



MANINCOR

Building owner: Michael Graf Goëss-Enzenberg – Manincor, Kaltern

Planning:

Architecture: Walter Angonese, Kaltern – Rainer Köberl, Innsbruck. Collaborator: Silvia Boday, Meran

Coordination, structural engineering and supervision, invitation to tender and audit of accounts: Ingenieurteam Bergmeister (Hermann Leitner and Alexander Fill) – Vahrn

Surveying: Eccli & Partner – Kaltern

Building Services: Ingenieure Felderer & Klammsteiner, Energytech – Bozen

Electrical engineering: AT&E – Technisches Büro – St. Ulrich

Cellar engineering: Franz Semlitsch – Straden (A)

Construction art: Erik Steinbrecher – Basel/Berlin, Manfred Alois Mayr – Goldrain

Regreening consultant: Roland Dellagiacomma – Eppan

Execution:

Construction firm: Spiluttini Bau – St. Johann im Pongau (A)

Fine development/restoration old buildings: Artur Datz – Kaltern

Structural consolidation of old buildings: Tecnobase – Trento

Slope stabilization/air-placed concrete work: Felbermayr Bau/FST Spezialtiefbau – Stams (A)

Excavation: Klotz Beton – Lana

Building services: Atzwanger – Bozen

Electrical installations: Elektro Pernthaler – Bozen

Adjust to fit lighting: Halotech Lichtfabrik – Innsbruck (A)

Wood construction: Raffener – Eppan

Steel and glass construction: Friedrich Fischnaller – Teis/Villnöss

Doors and gates: Auroport – Bruneck

Floors: Furodur – Zirl (A)

Sealing: Bauplus – Bruneck

Painting: Christian Thaler – Kaltern

Engineering of technical equipment: Profax – Eppan

Completion of interior: Barth Innenausbau – Brixen

Cellar engineering: Loko – Tieschen (A)

Barrel making: Franz Stockinger – Waidhofen/Ybbs (A) / Lasi – Meolo (VE)

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We found that “extension” was also the appropriate term in this case. It explains the attitude behind the project. It is to do with accepting what was there already, a dialectical perspective that does not fail to take into account “transfigured history and beloved landscapes”. One requirement of such a building assignment, here in this “blessed” place, is to achieve socio-political legitimacy: contemporary architecture not only as a means of self-satisfaction based on abstract avenues, but rather in the context of its living environment. Such contextual thinking goes beyond purely geographical and historical dimensions, striving for a conceptual object-specific point of view. It is architecture built upon shared experience and common suffering. It embodies three years of work and reflection with and on wine.

A historical winery (1608) – which had something to do with a certain Countess Enzenberg shortly after it was built, which says all there is to be said about tradition – was to be extended in order to accommodate the wine cellars and storerooms (45 hectares of the best vineyards in Terlan and Kaltern, 300,000 bottles max.), selling space and general communications of the Manicor winery.

A “cautious” approach (whatever that may mean) is required given the landscape and respect for the site, its history and the history of the parties involved – quite critical, yet respectful. Although Enzenberg wines have been produced for 400 years, and were enjoyed at the court and elsewhere, Michael Goëss-Enzenberg, count, building owner and vintner, still considers Manicor to represent a fresh start. And that fact can and should be made self-evident through the expansion of the cellar. But he is not only a count and vintner but also the fourth “architect” (+ Angonese, Köberl, Boday).

A project was developed to do justice to the parallels between the concept and the count's highly demanding attitude towards his “winemaking” and the demands of the architects concerning the place, context and contemporary world. Perhaps it has helped architecture to step out from behind the scenes and become “a bit more authentic”. Particularly in this world of contemporary wine-cellar architecture, where considerations of theatrical scenery and communications technology are often in the fore. Although such considerations were not entirely excluded, and are sometimes – openly – displayed (entrance).

The new cellar is located to the east of the old building in the vineyard and it has taken on all the topographical characteristics of the location. The goal was to reinterpret the landscape rather than to change it – after all, it is impossible to blank out 30,000 m³. Only individual components come to surface – typologically speaking – “extended” in relation to the preexisting elements and functionally related to the surrounding wine landscape (wine selling, tasting, entry).

The path (Kreuzleiten) to the upper vineyards and the views in and out define the spatial concept, structure the building and provide it with an orientation. This results in folds and inclined walls, not out of any outspoken pleasure in original design but rather in response to the topography. The landscape was to be tangible in the “cellar in the vineyard”, as well. The challenging structural design was intended to underscore this tension even more.

Building underground also makes it possible to exploit the geophysical potential. Covering the building and planting vines on top of it goes beyond landscape cosmetics; it isolates and irrigates and clarifies the aim (to quote Gertrude Stein loosely): „... a cellar is a cellar is a cellar (a rose is a rose is a rose)...”.

Way in the back, where they belong, i.e. deep in the ground, are the real storage and fermentation rooms for the wine, which are connected with the old cellars. That is where the cellar climate is most stable, where the wine finds the peace and quiet it needs. Circulating humidification and ventilation systems (with the help of modern technologies) ensure optimal humidity and stable temperatures year-round.

In principle, architecture needs to be “inhabitable” This is another maxim of architecture, not only in the case of this building. Inhabitability by microorganisms (cellar must), a projected patina and the general use form part of the concept, together with a dialectical claim to complexity and materialization, tectonics, space

and light, phenomenology, and semantic thinking. All this is intended to make every room what it is instead of becoming mere living room architecture (the beautiful barrique cellar for visitors).

The high-quality concrete with an original formula will somehow, sometime take on the same grayish-beige color as the site, while little "tricks and fakes" prevent it from being clearly definable as such. Rusty steel parts, not to impress contemporaries but because they represent the best form of conservation. Black parts, designed to fade out, as in the theater or with the French existentialists. Good light, of both artificial and natural origin. Wood only where it makes sense, in shelves or barrels. A botanical concept of restoring nature. All these ingredients should suffice to season the meal and fulfill the architectural commitments. After all, it is the wines of Manincor not the building that should stand in the foreground.

Finally, it should be mentioned that geothermics and wood chips from the count's forests make Manincor less dependent on fossil fuels and current world politics: autarky in the contemporary style, just as this wine-growing estate was designed for independence in the early 17th Century, as a self-sufficient system of wine-cellars, stables, barns, and bread ovens.

We wanted to "extend", and we hope it worked.

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