RED FRAGMENTS:

A new dialogue between interiors and exteriors of Santi Cosma and Damiano former convent

Artist-in-residence at Bevilacqua La Masa Foundation in Giudecca island, Venice

Index

Abstract

This master thesis explores the potential of new interventions on the interiors and exteriors of the former Convent of Saints Cosma and Damiano located on Giudecca Island in Venice, Italy. The study focuses on the design of artist-in-residence space within the ateliers of Bevilacqua La Masa Foundation, as well as inserting the new architectural elements as red fragments in the convent and the surroundings, aiming to rejuvenate the site and establish a dialogue between contemporary artistic practices and the historical context.

The research is divided into four chapters, with the first two parts focusing on the theoretical research of the theme, while the third and fourth parts present the design proposal.

The first chapter provides an in-depth analysis of the morphological patterns primarily shaped by the historical development of Giudecca. It explores the surrounding context of the convent, shedding light on its rich history. Additionally, the chapter focuses on the Bevilacqua La Masa Foundation and its renowned artist-in-residence program.

The second part of the thesis delves into the topic of artist-in-residence programs, offering a comprehensive exploration that encompasses its concept and history, different typologies, operational modes in contemporary times, and spatial characteristics. This analysis is supported by relevant case studies.

In the third and last chapter, the site-orientated design strategy of the intervention is well explained, of how they are presented in red architectural fragments to create a dialogue of the interiors and exteriors of the convent and its surroundings, following a method of integration and transformation of the two grid system generated from the context. Each part of the project is presented respectively with drawings and diagrams.

Chapter I Context

1. Giudecca

Shaped primarily by its historical development, Giudecca, in the south of the central islands of Venice as "the child of Venice", presents most of the typological characteristics of the main island of Venice yet with a less dense urban fabric. Several different shapes of urban fabrics can be observed on Giudecca island, with a compact linear structure mainly composed of residential areas to the north, a sparse, fragile and inconsistent structure of disused industrial districts as well as gardens to the south, overlooking the Laguna.

1.1 Location and History of Giudecca
1.1.1 Location and Origin of Giudecca

Figure 1. Location of Giudecca – diagram by the author.

1. Battagia, M. (1832). *Cenni storici e statistici sopra l'isoli della Giudecca (Vol. 2)*. GB Merlo.

Figure 2. Accessbility of Giudecca – diagram by the author.

Giudecca, as the largest and closest island to Venice, Lies immediately south of the central islands of Venice, stretching out to the east and west (Fig. 1). Giudecca has a unique position within the city of Venice and offers a distinct atmosphere and character. It was originally called "Spina Longa"[1], due to its narrow and wide shape, similar with a fishbone. Lying off the western side of San Giorgio Maggiore, Giudecca consists of a complex of eight smaller interconnected islands and nice canals, connected to the historic center of the Dorsoduro district by the San Marco basin, separated by the broad and deep Giudecca Canal.

The island is divided into several districts, including Sacca Fisola, Redentore, Zitelle, and Palanca. Each district has its own unique landmarks. Giudecca has a mix of residential areas, commercial spaces, and greens paces. There are several churches on the island, including the Church of the Redeemer and Church of Santa Eufemia.

Giudecca is connected with the central islands with the public transport system Vaporetto, translated as the water bus. Five water bus stops are located on Giudecca uniformly from the west to the east, with multiple routes and frequent schedules, making it quite easy to reach from the city center (Fig. 2).

Region of Veneto

Province of Venice

Venice Islands

Giudecca Island

[Figure 1]

Vaporetto Line

[Figure 2]
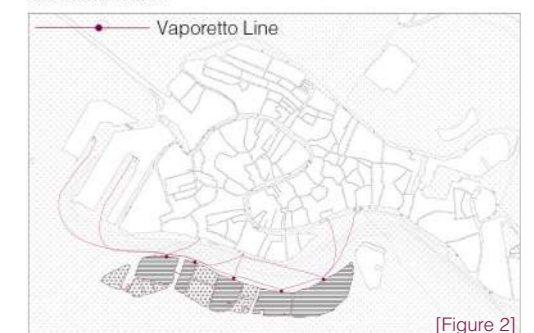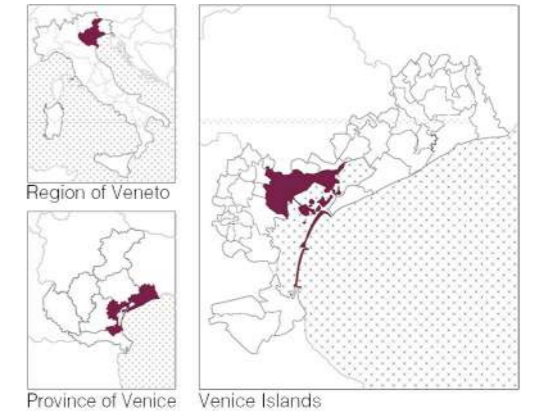
The name Giudecca may derives from the Latin word "Judaica", translated as "the Jewry". It indicates that a number of Jewish people may had lived there before the 14th century, from the evidence that many towns in southern Italy and Sicily have Jewish quarters names Giudecca, referring to a Jewish ghetto[2]. During the tenth century, Venice emerged as a prominent force in commerce and maritime affairs. Its advantageous location in proximity to the Byzantine Empire played a pivotal role. At that time, Venice possessed one of Europe's most substantial naval fleets, granting it the ability to govern various trade routes connecting the Western and Eastern regions. In 1204, the Fourth Crusade captured Constantinople, elevating Venice to a position of dominance in the area, fostering cultural and commercial interactions between Asia and Europe. During the Late Middle Ages, it is likely that Jews resided in Venice. Given that the Venetian port served as a

necessary stopover for those journeying to the East, many Jewish travelers were known to pass through. Historical records suggest that the island of Giudecca, housed a Jewish population from the early centuries following the year 1000. This assumption is supported by the presence of the island's designation as "Giudecca" on a map from 1346.[3]

Initially, Jews in the city were compelled to live and work in an area referred to as "Fermat Land." Various decrees limited the number of days they could stay within the city limits. However, these restrictions did not apply to the mainland domains, where Jews gained numerical and economic significance.

However, this theory is not supported by any source written and the first Jewish ghetto of Venice was established in 1500 in Cannaregio District.

[Figure 3]

2. Arieh, A. B. (2017). *This CoverReach Israel?.* THEISRAELPHILATELIST, 18.

3. Ravid, B. (1977). *The Jewish Mercantile Settlement of Twelfth and Thirteenth Century Venice: Reality or Conjecture?.* AJS Review, 2, 201-225. doi:10.1017/ S0364009400000258

Figure 3. 1750 letter to Ghetto , Venezia (Jaime Kahan collection)

4. Bertagnin, M., Khuri-Makdisi, I., & Miller, S. G. (2003). *A Mediterranean Jewish Quarter and Its Architectural Legacy: The Giudecca of Trani, Italy (1000—1550).* Traditional Dwellings and Settlements Review, 33-46.

5. Pizzeghello, S. (2016). *Una Venezia da scoprire: l'isola della Giudecca e le sue Associazioni Culturali.*

Another theory suggests that the name may be of Greek origin, derived from the Greek word "ghidia," meaning "island of the Borghi." The Borghi were Greek communities that settled in Venice during the Byzantine period[4]. According to this theory, Giudecca could have been a settlement for these Greek communities.

Yet according to other hypotheses, the name generates originates from the word Giudicato, pronounced as"zudegà"[5], or "judged" in Venetian dialect, which represents the donation of its land as compensation to the families of exiles in the 9th century. Giudecca, this narrow strip of land, has always been witnessed as an auxiliary part of the greater Venice. Due to the separation, he island has evolved in a distinct manner than its greater counterpart. It has been used according to the fluctuating social threads of Venetian society. This led to some periods of decline in the infrastructure and social makeup of the island. Fortunately, the people of Venice and Italy recognized the importance of this island and have conducted several urban planning campaigns over the past few decades to bring the beauty and charm back to Giudecca Island.

It is important to note that the exact origin of the name "Giudecca" remains uncertain,

and these theories provide possible explanations rather than definitive answers. The historical records and documents available have not conclusively determined the true etymology of the name.

Shaped primarily by its historical development, Giudecca, as "the child of Venice", presents most of the typological characteristics of the main island of Venice yet with a less dense urban fabric. The historical-urban development of Giudecca island is divided into four fundamental periods, according to the functions it assumed in the past.

The first period coincides with the one in which Venice also took its shape, the island served as a port where fishermen, breeders and farmers lived there, who had formed the very first resident community of Giudecca. It served as a defense wall against attacks from the south. At this time, around 5th and 6th centuries, Venice was in a state of refugee[6] and insecurity from the destruction of the Huns on the mainland and pirates in the water, some noble families were convicted by the Dogal tribunals and sent to the island as punishment. Giudecca became dangerous due to the lack of protection from its mother city of Venice. As time went on, Venice gradually gained power and wealth, feeling secure enough in the waters. In the 9th century, plots of land of Giudecca was allotted by Serenissima Republic of Venice to those rebellious families banned from Venice, as a compensation for a long unfair exile.

6. Hassan, M. S. (2017). *Reinventing Venice: marketing the island as a sustainable city within the greater region.*

Figure 4. Map of Giudecca in 1178-1323. Caniato, G., Cortelazzo, M., Baradel, A., & Settemari, A. (1985). *Arte degli squerarioli. Stamperia di Venezia.*

[Figure 4]

The second period, from the late Middle Ages and the Cinquecento (1500s), part of the Renaissance in Venice, when the island reached its historical peak, is known as the 'golden age' of Giudecca. Economic and productive activities flourished here because of the thriving water trade with the countryside and the Malamocco's harbor. The fortune of the island began thanks to Doge Orso I Partecipazio[7], who granted lands to several powerful Venetian families to build their homes there. Subsequently, many other noble families moved to the island, attracted by its lush vegetation.

In this period, the construction on the Gothic lot consisted of noble residences and civilian dwellings mixed with church-convent complexes. In many cases, the property occupied the entire lot from the main front to the lagoon boundary, creating a barrier against any possible alternative longitudinal routes along the shoreline of the Giudecca Canal, especially if the lot belonged to a closed convent system.

It is the most remarkable map of the second half of the 16th century, which influenced Venetian cartography for about fifty years. From the drawing (Fig. 5), it is possible to observe that the southern front of Giudecca is characterized by wooden palisades that delineate property boundaries as well as the boundary between land and water, between artificial and natural elements. This boundary area is characterized by the presence of numerous gardens with orchards and pergolas.

7. Musatti, E. (1888). *Storia della promissione ducale.*

Figure 5. Perspective map of the Giudecca engraved by Paolo Forlani and published by Bolognino Zalterio, Venice, 1566;

[Figure 5]

In the 16th century, the convent and church on Giudecca Island held great significance both religiously and architecturally. The presence of these religious institutions added to the cultural and spiritual fabric of the island during this period. The church of Santa Maria della Presentazione, commonly known as the Zitelle (Fig. 6), as one of the Palladian wonders that enhance the profile of the island, was built and consecrated in the second half of the 16th century.

The convents often included gardens, orchards, and cloisters, providing a serene and contemplative environment for the monks and nuns residing there. These green spaces added to the island's overall beauty and tranquility, fostering an atmosphere conducive to reflection and meditation (Fig. 7).

The convents and churches of Giudecca Island in the 16th century were not only places of worship but also centers of cultural and artistic expression. They attracted renowned artists and intellectuals, seeking inspiration and a spiritual retreat. The presence of these religious institutions contributed to the overall Renaissance atmosphere of the island, promoting intellectual pursuits and the flourishing of arts and culture.

Figure 6. View of The church of The Zitelle by Luca Carlevarijs

Figure 7. Detail of the 18th century plan of Giudecca. Sant'Eufemia and and that of San Biagio e Cataldo by Vincenzo Coronelli

[Figure 7]

[Figure 6]

Figure 8. Gardens on the Giudecca with colorization. Detail, Jacopo de Barbari and Anton Kolb, *View of Venice*, c. 1497-1500.

Noble families settled down too, starting to built palaces, casinos, villas structured like town and country houses with large gardens and vegetable gardens to the south intended for short stays, especially in summer. In the 16th century, Giudecca was famous for its immense gardens and vegetable gardens, which played a significant role in shaping the landscape and ambiance of the island. About three quarters of the island was occupied by green areas. This testimony can be compared with the engraving made in the early 1500s by Jacopo De Barbari (Fig. 8), to find out how much weight cultivated greenery had at the time in giving shape to the city, especially in its marginal areas.

The gardens were meticulously designed with a strong emphasis on geometric layouts, reflecting the influence of botanical gardens and the activities of herbalists during that era.

These gardens were not only places of leisure and recreation but also served practical purposes. Many of them were used for cultivating orchards, growing herbs, and producing medicinal plants. The fertile soil and favorable climate of Giudecca Island provided an ideal environment for horticultural activities, contributing to the island's reputation as a source of agricultural abundance.

[Figure 8]
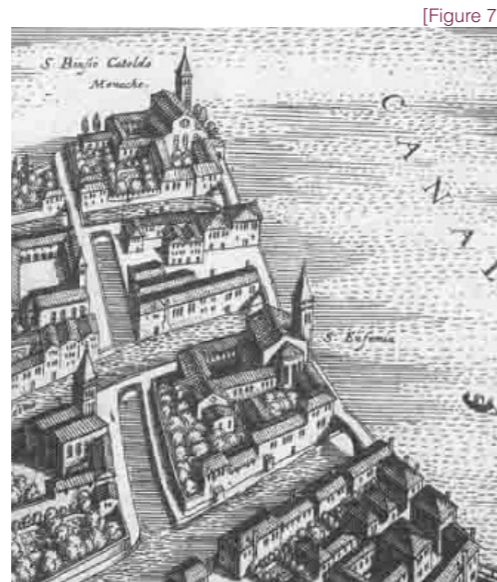
In addition to their utilitarian aspects, the gardens of Giudecca were appreciated for their beauty and harmonious design. They featured well-manicured paths, neatly arranged flower beds, and pergolas adorned with climbing plants. As Martinoni describes Cattaneo's garden at Le Convertite: "... courtyard with caves and fountains adorned with maritime stones, spongy, vaguely colored by nature and other lands and ashes, condensed in the Murano furnaces" (Fig. 9). The meticulous attention to detail in the arrangement of these green spaces reflected the Renaissance ideals of balance, proportion, and aesthetic harmony.

These gardens were not limited to private estates but could also be found within the premises of convents and monastic communities on the island (Fig. 10). The religious orders residing on Giudecca

recognized the importance of cultivating serene and peaceful environments for contemplation and meditation. The monastic gardens provided a sanctuary for reflection and spiritual retreat, offering a respite from the bustling urban life of Venice.

Furthermore, the gardens of Giudecca served as a place for social gatherings and cultural events. They became venues for outdoor concerts, theatrical performances, and various celebrations. The natural beauty of these green spaces enhanced the overall ambiance of these gatherings, creating a unique and enchanting atmosphere.
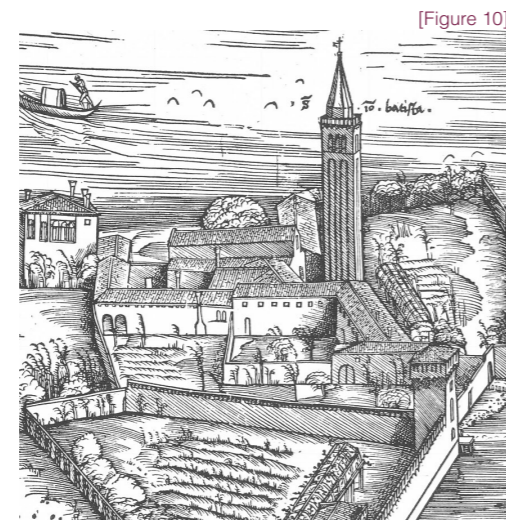
Figure 9. Allegorical representation of Bacchus under a pergola with vines by Jacopo de Barbari

Figure 10. The church and convent of San Giovanni Battista on the Giudecca by Jacopo de Barbari

[Figure 9]

[Figure 10]

Figure 11. Perspective map of the Giudecca engraved by Matthaeus Merian and first published in "Teatrum Europaeum", Frankfurt, 1635;

8. Claudio Spagnol. (2016). *Antonio Nani (1803-1870):"Il più laudato incisore dei veneti dogi"*. Il Prato; Illustrated edition

9. Zampieri, F., Zanatta, A., Elmaghawry, M., Bonati, MR, & Thiene, G. (2013). *Origin and development of modern medicine at the University of Padua and the role of the "Serenissima" Republic of Venice*. Global Cardiology Science & Practice , 2013 (2), 149.

Until the seventeenth century, therefore, Giudecca was an island characterized by arts and entertainment, a place of cultural fervor, which soon saw these intellectual impulses gradually extinguish. The period between 17th and 18th Century saw the decadence of the island: the continuous defeats of Venice against Napoleon(Fig. 11) and an economic crisis caused an irreversible collapse of Giudecca social balance.

One newsworthy event was the death of the procurator of San Marco Agostino Antonio Nani[8], in 1702. He was engulfed by the waves while returning to his residence in Giudecca. This incident discouraged many Venetian families, who then changed their place of residence to the other side of the canal. People started to move to the

city centre leaving this area in a state of decadence.

What's more, the island lost its connotation in the early nineteenth century with the suppression of religious orders and the fall of the Serenissima[9] (Republic of Venice). The papal interdict and the loss of a significant portion of its colonial empire, which was one of the main sources of Venice's wealth, led the city towards a decline. This decline was further amplified by the arrival of the plague in the 1600s, causing a significant depopulation of both the historic center and the islands, including Giudecca.

[Figure 11]

The last period, between the 19th and 20th centuries, was characterized by the strong industrialization of the Giudecca. In fact In the 1700s, during Napoleon's occupation, many religious orders were suppressed. Consequently, numerous churches and convents, if not demolished, were transformed into barracks and warehouses. This led to a decline in the artistic and cultural impulses derived from ecclesiastical patronage.

Furthermore, in the 1800s, All the indispensable functions of Venice, but impossible to establish in the historical center, found their place here: prisons, industries, shipyards and large complexes of public housing. Giudecca, from a peripheral area to an "internal periphery", the boundary of the urban

building and the southern threshold of the lagoon landscape, an island neither so close as to be joined to the others by bridges, nor too far to be considered a functionally independent urban unit; has always preserved over the centuries the characteristic of an urban periphery, both in the noble use of it when there were ten convent units, noble palaces, philosophical and literary academies, and in the territorially "disqualifying" reuse of these spaces when they were located productive activities, prison institutions, etc. For example, the vast convent of Santa Maria Maddalena was transformed into a military hospital after the supression of 1806. Subsequently, under the command of Emperor Franz Joseph I of Austria, it became a real women's penal prison in 1859[10].

10. Barbieri, E. (2011). *Per monialium poenitentium manus". La tipografia del monastero di Santa Maria Maddalena alla Giudecca, detto delle Convertite (1557-1561)*. La Bibliofilia, 113(3), 303-354.

Figure 12. Gianantonio Guardi. (early 1900s). *Le Convertite alla Giudecca*. Lugano, Gabriele and Anna Braglia Foundation

Figure 13. Giudecca Rio delle Convertite prison Venice, photo by Wolfgang Moroder, 2017

11. Palomares Alarcón, S. (2020). *From fantasy to reality: adaptive reuse for flour mills in Venice.*

12. Gygax, F. (2007). *The morphological basis of urban design: experiments in Giudecca, Venice*. Urban Morphology, 11(2), 111-125.

Figure 14. Detail of Giudecca taken from the topographic map of the city designed by Bernardo and Gaetano Combatti, 1847

These kind of phenomena transformed almost completely the urban layout of the island, as most of the small factories disappeared, to make way for conglomerates more modern and established industrial plants with more impressive structures with higher production rates. Many old buildings were torn downto make room for new buildings, many churches and convents were destroyed to allow for more exploitation homogeneous spaces and allow new entrepreneurs the dominance over entire areas; cloisters and convents were transformed to be destined for new productive functions[11]. The morphological structure of Giudecca island nowadays has already been formed in this era in the shape of the "chest"[12], consisting of the compact linear construction of the northern

shore and the canals and paths that cross the island perpendicularly from north to south. A compact and linear structure to the north, a fragile and inconsistent structure of gardens and gardens to the south (Fig. 14).

Meanwhile, the infrastructure strategies of the 19th-century city also demand the use and consumption of large urban land areas from Venice.Railway stations, bridges, industrial plants, slaughterhouses, barracks, and prisons occupy the marginal areas, the new developments of Venice, and the vast undeveloped surfaces of Giudecca. And following the factories, working-class residential neighborhoods emerge: S. Giacomo, Campo di Marte, and the 'Casette'.
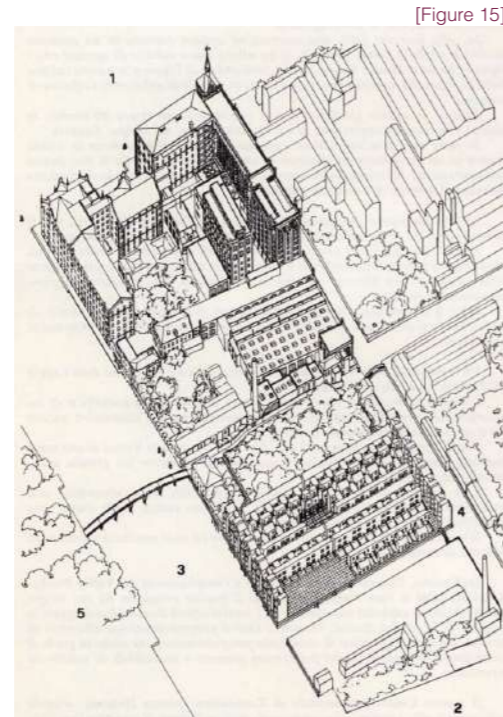
[Figure 12]

[Figure 13]

[Figure 14]

From the first decade of 20th century and, with greater momentum, in the years immediately following the end of the First World War, the interventions of the Commission for Affordable and Popular Housing and the Venetian IACP[13](L'intevento per un complesso di abitazioni popolari ,translated as "Autonomous Institute for Public Housing") , are located on the island. The settlements created saturate the areas behind the built-up strip of the island, in an ambiguous condition of marginality, determined by the absence of settlement layouts capable of establishing significant relationships with the linear structure of historic Giudecca.

One of the most significant is the project created by the architect Gino Valley (Fig. 15) in 1980. He planned a considerable size urban prospectus with 94 lodgings of economic and popular housing commissioned by the administration municipal. To obtain a result worthy of the particular site and the singularity and uniqueness of the city of Venice, the IACP decides to hold an international design competition by invitation, asking ten of the most famous Italian and foreign architects including Gianfranco Caniggia, Aldo Rossi, Alvaro Siza, etc. The competition for the urban design was won by Siza and the design of the buildings was entrusted to

Aymonino and Rossi, to Siza himself and to Moneo.

Such interventions have returned to the citizens a territory that was recovered and modified in the architectural features, through the pursuit of two goals that are finally achieved: find housing solutions for the disadvantaged and for the disabled and at the same time proceed with a retraining social and urban area.

[Figure 15]

13. Zampilli, M. (2021). *L'influenza degli studi di tipologia processuale sui Codici di Pratica ed i Manuali del Recupero e nella didattica del restauro urbano.* L'influenza degli studi di tipologia processuale sui Codici di Pratica ed i Manuali del Recupero e nella didattica del restauro urbano, 122-127.

Figure 15. Perspective view of Gino Valle's Social Housing Complex on the Giudecca Island, image from Rivista Tecnica dell'ANCE (Associazione Nazionale Costruttori Edili), no. 186, 1987

14. VIANELLO, Riccardo. (1966). *Una gemma di Venezia: la Giudecca, Tipografia Veneta.* Venezia.

Figure 16. Photo of Itaca Art Studio di Monica Martin

In 1964, the Pro-Giudecca Committee[14] was founded through the collaboration of citizens who joined forces with the aim of restoring artistic and cultural splendor to the island. It was a volunteer effort involving numerous residents of the island who worked together to support various beneficial activities, thanks in part to the involvement of certain institutions, particularly the recently established Neighborhood Council. In addition to addressing and rectifying the signs of decay caused by general neglect, such as allowing ships docked along the shores to perform works that posed a danger to the stability of the foundations, as well as excessive wave motion, the Committee also took the lead in organizing cultural and educational initiatives and events. These included lectures, concerts, film screenings, as well as promoting cultural,

photography, drawing, and painting competitions. For example, In 1965, this representation of citizens officially made a request to the mayor to establish a craft center by using the former Convent of Saints Cosmas and Damian as its premises (Fig. 16).

The restoration and renovation of the Giudecca convent not only aimed to restore its architectural splendor but also to repurpose it for contemporary use. While respecting its historical significance, the renovated convent now serves as a multifunctional space for cultural events, exhibitions, and educational activities. It has become a vibrant hub that attracts locals and tourists alike, fostering a deeper appreciation for Venetian history and cultural heritage.

[Figure 16]

1.2 Urban Fabric of Giudecca: a visual analysis
1.2.1 Morphological Patterns

The first chapter discusses the history of Giudecca island and its evolution, particularly highlighting the causes and consequences that transformed it from a vacation destination for Venetian nobles to a peripheral area and eventually a continuously growing residential area. The main focus is on the urban transformations, which, as a reflection of the social changes that occurred over the centuries, have left their mark on the island, especially during the transition from the 19th to the 20th century and in recent decades. The morphology of the island represents an important criterion for analyzing the social dynamics that take place in the territory and with which the associations must daily engage.The morphological changes of the territory are in fact in total parallel with the historical evolutions that have occurred over the years.[15]

The morphological patterns of Giudecca, at first glance, reveals two recognizable heterogeneous scales from the north to the south: a compact linear structure mainly composed of residential areas to the north, a sparse, fragile and inconsistent structure of disused industrial districts as well as gardens to the south, overlooking the Laguna (Fig. 17). The ten small islands of Giudecca shows a similar shape and orientation, and this composition is reflected through the buildings' position. A clear angle spanning from south-west to north-east can be seen in both the buildings and land, further justifying the reasoning that the influencing factor on the building's orientation is the shape of the islands.

15. Maretto, M., Finizza, C., & Monacelli, A. (2021). *Il progetto urbano tra morfologia e sostenibilità. Il caso di un insediamento pilota alla Giudecca a Venezia.*

**Figure 17.** Figure and Ground of Giudecca – diagram by the author.

Figure 18. The morphological structure of Giudecca – diagram by the author.

Giudecca Island is characterized by a mix of residential, industrial, and cultural spaces. Its waterfront is lined with buildings of varying heights, creating a distinctive skyline. The architecture ranges from historic palazzos and traditional Venetian-style houses to more modern constructions. Many buildings feature colorful facades, balconies, and intricate architectural details, adding to the island's charm.

The spatial arrangement of Giudecca Island is characterized by a network of narrow streets, small squares, and open spaces(Fig. 18). The layout reflects a mix of planned urban development and organic growth over time. The absence of a rigid grid pattern, unlike the neighboring historic center of Venice, contributes to a more varied and less regulated urban fabric.

Giudecca, in its capacity as a settlement urban lagoon, is characterized by typologies and particular architectural structures, related to the ways and to the life needs of his community. The growth of the city has been a continuous confrontation with the lagoon environmental conditions, creating constructive solutions useful for living on the water. Therefore, The island's morphology is also influenced by its relationship with the surrounding waters. The presence of canals, marinas, and docks adds to the maritime character of the island. These waterways provide access to the island and serve as important transportation routes for residents and visitors.

[Figure 17]

[Figure 18]

Ferry Stations   The Fondamenta   Road System   Bridge
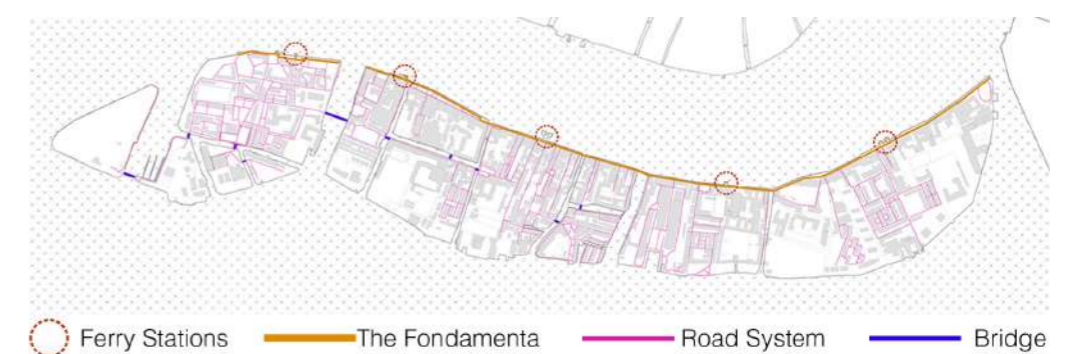
Three different shapes of urban fabrics can be observed on Giudecca island (Fig. 20). The first pattern is based on a fairly dense linear construction along the "Fondamenta"[16] in the north side, facing the main island of Venice. As this linear structure stretches out to the south, in the direction of the lagoon, formed by alleys and canals, it became less dense, "disposed in a comb-form". The urban layout in the northern shore is much closer to the counterpart of Venice. The

continuous front of buildings on the bank represent the most importatnt facade of Giudecca, embedded with high historical and cultural values. Buildings in full view on the side of the Giudecca Canal are solid and durable, a distinct contrast with the more fragile and precarious houses on the Southern side where we still find gardens and boatyards. The two distinct sides of the island are connected by a system of parallel calli as well as canals, a structure reminiscent of a comb.

16. Pavanello, G. (1983). cat. 72 Guglielmo Ciardi, *Fondamenta alla Giudecca*. In Venezia nell'Ottocento. Immagini e mito. (pp. 74-74). Electa.

Figure 19. Density level of built area of Giudecca – diagram by the author.

Figure 20. Types of morphological patterns of Giudecca – diagram by the author.

[Figure 19]

High   Intermediate   Low

[Figure 20]

Pattern 1   Pattern 2   Pattern 3

Figure 21. The structure of three patterns with examples – diagram by the author.

The second pattern is composed of a less compact urban structure behind the south bank facing the open lagoon, formed by both built and unbuilt landscapes. Two main morphological features appear under this pattern. Primarily, the residential blocks in this zone are lined up in rows orthogonal to the Fondamenta, with a clearer structure on the north side and more inconsistent towards the south but not in a strict linear structure like this first zone. In the incoherent southern areas, their exists a system pf rows of houses, gardens, squares and parks, where the green spaces appear to have been planned. The open composition, with detached blocks and gardens, is associated here with a diverse and sometimes confusing pattern of pathways. Narrow alleys suddenly open out into squares and pathways lead away from them. Another characteristic we can easily find is the enclaves, enclosed units such as the previous monasteries or industrial estates. The narrow alleys which lead to the lagoon mostly stop at the private properties close to the lagoon.

The built ares of all lands stretch out until the boarders of the second-to-last layer of Giudecca, which leads to the third pattern, the last strip of land facing the lagoon, in a vacant and undeveloped condition. The green space remains partially cultivated,

which is considered as the only "natural" terrain along the south bank. One notable feature of this pattern is the presence of former industrial structures. These remnants of its industrial past, such as old factories and warehouses, contribute to the island's unique character.

[Figure 21]
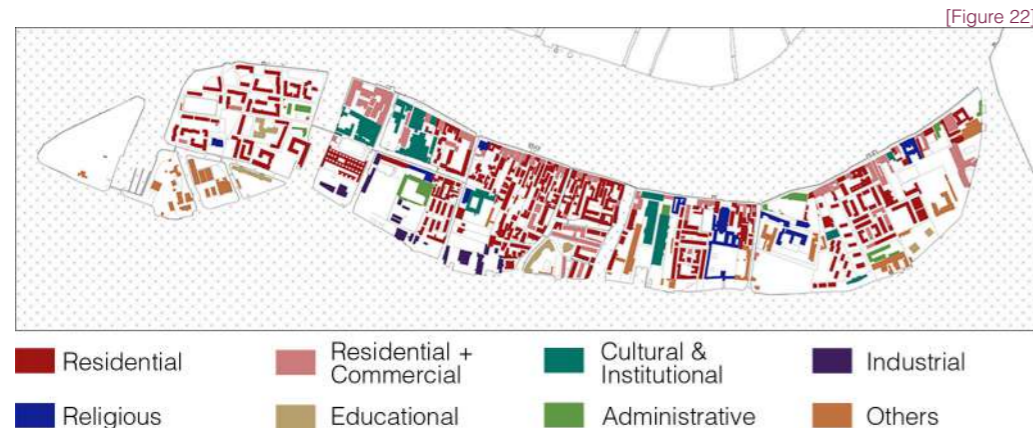
Pattern 1

Pattern 2

Pattern 3
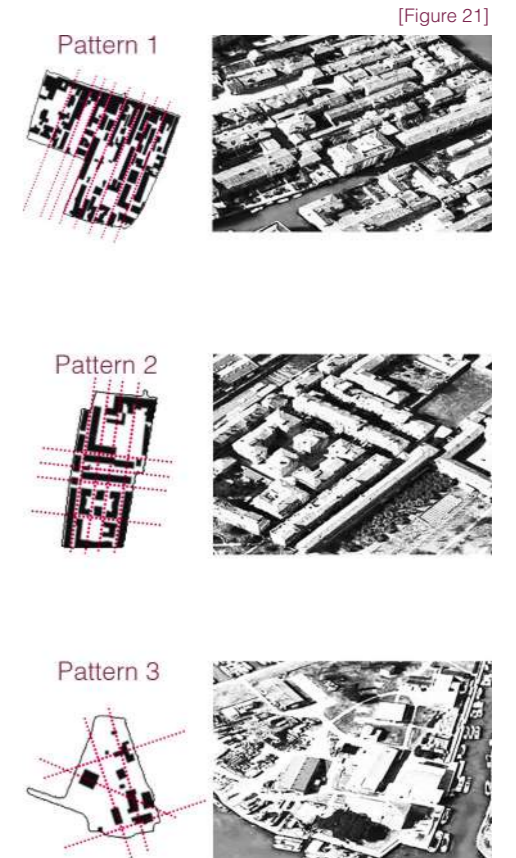
1.2.2 Building Typologies and Green Space and Green Space

Giudecca Island, an integral part of Venice, presents an intriguing opportunity to explore innovative architecture within a historical context. While it shares many typological features (Fig. 22) with the main island, Giudecca offers a more open and less densely structured environment. Primarily consisting of residential areas and abandoned industrial estates located on the outskirts of the tourist hub, the island benefits from convenient connectivity to the public transportation system, ensuring easy access from the city center. Unlike other parts of the lagoon, Giudecca provides ample space for novel developments, as it houses numerous neglected or underutilized industrial buildings that hold potential for fresh concepts. Depending on their condition, architectural style, and historical significance, these structures can be repurposed, transformed into new functions, or, in some cases, even demolished.

The morphological features of Giudecca Island, including its island shape, waterfront, canals, open spaces, architectural density, industrial heritage, and connectivity, collectively contribute to its distinct identity within the Venetian Lagoon. These characteristics shape the island's urban fabric, its relationship with the surrounding environment, and the experience of those who explore its streets and landscapes.Giudecca is characterized by a diverse range of building typologies that reflect its historical development and cultural significance. Here are some of the prominent building typologies found on Giudecca Island:

Figure 22. Building typologies of Giudecca – diagram by the author.

[Figure 22]

- ■ Residential
- ■ Religious
- ■ Residential + Commercial
- ■ Educational
- ■ Cultural & Institutional
- ■ Administrative
- ■ Industrial
- ■ Others

Figure 23. The Distribution of Palazzi and Palazzetti on Giudecca island – diagram by the author.

1. Palazzi and Palazzetti: Giudecca Island boasts several palazzi, which are grand residential buildings typically owned by noble families. These palaces often feature impressive facades adorned with intricate architectural details, such as balconies, sculptures, and decorative motifs. Palazzi on Giudecca Island exhibit a mix of architectural styles, including Venetian Gothic, Renaissance, and Baroque.

Alongside the grand palazzi, Giudecca also features smaller residential buildings known as palazzetti. These are typically two or three-story structures that were historically inhabited by the middle class. Palazzetti often exhibit a more modest architectural style compared to the palazzi, with simpler facades and fewer decorative elements.

[Figure 23]

1. Molino Stucky
2. Palazzo Foscari
3. Accademia dei Nobili
4. Palazzo Ponte Piccolo
5. Palazzo Trevisan
6. Palazzo Mocenigo
7. Casa dei Tre Oci
8. Villa Hériot

2. Convents and churches: In the 16th century, the convent and church on Giudecca Island held great significance both religiously and architecturally. The presence of these religious institutions added to the cultural and spiritual fabric of the island during this period.

In the following centuries, many old buildings were torn down to make room for new buildings, many churches and convents were destroyed to allow for more exploitation homogeneous spaces and allow new entrepreneurs the dominance over entire areas; cloisters and convents were transformed to be destined for new productive functions. Almost in all cases, however, we are witnessing the reuse of the convent with another closed system, a fact that maintains the same road conditions.

[Figure 24]

1. Le convertite   2. Il Redentore   3. San Gerardo Sagredo   4. Sant'Eufemia

5. Santa Croce   6. Santi Cosma e Damiano   7. Le Zitelle

4. Waterfront Structures: Given its location within the Venetian Lagoon, Giudecca Island features a variety of waterfront structures. These include traditional boatyards, called squeri, where gondolas and other traditional Venetian boats are built and maintained. The boatyards of Giudecca Island not only serve as practical spaces for boat construction and maintenance but also embody the artistry and cultural heritage associated with Venetian boat-making. They contribute to the island's identity and offer visitors a chance to witness the dedication, skill, and passion that go into creating these magnificent vessels.

[Figure 25]
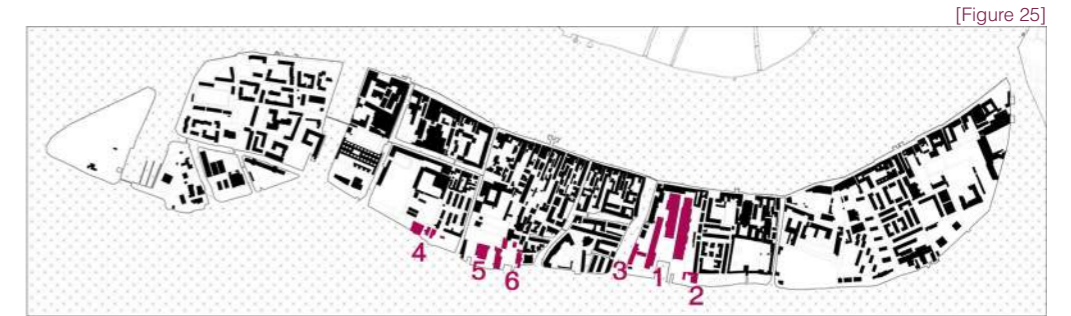
1. Cantiere Nautico Tagliapietra S.R.L.   2. Dei Rossi Roberto   3. Associazione Canottieri Giudecca

4. Cantiere Daniele Manin S.R.L.   5. Cantiere Nautico Chia   6. Cantiere Navale Toffolo

5. Important Readption and public housing projects: Giudecca has undergone significant changes from the point of view construction even in recent times.

After World War II, Giudecca Island in Venice experienced deterioration, but the flood of 1966 brought attention back to its preservation. The Venetians sought to protect their cultural heritage and adopted a conservative restoration policy, focusing on the redevelopment of historic centers. The Special Law for Venice[17] in 1971 mandated in-depth studies and plans for the city, leading to interventions and restoration plans for different building types. The IACP (now ATER of Venice) initiated the restoration process.

In the 1980s, various projects were implemented, including the rehabilitation of industrial areas near the Molino Stucky and the conversion of old industrial structures like the Dreher brewery and warehouses. Notable projects include the social housing reconstruction at Campo di Marte, the urban plan by Alvaro Siza Vieira[18], and Gino Valle's Trevisan as well as Fregnan area warehouses , reflecting the island's industrial style.

The Giudecca Project, initiated in 1995, focused on urban planning and reclamation of unused industrial facilities. The Junghans area underwent an urban renewal scheme, incorporating refurbishment, new construction, and modifications to existing buildings. The Urban Italia program, supported by the European Regional Development Fund, aimed to regenerate troubled urban districts, with the restoration and reconstruction of the Molino Stucky buildings being a notable example.

The VDI (Venice District for Innovation) program, launched in 2002, aimed to promote new development and establish businesses in Venice's historic center. The Ex CNOMV[19] and Ex Herion Incubators were renovated industrial buildings equipped with advanced technology, serving as incubators for technology and environmentally friendly initiatives.

Throughout history, Giudecca Island has undergone transformations, from the construction of palazzos and churches to the rise of industrial structures. Venice has strived to preserve and enhance the architectural and cultural spaces on the island. Despite being lesser-known than its neighboring Venice, Giudecca deserves recognition for its architecture, social projects, and advancements for the future. vv
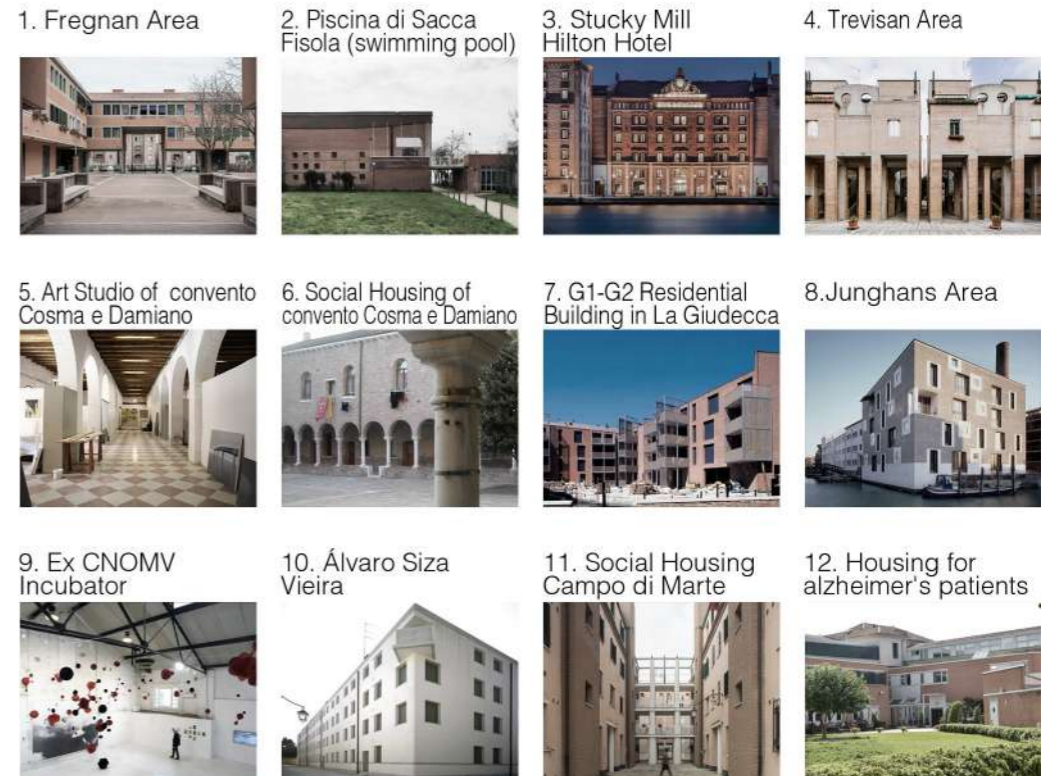
17. Kenny, H. E. (2006). *Venice: Behind the mask, an architectural study* (Doctoral dissertation, University of Glasgow (United Kingdom)).

18. Grande, N., & Cremascoli, R. (2017). *Neighbourhood: a threatened heritage in contemporary Europe.* Joelho-Journal of Architectural Culture, (8), 156-167.

19. Moretti, M. (2012). *Venice, Italy: Balancing antiquity and sustainability.* Green Cities of Europe: Global Lessons on Green Urbanism, 129-154.

Figure 26. The Distribution of Readption and public housing projects on Giudecca island – diagram by the author.

[Figure 26]

1. Fregnan Area

2. Piscina di Sacca Fisola (swimming pool)

3. Stucky Mill Hilton Hotel

4. Trevisan Area

5. Art Studio of convento Cosma e Damiano

6. Social Housing of convento Cosma e Damiano

7. G1-G2 Residential Building in La Giudecca

8. Junghans Area

9. Ex CNOMV Incubator

10. Álvaro Siza Vieira

11. Social Housing Campo di Marte

12. Housing for alzheimer's patients
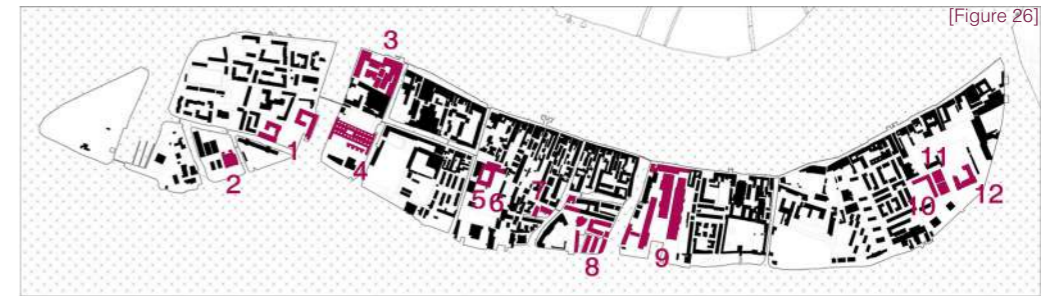
At the beginning of its development, Giudecca was the vacation spot for nobles and bourgeoisie who owned villas with gardens and orchards. It was later reclaimed compared to Venice and was considered a place of escape for the wealthy and a means of sustenance for the poor, as they found space there for cultivation and livestock[20].

In the mid-1500s, Sansovino wrote a highly detailed text that also described urban greenery, including convent gardens and private botanical gardens, from which one can deduce that they were "abundantly scattered with extraordinary beauty and delicacy. In these gardens, everyone takes pleasure in the variety of embellishments, the decorations of plants and paintings and sculptures, fountains, and other delightful and charming features."[21] This testimony can be compared with an engraving executed in the early 1500s by Jacopo De Barbari to understand the significance of cultivated greenery in shaping the city, especially in its marginal areas. The portion of Giudecca depicted by De Barbari showcases an uninterrupted succession of gardens and orchards, portraying the now-lost image of a sunny and lush landscape open towards the lagoon.

In the early decades of the 1800s, there

were 46 vegetable gardens and 7 gardens on the island, not including small plots cultivated with vegetables and flowers attached to houses. The gardens and orchards covered one-third of the island and were sufficient to feed a large part of the city. These gardens had two to four large paths leading to the lagoon, covered with grapevines trained on willow poles. Between these paths, there were open spaces enclosed by rows of fruit trees, where vegetables were grown. Other gardens, not crossed by parallel paths but bordered by them, were used for horse riding lessons. Around 1790, some large vegetable gardens next to the Convertite convent in Sant'Eufemia were converted into a riding school[22]. The site became popular, hosting numerous festivities. However, it was closed a few months before the fall of the Republic.

Even Napoleon showed interest in the Giudecca to the extent that plans were made to establish a second public garden in Venice by 1808. However, while churches, convents, and other structures were sacrificed for public gardens elsewhere, nothing was done for the Giudecca, where fewer sacrifices would have been required.

Subsequently, one of the most striking

20. Vercelloni, M., Vercelloni, V., & Gallo, P. (2010). *Inventing the garden.* Getty Publications.

21. Cavallo, R., Komossa, S., & Marzot, N. (Eds.). (2014). *New urban configurations.* IOS Press.

22. Rivoal, S. (2022). *Un monde de communautés.* Un monde de communautés, 273-326.

Figure 27. General access of the green spaces on Giudecca island – diagram by the author.

Figure 28. Main types of the green spaces – diagram by the author.

aspects when observing historical maps is the progressive reduction of green spaces. Prior to the industrialization of the 1900s, the Giudecca, like Sant'Erasmo, was considered an agricultural area with fields and livestock farms. However, in the early decades of the 20th century, the island transformed into an industrial zone, and the greenery gave way to construction sites.

Green spaces in Venice have potential for reutilization but their location and attributes are not well known. Local volunteer groups,

particularly on the island of Giudecca, would like to reuse green spaces creatively. Separated from the rest of the historic city of Venice by a wide channel, the islands of Giudecca had many agricultural uses until the nineteenth century, when the industrial revolution replaced some of these green spaces with factories and boat yards. In the last fifty years, many of these formerly agricultural or industrial spaces have been abandoned and the land is now underutilized.

[Figure 27]

Full Access   Limited Access   No Access   No Information

[Figure 28]

Private Garden   Park   Urban Farmland   Urban Wild

2. Ex Convento dei Santi Cosma e Damiano

The former Convent of Saints Cosma and Damiano is located in a quite central position on the island of Giudecca. The urban context of the surroundings reflects vividly the distinctive morphological features of Giudecca Island. The convent is a deconsecrated religious building built at the end of fifteenth century. It is known as a vast complex that the Municipality of Venice had in concession from the Civil Property in the mid-nineties.

2.1 Surroundings of The Convent

Ex Convento dei Santi Cosma e Damiano (translated as the former Convent of Saints Cosma and Damiano), is a deconsecrated religious building built at the end of fifteenth century in Venice located on the island of Giudecca. It is known as a vast complex that the Municipality of Venice had in concession from the Civil Property in the mid-nineties.

The convent is situated in a quite central position on the island of Giudecca, both in the east-west and north-south directions. It is adjacent to Ex Chiesa dei Santi Cosma e Damiano (translated as the former Church of Saints Cosma and Damiano), forming a cohesive building complex. Towards the eastern side of the complex, a north-south canal runs parallel, connected to another island of Giudecca with a bridge. When departing from the main island of Venice, a convenient option is to take a vaporetto to the stop Sant'Eufemia , followed by a southward and westward walk of just three minutes, leading directly to the convent. This route is widely favored by visitors starting their journey from the main island. This area of Giudecca offers a peaceful atmosphere away from the bustling crowds of central Venice.

With a radical restoration and renovation that lasted almost five years, in addition to the public residence destinations, 12 craft workshops, 4 large rooms of about 400 square meters with related office and service spaces were created. Furthermore, the large fifteenth-century cloister and a garden of about 4000 square meters have
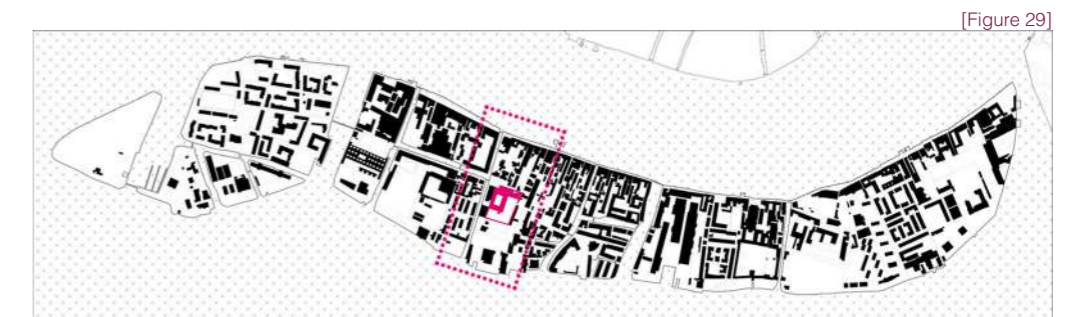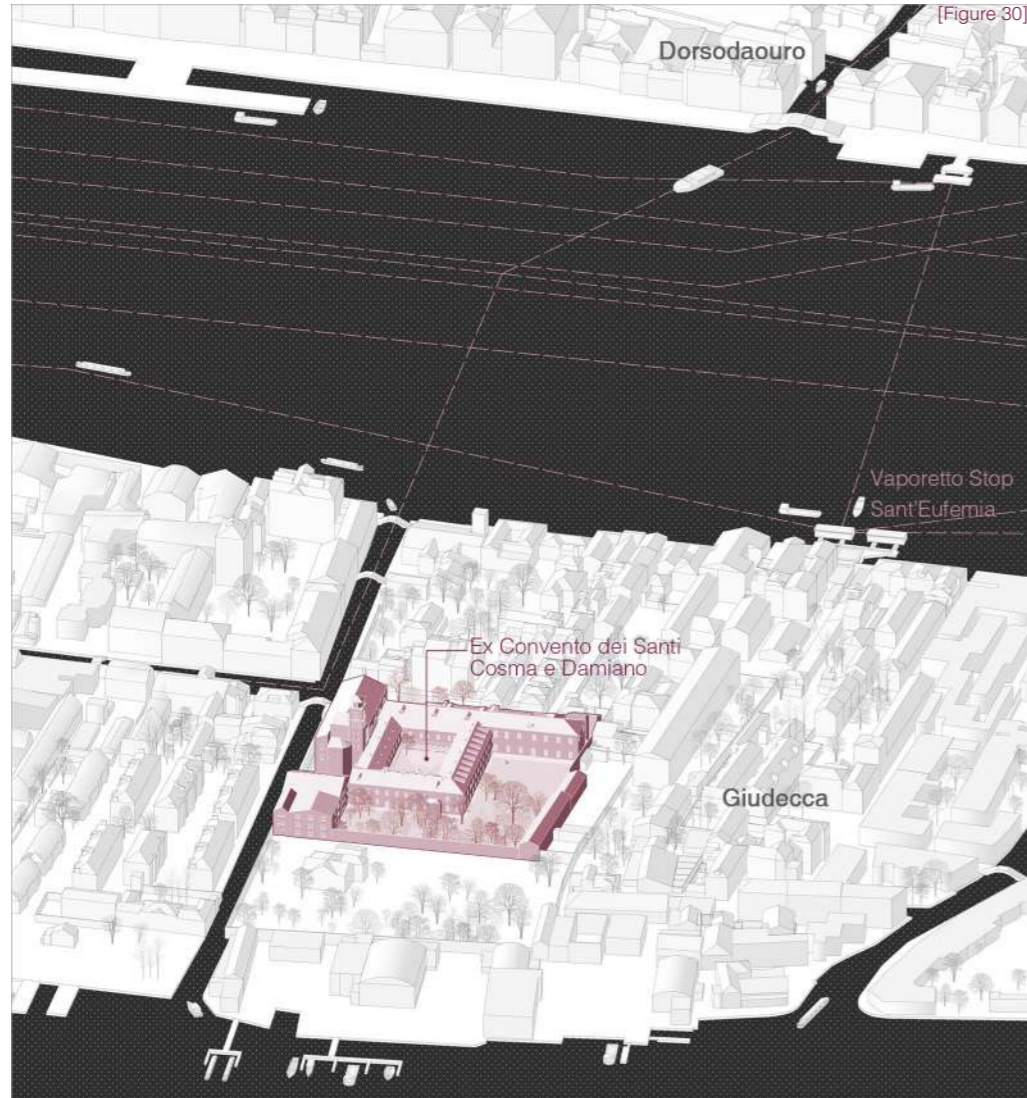
[Figure 29]

[Figure 30]

Figure 30. Axonometric View of Convento Santi Cosmi and Damiano on Giudecca Island – diagram by the author.

Figure 31. Buildings and enclosure wall system of the site – diagram by the author.

The urban context of the surroundings where the convent is situated reflects vividly the distinctive morphological features of Giudecca Island, as mentioned earlier. The residential blocks in this area are primarily arranged in rows perpendicular to the Fondamenta, exhibiting a more organized structure in the north and becoming less consistent towards the south.

To the north, along the Fondamenta the buildings exhibit a compact linear structure predominantly comprising residential areas, while to the south, there is a scattered, fragile and irregular arrangement of abandoned industrial districts. The built-up areas extend up to the boundaries of the second-to-last layer of Giudecca, culminating in a final strip of land facing the lagoon, which remains vacant and undeveloped. A portion of the green space is still cultivated, serving as the only "natural" terrain along the southern bank.

The majority of buildings in the north part are enclosed within walls, creating a linear arrangement that extends along the north-south direction. This layout also defines the boundaries of public alleyways, resulting in their narrow and elongated form. The paths and alleys lack a network structure as they are all linear dead ends connecting to the Fondamenta, which serves as the primary axis and the starting point. Most of the alleys that intersect the Fondamenta, parallel to the canal, terminate at private properties near the lagoon.

Built area   —— Enclosure wall

There are some interesting charicteristics we can notice from the urban texture. One of the most significant features is the interplay between density and openness. Meandering narrow alleys, perpetually shaded, guide visitors through densely populated residential areas with elongated plots. Suddenly, just around the corner, a vibrant and sunlit square emerges, where people gather and splendid buildings adorn the surroundings. These squares provide ample space for observers to appreciate the intricately decorated facades.

Another distinctive characteristic is the blend of "repetition and uniqueness"[23]. The narrow plots and rows of terrace houses follow a relatively strict rhythm, interrupted at certain points to accommodate singular "events" such as individual buildings or public spaces. While public and private areas are distinct in principle, they often merge seamlessly. Private outdoor spaces, except for palazzi, are scarce, leading residents, particularly in popular areas, to extend their activities into public spaces, effectively expanding their "private" domains.

Boundaries and connections are another defining aspect of the site. The canals, which structure the entire island, initially appear as boundaries. The high walls surrounding each plot create divisions between private and public spaces, distinguishing each property while simultaneously forming impenetrable blocks that unite groups of houses.

[Figure 32]

Road System

23. Gygax, F. (2007). *The morphological basis of urban design: experiments in Giudecca, Venice.* Urban Morphology, 11(2), 111-125.

Figure 32. Road system of the site – diagram by the author.

Figure 33. View change of walking along the alleys and then entering the open spaces – photos from Google map street view.

[Figure 33]

From Alley 1 to Open space 1

From Alley 2 to Open space 2

From Alley 3 to Open space 3

The architecture in this neighborhood exhibits a remarkable abundance of building types, serving as an excellent representation of the diverse range of housing typologies in the Giudecca area, as discussed earlier. It encompasses various categories such as residential buildings, churches, industrial manufacturing facilities, as well as cultural and institutional edifices.

The majority of the buildings in this neighborhood are residential ones, with commercial establishments (such as hotels and hostels) primarily situated along the Fondamenta, on the north bank facing Venice islands. The residential blocks in this zone are lined up in rows orthogonal to the Fondamenta, with a clearer structure on the north side and more inconsistent towards the south. The urban layout in the northern shore is much closer to the counterpart of Venice, representing a fairly dense linear construction.

One notable feature of this district is the presence of former industrial structures in the southern area facing the lagoon. These remnants of its industrial past, such as old factories and warehouses, contribute to the island's unique character. The building group shown on the map serve as traditional boatyards, called squeri, where gondolas and other traditional Venetian boats are built and maintained.

Figure 34. Building typologies of the site – diagram by the author.

[Figure 34]

Residential+Commercial   Residential
Cutural+Institutional   Religious
Industrial   Others

Figure 35. The distribution of different green spaces of the site– diagram by the author and photos from Google map street view.

The majority of green spaces in this neighborhood are private gardens, inaccessible to the public. These gardens belong to residential buildings and are enclosed by walls, clearly demarcating them from the streets. Public green spaces in this area are limited and scattered, located at the ends of the alleys and at the boundaries, intended for the shared use of surrounding residents. Another type of green space is semi-open, requiring specific permissions or access through designated institutions, such as the back garden of the convent we are studying.

Full access   Limited access   No access

1 Private gardens

2 Open green space

3 Half-open garden

[Figure 33]
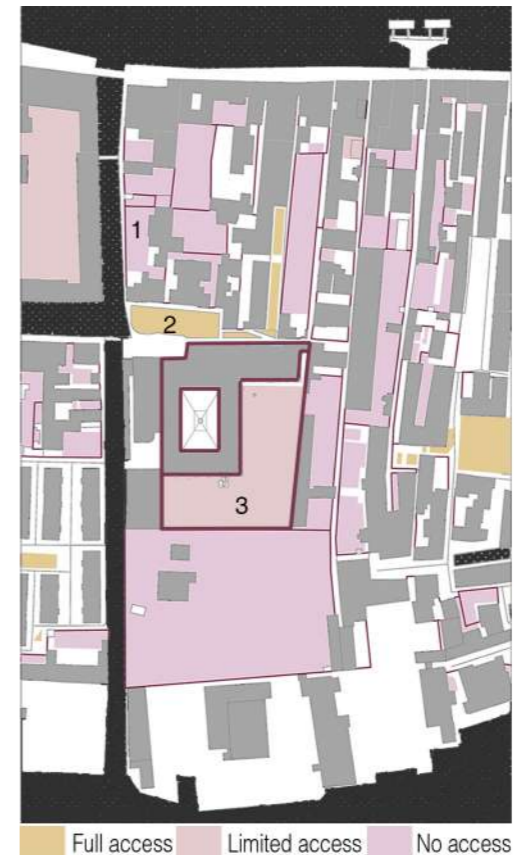
The three morphological patterns depicted in the previous passage, as observed in Giudecca Island, can similarly be identified within this neighborhood. Their distinct textures establish notable contrasts, demonstrating diverse patterns of development and organizational structures that correspond to various architectural functions.

Pattern I: Linear, "Comb-form"
a) A compact, linear development along the Fondamenta in the north.
b) A less dense fabric to the south.

Pattern II: Less dense, green space, enclosed units
a) Consists of a less dense structure.
b) Loose and shaped by both built and unbuilt landscapes
h) Enclaves, enclosed units like former monasteries or industrial estates
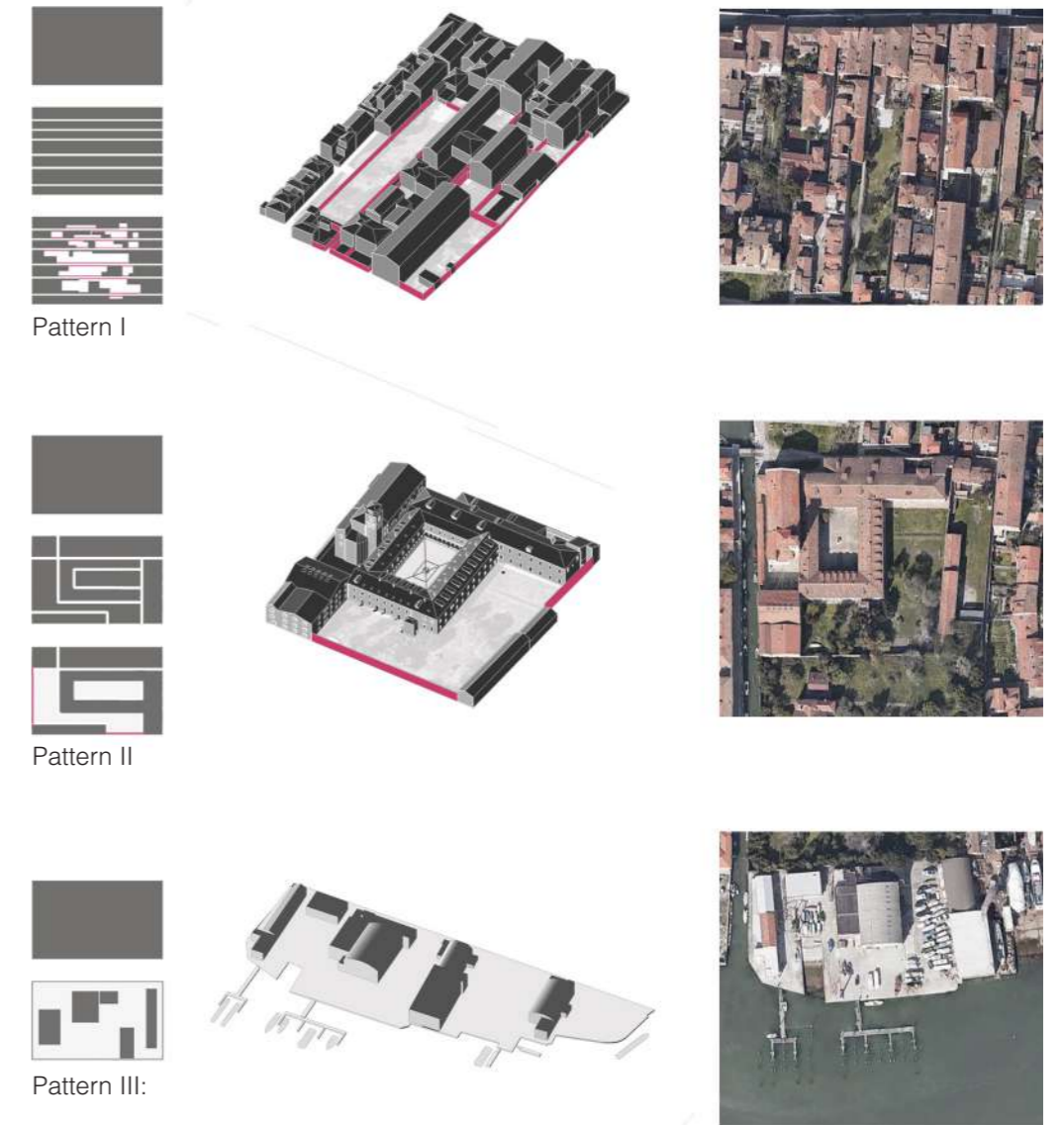
Pattern III: vacant and undeveloped
a) Remains undeveloped and vacant.
b) This green strip is only partly cultivated and makes up the only 'natural' terrain along the lagoon.
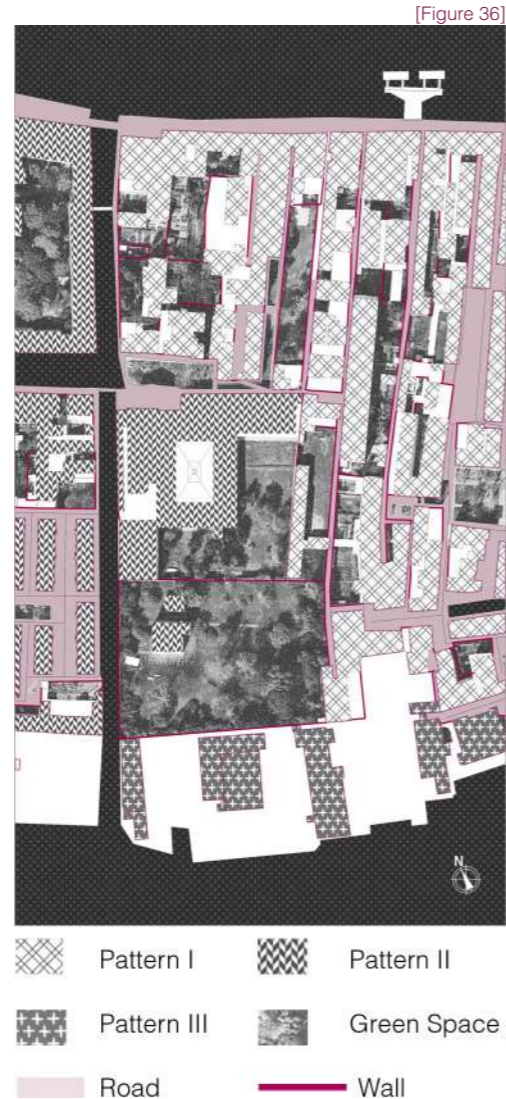
[Figure 36]

Figure 36. Three morphological patterns of the site – diagram by the author.

Figure 37. Examples of the three morphological patterns– diagram by the author and photos from Google map.

Pattern I
Pattern II
Pattern III

Green Space
Road
Wall

Pattern I

Pattern II

Pattern III:

The church of Saints Cosma e Damiano is a religious building in Venice, now deconsecrated, located on the island of Giudecca. After being home to the Herion factory, the church has been converted into a business incubator. The church with the adjacent convent was built towards the end of the 15th century at the behest of the noble Marina Celsi, a Benedictine nun and former abbess of the monastery of St. Eufemia on the island of Mazzorbo.Santi Cosma e Damiano played a crucial role as an early and significant center of the monastic reform movement that originated in the fifteenth century and persisted within the Serenissima and Episcopal See of Venice until the first half of the sixteenth century.

Established in 1481 by Marina Celsi[24], a dissatisfied nun who had previously served as an abbess in two female monasteries marked by lax practices, this reform-oriented convent aimed to adhere strictly to the original principles of Benedictine monasticism and the rule of clausura (strict enclosure). The latter had been mandated for female monasteries by Pope Boniface VIII in his papal bull, Periculoso ac detestabili, issued in 1298.

Moreover, Celsi chose to affiliate Santi Cosma e Damiano with the Cassinese Congregation[25], a decision that carried significant implications. The Cassinese Congregation, headquartered at Santa Giustina in nearby Padua, was a highly influential Benedictine reform movement embroiled in the intense theological debates of the first half of the sixteenth century. Despite the controversy surrounding the Cassinese Congregation, Celsi's endeavor achieved remarkable success, and the conduct of Santi Cosma e Damiano was viewed as exemplary.

Such was the reputation of Celsi and her convent that in 1519, Antonio Contarini[26], the patriarch of Venice, sought her assistance in reforming San Secondo, one of the city's oldest Benedictine convents, which he considered to be in a perilous state of moral decline. Marina Celsi and her convent, therefore, gained widespread recognition as influential figures driving the spiritual revival of Venetian female monasteries during the sixteenth century.

The scholarly literature on Santi Cosma e Damiano presents conflicting viewpoints regarding the identity of the church and convent established by Marina Celsi through immense sacrifice. While Francesco Sansovino described the church as new and well-maintained in 1581, older studies suggest that the complex consisted

24. Periti, G. (2016). *Intersections of art and women in Renaissance Italy*.

25. Winkelmes, M. A. (1995). *Form and reform: The Cassinese Congregation and Benedictine reform architecture.* Harvard University.

26. Clodelli, E. (2018). Reforming Female Convents: the Role of a Venetian Ambassador in Curia (1519). Legatio: The Journal for Renaissance and Early Modern Diplomatic Studies, (2), 93-110.

27. Paul, B. (2012). *Nuns and reform art in early modern Venice: the architecture of Santi Cosma e Damiano and its decoration from Tintoretto to Tiepolo.* Ashgate Publishing, Ltd..

Figure 38. Benedetto Bordon, View of Venice, 1528: detail, seen from the south.

of a single church throughout its existence, indicating that the current structure is the same one initiated in 1481. They argue that although the structure was later replaced around 1520 by the present-day church, the original church remains preserved within the convent. Nevertheless, a meticulous and critical examination of the available documents reveals that the nuns actually constructed three separate churches on different sites. The first church was built in 1482 when the convent was founded, followed by a second church in 1488, likely as an extension of the initial one. Finally, in the 1540s, the nuns erected the third and current building in a new location farther west, directly on the Rio di Sant'Eufemia[27].

The earliest view of SS. Cosma e Damiano can be found in Benedetto Bordone's small plan of Venice(Fig. 38). This plan, however,is so schematic that it merely allows one to determine the location of the church on the Giudecca. In Bordone's depiction, S. Eufemia is accurately portrayed, positioned parallel to the Fondamenta della Giudecca. Adjacent to this parish church, towards the southwest, a bell tower rises into the sky, indicating the location of SS. Cosma e Damiano.

[Figure 38]

S. Eufemia

SS. Biagio e Cataldo

SS. Cosma e Damiano

giudecca
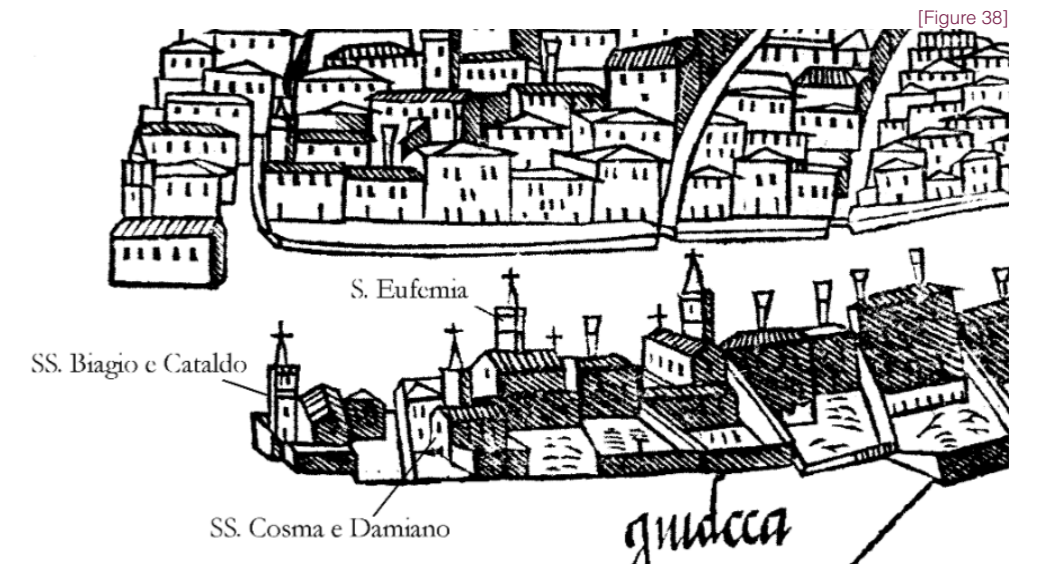
The next depiction of SS. Cosma e Damiano can be found in Matteo Pagan's expansive view of Venice from 1559 (Fig. 39). Noted for its meticulous topographical accuracy, this representation of the church has been repeatedly adopted by later panoramic views of Venice and remained in use until the eighteenth century. Pagan introduces slight modifications to the church's position from Bordone's plan, shifting its access to extend from the northwest to the southeast[28]. Additionally, he appears to reverse the orientation of the church. The most notable departure from Bordone's depiction is the inclusion of a smaller, yet identical building parallel to the main church. While Pagan's overall view of Venice may not be entirely reliable, this unique arrangement of two parallel structures facing the interior of the convent potentially reflects the actual layout of the church in this specific detail.

[Figure 39]

The facade of the sacred building, elegant and measured, is in harmony with the essentiality of the plant. The very simple gabled scheme is a recurring model, at that time, for the construction of many religious buildings.
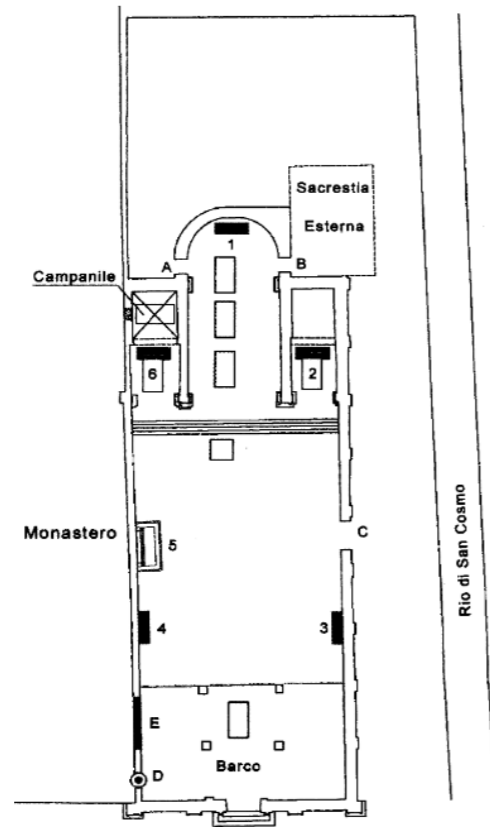
[Figure 40]

Figure 39. Mattio Pagan, View of Venice, 1559: detail, seen from the south (770 x 1652 mm).

28. Paul, B. (2007). *Not One but Three: The Churches of the Benedictine Convent SS. Cosma e Damiano on the Giudecca.* Not One but Three, 1000-1035.

Figure 40. Groundplan of Chiesa dei Santi Cosma e Damiano nowadays (Archivo di Stato, Venice)

Figure 41. Bernardo e Gaetano Combatti, View of Venice, 1847-1855: detail, seen from the south.
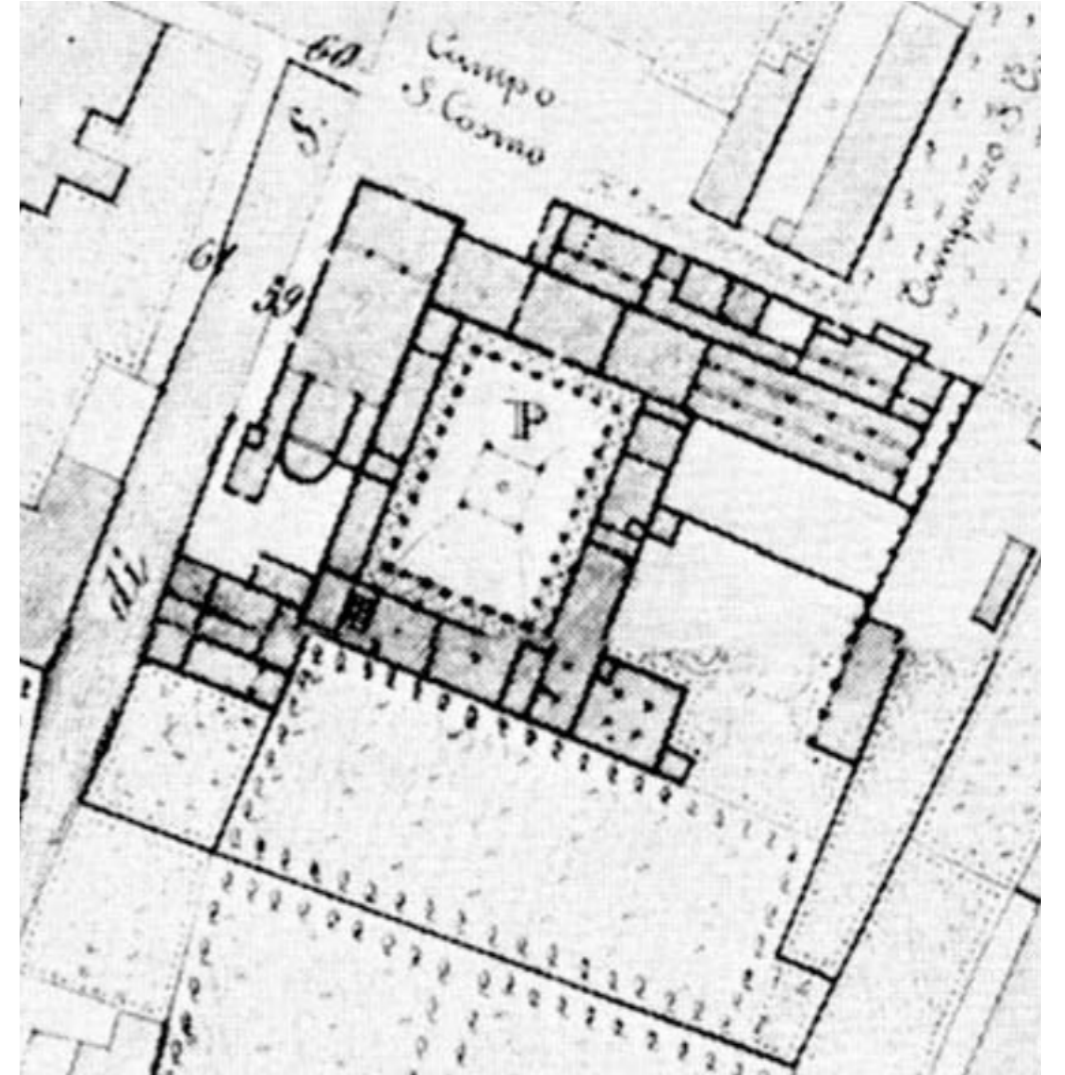
[Figure 41]

To conclude, the preceding study reveals that there were three churches dedicated to SS. Cosma e Damiano, constructed on two separate sites. The first church was built in 1481 when the convent was established, and the second church followed in 1488, likely as an extension of the first. These two buildings were situated to the west of the existing structure, which was relocated further east on the Canale di S. Eufemia in the 1540s.

Furthermore, this finding refutes an intriguing hypothesis recently proposed during the church's restoration. An exquisite Annunciation[29], previously unknown, has been uncovered on the arch of the high altar chapel (Fig. 42). Based on stylistic analysis alone, it was suggested that Francesco Salviati painted this fresco. However, the chronology of events dismisses Francesco Salviati

as the author of the Annunciation. He arrived in Venice in 1539 and had already departed by 1541, coinciding with the commencement of the construction of the new SS. Cosma e Damiano. On the other hand, Giuseppe Porta, Salviati's pupil, who initially exhibited a stylistic resemblance to his master, remained in Venice. This strongly suggests that Giuseppe was the actual artist behind the Annunciation. It is plausible that he executed it in conjunction with his decoration of the nearby pendentives, allowing for the efficient use of scaffolding and a significant reduction in production costs. Although the precise date of this decorative campaign cannot be definitively established, its stylistic similarity to Francesco's work suggests that it likely took place no earlier than the 1550s, when the construction of the third and final church of SS. Cosma e Damiano was completed.

29. Zarri, G. (2006). *Venetian Convents and Civic Ritual.* Venetian Convents and Civic Ritual, 1000-1020.

Figure 42. Giuseppe Porta. *Annunciation*, SS. Cosma e Damiano
.

[Figure 42]

30. B. Bertoli. (2022). *The suppression of convents and monasteries in Venice from 1797 to 1810.* Venice, 2022

31. Filipponi, E. (2013). *Venezia e l'urbanistica napoleonica: confisca e riuso degli edifici ecclesiastici tra il 1805 e il 1807.* La Rivista di Engramma, 2013(111).

32. Bernardi, G., Urbani, C., & Tonizzi, F. (2012). *Napoleone e la Chiesa: il caso Venezia: un nuovo volto per la Chiesa veneziana attraverso la riorganizzazione delle parrocchie in età napoleonica.* Napoleone e la Chiesa, 0-0.

33. Hiscox, C. (2018). *Tech Mecca in Giudecca: Establishing a Startup Factory* (Doctoral dissertation, google).

Figure 43. Interior of SS. Cosma e Damiano before restoration.

Since the mid-eighteenth century, Venice had desultorily faced the problem of the suppression of ecclesiastical orders and the ensuing conversion of their properties into sites for community facilities. In 1805 Napoleon ordered the confiscation of convents, monasteries and of their property in the cities within the Kingdom of Italy[30].

From the 1770s onwards, Venice had tackled the problem of the suppression of ecclesiastical orders and the reuse of their real estate appurtenances as 'containers' for public equipment, in an intermittent manner. These actions had taken place in an isolated and, basically, non-organic way: it was precisely this aspect that had prompted the Venetian clergy to always hope in the reversibility of most of the interventions carried out by the Republic and by the eight years of the

House of Austria. However, on 19 January 1806, despite the customary reverent and obsequious welcome given by the citizens and the clergy themselves, the arrival of the French[31] in the city made the Venetian Church fear the worst. The Enlightenment controversy had generated a great reform movement that had had irreversible effects.

Upon suppression by Napoleon in 1806 the nuns moved to San Zaccaria[32]. The church was stripped and became a warehouse, a barracks, and in 1887 a hospice for cholera victims. Sold in 1897 to the Herion Brothers who converted it into a textile factory[33] which it remained until the 1970s. Technological systems had been installed at the service of the factory and the flooring, replaced with one more suitable for industrial use, was laid at a higher level, over one meter, than the original (Fig. 43).

[Figure 43]

In the mid-1990s , the former convent was granted a concession to the municipality of Venice which, after a radical restoration for almost five years.

The space of the nave of the church has been dedicated to management activities maintaining its 19th century partition on three levels[34]. The new distributive divides the volume of the church into two distinct spaces. One consists of the apses and a small portion of the hall immediately facing the presbytery; the other from the remaining church space. The first volume ,

free from the attics that divided it into three floors, allows for a free view of the pictorial and plastic decorations, placing itself as a hinge between the historical memory of the monumental building and its new function. The space in the nave dedicated to executive activities, on the other hand, maintains its 19 th century partition on three levels. The compartmentalization between the two different functions is implemented by a large full-height structural window (Fig. 44) which allows the reading of the internal transformations of the spaces and allows the vision of the artistic apparatuses.

[Figure 44]

34. Spagnol, C. (2017). *de la source La Chiesa dei Santi Cosma e Damiano a Venezia: un tempio benedettino" ritrovato" alla Giudecca: storia, trasformazioni e conservazione.* distributeur Marsilio.

Figure 44. A view of the interiors of SS. Cosma e Damiano after restoration

35. Benassi, L. (2013). *Reuse of Historic Buildings in Italy. A Conflicting Policy Based on Financial Public Strategy and Heritage Preservation.*

36. Municipality of Venice, S*S. Cosmas and Damian* , su comune.venezia.it . URL accessed July 15, 2021 .

With a radical restoration and renovation that lasted almost five years, in addition to the public residence destinations, 12 craft workshops, 4 large rooms of about 400 square meters with related spaces for offices and services were created[35]. Furthermore, the large fifteenth-century cloister and a garden of about 4000 square meters have been recovered for collective use .

The refurbishment allows all those Venetian and non-Venetian craftsmen who requested it, an adequate space in which establish their own studios. Some of the labs are connected to real apartments created inside the convent, to favor the residence of the craftsmen themselves[36], and also the more general one of the whole island of Giudecca.

Today the church is deconsecrated, and has been converted into a business incubator available to young start-up companies, and equipped with technological infrastructures that coexist with the older spaces.The large workshops located around the cloister portico host the activities of small artistic craft businesses: metal working, glass decoration, production of essences and perfumes, graphics, paper production and decoration, book binding and restoration, mask art , and

forms of contemporary craftsmanship linked to new information technologies.

In the complex which today houses only some of the planned workshops, a non-profit association has also been set up, "Artisti Artigiani del chiostro" , which includes, in addition to the ateliers, also a pole of 4 large halls where the CTR Centro Teatrale di Research by Sonia Biacchi, the Luigi Nono Archive Foundation , directed by Nuria Shoemberg, 8 other ateliers of the scholarship holders of the Bevilacqua La Masa Foundation , as well as the Sala del Camino , exhibition venue of the Venice Biennale.

This experimental intervention aimed to unite and foster interaction between various aspects of public valorization, craftsmanship, cultural activities, and exhibition production. It was a unique endeavor in Italy, aligned with the evolving identity of the Giudecca island. In fact, the idea was to create a new cultural pole in Venice, which encompassed the essence of true Venetian and Italian artisanal and artistic productions, thus arousing the curiosity of tourists but also of the residents themselves, and inserting even more the island in the cultural, tourist and social flows and paths of the lagoon.
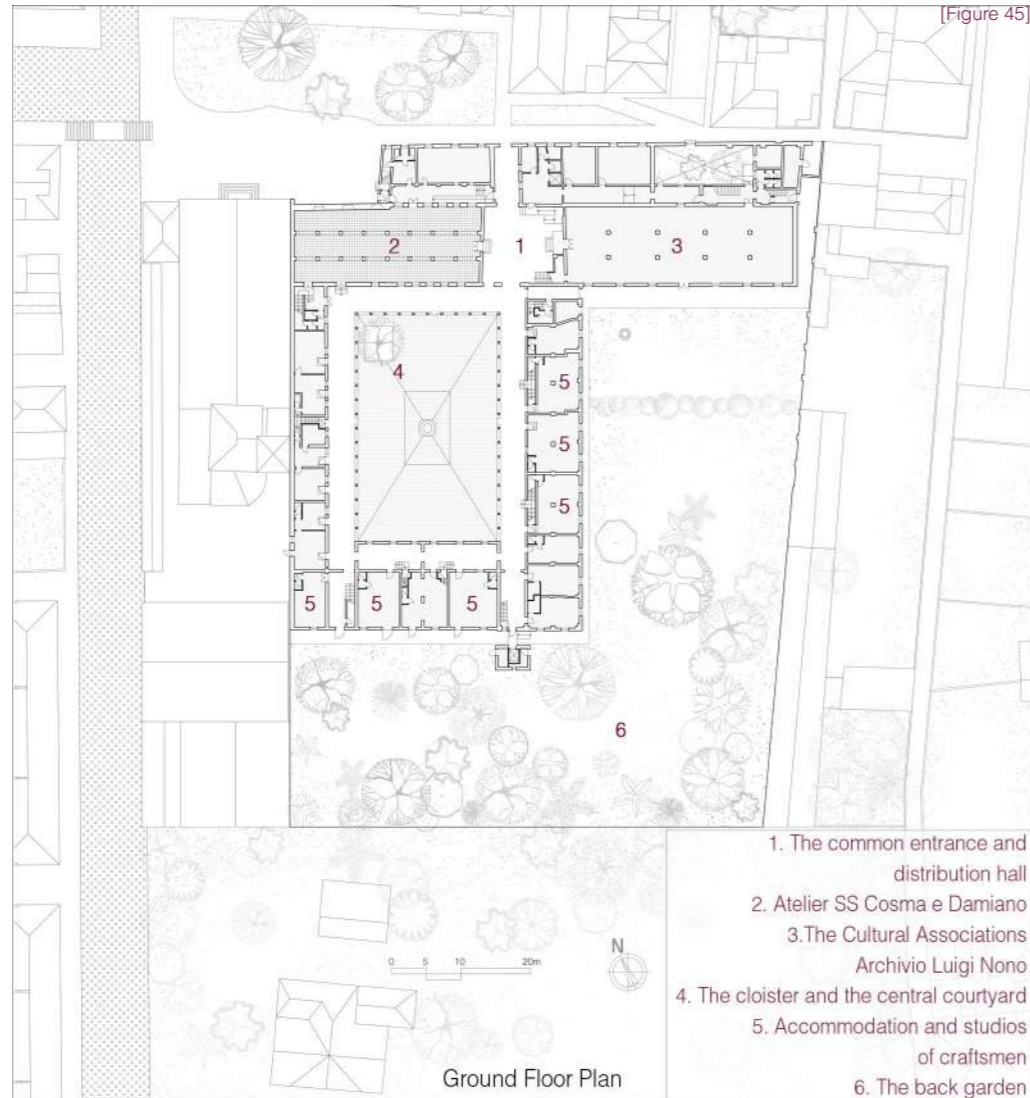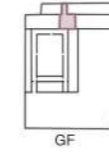
[Figure 45]

Figure 45. Ground floor of the convent – drawing by the author.
.

1. The common entrance and distribution hall
2. Atelier SS Cosma e Damiano
3. The Cultural Associations Archivio Luigi Nono
4. The cloister and the central courtyard
5. Accommodation and studios of craftsmen
6. The back garden

Ground Floor Plan

Figure 46. Presentation of each part of the convent – diagram by the author.
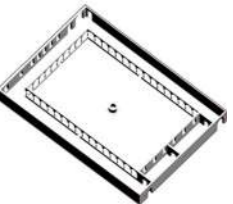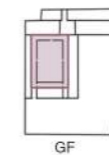

1. The common entrance and distribution hall

2. Atelier SS Cosma e Damiano
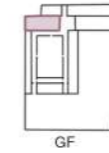
4. The cloister and the central courtyard

6. The back garden
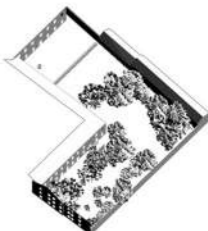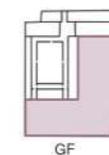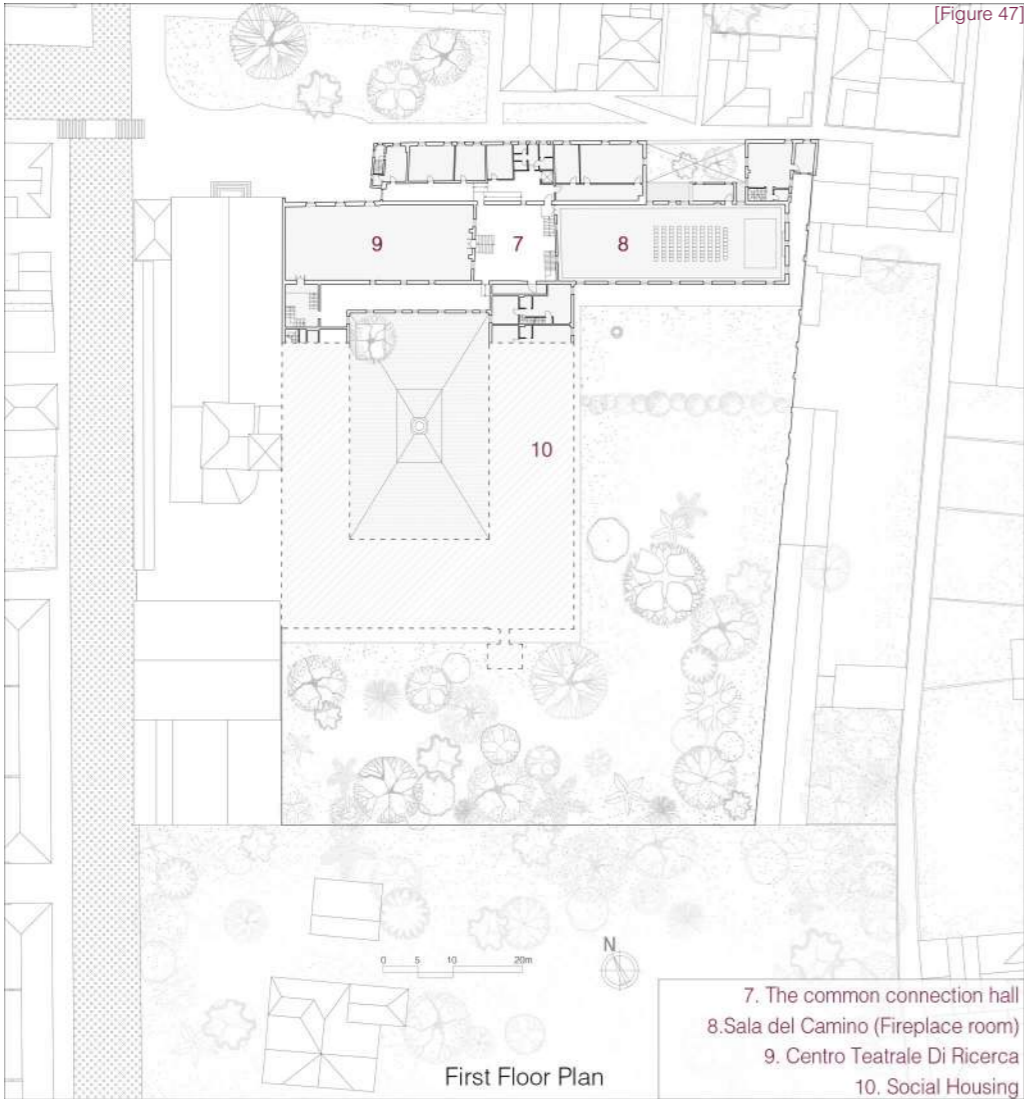
[Figure 46]

[Figure 47]

Figure 47. First floor of the convent – drawing by the author.
.

First Floor Plan

7. The common connection hall
8.Sala del Camino (Fireplace room)
9. Centro Teatrale Di Ricerca
10. Social Housing

Figure 48. Presentation of each part of the convent – diagram by the author.

[Figure 48]

7. The common connection hall

1F

8.Sala del Camino
(Fireplace room)

1F

3.The Cultural Associations
Archivio Luigi Nono

GF

5. Accommodation and
studios of craftsmen

GF

9. Centro Teatrale Di Ricerca

1F
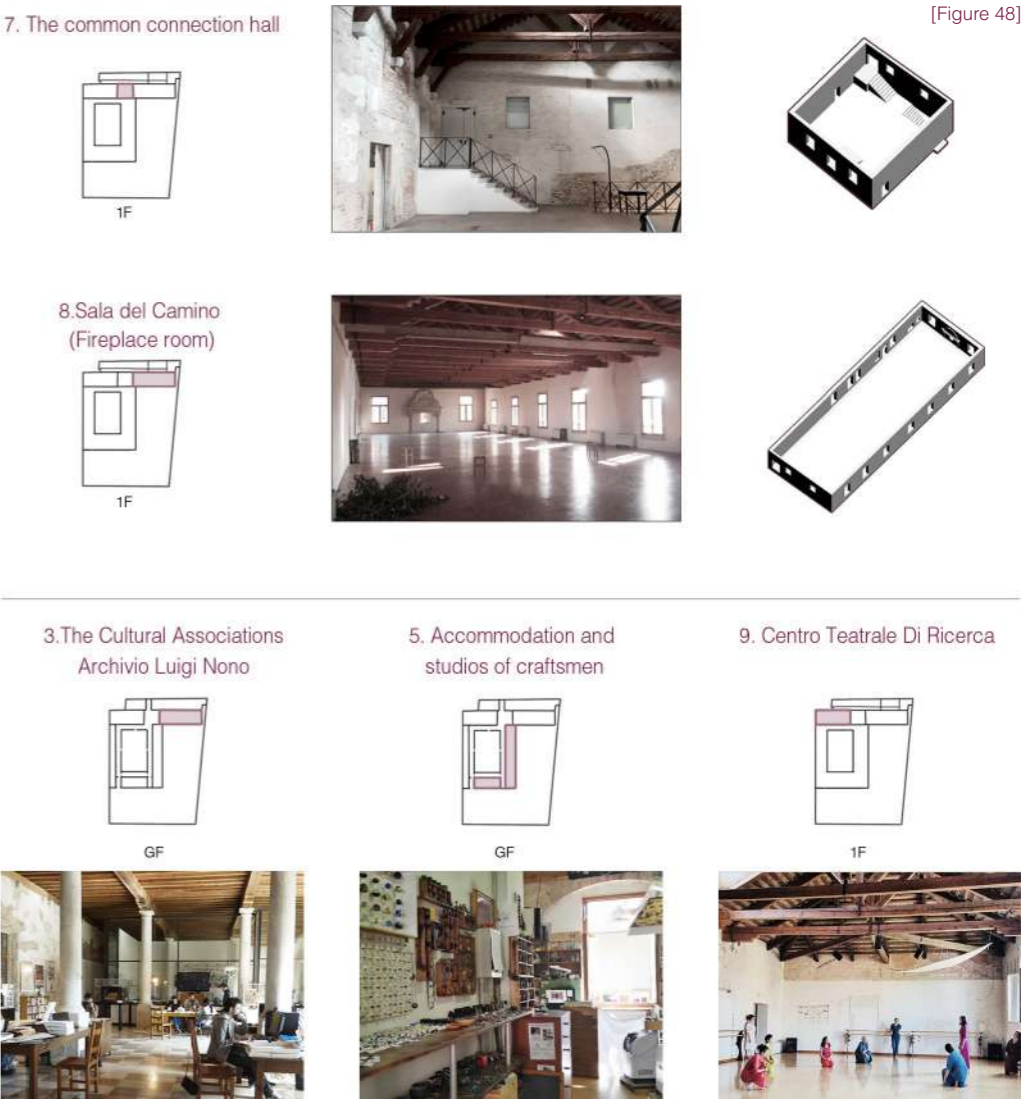
3. The institution of BLM

Founded in 1898 from a testamentary bequest, the Bevilacqua La Masa Foundation, an institution of the Municipality of Venice, has been dealing with contemporary art and young artists for over a century. The Foundation hosts young artists selected for their talent in rotation over long periods, giving them the opportunity to reside directly in the spaces of the Foundation; the same spaces are freely organized by the artists to carry out their creative activities. At the Ateliers SS. Cosma and Damiano are also organised cultural events, art exhibitions and shows.

3.1 The Historic Origin of Bevilacqua La Masa

Figure 49. Commemorative bust of Felicita Bevilacqua at Ca' Pesaro

37. Chênerie, A. (2022). *The Querini Stampalia Foundation and the Bevilacqua La Masa Foundation: the role of these two institutions in contributing to the definition and sustainability of Venice through a youth policy.*

38. Condotta, N. (2022). *QUALI UTILITÀ ED OPPORTUNITÀ GENERANO LE RESIDENZE ARTISTICHE? UN'ANALISI ATTRAVERSO TRE REALTÀ: A COLLECTION, FONDAZIONE BEVILACQUA LA MASA E GALLERIE DELL'ACCADEMIA DI VENEZIA.*

The history of the Bevilacqua La Masa Foundation (BLMF) is closely intertwined with its founder, Duchess Felicita Bevilacqua (Fig. 49) (1822-1899), the widow of General Giuseppe La Masa. In her will on February 18, 1898, she expressed her desire to support "young artists who are often excluded from major exhibitions." To fulfill this vision, she bequeathed Palazzo Ca' Pesaro[37], her main residence situated along the Grand Canal, to the Municipality of Venice.

During her lifetime, Felicita Bevilacqua was not actively involved in the contemporary art scene. She did not participate in the initiatives that existed in the late 19th century to support young Venetian artists. For instance, the Società Veneta Promotrice di Belle Arti, a society that played a significant role in shaping the art of the period, existed from the mid-19th century until the early 20th century. However, Ca' Pesaro was not among the exhibition venues associated with this society, unlike other prominent Venetian palaces such as Palazzo Pisano or Ca' Dolfin[38].

The Società Promotrice relied on voluntary work and faced competition from exhibitions held at the Giardini, making it less effective. Artists sought an institution that would provide them with opportunities to engage with the public and sell their artworks. Art galleries also emerged during this time, but the existing system remained insufficient and inefficient. Felicita Bevilacqua therefore took a remarkably progressive approach by providing tangible support to the younger generation of her era.

[Figure 49]

Therefore, in 1908, the Foundation was established within Ca' Pesaro to honor the Duchess' wishes and primarily focus on promoting young artists[39]. The Foundation served a dual purpose. Firstly, it provided exhibition space in which selected artists could showcase their work to the general public, granting them an opportunity that was previously challenging to attain. This platform also facilitated the sale of their artworks. Secondly, one of the palace's floors was dedicated to serving as a residence for artists, equipped with heated, well-lit studios.

Under the initiative of Nino Barbantini, a young lawyer, the first exhibition at Palazzo Ca' Pesaro (Fig. 50) took place during this period. This inaugural exhibition, known as the Collettiva (Collective Exhibition), upheld the wishes outlined in the founder's will and featured works by emerging artists. The tradition of the Collettiva continues to this day. Through this initial exhibition, the BLMF acquired some of the showcased artworks for the city of Venice, which still enrich the municipal collections to this day.

Even today, the BLMF's mission closely aligns with Felicita Bevilacqua's original vision, despite the Foundation having relocated from Palazzo Ca' Pesaro, which now houses the Museum of Modern and Oriental Art in Venice. The primary objective of the Foundation, mirroring Felicita Bevilacqua's intentions, is to support young contemporary artists, granting them the opportunity to achieve recognition and participate in major exhibitions. This choice and commitment stem from the observation that young artists often face financial and technical constraints. By providing them with workspace, exhibition opportunities, and facilitating the publication and research of their work, the Foundation ensures the promotion of young artists who are frequently facing financial difficulties and previously excluded from major exhibitions.

39. Poletto, L. (2017). *Bevilacqua La Masa 1913.* Gli artisti di Ca'Pesaro, 19.

Figure 50. Ca'Pesaro by Baldassarre Longhena facade on the Grand Canal, photo by Wolfgang Moroder, 2013
.

[Figure 50]

Figure 51. Locations of the five main venues of BLM – diagram by the author.

After the transformation of the Venetian Civic Museums into a Foundation, Bevilacqua La Masa remained the only institution of the Municipality of Venice dedicated to contemporary art, establishing its headquarters in Palazzetto Tito and integrating the prestigious showcase of the Galleria di St. Mark's Square. The BLMF currently has five main venues in Venice:

– The Palazzetto Tito: the institutional headquarters, library of the Foundation, and exhibition space, located in the sestiere of Dorsoduro;

– The Galleria di Piazza San Marco: the main exhibition space, sestiere of San Marco;
– The Palazzo Carminati: it includes six studios of young artists selected by the Foundation, two guest rooms made available to artists in residence for a shorter period, located in Santa Croce;
– The Complesso di SS. Cosma e Damiano: there are nine artists' studios, sestiere of Dorsoduro.
– The Sala del Camino di SS. Cosma e Damiano: a space for the production and use of various cultural activities.

[Figure 51]
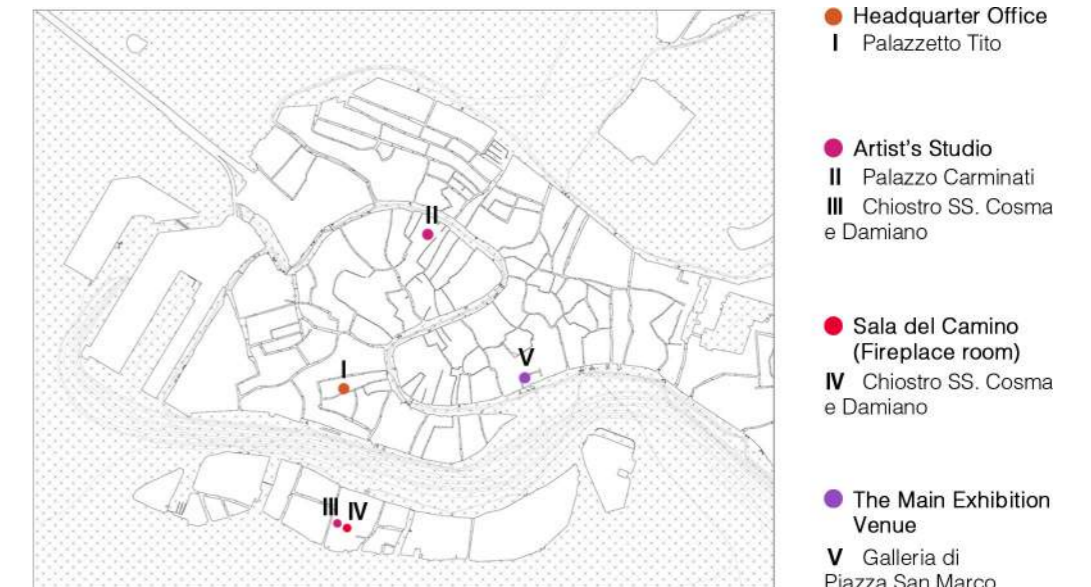
Headquarter Office
I   Palazzetto Tito

Artist's Studio
II   Palazzo Carminati
III Chiostro SS. Cosma e Damiano

Sala del Camino (Fireplace room)
IV   Chiostro SS. Cosma e Damiano

The Main Exhibition Venue
V   Galleria di Piazza San Marco

[Figure 52]

● Headquarter
Office
I   Palazzetto Tito

● Artist's Studio
II Palazzo
Carminati

III Chiostro SS.
Cosma e Damiano

● Sala del Camino
(Fireplace room)
IV Chiostro SS.
Cosma e Damiano

● The Main
Exhibition Venue
V Galleria di
Piazza San Marco

Figure 52. Interior photos of the five main venues of BLM

.

40. Del Puppo, A. (2008). *La Fondazione Bevilacqua La Masa.* La Pittura in Veneto. Il Novecento.

41. Zelaschi, G. (2020). *Il ruolo dello spazio espositivo nei progetti curatoriali della Fondazione Bevilacqua La Masa di Venezia.*

The BLMF supports the creation of young artists by granting residencies but also by exhibiting young local artists in frequent exhibitions, artists who do not occupy the Foundation's premises.

The origins of the artist-in-residence program of the Foundation can be traced back to its 1995 regulations[40], which stipulated the selection of 14 painters or sculptors (now 15 creators) under the age of 30, residing in the Veneto region (now extended to Triveneto), who would be allocated a studio within the Foundation's premises. These young artists were chosen based on the quality of their artistic creations as well as their financial need. The Foundation provided support to these artists for one year, with the possibility of renewal for up to three years. The selection of artists for the studios and the annual group exhibition was made by a commission consisting of three artists, a cultural professional, two members of the Board of Directors, and the President of the Foundation (Fig. 50).

To be eligible for a studio in the Foundation, artists needed to be between 18 and 30 years old and either reside in the Veneto region or have their home in Venice. In addition to providing workspace, the Foundation facilitated connections between artists and curators, designers, and professionals in the field, both locally and internationally. The Foundation also organized Open Studios & ArtistsTalk events twice a year, providing artists with visibility and the opportunity to receive feedback from the public. The Foundation's residencies have proven successful, leading to recognition, prizes, and participation in the contemporary cultural scene for the selected artists.

The Foundation continued to support young artists through its Annual Collective Exhibition, known as the Collettiva[41], which has been held for over a century. This exhibition aims to stimulate and promote creativity on a regional scale, specifically for artists under 30 years old from the Triveneto area. The Foundation also played a role in publishing the works exhibited, ensuring recognition and preservation of the artists' creations. Financial support was provided through prizes awarded to artists, with the Foundation purchasing selected works. The winners of these prizes were given the opportunity to exhibit their work in the following year's Collettiva exhibition.

In summary, the Foundation's activities encompassed group exhibitions, support for young artists through residencies, publications, and financial assistance.

In recent years, The Bevilacqua La Masa Foundation has expanded its artist residency program to include international artists through collaborations with partner institutions. The program offers artists the opportunity to work closely with young study assignees and participate in various initiatives and exhibition events. In collaboration with illycaffè[42], the foundation hosted an artist as part of the illysustainart project, and a multi-year partnership with the Office for Contemporary Art Norway allows a Norwegian artist to spend three months in Venice. Collaborations with the Maramotti Collection and Optima Italia SpA have further supported artists through residencies, cash prizes, and increased visibility for their work. These initiatives aim to promote contemporary art, support young artists, and provide opportunities for their development on both national and international levels.

42. Cervellin, G. (2017). *Nuove forme di interazione: Impresa e Danza Contemporanea.*

Figure 53. The operational mode of the artist-in-residence program of BLM – diagram by the author. .

[Figure 53]
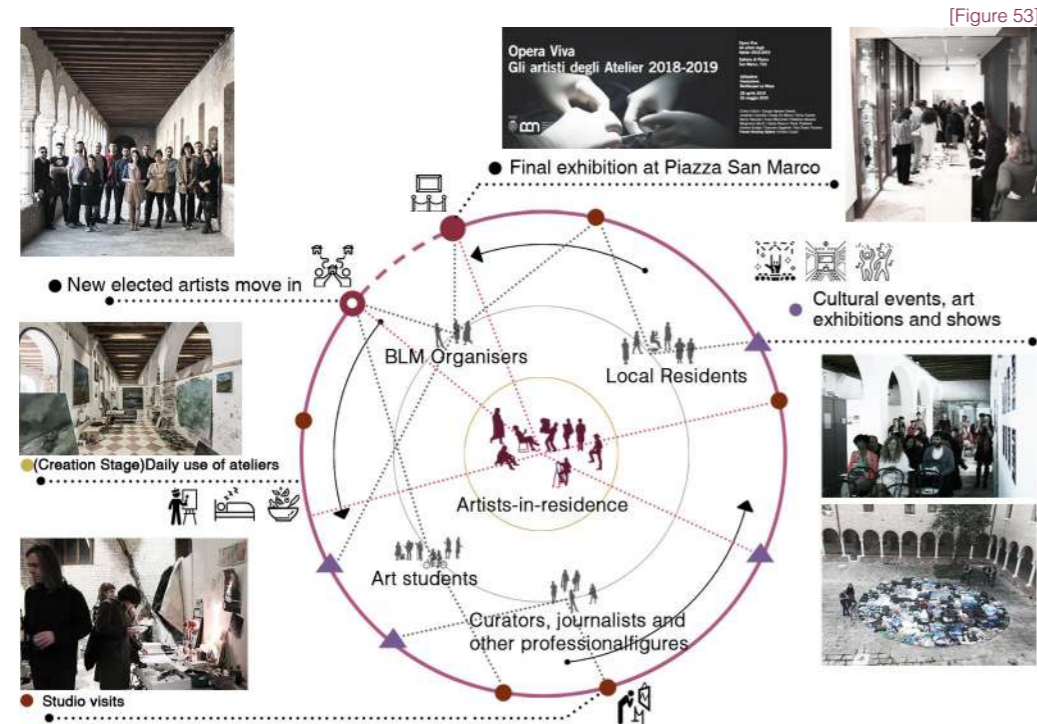
Chapter II   Artist Residency

4. The Resarch on Artist-in-Residence with Case Studies

4. The Resarch on Artist-in-Residence with Case Studies

An artist-in-residence is a program that invites artists to live and work in a specific location for a designated period of time. Spatial characteristics of an artist-in-residence can vary widely, ranging from purpose-built studios within cultural institutions to remote retreats in natural settings. This diversity allows artists to engage with unique surroundings, stimulating their creativity and fostering innovative ideas. Moreover, artist-in-residence programs often have a significant social impact by promoting cultural exchange, collaboration, and community engagement.

4.1 Background Introduction on Artist-in-Residence programme
4.1.1 The Concept and History

1. Madoff, S. H. (Ed.). (2009). *Art school: (propositions for the 21st century).* MIT press.

2. Aspin, D. (2000). *Lifelong learning: The mission of arts education in the learning community of the 21st century.* Music Education Research, 2(1), 75-85.

An artist-in-residence program is an arrangement that allows artists to temporarily reside and work within a specific organization, institution, or community. During their residency, artists are provided with dedicated time, space, resources, and often financial support to focus on their creative practice.

The concept of artist-in-residence programs originated in the late 19th century and gained popularity throughout the 20th century. Initially, these programs were primarily offered by art colonies or retreats, where artists would gather in a secluded location to create and exchange ideas. Over time, the model expanded to include a wide range of host institutions, such as museums, galleries, universities, cultural centers, national parks, and even corporations[1].

Artist-in-residence programs are highly diverse, with each program having its own unique structure, focus, and goals. Residencies can last anywhere from a few weeks to several months or even years, depending on the program's duration and objectives. Some residencies are discipline-specific, catering to visual artists, writers, musicians, dancers, or other specific artistic practices, while others embrace multidisciplinary approaches.

By being removed from familiar surroundings, artists can find inspiration, explore new ideas, experiment with different techniques or mediums, and engage with diverse communities. Residencies often provide artists with access to specialized facilities, equipment, and mentorship, enabling them to expand their artistic horizons and push the boundaries of their practice.

Artist-in-residence programs have witnessed significant growth and diversification worldwide in recent years. They have become an integral part of the global cultural landscape, offering valuable opportunities for artists to explore new territories, engage with different communities, and expand their artistic practices.

In terms of geographical spread, artist-in-residence programs are no longer confined to cultural capitals or major cities[2]. They have expanded to encompass a wide range of locations, including rural areas, remote natural landscapes, and communities with specific cultural or historical significance. This expansion reflects a desire to diversify the experiences and contexts available to artists, fostering creativity and engagement with diverse cultural and natural environments.

1900: patronage and artists' colonies

The origin of artist-in-residence programs, as we know them today, can be traced back to the early 1900s. During this time, art enthusiasts and patrons in the United Kingdom and the United States began offering guest studios to individual artists, embracing a new form of romantic patronage.

In the 1990s, artist residencies gained popularity and aligned with the ideals of various institutions. These programs aimed to foster on-site art creation, experimentation, international mobility, and interaction among artists, drawing inspiration from the renowned Black Mountain College[3]. Simultaneously, artists themselves sought refuge in rural areas, collectively striving to bring their artistic visions to life.

Black Mountain College, an experimental school, served as a catalyst for avant-garde art, music, and poetry in the mid-20th century. Founded with the vision of integrating the humanities, arts, and manual labor within a democratic and communal structure, the college aimed to nurture "complete" individuals. Renowned educators, including Bauhaus artists[4] Josef and Anni Albers, composer John

Cage, painter Willem de Kooning, and poet Charles Olson, were drawn to the institution.

The college's emphasis on interdisciplinary collaboration and innovative exploration attracted students like Robert Rauschenberg, Ray Johnson, Kenneth Noland, and Ruth Asawa, who went on to make significant contributions to the avant-garde art movement. With its focus on experimentation, Black Mountain College became a creative crucible where new ideas flourished.

After nearly 25 years, the school eventually closed due to financial difficulties and declining student enrollment. However, its significance and legacy have continued to grow over time. Today, Black Mountain College is recognized as a pivotal institution that shaped the trajectory of modern art, leaving an indelible mark on the artistic landscape.

One notable example in Europe is the artists' colony in Worpswede[5], a small village near Bremen, founded in 1889 by artists Heinrich Vogeler and Rainer Maria Rilke, among others. Worpswede quickly gained international recognition and earned the nickname "Weltdorf" or "world village." In 1971, the establishment of

3. Lane, M. (Ed.). (1990). *Black Mountain College: Sprouted seeds: An anthology of personal accounts.* Univ. of Tennessee Press.

4. Ellert, J. C. (1972). *The bauhaus and black mountain college.* The Journal of General Education, 144-152.

5. Worpswede, K. (1994). *Künstlerkolonie Worpswede.* Berghaus-Verlag.
.

6. Lübbren, N. (2001). *Rural artists' colonies in Europe, 1870-1910.* Manchester University Press.

Figure 1. Barbara Morgan, Photography Class in Cabbage Patch, n.d. Image courtesy Western Regional Archives, State Archives of North Carolina, Asheville, North Carolina.

Figure 2. photo and illustration of Worpswede

Künstlerhäuser Worpswede revitalized the colony, evolving into a renowned residential art center.

Worpswede, a charming town near the Weyerberg hill, has fostered a vibrant artistic community since the late 19th century, attracting more than 130 artists and craftsmen[6]. The concept of the "Kolonie" (colony), initiated by Künstlerhäuser Worpswede, carries significant weight and serves as a starting point for our exploration. Our objective is to bring together individual projects, weaving a rich tapestry of narratives and forging new connections.

The Kolonie seeks to engage creators in envisioning their own utopia for their work. By doing so, it aspires to create a collective entity where individual units interconnect and thrive. The contemporary relevance of the Kolonie emerges from the dynamic interplay between events and their broader societal and ecological contexts.

In this pursuit, the Kolonie embraces a holistic approach that encompasses diverse perspectives and seeks to foster meaningful dialogues. It recognizes the importance of intertwining artistic endeavors with the larger fabric of society, intertwining creativity with the surrounding

environment and community. The Kolonie strives to cultivate an environment where artistic expression flourishes and contributes to the ever-evolving cultural landscape.

[Figure 1]

[Figure 2]

1960: utopia and social interaction

The mid-20th century saw a large wave of artist residencies, particularly during the 1960s[7]. At that period, various art movements such as the Blaue Reiter, De Stijl, Cubism, futuristic movements in Italy and Russia, Dadaism in Zurich, Surrealism in Paris, Russian avant-garde and Constructivism, as well as the Bauhaus in Weimar, revolutionized aesthetic and political concepts. These movements gave rise to artist communities, innovative art production methods, and groundbreaking artworks.

In the 1960s, a new wave of artist-in-residence programs emerged, presenting two distinct models. One model offered artists the opportunity to temporarily withdraw from what they perceived as a bourgeois society. They sought seclusion, creating their own utopian environments. The other model aimed at social action, actively engaging the public. Guest studios in villages and cities served as bases for social and political transformation. Throughout the 1970s and 1980s, numerous new residency initiatives embraced and expanded upon these evolving tendencies.

The Artist Placement Group (APG) is widely recognized as one of the earliest forms of artist residency and holds the distinction of being the first of its kind in the United Kingdom. Established in 1962 by visual artists Barabara Steveni and John Latham[8], the APG played a significant role in the history of artist residencies by introducing visual artists into institutional settings.

The concept of an artist residency program took shape in Steveni's mind while she was sourcing materials for her artistic practice from a factory. This experience prompted her to contemplate the potential benefits that could arise from directly engaging artists with private institutions. With the objective of promoting the impact of art on society and vice versa, the APG aimed to bridge the gap between artists and people in various work environments, allowing them to learn from each other's perspectives and approaches.

The emergence of artist residency programs across Europe in the 1960s can be attributed to various factors, including the growth of regional arts associations, changes in government arts policies, and a growing emphasis on community arts. In the United Kingdom, the rise in artist residencies during the mid-1960s coincided with a new Labour government and significant shifts in arts policy, such

7. Bruzelius, C. (2019). *Freedom of movement, social rights and residence-based conditionality in the European Union.* Journal of European Social Policy, 29(1), 70-83.

8. Stephens, K. (2001). Artists in residence in England and the experience of the year of the artist. Cultural trends, 11(42), 41-76.

9. Rycroft, S. (2019). *The Artist Placement Group: an archaeology of impact.* cultural geographies, 26(3), 289-304.

Figure 3. APG members at Documenta 6 in Kassel, Germany, 1977. From left to right: Ian Breakwell, Barbara Steveni, Nicholas Tresilian, John Latham and Hugh Davies. © APG/Tate Archive.

as the publication of the 1965 White Paper titled "Policy for the Arts: the first steps" and the revision of the Arts Council's Royal Charter in 1967[9]. These changes marked a departure from a focus solely on fine arts and encouraged more experimental practices, which found a fitting platform in the form of artist residencies.

During this period, artist residency programs primarily catered to visual artists, although opportunities for poets, composers, and musicians also began to emerge. Nonetheless, visual artists remained dominant within the residency scene throughout the 1960s.

These artist-in-residence programs of the twentieth century not only provided artists with space and resources but also served as platforms for experimentation, collaboration, and the exploration of socio-political themes. They facilitated the emergence of innovative artistic expressions, fostered connections between artists and communities, and contributed to the evolution of the art world as a whole.

[Figure 3]

1990: globalization & diversity

In the 1990s, a tremendous surge of new residency initiatives emerged, transcending the boundaries of the western world and spreading across the globe. From Brazil to Taiwan, from Estonia to Cameroon, from Japan to Vietnam, artist residencies proliferated, showcasing an increasing diversity. This wave of residencies was characterized by a strong grassroots connection, as the founders not only aimed to provide artists with hospitality but also sought to establish alternative, locally rooted centers of knowledge and artistic experience.

Residential art centers, particularly in non-western countries, began to play a vital role as catalysts within the local contemporary art scene. These centers became indispensable in bridging the gap between the local artistic community and the global art world. By facilitating connections, fostering collaborations, and promoting cultural exchange, they fostered a dynamic environment that nurtured creativity and encouraged artistic dialogue.

The expansion of artist residencies during this period marked a significant shift in the art landscape, broadening the horizons of artistic exploration and providing opportunities for artists to engage with diverse cultural contexts. This wave of residencies not only offered artists a space for their creative practice but also fostered a deeper understanding and appreciation of global artistic perspectives, ultimately enriching the broader artistic discourse worldwide.

CAPACETE Entertainments is a renowned residency program that operates at the intersection of art, culture, and critical thinking[10]. Based in Rio de Janeiro, Brazil, it has established itself as a pioneering platform for fostering artistic experimentation and fostering dialogue within the contemporary art world.

Founded in 1998 by artist and curator Helmut Batista[11], CAPACETE Entertainments has played a significant role in shaping the cultural landscape of Brazil and beyond. The program takes a multidisciplinary approach, welcoming artists, curators and researchers from diverse backgrounds to engage in a collaborative and stimulating environment.

The core philosophy of CAPACETE Entertainments revolves around the belief in art as a catalyst for social change and the power of collective knowledge. The program encourages participants to explore innovative ideas, challenge conventional boundaries, and critically engage with pressing social, political, and cultural issues[12]. During the residency, participants are provided with studio spaces, access to resources, and a supportive network of fellow practitioners. The emphasis is not only on the individual creative process but also on fostering a sense of community and promoting collaboration. Through regular meetings, workshops, and public presentations, residents have the opportunity to exchange ideas, receive feedback, and connect with the vibrant art scene of Rio de Janeiro.

Furthermore, CAPACETE Entertainments has developed an extensive network of partnerships with local and international institutions, fostering opportunities for residents to engage with broader artistic communities and participate in exhibitions, events, and collaborations. This network provides a valuable platform for participants to showcase their work, develop professional connections, and contribute to the wider discourse within the art world.

10. Wilsher, M. (2004). *Reviews: Exhibitions-Gambiarra: New Art From Brazil.* Art Monthly (Archive: 1976-2005), (275), 23.

11. Goltz, S. *CAPACETE zeigt CAPACETE als Prinzip/CAPACETE mostra CAPACETE como princípio.* Arte & Ensaios, 25(26), 338-339.

12. Nunes, K. *MEU E/ OU NOSSO: Capacete Entretenimentos.* Arte & Ensaios, (36).

Figure 4. Artists of CAPACETE Entertainments

[Figure 4]

2000: consolidation & renewal

The growth of the artist-in-residence phenomenon worldwide has been fueled by the emergence of easier and more affordable means of travel, as well as rapid communication through the Internet and social media[13]. These advancements have contributed to the accessibility and popularity of artist-in-residence opportunities, which have evolved into a permanent fixture in the art world rather than a passing trend.

For many artists, these residency programs have become an integral and essential part of their artistic career. Recognizing the value they bring, residential art centers have organized themselves at both national and international levels to provide mutual support and advocate for their collective interests. As a result, the quality standards of artist-in-residence programs have risen, and the application processes have become increasingly competitive. Funding organizations, governments, and other entities have also recognized the significance of these programs and have shown interest in supporting them.

Amidst this period of consolidation, a desire for innovation and new approaches has emerged[14]. Alternative and less conventional residency models have surfaced, exploring different forms of hospitality. This includes nomadic projects, collaborative residencies, and interdisciplinary workshops that challenge traditional notions of artist-in-residence programs. Artists and artist-run spaces from various parts of the world have connected with each other, organizing temporary exchanges and fostering cross-cultural collaborations.

Furthermore, there is a growing trend among artists to seek inspiration and creative opportunities closer to home. Rather than traveling thousands of miles, they are organizing working periods within their own country, city, or even their own neighborhood. This shift highlights a desire to explore the unfamiliar in familiar surroundings and to engage with the local community in meaningful ways.

Overall, the artist-in-residence landscape continues to evolve and adapt to the changing needs and aspirations of artists. It remains a vibrant and dynamic part of the art world, offering diverse opportunities for artistic growth, cultural exchange, and creative exploration.

13. Pinto, M. R., Viola, S., Onesti, A., & Ciampa, F. (2020). *Artists residencies, challenges and opportunities for communities' empowerment and heritage regeneration.* Sustainability, 12(22), 9651.

14. Gardner, S. (2013). *International perspectives on artist residencies.*

15. ACT Government. (2022). *Artist-in-Residence Toolkit*

Figure 5. Photo of a conference host by Japan artist-in-residence 'FAiR'

2010: from how to what

In recent years, there has been a noticeable rise in the significance of content within artist-in-residence programs. Traditionally, the focus was primarily on the operational aspects and structure of these programs. The artists themselves were responsible for providing the content during their residency. However, there has been a notable shift in interest towards the "what"[15] aspect of the residency experience, indicating a growing emphasis on the content itself. After the tsunami and nuclear disaster took place in Japan in March 2011, Japanese AiR organizers approached Trans Artists to address these subjects in relation to artist-in-residence programs and to share their experiences . From this point Trans Artists developed a meeting including presentations, artist's talks and discussions about the challenges, which artist-in-residence centers in Japan are facing.

This shift in perspective can be observed not only among the hosts of the residency programs but also among the artists participating as guests. There is a noticeable increase in research-driven residencies, where the focus is on peer-to-peer exchange and international collaboration centered around topics of mutual importance to both the hosts and the guests. These residencies aim to foster the development of knowledge and understanding, not only within the realm of arts but also within society at large.

The idea is gaining traction that artist-in-residence programs have the potential to offer new spaces and models for the exploration and advancement of knowledge. These programs are seen as platforms for generating meaningful discussions, facilitating interdisciplinary exchanges, and promoting innovative ideas. By focusing on content-driven residencies, there is a recognition that these initiatives can contribute to broader societal dialogues and address critical issues beyond the realm of art alone.

[Figure 5]

An artist-in-residence program involves various individuals and groups, each playing a distinct role in the overall experience. The key stakeholders typically involved in an artist-in-residence program include artists, host organization or residence program, curators and program directors, residency staff as well as local community and funding organizations and sponsors, etc.

The collaboration and interaction between these individuals and groups create a dynamic and enriching environment within an artist-in-residence program. It fosters artistic growth, cultural exchange, and the development of meaningful connections between artists, host organizations, local communities, and funding entities.

The operational mode of artist-in-residence programs can vary depending on the goals, structure, and resources of the program. However, there are some common operational elements that many programs share. Here are a few key aspects of the operational mode of artist-in-residence programs:

Application and Selection Process: Artist-in-residence programs typically have an application and selection process. Artists interested in participating in a residency submit their applications, which often include a portfolio, project proposal, artist statement, and supporting materials[16]. A selection committee or panel reviews the applications and selects artists based on criteria such as artistic merit, project feasibility, and alignment with the program's objectives.

Residency Duration: Artist-in-residence programs have a specific duration for each residency. This can range from a few weeks to several months or even years[17], depending on the program's structure and resources. The duration is determined based on the program's goals, the availability of resources, and the needs of the participating artists.

Support and Resources: Artist-in-residence programs typically provide various types of support and resources to resident artists. This can include financial assistance, stipends, or living allowances to cover living expenses during the residency. Additionally, programs may provide access to studio space, specialized equipment, materials, mentorship, technical assistance, and opportunities for collaboration with other artists or professionals.

Community Engagement: Many artist-in-residence programs emphasize community engagement and interaction. This can include opportunities for artists to connect with the local community through exhibitions, workshops, open studios, artist talks, or collaborations with local organizations[18]. Community engagement activities are designed to foster cultural exchange, promote dialogue, and enhance the visibility and impact of the residency program.

Evaluation and Documentation: Artist-in-residence programs often have evaluation mechanisms in place to assess the outcomes and impact of the residency. This can include artist feedback surveys, assessments of project completion, documentation of the artistic process and outcomes, and post-residency follow-ups. Evaluation helps program organizers refine and improve the residency experience, measure its effectiveness, and track the long-term impact on artists and the community.

Networking and Alumni Support: Some artist-in-residence programs offer networking opportunities and alumni support. This can include connecting resident artists with other artists, professionals, or organizations within the arts community. Alumni support may involve ongoing relationships, collaborations, or opportunities for further professional development even after the residency period has ended.

Partnerships and Funding: Artist-in-residence programs often rely on partnerships with funding organizations, cultural institutions, universities, or local communities to support their operations[19]. These partnerships can provide financial resources, infrastructure, expertise, and access to broader networks. Additionally, some programs actively seek external funding through grants, sponsorships, or crowdfunding to sustain and expand their operations.

The operational mode of artist-in-residence programs is designed to create an environment that supports artists' creative practice, facilitates community engagement, and promotes cultural exchange. The specific operational elements and approaches can vary widely, reflecting the unique objectives, resources, and context of each program.

16. Silverstein, L. B. (2003). *Artist residencies.* Acts of achievement: The role of performing art centers in education, 10-22.

17. Neidich, W. (2012). *The Artist Residency in the 21st Century: Experiments in Cultural Potentiality and Contamination.* ArteEast Quarterly.

18. Lehman, K. (2017). *Conceptualising the value of artist residencies: A research agenda.* Cultural Management: Science and Education, 1(1), 9-18.

19. Waldorf, L. A. (2005). The artist residency as a training structure. University of California, Los Angeles.

The topic of "artist-in-residence" refers to a program or arrangement where artists, from various disciplines such as visual arts, performing arts, literature, or music, reside and work within a specific organization, institution, community, or location for a designated period of time. These programs vary in structure and focus, catering to a wide range of artistic disciplines and objectives.

Residencies for artists can generally be categorized into two main types: those focused on pure artistic development and those driven by a predefined purpose or policy, known as thematic residencies. In recent years, there has been a notable increase in the number of thematic residencies offered by both arts organizations and external entities. This growth may be attributed to the growing recognition of the value of artistic and creative potential in society.

Although visual arts residencies still constitute the majority, there is a noticeable trend towards residencies in other art fields, as well as cross-disciplinary and cross-sector collaborations. This expansion broadens the range of residencies available and encourages diverse forms of artistic expression.

While it is important to note that other typologies and classifications of residencies exist[20], the following categorization can serve as a useful framework for understanding them.

a. The 'classic' residency model

Residency institutions worldwide, including those in Europe, receive investments from governments and funds. These organizations have established themselves with strong reputations in the arts community. Alongside their primary activity of hosting artist residencies, they often offer a public program that includes exhibitions, open houses, meetings, and café spaces. The main emphasis lies in supporting the artists' growth and the development of their artistic work.

Furthermore, these residencies attract visits from curators, programmers, and collectors who are drawn to the institution's reputation or invited by the organization. Ideally, these visitors are carefully chosen to align with the artist's profile. As a result, this type of residency acts as a hub for artistic encounters and fosters creative exchange.

Iaspis, the International Programme for Visual Artists by the Swedish Arts Grants Committee[21], operates a residence

20. Europea, U. (2014). *Policy Handbook on Artists' Residencies.* Recuperado el, 13.

21. Hansson, A. (2000). *Rivane Neuenschwander.* MAKE: The Magazine of Women's Art, (90), 36-38.

22. Jankauskas, J. *Selected Group Exhibitions.*

Figure 6. IASPIS Open Studios 2022, photo by Jean Baptiste Béranger/ IASPIS

program in Sweden featuring 12 studios. Among these, 9 are dedicated to international artists, while 4 are reserved for Swedish artists[22]. Additionally, there are 9 studios available abroad specifically for Swedish artists. The Iaspis program extends invitations to international artists to participate in the residency.

Complementing the residency, Iaspis organizes a comprehensive public program comprising lectures, seminars, and exhibitions held both in Sweden and abroad. These public activities play a crucial role in disseminating information about Swedish art, design, architecture, and craft internationally. They also foster

discussions on contemporary theory and practice.

One of Iaspis' primary objectives is to initiate and support collaborations between Swedish and international visual artists and designers, both within Sweden and on a global scale. To facilitate international networking and domestic collaborations, Iaspis arranges annual visits by international curators and critics, as well as their Swedish counterparts. The aim is to establish a platform for meaningful exchanges between practitioners in the Swedish art community, Iaspis' international artists, and other guests.

[Figure 6]

b. Residencies connected with art institutions and festivals

These residencies are situated within contemporary art centers or institutions, allowing resident artists to benefit from the proximity to a vibrant arts environment. These venues typically offer professional management, promotion, an established audience, and engaged visitors and participants. As a result, there is often an expectation or opportunity for residents to present their work-in-progress, engage in discussions, and receive feedback from fellow professionals or the public.

In some cases, theatres or orchestras also host artists-in-residence for extended periods. The purpose of such residencies is usually closely connected to a future production. Artists may have the opportunity to utilize the hosting organization's facilities or collaborate on an artistic level, aligning their work with the goals and activities of the institution.

Located in Innsbruck, Austria, Künstlerhaus Büchsenhausen is a post-graduate center for production, research, mediation in the fields of visual arts and art theory[23]. Künstlerhaus Büchsenhausen creates a forum for direct exchange between professionals – artists, theoreticians, critics, and curators – from the region and abroad as well as a point of interaction with local publics of interest. Künstlerhaus Büchsenhausen is affiliated with the Tyrolean Artists' Association, the major association of visual artists from the region.

The Fellows are selected by a jury of experts following an open call for applications. They come to Büchsenhausen for a minimum of five months to work on realizing their proposed undertaking, and accompany this process with public events. For this purpose, Büchsenhausen assigns a monetary award and provides a production budget, a budget to facilitate the exchange with other experts and to (at least partially) cover the Fellows' own travel costs, free access to the working space, free lodging, as well as artistic and technical advice.

23. Schröder, V., Humangeographie, A. G., Eichstätt-Ingolstadt, K. U., Bonato, P., & Büchsenhausen, K. (2021). *Die Rückkehr von Wölfen in die alpine Kulturlandschaft.*

Figure 7. buchsenhausen_labor_mitrevic-1, photo from Künstlerhaus Büchsenhausen

[Figure 7]

24. Varbanova, L. (2016). International entrepreneurship in the arts. Taylor & Francis.

Figure 8. photo of dancers of DERIDA Dance Center during rehearsal

Figure 9. photo of dancers of DERIDA Dance Center during performance

c. Artist-led residency centres

Established by art professionals, these residencies are shaped by the vision and priorities of their founder(s). They encompass a range of organizations, spanning from small-scale artist-run initiatives to influential institutions deeply embedded within the local art scene. As a result of their close connection to the founders and staff, these residencies often possess a distinct profile, emphasizing a particular art sector or network.

These residencies are driven by the unique perspectives and passions of their creators, resulting in a focused approach to supporting artists within a specific artistic discipline. This tailored approach enables them to provide targeted resources, opportunities, and networking possibilities that align with their defined profile. By nurturing a specialized environment, these residencies contribute to the vibrancy and diversity of the artistic landscape.

DERIDA Dance Center is the first center for contemporary dance and training center in Bulgaria[24]. It offers contemporary and classical training courses. It is considered as a residence of the people of art and theory, approaching the contemporary performing arts. The center also gives the opportunity for organizing workshops, carrying out presentations, commencing debates.The Residecy program is a part of the strategy of Derida Dance Center to create conditions for more quality productions in the field of the contemporary dance, as well conducting labs in order to explore new means of expression. Within the residency program DDC provides with free rehearsal space, technical equipment and support with the promotion.

[Figure 8]

[Figure 9]

d. Research-based residencies

In this particular group, artists employ the process of research as a means to shape and enrich their residency experience. Through research, they delve into various subjects, seeking a deeper understanding and exploring potential solutions and alternative approaches to the issues they encounter. Research-based residencies distinguish themselves from thematic residencies primarily due to the intimate relationship forged between the artist and the people and places they engage with during their creative process.

By immersing themselves closely in the context of their work, these artists establish a profound connection with the individuals and environments they interact with. This depth of engagement allows for a more nuanced exploration and interpretation of their chosen topics, resulting in a residency experience that is uniquely intertwined with the people and places that inspire them.

Cape Farewell, UK. Cape Farewell uses the notion of expedition – arctic, island, urban and conceptual[25]– to interrogate the scientific, social and economic realities that lead to climate disruption, and to inspire the creation of climate-focused art. Cape Farewell brings artists, scientists and communicators together to stimulate the production of art founded in scientific research.

25. Buckland, D. (2010). *The Cape Farewell Project—A Cultural Response to Climate Change.* In Unfold (pp. 8-11). Springer, Vienna.

Figure 10. Sunand Prasad, Greenhouse Gas, 2008. Digital print on perspex. Photo by Nathan Gallagher.

[Figure 10]

26. Creamer, A. M. (2015). T*reatment for Six Characters.*

Figure 11. photo of Anne-Marie Creamer during Moving Landscape project

e. Thematic residencies

Thematic residencies encompass a diverse range of approaches, yet they share a common characteristic: their purpose extends beyond individual artistic development. In these residencies, artists are invited to contribute to a shared thematic focus or concept. Such residencies might be designed to celebrate and explore a specific heritage, regional identity, or cultural theme.

The emphasis of thematic residencies lies in the collective exploration and engagement with a particular subject or context. Artists are encouraged to delve into the theme, bringing their unique perspectives and creative expressions to contribute to a broader narrative. This collaborative approach fosters a deeper understanding and appreciation of the chosen theme, allowing for diverse interpretations and insights to emerge through the artistic contributions of the residents.

Moving landscape is a PepeNero[26] project in the context of the G.A.P. project (City as a participatory art gallery), a territorial laboratory of art experimentation and contemporary language in the Puglia Region, Italy. Since 2011, PepeNero sustains and start initiatives aimed at participatory processes of active citizenship for reviving non-functioning public spaces and supporting the diversification of local enterprises.

[Figure 11]

f. Production-based residencies

In this category of residencies, the primary focus lies in the development and practical realization of an idea or project. The organization providing the residency offers essential support such as infrastructure, materials, and expertise to facilitate the creative process. These residencies share similarities with commissions, but what sets them apart is that the artistic journey and exploration are integral components of the final work itself.

Within this category, many discipline-specific residencies can be found. These residencies cater to artists working in specific fields or disciplines, offering specialized resources and guidance tailored to their creative pursuits. The emphasis is on nurturing the artistic process, enabling artists to fully immerse themselves in their projects and bring their ideas to fruition[27]. The resulting works are a testament to the symbiotic relationship between the artistic process and the final outcome achieved through the residency experience.

The Artist in Residence program of AGA LAB offers a special context for research, experimenting and the development of new work: a very wide range of printing techniques, technical expertise, a spacious gym as a workplace, exchange with (inter)national colleagues, the non-toxic method, an urban agricultural garden with ink plants and many creative neighbours[28]. AIRs at AGA LAB also have 24hr access to the printing facilities. AGA LAB stimulates research and experimentation in the field of ink, colour and image carriers, as well as crossovers between other disciplines and techniques.

By being a platform, AGA LAB is the practical link between latent ideas and physical end-results – a route of specialisation, immersion and experimentation. For many artists in the graphic art world, AGA LAB is a starting point for their work and stimulates their free range and creative research.

27. Cirillo, R., & De Tullio, M. F. *HEALING CULTURE, RECLAIMING COMMONS, FOSTERING CARE.*

28. Prado, G., La Ferla, J., & Ramis, M. (2020). *The Network.* Leonardo Music Journal, 30(1), 131-132.

Figure 12. photo of AGA LAB studio

[Figure 12]

29. Povilanskas, R., & Armaitiene, A. (2014). *Marketing of coastal barrier spits as liminal spaces of creativity.* Procedia-Social and Behavioral Sciences, 148, 397-403.

Figure 13. Exhibition space of Nida Art Colony, photo by Andrej Vasilenko

g. Interdisciplinary and cross-sectorial residencies

Artists' residencies have the flexibility to accommodate creators working across a wide spectrum of artistic media, disciplines, and fields. This inclusivity allows for a rich and diverse creative environment where artists can explore their unique practices and push the boundaries of their respective fields.

Furthermore, artists and residency hosts increasingly recognize the potential for collaboration beyond the confines of the arts world. They actively seek opportunities to engage with partners from other sectors, such as science, technology, social activism, and more. By forging connections with individuals and organizations outside of the traditional arts realm, artists can expand their perspectives, draw inspiration from diverse sources, and explore new avenues of creativity.

Nida Art Colony (or NAC) is a subdivision of the Vilnius Academy of Arts[29] (www.vda.lt). It is developed under the EEA and Norway Grants support. The main forms of NAC activities are international workshops, summer schools, exhibitions, conferences, video screenings, and the artistst-in-residence programme.

The programme offers living and socialising facilities in order to ensure comfortable and harmonious coexistence of five artists-in-residence. It always has a combination of local and foreign artists, which is expected to encourage new and original partnerships and to stimulate ideas.

Artists-in-residence are encouraged and expected to engage in educational activities during their residency period.

Artists-in-residence are also invited to engage in locally based practices: to join local cultural initiatives and institutions as well as to work with local themes and visual and social contexts. Open studio days will be held towards the end of each residency period.

[Figure 13]

h. Virtual residencies

As the internet continues to evolve into a powerful platform for artistic expression, virtual residencies are emerging as a viable and exciting opportunity for artists. With the digital realm offering new possibilities for creation, sharing, and direct interaction, artists are embracing virtual residencies as a means to connect with fellow artists, curators, art professionals, and diverse audiences.

Virtual residencies leverage the capabilities of the internet, enabling artists to create and showcase their art in a digital space[30]. Through online platforms, artists can engage in collaborative projects, share their work globally, and directly interact with a wide range of individuals and communities. The virtual residency format encourages exploration, experimentation, and the development of innovative art practices that harness the potential of digital technologies.

By participating in virtual residencies, artists can transcend geographical boundaries and access a global network of creative individuals and resources. The online environment facilitates dynamic exchanges, discussions, and collaborations, fostering a sense of community and enabling artists to receive feedback, support, and critical input from peers and professionals across different locations.

Virtual residencies also offer the advantage of flexibility, as artists can engage in the residency activities from their own studios or workspaces, eliminating the need for physical relocation[31]. This flexibility allows artists to maintain their individual creative processes while benefiting from the opportunities and connections offered by the virtual residency.

As technology continues to advance, virtual residencies are expected to further evolve and expand, providing artists with new avenues for artistic exploration, connection, and engagement. Through these digital platforms, artists can navigate the ever-changing landscape of the art world, showcasing their talent, and contributing to a vibrant and interconnected global arts community.

Schlosspost[32] is an English-language online platform for a global audience of young artists and those interested in the arts. Part of the Digital Solitude programme, the website was founded in 2015 by the international artist residence Akademie Schloss Solitude. The Digital

30. Andriotis, K., & Paraskevaidis, P. (2023). *Artist residencies as specialist accommodation: cultural entrepreneurship during the COVID-19 pandemic.* International Journal of Contemporary Hospitality Management, 35(5), 1738-1758.

31. Silver, E. (2023). *Epilogue: Enter the virtual. In Taking place.* Manchester University Press.

32. Yavuz, Z. *Internet Moon Gallery: Art Moves into a Virtual Platform.*

33. Residencies, S. W. Web Residencies. *schloss-post.* Recuperado de: http://schloss-post.com/category-list/web-residents.

Figure 14. The vision of all-encompassing machines by Kim Albrecht / Berlin, Germany — Jan 17, 2020

Solitude programme provides fellowships for artists, designers, and web-based media researchers and offers online web residencies. Web residencies' focus is not in the finished art piece; artists are rather invited to experiment with digital technologies and new art forms within a defined thematic framework. They're in direct exchange with the professional network of both institutions as well as a broad digital public which in turn gets immediate access to the artists' works[33].

This format allows a decentralized and international discussion on topics set by the invited curators from the worlds of digital arts, net culture, and digital technology and society.

For each call, a curator selects four project proposals, whose creators are rewarded with a four-week residency and 750 Euro. Artists are invited to experiment with digital technologies and new art forms, and reflect on the topics set by the curators.

[Figure 14]

Artist-in-residence spaces can vary in their spatial typologies, designed to cater to different user scenarios and accommodate the diverse needs and preferences of artists. Artist-in-residence spaces are designed to provide artists with the physical infrastructure and resources necessary to support their creative practice. These spaces are often thoughtfully curated to create a nurturing and stimulating environment that encourages artistic exploration, collaboration, and engagement with the broader community. Here are some common spatial typologies found in artist-in-residence programs:

Studios / Workspace: A fundamental aspect of artist-in-residence spaces is the provision of dedicated studios or workspace for artists to create their work. These spaces are designed to accommodate the specific artistic needs of the resident, whether it be a painter needing ample wall space, a sculptor requiring a larger workshop, or a writer needing a quiet study. The studios are often equipped with basic art supplies, tools, and equipment relevant to the artistic discipline[34].Studio spaces typically offer ample natural light, adequate ventilation, and suitable amenities to support the artists' creative processes.

Living quarters: Some residencies offer combined living and working spaces, where artists can reside and create within the same environment. These spaces often include private living quarters and integrated studios or workshops, allowing artists to seamlessly transition between their personal living space and artistic practice. This typology fosters an immersive experience and facilitates a constant flow of creativity.

Common Areas: Artist-in-residence spaces often include common areas where residents can gather, interact, and share ideas. These areas can include communal kitchens, lounges, or outdoor spaces, fostering a sense of community among the artists. Common areas encourage dialogue, collaboration, and the exchange of artistic practices[35], contributing to a vibrant and supportive artistic environment.

Exhibition/Display Spaces: Some artist-in-residence programs provide exhibition or display spaces where resident artists can showcase their works-in-progress or completed pieces. These spaces may be located within the residence itself or within the host institution, such as a gallery or museum[36]. Display areas allow artists to share their creative process and outcomes with the local community, fostering public engagement and appreciation.

34. Pinto, M. R., Viola, S., Onesti, A., & Ciampa, F. (2020). *Artists residencies, challenges and opportunities for communities' empowerment and heritage regeneration.* Sustainability, 12(22), 9651.

35. Lee, B., Fillis, I., & Lehman, K. (2018). *Art, science and organisational interactions: Exploring the value of artist residencies on campus.* Journal of Business Research, 85, 444-451.

36. Kefala-Kerr, J. (2022). *" Fray": Associate Artist Residency and Exhibition (An Tobar and Mull Theatre).*

Figure 15. bird view of Rabbit Island, photo by Nathan Miller

Figure 16. photo of the two open-air Adirondack-style shelters

Research Spaces: Some residencies focus on research and conceptual exploration. These spaces may include dedicated research facilities, libraries, or access to specialized archives. Research-oriented residencies provide artists with the necessary resources to conduct in-depth investigations, develop theoretical frameworks, and explore ideas beyond traditional studio practices.

Site-Specific Spaces: Residencies situated in unique or culturally significant locations may offer artists the opportunity to engage with the specific characteristics of the site. These spaces may include access to natural landscapes, historical buildings, or specific cultural resources. Site-specific residencies enable artists to draw inspiration from their surroundings and create work that responds to local context.

In February 2010, Rob Gorski bought a pristine, forested 91-acre island on Lake Superior, tipped off by a Craigslist ad. During the next three years he raised funds, with the help of cofounder Andrew Ranville and a Kickstarter campaign, to set up a residency that now hosts and funds four to six artists for up to four weeks on the Rabbit island each year. Artists live and work within this untouched ecosystem—a habitat for bald eagles and blue herons,

trout and salmon—and are encouraged to create work in response to it. "I think that one of the chief limitations of the island is also one of its greatest strengths," says Nich Hance McElroy, a photographer who completed the residency in 2014. "There are shelters, but there aren't studios or production facilities per se, so whatever tools and habits you bring to work with are subject to the exigencies of the weather and the isolation of the island, which imposes some real, but potentially healthy, limitations."

[Figure 15]

[Figure 16]

An artist-in-residence space should have several important spatial characteristics to provide an optimal environment for resident artists. These characteristics are designed to support creativity, facilitate artistic practices, and enhance the overall experience of the artists. Here are some key spatial characteristics that an artist-in-residence space should ideally possess:

Adequate Space: Sufficient space is essential to accommodate the needs of artists, their projects, and their equipment. The space should be spacious enough to allow artists to freely move around, set up their workstations, and engage in their creative processes without feeling cramped or limited.

Natural Light: Ample access to natural light is highly desirable in an artist-in-residence space. Sunlight not only enhances the ambiance but also provides accurate color perception, which is crucial for visual artists. Large windows, skylights, or other sources of natural light should be incorporated into the design to create a well-lit and inspiring environment.

The central architectural problem of the studio is natural light and its diffusion through space. In this workspace for Catalan painter Eduardo Arranz-Bravo

designed by Garcés - De Seta - Bonet[37], the problem was made knottier by the client's stipulation that there should be no distracting view accompanying this light – and that there should also be room for the display of his work, where visitors can view pieces without distracting him.

In response, the architects designed a two-storey, in-situ concrete building on a sloping site adjacent to Bravo's house. The lower gallery space is directly accessible from the road and has a long glazed facade looking out onto woodland, while the upper studio space is accessible via a footpath from the artist's house and is sightless, with a prismatic ceiling culminating in a skylight.

37. de Seta Bonet, G. (2014). *Estudio Arranz-Bravo. Vallvidriera, Barcelona*. On diseño, (344), 6.

[Figure 17]

[Figure 18]

Figure 17. interior photos of the studio for Arranz-Bravo

Figure 18. floor plans and sections of the studio for Arranz-Bravo
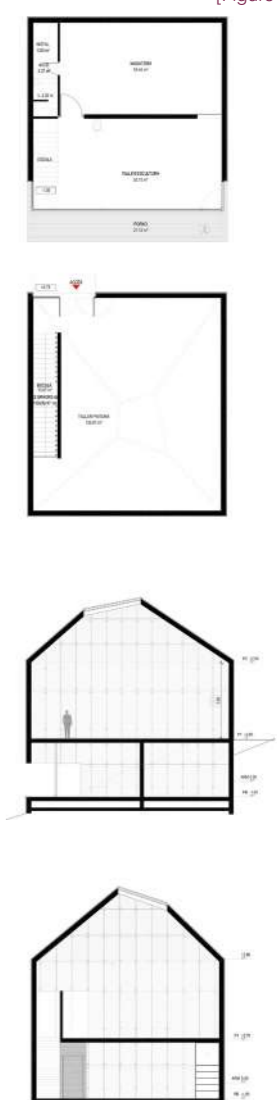
Flexibility and Adaptability: The space should be designed with flexibility in mind, allowing artists to adapt it to their specific artistic needs and preferences. The layout and configuration of the space should be adjustable, enabling artists to create different setups, work in various mediums, or collaborate with other artists as required.

The space should have a modular design that allows for easy reconfiguration and adaptation. This could involve movable partitions, adjustable walls, or flexible furniture arrangements, enabling artists to create different zones for different activities or adjust the layout to suit their collaborative or individual work requirements.

The space should include multi-purpose areas that can be used for various artistic practices. For example, a large open area can serve as a studio space for painters or sculptors, a rehearsal space for performing artists, or a workspace for multimedia installations. The versatility of such areas allows artists from different disciplines to utilize the space effectively.

A House for Artists in Barking, east London, designed by the young architectural practice Apparata[38], sets out to be the opposite of the traditional spatial arrangement: corridors and lobbies. The

five-storey concrete structure contains 12 apartments, as well as artist studio workspaces, a community space and a shared working yard that can be opened to the public.There are no lobbies or corridors inside, most of them two-bedroomed, which increases their sense of space. There is some flexibility in their layout, with the possibility of relocating the kitchen and adding or removing a bedroom to accommodate children arriving or growing or moving out, or an elderly relative coming to live. The idea, says Astrid Smitham of Apparata, is to reflect "the diverse configuration of people's lives today".

[Figure 19]

38. Fran, W. (2022). *Home is where the art is: Apparata Architects co-housing in Barking.* Architects' Journal.

Figure 19. exterior view of the flat, photo by Johan Dehlin

Figure 20. Adaptability diagram of the flat

Figure 21. Co-housing scenarios diagram of the flat

[Figure 20]

CO-HOUSING SCENARIOS

[Figure 21]

LAYOUT ADAPTABILITY
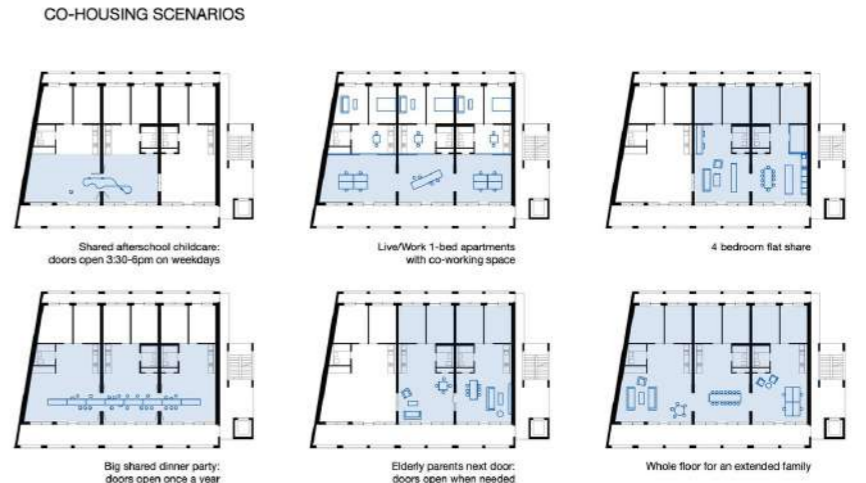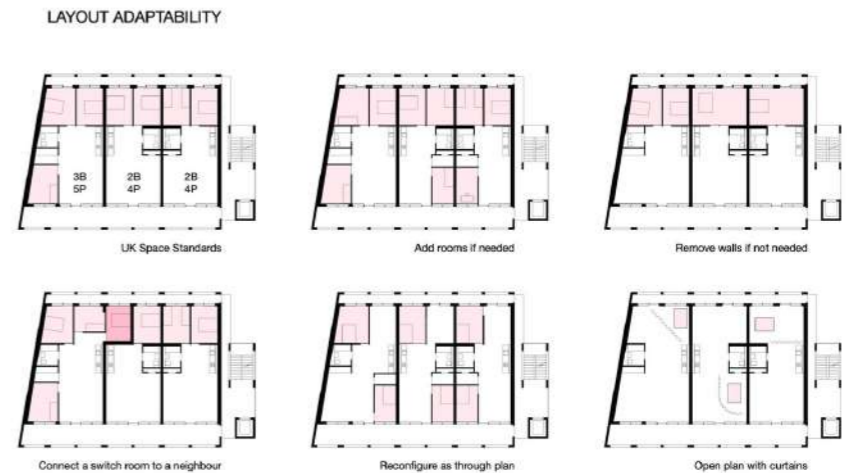
Balance between Privacy and Publicity: Providing artists with privacy and a focused environment is important for their creative process. The space should offer adequate separation from other areas or distractions within the residency program, ensuring that artists can immerse themselves fully in their work and maintain concentration.

Respecting artists' need for privacy is crucial to foster a conducive environment for creative focus and exploration. Providing private studios or individual living spaces allows artists to immerse themselves in their work without distractions. This privacy enables artists to delve deep into their artistic processes, experiment, and take risks.

Artists may require moments of solitude and introspection during their residency. It is important to offer spaces where artists can retreat, reflect, and recharge away from the public eye. This could include private gardens, meditation areas, or secluded corners within the residence that provide a sense of tranquility and privacy.

Artist-in-residence programs often encourage artists to engage with the public through exhibitions, open studios, workshops, or public talks. These activities provide an opportunity for artists to share their work, ideas, and creative processes with a wider audience. Publicity can enhance an artist's visibility, create networking opportunities, and contribute to the cultural dialogue.

Called the 'bending house in oasa'[39], the artist studio-cum-residence is a project by japanese architect jun igarashi. Located in ebetsu – a suburb of sapporo – the geometric property is visualized as a series of wooden panel clad boxes. Set at different angles, the volumes have been oriented to receive optimum daylight, privacy, while giving private and communal spaces a clear sense of hierarchy.

The house sits on a slight incline of 0.6 meters; the folding and positioning of the three blocks have effected the organization of the internal programs. the large artist studio receives north light and along with the living room, both situated in the larger volumes separated by small box serving as the main entrance. inside, concrete floors and timber-beamed ceilings continue all the way through. The double-height room features a mezzanine hosting the office space connected by a wooden bridge structure.

39. Nishimura, E., Shambroom, H., & Silva, S. (2017). *Navigating the Creative Processes for the Arts and the Third Cultural Space: A Comparative Analysis of Two International Artist Residency Programs.* International Journal of Social, Political & Community Agendas in the Arts, 12(2).

[Figure 22]

Figure 22. interior photos of the bending house in oasa, ebetsu
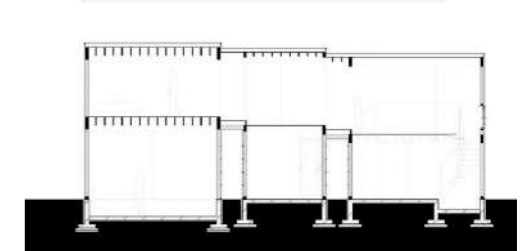
Figure 23. floor plans and section of the bending house in oasa, ebetsu
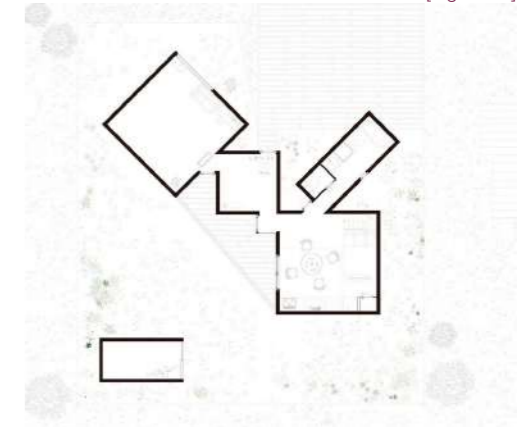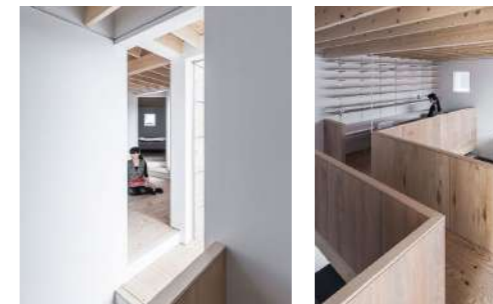
[Figure 23]

Inspiring Surroundings: The artist-in-residence space should be situated in a location that provides inspiration and opportunities for artistic exploration. Whether it's a natural landscape, a vibrant urban setting, or a culturally rich environment, the surroundings should contribute to the artistic experience and offer stimuli for creativity.

Being situated in a location with natural beauty can be highly inspiring for artists. Whether it's a scenic countryside, a coastal setting, or a vibrant urban environment, the surrounding natural elements, landscapes, and cityscapes can offer a wealth of inspiration. The diversity of flora, fauna, colors, textures, and architectural styles can stimulate artists' senses and spark their creativity.

Artist-in-residence spaces located in culturally rich areas with a strong heritage can provide a unique source of inspiration. Historical landmarks, traditional crafts, local customs, and storytelling traditions can offer artists a deeper understanding of the cultural context and inspire them to explore new artistic expressions or reinterpret traditional forms.

A studio for artist-in-residency in India was designd by A Line Studio[40] in 2021. The site is located in Ambalathara, Kasaragod District, having an area of 10 cents. Though small, the site is enriched with various trees, birds, butterflies, laterite boulders and natural contours. On the west lies valleys and hills from which a consistent wind rolls up the hills and fondles the site.

The challenge was to build without disturbing the natural conditions on the 10 cents site, in effect causing very less damage to nature. The core of the house is a 15-year-old Wangana tree that resides in the double height central court. The breeze from the valley comes in through this space, passes through the water body, spreads out through the interiors. The Lower and upper studios open out completely towards the wangana tree, that outgrows through the circular skylight in the ceiling. The tree and the exposed laterite finish sets a very natural backdrop for the studios. Similarly, every tree in the site found its own role in the entirety of the design. Eventually, not even a single tree on site was cut down or disturbed from its position, except for a coconut tree which was replanted within the site.

40. Lee, H. (2013). *International Artist-In-Residency at The Maihar Art Retreat in Maihar, India.*

Figure 24. interior photos of the studio in Ambalathara

Figure 25. floor plans and section of the studio in Ambalathara

[Figure 24]

[Figure 25]

GROUND FLOOR PLAN

SECTION DD'

SECTION BB'

Artist-in-residence programs have a range of social impacts that can benefit both the artists and the communities they engage with. By bringing artists and communities together, these programs enhance the social fabric, promote cultural understanding, and contribute to the overall well-being and vitality of communities. Here are some key social impacts of artist-in-residence programs:

Community Engagement: Artists-in-residence actively engage with the local community through various activities such as exhibitions, performances, workshops, and public talks[41]. These interactions promote dialogue and cultural exchange, creating opportunities for community members to connect with artists, learn about different artistic disciplines, and gain new insights.

Educational Opportunities: Artist-in-residence programs often offer educational opportunities for community members, particularly in schools and educational institutions. Artists may conduct workshops, give presentations, or provide mentorship to students, fostering artistic development among young people. The programs provide experiences and exposure to the arts, enhancing educational opportunities within the community.

Local Economy and Tourism: Artist-in-residence programs can have positive economic impacts on local communities. As artists live and work in the area, they contribute to the local economy by purchasing supplies, renting accommodations, and engaging with local businesses. Additionally, residencies often attract visitors and tourists interested in the arts, contributing to the growth of cultural tourism and supporting local businesses.

Gapado, a small island situated between Jeju Island and Marado in the East China Sea, has experienced a decline in population as young people seek job opportunities elsewhere[42]. To revitalize the island and create sustainable economic infrastructure, the "gapado project" was initiated by Hyundai Card and the local government of Jeju Island. As part of this project, Gapado Artist in Residence was established, offering a unique residency opportunity for artists from various disciplines. The program aims to enhance the lives of residents, preserve the island's natural beauty, and promote its cultural values. The residency provides individual residences, studios, galleries, and terraces across the main and annex buildings, serving as a platform for artistic exploration and engagement.

41. Grodach, C. (2011). *Art spaces in community and economic development: Connections to neighborhoods, artists, and the cultural economy.* Journal of planning education and research, 31(1), 74-85.

42. Wilson, L. A., & Wilson, J. B. (2018). *Undoings: Gapado Island, South Korea, selected as artists in residence and exhibition program.*

[Figure 26]

Figure 26. map and photos of Gapado Project

Figure 27. diagram and plans of Gapado Project

[Figure 27]
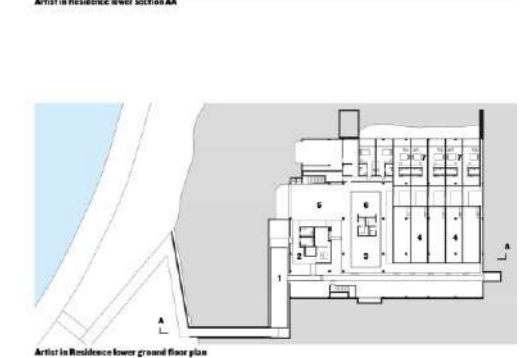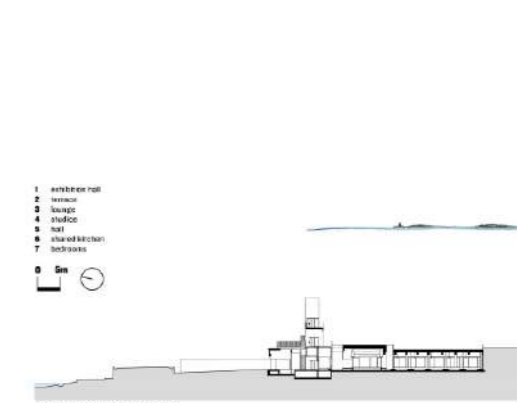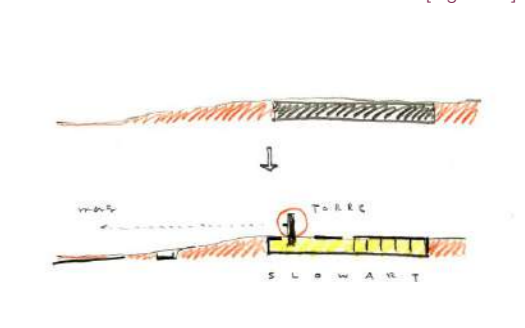
Social Cohesion: Artist-in-residence programs have the potential to foster social cohesion within communities. By bringing artists from different backgrounds and cultures into a shared space, residencies promote collaboration, understanding, and appreciation of diversity. The collaborative nature of residencies often encourages residents to work together, share ideas, and collaborate on projects, fostering a sense of unity and shared purpose.

Cultural Enrichment: Artist-in-residence programs contribute to the cultural enrichment of communities by introducing diverse artistic practices, perspectives, and creative processes. Residents often engage with local cultural organizations, institutions, and community members, fostering a vibrant artistic and cultural environment.

Place Making and Community Identity: Artist-in-residence programs can contribute to place-making efforts and community identity[43]. By connecting artists to specific locations or communities, residencies help foster a sense of attachment and pride among community members. Artists often draw inspiration from the local environment and engage with the community's history, heritage, and social issues, resulting in artistic expressions that reflect and celebrate the local identity.

UrbanGlass is a nonprofit organization in New York City that was established in 1977[44] with the aim of promoting the use of glass as a creative medium and advancing its critical understanding. The organization provides an open-access facility for professional artists and designers, where they can experiment, create, and collaborate with a focus on glass. With a 17,000 square foot state-of-the-art studio, UrbanGlass offers a range of specialized areas including a hot shop, cold shop, kiln room, flameworking shop, mold room, and flat working area. The facility is well-equipped with top-quality tools and equipment to support artists in their glass-based projects. Additionally, UrbanGlass fosters a sense of community and acts as a bridge between various art, sculpture, design, and architecture communities in New York City. Artists renting studio spaces also have access to storage options, a lounge area, and shower facilities.

43. Elfving, T., Kokko, I., & Gielen, P. (Eds.). (2019). *Contemporary artist residencies: Reclaiming time and space.* Valiz.

44. Memory, X. V., & Room, B. *Selected Group Exhibitions.*

[Figure 28]

Figure 28. photos of different activities hosted by UrbanGlass

Chapter III   Concept Generation of The Renovation Project

5. Site-orientated Design Strategy

5. Site-orientated Design Strategy

Site-oriented intervention is the main design principle of this project. By studying the urban context of the surroundings, clues and traces can be found and transformed into a new design language, creating a system of architectural fragments, from the convent to the neighborhood, and thus enhancing the cultural image of the convent by making it as the new landmark of Giudecca. In this approach, a narrative path for visitors is defined, by placing the small-scale urban intervetions in the important spatail nodes along the path, weaving a cohesive storyline throughout.

1. Araoz, G. F. (2008). *World-heritage historic urban landscapes: Defining and protecting authenticity.* APT bulletin, 39(2/3), 33-37.

2. Gullino, P., & Larcher, F. (2013). *Integrity in UNESCO World Heritage Sites. A comparative study for rural landscapes.* Journal of Cultural Heritage, 14(5), 389-395.

Site-oriented renovation design of historic buildings focuses on preserving and enhancing the unique characteristics of a particular site and its historical context. This approach recognizes the significance of the building within its surroundings and aims to integrate it harmoniously into the existing urban or natural landscape. The design process involves a careful assessment of the site's historical, cultural, and environmental features, considering factors such as architectural style, materials, and spatial relationships. Preservation techniques are employed to retain the building's original fabric while ensuring structural stability and functional adaptability. Attention is given to the restoration of key elements, such as facades, windows, and ornamentation, while incorporating sustainable practices and modern amenities. The aim is to create a seamless blend of past and present, revitalizing historic buildings as vibrant spaces that contribute to the character and vitality of their surroundings.

In the past 150 years, the concept of urban heritage conservation has undergone significant transformations, challenging traditional notions of preservation. Numerous international organizations and institutions have actively contributed to the development of conservation ideologies and methodologies. This global interest is reflected in international charters and recommendations that have established fundamental principles for heritage conservation in many countries, addressing vital urban concerns in the process.

Recent conservation discussions embrace the concept of the historic urban landscape (HUL) as a complex social phenomenon. The HUL approach, outlined in the Vienna Memorandum and UNESCO's 2011 Recommendation[1], reinterprets the values of historic urban areas in light of socio-economic and cultural dynamics. This paradigm shift emphasizes the interplay between heritage preservation and contemporary realities, aiming to manage and sustain the cultural and historical fabric of urban landscapes. The UNESCO 2011 Recommendation includes:

'notably the site's topography, geomorphology, hydrology and natural features, its built environment, both historic and contemporary, its infrastructures above and below ground, its open spaces and gardens, its land use patterns and spatial organization, perceptions and visual relationships, as well as all other elements of the urban structure'.[2]

Venice, known as the "lagoon city," must undergo further development to confront future challenges and secure its true survival. The city is grappling with the loss of its residents due to the impact of tourism and its transformation into a tourist-centric destination[3]. The Centro Storico, the historic center, has experienced a significant outflow of local residents due to the exorbitant housing prices. Over the past two decades, Venice has seen a decline in its population, losing one-third of its inhabitants.

The municipal government of Venice is actively working to slow down the urban exodus and prevent the city from becoming merely a museum[4]. It supports changes in land use and the revitalization of entire areas, including industrial zones, with the aim of creating new housing structures that align with the current circumstances.

Building something new in Venice poses a significant challenge due to the apparent clash between preserving its historical and cultural heritage and introducing new constructions of comparable cultural significance. The city's unique form and diverse architectural styles make it difficult for new developments to seamlessly integrate[5]. Urban designers are confronted with various questions on how contemporary architectural forms can meet present-day needs while preserving the city's character, whether traditional housing typologies still align with modern living ideals and how contemporary architecture can function within historically dense surroundings. Addressing these complexities is crucial to finding a balance between preserving Venice's identity and creating a sustainable and livable future for the city.

Like what is discussed before, Giudecca island, which is shaped primarily by its progressive urban evolution, is well suited to an investigation of new building in a historical context. It stands as the sole space of the lagoon that holds potential for something fresh and innovative. Abundant with underutilized or misused industrial structures, it offers an opportunity for new ideas and concepts to take shape. Numerous planning studies have focused on the island, exploring its potential for development. The island showcases various recent construction projects that exemplify diverse solutions, providing an opportunity for evaluation and comparison.

One notable example is the redevelopment for mixed use of a former shipyard – the Cantieri Navali e Officine Meccaniche di Venezia (CNOMV).

3. Bertocchi, D., & Visentin, F. (2019). *"The overwhelmed city": Physical and social over-capacities of global tourism in Venice.* Sustainability, 11(24), 6937.

4. Bellavitis, A., & Chabot, I. (2006). *People and property in Florence and Venice.*

5. Psarra, S. (2018). *The Venice variations: Tracing the architectural imagination.* UCL press.

6. Savorra, M. (1999). *Nuova sede dello Iuav. Concorso nell'area dei magazzini frigoriferi a San Basilio; Ex CNOMV. Recupero e urbanizzazione primaria.* IL GIORNALE DELL'ARCHITETTURA, 21, 6-7.

7. Menichelli, C. (2022). *The recovery of the Arsenal: The process from 1980 until today.* In The Venice Arsenal (pp. 31-44). Routledge.

Figure 1. Design for the CNMOV area: perspective. Reproduced with permission from Gygax, 2003.

The starting point was a historical analysis of the area and its surroundings. The provision of a promenade on the island alters its character, particularly in the southern area where accessibility and public spaces are created. This new shoreline path connects both ends of the island, revealing the presence of green spaces and former gardens[6]. Despite the division caused by existing property walls along the promenade, the rhythmic arrangement of spaces brings a sense of unity. Serving as a complement to the Fordamenta, the southern promenade becomes the island's second uninterrupted footpath.

The south shore stands in contrast to the Fondamenta, which is in close proximity to the city. Here, the transition from land to sea feels more natural, with the gentle slope of the land towards the lagoon. The reinforcement of the land is visible in this area, as indicated by the buildings and walls extending to the old boundary. Beyond this boundary lies a clearly defined vacant strip in the south. The promenade aligns with the last stage of reinforcement, following the plot boundaries and positioned farther back from the sea. This distinction enhances the individuality of the south shore compared to the north shore.

Preserving the importance of the north front, the buildings along the Fondamenta and Sottoportego[7] are retained, while disused industrial buildings, except for one boatshed, are demolished. The new
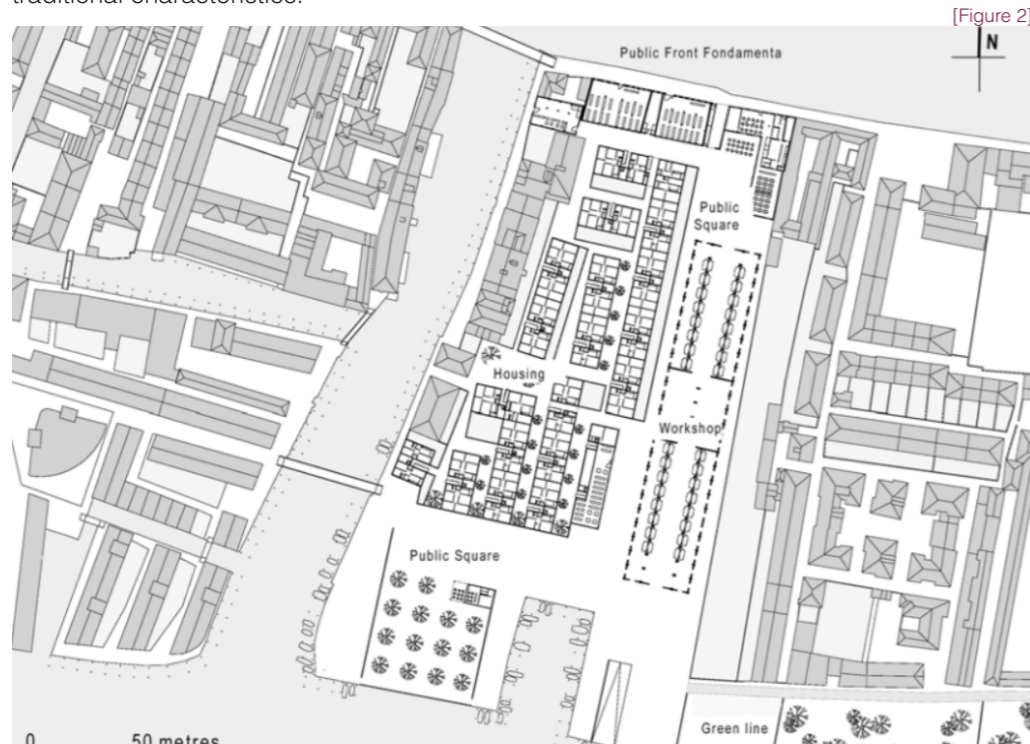
[Figure 1]

residential buildings within the CNOMV area contribute to modernization, connecting the quarter to the promenade and surrounding areas. The reutilization of buildings along the Fondamenta for cultural and public purposes fosters links to the public space of the main axis. Semi-public passages create unexpected connections, and private open spaces are bordered by brick walls, maintaining the island's traditional characteristics.

The design of the dwellings draws inspiration from traditional Venetian houses[8], emphasizing density, relationships to outdoor spaces, and a lack of hierarchical distribution. The material distinction between the residential area and the promenade emphasizes the leisure port's function as a place of work rather than creating a distinction between public and private uses.

8. di Venezia, C. *Ex Cnomv Incubator on the Giudecca.*

Figure 2. Design for the CNMOV area: ground floor. Reproduced with permission from Gygax, 2003.

[Figure 2]

5.2 The Intervention From The Surroundings To The Convent
5.2.1 Fragmentation of The Intervention

According to the previous context, the former Convent of Santi Cosma and Damiano occupies a prominent location at the heart of Giudecca (Fig. 2), offering convenient access in both the east-west and north-south directions. For those departing from the main island of Venice, the most common choice is to take a vaporetto to the Sant'Eufemia stop and then embark on a brief three-minute walk towards the south and west, directly leading to the convent. This pathway is highly favored by visitors commencing their exploration from the main island .

The convent is intricately intertwined with its surrounding environment, exhibiting a unique yet harmonious morphological pattern and architectural presence, based on the analysis on the urban texture of the site in chapter one. The design aims to transform the former Convent of Santi Cosma and Damiano into a new incubator that stimulates the surroundings, thereby creating a cohesive urban framwork that can be shared by diverse communities including artist, local residents and tourists. This endeavor seeks to attract a greater flow of people, ultimately making the convent a new cultural landmark through innovative interventions in its design.

The renovation design will not only happen within the convent but also on a urban scale. The emphasis will be placed on inserting a series of small-scale urban interventions along the walking-distance path from the starting point on the Fondamenta when reaching Giudecca island by the Vaporetto. These small "fragments" will act as interconnected threads, using a common architectural language, creating a dialogue between the history and the present, between the old and the new, between people, architecture and the environment. They will serve as tiny guiding clues following a certain spatial sequence, of which scales and level of intervention progressively increase, gradually heightening people's curiosity and enhancing their spatial experience (Fig. 5), eventually leading individuals to the convent.

The designed path to the convent can be divided into four phases (Fig. 4), according to the variation on the directions and street scales. Phase A is the path in the north-south oriented alley, Calle Lunga dell'Accademia dei Nobili. After turning right, people will reach the alley of Phase B, Calle S. Cosmo, along the north facade of the convent, then arriving at Campo S.Cosmo, Phase C. The last part Phase D is the continuious path inside the convent.
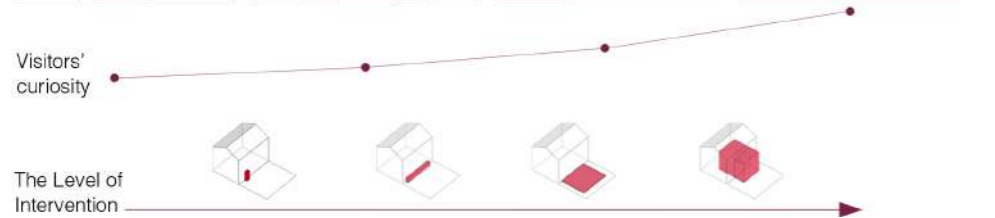
Figure 3. The position of the convent in relation with the main islands of Venice – diagram by the author.

Figure 4. The four phases of the designed path to the convent – diagram by the author.
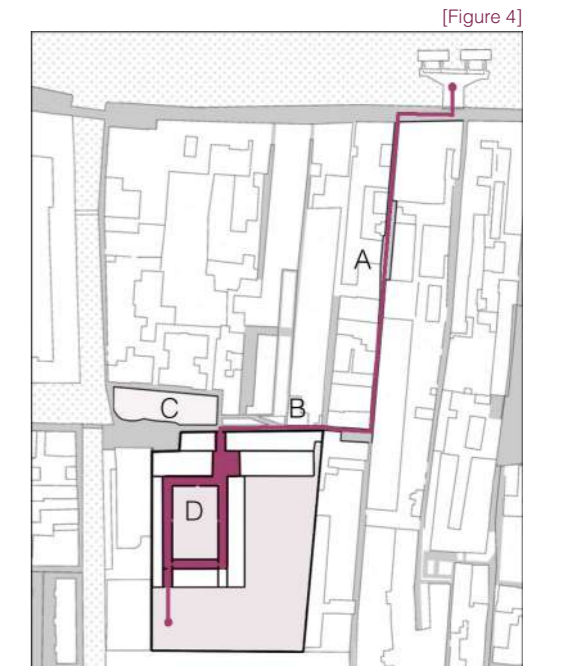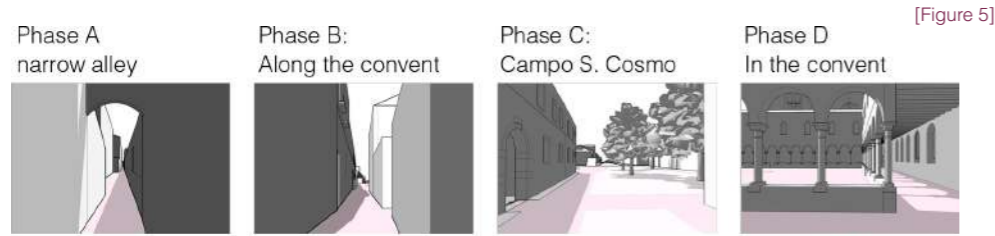
[Figure 3]

[Figure 4]

[Figure 5]

Figure 5. The sequence of the four phases – diagram by the author.
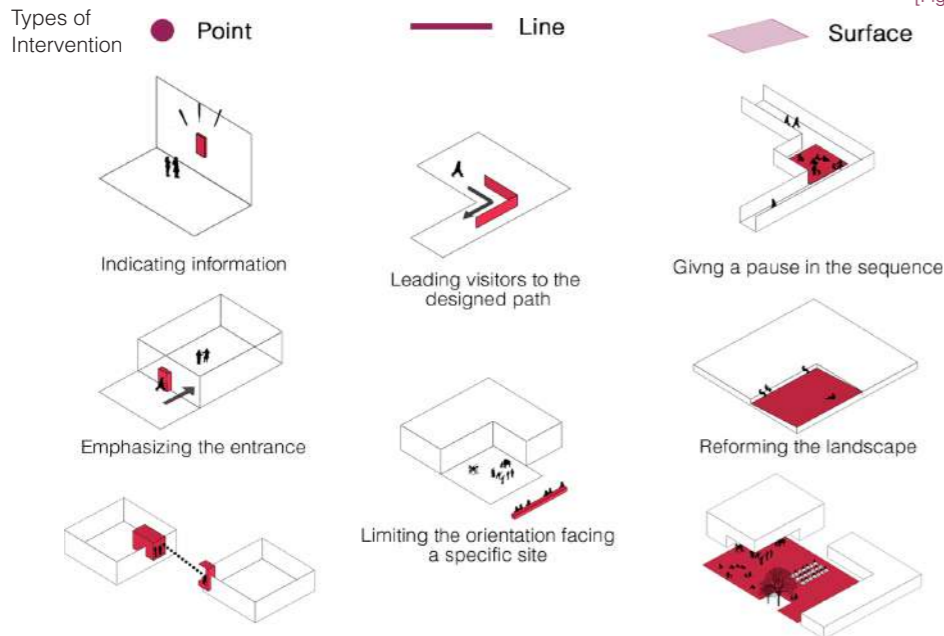
Figure 6. The different functions of three types of elements – diagram by the author.

[Figure 6]

9. Chen, Q. A., & Li, J. (2021, January). *Certainty and Uncertainty: The "Point, Line and Surface" of Parc de La Villette in Paris.* In The 6th International Conference on Arts, Design and Contemporary Education (ICADCE 2020) (pp. 381-384). Atlantis Press.

10. Liu, Y., & Ye, J. (2022). *Frank Gehry, Zaha Hadid and the value of Deconstructivism.* Highlights in Science, Engineering and Technology, 10, 204-208.

The new architectural elements of the intervention can be categorized into three types: "point, line, and surface." Those elements together serve as a complete architectural system, connecting the convent closely with the surroundings. The level of intervention evolves through the path, gradually increasing the visitors' curiousity and expectation on the whole spatial experience.

The Parc de La Villette, designed by Bernard Tschumi, is renowned for its creative implementation of the basic elements of point, line, and surface in the plane composition[9]. Tschumi's approach involves combining these elements in accordance with the principles of formal beauty. In landscape design, the point, line, and surface serve as tangible manifestations of their abstract counterparts in plane composition. They are transformed into specific landscape elements with defined sizes, shapes, materials, and more. The remarkable aspect of the Parc de La Villette design lies in the designer's profound and adept utilization of these point, line, and surface elements, as well as their skillful application of deconstructionist principles.

The three classifications of architectural elements enrich the levels and diversity of the design interventions. When three distinct systems are overlaid and interact with each other in a random manner, it results in a range of unpredictable effects—unexpected, conflicting, and contrasting—which exemplify the essence of deconstructive design thinking[10]. Simultaneously, these three systems maintain their completeness and orderliness, and their combination implies a stable and definitive logic.

In our case, "Point" elements serve to indicate specific information, highlight entrances, and establish visual connections. "Line" elements guide visitors towards intended directions while also defining orientations towards specific sites. In parallel, "surface" elements function as pauses within the sequence, shaping the landscape, and fostering connectivity within the space.

In order to strategically insert these elements in a certain sequence along the pathway, a thorough analysis of the site's current state-of-the-art is essential.

Along this pathway, numerous intriguing spatial nodes can be observed. They are evenly dispersed throughout the path, providing opportunities to insert new architectural elements that act

assmall pauses one after another during the exploration. These nodes could be a niche on a surrounding wall, small squares at corners, or open spaces before entrances, etc. These areas will be activated by the placement of new architectural elements, having the potential to become the highlights within the entire spatial sequence. Together, they will form a cohesive architectural system, illuminating the neighborhood environment.

Figure 7. Bernard Tschumi, Parc de la Villette, Paris, France (1998). (© Bernard Tschumi Architects)
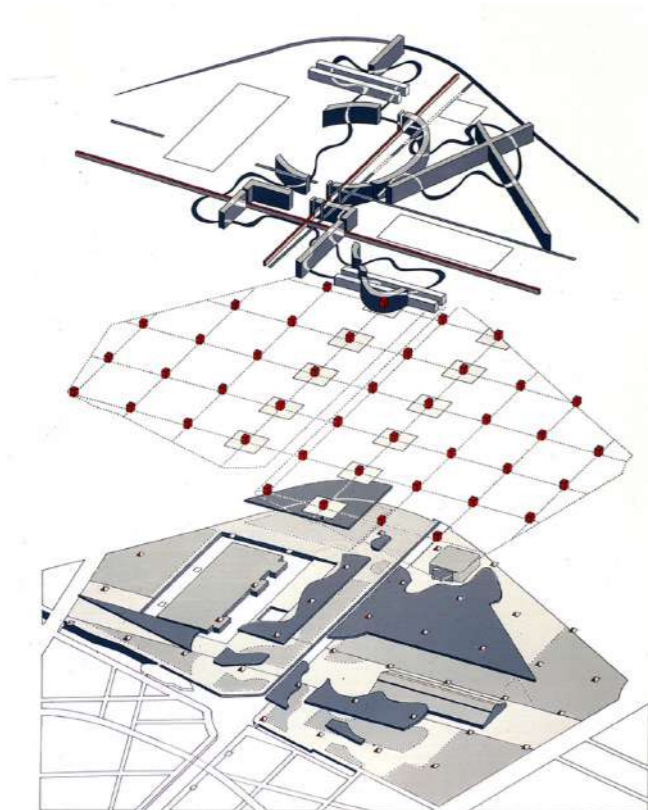
Figure 8. The selected spatial nodes on the path–diagram by the author.

[Figure 7]

[Figure 8]

In order to archieve the overall integrity and continuity of each element within the new architectural system, the use of red, as an essential architectural language, will be prominently featured in this new intervention. It will be displayed in various ways, allowing for different expressions and manifestations throughout the design. Red, serving as a narrative language, acts as a connecting thread between each scene, weaving a cohesive storyline throughout.

The utilization of red in architecture has been an intrinsic aspect of building design since ancient times[11]. Symbolically, red represents power, strength, and prosperity. It also elicits emotions of passion, energy, and excitement. Within the realm of architecture, red is frequently employed to evoke feelings of passion and vitality. It is a bold color choice that can accentuate and draw attention to specific features or spaces. By incorporating red, a space can acquire a vibrant and energetic ambiance, while simultaneously adding visual interest and drama. Moreover, red has the ability to infuse warmth and a sense of comfort into an area.

In modern architecture, red is a popular color selection as it can enhance the dramatic and exhilarating aspects of a space. It can be utilized to emphasize points of interest or establish focal points within a room or structure.

Bernard Tschumi, a renowned architect and theorist, has expressed a distinct perception of the color red within the context of architecture. For him, red is "not a color"[12]. It serves as a carrier of concepts and acts as the origin of countless thoughts. It strengthens and even transforms into a certain concept. However, regardless of its variations, it follows certain rules, much like a variation in a musical composition adheres to the main theme. These rules are influenced by various limiting factors in the process of conceptual materialization.

In Tschumi's perspective, red can serve as a visual marker or highlight, drawing attention to specific architectural features or spatial sequences. He utilizes red strategically to guide the movement of people through a space, emphasizing key moments and transitions. Through this intentional use of red, Tschumi aims to enhance the spatial narrative and create a dynamic journey for users.

In the context of Parc de la Villette, the selection of red holds historical and conceptual significance[13]. Situated in Paris,

11. Phaidon Editors. (2018). *Red: Architecture in Monochrome.* Phaidon Press

12. Tschumi, B. (2012). *Red is not a color.* Architecture concepts. Nueva York: Rizzoli International Publications, INC.

13. Dagenhart, R. (1989). *Urban architectural theory and the contemporary city: Tschumi and Koolhaas at the Parc de la Villette.* Ekistics, 84-92.

14. Baljon, L. (1992). *Designing Parks: an examination of contemporary approaches to design in landscape architecture, based on a comparative design analysis of entries for the Concours International: Parc de la Villette, Paris, 1982-3.* Wageningen University and Research.

Figure 9. Red "follies" in Parc de la Villette, Paris, 1982-1998 photo by Sophie Chivet

the site previously housed the French National Wholesale Meat Market and Slaughterhouse[14]. The crimson, blood-like exteriors of the deconstructivist follies pay homage to the site's past function. Beyond this reference, red serves a more significant purpose by attracting visitors to specific spaces where Tschumi aims to foster interaction. In a similar way to how flowers use their color to entice pollination, red acts as a beacon, gathering individuals from the community to engage and participate in the park.

[Figure 9]

The island of Giudecca is home to numerous cultural and artistic institutions and frequently hosts art events such as Biennale, creating a vibrant artistic atmosphere[15]. The object of our renovation design, the former Convent of Santi Cosma and Damiano, is exactly an art incubator with several important art institutions of different fields, large craftmen workshops hosting the activities of small artistic craft businesses. It is a unique endeavor in Italy, aligned with the evolving identity of the Giudecca island.

The intervention aimed to unite and foster interaction between various aspects of public valorization, craftsmanship, cultural activities, and exhibition production. Red, as a vibrant and energetic color, can evoke strong emotions and stimulate creativity. It has the power to grab attention and create a focal point within a space, drawing the artist's gaze and encouraging them to explore its visual impact. Its bold and dynamic nature can ignite artistic inspiration, fueling the artist's imagination and driving them to create artwork that captures the essence of these qualities.

Besides inspiring artists' creation, red can serve as a visual marker or highlight, drawing attention to specific architectural features or spatial sequences. Red is also

seen as a catalyst for social and cultural interactions. The inclusion of red elements within architectural design can stimulate dialogue, provoke critical thinking, and encourage engagement with the built environment. It has the power to guide the movement of people through a space, emphasizing key moments and transitions, and thus enhancing the cultural image of the convent by making it as the new landmark of Giudecca.

Taking a red building as an example, located adjacent to the National Theatre in London, UK, the Shed is a temporary performance space that captivates with its deeply stained crimson planks. This bold color choice creates a striking and enigmatic presence, boldly contrasting the surrounding pale concrete.

In this courageous decision, Haworth Tompkins cleverly taps into the symbolism of the red curtain in traditional theater settings[16]. However, they take it a step further by bringing the grand reveal of the stage from the interior to the exterior. By doing so, they create a powerful visual statement that aligns with the intense emotions often experienced on stage during a performance.

Red, known for evoking feelings of power,

15. Spring, J. (1999). *Venice and the Biennale: A Letter.* New England Review (1990-), 20(4), 58-65.

16. Bohá ová, K., & Schleicher, A. (2022). *Pop-up architecture as a tool for popularizing theatre: Prototype No. 1.* Architecture Papers of the Faculty of Architecture and Design STU, 27(1), 40-42.

17. Shearcroft, G. (2021). The joy of architecture: evoking emotions through building. Architectural Design, 91(1), 108-117.

Figure 10. Haworth Tompkins, The Shed, London, UK (2013). (© HaworthTompkins)

love, passion, and desire, amplifies the dramatic impact of the Shed[17]. The building itself becomes a reflection of the emotions and energy that unfold within it during performances. This artistic choice elevates the Shed's function, allowing it to make a statement that is fitting and resonant with its purpose as a performance space.

[Figure 10]

Based on the urban analysis of Giudecca island and especially the surrounding neighborhood of the convent, three distinct morphological patterns can be recognized in the urban texture which is shaped by the historic development of Giudecca. The former Convent of Santi Cosma and Damiano, as we can see from the birdview, represents a unique typological feature comparing to the surroundings. The residential buildings beside it follow a linear, "Comb-form" pattern. The residential blocks in this zone are lined up in rows orthogonal to the Fondamenta, with a clearer structure on the

north side and more inconsistent towards the south. In contrast, the morpholoical pattern of the convent exhibits a different shape. It is a enclosed unit shaped by both built and unbuilt landscapes. It has an orthogonal grid system, not in a strict one-direction linear grid like the houses in the first pattern. By combining the two adjacent grids together and inserting the grid of the surroundings into the convent, traces of the site can be subtly revealed, which can raise the visitors' awareness of the presence of the external urban space within the convent in a fresh way.

[Figure 11]

Figure 11. Two adjacent grid systems of the site – diagram by the author.
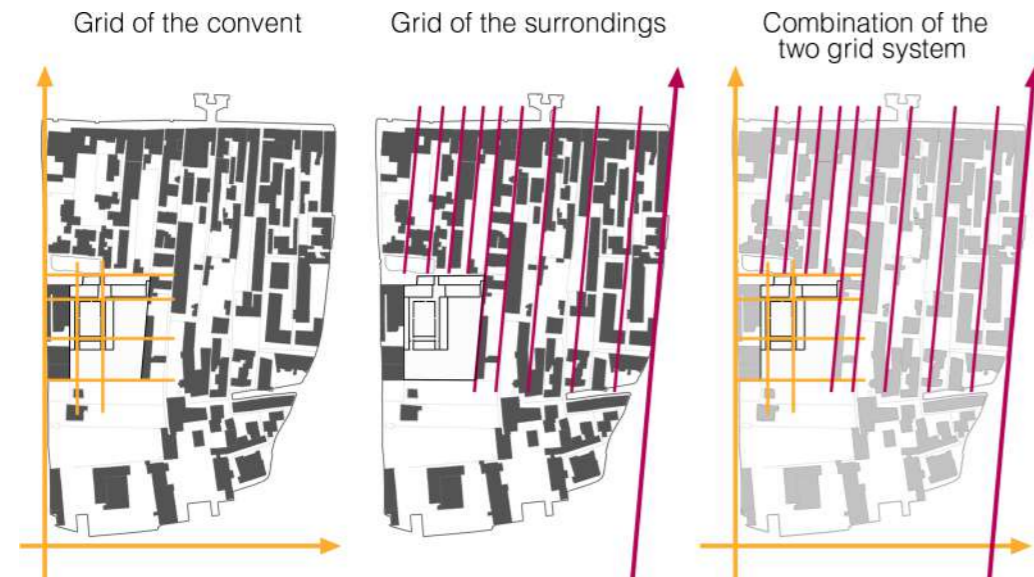
Grid of the convent   Grid of the surrondings   Combination of the two grid system

18. Catana, L., D'Acunto, G., & Vattano, S. (2022). *Archive Drawing in Digital Reconstructions. Unbuilt Venice in Cannaregio Ovest (1978).* TRIA, 2022(1), 19-40.

19. DE EISENMAN, C. E. A. O., & ROSSI, E. (1996). *O Cannaregio de Peter Eisenman.* PROJETO ARQUITETÔNICO E A ANÁLISE PROJETUAL COMO INSTRUMENTO DE TRABALHO, 114.

20. Saggio, A. (2009). *Interpretazioni del capolavoro di Borromini alla Sapienza: Il motivo del doppio e altre considerazioni= Interpretations of Borromini's masterpiece at the Sapienza: The reasons for doubles and other considerations.*

The concept of context has always been a fundamental theme in Peter Eisenman's architectrual theories and practices. In 1978, Eisenman was invited to participate in the "Ten Projects for Venice"[18], an architectural planning initiative organized by the Architecture Institute at the University of Venice. The focus of the study was the Cannaregio district, which had fallen into disrepair and neglect after a once prominent industrial existence. Eisenman proposed a brilliant architectural approach that encapsulated and anticipated the key elements of the town's future development over the following two decades.

In his design, Eisenman departed from the conventional postmodern clichés of adaptation and imitation, instead emphasizing the notions of place and context in a more conceptual manner. Drawing inspiration from a careful analysis of the city's historical layers and Le Corbusier's Venice Hospital project, he devised a system of grids and positions to organize the Cannaregio district[19]. These grids served as the foundational framework that seamlessly integrated the existing elements with the new architectural project, harmonizing spaces and buildings as if governed by a unified force.

In the installation at Castelvecchio, Eisenman's conviction regarding the critical nature of architecture is vividly demonstrated. At its core, the conceptual genesis of the plan stems from an appreciation of the "slightness"[20] of the wall that separates Scarpa's expansive exhibition rooms on the ground floor from the garden, adorned in faux antiquity during the 1920s. Eisenman perceives this wall as an ethereal diaphragm, enabling him to establish a connection between the internal rooms and an equal number of external plaza-like spaces he introduces within the garden. Consequently, a dialogue between positive and negative spaces emerges, with five grand exhibition rooms and an equivalent number of external plazas.

Furthermore, a second set of plazas aligns with the tower's axis and Scarpa's renowned pivoting bridge, resulting in an intersection between the two systems. A grid discovered within this sequence of plazas manifests as fragments or ethereal sculptures that manifest in the slender crevices between the floors and walls of Scarpa's exhibition rooms.

Within this dialogue between Eisenman and Scarpa, a deeply rooted "critical architecture" is superimposed by the delicate yet immensely significant network

of a "poetic architecture." Eisenman discerningly selects a seemingly secondary and inconspicuous element from Scarpa's plan—the striped lines on the floor that traverse the visitor's path. These lines imbue the succession of museum experiences with a dynamic, almost syncopated rhythm. Eisenman intuits the essence of these white floor lines, perceiving the implicit notion within Scarpa's work that the museum extends beyond its physical confines, encompassing the city, the atmosphere, and history itself.

Eisenman's critically astute and, above all, poetically inspired endeavor involves grasping the profound significance of these floor markings and employing them to structure the courtyard within his plan. He utilizes these lines to navigate the plan and section, thereby articulating the forms of the terrain, the mounds, and the canyon-like features that delineate the thoroughfare. Simultaneously, they serve as a conduit for Scarpa's legacy, an expression of Eisenman's own vision, and a testament to the immense potential of architecture in the world.

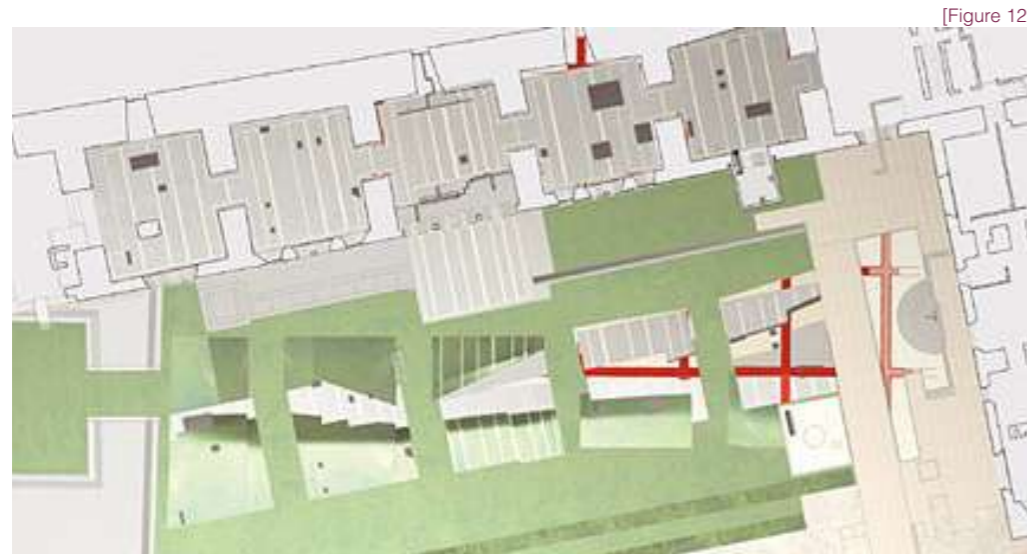**Figure 12**. Master plan of Peter Eisenman's intervention at Castelvecchio

Figure 13. photos of THE GARDEN OF LOST STEPS at Castelvecchio
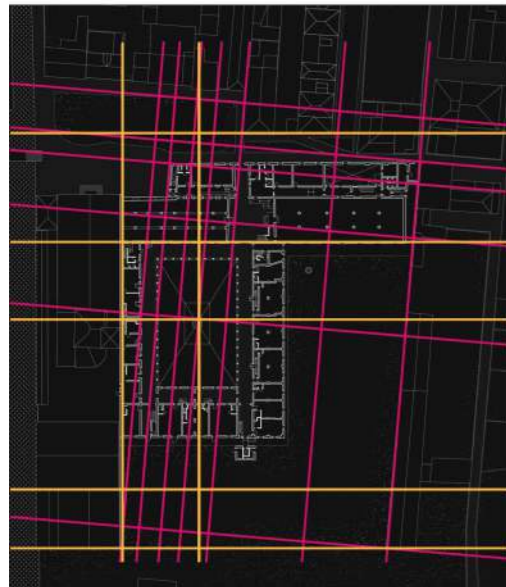
[Figure 12]

The approach of combining the two grid system generating from the convent together with the surroundings should follow a geometric rule, in order to transform it into a new complex geometrically. After the analysis of the context, several important grids can be extracted and identified as the initial lines, inserted in the convent, buiding up a different framework.

After the identification of the dialectic grids stemming from conditions that exist at the exteriors of the convent, one grid will be grafted on top of the other and subdived to appropriate scale. At the connection points of the two grids, some new boundaries can be found, identifying pathways, event sites, traces and other potential surfaces. Bases on these boundaries, architectural elements will be placed in order.

Figure 14&15 The combination and transformation of the two grid system – diagram by the author.

In fact, this fragmentary approach of the project pieces, a random collage of seemingly disparate layers of geometric systems, confronts to the nature of the site, but at the same tme proposes a transformaton of the place itself. It is a generatve operaton through the overlapping fragments from the context and the fnal result is as a new complex of the site, despite it does not represent it figuratvely. The literal use of the rotated grid is an extensive method of giving the architecture its own voice.

[Figure 14]

1. Compose the two grids on top of one another

2. Use the grid to define the boundary of the intervention
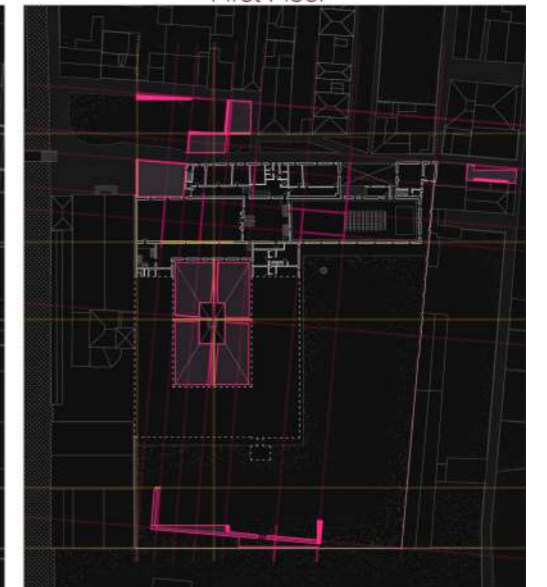

[Figure 15]

3. Insert the new elements (point, line, plane) to generate event sites, traces, views and other possible connectionsbased on the boundaries
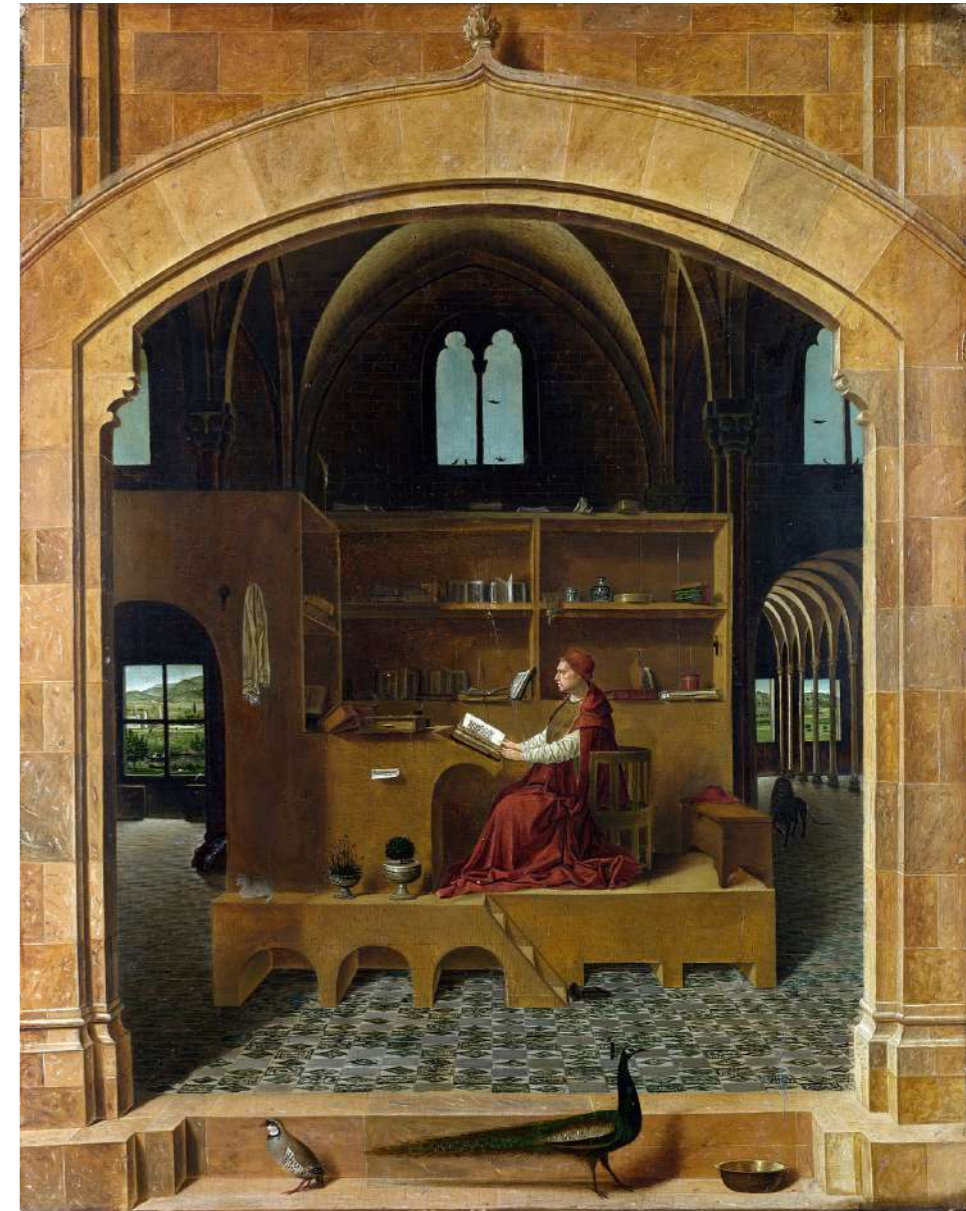
Ground Floor

First Floor

Chapter IV   The Project
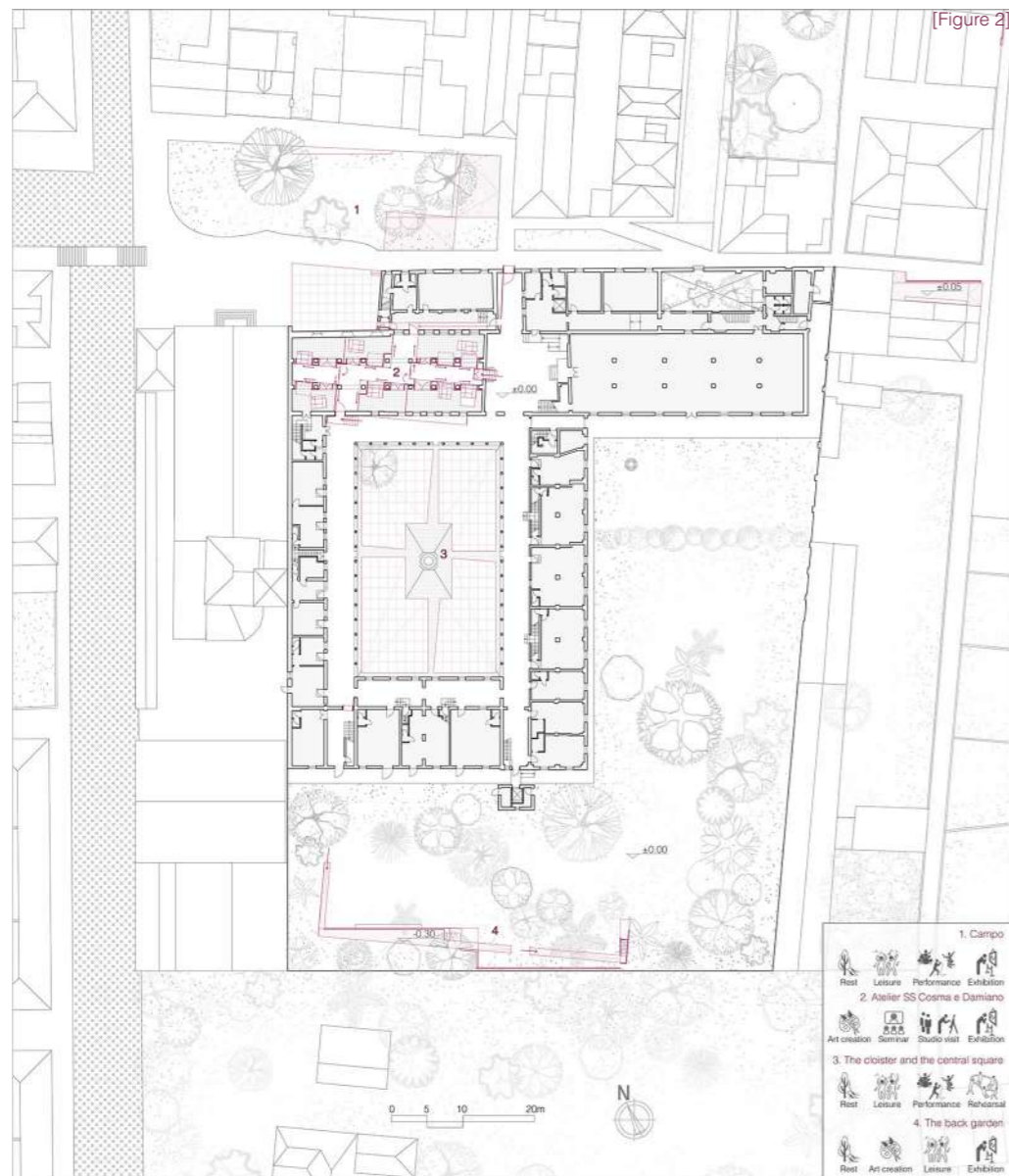
6. Red Fragments and Ateliers

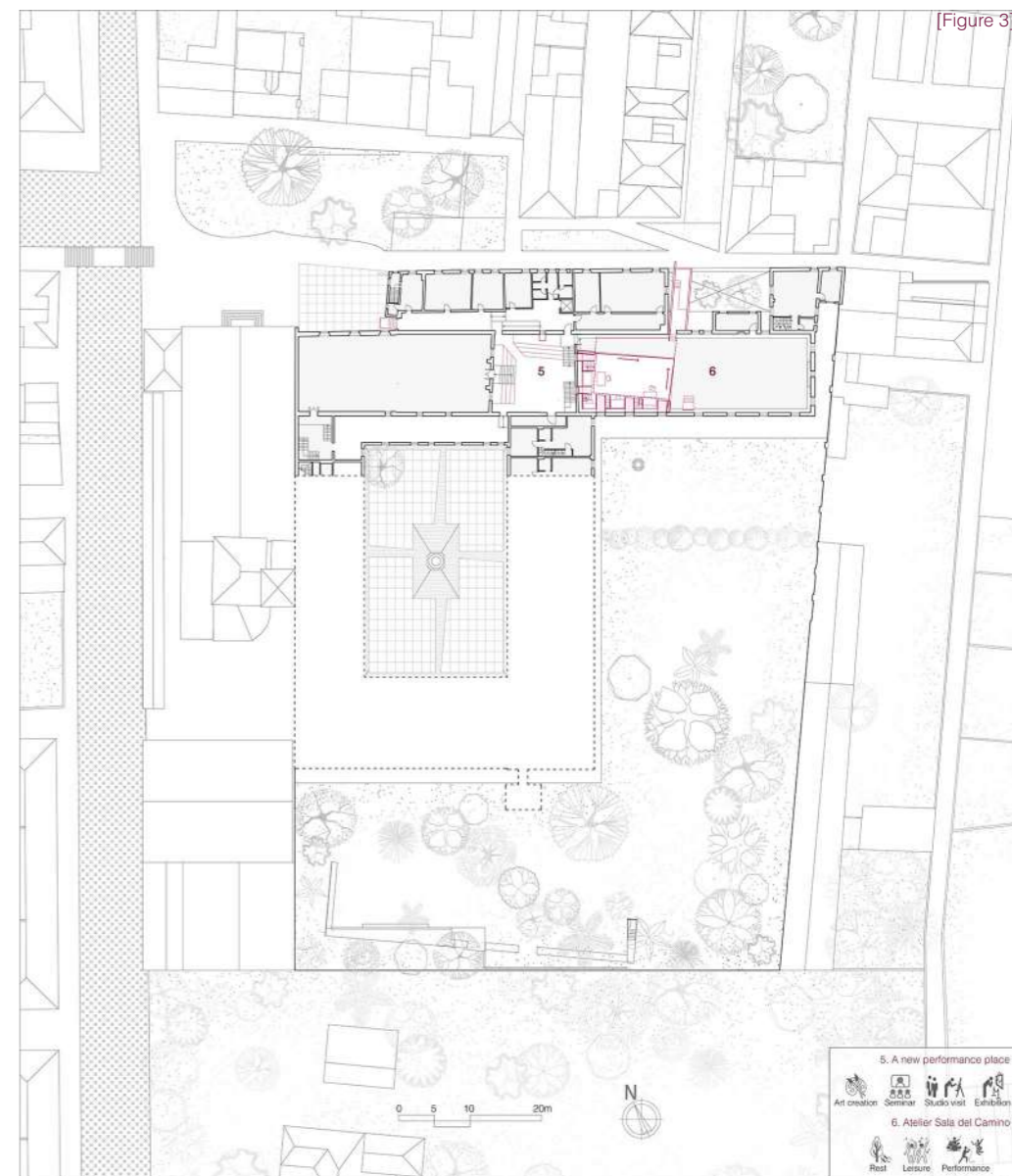Figure 1 Axonometric View of the site after intervention – diagram by the author.
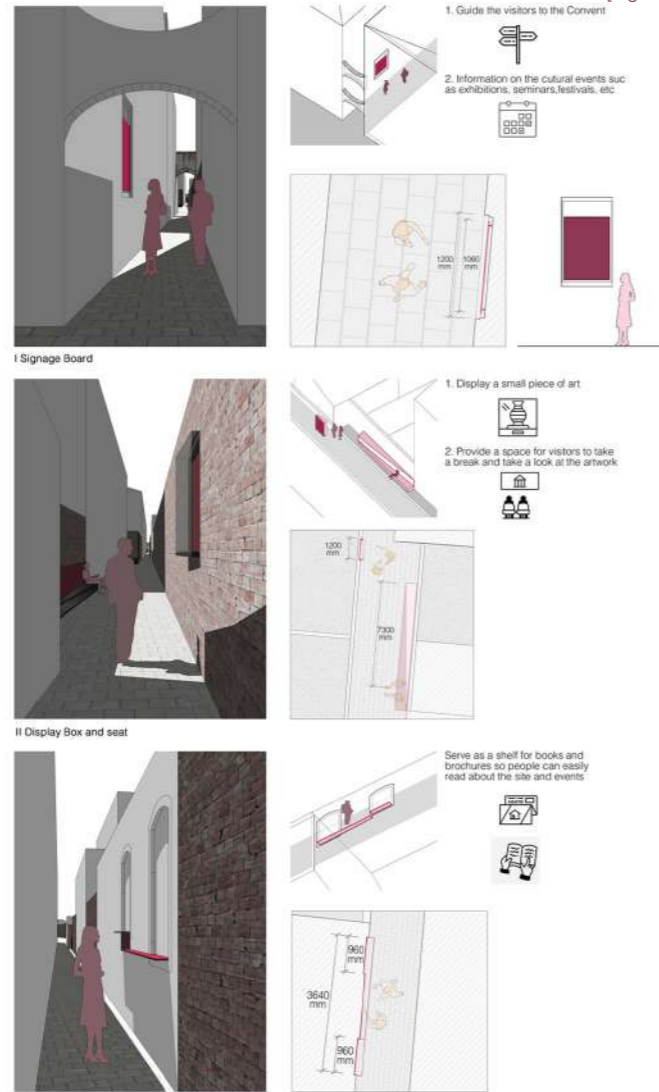

6. Red Fragments and Ateliers

Site-oriented intervention is the main design principle of this project. By studying the urban context of the surroundings, clues and traces can be found and transformed into a new design language, creating a system of architectural fragments, from the convent to the neighborhood, and thus enhancing the cultural image of the convent by making it as the new landmark of Giudecca. In this approach, a narrative path for visitors is defined, by placing the small-scale urban interventions in the important spatail nodes along the path, weaving a cohesive storyline throughout.

Figure 2. Ground floor plan of the convent after intervention – diagram by the author.

1. Campo
Rest Leisure Performance Exhibition

2. Atelier SS Cosma e Damiano
Art creation Seminar Studio visit Exhibition

3. The cloister and the central square
Rest Leisure Performance Rehearsal

4. The back garden
Rest Art creation Leisure Exhibition

0 5 10 20m

N

Figure 3. Ground floor plan of the convent after intervention – diagram by the author.

5. A new performance place
Art creation Seminar Studio visit Exhibition

6. Atelier Sala del Camino
Rest Leisure Performance

0 5 10 20m

N

Red Fragments and Ateliers
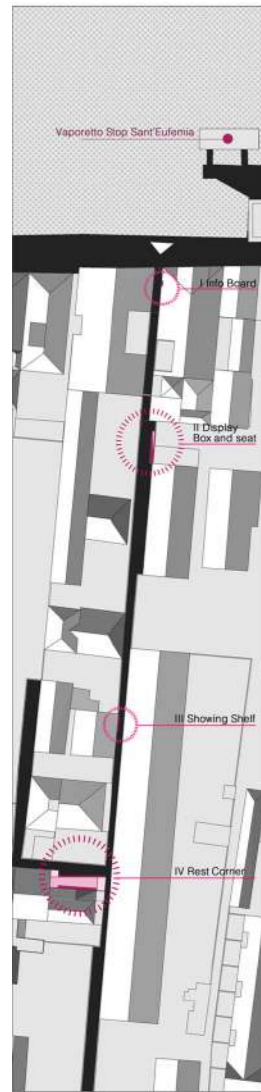
[Figure 4]

Figure 4. The interventions in the alley – diagram by the author.

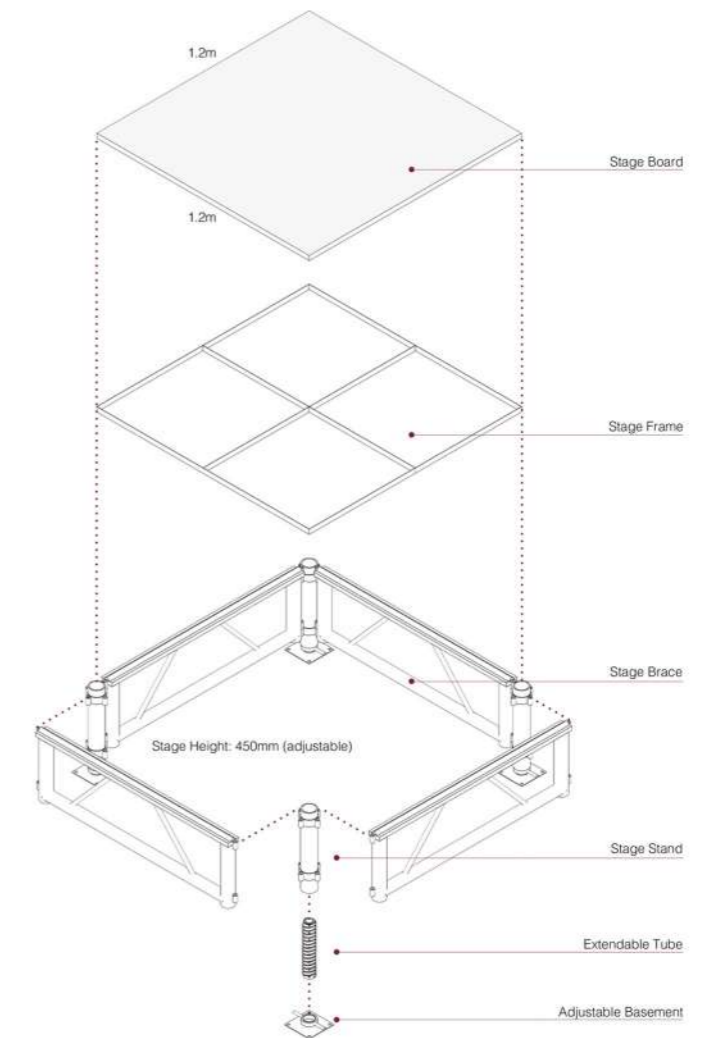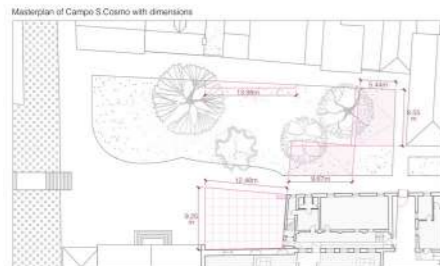**Figure 5.** The interventions at the turning corner – diagram by the author.
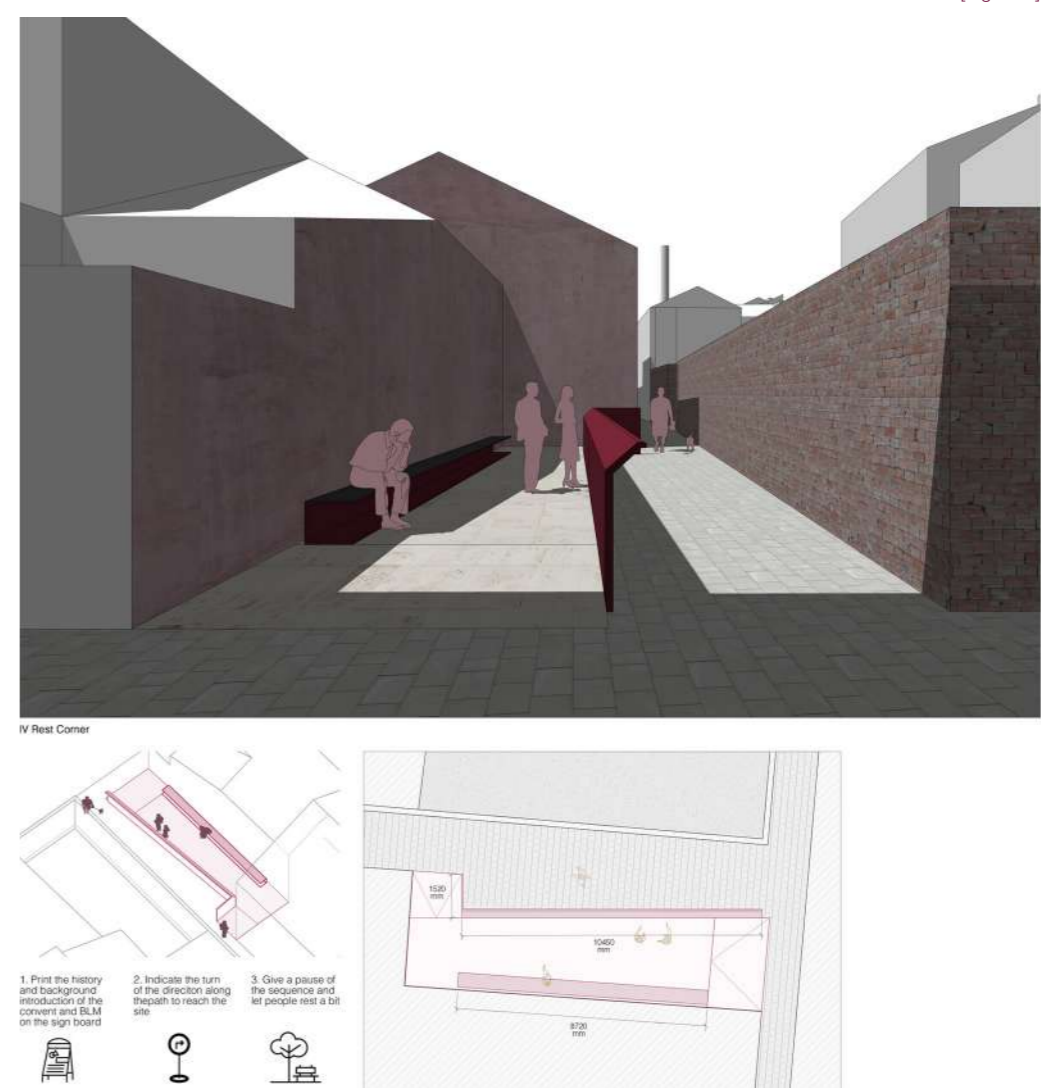
[Figure 5]

6.1.2 A Vivid Event Site: Campo S.Cosmo

[Figure 6]

Figure 6. Axonometric view of the campo – diagram by the author.

Axonometric View of Campo S.Cosmo

Masterplan of Campo S.Cosmo with dimensions

Figure 7. Construction detail of the stage – diagram by the author.

[Figure 7]

1.2m

1.2m

Stage Board

Stage Frame

Stage Brace

Stage Height: 450mm (adjustable)

Stage Stand

Extendable Tube

Adjustable Basement

[Figure 8]

Figure 8 & 9. Perspective
views of the campo –
diagram by the author.

[Figure 9]

6.1.3 Climax: Cloister and The Central Courtyard

Figure 10. Plan with dimensions and analysis of the cloister and the central courtyard – diagram by the author.
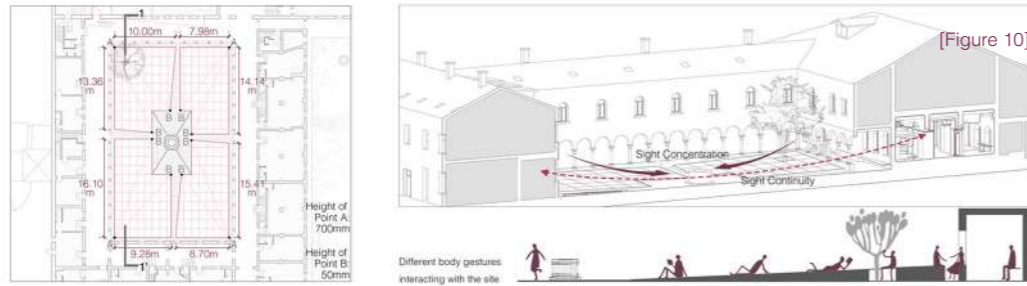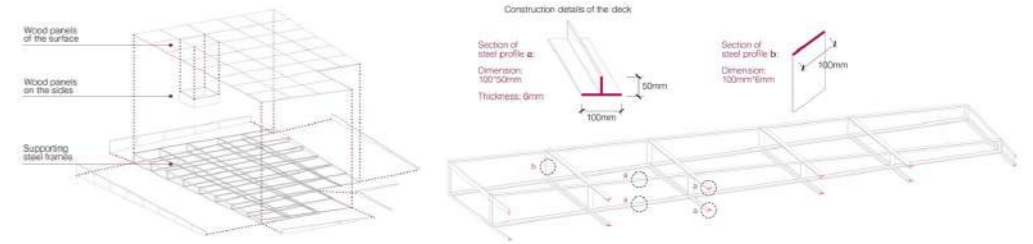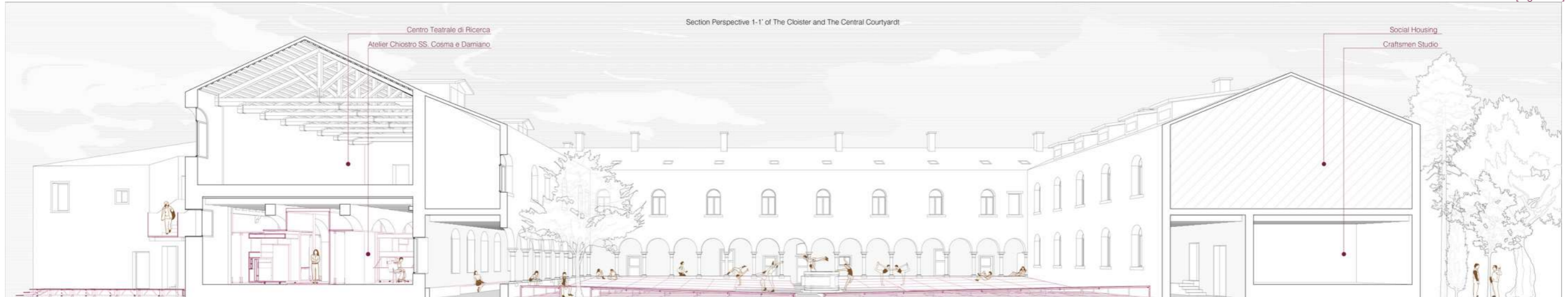
[Figure 10]

Figure 11. Construction detail of the sloped platform – diagram by the author.

Figure 12. Section perspective of the cloister and the central courtyard – diagram by the author.

[Figure 11]

[Figure 12]

Section Perspective 1-1' of The Cloister and The Central Courtyardt

Centro Teatrale di Ricerca

Atelier Chiostro SS. Cosma e Damiano

Social Housing

Craftsmen Studio

[Figure 13]

Figure 13 & 14 .
Perspective views of the
cloister – diagram by the
author.

[Figure 14]

Red Fragments and Ateliers

Figure 15. Sections of the back garden – diagram by the author.

[Figure 15]
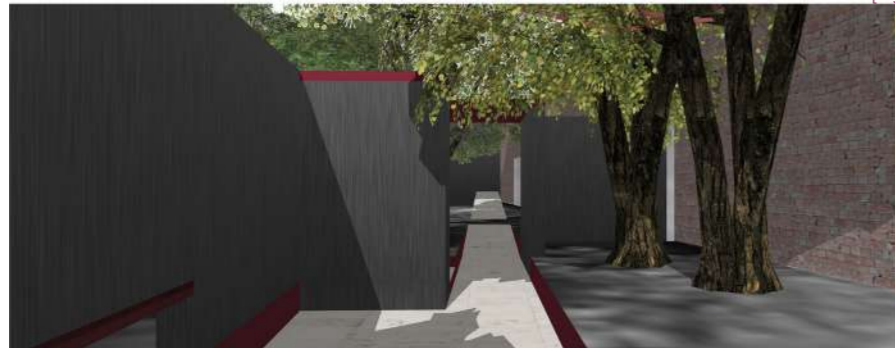
[Figure 16]

Figure 16 & 17 & 18.
Perspective views of the
back garden – diagram by
the author.

[Figure 17]

[Figure 18]

6.2 The Additional Space: From Atelier to Exhibition
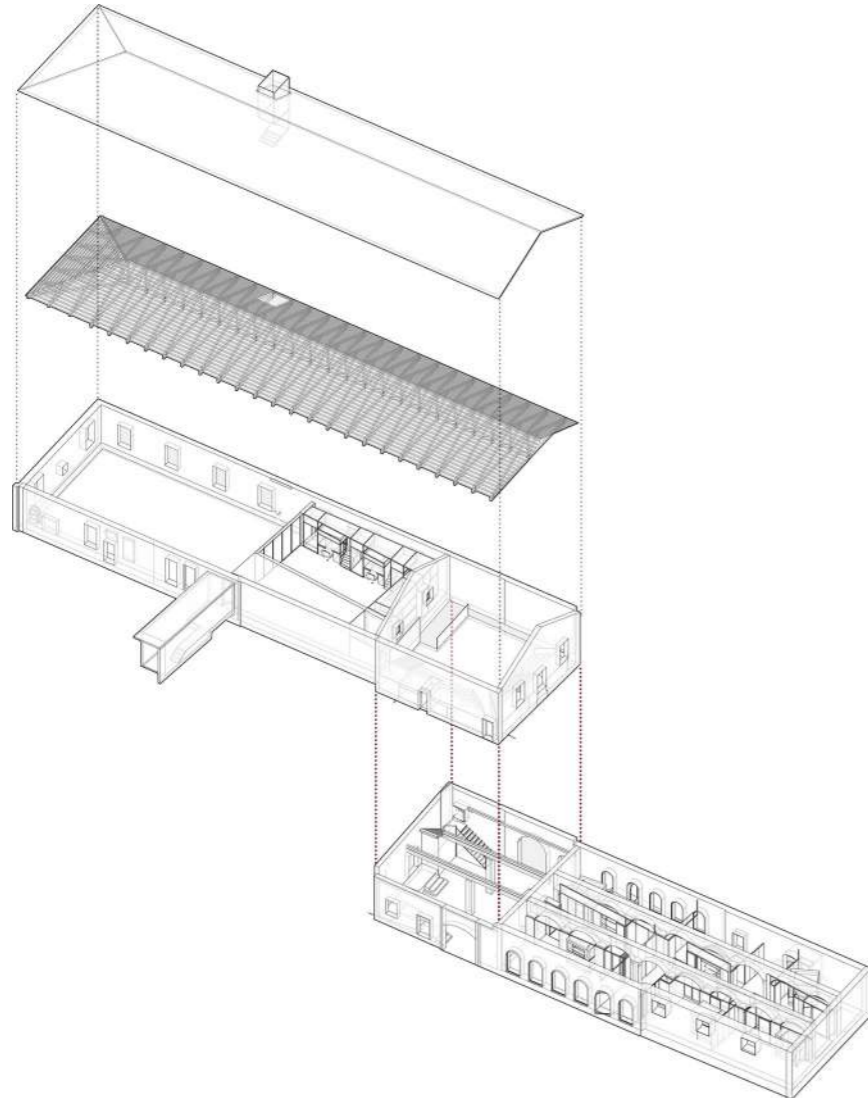### 6.2.1 Prelude: The Two Common Connection Halls

[Figure 19]

Figure 19. Axonometry view of the common connection halls – diagram by the author.

Figure 20. Perspective view of the common connection halls – diagram by the author.

[Figure 20]

axo &
plan with dimension

axo &
plan with dimension

axo &
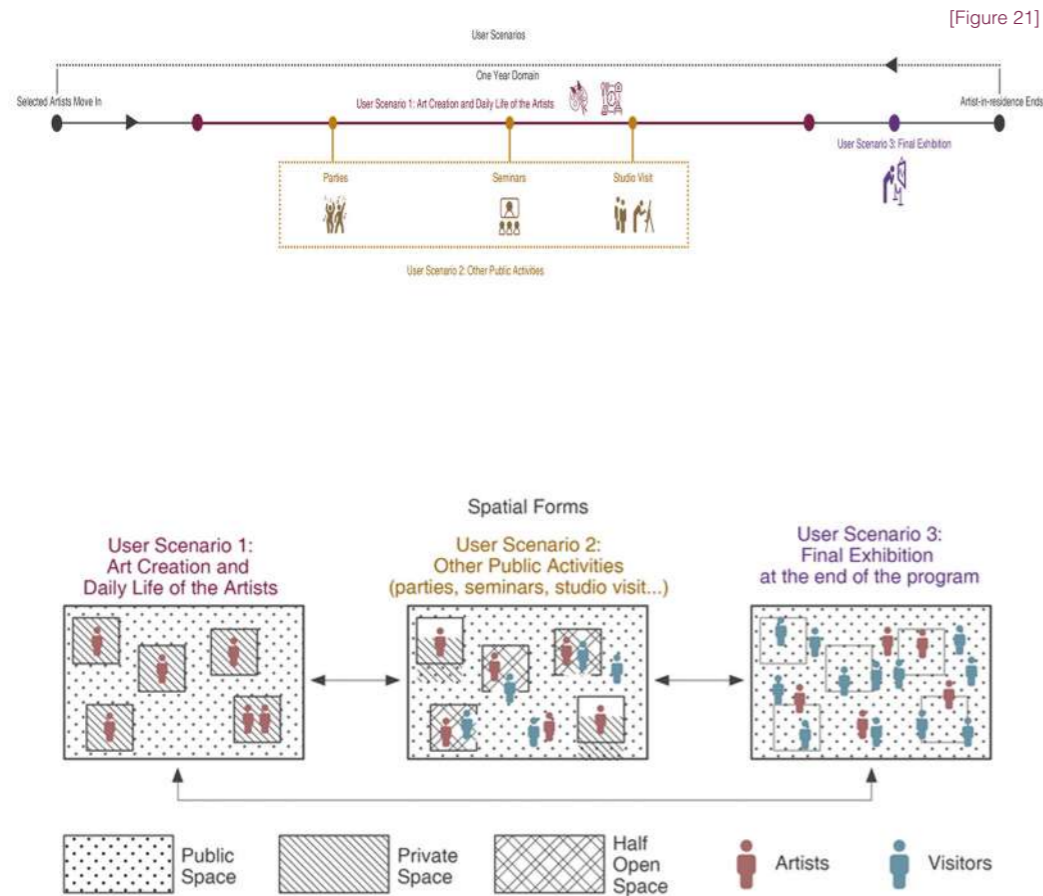plan with dimension
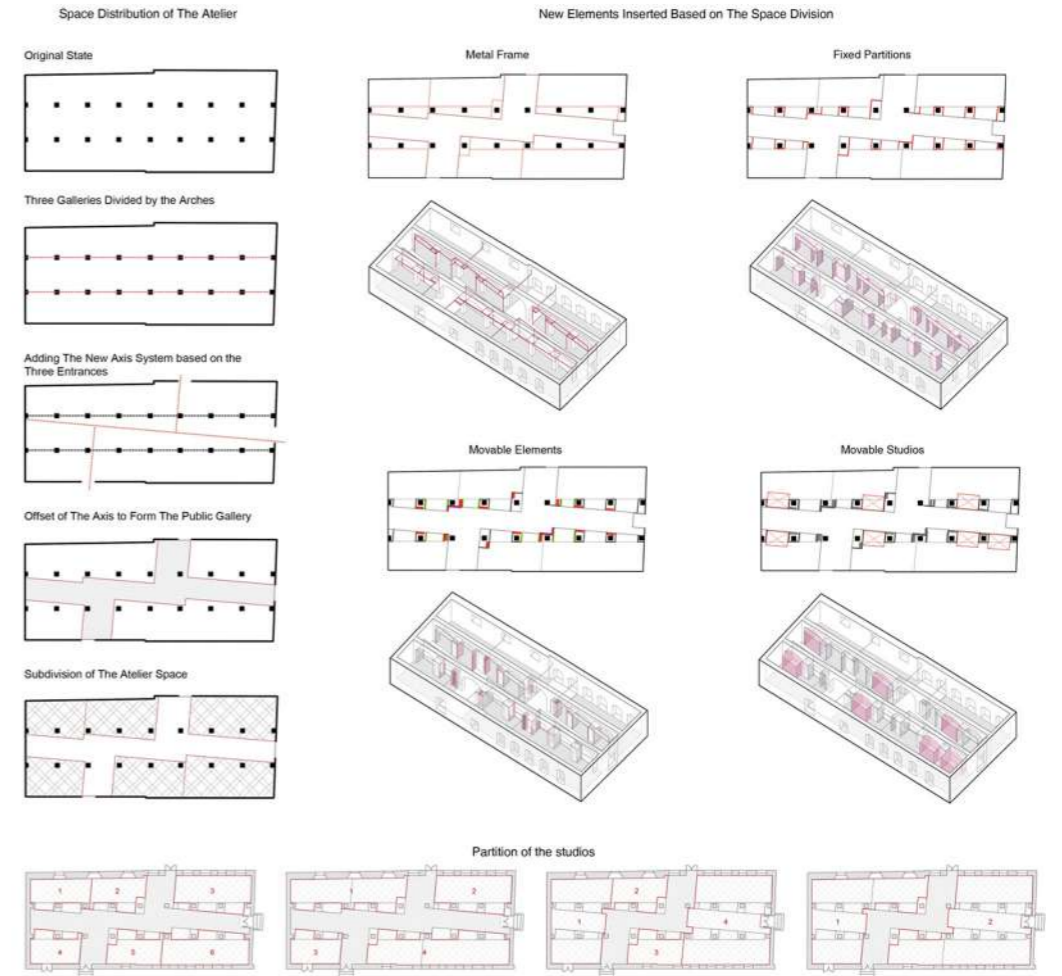
axo &
plan with dimension

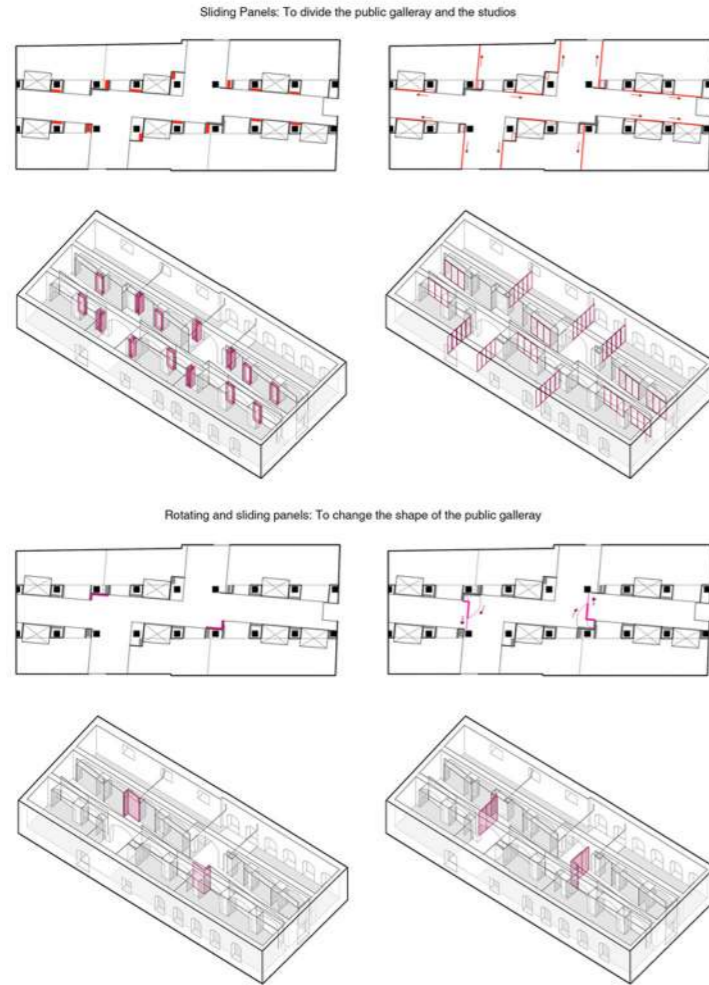**Figure 21**. User scenarios and spatial forms of the atelier – diagram by the author.

Figure 22. Spatial formation of the atelier – diagram by the author.

[Figure 22]

[Figure 21]

[Figure 23]

[Figure 24]

Sliding Panels: To divide the public galleray and the studios

Rotating Doors: To close or open the entrance of each studio

Figure 23 & 24. Movement of the new elements of the atelier – diagram by the author.

Rotating and sliding panels: To change the shape of the public galleray

Mobile Living Unit: To provide flexibility of each studio
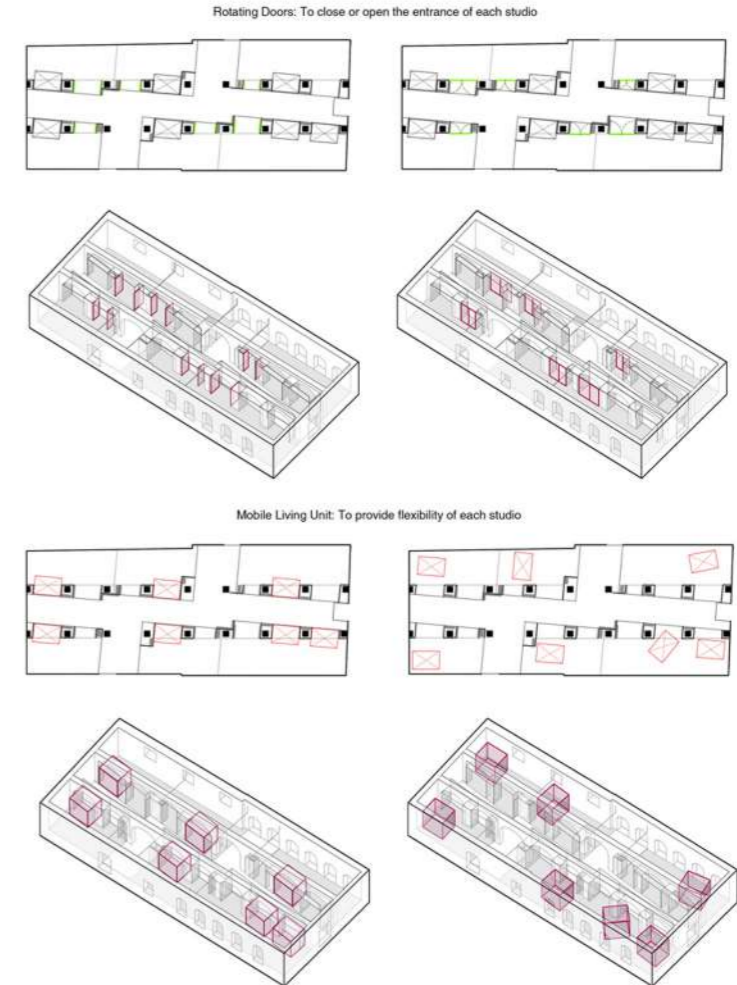
[Figure 25]

Figure 25 . Perspective
plan of the atelier –
diagram by the author.

[Figure 26]

Mode A: Stored in the fixed Niches

Mode B: Slided along the rails

Detailed Design of The Sliding System
Sliding Rail

Sliding Wheel

Figure 26 . Perspective sections of the atelier –
diagram by the author.

[Figure 27]

Figure 27 & 28. Movement of the new elements of the atelier – diagram by the author.
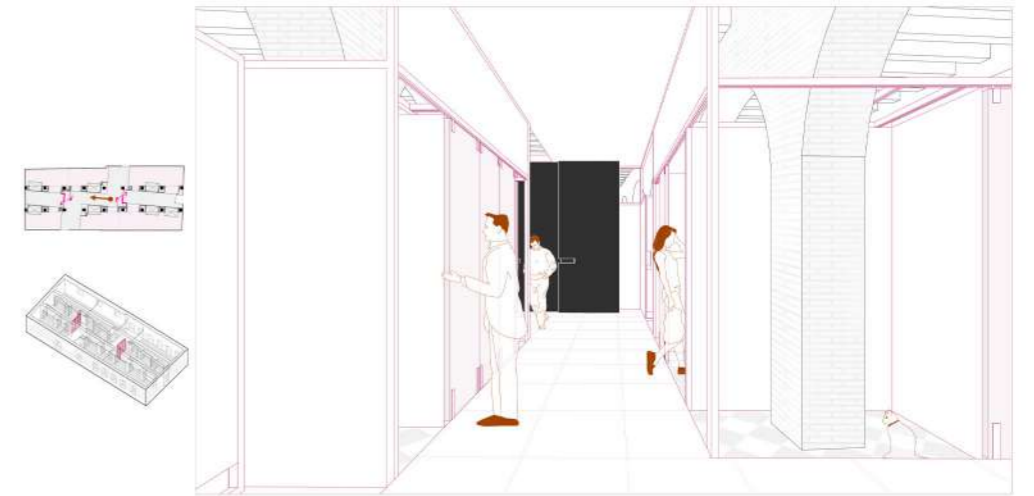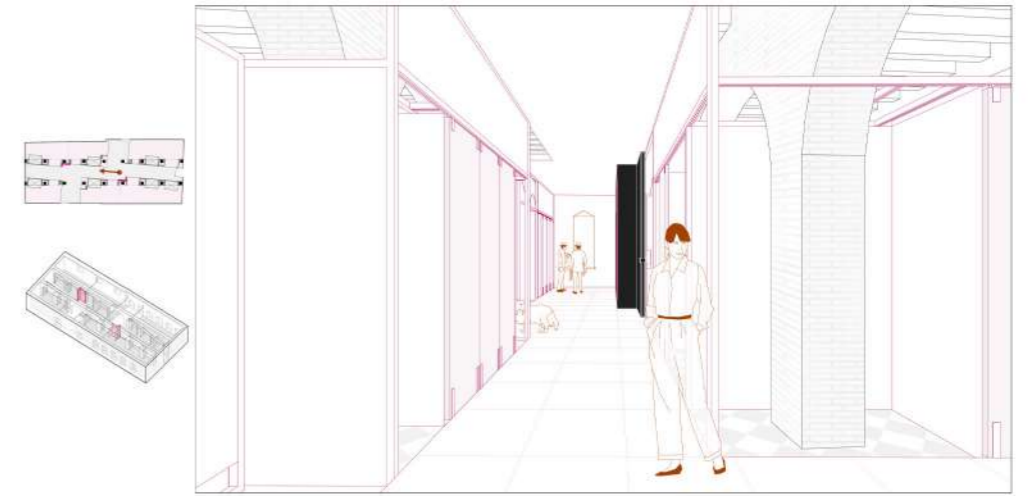
[Figure 28]

Figure 29 & 30.
Perspective views of the
atelier – diagram by the
author.

6.2.3 Atelier Sala del Camino (Fireplace Room)
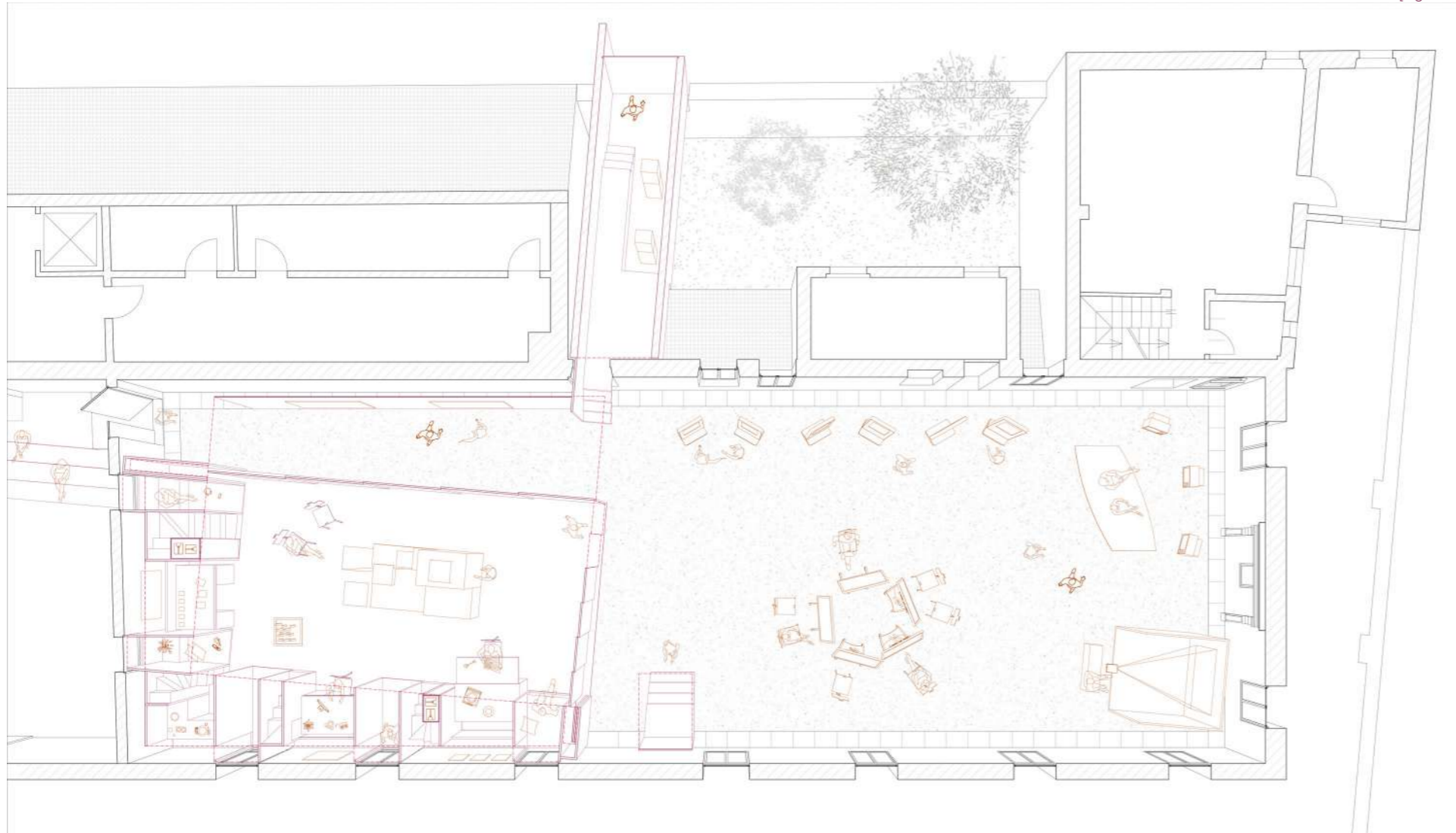
[Figure 31]

Figure 31 . Perspective plan of the atelier – diagram by the author.

Bibliography

Chapter I

1. Battagia, M. (1832). *Cenni storici e statistici sopra l'isoli della Giudecca (Vol. 2)*. GB Merlo.

2. Arieh, A. B. (2017). *This CoverReach Israel?*. THEISRAELPHILATELIST, 18.

3. Ravid, B. (1977). *The Jewish Mercantile Settlement of Twelfth and Thirteenth Century Venice: Reality or Conjecture?*. AJS Review, 2, 201-225. doi:10.1017/S0364009400000258

4. Bertagnin, M., Khuri-Makdisi, I., & Miller, S. G. (2003). *A Mediterranean Jewish Quarter and Its Architectural Legacy: The Giudecca of Trani, Italy (1000—1550)*. Traditional Dwellings and Settlements Review, 33-46.

5. Pizzeghello, S. (2016). *Una Venezia da scoprire: l'isola della Giudecca e le sue Associazioni Culturali*.

6. Hassan, M. S. (2017). *Reinventing Venice: marketing the island as a sustainable city within the greater region.*

7. Musatti, E. (1888). *Storia della promissione ducale.*

8. Claudio Spagnol. (2016). *Antonio Nani (1803-1870):"Il più laudato incisore dei veneti dogi".* Il Prato; Illustrated edition

9. Zampieri, F., Zanatta, A., Elmaghawry, M., Bonati, MR, & Thiene, G. (2013). *Origin and development of modern medicine at the University of Padua and the role of the "Serenissima" Republic of Venice.* Global Cardiology Science & Practice , 2013 (2), 149.

10. Barbieri, E. (2011). *Per monialium poenitentium manus". La tipografia del monastero di Santa Maria Maddalena alla Giudecca, detto delle Convertite (1557-1561)*. La Bibliofilía, 113(3), 303-354.

11. Palomares Alarcón, S. (2020). *From fantasy to reality: adaptive reuse for flour mills in Venice.*

12. Gygax, F. (2007). *The morphological basis of urban design: experiments in Giudecca, Venice*. Urban Morphology, 11(2), 111-125.

13. Zampilli, M. (2021). *L'influenza degli studi di tipologia processuale sui Codici di Pratica ed i Manuali del Recupero e nella didattica del restauro urbano.* L'influenza degli studi di tipologia processuale sui Codici di Pratica ed i Manuali del Recupero e nella didattica del restauro urbano, 122-127.

14. VIANELLO, Riccardo. (1966). *Una gemma di Venezia: la Giudecca, Tipografia Veneta.* Venezia.

15. Maretto, M., Finizza, C., & Monacelli, A. (2021). *Il progetto urbano tra morfologia e sostenibilità. Il caso di un insediamento pilota alla Giudecca a Venezia.*

16. Pavanello, G. (1983). cat. 72 Guglielmo Ciardi, *Fondamenta alla Giudecca*. In Venezia nell'Ottocento. Immagini e mito. (pp. 74-74). Electa.

17. Kenny, H. E. (2006). *Venice: Behind the mask, an architectural study* (Doctoral dissertation, University of Glasgow (United Kingdom)).

18. Grande, N., & Cremascoli, R. (2017). *Neighbourhood: a threatened heritage in contemporary Europe.* Joelho-Journal of Architectural Culture; (8), 156-167.

19. Moretti, M. (2012). *Venice, Italy: Balancing antiquity and sustainability.* Green Cities of Europe: Global Lessons on Green Urbanism, 129-154.

20. Vercelloni, M., Vercelloni, V., & Gallo, P. (2010). *Inventing the garden.* Getty Publications.

21. Cavallo, R., Komossa, S., & Marzot, N. (Eds.). (2014). *New urban configurations.* IOS Press.

22. Rivoal, S. (2022). *Un monde de communautés.* Un monde de communautés, 273-326.

23. Gygax, F. (2007). *The morphological basis of urban design: experiments in Giudecca, Venice.* Urban Morphology, 11(2), 111-125.

24. Periti, G. (2016). *Intersections of art and women in Renaissance Italy.*

25. Winkelmes, M. A. (1995). *Form and reform: The Cassinese Congregation and Benedictine reform architecture.* Harvard University.

26. Clodelli, E. (2018). *Reforming Female Convents: the Role of a Venetian Ambassador in Curia (1519).* Legatio: The Journal for Renaissance and Early Modern Diplomatic Studies, (2), 93-110.

27. Paul, B. (2012). *Nuns and reform art in early modern Venice: the architecture of Santi Cosma e Damiano and its decoration from Tintoretto to Tiepolo.* Ashgate Publishing, Ltd..

28. Paul, B. (2007). *Not One but Three: The Churches of the Benedictine Convent SS. Cosma e Damiano on the Giudecca.* Not One but Three, 1000-1035.

29. Zarri, G. (2006). *Venetian Convents and Civic Ritual.* Venetian Convents and Civic Ritual, 1000-1020.

30. B. Bertoli. (2022). *The suppression of convents and monasteries in Venice from 1797 to 1810.* Venice, 2022

31. Filipponi, E. (2013). *Venezia e l'urbanistica napoleonica: confisca e riuso degli edifici ecclesiastici tra il 1805 e il 1807.* La Rivista di Engramma, 2013(111).

32. Bernardi, G., Urbani, C., & Tonizzi, F. (2012). *Napoleone e la Chiesa: il caso Venezia: un nuovo volto per la Chiesa veneziana attraverso la riorganizzazione delle parrocchie in età napoleonica.* Napoleone e la Chiesa, 0-0.

33. Hiscox, C. (2018). *Tech Mecca in Giudecca: Establishing a Startup Factory* (Doctoral dissertation, google).

34. Spagnol, C. (2017). *de la source La Chiesa dei Santi Cosma e Damiano a Venezia: un tempio benedettino" ritrovato" alla Giudecca: storia, trasformazioni e conservazione.* distributeur Marsilio.

35. Benassi, L. (2013). *Reuse of Historic Buildings in Italy. A Conflicting Policy Based on Financial Public Strategy and Heritage Preservation.*

36. Municipality of Venice, S*S. Cosmas and Damian* , su comune.venezia.it . URL accessed July 15, 2021 .

37. Chênerie, A. (2022). *The Querini Stampalia Foundation and the Bevilacqua La Masa Foundation: the role of these two institutions in contributing to the definition and sustainability of Venice through a youth policy.*

38. Condotta, N. (2022). *QUALI UTILITÀ ED OPPORTUNITÀ GENERANO LE RESIDENZE ARTISTICHE? UN'ANALISI ATTRAVERSO TRE REALTÀ: A COLLECTION, FONDAZIONE BEVILACQUA LA MASA E GALLERIE DELL'ACCADEMIA DI VENEZIA.*

39. Poletto, L. (2017). *Bevilacqua La Masa 1913.* Gli artisti di Ca'Pesaro, 19.

40. Del Puppo, A. (2008). *La Fondazione Bevilacqua La Masa.* La Pittura in Veneto. Il Novecento.

41. Zelaschi, G. (2020). *Il ruolo dello spazio espositivo nei progetti curatoriali della Fondazione Bevilacqua La Masa di Venezia.*

42. Cervellin, G. (2017). *Nuove forme di interazione: Impresa e Danza Contemporanea.*

Chapter II

1. Madoff, S. H. (Ed.). (2009). *Art school: (propositions for the 21st century).* MIT press.

2. Aspin, D. (2000). *Lifelong learning: The mission of arts education in the learning community of the 21st century.* Music Education Research, 2(1), 75-85.

3. Lane, M. (Ed.). (1990). *Black Mountain College: Sprouted seeds: An anthology of personal accounts.* Univ. of Tennessee Press.

4. Ellert, J. C. (1972). *The bauhaus and black mountain college.* The Journal of General Education, 144-152.

5. Worpswede, K. (1994). *Künstlerkolonie Worpswede.* Berghaus-Verlag.
.
6. Lübbren, N. (2001). *Rural artists' colonies in Europe, 1870-1910.* Manchester University Press.

7. Bruzelius, C. (2019). *Freedom of movement, social rights and residence-based conditionality in the European Union.* Journal of European Social Policy, 29(1), 70-83.

8. Stephens, K. (2001). Artists in residence in England and the experience of the year of the artist. Cultural trends, 11(42), 41-76.

9. Rycroft, S. (2019). *The Artist Placement Group: an archaeology of impact.* cultural geographies, 26(3), 289-304.

10. Wilsher, M. (2004). *Reviews: Exhibitions-Gambiarra: New Art From Brazil.* Art Monthly (Archive: 1976-2005), (275), 23.

11. Goltz, S. *CAPACETE zeigt CAPACETE als Prinzip/CAPACETE mostra CAPACETE como princípio.* Arte & Ensaios, 25(26), 338-339.

12. Nunes, K. *MEU E/OU NOSSO: Capacete Entretenimentos.* Arte & Ensaios, (36).

13. Pinto, M. R., Viola, S., Onesti, A., & Ciampa, F. (2020). *Artists residencies, challenges and opportunities for communities' empowerment and heritage regeneration.* Sustainability, 12(22), 9651.

14. Gardner, S. (2013). *International perspectives on artist residencies.*

15. ACT Government. (2022). *Artist-in-Residence Toolkit*

16. Silverstein, L. B. (2003). *Artist residencies.* Acts of achievement: The role of performing art centers in education, 10-22.

17. Neidich, W. (2012). *The Artist Residency in the 21st Century: Experiments in Cultural Potentiality and Contamination.* ArteEast Quarterly.

18. Lehman, K. (2017). *Conceptualising the value of artist residencies: A research agenda.* Cultural Management: Science and Education, 1(1), 9-18.

19. Waldorf, L. A. (2005). The artist residency as a training structure. University of California, Los Angeles.

20. Europea, U. (2014). *Policy Handbook on Artists' Residencies.* Recuperado el, 13.

21. Hansson, A. (2000). *Rivane Neuenschwander.* MAKE: The Magazine of Women's Art, (90), 36-38.

22. Jankauskas, J. *Selected Group Exhibitions.*

23. Schröder, V., Humangeographie, A. G., Eichstätt-Ingolstadt, K. U., Bonato, P., & Büchsenhausen, K. (2021). *Die Rückkehr von Wölfen in die alpine Kulturlandschaft.*

24. Varbanova, L. (2016). International entrepreneurship in the arts. Taylor & Francis.

25. Buckland, D. (2010). *The Cape Farewell Project—A Cultural Response to Climate Change.* In Unfold (pp. 8-11). Springer, Vienna.

26. Creamer, A. M. (2015). T*reatment for Six Characters.*

27. Cirillo, R., & De Tullio, M. F. *HEALING CULTURE, RECLAIMING COMMONS, FOSTERING CARE.*

28. Prado, G., La Ferla, J., & Ramis, M. (2020). *The Network.* Leonardo Music Journal, 30(1), 131-132.

29. Povilanskas, R., & Armaitiene, A. (2014). *Marketing of coastal barrier spits as liminal spaces of creativity.* Procedia-Social and Behavioral Sciences, 148, 397-403.

30. Andriotis, K., & Paraskevaidis, P. (2023). *Artist residencies as specialist accommodation: cultural entrepreneurship during the COVID-19 pandemic.* International Journal of Contemporary Hospitality Management, 35(5), 1738-1758.

31. Silver, E. (2023). *Epilogue: Enter the virtual. In Taking place.* Manchester University Press.

32. Yavuz, Z. *Internet Moon Gallery: Art Moves into a Virtual Platform.*

33. Residencies, S. W. Web Residencies. *schloss-post.* Recuperado de: http://schloss-post. com/category-list/web-residents.

34. Pinto, M. R., Viola, S., Onesti, A., & Ciampa, F. (2020). *Artists residencies, challenges and opportunities for communities' empowerment and heritage regeneration.* Sustainability, 12(22), 9651.

35. Lee, B., Fillis, I., & Lehman, K. (2018). *Art, science and organisational interactions: Exploring the value of artist residencies on campus.* Journal of Business Research, 85, 444-451.

36. Kefala-Kerr, J. (2022). *" Fray": Associate Artist Residency and Exhibition (An Tobar and Mull Theatre).*

37. de Seta Bonet, G. (2014). *Estudio Arranz-Bravo. Vallvidriera, Barcelona.* On diseño, (344), 6.

38. Fran, W. (2022). *Home is where the art is: Apparata Architects co-housing in Barking.* Architects' Journal.

39. Nishimura, E., Shambroom, H., & Silva, S. (2017). *Navigating the Creative Processes for the Arts and the Third Cultural Space: A Comparative Analysis of Two International Artist Residency Programs.* International Journal of Social, Political & Community Agendas in the Arts, 12(2).

40. Lee, H. (2013). *International Artist-In-Residency at The Maihar Art Retreat in Maihar, India.*

41. Grodach, C. (2011). *Art spaces in community and economic development: Connections to neighborhoods, artists, and the cultural economy.* Journal of planning education and research, 31(1), 74-85.

42. Wilson, L. A., & Wilson, J. B. (2018). *Undoings: Gapado Island, South Korea, selected as artists in residence and exhibition program.*

43. Elfving, T., Kokko, I., & Gielen, P. (Eds.). (2019). *Contemporary artist residencies: Reclaiming time and space.* Valiz.

44. Memory, X. V., & Room, B. *Selected Group Exhibitions.*

Chapter III

1. Araoz, G. F. (2008). *World-heritage historic urban landscapes: Defining and protecting authenticity.* APT bulletin, 39(2/3), 33-37.

2. Gullino, P., & Larcher, F. (2013). *Integrity in UNESCO World Heritage Sites. A comparative study for rural landscapes.* Journal of Cultural Heritage, 14(5), 389-395.

3. Bertocchi, D., & Visentin, F. (2019). *"The overwhelmed city": Physical and social over-capacities of global tourism in Venice.* Sustainability, 11(24), 6937.

4. Bellavitis, A., & Chabot, I. (2006). *People and property in Florence and Venice.*

5. Psarra, S. (2018). *The Venice variations: Tracing the architectural imagination.* UCL press.

6. Savorra, M. (1999). *Nuova sede dello Iuav. Concorso nell'area dei magazzini frigoriferi a San Basilio; Ex CNOMV. Recupero e urbanizzazione primaria.* IL GIORNALE DELL'ARCHITETTURA, 21, 6-7.

7. Menichelli, C. (2022). *The recovery of the Arsenal: The process from 1980 until today.* In The Venice Arsenal (pp. 31-44). Routledge.

8. di Venezia, C. *Ex Cnomv Incubator on the Giudecca.*

9. Chen, Q. A., & Li, J. (2021, January). *Certainty and Uncertainty: The "Point, Line and Surface" of Parc de La Villette in Paris.* In The 6th International Conference on Arts, Design and Contemporary Education (ICADCE 2020) (pp. 381-384). Atlantis Press.

10. Liu, Y., & Ye, J. (2022). *Frank Gehry, Zaha Hadid and the value of Deconstructivism.* Highlights in Science, Engineering and Technology, 10, 204-208.

11. Phaidon Editors. (2018). *Red: Architecture in Monochrome.* Phaidon Press

12. Tschumi, B. (2012). *Red is not a color.* Architecture concepts. Nueva York: Rizzoli International Publications, INC.

13. Dagenhart, R. (1989). *Urban architectural theory and the contemporary city: Tschumi and Koolhaas at the Parc de la Villette.* Ekistics, 84-92.

14. Baljon, L. (1992). *Designing Parks: an examination of contemporary approaches to design in landscape architecture, based on a comparative design analysis of entries for the Concours International: Parc de la Villette, Paris, 1982-3.* Wageningen University and Research.

15. Spring, J. (1999). *Venice and the Biennale: A Letter.* New England Review (1990-), 20(4), 58-65.

16. Bohá ová, K., & Schleicher, A. (2022). *Pop-up architecture as a tool for popularizing theatre: Prototype No. 1.* Architecture Papers of the Faculty of Architecture and Design STU, 27(1), 40-42.

17. Shearcroft, G. (2021). The joy of architecture: evoking emotions through building. Architectural Design, 91(1), 108-117.

18. Catana, L., D'Acunto, G., & Vattano, S. (2022). *Archive Drawing in Digital Reconstructions. Unbuilt Venice in Cannaregio Ovest (1978).* TRIA, 2022(1), 19-40.

19. DE EISENMAN, C. E. A. O., & ROSSI, E. (1996). *O Cannaregio de Peter Eisenman.* PROJETO ARQUITETÔNICO E A ANÁLISE PROJETUAL COMO INSTRUMENTO DE TRABALHO, 114.

20. Saggio, A. (2009). *Interpretazioni del capolavoro di Borromini alla Sapienza: Il motivo del doppio e altre considerazioni= Interpretations of Borromini's masterpiece at the Sapienza: The reasons for doubles and other considerations.*