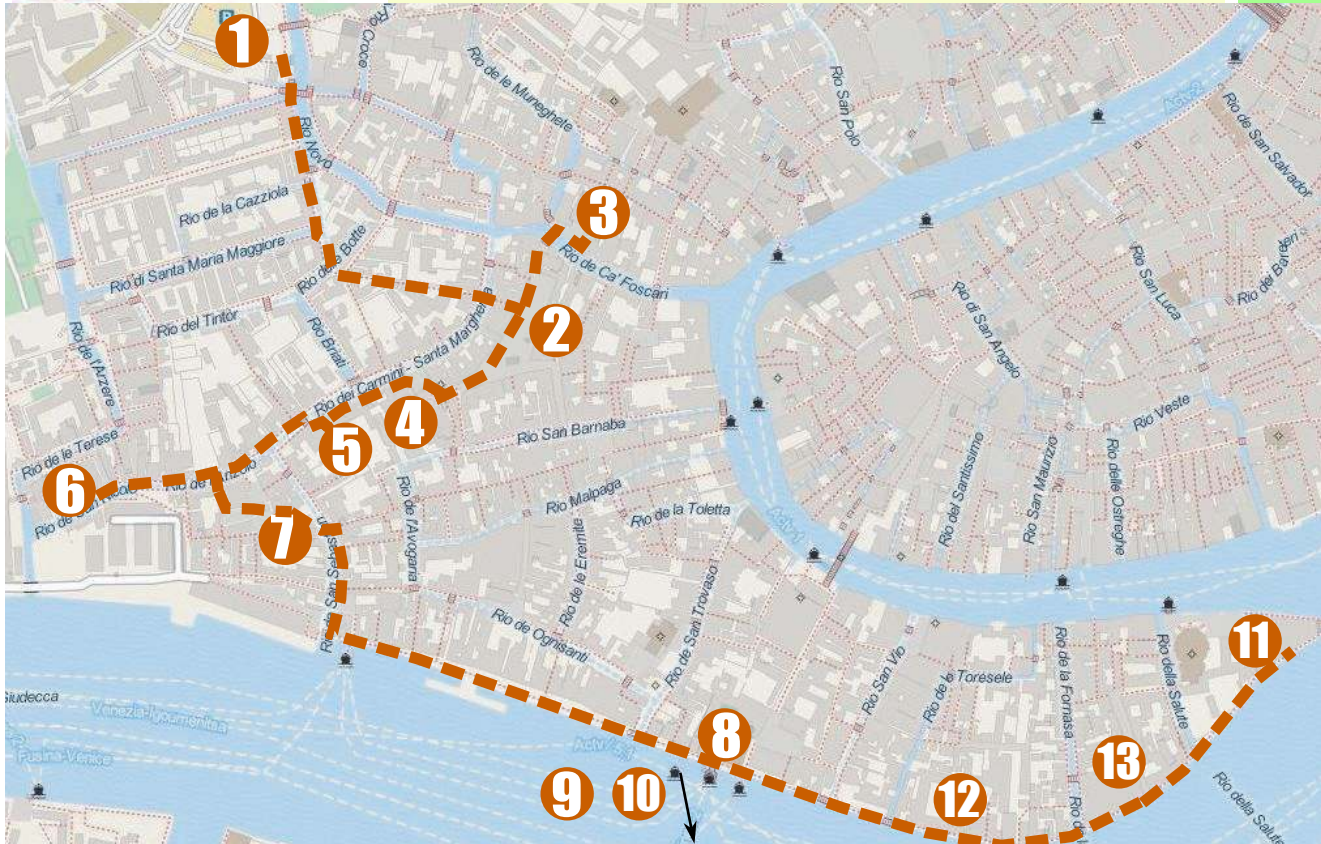


Art and culture itinerary

Unusual Dorsoduro



Descrizione: The Dorsoduro district in the south west of the city is among the areas with the highest density of artistic and cultural attractions - museums, churches, traditional boatyards and ateliers making rowlocks, masks and ceramics. It is also the perfect place for those simply wanting to get away from the crowds and enjoy the peace and quiet of picturesque and intriguing corners of the city.

The "unusual" itinerary is conceived for those preferring alternative routes and small churches containing great masterpieces, for enthusiasts of art and crafts, immersed in the magical surroundings of a city known only to the venetians.

Lenght: 3 Km;

Trasportations: on feet;

1 Piazzale Roma

The itinerary starts at Piazzale Roma, but you can obviously follow it in the opposite direction, or begin it wherever you like. So let's set off... obviously accompanied by a good map of the city.

From Piazzale Roma, turn immediately right and cross the curious group of bridges known as Tre Ponti (Three Bridges), then continue along the fondamenta with the same name alongside Rio Novo. After Ponte dei Ragusei, Calle Nova and Ponte and Calle del Forno, you come to Campo Santa Margherita.

2 Campo Santa Margherita

The place names in Venice are unique. There is only one "piazza", Piazza San Marco... the name "campo" ("field") given to the other squares derives from the fact that until 1500 there were very few paved areas in the city and all the

3 Chiesa di San Pantalon

4 Chiesa dei Carmini

5 Ca' Zenobio

6 Chiesa di San Nicolò dei Mendicoli

7 Chiesa di San Sebastiano

squares were, in fact, grassy fields.

Campo Santa Margherita, one of the city's liveliest and most interesting squares, is enchanting with its fish stalls, cafés, restaurants, excellent ice-cream shops, ateliers selling masks and craftsmen working ceramics and wood. The unusual building standing on its own on the south side of the square was once owned by the Scuola dei Varoteri, the confraternity of vair furriers who specialised in the fine Siberian squirrel fur used to decorate garments for the nobility. Also charming, the 14th century Casa Foscolo Corner (above the bank) and unusual the truncated bell tower of the former Santa Margherita church, now converted for residential use.

A deviation if you have time. Turn left. At the foot of Ponte di Santa Margherita, the Church of San Pantalon has a surprising 17th century ceiling entirely painted by Fumiani, 443m² of interconnected paintings which took the artist about 20 years, unique for Venice.

Go right from Campo Santa Margherita and you come to the Scuola dei Carmini with an important cycle of 18th century paintings by Giambattista Tiepolo. Nearby is the Church of the Carmini containing three beautiful works: Cima da Conegliano's Nativity from 1510, Lorenzo Lotto's San Nicola from 1527 and a Presentation by Jacopo Tintoretto painted for the altar of the Scuola dei Venditori di Pesce e Anatre (Confraternity of Fish and Duck Sellers) in 1543. Further on along Fondamenta del Soccorso you come to the monumental façade of Ca' Zenobio, a 17th century building now owned by the Armenian community. With a delightful garden and beautiful ballroom frescoed by Dorigny, the building is open to visitors. The fondamenta now turns left following the canal. Not to be missed on the right, the delightful façade of the 15th century Palazzo Ariani with its highly original fine Gothic six-light window resembling embroidery. At the foot of the second bridge, on the other side of the canal stands the Church of San Sebastiano, a must for art lovers. This 16th century church is decorated almost entirely with frescoes by the great Paolo Veronese who is buried alongside the magnificent organ. Also splendid, the San Nicola by Titian from 1563.

Leave the church, go back across the bridge and head right along Fondamenta Basegio.

Turn left into Calle della Chiesa. From Ponte Sartorio you can see inside a small traditional boatyard (squero) where the Tramontin family have been building gondolas since 1884. The itinerary continues along the charming Rio Ognissanti as far as the Church of San Trovaso near a small grassy square. Trovaso is not a local saint, but rather the result of a phonetic contraction of the names of the two saints Gervase and Protase. The church contains an interesting Last Supper by Tintoretto painted in 1564-66, highly original for its portrayal of the dismay of the apostles who seem literally to fall off their chairs to the ground. There is also a beautiful 15th century panel of Saint Chrysogonus on horseback by

- 8 Chiesa dei Gesuati
- 9 Chiesa del Redentore
- 10 Isola di San Giorgio
- 11 Punta della Dogana
- 12 Ospedale degli Incurabili
- 13 Saloni

Giambono, a superb example of international Gothic in Venice. Alongside the church there is one of Venice's oldest boatyards where gondolas are made and maintained. The 17th century building made almost entirely from wood can be seen from the other side of the canal.

Cross the bridge on the right and you emerge on Fondamenta della Zattere to enjoy a spectacular view of the Island of Giudecca. Here you can take a pleasant pause to enjoy one of Venice's best ice-creams. Just a few steps away is the Church of the Gesuati, an 18th century church designed by Giorgio Massari, dedicated to the Virgin of the Rosary and containing delightful frescoes by Giambattista Tiepolo from between 1737 and 1739.

Opposite the church is the landing stage for boat line 2 to Giudecca with the majestic Church of the Redentore designed by Palladian on the wishes of the Senate after the plague of 1576. Line 2 continues and also stops at the Island of San Giorgio Maggiore where Palladian rebuilt the church in 1566. Incomparable the view from the bell tower! Line 2 ends at San Zaccaria (San Marco).

Continue along the Giudecca Canal as far as the extreme end of the island, Punta della Dogana. Before Ponte della Calcina, on the left, the façade of one of Venice's oldest lodging houses bears a stone plaque commemorating the English man of letters, John Ruskin, who stayed there. Along Fondamenta degli Incurabili, a 16th century monumental building, the Ospedale degli Incurabili, has housed the Accademia di Belle Arti since 2004. After Ponte Ca' Balà, at numbers 266-258, you come to the massive Saloni complex, formerly the Salt Emporium or Warehouse, consisting of nine large warehouses with truss-roof built between the 14th and 16th centuries, but heavily restructured in the 19th century. This brings you to Punta della Dogana, from where you can admire a delightful view across the San Marco basin, island of San Giorgio Maggiore and San Marco wharf. The imposing building occupying this part of the island is the former Dogana da Mar customs-house. Dating in part from the 15th century, it was reconstructed in the 17th century and again in the 19th century. Abandoned for about 30 years, it reopened its doors on 6 June 2009 after major restoration at the hands of Japanese architect Tadao Ando. It now accommodates the Modern Art Centre of the François Pinault Foundation. A little further on is the grandiose and grandiloquent Church of La Salute built in 1631 as a votive offering against the plague. Designed by Baldassare Longhena when just over 30 years old, it became the destination for a ceremony to commemorate the end of the epidemic which cost the life of one third of the population. Not to be missed in the sacristy, Tintoretto's Wedding at Cana, together with a number of works by the young Titian.

You can cross the Grand Canal by boat from the La Salute line 1 landing stage or by gondola ferry from Punta della Dogana to San Marco Vallaresso, or after Ponte della Salute

bridge, Santa Maria del Giglio.