TOWARDS AN INVISIBLE ARCHITECTURE

IL FENOMENO DELLE WAREHOUSE TRASFORMATE IN KUNSTHALLE VIENNA LETTO DA SIMONA MALVEZZI E WILFRIED K.U.M. (WILFRIED KOLLER MALVEZZI) COME SIMBOLO DELL'AVVENTO DI UN'ARCHITETTURA INVISIBILE. NELLA QUAL È L'ARCHITETTO DI-RETTO CURATORE, IL DESIGNER E IL VISITATORE IL REGISTA DELLA PROPRIA ESPERIENZA SPAZIALE

Togliendo il bianco dalle pareti della galleria Toselli a Milano nel 1973, Michael Asher mise in mostra il white cube con un pro- cedimento inverso: espose l'intero ambiente, creando un spazio espositivo a unico e unificato. Lo spazio bianco – o meglio lo spazio che c'è quando non c'è niente – è il punto di partenza nel quale l'oggetto lo si può riconoscere. L'opera è nata da questa verifica. In questo modo, è possibile considerare la galleria come uno spazio di installazione, dove l'oggetto è la mostra, proprio come avviene in una mostra espositiva. Il white cube è quindi un modo di pensare l'architettura come la proposta per una nuova forma artistica.

THE PRODUCTION SHOW

Nel saggio "Studio and Cube", Brian O'Doherty analizza il rapporto tra il luogo dove l'arte viene esposta, indicando un momento dove le due coincidono. O'Doherty descrive l'operazione di Lucas Samaras – che nel 1964 ricostruì parti della sua casa in New York – osservando come nel suo lavoro la mitologia delle gallerie si riconosca in quello che l'artista ha costruito. Tuttavia, il white cube e il green cube, come esempi di come la produzione dell'arte può assumere un ruolo importante nella cultura e nella società contemporanea, sono sempre stati oggetto di studio e di analisi. L'architettura contemporanea è quindi un linguaggio che si evolve e si trasforma, creando nuove forme di comunicazione e di ricerca artistica.

INVISIBLE ARCHITECTURE

Se l'origine dello spazio espositivo è l'architetto e se è l'ar- tista che determina il luogo nel quale la sua opera viene esposta, allora la scelta del luogo è fondamentale. Dieter Roth e il suo lavoro con i materiali artistici sono esempi di come l'arte contemporanea possa essere vista come un'architettura invisibile. Il Factory di Warhol a New York è un esempio di come l'architettura visiva possa essere vista come una forma di comunicazione artistica.

Il museo del futuro sarà un luogo da visitare, in cui la mostra sarà inserita nel contesto della città, e sarà un luogo di incontro e di讨论. Le opere esposte saranno presentate in modo che il visitatore possa fare esperienze nuove e differenti, creando una nuova forma di cultura artistica. L'architettura visiva sarà quindi un luogo di condivisione e di partecipazione, un luogo in cui il visitatore può avere una esperienza qualitativa e creativa.
seums. Quite the opposite. The white wall represents the naked space of the atelier, which is distinguished by its simplicity and freedom from the decorated spaces of houses or other residential buildings. The white cube born as an artistic atelier—a lofty space with skylights and bare walls—is quite the opposite of the collector’s Wunderkammer, richly decorated and crammed with objects.

The contemporary exhibition space does not therefore descend from collecting and presentation, but rather from artistic and artisan production. The gallery’s evolution can thus only follow the practice of production. The studio of yesterday becomes the museum of tomorrow and this explains the wave of warehouses that have been transformed into kunsthalles, 40 years after Donald Judd and others began to use lofts—such as 105 Spring Street in New York—as spaces in which to work, live and install new works, eschewing the usual art gallery surroundings. As Boris Groys has observed on The Art of Installation, the disused industrial building has become a ready-made to be used according to the ready-made strategies of art itself, in this way transferring a curatorial process to the art of architecture.

THE PRODUCTION SHOW

In the essay “Studio and Cube”, Brian O’Doherty analyzes the relationship between the place where art is produced and the place where art is shown, indicating a moment when the two coincide. O’Doherty describes how in 1964 Lucas Samaras reconstructed part of his studio in the Green Gallery in New York, observing that in Samaras’s work the art gallery space is inundated by the mythologies of the atelier that historically precede those of the white cube. By placing his studio in the gallery, he deliberately makes the two spaces coincide, subverting their dialogue.

But it is not the transfer of the atelier that is decisive as much as the extension of the production process, or rather the identification of the gallery as a non-finite space. Dieter Roth is the artist who has done most to eradicate any confines between production and exhibition, making works that evolve, while on show and after, involving his son Björn in the never-ending transformation of the works, even after his death. In his use of biodegradable organic materials, he wanted to go against the collector’s efforts of preservation. He then fundamentally managed to challenge the assumption of the artwork defined by materials, dimensions and date of production. His work Tischvino originated on his worktable in Stuttgart in 1970 and was then transformed, enlarged and changed in various situations for public places until 1998; the Gartenreihen is a work that has existed since 1968 and is in transformation still today. It currently belongs to the Friedrich Christian Flick Collection at the Hamburger Bahnhof in Berlin.

Following the installation of both the Gartenskulptur in Berlin in 2004 and the Tischvino at Documenta 11 in 2002, we established the difference between the installation of the sculpture atelier in the historic museum and in an ex-warehouse. In Kassel, the relationship between process and space remained a problem, giving the sensation of a suspended moment in the vitality of the Tischvino inside the Museum Fridericianum; while in Berlin the Gartenskulptur was born inside the Rieckhalle, an industrial space where we had just adapted a new use. Björn Roth lived for a month inside the museum space, working with his assistants on the installation, without defining an endpoint in terms of space and time. The white cube has remained indifferent to the artistic process that, however, distinguishes the Rieckhalle.

INVISIBLE ARCHITECTURE

If the origin of the exhibition space is the atelier and it is the artist who determines the place that becomes the model for galleries and museums, observing how the production of art has every day helped to understand the logic and forms of the museum of tomorrow. The classic atelier still exists marginally, while artistic practice occupies everyday spaces of all kinds, from the vernacular to the normal ones, becoming an activity that is less artisan and more conceptual: the office thus becomes the contemporary atelier. In 1974 Warhol had already substituted The Factory with The Office and in 1978 the Kippenberg Büro opened in Berlin. Thirty years later we can see the first museums located in administrative buildings as well as in industrial ones. The Stedelijk Cs, the temporary premises of the major Amsterdam museum, is located in a high-rise block that was previously the post offices. Artists such as Anselm Franke and Hila Peleg have chosen the post offices in Trento as an exhibition location for Manifesta 7, which they are curating.

More than the inscrutability of the place that distinguishes artistic activity is increasingly inscribed in institutional activities, as demonstrated by the Fondazione Trussardi in Milan, which
over recent years has chosen
to exhibit in different locations
around the city instead of in its
own space. The latest exhibi-
tion by Fischli & Weiss is at Pal-
azzo Litta, where the combina-
tion of decorated rooms with
deliberately low lighting and
the exhibited works generates
a “clear confusion” between
the object and the container,
dissolving the confines.
The museum of the fu-
ture will have two distinct ar-
as which are presently united
in the presentation of col-
cctions. On the one hand it
will be a visitable warehouse
such as the Schaulager, resembling
a great walk-in wardrobe that
takes account of the need for
spatial installation of modern
and contemporary art and that
forms the conservation part
of the museum. On the other
hand there will be an unpre-
dictable practice of exhibition
activity that is no longer linked
to pre-established spaces but
uncertain and nomadic.
The key to designing an
exhibition does not lie so much
in the form to give to the space
as much as in the form to give to
the movement of the participat-
ing visitors. This was the con-
cept behind the two winning
schemes by Kuehn Malvezzi
in the competitions for the ex-
brewery Binding at Documenta
11 (2002) and for the Stoschek
Collection in a multipurpose
building in Düsseldorf (2003).
In the former a triple matrix of
pathways was created and super-
imposed on 5,000 metres
horizontally; in the latter the
design consisted in reorganising
the whole six-storey build-
ing based on a continuous up-
ward movement that starts with
the cinema in the basement
and goes up to the new plat-
form on the roof. As opposed to
a theatre performance, the visi-
tor does not look with detach-
ment from a fixed position but
determines not only the spa-
tial approach to the exhibited
works but also the temporal
one: he becomes the director
of his own experience.
The task of architecture is
changing. From the visible
evelope of the “Bilbao effect” we
are moving towards an invis-
ible architecture that has a far
more direct relationship with
art. The architect is becoming
a curatorial designer who uses
existing situations and objects
like ready-mades to generate
new spaces. Design logic is ad-
dressed towards the design of
perceptive space starting with
the visitor, intended as a par-
ticipant in an event. SM, WK