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THE HIVE

A space/home for arts in Milan

ABSTRACT/

It is noticeable how Milan is already a globalized city. This aspect reflects surely the art world giving the possibility to look at the city in a different way. For this reason, the aim of this project was to find a new *space/home* for the discipline, a *container* for creativity.

From the Latin meaning *alveare*, descending from *alveus* = a container hall, **THE HIVE** is a space that reflects precisely the functions housed in a beehive: the house, the work, the importance of the community and the individuality of the elements and a physical structure.

The life and stay in a space that everyone would call "home" for a specific period and that would represent a space of peace and relax: the artist, in fact, can stay in his *alveus*, both living and working with his individuality, but at the same time being part of a system, the community and the architectural space in itself.

It is not be entirely negligible the site that has been chosen for the project: *Lambrate design district*. The neighborhood is relevant for the presence of the station and a principal street, Via Giovanni Ventura, active only during Milan Design Week. Due to that, the purpose has been to highlight this street during all the year and to create a new center for the city, thanks also to the station indeed.

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INTRODUCTION/

The reflection around the huge world of the art is complex and articulated. However dealing with this reality is relevant to tell that every kind or art, independently from genre, style or period, is a way to show and communicate human beings concepts, ideas and feelings strictly connected to the changes and developments of a civilization during the history.

Since the ancient eras the man manifested not only the need to express himself through gestures and words, but also through lines, colours and shapes: for instance, during the Palaeolithic period, our ancestors drew or carved hunt scenes on the rocky walls of the caves. Therefore this artistic and communicative necessity is seemingly intrinsic in the human being, as it is explicitly pointed out in the attention and curiosity that today every child has in coloured pencils, since the first years of life. In addition, art works and illustrations are relevant tools to know and be informed about the history, origins and traditions of vanished societies and civilizations. For example, it would not have been possible to have information about the Egyptians without their pyramids or funeral monuments, where frescos gave evidence of their daily life, religious ceremonies and costumes.

The use of images has been very useful also for periods characterized by illiteracy, in which time people used to study and understand the history watching at frescos in churches or monuments decorations. Consequently it is noticeable the educational role of art and how much it can in-

form people about the past.

As previously elucidated, art is a means of communication and it has a personal language, resembling a visual code, which every artist adopts to represent works, feelings, sensations and ideas. Its main elements are the colour, the line, the space and the matter, thanks to which is possible to instil a message. The artistic code, similarly to the verbal one, has changed on the basis of time and places, but a lot of its elements can be immediately understood from people living in different countries and times. Concerning this topic, a clear example is given by Claude Monet (1840-1926) famous work *Les Coquelicots* (1873), which illustrates a field of poppies under



Claude Monet - *Les Coquelicots* (1873)

a bright and blue sky, showing a sensation of joy, peace and calm.

Besides, as stated above, the space, the light and the matter are influential elements in the artistic language. First of all, the space is fundamental for a personal experience because it represents the area where the movement is possible and where it is conceivable to feel and live the objects. Differently the space on the paper, canvas or wall where the artist is used to work on has only two dimensions: high and width. Consequently in the case of the paint it is possible to find two types of places, the real one, delimited by the frame in itself, and the imaginary one of the scene represented on it, sensation given by the use of perspective or chiaroscuro technique. Nevertheless especially the light has a consistent role both in art and sculpture and architecture. It leads the public to discover objects, colours and the game between darker and lighter spots. A clear example is in architecture; the strong contrasts that the light can create are stunning: the variation between volumes, the exercise of protruding or curved inwards surfaces, the control of empty and full spaces and the relevance of



Venezia - *Palazzo ducale* (IX-XVII century)

a three-dimensional or picturesque architectural value (ex.: Palazzo Ducale portico and loggia in Venice, built in the middle of XV century).

Lastly the matter, as well as the light, underlines entirely the value and the meaning of an art work. Many contemporary artists are used to drift apart from the tradition adopting unconventional and innovative materials discordantly with the common ones (marble, bronze or oil painting).

Lastly, the ingredients of an art work, even though they are in a culture and historic context and characterized by various lines, colours, matters or light, are signs and icons that make the artist message universal and understandable for everyone.

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THE ROLE OF THE ART DURING THE HISTORY/

During the Palaeolithic period, around 40.000 years ago, the first figurative art was born and it took the name of rock painting, frequently representing hunt or animals scenes. The civilization of the Camunni is a clear testimony of the artistic works made in that period: they used to carve the rocks in order to tell their "story". In fact it is noticeable from this type of art how this community changed during the time, how from being nomad hunters, they became farmers and breeders, giving life to a civilization beyond 16 B.C., date of the roman conquest.

During the Neolithic and the Bronze Age in many places mysterious structures and monuments of rough rock were built and they were called megaliths (from the Greek *mègalos*, "big"; *lithos*, "rock"). This word is referred particularly to the dolmen and the menhir. The first one was characterized by a group of vertical rocky slabs which support an horizontal one, having probably the function of individual or collective graves; while the second one is still surrounded by the mystery due to its shape and the vertical position in the ground, but undoubtedly it represented man's will to leave a footprint in the world and in the history.

With the advancement of Egyptian and Mesopotamia civilizations the prehistoric period ends and it officially starts the period of written testaments. In this moment both populations, developed respectively by the rivers Nile and Tigris and Euphrates, start to produce art and monumental architecture for the celestial life and Gods (sym-

bolical and magic function) and no more for the material one. A majestic proof of the connection between the human being and the Gods are certainly the pyramids and the ziggurats. Therefore for the Egyptians and Mesopotamians the main purpose of the artistic activities (painting, sculpture and architecture) is the symbolic representation of ceremonies and religious beliefs.

Moving to the Greek land, it is noticeable how different cultures developed. From the III century B.C., the first civilization was the Minoan-Mycenaean one, which has left archaeological rests of palaces and their precious wall decorations, graves, statues and jewellery objects, especially in Crete, Mycenae, Tiryns and Thebes. Consequently to the Minoan-Mycenaean period, from VIII century B.C., the city-state, called polis, was generated and with it the entire Occidental history was born. The effects of the poleis have been relevant: politics and philosophy have been displayed for the first time, geometry and math become real sciences, literature and figurative arts grew considerably. Whether the architecture or painting and sculpture, the Greek culture is full of artistic activities and heritage. The architectural buildings were perceived not only as a place devoted to Gods, but also for the civil life. In Athens the most important monuments were built upon the Acropolis, from the half of the V century for Pericles will. Particular buildings with colonnade are collocated at the entrance of the Acropolis, in order to bring and introduce worshippers in the holy area toward the Parthenon

temple, erected for the protective Goddess Athena Parthenòs. From the VII-VI century B.C., in fact, the typical structure of the temple started to be crucial and vital for the Greek society.

In addition, an interesting aspect in the Greek culture, concerning the connection between the human being and the Gods, is undoubtedly the production of the sculptures. The purpose of this work was to search and represent the perfect beauty, that could have made the man similar to the Gods. On the contrary, it is not possible to find proofs of painting artworks, but it is conceivable the use of the garnished ceramics.

Through the Etruscans, significant for their mysterious and particular funeral ceremony and graves, it is possible to arrive to the Romanic world. The eternal city was founded in 753 A.C. and its art is separated from the Etruscan one only from the end of the III century B.C..

After the conquest of Syracuse (212 B.C.) Romans started to have the first approach with Greek culture, from which they were totally affected and influenced. Consequently this relationship increased with Corinth occupation in 146 B.C.. Since that time, the artistic path had life until the VI century A.C..

The most representative art in the Roman world was the architecture. The cities were organized in a logical way with the use of numerous infrastructures, including the extraordinary streets network, thanks to which was possible to connect Rome with the rest of the empire cities. Temples, triumph arches and innovative constructive tech-

niques (ex: opus cementicium= conglomerate of mortar and stones), are the most important built heritage that is probable to find in the Roman cities.

Taking in account the sculpture and the painting, it is usual to find statues and bas reliefs symbolizing realistically historic characters of Rome and paintings, especially in Pompeii and Herculaneum, showing the ability of reproducing the nature and creating perspective illusions.

Another consistent moment for the art history is the one during the early Christian period (III century and ended with the death of the pope Gregorio Magno, 604 A.C.). What is crucial for this art is the paintings in the catacombs, in other words an underground cemetery built with a crumbly and friable ground characterized by several galleries. After Constantine edict, thanks to which Christianity became the new religion of the State, a new typology of construction developed: the basilicas. As the architecture, painting and sculpture referred to the Roman ones. They were shown, through bas reliefs, on the sarcophagi or other funeral monuments. In 330, Constantine proclaimed the city of Byzantium (the actual Istanbul) new capital of the empire, which at that time of the history was divided in two contrasted worlds: West Roman Empire and East Roman Empire. Successively, in 402, Ravenna became the capital city of the west one. From this date, not only the commercial relation between the two cities grew exceedingly, but also the constructions of palaces and basilicas



Ravenna - Sant'Apollinare in Classe (532-549)

(ex: Sant'Apollinare in Classe and San Vitale, in Ravenna - VI century).

During the Early Middle Ages, in west Europe, art had many expressions. In Italy, the Lombards left several architectural and decorative proofs. Then this civilization was defeated by the Franks and Carlo Magno was crowned (800) and it will be a relevant turning point politically and historically. He was able to reunify under the same emperor a huge west area in the west side, giving life to the Sacred Roman Empire, favored also by the pope. The Carolingian art, the one developed during Carlo Magno and then with his successors, was the principle style in west Europe from the end of VIII century to the X one. The emperor called all the main culture exponents of the period in the academy (Schola palatina in Aquisgrana) of the imperial palace, that he personally established; the historians call this age of art and literature rebirth "Carolingian Renaissance", characterized by ivory engravers and miniaturists.

After Carlo Magno death, the Sacred Roman Empire broke down and a new political organization took its place: the feudalism, which characterized the Europe history between the IX and XII century. For two centuries the Europe was disarranged by wars, conspiracies, cruel disputes between feudal families and strong divergences between the emperor and the pope, both yearning to assert their power. However, after this long crisis, around the half of the XI century, these problems seemed to end. Several farmers started to move to the city in order to find a better life, giving by the rebirth of handcrafted and commercial activities. In this way, between XII and XIV century, instead of feudalism close economy, a new finance, based on free trade, was established and with that a huge number of constructions increased, including not only for the dwellers, but especially for the artists. In fact, the main crucial buildings for the artistic purpose were the cathedral, considered as the focal point of the community life, the government public palace, the markets square, aristocratic residences, often defined by defensive tall towers, and artisans dwellings, usually organized in two levels: at the ground floor the workshop and at the first floor the dwelling.

The Romanesque style, developed between the XI and XIII century, is the main artistic expression that followed this civil and economic renewal in France, Germany, Italy, United Kingdom and Ireland. As said before, the church represented a symbol for a civilization and where frescos and

sculptures were located, having not only a decorative function, but also educational. In this style is common the relation between the sculpture and architecture: religious theme, months representations, artisans and farmers daily scenes were usually portrayed. Furthermore during the Middle Ages there is no trace of artistic schools; the only way that young aspiring artists could have had to learn a profession was going to the craftsman atelier for several years and become well versed in it. From here it is discernible how the first place where an art was truly taught has developed.

Between the second half of the XII and the XIV, in the north of Europe and especially in France, a new artistic production spread: the Gothic style. Differently from the Romanic, it was characterized by high buildings, buttresses and pointed arches. A Gothic construction was extremely complex, in terms of materials and money: in fact in Italy was singular to find this art, because usually foreign artists were called to execute the architectural work. A substantial role is covered by the sculpture, typically visible on the churches façades. The motifs are more naturalistic than the rigid line of the Romanic: statues, recesses, tabernacles, loggias and steeples. Among the main exponents it is possible to find Nicola and Giovanni Pisano (1215 - 1278 / 1245-1317) and Arnolfo di Cambio (1245-1308). The painting became well-known for the frescos, miniatures, for drawings on glass, wood and varnish and the tapestry. Among the painters it is important

to remember Giotto (1267-1337) and his master Cimabue (1240-1302), main characters of Florentine territory. Moreover it is crucial to call to the mind that in the Middle Ages era another cultural and artistic place became useful for the people thanks to the strong impact of the religion: the monasteries. In fact they were lived not only as places of meditation and prayers, but also as cultural points and economical supports.

During the XV century in several cities, especially Florence, a new artistic trend was born and it will leave many traces for the following civilizations. Painting, sculpture and architecture based their principles on the Humanism, a cultural tendency of the XIV century grounded in the studies of classics (Greek and Latin) and in a cultural and spiritual renewal. Humanists, scholars of *humanae litterae*, considered the man at the centre of the universe and history. Developed between the XV and XVI century, this movement took the name of Renaissance, stating the art and literature rebirth after the "dark centuries" of the Middle Ages.

Florence was crucial for the development of the Renaissance. The Medici family, who became economically powerful since XIII century and who led the state for almost sixty years, had a determining role for the progress of arts and writings. This regenerative scenario expanded also in other cities as Rome, Venice and Naples, enhancing the human being's creativity and intellect. The remarkable architectural projects of the XV century were inspired by the classical mo-

del and they were grounded in math calculations. In fact, in this period, the modern figure of the architect officially was born. He was, not only an expert of constructive technique, but also a theorist, scholar of ancient arts, careful of details and aesthetic problems and well-read in math and physics. Filippo Brunelleschi (1377-1446) and Leon Battista Alberti (1404-1472) represent the main characters in this artistic and architectural scene, whom with their architectural works got involved also the people of the city (ex: during the construction of Santa Maria



Florence - Arnolfo di Cambio and Filippo Brunelleschi - *Santa Maria del Fiore* (1296-1471)

del Fiore dome; 1420-1436). Masaccio (1401-1428), Beato Angelico (1395-1455), Piero della Francesca (1415-1492), Botticelli (1445-1510) are only some names of the painting scenario. They all followed precise rules for the canvas, observing the light hitting the objects or people and evaluating the proportions of the places and their relation with the human being. Additionally in Venice, a style made by the singular use of colours was born and rich families commissioned painters portraits and works for the adornments of their residences. On the basis of the Humanism, the sculptors followed the example of the classic operas as model of perfection.

Although the magnificence of this period, during the XVI century Europe was afflicted by political and religious conflicts. After America's discover in 1492, the commercial axis moved from the Mediterranean to the Atlantic and for Italy was the starting point for a progressive decay of economy and commerce; on the contrary Spain became a powerful nation. The Iberian land and the Gallic one fought for a long time in Italy, splitting the territory in small politician entities without an identity. Among this regions, Rome and Venice stayed untouched: popes kept to invite artists and to build architectural elements in the Church State.

The first battle on the Italian ground was made by the French king Carlo VIII in 1494 and artistic activities began to decrease, but concurrently it was a chance to spread Italian art in other countries: in fact many artists, without the financial

support of patrons, moved to foreign courts and palaces. The sixteenth century was crucial also for the big spiritual crisis: in the 1517 began the protestant Reformation of Martin Luther. The opposite aspects of this time are visible in many artists canvas: significant character in this context was definitely the Venetian artist Tintoretto (1518-1594), who painted images both about the Serenissima and religion, as the famous Crocifissione (1565), for Scuola Grande di San Rocco, that stated dramatically a strong spiritual distress. The schools, as the one on San Rocco, were religious confraternities, namely a group of devotees, who gave assistance to paupers; they were located next to the churches and they were provided with rooms for reunions and prayers. The schools were the most artistic works customers and clients.

With the influential masters of the XVI century, the Italian Renaissance achieved its higher value. Giorgio Vasari in *Vite dei più eccellenti pittori, scultori e architettori* celebrated Leonardo da Vinci, Raffaello, but most of all Michelangelo, evaluated as the most excellent in art. However during this century, hereafter the diffusion of these Italian artists and the spiritual crisis, in is noticeable the development of new figurative culture, called Manierismo. The painters of this style were defined by the uncertainty and balance, explicitly shown in their works: they were used to grow apart from reality and to take refuge in an artificial world. Among the principal characters it is crucial to highlight Tintoretto (1518-1594) and

Veronese (1528-1588).

During the XVII century Europe is subverted by the devastating Thirty Years' war (1618-1648). In fact, this century is characterized by not only religious and civilizations fights, but also by huge social struggles. The art of that time was called Baroque: a style that gathered different and opposing aspects, inasmuch they represent the expression of many ideas and emotions. For this reason both papal and natural art of Caravaggio (1573-1610) belonged to this form. This time is also crucial for the fall of all the certainties thanks to which the Renaissance was born. The human being is no more the centrality of world due to the discover of new concepts regarding the space, though as a limitless reality. This revolutionary view was preeminently given by two main protagonists: Copernicus (1473-1543) and Galileo (1564-1642). Moreover, after the Trento council (1545-1563), the Church had the intention to newly assert his power and its catholic dogmas through propaganda artistic operas, in painting called trionfalismo celebrativo, which had the purpose of astonishing and provoking the believers. Architecture of this time is delineated by monumental and spectacular constructions, revealing creativity and eccentricity. Churches and palaces drawings do not follow the original and regular blueprints of the Renaissance (squared, triangular and circular), but more complex and elaborated plans. The wall started to be wavy and enriched by decorations, crests, medals, scrollwork and statues discerni-

bly showed in San Pietro, in Rome. Once again this city represents the focal point of this artistic productions remarkably present by two main figures Gian Lorenzo Bernini (1518-1680) and Francesco Borromini (1599-1667).

At the beginning of the 1700, Europe is tormented by wars for power inheritance, pre-eminently in Spain, Poland and Austria; in 1748 all the battles were settled by the peace of Aachen. Although all the Italian artists kept on having an influential and great success at the foreign palaces and in the Italian cities of Rome, Naples, Bologna and Venice, the aesthetic and artful style of this period moved to France, cradle of the Enlightenment, a cultural, social and politic trend which focused on the power of intellect and scientific thinking. Precisely in France a new movement was born: the Rococò. The word descended from Rocaille, which literally means "ground covered by pebbles"; originally it come from a particular decoration addressed to artificial caves and to gazebos, small construction, generally made with wrought-iron, built with the purpose of the realization of big pavilions, where was possible to talk, usually erected in parks and gardens. The style was defined by the use of shells, small stones, colorful tiny rocks. In addition also to importance that this new movement gave to the interiors, in architecture the Rococò was adopted for the construction of important palaces or sacred buildings, but above all noble houses and farm villas; the necessity of monumentality was substitute by the research of

spectacular details. A clear example is given by the Trevi fountain in Rome, built by Nicola Salvi (1697-1751).

The principle themes of the painting were mythological characters and idyllic scenes of pastoral life. As all artistic expression addressed before, also the Rococò has a relation with the historic changes of that time: the power shifted entirely to the aristocracy, which wanted to highlight an elite and luxurious reality. In 1700 the aristocracy and the middle class were the principal clients of copious painting operas; in the Italian scenario the venetian one played a essential role because of Giambattista Tiepolo (1696-1770), Canaletto (1697-1768) and Francesco Guardi (1712-1793).

In the second half of the XVIII century, another artistic movement deeply diffused taking the name of Neoclassicism. Its principles were based on Roman and Greek classic arts: the temple, Doric capitals, pediments on architraves etc. .

The painting and the sculpture searched for simplicity, elegance and beauty: Jacques-Louis David (1748-1825) and Antonio Canova (1757-1822) were the main exponents.

After Napoleon downfall in 1815, the winner nations tried to rebuild the political asset of the French Revolution beginning the period of the "Restoration". Although this will, the principles of freedom, equality and tolerance accomplished during the Revolution and spread in all Europe by Napoleonic troops were still diffused: countries as Greece, Belgium, Italy, Poland had the

wish to develop independent and unite states. The national unity was one of main concept of the Romanticism, a cultural tendency that was born in Germany at the end of the XVIII century and grew in Europe during the XIX century asserting feelings and mystery intrinsic in nature, man and in the civilization history. This new sensitivity was deciphered in the paintings, where the artists expressed astonishment and emotion especially admiring and contemplating natural phenomenon, since they depicted artist turmoil.

During the XVIII century the industrial revolution changed several aspect of the society and culture: the countryside depopulated, while the suburbs thronged by labourers and their families, often forced to live in poverty and in conditions hygienically appalling. The attention to this reality become a focal point for the romanticism, leading to two different currents: the Symbolism and the Naturalism. Moreover the romantic art is a reaction to the Neoclassicism for its "coldness" and academic style. In fact the neoclassical artists based their studies on the academies and rarely they had a direct knowledge for ancient art: their operas were stylish exercises lacking of real inspiration and descriptive strength.

In the first decades of the XIX century, after Neoclassicism end, the European architecture was characterized by a series of different and variegated art styles. Among them, the most decisive was the Gothic revival. This ancient current was revisited and re-elaborated through the modern

instruments and it took the name of neo-Gothic, perceivable in the United Kingdom and France. In addition to this artistic trend, the XIX century was crucial for the use of new materials as iron, cast-iron and glass, produced by the industries and successfully applied in the construction field. During the XVIII century in North America art activities, especially for the architecture, took inspiration from European models, even if an autonomous style it would be born in the following century. Around the half of the XVIII century, when the American colonies still depended on English administration, a new form of architecture called "American-Georgian" (from the historic period between the beginning of the kingdom of Giorgio I, in 1714, and the death of Giorgio IV, in 1830) was born, greatly inspired by Andrea Palladio classicism, venetian architect of the XVI century. After the official birth of the United States of America in 1789, thanks to the American president and architect Thomas Jefferson (1743-1826) the neoclassical style diffused in North America: from the Capitol of Richmond to the



Paris - Universal Exhibition 1867

one of Washington, this architectural type became the official on the nation. Together with the neoclassical, another artistic tendency was the Greek Revival, especially in New England and in Georgia, showing a restoration of the Greek world. Nevertheless the originality of American architects was given by their ability to melt distinct and various architectural realities together, but keeping the taste for simple and functional construction.

The Universal Exhibition of 1867 in Paris attracted many visitors, whose were fascinated by the new technologies. This event appointed not only Napoleon III empire and the definitive statement of French middle class, but also a celebration of progress and development. The deep changes of XIX century translated into art in a different way, revolutionary and innovative, with a new method of describing the reality. In fact the commonly named "modern art" was born as the representation of renovation will, hopes and apprehensions for a changing world. The principal element of the artistic activities of this period was the "subjectivity", or rather the expressiveness of the authors. In 1874, a new trend was born and it took the name of Impressionism. Contrary to the academic painting, characterized by celebrative works, symbolic depictions and highly well-finished operas, this new tendency had the intrinsic need of spontaneity and genuineness. It essentially focused on the direct relation with reality, in which the artist could freely manifest himself. The impressionists used to disregarded

the details in order to get the effects of the light and colours and to give a poetic value to the en plein air (“outside”) painting, showing the beauty and variety of the nature. Later the interest moved to the cities from the countryside, especially in the cafés, theatres, boulevards etc. The topic of the painting was no more the rural landscape, but glimpses of civic life. From Edouard Manet (1832-1883) and Edgar Degas (1834-1917) to Pierre-Auguste Renoir (1841-1919) and Paul Cézanne (1839-1906) the Impressionism was hugely crucial for the period.

Among the trends after 1880 the Symbolism and Expressionism took quickly importance: the first deal with the research of symbols and ideas replaced sensations and impressions. The definition of “symbol” descended by the Greek verb *symballein* (“gather together”) and stated an idea different in itself. Nature was considered as a mysterious place and it hid laws, which only artists could intensely get. Gustave Moreau (1826-1898) and Paul Gauguin (1848-1903) in France, Edvard Munch (1863-1944) in Norway and Giovanni Segantini (1858-1899) were the main European exponents of this innovative art. On the other hand, the Expressionism, similarly to the Impressionism, wanted to show the feelings and the inner reality of the artists without the changing of the external world. Henri Matisse (1869-1954), André Derain (1880-1954) and Georges Braque (1882-1963) were crucial for the movement.

Between the end of XIX and XX century, a new

artistic tendency strengthened with the name of Art Nouveau (“new art”), concerning mainly decorative arts and architecture. It was the reaction to the industrial and the series production in order to find an elegant and refined style, with the use



Le Figaro magazine (1826)

of curved lines and decorative motifs inspired by nature and vegetal world. Hereafter at the beginning of the XX century several movements developed in Europe: Cubism, Futurism, Abstractionism, Dadaism and Surrealism. The cubist view of Pablo Picasso (1881-1973) and Georges Braque (1882-1963) shows how they wanted to represent the reality recreated in their mind and



Francis Picabia, *Dame!* Illustration for the cover of the periodical *Dadaphone*, n. 7, Paris, March 1920

not how it really appeared. On February 1909 in Paris, on the journal “Le Figaro”, the Manifesto del Futurismo *IMMAGINE 6* was published and where Filippo Tommaso Marinetti (1876-1944) displayed the principles of this new movement, the futurism, based on a new and revolutionary theory about life and art. The futurism asserted a total detachment from the past and considering provocatively even the demolition of museums, libraries and academies. Moreover it highlighted the power of the machine and speed, and it considered the car more beautiful than a Greek statue. The abstractionism developed since 1910 and it stated through depictions detached from reality: a clear example is given by the Russian artist Vasilij Kandinskij (1866-1944) in Germany. Furthermore also in the Netherlands it was noticeable the opera of Piet Mondrian (1872-1944), called successively “*De Stijl*” (1917-1932).

“Dada” was a word taken from childhood language and it meant the purpose of this movement: art was not a creation, but a game, often provocation and outrage. Among the founders there were Marcel Duchamp (1887-1966) and Marcel Janco (1895-1984). Following this movement, the surrealism stated a language focused on irrationality, fears and hidden human being desires, approaching the world of subconscious, especially diffused by Sigmund Freud (1856-1936). The main artists were Salvador Dali (1904-1989) and Francis Picabia (1879-1976).

After the first World War a deep moral and social crisis damaged the European countries, espe-

cially Germany, where during the twenties was developed an artistic tendency which tried to create again a relation with reality: the movement denominated “Neue Sachlichkeit” (“New Realism”), thinking of art as an instrument of world representation in all dramatic and hard aspects. In the same period, in Italy was the moment of “metaphysic art”, elaborated by Giorgio De Chirico (1888-1978) and Carlo Carrà (1881-1966). The painting displayed mysterious atmospheres, far from the reality: the characters were usually mannequins, statues, located in unreal environment, similar to theatre scenes.

“L’artista raccoglie il messaggio della sfida tecnologica e culturale decenni prima che l’impatto abbia luogo [...] l’arte è precisa conoscenza anticipatoria su come affrontare le conseguenze psichiche e sociali della tecnologia ventura” ^[1]. The modern technologies and social necessities led to new perspectives in constructive art. At the end of the first World War there was a wide turning point on architectural research: this change was also given by the remarkable growth of the industries. They were built near the cities, where people were used to search an employment. Together with architecture, the city planning became crucial for city structure and the architects started to take care of the functional aspects and essentiality of a building, overlooking the aesthetic values. Therefore the architects answered to this need with the Rationalism, which was born

in Germany during the twenties and rapidly diffused in all Europe. Among the main exponents there were Ludwig Mies van der Rohe (1886-1969), Adolf Loos (1870-1933), Walter Gropius (1883-1969) and Le Corbusier (1887-1965). The architect who studied this new movement in a creative and original way was Frank Lloyd Wright (1869-1959), particularly focusing on the relation between the construction and the environment. His style were called “organic”, for the integration that the building had with the context, as natural organisms: a clear built example was the Fallingwater or Kaufmann house 7 (1936) in Pennsylvania. The vertical and horizontal lines were never form a solid block, but architecture and nature were completely integrated together. As stated above, Walter Gropius had a crucial role in this period and in 1919 he founded the famous art institute Bauhaus in Weimar, Ger-



Walter Gropius (1883-1969)

many. The purpose of the school, predominantly based on the collaboration students-teachers, was to establish a bond between art and industry, similarly to the one existed between art and craftsmanship before the beginning of industrial production.

Moreover, during the XIX century in the United Kingdom, William Morris (1834-1896) deal with the aspect of “beauty” in the industrial production, giving life to a movement named Arts and Crafts. It took the position against the productive system and gave importance to aesthetic and social values (Morris wanted to fight and denounce the exploitation of the capitalist world). Hence the development of Bauhaus helped the growth of design (industrial design): the metal chairs of Ludwig Mies van der Rohe, the Adler car designed by Walter Gropius and many others.

Since 1928, Le Corbusier started to organized the International Congresses of Modern Architecture (CIAM) with the aim of creating a meeting point for modern architects. Each exhibition had a principal theme and the artists displayed their projects, that could have been the solution for the proposed problem. The architect and town planner was also a sculptor and painter: in 1917 in Paris he dedicated to painting, dealing also with the foundation of Purism movement and the journal “Esprit Nouveau”.

The deep social and economic changes after the World War II bring new languages in the art activities (among them there was the Informal). The popular art, commonly name “pop art”, was born

in the United Kingdom at the end of fifties and it expanded in the United States, taking inspiration from common objects, as canned food, Coca-Cola bottles and beer cans, and using advertisement and mass communication techniques. The American Andy Warhol (1930-1987) started an artistic production with industrial method: through photography he represented repeatedly the same object, changing the colours by different print techniques. In the sixties asserted also the “op art” (abbreviation for optical art): its exponents studied the perceptions of visible images; the main elements of this art were lines, points, colours organized through precise scientific laws. As stated before, one of the movements of this period was the Informal. It asserted in the USA between the end of the war and the beginning of seventies. The aim of this art was to broke all the bonds with the past and especially it tried to change the relation between the artist and the artwork: the painting was considered as a surface to cover with colours and focusing the attention on the techniques and no more on the subject. The American informal recognized in the “New York School”, of which Jackson Pollock (1912-1956) was the main representative: he was important for Action Painting, that was the expression of his state of mind, without the use of easel and putting the canvas on the floor. During the sixties many tendencies were born: simultaneously with the pop art the Minimal art developed in America during the sixties with Richard Wollheim (1923-2003) as the main

^[1] Il Cricco Di Teodoro. *Itinerario nell’arte*, Edizione Zanichelli, 2010



Michelangelo Pistoletto - *Venere degli stracci* (1967)

exponent. This typology of art based on modular, geometric and two-dimensional pieces and especially on the use of industrial materials (wood, iron and plastic). Among the most important artists of this trend there is Duchamp, inasmuch he highlighted no more the function, but the object in itself, emptying it from all the functions, Donald Judd (1928-1994) and Frank Stella (1936). It is noticeable how also the Poor art, especially in Turin, Italy, basing its principle on the importance of the idea instead of the materials and the form (a typical example is *Venere degli stracci* made by Pistoletto - 1967) and the Land art, with Christo (1935) and Jeanne Claude (1935-2009) and the body art characterized this years. Moreover, since the fifties the art of performances slowly took place, where the public was not essential and where the use of the

body become important. Following the concepts of the action painting made by Pollock, the Happening, that based its principles on the importance of the executive process and appreciation of life as it is, started in 1952 organized by John Cage (1912-1992) and intensified by Andy Warhol with the creation of its Factory, a place open to artists and grounded in the value of community.

At the end of the 1970s and the beginning of 1980s, the idea of experimentation as the main parameter of progression diminished and it is noticeable a way back to figurative art: in America the Pattern Painting was born, characterized by repeated floral themes clearly linked to the modularity of the minimal, while in Italy, Achille Bonito Oliva (1939) theorised the Transavanguardia. During the same years the Graffiti art developed, widely diffused by Jean-Michel Basquiat (1960-1988), together with the photography. Furthermore monitors and TVs needed more suitable spaces, but from the eighties videos started to become video-sculpture and successively video-places were born. Lastly during the 1990s and 2000s it is important to remember Lucky and Jorge Orta (1953) linked with the new idea of art (for instance the installations) and the actual view of it.

03

THE ARTIST AND THE SPACE OF CREATION/

In the course of the history the atelier has had a crucial role in the art world. It has been a space of life and creation dense of matters and thoughts, and not only an exhibition workshop, but also a secret and mysterious area for the artist. The complex analysis around the artist studio is based on the typology that this space turned into during the time, even if its meaning has not been changed: from being an artisan workshop, alcove, cultural gathering, chaotic laboratory from being a public square, desk or a garret. However the main feature of this space is the double function private-public: *“L’atelier dunque è uno spazio non solo di necessaria concentrazione e di produttivo isolamento per l’artista, ma anche un luogo di scambi sociali, di selezionati incontri e confronti, è lo spazio in cui per la prima volta l’opera si espone al rischio di altri sguardi, offrendosi al giudizio secondo rituali ben codificati, fortemente influenzati dalla presenza - una mediazione ma anche un ostacolo - dell’artista”*^[2].

3.1. Studios in Italy during the Seventeenth and Eighteenth century

It is noticeable how during Middle-Ages and Renaissance the studios have been relevant for the development of the art/disciplines and the relationship between the craftsman and the pupils. From the Crusca Dictionary (1612) the definition of the studio is “Stanza dove gli artefici lavora-

^[2] *Atelier d’artista - Gli spazi di creazione dell’arte dell’età moderna al presente*, Stefana Zuliani, MIMESIS EDIZIONI, 2014

no, o vendon le merci loro”, namely indicating the artist activity place and the products point of sale. In the late Middle-Ages it was meant as productive unity relevant for the economy of the time based on the handcrafted activity and a collective organization of the work. In fact directly from Vasari testimony, there are two main aspects that are worth to be considered in this period: the pupils training under a master and the different roles that people would have been covered in the artisan workshop. *“Studiare sotto la disciplina del maestro consente di tenerne (acquisirne) la maniera, seguirla fino a ridurla o condurla a perfezione. Solo chi raggiunga tali risultati può dirsi discepolo o creato del capobottega, cioè suo allievo diretto deriva il proprio nome da quello del maestro, come nel caso, tra gli altri, di Piero di Cosimo o di Jacopo Sansovino o Perino del Vega”* ^[2].

For the collective consciousness the artist dwelling has always been a special place that holds multiple functions: home, workshop, atelier, academy, spaces for sculptors, painters, architects and craftsmen and that has kept the role of a place of integration between people and ideas. Many researchers have analyzed this typology through some case studies: the small palace of Gian Lorenzo Bernini in Rome and Pietro da Cortona house near Santi Luca e Martina church, though as a real painting and sculpture academy directly related to Cortona one where he

was the prince. Setting-up a painter dwelling meant to have a room for the painting, a welcome chamber for the clients where it was possible to sell the artistic works and a studio for the apprentices; while for the sculptors, the residence had a storage for the stone materials, a space for the production of the objects and stables for the animals used for the stone carriage. However it is noticeable how the residence is the consequence of artist achievements: the house could have been bare or luxurious in relation to the reached social status.

A crucial role during the end of the seventeenth century and the beginning of the eighteenth one has been led by the Solimena Neapolitan academy: the ateliers amount to multifaceted places of product objects and where the master shared the artistic location with his scholars yielding materials and specific languages. Moreover the activity of the studio was relevant for the artistic network, where different figures collaborated to realize bigger works. In these circumstances the community space corresponded to the “construction site”, while in some cases it could have been read as the atelier of the artist, where some areas were entrusted to specific coworkers directly involved in the execution of the manufacture.

3.2. Once upon a time the atelier existed (and it still survives)

During the years from being a protective place and a system full of artistic regulations the atelier has changed its shape repeatedly. However it is well-known that the Impressionists have put under question the concept of the studio/atelier with the idea of the en plain aire, considering it as a place to exhibit their works: in fact in 1874 they used the atelier of the Parisian photographer Nadar as the official place for their first artistic exposition. Simultaneously with the function of exhibition, there was the one of the creative collaboration, helpful for the debut of young artists



Michelangelo Pistoletto (1933)

in the society and especially adopted by Michelangelo Pistoletto. Between the 1965 and '66 he displayed his exhibition in his studio in Turin called Oggetti in meno and in 1967 he announced in his manifesto the birth of the Zoo. *“Zoo voleva dire che eravamo tanti animali diversi, quanto erano differenti i linguaggi artistici. Ma quel nome - sottolinea l'artista che pensa lo studio, l'atelier, per quanto aperto, ancora come istituzione - significava anche uscire dalla gabbia e creare in strada e in luoghi non adibiti all'arte, fuori dallo studio, dalle gallerie e dai musei”* ^[2].

With the experience of Pistoletto during the sixties of the XX century, as stated before with the Impressionists, the atelier had seen still as a place full of conventions, regulations and institutions: it could be a place for exhibitions and meetings, but not a space of creation. The atelier, even if it is an open space, is a “cage” as the galleries and the museums. Therefore between the avant-garde and neo avant-garde the purpose of the atelier swings and it is wholly related with the art system.

In this scenario a question is necessary: what about the atelier nowadays and during the post-history period and during the megalopolis era? Two examples show many information about the changes of this artistic typology and then about the a different art thought. With Madam Orlan it is noticeable that during the nineties of the XX century the operation room became her atelier: the artist without any pains submitted himself to surgery operations disfiguring his face

^[2] *Atelier d'artista - Gli spazi di creazione dell'arte dell'età moderna al presente*, Stefana Zuliani, MIMESIS EDIZIONI, 2014



Mireille Suzanne Francette Porte (Saint-Étienne, 30 maggio 1947) in one of her performance

with malformations and bumps that will mark him for all his life. Here, Orlan wanted to show that this type of operation represented a place of work production: "c'est un atelier d'artiste". In the same way is known the case of "Alba", a creation of a green fluorescent rabbit by the artist Eduardo Kac.

Getting to the point, between the XX century and the megalopolis age the atelier has shown its vitality and ability to adhere to artistic movements and evolutions.

3.3. Atelier and artists houses from Kensington to Bloomsbury

During the XIX century, Bloomsbury was one of the most relevant neighborhood lived by doctors, lawyers, students and aristocratic people, while during the successive century it was an expe-

rimental area, where the Bloomsbury Group, a group artists, writers and intellectuals took place in the main headquarters, which was located near London University and British Museum. The other world of art and life was represented in the same period by Holland Park, in the suburbs of Kensington. The house, that belonged to Prinsep family, between 1850 and 1874 symbolized the heart of Holland Park Circus, a club of painters, sculptors and architects who established their residence near the park in itself. Among the main exponents of the group, there was the famous painter George Frederic Watts, who founded the "Sundays afternoons". During the seventies, he did the same thing for Freshwater, and in a New Little Holland House, the studio-house realized by Frederick Cockerell in Melbury Road for him housed three ateliers at the ground floor, but the studio used for the painting was the place of public and private life: the music gallery with a small desk, two fireplaces, the flowers, the coaches and the chaise longue. The opening of the Victorian ateliers, dwellings and gardens lead to a comprehension of the artists work and the new behavior and codes of the new middle-class. The same atmosphere was perceived in the Leighton House¹³: realized by George Aitchison in Holland Park Road in 1864 and it had the role of studio and gallery. It was characterized by a dining room, a living room, design as a XVII century cabinet and with Constable, Corot and Delacroix paintings, an Arab Hall and the Great Studio, drawn as a space for

coworkers and for welcoming visitors during the "Sundays Afternoon".

In the course of this period to the Victorian outward appearance of the "to do something", Bloomsbury opposed the project of a new civilization, educate, from the inside, in "reading, thinking and feeling". With the same spirit, in 1908 Roger Fry realized Durbins, the house in Guilford, Surrey, where it is noticeable to find the first domestic decoration of Bloomsbury artists. The building had a solid structure, more similar to a library, to a school or to a factory than a countryside house, and it was internally distributed around a double-high space, full of light due to the big windows in each side, and that was exposed to the garden. The distribution and the amount of spaces were simplified for gentleman's establishments: therefore it was a very economical and conform to the needs of that sort



Sussex - Garden of *Charlestone Farmhouse* (1916)



Sussex - Interior of *Charlestone Farmhouse* (1916)

of life (no presence of stalls, hunting sheds or greenhouses). Moreover, at the first floor it was a mix between a library and an atelier, both looking at the ground floor space and the garden; about the house Virginia Woolf wrote "a place to live in, not a museum".

However, from 1916 the most attractive residence was the one of Charlestone Farmhouse in the Sussex, where Vanessa Bell and Duncan Grant, two exponents of the Bloomsbury group, moved during the war and that was decorated with Omega Workshop furniture, laboratory founded by Roger Fry in 1913.

3.4. A showroom of fantasy colours: Roger Fry and the Omega Workshop

Between 1913 and 1919 the Bloomsbury neighbourhood housed the Omega Workshop, which

¹² *Atelier d'artista - Gli spazi di creazione dell'arte dell'età moderna al presente*, Stefana Zuliani, MIMESIS EDIZIONI, 2014



Scene from the *Omega Workshop* during the realization of furnitures was specialized in the creation and decoration of furniture and objects taking inspiration from Post-Impressionism painting. In the famous manifesto called *An Essay in Aesthetics*, Roger Fry wrote *"in art we have no such moral responsibi-*

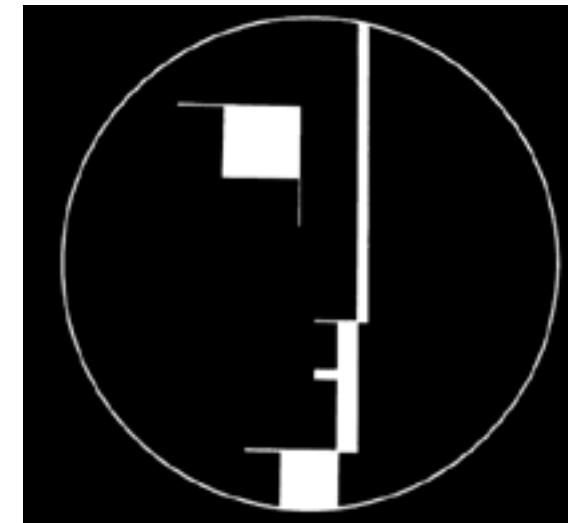
lity - it presents a life freed from the binding necessities of our actual existence"^[2]. The Omega Workshop was not only an artistic craft laboratory, but a place of production and experimentation, a space for young artists who would have gained the money to live and they would have been free to express their art. Each artist could work at the Omega no more than three times a week earning thirty shillings. An artist was seen as an artisan who was able to translate in their works the feeling for decorative design, typical of post-impressionists, from the wall decorations to furniture elements trough the decorative design with the aim of leading English people to appreciate again applied arts. Most the objects realized by the Omega Workshop belonged to it and in autumn 1913, after few months from its opening, the Omega was summoned to participated



Omega workshop typical interior

to the Ideal Home Exhibition, organized every year from the Daily Mail, which would have been at the Olympia Hall of London: the Omega Workshop would have exhibited a decorative living room with drawings and patterns based on the movements of the dance or flowers. The beginning of the first World War caused big concerns for Fry, because during this period nobody would have bought the design objects of the Omega Group, but the official end of the Omega Workshop would have come between 1918 and 1919.

3.5. "Staatliches Bauhaus" in Dessau: a first place of artistic meetings



Oskar Schlemmer, *Sigillo del Bauhaus statale* (1922)

^[3] bauhaus- bauhaus archiv" , Magdalena Droste, Taschen, 2015



Weimar - Main entrance of *Bauhaus* (1919-1925)

Previously established in Weimar between 1919 and 1925, the Bauhaus moved its institution the city of Dessau in 1925. Walter Gropius supervised the building construction, which reached a crucial role in German architecture. The school became a place of pilgrimage where each months people from Germany and from other European cities went to visit.

"La città di Dessau ha autorizzato la costruzione di un edificio comune da destinare al nuovo Bauhaus e alla presente storia di artigianato e di artigianato artistico ora dipendente dal Bauhaus; allo stesso modo ha autorizzato la costruzione di abitazioni singole e di alloggi-studio per studenti"^[3].

The final project, which aim was to separate the difference functions, connect the principal volumes with a five floors building called "Atelier" (atelier accommodations) with the studios. At the



Weimar - Bauhaus artists residence (1919-1925)

first floor there were an auditorium, a theatre and a dining hall, that become a communicating space during special occasions. In this way it would have been possible to work, love, eat, play sport and celebrate as in a “small world”, highlighting Gropius idea of build: building is a representation of vital processes. The official inauguration was on the 4th and 5th of December 1926. Exhibitions, music and theatrical shows were organized with a precise programme for abroad guests. Moreover also the teachers houses were constantly visited, where all the furniture were realized with the help of the school and its laboratories; in fact in the ateliers, in the auditorium, in the refectory and in the workshops were made by wood laboratory under the supervision of Breuer, a crucial figure for the institution. The Bauhaus pursued its goal of creating a collabo-

ration between all the arts in order to “construct” with an incredible and extraordinary clarity and modernity, translating in a practical way the ideas concerning a new residential culture and a fresh quality of life.

3.6. Michelangelo Pistoletto and the Creative Collaboration

At the second half of the sixties Michelangelo Pistoletto changed the concept of “close” atelier and he started to consider it as an open space with the role also of a place for exhibitions.

On the 22nd of December 1967 in his friend Gian Enzo Sperone studio, Pistoletto presented Pietra miliare (a bollard) on which the date 1967 was inscribed combined with a small manifesto, officially far from his atelier, at this point free from all the Oggetti in meno. He said “*Con questa mostra - si legge - io ho liberato il mio studio, che si apre per accogliervi i giovani che vogliono presentare il loro lavoro, fare delle cose, trovarsi*” and more “*ho pensato che la cosa più bella fosse fare una mostra che avesse l'aspetto di una collettiva dove non si identificasse una personalità, che in quella maniera sarebbe stata un doppione della mia realtà, ma la mia realtà doveva rimanere unica e autonoma, ed il resto doveva funzionare secondo la mia volontà, che era l'unica realtà*”. Pistoletto's atelier started to be popular for poets, musicians, actors, directors, painters and sculptors, who organized readings, performances and exhibitions. In his studio

he created a “de-conditioning” space: a solution adopted by the artist in order to lead people inside with a religious and meticulous attention. Therefore the project of The Zoo was born: from all the events organized around his studio and from the sharing of initiatives with the Milanese actor Carlo Colnaghi, the poet Gianni Milano and with his companion and artist Maria Pioppi, between the 1968 and 1970, started the history of the group, not only a conventional theatrical company, but rather an itinerant troupe. In the book *Atelier d'Artista* is written about The Zoo “*ma allora perchè “Lo Zoo”? perchè rievocare in questa denominazione un luogo chiuso e recintato? Il nome del gruppo così come il sottotitolo, << quelli che stanno al di qua delle sbarre >>, nascono da una batta di Carlo Colnaghi che pare avesse detto <<io mi trovo nello stesso posto del leone in gabbia>>. [...] Lo Zoo non cercava tanto*



Biella - Cittadellarte interiors (1998)



Biella - Cittadellarte exteriors (1998)

di spezzare le sbarre della “prigione” quanto di insegnare a riconoscere la gabbia, che nelle sue più vaste ramificazioni ostacola i bisogni psico-fisici e il potenziale creativo degli uomini”. Between 1979 and 1980, come back to United States, the artist proposed in Atlanta the concept of the Creative Collaboration and that it will become famous with Cittadellarte in Biella in 1998. It will be a place where Pistoletto will work and live, guard his archives and the artistic collection of his works. It will be a “new atelier”, a new mirror through which it is possible to look at the world in a different and original way, overstepping his atelier in itself, which become by time a post-studio.

3.7. Post-studio? Production and exhibition of the art work in the global art world

It is noticeable how the changes due to the

collective and complex concept of art have displayed throughout the time, especially highlighted by the use of new technologies, performances, time-based art or the use of a virtual reality in the atelier, that has become a space where it is possible to find not only immaterial forms of art, as the net art, but also the application of computer technique in the projects of the art works, that remain exclusively as digital traces in absence of production. Still in the book *Atelier d'artista* is written *"Il collasso dello studio non era inevitabile, ma era assolutamente logico, una volta che la macchina è diventata la modalità, come pure l'emblema, del mutamento dell'arte"*. Therefore, the idea of the atelier developed during the XX century has been changed and due to these permutations and artistic processes it is clear how the era of the post-studio



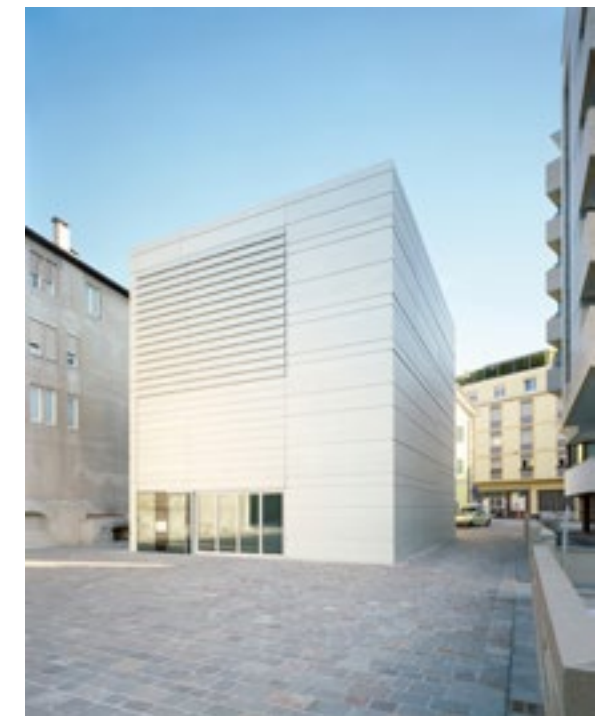
East Village - Basquiat in his studio

is becoming related and linked to our societies. A first fact that is possible to take in account is the musealization of the ateliers. A crucial example of this process is Brancusi atelier15 in Paris : in 1956 the artist donated all his works and his atelier to the French State and the architect Renzo Piano deal with the preservation and exposition of the studio. Another example is the house-studio of the previously underlined artist Basquiat in the East-Village, that was opened to the public in 2013, with the aim of an institutional or business role. As stated by Robert Storr *"ciò che gli artisti hanno tradizionalmente prodotto ma anche dove essi tradizionalmente lo hanno prodotto"*. Among the artists who started the experience of the Institutional Critique, it is possible to find Daniel Buren, who has chosen to analyze the different functions of the atelier. He explained *"1. The origin place of the work. 2. A private space, maybe an ivory tower. 3. A steady place of projects creation that are dutifully transportable"*. Moreover it is deeply true that the atelier is also an élite showcase, because inside it several people are used to go (curators, reviewers and art hucksters) to chose the operas to present or to put in business and then *"l'atelier è dunque anche una botique. E' qui che si troverà il prêt-à-porter da esporre"*. Even more crucial is the passage that the artistic works have from the creation space to a different context (private collection, gallery, museum), where the meaning conditions are divergent: *"o l'opera è nel suo spazio proprio,*

l'atelier, e non ha luogo (per il pubblico) o essa si trova in una situazione che non è la sua, il museo, e solo allora ha luogo (per il pubblico)"^[2]. For Buren this is a paradoxical and inevitable but that could find a solution in the atelier alterations and changes, or rather in its incessant regeneration through a unyielding practice in situ, that can be a physical place, square, museum, the sky or the network. Nowadays this new dimension of production has been totally absorbed by the museums, that it is not only a scenario of art collection, but also an area of public residency and production for the artists. In this way it is noticeable how, together with the rise of the project room, seen as a filter between the close space of the institution and the open one of the experimentation, the museum takes part to the widespread phenomenon of the residences for artists.



Venice - Palazzo Ca' Pesaro (1652-1710)



Bolzano - Home Atelier Museion (1985)

The first operation about this type of artistic places could be associated to the duchess Felicita Bevilacqua La Masa, who addressed her private palace, Palazzo Ca' Pesaro sul Canal Grande, to the young artists in Venice. The ground floor and the mezzanines floor were used for the exhibitions, while the third floor was organized in fourteen residences/studios free for the artists.

^[2] *Atelier d'artista - Gli spazi di creazione dell'arte dell'età moderna al presente*, Stefana Zuliani, MIMESIS EDIZIONI, 2014

With the artists residences and studio/atelier opening, several museum started to highlight the productive role (laboratory or workshop) and of contemporary art museum: for example the , place of work and residences for artists and curators, or the initiative called Artists in residence at the Macro, that consists in a periodic atelier opening and meetings with the public during the duration of residences and a Studio Show at the end of the time.

At this point is possible to understand how together with the increase of the exhibition value of these places, the atelier has started to lose its crucial meaning of alcove and shelter, leaving the space to a the new concept of workshop, especially in the museum, not causing problems for its authority, but growing its boundaries and functions.

However, even thought the vanishing of the romantic view of the atelier, it is possible to prove that this is not a post-studio era. It can be a museum room, a square, a scientific space, the studio appears as an active and open space, a critic place more usable for the public than in the past with a smaller fence and at the same time connected to the presence of the artist, who, in the global art world, represents a guarantee of vitality and creative strength of the studio: *"Mon atelier, en fait, est le lieu où je me trouve"* as Buren said.

04

THE ARTISTIC RESIDENCES IN THE WORLD: THE CASES OF SYDNEY, MORTSEL AND BERLIN/

Nowadays the role of the artistic residences is considerably growing, giving life to organizations and associations in all the world. One of the most relevant corporation is Res Artis, a worldwide network of artist residences. It is an association of over 600 centres, organizations, and individuals in over 70 countries. Each member is dedicated to offering artists, curators, and all manner of creative people the essential time and place away from the pressures and habits of everyday life, an experience frames within a unique geographic and cultural context. Trough Res Artis, organizations will become part of global community of colleagues engaged in dialogue trough the face-to-face meetings and virtually through the online presence. Since 1992, through the volunteer efforts of the Board of Directors and countless partners and friends, Res Artis has grown to become the largest network of its kind, promoting the role of residential art programs as a vital part of the contemporary arts world, stimulating the creative development and mobility of artists, and furthering intercultural understanding.

As stated before, this organization is characterized by several residences which are spread around the entire globe. Following it is noticeable how some examples of them are organized and directed and how it has been possible to analyze their pros and the counts.

4.1. Parramatta Artists studio, Sydney, Australia



Exhibition and creation space in Parramatta Artists studios

Parramatta Artists Studios, founded in 2006, is at the fore of the contemporary artistic production. Located in the centre of Parramatta's CBD, in



Residency space in Parramatta Artists Studios.

the heart of Western Sydney, the Studios offer affordable non-residential/residential studio and exhibition space to emerging and established contemporary artists. It contains 14 non-resi-

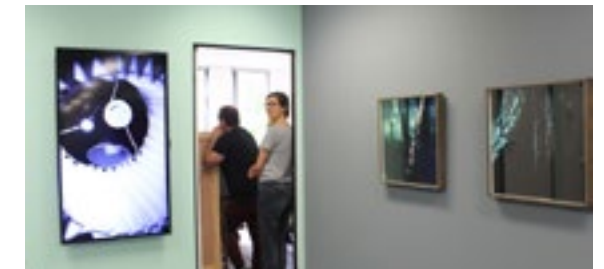
dential studios and 1 residential studio and focuses in contemporary artistic practice including, but not limited to, painting, sculpture, film and digital media. Residencies are open to artists from across Australia and the world and stays of between 2 weeks and 3 months are permitted. Residencies are for artists to research and/or make new work. With resident artists contributing to the PAS artistic program through talks, workshops and other activities. The residential apartment is separate to the studio complex building, with only a 10 minute walk in-between. The apartment has two bedrooms and two bathrooms, so more than one artist can stay at a time. Parramatta Artists Studios contributes to the broader community through an annual program of events, workshops and art activities. Activities revolve around the making, learning and sharing of contemporary arts in all its forms.

A) Pros:

- focus on several typology of art (painting, sculpture, film and digital media)
- open to people from Australia and abroad
- Active artistic program for the artists and for the community

B) Counts:

- Only one apartment (10 minutes far from the studio)
- Stays of only a minimum of two weeks to a maximum of three months
- No privacy between the artists (only one apart-



ment with two bedrooms and two bathrooms)
- 1 studio

4.2. deFENIKS, Mortselsel, Belgium

deFENIKS, founded in 1998, is a heaven for the development, research, experiment, creation and presentation of adventurous multidisciplinary musical theatre, where artistic dialogue and cross-fertilization are stimulated and new joint ventures sounded out. Boundaries are sought out, explored and shifted, artistic projects are given the chance to mature and artistic talent is able to blossom. To all singers, musicians, composers, actors, artists and so on who engage in experimental work in the musical-theatre genre, the Walpurgis musical- theatre company offers a 2 to 3 week residence at deFENIKS between May and September, plus the opportunity to present their research/work/project during the FENIKS festival. Walpurgis was founded in 1987 and since 1993 has received operational subsidies from the Flemish Authorities. Driven by a great curiosity regarding the unknown, and thus constantly 'learning and discovering', on the one hand Walpurgis builds bridges between various artistic and non-artistic worlds and practices, and on the other between different generations and audience groups extending this beyond the national boundaries.

The integrated operations are a reflection of the society they dream of: generous, sustainable, in

constant motion and not afraid of contrasts and extremes.

A) Pros:

- Live-work space
- open to people from Belgium and abroad
- Artistic program for the community

B) Counts:

- Focus only on one art: the music
- Stays of only a minimum of two weeks to a maximum of three
- Only 5-10 studios



deFENIKS exteriors



deFENIKS performance and event



Performance space

4.3. SomoS Art House, Berlin, Germany IMMAGINI 27/27a/b/c

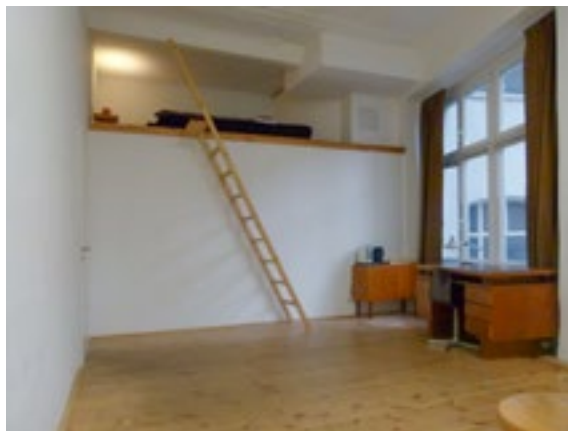
SomoS Art House, founded in 2011, provides space and resources for the presentation, reflection and production of the arts. Organizing an Artist-in-Residency program and an ambitious exhibition and event schedule, SomoS closely works with artists, organizers and curators to realize their projects.

Its mission is to create an international open framework for innovative arts, exhibitions, education and creative cooperation. Overview Berlin Art House SomoS provides a spacious exhibition hall, living ateliers, guest rooms, a multipurpose area, co working, workshops and media production facilities.

Centrally located, SomoS is situated on the first floor of a 1890's mixed residential/commercial building in the popular creative multicultural area dubbed Kreuzkolln, where Kreuzberg and Neukolln neighbourhood meet; a minimally renovated historic space that was originally built as a typical early 20th century "Kaffeehaus" and has been in use as a cinema complex and pool hall during the years. SomoS organizers have extensive experience in curating, educational, and audio visual and food-art event organization, music production, media and visual art.

SomoS' Artist-in-Residence Program offers cultivated, supportive, and stimulating surroundings to international visiting artists wishing to reali-

ze an artistic project in Berlin. The minimum 3 month residency is focused on production, experience, critical discourse, networking, and local participation. The SomoS residency program is designed for artists working in disciplines such as drawing, collage, photography, media-art, performance, and film/video. Staying at SomoS, participants will become a part of a thriving artistic community with an active exhibition and event program and will easily and swiftly become well-acquainted with the creative, networked city that is Berlin. Residents will be provided with accommodation in furnished studios suitable for various disciplines and purposes. These studios are furnished with a working table, chairs, workbench, bed, and a professional LED lighting system. Shared areas of SomoS such as the exhibition spaces, a shared kitchen, office facilities,



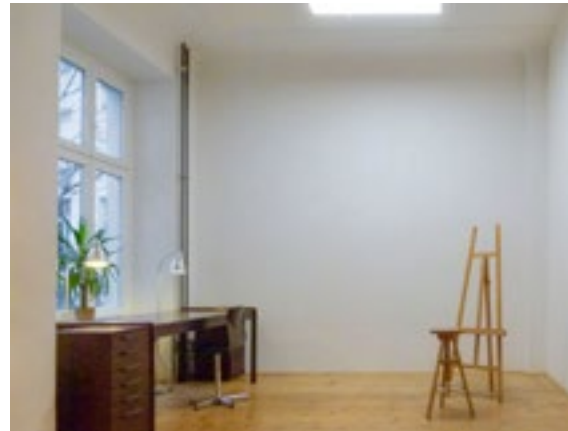
Residences spaces

and a big social living space and salon (suitable for screenings or meetings) with a collection of art books are available to use.

At the end of the residency, SomoS organizes a presentation of residents' recent work in a suitable public format. These can include lectures, discussions, screenings, readings, or exhibitions. During this process artists receive support on the various aspects of the presentation (including PR, artist's talks, interviews, exhibition texts, invitations, and public reception).

This presentation will take place in SomoS exhibition hall and will be part of the official exhibition program.

Up to six live/work studios are available for artists-in-residence at SomoS Art House. Residents stay for three months each on a rolling monthly basis so that they can benefit from overlapping



with other artists and to have the chance for more individual feedback.

A) Pros:

- focus on several typology of art (drawing, collage, photography, media-art, performance, and film/video)
- open to people from Germany and abroad
- Stays of only a minimum of three months
- Accommodations furnished for various disciplines and purposes
- Artistic program for the community

B) Counts:

- Non focus on paintings and sculpture
- Only 5-10 studios



Moment of creation

05

THE ARTISTIC RESIDENCES IN ITALY: THE CASE OF MILAN/

Another important artistic network is the Italian one called AIR - Art in Residence, founded in 2000, from an idea of FARE with the aim of being a point of meeting and reference for all the Italian artistic residences. With its new interface, today AIR is able to guarantee new services that allow the exchange and communication between artists giving an international imprint.

The portal gives information about the registered residences, talks about the news, events and open call. Moreover, the operating system promotes the sleep in service, through which it is possible to stay in a residence for a period, having a tight contact with the artists and obtaining information about the city and its events. Therefore the residences open not only for the artists but also to everyone who would like to live a different experience, strictly linked to art and culture of a specific city or region.

Among the principle cities tied to this project there is undoubtedly Milan. This multicultural city is characterized by five main art centre/residences spread all around. The first one is FDV Residency.

The FDV Residency Program for creative artists at the Fabbrica del Vapore in Milan is a joint project developed by the Milan City Council's Department of Culture and FDVLab. It is organized by Careof DOCVA, a non-profit member of FDVLab. The FDV Residency Programme has an interdisciplinary nature. Arts professionals are offered a studio in Milan for an extended period (3-6 months), with all the necessary facilities for



Milan - The FDV Residency



Milan - The FDV Residency

an effective period of professional and personal growth. The second one is O'A.I.R. . O 'is a non-profit organization for the promotion of artistic research

and its activity is articulated in a large exhibition space and an external laboratory, the L.A.B. (Laboratorio Arti Bovisa), for production related to photography and printing. It develops exhibition projects, residency programs, meetings, shows, concerts, conferences, publications. Consistent with its experimental character, O 'inaugurates in spring 2006 O'A.I.R. International Residency Program for Artists and Theorists, ideal for a context of experience, territory of relationship and dialogue where space, time and resources are available to support the entire creative process. Organized in collaboration with Hotel Pupik-Austria, the program includes 3 events per season



Milan - O'A.I.R spaces



Milan - O'A.I.R spaces

(October-July), each with 2 to 4 residents. Together with Die Schachtel, an independent contemporary music label, develops in and out of residence program a series of performances with artists and composers active in the avant-garde and experimental international scene. Another important space is Via Farini-in-Residence. VIR Via Farini-in-residence is the space of the historic Via Carlo Farini 35 site available as a shared studio for artists, curators and professionals of cultural and creative companies, a co working workplace registered in 2013 in the registers of the City of Milan. VIR is a place open to dialogue between visual arts and other expressive languages and creative incubation, created to give



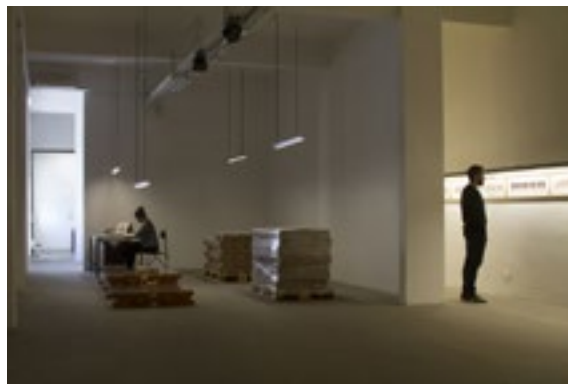
Milan - VIR Via Farini-in-residence



Milan - VIR Via Farini-in-residence

space to productions of hosted artists and to foster exchange of skills and professional growth. Regularly adjoining studio doors, always open to appointment, are open to the public at Open

Studio events, for visual return and presentation of the work done. The studio is divided into two rooms connected to a wider environment, for a total of over 240 square meters, where guest artists work side by side for varying periods. On request and in addition to the use of the solo studio, Via Farini may make available accommodation in the same building. The hosted artists are selected either through open calls launched on a regular basis addressed to the Via Farini community, following the announcement of curators or behind candid cars. Thanks also to exchanges with international residences, VIR promotes open calls to give Italian artists and curators the opportunity to spend periods abroad. The network of residences has boasted and has collaborated with: Les Laboratoires d'Aubervilliers (Paris), Friche La Belle de Mai (Marseille), FUTURA Project (Prague), PROGR Zentrum für Kulturproduktion (Berne), Kooshk Residency (Teheran), HIAP Helsinki International Residency Program (Helsinki), WIELS (Bruxelles), SOMA (Mexico City), Residency Unlimited (New York), Gasworks (London), Rijksakademie van beeldende Kunsten (Amsterdam), CCA Ujazdowski Castle Bethanien (Berlin). The fourth one is called Gluck50, that was born with the aim of promoting contemporary art through an international program of artists' residence. The purpose of the stay is to give the selected artists the opportunity to spend a period of research and work in Milan, producing a personal exhibition. Gluck50 puts at the disposal of

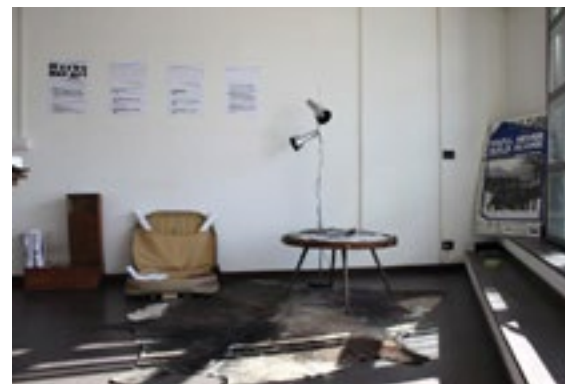


Milan - Gluck50



Milan - Gluck50

the artists a spacious atelier 270 square meters, as well as an exhibition space of the same size. The last one is FARE: it was born in the spring of 2010. Open in the complex of the Milanese



Milan - FARE



Milan - FARE

Refrigerators in Milan, the residence is particularly important because it is located in a context where there are workshops for restoration and storage, spaces dedicated to the presentation, conservation and esteem of works and of objects of art. FARE participated in the establishment of the residence with the idea that where the material and cultural aspects of artwork are taken care of, the artists, their eyes and their hands could not be missing, and that the two worlds could benefit from this unusual contiguity, albeit temporary. Featuring a multidisciplinary approach, over the years it has welcomed, thanks to the numerous international exchange programs, a significant number of artists, curators, researchers and scholars.

06

THE HIVE: A SPACE/HOME FOR ARTS IN MILAN /

It is noticeable how Milan is already a globalized city. This aspect reflects surely the art world giving the possibility to look at the city in a different way. For this reason, the aim of this project was to find a new *space/home* for the discipline, a *container* for creativity.

From the Latin meaning *alveare*, descending from *alveus* = a container hall, **THE HIVE** is a space that reflects precisely the functions housed in a beehive: the house, the work, the importance of the community and the individuality of the elements and a physical structure.

community and the individuality of the elements and a physical structure. With this purpose many aspects have been taken in account especially for the city where the project is allocated, Milan, which is very active in the artistic field, both for museums and art centres/residences or artistic associations: the life and stay in a space that everyone would call "home" for a specific period and that would represent a space of peace and relax: the artist, in fact, can stay in his *alveus*, both living and working with his individuality, but at the same time being part of a system, the community and the architectural space in itself.

6.1. The site

One of the most significant attraction in Milan is the Design Week, that annually get involved all the city with events, exhibitions, open galleries and shows. Among the principle parts that participate to this manifestation there is the crucial neighbourhood of Lambrate, which is lived during this week, but less during the year and where the main activity are the station and the university.

As a result of a first survey in a weekly day, the place is mainly characterized by residential buildings and factories, seemingly quite and that houses also some commercial activities. Therefore it is perceptible that there is not a fulcrum or a an "adhesive element" which could be possible to put the attention on and that could represent a core for the neighbourhood with the station and the rather close university. On the contrary, during the Design Week, the place has an incredible transformation: the factories are open, giving the possibility to the artists to exhibit their works, places to eat, sit and an huge flux of people coming not only from Milan, but from abroad, giving life to the Lambrate Design District.

For this reason, one of the aim of the project is to recreate the same situation and feeling, but during all the year and creating a sort of a main point for the neighbourhood: a space of communication, meetings, daily or weekly events and where it is possible to live, relax and work.

Going more deeply, the precise site is in Via

Privata Gaetano Sbodio, which is a traffic street directly linked to the design district and its main road Via Giovanni Ventura. Moreover the site is very particular thanks to presence of a

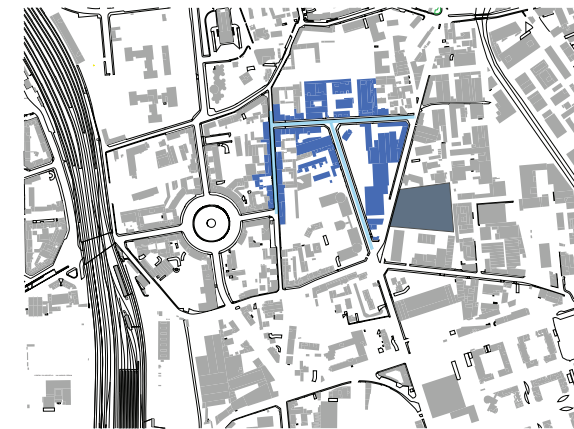


The site



Residences (red), Fabrics (brown) and other activities (pink) near the area

mix between residences and fabrics, that give the area the meaning of useful space but slightly anonymous.



The activity during the Milan design week and the fabrics used during that period.

6.2. The project

Nowadays the possibility to move from a place to another has been grown substantially, especially in Europe: many young artists, have the chance to meeting new people, discover and live new experiences. As stated before, directly linked to this feature is important to highlight is the community and the meeting with the city. An artist can express himself and share his art if he has the feasibility to interact not only with other people of his field, but also with people outside

of it. For this reason, as it is noticeable how public spaces have been taken in account during the design project in relation to the site and the city and how much they are crucial for events, exhibitions and attractions. On the other hand, art production has frequently the necessity to be made in a private space giving to the artist the time to reflect and work on his compositions and activities. Following three schemes that show the function that the public space has.



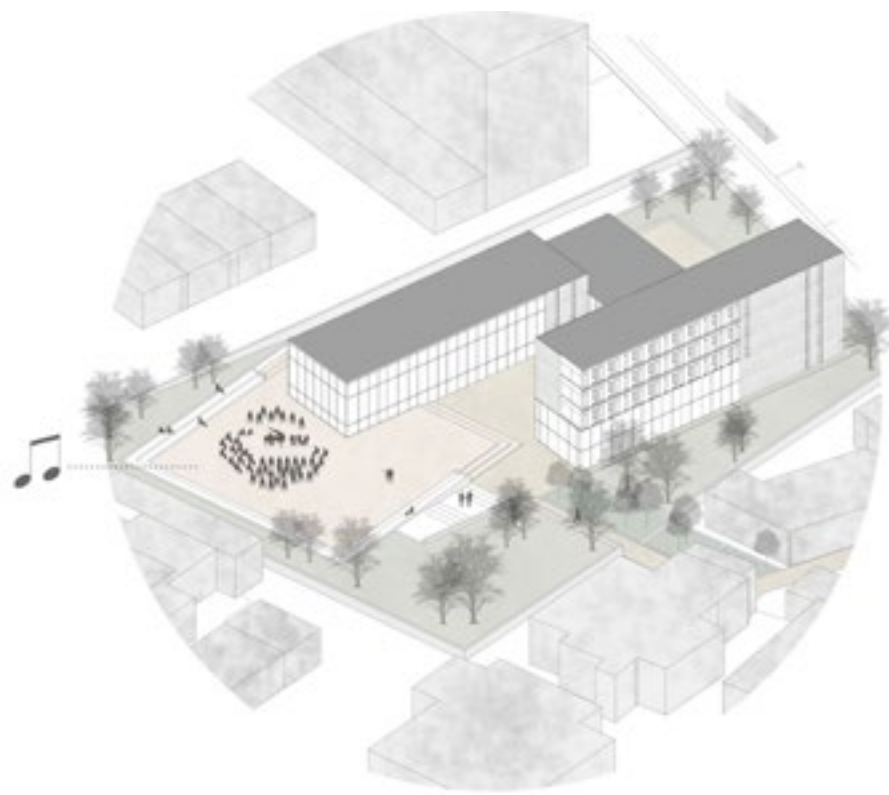
PLAZA / PUBLIC SPACE

The main plaza used as a proper public space where it is possible to meet new people and have an experience about the entire site. In fact, from this space it is feasible to look at the main architecture buildings: the performance one on the left, the one with the laboratories in the centre and the coworking and residences one on the right.



PLAZA / EXHIBITION

Thanks to the direct connection with the performance building there the possibility to live the space in an *artistic way*: the plaza, in fact, can house outside expositions which are straight linked to the one inside. For this reason an open glass structure has been thought during the design phase, in order to create a continuity.

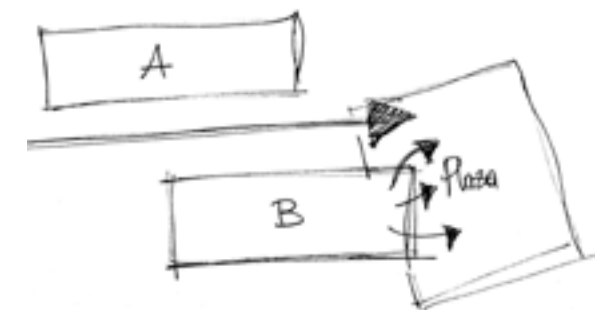


PLAZA / PERFORMANCES

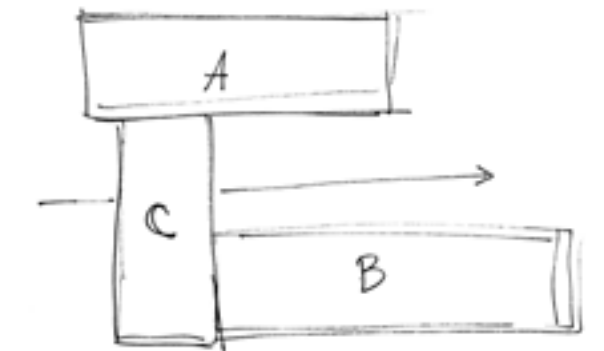
As stated above, thanks to the connection between the public space and the performance space, the plaza has also the role to host performances both only outside or inside/outside. Due to these last functions, this area has been thought with a staircase made by two big stairs, where people can sit and enjoy the space and the performances, also without the use of chairs.

Moreover, another crucial characteristic that has to be considered is the space in itself. From the cases previously analyzed, it is noticeable how some places are disconnected in the functions and have several limits: only few apartments, distance from the place of production and the residences, restricted time of staying in the structure etc. In order to resolve these “problems” it will be possible to see that in the project one unique building has been designed, even if all the services and functions have been separately built. The project is mainly characterized by three buildings and it is represented by three hierarchies of public-private spaces: the ground floor of the building A and C are public and they house the functions of café and co working and a performance/exhibition area, also structurally filtered with glass toward the public spaces outside in order to create a visible connection. For this reason the final part of the performance building is directly expose to a plaza, giving continuity to this function. Going on with the hierarchy, the building B represents a semi-public place, made of laboratories and spaces of creation: it can be reached both from the building A and C, but it has at the same time is uniqueness. Here, through some event or activities is both possible for the community catch up directly with the artists staying in the residences and living a proper artistic experience and have a immediate contact with them. Furthermore at the same time is a location where the artist can work and find materials, objects, facilities with the aim of express

his art and have a direct contact with the other experts.



The main passage between the two building toward the principal plaza.



How the three buildings work together.



MASTERPLAN



GROUND FLOOR



FIRST FLOOR



SECOND FLOOR

Even if the building A is characterized by a public space, on the contrary it holds also the main function for the artist: the apartments. In each floor, three in total over the two floors of the co working area, there are common services like kitchen, a small sitting room, an office and a laundry and the rooms in themselves, designed in two different way in order to give more flexibility to the project and artist needs (for example light, air etc) and to give importance to the hallway facing south.

In addition, is important to underline the use of material. As stated before, some filters have been used during the design study: for the co working and the performance areas it has been used a glass structure in order to create a visible

and physical link with the public spaces, having the possibility to make performances, shows and exhibition outside or inside-outside. For the semi public space, as the laboratories building, GRC panels with different widths have been chosen creating filter with the outside and with the aim of having an intimacy space for working. For the more closed part of the project, the same panels have been utilized, but in a different method; in fact, they have been put as a cover for the building, highlighting the massive presence of the building in the site.



RESIDENCE TYPOLOGY



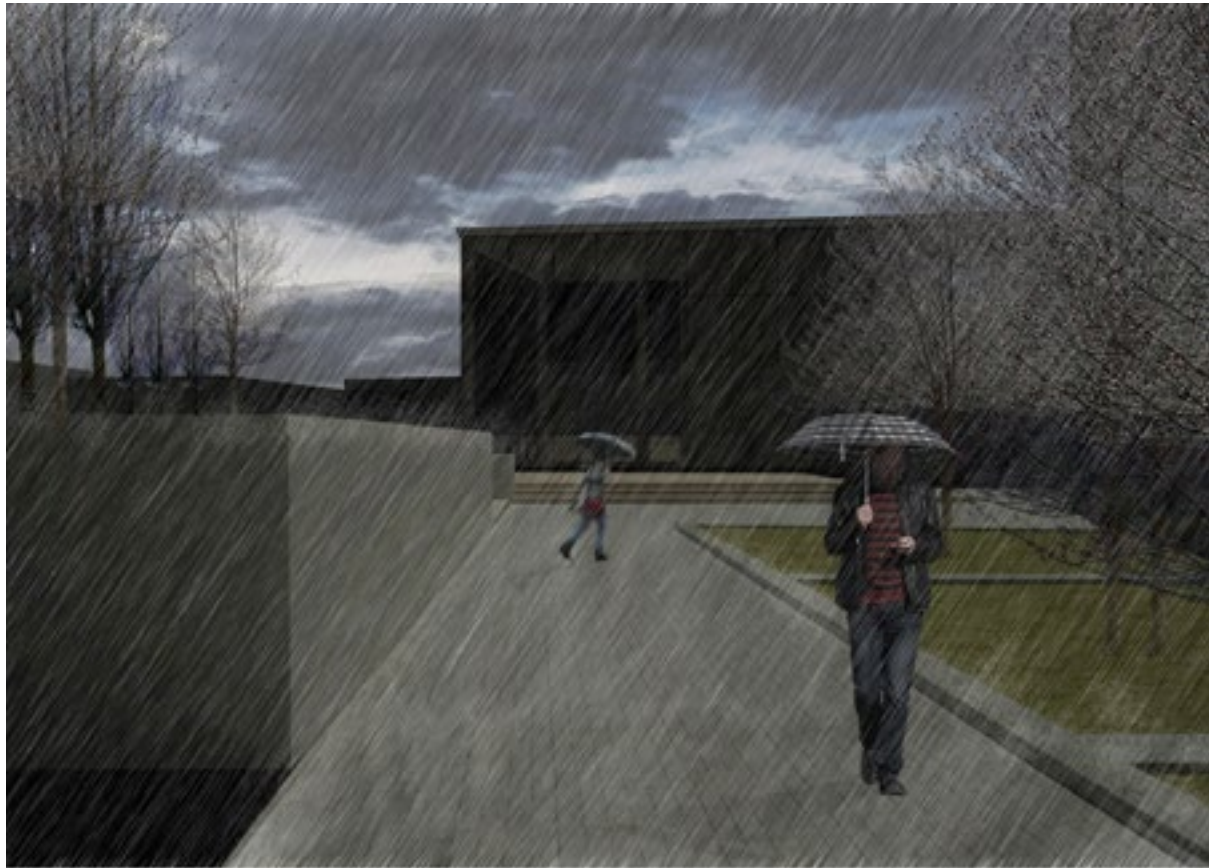
ARTIST ROOM



MAIN ENTRANCE



VIEW FROM THE LABORATORIES



SECONDARY ENTRANCE



PERFORMANCE/EXHIBITION AREA



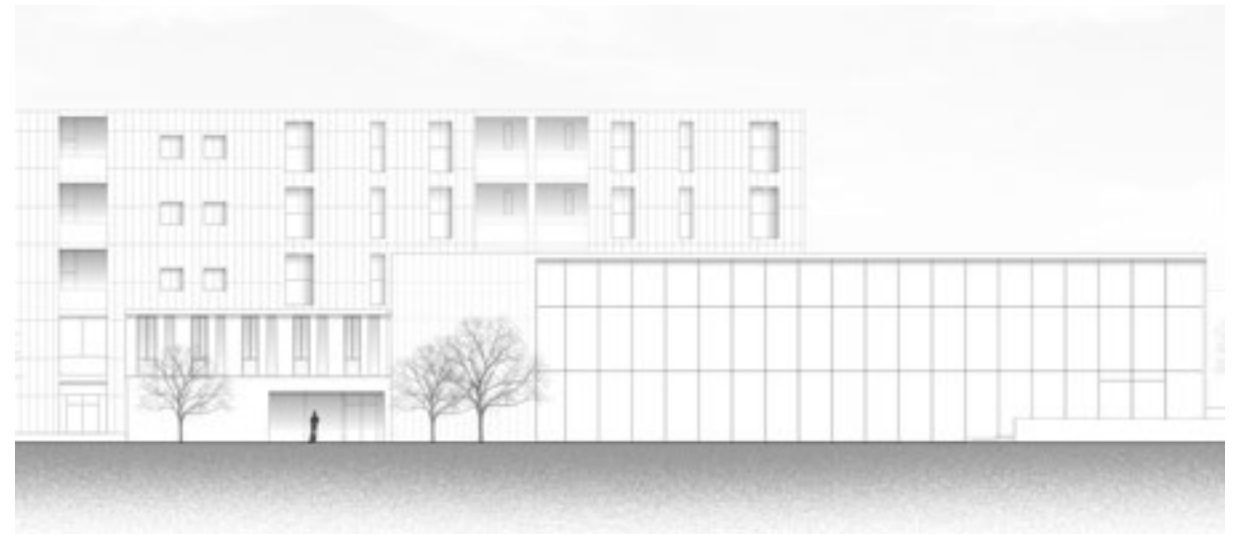
SECTIONS



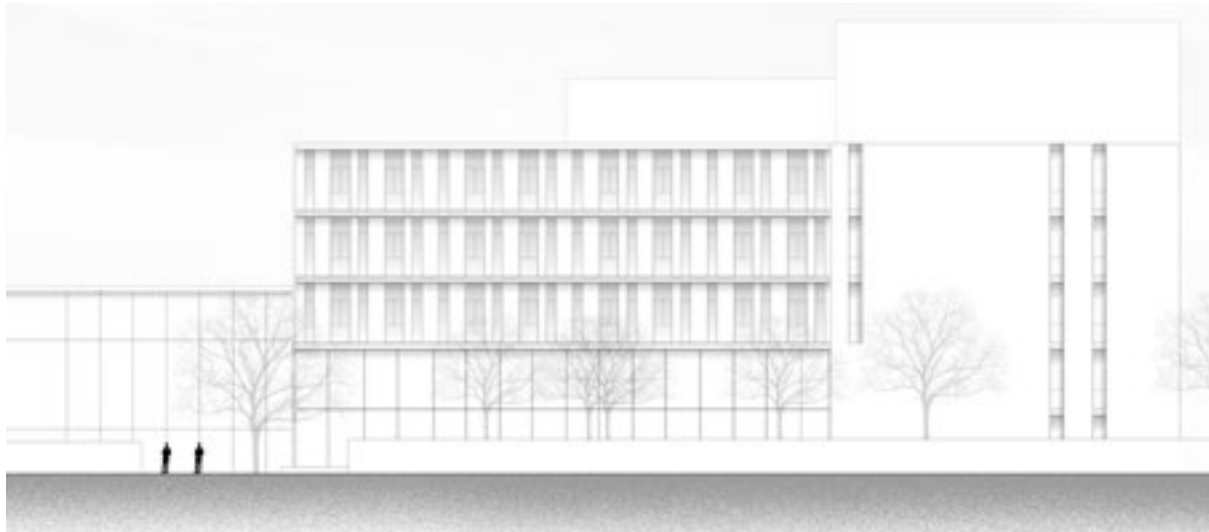
EAST ELEVATION



WEST ELEVATION



SOUTH ELEVATION



NORTH ELEVATION

07

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1. *Il Cricco Di Teodoro. Itinerario nell'arte*, Edizione Zanichelli, 2010
 2. *ENCICLOPEDIA UNIVERSALE RIZZOLI LA-ROUSSE*, a cura di Lecaldano Paolo, Angelo Solmi - XVI Volumi, 1971
 3. *Atelier d'artista - Gli spazi di creazione dell'arte dell'età moderna al presente*, Stefana Zuliani, MIMESIS EDIZIONI, 2014
 3. *bauhaus- bauhaus archiv* , Magdalena Droste, Taschen, 2015

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 2. <https://www.thatscontemporary.com/artinresidence>

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08

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