



## Preserving Venetian Heritage

An Interdisciplinary Qualifying Project

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## Abstract

On December 1<sup>st</sup>, 2008 156cm of water flooded Venice, threatening to repeat the devastation of the flood of 1966. Our project published, in an engaging web format, comprehensive information, such as condition, about the vast collection of art endangered by natural and man-made threats. We followed best practices for web-design and features from other conservation- and community-oriented websites. The resulting PreserVenice.org website will help preserve the 4,376 pieces of art that delineate Venice and are integral to Venice's cultural infrastructure.

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## Executive Summary

Venice's public art decorates every *campo* and street corner, immortalizing patrician families and the religious and social implications of their time. The public art is more than mere decoration; it tells the story of the historical center. An incalculable amount of art was damaged by the flood of 1966 thus drawing attention to the need for preserving the public art. In response UNESCO added Venice, as the first city in its entirety, to its list of endangered World Heritage sites. The Private Committees were established shortly after to raise funding for restoration projects. Recently on December 1, 2008, 156 cm of water flooded Venice reemphasizing the need for preservation.

Venice's public art is further endangered because human damage, such as vandalism, continually destroys these treasures. As time passes several factors cause the art to deteriorate, many times beyond recognition and repair. Because the art of Venice surrounds its inhabitants, Venetians tend to overlook the worsening condition of the art that defines their culture. Thus the public needs to be enlightened of the plight of public art, so that more will be done to conserve these irreplaceable pieces. Furthermore, an organization needs to manage and coordinate the various restoration projects to maximize efficiency and effectiveness of preservation efforts.

An American university, Worcester Polytechnic Institute (WPI), has been sending students to work at its Venice Project Center to help preserve the city. The Venice Project Center has been working diligently for the past 20 years to ensure Venice's heritage is not lost. The students have collected data on 4,376 pieces of public art separated into 15 categories: statues, coats of arms, confraternity symbols, *patere*, reliefs, inscriptions, crosses, monuments, fragments, *portali*, *lunette*, flagstaff pedestals, wellheads, fountains, and *mascaroni*. The art is so dense in Venice that when all 4,376 pieces of public art are mapped, they form an outline of the city.



**Figure 1: 4,376 pieces of Venetian public art plotted to display an outline of Venice**

Unfortunately, the information collected has not been made available to the public, and therefore is not being used. In 2007, PreserVenice was founded by WPI students to increase awareness of the need for restoration.

Our project published the collected data on PreserVenice's website. In order to create the optimum site, we researched best practices of website design. We reviewed 18 internationally recognized websites, evaluating their homepages and donation pages using accepted criteria for usability and web-based fundraising, respectively. To be thorough, we evaluated three types of websites: preservation organizations, wildlife sites, and university alumni sites.

We implemented the best practices we identified, on PreserVenice.org. To enhance the homepage, we developed an endangered pieces feature, which highlights a different piece



**Figure 3:** PreserVenice Homepage



**Figure 2:** PreserVenice Logo

of public art in dire need of restoration each week. On the right side of the page we listed all the catalogues of public art along with a color-coded restoration priority indicator. For each of the 15 categories of public art, we have created a detailed information page to display the wealth of information collected by WPI students. The information collected includes a picture of the item, a magnified map image displaying its

location, a restoration priority indicator, and generic information about the item. There are also three tabs containing information about physical characteristics, current and past conditions, and restoration projects. Linked off this page is the Get Involved page and the Submit Report page. These pages allow the public to donate or submit a condition report about a piece of art. The reports will help keep the site current and accurate.

PreserVenice offers valuable information on over 4,000 pieces of public art in Venice. Our site can contribute to the efforts of preserving Venetian heritage by aiding the Venetian government in developing a management plan for



**Figure 4:** Detail Information Page

UNESCO's World Heritage List by 2012. Also, we hope UNESCO and the Private Committees will utilize the intimate details we have on every piece to identify restoration priorities.

# 1 Introduction

Once standing to the astounding heights of 180 and 121 feet in the hills of Afghanistan, the two Buddhas of Bamiyan now lie in rubble (Figure 5).<sup>1</sup> In 2001, the Taliban



**Figure 5: Buddhas of Bamiyan- Before (left) and after destruction in 2001 (right)**

destroyed these Buddhas in an act of terrorism which brought the world's attention to Afghanistan. YouTube recorded more than 50,000 views of over a dozen videos of the event.<sup>2</sup> Observers speculate that these two religious icons were selected as a target in an effort to demoralize the followers of Buddhism. Destroying these pieces of heritage caused an international outcry, illustrating the importance of art to society.

Many preservation groups, such as the United Nations Educational Scientific and Cultural Organization (UNESCO), took an active role in the ongoing restoration of these sacred Buddhas. These responses demonstrate the importance of heritage and its preservation.

Similar destruction of pieces of cultural importance occurred in Venice, Italy, during the devastating flood of 1966.<sup>3</sup> This disaster aroused a comparable world-wide reaction, bringing much attention to preserving Italy's remarkable cultural heritage.<sup>4</sup> As a major contributor to the Renaissance, the great cultural rebirth of Europe, Italy has a rich collection of paintings, sculptures, and other works of art.<sup>5</sup> Most of Italy's heritage is based in religion because during this period and throughout recent history the Roman Catholic Church has commissioned a vast amount of the art in Italy. Even though the art is deeply religious, its beauty and grandeur, draws people of various religions to visit Italy and appreciate the art it holds. Due to the rich heritage in Italy, UNESCO recognized forty-three properties of historical importance, the largest number of properties of any country in the world.<sup>6</sup>

<sup>1</sup> Bergen, Peter. Taliban-Destroyed Buddhas May Never Be Restored. 2007.

<sup>2</sup> Islamic Fundamentalists Destroy Ancient Statue of the Buddha. 2007.

<sup>3</sup> Kissell, Joe. The Sinking City of Venice. 2005.

<sup>4</sup> Venice In Peril. 2003.

<sup>5</sup> Burke, Peter. The Italian Renaissance: Culture and Society in Italy. 1987. Pg 98.

<sup>6</sup> Venice and its Lagoon. 1992.

In 1987, Venice became one of the 43 properties UNESCO recognized in Italy because of its cultural importance. This was the first city in its entirety to be singled out for preservation.<sup>7</sup> Within Venice, UNESCO works with the *Soprintendenza di Veneto* to restore pieces of art and architecture. UNESCO receives part of its funding from 28 private committees, located around the world, dedicated to preserving Venice. Between 1999 and 2002, these private committees channeled over 9 million US dollars through UNESCO to aid in preservation efforts.<sup>8</sup> One such group, Venice in Peril, raised over £50,000 for culture preservation in 2007 alone.<sup>9</sup> In conjunction with the private committees, UNESCO holds a yearly general assembly, which is open to the public, to recognize the contributions given and determine the next restoration projects. At this year's meeting, the first issue discussed was the dramatic decrease in funding from the Italian government; the budget dropped from €120 million in 2007 to €5 million this year. This significant loss of government funding resulted in preservationists looking elsewhere for aid. Consequently, a goal of the meeting was to inform the public of the current situation to increase participation in preserving Venetian heritage.

To help in the preservation efforts, the Venice Project Center has performed substantial work to increase awareness. Since 1988, Worcester Polytechnic Institute (WPI) students have been assisting the Venice Project Center with these preservation efforts through various projects. WPI students have cataloged information on pieces of cultural importance to Venice, including *Lunette*, *Portali*, Crosses, Inscriptions, *Patere*, Reliefs, Confraternity Symbols, Coat of Arms, Flagstaff Pedestals, Wellheads, Statues, and Fountains.<sup>10</sup> In 2007, students laid the groundwork for a non-profit organization, PreserVenice aspiring to become a Private Committee and preserve the city. These past WPI project teams and preservation groups share a common goal in seeking to enhance awareness and preservation efforts.

The preservations groups raise awareness by using their websites to inform the public of restoration projects and needs. The information available on their sites includes past and current restoration projects, but they do not have information on every piece of public art. Meanwhile, Worcester Polytechnic Institute students have been contributing to preservation efforts by collecting data and performing in depth analysis on all 4,376 pieces of Venetian public art.<sup>11</sup> Unfortunately, most of the data collected by WPI is not accessible to the public.

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<sup>7</sup> Venice and its Lagoon. 1992.

<sup>8</sup> Ibid.

<sup>9</sup> Venice In Peril. 2003.

<sup>10</sup> Kent, Amanda et al. PreserVenice: Preserving Venetian Public Art. 2007. Pg 12-25.

<sup>11</sup> Ibid. Pg 7.

Also, each student project team has used a different method to manage all of the information collected, resulting in several scattered collections of information. By placing WPI students' information in one location online, similar to preservation websites, our system raises awareness and allow others to contribute to the preservation of Venetian heritage.

Our project assisted with the preservation of Venice by integrating WPI's twelve public art catalogues into the PreserVenice website. We made recommendations and laid out a site map for the future of PreserVenice, in the hope of further enhancing public awareness of the preservation of Venetian heritage. PreserVenice may be an asset to the Venetian Government in developing a management plan for UNESCO's World Heritage List. Furthermore, the information within PreserVenice is capable of being a valuable resource for UNESCO and the Private Committees for future restoration projects.

## 2 Background

The Library of Alexandria was once home to the history and culture of all the ancient civilizations and was, perhaps, the first university in history. It housed the works of philosophers such as Socrates and Plato, who are still central to philosophy teachings today. Whenever a ship docked in Alexandria, the crew was asked for all the papyri on board. A copy was made of each papyrus, the crew was given the copy, and the original was stored in the library. Two thousand years ago, the Library of Alexandria burned down, and all of the original works were destroyed.<sup>12</sup> Like the Buddhas of Bamiyan, there was a worldwide uproar when the library ruins were discovered; the loss of the history stored there is still devastating today. Art, culture, and literature are prized because they tie us to the past. The world mourns the loss of the library because the connection with the ancient societies and all of their influential achievements is severely weakened. People value their relationship to the past because it defines who they are in the present. Therefore, it is crucial to preserve the architecture, art, and literature which embody their cultural history.

Many preservation organizations have been established to ensure historically and culturally significant sites are restored and maintained. UNESCO, the United Nations Educational, Scientific and Cultural Organization, is a United Nations organization and has been an integral part in funding the preservation of historical sites since its inception in 1945. In 1972, UNESCO adopted the treaty, “Convention concerning the Protection of the World Cultural and Natural Heritage”. This treaty declared UNESCO’s international devotion to the preservation of cultural and natural heritage. UNESCO also created a World Heritage List, composed of 878 historical sites worldwide that they deemed culturally important.<sup>13</sup>

Every site on the World Heritage List is required to have a management plan<sup>14</sup>, an outline of the processes to maintain the site. Even though Venice was the first entire city placed on the list, it still does not have a management plan. In order to remain on the World Heritage List, the Italian Government must develop a management plan by 2012<sup>15</sup>. An American university, Worcester Polytechnic Institute (WPI), has collected data on over 4,000 pieces of public art organized into 12 catalogues that could help implement Venice’s management plan.

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<sup>12</sup> Whitehouse, David. Library of Alexandria Discovered. 2004.

<sup>13</sup> Venice and its Lagoon. 1992.

<sup>14</sup> Assembly of the Association of Private Committees for the Safeguarding of Venice. 2008.

<sup>15</sup> Ibid.

## 2.1 Preservation of Heritage

The success of a restoration is dependent on various factors. Figure 6 demonstrates what may happen if these factors are not accounted for. Before any restoration is attempted, an expert must be consulted for a professional opinion on an overall plan. Cost is a deciding factor because restoring twenty pieces of art may be equivalent to the price of one elaborate project. Also the processes for a restoration must be followed strictly and with utmost caution. These procedures vary depending on the item being restored. Lastly, one has to be aware of how the piece will be maintained after it is restored. If the upkeep of the restoration requires more attention than was needed in the original state, then the decision to restore the piece must be reevaluated.<sup>16</sup> To ensure these factors are considered, many historical sites have government officials in charge of the preservation of heritage.



**Figure 6: In 2007 a restoration attempt was made and the Angel was destroyed further**

### 2.1.1 Preservation Concerns

Preservationists are often faced with many issues. We were fortunate to experience these issues first hand at the 36<sup>th</sup> *Riunione Annuale* which took place at Palazzo Zorzi, the official office of UNESCO in Venice. The meeting opened with depressing news that government funding for preservation in Venice has dropped 115 million euro within the past year. Therefore, it is evident that raising awareness to get more people involved in preservation efforts is crucial.

Another issue concerning the Venetians is preserving Venice without increasing tourism. Venice is rich with art and attracts thousands of tourists each year. It would be difficult not to increase tourism in Venice by preserving the art that people travel from all over the world to see. Determining the majority of Venetians' opinion on heritage is important for the preservationists, because they must be aware of what the Venetians value. This makes a preservationist job difficult because they have to decide how to reach a middle ground and appease the citizens of Venice.

<sup>16</sup> Fitch, James M. *Historic Preservation: Curatorial Management of the Built World*. 1990.

The last issue conveyed during the meeting was adding new and modern architecture to the historical city. Some people were in favor of incorporating innovative technologies, such as the glass bridge, *Ponte della Costituzione* (Figure 7), to add modernity to Venice.



**Figure 7:** *Ponte della Costituzione* is the fourth bridge over the Grand Canal in Venice, Italy.

However, others strongly oppose this idea because they believe the modern technology looks out of place in the old city and takes away

from preserving it. This meeting provided insight into the actual workings of preservation and the issues encountered.

## 2.2 Preservation of Venetian Heritage

On November 4, 1966, Northern Italy was hit with a devastating flood. Over 190 centimeters of water flooded the streets of Venice that day. One hundred fifty centimeters of water flooded the Doge's Palace in St. Mark's Square (Figure 8). More than 2,000 people in Venice evacuated their houses and more than 1,200 residents left Venice entirely. Over 75 percent of the stores and businesses were damaged. Even worse, destruction of cultural heritage was so wide spread, that there was no way to calculate the damage.<sup>17</sup> Internationally, the flood caused a sense of urgency for preserving Venetian heritage.



**Figure 8:** Doge's Palace in St. Mark's Square Currently (on the left) and flooded on November 4, 1966 (on the right)

<sup>17</sup> Acqua Alta - High Tide in Venice Italy.

### **2.2.1 Preservation of Venetian Heritage by the Venetian *Soprintendenza***

Due to the abundance of cultural heritage embedded in Italy, the Italian Government has established a specific branch dedicated to the preservation of Italian heritage. The branch is entitled the Ministry for Cultural Heritage (Ministero per i Beni e le Attività Culturali).<sup>18</sup>

The *Soprintendenza ai Beni Ambientali e Architettonici*, a subdivision of the Ministry for Cultural Heritage, is responsible for overseeing cultural dealings in specific geographic areas under its authority. Venice, Italy has its own *Soprintendenza*. They are in charge of supervising any alterations made through restoration efforts to Venice's monuments, art and landscape. UNESCO works in collaboration with the *Soprintendenza* to monitor how the funds from the Private Committees are used.<sup>19</sup> The *Soprintendenza* decide which pieces receive funding first, depending on what is most in need of restoration. Professor Piana, who is second-in-command of the *Soprintendenza* in Venice, describes his philosophy of prioritizing restoration efforts:

“first of all we dedicate resources to property that is under our direct tutelage (government property), secondly we have an open mind toward major properties, such as abandoned islands in the lagoon, thirdly we dedicate our attention to ecclesiastical buildings. The rest only gets minimum attention, except in case of imminent danger of complete loss of the artifact, in which case we intervene immediately.”<sup>20</sup>

The *Soprintendenza* also keep track of information collected about Venice through the Catalogue Office. The office is used to raise awareness about Venice in order to increase preservation efforts. Educating, guiding tours, and exhibitions are all ways the *Soprintendenza* informs people about Venice's need for restoration.<sup>21</sup>

### **2.2.2 International Organizations dedicated to Preserving Venetian Heritage**

Since 1966, UNESCO has played a large role in preserving Venice through the Liaison Office for the Safeguarding of Venice. Later, UNESCO established an official office in Venice known as the UNESCO Regional Bureau for Science and Culture in Europe (BRESCE) located in Palazzo Zorzi. The main focus of this office is to handle issues relating to culture and science in the Member States in South-East Europe. This branch also works

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<sup>18</sup> Ministero. 2006.

<sup>19</sup> Rizzardo, Ferdinando. *Soprintendenza B.A.P. di Venezia e Laguna*. 2000.

<sup>20</sup> Carrera, Fabio. *What Cultural Heritage Do We Preserve and Why*. 1997. Pg 16.

<sup>21</sup> Rizzardo.

with the other UNESCO offices located in Central Europe and the Mediterranean basin. One of the main functions of this office is to contribute to the preservation of cultural heritage.

UNESCO, the *Soprintendenza*, and the International Private Committees have worked together in preservation efforts within Venice. UNESCO works with the *Soprintendenza* and acts as a liaison that channels money from the Private Committees to restoration projects. Over the past 39 years, the Private Committees have funded restorations of over 1,000 pieces of art and more than 100 monuments. The Association of Private Committees is made up of 30 member teams from 11 countries. In a three year period, the Association raised over seven million euro which paid for 138 restorations and contributed to the on-going research and promotion of projects.<sup>22</sup>

### 2.2.3 Private Committees Involved with Preserving Venetian Heritage

After the flood of 1966, many of the International Private Committees formed through UNESCO's program for Safeguarding Venice. In 1966, the British founded Venice in Peril, and the French established Comite Francais pour la Sauvegarde de Venise. Also, the United States helped in restoration efforts through the organizations Venetian Heritage Inc. and the America-Italy Society of Philadelphia. These committees responded to the flood by collecting money for the restoration of art and heritage within Venice.<sup>23</sup> One of the largest contributors, Venice in Peril, has worked with the *Soprintendenza* and UNESCO to restore more than 40 pieces of Venetian heritage since 1966. One source of Venice in Peril's funding comes from the W.H. Patterson Gallery who holds annual exhibitions of Venetian paintings. The Gallery donates a percentage of their profits to Venice in Peril. In one year, this gallery donated 88,130 U.S dollars to Venice in Peril.<sup>24</sup> All of the private committees donate and fundraise to preserve the artifacts in Venice that add to the city's cultural importance.



**Figure 9: Venice in Peril Logo**

## 2.3 Cultural Importance of Public Art in Venice

Public Art is an integral part of the city's heritage and part of the everyday lives of Venetians. They see *portali* every day on their walk to the *vaporetto*, and sit on wells as they socialize in the *campi*. Venice is so concentrated with public art that it outlines the city, making it a floating museum, free of admission (See Figure 10). Because the citizens are

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<sup>22</sup> Venice Offices. 1995.

<sup>23</sup> Ibid.

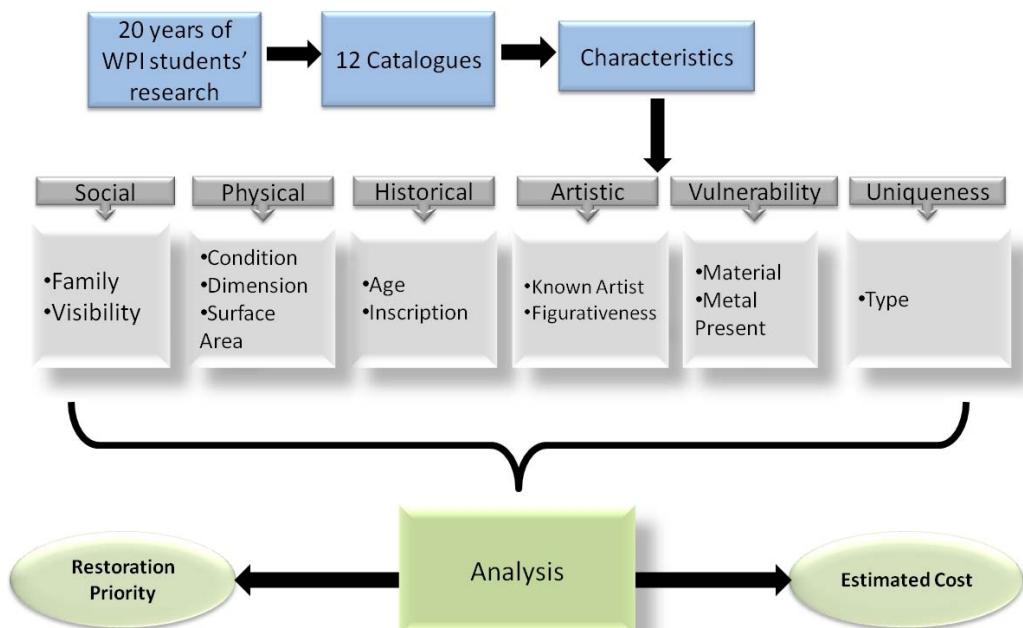
<sup>24</sup> Venice In Peril. 2003.

immersed in art around the city, the pieces are more than attractive works of art. The sculptures of the city compose the environment. By walking through the streets, one breathes in the art and the history it embodies.<sup>25</sup>



**Figure 10: 4,376 Pieces of Public Art Defining Venice**

a piece of art) that makes up Figure 10. For each piece of public art, the students gather information about social, historical, and artistic importance; physical condition; vulnerability to damage; and the piece's uniqueness. Analyzing these characteristics produced several results for ranking systems like restoration priority and estimated costs for every piece (See Figure 11).<sup>26</sup>



**Figure 11: Characteristics Collected for Analysis**

The cultural atmosphere requires the art to be outdoors and public where it is exposed to the elements. The art saturates the city so much that the public loses concern for its upkeep. The lack of interest has led to a weakening in preservation efforts. To ensure this rich heritage is not lost, WPI students have collected data on every dot (representing

<sup>25</sup> Birmingham, Meggan et al. Opportunities and Challenges of the Venetian Youth. 2008.

<sup>26</sup> Kent, Amanda et al. PreserVenice: Preserving Venetian Public Art. 2007. Pg 28.

## 2.4 Types of Venetian Art

The following are the types of Public Art WPI has collected information on over the past 20 years.

### 2.4.1 Flagstaff Pedestals

Venice has a long-standing tradition of flying flags as patriotic symbols. Historically, flags often represented groups such as families, schools, or churches and flew near these buildings in the campi. Flag pedestals are stone bases in which flagpoles are stabilized; these are often the only remnants of the old tradition. In Venice and the Laguna islands, there are 55 flagstaff pedestals, only 35 of which have flagstaffs. Composed of a base and body, the pedestals are decorated with inscriptions or designs to show who owned the flagstaff. Many different styles and materials were used to make the pedestals, but the most common type is made from Istrian stone. WPI students have collected detailed information for every flagstaff pedestal in Venice and the Laguna islands.<sup>27</sup>



**Figure 12: Flagstaff Pedestal in Piazza San Marco**

### 2.4.2 Fountains

For hundreds of years Venetians lacked a reliable means for receiving clean water. This all changed in the late 1800's when an aqueduct system was completed from the mainland. The aqueduct enabled a fountain system to emerge which constantly released a stream of safe, drinkable water. In 2004, WPI students evaluated the damage of fountains throughout the city. In collaboration with VESTA, a public works contractor which tracks the amount of water dispensed in the city, the team determined which fountains are in use. They calculated that these fountains supply 135,867,600 liters of clean water every year.<sup>28</sup> The team also produced a damage ranking of each fountain based on attributes such as the amount of grime, vandalism, and surface damage, so that restoration priorities, cost estimates, and other rankings could be determined.



**Figure 13: Fountain**

<sup>27</sup> Ibid. Pg 22-24.

<sup>28</sup> Kelley, A et al. Public Art Preservation in Venice: Non-public Wellheads and Fountains. 2004. Pg 21.

### 2.4.3 *Patere*



**Figure 14: *Patera***

*Patere* are the oldest form of public art in Venice, originating during the 12<sup>th</sup>-14<sup>th</sup> century. Venetians believed these to be superstitious charms which could protect a home from vice or evil. *Patere* are small circular reliefs, located on the sides of buildings throughout Venice. Most are 20 to 80 centimeters across and approximately eight centimeters deep. There are about 150 different images which account for most of the designs, the most common being that of an eagle eating the head of a rabbit. This represents the victory of virtue over vice, a common theme in Byzantine culture from which this art originates. Venice contains 471 *patere* located in the oldest parts of the city.<sup>29</sup>

### 2.4.4 Crosses

When people first settled the marshy swamps which soon became the islands of Venice, the first things they built were churches. The crosses that are located in the city are almost exclusively symbols of Christianity. There are three primary styles: Latin, Greek and Maltese. Latin crosses are associated with western Christianity and have a long vertical beam intersected near the top with a shorter crossbeam. Greek and Maltese crosses both have arms of equal length, but the Maltese cross becomes narrower towards the center. Of the 74 crosses in Venice, 28 are located in the *campi* of a church.<sup>30</sup>



**Figure 15: Three types of crosses: Greek style cross (Left); Maltese style cross (middle); Latin style cross (right)**

<sup>29</sup> Kent, Amanda et al. PreserVenice: Preserving Venetian Public Art. 2007. Pg 12-13.

<sup>30</sup> Ibid. Pg 13-14.

#### 2.4.5 *Relievi* (Reliefs)

A relief is a sculpture that protrudes from the side of a wall. These pieces of art provide valuable insights into the artistic styles popular in Venice hundreds of years ago. Most reliefs depict religious scenes or significant events, which serve to remind Venetians of their history and heritage. There are 386 reliefs in Venice.<sup>31</sup>



Figure 16: Relief

#### 2.4.6 Inscriptions

Inscriptions are words that have been carved into stone and displayed in public locations. Many display historical or religious messages, but can also serve as a memorial to an important person or event. Inscriptions are purely informational and low in artistic value, but shed much light on the lives of ancient Venetians. There are 28 inscriptions scattered throughout the streets of Venice.<sup>32</sup>



Figure 17: Inscription

#### 2.4.7 *Frammenti* (Fragments)



Figure 18: Fragment in a wall

Fragments are small broken pieces of other artwork which are embedded into a wall instead of being discarded. Fragments are only the leftovers of from larger sculptures and there for are of little significance. Throughout Venice, 251 fragments exist.<sup>33</sup>

<sup>31</sup> Kent, Amanda et al. PreserVenice: Preserving Venetian Public Art. 2007. Pg 14-15.

<sup>32</sup> Ibid. Pg 15.

<sup>33</sup> Kent, Amanda et al. PreserVenice: Preserving Venetian Public Art. 2007. Pg 15-16.

#### 2.4.8 Statues

During the Venetian Republic, statues of individuals were virtually non-existent. This was because laws forbid any ornamentation of important people. A statue is a sculpture not directly embedded in a wall, but structurally attached to a building. Statues are found on important buildings, such as churches, generally depicting angels, the Virgin Mary and other important Christian icons. There are 173 statues on buildings in Venice.<sup>34</sup>



**Figure 19: Statue**



**Figure 20: Monument**

#### 2.4.9 Monuments

Venice has relatively few monuments compared with other cities with rich histories. This is because of Venetian Republic laws which forbid the elevation of one individual above others. As a result most of the monuments postdate the fall of the republic in 1797. Over 50% of Venice's 67 monuments are located in the *Giardini* of Castello, one of Napoleon's "improvements" to Venice. Unlike the other forms of art, monuments are usually constructed out of bronze or tenera stone.<sup>35</sup>



**Figure 21: Coats of Arms**

#### 2.4.10 Stemmi (Coats of Arms)

In Europe, coats of arms have long served as symbols recognizing patrician families. In Venice, most are stone carvings on the outside of buildings owned by Venetian nobles. Coats of arms are not considered lasting pieces of art because they were often erased and replaced when a new

<sup>34</sup> Ibid. 16-17.

<sup>35</sup> Kent, Amanda et al. PreserVenice: Preserving Venetian Public Art. 2007. Pg 17-18.

family took ownership of a building. Therefore, a number of the existing *stemmi* are blank or illegible. Coats of arms are by far the most abundant type of public art, with 1064 in Venice.<sup>36</sup>

#### 2.4.11 Confraternity Symbols



**Figure 22:** Confraternity Symbols

Confraternities were organizations brought together by a common craft or trade, and frequently held meetings and ceremonies. Confraternity symbols are located on buildings owned by the confraternity or on the house of a member in a confraternity. In Venice, 196 confraternity symbols exist.<sup>37</sup>

#### 2.4.12 Wellheads

For centuries, Venice relied on wells as a source for fresh water. These underground clay basins collected and retained rainwater, which the citizens could use. Wellheads capped these cisterns in order to keep the water free of any pollutants or animals. These often contained carvings of saints, family crests, inscriptions, and other important images. There are 231 public wellheads located in the *campi* of Venice.<sup>38</sup>



**Figure 23:** Wellhead

<sup>36</sup> Kent, Amanda et al. PreserVenice: Preserving Venetian Public Art. 2007. Pg 18-19.

<sup>37</sup> Ibid. Pg 19.

<sup>38</sup> Ibid. Pg 24-25.

### 3 Design

Our project contributes to the preservation of Venetian heritage by increasing awareness of often neglected public art through online information resources. To promote participation in preservation, we improved PreserVenice's website to make it more usable and inviting. We designed our site to incorporate the best practices by evaluating 18 internationally known websites. To further improve the site, we created pages for piece-specific information using the statues, monuments, *mascaroni*, flagstaff pedestals, wellheads, *patere*, crosses, reliefs, inscriptions, fragments, *stemmi*, confraternity symbols, *portali*, and *lunette* records compiled over the past 20 years by WPI students.

#### 3.1 Defining best practices for a preservation website

Our project explored the current best practices for website design, specifically guidelines for proper homepage layout and pages to collect donations. Homepages need to create an inviting environment because they form the viewer's first impression of the organization. We researched donations pages because getting people involved is a sophisticated task. The guidelines for each of these pages were established by using homepage criteria from Useit.com<sup>39</sup> and donations page criteria from Fundraising123 (See Appendix D).<sup>40</sup> We were then able to evaluate 18 current websites related to heritage preservation, saving wildlife, and university alumni relations (See Figure 24).

Preservation Sites	Wildlife Sites	University Alumni Sites
<ul style="list-style-type: none"><li>• Save Venice Inc.</li><li>• SOS</li><li>• WMF</li><li>• American-Italy Society</li><li>• Public Art Fund</li><li>• Venice In Peril</li><li>• Venetian Heritage</li><li>• Comite Français Pour La Sauvegarde de Venise</li></ul>	<ul style="list-style-type: none"><li>• Endangered Species</li><li>• STAF</li><li>• Earth Watch</li><li>• IFAW</li><li>• US Fish and Wildlife Service</li><li>• WWF</li></ul>	<ul style="list-style-type: none"><li>• Merrimack College</li><li>• HCC</li><li>• WPI</li><li>• MIT</li></ul>

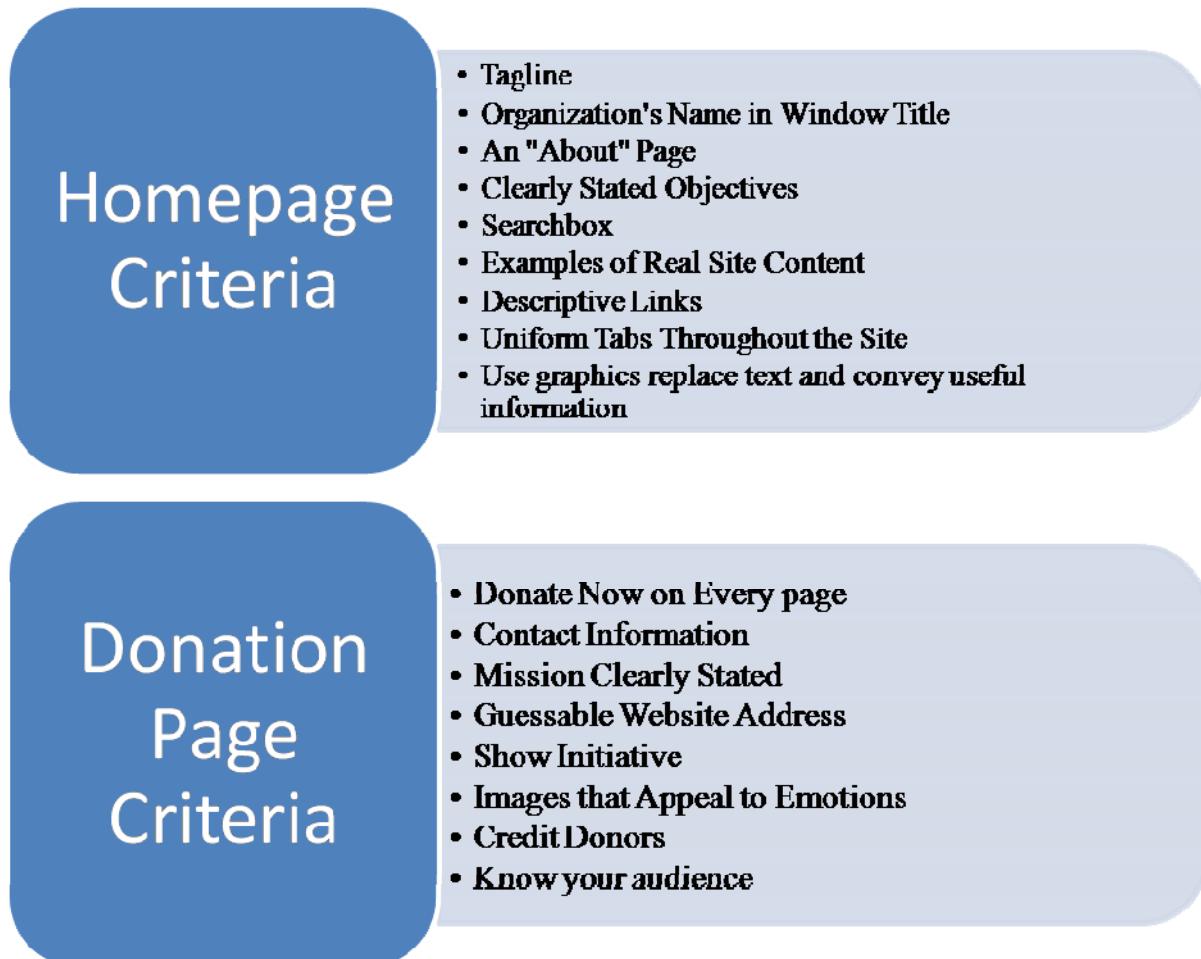
**Figure 24: 18 Websites Evaluated within the categories of Preservation sites, Wildlife sites, and University Alumni Sites**

<sup>39</sup> Nielsen, Jakob. Top Ten Guidelines for Homepage Usability. 2002.

<sup>40</sup> Rovner, Mark. Four Guidelines for Your Nonprofit's Online Fundraising Website. 2007.

### **3.1.1 Determining Evaluation Criteria**

Evaluating website design best practices, we used two lists of criteria, one for homepages and the other for donations pages (Figure 25).



**Figure 25: Website Design Best Practices: Useit.com's Homepage Criteria and Fundraising123's Donation Page Criteria**

We added to PreserVenice's website by exercising Useit.com's standards for a homepage because their guidelines were detailed and specific to best design practices (See Figure 25, for more information see Appendix D).

Incorporating a donation page gave PreserVenice a way to collect funds for restoration projects, which is crucial to ensure PreserVenice is a significant contributor to protecting Venetian heritage. There are many different ways to convey information to involve potential donors. To verify the best tactics for enticing donations online, we used Fundraising123's standards for donation pages (See figure 25, for more information see appendix D). We chose these guidelines to use based on the communication we had with a

fundraising professional (See appendix F).<sup>41</sup> The information she stressed paralleled the information conveyed in the Fundraising123's guidelines.

### **3.1.2 Evaluating Current Websites**

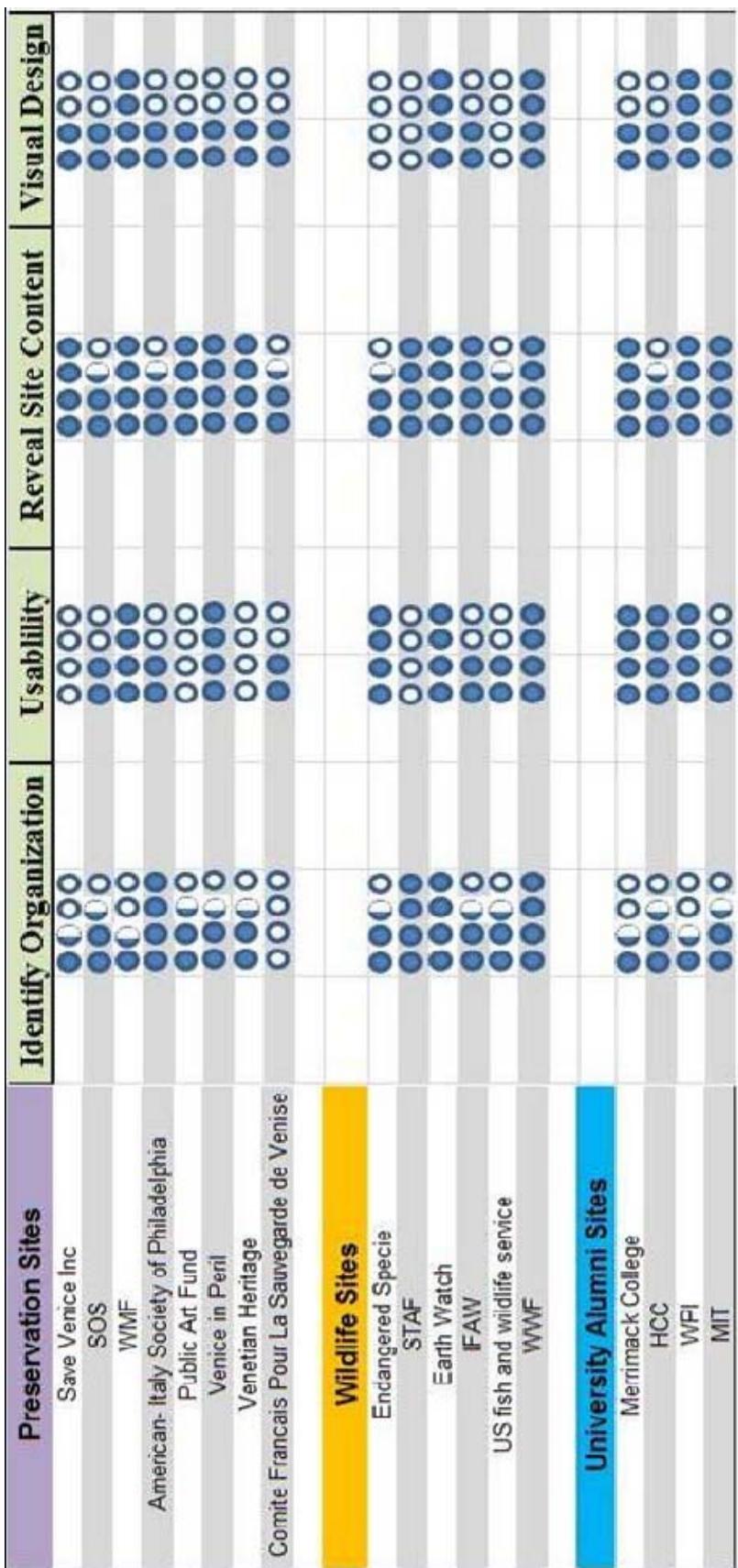
We visited various websites, categorized by preservation of heritage, saving wildlife and university alumni relations, to examine their homepage and donations page (See figure 24). We chose to look at heritage preservation sites because we are improving a preservation website to preserve Venetian heritage. We also decided to investigate sites protecting endangered wildlife because these sites' missions are analogous to heritage preservation. Both groups strive to raise awareness to increase participation in their cause. Lastly, we explored universities' alumni pages, because their goal is to involve people in their community to gain support in the cause. The forms we used for evaluating the homepages and donation pages are attached in Appendix E. According to the criteria we used, Earth Watch demonstrated the best practices for homepages and World Wildlife Foundation incorporated the best practices for donations pages.

#### **3.1.2.1 Ranking Websites**

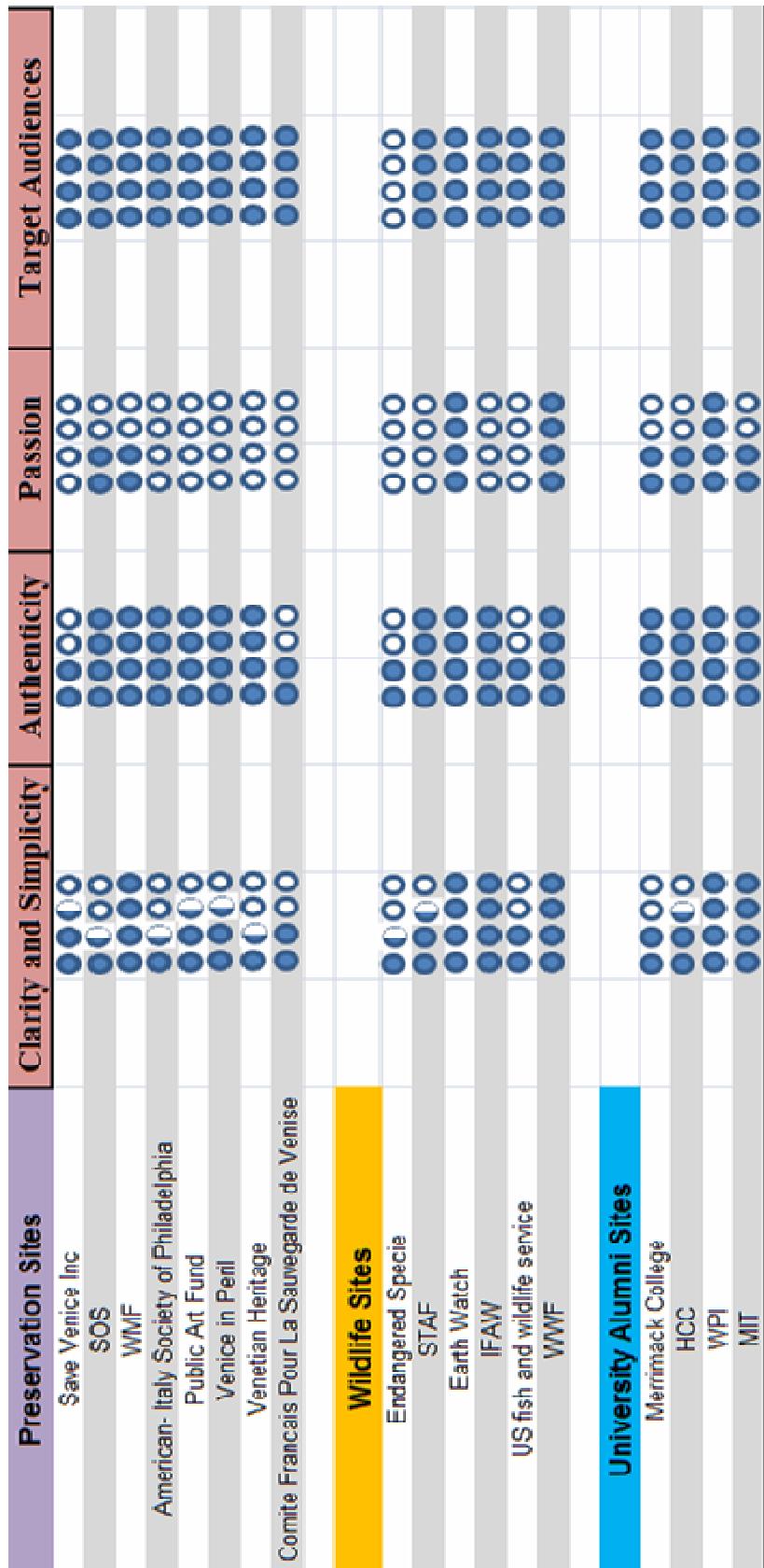
Using the criteria listed in Figure 25, we determined if each website contained the necessary features. The criteria were formed into yes or no questions, so that a "YES" response was earned if the feature appeared in the website. If there was no evidence of the feature, the site earned a "NO" (See Appendix E for forms used). For example, the EarthWatch homepage included the tagline "Change the world. Yourself.", so this site received a "YES" in the "Tagline" column (Figure 26). We followed this process to calculate the rating for homepages; these results are displayed in Figure 26. The same process was used to assess the donation pages for all 18 sites, and Figure 27 displays our results.

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<sup>41</sup> Davis, Sharon C. 2008.



**Figure 26: Evaluated Homepage Results examining Identifying the Organization, Usability, Images revealing Site Content, and Overall Visual Design**

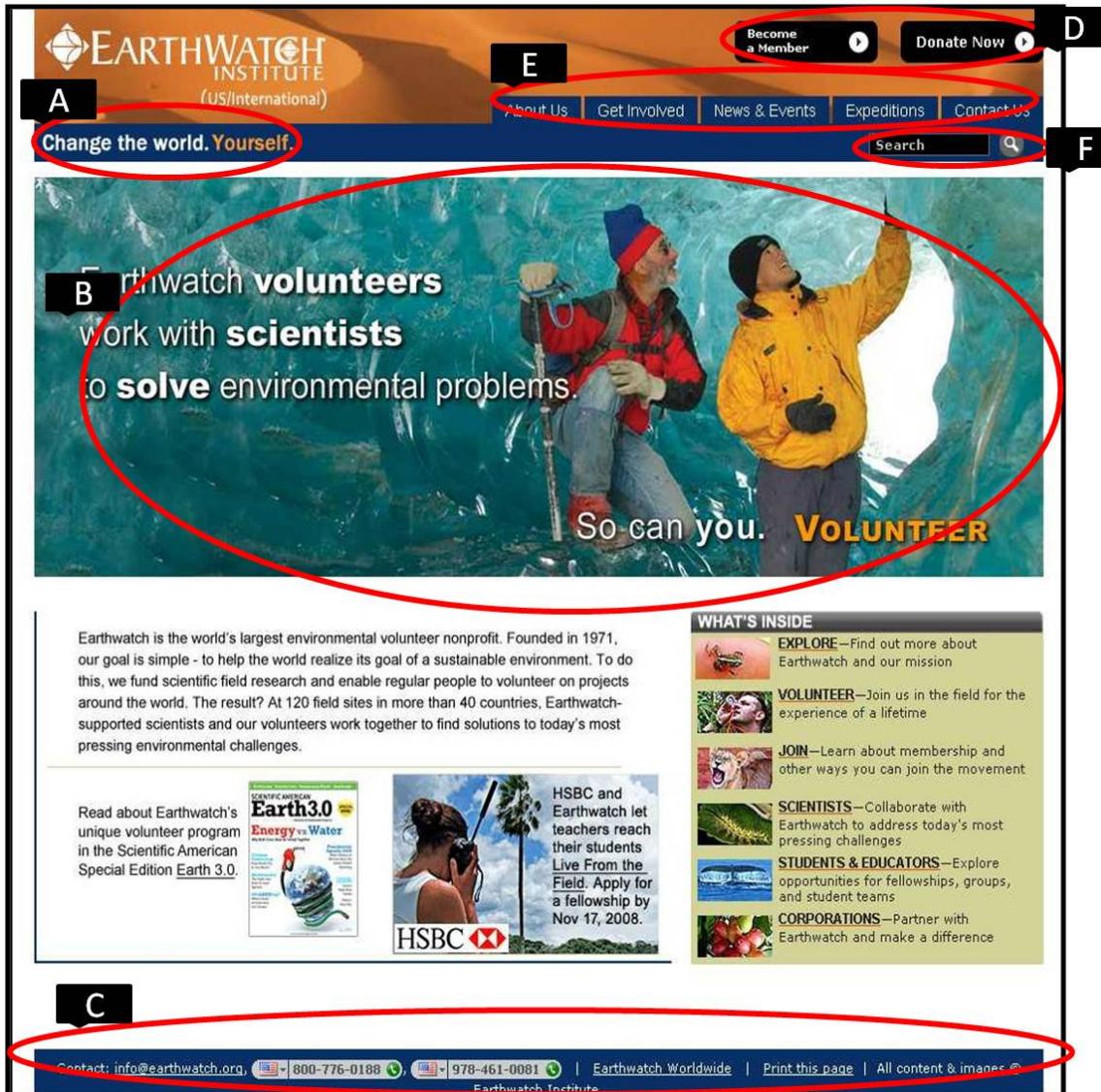


**Figure 27: Evaluated Donations Page Results examining clarity and simplicity, authenticity, passion and target audiences.**

### 3.1.3 Best Practices

We determined that EarthWatch's homepage (Figure 28) and World Wildlife Foundation's donations page (Figure 29) demonstrated best practices.

Earth Watch's homepage (Figure 28) incorporates the best practices for website design according to Useit.com's guidelines (Figure 25 and see Appendix D).



**Figure 28: Earth Watch's Homepage showing its tagline (a); people interacting (b); credibility (c); ways to get involved (d); tabs that can be viewed on every page (e); search box (f)**

The EarthWatch homepage welcomes the viewer with dynamic pictures of people volunteering (B). Seeing people actively participating in a cause entices more people to participate and increases the viewer's interest in exploring the site. This homepage includes a one-sentence tagline (A) which is important to inform people about the site's mission. The homepage shows its credibility by displaying their address and contact information at the

bottom of the page (C). Furthermore, the site is very easy to use via the navigation tabs (E) and the search box (F) located below the tabs. The tabs are uniform throughout the site, so the viewer can always get back to the homepage easily. Also, the search box allows the user to search for specific information that may not be obviously located under one of the tabs. Lastly, ways to get involved (D) shows up on the homepage, through two buttons “Become a Member” and “Donate Now”. Both of these attract people to participate in the cause right away.

World Wildlife Foundation’s donation page utilizes best practices according to Fundraising123’s criteria for evaluating donations pages (See Figure 25 and Appendix D). The donations page is shown below (Figure 29) with its top features circled in red. At the top of the page (A) shows a random fact, “Polar bears are threatened by the rapid loss of arctic sea ice”. The fact changes every time the page is refreshed. Just below, are tabs that remain the same no matter which page is selected, this makes the site easy to navigate. Also, there is always a link back to the homepage. Another important feature of this page is its appeal for donations, displayed in (B). First, there are various standard amounts listed that one can quickly select. Next, the amount chosen dynamically populates a set of gifts the user is eligible to receive. Providing gifts to donors entices people to contribute more. The site also includes a search box (C) shown at the top right of every page to facilitate navigation. The World Wildlife Foundation also incorporates other ways of getting people involved in addition to donating, which are gift center, monthly giving, gift memberships, renew your membership, memorial donation, tribute donation, and other ways to donate, shown by (D). Lastly, this site uses graphs to communicate information, (E). Using graphs instead of text creates a more intriguing experience to the user.

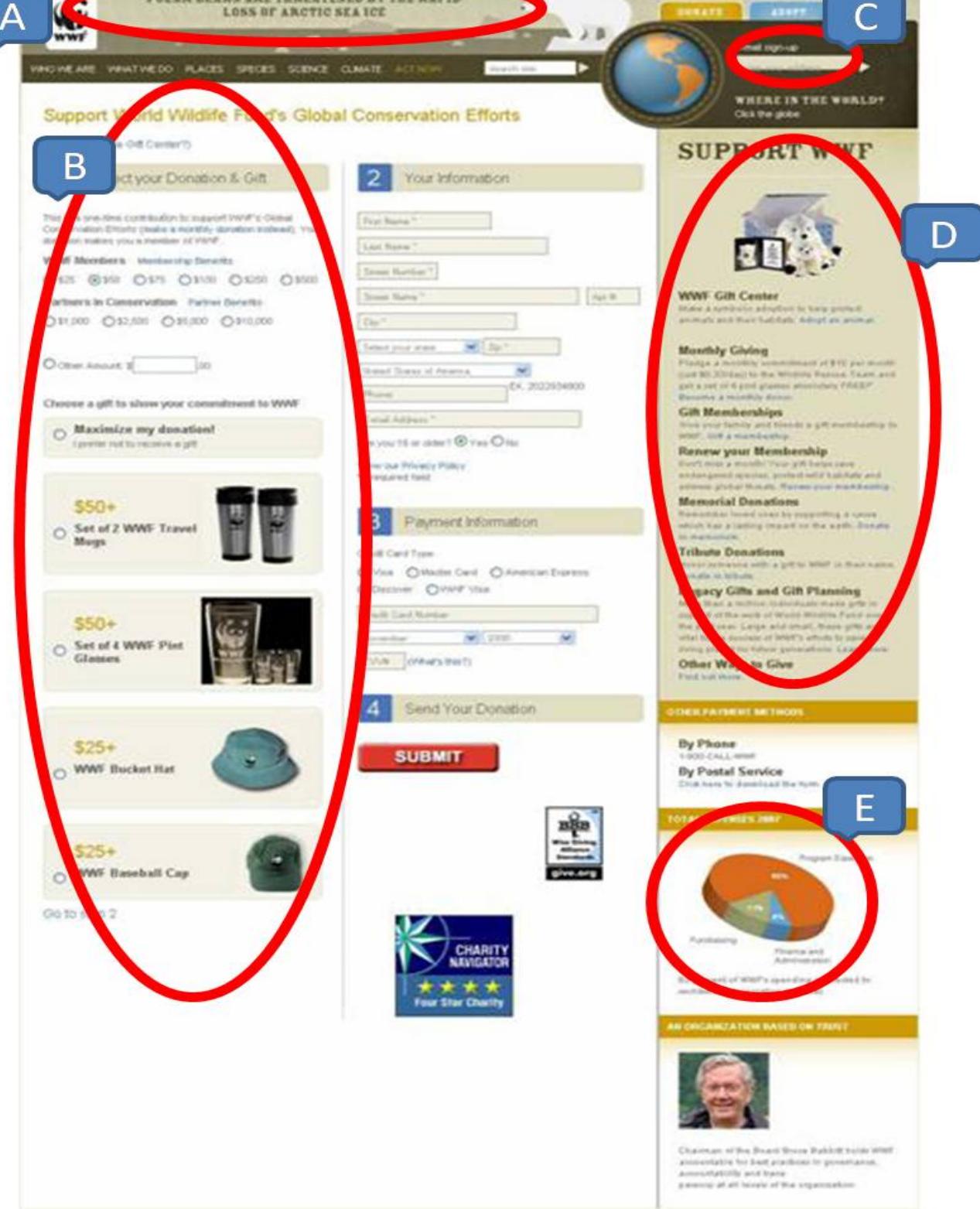


Figure 29: World Wildlife Foundation's Donations Page showing a dynamic interesting fact (a); various donating options with corresponding gifts (b); search box (c); more ways to get involved (d); informative graphs (e)

### 3.2 Interactive Map Feature

World Monument Fund was one of the sites evaluated for best practices, and it displayed the map seen in Figure 30. Their interactive map page was unequaled by any other site investigated, to display information about various culturally important sites around the world. WPI public art catalogues contain a wealth of information, such as the location of each piece. Therefore, an interactive map feature is an intriguing way to display all of the students' research.

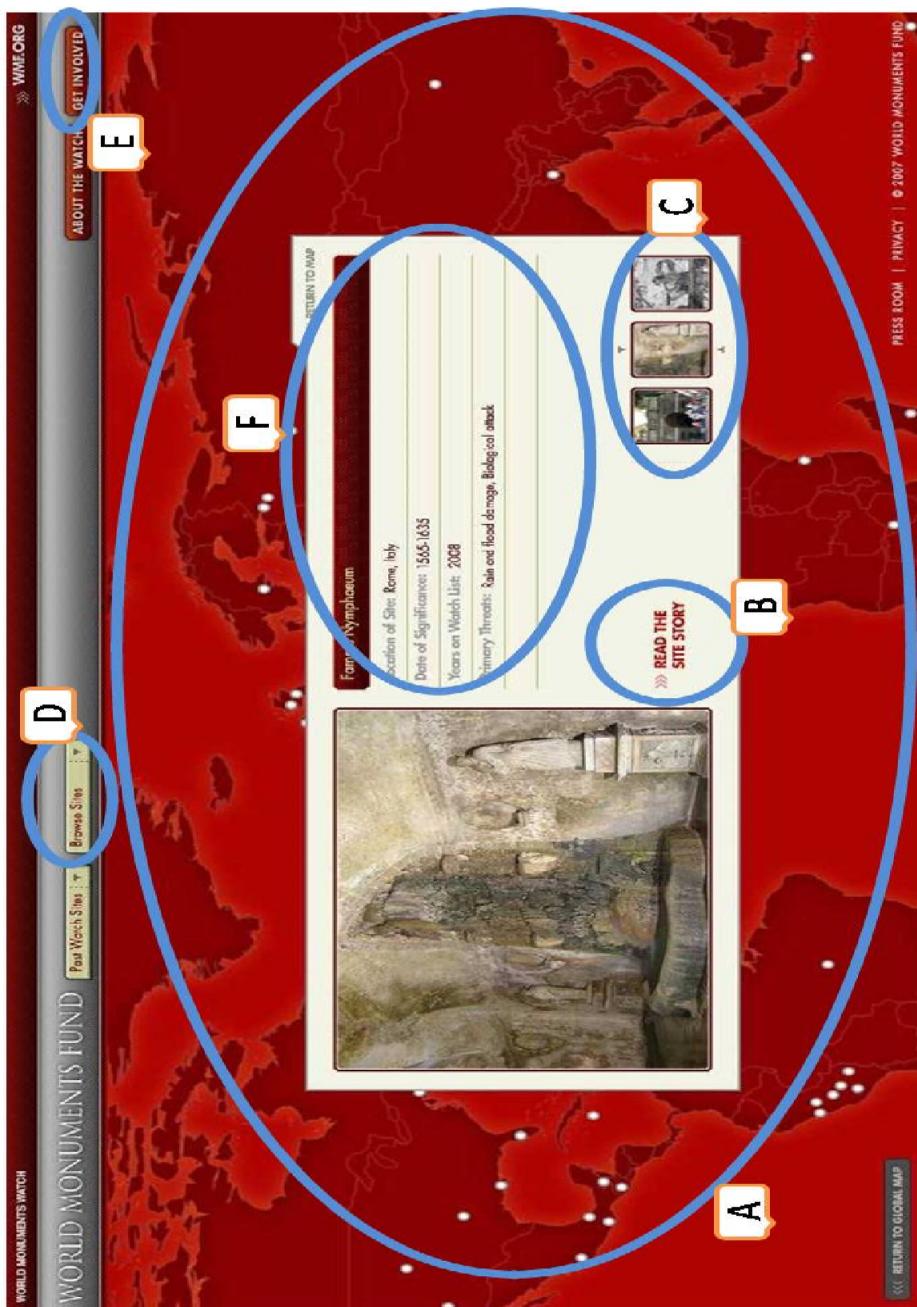


Figure 30: World Monument Fund's Interactive Map showing various sites to click on (a); a link to more information (b); carrousel of pictures (c); a search box (d); get involved button (e); basic information about the site (f)

By clicking on one of the illuminated dots found in A, the cloud of information appears on the screen. A brief description of the piece appears at the top of the tab in (F). It is important to show the most important information at first glance, and allow the viewer to learn more by clicking “read the site story” (B). A carousel of pictures (C), and more information about the site (B) appears within the cloud to increase the user’s interactivity with the site. A search box (D) is also located on this page to help the viewer navigate around the site. Lastly, a get involved tab (E) is included. After learning about the monument, this feature allows the viewer to donate and make a difference.

### 3.3 Improving PreserVenice

By determining the best practices for designing homepages and donation pages, we were able to utilize these methods to improve PreserVenice. PreserVenice is a non-profit organization that was developed in through the Venice Project Center in 2007 by WPI students.<sup>42</sup> We improved PreserVenice’s homepage by incorporating many of the features of EarthWatch and a Submit Report page. We created a Get Involved page utilizing the best practices found on World Wildlife Foundation’s donation page such as gifts to donors and several opportunities to get involved. We modeled our Maps page after the interactive map seen on the World Monument Fund website, making icons clickable and presenting a wealth of information.

#### 3.3.1 Home Page Improvements

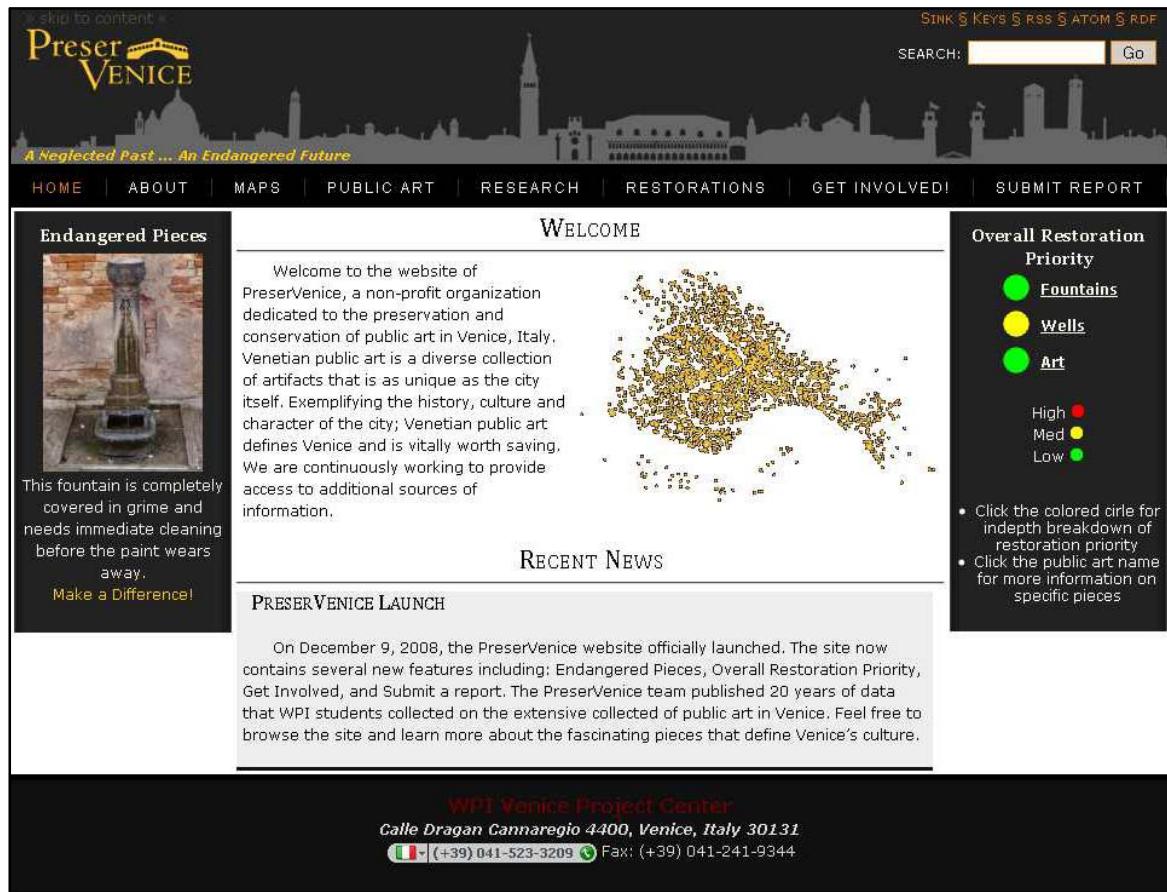
Last year’s WPI students laid the ground work for the non-profit organization PreserVenice (See Appendix B).<sup>43</sup> The homepage lacked many of the best practices we discovered. We added many of EarthWatch’s Homepage’s features (Figure 28) such as a one-sentence tagline, “A Neglected Past, an Endangered Future” along with contact information at the bottom of the page to make our organization credible. The tabs at the top of the page were rearranged into a more logical order, making the “About” tab come after the “Home” tab. A picture displaying the “Endangered Piece” was added to the left side of the Homepage, with a description of the piece. The featured piece dynamically changes each week. Lastly, the Public Art Restoration Priority Overview is located on the right side of the page and gives a list of links to specific collections of art. The colored circle to the left of catalogue indicates the catalogue’s overall restoration priority. Clicking on these circles produces a window

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<sup>42</sup> Kent, Amanda et al. PreserVenice: Preserving Venetian Public Art. 2007. Pg 29.

<sup>43</sup> Ibid.

displaying the distribution of the restoration priority of each piece within that catalogue in the form of a pie graph. These additions make it much easier to navigate and extract information from the PreserVenice site.



**Figure 31: PreserVenice Homepage displaying best practice features including a tagline, an about tab, contact information, and engaging images**

### 3.3.2 Specific Item Information Page

To display the wealth of information WPI has collected, we created the “Specific Item Information Page” that contains very detailed data about each specific piece of public art. We used accepted standards for best design principles to enhance the user’s experience (see Appendix C). The public art is organized into categories, which are statues, monuments, *mascaroni*, flagstaff pedestals, wellheads, *patere*, crosses, reliefs, inscriptions, fragments, *stemmi*, confraternity symbols, *portali*, and *lunette*. These categories are listed on the right side of the Homepage. By clicking on any of these catalogue links, a page appears that includes a list of every piece of art within that catalogue and three tabs: Physical, Condition, and Restoration. For example, when clicking on “Fountains” the list of all the fountains WPI

has cataloged appears on the left side of the page, making the page easy to navigate (Figure 31).

On each tab, the main image and information remain at the top (shown in Figure 32 by the circled region). It includes the name of the piece, along with an image and a description. The image also includes a restoration priority slider conveying the priority of this fountain compared to all other fountains in Venice. Above the priority slider is an image of a faucet to represent the status of the fountain. If the faucet is running (like this fountain) that means the fountain is working, but if no water is coming out of the faucet, then the fountain is dry or out of order. Lastly, a zoomed in picture of the location of the fountain appears on the right side of the page. Below the Main Image resides a set of tabbed pages. The first tab is Physical (Figure 32) which displays an image of a fountain with the dimensions marked on the image. To the left of the image are measurements corresponding to the marked image. To the right of this image is more information on the material used and other features regarding the physical attributes of the fountain.

skip to content

**Preser VENICE**

A Neglected Past ... An Endangered Future

HOME | ABOUT | MAPS | PUBLIC ART | RESEARCH | RESTORATIONS | GET INVOLVED | SUBMIT REPORT

**Fountains**

- ▶ Cannaregio
- ▶ Castello
- ▼ Dorsoduro
- Rio Terra Di Salone
- Rio Terra Del Catecumeni
- Capiello Allo Spirato San
- Campello Barbaro
- Campiello Agli Incurabili
- Corte Dei Sabbioni
- Piscina Sant'Agnese
- Fondamenta Della Toletta
- Calle De L'avogaria
- Campo Santa Margherita
- Calle De La Madona
- Zattere Al Ponte Longo
- Calle Del Basego
- Corte Del Gallo
- Foundamenta Del Cereri
- Campiello S. Lorenzo
- Scalo Marittimo San Basil
- Calle Largo Forscira
- Campol Del Redentore
- Campiello De La Croce
- Fondamente S. Giacomo
- Corte Ferrando
- Camp De La Sponza
- Campiello Del Forno
- Campo San Cosmo
- Calle Del Teatre In Sacra
- ▶ San Marco
- ▶ San Polo
- ▶ Santa Croce

**Rio Terra Dei Catecumeni**



**Description:**  
Sestiere: Dorsoduro  
ClosestAddress:  
FaucetDesign: Spout  
Visibility: High  
HighTrafficArea: FALSE  
ProximityToVendor: Far  
Notes: broken spout, forged writing

**Status:** Running



**Restoration Priority**

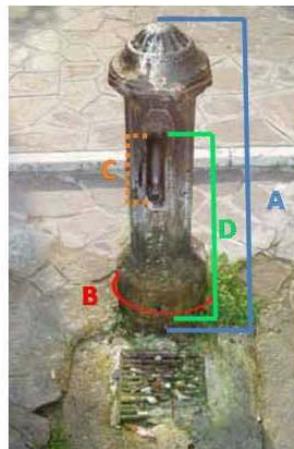


**Physical Condition Restoration**

**The Physical Aspects of the Fountain:**

**Dimensions**

- A - Height: 154 cm
- B - Base Perimeter: 126 cm
- C - Faucet Length: 10 cm
- D - Faucet Height: 54 cm
- Base Area: 1256 cm<sup>2</sup>
- Surface Area: 12139 cm<sup>2</sup>



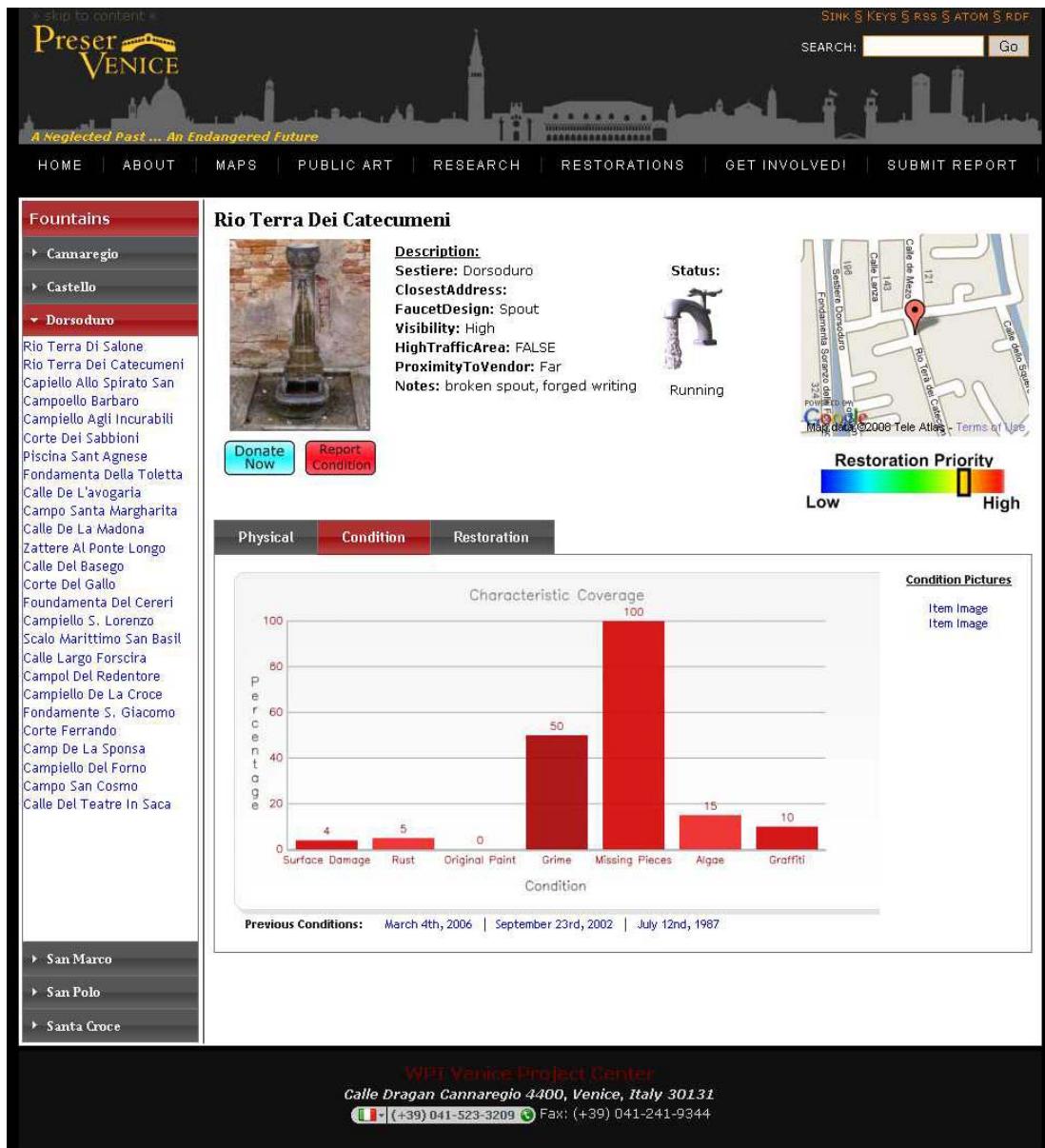
**Other**

- Base Shape: Circle
- Type: Type C
- Material: Metal
- Raised Drain: FALSE
- Flow Rate: 2 liters per minute
- Is Bolted: FALSE
- Number of Drains: 1
- SpecialFeatures: None
- ServicePanel: FALSE
- Crest: FALSE

**WPI Venice Project Center**  
Calle Dragan Cannaregio 4400, Venice, Italy 30131  
 (+39) 041-523-3209  Fax: (+39) 041-241-9344

**Figure 32: Physical Tab displaying specific information about the physical attributes of each fountain with main information about the piece above**

The second tab on our website is Condition (Figure 33). The Condition tab exhibits a graph with information on how much surface damage, rust, original paint, grime, missing pieces, algae, and graffiti is on this particular fountain. This tab also highlights flaws on the piece. For example, this particular piece has a large crack circled.



**Figure 33: Condition Tab displaying graph of fountain condition attributes**

The last tab on our site is titled “Restoration” (Figure 34). This tab includes information about past restorations and what work needs to be done to the piece. It also has a carousel of pictures to show different aspects of the piece. Lastly, this tab contains a pie graph illustrating the restoration priorities of all the fountains WPI student projects have catalogued through the Venice Project Center. This graph and the restoration priority slider at the top of the page indicate how this particular fountain compares to all of the other fountains catalogued.

» skip to content »

**Preser VENICE**

A Neglected Past ... An Endangered Future

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SEARCH:  Go

HOME | ABOUT | MAPS | PUBLIC ART | RESEARCH | RESTORATIONS | GET INVOLVED! | SUBMIT REPORT

**Fountains**

- ▶ Cannaregio
- ▶ Castello
- ▶ Dorsoduro

Rio Terra Di Salone  
 Rio Terra Dei Catecumeni  
 Capiello Allo Spirato San  
 Campello Barbaro  
 Campiello Agli Incurabili  
 Corte Del Sabbioni  
 Piscina Sant'Agnesse  
 Fondamenta Della Toletta  
 Calle De L'avogaria  
 Campo Santa Margherita  
 Calle De La Madona  
 Zattere Al Ponte Longo  
 Calle Del Basego  
 Corte Del Gallo  
 Fondamenta Del Cereri  
 Campiello S. Lorenzo  
 Scalo Marittimo San Basil  
 Calle Largo Forscira  
 Campol Del Redentore  
 Campiello De La Croce  
 Fondamente S. Giacomo  
 Corte Ferrando  
 Camp De La Sponza  
 Campiello Del Forno  
 Campo San Cosmo  
 Calle Del Teatre In Saca

▶ San Marco

▶ San Polo

▶ Santa Croce

**Rio Terra Dei Catecumeni**



**Description:**  
**Sestiere:** Dorsoduro  
**ClosestAddress:**  
**FaucetDesign:** Spout  
**Visibility:** High  
**HighTrafficArea:** FALSE  
**ProximityToVendor:** Far  
**Notes:** broken spout, forged writing

**Status:**  Running

**Donate Now** **Report Condition**



Map data ©2008 Tele Atlas - Terms of Use  
 POWERED BY Google

**Restoration Priority**



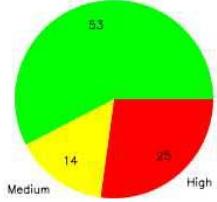
**Past Restorations**

**February 12, 2007,**  
 420 euro was spent to partially restore Rio Terra Dei Catecumeni. The graffiti and grime covering much of the fountain was removed. Also, most of the cracks were sealed. However, work still remains to be done. Many pieces have fallen off of the fountain and almost none of the original paint remains on the fountain. [Donate now](#) and finish restoring this fountain!

**Restoration Images**



**Restoration Priority Chart**



Priority	Percentage
Low	53
Medium	14
High	25

Fountains are an overall Low restoration priority with 53% of its items at this priority.

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**Figure 34: Restoration Tab displaying past work and what needs to be done, along with a carousel of pictures and a graph of displaying restoration priorities of all fountains catalogued**

### 3.3.3 Get Involved Page

On the PreserVenice website, we created a “Get Involved” page (Figure 36). Like the World Wildlife site, our page includes donation options including donation levels (Figure 35), membership options, and gifting options. Gifts range from PreserVenice sweatshirts for users who donate \$500 or more, to PreserVenice book marks for donations of at least \$25. When the donor clicks on the circle next to the amount they wish to give, the corresponding gift appears at the top. As seen in the previous section, the World Wildlife Foundation had a sophisticated donations page, which we modeled our page after. The gifts-for-donations idea was implemented because it shows appreciation for each donation, and it is also an incentive for users to continue to give money to the cause. We learned through investigating best practices that giving individuals many options to donate is ideal.

The screenshot shows a donation form titled "Select your Donation & Gift". It includes a descriptive text about one-time contributions to support PreserVenice's preservation effort, a link to make a monthly donation instead, and a note that donations make the user a member. Below this is a section for "PRESERVENICE MEMBERS" with radio buttons for donation amounts: \$25, \$50, \$75, \$100, \$250 (which is selected), and \$500. A "PARTNERS IN PRESERVATION" section follows, with radio buttons for \$1,000, \$2,500, \$5,000, and \$10,000, plus an "Other Amount" input field set to ".00". The "Your Information" section contains fields for First Name, Last Name, Street Number, Street Name, Apt #, City, Select your state (dropdown menu showing "United States of America"), Zip, Phone (with example "EX. 2022934800"), and E-mail Address. All input fields have an asterisk indicating they are required.

**Figure 35: Get Involved Page Excerpt:  
Different Levels of Giving**

skip to content < Preser VENICE A Neglected Past ... An Endangered Future

SINK S KEYS S RSS S ATOM S RDF SEARCH:  Go

HOME | ABOUT | MAPS | PUBLIC ART | RESEARCH | RESTORATIONS | GET INVOLVED! | SUBMIT REPORT

## GET INVOLVED!

### Support PreserVenice Preservation Efforts

Select your Donation & Gift This is a one-time contribution to support PreserVenice Preservation Efforts (make a monthly donation instead). Your donation makes you a member of PreserVenice.

**PRESERVENICE MEMBERS**

\$25  \$50  \$75  \$100  \$250  \$500

**PARTNERS IN PRESERVATION**

\$1,000  \$2,500  \$5,000  \$10,000  
 Other Amount: \$

**Your Information**

First Name *	Last Name *	Street Number *
Street Name *	Apt #	City *
Select your state		Zip *
United States of America		Phone EX. 2022934800
E-mail Address *		Are you 18 or older? <input checked="" type="radio"/> Yes <input type="radio"/> No

View our Privacy Policy  
\* - required field

**Payment Information**

Credit Card Type:

Visa  Master Card  American Express  Discover  WWF Visa  
 Credit Card Number  Month  Year  CVV#  
[\(What's this?\)](#)

**Send Your Donation**

**Become a Founding Member!**

PreserVenice is still actively seeking those interested in becoming a founding members of PreserVenice. If you would like to support the important cause of preserving endangered public art in Venice, Italy, [click here](#) to get in touch.

**CHOOSE A GIFT TO SHOW YOUR COMMITMENT TO PRESERVENICE**

No Gift  I prefer not to receive a gift  
 \$25+  PreserVenice Bookmark Set

\$50+  PreserVenice Poster

**\$500+  PreserVenice Sweatshirt**

**\$1000+  PreserVenice Polo**

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Ocular Professor by Mignolo S Modified by Navien S Powered by WordPress

Figure 36: Get Involved Page displaying various donation options and gifts

### **3.3.4 Submit Report Page**

“Submit Report” is another page we developed on PreserVenice (Figure 37). This page allows the user to submit a report that will update the PreserVenice team of the current status of the fountain. These reports will be moderated and reviewed to ensure the data displayed is always up-to-date. This feature allows the user to feel like they are a part of the cause because their reports help the site run more efficiently.

SEARCH:  Go

**SUBMIT REPORT**

This is a page where you can submit your own information about a piece of public art in Venice. Provide as much information as you can to help us build a comprehensive record. PreserVenice appreciates your help in our efforts to maintain and preserve this priceless collection!

Please fill out the following fields and then press "Submit" to send your report.

**Contact information**

Your name:   
 Email address:   
 Are you a PreserVenice member?  PreserVenice may contact you with updates on this object and/or requests for more information.

**Location and description**

Address:  Street:  church (if applicable):  Size: width   
 height  Type of object:   
 Please describe the piece. Include all relevant information that may help us in confirming your report, including the fields provided (if applicable).

Specific location details:

Best vantage point:

Visible damage and/or graffiti:

Detailed description (including text):

Wires on object  Metal on object  Flower pots near object  
 Shutters near object  Pipes near object  Illegible text

**Missing pieces**

Check here if this object is missing. If so, fill out the following fields:  
 What evidence is there of removal?

Is there construction work nearby? Describe.

Please describe how you discovered this piece to be missing:

Date you noticed the object missing:

01  month  year

**General**

If you have any other comments, please write them here:

VPC Venice Project Center  
 4400 Cannaregio Calle Dragan, Venice, Italy  
 (+39) 041-523-3209  Fax: (+39) 041-241-9344

**Figure 37: Submit Report Page displaying various fields to input information**

### 3.3.5 Maps Page

Similar to World Monument Fund's interactive map, we produced a Maps page. By clicking on any category of art shown on the right side of the Homepage, a map illustrating the location of all the art within that category is displayed. For example, if the user clicked on the "Fountains" link, a map exhibiting all the fountains in Venice will appear (Figure 38). Using this feature, any piece of art within Venice can be found. The viewer is also able to zoom in to see a more exact location of the piece using the zoom control located in the upper left hand corner. More information about the piece is displayed by clicking on a marker. A cloud of information emerges, showing an image and the name (usually the address) of that piece (Figure 39).

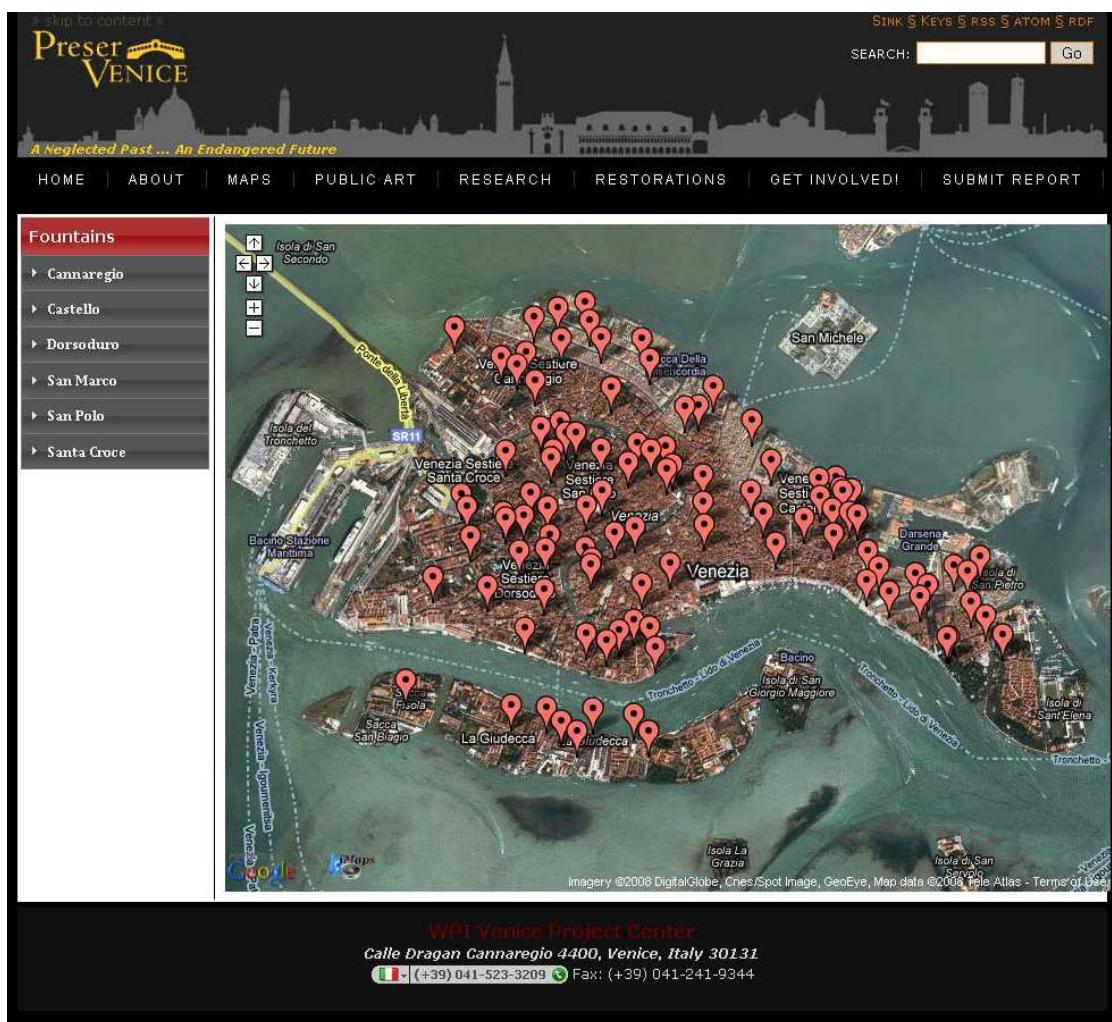


Figure 38: Markers identifying location of fountains on a map of Venice

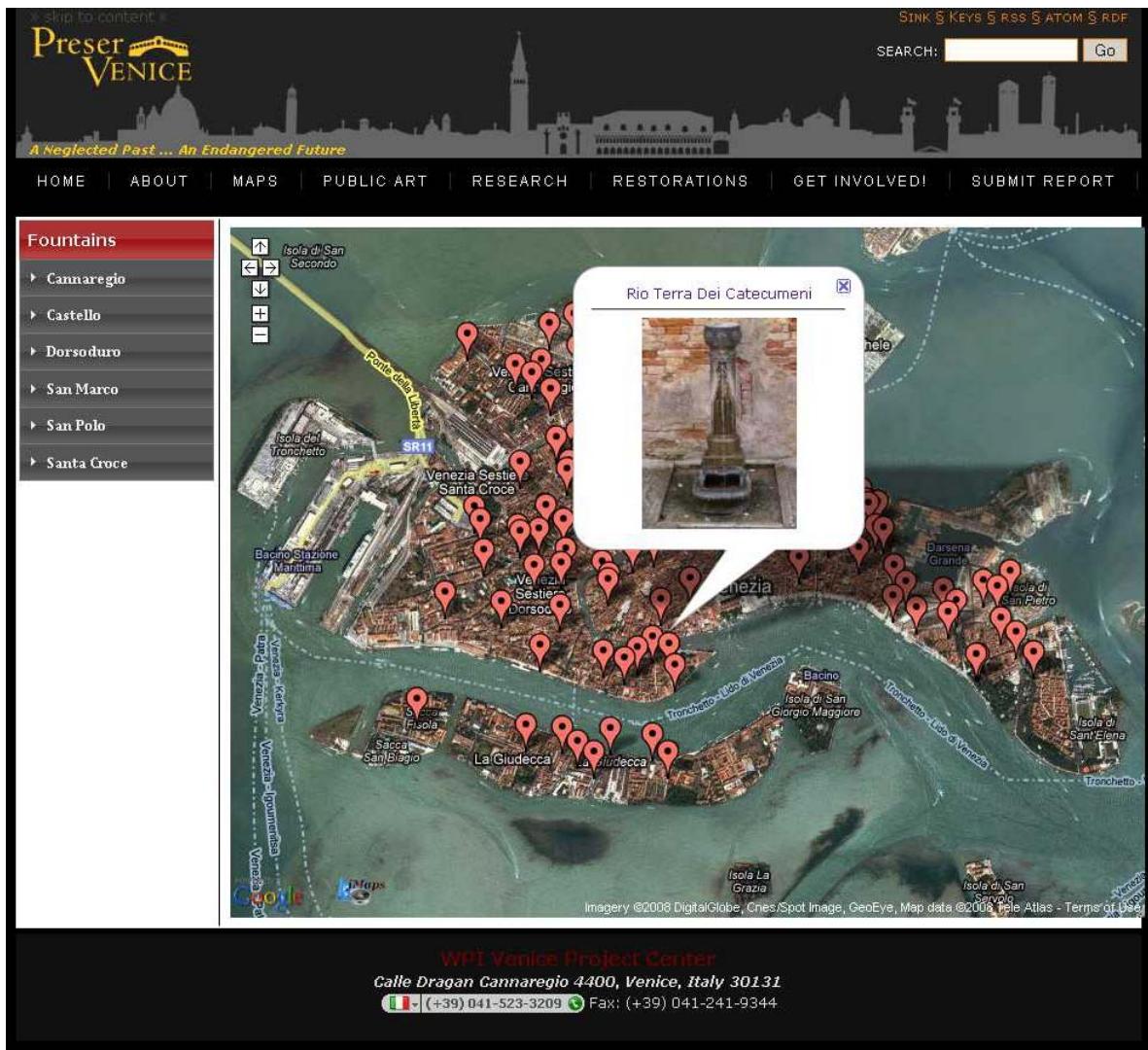
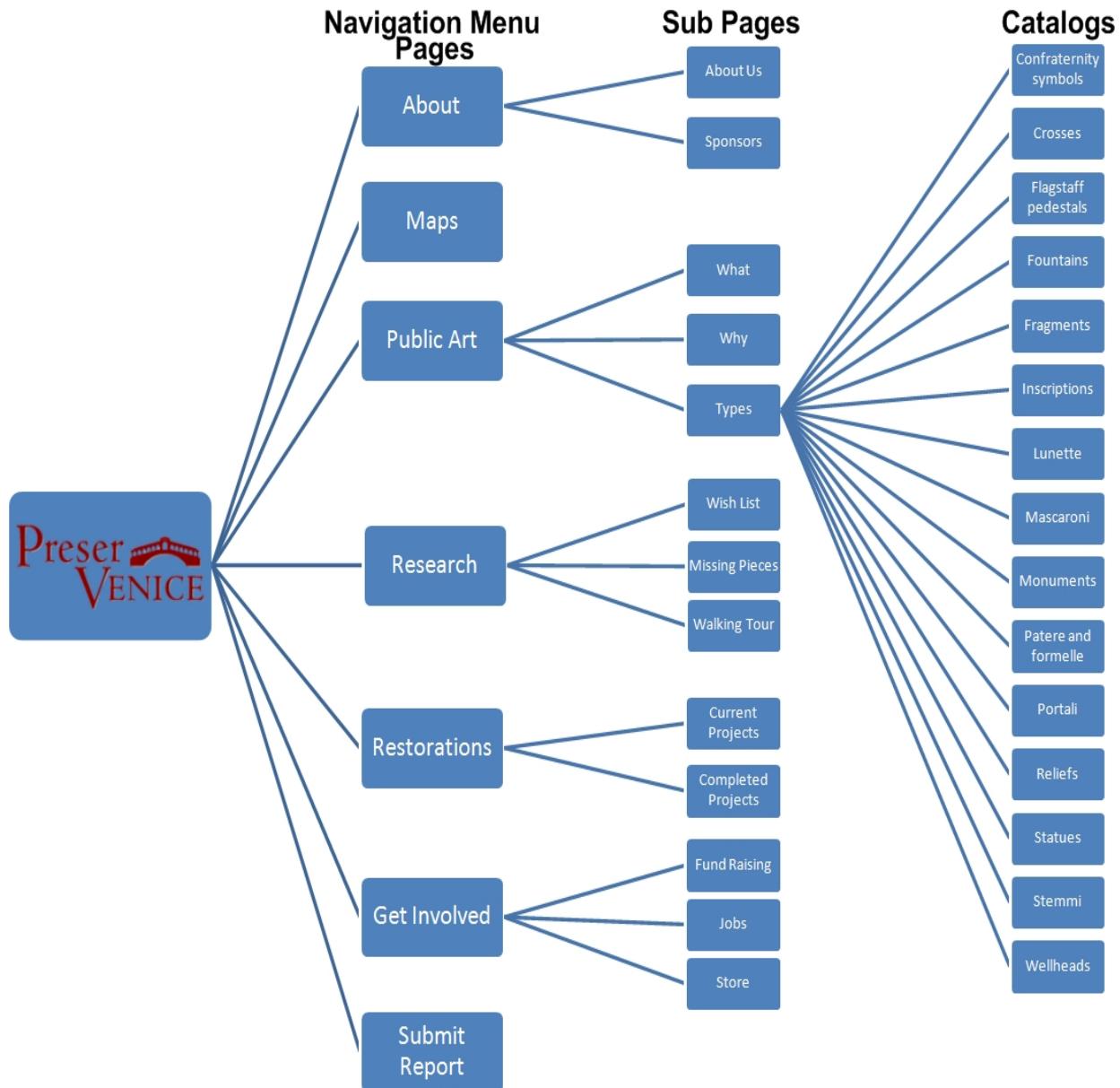


Figure 39: Tab displaying name and image of fountain

### 3.3.6 Sitemap

As part of the website, we created a sitemap outlining the pages contained within the site. This sitemap describes the hierarchy of individual pages of information that must be included in the system. This sitemap serves as a guide for the creation of the navigation menu and structure of the site.



**Figure 40: PreserVenice Site Map**

## **4 Summary and Recommendations**

By incorporating best practices for web site design, we were able to make information on 4,376 pieces of public art available to the public on PreserVenice's website to increase public awareness. For the homepage, we increased usability and created direct links to the collected data. Following best practice examples from preservation, endangered species and alumni websites, we formulated new components including a donations page, item specific information pages, and a submit report page to update our catalogs. In order for our organization to function properly, donations need to be monitored, and the standard operating procedures must be followed. To fulfill both of these requirements a full-time staff is needed to monitor the website. To be a valuable partner in the effort to preserve Venetian heritage, PreserVenice must be accountable for the same resources as other organizations committed to this goal.

### **4.1 PreserVenice Staff Needs**

The Venice Project Center's ultimate goal for PreserVenice is to turn it into a Private Committee. For this to become a reality, full-time staff is needed to manage the committee and maintain the site.

The content of the site, including features such as the Endangered Pieces feature and piece-specific pages, must be constantly updated. Any new restoration work and the most recent condition assessment must be posted and updated. Someone should be available to receive any submitted reports and verify their information. In order to put these ideas in practice PreserVenice needs to hire staff with a complete understanding of the collected information and the organization's goals. Also, future employees should be familiar with current computer technologies, such as word-processing and web browsing, and comfortable working with these technologies.

Additional employees may be required to provide technical expertise in hosting a website and troubleshooting computer issues. These employees will also be responsible for maintaining updated inventories of software and hardware for PreserVenice. The IT staff would be responsible for managing account information for web services, such as email and domain name registration. An alternative to having this staff would be to outsource all of the technical requirements to a company or service provider.

The Donation page requires the most attention and needs constant human support. We recommend hiring a fundraising staff that will be able to build upon our work and bring PreserVenice's donations collection to the next level. These employees will maintain the

organization's bank account, and will be responsible for distributing the gifts. Lastly, the fundraising staff must be in contact with the *Soprintendenza* and deliver funds to restorers. In order to hire these people and cover the costs for this type of organization, a great deal of money must be raised. For this reason fundraising must be the starting point before PreserVenice can be launched.

## 4.2 Improving Donation Options

In order to improve the donation page, we recommend implementing an adopt-this-piece option. This enables the donor to choose a specific piece and contribute the entire sum needed to restore it. Adopting a piece allows people to restore something they have a close connection with, for example, a piece of art in their neighborhood or outside their church. Many organizations utilize this feature such as the World Wildlife Foundation which allows users to adopt a certain species or an endangered population. Another example is the Christian Children's Fund, which collects money to feed starving children in Africa. They provide the donor with a picture and description of the child who receives their aid. For PreserVenice, the ability to adopt a specific piece gives donors another donation option and makes it possible to give credit directly on our website. By funding a specific piece, the donor is more likely to form a connection and thus contribute generously.

Adoption sites operate in a similar manner, and their websites provide an insightful view into the relationship that is created between patron and cause. To fully incorporate the "Adopt this Piece" feature, we need to learn how to present the information, create ties with perspective donors, and create a maintainable system. According to the fundraising professional we consulted, Sharon C. Davis, this feature will require funding to start and sustain the feature. It is also essential to advertise this option to the people who would want to take advantage of it, such as the Venetians.

## 5 Bibliography

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<<http://www.veniceword.com/news/9/acqua.html>>.
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<<http://www.cnn.com/2007/world/asiapcf/05/10/afghan.buddhas/index.html>>.
- Birmingham, Meggan; Kejriwal, Akhil; Marquis, Julie; Peña, Pedriant. Opportunities and Challenges of the Venetian Youth. Worcester: WPI, 2008.
- Burke, Peter. The Italian Renaissance: Culture and Society in Italy. Polity Press. 1987.
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- Davis, Sharon C. Interview by Phoebe Riley. *WPI Major Gifts Officer*. 3 Nov. 2008.
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- "Islamic Fundamentalists Destroy Ancient Statue of the Buddha." 1 July 2007. YouTube. 8 Oct. 2008. <<http://www.youtube.com/watch?v=yq-oauqvas8&feature=related>>.
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<<http://www.beniculturali.it/ministero/default.asp?nd=mi>>.
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<<http://www.useit.com/alertbox/20020512.html>>.
- Rizzardo, Ferdinando. "Soprintendenza B.A.P. di Venezia e Laguna." Uministero per i Beni e le Attività Culturali. 2000. 26 Sept. 2008.

<[http://www.soprintendenza.venezia.beniculturali.it/soprive/web-home/view?set\\_language=en](http://www.soprintendenza.venezia.beniculturali.it/soprive/web-home/view?set_language=en)>.

Rovner, Mark. "Four Guidelines for Your Nonprofit's Online Fundraising Website." *Fundraising123*. 2007. 24 Oct. 2008. <<http://www.fundraising123.org/article/four-guidelines-your-nonprofit%20%99s-online-fundraising-website>>.

"Venice and its Lagoon." World Heritage. 1992. 22 Sept. 2008.  
<<http://whc.unesco.org/en/list/394>>.

Venice in Peril. 2003. 22 Sept. 2008. <<http://www.veniceinperil.org/>>.

"Venice Offices." UNESCO. 1995. 26 Sept. 2008. <<http://portal.unesco.org>>.

Whitehouse, David. "Library of Alexandria Discovered." Science and Environment. 12 May 2004. BBC News. 7 Oct. 2008.  
<<http://news.bbc.co.uk/2/hi/science/nature/3707641.stm>>.

Wickens, Christopher D.; Lee, John D.; Liu, Yili; Gordon-Becker, Sallie E. An Introduction to Human Factors Engineering 2<sup>nd</sup> Ed. Upper Saddle River, NJ: Pearson Prentice Hall, 2004. 185–193.

## **Appendix A:** Literature Review/Annotated Bibliography

### **Venice and Italy**

"The Web Site of Venice." Venetia. 21 Sept. 2008. <<http://www.venetia.it/>>.

This site is all about Venice from hotels to history, and contains information about Italy in general.

Rizzardo, Ferdinando. "Soprintendenza B.A.P. di Venezia e Laguna." Uministero per i Beni e le Attività Culturali. 2000. 26 Sept. 2008.

<[http://www.soprintendenza.venezia.beniculturali.it/soprive/web-home/view?set\\_language=en](http://www.soprintendenza.venezia.beniculturali.it/soprive/web-home/view?set_language=en)>.

This is the website of the Venetian Soprintendenza, who are responsible for the restoration and protection of the cities heritage.

"Acqua Alta - High Tide in Venice Italy." Venice Word. 4 Oct. 2008.

<<http://www.veniceword.com/news/9/acqua.html>>.

This website discusses the ever present problem of flooding in Venice, as well as the devastating flood of 1966 and the likelihood that a similar flood could hit again.

Burke, Peter. The Italian Renaissance: Culture and Society in Italy. Polity Press. 1987.

This book discusses the cultural history in Italy during the renaissance, and included information on many famous artists from the period.

Kissell, Joe. "The Sinking City of Venice." Sink or Swim. 21 Mar. 2005. Interesting Thing of the Week. 2 Oct. 2008. <<http://itotd.com/articles/495/the-sinking-city-of-venice/>>.

This source discusses the fact that Venice is sinking, and the always constant threat of flood damage. It also looks into some of the methods being implemented to control the water.

Pioch, Nicolas. "La Renaissance: Italy." WebMuseum. 2002. 4 Oct. 2008.

<<http://www.ibiblio.org/wm/paint/glo/renaissance/it.html>>.

This website contained information on the different phases of the renaissance specific to Italy.

"The Renaissance, Part 1." Dept. of Black Studies, UCSB. 2 Oct. 2008.

<<http://www.blackstudies.ucsb.edu/antillians/renaissance1.html>>.

This article looks into the many advances made during the renaissance in fields such as art and science.

"Tourist Flows in the Veneto." Regione Del Veneto. 2 Oct. 2008.

<[http://statistica.regione.veneto.it/eng/dati\\_settoriali\\_turismo.jsp](http://statistica.regione.veneto.it/eng/dati_settoriali_turismo.jsp)>.

This publication by the regional government of Veneto, discusses the patterns and tendencies of tourists in Venice. This site was of limited use since it is in Italian.

"Ministero." Ministero per i Beni e le Attività Culturali. 2006. 5 Oct. 2008.

<<http://www.beniculturali.it/ministero/default.asp?nd=mi>>.

This site was used to gather some information on the government organizations responsible for preserving heritage in Italy. This site is in Italian so we could only extract limited information.

Birmingham, Meggan; Kejriwal, Akhil; Marquis, Julie; Peña, Pedriant. Opportunities and Challenges of the Venetian Youth. Worcester: WPI, 2008.

This report provided a valuable insight into how native Venetians viewed public art and their surroundings.

### **Background**

Bergen, Peter. "Taliban-Destroyed Buddhas May Never Be Restored." World. 11 May 2007. CNN. 1 Oct. 2008.

<<http://www.cnn.com/2007/world/asiapcf/05/10/afghan.buddhas/index.html>>.

This is an article about the destruction of the Buddhas of Bamiyan, by the Taliban in 2001. The destruction of this piece of heritage caused worldwide outrage, and led to a surge of international support.

Whitehouse, David. "Library of Alexandria Discovered." Science and Environment. 12 May 2004. BBC News. 7 Oct. 2008.

<<http://news.bbc.co.uk/2/hi/science/nature/3707641.stm>>.

This article provided some history on the destruction of the Library of Alexandria, and reported that archeologists may have found the site on which it once stood.

"Islamic Fundamentalists Destroy Ancient Statue of the Buddha." 1 July 2007. YouTube. 8 Oct. 2008. <<http://www.youtube.com/watch?v=yq-oauqvas8&feature=related>>.

This was a video of the destruction of a Buddha by the Taliban. We also determined the number of views on YouTube these videos received.

### **Preservation Groups**

United Nations Educational, Scientific, and Cultural Organization. 1995. 23 Sept. 2008. <[www.unesco.org](http://www.unesco.org/)>.

This is the website of a UN organization that focuses on the preservation of sites deemed culturally significant. Venice was the first city to be placed on their list of important sites.

"Venice Offices." UNESCO. 1995. 26 Sept. 2008. <[http://portal.unesco.org/en/ev.php-URL\\_ID=1315&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/en/ev.php-URL_ID=1315&URL_DO=DO_TOPIC&URL_SECTION=201.html)>.

This source gives up-to-date information regarding restoration efforts in Venice as well as other information on UNESCO's efforts in Venice.

World Monuments Fund. 2005. 27 Sept. 2008.

<[http://wmf.org/?gclid=CMUp46Te\\_JUCFRuuQAodnSfWEQ](http://wmf.org/?gclid=CMUp46Te_JUCFRuuQAodnSfWEQ)>.

Preservation group dedicated to preserving monuments and heritage around the world. This is one of the groups who channel money through UNESCO into restoration projects.

"Venice and its Lagoon." World Heritage. 1992. 22 Sept. 2008.

<<http://whc.unesco.org/en/list/394>>.

This article from the World Heritage sub-section of UNESCO, deals with restoration specifically in Venice.

Venice in Peril. 2003. 22 Sept. 2008. <<http://www.veniceinperil.org/>>.

This is a British preservation group who also finances restoration efforts in Venice through UNESCO.

“General Assembly of the Association of Private Committees for the Safeguarding of Venice.” UNESCO Regional Bureau for Science and Culture in Europe, Palazzo Zorzi. 23-25 Oct. 2008.

At this conference, members of the private committees discussed possible changes to the city of Venice. In addition it relayed information on the current status of UNESCO, in terms of funding and restoration efforts.

### **Public Art**

Carrera, Fabio. What Cultural Heritage Do We Preserve and Why? Diss. Massachusetts Institute of Technology. 1997.

This dissertation identified the attributes that must be considered when determining restoration priority. It states that all heritage cannot be preserved, so we must identify what is most important, and focus our resources on them.

Kent, Amanda; Kieselbach, Rebecca; Miller, Kyle; Sottolano, Ryan; Vessella, Steven.

PreserVenice: Preserving Venetian Public Art. Worcester: WPI, 2007.

This report provided information on the public art collected by WPI students over the past 20 years.

Kelley, A; Ratner, G; Schmaelzle, M; Thomollari, O. Public Art Preservation in Venice: Non-public Wellheads and Fountains. Worcester: WPI, 2004.

This report focused on wellheads and fountains, a category of public art we publicized.

Fitch, James M. Historic Preservation: Curatorial Management of the Built World. University of Virginia Press. 1990.

This source gave valuable information on restoration techniques, as well as factors that must be considered before and during restoration work.

### **Web Design**

Rovner, Mark. “Four Guidelines for Your Nonprofit’s Online Fundraising Website.” Fundraising123. 2007. 24 Oct. 2008. <<http://www.fundraising123.org/article/four-guidelines-your-nonprofit%20%99s-online-fundraising-website>>.

This website provided standards for proper donations pages, as well as criteria which we used for our evaluations.

Nielsen, Jakob. “Top Ten Guidelines for Homepage Usability.” Useit. 2002. 24 Oct. 2008. <<http://www.useit.com/alertbox/20020512.html>>.

This website provided guidelines for proper homepages, and criteria for our homepage evaluations.

Davis, Sharon C. Interview by Phoebe Riley. *WPI Major Gifts Officer.* 3 Nov. 2008.

We preformed an interview with a fundraising expert, discussing best practices and proper fundraising techniques.

### **Technical Documents**

Miller, R. "Open Source CMS Edges Toward the Mainstream." Econtent. 2005: 28, 32-36.  
Article describing why current open source CMS systems and frameworks haven't made their way into the business world, and what steps need to be taken for them to become enterprise management systems.

Feise, Joachim. "An Approach to Persistence of Web Resources." Proceedings of the ACM Conference on Hypertext. 2001: 215-216.  
This article addresses some of the issues with the dynamic nature of the world wide web, and how to create and maintain consistent data sources with revision history and read only access.

Boiko, B. Content Management Bible. New York: Hungry Minds, 2002.  
This is an excellent resource on developing a maintainable and well-organized CMS. It also outlines an easy to follow framework, scalable from the smallest to largest management systems.

Wright, Dawn J.; Goodchild, Michael F.; Proctor, James D. "GIS: Tool or Science? Demystifying the Persistent Ambiguity of GIS as "Tool" Versus "Science.,"" Annals of the Association of American Geographers Vol. 87, No. 2. 1997: 346-362.  
This article attempts to determine if GIS is a science or a tool. It provides a chart comparing the different views and reasons for each argument. A conclusion is still undetermined, but it views GIS more as a tool to assist science, than as a science itself.

Fry, Ben. Visualizing Data 1st ed. Danbury: O'Reilly Media, Incorporated. 2007.  
This resource provides information on the seven stages of visualization we are using for this project.

Wickens, Christopher D.; Lee, John D.; Liu, Yili; Gordon-Becker, Sallie E. An Introduction to Human Factors Engineering 2<sup>nd</sup> Ed. Upper Saddle River, NJ: Pearson Prentice Hall, 2004: 185–193.  
This site identified 13 principles of display design, which we used when developing PreserVenice.

### **Churches and Floors**

Delaive, Amanda; Kristant, Elaine; Petrowski, Craig; Santos, Luiz. The Church Floors in Venice, Italy: An Archeological Study and Analysis. Worcester: WPI, 2002.  
This IQP contained information on church floor data collection, as well as outlining what holes need to be filled. The introduction and background contain factoids and areas of research which we pursued further, and the bibliography pointed us in the direction of other sources.

Hayes, Hilary; Liu, James; Salini, Christian; Steinhart, Alexis. An Archeological and Analytical Study of Venetian Church Floors. Worcester: WPI, 2003.  
This report provided many background topics and factoids; also expanded on data collection and organization techniques.

Blanchard, Scott; Caputo, Jeffrey; Regan, Matthew; Shaw, Matthew. An Analysis of the Archaeological Potential of Venetian Church Floors. Worcester: WPI, 2004.  
This report was useful, because it identifies a method to display data using MapInfo. This team also began the process of organizing data using queries.

Thompson, Kelly; Gagnon, David; Ruscitti, Eric. Embedded Heritage: A Study of Venetian Church Floors. Worcester: WPI, 2005.

This report was useful, because it identifies what data needs to be organized and managed. It also contains a method for ranking damage on a standardized 0-4 point scale.

“Venice Churches.” Sacred Destinations. 2005. 24 Sept. 2008. <<http://www.sacred-destinations.com/italy/venice-churches.htm>>.

Source of all churches in Venice and Italy, it also contains a picture and caption for each.

FitzGerald, John; Mackenzie, Kathleen. “The Preservation of Church Archives in Canada.” The Canadian Catholic Historical Association. 2003. 23 Sept. 2008. <[http://www.umanitoba.ca/colleges/st\\_pauls/ccha/PresentationtoBishops.pdf](http://www.umanitoba.ca/colleges/st_pauls/ccha/PresentationtoBishops.pdf)>. This document discusses the preservation of church documents by the bishops of the Canadian Catholic Historical Association.

Cheney, David. “Roman Curia.” Catholic Hierarchy. 1996. 25 Sept. 2008. <<http://www.catholic-hierarchy.org/country/xcur.html>>. This source discusses the church hierarchy, arranged by country.

Cheney, David. “Statistics by Country.” Catholic Hierarchy. 1996. 25 Sept. 2008. <<http://www.catholic-hierarchy.org/country/sc1.html>>. This site contains statistics on Christianity around the world, and some good factoids on the number of Catholics in Italy, which demonstrates the importance of religion.

“The Roman Curia.” The Vatican. 24 Sept. 2008. <[http://www.vatican.va/roman\\_curia/congregations/cbishops/](http://www.vatican.va/roman_curia/congregations/cbishops/)>. Vatican document on the Roman Curia, but it was not very helpful since it is all in Italian.

Robinson, B.A. “Religions of the World.” Religious Tolerance. 1997. 23 Sept. 2008. <<http://www.religioustolerance.org/worldrel.htm>>. This source was used to find statistics on major world religions. We also used it for defining the global scope of religion.

### **Bells and Towers**

Baker, Leonard; Carboni, Marina; Flores, Luis; Lanzillotti, Lisa. Cellular Bell Towers. Worcester: WPI, 2000.

This group’s goal was to turn bell towers that are falling into disrepair into cell phone towers. They hoped if the towers had a modern purpose people might be more motivated to see them fixed and fund their restoration.

Marion, Melissa; Milkin, Mike; Mill, Eric; Vitone, Chris. Preservation of Venetian Bell Towers. Worcester: WPI, 2004.

This group worked to catalog the condition of multiple bell towers. It also provided information on cataloging techniques used by previous students.

Clouston, R. W. M. "The Welding of Cracked Bells." Studies in Conservation Vol. 2, No. 4. 1956: 170-175.

This article explained a method of preserving cracked bells, by welding. It was shown that the weld did not change the tone of the bell considerable, and that the bells operational life can be expanded by possibly more than 20 years.

Mason, James A. "Strengthening of a Historic Unreinforced Masonry Church Tower." Practice Periodical on Structural Design and Construction. 2008: 31-38.

This article identifies a method of preserving historic buildings by using an internal stitching of steel reinforcing bars. These will support some of the dead weight and remove the stresses from the cracked wall.

Modena, C.; Valluzz, M. R.; Tongini, Folli R.; Binda, L. "Design Choices and Intervention Techniques for Repairing and Strengthening of the Monza Cathedral Bell-Tower." Construction and Building Materials Vol. 16, Issue 7. 2002: 385-395.

This article goes into greater detail on the interior reinforcement method of preserving historic buildings. The authors used accelerometers in a similar method as proposed by past IQP groups, and used their results to formulate a possible preservation method.

## Appendix B: PreserVenice 2007 Site

The screenshot shows the PreserVenice website with a yellow header and footer and a black central content area.

**Header:**

- Preser** **VENICE**
- A neglected past...an endangered future.*

**Top Navigation:**

- PreserVenice
- About Us
- Why Public Art?
- Our Work
- Current Projects
- Completed Projects
- Wish List
- Missing Pieces
- Walking Tours
- Donate
- Sponsors
- PV Store
- Photos
- Jobs
- Research

**Left Sidebar:**

- PreserVenice Home

**Welcome Section:**

## Welcome

Welcome to the website of PreserVenice, a non-profit organization dedicated to the preservation and conservation of public art in Venice, Italy.

Venetian public art is a diverse collection of artifacts that is as unique as the city itself. Exemplifying the history, culture and character of the city, Venetian public art defines Venice and is vitally worth saving.

Please take a moment to explore our website. PreserVenice has at its disposal an immense catalog of data relating to the city of Venice and its outdoor sculpture. We are currently working on making our data available to the general public, and updates to this website are ongoing.

Click here to learn about our current restoration projects!

**Bottom Navigation:**

- Related sites: [Venice 2.0](#) [Venice Project Center](#)
- ©2008 PreserVenice

## **Appendix C: Design Standards**

### **Data Visualization Standards**

Data visualization allows for information to be conveyed efficiently and engagingly. The massive amounts of data available, while impressive, are not usable. Research has led to the development of tools and methods to assist in the display of data and information in usable and engaging ways. For our project we have chosen to follow the Seven Stages of Data Visualization as described in O'Reilly's Data Visualization book<sup>44</sup>. The first three stages involve acquiring the data, parsing the data into meaningful structures, and filtering out only the useful data. The last four stages, are mining the data to discern patterns or context, representing the data in a simple visual model, refining the visual mode into a more engaging and clear display, and interacting with the data to increase usefulness. These stages provide a simple but effective method to create captivating and enticing visual displays. These stages helped in developing PreserVenice.<sup>45</sup>

### **Human Computer Interaction Principles**

A major part of data visualization is interaction. We followed the 13 principles of Display Design to achieve the most engaging and inviting visuals<sup>46</sup>. The 13 principles are broken up into four sections: Perceptual, Mental Model, Attention, and Memory.

The perceptual principles address the concepts of creating readable and simple visuals while focusing on straight forward design with distinguishable characteristics that are easy to remember.

The Mental model principles outline the need to create visuals that relate the average persons understanding of the topic. This is accomplished by creating pictures that convey the information in recognizable examples such as vertical thermometers to convey temperature. Another way to accomplish this is to have moving visuals move in accordance with the real world; depth gauges should move downwards.

The Attention principles focus around combining pertinent information into coherent visuals so that the user does not have to search around for relevant related information. Also, these principles emphasize the use of multiple mediums (visual, sound, smell, etc) to increase the retention of information.

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<sup>44</sup> Fry, Ben. Visualizing Data. 2007. Pg 1.

<sup>45</sup> Ibid.

<sup>46</sup> Wickens, Christopher D. et al. An Introduction to Human Factors Engineering 2<sup>nd</sup> Ed. 2004. Pg 185.

The Memory principles are based on creating consistent designs throughout the visuals that will help the user to focus on the relevant information while minimizing the information they need to remember.<sup>47</sup>

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<sup>47</sup> Wickens, Christopher D. et al. An Introduction to Human Factors Engineering 2<sup>nd</sup> Ed. 2004. Pg 185.

## **Appendix D: Evaluation Criteria of Best Practices**

### **Foundrarsing123's Guidelines for Donation Page designs**

#### **Ten Guidelines for Your Nonprofit's Online Fundraising Website**

##### **Clarity and Simplicity**

1. Have at least one "Donate Now" or similar button on every page of your site (and avoid soft language such as "Help Us".) The "Donate Now" button should immediately take the user to the donation form, with no intermediate steps.
2. Other must haves for every page of your site include: identifying yourself and the organization, linking back to the home page and including a search function or box in the upper right hand corner.
3. The more choices you give people the more anxiety it creates - think asking somebody out for a date. You don't suggest dinner or lunch or maybe a hike sometime in the next two weeks. Dinner at 7 on Friday
4. People skim websites, so think of web copy as a billboard advertisement. *Users should be able to identify what your website is about in four (to ten) seconds.*
5. Have a guessable web address

##### **Authenticity**

6. Every page of your site should include your postal mailing address (a street address, not a PO Box) and your phone number. Both lend a comforting aura of credibility and realness to your page.
7. Don't come across as too "institutional". Show them that you're real, hardworking people, trying to accomplish important goals.

##### **Passion**

8. Most giving decisions are emotionally based. Use compelling, inspiring and large imagery on your home page.
9. Give thanks to recent donors or share donor stories. Seeing past donors as real people helps inspire prospective donors to give as well.

##### **Experimentation**

10. No two organizations are exactly the same, nor do they have the exact same target audiences. Keep in mind though that there are generally two audiences - people who came to your website looking to make a donation and the "Looky Lous", people who have heard of your website and are looking to be seduced and impressed.<sup>48</sup>

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<sup>48</sup> Rovner, Mark. Four Guidelines for Your Nonprofit's Online Fundraising Website. 2007.

# Useit.com's Guidelines for Homepage Designs

## Top Ten Guidelines for Homepage Usability

Make the Site's Purpose Clear: Explain Who You Are and What You Do

### Include a One-Sentence Tagline

Start the page with a Tagline that summarizes what the site or company does, especially if you're new or less than famous. Even well-known companies presumably hope to attract new customers and should tell first-time visitors about the site's purpose. It is especially important to have a good tagline if your company's general marketing slogan is bland and fails to tell users what they'll gain from visiting the site.

#### 1. Write a Window Title with Good Visibility in Search Engines and Bookmark Lists

Begin the Title tag with the company name, followed by a brief description of the site. Don't start with words like "The" or "Welcome to" unless you want to be alphabetized under "T" or "W."

#### 2. Group all Corporate Information in One Distinct Area

Finding out about the company is rarely a user's first task, but sometimes people do need details about who you are. Good corporate information is especially important if the site hopes to support recruiting, investor relations, or PR, but it can also serve to increase a new or lesser-known company's credibility. An "**About <company-name>**" section is the best way to link users to more in-depth information than can be presented on the homepage.

## Help Users Find What They Need

### Emphasize the Site's Top High-Priority Tasks

Your homepage should offer users a clear starting point for the main one to four tasks they'll undertake when visiting your site.

#### 3. Include a Search Input Box

Search is an important part of any big website. When users want to search, they typically scan the homepage looking for "*the little box where I can type*," so your search should be a box. Make your search box at least 25 characters wide, so it can accommodate multiple words without obscuring parts of the user's query.

## **Reveal Site Content**

### **Show Examples of Real Site Content**

Don't just describe what lies beneath the homepage. Specifics beat abstractions, and you have good stuff. Show some of your best or most recent content.

## **Begin Link Names with the Most Important Keyword**

Users scan down the page, trying to find the area that will serve their current goal. Links are the action items on a homepage, and when you start each link with a relevant word, you make it easier for scanning eyes to differentiate it from other links on the page. A common violation of this guideline is to start all links with the company name, which adds little value and impairs users' ability to quickly find what they need.

### **4. Offer Easy Access to Recent Homepage Features**

Users will often remember articles, products, or promotions that were featured prominently on the homepage, but they won't know how to find them once you move the features inside the site. To help users locate key items, keep a short list of recent features on the homepage, and supplement it with a link to a permanent archive of all other homepage features.

## **Use Visual Design to Enhance, not Define, Interaction Design**

### **5. Don't Over-Format Critical Content, Such as Navigation Areas**

You might think that important homepage items require elaborate illustrations, boxes, and colors. However, users often dismiss graphics as ads, and focus on the parts of the homepage that look more likely to be useful.

### **6. Use Meaningful Graphics**

Don't just decorate the page with stock art. Images are powerful communicators when they show items of interest to users, but will backfire if they seem frivolous or irrelevant. For example, it's almost always best to show photos of real people actually connected to the topic, rather than pictures of models.<sup>49</sup>

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<sup>49</sup> Nielsen, Jakob. Top Ten Guidelines for Homepage Usability. 2002.

## Appendix E: Website Evaluation

### Form for Donation Page Evaluations

Preservation Sites	Clarity and Simplicity	Authenticity	Passion	Target Audiences
Save Venice Inc				
SOS				
WMF				
American- Italy Society of Philadelphia				
Public Art Fund				
Venice in Peril				
Venetian Heritage				
Comite Francais Pour La Sauvegarde de Venise				
<b>Wildlife Sites</b>				
Endangered Specie				
STAF				
Earth Watch				
IFAW				
US fish and wildlife service				
WWF				
<b>University Alumni Sites</b>				
Merrimack College				
HCC				
WPI				
MIT				

### Form for evaluating Homepages

Preservation Sites	Identify Organization	Usability	Reveal Site Content	Visual Design
Save Venice Inc				
SOS				
WMF				
American- Italy Society of Philadelphia				
Public Art Fund				
Venice in Peril				
Venetian Heritage				
Comite Francais Pour La Sauvegarde de Venise				
<b>Wildlife Sites</b>				
Endangered Specie				
STAF				
Earth Watch				
IFAW				
US fish and wildlife service				
WWF				
<b>University Alumni Sites</b>				
Merrimack College				
HCC				
WPI				
MIT				

## **Appendix F: Interview with Fundraising Professional**

### **Fundraising Professional: Sharon C. Davis**

#### **Fundraising vs. Donations**

- For our project, we will be fundraising by receiving donations
- Are obvious differences, but for IQP donations=least sophisticated & most realistic way to try to raise funds

#### **Mock-up**

- Thermometer not a great idea → works better for time-lined projects
  - While some pieces with higher priority, it's not quite the same thing
    - Certain organizations raising money will use this idea. Start one of these graphic charts on ex. 01-OCT and must raise \$XXXXXX by 31-NOV
    - For a long term goal doesn't work as well b/c doesn't send same amount of urgency without a timeline
    - Requires that you know exactly how much \$ each restoration will cost
      - With over 3000 pieces to catalog, this is exhaustive
      - Will need to either find a list with these figures
      - Or talk to a restorer
      - On these kinds of sites, this info NEEDS to be right
  - Naming top donors not necessarily the way to go
    - Don't go this route until you know you have an EXACT list with every donor on it
      - If a top donor isn't mentioned because of bad book keeping, could offend donor and discourage from further donations
    - Depends on book keeping by the private committees
    - Need to make sure they do it by piece, since this appears on the specific piece of work's page
  - Suggestion for alternative
    - Create donation link on one of the tabs that brings to separate donation page
    - A picture of someone doing restoration

- Moving quote by a donor, why donation, why important, why restore, etc
- good idea = able to know suggestions where \$ can go, if want to fund a full restoration for a small job, or be a fraction for a big job
- General
  - Real fundraising is more complicated: need to know a lot about people like their job, income, interests, as well as what you can hear from other people, and use this to help get more \$ out of them
  - Who is the real target? Who has the big \$ to give to restoration? Venetians, or internationally?
  - How do the private committees fundraise? Will have their own professional fundraisers in charge of this, what sources do they tap?