

Atelier

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Studio

Atelier C is an architecture office founded in Milan in 2023 by Valeria Cesti and Lorenzo Cellini. It navigates the discipline of architecture, dealing with interior design, private renovation, exhibition design, and research, dimensions that contaminate, influence, and mutually enriches each other. Atelier C makes craftsmanship, materials, and sustainability the starting point of each project.

It seeks to establish a collective design process rather than an authorial one, organically bringing together professionals, artisans, and design culture.

Founders

Valeria Cesti and Lorenzo Cellini began working together during their university career, following which they independently published: *ATLAS OF 23 Cemeteries*. *10 Crematoria*. *5 Flower Kiosks*. They later collaborated with interior design studios in Milan, where they worked on private renovation projects, beginning to acquire construction site know-how and exhibition projects for the Milan Design Week in 2019 and 2022.

In 2022, they began their collaboration with the collective FosburyArchitecture, with whom they designed two exhibitions: *Characters* at Magazin Gallery, Vienna, and *Ducato Prize 23* at Volumnia Gallery, Piacenza. Once again, with the FA collective, they will be part of the curatorial team for the Italian Pavilion at the 18th International Architecture Exhibition – La Biennale di Venezia: Spaziale. Everyone belongs to everyone else. On this occasion, they fill the roles of curatorial assistants, editors assistant for the official catalog, and designing and producing the exhibition layout.

After the end of Biennale, they founded Atelier C, currently following private renovation projects and exhibition design for art galleries.

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Exhibition

Spaziale. Everyone belongs to everyone else

The new millennium, which began with the cultural crisis of the West triggered by September 11, 2001, has continued with the 2007-2008 economic crisis, the pandemic crisis of the past few years, the energy and geopolitical crisis of today, and the ecological crisis of tomorrow. The scarcity of resources in a context of permanent crisis is not only an opportunity but also the only direction in which it makes sense to practice. In our view, there is a generation that has already accepted the challenge and is trying every day to develop antibodies to disillusionment. Spaziale invites these practitioners to recognize themselves as a “movement” at the 18th International Architecture Exhibition – La Biennale di Venezia. The title refers to an expanded notion of the discipline that sees the built artifact not as an ultimate goal but as one of the possible tools for intervening in the fabric of relationships between people and places underlying every project. Nine practices were invited to collaborate with nine advisors – from other fields of creativity – in nine Italian territories representative of conditions of fragility or transformation, with the support of as many local interlocutors already involved in collaborative projects with these practices and advisors. Each intervention represents a chapter in an incomplete agenda of urgent research themes for the national context and for architecture: open questions, traceable to the scenario of transition – not only ecological – that we are facing in these years. Acknowledging that the role of curators includes a necessarily ethical dimension, we have decided to use this opportunity to trigger actions beyond the event’s six-month duration. To extend the temporal horizon and convert resource consumption into an investment, the exhibition has been divided into three moments. The first was “Spaziale presenta:”

the observatory that monitored the activation of the site-specific interventions. The second is “Spaziale: Everyone belongs to everyone else:” embodying, in the Tese delle Vergini, the formal and theoretical synthesis of processes triggered elsewhere. The third is “Spaziale:” an archive that will document local activities, the official public program at the Teatrino di Palazzo Grassi, and then become a permanent platform. In parallel with the program’s expansion, the decision was made to undertake a contraction of the exhibition installation and a transfer of resources. For the first time, and thanks to the support of the General Directorate of Contemporary Creativity of the Ministry of Culture, the exhibition plays an active role in the production of pioneering projects, allowing us to say that, in Venice, the Italian Pavilion may be shrinking, but it is expanding throughout the country. The exhibition combines the nine projects in a unified narrative that compares images of local experiences, showcasing their places and actors, with the installations devised by the practitioners ideally arranged along a route that re-proposes a stylized outline of the Italian peninsula. We hope this collective and shared dimension of design will be the beginning of a widespread laboratory that endeavors to strengthen the sense of global community in which we find ourselves operating; aware that individual actions always involve social reactions – because we are all inextricably interconnected – and in the hope that the future will be a space in which “Everyone belongs to everyone else.”

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 Architecture Exhibition La Biennale di Venezia
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Characters

Starting as research for alternative models of interiors that could serve as an antidote to the commodification of the domestic, “Environments of Resistance for Social Individuals” is an ongoing project began in 2017. It investigates those spaces, inbetween architecture and furniture, designed to accommodate idiosyncratic characters. The installation is conceived as an interior in 1:1, composed of a series of volumes that interpret the most conventional domestic habits –such as sleeping, gathering, relaxing, etc.– These volumes serve as exhibiting support as well as a physical materialization of a peculiar way to perform the aforementioned actions. The space is devised as a mono-material interior clad in carpet, assumed as the epitome of comfort and domesticity. One unique immersive environment will enable a wide range of informal occupations in the exhibiting space. The exhibited pieces are a series of short films, each representing the story of a fictional character.

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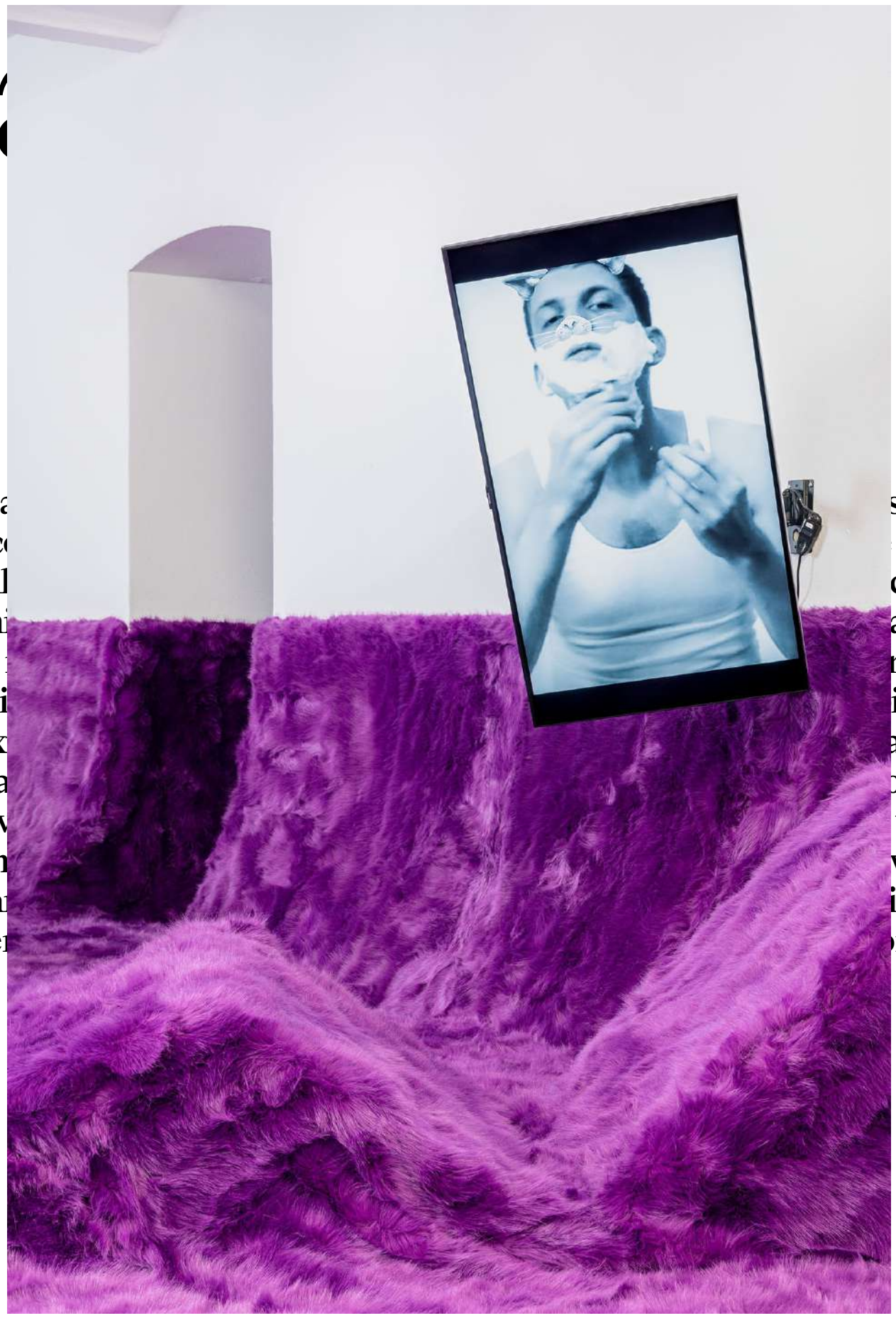


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Ducato Prize 23

The 2023 edition of the DucatoPrize is conceived as an observatory on national and international artistic personalities and is rooted in the relationship between the individual and the cosmos, where the universe is seen as an agglomeration of bodies viewed from a single observation point.

This edition is under the direction of Giacomo Pigliapoco, independent curator, and will introduce several new features, such as: the finalists in this edition will increase from three in each category to five, for a total of 10 finalists who will be part of the final exhibition; the selection is entrusted to an entirely renewed Collectors Board and jury, the latter consisting of: Julieta Aranda, Nerina Ciaccia, Luigi Fassi, Stéphane Ibars, Bernardo Mosqueira.

Set in the former Church of Sant'Agostino, the DucatoPrize exhibition was divided into two parts, reflecting the two prize categories and it featured works by the 10 finalists. Fosbury Architecture's architectural design – collective founded in 2013 by Giacomo Ardesio, Alessandro Bonizzoni, Nicola Campri, Veronica Caprino and Claudia Mainardi – rethought the aisles with attention to sustainability through the use of two materials: a white stretch film used for packaging and building blocks, made of autoclaved aerated concrete (CAA). The stretch film temporarily altered the flows and spatiality of the interior environment, while the building blocks designed the supports of the ten works in the exhibition.

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The 2021 national and international competition between the architectural firms of the agglomeration of Piacenza. This edition is the first and will introduce an increase from 10 to 15. It will be part of the new Collectors Board. Luigi Fassi, Stéphanie Set in the form of two parts, two finalists. Fosbury by Giacomo Arca and Claudia Mainardi. The use of two blocks, made of altered floor blocks designed



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The 2021 national and international competition between the architectural firms of the agglomeration of Piacenza. This edition is the first and will introduce an increase from 10 to 15 finalists. Fosbury Architecture, by Giacomo Arca and Claudia Mainardi, proposed the use of two blocks, made of white blocks designed



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The 2021 national and international competition between the Italian architectural firms for the agglomeration of the city of Piacenza. This edition is the first and will introduce an increase from 10 to 15 blocks. It will be part of the new Collectors Board. The project by Luigi Fassi, Stéphanie and Set in the form of two finalists. Fosbury Architecture by Giacomo Arca and Claudia Mainardi uses the use of two blocks, made of altered floor blocks designed



Editorial

Catalog / Spaziale. Everyone belongs to everyone else

The volume “Spaziale. Everyone belongs to everyone else” brings together the voices of all the protagonists involved in the Italian Pavilion at the 18th International Architecture Exhibition – La Biennale di Venezia, and was made possible thanks to the support of the Directorate-General for Contemporary Creativity of the Ministry of culture. Nine practices led by young designers – in collaboration with advisors from other fields of the creative industries – were invited to develop pioneer projects in as many locations throughout Italy. The outcomes, presented simultaneously in Venice and disseminated across the country, address an agenda of pressing issues for architecture: open questions on the contemporary scene, ascribable to the scenario of the – not only ecological – transition of our time; The volume also features interviews between the working groups and the curators which explore the various design approaches; photographic essays lead us on the discovery of the sites of intervention; contributions from the incubators highlight the aspirations and contingencies of the local communities, and finally, four in-depth texts – by Mirko Zardini, Charlotte Malterre-Barthes, dpr-barcelona and Nina Bassoli – frame the Pavilion project within the broader context of the discipline.

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It Esercizio collettivo a Casa di BelMondo durante ASOC, Belmonte Calabro. Foto: Giulia Rosco
En Collective exercise at Casa di BelMondo during ASOC, Belmonte Calabro. Photo: Giulia Rosco



It Costruzione di Casa di BelMondo, Belmonte Calabro. Foto: Nicola Barbuto
En Construction of Casa di BelMondo, Belmonte Calabro. Photo: Nicola Barbuto



It Interno Casa di BelMondo, Belmonte Calabro. Foto: Antonio D'Agostino
En Inside Casa di BelMondo, Belmonte Calabro. Photo: Antonio D'Agostino



It Montaggio Baywatch durante Crossings, 2022. Foto: Nicola Barbuto
En Setting up Baywatch during Crossings, 2022. Photo: Nicola Barbuto



It Simulazione di arredi musicali generati tramite intelligenza artificiale
En Simulation of musical furnishings generated using artificial intelligence



It Bruno applica un sensore nel suo studio, Milano
En Bruno applies a sensor in his studio, Milan



It Un sensore applicato a un oggetto trovato nella Casa di BelMondo
En A sensor applied to an object found in the Casa di BelMondo



It Piazza Mercato di BelMondo, Belmonte Calabro. Foto: Nicola Barbuto
En BelMondo Market Square, Belmonte Calabro. Photo: Nicola Barbuto



It I componenti elettronici dei sensori di Bruno Zamborlin
En The electronic components of Bruno Zamborlin's sensors

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Spaziale. Ognuno appartiene
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Fosbury Architecture

Humboldt Books

Still Life. 23 Cemeteries. 10 Crematoria. 5 Flower Kiosks

On September 15, 1779, in Milan, following the European trend, the practice of establishing new public burial grounds outside churches, away from inhabited areas and any buildings, was introduced (from Tedeschi C., “Origini e vicende dei cimiteri di Milano e del servizio mortuario,” 1899). This measure marks the beginning of what Foucault calls the heterotopia of the cemetery. In the 17th century, cemeteries in Western society were located in the heart of the city center, without any particularly solemn value and no symbolic interest in the individual remains. By the late 18th century, however, there was a shift towards individualizing the corpse and thus mourning. Each person was entitled to their own coffin and gravestone, and simultaneously, all these coffins and stones were moved to the outskirts of urban areas. From the 19th century onwards, cemeteries and mourning places were no longer reintegrated into the urban fabric. This gradual distancing of the theme of death from the urban environment has resulted in a sort of contemporary illiteracy in dealing with mourning, with all related spaces being considered inconvenient and marginal.

This reflection forms the basis for the idea of cataloging these places suspended between taboo and mysticism: 23 cemeteries, 10 crematoria, and 5 flower kiosks. The Atlas begins with a typological analysis and an in-depth look at past and present practices of body disposal, establishing the parameters for distinguishing the mourning spaces examined in the following pages: from the Ganges to the Cemetery Tower designed by Nanda Vigo but never built.

On one hand, this operation seeks to identify the contemporary consequences of the aforementioned illiteracy, such as the need to build new mourning places due

to the overcrowding of existing cemeteries and the now unsustainable ecological cost of current body disposal practices. On the other hand, it aims to reflect on the lack of contemporary spaces for mourning and the necessity of reintroducing them into our urban areas, understood in the proper sense of the term, to once again create collective memories and myths that have always nourished the city and its inhabitants.

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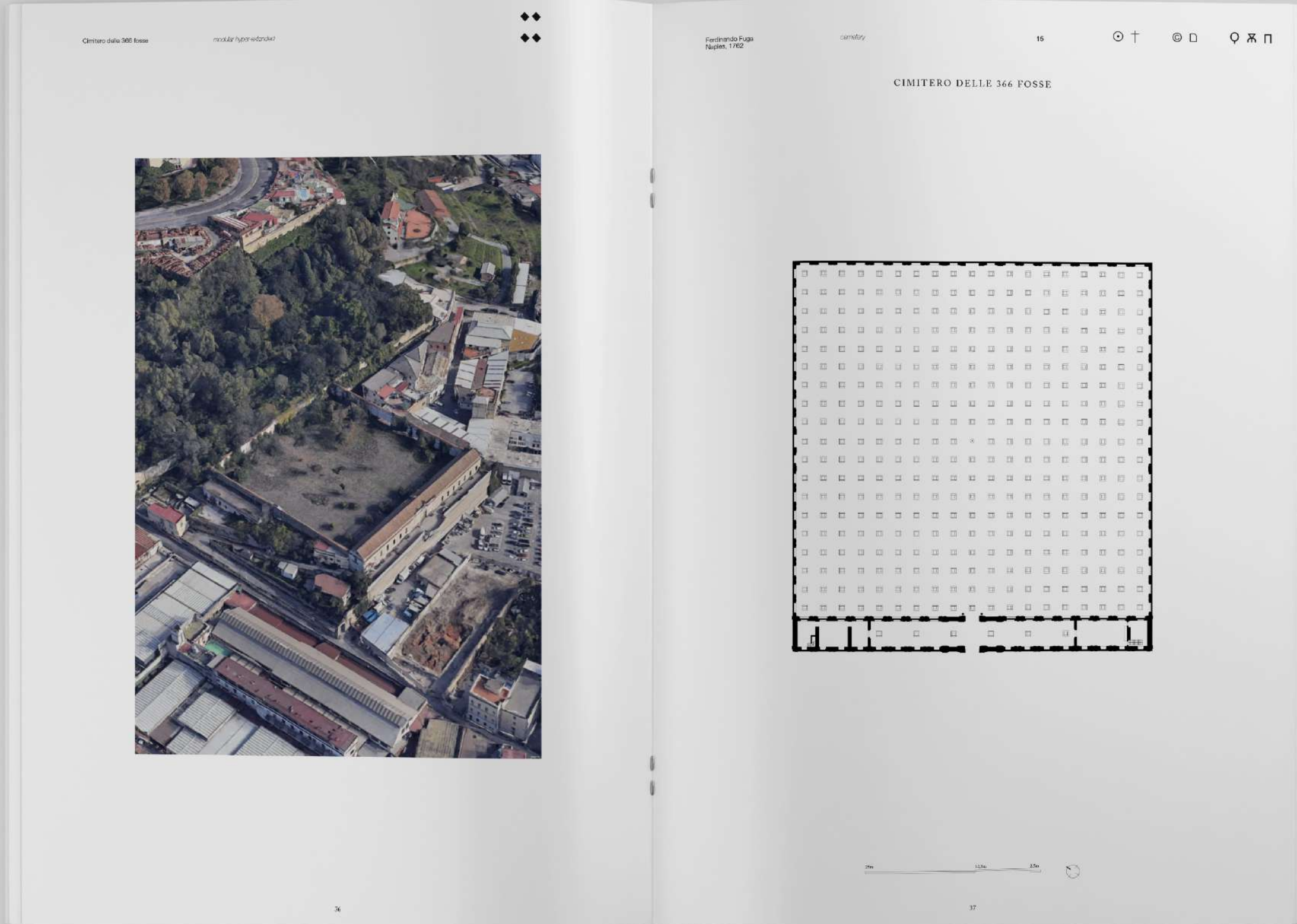


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c.atelier.info@gmail.com

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