

Seminar
Master

Preseminar to the
Caribbean Winterschool

The fabric of the city

thinking in analogies and metaphors

Contents

Introduction	5
Tasks and exercises	7
01 Campo di Arsenale Alexandros Tsalkitzidis, Qingwen Jia, Larisa Elena Simion	8
02 Campo di Ghetto Nuovo Razija Kruskic, Medina Catovic	22
03 Piazza San Marco Ana Carolina Cordeiro, Dominika Mielczarek	32
04 Campo Santo Giovanni e Paolo Karla Bendele, Karolina Breiter	46
05 Campo Santa Maria Formosa Tamara Tessa Hauenstein, Maria-Monica Maxim	60
Imprint	

Introduction

International Seminar

The fabric of the city, thinking in analogies and metaphors

Like hardly any other city, Venice can be read as a place of longing and thus at the same time as a symbol for the life and death of our cities (cf. Thomas Mann's novella „Death in Venice“ from 1911). We want to analyse Venice as a special case in history and at the same time as a style-defining city typology. This takes place without a direct encounter with the place itself, this form of placeless analysis increases the utopian moment (utopia = placelessness), so that Venice experiences an increase in its form as a place of longing.

We do not primarily capture Venice through functional parameters. Because what defines a city can not be described in a completely functional way. It is the simultaneity of many relevant and often contradicting aspects. Aspects that affect us aesthetically, aspects such as moods, atmospheres and breaks that are inscribed in our cities. Stories and events of the past, but also expectations of the future, shape the city both in its physical form and in its psychological appearance. In preparation for our design

task for La Regla, Habana, as part of the Caribbean Winter School 2021, we are looking for an analysis tool that does justice to the contradictions of the city.

Tools we want to use are inspired by the works of Oswald Matthias Ungers' technique of the „morphological approach“ to the city (cf. exhibition „MAN transFORMS“, New York 1976, „City Metaphors“) and the unfinished „Mnemosyne Atlas“ started by Aby Warburg in 1927.

We are particularly interested in analysing the relationships in the city that are not clearly measurable and making them representable. In morphological structural studies we want to use „soft“ analytical tools such as private photographs, novels, historical and contemporary paintings, plans, drawings and sketches to show the allegories and metaphors in the fabric of the city. The aim of this form of analysis is to broaden our access to the city and to sensitize us to new topics, which we would like to call „aesthetics of the social“.

Prof. Jens Ludloff

Tasks and exercises

Venice is a city of many faces and contrasts. To start from a joint point of view we begin the seminar by refreshing and expanding our knowledge about the city. Therefore, you will hold brief lectures, either one-by-one or in groups of two, to your fellow students on various topics referring to Venice, e.g. historical development, topographic conditions & urban structure, infrastructure & care, housing & tourism, economy & culture and architecture & culture.

Following student expert groups will be formed according to the three topics Aby Warburg's Mnemosyne Atlas, Ungers' City metaphors and stereography, which will provide the basis for your analysis projects. Different expert lectures will accompany your work to give independent input.

Main task of the seminar is to analyse a specific place in Venice, either one-by-one or in groups of two depending on the seminar group size. The analysing process is subdivided in three different tasks which build on each other.

The first exercise is to create a moodboard, the second to determine image pairs and the third to transform these into stereographic pictures.

The final delivery will include the outcomes of the three exercises, their documentation within the given format and a written elaboration to explain the intellectual background.

1. Exercise: Moodboard

First step to approach our analysis objectives is to collect data. As our goal is to reach beyond just the hard facts, we are focusing on soft research criteria. Aspects such as moods, atmospheres and breaks, the stories and events of the past which shape the appearance and image of a city, but also expectations of the future are what we are interested in.

Therefore we need to exploit „uncommon“ sources. As there is a broad discussion and confrontation with Venice in different medias, e.g. literature, art, music, film or photography etc., there is a big pool of data to refer to. We encourage you to open your mind, think outside of the box to find new sources that enable you to capture a place from a new point of view.

2. Exercise: Image Pairs

What can be read off an atmosphere or an emotional associa-

tion that a place triggers in us? How can we display, map and transport these impressions as designers?

Orientation to answer this kind of question provides the project Morphologie: city metaphores by O.M. Ungers was part of the exhibition ManTransforms in 1976.

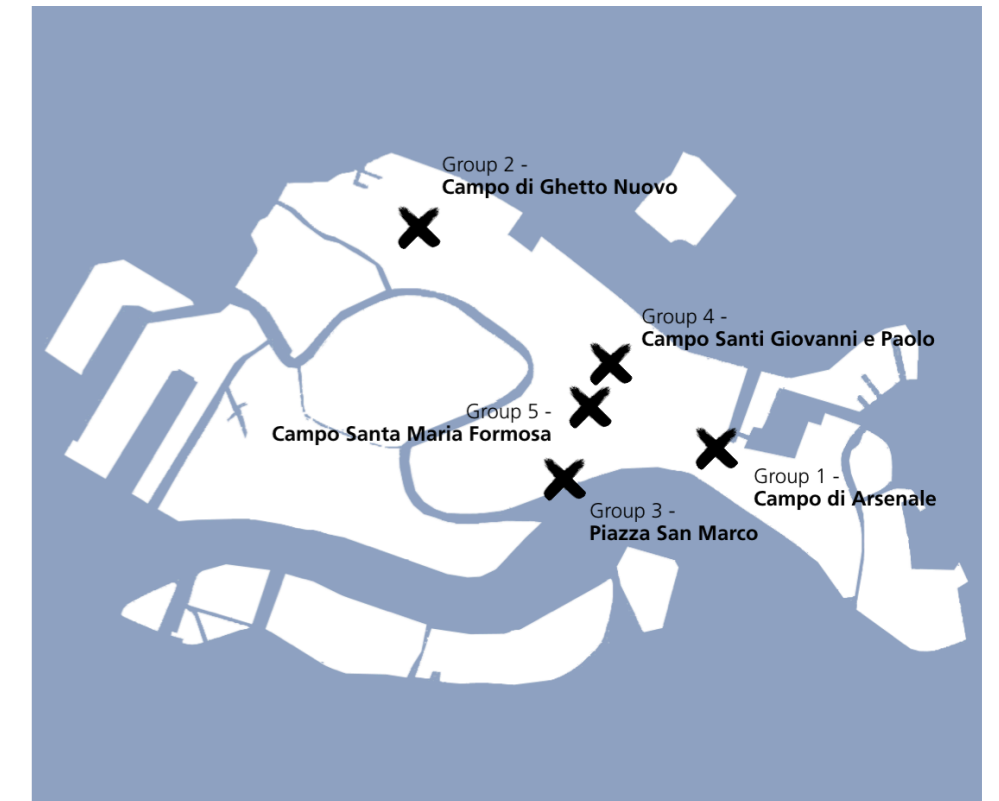
With each of his morphologies Ungers compares between city floorplan and an everyday motif, which are brought together by a term. This results in interesting dialogues and creative ways of thinking which broaden the horizon of interpretation.

Like Ungers, architects often use metaphors and analogies when it comes to explain their ideas, which we want you to do in a second step which builds up on the first exercise.

3. Exercise: Stereographic Images

The final step is to reformulate the tools you have become acquainted with and have discovered during the seminar into a contemporary application. Therefore, we want you to go one step further and try to reformulate Ungers' 2D presentation technique into 3D-impressions. You will transform each of your image pairs into one stereographic picture by editing

them with photoshop or an app, e.g. the StereoPhotoMaker, which can be downloaded for free online. During that process, intensify the presentation of the message or impression you have worked out in the two exercises before. Be curious to create something new to show off your intentions. In a common discussion following each of your final presentations we will discover which new ways of thinking and interpretation will reveal themselves.



The campi chosen as analysis objects



Seminar meeting with 3D-glasses

> Notice:
3D-glasses are required to view and understand most of the following images.

01 Campo di Arsenale

Qingwen Jia, Larisa Elena Simion, Alexandros Tsalkitidis

Campo di Arsenale occupies almost a fifth of the city, representing the gigantic shipyard where the Venetian Republic built the foundations of its naval power from 1104 until 1797. Today, the Arsenale is used as a training location for the Italian Navy and has become a major venue for the Venice Biennale.

It is believed that Campo di Arsenale was founded around 1104, during Venice's republican era. Around 1200, during its Golden Age, it became the largest production center in Europe, representing a model for marine arsenals on the continent. It supported the naval power of Venice. As the Venetian Republic declined, so did the Arsenale. In 1797, the Republic ended, as did the production in the Arsenale. Over the next 70 years, Venice fell in turn in the hands of the French and the Austrians, who plundered the Arsenale before carrying out major renovation works. In 1866, the Italian military navy regained possession of the shipyard.



aerial view of the Campo di Arsenale, italianostra.org/wp-content/uploads/arsenale-venezia.jpg, 25.01.2021

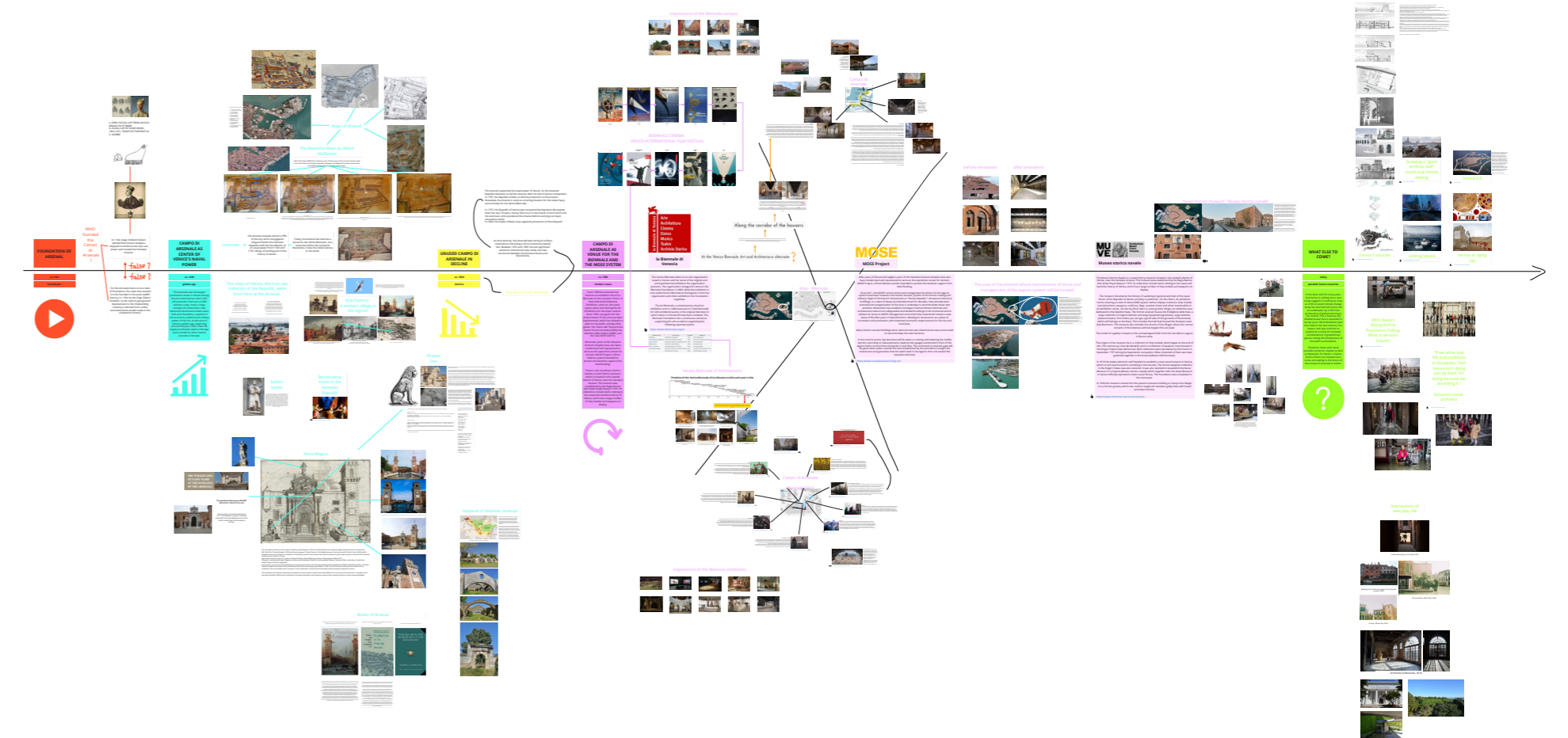


Ingresso all'Acqua, [de.wikipedia.org/wiki/Arsenal_\(Venedig\)](https://de.wikipedia.org/wiki/Arsenal_(Venedig)), 25.01.2021

In April 1893 the Venetian City Council passed a resolution to set up a biennial exhibition of Italian Art. The first Biennale, “I Esposizione Internazionale d’Arte della Città di Venezia” was opened in 1895. It immediately became one of the most important art exhibitions in the world - a prestige which is maintained for the ability to anticipate new trends in art and, at the same time, to present works and artists of every period under renewed perspectives. Countless Masters have been invited to present their works at the International Art Exhibition; important critics and art historians curated the main exhibitions and the National Pavilions; a long list of central figures in the history of 20th-century art contributed to generate and develop the “pluralism of voices” which has characterized La Biennale di Venezia since its birth.

Through our work, we tried to illustrate the essential parts of Campo di Arsenale using innovative methods of analysis. We added our own artistic sense to the connotations behind key elements that give meaning to this campo. Through this process, the viewer can experience a closeness to the places presented, without having visited the Campo di Arsenale physically.

Text: L. Simion, Q. Jia, A. Tsalkitidis, University of Stuttgart



moodboard, Campo di Arsenale

Projection

10



Locals discussing on the street, Larisa Elena Simion

The first image is a photograph I took while on a trip to Venice that shows an ordinary moment in the life of two residents. For its pair, I chose a photograph of the interior of a cinema. I believe it creates the same atmosphere. You can feel the space between the observer and the people or the screen, but the space where the main focus point is, is contracted, much like a poster or an image projected onto a wall. In



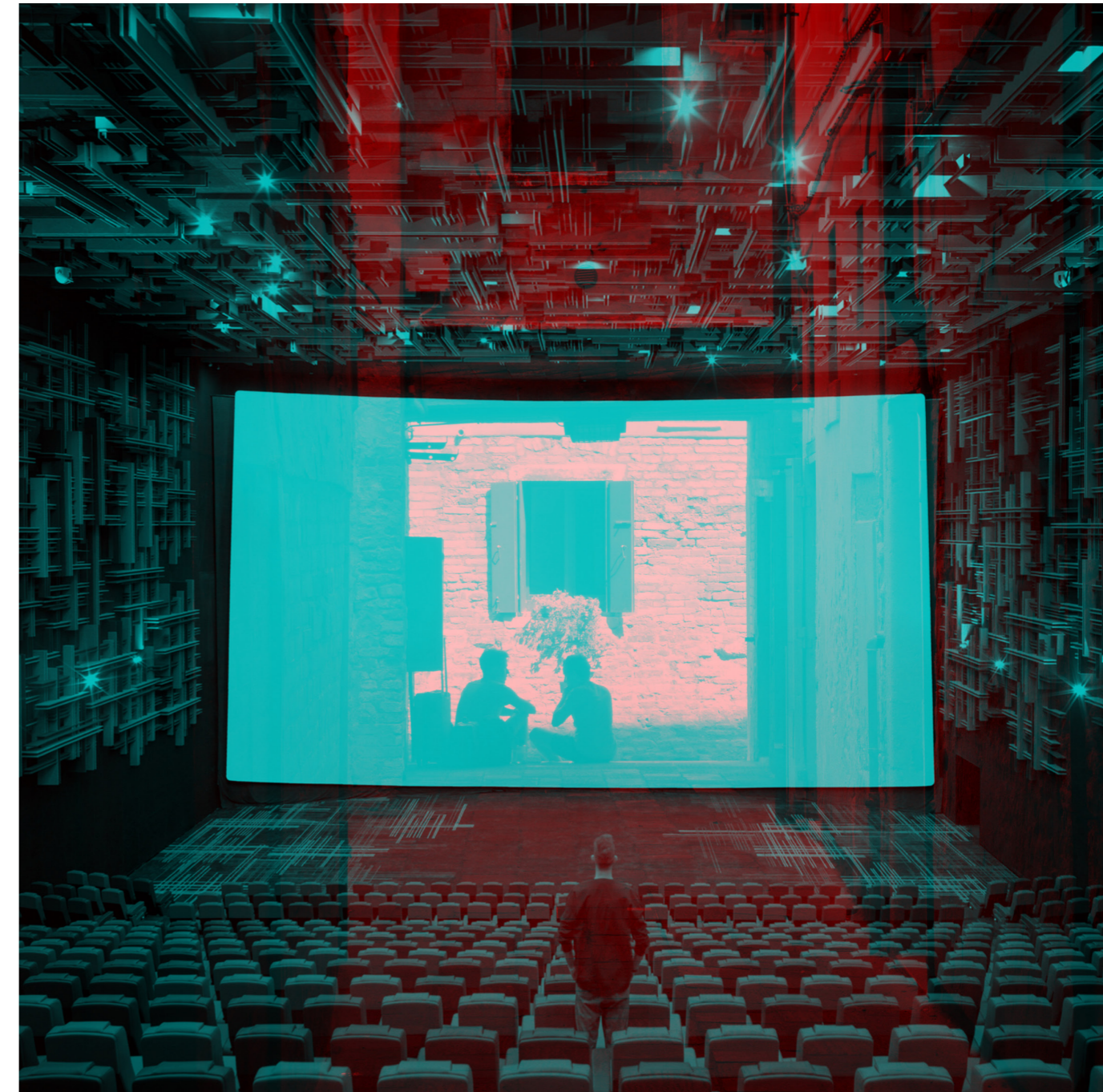
Cine Sky Cinema - One Plus Partnership, © Jiangnan Photography

both cases, the image is not part of the main space, of the main reality, it feels “otherworldly”, but it is transported and incorporated into the main scene. Discovering Venice through its tight, dark alleys that end into a canal is exactly like watching a movie: you know it is a space that you are not exactly part of, but you feel like you belong anyway.

Text: L. Simion, students of the university of Stuttgart

Image pairs

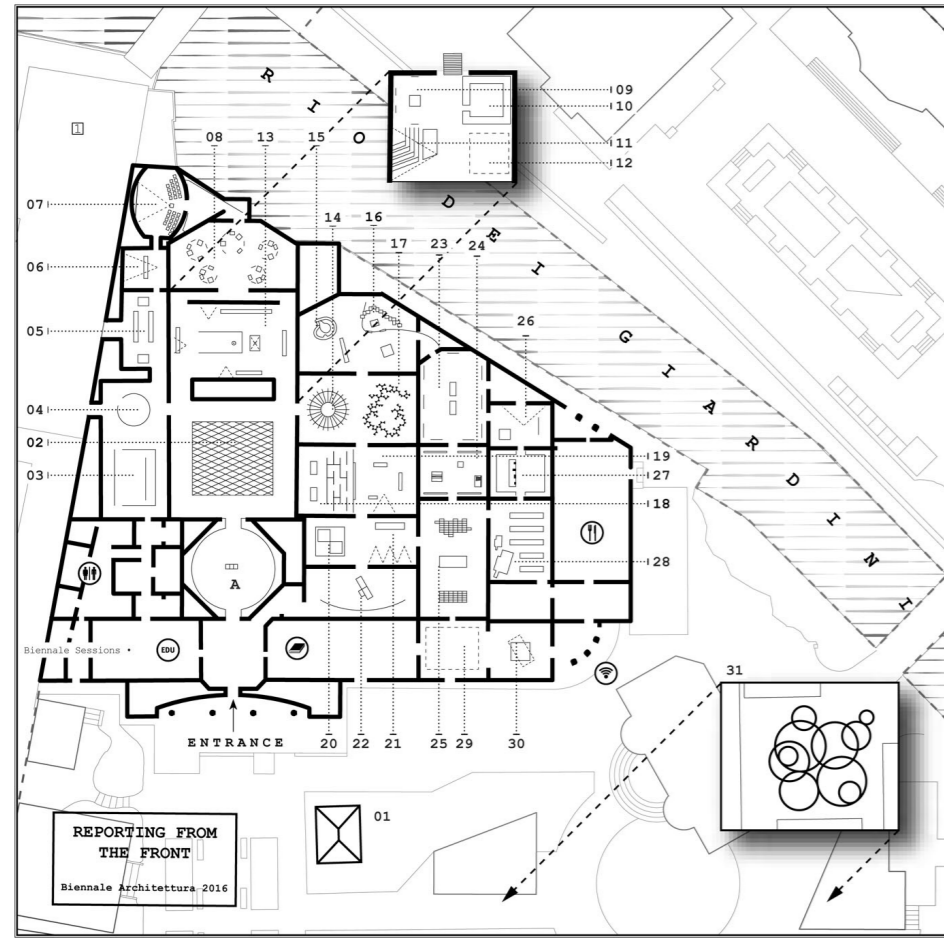
11



Stereographic Image

Nature

12



Venice Architectural Biennale Giardini 2016 map



Faroe Islands aerial view, Frank Reporter

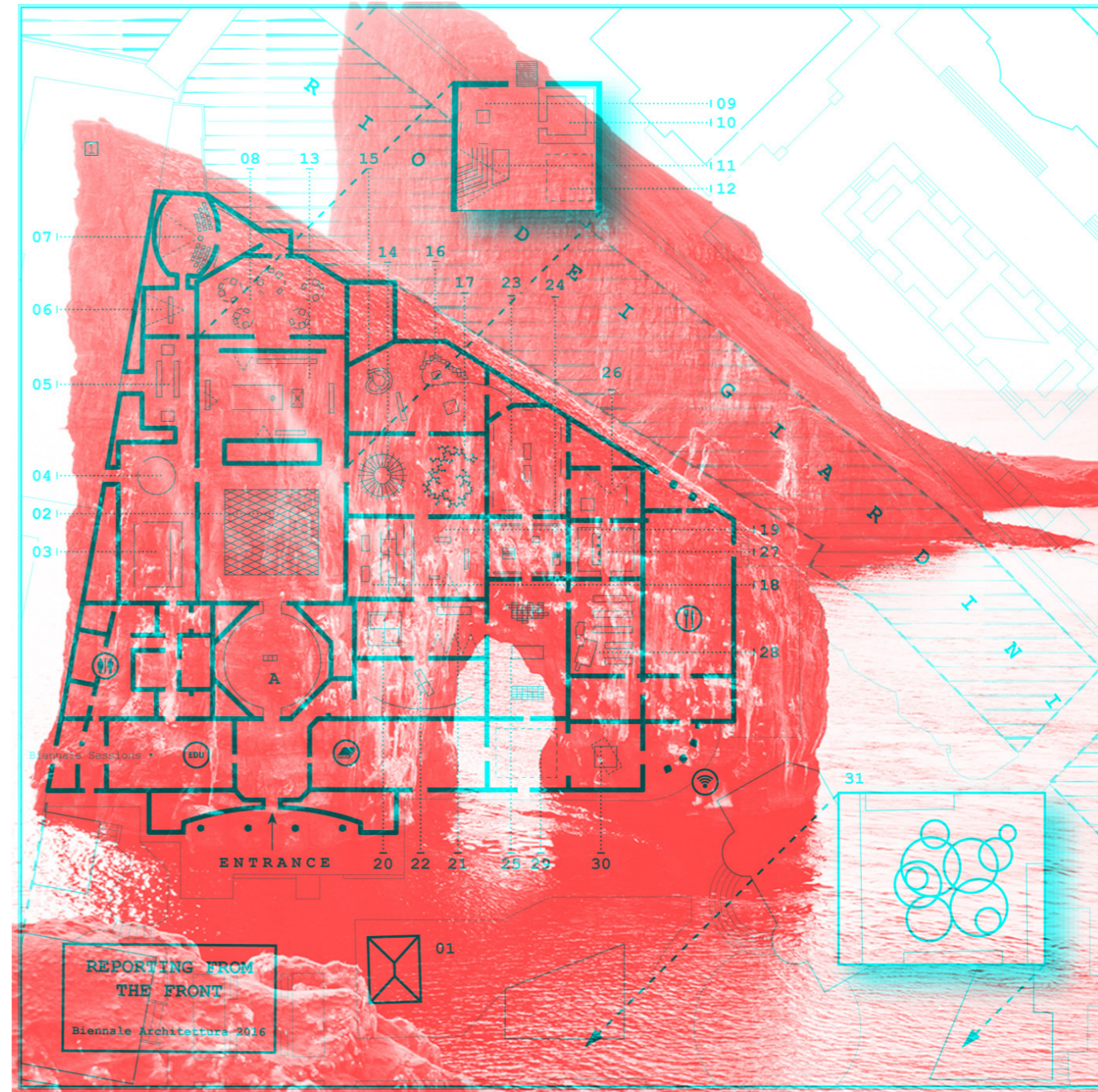
The first image shows the map from the Giardini part of the Biennale, while its pair depicts two rock formations from the Faroe Islands. Venice is not a green city, but Campo di Arsenale distinguishes itself from other spaces because of this part of the Biennale exhibition that is located in a large garden. The main built space can be viewed as a large cliff that dominates the forest-like habitat. Even though the

main element from the first picture is man-made and the one from the second image is naturally-built, they share the same geometry. This is reflected even in the smallest details, as both have a central element at the bottom. Inside the Giardini, this green oasis, unique to Venice, even the built environment resembles natural elements.

Text: L. Simion, students of the university of Stuttgart

Image pairs

13



Stereographic Image

Origination



<https://www.boote-exclusiv.com/tag/venice-boat-show>

The “Venice Boat Show” is a new fair in the heart of the lagoon city which will open in the Arsenal. The 50,000 square meter pool can hold 35-meter boats; test drives are planned; over 1,500 linear meters of water pontoons are able to accommodate more than 250 boats. This water pontoon can be regarded as the starting point for boat and sailing races. A competition full of possibilities will start here. An athletic com-

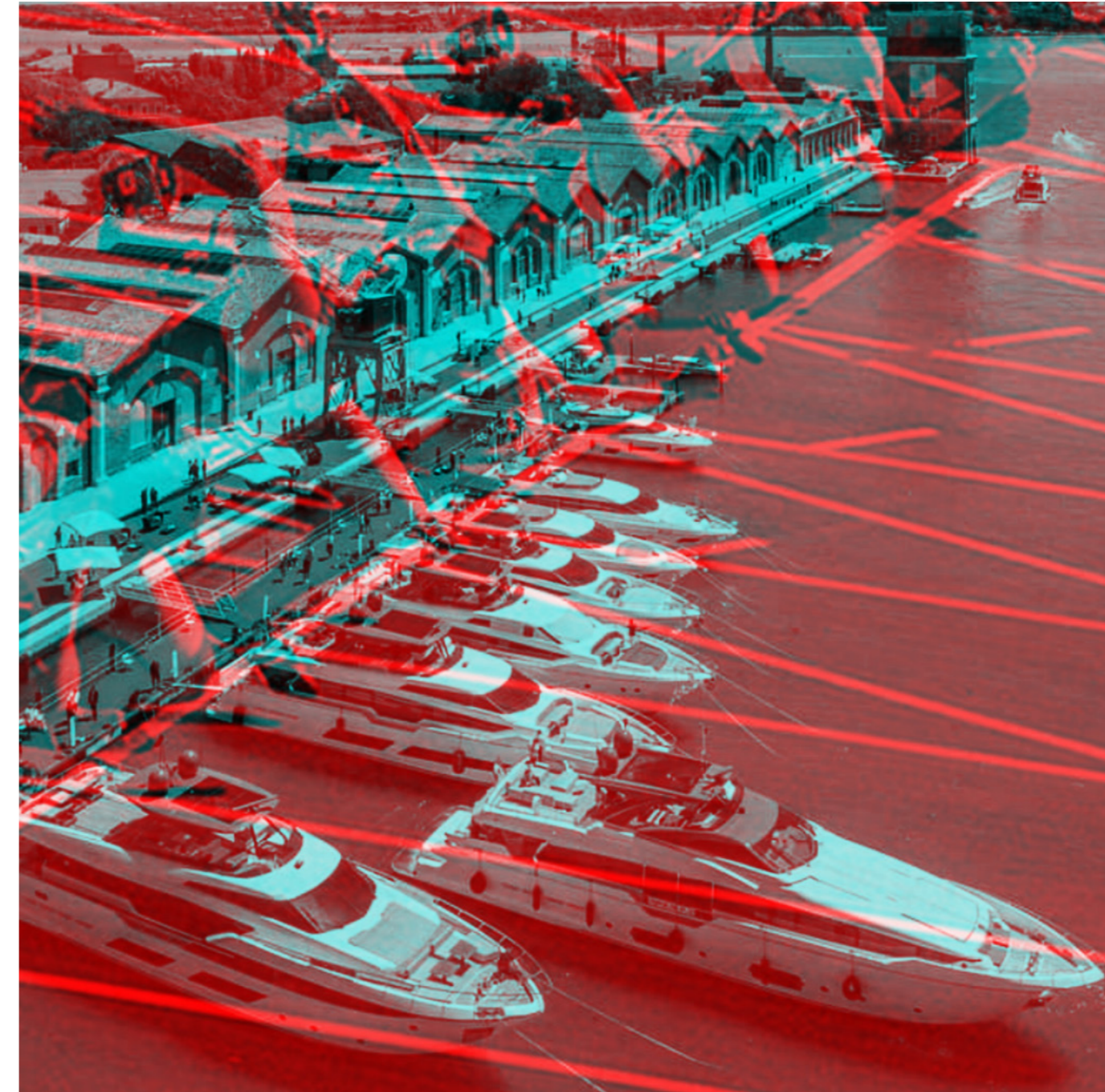


<https://goinswriter.com/best-blogging-advice/>

petition starts with the runners being positioned in the starting blocks of their lane. The parallel lanes mimic the parallel Arsenal pavilions behind the water pontoon. These two places represent the beginning, fairness, and the unknown origin of everything that attracts people.

Text: Q. Jia, students of the university of Stuttgart

Image pairs



Stereographic Image

Restriction

16



<https://unsplash.com/>

This image shows a very common, narrow channel and a white cubby boat in Venice. Because of the special geographical conditions of Venice, people always need to take small boats through the narrow channels, which has caused a lot of inconvenience to the lives of local residents, but at the same time, this unique space and visual experience is also very interesting. Because of the transition from narrow to



<https://unsplash.com/photos/S5MnAEUHiYw>

open, people can experience the feeling of sudden enlightenment. The second image shows a narrow plank road on the sea. Although people's vision is open and unrestricted, the path is still limited, which means that people have only one way to the front. So this pair of pictures compares how people experience or feel when they are in a space with

Text: Q. Jia, student of the university of Stuttgart

Image pairs



Stereographic Image

17

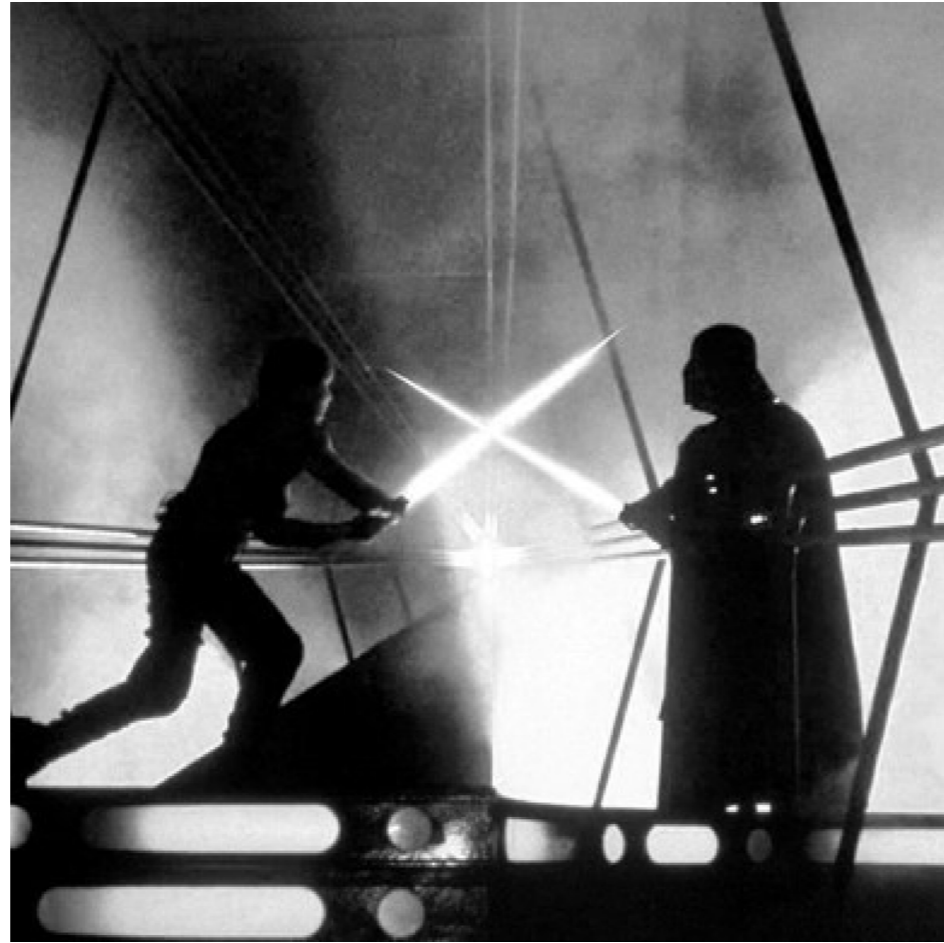
Relation

18



de.wikipedia.org/wiki/Arsenal_(Venedig), 25.01.2021

The Ingresso all'Acqua was used as waterway gate for ships leaving the Campo di Arsenale into the Mediterranean, built in 1574. On the one hand, it can be deconstructed into the two competing but similar towers, standing apart from each other while still being in a relationship. The two characters on the second image resemble exactly this ambiguous situation. On the other hand, the bridge establishes a relation and



hardwarezone.com.sg/feature-best-lightsabers-you-can-buy-fun-and-fighting, 25.01.2021

links both shores of the canal, depicted by the crossing swords. Taking into account the detailed situation of the resembled movie scene, the complex familial as well as ideological conditions match the contrasts existing in the architecture of the Ingresso all'Acqua: similarity versus dissimilarity, harmony versus competition, connectivity versus separa-

Text: A. Tsalkitidis, student of the university of Stuttgart

Image pairs

19



Stereographic Image

Guidance

20



pinterest.de/pin/450852612694365657/?send=true, 25.01.2021

The Corderie in the Campo di Arsenale was once used to build mooring ropes, cables and ropes used on ships. Two rows of large columns, with a height of six and a diameter of one meter, divide the space into three aisles and simulate not only a strong viewing direction but also an inevitable walking path. The built environment and thus a building's original purpose influence our human behaviour and thinking



hr-fernsehen.de/sendungen-a-z/mittendr-in-flughafen-frankfurt, 25.01.2021

significantly. Often unconsciously, we are being guided on a certain path without even having the mental possibility to lose this way. These huge effects of architectural spaces are analogue to the movement of planes on an airfield. Air traffic controllers force the planes to obey their intended guidance, assuming the pilot's control unpreventable.

Text: A. Tsalkitidis, student of the university of Stuttgart

Image pairs

21



Stereographic Image

02 Campo Ghetto Nuovo

Razija Kruskic, Medina Catovic

The establishment of the Jewish quarter in Venice dates back to the 16th and 18th centuries. The word “ghetto” comes from it. Citizens of Jewish descent had an island where they could live. During the day they had permission to move around the city, but during Christian holidays they could not leave the borders of their “ghetto”.

Currently, the former ghetto is still the center of Jewish life in Venice. There you can find kosher restaurants, a yeshiva college, a cemetery, a store with Judaica, a museum, and five synagogues preserved in their original shape.

Although a relatively large number of Judaism lived in the Venetian ghetto, they never assimilated enough to create a separate ethnic identity. One of the synagogues located there was built as a private temple for four families. In contrast, the other four were clearly divided in ethnic terms: separate for Italian, German, Spanish and Portuguese Jews, as well as Levantine Sephardic.

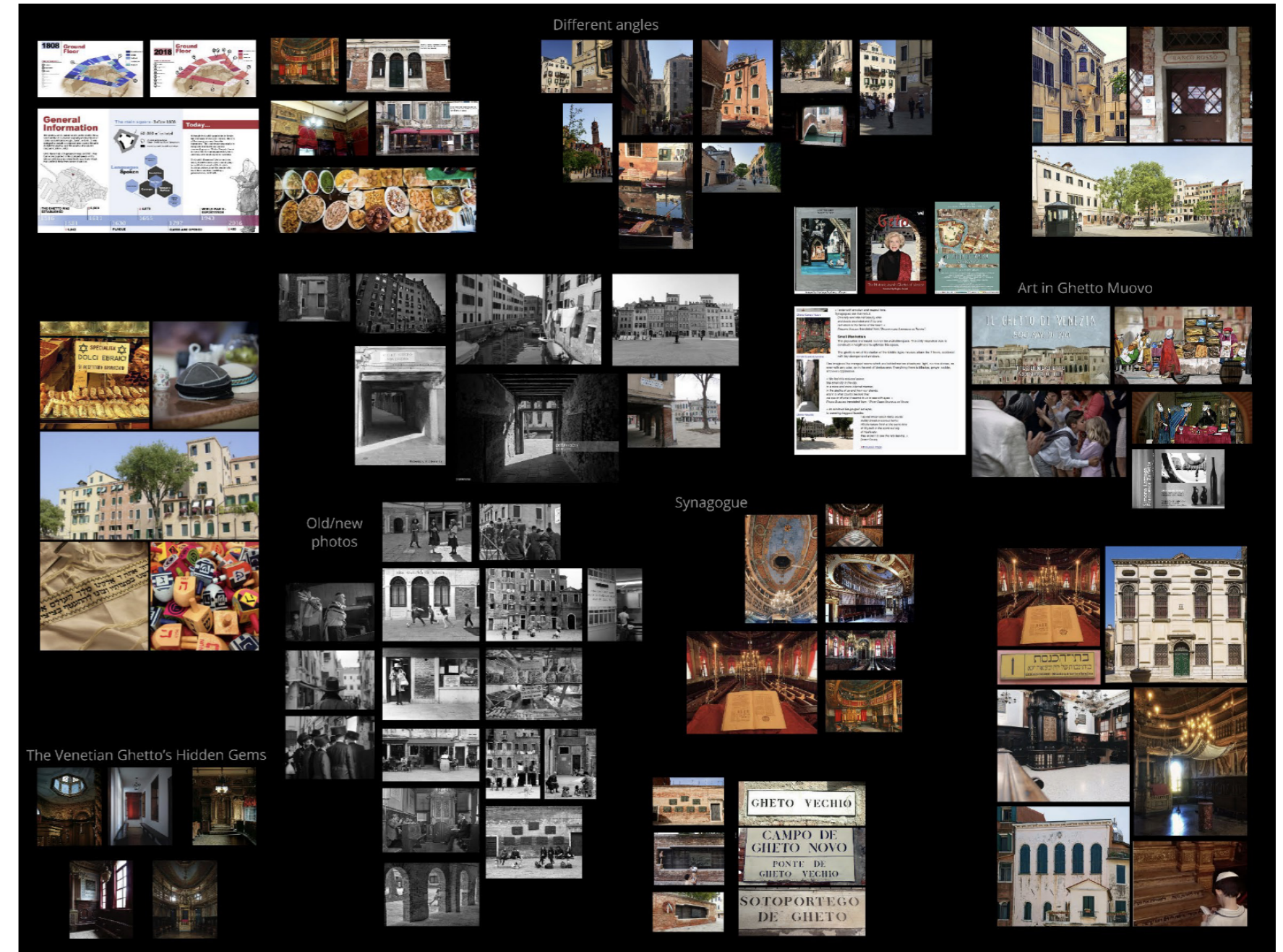


aerial view of the Campo di Ghetto Nuovo, https://www.culturalheritageonline.com/location-1567_Venetian-Ghetto.php, 16.03.2021



Campo di Ghetto Nuovo, https://upload.wikimedia.org/wikipedia/commons/a/af/Campo_di_Ghetto_Nuovo.jpg, 16.03.2021

Text: Lonely Planet, <https://www.lonelyplanet.com/italy/venice/attractions/the-ghetto/a/poi-sig/400345/360029>,



moodboard, Campo di Arsenale

Bridge

24



<https://vsco.co/laurajardine/gallery>, 03.02.2021



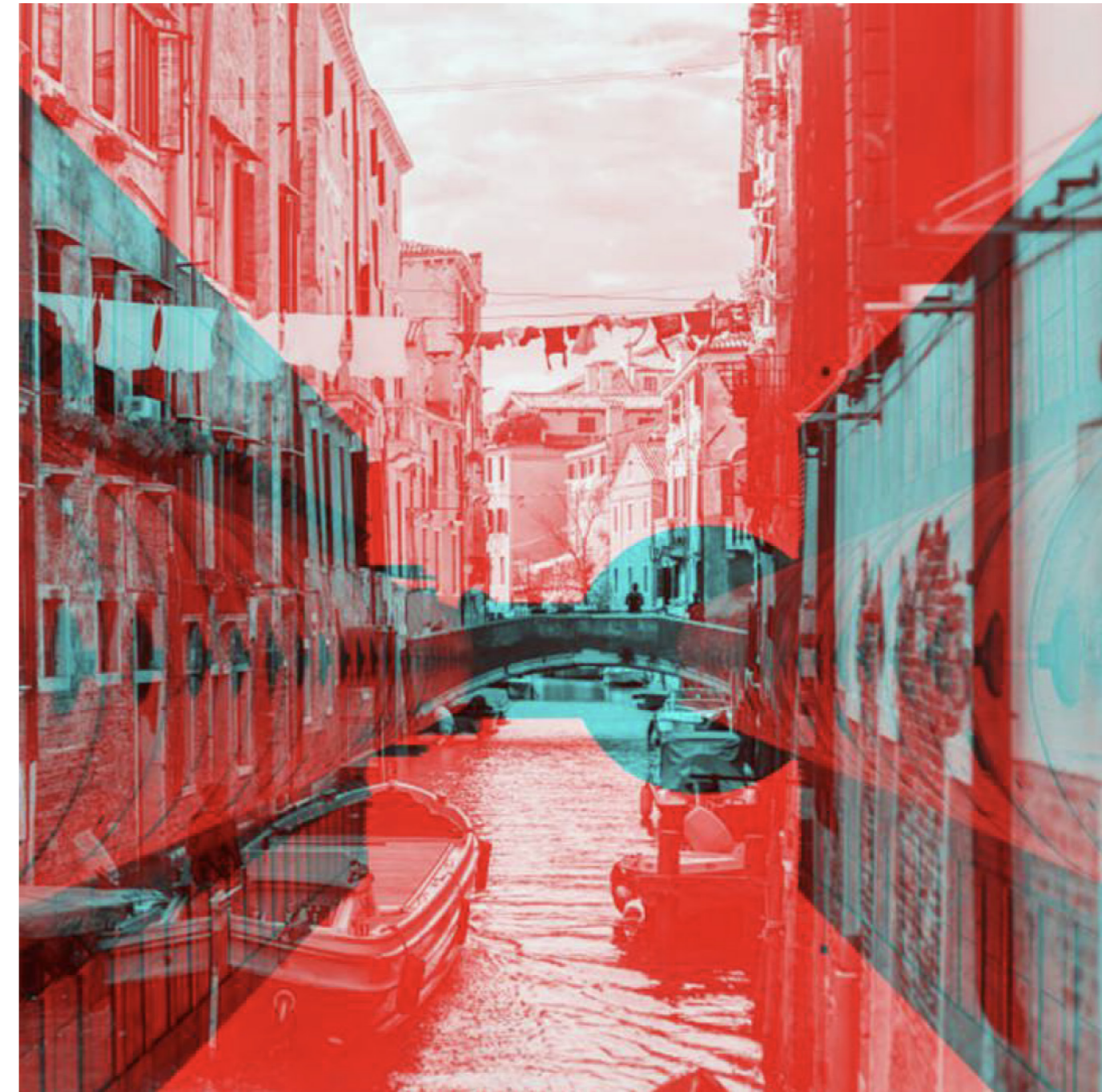
<https://www.boredpanda.com/>, 03.02.2021

What do we repeat as keywords? We repeat: Venice, canals, bridges, connections, metaphors, emotions and memories that one space can awaken. So this image pair tries to connect two absolutely different perspectives, environments, two different points of view, different architectural styles and time of constructing but similar motif. Those are also two different memories. Warm and cold, water and sky still have a

lot in common. Horizon changes but the idea remains. Somewhere in a distance everything connects. What we managed to realize throughout this research is that CONNECTION is not always as discoverable and obvious as a bridge. We have to tend to find connection in the contrasting worlds because that's where the imagination is born.

Text: L. Simion, students of the university of Stuttgart

Image pairs



Stereographic Image

25

Capsule

26



<http://bluaubergine.blogspot.com/2016/04/holidays-passover-pesce-en-saor-recipe.html>, 14.01.2021

This image pair is important because it describes what was the way of constructing vertically in a small area. Those units were as small as capsules and we realized that it was only necessary to provide basic living space for those who arrived from around the Europe. And that is pretty visible on these pictures because of the difference in materialization. As a consequence of the building upgrading in this manner



<https://theculturetrip.com/asia/japan/articles/tokyos-intriguing-brutalist-architecture/>

it looked like the units are independent so it reminded us of a capsule tower in Japan. The question is: Why have we chosen two contrasting ideas? We say contrasting because the first one was built as an act of urgency and another one is made as an experiment in architecture. They both still exist and they both testify the idea of their time.

Text: R.Kruskic, M.Catovic, students of the university of Stuttgart

Image pairs



Stereographic Image

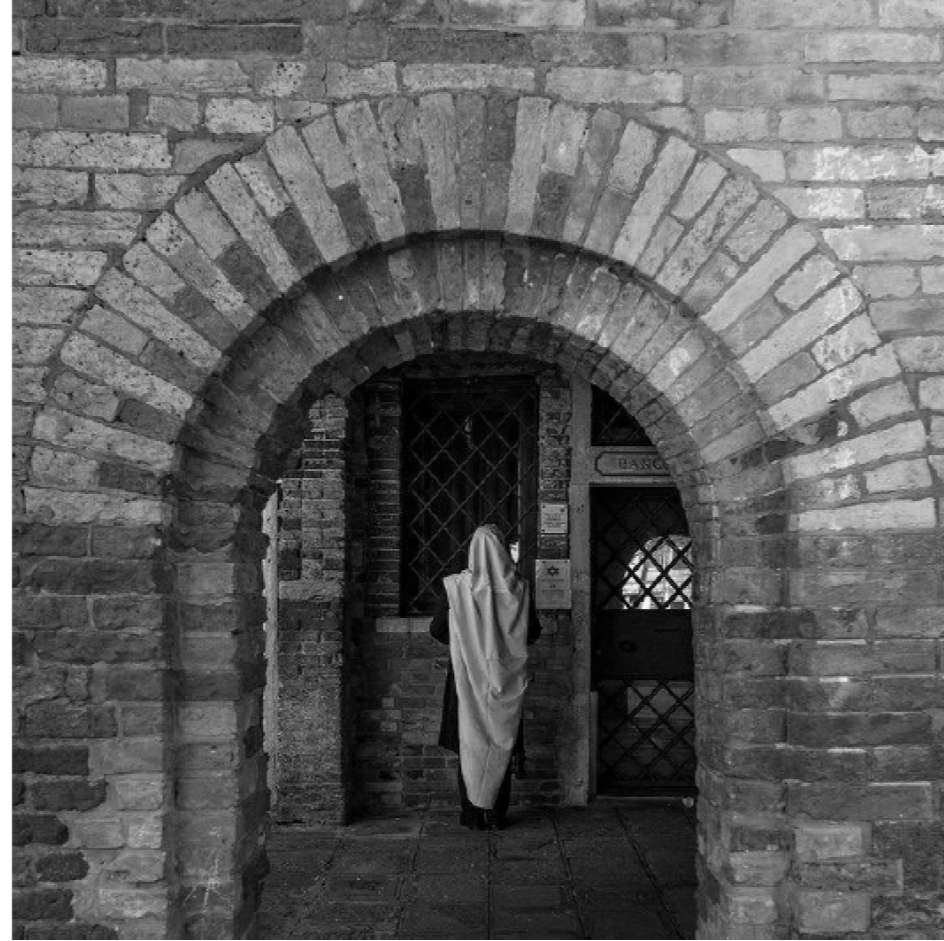
27

Gate

28

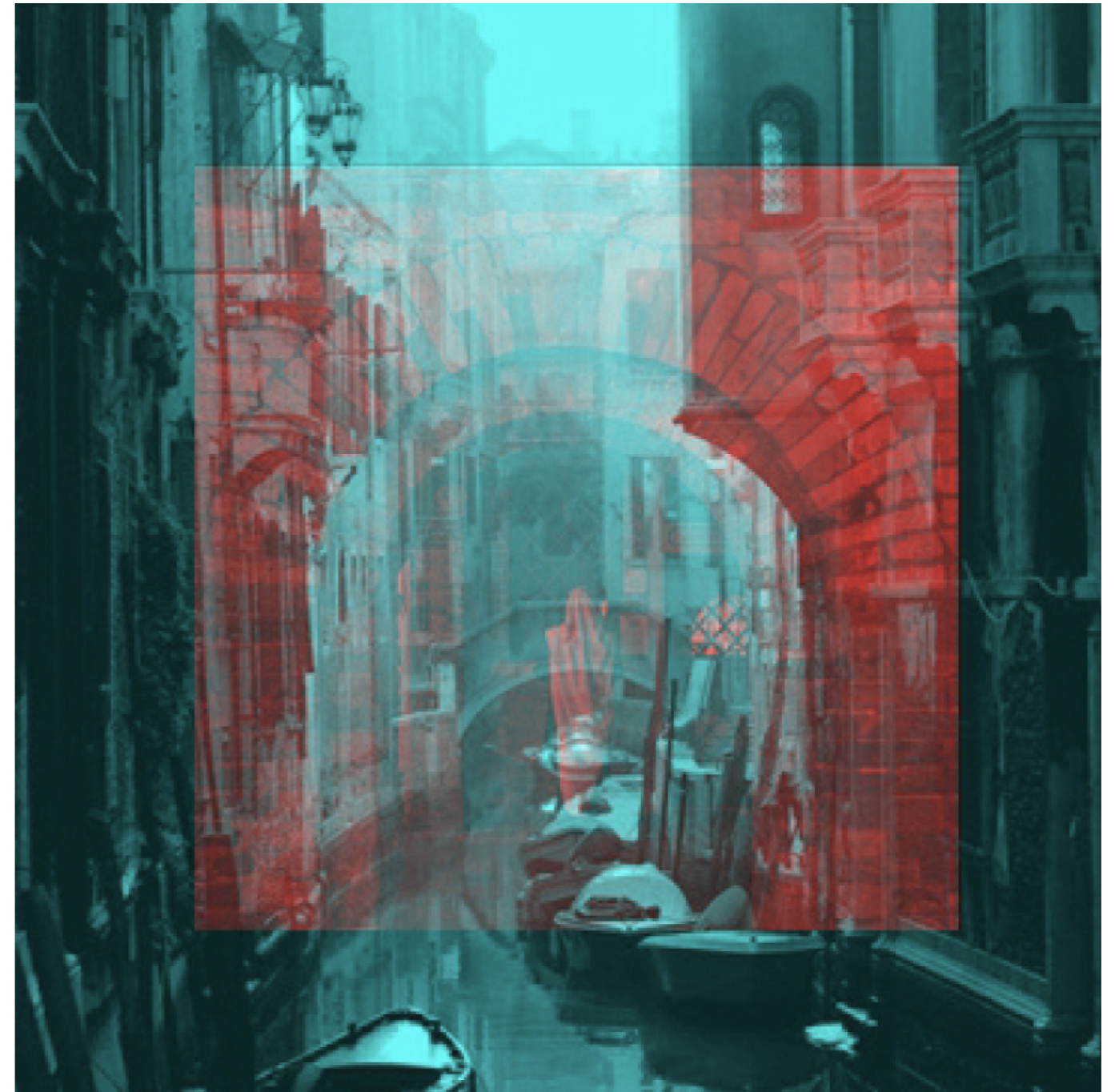


https://www.wetpaintnyc.com/original-art-paintings-for-sale/standard_products/venice-nostalgia-art



<https://www.dreamstime.com/photos-images/arcade-dates.html>

Image pairs



Stereographic Image

29

Porch

30



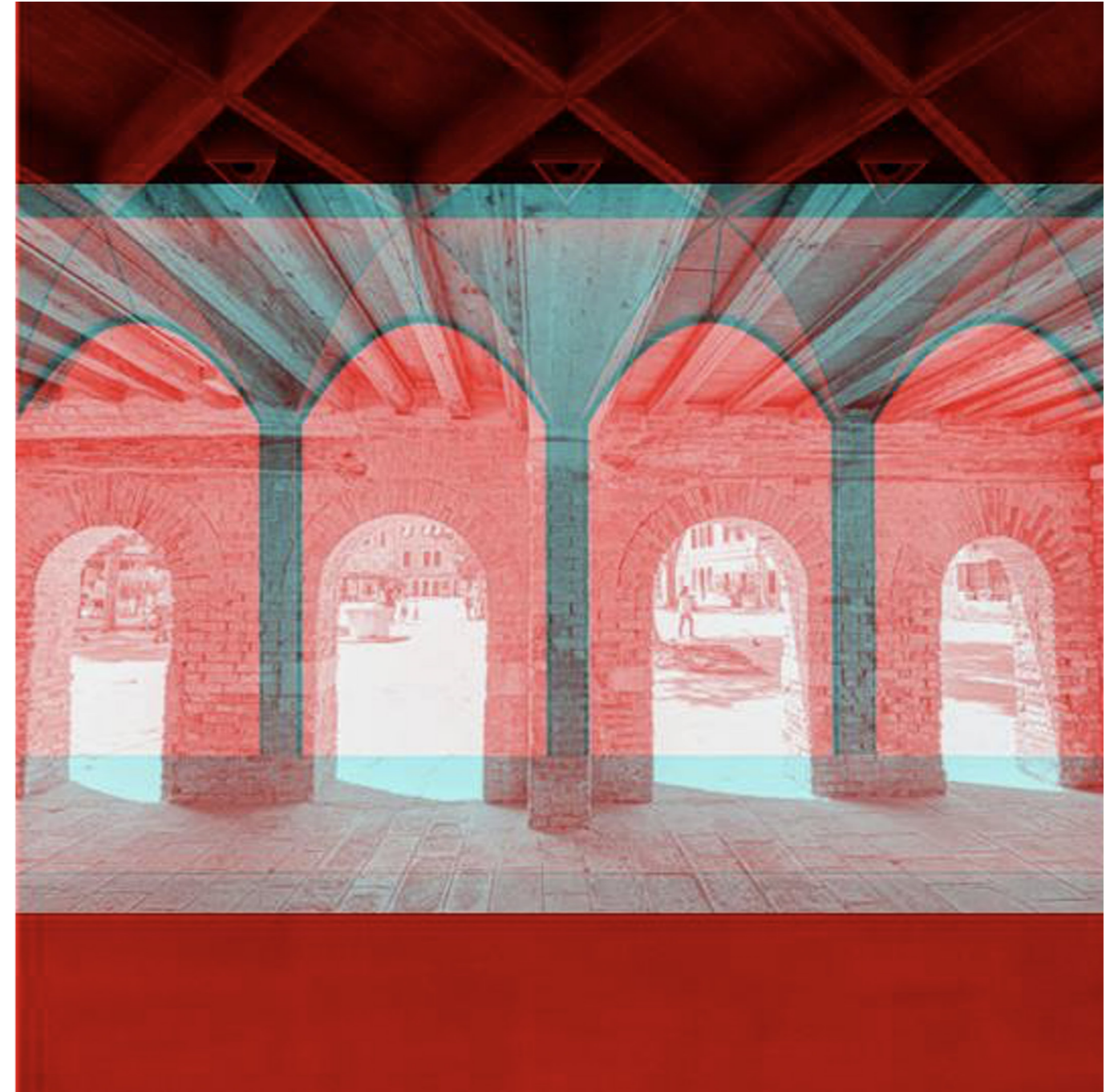
<https://nl.pinterest.com/pin/430164201906252541/>



<https://unsplash.com/photos/>

Image pairs

Stereographic Image



31

03 Piazza San Marco

Carolina Cordeiro, Dominika Mielczarek

Piazza San Marco is the main public square in the heart of Venice. As the largest square in the city, St Mark's Square has always been the location of important government buildings and other facilities central to the goings-on in Venice. The piazza was first laid out in the 9th century, in front of the original Basilica di San Marco and the Doge's Palace and Venetian Procuracies. Because of its location, size, and civic importance, the piazza quickly became a central gathering spot for Venetians, and vendors immediately began to set up shop on the square. The square is at the end of the Grand Canal and the waterfront is a delight going eastwards, a wide promenade, where are the water bus stops and water taxi jetties. It is also the most popular location for taking gondola rides. This charming square forms a wide promenade between the Grand Canal and Piazza San Marco, which flows into it in front of the basilica. It's a dramatic approach for visitors — open to the sea and bordered on the right by the Palazzo Ducale. On the left are the arcades of Libreria Vecchia, backed by the campanile on one side and the representative entrance of Basilica di San Marco on the other. In the background is the Torre dell Orologio (Clock Tower) and the Procuratie. Venice's two most iconic buildings, St. Mark's Basilica and the Doge's palace, stand side by side and are architecturally good backgrounds for each other. The beauty of Piazza San Marco is largely due to the elegant symmetry and harmony of its three sides. The north and south sides of Piazza di San Marco are bordered by the Procuratie, the former offices of the Procurators, the chief officials of the Republic. Giving the broad expanse of Piazza San Marco its vertical dimension is the campanile, the tall brick bell tower for the basilica. It links the Piazza and the Piazzetta. The campanile is so tall that it was used by approaching ships as a lighthouse to guide them home. It is the lowest point in Venice; therefore, when there is Acqua Alta (really high tide), it is the first place to be flooded. When this happens, the authorities place wooden footbridges for the locals and tourists. Several times a year, the square is completely flooded. During the Carnival, the square becomes a great and colorful stage, filled with glamorous figures in masks and costumes. The ceremony that starts Venice Carnival is the Flying Angel in which a girl hanging on a steel roper flies from the bell tower of San Marco to the stage in the square.



<https://i.pinimg.com/564x/16/23/63/16236319fdf684e06bdce89345bb7a44.jpg>



<https://i.pinimg.com/564x/02/db/e2/02dbe269a39144a36ffe0af52f1a7037.jpg>



Bildunterschrift/Quelle

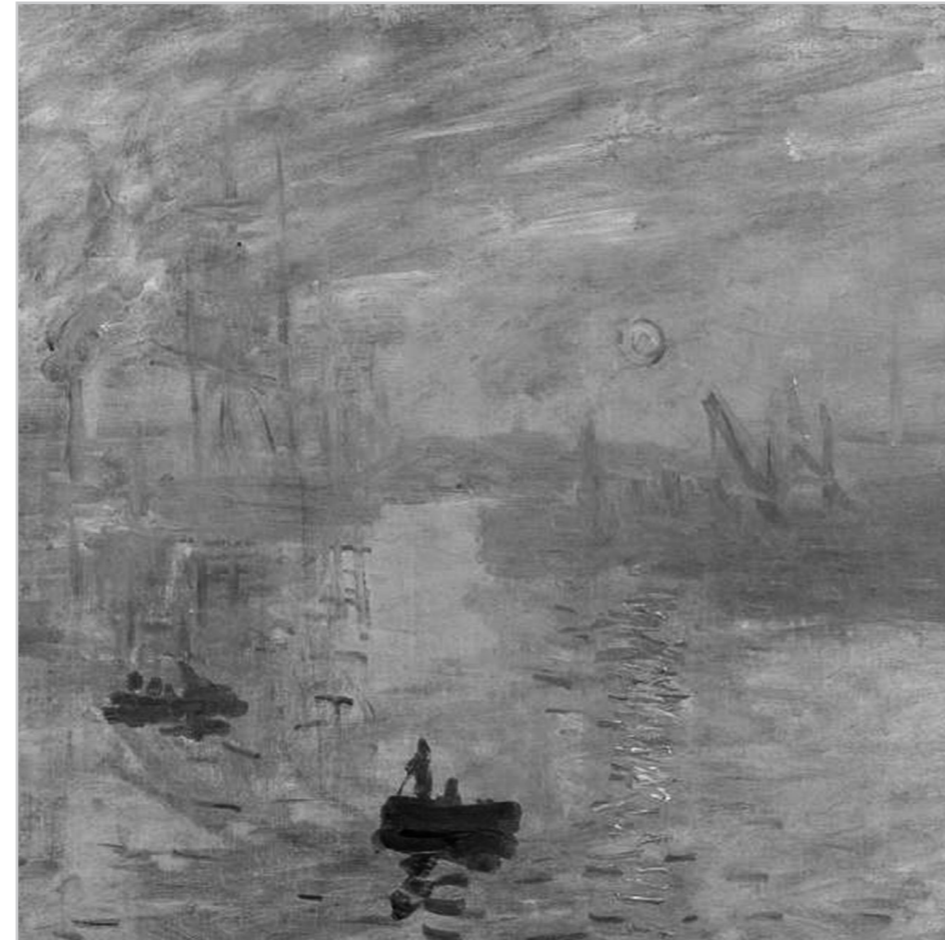
Moment

34



Quelle: <https://www.pinterest.at/pin/334392341084169442/>

The word moment refers to Impressionism. An impression is a temporary moment in daily life. In the context of art, impression is said to be an extremely moody piece, a way of presentation that causes certain emotions in the recipient. We compared one of Monet's most famous paintings to the view of canal grande in sun rising perspective to capture rich atmospheric effects and a particular moment in time.



Quelle: https://it.wikipedia.org/wiki/Impressione,_levar_del_sole#/media/File:Monet_-_Impression,_Sunrise.jpg

Both these pictures transcribe the feelings initiated by a scene rather than simply rendering the details of a particular architecture or landscape, to show the act of expressing an individual's perception of nature and moment.

Text: C. Cordeiro, D. Mielczarek, students of the university of Stuttgart

Image pairs



Stereographic Image

35

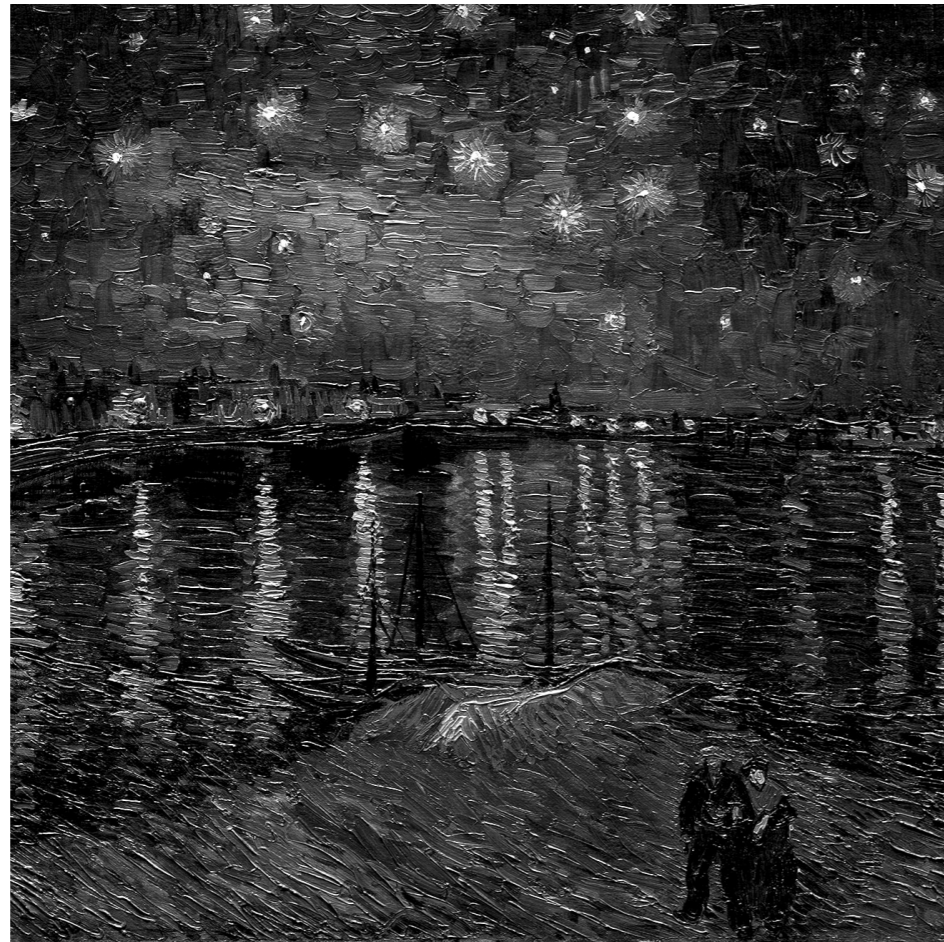
Reflections

36



Quelle: <https://www.shutterstock.com/video/clip-3078850-venice-italy-november-28-flooded-night>

In this example, a night photo of Piazza San Marco was juxtaposed with Van Gogh's painting "Starry Night Over the Rhone River". These two pictures present expressive composition is dominated by shining lights reflecting in dark space of water. Starry Night Over the Rhone represents a "cheerful" evening of "lovers" at the riverside. While a romantic meaning may have been seen also at Piazza San Mar-

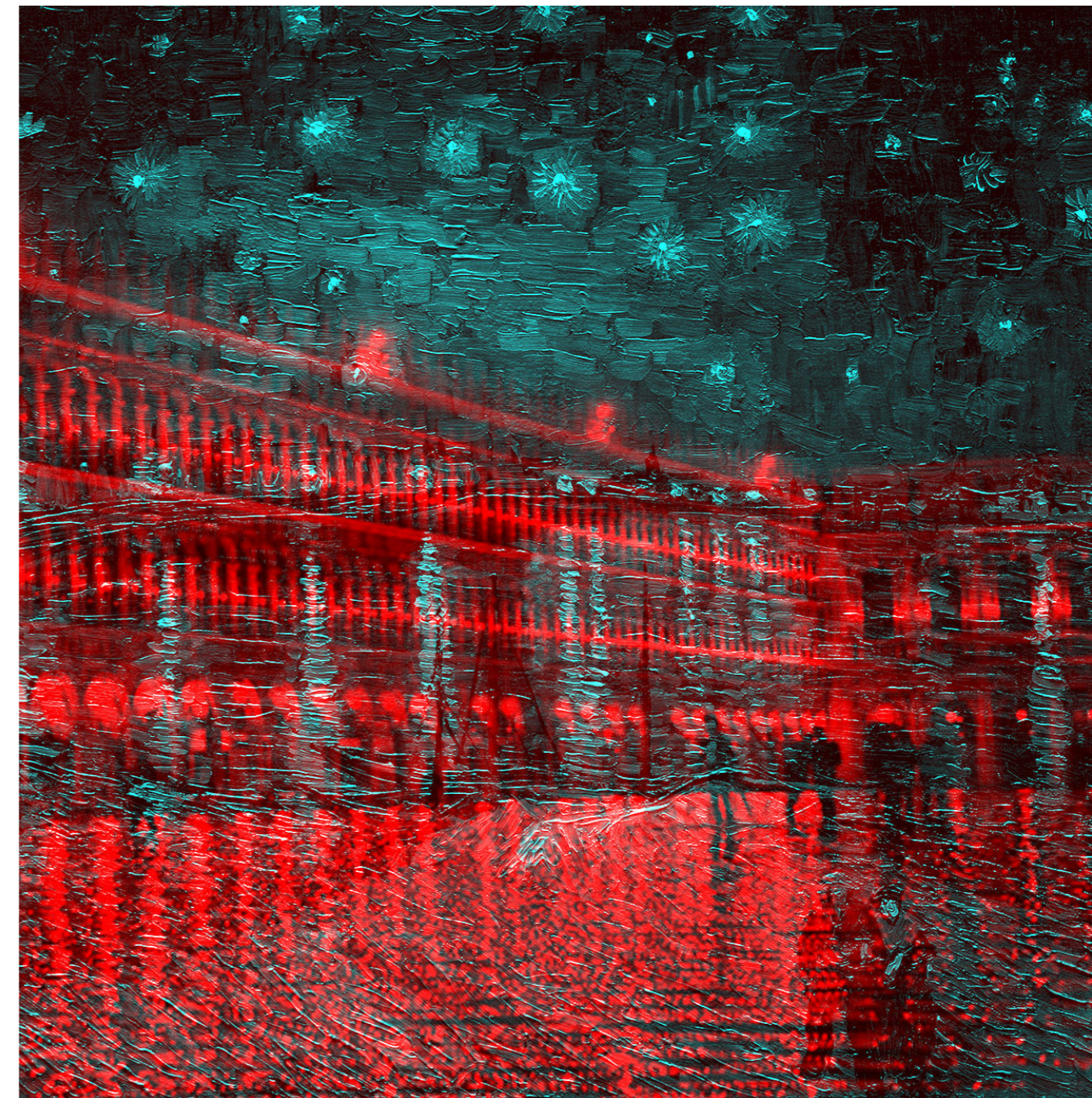


Quelle: <https://www.pinterest.fr/pin/268527196512576463/>

co where all gold lights from buildings spread in the water. The overall meaning and mood of these two juxtaposed pictures show a romantic evening at Piazza San Marco in enigmatic and mysterious atmosphere without crowds of tourists.

Text: C. Cordeiro, D. Mielczarek, students of the university of Stuttgart

Image pairs



Stereographic Image

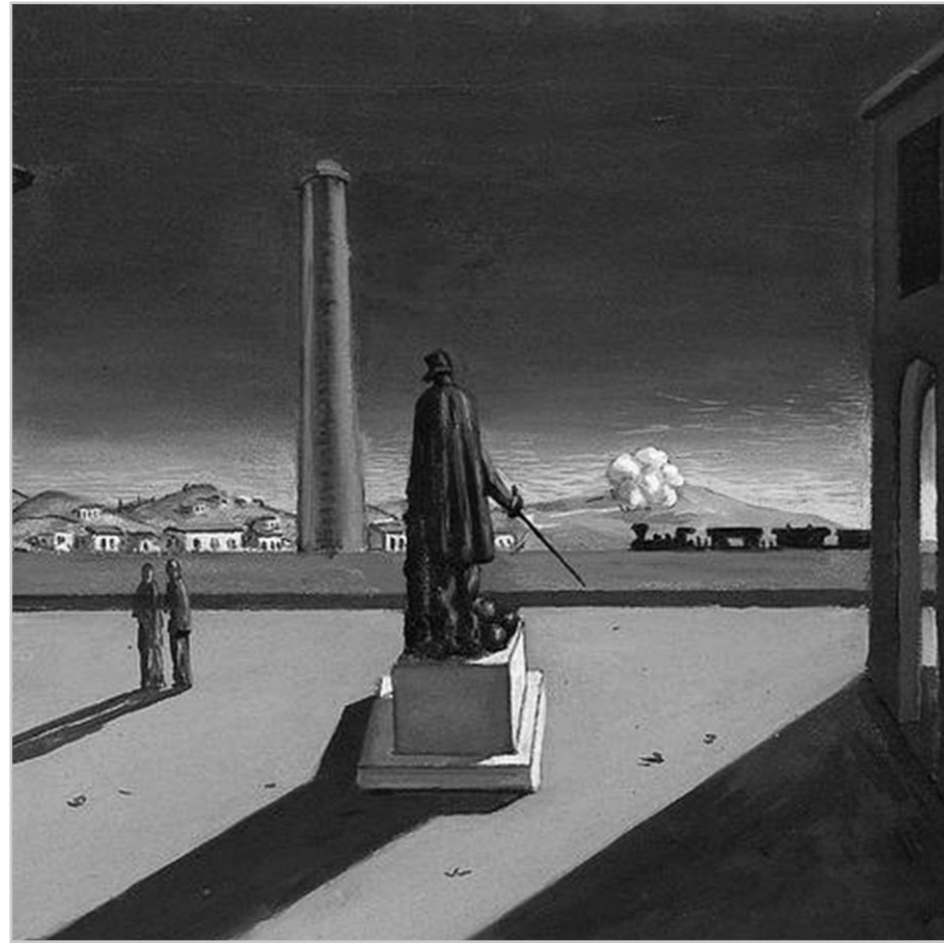
37

Allusion



Quelle: https://i.etsystatic.com/13977402/r/1/016519/1273933369/il_570xN.1273933369_dtwrm.jpg

The enigmatic scenery is also presented in Italian Futurist paintings of Giorgio Di Chirico. The word allusion perfectly describes these two compared pictures, because it means the expression designed to call something to mind without mentioning it directly. When we look at paintings of Chirico, almost in one moment comes to our minds the view of Piazzetta San Marco.



Quelle: <https://www.farsettiarte.it/photos/auctions/xlarge/77680.jpg>

Looking at these two pictures we can strongly notice almost the same composition with statues or peoples in central part. We may speculate the relationship between the real and the 'metaphysical' unreal, Statues and people co-exist, like the living and the dead.

Text: C. Cordeiro, D. Mielczarek, students of the university of Stuttgart



Perception

40



Quelle: https://upload.wikimedia.org/wikipedia/commons/c/c4/Venezia_piazza_s.Marco_2.JPG

“The atmosphere communicates with our emotional perception, that is, the perception that works instinctively and that the human being possesses to survive”. - Peter Zumthor. Instinctively, the view from the Piazza to the Grand Canal was compared to Louis Kahn’s Salk Institute of Biological Sciences. In nature, the environment in both spaces is distinctive, but the shape of their composition is identical.



Quelle: shorturl.at/cgC12

The term interpretation causes the spaces with a similar composition, but with different atmospheres, to be linked, allowing the use of both spaces to be recreated. We can see two separate spaces mashed together in this picture, resulting in the development of spaces that do not exist but are made possible by our vision.

Text: C. Cordeiro, D. Mielczarek, students of the university of Stuttgart

Image pairs

41



Stereographic Image

Memory

42



Quelle: <https://www.instagram.com/p/CGnN4k2DjSr/>

We have overlaid the Doge's Palace and the Gallarate quarter of Aldo Rossi in Milan in this picture. In terms of the rhythm and layers of the façade, the horizontal trend of the buildings, and the ground floor with the gallery, we can quickly realize that there is a similar relation as we can see in the photo.



Quelle: shorturl.at/bmAKV

The term memory is characterized as the faculty by which knowledge is retained and recalled by the mind. It takes the events of the past to the present. The daily composition of the long facade of the palace is observed by the storage given by the memory and facade organization association.

Text: C. Cordeiro, D. Mielczarek, students of the university of Stuttgart

Image pairs



Stereographic Image

43

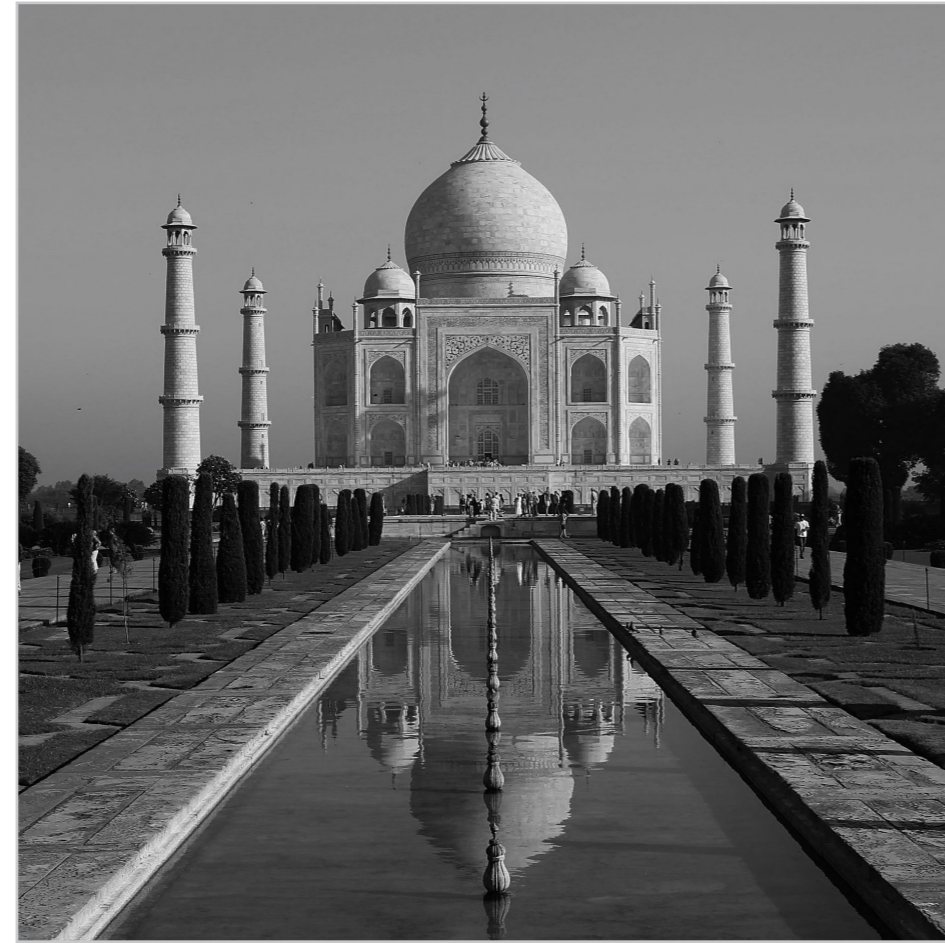
Greatness

44



Quelle: https://fotografaemvенеza.com.br/wp-content/uploads/2019/11/IMG_4250-3.jpg

“Greatness is defined as being larger than ordinary size or ability, or being higher in degree or importance.” We have the San Marco and Taj Mahal Basilicas in India in these pairs of pictures. They both have features of architecture that reinforce the principle of symmetry and beauty, such as the main faces with similar arches and geometric form.



Quelle: shorturl.at/bowHX

The interaction of spaces is mostly seen in basic elements, such as their water reflection, projecting the grandeur felt in the two buildings. We assume that the term excellence refers to the two spaces that are provided to visitors by both buildings. Both are also known as among the world’s most majestic and magnanimous buildings.

Text: C. Cordeiro, D. Mielczarek, students of the university of Stuttgart

Image pairs



Stereographic Image

45

04 Campo Santi Giovanni e Paolo

Karla Bendele, Karolina Breiter

Campo Santi Giovanni e Paolo is a city square in Venice, located in the north of the Sestiere of Castello.

The campo was one of the earliest paved squares in the city, which is not only due to the importance of two buildings that shape the square - the Church San Zanipolo and Lombardi's Scuola Grande di San Marco - but also the equestrian monument designed by Andrea del Verrocchio for Bartolomeo Colleoni, a military leader in the service of the Republic of Venice.

San Zanipolo is a Dominican monastery church. It is the largest (96m long, in the nave 28 m wide, 35 m high) and most important sacred building of the Venetian Gothic of the 14th and 15th centuries. The church is a brick building with decorative elements on the exterior, such as the frames of the oculi, the friezes, the wreath-like cornice and the high tabernacles on the facade and the portal are all made of Istrian stone. Zanipolo was the preferred grave church of the Doges and numerous noble families.

In the 15th century, when the Scuola Grande di Marco was completed, a lay brotherhood moved to the wonderfully equipped Scuola. Essentially, the word Scuola does not mean school in the strict sense, but it is a name for the guilds and lay brotherhoods with charitable and spiritual tasks in Venice at that time. The facade is divided into two sections, each with its own entrance portal and is famous for the large reliefs made of illusionistic polychrome marble incrustations, which are supposed to give the impression of open halls that are flush with depth.

Today the first floor of the Scuola Grande di San Marco serves as the main entrance of the hospital "Ospedale Civile Santi Giovanni e Paolo di Venezia".

The other buildings surrounding the square are of minor architectural value.

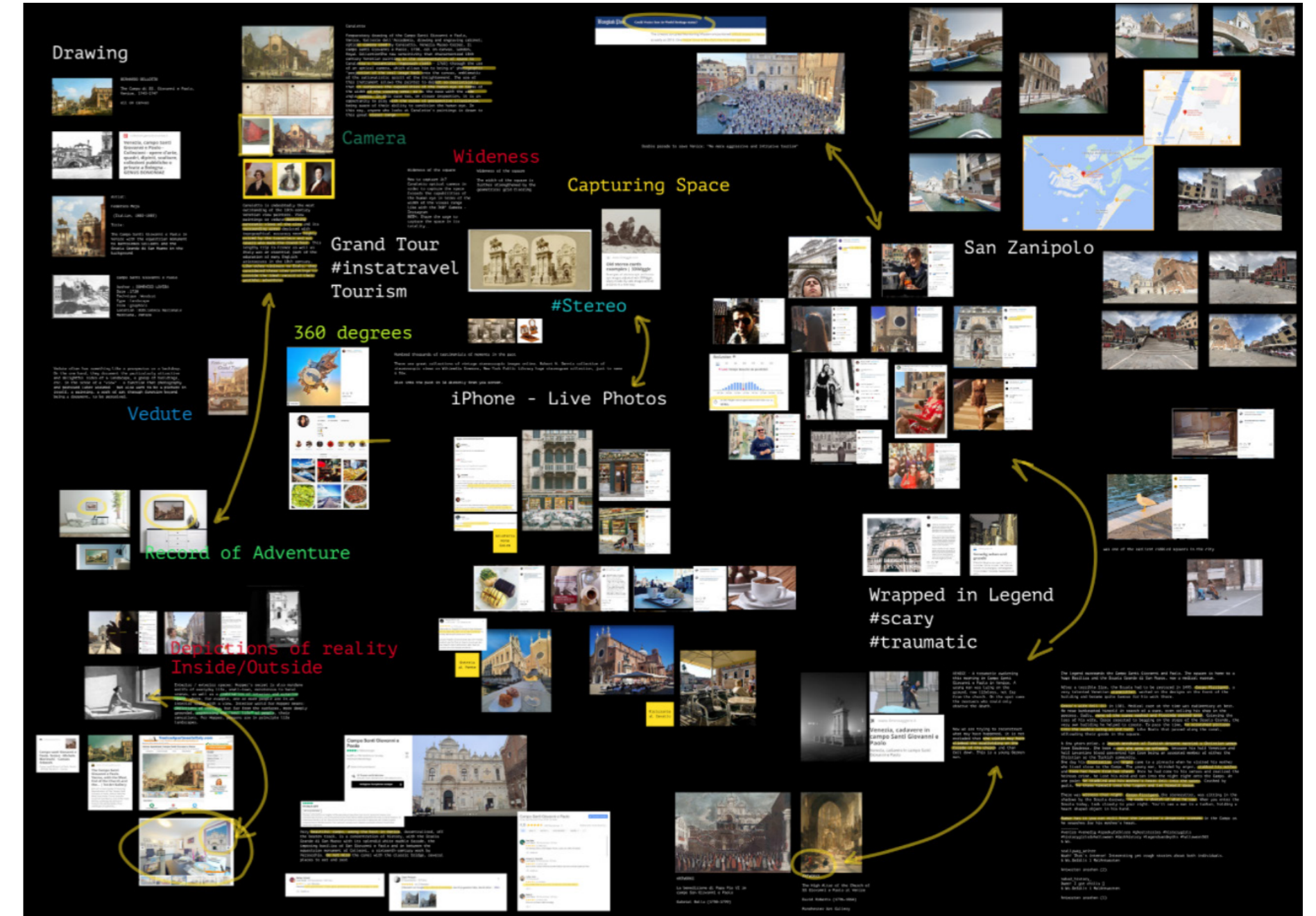
Although in general, Campo Santi Giovanni e Paolo has been captured often throughout the time. Already Canaletto worked on capturing the space and the depth of the square through the use of an optical came-



Campo santi Giovanni e Paolo a Venezia col monumento a Bartolomeo Colleoni, Canaletto, wikipedia.org



Campo Santi Giovanni e Paolo, Giovanni Antonio Canal, meisterdrucke.com



Moodboard

Staging

48



Personal picture, @carememorie, Instagram



Scene from "Mephisto", Arno Declair, faz.net

One of the main subjects of the moodboard and the perception of Campo Santi Giovanni e Paolo is the wideness of the square which results of the Campo opening itself up to the canal. The space is closed on three sides with buildings such as the church, bars and a restaurant and opens itself only with one edge to the water. From this and from the tourists who stage themselves appropriately to the square, the impression of the square as a stage and scene is created. The Campo can be seen as a stage on which actors perform, like the female tourist who artistically, almost in a thoughtful and sentimental way, poses for

Important for our work was the bank edge of the square which you can see on her picture. It merges with the edge of the stage in the second picture of a real play at a theatre. In the stereographic overlay the female tourist blends with the other actors and becomes part of a play that is acted out on stage which may or may not be taking place on

Text: K. Bendele, K. Breiter, students of the university of Stuttgart

Image pairs



Stereographic Image

49

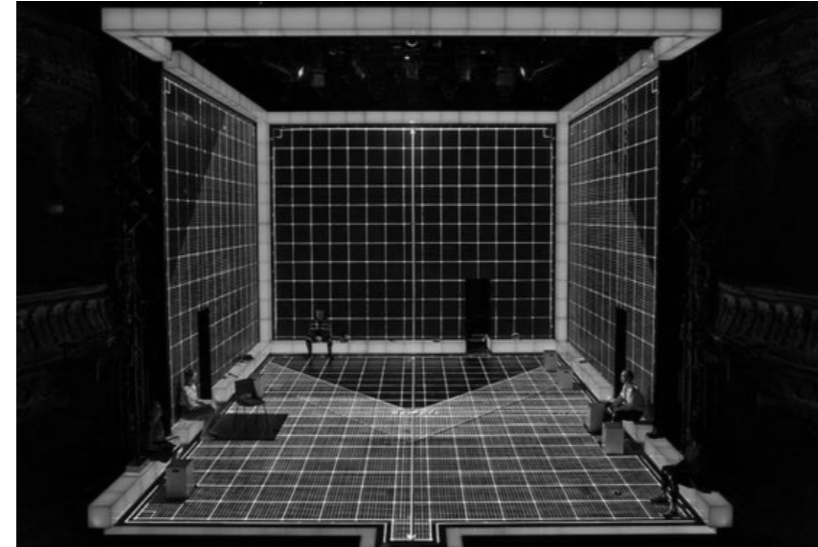
Theatricality

50



Campo santi Giovanni e Paolo a Venezia col monumento a Bartolomeo Colleoni, Canaletto, wikipedia.org

This image pair focuses also on the subject “The Campo as a stage“ and is complemented with the noun “Theatricality“. This theatricality results also of how Canaletto from 1736 until 1740, with the help of photographic projection on canvas, captured Campo Santi Giovanni e Paolo as a Vedute. Perspective, symmetry and depth are all phenomena that can be found in his picture and as well are important tools for a theater stage, its backdrops and scenes.

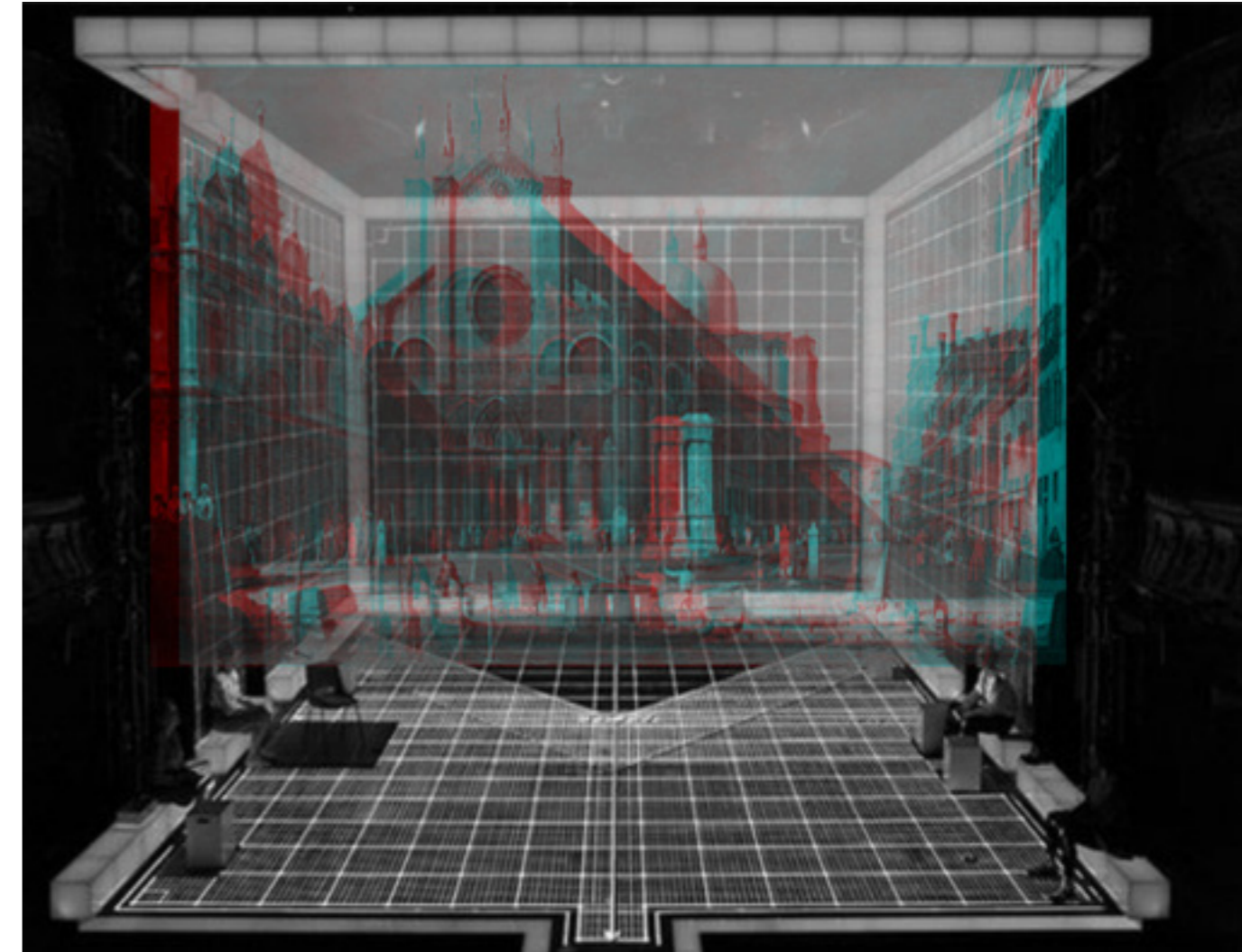


The Curious Incident of the Dog in the Night-Time, Nottingham Theatre Royal, <http://philloweactor.blogspot.com/>

The theatre production at the theater in Nottingham also plays with these phenomena and relies very much on the perspective representation. Its stage design, with the falling lines plays with the optical illusion of space. In the overlay the Canaletto painting fits into the picture of the theatre production and the two-dimensionality, which implies space through its perspective, gets complemented by a real felt deepness of the 3d effect.

Text: K. Bendele, K. Breiter, students of the university of Stuttgart

Image pairs



Stereographic Image

51

Depiction

52



360 degree view Campo Santi Giovanni e Paolo, @giseler77, @marpion, Instagram

Another main subject on the moodboard of Campo Santi Giovanni e Paolo concerning the wideness of the square is how and with which media the Campo was captured over the course of time. In the previous image pair the scientific approach of Canaletto, using a camera, paint and canvas for trying to capture the Campo in its totality, was already discussed. Now, time has evolved and technology has evolved, too. Today we have the possibility to photograph with a 360 degree camera. This technique satisfies also the urge of the people capturing the wide-



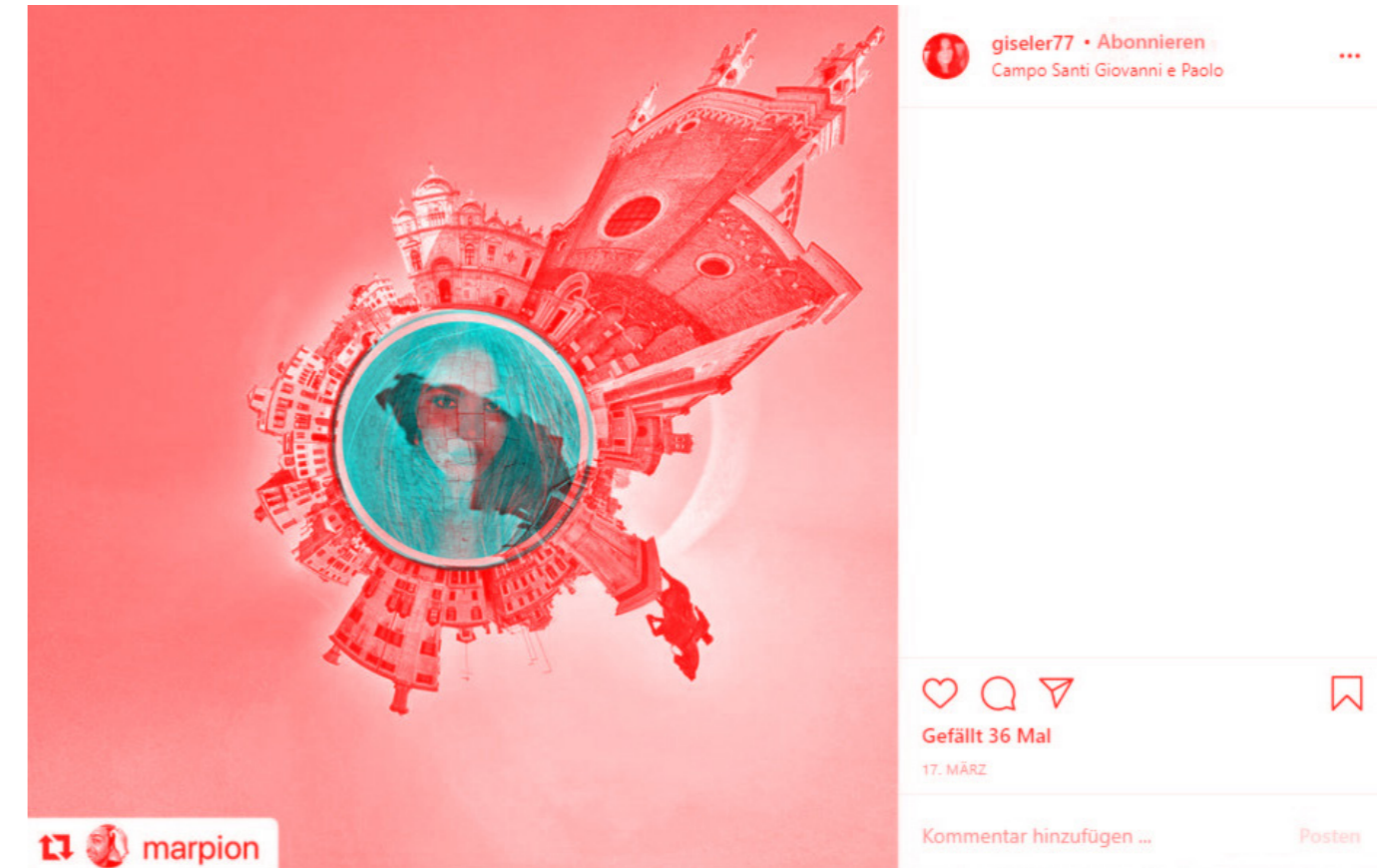
Personal picture, @negin_mirsalehi, Instagram

It seems like the need of capturing the square - as Canaletto must have felt it - has stayed the same with people nowadays. The only difference is that everyone nowadays is able to produce images and publish them, for example on social media. In the stereographic overlay the Instagram icon of a famous female influencer sits in the middle of the 360 degree picture of Campo Santi Giovanni e Paolo. Her image stands for all people who use social media these days and for their constant need to capture everything at anytime, like the Campo and its wideness.

Text: K. Bendele, K. Breiter, students of the university of Stuttgart

Image pairs

53



Stereographic Image

Perspective

54



Personal picture, Marine Beavert DC, facebook

This image pair and its stereographic overlay focuses the subject of the inner and the outer space. The exterior space being the Campo which is surrounded by interior space that lives of the atmosphere of the square. Rentals, for example, are advertised with the views onto the Campo and a new resident shows off her studio at the Campo on social media. As Edward Hoppers pictures also deal with the combination of interior

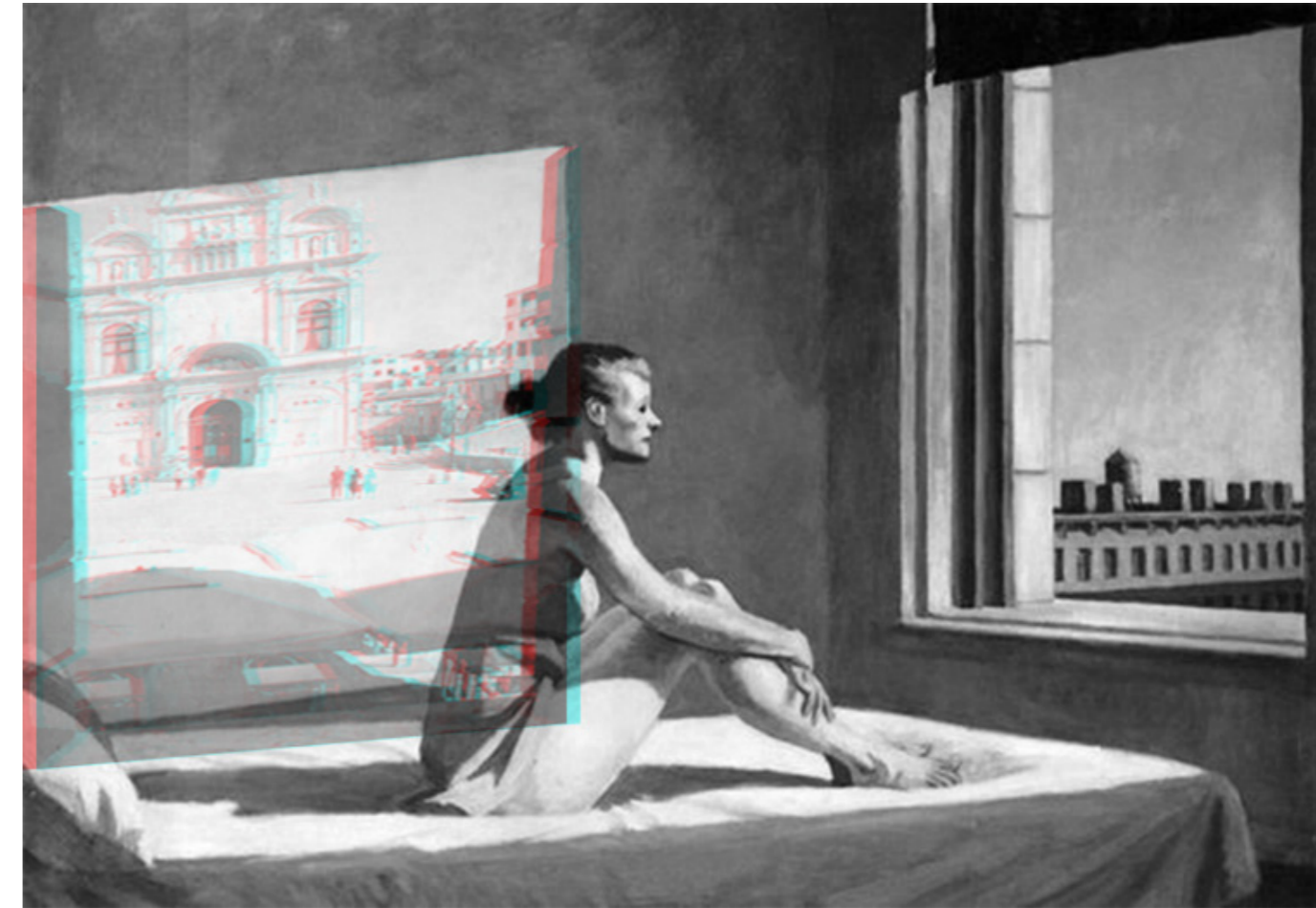


Morning Sun, Edward Hopper, headofart.com

was taken to combine it with the view on Campo Santi Giovanni e Paolo. Hereby the stereographic overlay shows the reflection of the outside world onto the interior space but also the inner personal life of the inhabitants of Campo Santi Giovanni e Paolo.

Text: K. Bendele, K. Breiter, students of the university of Stuttgart

Image pairs



Stereographic Image

55

Connection

56



Ponte Cavallo, Didier Descouens, wikiwand.com/ro

This topic does not link directly with the previous topics, as it does not refer to soft facts. It has a more “traditional” analytic meaning where we took a look on the campo through the google street view lens. Looking at Venice from above, you can see that the city is divided by the Canal Grande, as well as smaller canals and therefore composed of many islands. To create a connection between all those islands, bridges



Why Touch is so important, aideasmaison.site, pinterest.com

(the horses bridge) that connects the Campo Santi Giovanni e Paolo with the rest of the Cannareggio area. This connection is translated into a metaphorical picture that shows touching and reaching hands, where some also, in some parts of the taken picture, form the shape of a bridge.

Text: K. Bendele, K. Breiter, students of the university of Stuttgart

Image pairs



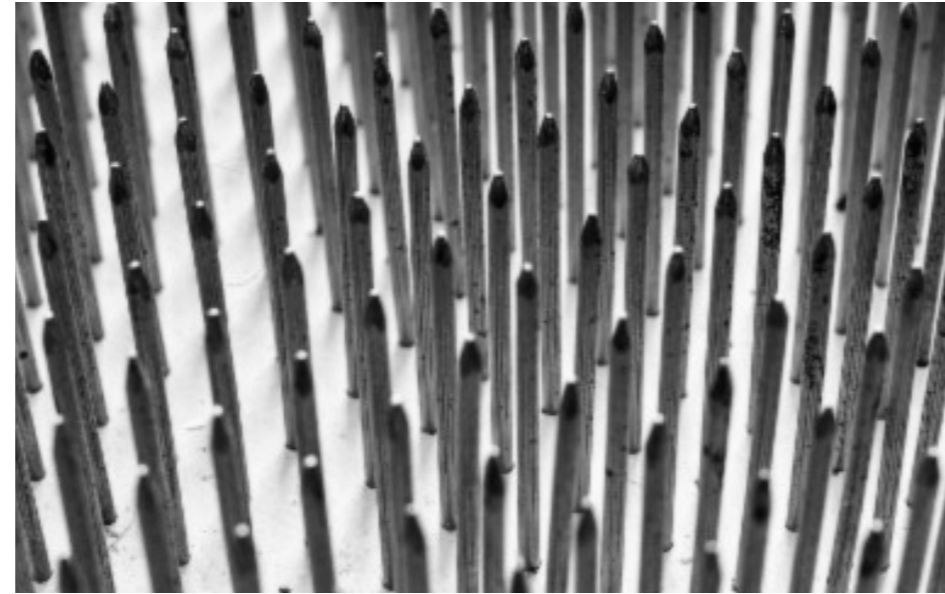
Stereographic Image

57

Repulse



Could Venice lose its World Heritage status?, Bangkok Post



Selbstversuch auf dem Nagelbrett, ARD Audiothek

We spoke about the staging or even self-staging of people in Venice. We have found different people, tourists on social media who were showing themselves in a very particular way reflecting the atmosphere and the dolce far niente in their pictures. Venice is facing a huge problem of mass tourism and is already fighting this issue with additional tourist fees. Following this problem, there

in 2020 on the Campo Santi Giovanni e Paolo. As it took place during the corona virus pandemic, you can see the protest being “corona-conform”, meaning people are keeping distance to each other. This initial image was paired with a picture of a nail board that symbolizes the repulse of Venice’s inhabitants against aggressive and intrusive tourism.

Text: K. Bendele, K. Breiter, students of the university of Stuttgart



05 Campo Santa Maria Formosa

Tamara Tessa Hauenstein, Maria-Monica Maxim

Campo Santa Maria Formosa is situated in the Castello quarter, in the proximity of the Piazza San Marco, the main touristic attraction of Venice. It is divided into four parts by the Santa Maria Formosa church which lays in the centre of it, while nine different streets and eleven bridges ease the access into the Campo. Furthermore, the Campo is surrounded by three canals (Santa Maria Formosa, Rio del Pestrin, Rio San Severo). The current building of the Santa Maria Formosa church was designed around 1500 by the Venetian architect Mauro Codussi in the Early Renaissance Style. The facade however was built by an unknown architect after Codussi's death. Codussi was also the architect of some other relevant buildings in the city of Venice (for example: the clocktower of San Marco, Palazzo Vendramin-Calergi, the facade of the Scuola Grande di San Marco, and more). The church experienced a history of destruction and reconstruction of its components, such as the cupola and the clock tower. The ground plan of the Santa Maria Formosa is an overlay of the Greek cross (from the building reconstructed in the 12th century) and the Latin cross (designed by Codussi in the early 16th century). The building has a central cupola and a Campanile (attached bell tower). Santa Maria Formosa is said to have been built in 639 by the Saint Magnus de Oderzo as a consequence of the Holy Mary appearing in his dream and showing him the place where she wanted the establishment built in her name. Due to the fact that the doges went to pray in the church every year on the 2nd of February (a day celebrating the Purification of the Holy Mary) in order to remember the liberation of 12 virgins from pirates by the doge Pietro the 3rd Candiano, a new happening emerged on the Campo, the Festa delle Marie. The procession followed 12 young women dressed identically around the city. Compared to other Campi in Venice, Campo Santa Maria Formosa is less crowded by tourists and more used by residents. On the Campo they are meeting each other, communicating and having beverages together. Children are also playing around on the square. In the movie "Spiderman: Far from home" we get an impression of how the Campo might be experienced through the eyes of a child, an experiment which we also continued throughout the semester.

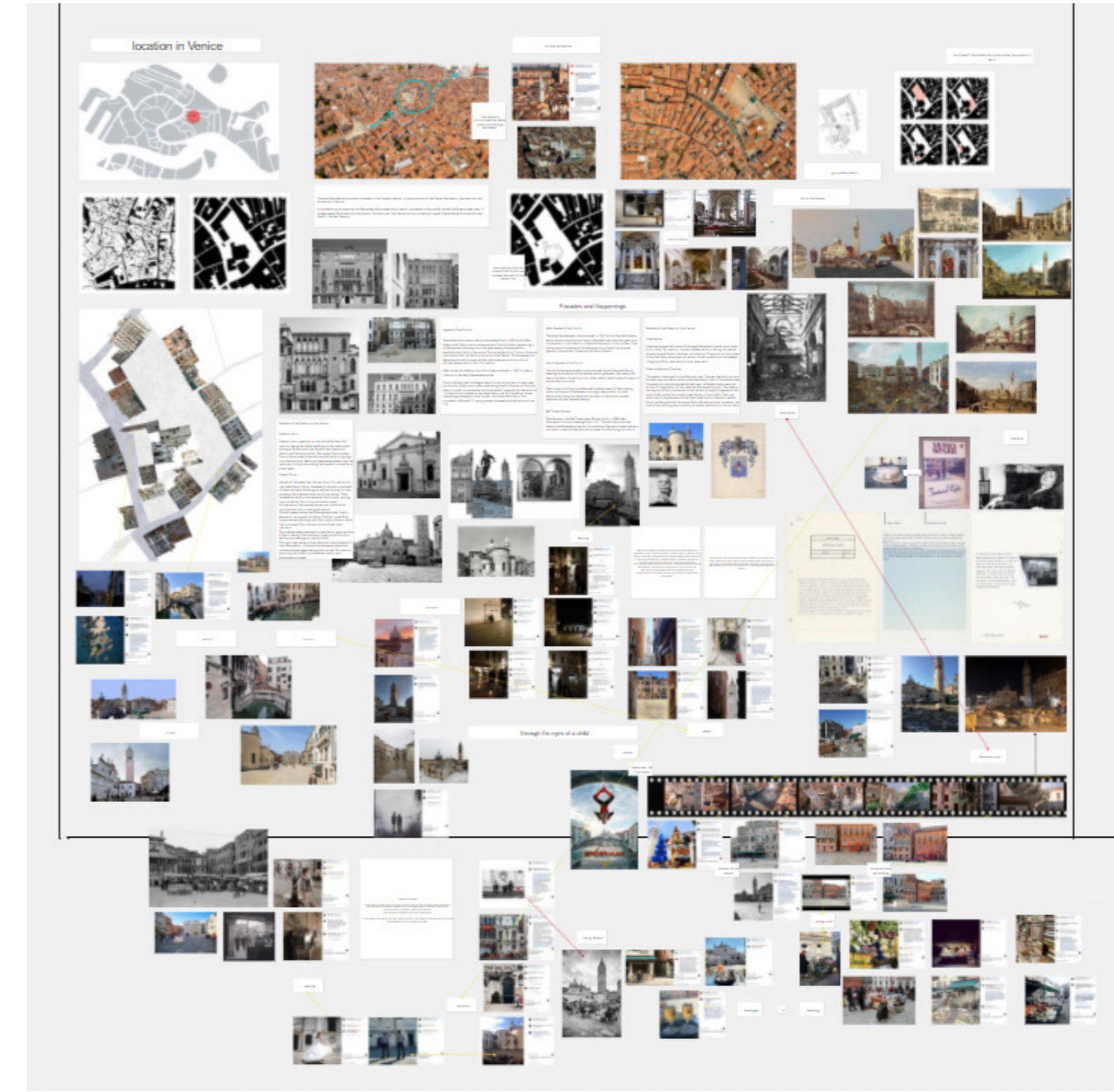


Birdeye View, Quelle: <https://tinyurl.com/2a9jkrbb>



View of the Campo: <http://ttnotes.com/santa-maria-formosa.html>

Content / Objectif



Quelle: <https://uni-stuttgart.conceptboard.com/board/8tpq-z60t-uayi-nmoz-ziyg>

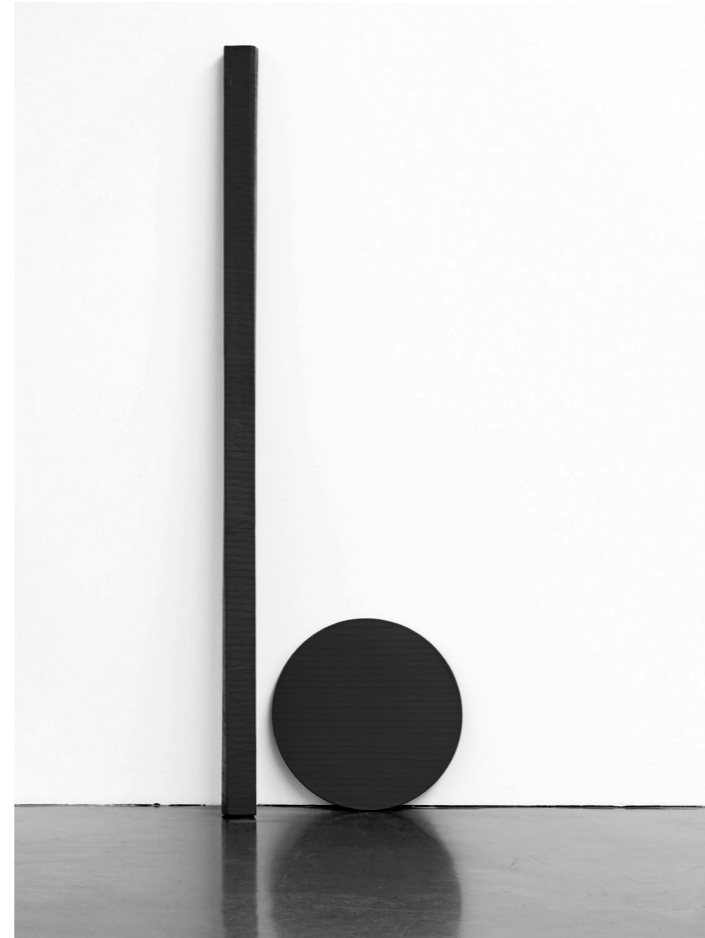
Moodboard

Curiosity



Quelle: <https://www.instagram.com/p/CDIs9MYqwg2/>

An important component of our research was how inhabitants of a variety of ages would perceive the campo Santa Maria Formosa. We looked through the lenses of each age group. The picture shows one narrow street going towards the campo while two girls are trying to have a peek towards the sudden beauty that shall be later displayed around the corner. The picture reminded us of the childish curiosity.



Quelle: <https://www.artnews.com/art-in-america/features/blinky-palermo-62900/>

Blinky Palermo is an artist mainly working with abstract, geometric forms, showing a deeper meaning of structure and compositions. His messages are largely subliminal, but in this case we found his artwork to match the composition of our picture, all while still being reminiscent of the curiosity element that we were so keen about.

Text: T.T. Hauenstein, M.M. Maxim, students of the university of Stuttgart

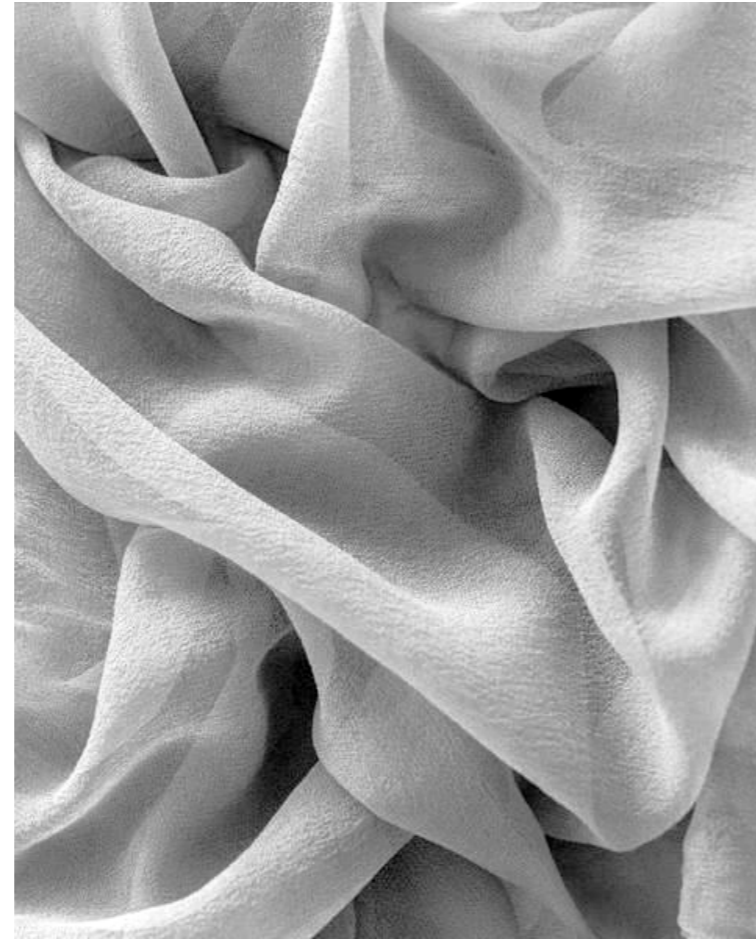


Softness



Quelle: <https://www.instagram.com/p/BxMbCoF17vK/>

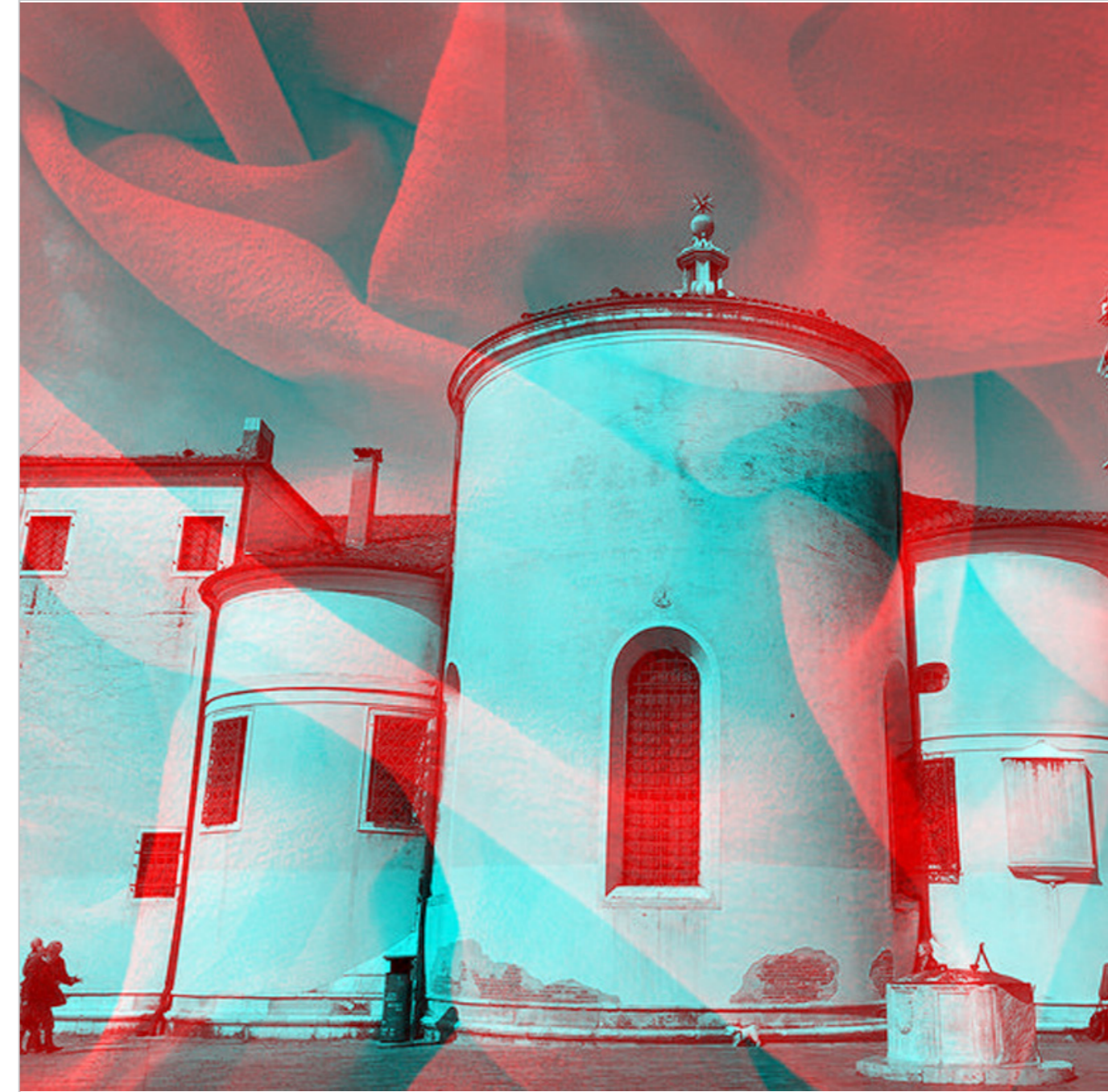
Another important aspect of our research revolved around the different legends of our campo, the most important one being the legend of the Santa Maria Formosa church construction. The softness of its forms and shapes are said to resemble the beauty of the Holy Mary who appeared in one of Saint Magnus de Oderzo's dreams.



Quelle: <https://ro.pinterest.com/pin/42995371435194490/>

Pairing the picture of a scrap of fabric with the round and “soft” architecture of the church only came as a natural thought to us. However, a striking difference is to be found within the structured softness of the building as opposed to the free movement of the material.

Text: T.T. Hauenstein, M.M. Maxim, students of the university of Stuttgart



Outstanding

66



quelle:<http://churchesofvenice.com/santamariaform1.jpg>

In a geometrical way the church tower is outstanding because of the difference in height, while the other buildings framing the square are of equal eaves heights. In this way it gains attention by lifting the glance of the viewer upwards itself and the sky. The viewer is therefore led by his surroundings.



Quelle:<https://tinyurl.com/1eswxgbr>

The artwork is done by German artist Rebecca Horn, and shows a female person in a landscape. Besides its mythical meaning, it is also about experiencing herself by observing how fellow humans react to her. In a similar way the impression of the Campo is not static, but dependent from the viewer and historical context.

Text: T.T. Hauenstein, M.M. Maxim, students of the university of Stuttgart

Image pairs



Stereographic Image

67

Breakthrough



Quelle: <https://www.instagram.com/p/BvEjshAEiQ/>

The view on the Campo from the alleys leading to it, is based on the breakthrough through the surrounding layer of buildings, which are furthermore shaping the square.

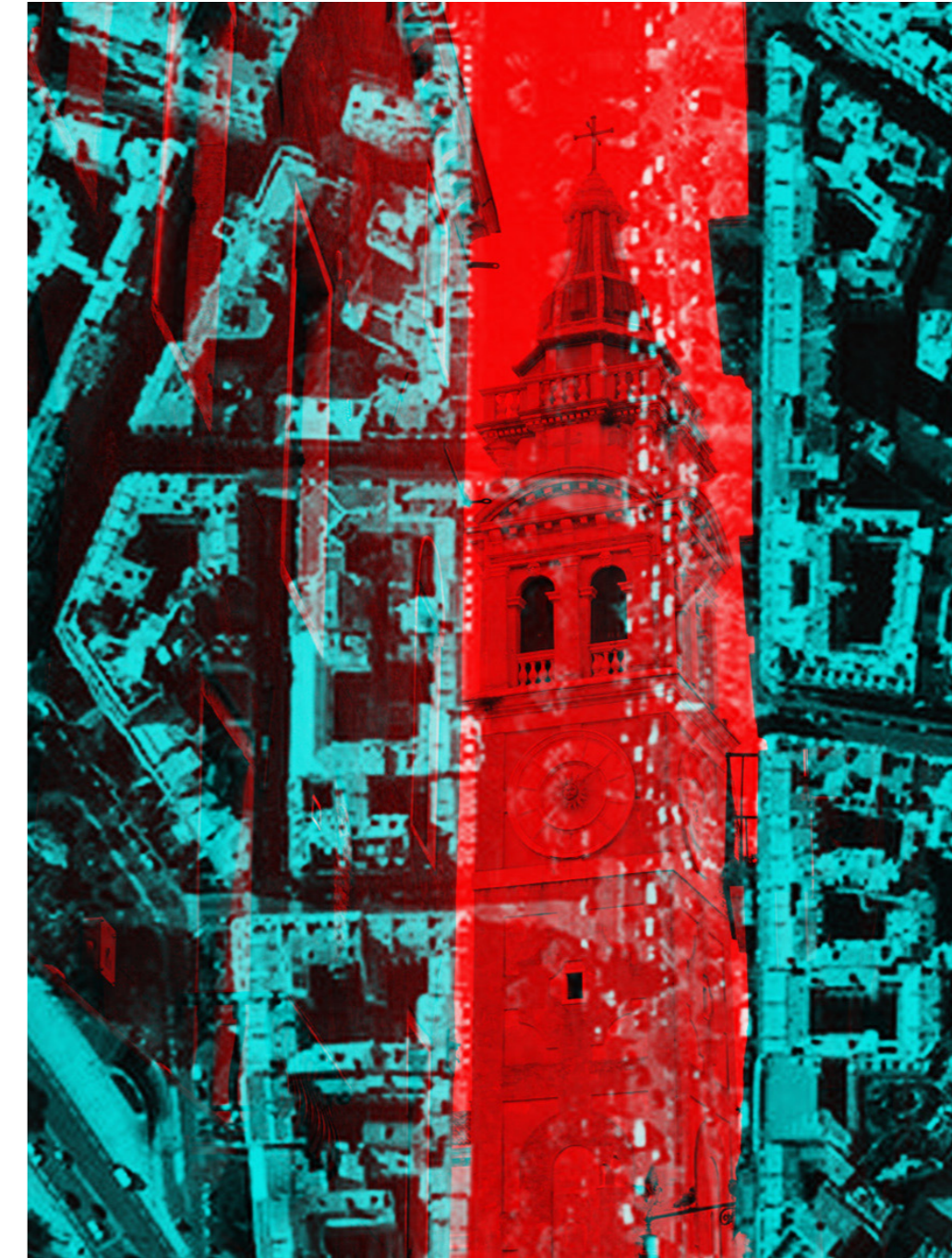


Quelle: <https://www.google.de/maps>

Which is similar to the way this street breaks through Paris, dividing it, but also creating views and connections.

Text: T.T. Hauenstein, M.M. Maxim, students of the university of Stuttgart

Image pairs



Stereographic Image

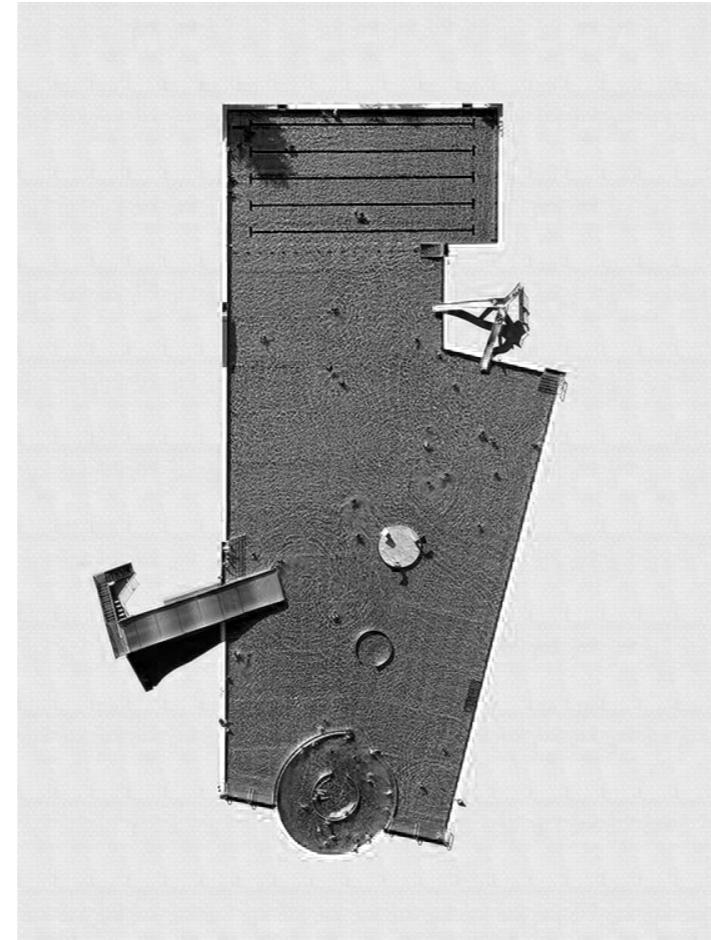
Breath

70



Quelle: <https://tinyurl.com/19np014q>

In Venice, open space seems rare, buildings stand very close to each other and alleys are narrow. Although this is picturesque, it could get overwhelming by time. A square is a area where the city opens up, the feeling of coming from a narrow alley onto the wide Campo seems to feel refreshing: like taking a deep breath.



Quelle: <https://www.pinterest.de/pin/57702438952826757/>

Similar to jumping into a cold pool in the hot summer sun. For residents of Venice, squares like Campo Santa Maria Formosa could feel similar. Because of the over-crowding of some other Campi, the rareness of open space gets worse, and squares like Santa Maria Formosa are more important for Venice residents.

Text: T.T. Hauenstein, M.M. Maxim, students of the university of Stuttgart

Image pairs



Stereographic Image

71

Inside



Quelle: <https://tinyurl.com/594nmvp9>

In contrast to other Campi in the old town of Venice, Campo Santa Maria Formosa, is known for being less visited by tourists and therefore is used more for residents daily life, from young to old. A big pile of pictures is to be found, showing their life on the Campo. Closed corners with kids playing in, are reminding the viewer of inside spaces, expressing the feeling of safety and protection.



Quelle: https://uploads3.wikiart.org/images/edward-hopper/not_detected_235606.jpg

In Edward Hoppers painting, "A room in Brooklyn" the calmness of being in a protected room is to be experienced. Also the qualities, which loneliness can have, are shown.

Text: T.T. Hauenstein, M.M. Maxim, students of the university of Stuttgart

Image pairs



Stereographic Image

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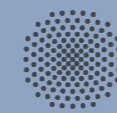
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