

Venice

the islands and the **terra firma**





ACCESS



MARCO POLO AIRPORT - Tessera



SANTA LUCIA RAILWAY STATION - Venice



WATER-BUS STATION

VTP - M. 103 for Venice



WATER-BUS STATION

VTP - San Basilio



WATER-BUS STATION

Riva 7 Martiri - Venice



PIAZZALE ROMA CAR PARK - Venice



TRONCHETTO CAR PARK - Venice



INDUSTRIAL AREA CAR PARK - Marghera



RAILWAY-STATION CAR PARK - Mestre



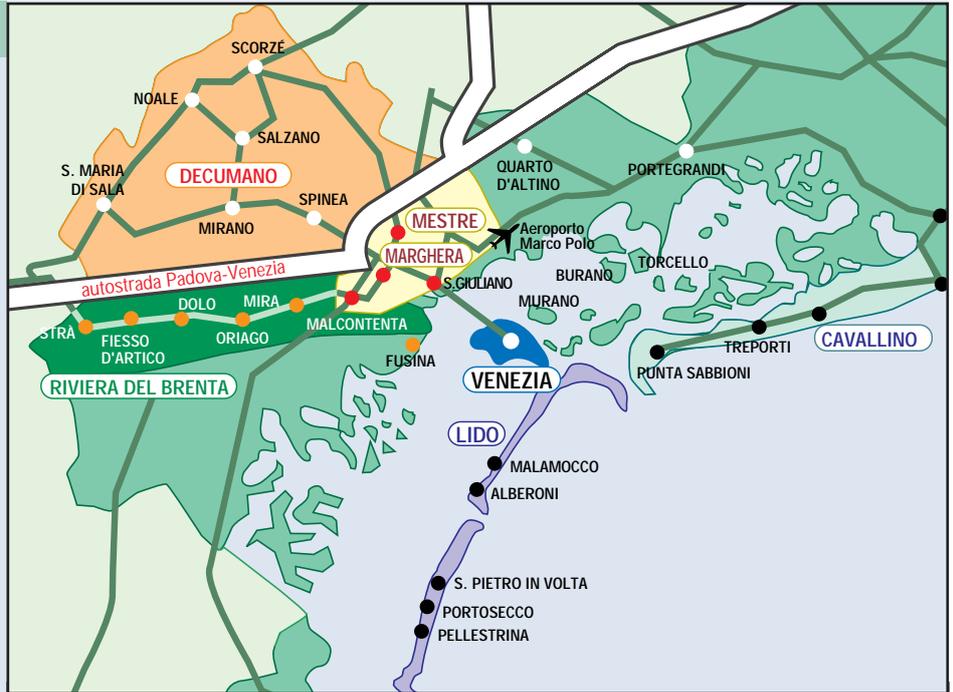
FUSINA CAR PARK - Mestre



SAN GIULIANO CAR PARK - Mestre



PUNTA SABBIONI CAR PARK - Cavallino



The changing face of Venice

- SAVE, the company that has been running Venice airport since 1987 is extending facilities to easily cope with the constant increase in traffic at Venice airport. The new airport is able to process 6 million passengers a year.

The architect Frank O. Gehry has been entrusted with developing what has been defined as a project for the new airport marina. It comprises a series of facilities that are vital for the future development of the airport, such as a hotel and an administration centre with meeting and conference rooms.

- The Fusina terminal has been designed by A. Cecchetto. This terminal will be of strategic importance as the port of entry from the mainland to the lagoon and historical Venice.

- The new water-bus station has been designed by U. Camerino and M. Macary and will revive the port of historical Venice.

LEGENDA



PLANE



TRAIN



ON FOOT



PUBLIC TRANSPORT



PRIVATE TRANSPORT



BUS



GONDOLA SHUTTLE



CAR



TAXI



BICYCLE



CAR PARK

The literature containing all the instructions on how to reach Venice and get around the town and surrounding area can be obtained from:

Azienda di Promozione Turistica della Provincia di Venezia - A.T. di Venezia • Tel. 041/5298711 • Fax 041/5230399 • info@turismovenetia.it • www.turismovenetia.it

Venezia Venice the islands and the terra firma



Venice, the fairytale city created by human ingenuity, goes beyond and ascends the laws of nature. The area in and around Venice is a realm of culture, art and civilisation that combines to create a unique and exceptional human experience. **AROUND VENICE: The sandbars and islands:** they ensure the equilibrium of the entire environment and were carefully and closely safeguarded over the centuries by the engineering experts of the Venetian Republic. **The islands, the lagoon and the valleys** that for centuries were hives of industry that created art and riches (glass, lace, market gardens and salt pans), provided an income and vital sustenance to the Venetians. **The Riviera del Brenta:** the Venetian patricians recreated their way of life in Venice in the villas that they built on the banks of the River Brenta. This booklet was created with a view to helping you get to know Venice and the surrounding area by providing information that will enable you to do so easily and enjoyably. Venice, the city in the sea, was first settled because it was inaccessible to the invaders, but today it is easy to reach thanks to its terminals, by road, rail, sea or air. From whichever direction it is approached, the city will reveal itself to the visitor in all its splendour. The first impact is magical for passengers on the boats arriving at the splendid basin of Saint Mark's from the mouths of the port. They will then disembark at the well equipped VTP ('Venice Passenger Terminal'). This highly modern multifunctional facility serves the world's leading shipping lines and a rapidly growing number of passengers, who thereby enjoy a holiday within a holiday, before and after each cruise. The landing on the long strip of land on which Marco Polo airport stands is just as spectacular. This airport is a link for international flights and is well served by many large car parks on the mainland and by the Tronchetto and Piazzale Roma car parks. The train reaches the very heart of the city of Venice.

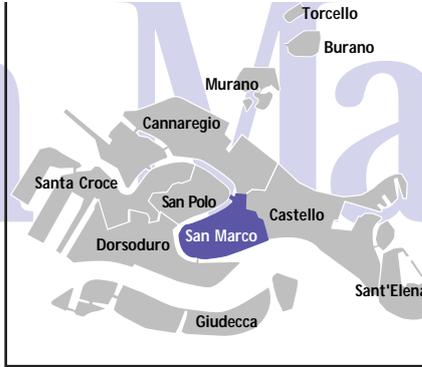


San Marco



Saint Mark's Square The heart of Venice.

Saint Mark's Square is Venice's only square. It consists of an artistic complex of buildings in different styles that over time have created a harmonious setting to the square.



THINGS TO SEE

History and legend

Foundations of the Teatro a Sant' Angelo. The first theatre stood here, which was to make the dramatist Carlo Goldoni famous.

Calle dei Bombaseri. This street contained the shops and workshops of the cotton manufacturers ("bombaso" - Venetian dialect for 'wad of cotton').

Riva del Carbon. This was the only place in Venice in which the law of 1537 permitted coal to be unloaded.

Calle del Fontego dei Tedeschi ('Street of the 'Germans' shop').

The Venetian Republic welcomed strangers and allowed individual foreign communities to have shops for their merchants and ambassadors ('fontego' is itself an Arabic corruption of the Italian 'bottega' or 'shop').

Ponte dei Ferali. The lamp-makers lived and worked in this area. In 1737 street lighting was decreed for the city ('ferali' is a Venetian word for lamps).

Ponte de la Pagia. Barges loaded with straw for the animals would stop underneath this bridge ("pagia" is Venetian for 'straw').

Riva degli Schiavoni. The ships from Dalmatia would tie up here. The Dalmatians were also known as 'Schiavoni'.

NOT TO BE MISSED

THE DOGE'S PALACE: the entrance is through the *Porta della Carta*. This is a monumental entrance in floral Gothic style that contains two bronze well-curbs. The courtyard is surrounded by porticoes with a top loggia. On the eastern side there is the *Scala dei Giganti* ('Giants' staircase'). It is thus called because of the two enormous statues by Sansovino at the sides. The stairway goes up to the loggia but to reach the top floors we go up the *Scala d'Oro* ('Golden staircase'). It owes its name to the lavish frescoes and gilded stuccowork. It was from the Doge's Palace that the Venetian Republic was ruled and it is still the highest expression of Venetian art. It was the residence of the Doge and the seat of the main government departments. As one walks through its rooms the history and glory of the Venetian Republic is revealed in its paintings and sculptures. Next to the Doge's Palace there is **SAINT MARK'S BASILICA**, which could at one time be reached from inside the Doge's Palace. The Basilica is a wonderful example of Byzantine Venetian architecture. It was at one time the Doge's chapel but it was also the mausoleum for Saint Mark, the patron saint, whose life is narrated in the golden mosaics on the walls.

Finally, there is **SAINT MARK'S SQUARE**. It is trapezoidal, and the *Procuratie Vecchie* and *Procuratie Nuove* run along the two extensive sides. They are known as old ('vecchie') and new ('nuove') on the basis of the age of the buildings over the arcades of the ground-level porticoes. The *Procuratie Vecchie* run along the north side of the square from the **CLOCKTOWER** and have kept their Renaissance features.

They are followed by the *Ala Napoleonica* ('Napoleonic Wing'). This was built in 1810 by the architect *Giuseppe Soli* on the site of the demolished *San Geminiano* church, which was built by Sansovino. The *Procuratie Nuove* run along the west side of the square and includes the *Libreria di San Marco*, which was designed by *Jacopo Sansovino* at the request of the Venetian Republic to house the codicils donated to it by Cardinal *Bessarione*. The clocktower is at the start of the *Merceria*, the road that leads from Saint Mark's Square to the *Campo di San Bartolomeo*.

The name 'Merceria' refers to the many shops on both sides of it. It is still today the place to buy the finest local and international products.

Opposite the Doge's Palace there is the **ARCHAEOLOGICAL MUSEUM**. This houses amongst other things the famous collections by *Domenico Grimani* and his nephew *Giovanni*. They are a priceless collection of original Greek marbles and a coin collection from the church of *Santa Maria Formosa*. Upon leaving the *Ala Napoleonica*, just after the "*Bocca di Piazza*", we come to the church of *San Moisè*. This originally eighth-century building was rebuilt in the tenth century by *Mosè Venier*, who wanted to dedicate it to the saint after which he was named. We then come to *Calle Larga XXII Marzo*. This was built in 1880 by widening *Calle San Moisè* and contrasted with the lower surrounding buildings. Today, this road is lined with shops as far as *Bocca di Piazza*. These shops were chosen by the most famous names in gold jewellery, leather goods and international and Italian fashion and offer for sale their latest and finest products. Halfway down *Calle Larga XXII Marzo* we turn right into *Campo San Fantin* where the church of *San Fantin* stands. This dates back to the ninth century but was rebuilt in the sixteenth century by *Scarpagnino*. Opposite, there was the **LA FENICE OPERA HOUSE**. This was originally built in 1790 to a design by *Selva*.

It burnt down in 1836 but like the phoenix ('fenice' in Italian) it was rebuilt in the same style by *Meduna* in just over a year.

The opera house reflected the spirit of Venice of the time. It was destroyed by the fire of 1996. But the determination of the Venetians will no doubt bring it back 'the way it was'.

We come back into *Calle Larga XXII Marzo* and go on until we reach *Campo di Santa Maria del Giglio* or *Campo di Santa Maria Zobenigo* with the church dedicated to this saint.

"Zobenigo" is a reference to the *Jubenigo* family, who had the church built in the tenth century. The inside is a single room decorated with the works of many painters from the seventeenth and eighteenth centuries.

In the small sacristy, apart from the liturgical silverware, there is also a painting by *Rubens*.

We then come to **CAMPO SANTO STEFANO**. This is enclosed by fine palazzi that were the residences of important families. The palazzo of the *Pisani di Santo Stefano* family has housed the **MUSIC CONSERVATORY** since 1897, which is named after the Venetian composer *Benedetto Marcello*. The **CHURCH OF SANTO STEFANO**, after which the 'campo' is named, was built by the *Augustinians* in the thirteenth century together with the adjoining monastery. It retains its Gothic appearance although it has been modified inside.



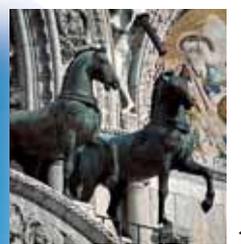
Connections:



San Marco/Salute, Santa Maria del Giglio/San Gregorio, San Samuele/Ca' Rezzonico, Sant'Angelo/San Tomà, Riva del Carbon/San Silvestro

- 1) Campo S. Stefano
- 2) Fontego dei Tedeschi
- 3) Church of San Moisè
- 4) Scala del Bovolo
- 5) Music Conservatory "Benedetto Marcello"
- 6) St Mark's Square under water
- 7) Masks in St. Mark's Square
- 8) Todaro's column
- 9) "La Fenice" Opera House
- 10) Saint Mark's Basilica (detail)

San Marco



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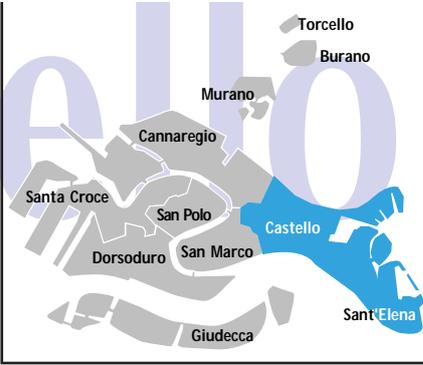
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Castello



This was one of the earliest parts of Venice to be settled (fifth to sixth centuries). The district takes its name from the castle that stood there and which provided defence from attacks from the sea.

NOT TO BE MISSED

CATTEDRALE DI SAN PIETRO. For many centuries the cathedral was under the authority of the Patriarch of Grado. In 1451 Venice obtained its own patriarch, hence the church became a cathedral. As a result of the dignities that were suppressed by Napoleon in 1807, San Marco (Saint Mark's) became the new cathedral and instead of just being a chapel of the Doge's it became the seat of the Patriarch. **ANTICO ARSENALE ('OLD ARSENAL')**: It can be recognised by its terracotta walls and square towers. From the thirteenth century it was an essential part of the life of the republic. **MUSEO STORICO NAVALE ('HISTORICAL NAVAL MUSEUM')**. Its exhibits relate the naval history of the Venetian Republic. **CHIESA DI SAN FRANCESCO DELLA VIGNA.** It was built on a vineyard donated to the Franciscans by Marco Ziani, the son of the Doge Pietro, in 1253. That is why it is still called San Francesco della Vigna. The church was rebuilt to a design by Jacopo Sansovino, although the elegant facade is by Palladio. **CHIESA DI SAN GIOVANNI IN BRAGORA.** It stands in the Campo of the same name which is surrounded by old palazzi. The church was originally built in the eighth century and was founded by San Magno, the bishop of Oderzo. The inside of the church is still in the form of a basilica, and has three naves and a Gothic trussed ceiling. **CHIESA DELLA VISITAZIONE, or DELLA PIETÀ** church. It was thus called because it is near the old orphanage of Calle della Pietà. It was rebuilt in the eighteenth century by Giorgio Massari. **SCUOLA E CHIESA DI SAN GIORGIO DEI GRECI.** In 1526 the Greek community in Venice was second only to that of the Jews, and obtained permission from the Patriarch to hold Greek Orthodox services. In 1539 they built the church of San Nicolò in the style favoured by Sansovino and the nearby school of San Nicolò. This houses a collection of liturgical art and precious Byzantine icons. A part of the collection is housed in the Istituto Ellenico di Studi Bizantini e post-Bizantini. **CHIESA DI SAN ZACCARIA** is found in the campo of the same name. Originally, there was a Benedictine nunnery next to it (which was then suppressed by the Napoleonic edicts). The nunnery was reserved for young Patrician novices, even if they had no vocation. As it belonged to the Benedictine order the rules were fairly lax. The church was founded in the ninth century and was renovated several times in different architectural styles that can still be seen today. The belltower dates back



to the ninth century. The most important work was carried out in 1458 and culminated in the impressive facade by Codussi. Apart from the work on the church of San Zaccaria, Mauro Codussi was commissioned to renovate the **CHURCH OF SANTA MARIA FORMOSA**, which is one of the oldest in the city. Legend has it that San Magno ordered it to be built. It was rebuilt in the eleventh century and was then rebuilt on the previous foundations in 1492, although the original layout in the shape of a Greek cross was maintained. The church is in one of the finest of Venice's campi. It is surrounded by private palazzi from different periods, as can be seen from architectural styles of their facades. **PALAZZO QUERINI STAMPALIA** is in Renaissance style. It houses ancient furnishings and paintings of great value and a sizeable library. **CLOISTER OF SANTA-POLLONIA.** This is an example of Romanesque architecture dating back to the twelfth and thirteenth centuries. Today it is the diocesan museum of sacred art and holds paintings, furnishings and silverware from churches in Venice that have closed. **BASILICA DEI SANTI GIOVANNI E PAOLO**, built in 1368. A fine Gothic building with a basilica and 5 Gothic apses. It is Venice's Pantheon because it holds the tombs of twenty-five doges, great commanders and famous men of the Venetian Republic, whose remains are housed in fine tombs. In addition, a large polyptych by Giovanni Bellini decorates the altar by Vincenzo Ferrer, and an altar-piece by Lorenzo Lotto displays the alms of Saint Anthony.

THINGS TO SEE

History and legend

- Calle degli Albanesi.** Albanians who had fled from the Turks lived in this street.
- Campo della Tana.** In this Campo there was the entrance to extensive premises belonging to the Arsenale, in which rope was made. The hemp for the robes came from the Russian city of Tanai, from which the name 'Tana' is taken.
- Ponte dell'Arsenale or Ponte del Paradiso.** This probably relates to Dante's visit to the Arsenal. Next door, we in fact find 'ponte dell'Inferno' and 'ponte del Purgatorio', which refer to three books of the Divine Comedy ('Inferno', 'Purgatorio' and 'Paradiso').
- Barbaria de le Tole.** These were carpenters' stores where the tables ('tole') were planed and sent to Barbary, i.e. Arab countries.
- Calle de la Cavallerizza.** "Cavallerizza dei Nobili" was the name of the stable that existed from the seventeenth century until the end of the Venetian Republic.
- Fondamenta dei Felzi.** It was here that the 'felzi' or cabins of the gondolas were made.
- Ponte del Paradiso - Calle del Paradiso.** A sculptured image of the Virgin Mary is found at the start of the calle.

Castello



- 1) Via Garibaldi
- 2) Church of the Pietà
- 3) Church of San Giovanni in Bragora
- 4) Colleoni monument by A. Verrocchio and Scuola Grande di San Marco
- 5) Arsenal
- 6) Campo Santa Maria Formosa

Cannaregio



The name has two possible origins: it may derive from Canal Regio, i.e. the main canal for communicating with the mainland or else it may refer to the extensive reed beds found there in the past. The railway station is named after Santa Lucia because it was built in the area of the church of Santa

Lucia, which was abolished by Napoleonic edicts in 1806. The building is number '1' of the district.

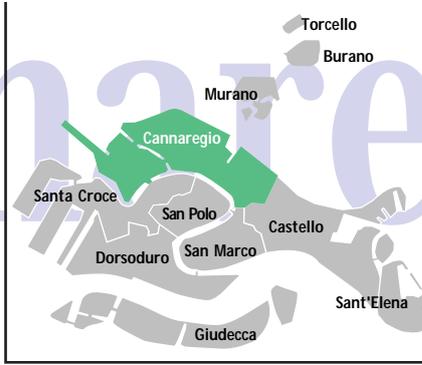
NOT TO BE MISSED

CHIESA DI SANTA MARIA DI NAZARETH or CHIESA DEI CARMELITANI SCALZI (BAREFOOT CARMELITES). This church was built in 1660 to a design by Baldassarre Longhena. The grandiose facade was created by Giuseppe Sardi. After an Austrian bomb exploded on 27 October 1915, the frescoed vault by Tiepolo collapsed. Today, only a few fragments remain in the Galleries of the Accademia di Belle Arti. In 1934 the ceiling was replaced, and it was adorned with a fresco by Ettore Tito. The first chapel of the right-hand nave has a vault that was frescoed by G. B. Tiepolo.

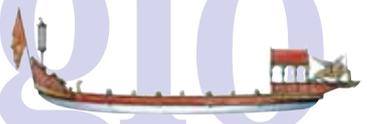
CAMPO E CHIESA DI SAN GEREMIA. The church houses the relics of Saint Lucy. The relics were previously housed in the church of Santa Lucia which has since been demolished.

PALAZZO LABIA. This palazzo was built at the end of the seventeenth century by the Labias, a family of rich merchants who were originally Catalan. The inside is decorated with frescoes by Tiepolo. The palazzo is now the regional headquarters of RAI-TV (Italian state television).

CHIESA DI SAN GIOBBE (1450-70). This church has a Renaissance portal by Pietro Lombardo. Inside it is decorated with the works of Tuscan artists such as Luca della Robbia. Beyond the **PONTE DEI TRE ARCHI** bridge (built in 1688 by



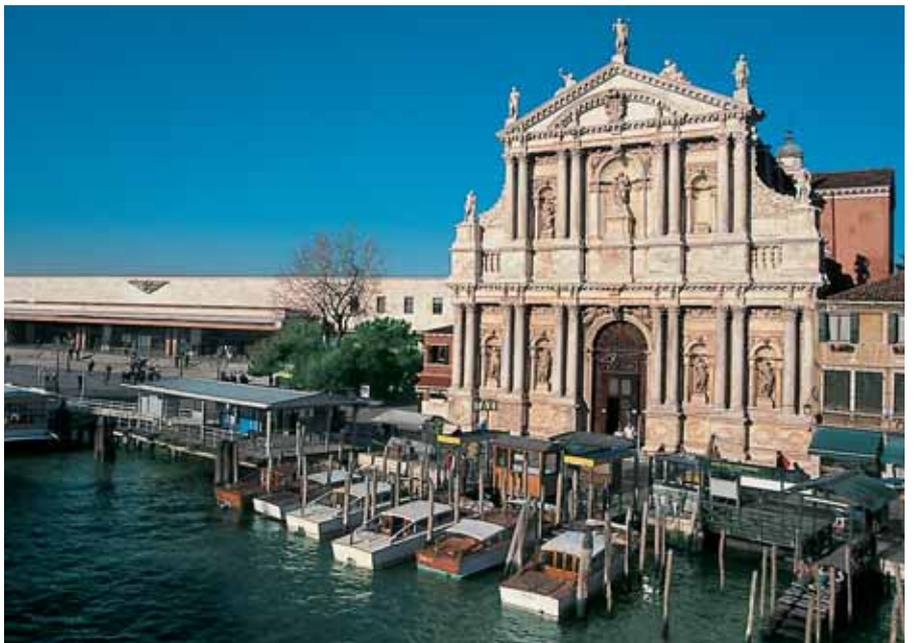
Andrea Tirab) we find **PALAZZO SURIAN**, which was designed by Giuseppe Sardi. In the eighteenth century it was the French embassy; Montaigne was ambassador there and Jean-Jacques Rousseau was his secretary. The **GHETTO.** The term 'ghetto' derives from the foundries that were found in the area in which the metal was 'gettato' or smelted. In 1509 it became the part of the city that was reserved for the Jews. They built their 'schole' or synagogues here. The first one was the Schola Tedesca (German synagogue), which was built in 1528. It was followed by the Schola Canton in 1532 and the Schola Italiana (Italian synagogue) in 1575. The Schola spagnola (Spanish synagogue) was rebuilt by Baldassarre Longhena. The German synagogue houses the museum of Jewish art and contains many fine religious exhibits. **FONDAMENTA ORMESINI.** This is a very picturesque area. Nearby there is Campo dei Mori, and **PALAZZO MASTELLI** also known as palazzo del Cammello because of the stone bas-relief on the facade overlooking the canal. The thirteenth-century statues at the corners of the building commemorate three Arab merchant brothers known as Mastelli. One of the brothers (the one with the iron nose) was called sior Antonio Rioba, and was considered the "Pasquino di Venezia" because of the biting criticism of the Venetian Republic that he put about. (In Rome, satires were said to have been affixed to the statue of Pasquino). **CHIESA DELLA MADONNA DELL'ORTO.** This church was built towards the middle of the fourteenth century and was first dedicated to Saint Christopher. It was then dedicated to the Virgin Mary after a miraculous statue of the Virgin was found in a nearby garden.



The church is an example of Venetian Gothic and is decorated inside with paintings by Tintoretto and Cima da Conegliano. Along the Fondamenta della Misericordia we find the sixteenth-century **PALAZZO CONTARINI dal Zaffo.** The garden contains the famous **CASINO DEGLI SPIRITI** which overlooks the lagoon. It is thus called because it was in this palazzo that the leading spirits, i.e. the leading intellectuals of the time, were entertained by Contarini. Today, it is a charitable institution. **SCUOLA VECCHIA DELLA MISERICORDIA.** This brick building dates from 1451. The Scuola Nuova was designed by Sansovino in 1534 but was not finished. The Strada Nuova is so called because it is a main road that since 1872 has linked the Rialto directly to the railway station and which runs along the Grand Canal. At San Marcuola (a contraction of the names of Saints Ermagora and Fortunato) there is a church that was founded around the year thousand and which has been twice rebuilt since then. The present building was built by Massari in the eighteenth century. The church has just one nave and contains works by Morlaiter and Tintoretto. **PALAZZO VENDRAMIN CALERGI,** (today the Venice Casino) is a fine example of Renaissance architecture. It was commissioned by the Loredans who inscribed the words "Non nobis Domine" ('Not for our sakes, Lord') at the base of the facade. This is taken from the first verse of a psalm and was already used by the Knights Templars as a symbol of humility. After changing hands several times the palazzo came into the possession of the Calergi family and through marriage into the possession of the Vendramin family, which is why it has a double name. It formerly belonged to the Duchess of Berry. Wagner died there in 1883, and an inscription by Gabriele D'Annunzio and a portrait of Wagner by Ettore Cadorin on the outer wall of the garden opposite the Grand Canal commemorate the



1



2

Connections:



Railway/Fondamenta San Simeone Piccolo, San Marcuola/San Stae, Santa Sofia/Rialto Mercato

- 1) View of belltower of church of Madonna dell'Orto
- 2) Church of Santa Maria di Nazareth or of the Carmelitani Scalzi

Cannaregio



1

- 1) Ca' D'Oro
- 2) Church of S. Geremia

2



Cannaregio



1

composer. Today, the building belongs to the City of Venice. Along the Strada Nuova, beyond the **CHIESA DI SANTA SOFIA**, there is a small building known as the **CA' D'ORO** which is hidden by the surrounding buildings but can be recognised by its square belltower. It was built by Marino Contarini in 1441, who used the best stonemasons of his time. It is considered the most striking example of Venetian Gothic. It has a facade with polychrome marble moulding and certain elements were overlaid with gold, which was why it was called the Ca' d'Oro. This fine palazzo has been owned by many families: the Contarinis, Marcellos, Loredans and Bressas. In 1847 the Russian prince Trubetzkoy gave it to the dancer Maria Taglioni and it then became the property of Baron Giorgio Franchetti who donated it to the state in 1916 so that it could be transformed into a museum to house his collections. Today, it contains 'San Sebastiano' by Mantegna, paintings of the Tuscan school and Gothic decorations in addition to a collection of small Renaissance bronzes. **CHURCH DEI SANTI APOSTOLI**. This church was first built in the ninth century but it was rebuilt in the sixteenth century and was restored in the eighteenth century. The side chapels contain works by Veronese and Tiepolo. **CHIESA DEI GESUITI** ('Jesuits' church'). This church of the Order of the Crociferi ('Camillian Attendants of the Sick') was acquired in 1657 by the Jesuits. It is also known as the church of Santa Maria Assunta. It was rebuilt in 1715 to the design of Domenico Rossi, who took care not to damage the da Lezze family tomb just inside the church. There is also the famous altar-piece by Titian depicting the martyrdom of San

by Mauro Codussi in the second half of the fifteenth century. It contains works by Bellini dated 1513 and works by Sebastiano del Piombo. Next to the church there is the **TEATRO MALIBRAN**, which may have been built upon the foundations of houses belonging to Marco Polo. The church of **SAN CANCIANO** contains the Widmann chapel. This is a work by Longhena in Baroque style. **CHIESA DI SANTA MARIA DEI MIRACOLI**. Built around 1482 to a design by Pietro Lombardo. It is a fine example of Renaissance architecture, decorated with polychrome marble and bas-reliefs of sirens and tritons, which are unusual decorations for a church. It still has the small alter-piece painted by Nicolò di Pietro.

THINGS TO SEE

History and legend

Ponte and Fondamenta dei Mori, the famous 'Mori' ('Moors') were rich merchants who fled from Morea.

Calle del Duca. The last Duke of Mantua and Monferrato, Ferdinando Carlo - Gonzaga, fled to Venice after being accused of embezzlement.

Sotoportego and Corte del Milion. Marco Polo's house probably stood here. The name 'Milion' comes from the title of 'his book'.

Campiello dei Miracoli. Popular tradition has it that in 1400 an extraordinary event occurred: a sacred image of the Madonna was seen weeping in a capital. The donations of the Venetians then enabled the church of Santa Maria dei Miracoli to be built.



2

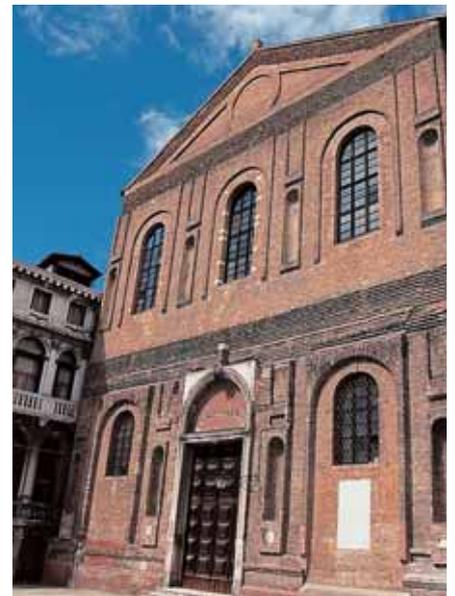


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Lawrence and works by Tintoretto and Palma il Giovane. The nave is decorated in a style that is typical of Jesuit churches with false tapestries in stucco and marble in Baroque style. The ceiling was decorated by the artist Abbondio Stazio and contains paintings by Francesco Fontebasso. Opposite the church there is the small **ORATORIO DEI CROCIFERI**. This is a treasure trove of works by Palma il Giovane depicting the history of the religious order of the Crociferi, which was founded in the thirteenth century and suppressed in the seventeenth century. **SAN GIOVANNI CRISOSTOMO**. This Renaissance-style church was designed



5

The changing face of Venice
Restoration of the Theatre Malibran.

- 1) Palazzo Vendramin Calergi
- 2) New houses - San Giobbe
- 3) Chiesa dei Gesuiti ('Jesuits' church')
- 4) Theatre Malibran
- 5) Abbey of Misericordia

Cannaregio



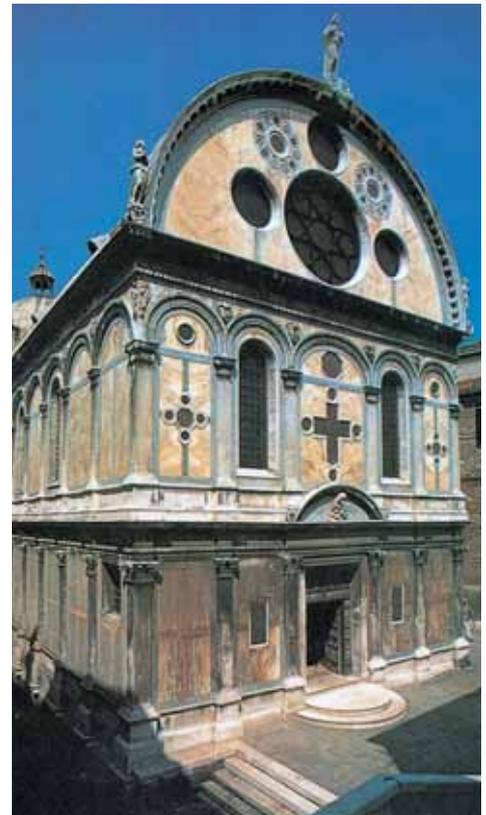
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- 1) Fondamenta di Cannaregio
- 2) Belltowers of the churches of Santi Apostoli and Madonna dell'Orto
- 3) Three Arched Bridge
- 4) Chiesa dei Miracoli ('Church of the Miracles')

San Polo



Church of San Giacomoetto

This is the smallest one. In this district it was customary to 'live over the shop', i.e. dwellings and workplaces were often combined.

On the Rialto and everywhere else we find an old and noble Venetian vocation: that of good fare. The enjoyment of food is honoured here, even in its most simple and popular forms. And this enjoyment of food goes hand in glove with another Venetian tradition: conviviality. All around the Venice region we find "osterie e bacai", taverns that also provide ready-made dishes including saor, bigoi in salsa, tripe, liver alla veneziana, fish fries, as well as the typical "cicheto" (a morsel on a stick).

NOT TO BE MISSED

RIALTO BRIDGE. This is the oldest bridge and spans the Grand Canal. It probably dates back to 1172 and was originally in wood. In 1557 the Venetian Republic put out a tender for rebuilding the bridge in stone. The architects who competed for the tender included Palladio and Sanmicheli. The tender was awarded to Antonio Da Ponte and in 1591 the bridge was inaugurated. Starting from the right there is first the **PALAZZO DEI CAMERLENGHI**.

The Camerlenghi were officials who were responsible for raising revenue for the Venetian Republic. The ground floor contained the cells of the tax evaders. **Ruga degli Oresi** ('Ruga' comes from 'Rua' or 'road') is a road that still contains a large number of "oresi" or jewellers' shops. On the right, we have the **CHURCH OF SAN GIACOMETTO**, perhaps the oldest church in Venice. It is still laid out in the form of a Greek cross.

Opposite, we have the **Gobbo di Rialto**, which was built by Pietro da Salò in 1541. Next to it, there is the **Pietra del Bando** from which the decrees of the Venetian Republic were read out. This was the commercial heart of Venice, where merchants met to hammer out their agreements and where the **Banco Giro** was located. This bank was already in existence in the twelfth century and enabled credit to circulate.

Erbaria, Pescaria and Beccaria were Venice's other three major markets. The **FABBRICHE NUOVE** were designed by Sansovino in 1555 and housed the government departments that supervised trade. **CHIESA DI SAN CASSIANO** may have been built in the tenth century. It contains paintings by Jacopo Tintoretto and Andrea Schiavone. **CHIESA DI SANT'APONAL.** Dates back to the eleventh century and was built by a family that came from Ravenna. Today, it is deconsecrated and closed. **CAMPO SAN POLO.** It gives its name to the district. It was given its present appearance in 1750 when the Sant' Antonio canal was filled in. The palazzi that surround it offer a fine prospect. Races, bullfights and masked carnival balls were held here.

CHIESA DI SAN POLO. The present building is the result of different work in the fourteenth and fifteenth centuries. Paintings by Tintoretto, Palma il Giovane and Gian Domenico Tiepolo, with 14 canvases of the Stations of the Cross.

CASA GOLDONI, a fifteenth-century palazzo. It was probably here that the eighteenth century playwright Carlo Goldoni was born. Today it is a theatre museum and contains souvenirs of Goldoni. **BASILICA DEI FRARI** (Santa Maria Gloriosa dei Frari). It was built in the fourteenth century by the Franciscans, who settled in Venice from about 1222.

Rebuilt in the fifteenth century, it bears witness to the Venetian Republic with paintings by Titian and Bellini. Architecturally, it is an example of Gothic architecture from the middle of the fifteenth century. It has one of the highest belltowers in Venice, which was started in 1361.

SCUOLA GRANDE DI SAN ROCCO, in the campo of the same name. It was founded in 1478 as a charitable institution. The present building was started in 1489 and finished in the sixteenth century by the architect Giangiacoamo dei Grigi. It is famous for a series of paintings by

Tintoretto that adorn the rooms. Next to the school there is the church, which is also dedicated to San Rocco. It was built in the sixteenth century and was renovated by Giovanni Scalfurotto in the eighteenth century. **SCUOLA GRANDE DI SAN GIOVANNI EVANGELISTA.** This confraternity was founded in 1307. The headquarters was built in the fifteenth century and in 1481 the Bottega dei Lombardi built the impressive gateway in Renaissance style. In 1512 Mauro Codussi rebuilt the great internal staircase. After the school was suppressed by the Napoleonic edicts of 1806 it was acquired by private individuals in 1856 and is still a confraternity today.

THINGS TO SEE



History and legend

Riva dell'Ogio. Under the Venetian Republic, the largest stores of oil for heating and lighting were stored here ("ogio" is a dialect term for oil).

Sotoportego del Banco giro. The first public bank started here.

Fondamenta de la preson. Minor offences like debt were punished here ("preson" is a dialect term for prison).

Calle dei Boteri. This was where the master coopers made the oil barrels. The Doge greatly appreciated these coopers. ("Boteri" is a dialect term for 'cooper').

Campo de le Becarie. There were many different butchers' shops here. 'Becaria' derives from 'Becco' or 'billy goat', which was meat that was butchered and sold here ('becher' is a dialect term for 'butcher').

Rio Terà de le Carampane. The carampane were 'ladies of no profession' who plied their trade in this area from the fifteenth century.

Ramo del Forner. This refers to the legend of Fornaretto - a young baker's boy who was unjustly accused of murder. It probably served as a reminder to the Dogal authorities of the unjust execution of Fornaretto.

Calle dei Saoneri. In sixteenth-century Venice there were more than 25 soap factories. This industry was the envy of the whole world ("saoneri" is a dialect term for 'soapmakers').

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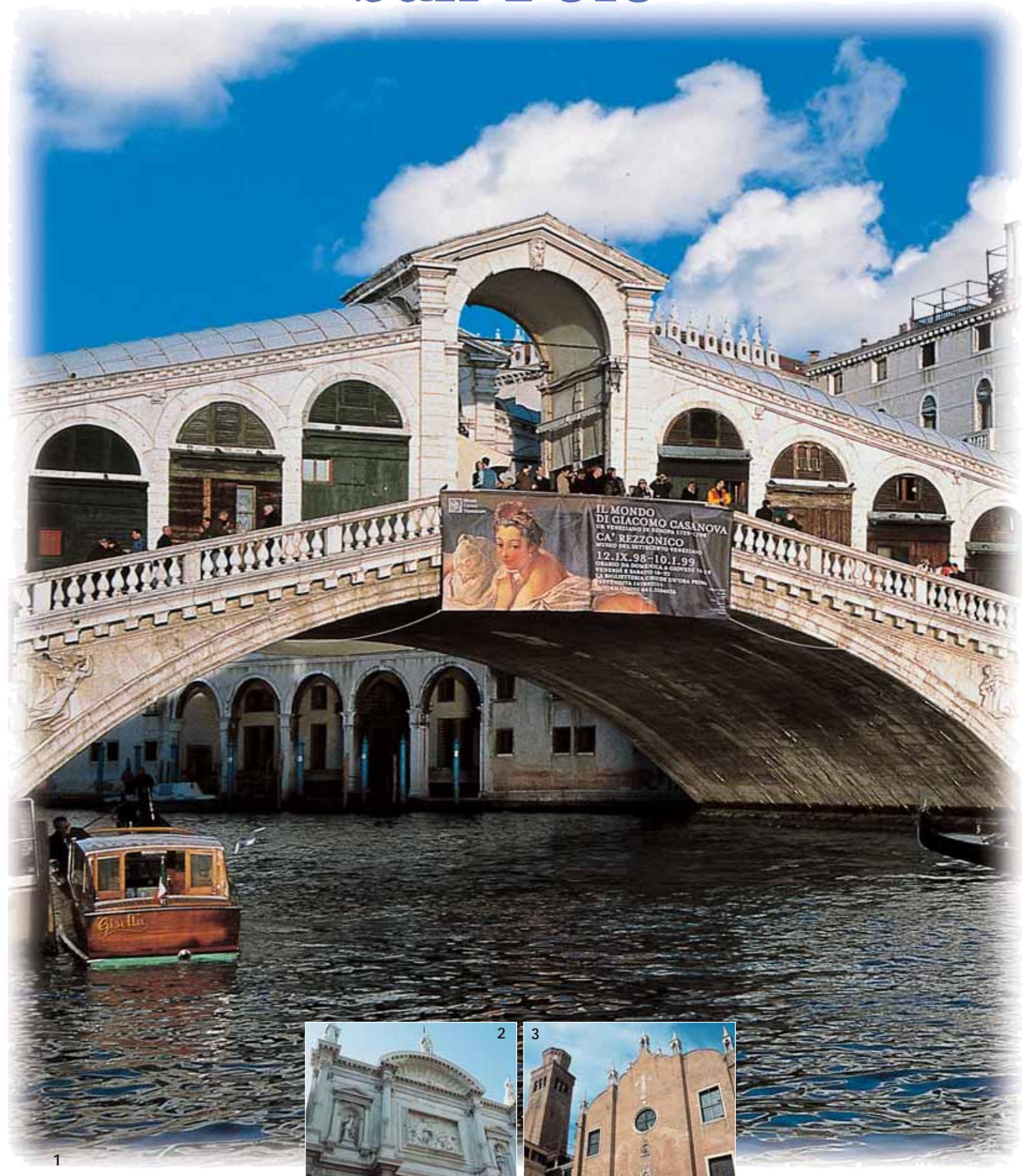
Connections:



San Tomà/Sant'Angelo, San Silvestro/Riva del Carbon, Rialto market/Santa Sofia

- 1) Rialto market
- 2) Campo de le Becarie
- 3) Campo San Polo

San Polo



IL MONDO
DI GIACOMO CASANOVA
UN VENEZIANO DI BONA FORTUNA
CA' REZZONICO
MUSEO DEL SETTECENTO VENEZIANO
12.IX.98-10.I.99
CREATO DA GIOVANNI A. GONDI E TULLIO
FERRAZZI E SALVATORE ANTONI
LA BIBLIOTECA CRISTINA SU' ORA PRIMA
E' IN TUTTA LIBERTÀ
COSTRUITA DAL 1680

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3

- 1) Rialto bridge
- 2) Church of San Rocco
- 3) Church of Sant'Aponal

Santa Croce



It is in the north-east of the city and via Piazzale Roma it connects Venice to the mainland. All this area has been subject to many demolitions and transformations, starting in 1810 with the demolition of the church and monastery of Santa Croce, which gave their name to the district. The Papadopoli gardens were laid out in the area. The gardens were designed by Bagnara on the lines of park-like English gardens. They are now open to the public but have been completely changed.



teenth-century artists such as Tarsia and Corradini.

CÀ PESARO. This was built by the Pesaro family in 1628 by renovating and joining together existing buildings. The architect was Baldassarre Longhena. The building was given a sumptuous facade overlooking the Grand Canal in 1679. After Longhena died, the work was finished by Antonio Gaspari. A typical example of Venetian Baroque, today it houses the museum of modern art. It contains major nineteenth and twentieth century works. The second floor houses a collection of oriental art that once belonged to Enrico Bourbon-Parma.

PALAZZO AGNUSDIO. The palazzo is thus called because of the cup above the entrance on the canal side that depicts the Lamb of God. Above the door on the land side there is a Gothic lunette with angels bearing a shield from the fifteenth century. Above the windows there are the

NOT TO BE MISSED

CHIESA DI S. NICOLÒ DA TOLENTINO.

Designed by Vincenzo Scamozzi, finished by the Teatini monks, the church was consecrated in 1602. The main altar was created by Longhena in 1661 and has sculptures by Justo Le Court. The facade was designed by Andrea Tirali in 1714.

CHIESA DI SAN SIMEONE PROFETA or SAN SIMEONE GRANDE. It was founded in 967 as a basilica with three naves and retains this layout today despite two renovations in the eighteenth century by Domenico Margutti and Giorgio Massari. **CHIESA DI SANTI SIMEONE E GIUDA APOSTOLI SAN SIMEONE PICCOLO.** This church was built in the eighteenth century with a central layout and an impressive cupola. It anticipates the classical style.

CAMPO E CHIESA DI SAN ZUANE DEGOIÀ. The church is dedicated to San Giovanni Decollato, which has become San Zuane Degolà in Venetian dialect. The church is very old. It was originally an oratory and then became a parish church in 1007.

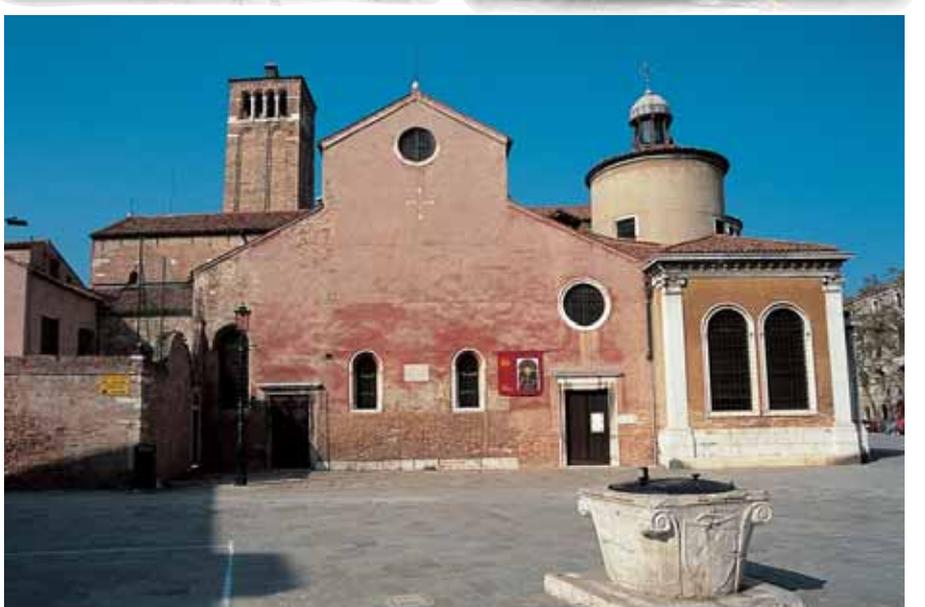
Despite the alterations in the eighteenth century it still maintains the appearance of a Venetian-Byzantine church.

FONDACO DEI TURCHI. This was originally built as a private residence by the Pesaro family in the thirteenth century. It was then bought in 1381 by the Venetian Republic, who donated it to Nicola d'Este. In 1621 the Venetian Republic rented it from the Pesaro family, who had reacquired the building and then handed it over to Turkish merchants who used it as a residence and for storing their merchandise.

In 1858 it was bought by the city of Venice, which radically restored it. Today, it is the Natural History museum and contains collections of flora and fauna from the lagoon in particular.

CHIESA DI S. GIACOMO DALL'ORIO. The name may well derive from the laurel that formerly grew around the church, but it is more likely to refer to the "luprio" or empty marshland, from which the name Orio may derive. The church dates back to the ninth century and there are still traces of the Byzantine building from 1225. It is laid out in the shape of a Latin cross. The wooden Gothic ceiling is like the hull of a ship.

PALAZZO DI MOCENIGO di Santa Stae. This ancient patrician residence was donated to the city of Venice in 1954. It still contains old seventeenth century furnishings, and today it houses a museum of textiles and clothing. It also boasts a considerable specialist library.



5

Connections:   

Fondamenta San Simeone Piccolo/Railway station, Santa Stae/Santa Marcuola

- 1) Church of San Nicolò da Tolentino
- 2) View of Piazzale Roma
- 3) Church of Santa Maria Mater Domini
- 4) Venetian wedding
- 5) Church of San Giacomo dall'Orio

Santa Croce

symbols of the four evangelists.

CHIESA DI SANTA MARIA MATER DOMINI.

This was already a parish church in the eleventh century. It was renovated in the sixteenth century, and is still laid out in the form of a Greek cross although the facade is in Tuscan Renaissance style. Inside, there are works by Lorenzo Bregno and paintings by Catena and Tintoretto. **PALAZZO CORNER DELLA REGINA.** Built in the eighteenth century to a design by Domenico Rossi. It was built on the site of property that already belonged to the Corner family. Caterina Corner was born there in 1454. In 1471 she became queen of Cyprus through marriage and the palazzo thus became known as "della Regina". Today, it houses the archives of the Biennale.

THINGS TO SEE

History and legend

Salizada and Fontego dei Turchi. The Doge Priuli gave Fontego to the Turks despite the great rivalry between them on condition that their trade was supervised by the Savi della mercanzia (the authorities who supervised merchandise). ("fontego" is an Arabic corruption of 'bottega' or 'shop')

Fontego del Megio. This was the granary of the Venetian Republic. It was capable of feeding the populace through serious famines ('megio' is a dialect term for forage or millet).

Calle della Regina. Caterina Cornaro, a Venetian noblewoman, became queen of Cyprus and then made over Cyprus to the Venetian Republic

The changing face of Venice

- Construction of a new bridge over the Grand Canal that will link Piazzale Roma to the railway station. Project: S. Calatrava.
- The new water-bus station. Project: M. Macary. Development of the port area with a new terminal for passenger boats
- Ca' Pesaro, Museo d'Arte Moderna. Project: B. Podrecca. Renovation in accordance with the most advanced museum design concepts. Inside palazzo del Longhena, a 'crossed staircase' will create a new link to the exhibition area.



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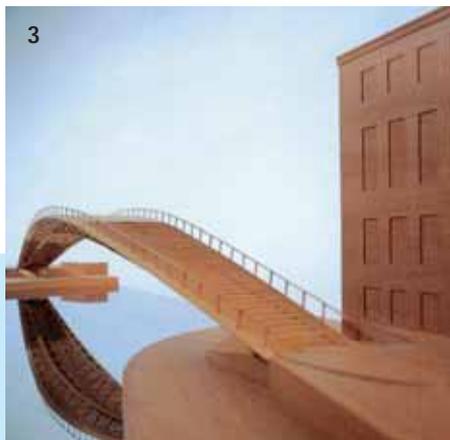
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- 1) Granary (Fontego del Megio)
- 2) View
- 3) Calatrava bridge (project)
- 4) Palazzo Corner della Regina
- 5) Church of San Simeone Piccolo

Dorso d'oro



It extends over the southern part of the city, starting with Punta della Dogana that juts out into the San Marco basin like the prow of a ship. The "dogana da mar" ('sea customs house') of the Venetian Republic was built in the seventeenth century and consists of many warehouses that are hidden behind the facade. It ends with the square tower on top of which there are bronze statues that support the golden ball on which Fortune stands. The work is by Bernardo Falcone. After the tower we find the beginning of the Zattere. This is a long jetty that goes as far as Santa Marta. It was built in 1516 to unload the timber which rafts ('zattere') brought down the rivers from the Cadore area. Along the Zattere we find the old Ospedale degli Incurabili. This was built by the Venetian Republic in the sixteenth century to house those suffering from chronic infectious illnesses in one wing whilst the other wing housed orphans. The Napoleonic edicts of 1806 turned the building over to the military.

NOT TO BE MISSED

CHIESA DEI GESUITI ('Church of the Jesuits'). The order of the Jesuits was suppressed in 1868 and the church and monastery were handed over to the Dominicans. In 1724 the architect Giorgio Massari was commissioned to build the new church. The inside has no side chancels but contains altar-pieces by Piazzetta, Sebastiano Ricci and Gian Battista Tiepolo. The latter was also commissioned with decorating the ceiling with illustrations of the history of the Dominicans.

CHIESA DI SAN TROVASO. The name of the church is a combination of the names Gervasio and Protasio, the saints to which it is consecrated. The current building dates back to the end of the sixteenth century and is in Palladian style. It contains works by Tintoretto, Palma il Giovane and Giambono.

Next to the church there is the **SQUERO** of San Trovaso. This is an unusual wooden structure that is similar to the houses of the Cadore area on the mainland. This was an old dwelling for the workers of the squero, a small shipyard for making gondolas. It dates back to the seventeenth century and has always been in operation. The fact that the workers often came from Cadore is the reason why the house is in the style of this mountainous area.

CHIESA DI SAN SEBASTIANO. This church was designed by Scarpagnino in the sixteenth century. In 1555 Paolo Veronese began to paint the many paintings that adorn the sacristy, the ceiling of the central nave and the apse of the main altar. At the foot of the organ, which is also decorated with work by Veronese, a stone indicates the place where the artist is buried.

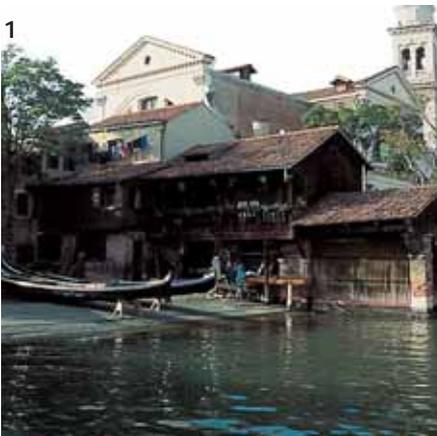
CHIESA DELL'ANGELO RAFFAELE.

The foundations date back to the seventh century shortly after Venice was first settled but the church was rebuilt in 1618. Inside, the organ chancel contains a wash drawing by Giannantonio Guardi dated 1750 that depicts stories about Tobitolo.

Parts of this church and that of San Nicolò dei Mendicoli are the oldest in Venice.

CHIESA DI S.NICOLÒ DEI MENDICOLI.

One of Venice's oldest churches, it was founded by 'patavini' (inhabitants of Padua) who fled to



the islands of the lagoon in the seventh century to escape the Lombard invasion. It was rebuilt in the twelfth century, and the central part of the facade dates to that period.

The arch in the apse of the main altar is Byzantine. The palazzi found in this area are amongst the most unusual in the city.

PALAZZO ARIANI is a very fine example of a Gothic facade, with geometric motifs and bent arches. There is also the novelty of the 'pulpit' next to the central window, which became fashionable in the fourteenth century. The palazzo is near the Fondamenta Briati, one of the most famous glass-making factories of the eighteenth century.

PALAZZO ZENOBIO. This palazzo was originally in Gothic style and belonged to the Morosini family. In the seventeenth century it was sold to the Zenobio family, who commissioned the architect Antonio Gaspari to completely renovate it. Inside, it is decorated with stuccoes by the Swiss plasterer Abbondio Stazio and with frescoes by Luigi Dorigny. The ballroom still contains the stand for the orchestra above the central door. Paintings by Carlevaris adorn the small portico. The fine classical portico overlooks the vast French style garden.

SCUOLA GRANDE DEI CARMINI. The head-

quarters of the Carmelite lay confraternity that provided assistance and charity. It was also dedicated to the cult of the Virgin Mary and was officially established in 1595. The current seat was built by Longhena in 1667 on pre-existing smaller buildings. In 1739 Tiepolo painted pictures for the ceiling of the albergo (great hall) with symbols of the Virgin Mary and Saint Simeon Stock receiving the Scapular of the Carmelite Order from the Virgin.

CAMPO SANTA MARGHERITA. A picturesque campo surrounded by old fourteenth-century palazzi and the little church Santa Margherita, which is today a university auditorium. The old belltower still has Baroque stone decorations.

CA' REZZONICO. One of the most beautiful



palaces in Venice it was started by Longhena for the Bartolomeo Bon family in 1667. It was completed for the Rezzonico family (who had become joint owners) by Giorgio Massari, who made considerable modifications, such as the large staircase and the ballroom, which was decorated with frescoes by Crosato. Today, it is a museum dedicated to eighteenth-century Venice and contains period pieces taken from other palazzi, the most famous of which is the carved furniture by Andrea Brustolon. **CAMPO SANTO BARNABA.** This is a typical Venetian campo at which the boats selling vegetables coming from the islands moored. Nearby, there

Connections:



Punta della Salute/Calle Vallaresso,
San Gregorio/Santa Maria del Giglio, Ca' Rezzonico/San Samuele

- 1) Squero di S. Trovaso (shipyard for making gondolas)
- 2) Academy Gallery
- 3) Campo Margherita

Dorsoduro

is the **PONTE DEI PUGNI** bridge. It takes its name from a spectacular dispute between two opposing Venetian factions, the *Castellani* and the *Nicolotti*, who fought on the bridge and who left their footprints on it.

THINGS TO SEE

History and legend

Rio del Malcanton: once a dangerous place because it seems that one ran the risk of being robbed.

Ponte dei Pugni. At the top of the bridge two Venice factions fought: the *Nicolotti* against the *Castellani*. The event was immortalised in the paintings by *Bella* housed in the *Fondazione Querini Stampalia*



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Sotoportego del Casin dei Nobili. This building was the haunt only of the Venetian nobility. The goings-on inside were certainly not so fine: gambling and 'ladies of the town'.

Rio de le Romite. "Romite" is a dialect term for hermit. Pious women known as Augustinian hermits retired here. They were sometimes of very noble birth.

Fondamenta della Toletta. Before there were bridges in Venice wooden walkways known as "tolette" were used to link one side of the canal to the other.



6



8

- 1) Academy Gallery
- 2) Church of San Nicolò dei Mendicoli
- 3) Palazzo Zenobio
- 4) Church of the "Gesuati"
- 5) Campazzo S. Sebastiano
- 6) Palazzo Rezzonico
- 7) Church of the Carmini
- 8) Church of the Salute

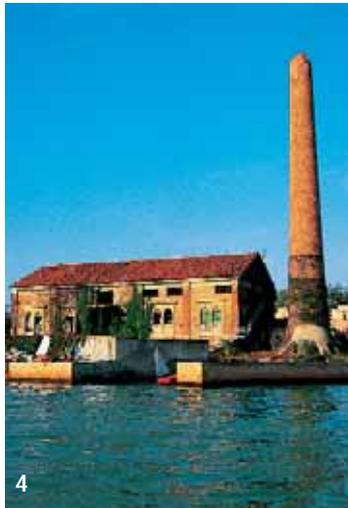
Giudecca



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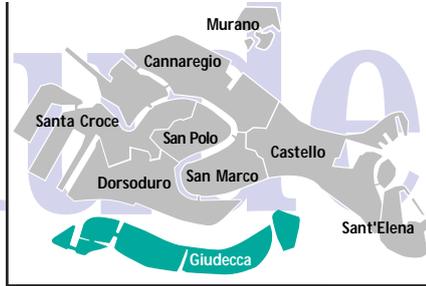
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2

- 1) Michael Kiersgard's ferryboat-house
- 2) The Island of San Giorgio
- 3) Mulino Stucki, ex-flour mill
- 4) Ex-cement works
- 5) The Friary boathouse behind the Redentore Church

Giudecca



This is the largest island and the one that is closest to Venice. Daily life and work links it to the city. It is separated from Venice by the wide and deep Canale della Giudecca canal, whose name seems to refer to the segregation of the Jews. The island of San Giorgio Maggiore, which used to be known as the Isola dei Cipressi, 'shuts off' the basin opposite Saint Mark's Square.

NOT TO BE MISSED

The Convent and Church of Santa Maria della Presentazione, known as the Convent and Church of the **ZITELLE** ('spinsters'). This was an institute for young girls from poor families. It was built in the eighteenth century and was famous for the fine work produced there, which included the famous Venice lace. **CHIESA DEL REDENTORE**. This was built by the Senate and consecrated to the Redeemer to give thanks for the end of the plague in 1576 (the Signoria or city fathers were obliged to visit the church on the third Sunday of July). The workshops and factories on the island made it very productive. There remains the **MULINO STUCKY**. This colossal Nordic-style construction occupies the entire western side, so that plans are afoot to renovate and restore it for residential use and for tourism and congresses.

SAN GIORGIO ISLAND NOT TO BE MISSED

Church and belltower of San Giorgio Maggiore
Fondazione Giorgio Cini and Teatro Verde

THINGS TO SEE

History and legend

Fondamenta delle Convertite. From the sixteenth century this oratory housed penitents who wished to become nuns.

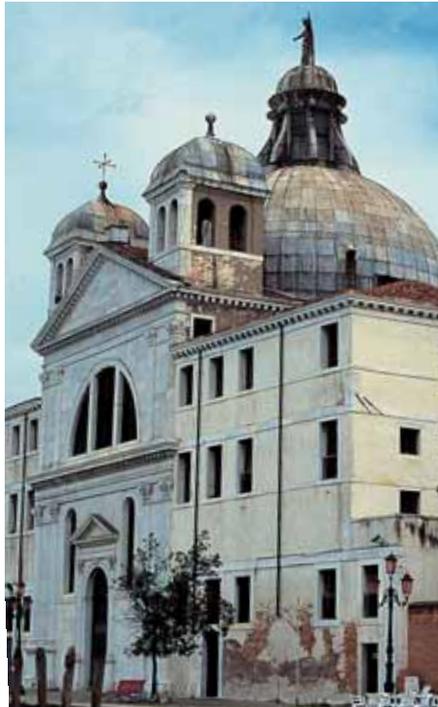
Fondamenta delle Zitelle. This was an institution that guarded young girls of exceptional beauty and poverty 'against worldly perils'. Today, it is an important conference and congress centre.

The changing face of Venice

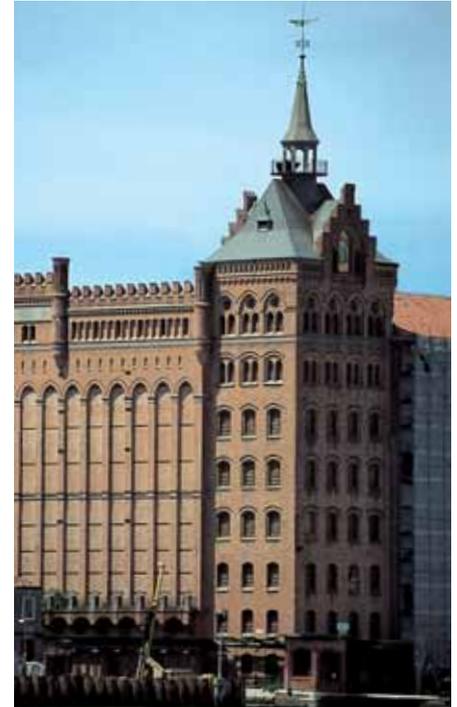
- Renovation of the former Junghans facilities. Architect: C. Zucchi. Construction of nine residential units.
- Mulino Stucky Architect: F. Amendolagine Project for a multipurpose centre with congress facilities
- Public housing for the Treviso area (Architect: G. Valle) and for the Fregnan area (Architects: I. Cappai, P. Mainardis and V. Pastor). Public housing integrated into an existing structure.



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Connections: 

- 1) San Giorgio island
- 2) Church of Santa Maria, or Church of the Zittelle
- 3) Junghans facilities

- 4) Teatro Verde
- 5) Mulino Stucky
- 6) Church of the Redentore

Lido



Connections:   

- 1) Beach of the Hotel Excelsior
- 2) Flying club
- 3) Alberoni golf course
- 4) Example of Liberty style architecture
- 5) Placard by M. Dudovich - M. Nizzoli (1932-33)

Lido



For centuries, the Lido was just a strip of land - little more than a sandbar - that protected Venice. But then things suddenly took off, completely unexpectedly. In 1857 the first bathing facility was set up. It consisted of a sort of wooden platform on stilts that

extended for about eighty metres into the sea.

By 1888, the first wooden huts had sprung up on the Lido beach. This was the first time that anything similar had been seen in Europe. The huts became the retreats for families on the beach. They changed there, ate there and played there.

Soon, the Lido became... the Lido. The name became a byword for a beach resort. The Lido's success and the fascination of Venice nearby made the Lido famous worldwide. Major beach facilities and hotels sprang up which became modernised and have remained the heart of an island that is still known as the 'golden island'.

The true wealth of the Lido, apart from its golden beach, which is one of the finest in the world, is its nearness to Venice (which can be reached in about ten minutes). The Lido boasts a tourist airport, Italy's finest golf course.

And there is a first-rate cultural tradition: the Mostra del Cinema. This cinema festival was the first of its kind anywhere in the world when it was created by the Biennale in 1932. The tone of the island is serene: there is none of the bustle that disturbs the discerning tourist elsewhere.



1

NOT TO BE MISSED

- Marconi promenade and beaches
- Beach facilities
- Palazzo del Cinema
- Grand Hotel Excelsior
- Hotel des Bains
- Old Jewish Cemetery
- Malamocco
- Alberoni Golf Club
- Murazzi

The changing face of the Lido

- The Blue Moon. Project: G. De Carlo. Implementation of activities that are compatible with existing accommodation and beach facilities.



2



3

- 1) Horse rides along the shore
- 2) Poster of the film "La Dolce Vita"
- 3) Palazzo del Cinema

Lagoon



Sud The South Lagoon



1



2



3



Coast of the southern lagoon.

The first references date back to the start of the eleventh century, when King Pepin unsuccessfully tried to invade Venice. On the 29 June of the year 965 the Magyar invaders were defeated at Pellestrina and the church of San Pietro was built on the site to commemorate the victory.

SAN PIETRO IN VOLTA

After Santa Maria del Mare with its isolated tower we come to San Pietro in Volta with its picturesque fishing port. The parish church is surrounded by the low houses of the fishermen, isolated palazzi, and orchards and vineyards. It was consecrated to Saint Peter in 1777 and was built on the foundations of an earlier seventeenth century building. It was finished in 1844 with a neo-classical facade.

PORTOSECCO

The church of Santo Stefano was rebuilt in 1646 and contains the relics of Saint Stephen. There is a fine example of belltower with cupola. The interior has only one nave. The eighteenth-century altar-piece on the main altar depicts the martyrdom of Saint Stephen.

PELESTRINA

Along the Pellestrina coast we find three churches and two oratories. On the road along the lagoon, between the orchards and the vineyards, we can admire small palazzi and houses from the sixteenth to the seventeenth centuries

in the typical style of the island. We then come across the church of Sant'Antonio, which was built in the early eighteenth century. If we continue, we will come to the Tempio Votivo dell'Apparizione that commemorates an apparition of the Virgin Mary. It was built in 1718 as an octagon with two towers. Next to it, there is the Monastero dei Santi Vito and Modesto, an abandoned monastery. Towards the southern tip of the island we find the deanery of Ognissanti.

CA' ROMAN wildlife sanctuary

The Lido di Ca' Roman is at the southern tip of Venice's southern lagoon. This area, with its dune vegetation, is one of the very few beach areas that has not become a resort. Ca' Roman is of exceptional interest to naturalists because of its colonies of riparian birds, flowers and shearwaters which come back each year to nest between the beginning of April and mid-July.

NOT TO BE MISSED

- S.Pietro in Volta • Portosecco
- Pellestrina • Fish farm
- Ca' Roman - Wildlife sanctuary

SAN LAZZARO DEGLI ARMENI

This island is a small, very green haven. Here, long ago the Armenians set up a monastery, church, library, study rooms, gardens and

orchards. It has a museum, and is an important centre of learning where monks still teach young Armenians their culture.

NOT TO BE MISSED

- Monastero Mechitarista • Library and cloister

Connections: 

POVEGLIA

This island was once a home for the aged. It is currently being restored and will house a multipurpose centre. The project for the centre was drawn up by the architect M Varrata in co-operation with Centro Turistico Studentesco (Student Tourist Centre).

Connections: 

SAN SERVOLO

This island was once a lunatic asylum with a hospital to house the patients. The buildings have been restored and currently house the headquarters of many international organisations.



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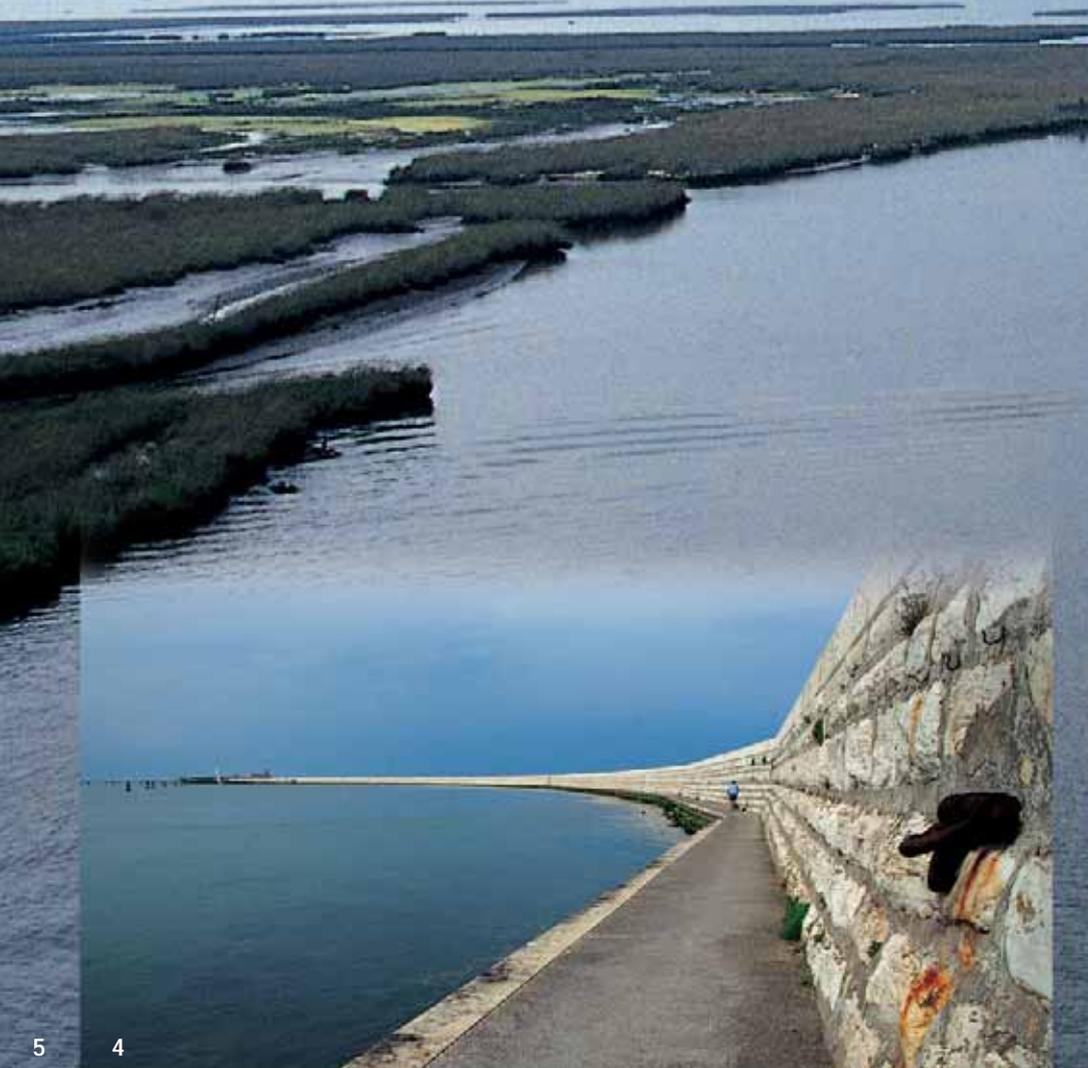
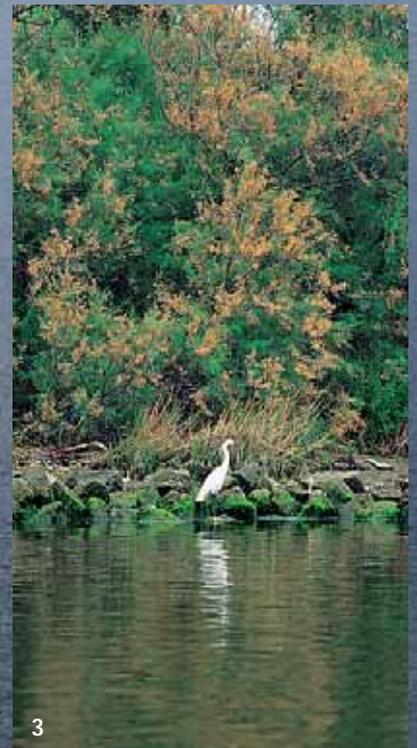
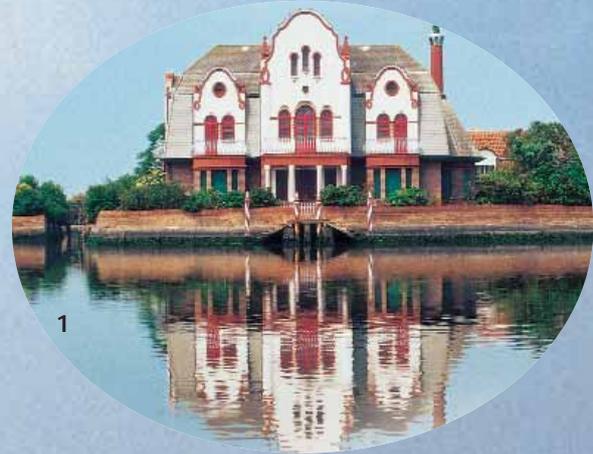
Connections:



- 1) Pellestrina
- 2) Boats on the dyke at Pellestrina
- 3) New embankments at Pellestrina
- 4) New houses at Pellestrina

Laguna Sud

The South Lagoon



- 1) Valle Zappa Lodge
- 2) The Cornio Canal
- 3) Averno fishing reaches
- 4) The seawall at Ca' Roman
- 5) The South Lagoon

Cavallino



- 1) Aerial view of the littoral of Cavallino
- 2) Forte Vecchio, the Old Fort
- 3) Market gardens
- 4) Sunset on the lagoon
- 5) The North Lagoon



Cavallino - Treporti



Cavallino beach is just a few minutes away from Venice and is a unique opportunity for open-air tourism. It is in fact the largest open-air resort in Europe with 15 kilometres of beaches, many different campsites and holiday villages between Venice's north lagoon and the Adriatic.

This peninsula is a true 'tourist park' in which you can enjoy an unforgettable holiday.

Cavallino offers a comprehensive range of services and facilities including camping grounds, hotels and villages. In addition to trips by bike and boat you can visit the saltwater ponds and inlets that are fished and are the most distinctive aspect of the landscape. In the lagoon you can admire the buildings on stilts known as "casoni di valle" and the "peocere" (shellfish farms). You can also easily reach Venice if you take the boat from Punta Sabbioni.



1

NOT TO BE MISSED

- The sea and its beaches
- The dunes
- Lido Piccolo and fishing inlets
- Corte Prà di Saccagnana
- Church of S. Maria Elisabetta - Cavallino
- Church of S.S. Trinità - Treporti
- Via Pordelio
- Forte Vecchio - Punta Sabbioni



2



3



Connections:



- 1) Beach at Ca' di Valle
- 2) Aerial photograph of the coast
- 3) People bathing, at Cavallino



Since Medieval times **MURANO** has been the centre of the flourishing glass-making industry. On this island the secrets of the craft have traditionally been passed on from father to son.

Murano's historical monuments include the cathedral of San Donato, which is as old as that of San Marco. It is one of the largest churches of the lagoon with a splendid porticoed apse and also retains intact one of the finest Venetian-Byzantine floors in which marble mosaics alternate with glass mosaics. The glass comes from the oldest kilns on the island. The glass museum on Murano houses a magnificent collection of antique pieces and illustrates the tradition of this artistic trade starting with its beginnings. After about thirty minutes by steamboat from Murano we come to Burano and Torcello. **BURANO** is almost opposite the mouth of the port of San Nicolò and is an active fishing village. The low houses are brightly painted in different colours and are suspended between the blue of the sky and the lagoon, which here is calm and smooth as that of a lake. The women of Burano have maintained the old lace-making tradition that is regarded as 'the most noble and most Italian of laces'. It has been sought after and imitated throughout Europe since the sixteenth century.

Near Burano, alone amongst the deserted sandbanks, there is **TORCELLO** with its imposing cathedral. As the crow flies it is just a few kilometres from the site on the mainland of the Roman town of Altino. The lagoon islands were in fact first settled by the inhabitants of Altino who fled from the barbarian tribes who started to invade Italy from the fifth to the seventh centuries. Torcello was one of the earliest and most prosperous settlements until the sixteenth century. Now, all that remains of its former glory is the cathedral and the church of Santa Fosca. Just south of Burano we find **SAN FRANCESCO DEL DESERTO**. According to tradition, this monastery surrounded by cypress trees was founded by Saint Francis of Assisi. The old church and the two small cloisters still house a community of friars who live in a world in which time seems to stand still.

ISLAND OF SAN MICHELE NOT TO BE MISSED

The Church of San Michele in Isola and the tombs of Ezra Pound, Stravinski and Diaghilev.

Connections: 

ISLAND OF MURANO NOT TO BE MISSED

- Basilica of Santa Maria and Donato
- Glass Museum
- The art of glassmaking, kilns and exhibitions

The changing face of Venice
Restoration of the Conterie. Residential project: Studio C+S

Connections: 



ISLAND OF BURANO NOT TO BE MISSED

- Piazza Galuppi
- Church of San Martino
- Museo del Merletto e Scuola (Lace Museum and School) - traditional lacemaking.

The changing face of Venice Restoration between the old and the new

Restoration of former Terranova fish cannery. New residential units built within a former cannery. Public housing in the Mazzorbo area. Architect: G. De Carlo. Example of new units built within a pre-existing structure.

Connections: 

ISLAND OF TORCELLO NOT TO BE MISSED

- Cathedral of Santa Maria Assunta
- Church of Santa Fosca
- Estuario Museum
- Attila's throne

Connections: 

ISLAND OF SAN FRANCESCO DEL DESERTO NOT TO BE MISSED

Monastery with church and cloisters

Connections: 

ISLAND OF SANT'ERASMO NOT TO BE MISSED

- Torre Massimiliana
- Kitchen gardens

Connections:  + 

ISLAND OF SAN GIACOMO IN PALUDO

Currently abandoned. Conservation project by the architects G. Ballarin, C. Penzo, Prof. P. Portoghesi, B. Minardi.

Conservation of the island with the opening of a European Centre for the Environment entrusted to the VAS group.

Connections:  

ISLAND OF LAZZARETTO NUOVO

Reclamation of the island by the Archeo Club with archaeology field days and courses.

Connections:  



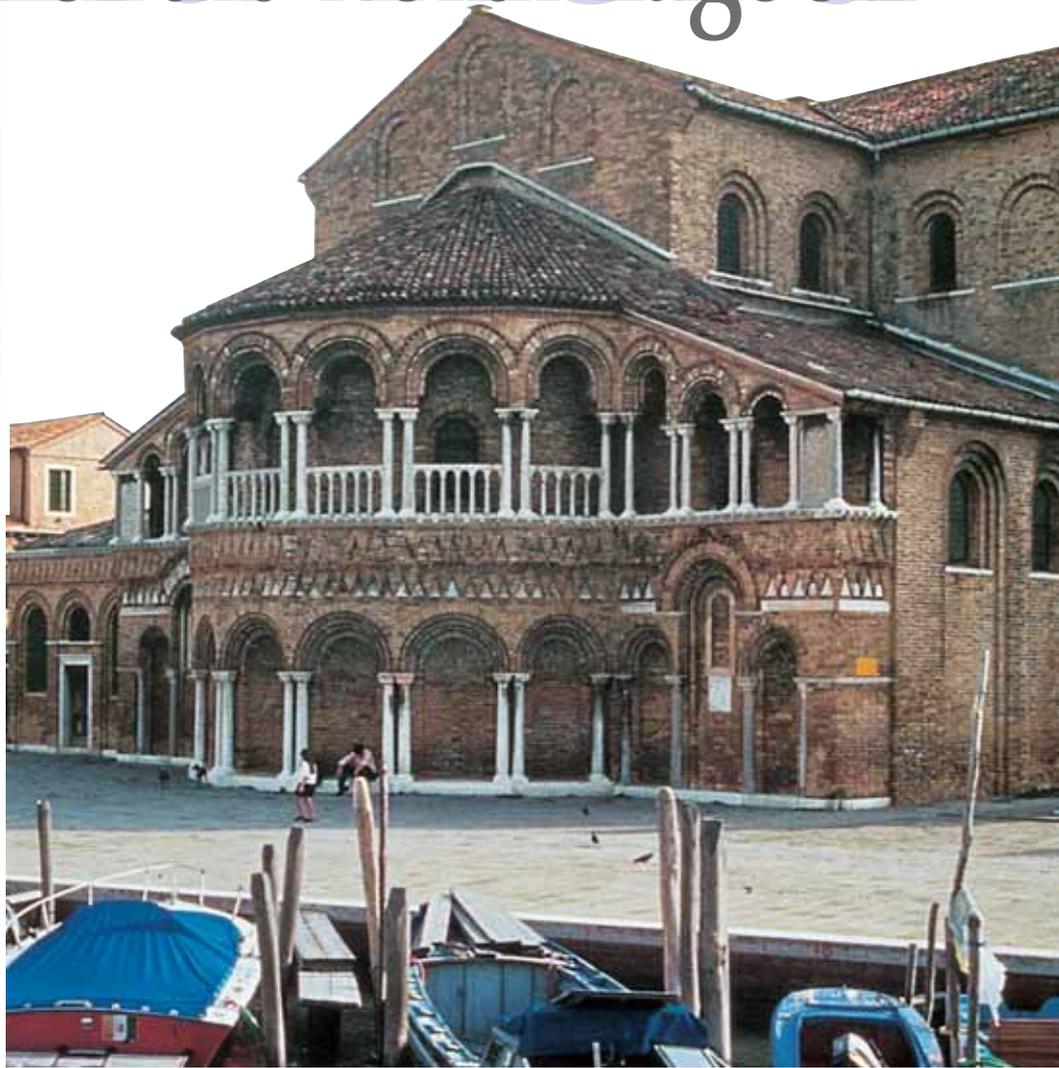
- 1) Island of San Francesco del Deserto
- 2) Torre Massimiliana, Sant'Erasmo
- 3) Conterie, Murano
- 4) The Lagoon Museum, Torcello
- 5) Glass museum, Murano

Laguna Nord

The Island of the North Lagoon



4



7



5



8



6

- 6) New houses at Mazzorbo
- 7) Church of San Donato, Murano
- 8) Picturesque coloured houses at Burano
- 9) Piazza Galuppi, Lace Museum, Burano



9

Mestre-Marghera

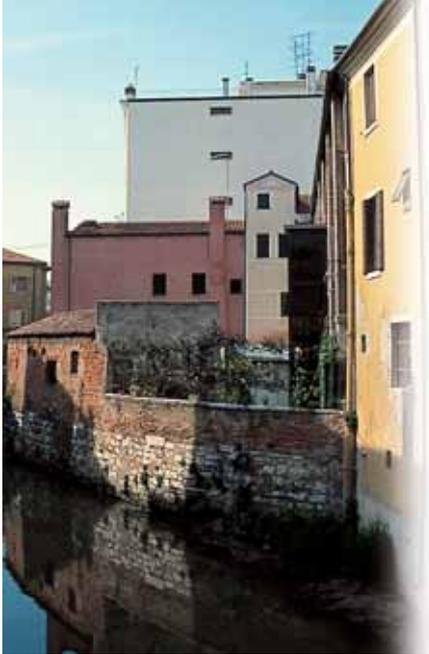


- 1) Waiting-room, Venice's Marco Polo Airport
- 2) Business Center at Venice's Marco Polo Airport
- 3) Candiani Cultural Centre



The Venetian mainland

Mestre - Marghera



1

2

MESTRE

There are some noteworthy buildings around the central Piazza Ferretto. The town is a bustling business and industrial centre as well as being an important railway route centre.

MARGHERA

According to popular tradition the name Marghera derives from the synthesis of 'Mar ghe gera' (i.e. 'the sea used to be here'), which is a reference to the fact that this was a marshy area that was regularly flooded by the Adriatic and was also affected by high tides. This explanation has no basis in fact and owes more to traditional poetic imagination. This area was in fact divided by the Romans into strips of agricultural land belonging to a series of farms.

To mark the boundaries of these areas, which correspond to the present-day San Giuliano district where the Marghera Fort used to be, different items such as trees or 'macerie' (rubble) were used, hence its modern name of Marghera.

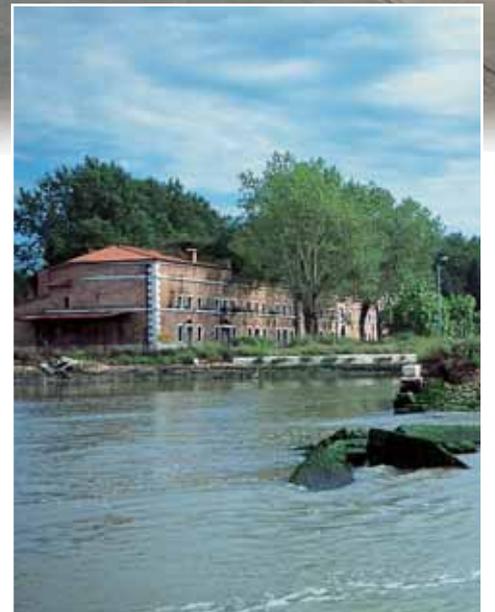
When we speak of Marghera today we must not forget that it refers to completely different areas: the port area, the industrial and business area and the town centre.

NOT TO BE MISSED

- Piazza Ferretto
- La Torre dell'Orologio
- Galleria Olivotti, Galleria d'Arte Contemporanea
- The forts: Forte Marghera - Forte Manin - Forte Bazzera - Forte Rossarol - Forte Pepe - Forte Cosenz - Forte Mezzacapo - Forte Carpenedo - Forte Gazzera

The changing face of Venice

- Vega, Parco ScientificoTecnologico
- Parco di San Giuliano project. Architect: A. Di Mambro. Project for the largest city park in Italy offering a wide range of facilities.
- Reclamation of the Marzenego river. Project: Consorzio di Bonifica Dese - Sile. Restoration of both the river water and the banks.
- Porto Marghera - Extension to the port - project in final stage
- Centro Culturale Candiani
In the near of Mestre there is the new cultural Centre
- Reclamation of industrial archaeology site along the Salso canal - project in final stage



3



4

Connections:



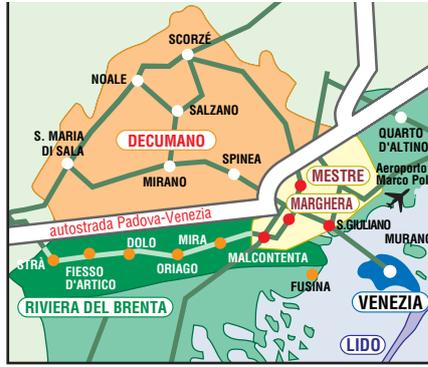
- 1) View of the Marzenego river
- 2) Piazza Ferretto
- 3) Forte Marghera
- 4) Vega, Parco Scientifico Tecnologico



The lands of the Decumano (Roman road axes and land division system)

The districts of **Scorzé, Noale, Santa Maria di Sala, Mirano, Salzano** and **Quarto d'Altino** have been settled since the earliest times. This area

was divided into a grid by the Romans during the imperial period and strips of land were given to the settlers. In this area the Romans also created one of the most important road systems to be found anywhere in the empire. If few Roman remains are left, the same cannot be said of the Venetian nobility: villas with landscaped parks, 'barchesse' (annexes) and churches enhance the Venetian countryside. At 20 minutes from Mestre, if we take the SS 245 or "Castellana" road we reach **SCORZÉ**. This is famous for its mineral water which is exported all over Europe. There are many splendid Venetian villas in the area: Ca' Bernardo (fifteenth century), Villa Soranzo-Connestabile della Staffa (seventeenth century) which is now an elegant hotel, Villa Orsini (eighteenth century) which is now the town library. From Scorzé, we can take the SS 515 "Noalese" road to reach **NOALE**. The old town has two large squares: Piazza Maggiore and Piazza Castello. Here we can walk under the two embattlemented towers: the torre dell'Orologio (clocktower) and torre delle Campane (belltower) and visit the Rocca dei Tempesta, the keep that belonged to the Tempesta family, the lords of Noale, as well as the Palazzo della Loggia, and the Arcipretale church. Our trip continues in an anticlockwise direction along the Noalese road to the township of **SANTA MARIA DI SALA** which is important because of the perfectly preserved layout of the Roman settlement that can be seen in the grid of streets that intersect at ninety degrees. The castle of Stigliano is of great historical significance. It was built by the noble Carrarese family in the early tenth century. The eighteenth-century Villa Farsetti (built by Paolo Posi) and its park are also worthy of note. The "Miranese" road will then take us to Mirano in 15 minutes. This town was probably originally a fortified settlement belonging to the fiefdom of Treviso. When it came under the domination of the Venetian Republic Mirano lost most of its military importance. In fact, there are no traces of its original fortifications. Today, the countryside around Mirano is surrounded by villas that were built between the sixteenth and nineteenth centuries: the public villa Belvedere with its lake, tower and grottoes, the public villa XXV Aprile, villa Venier-Corner, and Villa 1 Maggio at Zianigo. From Mirano, we take provincial road 35, (known as the 'Salzanese') to nearby **SALZANO**. In this town the Venetian Republic has left some monuments that fortunately still thrive to this day. They include the imposing Villa Jacur-Romanin, with its eighteenth-century facade, ornamental statues and fine park; the eighteenth-century Palazzo Combi and Ca' Bozza (with an oratory that is adorned with statues).



QUARTO D'ALTINO is found along the "Triestina" road in the eastern part of the Veneto region. The town takes its name from the old Roman city of Altinum. It was formerly called San Michele del Quarto: 'Quarto' in fact refers to the quarter mile that separates it from Altino. Its current name dates back to 1946 and commemorates its noble origins. The archaeological museum is worth a visit: it contains exhibits and references to the Roman remains found throughout the area, which was also settled by the early Veneti people.

NOT TO BE MISSED

Mirano

- Piazza Martiri della Libertà
- Villa Erizzo-Belvedere, Barchessa (annex) and Park
- Casa dei Tiepolo (House of the Tiepolo family), Zianigo
- Villa Morosini

Noale

- Embattlemented gateways Torre dell'Orologio (Clocktower) and Torre delle Campane (Belltower)
- Rocca dei Tempesta (Keep of the Tempesta family)
- Parish church
- The two piazzas



Connections:



- 1) Casa dei Tiepolo (House of the Tiepolo family), Zianigo
- 2) San Rocco Cathedral, Dolo
- 3) Palio di Noale festival
- 4) Archaeological museum, Quarto D'Altino
- 5) Park of Villa Belvedere, Mirano

mano: terraferma

Decumano: the mainland



6



8

7

- 6) Noale in Fiore festival
- 7) Rocca dei Tempesta (Keep of the Tempesta family), Noale
- 8) Carnevale dei Storti, Dolo

Riviera del Brenta



Venice looked towards the water and the sea for as long as this was possible, but when powerful neighbours occupied its hinterland and threatened it, the city had to also take over the hinterland. This was the origin of the state with territories on the mainland that were able to provide it with political and military security and convenient food supplies. It was the start of the fifteenth century and from that point the history of Venice and the Riviera del Brenta was profoundly changed. Changing international relations also played their part as rich Venetian patricians were encouraged to invest in land rather than risk their fortunes in sea trade that was threatened by the Turks. From the fifteenth century the changes caused mainland Venetian civilisation to develop. The Riviera del Brenta was a favourite place because the river that crosses the area enabled Venice to be reached directly by boat and it also linked Venice to Padua, a famous cultural and religious centre.

Along the river, which was continuously controlled and regulated, the most important Venetian families bought large farms for intensive agriculture and near the water they built country villas in which they preferred to live from June to September, partly in order to supervise the harvests.

Their investments certainly paid off but it was above all the gentle green countryside, healthy air, and the serene views that persuaded even the most hesitant to build a country villa that was often as fine as their residence in Venice.

From the seventeenth century the Riviera became a fashionable resort and the patricians competed in building villas that became increasingly refined. The villas were decorated with splendid frescoes and the celebrities of the day were entertained in their halls. Architects like Palladio, Scamozzi, Longhena, Frigimelica, and painters like Zelotti, Caliari, Ruschi, Guarana, Zaïs, Zuccarelli and Tiepolo were commissioned to work on the villas that extended from Malcontenta to Strà.

It is not therefore surprising that the chronicles of the time talk of memorable river processions, exciting celebrations that lasted for weeks and visits from kings, princes, popes, artists and scientists who signed diplomatic agreements, created works of arts or simply enjoyed themselves. A stay on the Riviera was the best cure to the 'craze for summer resorts' that Goldoni talked about or for the other 'evils' mentioned by Casanova, who both knew the area well.

This special world nicely captures the spirit of Venice in its declining years. But time has been kind to it and along the banks of the river the hundred or so villas scattered around a handful of sixteenth and seventeenth century villages offer a fine spectacle.

Many villas and gardens are open to the public and can easily be reached using the boat service or else one can ride along the cycle routes.

Everywhere you can enjoy the hospitality and fine



cuisine for which these places are famous.

Every season has its own special atmosphere. The ladies in all their finery with their entourage of admirers may have disappeared but the bends of the river, the statues in the greenery, the gardens with their

mazes, the frescoes on the ceilings and the towns are the same as they used to be. They conjure up the fascination of a world that came to an end with the arrival of Napoleon.

NOT TO BE MISSED

We draw attention to the following villas because they are open to the public. Many different activities are organised both by associations of the Riviera and by the individual proprietors in order to make historical buildings more accessible.

VILLA FOSCARI "LA MALCONTENTA"

Malcontenta (Ve) - Tel. 041/54.700.12

This villa is distinguished by hexastyle Ionic pro-naos designed by Palladio in 1560 and frescoed by Giambattista Zelotti and Battista Franco. According to popular tradition, the name is taken from that of a noblewoman of the Foscari family who was 'unhappy' about being confined to the villa because she was too free in spirit and restless.

VILLA WIDMANN FOSCARI

Mira Porte (Ve) - Tel. 041/560.06.90 - 92.49.33

This villa was modernised in 1705 in an elegant French Rococo style. The frescoes are by Giuseppe Angeli of the Giambattista Piazzetta school.

VILLA PISANI

Stra (Ve) - Tel. 049/50.20.74

Villa Pisani is the symbol par excellence of the greatness and sumptuousness of the eighteenth century. In 1882 it was declared a national monument. The great hall is worthy of note because of the splendid ceiling decorated by Giandomenico Tiepolo to celebrate the apotheosis of the Pisani family.

VILLA SAGREDO

Vigonovo (Ve) - Tel. 049/50.31.74

The villa was built on the ruins of an old Roman castle and was transformed in the sixteenth century by a great architect. Some people think he may have been Sansovino. It is famous because Galileo Galilei was a guest there in the summers from 1592 to 1608.

PARK DER VILLA BELVEDERE

Mirano (Ve)

The landscaped nineteenth century park has a lake, a hillock and a tower that was used as a belvedere. Together with the villa, it is the most attractive part of Mirano.

The three-stored villa Belvedere is seventeenth century construction that was built over a sixteenth century structure.

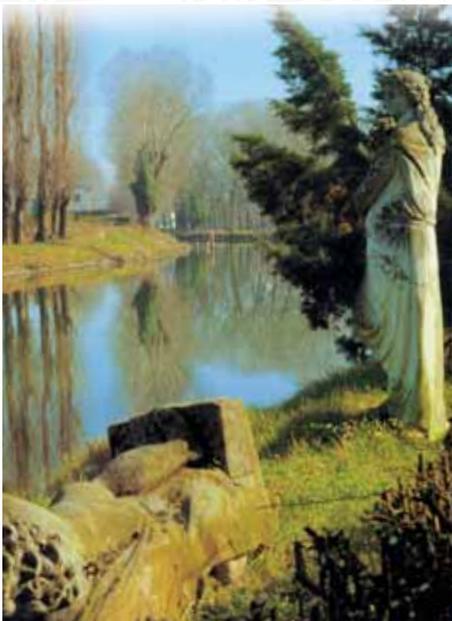
Connections:



Brenta: *the Villa*



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- 1) Villa Pisani, Stra
- 2) View of the Brenta canal
- 3) Villa Widmann Foscari
- 4) Villa Recanati-Zucconi Vendramin, now Villa Fracasso

le Ville *the villas*

VILLA FOSCARINI ROSSI

Stra (Ve) - Tel. 049/980.03.35 - 980.10.91
The villa was built by the patrician Venetian Foscari family between 1617 and 1635 at a point on the Riviera del Brenta opposite the bridge that leads to San Pietro di Stra, and to the west it is bordered by a tributary of the canal. The guesthouse, which may have originally been a barchessa (farm annex), has two apartments and a fine salon for parties that are full of fine landscape frescoes by Domenico Bruni from Brescia and frescoed figures that are attributed to Pietro Liberi.

BARCHESSA VALMARANA

Mira Porte (Ve) - Tel. 041/510.23.41
It is situated on a bend of the Brenta river and was recently renovated. It contains the great hall that was frescoed in the second half of the eighteenth century with architectural prospects, allegories and landscapes that were at one time attributed to Giandomenico Tiepolo but which are now thought to have been painted by the Chioggia artist Michelangelo Schiavone or 'Chiozzotto'.

VILLA UND PALAZZO GRADENIGO

Oriago di Mira (Ve) - Tel. 049/876.02.33
In this sixteenth-century villa one can admire frescoes by Benedetto Caliari, paintings by the Padua school and sixteenth-century frescoes.

BARCHESSA ALESSANDRI

Mira (Ve) - Tel. 041/415.729
Built at the end of the seventeenth century, Barchessa Alessandri contains fine frescoes by Pellegrini and Busaferro.

THINGS TO SEE

History and legend

Boundary pillar at Oriago. In the fifteenth century it marked the border between Treviso, Padua and Venice

Old lock of Mira Porte and swing bridge. Fine examples of hydraulic engineering.

Parco di Villa Contarini "dei Leoni". It takes its name from the stone lions at the sides of the staircase. The park around the villa is of interest.

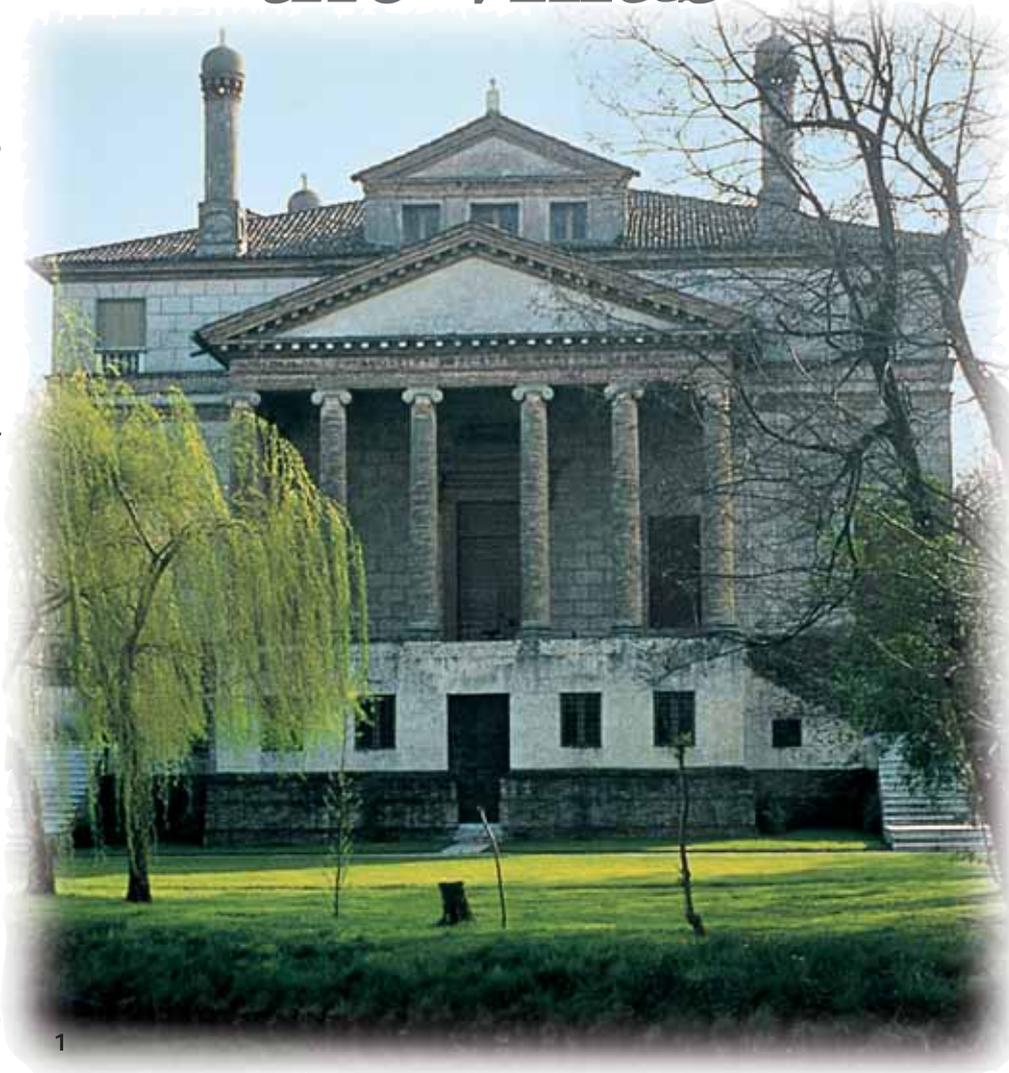
Squero (small Venetian shipyard), lock and mills at Dolo from the fourteenth century that illustrate the importance of the river and the commercial development of the area.

Park of Villa Ferretti-Angeli. This park and the villa that was designed by the architect Scamozzi are extremely pleasant.

Le Giare. Typical lagoon landscape with its sandbanks that are left exposed at high tide.

Valle Averte. A section of the Riviera with a wildlife reserve. Interesting tours are organised by the WWF

- 1) Villa Foscari, Malcontenta
- 2) Villa Andreuzzi Bon, Dolo
- 3) Swing-bridge at Mira
- 4) Canal with boats
- 5) Villa Valmarana



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the islands and the **terra firma**



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