INTRODUCTION
The Masieri Foundation’s Board of Directors, that took over in late 2015, intends to reestablish the role of the Masieri Building as a center of excellence for the international and national cultural production. Furthermore, such plan aims to carry out the original disposition by will that consisted in the establishment of a little guest house specifically destined for scholars from all over the world that were interested in experiencing work and research in a unique place. Therefore, the project for the future of the Masieri Foundation entails, in compliance with the original use as specified in the restoration design drawn up by Carlo Scarpa, the realization of a limited number of bedrooms to accommodate students and researchers from Italian and foreign universities that, in turn over the year, will alternate as guests. In order to fulfill such objective, a preliminary phase of thorough reconstruction will be required of the historical phases of the Scarpa’s design, whose completion is here proposed, with a contemporary slant, through the realization of the three once-unbuilt rooms on the first floor of the building. This study will aim to identify the most suitable solutions for the ideal integration of the new structures within the historical phases of the Scarpa’s design, whose completion is here proposed, with a contemporary slant, through the realization of the three once-unbuilt rooms on the first floor of the building. This study will aim to identify the most suitable solutions for the ideal integration of the new structures within the historical building, according to the best principles of conservation and the dialogue between the old and the new. A special attention will be paid on the study of materials and the technological-constructual choices devised by Carlo Scarpa with a view to grasping how to operate, while observing the existing structure, so as to adjust it to performance requirements as set forth in the current regulations and according to the demands of the future use of the building.

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The main objective of the owner of the building ‘Angelo Masieri Foundation’ is to attain the best results in the sustainable restoration in terms of functionality, use and conservation of the numerous sculptural details of the Carlo Scarpa’s masterpiece called Palazzina Masieri.

The secondary objective, not in terms of importance, is to enhance the history of the building, notwithstanding his particularly historical interest for Venice, that risks being darkened by the inimitable artistic heritage of our city.

The third objective is to turn the Palazzina into a research center with a limited number of bedrooms to host students and professors coming to Venice from Italian and foreign universities, in compliance with the legacy provisions and the articles of association of the Masieri Foundation.

A. THE BUILDING

a.1 Information about the Building and History of Ownership

a.1.1 Description of the Site Context and the Cultural Significance of the Site

The name of the building is Palazzina Masieri, and it is sited in Venice, Sestriere Dorsoduro 3900, among a tight density of buildings of various architectural styles and volumes. The building’s façade is parallel with Rio Nuovo, at an oblique angle to the Grand Canal, and can be seen from the main waterway.

Palazzina Masieri is a vernacular structure that rises to a height approximately one half the height of its neighbors, Ca’ Foscari and Palazzo Balbi. There is a relevant chromatic contrast between the materials of red brickwork of Palazzina Masieri’s facade and the white stone exterior of Palazzo Balbi and Ca’ Foscari, a magnificent example of the Gothic style in Venice. The Grand Canal forms three major bends in its course through Venice. Palazzina Masieri is sited in one of the three bends, called Volta di Canale.

Historically, this place has had a cultural signi-
ficance for the city of Venice for its role in the annual *regata*, an event that dates back to the sixteenth century.

*Regata* is the annual gondolier’s race that began at the extreme eastern end of the Grand Canal to in Volta di Canale, where a temporary structure, called *Macchina* is located. The Doge awarded prizes at the Macchina.

The iconographic history of Venice portrays this place in different views and paintings. Canaletto, for example, depicted such images in his sketches and paintings in detail.

The Palazzina, a pre-nineteenth century three-story building, stands on a typically triangular plot. Its main façade overlooking the Grand Canal features face bricks and stands out for its two chimneys, a water door on the ground floor and a balcony on the first floor.

*Img. 02 Urban Framework*
a.1.2 History of Ownership

The building, owned by the Masieri family, was meant to be the dwelling for the young newly-wed couple, Angelo Masieri and Savina Rizzi. Angelo Masieri was a young architect who graduated at Istituto Universitario di Venezia, where he was taught by the famous architect Carlo Scarpa during his studies from 1940 to 1946. The relationship between the two architects continued in the following years and in 1947 Masieri and Scarpa, along with Samonà, Trincanato and Gellner were part of the board of the APAO del Veneto. In January-February 1948 the young architect Masieri asked for Scarpa’s collaboration on the design work at Banca Cattolica in Tarvisio.

Both Scarpa and Masieri showed a great interest in the architecture of the American Master Frank Lloyd Wright. The first proposal for the redesign of the pre-nineteenth century building was developed by the American architect Frank Lloyd Wright, to whom the young architect, Angelo Masieri, and his wife were going to commission the project for their residence on Venice Grand Canal. During the trip, Masieri had a tragic car accident and died.

a.1.3 Brief History of the Building after Angelo Masieri’s Death

Following Angelo’s untimely death, the family agreed anyway on asking the American architect to design a Memorial in Angelo Masieri’s name instead of the building that was supposed to be his Venetian residence. The basic idea was that of providing Venice with a facility that could accommodate about ten deserving young students in the middle of their architecture studies at the Istituto Universitario di Architettura di Venezia.

Frank Lloyd Wright’s project was first presented on the occasion of an exhibition on Wright at the American Academy of Arts and Letters in New York on 27th May 1953. After the project publication, the Masieri Memorial was severely criticized by exponents of the cultural circuit of the time due to the inconvenience of a new building within the historical fabric of Venice. The Project Wright developed for the Masieri Memorial was officially rejected by the Municipality of Venice on 18th November 1955. In 1962 the Masieri Foundation entrusted Valeriano Pastor with the task of developing a new project, that was again rejected by the City Council. Thus, the Masieri Memorial was blocked up to 1968 that is when Carlo Scarpa was entrusted with the exact task of redesigning the internal spaces of the building while preserving its external appearance. Of the three proposals developed by Scarpa, the last one was approved by the City Council in September 1972. The project approved by the Planning Committee of the Municipality of Venice was registered with its building permit no 55996/77/72 being issued on 5th September 1972. The ground floor features two access ways: the main passage is at the vertex of the triangle layout while the other is adjoining to the Palazzo Balbi’s party wall. Towards the interior Calle the building is organized into the following: a small space facing the access door, the elevator serving all levels including the attic and the caretaker’s lodge. A door allows the access from the passageway to a small room leading to the bathroom and bedroom of the caretaker’s dwelling. The big room, destined for the students’ learning and recreational activities, overlooks the Grand Canal. A partition wall separates the space for collective use from that for private use, namely the caretaker’s kitchen. Next to the second access to the building is a second restroom that is situated in the space beneath the flight of stairs.
Image 04 Frank Lloyd Wright Project. 
Courtesy of Fondazione MAXXI, Rome.
Img. 05 Frank Lloyd Wright Project. Courtesy of Fondazione MAXXI, Rome.
Img. 06 Ground Floor Plan as Approved in 1972.
Courtesy of Fondazione MAXXI, Rome.
Img. 07 First Floor Plan as Approved in 1972.
Courtesy of Fondazione MAXXI, Rome.
Img. 08 Second Floor Plan as Approved in 1972. Courtesy of Fondazione MAXXI, Rome.
Img. 09 Third Floor Plan as Approved in 1972.
Courtesy of Fondazione MAXXI, Rome.
The first and second floor include three bedrooms, each equipped with private bathroom containing bidet, washbasin and shower. The toilet is situated outside the rooms and adjoins the outside main wall of the nearest building Palazzo Balbi. Both floors feature a free space destined for work and study. The Centro Studi Carlo Scarpa in Treviso keeps a number of sketches showing different plans including the layout of tables and chairs or the walls’ color chosen by the designer for the spaces above mentioned.

One can notice that the first and second floors - as in the plan of the project licensed - flush with the façade overlooking the Grand Canal are free from that hollow space, on all levels, that featured in the first project submitted and rejected by the Building Committee.

The attic turns out to be, as illustrated in the archive documentation, the floor that more differs from Scarpa’s first proposal. The planimetry layout shows two bedrooms, three bathrooms, two of which directly accessible from the bedrooms and equipped with washbasins, toilets and bidets while a third, for collective use, contained washbasin, toilet and bath. The space between the elevator and one of the private bathrooms includes a double-leaf door that would have allowed the access to an exterior terrace overlooking the Calle. The building’s structural system is made up of couples of round section iron columns and mixed metal and reinforced concrete decking.

The side elevation features five double hinged windows including one lined up with the dormer and two windows with three parts each on the ground floor. The design manifestly shows the terrace at the attic level and the volume of the elevator overrun. The interior height (between floor and ceiling) of the first three levels is equal to 3.06 m. whereas that of the attic is equal to 2.40 m.

The redesigning process of the Palazzina Masieri has a complex history. In 1977 and 1982, two variances were carried out that made the original design by Scarpa of 1972 only partially be completed.

The building designed by Scarpa was completed in March 1983 and finished, after his death, by the engineer Carlo Maschietto and the architect Franca Semi.

a.2 Current Use of the Building

The building is nowadays unused and open, upon request only, for short guided tours. Considering its history, the Palazzina Masieri, plays an iconic role within the urban building fabric as it is both an unrealized work in Venice by the master of the Modern Movement, Frank Lloyd Wright and the masterpiece of the architect Carlo Scarpa.

a.3 Future Use of the Building

The Masieri Foundation entails, in compliance with the original use as specified in the restoration design drawn up by Carlo Scarpa, the realization of a limited number of bedrooms to accommodate students and researchers from Italian and foreign universities that, in turn over the year, will alternate as guests. The ground floor will be destined for exhibitions, conferences and community events.

B. SIGNIFICANCE OF THE BUILDING

Not only is the Masieri Building a place of extraordinary beauty and an example of modern heritage completely integrated into the historical urban fabric of Venice, it also is an interesting project for its own history in that
it compares two undisputed Masters from the twentieth century international architectural panorama: Frank Lloyd Wright and Carlo Scarpa. This history is about something that is extremely topical as it falls within the cultural debate on the operating modes featured for the enhancement of the modern historical architectural heritage. Nowadays, this history needs in-depth study and a proper dissemination so as to represent the image of a city, that is Venice, for its ability to embrace transformations and to enhance its role as a center of cultural production, related to universities, within a national and international framework.

b.1 The History and Use of the Building from 1983 to Today

From the end of the restoration works to 1996 the Masieri Foundation acted as a breeding ground for cultural production in the architecture field. It was home to exhibition activity, through the Architecture Gallery, as well as to publishing activity. The editorial office of the review Giornale - subsequently called Phalaris - was based in the Foundation building and it was the first fortnightly specialist review to combine columns regarding current news, politics, art, custom, theater and architecture projects. The cultural center activity also involved advice related to the organization of conferences and competitions concerning architectural design and construction. Over those years, important exhibitions, meetings and debates on architecture were held in the Masieri building. Remarkable exhibitions were for instance those regarding the works of Ignazio Gardella, Carlo Aymonino, Gino Valle, Tadao Ando, Raphael Moneo, Giorgio Grassi, Ernesto Nathan Rogers, Aldo Rossi, Guido Canella and Frank Gehry. Over the same years the Foundation activity embraced the creation of a center for architecture documents and papers involving the realization of archives required to collect, preserve, catalogue documentation related to contemporary projects, especially regarding the city of Venice, while making them available to the public. Such center never ceased its own activity that still continues through the Archivio Progetti of the Università IUAV di Venezia. In general, the Foundation was at that time a center of excellence in terms of Venice’s cultural production at both an international and national level.

The close relationship between the Masieri Foundation and the Universities in Venice encouraged the constant exchange between the research initiatives being carried out there in those years and the wide range of professors from IUAV and Ca’ Foscari. From 1996 to 2014, due to an uncertain financial situation, the Foundation agreed to allot its building to the company IUAV-Servizi Immobiliari, subsequently called ISP (IUAV Studi&Progetti) against the consideration of a rent for the spaces used. Over this time span, the Building was no longer a place of reference for the cultural production in town.

The Masieri Foundation’s Board of Directors, that took over in late 2015, intends to re-establish the role of the Masieri Building as a center of excellence for the international and national cultural production. Furthermore, such plan aims to carry out the original disposition by will that consisted in the establishment of a little guest house specifically destined for scholars from all over the world that were interested in experiencing work and research in a unique place. Therefore, the project for the future of the Masieri Foundation entails, in compliance with the original use as specified in the restoration design drawn up by Carlo Scarpa, the
realization of a limited number of bedrooms to accommodate students and researchers from Italian and foreign universities that, in turn over the year, will alternate as guests. In order to fulfill such objective, a preliminary phase of thorough reconstruction will be required of the historical phases of the Scarpa’s design, whose completion is here proposed, with a contemporary slant, through the realization of the three once unbuilt rooms on the first floor of the building. This study will aim to identify the most suitable solutions for the ideal integration of the new structures within the historical building, according to the best principles of conservation and the dialogue between the old and the new. A special attention will be paid to the study of materials and the technological-constructional choices devised by Carlo Scarpa with a view to grasping how to operate, while observing the existing structure, so as to adjust it to performance requirements as set forth in the current regulations and according to the demands of the future use of the building.

C. CURRENT CONDITION OF THE BUILDING

The Masieri Building is in a good state of conservation. Nonetheless, the building needs accurate interventions to restore finishes, integrate and adjust the building systems. In addition, the completion of the original Scarpa’s design is provided through the realization of the three not-yet-realized bedrooms on the first floor of the building.

Any restoration project starts from knowledge acquired through the historical analysis and the study of archival sources and documents. Funding is requested for activities especially concerning such elements of research aiming at the drawing up of the project for the realization of the guest house and research center in the premises of the Masieri Building. Moreover, with a view to allowing a future effective and efficient management of the building, funding is requested to ensure an adequate long-term property management plan and a funding plan that can guarantee any necessary funds to make the building available to public use.

D. OWNER OF THE BUILDING

The owner of the building is the ‘Angelo Masieri Foundation’. The ‘Angelo Masieri Foundation’ was established in 1955 with a view to designing and developing in Venice - at Dorsoduro 3900 on Grand Canal - a guest house and research center reserved for deserving students involved in architecture studies. The Foundation’s Board of Directors is, according to its articles of association, made up of the Rector of the Università IUAV di Venezia, a professor of the Università IUAV appointed by the Rector, the Prefect of Venice, the Prefect of Udine and a representative of the Masieri family.

The IUAV University of Venice is the public institution who appoints two of the five board members, one of which, the rector, is the president. The Foundation is a non-profit organization that was established as a legacy from the engineer Paolo Masieri in memory of his young son architect, Angelo, after his tragic death in a car accident occurred in Bedford, Pennsylvania, on 28th June 1952.
E. NAME OF THE ORGANIZATION FINANCIALLY RESPONSIBLE FOR THE MAINTENANCE

The Masieri Foundation is the organization that will be in charge of the financial management of the Masieri building. So far, the Masieri Foundation has not the necessary resources to fund the building's restoration work. Accordingly, the Board has started a fund-raising activity to support operations aiming at making the building operative again. Such activity will be deemed to be concluded upon reaching the maximum amount estimated for restoration work that is approximately equal to 1.000.000,00 Euro. In order to avoid a prolonged closing of the Palazzina, the funds resulting from the fund-raising activity will be allocated for the work execution on a section-by-section basis.

The first part regards the arrangement of the building's ground floor so as to allow its re-opening to the public in a short time. The space on the ground floor is designed to hold conferences, temporary exhibitions linked to its mission of research center of the Palazzina. In general, this floor is meant to be a place for the community of scholars and at the same time a cultural center for the entire community.

Once the restoration operations have been completed and the accommodation facilities started, the proceeds from the guest house activity will be allocated by the Masieri Foundation to the establishment of scholarships for deserving students enrolled at the Università IUAV di Venezia.

In 2016 a specific study was carried out to identify hypotheses for the management of the Palazzina Masieri and its opening to the public. With a view to making the Palazzina Masieri usable and independent from a financial point of view a management proposal was drawn up that fundamentally identified two key activities depending on the spaces' use:

1. Teaching Activity

Due to the special relationship that the Masieri Foundation establishes with the Università IUAV a cooperation is envisaged between the two institutions so that the Foundation can make the Palazzina’s spaces available for educational activities related to the international academic world.

Furthermore, Italian and foreign guests in Venice may find their accommodation in the Palazzina.

2. Side Activities

They include all of the activities that are not necessarily related to the Foundation or the academic world though they are an important contribution to the Foundation’s financial resources.

Similar institutions - predominantly European and from United States – were explored that combined their ‘core’ activities and those collateral mainly connected with guided tours and site rentals.

In fact, the proposal set forth envisages, on an occasional and limited time basis, the third parties’ use of the building against payment of a money consideration.
A. CONSERVATION PLANNING

Planning of conservation parts, research and documentation, for which the grant is requested, is integrated in the planning of the full restoration of Palazzina Masieri. Planning also includes the necessary permits to be obtained from the Municipality of Venice and the Soprintendenza Archeologia, Belle Arti e Paesaggio per il Comune di Venezia e Laguna. Furthermore, the architect Renata Codello, is delegated by the Ministero dei beni e delle attività culturali e del turismo for the activity of supervision of the interventions on Carlo Scarpa’s buildings in Venice and Veneto and she is directly involved in the restoration process of Palazzina Masieri as a member of the Scientific Advisory Committee. The timeline of the entire project, as well as for the activities for which the grant is requested, can be found in the section 'Timeline'.

A.1 Methodological Scheme of Conservation Planning

In order to describe the conservation planning, it is useful to point out that, according to what has come to be a generally accepted point of view, each restoration project tends to have three main aims:
1. To prolong the life of the work in its material consistency, through scientific means and methods, so that it is as solid, protected and healthy as possible.
2. To assure the permanence of the signs with which we can read and interpret the piece in its general and detailed configuration, without historical or aesthetic preferences. This task primarily makes use of critical and historical means and methods.
3. To assure - in particular in the architectural field - its usability in all cases in which it is necessary and/or possible. For this purpose, the means and methods of architectural planning are primarily used.

1.1 Analysis and Measurement of Historical Time

The study of the historical sources (written, literary, epigraphic, iconographic documents, etc.) is one of the fundamental analytical phases regarding the work to be restored. Historical analyses also perform a special task of research on the phases of the work’s transformation. The part of the study of the historical sources related to Carlo Scarpa’s project is completed. Data collection, started in January 2016, is an ongoing activity. One of the objectives, for which the grant is requested, is to continue the process including, for example, the unpublished correspondence with Frank Lloyd Wright preserved at Getty Research Institute or Frank Lloyd Wright Archives in New York at Moma and Columbia University.

1.2 Description of Operative Phases

According to consolidated practice, the accomplishment of these aims involves the following operative phases.

1. Preliminary Analytical Approach

This includes all the surveys, measurements and tests required to define the shape size and history of a work, the materials of which it is made, the constructive system that governs it, phenomena of impairment and decay which it is prone to and their relevant causes. The final part of these analyses is represented by the interpretation of data and the construction of a diagnostic framework that describes the state of conservation and connected issues.
1.2 Analyses on Biodegradation

Analyses on biodegradation include a complex, integrated series of analysis methods and techniques, aimed at identifying different plant and animal species responsible for a number of processes of chemicophysical and mechanical decay of material. As is known, biological aggression on such materials arises through the action of pathogens, including microflora, macroflora.

We will not examine the specific analysis procedures in this sector, but we can briefly recall some of the various phases that generally characterize the methodological approach:

- Direct visual confirmation of biological contamination;
- Observation of the samples in the laboratory;
- Pulverization of the material and division into several parts;
- Cultural analysis;
- Measurement of the degree of superficial sulphation of stone materials.

Palazzina Masieri’s studies will be focused on the accurate analyses performed of stone and decorative elements (iron, brass, wood elements), drawing up of decay mapping and diagnostic analyses of materials.

The restoration works of the Masieri building are the proper opportunity to investigate and thoroughly study the relationship between the architect Carlo Scarpa and the local craftsmen, the constructional techniques and all details that feature the Master’s architectural language.

2. The Choice of Remedies to be Adopted

The choice calls for careful evaluation of all the issues in question (not merely technical ones) as regards the purposes of restoration and a clear definition of the criteria that must guide it as for:

- Cleaning (restoration of stucco decorations);
- Material reinforcement (Restoration of concrete, Reattachment and reinforcement of stucco decorations);
- Repair (Tessellation of stone materials, windows, doors). A specific part of the research will be oriented to studying the techniques to repair limestone Venetian flooring. This technique is typically Italian, and it is a stylistic feature of the architectural language of the Master Carlo Scarpa. It is used to repair more or less extensive gaps in Venetian floorings of the ‘terrace’ or ‘pastellone’ types using a non-hydraulic lime. The repair may involve simple localized patching or whole portions of missing floor, and may cover surface layers only or extend to the bottom. The technique is rather complicated and still uses traditional procedures. The grant is requested to develop the knowledge of restoration techniques related to these kind of surfaces.
- Protection of wood, concrete, iron elements.
- Development of the systems project (lighting engineering project, fire prevention project, mechanical, electrical and special systems project).

3. Drafting of the Project Documents

It includes general and detailed drawings, operative schemes, calculations, estimates on the quantity and costs of the planned work, the technical provisions to be complied with on site. According to the studies completed in 2016, a general estimate for the restoration work has been proposed and in the event of intervention, funding is required for the in-depth and final proposal of the work done. In fact, the documents shall be adequately detailed to ensure a
complete estimate of the work to be done, thus minimizing unexpected events.
A specific part for which the grant is requested is the study for the design of mobile and fixed furniture and furnishings [new walls on the first floor, kitchen, beds, wardrobe, tables].


Not only does it represent the project’s completion phase, but it also is an opportunity to monitor work and identify any defects or incompletion. One of the problems connected with restoration lies in fact in the difficulty in estimating the concrete effects of the decisions made during the planning phase in a complete and detailed way.

5. Final Documentation

It is constituted by an accurate recording of the restored work, in order to memorize the variations made, the results of the trials and tests, observations and critical comments suggested by the progression of work and their results. Funds will be also used to spread the research activity being carried out as well as to encourage the reestablishment of the Foundation within the framework of the international community operating in the architecture field.

6. Plan for the Building Management

Another issue is the research of the most appropriate kind of building management for the future use of the building. Funds requested are essential to define the best building management plan for the Palazzina’s public re-opening.

B. DATA COLLECTION FROM RESEARCH AND ANALYSES

b.1 Outcomes of the Data Collection Carried out in 2016

b.1.1 Dissemination of the Archive Research on Carlo Scarpa’s Project for the Palazzina Masieri

In 2016, the Masieri Foundation started a program for the building’s conservation and restoration developing a restoration project preceded by research activity carried out at the Centro Studi Carlo Scarpa in Treviso where graphical papers, documents and newspaper articles are kept as evidence of the complex history of the Palazzina Masieri.

The collection including archival documentation concerning the Palazzina Masieri is part of the MAXXI [National Museum of XXI Century Arts] collection.

The research was focused on the chronological reconstruction of the four different versions of the project drawn up by Scarpa, whose last version was that approved by the Building Committee of the Municipality of Venice in 1972, and on the various drawings of details, sketches and comments enclosed. The folders referring
The partial outcomes of the data collection activity have been gathered in the exhibition 'Carlo Scarpa after Carlo Scarpa' held at IUAV University of Venice (June 14th-October 7th, 2016). In 2016 celebrations took place to mark 90 years since the establishment of the Università IUAV di Venezia, that on this occasion commemorated the Master Carlo Scarpa through two exhibitions held in the former monastery of the Tolentini, that is the University’s traditional building. The first exhibition was held in the Rectorate’s Gallery, the new exhibition space desired by the Rector Alberto Ferlenga. Published and new documentation was presented here showing Scarpa’s rich activity related to the ‘lu: sketches, drawings, reproductions, photographs regarding the Tolentini, Ca’ Tron, Palazzina Masieri and San Sebastiano, that are evidence of a design activity that was deeply intertwined with the teaching activity. On the other hand, the work of the photographer Guido Guidi on the Brion Cemetery was presented in the Great Hall. During the period the exhibition was held, the Palazzina Masieri was open to the public. On this occasion, debates and meetings with visitors were also important to think of a possible future and final opening to the public. In particular, on the occasion of the event Venetonight, namely the researchers’ European night, held in Venice on 30th September 2016 the opening of the Palazzina Masieri was organized with guided tours to it and this initiative successfully drew a considerable number of visitors.

In January and February 2016, the historical research activity concerned the following:

- Documentary research carried out at Soprintendenza Archeologia, Belle Arti Paesaggio, per il Comune di Venezia e Laguna;
- Documentary research carried out at Comune di Venezia.

Data, added to and compared with that collected through materials held at Centro Studi Carlo Scarpa in Treviso allowed to outline the main phases of the project after the first proposal by Frank Lloyd Wright. A part of the funding requested will be used to bring out the research activity, within the framework of a publication and an exhibition that will focus on the chronological sequence of the events characterizing the different phases of the Palazzina Masieri, ranging from the creation to the realization. Furthermore, the publication will aim to disseminate the restoration project as well as the studies on the possible conservation techniques suitable for the Palazzina.

b.1.2 Study of the Changes in the Masieri Foundation’s Articles of Association

The research phase, in addition to its investigation of the development and variances of the architectural design, involved the reconstruction of the above-mentioned changes. This study guided the choices of the new board whose objective was, since the beginning of its mandate, the compliance with the legacy will of the engineer Paolo Masieri.
b.1.3 Proposal for the Palazzina’s Restoration

The restoration project aims to restore the Palazzina’s use as accommodation and for this reason the original layout of the building was changed according to the architect Carlo Scarpa’s design and in compliance with the licenses issued by the Municipality of Venice. The facility will be used as an accommodation center managed by the Masieri Foundation, equipped with 10 beds for Italian and foreign students, involved in learning-educational and research activities in Venice.

The general philosophy is based on the accurate analysis of the historical and archival documents kept at the Centro Studi Carlo Scarpa in Treviso, the Archivio Progetti IUAV di Venezia and the archives of the Municipality and Soprintendenza of Venice. The research carried out led to the reconstruction of the various phases, starting from the unrealized projects to the works, that over time affected the building up to its current state definition.

The phase aiming at exploring the projects was essential to work out solutions from a functional, formal and material-related point of view that were adequate to the respect for the condition of the places and to the adjustment of the structure to its use as accommodation in accordance with the current regulations on this matter.

The determination to use the structure, according to a consistent use compared with that of the functional areas from the original Carlo Scarpa’s project, led to the choice of using the ground floor for community activities.

Works on the Ground Floor

The big room overlooking the Grand Canal will be used as a conference room with 24 seats. The design includes the refurbishment of the bathroom next to the room used as a kitchenette on the ground floor with direct access from the corridor through the demolition of a portion of masonry to open the new door space. Wood paneling will be realized to separate a small portion of the ante bathroom and a change will be made in the opening system of the two leaves that can be opened in the wall to delimit the ante bathroom, making one of the two leaves standing. The space previously used as an office will be turned into a kitchen. The big room will feature a fixed partition to separate an area destined for office. The wall design refers to a Scarpa’s project approved in 1972.

Works on the First Floor

The first floor is that most affected by the new restoration project as it involves new wood walls in order to create three single bedrooms. The first project proposal approved by the Municipality of Venice through the building license no 55996/77/72 dated 5th September 1972, already provided for three bedrooms, on the first floor, equipped with private bathroom containing bidet, shower and washbasin in compliance with the realizations on the second floor. The variance in the planimetry layout of the project was the result of the Masieri Foundation’s choice of changing the building’s use from dormitory to guest house for students. On such occasion, the rooms on the first floor were eliminated and the works were completed turning the building’s first floor into a great undivided space.

The restoration project is meant to repeat the volumes of the rooms from the project licensed in 1972, through the construction of new partitions. The intervention does not intend to philologically reproduce Carlo Scarpa’s design but rather reinterpret it on a contemporary ba-
sis reproducing the volumes of the rooms and bathrooms.
The underlying idea is that of evoking the original state of the first – though never realized by Carlo Scarpa - planimetry layout interpreting it through a formal and material-related language that is capable of distinguishing the additional parts from those existing to date.

All of the new structures, both the partition walls and the fixed furnishings, will be equipped, at the points near the existing structures, with ‘window shutters’ or spacers so as to limit the points of anchorage to existing walls and flooring while compensating for the irregularities of the existing structures. A new radiator will be installed in the last room that features a visible tube from the second floor passing through the floor slab.

Works on the Second and Third Floor

On the second and the third floor, operations will be carried out for the maintenance and refurbishment of the bathrooms’ functions on both floors and the installation of fixtures for which two radiators shall be displaced.

On the second floor the bidet in each bathroom will be replaced with water-closet. A new piping system is required.

On the third floor new partition walls will be installed with a new bathroom.

The design of the fixed partitions on the first floor and of the fixed furnishings within the rooms on the second floor and in the attic will be preceded by an accurate study aiming to choose the most suitable materials to be consistently used within the spaces designed by Carlo Scarpa. A special focus will be on the study of the details related to the connection of the new structures to the existing walls and flooring. Upon completion of the research work, for which a part of the funds is required, another part of funds will be allocated for the prototyping of the first-floor new walls. To date, preliminary studies have been carried out concerning the construction technology for the new walls.

C. PREVIOUS CONSERVATION AND PROPOSED CONSERVATION EFFORT

From 1983 to 2013 the Palazzina Masieri was subjected to regular maintenance operations with adequate techniques and materials, approved by the Soprintendenza Archeologia, Belle Arti e Paesaggio per il Comune di Venezia e Laguna.

From 2013 to date the building was closed except for few openings for those scholars and tourists from all over the world that desired to visit Carlo Scarpa’s masterpiece.

In general, most of the parts of the Palazzina Masieri, including doors, windows, stairs are still original and in good condition of preservation.

In 2009 some components of the climate systems were renovated and at the same time, the fire prevention project for the service space was approved and implemented.
PROJECT MANAGEMENT AND PERSONNEL

A1. SCIENTIFIC ADVISORY COMMITTEE

To ensure the highest possible quality of the restoration process and activities the following eminent experts have offered to advise in the project phases:

PROF. ARCH. ALBERTO FERLENGA
Project Role: Member of the Scientific Advisory Committee and Project Supervisor
Qualification: Rector of IUAV University of Venice and President of Fondazione Masieri

PROF. ARCH. ALDO AYMÓNINO
Project Role: Member of the Scientific Advisory Committee and Consultant on Architectural Design
Qualification: Professor at Department of Architecture and Arts, IUAV University of Venice and Board Member of Fondazione Masieri

PROF. ARCH. RENATA CODELLO
Project Role: Member of the Scientific Advisory Committee and Consultant on Conservation and Re-use of Historic Buildings
Qualification: Director of the Regional Secretariat of the Ministry of Heritage and Culture and Tourism for the Veneto Area; Ministerial Supervisor for the Preservation and Enhancement of the Architectural Heritage of Carlo Scarpa in Venice and Veneto. Professor at University IUAV of Venice. Professor at Ca’ Foscari University in Venice.

A2. INDIVIDUALS INVOLVED, ROLES AND RESPONSIBILITIES, QUALIFICATIONS.

ARCH. ROBERTA BARTOLONE barman architects
Head of the Design Team

ARCH. GIULIO MANGANO barman architects
Surveyor of Budget Estimates, Building Management and Fundraising

ARCH. ALBERTO MUFFATO - SINERGO S.P.A.
Consultants on Building Physics for the Implementation of Systems Projects (lighting engineering, climate, electrical and specials systems).

ING. FILIPPO BITTANTE - SINERGO S.P.A.
Consultants on Building Physics for the Implementation of Systems Projects (lighting engineering, climate, electrical and specials systems).
PROJECT DRAWINGS

Ground floor, Existing Plan
Ground Floor, Project Proposal

- Yellow: Demolition
- Red: New Construction
First Floor, Project Proposal

Demolition

New Construction
Third floor, Project Proposal

Demolition
New Construction
# Budget Plan

## Building Works

<table>
<thead>
<tr>
<th>Description</th>
<th>Cost (€)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1 Limestone Venetian Flooring Restoration</td>
<td>26,000</td>
</tr>
<tr>
<td>1.2 Marmorino Plaster Restoration</td>
<td>20,000</td>
</tr>
<tr>
<td>1.3 Wood Elements Restoration</td>
<td>16,000</td>
</tr>
<tr>
<td>1.4 Canal Grande Iron Gate Restoration</td>
<td>1,500</td>
</tr>
<tr>
<td>1.5 Doors and Windows Restoration</td>
<td>18,000</td>
</tr>
<tr>
<td>1.6 Stone Elements Restoration</td>
<td>3,000</td>
</tr>
<tr>
<td>1.7 Main Access Gate Restoration</td>
<td>3,000</td>
</tr>
<tr>
<td>1.8 Iron Elements Restoration</td>
<td>12,000</td>
</tr>
<tr>
<td>1.9 Glass Elements Restoration</td>
<td>25,000</td>
</tr>
<tr>
<td>1.10 Demolitions and Constructions Ground Floor</td>
<td>30,000</td>
</tr>
<tr>
<td>1.11 New Flooring</td>
<td>7,500</td>
</tr>
<tr>
<td>1.12 Construction of New Bedrooms and Bathrooms on the First Floor</td>
<td>165,000</td>
</tr>
<tr>
<td>1.13 Installation of New Doors</td>
<td>4,000</td>
</tr>
<tr>
<td>1.14 Installation of Curtains</td>
<td>3,000</td>
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<tr>
<td><strong>Total Amount Building Works</strong></td>
<td><strong>334,000</strong></td>
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## Furnishings

<table>
<thead>
<tr>
<th>Description</th>
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<tbody>
<tr>
<td>2.1 New Fixed Furnishings</td>
<td>80,000</td>
</tr>
<tr>
<td>2.2 New Furniture</td>
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<tr>
<td><strong>Total Amount Furnishings</strong></td>
<td><strong>140,000</strong></td>
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## MEP

<table>
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<tr>
<th>Description</th>
<th>Cost (€)</th>
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<tbody>
<tr>
<td>3.1 Waterworks</td>
<td>50,000</td>
</tr>
<tr>
<td>3.2 HVAC</td>
<td>50,000</td>
</tr>
<tr>
<td>3.3 Electrical and Lighting System</td>
<td>70,000</td>
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<tr>
<td><strong>Total Amount MEP</strong></td>
<td><strong>170,000</strong></td>
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</tbody>
</table>

## Elevator

<table>
<thead>
<tr>
<th>Description</th>
<th>Cost (€)</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.1 New Elevator</td>
<td>45,000</td>
</tr>
<tr>
<td><strong>Total Amount Elevator</strong></td>
<td><strong>45,000</strong></td>
</tr>
</tbody>
</table>

## Water Waste Tank and Fat Waste Tank

<table>
<thead>
<tr>
<th>Description</th>
<th>Cost (€)</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.1 New Water Waste Tank and Fat Waste Tank</td>
<td>45,000</td>
</tr>
<tr>
<td><strong>Total Amount Water Waste Tank and Fat Waste Tank</strong></td>
<td><strong>45,000</strong></td>
</tr>
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</table>

## Access Way to the Building

<table>
<thead>
<tr>
<th>Description</th>
<th>Cost (€)</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.1 Access Way to the Building Restoration</td>
<td>25,000</td>
</tr>
<tr>
<td><strong>Total Access way to the Building</strong></td>
<td><strong>25,000</strong></td>
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</tbody>
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<table>
<thead>
<tr>
<th>Description</th>
<th>Cost (€)</th>
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</thead>
<tbody>
<tr>
<td>Charges for Safety on Construction Site</td>
<td>22,770</td>
</tr>
<tr>
<td><strong>Total Works to be Contracted</strong></td>
<td><strong>781,770</strong></td>
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</table>

<table>
<thead>
<tr>
<th>Description</th>
<th>Cost (€)</th>
</tr>
</thead>
<tbody>
<tr>
<td>DCM Design and Construction Management</td>
<td>123,800</td>
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<tr>
<td>UC Unexpected Charges</td>
<td>37,950</td>
</tr>
<tr>
<td>AC Additional Charges, Permits, Union Professional Fees</td>
<td>8,747</td>
</tr>
<tr>
<td>VAT 22% (2+DCM)</td>
<td>59,125.44</td>
</tr>
<tr>
<td><strong>Total Budget Plan</strong></td>
<td><strong>1,073,292.44</strong></td>
</tr>
</tbody>
</table>
Credits
Project: arch Roberta Bartalone, arch Giulio Mangano | Barman architects
3D models: arch Claudio Canesso
Images: John Volpato

september 2017