



After ISLAND

A British Council exhibition in partnership with RIBA North and University of Liverpool

Haziq Ariffin, Lizzie Atherton, Christina Barton, Hannah Berrisford, Jessica Bishopp, Blair Boyle, Alice Bufton, Gustavo Fijalkow, Jack Foster, Uli Gamper, Adeola Gay, Catalina Ionita, Nansi Jones, Vicki Jones, Jordan Keaney, Daniel Kelly, Ari Khoshnaw, Cameron Lintott, Hugo Lopes, Jas Lucas, Rhea McCarthy, Karly McGinty, Ella Merriman, Phuong-Trâm Nguyen, Sandhya Parekh, Tarn Philipp, Calvin Po, Shemol Rahman, Mandalika Roberts, Charlotte Robinson, Madeleine Sinclair, Eniola Sonusi, Fraser Streatfield, Mary Trapp, Nathaniel Welham, Augustus Wray

After ISLAND was hosted at RIBA North, 14 March – 30 May 2019



After ISLAND

A British Council exhibition in partnership with RIBA North and University of Liverpool

After ISLAND celebrated the many outputs produced from the unique opportunity afforded to 70 students, researchers, early-career artists and cultural professionals from across the UK, who participated as Fellows in the 2018 Venice Architecture Biennale. Supported by the British Council and 29 universities and cultural organisations, the Programme enabled the Fellows to spend a month in Venice at one of the world's most significant architecture exhibitions, dividing their time between stewarding and mediating the British Pavilion, and conducting their own independent research.

The 16th International Architecture Exhibition, titled *Freespace*, curated by Yvonne Farrell and Shelley McNamara, sought an exploration into the nature and quality of open and free space, retaining a sense of humanity at the core of architecture's agenda. The British Council was proud to present *ISLAND* at the British Pavilion. The curatorial team, Caruso St John Architects and artist Marcus Taylor, responded to *Freespace* with the construction of a new public space on the roof of the British Pavilion. At the centre, the peak of the pavilion's roof protruded up through the floor, suggesting both an island and a sunken world beneath.

The doors of the pavilion were open to visitors, but significantly, the building was empty of exhibits. Instead, the interior provided a platform for a vibrant programme of events, allowing space for multiple voices and interpretations of *ISLAND*. This intervention to the building suggested ideas around isolation, voids, climate change, migration and decolonisation. These topics have been further scrutinised and reflected upon in the Fellows' research and work exhibited.

In 2018, the successful Fellows came from a range of areas of research and expertise, which included Architecture but also wider fields of Fine Art, Product Design, Curation, Anthropology and Museum Studies. This interdisciplinary approach, and the experience of living in a new city and environment for a month, enabled a valuable opportunity to develop their skills, think critically and position themselves among the concerns and themes instigated by *ISLAND*. Through a diverse set of practices including painting, sculpture, video, audio and writing, the work presented in *After ISLAND* takes inspiration from their experiences of *Freespace*, *ISLAND*, and the city of Venice to explore wider questions through the development of their own practice.





The British Pavilion *ISLAND, Freespace*, and the wider city of Venice provided a vast multifaceted array of ideas for the Fellows to engage with. The Fellows spent time stewarding the British Pavilion during the course of the Biennale, and some responded to the experience of being in an empty pavilion and how this impacted the visitors, observing and engaging in conversation with them as part of the performance of the exhibition itself. This sometimes instigated a dialogue about national identity and representation, and new opportunities to find connections through conversation. Other research outputs focused on the experience of ascending the pavilion building via the scaffold staircase, a structure that references restoration and reconstruction.

Other Fellows interrogated the concept of *freespace* – the overarching theme for the 2018 Venice Biennale – how space is negotiated in the city of Venice, drawing from natural elements such as light, and the waterways, or in time and collective memory.

Inevitably, the city itself was the crux of the research produced. Outside of their daily routines and among new people, the heightened experience of living in a culturally distinctive city for an extended period of time made the Fellows something more than tourists. Instead they became observant guests, distinct from locals and tourists alike. Constructs related to Venice have been reflected on, which include the extensive canals, bridges and gondolas, craftsmanship, porous materials, tourism, the Venetian way of life.

Stimulated by the experience of the pavilion and living in Venice, some Fellows made distinct connections between Biennale exhibits and UK architectural projects, which inspired proposals and investigations into methods, sustainability and technology in architectural practice in the UK. Many of the Fellows used their experience as an opportunity to explore wider questions, and to develop their own architectural practice, sometimes via other disciplines.

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We would like to thank and acknowledge the other Venice Fellows who participated in the 2018 Architecture Biennale:

Laura Fogar, Jagoda Lintowska, Livia Wang, Claire Alexis, Vipavinee Artpradid, Bryan Beresford, Lou Bouey, Amy Bryson, Georgina Common, Kastytis Donauskis, Jennifer Dudley, Matthew Feitelberg, Laura Fogar, Joseph Franklin, Victoria Gyuleva, Laurel Hadleigh, Amy Hewes, Karolina Jankowska, Sean Keogh, Ciara Mitchel, Katy Morrison, Victoria Pap, Agnes Parker, Lizzie Parker, Caitlin Paxton, Danilo dos Reis, Cate Rickards, Anna Seress, Ryan Snook, Brittany Sutcliffe, Beth Taylor, Anna Voersel, Joris Vreeswijk





Haziq Ariffin

MA Architecture & Urbanism,
Manchester Metropolitan University,
Manchester School of Architecture

Venice; A Growing City

An exploration into the notion of space and generosity in Venice through a food perspective. The simple, albeit laborious, act of growing food, as well as the more enjoyable celebrations involving food can transform and elevate Freespace in cities. The research is an observation of spaces Venetians use to grow food and the local markets where they are sold as well as conversations with the people involved.

Platforms: Reflections on ISLAND, Freespace, the Biennale, and Venice

Lizzie Atherton's research in Venice was centred around the conversations that the Biennale, and within that, ISLAND and Freespace could enable. Standing in an empty pavilion all day as a steward for ISLAND led, naturally, to many reflections on the concept, its political undertones, social commentary and the expectations of an architectural exhibition. The space facilitated many fruitful conversations between visitors and Fellows alike and encouraged critique amongst its participants. Through a desire to capture these conversations, Lizzie conducted interviews with other Fellows (in various pavilions), activists and not-for-profit organisations. Platforms is a result of this research, which offers a snapshot into the many insightful discussions, and into the value of debate surrounding ISLAND, the Biennale, and Venice itself.



Conservation

5

Lizzie Atherton

*BSc Architectural and Interdisciplinary Studies,
The Bartlett, University College London*

1. Laguna
2. Laguna Tracing
3. Leonardo

Christina Barton's creative practice during the Venice Fellowship was anchored around themes of collecting, voice and traces. Christina spent the majority of her research time focusing on exploring the city of Venice and collecting information, imagery and inspiration. She gathered materials in the streets for her printmaking practice alongside drawing in situ. As a result of this research period and the work made, Christina identified key forms and marks within the imagery, and has developed a series of monoprints from a drawing she made by Piazza San Marco overlooking the island of San Giorgio Maggiore. Christina forged a layering technique in order to combine multimedia elements onto her supports, which she has also incorporated into her monoprinting practice, merging its unique mark-making and textural qualities with line drawings and colour.

Christina Barton

*BA Painting, Drawing and Printmaking,
Plymouth College of Art*



Hannah Berrisford

BA Drawing, Falmouth College of Art



Lost in Venice

This series of paintings demonstrates the empty, physical manifestation of Freespace found in the negative space between the buildings and the water's surface. They depict an iconic view; the long, narrow waterways with their mirror-like reflections of the tall buildings were key to the everyday experience of this city. Hannah references Venice in the autumn; the overcast skies diffused the light, reducing the contrasts of shadows and sun on the Venetian buildings. Experiencing winter's hues helped Hannah to look beyond the simple plays of light and towards the overarching themes that make Venice so unique. This small expanse of empty space above the water is surrounded by these emblematic visuals of architecture, colour and element. This seemingly empty margin is brought to life when it is illuminated by "nature's free gifts of light" and the timeless, unique palette of colours that belong to Venice. www.hannahberrisford.art



Jessica Bishopp

*MA Social Anthropology,
Goldsmiths College,
University of London*

Jessica Bishopp is interested in the ideas surrounding Freespace; the free space of time and memory; what remnants a building can hold on to; the layers within its identity and history; the symbiosis or confrontation between past, present and future. Jessica began to explore sounds that represent the historical migration and current circumstances of Venice and its inhabitants, originally an island founded and built by refugees. There is a strong history of craftsmanship and carpentry on the island; when wandering the non-touristic streets of Venice the sounds of workshops fill the alleyways and disappear round street corners. Chased explores the soundscape and language of Venice. Following a Venetian carpenter and the visceral and beautiful hypnotic journey he goes through in order to craft a "forcola" (oar lock and control) for a gondola. To the maker, a forcola represents the perfect balance between beauty and function.

Venice - Dundee. What could Dundee learn from Venice in its efforts to become a smarter city?

A report exploring Venice's unique position as a smart city and how it's placement could help influence other cities, Dundee to be specific. A collection of photographs of the Biennale and Venice are presented alongside a critical essay exploring Venice's smart city approach and solutions. Freespace is presented as a possible integrated goal of smarter cities presenting a future where space and the people who occupy it are valued more than technology. Island was used as an analogous inspiration using how people respond to it as an anecdote for city environments and services. This report is a collection of observations from Island, hopes for Freespace in a smart city context, personal photography and more. "Through considerations and inspirations from Freespace, Island and Venice a really exciting concept and redefinition of the term 'smart' begins to emerge. Smart cities would no longer be considered smart because of the technology they use but because of the spaces they allow their citizens to occupy. They would be smart through citizen participation and consideration of their ideas"



Blair Boyle

*BDes (Hons) Interior Environmental Design,
Duncan of Jordanstone College of Art &
Design, University of Dundee*

A Study in Void

The freespace we encounter every day to most of us goes unnoticed, our streets, the spaces between, the voids. This book is a short exploration into the spatiality of the void in venetian streetscape, and how contemporary design responds and reinterprets such intrinsic characteristics. Focusing on the social housing project by Gino Valle on the island of Giudecca, completed in 1986, the study investigates how the traditional voids of the Campiello, Campazzo, Sottoportico and Calli are successfully reimagined to create a seemingly familiar and contextually sensitive environment, within such an architecturally distinct city such as Venice. Each spatiality is represented through a cut-out motif, inspired by the notion of the void, using the play between positive and negative, black and white.

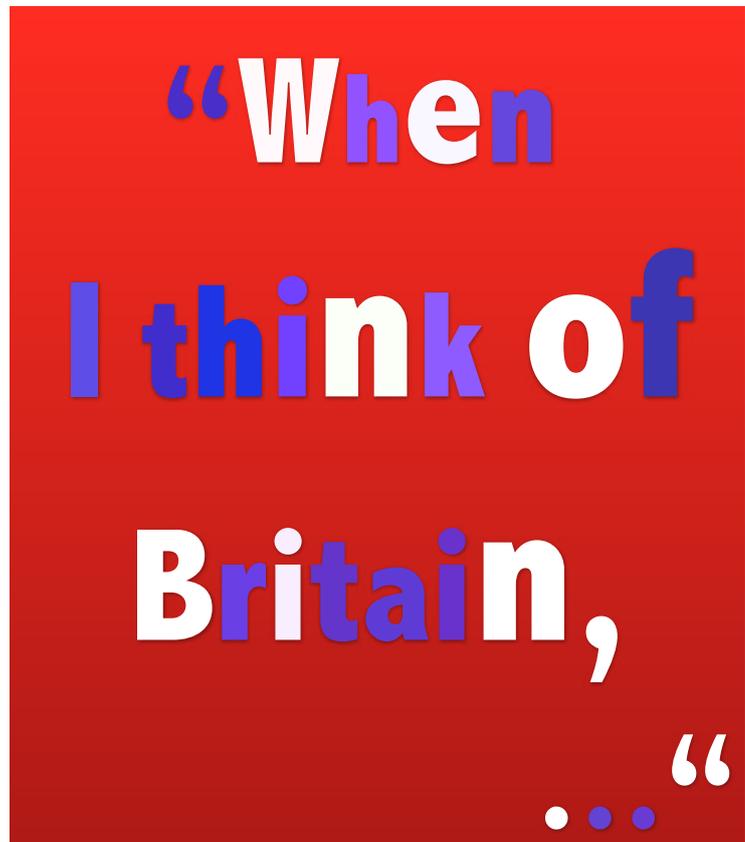
Alice Bufton

MArch Architecture, University of Liverpool



Gustavo Fijalkow

*PhD at the Centre for Dance Research,
University of Coventry*



Suggestitori
12'01" soundtrack

Gustavo Feijalkow engaged with visitors to the British Pavilion by asking them their thoughts and perceptions on Great Britain. The Nation and its representations seem to be both ideal places to project one's own fantasies, aspirations and frustrations. Cultural artefacts have been deployed for centuries to represent nations. The British Pavilion - Great Britain's exclave within the privatised area of the Biennale's Giardini - reifies narratives of Britain in the Venetian islands. After speaking to visitors, and hearing their thoughts on Britain, Gustavo would research the visitor's country of origin through articles written by the British Online press. Gustavo is interested in the thoughts and emotions towards Great Britain, and what narratives are constructed in Britain about the countries where its visitors are from. Suggestitori refers to the theatricality of national representations, while its etymology conveys that they are only that: suggestions.

Workspace as Playspace: Venice as The City of Play: A Model for the Future

Drawing on historical research and photographic experiences of Venice, three illustrations and an accompanying book outline a potential vision for Venice as the City of Play. As the ultimate destination for leisure, the work proposes that the 'sold-out' superficial joy that Venice provides should not only be accepted, but maximised. Every remaining inch of the city has potential to work even harder through the realisation of mid-20th century theoretical frameworks of play and Freespace. Illustrated in a spritz-tinted vision of citywide play, the research suggests that in a worldwide future of human redundancy and increased leisure time over work, all cities could follow the example and shift from Workspace to Playspace.





Uli Gamper

MA Museum Studies,
Birkbeck, University of London

Island/Nation: Frictions in the Representations of British National Identity at the 2018 Venice Architecture Biennale

This paper asks how relevant the institutional representation of nations continues to be, and more specifically, how exhibitions negotiate national and cultural identities in moments of national transformation. Such is the situation Britain finds itself in at the 2018 Venice Biennale - in the midst of agonisingly redefining its position within Europe and the world. Uli Gamper compares how nation making is expressed in the British Pavilion's ISLAND installation, and the Victoria and Albert Museum's exhibition Ruins in Reverse at the Pavilion of Applied Arts in the Arsenale. The essay defines key terms, and question how discursive the biennial format is in relation to representation of nationality. It expands on how relevant national identity organisation continues to be in global exhibition contexts and considers theories of cultural globalisation, nationalism, postnationalism and cosmopolitanism and their relevance to the British contributions at the Venice Biennale.



De-Constructing Spaces

Through an anthropological exploration of the notion of Freespace, *De-Constructing Spaces* investigates the complex social elements of the built environment, applying the theories of Denise L. Lawrence's text *The Built Environment and Spatial Form* and using the city of Venice as a case study.

Research findings provided evidence that through the lens of both tourists and locals, public spaces were understood somewhat universally, unaltered by the variations in native language and nationality of the participants. Spaces were defined mostly by the social interactions and exchanges that took place within them, similar in nature to the ideas surrounding Freespace.

De-Constructing Spaces identifies the ways in which spaces, specifically public spaces, acquire meaning through human interaction and intervention. The zine demonstrates how a city can act as an extension of an individual.

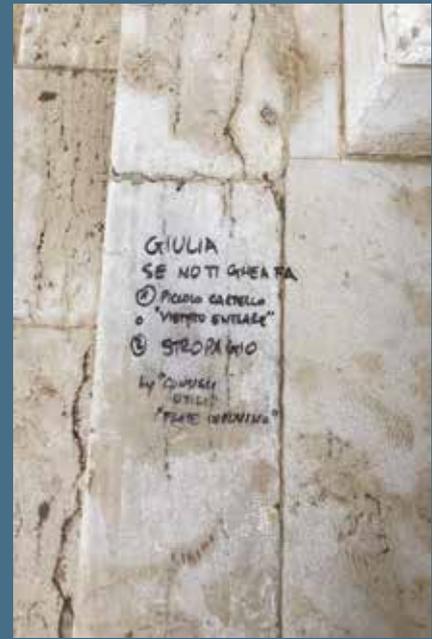
Re-imagining the Object of Architecture: Venice through a Filter

Recent developments in technology have given rise to a distinctive dialogue between image and beholder at the level of both use and production. Mobile phones, digital and action cameras or webcams have become omnipresent accessories in daily life, requiring no technical expertise and readily available for use by great numbers of people to document their private or public lives. Ever since its invention, photography has established itself as a tool capable of allowing us to observe realities invisible to the naked eye. Catalina Ionita explores the idea of re-imagined objects in architecture through filters. Using Venice's glass-making history as a reference, Catalina identified existing filters across the island, and discovered that space can be perceived in many different ways as a result of the optics we are using. The perception of reality is never the same to two individuals because we all have a different filter.



Catalina Ionita

MArch, BA(Hons) Architecture,
Sheffield Hallam University



Nansi Jones

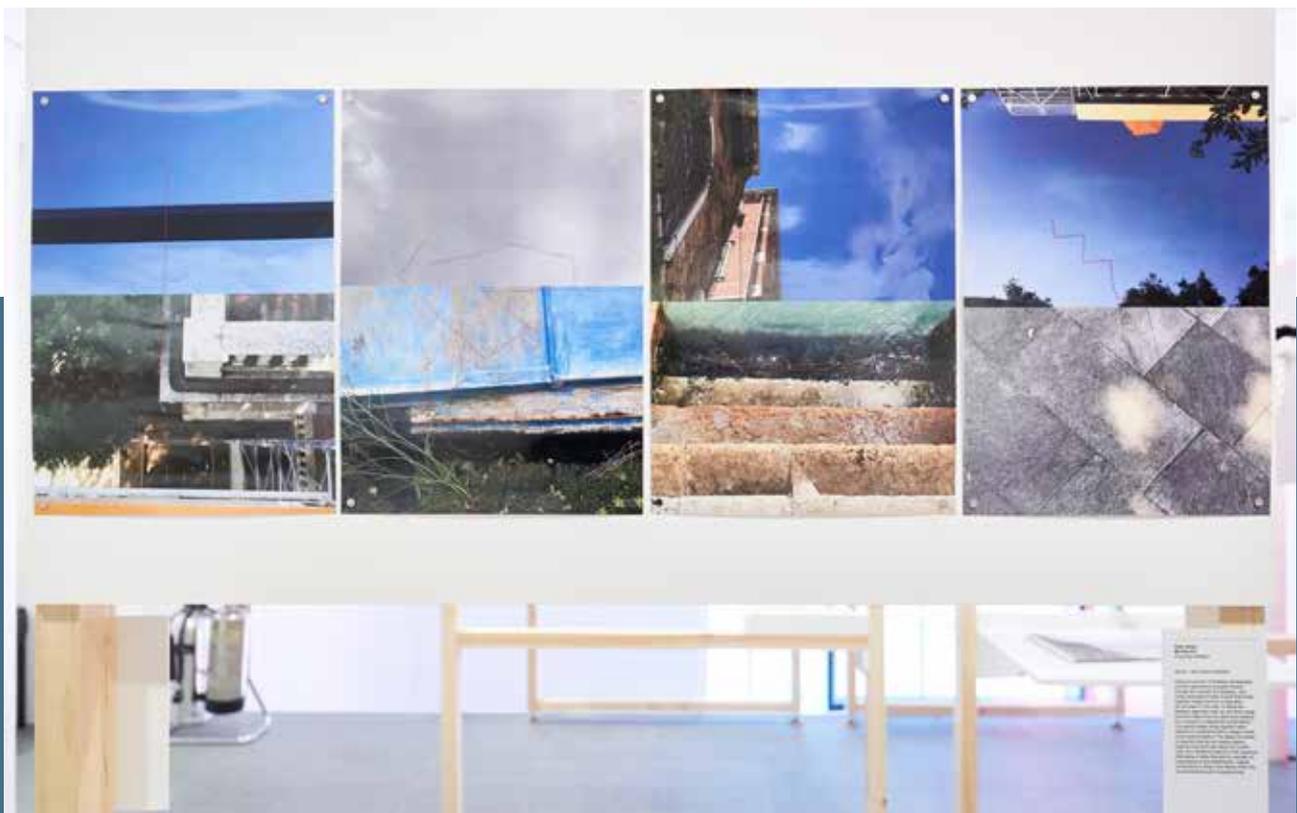
MArch Architecture, University of Liverpool

The Church in Venice

"The Church in Venice is a short collection of observations, inspired by George Perec's, *An Attempt at Exhausting a Place*. In a country that is renowned for their religious beliefs how are the many churches of Venice coping in an environment where international tourists out number locals 2 to 1. As fewer buildings are being used for religious purposes what will become of Venice's abandoned churches? This research was inspired by my own studies into how the churches of Britain are coping in secularised, twenty first century society."

Venice - the Unseen combined

Using the process of deadpan photography and the opportunity to explore Venice through the concept of Freespace, Vicki Jones developed a body of work that brings together images that are of opposites - up and down in this case. To follow the deadpan approach each up and down image has been taken from the same spot allowing for a number of unexpected combinations. The paired images bring together views beyond our peripheral vision, images unable to be viewed together. This allows the viewer to question how we are viewing spaces, experiencing particular places as tourists. Vicki also considered aspects of the Japanese philosophy of Wabi-Sabi and its concepts of impermanence and imperfection, making connections to Venice, the history of the city, environmental issues it's experiencing.



Vicki Jones

BA Fine Art, University of Bolton

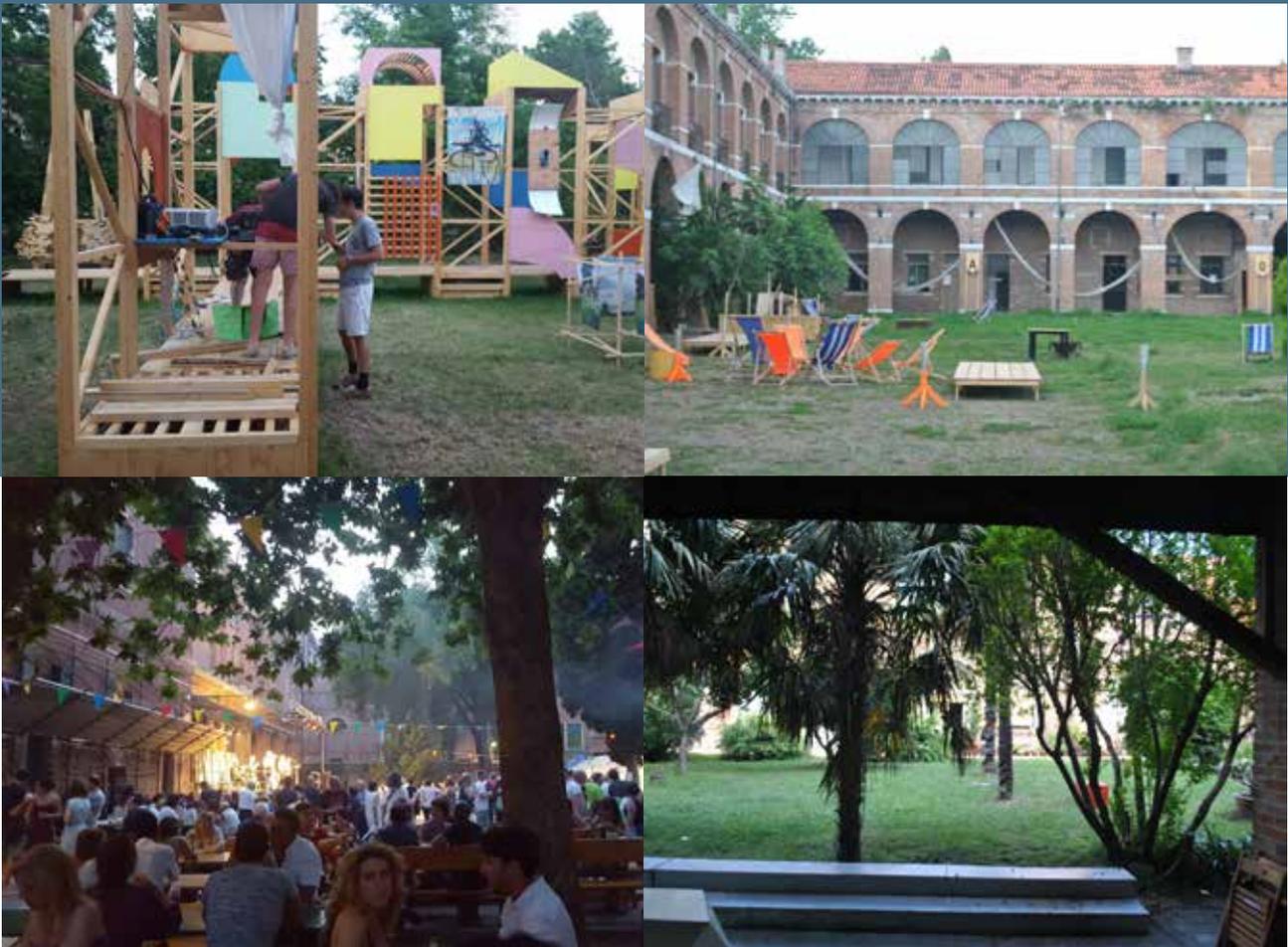
Jordan Keaney

*BSc Product Design Technology,
University of the West of England*



Coda

Jordan Keaney spent time exploring areas of Venice with the intention to find potential beauty and function in the more obscure areas of Freespace. Jordan looked to the canals, noticing the gondolas floating by and the sea foam they leave behind them; he began to draw the gondola, and its features, particularly its distinctive tail, or 'coda' in Italian. From this consideration, multiple abstract renditions of the tail were drawn up, becoming more minimalist, functional and elegant. Wanting to keep that association with the environment on which the gondola floats, Jordan has made the table from a porous metal foam, mimicking the sea foam that trails behind the gondola. This stunning material allows segments of light through, whilst making the table delicately light, yet surprisingly strong. From foam to form, Coda is the physical embodiment of the floating city.

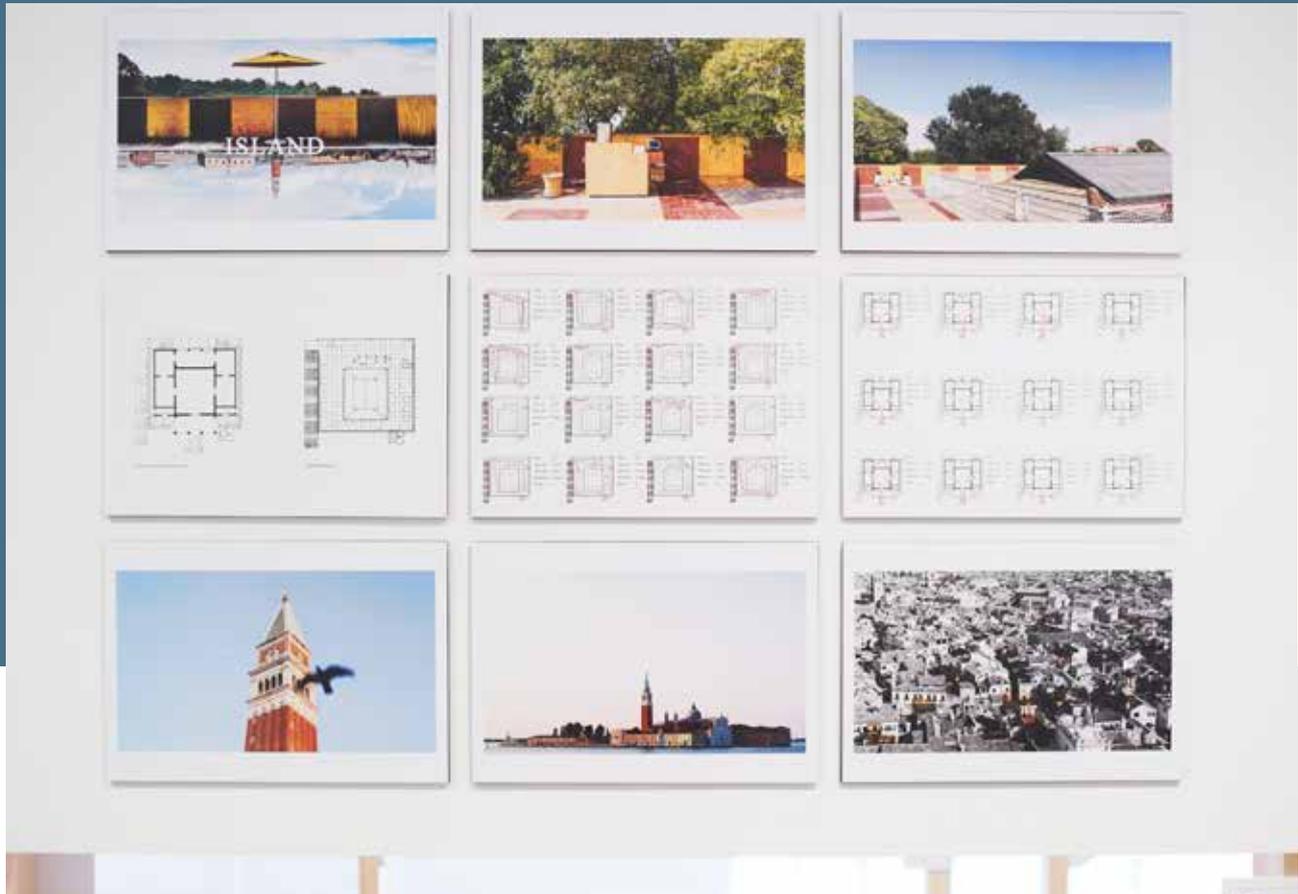


Daniel Kelly

MA Architecture, London South Bank University

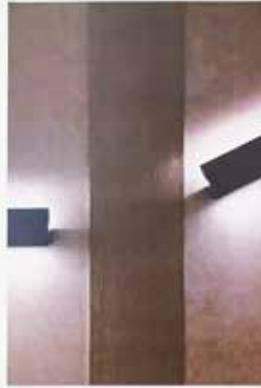
Freespace

Coming from London where space is increasingly more privatised I wanted to look at how this affected the development of spontaneous culture and cultural events that would take place in previously under occupied spaces. Looking at the theme of Freespace and aspects of which might include space for opportunity and democratic space, I set out to look at whether these events are able to co-exist with the Biennale as more grass roots cultural forums throughout Venice associated with more local artistic communities at a time when the world is focused on the city. The British Pavilion was my main base throughout my time at the Biennale and it encapsulated the theme of Freespace by leaving the pavilion abandoned and empty on the inside this allowed for events to be held inside. My research took me to four spaces in which I would take inspiration - a formerly abandoned caserma on Lido, The Happenstance on the grounds of Palazzo Ca' Zonobio, a Sagra on the Campo San Francesco, and finally an artist collective space on Giudecca.



The Island

Ari Khoshnaw - who is naturally drawn to observing the built environment in everyday life - became drawn to the theories of the Situationist International, who proposed the exploration of urban environments through Psychogeography and the Theory of Derive (drift) in order to understand the interactions between space, movements and people. Ari applied the Theory of Derive to the British Pavilion inside the Giardini, to gain a deeper understanding of the ways in which people engage with Freespace. Acting as a silent observer of the observers, Ari recorded people's movements, their reactions and the time spent inside the pavilion and on the outside platform in pre-drawn floor plans, twice a day. The contrasting reactions by visitors illustrate the potential of the task to engage with a Freespace, which without guiding people on how to use the space, encourages them to independently define their own understanding of the ISLAND.



Cameron Lintott

PgDipArchitecture,
London School of Architecture

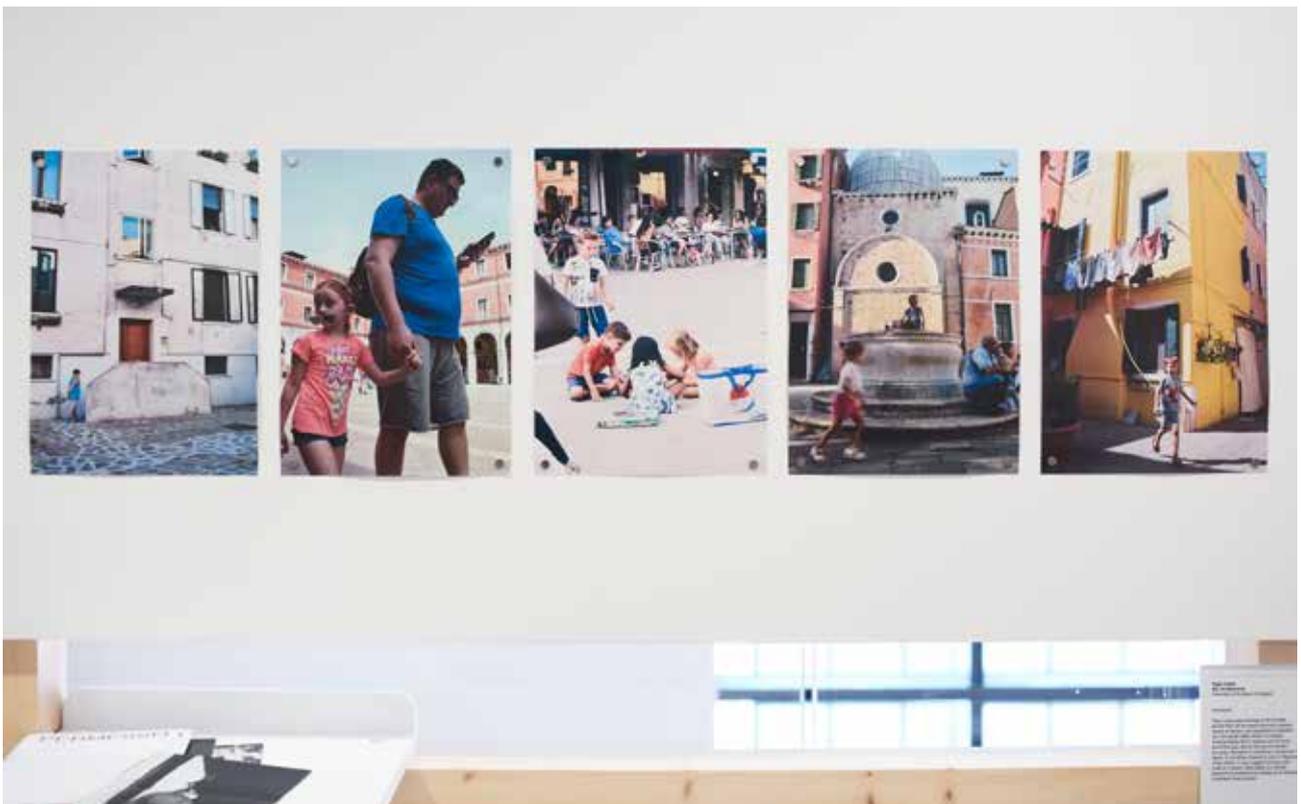
Venice Chatter: A study of Architectural conversation in Venice

Venice is a heritage city where architectural contemporary insertions must synthesise with their historic hosts. Cameron Lintott's interest lies within the syntax, grammar and language of this ongoing dialogue between new and old. Drawing inspiration from Ruskin's interrogation of architectural sketches and tiny details of the city, Cameron set out to research and catalogue moments of architectural speechcraft between the modern and the historical, in order to critique the vocabulary of a range of architects over time. By focusing on three particular sites of architectural significance, Cameron acknowledges they all contain the competing realities of historic and current, existing and new, yet each has their own method for accommodating context. The selected sites of interest are the Isola di San Michele by David Chipperfield Architects, Fondazione Querini Stampali by Carlo Scarpa and Fondaco dei Tedeschi by OMA. Each case study is viewed through the focus of five different categories: concept, detail, material, light and water.

Hugo Lopes pays homage to the familiar phrase that can be heard from the crowded streets of Venice, and regardless of whether you can speak Italian, there is a shared understanding that it requires you to move out of the way, and let the person behind you pass. Permesso is someone's request for space. It can either depend on you or depend of the others. It may suggest having a wish, a will or a dream, often liable to a certain element of permission (or simply an invitation) in between that process.

Hugo Lopes

BSc Architecture,
University of the West of England





Jas Lucas

BA Fine Art, University of Derby

Untitled

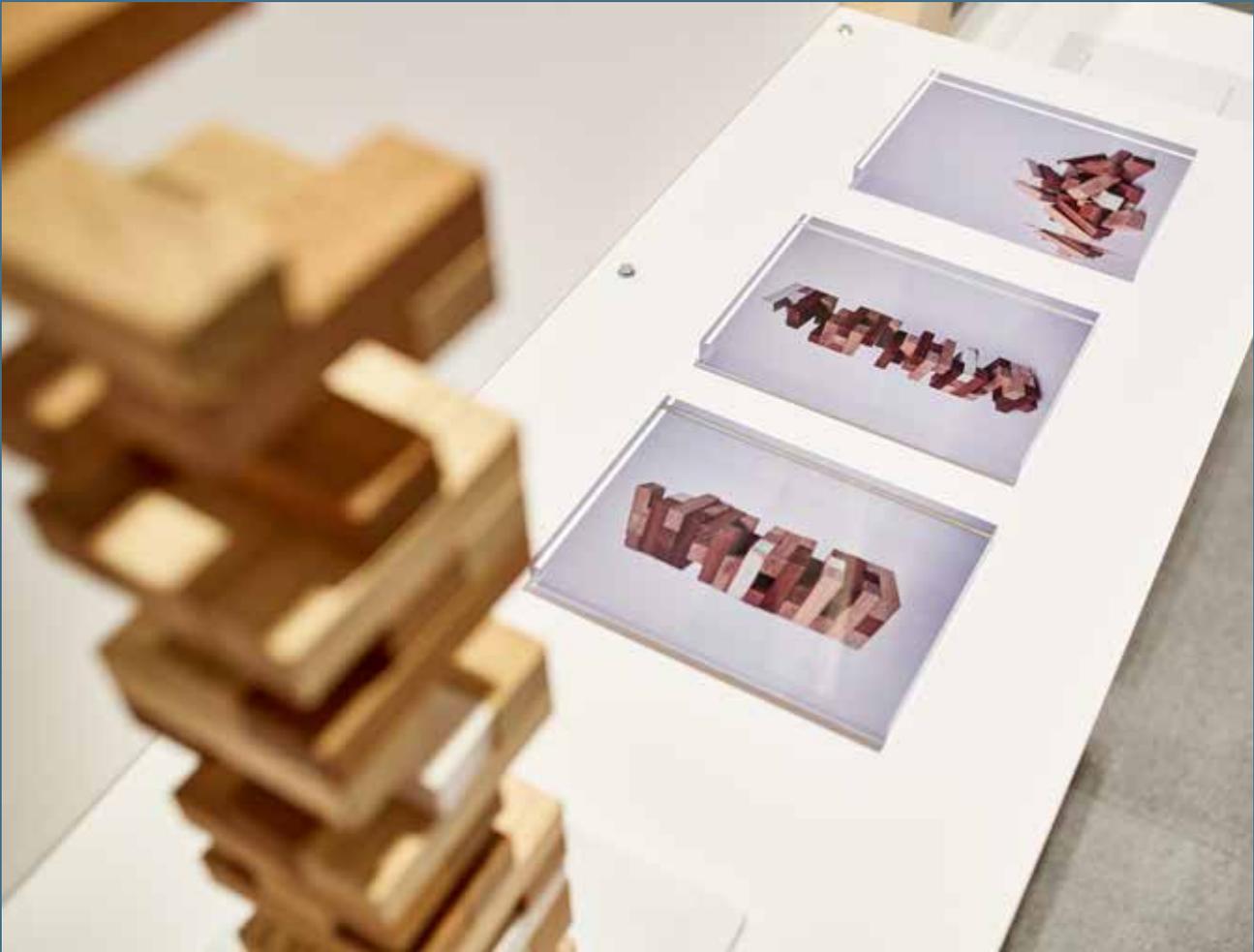
Untitled was made as a direct response to visitors documenting ISLAND through the use of their smartphones. As the work inside the pavilion was a conceptual idea rather than something physical, Jas Lucas found it humorous to observe visitors photographing nothing. Jas invited three other performers to participate in the three-minute duration performance which took place before Biennale opening hours and was documented by video.

Rhea McCarthy's experimental research project focused on the social human habitation of Freespace in Venice which is presented here through an abstract visual illustration. The research focused on the Freespace between the water and the bridges, a significant and poignant feature of both Venice's contextual character, and of everyday life in Venice. This was illustrated graphically through the use of blind drawings, photography, poetry, and contextual sketches. The combined findings embody a perception of the ways in which Freespace is occupied across the island and aims to give the viewer a taste of what it is like to be in Venice. Alongside this research, Rhea conducted a series of hand sketches in places that she felt a connection to while in Venice. The isolation that the ISLAND offered enabled exploration, to be still, and use and develop skills in Rhea's creative practice.

Rhea McCarthy

MA Architecture,
Belfast School of Art, University of Ulster





Karly McGinty

BA Architecture,
London South Bank University

Iteration

Karly McGinty was drawn to the ISLAND's pensive quality. Whilst the project suggested many themes – abandonment, reconstruction, sanctuary, Brexit, isolation, colonialism and climate change – it did not attempt to give any answers, purely an opportunity to think, interpret and discuss thoughts with others. Karly set out to recreate this in miniature. Iteration, which means to repeat a process, is a concept model made from wood. There are 38 elements to the sculpture. No two pieces are identical. The sculpture is 'in play'. Coloured blocks can be removed and restacked; three photographs show the model at different stages, or iterations.



Canal Seats

Ella Merriman was drawn to the everyday life and living conditions of the residents of Venice. Daily tasks such as walking to work or trying to carry heavy bags home from the supermarket are made particularly difficult by tourists sitting on bridges and walkways beside the canals, and this inspired Ella to work towards a canal seating design, which aimed to tackle the problem in a fun and appealing way while encouraging tourists to leave walkways clear. The seats, made from recycled car tyres, are designed to hang off canal edges creating comfortable seating that leaves footpaths clear. Each tyre has a coloured wooden seat echoing the designs of Venice's many mooring poles. A rope hangs below each seat to act as a footrest and to allow the user to push oneself back up onto the bank when they wish to move on. The tyres are durable and also act as a buffer for boats when the water is high.

Walking in the Plane of Disappearance

Inspired by Freespace, Phuong-Trâm, was interested in the question of how architecture can harness nature's free gifts of wind, sun and air to build a specific atmosphere. Walking in the Plane of Disappearance addresses the element of water and how its physical transformation influences our perception. In Carlo Scarpa's Fondazione Querini Stampalia, the architecture possesses the capacity to embrace flooding. Similarly, the project explores how water in suspension in the air has the potential to affect our perception. Following the atmospheric pressure and the effect of the variation of water density in air, the journal records the experience of a month in Venice in autumn. The work explores the limits of vision and the movement of adjustment of the gaze in a blurred environment, constructing the atmosphere of the encounter with fog. By being in a space where seeing take place, what can we see when everything disappears, when the plane of perception dissolves into air?

Phuong-Trâm Nguyen

PhD Architectural Design,
The Bartlett School of Architecture,
University College London





Sandhya Parekh

MA Arch Architecture,
Manchester Metropolitan University,
Manchester School of Architecture

Sandhya Parekh was influenced by the ideals found within "Naufrage de la frégate la Méduse" (Henri Savigny and Alexandre Corréard, 1817) and experiencing the Acqua Alta in October/ November 2018. Drawing parallels between the gruesome tale of the Raft of the Medusa and societal life today, the book considers isolation, refuge and nature and reflects on human behaviour, in particular our response to things out of our control. The book includes poetry, discussions and illustrations that have derived through an analysis of critical themes presented by ISLAND at the British Pavilion. Sandhya's research navigates around questions including the following:

When will malevolent societal behaviour stop to allow the progression of unified human habitation alongside natural, pre-eminent forces? Will we ever end up on a raft, fighting for survival? Or are we already on it? What is controlling your choices? Does your geography provide your power?

December 2019

MON	TUE	WED	THU	FRI	SAT	SUN
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30	31					



Polychromy



Tarn Philipp

MArch Architecture,
The Cass School of Art, Architecture and Design,
London Metropolitan University

Twelve Conditions of Venetian Stone

Twelve Conditions of Venetian Stone draws on a personal interest in the materiality and craftsmanship of stone. Partly inspired by John Ruskin, this project is informed by personal experience and an understanding of stone through practical and thematic exploration. Twelve conditions or 'Stones of Venice' were documented through considered photography, drawing and written work. Some conditions are apparently obvious while others are complex. Themes include; Timelessness, Continuity and Memory - Materiality, Atmosphere and Texture - Use, Construction and Craftsmanship.

Calvin Po

BSc Architecture,
The Bartlett School of Architecture,
University College London



Carlo Scarpa: Traditions of Compromise

This body of work examines the Venice-based projects of architect Carlo Scarpa. Instead of the conventional narrative highlighting his influences by traditional Venetian craft and artisanship, this photographic essay contextualises Scarpa's works with the Venice built by the average Venetians whose primary concern, in the words of Richard Wentworth, was 'making do and getting by'. It is a Venice shaped cumulatively by compromise, something so fundamental to the Venetian DNA. The multiplicitous inlay, juxtaposition and assemblage of materials and techniques is no longer exclusively a homage to the craftsman showing off their skill and the patron their wealth, but a possible nod to the palimpsest of modifications and repairs that many Venetian buildings have endured throughout their lifetime. This essay juxtaposes everyday moments of compromise in the city with the built Venetian projects of Scarpa, and though not necessarily inferring any explicit causal relationship, the series hopes to elucidate an overlooked context and an alternative reading to Scarpa's work.

Threshold

Shemol Rahman set out to observe, absorb and explore the unfamiliar city of Venice, and focusing on thresholds as a lens through which to consider wider topics. The bridges over canals, a uniquely Venetian island experience was an everyday threshold. These images form part of a collection of photographs which documented encounters with Venetian thresholds. They follow a crossing of a particular bridge: the initial anonymity on approach that could lead to a loss of bearings; the unique conditions found at the foot of each bridge giving clues to its identity; and the physical struggle but eventual intimacy that arise from regular crossings. The bridges of Venice are daily peculiarities that arise from its well-known canals, their crossing providing both pleasure and pain, their navigation perfected by natives, and they form part of the character and rhythm of this magical city.



Mandalika Roberts

(MArch) Masters of Architecture,
University of Kent



Untitled

Stranded first-hand in the October 2018 recent tidal phenomena, this particular Acqua Alta gained international attention due to the rising flood water peaking at a waist deep, 156cm, in San Marco. We are all familiar with the idea that 'Venice is sinking', a graceful and almost romanticised notion that smokescreens the issues at large; a small window into which was exposed with some urgency that day. The project explores the theme of ISLAND by looking back through some of the early inspiration for the Venice Biennale 2018 exhibition, in order to look forward to an unknown, yet somewhat predictable hypothesis. The ambiguous publication of ISLAND could be seen as a set of flood related precedents, with instructions for survival. Complete with an extract paying homage to La Méduse and equipped with a visual aid on 'how to build a raft', perhaps the curators crafted a manual; poetic, graphic and foreshadowing with James Joyce's 'Ulysses' at the bow.

UK in Venice

Charlotte Robinson's practice involves creating interventions in the environment, and drew a connection to the city of Venice and the British Pavilion by placing small objects into various locations, allowing for an element of chance to take place. The outcomes were unknown and out of Charlotte's control, but interacting with visitors and the locals of Venice who engaged with the small objects was intrinsic to the work.



Skeleton Structures

The work is a 30-page hand-bound book containing hand-painted pages, framing eco-prints made using leaves, natural dyes, recycled paper, plants and flowers. Inspired by the Venetian tradition of artisan bookbinding, paper making and marbling, the book contains a series of botanical contact prints immersed in water and set to the sequence of Venice in autumn. The ephemerality of these prints captures the experience of a transitional autumn in Venice and the ending of a long summer. It is the product of research surrounding the fragility of the Venetian ecosystem, a fragility shared in its increasingly complex social climate. The works contained in the book are prints of leaf skeletons, rather than brightly coloured photographs or sketches of Venice in all its usual splendour, in order to represent an alternative view of Venice - not one that looks up at grandeur and finery, but one that looks down at the ground below.



The Negative of Venice

Eniola Sonusi sought out green spaces in the city of Venice and spent time observing how they impacted their users. Using memories formed in Venice, the work presented here highlights and celebrates some of the hidden sanctuaries in Venice and its environs.

Eniola Sonusi

MArch Architecture, University of Portsmouth





Heightened Awareness

This project was centred around concepts entrenched in the British Pavilion, which evoked thought as to the reconfiguration of its traditional spaces. Initially, the viewer is confronted by the sheer volume of the pavilion's emptiness, but by climbing the scaffold staircase - symbolic of restoration and reconstruction - the viewer ascends to a platform which presents a new canvas to enjoy, and instantly obtains a heightened sense of their surroundings. Although this experience is not apparent and often escapes the viewer, this journey is experienced by all of those that visit. It provokes reflection upon society's impact on the environment; the integration and devastation of the landscape and its natural eco-systems. Translating this experience of a renewed heightened awareness of the environment to an architectural investigation required a test-bed to explore ideas and propositions in sustainability, material use, construction methods and the transformations required to meet this demand for change.

Mary Trapp

MA Fine Art, Plymouth College of Art



1. Migratory Pink Sock
2. Sew/Unsew

The proposition that Venice was a porous island, comprised of networks of waterways and porous walls, was the inspiration for Mary Trapp's sculptural practice and how this could be explored through materials. This research considered how a body inhabited this space, but also how the structures of the space could allude to how bodies are not separate entities but are themselves porous and deeply implicated within their environment. 'Scuci e cuci' is an Italian term meaning 'sew and unsew' is used to describe the process Mary witnessed in Venice of patching water-soaked walls brick by brick. This structural intervention onto porous materials was a process that could be transferred onto objects. These sculptures are hybrids; found objects collected from the streets and waterways of Venice combined with permeable and impermeable materials. Reminiscent of body these objects have the potential to hold, repel or contain water.



Nathaniel Welham

MArch Architecture, University of Liverpool

Urban Islands: The Civic Nature of the Campi

Venice, a city traditionally defined by its impressive canals and naturally occurring water inlets, has a lesser studied urban typology that has evidently defined the city since its founding. The Campi, or 'fields' of the city have created an urban landscape unprecedented in Western Europe. The temporal nature of these urban islands across the city allows contemporary and well-established conventions to occur side by side in a city that is predominantly characterised by its conservational tradition. Although the Campi are free, public spaces, their functionality and quality of space can often be pre-conceived. This study identifies the various Campi typologies, observing how the functions and image of the built landscape surrounding each space can affect the prominence of these significant urban islands. It is necessary to remember that the themes of isolation and sanctuary, highlighted in ISLAND, are crucial to understanding the civic nature of our built environment.



Augustus Wray

BA Architecture,
Manchester Metropolitan University,
Manchester School of Architecture

Mapping Venice. Psychogeography,
memory, wayfinding

This pamphlet evolved alongside my understanding of Venice. This document was both an excuse to explore the city, and the outcome of those explorations. From an architectural point of view, the urbanism and circulatory networks of Venice are its most interesting areas - by utilising situationist methods for urban exploration, I hoped to better my understanding of the city and its idiosyncratic form. In this work I discuss how I used different markers to remember routes through the city, and situationist attitudes to explore the city further.

After ISLAND

Credits

Partners

British Council: Genevieve Marciniak, Venice Fellowships Programme Manager

RIBA North: Suzy Jones, Director

University of Liverpool: Sandy Britton RIBA, Internationalisation Lead School of the Arts

Exhibition

Curation: Zoe Watson, Manchester Metropolitan University

Design and build: Arciform

Graphics: Darkhorse Design

Invigilation: Liam Peacock and Paddy Gould, RIBA North

Catalogue

Collation: Zoe Watson, Manchester Metropolitan University

Design: Edward Turner, University of Liverpool graduate

Artwork images by the listed Fellow

Exhibition photos © Rob Battersby

After ISLAND

