested, and then developed and refined or discarded, as appropriate. This is the start of an iterative process you will be working on throughout the semester. A lecture will be offered to introduce this exercise.

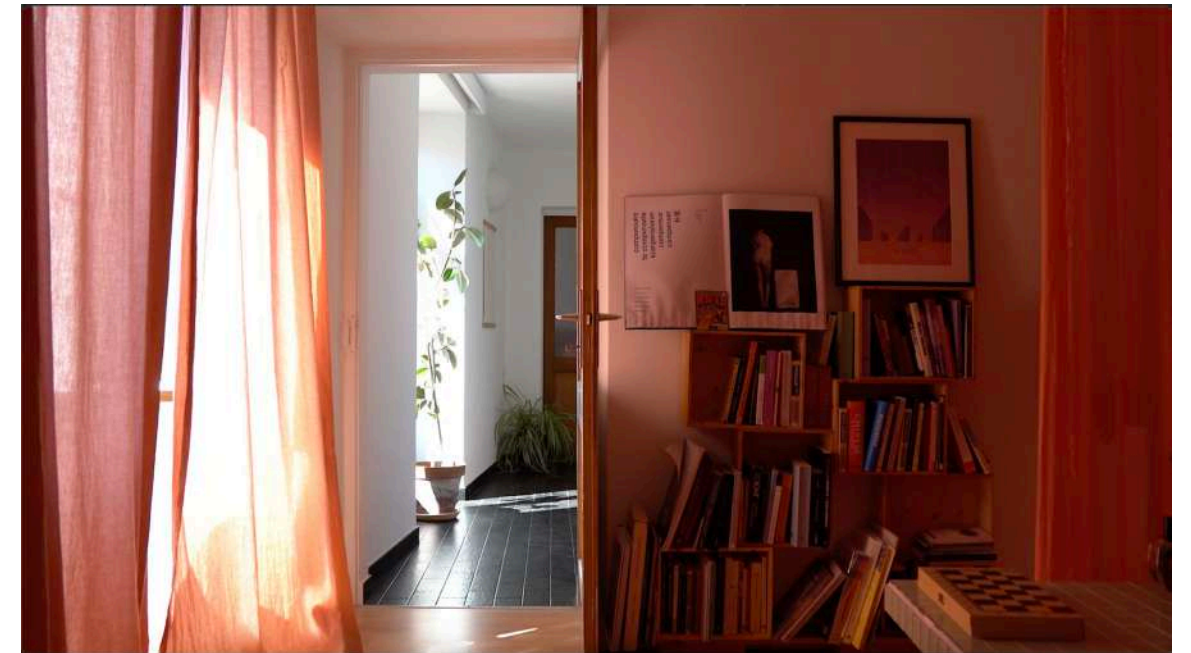


Autumn semester 2025
Site model

Short film documenting a neighbourhood

Over the course of many semesters we have prioritised the making of rigorous surveys as a basis for understanding buildings. This semester this exercise will also involve the making of a short film documenting the character and atmosphere of the site you are working on. Students will work in pairs to produce videos that clearly communicate the character of a neighbourhood and the patterns of inhabitation it organises or invites.

An introductory talk will explain how to carry out this first assignment, and technical support will be offered to assist you. A screening will be organised to review the films.

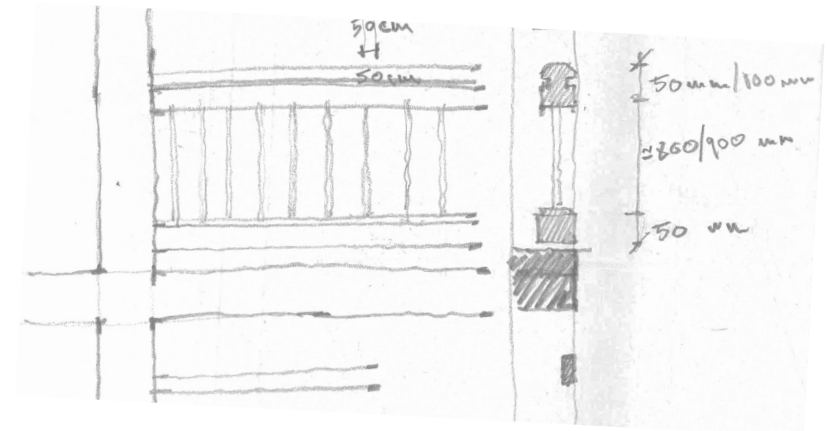
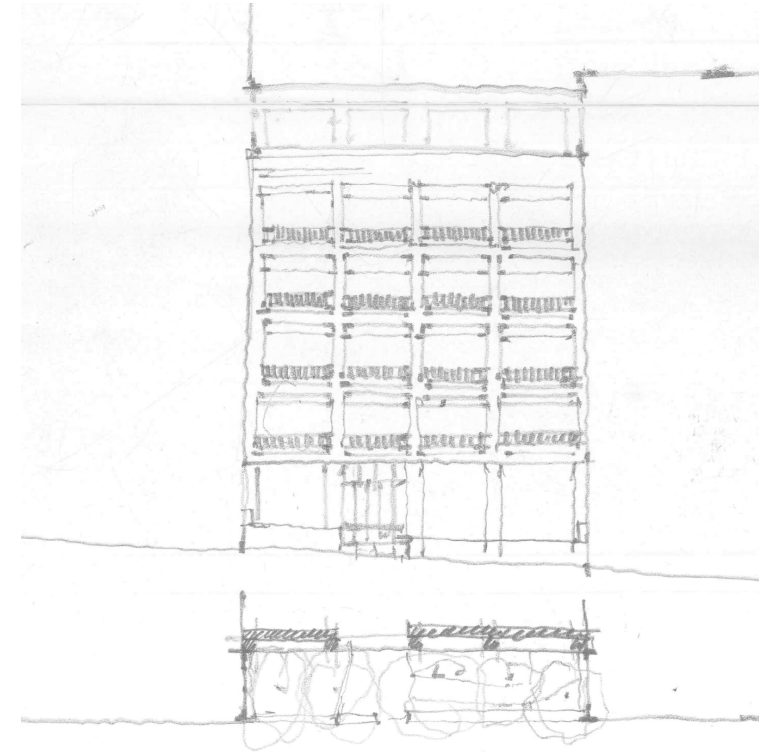


Film still from
Domestic space
Kirill Garagan and Anna Simchit

To help you understand your brief for this semester, we would like you to study existing types of housing in Venice. We ask you to do this because we believe that through a better understanding of the qualities of existing buildings you will be able to appreciate what exist rather than believe that it is possible to invent original solutions. This research will provide insights that will inform your subsequent work.

We ask you to consider the organisation of the plan of the building(s) you are studying, and particularly to concentrate on the quality and arrangement of the facades. This should be done by looking very carefully at the building(s), sketching them and taking photographs as a way of recording existing conditions. We have selected a set of building ensembles which, although they are not seminal examples of housing, hold valuable lessons.

An introductory talk will assist you in understanding how to approach this exercise, which should be undertaken in groups of four.





- 1 Calle Luzzati
- 2 Calle Consorti
- 3 Calle Gian Battista Tiepolo
- 4 Calle de l'Asilo Mason
- 5 Fondamenta S. Gerardo Segredo
- 6 Calle Larga Ragusei

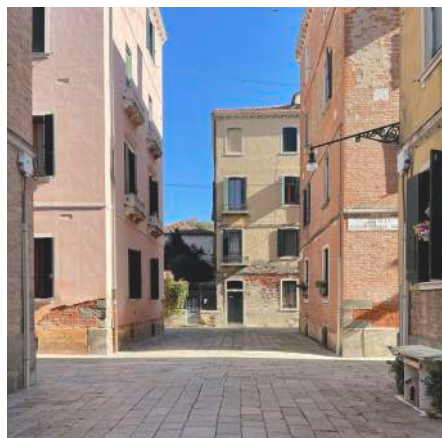




1
Calle Luzzati



2
Calle Consorti



3

3
Calle Gian Battista Tiepolo



4

4
Calle de l'Asilo Mason



5

5
Fondamenta S. Gerardo Segredo



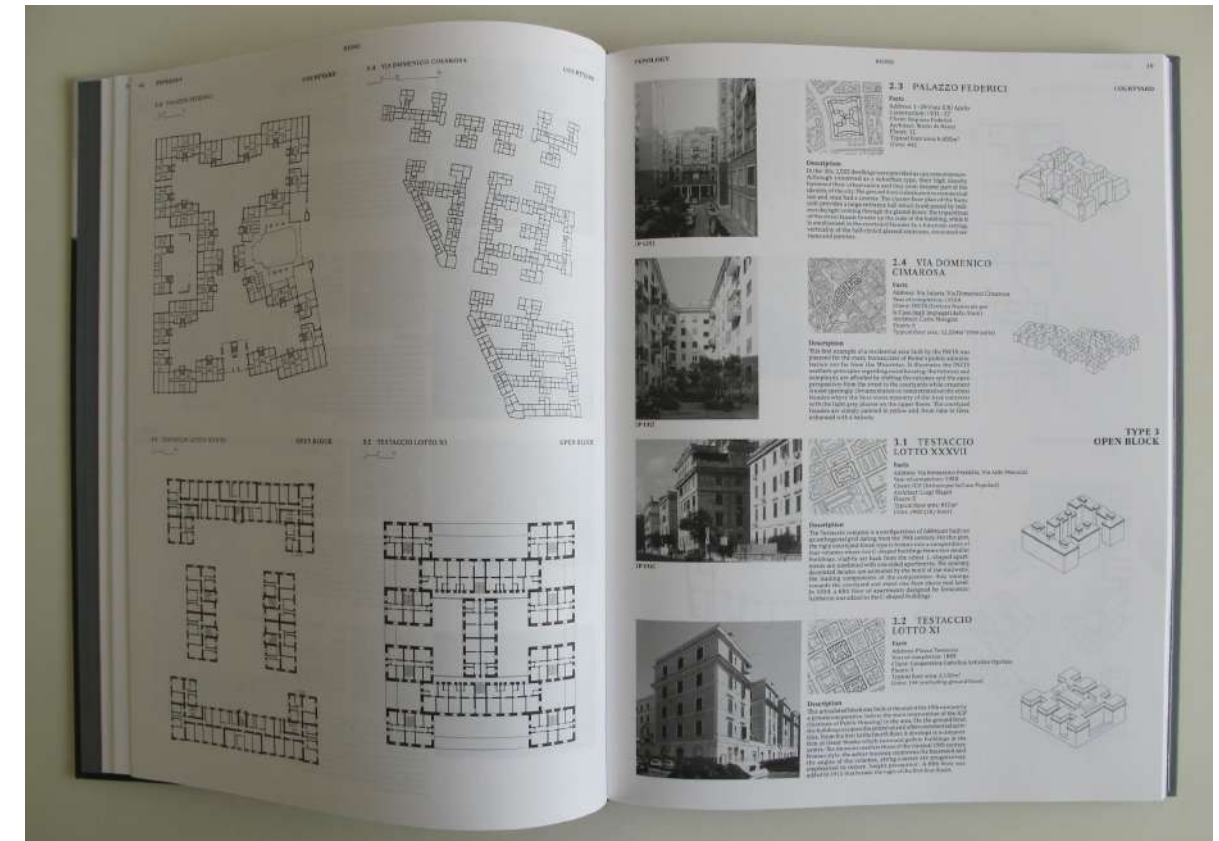
6

6
Calle Larga Ragusei

In this studio we hold the position that invention is a necessary ambition in architecture, but it rarely emerges through spontaneous intuition. Generally, architects develop a truly unique proposal only after many years of study and reflection. It is questionable if true originality can be achieved given the wealth of examples in the history of architecture.

To help you understand the brief for this semester we would like you to study a range of housing references. We believe that by exploring existing buildings you will be able to develop an understanding of their qualities. The information compiled and recorded should be drawn upon and referred to throughout the semester. Your work should consider how the project is organised in plan, and you should be able to describe your references clearly and analytically, using diagrams where necessary.

You are invited to produce a booklet to illustrate the precedents and references you have studied, which should be added to throughout the semester as your project develops. A lecture will be given to help you understand this exercise.



Typology: Rome, New York, Hong Kong, Buenos Aires
Emanuel Christ and Christoph Gantenbein

You are required to produce a 1:100 cast model of your project for the intermediate review. While it will also be necessary to produce plans, sections and elevations, the cast model will enable a more accurate assessment of the formal properties of the project. The model should be made from white, unpigmented plaster. The model should represent window openings, as well as the roof, including any overhang.

At this stage in the semester your work will be subject to an intermediate review with guest critics.



At this stage in the semester, you should be refining and revising the plans you developed in the previous stages into a final proposal.

The organisation of the cores, the distribution of apartment types, the mix and arrangement of apartments should be clearly represented. It is likely that this work will require modifications to the facades and sections.

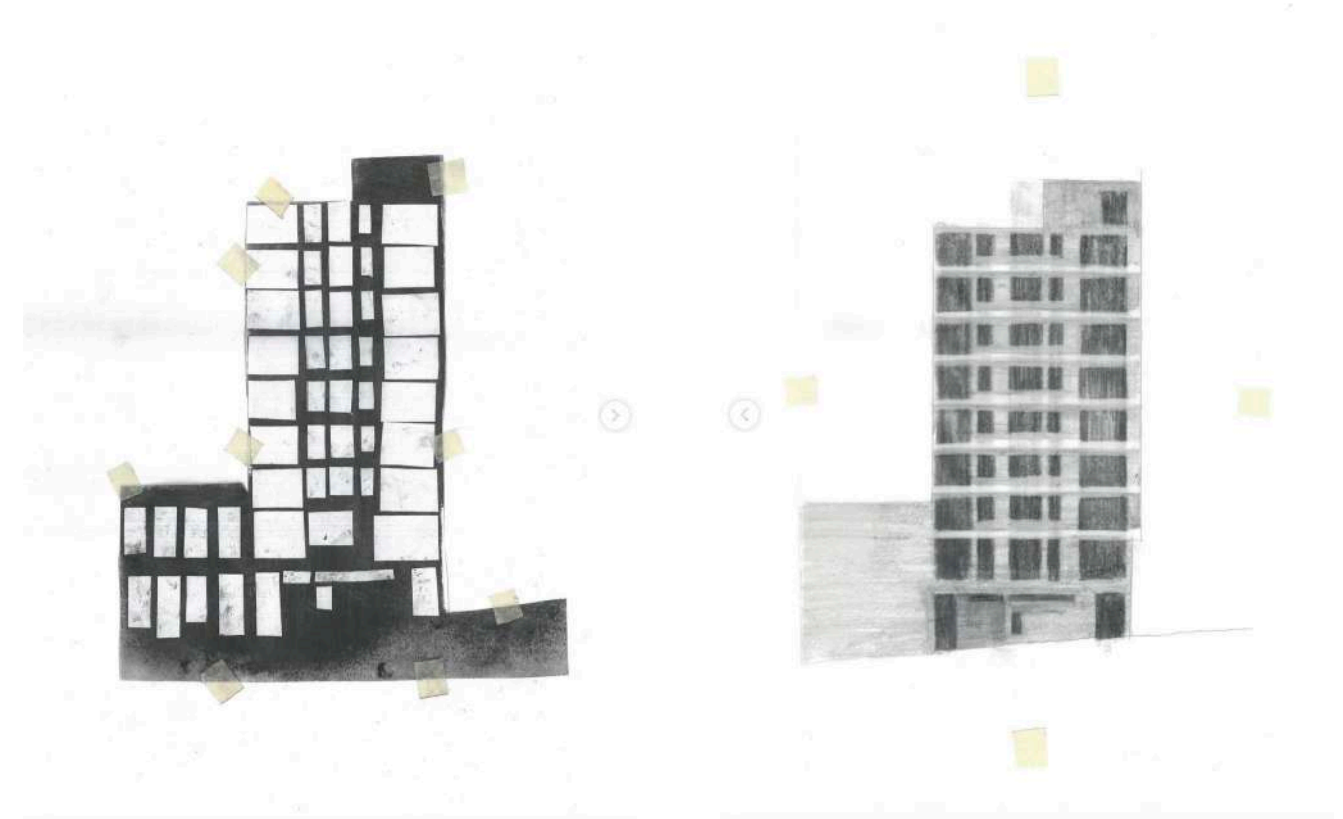


The results of the previous studies should now be reappraised and drawn upon to produce the next instalment of this semester's work. We would now like you to develop a more precise concept for the buildings and their relationships to the wider context. The principal tool we ask you to employ is a 1:100 study or sketch model, which should include the area surrounding the project, as part of the context you deem appropriate. We are interested in the qualities of the building(s) you design and their expression through the organisation of the facades.

Your work should concentrate on critically appraising and further refining your earlier studies. While the model will be the main piece of work you will produce, we expect your project to be developed through study plans, elevations, sections and sketches.

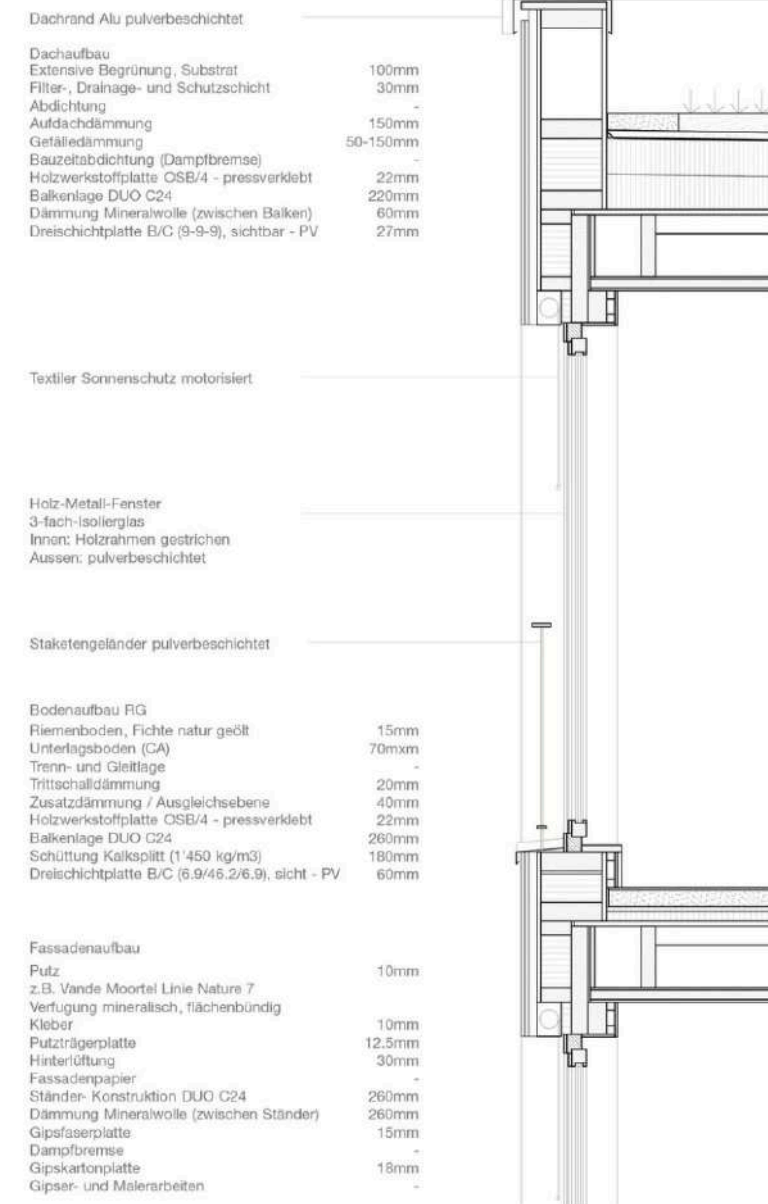
The facades of your buildings should be drawn at 1:100 (as unwrapped elevations where necessary) and translated into three-dimensional models. This exercise should be undertaken with a clear concept of the image of your building in mind. These are some of the questions you should be considering about the facade of your building:

- What materials is the building made from?
- What is your approach to the arrangement of window openings?
- How does the building meet the ground and how is the top of the building resolved?



While this might have already been indicated implicitly, we now invite you to commit to a form of construction and argue for its appropriateness in terms of its environmental impact both in the process of construction and throughout the lifespan of the building.

The key drawing to illustrate your proposal will be the section.



Facade detail
Arealentwicklung Sonnenhof, Bülach
Sergison Bates architekten

The penultimate piece of work you will undertake requires you to produce two images. No specific graphic technique is prescribed, although you should be able to explain why the technique you choose is appropriate.

These images should represent the atmosphere and the presence of your building. One of the images should depict the exterior of the building and its relationship with its immediate context and the wider urban fabric.

The other image should represent the interior of a block and its qualities as a partly public, partly private space. It should also represent the interior of one of the apartments and convey a sense of domesticity.



Autumn Semester 2025
Anna Sophie Ganser

overleaf
Autumn Semester 2025
Marta Drgas and
Salome Sarishvili



Model

The final piece of work to be produced this semester is a model of the project at a scale of no less than 1:50. The materials used and the degree of detailing included should convey the concept for the project clearly.

The requirements for the final review are detailed in the semester programme.



With the emergence of a convincing set of ideas for your project you will need to produce a careful set of drawings of some of the facades you have developed and a number of sections at scale 1:100.

You should also give due consideration to the plans for the project, which should be developed at 1:200, 1:100 and at a larger scale where appropriate.

You should consider repetition and variation in apartment types, as well as what other programmes might be introduced, particularly at ground floor level.

A landscape plan should be produced at a scale of 1:200 indicating an approach to the landscape surfaces, hard and soft elements and the public realm in general.

Two 'atmospheric' perspectives of the final version of your project should also be produced

Finally, you should prepare a pdf or Powerpoint presentation describing your project, its development and the solution you are proposing. This is an important tool for presenting your project at the final review.



Date	Event	Details	Assignments
19-20 February	Studio briefing	Jonathan Sergison (JS) studio introduction Film screening	1:500 site model Initial ideas and urban proposals
26-27 February	Tutorials	1:500 site model Initial ideas and urban proposals	1:500 site model Initial ideas and urban proposals Begin compiling precedent studies
5-6 March	Study trip to Venice	Study trip to project site Survey visits (see separate programme)	Short film documenting survey Survey and site studies 1:100 elevations and other survey drawings Initial ideas and urban proposals
12-13 March	Tutorials	Short film documenting survey Survey drawings Initial ideas and urban proposals Lecture by Nuno Grande and Roberto Cremascoli	Compiling precedent studies 1:500 model studies and other drawings as necessary
19-20 March	Review	Building concept, model, plans, sections and elevations Precedent studies presentation Lecture by JS	1:200 drawings, plans, sections and elevations 1:500 model studies
26-27 March	Tutorials	Building concept, model, plans, sections and elevations	1:200 drawings, plans, sections and elevations 1:500 model studies 1:200 model studies 1:100 cast model
2-3 April	Intermediate review	Project reviews with guest critics	1:500 models and 1:200 models 1:200 plans, sections, elevations Images
9-10 April	Easter break		
16-17 April	Tutorials	Plans, sections and elevations Lecture by Flavia Saggese	1:200 models 1:100 plans, sections, elevations
23-24 April	Tutorials	Plans, sections and elevations Lecture by Barthélemy Reuse	1:100 plans, sections, elevations

Date	Event	Details	Assignments
30 April - 1 May	Review	Facade, plans, sections	1:100 drawings
7-8 May	Review	Facade, plans, sections	1:100 drawings
14-15 May	Tutorials	Submission of final drawings	1:100 plans, sections and facades 1:200 situation plan
21-22 May	Tutorials	Final models and images	Interior perspectives, Exterior perspectives, Draft Pdf presentation
28 May	Final review	Project reviews with guest critics	Pdf presentation Interior and exterior perspectives 1:200 situation plan 1:100 plans, sections and facades Interior and exterior perspectives 1:50 Model

Reading list

- Aldo Rossi
L'architettura della città
Padova: Marsilio, 1966
- Anne Lacaton and Jean-Philippe Vassal
Freedom of Use
London: Sternberg Press, 2015
- Giulia Foscari
Elements of Venice
Zürich: Lars Müller Publishers, 2014
- Daniel A. Barber
Modern Architecture and Climate: Design before Air Conditioning
New Jersey: Princeton University Press, 2020
- Gaston Bachelard
The Poetics of Space
(1958), Beacon Press, 1994
- Georges Perec
Species of Spaces and Other Pieces
(1974), Penguin Classics, 2008
- Angelo Maggi
Uncelebrated Venice. 'Venezia minore' by Egle Renata Trincanato. A new critical edition
Conegliano: Anteferma Edizioni, 2025
- Jun'ichiro Tanizaki
In Praise of Shadows
(1933), Vintage Books, 2006
- Philip Rahm
Climatic architecture
Barcelona: Actar, 2023
- Robin Evans
Figures, Doors and Passages. Translations from Drawing to Building and Other Essays
Cambridge, MA: MIT Press, 1997
- Sergison Bates architects
Brick-work: thinking and making
(2005), Zurich: gta Verlag, 2007
- Italo Calvino
Le città invisibili
Torino: Einaudi editore, 1972

References

- Norbert Huse
Venedig, Von der Kunst, eine Stadt im Wasser zu bauen
München: Verlag C.H. Beck, 2005
- Wolfgang Scheppe
Done.Book: Picturing the City of Society
Berlin: Hatje Cantz Verlag, 2011
- Wolfgang Scheppe
Migropolis: Venice: Atlas of a Global Situation
Berlin: Hatje Cantz Verlag, 2016
- Giorgio Bellavitis e Giandomenico Romanelli
Venezia. Le città nella storia d'Italia
Roma: Editori Laterza, 1985
- João Pinharanda
Neighbourhood: Where Alvaro Meets Aldo
Berlin: Hatje Cantz Verlag, 2018
- Sicinio Bonfanti
La Giudecca : nella storia, nell'arte, nella vita
Venezia : Libreria Emiliana Ed., 1930
- Pietro Lando
Giudecca
Padova: Il poligrafo, 2023
- René Dürr
Venezia: Stille Magie der Lagunenstadt / Silent Magic of the Lagoon City
Zürich: AS Verlag, 2022
- Ridisegnare Venezia : dieci progetti di concorso per la ricostruzione di Campo di Marte alla Giudecca**
Venezia: Cataloghi Marsilio, 1986

Contacts

Professor

Jonathan Sergison
jonathan.sergison@usi.ch

Assistants

Barthélémy Reuse
barthelemy.reuse@usi.ch

Flavia Saggese
flavia.saggese@usi.ch

Studio

3rd floor
Palazzo Canavée

Office

Dependence
Ufficio D1.03
Largo Bernasconi 2
CH 6850 Mendrisio