

20

YEARS

AUTUMN

2012

NO. 31

VOL. 20

15 €

PIRANESI



30 YEARS OF PIRAN
DAYS OF ARCHITECTURE

ARCHITECTURAL ICON

ARCHITECTURAL THEME

PIRAN DAYS OF
ARCHITECTURE 2011

ARCHITECTURE
AND DESIGN

Wotruba Church, Vienna, Austria

The Sacred in Architecture

Interview: **Bernhard Marte & Stephan Marte** ■ Piranesi Award: **Alfenz Bridge, Lorüns, Austria** ■ Piranesi Mention: **Porta Nuova Tower, Venice Arsenale, Italy**

Multipurpose Centre Rinka, Solčava, Slovenia ■ **Centre of the Serbian Orthodox Church Parish, Ljubljana, Slovenia** ■ **KSEVT, Vitanje, Slovenia** ■ **Restaurant Dojmi, Kotor, Montenegro** ■ **Basilica of the Benedictine Archabbey, Pannonhalma, Hungary** ■ **Crucifix Bastion, Prague, Czech Republic** ■ **Raketa: Designing Chairs, Slovenia**



Herojski
vertikalni podvig

A Heroic Vertical
Achievement

MAP STUDIO – MAGNANI PELZEL ARCHITETTI ASSOCIATI

Prenova stolpa Porta Nuova, Arsenale v Benetkah, Italija
Renovation of the Porta Nuova Tower, Venice Arsenale, Italy

✍ LUKA SKANSI 📷 ORCH_ALESSANDRA CHEMOLLO/COURTESY OF ARSENALE
DI VENEZIA SPA



V duhu odločnih in obenem delikatnih posegov Carla Scarpe v zgodovinske arhitekture nas ta projekt vodi k odkrivanju kvalitete celotnega konteksta.

In the spirit of Carlo Scarpa and his bold yet delicate interventions in the historical architectural tissue, this project leads us towards discovering the quality of the context as a whole. 📄 65

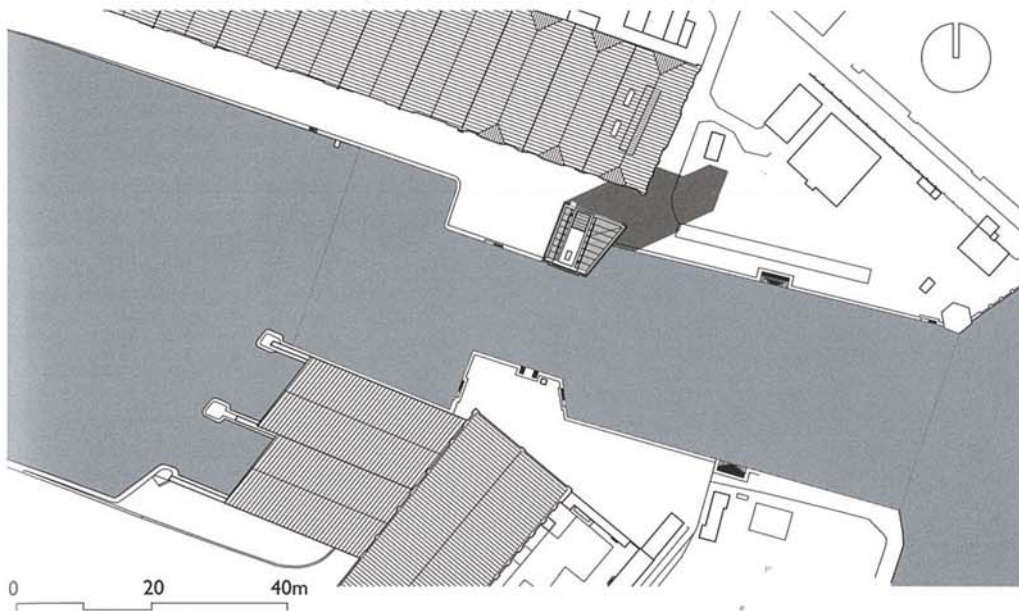


Projekt obnove stolpa v beneškem Arzenalu, ki je dobitnik posebnega priznanja lanske nagrade »Piranesi«, lahko beremo in komentiramo z več zornih kotov. Po eni strani z »ozkega« profesionalnega vidika, in sicer preko analize arhitekturne ideje ali preko tehnoloških in statičnih principov, ki zaznamujejo ta poseg. Po drugi strani pa lahko prediskutiramo restavratorski pristop, ki sta ga predlagala avtorja: pristop, ki seže, kot bomo videli kasneje, daleč onkraj našega ustaljenega pogleda na problematiko obnove zgodovinske arhitekture. Tretji možni pristop h kritiki je seveda opis in razumevanje tega projekta v sklopu širšega urbanističnega konteksta: mesto Benetke v zadnjih letih, z ne preveč koherentnimi idejami in strategijami, obnavlja celotni kompleks Arzenala, ta biser stare industrijske arhitekture, nekoč srce beneške pomorske sile.

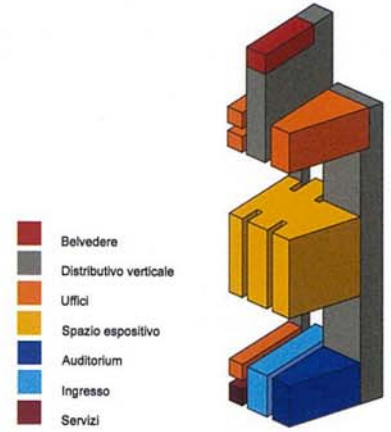
Na vse te pristope, ki se dotikajo med seboj različnih sfer arhitekturne stroke, bi lahko odgovorili z velikim številom argumentov in opisov, za katere žal tukaj primanjkuje prostora. Vsekakor pa lahko trdimo, da je ena od največjih kvalitiet projekta Torre di Porta Nuova mladih avtorjev Francesca Magnanija in Traudy Pelzel prav ta, da rešuje kompleksnost vseh prej navedenih tem znotraj enega arhitekturnega posega. Avtorja dokazujeta, kako je možno priti z ustreznimi idejami in profesionalno sposobnostjo do skupnega odgovora na mnoge, skoraj neskončne probleme, ki jih arhitekta srečujeta v procesu projektiranja, gradnje in realizacije.

Kljub tej pomembni značilnosti, ki v današnji arhitekturni sceni ni preveč pogosta, se prava vrednost obnove stolpa nahaja drugje. Nikoli ne bomo zares razumeli njene posebnosti, če ne upoštevamo realnega gospodarskega in družbenega konteksta, v katerem je nastala. Italija preživlja danes, kot mnoge druge države, svojo največjo in najbolj travmatično ekonomsko krizo po drugi svetovni vojni. Kriza je posebej prizadela, če ne dotokla, generacijo mladih profesionalcev v vseh panogah. Če so nasploh v Italiji danes možnosti za profesionalno realizacijo zelo majhne, lahko mirno rečemo, da se v arhitekturni stroki te približujejo ničli. In projekt, ki ga tukaj komentiramo, je izoliran podvig dveh mladih arhitektov, da v težkih pogojih ustvarita tako subtilno in posebno arhitekturo. Vsakič, ko bomo imeli možnost obiskati ta obnovljeni prostor, moramo imeti v mislih neverjetno kompliciran kontekst, v katerem je nastal.

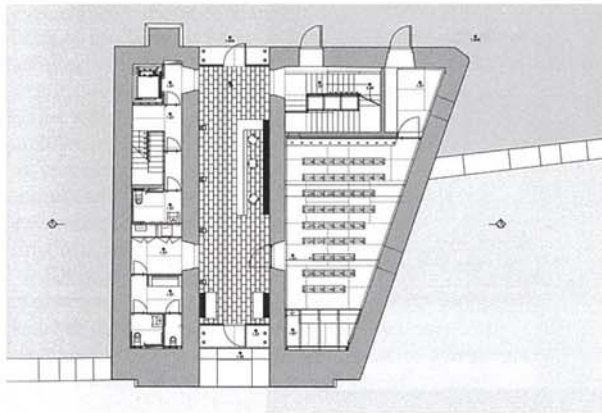
Danes lahko v Italiji mladi arhitekti samo sanjajo o možnosti, ki sta jo dobila F. Magnani in T. Pelzel: in sicer o zmagi na enem od redkih odprtih javnih natečajev, na katerih sodeluje v povprečju nekaj sto projektantov. Če jim že uspe izboriti zmago – mimo politično pilotiranih natečajev, neskončnih birokratskih zadreg, zelo številčne konkurence – morajo upati na redke pozitivne kozmične vibracije, ki usklajujejo vse akterje v procesu: naročnika, birokracijo, gradbena podjetja, izvajalce in podizvajalce, spomeniško varstvo. In ko vse pride na svoje mesto, ko se uskladijo ekonomski kompromisi, ko se zadovoljijo vsi kriteriji italijanskega spomeniškega varstva – ni



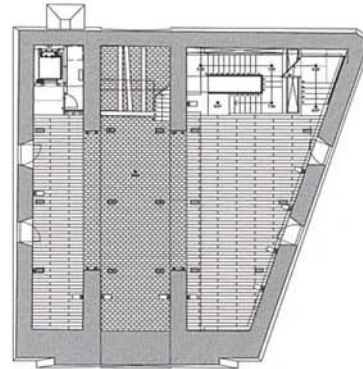
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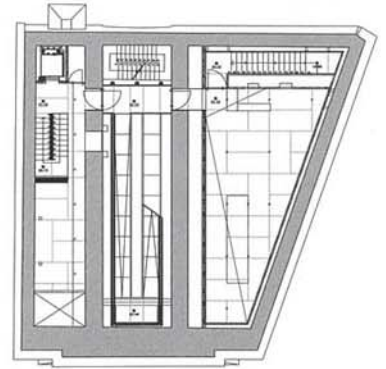
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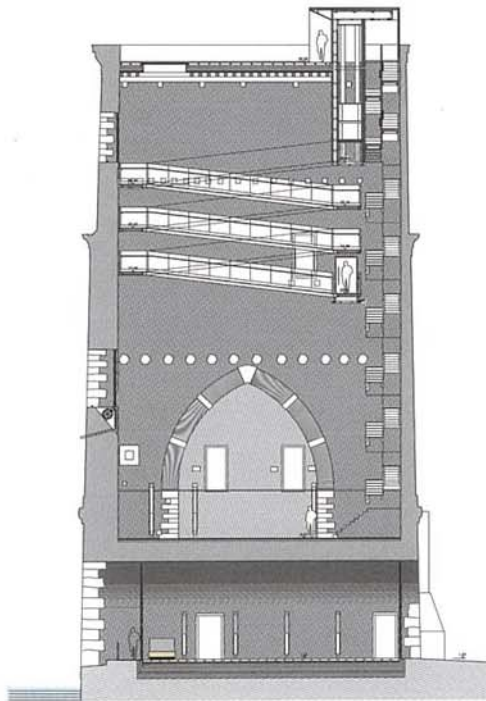
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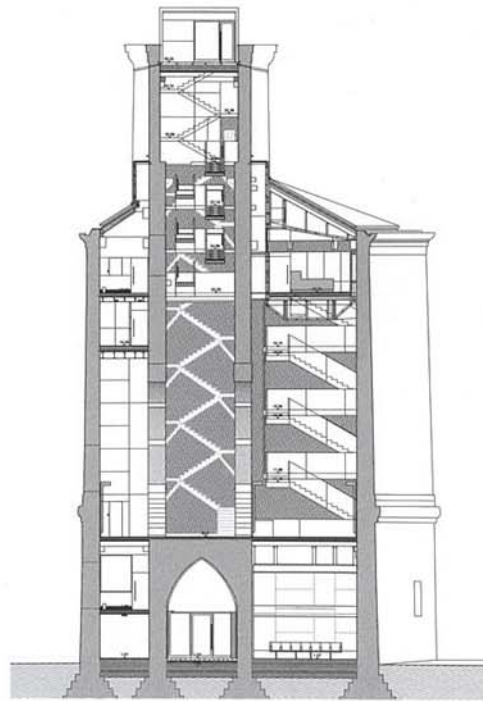
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5



6



7

- 1 Situacija
- 2 Programma shema
- 3 Tloris nivo 1,57 m
- 4 Tloris nivo 8,57 m
- 5 Tloris nivo 22,22 m
- 6 Vzdolžni prerez
- 7 Prečni prerez
- 1 Siteplan
- 2 Programme scheme
- 3 Floor plan level 1.57 m
- 4 Floor plan level 8.57 m
- 5 Floor plan level 22.22 m
- 6 Longitudinal section
- 7 Cross section

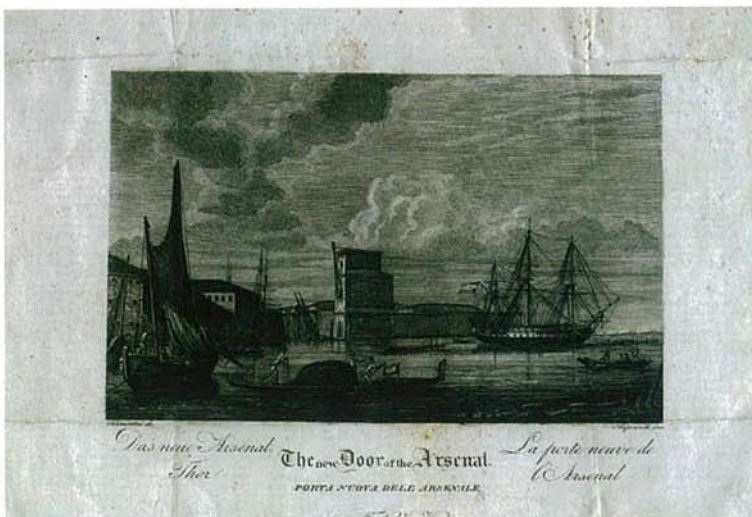
ironija, če vsemu temu rečemo prava utopija – morajo arhitekti upati, da po nekaj letih pogajanja gradbeno podjetja niso med tem bankrotirala, da ta pristanje na gradnjo pod originalnimi pogoji, s katerimi so dobili gradbeno pogodbo (s seveda drastično znižanimi predračuni), in da ne blokirajo gradbenega procesa s pomočjo dolge sodiščne procedure. O zaščiti intelektualnega dela, pravic arhitektov, njihovega statusa v produkcijskem procesu niti ne govorimo, ti so drastično nižji kot v večini zahodno-evropskih držav.

Iz vseh teh razlog ima realizacija F. Magnanija in T. Pelzel poseben, skoraj paradigmatični značaj. Prav nič ne preslikuje današnje situacije italijanske arhitekturne kulture. Je njena kruta metafora: to kar gledamo, ni omogočil sistem, temveč briljantni izolirani individualci, ki na srečo še živijo v tej državi.

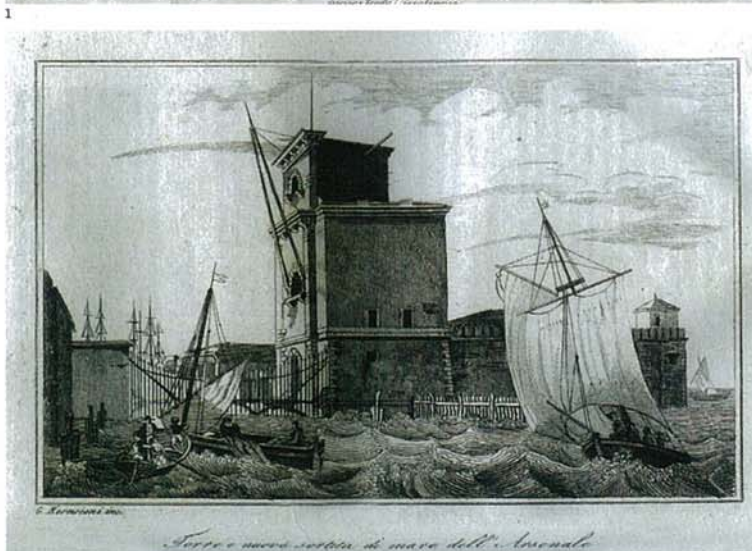
V tem smislu lahko arhitekturno kvaliteto te obnove obravnavamo šele v drugi fazi, ko so jasne predpostavke. Projekt F. Magnanija in T. Pelzel težko definiramo samo kot obnovo. V duhu odločnih in obenem delikatnih posegov Carla Scarpe v zgodovinske arhitekture nas ta projekt vodi k odkrivanju kvalitete celotnega konteksta. Daleč od posnemanja mojstra Scarpe in njegovega jezika – avtorja sta Benečana in oba zelo dobro poznata nevarnost novejših stilističnih klonov Scarpe – sta F. Magnani in T. Pelzel ustvarila homogen odnos med starim in novim, kjer novo ni podrejeno staremu, temveč staro dopolnjuje s pogumnim in močnim arhitekturnim posegom.

Stari objekt je ozek (okvirno 15 m × 18 m), visok 36 metrov, z zelo malim številom oken in ima neregularni trapezoidalni tloris. Cilj projektantov je – poleg umestitve različnih funkcij v tako zapleten prerez – peljati uporabnike vertikalno skozi enotni prostor te masivne arhitekture in jim omogočiti kompleksno vizualno doživetje: od pritličja (vhod, mala konferenčna dvorana, servisni prostori) preko prvega nivoja (začetek muzejskega prostora), podstrešja (knjižnica) do terase. Tema projekta je osvajanje vertikale, v počasnem odkrivanju elementov stare konstrukcije in čudovitih pogledov na Benetke in laguno. Posredovanje se torej osredotoča predvsem na obnovo originalnega prostora in na krepitev njegove vizualne vrednosti. To je doseženo s pomočjo elegantne umestitve stopnic in visečih volumnov, izvedenih iz kortena, ki direktno asociirajo na barvo in materialnost mogočnih jeklenih strojev, dvigal in sodov, ki karakterizirajo notranje prostore industrijske arhitekture v Arzenalu.

Stolpu je dana torej druga možnost. Second chance je ime evropskega fonda za financiranje obnove starih industrijskih kompleksov in z njim je bila možna celotna operacija. Toda po tipičnem, na polotoku absurdnem običaju, je druga možnost samo na papirju. Danes je obisk tega objekta nemogoč. Izoliran od bienalskih razstavnih prostorov na drugi strani kanala, stolp stoji, prazen, zaprt, v pričakovanju (ali ne) funkcije in uporabe: usoda, na katero italijanska arhitektka zares nista več mogla vplivati. ☹



1 Zgodovinski posnetek: A. Lazzari, *Il varco di Porta Nuova*, Venezia, Museo Correr, Benetke
Foto: Museo Correr, Benetke
2 Zgodovinski posnetek: G. Bernasconi, *Il varco di Porta Nuova*, Venezia, Museo Correr, Benetke
Foto: Museo Correr, Benetke
1 Historical image: A. Lazzari, *Il varco di Porta Nuova*, Venezia, Museo Correr, Venice
Photo: Museo Correr, Venice
2 Historical image: G. Bernasconi, *Il varco di Porta Nuova*, Venezia, Museo Correr, Venice
Photo: Museo Correr, Venice



The project of the renovation in the Arsenale of Venice, the winner of a special mention within the context of the 2011 «Piranesi» Award, could be read and commented upon from several points of view. On the one hand, one could go about it starting from the »narrow« professional viewpoint, analysing the architectural idea, or the technological and structural principles that are characteristic of the project. On the other hand, one could discuss the conservation approach proposed by the two architects – an approach reaching far beyond our ordinary perception of the problems related to the renovation of historical architecture, as we shall see later. The third possible critical approach is, naturally, the description and understanding of the project within the broader urban context: during the past few years, with ideas and strategies that are none too coherent, the city of Venice has been renovating the whole of the Arsenale complex, the gem of historical industrial architecture, once the heart and soul of the Venetian maritime power.

All of these three approaches, touching upon very different aspects of the architectural profession, could be presented through a number of arguments and descriptions, which unfortunately cannot all feature here due to constraints in space. One can, however, claim that one of the most quality characteristics of the Torre di Porta Nuova project, by young architects Francesco Magnani and Traudy Pelzel, is that it solves the complexity of the issues mentioned above with one single architectural intervention. The architects prove that it is possible to use relevant ideas, combined with professional ability, to find a common solution to the almost endless problems they encounter in the course of design, construction and final realisation.

Despite this important trait, all too infrequently observed in today's architectural scene, the real value of the renovated tower lies elsewhere. One can never really understand its special character unless one considers the real economic and social context in which it was built. Italy, like many other countries, is today going through its most significant and traumatic economic crisis since World War II. The crisis has severely hit, if not annihilated, a generation of young professionals in all branches. While in Italy today the opportunities for professional realisation are very sparse in general, we can confidently say that they are practically non-existent in the architectural profession. The project commented on in the present article is an isolated achievement by two young architects who have managed to create this subtle, special architecture in the most difficult conditions. Each time we have the opportunity to visit the renovated building, we must bear in mind the incredibly complex context in which it came about.

Today, young architects in Italy can only dream of getting the opportunity offered to F. Magnani and T. Pelzel – first prize in one of the rare open public competitions, with several hundred architects



Prenova stolpa Porta Nuova
Arsenale v Benetkah, Italija
Renovation of the Porta Nuova Tower
the Venice Arsenale, Italy

AVTOR ARHITEKTURE DESIGN ARCHITECTS

Map Studio – Magnani Pelzel Architetti Associati:

Francesco Magnani, Traudy Pelzel

LOKACIJA LOCATION

Arsenale di Venezia

STATIKA STRUCTURAL ENGINEERING

Zero4uno Ingegneria S.r.l.

INŠTALACIJE GENERAL SYSTEMS

Studio Associato Vio

GRADBENI NADZOR SITE SUPERVISION

Franco Gazzarri

ARHITEKTURNI NADZOR ARCHITECTURAL SUPERVISION

Map Studio

IZVAJALEC GENERAL CONTRACTOR

Sacaim S.p.A.

ARCHITECTURAL AND LANDSCAPE HERITAGE TRUST FOR VENICE AND LAGOON

Claudio Menichelli

VODJA PROJEKTA PROJECT MANAGER

Ambra Dina

NAROČNIK CLIENT

Arsenale di Venezia S.p.A.

VREDNOST PROJEKTA TENDER BUDGET

4.137.355,37 €

FINANCIRANJE FUNDING

**Agenzia del Demanio, Regione Veneto su fondi FAS,
Comune di Venezia su Fondi Prusst**

NETO POVRŠINA AREA

800 m²

PROJEKT IN GRADNJA DESIGN AND CONSTRUCTION

2009–2011

participating on average. Having managed to win first prize – in spite of politically guided competitions, endless bureaucratic obstacles and numerous competitors – they then need to hope for scarce positive cosmic vibrations to coordinate all of the players in the process: the client, the bureaucracy, the builders, the contractors and subcontractors, and the heritage preservation authority. When everything is put in its place, when all of the economic compromises have been reached, when all of the criteria of the Italian heritage preservation authority have been met – it is not ironic to call all this a utopia – the architects still need to hope that after the years of negotiations the companies have not gone bankrupt in the meantime, that they are still willing to undertake the construction under the original conditions, as included in the original works contract (of course, with drastic cuts in their bids), and that they will not block the building process by means of lengthy court proceedings; to say nothing of architectural copyright, the rights of the architects, and their position in the production process, all of which are at a considerably lower level than in the majority of West European countries.

Taking all of these reasons into account, we see that the realisation achieved by F. Magnani and T. Pelzel displays a specific, almost paradigmatic character. It is by no means a reflection of the situation today in Italian architectural culture; instead, it is its cruel metaphor: what we are looking at has not been made possible by the system, but rather by brilliant, isolated individuals who are fortunately still living in this country.

In this sense, the architectural quality of the renovation can only be dealt with in the second phase, when all of the presumptions are clear. The project by F. Magnani and T. Pelzel could hardly be described as a mere renovation. In the spirit of Carlo Scarpa and his bold yet delicate interventions in the historical architectural tissue, this project leads us towards discovering the quality of the context as a whole. Far from copying the mastery of Scarpa and his language – both authors come from Venice, and

they are well aware of the danger of the more recent stylistic clones of the great master – F. Magnani and T. Pelzel have managed to create a homogenous relationship between the old and the new, where the new is not subject to the old, but instead complements it with a bold and strong architectural intervention.

The old building is narrow (approx. 15 m × 18 m) and 36 metres high, with very few windows and an irregular, trapezoid ground floor. The aim of the architects was – apart from positioning different functions in this complicated cross-section – to lead the users through the unified vertical space of this massive architecture and enable them to have a complex visual experience: from the ground floor (the entrance, the small conference room, the service rooms), to the first floor (the beginning of the museum), up to the attic (the library) and finally to the terrace. The main theme is the conquest of the vertical, the slow uncovering of the elements of the old construction, and breathtaking views of Venice and the Lagoon. The intervention therefore focuses mainly on the renovation of the original space and the strengthening of its visual value. This has been achieved by means of the elegant positioning of the staircase and the suspended volumes, made of Corten, directly associating with the colour and materiality of the powerful steel machines, cranes and vats that characterise the interior space of the industrial architecture in the Arsenale.

The tower has therefore been given a second chance. Second chance is also the name of the European fund for financing the renovation of old industrial complexes, which enabled the whole operation to take place. As is often the case, however, in a typical and absurd way, this second chance only exists on paper. Today it is impossible to visit the tower. It stands alone, isolated from the exhibition premises of the Biennale on the other side of the canal; empty, shut down, waiting (or not) for a new function and use: a fate, on which the Italian architects really could not exercise any influence. ☉



