



RED PLASTIC ARCADES

Transitions

In no other city the transition from land to water is created more directly, in none it is more staged. In its past Venice has understood to characterize the arrival as pictorial, be it at San Marco or the number of „fondaco“ houses along the Grand Canal (see picture 1). Architectural elements like stairways, bridges or arcades were meant to be built reactions to this transcendental seeing path.

The Idea

It is the idea to isolate an architectural element, being omnipresent in Venice and to integrate it into the new arrival-context of urban planning. The temporal means is meant to connect these two places of arrival (see right site plan), but to also set itself off the contemporary materials used in the surroundings.

Red plastic

Regarding workmanship and materiality the arcades should purposely arouse associations with the widespread „Aurora Chairs“ or sunshade-stands, which are a value of quality for millions of people. By this it is adapting the stereotyped materiality of the consumption enslaved tourist, who is flooding the island with plastic bottles and other garbage. The colour - „traffic red“ - includes the banality of a traffic sign, the emblem of the biennale and the Venetian tradition of red plaster.

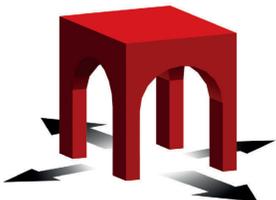
It is an urban intervention (line of arcades) designed to offer an arriving person, orientation and quality in space on one side, while on the other stating Venice's role as a city of tourism today.

Travel = Trivial?

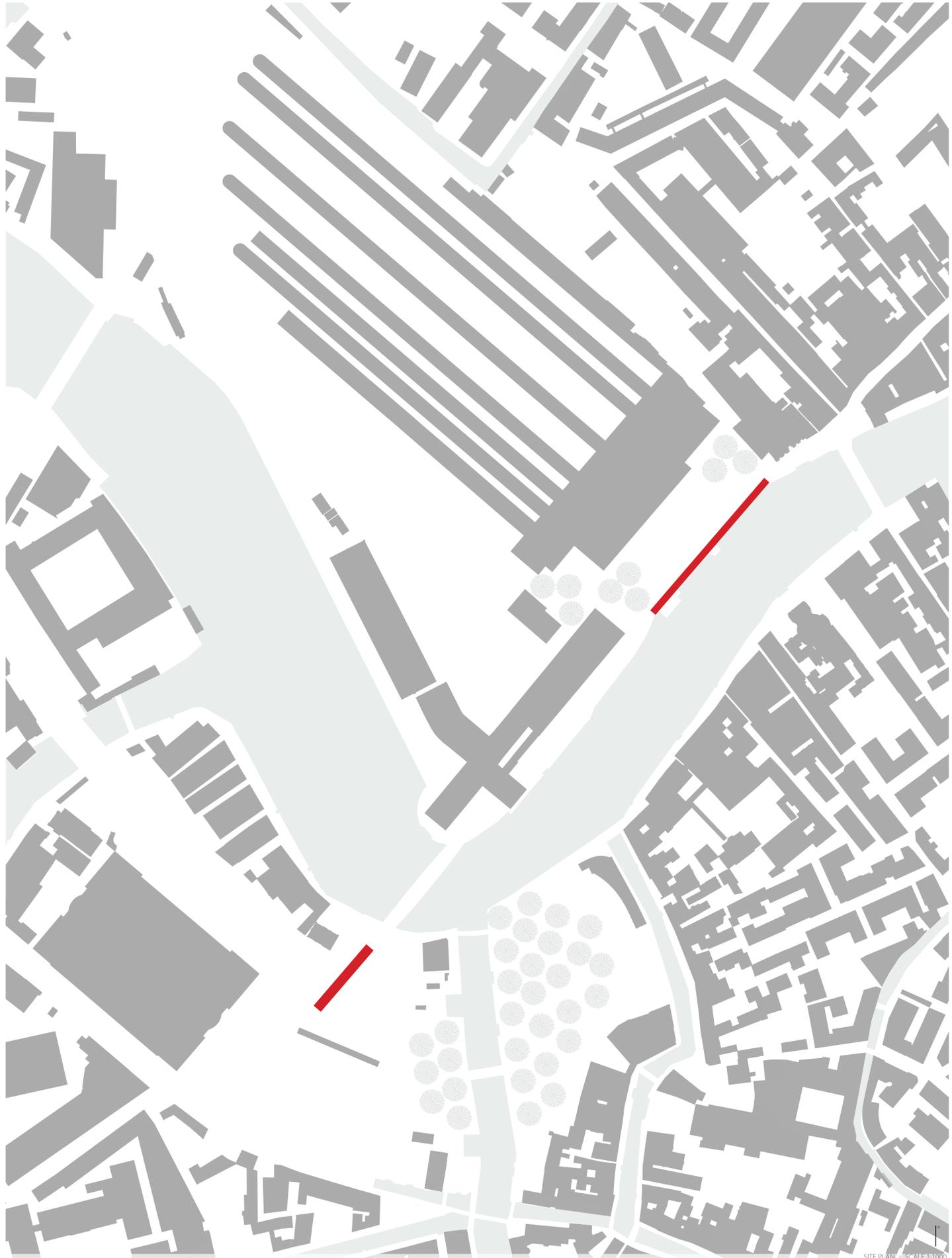
Today 20 million visitors a year diffuse into the city via the two latest interfaces- one being the Piazzale Roma with its airport-shuttles and cars, the other being the station Santa Lucia. 20 million people who are looking for a utopia called Venice. In times of offers like „Europe in 7 days“, there are just a few hours left for this desire to „experience“ Venice. It is just the surface being scratched. The city is emerging into a backdrop of mass-tourism - an illusory world, in which it is less the history behind, but rather the element, the function itself being noticed. This is where the architect's plan sets in.



PICTURE 1: THE FONDACO DEI TURCHI



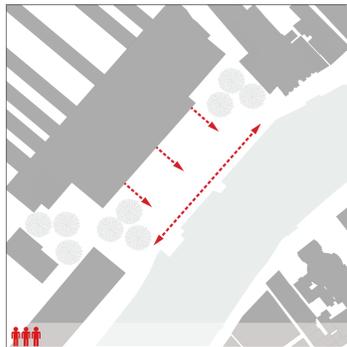
URBAN CONCEPT



SITE PLAN SCALE 1:1000

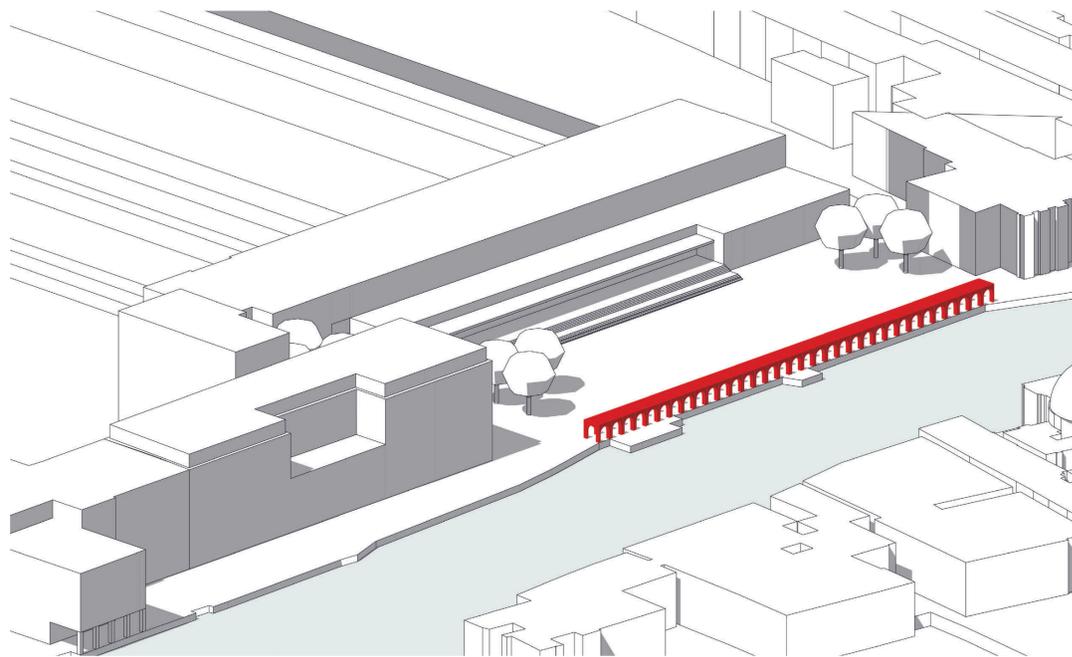
INTERVENTION ONE

Santa Lucia railway station



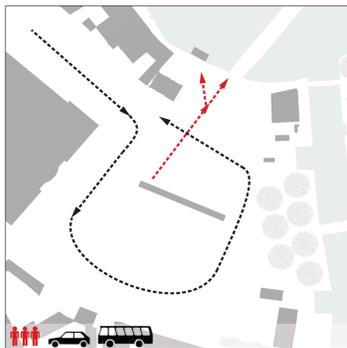
A Sign of Transition

The analysis of the pedestrian traffic in the courtyard of the station (see draft above) reveals that there is a main stream course along the Grand Canal. The square is sideways framed by a row of trees, but there is no structural framing on this side of the Grand Canal. This transitional zone is tagged by intervention one. It functions as a broker and filter at the interface between land and water (see cut). It emphasizes the contrast of two speeds, two eras and two architectural languages; one being the objective rational style of the 1930s, the other being the 18th century's classicism. The minimalism, the materiality and the choice of motif is being equaled on both sides.



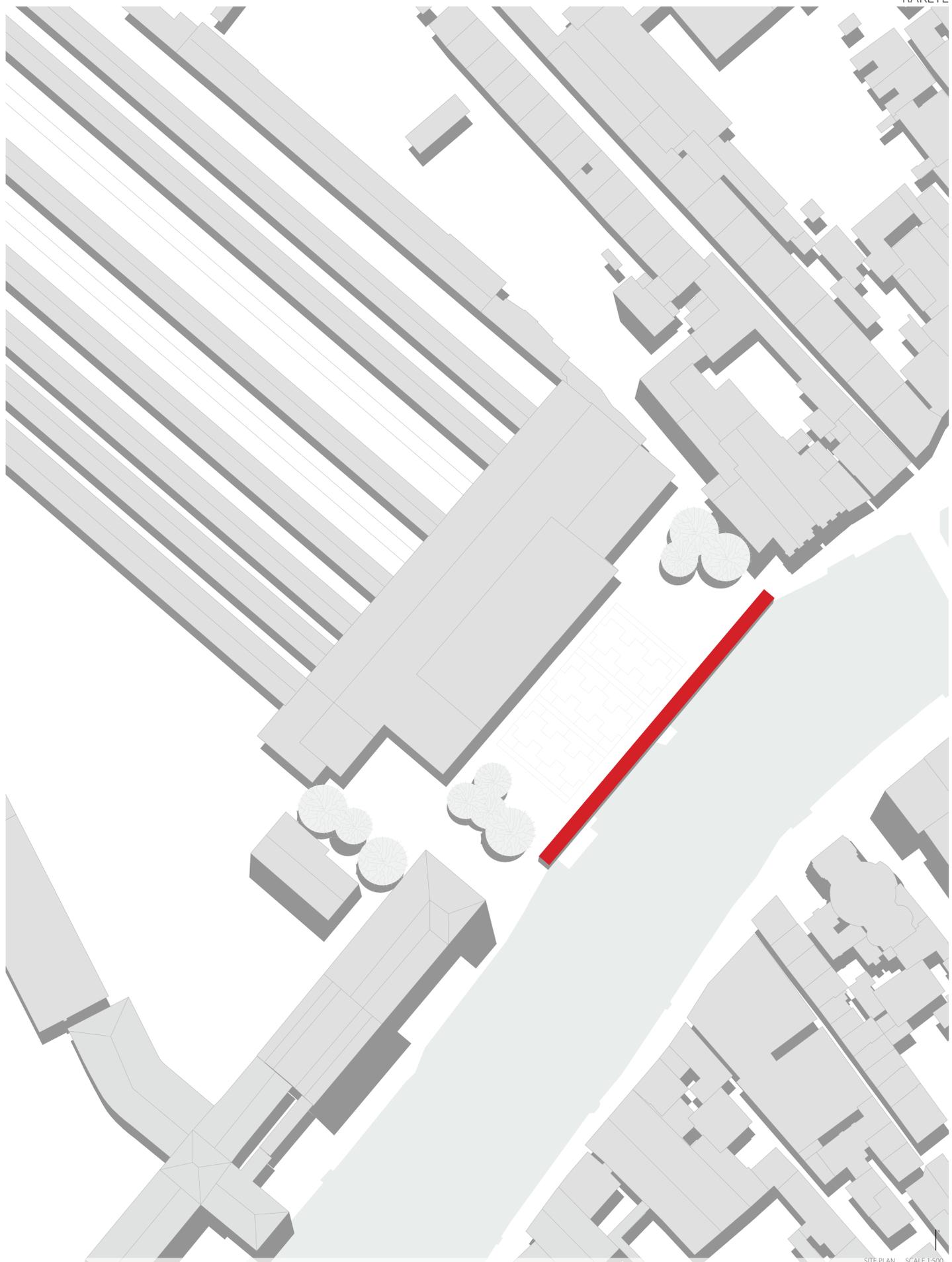
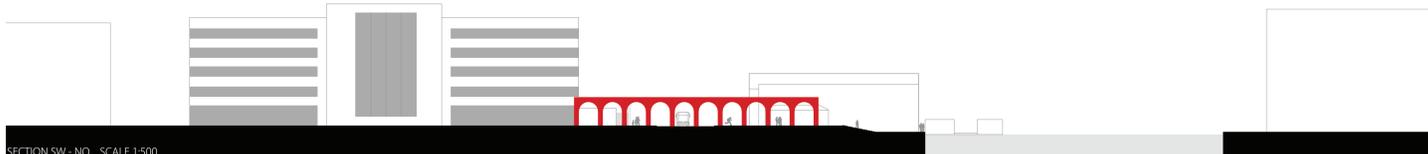
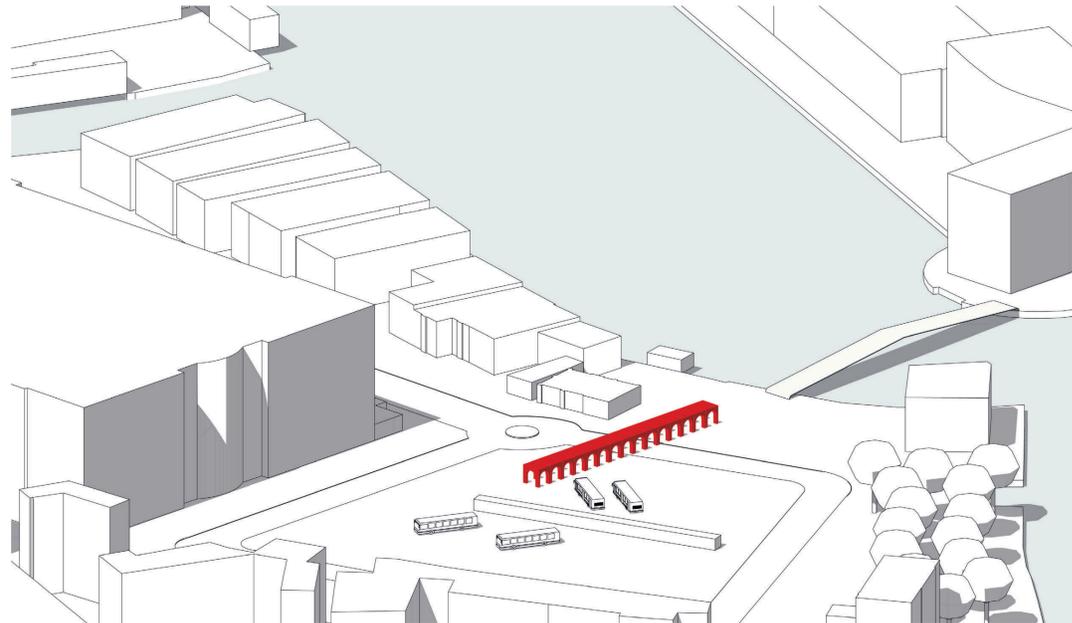
INTERVENTION TWO

Piazzale Roma



A Signal of Arrival

As it can be taken from the traffic analysis, there is a superposition of motorized and non-motorized traffic at the Piazzale Roma. The intervention is even fulfilling several functions at this place. On the one hand it is vitalizing the Piazzale Roma as a sculpture of its own. Moreover it is supplying the arriving person with the feeling of entering a gate and in addition, it is either marking the transition for the pedestrians to the aquatic traffic system or leading them to the Calatrava bridge and by this, towards the inner city.



DETAIL

Trash

The material and colour remind to the trashy objects of mass tourism. The arcades are produced as modules which are lined up in row. The single modular units are filled up with water of the Grand Canal to be anchored. So it picks of the concept of a cheap sunshade-stand. The arcades' parts are made from polyethylene and are shaped using rotational molding.



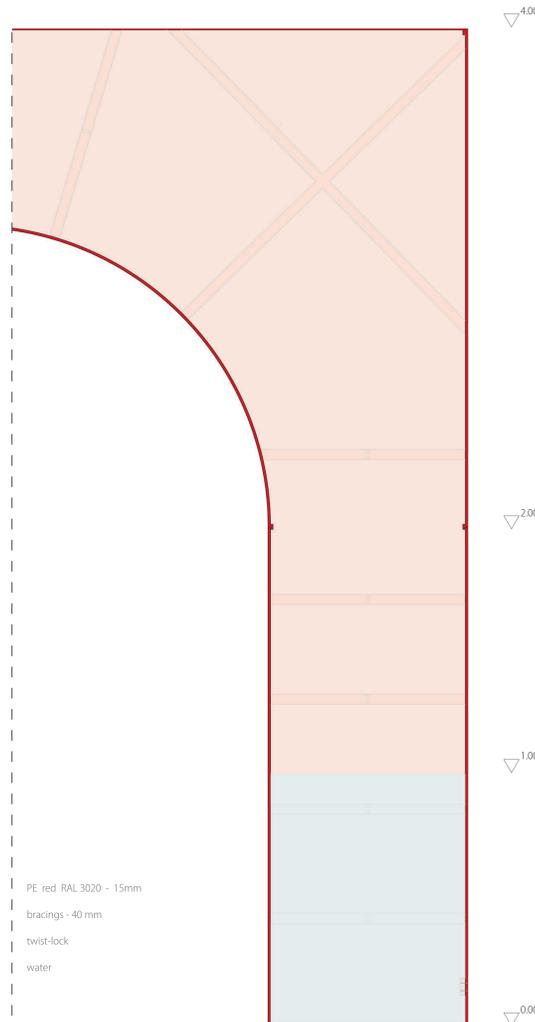
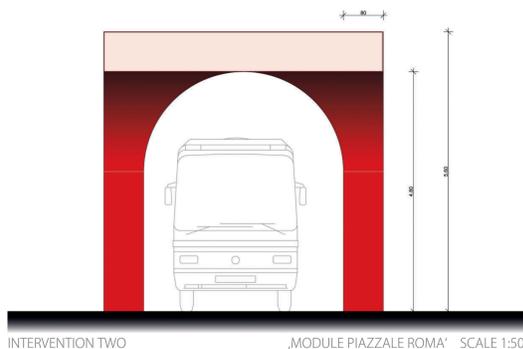
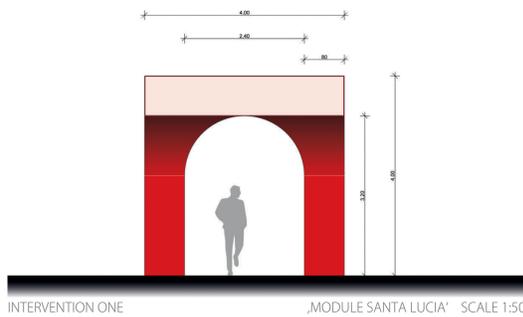
Proportions and Measurements

According to "Institutioni harmoniche" (printed 1558 in Venice). In this standard reference of the renaissance, proportions are defined using interval pitches. Accordingly, the wider the arcades of the renaissance are constructed, the more minimalistic are the intervention's proportions. This synchronicity represents the general, even the mundane, which correlates especially with the red plastic. Choosing the groin vault, a downright sacred element of architecture (see picture 2), as a subject for a plastic shell, is provocative. Everyone entering Venice like this has to deal with the question: "Is the desire to experience Venice just a mere desire for a shell?"

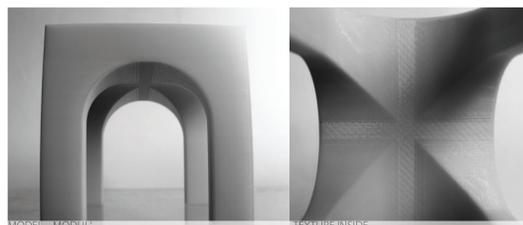
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'module Piazzale Roma'
 module: 0,8 m
 (pier of an arch)
 arch : 0,8 x 7 m
 height : 0,8 x 7 m
 bay: 0,8 x 5 m

'module Santa Lucia'
 module: 0,8 m
 (pier of an arch)
 arch : 0,8 x 5 m
 height : 0,8 x 5 m
 bay: 0,8 x 3 m

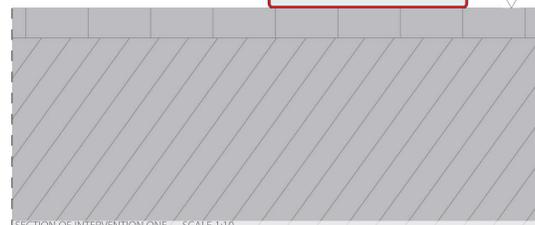


PICTURE 2 - FRANCESCO GUARDI, CLOISTER IN VENICE

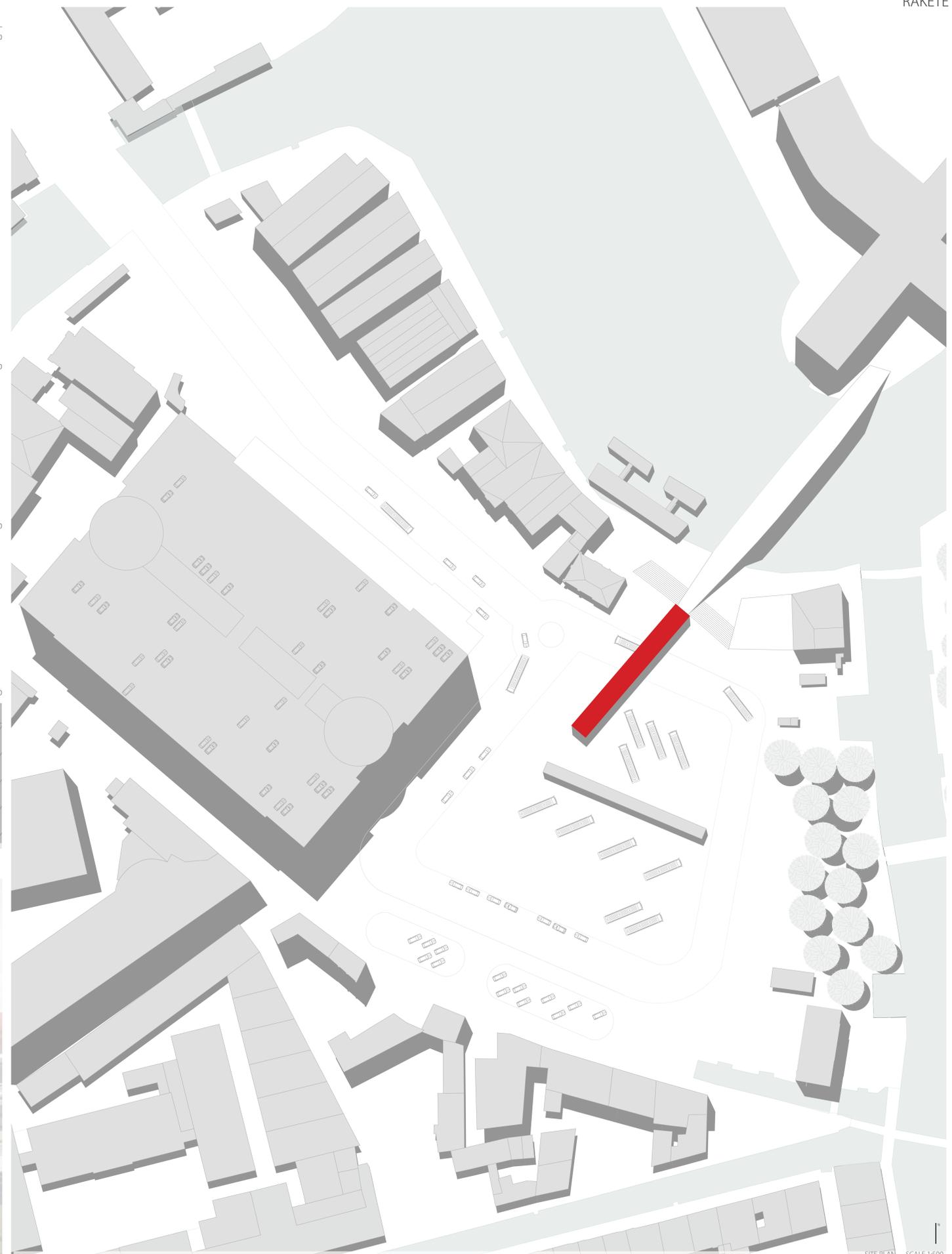


MODEL 'MODULE'

TEXTURE INSIDE



SECTION OF INTERVENTION ONE SCALE 1:10



SITE PLAN SCALE 1:500