

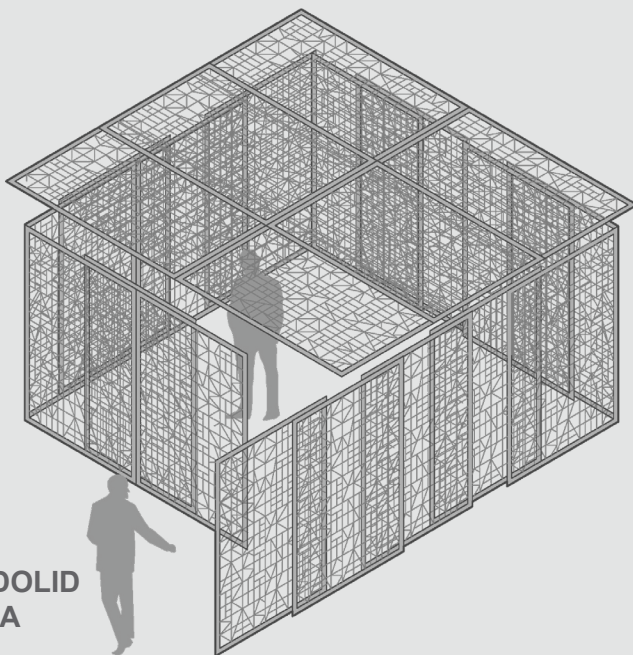


Categorías espaciales en arquitectura  
y otras disciplinas artísticas

Grupo de Investigación Reconocido  
ETSAVa / Universidad de Valladolid



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Università Iuav  
di Venezia



20.10.2021 / VALLADOLID  
28.10.2021 / VENEZIA

International Congress

# ESPACIAR 2021

The spatial experimentation in art installations

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## BOOK OF ABSTRACTS

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**International Congress**

# **ESPACIAR 2021**

The spatial experimentation in art installations

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**BOOK OF ABSTRACTS**

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# Índice / Index

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<b>Introducción / Introduction</b>	<b>06</b>
------------------------------------	-----------

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<b>Tema / Theme</b>	<b>08</b>
---------------------	-----------

---

<b>Comités / Committees</b>	<b>10</b>
-----------------------------	-----------

---

<b>20.10.2021 / Valladolid</b>	<b>12</b>
Programa / Program	12
Conferencias / Invited conferences	14
Ponencias / Committee presentations	16
Comunicaciones 1 / Communications 1	20
Comunicaciones 2 / Communications 2	24
Comunicaciones 3 / Communications 3	28

---

<b>28.10.2021 / Venezia</b>	<b>34</b>
Programma / Program	34
Conferenze / Invited conferences	36
Presentazioni / Committee presentations	38
Comunicazioni 1 / Communications 1	42
Comunicazioni 2 / Communications 2	46
Comunicazioni 3 / Communications 3	50

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# Introducción / Introduction

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**Fernando Zaparaín Hernández y Jorge Ramos Jular**

Directors of ESPACIAR 2021

Se propone este encuentro **académico y artístico** para profundizar, desde lo arquitectónico, en el estudio de las abundantes categorías espaciales presentes en las **instalaciones artísticas**, un formato híbrido de carácter **audiovisual, narrativo y escenográfico**, constituido por el **objeto en relación con su ámbito expositivo y el observador**. La arquitectura como **arte del espacio** puede extraer precisas enseñanzas de las instalaciones, que son experimentaciones más ágiles, porque están menos sometidas a la normativa y la razón de uso propias de lo edificado. Parece oportuno abordar este trasvase de procedimientos mediante aproximaciones interdisciplinares de **integración, interacción, interpretación o experiencia**.

Algunas posibles líneas temáticas a tratar son: el poder relacional del vacío, el valor espacial de sombras, proyecciones y superposiciones, el espacio narrativo y fenomenológico, las arquitecturas efímeras, lo escenográfico, o la profundidad de la pantalla.

El congreso, coordinado por el Grupo de Investigación Reconocido (GIR) de la Universidad de Valladolid ESPACIAR, Categorías espaciales en arquitectura y otras disciplinas artísticas, se enmarca en el Proyecto de Investigación del Programa Estatal I+D de Generación de Conocimiento 2018: **“Análisis planimétrico, espacial y fotográfico de instalaciones audiovisuales pioneras en la Península Ibérica desde 1975”**, ref. PGC2018-095359-B-I00, 2019-2021. Se prestará especial atención a la **singular presencia femenina en el mundo de las instalaciones artísticas**. Inte-

This meeting, both **academic and artistic**, is proposed to study in depth, from an architectural point of view, the abundant spatial categories present in **artistic installations**, a hybrid format of an **audiovisual, narrative and scenographic** nature, constituted by the **object in relation to its exhibition space and the observer**. Architecture as an **art of space** can extract precise lessons from the installations, which are more agile experiments, because they are less conditioned to regulations and building specific needs. It seems appropriate to approach this transfer of procedures through interdisciplinary approaches of **integration, interaction, interpretation or experience**.

Some possible thematic lines to deal with are: the relational power of the void, the spatial value of the shadows, projections and superpositions, the narrative and phenomenological space, the ephemeral architectures, the scenographic act, or the depth of the screen.

The congress, coordinated by the Recognized Research Group (GIR) of the Valladolid University ESPACIAR, Spatial categories in architecture and other artistic disciplines, is part of the Research Project of the State R&D Program for the Generation of Knowledge 2018: **“Planimetric, spatial and photographic analysis of pioneering audiovisual installations in the Iberian Peninsula since 1975”**, ref. PGC2018-095359-B-I00, 2019-2021. Special attention will be paid to the **unique feminine presence in the world of artistic installations**. Various creators

resan particularmente diversas creadoras del ámbito peninsular como Esther Ferrer, Cristina Iglesias, Eugènia Balcells, Elena Asins, Eulàlia Valldosera, Paloma Navares, Dora García, Esther Pizarro, Susy Gómez, Susana Solano, Teresa Braula Reis, Ângela Ferreira o Fernanda Fragateiro, entre otras.

La convocatoria se dirige, tanto al **mundo académico**, como al de la **creación plástica, escénica o audiovisual**. Tiene carácter internacional, con la presencia en su Comité Científico y en las ponencias invitadas de investigadores de Italia - IUAV di Venezia, Università di Udine, Sapienza Università di Roma - o Portugal - Universidade do Porto, Universidade da Beira Interior. También participan miembros de diversas universidades españolas como la Universidad de Alcalá, Universidad CEU San Pablo, Universidad de Salamanca, Universidad de Valladolid, Universidad de Zaragoza, etc. Por otra parte, se ha propiciado la colaboración con diversas instituciones culturales, expositivas y profesionales como el Museo Patio Herreriano, el Colegio Oficial de Arquitectos de Valladolid, la Real Academia de España en Roma, o la V-A-C Foundation y la Fondazione Querini Stampalia di Venezia.

from the peninsular area are particularly interesting, such as Esther Ferrer, Cristina Iglesias, Eugènia Balcells, Elena Asins, Eulàlia Valldosera, Paloma Navares, Dora García, Esther Pizarro, Susy Gómez, Susana Solano, Teresa Braula Reis, Ângela Ferreira or Fernanda Fragateiro, among others.

The call is directed, both to the **academic world**, as well as to the **plastic, scenic or audiovisual creation**. It is international in character, with the presence on its Scientific Committee and also in invited presentations by researchers from Italy - IUAV of Venice, Udine University, Sapienza University of Rome - or Portugal – Porto University and Beira Interior University. Members of various Spanish universities also participate, such as the University of Alcalá, CEU San Pablo University, University of Salamanca, University of Valladolid, University of Zaragoza, etc. On the other hand, collaboration has been encouraged with various cultural, exhibition and professional institutions such as the Patio Herreriano Museum, the Official College of Architects of Valladolid, the Royal Academy of Spain in Rome, or the V-A-C Foundation and the Querini Stampalia Foundation of Venice.

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## Tema / Theme

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### Fernando Zapaín Hernández y Jorge Ramos Jular

Directors of ESPACIAR 2021

Para subrayar algunos focos de interés del congreso, se propone una breve reflexión sobre la génesis del formato *instalación*, una manera múltiple de entender la espacialidad, todavía en plena vigencia.

A mediados del siglo XX, el debate sobre la *pérdida del centro* en la obra artística puso de relieve dos temas, entre otros, hasta entonces casi exclusivos de la arquitectura: la búsqueda de una *espacialidad interior* y las *relaciones entre objeto, galería y espectador*. Henry Moore, Naum Gabo o Jorge Oteiza, al desocupar la masa, acentuaron el *carácter relacional del vacío* y retomaron la abstracción mientras se alejaban de lo figurativo.

En el Nueva York de los sesenta, las *post-avant-gardes*, especialmente el *minimalismo*, emprendieron una revisión del objeto, que se caracterizó por resaltar sus condiciones espaciales específicas, al margen de “alusiones e ilusiones” (Judd). Se revisó la idea tradicional de estatua como monumento conmemorativo asentado en un lugar. Se generalizó el abandono de la peana y la anterior idea de pieza autorreferencial. La obra de arte empezó a tener como propósito interpelar al espectador mediante *relaciones de escala* y procuró extender su *influjo al espacio circundante*. Esto supuso ampliar el radio de acción del objeto y una progresiva contaminación semántica entre arquitectura, escultura y escenografía, que se resumió con el término “campo expandido” (Rosalind Krauss, 1979).

En los primeros setenta, el agotamiento de la caja minimalista llevaría a la “desmaterialización del objeto” (Lippard, 2004) propia del *arte*

To underline some of the congress's points of interest, a brief reflection on the genesis of the *installation* format is proposed, a multiple way of understanding spatiality, still in full force.

In the mid-20th century, the debate on the *loss of the center* in artistic work highlighted two themes, among others, until then almost exclusive to architecture: the search for an *interior spatiality* and the *relationships between object, gallery and spectator*. Henry Moore, Naum Gabo or Jorge Oteiza, by clearing the mass, accentuated the *relational character of the void* and took up abstraction while moving away from the figurativism.

In the New York of the sixties, the *post-avant-gardes*, especially *minimalism*, undertook a revision of the object, which was characterized by highlighting its specific spatial conditions, apart from “allusions and illusions” (Judd). The traditional idea of the statue as a memorial seated in a place was revised. The pedestal and the previous idea of a self-referential piece were generally abandoned. The work of art began to have the purpose of challenging the viewer through *scale relationships* and tried to extend its *influence to the surrounding space*. This meant expanding the scope of the object and a progressive semantic contamination between architecture, sculpture and scenography, which was summarized with the term “expanded field” (Rosalind Krauss, 1979).

In the early seventies, the exhaustion of the minimalist box would lead to the “dematerialization of the object” (Lippard, 2004) typical of *conceptual art* and *project art*. From



*conceptual* y del *project art*. A partir de ahí, se fue configurando un nuevo medio plástico, tema del presente congreso, que empezó a denominarse *instalación, montaje o ambiente*, con dos características que llegan hasta nuestros días: su **formato mixto** y la acentuación de su **carácter escenográfico**.

El interés por las relaciones de la pieza con el sujeto y la sala, desembocó inevitablemente en esa mayor "teatralidad", de la que se acusaba a Judd y Morris en el artículo *Art and Objecthood* (Fried, 1967) y que, paradójicamente, fue uno de sus principales hallazgos. En ese contexto, el objeto se abrió a categorías espacio-temporales y subjetivas, que de forma natural estaban presentes en lo edificatorio o lo audiovisual, y desde entonces se han intensificado en muchos ámbitos artísticos. Desde estas características de **hibridación y teatralidad**, se pasó progresivamente a la definición *postmoderna* de obra de arte, de **carácter relacional, múltiple y audiovisual**, que con distintas manifestaciones llega hasta la actual *hipermodernidad*.

Durante el último tercio del siglo XX se culminó el abandono de la autonomía disciplinar. El objeto perdió protagonismo, para integrarse en un sistema más complejo y virtual, donde lo importante empezaba a ser el **mensaje** y la **conectividad**, característicos de la sociedad de la comunicación que empezaba a consolidarse. En las instalaciones también se manifestó esa inclinación a lo **conceptual** ya que, por su carácter escénico, cada vez fueron incorporando más medios audiovisuales y, sobre todo, dieron prioridad a ideas, textos, fotografías, documentos o mapas. La mayor experimentalidad de las *instalaciones artísticas* ha privilegiado el **proceso** de génesis de las obras, más que su realización singular, que no se descarta, pero es prescindible y puede dejarse en manos de terceros.

there, a new plastic medium was configured, the subject of this congress, which began to be called *installation, staging or atmospheres*, with two characteristics that continue to this day: its **mixed format** and the accentuation of its **scenographic character**.

The interest in the relationship of the piece with the character and the room, inevitably led to that greater "theatricality", of which Judd and Morris were accused in the article *Art and Objecthood* (Fried, 1967) and which, paradoxically, was one of their main findings. In this context, the object was opened to spatial-temporal and subjective categories, which were naturally present in the built or audiovisual objects and since then they have intensified in many artistic fields. From these characteristics of **hybridization** and **theatricality**, the *postmodern* definition of a work of art was progressively defined, as a **relational, multiple and audiovisual nature**, which with different manifestations reaches the current *hypermodernity*.

During the last third of the 20th century the renounce of disciplinary autonomy was reached. The object lost prominence, to be integrated into a more complex and virtual system, where the important thing began to be the **message** and **connectivity**, characteristic of the "society of communication" that was beginning to consolidate. In the installations, this inclination towards the **conceptual** fact as also manifested since, due to their scenic nature, they increasingly incorporated more audiovisual media and, above all, they gave priority to ideas, texts, photographs, documents or maps. The greater experimentality of the *artistic installations* has privileged the genesis **process** of the works, more than their singular realization, which is not ruled out, but is dispensable and can be left in the hands of others.

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## Comités / Committees

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All communications have undergone a double external evaluation, by peer review, with an international committee of academic and artistic experts.

## Organiza / Organize

**ESPACIAR.** Grupo de Investigación Reconocido - UVa (ES)

## Comité organizador / Organizing committee

**Fernando Zaparaín Hernández.** PhD Architect. GIR ESPACIAR - ETSAVa (ES)

**Jorge Ramos Jular.** PhD Architect. GIR ESPACIAR - ETSAVa (ES)

## Comité científico / Scientific committee

**Javier Arias.** PhD Architect. GIR ESPACIAR - EfimerArq - ETSAVa (ES)

**Luis Barrero.** Architect. Universidad de Salamanca (ES)

**Piotr Barbarewicz.** PhD Architect. Università degli Studi di Udine (IT)

**Javier Blanco.** PhD Architect. GIR ESPACIAR - EfimerArq - ETSAVa (ES)

**Renato Bocchi.** Architect and Professor. Università IUAV di Venezia (IT)

**Enrique Jerez.** PhD Architect. Universidad de Zaragoza (ES)

**Pedro Leão Neto.** PhD Architect. AAI-CEAU-FAUP - Universidade do Porto (PT)

**Sara Marini.** PhD Architect. Università IUAV di Venezia (IT)

**Jorge Marum.** PhD Architect. Universidade da Beira Interior (PT)

**Santiago de Molina.** PhD Architect. Universidad CEU San Pablo (ES)

**Federica Morgia.** PhD Architect. Sapienza Università di Roma (IT)

**Maria Neto.** Architect. Universidade da Beira Interior (PT)

**Claudia Pirina.** PhD Architect. Università degli Studi di Udine (IT)

**Luis Ramón-Laca.** PhD Architect. Universidad de Alcalá (ES)

**Miriam Ruiz.** PhD Architect. Universidade da Beira Interior y ETSAVa (PT)

**Miguel Santiago.** PhD Architect. Universidade da Beira Interior (PT)

## Comité artístico / Artistic committee

**Chiara Bertola.** Curator of Contemporary Art. Fondazione Querini Stampalia (IT)

**Amaya Bombín.** Artist (ES)

**Andrés Carretero.** Architect and Critic. MONTAJE (ES)

**José Luis Crespo.** PhD in Fine Arts. Universidad de Cuenca (EC)

**Andreia Garcia.** PhD Architect and Curator. Universidade da Beira Interior (PT)

**Teresa Guerrero.** PhD in Fine Arts. Universidad Complutense de Madrid (ES)

**Juan Carlos Quindós.** Architect and Multimedia Artist (ES)

**Pau Waelder.** Curator and Writer. Universitat Oberta de Catalunya (ES)

**Rodrigo Zaparaín.** Architect and Scenographer (ES)

## Secretaría técnica / Technical secretary

**Pablo Llamazares Blanco.** Architect. GIR ESPACIAR - ETSAVa (ES)

**Daniel Barba Rodríguez.** Architect. GIR ESPACIAR - ETSAVa (ES)

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## 20.10.2021 / Valladolid

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### MAÑANA / MORNING

08:30 - 09:00 h. **RECEPCIÓN / ACREDITACIONES**

09:00 - 09:30 h. **INAUGURACIÓN**

Fernando Zaparaín y Jorge Ramos (Directores ESPACIAR 2021)  
Javier Hontoria (Director Museo Patio Herreriano)  
Oscar Martínez Sacristán (Vicerrector Investigación UVa)

09:30 - 11:00 h. **BLOQUE COMUNICACIONES 1 / investigación**

Presenta Luis Ramón-Laca. **La telaraña de José Miguel Prada Poole**

**La instalación como forma de acercamiento a la naturaleza en el arte y la arquitectura japoneses contemporáneos y su relación con la tradición.** Alberto López del Río

**La escultura como materialización del espacio construido y el vacío. Una aproximación innovadora a la obra de Rachel Whiteread desde la perspectiva del proyecto escultórico y la arquitectura.** Raquel Sardá Sánchez

**¿Espacios existenciales o escenarios de ficción? Estrategias de análisis de las Celdas de Louise Bourgeois para el desarrollo de instalaciones artísticas y proyectos de diseño escenográfico.** Vicente Alemany Sánchez-Moscoso

**HABITACION. La construcción de la estancia interior sobre el escenario.** Yolanda Martínez Domingo

11:00 - 11:30 h. **DESCANSO - CAFÉ**

11:30 - 13:00 h. **BLOQUE COMUNICACIONES 2 / investigación**

Presenta Luis Barrero. **Paseo de Pasillos: Videojuegos vs Arquitecturas**

**Maneras de acercarnos. Repensar la ausencia, la presencia y la distancia.** Irene Mahugo Amaro

**Habitando la Cara Oculta del Espejo.** María Teresa Alonso Acebes

**La propuesta crítico-narrativa de Paloma Navares. Feminismo entre el cuerpo y el espacio.** Pablo Llamazares Blanco

**(Re)pensando rincones. La silla de pensar.** Helia de San Nicolás Juárez, Teresa Colomina Molina y David López Ruiz

13:00 - 14:00 h. **CONFERENCIA INVITADA**

Fernando Zaparaín. **El espacio escenográfico en las instalaciones artísticas de algunas pioneras del contexto ibérico**

## TARDE / AFTERNOON

- 16:00 - 17:45 h. **BLOQUE COMUNICACIONES 3 / proyectos**  
Presentan Javier Blanco y Javier Arias.  
***Materialidad descontextualizada. efímerARQ***
- Agua y Plásticos en el Mar. Dos obras sobre una reflexión desde la calma y nuestra relación con el medioambiente.*** Adriana Berges
- Azul metafórico en la construcción y deconstrucción de un espacio.*** Ana María Poveda Pérez
- Manglar de color.*** JGS y CIA © (Juan Gil Segovia y Clara Isabel Arribas Cerezo)
- Arquitetura móvel de barro: integração da olaria popular na intervenção arquitetónica contemporânea baseada na participação das comunidades.*** Hélder Amaro y Maria Isabel Mendonça
- Get Real!*** ORA Collective (Orlando Gilberto-Castro y Tiago Ascensão)
- Tribuna Pública - Instalación efímera en la Plaza de Tabacos.*** Juan Miguel Salgado Gómez, Luis Manuel Santalla Blanco y Alba González Vilar
- 17:45 - 18:15 h. **DESCANSO - CAFÉ**
- 18:15 - 19:00 h. **PROYECTOS ESPACIAR**  
Amaya Bombín y Juan Carlos Quindós.  
***Procesos conceptuales / procedimientos formales***
- 19:00 - 20:00 h. **CONFERENCIA INVITADA**  
Esther Pizarro. ***Espaciando la complejidad***
- 20:00 - 20:30 h. **CLAUSURA JORNADA**

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## Conferencias / Invited conferences

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**Fernando Zaparaín Hernández**

Universidad de Valladolid



### ***El espacio escenográfico en las instalaciones artísticas de algunas pioneras del contexto ibérico / The scenographic space in the art installations of some pioneer women from the Iberian area***

Las instalaciones artísticas, bien podrían caracterizarse como un montaje híbrido audiovisual, entre la escultura, la arquitectura, la narración o la imagen, que involucra al espectador. Semejante amalgama, remite enseñada a un predominio de lo escenográfico, reconocido por diversos estudios. Puede ser oportuno apoyarse en esa inclinación escénica común, para comparar y relacionar obras aparentemente tan particulares. Esto permitiría plantear una interpretación sintética sobre las instalaciones. Dentro de los abundantes ejemplos, se ha escogido un ámbito con cierta identidad propia, como es la Península ibérica, durante la etapa fundacional del formato, que fue el último cuarto del siglo XX. Analizar las instalaciones a través de su carácter escenográfico, presta un marco eficaz para resaltar el peculiar papel que tienen en ellas algunas componentes espaciales como el objeto, la imagen o la acción. A través de este prisma, se intentarán reconocer las categorías mencionadas en algunos ejemplos más significativos, apreciando sus similitudes y diferencias.

The art installations could well be characterized as a hybrid audiovisual montage, between sculpture, architecture, narration or image, that involves the viewer. Such amalgamation, immediately refers to a predominance of the scenographic, recognized by various studies. It may be appropriate to rely on that common scenic inclination, to compare and relate seemingly so particular works. This would allow a synthetic interpretation of the facilities to be proposed. Among the abundant examples, an area with a certain identity of its own, such as the Iberian Peninsula, has been chosen during the founding stage of the format, which was the last quarter of the 20th century. Analyzing the installations through their scenographic character, provides an effective framework to highlight the peculiar role that some spatial components such as the object, the image or the action have in them. Through this prism, an attempt will be made to recognize the categories mentioned in some more significant examples, appreciating their similarities and differences.

## Esther Pizarro

Artista / Universidad Europea de Madrid



### *Espaciando la complejidad / Spacing complexity*

La espacialidad humana constituye el epicentro de la investigación artística de Esther Pizarro. Mapas de movilidad, cartografías cognitivas, topografías imaginadas, prótesis arquitectónicas que colonizan objetos cotidianos son algunas de las series en las que esta artista ha trabajado en los últimos veinte años. En una especie de zoom conceptual, Pizarro se ha ido acercando desde una mirada territorial, en la gran metrópoli de Los Ángeles; a otra más urbanística y arqueológica en Roma; para detenerse en las arquitecturas imposibles de París; y posteriormente reflexionar sobre los modelos cartográficos que le derivarán a un entendimiento del cuerpo como paisaje, como topografía. La megápolis entendida como un organismo vivo, en continuo cambio y evolución; pero al mismo tiempo, la ciudad vivida, experimentada mediante el cuerpo construyendo mapas de movilidad, cartografías anónimas que señalan trazados escondidos. Sus últimas instalaciones exploran la visualización de la complejidad en la ciudad contemporánea, incorporando tecnología e interactividad en sus propuestas: movilidad, conexión entre ciudades, sistemas urbanos policéntricos, conexiones físicas y digitales, visualización de datos, conectividad planetaria gracias a la red de cableado submarino o cartografías que evidencian emergencias medioambientales; son algunos de los temas tratados en sus más recientes proyectos.

Human spatiality constitutes the epicenter of Esther Pizarro's artistic research. Mobility maps, cognitive cartographies, imagined topographies or architectural prostheses that colonize everyday objects. The artist has been working on these series for the last twenty years. With her work, Pizarro has made a kind of conceptual zoom. A zoom that began with a territorial vision, using the great metropolis of Los Angeles. Then, it deviated towards a more urbanistic and archaeological approach in Rome. To finally reach the impossible architectures of Paris. Afterwards, Esther Pizarro began to reflect on cartographic models. A research that has led her to understand the body as a landscape, as a topography. The megapolis is understood as a living organism. One in continuous change and evolution. But, at the same time, it is also a lived city. A city experienced through the body, with the construction of maps of mobility, anonymous cartographies that point out hidden paths. Her latest installations explore the visualization of complexity in the contemporary city. To do so, she incorporates technology and interactivity into her proposals: mobility, the connection between cities, polycentric urban systems, physical and digital connections, data visualization, planetary connectivity -thanks to the network of submarine cables- or cartographies that show environmental emergencies. These are some of the topics addressed in his most recent projects.

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# Ponencias / Committee presentations

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**Luis Barrero**

Universidad de Salamanca

***Paseo de Pasillos: Videojuegos vs Arquitecturas. Comparativa de experiencias espaciales lumínicas / A walk in corridors: Video games vs Architectures. Comparative of light spatial experiences***

Se propone un paseo a través de diferentes pasillos como si de pasar las diferentes pantallas de un videojuego se tratara con el objetivo de comparar la experiencia lumínica en ellos. El pasillo como pieza de arquitectura construida y el pasillo como representación de un ambiente ludo-narrativo en el videojuego. Compararemos nuestra experiencia espacial como usuarios frente a la experiencia como jugadores-actores y analizaremos los factores que intervienen en el diseño de la iluminación. Profundizaremos en tres categorías espaciales determinadas por el uso de la luz: Intensidad, Foco y Sombra. Cada una de ellas se definirá a través de dos características opuestas: Deslumbrante-Clara, Unifocal-Multifocal y Proyectada-Contrailuminada respectivamente. Cada una de estas características se analizarán a través de la visita a un pasillo concreto a partir del que podremos establecer nuestras conclusiones. El objetivo, por tanto, será establecer analogías y diferencias entre dos disciplinas, la arquitectura y el videojuego, en base a las experiencias espaciales que la iluminación provoca en un recinto similar y reconocible para ambas, el pasillo.

A walk through the different corridors is proposed as if passing through the different screens of a video game in order to compare the light experience in them. The corridor as a piece of built architecture and the corridor as a representation of a ludo-narrative environment in the video game. We will compare our spatial experience as users versus the experience as players-actors and analyze the facts involved in lighting design. We will delve into three spatial categories determined by the use of light: Intensity, Spotlight and Shadow. Each of them will be defined through two opposing characteristics: Dazzling-Darkness, Unifocal-Multifocal and Projected-Backlit respectively. Each of these characteristics will be analyzed through a visit to a specific corridor from which we can establish our conclusions. The objective, therefore, will be to establish analogies and differences between two disciplines, architecture and video games, based on the spatial experiences that lighting provokes in a similar and recognizable space for both, the corridor.



**Javier Blanco Martín**

Universidad de Valladolid

### ***Ágoras de interior para la Confluencia / Indoor's agoras for Confluence***

Este texto tiene su origen en la experiencia personal en trabajos sobre arquitectura efímera, realizados a título individual y colectivo, en concreto los relativos a arquitecturas para eventos concurridos. En la disciplina de la arquitectura los datos de partida son, por lo general, los espacios disponibles y los contextos del sitio, teniendo en cuenta para ello la topografía, sus dimensiones y las de su entorno, las vistas, la luz, la orientación, etc. y su finalidad, para lo que a criterio del proyectista se toman croquis y fotografías. Sin embargo, aunque toda arquitectura lo es si sirve al ser humano, pocas veces se tiene en cuenta en que el principal dato precisamente son las personas, una cuestión que siempre es importante pero que se da por descontado porque conocemos sus dimensiones y preveemos el espacio que requieren para desenvolverse en cualquier situación. Un salto diferenciador se produce es cuando se diseña arquitectura para un evento esporádico con número importante de usuarios, que constituye una masa informe de personas, que fluctúa con el movimiento y su comportamiento no siempre es previsible y homogéneo. Esta dificultad, por tanto, debe considerarse como un condicionante muy importante a tener muy en cuenta en un proyecto de esta naturaleza, porque no existen tipologías básicas a las que recurrir. Se trata de una arquitectura que no tiene foto fija en un marco establecido, que su experimentación perceptiva fluctúa según la masa de gente y su desplazamiento. Entre estas se encuentran las arquitecturas de "La Feria".

This text has its origin from personal experience in my works on ephemeral architecture, carried out individually and collectively and specifically those related to architectures for crowded events. In the discipline of architecture, the starting point is, usually, the spaces available and the contexts of the site, considering the topography, its dimensions and those of its surroundings, views, light orientation, etc. and its purpose, for which at the designer's discretion sketches and photographs are taken. However, although all architecture is if it serves the human being, taken into account that the main data is precisely people. This issue is always important but that is taken for granted because we know its dimensions and we foresee the space they require to function in any situation. A differentiating leap occurs when architecture is designed for a sporadic event with a significant number of users, which constitutes a shapeless mass of people, which fluctuates with movement and its behaviour is not always predictable and homogeneous. This difficulty, therefore, must be considered as a very important condition to consider in a project of this nature, because there are no basic typologies to which to refer. It is an architecture that does not have a fixed photo in an established frame, whose perceptual experimentation fluctuates according to the mass of people and their displacement. Among these are the architectures of "La Feria".

## **Amaya Bombín**

Artista

### ***A propósito de Piedra / Regarding Piedra***

Amaya Bombín realizará un recorrido por los procesos y procedimientos seguidos a la hora de realizar una instalación para el Museo Patio Herreriano de Valladolid dentro del Proyecto Espaciar. Cómo evolucionó “PIEDRA” un proyecto que ha visto la luz después de dos años de modificaciones y ha resultado finalmente una instalación específica para la Sala 0 del Museo durante el verano de 2021. (Del 08/07 al 26/09). Dentro de este Proyecto de Investigación *“Análisis planimétrico, espacial y fotográfico de instalaciones audiovisuales pioneras en la Península Ibérica desde 1975”* es especialmente interesante mostrar en público los bocetos, ideas, croquis o las distintas presentaciones que la artista preparó para “PIEDRA”. Se podrá así mostrar la complejidad que conlleva el desarrollo de una instalación artística, la metodología seguida y también mostrar todas esas obras que quedan archivadas bien sea digital o físicamente en el estudio de un artista.

Amaya Bombín will go through the processes and procedures followed when creating an installation for the Museo Patio Herreriano in Valladolid as part of the Espaciar Project. How “PIEDRA” evolved, a project that has emerged after two years of modifications and has finally resulted in a specific installation for Sala 0 of the Museum during the summer of 2021. (From 08/07 to 26/09). Within this Research Project *“Planimetric, spatial and photographic analysis of pioneering audiovisual installations in the Iberian Peninsula since 1975”* it is particularly interesting to show in public the sketches, ideas or the different presentations that the artist prepared for “PIEDRA”. Thus, it will be possible to show the complexity involved in the development of an artistic installation, the methodology followed and also to show all those works that remain archived either digitally or physically in an artist’s studio.

## **Juan Carlos Quindós**

Arquitecto y artista multimedia

### ***A través de un arpa metálica. Alrededor de “acta (dos)” de Susana Solano / Through a metal harp. Around “acta (dos)” by Susana Solano***

Las Arpas están tensas, listas para ser tocadas con las manos, o en su defecto con los ojos. Hay una necesidad de atravesarlas, de pasar a través de ellas con la mirada. Ésa an-

The Harps are tighten, ready to be touched with the hands or, in case, with the eyes. There is a need to pass through them, to cross them with the gaze. This aesthetic anxiety is only calmed

siedad estética sólo se calma en movimiento. Cuando un sonido se acopla es porque la fuente emisora y la receptora están muy juntas, emitiendo en frecuencias muy parecidas. La resonancia entre oído y ojo se activa al cabo de unos segundos en las salas amplias y limpias del Herreriano. Estas esculturas piden que te “desacoples” de ellas, justo en el momento en que empiezan a chillar si te quedas quieto mucho tiempo. La escala de las piezas se reconfigura en la pantalla, se “desacopla” del espacio en que se inserta a través de la cámara fotográfica, e intenta universalizar la armonía espacial de las piezas que forman subseries escultóricas. Paradójicamente, por mucho que la imagen se agarre a las texturas microscópicas de las obras, deja atrás su especificidad particular, y habla en códigos más abiertos, generales. Las maquetas y proyectos de esculturas dejan así de serlo un poco en la pantalla cinematográfica, porque son habitadas y ocupadas, y ofrecen el cobijo paradójico de una “stanzza vuota”.

**Luis Ramón-Laca**

Universidad de Alcalá

### ***La telaraña de José Miguel Prada Poole / The cobweb of José Miguel Prada Poole***

Esta comunicación trata de una instalación en forma de telaraña, que el arquitecto José Miguel Prada Poole llevó a cabo en junio de 1977 con la ayuda de un grupo de arquitectos y artistas en La Vereda, una aldea situada en un remoto rincón de la parte sur de la sierra de Ayllón, en el noroeste de la provincia de Guadalajara.

by movement. When a sound is coupled, it is because the emitting and receiving focus are very close together, sending out very similar frequencies. The resonance between ear and eye is activated, in the spacious and clean rooms of the Herreriano, after a few seconds. These sculptures ask you ‘to uncouple’ from them, just at the moment when they start to scream if you stand still for too long. The scale of the pieces is reconfigured on the screen, uncoupled from the space in which it is inserted through the camera, and attempts to universalise the spatial harmony of the pieces that form sculptural subseries. Paradoxically, even though the image clings to the microscopic textures of the pieces, it leaves its particular specificity behind, and speaks in more open and general codes. The models and projects of sculptures stop being sculptures on the cinema screen because they are inhabited and occupied, and offer the paradoxical shelter of a “stanzza vuota”.

This communication is about an installation with cobweb shape, which the architect José Miguel Prada Poole carried out in June 1977 with the assistance of a group of architects and artists in La Vereda, a village located in a remote corner of the southern part from the Sierra de Ayllón, in the northwest of Guadalajara province.

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# Comunicaciones 1 / Communications 1

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Presenta **Luis Ramón-Laca** Universidad de Alcalá

**Alberto López del Río**

Universidad de Valladolid

***La instalación como forma de acercamiento a la naturaleza en el arte y la arquitectura japoneses contemporáneos y su relación con la tradición / Installation as a way of approaching nature in contemporary Japanese art and architecture and its relationship with tradition***

Un rasgo distintivo de la cultura japonesa es su veneración por la naturaleza. Esta cualidad está presente en numerosos aspectos de su día a día y afecta tanto a su forma de ver el mundo como a sus manifestaciones culturales, entre ellas el arte y la arquitectura. Así no son de extrañar festividades tradicionales como el *hanami matsuri* o el *momiji*, eventos en los que los japoneses se congregan para disfrutar juntos del paso de las estaciones, manifestado en la floración de los cerezos o el cambio de color de las hojas de los árboles en otoño, para los que, en ocasiones, se construyen pequeñas arquitecturas temporales. De la misma manera, el arte y la arquitectura contemporáneos se han interesado por esta forma de mirar, por esta atención hacia la naturaleza, y varios autores han desarrollado instalaciones temporales enfocadas a permitir un mayor acercamiento entre esta y el ser humano. Estas obras provocan un cambio en la percepción del lugar en el que se instalan, al establecer nuevas formas de relación en el espacio. Estas nuevas interacciones, que hasta el momento no eran posibles, provocan una afección mutua entre lo natural y lo construido que persigue el enriquecimiento de ambos.

One of the distinctive features of Japanese culture is its veneration for nature. This characteristic is present in many aspects of their daily lives and affects both their way of seeing the world and their cultural manifestations, including art and architecture. Thus, traditional festivities such as *hanami matsuri* or *momiji* are not surprising, events in which the Japanese congregate to enjoy together the passing of the seasons, manifested in the flowering of cherry trees or the change of color of the leaves of the trees in the fall, for which, on occasions, small temporary architectures are built. In the same way, contemporary art and architecture have been interested in this way of looking, this attention to nature, and several authors have developed temporary installations focused on allowing a better approximation between nature and the human beings. These works cause a change in the perception of the place where they are installed by establishing new forms of relationship in space. These new interactions, which were not possible until now, cause a mutual affection between the natural and the built that seeks the enrichment of both.

**Raquel Sardá Sánchez**

Universidad Rey Juan Carlos

***La escultura como materialización del espacio construido y el vacío. Una aproximación innovadora a la obra de Rachel Whiteread desde la perspectiva del proyecto escultórico y la arquitectura / Sculpture as a materialization of built space and emptiness. An innovative approach to the work of Rachel Whiteread from the perspective of the sculptural project and architecture***

Rachel Whiteread, escultora del aura post-moderna, materializa en sus obras la tensión entre el carácter tangible de lo invisible y la espectacularidad de sus propuestas. La artista británica manifiesta a través del vacío la relación entre la arquitectura y la escultura estableciendo las primeras conexiones con el cuerpo mediante la creación de una serie de obras en torno al espacio doméstico que desembocarán en el vaciado de estancias y edificios. Posteriormente resignificará el valor del patrimonio industrial poniendo la atención en elementos que construyen la identidad de la ciudad. Así mismo, establecerá una reflexión sobre el papel de la escultura para evocar la memoria del pasado. En obras más recientes aludirá al carácter efímero y vacío de la sociedad actual con reminiscencias personales y arquitectónicas. Sus aportaciones más relevantes radican en la escala de sus obras, la investigación sobre los materiales y las relaciones con el entorno, situando a la autora entre los artistas que mejor han manifestado las consecuencias del ritmo frenético y cambiante de la contemporaneidad desde la apreciación de lo doméstico y lo público.

Rachel Whiteread, sculptress of the postmodern aura, establishes the tension between the tangible nature of the invisible and the spectacular nature of her proposals. The British artist approaches the relationship between architecture and sculpture from the void, establishing some first connections with the body through the creation of a series of works around the domestic space that will lead to the casting of rooms and buildings. Later he will resignify the value of the industrial heritage, paying attention to elements that build the identity of the city. Likewise, it will establish a reflection on the role of sculpture to evoke the memory of the past. In more recent works he will allude to the ephemeral and emptiness of today's society with personal and architectural reminiscences. Her most relevant contributions lie in the scale of her works, research on materials and relationships with the environment, placing the author among the artists who have best manifested the consequences of the frenetic and changing pace of contemporaneity from the appreciation of what domestic and public.

**Vicente Alemany Sánchez-Moscoso**

Universidad Rey Juan Carlos

***¿Espacios existenciales o escenarios de ficción? Estrategias de análisis de las Celdas de Louise Bourgeois para el desarrollo de instalaciones artísticas y proyectos de diseño escenográfico / Existential Spaces or Fictional Settings? Louise Bourgeois Cells Analysis Strategies for the Development of Art Installations and Scenographic Design Projects***

Las obras de Louise Bourgeois fueron conquistando las dimensiones y configuraciones propias de las instalaciones artísticas durante las últimas décadas del siglo XX. La escultora de origen francés desarrolló sus Celdas más conocidas adoptando estructuras que procedían de invernaderos, jaulas de circos y atracciones de ferias, espacios de confinamiento sanitarios y policiales, e incluso depósitos, escaleras y plataformas elevadas de instalaciones industriales. Desde que iniciará su serie *Celdas* en 1991 hasta la inauguración de su instalación para la Sala de las Turbinas de la Tate:Modern en 1999 configuró un conjunto de propuestas que no sólo han condicionado el desarrollo artístico de las primeras décadas del siglo XXI sino que pronto se han convertido en referente de prácticas escenográficas recientes. La mayor parte de las aproximaciones realizadas que desde la teoría del arte y la estética insisten en describir las instalaciones de Bourgeois desde sus experiencias biográficas, adoptando términos como arte confesional para describir su obra, e insistiendo en los argumentos psicoanalíticos para abrir vías de interpretación de sus propuestas. Pretendemos trascender esta insistencia en lo confesional y lo biográfico para estudiar la procedencia de sus imaginarios, señalando qué elementos pueden ser desarrollados desde nuevos proyectos escenográficos.

The works of Louise Bourgeois were conquering the dimensions and configurations typical of artistic installations during the last decades of the 20th century. The French-born sculptor developed her best known Cells by adopting structures that came from greenhouses, circus cages and fairground attractions, sanitary and police confinement spaces, and even warehouses, stairways and elevated platforms of industrial facilities. Since he began his series *Cells* in 1991 until the inauguration of his installation for the Turbine Hall of the Tate:Modern in 1999, he set up a set of proposals that have not only conditioned the artistic development of the first decades of the 21st century, but also soon became they have become a benchmark for recent scenographic practices. Most of the approaches made that from the theory of art and aesthetics insist on describing Bourgeois's installations from his biographical experiences, adopting terms such as confessional art to describe his work, and insisting on psychoanalytic arguments to open avenues of interpretation of your proposals. We intend to transcend this insistence on the confessional and the biographical to study the origins of their imaginary, pointing out which elements that can be developed from new scenographic projects.

**Yolanda Martínez Domingo**

Universidad de Valladolid

***HABITACION. La construcción de la estancia interior sobre el escenario / ACTING ROOM. The construction of the inner room on the stage***

Con esta licencia ortográfica en el título se trata de definir la unidad elemental de la vivienda como ámbito preparado para la representación teatral. La ponencia es un recorrido por ciertas escenografías centradas en la recreación de atmosferas de lo doméstico, en la construcción de las estancias que componen el programa residencial, que ha servido de marco propicio para tantas obras dramáticas. Se han seleccionado algunos montajes que han llegado a fabricar sobre el escenario, el edículo privado donde se desenvuelve la intimidad de los personajes, a semejanza del espacio individual de la morada que nos cobija. A través de los objetos mobiliario que las pueblan o, de las paredes que las delimitan, veremos cómo toman forma sobre las tablas recintos de líneas sobrias y planos rectos, usurpando los rasgos de la caja paralelepédica moderna para enmarcar ficciones que pretenden ser el reflejo de nuestra vida. En este breve recorrido se repasará el trabajo de algunos nombres ya clásicos como Jose Rodrigues o Anna Viebrok, pero también figuras relevantes del panorama actual de la escena como Dimitri Papaioannou, ES Devlin, Luisa Bebiano o Klaus Grünberg. Algunas de sus propuestas para ópera, teatro y danza, descubren la versatilidad y potencia de una arquitectura de interior sencilla y modesta convertida en dispositivo escénico para transformar el espacio de la vivienda, que todos identificamos como habitación, en un lugar propicio para la actuación.

The spelling license in the title attempts to define the elementary unit of housing as an area prepared for the action in a theatrical performance. The presentation is a journey through some scenographies focused on the recreation of domestic atmospheres, on the construction of a room that has served as a framework for so many theatrical works. Some shows have been selected that have manufactured on stage the private aedicle where the intimacy of the actors unfolds, similar to the individual space of the dwelling that shelter us. Through the furniture or the delimiting walls, we will see how enclosures of lines and straight planes take shape on the tables, using the features of the modern parallelepipedic box to frame fictions that are the reflection of our life. In this brief tour, the work of some already classic names such as Jose Rodrigues or Anna Viebrok, but also relevant figures of the current scene such as Dimitri Papaioannou, ES Devlin, Luisa Bebiano or Klaus Grünberg will be reviewed. Some of their proposals for opera, theater and dance, reveal the versatility and power of a simple and modest interior architecture turned into a scenic device to transform the space of the house which we all identify as a room, into an appropriate place for acting.

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# Comunicaciones 2 / Communications 2

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Presenta **Luis Barrero** Universidad de Salamanca

**Irene Mahugo Amaro**

Universidad Complutense de Madrid

## ***Maneras de acercarnos. Repensar la ausencia, la presencia y la distancia / Ways of getting closer. Rethinking absence, presence and distance***

Durante mi investigación, me centro en la pérdida del protagonismo del objeto, dentro del marco escenográfico teatral; que ahora mismo podemos llegar a ubicar en un concepto amplio formado por una interrelación de especialidades artísticas, relacionadas con la interacción y la virtualidad. Investigo desde un contexto presente y personal, partiendo de la apertura -debido a la pandemia y al confinamiento- de espacios de crítica y de reflexión sobre si las nuevas tecnologías y la hiperconectividad son algo positivo o si nos afecta también negativamente. Esta situación me llevó a repensar el concepto cuerpo, el tacto, la presencialidad; y sumar también la ausencia y la distancia, enfocadas a una escena teatral y performativa. El carácter efímero de las artes escénicas, nos hace conscientes de que el tiempo caduca y empieza todo lo que construyamos sobre un presente. Antes de ello es necesario compartir un proceso, una experiencia; es necesaria una corporalidad, una construcción espacial. Surge, además de múltiples cuestiones que planteo en la investigación, una idea de hacerse presente desde la posición de fructífera desposesión, practicando una transformación constante, enmarañando la presencia física y la ficción.

During my research, I focus on the loss of the protagonism of the object, within the theatrical scenographic framework; that right now we can locate in a broad concept formed by an interrelation of artistic specialties, related to interaction and virtuality. I investigate from a present and personal context, starting from the opening -due to the pandemic and confinement- of spaces of criticism and reflection on whether the new technologies and hyperconnectivity are something positive or if they also affect us negatively. This situation led me to rethink the concept of body, touch, presentiality; and also to add absence and distance, focused on a theatrical and performative scene. The ephemeral character of the performing arts, makes us aware that time expires and begins everything we build on a present. Before that, it is necessary to share a process, an experience; it is necessary a corporeality, a spatial construction. In addition to the multiple questions that I raise in the research, there arises an idea of becoming present from a position of fruitful dispossession, practicing a constant transformation, entangling physical presence and fiction.



**María Teresa Alonso Acebes**

Universidad Complutense de Madrid

### ***Habitando la Cara Oculta del Espejo / Dwelling on the Hidden Face of the Mirror***

La cara oculta del espejo identifica una apertura a otros lugares posibles donde operan principios perceptivos y relacionales. En estos Lugares de Encuentro, una simple mirada se transforma en una experiencia completa y cualquier movimiento se vuelve significativo, creando un microcosmos de imágenes que sólo cobran sentido en ese tiempo y en ese lugar. Bajo estas premisas, se analizan dos obras escogidas de Eugenia Balcells y Eulalia Valldosera, que configuran un ecosistema de percepciones donde se habita lo intangible. Ambas crean una gramática del lenguaje en la instalación que atañe a distintos niveles de conciencia y sintetizan en una serie de elementos lo imprescindible, para establecer un acto comunicativo en el que se diluyen las diferencias semánticas. Estas artistas hacen una introspección sobre su identidad, tanto cultural como personal y reflejan, desde su experiencia, una búsqueda de lo extraordinario. Como resultado crean instalaciones que encarnan la aprehensión del espacio habitable, por medio de interrogantes en los que los espectadores nos reconocemos. [...] En un momento en el que parece que se desfiguran los contornos de los senderos conocidos, es reconfortante la sensación de reconocernos en otras miradas que, de alguna manera, vislumbran lo universal en lo concreto. Esto nos incita a desvelar el conjunto de coordenadas arquetípicas donde se produce el encuentro dentro de ese espacio relacional detrás del espejo.

The hidden face of the mirror identifies an opening to other possible places where perceptive and relational principles operate. In these Meeting Places, a simple gaze becomes a complete experience. Any movement becomes significant and creates a microcosm of images that only make sense in that time and place. Under these premises two selected works by Eugenia Balcells and Eulalia Valldosera are analysed, in which an ecosystem of perceptions that make us inhabit the intangible is configured. Both create a grammar of language in the installation that concerns different levels of consciousness and synthesize into a series of elements, the essential to establish a communicative act in which semantic differences are diluted. These artists do an introspection about their identity, both cultural and personal and reflect from their experience a search for the extraordinary. As a result, they create installations that embody the apprehension of habitable space through questions where the viewers recognize themselves. [...] Nowadays, when it seems that the contours of the well-known trails are disfigured, it is comforting to recognize ourselves in other gazes, that somehow glimpse the universal in the concrete. This motivates us to unveil the set of archetypal coordinates where the meeting in that relational space behind the mirror occurs.

**Pablo Llamazares Blanco**

Universidad de Valladolid

***La propuesta crítico-narrativa de Paloma Navares. Feminismo entre el cuerpo y el espacio / The critical-narrative proposal of Paloma Navares. Feminism between body and space***

En la España de los noventa, el arte de la instalación se puso al servicio de toda una serie de mujeres artistas, pioneras del formato, que abordaron con sus creaciones algunos de los temas que integran la teoría de género. El objetivo de esta investigación es analizar en qué términos se produce ese hecho en el trabajo de Paloma Navares (Burgos, 1947), y de qué manera influye en la experiencia espacial que propone. Un doble propósito que traza un recorrido por algunas de sus instalaciones, tratando de descubrir las claves de un lenguaje plástico con un cometido crítico. Para lograrlo, y aplicando algunos de los instrumentos gráficos de la arquitectura, se realizan levantamientos planimétricos de algunas obras, en los que se analiza la configuración de sus espacios y el papel reivindicativo que la imagen de la mujer ocupa en ellos. Así, se obtienen distintos tratamientos de la imagen de la mujer en su trayectoria, vinculados a un tipo de activación espacial muy específica. Una lectura interpretativa, que no solo reconoce en las obras de Navares una propuesta en clave feminista, sino el modo en que se posibilita, basado en un diálogo entre el cuerpo y el espacio.

In the Spain of the nineties, the art of installation was put at the service of a whole series of female artists, pioneers of the format, who addressed with their creations some of the themes that make up the gender theory. The objective of this research is to analyze in what terms this fact occurs in the work of Paloma Navares (Burgos, 1947), and how it influences the spatial experience that she proposes. A dual purpose that traces a tour through some of its installations, trying to discover the keys to a plastic language with a critical purpose. For achieve this, and applying some of the graphic instruments of architecture, planimetric surveys of some works are carried out, in which the configuration of their spaces and the protest role that the image of women occupies in them are analyzed. In this way, different treatments of the image of women are obtained in their trajectory, linked to a very specific type of spatial activation. An interpretive reading, which not only recognizes in Navares' works a proposal in a feminist key, but the way in which it is made possible, based on a dialogue between the body and the space.

**Helia de San Nicolás Juárez, Teresa Colomina Molina y David López Ruiz**

Universidad de Murcia

***(Re)pensando rincones. La silla de pensar / (Re)considering corners. Thinking chair***

En los entornos escolares tradicionales, la llamada silla de pensar es el destino de aquellos estudiantes que no siguen las normas y son invitados a reflexionar como consecuencia de su conducta disruptiva en el aula. Sin embargo, ¿por qué no vincular la oportunidad para meditar en ese espacio a la motivación y la creatividad, y no a un castigo? ¿por qué no rediseñarla y hacer de ella un elemento artístico que mejore su experiencia e invite a la creatividad? El objetivo de esta comunicación es desarrollar una investigación que defienda la capacidad del arte y la performance para replantear la silla de pensar, así como el entorno donde esta se ubica -el rincón-, de un modo estructural, funcional y espacial. y, a la vez, la relacionen con instalaciones realizadas por la performista Esther Ferrer, quien opta por dar libertad al alumno para explorar y convertirse en un verdadero creador (Castro, 2017). La intervención artística sobre el elemento silla de pensar supone una oportunidad para transmitir emociones y, a la vez, investigar tanto sobre ella como sobre el vacío que se crea en relación a otros elementos: la repetición y el azar como generadores de la producción artística, en línea con lo propuesto por Ferrer. Este proyecto pretende, pues, ser un campo de experimentación que unifique la práctica artística con la necesaria innovación docente.

In traditional school environments, the so-called thinking chair is the destination of those students who do not follow the rules and are invited to think over their disruptive behaviour in the classroom. However, why not to link the opportunity to think in that location to motivation and creativity, instead of punishment? why not to redesign it and turn it into an artistic element which improves the experience and invites to creativity? The purpose of this paper is to develop a research that supports the capacity of art and performance to reconsider this thinking chair and the environment where it is located -the corner- in a structural, functional and spatial way, and, at the same time, relates to the performances developed by the performer Esther Ferrer, who aims to give students freedom for exploring and becoming real creators (Castro, 2017). The artistic intervention on the thinking chair offers an opportunity to transmit emotions and, in turn, research about the chair and the emptiness created in relation to other elements: repetition and random as generators of artistic productions, in line with Ferrer's suggestions. Thus, this paper intends to become an experimentation field that unifies the artistic practice with the necessary teaching innovation.

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## Comunicaciones 3 / Communications 3

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Presentan **Javier Blanco y Javier Arias** Universidad de Valladolid

**Adriana Berges**

Universidad Complutense de Madrid y Museo Nacional Centro de Arte Reina Sofía

**Agua y Plásticos en el Mar. Dos obras sobre una reflexión desde la calma y nuestra relación con el medioambiente / Agua and Plásticos en el Mar. Two works on a reflection from calm and our relationship with the environment**

A continuación, en el siguiente texto se presentan dos obras de carácter instalativo realizadas en 2020. Por un lado, AGUA, una instalación concebida como un llamamiento a la no productividad, al concepto de perder el tiempo, a la paciencia y al estar a gusto con uno mismo en soledad. Por otro lado, PLÁSTICOS EN EL MAR, una pieza formada por 7 cuadros superpuestos, que critica la problemática del plástico en los mares, desde la escenografía y narrativa de la obra. Ambas instalaciones, además de tener el agua como nexo de unión, tienen otro valor de reflexión añadido que es cuestionar la veracidad de la imagen, así como diferenciar la realidad de la ilusión. En la primera instalación, a través del sonido, la pintura, su extensión en una pieza vinílica y el escenario creado, la artista propone al espectador la ilusión de estar en un sitio que ofrece tranquilidad. Mientras que la segunda pieza hace un registro de una problemática actual grave como es la contaminación del plástico en los mares que está teniendo un impacto real en el ecosistema.

The following text presents two works of an installation made in 2020. On the one hand, AGUA, is an installation conceived as a call to non-productivity, to the concept of wasting time, to patience and to being at ease with oneself in solitude. On the other hand, PLÁSTICOS EN EL MAR (plastic in the sea), is a piece formed by 7 superimposed paintings, which criticizes the problem of plastic in the seas, from the scenography and narrative of the work. Both installations, besides having water as a nexus of union, have another added value of reflection, which is to question the veracity of the image, as well as to differentiate reality from illusion. In the first installation, through sound, painting, its extension in a vinyl piece and the scenario created, the artist proposes to the viewer the illusion of being in a place that offers tranquility. While the second piece makes a record of a serious current problem such as plastic pollution in the seas that is having a real impact on the ecosystem.

**Ana María Poveda Pérez**

Universidad Complutense de Madrid

***Azul metafórico en la construcción y deconstrucción de un espacio /  
Metaphorical blue in the construction and deconstruction of a space***

Este proyecto se basa en la evolución de un espacio en tres posibles resultados. Pasando por un proceso que va de un resultado más representativo y literal, a uno transitorio, para terminar en un resultado más idealista y conceptual. El diseño de este espacio será generado por el leitmotiv de tres conceptos (una canción, un cuento y una película): la imagen del cielo. Este será el eje crucial, y se verá proyectado en la ejecución y construcción de los tres resultados que generarán entornos efímeros, los cuales llevarán al usuario a adentrarse en un espacio onírico y de contemplación. Primero, creo un contenedor artificial, en el cual empleo la imagen del cielo como una superficie del mundo que está adherida a la memoria, quizá residuos de lo natural a través del artificio. Así, tenemos una imagen que fue mediada, que fue un problema, que es inspiración. Era la frontera de lo real y lo virtual, el cielo se convirtió en la representación física de la cueva. La alegoría de la cueva, o la caverna de Platón; viviendo a través de la representación las sombras se transforman *mutatis mutandis* en el contenido virtual. La película remite a un contenedor artificial. El cuento; espacios estáticos que se desdoblaron en la memoria. La canción será un camino que conduce a... ningún lugar.

First, I create an artificial container, in which I use the image of the sky as a surface of the world that is attached to memory, perhaps residues of the natural through artifice. Thus, we have an image that is mediate, that was a problem, that is an inspiration. It was the border of the real and the virtual; the sky became the physical representation of the cave. The allegory of the cave, or Plato's cave, living through representation, the shadows can be explained as virtual content. This project is based on the evolution of space in three possible outcomes. It goes through a process that goes from a more representative and literal result to a transitory one to end in a more idealistic and conceptual result. This space is generated by the leitmotif of three concepts (song, story, and a movie): the image of the sky. The image of the sky will be the crucial axis. It will project in the execution and construction of the three results that will generate ephemeral environments, which will lead the user to enter a dreamlike space of contemplation. The film refers to an artificial container. The story refers to static spaces that unfold in memory. The song is a path that leads to nowhere.

**JGS y CIA® (Juan Gil Segovia y Clara Isabel Arribas Cerezo)**

Universidad de Salamanca y Escuela de Arte y Superior de Diseño de Burgos

***Manglar de color / Mangrove of color***

El proyecto está basado en la exploración de las posibilidades creativas y expresivas de un módulo determinado. El patrón es un cuadrado de 40 x 40 cm. con un esquema de líneas paralelas similar a un código de barras. El módulo se repite varias veces, combinando líneas de color de distinta anchura con bandas negras o blancas intermedias de 1 cm. de grosor. Para ampliar las posibilidades se realizan ángulos de 90° con el mismo esquema y formato, pudiéndose combinar rectas y ángulos formando combinaciones casi infinitas. Los módulos se pueden colocar en la pared y/o en el suelo. El número de piezas a utilizar en cada composición es variable, quedando determinada por la forma física del espacio que la alberga. La obra consta de tres partes: un número variable de módulos de 40 x 40 cm. (acrílico sobre DM), proyección no estática de módulos virtuales combinados con los físicos y el dibujo efímero realizado con vinilo adhesivo o pintura acrílica que continúa algunas de las líneas del patrón de los módulos. El dibujo efímero se realiza directamente sobre el suelo y las paredes del espacio expositivo. La apariencia final de la instalación es documentada mediante fotografías y vídeos.

The project is based on the exploration of the creative and expressive possibilities of a given module. The pattern is a square of 40 x 40 cm. with a scheme of parallel lines similar to a bar code. The module is repeated several times, combining colored lines of different widths with intermediate black or white bands of 1 cm. thick. To expand the possibilities, 90° angles are made with the same scheme and format, being able to combine lines and angles forming almost infinite combinations. The modules can be placed on the wall and/or on the floor. The number of pieces to be used in each composition is variable, being determined by the physical shape of the space that houses it. The work consists of three parts: a variable number of modules of 40 x 40 cm. (acrylic on DM wood), non-static projection of virtual modules combined with physical ones and the ephemeral drawing made with adhesive vinyl or acrylic paint that continues some of the lines of the pattern of the modules. The ephemeral drawing is made directly on the floor and walls of the exhibition space. The final appearance of the installation is documented by means of photographs and videos.

**Hélder Amaro y Maria Isabel Mendonça**

Centro Museológico de Paranhos da Beira y Universidade do Porto

***Arquitetura móvel de barro: integração da olaria popular na intervenção arquitetónica contemporânea baseada na participação das comunidades / Mobile clay architecture: integration of vernacular pottery in contemporary design based in participatory contribution***

Esta proposta envolve a operacionalização de conhecimentos e saberes das áreas da olaria, da arquitetura e da intervenção territorial, desenvolvendo uma hipótese de implicação da atividade social partilhada na reinterpretação duma prática artesanal, tendo em conta o contexto crítico sobre a recuperação de património arquitetónico e artesanato. Propõe uma arquitetura móvel construída em barro modelado na “roda”, de acordo com as técnicas tradicionais próprias do núcleo olário de Paranhos e Carvalhal da Louça (Seia, Portugal). Embora se encontre em vias de desaparecer, a olaria constitui uma prática artesanal de grande valor social, económico e cultural para as comunidades locais. O projeto almeja a possibilidade de propor abordagens exploratórias, a partir das louças de barro (um elemento característico do mundo rural, de uso doméstico), imediatamente propiciadas pelo desenho e pela sua instalação num espaço público de Paranhos. A implantação efémera, a escala, a junção e a decomposição de elementos parciais das peças tradicionais são condições indispensáveis para a atribuição de um gesto arquitetónico *futurante* à peça proposta. Os efeitos gerados pela execução e pela exposição do *mobile* repercutiram-se na comunidade local, elevando o debate sobre a relevância das atividades artesanais na revitalização de vínculos das sociedades rurais com o território contemporâneo.

This proposal involves the operationalization of knowledge and technical know-how from pottery, architecture and territorial intervention in order in order to develop a hypothesis of participatory project aiming the preservation and reinterpretation of artistic traditions that take into account the critical context of recovering traces from the past. The proposal comprises the production of a mobile architecture whose modules were essentially modelled on the traditional potter wheel, according with the traditional techniques applied in Paranhos and Carvalhal da Louça (Seia, Portugal). The local pottery practice is of great collective social, economic and cultural value for the communities, although it is on the verge of disappearing. The project aims to the possibility of proposing exploratory approaches combining clay pottery (once mostly common in the rural areas for domestic purposes) which were propitiated by design and by placing the mobile in a public space from the town of Paranhos. The ephemeral implantation in an outdoor public space, its scale, the junction and the decomposition of partial elements of vernacular clay pottery are indispensable conditions for the attribution of a *future* architectural gesture to the proposed mobile. The effects generated by the construction and by the exhibition of the artistic object had repercussions on the local community as raising the debate on the relevance of craft activities in the revitalization of the links between rural societies and contemporary territory.

## **ORA Collective (Orlando Gilberto-Castro y Tiago Ascensão)**

Universidade do Minho

### ***Get Real! / Get Real!***

As intervenções no espaço público estão na moda. Mas por que as fazemos? Quais são os nossos objetivos, critérios ou propósito? A realidade é suficientemente interessante como é, e é sobre isso que trabalhamos: sobre dar destaque à realidade. A nossa investigação centra-se em intervenções públicas que promovam pensamento crítico sobre o mundo e que reforcem um sentido colectivo de responsabilidade sobre a nossa própria realidade. Estas intervenções visam aprofundar um sentido de empatia e um tipo de relação mais justa e equitativa entre nós e o mundo. Ao tornar os processos de realidade inteligíveis como são - sem uma concepção predefinida do que é “certo” ou “errado” – permite-se que todos tenham a oportunidade de se reposicionarem numa realidade que é tão conhecida que se tornou banal, ou tão oculta que dificilmente a reconhecemos. As instalações que enfatizam a realidade permitem a criação de uma consciência em que o que quer que se opte por fazer - ou não fazer - é uma escolha, e não o resultado de uma falta de envolvimento, pensamento ou sensibilidade. O nosso trabalho é sobre as intervenções públicas como um meio para atingir um fim, e não como um fim em si mesmo: é sobre uma estratégia de abordagem, mais do que um resultado pré-determinado ou vendável.

Public Space interventions are really in. But why are we doing it? What are our goals, criteria or purpose? Reality is interesting enough as it is and it's about that we work: bringing reality back to the spotlight. Our research is focused on public interventions that promote critical thinking about the world, that enhance a collective sense of responsibility about our own reality. These interventions aim to develop a deeper sense of empathy and a fairer and more equitable kind of relation between us and the world. By making reality's processes intelligible as they are – with no predefined conception of what's “right” and “wrong” about them – everyone gets a chance to reposition themselves in a reality that is either so well-known it became numb, or so stealth they hardly acknowledge it. Installations that emphasize reality allow the public to create an awareness in which whatever they choose to do – or not to do – is an actual choice, not the result of a lack of engagement, thought, or feeling. Our work is about public intervention as a means to an end, not the end itself: it's about an approach strategy, rather than a predetermined, saleable result.



**Juan Miguel Salgado Gómez, Luis Manuel Santalla Blanco y Alba González Vilar**

Flu-or arquitectura + Alba González Vilar

***Tribuna Pública - Instalación efímera en la Plaza de Tabacos / Tribuna Pública - Ephemeral installation in Plaza de Tabacos***

Tribuna Pública nació de una idea transversal, desde la administración local, instituciones culturales y la ciudadanía, como un dispositivo de activación social y cultural. Su objetivo era crear un espacio abierto para la reflexión y el debate sobre el futuro de los terrenos portuarios históricos de la ciudad de A Coruña. Su programa de actividades era diverso, desde debates políticos, talleres, conferencias, cine, conciertos, laboratorios de experimentación, etc. con cuatro temas principales: urbanismo, ciencia y medio ambiente, memoria y acción cultural. La propuesta surge de la percepción velada del puerto, de un imaginario lleno de aquellos elementos de nuestra memoria que vinculan la ciudad y el puerto, generando un espacio permeable para la ciudadanía en contraposición a la opacidad actual del mismo. Se ubicó en la plaza de la antigua Fábrica de Tabacos, posición próxima al borde del litoral, la lonja etc., dotando a este enclave de un profundo componente simbólico e identitario. Debido a su temporalidad se utilizaron elementos desmontables y reutilizables, como son las estructuras de andamios, generando una malla espacial, como una matriz capaz de acoger múltiples usos a lo largo de los meses. Tribuna Pública fue una estructura efímera, abierta, diversa, hablada, vivida, transformada y pensada.

Tribuna Pública was born from a transversal idea, from the local administration, cultural institutions and citizens, as a device for social and cultural activation. Its objective was to create an open space for reflection and debate on the future of the historic port lands of the city of A Coruña. Its program of activities was diverse, ranging from political debates, workshops, conferences, cinema, concerts, experimental laboratories, etc. with four main themes: urbanism, science and environment, memory and cultural action. The proposal arises from the veiled perception of the port, from an imaginary full of those elements of our memory that link the city and the port, generating a permeable space for citizenship as opposed to the current opacity of it. It was located in the square of the old Tobacco Factory, a position close to the edge of the coast, the fish market, etc., giving this enclave a deep symbolic and identity component. Due to its temporality, dismantlable and reusable elements were used, such as scaffolding structures, generating a spatial mesh, as a matrix capable of hosting multiple uses throughout the months. Tribuna Pública was an ephemeral structure, open, diverse, spoken, lived, transformed and thought.

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## 28.10.2021 / Venezia

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### MATTINA / MORNING

09:00 - 09:30 h. **ACCOGLIENZA**

09:30 - 10:00 h. **PRESENTAZIONE**

Benno Albrecht ( Rettore Università IUAV di Venezia)  
Renato Bocchi ( Coordinatore ESPACIAR - Venezia)  
Fernando Zaparaín e Jorge Ramos ( Directori ESPACIAR 2021)

10:00 - 11:00 h. **COMUNICAZIONI 1 / ricerca**

Coordina Federica Morgia

*Hacia la materialización del espacio complejo. La investigación artística de Esther Pizarro.* Daniel Barba Rodríguez

*Tra realtà e rappresentazione. Lo spazio performativo di Dora García.* Ilia Celiento

*Spazio senza mediazioni. Il fenomeno come metafora dell'incontro.* Ciro Priore

*VESTIR ÉPOCAS 1860-1960. La Colección Ana González-Moro en el Museo de Belas Artes de A Coruña.* Fernando Agrasar Quiroga y Román Padín Otero

11:15 - 11:45 h. **COFFEE BREAK**

11:30 - 12:30 h. **COMUNICAZIONI 2 / ricerca e progetti**

Coordina Claudia Pirina

*Fare sempre di più con sempre di meno. Lo spazio narratore negli allestimenti di Achille e Pier Giacomo Castiglioni.* Filippo Lambertucci

*Con-fondere nello spazio. Arte e architettura negli ambienti effimeri di Luciano Baldessari.* Edoardo Marchese

*Il recinto come filtro percettivo. Riferimenti modernisti ed espressioni contemporanee nel Serpentine Pavilion di Frida Escobedo.* Alessia Gallo

*Le scrivanie del mare. Connettersi con l'invisibile.* Francesca Filosa

12:30 - 13:30 h. **CONFERENZA**

Chiara Bertola *...e l'arte si prese lo spazio. Tre esperienze italiane: Lucio Fontana, Gianni Colombo, Michelangelo Pistoletto*

## SERA / AFTERNOON

15:00 - 16:30 h. **COMUNICAZIONI 3 / ricerca e progetti**  
Coordina Piotr Barbarewicz

**Corpo come dimensione dello Spazio. Dalla costrizione nell'involucro alla libertà nella scena.** Damiano Di Mele

**Installazione come attraversamento. Le potenzialità performative dell'architettura applicate alla pratica espositiva.** Valentina Rizzi

**Esercizi di comprensione / azione.** Francesca Martini

**INFINITE VILLAGE. Space and spatiality as creative potential.** Cora von Zezschwitz & TILMAN

**La natura scenografica e performativa degli allestimenti digitali. Dalla scena allo spazio espositivo.** Cristina Barbiani

16:30 - 17:00 h. **COFFEE BREAK**

17:00 - 18:30 h. **CONFERENZA**  
Antoni Muntadas. ***La construcción del miedo***

18:30 - 19:30 h. **TAVOLA ROTONDA E CONCLUSIONI**

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## Conferenze / Invited conferences

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**Chiara Bertola**

Fondazione Querini Stampalia di Venezia



***...e l'arte si prese lo spazio. Tre esperienze italiane: Lucio Fontana, Gianni Colombo, Michelangelo Pistoletto / ...and art took over the space. Three Italian experiences: Lucio Fontana, Gianni Colombo, Michelangelo Pistoletto***

Ad un certo punto della sua storia l'arte si è presa lo spazio, ha reagito con insofferenza alla condizione di limite spaziale entro cui l'avevano relegata per secoli, per trovare la propria espressione solo nella dimensione dell'oggettualità: in superficie attraverso la pittura e in volume attraverso la scultura. Sono moltissime, nel corso dei secoli, le esperienze in cui l'arte ha stabilito e cercato relazioni fisiche e percettive con il contesto architettonico, paesaggistico e ambientale, facendolo diventare anche parte del proprio intervento anche se quasi sempre utilizzando più come "recipiente" da coprire o come "vaso" da riempire accogliendo indifferentemente e passivamente l'intervento d'artista. La consapevolezza e la coscienza che ciascun lavoro d'arte sia relativo al suo appartenere ad un contesto e alla sua osmosi con esso, si rafforza e si dà soprattutto all'inizio del nostro secolo: dal Futurismo e con maggiore evidenza dal Dadaismo, quando si inizia ad avere l'esigenza che l'arte deve comunicare in maniera totale e che può essere ovunque la si pensi tale. E' sufficiente ricordare ciò che diceva Marcel Duchamp rispetto al che cos'è arte: un movimento del pensiero che di volta in volta attinge il proprio significato dai nessi che istituisce e dai rapporti che configura con l'esterno. L'arte diventa un fatto esperienziale, un elemento di accertamento

At a certain point in its history, art took over space, it reacted with impatience to the condition of spatial limitation within which it had been relegated for centuries, finding its expression only in the dimension of objectivity: on the surface through painting and in volume through sculpture. Over the centuries, there are many experiences in which art has established and sought physical and perceptive relationships with the architectural, landscape and environmental context, making it also part of its intervention even if almost everytime it has been used more as a "container" to be covered or as a "vase" to be filled, welcoming the artist's intervention indifferently and passively. The awareness and consciousness that each work of art is related to its belonging to a context and its osmosis with it, is strengthened and is defined, above all, at the beginning of our Century: with Futurism and more evidently with Dadaism, we begin to have the need that art must communicate in a total way and that it can be wherever you think of it as such. It is enough to recall what Marcel Duchamp said about what art is: a movement of thought that, from time to time, draws its meaning from the connections it establishes and from the relationships it defines with the outside world. Art becomes an experiential fact, an element of verification of reality, a place inhabited by

della realtà, un luogo abitato da altri sensi, in cui chi vi entra può recuperare e ritrovare un'ulteriore apertura rispetto all'esistenza. In Italia dopo la spinta futurista, tra gli anni Cinquanta e Sessanta, si registrano diversi movimenti che faranno parte di quell'enorme lavoro di *tabula rasa*. Un lavoro che ha permesso di ridefinire gli elementi dell'arte, di individuare le problematiche fondamentali dell'atto artistico giungendo alla fine a quella totale ridiscussione che sfocia nel momento risolutivo dell'*arte povera*. In questa comunicazione vorrei tentare di ritrovare questo passaggio attraverso l'opera di tre grandi artisti italiani *Lucio Fontana, Gianni Colombo e Michelangelo Pistoletto* che in modi diversi, forti, e irreversibili, hanno segnato il corso della storia dell'arte contemporanea italiana, trovando nella relazione con lo spazio una nuova dimensione concettuale e fisica molto speciale.

other senses, in which those who enter it can recover and rediscover a further opening as compared to existence. In Italy after the futurist thrust, between the fifties and sixties, there are several movements that will be part of that enormous work of *tabula rasa*. A work that has allowed to redefine the elements of art, to identify the fundamental problems of the artistic act, finally reaching that total re-discussion that leads to the decisive moment of *Arte Povera*. In this communication I would like to try to rediscover this passage through the work of three great Italian artists such as *Lucio Fontana, Gianni Colombo and Michelangelo Pistoletto* who in different, strong and irreversible ways have marked the course of history of contemporary Italian art, finding a new, very special conceptual and physical dimension in the relationship with space.

## Antoni Muntadas

Artista / Università IUAV di Venezia



### ***La construcción del miedo / The construction of fear***

Cómo se construye el miedo desde una perspectiva pública y, sobre todo, de qué manera intervienen, en dicho proceso, aspectos relacionados con la privacidad de los individuos, su identidad, su propio lenguaje y espacio de convivencia y el uso de la arquitectura y la política.

How fear is constructed from a public perspective and, above all, in what way aspects related to the privacy of individuals take part in this process, their identity, their own language and coexistence space and the use of architecture and politics.

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## Presentazioni / Committee presentations

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**Renato Bocchi**

Università IUAV di Venezia

**CONCEPTOS ESPACIALES. El arte de Lucio Fontana y la arquitectura de Luciano Baldessari / SPATIAL CONCEPTS. The art of Lucio Fontana and the architecture of Luciano Baldessari**

En el *Manifiesto blanco*, 1946, Lucio Fontana recupera las consignas de las vanguardias futuristas y constructivistas, así como el arte abstracto de principios del siglo XX y las convierte en las bases del llamado movimiento “espacialista”. En el 1951 Fontana reitera estos conceptos en el llamado “Manifiesto Técnico del Espacialismo” que presentó en el Congreso Internacional *De Divina Proportione* dentro de la IX Triennale di Milano: un evento significativamente dedicado a la reflexión sobre la “síntesis de las artes” que propuso abiertamente un relanzamiento completo de la centralidad de la relación entre las artes y la arquitectura. [...] En esa misma Triennale Fontana experimenta concretamente en el espacio arquitectónico aquellos “conceptos espaciales” en los que ya se inspiraron sus trabajos anteriores en el campo pictórico y escultórico; colaborando en perfecta armonía con su amigo arquitecto Luciano Baldessari para crear una auténtica reescritura del espacio monumental y “estático” de la entrada y escalera del Palazzo dell’Arte en Milán según principios explícitos de dinámica y percepción multisensorial. La colaboración Baldessari-Fontana marca un punto muy alto de la “síntesis de las artes” propuesta durante la década de 1950 en Italia. Luciano Baldessari encarna esta síntesis cultural en el campo de la arquitectura. Su producción, fuertemente concentrada en el campo de las exposiciones “efémeras”, caracteriza su interés por una “ar-

In the *White Manifesto* (1946) Lucio Fontana recovered the slogans of the Futurist and Constructivist avant-gardes such as the abstract art of the early twentieth century. He turned these ideas into the foundations of the so-called “spatialist” movement. In 1951, Fontana reiterated these concepts in the “Technical Manifesto of Spatialism” that he presented at the International Congress *De Divina Proportione*, within the IX Triennale di Milano. This event was significantly dedicated to the reflection on the “synthesis of the arts” and openly proposed a complete revival of the centrality of the relationship between the arts and architecture. [...] In that same Triennale, Fontana experimented in the architectural space those “spatial concepts” that had already inspired his previous works - pictorials and sculpturals. Fontana collaborated in perfect harmony with his architect friend Luciano Baldessari. They created a real rewriting of the monumental and “static” space of the entrance and staircase of the Palazzo dell’Arte, in Milan. The result was based on the the explicit principles of dynamics and multisensory perception. The Baldessari-Fontana collaboration marks a very high point of the “synthesis of the arts”, proposed during the 1950s in Italy. Luciano Baldessari embodies this cultural synthesis in the field of architecture. His production -mainly “ephemeral” exhibitions- characterized his interest in a “spatial architecture” or

quitectura espacial” o un “arte ambiental”, en esto totalmente complementario a la figura de artista de Lucio Fontana. Este revolucionario trabajo “espacial” culmina en la serie de “arquitecturas publicitarias” para los pabellones de la Feria de Milán, a lo largo de los años '50, que definieron su actividad a medio camino entre la arquitectura y la escultura hacia una verdadera “arquitectura performativa”.

“environmental art”. In this respect, he was the perfect complement to Lucio Fontana's role as an artist. This revolutionary “spatial” work culminated in the series of “advertising architectures” for the pavilions of the Milan Fair throughout the 1950s. This body of works defined his activity as a mix between architecture and sculpture, all of that towards a true “performative architecture”.

**Andrés Carretero**

MONTAJE

***Imposibilidad de la arquitectura. Notas a una relectura de Gordon Matta-Clark / Architecture impossibility. Notes to a rereading of Gordon Matta-Clark***

La mayoría de las interpretaciones dominantes que se hacen del legado de Gordon Matta-Clark se focalizan en dos sentidos: bien Matta-Clark como precursor del joven artista-arquitecto que tanto ha proliferado en la última década, y que amplía o difumina los límites disciplinares al encabalgarse entre ellos, bien Matta-Clark como crítico institucional, un carácter destructivo que ataca violentamente a la institución-arquitectura. En estas líneas se va a ensayar otra malinterpretación sin ignorar ni negar las anteriores, la breve tentativa de Matta-Clark como una potencia de raíz reconstruktiva, que hace visibles las profundas contradicciones inherentes a la arquitectura (y a sus practicantes), tal y como él mismo señala en una de las entrevistas: “sería quizá mejor discutir la imposibilidad de la arquitectura más que la posibilidad de ser un arquitecto”.

Most of the dominant interpretations that are made of the Gordon Matta-Clark legacy focus on two senses: either Matta-Clark as a forerunner of the young artist-architect that has proliferated so much in the last decade, and that expands or blurs disciplinary boundaries by overlapping between them, well Matta-Clark as institutional critic, a destructive character that violently attacks the institution-architecture. In these lines, another misinterpretation will be tried without ignoring or denying the previous ones, the brief attempt by Matta-Clark as a power with a reconstructive root, which makes visible the deep contradictions inherent in architecture (and its practitioners), just as he did. He himself points out in one of the interviews: “it would perhaps be better to discuss the impossibility of architecture rather than the possibility of being an architect”.

**Federica Morgia**

Sapienza Università di Roma

***Dal ready-made al diagramma. Interazioni tra l'intervento artistico e il progetto di architettura / From the ready-made to the diagram. Interactions between the artistic intervention and the architectural project design***

L'opera d'arte è un'unità completa in sé; l'opera architettonica è un prodotto complesso, un'operazione di sintesi. Quando un'opera di architettura riesce a nascondere questa pluralità di componenti fisiche, funzionali ed economiche, risolvendosi nella perfezione di un unico segno, affidandosi all'unicità di significato che scaturisce dalla sua stessa carica simbolica, stabilisce e determina l'esistenza di un terreno comune tra arte e architettura. Lo sconfinamento dell'arte nel campo della progettazione architettonica nella seconda metà del XX secolo, costituisce un momento importante nell'evoluzione dei rapporti tra le due discipline per due motivi. La prima è che il rapporto con il passato riguarda la costruzione di un sistema complesso relativo alla concezione dello spazio. Diventa un sistema strutturato di ricerca a partire dal quale produrre forme e spazialità contemporanee, come si può vedere dall'opera di figure cruciali dell'architettura moderna. La seconda ragione è che, nel corso delle Avanguardie Artistiche, si stabilisce il passaggio che assimila l'oggetto d'uso alla dimensione architettonica come rappresentazione della realtà attraverso il concetto del ready-made e delle sue evoluzioni.

A work of art is a unit complete in itself; the architectural work is a complex product, an operation of synthesis. When a work of architecture succeeds in concealing this plurality of physical, functional and economic components, resolving itself in the perfection of a single sign, relying on the uniqueness of meaning that springs from its own symbolic charge, it establishes and determines the existence of a common ground between art and architecture. The encroachment of art on architectural design field in the second half of the twentieth century, constitute an important moment in the evolution of the relations between the two disciplines for two reasons. The first is that the relationship with the past concerns the construction of a complex system with respect to the conception of spaces. It becomes a structured system of research from which to produce contemporary forms and spatiality, as can be seen from the work of crucial figures of modern architecture. The second reason is that, in the course of the Artistic Avant-gardes, the passage is established that assimilates the object-of-use to the architectural dimension as a representation of reality through the emblematic figure of the ready-made.



**Claudia Pirina**

Università degli Studi di Udine

***Addizioni e sottrazioni nelle opere di Agustín Ibarrola, Richard Long e William Kentridge / Additions and subtractions in the works by Agustín Ibarrola, Richard Long and William Kentridge***

Commentando l'opera romana di William Kentridge *Triumphs and Laments*, Salvatore Settis indaga le stratificazioni della memoria alla base del lavoro dell'autore sudafricano, affermando che "il gesto dell'artista riflette, anzi ripercorre le strategie della memoria, lasciando a ogni stadio chiare tracce performative del processo creativo". Se le compresenze temporali descritte da Settis attengono al processo di formazione dell'opera, è al contempo interessante soffermare l'attenzione sull'effimero rapporto opera-spazio che produce nuovi caduchi strati all'interno della città: sovrapposizioni che stabiliscono un nesso con altre tracce di avvenimenti susseguirsi in forma involontaria. Alle 'sottrazioni' operate da Kentridge si possono giustapporre le 'addizioni' di Agustín Ibarrola nel suo *Bosque pintado de Oma*, in cui i segni lasciati dall'artista compongono nuove figure del paesaggio contemporaneo. Aggiungere e levare strati di materia sono le azioni che caratterizzano al contempo quei lavori di Richard Long che interagiscono con il paesaggio riorganizzando spazio e materiali. È nell'interazione fisica e mentale con l'uomo che le opere di questi artisti acquisiscono significato, lasciando nuovi strati di memorie per paesaggi e città del futuro.

Commenting on William Kentridge's Roman work called *Triumphs and Laments*, Salvatore Settis investigates the stratifications of memory governing the South African author's work, saying that "the artist's gesture reflects, or rather retraces the strategies of memory, leaving at each stage clear performative traces of the creative process". If the temporal co-presences described by Settis concerns to the process to form the work, it is at the same time interesting to focus the attention on the temporary relationship between work and space that produces new transient layers within the city: superimpositions that establish a link with other traces of events that followed one another in an involuntary form. The 'subtractions' made by Kentridge can be juxtaposed with Agustín Ibarrola's 'additions' in his *Bosque pintado de Oma*, in which the signs left by the artist compose new figures in the contemporary landscape. Adding and removing layers of matter are the actions that characterize at the same time those works by Richard Long that interact with the landscape by reorganizing space and materials. It is in the physical and mental interaction with man that the works of these artists acquire a meaning, leaving new layers of memories for landscapes and cities of the future.

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# Comunicazioni 1 / Communications 1

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Coordina **Federica Morgia** Sapienza Università di Roma

**Daniel Barba Rodríguez**

Universidad de Valladolid

***Hacia la materialización del espacio complejo. La investigación artística de Esther Pizarro / Towards the materialization of the complex space. The artistic research of Esther Pizarro***

La evolución del proyecto artístico de Esther Pizarro hacia el espacio de lo complejo se materializa con una disolución de la escala y del tema. La artista aúna en su proyecto artístico una investigación plástica y teórica. Esta investigación, que tiende a la antropología, se desplaza de la fenomenología y el Pliego, en sus primeros trabajos, hacia el Pensamiento Complejo y el Rizoma, en la actualidad. A través de tres casos de estudio, en un periodo menor a diez años, resaltaremos la evolución espacial y temática de sus obras. En concreto nos fijaremos en su gradual proceso de disolución. Podríamos decir, incluso, un proceso de desmaterialización. Algo que hemos llamado: la (no) escala y el (no) tema. Esta desmaterialización se logra, primero, en el espacio físico que genera la escultura o instalación; lo tangible. Para, posteriormente, trasladarla también al espacio de las referencias que evoca; lo simbólico. Todo ello es consecuencia de la búsqueda, por parte de Esther Pizarro, de dar forma al espacio que representa a la sociedad contemporánea occidental. Para la artista, ese es el espacio de lo complejo. Sistemas. Datos. Rizomas. Esto, tan indeterminado, es lo que persigue materializar.

The evolution of Esther Pizarro's artistic project towards the space of the complex is materialized with a dissolution of the scale and the theme. The artist combines a plastic research with a theoretical one. Her research tends towards anthropology. She moved from phenomenology towards Complex Thought and the Rhizome. We have analyzed three works, dated within a period of less than ten years. We have highlighted their spatial and thematic evolution. Specifically, we have focused on their gradual process of dissolution. A process that can be identified as dematerialization. Something we have called: the (non) scale and the (non) theme. At first, this dematerialization is achieved in the physical space generated by the sculpture or installation. Later, the dematerialization is transferred to the space of references that the sculptures evoke in the spectator. All of this is a consequence of Esther Pizarro's desire. She wants to give shape to the space that represents contemporary and western society. The artist identifies this space with the idea of the complex. Systems. Data. Rhizomes. All this is what she seeks to materialize.

**Ilia Celiento**

Sapienza Università di Roma y Universidad Politécnica de Cataluña

***Tra realtà e rappresentazione. Lo spazio performativo di Dora García / Between reality and representation. The performative space of Dora García***

Negli ultimi anni vari studiosi tendono a discutere la cultura artistica e architettonica introducendo concetti relazionati alla teoria e alla pratica contemporanea della neuroscienza. La realtà trasmessa indica una rappresentazione che è la trasposizione di emozioni e sentimenti derivanti dalla percezione e dalla conseguente esperienza dell'uomo nella stessa realtà. Sottile è il limite che unisce realtà e rappresentazione sino ad essere tanto invisibile quanto percettibile al corpo dell'uomo. Così, lo spazio espositivo diventa astratto. È un vuoto con una narrativa densa che può essere indicata attraverso una realtà audiovisuale, un "vacuum" virtuale, che tanto vuoto non è. Ciò significa che il fruitore considera tale "vacuum" il mezzo di rappresentazione per vivere le realtà continue. Nel mondo delle performances di Dora García, lo spazio coincide con l'evento e si converte esattamente in un mezzo di rappresentazione. È soggetto al cambio di programma dell'evento stesso, alla propria organizzazione e per questo risulta "performativo". Quel che succede nella performance e ciò che essa racconta, genera una possibilità di riflessione in ambiti sociali e politici, manifestando una propria libertà di espressione.

In recent years several scholars tend to debate artistic and architectural culture by introducing concepts related to the theory and contemporary practice of neuroscience. The transmitted reality sees a representation that is the transposition of emotions and feelings derived from the perception and consequent experience of man in that same reality. Subtle is the aspect that unites reality and representation to form an invisible but perceptible limit by man's body. Thus, the exhibition space has become abstract. It is a void with a dense narrative that can be indicated with an audio-visual reality, a virtual "vacuum", which is not so empty. This means that the user considers this "vacuum" as a means of representation to live the continuous realities. In the world of Dora García's performances, the space coincides with the event, getting to look exactly a medium of representation. It is conditional to the program's change of the event itself, to its organization and, therefore, it is "performative". What happens in the performance and what counts, generates a possibility of reflection in social and political areas, manifesting its own freedom of expression.

**Ciro Priore**

Sapienza Università di Roma

***Spazio senza mediazioni. Il fenomeno come metafora dell'incontro / Space without mediation. The phenomenon as a metaphor for the encounter***

Spesso il rapporto tra il corpo e lo spazio si traduce in una corrispondenza mediata da oggetti. Corpo e ambiente costruito sono raramente in contatto diretto ma il più delle volte coesistono in un rapporto tra contenitore e spettatore. Concentrandosi sull'esperienza piuttosto che sull'oggetto, alcuni artisti sono riusciti a ridurre notevolmente le distanze tra la sala, lo spettatore e l'opera: si sono dimostrati in grado di lavorare sull'ambiente espositivo, alterandone il tempo e lo spazio. Turrell ha iniziato a tagliare i muri delle gallerie per ritagliare sguardi sul cielo costruendo esperienze estetiche intime e profonde. L'opera è la luce nel vuoto ma il protagonista principale è un corpo in ricerca costante che insegue un'assenza e sperimenta lo spazio. La luce naturale, oltre a sostituire l'arredo, è lo strumento con cui misurare e il fuoco attorno al quale raccogliersi. Una volta catturati in un vuoto, i fenomeni naturali sono indicatori spaziali che suggeriscono lentezza e contemplazione e "determinano l'insinuarsi di un'atmosfera teatrale" (Holl 2004) in cui lo spazio e l'evento esistono simultaneamente. Che sia riprodotta artificialmente o catturata sapientemente, la luce è una metafora coinvolgente capace di interpretare lo spirito dei luoghi e di stimolare l'incontro con la propria soggettività.

Often the relationship between body and space translates into a correspondence mediated by objects. Body and built environment rarely are in direct contact but most of the time they co-exist in a relationship between container and spectator. By focusing on experience rather than on the object, some artists have managed to significantly reduce the distance between the room, the viewer and the work of art: have shown themselves able to work on the exhibition environment, altering its time and space. Turrell started to cut the walls of the galleries to carve out gazes on the sky, to build intimate and profound aesthetic experiences. The work of art consists of the light in the void, but the main protagonist is a body in constant search that pursues an absence and experiences space. Natural light, in addition to replacing the furniture, is the tool with which measure oneself and the fire around which to gather. Once captured in a void, natural phenomena are spatial indicators that suggest slowness and contemplation and "determine the insinuation of a theatrical atmosphere" (Holl 2004) in which space and event exist simultaneously. Whether artificially reproduced or wisely captured, light is an engaging metaphor capable of interpreting the spirit of places and stimulating the encounter with one's own subjectivity.

**Fernando Agrasar Quiroga y Román Padín Otero**

Universidad de La Coruña

***VESTIR ÉPOCAS 1860-1960. La Colección Ana González-Moro en el Museo de Belas Artes de A Coruña / DRESSING TIMES 1860-1960. Ana González-Moro Collection in the A Coruña Museum of Fine Arts***

“Vestir Épocas” es un montaje expositivo realizado para exhibir una colección de piezas de vestimenta en el Museo de Belas Artes de A Coruña. Los factores de la ecuación a resolver fueron: una selección de piezas de la colección próxima a las quinientas, una sala de exposiciones temporales de dimensiones insuficientes, la colección permanente del Museo con piezas importantes de pintura desde el siglo XV al XX, y el contenedor arquitectónico, ampliamente reconocido y premiado. La solución adoptada fue entender y diseñar el montaje expositivo como una instalación artística, generando un sentido performativo con la interacción entre público, piezas exhibidas y colección permanente del Museo. Los elementos principales de la instalación secuencial son una pasarela de geometría irregular, los maniqués y soportes vestidos con las piezas de la colección, las obras artísticas del Museo, un video proyectado en gran formato y los espacios del Museo. Con todo esto interactuaron los visitantes. Una densa red de líneas visuales trazadas entre los recorridos del público y las pinturas han servido para disponer las piezas de la colección, seleccionándolas de forma que sus significados, lecturas y conexiones de todos los elementos y participantes reaccionen entre sí.

“Vestir Épocas” is an exhibition design made to display a collection of clothing pieces at the Museum of Fine Arts in A Coruña. The factors of the equation to be solved were: a selection of pieces from the collection with almost five hundred items, a temporary exhibition room with no size to housing them, the permanent collection of the Museum with important pieces of painting from the 15th to the 20th centuries, and the container architectural, very valuable and awarded. The solution adopted was to understand and design the exhibition as an artistic installation, generating a performative sense with the interaction between the public, the exhibited pieces and the Museum's permanent collection. The main elements of the sequential installation are a catwalk with irregular geometry, the mannequins and holders dressed with the pieces from the collection, the artistic works of the Museum, a video projected in large format and the Museum spaces. Visitors interacted with all these elements. A dense network of visual lines drawn between the routes of the public and the paintings have served to place the pieces of the collection, selecting them in such a way that their meanings, readings and connections of all the elements and participants react to each other.

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## Comunicazioni 2 / Communications 2

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Coordina **Claudia Pirina** Università degli Studi di Udine

**Filippo Lambertucci**

Sapienza Università di Roma

***Fare sempre di più con sempre di meno. Lo spazio narratore negli allestimenti di Achille e Pier Giacomo Castiglioni / Doing ever more with ever less. Narrative space in the installations by Achille and Pier Giacomo Castiglioni***

Tra il 1954 e il 1967 Achille e Pier Giacomo Castiglioni realizzano memorabili allestimenti che mettono in scena tutta la potenza narrativa dello spazio, con una capacità di sintesi focalizzata sul rapporto sensoriale con l'osservatore. Non sono gli oggetti a parlare ma la dimensione spaziale, con gli strumenti semplici e potenti con cui lo spazio si fa maestro: scala, tempo, luce. I Castiglioni mettono a punto veri e propri paradigmi compositivi concepiti per trasformare il visitatore in viaggiatore di concetti spaziali, di cui fare esperienza fisica e sensoriale. Questi ambienti costituiscono per i progettisti una sorta di palestra spaziale che mette in evidenza i parametri costitutivi dello spazio e i registri su cui attivare reazioni percettive. Si tratta del controllo della misura e della proporzione, anche in chiave illusoria e spiazzante, della messa in sequenza e quindi della dimensione dinamica e temporale dello spazio, del controllo della luce e della sua capacità di costruire e definire ambiti e intensità. I Castiglioni non sono interessati alla costruzione di un linguaggio, ma alla sintesi dei suoi componenti irriducibili con cui deve misurarsi ogni progetto. Il progresso di questa sintesi attua una crescente rarefazione degli elementi in gioco, fino al protagonismo assoluto del vuoto, nel Padiglione Montedison del 1968.

Between 1954 and 1967 Achille and Pier Giacomo Castiglioni created memorable installations that staged all the narrative power of space, doing it with a capacity for synthesis focused on the sensorial relationship with the observer. It is not the objects that speak, but the spatial dimension with the simple and powerful tools through which space becomes a master: scale, time, light. The Castiglioni devise proper composition-al paradigms conceived to project the visitor into a total experience that leads him to transform himself from a simple observer into a traveler of spatial concepts to be experienced physically and sensibly. These rooms constitute for the designers a sort of spatial gym that highlights the constituent parameters of space and the registers enabling perceptive reactions. It is about the control of measure and proportion, also in an illusory and unsettling key, of the sequencing and therefore of the dynamic and temporal dimension of space, of the control of light and its ability to construct and define areas and intensity. The Castiglioni are not interested in the construction of a language, but in the synthesis of its irreducible components with which every project must measure itself. The progress of this synthesis brings about a growing rarefaction of the elements at stake, up to the absolute protagonism of the void, of the Montedison Pavilion of 1968.

**Edoardo Marchese**

Sapienza Università di Roma

***Con-fondere nello spazio. Arte e architettura negli ambienti effimeri di Luciano Baldessari / Con-fusing in space. Art and architecture in Luciano Baldessari's ephemeral environments***

Il lavoro propone una lettura parallela di alcuni episodi significativi della produzione di Luciano Baldessari nei quali arte e architettura si intrecciano indissolubilmente. Si mettono in evidenza non le brillanti soluzioni linguistiche, quanto la sovraordinata e profonda intenzione di unità delle arti nello spazio. Baldessari, infatti, tende fin dalla sua formazione di pittore e scenografo, ad una convergenza delle singole discipline attraverso messe in scena totali, dove il confine tra arte e architettura sfuma programmaticamente con-fondendosi nello spazio. I casi studio sono indicativi sia di alcune tematiche fondative del suo approccio, che della consonanza che vi era con gli artisti a lui coevi, e con i quali collaborerà. Spicca, tra tutti i sodalizi, quello con Lucio Fontana, attraverso realizzazioni magistrali che culmineranno in un poetico dialogo postumo con l'allestimento dell'esposizione personale a Palazzo Reale (1972). I temi spaziali risultano particolarmente eloquenti nella sua architettura effimera: il controllo dello spazio fisico vuoto e abitabile, la percezione attraverso il movimento, l'utilizzo dei colori e della luce artificiale, la potenzialità della proiezione. Strumenti compositivi che vengono discussi attraverso l'allestimento dello Scalone d'onore nella IX Triennale di Milano (1951); del Padiglione Breda alla fiera Campionaria (1951); dell'allestimento Van Gogh (1952); del Padiglione Sidercomit (1953).

The work proposes a parallel reading of some significant episodes of Luciano Baldessari's production in which art and architecture are indissolubly intertwined. The focus is not on brilliant linguistic solutions, but rather on the superordinate and profound intention to unite the arts in space. In fact, ever since his training as a painter and set designer, Baldessari has tended towards a convergence of the individual disciplines through total staging, where the boundary between art and architecture programmatically blurs, con-fusing into space. The case studies are indicative both of some of the founding themes of his approach and of the consonance that existed with the artists of his time with whom he collaborated. Of all his associations, the one with Lucio Fontana stands out, through masterful achievements that will culminate in a poetic posthumous dialogue with the staging of his solo exhibition at Palazzo Reale (1972). The spatial themes are particularly eloquent in his ephemeral architecture: the control of empty and inhabitable physical space, perception through movement, the use of colours and artificial light, the potential of projection. These compositional tools are discussed through the installation of the Scalone d'onore at the IX Triennale di Milano (1951); the Breda Pavilion at the Fiera Campionaria (1951); the Van Gogh exhibition (1952); the Sidercomit Pavilion (1953).

**Alessia Gallo**

Sapienza Università di Roma

***Il recinto come filtro percettivo. Riferimenti modernisti ed espressioni contemporanee nel Serpentine Pavilion di Frida Escobedo / The enclosure as a perceptive filter. Modernist references and contemporary expressions in Frida Escobedo's Serpentine Pavilion***

L'architettura effimera ha da sempre costituito allo stesso tempo un efficace metodo di sperimentazione spaziale e una intensa manifestazione del momento storico in cui viene concepita. Il progetto di un'architettura destinata a durare per breve tempo si configura come il tentativo di interpretare una realtà storica, sociale e filosofica precisamente collocata nel tempo e nello spazio e di trasformarla in forma architettonica. Il Serpentine Pavilion realizzato nel 2018 è un'effimera ma eloquente espressione della poetica, dell'esperienza e della cultura di Frida Escobedo. Il padiglione si rivela un'intensa commistione di elementi dell'architettura messicana e dell'individualità dell'architetta, tenuti insieme dai pochi, stereometrici segni che cingono lo spazio espositivo e ne delineano accessi e percorrenze. Frida Escobedo materializza in questo padiglione una delle tematiche preminenti della sua ricerca architettonica: l'esperienza corporea, non soltanto visiva, che il fruitore compie all'interno dello spazio architettonico non costituisce una mera casualità, ma un elemento della realizzazione, necessario al compimento dell'opera e intuito già in fase progettuale. L'opera è capace di riassumere in poche linee tutta la forza espressiva della sua poetica, inevitabilmente legata a riflessioni e ricerche contemporanee, a cominciare proprio dal modo in cui il concetto di limite, di recinto, possa essere decostruito e reinterpretato.

Ephemeral architecture has always been both an effective method of spatial experimentation and an intense manifestation of the historical moment in which it was conceived. The design of an architecture meant to last for a short time is an attempt to interpret a historical, social, and philosophical reality precisely located in time and space and to transform it into an architectural form. The Serpentine Pavilion, realized in 2018, is set, is an ephemeral but eloquent expression of Frida Escobedo's poetics, experience, and culture. It is an intense combination of elements of Mexican architecture and the architect's individuality, held together by the few stereometric signs that encircle the exhibition space. In this pavilion Frida Escobedo materializes one of the main themes of her architectural research: the corporeal experience, not only visual, that the user has inside the architectural space is not a mere casualty, but an element of realization, necessary for the completion of the work and intuited right from the design stage. This work can sum up in a few lines all the expressive force of her poetics, inevitably linked to contemporary reflections and research, starting with the way in which the concept of limit, of enclosure, can be deconstructed and reinterpreted.



## Francesca Filosa

Sapienza Università di Roma

### ***Le scrivanie del mare. Connettersi con l'invisibile / The desks of the sea. Connect with the invisible***

Non desideravo null'altro che essere nel mare. Pensavo alla sua grandezza, alla sua profondità. Pensavo al mondo parallelo che vive al suo interno. Volevo scappare dal mondo in cui ero costretta a vivere. Mi trovavo sospesa tra le due dimensioni. Ero distante emotivamente dal mondo terreno, ma non potevo entrare in quello liquido. Allora, l'unica cosa che mi restava da fare era guardarlo. Lo guardavo così profondamente che i miei occhi diventavano un tutt'uno con esso. Il mio desiderio mi ha portato a ragionare sul rapporto che abbiamo con l'acqua. Credo che il mare abbia la capacità di connettersi a ciò che è *altro* da noi e in noi. Questo può avvenire non solo nell'immersione in esso, ma anche nella sua contemplazione. Da queste riflessioni nasce l'installazione "Le scrivanie del mare". Il progetto prevede il montaggio di sette scrivanie, con le relative sedie, all'interno del mare. Ogni persona che desidera sedersi al tavolo, sarà accompagnata alla postazione tramite un'imbarcazione. Chi si troverà lì starà seduto all'interno del nulla, in contatto solo con il rumore del mare e dell'*io*. In quel momento il soggetto, grazie alla disposizione architettonica delle scrivanie, farà spazio con sé stesso, diventerà un riferimento geografico su un piano.

I wanted nothing more than to be in the sea. I thought of its greatness, its depth. I thought of the parallel world that lives within it. I wanted to escape from the world in which I was forced to live. I was suspended between the two dimensions. I was emotionally distant from the earthly world, but I could not enter that liquid. So, the only thing I had to do was to look at it. I looked at it so deeply that my eyes became one with it. My desire led me to think about the relationship we have with water. I believe that the sea can connect us to what is *other* than us and in us. This can happen not only through the immersion in it, but also in its contemplation. The installation "The desks of the sea" was born from these reflections. The project involves the assembly of six desks, with their chairs, inside the sea. Anyone wishing to sit at the table will be accompanied to the station by a boat. Those who will be there, will be sitting inside nowhere, in contact only with the sound of the sea and of their ego. At that moment the subject, thanks to the architectural arrangement of the desks, will make room with itself, will become a geographical reference on a plane.

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## Comunicazioni 3 / Communications 3

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Coordina **Piotr Barbarewicz** Università degli Studi di Udine

**Damiano Di Mele**

Sapienza Università di Roma

**Corpo come dimensione dello Spazio. Dalla costrizione nell'involucro alla libertà nella scena / Body as a dimension of Space. From constriction in the envelope to freedom in the scene**

Il problema dell'architettura, oggi, si controlla in base alla disposizione dei corpi nello spazio. È fondamentale, quindi, comprendere come questo venga alterato, talvolta distorto e talaltra prenda forma proprio in virtù dell'equilibrio che si stabilisce tra i corpi e gli elementi. È indispensabile, in questo scenario, comprendere quale ruolo ha il *Corpo* nel campo dell'Arte e dell'Architettura. Immaginando quindi, attraverso un atlante di opere e riferimenti, il suo valore oltre ad eventuali campi di indagine e di applicazione. Secondo Rudolf Arnheim, «l'esperienza dell'architettura è legata alla nostra esistenza fisica e al *movimento* del corpo nello spazio». È proprio il movimento a determinare i luoghi dell'abitare, delineando una vera e propria 'mappa dell'abitabilità' tramite la reiterazione di alcuni gesti o posizioni nell'ambiente pubblico e privato. È necessaria, inoltre, un'attenta riflessione sul *Corpo Architettonico*, sulla sua struttura fisica da misurare e controllare. Mettere a nudo tutti quegli elementi che l'involucro architettonico nasconde per svelare i segreti del sistema strutturale. Secondo questo quadro, quale ruolo ha il *Corpo* nell'architettura contemporanea?

The problem of architecture today is controlled basing on the arrangement of bodies in space. It is therefore essential to understand how this is altered, sometimes distorted and how it takes shape thanks to the bodies that establish a balance between the elements. In this scenario, it is essential to understand what role the *Body* plays in the field of Art and Architecture. Thus, imagining its value through an atlas of works and references, as well as any fields of investigation and application. According to Rudolf Arnheim, "the experience of architecture is linked to our physical existence and the *movement* of the body in space". It is indeed this movement that determines the places we inhabit, by outlining a real 'habitability map' through the repetition of certain gestures or positions in the public and private environment. Furthermore, a careful reflection on the *Architectural Body* is necessary, on its physical structure to be measured and controlled. Therefore, it is necessary to disclose all those elements hidden by the architectural envelope, in order to reveal the secrets of the structural system. According to this picture, what role does the *Body* play in contemporary architecture?

**Valentina Rizzi**

Università IUAV di Venezia

***Installazione come attraversamento. Le potenzialità performative dell'architettura applicate alla pratica espositiva / Installation as crossing. The performative potential of architecture applied to exhibition practice***

Fare esperienza tattile del mondo ci configura come individui corporei in movimento, situati e costantemente riformati nel toccarsi del proprio sé con il sensibile. Allo stesso modo, lo spazio che ci circonda viene modificato dalla nostra presenza e dal nostro approccio ad esso. Le qualità materiche, spaziali e di interazione dell'architettura possono essere capite solo se la si assume come corporeità implicata nello spazio, estesa al di fuori di sé. Il presente lavoro mira a rilevare quanto le potenzialità generative di riverbero, assorbimento e restituzione spaziale insite nell'architettura possano, se applicate alle modalità di configurazione architettonica dell'installazione, condurre ad un approccio incarnato alla pratica espositiva e alla sua esperienza. In particolare, si porrà l'attenzione su come il reciproco scambio tra spazio e persona consenta di rileggere secondo profili performativi e attivi la pratica architettonica e rivalutarne le potenzialità relazionali dinamiche sottese all'esperienza di confronto con l'oggetto, insistendo sui diaframmi di tali attraversamenti. Le trame relative allo spazio come occupazione, all'inserirsi in esso per vestirsene o espropriarlo, alla distinzione tra percorrenza e possesso, oscillano tra le dicotomie di nudità e rivestimento, di passaggio e appropriazione di un'architettura di corpi, viva e attiva, con le cui scissioni si avverte l'urgenza di scontrarsi.

Making tactile experience of the world configures us as bodily individuals in motion, located and constantly reformed in touching one's self with the sensitive. Similarly, the space is modified by our presence and our approach to it. The material, spatial and interaction qualities of architecture can only be understood if we assume it as a corporeity involved in space, extended outside of itself. This work examines how much the generative potentials of reverberation, absorption and spatial restitution inherent in architecture, if applied to the architectural configuration methods of the installation, can lead to an embodied approach to exhibition practice and its experience. In particular, the focus will be on the mutual exchange between space and person and how it allows to re-read architectural practice according to performative and active profiles and reevaluate its dynamic relational potential underlying the experience of confrontation with the object, insisting on the diaphragms of such crossings. The plots of space as occupation, of insertion to dress or expropriate it, the distinction between walking and possession, oscillate between the dichotomies of nudity and covering, of passage and appropriation of an architecture of bodies, alive and active, whose splits are an interesting matter to clash with.

**Francesca Martini**

Università IUAV di Venezia

***Esercizi di comprensione / azione / Exercices de compréhension / action***

Una riflessione sull'intimo infantile dei non luoghi di Foucault, luoghi che diventano speciali fino ad annullarsi da non essere classificabili perché sono parte di noi, di un immaginario imperfetto intimo umano effetto di una costruzione mentale di un'associazione affettiva. Exercices de compréhension / action è una "composta" di opere fotografiche, grafiche e di manomissione. Il protagonista, lo spazio, la sua potenza, la sua massa, il suo vuoto, quello che succede dentro e quello che è già successo e ci limitiamo a ricordare. "Forse il punto è questo, bisogna che un luogo diventi un paesaggio interiore di modo che l'immaginazione prenda ad abitare quel luogo, a farne il proprio teatro. (Italo Calvino, 1974). Riadattamenti spaziali e prove utopiche di spazi mai esistiti, letture visuali che entrano nell'anima dello spazio. Una raccolta di esercitazioni che conducono il pensiero artistico a prendere ogni volta una strada tracciata per essere reinterpretata attorno al concetto spaziale dei non luoghi, luoghi non palesemente abitabili, esistenti o di passaggio, ma anche luoghi personali prodotti dal ricordo, dal movimento nella fruizione di un piano come dalla luce stessa. Un piccolo viaggio nella potenza visiva dello spazio "altro" e nella sua inesistente presenza fisica.

A reflection on the infantile intimacy of Foucault's non-places, those places that become special to the point of canceling themselves out of not being classifiable because they are part of us, of an imperfect intimate human imaginary as a result of a mental construction of an affective association. Exercices de compréhension / action is a blend of photographic, graphic and tampering works. The protagonist, the space, his power, his mass, his emptiness, what happens inside and what has already happened and we just remember. "Perhaps the point is this, a place must become an interior landscape so that the imagination begins to inhabit that place, to make it its own theater. (Italo Calvino, 1974). Spatial readjustments and utopian proofs of spaces that never existed, visual readings that enter the soul of the space. A collection of exercises that leads artistic thought to take each time a path traced to be reinterpreted around the spatial concept of non-places, places not clearly habitable, existing or passing, but also personal places produced by memory, by movement in the fruition of a plane as from the light itself. A small journey into the visual power of the "other" space and its non-existent physical presence.

**Cora von Zezschwitz & TILMAN**

Infinite Village

***INFINITE VILLAGE. Space and spatiality as creative potential***

The continuous project INFINITE VILLAGE investigates space and spatiality in relation to human space and its impact on our social behavior and communal activities – space/spatiality as a vessel inhabited by reflection and action. The project manifests itself in three tiers: as Improvised architectural intervention, as architecture in motion and as platform for creative exchange. The project intends to explore space and spatiality as creative potential and to instigate a visual, mental and physical dialogue about perception of space/spatiality at large, its cognitive dimension and as ephemeral material used in the artistic process. INFINITE VILLAGE operates like

a diagram. A diagram is a simplified and structured representation of concepts, ideas, constructs, relations, possibilities and the various aspects of human activity. A diagram makes it possible to describe phenomena, to high-lite correlations between certain factors or to represent parts of a whole. It charts a dynamic journey, an evolution, the continued variations of the same phenomena and a multiplicity of points of view. INFINITE VILLAGE is an invitation to go on a journey, an undetermined journey. That which is not determined has no limits, that which has no limits can be transformed – into the possible.

**Cristina Barbiani**

Università IUAV di Venezia

***La natura scenografica e performativa degli allestimenti digitali. Dalla scena allo spazio espositivo / The scenographic and performative nature of digital installations. From the stage to the exhibition space***

L'attuale trasformazione degli spazi espositivi, determinata dalla diffusione delle nuove tecnologie, trova le sue radici più recenti in quelli che negli anni novanta del secolo scorso si erano imposti come i pionieri della scena artistica, teatrale e coreutica, autori di un'innovazione degli allestimenti e delle

The current transformation of exhibition spaces, brought about by the spread of new technologies, gets its most recent roots in those which, in the 1990s, established themselves as the pioneers of the artistic, theatrical and choreographic scene, authors of exhibition and set designs innovations that,

scenografie che da analogiche iniziano a diventare digitali e interattive. Immagini in movimento, computer vision e interattività hanno dato luogo ad un cambiamento che ha portato con sé anche un approccio di tipo drammaturgico oltre che immersivo, che vede le mostre e gli allestimenti museali oggi, come dispositivi narrativi complessi, frutto di progettazioni multidisciplinari. La ricerca sulla natura dello spazio “espanso” e transdisciplinare, per citare Rosalind Krauss, anticipata dal futurismo e dalle avanguardie storiche agli inizi del novecento e mai interrotta per tutto il novecento, raggiunge il suo apice con le sperimentazione del moderno e del postmoderno, integrando anche i nuovi media, per arrivare oggi ad una diffusione di allestimenti immersivi e nuove forme di comunicazione del sapere, che fanno leva sulla meraviglia e il coinvolgimento emozionale, ma pongono anche problematiche nuove. Se in ambito teatrale e performativo la drammaturgia è un elemento storicamente implicito, negli allestimenti digitali, la necessità di articolare e progettare la fruizione attraverso il tempo, ha dato vita a quel particolare ambito che oggi viene spesso riassunto con il termine *storytelling*. La costruzione narrativa di un percorso che si articola nello spazio e nel tempo richiede una nuova progettualità, di tipo registico e apre questioni che rendono necessaria una riflessione su processi creativi, ruoli e competenze.

by analogue, were starting to become digital and interactive. Moving images, computer vision and interactivity gave rise to a change that brought with it also a dramaturgical and an immersive approach, which gets exhibitions and museum displays today as complex narrative devices, result of multidisciplinary projects. According to Rosalind Krauss, the research on the nature of expanded and transdisciplinary space, anticipated by futurism and the historical avant-garde at the beginning of the twentieth century and never interrupted throughout the twentieth century, reaches its peak with the experimentation of modern and post-modernism, also integrating new media, arriving today at a the spread of immersive installations and new forms of knowledge communication, which appeal to wonder and emotional involvement, but also suggest new problems. If dramaturgy is historically an implicit element in theatre and performance, in digital productions the need to articulate and design fruition through time has given rise to that particular field which today is often summarised by the term *storytelling*. The narrative construction of a itinerary, which is articulated in space and time, requires a new directorial design and opens up questions that make it necessary to reflect on creative processes, roles and skills.



## Organization

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