

VENICE MAGAZINE

the city guide

15 SEPTEMBER .04
15 OCTOBER .04

Focus on:
HEALTHY ISLANDS

Special:
VENETIAN METAMORPHOSIS

Tips:
**ULTIMATE SHOPPING
USEFUL PAGE**

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Con la peste del 1348 muoiono i tre quinti della popolazione vene- ziana. L'idea del Lazzaretto nasce in questo clima.

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This year's exhibition will be centered on the ongoing changes of contemporary architecture.

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Quest'anno la manifestazione affronta i fondamentali cambia- menti in atto nell'architettura contemporanea.

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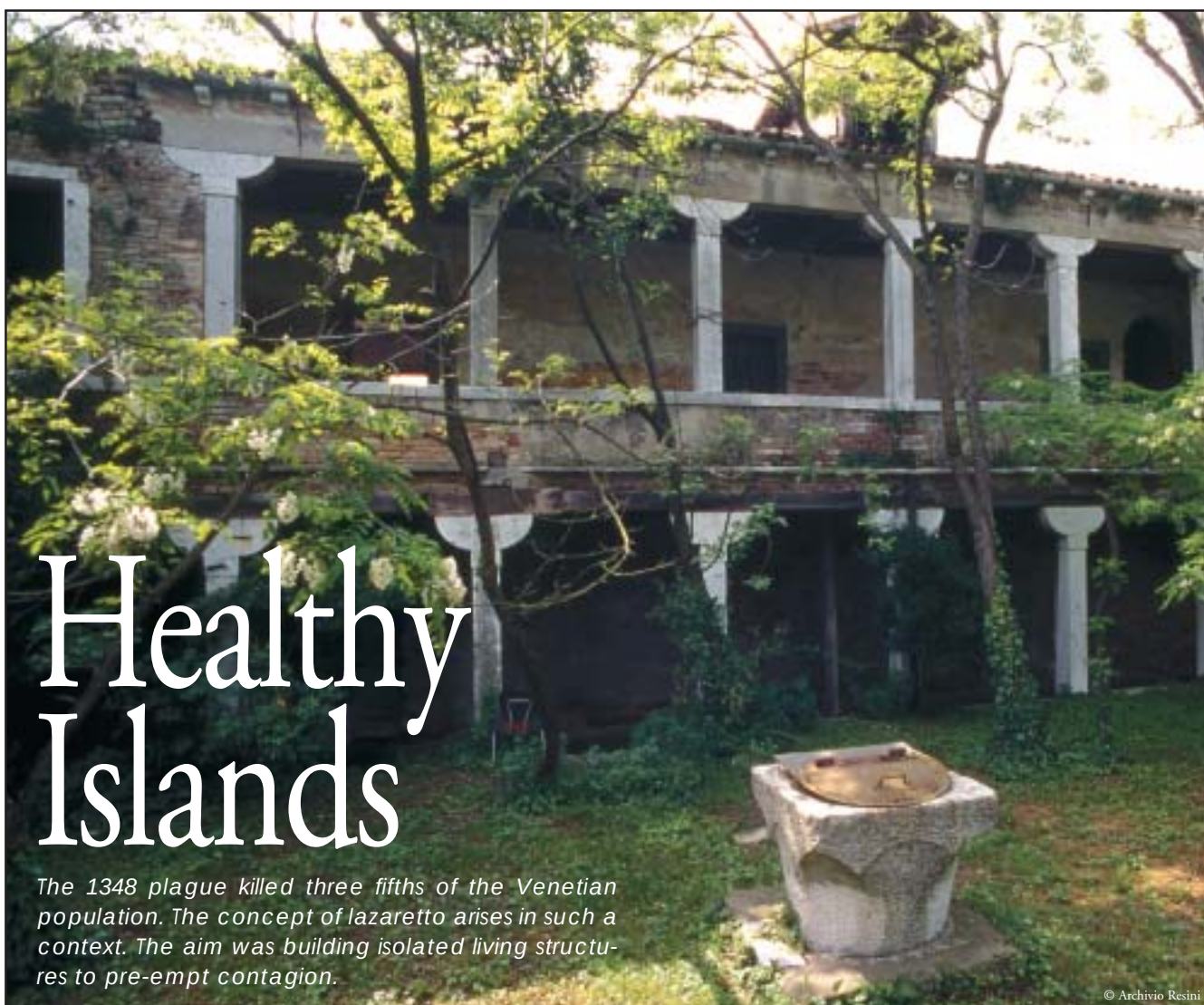
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Healthy Islands

The 1348 plague killed three fifths of the Venetian population. The concept of lazaretto arises in such a context. The aim was building isolated living structures to pre-empt contagion.

Isole di salute

di Riccardo Bon

Con la peste del 1348 muoiono i tre quinti della popolazione veneziana. L'idea del Lazzaretto nasce in questo clima: costruire delle strutture di ricovero isolate per impedire il contagio.

Vessels landing with silks, spices and people. Ottoman-like head-gears, languages and cultures from far-away and unknown lands. Towards the end of 1300 Venice became a true bazaar: the most outstanding port for the Eastern world. However ships carried also rats, hidden among the goods of the stoves, in sacks and goatskins filled with precious products directly arriving from the long caravans leaving from central Asia. The rodents were carried from Kurdistan and the effect they cause was and was going to be unknown to Venice.

Navi che arrivano: sete, spezie, gente. Copricapi all'ottomana, lingue e culture che arrivano da terre sconosciute e lontane. Venezia, sul finire del 1300, si fa bazar ogni giorno: il più importante porto per il Levante. E con le navi arrivano i topi. Nascosti fra la merce delle stive, fra i sacchi e gli otri ricolmi di prodotti preziosi, direttamente dalle lunghe carovane che partono dalla Asia centrale. I roditori arrivano dal Kurdistan e per Venezia è ancora sconosciuto quel che causano e causeranno. La pulce "Xenopsilla

"Xenopsilla Cheopis", the flea from which they were infested, transmitted to man the scourge of the "great black epidemic" at an almost unnaturally quick pace.

The plague began spreading in 1348 and killed three fifths of the population. People were so scared of being infected that "the father didn't want to pay visit to his son, nor did the son". The pestilences of 1575-76 -during which the famous painter Tiziano Vecellio died- and of 1630-31 -which killed half of the 180 Venetian inhabitants- are for sure still vivid in everyone's memory. The concept of "lazaretto" -place where the victims of the plague were to be sheltered and isolated and followed by doctors and nurses- was born in Venice in 1423. So as to safeguard the primacy of the exchanges with the East, the Venetian Senate was forced to work out a pre-emptive system to contain infection however maintaining the activity of the trade network. "Santa Maria di Nazareth", one of the lagoon islands situated in front of Lido, was chosen for that purpose.

It was named after one of the convents standing in the island, later known under the simpler name "nazaretum" and finally as "lazzaretto". From then on, all similar structures for the plague victims of the entire West -created after the Venetian model- were called under the same name. The right to be informed and the ban on the entrance of infected foreigners in the city was imposed with a penalty of six months of jail and with a fine of one hundred liras for transgressors. Venice had already expe-

Cheopis" che li infestava, trasmetteva all'uomo, con una velocità quasi innaturale, il flagello del "grande morbo nero". La peste fa la sua comparsa a Venezia a partire dal 1348: vi periscono i tre quinti della popolazione. Lo spavento fu tale che, per paura del contagio, "il padre non voleva andare dal figlio, né il figlio dal padre". Ma restano sicuramente fissate nella memoria collettiva anche le pestilenze del 1575-'76 (nella quale muore il grande pittore Tiziano Vecellio) e del 1630-31, che riuscirono addirittura a dimezzare la popolazione veneziana che allora si attestava intorno alle 180 mila unità. L'idea di "lazzaretto", struttura di ricovero e isolamento per gli appestati dotata di personale medico e infermieristico salariato dallo Stato, nacque a Venezia nel 1423. Per mantenere il primato nei commerci con l'Oriente il Senato fu costretto a elaborare un sistema di prevenzione che arginasse la possibilità del contagio, mantenendo comunque attiva la rete degli scambi commerciali.

La scelta cadde su un'isola della laguna situata davanti al Lido, "Santa Maria di Nazareth", dal nome di un convento che in quel luogo sorgeva e che i veneziani volgarizzarono in "Nazaretum" e dunque in "Lazzaretto". Il termine "Lazzaretto" identificherà di lì in poi tutte le strutture di ricovero e isolamento degli appestati, create sul modello veneziano, in tutto l'occidente. L'obbligo di informare e il divieto di accogliere gli stranieri infetti vennero imposti con la pena di sei mesi di carcere duro e



THE HEALTH PATENT

Boats could enter the Venetian ports only by producing sanitary documents. Healthy conditions of people and goods were guaranteed by a particular document providing detailed information about the route of the ships and about the ports of origin. The health patents were issued by the chancelleries of the Venetian consuls which monitored ports and vessels of the East. Every captain had the duty to verify the healthy condition of the people and goods which were on board. A false declaration would be punished with a death penalty.

LA PATENTE DI SANITA'

Per poter accedere ai porti veneziani era indispensabile esibire la documentazione sanitaria. A certificare le condizioni di salute dei passeggeri e lo stato sanitario delle mercanzie era la "fede di sanità" che forniva dettagliate indicazioni in merito al tragitto effettuato dalla nave e ai porti di provenienza. La patente di sanità veniva rilasciata dalle cancellerie dei consoli veneziani che controllavano porti e bastimenti del Levante. Ogni capitano di nave aveva l'obbligo di verificare la sanità di genti e merci che imbarcava e, nel caso di falsa dichiarazione, rischiava la pena di morte.



rienced a similar epidemic: the leprosy. The leprosarium “Ospedal di San Lazzaro” - Saint Lazzaro Hospital- was to be found since 1196 in the San Trovaso parish in the old city center.

In 1262 the structure was moved to the San Lazzaro island - today known under the name of “San Lazzaro degli Armeni” , it can be reached with a water bus which leaves every hour from “Riva degli Schiavoni”- in the attempt to reconcile the reason of state and the inquisitorial and marginalizing provisions of the Venetian government with the Christian mercy which could not abandon people in need of help. The first lazaretto, later called “vecchio” -old- was followed by a new one in 1468.

The “New Lazaretto”, as it was called, was situated in another island in the San Erasmo canal. The intuition proved to be so successful that never again did Venice see an epidemic.

The Venetian model of “lazaretto” was firstly exported in the sea territories of the “Stato da mar” -literally meaning Maritime Empire-, in the water ways of the East where health bulwarks were created to monitor the flow of goods, travelers, sailors and ships heading towards Venice. From the end of the sixteenth century lazarettos can be found in Zara, Spalato, in the Ionian Islands, Kefallinia, Corfu, Zante.

Other cities like Genoa, Leghorn, Naples, Messina, Marseilles, Cagliari, La Spezia and Malta followed the Venetian example, which testifies to the effectiveness of the model elaborated by the Venetian Republic.

il pagamento di cento lire ai trasgressori. Un precedente vi era comunque già stato sempre a Venezia ma con la lebbra: un lebbrosario, detto “Ospedal di San Lazzaro” infatti era presente sin dal 1196 in centro storico nella parrocchia di San Trovaso, ma venne da qui spostato nell’isola di San Lazzaro nel 1262 nel tentativo di conciliare la ragion di stato con la pietà cristiana che non voleva abbandonare il prossimo a se stesso. Oggi quell’isola è San Lazzaro degli Armeni, che si può raggiungere con un battello che parte ogni ora da Riva degli Schiavoni. Ben presto al primo lazaretto, detto poi “Vecchio”, ne fece seguito un altro, nel 1468, denominato appunto “Lazaretto Nuovo”, posto in un’altra isola situata questa volta nel canale di S.Erasmo. Si rivelò talmente valido questo rimedio che Venezia, dopo la grande peste del 1630, non conobbe più contagi. E fu così che il modello di “Lazaretto” venne esportato nei possedimenti dello “Stato da Mar” (nelle vie acquee del Levante) dove furono attivate postazioni sanitarie (o baluardi di sanità) per controllare e verificare il flusso di mercanzie, viaggiatori, marinai e navi alla volta di Venezia. Troviamo lazaretti a partire dalla fine del ‘500 a Zara, Spalato e le isole Ionie, Cefalonia, Corfù e Zante. Ma successivamente anche altre città come Genova, Livorno, Napoli, Messina, Marsiglia, Cagliari, La Spezia e Malta, seguirono l’esempio veneziano, a dimostrazione della sagacia e pragmaticità della Repubblica nell’elaborazione di questo modello.



I PROGETTI DEL LAZZARETTO NUOVO

Dopo la caduta della Serenissima, terminata la funzione sanitaria, l’isola del Lazaretto Nuovo è stata usata per scopi militari, in particolare sotto il dominio austriaco. Utilizzata anche dall’esercito italiano è stata dimessa nel 1975. Dopo alcuni anni di abbandono, è stata restaurata ed oggi è in concessione ad un’associazione di volontari, l’Ekos Club ONLUS, la quale garantisce la custodia dell’ingente patrimonio e la gestione in collaborazione con vari Enti ed Istituzioni. Tra le attività organizzate vanno ricordati in particolare i Campi archeologici didattici e di ricerca in collaborazione con Soprintendenza per i Beni Archeologici del Veneto - NAUSICAA e con l’ Archeoclub d’Italia. L’isola, che costituisce ormai un’area storica e naturalistica di grande interesse nella Laguna nord di Venezia, ha due percorsi di visita guidati: all’interno delle mura (Tezon grande, caselli da polvere, area scavi, vere da pozzo) e l’altro sui bastioni esterni, lungo le barene. Da aprile e ottobre è aperta al pubblico sabato e domenica, nei giorni feriali su prenotazione, con i collegamenti della Linea 13 ACTV. Per informazioni: tel 041 24 44 011 – fax 041 24 44 928. www.provincia.venezia.it/ekos E-mail: ekos@provincia.venezia.it



POVEGLIA

The island of Poveglia – situated towards the Malamocco dam – was a temporary lazaretto since 1782, after the decline of the new lazaretto. During the nineteenth century, the plague was replaced by new diseases and Poveglia became the place in which the victims of the yellow fever and cholera were quarantined. The lazaretto of Poveglia is today no longer in use, after having hosted a rest home for elderly people.

L’isola di Poveglia (situata verso la diga di Malamocco), fu lazaretto provvisorio a partire dal 1782 dopo il decadimento del lazaretto nuovo. Nel corso dell’800 nuove malattie sostituirono la peste e Poveglia divenne luogo di quarantena per contagiati da febbre gialla e colera. Ora è dismesso dopo aver ospitato un ricovero per anziani.



LAZZARETTO NUOVO

The structure welcomed plague-ridden who had recovered before they could return to the city. The same structure quarantined people and goods coming from countries hit by the epidemic. The new lazaretto was able to contain 6130 parcels of goods but unlike the old one, it had 200 rooms and it could welcome 4000 soldiers and 200 horses.

Venivano accolti in quarantena gli appestati guariti prima che potessero tornare in città. Qui si praticava la “contumacia” di persone e merci provenienti dai paesi contagiati. Il lazaretto nuovo poteva ricevere 6130 colli di merce ma, a differenza del primo, aveva ben 200 stanze e riusciva dunque a raccogliere 4000 soldati e 200 cavalli.



LAZZARETTO VECCHIO

It was able to contain 6130 parcels coming from the infection areas, separated in different quarantine sectors, subdivided in 13 rooms able to welcome almost 300 people.

Come quello nuovo, poteva contenere 6130 colli di merci provenienti dalle zone del contagio, separate in diversi settori di “contumacia” (quarantena) e sei di isolamento, suddivisi in 13 stanze per accogliere un totale di quasi 300 persone.



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TIEPOLO 1804 - 2004

THE SECOND BICENTENARY

2004 is the second bicentenary of the death of Giandomenico Tiepolo. A large number of outstanding initiatives – which will see the participation of the city of Venice until February 8, 2005 – have been organized on that occasion. Exhibitions, itineraries, discussions, publications, a wide range of activities celebrating the extraordinary heritage of Tiepolo engage some of the most prestigious Venetian institutions such as: the Civic Museums, the Giorgio Cini Foundation, Chorus – the City's Museum and the publishing company Marsilio which edits the publications, thanks to the support of Insula. All activities will be marked by a special label created for the occasion. Reductions for complete visits are foreseen.



IL SECONDO BICENTENARIO

Nel 2004 ricorre il secondo bicentenario della morte di Giandomenico Tiepolo. La ricorrenza fornisce lo spunto per un insieme di grandi iniziative che coinvolgeranno la città di Venezia fino all'8 febbraio 2005. Mostre, itinerari, approfondimenti, pubblicazioni, una vasta gamma di attività proposte in coordinazione e collaborazione che, grazie al sostegno di Insula, coinvolgono alcune tra le più prestigiose istituzioni veneziane: i Musei Civici, la Fondazione Giorgio Cini, Chorus – Il Museo della Città, oltre a Marsilio che ne cura le pubblicazioni, unite a presentare l'eccezionale patrimonio tiepolesco. L'insieme delle attività sarà immediatamente riconoscibile grazie a un logo coniato per l'occasione. Particolari agevolazioni sono previste per chi volesse visitare più sedi.



di Riccardo Bon

Two interesting personal exhibitions are hosted by the Bevilacqua la Masa Foundation between September and October 2004. The first one is “Mutazioni Tecnologiche” -technologic transformations-, a photographic exhibition by Moreno Gentili, hosted at the Saint Mark's Gallery from 10th September until 8th November. The second one is “Toys” by the glass designer Emmanuel Babled, organized within the 9th Biennale of Architecture in the “Palazzetto Tito” from 11th September to 8th November. Gentili's ten-year reportage -photographer from Como, who presently lives and works in Milan- is centered on the world of technology, above all on the unknown sides of its production. The reportage is unfolded in three parts. The first one is a series of pictures taken in 1991 in the surrounding areas of Porto Marghera which testify to the absurd coexistence of Venice and its neighboring industrial area. The second part displays photographs shot between 1992 and 2004 in the places that hide the secrets of the origin of goods and their related problems, from metallurgy to chemistry, from biologic research to weapons. The last one is “Do not cross”, launched in 2001 and ending in 2006 with a book analyzing, at a European level, the consequences of the industrial exploitation of the territory to the detriment of previous green areas, what is left of a continent of forests which is constantly reduced, thus increasing pollution. Glass is the protagonist in “Toys” by Babled. A ten year experience and three guidelines linked by the desire to graft the ancient glass production techniques onto current themes. The first series is ‘Genetic’, which hints at the pressing evolution of genetics, at blood-vessels and at human organs. It then follows “Unità” -Unity- which refers to architecture and to non-human structures created by man to contain himself, a building as an architectonic blood-vessel. In the last one, “Megalit”, the idea of the vase reaches its dimensional limit and the utmost potential of glass and handicraft.

11 September 2004

08 November 2004

EMMANUEL BABLED - TOYS
Unit, megalit, genetic.

Palazzetto Tito

Info ph. +39.041.5207797

Timetable: 12 pm - 6 pm

Closing day: Tuesdays



Glass Games Giochi di Vetro



10 September 2004

08 November 2004

MORENO GENTILI
MUTAZIONI TECNOLOGICHE

Galleria di Piazza San Marco

Info ph. +39.041.5207797

Timetable: 12 pm - 6 pm

Closing day: Tuesdays

Due interessanti personali sono ospitate presso la Fondazione Bevilacqua La Masa nel periodo settembre-novembre 2004: si tratta della mostra fotografica “Mutazioni tecnologiche” di Moreno Gentili, ospitata presso la Galleria di Piazza S.Marco dal 10 settembre all'8 novembre e di “Toys” del designer del vetro Emmanuel Babled, organizzata nell'ambito della 9. Biennale di Architettura, a Palazzetto Tito dall'11 settembre all'8 novembre. Un reportage decennale, quello di Gentili, fotografo nato a Como ma che vive e lavora a Milano, sul mondo della tecnologia, soprattutto su ciò che non si sa della sua produzione, raccontato in tre tappe: una serie di fotografie scattate nel 1991 nelle aree di Porto Marghera a testimoniare l'assurdità del binomio tra la delicata Venezia e la sua pericolosa e vicina area industriale; e le fotografie scattate tra il '92 e il 2004 sui luoghi dove risiedono i segreti della nascita delle merci e le loro relative problematiche, dalla metallurgia alla chimica, dalla ricerca biologica alle armi; fino all'ultima dal titolo “Do not cross”, avviata nel 2001 che si concluderà nel 2006 con un libro, nella quale si analizzano, a livello europeo, le conseguenze di uno sfruttamento industriale del territorio a scapito di precedenti aree verdi, ciò che resta di un continente di foreste in una mappa che ne segna il progressivo restringimento a favore di un sempre crescente inquinamento. Il vetro è invece il protagonista assoluto dell'altro appuntamento: “Toys”, del designer Babled. Anche qui un'esperienza decennale e tre linee guida, collegate dal desiderio di innestare l'antica pratica del vetro sulle tematiche più vicine ai tempi attuali: si parte con la serie denominata “Genetic”, con riferimenti alla prepotente evoluzione della genetica, i vasi sanguigni e gli organi del corpo; per poi passare alle “Unità”, dove il riferimento va all'architettura e alle strutture non umane che l'uomo crea per contenere se stesso, un edificio come un vaso sanguigno architettonico; quindi la serie dei “Megalit”, dove l'idea del vaso è invece portata al suo limite dimensionale, alla potenzialità estrema del vetro e del manufatto umano nel suo complesso.

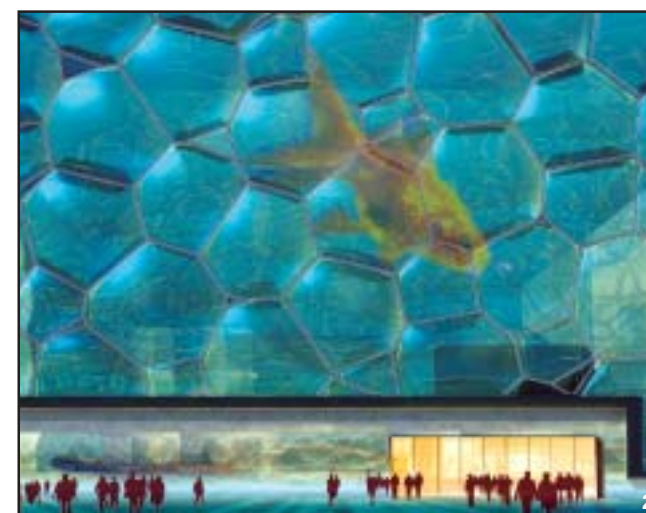


9. INTERNATIONAL
ARCHITECTURE
EXHIBITION

Metamorph

September 12, 2004 will see the start of the "9th International Architecture Exhibition" of the Biennale of Venice, two years after "Next" by Dejan Sudjic. This year's exhibition -entitled Metamorph, directed by Kurt W. Forster- will be centered on the ongoing changes of contemporary architecture both in the theory and practice of design and in the use of new building technologies. The entire exhibition route will pivot on the figure of the spectator who actively witnesses those changes. The show is organized in two different settings. At the "Corderie dello Arsenale" will be displayed works which have literally transformed the disciplinary method of architecture since the 70s: from the works by Peter Eisenman and his earthly automatisms, Frank O. Gehry who transforms buildings into fish, Aldo Rossi according to whom architecture is memory and James Stirling and his constructive collage, to the ones following the latest trends and fashions. What is therefore offered is a historical perspective which enables the exhibition to succeed in spotlighting the means through which architecture has modified its processes of creativity and execution to operate in radically new circumstances. At the "Padiglione Italia" at the Giardini of the Biennale, works commissioned to various designers will offer an example of how epoch-making changes have influenced the recent transformations in architecture. The works will unfold the bonds existing between the changes in the organization of the profession, the new type of buildings, materials, planning system and the innovative representation and creation modalities of architecture. Thanks to Metamorph, the "future" reaches Venice through

Ha preso il via il 12 settembre la "9. Mostra Internazionale di Architettura" della Biennale di Venezia, due anni dopo Next di Dejan Sudjic. Quest'anno la manifestazione -dal titolo Metamorph e sotto la direzione di Kurt W. Forster- affronta i fondamentali cambiamenti in atto nell'architettura contemporanea, sia nel campo della teoria e della pratica progettuale, sia nell'uso delle nuove tecnologie costruttive. Fulcro del percorso espositivo è la figura del visitatore, visto come testimone attivo di questi cambiamenti. Il programma si articola in due diversi ambienti: alle Corderie dello Arsenale sono presentate le opere che hanno letteralmente trasformato il panorama disciplinare dell'architettura a partire dagli anni '70, da quelle di Peter Eisenman (con i suoi automatismi terrestri), Frank O. Gehry (con gli edifici che si trasformano in pesci), Aldo Rossi (l'architettura come memoria) e James Stirling (il collage costruttivista), alle ultime tendenze e realizzazioni. E' dunque offerta una prospettiva storica che risulta fondamentale per gli obiettivi proposti dalla mostra, ovvero indagare in seno ai mezzi attraverso i quali l'architettura ha modificato i processi della propria invenzione ed esecuzione, acquisendo così l'abilità di operare in circostanze radicalmente nuove. Presso il Padiglione Italia ai Giardini della Biennale, installazioni commissionate a diversi progettisti offrono invece specifici esempi di come i vari cambiamenti epocali abbiano portato alle recenti trasformazioni in campo architettonico. Tali installazioni svelano i legami esistenti tra le metamorfosi nell'organizzazione della professione, i nuovi tipi di edifici,



1. Marco Ferreri, Puraluce, Sant'Aquilino Chapel - Basilic of San Lorenzo Maggiore, Milan, 2003

2. PTW Architects. National Swimming Centre, Beijing Olympic Green, Beijing, People's Republic of China, 2004-2006

3. Toyo Ito, Tods, Omotesando, Tokyo, 2004

4. Tadao Ando, Glass Block house - Ishihara House, 1977-78. Courtesy Tadao Ando.





Forty Concert Halls: buildings with curved surfaces and of great impact. Under the direction of Rinio Bruttomesso -director of the "International Center Cities on Water" of Venice-, around 20 cities sharing significant bonds with the sea, lakes and rivers, from Bilbao to Buenos Aires, from Lione to Seoul, will display the results of the changes undergone by their urban waterfronts. The exhibition structure of the section "Water City" will be a floating pavilion, a sort of large ship anchored in the basin of the Arsenale, in the shade of the Gaggiandre -two large wet-docks. Visitors will be offered a wide overview of 'water city' projects in one of the most crucial settings to fully understand the relationship between Venice and the Mediterranean. The exhibition can be visited everyday until November 5, 2004 from 10 to 18. Full-price tickets for two pavilions cost 12 euro, reduced-price ones 10 euro.



5. Claesson Koivisto Rune Arkitektkontor, Sfera Building, Kyoto Japan, 2004.
6. Zaha Hadid Architects. Phaeno Science Centre Wolfsburg, 2000 - 2005. Photo by Helene Binet.

i materiali, i sistemi costruttivi e le innovazioni nelle modalità di rappresentazione e realizzazione dell'architettura. Con Metamorph il futuro approda a Venezia attraverso, ad esempio, una serie di quaranta Concert Hall, edifici dalle superfici piegate e incurvate, megastrutture di grande impatto. Sotto la direzione di Rinio Bruttomesso (direttore del Centro Internazionale Città d'Acqua di Venezia), una ventina di città accomunate da significativi rapporti con il mare, i laghi e i fiumi, da Bilbao a Buenos Aires, da Lione a Seul, presentano i rispettivi bilanci delle metamorfosi vissute dai propri waterfront urbani. La struttura espositiva della sezione "Città d'acqua" appare come un autentico padiglione galleggiante, una sorta di grande nave ancorata nel bacino dell'Arsenale, all'ombra delle Gaggiandre che offre ai visitatori un ampio panorama di progetti di "città d'acqua" in uno dei punti storicamente più significativi per comprendere il rapporto tra Venezia e il Mediterraneo. La manifestazione è aperta al pubblico fino al 7 novembre 2004, tutti i giorni dalle 10 alle 18 (intero due sedi euro 12, ridotto euro 10).

MUSEUMS CITY LISTING

MUSEUMS

PALAZZO DUCALE
map: F5 - S.Marco, 1 - Tickets: € 11.00
ph. +39.041.2715911 - Opening: 9 - 19
The symbolic seat of Venetian power, formerly the seat of the Doge and State Magistratures, the Palace is the supreme embodiment of Venetian civilisation. A masterpiece of gothic architecture, it reveals a grandiose stratification of constructive and ornamental elements. The interiors, superbly decorated by legions of artists, including Tiziano, Veronese, Tintoretto, Vittoria and Tiepolo, offer a range of different experiences: from the vast halls of political power to the refinement of the Doge's chambers, from the gloom of the prison cells to the luminosity of the loggias overlooking the Piazza and the lagoon.
Temporary exhibition: Sala degli Scarlatti. A Carpaccio rediscovered: Madonna Adoring the Child with St. John. Painting and Restoration. Until 3 October.
MUSEO CORRER
map: F5 - S.Marco, 52 - Tickets: € 11.00
ph. +39.041.2405211 - Opening: 9 - 19



The exhibition is divided into three sections: the neo-classical part, the historical part of Venetian civilisation and the Venetian picture gallery. Visitor will discover the political, social and military history of Venice's Serenissima Republic.
Permanent exhibition: collections of weapons, games, marble and bronze sculptures, coins and medals. Paintings by Carpaccio, la Trasfigurazione by Giovanni Bellini, statues and sketches by Canova.
Temporary exhibition: Turner and Venice. From 4 September to 23 January.

MUSEO ARCHEOLOGICO NAZIONALE Museo Marciano
map: F5 - S.Marco, 52 - Tickets: € 11.00
ph. +39.041.2405211 - Opening: 9 - 19

The museum was founded on the bequeath of noble Venetian families who operated in the old colonial trade markets. It is located in the building of Procuratie Nuove in St. Mark's Square and contains Roman and Greek finds dating from the 5th century B.C. to the 3rd century A.D.

Permanent exhibition: collections of bronzes, ceramics, jewels and coins and very beautiful sculptures with many original Greek and Roman pieces.

MUSEO DI STORIA NATURALE
map: D3 - Fondaco dei Turchi, 1730
ph. +39.041.2750206 - Tickets: Free
Opening: 10 - 16 (Saturday - Sunday)
A partial reopening of the Venetian Museum (closed for restoration) offers visitors a chance to view the renovated hall dedicated to the historical Ligabue Expedition (1973) and, on the ground floor, a new aquarium with more than 50 species of fish and animals.

CA' REZZONICO
Museo del Settecento Veneziano
map: D5 - Dorsoduro, 3136
ph. +39.041.2410100 - Opening: 10 - 18
Closing day: Tuesday - Tickets: € 6.50



This splendid baroque palazzo was restructured and decorated several times. It still preserves beautiful frescoes by Tiepolo on the ceilings of the noble floors. It is furnished with precious original furniture.

Permanent exhibition: paintings by Tiepolo, Canaletto, Guardi, Rosalba Carriera, Pietro Longhi, and Piazzetta. Collections of furniture, Chinese and Venetian vases. Collection of wooden statues by Brustolon.
Temporary exhibition: I Tiepolo Disegni, incisioni e rami dalle collezioni del Museo Correr. From 2 September to 9 January.

BIBLIOTECA NAZIONALE MARCIANA Sale Monumentali
map: F5 - Piazza S. Marco - Tickets: € 11.00
ph. +39.041.5208788 - Opening: 9 - 19

The building, designed by J. Sansovino, houses the precious book collection of Venice's Serenissima Republic.
Permanent exhibition: La Sapienza by Tiziano and the Sala della Libreria decorated with twenty-one tondos on the arched ceiling and philosophers' portraits by Tintoretto and Veronese

Museums
Foundations
Art Galleries
Private Galleries

Musei
Fondazioni
Gallerie d'arte
Gallerie private

The following list describes famous and interesting museums, theatres and galleries in Venice. Full of useful and detailed information.

Il seguente listing descrive famosi ed interessanti musei, teatri e gallerie della città. Completo di informazioni utili e dettagliate.

on the walls.
Temporary exhibition: Gondola days - Isabella Stewart Gardner e il suo mondo a Palazzo Barbaro-Curtis. From 7 October to 7 December.

CASA GOLDONI
map: F4 - S.Polo, 2794
ph. +39.041.2440317 - Opening: 10 - 17
Closing day: Sunday - Tickets: € 2.50

Re-opened to the public on 27th October 2001, Palazzo Centani is the building where the famed Venetian playwright Carlo Goldoni was born. This delightful gothic palazzo today houses a sparkling new, high-tech museum devoted to the playwright's work and includes a host of documents and projections of historical theatrical performances.
Permanent exhibition: Venetian theatrical relics and many texts, original manuscripts and theatrical works of several eras.

MUSEO DEL VETRO
Art glass Museum
map: L2 - Murano, F.ta Giustinian
ph. +39.041.739586 - Opening: 10 - 17
Closing day: Wednesday - Tickets: € 4.00
Located in the palace of the Torcello Bishop, it is a typical gothic Venetian building. Important private collections were added to the ancient pieces.
Permanent exhibition: unique extant copies of Murano glass, and Renaissance pieces from the collections of Correr, Moli and Cicogna.

MUSEO DEL MERLETTO
Burano, Piazza Galuppi
ph. +39.041.730034 - Opening: 10 - 17
Closing day: Tuesday - Tickets: € 4.00
Museum entirely dedicated to Burano laces and their history. It is adjacent to the school of this art.
Permanent exhibition: numerous laces made by the annexed school, important designs, photographic and iconographic examples.

MUSEO FORTUNY
map: E5 - S. Marco, 3780
ph. +39.041.5200995
Opening: 10 - 18 Closing day: Monday
Located in a Gothic palazzo, this is a particularly charming museum which, by respecting the initial destination given by Mariano Fortuny, who created his own atelier of photography, sets and staging. It organizes all exhibitions under the theme of visual communication.
Permanent exhibition: collection, ordered for big themes (painting, light, photography, textile workers), representing

the results of the artist's investigations.
Temporary exhibition: Vivere Venezia3 in the labyrinth. From 5 September to 3 October.
Senza Posa - Quaranta immagini di Alesandara Chemollo e Fulvio Orsenigo. From 8 October to 7 November.
Goya e Pirandello dalle collezioni di Mariano Fortuny. From 15 October to 15 February.

MUSEO STORICO NAVALE
map: H5 - Castello, 2148
ph. +39.041.5200276 - Opening: 8.30 - 13
Closing day: Sun., holidays - Tickets: € 1.50
The museum contains relics from various regional navies and Italian navy history. The 2nd floor has a room dedicated to the Bucintoro, the gilded ceremonial sea craft of the Doge, used in the solemn ceremonies like Venice's marriage with the sea.
Permanent exhibition: collections of original documents, remains and models of boats of several forms and sizes.

MUSEO DIOCESANO DI ARTE SACRA
map: G5 - Castello, 4312
ph. +39.041.5229166 - Opening: 11 - 19
Closing day: Monday - Tickets: free
The museum contains many finds of Venetian convents and churches and is located in the St. Apollonia convent (12th-13th century). A rare jewel of Romanic architecture, the cloister contains the Lapidario Marciano with Roman and Byzantine stone fragments.
Permanent exhibition: works of art, furnishings and holy furniture. Paintings by Palma il Giovane, Pellegrini, Luca Giordano and Moretto.
Temporary exhibition: Mario Arlati - Opere recenti. From 1 to 30 September.

MUSEO EBRAICO
map: D2 - Cannaregio, 2902/b
ph. +39.041.715359 - Opening: 10 - 18
Closing day: Saturday - Tickets: € 3.00
On strolling through Campo del Ghetto Nuovo - the site of the museum which bears witness to the constant and productive presence of the Jewish community in Venice - and Campo del Ghetto Vecchio, you will come across five synagogues, three of which are open to the public.
Permanent exhibition: collections of furniture, texts and wedding contracts, woven of liturgical use, ornamental silvers, fabrics and curtains.
Temporary exhibition: Makom. From 1 September to 31 October.

MUSEO DI PALAZZO MOCENIGO
Storia del tessuto e del costume
map: E3 - S. Croce, 1992

Associazione culturale Matteucci e Barsanti

Via Puccini, 15 - Campi Bisenzio - Firenze - ph. +39.339.7985464

CHIESA DI SAN STAE

Exhibit of the interactive machines reproduced from Leonardo's codices

Mostra delle macchine funzionanti tratte dai codici di Leonardo da Vinci



FLOATING SKIS
The wish to dominate all the elements that surround man, bring Leonardo to study means that allow man to easily move on water surface.

PARACHUTE

Looking up at ceiling of our museums, you can notice a cloth pyramid. The model is a miniature, since the real size one would cover a 50 square meter surface. The parachute is a classic example of the modernity of the great genius' ideas.



JACK

Who knows if Leonardo da Vinci created this model to change broken wheels to wagons. What certainly is amazing is that even in this case the idea is brilliant and modern.



FILE CARVER

It is possible to see the hammer beating on the file while it withdraws, in a completely automatic way. A true example of industrial revolution, since all the files produced by this model are identical.



VENEZIA - CHIESA DI SAN STAE
Fermata vaporetto San Stae
From 15 March to 7 November - Open daily from 9.30 am to 7.30 pm
www.macchinedileonardo.com

ph. +39.041.721798 - Opening: 10 -16
Closing day: Monday - Tickets: € 4.00
The eighteenth-century building contains a splendid series of polychrome marbles, frescoed ceilings depicting the exploits of the Mocenigo family, which provided the Venetian Republic with seven Doges. The building houses the seat of the Study Centre for the History of Textiles and Costume.
Permanent exhibition: a selection of rare items - textiles and costumes - of special value and an important library specialising in this sector.

MUSEO DELL'ESTUARIO
Centro della civiltà Greco-Romana
Torcello, Palazzo del Consiglio
ph. +39.041.730761 - Opening:10.30 - 17
Closing day: Monday, holidays
Tickets: € 2.00
The museum contains relics of the Roman and Greek civilisations and has been housed in the Council and Archives buildings since 1887. Below the arcades are classical and Byzantine-Italic fragments (3rd-12th century B.C.), inscriptions and sculptures belonging to ancient Agro Altinate buildings.
Permanent exhibition: marbles, paintings, objects, fragments, Etruscan-Roman and Paleo-Veneto finds.

FOUNDATIONS

FONDAZIONE BEVILACQUA LA MASA
map: F5 - San Marco, 71
ph. +39.041.5207797 - Opening: 14.30 - 19
Closing day: Tuesday - Tickets: Free
A foundation that has the aim of spreading and increasing knowledge of contemporary art, it dedicates particular attention to young artists. With its main location in Saint Mark's Square, it will soon become a place for looking up books, CD-Roms and other rare material.
Temporary exhibition: Moreno Gentili - Europe terminal. Mutazioni tecnologiche. From 10 September to 8 November. Palazzeto Tito. Emmanuel Babled - Toys, Element, Unit, Megalit. From 11 September to 8 November.

FONDAZIONE QUERINI STAMPALIA
map: F5 - Castello, 5252
ph. +39.041.2711411 - Opening: 10 - 18
Friday and Saturday until 22
Closing day: Monday Tickets: € 6.00



The Foundation was set up upon the bequeath by Earl Giovanni Querini Stampalia. This well preserved building is built in perfect and original Venetian style and contains a full library and fascinating picture gallery.

SPAZIO CULTURALE SVIZZERO
Palazzo Trevisan degli Ulivi
map: D6 - Campo S. Agnese, 810
ph. +39.041.5225996

Opening: Mon-Fri 11-17, Sat-Sun 11-19
Closing day: Tuesday - Tickets: Free
A new Swiss Cultural space has been opened in Venice since February 2002. It is considered as an extension of the Swiss Institute in Rome. The multivalent hall, open to the Swiss Cultural Institutions operating in Italy, hosts artistic manifestations, expositions, exhibits, meetings, conferences and concerts.
FONDAZIONE GUGGENHEIM
map: E6 - Dorsoduro, 701
ph. +39.041.2405411
Opening: 10 - 18 Saturday 10 - 22
Closing day: Tuesday - Tickets: € 8.00
The Foundation was created by Peggy Guggenheim, who was deeply in love with Venice, where she lived for more than thirty years.
Permanent exhibition: extensive collection of 19th century paintings.
Temporary exhibition: Peggy and Kiesler, the visionary and the collector. Until 10 October. William Baziot: a review. Until 9 January.

PUNTOLAGUNA
map: E5 - C.po Santo Stefano, 2949
ph. +39.041.5293582 - Opening: 14.30-17.30
Closing day: Saturday and Sunday
The animated atlas showing more of Venice and its lagoon. At the multimedia points: itineraries through cd roms, animated sequences, films, data banks and on-line archives for consultation: an essential library on the lagoon on video: films and documentaries on request: appointments to investigate specific subjects.

TELECOM FUTURE CENTRE
map: F4 - San Marco, 4826
ph. +39.041.5213206 - Opening: 10 - 18
Closing day: Monday - Tickets: Free



The most advanced international research centres have reconsidered the historical and social elements of this city. Permanent exhibition.

FONDAZIONE CINI
map: G6 - Isola di S.Giorgio
ph. +39.041.2710228 - Opening: 11 - 19
Closing day: Monday - Tickets: € 6.50
The Giorgio Cini Foundation was instituted on 1951 by Count Vittorio Cini in memory of his son Giorgio. It hosts conferences and congresses of scientific and cultural organisations from Italy and abroad offering an unparalleled urban and monumental context.
Temporary exhibition: Tiepolo. Irony and comedy. From 3 September 5 to December.

ART GALLERIES

GALLERIE DELL'ACCADEMIA
map: D6 - Dorsoduro, 1055
ph. +39.041.5222247 - Opening: 8.15-19.15
Monday 8.15-14 - Tickets: € 6.50

Gallery and Museums



INSTANTANEO...
VENEZIA PLANET...
MAURIZIO GALIMBERTI

5 September - 26 September

VENEZIA ORIENTE



GARUDA - Place of origin Java island (Indonesia) - 19th century
Son of the great wise Kaysapa and his wife Vinata. Brother of Aruna, the shining dawn. Avid of snakes and any evil things. Mount of the supreme God and guardian of the world, Vishnu. Symbolically, Garuda represents the rise of the material level to an higher spiritual consciousness.

Figlio del grande saggio Kasyapa e di sua moglie Vinata, fratello di Aruna, l'alba risplendente. Divoratore di serpenti e di ogni cosa malvagia; cavalcatura del dio supremo e protettore del mondo, Vishnu. In termini simbolici, Garuda rappresenta l'ascesa dal piano materiale alla più elevata consapevolezza spirituale.

AGENDA

BUGNO ART GALLERY S. Marco 1996 - ph. +39.041.5231305
Open 10.30 a.m.-12.30 a.m. / 4 p.m. -7.30 p.m. Closed Sunday morning and Monday morning

CUBE GALLERY San Marco 1655 - ph. +39.041.5288135
Tuesday to Saturday 4 p.m. - 7.30 p.m.

On Saturday 4th September, the Bugno Art Gallery and the Cube Gallery will open the personal exhibition of the photographer Maurizio Galimberti. Single shots, lambda prints and mosaics portraying Venetian themes, expressly produced in July 2004, will be displayed in the main gallery. During the awards evening of the Venice Film Festival hosted by the 'Gran Teatro La Fenice', Galimberti will create in the gallery a series of mosaic portraits of cinema actors and other celebrities. The second gallery, inaugurated in autumn 2002, will exhibit portraits of actors who participated in the 2003 Film Festival. For the occasion, a monograph written by Italo Zannier and organized by the gallery will also be presented.

Sabato 4 settembre 2004 BUGNO ART GALLERY e CUBE GALLERY inaugureranno nei due spazi espositivi la mostra personale del fotografo Maurizio Galimberti . Nella sede principale saranno esposti scatti singoli, stampe lambda e mosaici con soggetti veneziani, realizzati appositamente nel mese di luglio '04. Durante la serata di premiazione del Festival del Cinema di Venezia ospitata dal Gran Teatro La Fenice, Galimberti realizzerà in galleria una serie di ritratti a mosaico di attori del cinema e personaggi dello spettacolo e della moda. Nella seconda sede, inaugurata nell'autunno del 2002, saranno esposti ritratti di attori presenti al Festival nel 2003. Per l'occasione verrà presentata una monografia edita dalla galleria con testo di Italo Zannier.

The Eastern culture right at the heart of Venice. Lucia Zarlo, owner of the Gallery "Venezia Oriente" – which is developed in two levels – has been devoted to the choice of high-level Eastern antiques for 30 years. At the moment she is exhibiting a fine collection of Bronzes, Shibayama, Netsuke and Okimomo ivories, Satsuma porcelains of the Meiji period, XIX century; as well as Chinese funerary clays of the Han and T'Ang dynasty, Khmer, Burma and India Art sculptures, Chinese and Tibetan furniture. The exhibition, organized with passion and precision, unfolds charm and history.

La cultura d'Oriente nel cuore di Venezia. Lucia Zurlo, titolare della galleria "VENEZIA ORIENTE" (che si sviluppa in due livelli), da 30 anni si dedica alla scelta di oggetti di alto antiquariato orientale. In questo periodo propone una collezione di Bronzi, avori Shibayama, Netsuke ed Okimomo, porcellane Satsuma del periodo Meiji (XIX secolo). Dalla Cina terrecotte funerarie delle dinastie Han e T'Ang. Sculture di Arte Khmer, Birmania, India. Arredi cinesi e tibetani. Il fascino e la storia raccolta in una esposizione scelta con cura e passione.

The Accademia picture galleries provide a very complete overview of Venetian art history through the ages. Found at the foot of the Accademia bridge, on Tuesdays only visits can be made to the rich warehouses on the top floor of the monastery designed by Palladio.
Permanent exhibition: paintings by Tintoretto, Veronese, Giorgione, Bellini, Tiziano, Tiepolo...
Temporary exhibition: Sebastiano Mazzoni, "Storie di Santa Caterina". From 24 July to 10 October.

GALLERIA INTERNAZIONALE D'ARTE MODERNA CA' PESARO
map: E3 - Santa Croce, 2070
ph. +39.041.5240695 - Opening: 10 - 17
Closing day: Monday - Tickets: € 5.50



One of the most important international modern art galleries in Italy, it contains a wealth of paintings, sculptures, etchings and drawings by renowned contemporary artists of many countries. It is located in a magnificent Venetian patrician palazzo and contains a masterpiece by B. Longhena.
Temporary exhibition: Lina Bo Bardi architettura ovvero "il recupero dell'autenticità". From 10 September to 15 November.

PALAZZO GRASSI
map: E6 - San Marco, 3231
ph. +39.041.5231680 - Opening: 10 -19
Closing day: 24,25,31 December and 1 January 2005 - Tickets: € 10.00



One of the most important buildings facing onto the Grand Canal. Designed in 1740 by Massari, it was restored in 1985 by the architects Gae Aulenti and Antonio Foscari. It houses temporary exhibitions of ancient civilisations, Renaissance paintings, and works by 20th-century artists.
Temporary exhibition: Dalì. From 12 September to 16 January.

GALLERIA DI PALAZZO CINI
map: D6 - Dorsoduro, 864
ph. +39.041.5210755 - Opening: 11 - 19
Closing day: Monday - Tickets: € 6.50

The sixteenth-century palazzo was the residence of Count Vittorio Cini, a famous financier and patron of the arts. The second piano nobile of Palazzo Cini is reserved for temporary exhibitions and in recent years has been used to display works owned by the Foundation.
Temporary exhibition: "Good" and

"Bad" Government. Representations of the arts from the Middle Ages to the twentieth century. From 14 September to 7 November.

GALLERIA FRANCHETTI CA' D'ORO
map: E3 - Cannaregio, 3933
ph. +39.041.5238790 - Opening: 8.15-19.15
Monday 8.15-14 - Tickets: € 5.00

Ca' D'oro, an enchanting gothic palace on the Grand Canal. It owes its name to the gold leaf which, in the past, decorated its elegant façade.
Permanent exhibition: a wide collection of coins, medals, ceramic and many paintings by the Flemish School.

PRIVATE GALLERIES

ANTICHITÀ GIANFRANCO FOTI
map: E4 - San Polo, 412/413
ph. +39.041.2770384

BUGNO ART GALLERY
map: E5 - San Marco, 1996/d
ph. +39.041.5231305



Bugno Art Gallery has been exhibiting in these years works by the most interesting italian and foreign contemporary artists.

GALLERIA SAN MARCO 101
map: F5 - S. Marco, 101
Ph. +39.041.2770151

In this gallery you can buy authentic artwork by the artistic geniuses of modern times: Picasso, Dalì, Chagall and glasswork by Seguso.

STUDIO ARGA
map: E5 - S.Marco, 3659/a
ph. +39.041.2411124
info@argainc.com - ww.argainc.com

GALLERIA CA' REZZONICO
map: D5 - Dorsoduro, 2793
ph. +39.041.5280035

DANIELE LUCHETTA
map: E5 - S. Marco, 2513/a
ph. +39.041.5285092
Glass sculptures made from original sketches by contemporary artists.

GALLERIA RAVAGNAN
map: F5 - San Marco, 50/a
ph. +39.041.5203021

FLORA BIGAI
map: F5 - S. Marco, 1652
ph. +39.041.5212208

Where you can admire works of "arte povera" and transavanguardia artists.

ROSSELLA JUNCK SHOWROOM
map: E5 - San Marco, 1997
ph. +39.041.5210759

GALLERIA D'ARTE III MILLENNIO
map: F5 - San Marco, 1047
ph. +39.041.2413561

Churches guide

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San Polo: The Virgin appears to S.G. Nepomuceno
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THE CHURCH OF SAN POLO

Founded in the IX century, underwent two significant modifications which changed the original Byzantine model...

Appuntamento del mese:

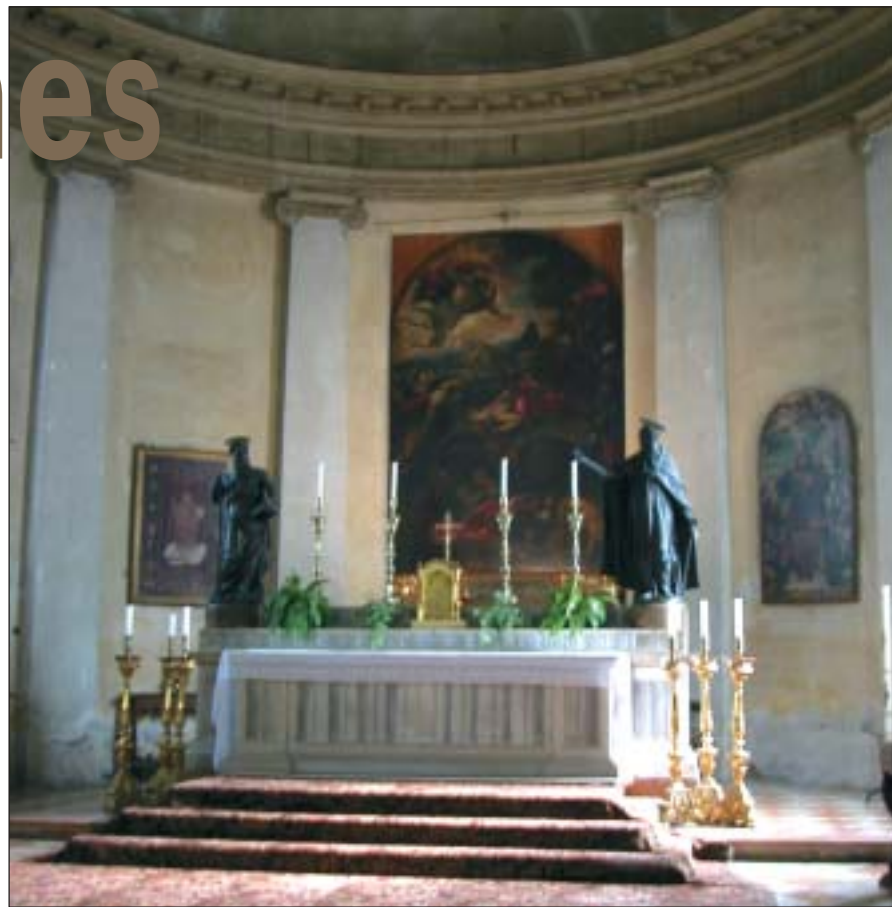
S.Polo: La Vergine appare a S.G. Nepomuceno
Convento di S.Salvador: Telecom Future Centre

Agenda: Da non perdere

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LA CHIESA DI SAN POLO

Fondata nel IX secolo, la chiesa di San Polo subi nei secoli due importanti interventi che ne modificarono l'originario impianto...



CHIESA DI SAN POLO

THE VIRGIN APPEARS TO SAN GIOVANNI NEPOMUCENO

This altarpiece by Giambattista Tiepolo can be traced back to the 1754, after he returned to Germany. It was commissioned to be placed on an altar just completed by Giorgio Massari and it portrayed Saint John Nepomuceno recently canonized. The particularly pathetic physiognomy of the Saint in ecstasies is dramatic. The image of the Madonna is superior and monumental but the altarpiece as a whole is simple and it lacks the crowd of figures which marked his previous works – as for example 'Sant'Alvise'. Here, sacred subjects are portrayed with a new sober and laconic style which will mark all the works of his last living period. Even colours are softer, also to respond to the needs of the poorly brightened church.

LA VERGINE APPARE A SAN GIOVANNI NEPOMUCENO

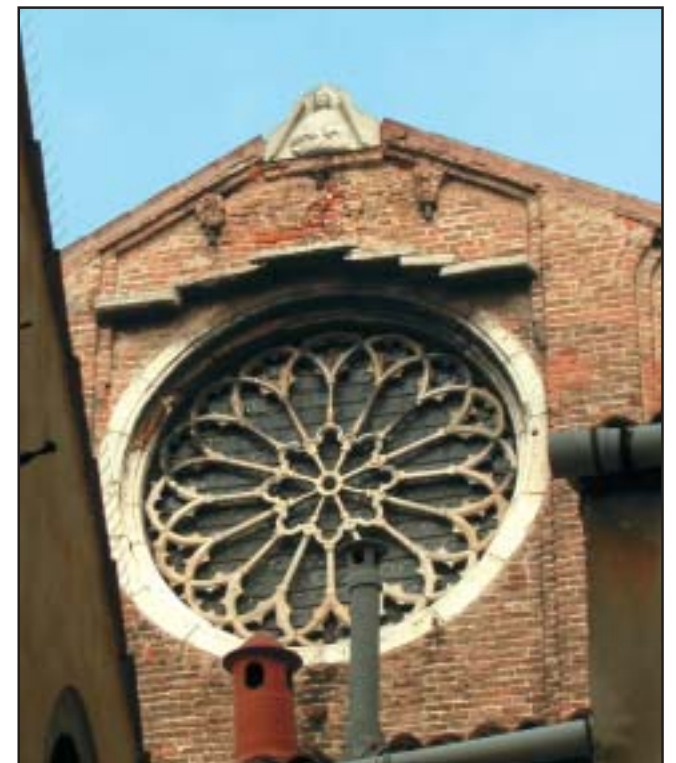
Questa pala di Giambattista Tiepolo è databile al 1754, subito dopo il suo ritorno dalla Germania. Commissionata per essere sistemata su un altare appena terminato da Giorgio Massari, la pala raffigura San Giovanni Nepomuceno, da poco canonizzato. La fisionomia particolarmente patetica del santo nell'estasi piega verso il dramma. La figura della Madonna è altera, monumentale, ma la composizione è scarna, priva di quell'affastellarsi di figure tipico delle opere di qualche anno prima (cfr. Sant'Alvise). Assistiamo a un modo nuovo di trattare i soggetti sacri, quasi laconico, sobrio, che lo accompagnerà per tutta la tarda maturità, fino alla morte. Anche il colore è smorzato, quasi fisso, forse per rispondere alle esigenze della chiesa, poco luminosa.

The church of San Polo

di Martina Mian

This year is the bicentenary of the death of Giandomenico Tiepolo, painter, son and pupil of the more famous Giambattista. Long neglected by critics and by the public, the artist has recently been given new value. The ongoing exhibition at the Cini Foundation is dedicated to him. The pictorial decoration of the 'Oratory of the Crucifix' in the San Polo church, created between 1747 and 1749, is his first work, perhaps the most naïve but at the same time the most moving. The fourteen paintings by Giandomenico dedicated to the Via Crucis are the first collection on this subject ever painted in Venice. The young painter had to face a difficult enterprise. He could count only for a few scenes – the Condemnation of Christ, the Crucifixion, the Deposition and others – on consolidated iconographic models. While he had to fix himself the new figurative criteria for the other scenes, which had only sporadic examples in the Venetian area. Tiepolo's choice was to give to the scenes an extremely fast, highly dramatic and pause-less narrative rhythm. In almost all the scenes is depicted a tumultuous, often indistinct and small crowd, but always participating to Christ's human tragedy. The focus of every painting is the naked image of the

quest'anno ricorre il duecentenario della morte di Giandomenico Tiepolo, pittore, figlio e allievo del più famoso Giambattista. A lungo trascurato da critica e pubblico, è stato recentemente rivalutato e a lui è dedicata una mostra in corso alla Fondazione Cini. La decorazione pittorica dell'Oratorio del Crocifisso nella chiesa di San Polo, realizzata tra il 1747 e il 1749, costituisce la sua opera prima, forse la più ingenua, ma nello stesso tempo la più vera e commovente. I quattordici dipinti di Giandomenico dedicati alla Via Crucis sono inoltre la prima redazione in assoluto dipinta a Venezia di questo soggetto. In generale la sua scelta è stata quella di conferire alle vicende un ritmo narrativo estremamente serrato, di intensa drammaticità, aliena da pause. Su quasi tutte grava la presenza di una folla tumultuante, a volte indistinta e quasi priva di volume, ma sempre profondamente partecipe alle vicende della tragedia umana di Cristo. Ed è proprio la figura spoglia del Redentore il perno di ogni composizione, spesso volutamente posta in contrasto con l'opulenza degli abiti di alcuni degli astanti. E in effetti è proprio questo – la volontà di narrare i fatti, di mettere in scena



Redeemer, often deliberately in contrast with the opulence of the dresses of some people of the scene. It is Giandomenico's will to narrate events and to stage reality which makes his work so different from his father's. Indeed, Giandomenico is a completely different painter, he is linked to reality and is able to depict, in his religious works, an absolutely antithetic religious morality. For Giandomenico, topics and means of expression identify. In the 'paintings of Saint Polo' - portraying Christ's Road to Calvary or martyrdom and to the saint's preaching – the pictorial style becomes intensely dramatic. The church of San Polo, founded in the IX century, underwent two significant modifications which changed the original Byzantine model - the two lions at the base are probably part of the original building. The first one, in the XIV century, is marked by late gothic stylistic transformations and the construction of the portal ascribed to Bartolomeo Bon. Whereas the second one, in 1804, by Davide Rossi, gave to the church a neoclassical style. Prolonged restorations made emerge, from the neoclassical superstructure, fundamental gothic parts, such as the wooden ceiling, the apsidal presbytery and the single-lancet window of the IX century building. Among the various noteworthy works in the church there is 'La Vergine appare a San Giovanni Nepomuceno', that can be found in the second altar of the left aisle, famous work by Giambattista Tiepolo (1754) painted after the decoration of the Oratory of the Crucifix by his son Giandomenico.

la realtà – che costituisce la sostanziale differenza che separa Giandomenico dal padre. Giandomenico è un pittore del tutto diverso, legato alla realtà, capace, quando dipinge opere di soggetto religioso, di una partecipazione morale assolutamente antitetica. Per Giandomenico argomenti e mezzi d'espressione si identificano e, nel caso delle tele di San Polo, di fronte alle tragiche vicende dell'andata di Cristo al Calvario o al martirio e alla predicazione dei santi, la materia e il tocco pittorico si fanno intensamente drammatici. Fondata nel IX secolo, la chiesa di San Polo subì nei secoli due importanti interventi che ne modificarono l'originario impianto bizantino (i due leoni alla base del campanile fanno probabilmente parte di questo edificio originario): il primo, del Quattrocento, con la trasformazione in base a stilemi tardo gotici, con il bel portale attribuito a Bartolomeo Bon; il secondo, nel 1804 ad opera di Davide Rossi che trasformò la chiesa in stile neoclassico. Prolungati restauri hanno fatto riemergere dalla sovrastruttura neoclassica alcune parti fondamentali della fabbrica gotica, tra le quali il soffitto ligneo, il presbiterio absidato e le monofore sulla facciata appartenenti all'edificio del IX secolo. Tra le numerose opere d'arte presenti in chiesa da segnalare, nel secondo altare della navata sinistra, "La Vergine appare a San Giovanni Nepomuceno", celebre opera di Giambattista Tiepolo (1754), dipinto successivamente alla decorazione dell'Oratorio del Crocifisso ad opera del figlio Giandomenico.

CHURCHES CITY LISTING

CHURCHES

BASILICA DI SAN MARCO
map: F5 - Piazza San Marco
Ph. +39.041.5225205 - Tickets: free the church, € 2,00 La Pala, € 2,50 il Tesoro.
Opening: 10.00-17.00; Sunday 14.00-17.00



The most famous Basilica or cathedral in Venice, it is one of the greatest monuments in Europe. The exterior façades are decorated in Byzantine style, with columns, bas-reliefs and coloured marble. On the terrace stand four imposing gilded bronze horses. All the arches of the doorway are decorated with mosaics from different artistic periods. The building has five large domes. The church is decorated inside with gilded mosaics and treasures representing stories from the Bible. The floors are decorated with Cosmati floor mosaics.
To see: La Pala d'Oro, il Tesoro.

SAN EUSTACHIO - VULGO S. STAE
map: E3 - S. Polo, Campo S. Stae
ph. +39.041.2750462 - Tickets: € 2.00
Opening: 10.00 -17.00; Sunday 13.00-17.00
Founded in the 12th century, it was rebuilt during the 17th century. At the beginning of the 18th century the orientation was also modified with the construction of the façade by Domenico Rossi facing the Grand Canal. The church contains a veritable compendium of Venetian 18th-century paintings including an early work by Tiepolo.
To see: works by Tiepolo, Ricci, Piazzetta.

BASILICA DEI FRARI
map: D4 - S. Polo, 3072
ph. +39.041.2728611 - Tickets: € 2.00
Opening: 9.00-17.00; Sunday 13.00-17.00
This church is one of the most famous Venetian monuments because of the masterpieces and historical interest contained within. It is an example of Gothic architecture in Venice between the 14th and 15th century and is laid out in the form of a Latin cross, composed of three naves and divided by twelve huge pillars; the central

nave contains the old choir stalls for the friars, the only example of a chorus which has maintained its original position and structure.
To see: the ascona *Madonna di casa Pesaro* and *L'Assunta* by Tiziano, *La Vergine col bimbo* by Bellini, graves of Dogi and of captains of arms, monuments dedicated to Canova and Tiziano.

SAN POLO
map: D4 - Campo San Polo
ph. +39.041.2750462 - Tickets: € 2.00
Opening: 10.00-17.00; Sunday 13.00-17.00



This church, built in the 9th century, was renovated between the end of 1300 and the beginning of the 14th century according to late gothic models. In 1804 the church was extensively restructured under the supervision of architect Davide Rossi. These works were so costly that, after escaping the Napoleonic expropriations, the church found itself having to sell off many of its works of art. In 1930, after renovation and restoration works, the splendid wooden ceiling shaped like a ship's hull was returned to its former splendour. The possibility of comparing the works by G.B. and Giandomenico Tiepolo - father and son - is particularly interesting.
To see: *The Apparition of the Virgin before Saint Giovanni Nepomuceno* by G.B. Tiepolo, *Il ciclo della Via Crucis* by Giandomenico Tiepolo.

SAN GIACOMO DALL'ORIO
map: D3 - Santa Croce
ph. +39.041.2750462 - Tickets: € 2.00
Opening: 10.00-17.00; Sunday 13.00-17.00

This church was probably built in the 9th-10th century in the area called "Luprio" from which - through various phonetic evolutions - the current name of Orio derives. The facade is Romanesque and the interior is laid out as a Latin cross with three naves and a large transept. The enchanting wooden ceiling is particularly interesting, with its ship's hull shape and decorated beams. The church contains several works belonging to various periods, bearing wit-

Thanks to:



Associazione Chiese di Venezia
The Foundation for the Churches of Venice

A short description of the important churches, schools, places of worship and city's monuments accompanied with timetables, prices and events.

Una breve descrizione di importanti chiese, scuole, luoghi di culto e monumenti della città accompagnata da orari, prezzi e manifestazioni.

ness to this building's long history.
To see: *La Crocifissione* by Paolo Veneziano, *la pala* by Lorenzo Lotto, and the eucharistic theme cycle by Jacopo Palma il Giovane.

MADONNA DELL'ORTO
map: E1 - Cannaregio, 3511
ph. +39.041.2750462 - Tickets: € 2.00
Opening: 10.00-17.00; Sunday 13.00-17.00

Built in the middle of the 12th century, it was rebuilt starting from 1399 and during the following century. It is one of the typical Venetian Gothic religious buildings. The façade is rather like a basilica and the very luminous interior is composed of a nave and two aisles. It was Tintoretto's parish and he is buried there.
To see: works by J.Palma il Giovane and many prodigious works by J.Tintoretto.

SAN PIETRO DI CASTELLO
map: L5 - C.po S. Pietro di Castello
ph. +39.041.2750462 - Tickets: € 2.00
Opening: 10.00-17.00; Sunday 13.00-17.00

Legend has it that the church was built on the ancient Olivolo island, which was the first settlement of the inhabitants of Venice. The church is of great historical importance and was Venice's cathedral until 1807. The façade is by Smeraldi, the interior is in the form of a Latin cross, with one nave and two aisles and a large dome in the centre of the transept.

To see: *Il Castigo dei Serpenti* by Pietro Liberi and the mosaic ancona *Tutti i Santi* by A.Zuccato.

SANT'ALVISE
map: D1 - Cannaregio, 3282
ph. +39.041.2750462 - Tickets: € 2.00
Opening: 10.00-17.00; Sunday 13.00-17.00

It was built starting from 1388, after the miraculous appearance of St. Louis Bishop of Toulouse, called Alvise by Venetians, to a noble woman called Antonia Venier. The interior is a typical example of a convent church. It is composed of one nave with the ancient 15th century bark supported by columns and bar-bicans, which directly connects with the convent nuns.
To see: the ceiling entirely frescoed by Torri and P. Ricci and *the Ascent to Calvary*, juvenile work by Tiepolo.

S. MARIA FORMOSA
map: G4 - Castello, 5263
ph. 041.2750462 - Tickets: € 2.00
Opening: 10.00 -17.00; Sunday 13.00 - 17.00

According to legend, the church was founded in 639 AD by St. Magno,

Bishop of Oderzo. It is one of the earliest of eight churches built in the lagoon during the 7th century. In the 12th century it was rebuilt in the form of a Greek cross. The shape underlines the resettlement begun in 1492 by Mauro Codussi, the leading architect of the early Venetian Renaissance. Codussi left it unfinished on his death. In the interior, a striking play of lights emphasises the centrality of the church and the interesting vaults and domes.
To see: the famous *Polittico* by J. Palma il Vecchio, *The Last Supper* by Leandro Bassano

S. MARIA DEL GIGLIO
map: E5 - C.po S.M. Zobenigo
ph. +39.041.2750462 - Tickets: € 2,00
Opening: 10.00 -17.00; Sunday 13.00 -17.00



The façade, built from 1678 to 1682 is one of the most characteristic creations of Baroque Venetian art. The interior is composed of a single nave of a simple appearance, but it turns out to be a magnificent art shop window.
To see: *Abramo che spartisce il mondo* masterpiece by A.Zanchi, *La Sacra Famiglia* ascribed to P.P.Rubens. Remarkable are *The Stations of the Via Crucis*, works by several painters of the 18th century.

SANTISSIMO REDENTORE
map: E7 - Giudecca, 195
ph. +39.041.2750462 - Tickets: € 2.00
Opening: 10.00-17.00; Sunday 13.00-17.00



One of the greatest examples of Palladio's architecture and by some considered his masterpiece. It is a votive temple, devoted to the Redeemer. It was built as a result of a motion car-

CHORUS Museum of the city info: +39.041.2750462

CHORUS CHURCHES:		
Santa Maria del Giglio	S. M. Gloriosa dei Frari	Madonna dell'Orto
Santo Stefano	San Polo	S. Pietro di Castello
Santa Maria Formosa	San Giacomo dall'Orio	SS. Redentore
S. Maria dei Miracoli	San Stae	Gesuati
S. G. Elemosinario	Sant'Alvise	San Sebastiano



Chorus - The foundation for the churches of Venice - invites you to visit the works of art treasures in the churches of the town. The rooms of the most incredible "museum" in Venice are now available to see you through an exciting discovery of more than one thousand years of Venetian art and history. You will be able to admire the pictorial and architectural masterpieces of the great masters such as Veronese, Titian, Tintoretto, Palladio, Codussi in the very places they had been conceived for, with common and continuous visiting hours. You will become part of an ambitious project aimed at preserving the cultural heritage of the town. The proceeds collected from the sale of the tickets will help in the restoration of the churches of Venice.

Chorus Vi invita a visitare i tesori d'arte conservati nelle chiese della città. Le sale del più incredibile "museo" di Venezia sono a Vostra disposizione per un viaggio entusiasmante alla scoperta di più di mille anni di arte e storia. I capolavori pittorici e architettonici creati dai più grandi Maestri, come Veronese, Tiziano, Tintoretto, Palladio, Codussi da ammirare nei luoghi per cui erano stati pensati. Ora queste opere, e le sedi che le custodiscono, sono facilmente visitabili con orari comuni e continuati: un ambizioso progetto che Vi renderà protagonisti di un importante recupero del patrimonio culturale della città. I proventi realizzati sono utilizzati infatti per il restauro delle chiese di Venezia.



ried by the Senate after the plague that struck Venice in 1575. The classical façade is placed at the top of a great flight of steps. The interior is very sober, but impressive and solemn.
To see: works by D. Tintoretto, F Bassano
Events: every year, the third Sunday of July, the temple is the destination of a Venetian pilgrimage.

SANTA MARIA DEI MIRACOLI
map: F4 - Cannaregio, 6063
ph. +39.041.2750462 - Tickets: € 2.00
Opening: 10.00-17.00; Sunday 13.00-17.00

The church was built between 1481 and 1489 by Pietro Lombardo to house the miracle-working image of the Virgin by Nicolò di Pietro venerated by Venetian people for her thaumaturgic power. The façade is covered with carefully selected coloured marbles and porphyry panels. The high altar (the only altar) is decorated with statues.
To see: the vault with its decorated caissons represents *Profeti e Patriarchi*, work by V.delle Destre, Lattanzio da Rimini, Pier Maria and Gerolamo Pennacchi.

BASILICA DELLA SALUTE
map: E6 - Dorsoduro, 1
ph. +39.041.5225558 - Tickets: free
Opening: 9.00-12.00 / 15.00-18.00



On 22 October 1630 the Venetian Senate decreed the building of a large temple devoted to the Virgin to give thanks for the survival of Venice after the plague. The design is by B. Longhena. The church is built in the form of a central plan, dominated by a huge dome with great arches. A magnificent stairway leads up to the entrance. The polychrome marble floor converges on a central circle of five roses suggesting the decades of the rosary.
To see: *Nozze di Canaan* by J. Tintoretto, *Pentecoste* by Tiziano, *Byzantine Madonna* of the 13th century.
Events: every year on 21 November the Venetians pay homage to the Virgin who saved Venice from the plague.

DEGLI SCALZI
map: C3 - Cannaregio, 54
ph. +39.041.715115 - Tickets: free
Opening: 9.00-11.50 / 16.00-18.00



Built by the Carmelites and dedicated to Saint Mary of Nazareth, it was designed by B. Longhena. The church was consecrated in 1705. The façade,

made of Carrara marble, is an example of the Baroque Venetian style; the interior is composed of one nave whose beautiful vault, which collapsed in 1915 because of the explosion of an Austrian bomb, was frescoed by Gianbattista Tiepolo.
To see: sculptures, gilt and polychromatic decorations and the fine marbles.

BASILICA DEI SS. GIOVANNI E PAOLO
map: G4 - Castello, 6363
ph. +39.041.5237510 - Tickets: free
Opening: 9-12.30 / 15.30-18 Sun. 15.30 -18

It was built between the 14th and 15th centuries and is the largest church in Venice. Its particular atmosphere may be inherited from the time when it was used for the obsequies and burials of the Doges. Because of that, the church is called the Venetian Pantheon. The façade has an impressive portal; the magnificent interior space is in the form of a Latin cross, has three naves and a polygonal apse.
To see: Monumento al Doge Pietro Mocenigo by T. Lombardo.

SANTO STEFANO
map: E5 - San Marco, 3825
ph. +39.041.2750462 - Tickets: € 2.00
Opening: 10.00-17.00; Sunday 13.00-17.00

This is a magnificent example of Venetian Gothic art. The 14th century façade is decorated with a splendid marble portal attributed to Bartolomeo Bon. The interior is divided into three wide longitudinal Greek marble naves, the presbytery has an interesting inlaid wooden choir stalls and the ceiling is shaped like an inverted ship's hull.

To see: *La Lavanda dei Piedi* and *Cristo nell'Orto* by J. Tintoretto, *Il Battesimo di Cristo* by Paris Bordone.

BASILICA DI S.MARIA E DONATO
map: L2 - Murano, c.po S. Donato 11
ph. +39.041.739056 - Tickets: free
Opening: 09.00-12.00 / 15.30-18.30

One of the most beautiful Venetian-Byzantine buildings of the 12th century. The exterior of the hexagonal apse is very interesting, both for its architectural beauty and the wealth of its decorative elements. Five columns of Greek marble divide the interior into three naves. The wooden ceiling looks like an overturned ship's hull.
To see: the mosaic floor with decorative patterns and symbolic pictures of animals.

LA CATTEDRALE
Isola di Torcello - ph. +39.041.730084
Tickets: € 3.00 - Opening: 10.00-17.00
An 11th-century Venetian-Byzantine building in the form of a Romanic Basilica. This is the oldest monument of this type preserved in the lagoon. The simple and solemn interior is made up of precious marble and gilt mosaics.
To see: the mosaics of the small apse on the right side and of the triumphal arch.

SAN GIORGIO MAGGIORE
map: G6 - Isola di S. Giorgio
ph. +39.041.5227827 - Tickets: free
Opening: 9.30-12.30 / 14.30-18.00
It is a magnificent work of holy architecture by Andrea Palladio, built between

1566 and 1610. The interior is in the form of a Latin cross and it is laid out in three naves, a central dome, a transept, and an arched ceiling. The high altar, with the chorus behind it, is splendid and solemn.
To see: *The Lost Supper* and *Manna from Heaven* by J.Tintoretto, the ancona *La Purificazione della Vergine* by J. Palma il Giovane

S. M. DELLA PIETA' VIVALDI'S CHURCH
map: G5 - Castello, 3701
ph. +39.041.5231096
Opening: See programme

The 15th century original church was rebuilt in the middle of the 18th century by Massari. The classical façade with an impressive portal and the interior, built in the form of an oval plan, with an arched ceiling is one of the most beautiful churches of the 18th century. Thank to the cooperation of I Virtuosi dell'Ensemble di Venezia and Le Putte Veneziane di Vivaldi, the church can be used as a concert hall. Music is also the theme of the superb frescoes on the ceiling.
To see: *La Carità* sculpture by E. Marsili and, on the ceiling, *Le Virtu' Cardinali* and a beautiful fresco representing *Il Paradiso* by G.B.Tiepolo.

SAN ZACCARIA
map: G5 - Castello, 4593
ph. +39.041.5221257
Opening: 10.00-12.00 / 16.00-18.00; Sunday 16.00-18.00 - Tickets: € 2.00

The old church, which belonged to the nuns of the convent of the same name, is located near the main church, which was built by Codussi between 1480 and 1500. The new façade is a typical example of Venetian Renaissance. Columns with beautiful capitals divided the interior into three aisles. The great altar is surmounted by a cross-vault and hemispheric dome. The stunning interior is literally covered with paintings.

SCHOOLS

SCUOLA GRANDE DI S.GIOVANNI EVANGELISTA
map: D4 - S.Polo, 2454
ph. +39.041.718234



One of the Scuole Grandi and because of its history, art and Venetian culture it is considered one of the greatest. The building is a splendid Renaissance architecture example. The elegant double stairway inside, lit with large arched windows, was built by Codussi. The beautiful exterior Renaissance iconostasis with its carved decoration was designed by P. Lombardo.
To see: the ceiling with visions of the *Apocalisse*, works of great teachers (G.B. Tiepolo, Diziani, Marieschi).

Events: Orchestra di Venezia concerts, in original 18th century costumes.

SCUOLA GRANDE DI S. MARCO
map: G4- San Marco, campo SS. Giovanni e Paolo

One of the Scuole Grandi and one of the most important examples of Lombard Renaissance in Venice. Almost completely destroyed by a fire in 1485, it was rebuilt, first under the direction of Pietro Lombardo and then under the architect by Mauro Codussi, who created the interior main stair and the upper part of the façade. After the additions and the enlargement of the back part, designed by J. Sansovino, the building is almost intact and today houses Venice's public hospital.

SCUOLA GRANDE DI S. MARIA DELLA CARITÀ
map: D6 - Dorsoduro, 1050

La Scuola della Carità represents one of the ancient Venetian non-denominational institutions: founded in 1260, it received the appellation Grande (formerly Scuole dei Battuti, that imposed flagellation to the faithful, were Grandi). Like all the other Scuole, this one too was closed by Napoleon's edict in 1806, when the building became the Accademia di Belle Arti (Academy of Fine Art).

SCUOLA GRANDE DI S. TEODORO
map: F4 - S. Marco, 4810
ph. +39.041.5287227 - Tickets: free
Opening: 9.30-12.00
Closing day: Saturday, Sunday

The sixth of the Scuole Grandi in Venice to be built and it was founded in 1530 by the brothers of the Confraternity of Saint Theodore, who was a Greek Saint chosen as the first patron of the city. It is a wide building with a 17th-century façade decorated by four statues: "Saint Theodore and Four Angels" by B. Falcone.
Events: cultural meetings, exhibitions and concerts.

SCUOLA GRANDE DELLA MISERICORDIA
map: E2 - F.ta della Misericordia

La Scuola della Misericordia unlike the other scuole is not near a church and it has not been restored. The imposing brick building was never completed. It was built on the other side of the Rio della Sensa. During the 20th century it began a sports building. Full restoration works currently under way will allow it to be used again.

SCUOLA GRANDE DI S.ROCCO
map: D4 - San Polo, 3054
ph. +39.041.5234864 - Tickets: € 5.00
Opening: 10.00-16.00

The 16th century Renaissance building, designed by Bartolomeo Bon, lodges the school dedicated to Saint Roch the protector of sick and plague stricken people. Saint Roch Arch confraternity's seat is still very active in the organisation of cultural meetings and concerts.
To see: an extraordinary collection of works by Tintoretto, the numerous art treasures of the 15th century, the historic Nacchini organ.
Events: cultural meetings and concerts.

A JOURNEY into the future

Un viaggio nel futuro

The Church and the Convent of San Salvador have witnessed the birth of this city, through the period of the intensive trade and commerce of the 16th century right up to today, developing into a symbol of avant-garde technological innovation. The history of the former convent of San Salvador, of its two cloisters and of the refectory that gave a home to the Augustinian friars, is Venetian history. Rebuilt to its current state between 1506 and 1534, the ecclesiastic structure was completely integrated into the hustle and bustle of the city. Splendid in its architectural complex and in the interior decorations, halfway through the 1980s became a symbol for communications in the future with set up of the new telephone exchange with digital electronic commutator. This is just a first step. Today, Telecom Italia Lab, located inside the two cloisters, the monumental halls, and the refectory of the former monastery has mounted the exhibition Telecom Future Centre. A gateway to the future and to the new communication technologies. The experimental frontiers and research into innovation displayed in this show use theme itineraries to help the visitors open a 'new' gateway to this magnificent city.



San Marco, 4826
Campo San Salvador
30124 Venezia
Opening: 10 am - 6 pm
Closing Day: Monday
Free Entrance



Exhibition Space - Gli Spazi Espositivi

VENETIAN ITINERARIES - ITINERARI VENEZIANI
With brief virtually animated films in 3D on real backgrounds, 15 of the main Venetian characters for customs, and art in Venice, tell their stories.
Attraverso dei brevi filmati di animazione virtuale in 3D su sfondi reali, 15 personaggi tra i più famosi della storia, del costume e dell'arte a Venezia, raccontano le loro vicende.

SPACE FOR GAMES - SPAZI DI GIOCO
Telecom future Centre offers a play space where one can experiment freely with new games, participating and exchanging ideas using the fixed and mobile telecommunication systems.
Telecom Future Centre offre uno spazio ludico dove sperimentare liberamente i nuovi giochi, che le telecomunicazioni fisse e mobili rendono partecipativi e scambievoli.

CALL THE VOICES - LE VIE DELLA VOCE
The visitor can speak to a modern oracle that can foresee the day ahead. A place where famous people such as Einstein can be interviewed or one can sail the trimarano with Giovanni Soldini.
Il visitatore può parlare con un oracolo contemporaneo: una postazione che permette di intervistare personalità come Albert Einstein o di guidare il trimarano di Giovanni Soldini.

WATER SHOW - TEATRO DELL'ACQUA
An amazing water display to stimulate emotions and reflect on the value of water itself set up by Stefano Boeri.
Una installazione di Stefano Boeri, che alterna paesaggi acquatici in rapida e cangiante successione.

THE COFFEE SHOP - LA BOTTEGA DEL CAFFE'
A space for new technology inserted in a typical Venetian context. From the 8th. century "café veneziano" to the internet café.
Uno spazio per le nuove tecnologie inserito in un contesto tipicamente veneziano. Dal settecentesco caffè veneziano all'internet café.

TWO STRIDES INTO THE FUTURE - DUE PASSI NEL DOMANI
The apparatus allows one to draw without ink on a surface with a digital pen or again do some shopping by touching products virtually.
Apparati consentono di disegnare senza inchiostro con una penna digitale, fare la spesa toccando oggetti virtuali e riconoscere gli oggetti attraverso una mano artificiale.

THE "CENACOLO" (Dining hall) - IL CENACOLO
The themes in object are: Developing an intelligent home, mobility trends, and tourism.
I temi trattati sono: "Gli sviluppi della casa intelligente", "Le tendenze della mobilità", "Il turismo".





Metamorfosi veneziane I Protagonisti

Difficile costruire, progettare, pensare il nuovo in una città che si deve confrontare quotidianamente con il suo mito.

di S.C.

"...a continuous vibration trying to avoid being tempted by its links to the iconographical tradition of the city, of which it morphologically keeps the rather tiny proportions of the single parts". This is what the Palermitan architect Giuseppe Samonà wrote in 1955, presenting the new seat of the Inail - Italian Institute for industrial accident insurance - in San Simeon, Venice. This is a fruitful opportunity for Samonà, who has been working at the Venice Architecture Institute (IUAV) since 1936. However, the history of the Venetian modern architecture almost exclusively consists in missed opportunities, i.e. plans that were never set in concrete and are now being studied by first-year students in their books of design. This is the case of Frank Lloyd Wright, Le Corbusier, Carlo Scarpa, Samonà himself and many others. It is difficult building,

"...una continuità che cerca di eludere la tentazione di legami alla tradizione iconografica della città di cui tuttavia mantiene morfologicamente le proporzioni piuttosto minute nelle singole parti". Così scriveva Giuseppe Samonà presentando la nuova sede Inail di San Simeon a Venezia del 1955. Questa dell'architetto palermitano, attivo all'Istituto di Architettura di Venezia (IuaV) dal '36, è di certo un'occasione colta. È lì, si vede. Ma la storia dell'architettura moderna di Venezia è fatta quasi esclusivamente di occasioni mancate. Frank Lloyd Wright, Le Corbusier, Carlo Scarpa, lo stesso Samonà e moltissimi altri: progetti presentati sulla carta e rimasti nei libri di progettazione studiati nelle facoltà italiane. Difficile costruire, progettare, pensare il nuovo in una città che si deve confrontare quotidianamente

Venetian Metamorphosis Main Characters

It is difficult building, planning and thinking about something new in a city which has to deal with its myth daily.



CARLO SCARPA
SAN MARCO - Olivetti shop interiors (1957-58)

Italian architect and designer (Venice 1906 – Tokyo 1978). Tenured professor at the Istituto Superiore di Architettura di Venezia, he almost entirely dedicated himself to the organization of exhibitions, to the restoration of ancient complexes and to the construction small-sized residential buildings. Among his numerous works: the Klee exhibition in Venice (Biennale 1948), Villa Guarniere in Lido (1948), the restoration of the gallery of plaster casts of Possagno (1957), of Ca'Foscari, of the Palazzo Querini Stampalia and of the Correr Museum (1959), the Olivetti shop in Saint Mark's square (1959) and the Italian hall at the Biennale (1968), Villa Zoppas in Conegliano (1948), the restoration of the Castelvecchio Museum in Verona (1964), the monumental tomb Brion in Altivola, Treviso (1970-75).

SAN MARCO - Interni negozio Olivetti (1957-58)

Architetto e designer italiano (Venezia 1906-Tokyo 1978). Professore ordinario presso l'Istituto Superiore di Architettura di Venezia, si dedicò quasi esclusivamente agli allestimenti di mostre ed esposizioni, al restauro di antichi complessi e alla costruzione di edifici d'abitazione di piccole dimensioni. Tra le numerose opere si ricordano: a Venezia, la mostra di Klee (Biennale 1948), la villa Guarneri al Lido (1948), la sistemazione e il restauro della gipsoteca canoviana di Possagno (1957), di Ca' Foscari, del palazzo Querini Stampalia e del Museo Correr (1959), il negozio della Olivetti in piazza S. Marco (1959) e la sala italiana alla Biennale del 1968; a Conegliano, la villa Zoppas (1948); a Verona, la sistemazione del Museo di Castelvecchio (1964); ad Altivola, Treviso, la tomba monumentale Brion (1970-75).



VITTORIO GREGOTTI

CANNAREGIO - Area Saffa (1981-89), essay on industrialized housing

Vittorio Gregotti, born in Novara in 1927, graduated in architecture in 1952 at the Polytechnic of Milan. In 1974 he founded 'Gregotti Associati', which he presides. Tenured professor at the 'Istituto universitario di architettura' in Venice, V. Gregotti taught architectonic composition. He also worked as professor at the faculties of architecture of Milan and Palermo. From 1974 until 1976 he was director of the sector of visual arts and architecture of the Biennale of Venice. He is Academic of San Luca in 1976 and of Brera in 1995. He is conferred the honorary degree by the Polytechnic of Prague in 1996, by the Faculty of Architecture of the Polytechnic of Bucharest in 1999 and by the University of Porto in 2003.

CANNAREGIO - Area Saffa (1981-89) saggio di edilizia industrializzata

Vittorio Gregotti, nato a Novara nel 1927, si è laureato in architettura nel 1952 al Politecnico di Milano. Nel 1974 ha fondato la Gregotti Associati, di cui è presidente. È stato professore ordinario di Composizione architettonica presso l'Istituto Universitario di Architettura di Venezia, ha insegnato presso le Facoltà di Architettura di Milano e Palermo. Dal 1974 al 1976 è stato direttore del settore arti visive ed architettura della Biennale di Venezia. È Accademico di San Luca dal 1976 e di Brera dal 1995. Gli è stata conferita la laurea honoris causa dal Politecnico di Praga nel 1996, dalla Facoltà di Architettura del Politecnico di Bucarest nel 1999 e dalla Facoltà di Architettura dell'Università di Porto nel 2003.



PIERLUIGI NERVI

SAN MARCO - Cassa di Risparmio di Venezia (1963 with Angelo Scattolin)

Italian architect and engineer (Sondrio 1881 – Rome 1979). Within the nineteenth century engineering tradition of G.A. Eiffel, E. Freyssinet e R. Maillart, Nervi develops the topic of the relation between shape and structure in a research aiming at technological and structural invention with the characteristics of the formal solution ad of the architectonic composition. Among his works there is the Cinema Augusteo (Naples 1926-27), the Florence municipal stadium (1939-32) with its famous helicoidal access staircase, the Flaminio stadium in Rome (1957-59), the Unesco palace in Paris (with M. Breuer and B. Zehruss, 1953-5), the Pirelli skyscraper (with Gio' Ponti, Milan 1955-56), the Exhibition Palace "Italia 61" in Turin, the Genua bypass (1963), the audience hall in the Vatican (1972).



IGNAZIO GARDELLA
DORSODURO - House Gardella (1954-58)

Ignazio Gardella was born in Milan in 1905. In his family the architect profession was practiced for five generations. In 1931 he first graduates in civil engineering at the Polytechnic of Milan and later in architecture at the 'Istituto universitario di architettura' in Venice in 1949. In 1945, in the days following Italy's liberation, he establishes the movement 'StudiArchitettura' with a group of young architects. In 1949 he is invited by Giuseppe Samonà at the 'Istituto universitario di architettura' in Venice where he began working as professor on a temporary contract initially and as tenured professor subsequently. He worked as university professor in Venice for twenty-five years and continued to work in the didactic field until 1975.

DORSODURO - Casa Gardella (1954-58)

Ignazio Gardella nasce a Milano nel 1905, da una famiglia in cui la professione di architetto è esercitata da cinque generazioni. Nel 1931, consegue la laurea in ingegneria civile presso il Politecnico di Milano, a cui farà seguito la laurea in architettura presso l'Istituto universitario di architettura di Venezia, ottenuta nel 1949. Con un nucleo di giovani architetti, nei giorni successivi alla liberazione, nel 1945, costituirà il Movimento Studi Architettura. Nel 1949, viene invitato da Giuseppe Samonà all'Istituto universitario di architettura di Venezia, dove inizia il suo impegno come professore incaricato, divenendo professore ordinario nel 1962. Insegna a Venezia per circa venticinque anni, restando impegnato nell'attività didattica fino al 1975.

SAN MARCO - Cassa di Risparmio di Venezia (1963 con Angelo Scattolin)

Ingegnere e architetto italiano (Sondrio 1891 - Roma 1979). Nella tradizione dell'ingegneria ottocentesca di G.A. Eiffel, E. Freyssinet e R. Maillart, Nervi sviluppa il tema del rapporto forma-struttura, in una ricerca tesa all'invenzione tecnologica e strutturale con le caratteristiche della soluzione formale e della composizione architettonica. Si ricordano fra l'altro il cinema Augusteo (Napoli 1926-27), lo stadio comunale di Firenze (1930-32) dalle notissime scale elicoidali di accesso, lo stadio Flaminio a Roma (1957-59), palazzo dell'UNESCO a Parigi (con M. Breuer e B. Zehruss 1953-57), il grattacielo Pirelli (con Gio' Ponti, Milano 1955-56), il Palazzo delle Esposizioni "Italia 61" a Torino, la sopraelevata di Genova (1963), la sala delle udienze in Vaticano (1972).

planning and thinking about something new in a city which is still facing its myth, the image – shared by administrators, planners and clients – of its history and the idea of its conservation. “A generic inviolability of the environment” is how Samonà termed what the internationally renowned architect Carlo Aymonino – now rector of the Venice IUAV – defined “an insurmountable resistance, the impotence of urban design, as well as of architecture”. Yet the untouchable city, that in 1996 stated what in 2004 set in concrete, i.e. reconstructing the theatre ‘La Fenice’ as it was and where it was”, has been a real mine of innovative ideas. In the fifties, these ideas turned into a “school of Venice” at the Venice University. The most famous Italian architects taught in this school: Samonà, Gardella, Tafuri, Aymonino, Benevolo, Levi, Scarpa and, more recently, Gregotti, Rossi and Valle. This group of teachers had great influence, left an imprint and made young pupils grow: the same people who now belong to the faculty. It was a modernizing shift, where architecture became an “urban fact” in its constant unstable equilibrium with the city. “Learning from Venice” was a must for those architects who in the seventies studied at the Italian Faculties of architecture: it meant referring to a theoretical construction which had been formulated in that university, trying to give an answer through architecture to what seemed to be the great demands of society, suggesting new ways of living, of building and of conceiving the relationship between architecture and the city.

con il suo mito. Con l'idea stessa che, amministratori in primis, ma anche urbanisti e committenze, hanno di Venezia e della sua conservazione. “Una generica intangibilità dell'ambiente”, la chiamava ancora Samonà. “Una resistenza insormontabile, una condizione di impotenza progettuale urbana, oltre che architettonica”, diceva Carlo Aymonino, un altro architetto di fama internazionale già rettore allo Iuav di Venezia. Eppure la città intoccabile, quella che dichiarò nel 1996 (e nel 2004 realizzò) il Teatro La Fenice “com'era dov'era”, è stata un'autentica fucina di idee innovative.

Una “Scuola di Venezia” che sorse dagli anni Cinquanta nell'istituto universitario cittadino.

Qui, hanno insegnato i più prestigiosi nomi dell'architettura italiana: Samonà, Gardella, Tafuri, Aymonino, Benevolo, Levi, Scarpa e, più recentemente, Gregotti, Rossi e Valle. Un gruppo che ha lasciato un imprinting e fatto crescere giovani allievi annoverati ora fra il corpo docente dello Iuav. Una svolta modernizzatrice dove l'architettura diventava “fatto urbano” nel perenne equilibrio instabile con la città.

"Imparare da Venezia", per gli architetti che si sono formati negli anni Settanta nelle facoltà di architettura italiane, divenne d'obbligo: voleva dire riferirsi a una costruzione teorica che da quella Università partiva, tentare di dare risposta a quelle che apparivano le grandi esigenze della società, proporre nuovi modelli di vivere, di costruire, di concepire il rapporto tra architettura e città.



Main stairs of the residential complex Iacp by Gino Valle

Scala di accesso al complesso residenziale Iacp di Gino Valle



GIANCARLO DE CARLO
MAZZORBO - Residential complex (1986).

De Carlo, architect and urbanist (Genoa 1919), develops a deeply individual architectonic-urbanistic experience supported by his work as publicist and university professor. Among his works: the General City Plan of Urbino (1960), the University Colleges (1963-66) and later, the Faculty of Law, Arts, Education and the Art Institute of Urbino; among his urbanistic works there are also the General City Plan of Rimini published in 1972. The popular residential area in the Mazzorbo island in Venice planned in the first years of the 1980s was concluded in 1986. His career includes an outstanding commitment as essayist. He wrote: 'Questioni di architettura e urbanistica' (1965) and 'La piramide rovesciata' (1968).

MAZZORBO - Complesso residenziale (1986)
Architetto, urbanista (Genova 1919), De Carlo conduce un'esperienza architettonico-urbanistica fortemente individuale, sostenuta dall'attività pubblicistica e dall'insegnamento universitario. Tra le sue realizzazioni: Piano Regolatore Generale di Urbino (1960), i Collegi Universitari (1963-66) e successivamente, le facoltà di Legge, Lettere, Magistero e l'Istituto d'Arte di Urbino e, in campo urbanistico, il Piano Regolatore Generale di Rimini pubblicato nel 1972. Nel 1986 è stato portato a termine l'insediamento residenziale di edilizia popolare nell'isola di Mazzorbo (Venezia), progettato nei primi anni Ottanta del Novecento. Rilevante anche il suo impegno come saggista (Questioni di architettura e urbanistica, 1965; La piramide rovesciata, 1968).



SANTIAGO CALATRAVA
CANAL GRANDE - The fourth bridge

Calatrava was born on 28 June 1951 in Benimamet, near Valencia, Spain. In 1968 he enrolled at the "Escuela Technica Superior de Arquitectura" - Technical School of Architecture - and he graduated in 1973, disserting a thesis on city planning. After graduation civil engineering interested him so much that in 1975 he enrolled at Zurich Eidgenössische Technische Hochschule (ETH), where he obtained his doctorate in Technical Sciences. In 1981 he set up his practice both as architect and engineer in Zurich, and in 1989 also in Paris and in Valencia. In 1991 he was awarded the honorary degree at Seville University. Has been chosen by the Borough of Venice for the planning of the fourth bridge on the Grand Canal, which connects Santa Lucia train station to Piazzale Roma car terminal. The bridge, now under construction, should be unveiled by autumn 2004.

CANAL GRANDE - Il quarto ponte
Calatrava nasce il 28 Giugno del 1951 a Benimamet, vicino Valencia, in Spagna, si iscrive nel 1968 alla Escuela Technica Superior de Arquitectura dove si laurea nel 1973 con una tesi di urbanistica. Dopo la laurea si accosta alle discipline dell'ingegneria civile fino ad iscriversi, nel 1975, alla Eidgenössische Technische Hochschule (ETH) di Zurigo dove consegue il dottorato di Scienze Tecniche Nel 1981 apre uno studio autonomo di ingegneria ed architettura a Zurigo a cui ne affiancherà nell'89 uno a Parigi e uno a Valencia, Nel 1991 gli viene conferita la laurea Honoris causa all'Università di Siviglia. E' stato scelto dal Comune di Venezia per la progettazione del quarto ponte che collega la stazione dei treni Santa Lucia a Piazzale Roma. Il ponte, ora in costruzione, dovrebbe essere inaugurato in autunno di quest'anno.



GIUSEPPE SAMONA'
S.CROCE - Seat of the "Inail" - Italian Institute for industrial accident insurance (1955-58)

"Giuseppe Samonà was born in 1898 in Palermo, where he also graduates in 1922. He dies in Rome in 1983. His first significant work is the competition for the reconstruction of the 'Palazzata di Messina', which he won in 1929. Samonà begins assimilating the European ideology of the Modern Movement during his activity at the 'Istituto Universitario di Architettura' of Venezia - University of Architecture -, starting from 1936. Among his works there are the INA (Italian Institute for Insurances) - Casa di San Giuliano in Mestre (1951) and the above mentioned seat of the 'Inail' created with Egle Trincanato. He participates in the most outstanding international competitions showing the ability to constantly put forward new modern urban large scale facilities, which he himself firmly supports.

S.Croce - Sede Inail (1955-58) - Istituto Naz. per l'assicurazione contro gli infortuni sul lavoro

Giuseppe Samonà nasce nel 1898 a Palermo dove si laurea nel 1922 (muore a Roma nell'83). La sua prima opera di rilievo è il concorso per la ricostruzione della Palazzata di Messina, vinto nel 1929. L'assimilazione dell'ideologia europea del Movimento Moderno avviene per Samonà soprattutto nell'attività svolta presso l'Istituto Universitario di Architettura di Venezia, a partire dal 1936. A Venezia si ricorda il quartiere INA-Casa di San Giuliano a Mestre (1951) e, appunto la sede Inail con Egle Trincanato. Partecipa ai più importanti concorsi internazionali, con una continua capacità di rinnovamento delle proprie proposte di moderne attrezzature urbane a vasta scala, che sostiene con forte taglio polemico.



GINO VALLE
GIUDECCA - Residential complex IACP (1980-1986), former cement factory

Painter, architect and designer, born in Udine in 1923. He began his activity with Carlo Scarpa and Giuseppe Samonà. He then works with his father in the architectural studio 'Valle' in Udine. In the fifties he designs for 'Solari' - numeric clocks, tele-indicators for airports, 'cifra 3' awarded with 'Compasso d'oro' in 1952, 1963, 1966. Advisor for Zanussi for which he created the Porcia building in Pordenone, 1959-1961. He designed the Olivetti office complex (1978-90). University professor at the Venice University.

GIUDECCA - Complesso residenziale IACP (1980-1986) ex cementificio

Pittore, architetto e designer, nato a Udine nel 1923. Inizia l'attività accanto a Carlo Scarpa e Giuseppe Samonà. Lavora poi con il padre nello studio d'architettura Valle a Udine. Negli anni Cinquanta disegna per Solari (orologi a cifra, teleindicatori per aeroporti, cifra 3, premiati con "Compasso d'oro" nel 1957, 1963, 1966). Consulente per Zanussi (per la quale realizza anche l'edificio di Porcia, Pordenone, 1959-1961). Realizza complesso per uffici Olivetti (1978-90). Docente presso l'Università di Venezia.

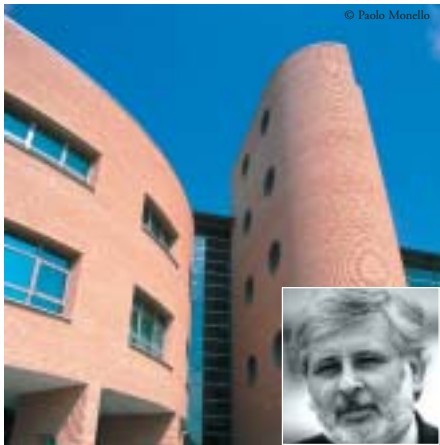


ANTONIO DI MAMBRO
MESTRE - San Giuliano Park (1990 - 2004)

He is 57 years old. When he was 19 he moved to Boston with his family. He graduated at the Institute of Technology of Massachusetts and at the IUAV of Venice. In 1990 he won the international competition for the creation of the Park of San Giuliano in Mestre, which was inaugurated in May this year. The Park of San Giuliano with its 60 hectares (first lot) and the next 12 (after the organization of the 'Polo Nautico' - Nautical Pole - scheduled for the next couple of years) is regarded as the largest European city park.

MESTRE - Parco di San Giuliano (1990 - 2004)

57 anni, si trasferisce a Boston a 19 anni con la sua famiglia. Si è laureato all'Institute of Technology del Massachusset e all'Istituto universitario di Architettura di Venezia. Nel 1990 vince il concorso internazionale per la realizzazione del Parco di San Giuliano a Mestre inaugurato nel maggio di quest'anno. Il Parco di San Giuliano con i suoi 60 ettari (primo lotto) e i prossimi 12 (dopo la realizzazione del Polo Nautico previsto nel prossimo biennio) è considerato il più grande parco urbano europeo.



GIOVANNI CAPRIOGLIO
MESTRE - Vesta seat (1997)

Giovanni Caprioglio was born in Mestre, Venice in 1943. He received a degree in architecture from the Venice University School of Architecture on 1968 with Ignazio Gardella, Dini and Valle.

His office in Mestre operates in the field of architectural design, town planning and urban design. Then he opened offices in Udine and Trieste. His office in Mestre has been carrying out its activity in cooperation with the Workshop Office for design editing purposes ever since 1990. Descriptions of his most important works have been published in national and international architectural reviews.

MESTRE - Sede Vesta (1997)

Nasce a Mestre nel 1943. Si laurea in Architettura il 30 ottobre 1968 allo IUAV con Ignazio Gardella, Dini e Valle. Con studio a Mestre opera nel campo della progettazione architettonica, della pianificazione e del disegno urbano. Apre in seguito gli studi di Udine e Trieste, dal 1990 sviluppa la propria attività in collaborazione con lo studio Workshop per l'editing progettuale e nel Febbraio '99 fonda la Caprioglio Associati di cui è presidente. Le sue opere sono state pubblicate su riviste nazionali ed internazionali, esce nel 2000 la monografia della collana "I Talenti" edito da Arca Edizioni dal titolo "Giovanni Caprioglio La luce del moderno".

Residential complex in Sacca San Girolamo, (1987-1990), Franco Bortoluzzi and Ufficio urbanistico Comune di Venezia.

Complesso residenziale a Sacca San Girolamo, (1987-1990), Franco Bortoluzzi e Ufficio urbanistico Comune di Venezia.

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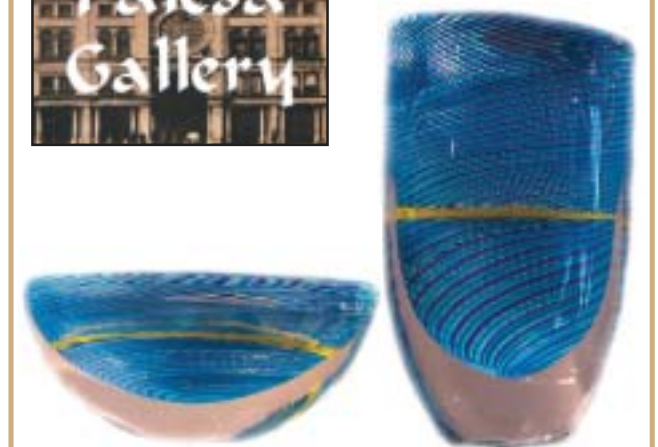
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map: E5 - Ph. +39.041.2778509

TRUSSARDI UOMO DONNA

Spadaria - San Marco, 695
map: F5 - Ph. +39.041.5285757

VALENTINO

Corte Foscare - S. Marco, 1473
map: F5 - Ph. +39.041.5205733

VERSUS

Frezzeria - S. Marco, 1725
map: F5 - Ph. +39.041.5289319

JEWELLERS**BULGARI**

Calle XXII Marzo - S. Marco, 2282
map: E5 - Ph. +39.041.2410553

CARTIER

Campo S. Zulian - S. Marco, 606
map: F5 - Ph. +39.041.5222071

GIOIELLERIA CHIMENTO

Campo S. Moisè - S. Marco, 1460
map: F5 - Ph. +39.041.5236010

GIOIELLERIA CODOGNATO

San Marco, 1295
map: F5 - Ph. +39.041.5225042

LE ZOIE

Calle dei Botteri - S. Polo, 1566
map: E4 - Ph. +39.041.2758694

GANESHA

Ruga Rialto - S. Polo, 1044
map: E4 - Ph. +39.041.5225148



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SALVADORI

Mercerie - San Marco, 5022
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SWATCH STORE

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map: F5 - Ph. +39.041.5228532

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HANDICRAFTS**ARRAS**

Cam. Ilo Squellini, 3234
map: D5 - Ph. +39.041.5226460

ATELIER FLAVIA

Campo S. Lio - Castello, 5630
map: F4 - Ph. +39.041.5287429

CARTA ALTA

Calle Bevilacqua - Dorsoduro, 1737
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Calle dei Botteri 1566, San Polo - Venezia

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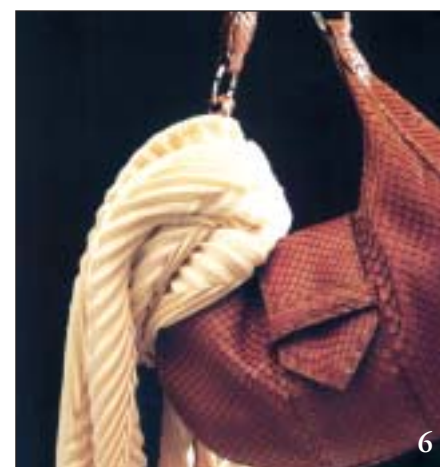
Piazza San Marco 145, S. Marco - Venezia

3 | AUTUMN/WINTER 2004-2005 COLLECTION

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ph. +39.041.5227719

MEPHISTO **ZENITH**
Guy Laroche

MARTINI OSVALDO

Maria Elena Lovison diego dalla palma



SILVIA

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KALLISTE
KOWALSKI
LERRE
FANTONI
ANTONIO BERARDI
MAURO GOVERNA
ETRO
LARIO

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Calle dei Fuseri, 4466
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Calle XXII Marzo - S. Marco, 2403
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JALLITS
S. Croce, 2268/a
map: E4 - Ph. +39.041.713751

Easily reachable from Rialto's bridge, Jallits means handicraft from all over the world; particular gift ideas, alternative fashion accessories, shop fitting and interior decoration.

PAOLO OLBI
Calle d. Mandola - S. Marco, 3653
map: E5 - Ph. +39.041.5285025

Olbi may justly be described as a craftsman who has devoted his entire life to binding.

ATTOMBRI
Sottoportego dei Orefici - S. Polo, 74
map: F4 - Ph. +39.041.5212524

MATISSE
Sottoportego de Rialto, S. Polo 53
map: F4 - ph. +39.041.2770799

IL CANOVACCIO
Castello, 5369/70
map: F4 - ph. +39.041.5210393

ATELIER MAREGA
F.ta dell'Osmarin - Castello, 4968
map: G5 - ph. +39.041.5223036

LA BOTTEGA DEI MASCARERI
San Polo, 80
map: E4 - ph. +39.041.5223857

BLUE MOON
Campo S.Lio - Dorsoduro, 2312
map: F4 - ph. +39.041.715175

HOME WARE

DOMUS
Calle dei Fabbri - S. Marco, 4746
map: F4 - Ph. +39.041.5226259

JESURUM
Piazza San Marco 60/61
map: F5 - Ph. +39.041.5229864

FRETTE
Calle XXII Marzo - S. Marco, 2070/A
map: E5 - Ph. +39.041.5224914

LUIGI BEVILACQUA
C.llo de la Comare, S. Croce, 1320
map: D3 - Ph. +39.041.721566

RUBELLI
San Marco, 3877
map: E5 - Ph. +39.041.5236110

FOOT WEAR

CALZATURIFICIO MAGLI
Calle XXII Marzo - S. Marco, 2288
map: E5 - Ph. +39.041.5208280

CALZATURE ZECCHI
Mercerie - S. Marco, 300
map: F5 - Ph. +39.041.5232090

F.LLI ROSSETTI
Calle Larga Mazzini - S. Marco, 4800
map: F4 - Ph. +39.041.5230571

FOOT LOCKER
Mercerie - San Marco, 4944
map: F4 - Ph. +39.041.5220803

GEOX SHOP
San Marco, 4943
map: F5 - ph. +39.041.2413182

LA PARIGINA
Mercerie - S. Marco, 727
map: F5 - Ph. +39.041.5226743

POLLINI
Mercerie - San Marco, 186
map: F5 - Ph. +39.041.5237480

TIMBERLAND
Calle dei Fuseri - S. Marco, 4336
map: F4 - Ph. +39.041.5231827

TOD'S CALZATURE
Calle XXII Marzo - S. Marco, 2251
map: E5 - Ph. +39.041.5206603

SILVIA
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FLORISTS

AL BOCCOLO
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FANTIN FIORI
San Marco, 4805
map: F4 - Ph. +39.041.5226808

PERFUMERS & MAKEUP

COIN PROFUMI
San Marco, 4546
map: F5 - Ph. +39.041.5238444

LIA
V.le S.M. Elisabetta, 2 - Lido
Ph. +39.041.5260523

Venetian HANDICRAFT

ARRAS - L'arte del tessere

In a marvellous 'campiello' in the heart of Venice, a cooperative society runs a small textile workshop, where antique wooden handlooms can be seen at work in the production of rich fabrics, various types of wool and silk, clothes, scarves and stoles, as well as bags, hand-dyed velvets and furniture accessories. Any product can be created according to personal needs and requirements.

MAP: D6 Laguna Fiorita - Campiello Squellini, 3234 • Venezia • ph. +39.041.5226460

Nel cuore di Venezia, in uno splendido campiello, una cooperativa sociale gestisce un piccolo laboratorio tessile. Qui si possono vedere all'opera antichi telai manuali in legno. Vi si producono tessuti pregiati, lane, lini, sete, capi d'abbigliamento, sciarpe e stole. Pezzi unici costruiti con maestria artigiana. E ancora borse, velluti tinti a mano, complementi d'arredo. Tutto anche su misura.



GIORGIO BORTOLI - Sculptor



MAP: F6 Showroom Albergo La Fenice et des Artistes S.M. 1937 • ph. +39.041.5232333

Architect Le Brun designed the Metropolitan Life Tower of New York by imagining Campanile di San Marco in Venice. Today, the Venetian artist Giorgio Bartoli evokes the same idea by placing the Campanile – bell-tower – of the Serenissima – Republic of Venice – inside the New York tower. This project gave birth to the 12 meter high, agile and evocative "archi-sculpture" which Bartoli has imbued with symbolic values. Indeed, it is made of used materials such as steel, glass and fragments of the ancient Camapnile di San Marco – which fell down in 1902 – that at the time had been dumped in the sea but recovered by the architect off San Nicolò del Lido. The sculpture is actually on show at the city airport main entrance.

Il Metropolitan Life Tower di New York venne progettato dall'architetto Le Brun immaginando il Campanile di San Marco a Venezia. Ora, Giorgio Bortoli, artista veneziano, ne evoca l'idea ponendo il campanile della Serenissima all'interno della torre newyorchese. Da questo nasce l'agile ed evocativa archiscultura, alta 12 metri, che Bortoli riempie di valori simbolici, a cominciare dai materiali usati: l'acciaio, il vetro e alcuni frammenti dell'antico campanile di San Marco, crollato nel 1902, al tempo scaricati in mare e recuperati dallo scultore al largo di San Nicolò del Lido. La scultura è attualmente esposta nell'entrata principale dell'aeroporto Marco Polo.

FEI TOSO - When handicraft becomes art

From outside, the artistic engraving studio "Fei Toso", seems simply a beautiful house facing the 'Ramo Conterie'. However the window engravings reveal the real activity lying behind mere appearance. For sixty years, the Fei Toso family has produced marvellous objects that show how handicraft can become art. Vases, glasses, bonbonnières, Venetian bottles engraved with traditional techniques, and the restoration and production of antique mirrors make clear how any object is not only unique, but a true work of art.



Visto da fuori, lo studio di incisione artistica Fei Toso, a Murano, sembrerebbe una delle belle case che si affacciano su Ramo Conterie, se le incisioni alle finestre non rivelassero l'attività che si svolge tra le mura. Una forma d'artigianato che diventa arte, attraverso le opere che escono da sessant'anni dalle mani della famiglia Fei Toso: i vasi, i bicchieri, le bomboniere, i flaconi veneziani incisi con le tecniche tradizionali, uniti all'attività di restauro e produzione di specchi antichi, rendono ogni oggetto molto più che unico. Lo rendono un'opera d'arte.

MAP: M2 Studio e Showroom Ramo de le Conterie 3 • Murano • ph. +39.041.739431

Dining guide

Restaurants
Bacari
Pizzerie
Pastry-shops
& the City Listing



RISTORANTE A LA VECIA CAVANA - Rio Terà SS. Apostoli, 4624



A cosy and welcoming atmosphere, an elegant environment, a high-level menu and a prestigious cellar in a place rich in history and tradition. Those are just some of the ingredients which make "A la vecchia Osteria" one of the most famous and well-known restaurants in Venice. It was built on an ancient boathouse – or 'cavana' in Italian. The brothers Massimiliano, Gianfranco and Giuseppe Garbin, known in the city for their decennial experience – they are also owners of the two renowned 'osterias' Alla Patatina and Antica osteria al Pantalon – have created an elegant welcoming restaurant offering high-quality products. The refreshing 'Pesce al crudo' – particular dish made of raw fish – and home-made pasta are the chef's, Stefano Barbon, specialities, who also creates desserts and decorates dishes with fresh seasonal products.



L'atmosfera calda, accogliente. Un ambiente ricercato, un menù di livello e una cantina prestigiosa in un luogo ricco di storia e tradizione. Sono solo alcuni ingredienti che fanno de "A la Vecia Cavana" uno dei ristoranti più rinomati e conosciuti a Venezia. Ricavato da un antico ricovero di barche (una "cavana", appunto) di cui restano ancora indelebili i segni, i fratelli Massimiliano, Gianfranco e Giuseppe Garbin, conosciuti in città per la decennale esperienza nella ristorazione (loro anche altre due rinomate, tipiche "osterie": Alla Patatina e Antica osteria al Pantalon) sono riusciti a creare un ristorante raffinato nei prodotti e nell'ospitalità. Il pesce al crudo, di assoluta freschezza, e la pasta rigorosamente fatta in casa sono le specialità di Stefano Barbon, chef di unica maestria, che prepara anche i dolci e le composizioni dei piatti seguendo l'orologio delle stagioni.

DINING CITY LISTING

Traditional Cuisine
International Cuisine
Bacari & Hostarie
Pizzerie
Coffee & Pastries

A list, edited by the VM staff, of suggestions for gourmets: a careful selection of original and best appreciated restaurants, bacari, pizzerias and wine bars in town. Each listing gives useful information for an appropriate choice.

Cucina Tradizionale
Cucina Internazionale
Bacari & Hostarie
Pizzerie
Caffé & Pasticcerie

La guida per i buongustai: una accurata selezione, proposta dalla redazione di VM, dei più originali e apprezzati ristoranti, bacari, pizzerie ed enoteche dell'isola. Ogni scheda è corredata dalle informazioni utili a una scelta azzeccata.

TRADITIONAL CUISINE

CARPACCIO

map: G5 - Castello, 4088/4089
ph. +39.041.5289615 - Open daily

Along the riva Schiavoni, situated in the heart of Venice. An elegant retreat with a terrace and two inner dining rooms with a splendid view of the S. Mark's basin.

AL GRASPO DE UA

map: F4 - S. Marco, 5094
ph. +39.041.5200150 - Closed Mondays



A historical Italian restaurant located short walk from the Rialto Bridge, it offers traditional Venetian dishes.

RISTORANTE DA IVO

map: E5 - San Marco, 1809
ph. +39.041.5285004 - Closed Sundays

A LA VECIA CAVANA

map: F3 - Rio Terà SS. Apostoli, 4264
ph. +39.041.5287106 - Closed Mondays

Brand new management in an historical restaurant located five minutes walk from Rialto bridge. Guests will sample a classy venetian and typical cuisine. Amazing wine and spirits list.

DE PISIS

map: F5 - S. Marco, 1459
ph. +39.041.5207022 - Open daily

Our Gourmet restaurant De Pisis, recently rated as one of the best restaurants in Venice, has become a world-renowned destination for Venetians as well as for visitors.

LA COLOMBA

map: F5 - S. Marco, 1665
ph. +39.041.5221175 - Open daily



An "artistic" meeting place for over fifty years, home of the prize for painting in post-war Italy in 1946. The refined and stimulating artistic and cultural company of the restaurant is on the same level as its gastronomic art, with the dual proposal of exquisitely local cuisine and international class.

DO' FORNI

map: F5 - S. Marco, 457
ph. +39.041.5232148 - Open daily

Do Forni restaurant is located in the historical heart of Venice. It features traditional Venetian cuisine: different kinds of fish, mussels and shellfish from the Adriatic Sea.

LA RIVISTA

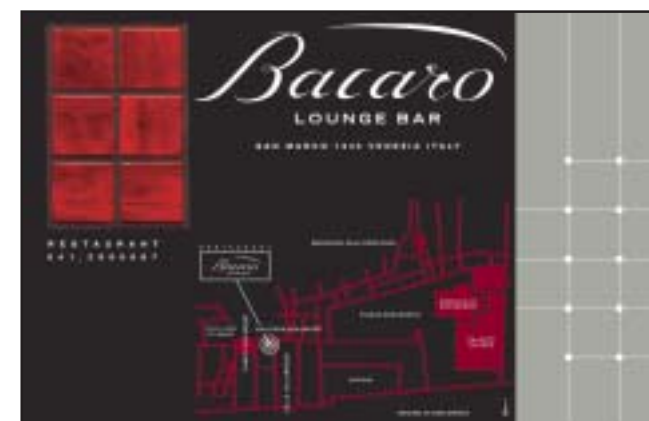
map: E5 - San Marco, 2398
ph. +39.041.2401425 - Closed Mondays

Design restaurant with Depero original painting. Modern cuisine with some Venetian dishes. Carefully selected Italian wines.

BOCCADORO

map: F3 - Cannaregio, 5405/a
ph. +39.041.5211021 - Open daily

The tavern is located in the beautiful Campo Widmann. Under the ancient bower, you will taste excellent food and wine and listen to good music. The exquisite simplicity of the dishes exalts the taste of the fish coming



Ristorante "Bistrot de Venise" Enoteca Cucina & Vino - Arte & Cultura



EVENTS

September - October 2004

Free admission

POETRY & LITERATURE 28 Sep 04 - 5 pm
Medieval period in Iberia:

PAINTING 7 Oct 04 - 5.30 pm
Personal exhibition: Paolo Scarpa.

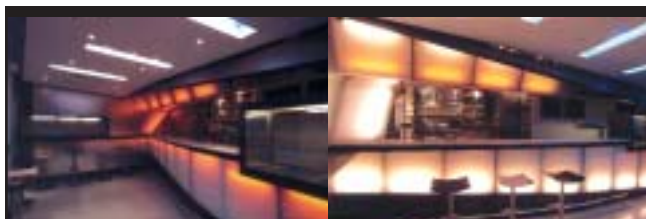
WINE & MORE 5 Oct 04 - 4 pm
Capo di Stato, a great timeless wine.

POETRY & LITERATURE 19 Oct 04 - 5 pm
The Russian artistic cabaret.

"Bistrot de Venise"

Open for late dinner or drinks only

Calle dei Fabbri, San Marco 4685 - ph. +39.041.5236651
www.bistrotdevenise.com - info@bistrotdevenise.com



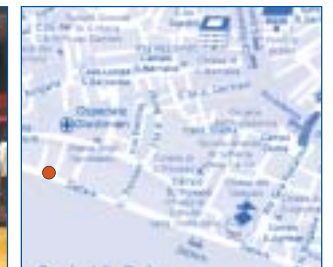

MURO
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Venezia
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Vino e cucina
9am - 1am





AQUARAMA
RESTAURANT & COFFEE LOUNGE

DORSODURO, 1414 - PH./FAX +39.041.5206601

Serenissimi Sapori

The Lagoon Guests

“Gli ospiti della laguna”

di A. Heinrich

Fishing cuttlefish from boats is the Venetians favourite hobby. It may seem extremely simple but in fact a number of tactics – usually known only by experienced seamen – have to be adopted. In autumn or spring, during sunny days, small-sized boats crowd areas in front of the sea inlets. Like flocks of seagulls, the boats drift on the water surface and try to individuate the longed-for preys. The fishers hold rudimentary pieces of cork around which is coiled the fishing line and hook. The baits normally used are the “anguelle”, small lagoon fish. The fisher understands that the cuttlefish has bitten when the fishing line starts being pulled towards the water. The prey has to be gently pulled out of the water to avoid tearing its tentacles. Once the cuttlefish has bitten it is quite easy pulling it up until they reach the water surface. Indeed when they start sensing the air they tend to release the hold and fishers have to resort to the use of a “volega” or small net. In the past the cuttlefish used to be fished with another, today almost forgotten, technique which consisted in dragging a female to attract the males. The cuttlefish flesh is tasty and widely appreciated even if it is a bit difficult to digest. It is not always easy to understand if the fish is fresh. It must have bright vivid eyes, adherent and compact skin, a bright pigmentation, a pearly humid and firm flesh, tentacles resisting to traction and a light sea smell. In the Venetian cuisine cuttlefish is used and cooked in various ways according to its dimensions: it may be fried, if small, or stuffed, stewed or grilled when it is larger.

THE RECIPE

STEWED CUTTLEFISH
Ingredients for 4 people

800 gr. of cuttlefish
1 glass of white wine
2 cloves of garlic
2 tablespoons of olive oil
1/2 onion
salt and pepper as much as needed

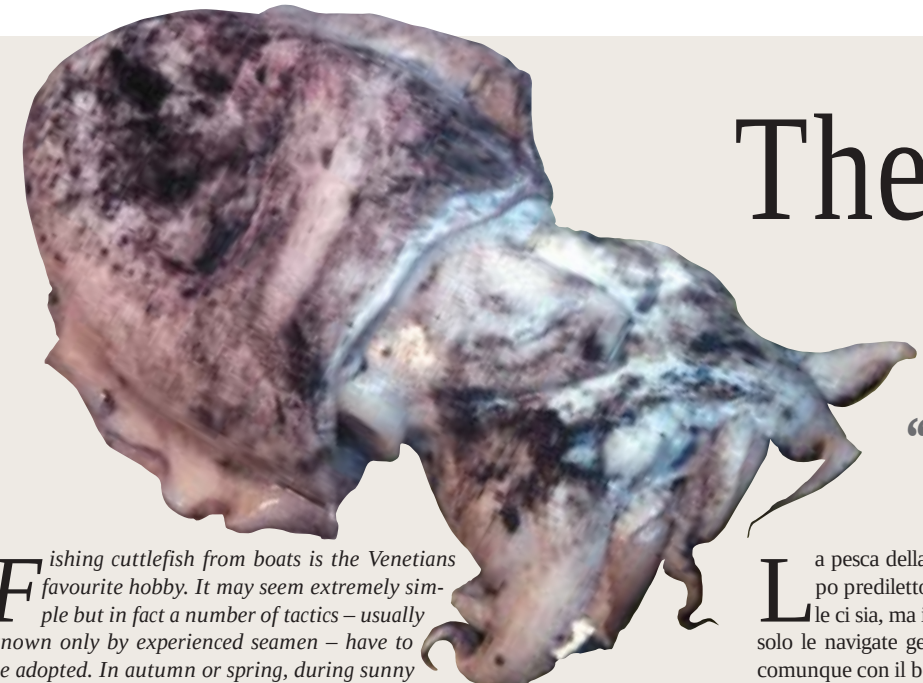
Clean the cuttlefish thoroughly, remove the eyes, mouth and the guts. Keep the ink and put it aside. Sauté the olive oil, crushed garlic and chopped onions in a large saucepan. Add the shred cuttlefish and cook everything at a low heat for around 15 minutes. Then sprinkle some wine on it, add the fish ink and stir. Let it cook for another ten minutes. Serve with polenta.

LA RICETTA

SEPPIE IN TECIA
Ingredienti per 4 persone

800 gr di seppie
1 bicchiere di vino bianco
2 spicchi d'aglio
2 cucchiaini di olio d'oliva
1/2 cipolla
Sale e pepe q.b.

Prendere le seppie, pulirle bene togliendo gli occhi, bocca e interiora, tenendo da parte il sacchetto con il nero. Mettere in una casseruola l'olio, il trito di aglio e cipolla, far soffriggere e aggiungere le seppie tagliuzzate. Cucinare a fuoco lento per circa 15 min. Poi spruzzare con il vino, e subito dopo aggiungere il sacchetto del nero e mescolare. Cucinare ancora per 10 min. e servire con della polenta.




Ristorante

a la Vecia Cavana




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Legend has it that once, in Piazza San Marco, there was a wine banquet that during the summer moved after the shade of the bell's tower. Each of the glasses sold could not contain less than 100ml. This is the origin of the name “ombra” under which all Venetians call even today a glass of wine. A tradition reflecting the nature and the scent of this marvellous and unique city. Today, in the Doges' city 50,000 ‘ombre’ are drunk everyday. A substantial figure for a city of no more than 75,000 inhabitants. L'ombra di Venezia is a homage to the long-standing Venetian tradition. In front of a glass of wine new friendships are formed and old ones are reinforced, deals are clinched and communicating becomes easier. Venice, its nature, history, the character of its inhabitants are centred on this rite. L'ombra di Venezia enshrines all these characteristics. The Pinot Grigio, preserved here, is 100% Venetian because is produced, in limited quantity, with a true Venetian passion in the same earth that provided wine for the Palazzo Ducale centuries ago. Its essence is characterized by the scents of Italy. Its colour is the result of the sun that has ripened the grapes. Thanks to this extraordinary wine, you can breath the cordiality and friendship which can still be found today on the shades of the Campanile. With L'ombra di Venezia you can savour the true Venetian tastes, experience the atmosphere, history and tradition of an almost imaginary city. Holding your own bottle of wine and drinking it from your own glasses means possessing a tiny part of that wonder. Indeed, bottles and glasses are created by a famous master glassmaker of Murano. Unique and matchless pieces produced in a limited edition of 999 samples each different from one another.

The glass

The bottle of “L'ombra di Venezia”, made of Murano glass, has been created with the ancient technique of the mosaic melted at high temperature. The sand has been given its shape and colour by the fire. While the rest, the soul of this type of Murano glass, derives from the technique and experience of the master glassmaker who has created it by blowing on the shapeless amalgam. This particular glass has been therefore created out of that blow, out of the technique enshrined in the inviolable secrets of the furnace. Unique and inimitable. The origin certificate and the ‘murrina’ set in the glass guarantee its quality and originality.

The wine

The Pinot Grigio “L'ombra di Venezia” is produced in the Italian farm ‘La Vigna del Cason Brusà’ and is the result of an accurate analysis of the “terroir” carried out in cooperation with the ‘Istituto Sperimentale’ of Conegliano. Different clones of Pinot Grigio— from two to five — have been planted in the same vineyard, so as to emphasize their best characteristics. The harvested product, unique in its characteristics, undergoes a treatment which respects both the tradition and the quality of the grapes. A hard and intense process for a unique top quality. “L'ombra di Venezia” — ‘ombra’ meaning glass of wine in the Venetian dialect — reflects the professional ability of the enterprise renowned in Italy and abroad.

PINOT GRIGIO igt Veneto

Organoleptic description: white coppery bright colour with delicate and definite scents, fluid, rich in salts, a wine famous for its delicacy.

Analytic data: alcohol 12% vol., acidity 6,7-7,5‰ ca

Gastronomic suggestions: ideal for fish starters, white meat, delicate recipies.

Service: 10° in Murano glasses

Refinement: in stainless steel casks and in bottles.

Average quality rise: 2 years



For details: +39.335.5622535

from our sea. Dry or aromatic wines match the dishes creating a magic union.

LA FELUCA

map: E5 - S. Marco, 3648
ph. +39.041.5235678 - Open daily

Smart, cosy, liberty style place. Located between Rialto and S.Marco, a short walk from La Fenice Opera House. The cuisine, mostly traditional Venetian, boasts on 15 years experience and also offers specialities from the Sicilian Calabrian area. Late dinner available up to 1 a.m.

FIASCHETTERIA TOSCANA

map: F4 - Cannaregio, 5719
ph. +39.041.5285281
Closed Mondays and Tuesday noons

TRATTORIA DA LELE

map: L2 - C.po S.Stefano, 3 - Murano
ph. +39.041.739662 - Open daily

LA CARAVELLA

map: E5 - Via XXII Marzo, 2398
ph. +39.041.5208901 - Open daily

BACARO LOUNGE BAR

map: F5 - S.Marco, 1345
ph. +39.041.2960687 - Open daily

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RISTORANTE AL BRINDISI

map: D2 - Cannaregio, 307
ph. +39.041.716968 - Open daily



Traditional Venetian cuisine right in the historical centre of the city, facing the lovely campo S.Geremia. Easy reachable in five minutes walk from the station.

RISTORANTE RIVIERA

map: C6 - Dorsoduro, 1473
ph. +39.041.5227621 - Closed Mondays

On the Zattere, near to S. Basilio, Monica and Luca will be delighted to serve to you specially prepared dishes from their kitchen. Their pasta is home-made and the great menu includes fish specialties in addition to an excellent wine list. Outdoors, at this intimate and elegant locale, customers enjoy a view towards the horizon and the wide terraces of the Giudecca Canal.

AL PIRON

www.residenzaccannaregio.it
map: D1 - Cannaregio, 3217
Ph. +39.041.5244029 - Open daily

LOCAL CUISINE

AL MASCARON

map: G4 - Castello, S. M. Formosa 5225
ph. +39.041.5225995 - Closed Sundays

AQUARAMA REST & COFFEE LOUNGE

map: C6 - Dorsoduro, 1414
ph. +39.041.5206601 - Closed Tuesdays
Former paper-store now brilliantly transformed into a modern restaurant-bar with a lovely Venetian touch. Its mezzanine-floor gives warm and welcoming feeling while maintaining an elegant atmosphere.

AL MONDO NOVO

map: F4 - Castello, 5409
ph: +39.041.5286252 - Open daily



Restaurant in the ancient historical centre of Venice. Tasteful and intimate premises, in which you can admire paintings of Italian and foreign artists. Venetian cooking with preference for fish of Adriatic sea. A wine list of great prestige. Outside a fine garden with over 60 seats.

ANTICHE CARAMPANE

map: D4 - Rio terà Carampane 1911
ph. +39.041.5240165
Closed on Sun. afternoon and Mon.



Warm and intimate “trattoria”, the enticing menu is based on classic cuisine blend to create a truly memorable dining experience. The restaurant's gracious outdoor terrace provides the opportunity to dine under the stars when weather permits.

LE BISTROT DE VENISE

map: F5 - S.Marco, 4685
Ph. +39.041.5236651 - Open daily



The Restaurant-Bar à Vins offers its patrons carefully recreated ancient recipes from the last six centuries of Venetian cuisine and Venetian folk cuisine and a highly-selective wine list featuring top grapes from Veneto region. Open for late night dinner or drinks only.



A welcoming restaurant with a beautiful inside garden situated between Rialto and S. Mark's. Here one can taste typical fish and meat dishes.



Tra Rialto e San Marco accogliente ristorante con suggestivo giardino interno. Potete gustare piatti tipici a base di pesce e carne.

Ristorante Al Mondo Novo



Al Mondo Novo

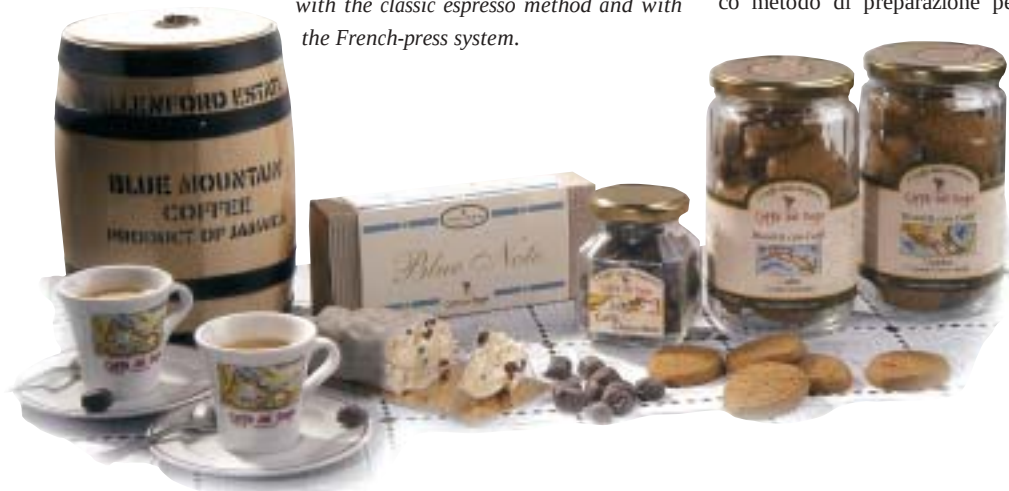
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“La Bottega del Caffè”



Caffè del Doge. The name unveils the aim of Bernardo Della Mea and Francesco Palombarini, the two young owners of this small artisan coffee-shop. In 2003 they have inaugurated, in the heart of the historic Venice, a few steps from the Rialto Bridge, an elegant and modern coffee-shop, a place dedicated to the cult and rediscovery of coffee, where one can come across exclusively imported blends, as well as spiced teas and further sweet and savoury titbits. In 2004, thanks to the cooperation of the Verona 83 company - already active in the field of the Cultural Heritage management -, Caffè del Doge launched a new management project of the coffee-shops of a number of Venetian museums, such as Palazzo Ducale, Correr Museum, Ca'Rezzonico, Ca'Pesaro, Palazzo Grassi. In the prestigious Palazzo Grassi, from September 10th to January 12th, Caffè del Doge will accompany the exhibition of Salvador Dalì. The coffee-shop will offer not only a large variety of coffees (five monoselections), chocolate and spices, but also dishes 'created' by Stefano Mazzone, Chef of the Do Leoni restaurant of the Londra Palace Hotel in cooperation with the 'Slow Food' association. Particular prominence will be given to typical products and wine of the Veneto region and an extraordinary selection of cheese and various types of Italian sausages and other cold pork meats, at reasonable prices. In all the Venetian museums accompanied by the service of Caffè Doge, the coffee and food shops are characterized by a particular service following the subjects of the exhibitions of the museums. For instance, in the ancient dwelling of the noble Rezzonico Family, today seat of the "Museo del Settecento Veneziano", its coffee-shop will be characterized by spices, coffee and chocolate. The 'coffee menu' offering the classic blend typical of the Venetian tradition is further enriched with four blends selected by the Slow Food Association: the 'Jamaica Blue Mountain'- the most known coffee in the world – and coffees from Guatemala, Brazil and Cuba. These prestigious coffee varieties are served, directly at the table, both with the classic espresso method and with the French-press system.



Caffè del Doge. Già il nome rivela le intenzioni di Bernardo Della Mea e Francesco Palombarini, i giovani titolari di questa piccola torrefazione artigiana che, partendo dalla storica sede padovana, nel 2003 hanno inaugurato nel cuore storico di Venezia, a due passi dal Ponte di Rialto, un'elegante e moderna caffetteria. Un luogo dedicato al culto e alla riscoperta del caffè dove è possibile scoprire o ritrovare miscele di importazione esclusiva, monoselezioni in purezza, ma anche tè speziati e golosità sia dolci che salate. Nel 2004, grazie anche alla collaborazione della società Verona 83, già attiva nel campo della gestione di Beni Culturali, Caffè del Doge ha attivato un nuovo progetto di gestione delle caffetterie di alcuni importanti siti museali veneziani: Palazzo Ducale, Museo Correr, Ca'Rezzonico, Ca' Pesaro, Palazzo Grassi. In quest'ultima e prestigiosa sede, dal 12 settembre sino al 12 gennaio, Caffè del Doge, accompagnerà la mostra di Salvador Dalì. Nella proposta, oltre a una grande varietà di caffè (5 monoselezioni), cioccolato e spezie, sarà presente la ristorazione curata da Stefano Mazzone, Chef del ristorante Do Leoni dell'Hotel Londra Palace, in collaborazione con l'associazione Slow Food. In risalto saranno messi prodotti e vini tipici del Veneto con una eccezionale selezione di salumi e formaggi, a costi contenuti. Ma in tutti i Musei veneziani cui si accompagna il servizio di Caffè del Doge, i locali caffetteria e ristorazione sono caratterizzati da una diversa e precisa offerta che segue i temi delle esposizioni museali. Un esempio fra tutti: nell'antica dimora della nobile Famiglia Rezzonico, oggi sede del "Museo del Settecento Veneziano": sono proprio le spezie e il caffè, uniti alla cioccolata, i prodotti che caratterizzano il suo bar. La "carta dei caffè" proposta, oltre a una miscela classica (miscelata a "freddo" e tostata chiara come da tipica tradizione veneziana), è arricchita dalla presenza di quattro "origini" selezionate dall'Associazione Slow Food: il Jamaica Blue Mountain (il caffè più conosciuto al mondo), il Caffè del Guatemala, e altre due origini prestigiose (Brasile, Cuba). Questi caffè sono proposti non solo con il classico metodo di preparazione per espresso, ma anche con il sistema "french-press" direttamente al tavolo.



CAFFETTERIA CAFFÈ DEL DOGE
Calle dei Cinque - San Polo 608, 609 - Rialto
tel. +39 041 5227787 - www.caffedeldoge.com

HOSTARIA GALILEO

map: E5 - C.po S. Angelo 3593
ph. +39.041.5206393 - Closed Tuesdays



At the Galileo our chefs offer you traditional Veneto Italian cooking accompanied by a fine selection of Italian wines. Charming is the stallage right in Campo S. Angelo.

OSTERIA PANE VINO

map: E4 - C.lle dei Botteri - S.Polo, 1544
ph. +39.380.4108446 - Closed Tuesdays



Cosy wine-bar located close to the Rialto fish market towards the rail station. It delivers top wines, specialities and delicatessen from the Friuli region (do not miss the "Prosciutto crudo S. Daniele"). Open till late.

NEMESIS WINE BAR

map: D4 - San Polo, 2565
ph. +39.041.5238891 - Open daily



Newly opened wine-bar opposite the Frari church. Original proposes by hosts Christian and Ivan.

BACARO JAZZ

map: F4 - San Marco, 5546
ph. +39.041.5285249 - Closed Wednesdays
One minute away from the bridge in front of the central post office in Rialto.

OSTERIA ALLE BOTTEGHE

map: E5 - S. Marco, 3454
ph. +39.041.5228181 - Open daily

LA COLOMBINA

map: D2 - Cannaregio, 1828
Ph. +39.041.2750622 - Open daily

DO MORI

map: F4 - S. Polo, 429
ph. +39.041.5225401 - Closed Sundays

BAGOLO

map: D4 - Santa Croce, 1584
ph. +39.041.717584 - Closed Mondays

PIZZERIE & PUB

BORA BORA

map: F4 - S. Marco, 5251
Ph. +39.041.5236583 - Open daily

DEVIL'S FOREST PUB

map: F4 - S. Marco, 5185
ph. +39.041.5200623 - Open daily



English style pub located 1 min. walk from Rialto bridge. Hosts will sample the plain Guinness draught line. Food served for breakfast and lunch, snacks available until late night. Backgammon, sky sport tv live and videomusic are also good reasons to pop in...

AE OCHE

map: D4 - S. Croce, 1552
ph. +39.041.5241161 - Open daily

CAFÉS

CAFFÈ FLORIAN

map: F5 - Piazza San Marco, 56
ph. +39.041.5205641 - Open daily

CAFFÈ QUADRI

map: F5 - Piazza San Marco, 120
ph. +39.041.5200041 - Open daily

GRAN CAFFÈ LAVENA

map: F5 - Piazza San Marco, 133
ph. +39.041.5224070 - Open daily

CAFFÈ LA PISCINA

map: D6 - Dorsoduro, 780-782
ph. +39.041.2413889 - Closed Mondays

Magic place with magnificent view over the Giudecca canal. Tea room with home made biscuits and cakes. This intimate restaurant offers simple and traditional Mediterranean cuisine.

LA CAFFETTERIA CAFFÈ DEL DOGE

map: E4 - C.lle dei Cinque-S.Polo, 608
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International selection of 100% Arabic coffees. On site pastry shop, sweet and savory treats. Coffee based gelato and pastries, "Oriental" mineral waters and boutique.

PASTRY & ICE SHOPS

PASTICCERIA DAL MAS

map: C3 - Lista di Spagna, 150/a
ph. +39.041.715101 - Closed Tuesdays
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GELATERIA PAOLIN

map: E5 - S. Marco, 2962
ph. +39.041.5225576 - Open daily
Historical ice cream shop located right in Campo S. Stefano. Plenty of tables in the open air.

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Al Brindisi

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tel. 041.716968 fax 041.795585 www.albrindisi.it info@albrindisi.it

Hosteria

Galileo

cucina tipica veneziana

S. Marco, 3593
Campo S. Angelo
Tel. 041.5206393
Closing day:
Tuesday
Booking request

Hosteria Galileo

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Dorsoduro, 1473 Zattere - Tel. 041.5227621

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For over 70 years it has been a meeting place and a artistic coterie, including in its membership the best italian painters since 1946. The "Colomba" has encouraged the protagonists of the rebirth of italian and european art. Today continues the tradition...



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Venetian Tales

LEGGENDE VENEZIANE

di Alberto Toso Fei

THE WOMAN OF THE WELL

During an year of drought, the well of 'corte Lucatello' – Lucatello's court - , a few minutes walk from the Mercerie – central area of Venice between Rialto and Saint Mark's square – began to dry up. People were frightened and started becoming nasty and steeling each other's water. One night a man went to the well and found a white-dressed woman. The man was scared because he knew that witches used to wander at a certain hour of the night. The woman, who guessed the man's fears, told him: "You don't have to be scared about me, but if you don't go back to your house quickly, tonight your blood will be shed on the soil." The man became all the more scared and at the same time aggressive and ordered the woman to leave. The woman, instead, began praying. It was then that an armed man came out of the dark and hit him with a knife. The scuffle didn't last long. The first man was severely wounded while his assaulter, who suddenly realized the seriousness of his act, began to despair. The woman took the knife and let three drops of blood fall into the well. Water immediately began emerging and even overflowing. The white-dressed woman took a handkerchief, dipped it in the water and cleaned the wound which immediately healed. She ordered both men to go back to their homes and told them that from now on water would have abounded. While leaving the two men turned back to thank the mysterious woman, but she had already disappeared. Even today, the woman in white fugaciously appears. Rumor has it that his corpse was buried in the walls of the well during its construction to conceal the murder committed by a noble, his lover.



Alberto Toso Fei, from Murano, was born in Venice in 1966. Traveller and journalist, he comes from one of the oldest glass blowing families on the island.

"Venetian legends and ghost stories" and "Venezia Enigma" are his first books printed. A passionate researcher of history and local customs, he has activated an internet site (www.venetianlegends.it) where one can contribute to the discovery and circulation of hidden or unknown legends. The book is available in many languages.

Alberto Toso Fei, muranese, è nato a Venezia nel 1966. Viaggiatore e giornalista, discende da una delle antiche famiglie di vetrai dell'isola. Le leggende veneziane e storie di fantasmi e "Venezia Enigma" sono i suoi due libri dati alle stampe. Appassionato studioso di storia e costume locale, ha attivato un sito internet (www.venetianlegends.it) dove chiunque può contribuire alla scoperta e diffusione di leggende nascoste. Il libro è tradotto in varie lingue.

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LA DONNA DEL POZZO

Nel corso di un'annata di siccità il pozzo di corte Lucatello, a pochi passi dalle Mercerie, iniziò a prosciugarsi. La gente iniziò ad essere preoccupata, a incattivirsi, a odiarsi, e a rubarsi l'acqua. Una sera un uomo si recò al pozzo e vi trovò una donna vestita di bianco. Il poveruomo aveva paura, perché a una certa ora della notte si aggirano le streghe. La donna, intuiti i suoi timori, gli disse: "Non avere paura di me, ma stanotte, se non tornerai presto a casa, la terra sarà macchiata del tuo sangue". L'uomo, sempre più spaventato ma per questo molto più aggressivo, intimò alla donna di andarsene. Ma questa iniziò invece a pregare. Fu allora che un altro uomo armato saltò fuori dall'ombra e assalì il primo, coltello alla mano. La colluttazione durò pochissimo: il primo uomo fu ferito gravemente mentre l'assalitore - improvvisamente resosi conto della gravità del suo gesto - iniziò a disperarsi. La donna prese allora il coltello e fece cadere nel pozzo tre gocce di sangue. Subito emerse così tanta acqua da traboccare. La donna in bianco prese il suo fazzoletto, lo intinse nell'acqua e pulì la ferita, che subito guarì. Rivolta ai due uomini intimò loro di tornare a casa, che d'ora in avanti vi sarebbe stata acqua in abbondanza. Nell'andarsene i due si volsero per ringraziare la misteriosa signora, ma questa si era già dissolta nel nulla. Ancora oggi la dama in bianco fa delle fugaci apparizioni. Si dice che il suo corpo sia stato sepolto nelle pareti del pozzo all'epoca della sua edificazione, per occultare l'omicidio compiuto da un nobile, suo amante.

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Mainland guide

GUIDA ALLA TERRAFERMA and the city listing

Mestre
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Jesolo
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NEW OPENING: PALAZZO ZUCKERMAN



PALAZZO ZUCKERMANN
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opening: 9 am - 7 pm

From June, 1 2004, extraordinary collections of applied and decorative arts - hidden heritage of the Paduan Civic Museums - found a suitable setting in the new Museum of Palazzo Zuckermann. Jewels, china, furniture, arms, dresses, engravings and prints are functionally arranged in the numismatic Museum Bottacin, among the richest museums in the world for its coins and medals collections and which deserves to be visited also for its art collection. The vast majority of the products exhibited are munificent gifts of collectors who have linked to the museum of the city collections unique for their value and quality. Until now that extraordinary heritage had rarely been exhibited to the general public, and had only been the subject of temporary thematic exhibitions which have been fundamental to fully understand their value today. You can visit the Cappella degli Scrovegni, the Civici Musei agli Eremitani and the Nuovi musei di Palazzo Zuckermann with a single ticket. The tour can be completed by visiting two further monuments of extraordinary interest: the Arena Roma and the Chiesa degli Eremitani where some of Andrea Mantegna's works are kept.

Dal 1 giugno 2004, nel nuovo Museo di Palazzo Zuckermann, trovano finalmente sistemazione adeguata le straordinarie raccolte di arti applicate e decorative patrimonio nascosto dei Civici Musei padovani. Conoreficerie, ceramiche, mobili, armi, abiti, gioielli, incisioni e stampe, una collocazione più funzionale anche il Museo numismatico Bottacin, tra i più ricchi al mondo per le raccolte di monete e medaglie, un museo tutto da scoprire anche per la collezione d'arte che possiede. La stragrande maggioranza dei materiali qui proposti sono munifici doni di collezionisti e famiglie che hanno "legato" al museo della Città raccolte spesso uniche per importanza, qualità e anche valore venale. Sino ad ora queste straordinario patrimonio era precluso alla conoscenza del grande pubblico, pur se oggetto di esposizioni temporanee tematiche, propedeutiche al risultato che oggi si coglie nella sua pienezza. Il biglietto sarà unico per Cappella degli Scrovegni, Civici Musei agli Eremitani e Nuovi Musei di Palazzo Zuckermann. Il percorso potrà essere completato dalla visita ad altri due monumenti di eccezionale interesse: l'Arena Roma e la Chiesa degli Eremitani dove sono conservate le testimonianze dell'opera di Andrea Mantegna.

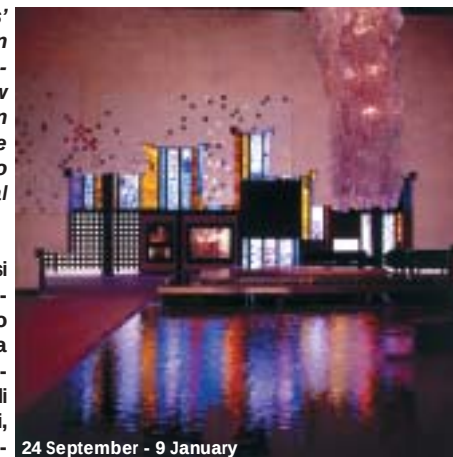
Events and Curiosity OUTDOOR

sep 04 - oct 04

CARLO SCARPA NELLA FOTOGRAFIA. RACCONTI DI ARCHITETTURE (1950 - 2004)

The exhibition offers the interpretation of Carlo Scarpa's work through the different 'eyes' of European photographers who have tried to represent the masterworks of the Venetian architect from the 50s until today. Carlo Scarpa is perhaps the last exponent of the generation of architect-designers who used pencils and colours to create their works. The show presents to the public, for the first time ever, works by outstanding interpreters of the Italian contemporary photography, among them: Gianni Berengo Gardin, Aldo Ballo, Gabriele Basilico, Daniel Boudinet, Stefan Buzas, Guido Guidi, Luigi Ghirri, Pino Guidolotti, Ferruccio Leiss, Paolo Monti, Fulvio Roiter. The photographer's interpretations have created a visual route based on some of Scarpa's key works.

La mostra propone una lettura dell'opera di Carlo Scarpa (1906 - 1978) attraverso i diversi "occhi" di fotografi europei che si sono misurati con la rappresentazione dei capolavori dell'architettura veneziana, a partire dagli anni Cinquanta sino ad oggi. Carlo Scarpa è forse l'ultimo esponente della generazione di architetti disegnatori, per i quali la comunicazione della propria opera era deputata alla matita e ai colori. La mostra presenta per la prima volta al grande pubblico opere inedite di straordinari interpreti della fotografia italiana contemporanea, fra i quali Gianni Berengo Gardin, Aldo Ballo, Gabriele Basilico, Daniel Boudinet, Stefan Buzas, Guido Guidi, Luigi Ghirri, Pino Guidolotti, Ferruccio Leiss, Paolo Monti, Fulvio Roiter. Le letture d'autore sviluppano un percorso visivo intorno ad alcune realizzazioni chiave di Carlo Scarpa.



24 September - 9 January
Venezia, Museo Palladio, Palazzo Barbaran da Porto

PATRIZIA BALZANO. RASSEGNA "GLI ELEMENTI: ACQUA"

8 September - 3 October. Travelex Business Centre - Marco Polo Airport - Tessera

Patrizia Balzano, famous artist from Treviso, discovers, through a careful cultural operation, the fears and uncertainties of all men and then throws them in a subliminal dimension. The message is understood only by looking deeply into the work which reflects every person's most intimate ego. The entire pictorial exhibition, of veristic matrix, is permeated by striking images that magically capture the looker through its dark and sometimes macabre sides.

Patrizia Balzano, affermata artista trevigiana, attraverso un'attenta operazione culturale, scopre le paure e le inquietudini, che appartengono a tutti gli uomini, catapultandole in una dimensione subliminale, dove il messaggio è recepito guardando in profondità l'opera che altro non riflette che il nostro io più recondito. Tutto l'impianto pittorico, seppur di matrice verista, è percorso da impressionanti visioni dove chi guarda è catturato, come per magia, da sottili venature cupe, talvolta macabre.



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Treviso, Borgo Cavour, 70 exp. 4th Sunday
Padova, Prato della Valle, 150 exp. 3rd Sunday
Brugine-Pd, Parco Villa Roberti, 250 exp. 1st Sunday
Cadoneghe-Pd, P.zza S. Andrea, 20 exp. 2nd Sunday
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Asolo-Tv, P.zza D'Annunzio, 90 exp. 2nd Sunday
Badoere-Tv, P.zza Indipendenza, 125 exp. 1st Sunday
Godega S.U.-TV, Area Fiera, 230 exp. 3rd Sunday
Porto Bufolè-Tv, Centro Storico, 250 exp. 2nd Sunday
Mirano-Ve, via Gramsci, 90 exp. 3rd Sunday
Noale-Ve, P.zza Castello, 50 exp. 2nd Sunday
Valeggio S.M.-Vr, P.zza Carlo Alberto, 80 exp. 4th Sunday
Villafranca-Vr, C.so V. Emanuele, 120 exp. 2nd Sunday
Marostica-Vi, P.zza Castello, 135 exp. 1st Sunday





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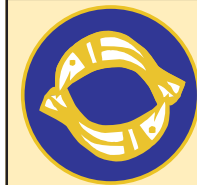
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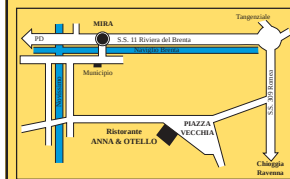


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Il ritrovo degli artisti
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