

POINTS of contact

The communication initiative for architects



VENICE

meeting point for architects

From 5 to 11 June 2014



CONTENT

- 04 Three brands – one philosophy
About BerührungsPUNKTE
- 10 Welcome to Venice!
Comprehensive info about our services for you
- 25 The Biennale of Architecture
From the beginnings to the current event
- 32 Architecture on more than 100 islands
Sights to see in Venice
- 46 Useful hints for your stay
Hotels and restaurants

BENVENUTO

At the Biennale of Architecture in 2012, our meeting point at the Palazzo Loredan dell'Ambasciatore with its idyllic gardens was the oasis of rest for the gathering of architects and offered many opportunities to reflect on impressions and discuss opinions.

In 2014, we are again transforming this charming location into an superb meeting point for architects, and we look forward to welcoming you there once more.

BerührungsPUNKTE, the communication initiative from FSB, Gira and KEUCO, stands ready to exchange views with you, share your impressions and assist you in many ways, as it has done over the past 16 years.

Our constant concern is to adapt our work to your needs; this is why we particularly look forward to meeting you personally and talking with you in the unique lagoon city of Venice.

Dieter Holsträter
FSB

Dirk Giersiepen
Gira

Hartmut Dalheimer
KEUCO

THREE BRANDS – ONE PHILOSOPHY

The three companies FSB, Gira and KEUCO found their common ground in 1998 in valuable materials, future-oriented ideas, surfaces appealing to the senses and their close affinity to architecture. So *BerührungsPUNKTE* was established as the communication initiative for architects, and has found many different ways ever since to link architecture with topics of general interest. With its comprehensive presentation and approach to its readers, it specifies points of contact and makes them tangible, while the companies' products remain in the background of its communication. Today this initiative – unique in both form and duration – reaches architects throughout Europe.

FSB

GIRA

KEUCO

POINTS of contact

The communication initiative for architects



••• books ••• magazines ••• blog ••• internet ••• facebook ••• events •••
at the intersection of • architecture • philosophy • photography • art • literature



Milestones

- 1998 Foundation of the communication initiative
- 1999 Various stainless steel products
- 2000 First book: *BerührungsPUNKTE*
- 2001 Start of the magazine series (24 issues so far)
- 2003 Messestand auf der BAU München
- 2004 Start of building site tours for architects
- 2005 Trade fair stand at the BAU in Munich
- 2005 p-west 2020, architectural competition
- 2006 Exhibition and presentations in Barcelona
- 2008 Campaign of wishes
(10th anniversary of *BerührungsPUNKTE*)
- 2010 CO(R)RELATION, photography contest
- 2012 *BerührungsPUNKT* (meeting point)
VENICE for the Biennale of Architecture
- 2012 www.facebook.de/beruehrungspunkte
- 2014 *BerührungsPUNKT* (meeting point)
VENICE for the Biennale of Architecture

• design • society • life • communication • individual products • documentation

IT'S IN YOUR HANDS



Since its foundation in 1881, FSB has been giving important impulses to product design: invariably beyond mere functionality and at the sensitive point where humans come into contact with architecture. The digital evolution of the brand has led to the isis® range of fittings-based, electronic access control solutions, and the gripping competence to developing the design- and comfort-oriented, barrier-free ErgoSystem®. This kind of comprehensive understanding is FSB's approach to buildings, their purpose and the people who enter and occupy the rooms. FSB stands as a global synonym for aesthetic gripping system solutions with top-quality functionality, crafted to perfection from classic fitting metals.



isis® access management: You've got it in your own hands (digitally as well).

FROM A SUPPLIER OF



SWITCHES TO A SYSTEM SUPPLIER

Following the basic principles of technical pioneering, committed to a tradition of craftsmanship and constantly involved in creating innovative trends in design, Gira has been orienting itself more and more towards the needs of architects since the 1980s. Expert specialists in general building system technology contribute their knowledge and provide support and advice to architects – from planning to implementation. Gira combines ultra-modern technology with premium-quality design. Since in the end, the passion of human beings for attention to detail as well as their need for comfort and well-being constantly remain our ultimate goal.



Top-quality technology and design

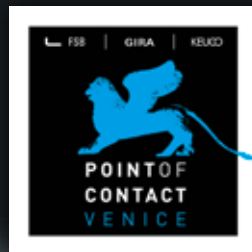
BATHROOM FASCINATION

Design and functionality in the bathroom are the absolute top priorities for KEUCO – to keep optimizing what is beautiful! For decades, KEUCO has been developing and designing absolute perfection – with just one goal: the personal comfort of human beings resting and replenishing their strength in their most private quarters – the bathroom. KEUCO stands for aesthetic interior design concepts with functions developed down to the most minute detail and appealing to the senses of sight and touch. Well thought-out product series are developed, using varying materials, forms and colours. Inspiring for architects, and ultimately visible and tangible for property owners as a pleasant ambience.



meTime_spa – Sense and sensuality in the bathroom

KEUCO



A meeting point for architects
5th – 11th June 2014

Palazzo Loredan dell'Ambasciatore



The meeting point directly on Canal Grande: Palazzo Loredan dell'Ambasciatore

The Biennale of Architecture, held every two years, is one of the most prestigious architectural events worldwide. In 2012, 55 countries were represented with their contributions in the Giardini and the Arsenal, 119 exhibitors were invited. Almost 200,000 architects and fans of architecture found their way to Venice until the end of the Biennale on 25 November.

Welcome to Venice!

BerührungsPUNKTE, the communication initiative of FSB, Gira and KEUCO, extended for the first time an invitation to the meeting point in the Palazzo Loredan dell'Ambasciatore for the Biennale 2012 in Venice. A central meeting point for architects had been created here for communicating, networking and relaxing. This event was so successful that there will be another BerührungsPUNKTE meeting point at the Biennale of Architecture in 2014. We look forward to seeing you there!



04.06.14 WELCOME PARTY

Join us to celebrate the start of the Biennale of Architecture 2014 from 18.00 h on 4 June. With delicious Venetian specialties and cool drinks, we are staging a worthy prelude to this unique architectural event. The number of participants is limited, so please come early.

Registration
possible immediately under
www.points-of-contact.com



**Relax
and renew your
strength...**



...at the venerable Palazzo Loredan dell'Ambasciatore, a late Gothic architectural gem with picturesque gardens, or on the jetty on Canal Grande – our catering service will provide you with the necessary culinary input every day.



Täglich:
Buffet von
19³⁰ -
21⁰⁰





To the Biennale by water taxi ...



Your entrance ticket to the Biennale of Architecture will be ready for you on your arrival at the Palazzo (valid from 7 June 2014). Our shuttle service will take you from the Palazzo directly to the Biennale grounds in the morning – and back to the Palazzo at any time.



The artist Ottmar Hörl, widely known by his great variety of sculptures, has created an “architect” especially for our meeting point in Venice. This architect fits perfectly into the range of original works of art, with which Hörl comments on the aesthetic aspects of every-day culture.



An architect to take along ...

One of the “architect figures” produced in a limited edition (1000 copies) and signed by the artist himself could soon be your own.

Take him with you on your tours of Venice and to the Biennale, document your trip together with photographs and tell us your story on our Facebook fan page. Or mail your photos to us via info@beruehrungspunkte.de. We are eager to receive your report ...

Ottmar Hörl

The concept artist Ottmar Hörl comes into the limelight again and again with large-scale installations and spectacular public actions, and he plays with the idea of serialism like no-one else.

Biography in brief

- 1975 to 1979: studies at the Städelschule Frankfurt Academy of Fine Arts
- 1979 to 1981: scholarship at the Academy of Fine Arts in Düsseldorf
- 1985: foundation of the Formalhaut Group together with the architects Gabriela Seifert and Götz G. Stöckmann
- 1988: exhibition of his works at the Vorsatz 2 (second largest exhibition of Galerie Vorsetzen)
- 1997: COLOGNE FINE ART Award
- since 1999: Professor of Fine Arts at the Academy of Fine Arts in Nuremberg
- 2002: Intermedium Award jointly with Rainer Römer and Dietmar Wiesner
- since 1978: numerous exhibitions in Germany and abroad, participation in joint exhibitions, Kunst am Bau (Percent for Art) projects and publications
- since 2005: President of the Academy of Fine Arts in Nuremberg





Invitation to the BDA party on 7 June

Bund Deutscher Architekten **BDA**

As was the case in 2012, a media cooperation between BerührungsPUNKTE and the BDA (Association of German Architects) has been established again in 2014.

On the official opening day of the Biennale of Architecture, 7 June 2014, the BDA party at the Palazzo Loredan dell'Ambasciatore will start at 18.00 h, following the traditional BDA event in the German pavilion.

Please note that a binding registration is required as a prerequisite for admission to this evening event, and that it can be effected exclusively via BDA under anmeldung@bda-bund.de. The previous year's experience has shown that the interest in this event can be very keen. As the holding capacity of the Palazzo including its gardens is limited to a maximum of 500 persons, we would ask you to register for the party as early as possible. We reserve the right to refuse admission at the access control point near the entrance if necessary.



Our free service package for you:

Meeting point for architects directly on Canal Grande:

from 5 to 11 June 2014, the historic Palazzo Loredan dell'Ambasciatore will be open to you from 9.00 to 22.00 h on every day.

Entrance ticket: it will be ready for you on your arrival at the Palazzo...

...and entitle you to admission to the Giardini and the Arsenal from 7 June onwards.

Catering: during the opening hours of the meeting point,...

...we will treat you to extensive catering – from morning espresso and luncheon snacks to a buffet-style dinner at the end of the day.

Water taxi: our shuttle service...

...will take you to the Biennale grounds and back.

Events: a series of exclusive events on site...

...to which you are cordially invited! It starts off on the evening of 4 June with our exclusive welcome party! And on the evening of 7 June, the BDA party will be held again.

Reporting: All about the Biennale

We will publish reports before, during and after the Biennale of Architecture in our magazine, online in our blog and "live" on Facebook.

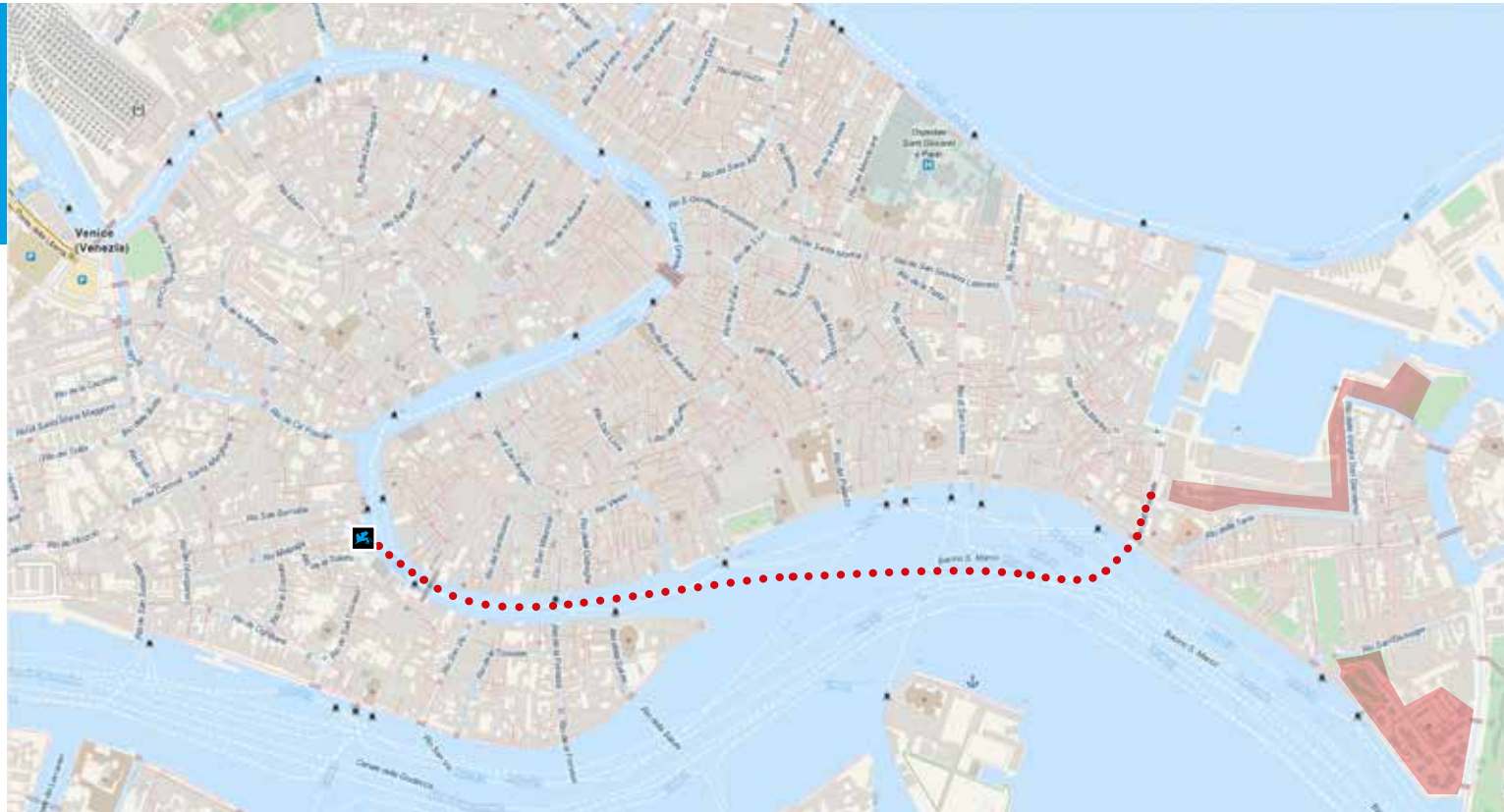


Register Now!

Our meeting point in Venice will be open to you from 5 to 11 June 2014. You can book a visit to our Palazzo and place your order for our service package immediately via:

www.points-of-contact.com

Mi 4.6.	Do 5.6.	Fr 6.6.	Sa 7.6.	So 8.6.	Mo 9.6.	Di 10.6.	Mi 11.6.
Our welcome party at the Palazzo begins at 18.00 h	PREVIEW		Opening	BIENNALE OF ARCHITECTURE			to 23.11.2014
	Meetingpoint daily from 9.00		to 22-00 h		Meetingpoint daily from 9.00 to 22.00 h		
			at 18.00 h BDA-Fest				Farewell



Palazzo Loredan dell'Ambasciatore

Calle Cerciari, direkt am Canal Grande
 Traghetto: San Barnaba
 Vaporetto: Cà Rezzonico oder Accademia
 (Fußweg s. Seite 22/23)



Water taxi/shuttle

between the Palazzo and
 the Biennale grounds



Biennale ground

National pavilions on the Biennale
 grounds in the Giardini and exhibitio-
 on areas at the Arsenal (for detailed
 map see page 24)



How to get to the meeting point:

From Marco Polo Airport by boat with the orange “Alilaguna” line (through Canal Grande) to Cà Rezzonico.

The shortest and quickest walk (with light luggage, about 20 minutes) from the (bus) station Piazzale Roma to Palazzo Loredan dell’Ambasciatore takes you directly through the western part of the city. You will then reach our Palazzo through the garden.

- Alilaguna
- Piazzale Roma
- Anleger Cà Rezzonico
- Anleger Accademia



La Storia: 24 years of Biennale of Architecture in Venice

The Biennale of Architecture in Venice has been THE international exhibition of architecture ever since 1980. It is held at a more or less regular interval of 2 years, alternating with the considerably older Art Biennale. The exhibition venues are the Arsenal – the Venetian shipyard, which takes up about a tenth of the historic centre – and the Giardini, the public gardens at the eastern edge of Venice which were commissioned by Napoleon and created in 1807.

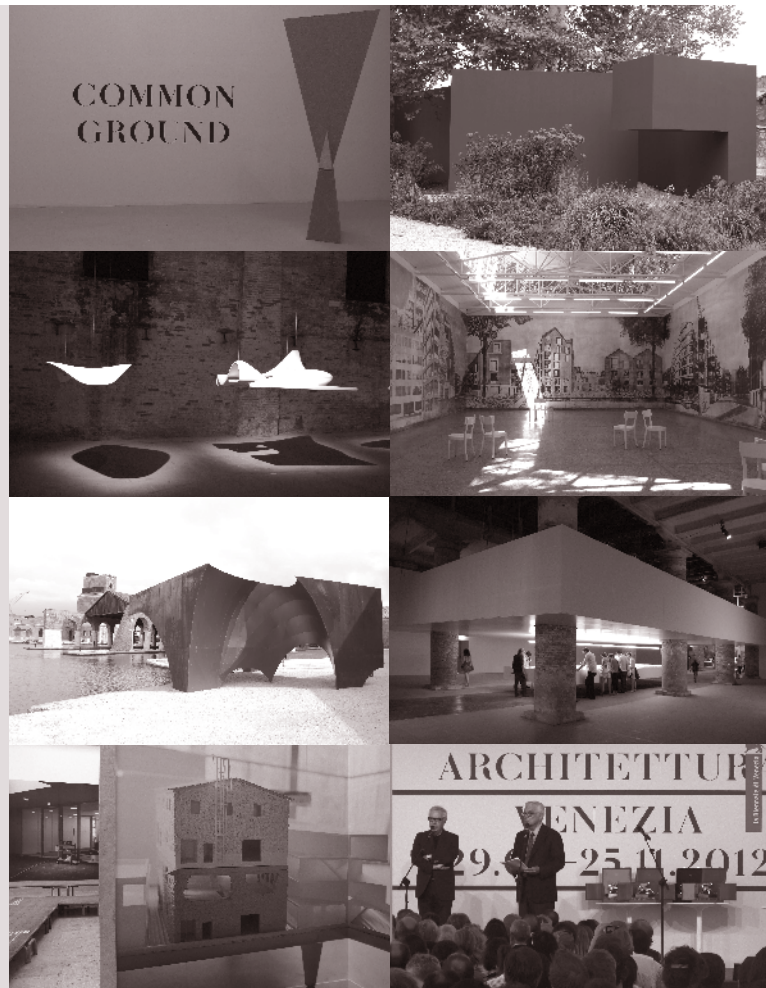
The Biennale grounds extend across the Arsenal and the Giardini – the Arsenal is not open to the public except during Biennale times and is well worth a visit – quite apart from the Biennale highlights – because of its artistic portals and historic monuments.

In 1980, the Biennale of Architecture was held for the first time under the direction of Paolo Portoghesi, with the title “La presenza del passato” (The presence of the past) – on the then freshly restored premises of the Corderie dell’Arsenal (Arsenal ropeway). Ever since then, the Biennale of Architecture has been staged in the Arsenal and in the Giardini (the Gardens), in 2014 it will be for the fourteenth time.

The topics of the Biennale of Architecture, which has now already extended over three decades, take up a great variety of aspects in architecture – including social and political issues, the history of building construction and many others. After the turn of the millennium, the mottos could hardly have been any more varied. In 2002, for example, the 8th great architectural show featured mostly actual building projects under the title of “next”. The content of the 9th Biennale of Architecture in 2004, under the direction of Kurt W. Forster, was less practical. Under the title of “Metamorph”, current trends and historic backgrounds were examined. A “photo section” was part of the Biennale for the first time.

Two years later, the exhibition in the German pavilion with the title “Convertible City – forms of concentration and dissolution of boundaries” presented some 30 projects which met the demands of a changing society and cultural environment with reutilisation, conversion and transformation. The focus lay on concentration and transformation of urban landscapes and sustainable utilisation of existing potentials to create new home life and working environments – transformation and conversion.

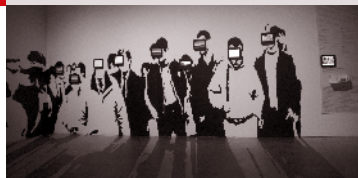
In 2008, the American Aaron Betsky was the curator of the Biennale of Architecture. Under the motto “Out there – architecture beyond building”, the exhibitors were encouraged to go back to their roots. The architects were to



Impressions of the Biennale of Architecture 2012 – theme: “Common Ground”

show their skills as artists free of any rules or regulations. In accordance with this concept, renowned bureaus such as Coop Himmelb(l)au, Zaha Hadid, Frank Gehry, UNStudio and Herzog & de Meuron presented installations, projections and performances as building projects in the 300-metre-long halls of the Corderie dell'Arsenal. The 56 national contributions emphasized primarily the responsibility of architecture for the environment and for the future.

The 12th Biennale of Architecture in 2010 under the motto "People Meet in Architecture" was a premiere. For the first time, responsibility for the exhibition lay in the hands of a woman, the Japanese architect and winner of the Pritzker award Kazuyo Sejima. Her aim was "to find alternative ways of life". The basic idea was "to help individuals and society to communicate with architecture and with each other."



43 bureaus from around the world presented a great variety of perspectives.

The 13th Biennale of Architecture was opened on 29 August 2012 under the motto of "Common ground". The curator David Chipperfield demanded that architecture should "at last concentrate on essentials again in Venice". A single tour through the exhibition, featuring 66 works of art by architects, photographers, critics and researchers, led through the gardens to the Arsenal. True to the motto of "Common Ground", the task was "to deal with topics of common interest beyond the individual's own point of view".

14. Biennale of Architecture

Fundamentals

absorbing modernity

A common theme has also been set by the Dutch architect Rem Koolhaas for the 14th Biennale of Architecture. History is to be dealt with under the title of "Fundamentals". One main emphasis is to be placed on "indispensable elements of architecture, such as doors, floors and ceilings". Moreover, the development of national architectures over the last 100 years takes centre stage. An innovative feature of the concept is that for the first time a common, binding theme has also been set for the national contributions in the pavilions: "Absorbing Modernity: 1914-2014". The reason given by Koolhaas is that in 1914 it still made sense to speak about "Chinese", "Swiss" or "Indian" architecture – while 100 years later the formerly specific, local architectures have become global and interchangeable. "Obviously, national identity has been sacrificed to modernity". Every country has been called on to show the "process of eradicating national characteristics in favour of the almost universal adaptation of a single, modern language of architecture and a uniform repertoire of typologies". This is going to be really interesting ...

1914 – 2014

A century of architectural history

In 1914, the imagination of architects is fired by the economic development in Europe – a few years later, during the post-war period, new trends emerge. Especially the Bauhaus movement now pursues functionality and variability. In the early 1930s, architecture is overshadowed by the global economic crisis. While living in garden suburbs with low-cost prefabricated houses becomes fashionable, a simultaneous trend away from geometric towards organic structures can be observed. During the Second World War, new impulses come mainly from the USA and Scandinavia – Alvar Aalto combines buildings with the surrounding landscape into an organic overall composition.

At the beginning of the 1950s, a functional, low-cost style of building construction is a necessity in both parts of Germany to provide a quick solution for the housing shortage, while a trend towards a monumental style emerges in the USA. The post-modern era of the 1970s, followed by the technocracy and playfulness of the next decade, are trends reflected in many countries. The 1990s, are marked by the creation of prestigious buildings and widely criticized major projects. The following decade brings forth highly symbolic buildings, such as the Campus Center by Rem Koolhaas in Chicago or “The Gherkin” (Foster) in London.

What is the result of all this?
Come to Venice to find answers!?

Rem Koolhaas

Director of the Biennale of Architecture 2014

The Dutch architect is known as one of the most prominent representatives of contemporary architecture and has published important literature on the theory of architecture since the 1970s. The first buildings designed by him were constructed only in the early 1980s, for instance the IJ-plein in the north of Amsterdam, for which Koolhaas drew the master plan and supervised the construction of several residential buildings, the community centre and the school; and between 1980 and 1987, the building to house the Netherlands Dans Theater in The Hague. In 2010, Koolhaas was awarded the Golden Lion of the Biennale of Architecture for his life's work.

Awards:

1989: *honorary membership of BDA, the Association of German Architects*
1998: *Prix de l'Équerre d'argent*

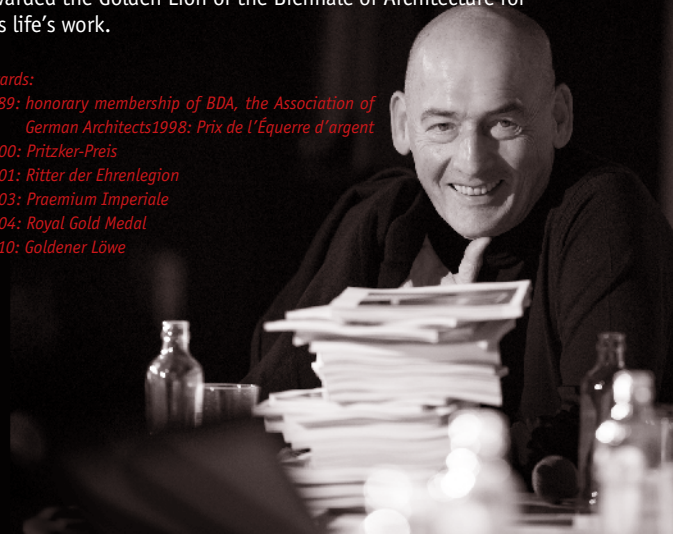
2000: *Pritzker-Preis*

2001: *Ritter der Ehrenlegion*

2003: *Praemium Imperiale*

2004: *Royal Gold Medal*

2010: *Goldener Löwe*



German contribution from two residents of Zurich

For every Biennale, an independent jury selects a new curator and a new concept from all applications to design the German pavilion on the grounds of the "Giardini". This time the jury, headed by the architect Werner Durth, has chosen the Zurich architects Alex Lehnerer and Savvas Ciriacidis as "General Commissaries" for the German contribution to the Biennale of Architecture 2014.

Lehnerer and Ciriacidis jointly manage the CIRIACIDISLEHNERER ARCHITEKTEN bureau of architects in Zurich. This bureau has won several contests of architecture over the last few years and received prizes such as the Chicago Architectural Award, the Urban Design Group Book Award and the DAM Book Award 2013. Alex Lehnerer is an assistant professor of architecture at ETH Zurich. Simultaneously, he is working on the Future Cities Laboratory Project at the ETH Centre in Singapore. In 2009, he founded the Department of Urban Speculation (DeptUS) in Chicago, where he also taught as a professor at the University of Illinois. Savvas Ciriacidis also teaches architecture and design at ETH Zurich.

Members of the jury were among others the Federal German Chamber of Architects BAK, the Association of German Architects BDA and the Association of German Master Builders BDB, as well as additional representatives from practice, science and journalism, and exhibition experts.



Venice

Architecture on more than 100 islands – sights to see ...

When Johann Wolfgang von Goethe travelled through Italy in 1829, he was fascinated by the “divine republic” of Venice: *“Everything that surrounds me is venerable, a great, admirable work of joint human effort, a superb monument, not of a sovereign ruler, but of a people. And even though their lagoons are gradually filling up, foul vapours floating above the swamp, their trade has weakened and their power declined, yet this entire concept of the Republic and its essence will not be less venerable to the viewer for a single moment. It is subject to time, like all things with a visible existence.”*

To this day, visitors are inspired by the city of lagoons, said to have been founded on 25th April 421 A.D., St. Mark’s Day. In those days, fugitives from various parts of Venetia settled on the sandbanks and islets of the shallow lagoon. To expand the territory of their settlement, they rammed a network of piles made of larch and elm wood into the boggy soil. In the course of time, a city developed on more than 100 islands with over 400 bridges and some 180 canals, which simultaneously function as links and boundaries between the individual districts. A city in the form of a fish, connected to the mainland as if by a fishing rod consisting of a thin strip of bitumen and railway line.

This special fish reflects the classic structure of a medieval urban community. Districts and

The MUSTs:

- 1 St. Mark’s Square with St. Mark’s Cathedral and Campanile.**
Main attraction and heart of the city
- 2 Doge’s Palace**
Residence of the doge, the governing and judicial authorities of the Republic of Venice since the 9th century
- 3 Rialto Bridge**
a gem set on 12,000 wooden pillars
- 4 Peggy Guggenheim Collection**
A high-calibre art collection at the Palazzo Venier dei Leoni, with romantic gardens and a terrace facing Canal Grande
- 5 Galleria dell’Accademia**
Venetian art
- 6 San Giorgio Maggiore and Il Redentore**
Andrea Palladio



neighbourhoods have developed continuously in the course of history. Each district has its own central square (Campo) with a well, a church and a school. The functions of a street network are more or less taken over by the canals – movement and transport are carried out mainly by boat. The canals are also connected with several inner harbours and serve as a drainage system for the urban area. The two most famous canals: the Canal Grande in the centre and the Canale della Giudecca, named after the stretched-out archipelago in the south of the city.



They meet in front of St. Mark's Square and probably follow the course of ancient river beds. More than 40 smaller canals join the Canal Grande, coming from the "Sestieri" (city sixths). The only function of the streets and lanes is to

7 On Giudecca

the former Junghans factory is located, which was converted into residences in the 1990s – a project in which famous architects were involved, first and foremost Cino Zucchi. Today, however, most of the site is vacant. In the immediate neighbourhood stands the former flour mill "Molino Stucky", a solid brick building designed in 1895 by the German architect Ernst Wülke-opp in the style of North German brick Gothic. After standing empty for decades, this building has now been transformed into a luxurious 5-star hotel.

8 Ponte della Costituzione

This pedestrian bridge is the fourth bridge spanning the Canal Grande, which connects the Santa Lucia railway station with Piazzale Roma. The arched bridge with a length of 94 m was designed by Santiago Calatrava and finally inaugurated on 11 September 2008 after lengthy disputes.



connect the houses within the neighbourhood with each other. Some of them are filled-up waterways.

In former times, the Sestieri were reserved for particular crafts and trades, and the various islands had specific functional tasks. – Torcello, and later on San Michele, too, were cemetery islands, Murano was a glassblowers' island, the industrial district with the Arsenal was the sailors' quarter. However, the unity of the city has always been preserved. The Arsenal just mentioned, extending directly behind the "Torri di Ingresso" – the towers of the main entrance – over an area of almost one square kilometre, was built in the 12th century. In the high Middle Ages, 200 ships were produced annually in the Venetian shipyard. 3,000 shipwrights, 2,000 blacksmiths and 1,000 rope makers worked here – an amazing number in view of the fact that a town with 5,000 inhabitants was already considered a major city at that time. Especially the roperyard, the local core of the Biennale of Architecture, is impressive. It consists of a triple-nave hall with a length of about 300 metres, whose galleries are borne by a large number of thick pillars.

9 The San Michele cemetery

on the protected cemetery island ranks among the most famous European cemeteries. The site has recently been extended by the David Chipperfield Architects bureau of architects. The new "House of the Dead" stands in stark contrast to the historic part of the cemetery. The massive building looks like a closed bolt from the outside, but inside one passage after another comes into view to form a series of various rooms interspersed with four courtyards. The overall concept recalls the interlaced lanes of the city.

San Michele, daily from 7.30 to 18.00 h in winter to 16.00 h



Like most buildings in Venice, the buildings of the Arsenal consist of wood, limestone and clay bricks. The cityscape is characterized by the “palazzi”, the former residences of the nobility. The prestigious palaces of noble families such as the Loredan, Pesaro, Contarini and Grimani have concentrated along the banks of the Canal Grande since the late Middle Ages. At the beginning of the 14th century, the first palaces were built in the Gothic style, which are prototypes to this day with their loggias and balconies and three storeys – the “portego”, the “piantereno” and the “piano nobile”. This traditional building concept was consistently followed right up to the 18th century. The Venetian building style, however, was also influenced by lively interchange with other regions and cultures as well as Renaissance, baroque and, later on, classicism. Cà d’Oro, Cà Rezzonico and many other palazzi are well worth visiting.



The palazzi of Venice have stood solidly for centuries and are nevertheless threatened by the water, since the sandy, boggy ground underneath is not completely able to bear their great weight. The city is sinking by several millimetres every year – and has sunk by a total of 23.7

10 Museo di Palazzo Grimani

After 25 years of restoration work, the Palazzo Grimani (built in the 16th century as a late work of the architect Michele Sanmicheli) was opened to the public as a museum a few years ago. It presents various exhibitions and the magnificent, well-preserved interior of the house. Castello 4858, Mon. 8.00 to 14.00 h, Tue. to Sat. from 8.00 to ~19.00 h, closed on Sundays

11 **Cà da Mosto** The Cà da Mosto – Cà, by the way, is an abbreviation of casa (house) – is one of the few buildings preserved in its original Venetian-Byzantine structure. This early example (13th century) of a “casa fondaco”, a building with residential quarters as well as a merchant’s store, housed the “Albergo Al Lion Bianco” from 1661 to the early 19th century – the city’s most ancient and most famous hotel during that period. Viewers can admire Byzantine relief panels above the windows of the “piano nobile”. Cannaregio 5631, standing empty

centimetres over the last 100 years. To make the palazzi lighter, they were mostly built with extra large windows and terrazzo floors, which are extremely light compared to stone. Yet many ground floors are no longer habitable for that reason. Unfortunately, the successful lifting of an individual multi-family residence by 40 cm with the help of hydraulic rams proved too costly, and was therefore ruled out as a general practice for the whole city.



The steep rise to fame of the city which is sinking today began more than 1,000 years ago. A milestone in the history of Venice was the election of Anafesto, the first doge, in 697, The doge ruled over the military and the judiciary; his power was virtually unrestricted. Only from 1297 onwards was the “Great Council” instituted as a body to supervise the doge. By then, Venice had already developed into a considerable naval and commercial power. In the 15th century, this city, which had become an independent republic in the 11th century, also offered extremely favourable conditions to promote the arts and sciences. This is evidenced by an abundance of art treasures and, above all, the innumerable examples of urban palace architecture.

12 Fondaco dei Tedeschi

Located directly next to the Rialto bridge, the “Fondaco dei Tedeschi”, mentioned for the first time in 1228, was originally a trading post for German merchants. In 1508, after it had been destroyed by a fire, the building was restored according to a design by Giovanni Giocondo. It was planned to have the palace converted into a shopping and exhibition centre by Rem Koolhaas. These plans, however were cancelled following massive protests by the city’s inhabitants. Campo San Bartolomeo, the city’s main post office located in this building, is open daily from 8.00 to 19.00 h and permits a glance into the interior.

13 Fondaco dei Turchi

The "Fondaco" [derived from the Arab word fondouc = store, or the Latin word fundus = ground/soil] dei Turchi (Turchi = the general term for Ottoman merchants) originally dates back to a building by Giacomo Palmieri from the 13th century. It was restored and substantially altered in a questionable manner in 1870. Its three-storey towers and battlements originate from that period. Today, the palazzo houses a museum of natural history.

Salizada del Fontego dei Turchi, 1725, Santa Croce 30135, open Tue to Fri from 9.00 to 13.00 h, Sat/Sun. from 10.00 to 16.00 h, closed on Mondays.

14 Palazzo Loredan-Corner

In spite of numerous changes, the elegant arcatures in the water storey of this 14th-century palace and the Veneto-Byzantine arcades located above them have been preserved. The decorations placed on the arcades at the time they were built are still preserved in their original condition, just like the entire first two storeys. Today, a part of the Venetian Municipal Council resides here.

San Marco 30124, not open to the public

15 Cà Dario

This palazzo is situated directly on Canal Grande, built in typical Italian Gothic style, with a Renaissance-style facade. The building was begun in 1479 by the architect Pietro Lombardo and completed in 1487 by one of his successors. Worth mentioning are its asymmetric design and unusual positioning of its rooms. In 1908, this building with a mythical flair served Claude Monet as a motif for a series of paintings. The palazzo is also particularly notorious for the many unnatural deaths of its former inhabitants – the place is said to be haunted ...

Dorsoduro 352, not open to the public

16 Palazzo Contarini Polignac

The Palazzo Contarini Polignac, entirely clad in marble, is one of the most significant palazzi from the early Venetian Renaissance, with a facade in the classicistic Tuscan style. Especially the details of the frieze between the water storey and the "piano nobile" are noteworthy. Even a few traces of the original gold plating have been preserved. The original builder of this palace, with frescoes by Domenico Tiepolo transferred to canvas still preserved in its interior, is unknown.

Dorsoduro 875, not open to the public

The success story of Venice continued into the 16th century, before its slow decline set in. At the end of the 16th century, Venice lost Crete to the Turkish soldiers, after previously defeating them in the battle of Lepanto. However, the Republic received its final death blow from the French troops when they invaded Venetia in 1797, and the last doge, Ludovico Manin, was forced to surrender Venice to Napoleon Bonaparte. Venice then became a part of Austria, and the Lombard-Venetian Kingdom was established. From 1866, the city of lagoons was part of the new Kingdom of Italy.



17 Palazzo Vendramin Calergi

Built in the period from 1481 to 1509 by Mauro Codussi, this palazzo has also become famous by the fact that Richard Wagner died here in 1883. Codussi arranged the horizontal colonnades in front of the window arcades in exact proportions, so that the two elements became a single whole. Ever since then, these windows have been known as "Codussi windows" – hence a significant facade design for the city. Today, this building houses the municipal winter gambling casino and a museum dedicated to Richard Wagner. Cannaregio 2040, the gambling casino located in this building is open Sun. to Fri. from 15.30 to 02.45 h, Sat. from 15.30 to 03.15 h

Unusual asymmetric facade design on Cà Dario



18 Cà Pesaro

This baroque palace has been transformed into a museum of modern art by the Viennese architect Boris Podrecca, and houses a prominent art collection including works by Max Ernst, Paul Klee, Hans Arp, Alexander Calder, Joan Miró and Giorgio de Chirico.

Santa Croce 2076, open daily except on Mondays from 10.00 to 17.00 h

19 Fondazione Querini Stampalia

This palazzo in the city centre contains a small, but exquisite museum of Venetian art. Building of this palace was begun in 1510 by Nicolò Querini, its completion took from 1513 to 1523. Around 1959, Carlo Scarpa was commissioned with remodelling it, but the work was only carried out between 1961 and 1963. In 1996, the Fondazione Querini complex underwent further modifications, among others implemented by Mario Botta and Valeriano Pastor, who were both close friends of Scarpa.

Castello 5252, open Tue to Sat. from 10.00 to 20.00 h, Sun. from 10.00 to 19.00 h

Today, Venice is a UNESCO World Heritage Site due to its more than 1,000 years of architectural history, unique diversity of magnificent architecture and precious art treasures. The most frequently visited Italian city attracts tourists from around the world, with some 20 millions of them coming to the city of lagoons every year, while only about 62,000 people are still living in its centre. The effect of this contrast is that “La Serenissima” (Her Most Serene Highness) is increasingly forced to keep a fragile balance between a living city and a stage set for tourists, and it has to struggle with new problems – for example the more and more numerous cruise ships, which anchor close to the city and may be causing irreparable damage through the vibrations transmitted to the foundations of the buildings, a danger not to be underestimated.



Mario Botta enhanced the Fondazione Querini Stampalia's transparency. He concentrated on the main entrance and on opening up the building from the ground floor. Here, a foyer, box offices, a cloakroom, a bookstore and a cafeteria were established. He also installed a new flight of stairs to improve accessibility.



20 Palazzo Grassi

Inspired by Palladio, Giorgio Massari designed the architecture of the Palazzo Grassi, which is characterized by the transition from late baroque to classicism. During the 19th century, it underwent several modifications by the Viennese Baron Simon von Sina. From the original interior decorations, only the stairwell with its frescoes has been preserved. The inner courtyard is covered today with a glass roof. The house is currently owned by the French entrepreneur François Pinault, who now displays his art collection there, following remodelling by Tadao Ando. Palazzo Grassi, Campo San Samuele, open daily from 10.00 to 19.00 h from July to November, closed on Tuesdays



Guided tours of architecture...
during the Biennale:
[stadtfuehrungen-venedig.de/
biennale.htm](http://stadtfuehrungen-venedig.de/biennale.htm)
... all year round:
[stadtfuehrungen-venedig.de/
architektur.htm](http://stadtfuehrungen-venedig.de/architektur.htm)

Il Teatrino

The "Teatrino" of the Palazzo Grassi has been constructed recently as the third work of Tadao Ando in Venice. In 1949, an open-air theatre had been built there, which was given a roof in 1961, was closed in 1983 and afterwards fell into disrepair. In 2005, the François Pinault Foundation bought the Palazzo including the Teatrino and had the main building restored first. In 2011, Tadao Ando was commissioned to build the theatre, in May 2013 it was re-opened for the public. Inside the theatre, there is an auditorium with 220 seats as well as reception areas and rooms for technical equipment. Daylight enters the building through several polygonal openings in the roof.



21 Punta della Dogana

Pinault is also the initiator of another museum of modern art located not far from the Peggy Guggenheim Collection: the Punta della Dogana, which had stood empty for a long period, was also remodelled according to designs by Tadao Ando. He placed a two-storey building made of polished fair-faced concrete inside the palace. The exhibition rooms are grouped around a two-storey room in the centre. Punta della Dogana, Dorsoduro 2, open Wed. to Mon. from 10.00 to 19.00 h, closed on Tuesdays

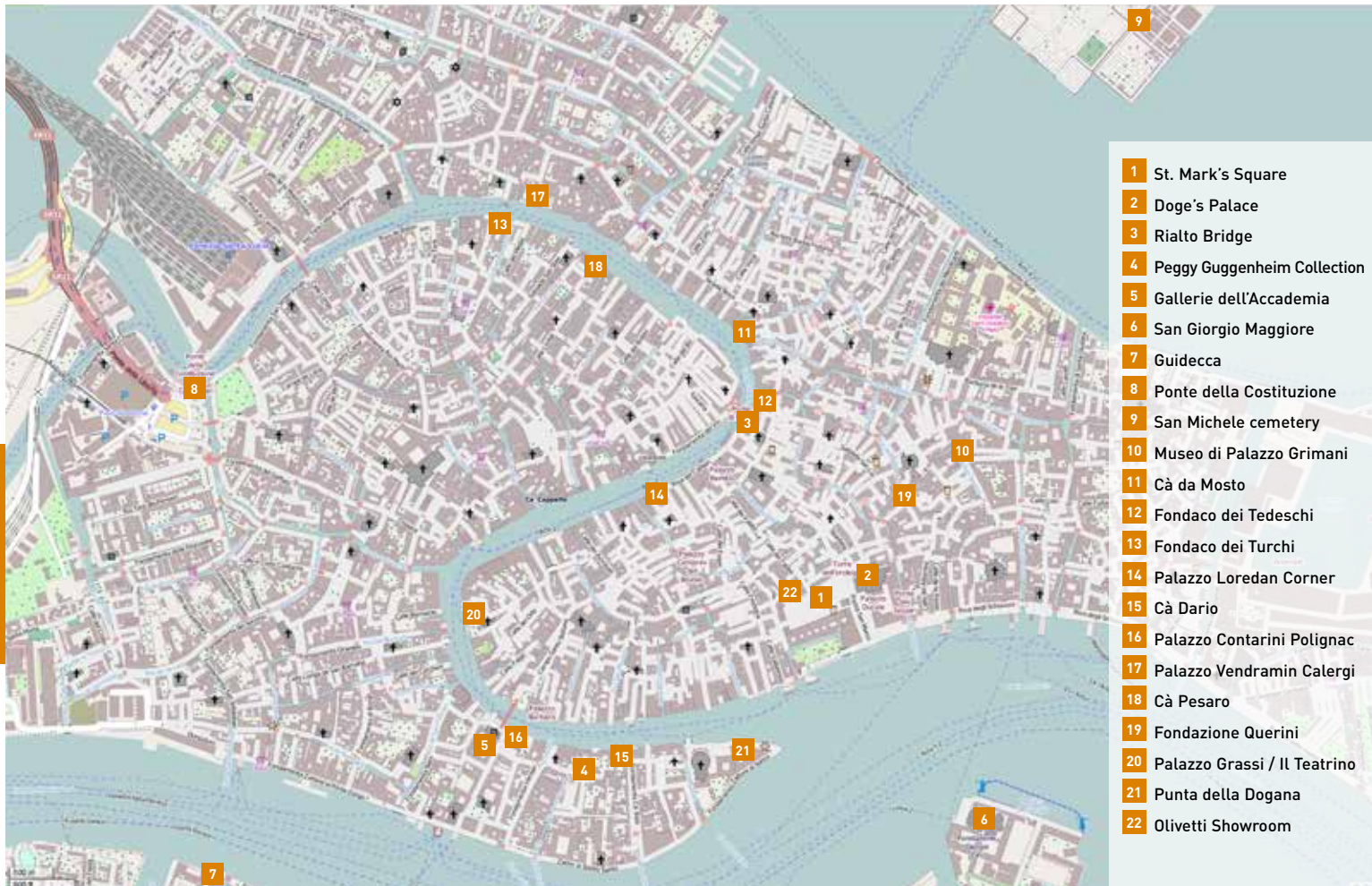


22 Olivetti-Showroom

In 2011, the Olivetti showroom directly on Campo San Marco was completely restored. The process of renovating this Scarpa gem from the 1950s took more than a year. Many building elements and materials were replaced. Glass mosaic floors instead of marble, galleries clad with teak and Olivetti typewriters on rosewood floating in the air.

Piazza San Marco 101, January to March and November to December from 10.00 to 17.00 h, April to October from 10.00 to 19.00 h





- 1 St. Mark's Square
- 2 Doge's Palace
- 3 Rialto Bridge
- 4 Peggy Guggenheim Collection
- 5 Gallerie dell'Accademia
- 6 San Giorgio Maggiore
- 7 Guidecca
- 8 Ponte della Costituzione
- 9 San Michele cemetery
- 10 Museo di Palazzo Grimani
- 11 Cà da Mosto
- 12 Fondaco dei Tedeschi
- 13 Fondaco dei Turchi
- 14 Palazzo Loredan Corner
- 15 Cà Dario
- 16 Palazzo Contarini Polignac
- 17 Palazzo Vendramin Calergi
- 18 Cà Pesaro
- 19 Fondazione Querini
- 20 Palazzo Grassi / Il Teatrino
- 21 Punta della Dogana
- 22 Olivetti Showroom

Tips

for your stay in Venice

Venice offers hotels of all categories and restaurants for every palate – you will find our small, choice selection on the next pages.

Hotels

1 Just round the corner from the venue of the event at **Palazzo Loredan dell'Ambasciatore** Pensione Accademia (Villa Maravege) Fondamenta Bollani 1058, Dorsoduro 30123, Tel: +39 (0)41 5210188 www.pensioneaccademia.it



2 Located on **Campo S. Anzolo** Hotel Palazzo Paruta Via Paolo Paruta, San Marco 3824, Tel: +39 (0)41 2410835 www.palazzoparuta.com



3 Hotel located directly on Canal Grande, next to the Vaporetto station Cà Rezzonico; the interior served for many years as the setting for the **Questura** in the Brunetti films. Hotel Palazzo Stern Dorsoduro 2792/A, Tel: +39 (0)41 2770869 www.palazzostern.it



If you have any further useful hints, we would appreciate your passing on this information to us and all other interested persons by a small notice on Facebook under facebook.com/beruehrungspunkte.



4 Hotel San Sebastiano Garden
Dorsoduro 2542,
Tel: +39 (0)41 5231233
www.hotelsansebastianogarden.com/de/



5 Within walking distance from the Piazzale Roma
Palazzo Odoni
Fondamenta Minotto 151, Santa Croce,
Tel: +39 (0)41 2759454
www.palazzoodoni.com



6 Also close to the Piazzale Roma
Hotel al Sole
Santa Croce 134/136,
Tel: +39 (0)41 2440328
www.alsolehoteles.com/de/



7 A little off the beaten track, but with some extremely beautiful rooms
Hotel Cà Vendramin
Cannaregio 2400, Tel: +39 (0)41 2750125
www.hotelcavendramin.it/de



8 Locanda Matir
Dorsoduro 3677, am C. S. Margherita,
Tel: +39 (0)41 5287624
www.locandamatir.it



9 Hotel Pausania
Dorsoduro 2824, Tel: +39 (0)41 5222083
www.hotelpausania.it



10 In the middle of Cannaregio
Hotel Abadessa
Calle Priuli, Cannaregio 4011,
Tel: +39 (0)41 2413784
www.abadessa.com



11 You could hardly get it more central
Hotel Cavalletto e Doge Orseolo
San Marco 1107, Tel: +39 (0)41 5200955
www.cavalletto.hotelinvenice.com



12 Good price/performance ratio
Ai Tagliapietra (Bed & Breakfast)
Sz. Zorzi, San Marco,
Tel: +39 (0)41 3473233166
www.aitagliapietra.com



13 Private bed and breakfast
Room in Venice
Calle S. Antonio 4114/A,
Tel: +39 (0)41 5229510
www.roominvenice.com



14 Locanda San Barnaba
Calle del Traghetto 2785-2786, Dorsoduro,
Tel: +39 (0)41 2411233
www.locanda-sanbarnaba.com



15 Student lodging with flair
We_Crociferi
Calle Crociferi, Cannaregio,
Tel: +39 (0)41 5286103
www.we-crociferi.it





- 1 Pensione Accademia
- 2 Hotel Palazzo Paruta
- 3 Hotel Palazzo Stern
- 4 Hotel San Sebastiano Garden
- 5 Palazzo Odoni
- 6 Hotel al Sole
- 7 Hotel Cà Vendramin
- 8 Locanda Matir
- 9 Hotel Pausania
- 10 Hotel Abadessa
- 11 Hotel Cavaletto e Doge Orseo
- 12 Ai Tagliapietra
- 13 Room in Venice
- 14 Locanda San Barnaba
- 15 We_Crociferi

Restaurants in the top price category

- 1** Corte Sconta
Calle del Pestrin, Castello 3886,
Tel: +39 (0)41 5227024
(day off: So/Mo)
- 2** Fiaschetteria Toscana
Salizada S. Giovanni Grisostomo,
Cannaregio 5719,
Tel: +39 (0)41 5285281
- 3** Acqua Piazza
Campo S. Angelo, S. Marco 3808,
Tel: +39 (0)41 5224183
- 4** **Traditional dishes**
Ostaria Da Rioba
Fondamenta della Misericordia,
Cannaregio 2552,
Tel: +39 (0)41 5244379
- 5** **Typically Venetian**
Osteria Anice Stellato
Fondamenta de la Sensa,
Cannaregio 3272,
Tel: +39 (0)41 720744
- 6** **VIP meeting point**
Caffè Centrale
1659b Piscina Frezzeria, San Marco
nahe Theater La Fenice,
Tel: +39 (0)41 8876642
- 7** **Fish only:**
Alla Madonna
Calle della Madonna, San Polo 594,
Tel: +39 (0)41 5223824 (day off: Mi)
- 8** **Local ingredients with an
exotic touch**
Terrazza Danieli
Riva degli Schiavoni 4196,
Tel: +39 (0)41 5226480



Restaurants in the medium price category

- 9** Bancogiro
Campo San Giacometto,
San Polo 1022,
Tel: +39 (0)41 5232061
(day off: Di)
- 10** Alle Testiere
Calle del Mondo Novo,
Castello 5801,
Tel: +39 (0)41 5227220
(day off: So/Mo)
- 11** Al Mascaron
Calle lunga,
Castello 5225,
Tel: +39 (0)41 5225995
(day off: So)
- 12** Al nono risorto
Sotoportego de Siora Bettina,
Santa Croce 2338,
Tel: +39 (0)41 5241169
(day off: Mi)
- 13** Al Vecio Forner
Campo San Vio,
Dorsodura 671/A,
Tel: +39 (0)41 5280424
- 14** **Fish only:**
Ai 4 Feri
Dorsoduro 2754
bei Palazzo Stern,
Tel: +39 (0)41 5206978
- 15** **Mainly fish:**
Da Remigio
Castello 3416,
Tel: +39 (0)41 5230089
- 16** **Old Venetian osteria,
open only until 20.00 h
Snacks only standing**
Cantina Do Mori
Calle Do Mori, S. Polo 429,
Tel: +39 (0)41 5225401
- 17** **Delicious seafood**
Osteria Garanghèlo
1621 Via Garibaldi (nahe Giardini),
Tel: +39 (0)41 5204967
- 18** **Venetian cuisine**
Osteria Bea Vita
3082 Fondamenta de le
Cappuzzine, Cannaregio 3082,
Tel: +39 (0)41 2759347
- 19** **On Murano**
Trattoria La Perla – Ai Bisatei
Campo San Bernardo 1,
30141 Murano,
Tel: +39 (0)41 739528

Pizzerias

20 Antica Birreria La Corte
Campo S. Polo, S. Polo 2168,
Tel: +39 (0)41 2750570

21 Ae Oche
Viale Ancona 18,
Tel: +39 (0)41 5321892

22 Pizzeria Casin dei Nobili
Dorsoduro 2765,
Tel: +39 (0)41 2411841
(day off: Do)

Pubs & After Hours

23 Games and good beer
Osteria Da Codroma
Fondamenta Briati,
Dorsoduro 2540,
Tel: +39 (0)41 5246789

24 „Alternative“
Il paradiso perduto
Fondamenta della Misericordia,
Cannaregio 2540,
Tel: +39 (0)41 720581

25 8.00 to 24.00 h
Caffè Rosso
Campo Santa Margherita,
Dorsoduro 2963,
Tel: +39 (0)41 5287998
(day off: So)

Breakfast

26 Pasticceria Tonolo
Calle San Pantalon,
Dorsoduro 3764,
Tel: +39 (0)41 5237209



Ice-cream

27 Homemade ice-cream for more
than 80 years
Gelateria Nico
Fondamenta Zattere al Ponte Longo,
Dorsoduro 922

28 Boutique del Gelato
Salizzada San Lio,
Castello 5727



Bacari (wine bars)

The bacari are places to meet for cicchetti (snacks) and “ombra”. An ombra (a shade) is a small glass of wine (0.1l) to be enjoyed standing during the day. The name ombra is said to have been derived from the shaded places which wine merchants formerly sought on St. Mark’s Square to sell their wines. Recommended bacari:

29 El Sbarlefo
Salizzada del Pistor,
Cannaregio 4556 C

30 Osteria al Portego
Calle Malvasia, Castello 6014,
zwischen Campo San Lio und
Campo Santa Marina

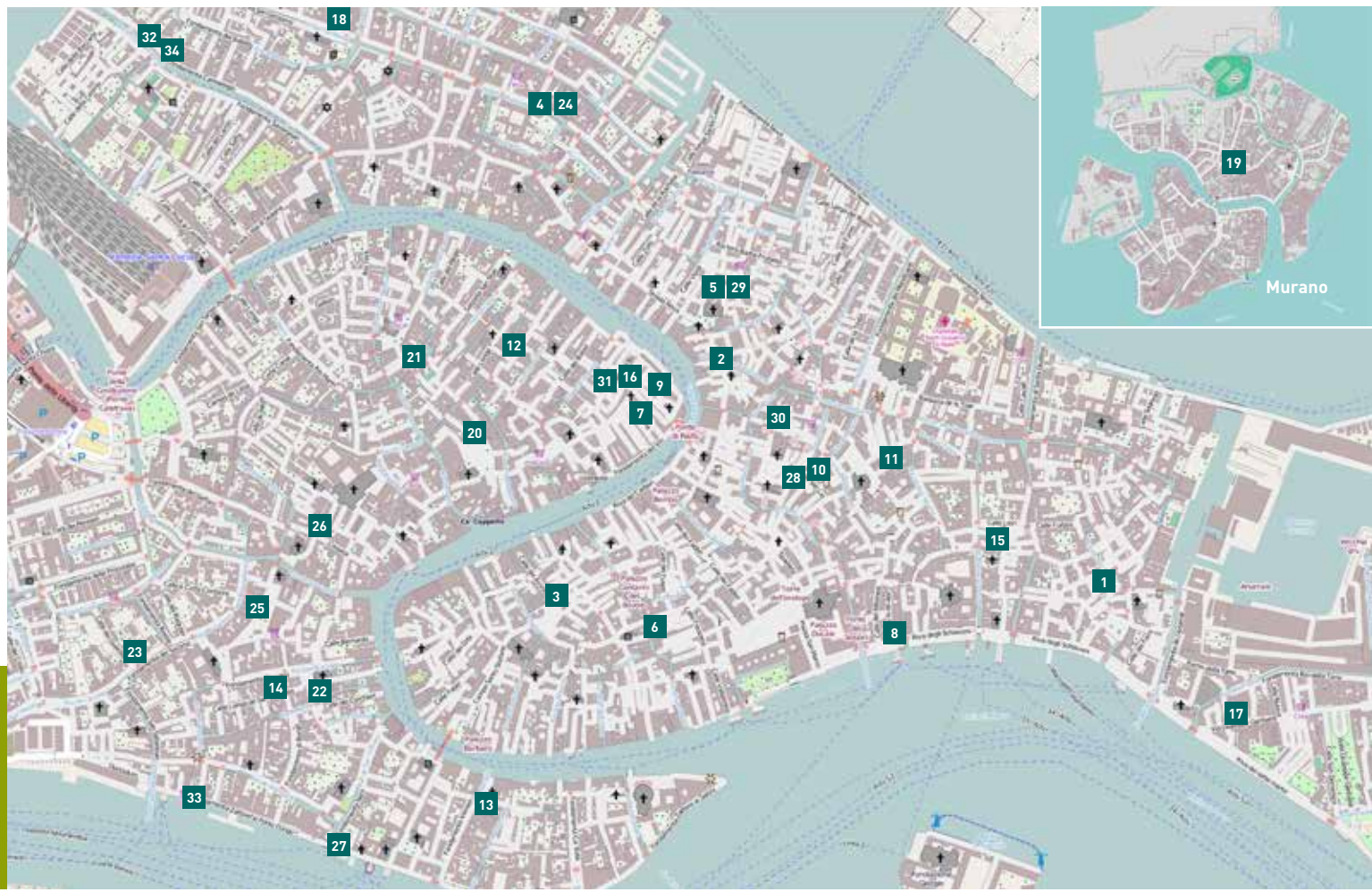
31 Osteria All’Arco
Calle Arco, San Polo 436

32 Enoteca do Colonne
Rio Terrà Cristo,
Cannaregio 1814/C

33 Cantinone già Schiavi
Ponte San Trovaso,
Dorsoduro 992

34 Cantina Vecia Carbonera
Ponte Sant’Antonio, Strada Nova,
Cannaregio 2329





Ruled lines on page 62

Ruled lines on page 63

LEGAL NOTICE

Published by:
FSB, GIRA, KEUCO
„POINTS of Contact –
The communication initiative for architects“
c/o gambit marketing & communication,
Westfalendamm 277, 44141 Dortmund

Editor:
gambit marketing & communication
Westfalendamm 277, 44141 Dortmund
Verena Gaupp
Ann-Kristin Masjoshusmann
Telefon +49 (0) 231 95 20 53-30
Telefax +49 (0) 231 95 20 53-20
masjoshusmann@gambit-do.de

Idea, concept and realisation:
gambit marketing & communication,
Dortmund (www.gambit-do.de)

photo credits:
all maps: © OpenStreetMap und Mitwirkende, CC-BY-SA
S. 16/17: Simeon Johnke, Werner Scheuermann (Pinguine)
S. 33: Fred Ernst für OMA
S. 51: Vojtech Vlk - fotolia.de

www.points-of-contact.com

www.facebook.de/beruehrungspunkte

FSB

FSB – Franz Schneider
Brakel GmbH + Co KG
Nieheimer Straße 38
33034 Brakel
Phone +49 (0) 5272 608-0
Fax +49 (0) 5272 608-300
www.fsb.de/int
ralf.frischemeier@fsb.de
architectural consultant international:
Mr Ralf Frischeimer
Phone +49 (0) 5272 608-213

GIRA

Gira – Giersiepen GmbH & Co. KG
Postfach 12 20
42461 Radevormwald
Phone +49 (0) 2195 602-0
Fax +49 (0) 2195 602-191
www.gira.com
info@gira.de
Service architects:
Phone +49 (0) 2195 602-342

KEUCO

KEUCO GmbH & Co. KG
P.O. Box 13 65
58653 Hemer
Phone +49 (0) 2372 904-0
Fax +49 (0) 2372 904-236
www.keuco.com
project management:
objektmanagement@keuco.de
Phone +49 (0) 2372 904-346
Fax +49 (0) 2372 904-7346