



POLITECNICO  
DI TORINO

# Honors thesis

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COURSE OF  
ARCHITECTURE CONSTRUCTION CITY

*Abstract*

**LANDSCAPES BUILT FOR CULTURE**  
**the Museum for Hilma af Klint, Lidingö, Stockholm.**

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This thesis work has as its main objective the design of an Art Museum dedicated to the Swedish artist, Hilma af Klint, located on the shores of Lidingö Island, Stockholm. The COMBO COMPETITION invites Architects and Artists to translate the principles of her art into Architecture through a Monographic Museum. The program also requires for an architectural project that strengthens the multiple aspects supporting the art museum and at the same time promotes effective integration with the site for a synergistic work with its opportunities and its constraints.

Investigating the figure of Hilma af Klint it emerges that the artist, far from the debate of the avant-garde, will produce a collection with a clearly abstract imprint, years before those who will be declared the main pioneers of the Non-Figurative Art. Nonetheless, we will rarely find her in the art history; the reasons for her exclusion are manifold and lead research to identify the Theories concerning the Genesis of Abstract Art. Any of these tries to determine what was the impulse that led the artists to give up figuration. Some of these schools of thought have taken root more than others and have led to the exclusion of pioneers such as Hilma af Klint.

In any case, in the perspective of a museum intended to mark the presence of the "woman who invented abstract art", the promotion would have a cultural character by favouring internationalization and therefore a greater tourist flow on the island of Lidingö. Based on this consideration, will be explored the theme of the Museum as a Cultural Destination which, in addition to the mission of preserving cultural heritage, becomes an element through which to implement the urban revival of city centre or suburbs. In fact, the Contemporary Museums are before containers of art, themselves artwork to be exhibited thanks to the strong symbolic and iconic character. The distinction between the two words leads the research to reflect on the buildings-museums that wish to communicate the content through the architectural elements and whose iconographic drift, at times, translates into a design choice in an attempt to amaze and make themselves recognizable.

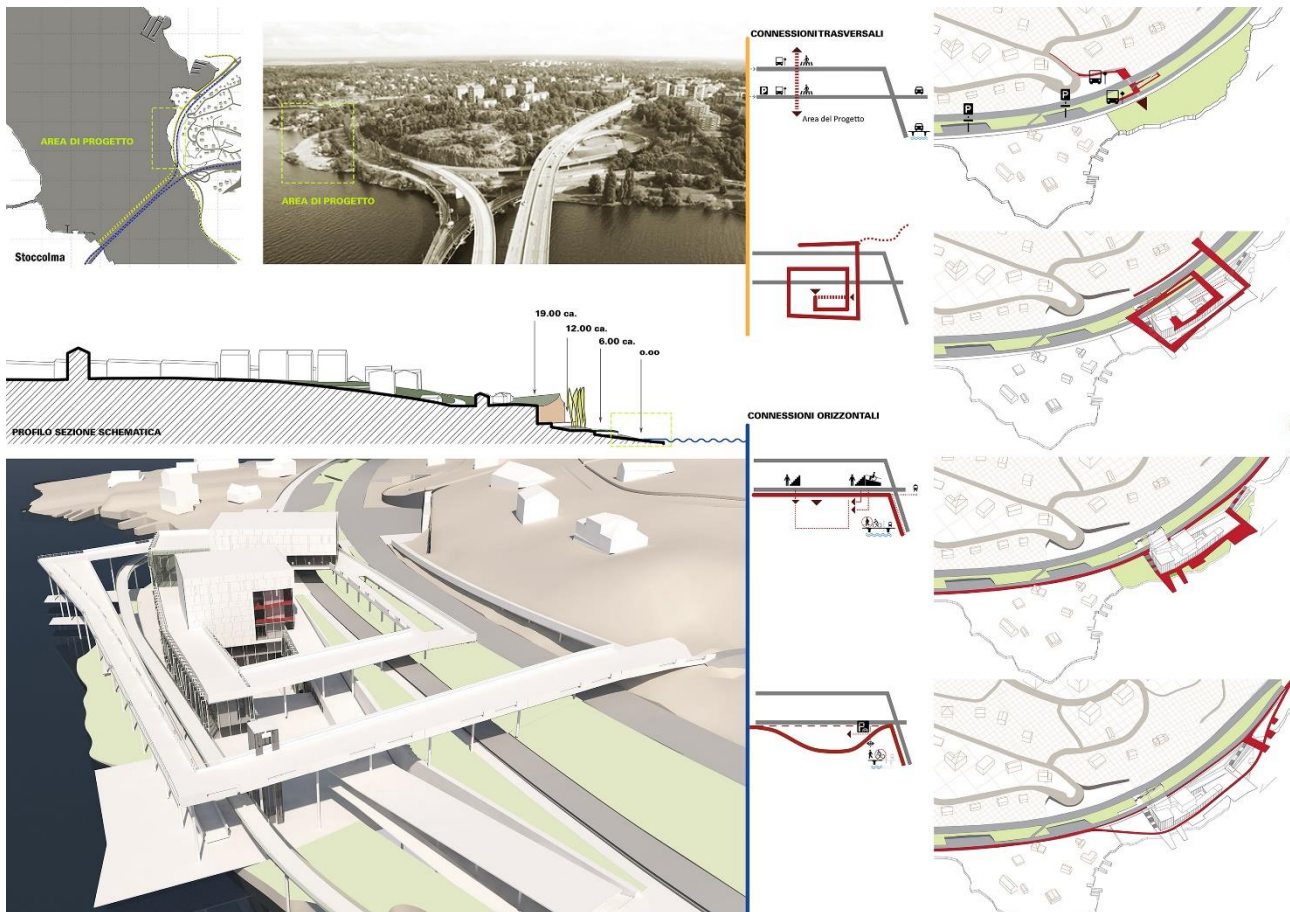
Therefore, the design phase brings with it the goal of implementing a synergy of at least five research threads: 1. Monographic Museum 2. Transmitting the Spirit of the Artist through architectural signs 3. Making itself Iconic as recognizable and interpreter of the surrounding space and the message to be transmitted 4. Accept the suggestions of the site to create a product in harmony with this. 5. Tourist Catalyst for the island of Lidingö.

The project is part of an area characterized by important altitude jumps, delimited, on the one hand, by a rocky wall, on the other, by the opening towards the sea. Articulated in a spiral movement, the ramps becomes a fundamental element of connection in relationships of proximity, separation, succession and continuity both with the surrounding space and with the interior. As in af Klint's work, movement represents a fundamental element where the user placed in front of her paintings is led to make a transformation of himself in the physical act of moving the body, eye and mind.

The two emerging volumes represent symbols of the principle of duality that has always been present in the artist's work, between figurative - abstract, visible - not visible: on the one hand, a static element circumscribed by the movement of the ramp and, on the other

side, a volume that frees itself from the directional constraint that the spiral imposes. The predominant colours are blue and yellow symbolizing the female and male principles repeatedly opposed in the colour studies that we will find in Hilma af Klint's notebooks.

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