# VENETIAN HERITAGE

CONCEPT FOR THE EXPANSION AND RESTORATION OF THE

# JEWISH MUSEUM OF VENICE

קונספט להרחבה ושיפוץ
המוזיאון היהודי בוונציה



VENETIAN HERITAGE

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*cover:*

Longitudinal-sections of the
Jewish Museum of Venice project

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Comunità Ebraica Venezia

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Venetian Heritage is an international non-profit organisation with offices in New York and Venice, and is part of the UNESCO-Private Committees for Safeguarding Venice programme.
Venetian Heritage supports cultural initiatives through restorations, exhibitions, publications, studies and research, with the aim of introducing the world to the vast wealth of Venetian art in Italy and in the territories that were once part of the Venetian domain.

Venetian Heritage is 15 years old and has been completely updated: new projects, new offices and new supporters.
Despite the global economic crisis, Venetian Heritage has recently adopted the tactic of creating a network of sponsors, and the results are tangible. As we are not dealing with a commercial product, but a non-profit foundation in Italy and tax-deductible corporation in the USA, Venetian Heritage can easily work with both public and private bodies.
The most important examples of our work include: the major restorations of the Cathedral of Trogir in Croatia, financed with the Getty Foundation of Los Angeles; the restoration of the Chapel of the Ark of St Anthony in Padua, financed together with Fondazione Cassa di Risparmio di Padova e Rovigo; more recently the restoration of the splendid gilded silver Gothic altarpiece in the Church of San Salvador, made possible thanks to the support of the Maison Louis Vuitton.
Venetian Heritage has financed the publication dedicated to the restoration of the aforementioned altarpiece, again thanks to Louis Vuitton.

The restoration of the Treasure Rooms of San Salvador in Venice, as well as is the important collection of reliquaries and Gothic and Baroque liturgical objects housed in the rooms, has also been co-financed by Vuitton.

Thanks to its association with Arteria Sattis, Venetian Heritage has financed the general restoration of the two main halls of the Gallerie dell'Accademia in Venice.

Together with Vhernier, Venetian Heritage has financed the restoration of the "Treasures of the Jewish Ghetto of Venice", a collection of extremely important eighteenth-century silver liturgical objects recently rediscovered in the Venice Ghetto. The restoration of the bronze altar frontal in the Church of San Moisè, a masterpiece by Niccolò Roccatagliata, was also co-financed by the Maison Vhernier.

Venetian Heritage, together with some co-sponsors including Japan Tobacco International and Regione del Veneto, has sponsored the restoration of the magnificent Gothic façade, bell tower and Chapel of St Roche in St Mark's Cathedral in Korcula, Croatia, an important Dalmatian island which was Venetian from 1200 until the fall of the Serenissima Republic in 1797.

Thanks to a long list of financers, Venetian Heritage has been able to publish a book entirely devoted to the Pantheon of the Serenissima Doges, in other words the Basilica of Santi Giovanni e Paolo (the last publication on the subject was published in the 1950s).

Some of the restoration projects that Venetian Heritage has supported in Venice are: the façade of the Gesuiti Church; the Foscarini monument in the Church of the Carmini; the wooden altars of Torcello Basilica; the monument to Vettore Cappello on the portal of the Church of Sant'Elena; and the façade of the Church of San Zaccaria, one of the most grandiose works of the early Venetian Renaissance. The latter project was financed together with the Dutch Committee for Venice.

Venetian Heritage has begun a vast campaign of restorations in the areas that were once part of the Serenissima Republic, and it has bestowed numerous scholarships for training specialist restorers.
On the Dalmatian coast in Croatia, Venetian Heritage has financed the restoration of the Orsini Chapel in St Lawrence's Cathedral in Trogir (winning the Europa Nostra-European Union 2003 Award for best restoration of the year); the restoration of the fifteenth-century chapels in the Cathedral of Split, which was the Mausoleum of Diocletian; again in the Cathedral of Trogir, the restoration of the narthex, Renaissance baptistery, the Romanesque portal by Radovan, and the thirteenth-century marble pulpit.
In Dubrovnik, the portals of the Churches of the Franciscans and Domenicans were restored.

In Turkey, Venetian Heritage has financed the restoration of the fourteenth-century Panaghia Pausolypi icon in the church of the Holy Trinity Monastery on the island of Halki.
In Albania it financed the preliminary study of the four Venetian fortresses of Butrint and a publication about Venetian Butrint together with the Rothschild Foundation.

Venetian Heritage has financed the restoration of some important twentieth-century works of art belonging to the Fondazione La Biennale di Venezia (ASAC).

Venetian Heritage has organised and financed various exhibitions, including: “Treasures of Croatia Restored by Venetian Heritage”; “Tintoretto” at the Scuderie of the Quirinale, Rome; “Man Ray” at the VBH Gallery in New York; “The Gilded Silver Altarpiece of San Salvador” at the Bode Museum in Berlin; “The Roccatagliata Altar Frontal” at Ca’d’Oro in Venice.
The “Treasures of the Jewish Ghetto of Venice, Restored by Venetian Heritage” has been exhibited at Sotheby’s in New York, the Houston Museum of Fine Arts, the Ca’ d’Oro in Venice, the Belvedere Museum in Vienna and the Art Gallery of West Australia in Perth. It is currently on exhibit at the Musée d’art et d’histoire du Judaism in Paris.

Thanks to the association with the Italian Ministry of Cultural and to the participation of collectors and sponsors, Venetian Heritage has donated €215,000.00 to the Superintendency for the Museums of Venice to buy “La Fede”, painted by Giorgio Vasari in 1542.
The work was part of a compartmented ceiling painted by the Arezzo artist for Palazzo Corner Spinelli in Venice. The ceiling paintings were taken down and broken up at the end of the 1700s.
“La Fede”, together with other sections patiently recovered over the last thirty years by the Superintendency, will be permanently placed on one of the ceilings of the Palazzo Grimani Museum at Santa Maria Formosa in Venice.
Thanks to the support of Samsung, Venetian Heritage has financed the complete renovation and conversion to museum space of the first five rooms in the new wing of the Gallerie dell’Accademia of Venice.

Valentina Marini Clarelli Nasi
*President*
*Fondazione Venetian Heritage*

The Jewish Museum of Venice (MEV) is currently one of Italy’s most important Jewish Museums, on par with the one in Rome. It stands out for its quality exhibits, long history and educational and cultural work that it pursues through exhibitions, seminars, and book presentations.
There has been a solid, on-going connection between the Jewish Community and the Ghetto since it was established by the Republic of Venice in 1516. The Ghetto offers a unique example of urban planning whose architectural structure has been maintained over the centuries. Within the Ghetto are five synagogues dating to the sixteenth century. The museum was founded in the 1950s and, naturally, was located in the heart of the Ghetto’s oldest section, sandwiched between Venice’s two oldest synagogues.
The museum currently has two different exhibition routes. One dates to the late 1980s and is focused on liturgical objects in gold and textile. The other, more recent route details the history of the Jewish people in Venice. The museum also has a large bookshop specializing in Judaica. In the same building, but not part of the museum exhibition is the "Renato Maestro Library and Archive" where many cultural events are put on in collaboration with the Jewish Community.
Based on this organization, the museum has bolstered its model of conveying culture, with the goal of contributing to the spread of knowledge about Judaism and of the history of one of the most important Jewish communities in Europe, fighting prejudice and new forms of anti-Semitism. In order to achieve these goals, the museum is in urgent need of work to address a number of severe problems and continue to provide excellent conservation and usage of the museum and the treasures contained within.

Avv. Paolo Gnignati
*President*
*Jewish Community of Venice*

*Photograph of the Jewish Museum from the Campo of the Ghetto Novo*

*Aerial photo of Venice – Island of Ghetto Novo*



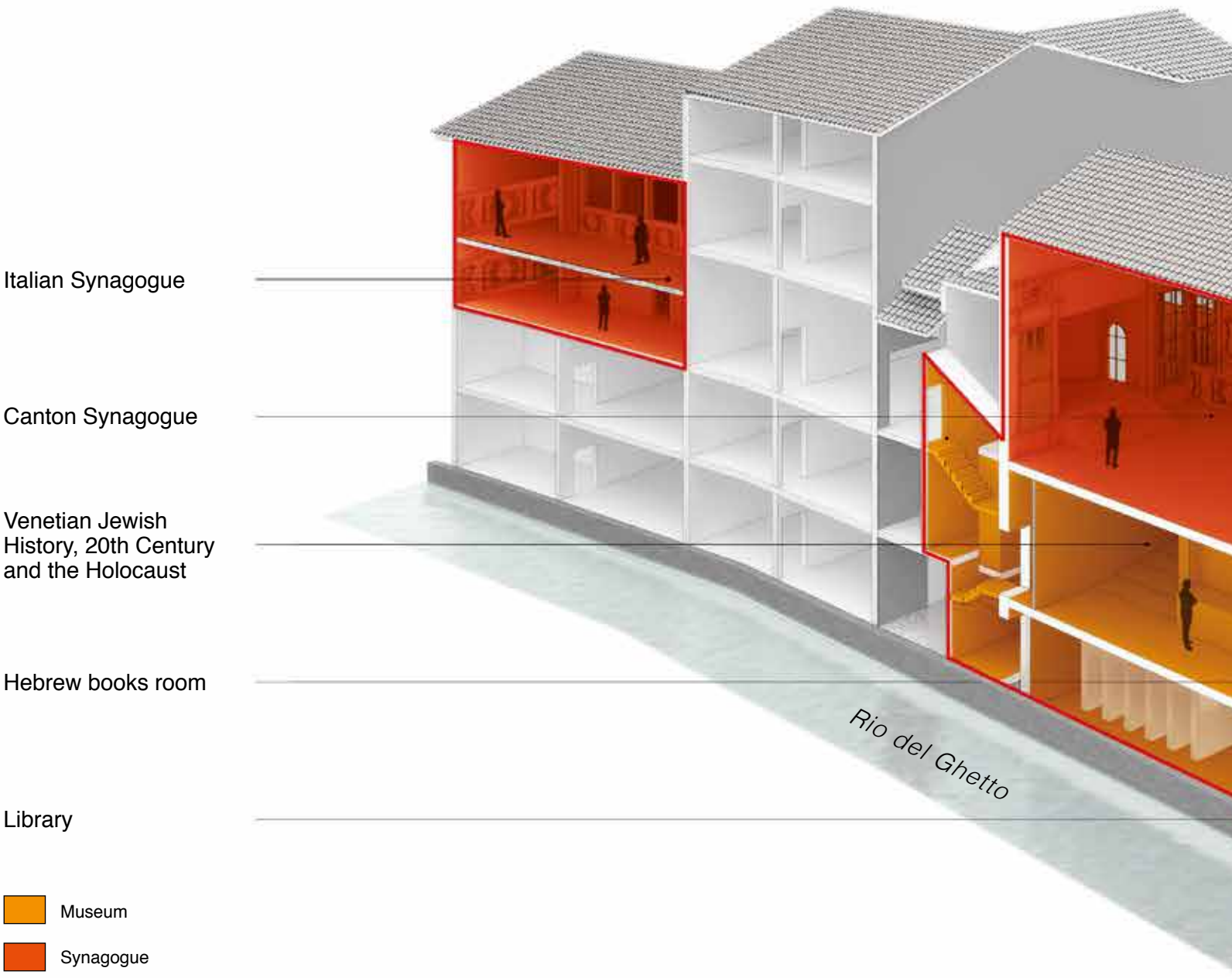
Expansion and renovation of the
**Jewish Museum of Venice**

Venetian Heritage and the Jewish Community of Venice first started working together on the treasures of the Ghetto of Venice's restoration by Venetian Heritage and the exhibitions about them recently put on in New York, Houston, and Venice. This collaboration is ready to be revived in 2016 for the 500-year anniversary of Venice's Jewish Ghetto's foundation. A preliminary project is planned to reorganize the museum's architectural space and its functions.

The Ghetto was established in 1516 when the Republic of Venice decreed that Jews had to live in a defined area of the city and follow specific rules. The people who lived there were part of Venice's cultural and commercial life by day, but were forbidden to leave at night. As the Jewish community, which came from throughout Europe and Levant prospered, there was a burgeoning need for new homes and places of worship. Buildings were expanded upwards with extensions that stand out from the rest of Venetian buildings.
A distinctive trait (unlike the rest of the city to this day) is the building type in the Ghetto that features the coexistence of residential buildings, divided into very low floors, and places of worship. The Ghetto's synagogues, from the sixteenth century, are located on top of residential buildings and are hard to recognize from the outside. The Jewish Museum has been in the Campo del Ghetto Novo since 1954. Within are important gold and textile works dating from the sixteenth to the nineteenth century, three of its historic synagogues (the German, Canton, and Italian), and an extremely important book collection.
The museum is in need of an overall restoration, both for the three synagogues and for the current exhibition rooms. Venetian Heritage is planning a preliminary study to give the museum spaces a new organization, including some areas owned by the Jewish community (currently intended for residential use, but not used because unsafe) and for a new expansion, which would also allow for a direct connection between the museum exhibition route and the Italian Synagogue. Recently restored liturgical objects will be permanently placed in the new exhibition area, continuing the initial collaboration between Venetian Heritage and the Jewish Community.
This project entails recovering a unique heritage in the world of Jewish history and culture.

Toto Bergamo Rossi
Director Venice Office
Venetian Heritage

*Axonometric cut-away of the Current State*




## Current Condition
OF THE JEWISH MUSEUM

One of the Jewish Museum of Venice's unique traits is that its exhibition route includes three of the oldest synagogues in Venice (German, Canton, and Italian), which are located in the upper section of the buildings and are difficult to recognize as synagogues from the outside, but are lavishly decorated within.

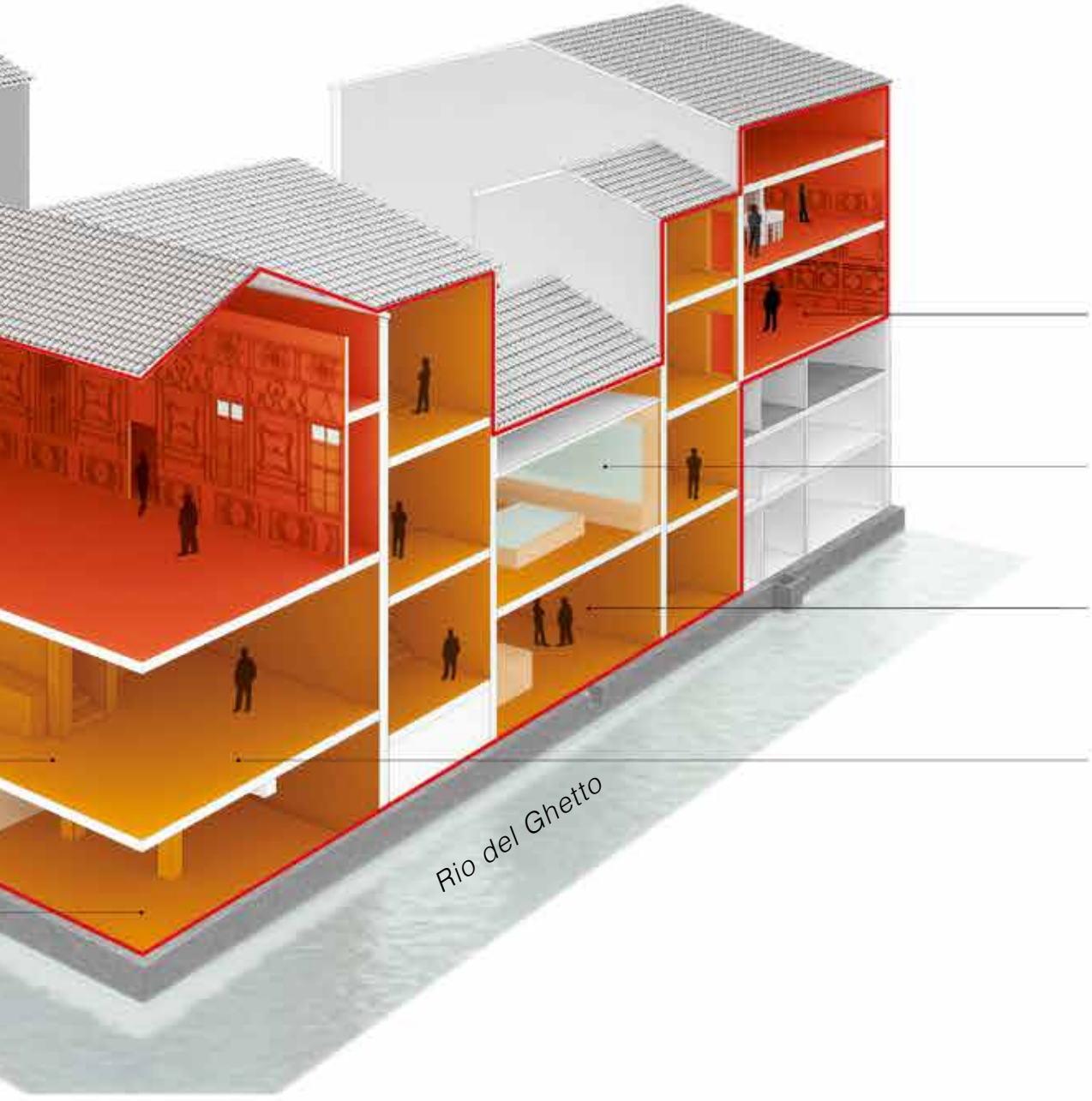
Building types in the Venice Ghetto are often the result of remodeling projects involving added floors built one upon the other over time. These additions cause significant structural problems that are currently straining the museum's buildings.

The buildings require restoration work starting from structural reinforcement, repair of external plasters and wooden structures (most of which are structurally inadequate), and re-covering of the roof to repair the numerous water leaks in several rooms.

The current museum route, which is accessed by two 19th-century staircases without elevators, is quite complex because it is in old buildings. It is in need of restoration, as well as a total reorganization of its exhibition design.

In the current exhibition route, there is direct access to the Italian Synagogue (currently reached only from outside the museum (because a residential apartment belonging to the Jewish Community is located between the place of worship and the rooms in the museum). This apartment can be reached on a staircase that is also used by the administrative offices. The rest of the floor is in very poor

# Current Condition
OF THE JEWISH MUSEUM




structural condition, in disuse, and must be restored completely.

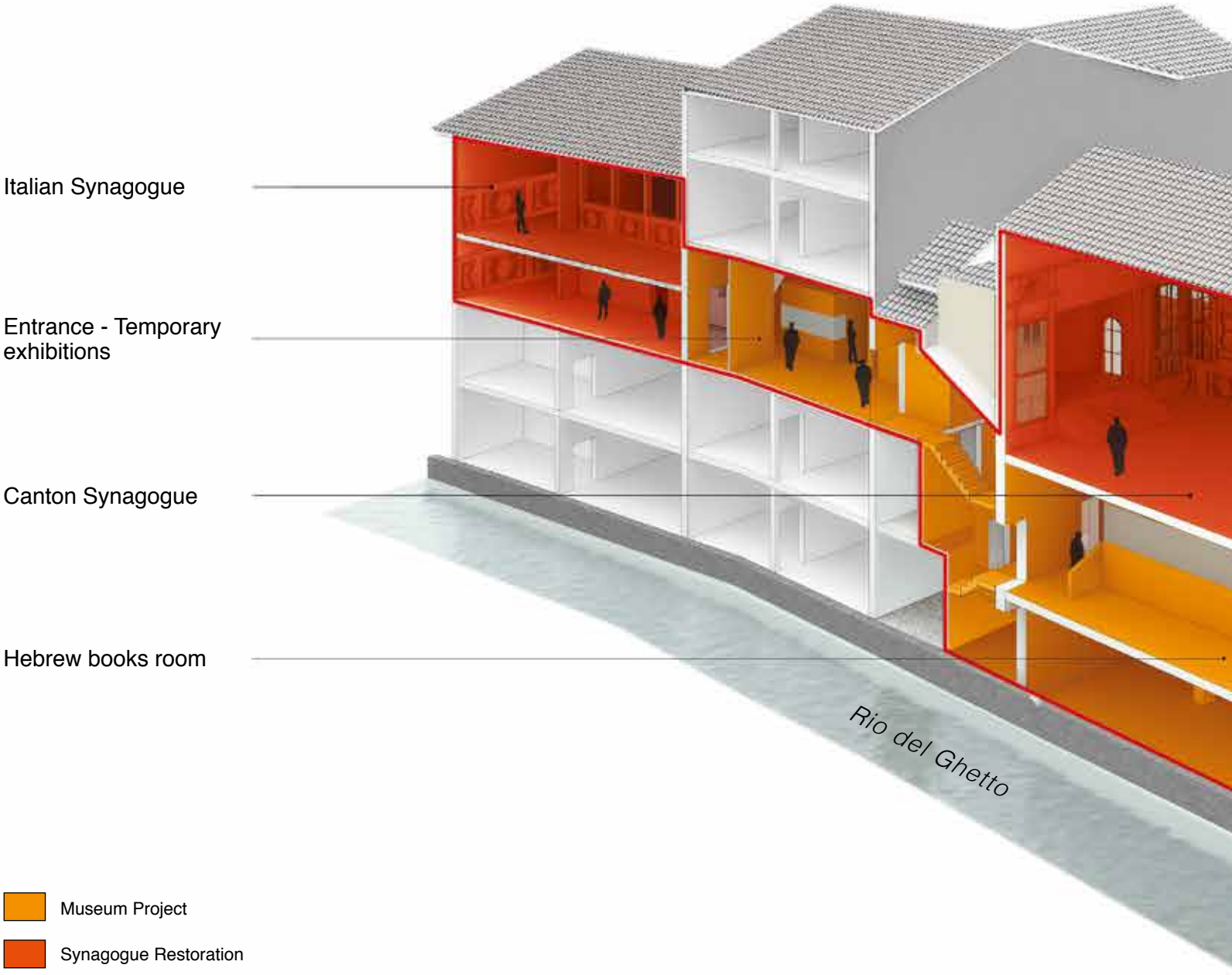
*Photograph of the Island of Ghetto Novo*



*Plan of the Island of Ghetto Novo*



*Axonometric cut-away of the project*




## Project
FOR THE JEWISH MUSEUM

The project entails the museum's expansion, incorporating direct access to the Italian synagogue in a new exhibition route. The project concept is to reconsider the space, currently holding a residential apartment and use it as a new exhibition place and a connection between the museum and synagogue. This area needs urgent work due to its severe structural problems, found primarily in its floor slabs, which are structurally fragile due to original weakness in the beam framework, as well as the wood's poor state of conservation. The project will structurally reinforce the buildings, including the three synagogues (German, Canton, Italian), adopting a meticulous, careful renovation method applied throughout, from their foundations to their roofs.

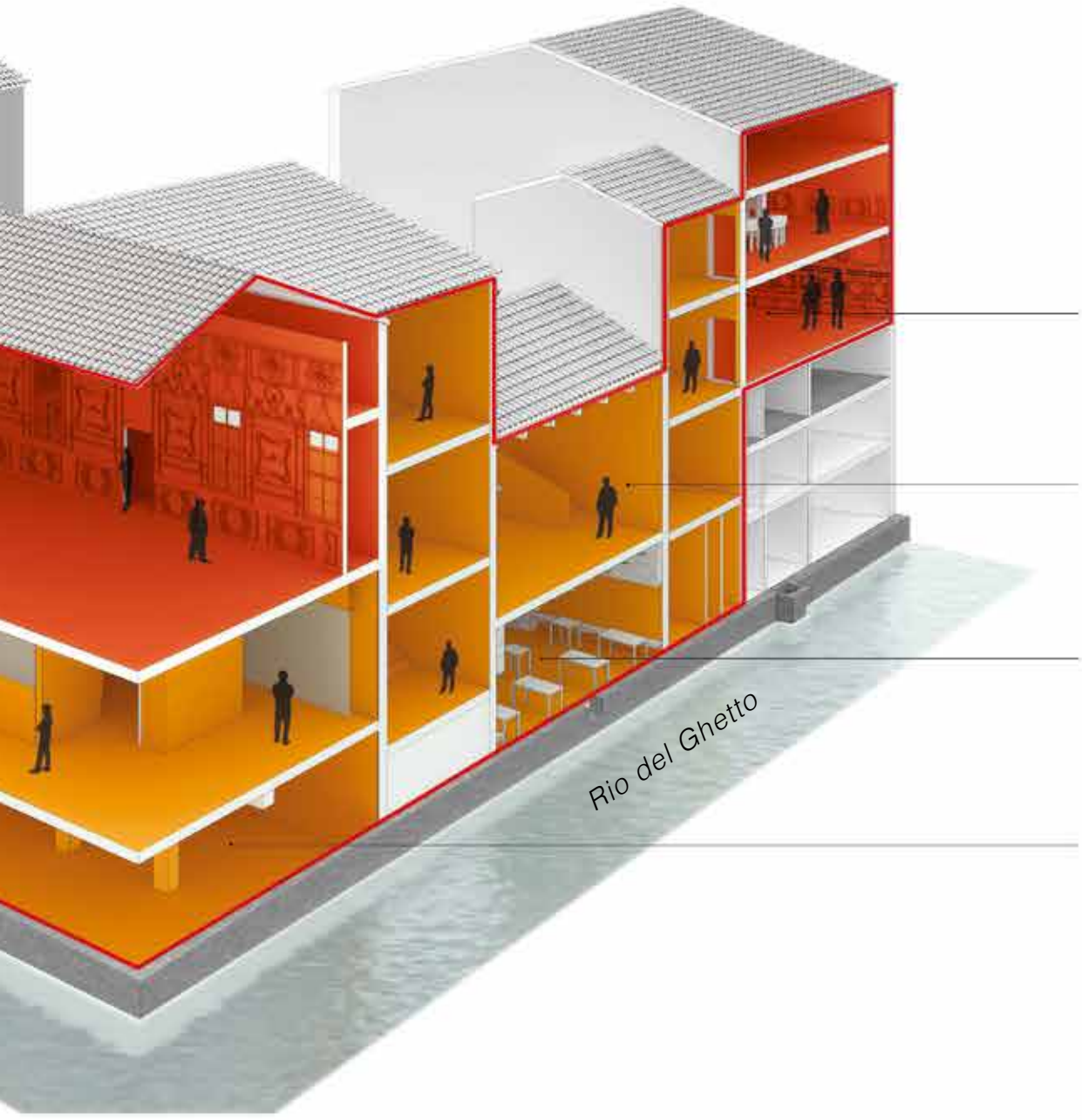
The project also entails new connecting stairs, which will join the existing museum and the new expansion and will also be available as an escape route.

The exhibit route in the existing museum will be completely reorganized, starting from the ground floor (with entrance, bookshop and cafeteria) and extending to the exhibit rooms on the first floor, including the new wing of the museum.

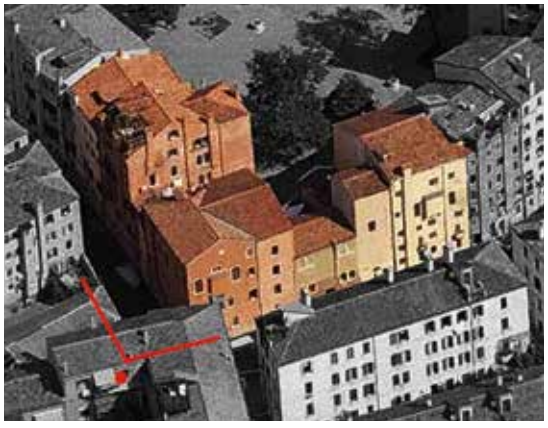
The decorations of the synagogues' interiors, currently in disrepair, as well as their wooden decorations, door and window frames, and plaster with a faux marble finish, will be all restored entirely.

The building systems will be completely refurbished and a new air-conditioning system will be added.

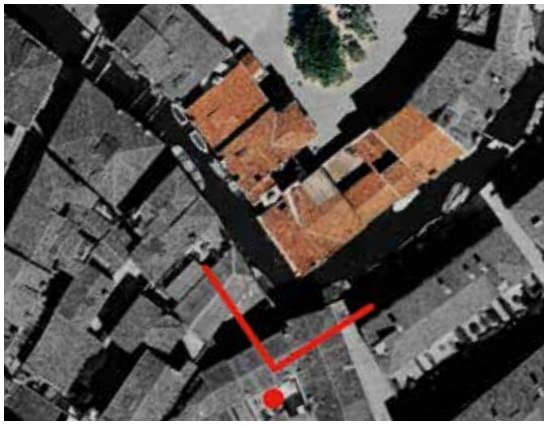
# Project
FOR THE JEWISH MUSEUM

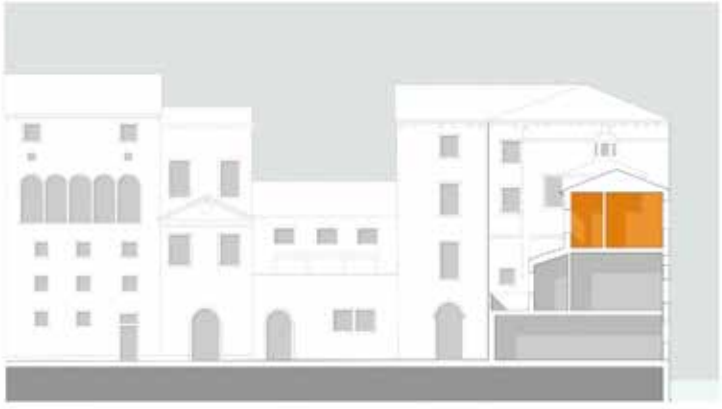



*Photograph of the Jewish Museum*

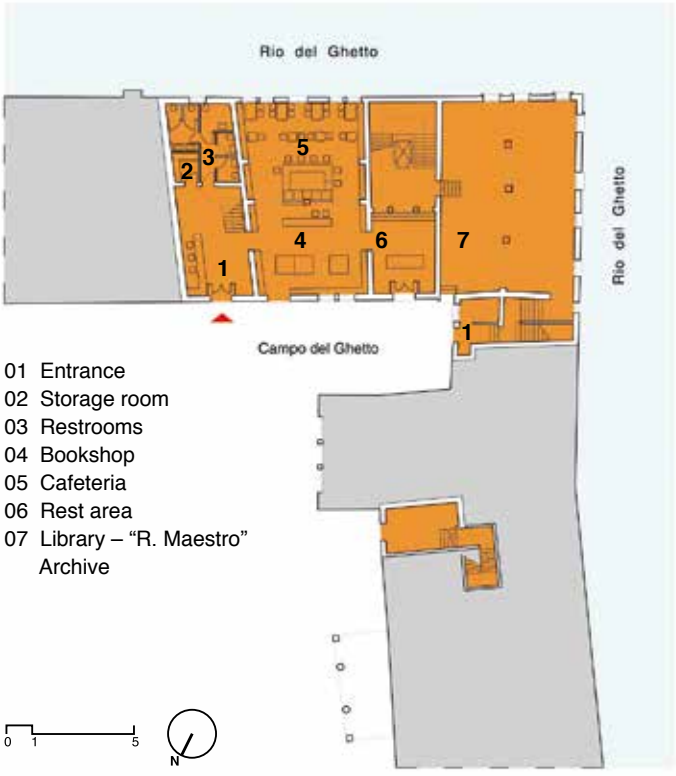


*Aerial photo of the Jewish Museum*



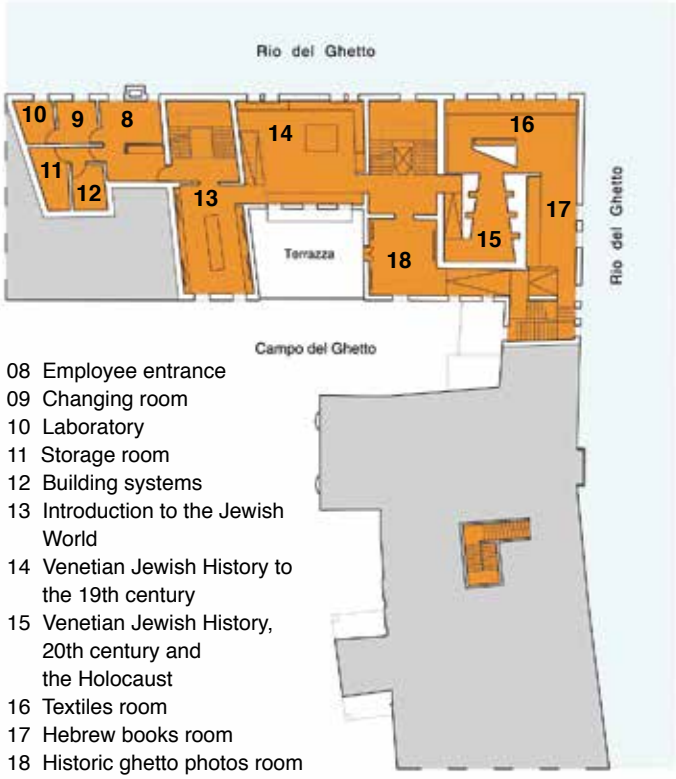


**Section A** and Southern Elevation




01 Entrance
02 Storage room
03 Restrooms
04 Bookshop
05 Cafeteria
06 Rest area
07 Library – "R. Maestro" Archive

**FIRST FLOOR**

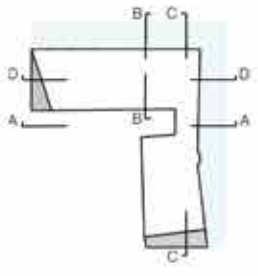



08 Employee entrance
09 Changing room
10 Laboratory
11 Storage room
12 Building systems
13 Introduction to the Jewish World
14 Venetian Jewish History to the 19th century
15 Venetian Jewish History, 20th century and the Holocaust
16 Textiles room
17 Hebrew books room
18 Historic ghetto photos room

**SECOND FLOOR**

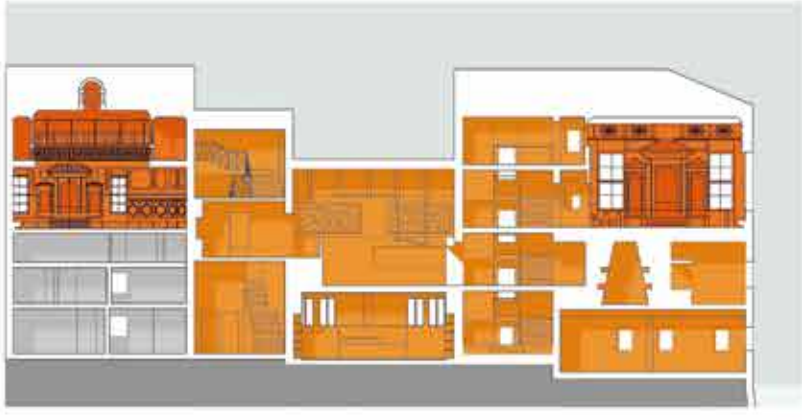
## Project

JEWISH MUSEUM OF VENICE

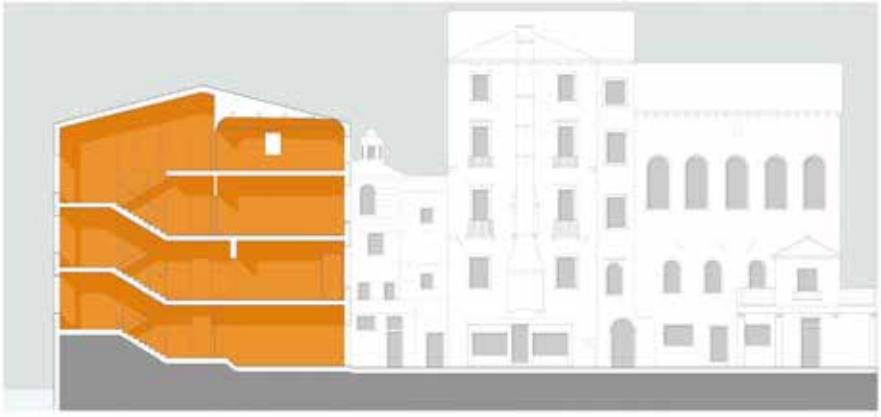



Museum Project

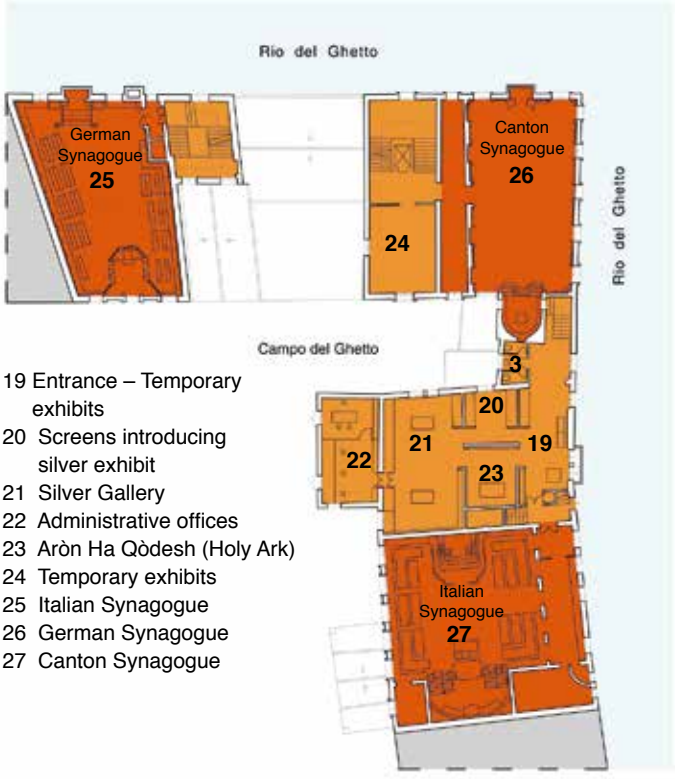
Synagogue Restauration



**Section C**

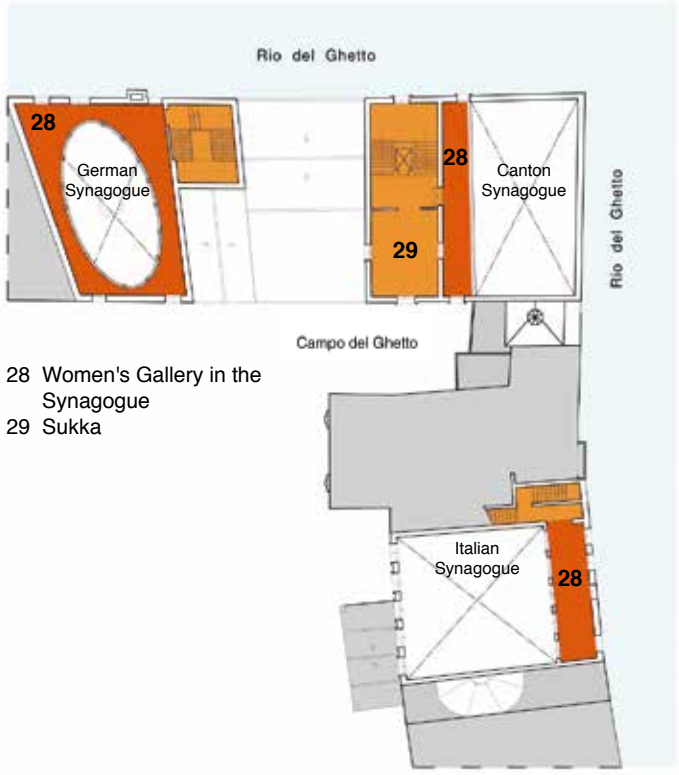


**Section B** and Western Elevation



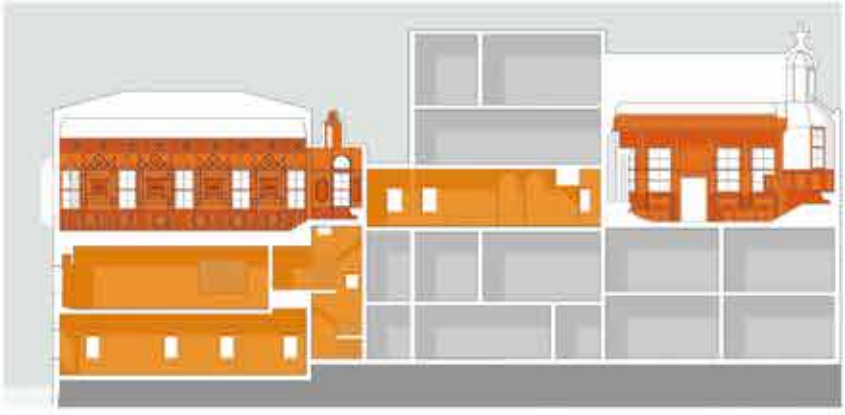

19 Entrance – Temporary exhibits
20 Screens introducing silver exhibit
21 Silver Gallery
22 Administrative offices
23 Aròn Ha Qòdesh (Holy Ark)
24 Temporary exhibits
25 Italian Synagogue
26 German Synagogue
27 Canton Synagogue

**THIRD FLOOR**




28 Women's Gallery in the Synagogue
29 Sukka

**FOURTH FLOOR**



**Section D**



*Current entrance staircase*



*Current entrance*

*New entrance*




## Entrance
## **Jewish Museum**
FIRST FLOOR ROOM 1

The museum is entered from the Campo del Ghetto Novo.
The structural project entails moving the staircase (now located centrally) towards the exposed brick wall. This will create flights of stairs on the same line leading the upper floors as well as with more space for use for visitors lined up at the ticket window. The floor will be replaced with slabs of Istrian stone.
The two doors at the end of the entranceway lead to restrooms on one side, which will be remodeled with the addition of toilets for disabled visitors, for museum staff, and a bag checkroom.





*Current bookshop / cafeteria*



*Current cafeteria*

*New bookshop / cafeteria*




## Bookshop - Cafeteria

FIRST FLOOR ROOM 4-5

The entrance leads to the bookshop and cafeteria areas, arranged inside a single room located between two staircases. The bookshop and cafeteria are part of the route taken by museum visitors, leading to the exit after completing the museum visit. A central core at the entrance is bound by the bookshop sales counter on one side and the cafeteria on the other. This central section is not enclosed to the ceiling so it can be seen in its entirety and light can enter the room from both sides.

It was decided to arrange the bookshop in the first part of the room, with the sales counter placed at a distance from the tables displaying the books to allow visitors going towards the exit to move through easily. The cafeteria area is easily visible from the entrance, set on the canal side where the windows can be opened wider so tables can be arranged along the surrounding wall. Bookshelves are set in the wall surround the room, except in the cafeteria area so that it can be used for seating.





*Damaged walls and floor*



*Current room*

*New Introduction to the Jewish World Room*




## Introduction to the Jewish World

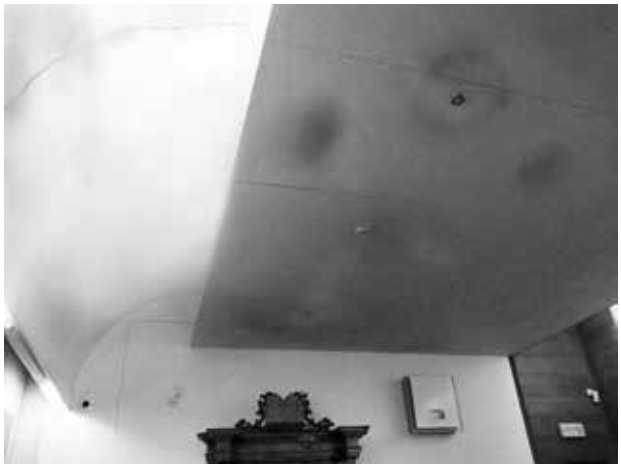
SECOND FLOOR ROOM 13

The flight of stairs leads to the first floor and the first exhibition room.
The room gives an introduction to the Jewish world, essential for helping visitors of different cultural backgrounds learn about the fundamentals of Jewish religion, history and holidays, which are depicted in images projected on the walls, before going on to the other exhibition rooms.
Visitors walk around the room's perimeter, learning about the different facets of Judaism as they go.
In terms of architecture, the ceiling beams are left exposed to show the building' structure, a design feature also seen in the museum's other rooms.
The room is dominated by light colors and will have seats in the center. Light from the two windows is filtered by panels. The floor is colored resin.





*Current room*



*Water and structural ceiling damage*

*New Room of Jewish History to the 19th century*




## Venetian Jewish History to the 19th century

SECOND FLOOR ROOM 14

The second room in the museum depicts the story of Jews in Venice from first settlement to the 19th century, taking visitors on a historical and cultural journey through the Ghetto. The different groups (including Germans, Levantines, Italians and Ponentines) who settled in Venice over time are described by displaying their clothing, documents, and liturgical items.

The structure of the building is made visible with exposed roof trusses and by opening back up long-closed windows. These windows are filtered by panels perforated with triangular shapes of different sizes forming stylized Stars of David, softly lighting the room with light made dynamic as it varies over the course of the day. Liturgical objects, printed material and other items are placed inside display cases with that are artificially lit along the perimeter walls. No object in the room is placed on the floor. A tilted panel hung from above is arranged to show visitors the parochet, one of the most important textile objects in the Jewish tradition.



*German Synagogue*



## The German Synagogue

JEWISH MUSEUM

The Great German Synagogue, of Ashkenazi Judaism, was originally designed with the pulpit in the middle of the room for religious services before structural problems led the pulpit to be moved, around the end of the 18th century, opposite the ‘Aròn Ha Qòdesh to avoid straining the floor excessively. The irregular floor plan of the Great German Schola is balanced by the later inclusion of an elliptical Women's Gallery and by the decorations on the walls covered a faux marble finish and an inscription of the Ten Commandments in golden lettering with a red background, completely covering the walls of the room for religious services.

Restoration of the German Synagogue entails reinforcing its walls and repairing cracks, reinforcing doorways and windows, repair of the building’s structural form, reinforcement of the beams, and reconstruction of the roofing. The faux finish plaster will be restored, as will the wooden structures of its decorations.



THIRD FLOOR



*Damaged floor*



*Damaged plaster*



*Damaged ceiling*



*Damaged plaster*





*Current room*

*New Room of Jewish History in the 20th century*



## Venetian Jewish History in the 20th century and the Holocaust

SECOND FLOOR ROOM 15

Crossing the staircase landing, as if to mark the violent break between the periods, visitors reach the room of the 1900s and of the Holocaust.

This room differs from those before it by a contrast in lighting, moving from soft, warm lighting to darkness.

The walls, covered with matt gray painted paneling, are slanted to heighten the feeling of malaise that visitors have as they move through the room. The only sources of light are horizontal openings in the walls, and when visitors approach them, they can hear and see videos with first-hand accounts by deported Venetian Jews.

At the end of the room, where the walls become narrower and the room becomes brighter, a photo, taken on the day the Ghetto was liberated in 1945, is displayed, symbolizing the return to life after this dark period.

*Photo of Venice Ghetto, Liberation Day, April 1945*







*Current room*



*Current room*

*New Textile Room*




## Textile Room

SECOND FLOOR ROOM 16

The room displays a fine collection of precious textiles, most of which are used for religious purposes. Numerous Torah scroll dressings and covering cloths and curtains for the Holy Ark are on display, along with important items associated with marriage and birth.

The room is kept dark to accentuate the richness of the fabrics on display, which are arranged vertically along walls protected by glass panels extending to the floor. Warm artificial lighting is concealed from the visitor's view and the floor is finished in ochre-colored resin.





*Prayer book*



*Prayer book*

*New Publishing Room*




## Hebrew Books Room

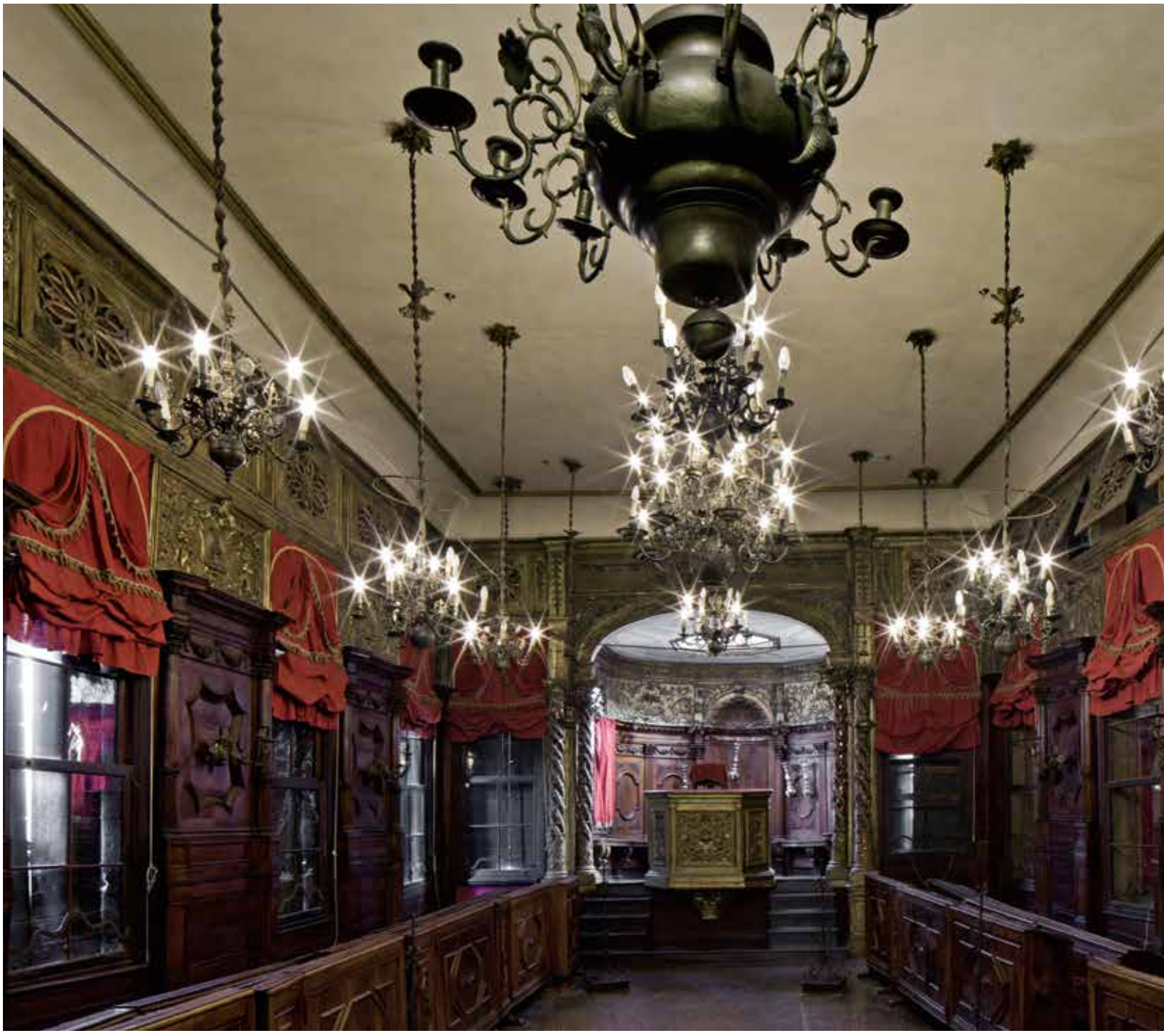
SECOND FLOOR ROOM 17

The last room on the first floor is about Hebrew printing and publishing in Venice in the 16th and 17th centuries, famed throughout Europe for the importance of its publications. Key figures from this period include Giovanni di Gara, Marco Antonio Giustiniani and Daniel Bomberg. The room is an extension of the Textile Room and continues its layout of dark panels and artificially lit display cases of ancient texts. The windows are filtered by perforated panels with the same pattern as the one found in the Room of Venetian Jewish History to the 19th century, (previous room) but in dark colors to fit with the rest of the room.

The room completes the first floor route. The new stairway is set at the interaction of the two parts of the shaped building, serves as a connection between floors and a safety escape route, and distributes the new museum wing.



*Canton Synagogue*



## The Canton Synagogue
JEWISH MUSEUM

The Canton Synagogue, founded in 1531 / 32, was the first Venetian synagogue to be built with a dual-focus layout (with the Bimà opposite the 'Aròn). Regardless of its date of foundation, 18th century additions made it a baroque synagogue with rococo effects. The decoration of the Schola is unique in Europe for its eight wooden panels depicting biblical episodes from the Book of Exodus, including the city of Jericho, the crossing of the Red Sea, the sacrificial altar, the manna, the Ark on the banks of Jordan river, Qòrach, the gift of the Torah and Moses making water flow from the rock.
Restoration work on the synagogue will include reinforcement of the walls, repair of door and window frames, re-covering of the roof and restoration of its decorations consisting of two sets of gilded wooden panels bearing biblical figures carved at the bottom, and perforated decorations carved at the top.





*Damaged wooden decorations*



*Deterioration of wooden decorations*



*The Synagogue entrance below the Women's Gallery*



*Deterioration of gilded surface*





*Current deterioration room*



*Current deterioration room*



*Current deterioration room*

*The new Silver gallery*




## Silver Gallery

THIRD FLOOR ROOM 21

The third floor is reached on a new staircase that is part of the museum expansion project.

Before reaching the Silver Room, the final room of the museum route, visitors walk first through a room of temporary exhibits and then into a small room with screens explaining major Jewish holidays and the articles of worship used to celebrate them displayed in the next room.

In this room, liturgical objects used on religious holidays are exhibited, including candlesticks, chalices and spice holders, which are part of the exhibit on Shabbat, the Jewish holy day; the shofar (ram's horn) blown on days of repentance; citron holders associated with the holiday of Sukkoth (Feast of Booths) and a number of Chanukiot (nine-branched candelabra) that are lit during Hanukkah (the Festival of rededication). Also displayed is a large plate for the Seder (Passover dinner) of Pesach, the Festival of Unleavened Bread, Spring and Pilgrimage, which commemorates the liberation of the Jews from slavery in Egypt.

Another important item on display is the dressing for the Sefer Torah (Scroll of Divine Law, which is not shown to the public), a parchment scroll with a ritual handwritten transcription of the Pentateuch. The dressing of the Scroll of Divine Law consists of a mantle (Me'il) with a crown (‘Atarà) on top that symbolizes the royalty of the Lord, and a pair of rimmonim (literally, pomegranates, which are finials lavishly adorned with bells that are often shaped like a pomegranate).



*Current deterioration bathroom*



*Current deterioration room*



*Current deterioration room*

SOME OBJECTS FOR DISPLAY



*Rimmonim*



*Tiq*



*Lamp*



*Crown*



*Plate*



*Crown*

The room also holds silver religious objects that were recently restored for the exhibit, "The Lost Treasures of the Venice Ghetto, restored by Venetian Heritage" displayed in the Sotheby's salesroom of New York, the Museum of Fine Arts in Houston, and the G. Franchetti Gallery at the Museo Ca' d'Oro in Venice.

The project also brings this room's architectural structure on view. It has light dominant colors, which allows a natural, diffused lighting. The objects are displayed in display cases running around the room's edges; its central area has no displays, as it will be used for lectures tied to museum events.



*Italian Synagogue*



## Italian Synagogue

JEWISH MUSEUM

The Italian Synagogue, founded in 1575, is the simplest of Venice's synagogues. It is also the most brightly-lit one due to its five large windows on the south side of the square; it is also the most sober, lacking the glitter of the gilded Ashkenazi synagogues. In the Italian Synagogue as well, the two focuses of 'Aròn and Bimà dominate. The Bimà, in particular, is set very high above the floor of the religious hall, lending harmonious simplicity to the overall structure based on a square floor plan.

The Italian Synagogue project entails repairing the building's structural solidity, reinforcing its walls, floors, repairing cracks and the roofing (there are signs of obvious rainwater seepage), and repairing the door and window frames. Stone and plaster adornments and the meticulously decorated wooden panels in the synagogue will be restored.



THIRD FLOOR



*Damaged plaster*



*Damaged ceiling*



*A view of the entrance to the Women's Gallery*



*Damage by water infiltration*



## Permits and administrative procedures

The project will be subject to review and authorization by the following agencies:
- The Superintendence of the Architectural and Landscape Heritage of Venice and its Lagoon
- The Building Construction Department and the Department of Landscape and the Environment of the City of Venice.
- The Fire Prevention Division of the Venice Fire Department
- The Environmental Health, Food and Nutrition Service of Local and Social Care Department no. 12 in Venice

It should be noted that there is a need to obtain from the City of Venice a permit for construction in exception of current urban regulations to regularize the use of the building as a museum, which is currently not specified for the real estate unit at Cannaregio 2984.

**Work schedule and museum operations**

If the Jewish Museum of Venice chooses to stay open to visitors during the restoration work and new exhibit plans, we have provided an estimate of costs and completion times according to a work schedule subdivided into three separate work phases.
Specifically:

Work phase A – The Italian Synagogue wing and the apartment at Cannaregio 2984, 3rd floor (see table)
The work will begin with the conversion of the residential unit into new museum areas and reconfiguration of the connections between floors to the existing Museum. The purpose is to create exhibit areas that can be reached from the Museum as soon as possible, so these areas can be used to receive part of the collection that will be transferred during subsequent work phases.
At the same time, restoration work can be carried out on the adjacent Italian Synagogue.
The estimated completion time for the above work is 12–14 months.

Work phase B – The Canton Synagogue wing and museum areas and annexes (see table)
After materials are transferred, work will begin to reconfigure the sections of the building that are located under the Canton Synagogue, with restoration of the latter. The portions of the Museum that can be visited will be interconnected with the new areas created during the preceding phase of the project by a passageway on the first floor, which will be kept open throughout the entire project.
The estimated completion time for the above work is 14–16 months.

Work phase C - The German Synagogue wing and museum areas and annexes (see table)
Public access to the Museum will be temporarily relocated to the sitting/waiting room. This will allow the areas that have already been provided with new exhibits to be used freely, will enable restoration work to be performed independently on the German Synagogue, and will also allow the areas inside the Synagogue to be refurbished.
The estimated completion time for the above work is 14–16 months.

In any event, museum operation will have to be suspended for short periods to allow work that would interfere with these operations, as well as to upgrade the utility and safety systems required for museum operation.

If the Museum were to be closed, the work could be organized in a single phase and could be performed in a considerably shorter estimated overall time. As resources would be optimized, all work could be completed in as little as 12 to 16 months.
In this case, no expenses would be sustained for setting up temporary exhibits or for modifying the utility and safety systems in areas open to the public, and the worksite could be organized more efficiently, which would also lower the overall contracting costs. This would result in greater reductions in costs during contract negotiations.

## Economic Analysis

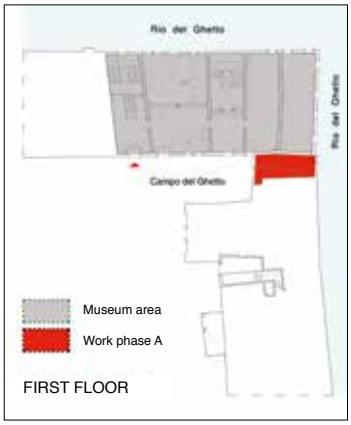
| | | | |
|---|---|---|---|
| **A** | **Work and materials:** | TOTAL | |
| · | Construction and building system work | € 3.500.251,10 | |
| · | Restoration of decorations | € 1.024.000,00 | |
| · | Exhibits and furnishings | € 956.600,00 | |
| · | Safety costs | € 248.433,90 | |
| | **Total A** | **€ 5.729.285,00** | |
| **B** | **Funds available for:** | | |
| . | Contingencies (10%) | € 572.928,50 | |
| . | Preliminary assessments and studies | € 25.000,00 | |
| . | Connections to public utilities | € 30.000,00 | |
| . | Technical design expenses, Director of Works, etc. | € 680.000,00 | |
| . | Expenses for handling the Venetian Heritage project | € 458.000,00 | |
| . | Publicity expenses | € 20.000,00 | |
| . | Inspections of workshops, tests, etc. | € 30.000,00 | |
| | **Total B** | **€ 1.815.928,50** | |
| | **TOTAL A+B** | **€ 7.545.213,50** | **$ 10.226.933,28** |
| | **VAT and other taxes** | **€ 1.029.389,35** | **$ 1.395.254,91** |
| | **FINAL AMOUNT** | **€ 8.574.602,85** | **$ 11.622.188,19** |

**"All contributions are fully tax deductible to the extent provided by US law.
No goods or services will be provided".**

# THE ITALIAN SYNAGOGUE WING
# **WORK PHASE A**

| **DESCRIPTION** | U.OF.M. | QUANTITIES | | PRICE | | COST | TOTAL |
|---|---|---|---|---|---|---|---|
| Temporary relocation of building occupants | fixed cost | 1,00 | € | 25.000,00 | € | 25.000,00 | |
| Worksite setup | fixed cost | 1,00 | € | 3.000,00 | € | 3.000,00 | |
| Preparatory transfers and reorganization | fixed cost | 1,00 | € | 2.500,00 | € | 2.500,00 | |
| RECOSTRUCTIONS | m² | 212,00 | € | 1.500,00 | € | 318.000,00 | |
| ROOFING | m² | 110,00 | € | 350,00 | € | 38.500,00 | |
| EXTERNAL FACADES | m² | 540,00 | € | 150,00 | € | 81.000,00 | |
| HEATING/AIR CONDITIONING SYSTEM | | | | | € | 72.050,00 | |
| ELECTRICAL SYSTEMS | | | | | € | 42.575,00 | |
| SPECIAL ELECTRICAL SYSTEMS | | | | | € | 19.650,00 | |
| WATER, SANITARY AND WASTE DISPOSAL SYSTEMS | | | | | € | 22.925,00 | |
| | | | | TOTAL | € | 625.200,00 | |
| SAFETY COSTS | | | | | € | 37.225,00 | |
| | | | | | | | |
| **NET COST OF CONSTRUCTION AND BUILDING SYSTEMS** | | | | | **€** | | **662.425,00** |
| **ITALIAN SYNAGOGUE** | | | | | | | |
| Worksite setup | fixed cost | 1,00 | € | 3.000,00 | € | 3.000,00 | |
| RECOSTRUCTIONS | m² | 172,00 | € | 750,00 | € | 129.000,00 | |
| ROOFING | m² | 190,00 | € | 350,00 | € | 66.500,00 | |
| HEATING/AIR CONDITIONING SYSTEM | | | | | € | 51.600.00 | |
| ELECTRICAL SYSTEMS | | | | | € | 34.400,00 | |
| SPECIAL ELECTRICAL SYSTEMS | | | | | € | 13.760,00 | |
| | | | | TOTAL | € | 298.260,00 | |
| SAFETY COSTS | m² | 450,00 | € | 800,00 | € | 18.000,00 | |
| RESTORATION OF DECORATION | | | | | € | 360.000,00 | |
| | | | | | | | |
| **NET COST OF WORK ON ITALIAN SYNAGOGUE** | | | | | **€** | | **676.260,00** |
| **EXHIBIT SETUP** | | | | | | | |
| Museum rooms | m² | 234,00 | € | 1000,00 | € | | 234.000,00 |
| Administrative areas | m² | 25,20 | € | 500,00 | € | | 12.600,00 |
| AVAILABLE FUNDS - TAXES | | | | | € | | 787.295,40 |
| | | | | | | | |
| **TOTAL GROSS COST - PHASE A** | | | | | **€** | | **2.372.580,40** |

| **ROOM-BY-ROOM BREAKDOWN OF EXPENSES** | | **TOTAL** | | |
|---|---|---|---|---|
| Entrance/staircase | € | 161.373,47 | $ | 218.728,82 |
| Preparatory screen silver room | € | 110.088,42 | $ | 149.216,05 |
| Silver gallery | € | 442.268,26 | $ | 599.459,25 |
| Administrative office | € | 140.104,11 | $ | 189.899,92 |
| Aròn Ha Qòdesh room | € | 151.730,56 | $ | 205.658,64 |
| Italian Synagogue | € | 1.367.015,57 | $ | 1.852.880,24 |
| | **€** | **2.372.580,40** | **$** | **3.215.842,92** |



FIRST FLOOR



SECOND FLOOR

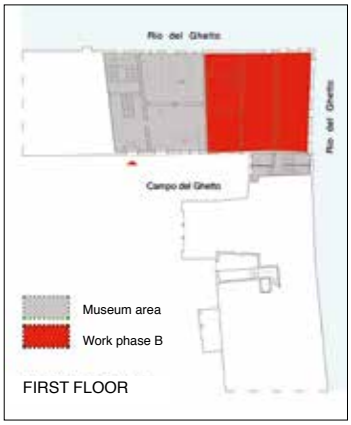


THIRD FLOOR

THE CANTON
SYNAGOGUE WING
**WORK PHASE B**

| DESCRIPTION | U.OF.M. | QUANTITIES | | PRICE | | COST | TOTAL |
|---|---|---|---|---|---|---|---|
| Worksite setup | fixed cost | 1,00 | € | 5.000,00 | € | 5.000,00 | |
| Preparatory transfers and reorganisation | fixed cost | 1,00 | € | 25.000,00 | € | 25.000,00 | |
| RECOSTRUCTIONS | m² | 553,00 | € | 1.500,00 | € | 829.500,00 | |
| ROOFING | m² | 194,00 | € | 350,00 | € | 67.900,00 | |
| EXTERNAL FACADES | m² | 480,00 | € | 150,00 | € | 72.000,00 | |
| HEATING/AIR CONDITIONING SYSTEM | | | | | € | 164.230,00 | |
| ELECTRICAL SYSTEMS | | | | | € | 111.975,00 | |
| SPECIAL ELECTRICAL SYSTEMS | | | | | € | 97.045,00 | |
| | | | | TOTAL | € | 1.372.650,00 | |
| SAFETY COSTS | | | | | € | 120.350,00 | |
| | **NET COST OF CONSTRUCTION AND BUILDING SYSTEMS** | | | | **€** | | **1.493.000,00** |
| **CANTON SYNAGOGUE** | | | | | | | |
| RESTORATION OF DECORATION | m² | 400,00 | € | 800,00 | € | | 320.000,00 |
| **EXHIBIT SETUP** | | | | | | | |
| Museum rooms (walls) | m² | 342,00 | € | 1.000,00 | € | | 342.000,00 |
| Administrative areas | m² | 132,00 | € | 500,00 | € | | 66.000,00 |
| AVAILABLE FUNDS - TAXES | | | | | € | | 1.103.008,66 |
| | **TOTAL GROSS COST - PHASE B** | | | | **€** | | **3.324.008,66** |

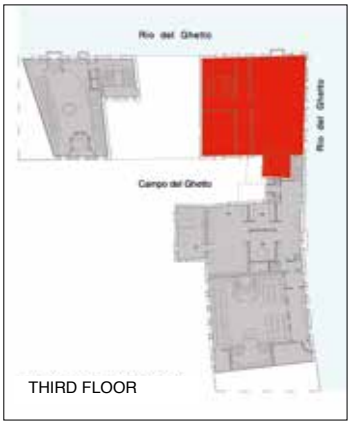
| ROOM-BY-ROOM BREAKDOWN OF EXPENSES | | TOTAL | | |
|---|---|---|---|---|
| Waiting area/stairs | € | 162.361,18 | $ | 220.067,58 |
| Library | € | 822.365,34 | $ | 1.114.650,44 |
| 1900s exhibit room | € | 231.334,72 | $ | 313.555,70 |
| Textile Room | € | 311.017,51 | $ | 421.559,35 |
| Historic publishing room | € | 143.713,61 | $ | 194.792,29 |
| Room with old photos of Venice | € | 165.731,22 | $ | 224.635,41 |
| Temporary Exhibit Room | € | 186.026,37 | $ | 252.143,86 |
| Sukka | € | 186.325,92 | $ | 252.549,88 |
| Canton Synagogue | € | 1.115.132,79 | $ | 1.511.473,29 |
| | **€** | **3.324.008,66** | **$** | **4.505.427,81** |



FIRST FLOOR



SECOND FLOOR

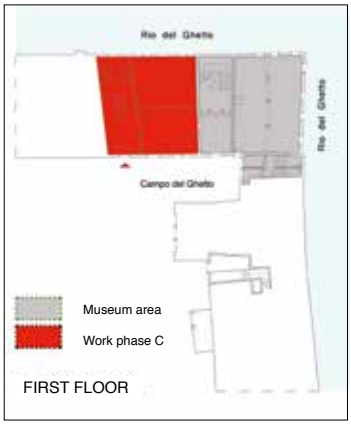


THIRD FLOOR

# THE GERMAN SYNAGOGUE WING
# **WORK PHASE C**

| **DESCRIPTION** | U.OF.M. | QUANTITIES | | PRICE | | COST | TOTAL |
|---|---|---|---|---|---|---|---|
| Worksite setup | fixed cost | 1,00 | € | 5.000,00 | € | 5.000,00 | |
| Preparatory transfers and reorganization | fixed cost | 1,00 | € | 20.000,00 | € | 20.000,00 | |
| RECOSTRUCTION | m² | 471,89 | € | 1.500,00 | € | 707.841,00 | |
| ROOFING | m² | 245,00 | € | 350,00 | € | 85.750,00 | |
| Insulation and waterproofing | | | | | | | |
| Special maintenance | | | | | | | |
| EXTERNAL FACADES | m² | 442,00 | € | 150,00 | € | 66.300,00 | |
| HEATING/AIR CONDITIONING SYSTEM | | | | | € | 140.470,00 | |
| ELECTRICAL SYSTEMS | | | | | € | 83.005,00 | |
| SPECIAL ELECTRICAL SYSTEMS | | | | | € | 57.465,00 | |
| WATER, SANITARY AND WASTE DISPOSAL SYSTEMS | | | | | € | 38.310,00 | |
| | | | | **TOTAL** | € | 1.204.141,00 | |
| SAFETY COSTS | | | | | € | 72.858,90 | |
| | | | | | | | |
| **NET COST OF CONSTRUCTION AND BUILDING SYSTEMS** | | | | | **€** | | **1.277.000,00** |
| **GERMAN SYNAGOGUE** | | | | | | | |
| RESTORATION OF DECORATIONS | m² | 430,00 | € | 800,00 | € | | 344.000,00 |
| **EXHIBIT SETUP** | | | | | | | |
| Museum halls (walls) | m² | 190,00 | € | 1.000,00 | € | | 190.000,00 |
| Administrative/other areas (bookshop and cafeteria) | m² | 160,00 | € | 700,00 | € | | 112.000,00 |
| AVAILABLE FUNDS - TAXES | | | | | € | | 955.013,80 |
| **TOTAL GROSS COST - PHASE C** | | | | | **€** | | **2.878.013,80** |

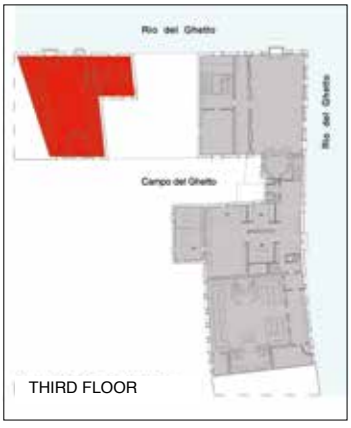
| **ROOM-BY-ROOM BREAKDOWN OF EXPENSES** | | **TOTAL** | | |
|---|---|---|---|---|
| Entrance | € | 250.216,62 | $ | 339.148,61 |
| Bookshop / cafeteria | € | 558.907,11 | $ | 757.553,88 |
| Offices on mezzanine | € | 227.023,38 | $ | 307.712,03 |
| Introduction to the Jewish World | € | 243.796,86 | $ | 330.447,14 |
| Room of Jewish history to the 19th century | € | 416.178,48 | $ | 564.096,64 |
| German Synagogue | € | 1.181.891,34 | $ | 1.601.959,16 |
| | **€** | **2.878.013,80** | **$** | **3.900.917,46** |



FIRST FLOOR



SECOND FLOOR



THIRD FLOOR

