

PRELIMINARY COMMUNICATION / PRETHODNO PRIOPĆENJE

## THE RESTORATION OF THE STUCKY MILL IN VENICE. RESPECTING THE AUTHENTICITY IN ADAPTIVE REUSE

Obnova kompleksa Mlina Stucky u Veneciji.  
Poštivanje autentičnosti u prilagodljivoj ponovnoj upotrebi

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### ABSTRACT

*The Molino Stucky is one of the most impressive buildings in the center of Venice. The mill, ordered by G. Stucky, had grown rapidly on a Neo-Gothic by the German architect Ernst Wullekopf. Since its abandonment in 1955 the city of Venice had been investigating solutions for the site regeneration. The main obstacles were, beyond the financial investment, the alignment of the new ideas to the conservation bonds on the industrial conceptual design and on the structures and materials. The solution came from the re-privatization of the complex (originally private) and the public private partnership between the new owner and the municipality that consisted of some facilitations by the public part in favor investments on public areas. The restoration project, thanks to the conservation approach by the architects and the support by the local and national authorities, gave value to the existing preservation bonds instead of considering them as restrictive, focusing on its authenticity.*

**Key words:** Stucky Mill, Venice, restoration, adaptation, authenticity

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## 1. HISTORY AND CHARACTERISTICS OF THE STUCKY MILL

Venice is a well-known historic city, World Heritage Site since 1986 for its specific significance given by matching 6 out of 10 criteria of the WH List. Its image is related to the unique landscape, merging historic architectures, palaces and bridges with the calm waters of the lagoon; few people may imagine that the city's history did not stop at the end of the 18th century, when the Serenissima Republic ended. After a period, mostly during the 19th century, characterized by small urban changes, characterised by demolitions and conversion of religious complexes but also by important infrastructural works (as the railway line connecting the inland), the end of the century registered a resurgence of constructions, especially related to a completely new age of production for the city. From the end of the 19th century to the first half of the 20th, the city turned from a dead historic town, to a new, large and highly productive industrial pole in the newly born Italy. A clear advantage for the city was the existing naval facilities, as well as its exceptional location, close to the main productive countries in Europe in that period, namely the Austrian-Hungarian Empire, France, etc. Such an intense period of production for Venice was the setting for the construction of the so-called Molino Stucky.

The Stucky mill (Molino) is located on the west side of the Giudecca Island<sup>1</sup>, surrounded by the rio (canal) dei Lavraneri, by the Giudecca canal and the San Biagio rio, in one of the in most suggestive waterfronts of the city of Venice.

At the beginning of the 18th century the island was still offering many free areas, which increased during the Napoleonic government due to expropriations (and destruction) of religious complexes. Such availability of room and its proximity to the large canal, determined the industrial direction of the island.

The origin of the Stucky Mill has been a providential event for many families, constituting an important opportunity for employment. In parallel, many other industries arose in the area, as yards, mills, dockyards, pasta factories, alehouse, cloth mills, cement plants, roperies, watchmakers mixed to residences and green areas. Many of them were important world-wide, as the Junghans watchmaker, the CNOMV dockyards; the Dreher alehouses and the movie production centre of "Scalera", south side of the Stucky mill.

After the Second World War the island had been slowly losing its importance, in parallel with the decline of the city itself.

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<sup>1</sup> Giudecca is the longest island of the historic center of Venice. It was initially the seat of religious complexes and of huge parks, market gardens and orchards. Its climate was considered extremely healthy, for the exposition to different winds, so much that Venetians started to build here their second urban residence to enjoy their after-work, before later moving to the inland (Riviera del Brenta mostly).



■ *Illustration 1. Picture of the Mill in 1895-1905*

The Swiss entrepreneur Giovanni Stucky junior, born in Venice in 1843, started his activities in Treviso with a small mill industry. After some years of business there, he understood that a location closer to the sea would have permitted to take advantage from maritime and fluvial transports<sup>2</sup>, deciding to move to Venice and selecting the Giudecca Island as most appropriate seat. In December 1882, after the demolition of the church and convent of SS. Biagio and Catoldo, the foundations of the actual buildings were laid, initially one small rectangular building, followed in the decades by other buildings<sup>3</sup>. The completion of the mill was assigned to the German architect Ernst Wullekopf<sup>4</sup> who made the complex assume its present monumental mass with its neogothic decorations (swaying between precise gothic quotations, as pointed arches and continuous filiform pilasters of the new silos, and Romanesque allusions as the huge three-mullioned windows in horizontal frames) completely dominated by the ten floors high tower. At the beginning of the 20th century the complex grew again,

<sup>2</sup> He had known since a young age, the finest settings of Middle European culture during his several travels through the most important European cities, such as Budapest, Vienna, Bremen, Hanover, cities which grew thanks to their location close to great rivers, as the Danube.

<sup>3</sup> The technological innovation based on stir and cylindrical grinding made Molino Stucky the most important mill in Italy in the early 20<sup>th</sup> century, thanks to increasing a production of daily quintals of flour: initially 500, then 1500 in 1886, and 2500 in 1895, requiring enormous silos to store 80000 quintals of wheat.

<sup>4</sup> Born in Pattersen in 1858 and graduated in 1885 at the Hanover university-polytechnic. The industrial building school of Hanover has considered as an example all across Germany during the 18<sup>th</sup> century. The university itself was promoting a sort of return to the Gothic of the north.

by adding smaller buildings, for a total occupied area of 30000 sq. M in 1912, transforming the mill into a pasta factory embracing all the production steps.

The mill, at work until 1943 when it was confiscated by the German troops, became obsolete after the end of the Second World War due to the more advanced logistic facilities of other productive complexes in the inland. From 1943 the Mill had been abandoned, until the restoration works started at the beginning of 2000, after different decades of project proposals, negotiations and discussions. In the 90's the deterioration of the complex included the invasive presence of a strong and diffused vegetation, many collapsed roofs and floors, and static deficiencies of many structural walls.

## 2. THE INTRINSIC QUALITIES OF THE COMPLEX: ITS AUTHENTICITY AND INTEGRITY

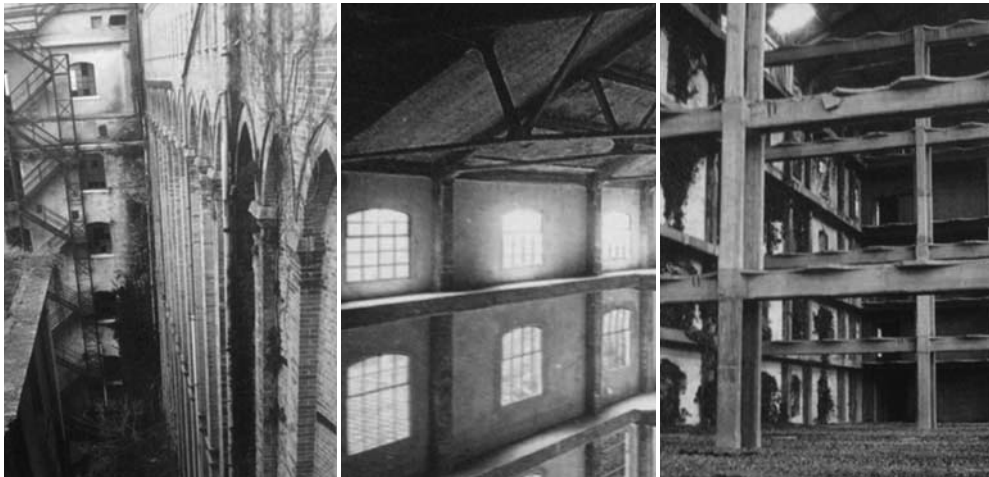
Before talking about the project and the agreement for the reuse of the area, we should stress the critical qualities of the building to prepare a proper approach aiming at preserving at best the authenticity and the integrity of the monument.

Authenticity refers to the truthfulness of the elements and functions that define the significance of a place in its social, functional, historical, structural and visual integrity. In fact, the significance depends on the nature and context of a property. Authenticity is a qualifying aspect of the site concerned and may be perceived in various aspects of the property. The creative-innovative aspect of human activity is displayed in the design and construction of the property. Regarding the creative aspect, authenticity would refer to the originality of the design and construction of the place and its elements. It can refer to the historicity of the material of the buildings as well as to the urban layout of the place. The social-cultural condition of the community generating relevant values is particularly relevant to traditional living communities. Its assessment requires consideration of the genuine quality and justification of the social-cultural transformations that may have taken place in the area and its surroundings.

Authenticity and integrity are founding concepts (and aspects) of the restoration and conservation theory. As concepts, they affect any intervention approach (for preservation), placing at the core of any action's interests and priorities the interpretation of each artefact's characteristics whether of particular, monumental, ordinary, tangible or immaterial nature. As aspects of the preservation practice, this necessary preliminary confrontation requires meticulous work of reading and interpreting any ineffable feature, which dictates the acquaintance with the object and thus unavoidably affects the same creative act that cannot exclude the continuous and painstaking dialogue with the existing (historic) context. This critical dialogue with artefact's past in the process of its recognition (of physical, aesthetic and historic consistency) involves and affects all aspects of design practice, and becomes its constitutive and methodological moment.

The Molino Stucky presented, since its state of abandonment, many different qualities of authenticity, as:

- The complexity, given by numerous buildings each other related in a productive interdependence. Considering the mill and the pasta factory, all the buildings had a logical meaning and sequence in the production;
- The productivity, given by the architectural concept of the different buildings, given by the vertical structures (silos) and the horizontal structures (the pasta factory);
- The design (the German neogothic style), is out of the Venetian building tradition, but extraordinarily related to the owner of the mill and aligned with the huge industrial complexes in northern Europe;
- The different materials used, including the reinforced concrete simulating the bricks in the façade lesenas.



■ **Illustration 2.** *The Mill before the restoration works in the 90's (Pictures from Amendolagine F., 1995)*

The monumental mass of the complex, giving its technological and technical features a special position. Interlacing different techniques and materials created a superposition of new structures; the utilisation of materials depended on the functional needs of the fabric, place of production with heavy and dangerous activities, where the addition of static and dynamic pressures was continuous. The vertical main aspect of the complex recalls an architectonic compactness which could not betray the complex internal technological plant. The prevailing brick appearance of facades could give the idea of a structure completely made of bricks, which could not offer the static necessary conditions for the processing of wheat. The facades of the building were divided by pilasters with final pointed arches, as in gothic architecture, such to sustain great horizontal pressures, but their proportions allowed technicians to immediately understand that they could not support such fatigues. The complete functioning of buildings could not exist

without the integration of other systems, and successive inquiries demonstrated the presence of metallic structures as support. The whole structure works as a box where bricks are used to distribute pressures that iron elements support (such complex structure, which normally is considered a false, depended on the necessity of respecting the previous foundations of the San Biagio and San Catoldo church). Each material and traditional or modern technique were adopted in accordance with their specific characteristics.

The technological heritage is evident and continuously present everywhere inside the mill, elements of precious quality enrich the architectonic structure (decorations, the furniture, supports, windows, doors)<sup>5</sup>.

### 3. THE RESTORATION PROJECT

Any intervention on the Stucky mill should have respected the bond<sup>6</sup> imposed in 1988 by the peripheral office of the Ministry of Culture in Venice, the Soprintendenza. Such bond revealed the steady conviction to trace a net, exclusive separation between the idea of considering the mill as a monumental functional complex and the previous adaptive reuse approaches that considered it as an environmental problem or a picturesque urban burden, made of a cluster of buildings close to each other, beside the main neogothic factory on the Giudecca Canal. Through the bond, having transformed a “group of industrial buildings” into a national unique monument, neither demolitions nor new constructions were allowed, accepting only solutions able to give value to the significance of the complex, thus highlighting the best of its authenticity and integrity. The bond in fact not only imposed preservation and reuse of the complex in its entirety (n. of buildings, their extension and design), but also the preservation of the interiors, as much as possible, as testimony to the building’s functions as well as expressing the building’s typology.

Such overcoming of the “pure container” logic, leading to the tendency to demolish and reconstruct (the entire building or its interiors), depended on the analysis of previous renovation projects of the Stucky mill made from the 60’s to the 80’s, even by important architectural studios, where the a dialogue with the existing (thus exploring its true potential to respect the extant by the action of mutual adaptation) was missing. From this viewpoint neither typological nor philological restorations had been considered in the previous proposal.

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<sup>5</sup> Elements of technical interest coming from other European countries have been found, as some doors from Manchester.

<sup>6</sup> It is a ministerial decree of 4 June of 1988 which put a bond on every built reference to the mill. It is completed by a wide historic relation underlining the historic, artistic and environmental values of every small part of the complex. The Sovrintendenza then decided not to give a different destination use to the buildings, but to integrally conserve its live materials.



■ **Illustration 3.** *The Mill in the original final plan and the restoration concept (Pictures from Amendolagine F, 1995)*

The analysis of previous projects revealed a misunderstanding of the historic significance, given the propositions for demolition of parts of the complex, despite having precise historic and functional meanings. Since the objective was neither demolishing nor enlarging, an evaluation of the practical functional solutions was done to obtain the best conservation of the internal and external consistency of the complex. At the same time it was decided to maintain all static elements, both horizontal and vertical<sup>7</sup>. Moreover the functional distribution of the whole complex reflects a spatial urbanistic texture which existed before its construction, when the church of San Biagio and San Catoldo dominated the area. It consisted of a roman subdivision, in accordance with the principle of Cardum and Decumanum, north-south and west-east paths which divided the urbanistic distribution. Here the Cardum was crossing the island from the San Biagio Rio to the Lavanerri canal, dividing the complex into two different areas: the north area was dedicated to the vertical processing of wheat, then needing high buildings with a vertical development; the south area was dedicated to the pasta factory needing low buildings with a horizontal development.

<sup>7</sup> Some reinforced concrete pilasters were constituting a high scientific values since they were one of the earliest examples. We are speaking of one silos of 1905, completely realised with reinforced concrete. Even considering structures that can no longer afford their structural functions, the project comprehended their conservation and of all the vertical walls upon them.

Such apportionment into four spaces has been preserved by the final reuse project<sup>8</sup>, which absorbed it as starting point for the definition of functions and possible uses. The acknowledgement of the historic meaning of every single part of the complex led to an internal distribution of functions based on such differences. In this way non-contradictory destinations have been inserted without increasing the whole volumetric mass, without additions to buildings, and without drastic changes to the integrity of the buildings.

Responding to highly important social needs in the regeneration process, agreed upon with the municipality, the following main destination uses were decided:

- High standard hotel, in the main frontal building;
- Residence, offering new apartments in the market as affordable real estate costs;
- Congress and conference Center
- Fitness center and restaurant;
- Building management offices.

**Table 1:** *Distribution of the destination uses in the complex*

	Percentage of occupation (%)	Volume and Area
Hotel	36,72	69.511 m <sup>3</sup> ; 19.021 m <sup>2</sup>
Residence	14.0	26.526 C. m <sup>3</sup> ; 7.734 m <sup>2</sup>
Housing	31	59.774 C. m <sup>3</sup> ; 15.021 m <sup>2</sup>
Com. centre – Installations	1.68	3.188 C. m <sup>3</sup> ; 936 m <sup>2</sup>
Congress centre	16	30.269 C. m <sup>3</sup> ; 6.402 m <sup>2</sup>
Total	100	189.268,89 m <sup>3</sup> ; 51.180 m <sup>2</sup>

Important emphasis should be given, jointly with the aim of maintaining the “functional” integrity of the complex, to the continuous attention paid to the preservation of the material and contextual authenticity of the buildings in the planning and construction phase. The architectural solutions, both to get historically new spaces integrated and compatible with the industrial character of the building and to achieve contemporary standards through local solutions (attention to the Genius loci of Venice), jointly with the preservation of important testimony of the industrial past of the complex, represent a success in the restoration practice. We may shortly enumerate some of the recurrent solutions adopted:

<sup>8</sup> Presented by the new owner of the complex, Aqua Pia Marcia from Rome, and the supporting Architectural Design studio, CNR Engineering in Venice. The authors of the article were part of the architectural design team.



- Newly designed iron windows, reproducing the industrial ones, with innovative technical solutions for insulation and energy saving;
- Most of the new floors in the complex have been done in Terrazzo, the traditional Venetian paving technique;
- Bathrooms have been tiled by using the traditional Venetian marbles, namely *bianco* and *rosso di Verona*.
- The new bricks used in some reconstruction works have been selected according to the structure and color to be fully integrated with the historic ones;
- Many of the rooms of the hotel that were in the silos have kept the traditional ceiling, made of funnel-reversed cones once used to collect wheat.
- Most of the original structural elements of the mill have been preserved and made visible.
- The changes in the facades, especially the ones of the silos (previously without openings for structural reasons) had been reduced to the minimum to offer the minimal living standards. In the silos, narrow vertical windows for the hotel rooms we opened along the vaulted walls, reducing the visual impact of the change.



■ **Illustration 4.** *The Mill after the exteriors restoration in 2005. ©Amendolagine/Boccanegra/Andrian 2007*



■ **Illustration 5.** Interior of the restored concrete silos, become residence. ©Amendolagine/Boccanegra/Andrian 2007

Being the complex extensive and extremely diversified in building typologies, it offered a wide range of possible reuses to be integrated to improve the urban area. Buildings themselves suggested their possible utilization in a wider plan, in line with their distributive, technological and accommodative characteristics, starting from the assumption that the adaptation should have been mutual, object-user. The inclusion of the Stucky mill in the Venetian living urban context was a fundamental step towards its viability: to obtain such result the project tried to respond to and satisfy part of the urban needs and services missing in the area. The final decision comprehended residential, commercial and cultural uses.

**Residence-Housing.** Considering the historic volumes of the building A (see figure 3), in relationship with its internal rooms, residences have been designed to respect original blocks. Floors have been re-inserted respecting the rhythm of existing windows and intervening in the least disruptive way possible, to guarantee integrity and continuity of the architectural significance. Historic layers were highlighted as much as possible (as per figure 5), and the structure fully exploited in its entirety. Such residences were located in a very suggestive part of the mill, looking over the city of Venice and at Sacca Fisola, in front of the Giudecca canal and the Lavraneri canal. These new apartments did really offer purchasers (through a regulated real-estate price) outstanding finishing and view. Important to underline that the design solutions for the interiors were carefully studied and produced in line with the historic techniques in Venice and by using local skills and competences (i.e. Terrazzo Floors, Local historic marbles, local industrial windows production), all shared and agreed with the local office of the Ministry of Culture (Soprintendenza).



■ *Illustration 6. The bar of the Hotel Hilton. ©Amendolagine/Boccanegra/Andrian 2007*

**Hotel.** According to the analysis of the conservation approach, the hotel was accommodated in the main volumes of the complex (buildings B and G), the two great silos, the tower and the frontal building, the 1<sup>st</sup> in the history of the Mill, which arose over the church of San Biagio and San Catoldo. This part of the complex was clearly the most attractive for the tourism industry and more profitable for the owner - investor. The spectacular impact that tourists can get from these buildings will justify the decision and make them support the particular historic and technical conditions imposed on the restoration. The attempt to save every single constructive element of the buildings led to minimal intervention. Narrow windows were opened in the walls of the silos, and rooms are also very small in contrast to the traditional international standards for 4-5 stars hotels. At the same time the disposition for a hotel allowed the maintenance of the extraordinary “diamond enfilade”, once funnels for the fall of the wheat, used now as decoration of floors to highlight the original use of the building. The tower got back its original role of attractive fulcrum of the building, being the volume of the main entrance from the “fondamenta” and directly from the restored original iron bridge. The top floors of the tower take to a panoramic restaurant (on the terrace over the silos) and host, thanks to its large charming windows, mansard and small terrace, the hotel suites. The project developed in total approximately 200 rooms.

**Congress and conference centre.** On the south part of the complex, once occupied by the pasta-factory of horizontal development with two floors, the most appropriate destination in the '90 was a congress center, not present in this size in Venice that time. Its entrances were located in front of the intersection of



■ *Illustration 7. The hall of the congress room. ©Amendolagine/Boccanegra//Andrian*

Cardum and Decumanum, as well as from the south side, to be easily connected with the rest of the complex. Moreover the union of the two blocks was necessary both to respect the project of Wullekopf and to perfectly respond to the new destination use. The final building hosts different separated congress halls and a restaurant-bar at the upper floor, respecting at best the historic, previously collapsing structures. The approved project also foreseen a huge steel structure designed to sustain the fragile industrial arched walls, kept miraculously integral after the collapse of the roofs. The project was then abandoned, opting for less expensive but also less visible solutions.

As a general remark it should be said that the continuous effort by the chief architects to preserve the authenticity and the integrity of the building, including its patina, was partly erased by the final interior design that imposed a specific standard in the hotel rooms and in the conference-congress center. Such solutions included the use of moquettes, industrial furniture with exotic woods, curtains, etc., that were not in line with the industrial character of the building and not belonging to the venetian tradition. Unfortunately this misunderstanding between the two parts, due to the misinterpretation by the designers of the initial conservation project influenced the conservation output, especially when relating to authenticity and integrity. Something similar happened again in Venice, very recently, with the interior design of the Fondaco dei Tedeschi that completely remove the intrinsic qualities of the internal courtyard, namely by displacing the water well and replacing the original paving in Trachite with new shining squared white and red marbles.

Jointly with the integral protection bond issued by the Ministry of Culture, a *Piano Particolareggiato* (dictating specific rules for a specific area and issued by the municipality) transformed the area of the mill into a public-benefit oriented area, moving real estate investment opportunities to the nearby area of Scalera Trevisan, purchased by the same owner, and to be successively developed as a compensation for the public investment in the Stucky. For its dimensions and integration of uses, the Stucky mill immediately offered an important chance of revitalization of this part of Giudecca, thanks to the improvement of locational factors (such as accessibility, infrastructures, green spaces, etc.) and the location of important activities, not merely targeted to tourism development. This agreement (one of the first PPP in Europe for huge urban revitalization and restoration works) launched a new regeneration wave for Giudecca, including many other buildings (Ex-Convento dei Santi Cosma e Damiano, Ex-CNOMV, Trevisan, Scalera, Villa Herion, etc.), but also represented an attempt by the city to revert the negative socio-economic trend of the city, which is unfortunately still ongoing with increasing impact.

The intervention on the mill represents an important example of leadership by a private party, who did not compromise the conservation results by imposing market conveniences. The project showed how a continuous sharing of information and priorities between the investor and the authorities, through the mediation of competent architects, may take to outstanding conservation results. However, it could constitute an exception, since it is very difficult to find private parties able to integrally sustain the financial side of a project, which in this case comprehended the construction of infrastructures and public amenities (such as the green park in the Scalera area).

**PPP.** The leading principle of the regeneration plan was project financing, which has been reported recently in the Italian legislative measures as fundamental instrument for local authorities to implement plans: the municipality monitored and controlled the project, allowing the private party to “speculate” through profitable activities and products (residencies have been sold and the hotel represents an important return through rental), with new residencies for inhabitants as well as infrastructures and popular amenities. The municipality gave the concession for the project under conditions and restrictions that the owner and developer should respect.

**Spatial economic conditions.** The area of the Stucky and the whole Giudecca were in need of revitalization. Demands for residences and touristic accommodations were followed by the necessity for Giudecca to be an attractive place.

**Political support.** Probably the most important step towards the conservation, integrated and integral conservation of the mill, came from the public sector and political parties, with Soprintendenza. The imposition of the bond on the complex in fact stopped any speculative and disruptive projects, to the advantage of the historic and artistic values for the fabric and the city as a whole. The lack of such support would have probably led to the loss of part of the mill, and part of its significance.

**Societal support.** The opinion of the community is almost unknown. No important promotional campaigns have been done by the promoter of the project, or by the municipality itself. Some conferences or publications gave people the faith that something was happening, and the renewal of the mill probable. However the direct feeling of Venetians seems to be very positive: people were enthusiastic and curious about the project results, especially about having an outstanding monument brought back to life in the area.

**Vision and strategy.** The municipality of Venice took the opportunity of the Stucky to alleviate the decline of Giudecca. The interest for investment by the new owner allowed the city to make new plans for the area with a strategic view on the possible public services to be offered to the population. The inclusion in the regeneration plan of other dismissed and abandoned areas, such as ex Scalera and ex Trevisan and of the “Fontamenta” around the mill, is one of the most relevant achievements of this project.

#### 4. CONCLUSIONS

Analysis of the complex and definition of the most suitable destination, in accordance with market demands and with urban necessities is the leading principle of good adaptive reuse. The approach of technicians and professionals of conservation and restoration starts from the idea that everything should be conserved, being conscious that this is not always possible. Interventions must be as non disruptive as possible, and destinations can adapt themselves with respect to the buildings as well as the reverse.

The case of the Stucky mill demonstrated that trying to integrally save, for social, economic and cultural purposes, a building is possible, and this must be done by the overall control of the public sector, given that private initiatives tend to profitable choices.

The restoration of the Stucky mill had influenced part of the venetian urban reality, thanks to the revitalisation of the west part of Giudecca. The destination uses chosen for the complex gave it a new life, and exploited its architectonic and historic potentialities. The sensibility of architects and commitments allowed to maintain it integrally, with small modifications, necessary to let it be used, which did not modify technical, technological and functional characteristics of buildings. The quality of the intervention determined its results and impacts. Every intervention choice, which could be considered extremely expensive at the time, show an economic profit on the long run. Materials, technologies and the direction towards conservation, permit less frequent maintenance and the valorisation of spillovers, the so-called externalities, and the total value of the complex grow year by year.

**Acknowledgments.** This research was funded under the framework of the Horizon2020 research project CLIC, Circular Models Leveraging Investments in Cultural heritage adaptive reuse. This project has received funding from the

European Union's Horizon2020 research and innovation program under Grant Agreement n. 776758.

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## SAŽETAK

Molino Stucky jedna je od najimpresivnijih zgrada u središtu Venecije. Mlin koji je podigao G. Stucky naglo je narastao u neogotičkom stilu njemačkog arhitekta Ernsta Wullekopfa. Od njegova napuštanja 1955. grad Venecija istraživao je rješenja za regeneraciju cjelokupnog područja. Glavne prepreke, osim financijskih ulaganja, bile su usklađivanje novih ideja s konzervatorskim ograničenjima u oblikovanju industrijskog koncepta idejnog projekta, konstrukcije i izboru materijala. Rješenje je došlo s ponovnom privatizacijom kompleksa (izvorno privatnog) s javno-privatnim partnerstvom između novog vlasnika i općine, koji se sastojao u olakšicama koje je nudio javni sektor u korist ulaganja na javnim površinama. Projekt obnove, zahvaljujući konzervatorskom pristupu arhitekata i potpori lokalnih i nacionalnih organa, fokusirao se na potenciranje autentičnosti i time pridao važnost postojećim konzervatorskim ograničenjima, umjesto da ih smatra restriktivnim.

**Ključne riječi:** mlin Molino Stucky, Venecija, restauracija, adaptacija, autentičnost