



BOLLES+WILSON | Agenda

Studio Calendar

(please note: all sessions are held over zoom)

5th Jan	Studio	Introductions (2hrs)	7-9pm Melb 9-11am Venice 4-6pm China 3-5am New York
8th Jan	Presentation [public]	Briefs and Teams (10mins)	7.20-7.30pm Melb 9.20-9.30am Venice 4.20-4.30pm China 3.20-3.30am New York
9th Jan	Studio	WIP (1hr)	7-8pm Melb 9-10am Venice 4-5pm China 3-4am New York
10th Jan	Studio	WIP (1hr)	7-8pm Melb 9-10am Venice 4-5pm China 3-4am New York
11th Jan	Studio [public]	WIP (1hr)	7-8pm Melb 9-10am Venice 4-5pm China 3-4am New York
12th Jan	Studio	WIP (1hr)	7-8pm Melb 9-10am Venice 4-5pm China 3-4am New York
13th Jan	Studio	WIP (1hr)	7-8pm Melb 9-10am Venice 4-5pm China 3-4am New York
14th Jan	Studio	WIP (1hr)	7-8pm Melb 9-10am Venice 4-5pm China 3-4am New York
18th Jan	Presentation [public]	Final Reviews (30mins)	7-7.30pm Melb 9-9.30am Venice 4-4.30pm China 3-3.30am New York

Session Types

***Studio (Introductions):** students meet studio leader(s) and fellow students, are introduced to the projects, research and interests of the office and are introduced to the brief, studio direction, expectations, motivations etc.

***Presentation [public] (Briefs and Teams):** studio leaders introduce their office and full studio team and give an overview of their brief. (live-streamed to the public)

***Studio (WIP):** regular studio sessions with studio leaders and students

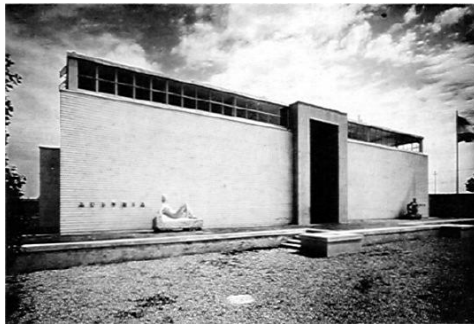
***Studio [public] (WIP):** regular studio sessions with studio leaders and students (live-streamed to the public)

***Presentation [public] (Final Reviews):** students and studio leaders present their final group project to a jury (live-streamed to the public)

MPAVILION

Preview Brief

BEYOND the BIENNALE or EXQUISITE CORPSES and AUSTRIAN THEMES



ヴェネチア・ビエンナーレ 1972 'まど死'
Venice Biennale: Work and Behaviour: Life and Death, 1972
Venice, Italy



10 A-U: ESRC Reno Reflex

On the 21st of October 2021 the site was issued – to be honest I felt like Malaparte exiled by Mussolini to the island of Lipari – he took his ‘Mama’ with him and came back with a super sexy staircase – to become the leitmotif of the magnificent Villa Malaparte.

But Sant’Elena seemed so far off centre, a Venetian exile, not even mentioned in the Blue Guide – no bridges over the Grand Canal, no proximity to the Cannaregio ghosts of Le Corbusier, Eisenmann or Hejduk, with no clues for us to pretend that we could seriously contribute to the future of Venice (we after all, like so many architects, are Venice junkies).

And further, the official program suggests a research trajectory paying attention to typology and scale. What can we (a globally displaced studio) add in ten or so day to the preservation/transformation discourse that Venetian insiders have chewed over for years. Do we even know who Ignazio Gardella, Gino Valle, Mendes da Rocha or for that matter Cino Zuchi are? This sort of research would be the responsible approach. But this studio is about thinking outside the box, the irresponsible approach – brain storming our way to the unprecedented.

MPAVILION

AUSTRIAN THEMES – THE EXQUISITE CORPSE

Along with the site issue came photos of a Sant'Elena Football Stadium (a possible studio theme but it is outside the draconian white line that defines our field of research). The workshop issue also included historic maps, some under the category – Austrian (Venice was for a number of years Hapsburg territory), one of these maps (XXVII) has promise, it is mostly blank, a few houses on the left side and a floating label – Gardini Pubblici – which turns out to be an embryonic Biennale Gardens (possibly 'the illegal substance' of our Venice addiction). The Austrian map could also be seen as an invitation to play the Surrealist game – the Exquisite Corpse – a page multiple folded where each participant continues the fold crossing lines of the previous player.

This will be our studio's – **EXERCISE ONE** – a wild out-folding of the Biennale Gardens (pre national pavilions) in the direction of Sant'Elena – we could even see this as licence to add our own national pavilion, or even the pavilion hosting us in Melbourne.

AUSTRIAN THEMES PART 2. Further study of the issued Sant'Elena site reveals that the nineteenth century Biennale Gardens were extended in the early years of the twentieth century across a canal and on to the island of Sant'Elena. **WOW!** Not periphery but epicentre! At this point I recalled various visits to the Austrian Pavilion at the back of the Biennale gardens, what then lay beyond was 'terra incognita – **it is now our site**'.

The Austrian Pavilion was designed by Joseph Hoffmann in 1913, but had to wait 20 years for a competition, Hoffmann won and was commissioned (looks very like Austrian skulduggery). It was built in 30 days and finished on the 12th of May 1934. It is an elegant cubic box both modern and monumental (as an ex-Secessionist, the Viennese maliciously referred to him as 'Quadrat Hoffmann') with high clearstory windows and a high cutout entrance portico, which leads nowhere, or more significantly straight through and out the back. Did Hoffmann mean this as an invitation to march symmetrically on to our site? Could we repeat Hoffmann at a bigger scale? – the Big Austrian (Arnie?) – to be visualized – needs a function.

AUSTRIAN THEMES PART 3

In 1984 Hans Hollein renovated the Austrian pavilion, twelve years before for the 1972 Biennale (Art Biennale – this was before the Architecture Biennale went autonomous in 1980) Hollein had built a small installation as a breakout from the Austrian Pavilion. The theme 'life and death' manifested in an iconic anchored raft with abstracted white throne (very Egyptian, very Architectura Radicale) and an elevated tented platform with a dark swaddled figure on a ritualistic stretcher (very Walter Pichler – Hollein's Viennese pal).

This iconic work floated on the canal that separates Sant'Elena from the Gardini, it now haunts our site – a small scale but resonant register.

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STUDIO PROGRAM

The above narratives are the program. As a studio we will visualize, discourse and expand on them. In conversation various tasks will emerge:

- Mapping the existing, the adjacent, the inherited
(**the real, the imaginary, the symbolic**)
- Riding with the street-view camera as it circumnavigates Sant 'Elina and constructing continuous elevations for us to knit our proposals into the continuity of the waterfront. Is this a radical contextualism (bombing the site with aliens of our deviant derivation)?
- A local colour palette might need activating.

Inside our white line defined site is almost 50% water – usual for Venice – but historically no obstacle for projecting buildings.

- Trees abound, is it a park or a Biennale 'Salon de Refuses' ?
- Our map and 3D projectionists will discover a series of sheds, too small to effectively reuse. But what new Venetian functions may be housed in '**Sheds on Steroids**'.

I will play ship captain (navigating, charting a course) and look forward to what the program asked for:

- limited truths, liquid truths
- Venezia – città del modern, a paradigm of experimentation
- paradigm diversity, cultural exceptions

and to journeying with 5 architecturally sturdy oarswomen/oarsmen as crew on this open ended Venetian Odyssey.

Peter Wilson, Münster, October 2021