

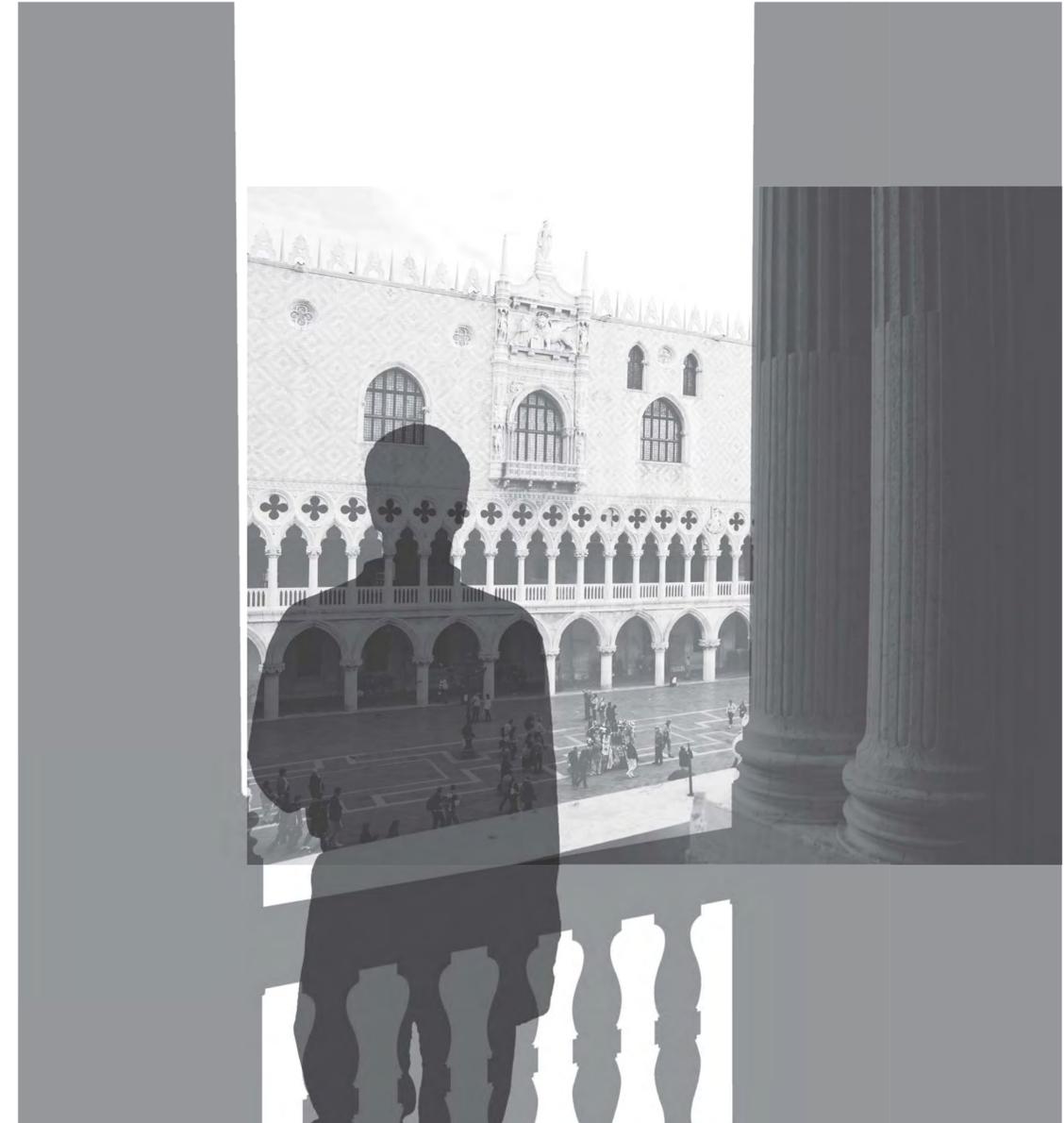
VENICE STUDY UNIT 2 2008-9

"All beginnings are delightful. The threshold is the place to pause."

J.W Von Goethe

Art of Festival

The Piazzetta has always been seen as a space for entertainment to take place. During the 1600's it was a hive of activity with all kinds of performances ranging from plays to public executions. Eugene J Johnson describes the space as a theatre, with San Giorgio Maggiore and the water often the backdrop to many plays. Johnson describes this as "a backdrop of the four elements, earth, air water and fire (the sun being visible for most of the day), framed by the two columns. During the theatrical performance the cities procurators would stand in the balconies of the library to enjoy the festivities.

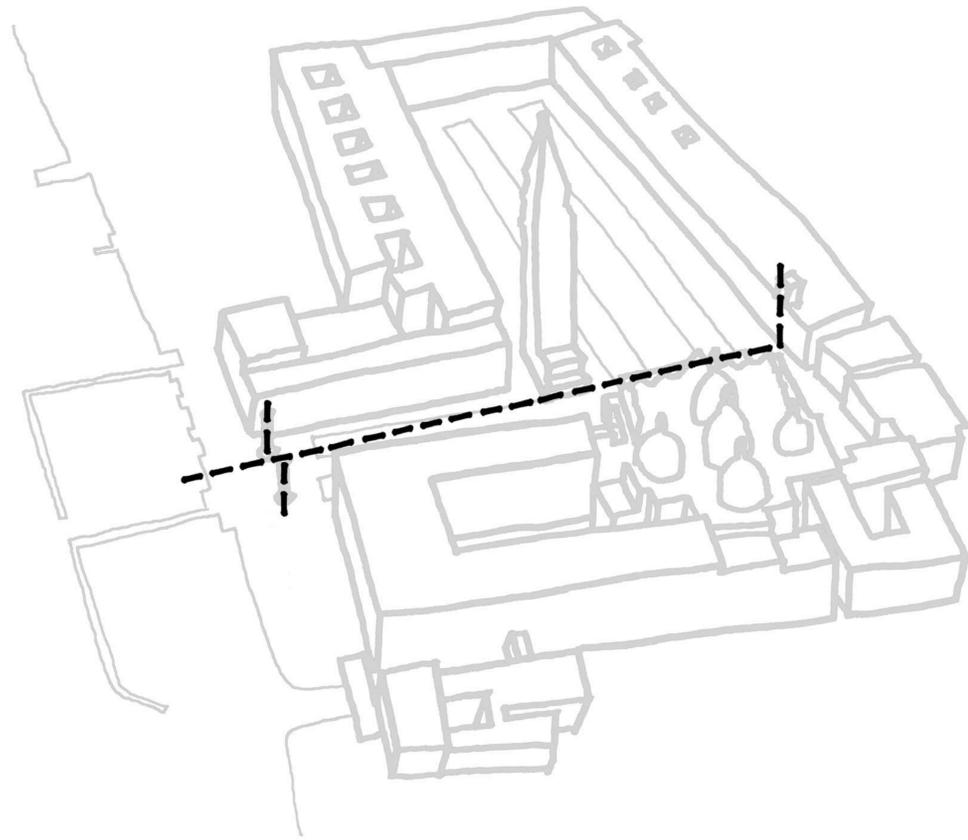


Framing of Time

The St Marks Clock Tower is situated on the north side of the Piazzetta. It houses the most important clock in the city, Torre dell'Orologio or the Moors' Clocktower. It was constructed as a display of Venice's wealth, and as an aid to sailors on the Grand Canal about to depart on a voyage.

The building was designed by Mauro Codussi and constructed between 1496 and 1499. It has five bays, of which the central bay is the widest. This bay incorporates a two-storey gateway, with the large clock face above, topped by a single storey tower with a depiction of a Lion of St Mark against the night sky, while two blackened bronze figures intended as giants but known as the "Moors" stand on top and ring a bell on the hour.

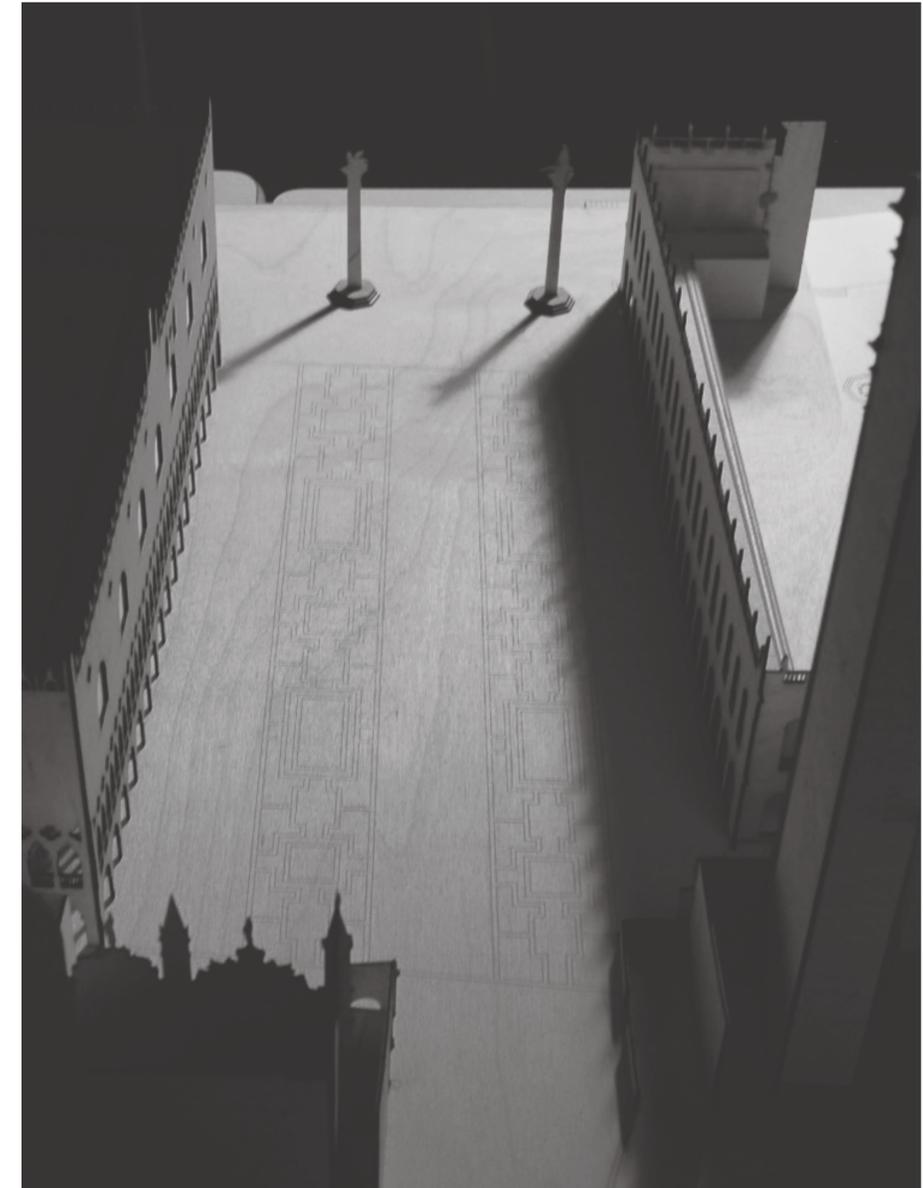
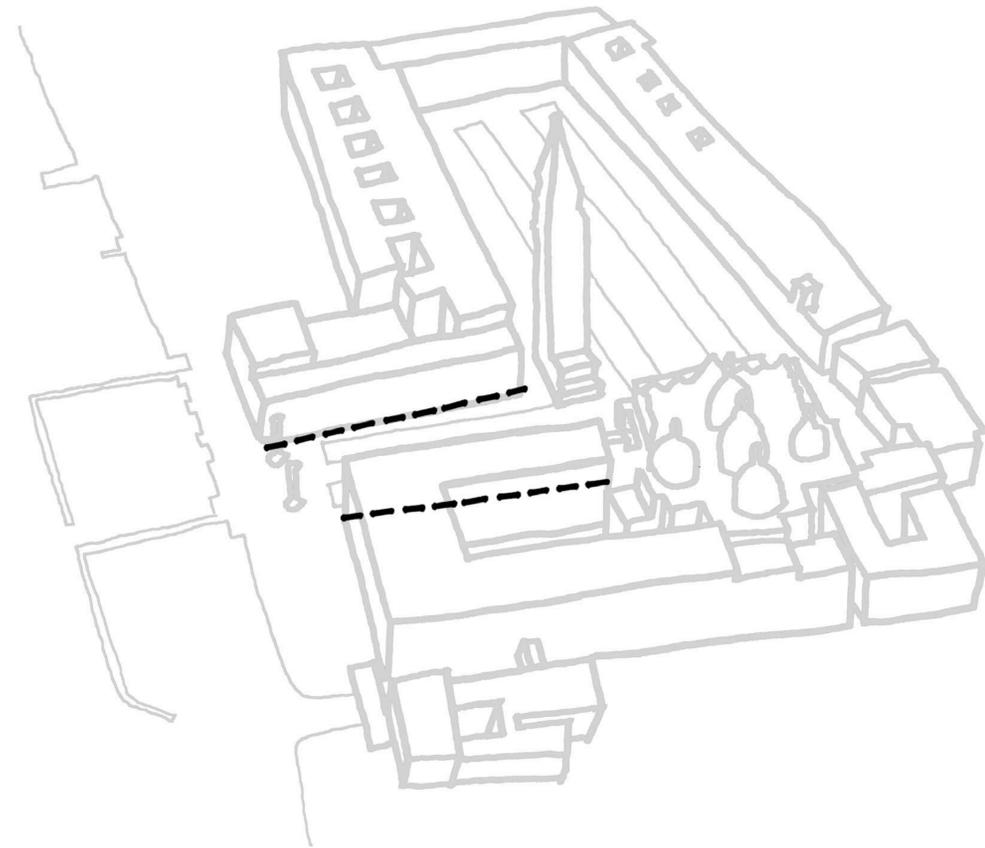
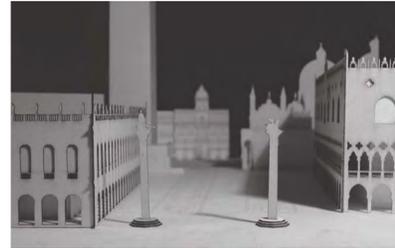
The clocktower is framed through the Columns in the Piazzetta and it is seen as a backdrop to the entrance to Venice from the water, it displays the time of day, the dominant sign of Zodiac and the current phase of the moon. The clock fulfilled a resolutely practical role in what was a mighty maritime empire in centuries past. Seafarers setting out from the Grand Canal could rely on this faultless timepiece to decide the most favourable time for setting out to sea.



Piazzetta Parallel Facades

The Piazzetta was completed with the construction of the Library, It was originally used to house precious codices that Cardinal Bessarione had bestowed on the Republic. This building was defined by Palladio as "the richest and most ornate building that has perhaps been built from antiquity to the present day". It was built with two orders of arches made up of a Doric colonnade and an upper Ionic floor, embellished with ornaments, culminating at the top in a surrounding balustrade.

After constructing a 1:200 model of the Piazzetta we realised that the library was layed on a very interesting geometry. The building in plan is at a 10 degree angle to the Doge's palace but when viewed from the water they appear parallel. This perspectival geometry then draws your eye straight into the Piazza from the water but when you view the Piazzetta from the Piazza it draws your eyes through the columns and out across the water towards San Giorgio Maggiore.

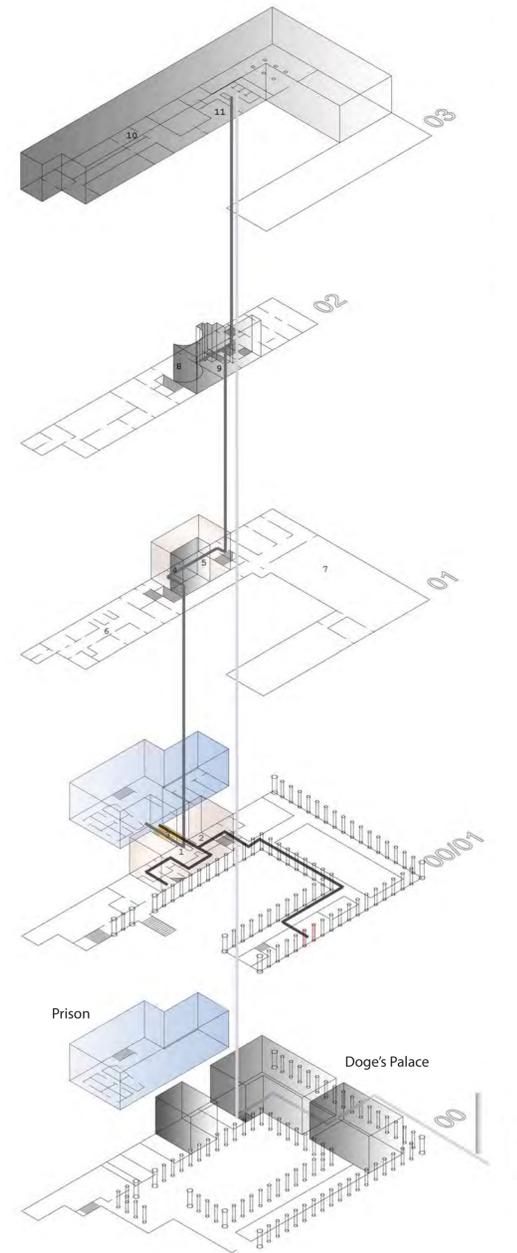
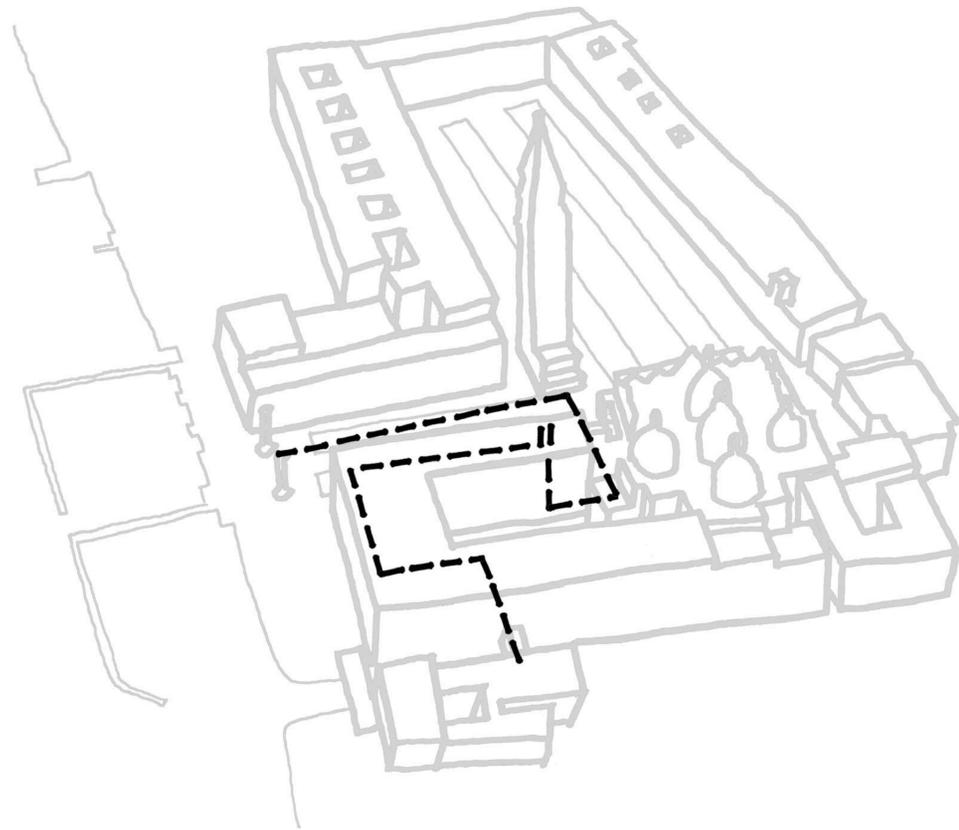


Route to Justice

The Doge's Palace not only housed the doge's apartments, it also was the seat of government and the city's courtrooms as well as a jail. It was only in the second half of the sixteenth century that Antonio da Ponte ordered the construction of the New Prison, built by Antonio Contini around 1600 and linked to the palace itself by the Bridge of Sighs.

From the Sala del Maggior Consiglio (Courtrooms) a series of passageways and stairways leads to the Bridge of Sighs which links the palace to the new prison. Situated at the top of the palace, just below the leaded roof, are the piombi cells. These cells are hardly inviting but prisoners here were far more comfortable than those who were left to fester in the pozzi. The pozzi were dank dungeons at ground level. The windowless cells of these ancient prisons are still covered with the graffiti of convicts.

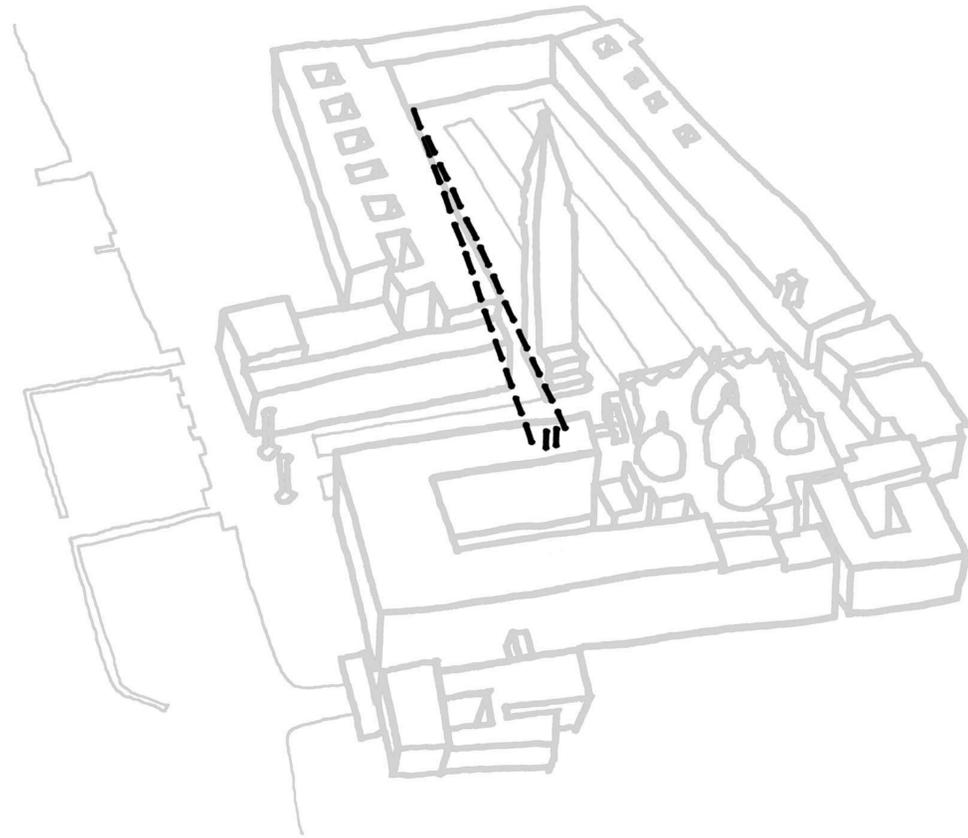
Prisoners were often led from the prison across to the courtrooms in the Doge's Palace, they would then have a trial and their sentence would be read between the 9th and 10th column on the west facade of the palace.



Framing of Columns of Justice

The Piazza was the home to many festivals during the calendar year but it was also a scene of justice in Venice, between the columns of Mark and Theodore capital execution took place. The Doge attended the event in order to witness the meaning of public punishment for treason, peculation or heinous crimes. Some nobles, accused of treason, were beheaded between the two red columns of the Ducal Palace's colonnade, from which the Doge usually looked out on these spectacles. There was enormous public participation, above all, for the most notorious bloody deeds, often observed from aboard boats moored in the Basin.

In earlier times sentences of death used to be proclaimed from a position between the of the ninth and 10th columns, This is why after analysing the space we felt that the Campanile was built away from the Library because it allowed views from the west entrance to the Piazza. This view was very important because it was seen as a reminder to the population of Justice and what could happen to them if they broke the law.

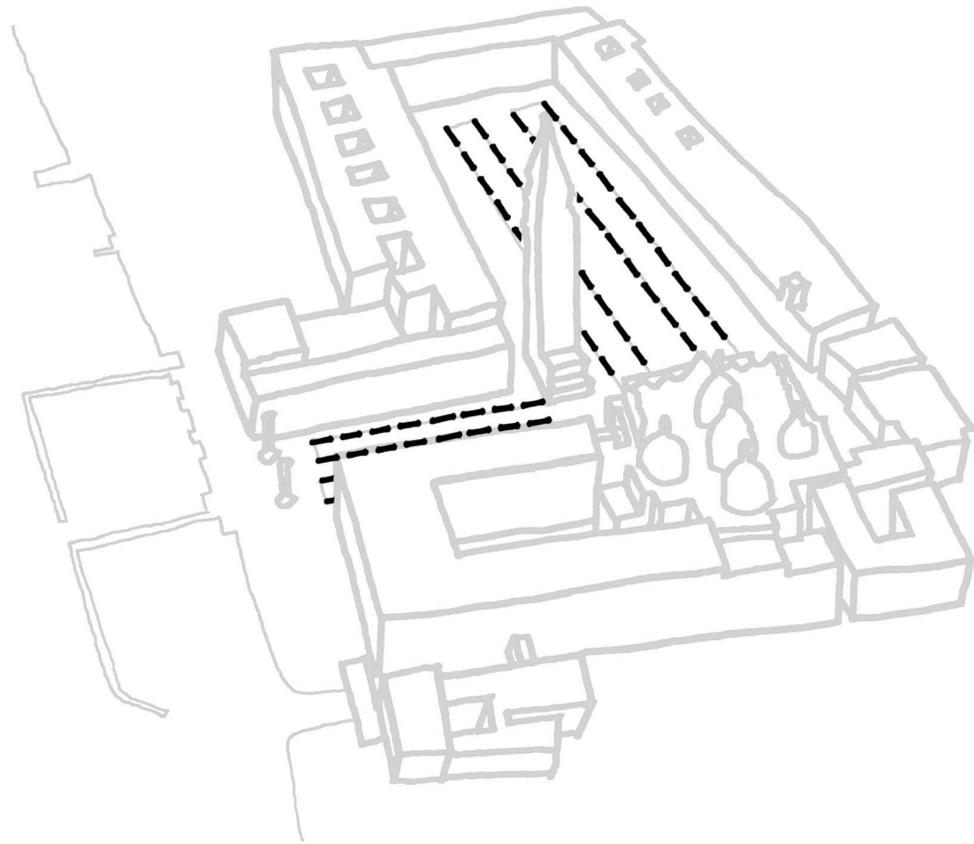


Piazza San Marco Surface Proportions

The Piazza was paved in the late 13th century with bricks laid in a herringbone pattern. Bands of light-colored stone ran parallel to the long axis of the main piazza. These lines were probably used in setting up market stalls and in organizing frequent ceremonial processions. This original pavement design can be seen in paintings of the late Middle Ages and through the Renaissance such as Gentile Bellini's *Procession in Piazza San Marco* of 1496.

In 1723 the bricks were replaced with a more complex geometrical pavement design composed of a field of dark-colored igneous trachyte with geometrical designs executed in white Istrian stone, similar to travertine. This design was laid out by Venetian architect Andrea Tirali. The overall alignment of the pavement pattern serves to visually lengthen the long axis and reinforce the position of the Basilica at its head. This arrangement mirrors the interior relationship of nave to altar within the cathedral.

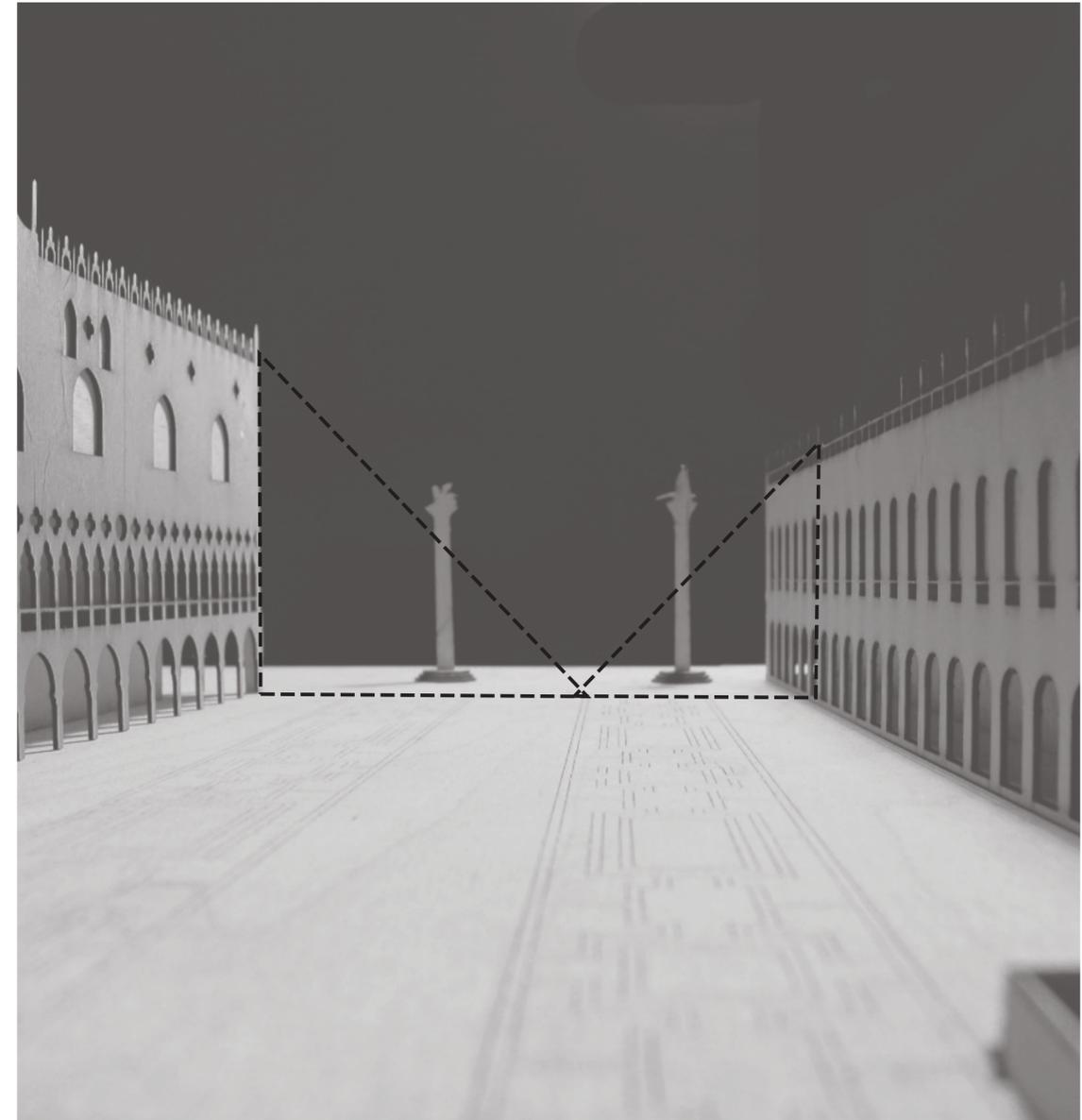
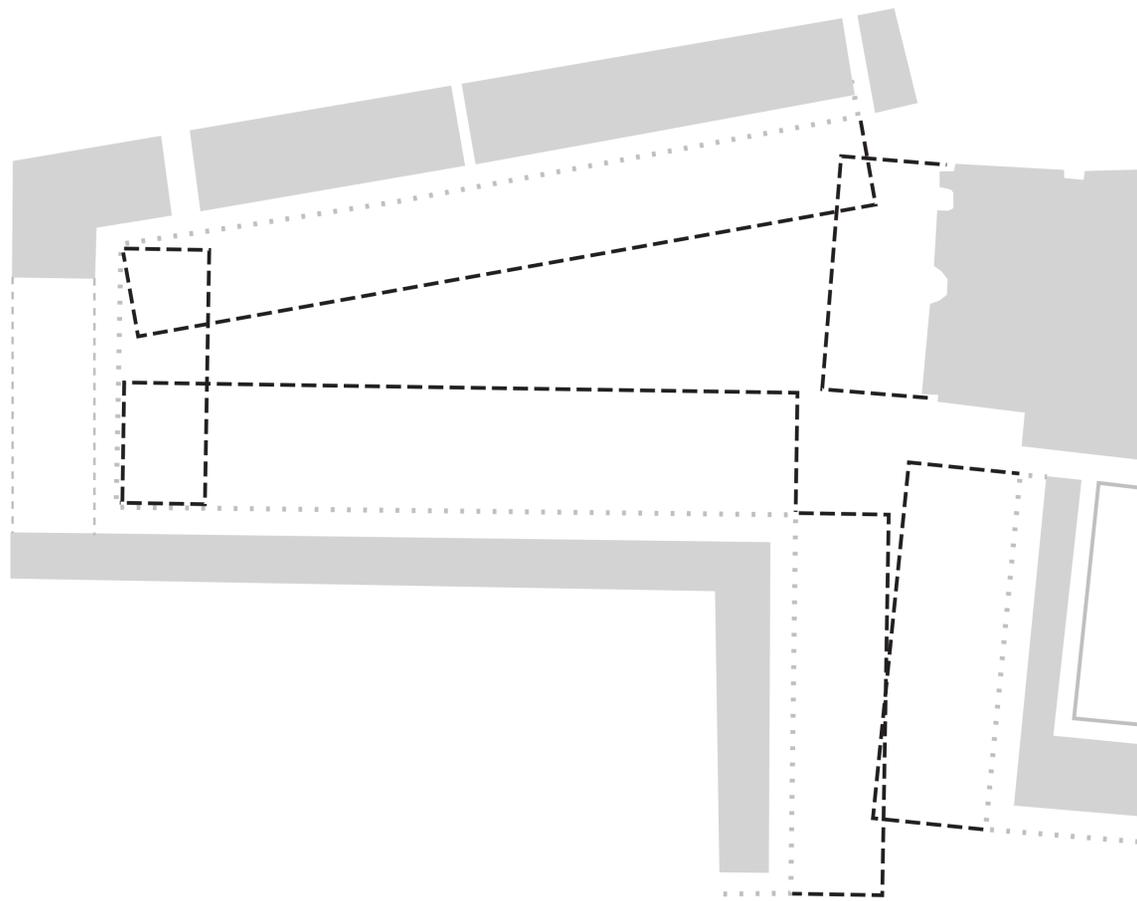
The ground surface in both squares help frame and define the spaces, we discovered that the patterns are proportionally relative to one another. Although the current pattern was laid in 1723, it is understood that Tirali followed the previous proportions from the original design. This relationship would then explain a clear example of how the two separate urban rooms relate proportionally to one another.



Piazzetta Facade Proportions

The part of the Piazza between the Doge's Palace and the Biblioteca Marciana, Sansovino's Library, is the Piazzetta San Marco. It is open to the lagoon at the mouth of the Grand Canal, and is known for the columns of Venice's two patrons, Marco and Todaro, that stand by the water's edge. These columns constituted the official gateway to Venice; when there were no official guests in the city, gambling was permitted in the space between the columns. It was also the site of executions in the city.

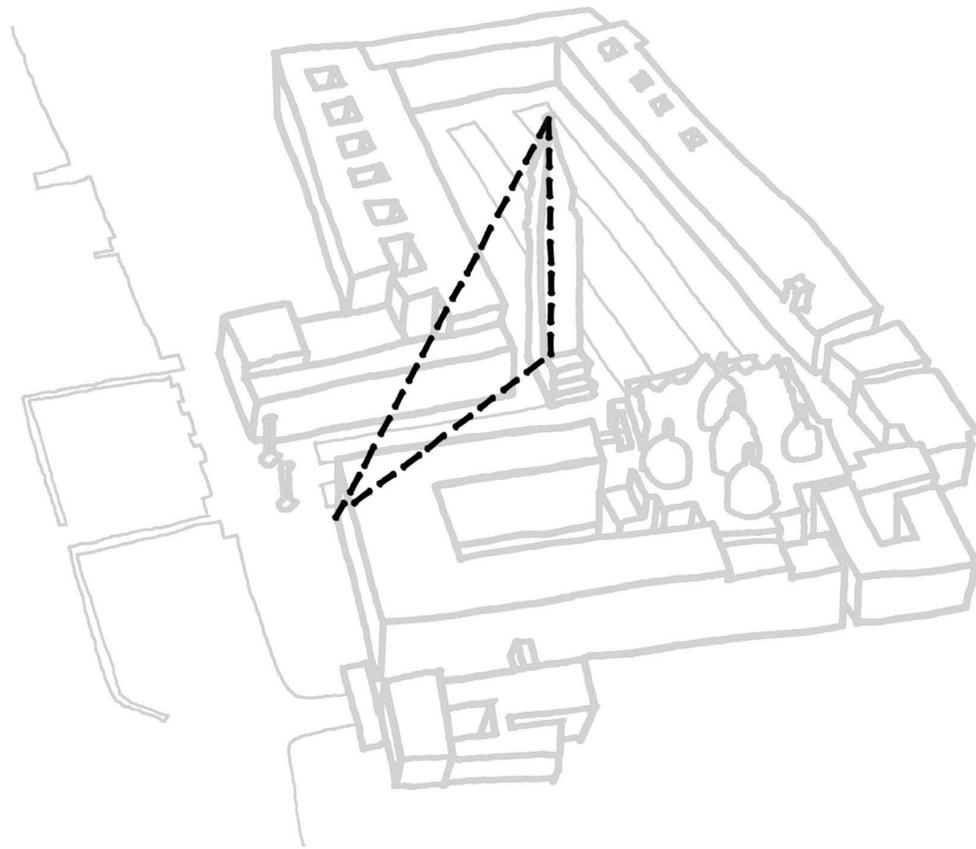
After spending a relatively small amount of time in the Piazzetta you will realise that the ground surface created by the two buildings is extremely well proportioned, this openness is due to how the urban room is elevated, the elevations do not overpower the space because they are in proportion to the space. What Sansavino did when designing the Library was he used the height of the Palace to dictate the height of the library and thus the piece of land in front of both buildings.

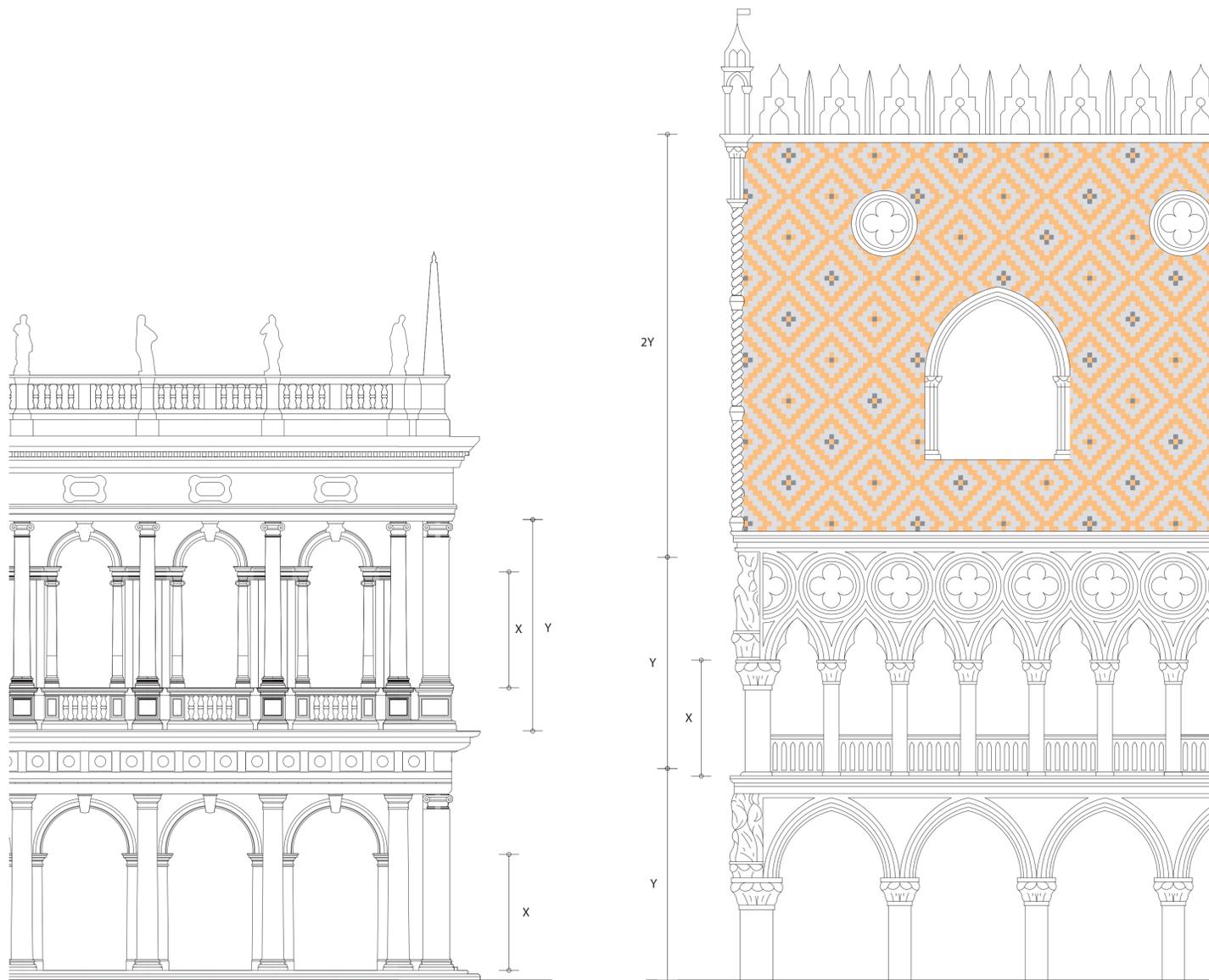


Campanile di San Marco Proportions

The tower is 98.6 meters tall, and stands alone in a corner of St Mark's Square, near the front of the basilica. It has a simple form, the bulk of which is a plain brick shaft, 12 meters on a side and 50 meters tall, above which is the arched belfry, housing five bells. The initial construction in the ninth century, during the reign of Pietro Tribuno, built on Roman foundations, and was used as a watch tower. The base of the campanile is part of the logetta which housed the barracks of the guard for the Doge's Palace. The logetta was built by Sansovino, completed in 1549. In July 1902, the campanile collapsed completely, also demolishing the logetta. It was decided to rebuild the tower exactly as it was. The new campanile was inaugurated on 25 April 1912, on the occasion of Saint Mark's feast day.

The Campanile and Logetta close of the Piazzetta and create an urban room, An important proportional relationship we discovered was that the distance from the middle of the Campanile to the east corner of the Doge's Palace is exactly the same as the height of the Campanile. This relationship could explain why when in the square you feel that the Campanile does not dominate the space.

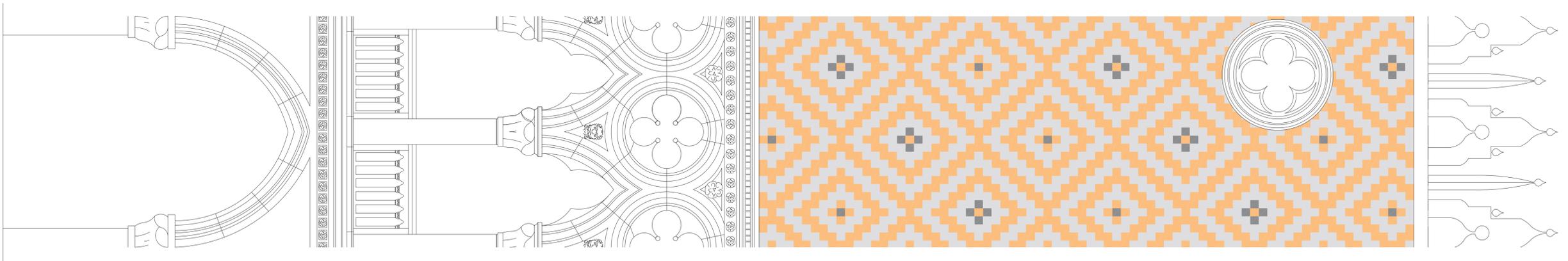
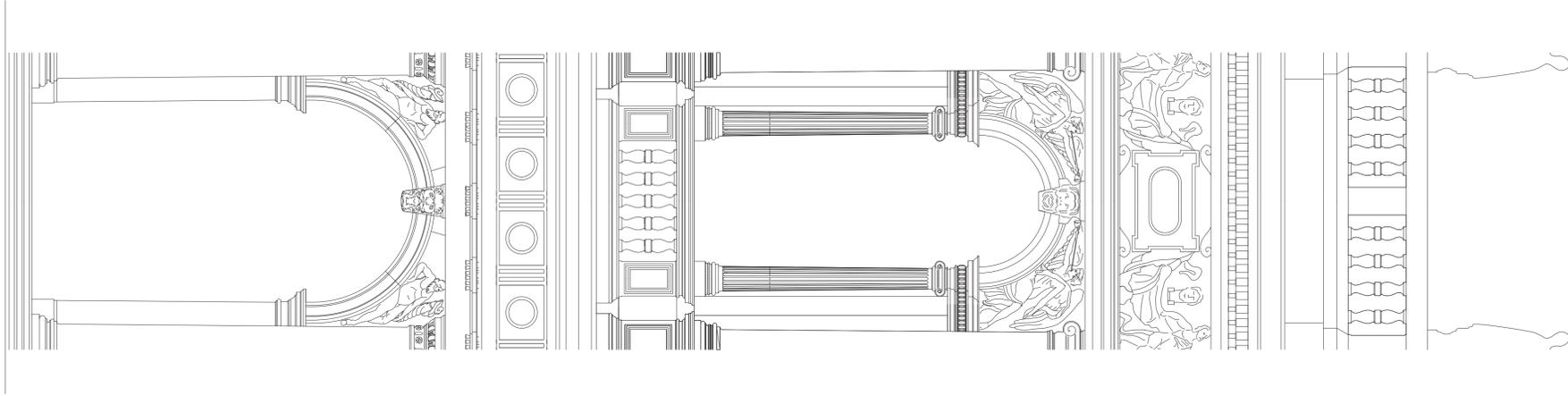




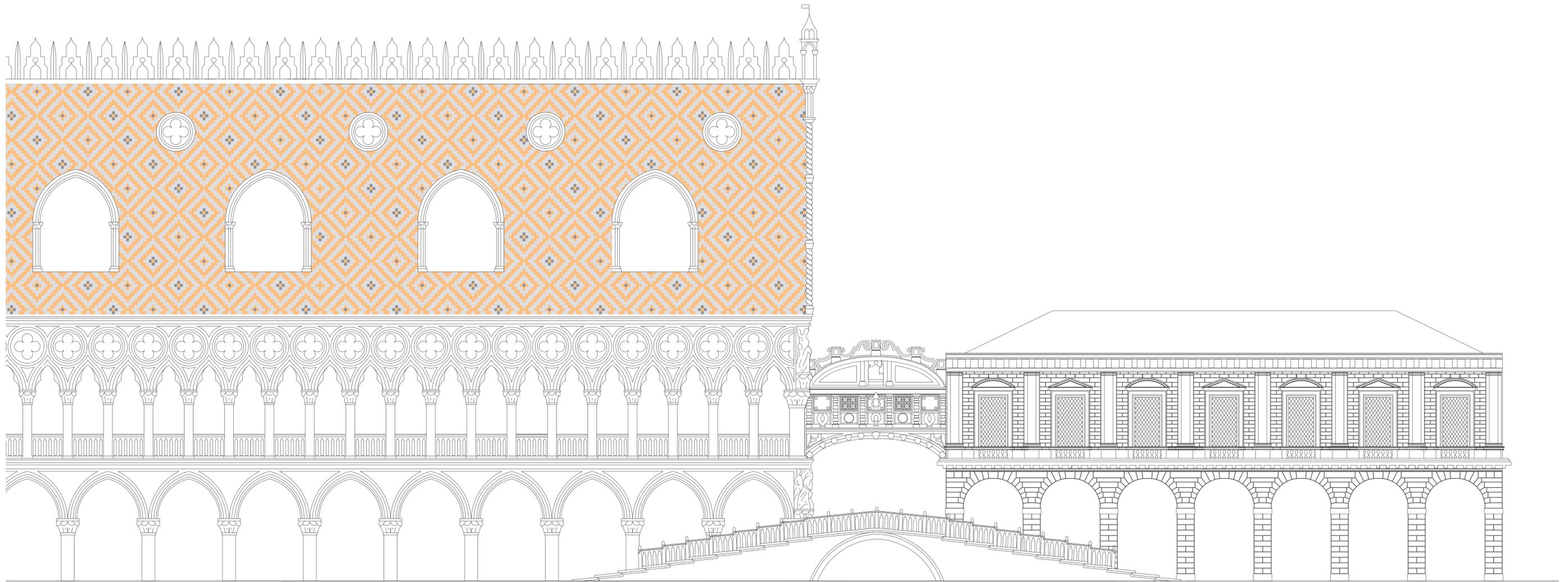
Piazzetta Facade Proportional Relationships

The Piazzetta is dominated by the Doges Palace with its scale and design commands the urban room, the Library plays a slightly different role in the space because it allows the Doges Palace to be the main attraction in the piazza. It does this excellently through scale and proportion and after analysing the facades we discovered that they shared two proportional relationships. The diagrams above describe these relationships through a series of scale factors with X being a column height and Y being a colonnade.

These relationships may have been the reason why the Doges Palace was rebuilt to the previous design instead of using Palladio's Design. This also shows a lot of maturity from Sansavino in his design for the Library because he knew that the Palace was the important building and the Library should play a supporting role.



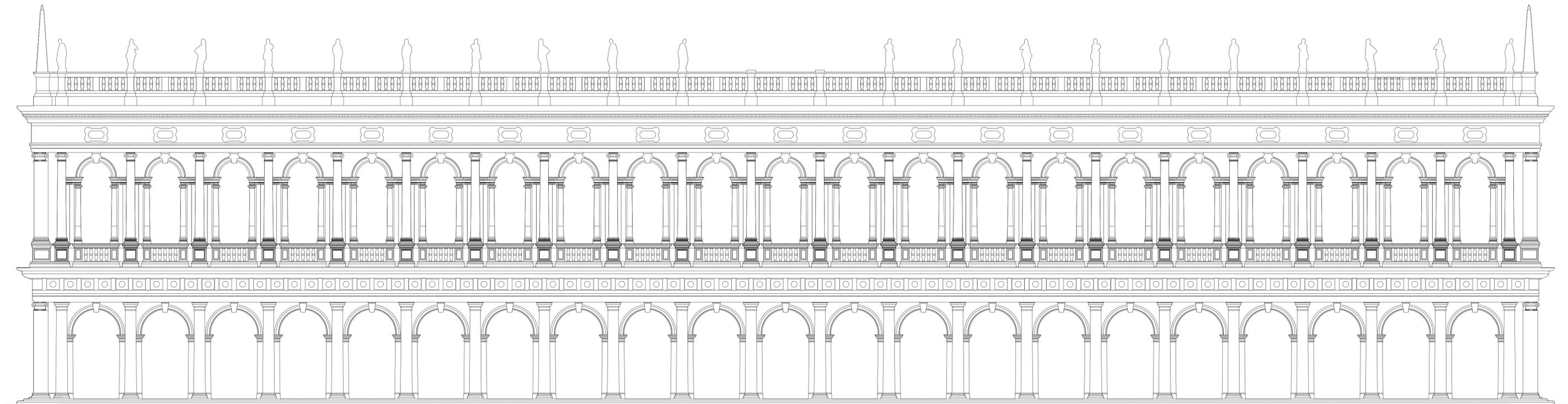
Detailed Bay Elevation



The Bridge of Sigh and Prison

The Bridge of Sigh is one of many bridges in Venice. The enclosed bridge is made of white limestone and has windows with stone bars. It passes over the Rio di Palazzo and connects the old prison to the interrogation rooms in the Doge's Palace. It was designed by Antoni Contino and built between 1600 and 1603.

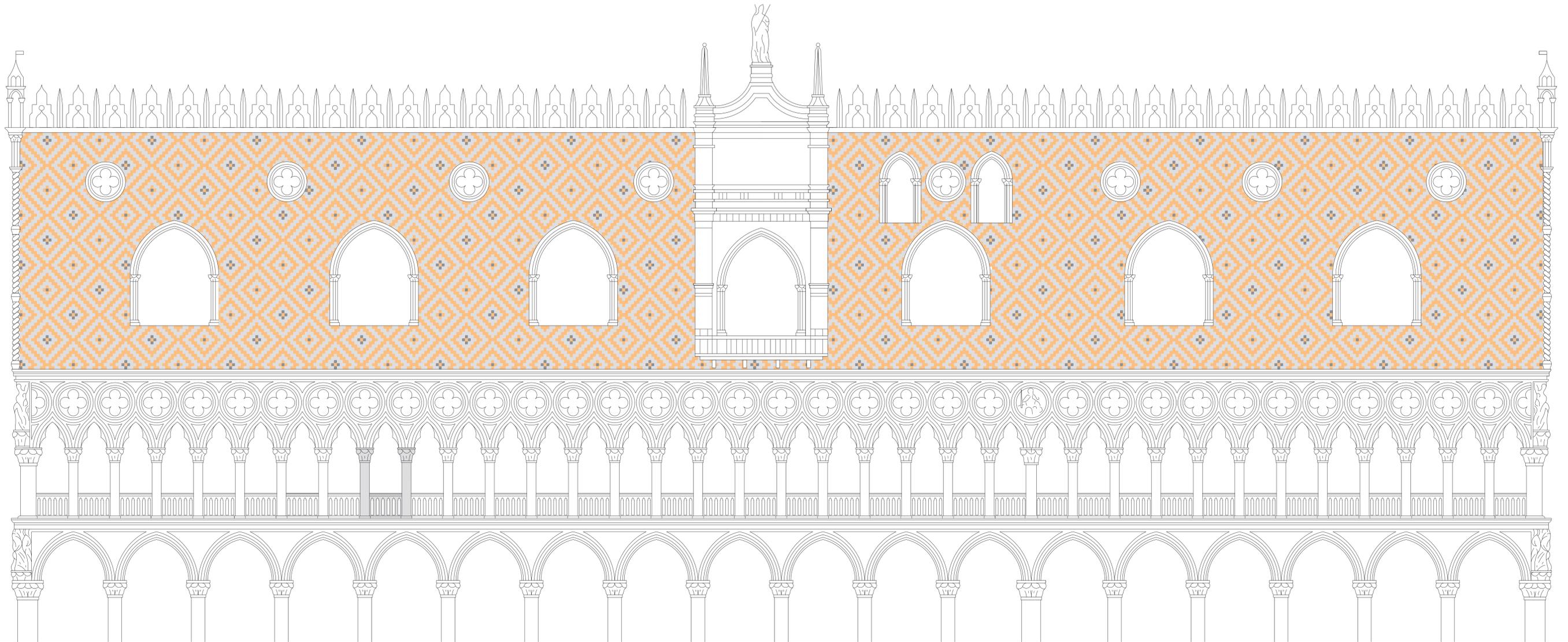
The view from the Bridge of Sighs was the last view of Venice that convicts saw before their imprisonment. The bridge name, given by Lord Byron in the 19th century, comes from the suggestion that prisoners would sigh at their final view of beautiful Venice out the window before being taken down to their cells. In reality, the days of inquisitions and summary executions were over by the time the bridge was built, and the cells under the palace roof were occupied mostly by small-time criminals.



Sansavino Library

The Biblioteca Nazionale Marciana, the National Library of St Mark's, is one of the earliest surviving public manuscript depositories in Italy and holds one of the greatest classical texts collections in the world. The library is named after St Mark, the patron saint of Venice.

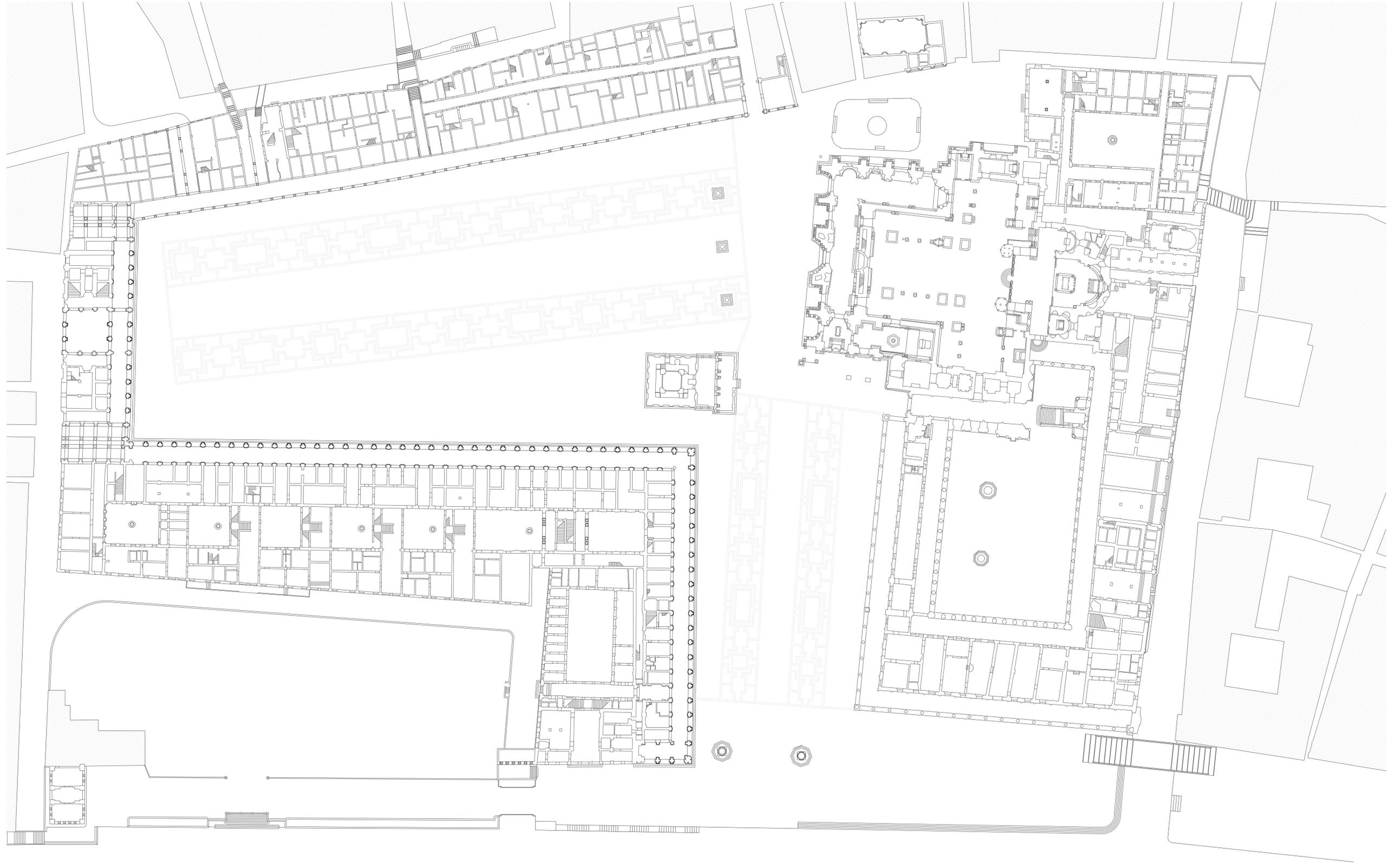
The library was provided with a building designed by Jacopo Sansovino. The first sixteen arcaded bays of his design were constructed during 1537 to 1553, with work on frescoes and other decorations continuing until 1560. Sansovino died in 1570, but in 1588, Vincenzo Scamozzi undertook the construction of the additional five bays, still to Sansovino's design, which brought the building down to the molo or embankment, next to Sansovino's building for the Venetian mint, the Zecca.



The Palazzo Ducale

The Palazzo Ducale got its present form after radical changing during the 14th and 16th century. Its two most visible facades look towards the Venetian Lagoon and the Piazzetta. The current palace was largely constructed from 1309 to 1424, designed perhaps by Filippo Calendario. It replaced earlier fortified buildings of which relatively little is known.

The palace was badly damaged by fire in 1574. In the subsequent rebuilding work it was decided to respect the original gothic style, despite the submission of a neo-classical alternative design by Palladio. However, there are some classical features, for example since the sixteenth century the palace has been linked to the prison by the Bridge of Sighs. As well as being the ducal residence, the palace housed political institutions of the Republic of Venice until the Napoleonic occupation of the city. Venice was ruled by an aristocratic elite, but there was a facility for citizens to submit written complaints at what was known as the Bussola chamber.



Piazza San Marco

The Piazza originated in the 9th century as a small area in front of the original St Mark's Basilica. It was enlarged to its present size and shape in 1177, when the Rio Batario, which had bounded it to the west, and a dock, which had isolated the Doge's Palace from the square, were filled in. The rearrangement was for the meeting of Pope Alexander III and the Emperor Frederick Barbarossa.

A remark often attributed to Napoleon (but perhaps more correctly to Alfred de Musset) calls the Piazza San Marco "The drawing room of Europe". It is one of the few great urban spaces in a Europe where human voices prevail over the sounds of motorized traffic, which is confined to Venice's waterways. It is the only urban space called a piazza in Venice; the others, regardless of size, are called campo's.

Venice

Piazza San Marco

The Piazza San Marco is dominated by the Basilica, the Doge's Palace and the Basilica's campanile, which stands apart from it. Other buildings around the Piazza are, the Doge's Palace, St Mark's Basilica, St Mark's Clocktower, the Procuratie Vecchie, the Napoleonic Wing of the Procuraties, the Procuratie Nuove, St Mark's Campanile and Loggetta and Biblioteca Marciana (Sansavino Library). The Venetian Mint lies beyond the Biblioteca Marciana on the riva or bank of the Grand Canal.

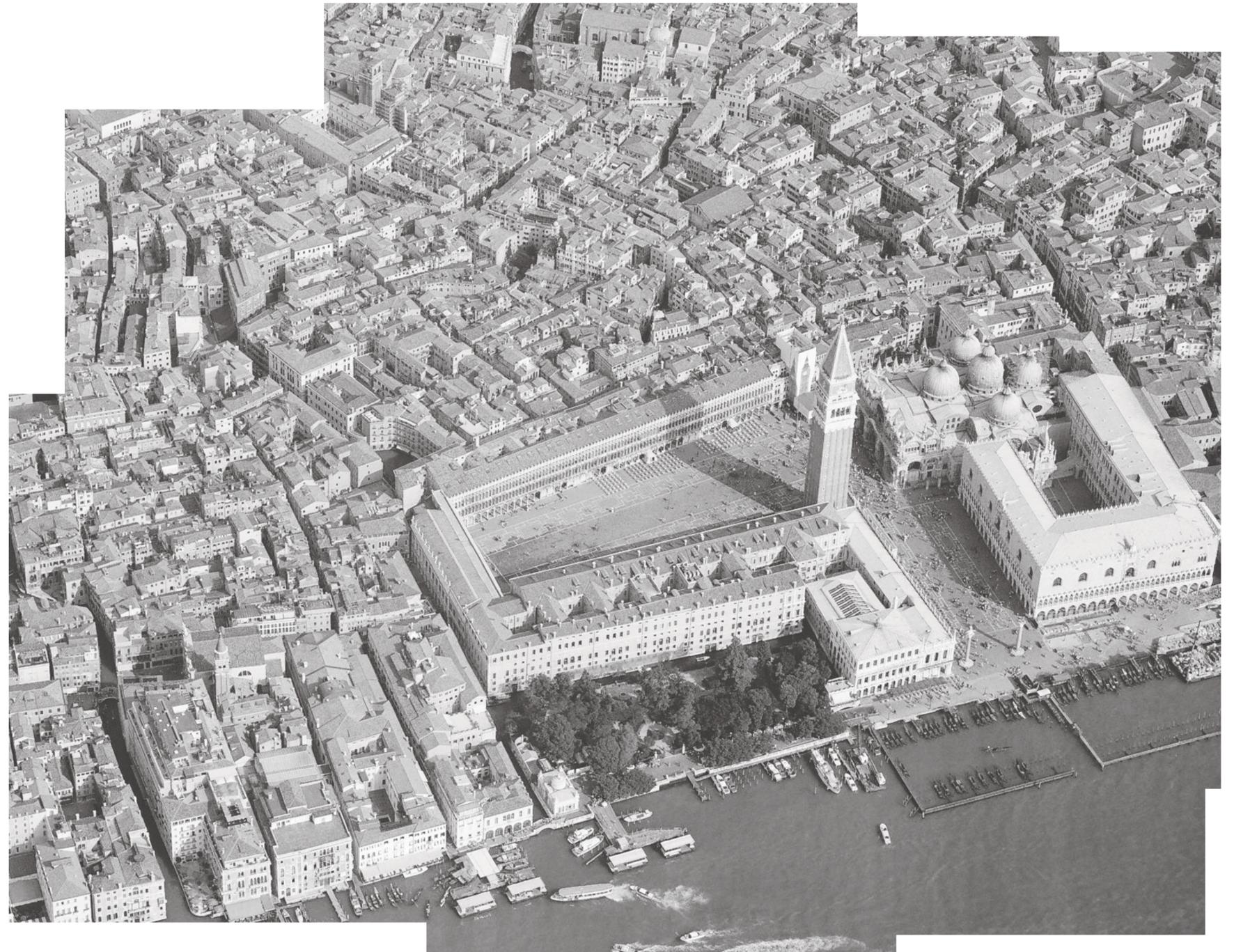
During the French occupation from 1797, Napoleon converted the Procuratie Nuove into his royal palace. He constructed a new wing to house his ballroom, and this caused the destruction of the Church of San Geminiano, built by Jacopo Sansovino. The Ala Napoleonica (Napoleonic Wing) was designed by Giuseppe Soli in 1810. The Napoleonic Wing was the last of the Piazza's buildings to be completed, excepting the campanile which has since been rebuilt, but to its original design.

The Piazzetta

The part of the Piazza between the Doge's Palace and the Biblioteca Marciana, Sansovino's Library, is the Piazzetta San Marco. It is open to the lagoon at the mouth of the Grand Canal, and is known for the columns of Venice's two patrons, Marco and Todaro, that stand by the water's edge: on them are the lion of Saint Mark and the statue of Saint Teodoro of Amasea, "Santodaro" to the Venetians, who is standing on the sacred crocodile of Egypt. Theodore of Amasea is less well known than the Evangelist: he burned down a temple of Cybele as an act of Christian piety and was martyred for it. These columns constituted the official gateway to Venice; when there were no official guests in the city, gambling was permitted in the space between the columns. It was also the site of executions in the city.

San Giorgio Maggiore

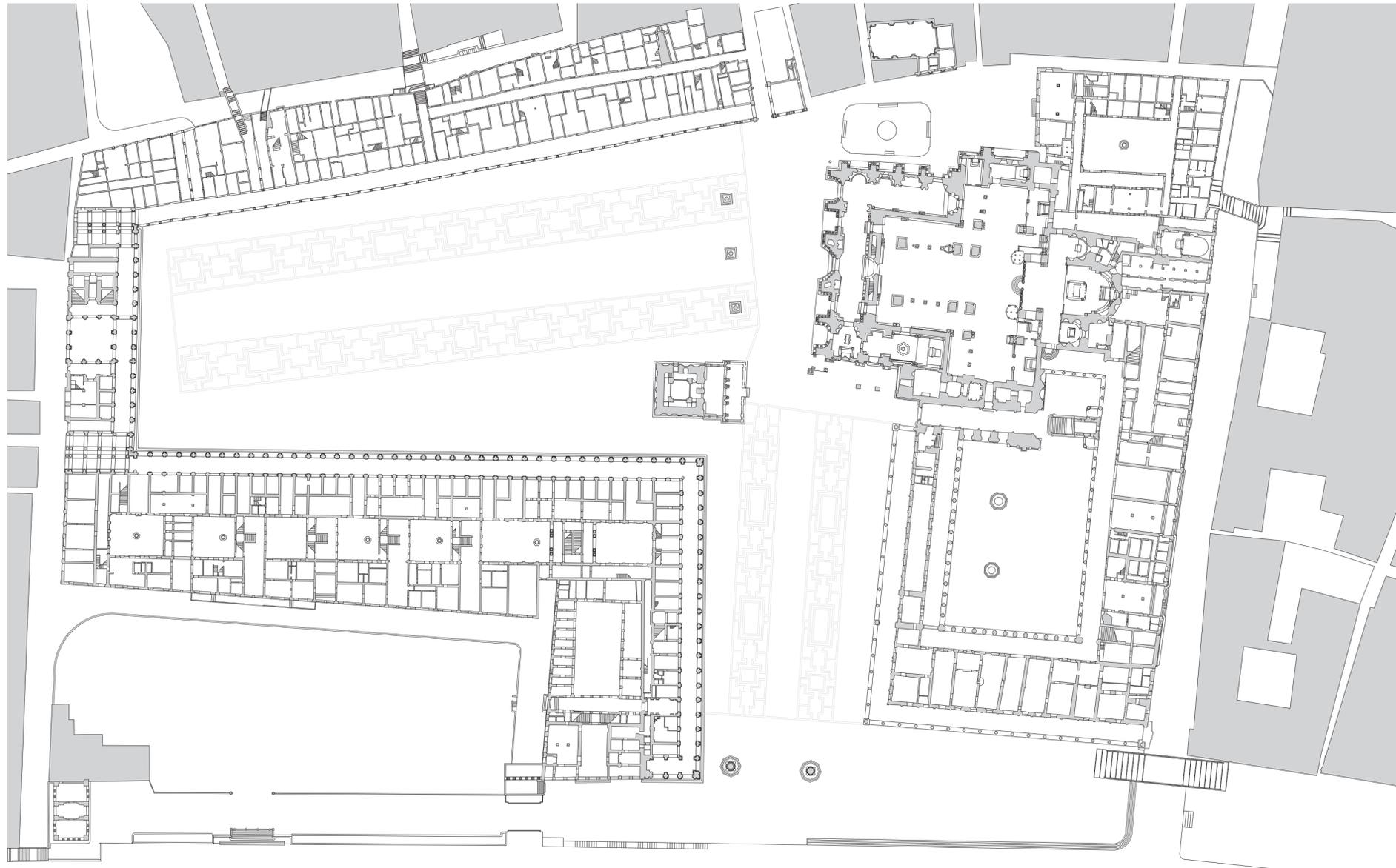
Across the expanse of water is the island of San Giorgio Maggiore with its church designed by Palladio. The present church was begun in 1566, and was not entirely finished before the death of Palladio in 1580. The façade was continued by Vincenzo Scamozzi based on the original architect's designs and completed in 1610.





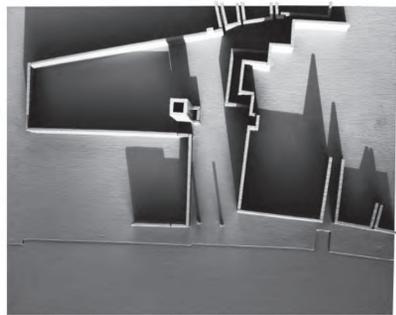
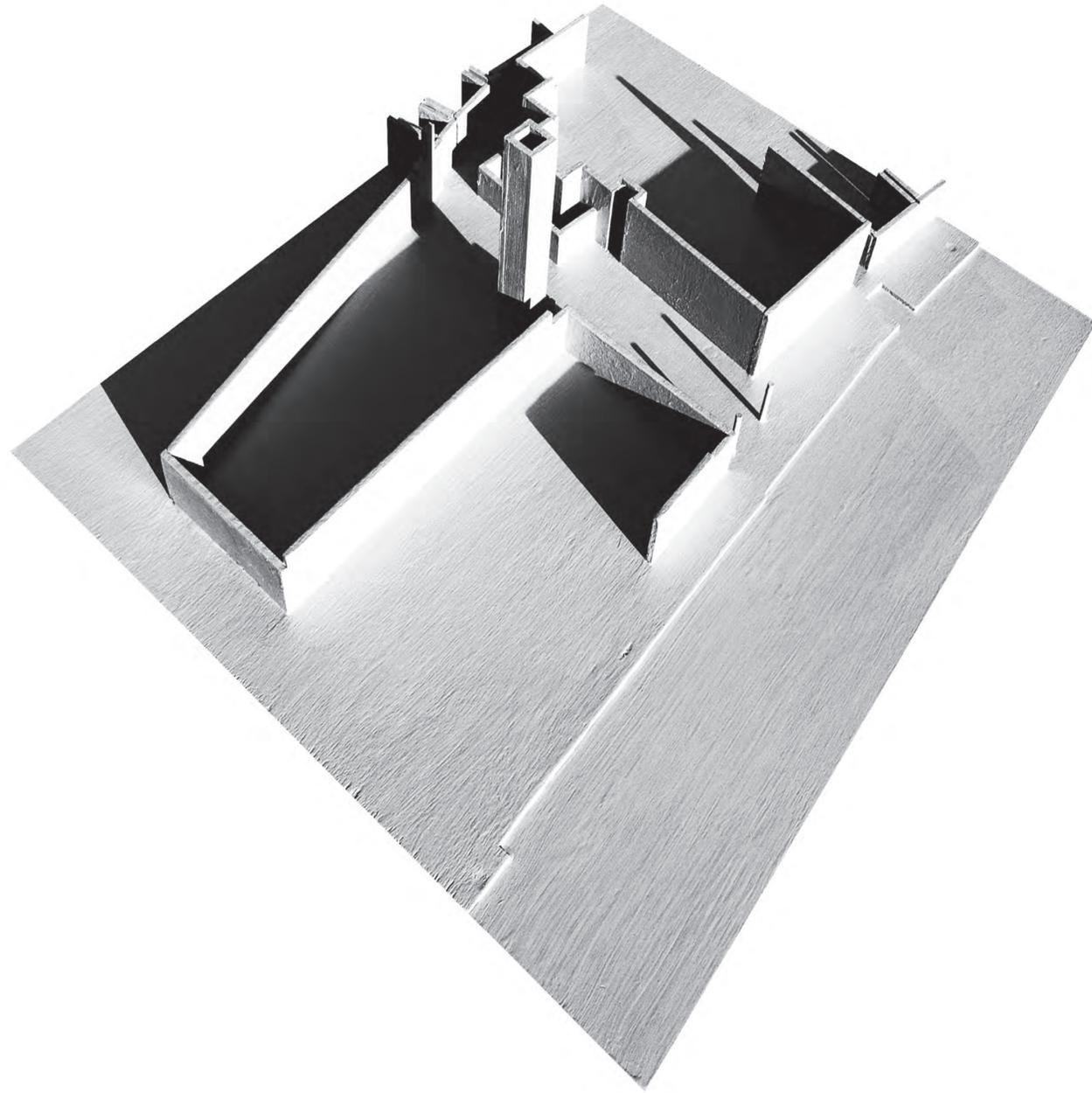
Relationships
The subtle relationships which engage buildings across and within the Piazzetta are glimpsed briefly.





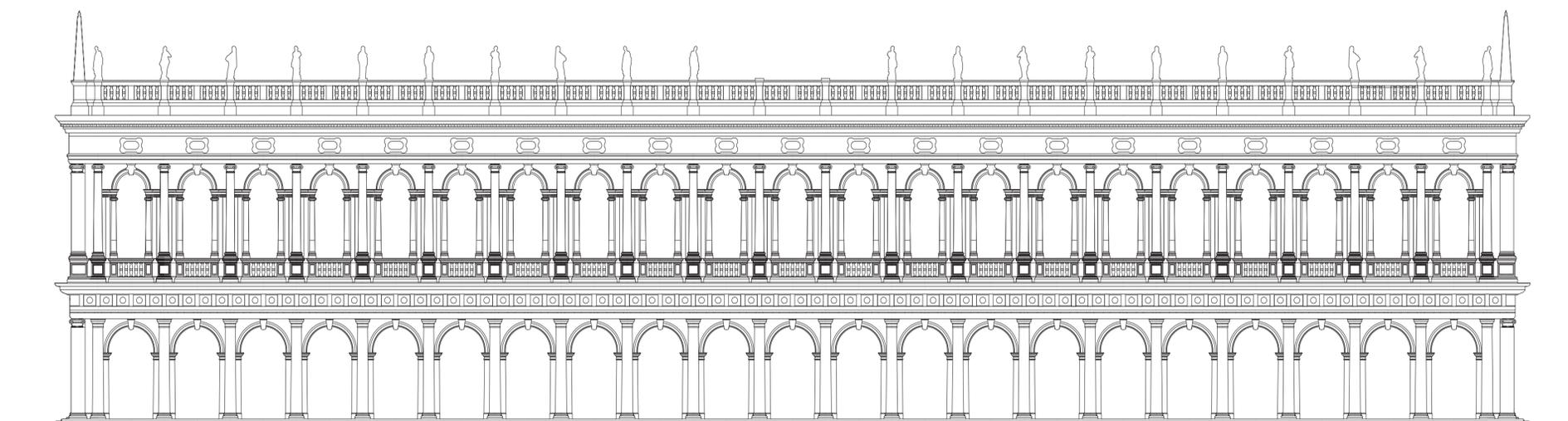
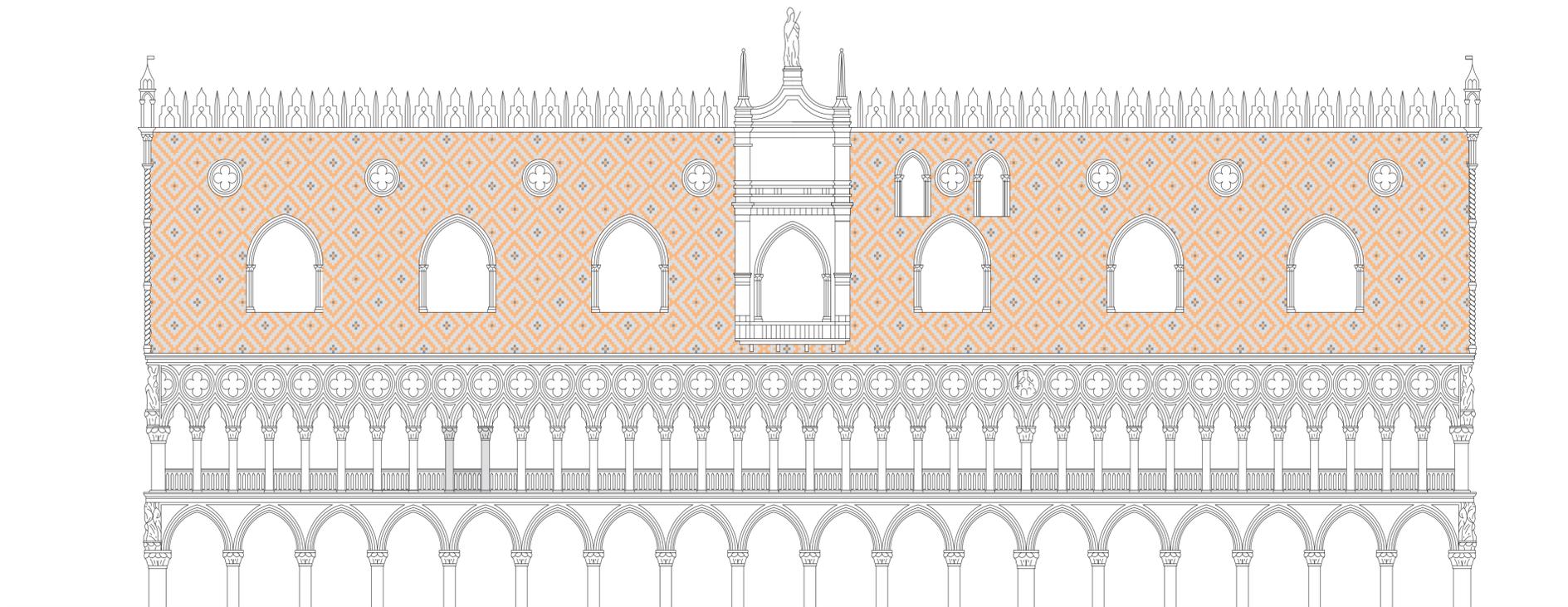
Relationship of Space

The arrangement of spaces, from arrival to performance sets the space up as a piece of Urban Theatre.

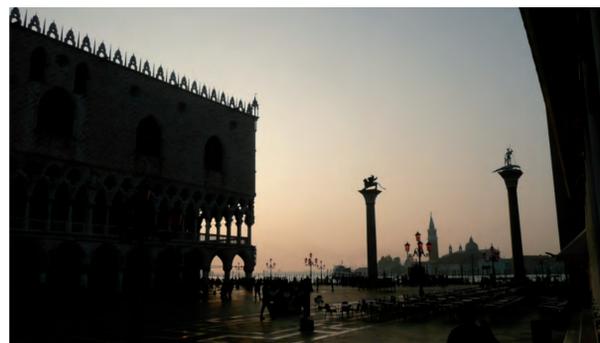
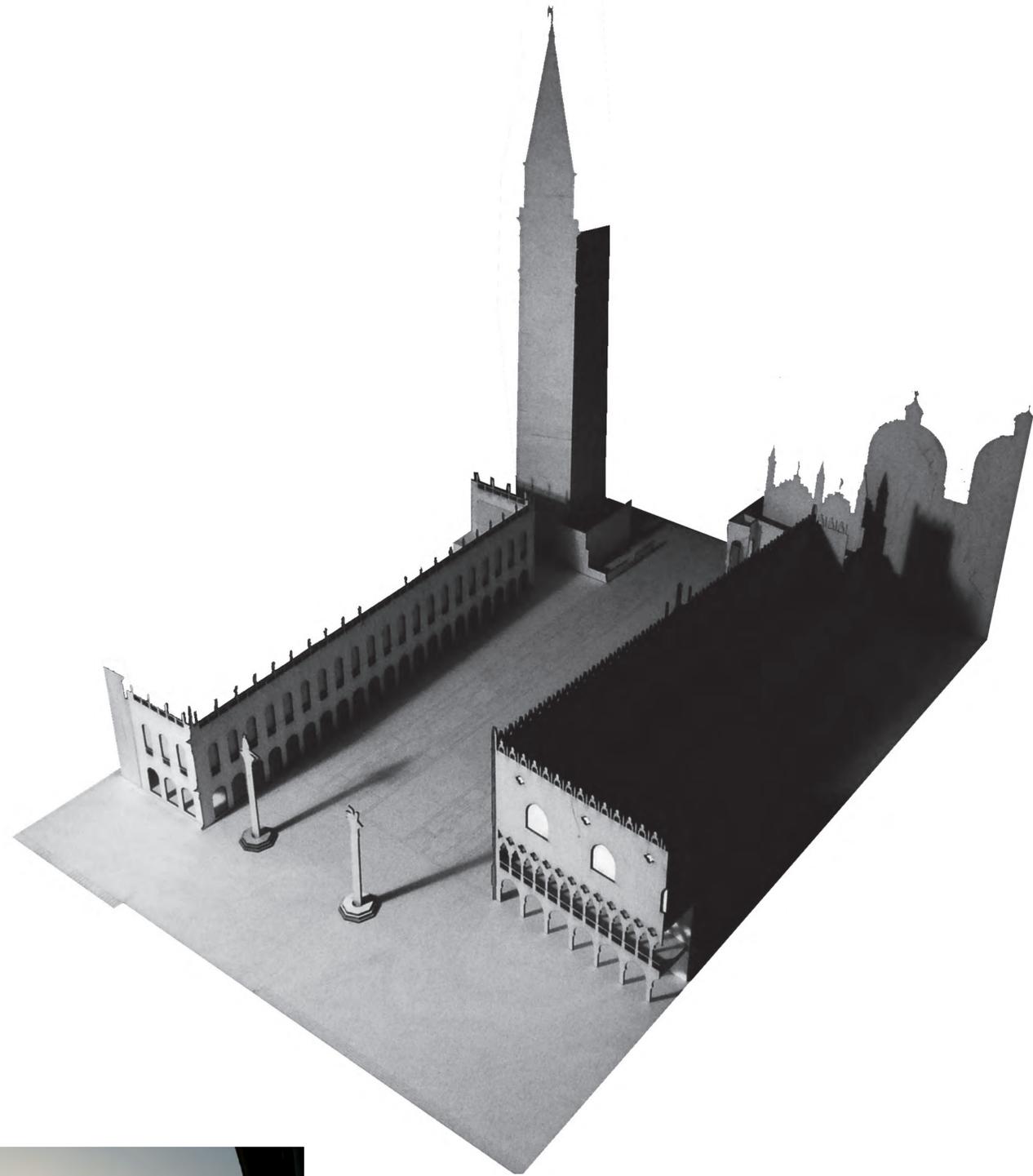


The Facade

Enclosing the spaces of the Piazzetta and the subsequent Piazza St Marco are a series of linked elevations, containing a multitude of typologies behind regulated facades. Relationships from the plan lead to exploring further subtle relationships regarding the engagement of the spaces and their further connection with the hinterland.

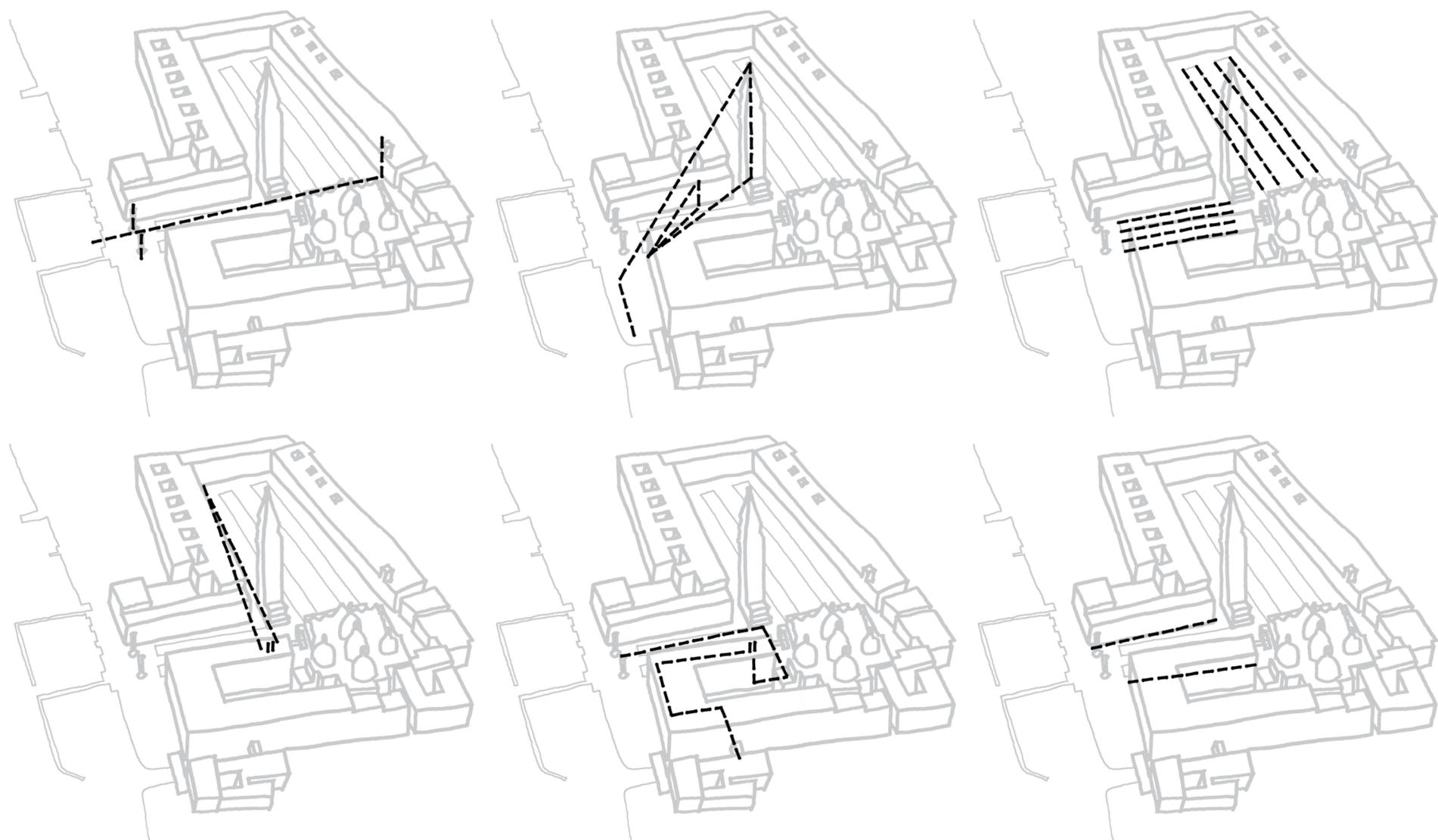


Study of Facades
Top: Palazzo Ducale di Venezia, 1309-1424, West Elevation
Above: Biblioteca Nazionale Marciana, 1537-1553, East Elevation



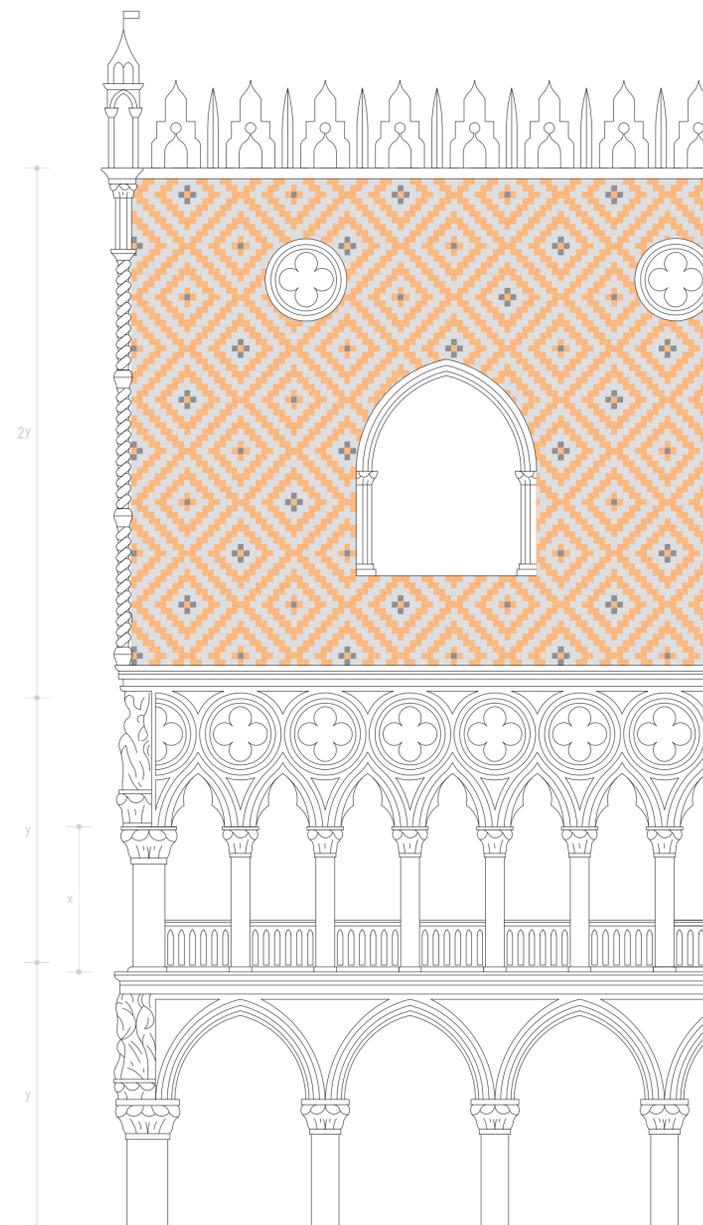
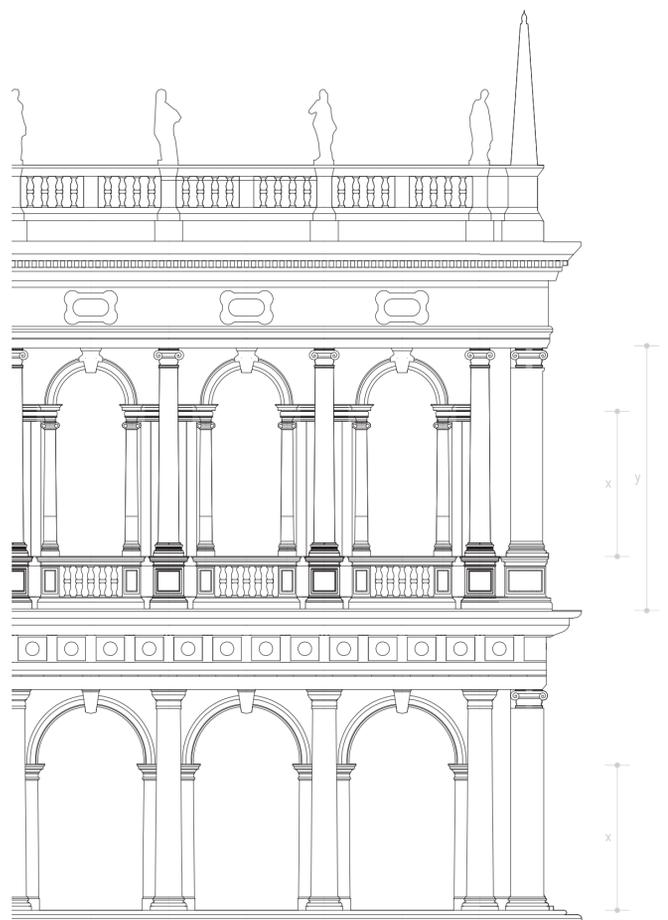
Solid and Void
Encasing the Piazzetta are the facades of the Doges Palace and Sansovino's Library.
The structure of Venetian architecture, due to the ground conditions relies on centralised structure, enabling delicate screen facades, animated by people, light and shadow.





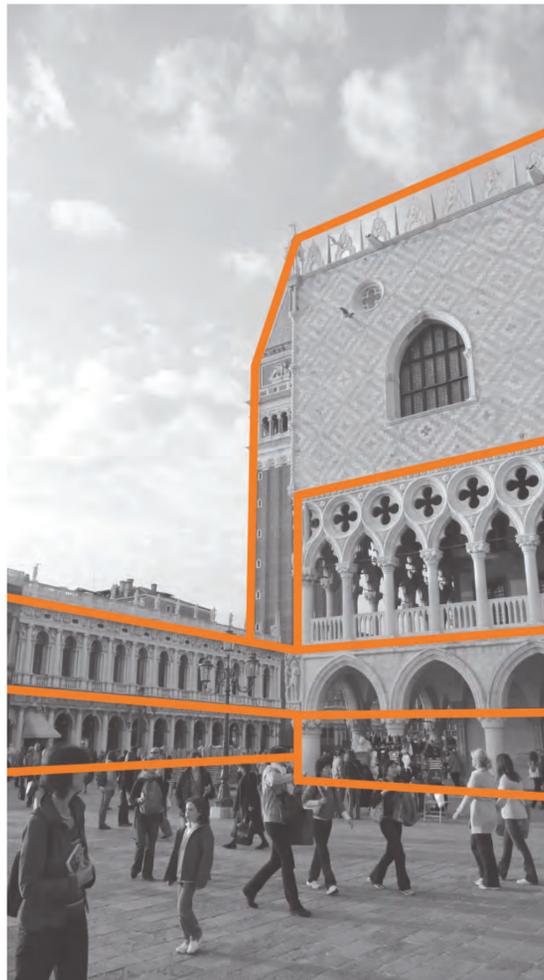
Relationships

The aesthetic relationship shown on the previous layout was key to opening up an understanding of further proportional relationships. These occurring across the Piazzetta and beyond to the Piazza St Marco, and the City and the life of Venice.



Relationships

The relationships between the buildings also exist on a far more subtle level, spanning both architectural style and time.



Relationships of a View

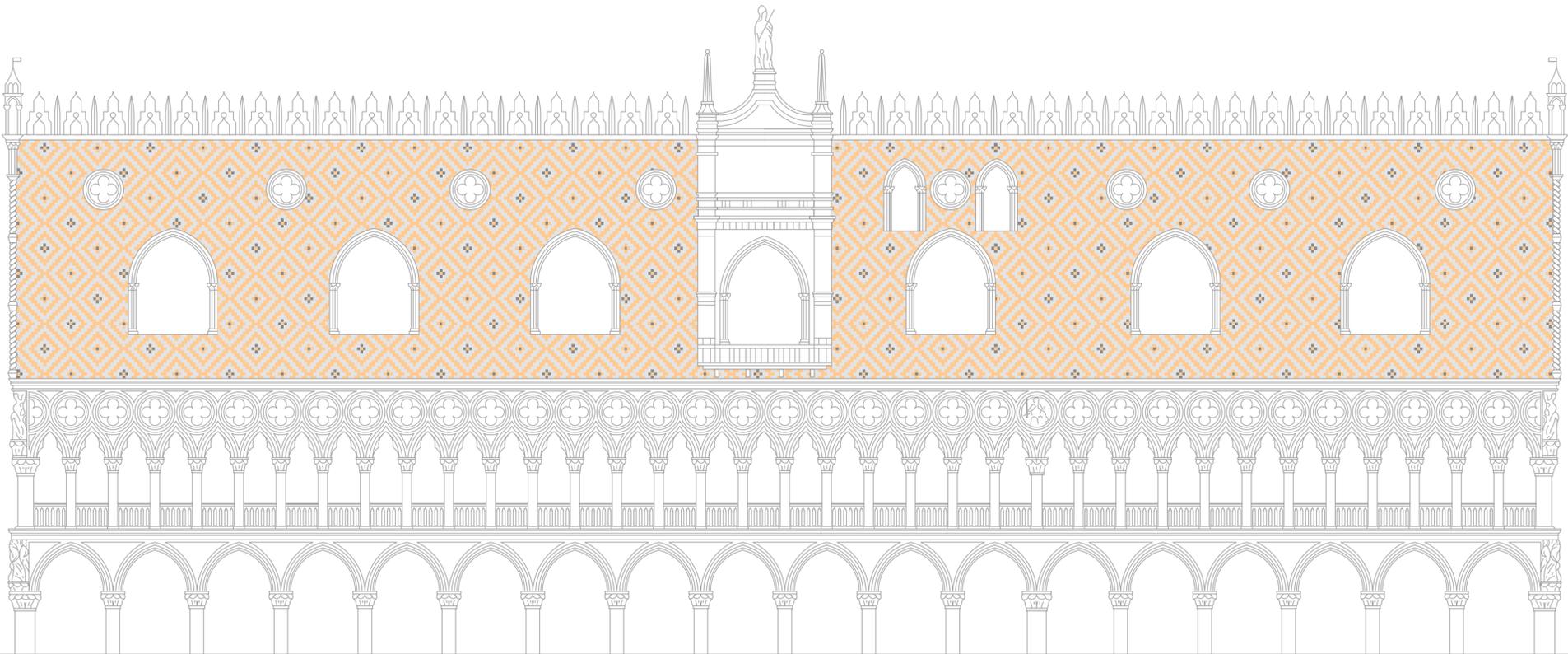
An analysis of the scene from where the relationships began. The connected planes of the model represent the levels of visual importance in relationship between the three buildings which make and address the piazzetta.



Harmony of Scale
Throughout the city the scale of the Civic and Religious with the Domestic offers a rich pallet of usage and materials.



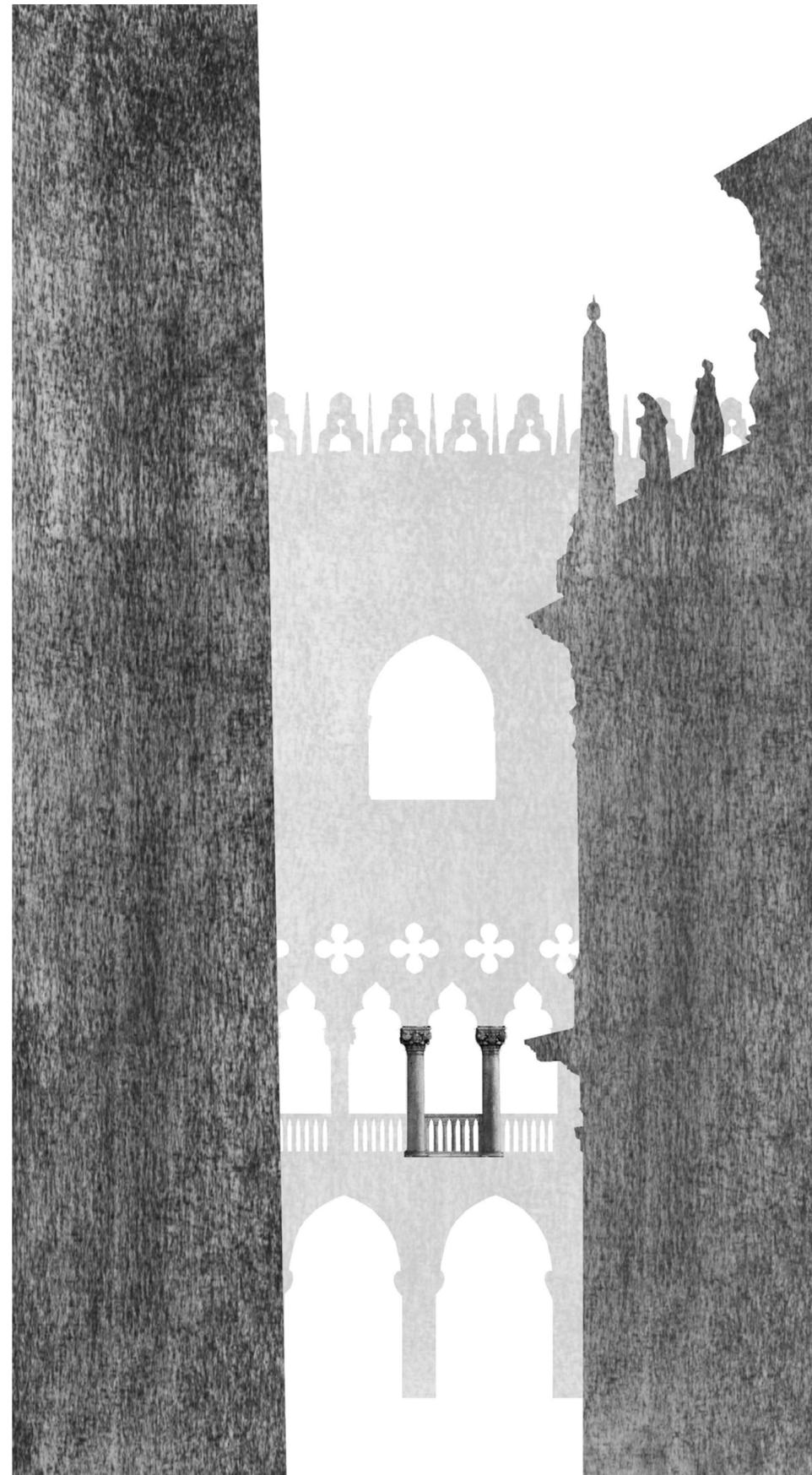
DOGE'S PALACE



DOGE'S PALACE - ELEVATION 1:200

PIAZZETTA - ARCHITECTURAL RELATIONSHIPS

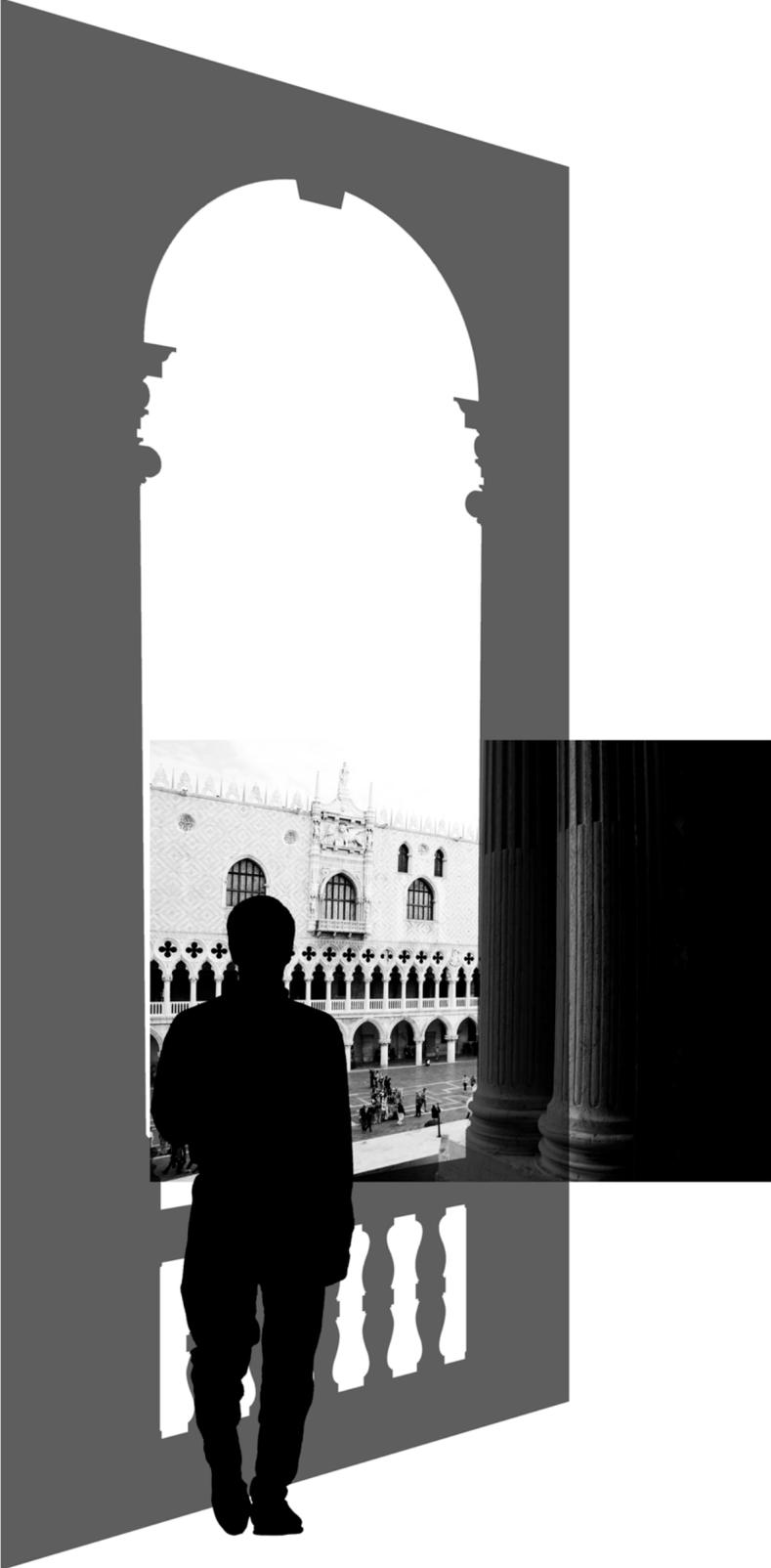
Between Sansovino's Library and the Campanile, there is a ten meter gap. From the Piazza San Marco this gap frames a slice of the Doge's Palace facade. Prominently positioned at the centre of this view of the facade are two pink columns (unique on the facade as the others are white). It was from between these columns that the doges announced and oversaw public executions.



PIAZZETTA

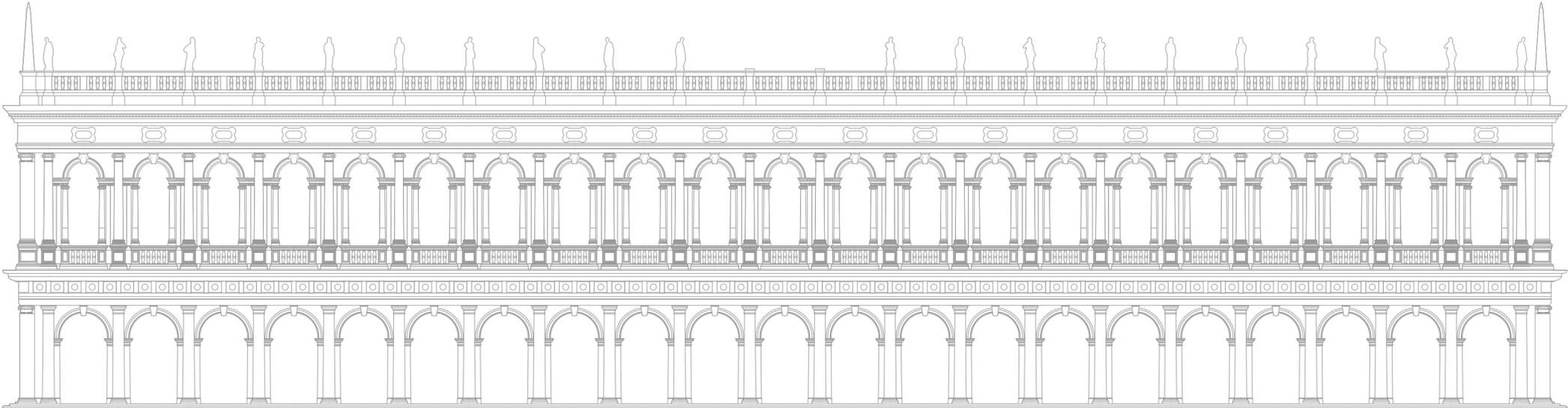


PIAZZETTA



THE DOGE'S PALACE - VIEWED FROM SANSOVINO'S LIBRARY - PHOTOMONTAGE

DOGE'S PALACE

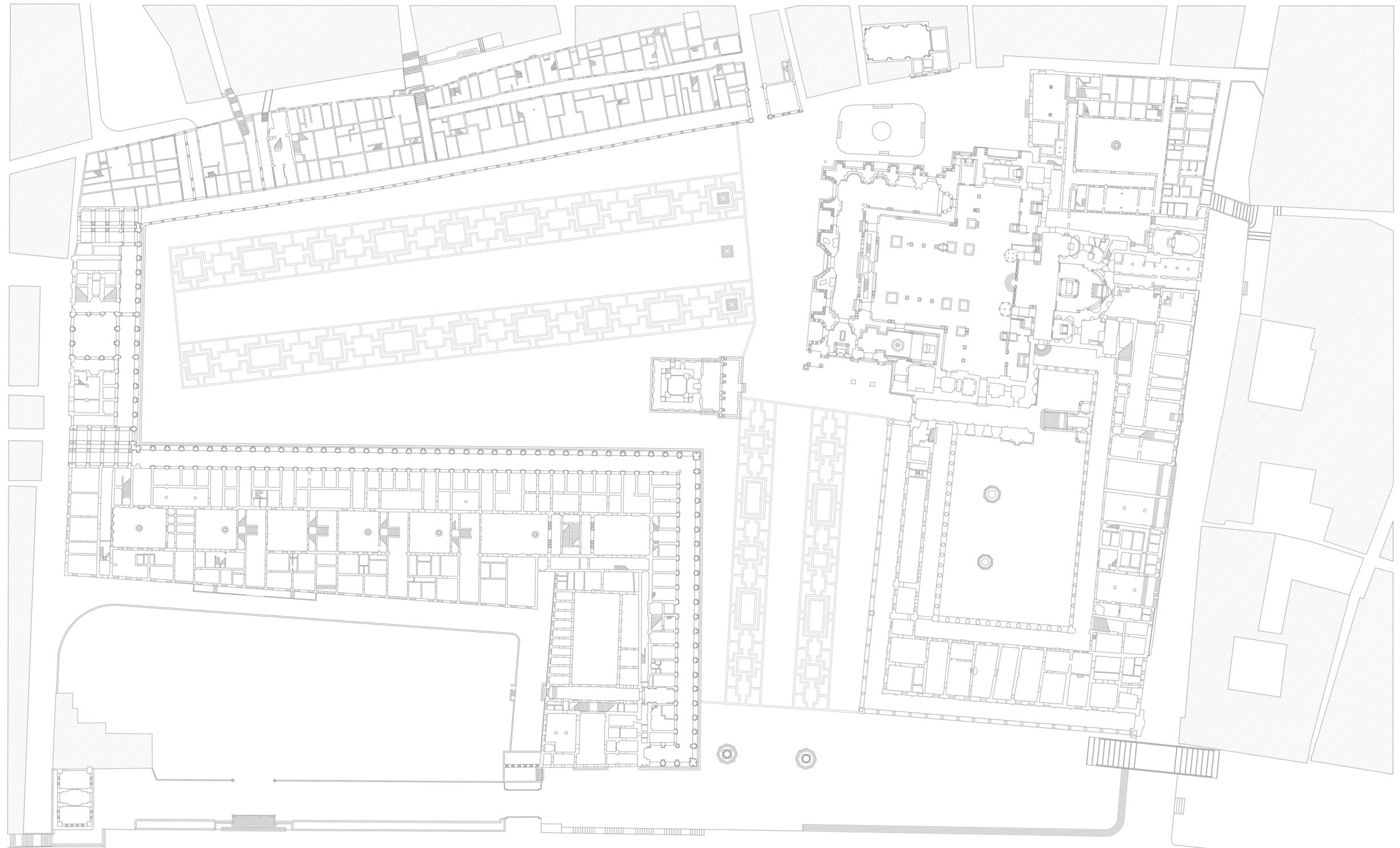


LIBRARY - ELEVATION 1:200

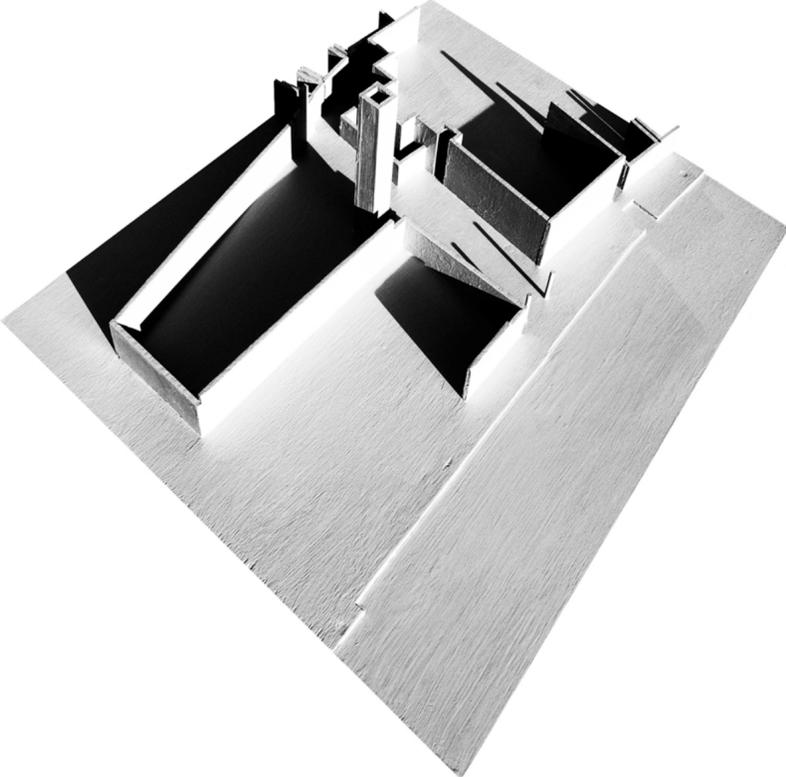
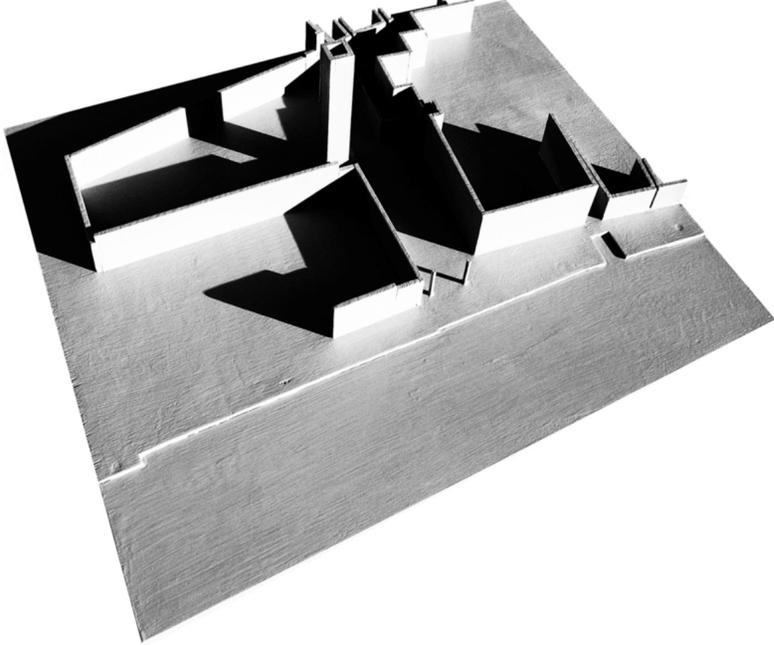
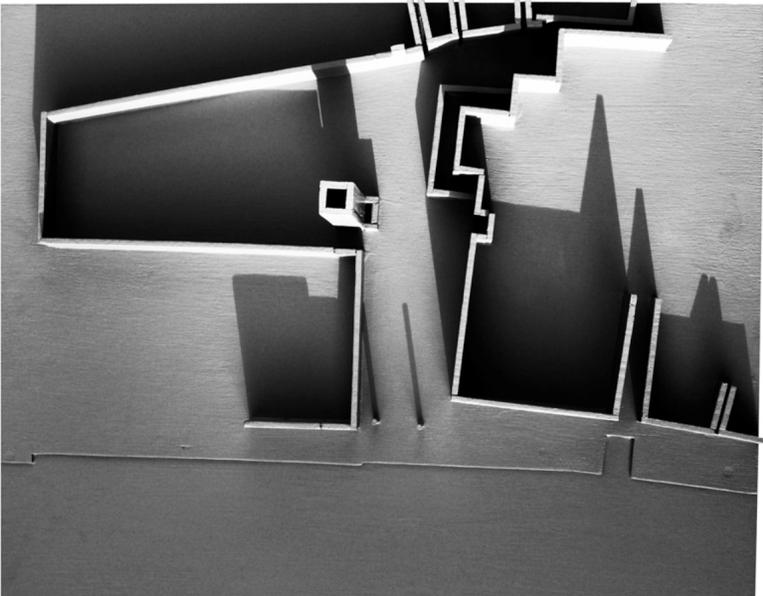
VENICE - AERIAL PHOTO



PIAZZETTA/PIAZZA SAN MARCO - PLAN



PIAZZETTA/PIAZZA SAN MARCO - VOLUMETRIC MODEL



VOLUMETRIC/SITE EDGES MODEL

PIAZZA SAN MARCO - THRESHOLDS

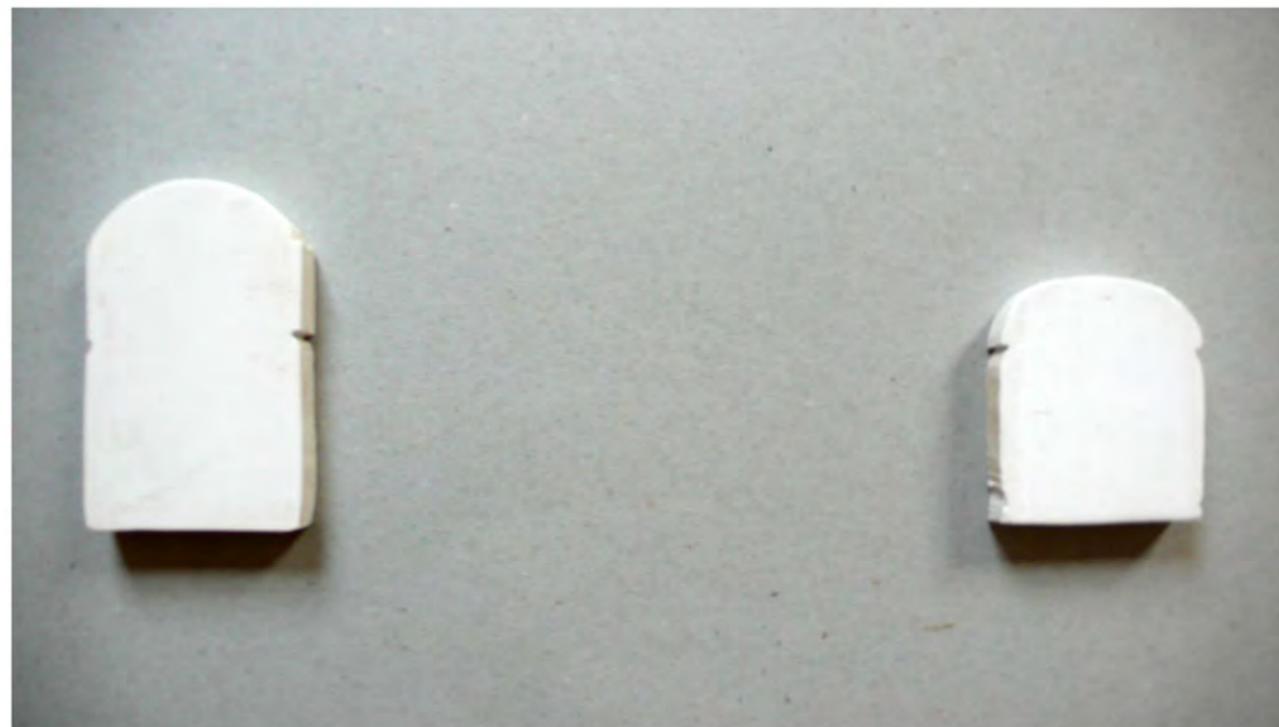
I was particularly interested in the edges, the thresholds, the spaces that exist between the public and the private - whether literally or visually. So, spaces that seemingly extend into the private realm - places that are articulated as human scale so as to at least invite the viewer in visually - arcades at first floor level - generous walkways set back from the actual facade of the building. In order to explore these spaces, their proportions and how they work in section and relate to the inner workings of the building I drew and then cut out and cast a series of 'profiles' of the key buildings facing onto the square.



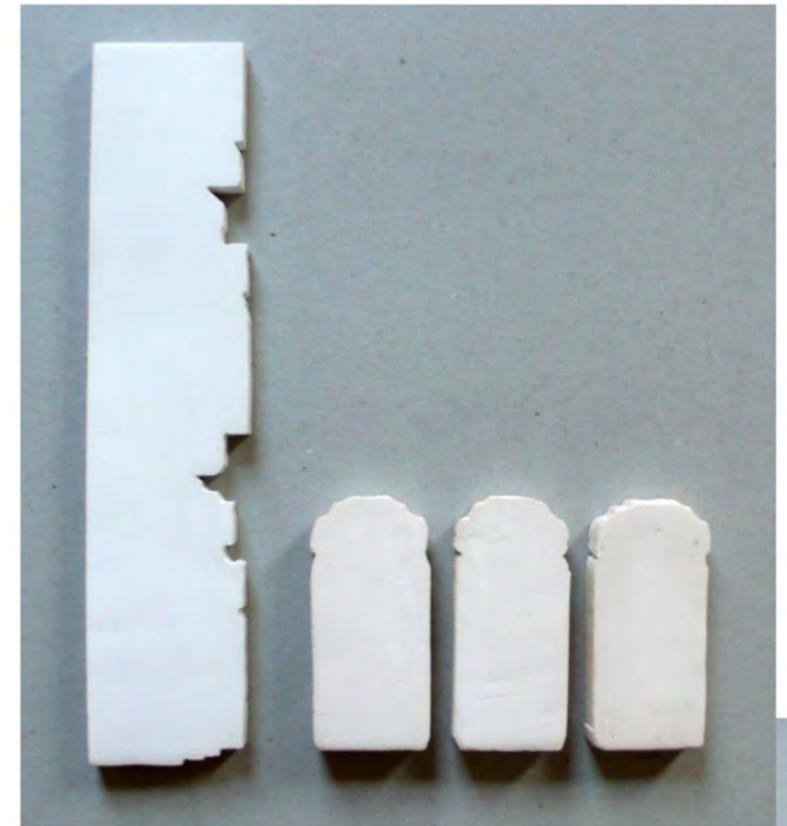
BASILICA SAN MARCO - unusual for a church or cathedral to have a balcony above its entrance - now populated by people looking out into square - formerly for the Doges to observe / address people below? Or more stylistic - inspired by the form of the Church of the Holy Apostle in Constantinople



Doge's palace - double height arcade at 1st floor level - suggests interior, upper-level streets - an inspiration to Le Corbusier 'streets in the sky' ie. the Unites d'Habitation



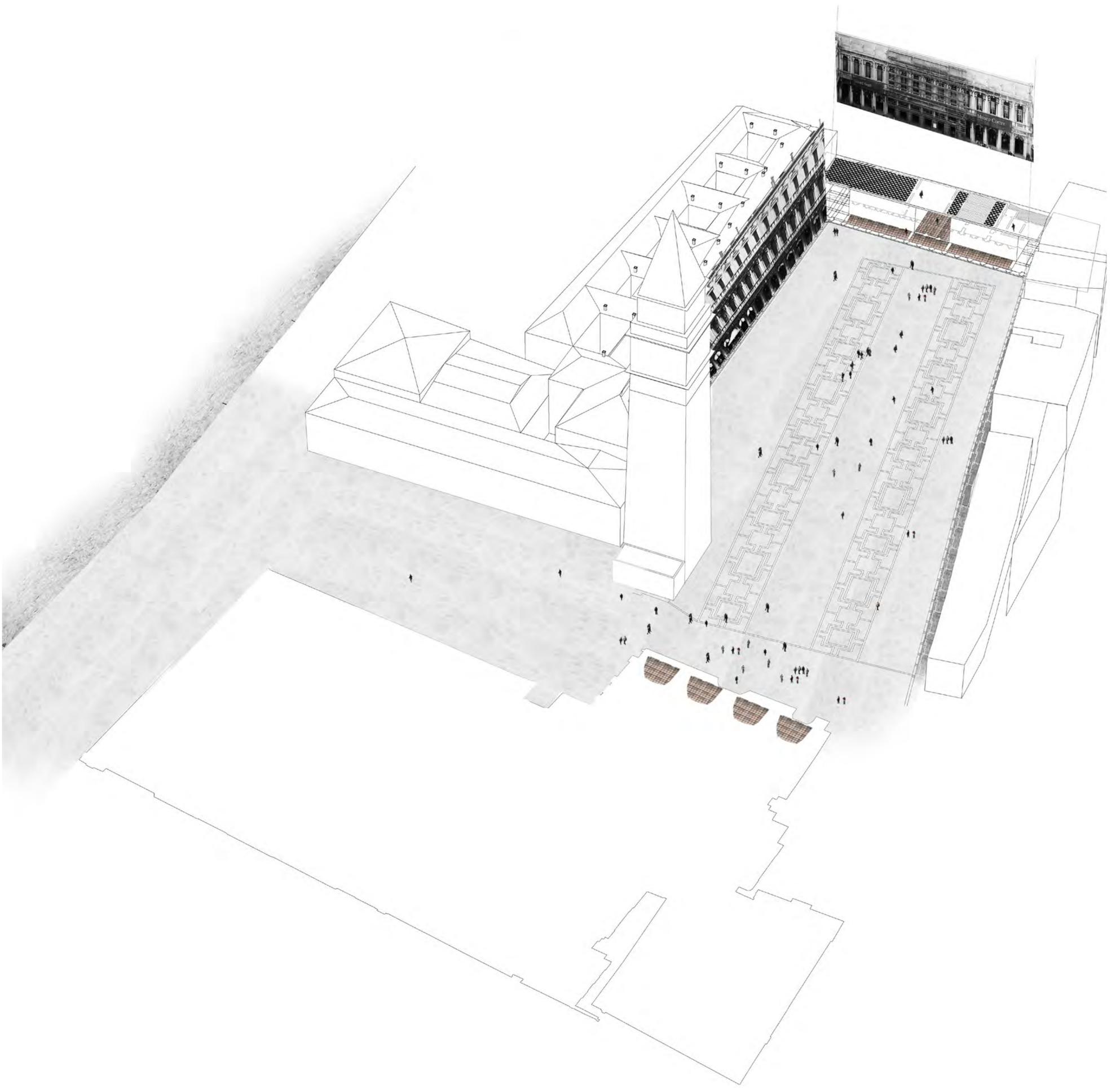
The spaces of the arcades at either side of the Piazza San Marco

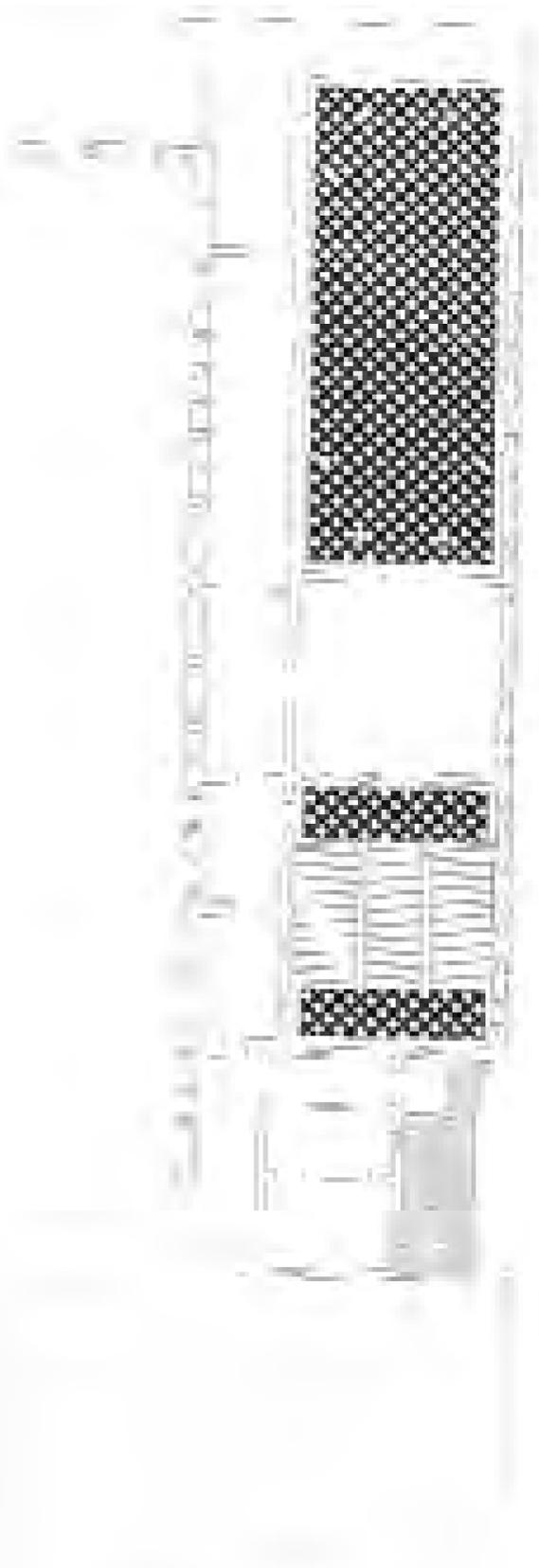
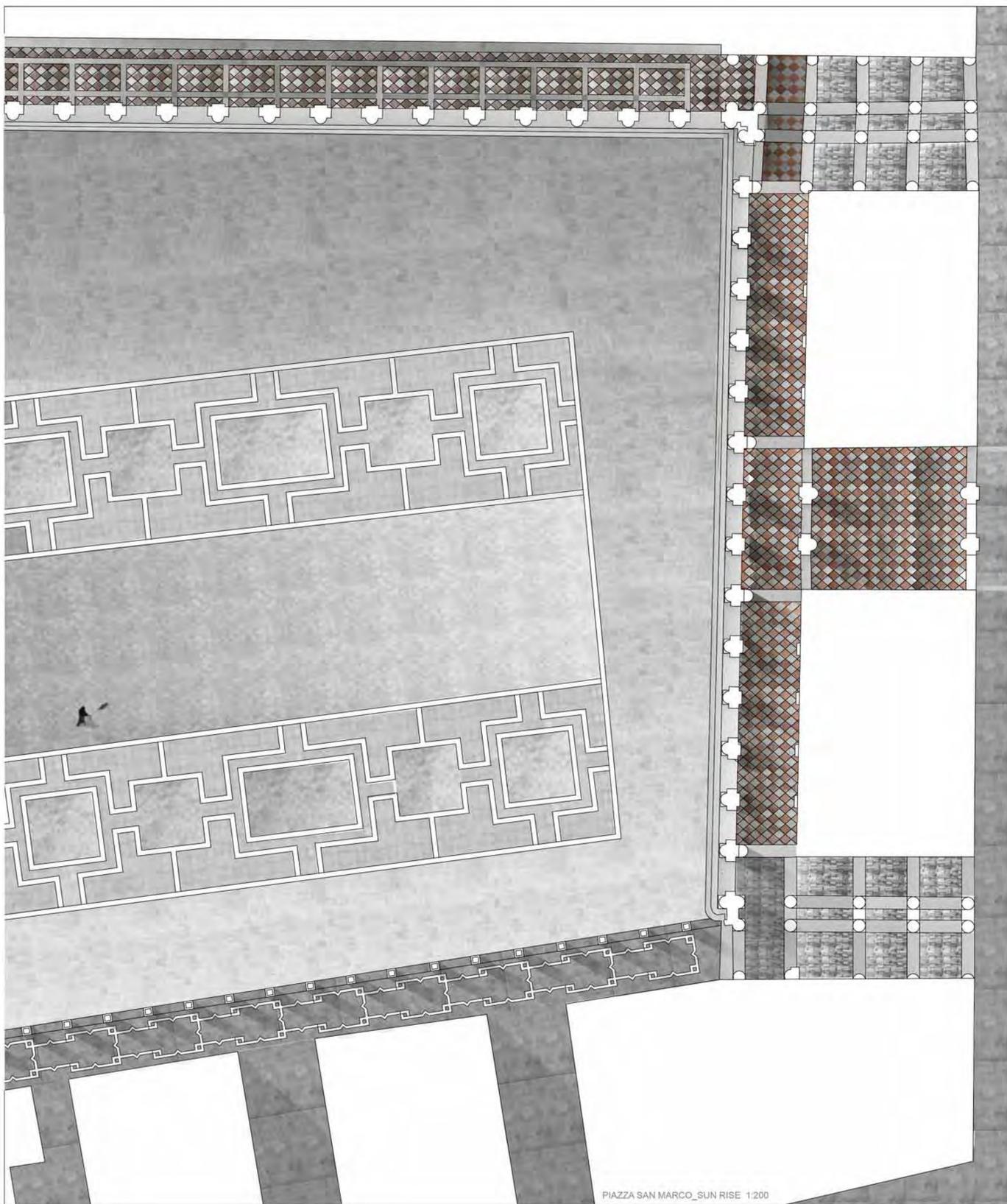
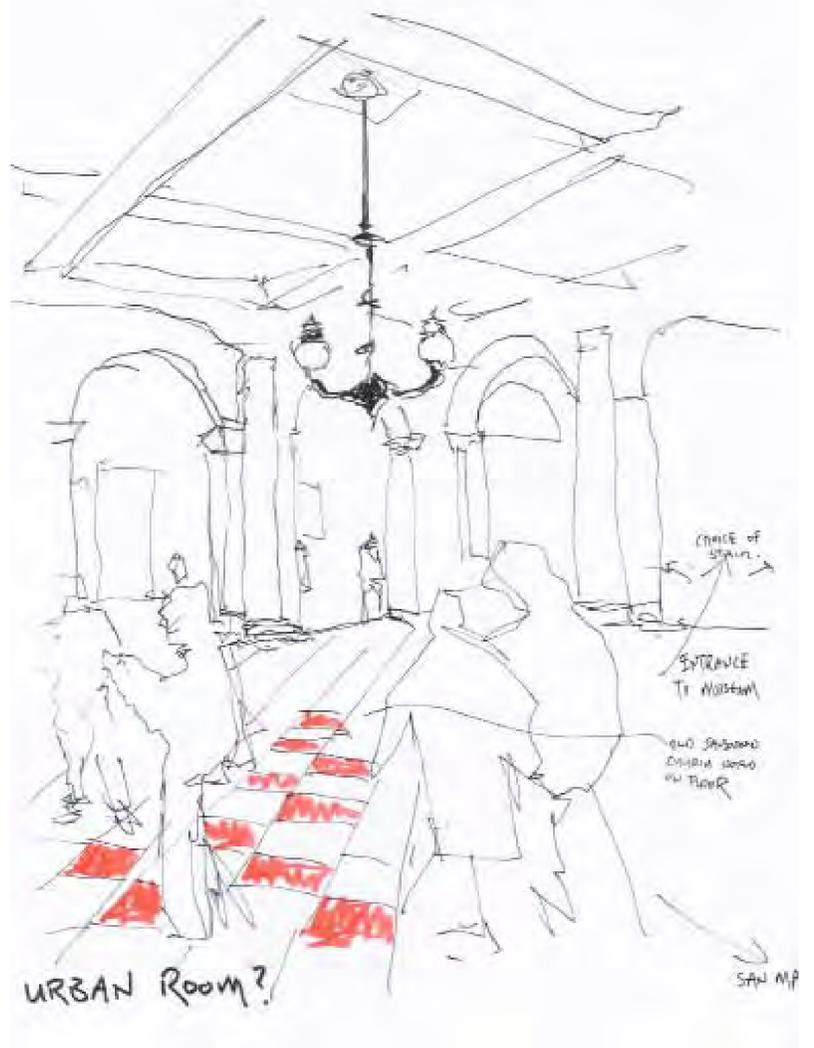


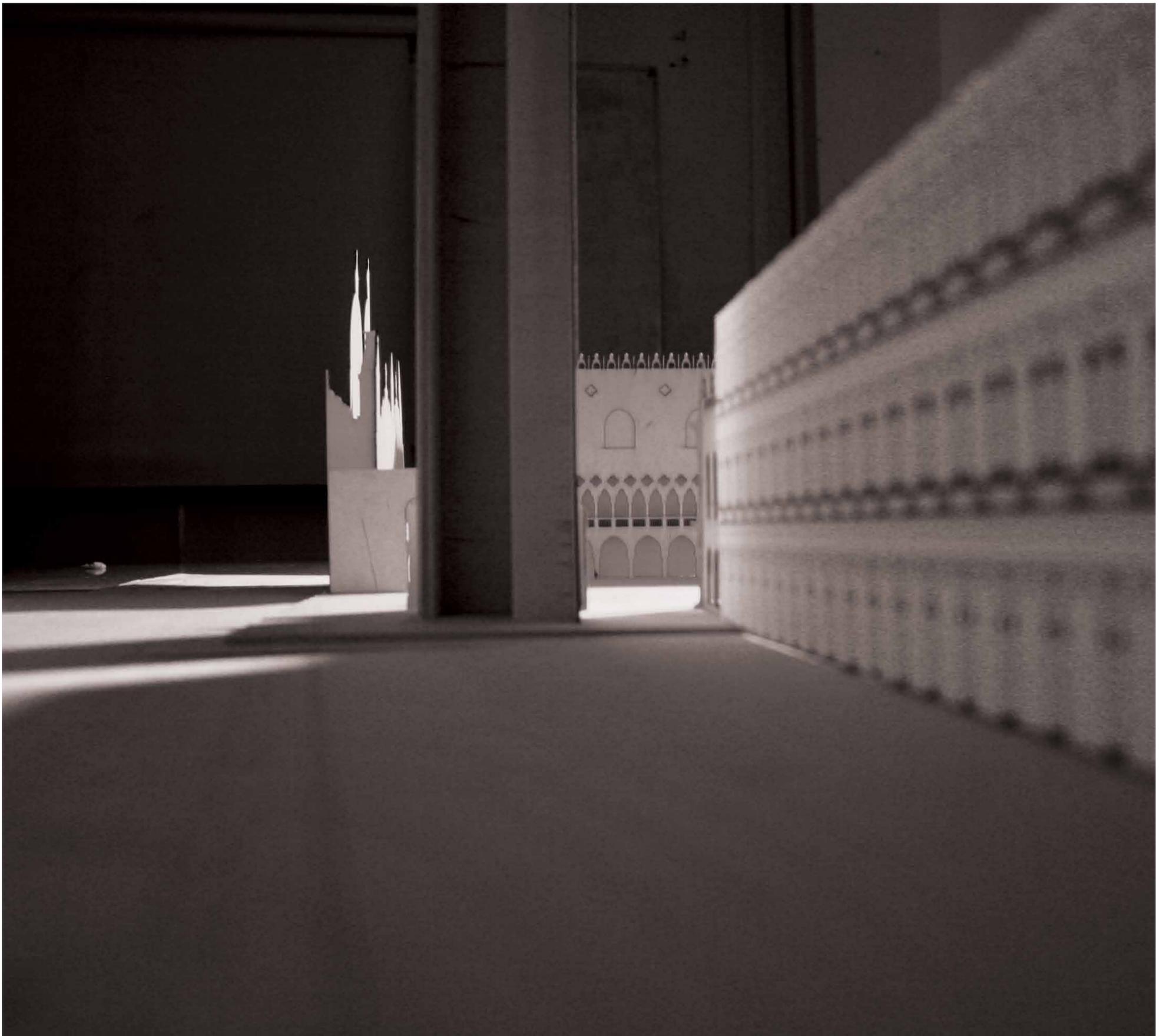
'Napoleon's ballroom' - walk-through to square beyond

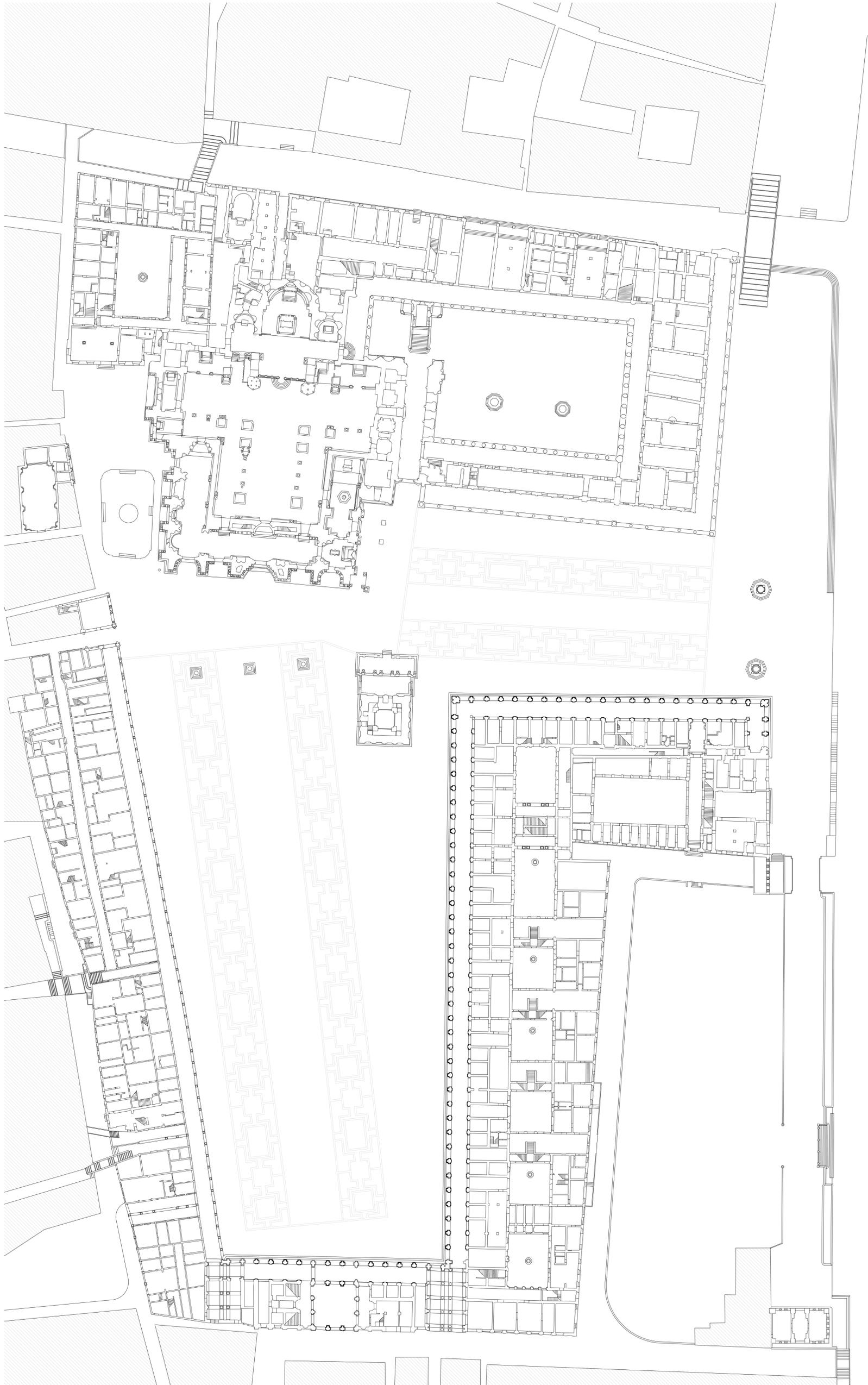


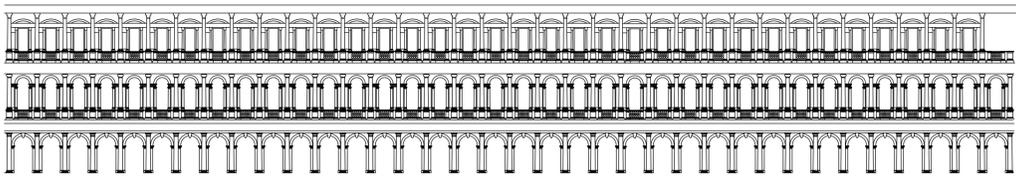
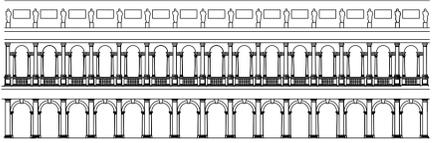
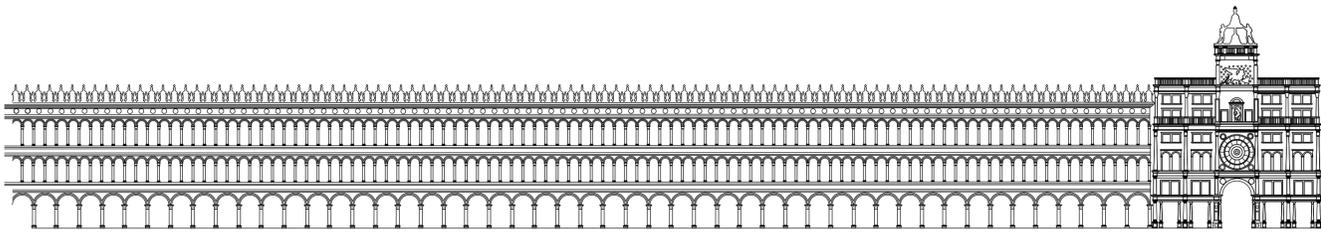
Procuratie Vecchie - there are no steps on this side of the square - and the arcade is smaller - the profile of the elevation less pronounced



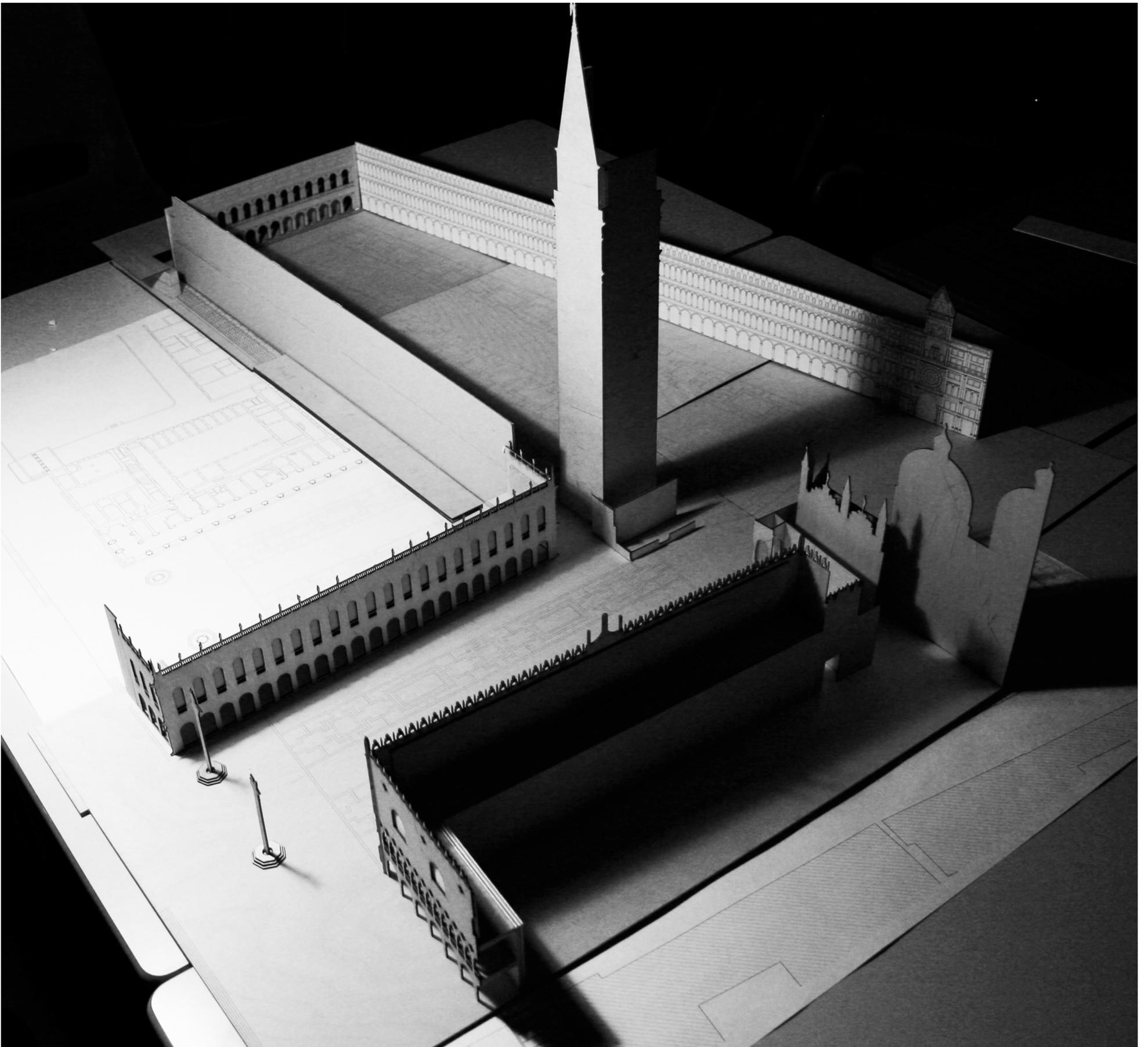


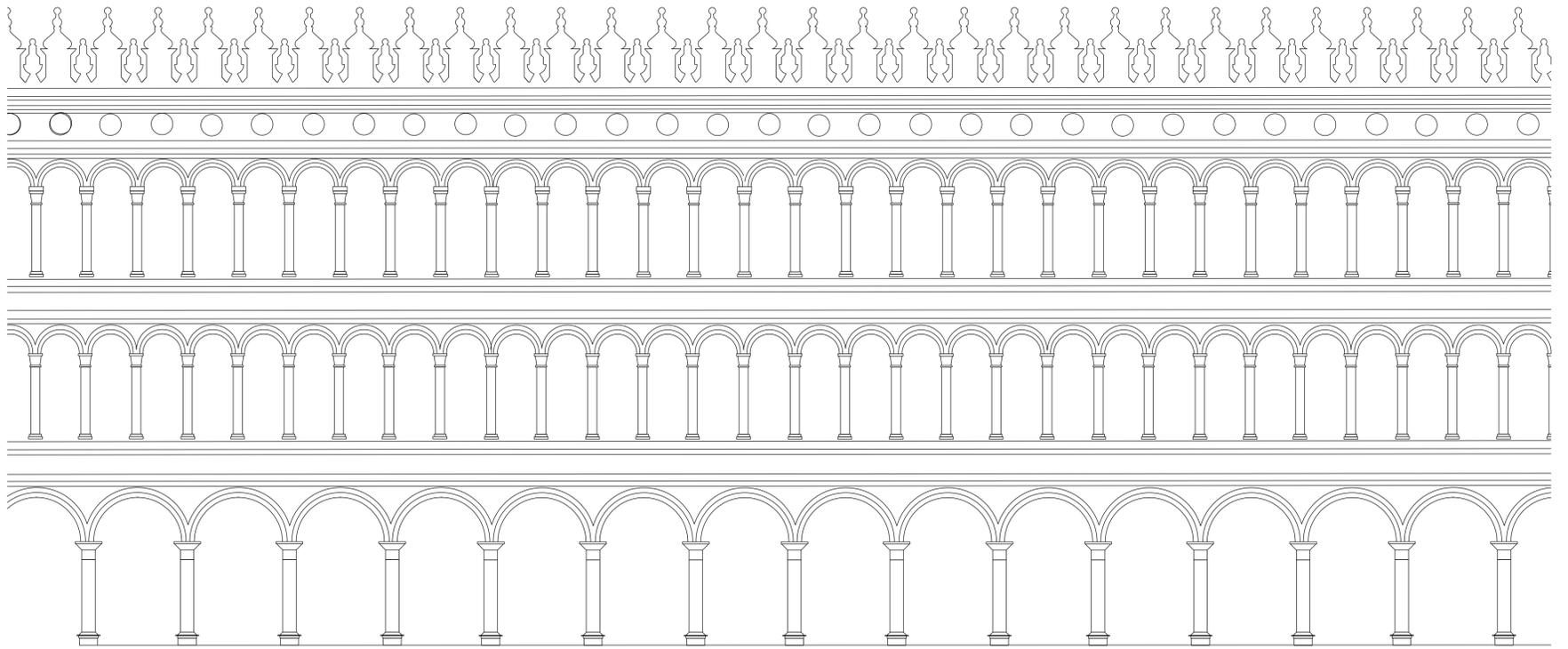




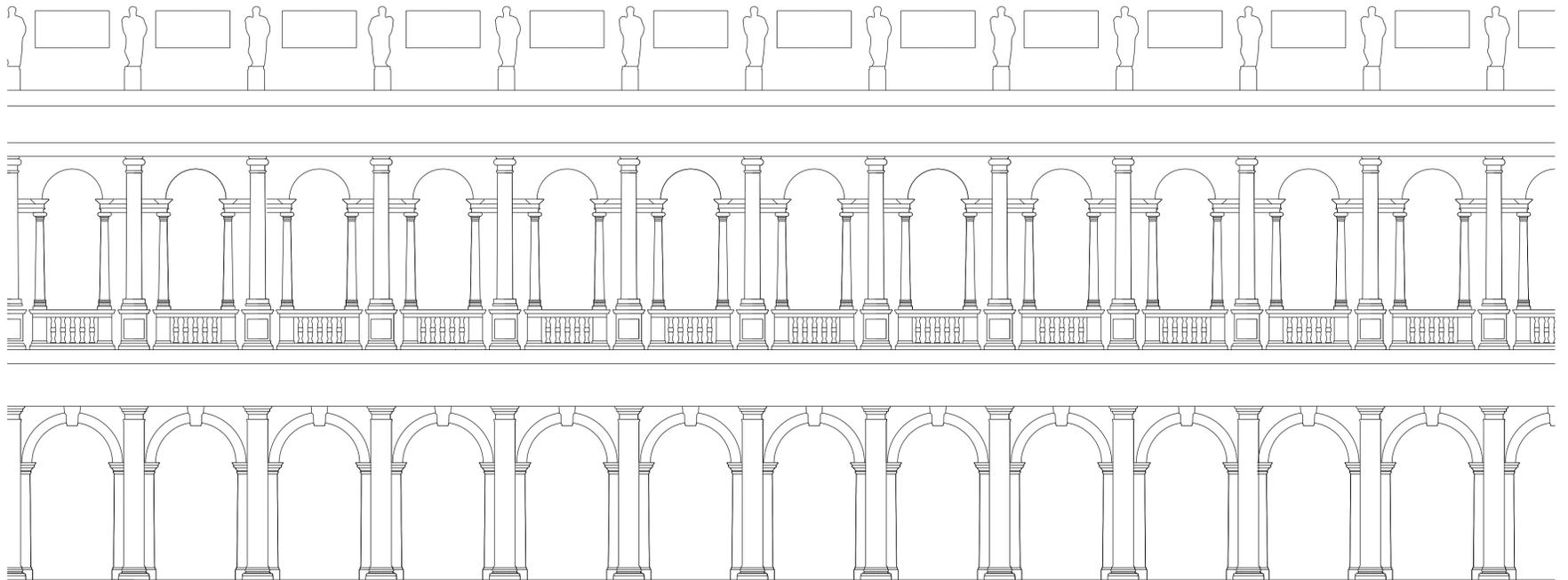


ELEVATIONS 1:500

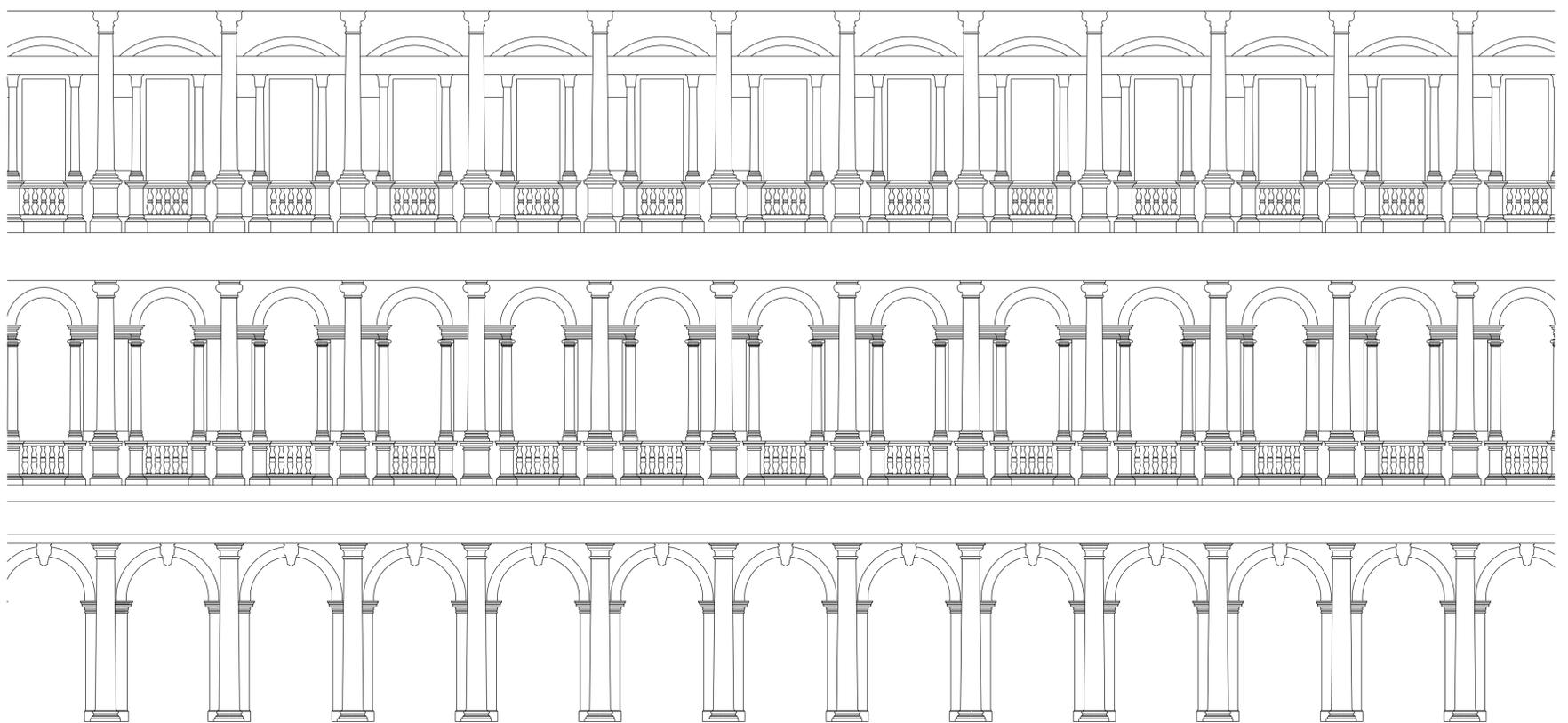




PROCURATIE VECCHIE 1:100

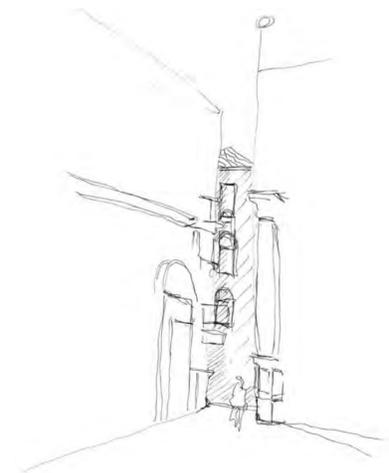


ALA NAPOLEONICA 1:100



PROCURATIE NUOVE 1:100





Diurnal Rhythm and the Sound of the City

Nick Bristow

Student 07030428

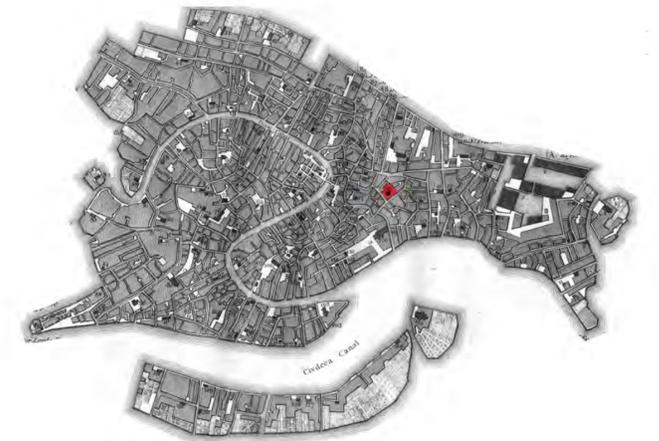
Unit 2 2008-9

Patrick Lynch & Alun Jones

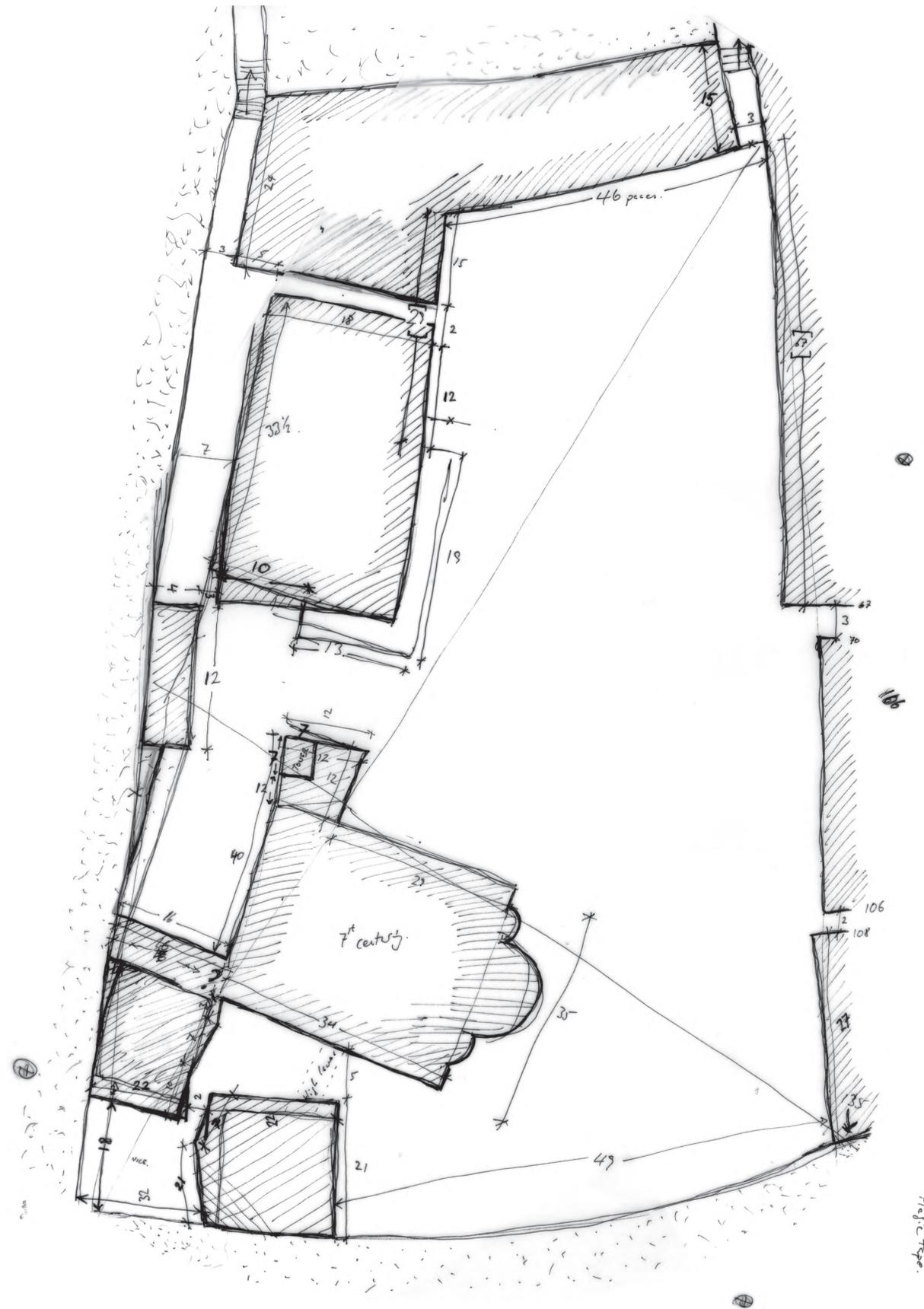
Campo Santa Maria Formosa

Sketch Survey of the Urban Room

The irregular geometric arrangement of the buildings surrounding Campo Santa Maria Formosa sets up a public space with nooks and corners. The church, at an angle towards the southern end of the space, creates a sequence of public rooms around itself.



Map of Venice indicating the position of Campo Santa Maria Formosa



Sketch survey of the space of Campo Santa Maria Formosa



Chiesa Santa Maria Formosa

Campo Santa Margherita

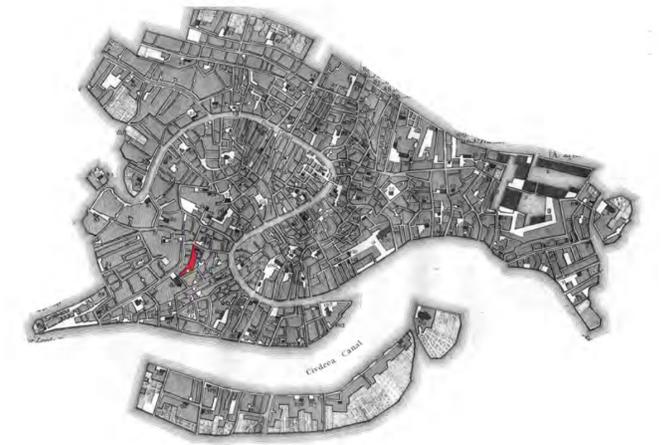
The lustre of the 'massegni'

In Campo Santa Margherita, one of Venice's more informal squares, a strong diurnal rhythm still exists (not uniquely driven by tourism). The old stones of the square are worn and polished by the thousands of feet that have walked over them.

Recent years have seen the theft of the original 'massegni' and their replacement by an inferior grey stone. The new stone lacks the lustre and patina of the old and does not reveal the passage of people or time. Unlike the old stone its dull surface absorbs light and does not reflect the sky.



The patina of the old stones remembers and reflects the life that has gone over them, the newer stone has no such memory



Map of Venice indicating the position of Campo Santa Margherita



View over Campo Santa Margherita

Sound and the City

Time and the Aural Landscape

Venice, perhaps more clearly than anywhere else, resounds the link between sound and time. The omni-present ringing of the city's bells is a constant reminder of the existence of the world outside.

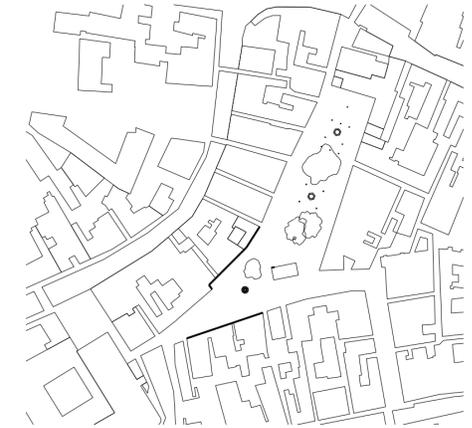
The traffic-free city enables an aural connection with the city, its spaces and their functions. The clatter of a market, voices of children, humm of tourists and laughter of revellers let us know what is happening outside without ever having to look outside

"In Sydney, another summer and living under the flightpath, I was woken each morning by the first plane of the day down from Singapore (sound telling the time again, more reliable than a cheap alarm clock and louder than Freiburg Minister). Sounds can deceive and displace, too - or at least can open out spaces to imaginative translations. A friend in London tells me that when he cycles through Soho in the early morning and hears the sound of church bells, it makes him think he is in Italy. In these ways, sound threads itself through the memory of place."
Fran Tonkiss, 'Aural Postcards', 2003

Campo Santa Margherita - Diurnal Rhythm

Early Morning

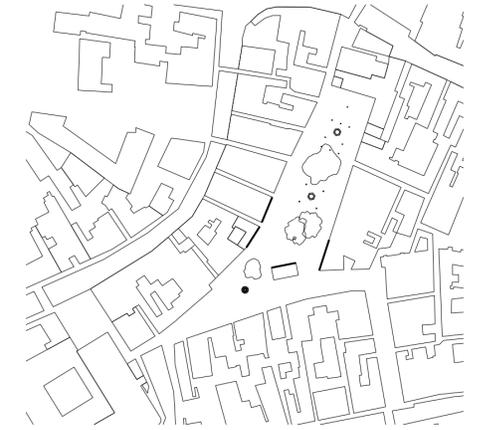
First thing in the morning a market sells fresh fish, fruit and vegetables. Venetians do their daily shopping and children go to school.



Campo Santa Margherita - Diurnal Rhythm

Lunchtime

People relax in the dappled shade of the trees as sunlight floods the square. The benches are full with people eating and relaxing, the restaurants and cafés are busy.



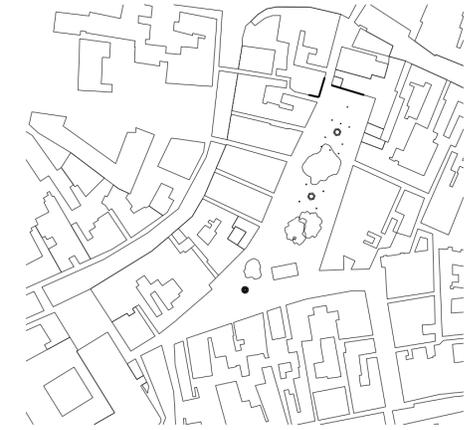


Campo Santa Margherita - Diurnal Rhythm

Sunday Lunch

Families relax, sharing lunch together.

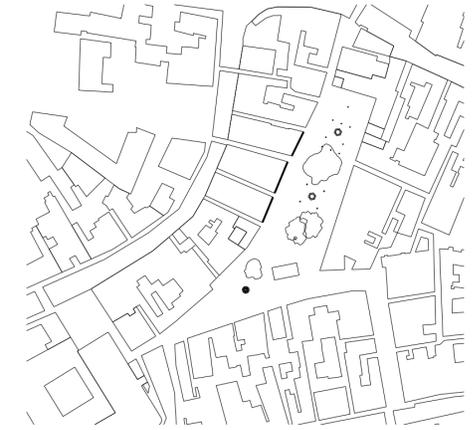
Parents, seated at tables outside the cafés, talk amongst themselves while the children play together a short distance away.



Campo Santa Margherita - Diurnal Rhythm

Evening

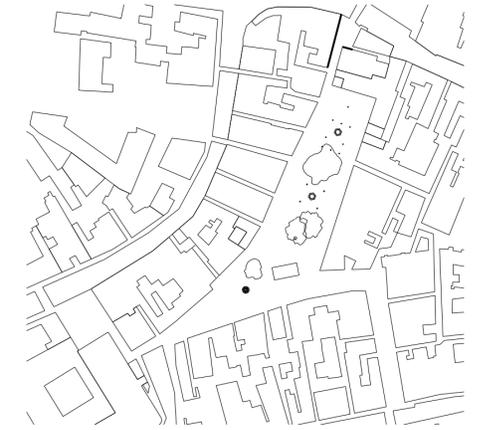
People sit at tables outside bars and restaurants. People spill out into the square, splitting off from the main group, rejoining, talking at a distance or in the thick of it.



Campo Santa Margherita - Diurnal rhythm

Late Night

As numbers dwindle in the main square and people head home those remaining squeeze into the right alleyway between the church façade and the late night bars. It still feels busy and vibrant despite a fraction of the earlier groups remaining.

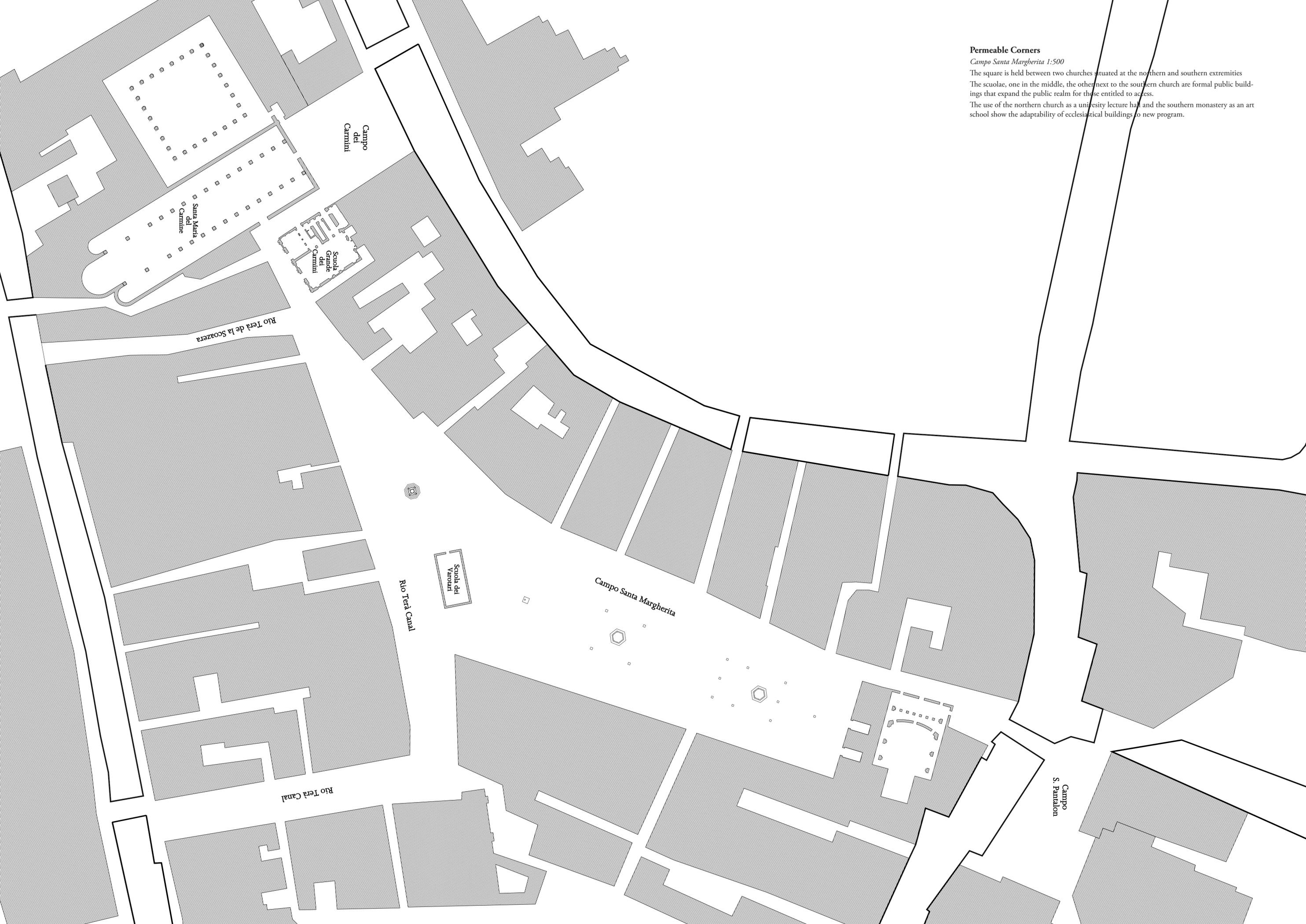


Distribution of University Buildings

Around Campo Santa Margherita 1:1000

The university buildings surrounding the square ensure that it remains lively through until the early hours of the morning





Permeable Corners

Campo Santa Margherita 1:500

The square is held between two churches situated at the northern and southern extremities. The scuolae, one in the middle, the other next to the southern church are formal public buildings that expand the public realm for those entitled to access. The use of the northern church as a university lecture hall and the southern monastery as an art school show the adaptability of ecclesiastical buildings to new program.

Paving Study

Campo Santa Margherita 1:500

The grain of Venice's paving indicates major routes and suggests directions of movement through the city.

Thicker white stones outline formal and processional routes hinting at the ceremonial significance of public spaces.

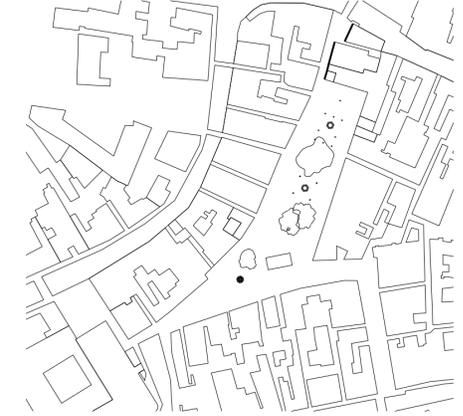


Chiesa Santa Margherita - West Elevation

1:100

The elaborate façades of the formal buildings are hidden down narrow passageways and do not front onto the square. The façade at the west end of the former church is only a few metres away from the bars on the other side of the street.

Groupwork with Chris Gray



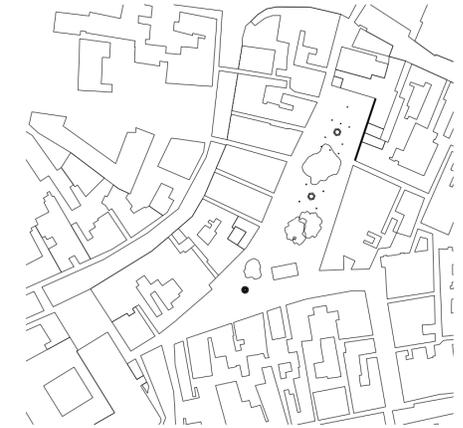
The church is now a university lecture hall



Campo Santa Margherita - Eastern Elevations

1:100

The non-formal buildings that face onto the square have little detail.
Groupwork with Chris Gray

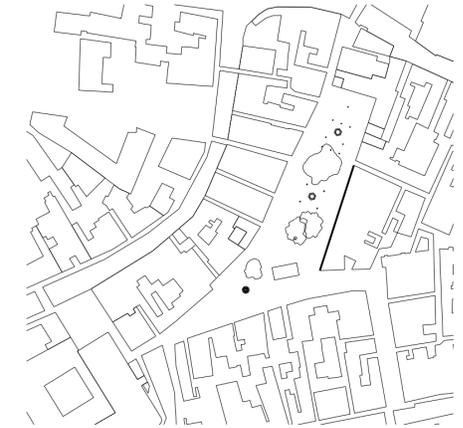


Campo Santa Margherita - Eastern Elevations

1:100

They provide background to the daily activities taking place.

Groupwork with Chris Gray

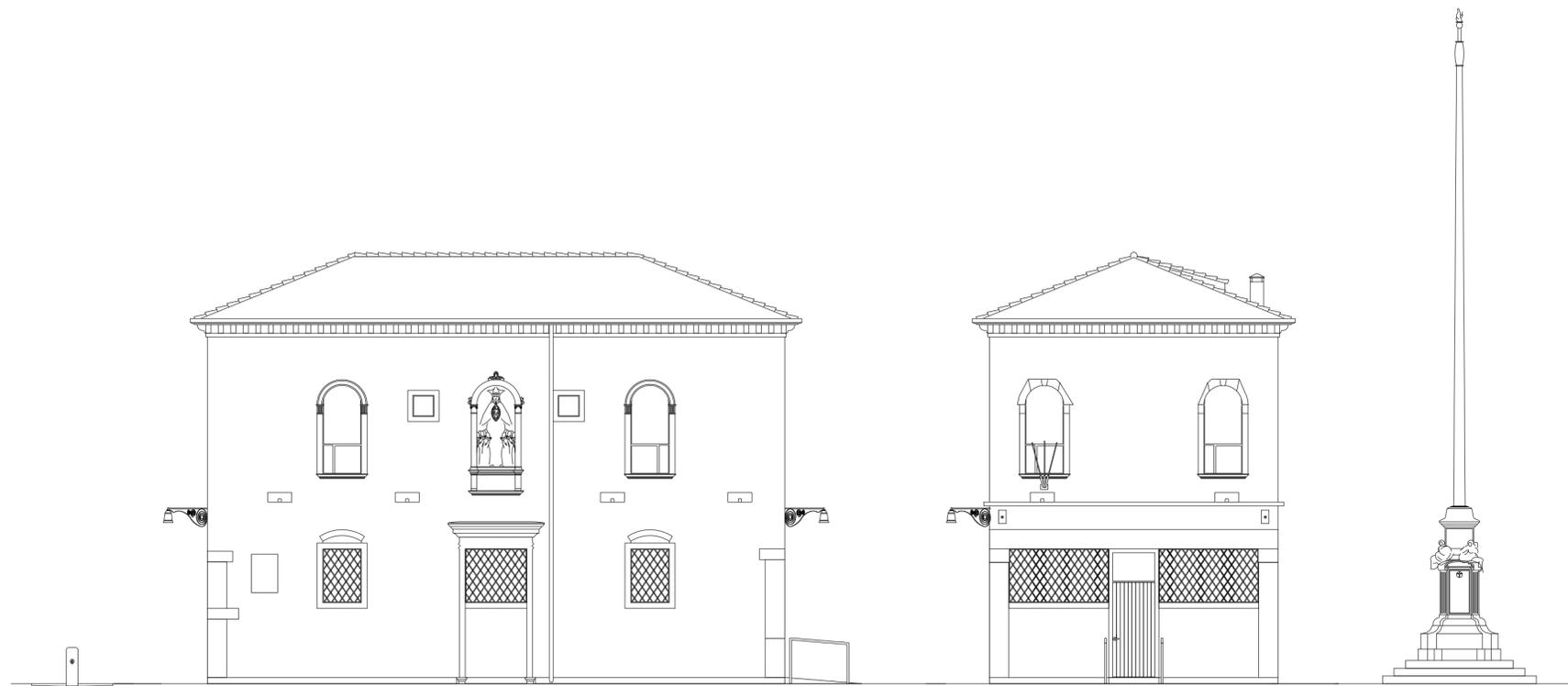


Scuola dei Varoteri - Elevations

1:100

The scuola sits isolated in the middle of Campo Santa Margherita, flanked only by a water fountain and a flag pole used on the saint's day.

Groupwork with Chris Gray

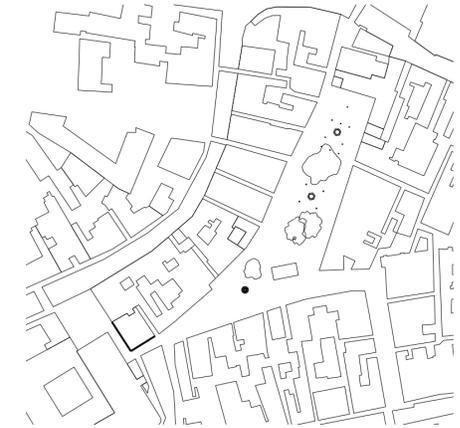


Scuola Grande dei Carmini - Elevations

1:100

The Scuola Grande dei Carmini with the most elaborate façade of any building on the square is hidden in a passageway in the narrow southern end of the square.

Groupwork with Chris Gray



“Scuola”, from the Greek scholè, then Latin schola, originally meant “rest and free use of one’s own spiritual forces”, or an institution whose purpose is education and instruction. By analogy, the term was applied to organisations set up to teach various spiritual or craft techniques.

The Scuola (plural Scuole) was thus a place where people met to learn, teach and talk, but also to protect the interests of their social class, intellectual pursuit or craft.

Source: U. Franzoi, F. Lugato, ‘Scuola Grande dei Carmini’

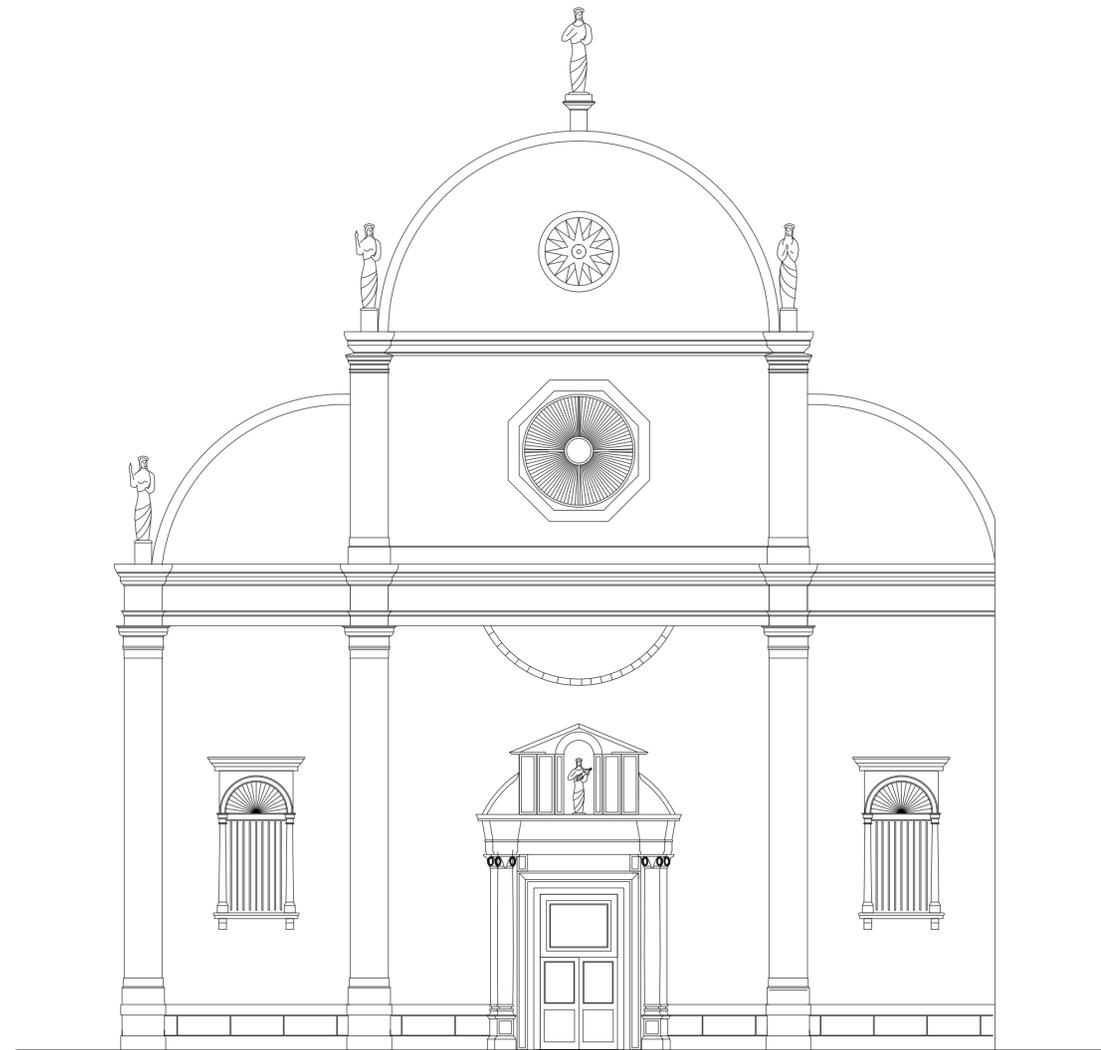
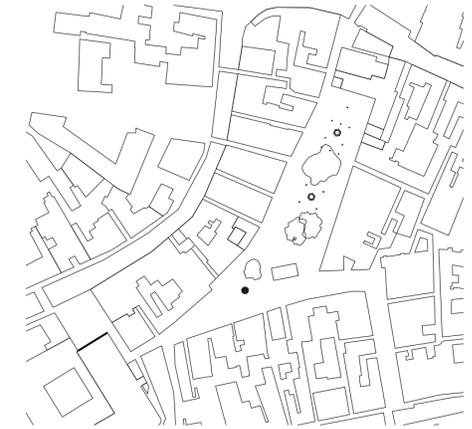


Chiesa dei Carmini - West Elevation

1:100

This façade faces onto Campo dei Carmini, a separate small square that acts as an ante-chamber to the main square of the island - Campo Santa Margherita. People entering the island must first pass through this space, then a narrow passageway before finally arriving at the heart of the island.

Groupwork with Chris Gray

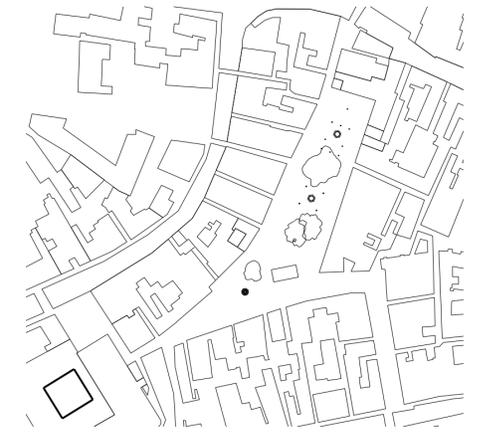


Convento dei Carmini - Istituto Statale d'Arte

Former Carmelite Convent - State Institute of Art

The former Carmelite convent behind the Chiesa dei Carmini, like the Chiesa Santa Margherita, has been re-used as a university building.

Here the cloister and convent are now the seat of the State Institute of Art.



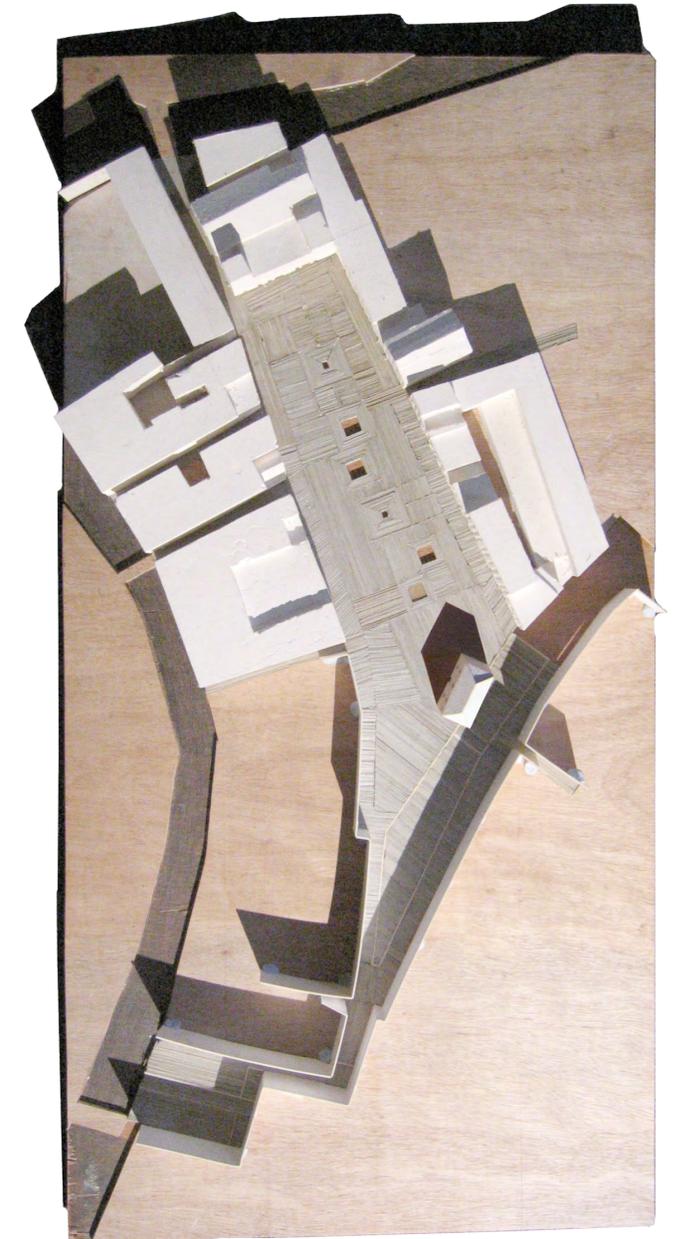
Model of Campo Santa Margherita

1:250

This model investigated relationship between the rhythm of the fenestration and strip paving and the volume of space defined by the building façades and the ground.



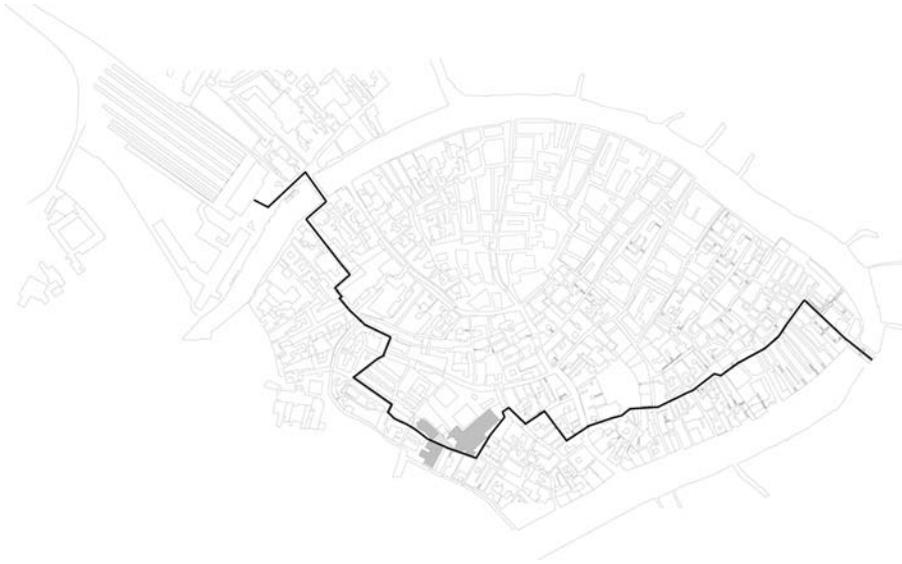
Strips of card represent the paving, the plaster blocks reveal the rhythm of the windows



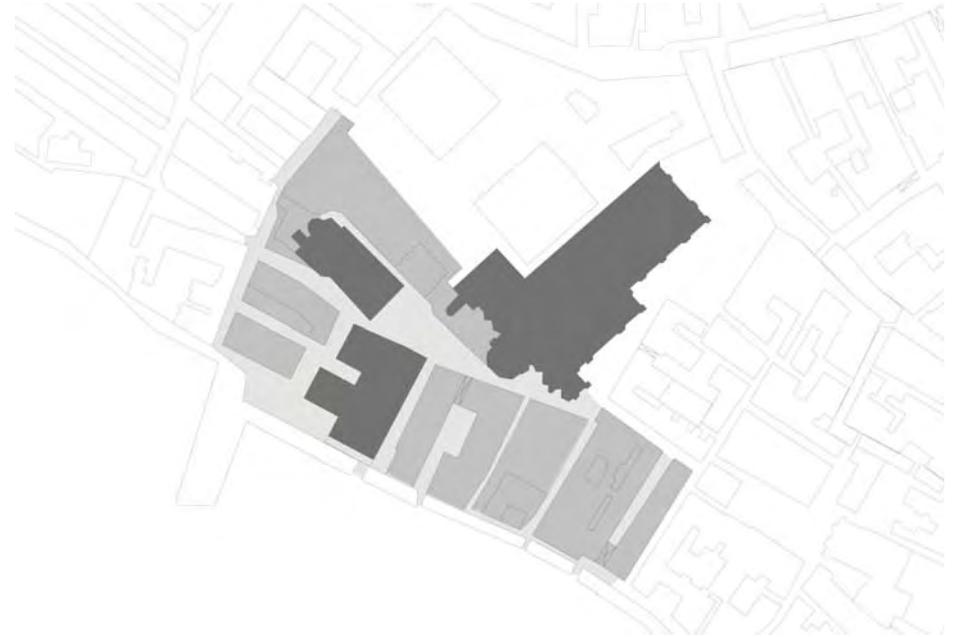
Strips of card represent the paving, the plaster blocks reveal the rhythm of the windows

Campo de San Rocco, Venice

Campo de San Rocco is located in the south west area of Venice in the area of Dorsoduro. The campo itself is formed by the surrounding architecture which represent a school, church and cathedral. The square is used daily as part of a main route from the Rialto bridge used to cross the Grand Canal and the Venice Santa Lucia Train Station. These key landmarks in Venice attract tourists to Campo de San Rocco. The space engages in a strong sense of public life through tourism and Venetian daily life.



Venice
1:500 scale



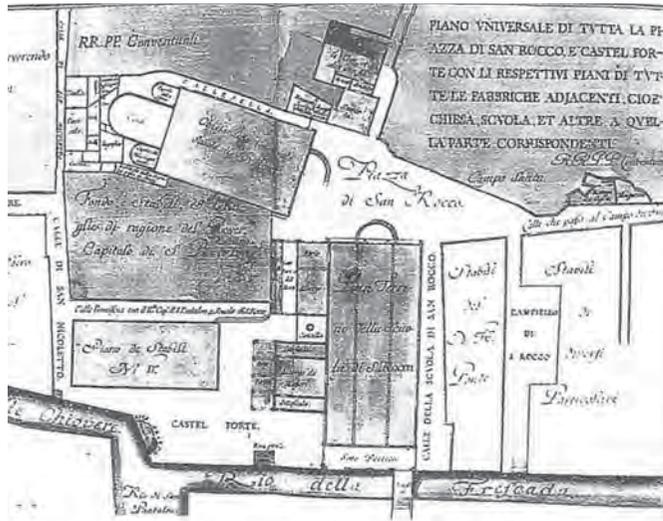
Campo de San Rocco
1:100 scale

The History of Campo de San Rocco

The name of the campo is informed by the surrounding buildings. The Scuola Grande di San Rocco and the church of Saint Roch.

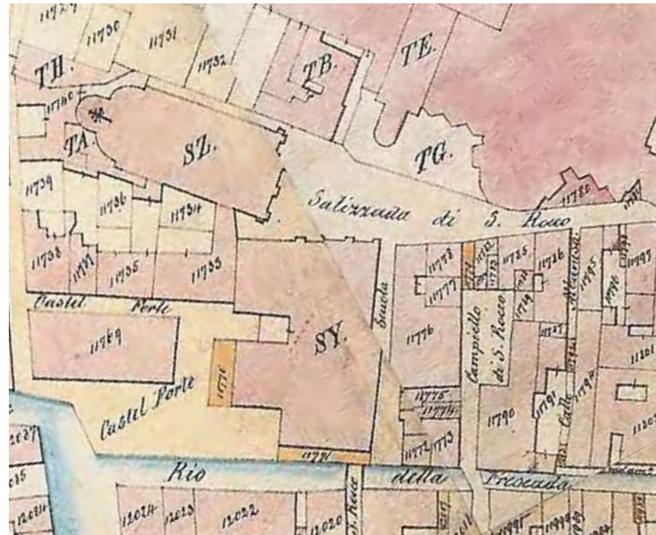
Saint Roch studied medicine and at a young age before leaving Montpellier to for fill a pilgrimage in Rome, Italy to help plagued victims. Saint Roch became ill and died at a young age in 1327. The work of Saint Roch was recognised in Venice, where his body was brought to the church of the Archbrotherhood in 1520.

Following the great plague in 1576 Sain Roch's name was given to the school and church. Each year, the Doge made pilgrimage to the Church of Saint Roch, which is currently celebrated each year.



Campo de San Rocco 1770

The map dating from 1770 demonstrates the way in which Campo de San Rocco was an enclosed public space which had public access from Campo dei Frari and a private access from the south of Scuola Grande di San Rocco.



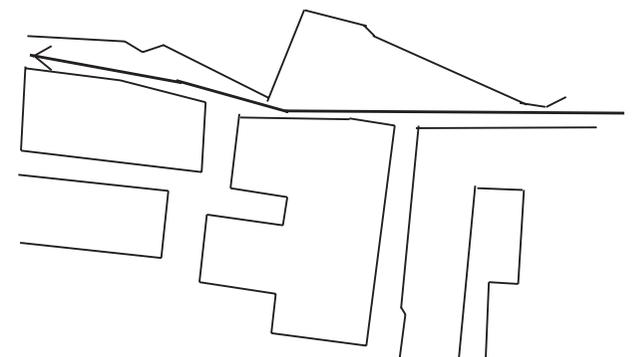
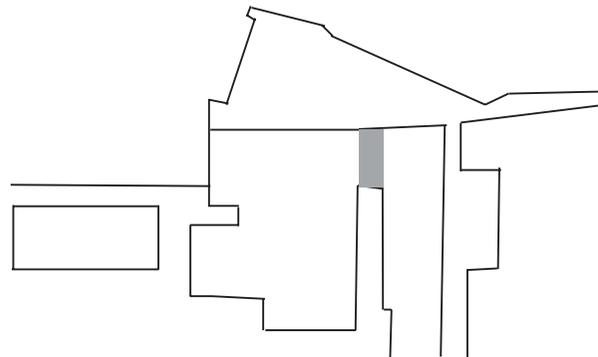
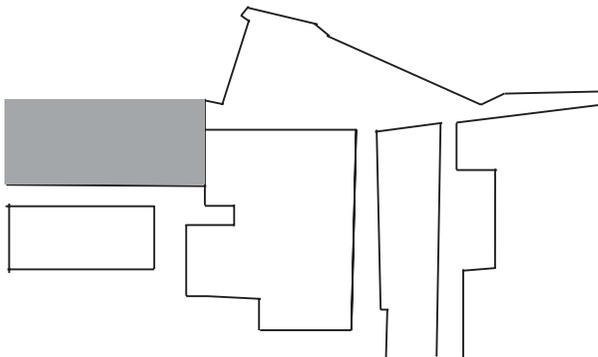
Campo de San Rocco 1798

The map originating from the Napoleonic period displays little change of the main campo in 1798. Additional building had been made to the façade, which existed to the east of the Scuola Grande di San Rocco. The building allows access at ground level via an opening, however forms a stronger edge to the route which leads to the campo.



Campo de San Rocco 2008

The current site plan displays the removal of a building which allowed a two way entry to the campo. The access through campo de San Rocco allows a direct link through to the Venice Santa Lucia train station.



Public space used in Ceremony

Through my study of Venice and Victoria developed a connection to the way in which public space is used. The space leading from key representational buildings inform a sense of place to which the most public and significant of roles engage in. These spaces have been used throughout history for both ceremony, festival and the everyday.



Chiesa di San Rocco during a visit by the Doge, Gabriel Bella

Following the great plague in 1576 Saint Roch's name was given to the school and church. The canopy which is erected is named as the "Tendon del Doge", translating to the Doge's canopy. It was historically erected annually in Campo de San Rocco which is the space between the Church of Saint Roch and the Scuola Grande of Saint Roch.

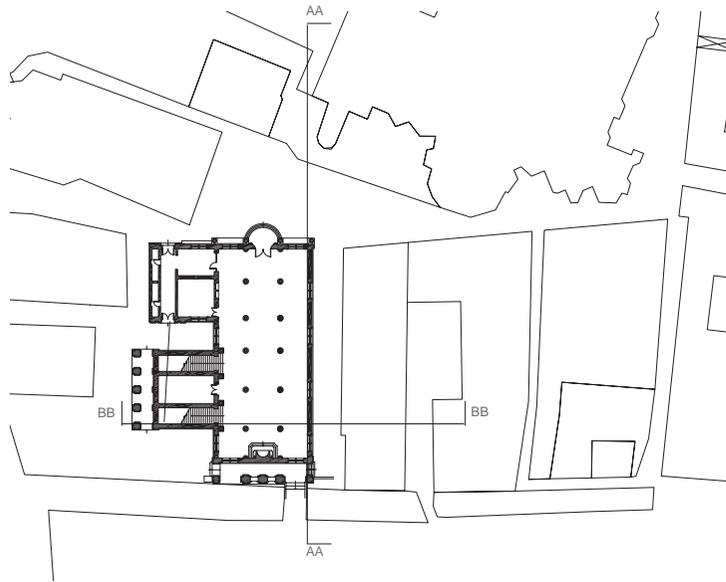
Scuola Grande di San Rocco

The archbrotherhood of the Scuola Grande de San Rocco was recognised by the Council of Ten of the Republic of Venice in 1478.

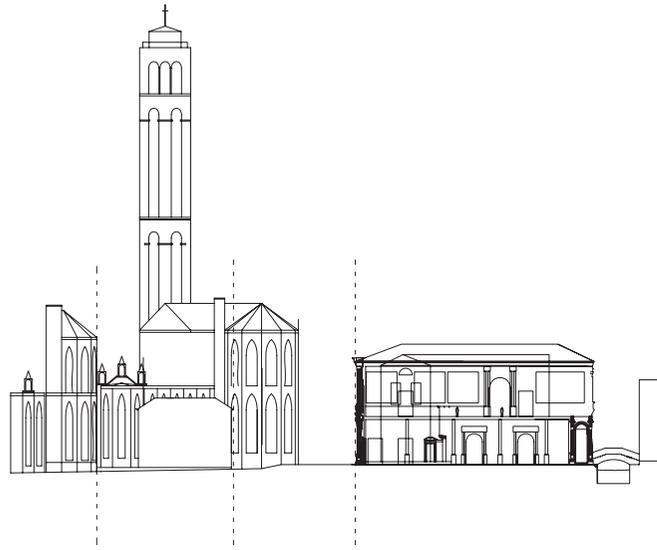
Scuola Grande de San Rocco was the only brotherhood which remained following Napoleonic authority. It currently exists to hold brothers of which form an annual General Council.

Scuola Grande de San Rocco began it's construction in 1515 with the ground floor of the building designed by Bartolomeo Bon. Antonio Scarpagnino continued the build with the great upper hall in 1527 and was completed in 1581 by Giangiacoemo de Grigi.

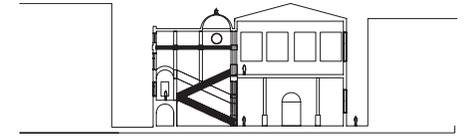
The Scuola Grande is currently used as a concert hall and often the public space which surrounds it for street music performance to play to the tourists.



1:500 :existing ground floor plan



1:500 :section AA through Scuola Grande Di San Rocco



1:500 :section BB showing stair through Scuola Grande Di San Rocco



Scuola Grande di San Rocco at night as theatrical image on the campo.



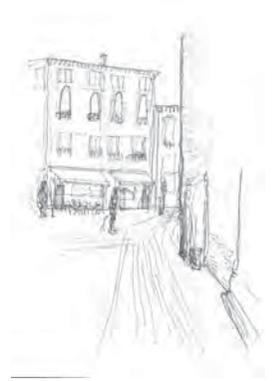
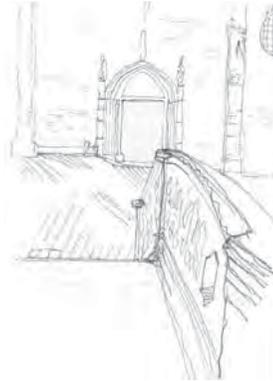
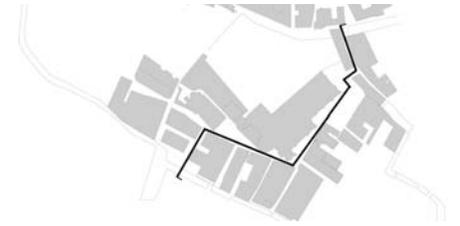
The great upper hall: Jacopo Robusti, more commonly known as Tintoretto was commissioned to decorate the upper hall, which contains an amazing display of paintings. The series of paintings fill the walls and ceiling and are representing of the of the New testament within the Bible.



The grand stair which connects the ground floor hall and the great upper hall.

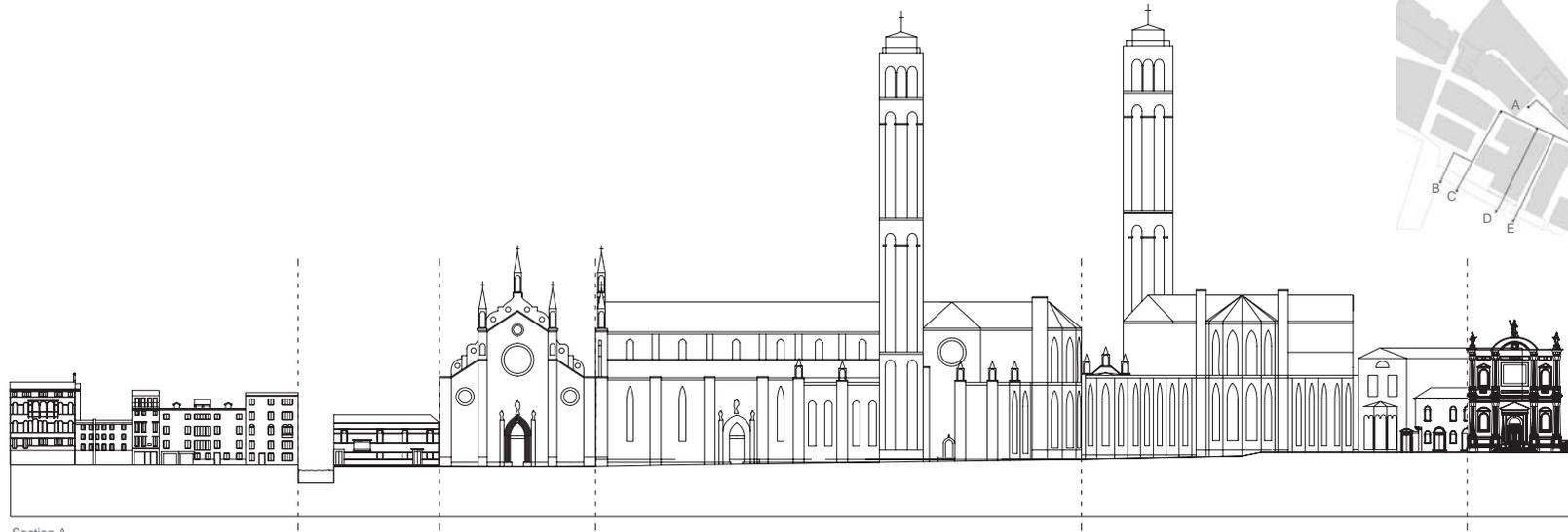
Routes through Campo de San Rocco

A series of sketches to record my experience of walking towards Campo de San Rocco

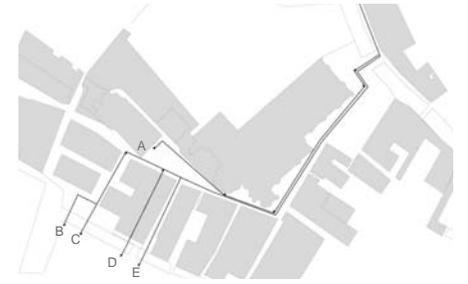


Elevation study

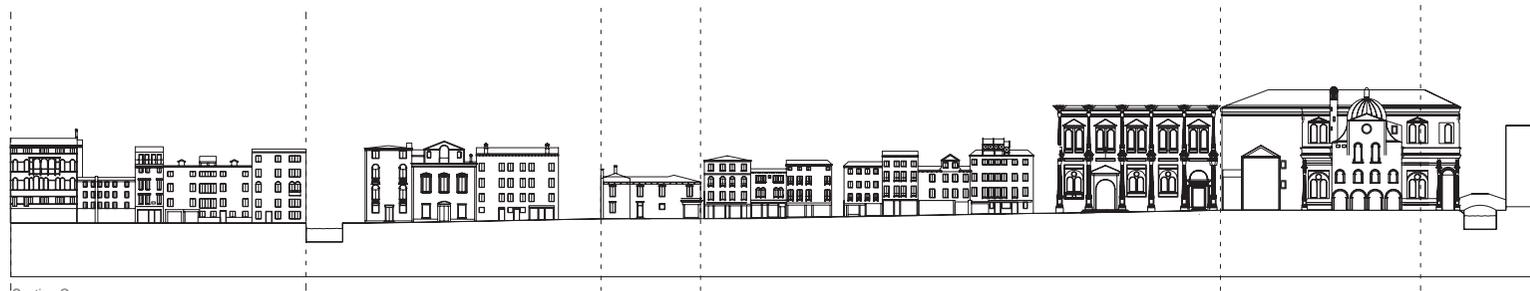
A series of elevation studies formed along various routes to Campo de San Rocco.



Section A



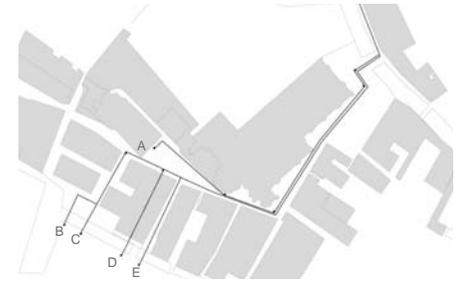
Section B



Section C

Elevation study

A series of elevation studies formed along various routes to Campo de San Rocco.



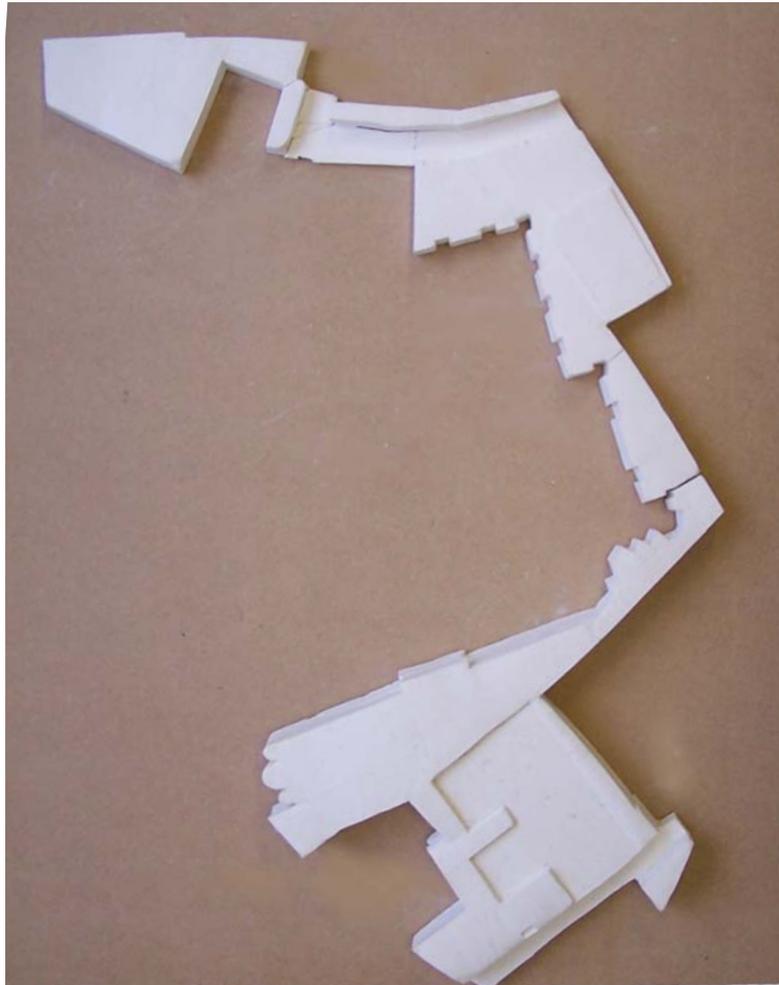
Section D



Section E

Horizontal Topography

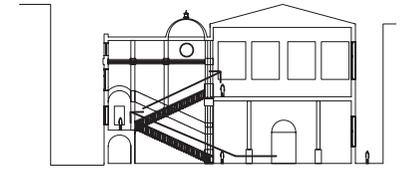
The horizontal route through Campo de San Rocco follows a variation in level, change in direction, adjustment of direction and constant change in spatial experience through the narrow and open spaces.



A cast topographical model of the ground forming Campo de San Rocco

Vertical Topography

The vertical route through Campo de San Rocco follows a continuous increased/ decreased gradient and an interesting topographical landscape which is extended upwards through the theatrical stair of the Scuola Grande de San Rocco.



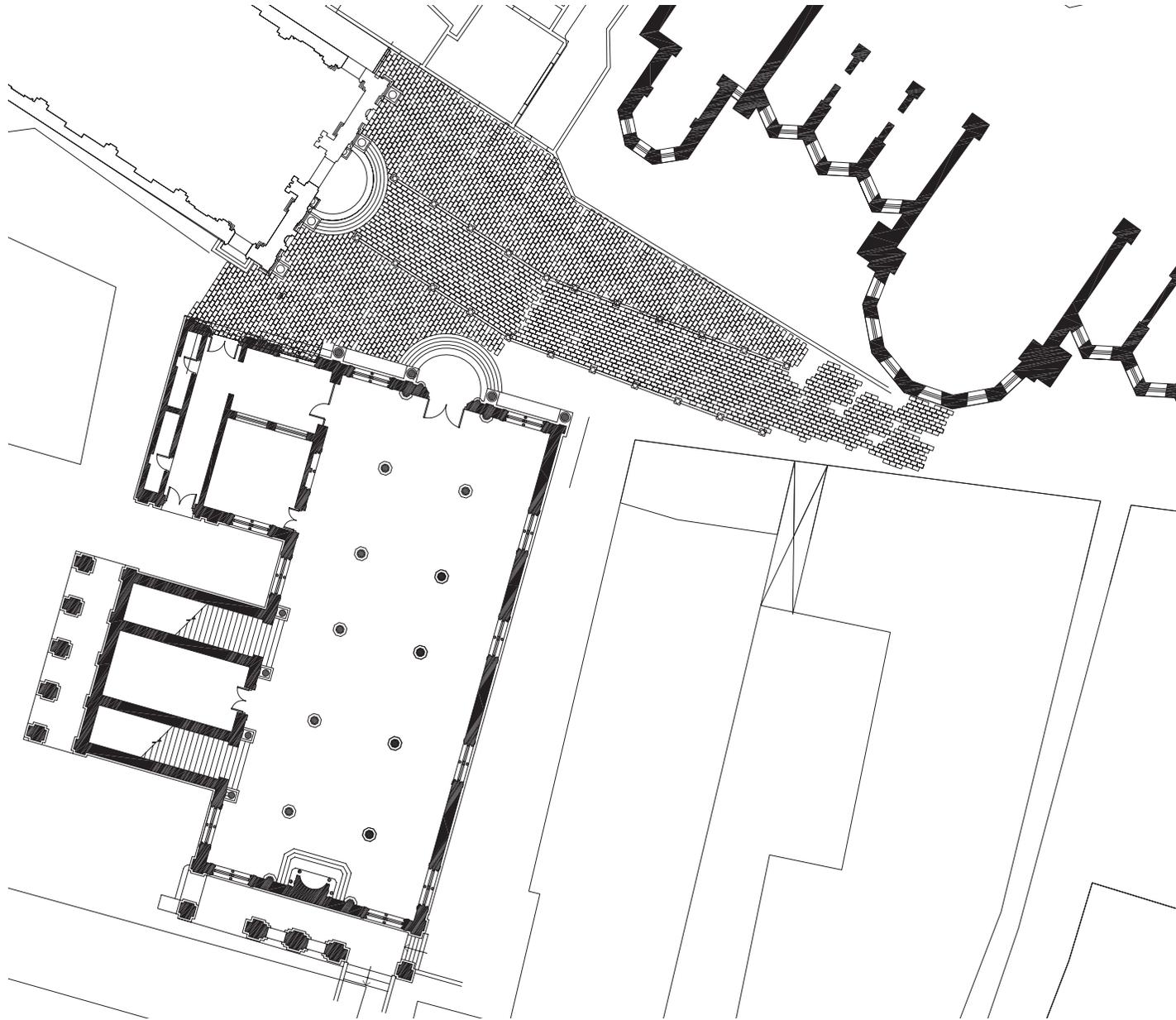
The vertical topography of the stair within Scuola de San Rocco, representing the transition between the underworld and the theatre of the great upper hall.



A cast topographical model of the the stair within Scuola Grande de San Rocco

Study of the ground

Outdoor landscape is informative activity within the space. The study of routes and topography within Venice and specifically Campo de San Rocco also focused an attention to the paving quality of the surface texture. The pattern of the paving stones informs direction along routes and creates an interesting skin to the ground when experienced in different conditions e.g. wet, lights at night. An attention to the design of the ground creates a sense of interest and connection to the space.



Ground study of Campo de San Rocco



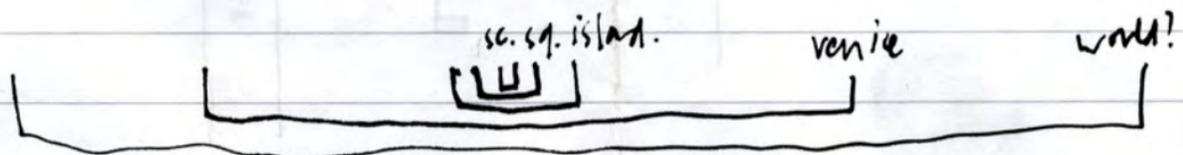
Public space in Campo dei Frari forming a stage-like platform through raised surface as part of the ground.

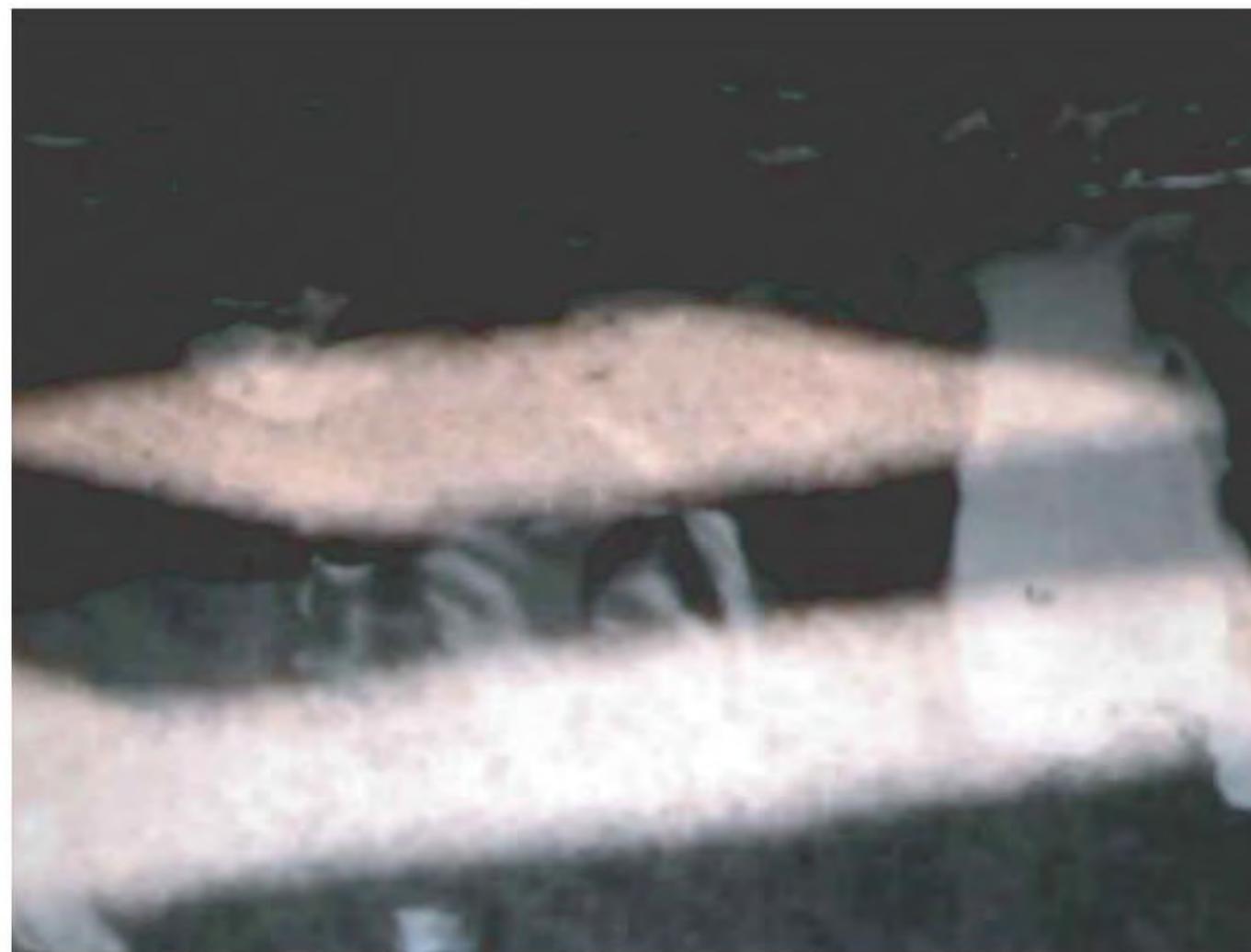


The paving stones of campo de San Rocco provides a rich quality to the surface of the figure ground



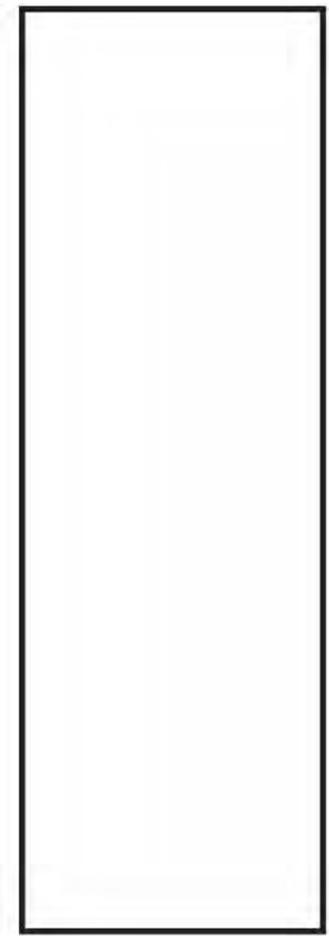
The direction and colour of the paving stones within campo de San Rocco indicates the entrance to the church of Saint Roch, whilst maintaining the memory of ceremony and festival in the public space.





The images above are stills from a film that I made in Venice showing the moment when the Querini Stampalia starts to get flooded. In his essay 'Swimming at the Querini Stampalia Foundation' Michael Cadwell describes the difference between Scarpa and Frank Lloyd Wright as 'moving in different directions : Wright from liquid to solid, Scarpa from solid to liquid' Wright turns liquid into solid and captures the liquid, whereas Scarpa turns solid into liquid and therefore releases it and sets it free, this is only possible in Venice, **a city of stone built on water**

from rectangle
to trapezoid



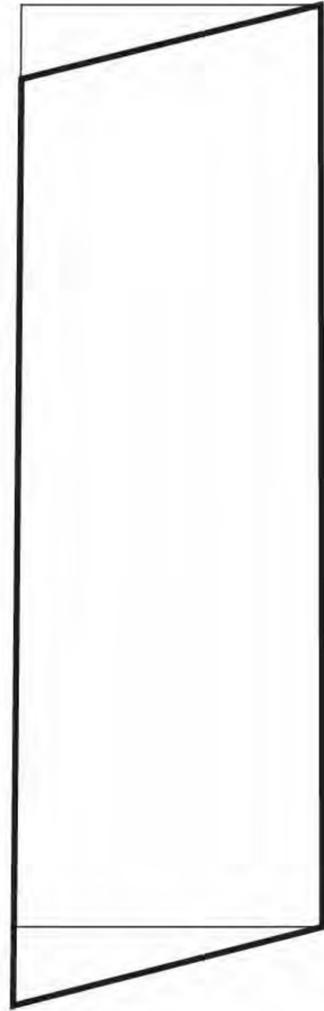
paving slab

+

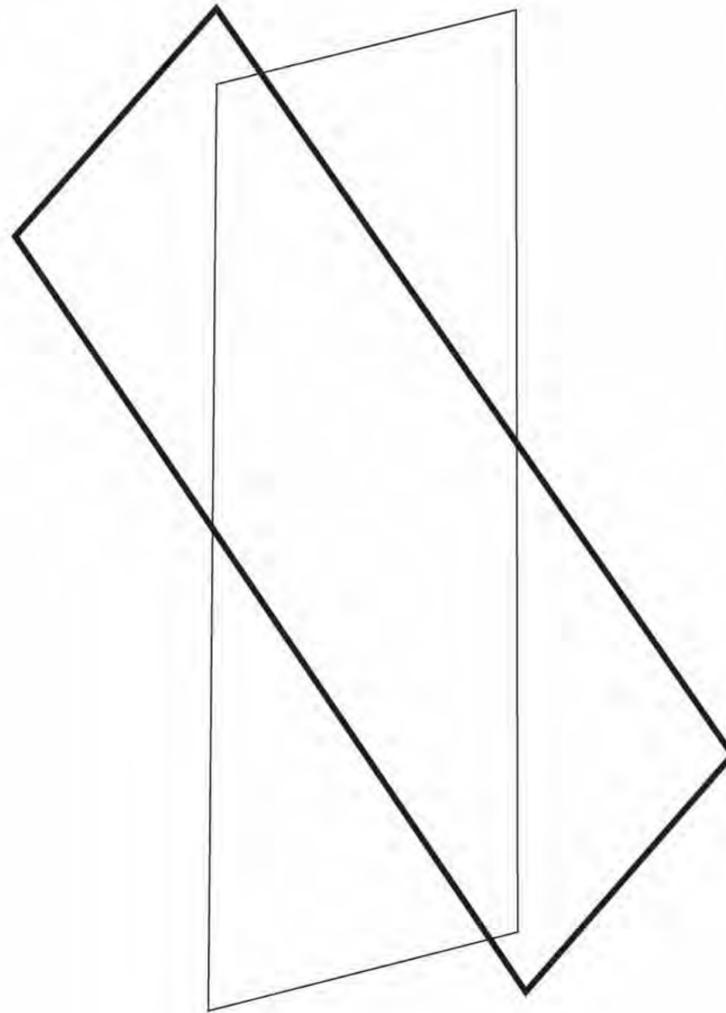
campo

+

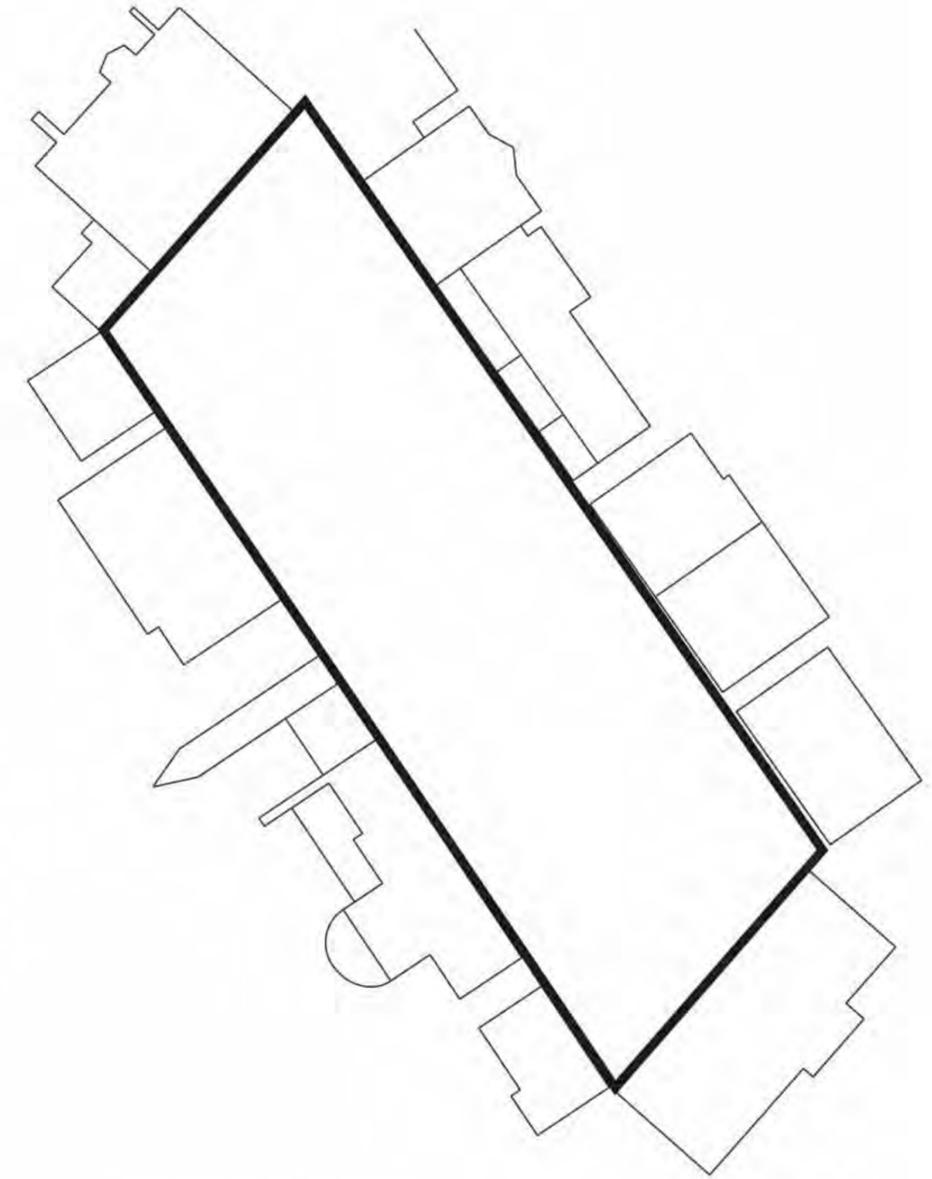
fountain slab



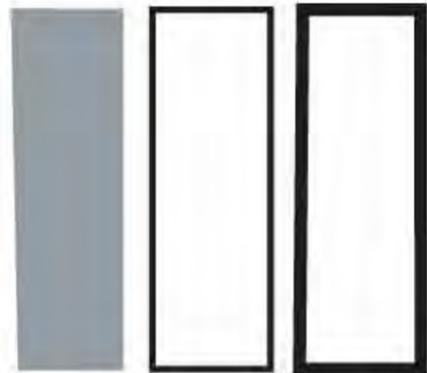
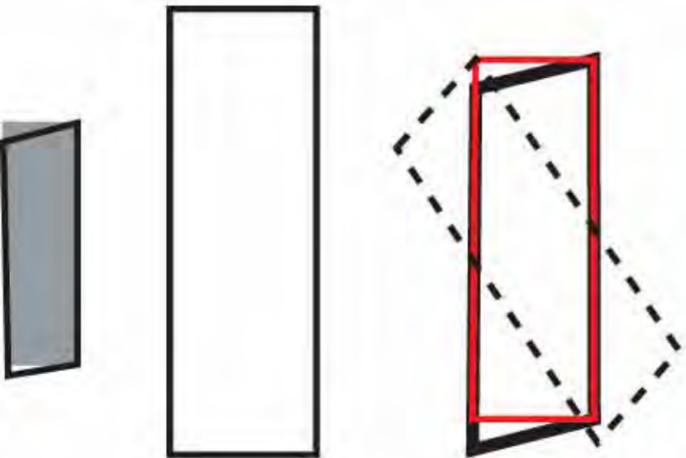
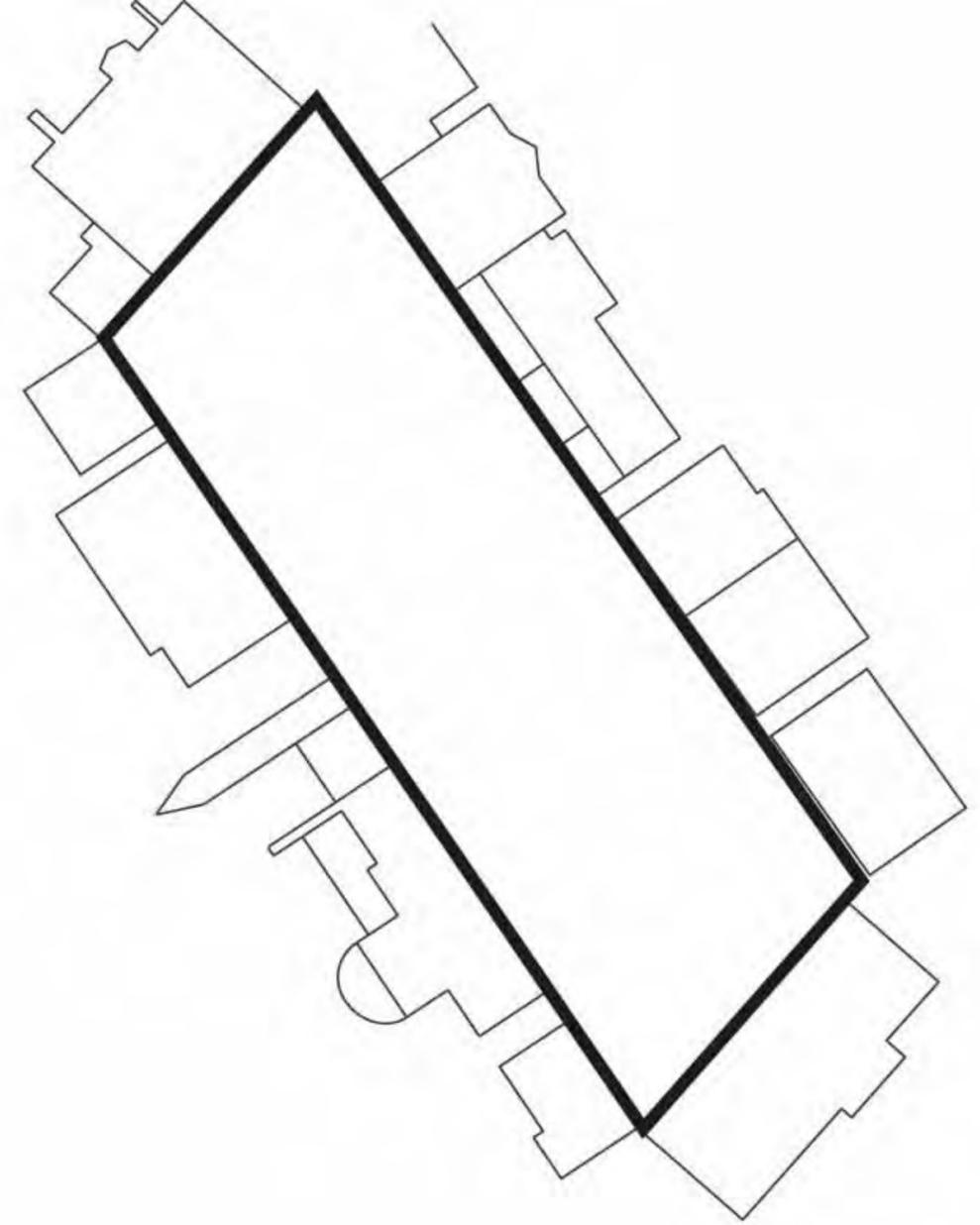
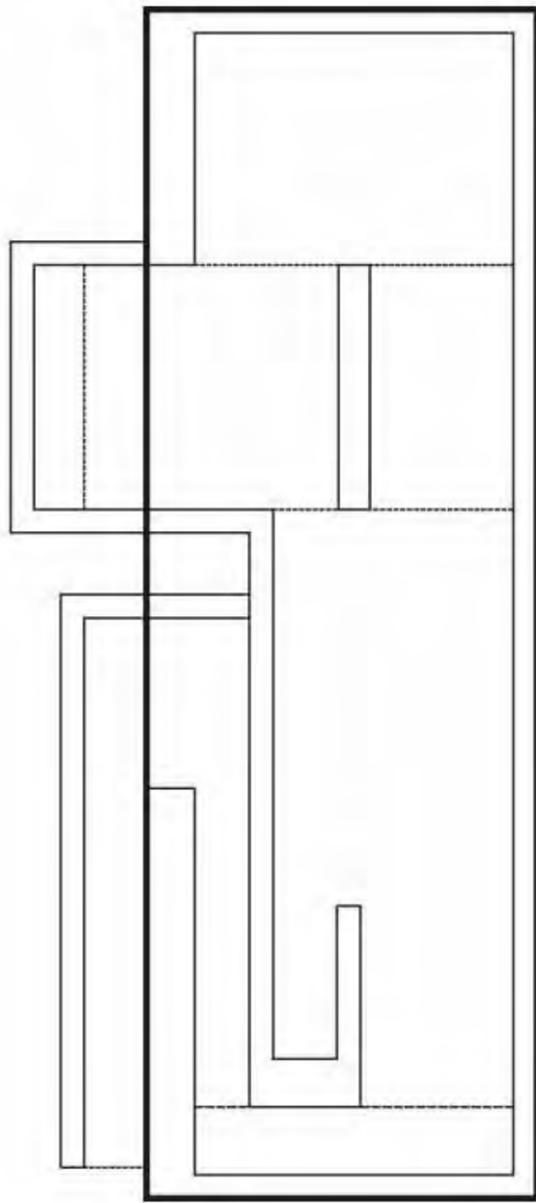
deformation



rotation



campo santa maria formosa



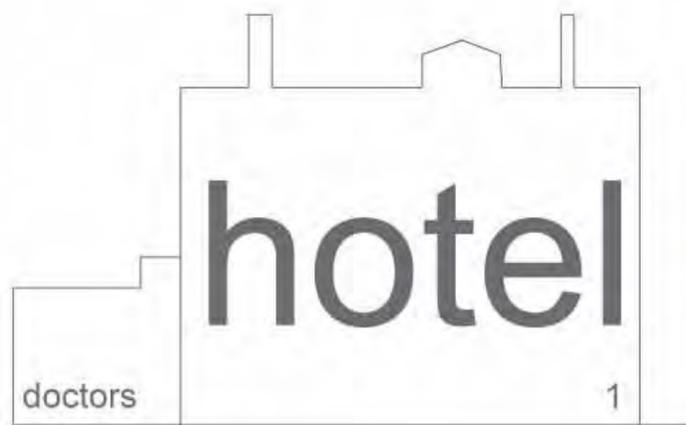
When the paving slabs, Scarpa model from the Querini Stampalia and the main area of Santa Maria Formosa are drawn,

rotated and scaled down it was found that **all three have the same**

proportions! Not only that but the paving slabs and the Scarpa model are

exactly the same width of 250mm

and very close in length. (Just as the side parts of the Scarpa model are left of so are the side parts of the Santa Maria Formosa, it could be argued that Scarpa made a copy of not only Venice in this model but also of the square).



- Hotel Ruzzini Place, 4 ****
- Doctors

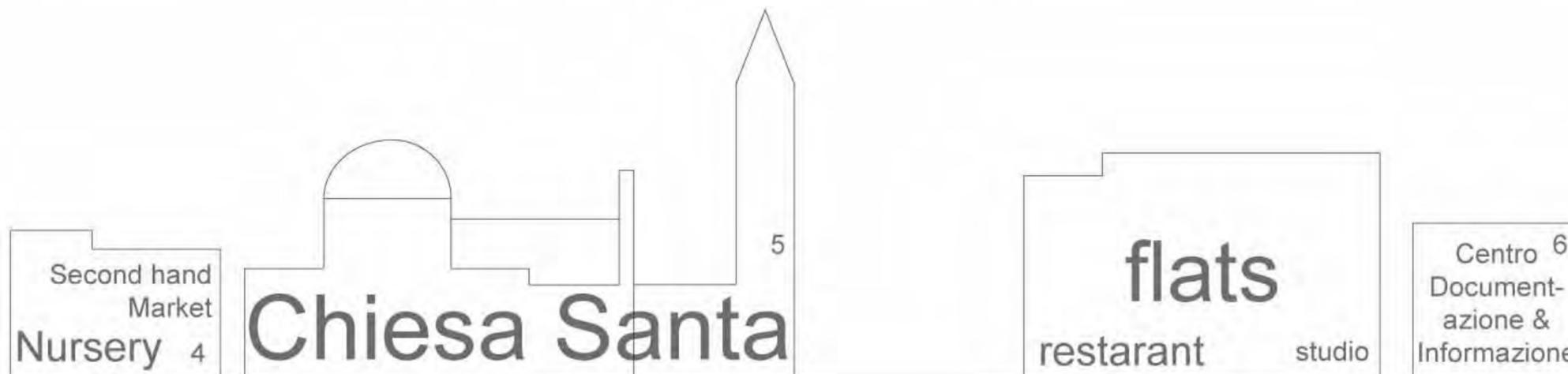
1. Dating back to 1590 the Hotel which was only recently renovated in 2005 was originally the palace *Palazzo Ruzzini-Priuli* built by the Ruzzini family who had a Doge, Carlo Ruzzini from 1732-1735. During the 1700's it housed an art collection on par with that of the Palazzo Ducale. It was designed by Bartolomeo Manopola.



- Citta di Venezia Municipality di Venezia-Murano-Burano
- Arch Uno Canerino
- Impresa Servi Funri 'Fanello di Manofanello'
- Farmacia
- Polimbulatorio Doctor di Osteopathy
- Bar All'brologio
- Hotel Scandinavia
- Unì Credit Banca
- Hotel Palazzo Vitturi
- Casa di Risparmio di Venezia
- Murano Glass
- 'Corric' Ferrari Bravo

2. Originally a 1300 Venetian palace, Palazzo Vitturi was owned by the Dona family

3. Hotel Scandinavia according to its advertising 'dates from the year 1000 and it is said that this is the very place where Desdemona met Othello, the "Moor of Venice." The rich Trevisian family renovated it 1600 and renovated into a hotel during the 50's.



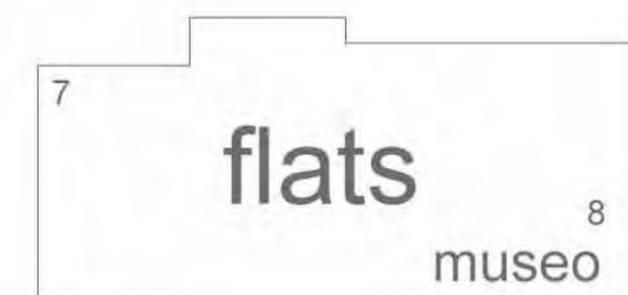
- Ogni Sabto 'Merchinido Beneticenza'
- Nursery di Santa Maria Formosa
- Cheisa Santa Maria Formosa
- Restaurante Luigi
- Centro Documentazione & Informazione 'D.Levorin'



4. This fascinating building lurking behind the church accommodates both a 2nd hand clothes shop and after 4pm the space in-front is filled with young children and bikes.

5. Chiesa Santa Maria Formosa 1492, was rebuilt after a fire by Mauro Codussi. Believed to be the first church carried out under renaissance ideals, it is the only church in Venice with two facades, but has been on its site since XII.

6. Beautiful small red building (see photo)



- Fondazione Querini Stampalia
- Museo Biblioteca

7. Palazzo Bembo which was renovated in the beginning of the 1500 century

8. F. Querini Stampalia built in 1514 donated to the city in 1869 and remodelled by Venetian architect Carlo Scarpa in 1969, houses art gallery and library



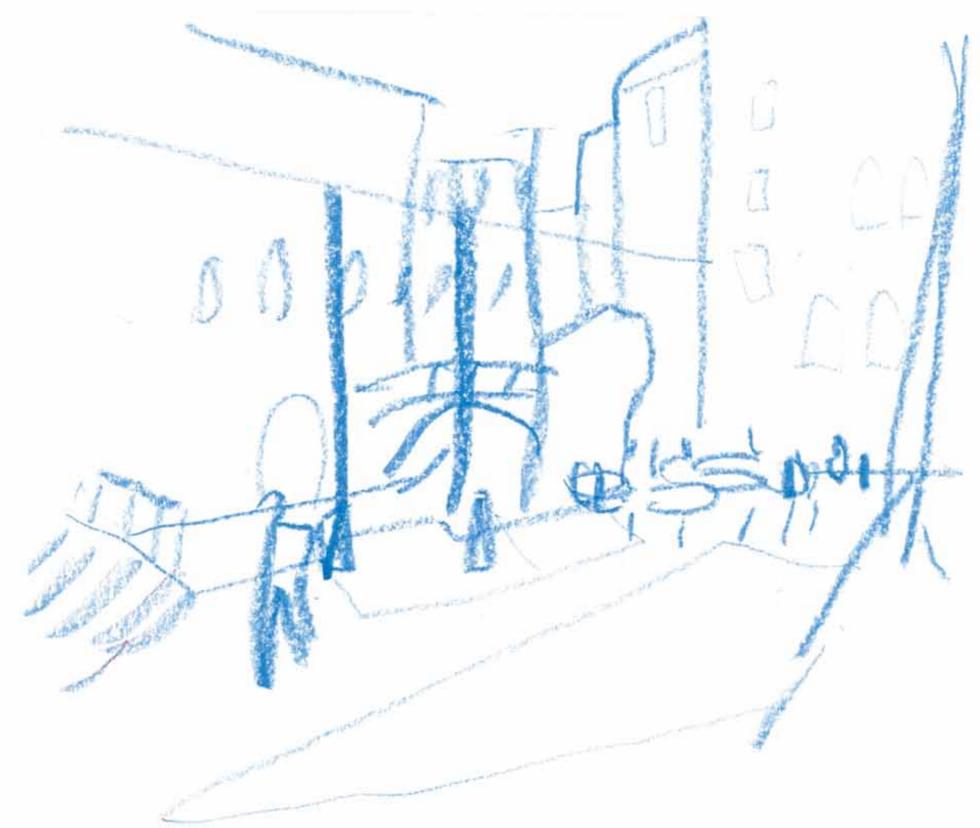
7

Understanding the volume of the spaces

- 1 View looking North from Palazzo Bembo
- 2 The West facade of Cheisa S. Maria Formosa looking onto Rio del Mondo Novo
- 3 Looking South from Hotel Ruzzini Palace towards the Cheisa S. Maria Formosa
- 4 The East-West path in front of the Cheisa S. Maria Formosa



1



2



3

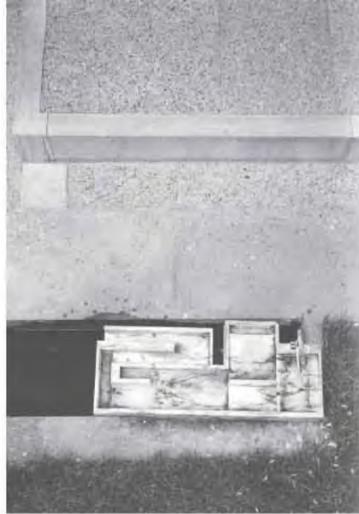


4





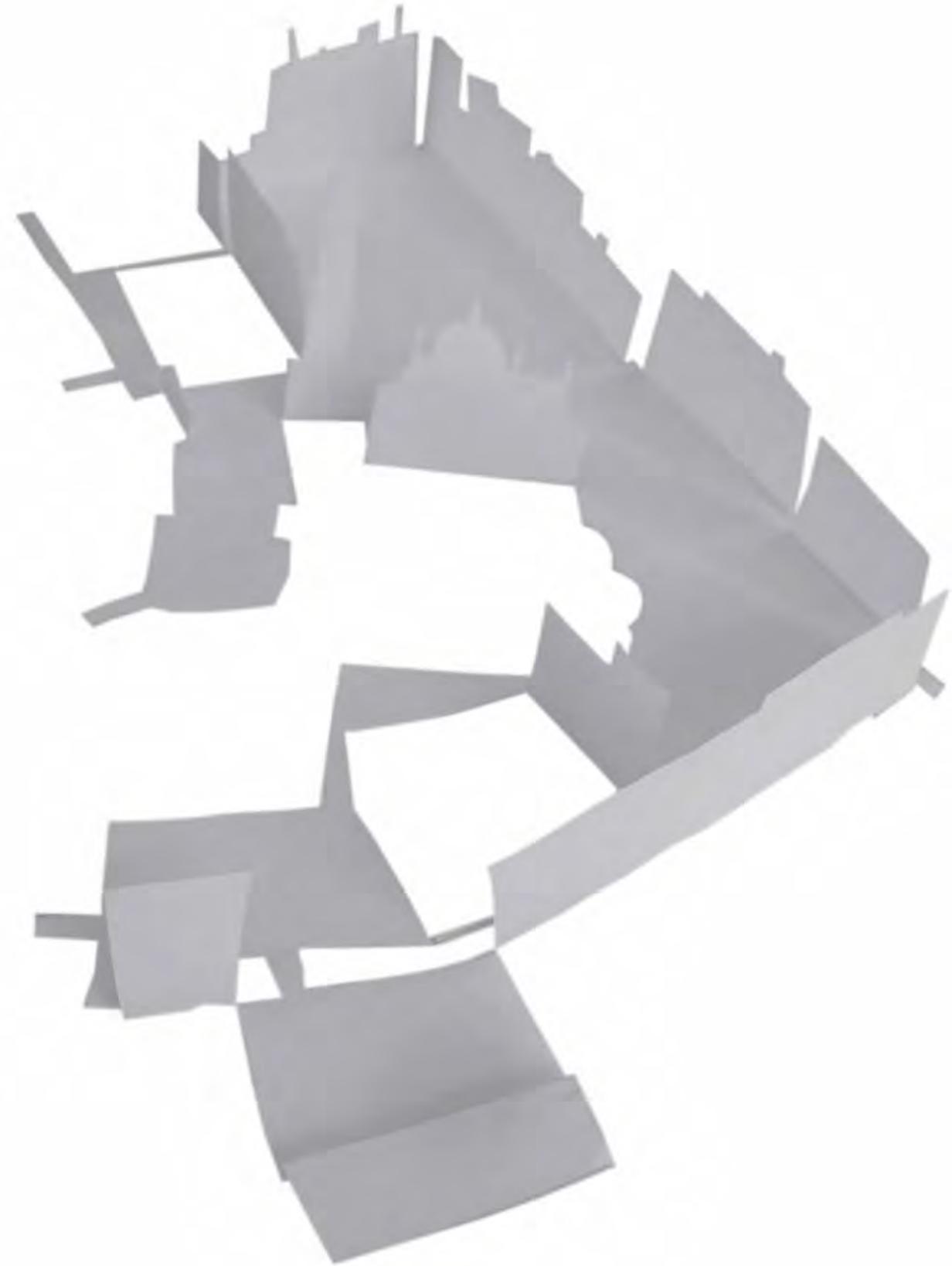
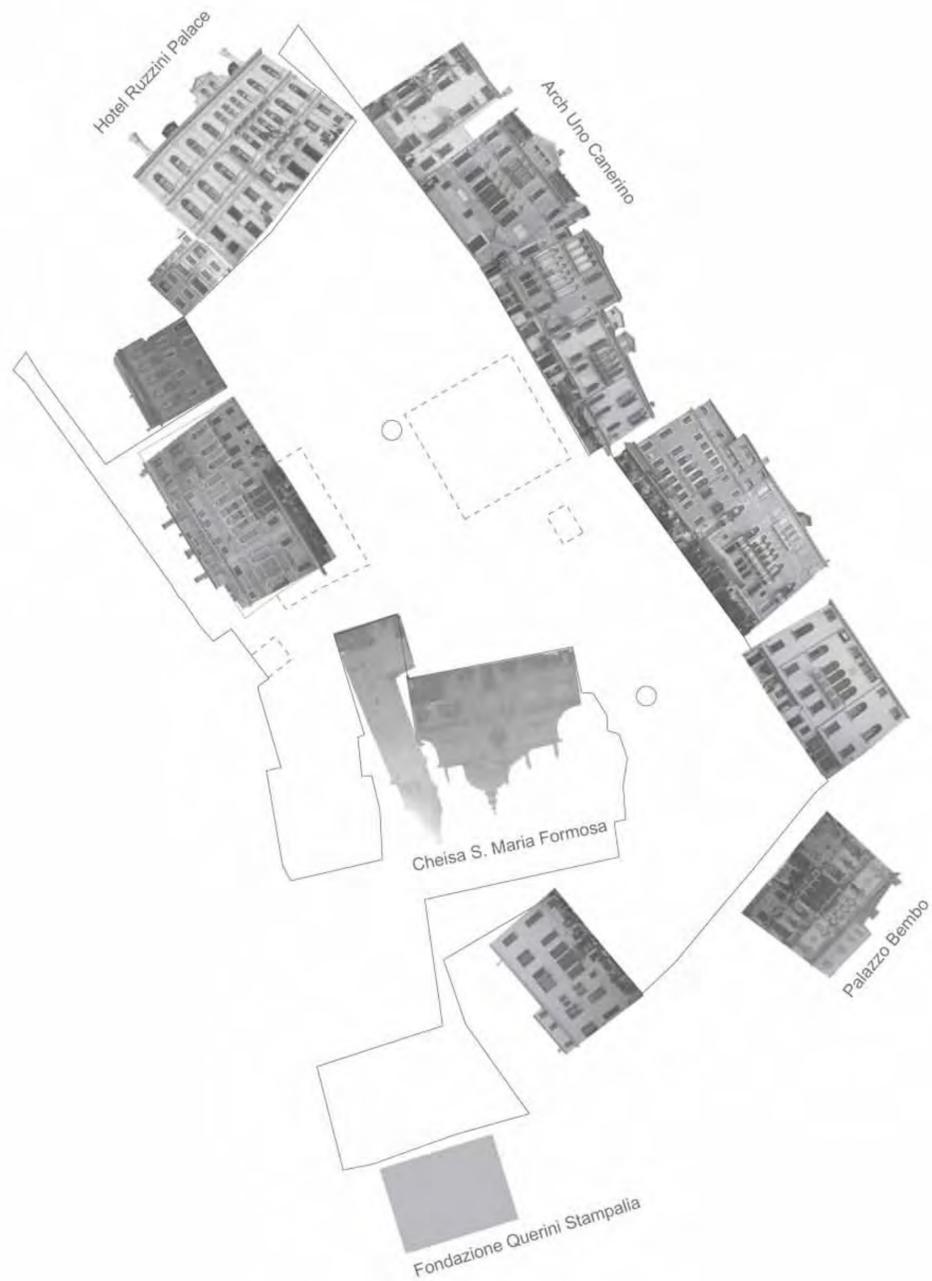
Bridge from Campo to Querini Stampalia



Scarpa's marble water vessel, Querini Stampalia

Lapping up Scarpa

At the far Southern edge of the Campo is Scarpa's Fondazione Querini Stampalia. Here Scarpa takes both the Campo and the Rio S. Maria Formosa into his project.



Paper model of Campo S. Maria Formosa



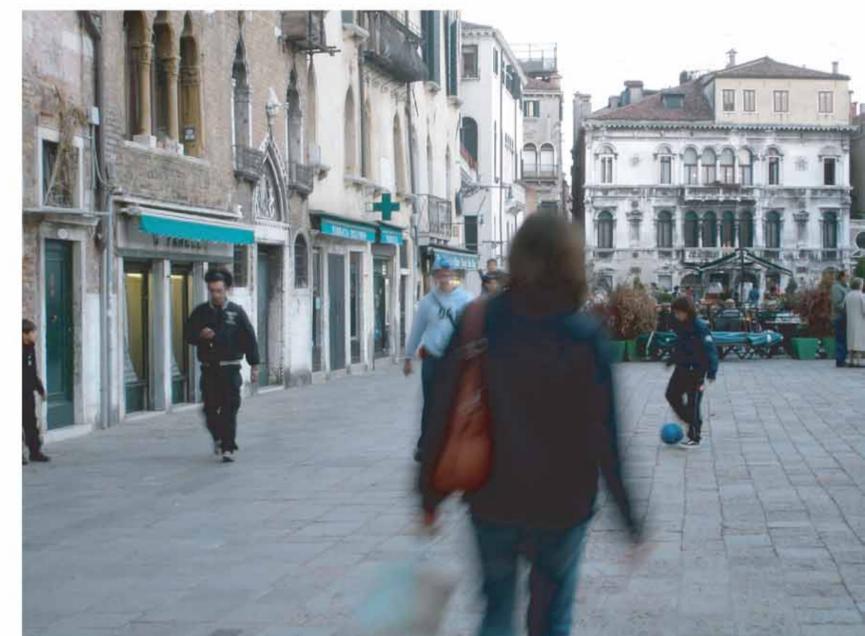
360 of Campo S. Maria Formosa



Rio del Mondo Novo next to West facade of Chiesa S. Maria Formosa



Early morning looking East, the well head on the right



Late afternoon towards Plazzo Bembo



The Campo is made up of paved fields that run in the direction of pedestrian travel



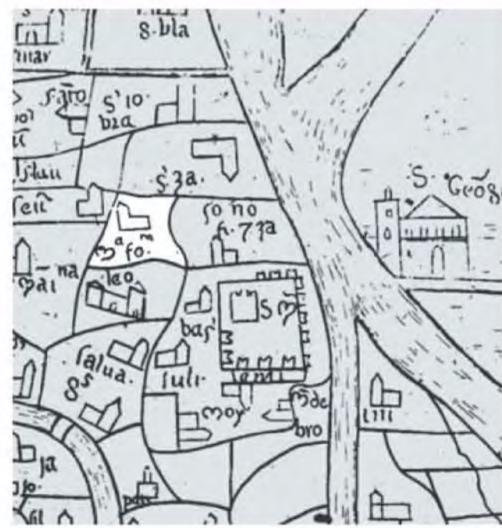
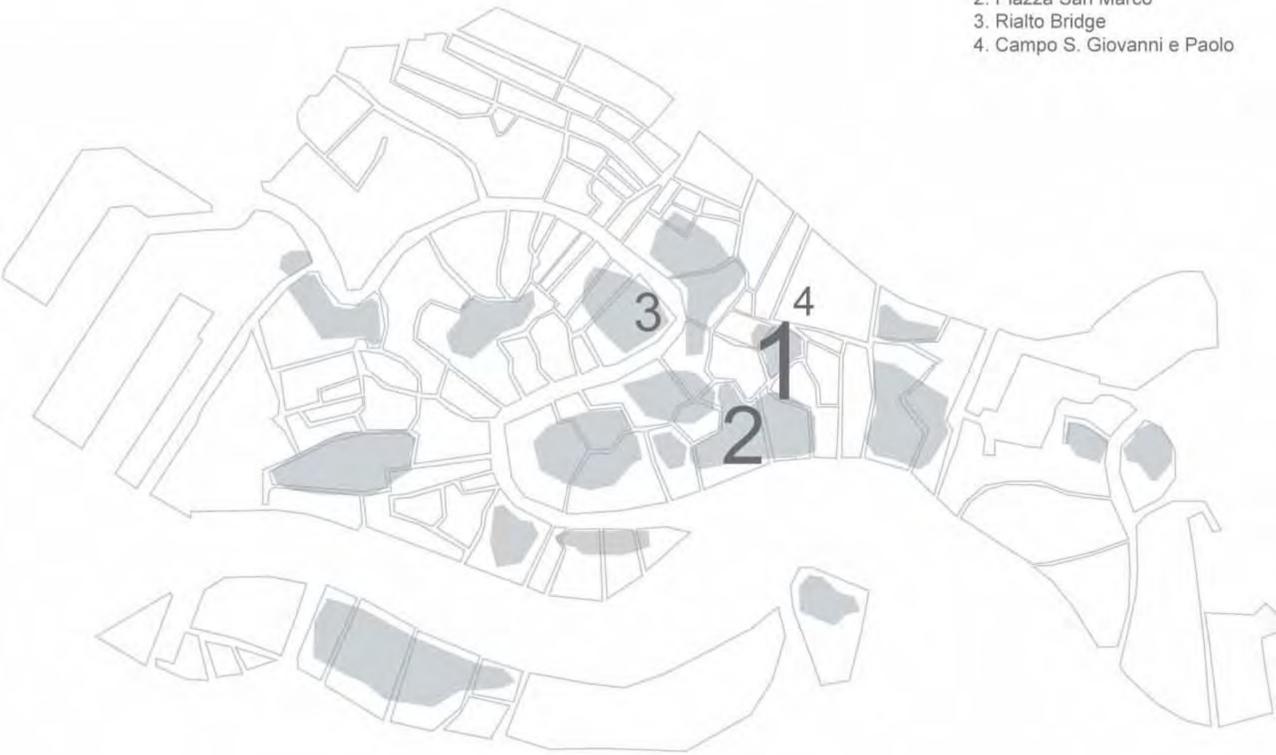
The spectacle of the everyday



Facing North towards Hotel Ruzzini Palace

Light grey original Venetian islands inhabited after 810 AD

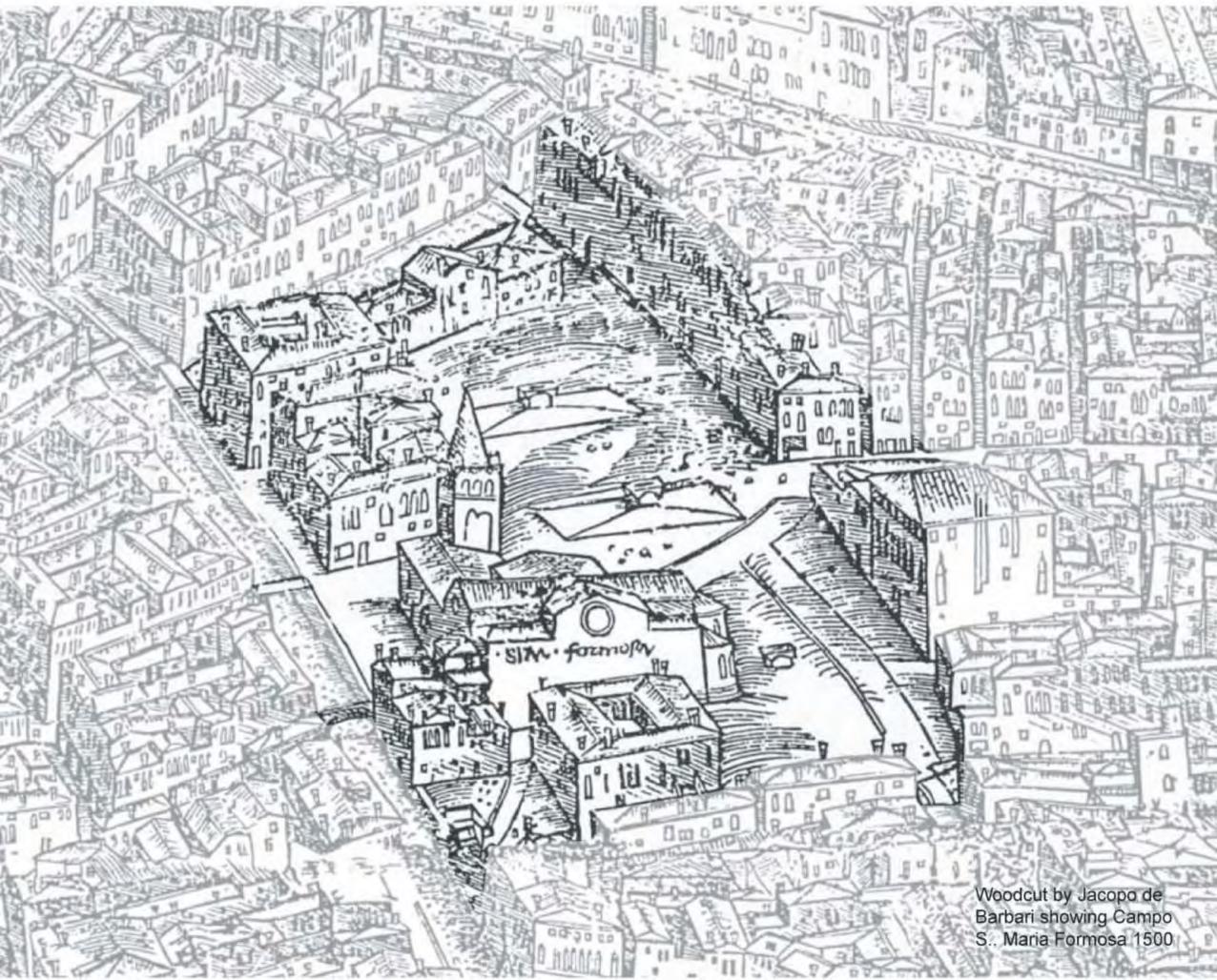
1. Campo Santa Maria Formosa
2. Piazza San Marco
3. Rialto Bridge
4. Campo S. Giovanni e Paolo



Campo Santa Maria Formosa

The island of S. Maria Formosa is on one of the original islands in Venice dating back to 810AD. It is surrounded on three sides by the canals. Rio del Pestrin (North-West), Rio Del Mondo Novo (West) and the Rio S. Maria Formosa (South-East). In the centre sits the Chiesa di Santa Maria Formosa, which pre-dates the original permanent location of the Doge into Venice proper and is one of the most ancient in Venice. The ancient church was believed to have been first erected in VII by Saint Magnus. The grey map above, which is supposedly a reproduction of an ancient map made in 1141, shows the campo developing around the ancient church. The small map to the left of this looks as if there had been a fourth Rio cutting through the campo and running under the two well heads in the square, this may be the reason for the change in direction of the paving slabs as shown in the charcoal drawing. Some of the historical information has been taken from a Phd written in 1997 by Fabio Carrera whilst studying at MIT.

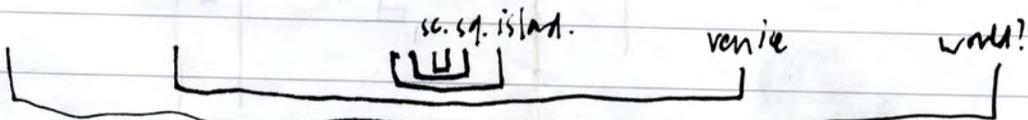
In 944, a number of young girls were on their way to the church of S. Pietro di Castello, when they were surprised by some Istrian pirates who carried them off. They were rescued by a group of casselleri (cabinet and trunk makers) from the S. Maria Formosa parish, where their scuola was located. To commemorate the event the Doge made a yearly visit to the parish from that time on, until 1797, during Candlemas on February 2nd. The painting above by Gabriella Bell (1750) depicts the Carnevale that took place.

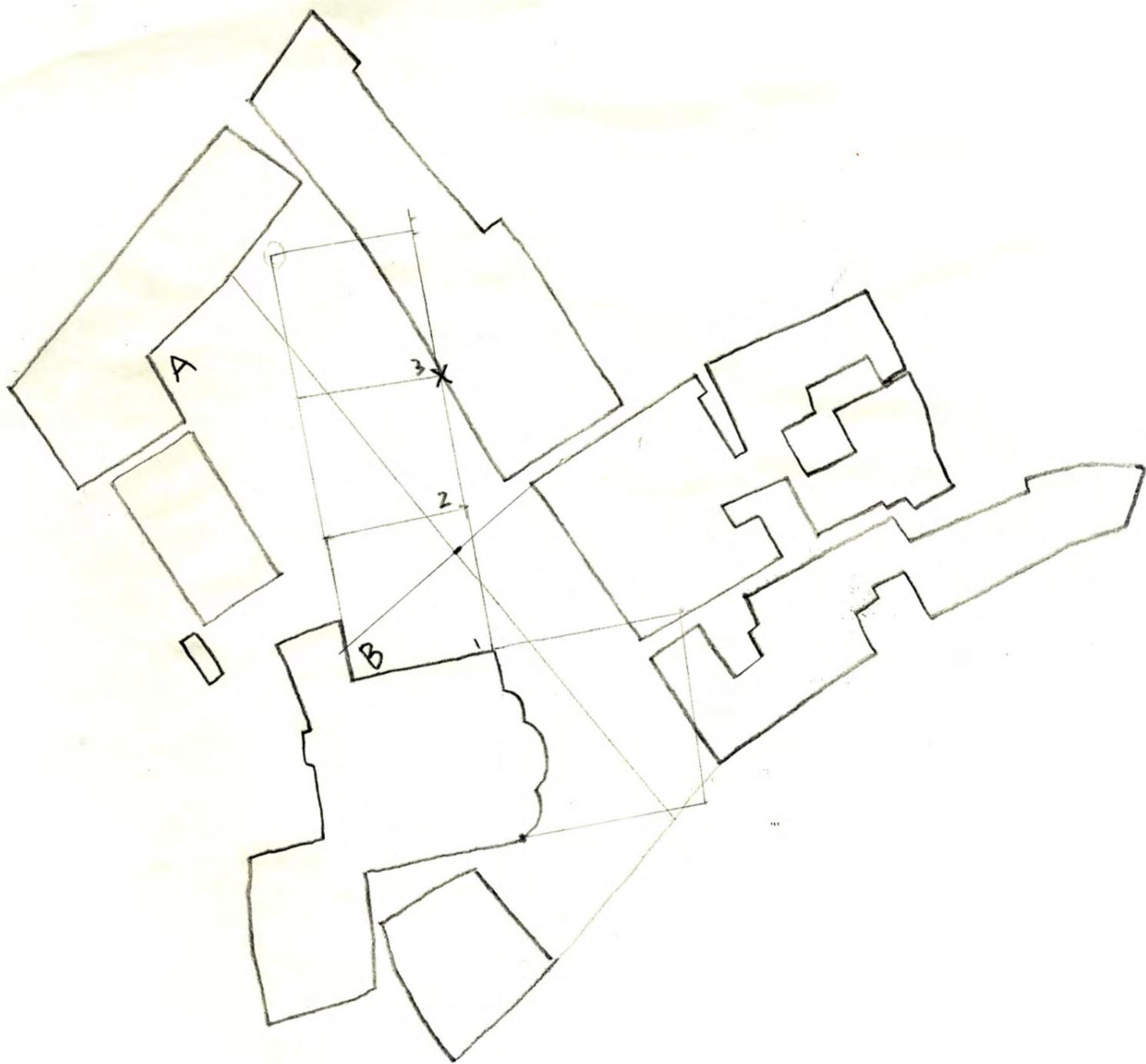


Woodcut by Jacopo de
Barbari showing Campo
S. Maria Formosa 1500

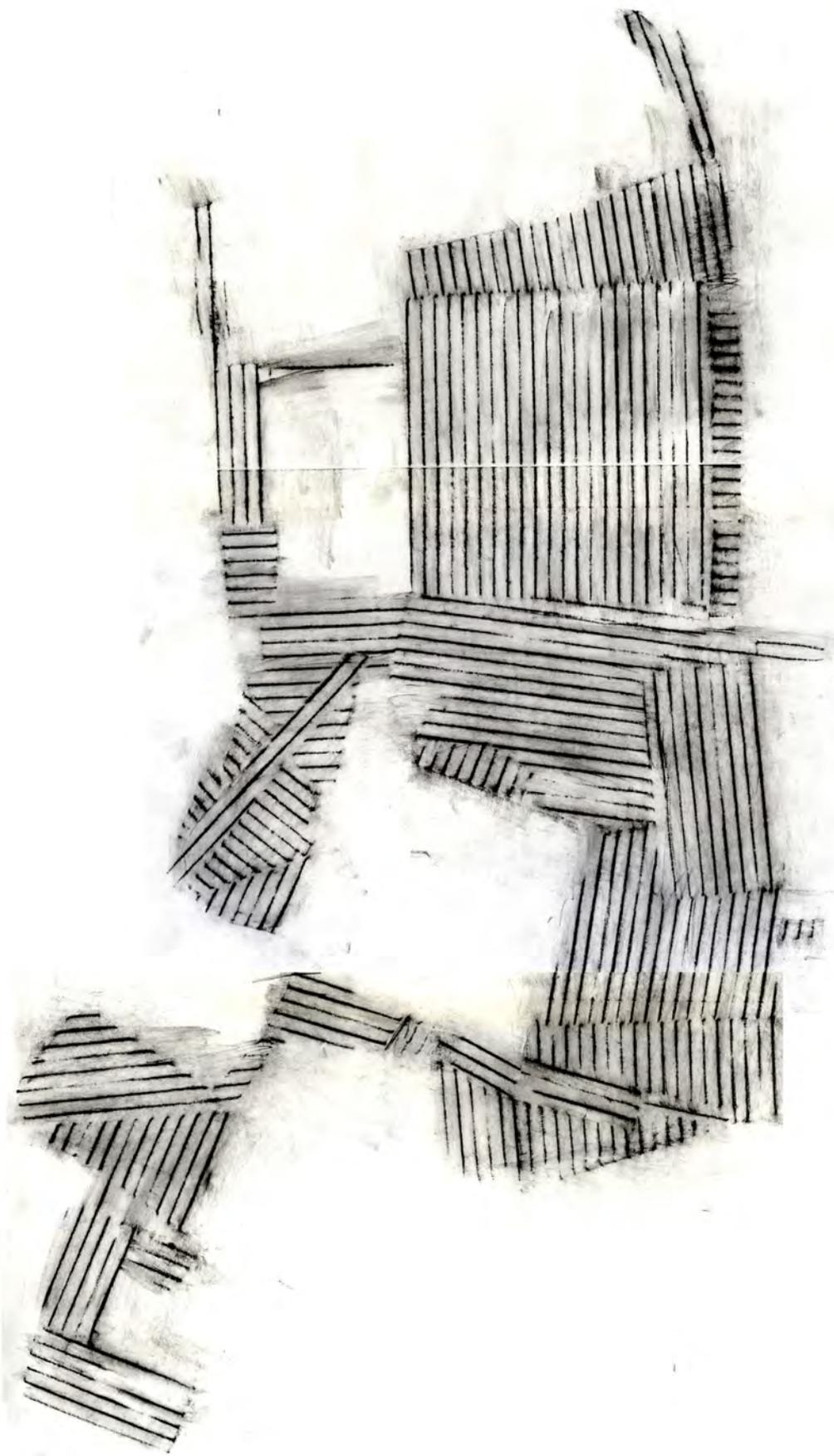


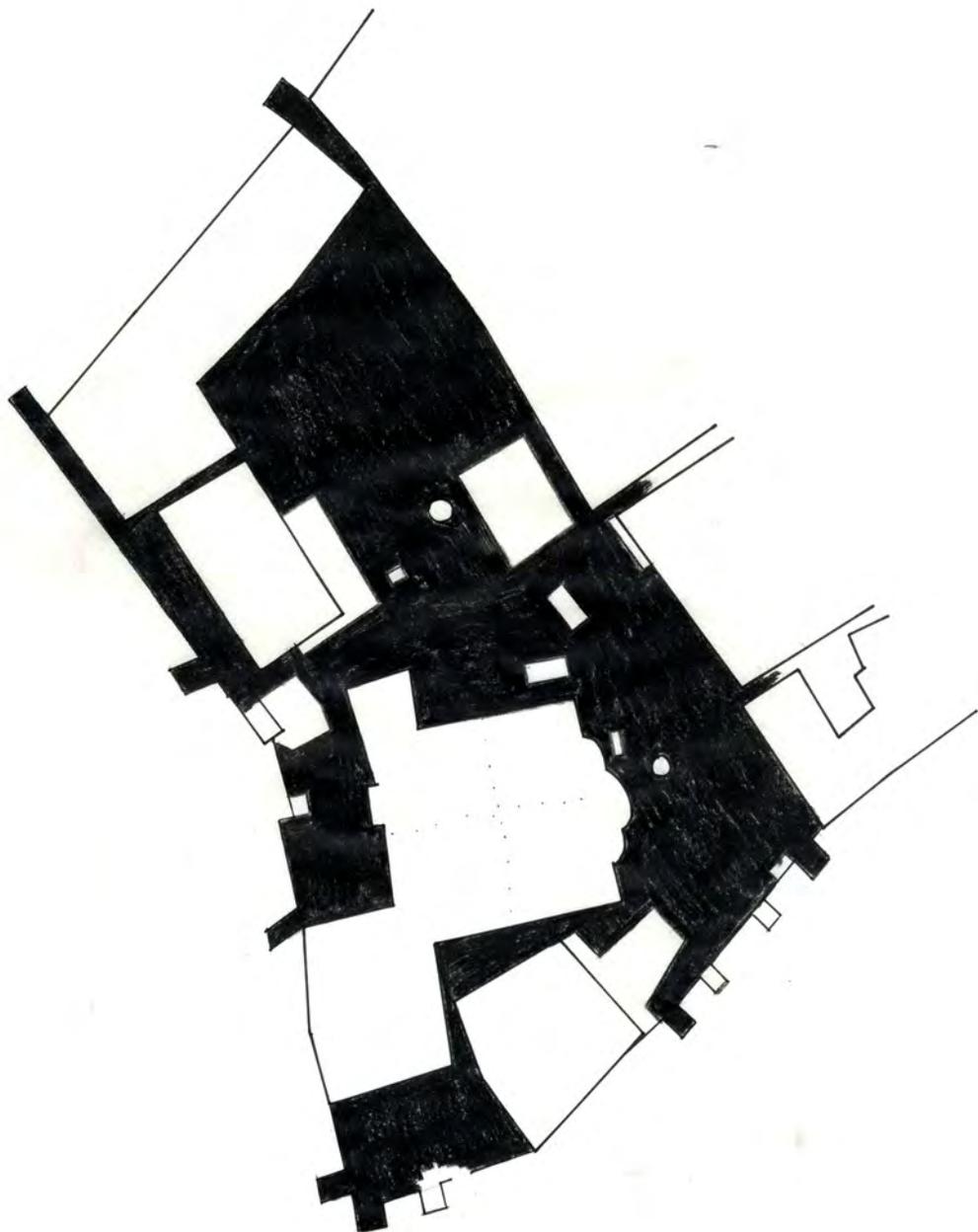
Canaletto 1735

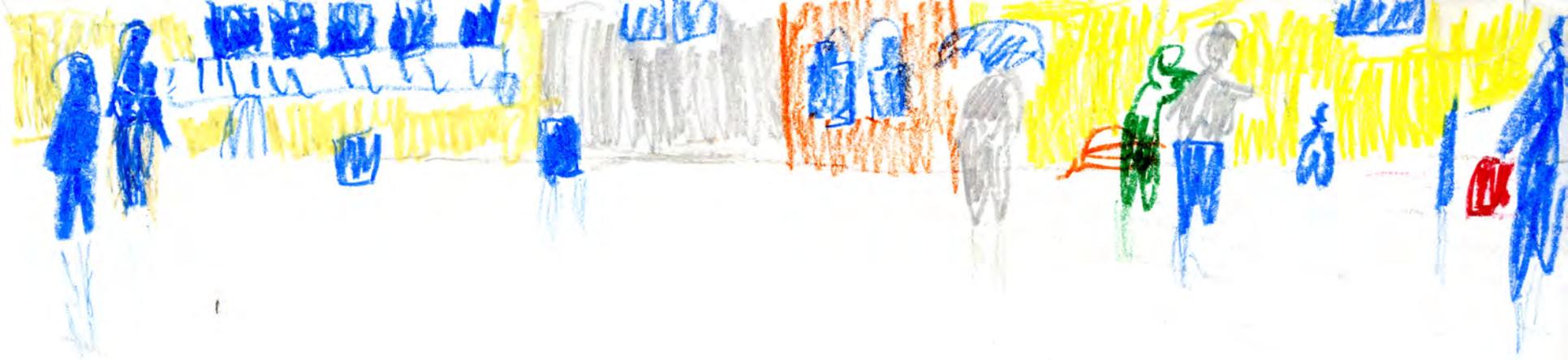




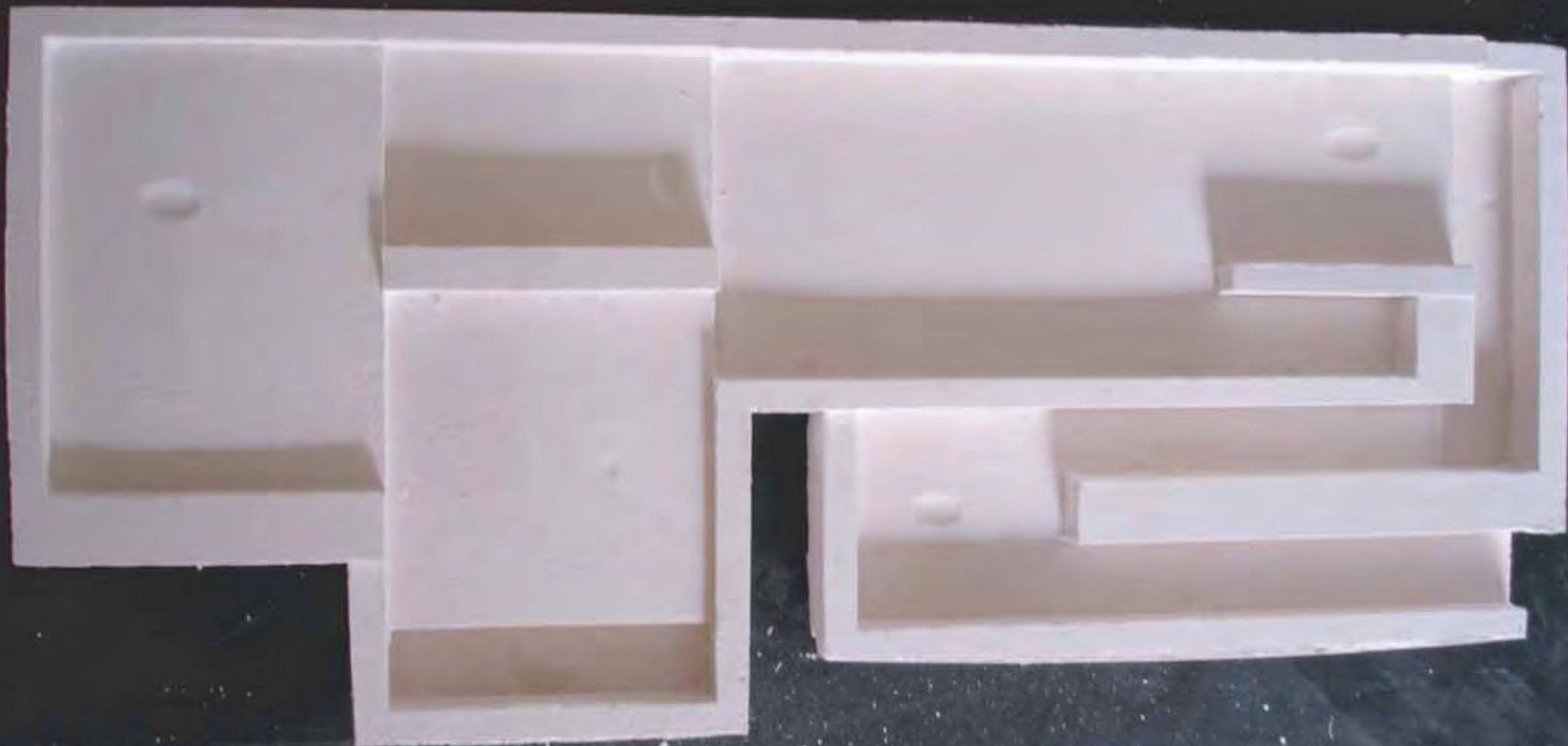
make a lil model
 of scamp
 no boring but necessary
 floor plan with texture
 or include it in model
 drawing of other
 bits that make
 up scene

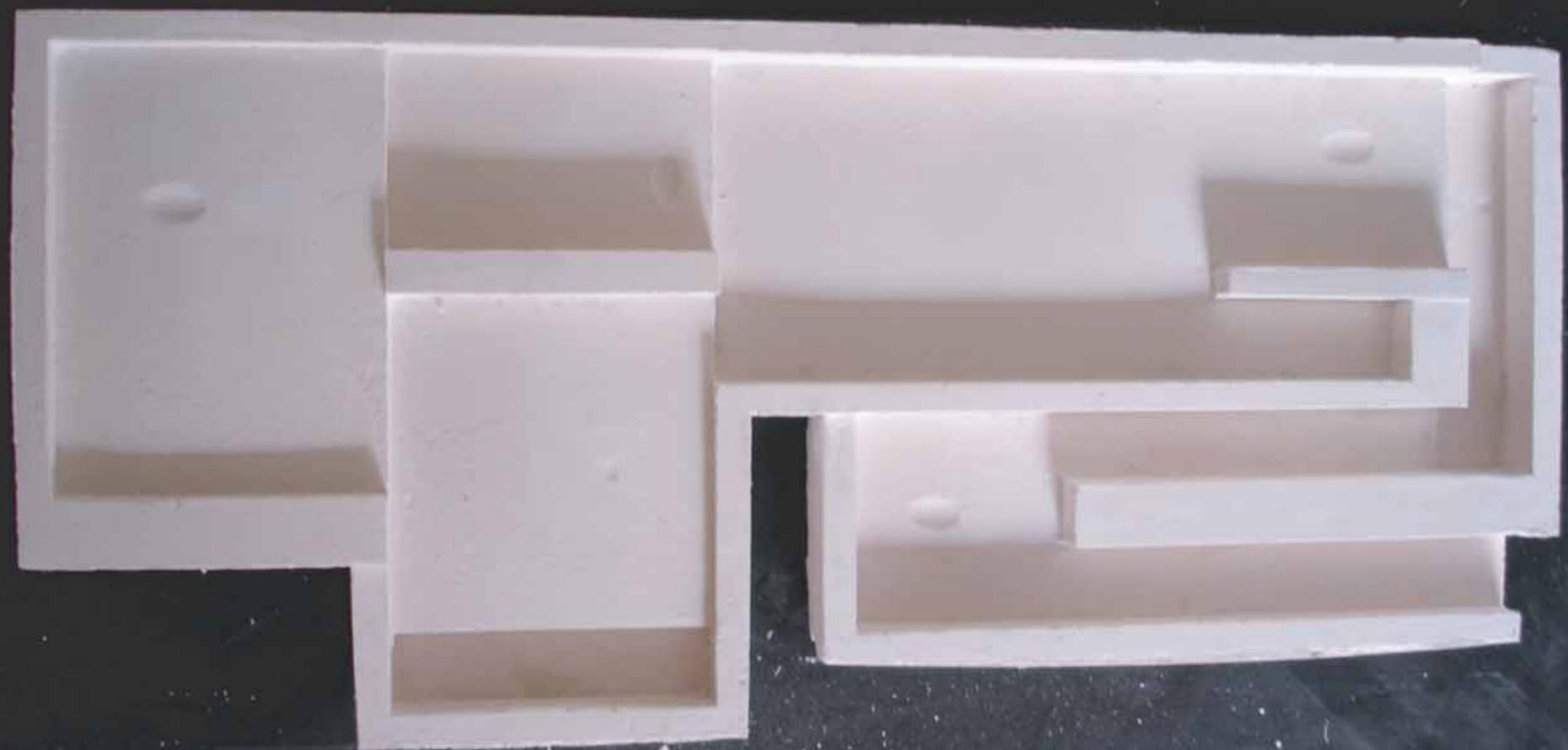






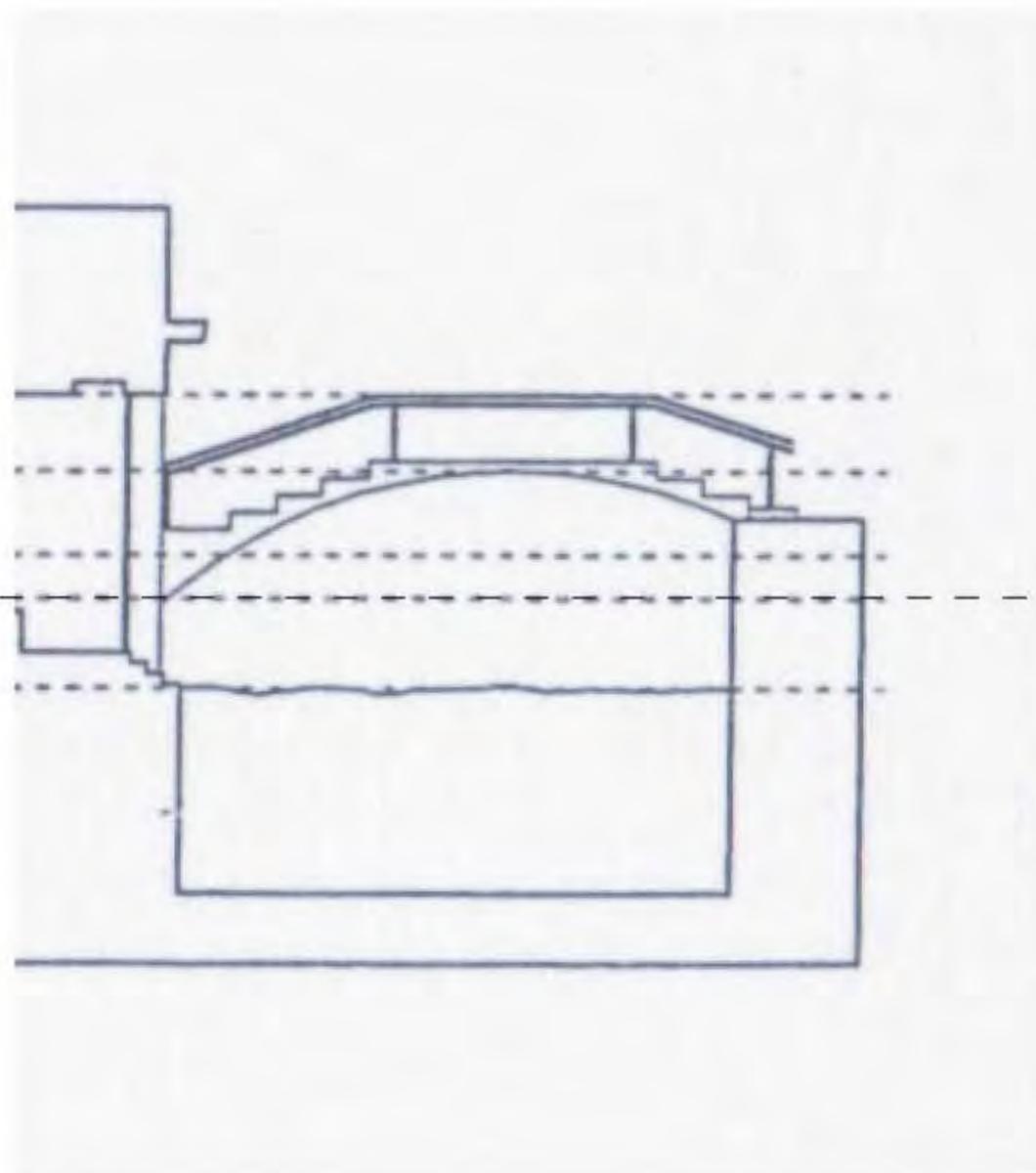




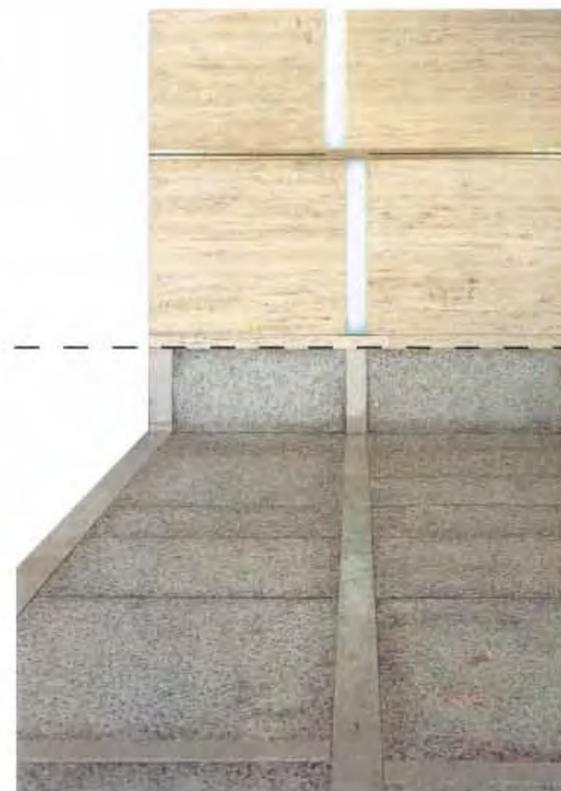




campo



entrance

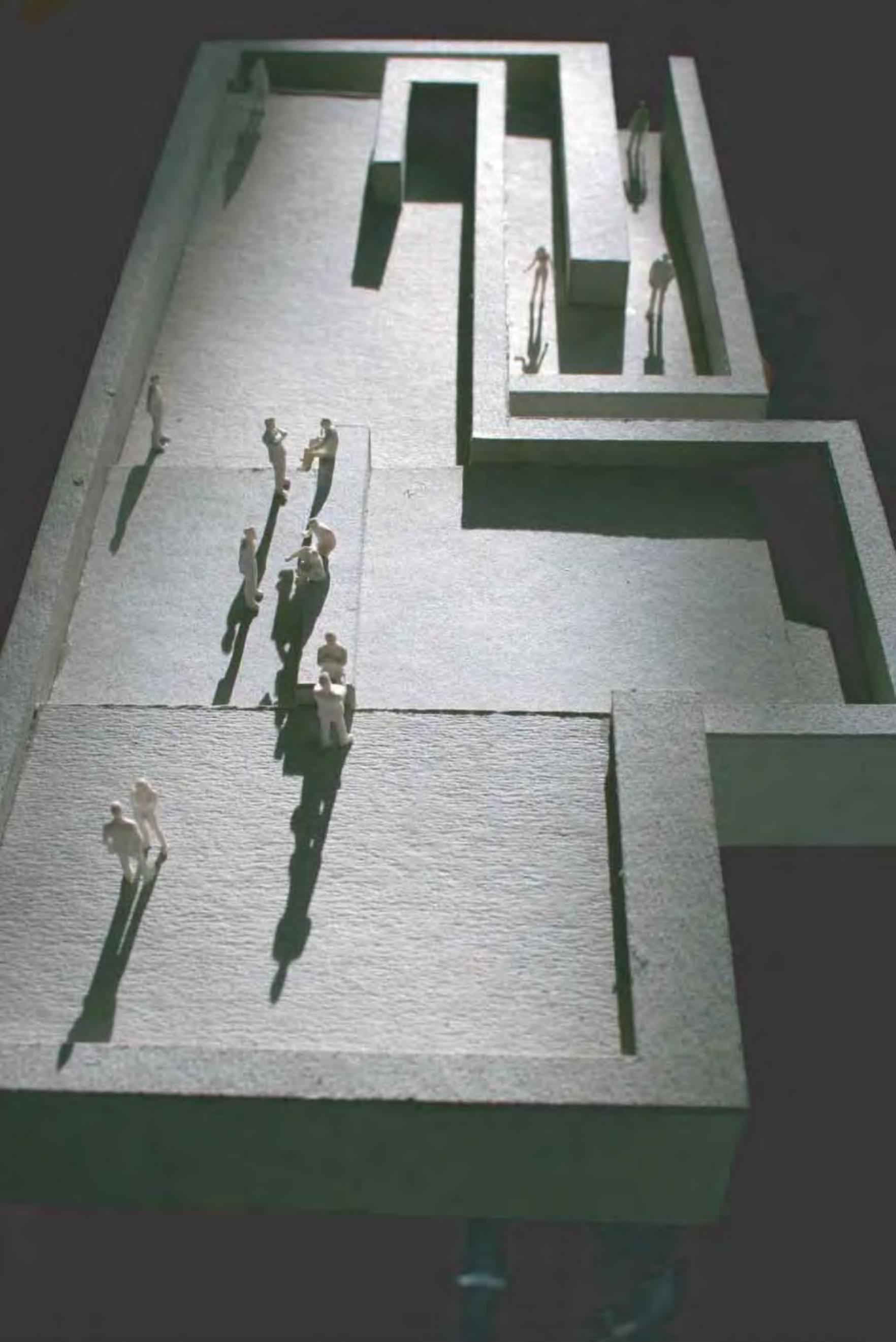


ground floor



marble tray

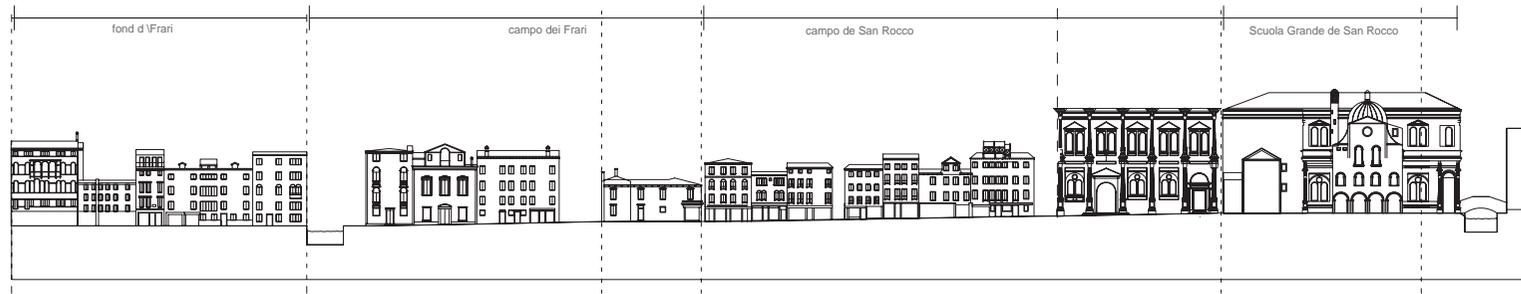
horizon



campo santa maria formosa
photograph of scarpa model as if
it were the square

Topographical interest

A journey of a travelled route through Venice and Victoria, highlighted a significance in topography over the two spaces, recorded using drawing, sketches and model.



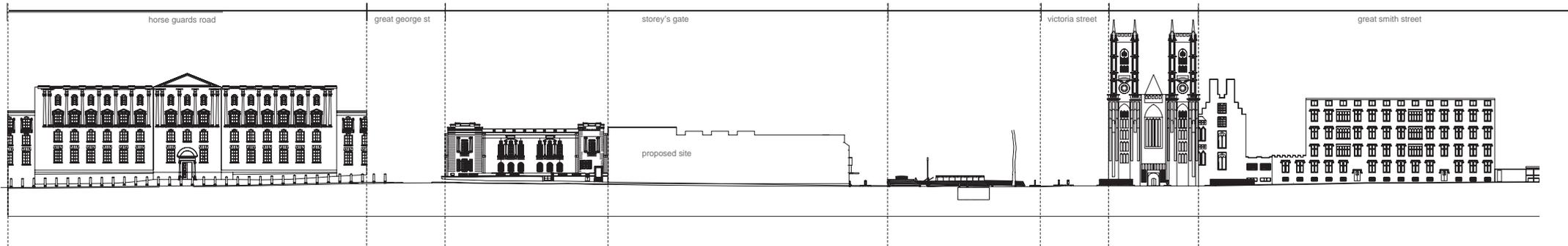
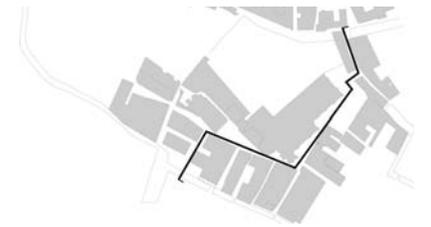
1:500 scale: route through campo di san rocco, venice

Campo de San Rocco in Venice:

Beginning in fond. dei frari using a series of steps and bridges to cross the canal into campo dei Frari. The large campo leads into a narrow passage with an increased gradient of the ground. On a change in direction forced by the buildings, the level of the ground again increases in gradient and the paving stones encourage a direction towards the chiesa di San Rocco.

The columns of the facade directs a vision up towards the highest point which holds the decorative statues.

The narrow passage leads to a relief space in the form of the campo as you are drawn towards another passage next to the chiesa. Whilst within campo de San Rocco, a full view of Scuola de San Rocco is obtained, each gained access through a stepped platform. On reaching the passage and leaving the campo, the paving of the ground leads a direction down in level via a side passage along the scuola, through a colonnade which leads to the steps of a canal.



1:500 scale: route through storeys gate, victoria

Victoria Street, Victoria:

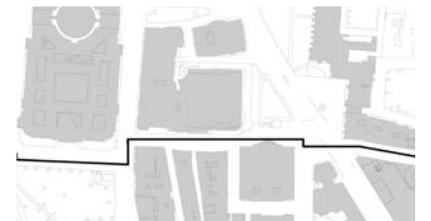
Beginning on the horse guards parade, which runs along side St James Park, The road leads up a raised gradient of the ground combined with bollards consisting of a view of the Treasury buildings which line the road. Great George Street forms a break between the Treasury and the initial building which forms Storey's Gate.

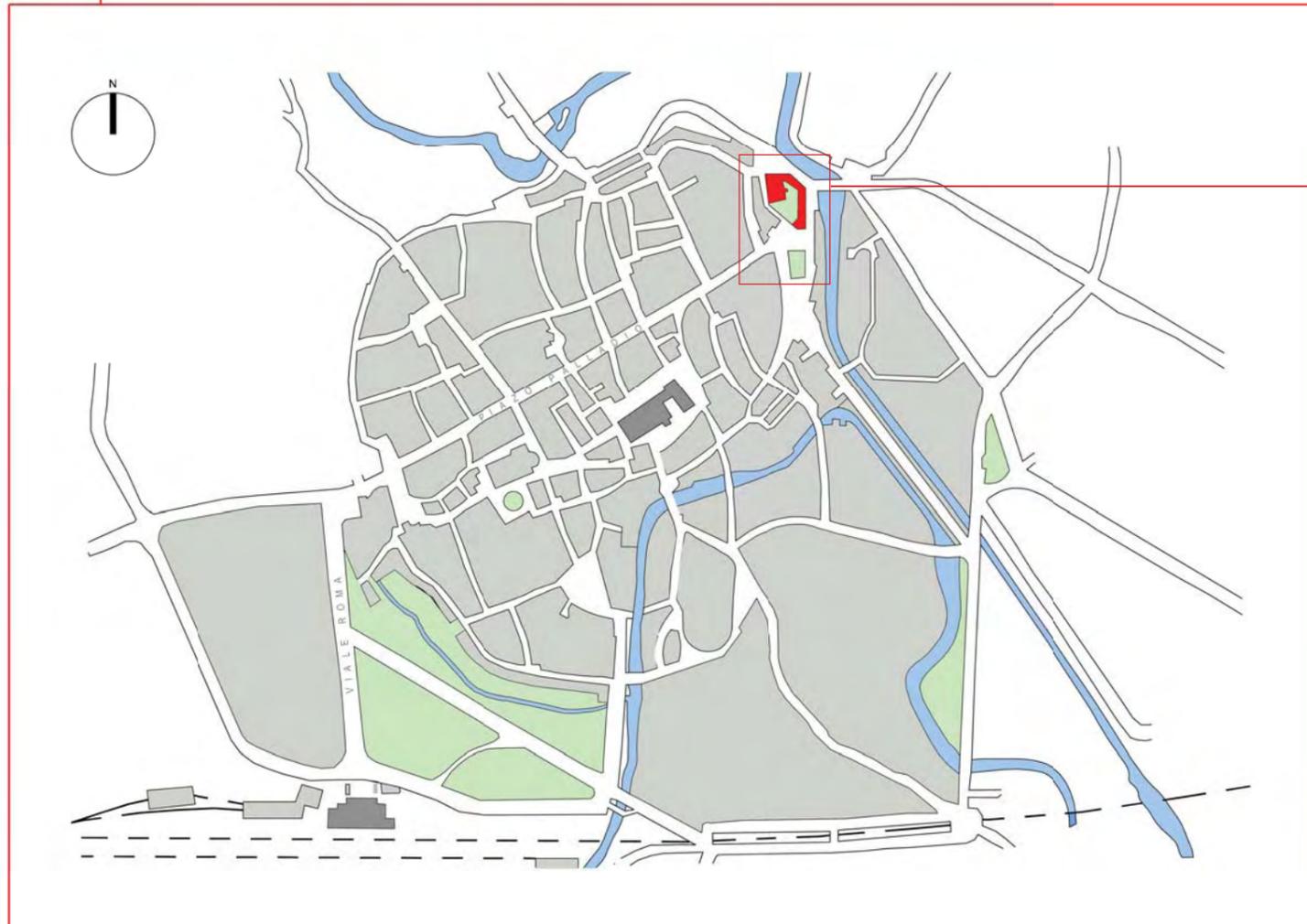
The institute of civil engineers exists on the junction between Great George Street and Storey's gate. The ground decreases in it's gradient gradually before levelling out at the entrance to the Queen Elizabeth Conference Centre II.

At this point, exists a raised grassed platform, which is accessed via steps. The platform forms and entrance to a public toilet which is located below ground level. At this point in the section, the gradient of the ground raises up and becomes a cobbled surface which ends once it reaches Victoria Street.

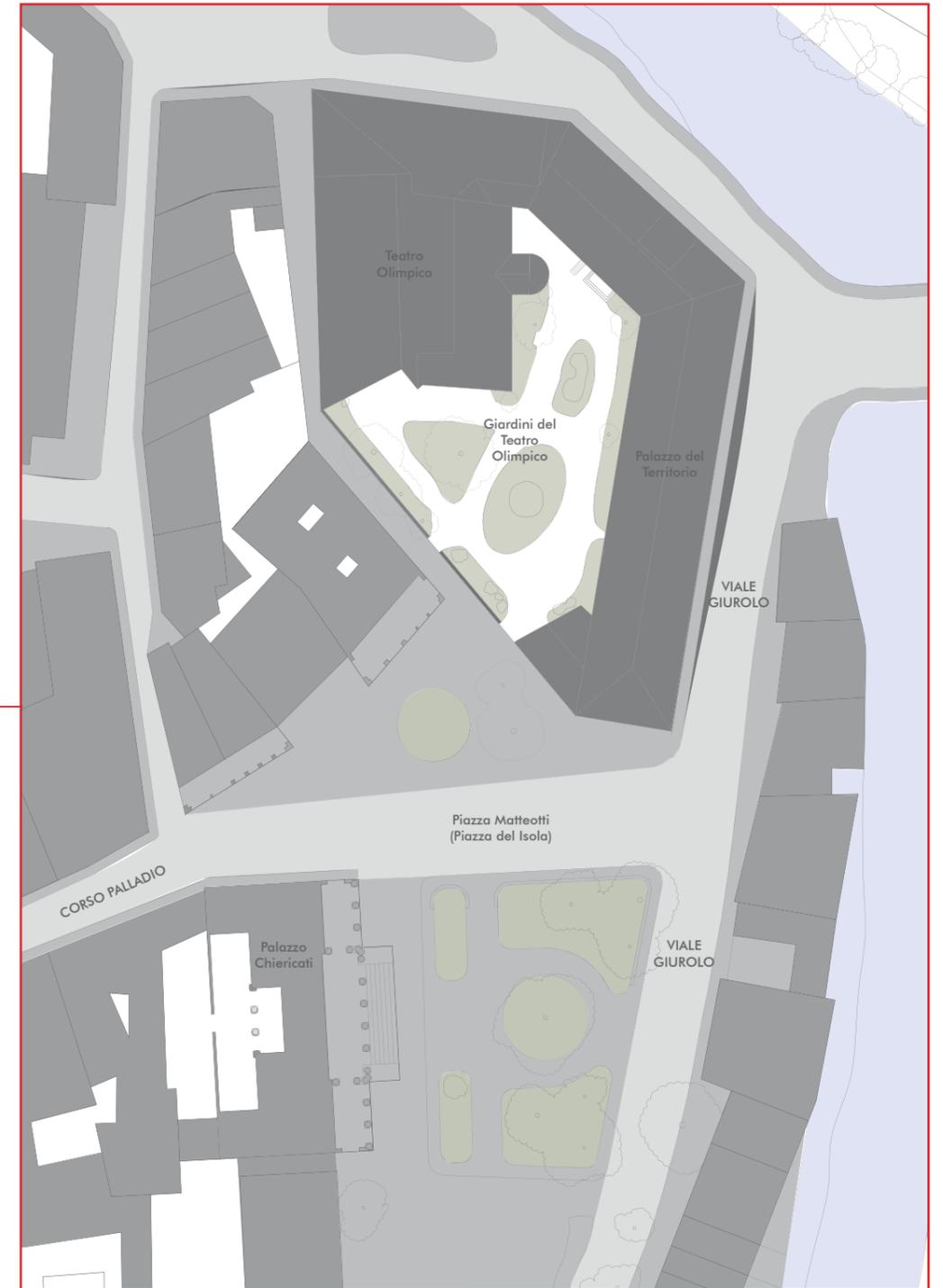
The route continues across Victoria Street encountering a various amount of bollards, railings and traffic signs.

The ground maintains a fairly level and smooth tarmac surface until it reaches Great Smith Street, where it begins to decrease in gradient again.





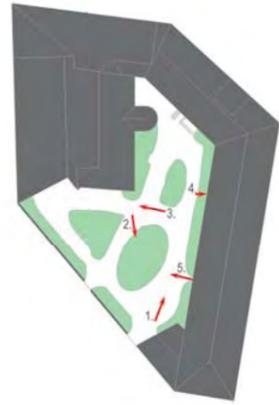
1:5000 Location Plan



1:500 Site Plan



1. View from entrance



2. View to entrance



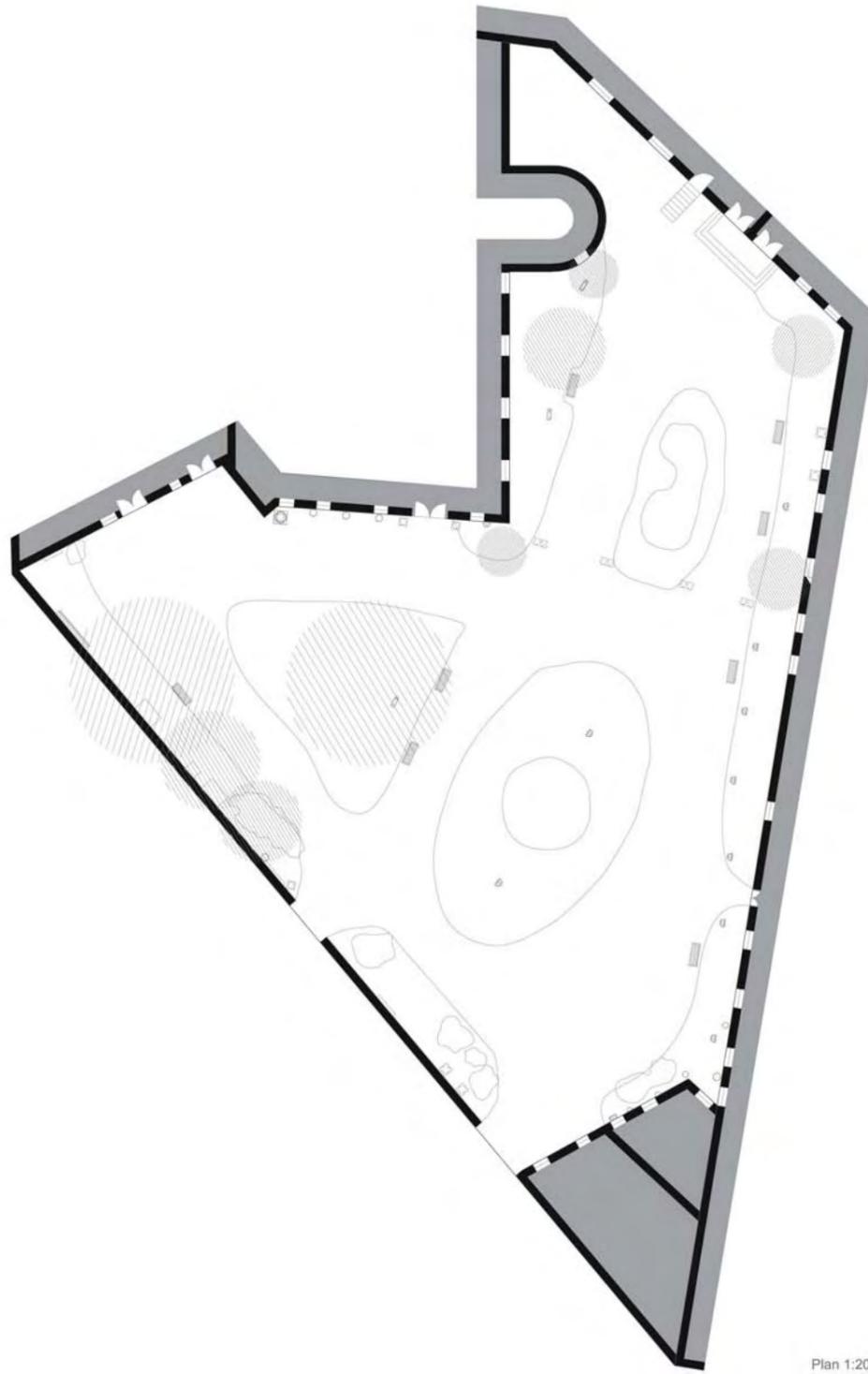
3. Side of Teatro

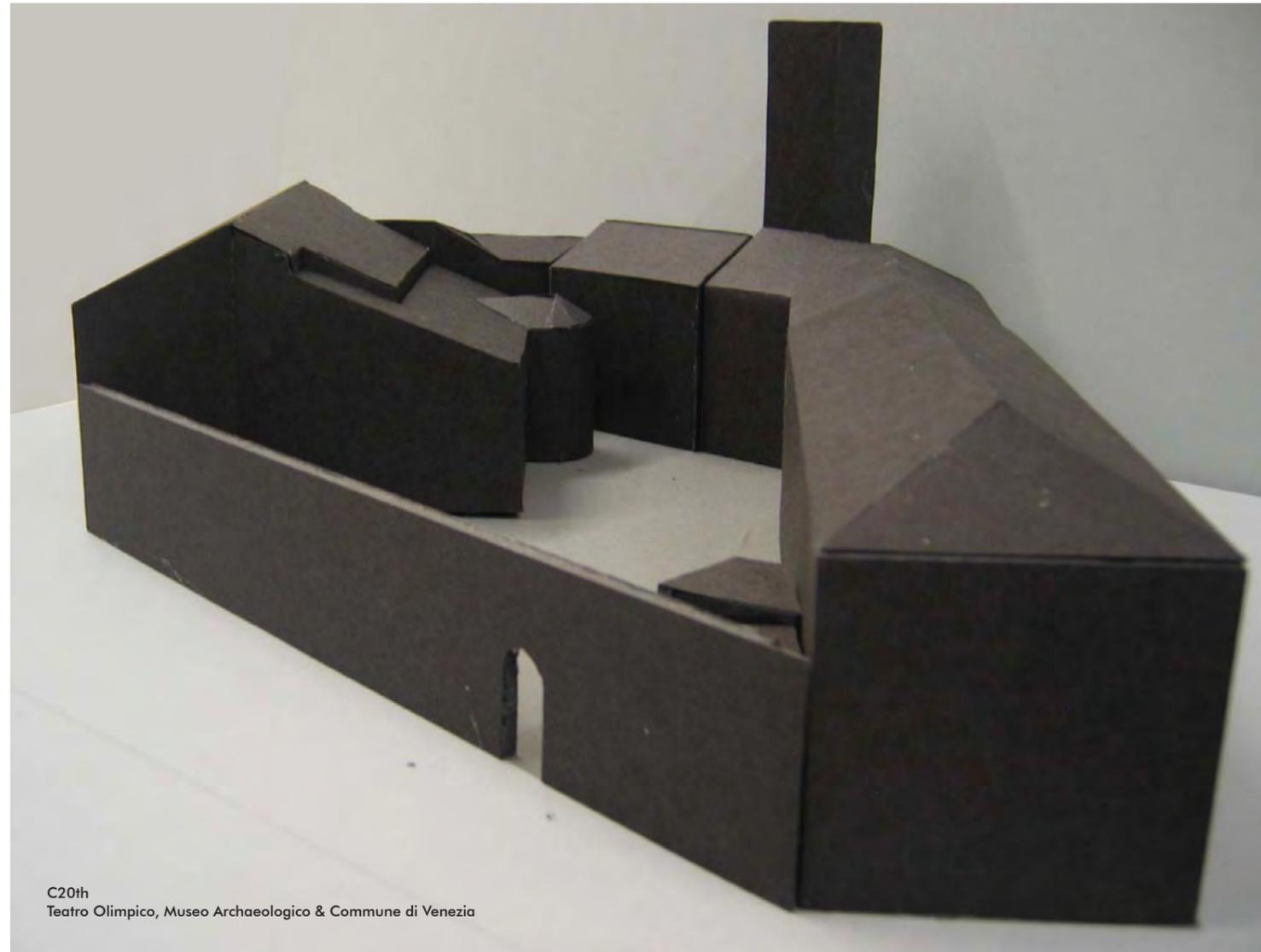


4. Eaves detail



5. Garden view





C20th
Teatro Olimpico, Museo Archaeologico & Commune di Venezia



C13th
Castello di S. Pietro



C14th
Armoury & Prison



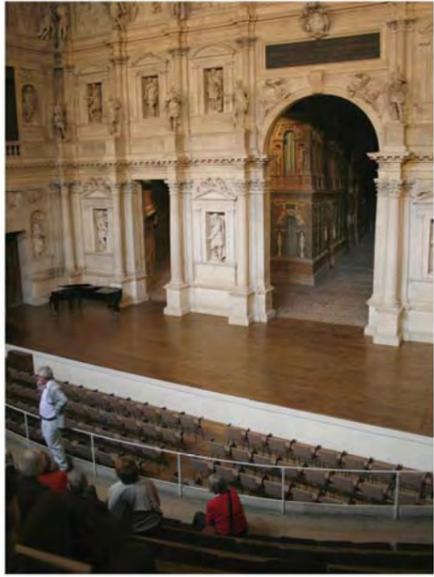
C15th
Palazzo del Territorio

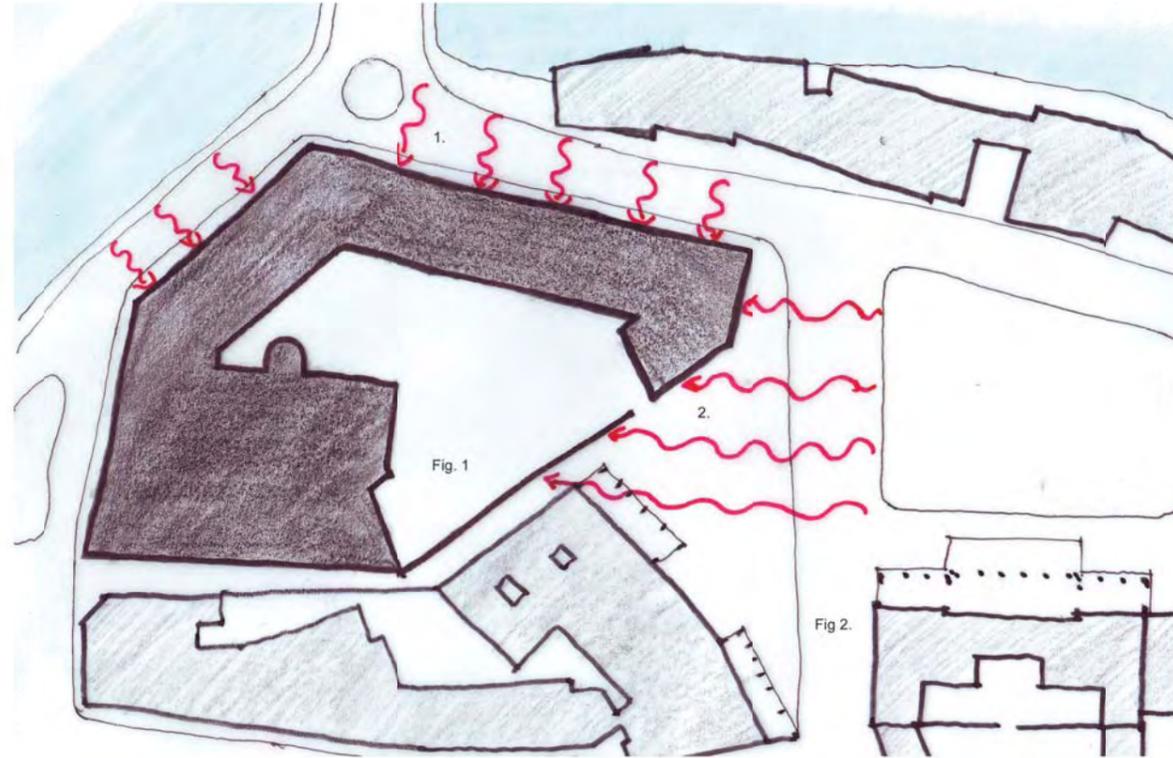


C16th
Accademia Olimpico



C17th
Teatro Olimpico





Buffer zones (1. Barrier 2. Stepped Back)
3. Muffling/Cushioning 4. Masking



Landscaping

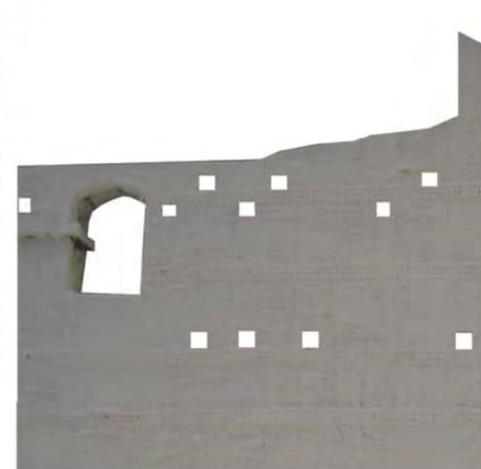
Protest outside did not disturb those relaxing within



Fig 1.



Fig 2.



4





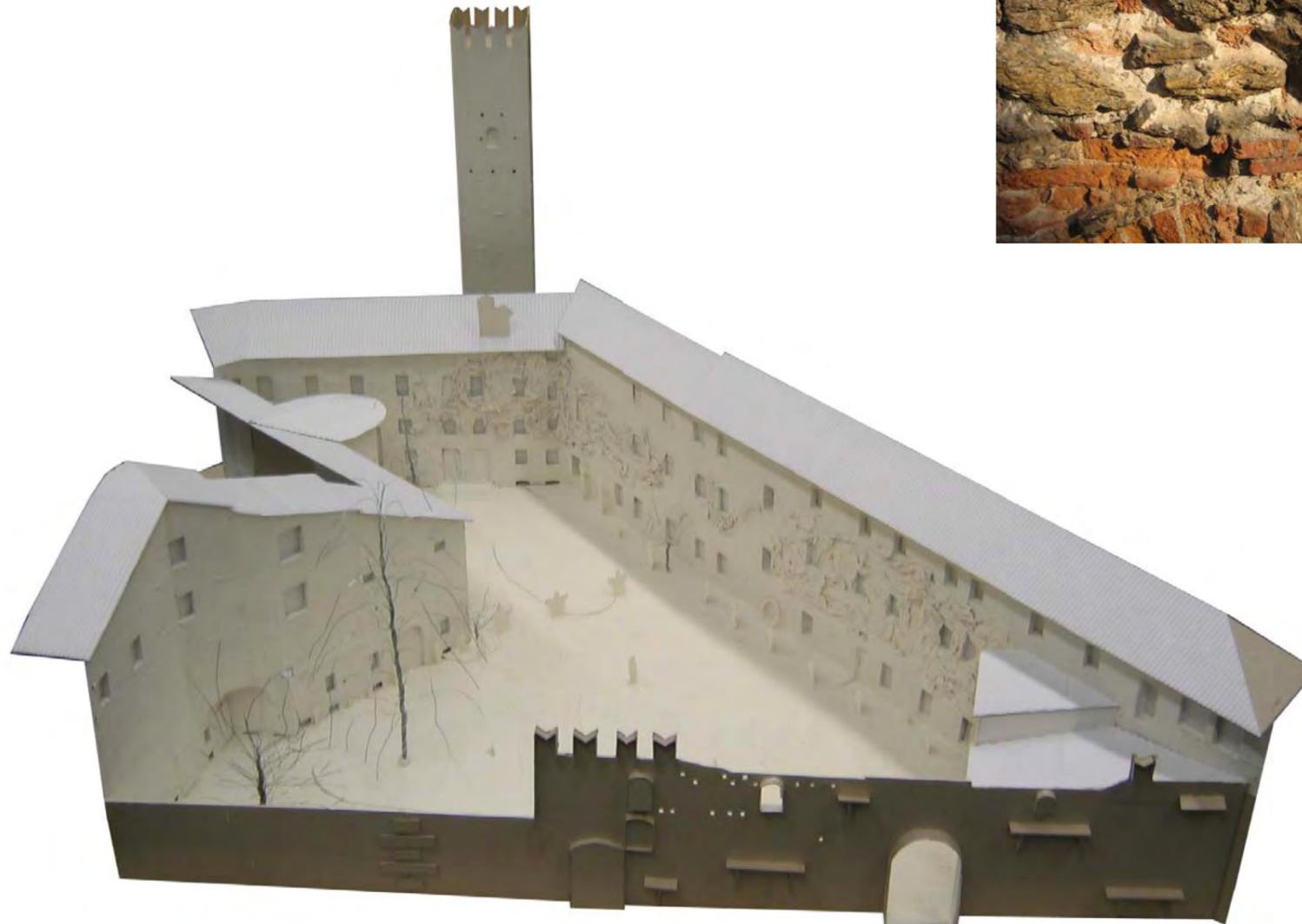
Layers of textures provide visual richness



Top: Scars & Remnants
Bottom Left: Brick & Stone
Bottom Right: Ashlar mouldings



Change of ground surface at threshold



Texture Model, built at 1:50

