

# REPUBLIC *of* COMMON GROUND

UN-COMMON NEWS —  — UN-COMMON VENICE  
*founded in 1798*



## Departing from Venice

At the 13th International Architecture Exhibition in Venice, which has ‘Common Ground’ as its theme, Günther Vogt’s exhibition piece takes Venice itself as the starting point. It examines public space, understood as being the commons, caught in the conflict between resource and utilization. By interviewing the local residents and tourists in various public places all over Venice, the intention is to present a subjective perception of the local ‘resource’ and its regulatory framework in relation to everyday life. The results of the surveys will

be translated into the language of the kiosk where this alternative view (un-common view) will be offered to passersby in Venice in the form of newspapers, maps, postcards, etc.. As the smallest building in the city, the kiosk is open to the widest possible section of the general public, and will thereby establish a dialogue between the city and Biennale, as admission is free to all - firmly rooted in the common ground of the city.

*page 2,3*

LOCAL

### Piazza vs. Campi

While St. Mark’s Square (literally the only ‘square’ in Venice) has always been the culmination of political power and state representation, the Campi (from the Italian word ‘campo’, field) are meeting places for the local cosmos of Venice. By juxtaposing three portraits, an attempt is made to trace the specifics of public spaces in Venice from the local everyday up to the global spectacle, as a representative selection: Campo Santa Margherita, Campo di Ghetto Nuovo, St. Mark’s Sqaure.

*pages 4–6*

BACKGROUND

### An attempt on water

In his article Jan Pieper shows how the particular situation of Venice has helped shape its architecture, urban design and the life in it, how the invisible underground has conditioned the city we see.

*pages 12, 13*

SPECIAL: KIOSK

### From a small pleasure pavilion to a shrine of consumerism

This Special section delves into the story of the kiosk, and shows that it is worth taking a closer look at this piece of small-scale architecture, which is an integral part of public space. As the guardian of trivia, it has a multifaceted history: From the little pleasure pavilion or fountain house to the present shrine to consumerism. An interview with the oldest kiosk owner in Venice gave an unusual insight into the inner life of the kiosk culture.

*pages 16–19*

CONTENT

- THEME**
- 2 Un-Common Venice
  - 3 Public assets in Venice from the everyday perspective of the users
- LOCAL**
- 4 Campo St. Margherita
  - 5 Campo di Ghetto Nuovo
  - 6 St. Mark’s Square
- MAPPING VENICE**
- 8,9 Find your way through Venice.
  - 20,21 How much time do you need for venice?
  - 14,15 un-common map of Venice

- BACKGROUND: WATER**
- 10 Water consumption
  - 11 The greatest flood protection of all time
  - 12,13 Venice – an attempt to make water habitable through art (*Jan Pieper*)
- INTERVIEWS**
- 7 ‘Because this is the place where most of the people come’
  - 19 1 kiosk for every 500 inhabitants
- SPECIAL: KIOSK**
- 16,17 Kiosk inventory
  - 18 From pleasure pavilion to small consumer temple

- INTERNATIONAL**
- 22,23 How does globalisation work locally?
  - 24,25 77 Statements on tourism
- OPINION & DEBATE**
- 26 PLAYTIME
  - 28 PANOPTICON

QUOTE OF THE DAY

“Everything that one could say about Venice has been said and printed.”

*Goethe*



CHF 0.00  
EUR 0.00

Editorial Department and Publishing:  
Republic of Common Ground  
[www.republic-of-common-ground.com](http://www.republic-of-common-ground.com)

INTERNATIONAL

### How does globalisation work locally?

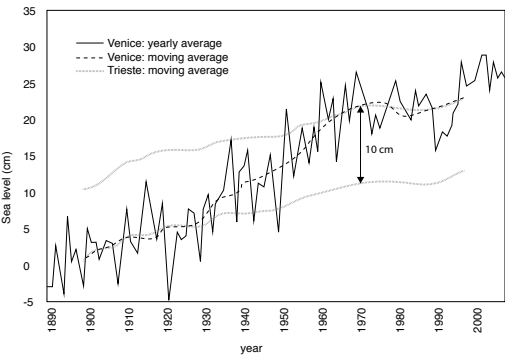
What is the plural of Venice? Against the backdrop of a global reproductive machine that makes Venice appear as an inexhaustible resource, we look for any possible transformation losses or gains in an international comparison.

*page 22–25*

CLIMATE

*Climatic forecast for Venice by the former Mayor Cacciari when asked whether Venice is sinking: “Who knows, some scientists say one thing, the others say something else. You cannot dictate the sea.”*

*page 11*





# un-common Venice

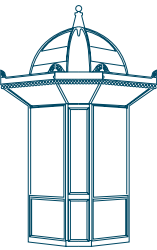
What do a turquoise-coloured kiosk with all sorts of curios, posters in the city with unusual statements and a cup of water have in common? You will not find any answers on the corner of Via Garibaldi and Riva dei Sette Martiri, instead you get a couple of questions in return and the renaissance of a public space that has been closed for a long time: An everyday kiosk that reveals an unfamiliar Venice.

A small, turquoise-coloured kiosk on the corner of Via Garibaldi and Riva dei Sette Martiri has been attracting the attention of passersby and visitors at this year's Architecture Biennale ever since the 25th of August. Maybe this is just because you can get a cup of drinking water there for free?! It certainly brings many people in, away from the blazing August sun, for a welcome refreshment.

The kiosk is part of a project by Günther Vogt adopted at the 13th International Architecture Exhibition in Venice, which devotes itself to the topic of "Common Ground". Günther Vogt's contribution takes the topic literally, whereby he sees the public space as common land ('commons') and has examined this accordingly with regard to the relationship between resources and utilization. Venice seems to be a suitable paradigm for this observation because of the clear separation of public and private space, and because of the tension between local and global use - against a backdrop of the critical question of a potential overuse by mass tourism (see "Tragedy of the commons").

An attempt was made by means of a pedestrian survey conducted at various public places throughout the city with the help of students from the IUAV (University of Venice) to identify a differentiated

We are looking for:  
*A Kiosk Assistant*  
for our kiosk in Via Garibaldi /  
Riva dei Sette Martiri



We are looking for a temporary Assistant at our kiosk for the period of 29 August - 25 November 2012.

You know what the kiosk stocks and can provide information on each item. Polite manners are a prerequisite.

Do you speak fluently 34 languages? Then we look forward to receiving your application.

Professor Vogt  
ONA J25, Neubrunnenstrasse 50  
8050 Zürich Oerlikon  
www.republic-of-common-ground.com



Get a cup of water for free in the city's Common Ground at the kiosk on the corner of Via Garibaldi and Riva dei Sette Martiri.

perception of the "resource of Venice" and its regulatory framework in relation to everyday life. It dealt with the question of how this place is used, assimilated and mentally conceived, how one gets about there and orients oneself, and what its specific characteristics and qualities are. The understanding of Venice, respectively of the public space as the "commons",



Turkish pump room 'sebil' from the 16th century in Istanbul (photo: Godfrey Goodwin)

and the focus on the subjective perspective of users - from local residents to the global day-trippers - should, as it were, open up an unusual view of Venice ("uncommon Venice") stemming from an everyday perception and familiar events.

An initial, low-profile occupation of the urban space takes place from August to December with posters that address the residents and tourists in all the languages of the countries participating in the Biennale. The posters launch the public debate with statements and questions on the subject of common ground.

A second occupation takes place over the period of the Biennale with the running of an existing kiosk in Venice, located at the corner of Via Giuseppe Garibaldi and the Riva dei Sette Martiri. This

type of kiosk, of which there are only a few in Venice, is a formal reminder of the Islamic roots of this kind of small-scale architecture. There were small street kiosks during the time of the Ottoman Empire from the early 16th century, which served as a public fountain house, because under Islamic law, the supply of the urban population with safe drinking water



The occupied kiosk in Venice, located at the intersection of Via Garibaldi and Riva dei Sette Martiri.

was one of the duties of the ruling families and wealthy individuals. There used to be a servant inside the fountain houses, who would serve out free drinking water to the passerby. As water is one of the most important public assets (commons), this tradition has been resumed.

The kiosk also serves as a communication and presentation platform for the results of the pedestrian surveys. The findings derived from the surveys will be translated into the language of the kiosks, where this unfamiliar side of Venice will be sold in the form of newspapers, postcards, maps, etc.. The inventory of the kiosk will be supplemented by contributions from students and friends from the fields of architecture, art and design, whereby the kiosk will become the common platform

for a diversity of views and opinions on the 'un-common Venice'. All the articles in the kiosk will be given to the passersby on the condition that they participate in the survey, thus making them a part of the project.

In the context of the Biennial Exhibition at the Corderie there is only the more abstract, empty shell of the kiosk from the Via Garibaldi,



Model for the kiosk in the Corderie.

in which the copper surface reflects the posters mounted on the exhibition walls. The installation in the Corderie is therefore the reflector and archive of the 'real' common grounds in the city outside.

Without wanting to see the kiosk as an allegory for public space or the city, it seems suitable to us as a strategy and common platform: As the guardian of trivia, it thrives on the juxtaposition of variety wherein every little thing has its own identity, but the quality is first created when it is combined in the context of diversity in the smallest of spaces. In an unruffled summation of necessities, the everyday and the specific, mediating between local and global, diverse, colourful and seductive.



# Public assets in Venice from the everyday perspective of the users

A brief digression on the method of investigation:  
Interview - Mental Map - Instant Photography

“Commoning  
has always been  
local.”

Peter Linebaugh

Local people and tourists were interviewed in ten public places in Venice as part of the Biennale contribution of the Case Studio VOGT. This survey followed a method of investigation for the study of urban open spaces developed during Vogt’s professorship at the ETH Zurich, which uses three survey instruments: Interview, mental map, and instant photography.

Qualitative surveys were conducted on site over several days and at different times of the day with the help of students from the IUAV (University of Venice). The focus was on the use, regulation and individual appropriation

of public space and the relevant public resources for Venice (water and tourism).

The use and appropriation of the specific public space was determined with the help of the interviews: the mental map that the participants drew up are very telling about how the space is mentally envisaged, respectively, how they get about and orient themselves. By inviting the passersby to take shots with a compact camera of the features of the area that were relevant to them, we were able to determine the subjective perception of the public space under consideration.

In addition to this, passersby were confronted with fictitious headlines, which proclaimed a restrictive limitation and regulation of

public goods in Venice. Their responses were collected and the write up can be found in this newspaper under the heading ‘Opinion and debate’.

At the Chair of ETH Zurich, all the survey results were compared, analyzed and converted into specific and general theories, so as to yield the characteristic statements made about the respective public areas.

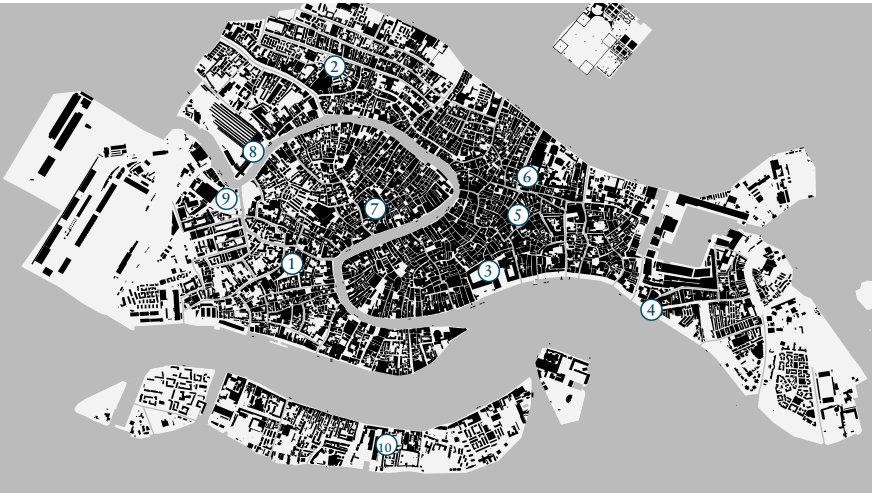
The examination results were translated into a graphical representation as part of the preparation of the newspaper and its aim is to illustrate the varied and extensive feedback from the interviews and make it accessible to the reader on different levels.

We need  
to care  
for our  
common  
ground.

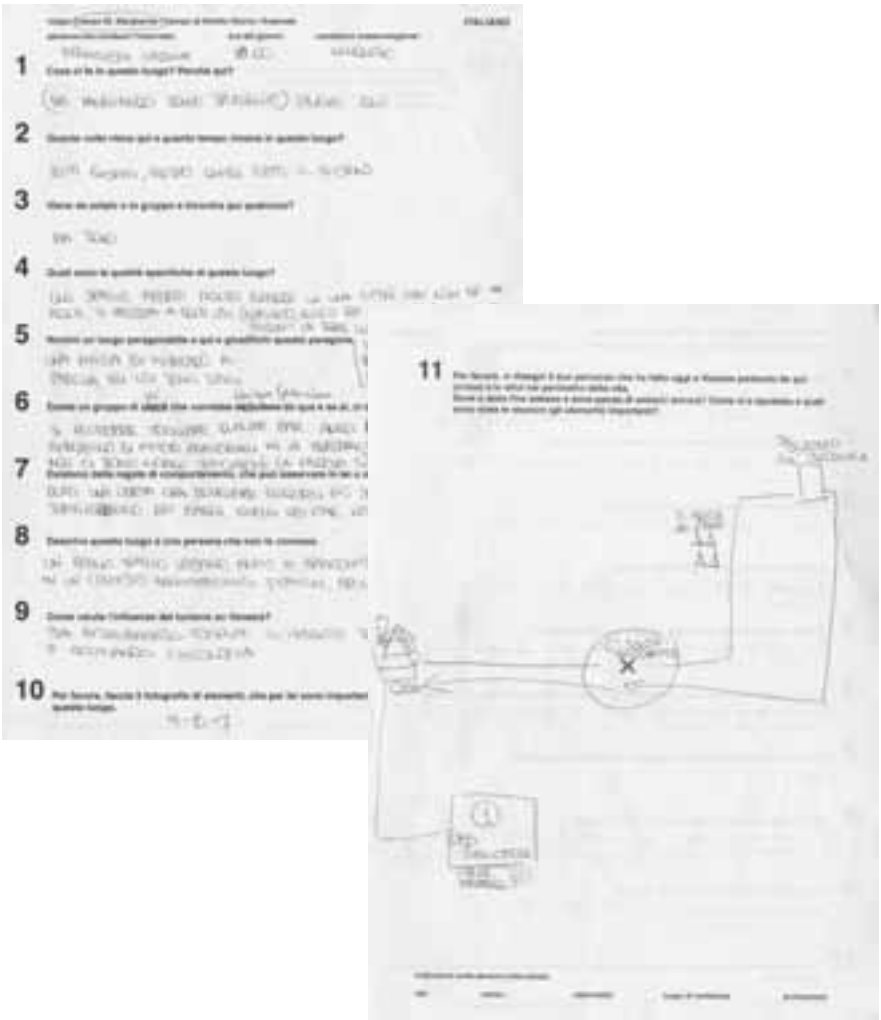


Overview of the survey sites. Locals and tourists were interviewed in ten different places overall.

- 1 Campo S. Margherita
- 2 Campo del Ghetto Nuovo
- 3 St. Mark’s Square
- 4 Riva dei Sette Martiri
- 5 Campo S. Maria Formosa
- 6 Campo SS. Giovanni e Paolo
- 7 Campo S. Polo
- 8 Stazione S. Lucia
- 9 Piazzale Roma
- 10 Giudecca



Exemplary photo series



Exemplary interview / Mental Map

### Interview questions

- 1 What are you doing here (in this place - not Venice)? Why here?
- 2 How often do you come to this place and for how long do you stay?
- 3 Do you come here by yourself or in a group and are you meeting someone here?
- 4 What are the specific qualities of this place?
- 5 Could you name a comparable place somewhere else and justify your comparison?
- 6 Is there a group of users you would like to exclude from this place and, if so, why?
- 7 Is there a behavioural code you can observe regarding yourself or the others?
- 8 Please describe this place to a person who does not know it.
- 9 How do you judge the influence of tourism to the city of Venice?
- 10 Please take 3 pictures of elements that are important to you at this place that represent your usage of this place.



# Campo Santa Margherita

## An Agora for young people - the local everyday life

The square in the sestiere of Dorsoduro is one of Venice’s largest ‘campi’ and it stands out due to the fact that there is nothing extraordinary about it. Neither its history nor its design or the architecture surrounding the square is exceptional. The eponymous church of Santa Margherita on the north side of the square was closed by Napoleon and is

now used as the assembly hall by the nearby university. Otherwise the square is heavily influenced by student life. The many uses of the square, ranging from numerous bars, cafes, restaurants, various markets and also pharmacies and a bookstore, form the basis for a well-mixed community of users. The bustling border livens up the relatively small square

while leaving enough space to all possible user groups for their activities. The passing tourists have integrated in the Venetian everyday life here almost unnoticed, which is certainly not a common sight for Venice.



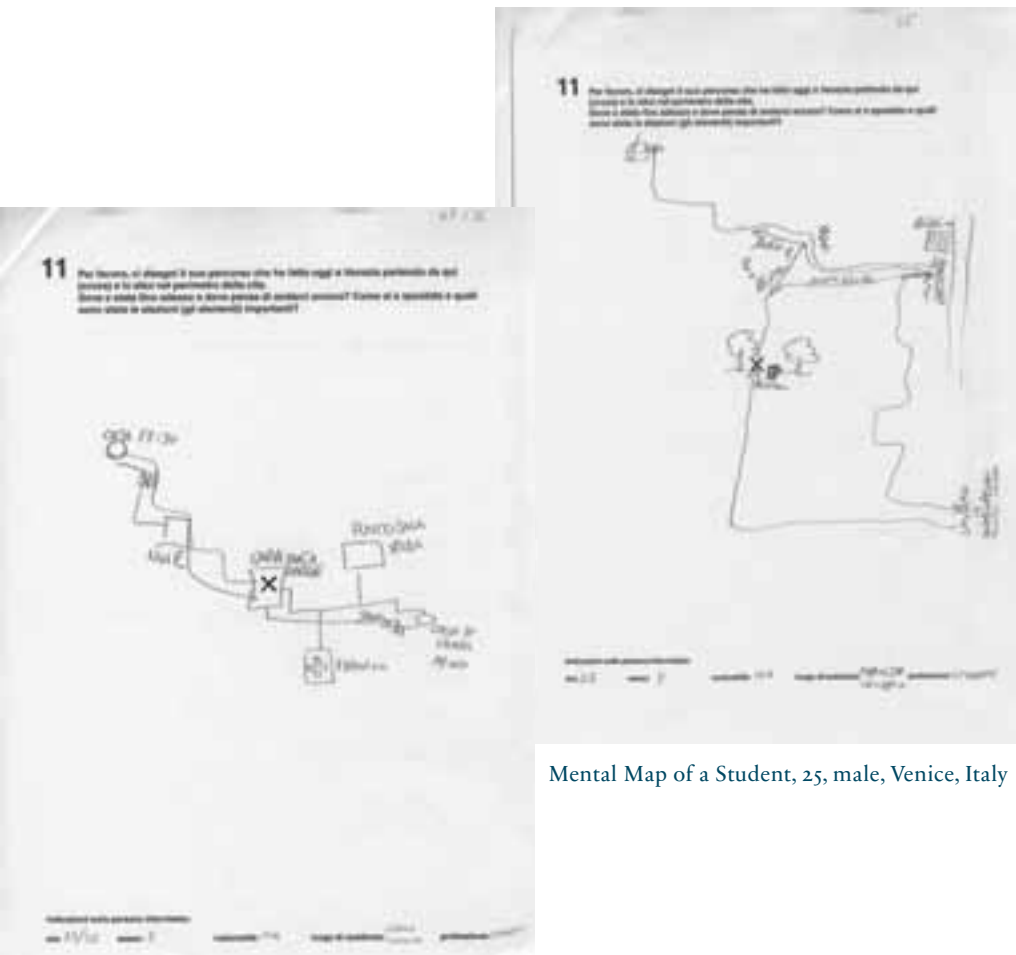
Foto of a student / waitress, 36, female, Venice, Italy



Foto of a student / waitress, 36, female, Venice, Italy



Foto of a student / waitress, 36, female, Venice, Italy



Mental Map of a Student, 25, male, Venice, Italy

Mental Map of a waitress, 36, female, Venice, Italy

“It has everything: bars, tobacconists, a pharmacy, supermarket – it’s like a small village. Plus a library nearby.”

Student / waitress, 36, female, Venice, Italy

“The Campo (as the young people have come to call it without the need to specify St. Margherita) is a nice place in Venice. There are lots of bars where both tourists and students can enjoy a coffee or a drink or eat dinner side by side. There is also a place to read, the children play here, the elderly can find peace and quiet or a good fish market.”

Student, 25, male, Venice, Italy

“I’m here because it is the most popular place for young people in Venice.”

Student, 21, female, Venice, Italy

The Interaction between people is a fundamental urban quality.



# Il Campo di Ghetto Nuovo

## A courtyard of the local community - an isolated special case

The reason why the arsenal was also the ghetto can perhaps be explained by its name, which probably comes from the Venetian word “geto” meaning foundry, originally a technical-military device for the production of artillery. With the decree of 1516, the Jewish population of Venice greatly increased after 1492 as they took flight from persecution in Spain and Portugal and they ended up in great numbers in the Ghetto. The exceptional situation as regards urban development on the outskirts of the city was reinforced with perimeter walls and controlled access, which were only open from sunrise to sunset. The Jewish population of Venice lived in these cramped conditions, simultaneously under the protection of the Republic, but separated from the remaining part of the city. Even though the isolated state of the Ghetto was abolished

by Napoleon with the conquest of Venice in 1796, it was not until 1818 that Jews were able to fully integrate into Venetian society, when they were given the general rights to ownership, permission to study at the state universities and the opportunity to choose their profession freely.

Even today, according to our theory that we have gained from the interviews at the Ghetto quarters, the Campo di Ghetto Nuovo comes across as being very isolated in the way it functions and greatly influenced by its Jewish community. The square is monitored on the one hand by the police stationed next to the Wailing Wall, and on the other hand, it is controlled by an informal network within the Jewish community making the site a protected internal area and therefore an ideal playground for the nearby school

and residents. This use is diametrically opposed to that of the tourists who visit this place because of its history, and some feel that the sound of children playing is detrimental to the contemplative, almost sacred atmosphere of area. Here, the tourists are virtually condemned at sight, as the very specific uses of the square (synagogue, school, kosher restaurants) are at second glance very much geared towards, albeit not exclusively, the Jewish community. The daily life of local residents seems to easily override the historical, cultural and religious consideration of the place.



Above: The negation of public space. The place as a reflection of its own history. Photos of a teacher, 54, male, Stuttgart, Germany  
Bottom: The control by the police and the community shape the behaviour. Playground and local reference point. Photos of a housewife, 21, female, Venice, Italy

### Question

A Is there a user group that you want to exclude and, if so, why?  
B What is the specific quality of this place?

A “What bothers me most are the children. They make such a noise and really destroy the sacred atmosphere of the place.”  
B “The Jewish style architecture and the Jewish tradition that one can still feel. I am amazed every time I come. Incredibly beautiful.”

Teacher, 54, male, Stuttgart, Germany

A “I come here every day and meet with the other mothers in our area. We are then among ourselves and talk about the everyday things in life. What I like is the security of this place. We can leave the children to play unattended without having to worry about them.”  
B “The place is very special. It differs from the rest of Venice. One could almost say it is an island for Jewish families with children

Housewife, 34, female, Venice, Italy

### Question

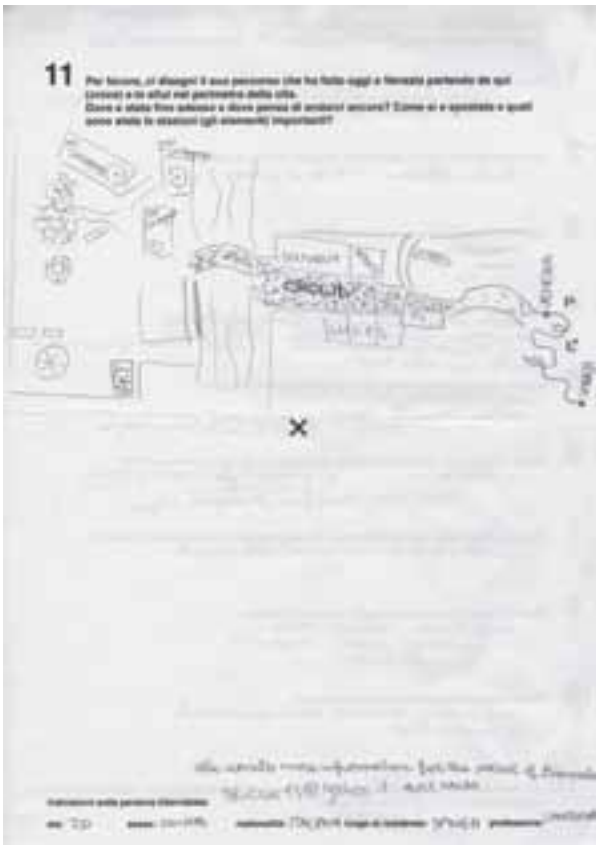
Are there rules of conduct that you have observed in yourself or in others?

“Everything seems to run in an orderly fashion. There is a daily rhythm and people respect each other.”  
Engineer, 50, male, London, England

The way the people behave towards each other is extremely respectful. The bins are clean, there is nothing lying about. It is very pleasant to stay here without the constant noise of the tourists.”  
Banker, 44, female, Vienna, Austria

“We are almost always among ourselves. The tourists bother us just as little as they interest us.”  
Employee, 25, male, Venice, Italy

“Everything is controlled. The community looks after itself. So we support each other.”  
Housewife, 21, female, Venice, Italy



Mental Map of a housewife, 34, female, Venice, Italy



# St. Mark's Square

The site for spectacles or a spectacular site? –  
a global state of emergency

The fact that St. Mark's Square is a square of special importance in Venice, is already evident without having even seen a picture of it or set foot in it. The Italian language already reveals its special nature: It is the only square in Venice, which is called a 'piazz-a'. All the other squares are referred to as 'campi' (from the Italian 'campo': Field, Lat. campus: free, flat field), which refers to its historical origins as pastures, farmland, gardens or cemeteries.

In addition to its historical importance as a focal point of political power and official state buildings, St. Mark's Square has also always been a place for shows. This affinity with the theater is particularly evident in the Piazzetta by the way the square has been designed and its architecture. Jacopo Sansovino's architectural language for the Libreria di San Marco could have either originated from theater's architecture, which it in return has also influenced; thus balconies used by the procu-

rators on the piano nobile (the main floor) of the Libreria were replicated for the spectator boxes of the Venetian theater in the 16th cent. According to Sebastiano Serlio the Piazzetta can be seen as having acted as a stage setting for noble deeds of the Venetian patriciate and for 'comic' acts of ordinary life. Mountebanks and charlatans set up platforms on a daily basis from which they entertained the public.

This theatrical tendency inherent in St. Mark's Square, shifting between representation and entertainment that moves closer to the people, evokes Ovid's description of the theater as a place of seeing and being seen. St. Mark's Square seems to still have these theatrical qualities today ... but what happens when the theatre setting is staged for its own sake, if the audience stormed the stage in order to admire the scenery up close, and there is no more room for the play? What if the stage

area becomes the auditorium? But perhaps this reciprocal relationship between audience and stage area has always been intrinsic to St. Mark's Square, as Giacomo Torelli's stage set for the prologue of the opera 'Bellerofonte' suggests. And perhaps one may also hope with Torelli, that despite all prophecies of doom, Venice does not sink but instead rises out of the water, as in the prologue of his opera, accompanied by Neptune's words: "Time will come, that against Nature / On my unstable back / A stable government will raise majestic walls. / In this place you will find long lost esteem. / Here your throne ... (As Venice appears from the waves, Neptune continues:) Look there, at what rises / Work of my power, beautiful image / Glorious and proud ..."

Source: Eugene J. Johnson (2000): *Jacopo Sansovino, Giacomo Torelli, and the Theatricality of the Piazzetta in Venice*, in: *Journal of the Society of Architectural Historians*, Vol. 59, No. 4, pp. 436-453.



Giacomo Franco, Bull Chase in the Piazzetta on giovedì grasso, c. 1610. (Source: Spencer Collection, The New York Public Library)



Giacomo Torelli, set for the prologue of Bellerofonte (detail), 1642 (Source: Biblioteca Marciana, Venice)



Looking from the Piazzetta at the St Mark's Basilica and the Doge's Palace.



Looking out from the Piazzetta at the St Mark's Basin.

Ovid: 'Spectatum veniunt, veniunt spectentur ut ipsae'

(They come to see, they come that they may be seen)

To look at ...

to look out. ...

- and what takes place on the square?



Questions

A What are you doing in Venice and for how long do you stay?

B Please describe this place (St. Mark's Square) to a person who does not know it. What are the specific qualities of this place?

A "Holiday 2 days for sightseeing"

B "Many buildings. Warm welcome"

Doctor, 30, female, Sidney, Australia

A "For 2 days. I'm here with a cruise group."

B "It is a beautiful very big square and there are many coffee bars, but too expensive."


Cruise Hostess, 30, female, Warsaw, Poland

A "I have been here since October to study, but I do not know how long I will stay. I am here to observe not to look: to observe the marble splendor of the Basilica and understand the burden of history and tradition that emanates from this place."

B The best way to experience this place is not to describe it, rather to live it. You have to touch, explore with curiosity. I had a chance to see the place at night when it was half empty, lights out. Suddenly a burst of light touched on its golden aspect and I was immediately filled with wonder. It is a place that embraces you in its great mystery."

Student, 22, male, Siena, Italy

11 Please draw your today's walk through Venice, referring to the actual place (marked) and plotting it in the outline of the city. Where have you been until now and where are you planning to go? How did you move and what were the important elements during your walk?



Mental Map of two Unemployed, 25 / 23, male, Ronneby, Sweden

# “Because this is the place where most of the people come”

Interview with a street vendor in St. Mark’s Square



Interview by Emanuele Martinangeli

INT Were do you come from?  
VEN Bangladesh.  
INT Why are you guys all selling in the same place, and not spread around the whole city?  
VEN Because this is the place were most of the people come.  
INT But in all Venice there are a lot of people, so why here?  
VEN Most of the tourists come here and stay here for a while.  
INT There is more concentration of people.  
VEN Exactly.  
INT Do you always sell here or do you go some other place some time?  
VEN No always here, I never change.  
INT You never move?!

VEN Actually sometimes I go some other place.  
INT Is there a rule on where you have to go?  
I mean rules between you and your friends?  
VEN No. We don't have rules  
INT So everyone can do what ever he wants?  
VEN Yes, the place you like you can go there.  
INT Do you all know each other?  
VEN I know almost everyone who does this business, but they are just friends.  
INT Do you always sell the same things?  
VEN During the daytime we sell the plastic objects, the ones you throw, and at night the 'flying' objects  
INT How long is it that you are here in Italy?  
VEN About two years.  
INT And you always sold plastic things, nothing else?  
VEN Yes we change if something is not interesting any more.  
INT Do you work all year?  
VEN No just sometimes.  
INT For how long do you work?  
VEN Eight hours per day approximately.  
INT What time of the day you sell the most?  
VEN After ten in the morning and again after twelve.  
INT Do you know who is buying the most?  
VEN Italians buy most, we like when Italians buy.

INT Since you always work in St. Mark’s Square, do you think that some times of the day there are more tourists than Italian local people or the other way round?  
VEN In the daytime, especially in San Zaccaria, at about ten there are more Chinese, after about eleven there are a lot of European people, mostly not Italian people. Instead at the restaurants there are mostly Italian people.  
INT Do you try to avoid places where there are surveillance cameras?  
VEN No we don't care, we are very poor, and we need money.  
INT Would you like to have a shop, or a kiosk?  
VEN Yes, I would like to have a shop, but it is impossible for us, I would like to have a bigger business. Here there is a lot of 'corruption', if we want to have documents, we have to pay a lot to a shop owner to give us a contract number, that we give to the police to have documents, and then we have to pay money again. We would like to have a possibility to do a legal thing.  
INT Why did you chose Venice?  
VEN Because it is very touristic.  
INT How old are you?  
VEN 30  
INT Do you have your family in Bangladesh?  
VEN Yes.  
INT Do you like Bangladesh?  
VEN I came here only for money, most of Bangladesh people are poor. This place is very good to make money.  
I like Bangladesh because it is my mother land, then I like this country for the money.

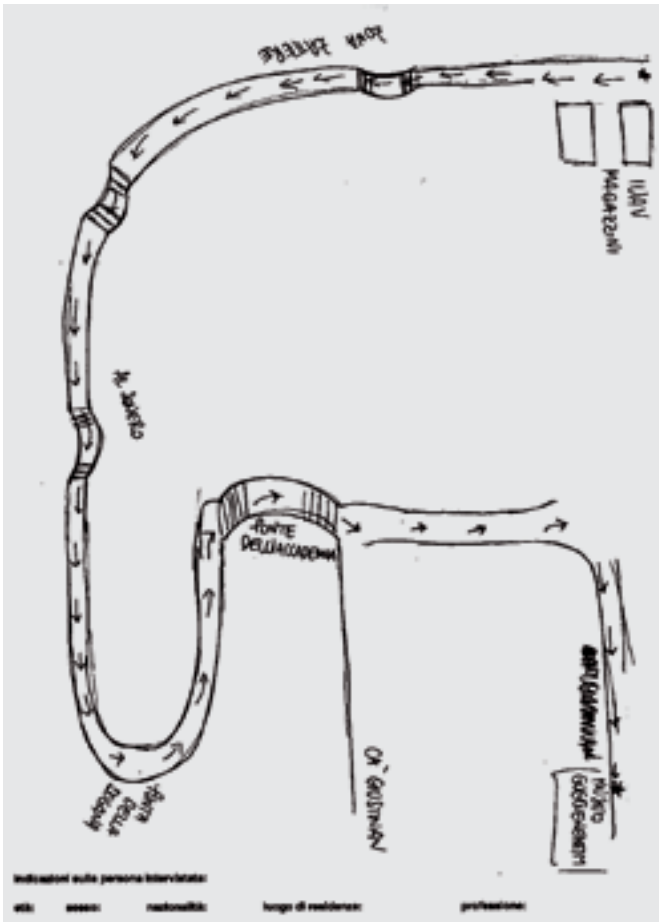
## The linguistic basis of Venice - a nomenclature of the public space

The distinction between the representative state square and the other Venetian squares is evident in the naming. The parish and district courts have retained the old name “campi” to this day. Campo or Latin “campus” meaning a free, flat field as opposed to hilly or wooded terrain. Traditionally, only St. Mark’s Square is referred to as a “piazza” or “piazzetta”. This cannot just be fortuitous because in the Venetian dialect, the language defined the old functions and meanings of the different names for the path network extremely well: A small square is a “campiello”, the fortified riverside walk is called “fondamenta”, “riva” refers to a broad promenade. “Corte” is both the private courtyard as well as the courtyard for several houses, which is open to the public. “Calle” is an alley, “salizzata” denotes an early paved road. “Ramo” is a short street, mostly adead end, “ruga” means a relatively wide street, “rio terra” refers a road where originally a channel used to run.

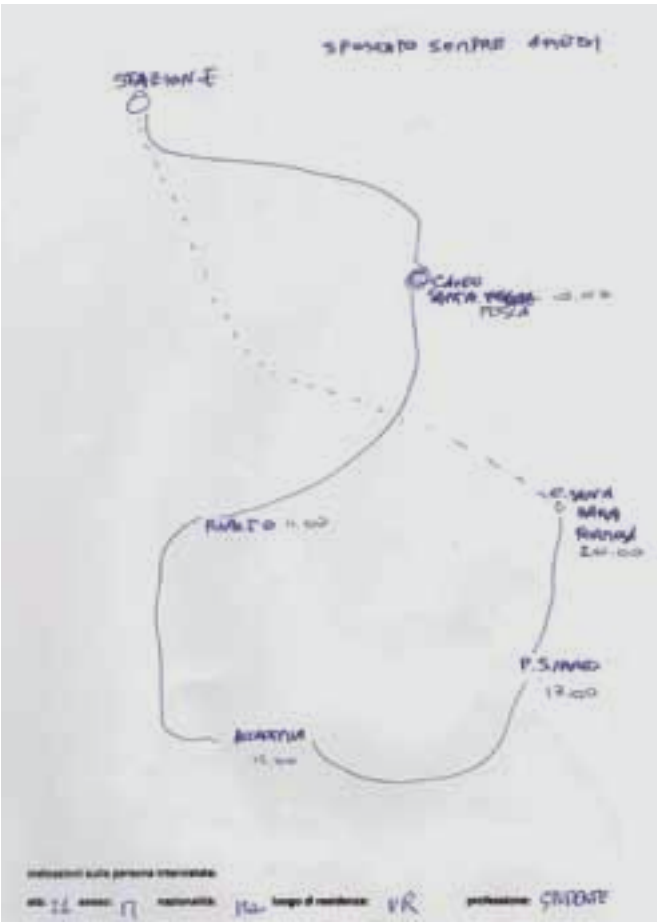
Quoted from: Wichmann, Petra (1987): *The Campi of Venice. Historical development study of the Venetian church and district courts.* Munich: Scaneg Publishers, pp. 17 - 18.



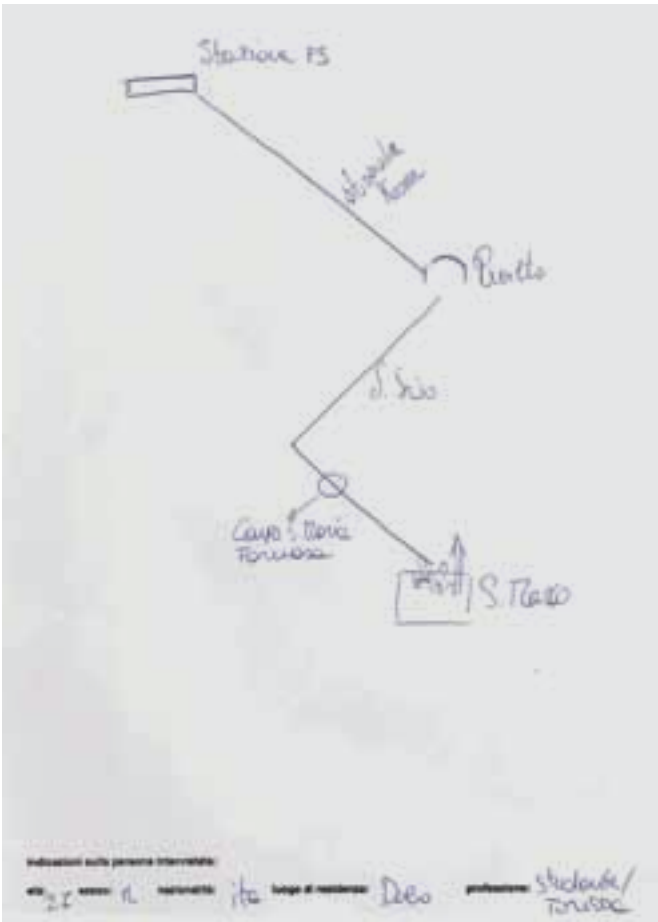




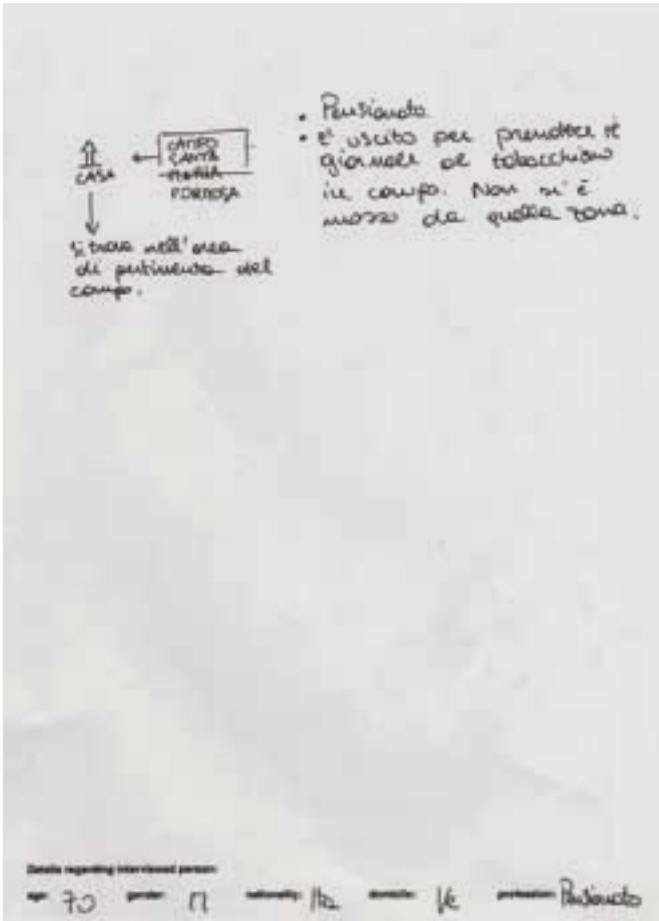
Baker, 45, female, Milano, Italy



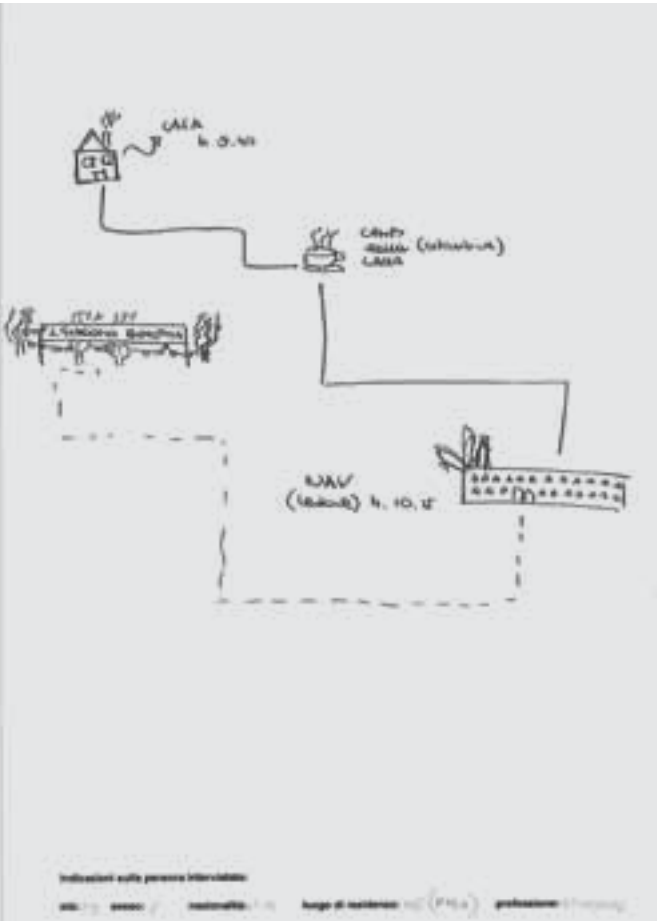
Studen, 21, male, Verona, Italy



Student, 27, male, Dego, Italy



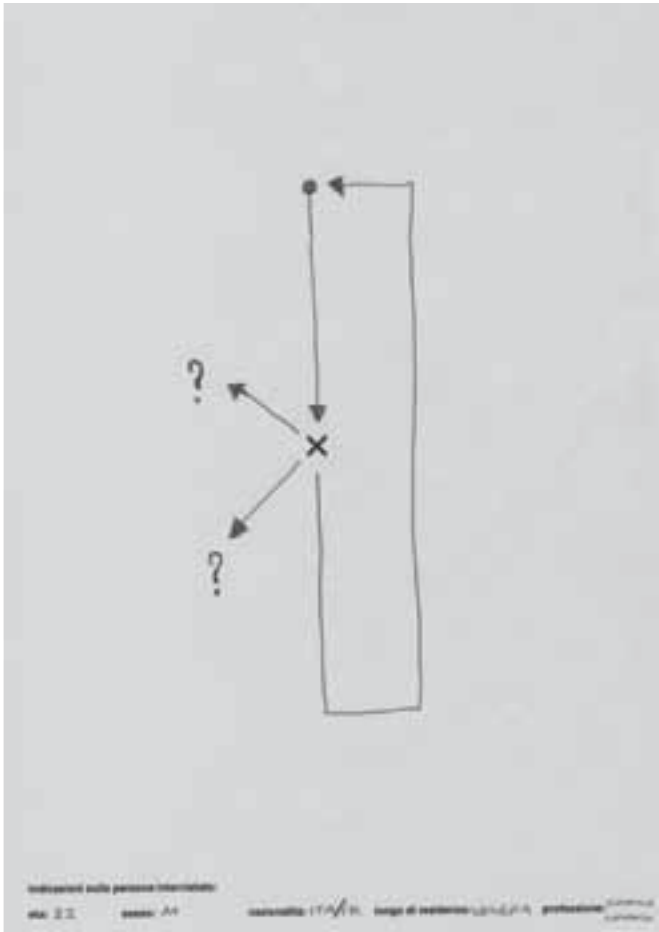
Pensioner, 70, male, Venice, Italy



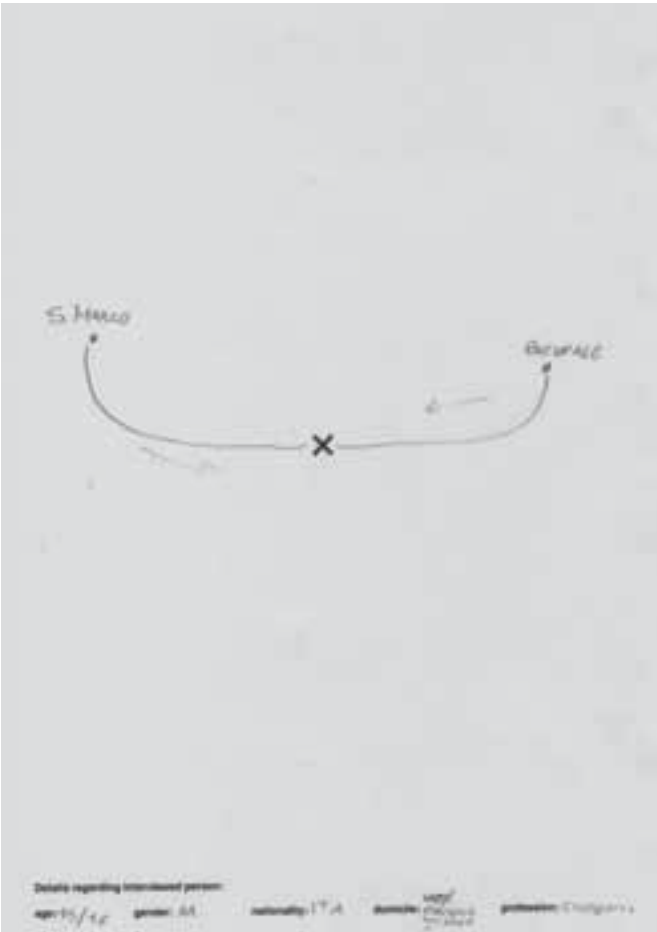
Student, 19, female, Pisa, Italy



Architect, 26, female, Venice, Italy



Graphic artist, 22, male, Vennice, Italy

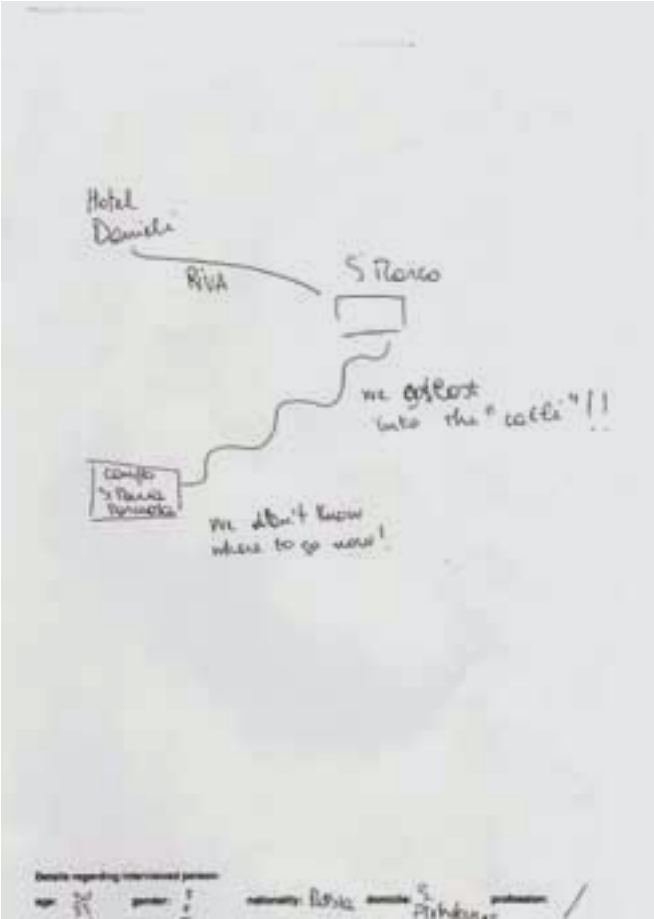


Student, 15, male, Padova, Italy

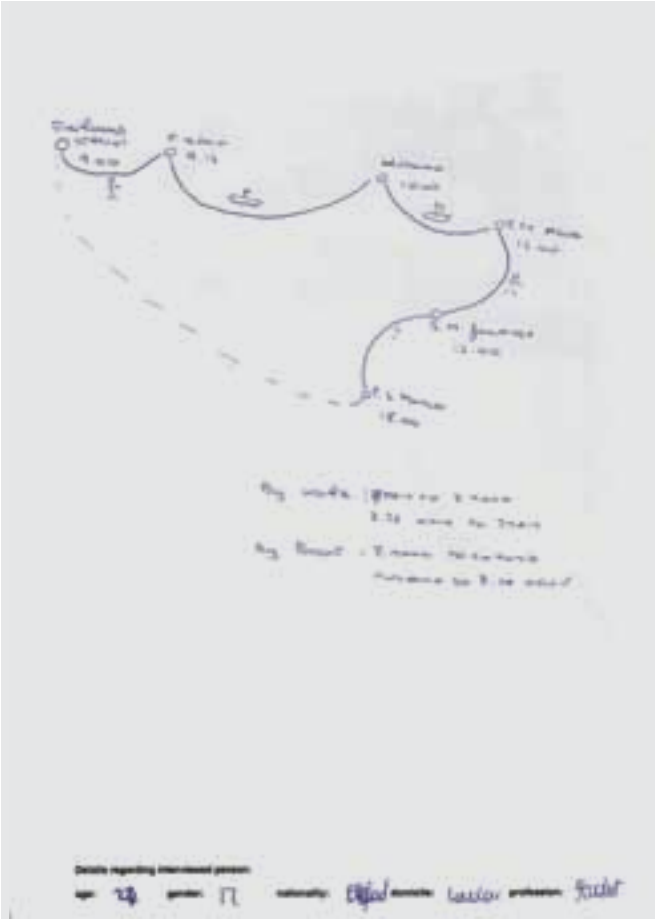


Financial analyst, Secretary at Church, 50, female, Chicago, USA

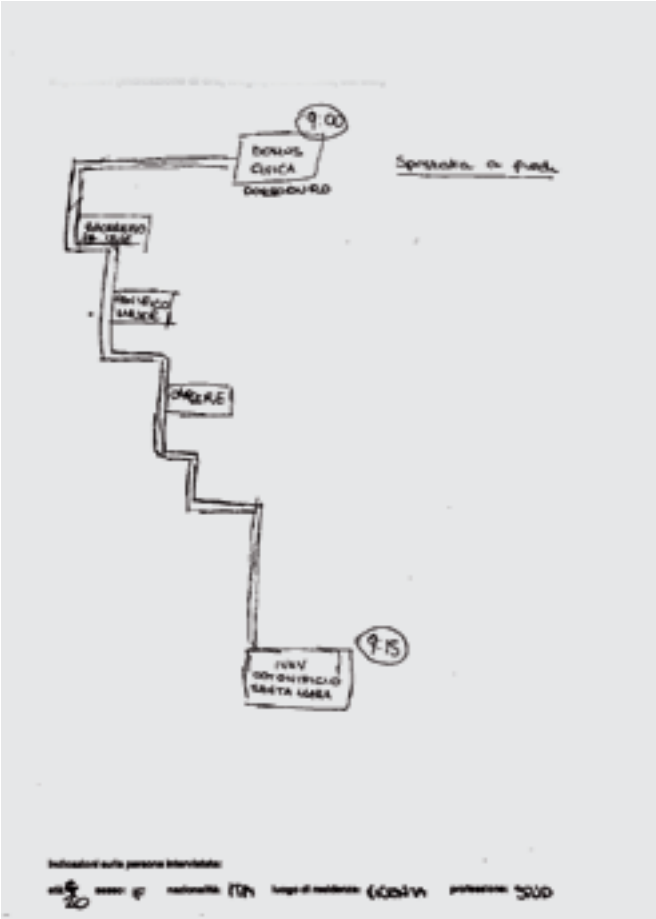




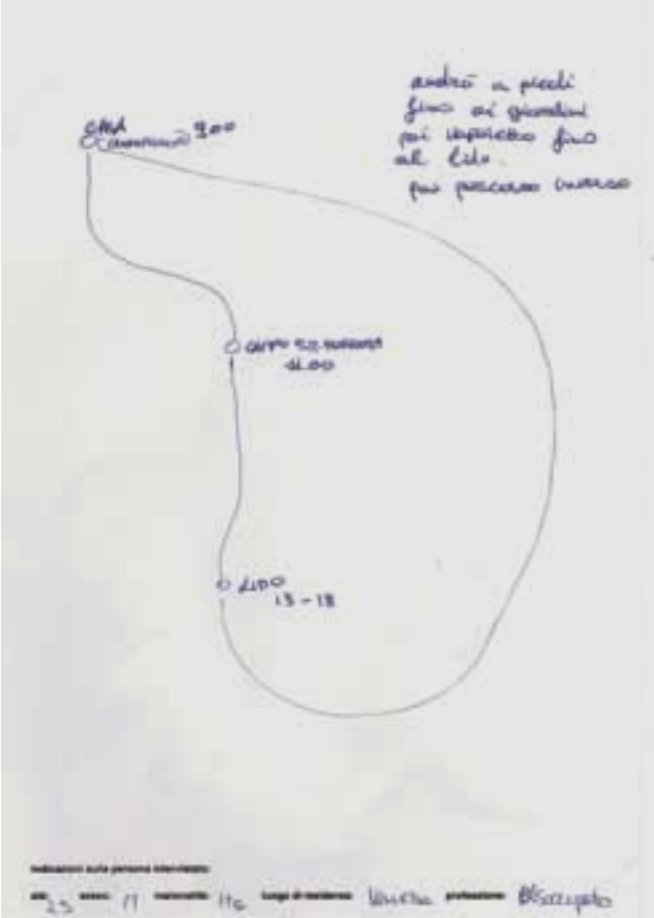
Group of friends, 30, 35, 40, female, female, male, St. Petersburg, Russia



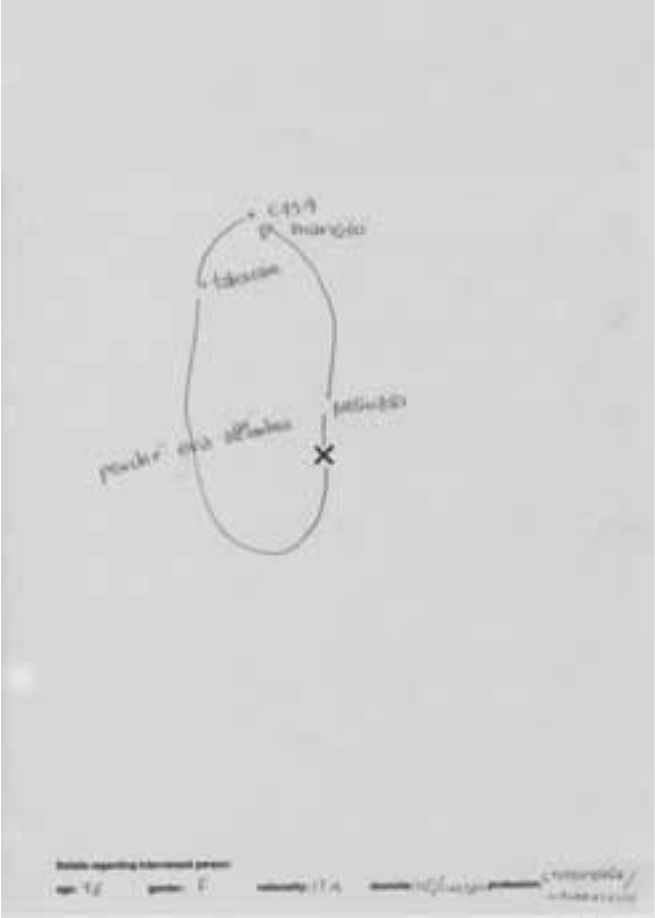
Studente, 24, male, London, Great Britain



Student, 20, female, Venice, Italy



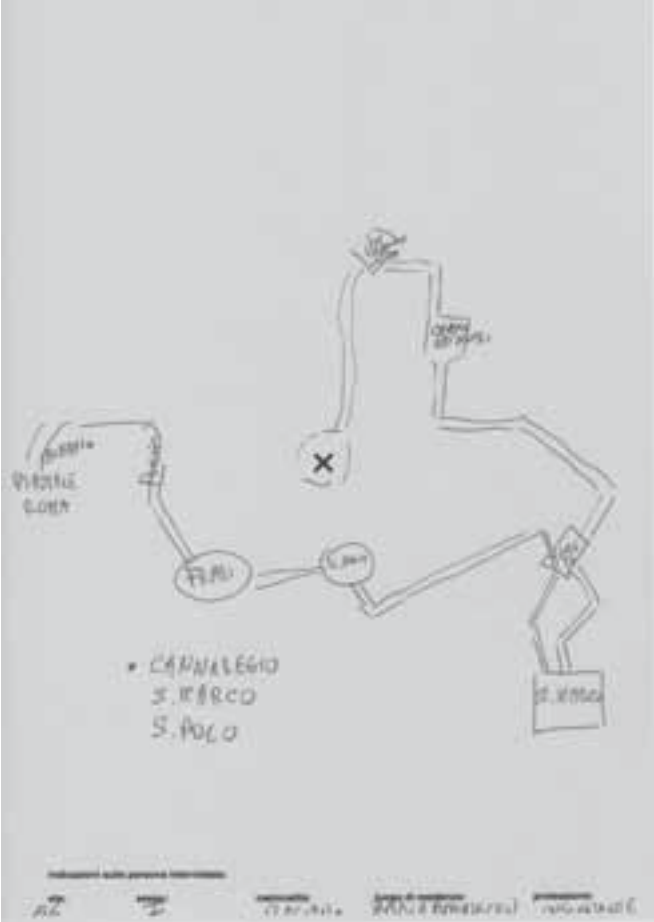
Unemployed, 25, male, Venice, Italy



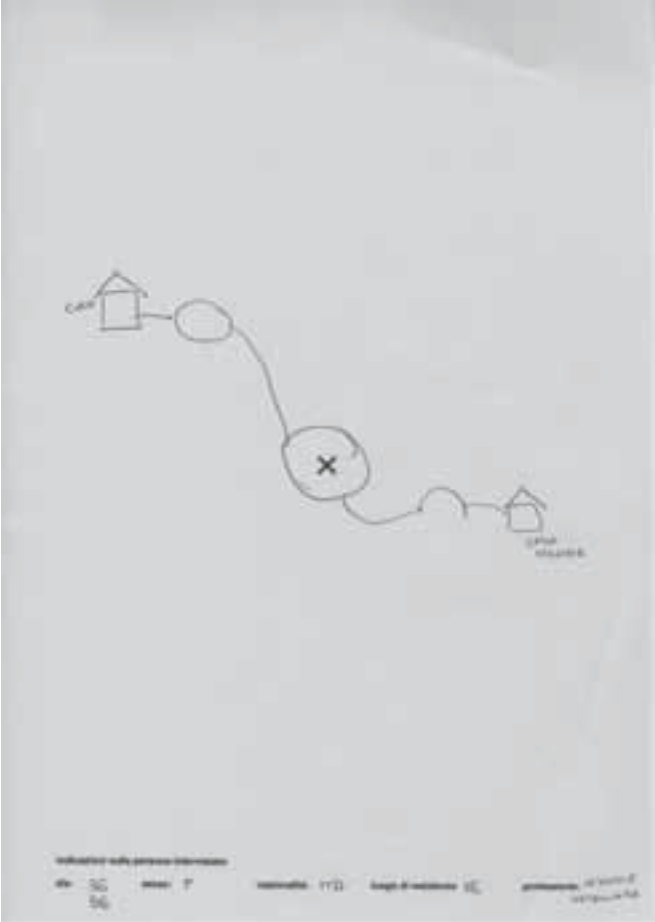
Student, 18, female, Castello, Italy



Ambassador, 60, male, USA



Pharmacist, 56, female, Bannia, Italy



Unemployed, 56, female, Venezia, Italy

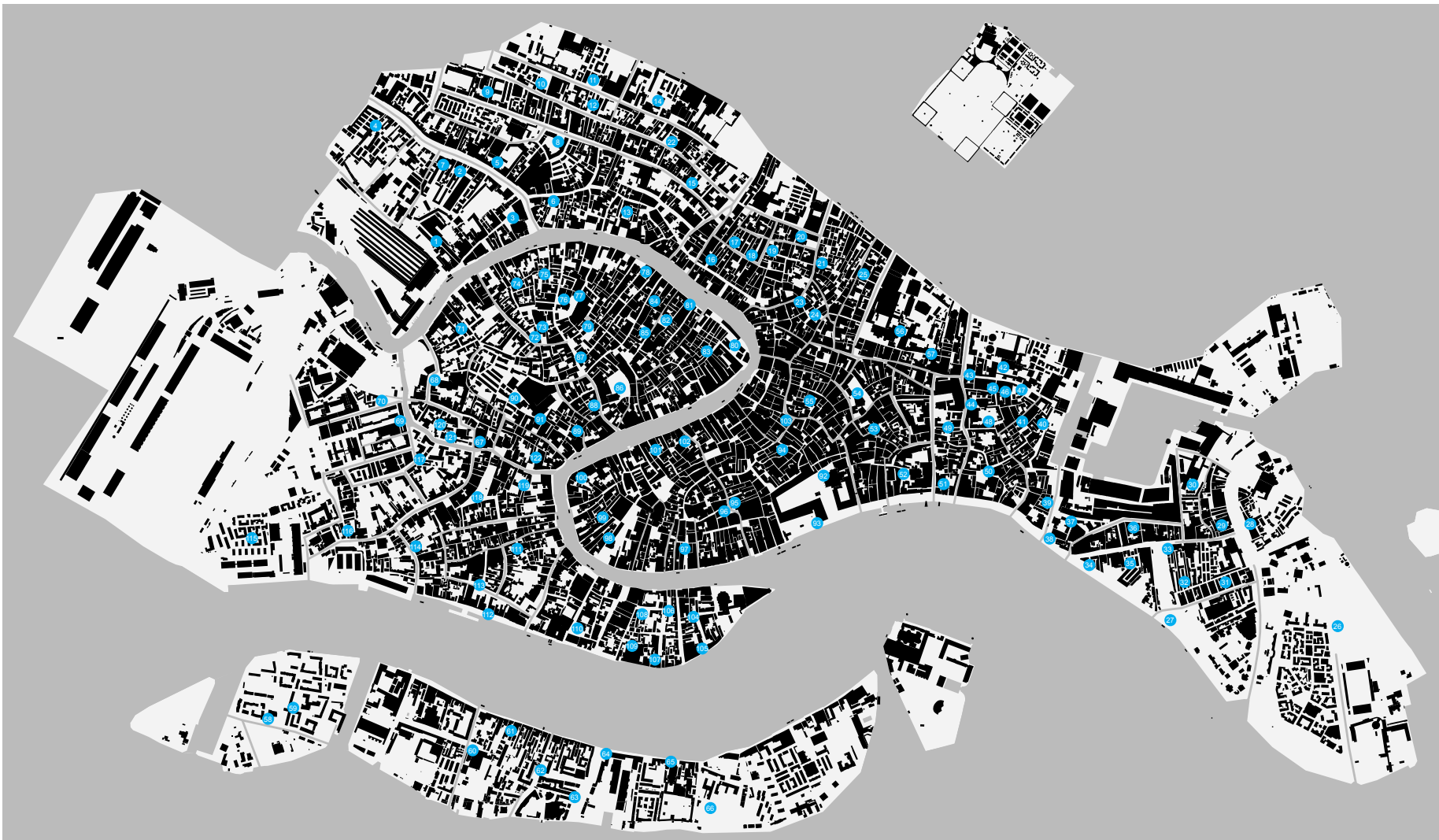


Teacher, 29, male, Berlin, Germany



# Water Consumption

## The fountains of Venice



1	Calle Priuli	27	Piazzale Decorati Al Valore Civile	53	Corte Del Ponzzo Verso	79	Corte Rota	105	Rio Terrà Dei Saloni
2	Calle Riello	28	Fondamenta Quintavalle	54	Campo S. Maria Formosa	80	Campo S. Giacomo Di Rialto	106	Campiello Barbaro
3	Campo S.Geremia	29	Corte Bianco	55	Calle De La Malvasia	81	Campo Pescaria	107	Campiello Spirito Santo
4	Campiello De Le Beccarie	30	Corte Colomba	56	Calle De La Cavallerizza	82	Campo Delle Beccarie	108	Corte Dei Sabbioni
5	Calle Delle Chioverette	31	Seco Marina	57	Campo S. Giustina De Barbaria	83	Campo Rialto Novo	109	Campo Agli Incurabili
6	Campo S. Leonardo	32	Calle Delle Furlane	58	Campo S. Gerardo (Sacca Fisola)	84	Sottoportego Della Scrimia	110	Piscina S. Agnese
7	Calle Cendon	33	Rio Tarà Garibaldi	59	Campiello De La Croce	85	Campiello Delle Carampane	111	Fondamenta Toletta
8	Campo Del gheto Novo	34	Campiello Del Squero	60	Chiesa Redentore	86	Campo S. Polo	112	Zattera Al Ponte Lungo
9	Calle S. Girolamo	35	Calle Schiavona	61	Ponte Longo	87	Campo S. Agostin	113	Campo Ognissanti
10	Calle Riformati	36	Corte Coltera	62	Campo De La Sponsa	88	Rio Terà Dei Tomboli	114	Campiello Dell'avogaria
11	Campo S. Alvise	37	Campo Della Tana	63	Campiello Del Forno	89	Campiello Scoazzera	115	Calle Riosa
12	Calle Delle Muneghe	38	Campiello Della Malvasia	64	Corte Ferrando	90	Campiello Delle Chiovere	116	Campiello San Lorenzo
13	Corte Erizzo	39	Fondamenta Degli Arsenalotti	65	Campo S. Cosmo	91	Campo S. Rocco	117	Fondamenta Cereri
14	Corte Cavallo	40	Corte Dell' Anzolo	66	Campiello Del Teatro In Saca	92	Piazzetta Leoncini	118	Campo S. Margherita
15	Campiello Trevisan	41	Campo Do Pozzi	67	Campiello Mosca	93	Giardini Reali	119	Campiello Degli Squillino
16	Corte Dei Pali O Tesori	42	San Francesco Della Vigna	68	Campazzo Dei Tolentini	94	Rio Terrà De Le Colonne	120	Corte Del Gallo
17	Campo Delle Erbe	43	Campo Santa Giustina	69	Rio Terà Dei Pensieri	95	Ramo Secondo Corte Contarina	121	Corte Del Basagnò
18	Ruga Do Pozzi	44	Corte Nova	70	Capasso Dei Tre Ponti	96	Piscina S. Moisè	122	Calle Larga Foscari
19	Rio Terà Barba Frutariol	45	Corte De La Borsa	71	Calle Dei Bergamaschi	97	Campo Santa Maria Del Giglio		
20	Campo Dei Gesuiti	46	Ramo Della Vida	72	Campiello Del Cristo	98	Corte Della Vida		
21	Corte Contarina	47	Campo S. Ternità	73	Campiello Delle Stropa	99	Corte Moretta		
22	Corte Tintoretta	48	Campo De Le Gate	74	Ramo VI Gallion	100	Corte Lezzo		
23	Campo Bruno Crovato	49	Campiello De La Fraterna	75	Corte Della Cazza	101	Corte Dell'albero		
24	Campiello S. Maria Nova	50	Salizada Del Pignater	76	Campiello Del Pivan	102	Campo S. Benetto		
25	Corte Del Paludo	51	Campiello Drio La Pietà	77	Campo S. Giacomo Dell' Orio	103	Sottoportego Delle Acque		
26	Viale XXIV Maggio (S.Elena)	52	Campo S. Zaccaria	78	Campiello Del Spezier	104	Rio Terra Dei Catecumeni		

Source: 100% pubblica, a project by Lorenza Cossutta, Giulia Gabrielli, Isabella Sannipoli, www.100x100pubblica.blogspot.com.

### Water - Facts & Figures

An Italian consumes 213 liters of drinking water per day and only 3 of them are used for drinking. They use more than 30% for flushing, 30% for dishwashers and washing machines, 30% for baths and showers. The Swiss consume 159 liters per day and the Swedes are content with 119. Italy has the highest annual consumption rate of household water per capita in the EU. Despite all this, one third of Italians do not have enough water or cannot access it regularly. Italians are the biggest consumers of bottled water in the world. 50% only drink bottled mineral water. 40% also drink tap water. They mistakenly believe that bottled water is more pure and safer than public water. Mineral water is often thought to have alleged

therapeutic powers because of its particular physical and chemical characteristics. Mineral water can cost a thousand times more than tap water. The plastic bottles pollute our planet. The bottled water business has ultimately influenced the habits of people leading to this irrational consumption. The mineral water market profits from the distribution of a public asset, which is also a fundamental resource that is increasingly harder to come by. Water pollution is a current problem caused by the poor management of consumption.

Quoted from: 100% pubblica, a project by Lorenza Cossutta, Giulia Gabrielli, Isabella Sannipoli, www.100x100pubblica.blogspot.com.





# The greatest flood protection of all time

The water rises, the lagoon floor sinks. Today Venice is (the information varies) 23 to 30 centimeters deeper in the water than a hundred years ago ... and it is still sinking.

“The stronger and more frequent floods are not only harbingers of doom,” warns an Venice expert, Norbert Huse, “but they already a part of it.” The probability of flooding has increased tenfold during the 20th Century.

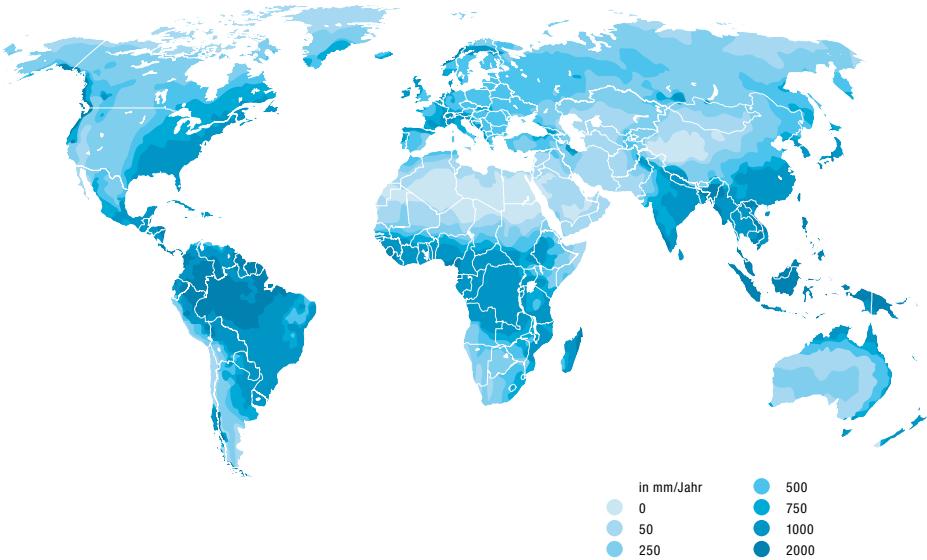
According to a study by the Institute of Marine Sciences from 2009, Venice will have sunk from 17 to 53 centimeters in the 21st century (depending on the ‘best case’ or ‘worst case’ scenario) and the rate of flooding will have accelerated, too. U.S. researcher, Vivien Gornitz, a member of the IPCC, believes that even these estimates are too cautious, she fears that the city will sink at an even more accelerated rate. Despite the great flood on the 4th of November 1966, when the water rose 1.94 meters above normal and caused great damage to shops, restaurants and craft businesses, it took three decades before the Venetians suffered serious consequences. Then suddenly the alarm the bells went off, committees were formed and rescue plans were discussed. Some experts have suggested to redirect the flows that were blocked out of the lagoon some 300 years earlier back into the Venetian inland sea. But this would also bring gravel, stones and sand with it. It was neither technically nor politically feasible. The search shifted to technical projects to try to tame the power of the sea. Finally, in 2001, the Italian Government decided on the greatest and probably the most expensive anti-flood projects of all time. It is called ‘Mose’ - an acronym for “Modulo Sperimentale Elettromeccanico”, which translates as Experimental Electromechanical Module.

Basically it involves placing 78 steel boxes - each up to 5 meters thick, 20 meters wide and up to 30 meters high - close to one another at the bottom of the lagoon entrances and anchoring them in concrete foundations. If there is a risk of flooding, air is pumped into the steel boxes, which now rise and form a flood wall. Only on relatively small flood, maximum 1.10 meters above normal, may still come through. However, a part of the city is already under water.

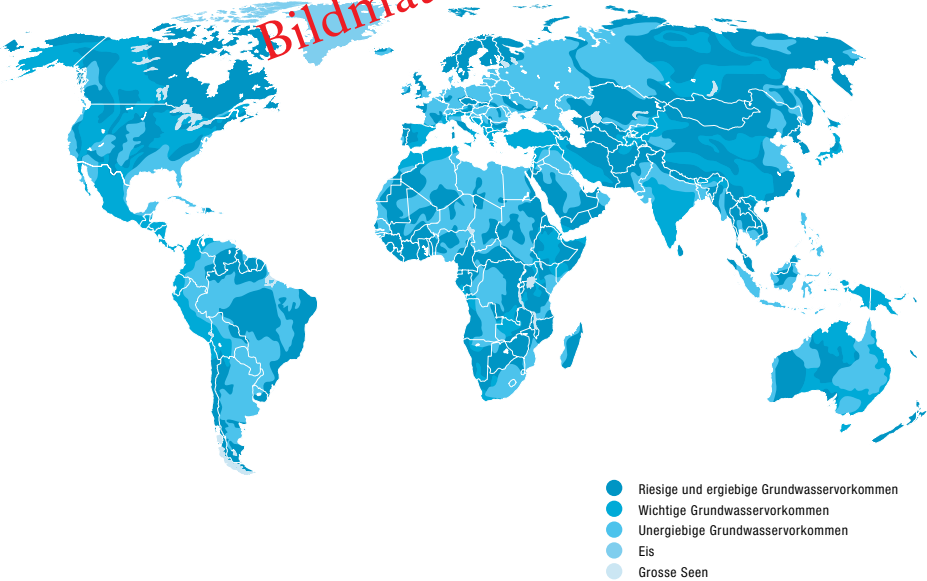
Around 1,500 people are working on this enormous project.

Water ≠ Water

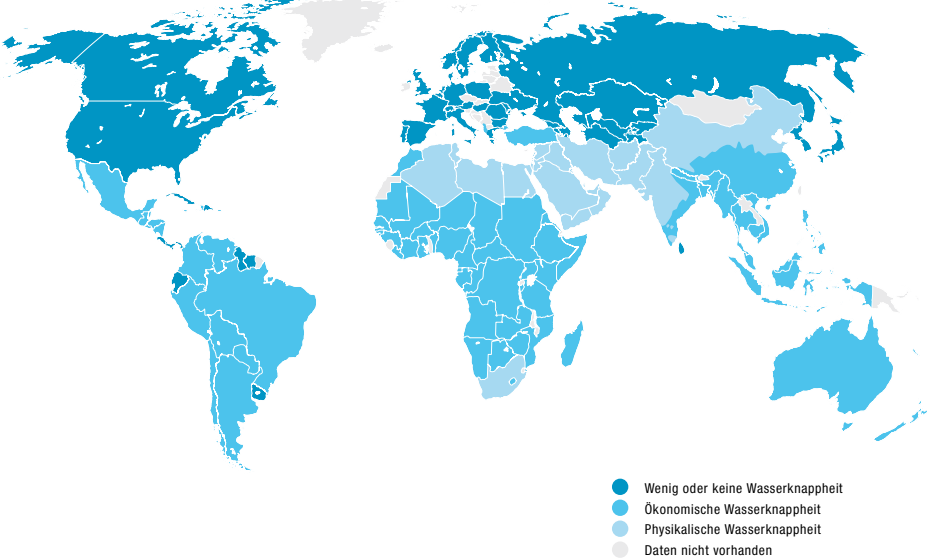
Niederschlag: weltweite Verteilung



Grundwasser: weltweite Verteilung



Wasserknappheit: Vorhersage für das Jahr 2025



Venice goes down.

In fact, it should have been completed long ago, but now it is hoped that it will be up and running in 2014. But if the experiment, with an estimated construction cost of five to seven billion euros, will prove effective in practice, has yet to be seen and it is a highly controversial topic among the experts.

Some people do not believe that it will do anything at all. Others, such as the U.S. scientists Albert Ammermann and Charles McClennen, fear that it will work too well: When the water level in the lagoon rises by a further 30 centimeters, their trials show that up to 150 days of high water could be expected between October and late January. The defense would be closed almost every day. The ecological consequences could be devastating. Venice still does not have a satisfactory sewage treatment system; large quantities of sewage, rubbish and industrial waste flow into the lagoon every day. They usually move into the sea with the tide. Mose would prevent their exit.

Is Venice really going to sink? “Who knows,” says former Mayor, Cacciari. “Some scientists say one thing, the others say something else. You cannot dictate the sea.”

Source for Text: SPIEGEL-History (Issue 3/2012): Venice. From a naval power to a place of longing.  
Source for Figures: Lars Müller et al. (Hrsg.) (2006): Who Owns the Water? Baden: Lars Müller Publishers.



S. Chiosco -  
Water of the  
Common Ground



# An attempt at making water inhabitable by means of art

In the following article, Jan Pieper shows how Venice's special situation has helped to shape its architecture, urban form and life within the city, how the invisible underground has shaped the visible city.

*Prof. Jan Pieper, Institute of Architecture and Urban History, Technical University of Berlin*

The lagoon in which Venice was constructed - in the initially unfavourable location which later turned out to be the opposite - does have one natural property which made it at all possible that such a large and powerful city could be built here. Only a part of Venice's houses, namely, stand on former islands, whereas the majority are built directly in the water. The fact that this was possible even with the simple technical means available at the period when Venice began to be founded in the ninth century is linked with the geological structure of the bottom of the lagoon. In large parts of the lagoon, especially in the vicinity of the islands around the "High Shore" (Rivus Altus or Ri'Alto) where the first settlements were established as early as the seventh century, the water depth is very small. It is just enough to allow boats with an extremely shallow draught to pass. The bottom of the lagoon is covered initially by a layer of mud, beneath which there is a roughly metre-thick layer of alluvial deposits made up of the materials which the rivers transported into the lagoon. Beneath this insecure layer one then finds good bearing foundation soil, called "caranto" in Venetian dialect. This is formed of a several metres thick, very compact mixture of sand and clay. At a greater depth then come insecure layers once again which are elastic and not stable in volume, like peat deposits and large lenses of natural gas.

Venice stands on larch and oak piles which have been driven into the relatively stable bearing layer of sand and clay. The same technique has been used for this for centuries. Behind pile planking made of round timbers, the piles are rammed into the ground using a wooden pile-driver operated by two workers until just their tips protrude out of the unreliable alluvial layer. A grid made of two layers of larch timbers laid crosswise to one another is laid on top of them on which the

foundation walls are then built using Istrian stone until the level of the ground floor, some feet above the highest water level, is reached. It is then possible to build on these foundations. In the case of simple houses, only the foundation strips of the rising walls are secured in this manner and the base area lying in between is filled up with a hard core of rubble stone. However, larger buildings have their foundations constructed extensively in the way described, with the foundation piles

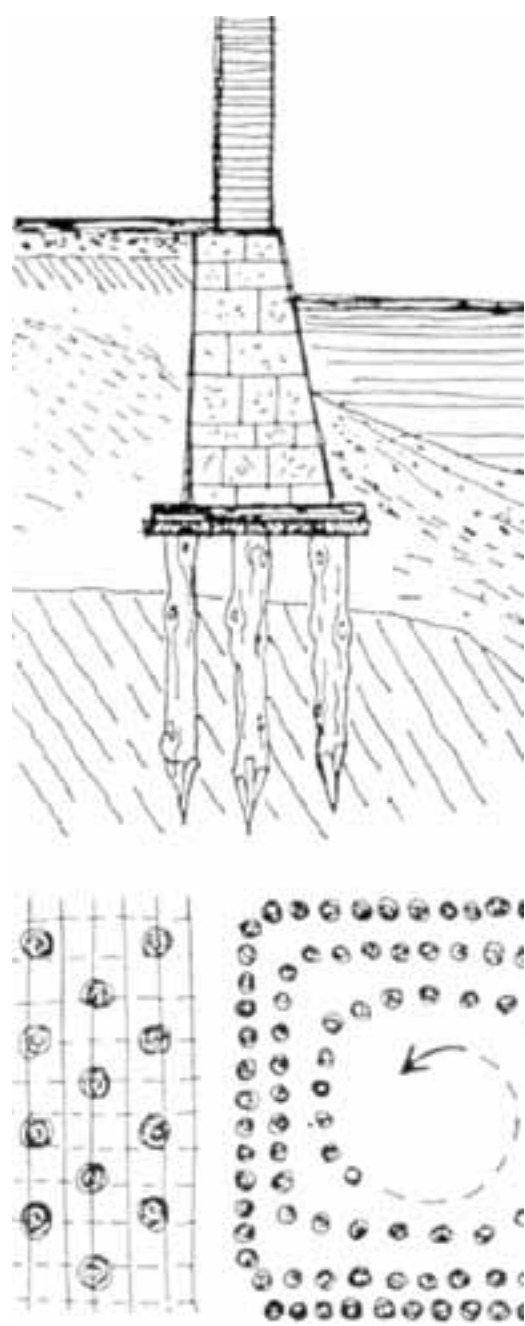


Diagram of the Venetian pile foundations.

driven-in in a spiral from the outside inwards until the whole building area is lined with them.

Despite these large-scale foundation measures, the stability of the structures was still not yet safeguarded. The pockets of gas and peat in the lower strata of the bottom of the lagoon, the location of which could not, of course, be determined and thus avoided before the beginning of construction, were often compressed by the load of the buildings. The unforeseen and very irregular settling caused by this meant a serious risk for buildings. Therefore horizontal battens were inserted in

the rising masonry at regular intervals to spread the unequal loads in the building again and again. Larger buildings, especially those with wide and high interior rooms, such as churches and palaces, were secured additionally by a system of anchor timbers spans which withstood unforeseen strains in every direction, and were able to absorb tensile and pressure forces. It has been said, with justification, that Venice's houses are in fact built like ships which only appear to stand on firm ground with their pillars and marble walls, whereas in fact they rock to and fro on the trembling bottom of the lagoon.

The interior plan of the houses of this "beavers' republic" is fundamentally different from the house typology of the mainland. The Venetian house (casa fontego) is accessible as a matter of principle from two sides - it has one entrance on the water side and one on the land side. This means that the ground floor has a central hall (portego) extending the full depth of the house and linking the two entrances together. On either side of the hall there are small rooms which are for the most part damp and therefore only serve secondary purposes. Diagonally to this, in about the middle, opens the staircase with the main stairway. From the landing one came into the mezzanine (mesa) in which the house's offices or business rooms are accommodated. Above this, on the first floor, is the Piano Nobile in which the room above the ground floor hall formed the central salon, while family's living rooms lie to the left and right. The second floor is only half as high as the first: the factotums and the vavasours in the padrone's business association lived here.

The main entrance of the house lies almost always on the canal side and the water frontage is also distinguished architecturally by an extravagant façade. The entrance onto the street generally has a walled courtyard in front of it in which the cistern for the house's water supply is located. From there it is also possible to reach the Piano Nobile directly up an outside staircase. The courtyard is the only open space at ground level in a Casa Fontego and is therefore made as large as the cramped space conditions allow. As a result, the entrance hall is shifted away from the building's central axis. It is moved so far to the side as to leave just enough room for a proper staircase. This leads to the unique asymmetry of the Venetian house which becomes ap-

parent especially in the façade layout. The characteristic shift of axes in a typical Venetian façade is thus ultimately the result of the extreme shortage of space in the artificial building ground in the lagoon. This situation leads to a further typical feature of the Venetian house. There were large gardens only in the grounds of the villas in the Giudecca which are still to be seen in Jacopo De'Barbari's engraving from 1500. Such a garden "nel bel mezzo del mare" was an incredible luxury, but even small house gardens could hardly be provided in the restricted space available in the Venetian labyrinth. The majority of Venetian houses, even the larger ones, do not have any gardens.

In order to remedy this shortcoming, the broad terrace or loggia on the roof known as the altana was invented in Venice. Above the roofs, the cladding of which was not interfered with, brick pillars were constructed on the coping of the outside walls. On top of these a light timber construction was erected at a lofty height. These wooden roof structures, which were for the most part supplemented by a scaffold-like construction to span a canvas awning, were called, for obvious reasons, after the cool wind which blows in from the sea: the altanus.

The altane are a characteristic part of the scene in Venice. As a rule, potted plants, agaves and laurel trees are placed there, frequently so densely together and luxuriant that one could believe that one can see a landscape of hanging gardens above one. Just like the individual houses, the city is also doubly accessible. The system of canals is supplemented by a second, equally dense network of streets and lanes which for their part are linked together by numerous bridges. In part the lanes run inside the houses as arcades (sottoporteghi) or lead as paved streets along the canals (fondamente) on the water side of buildings. In these cases they serve as quays for mooring barges.

The berths for the gondolas, without which Venice would not be usable, are especially artistically designed. On account of the varying water levels in the canals, it was necessary to provide them with stairways so that it would be possible to board a boat comfortably at any water level.

The mooring places are called "rive" and the variety of forms in the architectural design of these points of transfer from land to water





District square with cistern beneath for the supply of drinking water.

is extraordinary. Just as if the master builders of these pieces of small urban architecture, in which Venice’s double routes of access is made tangible in one single type of building, had intended them to give expression to the semiaquatic, semi-terristic nature of this city in an easily understood manner.

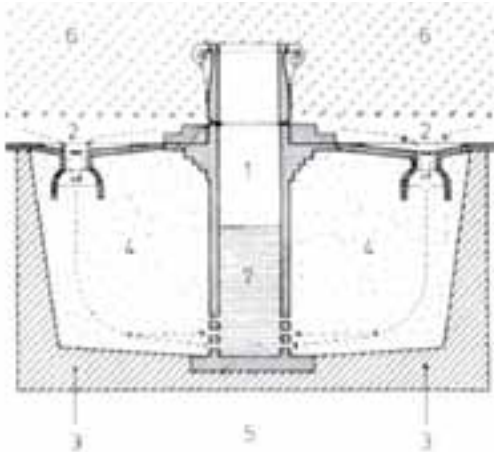
Venice’s location in the middle of the lagoon brought enormous problems for the drinking water supply. The lagoon water itself is brackish and salty and in the porous bottom of the lagoon it was impossible to dig wells which would have supplied usable drinking water. Thus the only remaining way out was to safeguard the water supply through cisterns. Therefore all the lanes and squares were paved with stone blocks, between which the rain water could not seep away, and in this manner the entire expanse of public open spaces in the city was converted into a gigantic rain water collector. As far as possible, the water was now not led off into the canals, but the gradients of the lanes and open spaces were arranged in such a manner that it flowed together in the public squares.

The cisterns are still to be found beneath the public squares even today. They are no longer in use but their method of functioning is still easy to recognise. Large rectangular pits with sides of eight to twelve metres in length and about two metres deep were excavated beneath the

squares. These were sealed against the brackish lagoon water of the underground by means of a thick, impervious layer of clay on all sides and then filled with sand. At the centre, a perforated well shaft was built of bricks, extending from the clay base up to ground level and crowned with an artistic parapet. The surface of the square was paved and the gradient made in such a manner that the water precipitating on the square and the adjoining streets collected at four points. Soakaways are provided at these points through which the rain water is led into the filter bed. The water then spread through the sand filling, seeping through until it finally reached the perforated well pipe, duly purified. From there it could be drawn up from the well as required. This technical installation, which grew entirely out of the need of the location, ultimately developed into the characteristic decorative form for public open spaces in Venice. The ground inlets at the lowest points in the piazza, where the rain water flows together, were covered with perforated marble blocks which are often very artistically worked. The groins and valleys of the drainage system linking these inlets together were also constructed in marble or stones in other colours so that they create a geometric pattern within the square area. The well parapets (vere da poz-zo), finally, which stand at the highest point at the centre of the square,

form a genre of their own in Venetian monumental sculpture. They are sometimes carved from capitals dating from classical times brought from Greece specially for the purpose, often also from Byzantine spoils, but at all events they are particularly carefully and artistically worked in view of their importance for the survival of the city.

The characteristic ornamentation of the paving of the square and the rich furbishing of the squares with monumental wells is thus not the result of any indiscriminate pleasure in decoration, but the conscious artistic emphasis of a need which the city’s location in the midst of water has forced on it.



Sectional sketch showing the functioning of a Venetian cistern: 1 Well column with drinking water. 2 Ram water inlet. 3 Clay packing which seals the filter and cistern against the brakish water of the lagoon, 4 Filter sand, 5 Alluvial bottom of the lagoon, 6 Rain. 7 Filtered water.

Article reprinted with authorization by Jan Pieper.  
First published in: Anthos: Zeitschrift für Landschaftsarchitektur, Bd. 31, 1992.

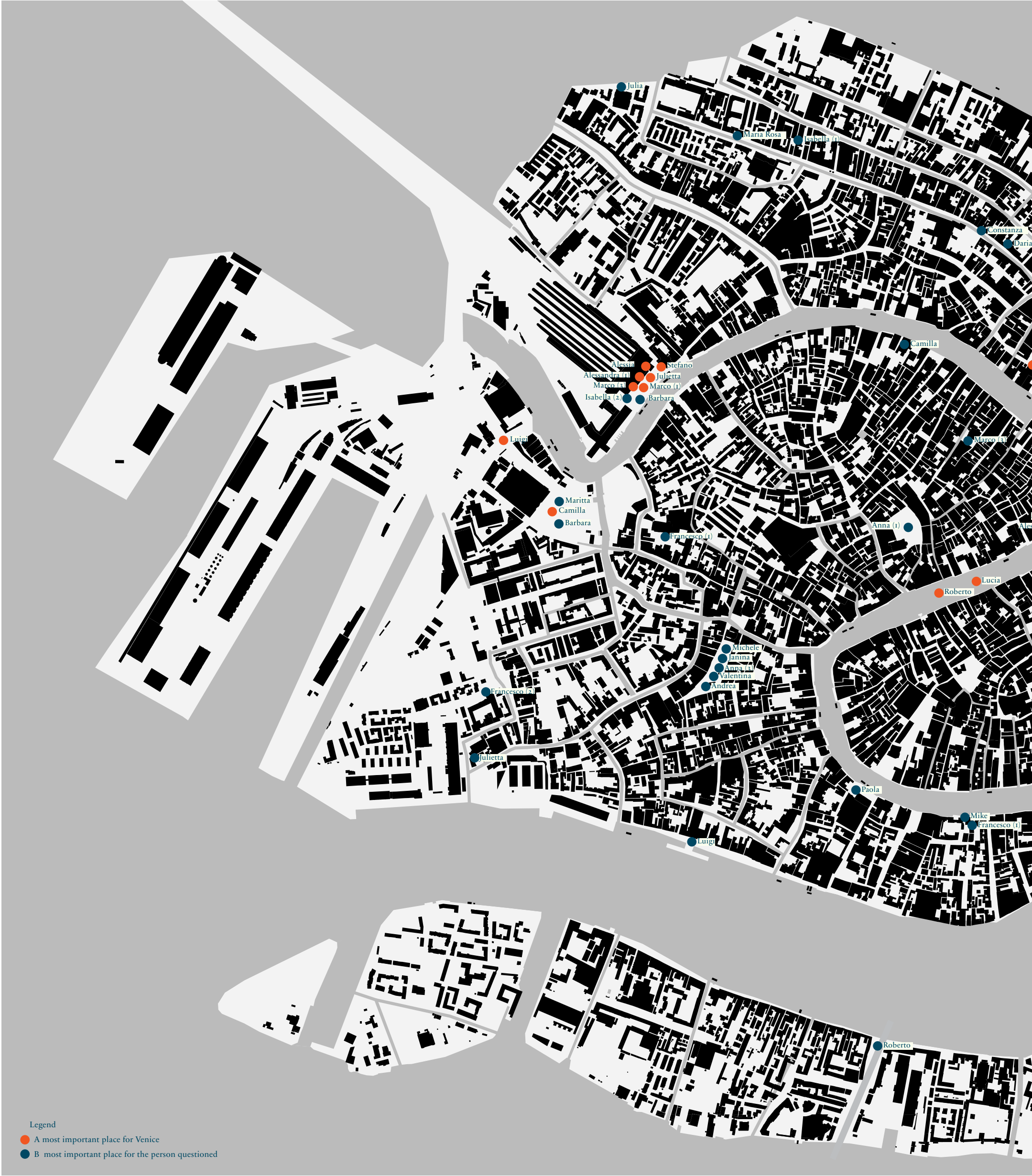


Roof loggias serve as a substitute for gardens.

REPUBLIC OF COMMON GROUND

<p>MASTHEAD</p> <p><i>Founded 1798</i></p> <p>Although the founding of the newspaper «Republic of Common Ground» coincided with the establishment of the Helvetic Republic, its ideological base reaches back even further and refers to the etymological roots of the ‘Republic’, to the ancient ‘res publica’ - the newspaper accordingly has committed itself to the ‘public affair’.</p> <p>EDITORS</p> <p>Günther Vogt Rebecca Bornhauser Nicola Eiffler Thomas Kissling</p> <p>ASSISTANCE</p> <p>Katharina Benz Claudia Gebert Lindsay Howe Jakob Kortemeier</p>	<p>DESIGN</p> <p>Samuel Bänziger Bänziger Hug GmbH 9000 St.Gallen, Switzerland www.baenziger-hug.com</p> <p>ADDRESSES</p> <p>Editorial Office ETH Zurich Chair of Günther Vogt Institute for Landscape Architecture ONA J 25 Neunbrunnenstrasse 50 8050 Zurich, Switzerland www.vogt.arch.ethz.ch</p> <p>Case Studio VOGT Stampfenbachstrasse 59 8006 Zurich www.casestudio-vogt.ch</p> <p>Bänziger Hug GmbH Unterstrasse 34 9000 St.Gallen, Switzerland</p>	<p>TRANSLATION</p> <p>INTERSERV AG Seebahnstrasse 85 8036 Zürich, Switzerland</p> <p>PRINT</p> <p>Zehnder Print AG Postfach 73 9501 Wil, Switzerland</p> <p>PRICE</p> <p>CHF 0.00 EUR 0.00</p> <p>CIRCULATION</p> <p>20 000 italian edition 20 000 english edition</p>	<p>STUDENTS FROM IUAV (<i>University of Venice</i>) DOING THE SURVEYS</p> <p>Anna Ascari, Francesca Cassina, Daniele Franzi, Sofia Marchesini, Emanuele Martinangeli, Anna Maria Pentimalli, Eleonora Porcellato</p> <p>COMPETITION WINNERS</p> <p>Fabio Bernasconi, Sean Blem, Andreas Boden, Julian Charrière, Berte Daan, Leon Eixenberger, Sonja Flury, Marc Frochaux, Kathrin Füglistner, Tom Griffiths, Hannes Gutberlet, Kathrin Haltiner, Johannes Heine, Manuel Hitz, Claudia Köllner, Simon Kroll, Bianca Kummer, Xiang Li, Scott Lloyd, Sandro Murchini, Dominik Noli, Guillaume Othenin-Girard, Nelly Pilz, Katja Ries, Florian Ringli, Macarena Ruiz-Tagle, Madina Saadan, Agnese Saggia, Fabio Strub, Julius von Bismarck, Eva Wil-lenegger</p>	<p>UN-COMMON VENICE</p> <p>Participating Project to the 13th International Architecture Exhibition – La Biennale di Venezia. A Project by the Chair of Landscape Architecture ETH Zurich and Case Studio VOGT, 2012</p> <p>Project-Team: Günther Vogt Rebecca Bornhauser Nicola Eiffler Thomas Kissling</p> <p>www.republic-of-common-ground.com</p>	<p>SUPPORTERS</p> <p>Department of Architecture ETH Zurich / Chair of Landscape Architecture Günther Vogt, ETH Zurich / Vogt Landscape Architects Ltd./ Network City and Landscape (NSL), ETH Zurich / Swiss Arts Council Pro Helvetia</p> <p>THANKS</p> <p>Samuel Bänziger, Katharina Benz, Maren Brakebusch, Berte Daan, Irène Djao-Rakitine, Claudia Gebert, Lindsay Howe, Jakob Kortemeier, Dafi Kühne, Davide Legittimo, Sophie Lueg, Lars Müller, Sergio Pascolo, David Rademacher, Katrin Sommer, Bernhard Zingler. Also we would like to thank the Students from IUAV for their essential help and all the Participants of the Competition for their commitment!</p>
--	--	--	---	--	--





*Alessandra (1), 29, Italy*  
A Train station. Because it's the door to the world.  
B S. Giovanni e Paolo. Because it's a relaxing square where Venetian life mixes with the lives of the tourists.

*Alessandra (2), 50, Italy*  
A St. Mark's or Rialto Square, I'm not sure! They are both places with a great history behind them! They were and still are the key points of the city  
B St. Mark's Square! I love the Basilica, it exudes spirituality! I love the Basilica and the spirituality it transmits!

*Alessia, 20, Italy*  
A The train station. Because a lot of tourists arrive here to visit Venice, and Venice lives thanks to tourism.  
B My 2nd house. Corte Mazor. For a person who studies in Venice, life is easier with a house here.

*Alice, 25, Italy*  
A Piazza San Marco: The most important place in Venice.  
B Biennale of Venice: Architecture centre of the city.

*Andrea, 23, Italy*  
A St. Mark's Square. There is a mix of different cultures  
B Campo S. Margherita. Because it is a place for young people to meet.

*Anna (1), 19, Italy*  
A St. Mark's Square is an amazing place in terms of architecture and it also full of history. Everyone in the world admires it and wants to go there  
B Campo San Polo. It is an intimate and friendly place, close to my primary school among other things

*Anna (2), 20, Italy*  
A Strada Nuova. Because that place is a source of wealth for Venice thanks to the huge number of souvenir shops.  
B Punta della Dogana. Here you can have the entire panorama of the grandeur of Venice.

*Anna (3), 21, Italy*  
A St. Mark's Square. Tourist centre  
B Campo Santa Margherita. Location of the university

*Anna (4), 25, Italy*  
A Arsenale. It is a part of the history of Venice.  
B Ponte dei Sospiri. It is very typical of Venice.

*Antonio, 22, Italy*  
A Rialto. The market has always been the most important place for a city  
B Strada Nuova. I have had beautiful walks there and I lived there for a while

*Barbara, 21, Italy*  
A St. Mark's Square. Because everyone has been admiring it for years and years  
B The train station and Piazzale Roma. They are the access points to the city and in my opinion they are essential so that the city may continue to thrive

*Benedetta, 20, Italy*  
A St. Mark's Square, of course! Venice and St. Mark's Square are almost synonymous these days!  
B Salizada San Lio! Herein lies the most delicious ice cream in Venice without a doubt, I often go there with my grandparents, it has great sentimental value!

*Camilla, 22, Italy*  
A Piazzale Roma. The entryway to the city for everyone  
B ca'Tron. An example of a different kind of city

*Claire, 30, Great Britain*  
A St. Mark's Square. Central location for tourism  
B Ponte di Rialto. My fiancé proposed to me there

*Constanza, 28, Italy*  
A Saint Mark's basin. I think it's the most solemn and representative place in Venice, where the lagoon reflects the majesty of the surrounding palaces. It gives me a sense of pride.  
B Fondamenta della Misericordia. It's the place

where I feel at home. I was born near there, and my family has lived there throughout different generations. It also retains an original and vital nature that is really pleasant.

*Daria, 27, Italy*  
A St. Mark's Square. Because it is picturesque  
B Fondamenta della Misericordia. A place, where I generally go to relax.

*Emanuele, 29, Italy*  
A Palazzo Ducale. Because it's a symbol of the history of the ancient Republic of Venice  
B Zattere. Because it's a place that makes me feel very good

*Federico, 26, Italy*  
A Rialto's bridge. Because it is a symbol of the city because of its historical importance and it was the seat of the Doge's power  
B Campo San Giovanni and Paulo, because I often played there as a child

*Francesca, 15, Italy*  
A St. Mark's Square, it is the symbol of the city because of its historical importance and it was the seat of the Doge's power  
B Campo San Giovanni and Paulo, because I often played there as a child

*Francesco (1), 22, Italy*  
A Punta della Dogana. You can see many different places from there.  
B Guggenheim. Very much a place worth seeing

*Francesco (2), 55, Italy*  
A St. Mark's Square without a doubt! No need for explanations!  
B San Marta, the stores of San Basiol and the Tolentini. Because that is where I work!

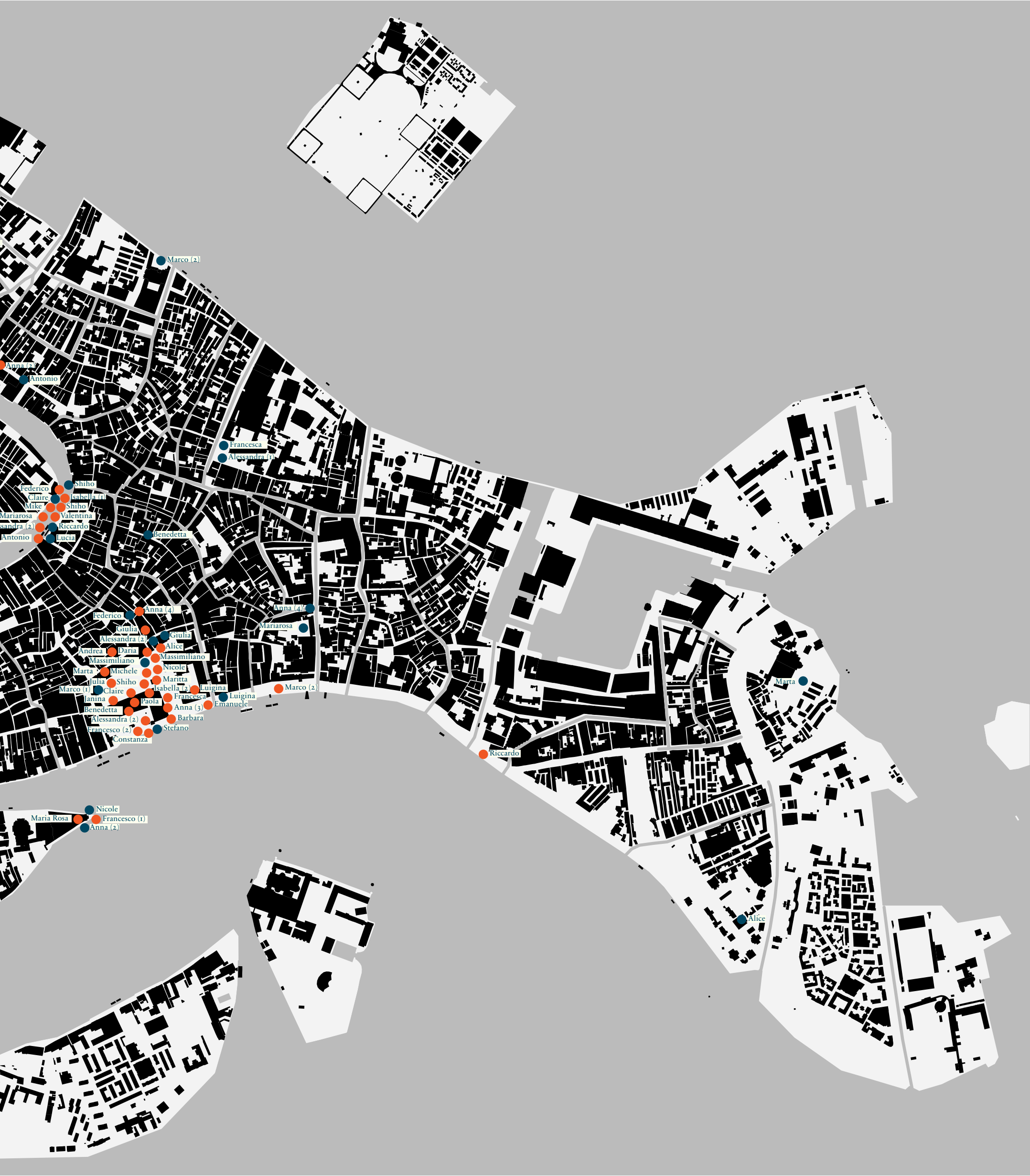
*Giulia, 26, Italy*  
A St. Mark's Square. It is the most famous place in the city.  
B St. Mark's Square. Because it reminds me of when I was child, and I used to come in Venice.

*Isabella (1), 23, Italy*  
A Ponte di Rialto. The oldest bridge in Venice  
B Ghetto Ebraico. I know this place well.

*Isabella (2), 32, Italy*  
A St. Mark's Square. It is the main tourist destination.  
B The great staircase of the train station. From there, you can get your first glimpse of Venice.

*Janina, 22, Germany*  
A St. Mark's Square. Because of the tower  
B Campo Santa Margherita. I lived here.





<p><i>Julia, 22, Austria</i></p> <p>A St. Mark's Square. The most famous square in the city</p> <p>B Fond. Sacca San Girolamo. Beautiful view</p> <p><i>Julietta, 35, Italy</i></p> <p>A Stazione Santa Lucia. The most important place to arrive is the most important arrival place.</p> <p>B Santa Marta. University</p> <p><i>Lucia, 30, Italy</i></p> <p>A The Grand Canal. Because everyone navigates it by vaporetto, boat or gondola and can breathe in Venice: it's palaces, travelling by boat, and understanding that it's a city built on water.</p> <p>B Rialto and the market. For the spritz, the market and the typical Venice mix among stalls, bacari and the intermingling of Venetians and tourists</p> <p><i>Luigi, 28, Italy</i></p> <p>A Ponte della Libertà. Reason: Because everyone arrives in Venice through it</p> <p>B Zattere. Because you can see either Venice or Porto Marghere: At the same time, you can look at the romantic and the industrial parts of the city.</p> <p><i>Luigina, 60, Italy</i></p> <p>A St. Mark's Square. Because it is the centre of Venice</p> <p>B St. Mark's Square. Because it gives me a sense of tranquillity and serenity</p>	<p><i>Marco (1), 28, Italy</i></p> <p>A The train station. Because it represents the main way to come to Venice</p> <p>B Corte d'appello (St. Mark's). Because it represents the judicial power of Venice</p> <p><i>Marco (2), 28, Italy</i></p> <p>A Riva degli Schiavoni. Because it's the first place you see when you arrive by sea. St. Mark's bell tower, the city on the background, and the roofs; a living tableau staged from some science-fiction story.</p> <p>B Fondamenta Nove. It's one of the first places I saw. I consider it a magic place, an isolated corner of Venice. A dead end of a world that looks at the cemetery, at Murano and at the north part of the lagoon.</p> <p><i>Marco (3), 70, Italy</i></p> <p>A Stazione Santa Lucia Stazione. Interface with the entire world</p> <p>B Campo San Cassiano. This is where I live this year.</p> <p><i>Maria Rosa, 25, Italy</i></p> <p>A Punta della Dogana. Here you can see wonderful sunsets.</p> <p>B Paradiso Perduto (Fondamenta di Canareggio). It is a place of the people, and I love that atmosphere.</p>	<p><i>Mariarosa, 50, Italy</i></p> <p>A Rialto. It is one of the most famous places in Venice around the world</p> <p>B Campo dei Greci. This is the place where I grew up!</p> <p><i>Maritta, 26, Germany</i></p> <p>A St. Mark's Square. Culture</p> <p>B Piazzale Roma. Accessible by car</p> <p><i>Marta, 28, Italy</i></p> <p>A St. Mark's Square. Because it's an unparalleled square that remains the same as time passes, with the aesthetics and the dirt of centuries, crossroads of rich and poor from around the world, oversized chaotic centre compared with the urban scale, gate of the city from the water capable of astounding travellers from everywhere.</p> <p>B San Giacomo dall'Orio. A typical Venetian and Italian square, with the church, bars, children, elderly, tourists with ice cream, a supermarket, the sun, the shade: a provincial domesticity</p> <p><i>Massimiliano, 27, Italy</i></p> <p>A St. Mark's Square. Most important tourist site</p> <p>B St. Mark's Square. Opposite the heart of Venice, where there are alleys typical of Venice</p>	<p><i>Michele, 50, Italy</i></p> <p>A St. Mark's Square. Travel destination for tourists, home of museums and historic sites</p> <p>B Campo Santa Margherita. This is where friends gather to spend time with each other.</p> <p><i>Mike, 25, USA</i></p> <p>A Ponte di Rialto. Because it is a market, a tourist site, and place there are stores.</p> <p>B Guggenheim. I love the art and go there when I am in Venice.</p> <p><i>Nicole, 80, Italy</i></p> <p>A St. Mark's Square. Essential place to visit for tourists and those who are not</p> <p>B Punta della Dogana. Wide-open view and home of contemporary art</p> <p><i>Paola, 85, Italy</i></p> <p>A St. Mark's Square. It is home to the most important symbols of the city: The bell tower, the Basilica and the Doge's Palace.</p> <p>B The Academy. In my opinion it is one of the points in Venice where you can enjoy the best view and you can feel the spirit of Venice!</p> <p><i>Riccardo, 70, Italy</i></p> <p>A The arsenal, that is where they laid the groundwork for the maritime force of Serenissima, the Venetian Republic</p> <p>B Rialto, is an area in Venice that I have always</p>	<p>loved. It's alive and full of people, there is a market and the atmosphere is buzzing.</p> <p><i>Roberto, 28, Italy</i></p> <p>A Grand Canal. Because it shows the essence of the city: a city built on water. Water as a privileged point of view to the city.</p> <p>B Giudecca. Because it's the place of which I have the most memories.</p> <p><i>Shiho, 27, Japan</i></p> <p>A Ponte di Rialto / St. Mark's Square. Wonderful place with restaurants and shops</p> <p>B Taverna Del Campiello Remer, Very romantic place</p> <p><i>Stefano, 28, Italy</i></p> <p>A Train station. Because it's where you arrive in the city, and it's the place where you leave it.</p> <p>B St. Mark's Square. Because it's the only "square" in Venice!</p> <p><i>Valentina, 32, Italy</i></p> <p>A Ponte di Rialto. Tourist location that also has a market</p> <p>B Campo Santa Margherita. Centre of my activities</p>
---	---	--	---	--



# Inventory of the Republic of Common Ground



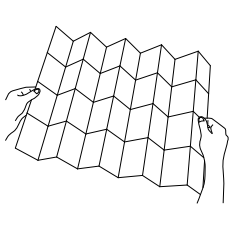
1



2



3



4



5



6



7



8



9



10



11



12



13



14



15



16



17



18



19



20



21



22



23



24



25



26



27



28



29



30



31



32



33



34



The inventory of the Republic of Common Ground consists of contributions from the Case Studio VOGT and articles by students and friends from the fields of architecture, art and design. A large part of the kiosk products come from a competition, which was announced at the ETH Zurich, University of Venice, the UDK Berlin and in the offices of Vogt Landscape Architecture Ltd. The aim was to discover an un-common Venice based on subjective perspectives and to translate this into the language of the kiosk. The item could be freely created using materials and technology.

Unless otherwise indicated, all the items of the Republic of Common Ground at our kiosk in the city on the corner of Via Garibaldi / Riva dei Sette Martiri can be purchased. Payment is by way of participation in our survey. In addition, there is the option of ordering the items online at [www.republic-of-common-ground.com](http://www.republic-of-common-ground.com).

1	The Compas of Venice <i>Tom Griffiths</i> All roads lead to St. Mark's Square. Available at the kiosk and on the Internet	9	Map compass <i>Andreas Boden</i> An uncommon Way to find your way through Venice. Available at the kiosk and on the Internet	17	Se souvenir, pour revenir - revenir, pour se souvenir <i>Florian Ringli</i> Image and construction. Available at the kiosk and on the Internet	26	Do not feed the pigeons <i>Tom Griffiths</i> The secret fast food for pigeons. Available at the kiosk and on the Internet
2	Fox Pipe <i>Leon Eixenberger</i> A chance to meet the wild side of Venice! Available at the kiosk and on the Internet	10	Upwelling map <i>Manuel Hitz, Dominik Noli</i> Venice completed unfurled. Available at the kiosk and on the Internet	18	Venice is exhausted. <i>Simon Kroll, Johannes Heine</i> Take a seat! Available at the kiosk and on the Internet	27	Fanding <i>Agnese Saggia</i> For a cool head and stomach. Available at the kiosk and on the Internet
3	Greetings from Venice! <i>Li Xiang</i> The ubiquitous postcard. Available at the kiosk and on the Internet	11	Views of kiosks Case Studio VOGT What else is there to say? Available at the kiosk and on the Internet	19	Get a different impression of Venice. <i>Sonja Flury</i> The impressive Take-Away. Available at the kiosk and on the Internet	28	Eau de Toilette <i>Marc Frochaux</i> The irresistible fragrance of the lagoon. Für Thomas und andere Männer. Available at the kiosk and on the Internet
4	La Serenissima <i>Scott Lloyd, Sean Blem</i> Rediscover the old Venice. Available on the Internet	12	Postcards: Posters - work description Case Studio VOGT Design <i>Dafi Kühne</i> Choose your language and statement. Available at the kiosk, on the Internet and at the Biennale	20	El arcumbè fabiògo <i>Fabio Strub</i> For hunters and gatherers. Available at the kiosk and on the Internet	29	Sea-spray-away <i>Kathrin Füglistner</i> Spray the sea level of Venice. Available at the kiosk and on the Internet
5	The landscape behind the city <i>Katja Ries, Claudia Köllner</i> Leave the city in search of the landscape. Available at the kiosk and on the Internet	13	Venice - the Unattainable <i>Kathrin Haltiner</i> So far and yet so close. Available at the kiosk and on the Internet	21	The Stones of Venice <i>Rebecca Bornhauser</i> John Ruskin made easy. Available at the kiosk and on the Internet	30	Memoria di Venezia - Una Scatola di Impressioni <i>Hannes Gutberlet</i> Remember your personal Venice in a playful way. Available at the kiosk and on the Internet
6	Newspaper 'Republic of Common Ground' Case Studio VOGT, Design <i>Samuel Bänziger</i> Un-common News of un-common Venice. Available at the kiosk, on the Internet and at the Biennale	14	Venice in 89 days Case Studio VOGT Follow the mental maps of local inhabitants and tourists. Available at the kiosk and on the Internet	22	Everyvenice <i>Sandro Murchini</i> Did you like Venice - then come visit us in Annecy, Stockholm ... Available at the kiosk and on the Internet	31	Free Day Pass to the City of Venice <i>Berte Daan, Nelly Pilz</i> Visit the largest museum in Italy! Available at the kiosk and on the Internet
7	Common Ground Map <i>Fabio Bernasconi</i> Venice under a different light. Available on the Internet	15	Passport - Citizen of the Common Ground <i>Lars Müller and Case Studio VOGT</i> Become a citizen of the largest state in the world. Available at the kiosk and on the Internet	23	Business cards Case Studio VOGT The uncommon way to introduce yourself. Provided for you	32	An ode to Lodoli <i>Scott Lloyd, Sean Blem</i> Views of a Venetian monk. Available at the kiosk and on the Internet
8	Posters Case Studio VOGT, Design <i>Dafi Kühne</i> Multilingual Common Ground. You can see them at the Biennale and in the City of Venice - Available on the Internet	16	Follow me <i>Bianca Kummer, Eva Willenegger</i> The devil is in the detail. Available at the kiosk and on the Internet	24	Homage to Polo <i>Scott Lloyd, Guillaume Othenin-Girard</i> A legend made of silk. Available at the kiosk and on the Internet	33	Cyanometer <i>Macarena Ruiz-Tagle</i> Determine the skies over Venice. Available at the kiosk and on the Internet
				25	Acqua Alta <i>Tom Griffiths</i> So that you're not up to your neck in water. Available at the kiosk and on the Internet	34	Some pigeons are more equal than others <i>Julius von Bismarck, Julian Charrière</i> Pigeons? Available at the kiosk and on the Internet



# From a small pleasure pavilion to a shrine of consumerism

## A brief history of the kiosk



Grand Vizier of the Sultan Ahmet III in the kiosk of his tulip-garden (Istanbul, early 18th century)

The kiosk: Sometimes it is inconspicuous amidst the background of the city, but it is never modest as it offers a mishmash of everyday life to passersby. As the smallest building in the city it can only accommodate one person, and yet it is the most public place of all. This little item of ‘urban furniture’ may not be held in high regard, but it has a rich history behind it.

In ancient Egypt, the word “kiosk” referred to pavilion-style shrines to gods or larger cult structures used for the temporary stay of a deity during festival processions. Egyptian frescoes show pictures of baldachins or richly painted wooden housing supported by slender columns. A well-preserved example from the Greco-Roman period is the Kiosk of Trajan on Angelika island, also known as Pharaoh’s bed: a monumental construction from around 100 A.D., a rectangular room circumscribed by columns, open on all sides.



Column-based rotunda: A garden seat for a noble family (1745)

In the Islamic world “kiosk” referred to the garden pavilions in the park or palaces, whose use was reserved for the ruling family of the sultan. Due to the lightweight design and not very durable materials used, only a few are still preserved today in their original form. Manmade constructions built to last for an eternity were considered as being somewhat presumptuous, besides an older, dilapidated kiosk offered a welcome opportunity to erect an even more beautiful construction in its place. The family of Sultan Mehmed IV (1648-87) suffered an ill fate due to their passion for kiosks, after having built over 50 of them, the people became enraged. They rushed at the kiosks, destroying them and tearing them down; they felt that these buildings together with the palace were indecent and too expensive. But what displeased

individuals – gave out the good drinking water to passersby in accordance with Islamic law, the Shari’a, as a charitable gift, free of charge. These stone fountain houses are very similar to the kiosks of today, both have a similar formal aspect, they are on publicly accessible land, they serve refreshments to passersby and the inside is not as important as the open hatch.

The kiosk was first mentioned in plans and papers for English landscape gardens in the 18th century. They often had an oriental look to them as a garden pavilion, or the popular “gazebo” (gaze = to look intently in admiration or wonder), they were located on an elevated site with a beautiful view. The light and open circular structure with columns could also be converted into a bandstand or a spring house or pump room in spas.

### Kiosk [ `ki:csk ]

The word kiosk originates from the Persian word ‘kusk’ where it meant something like corner or angle, but also referred to a pavilion or a summer house. These two meanings of the concept were maintained as it went into the Turkish language as ‘kjok, kjösk, kösk, köshk’. The Turkish word ‘kjok’ appeared at the beginning of the 18th century, then as the onomatopoeic imitation of ‘kiosque’ in French, ‘kiosk’ in German and in similar forms in other European languages. It was only towards the end of the 19th century that its current meaning as a small sales stand in major cities first appeared.

German: Kiosk, Danish: Kiosk, English: Kiosk, Dutch: Kiosk, Norwegian: Kiosk, Polish: Kiosk, Russian: Kiosk, Swedish: Kiosk, French: kiosque, Italian: chiosco, Spanish: kiosko, Finnish: kioski

them most of all was that the previously public court ceremonies, at which mostly craftsmen and soldiers were allowed to participate, now took place in the erected pavilions and were reserved for princesses and their favourites. The development of the kiosk in Islamic culture was closely linked with horticulture. The worldly Mughal Gardens of the 16th century were regarded as a reflection of paradise. They were on several levels in some parts, had open spaces supplemented with graceful garden houses containing cushioned seats, and fragrant flowering shrubs and trees that promised paradise. The interior was solely reserved for the imperial princes.

In addition to using the kiosks as part of garden art, there were also street kiosks in the Ottoman Empire that were part of the public area; these so-called “sebils” were used as a fountain house. A servant sitting on the inside supplied the city’s population with good drinking water from a large reservoir. The donors - the ruling families or other high dignitaries and wealthy

It was not until the second half of the 19th century that the kiosk became commercialised and turned into small shops in the city. The common use for the word “kiosk” now refers to a small shop stand. Initially there were open-air bars, so-called “drinking halls” or “health resorts for the common man”. A well known example of this was created by a resourceful manufacturer in Dresden who came up with the idea of setting up small huts all around the city that served mineral water. Apart from the economic reasons, considerations for health policies also played an important role. Ever since it was mass-produced, brandy was considered as being the most inexpensive tonic for the working classes who were, in part, malnourished and so it was given out for free by the factories. The high failure rate of machines and protests by the middle-class as well as the church, however, prompted the employers to build small mineral water huts on their premises, which also served coffee, tea and milk. Over time, the autho-



Turkish pump room ‘sebil’ from the 16th century in Istanbul

rities permitted the sale of other goods and the new shopping outlet became more appealing.

Towards the end of the 19th century the range of products on offer extended even further, on the initiative of newspaper and book publishers, to include printed items. Small wooden kiosks were built, for example, at railway stations, for just this reason. The intense competitive pressure of the national and international press, who were always looking for better sales opportunities, contributed to the continued success of the kiosk in history to date and made it an integral part of public life.

Source for figures and text: Elizabeth, Naumann (2003): Kiosk, Entdeckungen an einem alltäglichen Ort. Vom Lustpavillon zum kleinen Konsumtempel. Marburg: Jonas Verlag



Historical view of a drinking hall in Duisburg



# 1 Kiosk for every 500 inhabitants

Interview with the owner of  
the oldest kiosk in Venice.

EM Can I ask your name?  
FR Francesco.  
EM How long have you had this kiosk?  
FR Well personally I've had it for 35 years, but it's been in the family since 1945. Before me my father ran it; when the war ended in 1945 this became part of the family.  
EM Was it always in this location or were you previously in a different spot?  
FR Always here, at San Giovanni Grisostomo, it began here and we're still here.  
EM Are there other kiosks here in Venice that have been there for as long as this one?  
FR This year it's the oldest in Venice in terms of service, not in terms of my age but in terms of how far back the work goes. I'm only sixty-five.  
EM So I imagine that you are now the owner, and before it was your father?  
FR Exactly, unfortunately my father has not been around for 23 years. So when he became ill I took over from him and took charge of the business.  
EM Are there kiosks like this that are rented out by the city authorities?  
FR No, they are each owned by somebody who might then rent them out to somebody else, and the local authority rents out the patch on which the kiosk stands.  
EM So I imagine your father was a post-war businessman.  
FR That's right. When the war ended he started selling newspapers; there were three newspapers altogether in those days – at the end of the war people hardly had anything.  
EM So there was very little to sell, but the business of selling newspapers was something that picked up straight away?  
FR And then it developed over time.  
EM And in terms of the number of newsagents, how many kiosks are there in Venice?  
FR 119 outlets... oh no, sorry, it's 117 outlets because two closed not long ago.  
EM So 117 today, and do you know how many there used to be?  
FR Pretty much the same number; the problem is that Venice used to have 250,000 inhabitants, and now it has barely 60,000, yet we're the city with the highest density of outlets in Italy - one for every 500 inhabitants, including children, old people and babies.  
EM So the city is losing more and more residents, but the kiosks are still there.  
FR Yes, but if you count only the "true" newspaper kiosks – those that sell only newspapers – not many are left; they've all switched to serving tourists. Because at the end of the day we get 22 million tourists a year, and if you're here from six in the morning for twelve hours a day I think you've got the right to earn a crust. There are areas where it's worth sticking to newspapers only and areas where it's worth catering to tourists too, where the newspapers become an optional extra on top of the tourist gadgets.  
EM What is the ratio of local clients, who you know are Venetian and buy newspapers or magazines, to tourists?  
FR Well if we take 100 clients then ten will be tourists and ninety Italians. I've "cultivated" a client base. I specialise in newspapers so if a customer wants to find a particular newspaper or magazine, they need to come to me. I've got around 8000 titles here, including foreign ones. But I only sell "printed paper", no gadgets. As an optional extra maybe a few postcards.  
EM Do you have a few regular customers you see every day?  
FR Of course, I have customers I see every single day, even several times a day because they pass by in the morning and buy a pa-



per and pass by again in the evening when they go home. My relationship with my customers is a bit special because, having been here for 35 years, most of my customers have become friends.  
EM Yes, I see that already, since we've been here you've said hello to various people. So some customers you even know by name?  
FR Yes, I know their names, addresses, wives, children; I'm already the second generation that's been here so when I came there were children going to school who have now become mothers and have their own children.  
EM Have you noticed a change in your customers?  
FR A fall in the number of customers, because there's been a fall in the population.  
EM You haven't noticed an increase in the number of tourists over time?  
FR I sure have! From the eighties onwards, but it's not of much interest to me as I don't sell tourist items. But it depends, I also have some foreign customers who have houses in Venice and come here on holiday two or three times a year, and come to buy a paper. They come to buy a paper here because they know I stock foreign publications.  
EM So the number of Venetian customers has fallen, but the number of foreign "tourists" who come to buy newspapers, but not souvenirs, has increased.  
FR And then I'm also lucky that I can get by in four languages having lived abroad.  
EM What did you do?  
FR I worked as a waiter; I went to hospitality college at Abano Terme and worked in Switzerland, France and Germany. I don't know any of the Slavic languages or Japanese, but they speak some English and we understand one another.

EM You mentioned that there are a lot of Venetians among your customers but that you've noticed a few changes in habits for example.  
FR Yes, there's been a change, particularly over the last few years there has been a change in the level of spending, actually on a cash level, for example people that used to buy two dailies and a couple of magazines a week now only get one.  
EM What was the strangest request you have ever had from a customer?  
FR The problem of the customer here is that nine times out of ten he or she is attracted by television adverts, so they see the advert and the subject matter but hardly ever remember the title of the magazine. For example "I think a supplement to the Corriere has come out", which inevitably means "because I saw the advert", and it might come out a month later.  
*Somebody asks for information, not the first to do so ...*  
FR If I got fifty cents each time then I could easily give up work.  
EM Approximately how many times each day do you get asked for information?  
FR Several hundred times a day.  
*He asks me to wait a moment while he goes to get himself a Spriz.*  
EM And which has been the most bizarre customer you've ever had?  
FR Well, the clients who then become friends, so we address one another in the familiar fashion, and they come to me on a Saturday and say "my fridge is broken, where can I find an electrician?" or, I don't know, "my lights aren't working" or "where can I find a plumber?"  
EM So the regular customers ask you everything as if you were a next-door neighbour?

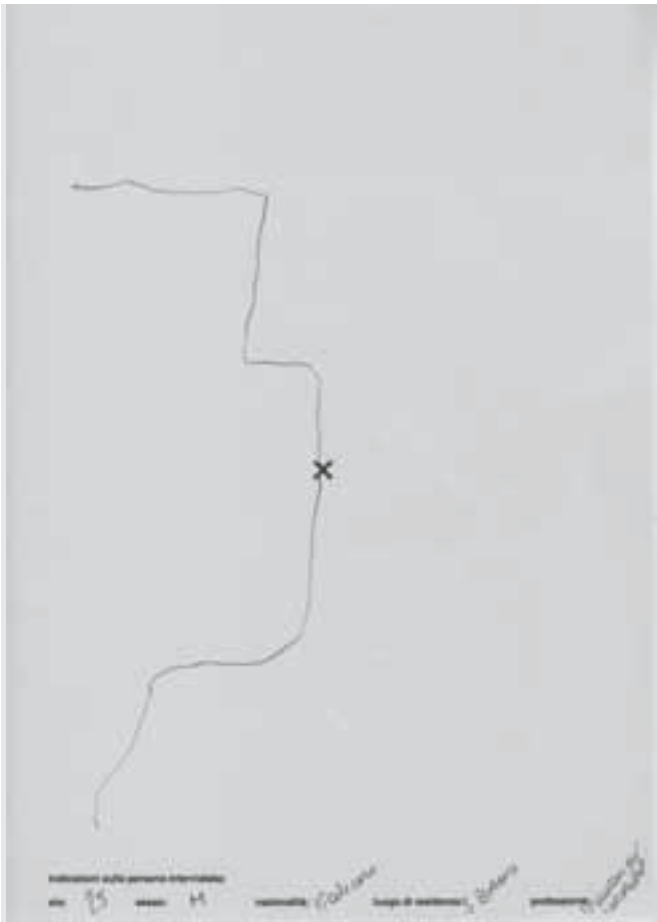
FR The most ridiculous things. It's as if I'm running an information office here.  
*Greetings from passers-by (friends), makes a joke asking the lady if she's decided to kill her husband yet, the husband replies "You'll see yourself the very next day in the papers."*  
EM But with all the people and the tourists that pass by, and even people whom you often know, do you still manage to find that dimension of Venice as a "small" city?  
FR Not any more. Can you believe I've not been to St. Mark's Square for six months? I go from my house to here and from here to my house. I steadfastly refuse to walk around and see the shops change. It used to be nice to go to the "mercerie" area because it was nice to see the shops, but now it's awful – all big chains or masks.  
EM In the past was there a kind of "village" dimension to it?  
FR Yes there was, but then it changed.  
EM When exactly?  
FR The most profound change came about around the eighties, then bit by bit everything changed. I think the change began with the carnivals of the eighties, when they started to organise them at a mass level for tourists.  
EM So what's your view of this transformation into a "museum city"?  
FR I think it's wrong. There was a mayor once, who then became a friend too, his name was Mario Rigo, who said we should put a barrier on the bridge and make everyone who wants to visit Venice pay an entry price. Given the situation today it's perhaps not a bad idea.  
EM Do you believe the kiosks are important for Venice?  
FR They are important for any city, for example wherever you are, where do you go if you want to ask for information? To the petrol station or the newsagent, but here there aren't any petrol stations ...  
EM But going beyond providing information, is there another motivation for you?  
FR It's a meeting place, at least for those who know one another.  
EM So you would see it as something of a reference point. Do you like your work?  
FR Yes, I like my work; I like being around other people. Of course, like all jobs, it has its pros and cons; if I look at the negative side the hours are long, I leave the house at five in the morning and get home at seven in the evening.  
EM What do you think about street vendors?  
FR They shouldn't be there. Unfortunately it's not controlled. How is it possible to organise services for a city of fifty-nine thousand people when there are twenty-two million tourists a year?  
EM What is the most important place for Venice in your opinion?  
FR Without a doubt it's St. Mark's Square.  
EM And what's the most important place in Venice for you?  
FR Everywhere that's not St. Mark's Square.

A good public space is like a kiosk: it allows the coexistence of a variety of everyday commodities on a small area.

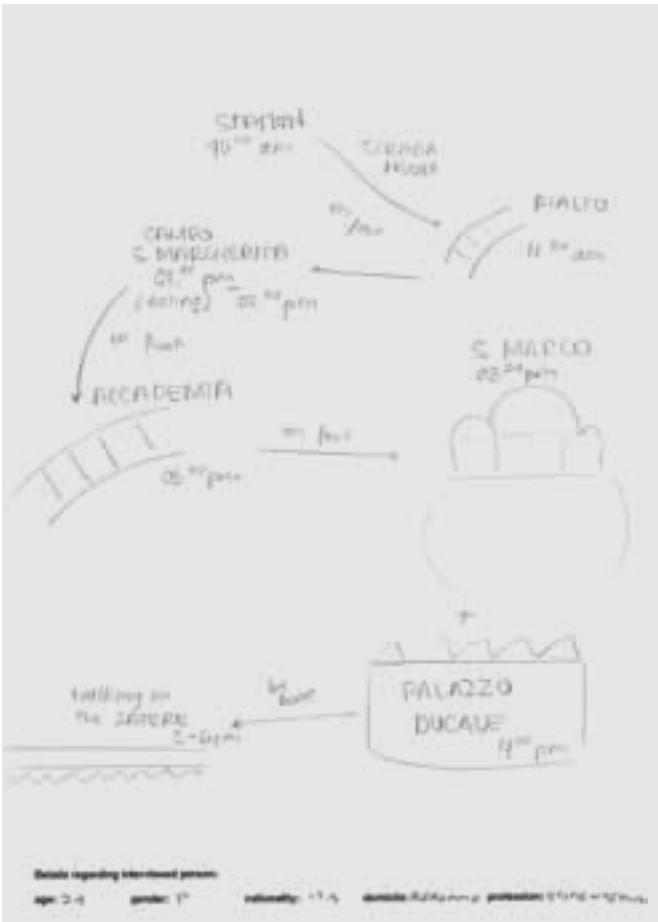




Intendant, 31, female, Venice, Italy



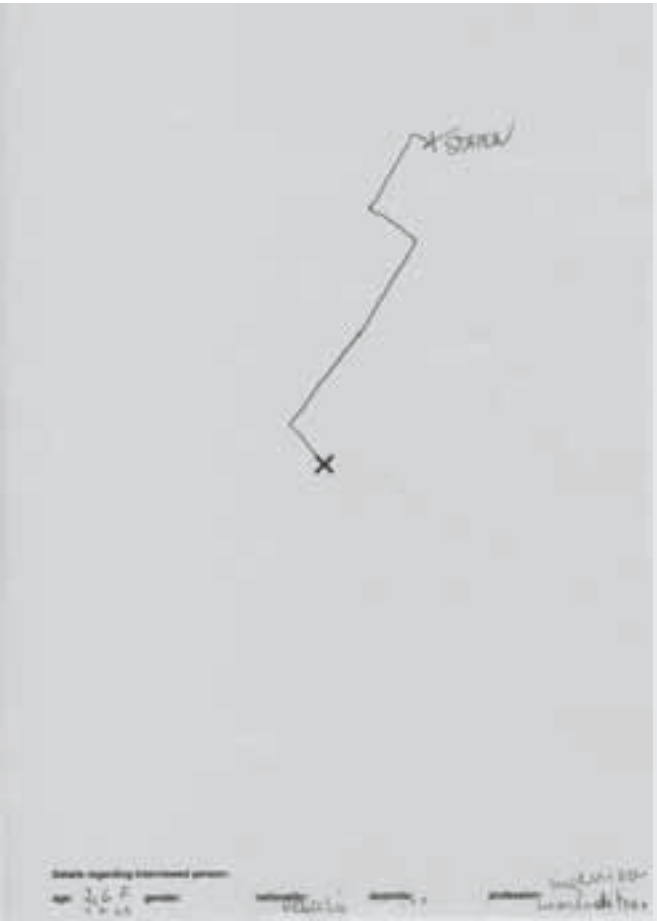
Student, 25, male, S. Biagio, Italy



Student, 21, female, Bergamo, Italy



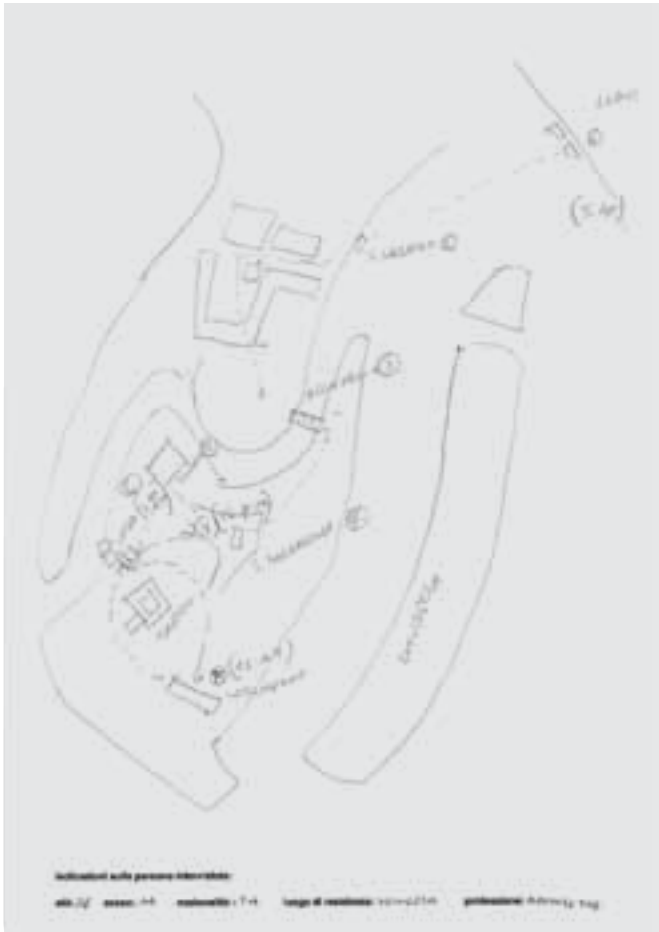
Pianist, 24, female, Lyon, France



Engineer, 26, female, Bologna, Italy



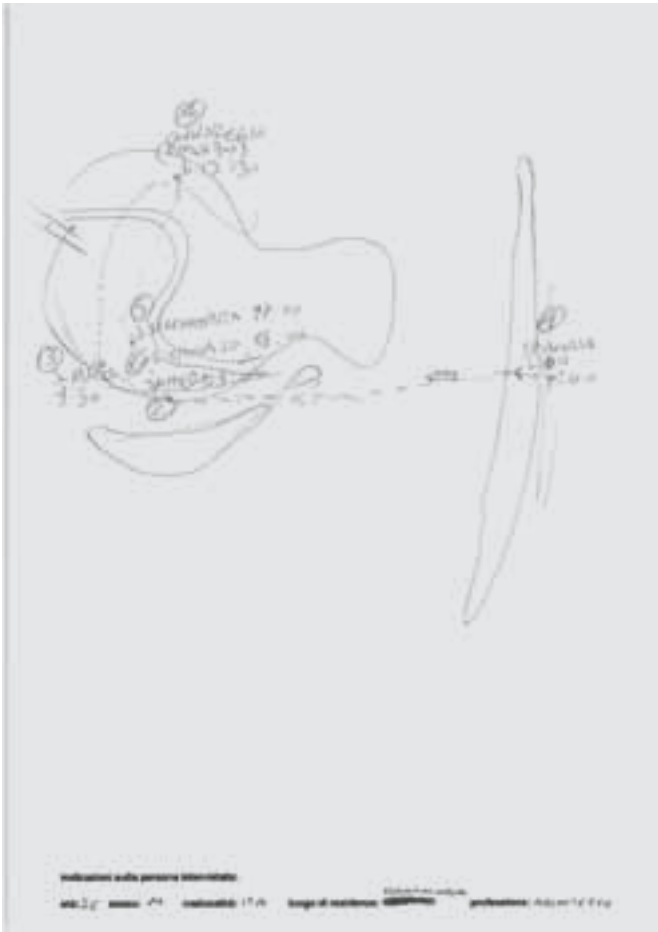
Teacher, 47, female, Verona, Italy



Architect, 26, male, Venice, Italy



Ice-cream man, 40, male, Venice, Italy



Architect, 26, male, Baniuomoarca, Italy





Lawyer Judge, 58, male, Sydney, Australia



Pensioner, 75, male, Venice, Italy



Student of restoration, 24, female, Venice, Italy



Architect, 26, female, Danuomarca, Italy



Student, 23 / 24, female, Venezia, Italy



Employee, 30, male, Great Britain



Investor, 50, male, Venice, Italy



Architect, 29, male, Venice, Italy



Restorer, 28, male, Venice, Italy



# How does globalisation work locally?

## Invisible Cities

Italo Calvino

*‘Did you ever happen to see a city resembling this one?’ Kublai asked Marco Polo, extending his beringed hand from beneath the silken canopy of the imperial barge, to point to the bridges arching over the canals, the princely palaces whose marble doorsteps were immersed in the water, the bustle of light craft zigzagging, driven by long oars, the boats unloading baskets of vegetables at the market squares, the balconies, platforms, domes, campaniles, island gardens growing green in the lagoon’s greyness.*

*The emperor, accompanied by his foreign dignitary, was visiting Kin-sai, ancient capital of deposed dynasties, the latest pearl set in the Great Khan’s crown.*

*‘No, sire,’ Marco answered, I should never have imagined a city like this could exist.’*

*The emperor tried to peer into his eyes. The foreigner lowered his gaze. Kublai remained silent the whole day.*

*After sunset, on the terraces of the palace, Marco Polo expounded to the sovereign the results of his missions. As a rule the Great Khan concluded his day savouring these tales with half-closed eyes until his first yawn was the signal for the suite of pages to light the flames that guided the monarch to the Pavilion of the August Slumber. But this time Kublai seemed unwilling to give in to weariness. ‘Tell me another city,’ he insisted.*

*‘... You leave there and ride for three days between the northeast and eastby-northeast winds ...’ Marco resumed saying, enumerating names and customs and wares of a great number of lands. His repertory could be called inexhaustible, but now he was the one who had to give in. Dawn had broken when he said: ‘Sire, now I have told you about all the cities I know.’*

*‘There is still one of which you never speak,’ Marco Polo bowed his head.*

*‘Venice,’ the Khan said.*

*Marco smiled. ‘What else do you believe I have been talking to you about?’*

*The emperor did not flinch. ‘And yet I have never heard you mention that name.’ And Polo said: ‘Every time I describe a city I am saying something about Venice.’*

*‘When I ask you about other cities, I want to hear about them. And about Venice, when I ask you about Venice.’*

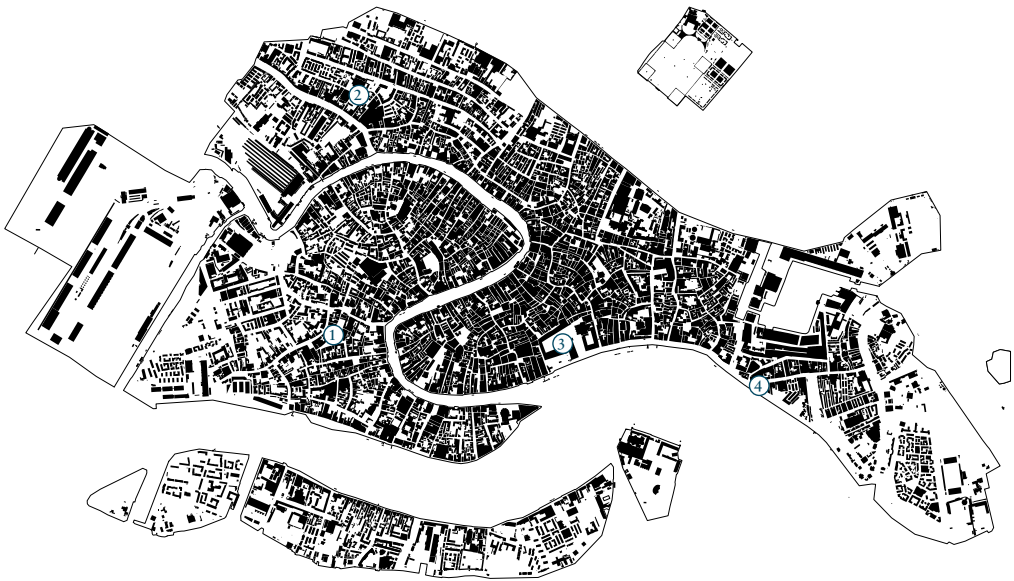
*‘To distinguish the other cities’ qualities, I must speak of a first city that remains implicit. For me it is Venice.’*

*‘You should then begin each tale of your travels from the departure, describing Venice as it is, all of it, not omitting anything you remember of it.’*

*The lake’s surface was barely wrinkled; the copper reflection of the ancient palace of the Sung was shattered into sparkling glints like floating leaves.*

*‘Memory’s images, once they are fixed in words, are erased,’ Polo said. ‘Perhaps I am afraid of losing Venice all at once, if I speak of it. Or perhaps, speaking of other cities, I have already lost it, little by little.’*

Quoted from: Calvino, Italo (1972): Invisible Cities. Translated from the Italian by William Weaver. New York: Harcourt Brace Jovanovich Publishers, pp.85-87.



- 1 Campo Santa Margherita
- 2 Campo del Ghetto Nuovo
- 3 St. Mark's Square
- 4 Riva dei Sette Martiri

## What is the plural of Venice?

What is the plural of Venice? The fact that Venice is a seemingly inexhaustible resource, like a global multiplying machine that ubiquitously reproduces its place name and image, is no longer a surprise to anyone. However, we were surprised by some of the answers we received when we asked tourists and local residents what they would compare Venice or certain squares of the city to, and what their reasons were for making these comparisons.

## Campo Santa Margherita



“Campo San Giacomo is as well open, a local meeting place, a bank, a bit of everything.



Marketplace, Padua



Marketplace, Arezzo



Le colonne, Milano



Campo San Giacomo, Venice



Padua Cathedral



Piazza Ferreto, Mestre



Pirano, Croatia



Banks of the Seine, Paris

“The Padua Cathedral square is also a meeting place, like Campo Santa Margherita.”




Rue des Boulangers, Paris




Piazza del Legnago, Verona





Anguilla, Caribbean



Marketplace, Constance

“It is peaceful, like the Caribbean.”





Campo San Polo, Venice



Gamla Stan, Stockholm




Campo del Fiori, Rome



Place du Marais, Paris

St. Mark’s Square





San Sebastian, Spain

“The narrow side streets leading to large squares in Jerusalem are like Venice, also with tourism.”



Jerusalem, Israel



Piazza Unità d'Italia, Trieste



Plaza Mayor, Madrid



Piazza del Signori, Vicenza



Amagertorv, Copenhagen



Amsterdam, the Netherlands



Campidoglio, Rome




Rådhuspladsen, Copenhagen



Santa Maria del Fiore, Florence

“The grand atmosphere of St. Mark’s is like Brunelleschi’s dome on the Florence cathedral.”



Las Ramblas, Barcelona

“I live in the most beautiful place in the world - emotionally, I could compare it to living at Stonehenge, Abu Simbel near the two stone tempels, or with the Mona Lisa!”





Assuan, Egypt



Oaxaca, Mexico



Stonehenge, Great Britain



Strada, Vicenza



Naples, Florida



Strada Nuova, Venice



Sirmione, Lake Garda



Cartagena Harbor, Murica



La Spezia, Italy



Fondamenta, Venice

“Because I feel at home there too.”



# 77 statements on tourism

About tourism in Venice has all been said, but not from all ...

From a social perspective, tourism is negative. However, the economic benefits are important - otherwise, this place as we know it would no longer exist.

It is necessary to regulate it.

The foreign tourists are particularly interesting.  
Brother at St. San Rocco

Overwhelming - it cannot be endured.

It can corrupt the Venetians, turn the city into Disneyland and take away its soul - but it can also keep it alive.

Tourism is positive. The city lives because of it, but the tourists are exploited, which makes everything expensive.

Positive, but stressful for the students and workers ...

It is lucky that there are tourists: globalization is good!

There are many different kinds of tourism and influences that characterize the city. We like it simple.

Fukushima! Terrible ...  
Very valuable, but one must show the tourists the true Venice of the Venetians.

It is neither positive nor negative, merely useful.

If it weren't for tourism, Venice would be empty!

Substantial! A great deal depends on tourism.

It decreases as time goes by.

It destroys everything. It ruins the social fabric and the economy.

Good! it maintains the city from an economic point of view.

It's useless to me; on the contrary, it aids the commercialization of the Venetian identity and culture.

It is essential to the gross national product.

It is necessary for Venice; otherwise the city would be dead. It's the same as a business

I work in this branch, so to me it's fine the way it is.

Very positive - without it, nothing would be the same. Venice is tourism.

It is fundamental. Venice is a small town - it allows the city to breathe, tourists make everything chaotic.

Venice is bound to tourism.

Tourism is anchored in history and increases curiosity.

Very positive!

This beautiful, vast urban space is enriched by the green spaces and fits into a historical architectural context, while at the same time teeming with life.

There is influence, but it must be controlled and regulated.

Suffocating. There is no control and the people are eating too much pizza. It has to be accepted because it is the only thing the city is actually pressing on with.

A little too intrusive, but Venice lives off tourism; you can't do without it (manage it better).

But in daily life, they wouldn't live here because there is too much tourism and then it's different; young people also come to take photos. In a church there are more people taking photos than praying.

A necessary evil (which isn't too awful). Tourists are amorphous.

One of the cities with the greatest number of tourists. A magnet for tourism. Both Venetians and tourists come together.

At one time the tourists only came at certain periods and brought more money. That's no longer the case.

Very important. Without tourists it would be empty, poor, and no one would live here.

Negative, decisions are made for the benefits of tourists that are deadly for the local population, such as large ships.

It makes Venice lively but also makes it deteriorate.

Significant, positive and negative - why not spend.

Gigantic. Venice is fragile and should take better care of its middle class people (prices) and be less selective.

Invasive, negative too.

Negative, it is too commercial and masses of people.

Venice is overcrowded.

Good. It brings new ways to the city to share the place.

It is essential to the city!



It is positive for the economy, but also negative because life is too directed towards tourism.

Building contractor, 55, male, Vasco, Spain

It’s very popular. There are lots of people from different countries and languages.

Unemployed, 55, Vasco, Spain

Tourism has a large influence, because probably there are more tourists than inhabitants. The atmosphere of Venice disappears. The holy places are “no longer” holy. The city is built around tourism. And this is bad.

Students, 17, 18, female, Wiesbaden, Germany

Bad. There is no quality. Terrible experience for both sides: tourists and citizens.

Student and Worker, 25, female, Mestre, Italy

Venice wouldn’t survive without tourism so it’s good. Venice works with tourism and tourists are necessary. Even if sometimes there are too many of them and it’s unpleasant for the people who live there.

Restaurateur, 38, female, Venice, Italy

A large presence, but not so much in the Campo del Ghetto.

Restaurateur, 20, female, Mirano, Italy

“Stop and go.” NO! Tourism is fine but they are disrespectful.

Housewife, 36, female, Venice, Italy

For us there are too many of them and they are really rude, especially on the boats.

Housewife, 70, female, Venice, Italy

It depends on the area. The tourists are shoring up the economy.

Social worker, 42, female, Venice, Italy

I never come in summer because it’s impossible; there are too many groups of tourists. I mainly prefer the areas where people live. Certainly it is important for the city.

Pensioner, 70, female, Lugano, Swiss

Certainly it is very important, but we need to keep it cleaner. We need some brushes for dog dirt.

Technician, 35, male, Dueville, Italy

I suspect that they are “eating” it.

Trader, 64, male, Padova, Italy

Venice lives off tourism. The way in which Venetians refer to tourism is negative. There’s an ambivalent relationship: tourists are despised but indispensable.

Student, 23, female, Florence, Italy

Tourism is very positive, because many activities are based on tourism.

Students, 19, 16, male, female, Lido, Italy

Tourism is exaggerated, negative, and limiting. We need another kind of tourism. Venice is constantly influenced by mass tourism.

Students, 15, 16, male, Padua, Italy

It’s detestable, but Venice needs tourism. Venice lives from tourism.

Pensioner, Historic preservationist, 70, 53, male, female, Castello, Italy

There are too many tourists; we can’t possibly accommodate that many people. Their money helps the economy, but that is temporary as many people are on cruises. They only produce without consuming, and the Venetians have to clean up after them .

Pensioner, 75, male, Castello, Italy

Tourism isn’t bad in and of itself. The reaction of the Venetians - they are enslaved to year-round tourism and threw away their identity because of their greed.

Student, 22, female, La Spezia, Italy

Tourism today is too present and too scandalous in nature; it is like a hit-and-run.

Financier, 35, male, Mestre, Italy

Before undertaking a trip to Venice, tourists should be educated - they have to understand that there are residents who deserve their respect.

Trader, 65, female, Venice, Italy

Living here is too expensive, but seeing Venice is the most beautiful thing in the world.

Chef, 35, male, Venice, Bangladesh

Venice thrives on tourism. Why should it become more regulated?

Pensioner, 74, male, Spinea, Italy

It is necessary, but we as residents pay the price. We need new leadership.

Architect, 37, male, Venice, Italy

It brings in money, so it will persist for the sake of the economy.

Art dealer, 45, male, Toronto, Canada

It functions well and continues to develop - if only there were no cruise ships, because they harm the environment. Otherwise tourism is positive.

Pensioner, 71, female, Venice, Italy

Venice is not very modern, and it is the main industry. It depends on the kind of tourists that come, so it is not always good.

Pensioner, 69, male, Venice, Italy

It must be very important. Everyone works well with tourists.

Teacher, 39, female, Stuttgart, Germany

Positive, because there isn’t much variety in the food here - only pizza and pasta!

Part-time secretary, 45, male, San Antonio, USA

It’s a big part of the city - everything revolves around the tourist.

Students, 23, 23, male, Ronneby, Sweden

Here the number of tourists has been limited. The boats no longer stop here and, since that point, there has been virtually no one. In Venice, fine, but sometimes there are too many.

Student, 18, female, Venice, Italy

Tourism; however it brings people and money and keeps (the city) alive.

Pensioner, 60, male, Venice, Italy

There’s no money left.

Pensioner, 60, male, female, Lyon, France

It keeps the city alive. It’s thanks to tourism that it survives.

Pensioner, 49, 52, male, female, Strasbourg, France



# Opening times at St. Mark’s Square!

Opening hours have been introduced at St. Mark’s Square to limit touristic use and protect it as a cultural treasure. The square is open from 8-10 am and 2-5 pm.

It doesn’t make any sense imposing opening hours on a public place, you can find other solutions to stop the square and buildings being damaged, like introducing more restrictions.

Student, 20, female, Treviso, Italy

The square was created as a meeting place, therefore it is public place. I think it would be more effective to be more stringent on the individual restrictions so as to help tourists and residents to understand how to live in this city.

Student, 20, female, Venice, Italy

It is not private property. The “conservation” of the square should be attained through rules regarding cleanliness and the behaviour of people visiting the city.

Employee, 30, male, Venice, Italy

At least like this I might get a bit of peace and quiet! I live nearby and I cannot even leave my house because of all the tourists that pass by.

pensioner, 68, female, Venice, Italy

This is incredible! St. Mark’s Square belongs to everybody! It would be better if the tourists left!

Employee, 38, female, Venice, Italy

What’s the point of having an open area that is CLOSED?!

Employee, 32, male, Padua, Italy

I will lose business! I work in St. Mark’s Square and these times seem to be too restrictive in my opinion!

Trader, 29, female, Venice, Italy

Is it a joke?! They could never do this! It is wrong because the square is public property.

Teacher, 52, female, Venice, Italy

Since this place is important for everyone, it is a good idea to put together some sort of maintenance plan. But five hours a day would not be enough to allow the world to visit

the square and admire all the buildings. I feel that the hours in which the square may be entered should be increased and instead, perhaps it would be better to prevent or reduce the number of cruises that dock here, mainly because of the consequences they cause such as pollution, which corrodes the marble and stone.

Restorer, 24, female, Venice, Yemen

It would be better not to prohibit access to the square and introduce opening hours, but rather to make sure that the rules are respected and raise people’s awareness of the different ways to respect the monuments.

Student, 22, female, Mestre, Italy

# The cost of admission to Venice!

In order to fend off the threat of national bankruptcy, Venice has become a museum. It is now possible to purchase day tickets at the train station and airport.

I would organise a rally to try to get in, I would bring hordes of people with me, they would have to shoot to try and stop me, I would organise a riot, launch an assault Venice by boat.

Architect, 37, male, Venice, Italy

It’s abhorrent because it declares the death of the city. The sad thing is that this is already happening in part: The current policies consider Venice as a closed system based only on tourism.

Barman, 41, male, Venice, Italy

They are crazy. If they did this, the city would die instantly.

Farmer, 52, male, Modena, Italy

Absolutely I agree, because this is really a museum and in a financial crisis, everybody has to help this beautiful country.

Pensioner, 60, male, Denver, USA

We are in a time of crisis and we must make sacrifices. However, just as they did with real estate, they should differentiate the price between tourists and student-workers and

people living in Veneto and people who come from outside.

Housewife, 45, female, Venice, Italy

I think that if an entrance fee came into force in Venice, we would be ridiculed around the world. The best way to save money is to reduce the salaries of the politicians. Venice is one of the most unique historic cities in the world. Let’s live it!

Computer scientist, 20, male, Pordenone, Italy

As usual Monti does not know where to find the money. This initiative would be more of a detriment to the Italian economy.

Professor, 40, male, Mantova, Italy

I find the idea to pay to go to Venice simply ridiculous, it is a public city, free, not a museum... people live there. Why doesn’t Monti char-

ge to enter his house, thank you very much. P. S. You do not buy Venice, you live it!!!

Student, 20, female, Pordenone, Italy

I am outraged and appalled! This would mean to definitively kill the city!

Office worker, 36, female, Venice, Italy

As with the ticket for St. Mark’s Square I absolutely agree! This city must be funded!

Concierge, 45, male, Venice, Italy

If they will do that, I will never come back here. . . . It’s impossible because this is a city and not a museum.

Barman, 40, male, Venice, Italy

# Venice’s fountains are being privatised: Each of them swallows 1 euro.

An investor wants to use the revenues generated by this to finance high-water protection measures and thus save Venice from the threat of drowning.

In my opinion, it is absurd! Because water is one of the man’s most usable assets, the rush for privatisation is prevalent, so there is no reason, not even that of funding a project for Venice, to pay for a gift that is so noble and pure and so necessary to people. It would be like taxing the air we breathe!

Student, 22, male, Venice, Italy

Water is a public commodity and it would be a mistake to privatise it. Measures for flood protection have already been made while spending a lot of money.

Pensioner, 78, female, Venice, Italy

It would be absurd because we’re talking about a resource such as wa-

ter. One of the nice things about Venice is the fact that there are so many fountains here connected to the traditional use of the area.

Professor, 44, female, Venice, Italy

I do not want to pay for public drinking water! I pay for it with my taxes!

Retailer, 31, male, Venice, Italy

I would be outraged and organise a petition to stop it from happening. It is public water.

Student, 21, female, Venice, Italy

I would get really, really angry, I would try to organise a revolt. It would bother me. I would not pay, I’d rather die of thirst.

Architect, 26, male, Venice, Italy

Is it right to block the flow of the fountains, it is a waste of water, but one should not go over the top about it because Venice is an expensive city. Just limit the discharge of water.

freelance professor, 35, male, Turin, Italy

It is really wrong because water is a public commodity and one euro is too much. They should put a tap on it instead to avoid wasting water. The Mose project has already been going for many years trying to protect the city from floods; it is hypocritical to then ask people for money while speculating on their thirst.

Employee, 38, male, Venice, Italy



Crossword

- 1

What we need to take care of.
- 2

Conceptual model used to explain the human communication process. It claims that mutual knowledge, mutual beliefs and mutual assumptions are the essential basis for communication between two people.
- 3

The largest state in the world.
- 4

Bar and grill at 85 Harvard Ave. in Allston, Massachusetts.
- 5

The smallest dove that inhabits the United States. As its name suggests, the bird spends the majority of its time on the ground walking but still has the ability to fly (Columbina passerina).
- 6

A golf course, “a place for all and all the game teaches,” at 10300 E Golfers Way, Aurora, Colorado.
- 7

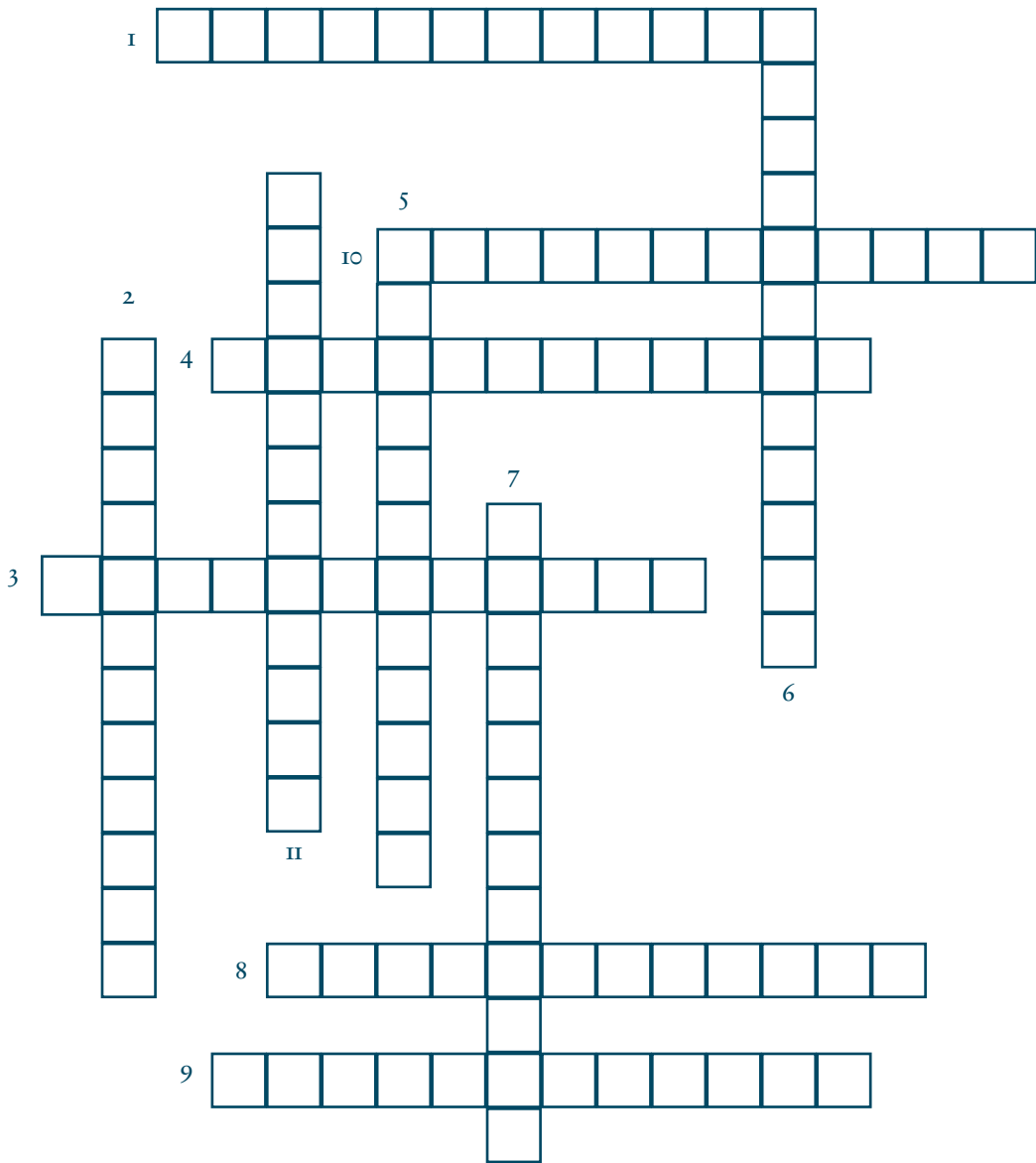
A housing model trying to end homelessness in New York that targets individuals and families who are homeless or at risk of becoming homeless. Since it was founded it has created 3200 units of affordable permanent and transitional housing in the north-eastern United States and enabled more than 5000 people to overcome homelessness.
- 8

Organic Garden Supply and Education Centre at 559 College Avenue, Palo Alto, California.
- 9

A community meditation centre dedicated to the practice of mindfulness at 2700 East 26th Street, Minneapolis, Minnesota.
- 10

Topic of the 13th International Architecture Biennale in Venice.
- 11

Name of a newspaper: “Republic of ...”



Solution:  
All the same, but different.

Prisoner’s Dilemma

The game was invented by Merrill M. Flood and Melvin Dresher in 1950 and later formulated by Albert W. Tucker (R.Campbell 1958, p 3). Luce and Raiffa (1957, p 95) describe as follows: “Two suspects are arrested and questioned in separate rooms. The prosecutor is sure that they have committed a capital crime, but does not have enough evidence to convict them in court yet. He tells both of the prisoners out that they have two alternatives: To confess to the crime of which the police know that they have committed, or deny it. If they deny it, explains the prosecutor, they

will be cautioned for a fictitious trivial offence, petty theft or illicit gun ownership, and both of them with come away with just a small fine. If they both confess, they will be brought to justice, but he would then apply for less than the maximum sentence. If one confesses and the other denies it, the self-confessed can expect a light sentence as chief witness, while the full force of the law will be applied to the other. Expressed in prison years the strategic problem can be represented as follows:

		Prisoner 2	
		does not confess	confesses
Prisoner 1	does not confess	1 year for both	10 years for Prisoner 1 3 months for Prisoner 2
	confesses	3 months for Prisoner 1 10 years for Prisoner 2	8 years for both

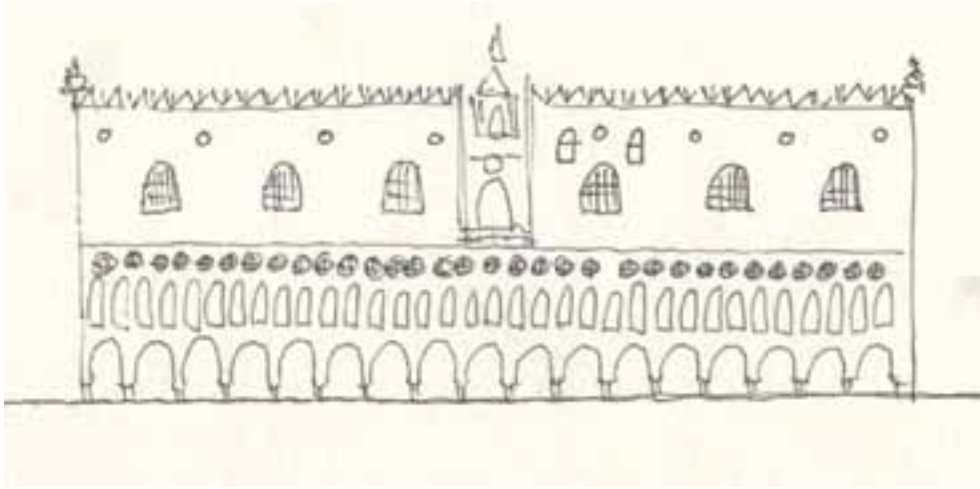
Question: What do the prisoners do?

The prisoners in the famous ‘dilemma’ cannot do anything to change the restrictive conditions imposed on them by the prosecutor, after all they are in prison. Not all users of natural resources are just as incapable of changing things in their somewhat restrictive conditions. As long as you look at individuals as prisoners, then the policy prescriptions of this metaphor will apply. I’d rather address the question of how to enhance the capacity of participants to change their restrictive game rules, so that they do not end up in unrelenting tragedies.

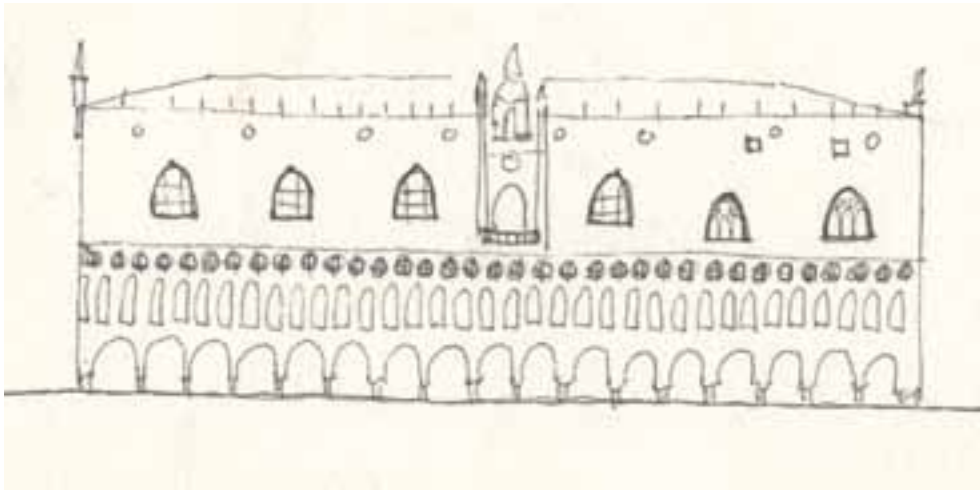
*Quoted from: Ostrom, Elinor (2012): Die Verfassung der Allmende. Jenseits von Staat und Markt. Tübingen: Mohr Siebeck, S. 4 und 8.*

*Answer*

Spot 5 differences



Doge’s Palace in Venice, Venice



Doge’s Palace in Venice, Las Vegas

Drawings of Bianca Kummer and Eva Willenegger



# Read! Recommended reading for the summer:



Michel de Certeau  
L`invention du quotidien  
*1. arts de faire*  
folio essais  
ISBN 978-2-07-032576-4



Richard Sennett  
Together  
*The Rituals, Pleasures and Politics of Cooperation*  
Allan Lane  
ISBN 978-0-713-99874-0



Richard Sennett  
The Fall of Public Man  
Penguin Books  
ISBN 0-14-100757-5



Lars Müller (Hrsg.)  
Wem gehört das Wasser?  
Lars Müller Publishers  
ISBN 978-3-03778-015-2



Lucius Burckhardt  
Warum ist Landschaft schön?  
*Die Spaziergangswissenschaften*  
Martin Schmitz Verlag  
ISBN 978-3-927795-42-6



Lucius Burckhardt  
Wer plant die Planung?  
*Architektur, Politik und Mensch*  
Martin Schmitz Verlag  
ISBN 978-3-927795-39-6



Hans Magnus Enzensberger  
Kiosk  
*Neue Gedichte*  
Suhrkamp  
ISBN 3-518-40680-9



Michel Foucault  
Les Hétérotopies  
*Le corps utopique*  
Éditions Lignes  
ISBN 978-2-35526-033-9



Elisabeth Naumann  
Kiosk  
*Vom Lustpavillon zum kleinen Konsumtempel*  
Jonas Verlag  
ISBN 3-89445-322-2



Elinor Ostrom  
Governing the Commons  
*The Evolution of Institutions for Collective Action*  
Cambridge University Press  
ISBN 978-0-521-40599-7

FEDERAL COURT

## From the Earth`s Centre up into Space to the Space

A Canadian took legal action in 1954 against aircraft flying over his land. He argued that his property consisted of the earth below - to the centre of the earth - and the air above it - very far up into space. Aircraft should therefore seek his permission before they crossed ‘his’ air. But the judge ruled that ownership could not be claimed over air and outer space, rather they belonged to the category of *res communis omnium*.

Source: Helfrich, Silke, Kublen, Rainer, Sachs, Wolfgang, Siefkes, Chrisitan (2009): *Gemeingüter. Wohlstand durch Teilen*. Berlin: Heinrich-Böll-Stiftung, S. 10.

TROUVAILLES

## Counted Venetians ...



In the window of the ‘Farmacia Morelli’, a short walk from the Rialto Bridge, by Campo San Bartolomeo, there is a counter that shows the official population of the historic centre of Venice. On 08/07/12, it was 58,655.

In 1422 there were 199,000 people in Venice, in 1509 115,000 including 11,164 courtesans, in 1797, the year of the end of the Republic, about 141,000. In 1931, there were 163,559 people, 145,402 in 1960, 111,550 in 1970, 95,222 in 1980, 78,165 in 1990, 66,386 in 2000.

Source, for more facts and information: [www.venessia.com](http://www.venessia.com)

## uncommon immigrant



The Ornithological Society of Venice announced a sensational discovery a few days ago: A ‘common ground dove’ was discovered in St. Mark’s Square. This dove, which is attribu-

ted to the subfamily of small American doves, is located primarily in the southern United States, parts of Central America, the Caribbean and the northern part of South America. As the name of this type of dove suggests, the bird spends most of its time walking on the ground, but still has the ability to fly. This ‘immigrant’ is therefore unusual, because the ‘Common-Ground Dove’ is considered to be very sedentary.

## Come on!



## Did you know that...?

In 1991, the Finnish IT student, Linus Torvalds, had the idea of writing a new operating system. Initially Torvalds just wanted to upgrade some missing functions for his newly acquired computer, but after months of tinkering, he realized that his system could also be useful to others. Linus Torwards presented the system on the Internet, asked for feedback, and asked what features others wanted to see in the system. Just two years later Linus Torwards developed a more common system through over a hundred people.

Today, the system, which was christened Linux as a tribute to its creator, stands alongside Windows and Mac OS as the three most widely used systems. The success of Linux is not based on the fact that software is somebody’s own common asset. It is based mainly on the community that stood behind its development. The open, decentralized, and seemingly chaotic manner in which those involved continued to develop the system made it known as a ‘bazaar’ model in the history of software. It stands in contrast to the hierarchical carefully planned ‘Cathedral style’, which has long shaped the development of software..

Source: Helfrich, Silke, Kublen, Rainer, Sachs, Wolfgang, Siefkes, Chrisitan (2009): *Gemeingüter. Wohlstand durch Teilen*. Berlin: Heinrich-Böll-Stiftung, S. 19.

Do we have something in common?