

POLYTECHNIC OF TORINO
FACULTY OF ARCHITECTURE
Degree in Architecture
Honors theses

The space of the work of art. Contemporary art, its protagonists and places

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The aim of this work, (whose analysis field has been directed to the definition of localizing places of contemporary work of art in our days), is an attempt of identifying the available spaces of art enjoyment, beginning with the new needs of places, of "system-art" actors, and, of course, of the work of art itself.

Since the very beginning, we have been addressing our attention to the comprehension of **all possible roles that an architect can play** in this context, and to reasons which seem to be driving him away from an only seemingly due relationship, that with art and its spaces.

The thesis acts as a "**meta-project**", that is to say, as the whole of analysis and theoretical considerations that are supposed to be the basis for a planning of the artistic space; the purpose we hope to have moulded is addressed to revaluing the role of the architect professionalism which, in our opinion, has been too often disregarded by the sector operators, although it is so necessary in the intermediation between art and space, art enjoyers and objects of enjoyment.

Among the different analysis issues we have dealt with, what we consider to be the most important, is that relating to the **direct relationship established with the protagonists** (architects, artists, critics, gallery owners), which has resulted in a collection of interviews that have been partly carried out with a video support, by which the achievement of a hypertextual version of the thesis has been possible, focusing on its multimedia character. We have considered the **hypertextual pattern** to be the more suited to the presentation of the discussed subjects, characterized by close interconnection of the subjects in the different chapters.



As last part of the work, there are some **graphic plates** which, directed to the presentation of the subjects and of the whole of **television shots**, aim at representing the features proper of the research, since we are convinced that the direct involvement with the "**visualization**" of the artistic space is the first step towards its comprehension, that is, towards the definition of the "meta-planning" pursued by this work.

The thesis is 6-parts-structured.

The first one, titled "**Prologo**" (transl.: "Prologue"), defines the basic concepts of the analysis and acts as a concise introduction of it, by theoretically identifying and defining the "keywords" of the work of art: artistic space, perception, contemporary art.

The second one, "**Lo spazio dell'opera d'arte**" (transl.: "The space of the work of art"), in its first half, identifies the spaces represented and occupied by the work of art (referred to as space-content, space-support, space-environment); in the second half, the places where the work of art sets itself during the life-cycle, from the conceiving stage up to that of preservation and restoration.

The third part, "**L'analisi storica del rapporto arte-spazio**" (transl.: "The historical analysis of the art-space relationship"), through the development of this century's various artistic movements, historically analyses the relationship between art and the space that is represented and, what is more, occupied by the work of art.

Part 4, "**Il parere dei protagonisti**" (transl.: "Protagonists' opinion"), collects and works out the interviews we have had with the protagonists of the art system (gallery owners, curators, critics, architects, artists) comparing and commenting their answers to the proposed research themes.



Part 5, "**I luoghi dell'arte**" (transl.: "Art places"), is introduced through an historical analysis of exhibition and enjoyment places of the work of art, from the ancient times to the beginning of the twentieth century. All printouts coming next are the most representative section of the research, which is supported by the filing of the available places for artistic exhibition in Italy and, in some cases, abroad.

As far as public circles are concerned, fixed museums places are to be taken into account, whereas as for private sphere, there is a wider range of entities, from museum to foundation and gallery. In both cases, a classification on the basis of the different kinds of places has been carried out: historical spaces, industrial spaces, spaces originally designed for other purposes, spaces that are distributed over territory and urban areas, spaces created for art.

EDIFICI PROGETTATI PER L'ARTE

Pac. Padiglione di Arte Contemporanea Milano

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L'edificio, progettato da Ignazio Gardella e inaugurato nel 1954, occupa poco più di mille metri quadrati e offre luminosi ed esemplari spazi espositivi. La confluenza degli spazi e la conseguente unicità spaziale implica la molteplicità delle vedute e quindi la possibilità di fruire le opere da diversi punti di vista. Il progettista ha creato un rapporto tra interno-esterno per mezzo della monumentale vetrata, che si affacciava sul parco della Villa Reale. Lo spazio è organizzato su due livelli: al piano terreno la grande sala, suddivisa in spazi regolari da pannelli fissi, è a tutta altezza. Dal secondo livello, a cui si accede tramite una lunga scala, è possibile vedere lo spazio sottostante. In questo piano proseguono le esposizioni in un'altra sala, di dimensioni più ridotte, che si sviluppa in tutta la larghezza dell'edificio; oltre ad una sala di lettura, prende posto una caffetteria che talvolta ospita esposizioni di fotografia. La vivacità dell'illuminazione non è

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artisti - opere

storia

video

The sixth and last part, "**L'allestimento**" (transl.: "The fitting-out"), through some representative examples, aims at identifying the main points of contemporary art exhibition, from the last decades up till now.