

HOW TO FIND THE IJAS CONFERENCE IN VENICE'S LABYRINTH OF NARROW STREETS

After you arrive by public boat service at the “San Tomà” stop (it’s the closest boat stop to the conference location), walk down **Calle Traghetto Vecchio**. “Calle” means “narrow street”.

Turn left on **Calle Campanile Castello** (also known as Calle del Campaniel detta Civran o Grimani). Proceed until you cross the small bridge over the water canal.

Immediately when you step off the bridge, turn right; walk a few steps on the water’s edge until you have house no. 3908 blocking your way. Just as you are about to physically touch the house, turn left and proceed down a “calle” where your waistline will almost brush against the buildings on both sides.

Turn right on **Calle Crosera Dorsoduro**. Proceed down Calle Corsera Dorsoduro and turn left on **Calle Larga Foscari**. (Note: Where Calle Corsera Dorsoduro meets Calle Larga Foscari there is a restaurant in the corner, with tables outside. *Caution*: If you find yourself in front of Hotel Tivoli or Hotel Pantaloni, you have went a tad too far on Corsera Dorsoduro and missed Calle Larga Foscari on your left).

After you turn left on Calle Larga Foscari – the name eventually changes to **Calle Foscari** --proceed straight ahead. This quickly leads you to a bridge that is supported by about 20 steps at both ends. As soon as you cross the bridge, the Ca Foscari University’s gate, leading to a spacious courtyard, is on your left. You have arrived at the IJAS conference! Walk across the courtyard and enter the university building.

When you enter the university building, we will not be anywhere near the entrance. Instead, proceed to Aula Baratto¹ or Sala Baratto (translates into “Baratto Hall”) upstairs. In the foyer of the Baratto, we will be waiting for you behind the welcome desk.



¹At no point should you leave Ca Foscari without visiting Aula Baratto, historically also known as the Aula Magna. “Overlooking the Grand Canal at the point where the view has the widest sweep possible, it offers a unique panorama, that is made even more impressive by Carlo Scarpa’s exquisite interpretation of the multi-mullioned Gothic windows when he restored the room.”