

walls, working as observation decks for the building's history and present.

The new rooftop was created by renovating the 19th century pavilion, and by adding a new steel and glass floor which hovers above the central courtyard; the latter is a precise insert of a modern structure – an orthogonal grid of Miesian memory – carefully detached in space and time from the historical arches.

After meandering through the intricate spaces of the Fondaco, the pavilion reconnects one with the Venetian sky – filtered by the web of steel beams, bolts and joints of its structure – and like a crescendo, it leads to a large new terrace above the Venetian landscape, both a device for touristic voyeurism and the final stage of an urban and transformative experience, from the dark passages of the historical city, through the excavated spaces of the Fondaco, to a rare and expansive panorama...

From a mute, hermetic icon of a past mercantile era to a porous urban system marked by the inevitable flows of global tourism, the Fondaco has unveiled its secret brutality, offering through its windows and terraces a privileged point of view for the understanding (and consumption) of Venice.

\* \* \*

Our project did not reach its maximum potential. The change in tenant through the process has questioned not only the original architectural project, but also its mission for the city. While the presence of shopping in historical centers seems to be an inevitable condition, the real question for us today is to investigate an alternative model of retail: one more specific to its context, open and diversified, curated and less invasive. This would have required a level of experimentation and courage that the dogmas of the luxury system do not allow for.

The intervention we have realized – modified, adjusted, adapted multiple times from its original intentions – has been overwritten by a series of “extravagant” installations, a thick layer 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.

# Concept book Cultural masterplan FdT Journal

OMA\*AMO

# II FONDACO dei Tedeschi



www.fondaco.it

1

The Fondaco dei Tedeschi, formerly a trading post for German merchants, then a customs house, now stands as a muted icon of the Venetian mercantile era. First constructed in 1228, twice destroyed by fire and rebuilt (in its current form in 1506), then subject to a series of major architectural interventions to accommodate new uses (towers removed, courtyard covered with glass, structure rebuilt again...), the Fondaco has constantly reshaped itself: its preservation is a history of change. The current role as a post office has diminished in tandem with the native population of Venice, leaving the bulk of the building unused for the first time in centuries. The latest evolution of the Fondaco will create a thriving contemporary trading post in the form of a modern department store. The courtyard and the renovated rooftop will be used for events, art, and cinema, reactivating the historic Venetian connection between culture and commerce.

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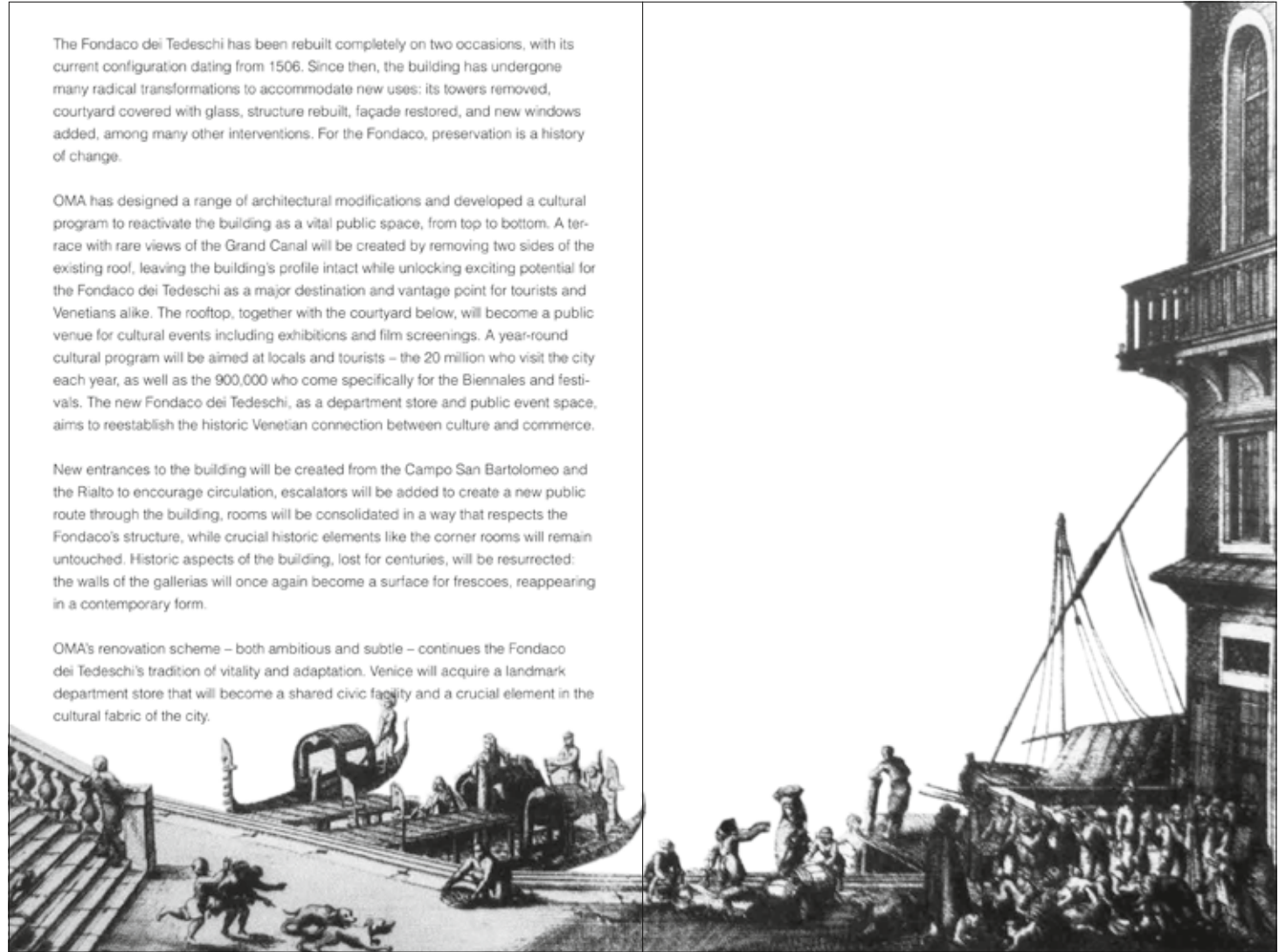
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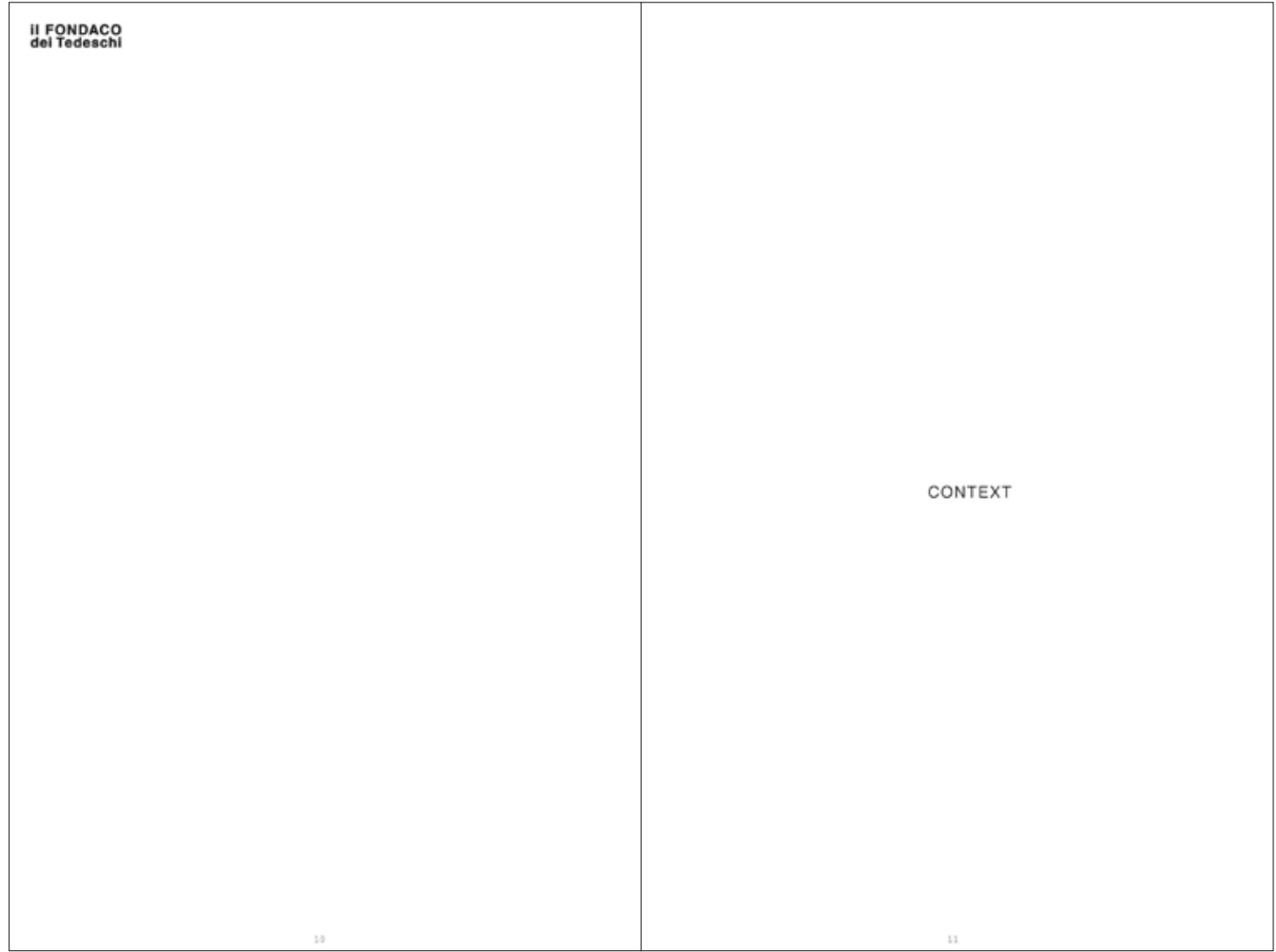
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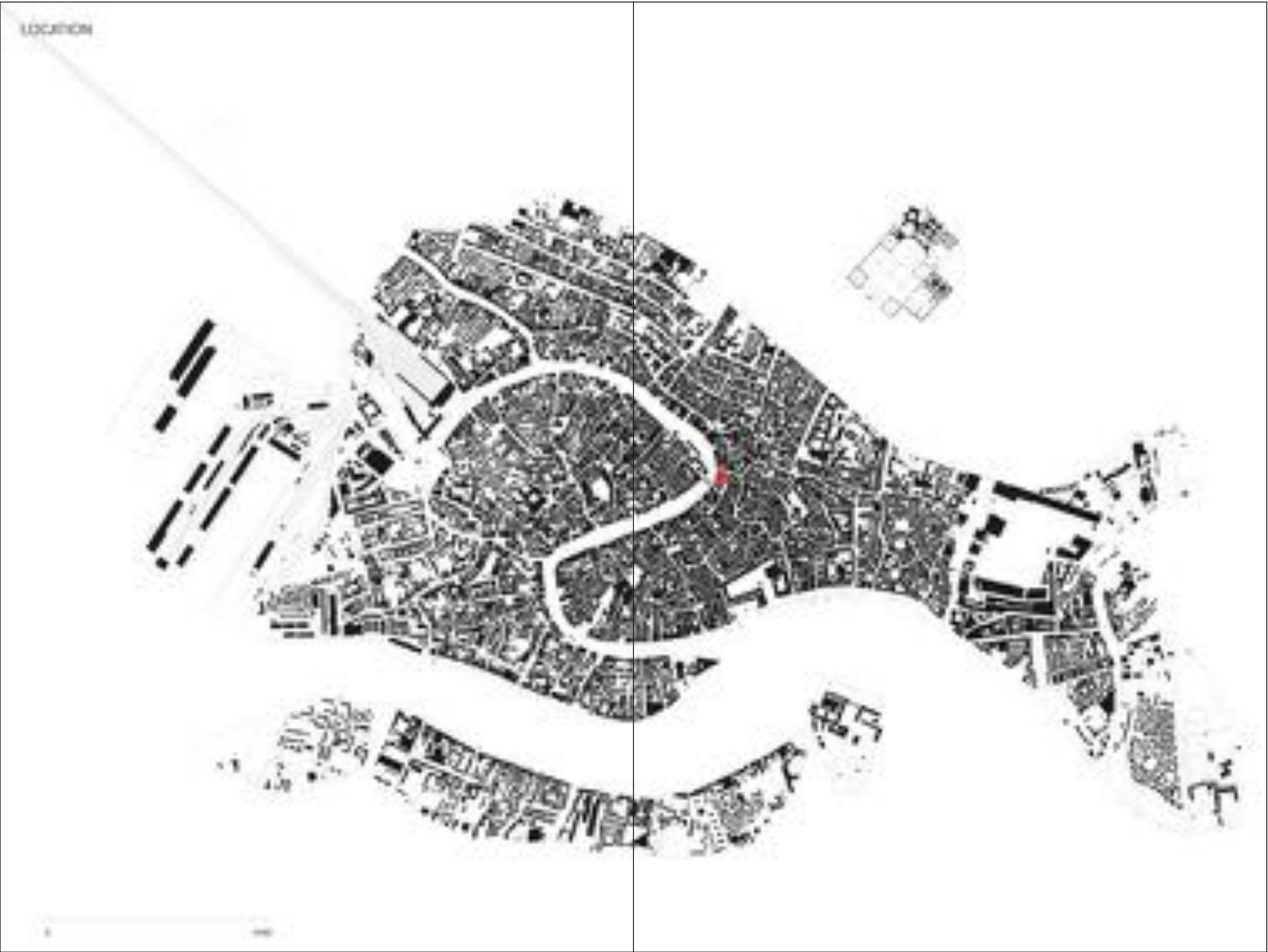




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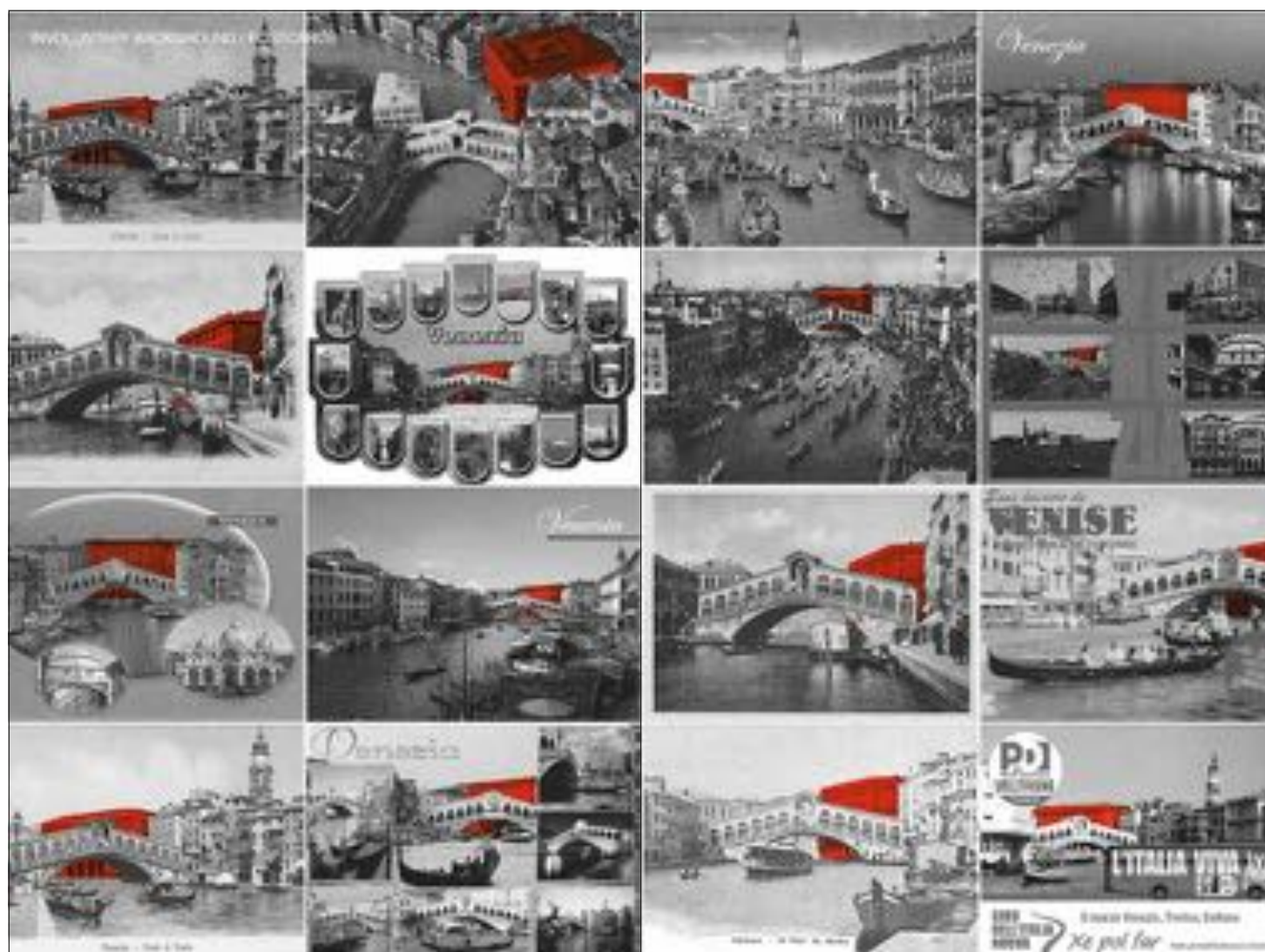


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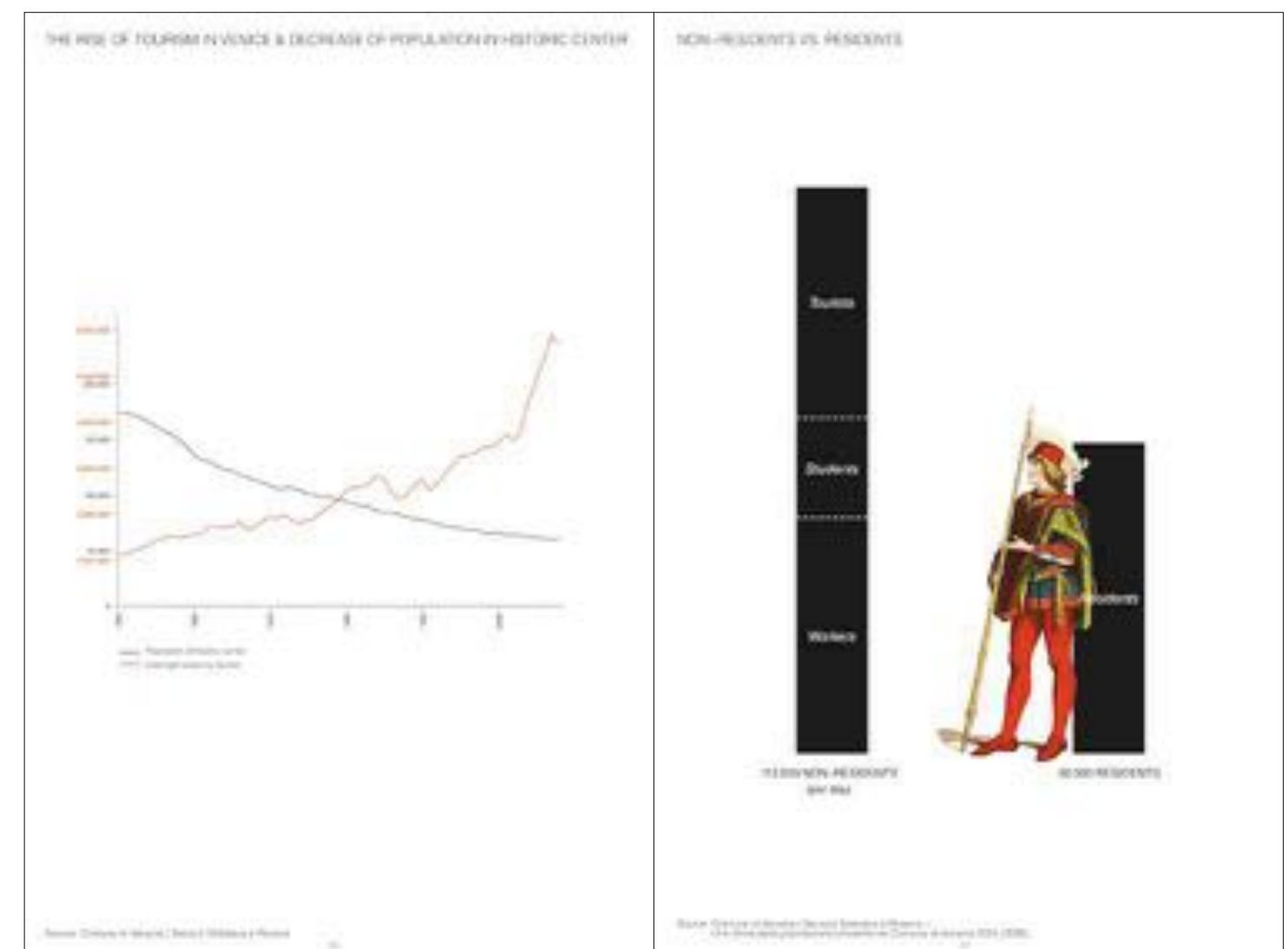


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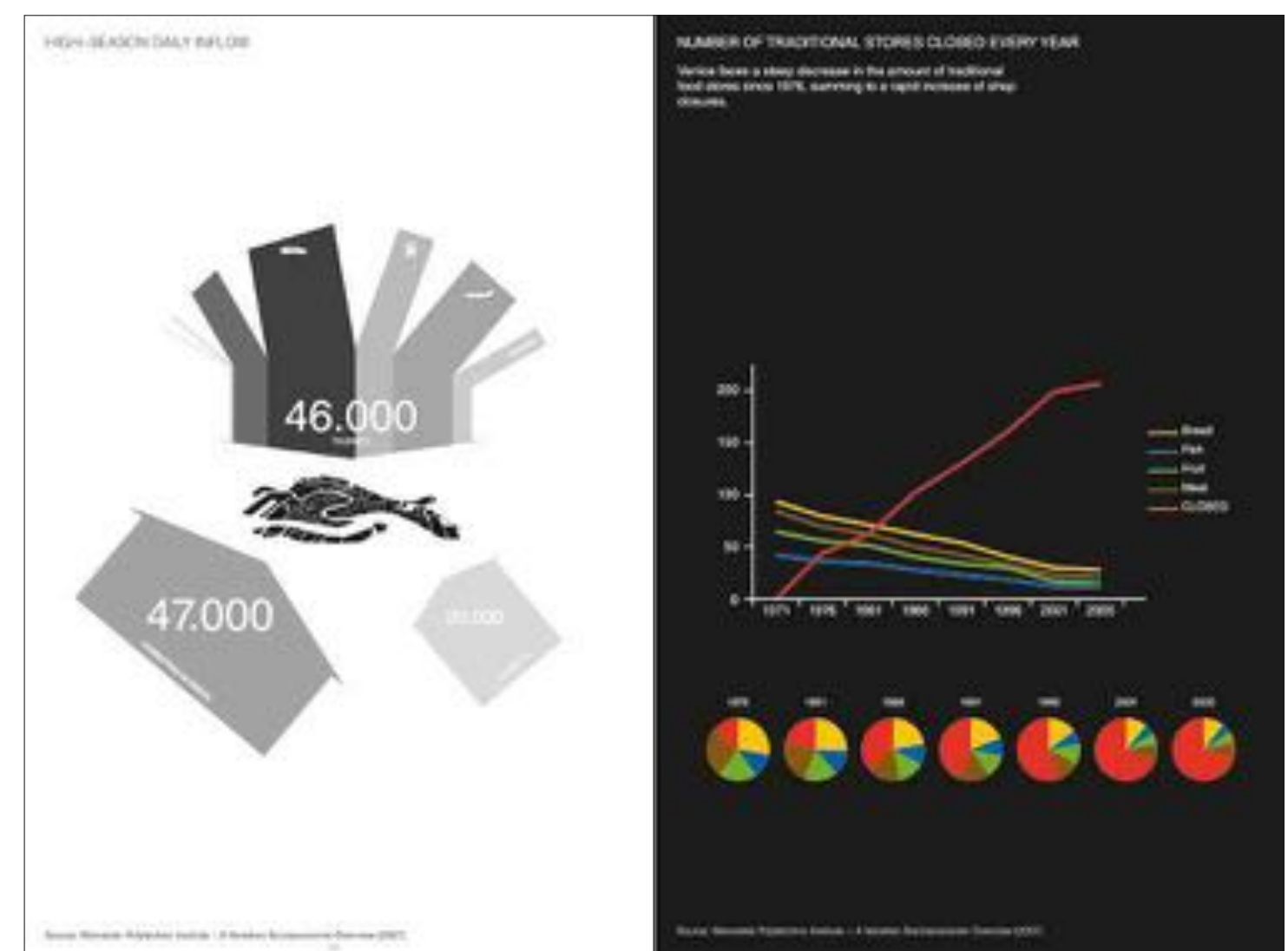
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PRESERVATION IN VENICE

40-41



"CORSO SULLA LINGUISTICA"

Through the brief regulations, preservation process is more  
very greatly in terms of quality and approach. It is possible to  
more a comprehension of those restoration, ranging from that  
respect to the most important.

AN IN UNITA' URBINE SPECIALE PROTOTIPOCENTRICO

La modernizzazione delle strutture e presente nella storia urbana italiana, dalle epoche  
antichissime della regia di, appartenenti alla categoria delle città antiche special-  
istiche, comprendono:

40. Il **restauro** degli edifici e degli elementi architettonici, nonché il ripristino degli elementi  
originali storici, moderni.

41. Il **restauro** è il **restauro** del fondo storico al centro, le aperture esistenti di porte e  
finestre, con corrispondenza alla logica distributiva caratteristica dell'architettura  
internale, devono essere **restaurati** nel loro insieme e nella loro forma, decorazione e  
posizione, con linee non corrispondenti a tali logiche, possono essere sostituite, al fine di  
mantenere ad una, quanto più sia rappresentativa storica, sia aderente nel contesto di una  
operazione urbana offerta all'architettura urbana, nel senso dell'insieme del suo fondo, e  
lavoro storico che negli altri casi le modifiche al **restauro** e operano sono consentite e  
previste soltanto quando, mediante saggi e ragionevoli di tecnica, occorre evitare  
danneggiamenti storici, o diversare preesistenti, al fine di non creare una lacerazione  
nell'insieme dell'architettura urbana di cui il restauro è parte integrante.

42. La **restaurazione** o il **restauro** dell'insieme distributivo organizzativo, consistente  
nell'architettura urbana, il **restauro** di un insieme distributivo organizzativo che si  
diventa significativamente di quello storico, ovvero che si discosta da quello storico  
come caratteristica della categoria di appartenenza dell'architettura urbana, sono consentiti e  
previsti soltanto quando, mediante ragionevoli documentazione, si dimostra che tali  
interventi sono stati propri dell'insieme originale dell'architettura urbana e che della  
sua crescita organica nel tempo.

43. Il **restauro** è il **restauro** degli edifici storici.

44. La **restaurazione** o il **restauro** del collegamento storico ad elementi costitutivi  
dell'architettura urbana, quali scale, archi, archi, portici e simili, il ripristino di  
collegamenti storici ad elementi che si discostano significativamente da quelli storici,  
ovvero che si discostano da quelli tradizionali sono consentiti come interventi dell'architettura  
urbana interna in ragione delle altre sue caratteristiche, sono consentiti e  
previsti soltanto quando, mediante ragionevole documentazione, si dimostra che tali interventi  
sono stati propri dell'insieme originale dell'architettura urbana e che della sua crescita  
organica nel tempo.

45. La **restaurazione** o il **restauro** del resto degli spazi storici, interni ed esterni, con  
particolare riferimento a corti, giardini, orti e viali, e delle relative caratteristiche  
distributive e funzionali, occorre sempre prevedere il restauro e la moderna  
documentazione del loro originale e dei suoi elementi costitutivi sono richiesti, non  
sufficienti.

46. Il **restauro** o la **restaurazione** filologica di parti costituenti edifici e strutture;

42-43



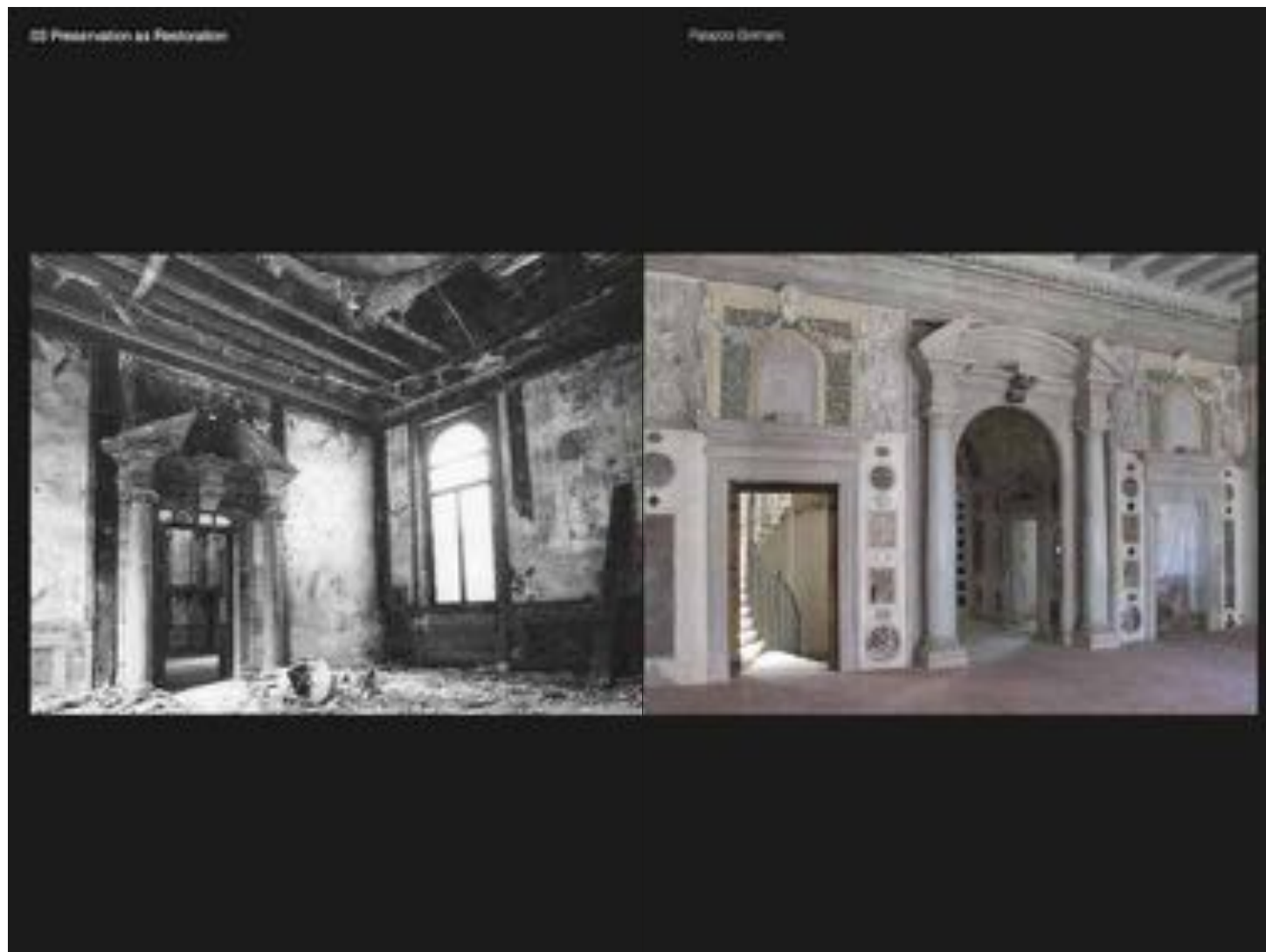
The Restoration of Palazzo Fortuny adds only the basic techni-  
cal devices necessary for the good functioning of the museum,  
keeping intact the aged atmosphere of the palace.

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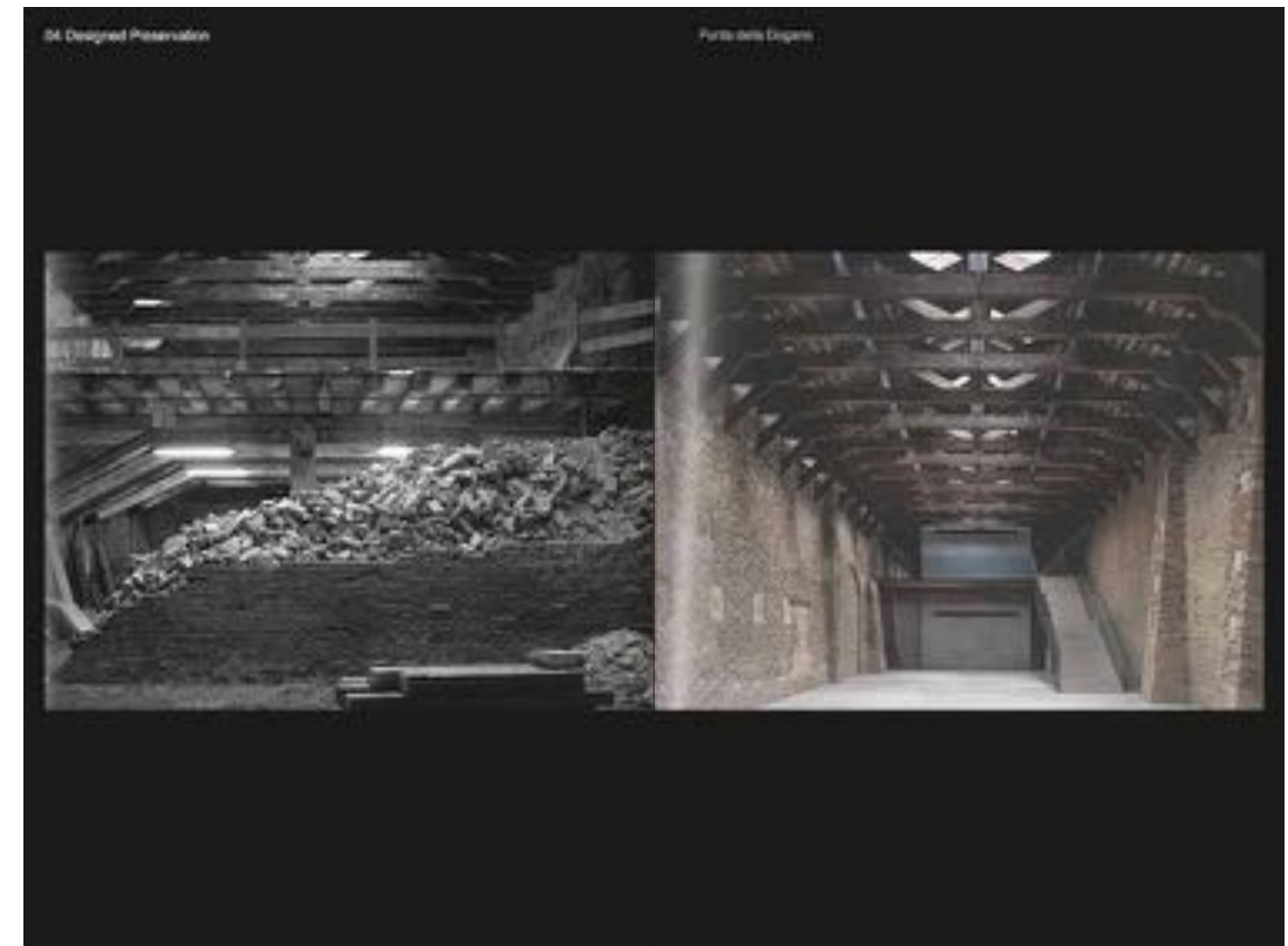


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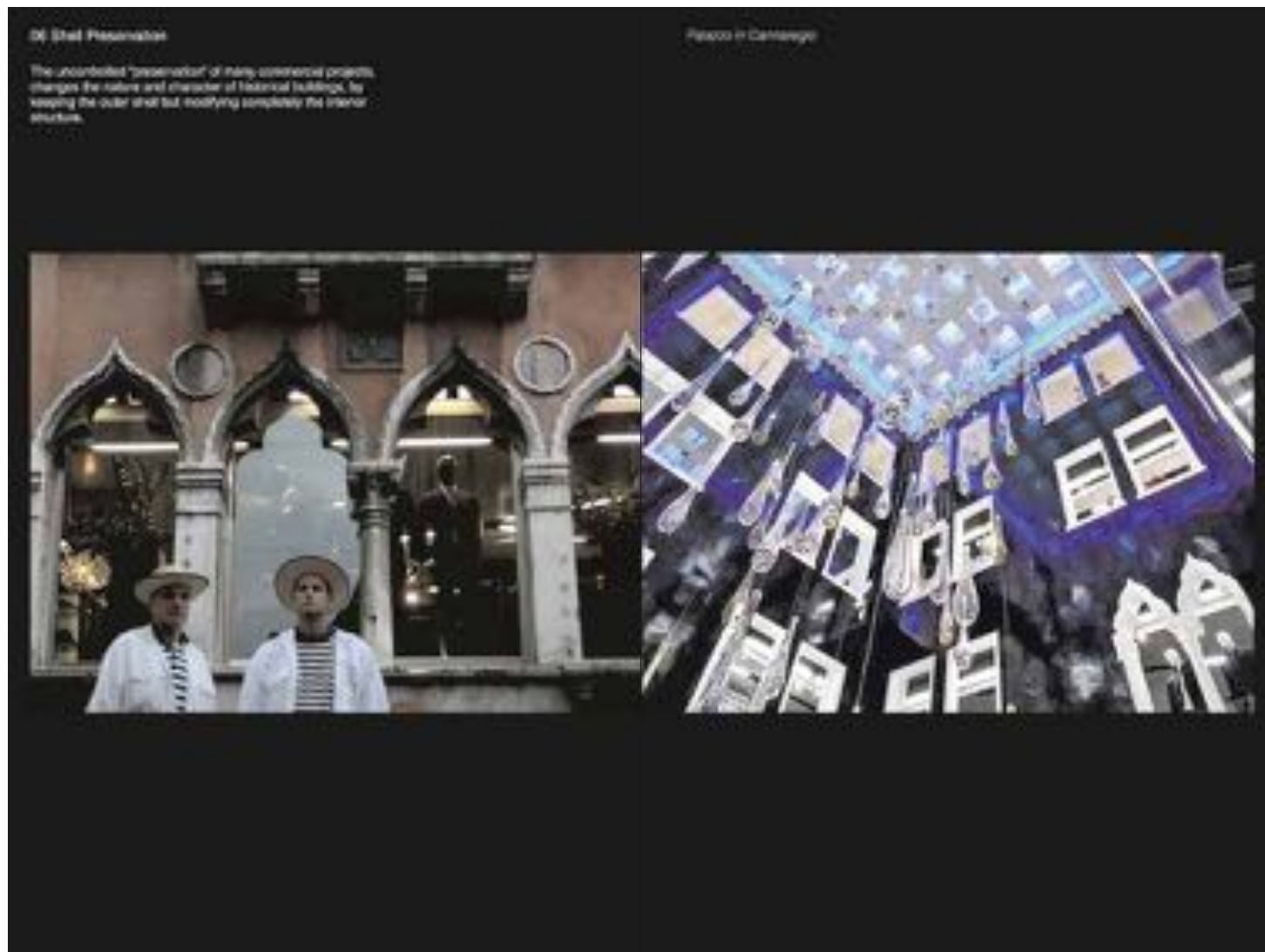


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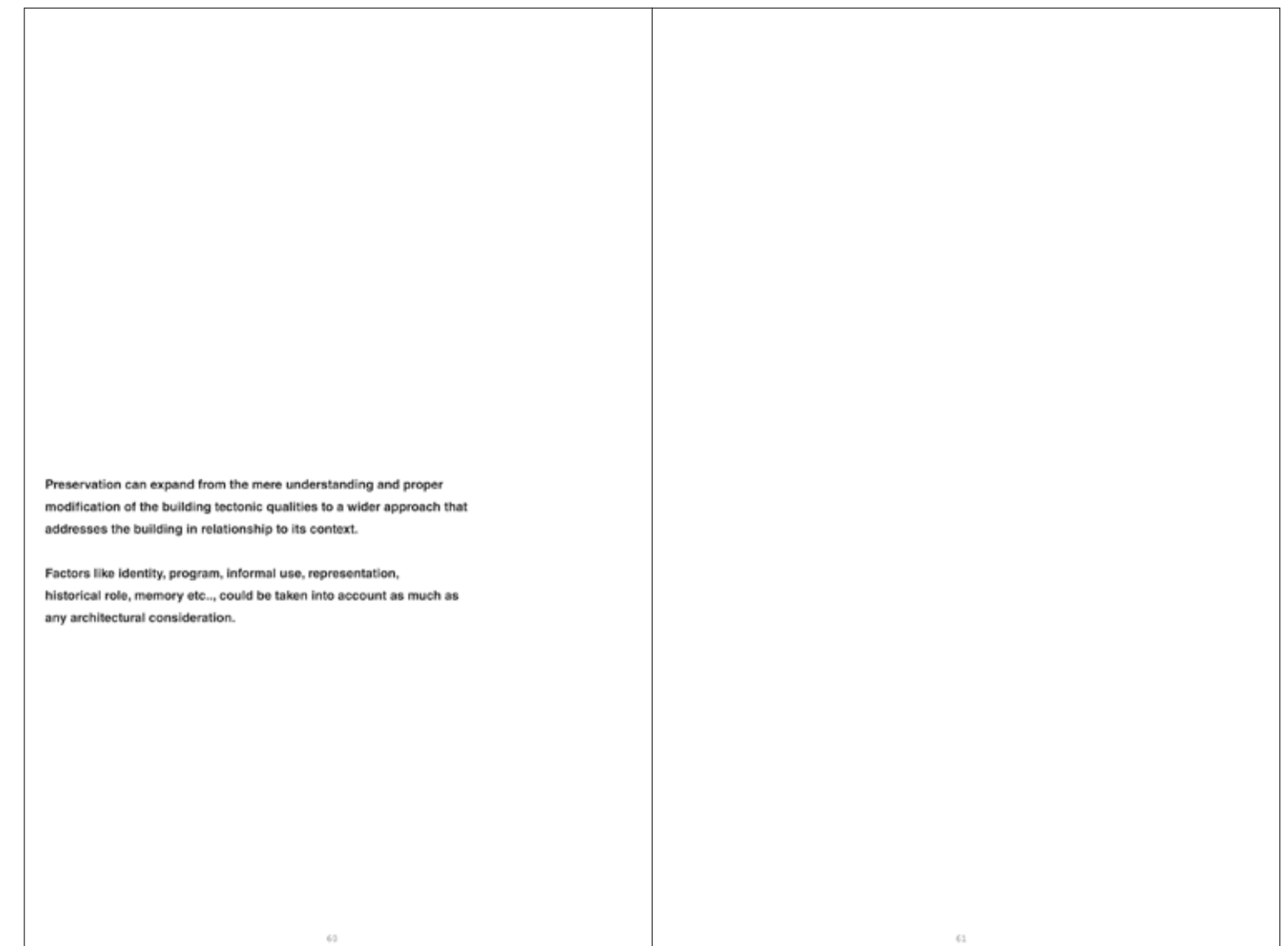


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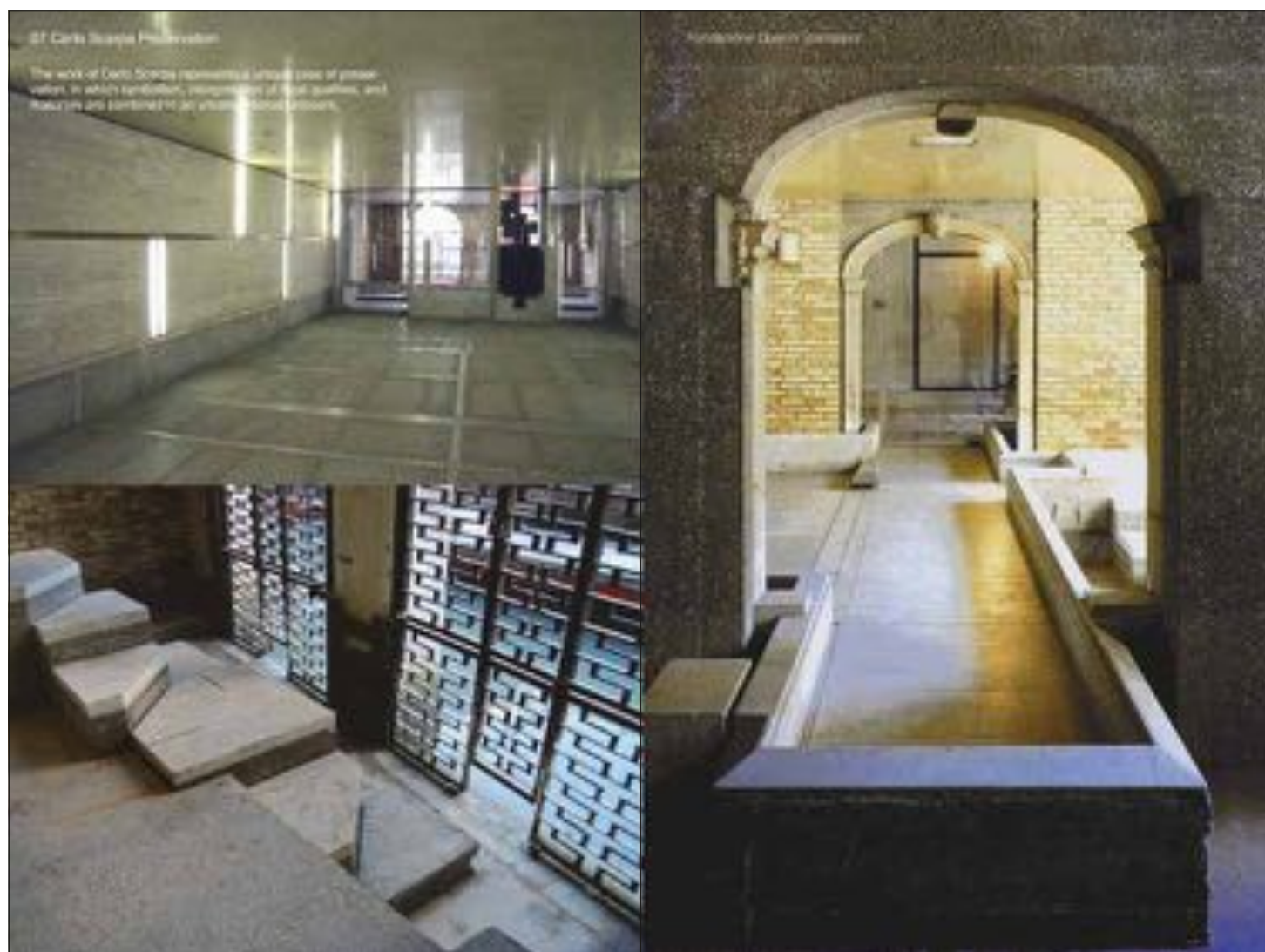




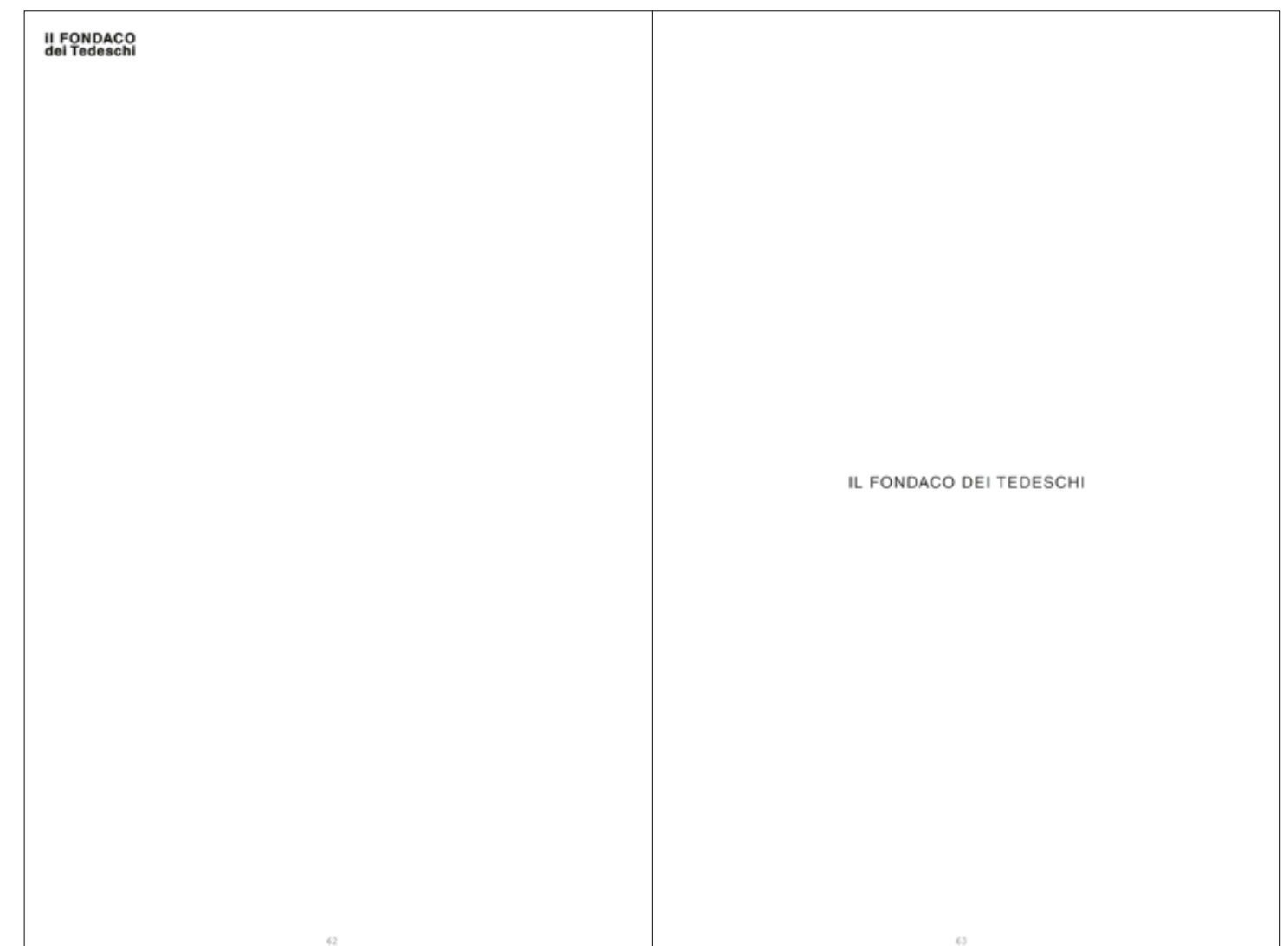
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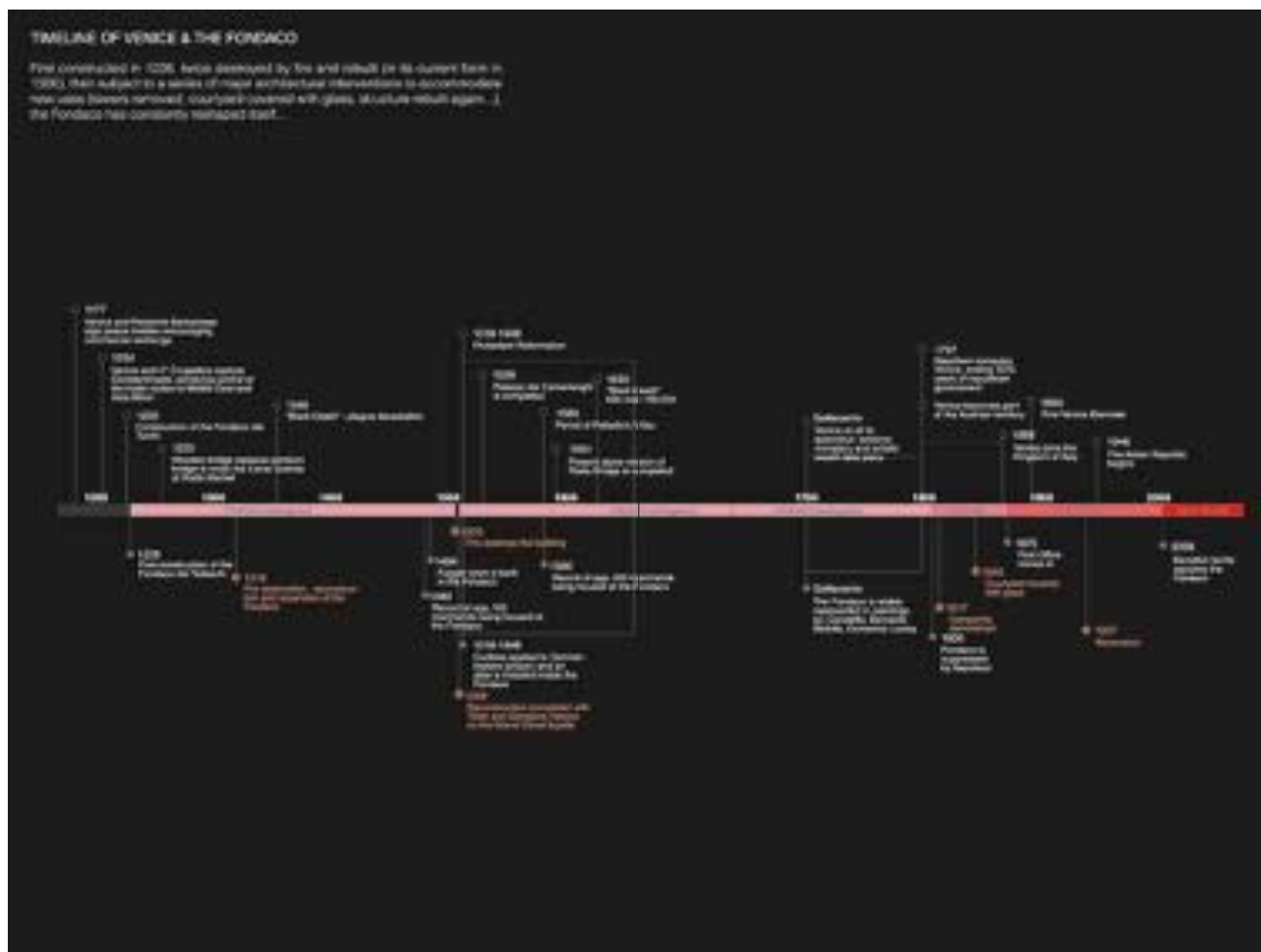


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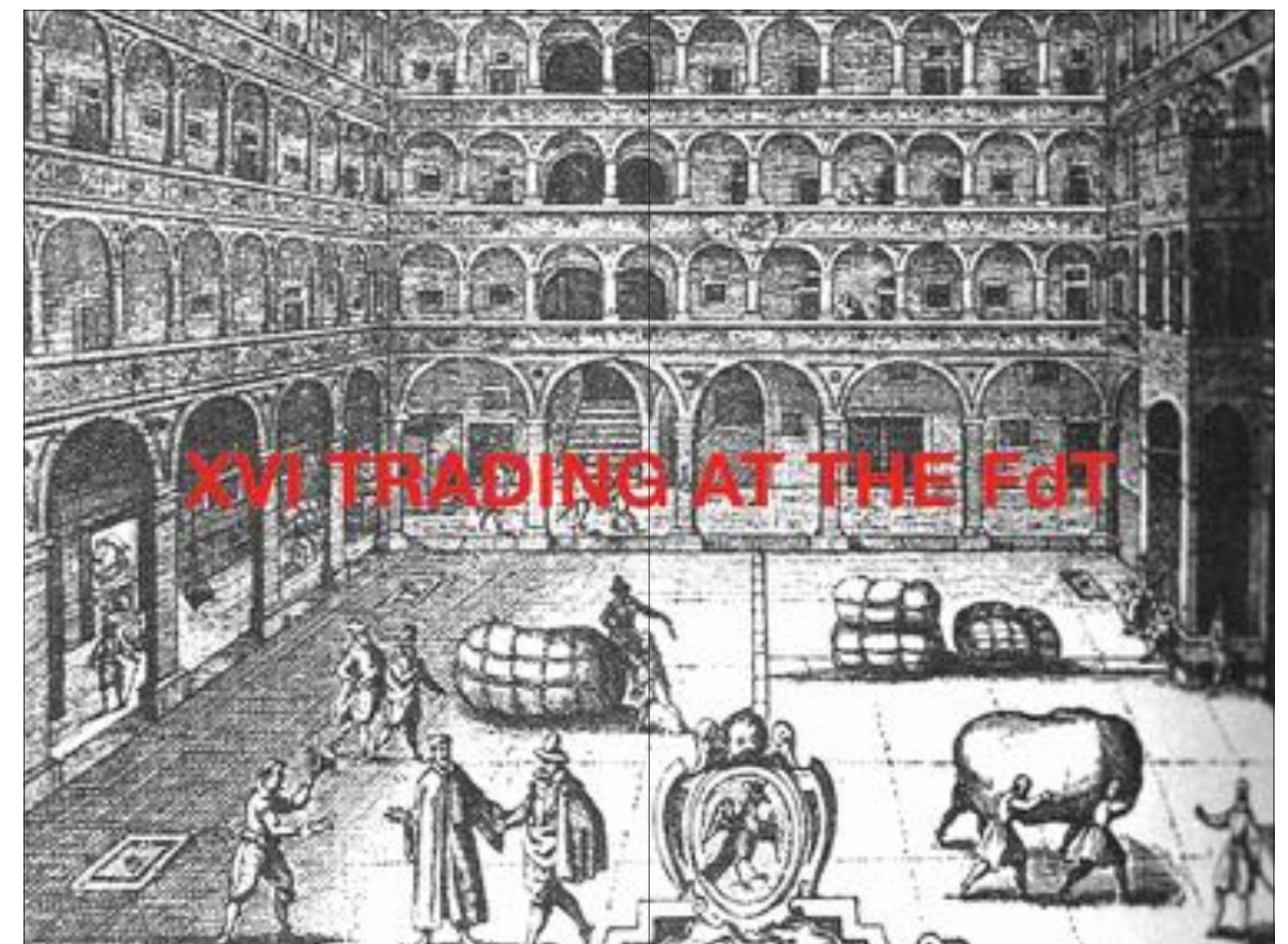


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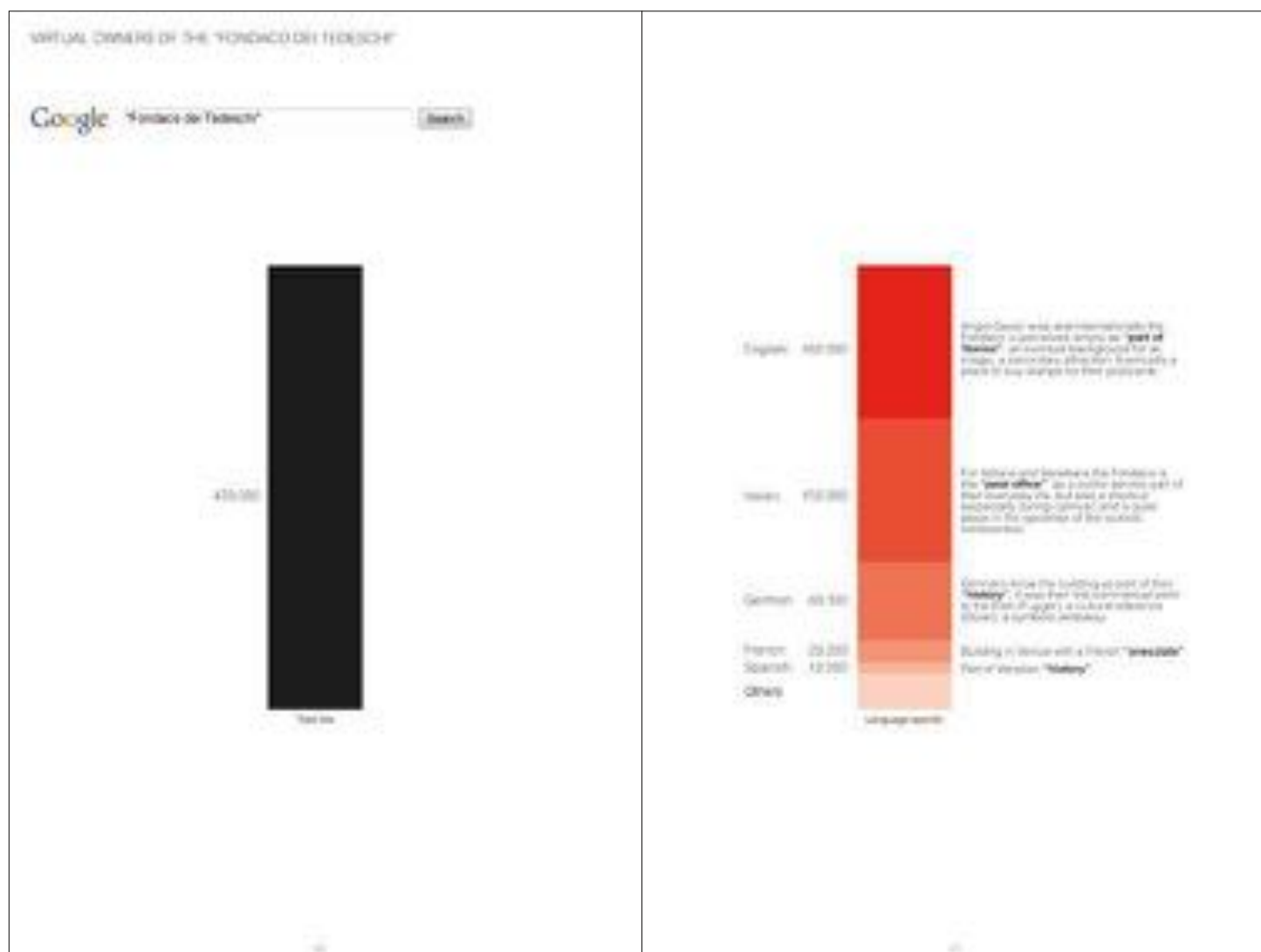




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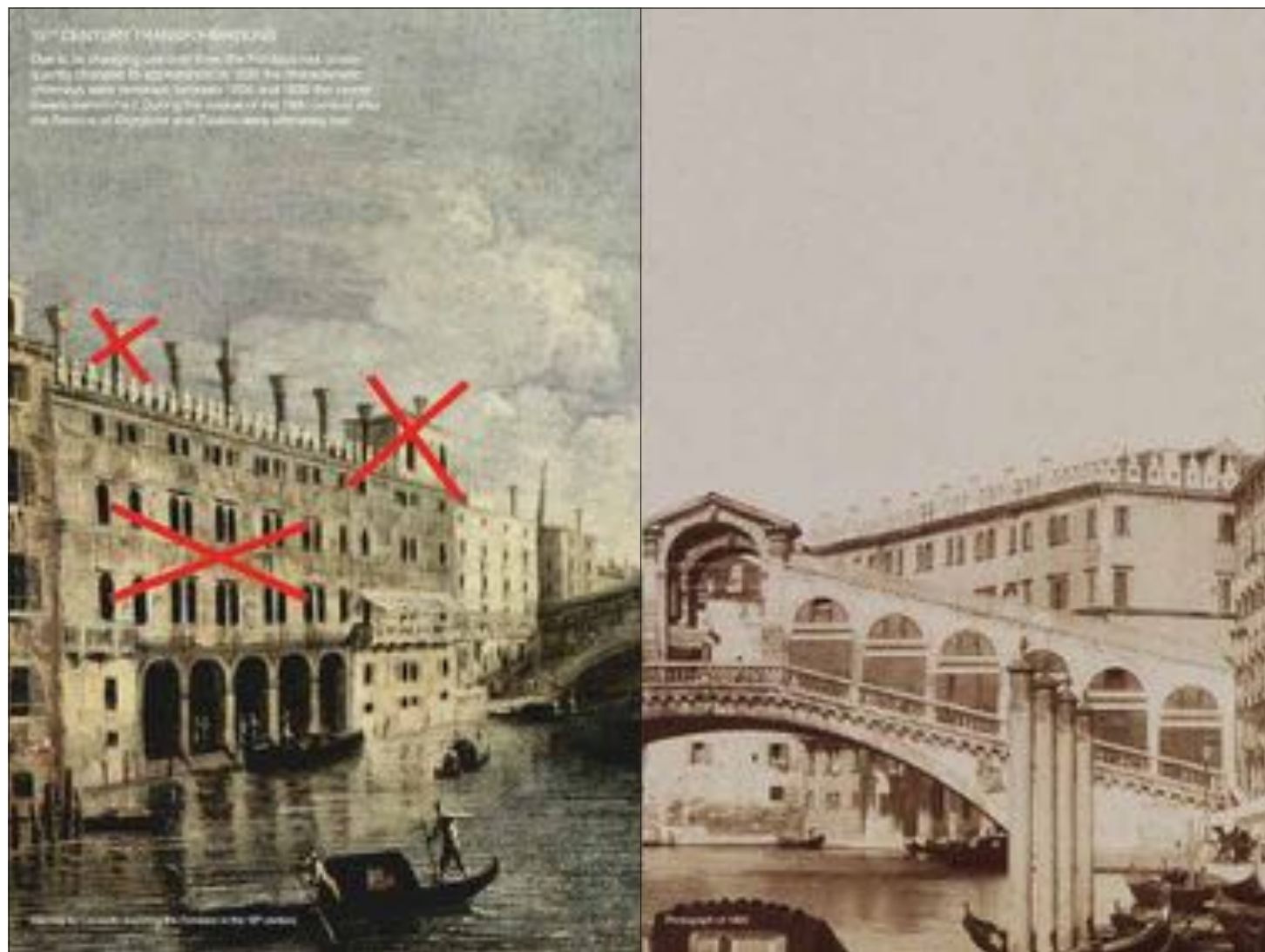


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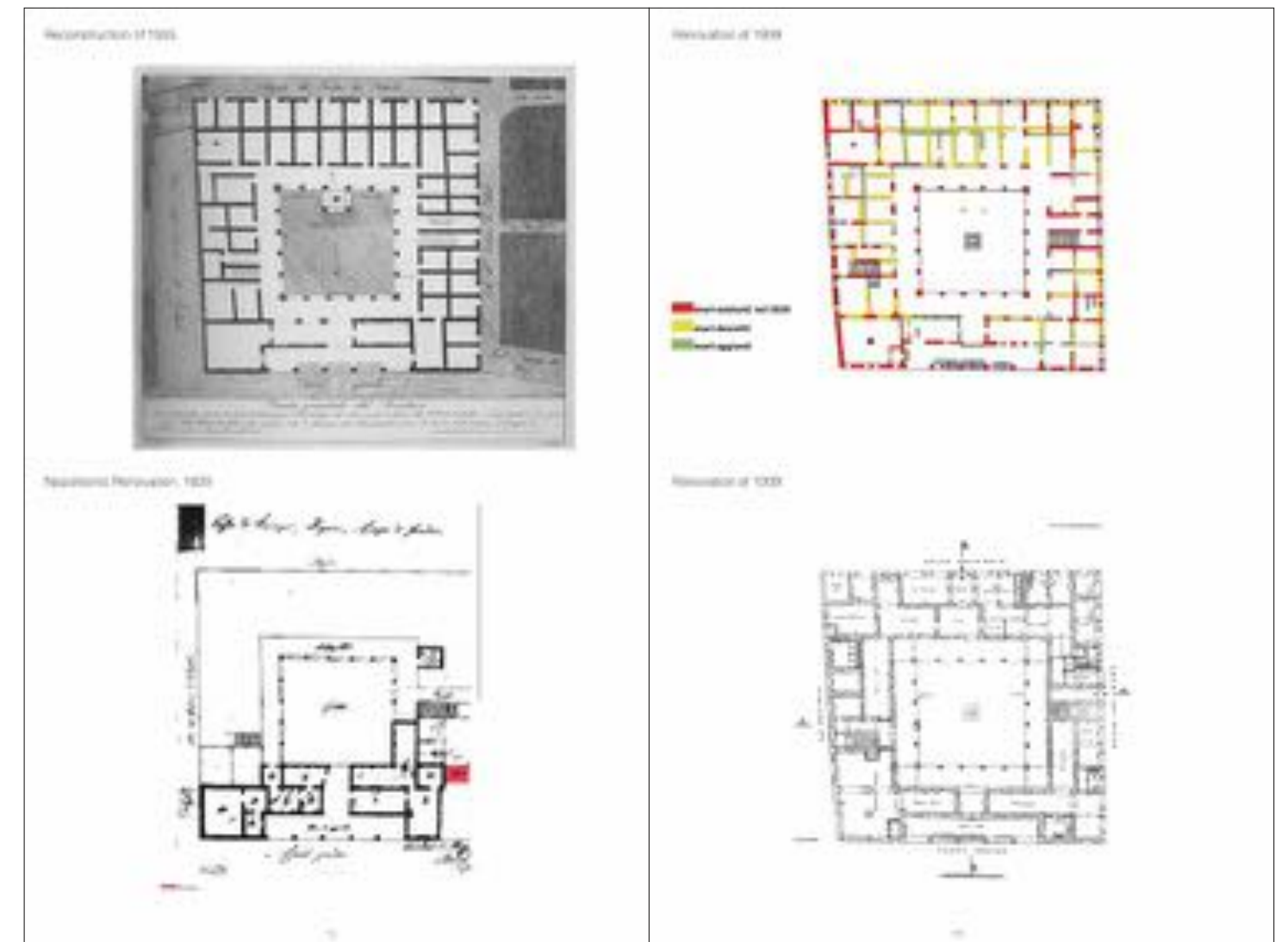


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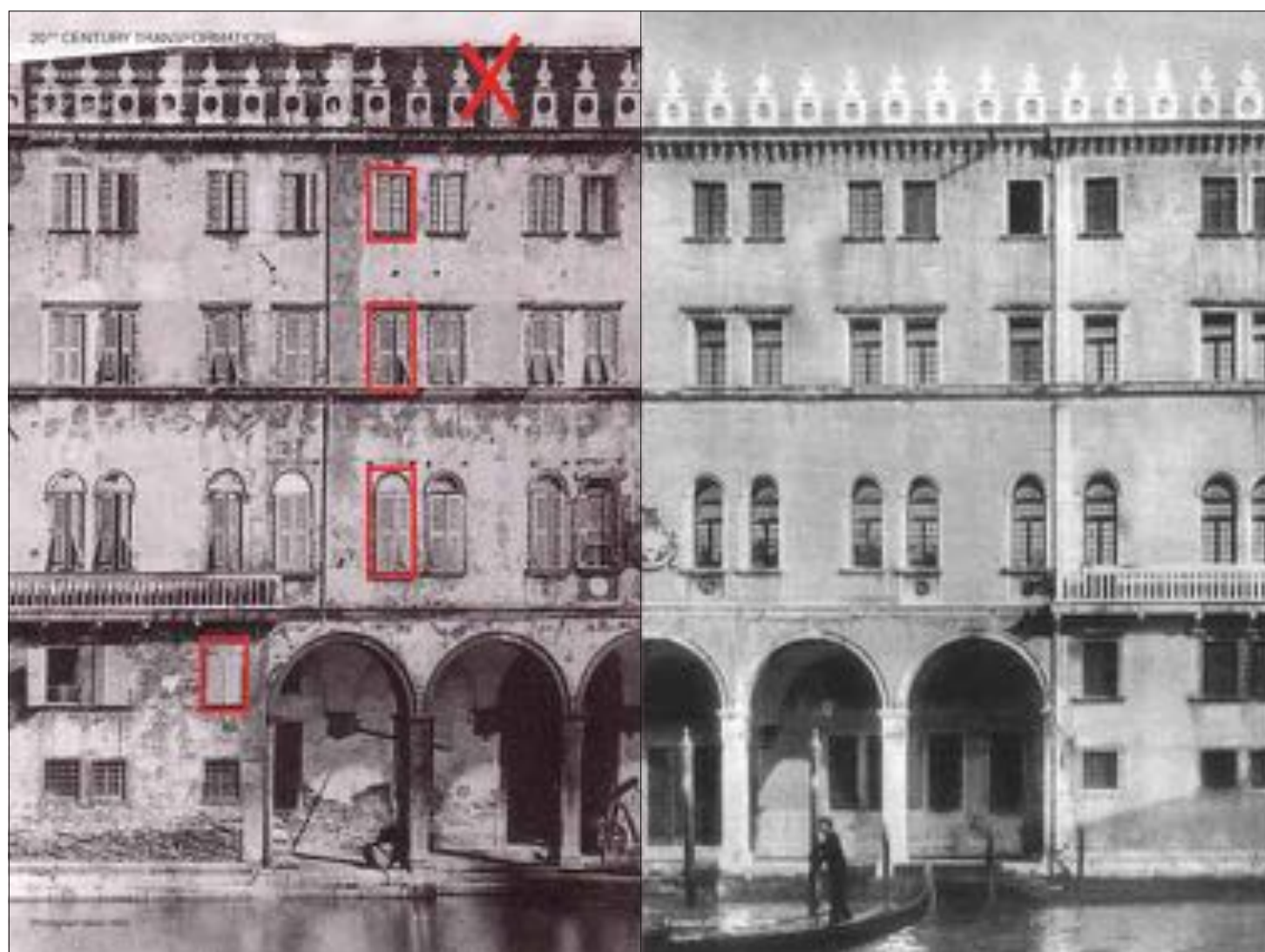




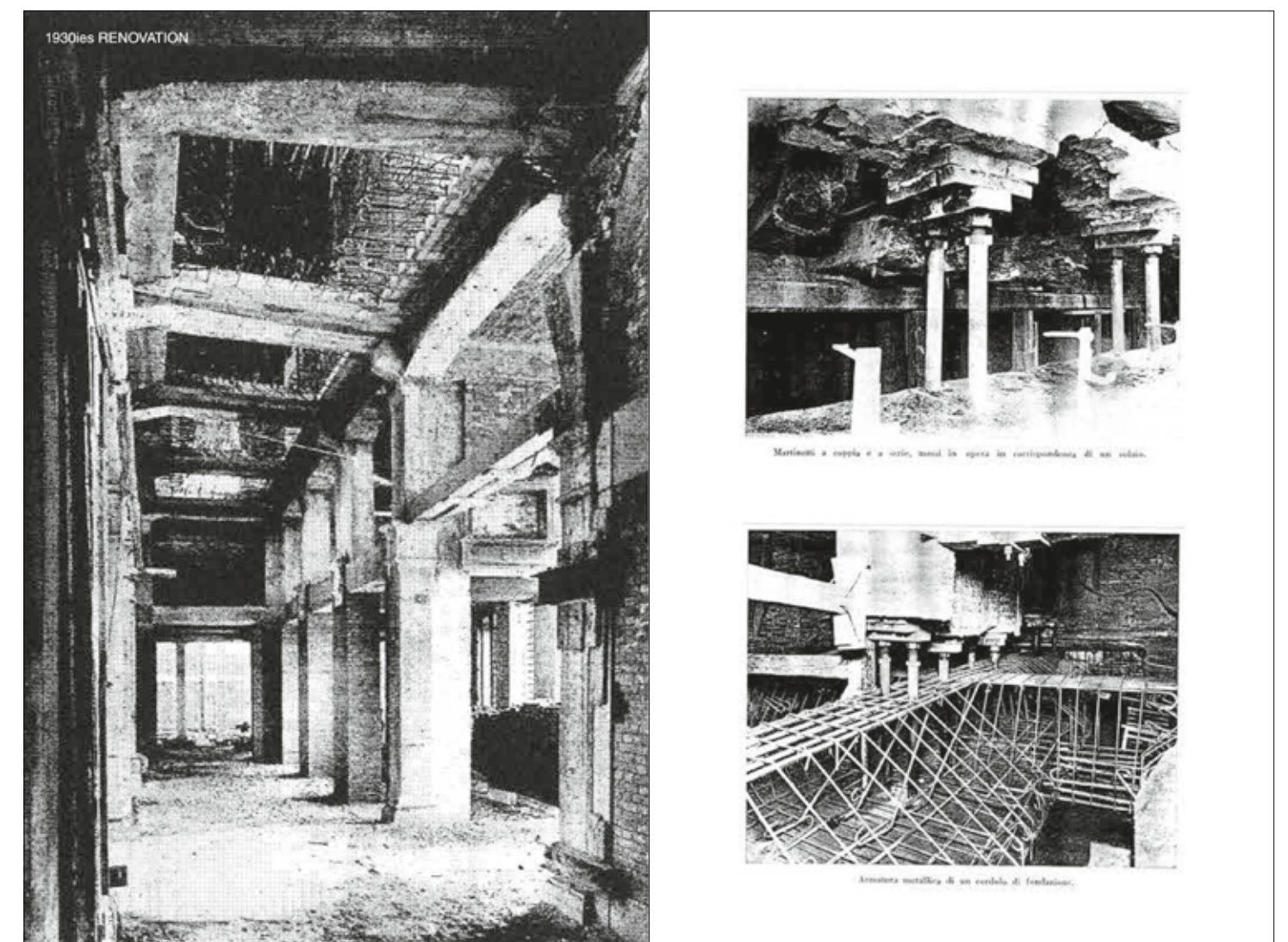
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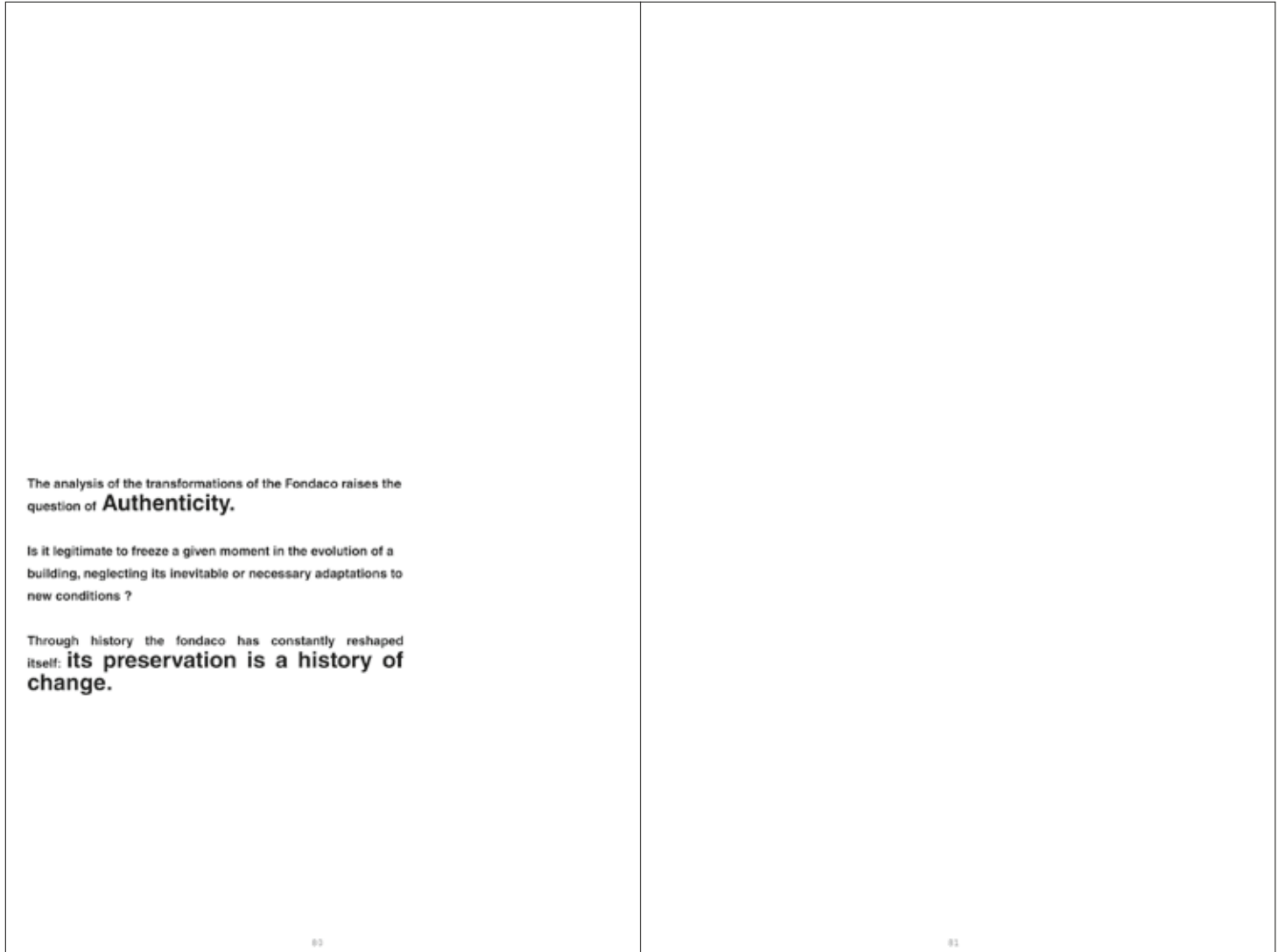


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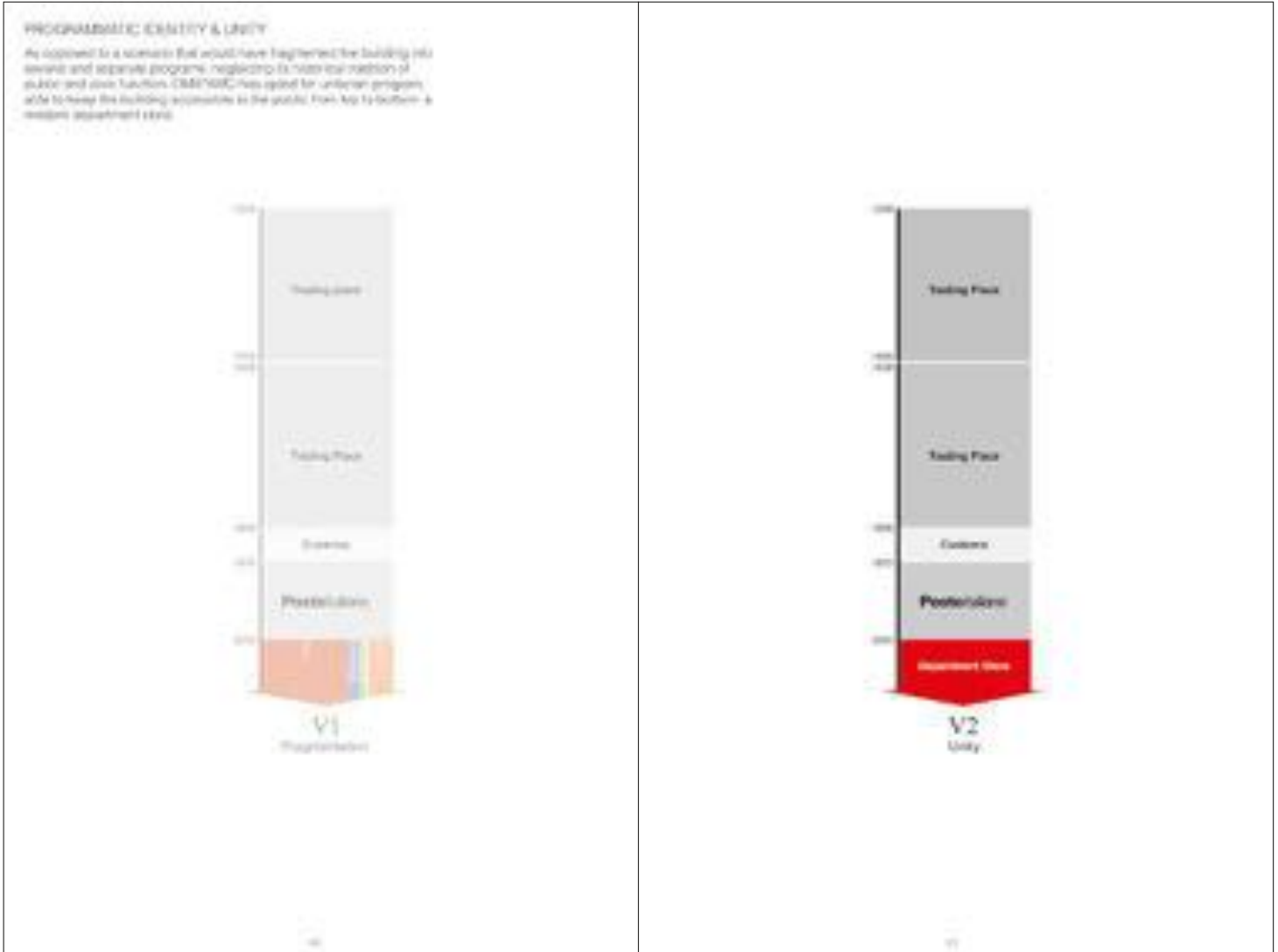


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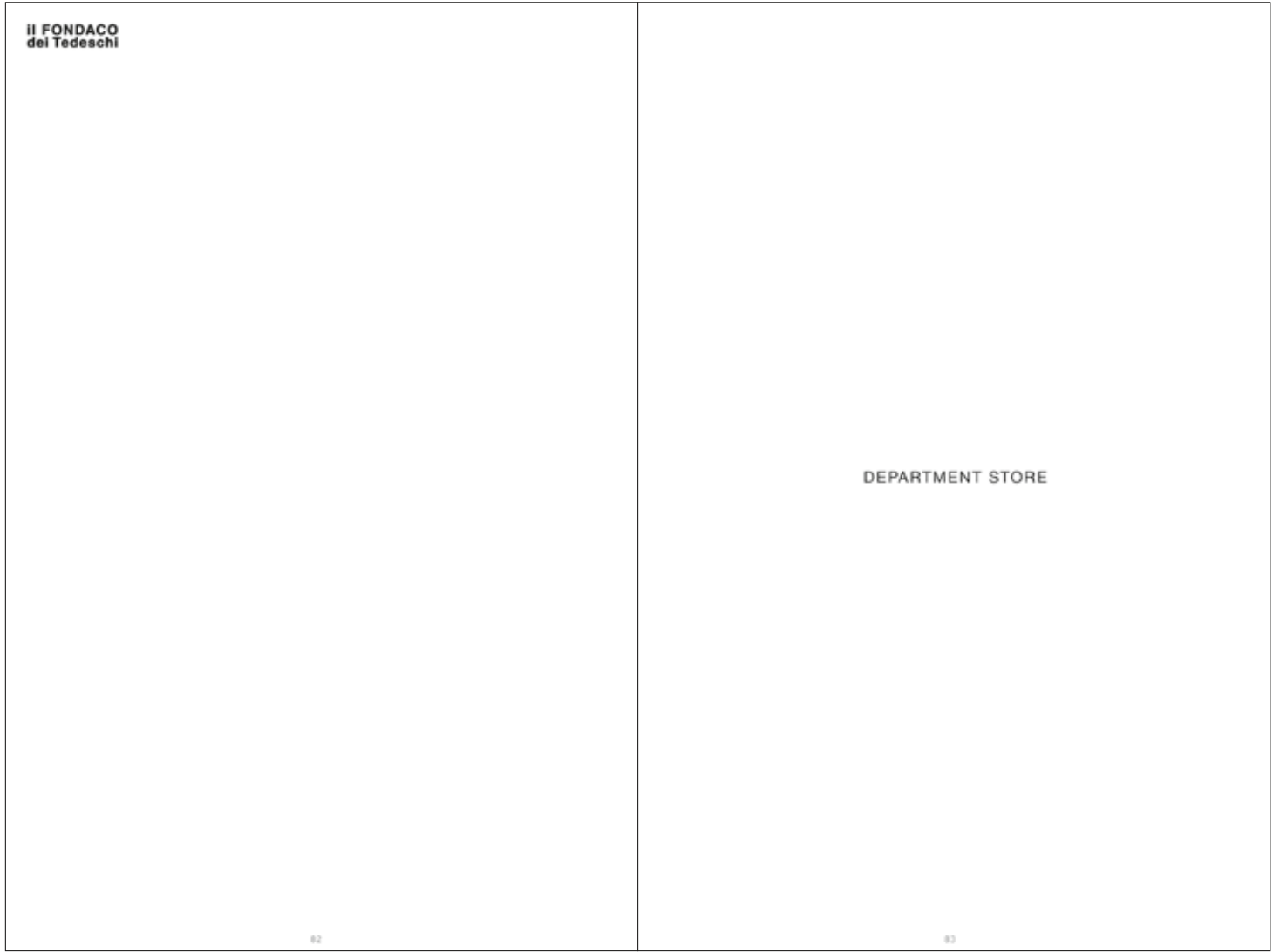




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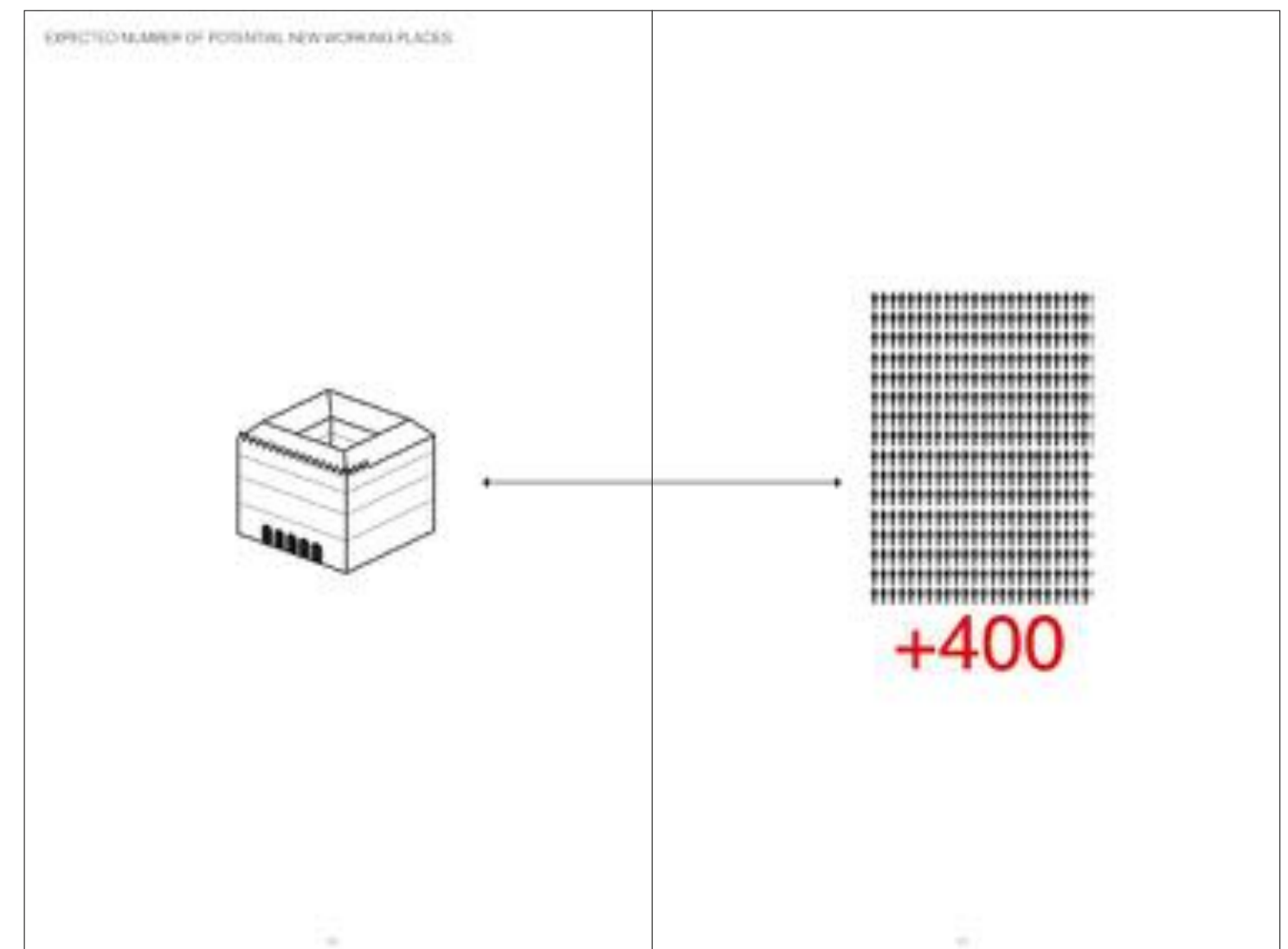


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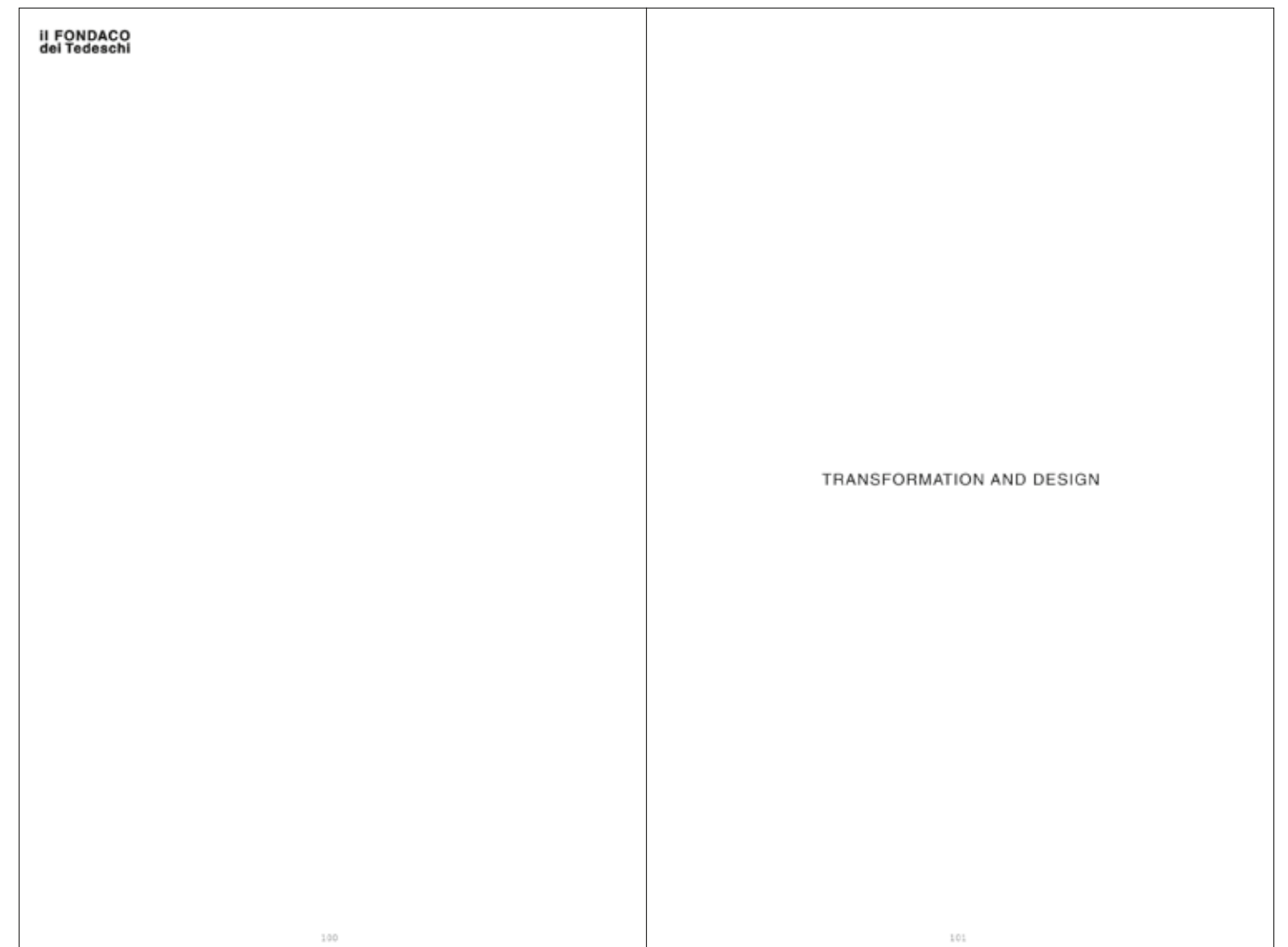
<p>The department store's currency is not just money, perhaps more important to their long term success is their cultural currency with the local inhabitants and visitors to their city.</p> <p>Department stores have historically been incubators for the arts, collaborating with graphic designers, stylists, musicians and artists in a very public venue. By all means they can be considered a cultural asset of the city they belong to.</p>	
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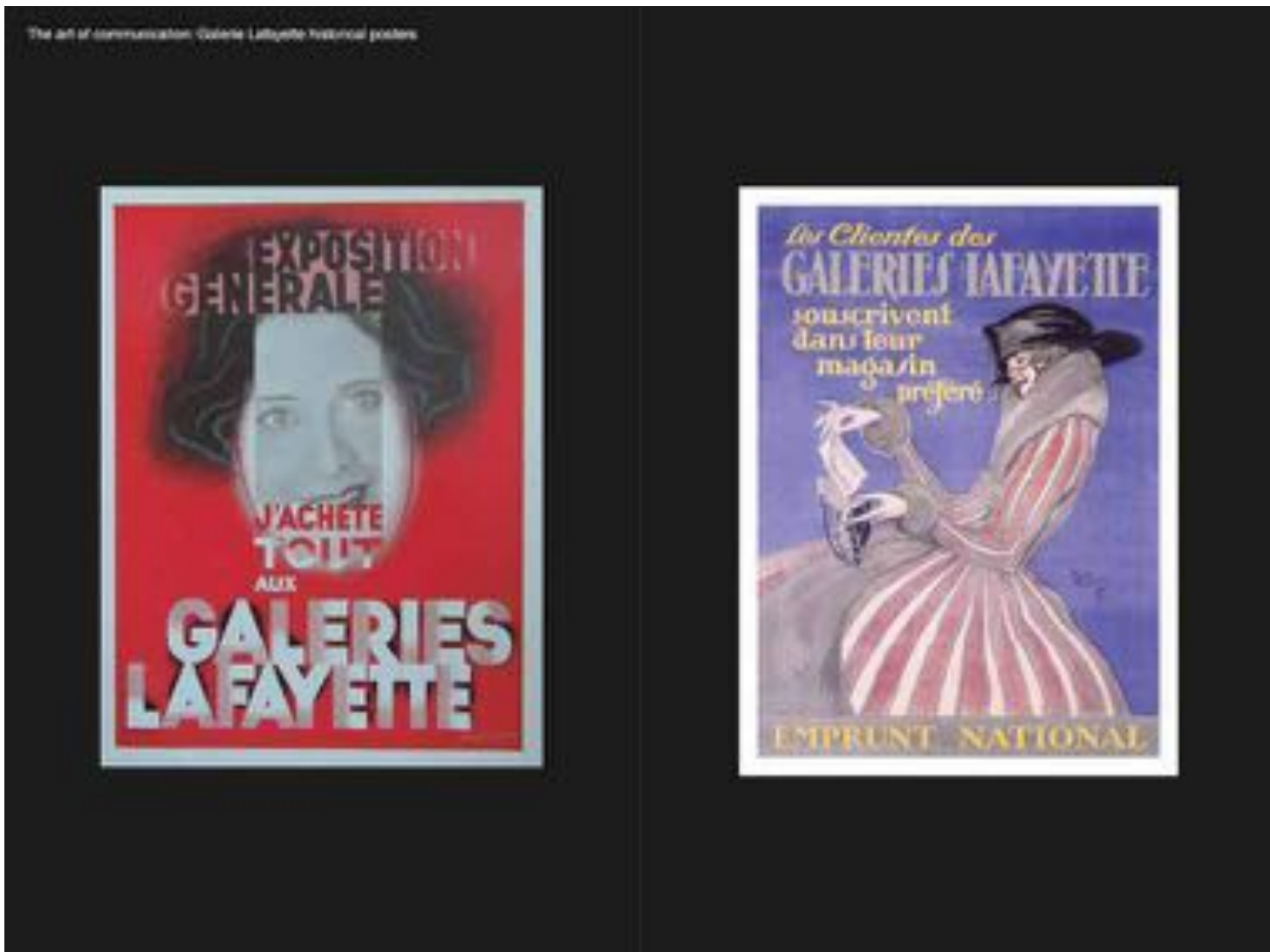




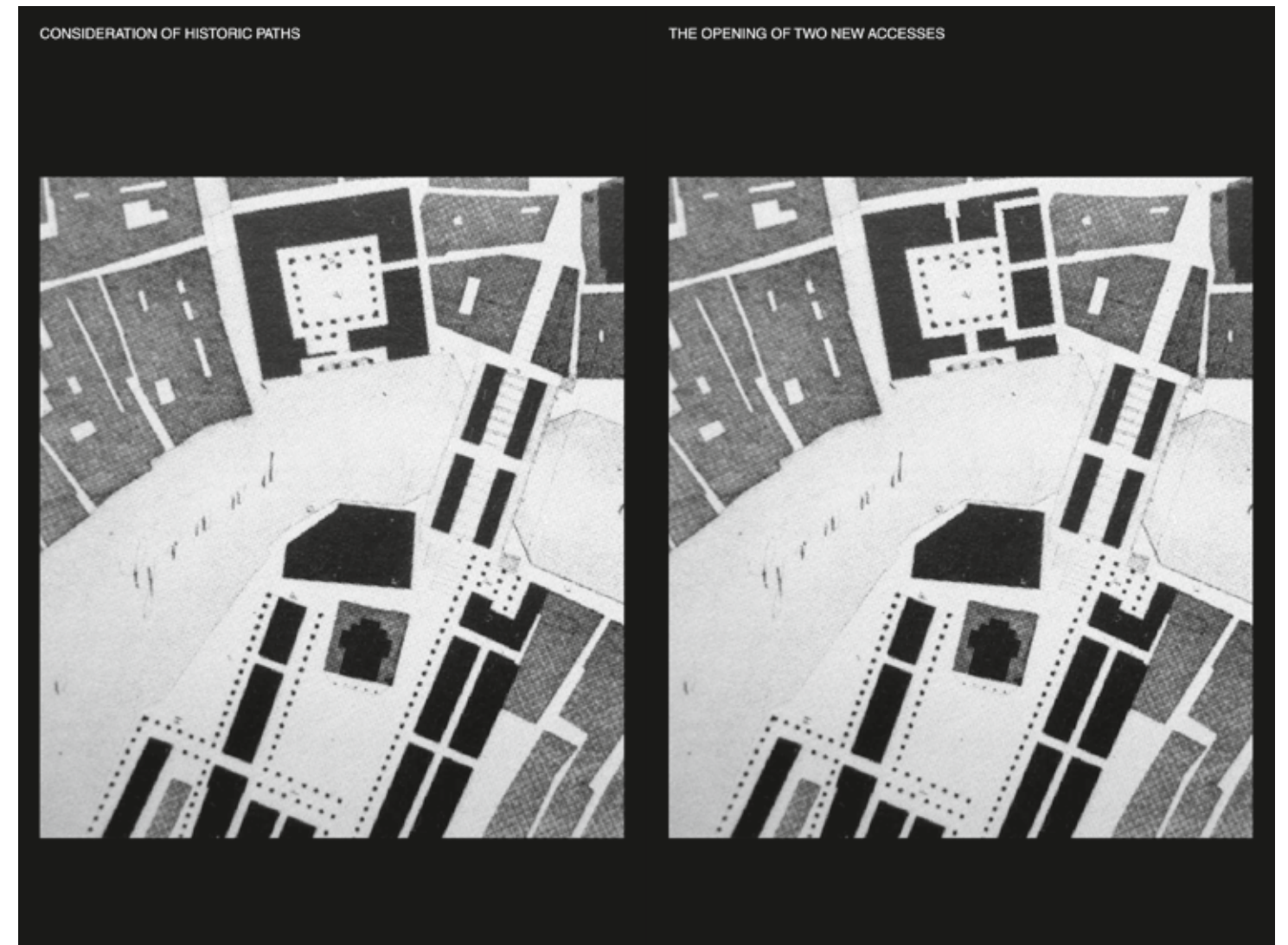
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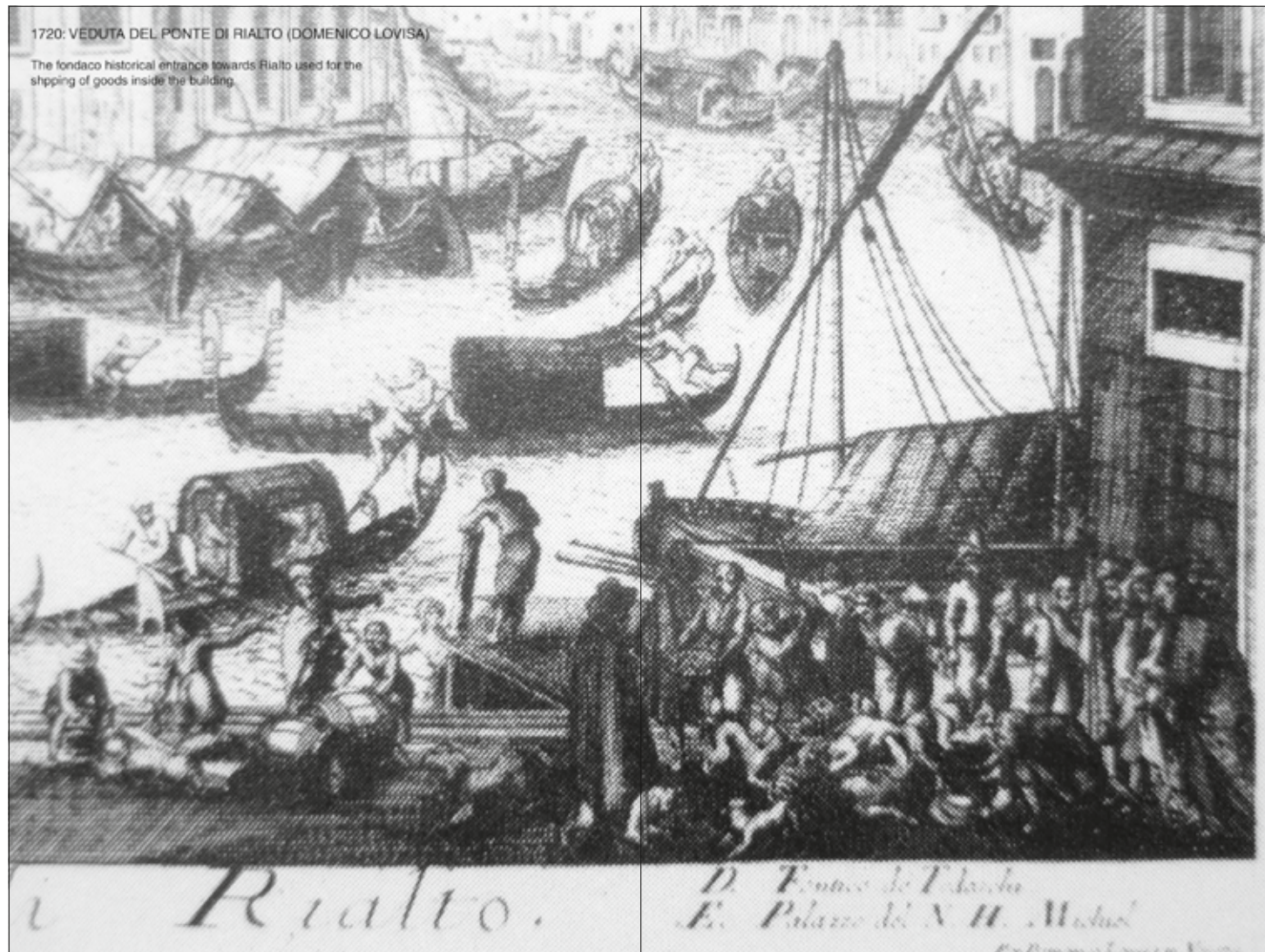


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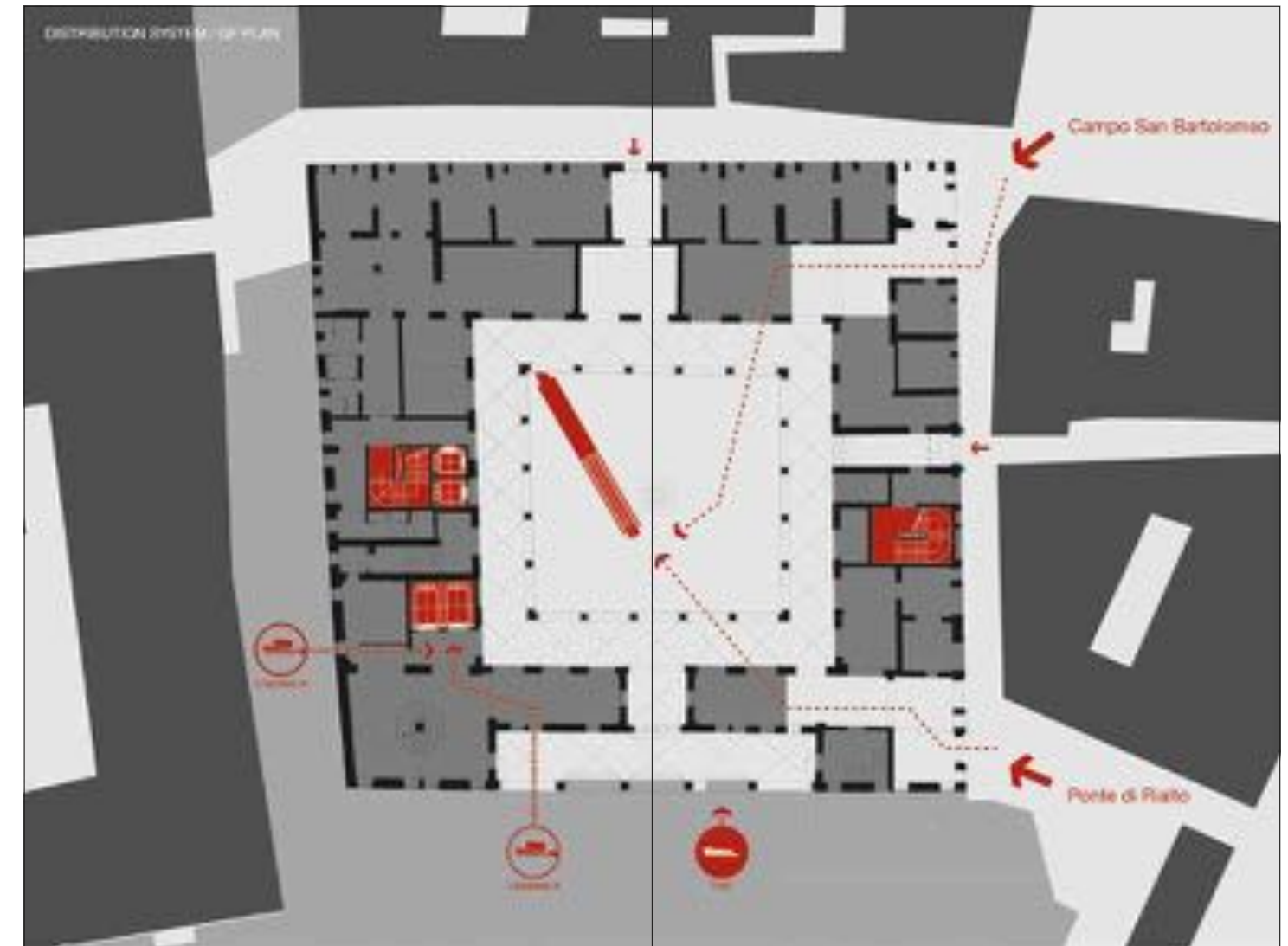


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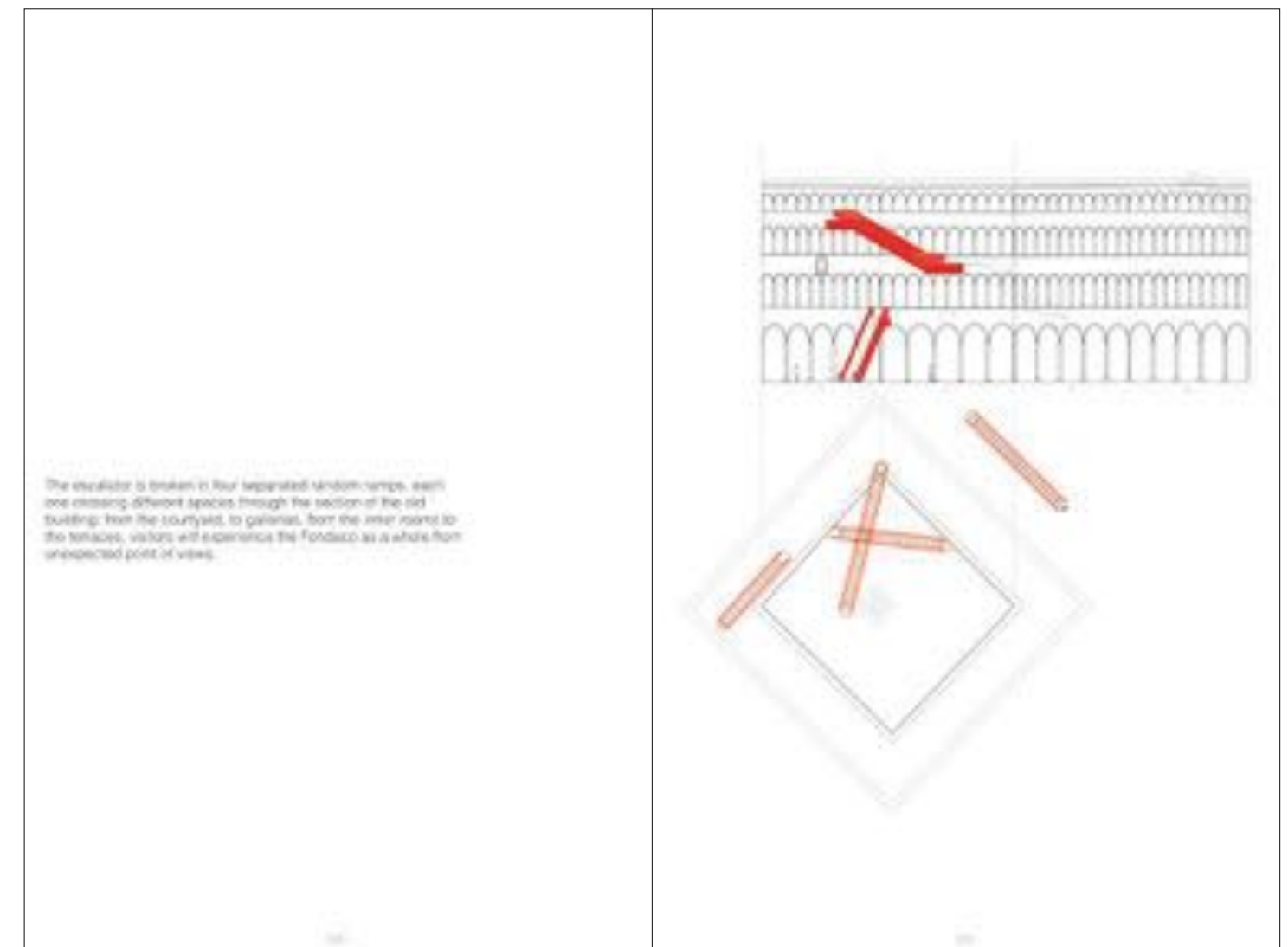
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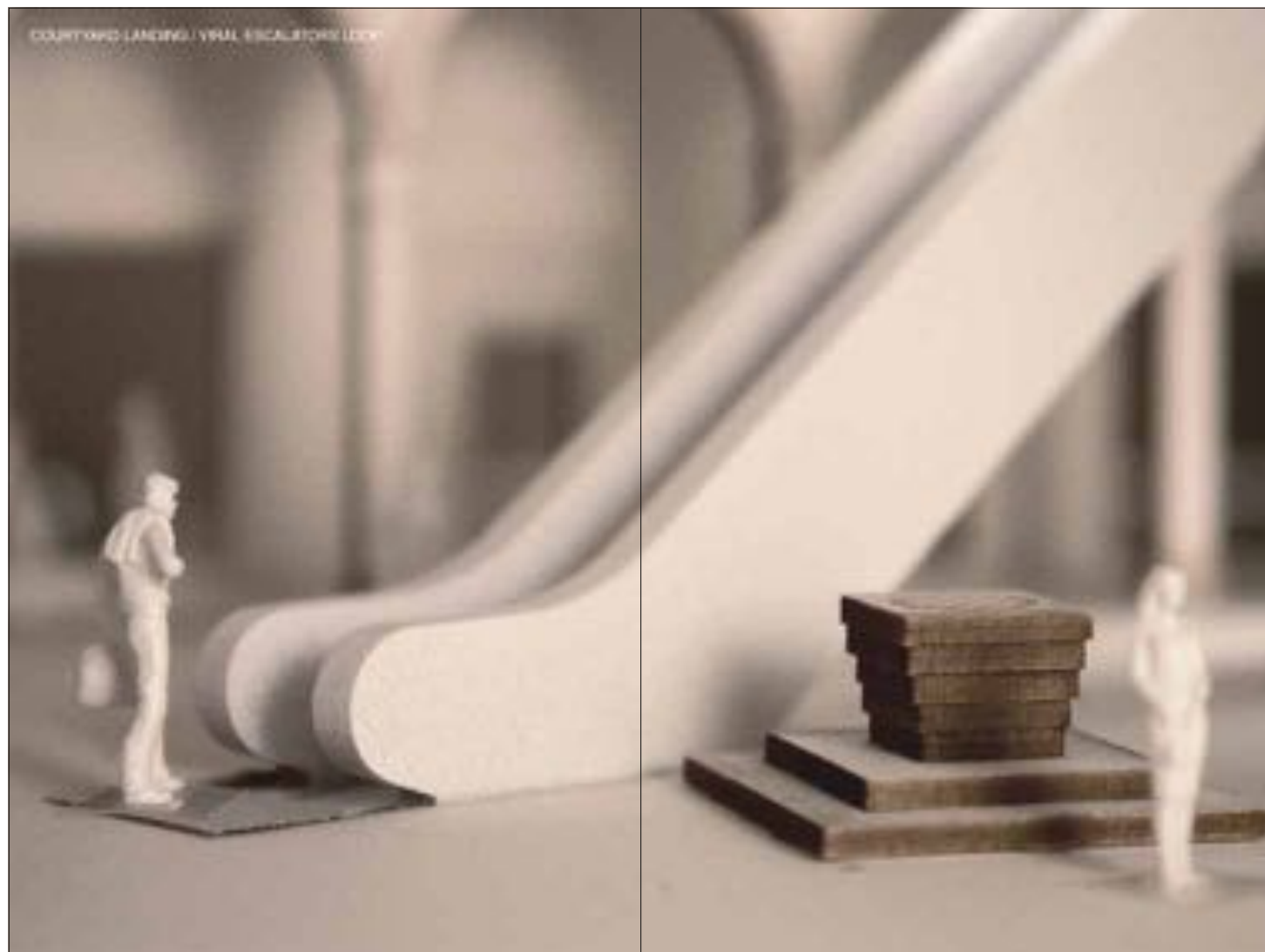


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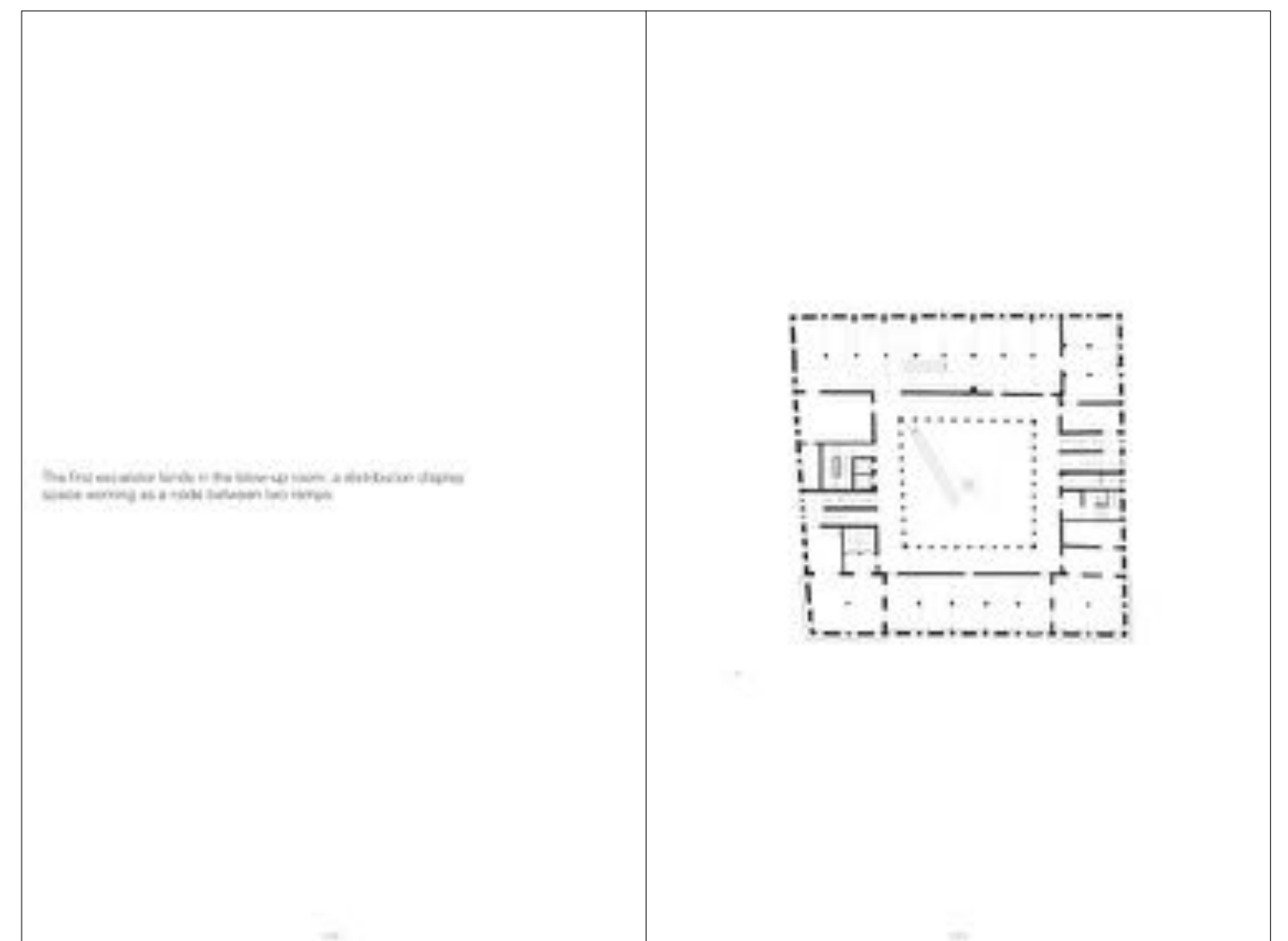
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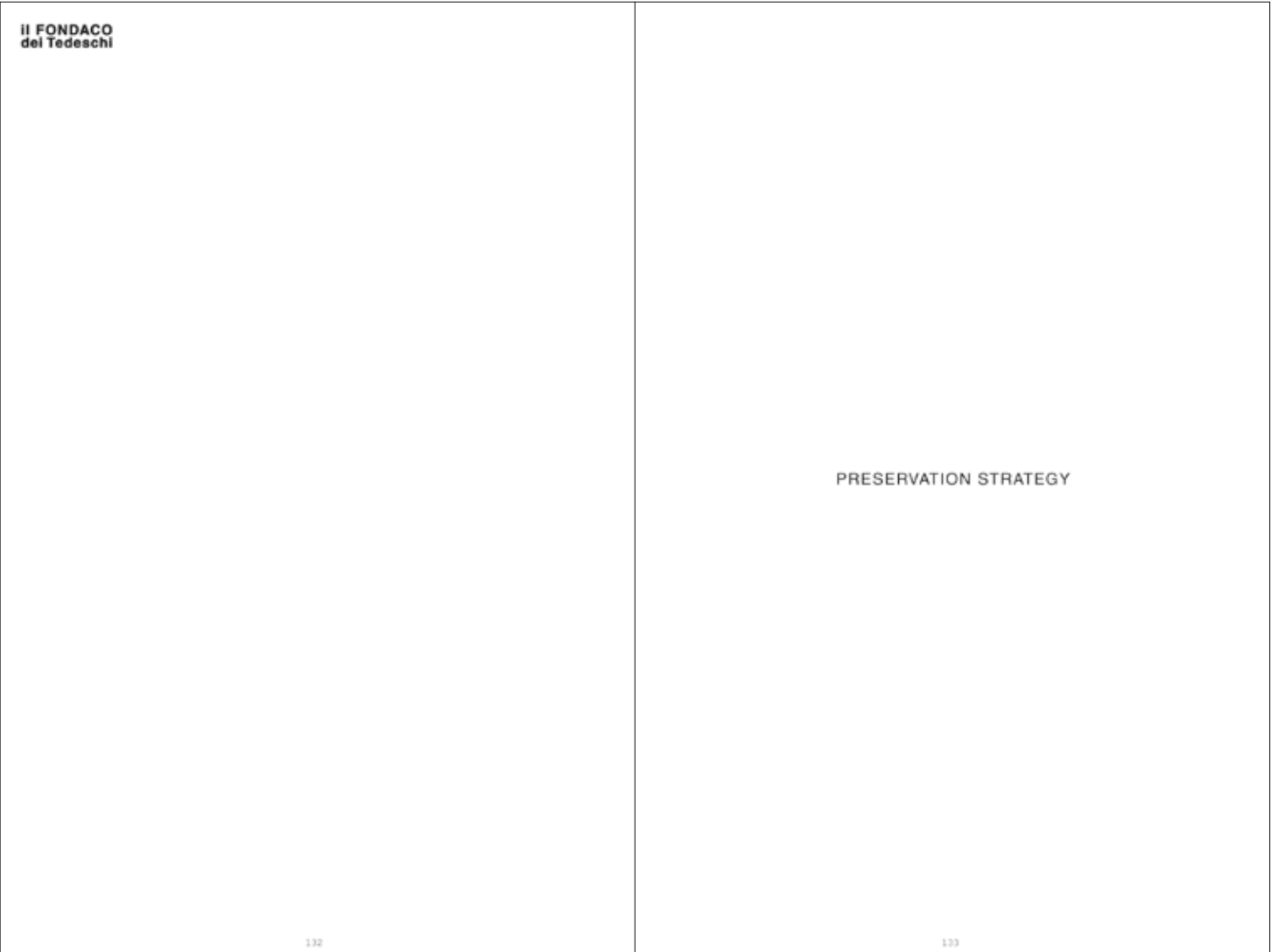


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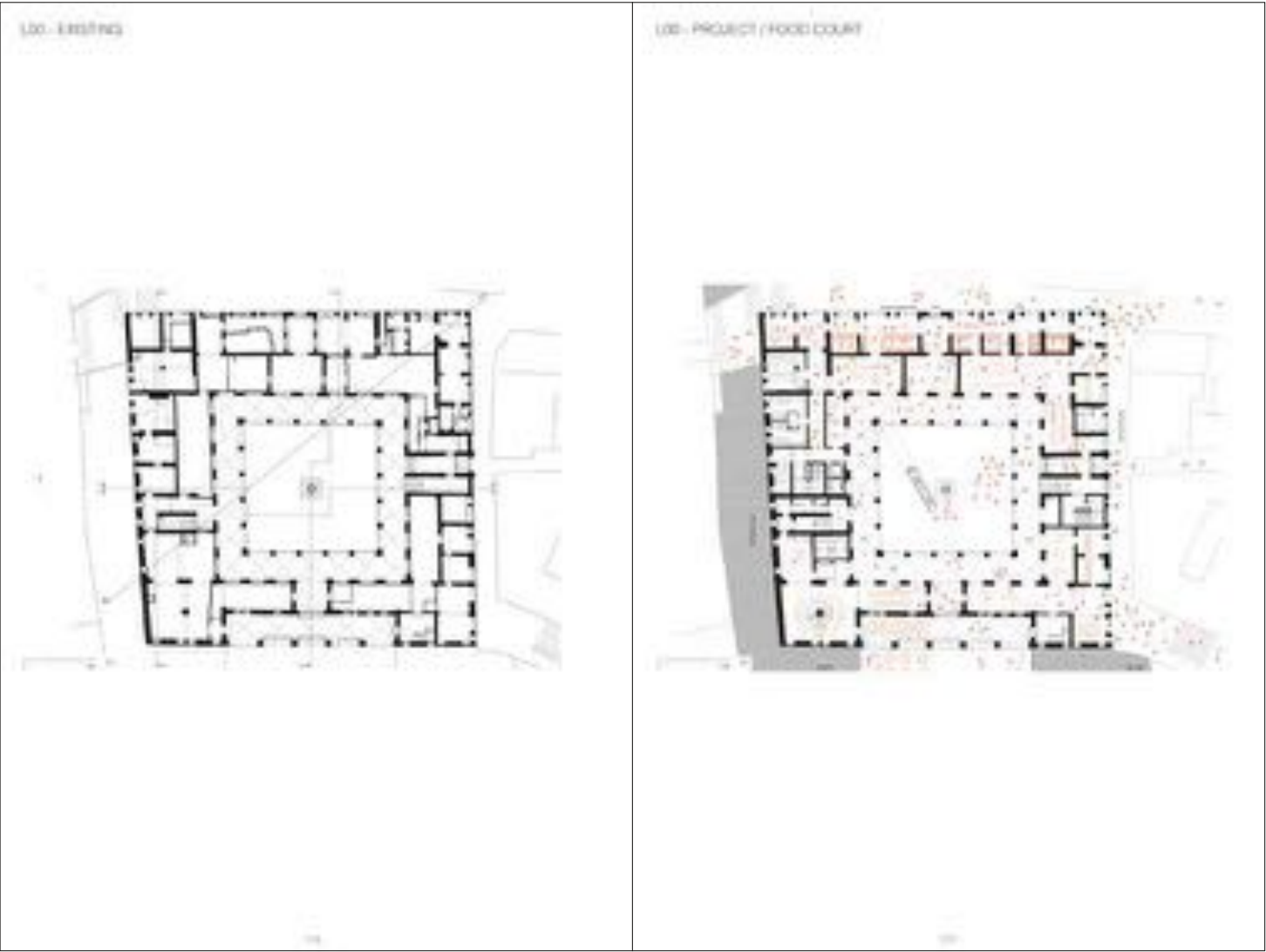
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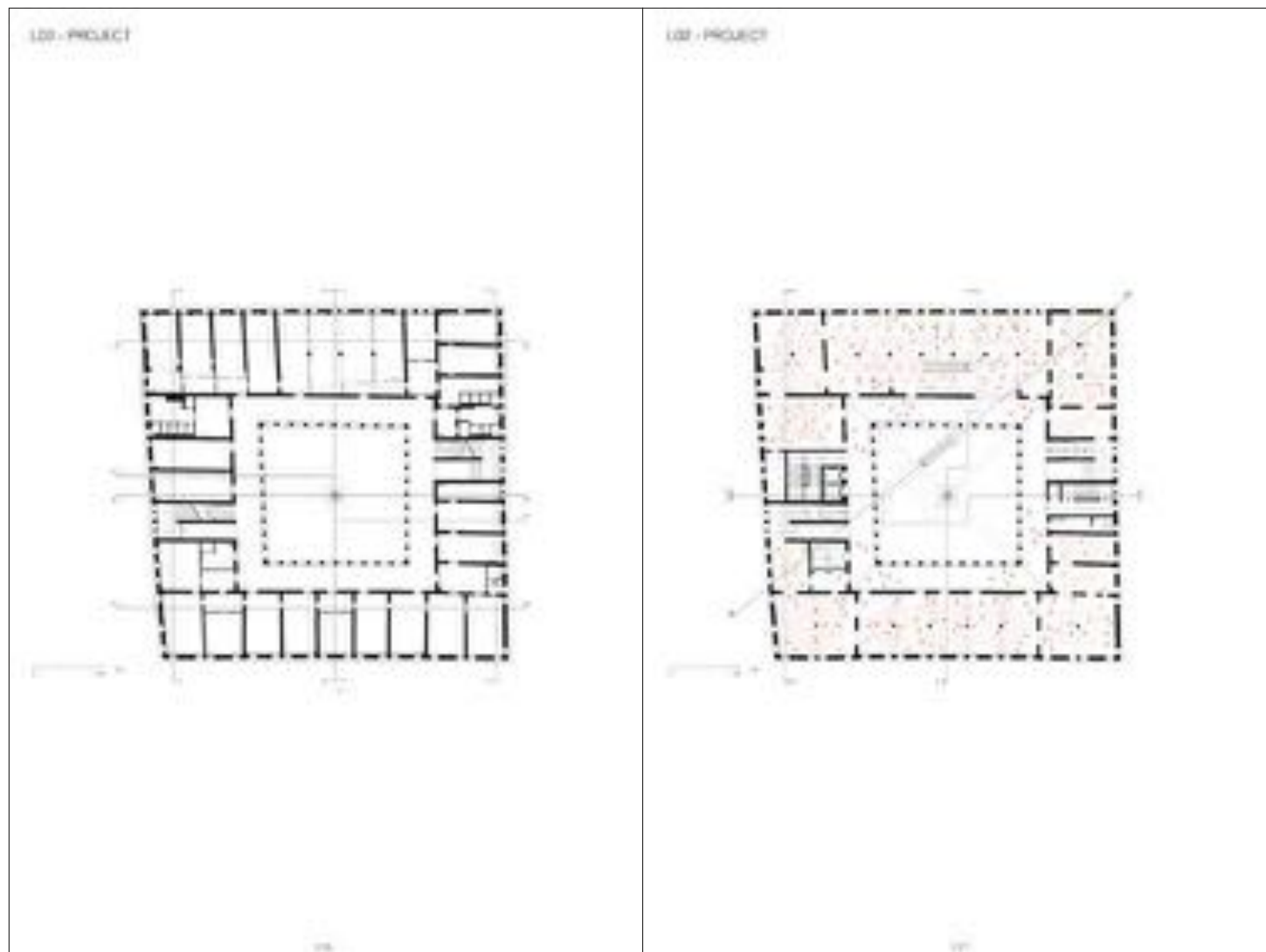


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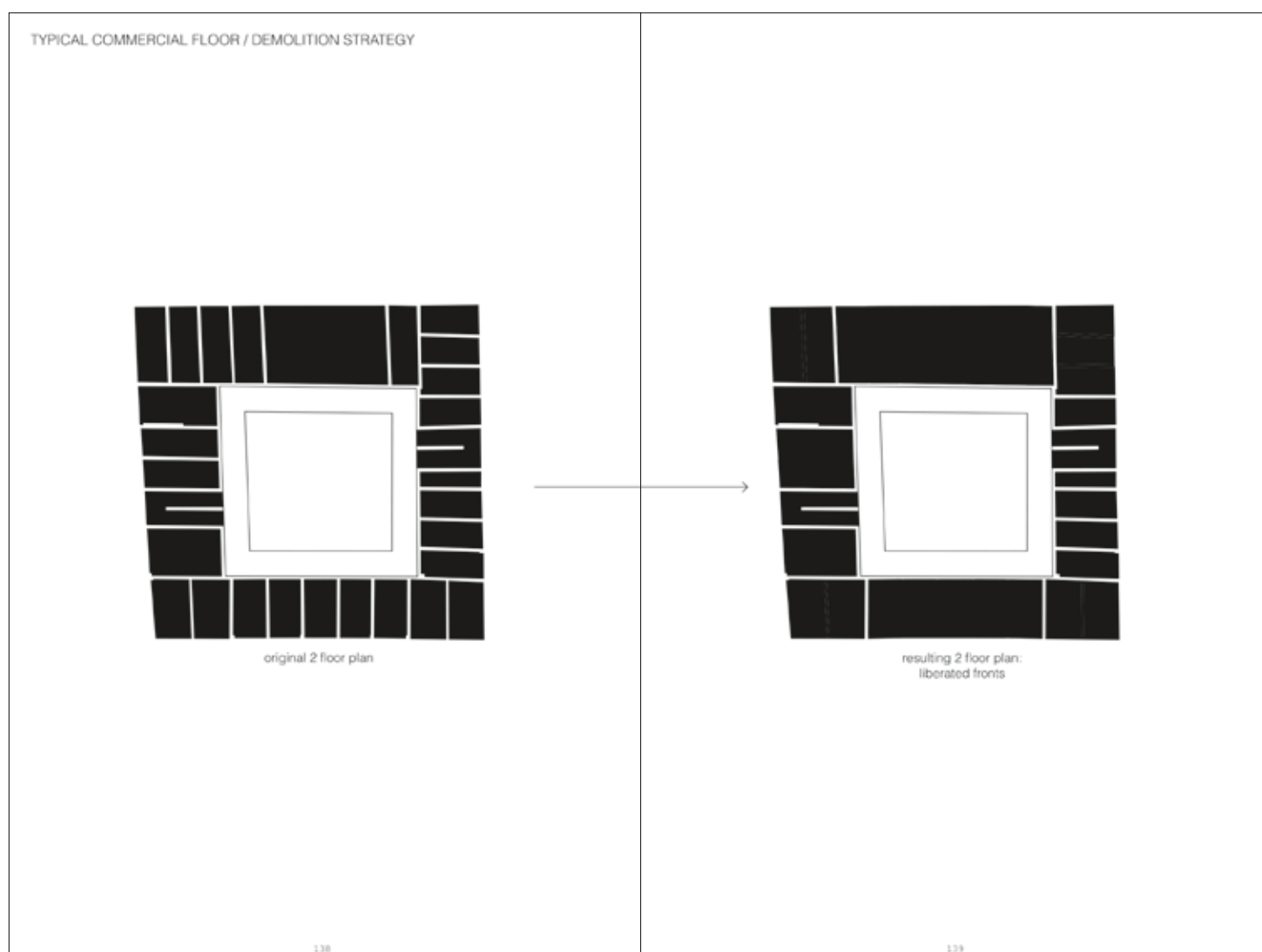


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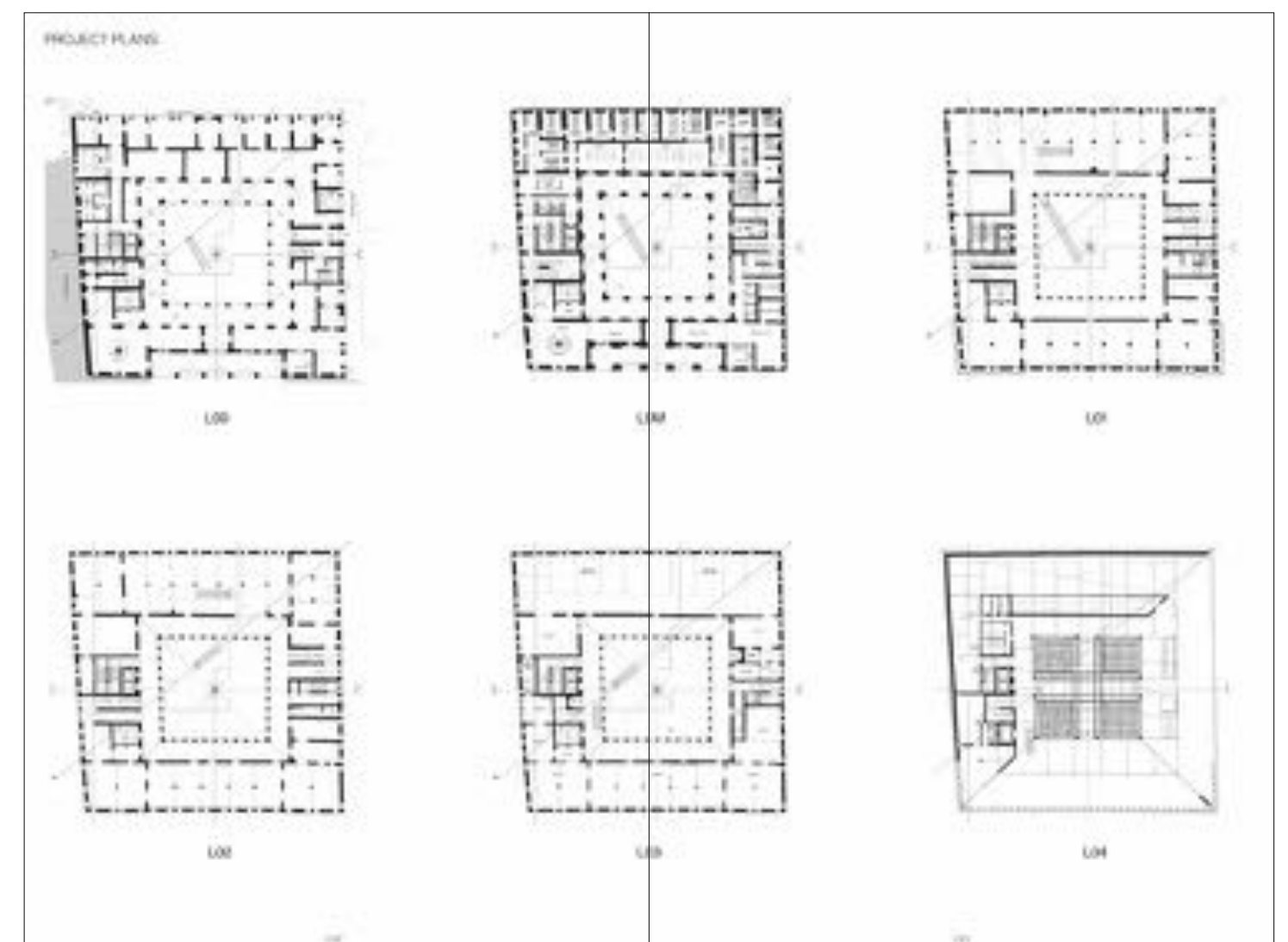
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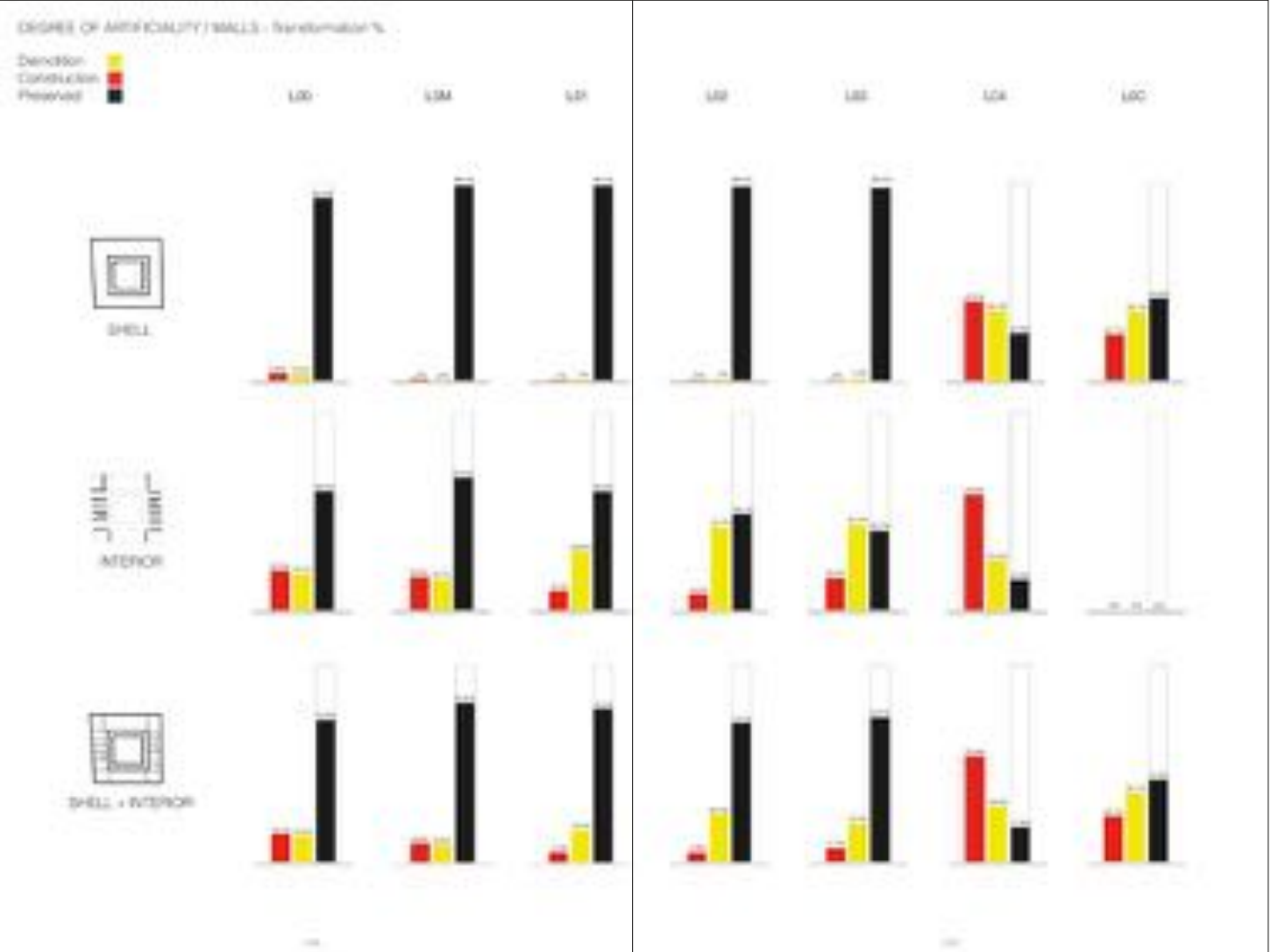


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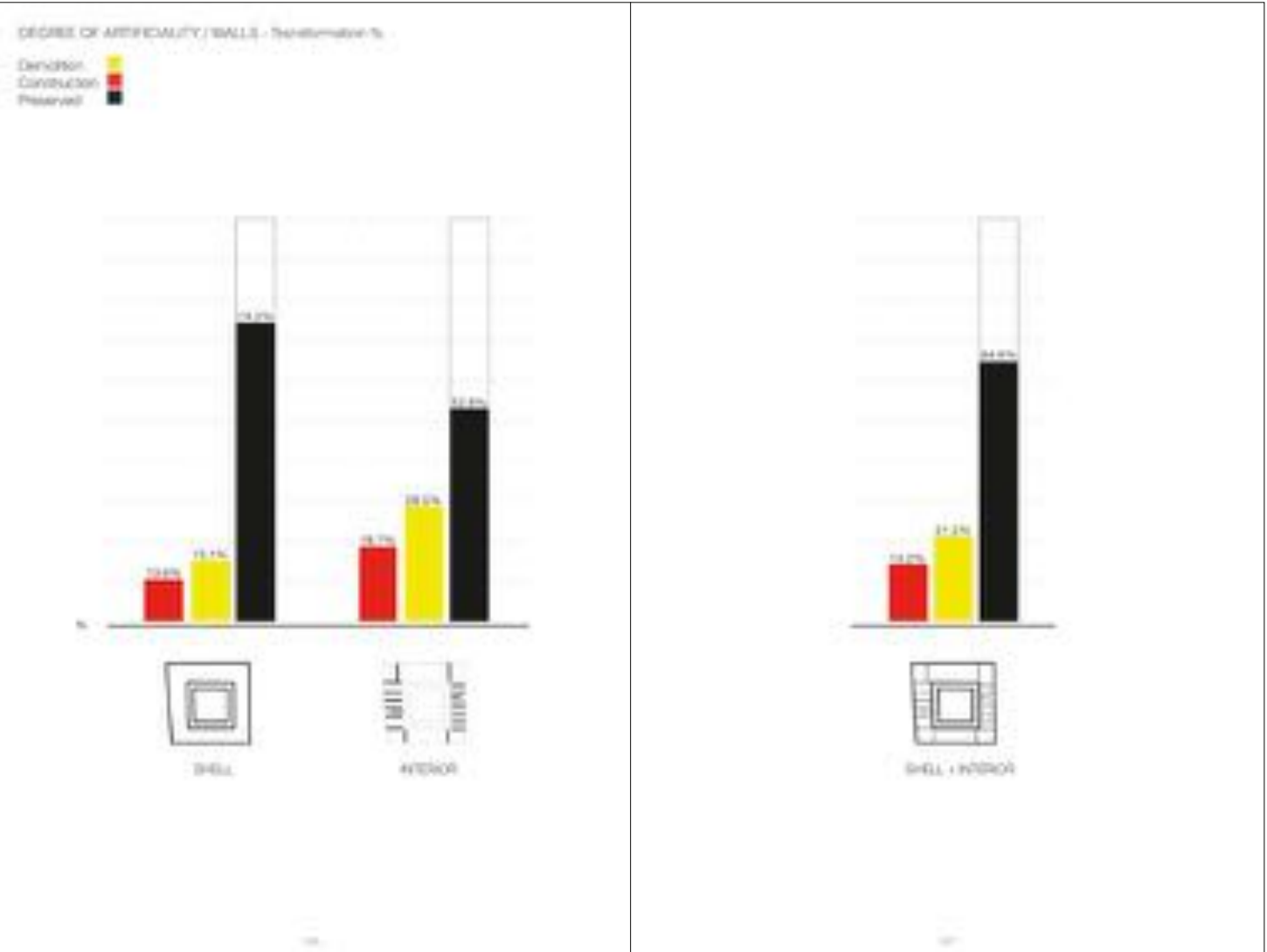


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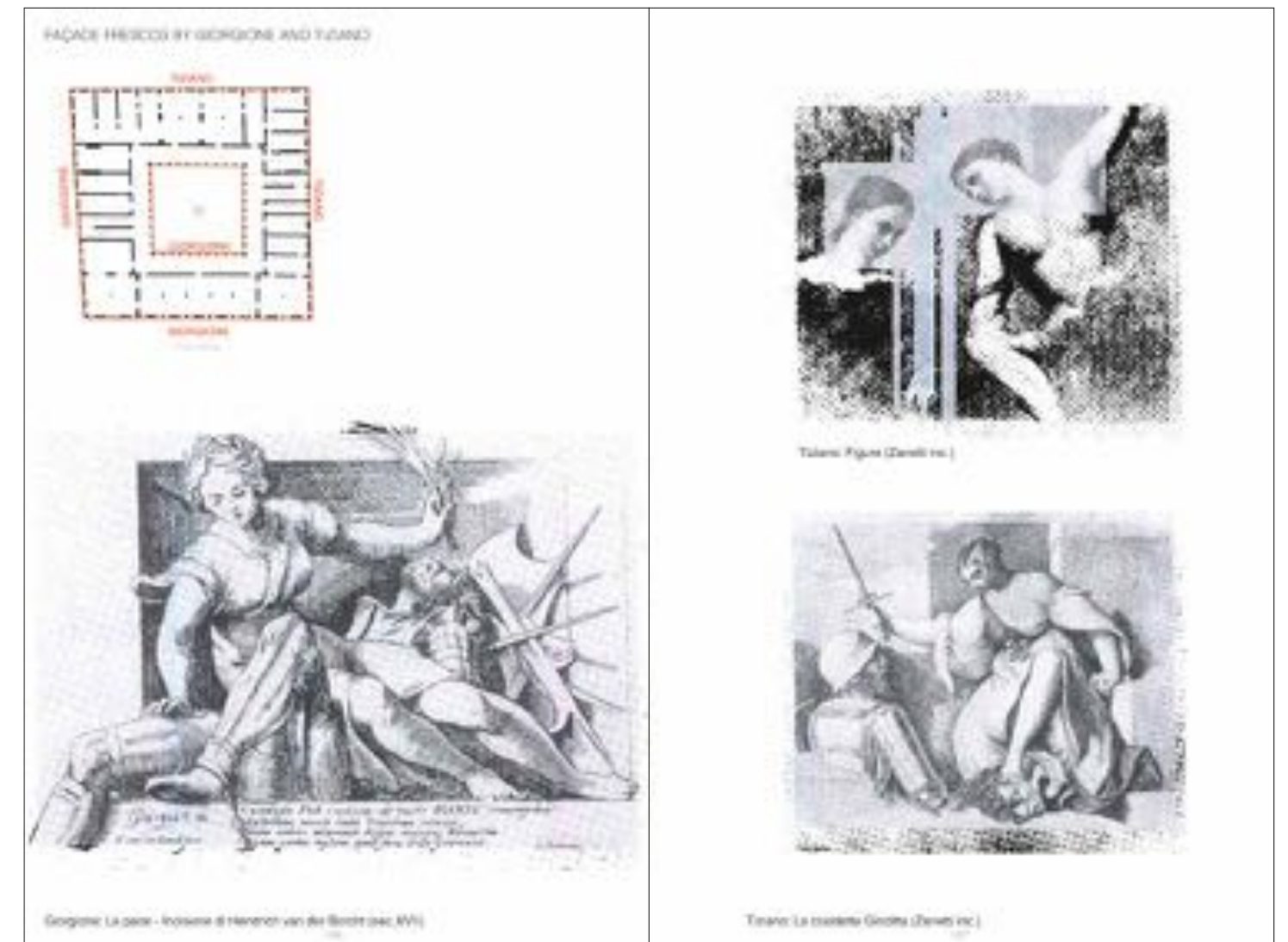


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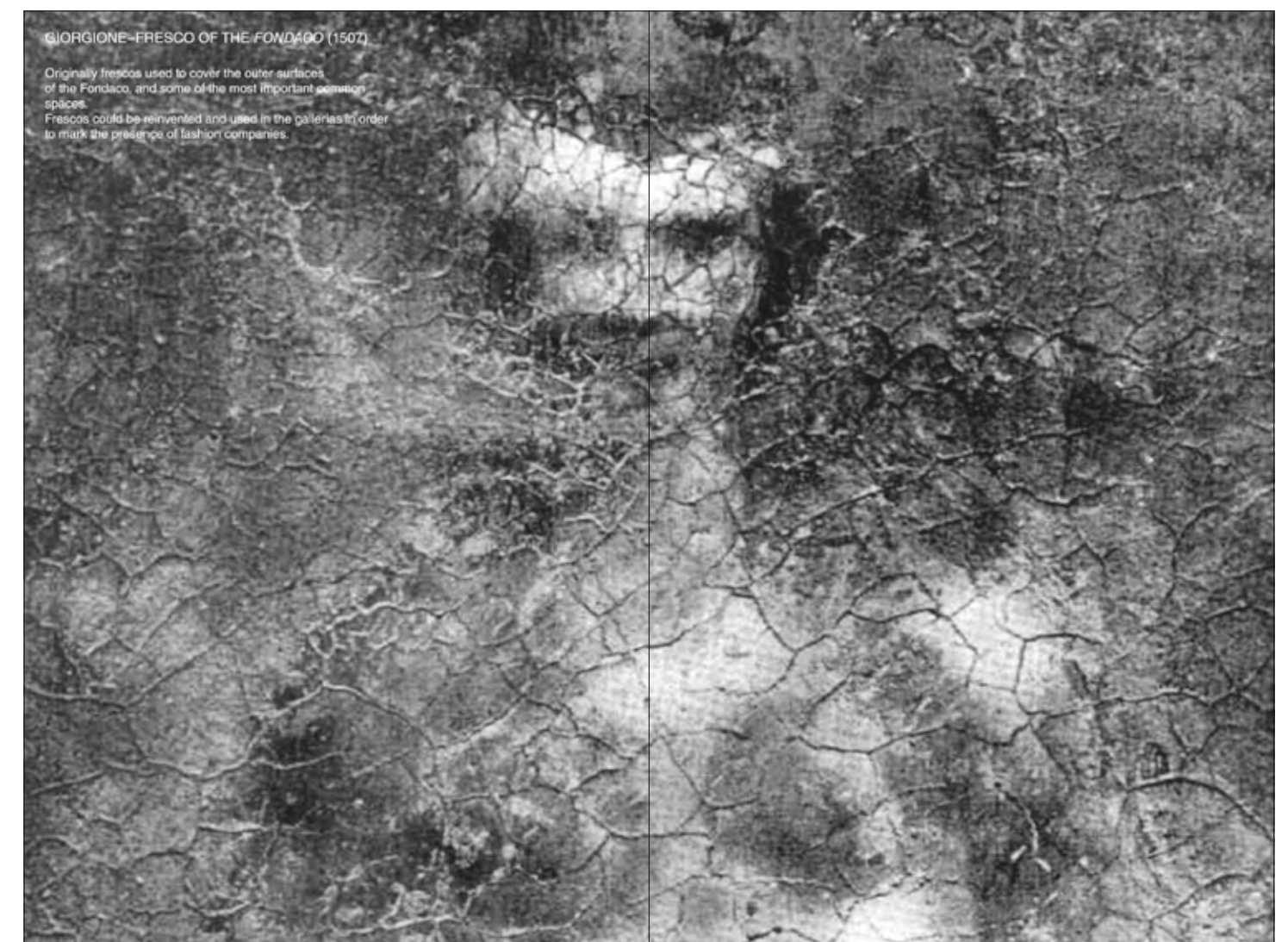
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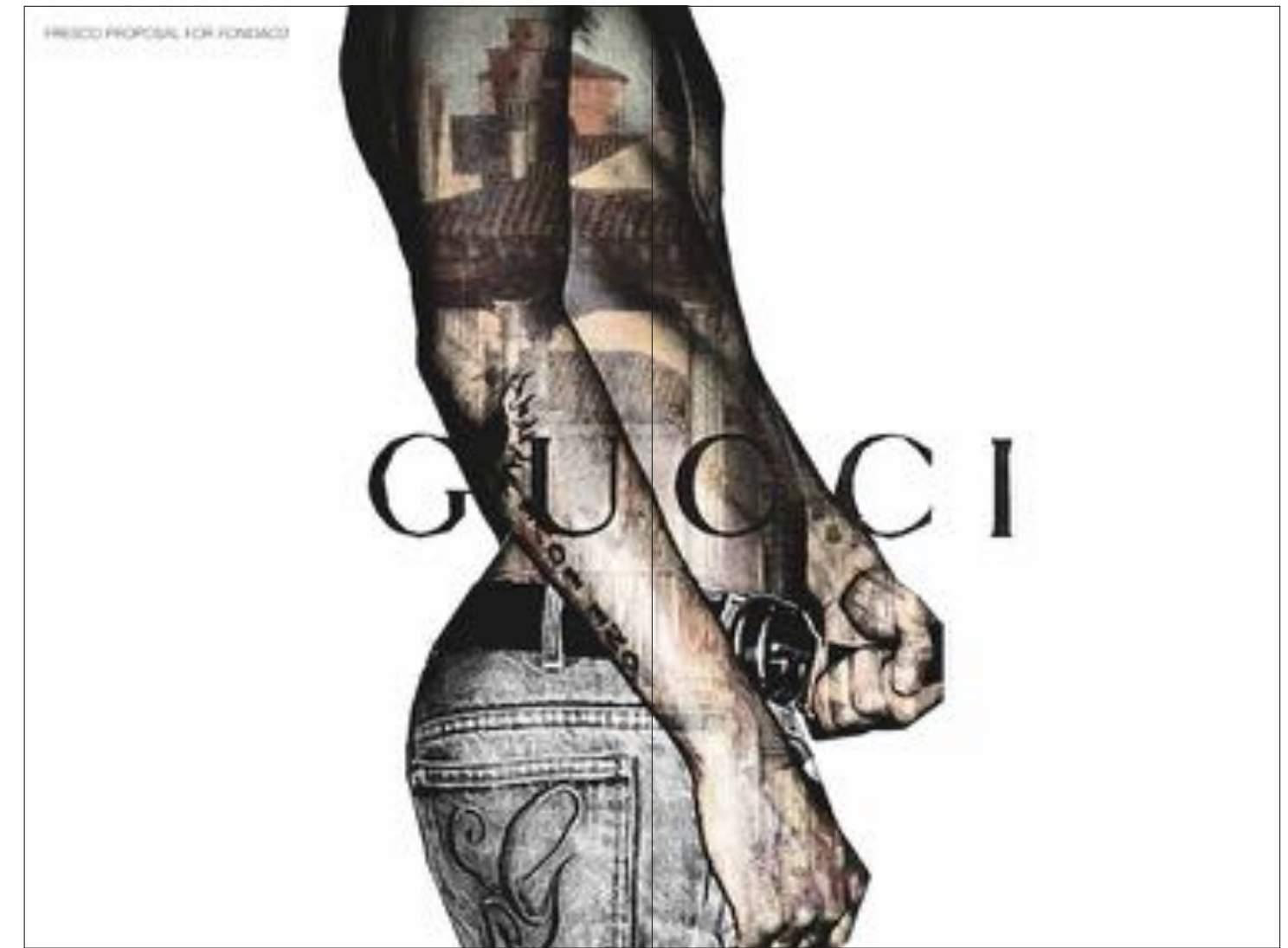


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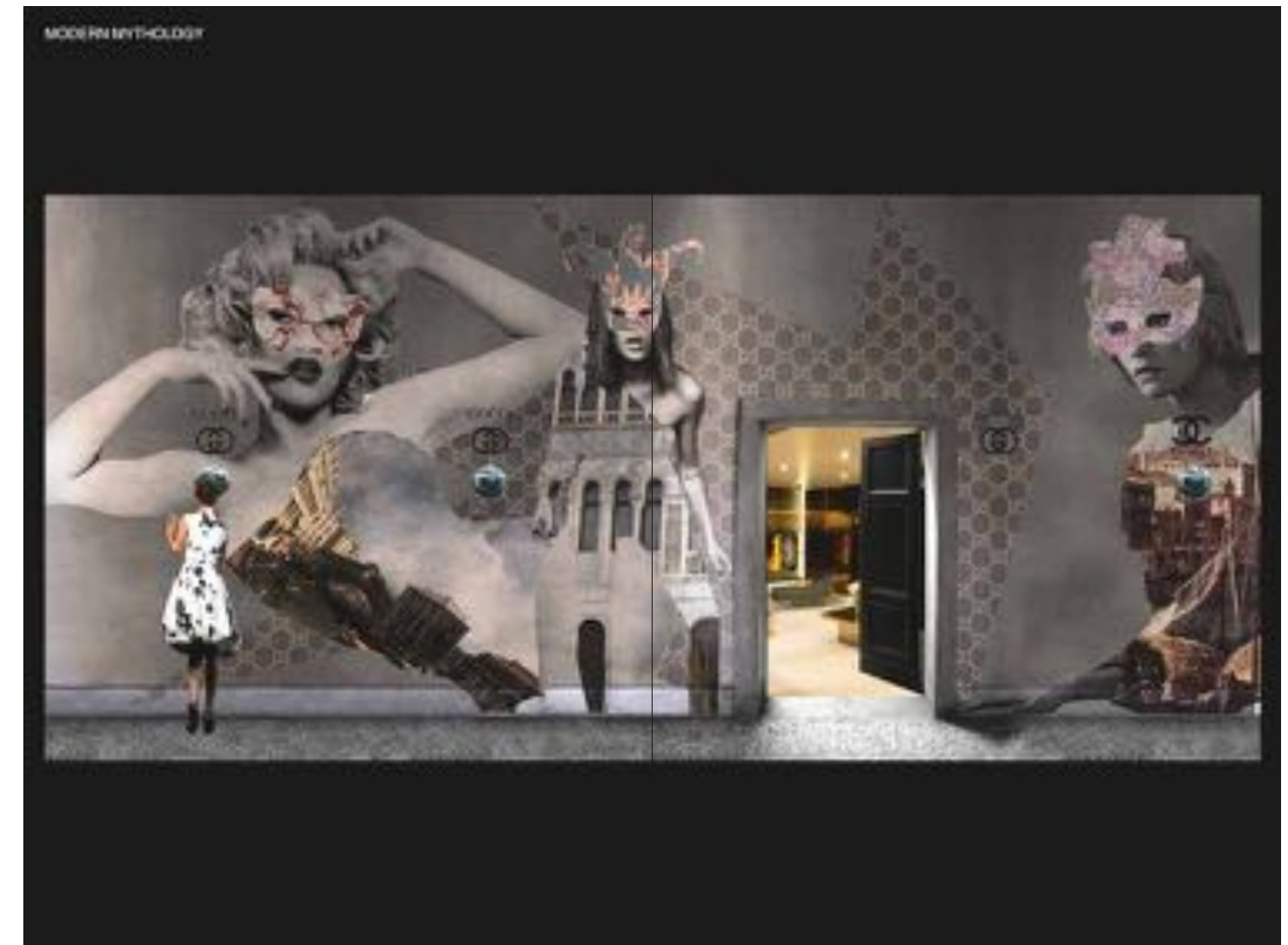
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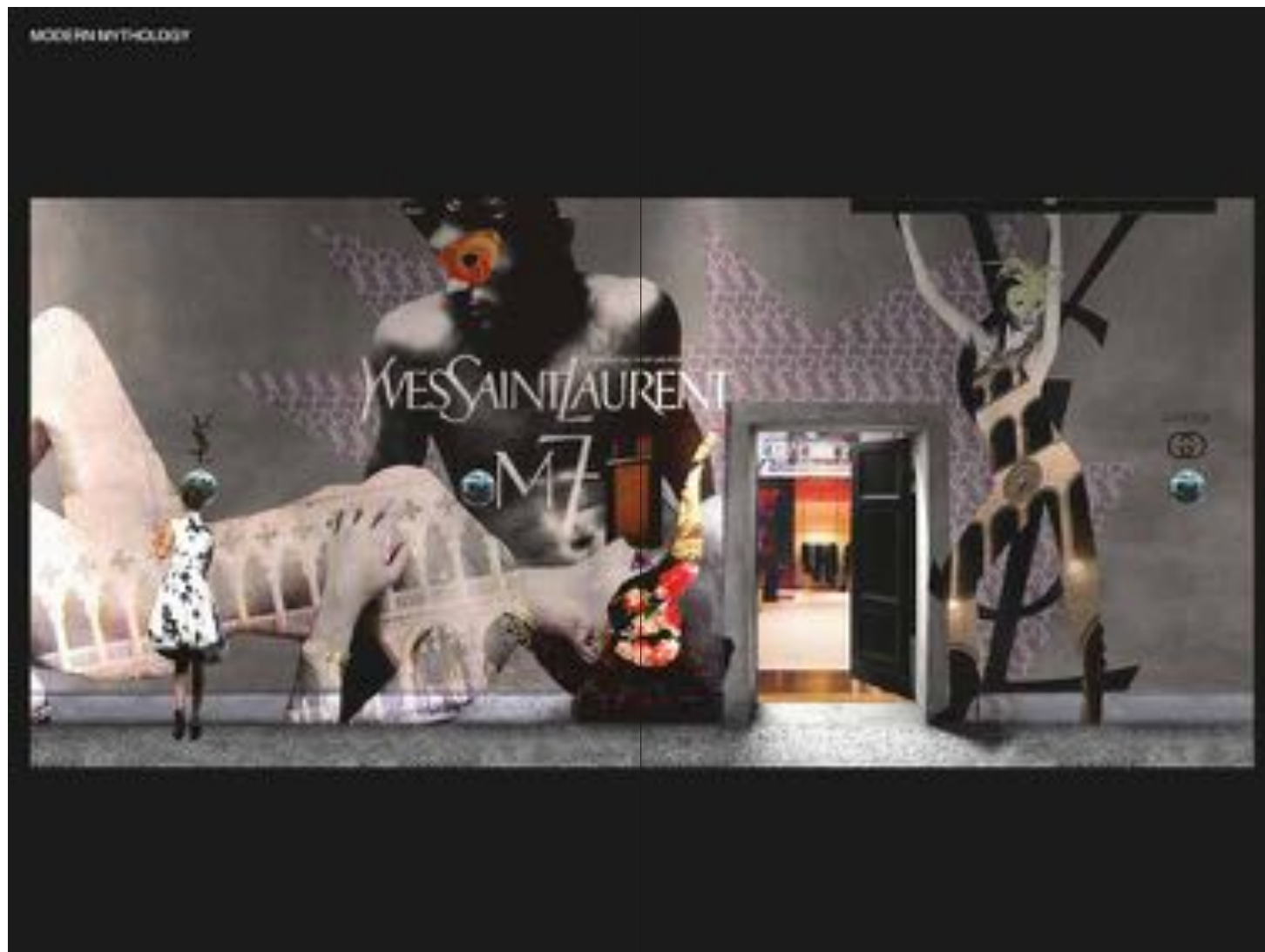


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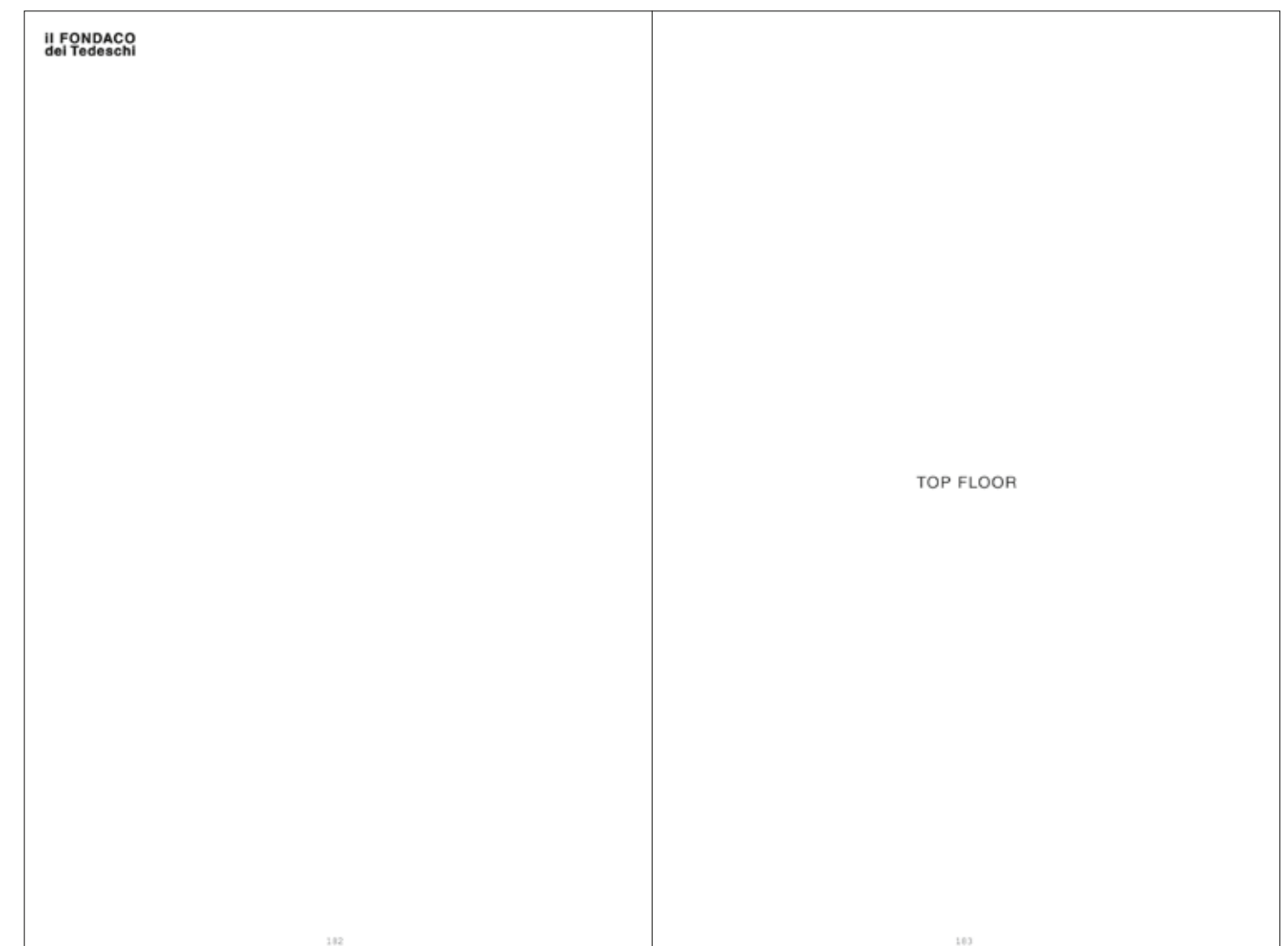
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ALTANA: TYPICAL VENETIAN TERRACE (IN USE DURING WORLD WAR I)

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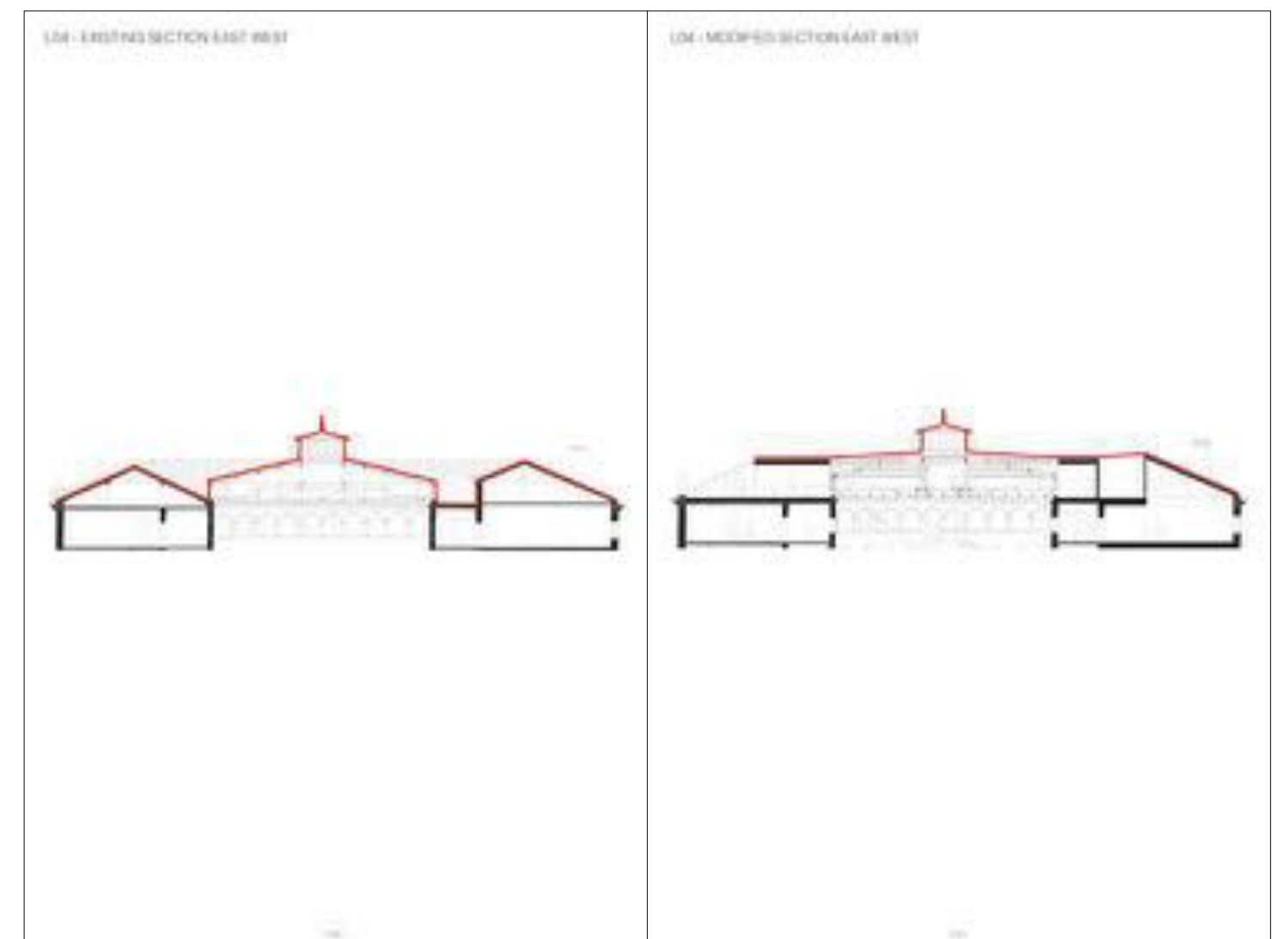


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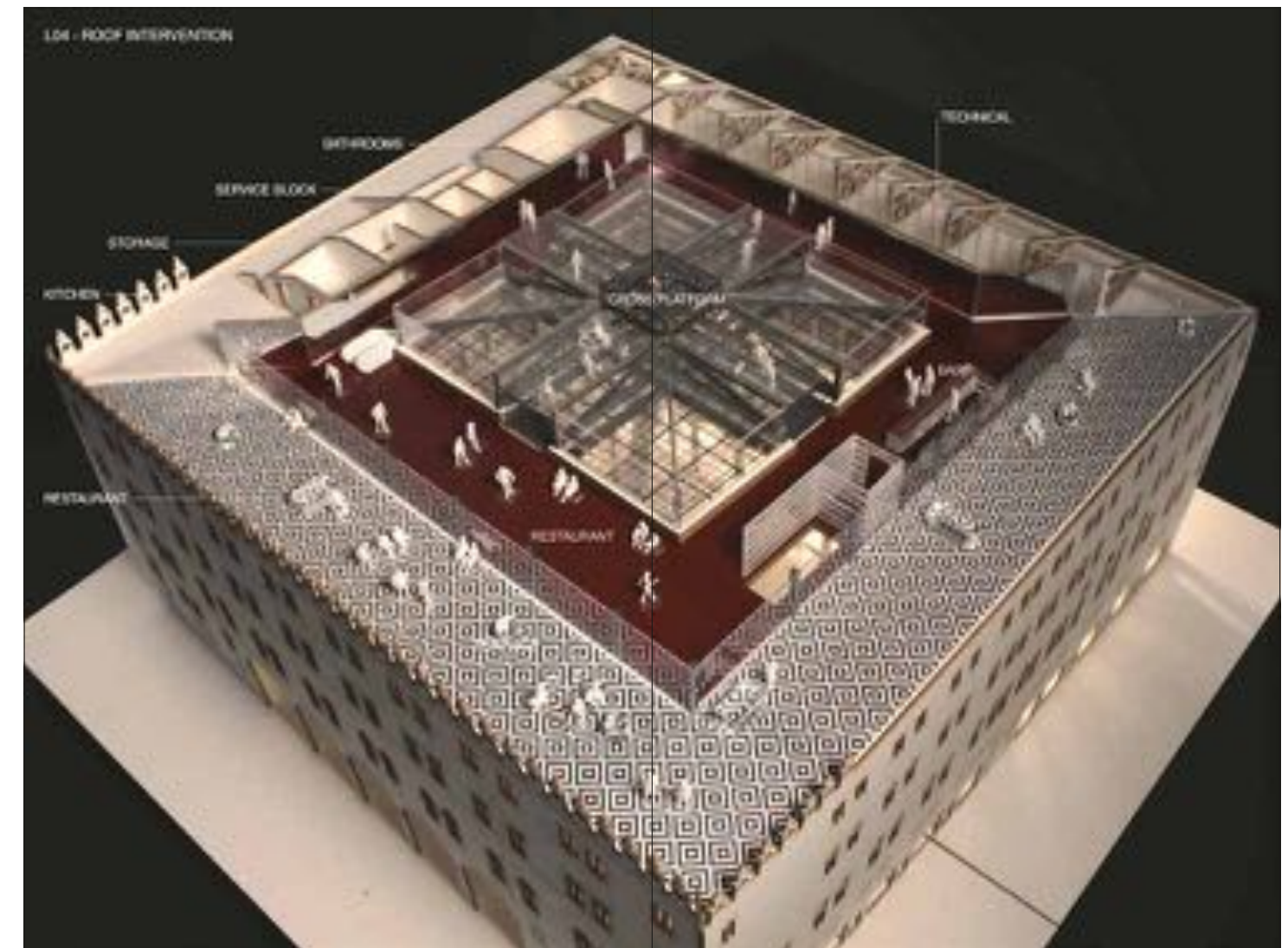


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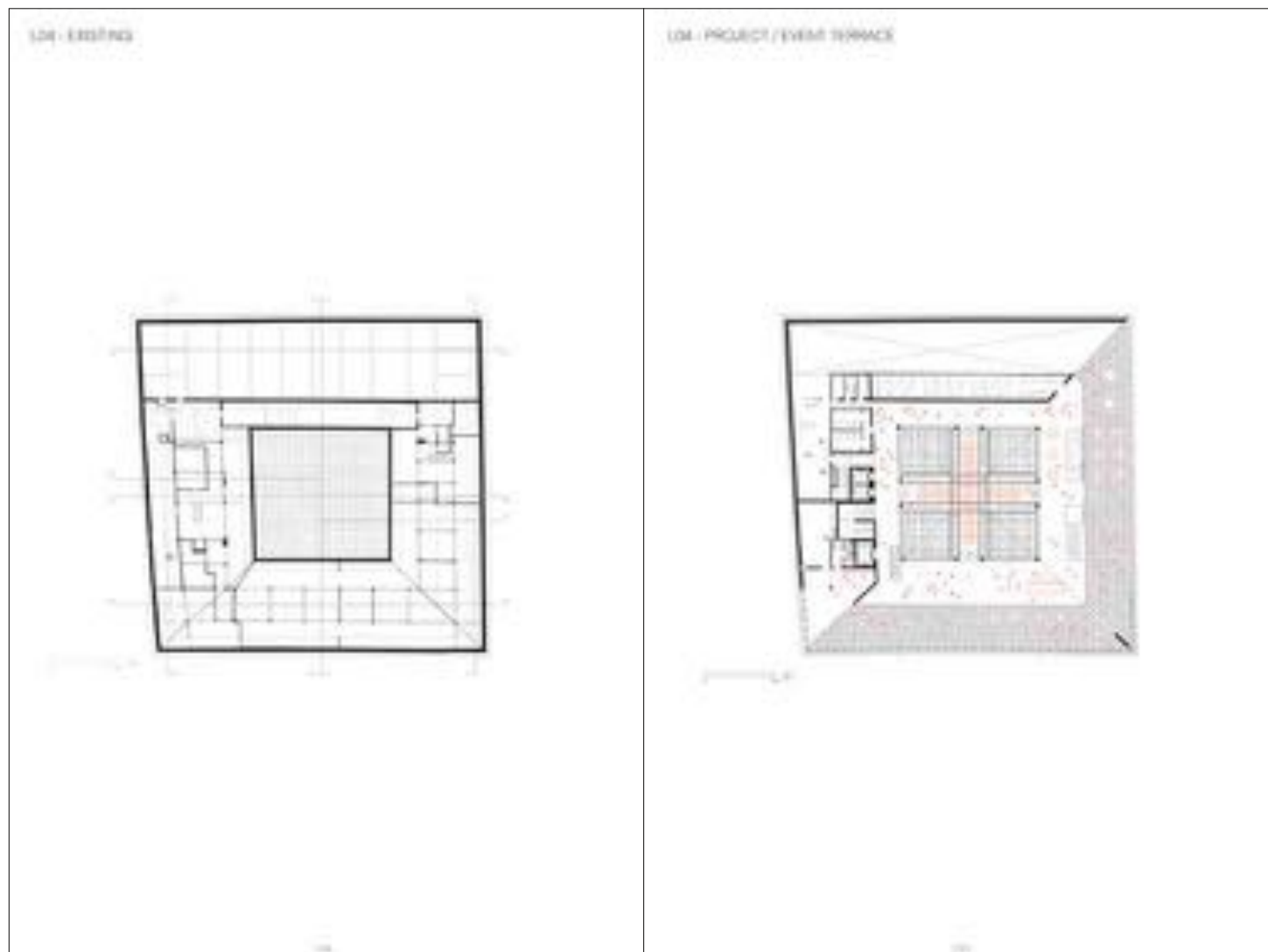




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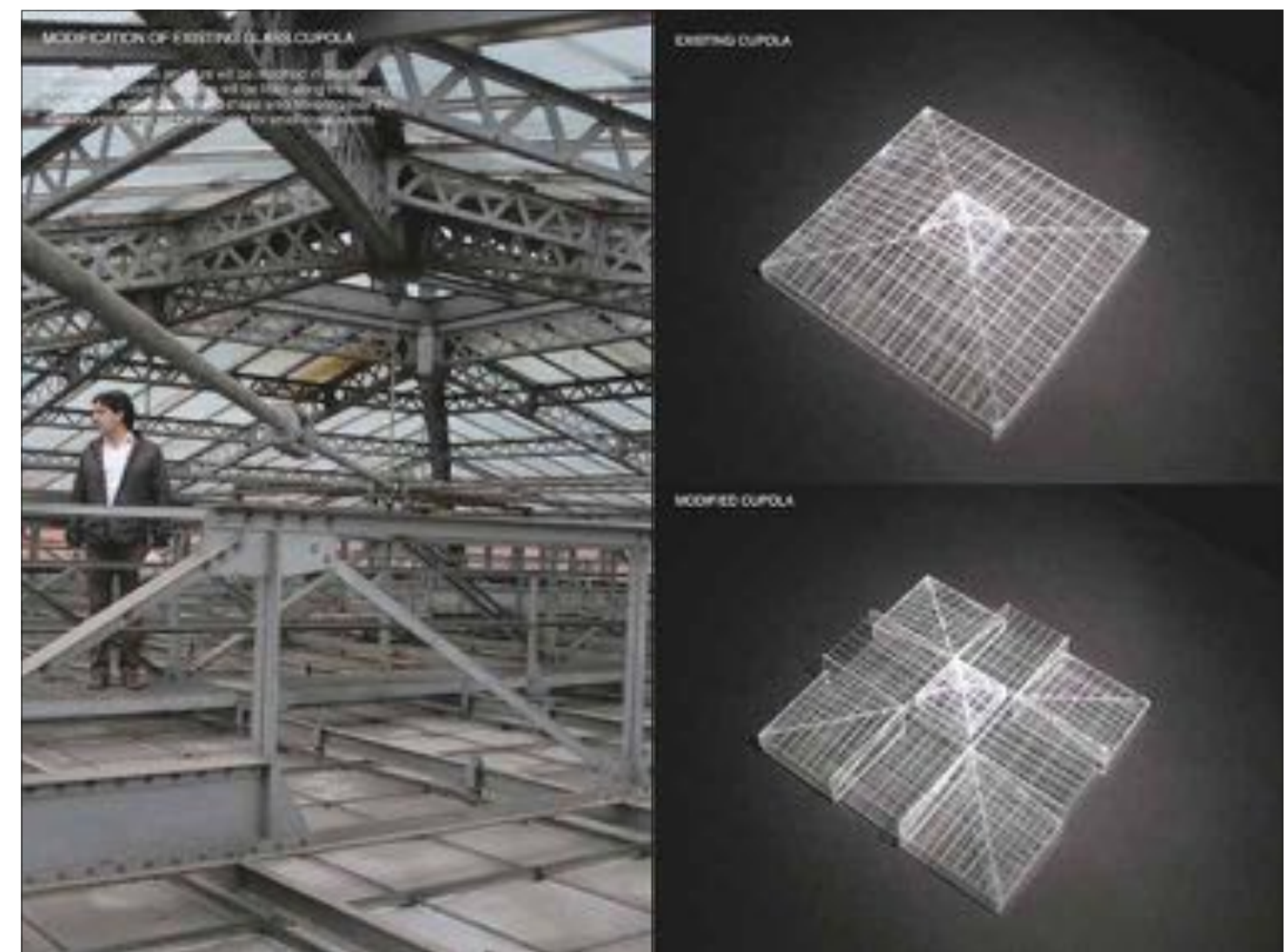


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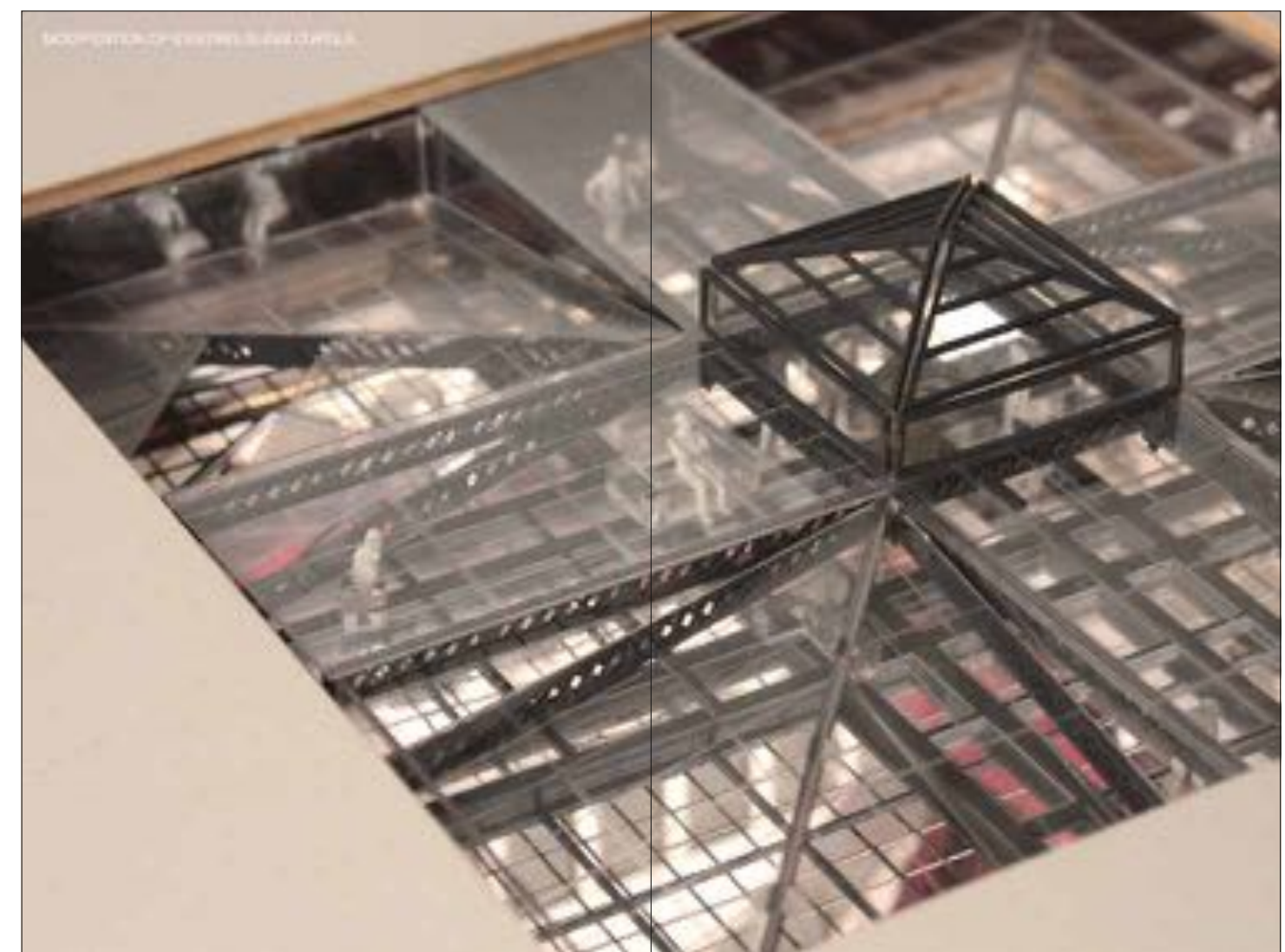
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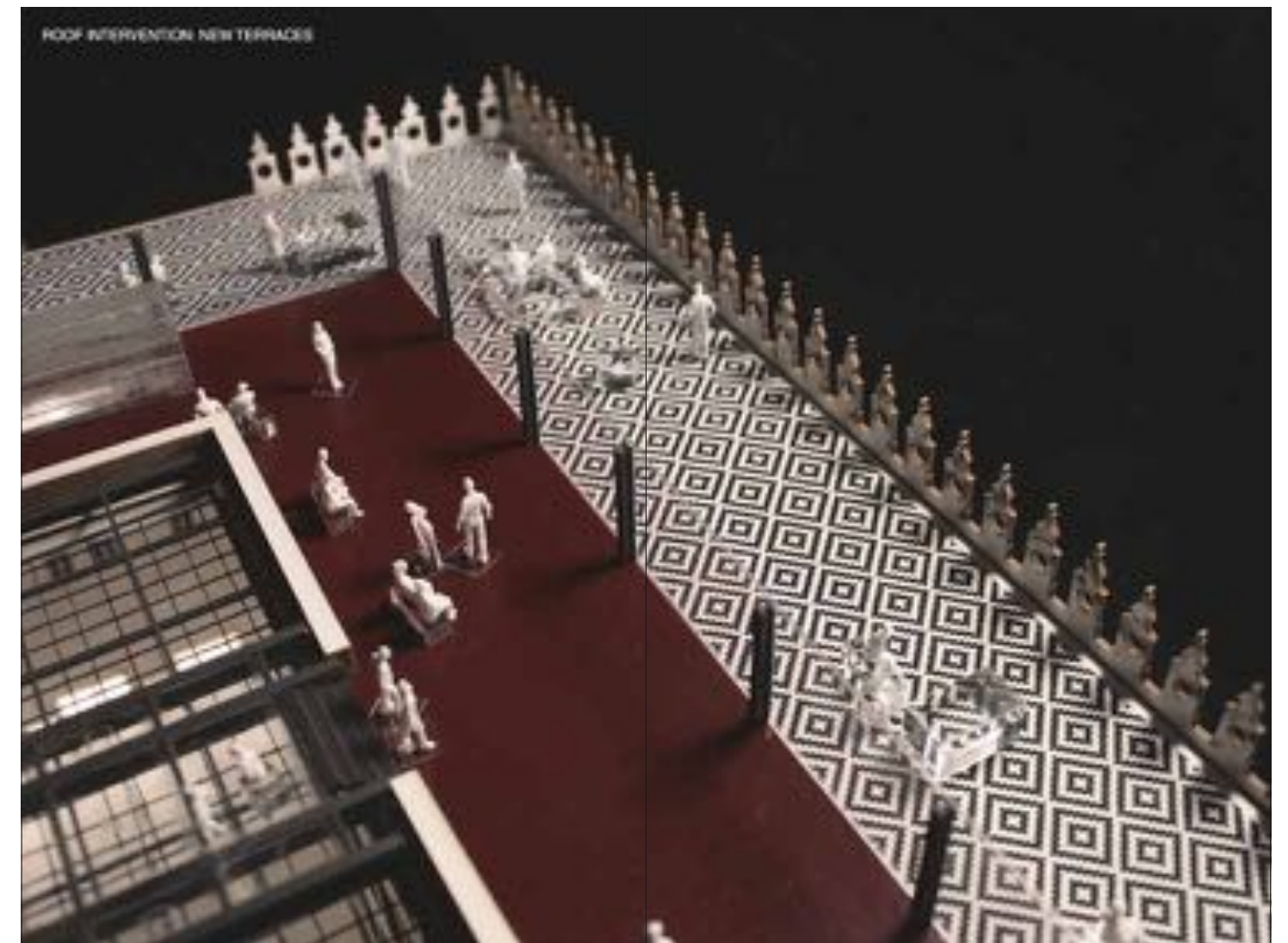


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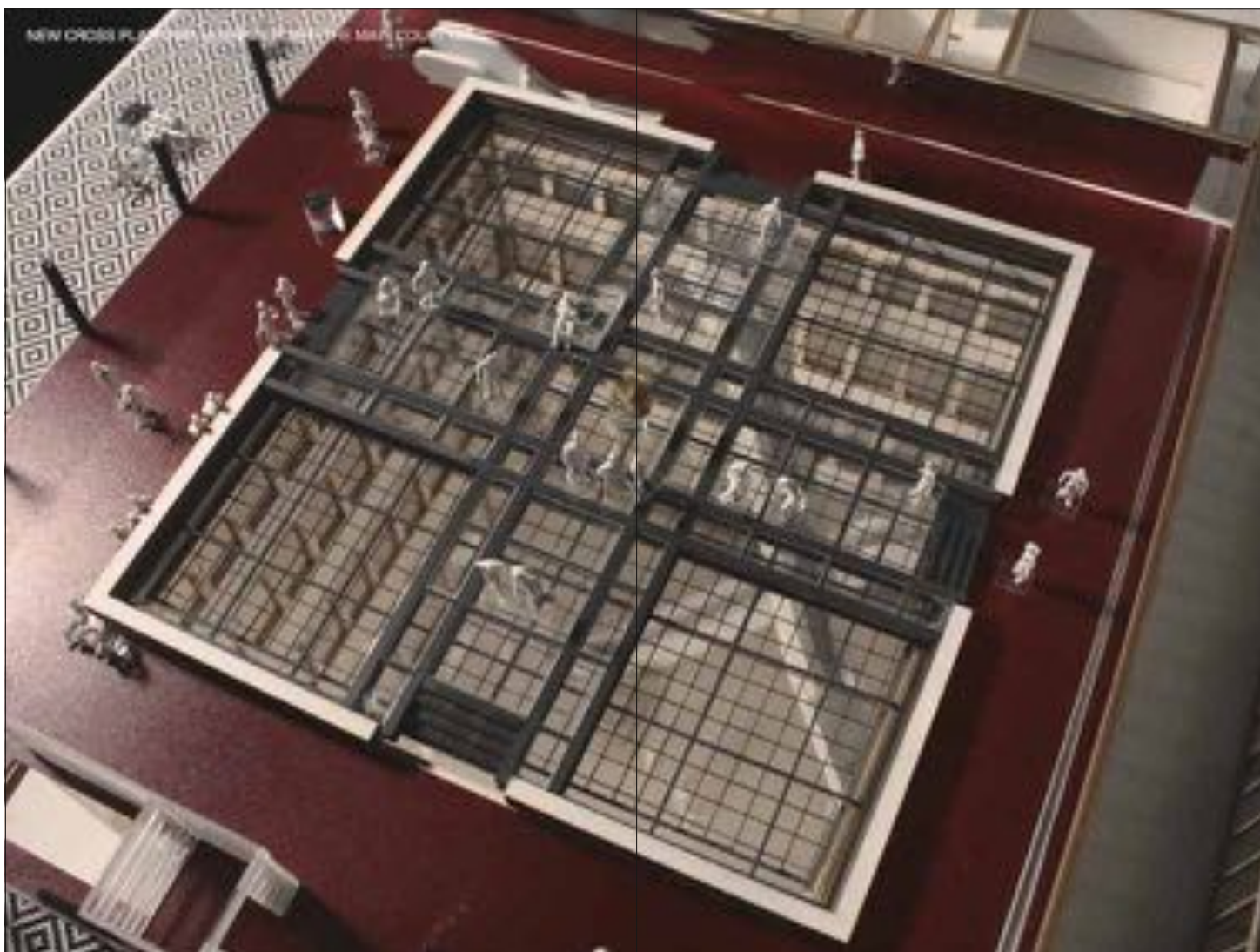




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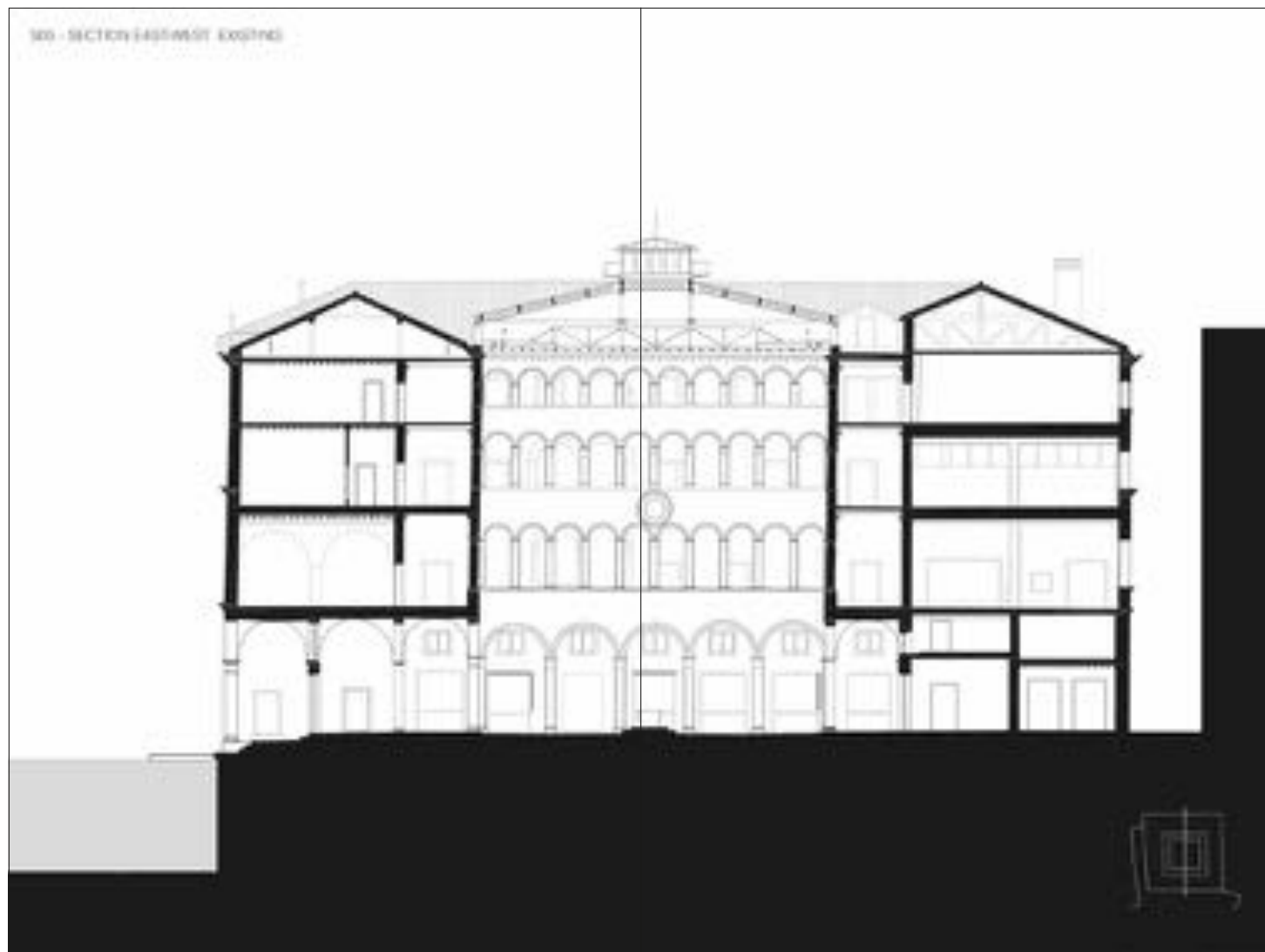


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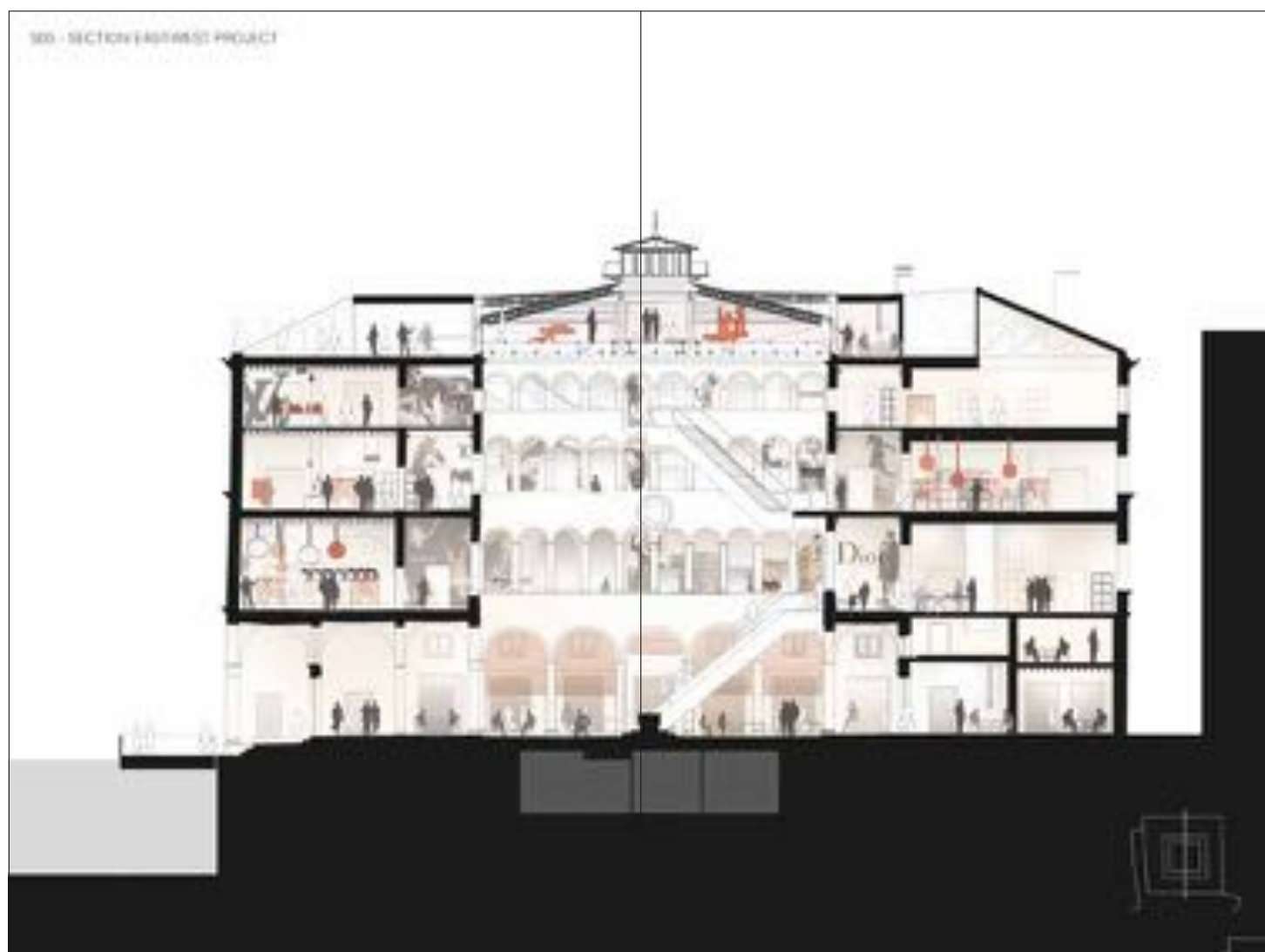


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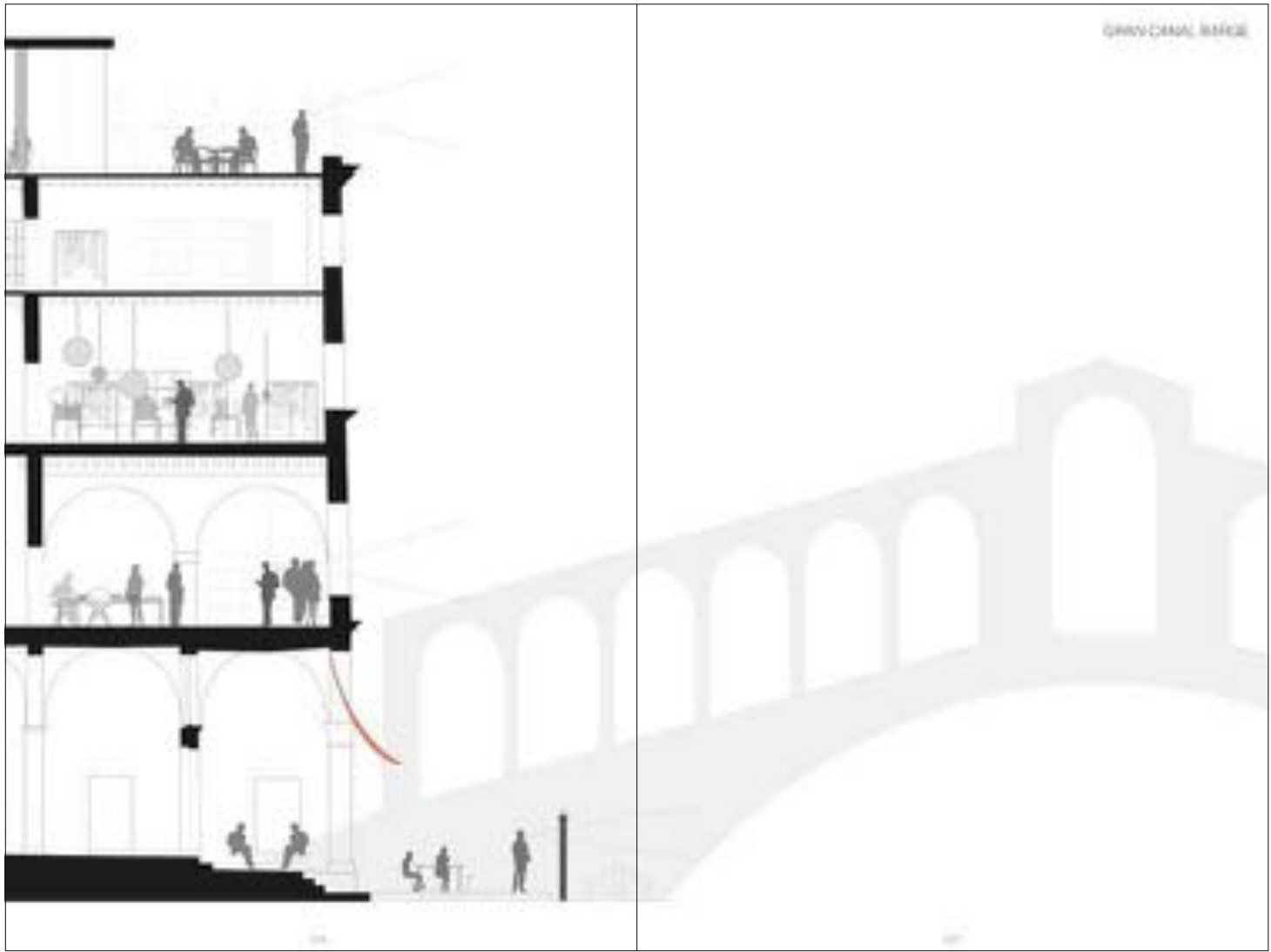




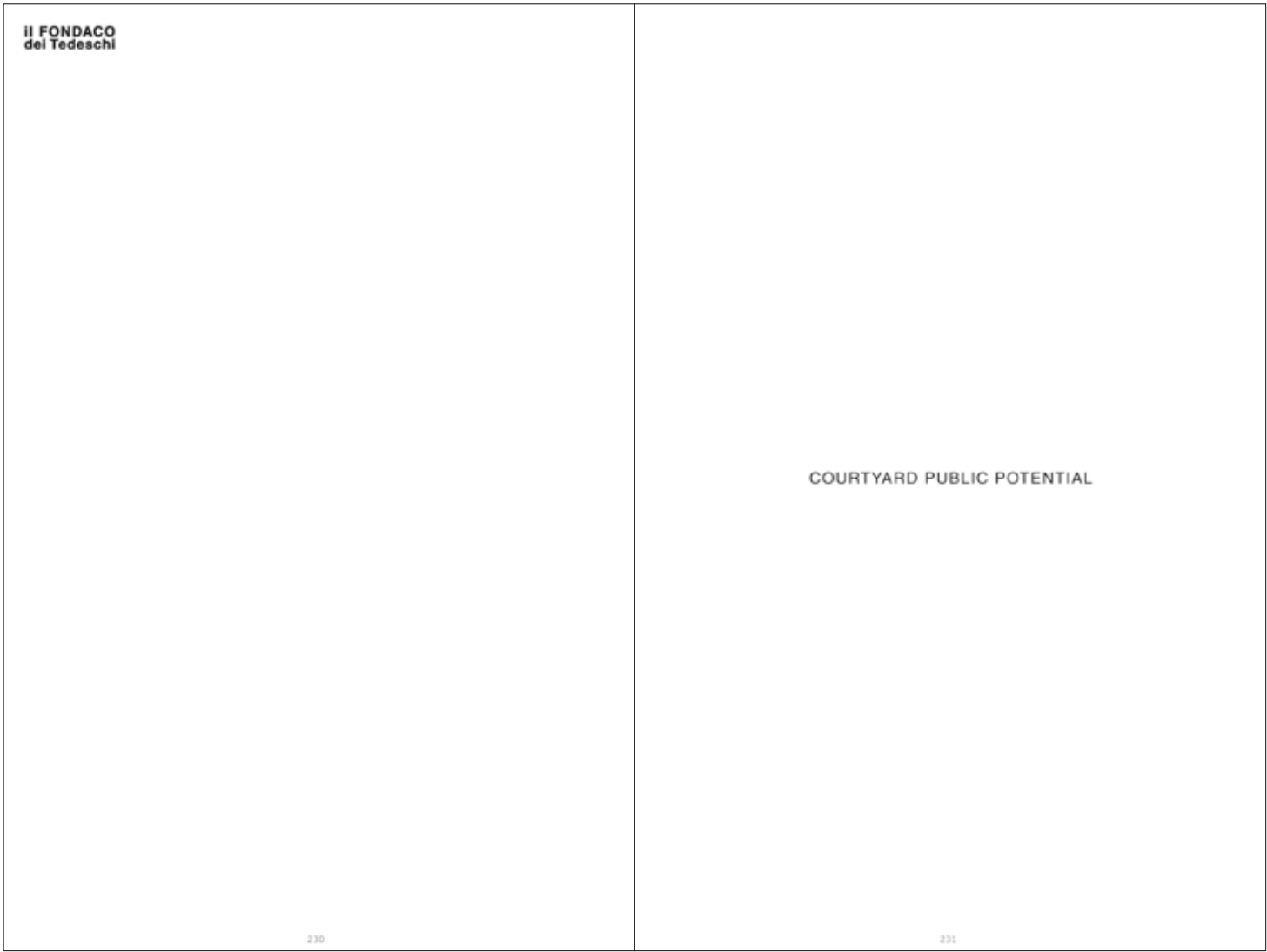
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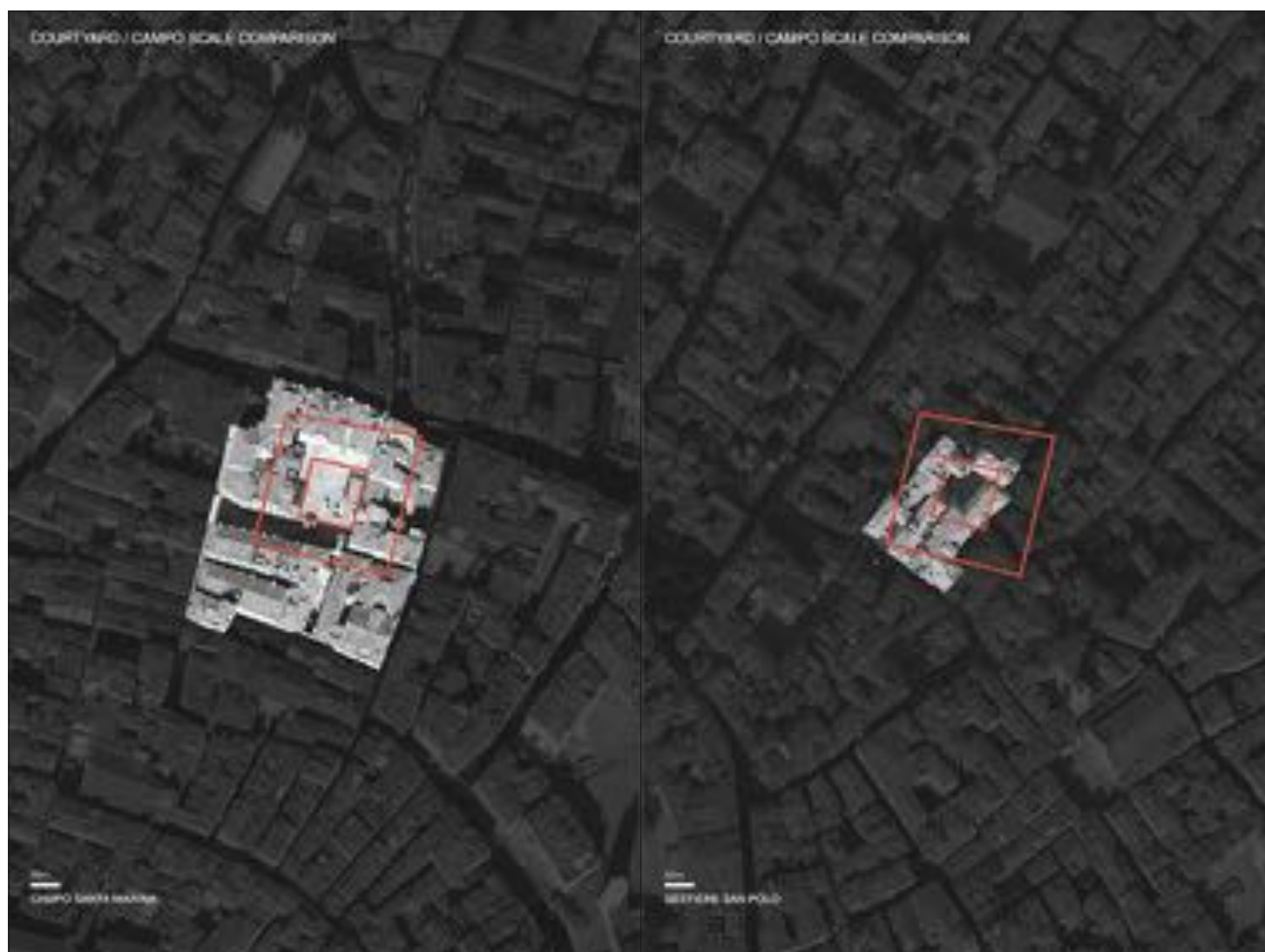




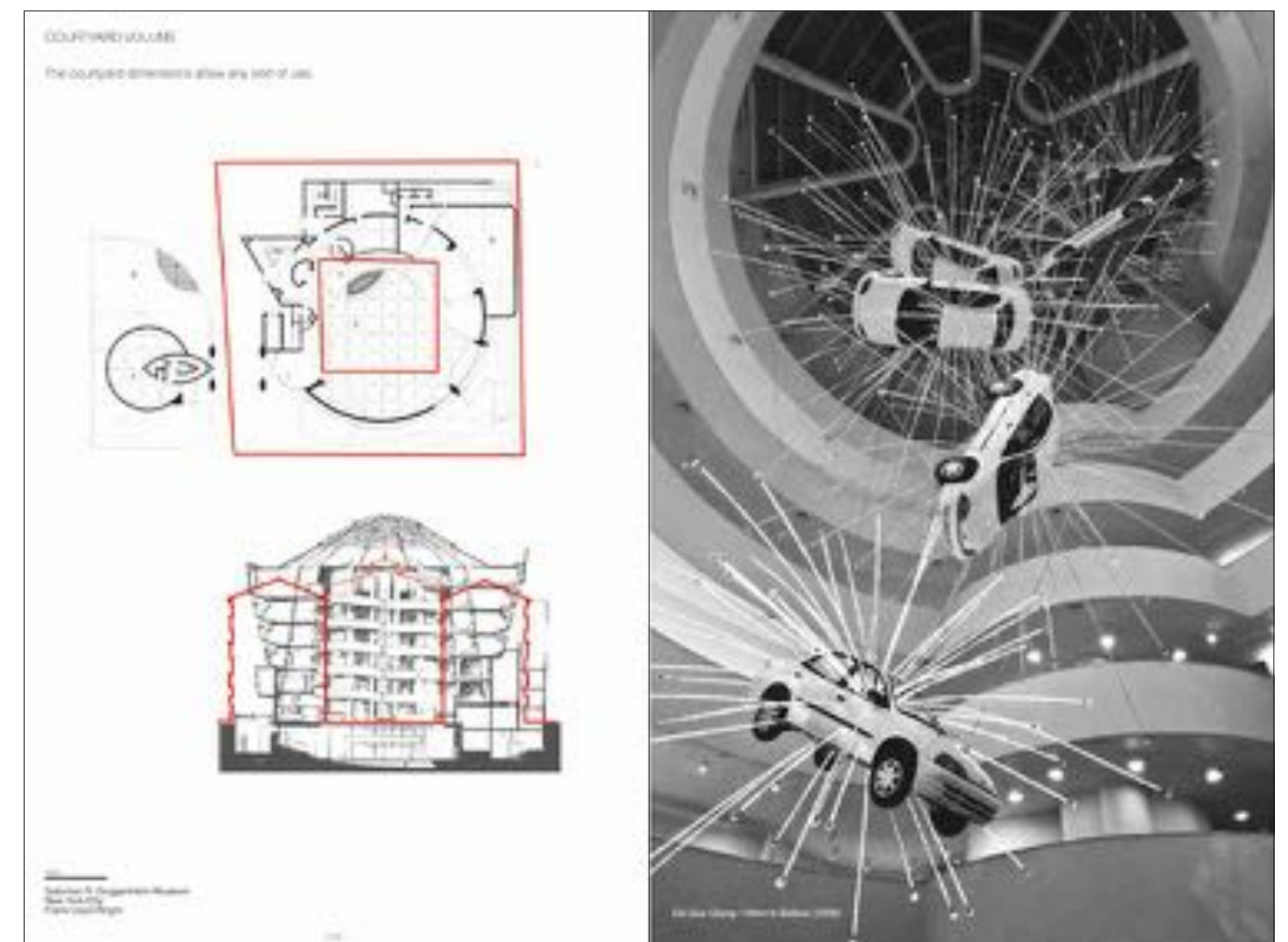
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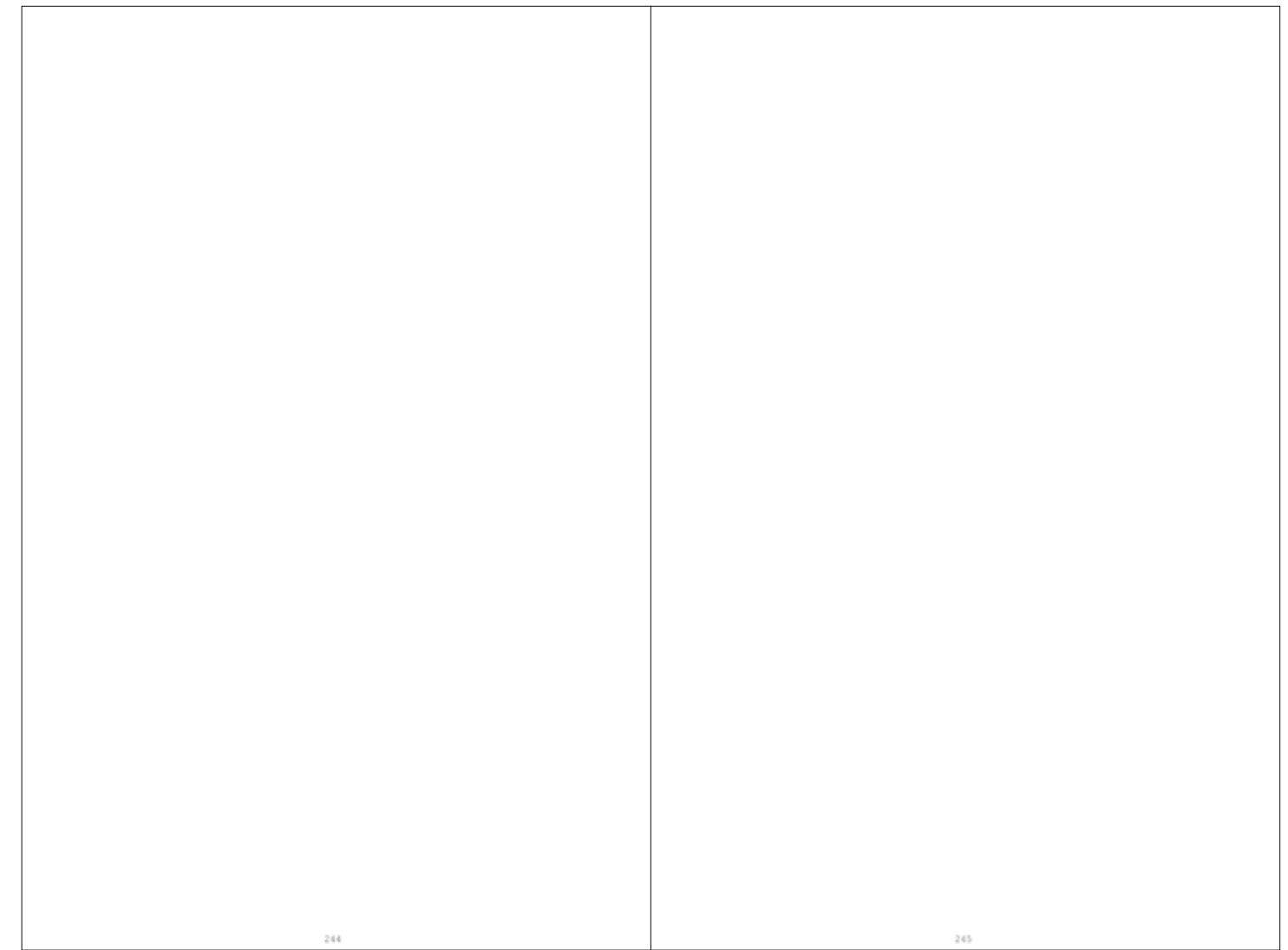




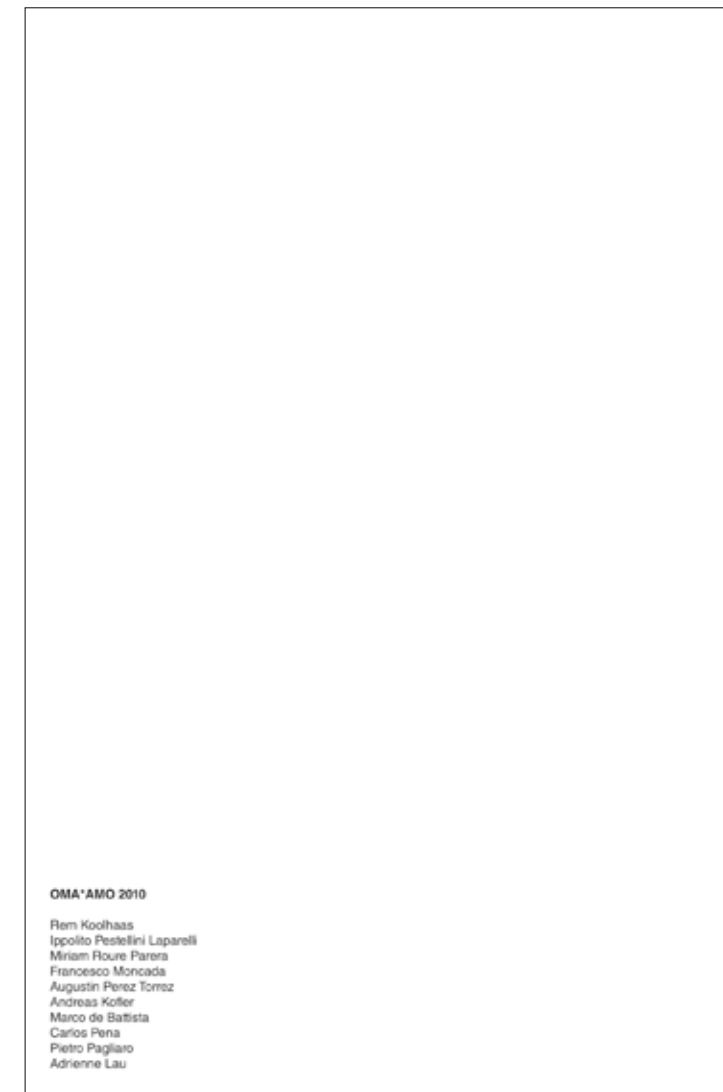
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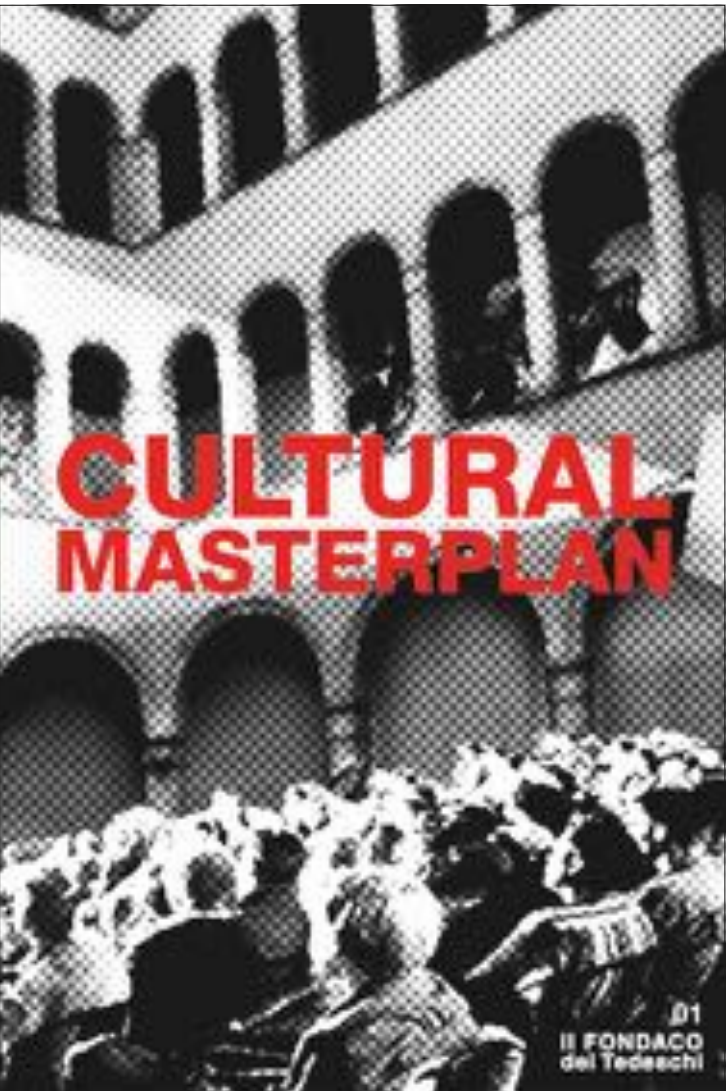


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<p><b>VENICE POTENTIAL</b></p> <p>The most successful department stores become the true expression of their location. They value, above all else, the city in which they are situated. Great cities have great department stores and the two are intricately linked, working symbiotically to great effect.</p> <p>The department store's currency is not just money, perhaps more important to their long term success is their cultural currency with the local inhabitants and visitors to their city, whether it be London, Paris, New York or indeed Venice.</p> <p>Venice provides the perfect environment for a department store to operate, being the iconic city that it is, both culturally and socially. It is a world-class international tourist destination while successfully preserving and promoting uniquely local architecture, art, design, cuisine, language and geographic environment.</p> <p>Venetians live with centuries of extraordinarily rich cultural expression all around them but, as a great city should, also ensure their place in contemporary culture with annual festivals of architecture, art and film.</p> <p>The architecture and art biennales, the Film Festival and other traditional events such as Carnevale and the regattas provide endless inspirational material to create authentic links between the city and the calendar and contents of the retail business. The Fondaco will be an open and adaptable cultural canvas for Venice throughout the year.</p> <p>The prestigious location and architecture of the Fondaco del Tedeschi building will facilitate associations and connections with the principal local institutions and events of the city. The original function of this building has a history of commercial trading, as the market for Germanic merchants, operating as a type of Arabic inspired souk from the 13th century through to the Napoleonic era.</p> <p>The classic Cinquecento architecture of the Fondaco del Tedeschi, with its numerous windows, open courtyard, distinctive facade and terraces, entrances and walkways, provides an ideal building and malleable canvas for public access, art and design installations and the theatrical performances that naturally make up a department store's fabric.</p> <p>The unique opportunity of creating a department store at the Fondaco del Tedeschi will be the chance to represent the 'best of Venice', in as dynamic and inspirational way.</p> <p>AMO</p>	<p><b>STRATEGY FOR A CONDENSER</b></p> <p>Our ambition for the Fondaco del Tedeschi is to regenerate it into a unique public facility for Venice and its visitors. Commercial activities will overlap to an autonomous cultural offering that will add to the already rich scene of the city.</p> <p>Drafting the strategy for cultural master plan raises the issue of how to integrate a new kind of cultural program within a city context already oversaturated by art venues, museums and foundations, without replicating existing models.</p> <p>It is possible to observe a striking disparity between the number of visitors to Venice each year and the number of visitors attending key cultural events of the city, such as the Biennale (art, architecture, dance, cinema and theatre). To be exact, the proportion is 20 million versus 0.9 million. The rich cultural calendar of Venice seems to appeal only to an intellectual minority of visitors.</p> <p>Art is not enough, one might say.</p> <p>In response to this condition we envision a Seasonal Curatorial Strategy.</p> <p>A diverse selection of individuals and collectives will be invited to design the program of events at the Fondaco: Season after season, politicians, graphic designers, hackers, environmentalists, film makers, journalists, bloggers... will curate according to their unique expertise.</p> <p>The outcome will be an eclectic regeneration of activities, enticing a range of interests and tastes.</p> <p>Alongside the invited curators, we propose an annual anonymous competition of ideas open to any individual or collective inspired to participate. The winning curator/s will orchestrate a program of events, transforming the Fondaco into a vital support and ideal stage to showcase unknown talents.</p> <p>Developing an encompassing synergy between the Seasonal Curatorial Strategy and parallel cultural events of the city of Venice will also be essential in crafting the identity of the Fondaco as a critical element of the city's cultural infrastructure. This synchronicity will contextualise and validate the Seasonal Curatorial Strategy.</p> <p>The Fondaco will be a CONDENSER for different people, ideas and events.</p> <p>Its potential will manifest in its chameleon regeneration of offerings, appealing to a wide spectrum of citizens and of visitors to Venice.</p> <p>AMO</p>
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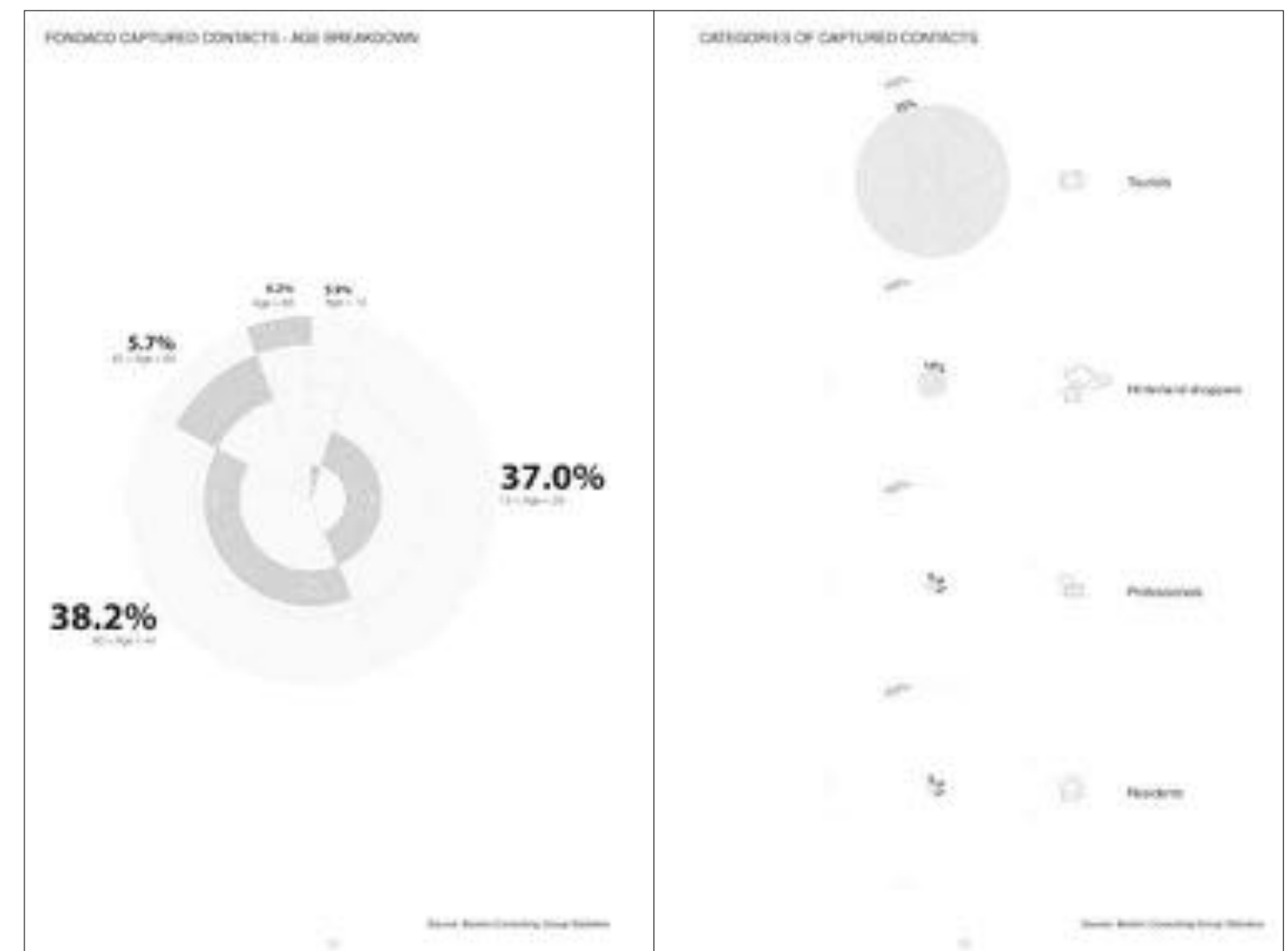
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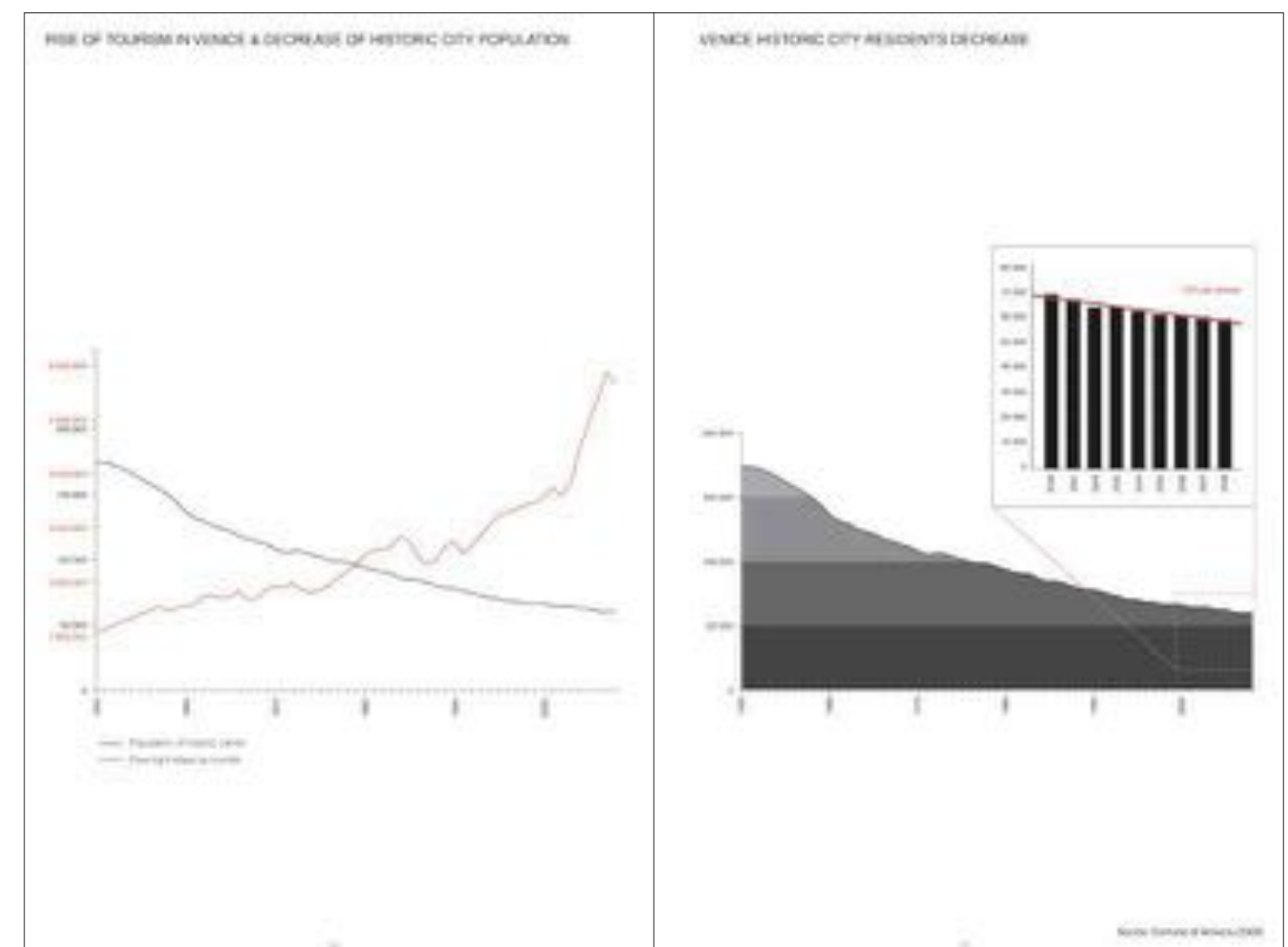
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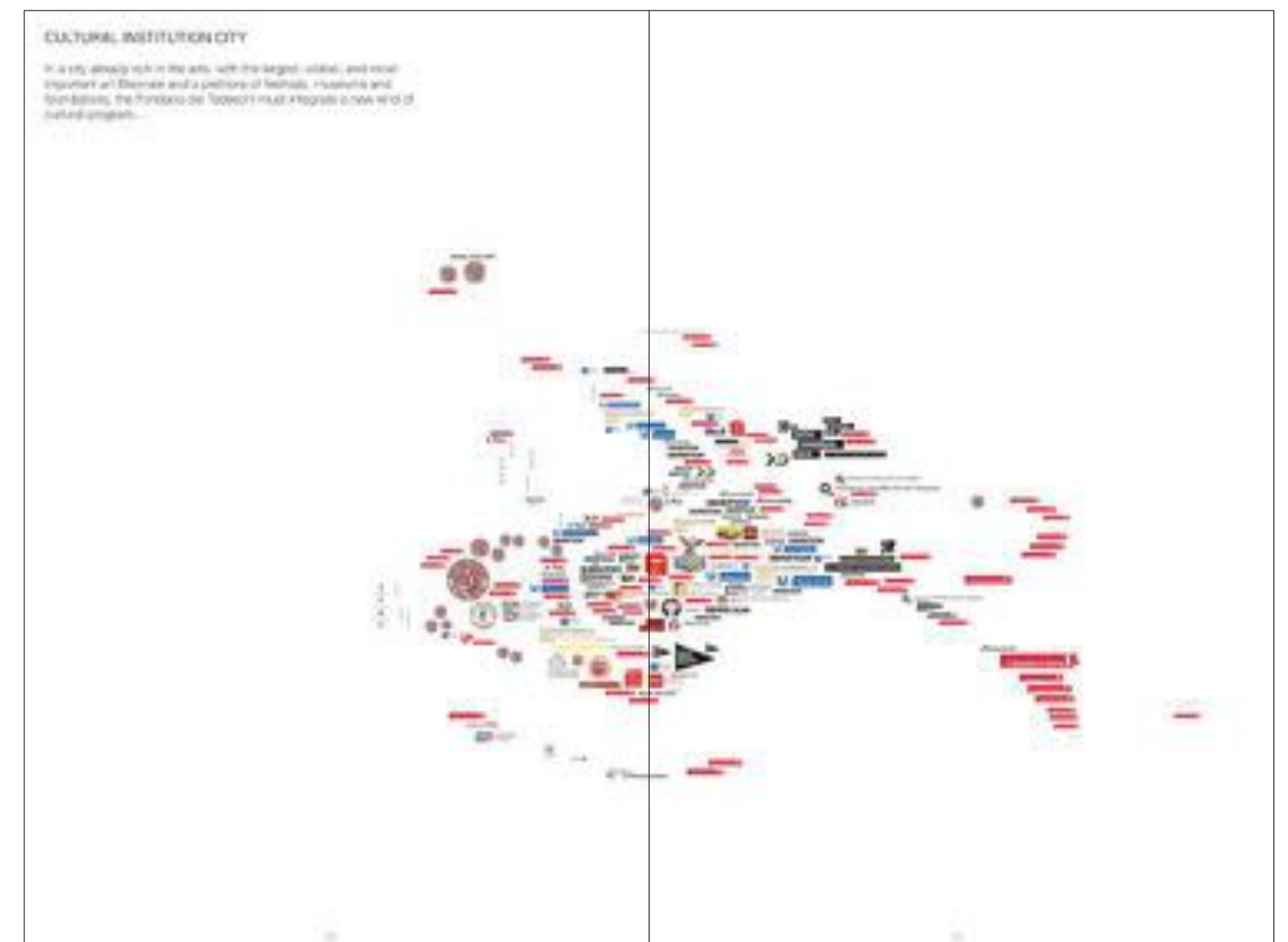
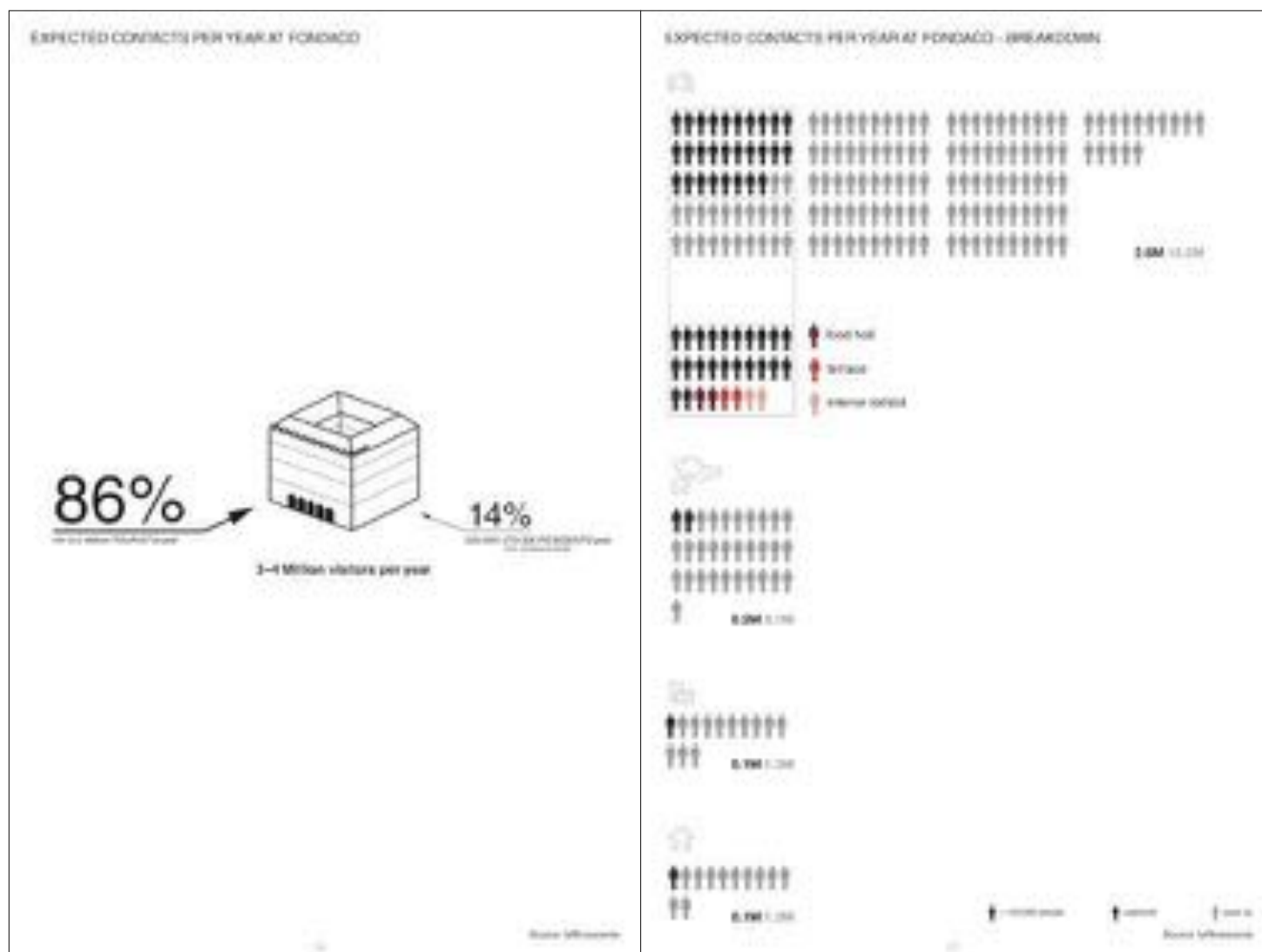


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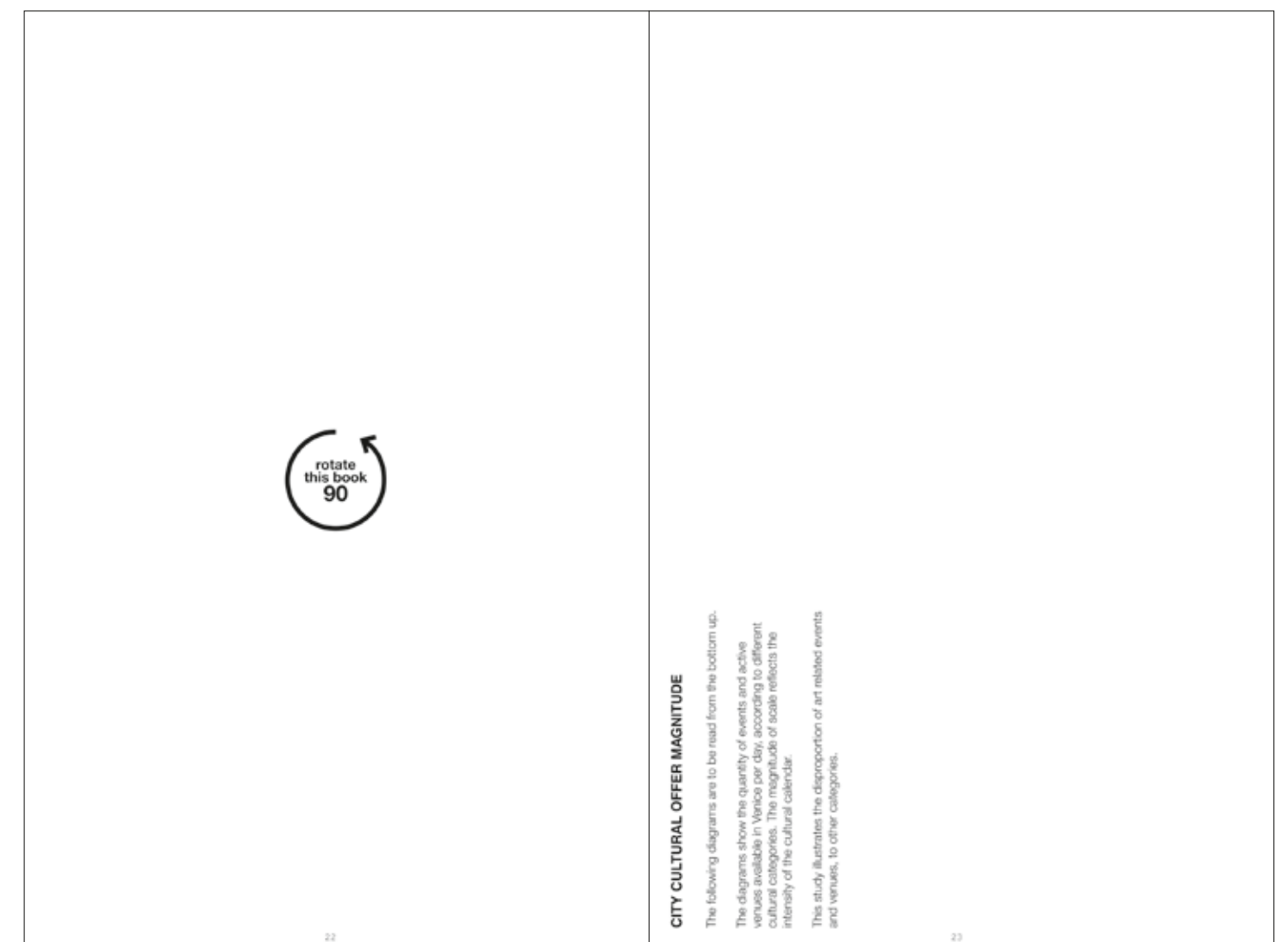


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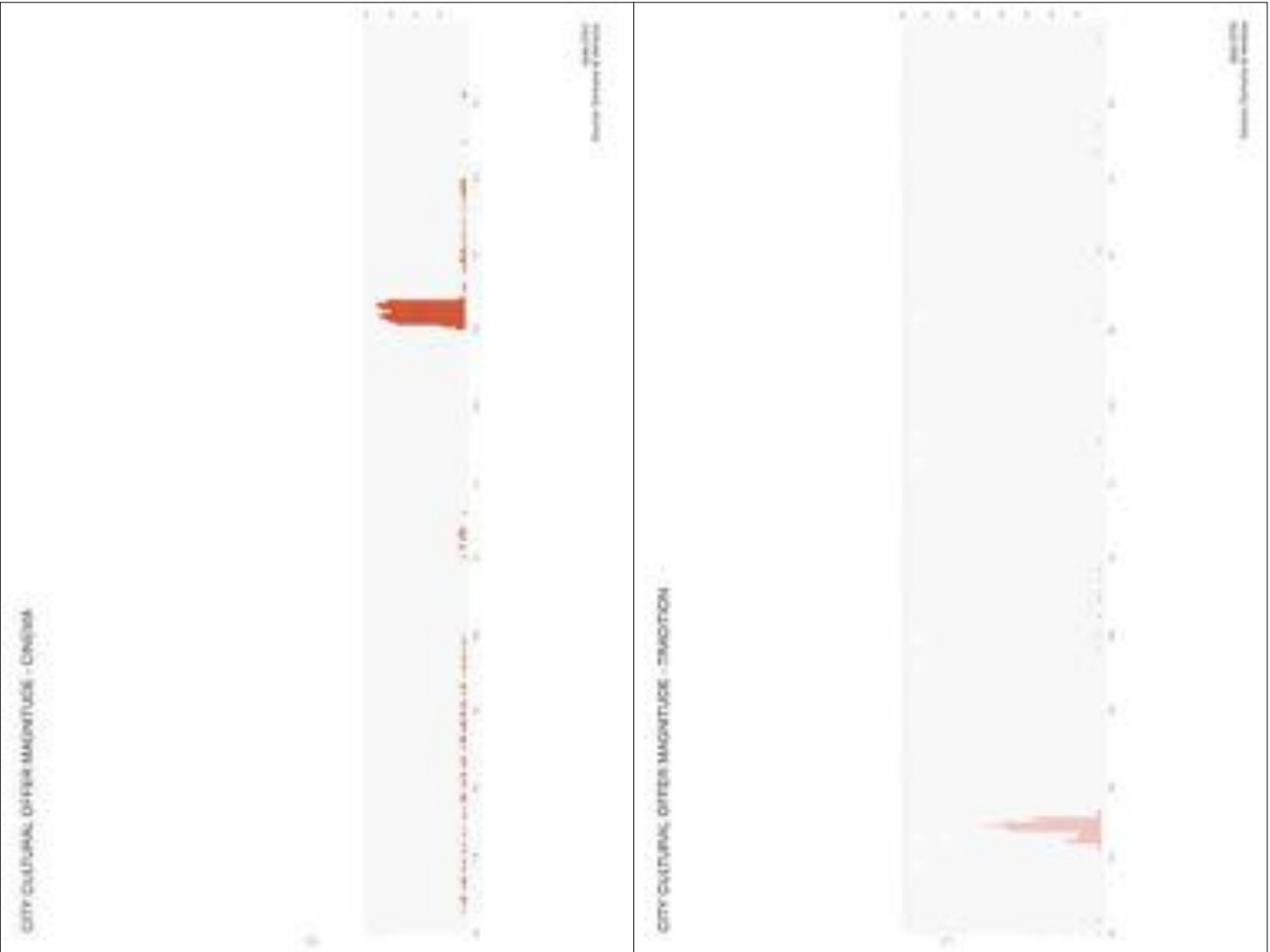
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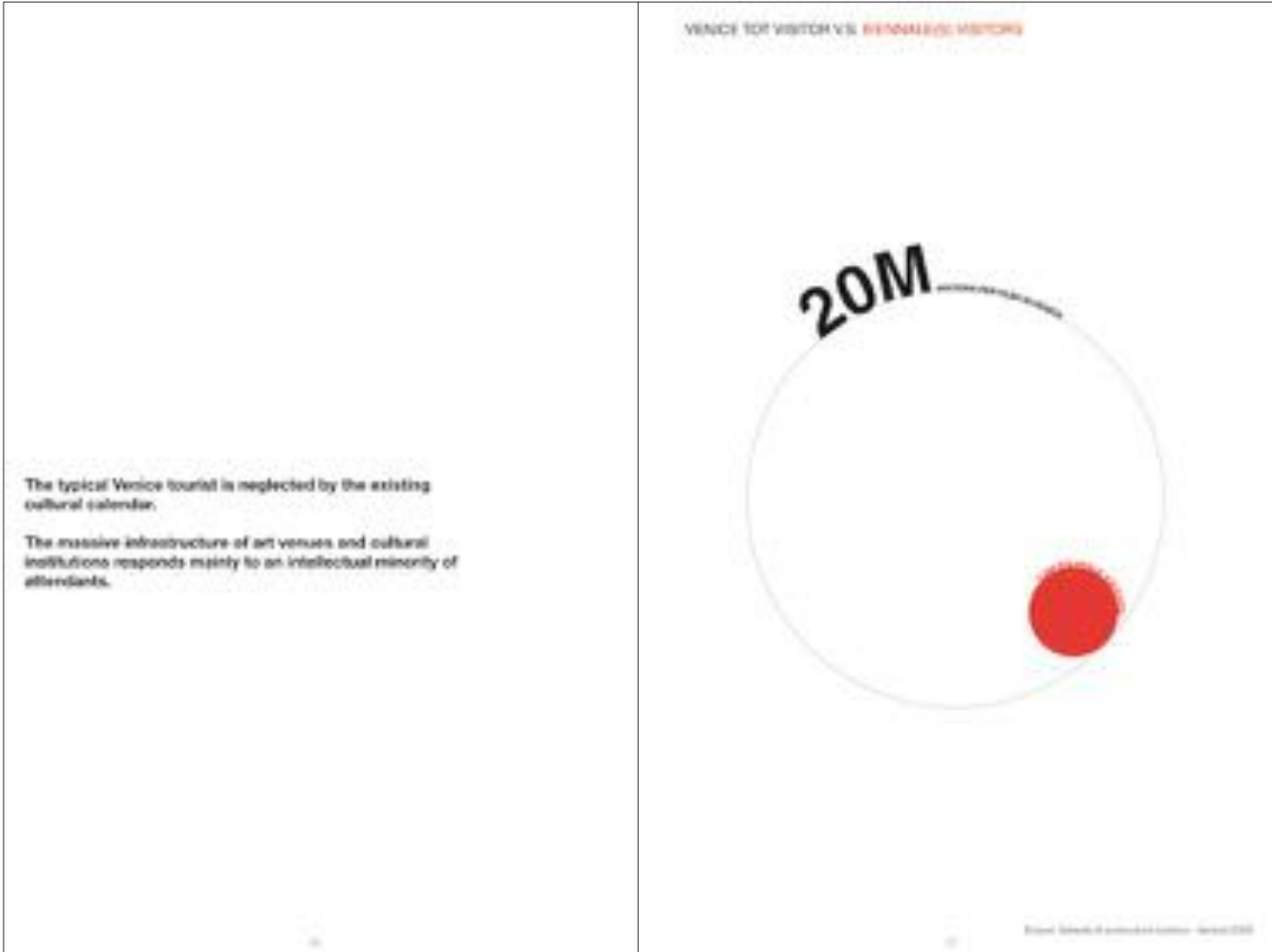
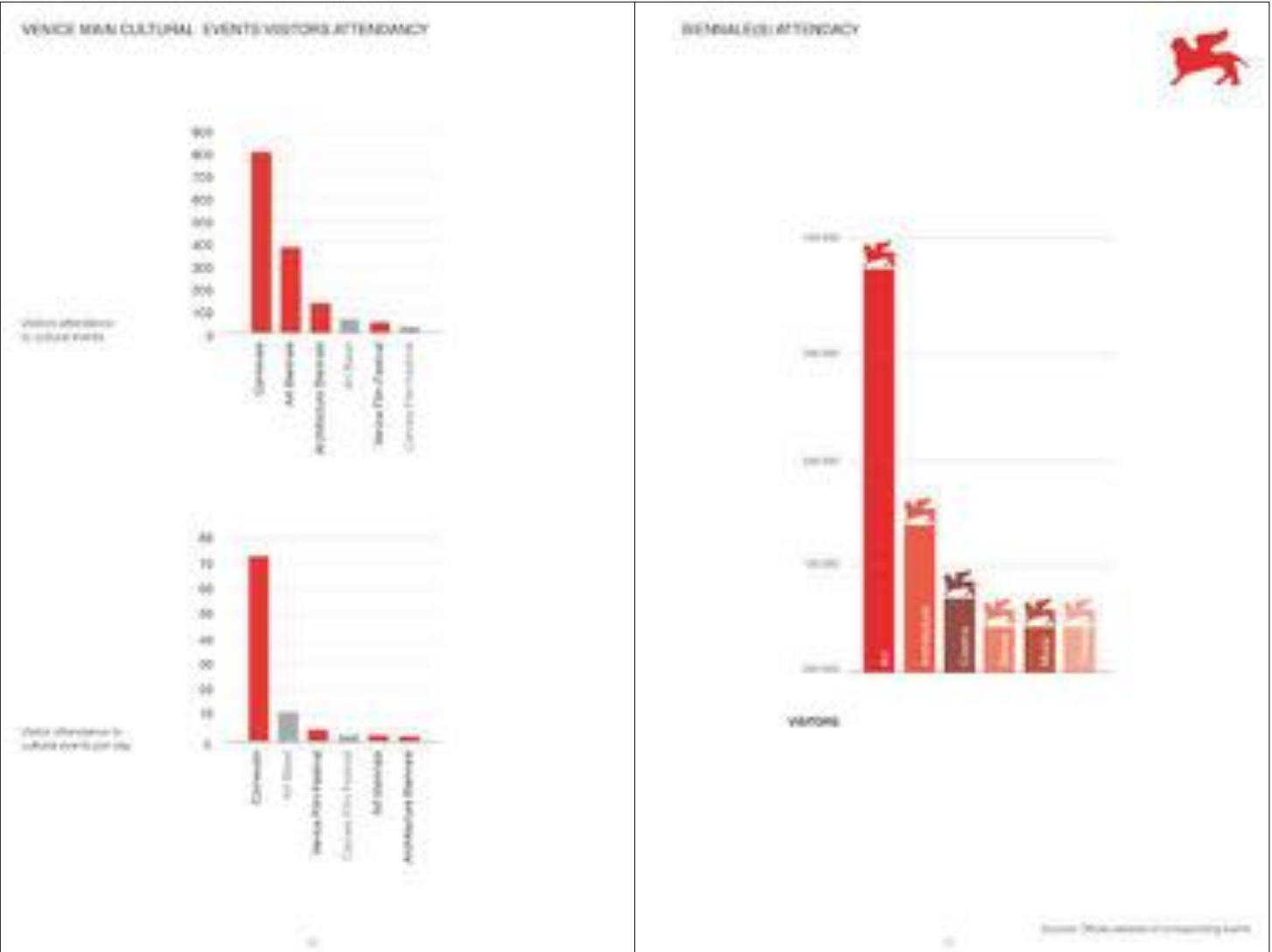


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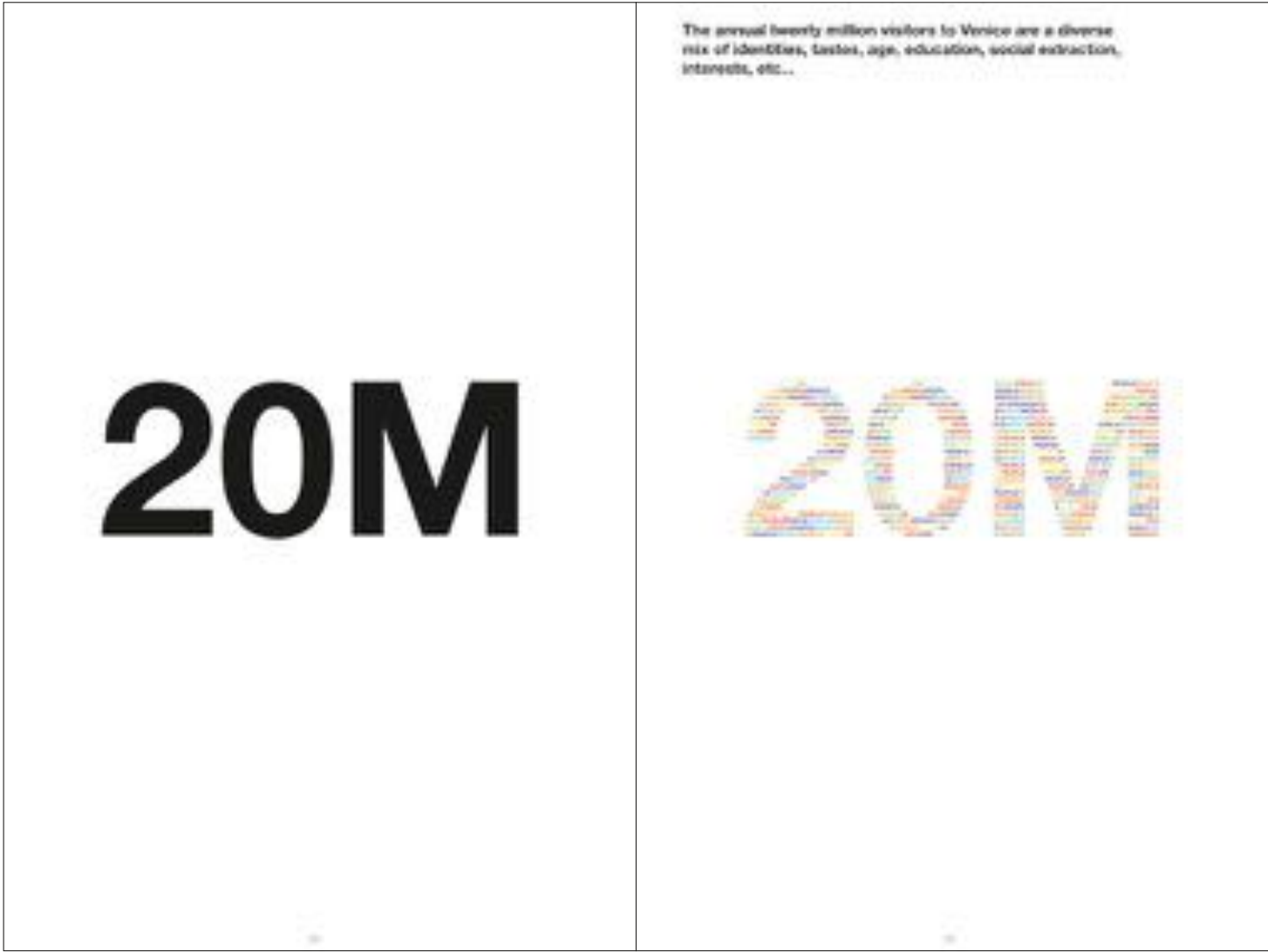
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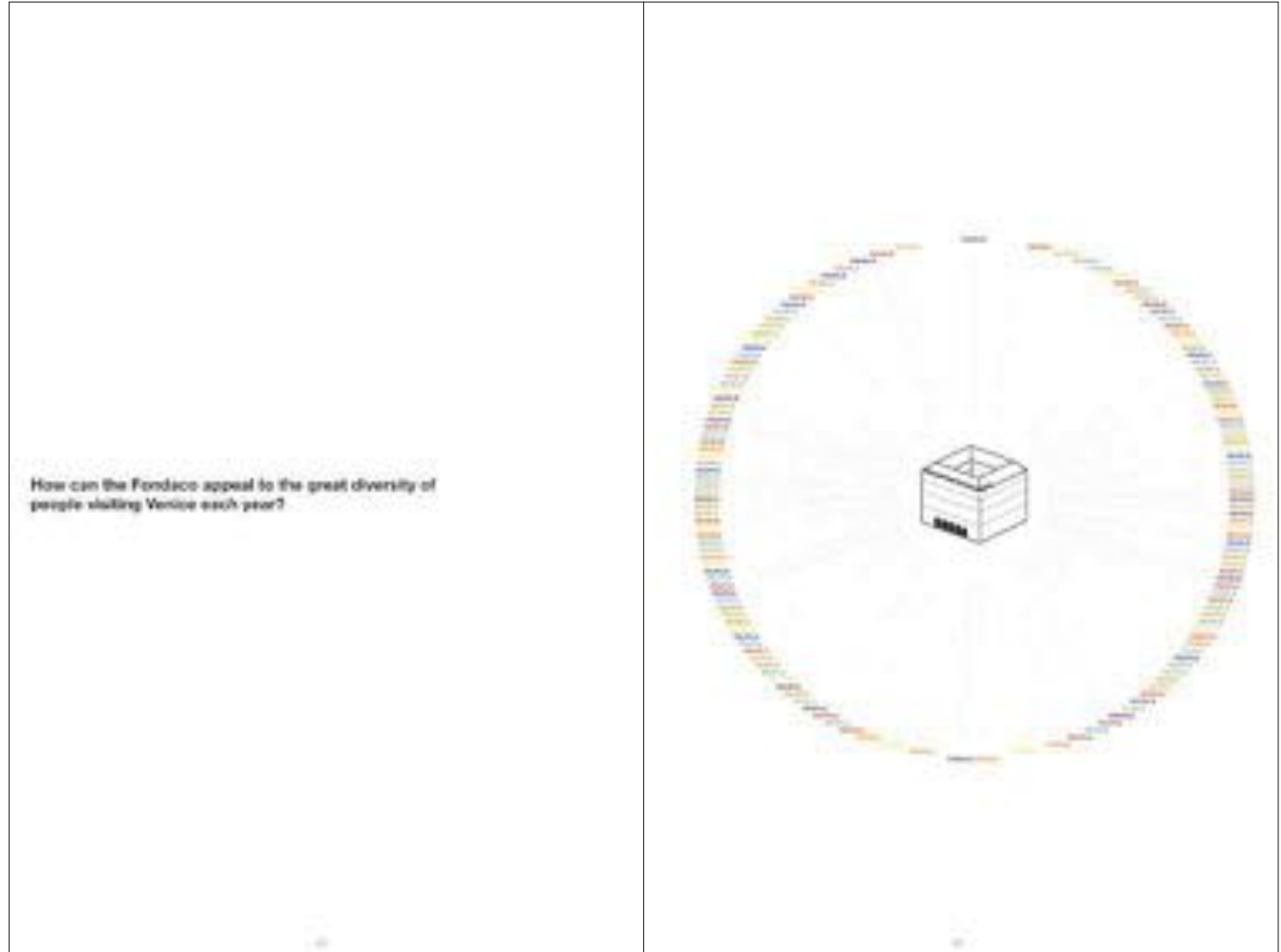


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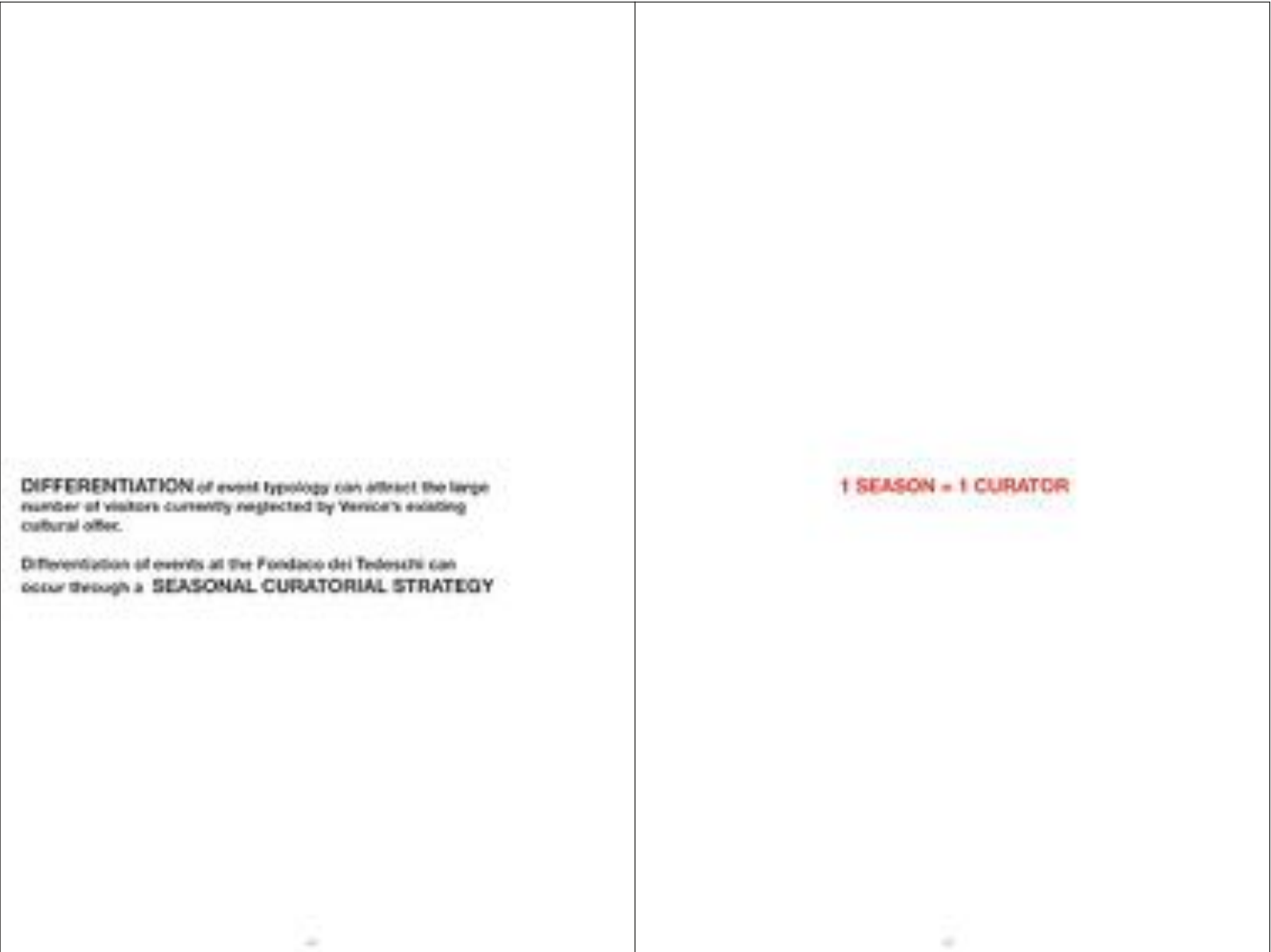
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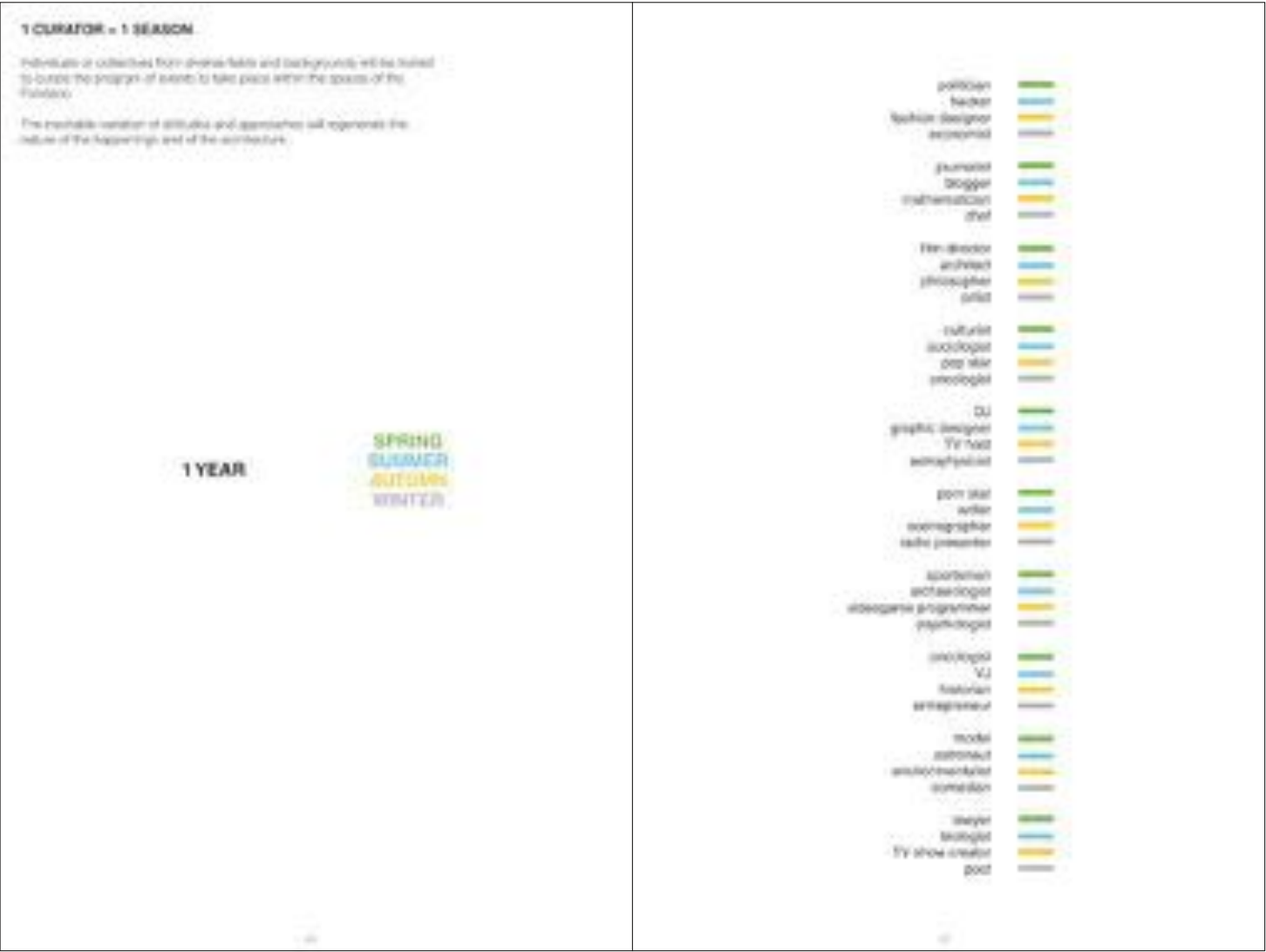
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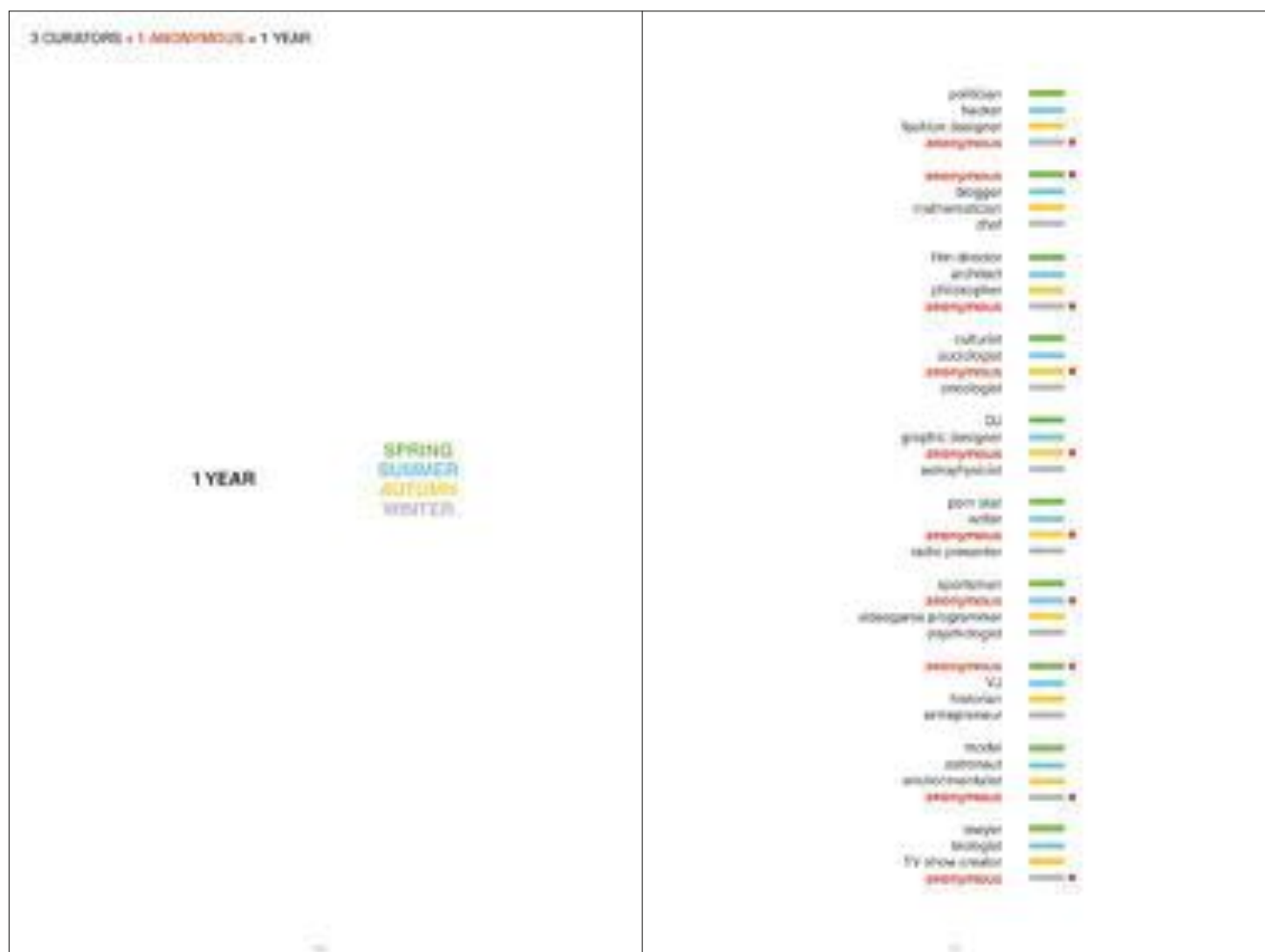




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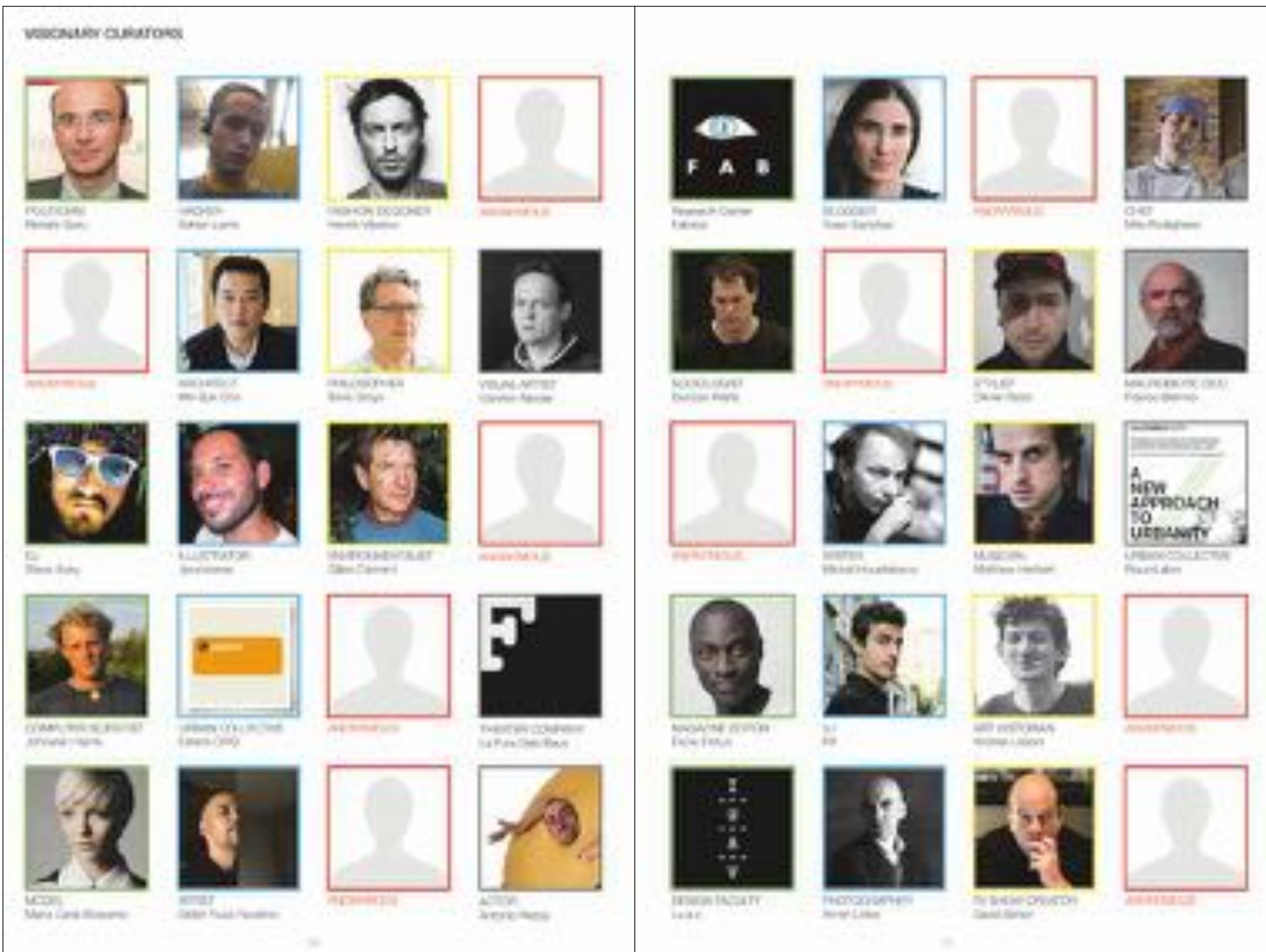


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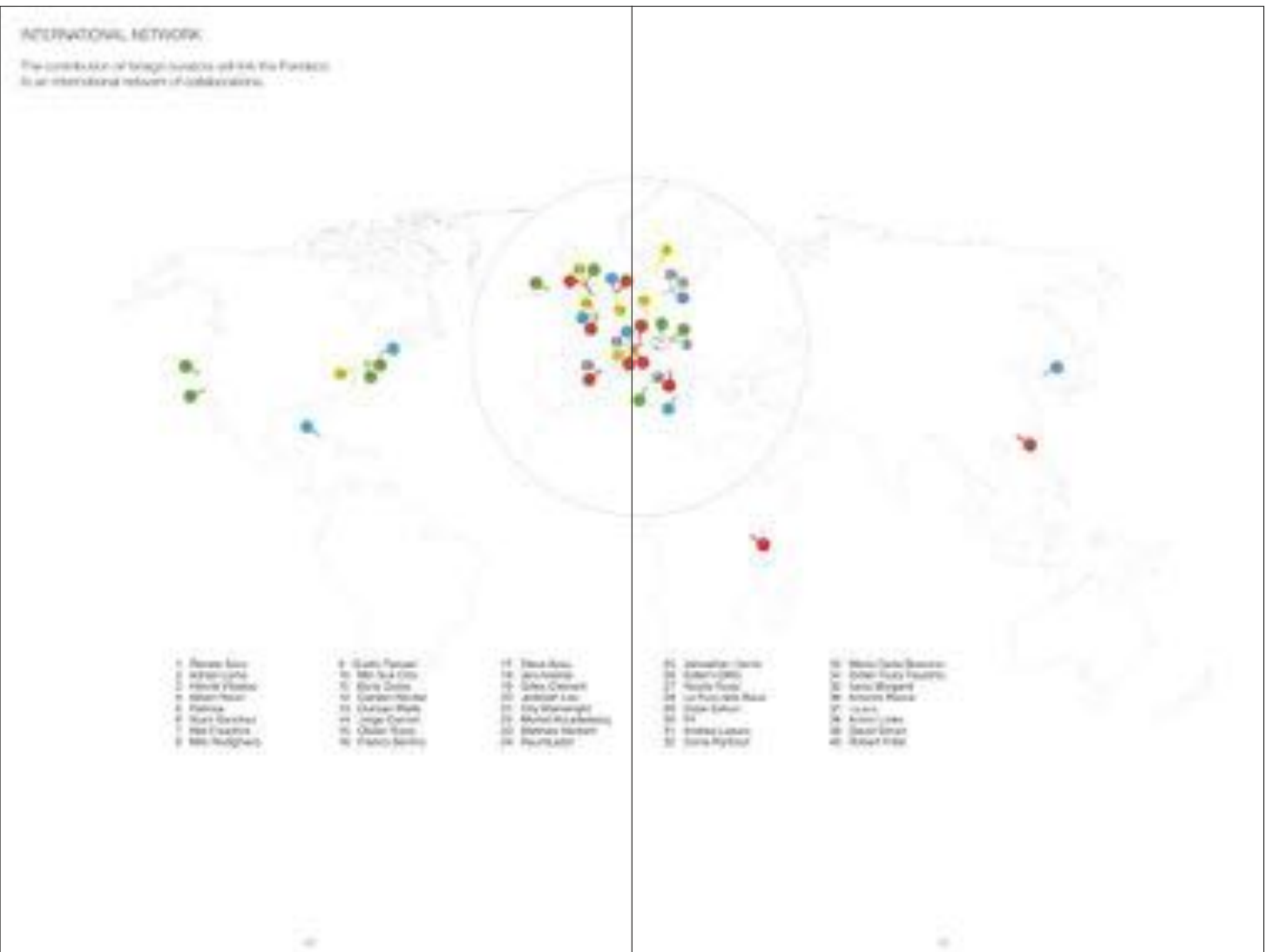




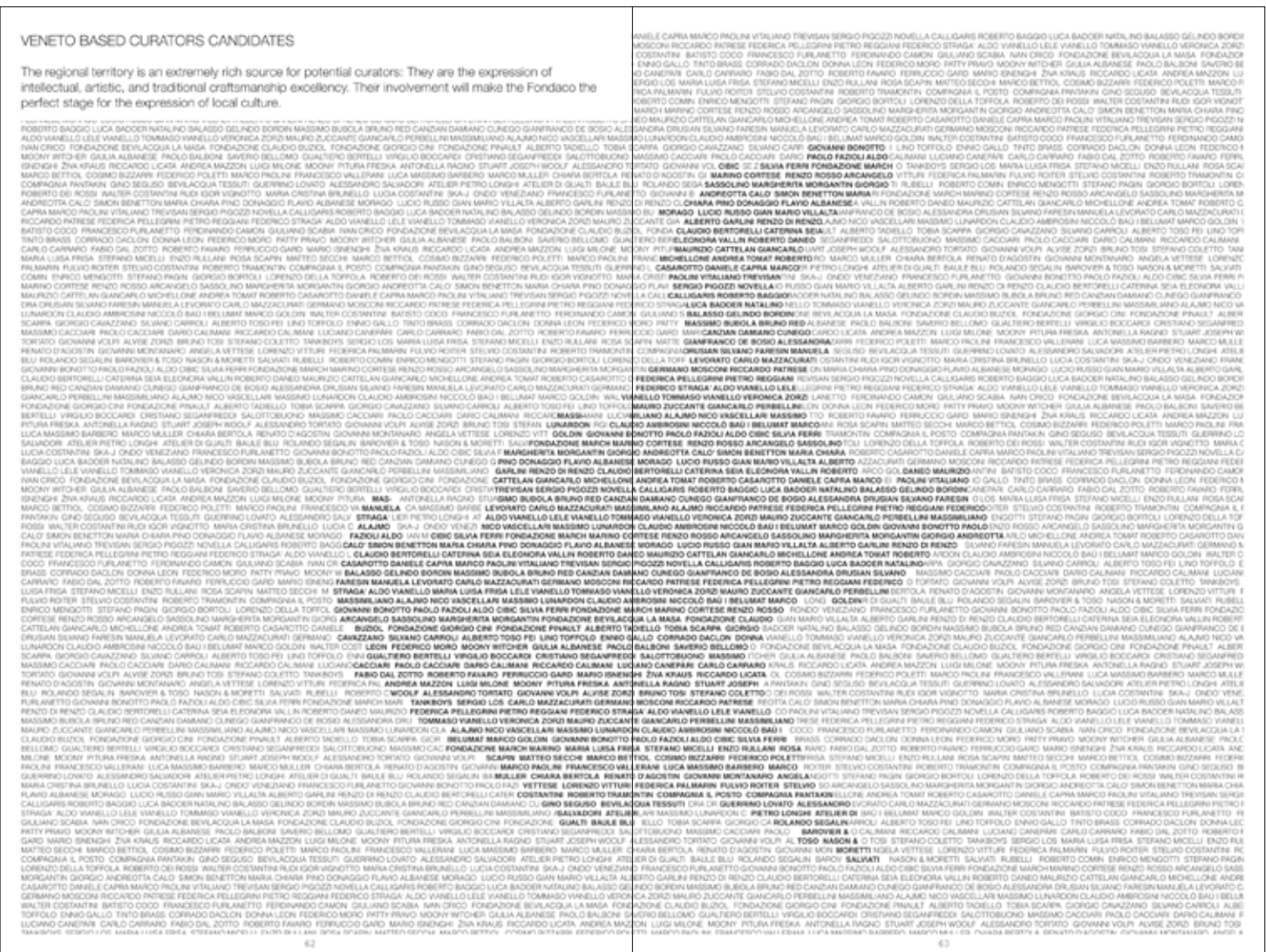
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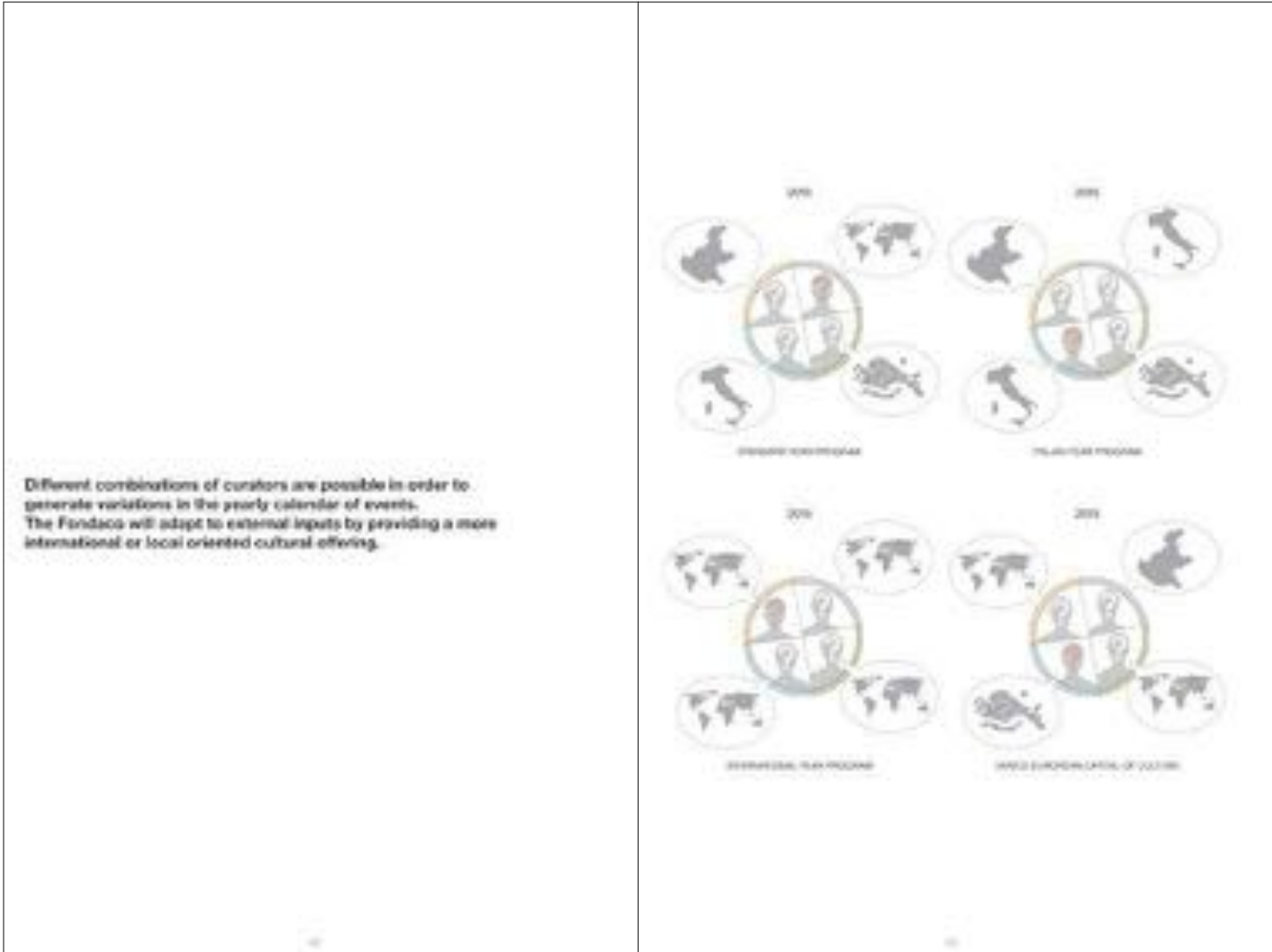


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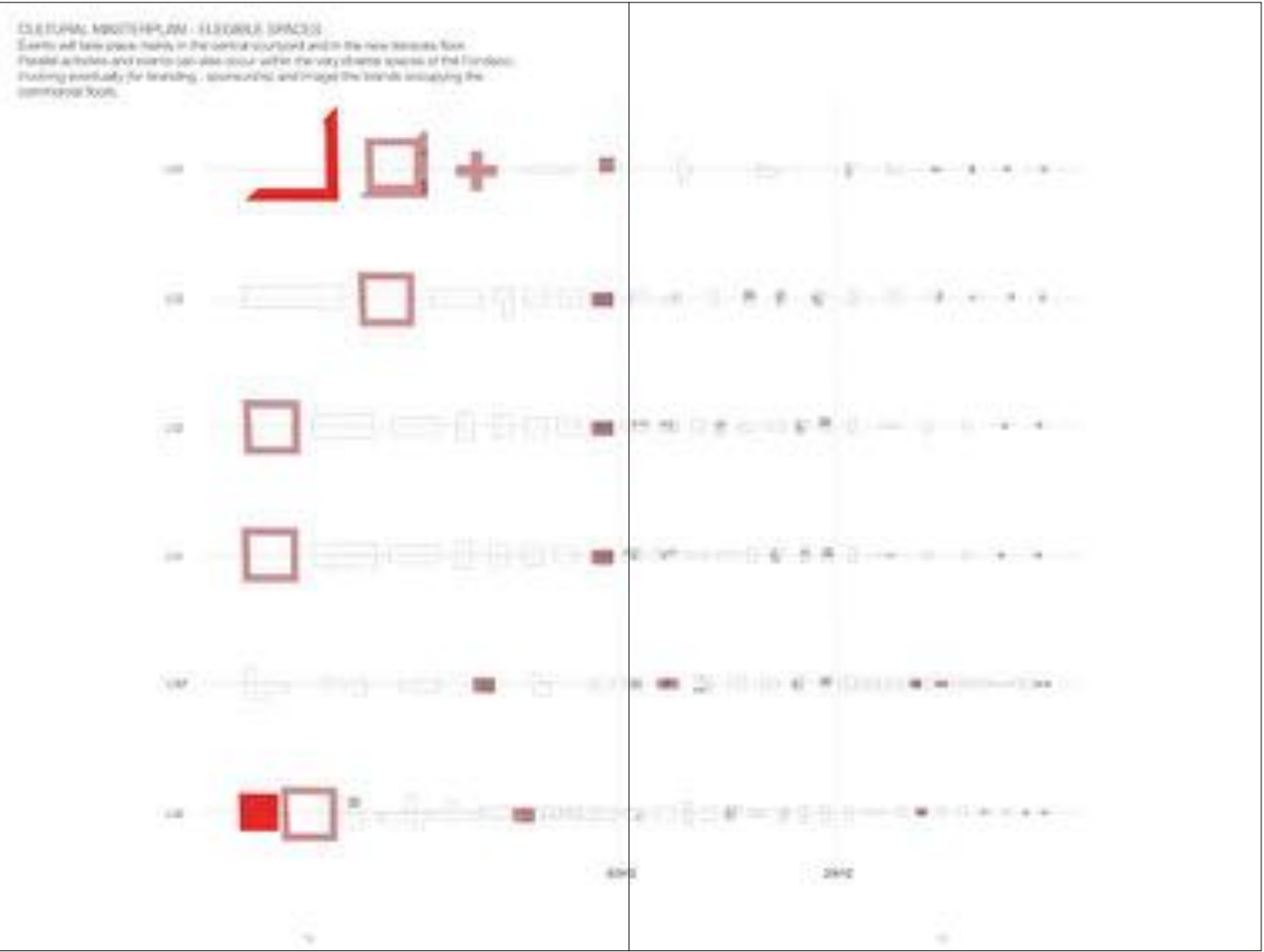


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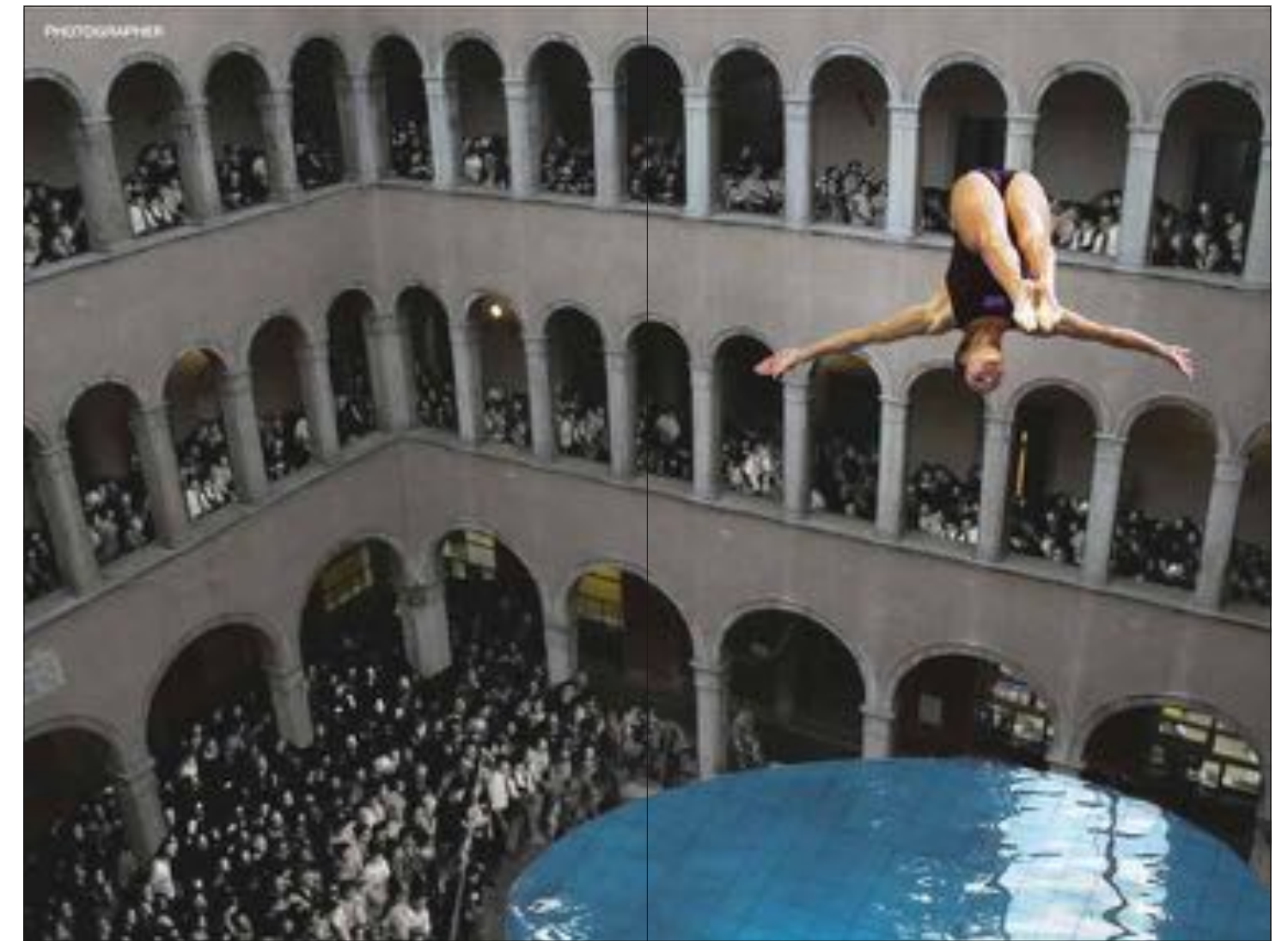


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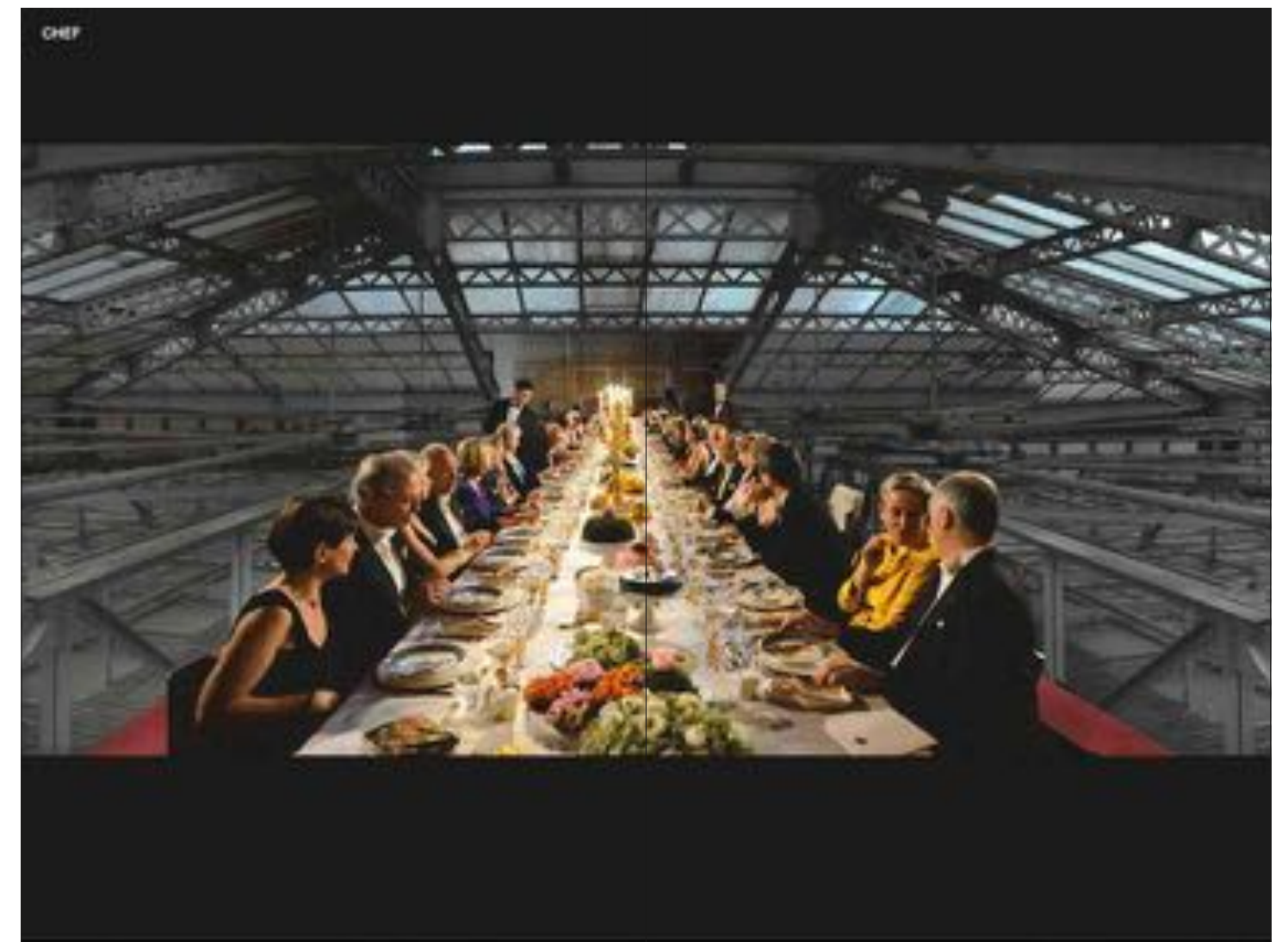
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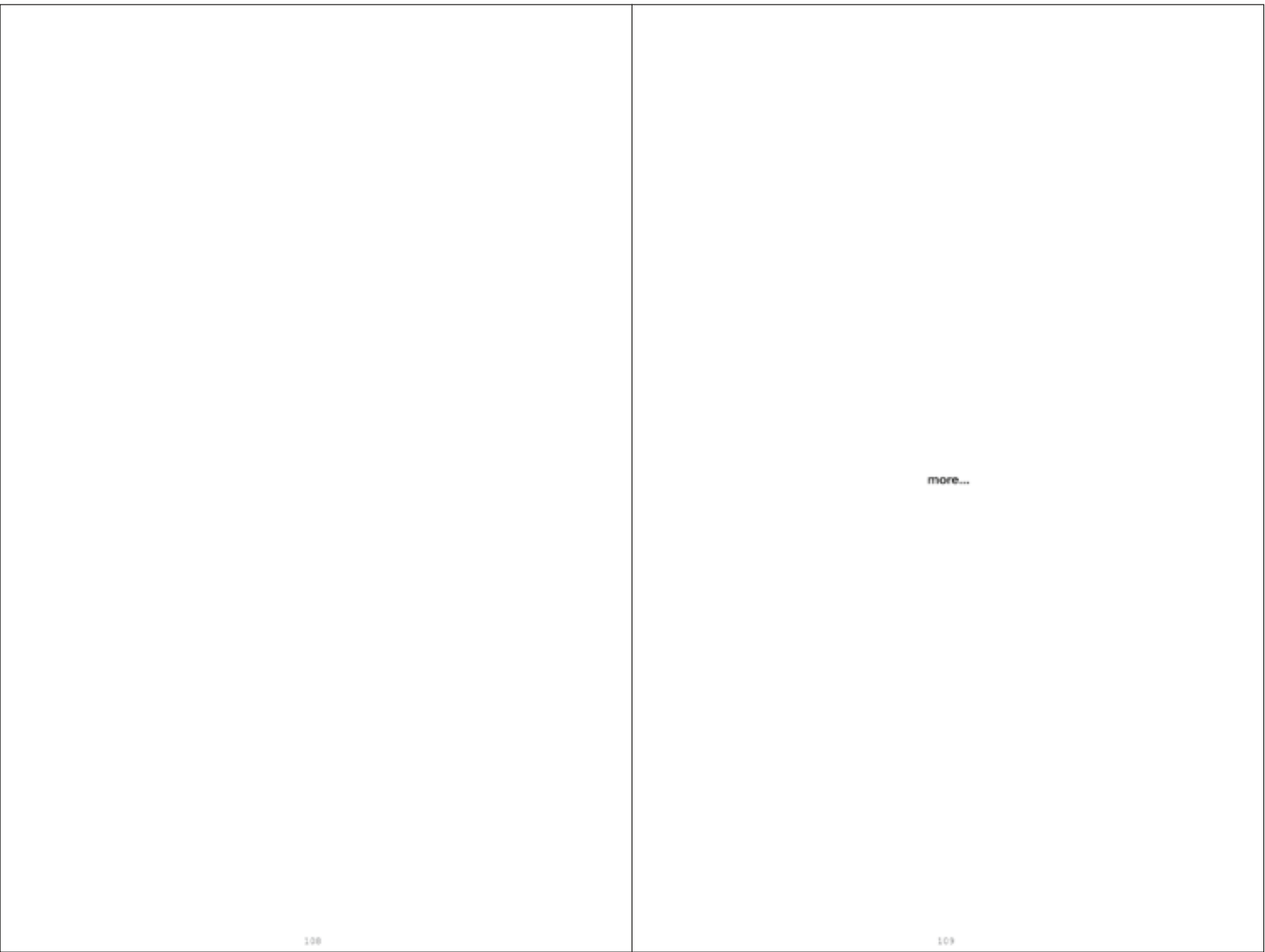




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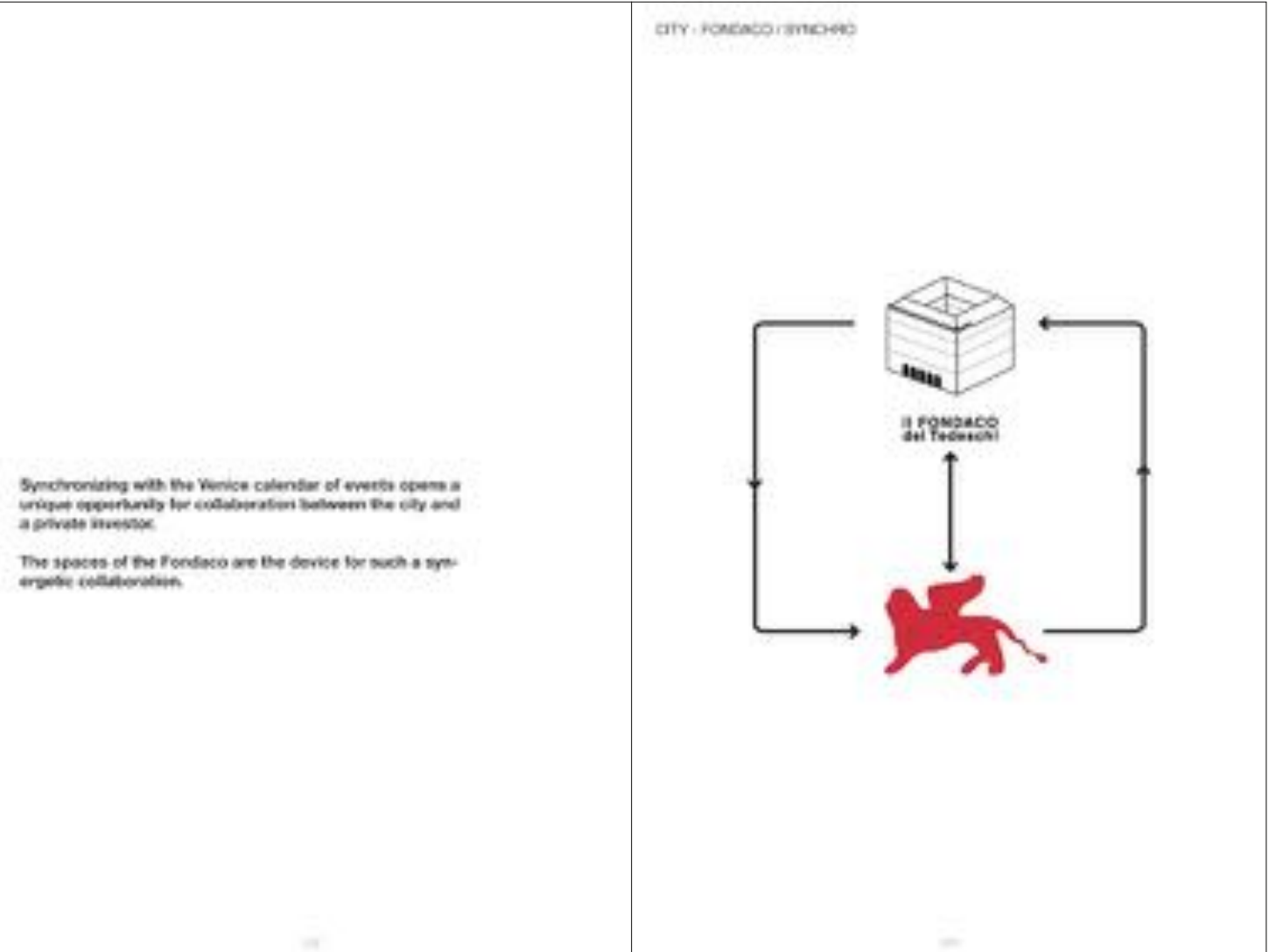


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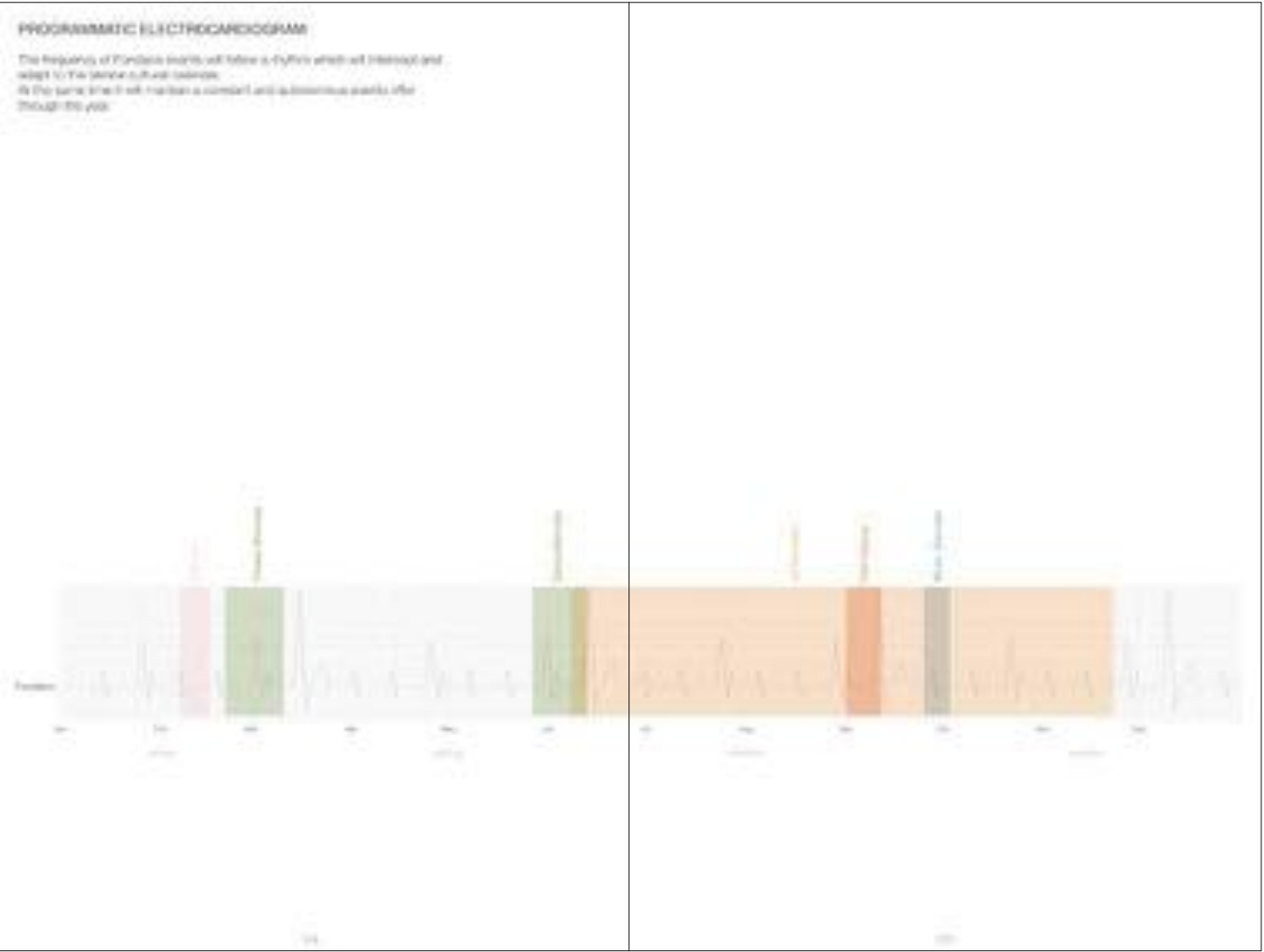


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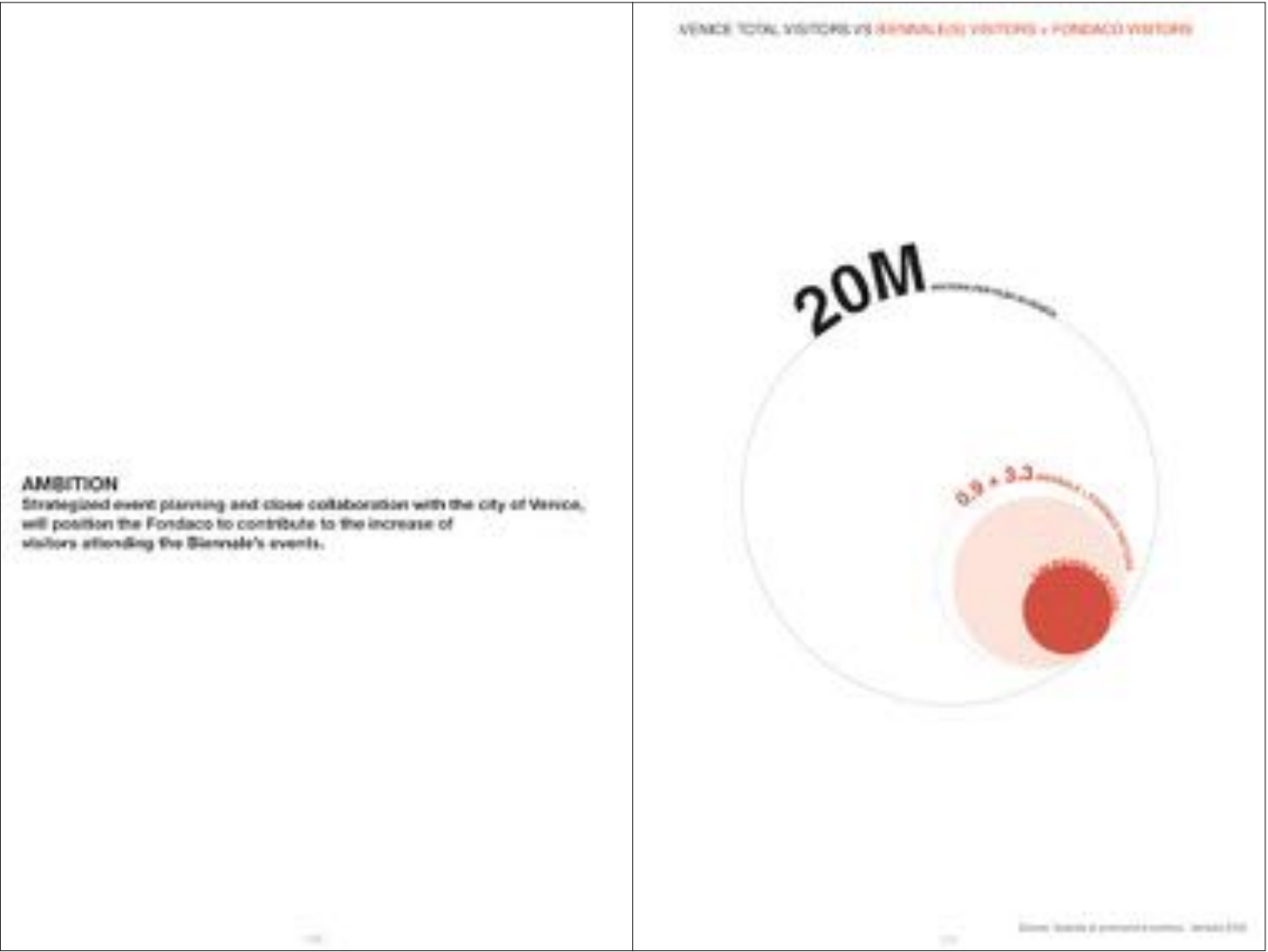




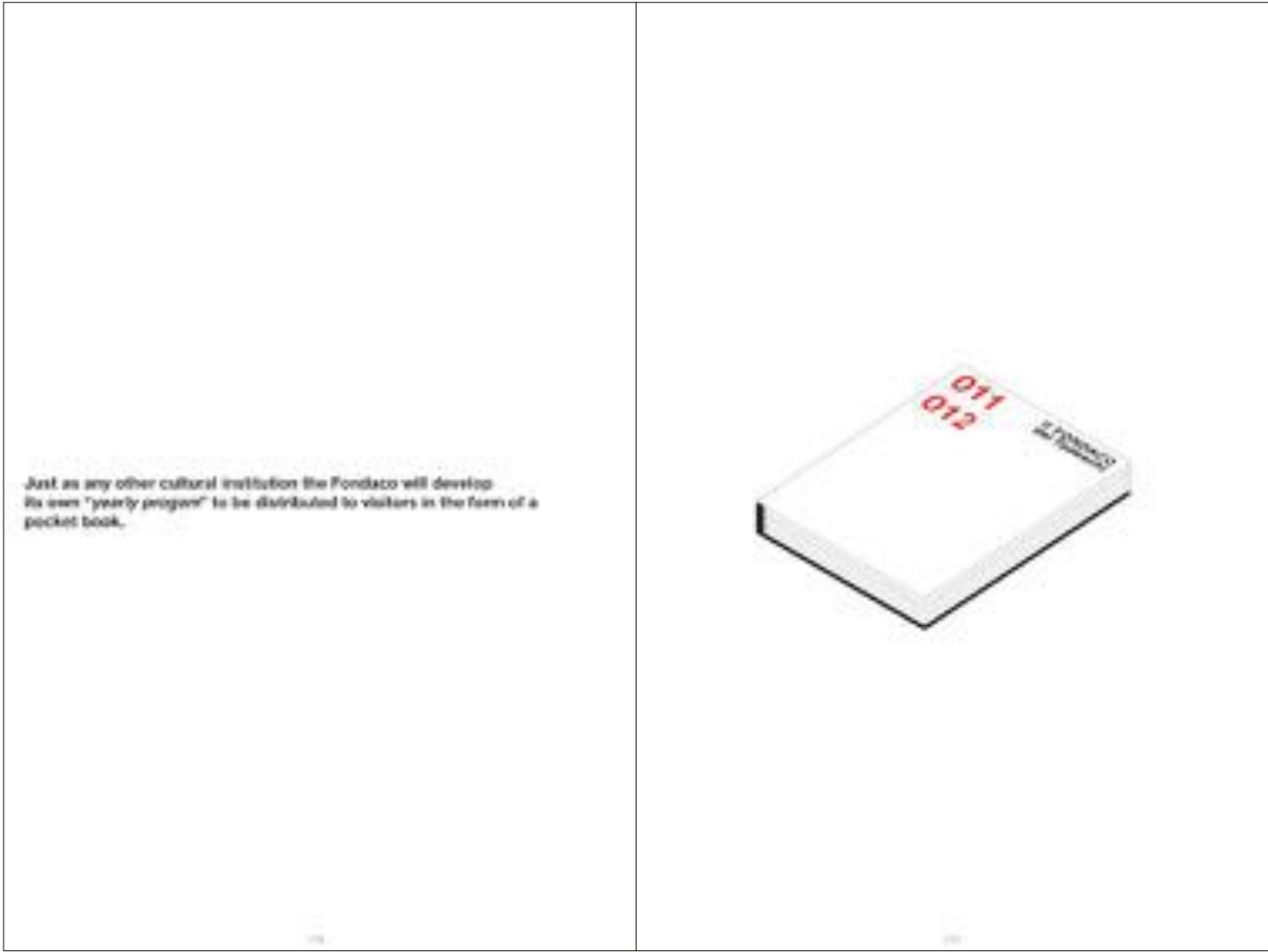
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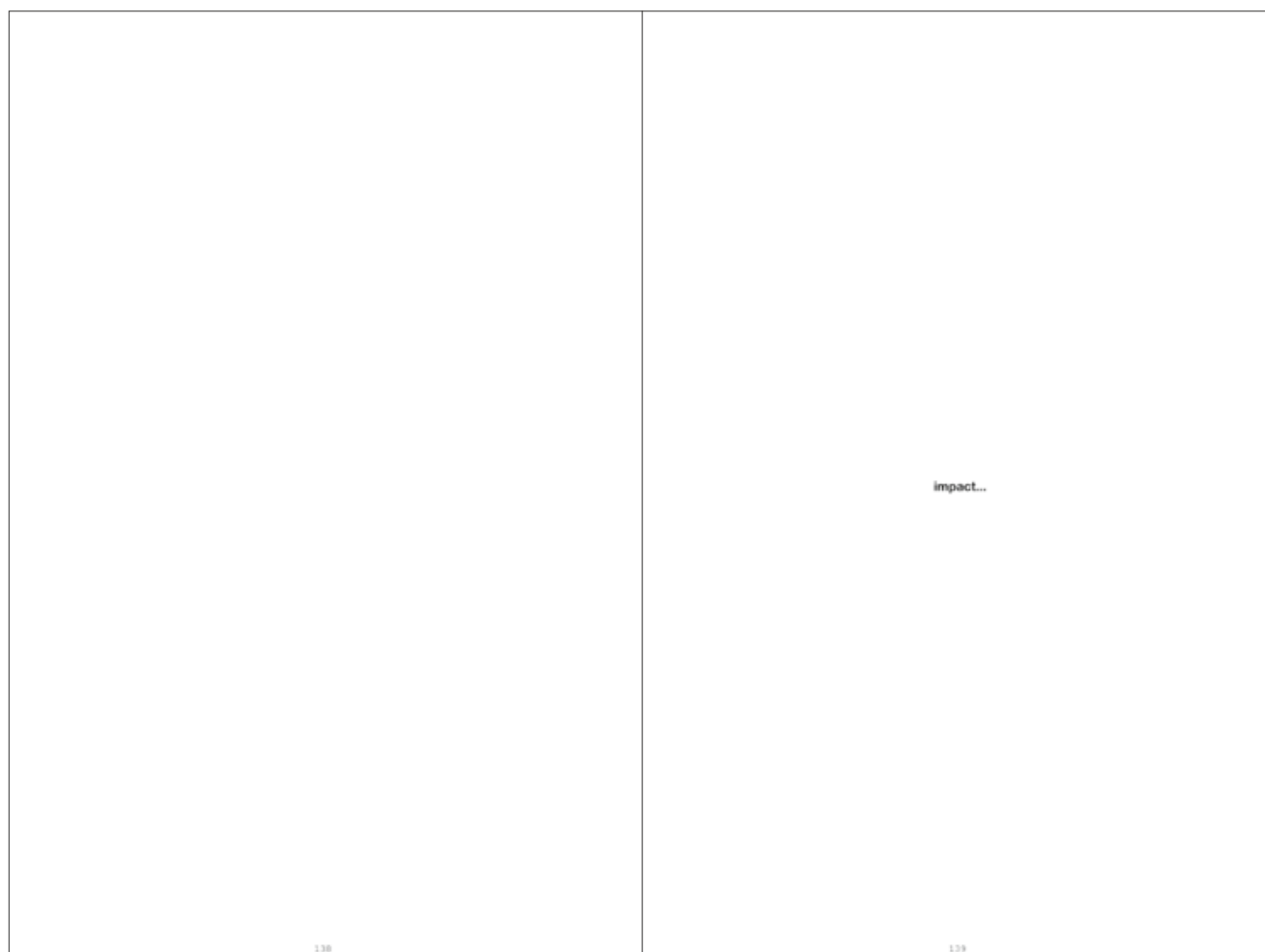


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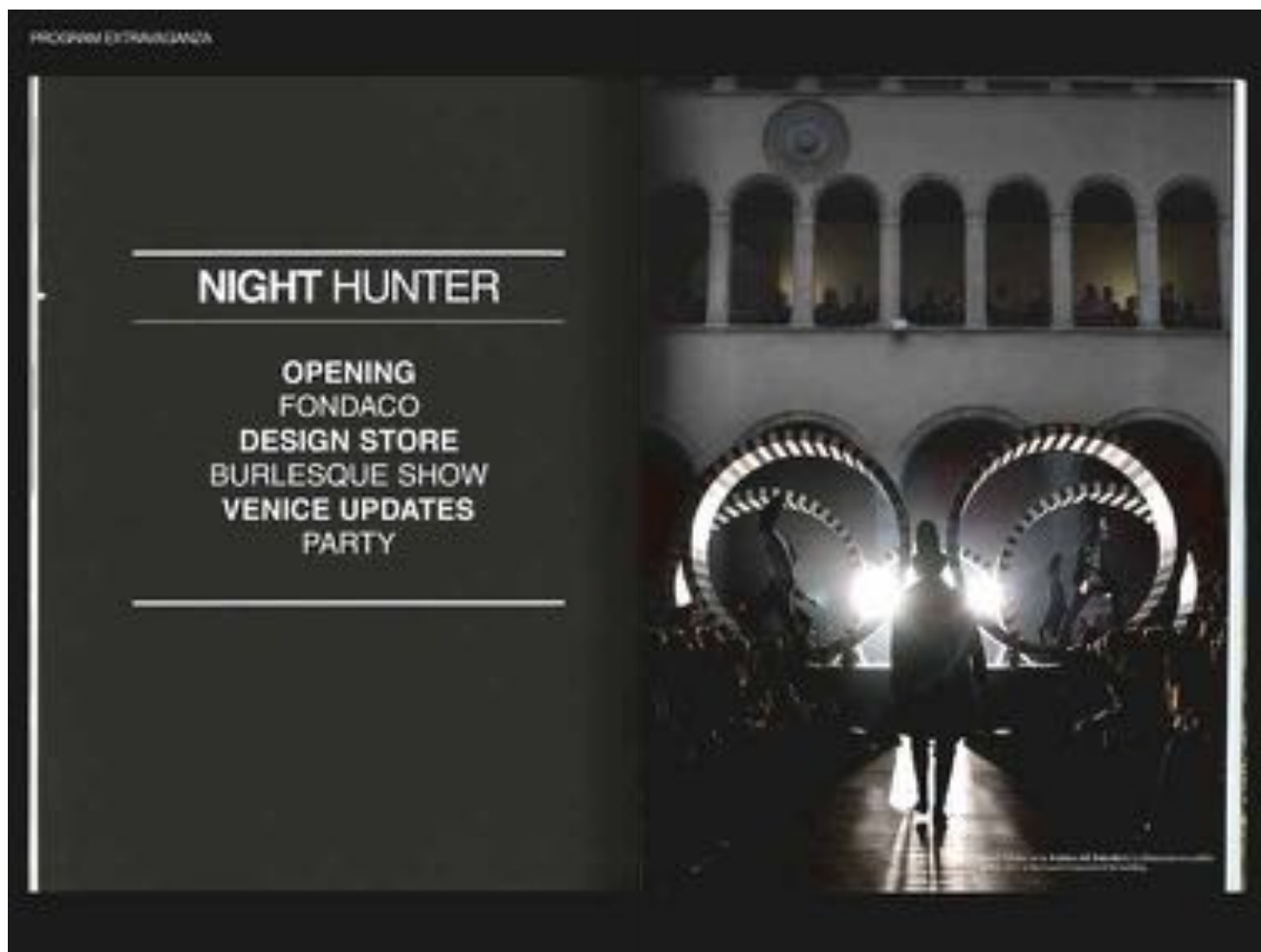


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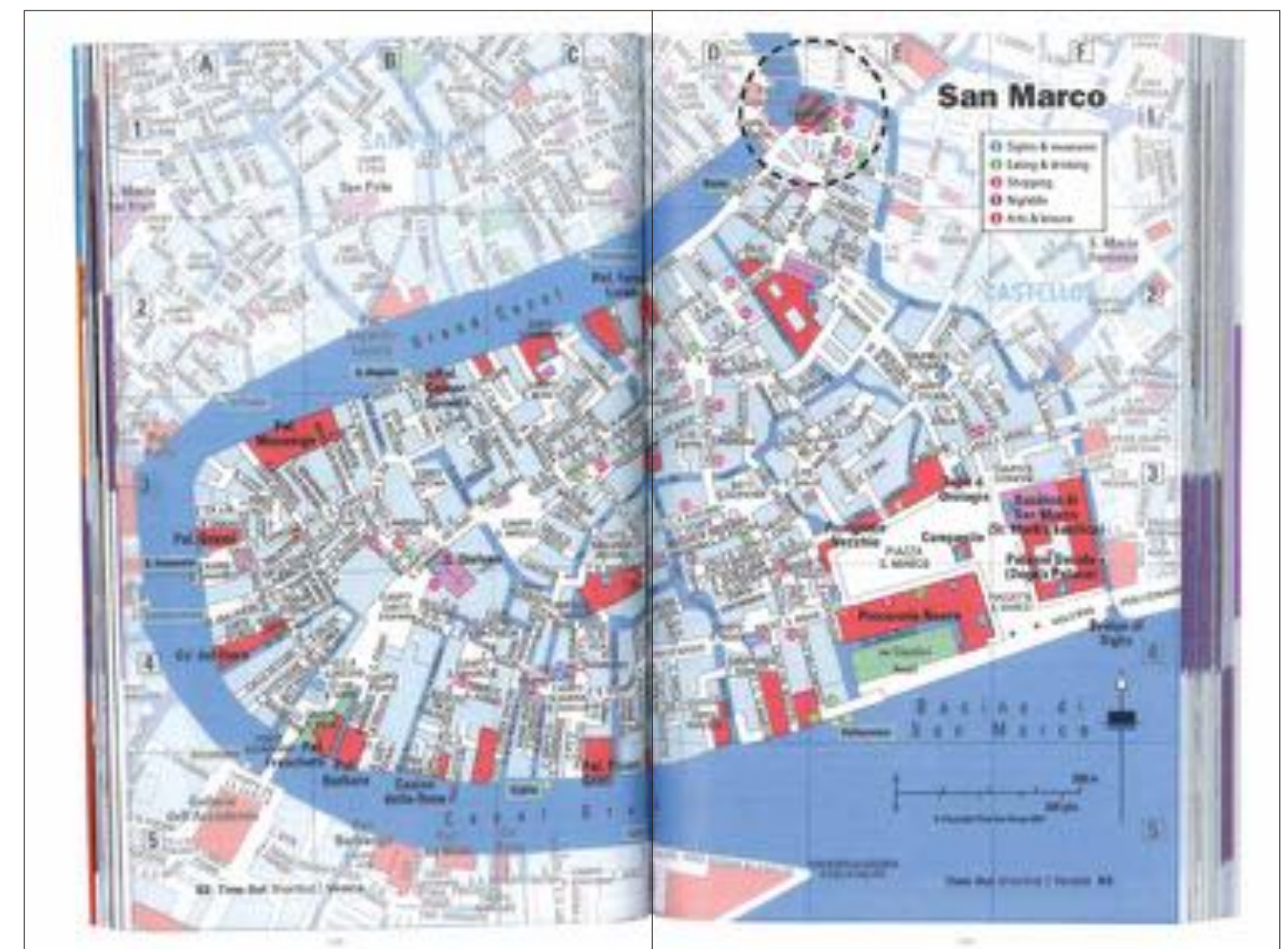


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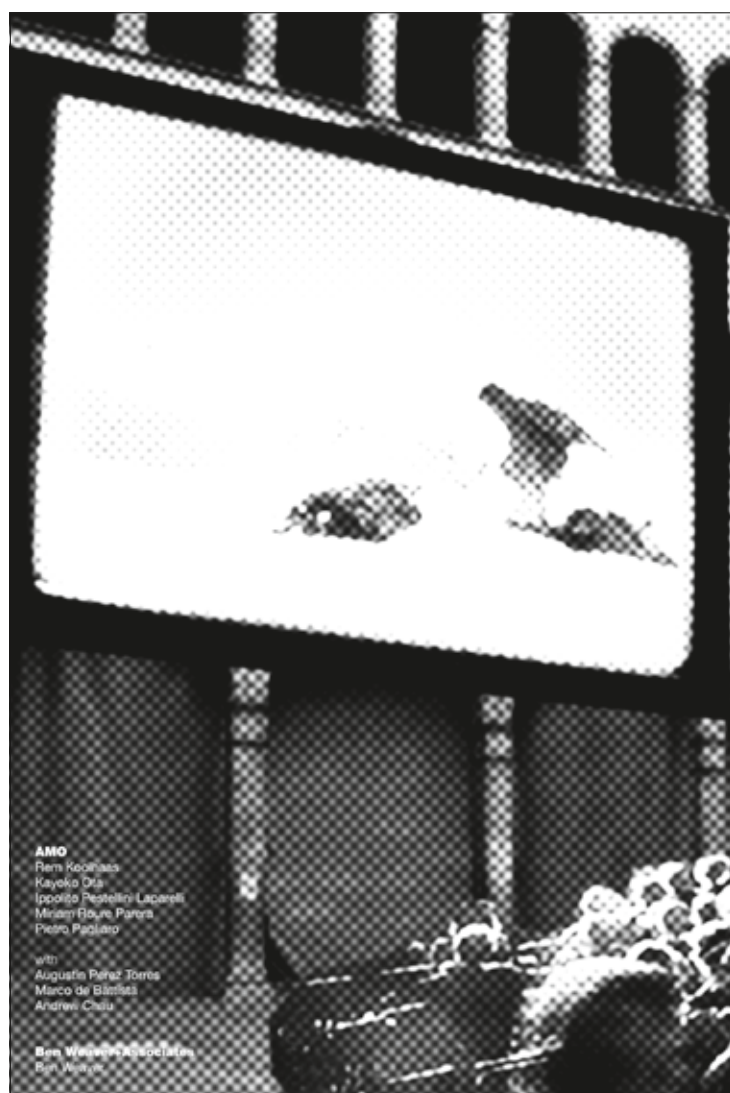


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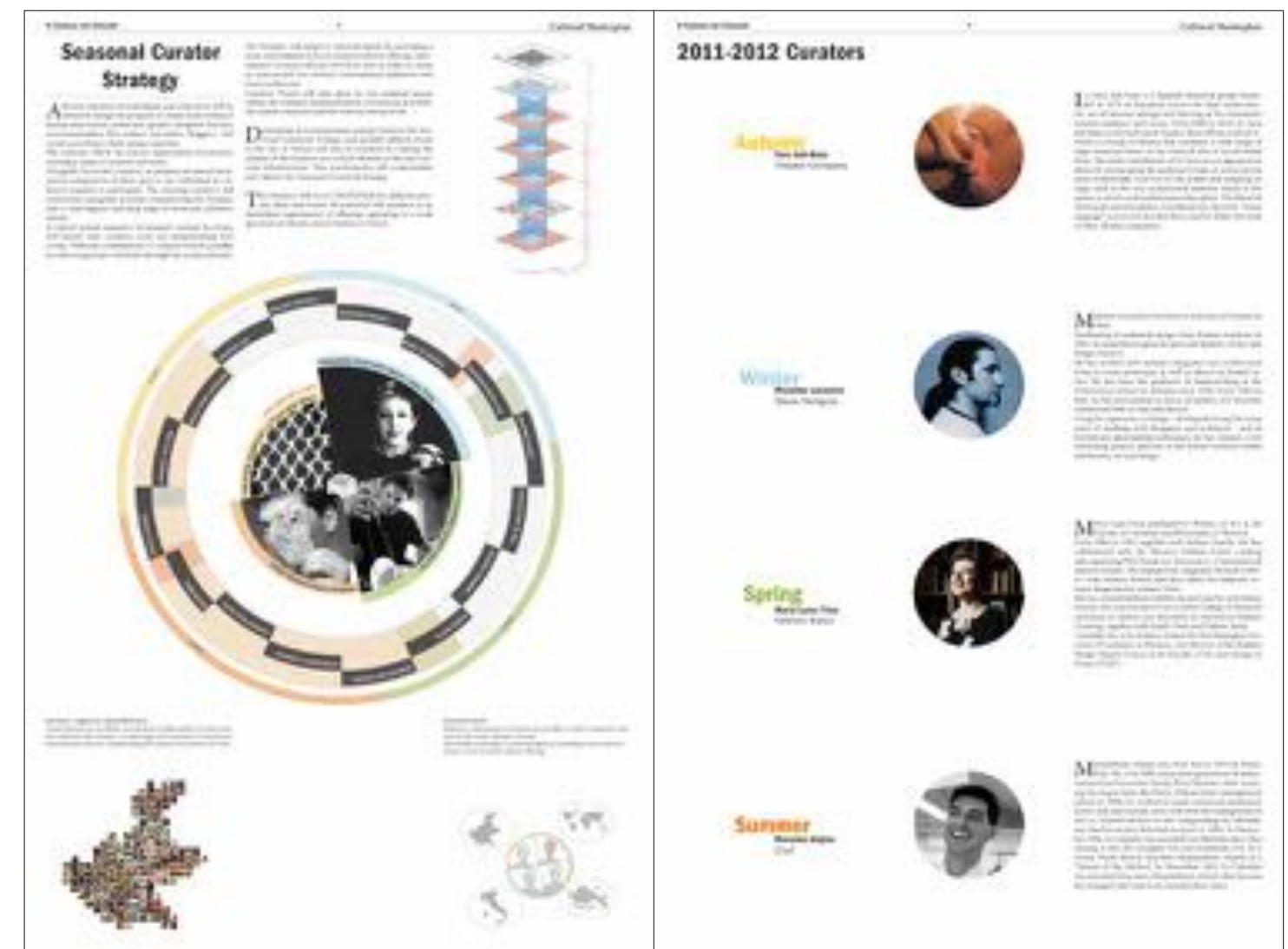




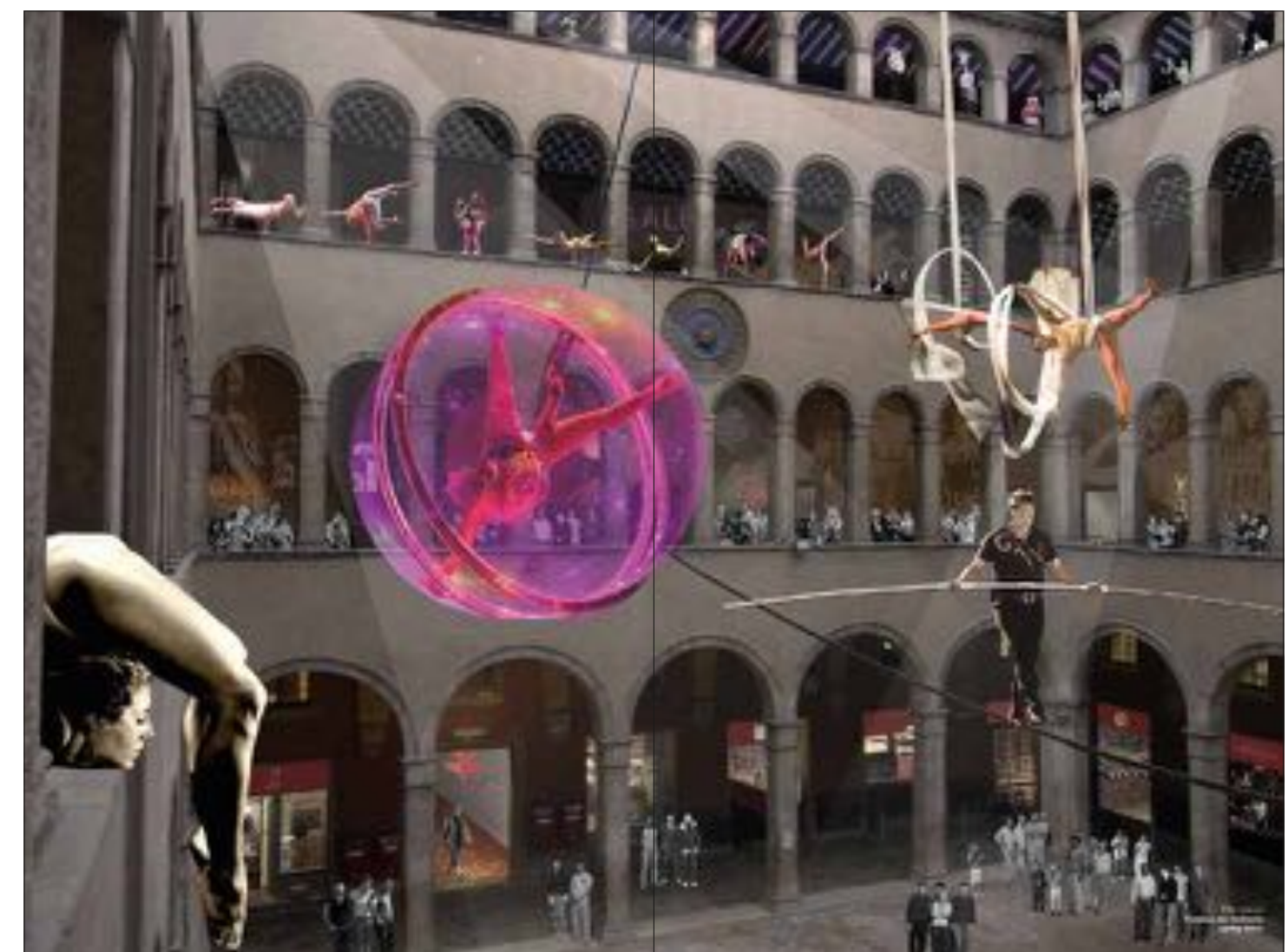
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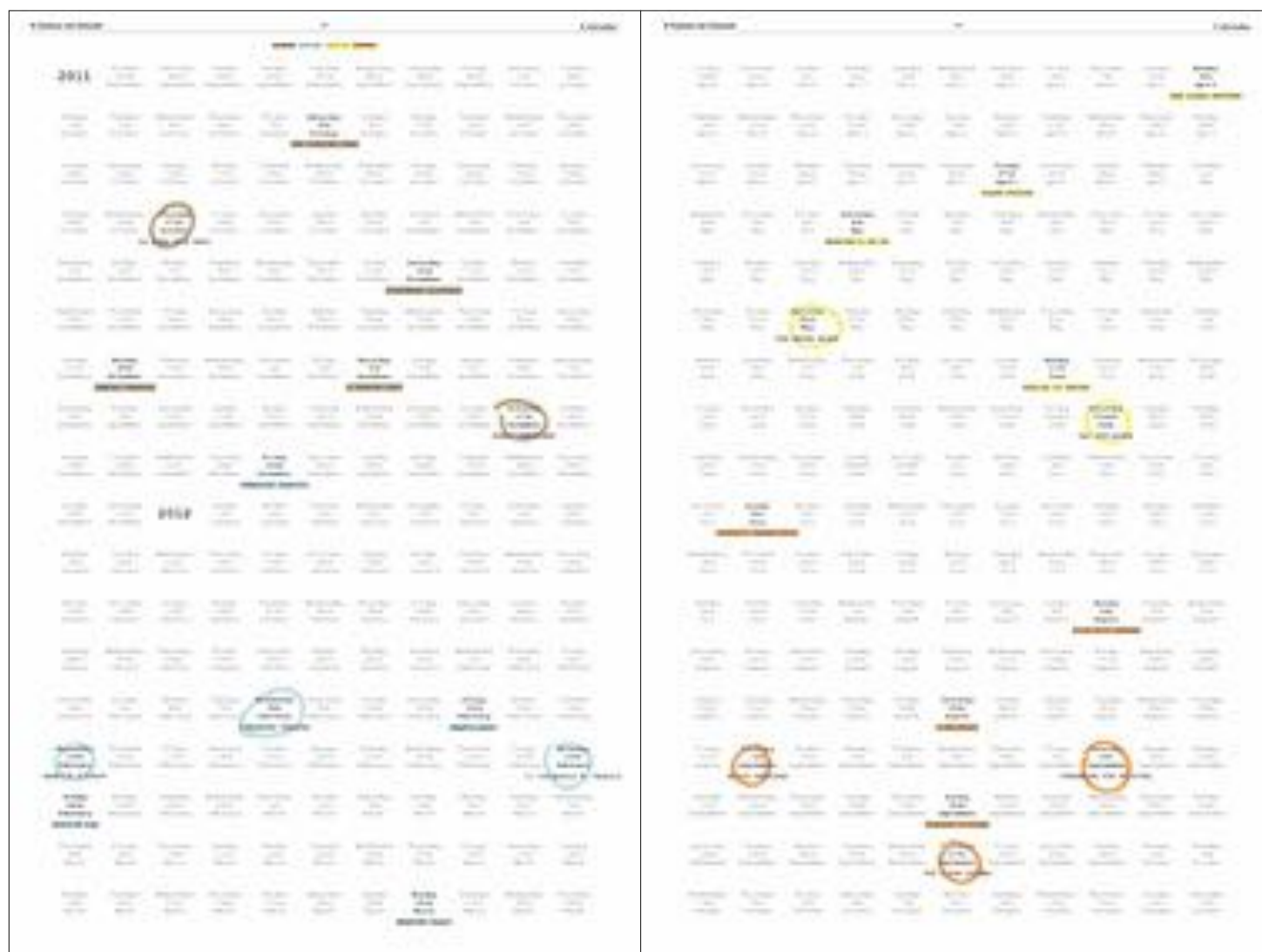


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