

602

UNIVERSAL COLONIES

THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS



Architecture

Sometimes I find
a place to sleep

But I never dream



UNIVERSAL COLOURS



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contents



Cover:
Zaha Hadid

in focus

10-12 The Aliyev Museum

artist of the issue

14-19 Zaha Hadi, The art of architecture

theme: Architecture

20-21 Archaeological lessons
in lifted Jadraji Building

22-23 Architecture is More
Than Just Buildings

24-25 Modernism, simplicity and Alvar

26-28 Art ology or art & science

30-31 Art of Architecture

32-36 The dynamic connection

38-39 Can architecture
be considered art?

40-41 Cool Green Architecture

42-45 Principles of
Sustainable Architecture

46-47 What is Architecture? (Art?)

48-49 The Inseparable Relationship
Between Architecture & Art

highlights

50-51 Italian prints and Finnish female
sculptors at an Ateneum exhibition

articles

54-55 Art and Racism:
Healing Racial Schisms

56-58 The Role of the Arts
in Political Protest

columns

52 fARTissimo

53 Opinion

in every issue

3 Editorial Board

Contents

5 Editorial

6-9 Art News

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Life does not taste like used to be anymore. It tastes bitter. That may be because politic conquer our life too much; the threat we get day after day from Putin to Trump. War is coming, and nothing else than just the war is coming. Every day we hear about another shooting, here and there.

Yesterday it was the USA, today in Germany and now in Florida; this world became smaller than we expected, the media made it worse that we were waiting. No place for love, no place for art and no place for us ...in the very near future.

We are thinking to change the name of our organisation, to be just Universal Colours, because personally I expect that it is the time of the collapse of the EU, especially since Brexit happened. Now there are movements here and there with one and only aim, to destroy EU.

EU was just a beautiful dream, was just a great time for all of us to live together, but the greed of Capitalism and wrong global

policies made it what it has become. The Middle-East was the only area boiling, but now the whole world is on the warming of a war.

Universal Colours is the future name of the EU-MAN; is it serious? Yes it seems that this is the best we can do for now; we have already changed the name of the gallery to Universal Colours Gallery and we applied to the authorities to change the name of EU-MAN to become Universal Colours, if there are still colours left in the Universe.

I did survive from one war when it started between my birth country Iraq and Iran, a war that started the year 1980 and ended in 1988, an eight-year war. Now, I can smell gun powder again and there is nothing more for me to see apart from an end.

I just hope that I am in just a nightmare.

Amir Khatib

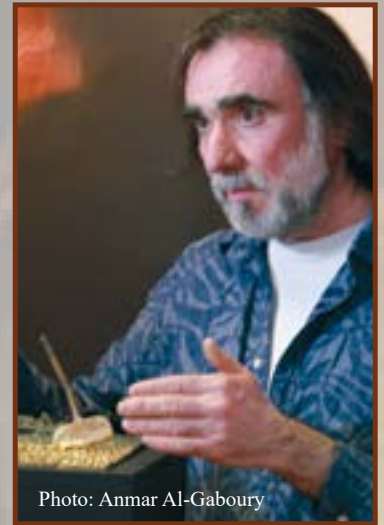


Photo: Anmar Al-Gaboury

Zlatko Prica

Till September 16
Museum of Modern
& Contemporary Art
Rijeka, Hrvatska
Croatia

We introduce an unavoidable figure of Croatian modern painting, a great artist and scholar who once stated that painting is 'serious business'. Prica established a resounding international career and on the occasion of his birth, numerous monographs and symposiums will vindicate how he himself, set the highest of expectations.



The Landscaped Gardens of Prince Pückler

Till September 18, 2016
Art and Exhibition Hall
Bonn

Hermann, Prince Pückler-Muskau (1785–1871), was one of the most fascinating people of his time. He is now being rediscovered as an outstandingly original garden designer working in the English style. His landscaped parks at Bad Muskau/Łęknica (UNESCO World Cultural Heritage), Babelsberg (also UNESCO World Cultural Heritage as part of the Potsdam Cultural Landscape) and Branitz are among the finest examples of nineteenth-century garden design in Europe. It is to these three important parks and the innovative ideas that shaped them that this exhibition at the Bundeskunsthalle is devoted.



Eero Aarnio

Till September 25, 2016
Design Museum - Helsinki

The most extensive overview thus far of the work and thought of designer Eero Aarnio has open at Design Museum. Aged 83, Professor and interior architect Eero Aarnio has had an exceptionally long career and is one of the internationally most widely known names in the history of modern design in Finland.

The Eero Aarnio retrospective will be a comprehensive exhibition of the designer's work in furniture, lamps, small objects and unique one-off pieces from the 1950s to the present. Along with objects it will also feature more rarely seen original drawings and sketches demonstrating the designer's work. Visitors to the exhibition will be shown the less-known aspects of Aarnio's design process with materials collected from the designer's own work table and the production lines of the factories. The exhibition is curated by Suvi Saloniemi, Chief Curator at Design Museum, and the exhibition architecture is by Ville Kokkonen and Florenzia Colombo.



Punk. Its Traces in Contemporary Art

September 25, 2016

Centre de Cultura Contemporània
de Barcelona

MACBA presents this coproduction between CA2M, Centro de Arte Dos de Mayo de la Comunidad de Madrid, ARTIUM, Centro Vasco de Arte Contemporáneo, Vitoria, and el Museo Universitario del Chopo, Mexico and the Ciudad de Mexico, curated by David G. Torres. Featuring over sixty artists, both national and international, the exhibition traces a journey through the influence of punk in contemporary art and echoes the importance of its presence as an attitude and as a referent for many creators. It includes installations, documentary excerpts, multiples, photographs, videos and paintings, together with a section documenting the origins of punk and its vestiges in the present day.



Truth and Memory: British Art of the First World War

Till September 4, 2016
York Art Gallery

York Art Gallery is the only venue outside London to display this collection of more than 60 artworks produced during the war and in its immediate aftermath. Many are by artists who themselves served on the front line and have helped to define how we understand the conflict.

Working either privately or as official war artists, they wanted to give a true sense of the horror, human sacrifice and tragic consequences of 'total war'.

They reflected this in their fragmented depictions of soldiers, trenches, artillery, and in images of a torn and violated landscape. Modern artistic movements stressed the mechanised nature of the war and the new destruction this brought.



Jaakko Kahilaniemi: 100 Hectares of Understanding

Till August 28, 2016
Finnish Museum of Photography

Jaakko Kahilaniemi inherited 100 hectares of forest in 1997, but never really thought about what it means. In his series of photographs and drawings he creates a visual world to help understand what ownership, forest and change in perception mean. In the series, Kahilaniemi examines the responsibilities and the knowledge that forest ownership brings.

Jaakko Kahilaniemi (b. 1989) has graduated from the Arts Academy at Turku University of Applied Sciences in 2014 and currently studies at Aalto University.

Yayoi Kusama

Till September 11, 2016
Moderna Museet Stockholm

Yayoi Kusama's (b. 1929) remarkable artistic practice has fascinated the public for over six decades. Like few other artists she moves resolutely between painting and sculpture, between art and design, and between East and West. Moderna Museet and ArkDes are now featuring Kusama in a retrospective exhibition covering her oeuvre from early nature studies to installations that suspend time and space.

In 1957, Yayoi Kusama left Japan for New York. Here, at the heart of the vibrant 1960s art scene, she created many of her most important works. She later staged anti-Vietnam war protests, marches surrounded by hippie followers, political performances and orgies where she painted the naked bodies of the participants with dots. As a non-Western woman in the excluding, male-dominated art world of the time, Kusama was a rare bird, but she soon gained fame and recognition.



In Excitement

Till October 2, 2016
Stedelijk Museum
Amsterdam

In Excitement, former Stedelijk director Rudi Fuchs looks back on his lengthy career. In a presentation occupying almost 1350 square meters and comprising more than 100 works, Fuchs offers us a glimpse of the acquisitions that defined the identity of the Dutch state art collection. Share the excitement Fuchs must have felt when first encountering iconic works by artists like Georg Baselitz, Jan Dibbets, Tracey Emin, Gilbert & George, Damien Hirst, Jannis Kounellis, Mario Merz, Piet Mondrian, Bruce Nauman and A.R. Penck. - See more at: <http://www.stedelijk.nl/en/exhibitions/80346#sthash.2D3GGILX.dpuf>



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ZAHA HADID, A FINGERPRINT WHICH

The Aliyev Museum and the character

By: Reda Alfaham Baku



WHICH DOES NOT REPEAT IN HISTORY

Characteristic of an architectural design



WHEN YOU SEE FOR the first time the huge building you feel it like a great ship in the world of imagination, then when you get in by entering the main door the beauty of that building surprise you, each space you see you will feel that you are taken by it, the place of the Car of Mr. Aliyev, the pictures that put in several places were studied carefully, it was amazing by all means.

The museum consist of three floors, the first floor consist of the history of Azerbaijan, maps old pictures, the second floor consist what the president has done during his life and role, picture of the president with his family, gifts that he get and so on...

In the third floor there is a huge salon for meetings and picture of for the president's visiting, but one thing that I noticed that each floor does not look like others, so each one has its own characteristic which deferment from the others.

Zaha has meant this, it seems, because it did give each section of the museum as it needs and consists so as if you were walking in kingdom of architectural design, not in a normal museum, it is a real great treasure of Zaha the designer, it is a real treasure in the place, and I was wondering how this great designer can do her works and where, because it needs a lot of silence, lonesomeness and pure sense of humanity.

God bless the great Iraqi architect designer Zaha Hadid as God bless the whole Iraqi people who are suffering a lot now days.

The last this I wish to say the I get informed and surprised that Zaha designed this building as a signature of the president Aliyev, it is a real innovation. ■

AESTHETICA ART PRIZE

The Aesthetica Art Prize 2016 is open for entries. Now in its ninth year, the Prize presents an opportunity for emerging and established artists to showcase their work to new international audiences and further their engagement in the art world.

Prizes include:

- £5,000 Main Prize Winner, courtesy of Hiscox
- Group exhibition hosted by Aesthetica
- Editorial coverage in Aesthetica Magazine
- Publication in the Aesthetica Art Prize Anthology
- £250 art supplies vouchers, courtesy of Winsor & Newton
- A selection of art publications from Prestel Books

Categories for entry: Photographic & Digital Art; Painting & Drawing; Three Dimensional Design & Sculpture, and Video, Installation & Performance.

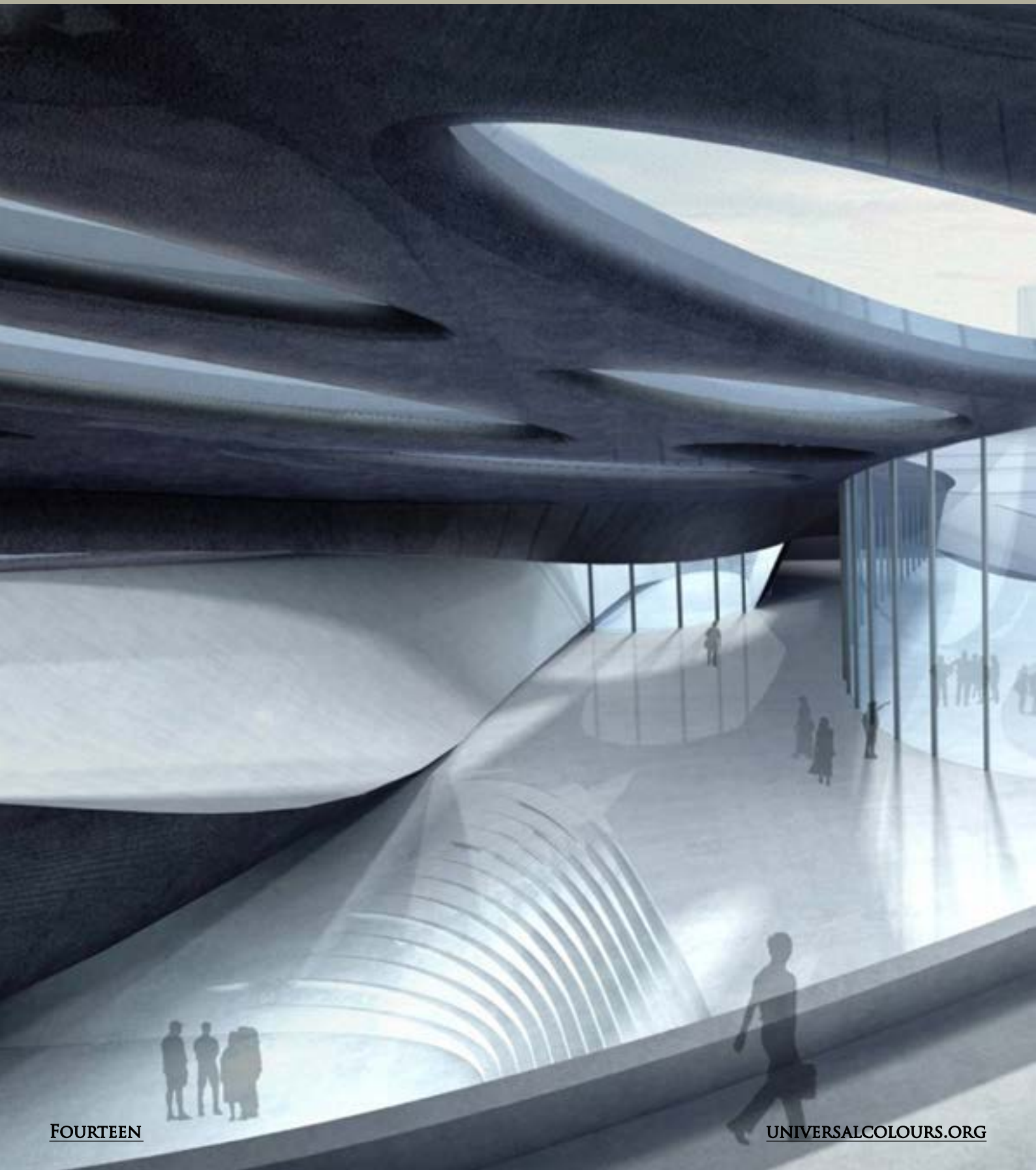
Submissions close 31 August 2016.

To enter, visit www.aestheticamagazine.com/art-prize/enter



Zaha Hadid

By: Amir Khatib



The Art of Architecture



WHEN SHE STUD-
IED architecture in
UK, I think she was
the only one who
actually learn. Zaha

Hadid became a phenomenon when she started her carrier, and I say that because in her very early days she was recognisable and distinguished among other architects in the UK.

The first lesson as she told me once that was in 2010, how to empty the space not to full it, the lines are her game and she plays with them very well, so when you go to any of her design you fine the light , the easy moving and the huge space that everybody wants.

She use the natural light more than any other architects, depending on the "windows" yes I put the word windows between hyphen because she creates her own windows from a little spaces that she use , that is why I said she use the natural light.



Then the easy moving, meaning that when any one walk for instant she or he does not become tired, and see all items around him or her, her outside design is very different that the inside, the outside you feel invited to her buildings, you just want to see what is inside, so that is why she designed he outside different, but still the person who want to go inside does not become tired while walking towards the building.

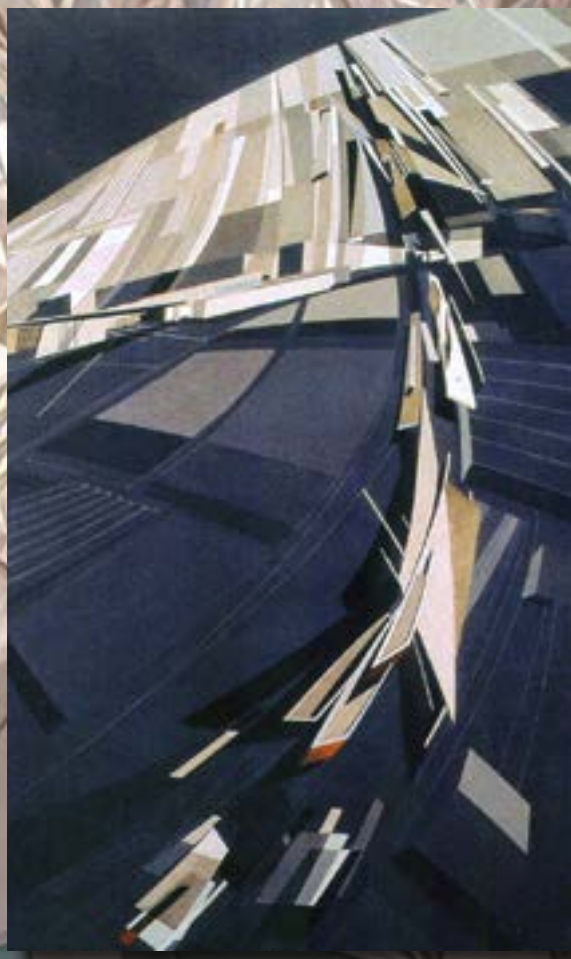
The hugeness she uses is in purpose, she choose an area that no one thing of it and she go farther with her imagination to draw the outlines as music moving with her heart, moving with her soul and moving with her only imagination.



Zaha is the architect of all ages, someone said that she is a 100 years after her time, I said no, she is the architect of all time, the uniqueness that she has no one can imitate or duplicate because it is a question of one soul, not learning by doing or learning at school or with someone who teaches her, Zaha when I met her in London the year 2010 she was full of life, full of energy and she dives others some of that energy.

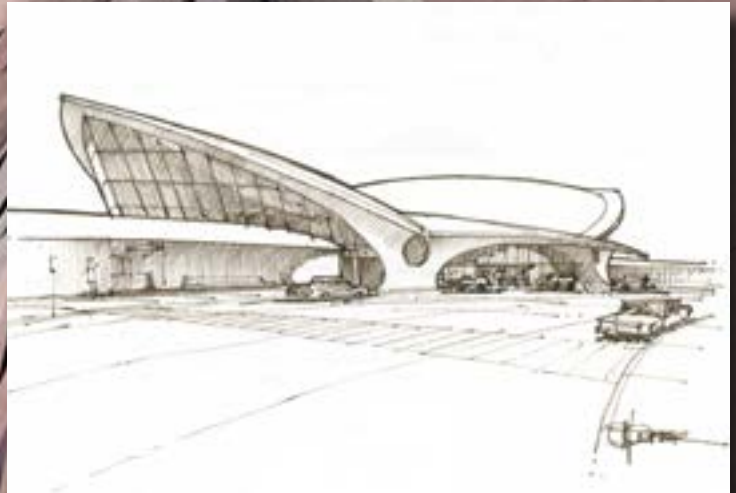
Zaha has the influence of her childhood just like any other artist, she uses the carves like they use it in middle east, but in very delicate way, in very romantic way, for example, when we look at her very little design in the Hyde Park in London, the coffee-shop the shape of tent, the old Bedwin tent, and she left this influence to others to imagine.

Or if we see her design of Dubai bridge, you feel the music of her soul, one can hear even the light in the night time, and that what she was thinking all the time, that what is her message to the others, it is not only the uniqueness that she creates, but she has message through her art



Mr. Piotrovsky, the head of Hermitage museum in St. Petersburg told me one when I met him in 2005, that Zaha had an exhibition of her paintings in the museum, I was wondering, is she painter, yes, he said and he showed me a catalogue that the museum mad especial for her.

Yes Zaha is an artist, not only architect, because she made her designs as an art piece not only to get rest of looking them but you proud that you entered on one them. ■



<http://www.edutopia.org/arts-music-curriculum-child-development>

ARCHAEOLOGICAL IN LIFTED JADRAJI

By: Ali Najjar

WELL, I'M NOT AN ARCHITECT. The building I draw and paint do not exceed the surface of the drawing board, and sometimes the canvases. Synthesis. The environment has been the pioneer of construction and monumental architecture. Official, religious or residential. My land, Iraq, is a crossroad of southern and northerner influences, the effects of civilizations.

Pro-architecture. Mostly mud civilization. The backed bricks are a characteristic, distinguishing that the buildings suit their climate, hot in summer and cold in winter. Accustomed to the sight of the affinity of the building.

Bricks. Often alienated from the cement and steel architecture. Despite the beauty of its surfaces its clattering surfaces or coarse to formulate postmodernism. I'm looking for intimacy in my hometown.

That's what provided ancient cities the architecture of narrow alleyways in defense of exothermic heat summer sun. Still I find myself within this residential museum, which dates back to the legendary Prophet Abraham. Iraqi architect known (rose Jadraji) achieved to rewrite this dream in Baghdad since the first of his works and until the last building designed by the architect and oversaw the construction.

I worked on some archeological drawings which I took from a governmental office, the location which I worked was at Al Mustansiria University (built 1233), the building was not characterized only by its aesthetics but by the practical treatments for the temperature and other factors, since Iraq has radical change of temperatures, from 50 degree in the summer to 0 or minus sometimes in the winter.

The strange matter that I dealt with was while I was working, it was summer time, I felt cold, then I knew that the architectural treatments were very good, the building was surrounded by double walls, between them there was an 80 cm width empty space, plus there were windows for the air under the walls and above them. To let the cold air come in from under and the hot air to go out from above.

TECHNICAL LESSONS RAJJI BUILDING



There was air-conditioning without using electricity or other stuff; I think Al Chderchi used this idea especially in his design of the main post-office building in the center of Baghdad as well as in his design of the Tibgh building.

In his book Burghas he mentions a phrase that the seller tell him: neither a book nor the sand have no start and no an end. That's how I feel always when I go through from the backside of Tibgh building, as a sample of what Chaderchi has done, it is just a feeling I get when I try to touch the bricks of that building, and I think he tried to break the routines, as well to the AL Mustansiria lesson.

This happened according to the modern concept of contraction and deconstruction The Chaderchi played with the shape of the traditional castle in its horizontal walls and vertical towers, through repeating pieces and cutting spaces that equal to walls

I was very lucky that the art school in Chandigarh of India hosted me, to see a complex of modern buildings (Lokorboze) which established in the time of modernism in the twentieth century this complex left a great trace of that city and I felt sorry for my country, so if we could use the experience of AL Chderchi to build such a complexes of to use Zaha Hadid to keep the name up. ■

Architecture is More

By Sarah Williams Goldhagen

<https://newrepublic.com/article/111828/architecture-more-just-buildings-in-remembrance-public-minded-critic>

ARCHITECTURE OCCUPIES A PECULIAR place in the life of democratic societies. Most buildings get built because some private concern, an individual or a corporate entity, commissions it. Because procuring land and constructing buildings is expensive, the private concerns that do so typically enjoy the benefits of wealth, which include social and political influence in excess of the democratic credo of one man, one vote. Yet architecture, or most of it anyway, is a public good: what any one person or institution builds, others must live with, and often for a very long time. This situation surely produces buildings that reliably serve clients' interests, but less reliably serve the public. How to shift the balance of power so that the rest of us get buildings and places that are good for us too?

At least partly through a free and forceful press: that's what Ada Louise Huxtable, the former architecture critic for the New York Times figured out. Huxtable, who died on January 7 at the age of 91 (publishing her last article, on Foster & Partners' proposed renovation for the New York Public Library, in December) recounted how she demanded, cajoled, and insisted that the Times take the built environment seriously by walking into an editor's office "with a list of all the stories the Times was missing. Well, you tell an editor what he's missing, and he pays attention." The Times created a new position for Huxtable, naming her the paper's first architecture critic, and giving her a post alongside its array of critics of art, literature, theater, music, film, and dance. She wrote for the Times for 19 years, leaving it only to take up an analogous but less relentlessly demanding position at the Wall Street Journal.

Huxtable never let her readers, or anyone else who would listen, forget that architecture is not like the other arts. Paintings or dance performances you choose to see or not see, but architecture envelops us all. Everyone sees and experiences it. Huxtable insisted both that architecture is an art and that it is an art that everybody deserves to enjoy precisely because it constitutes the life of our inhabited places. Recognizing the structural imbalance among moneyed clients, designing architects, and the voiceless public, she did not hesitate to criticize, first, developers, then, when the times demanded it, developers and misguided public officials, and then, more recently, developers, misguided public officials, and misguided architects. She was going to call people out for the horrors and mediocrities they perpetrated upon New York City and the world.

Upon the demolition of McKim, Mead, and White's majestic neoclassical Pennsylvania Station in New York to make way, via the sale of air rights, for Penn Plaza, a hotel, office, sports and entertainment complex of, at best, execrable banality, Huxtable exploded, "It's time we stopped talking about our affluent society. We are an impoverished society," she insisted, because

Than Just Buildings

of the buildings and cities that we build. Referring elsewhere to Madison Square Garden and Penn Station, she spat that the aesthetic of American society was declining from Roman Imperial to “Investment Modern”. Real estate developers were not Huxtable’s friends.

With her articles on Penn Station and other developments—some executed, others not—in lower Manhattan, Huxtable helped to catalyze the historic preservation movement and became its nominal patron saint. But her honored status was immaterial to her; some years later, historic preservation had evolved into a risible bastion of conservatism, nostalgia and muddle-headed standards, she searingly castigated preservationists for having gone too far. Similarly, Huxtable recognized early on that Robert Venturi and Denise Scott Brown, along with other historicist post-modernists, were launching an important critique of corporate modernism. But she never became an ideological convert, rightly condemning the flat, brightly colored festoons on Michael Graves’ Portland City Hall and the Chippendale top of Philip Johnson and John Burgee’s AT&T tower in Manhattan as so many decorative tails pinned on unworthy donkeys. More recently, Huxtable trenchantly attacked today’s starchitects (and their clients) for an excess of what she dubbed “helicopter architecture”: flamboyant, form-driven, pictorial buildings dropped into host cities with little regard for local culture, urban context or environment, and often with little regard, indeed, for a person’s actual experience of them on the ground.

Any one of Huxtable’s contributions to architecture would earn her lasting renown. Her writing helped bring architecture critical to national and international prominence; she helped instigate the historic preservation movement at a time when developers were razing whatever they could to squeeze every inch of profit from their land; she championed

historicist post-modernism with an open mind, but also with clear eyes and discerning if occasionally contestable judgment. But Huxtable’s contributions should be seen to extend beyond architecture: she developed standards for criticism that critics of any art would do well to emulate. What are these standards? She followed talent, not money. She was gracious and she was also hard-hitting. She recognized that architecture is more than art, but she also recognized that it is art, and helped convince generations of readers, including me, that it’s a kind of art that everyone deserves. She had forceful opinions, but she was also flexible. And she always looked at what was in front of her, judging buildings by what she saw, not by what the architect had intended to do, or by what aesthetic or intellectual position she believed a building might represent.

Her virtue of looking at and seeing what was actually in front of her, however, also meant that she chose to leave one important critical task to others. Articulating a vision and a program for architecture and urban design is also the purview of the critic, as necessary as explaining why this or that new building or development project is good or bad. But Huxtable always demurred, humbly insisting that she was only a journalist trying to make it to the next deadline, and a historian with a healthily skeptical approach to all doctrines. But this is a doctrine, too, a kind of Burkean conservatism that effectively champions small-scale, incremental adjustments to what already exists. Such caution, in line with the times and sympathetically in tune with her better-known colleague, Jane Jacobs, had its place as a corrective. But it’s a doctrine that ultimately inhibits progress along the lines that Huxtable cherished and would have celebrated: toward an informed, forward-looking citizenry, and public officials held accountable to a clearly articulated and deeply understood vision of the common good. ■

By: Thanos Kalamidas

Modernism, simplicity and Alvar

By: Thanos Kalamidas



Architecture is an archetypical form of art that includes all forms of art. Still in past times architecture was mainly based in practicality and aesthetics – not always the best – and in modern times, architecture discover friendliness, tolerance and compassion. Modern architecture became environmental friendly, dealing with its human users as part of a general environment and not the part to satisfy.

In addition modern architecture has something for everyone, even when taste may veer towards the opposite side of the design spectrum, there are still elements of modern design that appeal to everybody.

The fundamentals of modern architecture are clean and simple. Its ever-present philosophy abides to the ideal that form follows function. Therefore, modern architects express themselves through simplicity, clear views of structural elements and by eschewing unnecessary design details. Modern architecture boasts the actual structure and materials used in the building vs. covering them up with ornate designs. That is why most modern designs feature elements of wood, steel and glass, in order to show-off these industrial structural materials.

One of the best examples of modern, simplistic architecture and design is the Finn, Alvar Aalto. It was characteristic of Aalto to treat each building as a complete work of art – right down to the furniture and light fittings. In 1935, Artek was formed to promote the growing production and sales of Aalto furniture. The design of his furniture combined practicality and aesthetics with series production, following the main Artek idea of encouraging a more beautiful everyday life in the home. As far as design was concerned, Aalto was driven by an interest in glass since it provided an opportunity to handle the material in a new kind of way using free forms. His win in the Karhula-Iittala glassware design competition in 1936 led to the birth of the world-famous Savoy vase.

An archetypical form of art that includes all forms of art ■

Art ology or art &

By: Amir Khatib

ARCHITECTURE IS THE ART OF SCIENCE, so I feel that I can categorize it as artology, it combines art and science. In the scientific side of it is the geometry and the mathematical calculations and the artistic side is the design and the imagination of how man can live in comfortable housing, offices, factories, library, hospital and even museum, all that man can use as an inside usage.

But as I think that architecture begins with art, because it needs the fantasy and imagination of the architects to give a picture of that object where man can use as inside usage, because all things start with an idea and creating forms I consider it art, I said creating and that is an important part of the debate.

Culture is about to create ideas, new ideas of the way of thinking, and this comes as result of the concurring philosophy of the world or the country, and we put the word "culture" for the superstructure, not as the term which came recently I mean the last 2 or 3 decades, that we mix up the word of culture with everything, as to say culture of "walk" or use the word culture in every details of life from food culture to law culture.

Culture is the superstructure as I said and all ideas that man can get inspired as architecture does after the "second world war" is result of the pragmatic philosophy, so hugeness of the shape, the attraction of the viewer and the strangeness of the form, these are the conditions of to design a building or even a house for living.

Of course if we go back to history we see the architecture of the buildings belong to the philosophy of the age, for example the gothic style has sharp triangles and sharp ends and they put rectangle shape and build on it smaller rectangle and smaller to reach the sharpness of the building as in the of Notre Dame in Paris or any building built that time.



& science



And we see the Victorian age, it did left the influence of decoration and gold and all which creates beauty and creates turning of the thinking of man that time.

Before that, I would like to mention the architecture of the Islamic buildings, they build the dome as circle and over it smaller circle and so to reach the end of the dome as small ball of the shape of onion as said, this is result of the thinking and the philosophy of the age, because as we know that the shape of circle is indication of perfectness.

That is why Muslims believe that they start in a point of a circle and end the same point but this goes to up as smaller circles to end by one who is God as belief, this philosophy we can see in all religions but as Martin Luther came and made his reforming, the buildings effected and they took a lot of the details away.

As the modern time has the philosophy of pragmatic thinking of mankind which lead by the American philosophers Like John Dewey and Kant to Fukijama , all send their philosophy of pragmatism and the made the shape of the thinking of that human.

In modern time I like the design of the buildings, and first time I saw was in Brussels Belgium I saw the usage of new material it was glass, that was as shocked to me and I was thinking about the war if happened, the whole glass will be broken for sure, as I came from war area.

Then I witness the design and the building of KIASMA the contemporary art museum in Helsinki, the carves, I was following the shapes of the building with process and I was thinking the same way that they build the museum, asking myself why I think this way?, then I went to the details and saw the scientific side of the building and understand that I was imagining with the designer not with the builders.

From that time I understood that architect is and artology not art only but not science only it combine between them both, and that is why we deliver the term of "Artology" ■



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By: Lance Hosey

Art of Architecture

THE VERY CONCEPT of architecture could be misleading both the public and the profession. “The State of the Art of Architecture” is the theme of the Chicago Biennial, on view now til January.

In July, I wrote that when architects use the bodies of specific women such as Marilyn Monroe or Beyoncé as “inspiration” for buildings, they objectify both women and architecture. Many readers didn’t like this: “Anyone complaining about where an artist gets thier [sic] inspiration dosn’t [sic] understand what an artist or art is,” protested one. “What’s wrong with using the female form for artistic inspiration?” asked another; “I can think of nothing more beautiful.” And another: “Music, Structures, Paintings, anything artistic is not degrading. It’s beauty.”

The message: Architecture is art, and where artists get their inspiration isn’t up for debate, since it’s personal to the artist.

Huffington Post readers aren’t alone in this view, of course. “Architecture is art, nothing else,” architect Philip Johnson once declared, and Pritzker Prize winner Richard Meier claims that architecture is in fact “the greatest of the arts.” In 2011, President Obama observed that architecture at its best becomes “works of art that we can move through and live in,” and the Chicago Architecture Biennial, going on now til January, is themed “The State of the Art of Architecture.”

If architecture is art, what is “art,” anyway?

“Art as we have generally understood it,” writes Larry Shiner in *The Invention of Art* (2003), “is a European invention barely two hundred years old.” Originally stemming from the Latin *ars* and Greek *techne*, the word meant any craft, from joinery to haberdashery, performed with skill. In 18th-Century Europe, the meaning shifted from the practical to the esoteric: “The fine arts, it was now said, are a matter of inspiration and genius and meant to be enjoyed for themselves in moments of refined pleasure.” Art for art’s sake. By extension, architecture for architecture’s sake.

“STOP confusing architecture and art,” demanded Patrik Schumacher, Zaha Hadid’s partner, on social media last year: “Architects are in charge of the FORM of the built environment, not its content... Architecture



is NOT ART although FORM is our specific contribution to the evolution of world society. We need to understand how new forms can make a difference for the progress of world civilization.”

Schumacher exposes the most common conceit among architects. We claim that “new forms” benefit “the evolution of world society” and “the progress of world civilization,” although we rarely explain how. Ironically, the most celebrated architects actually use evermore exotic geometries for the opposite purpose—to broadcast their personal interests.

And this is exactly why architecture is considered art. “In the Western world,” writes Priscilla Frank, the Huffington Post Arts & Culture editor, “art and self-expression are often thought of as going hand-in-hand.” About.com, supposedly the “largest source of expert content on the Internet,” backs this up: “Art is usually about self-expression.” PBS agrees: “The essence of art is expressing oneself.”

The Spectator recently called Hadid “the champion of an architecture that was more about personal ‘vision’ than public utility.” Fast Company has called Frank Gehry, certainly the world’s most famous architect, “the avatar of architectural self-expression,” and Gehry himself staunchly defends “the validity of self-expression” as “a basic value.” This year, the Architectural Review declared that both architects’ recent projects “arrogantly flaunt their refusal to defer to local context ... announcing instead that the supposed right to ego-expression of a starchitect trounces all such decencies.”

Consider this: When Chinese builders began copying one of Hadid’s designs a couple of years ago, she reportedly looked into legal action, as have other designers under similar circumstances. Yet, if architectural forms genuinely are meant to benefit society, as Hadid’s own partner claims, more form presumably means more benefit, so what’s the objection to it being replicated? At worst, the designers already had been compensated, so what’s the harm? Wouldn’t they actually want to give away the concept, as Elon Musk has done with Tesla’s IP?

Maybe “new form” is less about social progress than it is about self-promotion. As Frank Zappa put it, “Art is making something out of nothing and selling it.” ■

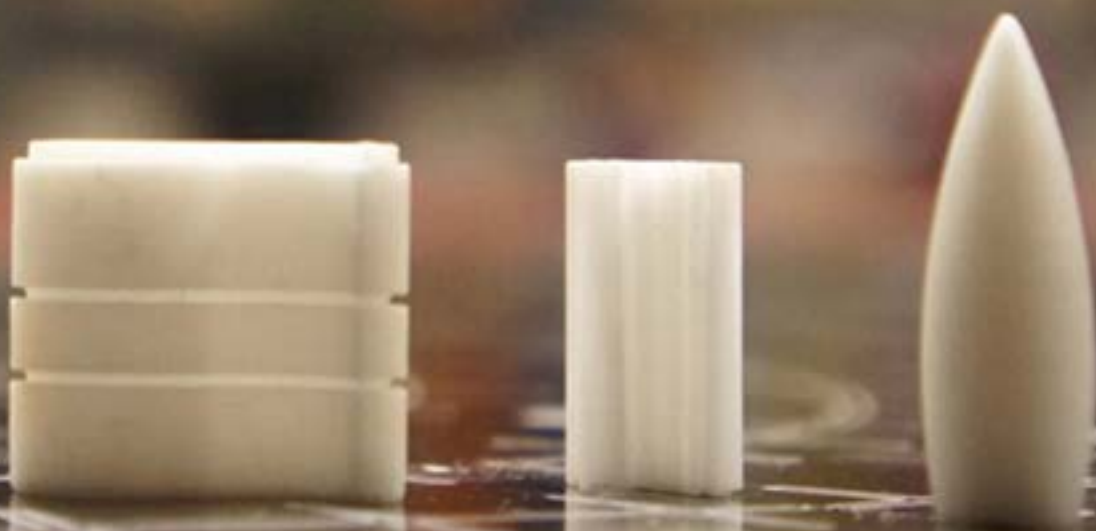
By: Katerina Charisi

The dynamic

THE FIRST YEAR in the Computer Systems Designers' School, we designed houses and only by hand. Views, floor plans and facades, staircases, roofs and armatures, piping and wiring, until the plain white A5 paper delivered ...turnkey. A teacher always on blue overalls, with a Kingsize President hanging on her lips, constantly repeated to us: "Forget magazines; Forget the houses in the magazines. A house is for living it, not watching it. YOU" - and stomped her foot on the mosaic floor- "you design houses for families to be created, for children to be raised and spoil the walls with tiny fingertips, scatter crumbs on the floor and play with their toys. Houses to gather the family around the table or in front of the fire at winter's cold nights, houses decked on holidays, with pictures in every corner and full of lifetime memories. This is called Home".

So, what an architect does and what is architecture anyway? Is it science, is it art? Or is it just both?

connection



Architecture produces spaces. Not only spaces to live in, but also to move, think, work, learn, pray, create. Every space is for living it, no matter its special role. Still, most people would admit with their hand on their heart that their cities are rather ugly and slipshod.

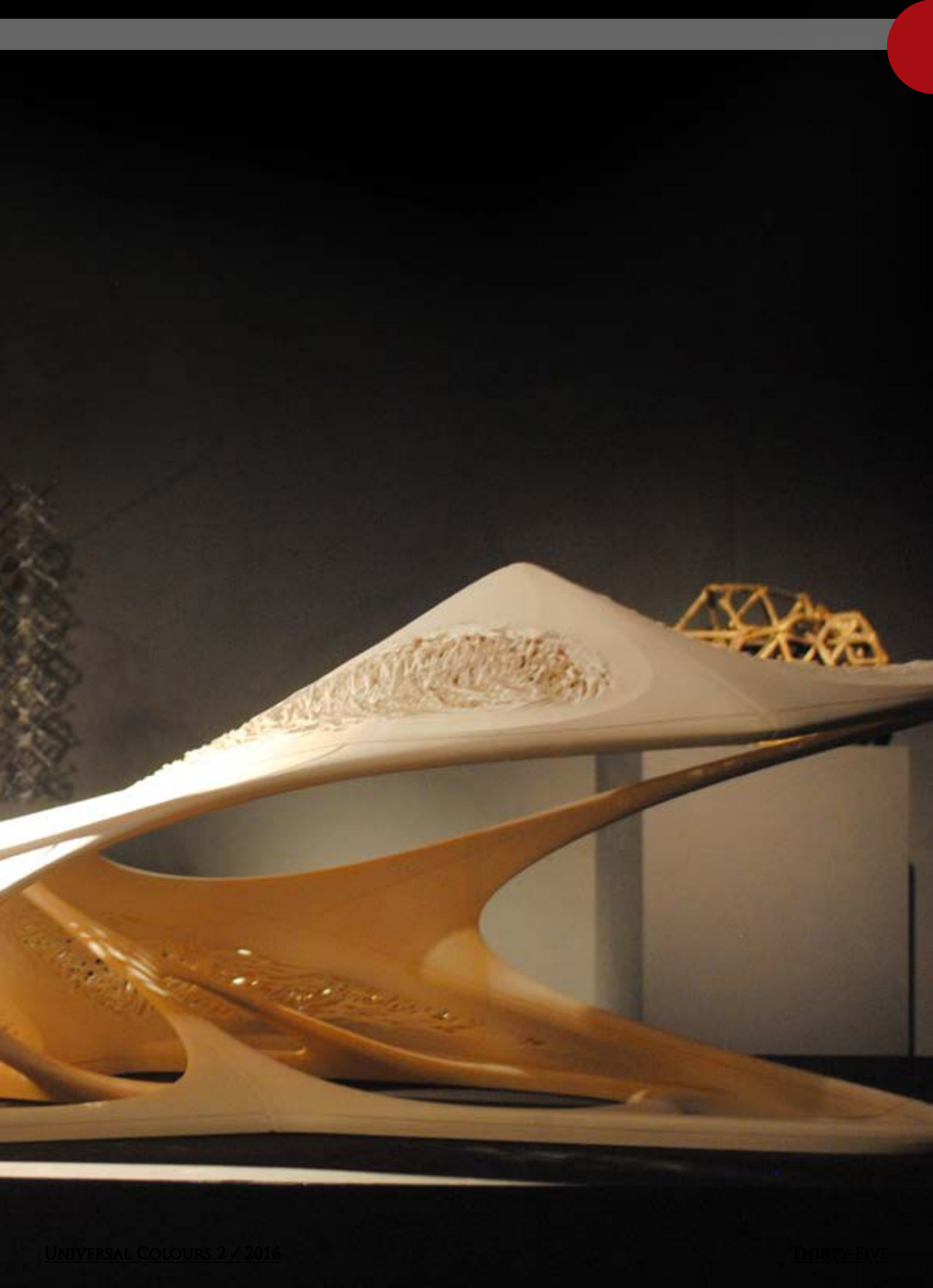
The last decades, more buildings rise to the skies only to impress and attract the photographers' flashes, being indifferent to the place that receives them, but also to their own functionality. But it is inconceivable for architecture to ignore human needs using art as a pretext. Nor can show disrespect to the special identity of every place and civilization. The basic role of architecture is to serve these needs, while the architects must have a vision for life and their places.

"...to build with calculus and with a dream".

Architecture represents the civilization of every country, the culture of every society. It is their identity. It is not accidentally composited by individual knowledge of Humanities. In every city of every country, in every corner of the world, excellent examples of architecture imprint civilization through the years, for decades. For centuries.

Indicative example in Greece is the architecture of Pelion. Completely harmonized with its natural environment, respects and highlights the peninsula's beauty, preserving its special identity through the years. The kernel of every Pelion village is the square, around from which the settlement is developed. The visitors are fascinated by the old mansions firmly resisting the ravage of time, many of them functioning today as traditional guesthouses or folklore museums. These two-storey or three-storey houses built in stone and Pelion slabs. Their top floor protrudes and is made of the so-called "tsatmas", a lightweight wooden frame filled with slats and reeds and covered with a plaster made of lime, goat wool and straw.

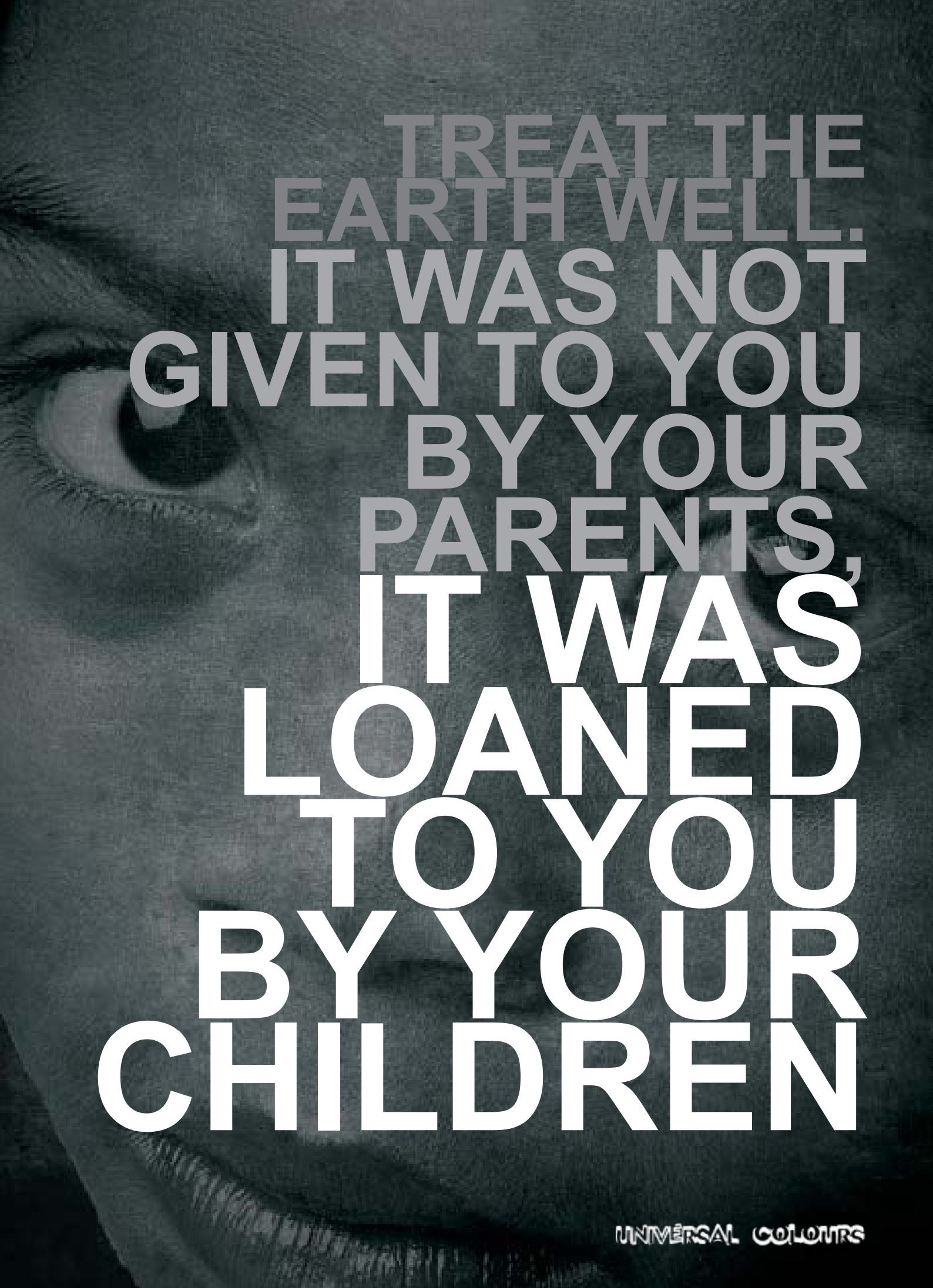




Pelion's architecture of course, is not defined only by the mansions, but also by the religious monuments with their domes and the wooden temples, the hundreds of stone-built fountains decorated with stone reliefs, the pave squares and the cobbled roads. Villages as Pinakates, Vizitsa and Makrinitza are considered as preserved settlements of absolute protection. The last years however, in many other villages the harmony of this special architecture is systematically disrupted by modern constructions that usually are only its mis-prints.

To answer in conclusion to our primary question, architecture combines science and art. We could say that they are both sides of a coin, with a dynamic ratio, with no clear divining lines and so it will remain overtime. Architects are the ones to give their personal response through their works every time, in every place, in every age, always respecting the special identity of the place and its culture, protecting and preserving civilization, creating legacy for the future. ■





TREAT THE
EARTH WELL.
IT WAS NOT
GIVEN TO YOU
BY YOUR
PARENTS,
IT WAS
LOANED
TO YOU
BY YOUR
CHILDREN

UNIVERSAL COLOURS

By: Bob Borson

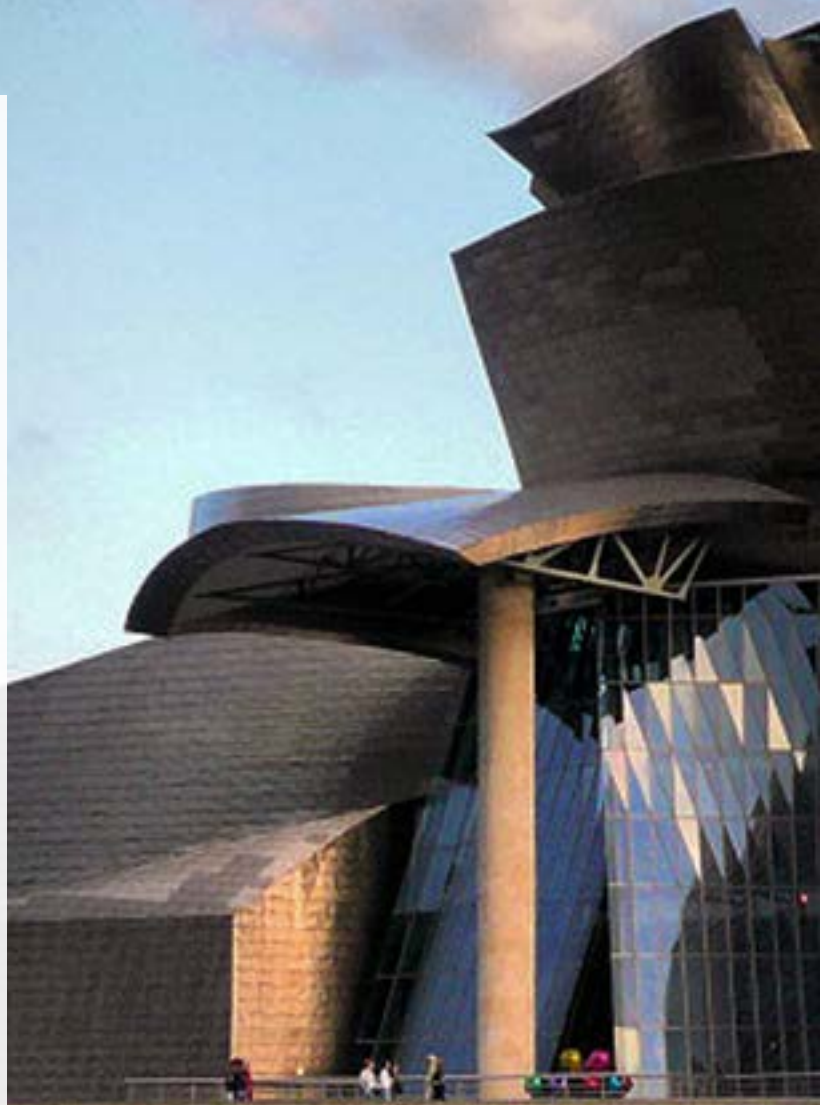
Can architecture

<http://www.lifeofanarchitect.com/what-is-art/>

FIRST OFF, LET ME SAY that architects are not artists, at least not in the traditional meaning of the word. Architects can be artistic but what we make has to conform to standards and measures established by regulatory entities and it has to be evaluated in its ability to perform a specific job. The reason why architects have to be licensed to practice architecture is because we are legally held responsible in that our work is to insure the health, safety and welfare of the general public. The title of 'artist' carries no similar amount of responsibility to the public at large. As a result, the work architects do can look great and have sculptural qualities but it transcends the label that defines art. Conversely, anything can be artful or artistic but that does not make it art either. Case in point: Seen a Jiffy Lube lately? Its scope may be defined by the requirements of protecting the health, safety and welfare of the general public but I feel fairly protected from ridicule in that they have never been considered the fruit of an artistic endeavor.

I know that I may have a fairly narrow definition of what is or isn't art so I asked a bunch of people to tell me what their favorite piece of art was. I didn't ask for their favorite painting or sculpture intentionally; this was part of my study – what do other people think of when asked to define art. What you see here in this post are some of the responses.

Almost everyone who added some text to their submission spoke to how their selection made them feel – which at worst is an ethereal quality that can only be described between people and never physically shared. I'm okay with that because I think art is a personal experience and since I have matured (debatable), I am not heavily influenced in what I like by the opinions of others – only I can determine if I like something or not. I believe that for



be considered art?



art to actually be art, it has to accomplish a few things – the least of which is to demonstrate craft and skill in it's creation. If I look at something and the first thought that comes to my mind is “I could make that” ... that is an ‘X’ ... in a bad way. I like my art to be “professional” because between me and my daughter, I am up to my ears in amateur art. I want my art to represent skill acquired by practice, experience, observation, consideration, and study. I don't necessarily need it to mean anything because that's what I bring to the mix.

Some people might find this hard to believe but I hate watching the local news. I seek my news out through broader channels because the local stuff tends to focus only on the sensational. There is so much bad in this world, I don't need to invite it into my house. The painting above – ‘Musician and Cat’ – that one's mine and so is the Caravaggio. I actually have the ‘Musician and Cat’ in my house and I flew to London to get it (that is a great story that I will share if I ever meet you). I look at it and it makes me happy and honestly ... I need all of that kind of art I can get.

The Guggenheim Museum in Bilbao is about as close to sculpture as a building can be – but to me it's not art. It's a fantastic building but there are other things in play that allow me to judge this place. There was great artistic skill needed to create a building and a space such as this but it took an army of people to execute the design – not just one person. That is another distinction that separates art from the artistic – singular vision along with the individual message from the creator. I still don't think I've ever heard an artist explain their creation with “because I thought it would look good”. Of course they thought it would look good but there's a meaning somewhere even if they never explain it to anyone – which is okay because you don't have to know why a thing is the way it is to like it ... but it helps. ■

Cool Green Architecture

By Susanne Siepl-Coates

<http://www.e-architect.co.uk/articles/green-architecture>

WE HAVE COME A LONG WAY since the 70s when ideas about living ‘in harmony with nature’ and concerns about rising energy consumption first appeared. Those of us around at that time remember how the look of buildings changed: focusing on the reduction of fossil fuels by harnessing solar energy via low-tech approaches such as placing large glass surfaces to the south and using thick walls, often earth-integration, everywhere else. As energy issues have become ever more pressing, buildings have become increasingly sophisticated in their various responses to site, climate and function – and much of this sophistication is expressed through technology.

While contemporary architectural practice is unthinkable without technological advances in design and construction processes, the establishment and maintenance of “healthy” or livable environments for human beings must also play a significant role – a potentially daunting task given the challenges of population growth, urban sprawl and energy use.

We find ourselves in quite a different situation today. Case in point: the new Copenhagen Waste-to-Energy Plant, Denmark. BIG’s approach to take what must be by many measures one of the most undesirable architectural commissions – the design of a waste treatment facility – and turn it into an exciting destination for Copenhagen’s citizens and visitors is highly commendable. Here is a facility that could not exist without integration of the latest technologies that allow it to turn waste into energy. This project, which could have been successful as an object building, became an opportunity for Bjarke Ingels and his collaborators to improve the quality of life for innumerable people living in and around Denmark’s capital city by turning part of the building and site into a ski slope, thus offering opportunities for recreation and delight in a setting that would in former times have been seen as the ‘armpit’ of the city. Who would not be delighted by the prospect of overlooking the city while skiing down from the top of the observation platform as smoke rings emitted from the smokestack ascend into the sky?

The Leadenhall Street office building by Rogers Stirk Harbour + Partners in London also promises to give back to the city – albeit in a dense urban setting. With 47 stories the tallest building in the heart of London when it is completed, the building will feature a transparent atrium space that offers views into and out of the building. Rather than creating an obstacle for pedestrian movement (think Freedom Tower at Ground Zero in New York City) within the urban fabric, the





tower will be lifted off the ground to make space for a generously dimensioned and inviting seven-story atrium that is accessible from all directions at street level. By opening the atrium's landscaped interior toward the southern sun, by enlivening it with the flow of pedestrians and by incorporating a bar and restaurant that overlook it, this urban space may well become an enticing gathering place full of life that can offer business persons and office workers from within the tower as well as from the surrounding business district a relaxing and restorative oasis, thus making a significant contribution to the quality of the public realm in this part of the city.

SOM's design for Green Tech City in Hanoi, Vietnam, looks to create a new urban district for about 20,000 people. Applying many of the principles of sustainability such as harnessing wind and sun to support comfortable living conditions, the firm also gave consideration to broader quality of life issues by proposing to organize the district along a linear green corridor that incorporates low-rise pedestrian-friendly residential neighborhoods. By incorporating existing agricultural water channels into a public network of green spaces and waterways, access to green nature is close at hand, providing places for people to gather, play and recreate.

These projects offer the potential for creating rich and livable environments far beyond the functional purposes for which each of them was undertaken. It is likely that these projects, once completed, will benefit not only their users but also their adjacent communities. Creating healthy and safe, artfully expressive and delightfully functional physical environments in support of human habitation can again become the privilege and responsibility of architects as it has been since the profession was first established. Our future environments have to be designed to be resource preserving as well as life enhancing.

Sustainable

By Kelly Hart

<http://www.greenhomebuilding.com/articles/susarch.htm>

AS “CONSUMERS” we are frequently confronted with life style decisions that can impact our environment. There are a few choices in this life that can make a big difference in what the quality of life will be for those who follow us. Going with the flow of our culture is hard to avoid, and unfortunately the flow is not in the right direction for evolving a sustainable future.

One of the most momentous choices that any of us will make is the kind of house we live in. I have come up with a list of thirteen principles of sustainable architecture that can guide you in your housing choices.

Small is beautiful.

The trend lately has been toward huge mansion-style houses. While these might fit the egos of those who purchase them, they don't fit with a sustainable life style. Large houses generally use a tremendous amount of energy to heat and cool. This energy usually comes from the combustion of fossil fuels, depleting these resources and emitting greenhouse gases and pollutants into the air. Also, the larger the house, the more materials go into its construction; materials which may have their own environmental consequences. A home should be just the right size for its occupants and their activities. My wife and I (and our two dogs) have happily lived in a forty foot bus for the last four years. The key to this is efficient use of space, good organization, and keeping possessions to a manageable level. We do look forward to spreading out some in the passive solar, earthbag home we are building.

Heat with the sun.

Nothing can be more comfortable for body and mind than living in a good solar-heated house. I say “good”, because proper design is crucial to the comfort of such a house. You may have gone into a solar house and felt stifled by the glaring heat, or perhaps you shivered from the lack of it. Good passive solar design will provide just enough sunlight into the rooms to be absorbed by the surrounding thermal mass (usually masonry materials), so that the heat will be given back into the room when the sun goes down. The thermal mass is a kind of “heat battery” that stores the warmth, absorbing it to keep the room from getting too hot during the day. Equally important to thermal mass is insulation (such as straw bales or crushed volcanic rock) that will keep



Architecture



that heat inside. Thermal mass materials need to be insulated from the outside, or else they will just bleed that warmth right back out. A rock house might have tons of mass, but be uncomfortably cold because of this energy bleed. So a good solar design will utilize materials of the right type in the right places, blending thermal dynamics with utilitarian design. There is much more to be said about solar design, and there are many good books on the topic.

Keep your cool.

As I suggested above, a well designed solar house is both warm when you want it, and cool when you want it; that is to say, the temperature tends to stay fairly even. A good way to keep your cool is to dig into the earth. If you dig about six feet into the earth, you will find that the temperature there varies by only a few degrees year round. While this temperature (about 50-55 degrees F.) might be too cool for general living comfort, you can use the stability of the earth's temperature to moderate the thermal fluctuations of the house. If you dig into a south-facing hillside to build, or berm the north part of the house with soil, you can take advantage of this. The part of the house that is under ground needs to be well insulated, or the earth will continually suck warmth out of the house.

Let nature cool your food.

In the old days people relied on pantries and root cellars to help keep produce and other provisions fresh. Ice boxes made way for refrigerators, which are obviously much more convenient, but somehow the use of cool pantries and root cellars also fell by the wayside. This is too bad because these spaces have functions that a refrigerator simply can't replace. Root cellars can store large quantities of produce from the time of harvest until the next summer. Cool pantries can store some produce, but also all manner of other foodstuffs and kitchen supplies can be kept there. Cool, dry storage is the best way to preserve most food. The cool of the earth can keep a totally bermed pantry or root cellar cool; the night air can also be used to cool a storage room. The convenience and security of having ample provisions at your finger tips can not be beat.

Be energy efficient.

There are many ways to conserve the use of fossil fuel. Using the sun, wind, or water to produce electricity is one. If you choose to do this, you will be forced to be careful in the way you use your electricity because it is limited. Whether you get your electricity from alternative sources or from the grid, it pays to choose energy efficient appliances. Front-loading clothes washers, for instance, use much less electricity, water and soap than the top-loaders. Compact florescent lights use about a third of the electricity of standard bulbs. Many appliances use electricity by just being plugged in (known as phantom load); be sure to avoid this.

Conserve water.

The average person in the U. S. uses between 100 and 250 gallons of water a day. I know it is possible to get by just fine on one tenth that amount. The use of low water capacity toilets, flow restrictors at shower heads and faucet aerators are fairly common now. More radical conservation approaches include diverting gray water from bathing, clothes washing and bathroom sinks to watering plants; catching rain water from roofs and paved areas for domestic use and switching to composting toilets. These can be very effective and safe means of water conservation if done carefully to avoid bacterial infestation. Landscaping with drought tolerant, indigenous plants can save an enormous amount of water.

Use local materials.

There are several benefits to using local, indigenous materials. For one, they naturally fit into the “feeling” of the place. For another, they don’t burn as much fossil fuel to transport them, and they are likely to be less processed by industry. An example of building materials found in our corner of Colorado would be rocks, sand, adobe and scoria (crushed volcanic rock).

Use natural materials. Again, naturally occurring materials often “feel” better to live with. When you step onto an adobe floor, for instance, you feel the resilient mother earth beneath your feet. A major reason for choosing natural materials over industrial ones is that the pollution often associated with their manufacture is minimized. For every ton of portland cement that is manufactured, an equal amount of carbon dioxide is released into the air. And then there is the matter of your health; natural materials are much less likely to adversely affect your health.

Save the forests.

Having lived for many years in the Pacific Northwest, I can attest to the appalling degradation of national and private forests. While wood is ostensibly a renewable resource, we have gone way beyond sustainable harvesting and have ruined enormous ecosystems. Use wood as decoration. Cull dead trees for structural supports. Use masonry, straw bales, papercrete, cob, adobe, rocks,





bags of volcanic rock, etc., instead of wood. Unfortunately it is difficult to get away from lumber in making a roof, so consider making a dome from materials that can be stacked. Domes are also more energy efficient and use less materials for the same space as a box. A conventional straw bale house only diminishes the amount of wood used by about 15%!

Recycle materials.

If the materials already exist, you might as well use them, because by doing so you are not promoting the creation of more of them. You might also be keeping them out of the landfill, or keeping them from being transported for further processing. Wood that is kept dry does not degrade much, nor does glass. All kinds of things can be used in a house. We're using old metal wagon wheels to support the window openings in our earthbag home.

Build to last.

There is an attitude in this throw-away society that an old house might as well be replaced by a new one. Unfortunately this is often true, because of shoddy construction or poor choice of materials, or lack of maintenance. A well made house can last for centuries, and it should. Moisture getting into a building can lead to ruin, and it is hard to avoid this, whether from the outside environment or from condensation from within. For this reason I am partial to the use of materials that are not degraded by moisture.

Grow your food.

Why not ask your house to help nourish you? With all of that south-facing glass, you might as well devote some of it to a greenhouse. Herbs and salad greens can be grown year round. What a pleasure!

Share Facilities.

A basic tenet of sustainability is to share what you have with others. Doing this can diminish the need for unnecessary duplication of facilities. In this way a group of people can not only have fewer tools or appliances or functional areas, but at the same time they can have available a greater variety of these facilities. This benefits both the environment (through less industrial activity) and the individual (by providing more options for living.) ■

What is Architecture

By Steven Holl

<http://www.brooklynrail.org/2013/09/criticspage/what-is-architecture-art>

WHILE ARTISTS WORK from the real to the abstract, architects must work from the abstract to the real. While art may legitimize itself as an object or an event, architecture dissolves into a blur of buildings. Architecture, under all of its constraints of engineering safety, function, climate responsibility and economy, sometimes transcends to inspire us with ideas in space and light—qualities achieved in the abstract. Glasgow School of Art.

USE

Some artists qualify the difference between architecture and art as “use” versus “lack of use.” This characterization truncates “use.” What is the “use” of music if not to stir the spirit? Equally a “function” of architecture is to inspire with a construction of luminous spatial energy. Its highest “use” is to deeply move us.

SPACE

Encountered by the body moving through space; architecture’s volumes, connected in a path of overlapping perspectives, surround us like music. Space is “listened to” with a step forward, a twist of the body, a tilt of the head. A wash of light dissolving in perspective propels the body forward, from foreground to middle ground and onward, as a online slots distant view becomes the new foreground. Interior and exterior converge. Drawing us from one location to the next, architecture is the art of space.

IDEA

A work of architecture has an idea—an organic link between concept and form. This idea is a hidden thread connecting disparate parts with exact intention. Pieces cannot be subtracted or added without upsetting fundamental properties. The phenomena of space, light, material/detail—as understood by others—convey the art, whether or not the organizing idea is fully grasped. ■



Architecture? (Art?)



The Inseparable Relationship Between Architecture and Art

By Alex Garkavenko

<http://architizer.com/blog/architecture-plus-art/>

THE REACH OF architecture extends beyond the purely practical realm of zoning laws, building permits, and budgets.

Architecture can also be an emotional experience, especially with phenomenology playing into the practice so naturally. The power over space can also be the power to twirl human psychology around its little finger.

Speaking to the incredible flexibility of architecture, the practice has always had as much of a connection to the arts as it has to the sciences. Think back to Classical Greek architecture for instance: as impressive in the enormous spaces achieved through feats of engineering as through the sculptural and ornamental qualities. Or Renaissance men who were the ultimate all-in-one package, (we're looking at you, Leo and Michelangelo).

The same still stands true to this day; art and the built environment naturally engage with each another in contemporary culture. Not only do artists like Olafur Eliasson and James Turrell manipulate space within existing structures, but architects often take on the role of artist themselves. Art comes as a natural extension of asking critical questions.

We realize this, and so this year we have added a new category to celebrate this convergence in the A+ Awards: Architecture + Art. To get you acquainted, we have gathered some of our favorite recent project that embody the projects that we are on the lookout for. ■

Relationship Between Architecture + Art



Highlights

Italian prints & Finnish female sculptors at an Ateneum exhibition

A small-scale exhibition on the third floor of the Ateneum Art Museum, to be held from 10 June to 2 October, will feature Italian prints and works by Finnish female sculptors. The prints are part of the extensive Rolando and Siv Pieraccini Collection of Italian art, donated to the museum. The sculptures by the Finnish female artists can be seen to draw inspiration from Italian sculpture. The artists to be featured at the small-scale exhibition, staged in two exhibition rooms, include Afro, Eila Hiltunen, Alberto Magnelli, Marino Marini, and Laila Pullinen. The works on display are part of the Ateneum collection. The exhibition is conceived by the special researcher Erkki Anttonen and the curator Anu Utriainen.

Marino Marini (1901–1980) is the most internationally famous Italian sculptor of the 20th century, but he was also a respected painter and graphic artist. He has the largest and most significant group of works in the Pieraccini collection: as many as 93 pieces. Some of Marini's most impressive works are his series of colourful illustrations for William Shakespeare's poems, which were some of his last works. The prints are a true show of skill of Labyrinth, a Florentine printing shop: up to 28 different shades are used in one image.

Marini's work has, in its way, also influenced Finnish sculpture, including, for example, the art of Nina Terno (1935–2003) and Eila Hiltunen (1922–2003). Helena Pylkkänen (born 1945) is interested in both old Italian sculpture and modern sculptors. Like Pylkkänen, Essi Renvall (1911–1979) drew on the tradition of old Italian sculpture, going back to the Renaissance. Renvall and Pylkkänen approached the relationship between modern and traditional art in a way that was characteristic of the post-war era. Similarly, Kaisa Saikkonen (1925–1981), a slightly lesser-known artist, was, early on in her career, inspired by Italian sculpture, from antiquity up to the Renaissance.

Alberto Magnelli (1888–1971) was one of the first Italian artists to move on to create abstract works. Many of Magnelli's works are compositions with strong colours, but in the prints from the I Collages di Magnelli portfolio (1969–1971), he has confined himself to an almost monochromatic scale, with shades of brown, grey, black and white. In these works, he has, instead of colour, focused on exploring the relationship between various surfaces and surface structures.

Emilio Greco (1913–1995) and Giò Pomodoro (1930–2002) are, like Marini, known primarily as sculptors. The former created representational and the latter abstract art. Despite this difference, they were interested in similar issues, which is reflected in their sculptures and prints. In 2002, Pomodoro was granted the prestigious Lifetime Achievement in Contemporary Sculpture Award by the International Torino Sculpture Center (ISC). In his etchings, Emilio Greco has captured the nuances of the surface of his subject by using many lines that run in different directions and that become denser and deeper in the darker, shaded parts of the images. On the other hand, large areas of the image surface are usually left blank, with only outlines of the figures remaining visible.

Very similar issues were also explored by Laila Pullinen (1933–2015) in her sculptures. Many of these are characterised by a certain dualism between the glossy parts of the sculptures and the patinated matt surfaces. The same duality shows in her method of combining different materials in one work.

Like the works by Pomodoro, the aquatints by Afro (1912–1976) were printed at the renowned 2RC printing shop in Rome. They are part of his last portfolio of ten prints (1975), created as illustrations of Charles Baudelaire's poems *Les Fleurs du Mal* (The Flowers of Evil). Afro shifted his expression in the 1970s, from earlier free-form informalism towards sharply defined colour-field painting. ■



fARTissimo

Architecting minimalism with Stella

Paint with geometry and materials beyond spirituality but practicality and environmental awareness. From heavy baroque to minimalism all the way with bricks, cement, iron and glass. Minimalism in architecture certainly not implies a lavish style, but it is not an absence of design either. As a 60's grandchild of the Bauhaus movement, minimalism continued the trend of artists rejecting the lavish, highly-decorative styles of the past. Decoration had become so intense and dense that it had begun to undermine the function of the objects it touched.

Minimalists asked the question: How much can you strip away from an item - paintings, sculptures, buildings, furniture - without losing its essential purpose and identity? Actually how much I can add to the work stripping it from unnecessary additions that serve questionable and doubtful aesthetics. And this is where architectures meets in principal arts, literature and design.

Frank Stella (born May 12, 1936) is an American painter and printmaker, noted for his work in the areas of minimalism and post-painterly abstraction. Stella lives and works in New York. In 1959, Frank Stella gained early, immediate recognition with his series of coolly impersonal black striped paintings that turned the gestural brushwork and existential angst of Abstract Expressionism on its head. Focusing on the formal elements of art-making, Stella went on to create increasingly complicated work that seemed to follow a natural progression of dynamism, tactility, and scale: first, by expanding his initial monochrome palette to bright colours, and, later, moving painting into the third dimension through the incorporation of other, non-painterly elements onto the canvas.

Opinion

Why there's no art without architecture

Is there any difference between art and architecture? I'm wondering this after writing a feature that was as much about architecture as "art" – and in envy of architectural critics off to Rome to see Zaha Hadid's latest wonder, the Maxxi. It is impossible to conceive of the history of art in exclusion from that of architecture. If you were writing about the Baroque style, or the Arts and Crafts movement, or any other major cultural era: just to write about paintings and sculpture and ignore the buildings they were created for would be to trivialise the subject. It's the same today.

What will future cultural historians say about the arts in our time? They will almost certainly see architecture as the backbone of visual culture in the early 2000s. A brilliant moment in museum architecture (they will write), from Frank Gehry's Guggenheim to Zaha Hadid's Roman gallery, was a significant event in early 21st-century art. Visiting a museum became an enjoyment of grand space, a cubist exploration of architectural complexity.

It might have been a great moment in serious visual culture – but it was one that produced few artistic masterpieces in the conventional sense. The best art – from Martin Creed's *The Lights Going On and Off* to Richard Wright's elusive wall paintings – simply and eloquently comment on the architecture it graces.

Just as 17th-century Baroque paintings are most moving in the context of the architectural and decorative ensembles of southern Italian churches, so the cultural historians of tomorrow will see the art of our day as inseparable from its settings. Art critics might look a bit silly, always reviewing "art" in an age when visual art is so architectural. Art may not be where art is at. All too often, we are reviewing the carpets, and saying nothing about the construction of the house. ■

By Edna Chun

<http://www.racismreview.com/blog/2015/09/29/art-and-racism-healing-racial-schisms/>

Art and Healing Race



WHEN ASHLEY POWELL, a graduate student in Art at the State University of New York at Buffalo placed “white only” and “black only” signs around campus without explanation as a way to expose white privilege, reactions ranged from support to anger and indignation to even reactions among nonwhites of “fearing for their lives.” As Powell explained to the campus newspaper:

I am in pain. My art practice is a remnant of my suffering, but also an antidote that brings about healing. The afflictions I suffer from are self-hate, trauma, pain and an unbearable and deafening indignation. White privilege and compliance only exacerbate my symptoms.

Powell further reflects on the graveness of reality arising from social structures of racism that require, in her words, “constant endurance, resilience, and burden.” Nonetheless, due to the pressure exerted on her campus, it appears that Ashley Powell felt she needed to apologize for the trauma the signs caused, but not for what she did.

The comments on the news story regarding Powell’s art project are equally surprising, ranging from concerns expressed about fighting already-won battles of the past, to accusing Powell herself of “racism” and noting her use of misused commas in her letter to the campus newspaper.

At a time in our nation’s history when racial divides appear to be deeper than ever and when the rhetoric about “otherness” and keeping people out of America

A painting of a landscape with a rainbow in the foreground and a fence in the background. The title 'Racism: Social Schisms' is overlaid in large, bold, orange letters on the left side of the image.

Racism: Social Schisms

and its institutions has escalated, messages of reassurance and challenge such as delivered by Pope Francis at the United Nations create a powerful counterpoint. Speaking in what could be seen as radical and even revolutionary terms, the Pope stated:

To give to each his own, to cite the classic definition of justice, means that no human individual or group can consider itself absolute, permitted to bypass the dignity and the rights of other individuals or their groupings.

He added, ‘Economic and social exclusion is a complete denial of human fraternity and a grave offence against human rights and the environment’ and called for the right of men and women “to be dignified agents of their own destiny.”

In speaking out against injustice, Ashley Powell’s message is a powerful voice. Students in our universities have long been the standard bearers of social change, such as during the Civil Rights movement. As Pope Francis warned, we cannot wait to postpone “certain agendas” for the future. Dr. Martin Luther King’s call to attend to the “fierce urgency of now” has been adopted as the title of Julian Zelizer’s new book, *The Fierce Urgency of Now: Lyndon Johnson, Congress, and the Battle for the Great Society*. The book recalls the stunning achievements of 1963-1966 including the passage of Civil Rights legislation, Medicare and Medicaid, the Voting Rights Act, and the War on Poverty. Attending to our deeply rooted racial schisms does require our collective willingness to take concerted action on long-overdue agendas and to engage in collaborative and committed work to attain the promise of a greater union.



The Role of the Arts

By Ron Eyerman

<https://mobilizingideas.wordpress.com/2013/06/03/the-role-of-the-arts-in-political-protest/>



s in Political Protest

UNDERSTOOD IN THE **BROADEST** sense to include music and street theater as well as all forms of visual representation, artistic expression has an undisputed place in contemporary social activism. There is a long, perhaps even ancient history of wall writing and what we would today call street art and graffiti used as means to express discontent and catch public attention. Recall the humorous scene in Monty Python's *Life of Brian*, where an occupying

Roman soldier corrects the Latin grammar in a rebellious piece of street art. While this may be fanciful fiction, it reflects a reality in the current Palestinian conflict (think local activists as well as Banksy), as well as in our own Occupy movement. More stylized and professional art forms, and artists, have been involved in political protests and movements throughout the modern era and the linkages between aesthetics and politics, art and propaganda has been long debated. Can political art be good art, can good art be political? How effective is politicized art and the artists who make it? What exactly does art do in demonstrations of political protest? These are some of the issues I would like to address.

Adorno famously wrote that all art is an uncommitted crime. What he meant was that as an exemplar of free subjective expression art challenges the status quo by its very nature. To the extent this is true all art is political. From the same perspective however, all consciously 'political' art is propaganda, an attempt at thought-control not worthy of true art. Many practicing artists have sought ways of balancing their commitment to art, as a representation of unique sensibilities and their political commitments. In constantly re-inventing the role of activist-artist, some at least aim at creating political art that is not propaganda, but rather acts to evoke and stimulate a critical stance to the world. An example might be the Ad Buster campaigns which were influential in the Occupy protests. These might not meet Adorno's criteria of true art, or even the art world's notion of good art, but were very effective in mobilizing the aesthetic consciousness of the audience they were aimed at. What such artistic representations do is to jolt the viewer into

problematizing an all too familiar and taken for granted media saturated world; the status quo of imagery.

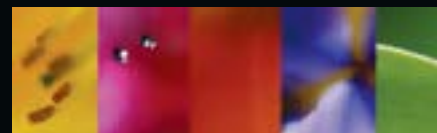
Art and artistic expression serve many functions in political protest, some of them aimed at producing knowledge and solidarity within the group of protesters and others as a means of communicating to those outside what the protest is all about. Music and song are very important in forging group solidarity, a sense of belonging and common purpose. They also are means of overcoming fear and anxiety in trying situations. Music is a great recruiting tool which has been used by all sides of the political spectrum to transmit ideology. Music, song, poetry and works of visual representation are important in creating and communicating a collective narrative, articulating who we are, where we come from, what we stand for and what we are against. Art forms part of the text and texture of political protest, and once codified and objectified serves as a bridge between movements, past, present and future. The songs and other repertoires of labor movements were reinvented by civil rights and student movements around the world. In the United States, activists in the 1930s dreamed they saw Joe Hill at their rallies, at least as they sung the now famous song of that title written by Earl Robinson from an original poem by Alfred Hayes. Hill was an activist who transformed Christian hymns into politically useful messages for the International Workers of the World (IWW) in the early years of the 20th century. During New York City protests against the Iraq War, Joan Baez dreamed she saw Joe Hall (alive as you and me) amongst the protesters, just as she did years earlier at Woodstock. Phil Ochs sang of the same dream during the Vietnam War pro-

tests of the 1960s, when he appeared at rallies along with Pete Seeger and Peter, Paul and Mary. Today, Billy Bragg, the British singer/activist, dreams he sees Phil Ochs as he currently sings at concerts and protest rallies. The dream, one could say, lives on through these songs and singers. What exactly that dream is however, is dependent on the context and who the dreamer is.

This last point raises the issue, discussed by Rob Rosenthal and Richard Flacks in *Playing for Change* (2012), namely can music, or more widely art and artists, have a negative impact on social protest? After elaborating on many of the positive aspects contributed by art and artists, they note that artists and musicians can use social movements as a career opportunity and that many of those who hear their songs of protest will do so as fans and not as activists. In other words, whatever 'political' message lyrics may contain would go unnoticed in the cult of personality, the charisma attributed to the singer, not the song.

They make a valid point, one that the punk movement for example struggled with, where style rather than substance eventually won out, especially in the United States, as the current exhibition of 'punk fashion' in New York City reveals. One of the most powerful songs/video of protest that I know of in the recent time is Lil Wayne's *Georgia* (Bush), written in the aftermath of Hurricane Katrina. Watch the youtube video and see if you don't agree. Yet, this was just a short blip in the career of one of the commercially most successful rap artists. Luckily we have the internet, for there one can view not only this powerful piece of protest art, but also capture Phil Ochs, Joan Baez and Pete Seeger dreaming of Joe Hill. The internet offers what a CD or a record cannot, a visual representation of singer/song in full context, we see as well as hear the meaning and the message is transmitted in a much more powerful way. While the meaning of the dream must always be interpreted, one of its earlier manifestations is now readily available to the dreamer in a meaningful context. ■





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