·3.2·

Current trends in contemporary Heritage listing[124]

·3.2.1·

Introduction

From the moment we assign significance to a building, we establish that separation between the pre-existence and the possible new strata generated in an intervention. The functional character of architecture sometimes makes necessary the addition of new architecture to a pre-existence, that might acquire new meanings and values with time.

The acceleration of society has led us to acknowledge the significance of progressively more recent heritage, not so distant from us anymore. Throughout Europe, there are examples of architectures with less than 50 years that are being listed or at least recognised somehow as valuable. In this context, interventions on heritage remain in a sort of limbo between the valorisation of recent architecture and the restoration principles that keep them away from a full stratification within a building ensemble, conceptually speaking.

When a restoration comes after a listing, it is usually not taken into consideration in the significance assessment. The project of Piazza Armerina by Franco Minissi, a paradigmatic intervention despite its technical problems, was not an exception, and now we are witnesses of its disappearance. More than ninety years after the Athens Charter and almost sixty years after the Venice Charter, it is time to address the issue of those interventions that, even though they may be distinguishable or reversible, might be assessed a significance that may make them worthy to be preserved in a building ensemble.

124 This section is based in two communications presented at the ICOMOS Theophilos ISC International Scientific Conference (Florence, Italy, 2021) and Encuentros ARCA (Madrid, Spain, 2023).

F65 · Quai Branly Museum, Paris, Île-de-France, France. Completed in 2006, it was labelled as *Architecture Contemporaine Remarqueable* in 2016. Source: Own work. July 2014.

·3.2.2·

"Past collapses into present"[125]

Concepts like fast fashion and programmed obsolescence are signs of the acceleration of advanced societies at the end of the twentieth century. With this acceleration there is an appreciation for an ever more recent past, as our present is constantly changing. As David Lowenthal points out, we need the traces of the past to make our present recognizable, and the risk of disappearance of these traces is what makes us react and mobilise to preserve them.[126]

At the end of the twentieth century, the concern about modern architecture has translated into the valuing and therefore listing of recent architectural heritage. Rem Koolhaas states that "We are living in an incredibly exciting and slightly absurd moment, namely that preservation is overtaking us".[127] The span between a building completion and its valuing as heritage has been narrowing in recent years, as "...Today's massive uprooting and fearsome change seats nostalgia at the very core of the modern condition".[128]

The creation of DoCoMoMo, in 1988, started the work in the documentation and protection of architecture from the Modern Movement. In 2005, the ICOMOS Scientific Committee on Twentieth Century Heritage was established to focus on "mid to late twentieth century places that are most at high risk through lack of recognition and protection".[129] In England, there are also some examples of recent architectures that have been valued. The Barbican Centre, built between 1962 and 1982, was listed in 2001, the Renault distribution Centre was completed in 1982 and listed in 2013, and the Sainsbury Wing at National Gallery in London was inaugurated in 1991 and listed in 2018.

125 Lowenthal, *The Past is a Foreign Country - Revisited*, quoting Gavin Stamp, 'The art of keeping one jump ahead: conservation societies in the twentieth century', in Michael Hunter, ed., Preserving the Past: The Rise of Heritage in Modern Britain (Stroud: Sutton, 1996), 76–98 at 98.

126 Ibid, p. 86.

127 Rem Koolhaas, in Rem Koolhaas and Jorge Otero-Pailós, *Preservation is Overtaking us*. 2014. New York: GSAPP Books.

128 Lowenthal, *The Past is a Foreign Country - Revisited*, quoting Svetlana Boym, *The Future of Nostalgia*, (Basic Books, 2002), xvi.

129 ICOMOS ISC20C website homepage.

There are other recent examples in which there are some specific criteria established in the recognition of this recent heritage. The Île-de France region created in 1999 the label Patrimonie du vigntième siècle that afterwards, in 2016, led to the label Architecture Contemporaine Remarquable,[130] or Remarkable Contemporary Architecture, which confers a special status without the necessity of a declaration as historic monument (And interestingly the new name doesn't establish the limit at the twentieth century anymore). A recent labelled building is the Quai Branly Museum, built between 2002 and 2006 and labelled in 2016. The criteria for the granting of the label are:

- The singularity of the work.
- The innovative or experimental nature of the design.
- The awareness of the work.
- Being an exemplary work in participation in public policy.
- The manifest value of the work because of its belonging to a recognized architectural movement or ideas.
- Belonging to an ensemble or work whose author is recognized at a national or local level.[131]

In Italy, since the beginning of the 2000s, there is a census for the Italian Architecture from the second half of the twentieth century (Censimento delle Architetture Italiane del Secondo Novecento),[132] intended to give recognition and document recent architecture. The approach for the census differs a little from that of the French label. While in the French case the labelled works go through a process similar to a listing, with a nomination, evaluation and eventually an approval by the regional prefect; the census is more similar to an inventory of quality architecture. The criteria for the addition of a project to the census include some similar to the ones of the Remarkable Contemporary Architecture, but in this case, the fact of being published by a relevant magazine is also taken into consideration, as well as the relevance of a project in the architecture of its region. The criteria for the Italian census are applied in a systematic way, and, as a result, the census contains 4.929[133] entries for

130 Ministère de la Culture (n.d. a) "Accueil Ministère. Aides & démarches. Protections, labels et appellations. Label 'Architecture Contemporaine Remarquable'"; Ministère de la Culture (n.d. b) "Label 'Architecture Contemporaine Remarquable'".

131 DRAC Île de France (n.d.) "Architecture Contemporaine Remarqueable", (Original text in French).

132 As with the cse of the French label, the Italian census has changed its name in 2023 into "Censimento delle Architetture Italiane dal 1945 ad oggi".

133 As of 3 December 2023. Direzione Generale Creatività Contemporanea (n.d. b) "Censimento delle Architet-

architectures built between 1945 and the present, compared to 1.636 that the French label contains from the same period of time.[134]

Italy, in addition to the Census of Architecture from the second half of the twentieth century, has created the Atlante Architettura Contemporanea.[135] It is a selection of works from the census, somehow shortlisting some of the most relevant works.

As we see, the criteria for the Remarkable Contemporary Architecture label, are similar to the ones considered for the usual historical, or, at least, not recent heritage, while in the case of the Census, a different approach is taken, perhaps in an attempt to implement an objective system.

Looking at labelled projects, one can see mainly ex-novo architectures, like the Quai Branly Museum or the Pompidou Museum, although there is at least one of a superposition like the Musée Vesunna, over archaeological remains. Meanwhile, the Italian Census contains, besides ex-novo architectures, numerous interventions on pre-existences like the Palazzo della Pilotta in Parma by Guido Canali or the Castelvecchio Museum in Verona by Carlo Scarpa.

Looking more closely at one Italian case, we will see the nuances in the valorisation of historical heritage and recent layers over it.

The Palazzo della Pilotta in Parma has its origins in the sixteenth century, being a complex of superpositions, with additions, modifications, and subtractions over time.

The complex was listed in the sixties, and, at the same time, it underwent an intervention that started addressing the damages suffered during World War II and ended in the nineties with the project for the exhibition spaces and itinerary by Guido Canali. The heritage listing entry in the site "Vincoli in rete",[136] which was developed by the Istituto Superiore per la Conservazione ed il Restauro and the Istituto Centrale per il Catalogo e la Documentazione,

ture italiane dal 1945 ad oggi. Ricerca Opere".

134 As of 3 December 2023. data.culture.gouv.fr (n.d.) "Liste des édifices labellisés « Architecture contemporaine remarquable » (ACR)".

135 Direzione Generale Creatività Contemporanea (n.d. c) "Atlante Architettura Contemporanea".

136 Ministero della cultura (n.d.) "Vincoli in rete. Dettaglio bene 'Palazzo della Pilotta'".

F66 · Palazzo della Pilotta di Parma. Close-up of the structure's connections with the pre-existent wall and the hanging panels.
Source: Own work. July 2022.

doesn't contain any data referring to the intervention by Canali, with information and photographs about the complex up to that moment.

On the other hand, Canali's project is included in the Census of Architecture from the second half of twentieth century, and in the Atlas of Contemporary Architecture. The entry on the Atlas shows the project practically as an independent entity, referring to the pre-existence as the context in which the project is developed, more than a new stratum in the ensemble that composes the Palazzo.

This is showing how the many layers prior to the listing of the building are being treated in a different way than the newest layer. Instead of doing a value assessment of Canali's project with the same criteria than the previous layer, perhaps taking into account its use, newness or even artistic values, and perhaps proceed to an update of the listing, different criteria have been used to assess the significance of the contemporary architecture layer, including it in a different catalog. Apart from those nuances that can be seen in the heritage list entry, the census, and the Atlas of contemporary architecture, the Pilotta is an example of what can happen in practice. In 2017 it was appointed a new director for the museum, who has introduced changes in the museum and the exhibitions that have also meant modifications to Canali's project. In Italy the issue is commented among architects as a loss, due to the new vision by the direction that has disregarded the interest of this layer of the complex. Maybe a different mentality towards contemporary interventions would have made it persist, or maybe it would have been necessary some kind of legal support with some kind of protection.

The Athens Charter includes in its general principles that "when, as the result of decay or destruction, restoration appears to be indispensable, it recommends that the historic and artistic work of the past should be respected, without excluding the style of any given period". However, the significance assessments made on contemporary interventions on architecture are sometimes different, and as such, they may contribute to a different treatment when a subsequent intervention is required. The categorical language used in the Venice Charter: "No new…must be allowed" in Article six, and again "Ad-

ditions cannot be allowed" in Article thirteen, may be the reason that makes us treat differently contemporary interventions, sometimes disregarding them in the assessment of values of an ensemble as if they don't belong there, because they shouldn't be there according to a doctrinal text as important as the Venice Charter, even though these interventions are inevitable.[137]

As it has been pointed out before, one example of this underappreciation for contemporary interventions is the musealisation of the Villa del Casale in Piazza Armerina by Franco Minissi. His project was paradigmatic and influential in the context of interventions on heritage, but in 1996, the report from the ICOMOS Advisory Committee that recommended the inscription of the Villa in the World Heritage List focused just on the archaeological remains, addressing the contemporary roofing just to point out its deficiencies. Despite voices like Dezzi Bardeschi advocating for the defence of Minissi's intervention, and instead of searching for a solution that could address the deficiencies to save it, like it was the case, for example, of the soon-to-be second replacement of the marble façade in Aalto's Finlandia Hall,[138] the works for its dismantling started anyway in 2007.

In Spain, the situation regarding interventions seems similar to the previous cases: there are examples of ex-novo architectures that are valued with the same procedure as older heritage, like the Castelar Building, whose listing procedure has been initiated in November 2022, or Fernando Higueras' Spanish Heritage Institute (IPCE), listed circa 30 years after its completion.[139] However, there are cases of interventions that are susceptible of being assessed significance and that are also affected by modifications, like the Serrería Belga, previously Medialab Prado. This industrial building from the beginning of the twentieth century, located next to the Caixaforum Museum in Madrid fell into disuse in the 1990s. It is protected by the city's urban planning. It was ac-

137 The Venice Charter was originally written in French, in which the language used has similar implications, which can be noted too in other languages like Spanish and Italian: "…toute construction nouvelle…seront proscrits" "Les adjonctions ne peuvent être tolérées…" "…toda construcción nueva…será desechada" "los añadidos no deben ser tolerados…" "…verrà inoltre messa al bando qualsiasi nuova costruzione…" "Le aggiunte non possono essere tollerate…" ICOMOS, "International Charter for the Conservation and Restoration of Monuments and Sites (The Venice Charter 1964)", 1964.

138 City of Helsinki, "Renovation of Finlandia Hall", (n.d.); Stone-ideas.com, "With tests in advance and meticulous quality control throughout building: at Finlandia Hall in Helsinki, the second renovation of the marble façades has begun", 2022.

139 Comunidad de Madrid, "Bienes Protegidos. Bienes Inmuebles", website, 2023.

quired by it in 2002 and it was adapted to be used as Medialab Prado through an intervention by Langarita and Navarro in 2006. In 2021 the news broke as the local Administration announced that they were going to relocate the Medialab to use the building as exhibition space. In this case it is remarkable how 15 years after the intervention, and due to its possible dismantlement, it was assessed significance to the sawmill including its most recent stratum. The report by Madrid's Board of Architects highlighted the possible heritage value the intervention had and how its use as exhibition space could negatively affect this value. The report specifically mentions the openings in the façade and the natural light that were originally present and that the intervention and later use maintained, and, despite the new use hasn't meant big physical modifications, it hinders the reading of the space as a workshop filled with light. Besides, the modification of the access' location has completely changed the interpretation of the staircase that was the nucleus of Langarita and Navarro's intervention. Known as "La Cosa", it used to welcome the visitor that would access the building from the square north to the building, who would be able to go anywhere in the building from there. Now, instead, it is part of a fixed exhibition path in which the visitor just uses it to descend from the first to the ground floor.

Thus, in conclusion, more than ninety years after the Athens Charter and almost sixty years after the Venice Charter, and due to the acceleration of a society that looks at a heritage increasingly more recent, there should be a reflection about how the principle of respect for the different temporal layers of a monument is implemented when looking at contemporary interventions on architectural heritage that might also play a role in the assessment of significance of an ensemble.

F67 · Venice, Veneto, Italy. View of San Marco and the Palazo Ducale from St. Mark's basin.
Source: Own work. February 2019.

·3.3·

The possible values of contemporary interventions

·3.3.1·

Venice as a context for study

"Venice is in the world's consciousness the ancient city par excellence".[140] These words by Vittorio Gregotti summarise the special character that Venice has. It is a city whose rich history as key port in the Mediterranean and the peculiarity of its urban form made it famous already centuries ago. In 1581 Francesco Sansovino wrote that the etymology of Venice would have derived from the Latin "Veni etiam, that is, come again, and again, for however many times you come you will always see new and beautiful things".[141] The veracity of the statement is unknown, but with it, Sansovino makes evident Venice's allure and its attractiveness to foreign visitors already in the sixteenth century.

Venice has been represented in internationally famous art and literature, from Shakespeare's *The Merchant of Venice* to the many *vedute* paintings, of which Canaletto's are probably the most notorious ones. These depictions built over time an image of the city that was projected to the rest of the world, increasing Venice's allure, but also creating a specific imagery of the city that would not necessarily be real. Already by the end of the eighteenth century, William Beckford recognises in the account of his travels that he has a feeling of familiarity with the city as he has been able to make an image of the city before visiting it, while Arthur Young could not but feel disappointment when he visited it, as his expectations were based on vedute that were idealised.[142]

140 Vittorio Gregotti in Alessandro Bianchini, et al. 2012. *Un altro Fontego. Storie di città*. Venezia: Cafoscarina, p. 94.

141 "Veni etiam, cioè vieni ancora, e ancora, perciocché quante volte verrai, sempre vedrai cose nuove, e nuove bellezze". Francesco Sansovino, *Venezia città nobilissima e singolare*, 1581, p. 4.

142 William Beckford, "Italy; with sketches of Spain and Portugal (2 vols.), London 1834, (quote vol I p. 100) and Arthur Young, "Travels in France & Italy during the years 1787, 1788 and 1789, London/Toronto 1927

Not only the city, but the whole Venice lagoon significance at the international level was institutionalised in 1987, when the World Heritage Committee inscribed the World Heritage Site "Venice and its Lagoon" as a cultural landscape, with an Outstanding Universal Value assessed and justified according to the criteria shown in the following table:[143]

Table 2. Criteria for OUV and justifications for Venice's inclusion.

Criterion	Justification
(i) to represent a masterpiece of human creative genius;	Venice is a unique artistic achievement. The city is built on 118 small islands and seems to float on the waters of the lagoon, composing an unforgettable landscape whose imponderable beauty inspired Canaletto, Guardi, Turner and many other painters. The lagoon of Venice also has one of the highest concentrations of masterpieces in the world: from Torcello's Cathedral to the church of Santa Maria della Salute. The years of the Republic's extraordinary Golden Age are represented by monuments of incomparable beauty: San Marco, Palazzo Ducale, San Zanipolo, Scuola di San Marco, Frari and Scuola di San Rocco, San Giorgio Maggiore, etc.
(ii) to exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design;	The influence of Venice on the development of architecture and monumental arts is considerable; first through the Serenissima's fondachi or trading stations, along the Dalmatian coast, in Asia Minor and in Egypt, in the islands of the Ionian Sea, the Peloponnesus, Crete, and Cyprus, where the monuments were clearly built following Venetian models. But when it began to lose its power over the seas, Venice exerted its influence in a very different manner, thanks to its great painters. Bellini and Giorgione, then Tiziano, Tintoretto, Veronese and Tiepolo completely changed the perception of space, light and colour thus leaving a decisive mark on the development of painting and decorative arts in the whole of Europe.
(iii) to bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living, or which has disappeared;	With the unusualness of an archaeological site which still breathes life, Venice bears testimony unto itself. This mistress of the seas is a link between the East and the West, between Islam and Christianity and lives on through thousands of monuments and vestiges of a time gone by.

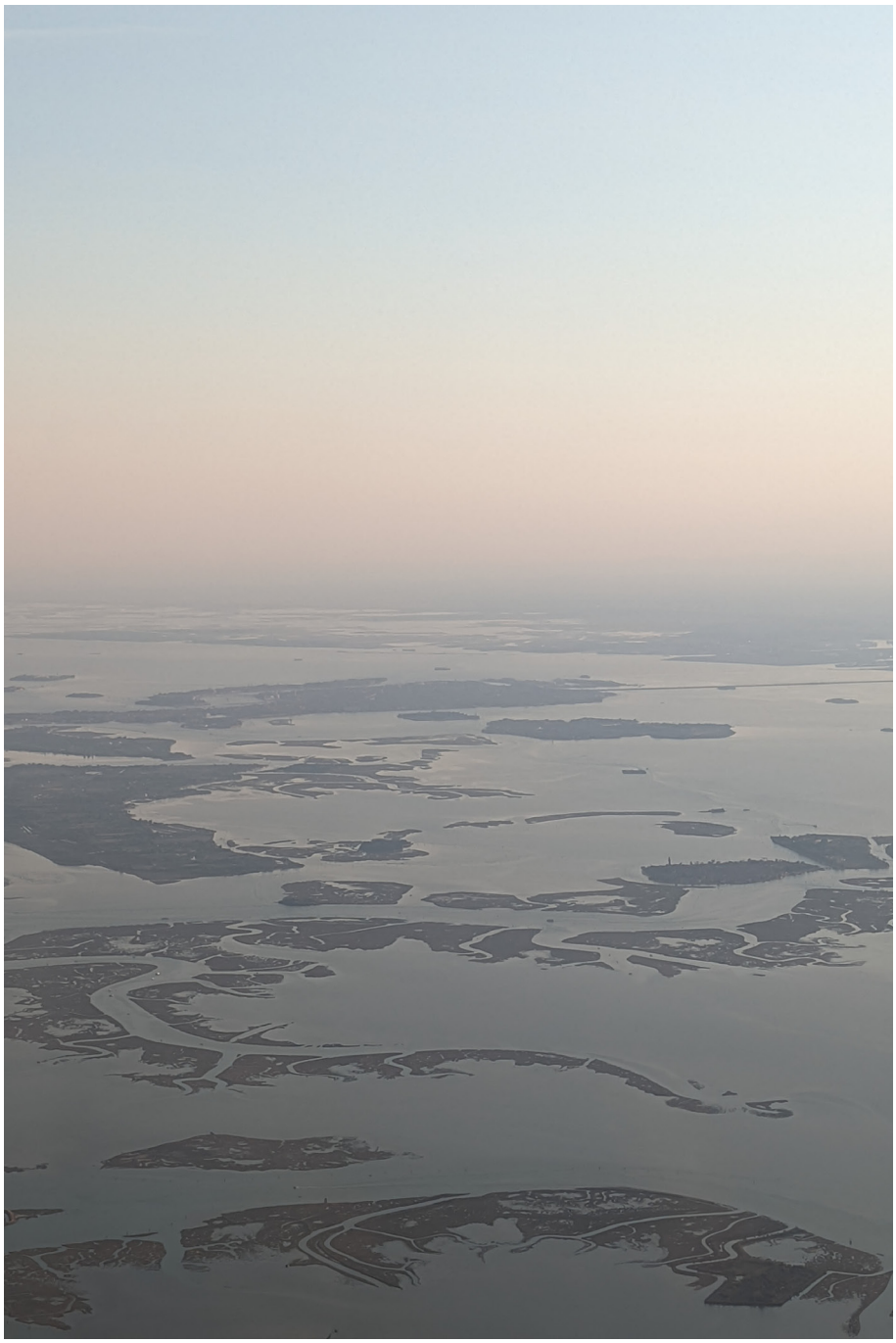
p.256, quoted in Bernard Aikema, and Boudewijn Bakker, *Painters of Venice. The story of the Venetian 'Veduta'*, 1990, The Hague: Rijksmuseum Amsterdam and Gary Schwartz, p. 17.

143 UNESCO WHC. (n.d. b). "The Criteria for Selection in the World Heritage List; UNESCO WHC. (n.d. c). "Venice and its Lagoon".

Table 2. Criteria for OUV and justifications for Venice's inclusion.

Criterion	Justification
(iv) to be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history;	Venice possesses an incomparable series of architectural ensembles illustrating the hight of the Republic's splendour. From great monuments such as Piazza San Marco and Piazzetta (the cathedral, Palazzo Ducale, Marciana, Museo Correr Procuratie Vecchie), to the more modest residences in the calli and campi of its six quarters (Sestieri), including the 13th century Scuole hospitals and charitable or cooperative institutions, Venice presents a complete typology of medieval architecture, whose exemplary value goes hand-in-hand with the outstanding character of an urban setting which had to adapt to the special requirements of the site.
(v) to be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change;	In the Mediterranean area, the lagoon of Venice represents an outstanding example of a semi-lacustral habitat which has become vulnerable as a result of irreversible natural and climate changes. In this coherent ecosystem where the muddy shelves (alternately above and below water level) are as important as the islands, pile-dwellings, fishing villages and rice-fields need to be protected no less than the palazzi and churches.
(vi) to be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance. (The Committee considers that this criterion should preferably be used in conjunction with other criteria);	Venice symbolizes the people's victorious struggle against the elements as they managed to master a hostile nature. The city is also directly and tangibly associated with the history of humankind. The "Queen of the Seas", heroically perched on her tiny islands, extended her horizon well beyond the lagoon, the Adriatic and the Mediterranean. It was from Venice that Marco Polo (1254-1324) set out in search of China, Annam, Tonkin, Sumatra, India and Persia. His tomb at San Lorenzo recalls the role of Venetian merchants in the discovery of the world –after the Arabs, but well before the Portuguese.

It should be noted that the site is considered to meet six of a total of ten criteria, of which the last four are considered when valuing natural heritage. Remarkably, five criteria were considered to be met, while there are only other



F68 · Venice lagoon, Veneto, Italy. Aerial view. The city is located at the centre of the image.
Source: Own work. July 2022.

two sites on the World Heritage List that meet at least as many criteria.

The different justifications made for each criterion reference various architectural monuments around the city, the city itself and its construction, and also the fact that the landscape that resulted from it inspired some of the most renowned artists, emphasising its relevance as an aesthetic composition or because of its scenic effect. About criterion v, a reference is made to the ecosystem and other elements outside the city. This could have been related to criterion viii instead, while criterion v could have been justified with the myriad interactions between humans and nature, like the modifications in the courses of water to alter the sedimentation process in the lagoon, the reinforcement of the natural sand barriers already in the 18th century (*murazzi*) that evolved from previous wooden palisade-like barriers, or the use of the wood from nearby forests to be able to build in the marshy territory that became the city and the surrounding villas.

It is very remarkable the choice of language used in some parts: the phrase "With the unusualness of an archaeological site which still breathes life" seems to refer to the image of Venice as a dying city. Also, the phrase "lives on through thousands of monuments and vestiges of a time gone by" is directly related to the identity of the city and why there is such opposition to its transformation. It is emphasised that they are proof of something that no longer exists instead of part of the process that has given place to the present Venice, implying a gap between past and present that inevitably influences the approach when intervening in a pre-existence.

Venice and its history are inextricably linked to its natural context since the moment of its foundation, precisely for the unique setting of islands inside the lagoon where the city originated, and this link has continued over the centuries. Angela Vettese states regarding the shallow waters in the lagoon and the human interventions in it that "Being surrounded by the mud once meant security [against invasions] [...] keeping alive the mud has meant keeping alive Venice",[144] and Sara Marini highlights the connection beyond the lagoon,

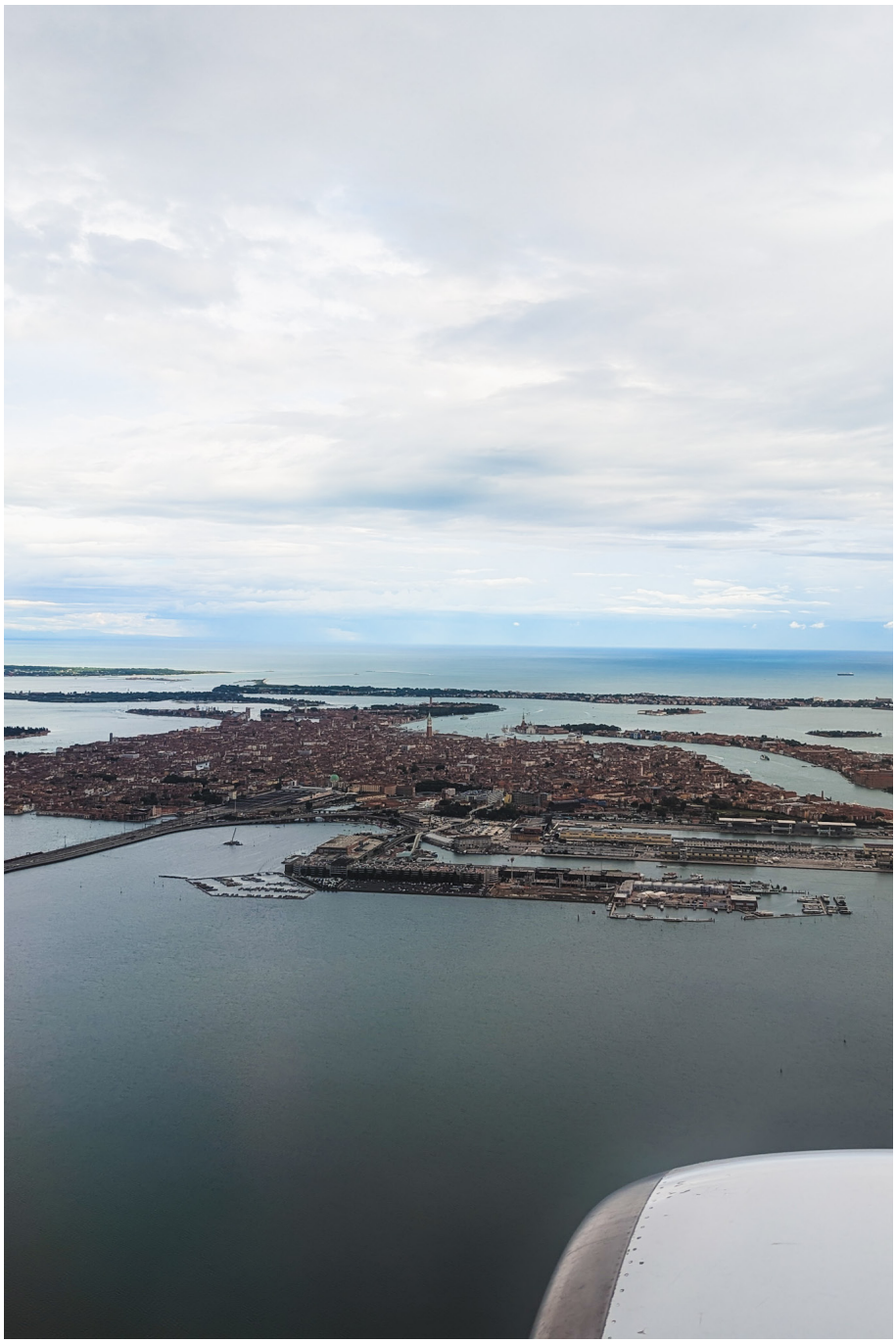
144 "Essere circondati dalla melma significava in tempo sicurezza [rispetto ad invasioni] [...] mantenere viva la melma ha significato mantenere viva Venezia", Angela Vettese, Venezia Vive. Dal presente al futuro e viceversa, 2007, Bologna: Il Mulino. p. 90.

between the city's construction and the alpine woods nearby, "precisely above a forest of piles Venice rises [...] The city's foundational structure here is a fact that links the lagoon with the Alps, that recalls the sense of the Serenissima's forest's growing, which puts back into play the ecology of territories: the relationship that bonds two places that are distant but interdependent".[145] Apart from the human/nature interactions that characterise the cultural landscape, different circumstances support the natural value of the lagoon: it is included in the Natura 2000 network according to Habitat and Birds directives, which means that it is part of a continental network of natural spaces coordinated and monitored by the European Commission for the conservation of terrestrial and vegetal species and birds, including migratory species, and it's subject to conservation measures established by the Italian government; and, in a report commissioned by the Provincia di Venezia,[146] the lagoon's natural value and its international importance has also been analysed and defended according to the Ramsar Convention, which depends on the IUCN and establishes a framework for the conservation of wetlands of international importance from the environmental point of view. In addition to this, a delegation from Ramsar has taken part in the advisory missions that report the state of conservation of the "Venice and its lagoon" site together with ICOMOS and UNESCO, taking into consideration the natural aspects of the site. Despite this, from the three categories established in the World Heritage List (cultural site, natural site, or mixed site), the site of Venice and its lagoon is defined as a cultural one.

Venice's condition makes it an interesting scenario from which to take case studies for its analysis. On one hand there is the idealisation of its image and the city's dependence from it, together with its significance. On the other hand, there is a wish to increase the city's allure with contemporariness and this takes the debate about the introduction of contemporary architecture to a level that makes emerge controversy more clearly than in other places.

145 "Sopra un bosco di pali sorge appunto Venezia [...] La struttura fondativa della città è qui un dato che collega la laguna con le Alpi, che ricorda il senso della coltivazione del bosco della Serenissima, che rimette in campo l'ecologia dei territori: la relazione che lega due luoghi tra loro distanti ma dipendenti", Sara Marini, "Sopra un bosco di chiodi. Il disegno della selva e la sua ombra veneziana", in *Sopra un bosco di chiodi*, a cura di Sara Marini, 2023, Milano: Mimesis, p. 8.

146 Ramsar. 2004. "The Lagoon of Venice as a Ramsar Site". 22 April 2004.



F69 · Venice lagoon, Veneto, Italy. Aerial view of the city from the west towards the sea.
Source. Own work. September 2023.

F70 · St. Mark's basin from San Giorgio Maggiore's bell tower. The Redentore Church and St. Mark's area can be seen on each side of the image. Source: Own work. January 2022.

·3.3.2·

Punta della Dogana

Introduction

The Punta della Dogana is located at the tip of Venice's Dorsoduro area. Its triangular shape points towards St. Mark's basin and limits to the north with the Grand Canal and to the south with the Giudecca Canal. The base of the triangle limits to the west with the Campo della Salute and the Seminario Patriarcale di Venezia.

The Dogana is just another example among many of a building composed of different layers over time. John Ruskin already noted that "there is not a building in Venice, raised prior to the nineteenth century, which has not sustained essential change in one or more of its most important features".[147] Although it has been modified over time, the original scheme of the Dogana is still recognizable, consisting of brick walls that formed contiguous parallel warehouses with a north-south orientation and increasing length towards the current Campo della Salute. At the tip of the triangle, there was a tower slightly higher than the rest of the building, as it is shown in Jacopo de Barbari's bird's-eye view of Venice from 1500 and Vittorio Carpaccio's Il leone di San Marco (1516) among other works of art.[148] The warehouse layout seems strongly related to the trade of salt and its warehouses, spread around the city. The Punta della Dogana also served to store salt, and at some point, its function was under the control of the Ufficio del Sale (Hocquet also points out that the area was known as Punta del Sale before becoming the Punta della Dogana).[149]

147 John Ruskin, *The Stones of Venice. Vol. I. The Foundations*. 1900. New York: Peter Fenelon Collier & Son, p. 5.

148 Alberto Tenenti, "Il senso del mare" in *Storia di Venezia: dalle origini alla caduta della Serenissima. Vol. XII. Temi. Il mare*, volume edited by Alberto Tenenti and Ugo Tucci. 7-76. 1991. Roma : Istituto della Enciclopedia italiana; Giandomenico Romanelli, *Dogana da Mar*. 2010, Milano: Electa and Venice: Palazzo Grassi.

149 Jean-Claude Hocquet, "The system of Venetian trade" in Romanelli, G. *Dogana da Mar*. 2010. Milano:

Historical evolution

The origin of the building dates back to the beginning of the fourteenth century. At that time Venice was already a city, which was formed by the growth of the different settlements in the area (like those in the islands of Rivo Alto, Luprio, or Gemine and Olivolo, the last two forming the current sestiere of Castello, for example) into a single urban fabric of lots separated by canals. The settlements were divided into parishes that gradually gained land through the drainage of waterlogged areas. In this context, the Rialto area functioned as the port and the commercial centre, but the city reorganized its customs, moving the maritime one to this location (which by that time was a marsh), with the construction works starting in 1313. This change, which would have been motivated among other reasons by the increase in the size of the boats arriving in the city,[150] occurred as part of a series of modifications and new constructions in St. Mark's basin from the Arsenale to the Magazzini del Sale, so the Basin became the cluster for maritime traffic and thus trade.[151]

Giandomenico Romanelli[152] explains how the building has had a historical evolution, with progressive changes from the original building to the twenty-first century one. The most significant modifications (before the most recent one) were made in the seventeenth and nineteenth centuries. The former was apparently due to the construction of the Basilica di Santa Maria della Salute next to it, which resulted in the necessity of a new image, more monumental, for the Dogana. This necessity of monumentality may be understood if the whole of St. Mark's Basin is considered. Concina points out that the changes that took place in the basin area when the Punta della Dogana was built were initially functional, but that "their outward configurations were also bound up with a concern for display which emerged quite clearly between the end of the thirteenth century and the first half of the fourteenth".[153] At that time

Electa and Venice: Palazzo Grassi. pp. 198-218, p. 214.

150 Deborah Howard, *Venice and the East. The Impact of the Islamic World on Venetian Architecture 1100-1500*. 2000. New Haven: Yale University Press.

151 Enrico Concina, *A History of Venetian Architecture*. 1998. Cambridge: Cambridge University Press. Trans. By Judith Landry. *Storia dell'architettura di Venezia*. 1995. Milan: Electa.

152 Giandomenico Romanelli, *Dogana da Mar*.

153 Concina, *A History of Venetian Architecture*, p. 85.

F71 · Punta della Dogana. The building and the basin seen from Fondamenta San Zaccaria, next to Palazzo Ducale.
Source: Own work. October 2023.

St. Mark's Square was already the political centre of the city, and the waterfront with the Arsenale and the different *granai* and *magazzini* together with the Dogana provided this image of a powerful Venice to those that entered the port (Margaret Plant signs the Molo area "as much commercial as it was political and ceremonial").[154] In addition to this, between the end of the sixteenth century and the beginning of the seventeenth, the churches of the Redentore at Giudecca Island and San Giorgio Maggiore were completed. These churches formed an important enclave together with the Basilica della Salute, completed in 1648 and located just next to the Dogana. The Salute meant the establishment by Baldasarre Longhena of the key concept of landmark architecture and architecture as urban scenery according to Hopkins, who also considers it the "prime architectural icon of the Venetian Republic".[155] Martina Frank[156] also highlights how the location for the Salute was chosen because it was charged with symbolism for the maritime republic that Venice was, pointing out to the basin. In this context, the works in the Dogana were carried out between 1675 and 1677.

Baldasarre Longhena was responsible for the design of the new image for the Dogana, as *proto* of the San Mark's area. He proposed a new marble façade reusing some features from the shambles that had been demolished near St. Mark's Square. There aren't remains of the complete design by Longhena, but it is known that it didn't convince the authorities, who wanted a more powerful image. After various proposal attempts by Longhena, there was a competition in which Giuseppe Benoni's design for the tip of the Punta was chosen. This chapter of the building's history is a singular one involving the main figure of Venice's baroque architecture. Longhena's intervention would be the one that can be seen nowadays in the part of the building closer to the tip of the Punta. It is a sequence of arched openings on rusticated masonry walls with sculpted details in the keys of the arches (presumably the recovered materials from St Mark's shambles).[157] However, the changes weren't applied

154 Margaret Plant, *Venice: Fragile city, 1797-1997*. New Haven: Yale University Press, p. 68.

155 Andrew Hopkins, *Baldasarre Longhena and Venetian Baroque Architecture*. 2012. New Haven: Yale University Press, p. xiii.

156 Martina Frank, *Baldasarre Longhena*. 2004. Venezia: Istituto Veneto di Scienze, Lettere e Arti, p. 141 and 142.

157 Ibid, p. 409.

to the whole building but to the first three warehouses from the tip. Giuseppe Benoni designed the new tower that nowadays remains to top off the building's end towards the water.

In the nineteenth century, interventions in different areas of the building were carried out, as the commercial context of Venice changed affecting the function of the building: the remaining medieval brick façades were modified to give them a more monumental appearance (as it was done with the rest of the building in the seventeenth century), being covered with plaster in the walls and with stone in the openings and the corner between campo della Salute and the Grand Canal. More office spaces were created, marking the central axis, and adding the octagonal pillars to the area next to the tower. Further modifications were made in the second half of the century, including the opening of a new access from Campo della Salute and the creation of the square hall by the replacement of part of a wall between two warehouses with two square pillars and the installation of skylights.

In the twentieth century, the changes in the infrastructure of the city made the Customs House's building obsolete, so its spaces were divided among different actors to be used as offices or storage, and the State sold to the Seminario Patriarcale the part of the building that was occupied by it. Romanelli points out that this fragmentation disregarded the historical and artistic values of the building,[158] which eventually went into a process of decay that made it practically unusable.

Over the years, different attempts to bring the Punta della Dogana back to a position of relevance in the city were made. The city's authorities had been working in attracting private investors that could bring an influx of money to the city. According to Paola Somma this was a strategy carried out by mayor Massimo Cacciari (holding that charge from 1993 to 2000 and from 2005 to 2010), in exchange for concessions of public property.[159] There were proposals to use the Dogana as an institutional building and also as a cultural venue.[160]

158 Romanelli, *Dogana da Mar*, p. 117.

159 Paola Somma, *Privati di Venezia. La città di tutti per il profitto di pochi.* 2021. Roma: Lit Edizioni, p. 130.

160 Francesco dal Co, *Tadao Ando for François Pinault. From Île Seguin to Punta della Dogana*. 2009. Milano: Electa, p.25.

Since 1989 the Guggenheim Foundation had been in conversations with the local government to create a new museum in the city[161] that would exhibit some of the Foundation's works of art, including Peggy Guggenheim's. For this proposal, Vittorio Gregotti designed a project in which the layout of parallel one-story warehouses would be reinstated as exhibition space by rebuilding the walls where missing and taking back the part of the building occupied by the Seminario Patriarcale. At the baroque part of the building, he would leave the two stories that were already there, locating serving functions, and would build a rooftop terrace. To adequate the exhibition spaces, white wooden walls lower than the total height of the spaces and detached 40cm from the brick walls would be added, functioning as surfaces for exhibition and to contain technical facilities.[162]

However, in 2005, after the appointment of Massimo Cacciari as mayor (elected again after being mayor from 1993 to 2000) and the work carried out at the Palazzo Grassi by the Pinault Foundation with Tadao Ando, a competition was made with two bidders. They were the Guggenheim Foundation, this time with a project by Zaha Hadid,[163] and the Pinault Foundation with a proposal by Ando.

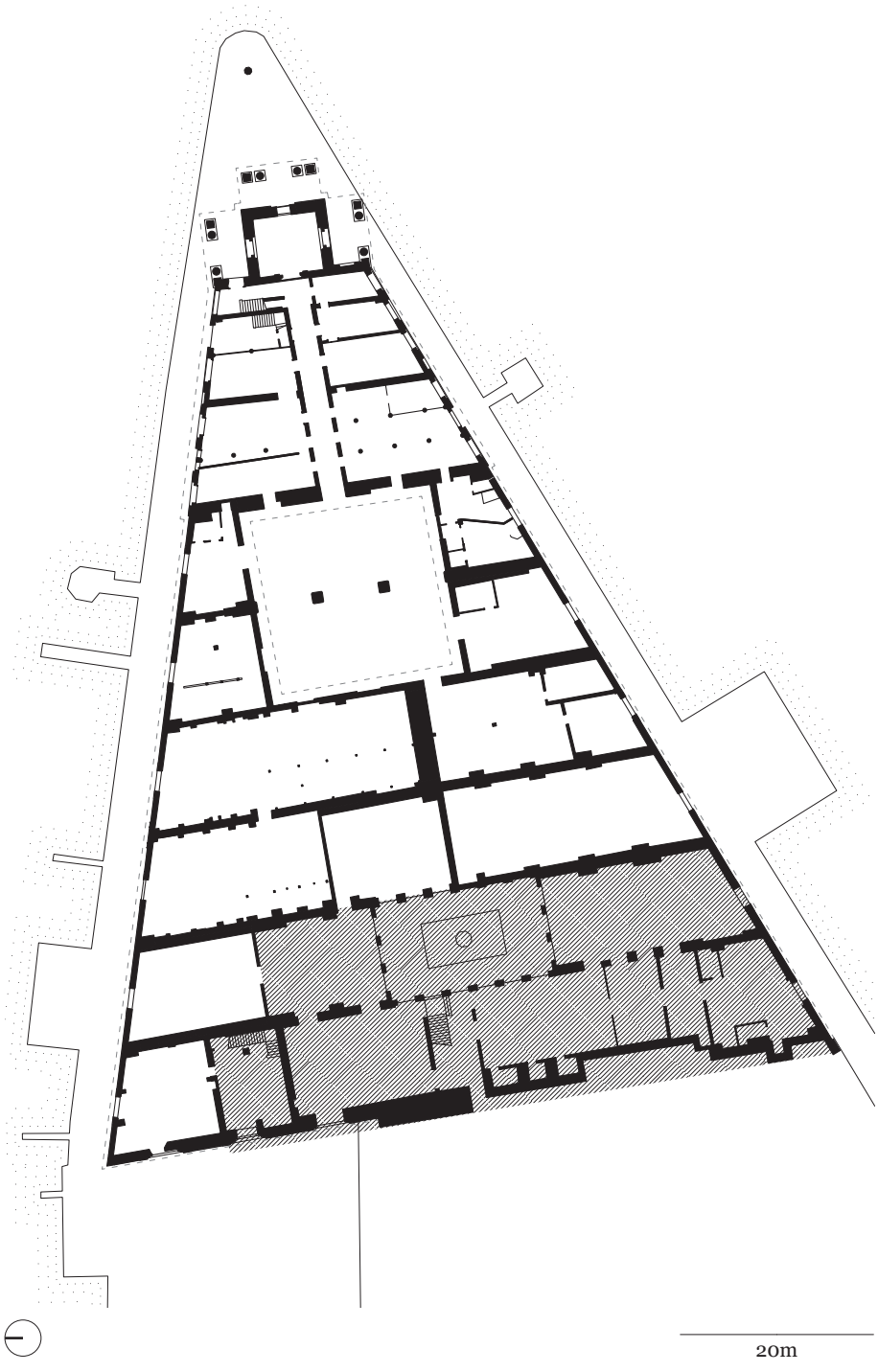
Hadid's idea for the project was also to make the parallel warehouses readable to show the history of the building with a solution similar to Gregotti's, rebuilding the wall instead of the square hall with the two big pillars from the nineteenth century and lining the walls to contain the facilities while providing a surface for the exhibition of the works of art. A new circulation crossing all the warehouses would be created by new openings in the parallel walls. This proposal also included a rooftop terrace over the baroque part of the building, where the main access would be located, while Hadid's contemporary addition and signature element would be an elevated pathway that would run parallel to the Grand Canal's façade.[164]

161 Georgina Adam, "Guggenheim versus Pinault over prime city site", in *The Art Newspaper*, 1 December 2006.

162 Vittorio Gregotti, "Uno spazio espositivo museale alla Punta della Dogana (Museo Guggenheim)", in *Venezia. La Nuova Architettura*, a cura di Marco de Michelis. 1999. Milano: Skira. pp. 91-93.

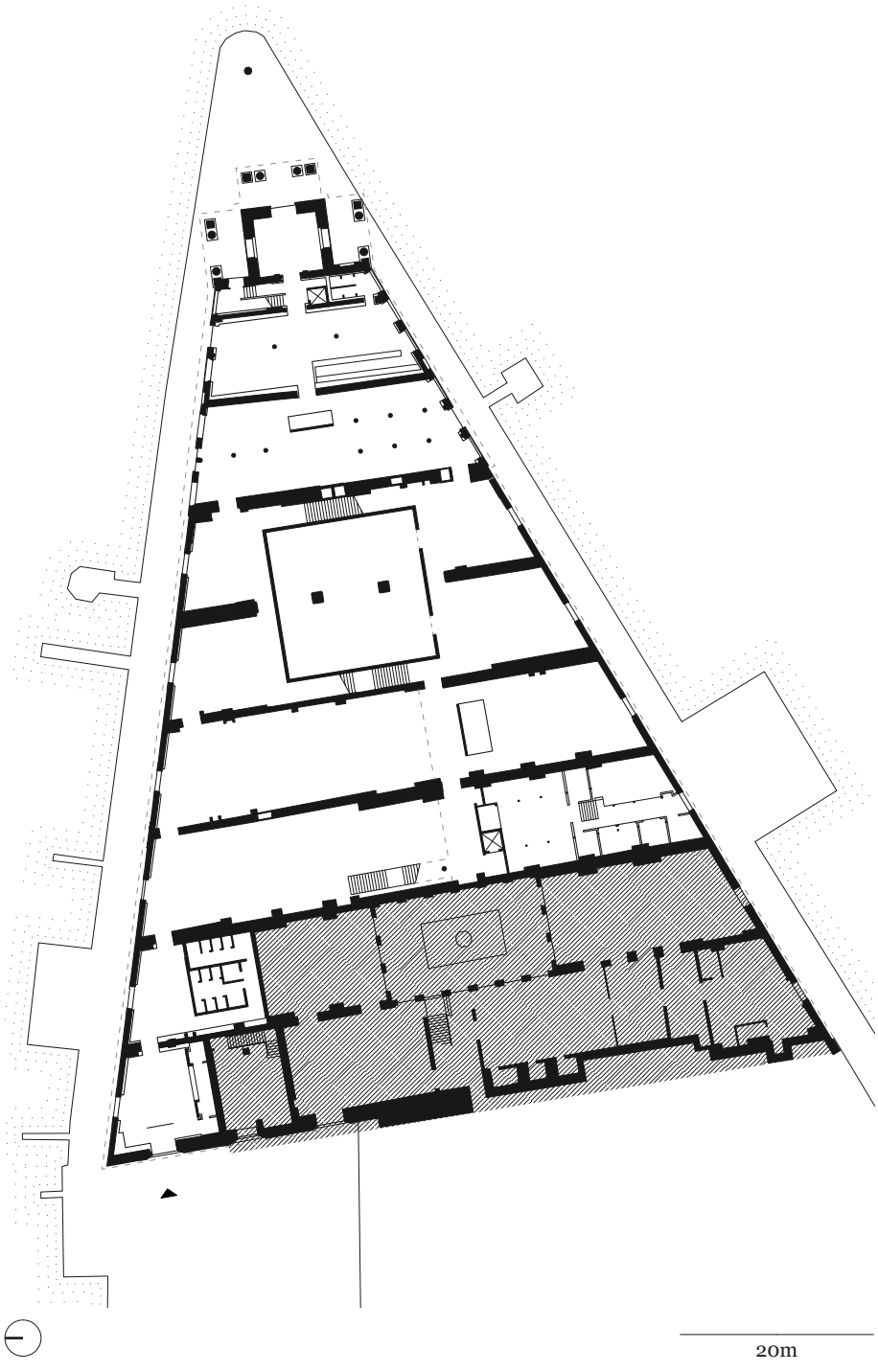
163 "Gregotti, silurato per la Hadid 'Architetto più internazionale'", in *La Nuova di Venezia*, 21 September 2006.

164 A description of the project proposal was given by Mr. Michele Pasca di Magliano, Director at Zaha Hadid Architects and responsible of the Guggenheim project, in a personal interview on 24 March 2023.



F72 · Punta della Dogana. Ground floor before the intervention carried out by Tadao Ando. Scale 1:750.
Source: Own work.

F73 · Punta della Dogana. Ground floor. Analysis of the subtractions (red) and additions (yellow) made during the intervention. Scale: 1:750.
Source: Own work.



F74 · Punta della Dogana - Pinault Foundation. Ground floor after the intervention. Scale 1:750.
Source: Own work.

In 2006 the Pinault Foundation won the concession of the building from the city of Venice (that had been conceded by the State to the city) to create a museum for Pinault's permanent collection of contemporary art together with the Palazzo Grassi. For the Punta della Dogana, according to Romanelli, the city wanted not just a restoration but "to move beyond the worthy 'safeguarding' of cultural heritage".[165]

The intervention

According to Ando, he aimed to recover the building's original state. The intervention consisted of the removal of different previous interventions, mainly partitions that didn't affect the main structure of parallel brick walls and wooden trusses but that hindered the understanding of the warehouses' spatial scheme. It also included the removal of the walls' lining to uncover the bricks and the traces of change in them. In the area of the square hall, the walls perpendicular to the warehouses' axes were demolished and, instead of walling up the open space defined by the big two pillars to recover the division that had been removed in the nineteenth century, he proposed a concrete wall, like an offset of the previous ones, redefining the space of the square hall while detaching from the pre-existence. This gesture allowed him to introduce two staircases between the old and the new walls that would be part of the exhibition's tour.

The extensive work carried out in the foundations led to a new floor that, after many studies with different combinations, ended up being polished concrete in all areas except the square hall, where recovered *masegni* or stone blocks were reinstalled, creating a contrast with the double-height concrete walls that now enclose that space. Descending into detail, a new impermeabilization to serve as protection from *acqua alta* was implemented under the pavement that goes up the brick walls by one metre approximately, so the bricks that cover it were modified, and also the *cuci-scuci* technique was used to make the necessary repairs to these walls. The roofs underwent a similar

165 Romanelli, *Dogana da Mar*, p. 122.

F75 · Punta della Dogana. Work being carried out inside the building in 2008.
Source: Courtesy of Andrea Jemolo and Palazzo Grassi. © Palazzo Grassi.

conservative operation, with the restoration of the existent wooden elements in the structure and their substitution where necessary.

The building also needed the introduction of new technical facilities to adapt it to its new use. They were organized to be as integrated with the pre-existence and as unremarkable as possible. Vents and other canalizations pass through the wooden trusses in the ceiling inside metallic racks designed to contain all of them (air ducts, electricity, lightning, and audio systems). Their dark colour and the lightning, below its level, contribute to concealing them. Most air handling units are also located in the space available between trusses. The elements that need to be accessible for maintenance are located in different technical closets. Some of them are embedded in the walls and their doors are concealed with brick, while the ones under the stairs have doors made of metallic slats that provide a transition between old brick walls and concrete new ones. In the longest two warehouses the closets are located in the central axis, also providing a division between the double-height spaces and the single-height ones.

The circulations in the building are also an important part of the intervention. A new museum path was defined starting from the location of the entrance at Campo della Salute. As mentioned by Romanelli, this access was opened in the second half of the nineteenth century, and together with the square hall, they changed the reading of the building, previously very clearly defined by the parallel warehouses and its openings between the Giudecca and the Grand Canals. The current flux of visitors, coming mainly from the pedestrian route that crosses the Accademia bridge nearby, gives sense to the entrance from the Campo. However, the doorways facing the Giudecca and Grand Canals, used for the entrance and exit of goods, are no longer perceived as such. The façades' composition, with their uniformity and flatness, probably because of the old industrial function of the building, doesn't seem to match with what one could identify as the typical heavily ornamented baroque entrance, while the dense metalwork added in Ando's intervention reinforces the feeling of closed façades. On the inside, although there is still a visual connection with the exterior, it is quite limited by the metalwork, so the openings are not so easily understood as old entrances. Also, considering that there isn't

F76 · 77 · Punta della Dogana. Warehouse space and square hall or “cube” with the recovered masegni floor.
Source: Own work. March 2022.

any direct visual connection between the ends of the longer warehouses because of the presence of the technical closets, the old entrance/exit of goods from one canal to the other isn't readable. This strengthens the defined exhibition tour despite having narrow passages at certain points.

Values before the intervention

The Punta della Dogana was declared in 1959 of "particularly important cultural interest" ("interesse culturale particolarmente importante"), according to law 1080 from June 1st, 1939. In May 2015 and according to law 42/2004 its interest was "verified" ("verifica dell'interesse culturale"), which is a definitive confirmation of its status as heritage subject to legal protection. The verification was made according to the information provided by a historical and artistic report.[166] The document sums up some data that would justify the building's cultural interest. It briefly describes what happened with Longhena and Benoni to then focus on the different sculptures that are part of the building, even including a commemorative plaque added after World War II, but there is no mention of the different modifications in the architecture until Tadao's intervention, with a brief description that seems to be considered as possibly negative for the significance of the building, as right after the description the report ends saying

> *Nonetheless*, it is considered that the monumental complex as a whole, due to the significance it represents, its monumental value, and its importance in terms of landscape, should be protected under part two of Legislative Decree No. 42 of 22 January 2004.

The report doesn't specify which attributes or characteristics are associated with each of the mentioned values or meanings.

Before Ando's intervention, the building's significance as cultural heritage could be synthesized via value assessment. So, to make this assessment, the value typology from chapter 2.1 is used.

166 ASSVe. "Verifica dell'interesse culturale dell'immobile denominato 'Edificio del secolo XVII' catastalmente distinto al foglio XIV – Sezione di Venezia, particella 2513". 15 May 2005.

The Dogana could be assessed age value, as a building that dates from the medieval era; historical value, being representative of the baroque architecture by Longhena and Benoni; and commemorative value, as it illustrates the trading system that was carried out in the city of Venice throughout history and that practically defined it. It could also be assessed artistic value, as its features are appreciated by the current aesthetical and artistic taste. Regarding social value, it could also be assessed as it contributed to the identity of Venice and Venetians, as its trade and naval history is a fundamental part of it in the present too. Although most of the report focuses on aspects related to artistic value, it also gives hints of aspects related to the other values that have been pointed out.

It is also remarkable the significance that could be assessed to the building as part of the landscape, not only because of its "scenic effect" as described in the historical and artistic report. In this regard, there are different contexts in which to consider the Dogana.

The Dogana relates to the significance of the landscape[167] not only from the aesthetic point of view (as an important element in the urban composition and the image of the city, many times present in different depictions more or less idealised), but also as one of the main nodes in the lagoon's waterways network, having connected the lagoon with the urban fabric (as a system dedicated to maritime trade)[168] at a visual and functional (socioeconomic) level. Thus, concerning the Venetian landscape it could be assessed artistic value as part of the urban scenery and historical and commemorative values in the ensemble of the lagoon's natural navigation network, contributing to the landscape's social value as the territory's history, of which the Dogana is part, is embedded in the region's identity.

167 Romanelli, *Dogana da Mar*, p. 78.

168 Donatella Calabi, "Magazzini, Fondaci, Dogane" in *Storia di Venezia: dalle origini alla caduta della Serenissima. Vol. XII. Temi. Il mare*, volume edited by Alberto Tenenti and Ugo Tucci. Roma: Istituto della Enciclopedia italiana, pp. 789-818.

Reactions over time

The Punta della Dogana had been disregarded for a long time, being abandoned as customs office in the nineties, and the process for its reactivation from the proposals for new functions to the opening of the museum took approximately a decade.[169] During this time different reactions emerged to the proposals.

The Architect's Journal from December 2001 mentions Gregotti's as a project that had been "mooted" over time since it was presented at the 1999 Venice Biennale, describing it as "uncontentious". The journal mentions the project among others like the St. Michele's Cemetery extension, Calatrava's bridge or Gehry's airport's ferry terminal as examples of the city's building "for the 21st century". The piece also mentions the general approach towards contemporary constructions in the city as traditionally critical and reluctant to it. In line with this, in Italia Nostra's dossier from 2008, it is criticized the choice of Tadao Ando for the Dogana, for not knowing the tradition of Venetian *restauro*.[170] It highlights that he is a "concrete specialist" in a text positioned against it as being excessively used in the city.

Some media show controversy about some aspects of the project, particularly when the Commissione per la Salvaguardia di Venezia (the commission that evaluates intervention projects in Venice and its territory) asked for modifications to avoid technical facilities on the roof, to locate the main entrance at the tip of the building instead of being at Campo della Salute, and to modify the concrete 'cube' located at the square hall. In this regard local press echoed the debate about the project and asked different experts whose opinions were against the project because it was considered "not respectful of the building codes", "disturbing" or "invasive" for the pre-existence; the A/C on the roof is called a "blasphemy", and Italia Nostra says interventions that alter the building are not admissible, even referring to the change in the function.[171]

169 ASSVe Dogana, Prot. N. 9511 30 July 2008. "Informativa al Direttore Regionale Arch. Ugo Soragni".

170 Gherardo Ortalli, "Grandi opere anti-Venezia" in *Quei giganti contro la natura. Dossier Italia Nostra,* n. 436, giugno 2008. pp. 21-22.

171 "Dogana, Palazzo Grassi ora tratta", in *La Nuova Venezia*, 14 November 2007, p.19; "'Condizionatori sui tetti? Una bestemmia'", in *Il Gazzettino*. 30 November 2007; Daniela Ghio, "Italia Nostra boccia la 'nuova'

Some small modifications were made like committing to hide the AC on the rooftop or lowering the height of the concrete walls in the square hall, so the original scheme was more easily readable closer to the roof. It seems that the Soprintendenza's supportive work with Ando and the Palazzo Grassi Foundation, with the involvement of the then superintendent Renata Codello, played an important role in carrying out the project with just these small modifications.[172]

During the development of the project, two concrete obelisks were proposed to be added at the building's entrance in Campo della Salute. This addition was strongly opposed by Italia Nostra, who criticised it in its 2008 Dossier saying that Ando wanted to add the obelisks as if he was going to get away with something thanks to the authorities[173] and wrote a letter directly to the Ministry of Cultural Heritage (Ministro per i Beni Culturali) complaining about the project in general as being opposed to good practice in restoration, and complaining about the addition because of how delicate the context in which the obelisks would have been inserted is, wondering "Will this be the monument to the contempt for the obligations towards the protection of our cultural heritage?".[174]

Codello justified the proposal because of its reversibility and because it was a way in which the location and entrance to the museum would be signalled without affecting the pre-existence, as the façades and the exterior appearance weren't modified in the intervention. It also was a compromise, as she stated that originally the addition of some kind of element wanted to be done at the tip of the Punta, interfering with the view of the tower and the rest of St. Mark's basin. Codello also pointed out that the project had been reviewed and approved by the different organisms with a say in the matter while criticising Italia Nostra for complaining without having accessed the available public information.[175] Ando has defended the obelisks too and wanted to erect

Punta della Dogana", in *Il Gazzettino*, 2 December 2007.

172 R. Brunetti, "Punta della Dogana: le concessioni di Tadao Ando", in *Il Gazzettino*, 27 November 2007, p. V; Enrico Tantucci, "Dogana, il progetto non cambia", in *La Nuova di Venezia*, 27 November 2007, p. 21.

173 Ortalli, "Grandi opere anti-Venezia".

174 ASSVe Dogana. Prot. N. 9164 23 July 2008.

175 ASSVe Dogana, Prot. N. 9511 30 July 2008. "Informativa al Direttore Regionale Arch. Ugo Soragni".

F78 · 79 · Punta della Dogana. Exterior view from the Zattere. The effect of the lattice from the inside can be seen in Figure 76.
Source: Own work. March 2022 and September 2023.

them despite the critics, as a monument of the new start that the museum meant. In the end, according to Ando, they couldn't be built because of interferences with communications systems nearby.[176]

Besides the critics, Ando's project also had recognition as an operation made "with great respect for this emblematic building".[177] This respectfulness was also highlighted by *Flash Art*[178] pointing out about the new function that the "Dogana becomes this way a landing point for contemporary art in a city eternally hovering between the memory of the past and the eagerness for renewal". A piece in artnews.com[179] described the post-intervention building as impressive, and a dialogue between the old and the new. Annalisa Rosso[180] states that Ando

> Has managed to maintain the historic allure of this space with a careful and respectful intervention, without renouncing to insert contemporary elements that make it become an effective exhibition space and a significant and beautiful construction for the city,

adding that "the feeling in Venice around François Pinault is very positive". Massimo Cacciari, the mayor of Venice that drove the intervention said at the time of the opening that he hoped that it would change Venice's image from a decadent theme park city to a contemporary one.[181]

Il Giornale pointed out that despite the polemics "Pinault, the French Doge has conquered Venice",[182] also stating that after the inauguration "polemics and fears have appeased" and that the Superintendent Renata Codello was relieved after seeing the final result. Later, Codello said about the intervention that "The space transforms emphatically, making it possible to appreciate the double height of the building and the works of art on display, through

176 Philip Jodidio, *Tadao Ando Venice. The Pinault Collection at The Palazzo Grassi and Punta della Dogana*. 2010. New York: Skira Rizzoli.

177 "Punta della Dogana. Venecia (Italia)" in *Museos del mundo. Twelve World Museums. AV Monografias*, 2009, n. 139, pp 56-63.

178 "Nell'antica Dogana da mar approda l'arte contemporanea", in *Flash Art*, n. 276, June-July 2009, p. 43.

179 Gregory Volk, "Pinault's value-based initiative", in *Art News*, 18 September 2009.

180 Annalisa Rosso, "La Nuova Venezia" in *Living Corriere*. 4 June 2009.

181 Paolo Conti, "Venezia e il giugno della grande arte. La rivincita della città contemporanea" in *Corriere della Sera*. 14 May 2009.

182 Michela Moro, "Pinault, il Doge francese ha conquistato Venezia", in ilGiornale.it 29 May 2009.

a dialogue between old and new elements that renew the spaces".[183]

It is also interesting to see other comments with some distance from the newness of the intervention, like Claudia Hildner's, whose comment is similar to others cited before, stating that "Ando has succeeded in revitalizing the former customs building in a surprisingly sensitive way"[184] despite not having a background embedded in working on heritage in Europe at that moment (something criticised by Italia Nostra before the intervention's completion). Jodidio's comment about the square hall space:

> Though such a powerful concrete form might seem at odds with the older architecture, it is, in fact, a healing gesture, whose presence is felt more as a natural part of the galleries than it is an intrusion in any sense. In its form and placement, this cube also corresponds to the square seventeenth-century courtyard that is typical of Venetian structures";[185]

or Angela Vettese's, not only about the formal result but about the effect of the new museum:

> For some, the current interior seems a mausoleum, others admire the result's formal simplicity, which hasn't moved a beam or denaturalise the original structure. Ando was invited to not make anything visible, even renouncing to the only two signs that would have been his signature, namely two concrete columns... The architect has preserved everything and at the same time has changed the perception of the place, pushing some of the –supposedly– 65,000 regular tourists to the circumnavigation of the Punta.[186]

Values after the intervention

Recalling the pre-intervention values assessed before, the Dogana had age, historical, commemorative, artistic and social values and contributed to the values of the listed "Venice and its lagoon" landscape. As Riegl points out,[187] values can come into conflict, and so some may take preference over others

183 Renata Codello, *Architetture contemporanee a Venezia/Contemporary Architecture in Venice*. 2014. Venice: Fondazione di Venezia, p. 60.

184 Claudia Hildner, "Punta della Dogana" in Jäger, P., *Old & New. Design Manual for Revitilizing Existing Buildings*. 2010. Basel: Birkhauser, pp 68-71.

185 Jodidio, *Tadao Ando Venice*, p. 21.

186 Vettese, *Venezia Vive*, p. 64.

187 Riegl, *El culto moderno a los Monumentos*.

when doing an intervention. Were there values lost or added after Ando's intervention?

The exterior aspect of the building didn't change except for the conservation work carried out in the façades and decorative elements and the replacement of the wooden and mostly opaque openings for glass ones with steel gates. The dark colour of the steel gates makes them a discreet element in the façades' ensemble that integrates similarly compared to the pre-intervention status. Regarding the entrance to the building and the A/C on the roof, issues that were worrying for the Commissione di Salvaguardia, there isn't any permanent element or sign at the entrance that could take protagonism over the tower and its features, and the covering element for the machines on the roof camouflage them, while the only new elements that wanted to be added, the obelisks, ended up unbuilt. In this case, the works carried out could have affected the age value of the building, as conservation work reduces the level of decay, but it is still legible, and the visual composition at the urban level hasn't been affected either, with the values associated to it remaining unchanged.

The interior spaces were the ones that changed the most, from both the aesthetic and the spatial perspectives. There were elements that were removed like the internal wall partitions from the nineteenth and twentieth centuries. This could put into question if there were values that could have been lost because of the removal. According to the value typology considered before, the value that could be affected would be the commemorative one (keeping in the present the moment of the past represented by the office spaces), but in exchange the intervention brings the commemorative value because of the recovery of the spaces according to the warehouse scheme, while still leaving the area closest to the tip as a more compartmented space, maintaining the 18th-century intervention. The different layers superimposed over time were made more legible, allowing the commemorative value to persist differently, giving more clarity about the building's phases. As the intervention made more visible some elements like the brick walls, with traces of change in them, or the wooden trusses, artistic value could be considered to be added too because of the current contemporary appreciation of old buildings and especially industrial ones previously disregarded (for example the use of exposed brick, or

F80 · 81 · Punta della Dogana. First floor. Ando's cube on the left contrasting with the pre-existence. Note also the technical element between beams. Source: Own work. March 2022 and September 2023.

other elements in decoration or even the recent creation of a TV series about "Engineering reborn"[188] can be examples of this growing interest among the general public) and the integration of the contemporary layer introduced by Ando, as echoed by the many reviews of the project seen before. The contemporary addition could be considered to come into conflict with the conservation of the pre-existence, but as it is stated in the permit by the Soprintendenza authority, the concrete walls were allowed to be made by building them in a way that they are reversible, according to the *restauro* principles. Also, the work that needed to be done in the foundations for the conservation of the building and its protection from *acqua alta* required the dismantling of the *masegni* flooring,[189] so again their removal allowed to persist other important elements in the building while introducing the polished concrete flooring as part of the contemporary layer.

Apart from the physical changes in the building, the introduction of the new function may be the most significant aspect of the intervention. The 30-year concession of the building to a private foundation had its critics, but Mayor Massimo Cacciari defended the decision as a way to secure the preservation of the building because François Pinault invested nearly 30 million euros in the project, an expense that wouldn't have been possible with public funding.[190] The contemporary art museum came at a time influenced by the "Bilbao effect".[191] According to Guerisoli these "habitable sculptures" containing contemporary art, were usually made by an archistar (in this case Gregotti was dismissed to have a bid between Ando and Hadid), are inserted in the city to attract people and activate an area while promoting the private investor. In this case, the contemporary architecture remained inside the existing building, but despite that, the initiative worked, as the Dogana's first exhibition "Mapping the Studio" became the most visited exhibition of contemporary art in Italy at that time. Guerisoli also highlights art as

188 "Engineering Reborn", Channel 5, 2023, https://www.channel5.com/show/rob-bell-s-engineering-reborn

189 Enrico Tantucci, "Dogana, masegni a Insula", in *La Nuova di Venezia*, 15 January, 2008 p. 15; dal Co, Tadao Ando for François Pinault.

190 Conti, "Venezia e il giugno della grande arte".

191 Some context about this at the time is given by Pippo Ciorra in "Museo…e poi?" in *IBC. Rivista dell'Istituto per i beni artistici culturali e naturali della regione Emilia-Romagna*. Anno XIV n. 4, October-December 2006 pp. 34-38.

> Able to promote social cohesion, produce collective memory, create awareness and improve the quality of urban space, on the other hand, [public and private entities] use it as a means to promote local marketing, the gentrification process, and the overall attractiveness of a place,[192]

which could support the consideration for social value as an addition as a result of the intervention, not just related to the Venetian identity, but also extended to the current socioeconomic activity within the area, as the Dorsoduro area became an established art hub in 2015 with the creation of the Dorsoduro Museum Mile. Vettese also defends the idea of art city applied to Venice: "they aren't just decorative jewellery but spaces of exchange that favour the processes through which the civitas is formed and maintained".[193] The activity in the museum and the attractiveness generated in a previously abandoned area also denote that newness value could be added to the post-intervention value assessment.

Conclusions

Tadao Ando's project aimed at the recovery of the building's "original" state. Here, as in other cases with many stratifications, one should wonder about what the original state actually was, because, at one point in time, there was a Dogana without Benoni's tower, or without the octagonal pillars in the current bookshop area. It is not possible to define an original state in this case. The intervention embraces somehow different elements from each of the historic layers of the building: the structure that, although reinforced or modified, can be dated back to the Middle Ages, the baroque façade and tower by Longhena and Benoni, the octagonal pillars in the bookshop area from the 1830s with the central axis that has remained in the circulation scheme, and the square hall and the access from the Campo from the second half of the nineteenth century. In fact, Ando refers to the operation as "refining down", which im-

192 Francesca Guerisoli, "Contemporary art and urban attractiveness. The role of hypermuseums and art foundations" in *Making Prestigious Places. How luxury influences the transformation of cities*, edited by Mario Paris, 2018. Abingdon, Oxon: Routledge, pp. 81-91, 89.

193 "Se in Europa sono nati negli ultimi dieci anni circa millecinquecento musei nuovi, sopratutto dedicati alla cultura contemporanea, vorrà dire che non li si ritiene soltanto dei gioelli decorativi ma che sono luighi di scambio che favoriscono i processi attraverso cui si forma e si mantiene la civitas" Vettese, *Venezia Vive*, p. 176.

plies the exercise of selection of some elements and the discarding of others, and also to create a "clash" between old and new to highlight the different layers in the building while inserting a new space "with a fresh spirit".[194]

However, these choices didn't result in the loss of heritage values as they can continue to be assessed to the building (age, historical, commemorative, and social value related to identity). On the contrary, the ensemble of the post-intervention building can be assessed new values (commemorative, newness and social value related to social cohesion). Regarding the project and the change it generated in relation to the restoration principles, Angela Vettese comments when she wonders about changes in a city:

> If in Milan a prestigious business appears, it is seen as an evolution, why in Venice should we turn a blind eye to the swarming of pizzerias by the slice, but not to the work of an excellent architect? [...] The point is that in the seventeenth century, it was possible for Longhena to openly scoff Palladio, since the 1800s the city has tried to freeze. There is a reason for all this: Romanticism, a lover of ruins, of the conservation of memory at any cost; it may have been the worst poison Venice has absorbed [...] Motionless at the cost of falling apart, or at least apparently motionless, as here it's not possible to stay still and maintenance always asks for its duty.[195]

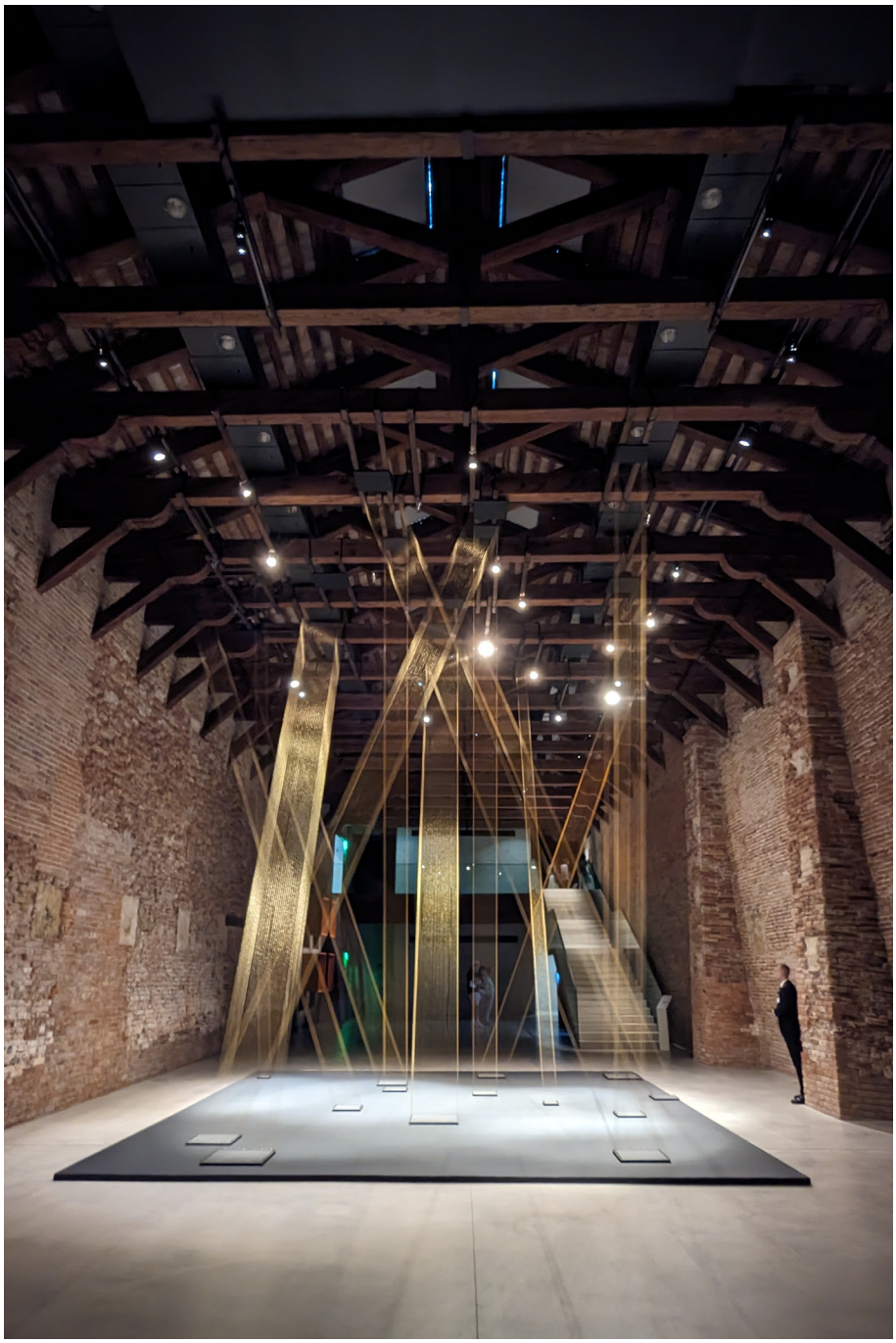
Tadao Ando's contemporary layer may be assessed cultural significance too and be valued as heritage, as an example of the increasing contemporary architecture integrated with historic buildings:

> [Ando] has invested the Punta della Dogana, and to a lesser extent the Palazzo Grassi, with a vision that does not disfigure the past, even as it makes these buildings modern. He has done so within strict historic preservation guidelines, relatively tight budgets, and facing considerable technical difficulties, particularly in the Dogana. [...] This is not the sort of modernity that Walter Gropius imagined as the *tabula rasa*; it is rather a contemporary creativity that seeks links to the past at every turn, without ever stooping to pastiche... Ando has made the building whole again, for a new century.[196]

194 Tadao Ando in dal Co, *Tadao Ando for François Pinault*, pp. 257, 258.

195 Vettese, *Venezia Vive*, p. 134.

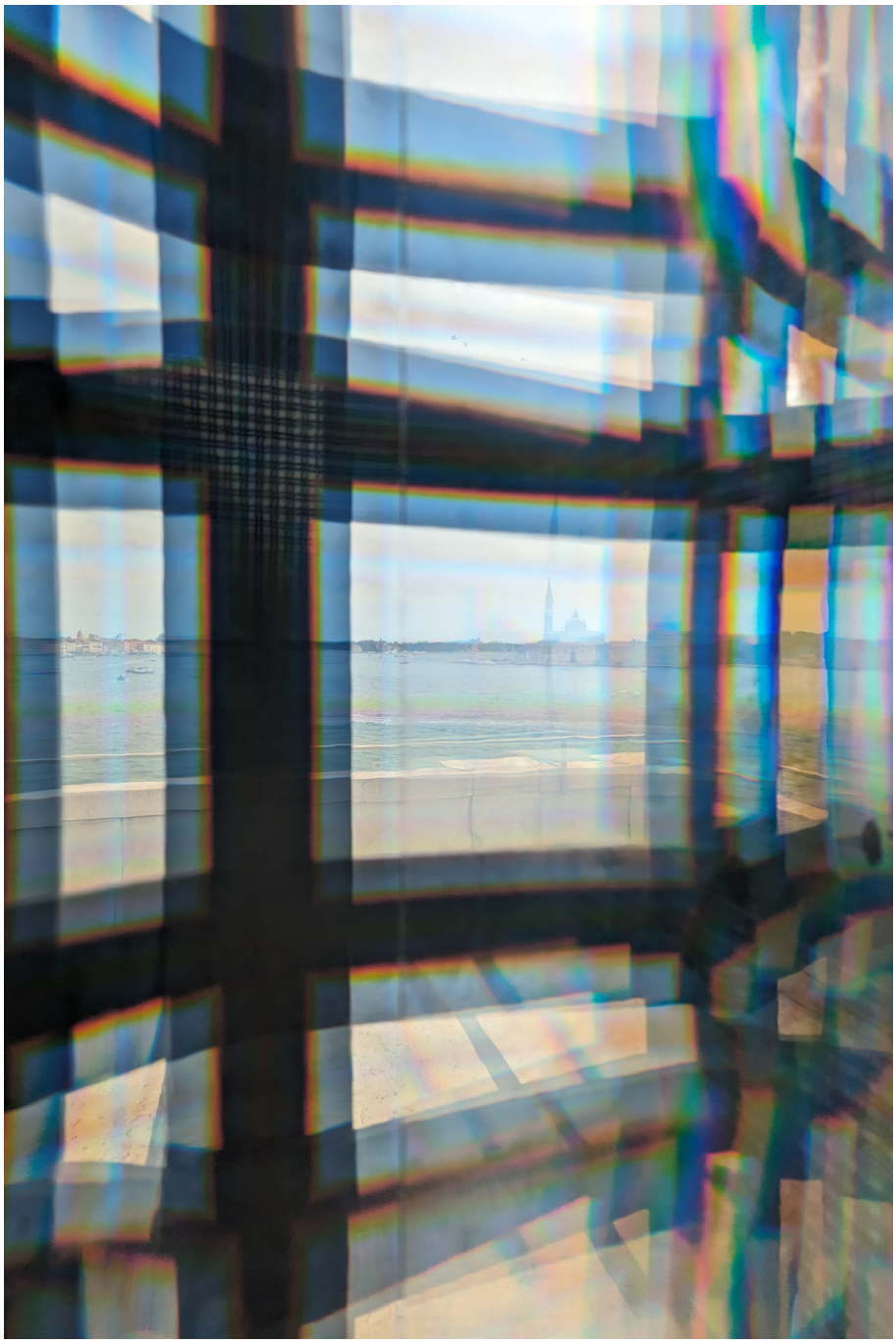
196 Jodidio, *Tadao Ando Venice*, p. 39.



F82 · Punta della Dogana. Warehouse space. The Icons Exhibition from 2023 makes the building interact with the works of art.
Source: Own work. September 2023.

F83 · Punta della Dogana. Interior of Andos's cube. Icons Exhibition. The new function emphasises the spatiality of the pre-existence.
Source: Own work. September 2023.

F84 · Punta della Dogana. Tower. The Icons Exhibition makes the building become part of the works of art.
Source: Own work. September 2023.



F85 · Punta della Dogana. View from tower. Icons Exhibition. The work of art creates interaction with the city too.
Source: Own work. September 2023.

F86 · 87 · Fondaco dei Tedeschi, Venice, Veneto, Italy. Façade towards the Grand Canal at the beginning of the twentieth century and in 2022.
Sources: Archivio Progetti IUAV · Own work. March 2022.

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Fondaco dei Tedeschi

Introduction

The Fondaco dei Tedeschi is located in the Rialto area, the most centric point of Venice, where the city originated, next to the Rialto bridge and facing the Grand Canal on its west façade, in the north limits of the Sestiere di San Marco. It was the place where all the trade between the Roman Germanic Empire and the East was made, with Venice acting as intermediary since 1177 thanks to a treaty.[197]

As with the Dogana, the Fondaco has a history as a building that is the result of transformations throughout history. Ennio Concina states that the first Fondaco might have not been an ex-novo architecture, but that it could have originated in the 13th century with the extension of a pre-existent building.[198] In De Barbari's bird's eye of Venice this first Fondaco can be seen as a construction with three courts. The building was very damaged after a fire in 1505 and was practically rebuilt, and apparently it had already been modified after a previous fire. Most representations of the Fondaco correspond to the sixteenth century one, not having a clear definition of the previous building.

Historical evolution

As it happens with Punta della Dogana, the Fondaco is linked to Venice's urban history. The Rialto area became the city's centre as according to Deborah Howard[199] it was the "lowest bridging point" and "the uppermost point

197 Enrico Concina, *Fondaci. Architettura, arte e mercatura tra Levante, Venezia e Alemagna*, 1997. Venezia: Marsilio, p. 26.

198 Concina, *Fondaci*, p. 128.

199 Deborah Howard, *The Architectural History of Venice*. 1981. New York: Holmes & Meier, p. 46.

to which sea-going vessels could navigate" favouring the connection between land and water. This way the area would be the optimal point for trade in the city which would justify the location of the market in the area, with the first reference to it being from 1097, and gaining importance as in the twelfth century some families that lived there moved to other areas, allowing the expansion of the commercial activity.[200] However, the building sits on the opposite bank of the Grand Canal to the market, that according to Concina may have been because at that point the market area wasn't a key node yet, and also because on that side there were more features related to naval traffic, which derived in two specialized zones, the other side of the bridge with the market and gold trade, and the Fondaco area with the fairs and the trade of spices, with the building as the main focus.[201]

As it was pointed out before, De Barbari's view seems the only graphical reference of the building before the 1505 fire, with a building that faces the Grand Canal and has two courts similar in size and a third one, smaller and on one side, so the whole building forms an L shape which is the result of different modifications and additions in time (Concina details how different operations were made during fourteenth and fifteenth centuries).[202] The 1505 fire almost completely destroyed the building, but in 1318 there had already been a fire that would have required an intervention too. At the time of both the first and the second Fondacoes (buildings before and after the 1505 fire), modifications were made in the surrounding streets, something that emphasises the influence of the building and its activity for the urban fabric.[203]

The second Fondaco was quickly built after the fire, starting its activity in 1508. The construction that arrived to us is very similar to that one. The building has a square plan in which the spaces are organised in four loggias around a central court and three floors. Elisabetta Molteni[204] describes the

200 Deborah Howard, *Venice and the East. The Impact of the Islamic World on Venetian Architecture 1100-1500*. 2000. New Haven: Yale University Press, p. 113.

201 Concina, *Fondaci*, p. 129.

202 Ibid. p. 132.

203 Elisabetta Molteni, "Venezia, Fondaco dei Tedeschi. Le ricostruzioni di un edificio nel cuore della città" in Dal Co, F. and Molteni, E. *Il Fondaco dei Tedeschi, Venezia, OMA. Il restauro e il riuso di un monumento veneziano*. 2016. Milano: Electa, p.17.

204 Ibid. p. 28.

new building with the main spaces being the north and southwest corners on the first floor, facing the Grand Canal, where the main rooms for trade were located (and this was reflected in the façade with the two balconies over the Canal). The main entrance to the building is located towards the Grand Canal as it is the point of entrance of all the goods that were traded there. From the compositive point of view it faces the largest street that surrounds the building, even if it is not accessible by pedestrians. They could enter the building from the central part of the south façade, easily accessible from the Rialto Bridge. Molteni remarks that the ground floor building areas over the pedestrian streets were divided lengthwise, with small shops accessible only from the exterior of the building that could be used for businesses unrelated to the trade of the Fondaco, and that this somehow isolated or closed off the Fondaco from the street.

However, the court of the Fondaco functioned almost like a public square during the day (it remained closed during nighttime), becoming part of the city's street system. Howard[205] states that the activity at the Fondaco dei Tedeschi took the Eastern fondacoes as reference, citing the Venetian fondaco in Acre as example, in which they acted as squares for the communities that inhabited the Fondaco and as a core of the commercial area in which they were located,[206] while at the same time they could be interpreted as islands because of their exclusive character associated with one specific kind of goods or one nation's trade.[207] In addition to this, two staircases are located on opposite sides of the court (north and south) and were accessible from it, and the court also had a well in one of its sides that could be used from the upper levels apart from the ground one, two characteristics that contributed to the importance of the court as the nucleus of the building scheme and its connection with the outside.

The post fire Fondaco is considered to be based on the model of fondacoes seen in many eastern cities that were related to Venetian trade or were directly under the Serenissima's control. However, it also had particular elements that

205 Howard, *Venice and the East*, p.123.

206 See also Molteni, "Venezia, Fondaco dei Tedeschi", p. 17.

207 Donatella Calabi, "Magazzini, fondaci, dogane" in Tenenti, A and Tucci, U. (eds.) *Storia di Venezia. Temi. Il Mare. (vol. XII)*. 1991. Roma: Istituto dell'enciclopedia Italiana, pp. 789-817, p. 793.

F88 · 89 · Fondaco dei tedeschi. State of the building at the beginning of the twentieth century.
Source: Archivio Progetti IUAV.

distinguished it from them. Molteni exemplifies it with the composition of the court's façades, that she says "presumes a highly updated knowledge of ancient architecture".[208] They have four levels of arches that double from the first to the second level and reduce their height on every one of them, so the loggias have five arches on each side of the court on the ground level and ten on the uppermost ones. The first flights of stairs connecting ground and first floors were made in stone while the other ones were initially built with wood, and later remade in stone. On the first floor there were different shops where trade was made while the upper floors were destined to the merchants' accommodation. Molteni also remarks some kind of newness provided by the Fondaco to the area as it was built before many of the current buildings nearby, like the Rialto market or the bridge, that still was made of wood at that time. Concina also points out that the new construction was "immediately celebrated", of "notorious dignity" and "innovative", having importance for the definition of the urban image, in line with Molteni's comment.[209]

The ornamentation present in façades and interiors consisted mainly in frescoes made by artists that were some of the most relevant in Venice and abroad during that period, like Giorgione or Tiziano. These works were what provided the building a way to represent the institution's distinction or importance, as public buildings destined to functional uses were architectonically more restrained than the representative ones.[210]

After its Renaissance rebuilding, the Fondaco continues with its activity the following centuries entering in a period of decadence that is characterised by decay. Francesco Dal Co highlights that this happens to Giorgione's frescoes on the façade just sixty years after his death, and that the focus in the area shifts to the Rialto bridge when its current version in stone is built at the end of the sixteenth century. The Fondaco's loss of protagonism can be seen in the evolution of the paintings' views from the area.[211]

208 Molteni, "Venezia, Fondaco dei Tedeschi", p. 28.

209 Ibid. p. 24; Concina, *Fondaci*, p. 164.

210 Concina, *Fondaci*, p. 180.

211 Francesco dal Co, "OMA, Fondaco dei Tedeschi, paradossi, invenzioni", in dal Co, F; Molteni, E. *Il Fondaco dei Tedeschi , Venezia, OMA. Il restauro e il riuso di un monumento veneziano*. Milano: Electa, pp. 80-113, p. 90.

After the fall of the Venetian Republic, the political instability in that period led to successive changes in the Fondaco's function. Soon after the annexation of Venice to Italy, in 1870, the building started to function as a post office.[212] It would host offices from other public institutions until 1925, in which it was occupied in its entirety by the Poste Italiane. During those years the building underwent multiple small modifications in the configuration of the interior spaces, like new openings or closures in the walls, and the installation of a glass roof or skylight covering the courtyard. This intervention, although it is a significant change, is not well documented.[213]

A restoration of the Fondaco was made in the 1930s. Apart from the previous modifications already mentioned, there were also some elements that had changed whose previous state is noticeable in different depictions of the building, like two volumes that coronated the building in the corners towards the Canal and a series of chimneys located along the main façade that were demolished. Also, the well in the court that allowed to take water from the upper floors was eliminated. The 1930s intervention consisted mainly of structural reinforcements at all levels with concrete, as the whole building had different issues derived from age, poor materials and modifications that had destabilised the distribution of weight in different points. There were areas in which the structure was substituted with contemporary systems like Vierendeel beams and roof trusses made of concrete. In these years a glass ceiling was added under the skylight that would contribute to a better climatisation.

This intervention in the end was a very invasive one, with the introduction of reinforced concrete in practically the whole building that altered the original constructive systems, as it can be seen in the images shown in the account of the 1930s intervention edited by the Ministry of Communications.[214] This extensive use of concrete is placed in the context of the 1931 Athens Char-

212 Giuseppe Pession, "All'Eccellenza Ministro delle comunicazioni" in *Il Fondaco nostro dei Tedeschi*, edited by Manlio Dazzi. 1941. Italia: Direzione generale delle poste e telegrafi. Ministero delle communicazioni, pp. 11-12, p.11.

213 Guido Gerbino, "Relazione tecnica sui lavori di restauro e sistemazione" in *Il Fondaco nostro dei Tedeschi*, edited by Manlio Dazzi. 1941. Italia: Direzione generale delle poste e telegrafi. Ministero delle communicazioni, pp. 99-137, p. 105; Molteni, "Venezia, Fondaco dei Tedeschi", p.46.

214 Manlio Dazzi, (ed), *Il Fondaco nostro dei Tedeschi*. 1941. Italia: Direzione generale delle poste e telegrafi. Ministero delle communicazioni.

ter, which favoured the use of modern materials in restoration projects.[215] In the case of the Fondaco, this meant the remake of many structural parts, giving priority to the building's image, especially the exterior façades and the courtyard's loggia, prioritising values associated to the building's appearance –like historical, commemorative or social values in relation with the city and its identity– over the integrity or the commemorative value of the structure as a testimony of the constructive systems or materials.

Dal Co also points out that the vaults in the interior loggias were totally remade, and states that the intervention turned the spaces in the building into an idea of how it could or should have been but not how it had been at any point in time.[216] An example of this can be seen in the courtyard's pictures from the Archivio Progetti IUAV (figures 90 to 92). Firstly, there is a picture that shows the well in its original location (east side of the court), where the loggias in the upper levels have windows, the façade is stained or somehow deteriorated, and the space seems open, so the glass roof had not been installed yet. The second picture, that seems from the end of the nineteenth or beginning of the twentieth century, shows the court transformed into an atrium in which the arches at the ground level have been closed so they have become the post office's counters, and the well has disappeared. The third picture, taken after the 1930s intervention, shows the loggias at all levels open to the court again and a well reinstated at the centre of the space. The flooring is different in all three pictures. The sequence of images shows how the decisions taken in that restoration led to another stage in the building different from the previous ones because, apart from the well, they decided to remove the windows to reopen the loggias towards the courtyard but leaving and restoring the glass roof.

There are some spaces in which the introduction of some services specific to the use as post office meant the reconfiguration of the spaces in a contemporary language. The rooms dedicated to telephone service were lined with marble in the aesthetic of the time, that according to Gerbino was "dictated by stately criteria" that "wouldn't offend in any way the austerity and grandeur

215 Bianchini, et al. *Un altro Fontego. Storie di città*, p. 39.

216 Dal Co, "OMA, Fondaco dei Tedeschi", p. 93.

F90 · 91 · Fondaco dei Tedeschi. Courtyard probably before and after 1870, when it started to function as post office.
Source: Archivio Progetti IUAV.

F92 · 93 · Fondaco dei Tedeschi. Courtyard after the 1930s restoration and in 2022.
Sources: Archivio Progetti IUAV · Own work. March 2022.

of the building".[217]

Regarding the façade, its frescoes had suffered severe damage over the years, and since the end of the nineteenth century there was a series of consolidation works and displacement of parts of them that ended in the second half of the 1960s, in which the façade was lined in a monochrome white.

Years went by and with the general decadence in the postal services due to the advancement in communications at the end of the century, the Fondaco also entered a new period of decadence. At the end of the nineties, the transformations in the structure of Poste Italiane as a company and the displacement of some services previously located in the building made it become underutilised. In 2008 it was sold to Edizione, an Italian holding company controlled by the Benetton family.

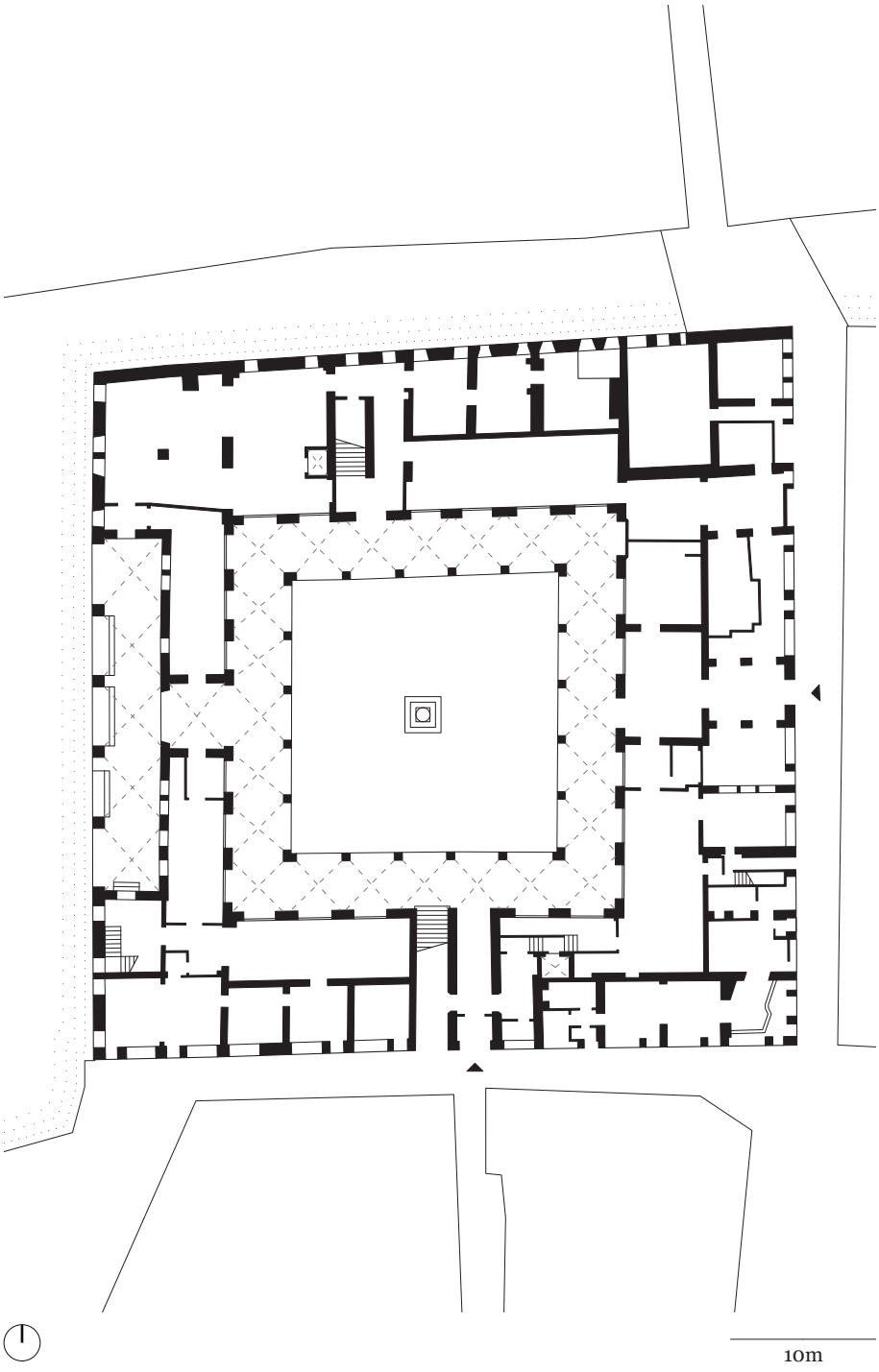
The intervention

The sale of the Fondaco and the project for it were related to a public-private collaboration. According to Paola Somma, the mayor Massimo Cacciari had declared that he wanted Benetton as a patron for the city and that he had been in talks with them years before the purchase of the building.[218]

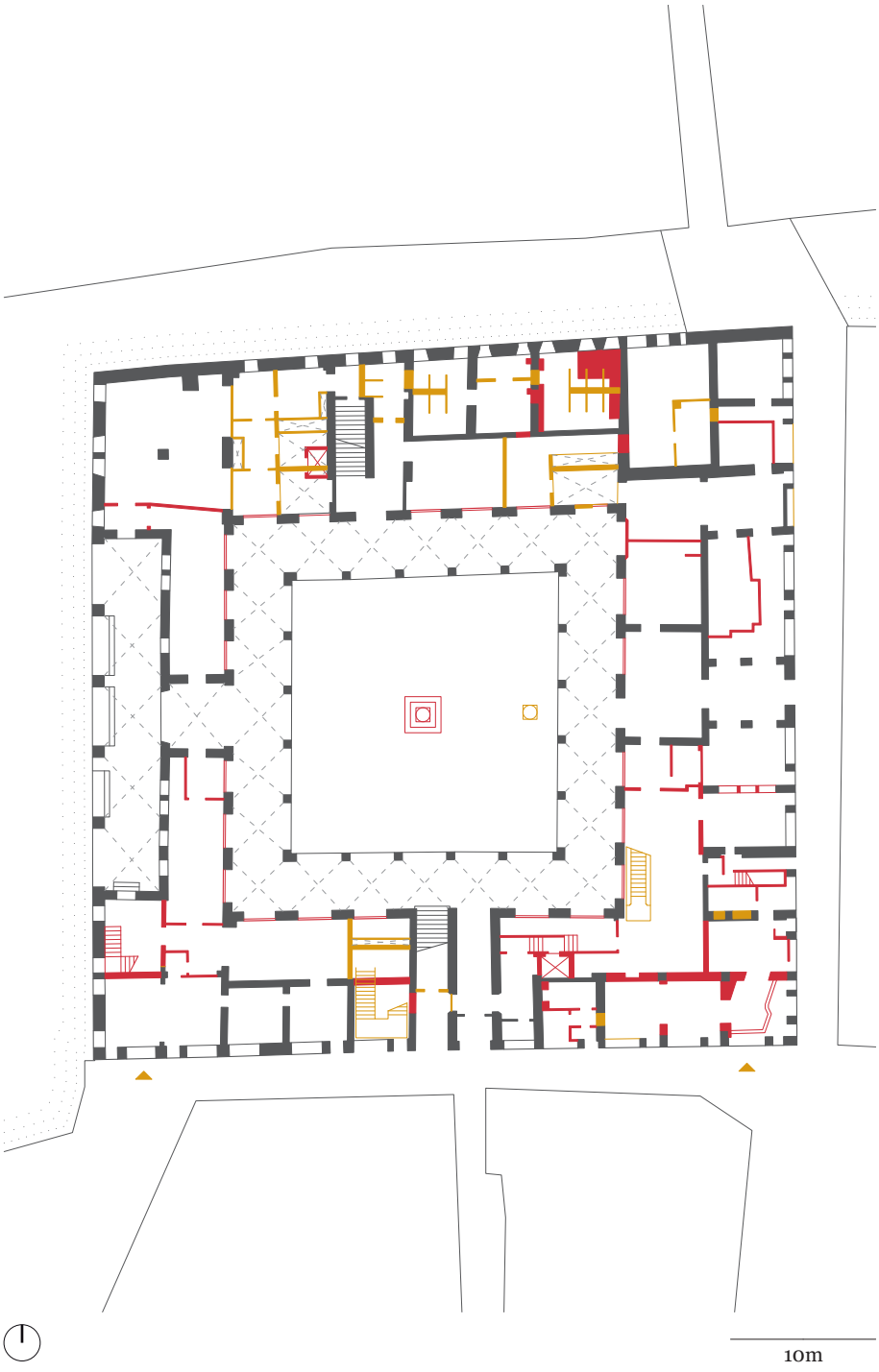
The Fondaco, as a former post office, was classified as a public service building in the city's planning. The owner thought of making the building become a luxury resort. The project for the intervention was commissioned to Rem Koolhaas – OMA, who after having worked around the concepts of shopping and exchange in modern society in the Harvard School of design, and preservation with the Cronocaos exhibition, convinced the owner to transform the Fondaco into a retail store, in a sense recovering its original function as a place for trade. This use wasn't allowed by the legislation, so it was necessary to develop an agreement between the owner and the city so it could be used as retail store. This process took years, and as Cacciari was substituted

217 Gerbino, "Relazione tecnica sui lavori di restauro e sistemazione", p. 135.

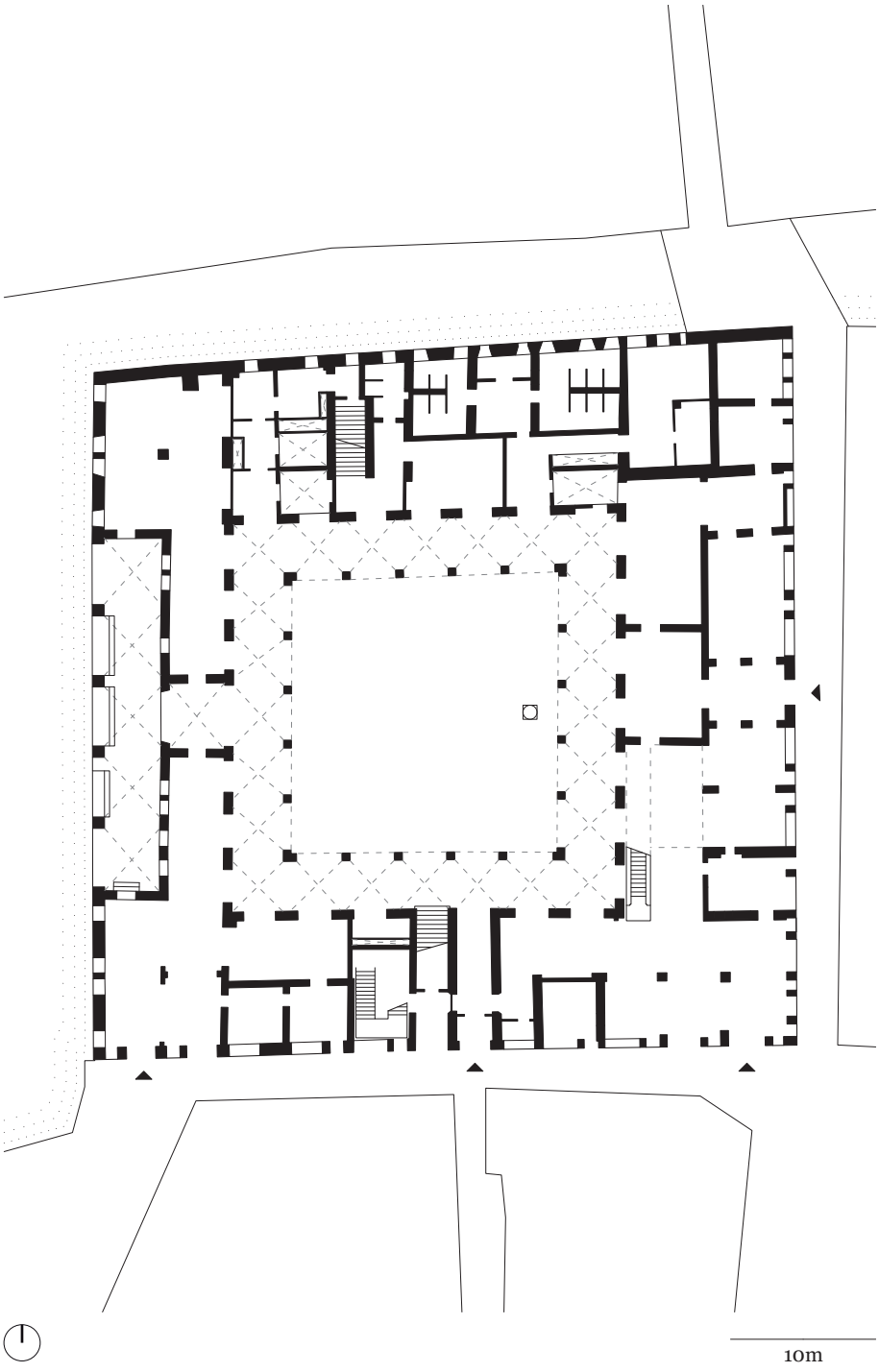
218 Somma, *Privati di Venezia*, p. 130.



F94 · Fondaco dei Tedeschi. Ground floor before the intervention carried out by OMA. Scale: 1:500.
Source: Own work.



F95 · Fondaco dei Tedeschi. Ground floor. Analysis of the subtractions (red) and additions (yellow) made during the intervention. Scale: 1:500.
Source: Own work.



F96 · Fondaco dei Tedeschi - T Fondaco dei Tedeschi by DFS. Ground floor after the intervention. Scale 1:500.
Source: Own work.

as major by Giorgio Orsoni,[219] the new administration stalled the approval of the project looking for some kind of benefit for the city in exchange for the urban requalification into commercial use. In 2011 the agreement was signed. the owner would have to pay €6 million and keep available for public use the courtyard and the spaces at the roof level, being accessible to visitors for free. The agreement also specified that those spaces would be at the city's disposal for events at least ten days a year. The change of use avoided the reconversion of the building into a hotel, which the authorities said they wanted to prevent so the space would remain widely open to the public.

Initially, the building was thought to be destined to La Rinascente, a multi-brand retail store present in all the Italian territory. The concept for the project was to develop an experimental commercial space, in which a programme of cultural events would run parallel to the commercial activity. The idea was to create some sort of hub that would attract people not only with the idea of shopping, so it could engage also with the local community and people looking for cultural activities. These events would take place in the courtyard and the under-roof space over it, and they would be curated by different renowned people from the contemporary cultural scene each season (the project's brochure exemplified this with a hypothetical season by La Fura dels Baus, a Spanish avant-garde theatre company).

For the intervention, Koolhaas acknowledged the long history of the building and the many transformations it had underwent, so considering it a palimpsest as a starting point, he would propose to superimpose contemporary elements to the pre-existence, making them readable. Dal Co describes the project as a way to extend vertically the commercial activity and the public space from the streets of the Rialto area,[220] so basically the most important part of the intervention is the addition of escalators and lifts, the elevation of the height of the glass roof –so the space underneath could become transitable– and the transformation of the roofs for the creation of public terraces from which to see the city.

219 Orsoni would be later accused of corruption in a case related to Consorzio Venezia Nuova and the MOSE. He resigned in 2014.

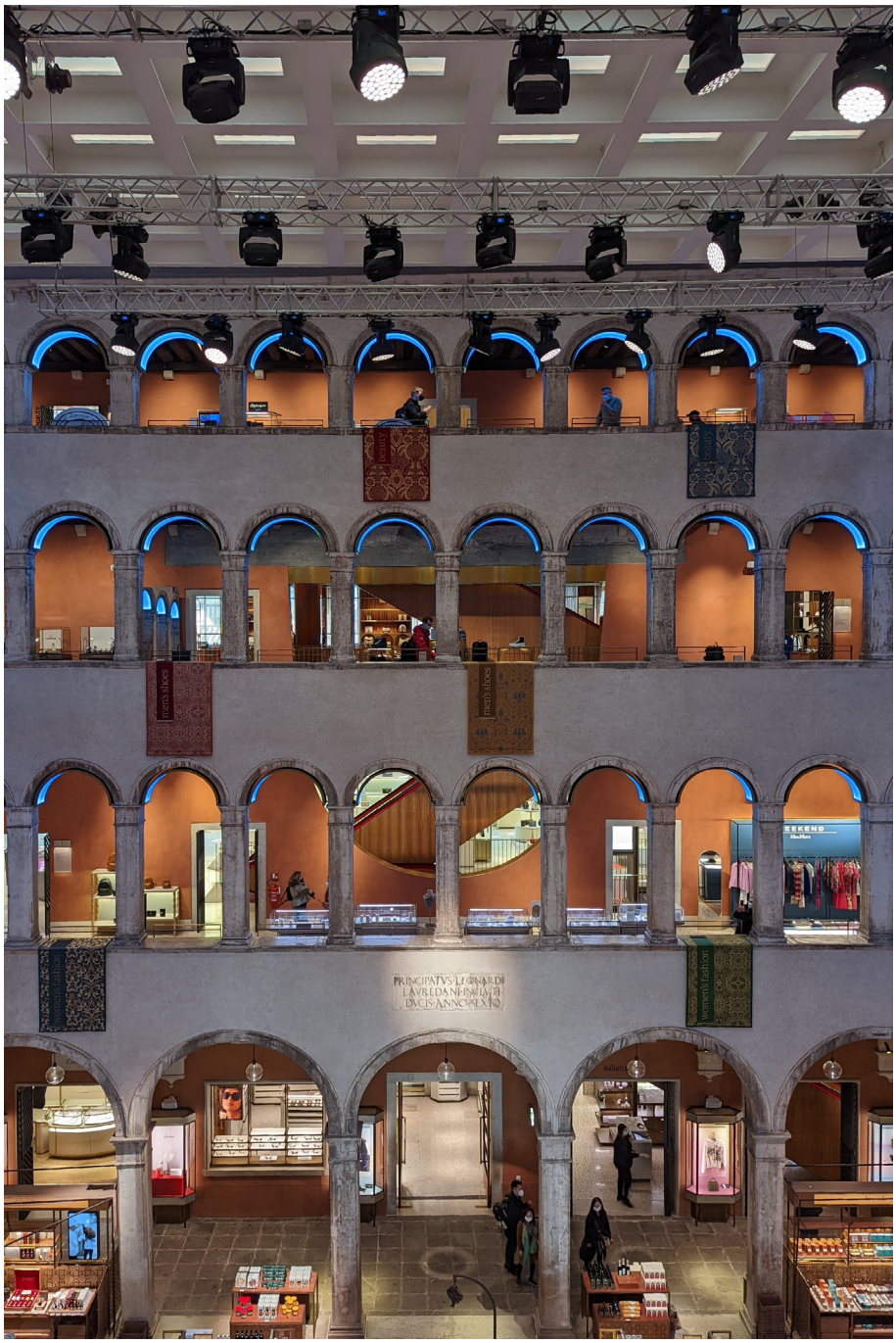
220 Dal Co, "OMA, Fondaco dei Tedeschi", p.98.

In the first proposal, from 2010, Koolhaas located two of the four necessary escalators crossing the space of the court –from ground to first floor and from second to third–, adding a third escalator months later. The intention was to give a view of the public court and the events that would take place there to the visitors while they were walking though the building. The fourth escalator, from the first to the second floor, would be located parallel to the east loggia, right behind it, so to continue with this intention of making visible the court while moving around, a circular opening would be made in the wall between the gallery and the adjoining span. The east loggia seemed the most suitable place for the introduction of the escalator as it was the area that had been transformed the most in the 1930s. The first escalator would be placed in line with the diagonal of the courtyard so that the starting point would be located at its centre, pointing towards visitors entering from the south façade.

The following year, in another design, only the first escalator would occupy the courtyard space, with the others being placed in the east wing, together with the flight of stairs initially planned there. In order to maintain the possibility of the courtyard being an unobstructed space, the escalator was first conceived to be pivoting so that it could be raised and suspended at the height of the first floor. Subsequently, in 2012, it was proposed that it could be concealed under the courtyard floor.

In the end, the definitive project from 2013 had all the escalator sections inserted in the east wing, which would then have a bigger opening in the wall that separated it from the galleries at the first and second levels. The rest of vertical communications that were introduced would be a nucleus of two lifts next to the northeast corner of the court, two freight elevators in the northwest corner and an evacuation staircase in the south wing, next to the access from calle del Fontego dei Tedeschi. The terraces on the roof were reduced to a single one, which was located in the west wing, facing the Grand Canal and offering views of the Rialto bridge. This terrace is accessible from the newly created attic space, now called event pavilion, which was created by taking advantage of the space between the two layers of the glass roof of the courtyard. The upper part, which is hipped and crowned by a small lantern, was restored and raised to make the space high enough to accommodate visitors. The lower

F97 · Fondaco dei Tedeschi. Escalator on the first floor with an opening to the loggia and the court in the background.
Source: Own work. March 2022.



F98 · Fondaco dei Tedeschi. East side of the court with the shield-shaped opening in the back of the loggia.
Source: Own work. March 2023.

part, located at the height of the courtyard cornice, was flat and also made of glass, and was replaced by a slab with translucent glass that allows light to enter the courtyard.

Although the configuration of the spaces changed from the pre-existent offices, this is not noticeable, in a similar way than with the Dogana. The interior partitions were modified, leaving mainly the structural divisions (from the sixteenth century and the 1930s). These spaces have been restored showing original ornamentation. In most of the areas of the pre-existence the finishings are stucco in a white colour on the walls, including the arcades –while the galleries' walls opposing them have a terracotta tone–, terrazzo flooring and wooden ceilings.

Koolhaas uses different materials to clearly distinguish the new elements from the pre-existent ones. In the areas where the new elements have been introduced, the walls are left stripped, showing the different traces of brick and concrete from the different strata accumulated over time. The escalators are red with wood panelling, while the main material in the rest of the additions is brass, used in different shades depending on the space. For example, in the spaces around the courtyard, some smaller elements are made of bright yellow brass, like the shop windows on the street or the framing of the new openings on the galleries' walls. Still in the galleries' area, the front of the lifts is clad in oxidised brass –with a brown finishing–, from floor to ceiling, probably not to contrast with its surroundings. However, in other spaces that are separated from the rest there is an extensive use of bright yellow brass. This can be seen in the corridor that goes from the end of the escalators to the event pavilion –cladded with brass on one side and with mirrors on the other one– and in the evacuation staircase. The new space of the event pavilion is cladded in a gradient with varying shades of the material.

Two new accesses are created from Campo San Bortolomio and Fondamenta del Traghetto del Buso. In these areas there are elements from the pre-existence that are kept on view, and there is also a reinterpretation of pre-existent materials, like a sort of terrazzo with a pattern with bigger dimensions than the usual in the access from the campo, and a stone floor with a pattern

of curved stripes in the access from the fondamenta.

Another significant feature of the project is the emphasis in the intention of showing the superposition of strata in the lifts, as their ceilings and walls are made of glass. This reveals the interior of the lift shaft –a technical space usually not visible–, which is, again, stripped of any lining.

Values prior to the intervention

The Fondaco dei Tedeschi was first notified as of "particularly important cultural interest" ("interesse culturale particolarmente importante") in 1952 according to law 1st June 1939 n. 1089. In 2001, the Fondaco dei Tedeschi was declared of "particularly important cultural interest" according to legislative decree from 29th October 1999 n. 490, due to the change in the property from public to private. The historical-artistic report, from 2000, describes the Renaissance building and the multiple frescoes and works of art that were present in the building. It also mentions the interventions carried out since the beginning of the twentieth century, highlighting that "since this first intervention, the Fondaco lost part of its original material and formal consistency, which was further compromised by the second restoration", and about the 1930s one it says that "heavy structural reinforcement work was conducted".[221] Thus, the report supports the cultural significance of the building, but the tangibility of this significance could seem to have detached from the built matter. The text mentions elements that are no longer in the building like paintings or the façades' frescoes, which have disappeared or have been relocated. Also, the comments regarding the structural intervention reinforce the idea, so the building could be considered significant because of its image and the history associated with it.

The building could be assessed age value: even though it was compromised due to the previous interventions, the building is still standing from the

221 "Fin da questo primo intervento il Fondaco andò perdendo parte dell'originaria consistenza materiale e formale, ulteriormente compromessa dal secondo restauro, attuato tra 1929 e 1933" "Pesanti lavori di irrobustimento statico vennero condotti..." ASVe. – Archivio Soprintendenza Archeologia, belle arti e paesaggio per il Comune di Venezia e Laguna. "Dichiarazione di interesse culturale particularmente importante dell'immobile denominato Fontego dei Tedeschi". 2001.

beginning of the 16th century. As an element of the city, it has been there continuously since its construction.[222] It is a unique example of Rennaissance architecture in Venice that also hosted the works of artists like Giorgione o Tiziano, which would justify its historical value as well as its artistic one –with the qualities of the courtyard highlighted by Molteni).[223] In relation to this, commemorative value could also be assessed because of the uniqueness of the case of the Fondaco, whose architecture is inextricably linked to and influenced by the Republic's commercial history in the East, and it was also part of the trade system that operated in the city, becoming a testimony of these aspects of Venetian history and the relationship between the city and its territory. The commemorative value could be linked to social value, as the presence of the building contributes to keeping alive the citizens' identity related to having been a maritime empire, not only highly influential in the Mediterranean region, but also in the north of Europe and the Middle East. In line with this, Howard comments that "for Venice commerce was a quasi-sacred, ritualised activity" and "ostenstatiously sanctified", signaling the relevance of trade for the identity of Venice and how nowadays it can be perceived in the persistence of the casa-fondaco typology and of some terms in the city's toponymy.[224]

The use of the Fondaco as post office, during the twentieth century and up until its conversion into a retail store, meant that it was part of the Venetian's daily services network, being part of the locals' urban fabric, creating in a way a social value related to a sense of belonging to the citizens. Despite this, use value is not assigned because the function as post office as it was, with the advancements in telecommunications, became obsolete at that location, not being sustainable in the long term.

222 This issue evokes Plutarch's paradox of the Ship of Theseus, (and the Eastern philosophy in cases like the Ise Grand Shrine in Japan), to which a posible solution is explained by José Ramón Alonso: conceiving it "as an organizational structure that has a perceptual continuity. When Theseus thinks about his ship, he has expectations about what he can find in each place, how the pieces interact with each other, and how they interact with the world at large, with the sea, with his crew, with those who see the ship approaching Athens. As long as there is a spatio-temporal continuity between this set of relationships, whatever timbers it has, it is the ship of Theseus" (José Ramón Alonso, "The Ship of Theseus", 2021, in https://mappingignorance.org/2021/09/13/the-ship-of-theseus/). Understood like this, the Fondaco can be assigned values despite the lack of direct association with its matter.

223 Molteni, "Venezia, Fondaco dei Tedeschi", p. 28.

224 Howard, *Venice and the East*, pp. 113, 114, 131.

Reactions over time

The project was involved in controversy since the beginning. Firstly, because of the sale of a public building to a private owner and its conversion to a function intended mainly to tourists. Secondly, because of the intervention itself. The whole process took nearly eight years in which there were reactions in the press against the project and against Koolhaas, and the case was taken to court by Italia Nostra.

The first proposal was presented to the public at the Venice Biennale in 2010, before submitting it to the Municipality. It was seen as a gesture to start disseminating the idea among people. Salvatore Settis in a piece in *La Repubblica* compares the project to a "mega-ship plunged into the heart of Venice", saying that "the law prescribes the strict preservation of the integrity of the building, whereas the Koolhaas project deforms it".[225] Later he would criticise Koolhaas again stating that "It's a shame that even a great architect like Rem Koolhaas yielded to the demands of a client that didn't take the city's historic value into account"[226]

In May 2012 Koohaas' proposal –the one that included two escalators crossing the courtyard– was rejected by the directorate-general of cultural heritage from the Ministry of Culture and by the Soprintendenza, indicating that

> There is no worthy element to fully evaluate the interference of the intervention, both for the archaeological part and for its functionality and staticity, lacking a serious historical investigation that would allow a precise knowledge of it from a structural and evolutionary point of view.[227]

The controversial elements were, apart from the escalators, the new glass slab that covered the courtyard and the roof terraces.

Stefano Boato, former professor at IUAV and one of the founders of Italia

225 Salvatore Settis, "Megastore con vista su Rialto il progetto che divide Venezia" in *Repubblica*, 13 February 2012, pp. 1, 36.

226 "È un peccato che un grande architetto come Rem Koolhaas abbia ceduto alle richieste di una committenza incurante dei valori storici della città" Salvatore Settis, *Se Venezia Muore*. 2014. Torino: Giulio Einaudi, p. 123.

227 Enrico Tantucci, "Progetto targato Benetton bocciatura senza apello" in *La Nuova Venezia*, 27 May 2012, p. 17.

F99 · 100 · Fondaco dei Tedeschi. Event Pavilion created over the courtyard, in the space between the two layers of the skylight, in 2016 and in March 2022. Sources: By Delfino Sisto Legnani and Marco Cappelletti © OMA · Own work.

Nostra, wrote an op-ed in June 2012 in which he focused on the cultural aspect of the project, instead of the project itself, stating that in order to satisfy the public interest, there should be a high ratio of public space in relation to the commercial one, and a revenue that should be more than half of the revalorisation of the building after the change of use,[228] but neither of these conditions happened in the Fondaco's case.

The following month it was reported that the owner was working on adjusting the project, and that the reasons for the rejection by Ugo Sovrani, regional director for cultural and landscape heritage were that "the project is 'deficient' and 'too over-arching compared to the ancient structures that deserve a project with more restrained pretensions'",[229] the department also asked for further historical analysis in the pre-existing walls.[230] In another piece, giornalist Enrico Tantucci reported that the Soprintendenza had previously issued a preliminary opinion of the project, evaluating "overall favourably the general choices adopted for the recovery of the building", although it later refused the definitive project.[231] Tantucci also highlights –seemingly surprised– how there was such opposition to the project when the building had previously undergone the 1930s intervention's transformation.

Koolhaas presented the project at a conference at IUAV, organised by Giancarlo Carnevale, in which Franco Purini defended the project as beneficial for the city, qualifying Venice as a city "'sick' of preservation and has little courage towards its transformations". Bernardo Secchi criticised that the decisions of a private owner could end up overcoming the mayor's ones, without a global idea for the city, while defending the necessity of radical ideas from the outside –as opposed to Calabi's opinion–.[232] Francesco Amendolagine –professor at Udine's faculty of Architecture– was critical of the project, pointing out that historical stratification should be respected without the modern

228 Stefano Boato, "Fontego, un'operazione che debe garantire prima di tutto l'interesse pubblico", in *Il Gazzettino Venezia Mestre*, 12 June 2012, p. 35.

229 Enrico Tantucci, "Fontego, doccia fredda dal ministero" in *La Nuova Venezia*, 18 July 2012, p. 16.

230 Gloria Bertasi, "Fontego, progetto 'rimandato', scale e tetto mobile da cambiare" in *Corriere del Veneto Venezia e Mestre*, 3 August 2012, p. 8.

231 Enrico Tantucci, 2012. "Fontego, pareti sventrate e tanto cemento armato" in *La Nuova Venezia*, 12 June 2012, p. 17.

232 "La Venezia ricostruita nel Casinò di Las Vegas è oggi forse più autentica nel suo essere posticcia di quella attuale 'malata' di conservazionismo e poco coraggiosa verso le sue trasformazioni". "Conservazione e rinnovamento, ma dov'è l'idea di città?" in *La Nuova Venezia*, 13 June 2012, p. 49.

intervention penalising the pre-existence.[233]

In an interview, Koolhaas defended the project defining it as modest –compared to his initial ambitions– and respectful with the established restraints, while arguing that there is a preservation dogma –present in all Europe– that focuses on preserving things according to their age while buildings from the sixties and seventies are torn down. This oftentimes turns into façadism, which he qualifies as hypocritical. He also defended that "[Context] is what paralyses new architecture today. [This is a] Courageous architecture, which is not afraid to intervene even on historic buildings, transforming them, as long as there is an idea behind it".[234]

In this case it would be arguable that what Koolhaas understands as the idea behind the project is that, in the conflict among values described by Riegl, there would be a justification for the project that wouldn't result in a loss of values. But as values are assessed by people that may have different points of view, there will always be conflicting positions.

Soon after, different opinions emerged for and against the project. *Il Gazzettino* titled a piece "Fontego, Koolhaas reignites the debate", in which different positions are showed, like Giancarlo Carnevale's, former head of IUAV's Faculty of Architecture, who defends the project while criticising Venice's "provincialism", or Donatella Calabi's, IUAV's prorector at that time, who was against the project, implying that Koolhaas, not knowing first-hand the Venetian context, couldn't understand the place. The piece also showed Antonio Foscari's –professor at IUAV– position, which was neutral while appreciating Koolhaas' leading figure, something unexpected in a topic that seemed very polarised.[235] Another personality like Vittorio Gregotti declared that "Koolhaas is against History", being clearly against the project, considering the rooftop useless and accusing Koolhaas of ignoring the building's relationship with History.[236] There were two op-eds in *Domus*, if not defending the project

233 Francesco Amendolagine, "C'erano tutti o quasi. Unico grande assente il restauro" in *La Nuova Venezia*, 13 June 2012, p. 49.

234 Enrico Tantucci, "Rem Koolhaas: 'L'antico non può fermare il nuovo'", in *La Nuova Venezia*, 13 June 2012, p. 49.

235 Paolo Navarro Dina, "Fontego, Koolhaas riaccende la 'sfida'", in *Il Gazzettino Venezia Mestre*, 31 May 2012, p. 7.

236 Enrico Tantucci, "Gregotti:'Koolhaas è contro la storia'", in *La Nuova Venezia*, 17 July 2012, p. 18.

itself, at least questioning the way in which contemporary architecture is carried out in historic cities.[237] Marino Folin, former rector at IUAV, stated that the intervention was compatible with the building, but showed his concern regarding the future public use of the building, as, in other cases, the agreements between owner and city hadn't been fulfilled.[238]

In line with the concern about the public use, there was even a book edited in 2012,[239] when the project wasn't definitive yet, that criticised the agreement between the owner and the Municipality fearing that the possible benefit for the citizens would be totally subject to the building's owner, without a way to effectively control it.

In the summer of 2013, the controversy was taken to court by Italia Nostra, who filed an appeal to the Administrative Court of the Veneto Region (Tribunale Amministrativo Regionale per il Veneto or TAR) against the Municipality of Venice and the Ministry of Cultural Heritage and Tourism. The association requested the annulment of the declaration of public interest of the project and of the modifications to the building that had been approved by the administration.[240] At the same time, they elevated to the Ministry a complaint against the decisions made by the Superintendent in an attempt to annul the parts of the project approved up to that moment. But in August 2013, the Ministry declared that the Superintendent's decisions are definitive and so they couldn't revoke them.[241]

At the end of 2013, after La Rinascente abandoned the project, LVMH, the multinational conglomerate of luxury brands, entered the project as the lessee. In the news, it was stated about the operation that "...Venice –with the Fontego dei Tedeschi, one of the city's iconic buildings– fits, evidently, very well into this strategy of exhibiting and selling luxury".[242]

237 Matteo D'Ambros, "Per una riflessione su res publica e costruzione di nuove economie" in *Domus* web, 18 July, 2012; Michele Brunello, "The Battle of Venice" in *Domus* web, 1 August 2012.

238 Enrico Tantucci, "La terraza sul tetto non è uno scandalo anzi è compatibile", in *La Nuova Venezia*, 19 July 2012, p. 17.

239 Alessandro Bianchini et al Un altro Fontego. Storie di città. Venezia: Cafoscarina.

240 ASSVe. – Archivio Storico Soprintendenza Archeologia, belle arti e paesaggio per il Comune di Venezia e Laguna. 2013. Cont. 1583/2013 – Ricorso al Tribunale Amministrativo Regionale del Veneto di ASSOCIAZIONE ITALIA NOSTRA ONLUS.

241 Enrico Tantucci, "Fontego, per il Ministero il nuevo progetto è ok", in *La Nuova Venezia*, 11 August 2013.

242 Enrico Tantucci, "Louis Vuitton si aggiudica il Fontego", in *La Nuova Venezia*, 28 November 2013, p. 13.

F101 · Fondaco dei Tedeschi. Courtyard. It has become a fenced space used as a bar.
Source: Own work. March 2022.

Paolo Lanapoppi, vicepresident of Italia Nostra for the Venice area, in 2014,[243] considered the terrace an "immense *altana*[244] extraneous to the architecture of the ensemble" and stated that it was incomprehensible that the Soprintendenza and the Ministry of Culture would have allowed such a thing to happen, criticising the difference between the money paid to the city for the concession of the change of use and the income that the rent provided to the building's owner. Previously, this kind of criticism had already been made, as *Il Gazzettino* reported in December 2013.[245]

In February 2014, news reported that "restoration" work started in the Fondaco, despite that "[the project] had provoked numerous protests and heated controversies over the past four years".[246] The project hadn't been fully approved yet, and there were still attempts to stop it or change it. For example, Italian political party Movimento Cinque Stelle presented the project to the public trying to disseminate the loss for the public that the commercial function meant, vis-à-vis a public service like a museum, a library, or a school.[247]

In April 2014 Italia Nostra presented again an appeal to the TAR asking for a suspension of the works. The owner agreed not to carry out the disputed modifications while the procedure run its course so they could continue the intervention.[248] In December of that year the court ruled that both the declaration of public interest that allowed the change of use and the authorisations made by the Superintendence were valid. Italia Nostra then appealed to the Council of State (Consiglio di Stato), which would confirm what was sentenced by the TAR, confirming the legality of the procedures that led to the intervention.[249]

About the project after the opening in 2016, Angela Vettese stated that

243 Paolo Lanapoppi, "Fontego, un vero choc la terrazza con vista", in *La Nuova Venezia*. 8 January 2014, p. 35.

244 Altana is the italian term for the characteristic Venetian rooftop terraces.

245 Il Gazzetino Venezia Mestre. 2013. "Fontego dei Tedeschi, per la Procura non ci sono anomalie", 29 December 2013, p. 5.

246 Il Gazzettino Venezia Mestre. 2014. "Fontego, da ieri sono iniziati i lavori di restauro". 25 February 2014, p. 8.

247 La Nuova Venezia. 2014. "Fontego dei Tedeschi, esposto cinque stelle" 12 March 2014, p. 20.

248 La Nuova Venezia. 2014. "Fontego Tedeschi il Tar boccia ricorso di Italia Nostra" 19 December 2014, p. 24.

249 ASSVe. – Archivio Storico Soprintendenza Archeologia, belle arti e paesaggio per il Comune di Venezia e Laguna. 2015. Sentenza n. 02167/2015 del Consiglio di Stato.

it was received with "discordant moods",[250] while the architectural media praised Koolhaas' project.[251]

> The Dutch architect provides an example of good intentions applied to the reuse of the building-fetish that best synthesizes the ambiguous nature of the myth of 'antimodern' Venice: the city which, from Palladio to Wright, has been wary of and averse to novelty, jealous as it is of preserving the appearance of an identity based on a desire to remain unchanged in the course of time.[252]

Over time it can be seen how the critics were more focused on the fact that such a significant public asset was sold off with the long-term benefit going to a private company, and on wondering if the cultural agenda would really materialise in a programme that would attract not only tourists shopping for luxury items. In relation to this, Rem Koolhaas showed his disappointment with the final result. He pointed out that the change in the lessee made the focus of the project turn into the commercial activity, leaving aside the cultural one.[253]

Values after the intervention

Previously, the values that have been assessed to the Fondaco are age, historical, artistic, commemorative, and social values.

Focusing firstly on how the intervention affected the exterior of the building, the main changes that are visible from the street level are the shop windows and the new accesses created in the southern corners, one next to the Rialto Bridge and the other to Campo San Bartolomio. Before that, there were the sixteenth century entrance for pedestrians (centred in the south façade), and the one added in the twentieth century for the post office (centred in the east façade). These pre-existent entrances have remained but have taken a secondary role as their dimensions are small compared to the new ones and

250 Vettese, *Venezia vive*, p. 75.

251 Francesco dal Co, "Dove danzano grilli mirabili. Venezia, il Fondaco dei Tedeschi, OMA, paradossi e reinvenzioni" in Casabella 863-864, pp. 25-49; Fulvio Irace, "Comercio con la historia. Rem Koolhaas. Fondaco dei Tedeschi, Venecia" in Arquitectura Viva, n. 190, December 2916. pp. 18-27.

252 Irace, "Comercio con la historia. Rem Koolhaas. Fondaco dei Tedeschi, Venecia".

253 Rem Koolhaas, and Ippolito Pestellini Laparelli, "On Fondaco" in Dal Co, F. and Molteni, E. *Il Fondaco dei Tedeschi , Venezia, OMA. Il restauro e il riuso di un monumento veneziano*, pp. 112-116, p. 116.

in relation to the flux of visitors. This has changed the effect of entering and facing the middle of the courtyard, as now it is reached through the corners. Regarding the shop windows, they occupy what originally were the storefronts of the small shops that weren't connected to the rest of the building, with their windows and entrances still legible. Also, the twentieth century entrance to the post office has been preserved, including the sign "POSTE TELECOMUNICAZIONI", or a wall that hosts post boxes, as a trace of the previous stage of the building.

The terrace and the elevation of the glass roof, which caused big controversy as seen in the previous section, aren't visible neither from the adjacent streets nor the other side of the Grand Canal, while from the highest point of the Rialto bridge just the handrail is visible between the gaps of the cornice, not having a remarkable visual impact for the pedestrian.

Regarding the interior spaces, the distribution was modified mainly removing what was done for the post office use, removing parts of previous walls in areas like the southern corners at the ground level, or the northwest corner at the third level, while placing between original walls the serving elements like toilets and elevators. However, the foyer at the pedestrian entrance added for the post office and some other rooms that were furnished in the style of that moment with stone lining were also preserved, having incorporated furniture for the display of the goods on sale.

The introduction of elevators, auxiliary staircases and the escalators led to the demolition of part of the slabs. About the escalators, Koolhaas and Pestellini point out that locating them in the east wing meant a bigger modification to the pre-existence than the location of the escalators in the courtyard[254] –although the rejected proposal may have required less demolition, it would have required the demolition of part of the arches' parapet–. These changes, mainly related to adaptation to safety and fire regulations, would probably have been necessary whatever other use had been introduced.

The opening in the east gallery wall is probably one of the elements of the project that affects more notably the image of the building, not just for

254 Koolhaas and Pestellini Lapparelli, "On Fondaco", p. 115.

the physical modification of the wall, but because of its image, as the shape of the cut is unusual and so it attracts the visitor's attention. It is possible that this had been the reason why the shape of the opening ended up being a shield instead of a circle, rejected by the Superintendence, so on the third floor the cuts seem almost vertical. This operation could be considered part of the design decisions as it is related to the project idea of creating a vertical path towards the event pavilion and the terrace while having visual connections with the courtyard, which would have become the focus of the cultural activity. The gesture of giving it an uncommon shape sets the debate about where the line is in the introduction of the language of contemporary architecture in a pre-existence. In the context previously mentioned of a current architectural language of spectacle and archistars, the first proposal was a sign of its time with the escalators going through the void of the central courtyard and the circular opening in the wall. The final result could be considered somehow a compromise between strict conservation and the overlay of contemporary architecture.

Despite the physical changes that the intervention brought to the building, the values that could be assessed before the intervention could continue to be assessed after its transformation. The contemporary layer introduced by Koolhaas also made more legible the different strata of the building and its history, contributing to emphasise the age and commemorative values already present. The intervention and the new opening as store have added newness value, generating a bigger interest in the building by the public. The use value was added as the commercial activity was reintroduced, somehow evoking the building's original function. Besides, this new use has brought economic value associated not only to commerce but also to the Fondaco as a tourist attraction.

However, the change of use has affected the preexistent social value, contributing to its loss. The Fondaco as a post office provided a service for the Venetian citizens. This kind of functions usually generate a network at the urban scale in which the interactions among a city's inhabitants take place. With the reconversion into a luxury retail store, the Fondaco and its immediate surroundings have become part of the tourists' network, contributing to

the Disneyfication of the city.

OMA's theoretical strategy for the project was an interesting approach that maybe could have achieved a retail business that would not only attract mainly tourists and that would have been linked to the city's cultural activity, but eventually the way in which the commercial project materialised didn't achieve the initial idea. This case could be an example of a negative outcome regarding an intervention's compatibility of use.

Conclusions

OMA's intervention on the Fondaco highlighted a history of stratifications that could not be perceived by the users before. Angela Vettese describes the intervention as "a truly tormented restoration" because of the process of development, in which, "Koolhaas was repeatedly asked not to make it too flashy", and she quotes him when addressing the building's new function of "visit and buy":[255]

> Its reconversion invokes the more than ever contemporary and specifically European problem of maintaining a strong historical legacy while drastically reducing resources. This naturally makes it important to develop strategies that are not dependent on subsidies and at the same time do not deplete or reduce the 'accumulated value' of Europe's historical heritage. The decision to make it a modern commercial centre is linked to the urgency of finding urban solutions to the devitalisation and gradual depopulation of historic Venice.[256]

It is remarkable the comment by Koolhaas and Pestellini to manifest their disagreement with the tenant as they imply that the company was focused on the commerce and was not willing to carry on with the experimental program ideated by OMA. They point out that the intervention

> has been overwritten by a series of 'extravagant' installations, a thick lay-

255 Vettese, *Venezia Vive*, p. 75.

256 "La sua riconversione invoca il problema più che mai contemporaneo e specificamente europeo del mantenimento di una forte eredità storica, contestualmente a una drastica riduzione delle risorse. Ciò rende naturalmente importante sviluppare strategie che non siano dipendenti da sussidi e che allo stesso tempo non esauriscano o riducano il "valore accumulato" dell'eredità storica europea. La scelta di farne un centro commerciale moderno è legata alla urgenza di trovarre soluzioni urbane alla devitalizzazione e allo spopolamento graduale della Venezia storica" Koolhaas quoted in Sara Marini e Alberto Bertagna, *Venice, a Document*. 2014. Venezia: Bruno, p. 55.

F102 · 103 · Fondaco dei Tedeschi. Loggia on the second floor after the intervention's completion and in March 2022.
Sources: By Delfino Sisto Legnani and Marco Cappelletti © OMA · Own work.

> er of contemporary yet nostalgic retail paraphernalia, supposedly at the service of rich tourists' imagination. It will be necessary to look past this layer if one is to grasp and read our design intentions.[257]

It is clear that the idea for the project ideated by Koolhaas does not correspond with the final result, in which many of the spaces are adapted to the different brands' image as in any other commercial gallery. In this case, the loss of social value for the city's inhabitants would be associated to the use made by the tenant, which was oriented towards the luxury market, mainly represented by worldwide tourists in a small city like Venice. In relation to this, Giuseppe Cristinelli states:

> Once works will be completed, there won't longer be that Fondaco dei Tedeschi, there will be *another thing* with other meanings than those that still today remain and that still these days are testimony of *that* world and *that* civilisation.[258]

The news of the number of beds in hotels and other tourist accommodation exceeding the availability of housing for regular residents[259] signals that the loss of this value seems to be happening all around the city, and not only in specific cases, as:

> Venice is forced into the role of a refined amusement park within which one runs along itineraries imposed by the visitor industry. One thing is certain in the social desertification that besieges us from all sides, squeezing us into a corner: the absence of a civic dimension built around the 'we' of people.[260]

In a context like this, interventions like the Fondaco's reconversion into a store become more problematic as they intensify the problem, generating rejection by the city's inhabitants that feel that there are ever less spaces for them.

257 Rem Koolhaas, and Ippolito Pestellini Laparelli, "On Fondaco", p. 116.

258 "A lavori ultimati, non vi sarà più quel Fondaco dei Tedeschi, vi sarà *un'altra cosa* con altri significati rispetto a quelli che tutt'oggi permangono e che ancora in questi giorni, sono testimonianza di *quel* mondo e di *quella* civiltà." Giuseppe Cristinelli in "Venezia, il Fontego dei Tedeschi: un'aggressione legitimata? Intervista a Giuseppe Cristinelli (Con il contributo di Emanuela Vasallo)" in *Ananke*, n. 71, January 2014. pp.53-61. (italics by Cristinelli).

259 La Repubblica. 2023. "A Venezia più posti letto per turisti che residenti: il sorpasso è diventato realtà. 'Ormai siamo un parco a tema'".

260 "Venezia è costretta al ruolo di raffinato parco dei divertimenti dentro al quale si corre lungo itinerari imposti dall'industria del visitatore. Una cosa è certa nella desertificazione sociale che ci assedia da ogni parte stringendoci all'angolo: l'assenza di una dimensione civica costruita attorno al 'noi' della gente", Bianchini et al. *Un altro Fontego*, p. 56.

F104 · Palazzo Balbi on the Grand Canal with the Palazzina Masieri on the left. Circa 1910.
Source: University of Notre Dame.

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Fondazione Masieri

Introduction

The *palazzina* Masieri is a small building located in the Dorsoduro area, in the island of San Pantalon, in the corner of the Grand Canal and Rio Ca' Foscari. It limits with them in its southern façade (the main one), with the palazzo Balbi to the east and with a small *calle* and other buildings to the west.

The building occupies a triangular site, probably conditioned by the adjacent buildings, which would have been built earlier. According to the decree of declaration of cultural interest,[261] the building initially served the palazzo Balbi, which dates from the end of the fifteenth century, but later became independent.

This is not a case characterised by many significant stages in the building's history, but it illustrates the complexity in the introduction of contemporary architecture on heritage and the debate around it, in a context as delicate as Venice's.

Historical evolution

There is not much information about the building before the second half of the twentieth century apart of the information present in the declaration of cultural interest, whose sources are the different cadastres elaborated over time.

During the first half of the twentieth century, the Masieri, a renowned family from Udine, had acquired the palazzo, in which one of the family's sons,

261 Ministero per i Beni e le Attività Culturali, "Comune di Venezia – Palazzo Masieri – Dorsoduro 3900. Dichiarazione dell'interesse artistico e storico particularmente importante ai sensi del S. Lgs. 22 gennaio 2004, n. 42 e s.m.i" 2007. Courtesy of Fondazione Angelo Masieri.

Angelo Masieri, lived during his years as architecture student at the Istituto Universitario di Architettura di Venezia (IUAV). Later, he became a collaborator of Carlo Scarpa, who had been his professor.

In 1951, Masieri and his wife met Frank Lloyd Wright in Venice, and months after that, they commissioned a project to Wright to build the family house and Masieri's studio at the location occupied by the palazzo. However, when they were trying to meet Wright in the United States, they had a car accident in which Angelo Masieri died. After this, the family decided to honour him substituting the residential project with a memorial that would be a dormitory for visiting students at IUAV. In 1953, Frank Lloyd Wright made a proposal for a new building.

The pre-existing building was a three-storey palazzo and its exterior followed the typology of other minor Venetian buildings, with a simple rendered façade whose base and window surrounds were made of Istrian stone, and a sloping roof. On the façade towards the canal there are two chimneys that go from the first floor to the roof and a *porta d'acqua*. The front of the building is attached to palazzo Balbi, while the rest is detached from it creating a small alley. There is also another volume at the first floor that could have connected the building to the palazzo. Over the roof there was an altana.

The interior was divided into many spaces, some of which were small and triangular in shape, while others were pass-throughs to other rooms. The staircase was centred on the west side of the triangular floor plan, which favoured the compartmentalisation of the space. The main pedestrian access was made from the west, next to the staircase.

Wright's project consisted in a new building with a height similar to the pre-existent one. It had a triangular shape, following the shape of the lot, and detaching from the palazzo Balbi. On the west side, the end of the existing calle was used as a landing stage from the canal, with the main entrance on this side of the triangle.

Upon entering the building, one reached the library, a double-height space facing the main façade. On the east side there was a mezzanine, leaving the study area with desks and a kitchen on the ground floor and bedrooms

upstairs. The second and third floors had a similar layout with a common area facing the canal, bedrooms on the east side and a kitchen in the north corner of the triangular plan. The proposal also included a rooftop terrace.

The first proposed façade was inspired by reeds emerging from the water, with a very emphasised verticality. The elevation was divided into seven modules separated by a sort of buttresses or pilasters. The modules at both ends of the façade were set back and had lanterns and windows that occupied the entire height of the building. The five interior modules had balconies on the ground and first floors, while only the three central modules had balconies on the second floor. On the east side, next to palazzo Balbi, a fourth storey rose up like a turret giving access to the roof terrace.

In 1953 the project was exhibited in the United States, before it was submitted to the Municipality of Venice. This sparked a controversy that would last years and, even though Wright tried to get the proposal approved by making modifications, the project would end up not being built.

In 1962, Valeriano Pastor elaborated a project proposal that would follow the local legislation and preserve the pre-existence, but the building's state of conservation would make impossible its construction.[262] The project preserved the staircase and some of the interior partitions, placing a concierge apartment, a work room and a living room on the ground floor, and the bedrooms with shared bathrooms in the upper floors. Later, in 1968, Masieri's widow commissioned the interior spaces to Carlo Scarpa, who, according to her, would not define a new façade to not compete with Wright, who he admired.[263] Anyway, he was constrained to preserve it.

The development and construction of Scarpa's project took many years. It was affected by his death in 1978, when it was still incomplete. His collaborator Franca Semi took control of it together with engineer Carlo Maschietto,

262 Andrea De Eccher, "Fondazione Masieri" in Venezia e il Veneto: l'opera di Carlo Scarpa. 1994. Milano: Clupguide, pp. 19-21, p. 19. ASSVe. 1981. Prot. 3192. "RISANAMENTO IGIENICO – EDILIZIO – ARCHITETTONICO DEL FABBRICATO EDILIZIO SITO IN VENEZIA – SESTIERE D.D. – n. 3900 mapp.li n. 675 2969 foglio 14 all. A 6 DEL COMUNE DI VENEZIA SEZIONE DI VENEZIA DI PROPRIETÀ DELLA 'FONDAZIONE ARCH. ANGELO MASIERI'" - Relazione tecnica (10/05/1974).

263 Carmen Díez Medina and Valerio Canals Revilla, "Conversation with Savina Zetner" in Moneo, R., *Wright. Memorial Masieri, Venecia, 1953*. 2004. Madrid: Ministerio de Vivienda – Ediciones Rueda, pp. 119-126, p. 119.

F105 · Fondazione Masieri. View of the façade towards Rio di Ca' Foscari with palazzo Balbi on the right.
Source: Own work. September 2023.

who completed its construction leaving some parts of the project unbuilt.

The intervention

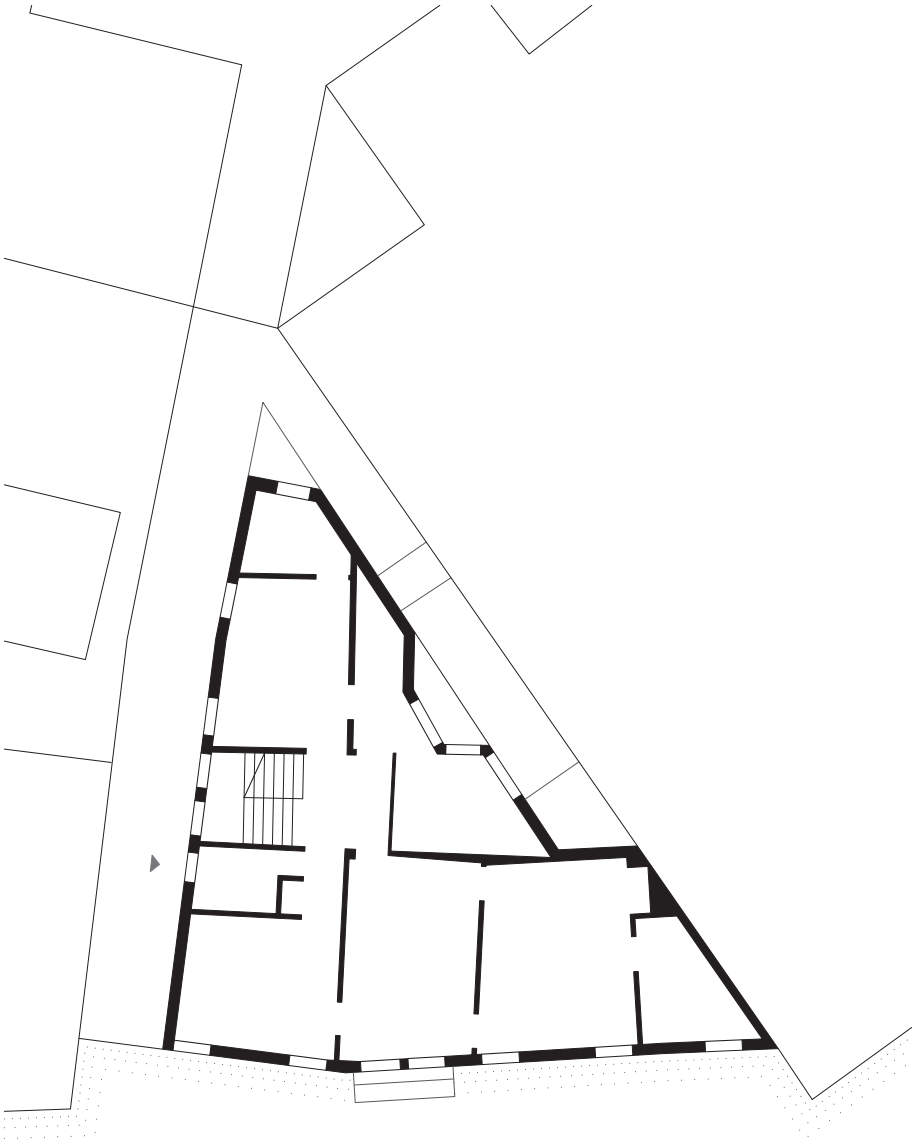
By the time the intervention started, the building's stability was at risk, so the façade was preserved and restored but the interior was demolished. The restoration did modify the pre-existent façade if compared to a 1910s image. The picture shows a flat rendered façade with an Istrian stone base, and windows with shatters only on the ground floor, while the first and second ones have glass windows. At the centre, on the first floor, there is a balcony with access from two openings, and a small canopy covering these exits. There are also two small symmetrical chimneys rising from the roof and a third one, that is smaller, next to the balcony.

Currently we can see that the façade is no longer lined, exposing the brickwork, all the windows have now wooden shatters, the canopy has disappeared while the balcony's metalwork is different, and the two symmetrical chimneys now protrude out of the façade plane from the ground floor.

There are some depictions of palazzo Balbi that show different versions of the Masieri foundation next to it. Some of them are very similar but there are some differences (even showing two instead of three floors). Because of these paintings and designs it is very probable that at some time the chimneys were an element on the façade. Apparently, Scarpa asked his collaborator Franca Semi to study Venetian chimneys, and getting inspiration from a Canaletto's sketch of the building, he proposed a large-sized truncated conical chimney top.[264] This sketch was probably the inspiration for the whole façade as it also shows a metalwork like the one installed in the restoration.

Scarpa adapted his proposal to the building's pre-existent volume. As the interior of the building was demolished, the project didn't have any restrains regarding the spatial configuration apart from adapting to the façades' openings. In fact, one of Scarpa's proposals was to add another floor without in-

264 Trudy Sanmmartini, "The Masieri Story", p. 61.



F106 · Palazzina Masieri. Second floor before the intervention carried out by Carlo Scarpa. Scale: 1:200.
Source: Own work.

F107 · Palazzina Masieri. Second floor. Analysis of the subtractions (red) and additions (yellow) made during the intervention. Scale: 1:200.
Source: Own work.

F108 · Fondazione Masieri. Second floor after the intervention completed by Franca Semi. Scale: 1:200.
Source: Own work.

creasing the builging's height, but it was refused by the city because it didn't meet the minimum hygienic requirements.[265]

The programme was similar to the one Wright worked with, but including an apartment for a concierge on the ground floor. The upper floors had a similar layout to Wright's, with a row of bedrooms, each of them with a bathroom, but located on the west side instead of the east, locating the common area adjacent to palazzo Balbi.

The entrance is located at the north tip of the triangle. Once one enters the building, there is a staircase on the left and the space for a lift on the right. Continuing the path towards the south, there are the toilet, a secondary entrance and a technical room on the left, and the room and bathroom initially designed as part of the concierge's apartment on the right (the apartment was not completed).

The first and second floors were destined to rooms as described before, but they were only built on the second one, leaving the first floor with a bathroom and the rest of the space empty. The attic floor has a bathroom, a storage room, and a diaphanous space, as the height of the ceiling is limited (the highest point is around 2,70m, descending towards the façades).

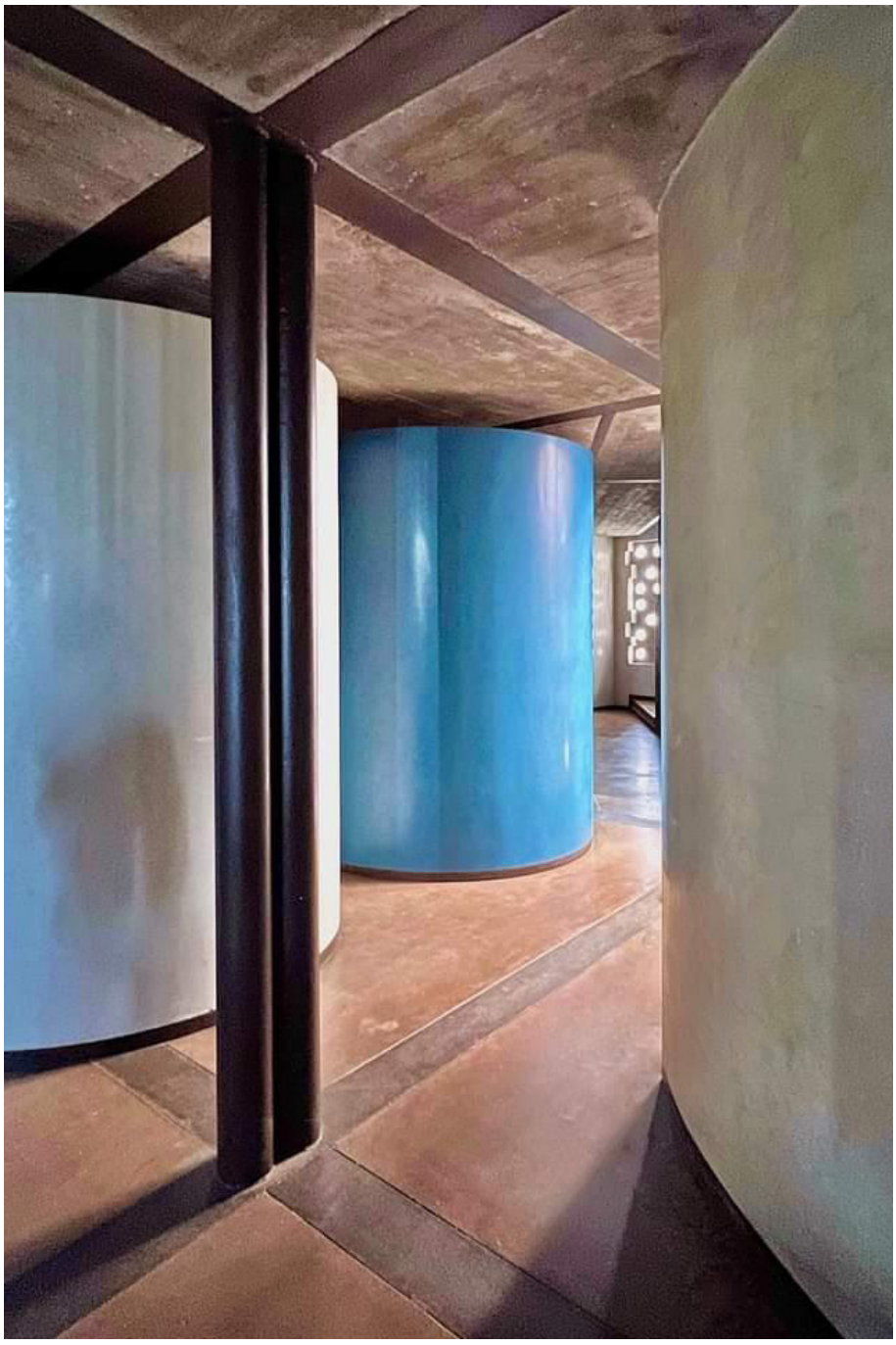
The structure is metallic, with sets of pairs of circular pillars and exposed concrete slabs between the metallic beams. At all levels there is a separation between the slabs and the main façade, establishing a connection among all the floors' common areas. This gesture may be due to the irregularity of the façade,[266] but it also conceptually emphasises the difference between old and new.[267] The other element that signals the contemporariness of the project is the bathrooms' design, with a circular layout that determines the rest of the spaces.

As in other works by Scarpa, details characterise the spaces, like the double pillars, the shape of the cuts in the slabs, their framing in metal, the

265 Archivio Progetti IUAV. Fondo Egle Trincanato: Trincanato 3. Attività professionale/1/079 "Fondazione "arch. Angelo Masieri: 2° progetto "Scarpa" quotato (3 c., 16 disegni)." "Seduta della Commissione Edilizia di martedì 30 settembre 1969".

266 Sanmmartini, "The Masieri Story", p. 63.

267 De Eccher, *Venezia e il Veneto*, p. 19.



F109 · Fondazione Masieri. Second floor, bathrooms' volumes from the common area.
Source: Courtesy of Duncan Gibbs. © Duncan Gibbs.

exposed technical fixtures, or the finishing of the different surfaces, like the polished walls that accentuate the curve in the bathrooms' exterior. However, most of the details in the project were left undefined by Scarpa when he died, as he used to design them on site, so most of them were designed by Franca Semi, taking Scarpa's designs for this and other projects as reference.

In this case, the intervention was closer to an ex-novo architecture inside an enclosing or façade rather than the rewriting of a pre-existence with a contemporary layer. However, there are some aspects of it that are relevant for the research that will be developed below.

Values before the intervention

The building was listed in 2007 with the declaration of "particularly important cultural interest". In this declaration it is stated that previously, the palazzo had been subject to the buffer zone of Palazzo Balbi and Ca' Foscari buildings since 1953, so presumably its importance was not related to a significance by itself, but dependent on being part of two other buildings' context.

The palazzo Masieri could be assigned age value, as it may date to the sixteenth century as an annex building to palazzo Balbi. As representative of the Renaissance architecture that composed the urban fabric in Venice, it could also be assigned historical value.

Reactions over time

Although the project designed by Carlo Scarpa began to take shape in 1962, its commission and realisation is the result of the controversy generated by Frank Lloyd Wright's project, which was rejected in 1955, so, despite Wright's project was an ex-novo building, it is important to analyse the reactions to it too to better understand the context of Scarpa's intervention.

Savina Masieri commissioned the project to Wright in December 1952,

and in February of 1953 Wright sent the first sketches. Carmen Díez Medina[268] provides a chronology of the different reactions for and against Wright's project, and how the press, treating the issue in a sensationalist way, including misinformation, played an important role in the controversy that was generated, and which ended in the rejection of the project by the authorities. In April of that year, a drawing of the project was shown to the public as part of an exhibition about Wright in the Academy of Arts and Letters in New York, being reported by American and Italian media. This event sparked the debate about the project as it meant the inclusion of contemporary architecture in the Grand Canal. However, the only thing that had transpired was that one drawing that had not even been shown by the press in Italy, so the project was still unknown. During the process, the mayor, Angelo Spanio, declared that it was not going to be built as long as he was mayor.[269]

The development of the project started in 1953 and was rejected by the city for the last time in 1955. During that period, after some months of polemics in the press, in 1954, different leading figures started to take a position for or against the project. Díez Medina analyses the different discourses, highlighting that there was a lack of profound analysis of the project, with discourses centred in other aspects, like the sentimentalism of Giuseppe Samonà or Ernesto Nathan Rogers, or the general topics of modern architecture and historical contexts.

Alvise Zorzi considered that Wright's proposal "had nothing offensive at all" while he also highlights the influence the press had in the refusal of the project by polemising the issue when there were other projects taking place in Venice that meant the introduction of contemporary architecture in the city –or the disappearance of other historical buildings– like the extension of Hotel Danieli, just a few metres away from the Palazzo Ducale.[270] For the Masieri Memorial, there was even a proposal for a garden in the lot, tearing down the pre-existent building, which shows that the problem was not about

268 Carmen Díez Medina, "The Masieri Memorial on the Grand Canal. Story of the Project" in Moneo, R., *Wright. Memorial Masieri, Venecia, 1953*. pp. 19-44.

269 "...sino a quando egli sarà Primo Cittadino di Venezia, quel 'coso' mai sarà costruito" *Gazzettino Sera Venezia*, 14-15/15/53, echoing Spanio's declarations at a city council meeting, quoted by Díez Medina "The Masieri Memorial on the Grand Canal. Story of the Project".

270 Alvise Zorzi, *Venezia scomparsa*. [1977] 2001. Milano: Mondadori, p. 185.

F110 · Fondazione Masieri. First floor. Scarpa's project remains incomplete in this area.
Source: Courtesy of Duncan Gibbs. © Duncan Gibbs.

its significance, but about the insertion of contemporary architecture in the image of the city.[271]

The attempt to build an ex-novo architecture like Wright's and its polemics may have facilitated an intervention like Scarpa's. As the problem in Wright's project was the disruption in the elevation view of the Canal Grande between palazzo Balbi and Ca'Foscari, the alternative, although preserving only the façade, was approved. However, in an interview, Franca Semi seems to imply that the project was not completed because of Carlo Aymonino, IUAV's rector at that time, who didn't agree with what was being done.[272]

Values after the intervention

After the conclusion of the works in the building leaving Scarpa's project incomplete, the building wasn't destined to its intended function as residence for students. Over the years it was used by IUAV and it hosted its Archive, Archivio Progetti IUAV.

The intervention added use value to the building, as the condition prior to it didn't allow any function because of its instability.

The historical and age values already present were maintained as they were associated with the external appearance of the building, so even though the building was subject of a kind of intervention that nowadays would probably not be allowed, this did not translate into a loss of values, as according to Zorzi the building was not significant in itself.[273]

Scarpa's project added artistic value as he is considered one of the most renowned Italian architects from the twentieth century, so there is a consensus about the value of his work. In fact, the project is considered his, despite the fact that it was mostly defined by Franca Semi after Scarpa's sudden death.

271 Díez Medina, "The Masieri Memorial on the Grand Canal. Story of the Project", p. 37.

272 "In seguito alla scomparsa di Scarpa, dopo pochi mesi, presi appuntamento con il presidente della Fondazione, l'allora rettore della Facoltà di Architettura, professor Aymonino. Offrii la mia disponibilità a completare il progetto ma il professore iniziò a scarabocchiare sui disegni con una matita blu ripetendo «questo non si fa»", Franca Semi in Luka Skansi, "Voci su Carlo Scarpa: Franca Semi". Recorded interview to Franca Semi. 2001. Mediateca Palladio Museum.

273 Zorzi, *Venezia scomparsa*, p. 185.

The project also added newness and commemorative values as testimony of Carlo Scarpa's architecture and as memorial for Angelo Masieri.

Conclusions

The polemics that surrounded the development of Frank Lloyd Wright's project led to the Fondazione Masieri as we know it, and this shows the importance of the role of the people's sentiment about heritage, even if it may have been influenced in a certain way by the media. The archive of the city contains numerous letters sent by private citizens against Wright's project as they believed that it would put Venice in danger while, in the same period, other contemporary architectures were built in Venice. The already mentioned extension of Hotel Danieli next to palazzo Ducale is one of them, or also the current train station, facing the Grand Canal.

The letters, received from different parts of Italy and also from abroad, sign that the main concerns were not about the building, but about change in the city, and it is also remarkable the opposition to the construction of Wright's project because he was not Italian: "[the project] would spiritually reduce the Italian people to an American colony", "the American Wright wants to build something American on the Grand Canal which cannot help but cause offense to the great Italian architects", "tell Wright to build his structures wherever around the world, but not in Italy" (emphasis made in the last one by signing as "an Italian").[274]

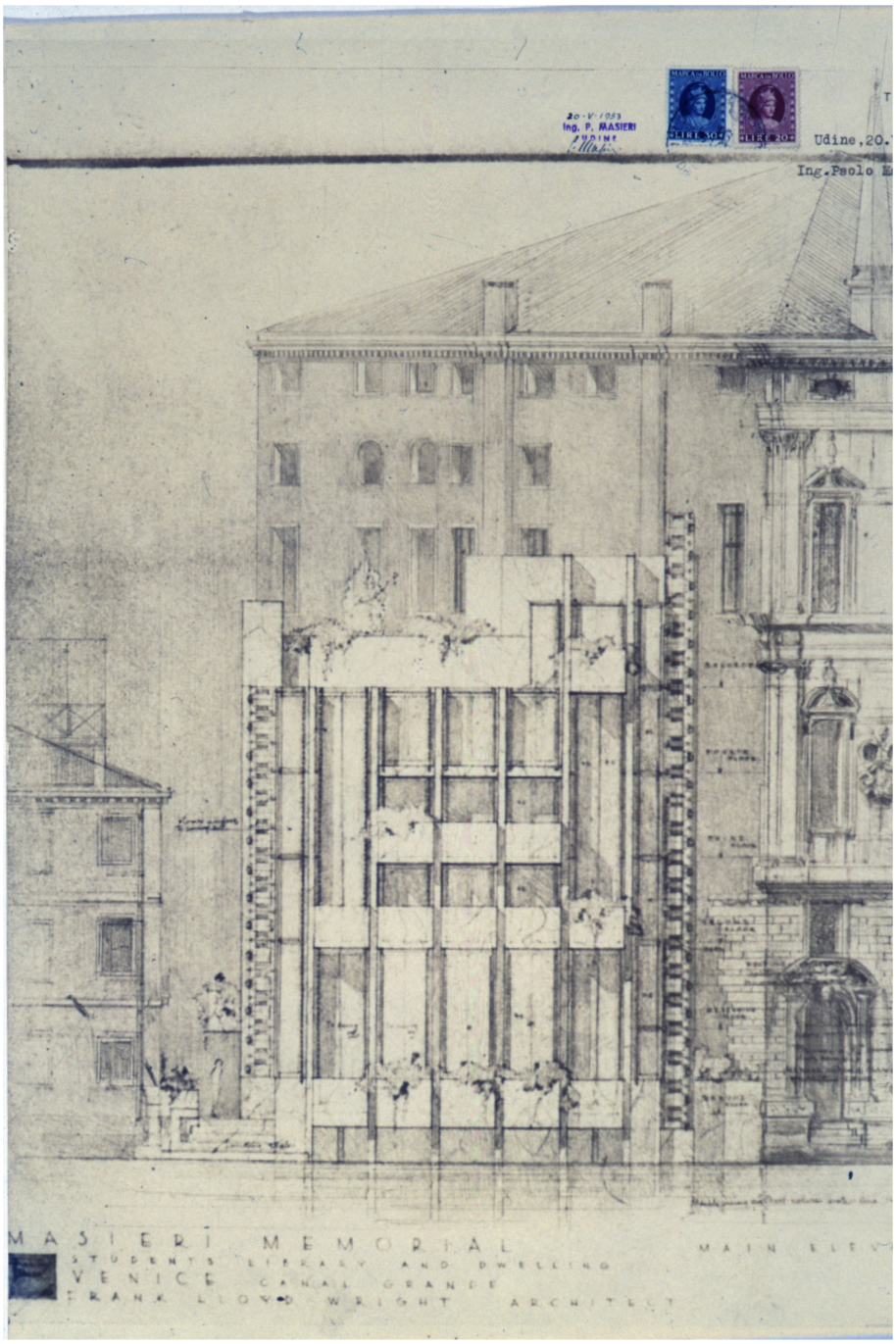
While the letters imply a strong national sentiment understood in its historical context, it is remarkable that this sentiment resonates with some of the comments made about Tadao Ando and Rem Koolhaas about not knowing the Italian building and restoration tradition, influencing the reception of the projects in relation to the people's, and particularly the Venetians' identity. This identity is also linked to the social value as assessed to the cases of the Dogana and the Fondaco, becoming an important factor in the significance

274 Letters sent to the mayor of Venice, in AGVe - Archivio Generale del Comune di Venezia, AMV - Dorsoduro 3900 - 1948/55 X/7/7 - 1954-14569.

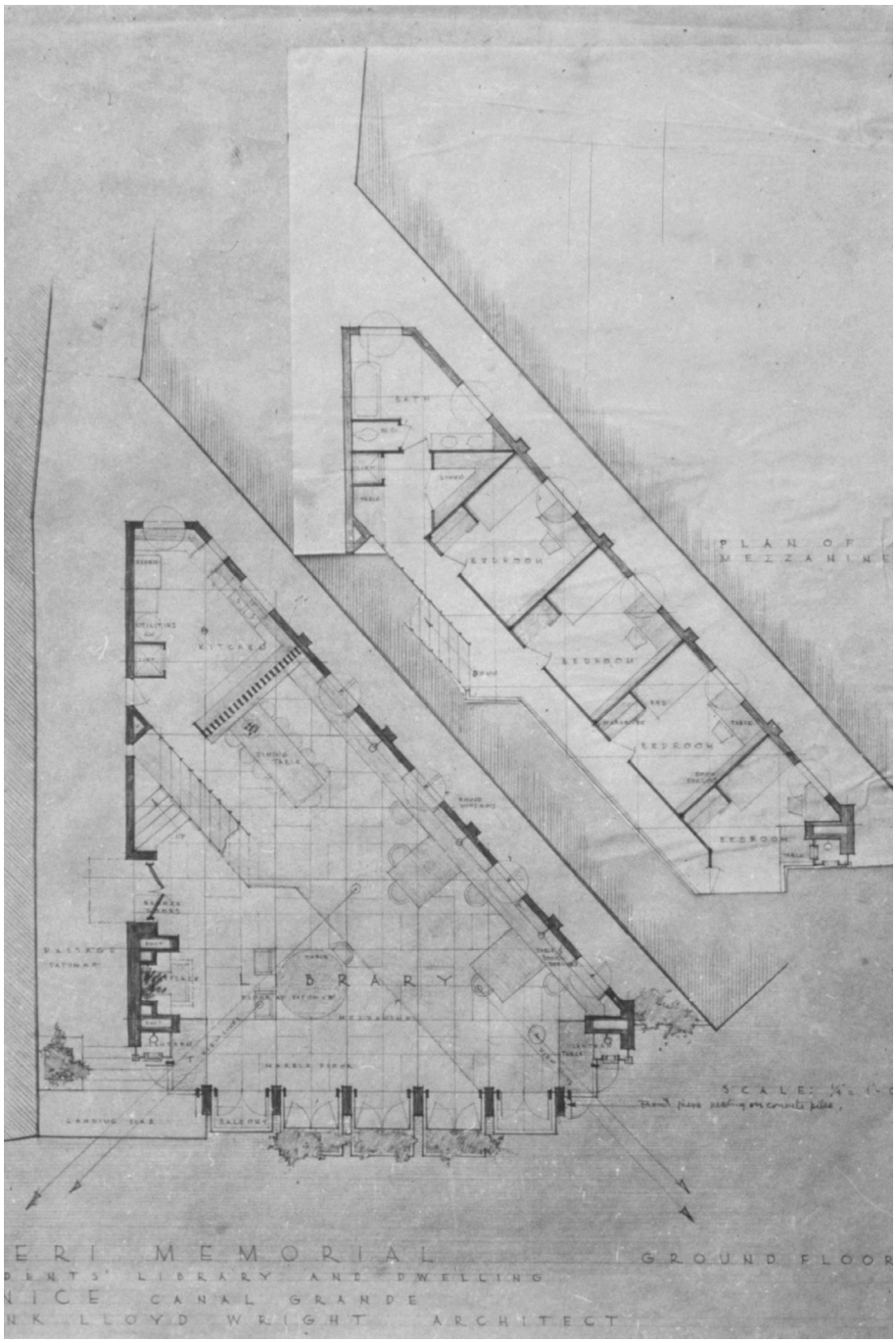
assessments to heritage and to contemporary interventions.

The case of Fondazione Masieri is particular regarding the significance assessment made in the historical and artistic report associated to the decree from 2007 that declared its cultural interest. According to the information available in the Italian cultural heritage portal "Vincoli in rete", the building was subject to protection since 1953, but the decree from 2007 does not make reference to the importance of the building before the interventions, but precisely as a building for which Frank Lloyd Wright and Carlo Scarpa developed projects, highlighting its interest because of the intervention. Thus, the cultural significance currently assessed to the building is associated to the contemporary architectural stratum in it.

F111 · Fondazione Masieri. Access to the building at the north corner with a service entrance on the left.
Source: Courtesy of Duncan Gibbs. © Duncan Gibbs.



F112 · Fondazione Masieri. Frank Lloyd's Wright project for the Masieri Memorial. Main elevation. 1953.
Source: Archivio Progetti IUAV.



F113 · Fondazione Masieri. Frank Lloyd's Wright project for the Masieri Memorial. Ground floor and mezzanine plans. 1953.
Source: Archivio Progetti IUAV.

F114 · Venice, Veneto, Italy. Close-up of the three cases alongside the Grand Canal.
Source: Ortofoto 2015. Aerofototeca Regione Veneto.

4
CONCLUSIONS

F115 · Casterlvecchio Museum, Verona, Veneto, Italy. Break between two pre-existent stages emphasised by the intervention.
Source: Own work. July 2022.

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Conclusions and future research

While the use of value assessment to determine the cultural significance of heritage is quite accepted and extended, there is an acknowledgement of the complexity of the meanings that can be assessed by different stakeholders when defining the significance of a place. This issue is making way for the development of narratives, which may lack the capacity of systematisation or homogenisation that a value typology can provide to the definition of policy for heritage listing and management that can be made by administrations and institutions.

Since the value typology proposed by Alois Riegl in *The Modern Cult of Monuments*, there have been numerous other typologies proposed that haven't overcome Riegl's, creating a diffuse picture with sometimes not defined values that may create confusion and overlap when trying to apply them in a value assessment.

Thus, for the purpose of this research, an adaptation of Riegl's typology to the present has been made by introducing updates instead of proposing a new one from scratch, as detailed in section 2.1. The current trend in the concept of significance associated with a feeling of attachment by people, from the community to the individual scale, and no longer intrinsic to a site, building or object, makes necessary the inclusion of social value. This value is defined as nurturing the development, identity or sense of belonging of a community with contemporary meanings.

Also, when carrying out the management of heritage, as it has been seen previously in research about the topic, its economic sustainability is a key aspect to ensure its transmission to future generations. However, this cannot hinder the preservation of the heritage values and meanings that may have been assessed to it. In this sense, economic (market) value is also added to the value typology to be taken into consideration in the management process, but not in the significance assessment. This value is added so the typology can be

used not only in the context of this research but it can also be applied in practice in the assessment of cultural significance for the protection and management of heritage. The updated value typology can be applied in value assessments as it has been done in the cases that have been analysed in chapter 3.

Regarding the principles or criteria that guide how interventions on heritage are carried out, the definition of the current preservation principles, during the first half of the twentieth century, helped overcome restoration in style. They had been previously present in theory and had started to be applied in some cases. Their peak was reached with the Venice Charter in 1964, a doctrinal document that is the reference for most of the legislation regarding interventions on Heritage all around Europe and many countries beyond, but as it has been seen, they have become subjective.

The examples seen in section 2.2 illustrate how the practice in interventions has relativised the established principles. Some factors to take into account are the increasing amount of interventions on Heritage and the execution of these interventions by architects who may not be necessarily specialised in heritage preservation, as previously mentioned. These factors are directly connected with the fact that the concept of what is considered heritage is continuously expanding beyond the national (and thus considered consensual) monuments.

Another aspect to take into account is the societal and urban changes in the last decades that have favoured the change of functions in many architectures. For example, changes in the population that have led to religious spaces being converted into different uses, or the relocation of industry further from cities as they have growth, which has meant an inevitable change in the function of the buildings dedicated to it, setting the conditions for the growth of adaptive reuse. This concept is occupying the space left by heritage preservation regarding interventions at least on minor architectures vis-à-vis a strict interpretation of the principles, which many times might go against the own survival of this minor heritage, as the growth of listed buildings derives in the decrease of resources for their protection and management.

The analysis of the theoretical frame of reference in which the protection

of heritage and contemporary interventions on it are carried out, has shown that their interpretation in their implementaion is subjective, firstly because of the feelings and relationships related to value assessment, and secondly because of the relativity of principles, whose interpretation, at the same time, may be considered more or less respectful with the values of heritage depending on how significance is linked to the tangible.

The influence of the principles on how interventions on heritage are made is translated into a conceptual separation between the building, together with the possible modifications it has undergone before its valorisation as heritage, and the stratum corresponding to a subsequent intervention.

Furthermore, this separation is accentuated by the fact that after the listing of a building, there is no defined process of revision of the assessment of values after any intervention, and, as it has been seen in chapter 3, in the Italian cases of the Censimento delle Architetture del Secondo Novecento (now referred to Architetture dal 1945 ad oggi) and the Atlante di Architettura Contemporanea, when interventions are assessed significance, it is done independently from the pre-existence.

The historical and artistic reports relative to the assessment of cultural significance of the three cases exposed in section 3.3 don't specify a set of values assessed to them that justifies their listing, but their analysis together with their history and context have made possible to assess them values to qualify their significance before and after the interventions carried out on them. This way it is possible to determine if an intervention has meant the addition or the loss of values in a building ensemble.

The intervention on the Fondaco dei Tedeschi generated a sense of loss for the Venetian people. The building, which was part of the public domain, was sold to a private entity. Moreover, its function changed from one of public service to one that represents the search for economic profit as it is the sale of luxury fashion goods, becoming one more of the spots in the city destined to attract tourists, deriving in the loss of social value associated to the Venetian identity and to the citizens' urban fabric.

In the cases of Punta della Dogana and Fondazione Masieri, the interven-

tions have added values and contributed to the current cultural significance that can be assessed to them, so if these interventions underwent further transformations or were dismantled, these values would be at risk. Thus, the contemporary interventions that are part of a listed building's stratification can also be considered heritage and subject to preservation as well as older strata, despite the principles that may have been followed in their design. In order to be in the same conditions as previous layers regarding their valorisation and eventual protection, the reports that support the listing processes can be revised and updated after an intervention is made. These revisions could detect if values are added so, if necessary, all the stages in a building, even the most recent ones, are included in the ensemble that is considered heritage, as an *unicum*, instead of keeping considering contemporary interventions as entities detached or independent from the pre-existence.

Thus, the hypothesis initially proposed is confirmed: there are contemporary interventions on architectural heritage that are worthy to be considered heritage and to be preserved in the ensemble of a building. In Italy, there is a precedent that shows that it could be done. The case of Fondazione Masieri introduces the valorisation of Scarpa's intervention, so this particular situation could be replicated in other cases. The confirmation of the hypothesis must not be interpreted as an attempt to promote an approach to preservation that may derive in further fossilization of heritage, but to put at the same level the values in all the stages of a building, even the most recent ones, addressing in the same way possible future adaptations or transformations. "If you want to hold your footing, you've got to keep moving".[275]

An important aspect of the cultural significance of a contemporary intervention is its materiality and how it is approached in its maintenance and subsequent interventions. Many interventions are assessed importance because of their innovative character in the preservation discipline, so materials and constructive systems may be assessed values, as it happened in the case of Minissi's Piazza Armerina, for example. In this kind of cases, this aspect of cultural significance should not be disregarded over functionality but be taken

275 Brad Stulberg, "Stop resisting change", in *The New York Times*, 30 August 2023.

into account with it to achieve solutions that may solve the possible issues while preserving values, so heritage and its significance –even the most recent one– can be transmitted to the future. This topic could have some precedents in art with the study of the preservation of some contemporary works of art that use materials that are not initially thought to endure, and also with the more developed topic in architecture of the preservation of modern architecture, which has been explored in recent years but not applied to contemporary interventions on architectural heritage.

Future research that could continue the work carried out in this dissertation could be developed in different ways. Firstly, the value typology proposed could be used as a tool for significance assessments, exploring its applicability in other types of heritage and by different stakeholders, and also studying its compatibility with other cultural approaches to heritage apart from the Western European one. Significance assessments in architectural heritage could also continue to be explored to address the debate about conservation versus transformation from a transversal approach, expanding the research in architecture to explore how the issue in other areas of knowledge and disciplines could be applied to preservation, as the fact of values no longer being considered intrinsic opens the door to explore the anthropological and psychological aspects that affect value in a contemporary intervention on heritage.

Secondly, it could be explored a way to keep the validity of the principles that guide interventions defined by the Venice Charter in the current context of an ever-growing built environment in which interventions need to be made. Although many charters have surfaced in recent years, they still have not reached the same level of consensus and influence in practice.

Lastly, this research could lead to the development of a methodology to update heritage listings after interventions are made, to acknowledge contemporary interventions on architectural heritage that may become culturally significant, so this significance is passed on to future generations as superimposed heritage.

Conclusiones y futuras líneas de investigación

Mientras que el uso de los valores para determinar el interés cultural del patrimonio está extendido y aceptado, existe un reconocimiento de la complejidad de los significados que pueden ser asignados por diferentes actores a la hora de definir el significado de un sitio o bien. Este asunto está dando paso al desarrollo del concepto de narrativa, que puede carecer de una capacidad de sistematización y homogeneización que una tipología de valores sí puede ofrecer a la hora de aplicar políticas de protección y gestión del patrimonio por parte de administraciones e instituciones.

Desde la propuesta de valores definida por Alois Riegl, se han propuesto muchas otras tipologías que no la han superado, creando un panorama difuso con valores que en ocasiones no son definidos y que pueden crear confusión y solapamientos al tratar de utilizarlos en una asignación de valores.

Por ello, para el propósito de esta investigación, se ha hecho una adaptación al presente de la tipología de Riegl actualizándola en lugar de proponer una completamente nueva, como se ha desarrollado en el apartado 2.1. La tendencia actual del significado o interés cultural asociado con el sentimiento de apego de las personas, desde la escala de la comunidad a la individual, y ya no intrínseca al sitio, edificio u objeto, hace necesaria la inclusión del valor social. Este valor se ha defininido como el contribuir el desarrollo, identidad o sentido de pertenencia de una comunidad mediante significados contemporáneos.

Como han mostrado investigaciones pasadas, la sostenibilidad económica a la hora de gestionar el patrimonio es un aspecto fundamental para asegurar su transmisión a las generaciones futuras, pero esto no puede poner en riesgo los significados y valores patrimoniales que puedan habérsele asignado. En este sentido, el valor económico como valor de mercado se añade a la tipología para ser tenido en cuenta en la gestión del patrimonio, pero no para su definición. Este valor se incluye para que la tipología pueda utilizarse como herramienta más allá de esta investigación. La tipología actualizada puede ser aplicada en valoraciones patrimoniales como se ha hecho en los casos analizados en el capítulo 3.

Respecto a los principios o criterios de intervención, la definición de los principios actuales durante la primera mitad del siglo XX contribuyó a la superación de la restauración estilística, habiendo estado presentes en la teoría con anterioridad y habiendo comenzado a aplicarse en algunos casos. En 1964 alcanzaron su culmen con la Carta de Venecia, documento doctrinal que es la referencia de la mayor parte de la legislación sobre intervenciones en toda Europa y otros muchos países, pero como se ha visto, estos criterios se han vuelto subjetivos.

Los ejemplos vistos en el apartado 2.2 muestran cómo la práctica en intervenciones ha relativizado los principios establecidos. Algunos factores a tener en cuenta son el incremento en las intervenciones sobre el patrimonio y la ejecución de dichas intervenciones por parte de arquitectos que no necesariamente están especializados en restauración, como se ha mencionado anteriormente. Estos factores están directamente relacionados con el hecho de que el concepto de qué se considera patrimonio está expandiéndose más allá de los monumentos a nivel nacional (y que por tanto era considerado consensuado).

Otro aspecto a considerar son los cambios sociales y urbanos en las últimas décadas. Por ejemplo, los cambios en la población han dado lugar a espacios religiosos que se han reconvertido en otros usos, o, la relocalización de la industria fuera de las ciudades según éstas han ido creciendo ha significado un cambio inevitable en la función de los edificios que ocupaba, sentando las condiciones para el crecimiento del reuso. Este concepto está ocupando el espacio dejado por la restauración en las intervenciones de al menos arquitecturas menores, en oposición a una interpretación estricta de los principios, la cual en ocasiones va en detrimento de la supervivencia de este patrimonio menor, ya que el incremento de edificios catalogados deriva en menos recursos para su protección y gestión.

El análisis del marco teórico de referencia en el cual tienen lugar la protección del patrimonio y su implementación en las intervenciones contemporáneas sobre él, ha mostrado que su interpretación es subjetiva, en primer lugar por los sentimientos y relaciones vinculadas a la asignación de valores, y en segundo lugar, por la relatividad de los principios, cuya interpretación, al

mismo tiempo, puede ser considerada más o menos respetuosa con los valores de un bien, dependiendo de cómo su valor o significado se asocia a lo tangible.

La influencia de los principios en la práctica en las intervenciones se traduce en una separación conceptual entre el edificio y las posibles modificaciones por las que ha pasado antes de su consideración como patrimonio, y el estrato correspondiente a una intervención posterior.

Además, esta separación se acentúa por el hecho de que, después de la catalogación de un bien, no hay un proceso de revisión de la asignación de valores o del interés cultural tras una intervención, y, como se ha visto en el capítulo 3, en los casos italianos del Censimento delle Architetture del Secondo Novecento (ahora referido a Architetture dal 1945 ad oggi) y el Atlante di Architettura Contemporanea, cuando a las intervenciones se le asigna un significado, se hace independientemente de la pre-existencia sobre la que actúan.

Los informes histórico-artísticos relativos a la asignación del interés cultural de los tres casos expuestos en el apartado 3.3 no especifican un elenco de los valores que justifican su catalogación, sino que su análisis junto con su historia y contexto ha hecho posible asignarles valores para cualificar su interés antes y después de las intervenciones. De esta manera ha podido determinarse si una intervención ha podido suponer la adición o pérdida de valores en el conjunto de un edificio.

La intervención en el Fondaco dei Tedeschi generó una sensación de pérdida para los venecianos. El edificio, que era de propiedad pública, se vendió a una entidad privada. Además, su función pasó de servicio público a un uso que representa la búsqueda del beneficio económico como es la venta de artículos de lujo, convirtiéndose en uno más de los puntos de la ciudad destinados a atraer turistas, y por tanto derivando en una pérdida de valor social en relación con la identidad de los venecianos y el tejido urbano de los locales.

En los casos de Punta della Dogana y Fondazione Masieri, las intervenciones han añadido valores y contribuido al interés cultural que puede asignarse a ambos edificios, por lo que, si esas intervenciones fueran transformadas o desmanteladas, pondrían dichos valores en riesgo. Así, las intervenciones contemporáneas que forman parte de la estratificación de un edificio catalo-

gado pueden ser consideradas patrimonio también y estar sujetas a protección como el resto de estratos, al margen de los principios que se hayan seguido en su diseño. Para estar en las mismas condiciones que capas anteriores en cuanto a sus valores y su eventual protección, los informes que respaldan las catalogaciones tendrían que ser revisados y actualizados después de una intervención. Estas revisiones podrían detectar si se han añadido valores para que, en caso de ser necesario, todas las etapas de un edificio, incluso las más recientes, se incluyan en el conjunto que se considera patrimonio, como un *unicum*, en lugar de seguir considerando las intervenciones contemporáneas como una entidad inconexa o independiente de la pre-existencia.

Por tanto, la hipótesis de partida se confirma: existen intervenciones contemporáneas sobre el patrimonio arquitectónico que merecen ser consideradas patrimonio y ser protegidas en el conjunto del edificio al que pertenecen. En Italia se da un precedente que muestra que esto podría llevarse a cabo. En el caso de la Fondazione Masieri se hace referencia a la intervención de Scarpa en su catalogación, por lo que esta singularidad podría replicarse en otros casos. La confirmación de la hipótesis no debe interpretarse como un intento por promover un enfoque de la restauración que derive en una mayor fosilización del patrimonio, sino como una manera de poner al mismo nivel todos los estratos de un edificio, incluso los más recientes, para que se afronte de la misma manera su posible adaptación o transformación futura. “Si quieres mantener el paso, tienes que seguir moviéndote”.[276]

Un aspecto importante del interés cultural de una intervención contemporánea es su materialidad y como se lleva a cabo su mantenimiento y posteriores intervenciones sobre ella. A muchas intervenciones se les da valor por su carácter innovativo en restauración, de manera que se asignan valores a materiales y sistemas como puede haber sido el caso de Piazza Armerina de Minissi, por ejemplo. En este tipo de casos, este aspecto de la importancia o interés cultural no debe ser desestimado en favor de la funcionalidad, sino que debe ser tenido en consideración junto a ella para conseguir soluciones que resuelvan posibles inconvenientes a la vez que se mantengan sus valores, para

276 “If you want to hold your footing, you’ve got to keep moving”, Brad Stulberg, “Stop resisting change”, in *The New York Times*, 30 August 2023.

que el patrimonio y su significado –incluso el más reciente– puedan ser transmitidos al futuro. Este tema tendría precedentes en el mundo del arte con el estudio de la conservación de obras contemporáneas que utilizan materiales no duraderos, y también con el tema de la restauración de la arquitectura moderna, más desarrollado, que ha sido explorado en los últimos años, pero no ha sido aplicado a los proyectos contemporáneos de intervención sobre el patrimonio.

Futuras líneas de investigación que podrían continuar el trabajo relizado en esta tesis podrían ser desarrolladas de distintas maneras. En primer lugar, la tipología de valores propuesta podría ser usada como herramienta para la asignación de significado (valoración patrimonial como término más extendido) a bienes, explorando su aplicabilidad a otros tipos de patrimonio y por parte de todo tipo de actores, y también estudiando su compatibilidad con concepciones del patrimonio de otras culturas aparte de la europea occidental. También podría explorarse la asignación de significado en el patrimonio arquitectónico para afrontar el debate sobre conservación versus transformación desde una perspectiva transversal, expandiendo la investigación en arquitectura para explorar cómo el tema en otras ramas del conocimiento o disciplinas podría aplicarse a la restauración, ya que el hecho de que los valores ya no se consideren intrínsecos abre la puerta a explorar los aspectos antropológicos y psicológicos que afectan al valor en una intervención contemporánea.

En segundo lugar, podría explorarse la manera de mantener la vigencia de los principios de intervención definidos por la Carta de Venecia en el contexto actual de un patrimonio construido cada vez mayor, en el cual las intervenciones son una necesidad. Aunque muchas cartas han surgido en años recientes, no han logrado el mismo nivel de consenso e influencia en la práctica.

Por último, esta investigación puede dar lugar a una metodología para actualizar las catalogaciones del patrimonio con posterioridad a la realización de una intervención, para reconocer aquellas intervenciones contemporáneas que puedan volverse de interés y que sean transmitidas a generaciones futuras como patrimonio superpuesto.

Conclusioni e future linee di ricerca

Mentre l'uso dei valori per determinare l'interesse culturale del patrimonio è diffuso e accettato, si riconosce la complessità dei significati che possono essere assegnati da diversi attori nel definire il significato di un sito o di un bene. Questo problema sta dando spazio allo sviluppo del concetto di narrazione, che può mancare della capacità di sistematizzazione ed omogeneizzazione che una tipologia di valori può offrire nell'applicazione delle politiche di tutela e gestione del patrimonio da parte di amministrazioni ed istituzioni.

Dalla proposta dei valori definiti da Alois Riegl, sono state proposte molte altre tipologie che non l'hanno superata, creando un panorama diffuso con valori a volte non definiti, che possono creare confusione e sovrapposizioni quando si cerca di utilizzarli nella loro assegnazione.

Pertanto, ai fini della presente ricerca, si è proceduto ad un adattamento della tipologia di Riegl al presente, aggiornandola piuttosto che proponendone una completamente nuova, come sviluppato nella sezione 2.1. L'attuale tendenza del significato culturale o dell'interesse associato al senso di attaccamento delle persone –dalla scala della comunità a quella individuale– e non più intrinseco al sito –all'edificio o all'oggetto– rende necessaria l'inclusione del valore sociale. Questo valore è stato definito come un contributo allo sviluppo, all'identità o al senso di appartenenza di una comunità attraverso significati contemporanei.

Come dimostrato da precedenti ricerche, la sostenibilità economica è un aspetto fondamentale della gestione del patrimonio per garantirne la trasmissione alle generazioni future, ma ciò non può mettere a rischio i significati ed i valori patrimoniali che gli sono stati assegnati. In questo senso, il valore economico come valore di mercato viene aggiunto alla tipologia per essere preso in considerazione nella gestione del patrimonio, ma non per la sua definizione. Questo valore è stato incluso affinché la tipologia possa essere utilizzata come strumento al di là di questa ricerca. La tipologia aggiornata può essere applicata in assegnazioni di interesse culturale com'è stato fatto nei casi analizzati nel capitolo 3.

Per quanto riguarda i principi di intervento, la definizione dei criteri attuali durante la prima metà del XX secolo, già presenti nel campo teorico e, in alcuni casi, con ricadute applicative, ha contribuito al superamento del restauro stilistico. Nel 1964, i criteri hanno raggiunto il loro culmine con la Carta di Venezia. Un documento dottrinale che è il riferimento per la maggior parte della legislazione sugli interventi in tutta Europa e in molti altri Paesi, ma che, come abbiamo visto, sono alquanto soggettivi.

Gli esempi visti nella sezione 2.2 mostrano come la pratica degli interventi abbia relativizzato i principi stabiliti. Alcuni fattori da tenere in considerazione sono l'aumento degli interventi sul patrimonio e l'esecuzione di tali interventi da parte di architetti non necessariamente specializzati nel restauro, come sottolineato in precedenza. Questi fattori sono direttamente correlati al fatto che il concetto di patrimonio si sta espandendo oltre i monumenti prima concepiti a livello nazionale (e che pertanto erano considerati consensuali).

Un altro aspetto da considerare sono i cambiamenti sociali e urbani degli ultimi decenni. Ad esempio, le trasformazioni demografiche hanno portato alla conversione degli spazi religiosi ad altri usi, così come la delocalizzazione delle industrie fuori dalle città ha comportato un inevitabile cambiamento nella funzione degli edifici che occupavano, creando così le premesse per la crescita del riuso. Questo concetto si inserisce nella zona grigia lasciata dal restauro negli interventi di architettura minore. Il riuso si presenta in contrapposizione a una rigida interpretazione dei principi, che a volte è dannosa per la sopravvivenza di questo patrimonio minore, in quanto l'aumento degli edifici tutelati comporta una riduzione delle risorse per la loro protezione e gestione.

L'analisi del quadro teorico di riferimento in cui si inseriscono la tutela del patrimonio e gli interventi contemporanei su di esso ha mostrato che la loro interpretazione è soggettiva, in primo luogo a causa dei sentimenti e delle relazioni legate all'attribuzione dei valori e, in secondo luogo, a causa della relatività dei principi, la cui interpretazione può essere considerata più o meno rispettosa dei valori di un bene a seconda del modo in cui il suo valore o significato è associato al tangibile.

L'influenza dei principi nella pratica degli interventi si traduce in una separazione concettuale tra l'edificio, con le sue possibili modifiche che ha subito prima di essere considerato patrimonio, e lo strato corrispondente dell'intervento successivo.

Inoltre, questa separazione è accentuata dal fatto che, dopo la dichiarazzione di interesse culturale di un bene, non esiste un processo di revisione dell'attribuzione di valori o di interesse culturale in seguito a un intervento e, come si è visto nel capitolo 3, nei casi italiani del Censimento delle Architetture del Secondo Novecento (adesso riferito alle Architetture dal 1945 ad oggi) e dell'Atlante di Architettura Contemporanea, quando si assegna un significato agli interventi, lo si fa indipendentemente dalla preesistenza su cui agiscono.

Le relazioni storico-artistiche riguardanti l'attribuzione dell'interesse culturale dei tre casi descritti nella sezione 3.3 non specificano un elenco di valori che ne giustifichino la catalogazione, ma la loro analisi insieme alla loro storia ed al loro contesto ha permesso di assegnare dei valori per qualificarne l'interesse prima e dopo gli interventi. In questo modo, è possibile determinare se un intervento ha aggiunto o perso valori rispetto all'edificio nel suo complesso.

L'intervento sul Fondaco dei Tedeschi ha generato un senso di perdita per i veneziani. L'edificio, che era di proprietà pubblica, è stato venduto a un ente privato. Inoltre, la sua funzione è passata da un servizio pubblico a un uso che rappresenta il perseguimento di un profitto economico, come la vendita di articoli di lusso, diventando un ulteriore punto di attrazione turistica della città, e determinando così una perdita di valore sociale in relazione all'identità dei veneziani e al tessuto urbano dei locali.

Nei casi di Punta della Dogana e della Fondazione Masieri, gli interventi hanno aggiunto valori e contribuito all'interesse culturale che può essere assegnato a entrambi gli edifici, cosicché se tali interventi venissero trasformati o smantellati, metterebbero a rischio tali valori. Pertanto, anche gli interventi contemporanei che fanno parte della stratificazione di un edificio tutelato possono essere considerati patrimonio ed essere soggetti a tutela come gli altri strati, indipendentemente dai principi che sono stati seguiti nella loro proget-

tazione. Per essere sullo stesso piano degli strati precedenti in termini di valori e di eventuale protezione, le relazioni a sostegno delle liste sono in grado di essere riviste e aggiornate dopo un intervento. Queste revisioni potrebbero rilevare se sono stati aggiunti valori affinché, se necessario, tutte le fasi di un edificio, anche le più recenti, siano incluse nell'insieme del patrimonio, come un *unicum*, anziché continuare a considerare le intervenzioni contemporanee come entità staccate o indipendenti dalla pre-esistenza.

Si conferma quindi l'ipotesi di partenza: esistono interventi contemporanei sul patrimonio architettonico che meritano di essere considerati patrimonio e di essere tutelati nell'insieme dell'edificio a cui appartengono. In Italia, esiste un precedente che mostra che questo si potrebbe fare. Nel caso della Fondazione Masieri si fa riferimento all'intervento di Scarpa nella sua verifica dell'interesse culturale, per cui questa singolarità potrebbe essere replicata in altri casi. La conferma dell'ipotesi non deve essere interpretata come un tentativo di promuovere un approccio al restauro che si riduca a un'ulteriore fossilizzazione del patrimonio, ma come un modo per mettere tutti gli strati di un edificio, anche quelli più recenti, sullo stesso piano, in modo che il suo possibile adattamento o trasformazione futuri siano affrontati allo stesso modo. "Se vuoi stare al passo, devi continuare a muoverti".[277]

Un aspetto importante dell'interesse culturale di un intervento contemporaneo è la sua materialità e il modo in cui la sua manutenzione e i successivi interventi vengono effettuati su di esso. Molti interventi vengono valorizzati per il loro carattere innovativo nel restauro, per cui vengono assegnati valori a materiali e sistemi, come può essere stato, ad esempio, il caso di Piazza Armerina di Minissi. In questi casi, l'aspetto di importanza o interesse culturale non deve essere trascurato a favore della funzionalità, ma deve essere preso in considerazione insieme ad essa per giungere a soluzioni che risolvano i possibili inconvenienti mantenendo i valori, affinché il patrimonio e il suo significato –anche il più recente– possano essere trasmessi al futuro. Questo tema può avere dei precedenti nel mondo dell'arte, con lo studio della conservazione di opere contemporanee con materiali non durevoli, e anche con il tema più

277 "If you want to hold your footing, you've got to keep moving", Brad Stulberg, "Stop resisting change", in *The New York Times*, 30 August 2023.

sviluppato del restauro dell'architettura moderna, che è stato esplorato negli ultimi anni ma non è stato applicato a progetti contemporanei di intervento sul patrimonio.

Le future linee di ricerca che potrebbero proseguire il lavoro realizzato in questa tesi potrebbero essere sviluppate in modi diversi. In primo luogo, la tipologia di valori proposta potrebbe essere utilizzata come strumento per l'attribuzione di significato ai beni, esplorando la sua applicabilità ad altri tipi di patrimonio e da parte di tutti i tipi di attori, e studiando anche la sua compatibilità con le concezioni del patrimonio di culture diverse da quella europea occidentale. L'attribuzione di significato al patrimonio architettonico potrebbe essere esplorata anche per affrontare il dibattito su conservazione e trasformazione da una prospettiva trasversale. Ampliando la ricerca in architettura, si potrebbe esplorare come la questione sia stata applicata in altri rami o discipline del sapere e come queste possano avere una ricaduta nel campo del restauro. Il fatto che i valori non siano più considerati intrinseci apre infatti la porta all'esplorazione degli aspetti antropologici e psicologici che influenzano il valore in un intervento contemporaneo.

In secondo luogo, si potrebbe indagare su come mantenere un focus sui principi di intervento definiti dalla Carta di Venezia nell'attuale contesto di un patrimonio costruito sempre più in crescita dove gli interventi diventano una necessità a cui non ci si può sottrarre. Sebbene negli ultimi anni siano emerse molte carte che ripropongono o cercano di aggiornare quella di Venezia, esse non hanno raggiunto lo stesso livello di consenso e di influenza nella pratica.

Infine, questa ricerca può portare a una metodologia per aggiornare i cataloghi del patrimonio dopo la realizzazione di un progetto di intervento contemporaneo, per riconoscere quelli che possono diventare di interesse, in modo da essere trasmessi alle generazioni future come una sovrapposizione di patrimonio.

F116 · Tolentini library - IUAV. Venice, Veneto, Italy. Main entrance by Carlo Scarpa.
Source: Own work. February 2022.

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