

Summer program Vicenza 2024/ARCH 5800-5801; 6 credits

From May 28 to July 1, 2024.

Reviewed. 2/21/2024

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DESCRIPTION.

Program Overview & Expectations

DRAWING [BETTER] QUESTIONS

Drawing is how designers communicate and is at the core of a designer's work. It actively combines the processes of keen observation and considered positioning with the consequent making of substantive marks.

GUIDING PRINCIPLES FOR THE CLASS

On Practice: Drawing well requires practice and by doing so becomes one. Most if not all disciplines are by definition a practice. Definitive, timeless answers are so difficult to come by. Drawing is used to make progress. Drawings are where hope takes form. Model learning. Attend. Think. Speculate. Wonder. Attempt. Struggle. Question with diligence and rigor. Expect to fail. Demand that something be gained from the effort. Do all this openly. Maintain a sense of humor.

On Discipline: Good practice requires discipline. Discipline necessitates repetition. Not blindly but with focus, intensity, and a critical attitude. Each repetition is different. Each day is different. Every drawing helps you learn from the last.

On Location: Draw where you are. Today. Now. Interrogate what you see. Question incessantly. The whos, whats, whens, wheres, whys, and hows are a good place to start. Learn from there. Carry ideas and questions forward. Plan for lunch. Attend.

On Speed: Drawings are a part of a conversation with you and with others. Drawings among those participating in the conversation should therefore be made at conversational pace. This does not mean there are not pauses for thought or rest, but if one takes the position that each drawing need only be a sentence - declarative or interrogatory - then that sets speed. Conversation then sets the speed of progress. Progress is developed collaboratively.

On Completion: How do you know when you are done? When is the drawing complete? A drawing is done when it communicates the answer to the question posed before starting the drawing. "Being done" though is neither as interesting nor as valuable as asking the subsequent question. Pursuits will seldom win anyone a prize but after a while, the pursuit becomes the reward. When everyone pursues, we all gain.

Students will be introduced to Italian culture through the study of architecture, landscape architecture, and city planning. Both the formal ideals as well as the constructed reality of these three subjects will be studied through critical observation and documentation of universal conditions and critical junctures. Exploratory field trips by rail and bus of the Venetian region will extend from Verona in the west to Treviso in the east and the Venetian lagoon north into the pre-Alps.

The program takes place in the Veneto, the region from the Venetian Lagoon on the north-west edge of the Adriatic Sea to the Dolomites or pre-Alps to the North; Verona to the west and Treviso to the east. The program's home-base is Vicenza, a small city WNW of Venice where we stay at the Casa San Bastiano on the city's south-east edge.

Vicenza was founded and remains on a primary east-west trade route running roughly along the southern edge of the Alps [and alpine lakes] from Milan to Trieste and beyond. It sits geographically at a pinch point between the foothills of the Alps to the north and the Colli Berici and Eugani to the south. Major train lines and the autostrada run through the same gap along the same lines as the Roman post roads still in evidence today. Crossing the East-West trade route are several primary river systems that flow SSW carrying snowmelt and

run-off from the Dolomiti through the lagoon and into the Adriatic. Vicenza is served by the Bacchiglione which connects with the Brenta River canal system west of Mestre, Venice's sister city on the terra ferma.

During the five-week program, students will be introduced to Italian culture through the study of architecture, landscape architecture, and city planning in the Venetian region of Italy. Both the formal ideals as well as the constructed reality of these three subjects will be studied through critical observation and documentation of universal conditions and critical junctures. Exploratory field trips by rail, bus, and foot of the Venetian region extend from Verona in the west to Treviso in the east and the Venetian lagoon north into the pre-Alps.

The underlying theme of this program is to discover and observe the connections between place - the fixed and the ephemeral - and occupation through drawing. The types of connections are manifold and extend from immediate conditions to those that are physically far removed. Examples of the types of connections you should be aware of and capable of analyzing are:

- Physical • Spatial • Formal • Economic • Tectonic • Material • Historical • Logistical/Practical • Climatic/Environmental • Social • Idealistic/Theoretical

Through critical observation and drawing observations you should attempt to answer these questions: Why is it here? What would be different if it were someplace else? When was it built and under what conditions [economic, social, religious, e.g.]? Who built it and what were the motivations for occupation? Has the site/landscape been changed? How was construction managed or engineered? What effect do the answers to each of these questions have on each other? In the end [or beginning]: What is the essence of the place? This is for each of you to discover - through drawing - through speculation using drawing as a means of seeing. The drawings you will make will fall into the following four types: analytical, historical/factual, poetic, and experiential. While in Vicenza, I ask and expect you to find, identify, and document fully a single place or condition. The drawings you make elsewhere in the Veneto should address the same or similar conditions you find yourself documenting in Vicenza.

COURSE REQUIREMENTS.

1. ATTENDANCE. Attendance to all on-site visits is mandatory and will be recorded. Students are expected to adhere closely to the schedule fixed in the syllabus. It is the students' responsibility to be punctual (delays are not acceptable). Failure to attend even a single session will drastically affect the grade for participation. In the event of illness, students should notify the professor immediately, certainly before the scheduled meeting time for the day.

2. SKETCHBOOK. Students are expected to make a number of individual drawings daily specified in the schedule. Students must keep the sketchbooks produced during the summer program. During the program students will document their thoughts and observations of conditions and issues embedded in the built culture of the Veneto. These observations take many forms: notes, both verbal and drawn, diagrams, analytical drawings, and experiential sketches. The sketchbook is during the program, and will remain later a working document, growing constantly. The total number of drawings will be 140 as stipulated in the schedule.

3. FINAL DELIVERABLES. Your books and images are due **at noon, Friday September 13th.** (office 311. We will be there or leave a box to collect your work). A Thumb Drive of your Book is due to us (office 311) at the same time [all images at full resolution; pdf format].

Product 1: BOOK

We are asking you to make another document besides your sketchbook, a document that re-presents your points of view on various issues, conditions, and situations that you addressed in your observations during the summer. Do this by scanning the complete contents of your sketchbook, editing, ordering and annotating the contents as necessary to re-present your thoughts and observations. The document will certainly address architectural issues, but I hope will extend to other aspects of the experience you had during your stay in Italy. Photography may certainly be included.

The document will be in the form of a book. The book will be bound in such a manner that the pages lie flat when opened. Only accepted bindings are

1-Wire spiral binding,

2- sewn binding (time consuming)

3-perfect binding (may be used in a pinch).

Any other binding method is not allowed.

The cover need be no more than black heavy cover-stock; thickness appropriate to size and desired feel. The size of the book may range from the size of the original sketchbook [minimum] to 11"x17" [maximum when closed.] Orientation - landscape, portrait, or square - is your decision. The skillful and judicious use of color is highly encouraged. Use the highest quality color printing paper [8 ½" x 11" and 11" x 17" white 50# archival quality available at school] as a default.

While we expect you to design this book, keep in mind that simpler in this case is almost always better. The presentation of your thinking is of the utmost importance. Scan every page you have worked on at 300 dpi even though you will print at around 150 dpi. In Photoshop, you can edit, combine, re-color, layer, and collage to your heart's content. In general, leave space [for framing] around your images. Do not crowd images on a page; use more or larger paper [its cheap!]. Avoid "graphic devices" that could distract from your work. Leave room on the page for the binding. Consider how the image/information on one page relates to the next. Is there a narrative or organizing device involved? The time involved in this exercise can easily get out of hand. Start now! Put what time you have to its best use. If you have little graphic experience, find examples of work you both admire and feel is readily achievable with your skills and time to invest. Blurb.com, for example, has good templates as well as printing/binding services. Remember that the bulk of the work was done in Italy. The book should be more like editing and filing rather than starting something new.

The number of pages and number of scans included in the book are your decision as well, but an estimate number can be a minimum of 35 and a maximum of 105. (We were In Italy 35 days. If we consider you made 3 drawings a day, we get a maximum of 105 drawings. We imagine you want to make a selection of your drawings, so 35-70 looks ok considering 1-2 drawings per day). Of course, anyone who wants to include more drawings is very welcome to do so. Please feel free to include also drawings you did of places you visited after the program.

Product 2: IMAGES

Make 10 photographic prints [4x6 borderless using a photo printer; CVS is easy] of images of events or conditions that took place at any time during this summer's program that you would like to share. These will fill in a part of the life of the program that took place for those that could not go and those that hope to go. The photos should be a summary of the aspects of your experience during the summer that you want to underscore.

Your books and images are due at **noon, Friday September 15th. (office 311)**. We will be there or leave a box to collect your work). In addition to the hard copy of the book, you need to submit a digital copy of your book in pdf and a folder with all your drawings scanned at full resolution in .jpg in a thumb Drive. This thumb drive is due to us (office 311) at the same time.

4. COURSE OBJECTIVES. At the end of the program, students are expected to:

1. Develop freehand drawing skills through diagramming, measuring, and recording observations in sketches and analytical drawings.
2. Develop the essential skill of observing relationships both particular to the place and those that are universal to human occupation.
3. Analyze and record the development of prototypical constructions at the scale of the town, building, and building element. This includes particular architectural types such as Roman and medieval towns, the villa and palazzo, and also includes specific elements and conditions, e.g., the window and corner.

4. Address universal conditions such as threshold, boundary, and frame and how these conditions are approached at a range of scales.
5. Consider the making of civic identity through the study of the development of the Veneto town from Roman outpost to modern economic power as the community incorporates physical, political, economic, religious, agricultural, intellectual, and artistic influences.

5. EXHIBITION

There will be an exhibition of the drawings produced during the program curated by the instructors. The exhibition typically “open” officially early November (still TBD) and extend through one week.

6. GRADING. Participation in class discussions: 20% (participation is judged by attendance, informed comments, and awareness of assigned readings). Sketchbook during the program: 50%. Final deliverables: 30%.

7. READINGS: Students are expected to have read the following materials during the beginning of the course:

Required readings:

Path, portal, place: Appreciating public space in urban environments. Edward T. White

Travel Drawing: Engaging the Spirit of Place. Edward T. White

A History of Venice. John. J. Norwich

(A copy of these books will be available in Vicenza for students)

Recommended readings:

Andrea Palladio. Lionello Puppi

Andrea Palladio: The Complete Illustrated Works. Howard Burns

The Drawings of Andrea Palladio. Douglas Lewis

Venice: A City and Its Architecture. Richard Goy

Carlo Scarpa. An Architectural Guide. Sergio Los

Carlo Scarpa: Architecture and Design. Guido Beltramini

Carlo Scarpa. Complete Works. Francesco dal Co

The Architecture of the Renaissance. Leonardo Benevolo

Elements of Venice. Giulia Foscari.

Venezia Minore. Egle Renata Trincanato

8. SITE VISITS: We will visit the following sites pending availability. Please dress comfortably and appropriately for the weather as we will be outdoors much of the time. Weather in summer in Vicenza is historically hot and damp.

Cities: Vicenza, Venice, Padova, Verona, Thiene, Marostica, Asolo, Monselice, Arquia Petrarca, Trento, Caldonazzo, Levico Terme, Borgo Valsurgana, Bassano del Grappa, Malcesine, Riva del Garda, Limone sur garda, Sirmione.

Buildings (all to be confirmed): Villa Forni Cerato, Villa Godi. Villa Piovone Porto, Bassano del Grappa’s Palladio’s bridge, Brion Cemetery, Cava Arcari in Zovencedo, Villa Pisani Bonetti, Villa Rocca Pisana, Giardini Valsanzibio, Villa Barbaro, Villa Foscari La Malcontenta, Museo Canova, Castel Telvana, Museo Palladio, Villa Rotonda, Teatro Olimpico, Basilica Palladiana, Loggia Capitanato, Palazzo Porto, Palazzo Thiene, Roman Theater-Museum Roman Art Verona, Castel Vecchio Verona, Scaliger Tumbs Verona, Roman Amphitheater Verona, Negozio Olivetti, Fondazione Querini-Stampalia, Giardino Giusti, Saint Mark cathedral Venice, Ca’ Rezzonico Venice, Rialto Bridge, San Stefano, Santa Maria dei Miracoli, Palazzo della Raggione Padua, University Padua, San Antonio Padua, and a long etcetera.... See daily Schedule provided by instructors.

9. FREE DAYS: Students will have free weekends and a free long 4-day weekend. Students are allowed to visit any destination of their choosing during these free times as long as they don’t leave Italian territory. Students must communicate in advance their travel plans to the instructors so they can keep track of everybody’s location.

10. BUS TRIPS. We will make five bus trips. The bus will be private for us. Dates and itinerary to be confirmed. See daily Schedule provided by instructors.

11. SCHEDULE.

This schedule is tentative and subject to be modified by the instructors to adapt to the program eventualities and to take advantage opportunities found on the field.

VICENZA 2024 Schedule 5.28.24-7.1.24

Break fast	dinner		The daily schedule is subject to change. Changes are made in order to take advantage of opportunities to meet people, to expand the program’s educational agenda, and to see important institutions of the Veneto. Students will be notified of adjustments as soon as possible.
	D1	5.28.23 Tuesday	5:00PM Students Arrive. Villa Ghislanzoni Curti
B1	D2	29 Wednesday	Workday
B2	D3	30 Thursday	Workday
B3	D4	31 Friday	Workday
B3		1 Saturday	Workday
		2 Sunday	Free
B4	D5	3 Monday	Workday
B5	D6	4 Tuesday	Workday
B6	D7	5 Wednesday	Workday
B7		6 Thursday	Workday
		7 Friday	Free
		8 Saturday	Free
		9 Sunday	Free
B9	D8	10 Monday	Workday
B10	D9	11 Tuesday	Workday
B11	D10	12 Wednesday	Workday
B12		13 Thursday	Workday
		14 Friday	Free
B13	D11	15 Saturday	Workday
B14	D12	16 Sunday	Workday
B15	D13	17 Monday	Workday
B16		18 Tuesday	Workday
		19 Wednesday	Free
		20 Thursday	Free
		21 Friday	Free
		22 Saturday	Free
B17	D14	23 Sunday	Workday
B18	D15	24 Monday	Workday
B19		25 Tuesday	Workday
		26 Wednesday	Free
B20	D16	27 Thursday	Workday
B21	D17	28 Friday	Workday
B22	D18	29 Saturday	Workday
	D19	30 Sunday	Luggage day. Farewell dinner.
B23		1 Monday	9:00 AM Departure Villa Ghislanzoni Curti