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SECOND SEMESTER

FORM-OF-LIFE

Privacy in the layman's *studiolo*

Spring semester 2019

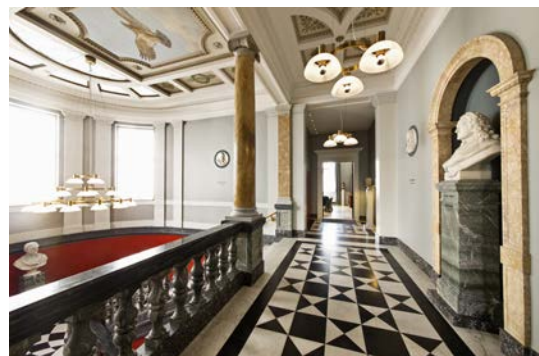
Overview

The *superformlab* workshop aims to develop a series of architectural propositions at Spatial Design which continues the research introduced previously within the field of the privacy in architecture. Specifically, our agenda here is the relation between knowledge (how and where knowledge is produced and by which means it is represented and transmitted in architecture) and privacy. Moreover, we will discuss on how this relationship has inevitably been and is affecting the idea of history in which we locate and understand the architectural constructs (both physical and theoretical).

The interest in privacy comes from the focus of the ongoing research project held at the University of Copenhagen within the Centre for Privacy Studies (<http://teol.ku.dk/privacy/>) where a group of scholars on history of architecture, ideas, law and church are investigating its role in a historical perspective and within different contexts, therefore examining privacy as a contemporary notion and urgency.

The workshop focuses on the design / production of a series of ceramic, glass, plaster, concrete, steel and textile elements to be realised within the *Superformlab*: these objects are meant to trigger spatial implications within a specific cultural and architectural context, the interior of the *Carlsbergfondet Bygning - Videnskabernes Selskab* in the today's setting.

These objects will be operative in place during the 3 days conference "*Early Modern Privacy: Notions, Spaces, Implications*" (9-11 April 2019) and, therefore, privacy is the topos from which the critical argument is to be found.



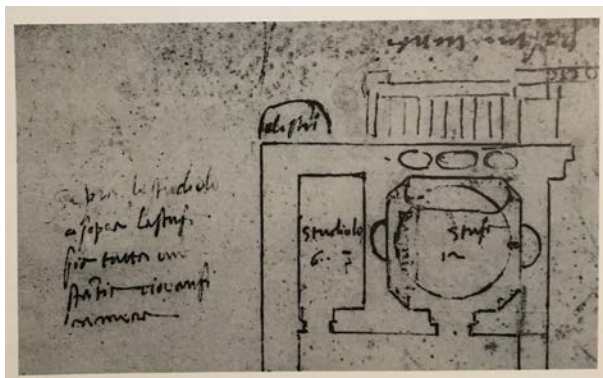
Ph. © Videnskabernes Selskab

The 3 weeks are organised in order to give a theoretical background and practical support in the form of lectures, readings, operative introductions and group tutoring.
The students are asked to develop a project through 3 interdependent phases:

- Site survey, which serves to figure out the placement of the objects and acquire the necessary spatial features / constraints;
- Design phase, implemented by assigned readings and common discussions, it creates the critical argument through a theoretical concept and a graphical representation; the design phase should be considered as a fruitful combination between the desk work and the material experimentation;
- Material phase, where the students will experiment techniques and materials at the Superformlab and other workshops to finally give the project its materialisation.

The Studiolo

The *studiolo* (Italian: 'little study') is a word that designates a specific room appeared as part of the private dwelling during the XV in Italy. This room is the result of the crystallisation of different traditions and needs converged in a specific cultural and social urban context, namely the courtly and the monastic tradition. The *studiolo* could be considered the inception of the emergence of privacy within the architecture of the house and it becomes of great importance in the planning of the "apartment" as the space of individual withdraw and public status. Historically, the private house of the ruling élite in the Italian Renaissance, the palazzo, found a recognisable setting during the XV where the plan was organised around the central room, the master bedchamber (*camera principale*) where the informal events, like a marriage or the birth of a child, took place. Around this core, several small rooms grown until the XVI, serving as studies, lavatories, storages and baths. The progression between the public zone to the more private one within the palazzo was linearly defined through a sequence of rooms which defined a hierarchy where the *studiolo* was the most inner and secluded chamber.



Antonio Da Sangallo the Younger
Plan for the house of Messer Sebastiano Gandolfo
1537-1546
The studiolo and the bath

Some studies were also placed on the top or on the landings leading off of the staircases, demonstrating the function of keeping safe the personal treasures or the family's memoranda in addition to the desire of a place to practice some creative leisure.

In addition to the peculiar features of the *studiolo*, this space traditionally shared some characteristics with another outgrowth room, result of the fragmentation of the social life occurred in the master bedchamber: the bathing-room. It's recognised from antiquity that the *studiolo* and the bath had been painted with an alike wall decoration and the two benefitted from each other proximity: the *studiolo* gained more comfortable and warm conditions from the hot vapours of the bath while the bath relished the literary atmosphere associated with the studies. An example is the project by Antonio da Sangallo the Younger for the house of Sebastiano Gandolfo: the plan shows the interdependence of the bath and the *studiolo* and the

architect explicits the size of the latter in 6 x 12 palms (1,34 x 2,68 meters), a very essential space which ideally seems to be the physical projection of the individual mind at work.

Finally, the *studiolo* became soon the place where the most rich and refined craftsmen's objects and materials like ceramics, wooden panelling and marquetry, glass, textiles, et al. were experimented; this variety of production, progressively invaded the Renaissance iconography which, through representations like engravings, drawings and paintings, built a persistent narrative where some characters of the religious tradition were artificially placed in a brand - new architectural setting. One of these characters, related with the cult and the production of the knowledge, was Saint Jerome.



Benedetto and Giuliano da Majano
Studiolo of Federico da Montefeltro
1473-1476, Palazzo Ducale of Urbino
Marquetry

Saint Jerome

Saint Jerome (Eusebius Sophronius Hieronymus) was a Christian priest born in Stridon (Dalmatia) in 347 AD: he has been a confessor, theologian and historian, known for being the translator of the Bible into Latin (the version is called the Vulgate) other than a scholar in Christian moral life and rhetorical and philosophical studies.

After the studies in Rome, at the age of 26 he embarked himself on a long journey to Syria where, while in solitude, had a vision that persuaded him to leave the secular studies to devote himself to God. He is recognised today as a Saint by the Catholic Church, the Eastern Orthodox Church, and the Anglican Communion, and he's considered the patron of the librarians, the translators and the archaeologists.

According to the *Legenda Aurea*, the hagiographic book on the Saints written by Jacopo da Voragine from 1260 and 1298, Jerome "After studying the Scriptures with Gregory, he retired to live in the *desert*, [...] in the wilderness, in the vast *solitude* that provides a horrid, sun scorched abode to monks [...]".

The *Legenda Aurea* has been the main source during the Early Modern for the artist in search of characters and stories to represent. It was the encyclopaedia of the medieval Saints' lore and, as such, it's still today the most important historiographic source to reveal the origins of the medieval iconography related to the post biblical figures.

What it is curious though, is that the chapter 146 on St. Jerome never mentions any reference to interiors, nor to secluded spaces (except the desert considered as a place of isolation which in fact finds the largest iconographic representation).

It is in the XV that another history intersects the iconographic parabola of St. Jerome, namely the birth of the private apartment or, better, the expansion of that more intimate zone of the private house that will generate a series of hierarchical rooms like the antechamber, the bedchamber, the wardrobe, the bath and the *studiolo*.



Lucas Cranach the Elder
Saint Jerome writing in a landscape
1515 ca



Niccolò Colantonio
San Gerolamo nello Studio
1444, Museo di Capodimonte, Napoli

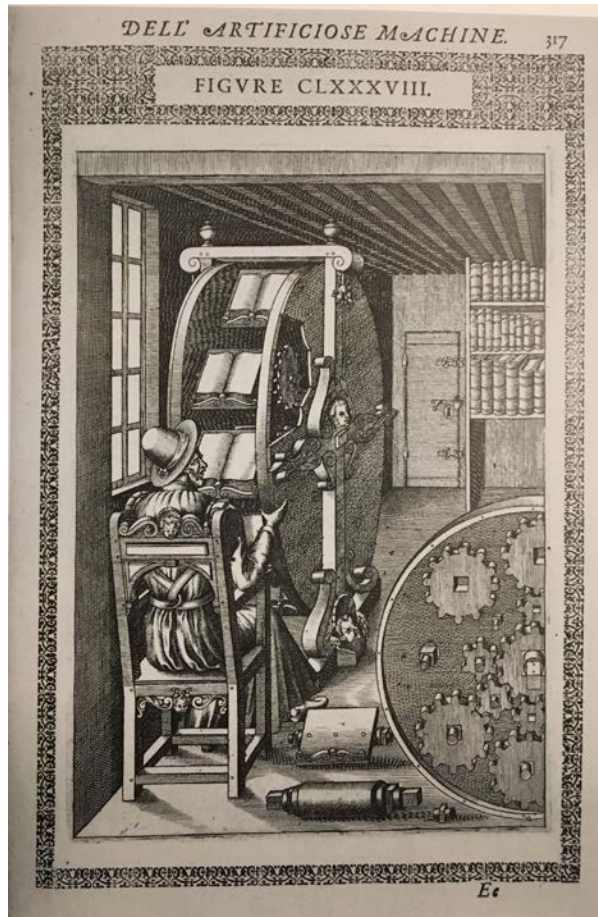
From this period then, some painters started to adapt the consolidated iconography of St. Jerome, which was basically built on the recurrent themes of the temptations in the rocky desert, the presence of some other Saints (often Augustine, Ambrose and Pope Gregor I), his death and the relation with the lion, introducing the motif of the study and translation of the Scriptures within the setting of “*his studiolo*”.

There have already been historically “inaccurate” representations of the Saint, like the admittance of the cardinal garb (which could occur only later in the late Middle Ages) that served as pictorial licence to indicate the services offered to the Pope Damasus I. Notwithstanding, the debut of a brand-new modern-day setting, the *studiolo*, has to be read as a cultural graft of a contemporary urgency, the birth of the private sphere, into a thousand-years-old steady iconography introduced by the *Legenda Aurea*. This apparently unconscious intersection reveals the inception of the struggle between the secular and the religious, the social and the privy within the Early Modern culture.

From the XV then, the already rich semiotic environment surrounding St. Jerome (the book, the cardinal’s insignia, the crucifix, the hat, the hermit, the hourglass, the lion, the saint, the skull, the stone) is situated within a new context, another system of signs (in this case architectural elements) with somehow overlaps the iconographic parabola introduced by the *Legenda Aurea* using a founding epistemic typical Renaissance method.

Task – The layman's cell

Working in teams of 4-5 students, you are asked to design, produce and install a series of architectural/furnishing elements which operate as spatial devices related to the theme of privacy at Videnskabernes Selskab.



Design for a revolving desk, from:
Agostino Ramelli
Le diverse et artificiose machine del Capitano
Agostino Ramelli, 1588

Each group will work with an assigned material (ceramic, concrete, plaster or textile, the glass as additional material is optional) that will be presented beforehand in its features and potentialities, in order to be used for the design of the above-mentioned elements; that means the group's project will be homogeneous from the material perspective. Each group will realise 4-5 independent elements or, in the case the size or complexity of the object don't allow it, a combination of components to create a smaller number of them.

One student from each group will join in the meanwhile an external group that will design and produce the steel virtual studiolo which are the exhibition frameworks for the installations. This extra collaboration to allow the needs and requirements of each group to be satisfied within the project.

These architectural elements are “extracted” and re-interpreted from one of the suggested paintings / engravings portraying Saint Jerome in his *studiolo*. The analysis of the painting has to refer to the particular spatial qualities of such setting, considering the privacy as a condition triggered by the peculiar relation among the architectural elements and furnishing setting.

These elements could refer to any detail or part which has been acknowledged as physical or cultural bearing of a state of privacy in the Saint' and the *studiolo*'s cultural environment. In this regard, the recognition of privacy embedded in the elements could consider different physical scales and zones of privacy application, namely in relation with the soul/mind/self, the body, the *studiolo*, the community and the society.

The link and involvement of these elements to the context of the Videnskabernes Selskab is offered culturally by the fact that the foundation is a place of production and transmission of scientific knowledge, of which the *studiolo* was its ancestor. Physically, the relation is triggered artificially by the selection from the group of a peculiar "plot" during the site visit. This plot could be potentially located anywhere within the first floor of building (pay attention to the fire escape zones which must be left free from occupation and other restrictions acquired during the visit) and it must have the size of 65 x 125 cm maximum. Within the virtual identified volume, you are asked to re-locate the produced elements, operating the temporal and architectural graft, working through adaptation and juxtaposition to the existing architectural framework. Technically, since the Videnskabernes Selskab building must be preserved, meaning that you can't alter or attach to any of the floors, ceiling, walls or furniture, the "metal group" (made by one student from each group) will work specifically with steel to make the necessary supports; in this regard, an accurate survey of your plot is required. All the material necessary for the realisation of the elements and the supports is at the students' expense.



Rachel Withread
Untitled
1988

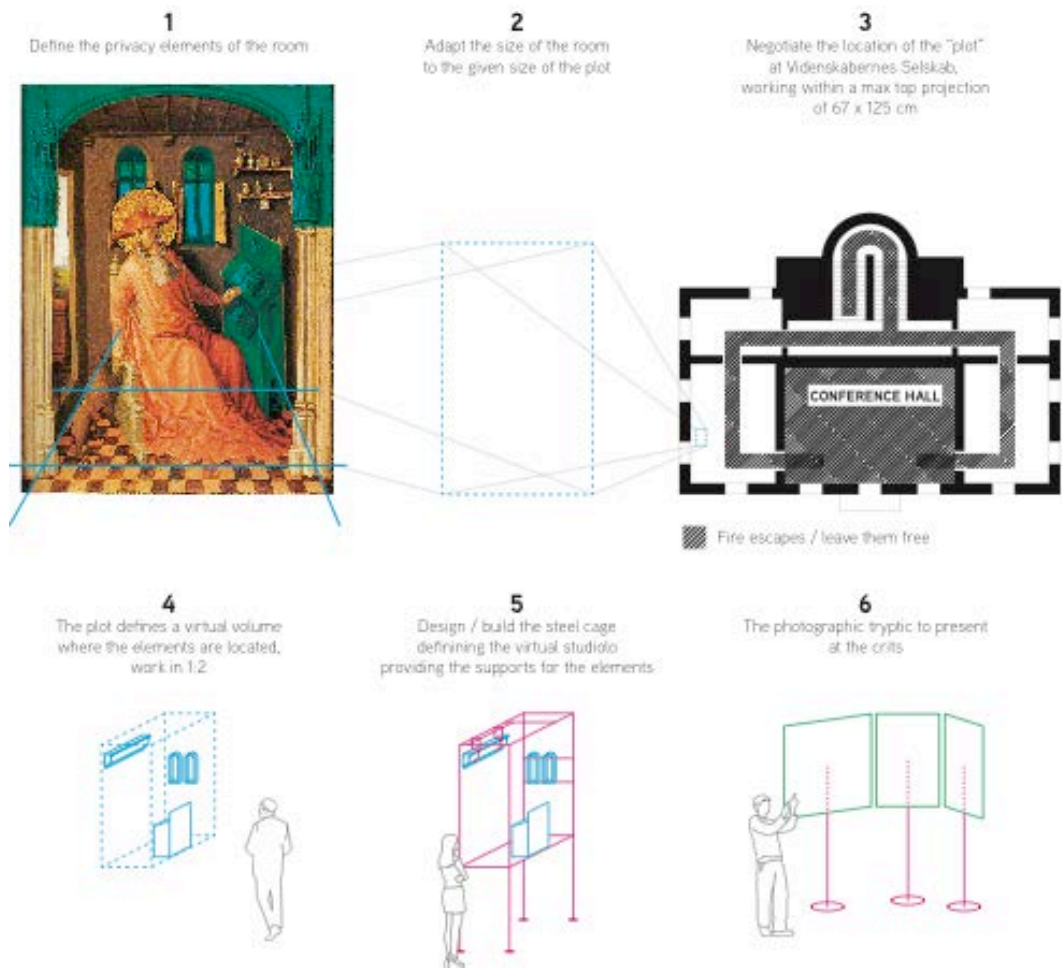


Eduardo Souto de Moura
Senses Spaces, Royal Academy, London
2016



Modus operandi - resume

- Forming a group of 4-5 with a wide range of competences; 1 student will work also with steel;
- Obtain a Saint Jerome painting from the assigned list;
- Define an area of intervention at Videnskabernes Selskab; make an exhaustive survey of the plot through measuring and photographing it; REMEMBER to come with appropriate tools for measuring / photographing / sketching
- Define the 4-5 elements of the layman's cell to design / produce in 1:2 in relation to the location.
- Build the 65 x 125 x 150 cm (max) steel frame able to stage the elements at Videnskabernes Selskab; this volume does not account the height of eventual steel legs.



Deliveries

- **Elements:** 4-5 architectural / furnishing elements (or components of a more complex one) extracted and interpreted / adapted from a chosen Saint Jerome painting to be realised in 1:2 scale using the material assigned to the group. Together with the elements, produce the necessary (steel) supports in order to make the elements completely independent from the building's support.

- **Photographic triptych:** A set of 3 high-res photographs comprehensively portraying the plot at Videnskabernes Selskab with the elements installed and operative, to use, in form of a triptych, for the final crits, in addition to the re-installation of the work in a place to decide.
- **Registration notebook:** for the final presentation you are asked to present the design process through annotations, measurements, sketches, photographs and all kinds of registrations to collect in an individual notebook; size of your choice.
- **Steel frame:** the structure has a figure of 65 x 125 x 150 (h) meters maximum plus eventual legs; the section of the steel frame is to be decided with the steel workshop.

Time Schedule

Week 6

Monday 4 Feb

- 9:00 Introduction to the Workshop (FG, BH, EK, FTH, GW, MKA, PTK) [D101]
- 10:00 Distribution of the groups / Assignment of the Material / Choice of the Saint Jerome
- 11:00 Lecture on Architecture and Privacy (FG) [D101]
- 13:00 Reading (individually, examine the bibliography)

Tuesday 5 Feb

- 9:00 Lecture on *Videnskabernes Selskab* (Fredrik Torisson) [C2]
- 10:00-16:00 Site survey to the *Videnskabernes Selskab* (H.C. Andersens Boulevard 35)
(from 13:00-13:45 excluded)

Wednesday 6 Feb

- 9:00 Lecture on Saint Jerome and private devotion (Bastian Vaucanson) [D101]
- 10:00 Group work on site analysis and representation – *Classroom*
- 10:00 Steel workshop introduction for the “Steel Group”

Thursday 7 Feb

- 9:00 Lecture on History of Furniture and Ceramics (MKA) [D101]
- 10:00 Group work on the context: representation of the site - *Classroom*
- 13:00 Tutorials (FG, FTH, MKA)

Friday 8 Feb

- 9:00 Lecture/Introduction on Working with textiles (BH, GW, EK) [D101]
- 10:00 Group work on the project - *Classroom*

Week 7

Monday 11 Feb

- 9:00 Lecture/Introduction on Working with ceramics at Superformlab (FTH, MKA)
Introduction: Examples of ceramic, glass, concrete and plaster. Examples of techniques behind the development of form and texture in ceramics.
Demonstration: Building and extrusion in clay.
Demonstration: Making form for glaze testing.
- 10:00 Group work on the project/production – *Superformlab*
Experiments, sketches and development of form in relation to the chosen context.

Tuesday 12 Feb

- 9:00 Lecture/Introduction on Working with ceramics at Superformlab (FTH, MKA)
Introduction and demonstration: Plaster as a tool for specifying and reproducing form in clay, glass and concrete.
Introduction: Making a profile for extrusion.
- 10:00 Group work on the project/production - Superformlab
- 13:00 Tutorials (FG, BH, EK, FTH, GW, MKA)

Wednesday 13 Feb

- 9:00 Lecture/Introduction on Working with ceramics at Superformlab (FTH)
Introduction and demonstration: Glazes and glaze-testing
Demonstration: Making of Glass and Concrete.
Demonstration: Firing a kiln
- 10:00 Group work on the project/production - Superformlab

Thursday 14 Feb

- 9:00 Group work on the project/production - Superformlab
- 13:00 Tutorials (FG, BH, FTH, GW, MKA)

Friday 15 Feb

- 9:00 Common discussion and presentation (FG, BH, EK, FTH, GW, MKA)

Week 8

Monday 18 Feb

- 9:00 Production – Superformlab

Tuesday 19 Feb

- 9:00 Production – Superformlab

Wednesday 20 Feb

- 9:00 Production – Superformlab

Thursday 21 Feb

- 9:00 Steel workshop – Last adjustments

Friday 22 Feb

- 9:00 Steel workshop – Last adjustments

Week 10

Monday 8 Mar

- 9:00 Glazing – Superformlab

Week 15

Monday 8 Apr

8:30-16:00 Exhibition, set up at *Videnskabernes Selskab*

Week 18

Friday 3 May

9:00 Crit – Classroom [Aud. 6]

Literature

Most of the books/chapters/articles to be found in the Modulrum under “Teaching resources”:

Method

- Evans, Robin. “*Figures, doors and passages*” in *Translations from Drawings to Building and Other Essays*. Boston Mass, 1997, p. 34-90.
- Ginzburg, Carlo. “*Clues: Roots of an Evidential Paradigm.*” in *Clues, Myths, and the Historical Method*. Baltimore and London: The Johns Hopkins University Press, 1989.

Studiolo – Typology

- Clark, Leah R. “*Collecting, Exchange, and Sociability in the Renaissance Studiolo.*” *Journal of the History of Collections* 25, no. 2 (October 25, 2012): 171–184.
- Connors, Joseph. “*The One-Room Apartment of Cornelis Meijer.*” In *Artistic Practices and Cultural Transfer in Early Modern Italy*, 45–64. Routledge.
- Edwards, Nancy Elizabeth. *The Renaissance Stufetta in Rome: The Circle of Raphael and the Recreation of the Antique*. University of Minnesota, 1983.
- Liebenwein, Wolfgang. *Studiolo: Die Entstehung eines Raumtyps und seine Entwicklung bis um 1600*. Berlin: Gebr. Mann, 1977.
- Havard, Henry. *Dictionnaire de l'ameublement et de la décoration depuis le XIIIe siècle jusqu'à nos jours, tome 2 (D-H)*. Paris: Librairies-Imprimeries réunies, 1898.
- Middleton, Robin. “*The One-Room Apartment.*” *AA Files* 4 (1983): 60–64.
- Thornton, Dora. *The Scholar in His Study: Ownership and Experience in Renaissance Italy*. 1st edition. New Haven: Yale University Press, 1998.
- Thornton, Peter. *Seventeenth Century Interior Decoration in England, France and Holland*. 1st edition. New Haven: Yale University Press, 1978.
- Thornton, Peter. *The Italian Renaissance Interior, 1400-1600*. 1st edition. New York: Harry N Abrams Inc, 1991.

Saint Jerome – Iconography and monastic life

- Agamben, Giorgio. *The Highest Poverty: Monastic Rules and Form-of-Life*. 1 edition. Stanford, California: Stanford University Press, 2013.

- Rice, Eugene F. *Saint Jerome in the Renaissance*. Baltimore, Md.: Johns Hopkins University Press, 1988.
- Voragine (Varazze), Jacobus de. *The Golden Legend*. Translated by William Caxton. Catholic Way Publishing, 2015.

Tutors

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Peter Thule Kristensen (PTK) / pthul@kadm.dk

Other lecturers:

Bastian Vaucanson, PhD in Church History, Centre for Privacy Studies

Fredrik Torisson, Post-doc in History of Architecture, KADK, Centre for Privacy Studies