

PAINTARCHSCULPTURE 1: 2005

EXHIBITION & PRESENTATION

TO

DESIGNER-SAUR ART: 2018

INTRODUCTION & LAUNCHING

Sherrard Fonseka

INTRODUCTION

This article consists of three parts, as mentioned below. The second part – ‘B’ is an extension to the first part – ‘A’. The second part is brought in as a supporting tool to reinforce part one – its objectives and arguments.

A. PAINTARCHSCULPTURE 1: 2005:

EXHIBITION & PRESENTATION

One of my special achievements is the ‘**Paintarchsculpture – 1**’, an exhibition in 2005 which was held at the Lionel Wendt Art Gallery in Colombo, Sri Lanka. **Painting, Architecture and Sculpture** – all in one exhibition was a solo exhibition of my work since I returned to Sri Lanka, from the U.K.

The exhibition was attended by professional Artists, Architects, Art Faculty staff members, students of art and architecture, some of my clients and the general public.

B. ANALYSIS OF AN IMPORTANT & RELEVANT PUBLICATION:

THE IMPORTANCE OF INTEGRATING ART WITHIN ARCHITECTURE

The article titled above is relevant to the themes and the objectives of ‘PAINTARCHSCULPTURE 1: 2005: EXHIBITION & PRESENTATION. Here, the document is analyzed in support of the views and arguments of the presentation. This article is written by David Immanuel Noel with Livingstone Mukasa.

C. DESIGNER-SAUR ART: DE-SAURS: 2018

INTRODUCTION AND LAUNCHING

‘DESIGNER-SAUR ART’: Imaginary Figures – Sculptures with Prehistoric Resemblance
For Gardens and Parks – A New Project Proposal.

Our vision is to “**Enhance Community Centered Created Environment through Unusually Creative Sculptural Figures Combined with Nature**”.

“CREATIVE TOURISM”: LATEST ADDITION: ‘DESIGNER-SAUR ART’

‘ENHANCE COMMUNITY CENTERED ENVIRONMENT THROUGH FINE ARTS’

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THE IMPORTANCE OF INTEGRATING ART WITHIN ARCHITECTURE

(THE ARTICLE IS WRITTEN BY DAVID IMMANUEL NOEL WITH LIVINGSTON MUKASA)

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INTRODUCTION AND LAUNCHING

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PLEASE VISIT: <https://designer-saurs.inimic.com>

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PLEASE VISIT: <https://designer-saurs.inimic.com>

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PLEASE VISIT: <https://designer-saurs.inimic.com>

C.6. **‘DESIGNER-SAUR ART’: INFORMATION: 120 PAGE ESSAY**

CONTEMPORARY VISUAL FINE ARTS

AND

LEISURE / TOURISM

Three different “Concepts of Art”, yet with a common link – “Prehistory”

‘DESIGNER-SAUR ART’

“DINOSAUR ART”

&

‘AUSTR-ABORIGINAL ART’

(AUSTRALIAN ABORIGINAL ART)

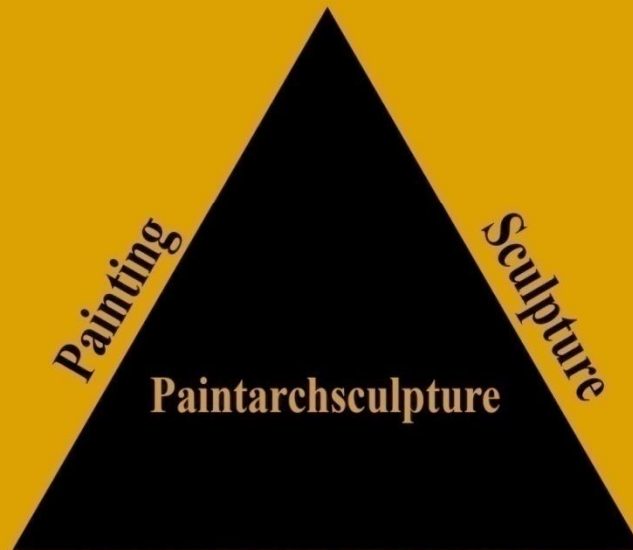
FOR MORE DETAILS ABOUT THE ESSAY AND FOR OTHER DETAILS: PLEASE VISIT: <https://designer-saurs.inimic.com>

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PAINTARCHSCULPTURE 1

EXHIBITION & PRESENTATION - 2005



Architecture

Special Feature

Sculptural Architecture: Habitable Sculpture



AT LIONEL WENDT ART GALLERY IN COLOMBO, SRI LANKA

Sherrard Fonseka

A. **PAINTARCHSCULPTURE 1: 2005**

EXHIBITION & PRESENTATION

AT LIONEL WENDT ART GALLERY IN COLOMBO, SRI LANKA

One of my special achievements is the ‘**Paintarchsculpture – 1**’, an exhibition in 2005 which was held at the Lionel Wendt Art Gallery in Colombo, Sri Lanka. **Painting, Architecture and Sculpture** – all in one exhibition was a solo exhibition of my work since I returned to Sri Lanka, from the U.K.

The exhibition was attended by professional Artists, Architects, Art Faculty staff members, students of art and architecture, some of my clients and the general public.

A.1. **WHAT IS “PAINTARCHSCULPTURE”? NAME OF A (LATE) COMMUNITY:**

NAME OF A COMMUNITY OF PAINTERS, ARCHITECTS AND SCULPTORS

The word “**PAINTARCHSCULPTURE**” isn’t a new term, but is the name of an ‘**Artists/Architects Community**’ that lived in the Europe in the past. It also, expresses what were they up to; there mentality; the ‘School of thought they followed’. They felt the need for collaboration between the professionals in the practice of fine Arts, especially between Painters, Architects and Sculptors in refining their profession – **visual Fine Arts**. Unfortunately very little is known about this group, their activities and for how long they managed to continue together and worked as a team. In my opinion the world war was directly responsible for the disappearance of this group and their work.

So, the term “**PAINTARCHSCULPTURE**”, is borrowed from the history of **visual Fine Arts** as the theme for the exhibition - as it ideally suits and fits the purpose of the presentation.

“There are three forms of visual **art**: Painting is **art** to look at, sculpture is **art** you can walk around, and **architecture** is **art** you can walk through.”

“Mankind’s instinctual desire to decorate habitants has been with us for as long as the need to have shelter. This creative process has, from time immemorial, given meaning to built spaces. **Architecture, sculpture, and painting once belonged together**. Indeed, they were admirably intertwined at various points in history—in the ancient cultures of East and West, and in the European Gothic, Renaissance, and Baroque periods. It is only during relatively recent times in human civilization that the separation of art and architecture has taken place.” D. E. Noel

A.2. **‘PAINTARCHSCULPTURE 1’ EXHIBITION: BACKGROUND:**

INTERDISCIPLINARY EXPERIENCE

The M.A. degree which I did in the U.K. is an ‘**Interdisciplinary Art & Architecture**’ degree course at the Kent Institute of Art & Design (University of Kent). It was there that my attention was first drawn to the inter-connection between Art and Architecture and ever since then I have been working on this school of thought and hope to do more research and continue, along with my normal architectural practice.

A.3. 'PAINTARCHSCULPTURE 1' EXHIBITION: THREE MAIN ASPECTS

A.3.1. ART WITH ARCHITECTURE: ART WITHIN THE ARCHITECTURAL SPACE:

ART DETACHED FROM OR ATTACHED TO ARCHITECTURAL ELEMENTS:

ARCHITECTURAL SCULPTURE (THEREFORE ART IS NOT A PART OF ARCHITECTURE ITSELF)

A.3.2. ARCHITECTURAL ELEMENTS ARE TRANSFORMED INTO WORKS OF ART:

SOME OF THE ARCHITECTURAL ELEMENTS ARE TRANSFORMED INTO WORKS OF ART: THEREFORE ART BECOMES A PART OF ARCHITECTURE

A.3.3. ART IN ARCHITECTURE: ART AND ARCHITECTURE IN ONE:

ARTARCHITECTURE

ARCHITECTURE ITSELF (AS A WHOLE) IS TRANSFORMED INTO SOMETHING ELSE AND UNIQUE – A WORK OF ART OF A HIGHER ORDER

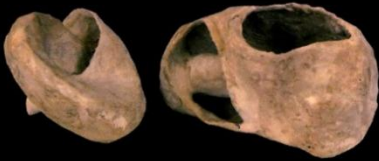
A.4. 'PAINTARCHSCULPTURE 1' EXHIBITION: BROCHURE

The Design shop

Fine Arts Dept.

Presents

“Paintarchsculpture”- 1 by Sherrard Fonseka



22 B, Dharmaratne Avenue,
Rawatawatte,
Moratuwa.
Tel : 0785 690234 , 011 2646365



From Friday 29th to
Sunday 31st July 2005

Lionel Wendt Gallery
Guildford Crescent
Colombo - 7

Gallery Hours-
9.00 a.m. to 7.00 p.m.

creations with special attention for meaningful and well thought out building design.

In today's context, space is scarce, economics of building are over whelming, thus the question of an economical design approach to construction and how this could be achieved has risen sharply, bombarding the mind of the designer, with the conflict that has arisen "Creativity Vs Economics". Only with a deeper understanding of the areas related resources available and their proper utilization, etc and through design experience, is one convinced of what Architect Victor Papanek has stated about the relationship between Creativity and Economics "a relationship that is frequently falsely portrayed as confrontational." Creativity must win within the given budgetary constraints.

Functional aspect of design with the satisfaction of the client meeting his requirements is only one aspect of successful design. There are other aspects to be considered such as the conservation of the environment and social requirements.

The architect in modern times has focused on the "sick building syndrome", "Form follows Function". What should follow the 'Form', a pleasurable visual excitement or a cold boring and monotonous experience the master designer, the architect must decide. Therefore architecture must avoid the latter and attempt to promote the former.

Natural Rhythms An exhibition of sculpture,

This exhibition relates sculpture and sculpture forms to settings where space is limited as for example indoor areas, small gardens, courtyards and so on. The sculptures are creations linking sculpture with limited space and focusing on a natural environmental effect, which goes back to mother nature. In this way it is a pioneering effort in keeping with and parallel to ecofriendly trends of tourism and tourism related architecture. The sculpture itself will define a limited microspace, in contrast to an endless space effect and symbolises what can be achieved in microspace configuration, the actual space of the sculpture. The concept of the sculptures is based on organic naturally occurring forms, so as to bring out the beauty inherent in them. So often this may not be appreciated, or is missed out, by the sculptor.

Introduction to Sherrard Fonseka's Art & Architecture background

I had the good fortune of being introduced to Sherrard Fonseka several years ago through none other than the well known Sri Lankan cricketer Romesh Kaluwitharana for whom Sherrard had provided some architectural services. It therefore so happened that Sherrard redesigned my present house from a 50 year

old monster to a modern living space but with all the trappings of the past. It therefore gives me great pleasure to present this foreword on behalf of Sherrard Fonseka on the eve of his exhibition.

Sherrard's Architectural career dates back to 1980. He started his career at one of the leading firms while studying part time at the University and having worked for three Architectural firms from 1980 to 1986 gaining wide experience. Subsequently he went to Cyprus and commenced full time studies, while working for a Cypriot Architectural firm part time. He further studied Painting and Sculpture while in Cyprus and thereafter proceeded to the United Kingdom in 1991 to continue post graduate studies at a British University, where he completed his Masters degree in Art and Architecture. He had held exhibitions in both Cyprus and in the U.K. He returned to Sri Lanka in 1994.

Sherrard has to his credit several designed projects completed, some of which are turn key design and build projects. He had reputed Company clients such as Hettigoda Industries (Siddhalepa), and Ceylon Services and Supplies Co. Ltd, and also Charitable Organizations - Missionaries of Charity (Mother Theresa Sisters), together with many leading individuals including some foreign based clients. Currently he is concentrating on a research project on Art and Architecture with special reference to tropical Hotels and Holiday resorts. He has already commenced initial studies on this project.

At present he is designing two Holiday Resorts, one is at Udawalawa and the other near Sinharaja for a foreign based client. Sherrard owns and manages two Companies - The Design Shop (Architecture and Design) and Kent Homes (Construction Company). He held a private viewing of his art works at a holiday resort recently, for selected invitees who are eminent Artists and I am pleased to state that his works were well received by them.

I wish him all success with his future plans and exhibitions.

Bentley Barsenbach

Managing Director

Brandt Aviation (Pvt) Limited.

Paintarchsculpture I

An exhibition of Art and Architecture would be the first of a series of exhibitions to promote the interdisciplinary aspect of design, which has not been focussed on hitherto. This is to emphasise and highlight the link between Painting, Architecture and Sculpture. It would serve to facilitate collaboration between the professionals Architects, Artists and Designers to work together as a team, in the future. Therefore, this would be a pioneering effort on my part, and it is expected to arrange subsequent group exhibitions where artists, architects and designers would all be participants, together.

Journey through Space - An exhibition of paintings and drawings

An attempt is made to create an illusion of space using the forms, shapes and rhythms of naturally occurring elements such as Earth, Air, Water and Plant. Space leading to space and then the endless space. There are varied hues with configurations of colour contributing to and enhancing the visual impact on the viewer with the utilization of elements in a discerning way. This concept for paintings and drawings goes parallel with the contemporary school of thought for architectural space planning, the concept of space, space manipulation, space leading to space also balcony or terrace type open inner spaces rather than hidden areas surrounded by walls, severing cross connections and free flow of air

Cubabstrealism - a form of painting

As a result of an amalgamation of at least three different forms of painting Cubism, Abstractionism and Realism, a different combined form is produced. This new combined form - semi Cubist, semi Abstract and semi Realistic in nature, is so very contemporary twenty-first century art. This not only caters to the eye of the beholder but to the intellect of the person as well.

An Architectural Juxtapose - An exhibition of architectural models and drawings.

Juxtaposing of varied architectural spaces and interplay of forms, colours and textures resulting in an exciting visual experience incorporating functional beauty and harmony, which impacts on the viewer.

Architecture - a form of art, requires commitment in creation of varied, spatial forms for different human activities, both interior and exterior spaces. Good architectural designs involve well balanced and proportioned



Blending of artistry and architecture

By Smriti Daniel

In his quiet, peaceful home in Moratuwa, Sherrard Fonseka sees with his mind's eye creations that weave together artistry and architecture, in which functionality and form meet in perfect balance.

An architect by profession, Sherrard believes that painting, sculpture, and architecture are all closely linked. In his upcoming exhibition titled 'Paintarchsculpture -1', he explores and builds on these links. A painter, sculptor and architect himself, Sherrard, does not claim to be doing anything radical or revolutionary, instead he holds that he is simply going back to the traditions of the ancients. "The idea (behind the exhibition) is to remind professionals of what we have done in the past, to remind them about what we have forgotten," he says.

Sherrard may be an architect, but he is a gifted and versatile artist as well. Seemingly at ease with everything from ball point pens and pastel chalks to cement and chicken wire, Sherrard has created nearly 60 exhibits for Paintarchsculpture -1. Though he has spent ten years slowly building up his current selection, these are not the first of Sherrard's works to be displayed. Having held exhibitions in both Cyprus and in Britain, Sherrard is now compelled to do what he refers to as, a "service" to his community.

Using Sigiriya as an example of architecture which utilised paintings and sculptures to the maximum, Sherrard explains that architecture, painting and sculpture, cannot and should not be separated. In fact he hopes that Paintarchsculpture - 1 "will serve to facilitate collaborations between professionals," and that in the future "architects, artists and designers will work together as a team".

In keeping with this idea, Paintarchsculpture - 1 features all three - paintings, sculptures and architectural models and drawings. The selection of paintings falls under "Cubastrealism - a form of painting"; the architectural models and drawings under "An Architectural Juxtapose"; and the sculptures under "Natural Rhythms".



Pix by Lakshman Gunathilake



is the architect's duty to go beyond function alone, and put in that little time, imagination and commitment that will transform a structure into a work of art. Laudably in his own designs Sherrard attains this ideal,

bringing together varied architectural spaces within which forms, colours and textures combine to create their own "functional beauty".

Aside from the architectural exhibits, Sherrard's exhibits some of his sculptures. The forms these sculptures take reflect natural rhythms, and despite their solidity seem to flow. "The concept of these sculptures is based on organic naturally occurring forms," says Sherrard, "so as to bring out the beauty inherent in them". Such beauty is undervalued or often "missed out" on by many a sculptor. He also reverses the pursuit of the 'illusion of space' here and instead begins to make clearly defined spaces.

Paintarchsculpture - 1, which will be on at the Lionel Wendt from July 29 to 31 from 9 a.m. to 7 p.m., is to be the first of many exhibitions. Those that follow however will see the participation of various other likeminded artists and architects, who like Sherrard, believe that a little touch of artistry is what architecture today needs.

him a labour of love. He can trace some of this passion back to his time abroad and says that he used to feel the urge to pick up his brush when surrounded by art students in Cyprus. In Cyprus he worked part time in an architectural firm, while studying painting and sculpture. He moved on to Britain in 1991 and completed his studies there, receiving a Masters Degree in Art and Architecture.

He puts that degree to good use in this exhibition, for sharing the spotlight with his paintings are some of his architectural models and drawings. In these little model homes, one can observe the way Sherrard manipulates the sometimes scarce space allotted to him with ease. The concept dovetails into what many contemporary schools explore in architectural space planning. Increasingly people are opting for "space leading to space" rather than "hidden areas surrounded by walls," explains Sherrard.

In today's world where the struggle between creativity and economic constraints still rages on, Sherrard believes it



9/29/2018

‘Paintarchsculpture 1’- 2005 To ‘Designer-saur’ Art – 2018

‘Paintarchsculpture 1’- 2005 : ‘Journey through Space’

‘Paintarchsculpture 1’, exhibition was a unique presentation of his creative practice: both works of Art and Architecture – produced since Sherrard returned from the U.K. in 1994, were exhibited at the Lionel Wendt Art Gallery in Colombo. I had the opportunity to write the foreword for the brochure and to see the exhibition.

Art and Space: Using “Space” in Visual Art: *“Space is the breath of art”*; Frank Lloyd Wright

The concept of “Space” – a subject quite fascinating to study was the “Main Focus” and the presentation reflected it very well. The American Architect said that *“Space is the breath of art”*. What Wright meant – “Space” is found in nearly every piece of art created and that is unlike many of the other elements of art – altogether about seven of them. It is a fundamental element in each of the visual arts.


Painters imply “Space”, photographers capture “Space”, and sculptors rely on “Space” and form, and architects build “Space”.

Architects – rather organize space using architectural elements, such as floors and walls enabling physical human activities while enhancing visual experience – both ways vertical and horizontal explains Sherrard. Also, it is explained as “Space (architecture) ... Architectural designs are created by carving space out of space, creating space out of space, and designing spaces by dividing this space using various tools, such as geometry, colours, and shapes. It is an undefined expanse of land given to an architect to define.” In “Contemporary Modern Minimalist Architecture” where Sherrard’s work also can be categorized, the “Space Manipulation” is clearly evident.

It is his view that in “Contemporary Modern Art” – in both painting and sculpture this approach is possible. Both in his Art and Architecture, Sherrard focuses on “Space Manipulation” – “Space leading to space and so it continues and then into outside or to the horizon – the endless Space”.

‘Designer-saur’ Art – 2018

‘Designer-saur’ Art is the theme of the new art form by Sherrard and just launched for the first time recently with a presentation. The brochure ‘Designer-saur Art: From Dinosaurs to Designer-saurs’ gives an outline of the new concept while the essay titled ‘Designer-saur Art, Dinosaur Art and Australian Aboriginal Art’ elaborates the same. This project is based on the community. I wish him well in all his future plans.


Bentley Barsenbach,
Managing Director

UPALI DIAS

VISUAL ARTIST

11/20/2018

'Paintarchsculpture 1' - 2005 To 'Designer-saur' Art - 2018

I WRITE THIS IN APPRECIATION OF SERVICE TO
CONTEMPORARY ART & ARCHITECTURE BY
Sherrard Fonseka

'Paintarchsculpture 1' - 2005: 'Journey through Space'

'Paintarchsculpture 1', exhibition was a unique presentation of his creative practice: both works of Art and Architecture – produced by Sherrard since he returned from the U.K. in 1994, was exhibited at the Lionel Wendt Art Gallery in Colombo, Sri Lanka. I was privileged to see this exhibition.

I agree with Sherrard, a master's degree holder from the U.K. "that the full potential of contemporary art, its capabilities in the area of Contemporary Created Environment and its Enhancement is not fully explored yet".

Architects, as designers of spaces, can learn valuable lessons from artists. The same principles that have been tested and found successful in art can become a part of the built environment. If we go back in time and look at the history of architecture you see countless examples where concepts of art are incorporated into architecture.

It is this 'Union between the Disciplines' - which existed in the past and somehow has faded away lately, that Sherrard attempted to highlight in his "*Paintarchsculpture*" – 1 exhibition. A unique exhibition, where **Painting, Architecture and Sculpture** – all Sherrard's work was displayed in one exhibition, focusing and promoting 'collaboration between Artists and Architects'.

In my professional career I am privileged, not only to have closely associated with architects and film directors but have worked with them, some of whom are well known professionals – in U.S.A. and Japan. I have visited many leading art galleries in different parts of the world and seen exhibitions of well known professionals, and I must state that the theme of the "*Paintarchsculpture*"- 1 exhibition and its focus is very rare, yet very timely and must be appreciated. So, let's collaborate and take the Contemporary Creativity: International Style forward.

'Designer-saur' Art – 2018

'Designer-saur' Art is the theme of the new art form by Sherrard on which he has been working for the last fifteen years and just launched for the first time recently with a presentation.

The brochure '**Designer-saur Art: From Dinosaurs to Designer-saurs**' gives an outline of the new concept while the essay titled '**Designer-saur Art, Dinosaur Art and Australian Aboriginal Art**' elaborates the same.

The objective is to promote '**Contemporary Art: Concepts - Which the General Public Can Appreciate and Relate To**', and a large community participation and cohesion is expected.

I wish him well in all his future plans.


Upali Dias

T: +94 11 2 098579 M: +94 77 337 2662 E: upalidiasinternational@gmail.com W: upali dias getty images No 166,
Lake Road, Boralessgamuwa, Sri Lanka.

A.7. ‘PAINTARCHSCULPTURE 1’ EXHIBITION: OBJECTIVES:

PROFESSIONAL COLLABORATION:

TO MOTIVATE THE PROFESSIONALS TO WORK IN PARTNERSHIP

The main purpose of the presentation is to remind the professionals in Visual Fine Arts practice: Architects, Painters and Sculptors, how in the past they have worked together as a team, which in return contributed to the furtherance of the discipline of Architecture and the built environment. In order to overcome the current separation, they need to refocus. In other words they are urged and helped to understand that only by a deliberate attempt that a reversal is possible - to bring back or to ‘resurrect’ the group: “**PAINTARCHSCULPTURE**”, so that the good work can continue.

A.7.1. IDENTIFYING THE PROBLEM SITUATION: LACK OF INTEREST/ PASSION:

As we normally see in contemporary practice, Architects and Artists work independently and collaboration between the two is rare to observe. Architects’ lack of interest in Art or lack of appreciation of art probably is the main reason that prevents them from collaborating with Artists and the second reason is the cost factor – the notion that it is a costly exercise. In this Exhibition/ Presentation, the message that I wish to convey is directed to the Architect, more than the Artist.

“Art is all about passion. One thing crucial for all artists is that they must be passionate about their work. As a visual artist, one must experience art in all of its facets in order to be able to fully grasp it. What is said is true about art and artists, the same can be held for architecture and architects. Buildings for architects are like canvases for painters, the medium through which we can express our artistic values. Architecture, in particular, connects the world. As one of the three main necessities for life, the human race has been connected closely with architecture since the beginning of civilization. The cohesion of architecture with man-kind is so definite and is what makes the field so real. The dense, yet affable nature of architecture is what makes it so valid. Just like a famous painting in a museum has an effect on its viewer, “All architecture”, as said by famous art critic John Ruskin, “proposes an effect on the human mind, not merely a service to the human figure.” *For Brian Polgar, this project is about more than moving a few walls around, drawing a few plans, and conceivably restoring a neglected historical home. It’s about designing, with passion, a home that speaks like art to those who enter, about fusing the genius and technology of the 21st century with the extensive beauty and passion of classical architecture, and about the discovery that nothing is worse than passionless work.*”

A.7.2. COUNTERING THE SITUATION: FAMILIARIZATION ATTEMPT:

RE-INTRODUCING ART:

ARCHITECTS TO REFOCUS ON THE IMPORTANCE OF ART PRACTICE IN THEIR PROFESSION

Architects must have a certain amount of passion for art. They can create this within themselves by learning to appreciate Art: Get inside the world of art: study how it impacts architecture.

A.7.2.1. BENEFITS OF STUDY OF THE WORLD OF ART

- Looking at, making, and writing about art develops critical thinking skills, or a “questioning frame of mind.”
- Our culture is increasingly dominated by images: learn to read and understand them fully.

- Art helps us understand more about the culture and values that produced it. Art contains information.
- Creativity is essential in any field of study.

If you are an Architect and you lack **‘passion for Art’**, then you may study Art. Study of Art creates interest for Art, and you begin to appreciate Art and that is the foundation for the **‘Passion for Art’**.

‘Passion for Art’ – motivates practice of Art, and Art practice, when it becomes a habit, creates a mindset that appreciates Art’, more and more. There you maneuver and sustain **‘Passion’** for Artthis is a cycle If practiced, will help you to get more familiar or acquainted with Art, which will create a context for the Practice of your Architecture.

A.7.2.2. STUDY THE HISTORY OF ARCHITECTURE: ART PRACTICE AND ARCHITECTURE

There are many interesting and important documentation on the topic above and the practicing Architects are encouraged to study them. Our past experiences in the practice of architecture showcase, how art can be used to enhance architecture to create visually stunning environments.

A.7.2.3. A HOLISTIC APPROACH TO ARCHITECTURE: INTERDISCIPLINARY ART & ARCHITECTURE

PLEASE VISIT www.inimic.com TO VIEW THE ABOVE MENTIONED DOCUMENT BY MYSELF (Interdisciplinary M.A. in Art & Architecture; Final Project 1992)

PART 1 - THEORETICAL PROJECT: FORUM PAPER (THESES)

Architecture as Art

And

Architecture with Health Giving Intent

PART 2 - PRACTICAL PROJECT: PRESENTATION AND EXHIBITION

Title: "Different Worlds" (An "Oasis" in the Urban Environment)

Subtitle: To Create a Place of Temporary Withdrawal in the Midst of the Modern World (- of Architecture, Sculpture and Painting).

A.8. ‘PAINTARCHSCULPTURE 1’ EXHIBITION: THREE MAIN ASPECTS:

ELABORATION

A.8.1) ART WITH ARCHITECTURE: ART WITHIN THE ARCHITECTURAL SPACE:

ARCHITECTURAL SCULPTURE:

ART DETACHED FROM OR ATTACHED TO ARCHITECTURAL ELEMENTS:

THEREFORE ART IS NOT A PART OF ARCHITECTURE ITSELF

“**Architectural sculpture** is the use of sculptural techniques by an architect and/or sculptor in the design of a building, bridge, mausoleum or other such project. The sculpture is usually integrated with the structure, but freestanding works that are part of the original design are also considered to be architectural sculpture.

It has also been defined as, *an integral part of a building or sculpture created especially to decorate or embellish an architectural structure*.”

A.8.1.1. ART DETACHED FROM ARCHITECTURAL ELEMENTS

Art in the form of Creative Objects, such as Sculptures are placed in juxtaposition – side by side with Architecture to enhance the Architectural spaces. History of Architecture gives countless examples of this topic under discussion – you see this in Art Museums and Galleries to other public buildings. Contemporary Installation Art should also come under this category.



RECOMMENDED READING

Incorporate Art: How Art Enhances Architecture

BY Jan Dijkema

*The relationship between art and architecture is one that has fascinated designers and artists for centuries. The balance can be hard to get right, and the process can be a challenging one. In this insight article, **Jan Dijkema** discusses how art can be used to enhance architecture to create visually stunning environments.*

IN THIS ARTICLE HE DISCUSSES THE ISSUES UNDER THE SUBHEADINGS MENTIONED BELOW

- **Art-architecture**
- **Creating a successful blend**
- **How the fusion is best achieved?**
- **Conclusion**

Countless examples throughout history show that built environments can be made extraordinary by the well-judged use of beautiful and interesting art, to popular acclaim. What is most important is that the resulting combination achieves something which, in the eyes of most people, makes a place somewhere they visually enjoy and remember for its aesthetic elegance. There is no more fitting legacy for the artist or for the architect.

About the Author

Jan Dijkema (M Arch, Dipl. Arch RIBA, ARB, SBA)

Jan joined Chapman Taylor in 2001 and became a Director of the Madrid studio in 2007 where he undertakes a key role in leading multi-disciplinary design teams on international projects across the retail, hospitality, office and residential sectors.

A.8.1.2. ART ATTACHED TO ARCHITECTURAL ELEMENTS

Mural Art, Plaster Reliefs – both high and low, Frescos come under this category. The Art work is normally attached to Architectural Elements – such as walls, ceilings, pillars, also other and the examples are numerous.



A.8.2. ARCHITECTURAL ELEMENTS ARE TRANSFORMED INTO WORKS OF ART

SOME OF THE ARCHITECTURAL ELEMENTS ARE TRANSFORMED INTO WORKS OF ART:

THEREFORE ART BECOMES A PART OF ARCHITECTURE

Art Nouveau is a total art style: It embraces a wide range of fine and decorative arts, including architecture – where almost every Architectural Element is transformed into Work of Art. One significant example is Antonio Gaudi's Casa Batllo in Spain.

A.8.2.1. A CASE IN THE EXTREME: CASA BATLLO IN SPAIN



A SHORT STATEMENT: OVERVIEW

What is mentioned under both 'A' and 'B' are present in Casa Batlló. In other words the two different types of Architectural Sculptures are found there. A good question to ask is what else can you see here, related to Art?

You definitely see something more than that in this masterpiece by Antonio Gaudí. You can see Art, Architecture, Art merge with Architectural Elements and also, Architectural Elements being transformed into works of Art.

COMMENTS BY THE GENERAL PUBLIC WITH REGARDS TO CASA BATLLÓ

“The inspiring imagination of Antoni Gaudí undoubtedly reveals itself in one of his most poetic and artistic designs for a building, Casa Batlló. His synthesis of animal shapes, vine-like curves, hints of bone and skeleton, and his use of lustrous colored bits of glazed ceramic and glass create a masterpiece that will forever astonish its observers.”

“The front facade reveals striking textures, colors, and imagery that work together to conjure thoughts of fairytales and phantasmal dreams. The larger sculptural pieces that create the boundaries of the balconies and that frame the entrance resemble bones, suggesting a septum, eyebrows or clavicles, which keep to the anthropomorphic tone. As eyes wander up to the top of Casa Batlló, they are greeted by the dominating reptilian surface of the roof.”

“His style encompasses all that defines the Art Nouveau, a School of French decorative artist from the 1890s who took influence from sinuous shapes in plants and nature.”

“He explored his interests in flowing shapes, patterns and colors in the Casa Batlló, which was designed for the wealthy cotton baron Josep Batlló as a jolting contradiction to the rigid forms that surround it.

“The very tip of the tower sits one of Gaudí's signature pieces, a four-pointed transverse cross. Gill suggests that the goal was to point out that "religion can embrace humour, fantasy and the absurd. It can also be interpreted as a message to God that he was building in His name, instead of for fame or glorification of wealth.”

“The spine is dotted with bulbous green and blue vertebrae, suggesting that these might be organisms in themselves, while the flowing lines where roof meets facade are edged with other armatures of saurian bone and joint.”

“The creaturesque resemblance is made strikingly apparent at night, when the facade glows and haunts with its bone-like skeletal structures and dramatic shadows. Antoni Gaudí worked closely with a textile manufacturer named Josep Maria Jujol who assisted primarily in the ornamentation and use of color on the surface treatments.”

“As can always be anticipated in the works of Gaudí, there is a recurring religious imagery which is achieved almost subliminally. There are embedded and semi-concealed religious images and texts planted in the upper levels of the building, as well as in the small details around the facade.”

“Gaudí’s state of the art use of central heating, uncommon in the time and place of Barcelona, made air vents and chimneys necessary. He took this as yet another place to expand his talents and imaginations, adding to the fairytale structure and appearance of Casa Batlló. One of the most intriguing aspects of these chimneys is their 45-degree angle departure from the roof before they become vertical.”

“As an artist and believer in an all-encompassing design, it is unsurprising that the intensity of detail and materiality is not left to the exterior alone.”

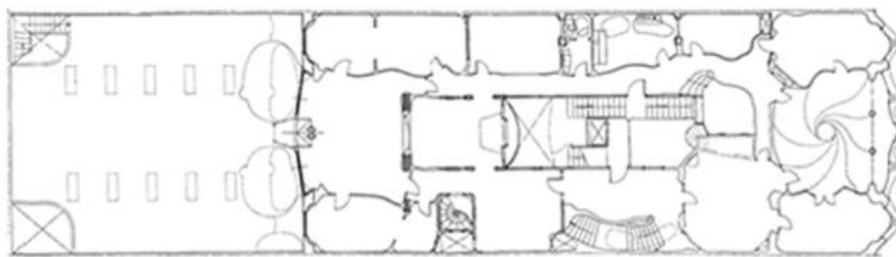
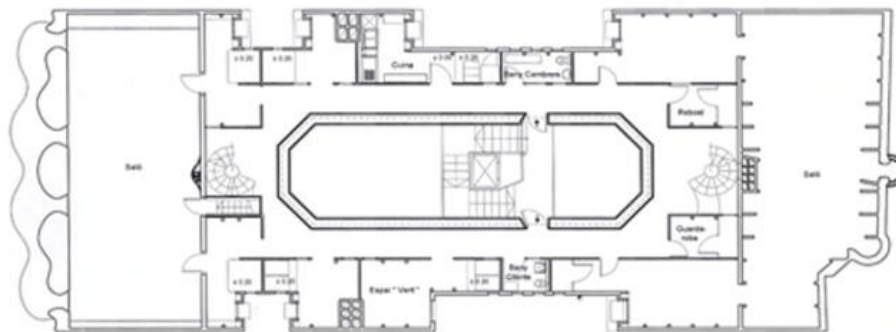
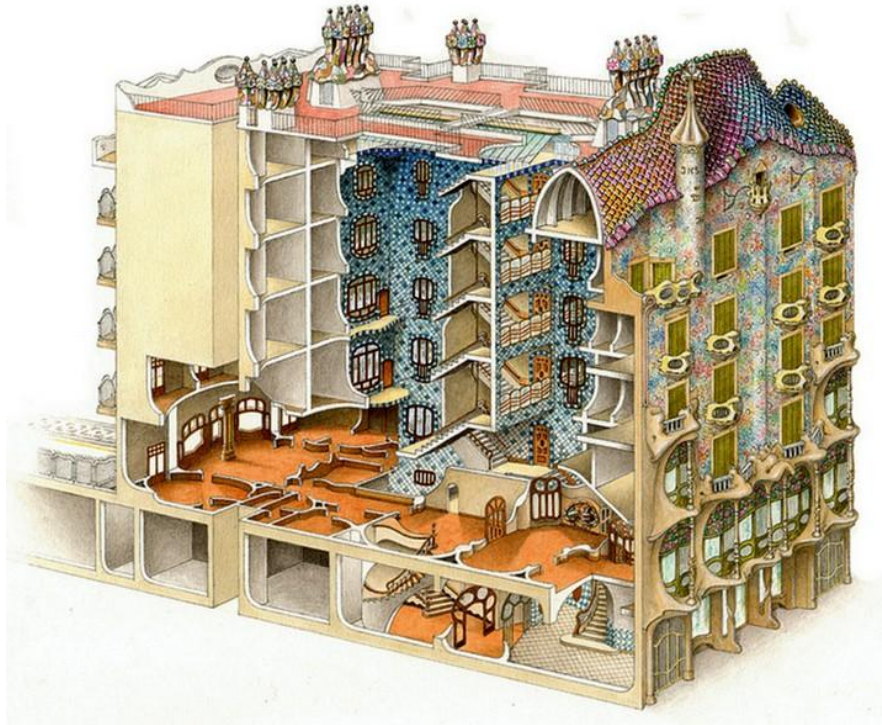
“The interior is perhaps even more detailed and designed, a continuation of the sinuous flowing walls and edges as well as color manipulation and incredible varying of the scale.”

“The interior is just as alive as it appears from the street; the knobby spine lines the staircase through flowing wall forms of scale-like surfaces. The winding and twisting exhibited in the decorative features of doors, frames, peepholes, moldings and screens are all interpretations of the natural forms that inspired Gaudí’s art nouveau style.”

“As said by Antonio Gaudi himself, those who look for the Laws of Nature as a support for their new works collaborate with the creator.”

CONCLUSION: ‘PAINARCHSCULPTURE’

After observing all the comments above by professionals such as Architects and others one may wonder whether there is anything left to be added to the list?



CASA BATLLO: 3D MODEL AND FLOOR PLANS

“There are three forms of visual **art**: Painting is **art** to look at, sculpture is **art** you can walk around, and **architecture** is **art** you can walk through.”

If all three different disciplines of visual **art** are found in one and the same creative piece of work, then what can you call it? Can we call this extraordinary combination ‘PAINARCHSCULPTURE’!

A.8.3. ART IN ARCHITECTURE: ART AND ARCHITECTURE IN ONE: ARTARCHITECTURE

ARCHITECTURE ITSELF (AS A WHOLE) IS TRANSFORMED INTO SOMETHING ELSE AND UNIQUE – A WORK OF ART OF A HIGHER ORDER

Here, instead of individual Architectural Elements transforming into works of Art, the whole structure or the total object becomes a work of Art. This created object comes under “Sculptural Architecture” or “Archisculpture” – which is “More than Architecture”. If that is the case an important question to ask is - can we also create objects that can be classified under ‘More than Sculptural Architecture’ or ‘More than Archisculpture’ as well?

A.8.3.1 SCULPTURAL ARCHITECTURE: SHORT STATEMENTS BY OTHERS

From "The Era of Sculpture" to "The Era of Sculptural Architecture":

Dialogues between Architecture and Sculpture

“Since its birth in the late 19th century, modern sculpture has absorbed key influences from architecture, while contemporary architecture has developed in such sculptural terms that some of the trends look like built versions of modern sculpture.

Architecture and sculpture have often inspired each other, particularly in the twentieth century. Modern sculpture offers numerous examples of the use of architectural language-the dissolution of volume in Constructivism, for example, or the focus on elementary geometric forms in Cubism. At the same time, recent modern architecture has forged increasingly close links with art.

Sculpture became more constructive and tectonic, establishing a connection with the geometric designs of the International Style and at the same time, architecture was becoming more sculptural.”

1950–60: Architecture becomes Sculpture, Sculpture becomes Architecture

“This opposition also held in the 1950s and ‘60s, a time, unlike the pre-war years, that was described as "The Era of Sculpture" (Carola Giedion-Welcker, 1955). This was when Le Corbusier created his chapel at Ronchamp, which clearly departed from the geometrical box of his Villa Savoye (1929–31). At around the same time, the organic spiral of Frank Lloyd Wright’s Solomon R. Guggenheim Museum was being built in New York. In the meantime, sculpture was in the throes of a new revolution. Eduardo Chillida managed to transform the "sculptural body" in "architectural space".

“I believe that although those trained within the discipline of architecture are skilled at sculpting form and space, art practice is often more successful at manipulating spatial conditions beyond architectural norms to affect the dynamic human body. This research thesis proposes that by employing an art practice methodology to influence the architectural design process then a **new type of spatially affective, hybridized architecture might be created.**”

A.8.3.2 ‘PAINTARCHSCULPTURE 1’: EXHIBITION SPECIAL FEATURE

“Artarchitecture”: “Sculptural Architecture”

Sculptural Chalets: Habitable Sculptures: Dwellings

‘PAINTARCHSCULPTURE 1’: SPECIAL FEATURE

Work Exhibited at the exhibition and later developments

“When Architectural Order Is Unable To Create an Appropriate Solution,
Language or Environment,
Then **Sculptural Form** Takes Over.”

A PROJECT PROPOSAL: TITLE:

Enhance of Leisure/ Tourism through Fine Arts

Inimitable Concept – Inimic Projects

An **unusually creative** approach to design –
‘Unification’ of different disciplines of **‘Fine Arts combined with Nature’**
that will have a **positive impact** on our leisure related environment.

COMMUNITY: THIS PROJECT IS A COMMUNITY CENTERED PROJECT

The objective is to promote ‘CONTEMPORARY ART: CONCEPTS - WHICH THE GENERAL PUBLIC CAN APPRECIATE AND RELATE TO’, and **‘a large community participation and cohesion is expected’**.

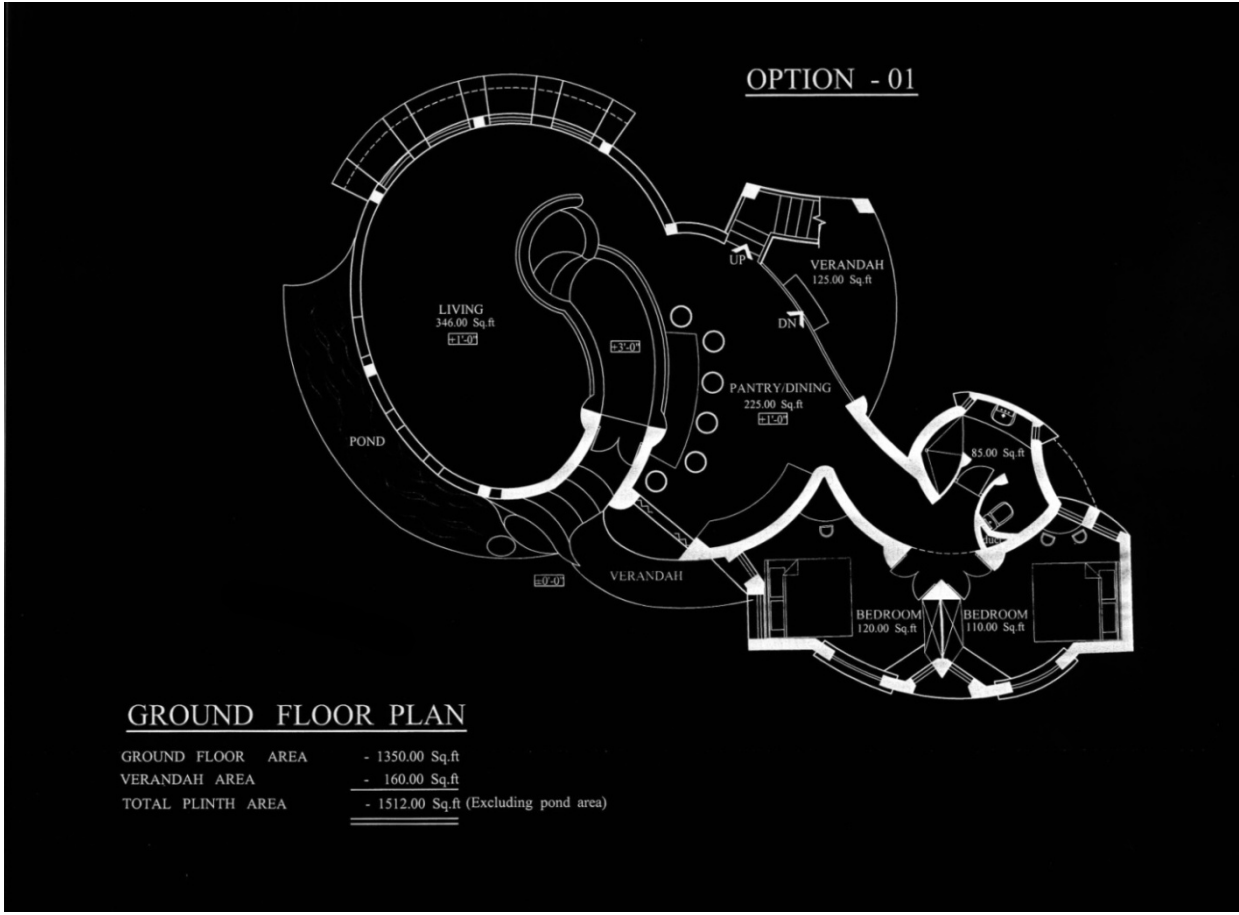
“The most touching thing that anyone can say to me is that I have done something beautiful for the community”
(world renowned artist/archt. Santiago Calatrawa)

LANDMARK PROJECT: AN OUT OF THE NORMAL CONCEPT

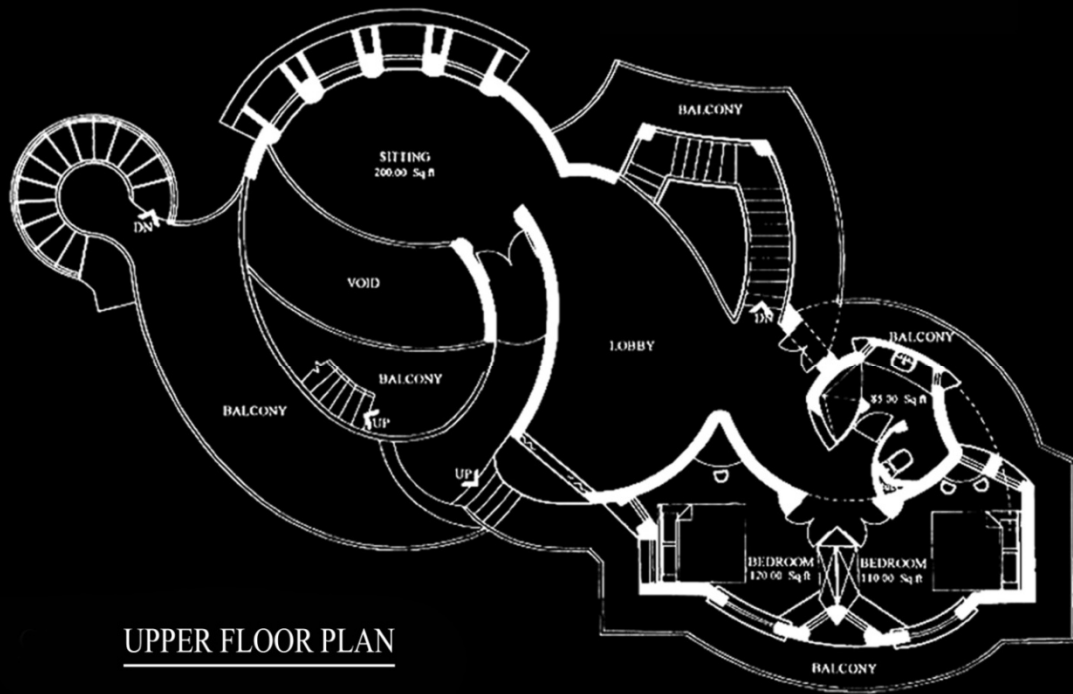
The concept: **“Artarchitecture”: “Sculptural Architecture”**, will transform the environments, where they are placed and will have a positive impact on the general public.

The concept is ideal to enhance leisure related projects and is expected to be a great tourist attraction.

PART OF THE EXHIBITION

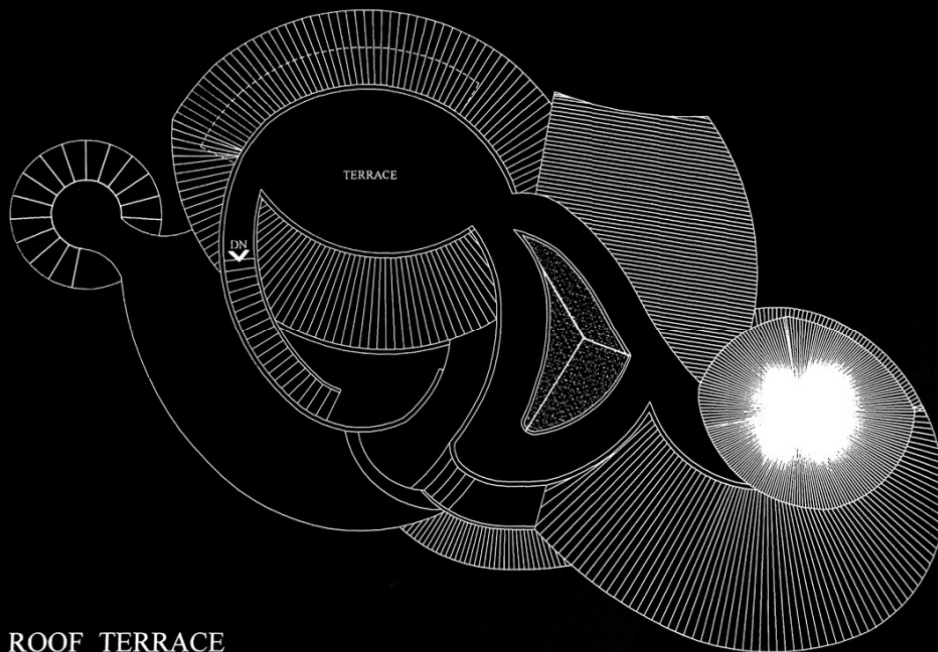


OPTION - 01



UPPER FLOOR PLAN

OPTION - 01

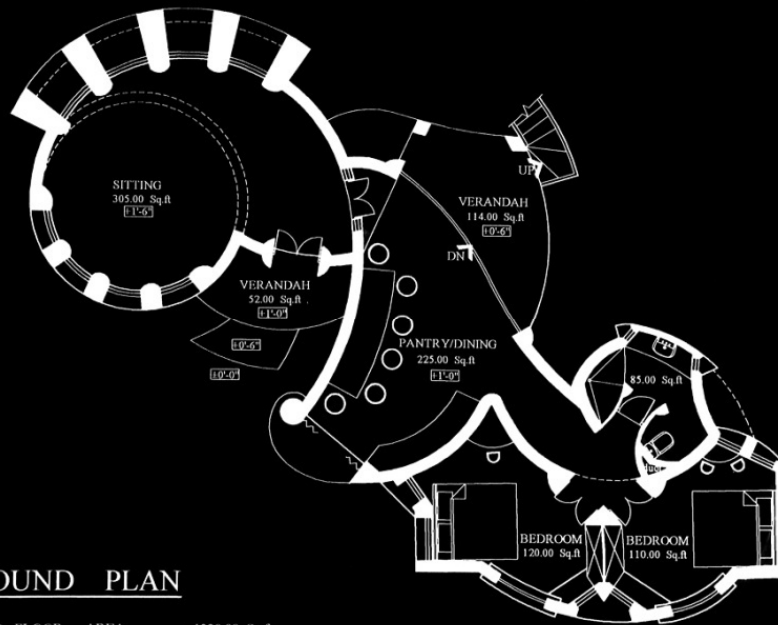


ROOF TERRACE

TERRACE AREA - 580.00 Sq.ft



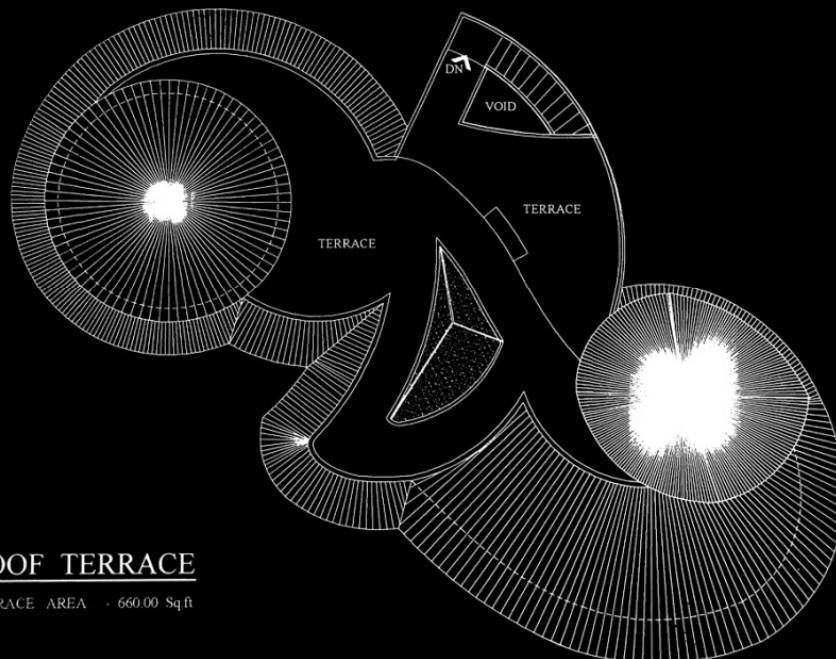
OPTION - 02 (TYPE -A)



GROUND PLAN

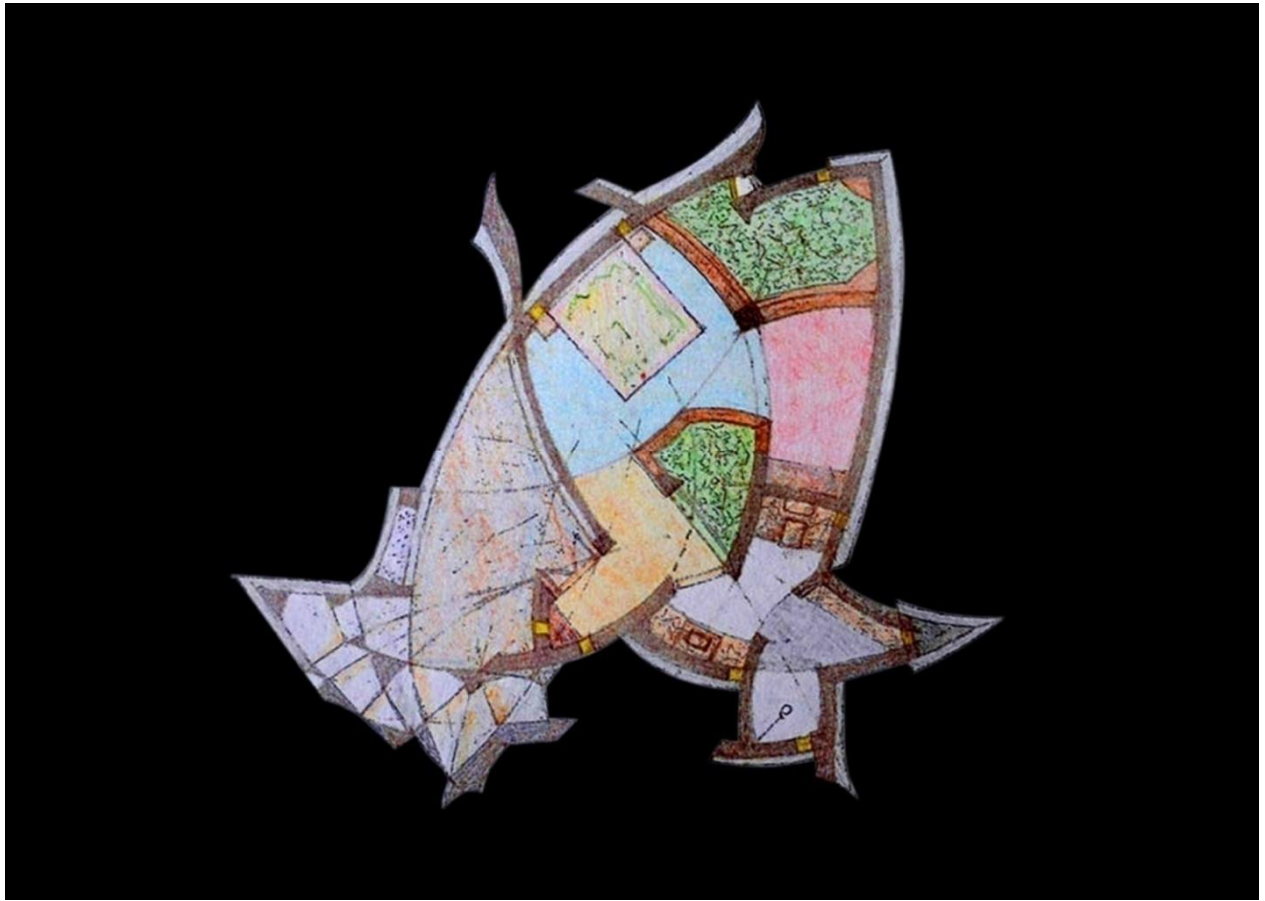
GROUND FLOOR AREA	- 1220.00 Sq.ft
VERANDAH AREA	- 228.00 Sq.ft
TOTAL PLINTH AREA	- 1448.00 Sq.ft

OPTION - 02 (TYPE -A)

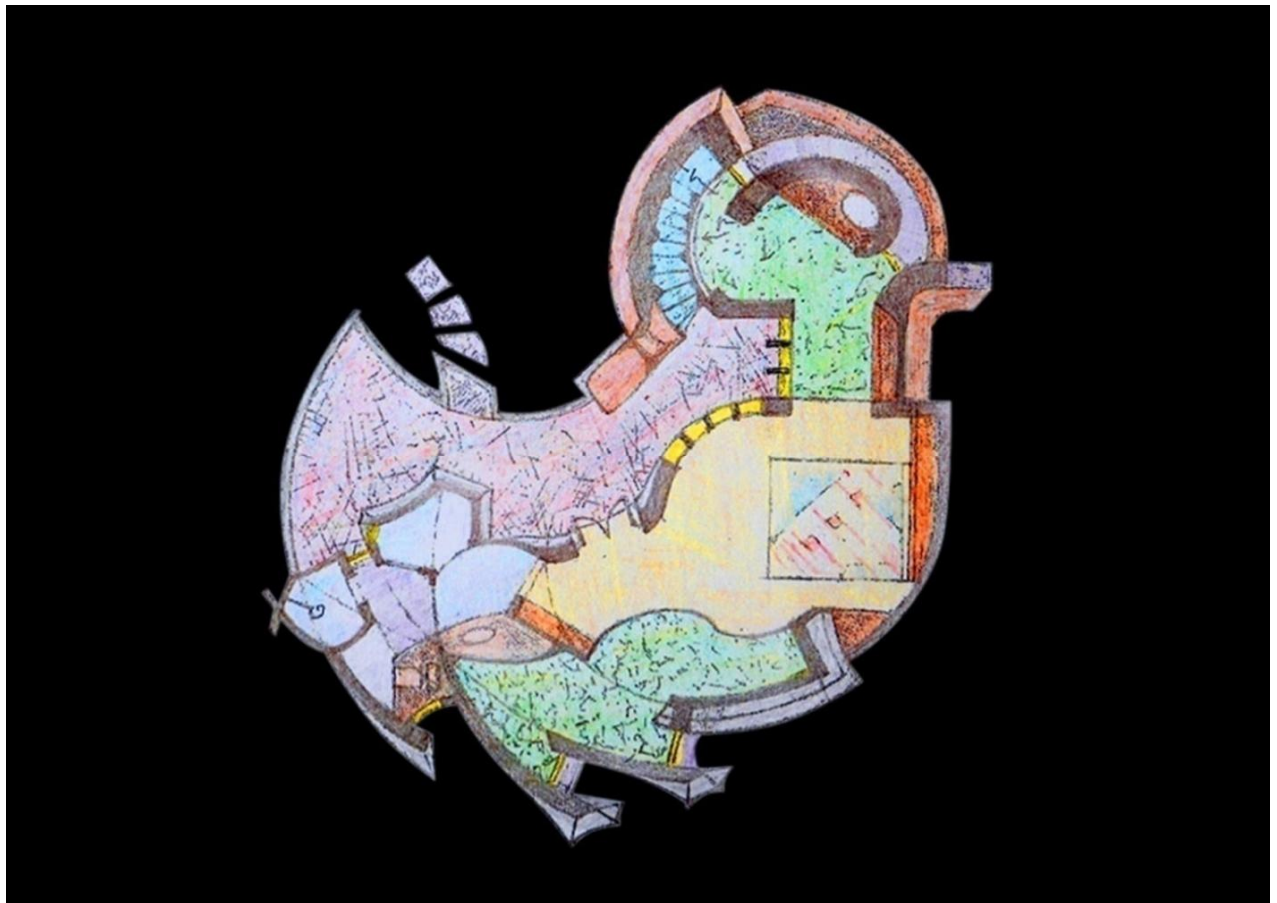


ROOF TERRACE

TERRACE AREA - 660.00 Sq.ft



Sculptural Chalets: Habitable Sculptures: Luxury Dwellings



Proposed Art Centre cum Restaurant

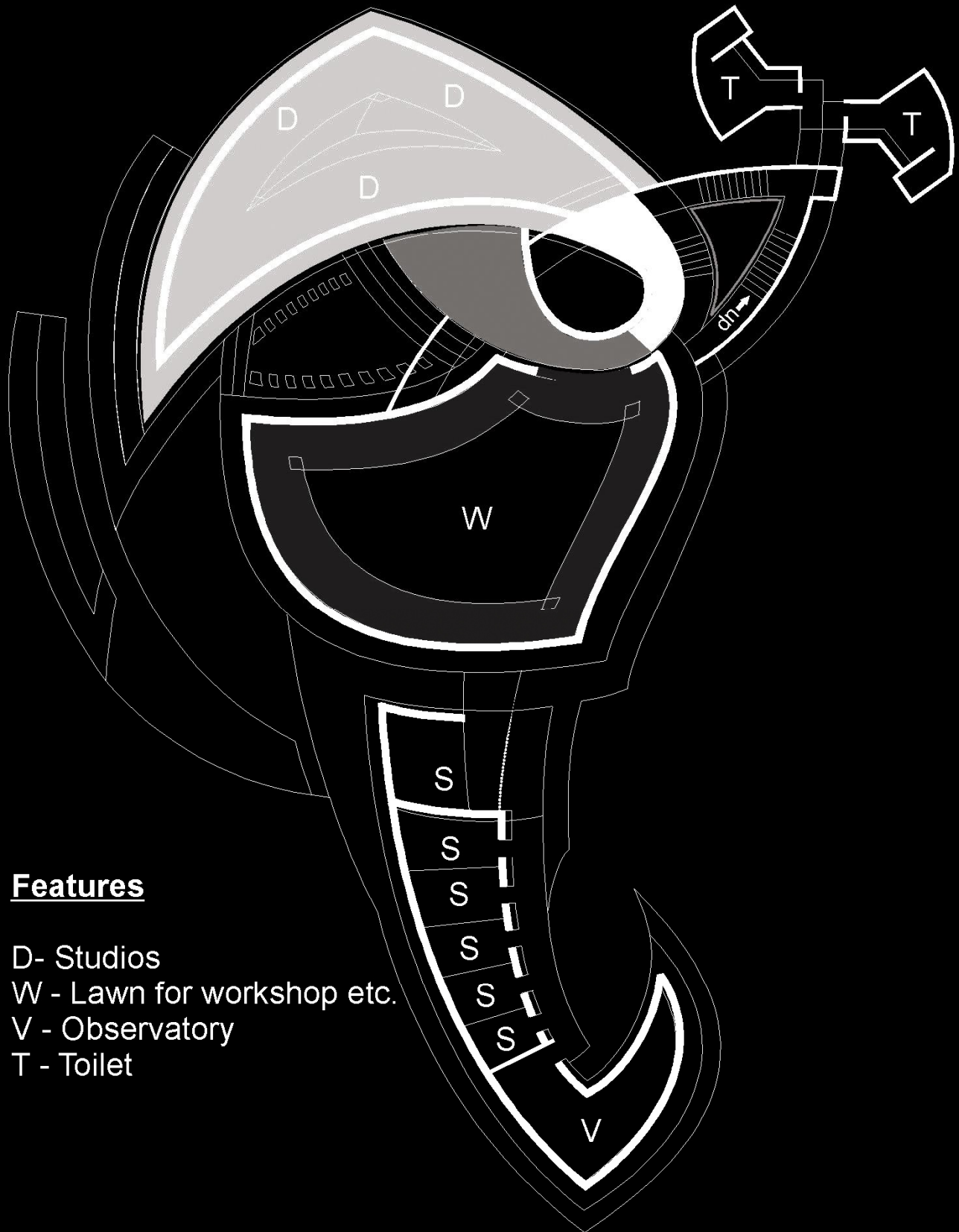


Features

- E- Entrance
- L - Lobby
- G - Main Gallery
- C - Gallery Café
- H - Herbal Center
- Y- Court Yard
- O- Office room
- S - Staff room
- K - Kitchen
- T - Toilet

Ground Floor Plan

Proposed Art Centre cum Restaurant



Features

- D- Studios
- W - Lawn for workshop etc.
- V - Observatory
- T - Toilet

Upper Floor Plan

Sculptural Chalets: Habitable Sculptures: Dwellings

INFORMATION

THE CONCEPT: ENHANCE OF LEISURE/ TOURISM THROUGH FINE ARTS

An **unusually creative** approach to design – ‘**Unification** of different disciplines of **Fine Arts combined with Nature**’ that will have a **positive impact** on our leisure related environment.

HABITABLE SCULPTURES: PROJECT TYPES

Dwellings: Single and two floors with roof top

Luxury Dwellings: Single floor with roof top

Art Gallery Café: Two floors with different features

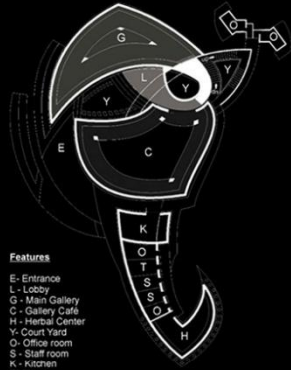
Dwellings – Creative Chalets

- There are ten chalets, designed with different features, now ready to be launched out.
- An individual unit can be a private owned house – a creative home for somebody who loves art & beauty.
- When clustered together, is ideal for community living – a housing scheme or a resort.
- The brochure no. 01 depicts one of the chalets, which is attached herewith.
- The brochure no. 02, elaborates on the overall chalet concept.
- For further details please contact.

Sculptural Chalets: Habitable Sculptures: Dwellings

BROCHURE

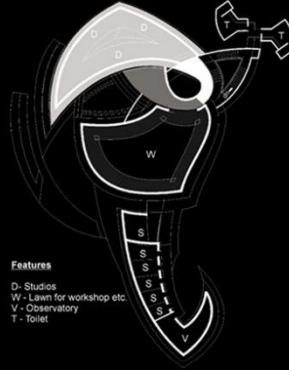
Proposed Art Centre cum Restaurant



- Features**
- E - Entrance
 - L - Lobby
 - G - Main Gallery
 - C - Gallery Cafe
 - H - Herbal Center
 - Y - Court Yard
 - O - Office room
 - S - Staff room
 - K - Kitchen
 - T - Toilet

Ground Floor Plan

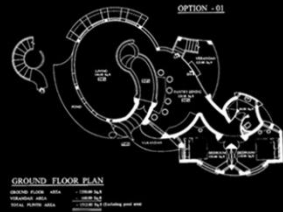
Proposed Art Centre cum Restaurant



- Features**
- D - Studios
 - W - Lawn for workshop etc
 - V - Observatory
 - T - Toilet

Upper Floor Plan

Inimitable Concept – Inimic Projects: Sculptural Dwellings: Gallery Cafe

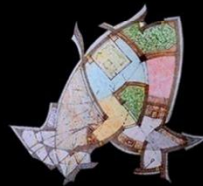


GROUND FLOOR PLAN



LOWER FLOOR PLAN

Inimitable Concept – Inimic Projects: Sculptural Dwellings: Chalets with Curves



Inimitable Concept – Inimic Projects: Sculptural Dwellings: Luxury Chalets with Curves



Inimitable Concept – Inimic Projects: Healing Art-Architectutre



Inimitable Concept – Inimic Projects: Healing Art-Architectutre

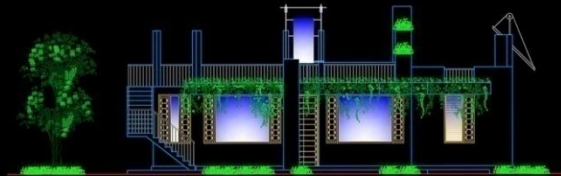


GROUND FLOOR PLAN

ROOF TOP FLOOR PLAN



ELEVATION [A]



ELEVATION [B]

Inimitable Concept – Inimic Projects: Sculptural Dwellings: Luxury Chalets with Straight Lines

INIMITABLE CONCEPT: INIMIC - SCULPTURE PARK PROJECT

CONCEPT: IMAGINERY FIGURATIVE SCULPTURES – with pre-historic resemblance.

UNIQUENESS: The 'pre-historic era' and the 'jurassic park' would be recalled by visitors to this park.

The unique feature is that these figures with intent of originality are not found in published pre-historic documents.



Sculpture: Imaginary Figures

Painting: Spirit of the Wild



Oil on canvas

Water color on paper

Chalk pastel on paper

Oil on canvas-line drawing

A.9. 'PAINTARCHSCULPTURE 1' EXHIBITION: PAINTING EXHIBITION

A.9.1) OUTLINE INFORMATION (SHORT WRITEUP): SEE EXHIBITION BROCHURE

A.9.2) PAINTINGS EXHIBITED (ALSO SOME OTHER PAINTINGS BY ME): PLEASE VISIT <https://designer-saurs.inimic.com>: art & nature

A.10. CONCLUSION

'INTERDISCIPLINARY ART & ARCHITECTURE COMBINED WITH NATURE' – is the theme and the main focus of my research for a long time and I wish to continue the research work attached to a research center or a university. Also, it is my wish to work with younger generation and take this important design concept forward.

ANALYSIS OF AN IMPORTANT & RELEVANT PUBLICATION

THE IMPORTANCE OF INTEGRATING **ART** **WITHIN** **ARCHITECTURE**

The article titled above is relevant to the themes and the views of 'PAINTARCHSCULPTURE 1: 2005: EXHIBITION & PRESENTATION.

Here, the said document is analyzed in support of the views and arguments of the presentation.

This article chosen for analysis is written by **David Immanuel Noel** with **Livingstone Mukasa**.



David Immanuel Noel

B. ANALYSIS OF AN IMPORTANT & RELEVANT PUBLICATION: THE IMPORTANCE OF INTEGRATING ART WITHIN ARCHITECTURE

B.1 INTRODUCTION: BY DAVID IMMANUEL NOEL

For well over ten years I've been working with architectural practices heavily involved in the delivery of public buildings. Equally, I've worked alongside visual artists working on community projects. Although I've witnessed a few collaborations between the professions, I do wonder why there hasn't been more importance placed on developing such partnerships, particularly in designing schools and hospitals. One obvious answer is the need to reduce building costs. Limiting or completely removing arts budgets is common. This I guess is an economic answer but how different is art to architecture when they serve the same purpose in the public realm? Some of you may have heard me discuss this at length but I invited my guest blogger Livingstone Mukasa, Founder and CEO of Archibility, an online portal for the sourcing and outsourcing of architectural and design services, to provide an additional perspective on the importance of integrating art within the built environment.



Livingstone Mukasa

Mankind's instinctual desire to decorate habitants has been with us for as long as the need to have shelter. This creative process has, from time immemorial, given meaning to built spaces. Architecture, sculpture, and painting once belonged together. Indeed, they were admirably intertwined at various points in history—in the ancient cultures of East and West, and in the European Gothic, Renaissance, and Baroque periods. It is only during relatively recent times in human civilization that the separation of art and architecture has taken place.

B.2 ANALYSIS: (BY ME)

B.2.1 ANALYSIS: THE DECLINE (PASSAGE 1): BY D. E. NOEL WITH L. MUKASA

B.2.1.1. BACKGROUND INFORMATION: MODERNISM

When the architectural discipline began to align itself with the fields of science and technology, determined by functionality and rationalism, poetic, spiritual and humanizing qualities were discarded as unnecessary. The modernist movement

generally rejected everything that did not meet the demands of structural necessity or material functionalism. The idea that the building itself, through its shapes, relationship between solids and voids, became the art work, necessitating the elimination of any artistic expression applied to or incorporated into the building.

This lack of art in architecture contributed to the visual poverty and impersonality experienced in most 20th century cities around the world. The modernist trend helped create visual deficiencies of the environment in which we live. Particularly regrettable was the uninspiring appearances of school buildings, a misfortune still present today. Interest in art should be encouraged at an early age and a visually stimulating environment is of crucial importance in a place that serves the early development of personality and value systems.

Another contributor to the demise was economics. Buildings became real estate that often trades hands for money, as are paintings and sculptures. The rules of standardization began to apply, leaving little room for expressionism. Today, it is rare to find architecture, art, and sculpture united in any but the most tentative way. The inability of mainstream modernist architecture to establish a more humanized environment gave rise to the postmodern movement. The eclecticism of this movement attempted to counter the alienating abstractness of modernist architecture — among others — by means of reintegrating imagery, ornament, colour and various visual art and craft practices into the architectural design.

B.2.1.2. SUMMARY OF THE WORK: KEY WORDS/ PHRASES OF THE PASSAGE

.....fields of science and technology, ...functionality and rationalism, poetic, spiritual and humanising qualities..., ...modernist movement., ..structural necessity or material functionalism., ...elimination of any artistic expression applied to or incorporated into the building. The idea that the building itself, through its shapes, relationship between solids and voids, became the art work.....

..lack of art in architecture, ...visual poverty and impersonality,visual deficiencies,uninspiring appearances,visually stimulating environment is of crucial importance.....

Buildings became real estate that often trades hands for money, ...The rules of standardization began to apply,Today it is rare to find architecture, art, and sculpture united in any but the most tentative way., ...The inability of mainstream modernist architecture to establish a more humanized environment gave rise to the postmodern movement.

B.2.1.3. INTERPRETATION AND EVALUATION

- MODERNISM

Creation of Architectural spaces for different activities became directly linked to “**Functionality and Rationalism**”, each space is created for a purpose - for human utility, and therefore Art can be left out from building design.

- “FUNCTIONAL STYLE” OF CONSTRUCTION “STRIPPED OF APPLIED DECORATION”

European modernist architecture of the 1920s and 1930s was defined as a “**functional style**” of construction - “**stripped of applied decoration**”, whereby the intrinsic characteristics of a building's materials were brought to the forefront of its design, allowing for a better understanding of the true beauty of the structure. Modern architects maintained that two forms of beauty existed: one that was sensual and emotional and therefore prone to degradation, and one that was more objective and therefore reflected a "higher" form of beauty, timeless and universal.

- ARCHITECTURE ITSELF BECOMES ART

In examining the statement “**The idea that the building itself, through its shapes, relationship between solids and voids, became the art work, necessitating the elimination of any artistic expression applied to or incorporated into the building**”, what can we say?

This is a serious statement worthy of critical examination. In short what the author says is that ‘**in Modernism Architecture itself becomes Art**’, and as a result of which “the elimination of any artistic expression applied to or incorporated into the building”, took place. On what ground, can you agree to this claim. This statement definitely isn’t true or valid concerning any type of building design, but may be true regarding a certain type of buildings. What type of buildings or what are the qualities that these buildings should possess, in order to be categorized under this special type of architecture? – Where ‘**ARCHITECTURE ITSELF BECOMES ART**’.

- “STRUCTURAL RATIONALISM” AND “SPACE WITHOUT THE NEED FOR DECORATION”

Architects such as Henri Labrouste and Auguste Perret, incorporated the virtues of “**structural rationalism**” throughout the 19th century in their buildings. By the early 20th century, architects such as Hendrik Petrus Berlage were exploring the idea that structure itself could create “**space without the need for decoration**”. Widely acclaimed as Holland’s first Modernist and the founding father of modern Dutch architecture, Hendrik Petrus Berlage was an artist, designer and philosopher whose groundbreaking ideas drew influence from American modernists and ‘practical aesthetics’. His instantly recognizable, simple designs placed emphasis on a **sense of purpose and community**.

- HUMAN UNFRIENDLY BUILT ENVIRONMENTS AWAY FROM HUMANE ARCHITECTURE

Lack of art in architecture, or in other words, elimination of artistic expression applied to or incorporated into the building - created visual poverty and impersonality, visual deficiencies and uninspiring appearances – instead of visually stimulating environments – which is of crucial importance – a basic need – which helps and uplifts the human spirit.

- REGRETTABLE MISFORTUNE

The late great Architect Le Corbusier, who once said “While we are busy creating the environment, the environment is busy creating us” would have agreed with writer’s statement below.

“Particularly regrettable was the uninspiring appearances of school buildings, a misfortune still present today. Interest in art should be encouraged at an early age and a visually stimulating environment is of crucial importance in a place that serves the early development of personality and value systems.”

This statement above brings to mind of the Welsh Architect Christopher Day’s book, **Places of the Soul**, foreword by HRH Prince Charles.

ARCHITECTURE WITH HEALTH GIVING INTENT

There Christopher Day has stated, “Small wonder that architecture is sick! It can make people feel ill and be ill” “Yet architecture, although built of matter, need not be dead”. What does it mean by ‘**dead architecture**’?

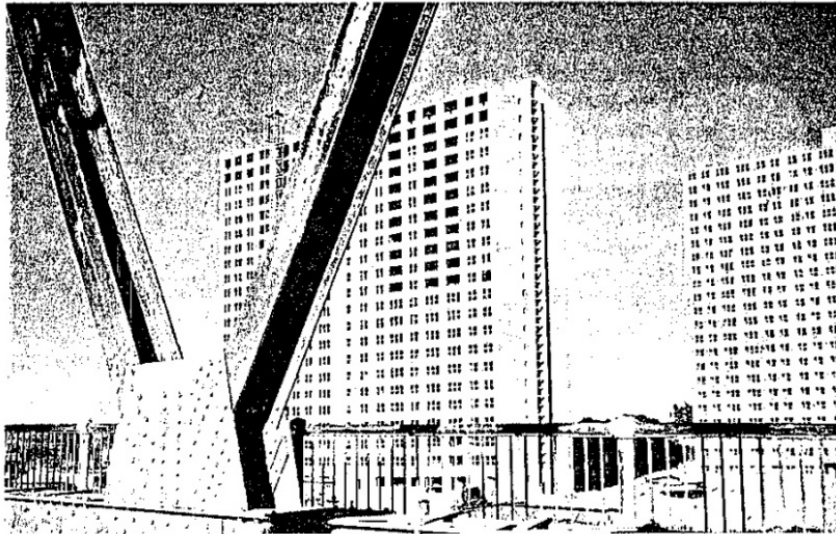
Then on the other hand could architecture be ‘**life filled**’? Could its constituent elements and relationships sing and the human heart resonate with them?

Definitely Day made a strong statement when he said, ‘Architecture can be life suppressing or even crushing, not only to our finer sensitivities but to our feeling of freedom. In some places one feels a trapped statistic, not valued member of society; in others the buildings tower over one as though with menace’.

Also, he says in his book “In good health I have taken my son to hospital clinics and felt only half alive after sitting for hours in rectangular grid – patterned, vinyl smelling, fluorescently – lit, overheated corridors”.

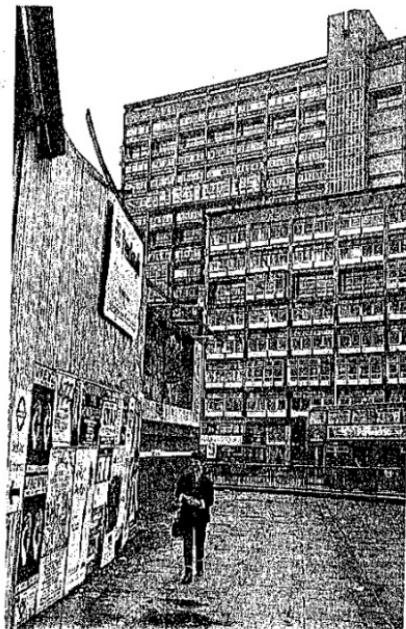
So, in conclusion, about the passage titled: “**The Decline**”, it can be stated that the decline takes place in two aspects – one “**when Art is left out of Architecture**” and then, the second – probably the most important aspect of the practice of Architecture ‘**Human Well-being**’ is ignored by the practitioners.

PLACES OF THE SOUL



It is no wonder that places like this have become notorious for their crime rate. The issue is less that of easy opportunity, but of faceless, depersonalized, uncaring, insensitive harshness.

Without consciously looking at them, we breathe in our surroundings with all our senses. In some places, the outer, communal, world only makes us feel exhausted and unwell. No wonder some people seek inner, private, relief by artificial stimulants.



- PROFESSIONALS AND THEIR RESPONSIBILITY

“**The Decline**”, is caused by the ‘lack of understanding and knowledge about important social issues by the Professionals involved. When professionals have ‘not learned to appreciate art’, “**The Decline**”, is the result, and this lack or the shortcoming is the very reason to hold this event - ‘**Paintarchsculpture – 1**’, an exhibition/ presentation.

- ECONOMICAL SHORTSIGHTEDNESS: SAVING NOW LOOSING LATER

A contributor to the ‘demise’ was economics. The rules of standardization began to apply in order to cut down costs or else to save as much as possible and buildings became real estate that often trades hands for money a contributor to the ‘demise’ – separation of Art from Architecture – in other words the creation of Architecture sans Art. As for “modernists”, the practice of visual art and craft in the architectural design was unnecessary expenditure. Their failure to understand the importance of Art in Architecture and its influence on the people, gave rise to the postmodern movement.

- AN IMPORTANT STATEMENT IN THE PASSAGE THAT IS WORTH REPEATING

“Interest in art should be encouraged at an early age and a visually stimulating environment is of crucial importance in a place that serves the early development of personality and value systems.”

B.2 ANALYSIS: CONTINUE (BY ME)

B.2.2 ANALYSIS: AN AWAKENING EMERGES (PASSAGE 2): BY D. I. NOEL & L. MUKASA

B.2.2.1. BACKGROUND INFORMATION: POSTMODERNISM

But what started out as a powerful critique of the shortcomings of Modernism, quickly lapsed to the level of a fashionable style, more concerned with the production of a striking image that would enhance the building’s commercial value, than with the creation of artistic beauty and the celebration of poetic, subliminal qualities. These qualities — universally admired in the most magnificent structures of the past — have clearly become marginal pursuits in mainstream architectural production of the present.

Today, many urban environments are perceived to be alienating and even hostile, while most public buildings project an authoritative, inaccessible, or at times dehumanising image. Contemporary architecture benefits immensely from artistic content. The use of art helps create a humanising, scale-giving and psychologically benevolent factor. Also, the vast majorities of people never see original paintings and sculpture in art galleries or museums. This provides substantial reason to equip public buildings with art.

Given the architectural discipline’s established alignment with the ‘hard’ rather than the ‘soft’ sciences, and the absence of serious research and verifiable data about the effects of art on the users of buildings, the necessity of art is often given little consideration among clients, local authorities and even architects. The separation of art and architecture in mainstream architectural practice and training is moreover conspicuously out of touch with the recent shift towards more interdisciplinary teaching and research in most other academic fields. Art is no longer taught and not generally presumed to be an integral part of architecture — neither among architects, nor among the general public. Most often architects blame either the cost factor for the absence of art in their buildings, or the negative attitude of an unsympathetic client. Artistic adornment is perceived to be expensive and inessential.

A wide range of artistic embellishment, however, cannot only be achieved at very low cost, but its execution can also easily be performed by virtually untrained craftsmen. Costs for such projects are thus hardly excessive; they could be motivated for on the basis of job creation and skill's development and built into the project budget for community engagement and training.

B.2.2.2. SUMMARY THE WORK: KEY WORDS/ PHRASES OF THE PASSAGE

Powerful critique of the shortcomings of Modernism, fashionable style..... striking image, building's commercial value than with the creation of artistic beauty..... celebration of poetic, subliminal qualities,

Many urban environments are perceived to be alienating,... hostile... authoritative, inaccessible, or at times dehumanising image. ...art helps create a humanising, scale-giving and psychologically benevolent factor.

'hard' rather than the 'soft' sciencesabsence of serious research art is often given little consideration among clients, local authorities and even architects. The separation of art and architecture... shift towards more interdisciplinary teaching and research.... not generally presumed to be an integral part of architecture.... Artistic adornment is perceived to be expensive and inessential.

A wide range of artistic embellishment, however, cannot only be achieved at very low cost,.....they could be motivated for on the basis of job creation and skill's development and built into the project budget for community engagement and training.

B.2.2.3. INTERPRETATION AND EVALUATION

- **POSTMODERN MOVEMENT**

Postmodernism: Postmodern Architecture is a style or movement which emerged in the 1960s, first in America and then spread to Europe, as a **reaction against the austerity, formality, and lack of variety of Modern Architecture**, particularly in the international style advocated by Le Corbusier and Ludwig Mies van der Rohe. The movement was introduced by the architect and urban planner Denise Scott Brown and architectural theorist Robert Venturi in their book 'Learning from Las Vegas'. The style flourished from the 1980s through the 1990s, particularly in the work of Scott Brown & Venturi, Philip Johnson, Charles Moore and Michael Graves. In the late 1990s it divided into a multitude of new tendencies, including high-tech architecture, modern classicism and deconstructivism.

- **HOW THE POWERFUL CRITIQUE OF THE SHORTCOMINGS OF MODERNISM FAILED**

The passage explains how the new movement failed to deliver. "But what started out as a powerful critique of the shortcomings of Modernism, quickly lapsed to the level of a **fashionable style**, more concerned with the production of a **striking image**." So, the writer has stated all in just one line.

Rather than the "creation of artistic beauty and the celebration of poetic, subliminal qualities", a '**Commercial Statement**' is established. '**Dehumanising images**' - authoritative, inaccessible and the environments which lack 'humane' qualities, emerged in the striving to enhance the building's '**Commercial Value**'.

- **CONSEQUENCES OF THE FAILURE:**
APPRECIATION OF APPLIED ART IN ARCHITECTURE DIMINISHES

Art is no longer taught and not generally presumed to be an integral part of architecture and what does that mean? The qualities — universally admired in the most magnificent structures of the past — have clearly become marginal pursuits in mainstream architectural production of the present.

Interdisciplinary union between Art & Architecture loses its grip and instead, a gulf is created between the two. What's the reason? The cost or the **'Economics of Art in Architecture'**so they said. But what is the real truth? Actually what happened was the shift of this **'union'** – the **'union between Art & Architecture'** was taken over by – can we say, a novel or new **'union between' Architecture and new found 'Technological Innovation'**.

- EXCELLENT PROPOSITION TO COUNTER THE COST FACTOR: D. I. Noel & L. Mukasa

“A wide range of artistic embellishment, however, cannot only be achieved at very low cost,.....they could be motivated for on the basis of job creation and skill's development and built into the project budget for community engagement and training.”

ART EDUCATION: IN THE FORM OF JOB CREATION AND SKILL'S DEVELOPMENT

Recent art graduates, other artists who wish to gain more experience and also laymen can be invited to join in various artistic and creative work. They can work for reasonable payment or as volunteers under experienced artists, gaining exposure and experience. This is practical experience and can combine with theoretical education as well; so here we encourage and include the general public in “Integrating Art within Architecture”.

Here, we overcome one of the obstacles mentioned in the passage above by reintroducing and rekindling interest in Art in the hearts of the general public. Once the general public is convinced of the “Importance of Integrating Art within Architecture” they can be indirectly used to influence the professionals and the professional bodies, such as Architects and other Building Authorities.

- AN IMPORTANT STATEMENT IN THE PASSAGE THAT IS WORTH REPEATING

Also, the vast majorities of the people never see original paintings and sculpture in art galleries or museums. This provides substantial reason to equip public buildings with art.

- CONCLUSION

“The idea that the building itself, through its shapes, relationship between solids and voids, became the art work, necessitating the elimination of any artistic expression applied to or incorporated into the building”.

This is what the Modernist Architects claimed, and to what extent they have achieved what they claimed – **“building - itself, through its shapes, relationship between solids and voids, became the art work”**, is a good question to ask.

This statement above brings to mind some of the outstanding work done around the postmodern period. Here, are four selected works by reputed Architects, where I feel the statement - **“building itself, through its shapes, relationship between solids and voids, became the art work”**, can be considered to be true.

MORE THAN ARCHITECTURE: ARTARCHITECTURE: SCULPTURAL ARCHITECTURE

Guggenheim Museum Bilbao, Spain by Frank Gehry Architects

The **Guggenheim Museum Bilbao** is a museum of modern and contemporary art designed by Canadian-American architect Frank Gehry, and located in Bilbao, Basque Country, Spain.

One of the most admired works of contemporary architecture, the building has been hailed as a "**signal moment in the architectural culture**", because it represents "one of those rare moments when critics, academics, and the general public were all completely united about something." The museum was the building most frequently named as one of the most important works completed since 1980 in the 2010 World Architecture Survey among architecture experts.



The Guggenheim Museum Bilbao, along the Nervion River in central Bilbao

Harbin Grand Theatre in Heilongjiang Province, China by MAD Architects

MAD Architects wanted its snow-white structure to have a soothing aesthetic, in contrast to modern landmark buildings in Chinese cities which are often towering and imposing. The architect emphasized the building's integration to nature as an extension of surrounding wetlands, waterways, and snowy terrain.

The architect "envision(s) Harbin Opera House as a cultural center of the future – a tremendous performance venue, as well as a dramatic public space that embodies the integration of human, art and the city identity".



Harbin Grand Theatre in Heilongjiang Province, China

Complex of Apartments, Offices and Leisure in Belgrade, Serbia by Zaha Hadid Architects

Zaha Hadid Architects has designed a swirling complex of apartments, offices and leisure at an abandoned textile factory in Belgrade, Serbia.



Complex of Apartments, Offices and Leisure in Belgrade, Serbia

City of Arts and Sciences in Valencia, Spain by Santiago Calatrava Architects

Santiago Calatrava's City of Arts and Sciences has taken a starring role in Tomorrowland, Disney's latest blockbuster. Located in the former riverbed of the Turia in Valencia, Spain, the City of Arts and Sciences comprises a cinema (L'Hemisfèric), a landscaped walk and sculpture garden (L'Umbracle), the Príncipe Felipe Science Museum, the largest aquarium in Europe (L'Oceanogràfic), and the renowned Palau de les Arts Reina Sofia. The complex was constructed in stages commencing in July 1996, and opened to the public in October 2005. Unique and strikingly futuristic, the iconic group of buildings caught the eye of Tomorrowland producer Jeffrey Chernov, who spoke effusively of the building at a recent press conference for the film.



City of Arts and Sciences

B.2 ANALYSIS: CONTINUE (BY ME)

B.2.3 ANALYSIS: THE CHARLOTTE R. BLOOMBERG CHILDREN'S CENTRE (PASSAGE 3):

BY D. I. NOEL & L. MUKASA

B.2.3.1. BACKGROUND INFORMATION: CASESTUDY: AN OUTSTANDING EXAMPLE OF INTEGRATION

The Charlotte R. Bloomberg Children's Centre

One outstanding example of this integration is The Charlotte R. Bloomberg Children's Center at The Johns Hopkins Hospital in Baltimore, Maryland. Because hospitals are often accessed only during times of crisis, the design of the building and the integration of artworks specially created for the Bloomberg Children's Center is integral to the mission of the institution, which seeks to bring comfort and healing to both the pediatric patient and their loved ones. The Bloomberg Children's Center serve as a blueprint for other facilities interested in adopting a similar approach. Working together, the team from Johns Hopkins, the architecture firm of Perkins + Will, landscape architects from Olin, along with consulting architect Allen Kolkowitz, and art curator Nancy Rosen, worked together with over 70 artists to create a state-of-the-art medical facility and featuring more than 500 custom works of art. The project was a tremendous opportunity for this diverse professional to work collectively using their broad vocabulary to create something unique. The architects had to learn to allow the artists a certain freedom and integrity to express their art in the architectural space. And the artists had to learn how to incorporate elements into the architectural core that integrate rather than explode out. Working together, they all became parts of a complex chorus.

B.2.3.2. SUMMARY OF THE WORK: KEY WORDS/ PHRASES OF THE PASSAGE

One outstanding example of this integration, integration of artworks specially created for the Bloomberg Children's Center is integral to the mission of the institution, comfort and healing, ... blueprint for other facilities, over 70 artists... more than 500 custom works of art., diverse professionals to work collectively, The architects had to learn., And the artists had to learn how to incorporate

B.2.3.3. INTERPRETATION AND EVALUATION

The writers in this passage claim that the Charlotte R. Bloomberg Children's Center at The Johns Hopkins Hospital in Baltimore, Maryland is an outstanding example of "this integration" – i.e. integration of Art into Architecture. Let's discuss what has been achieved in this "outstanding example".

- THE CONNECTION BETWEEN THE ART WORK AND THE MISSION OF THE INSTITUTION

The mission of the institution is to bring comfort and healing to both the pediatric patient and their loved ones – which can be considered the most important. The writers claim that "this integration" - the 'integration of Art into Architecture' is a positive contributing factor in achieving the institutions main goal – to bring healing.

- A GREAT PROFESSIONAL COLLABORATION: PROFESSIONALS WORKING TOGETHER

Under A.7. 'PAINTARCHSCULPTURE 1' EXHIBITION: OBJECTIVES it was mentioned that the main objective of the presentation is to motivate the professionals to work in partnership.

And what the passage above claim is tremendous “Working together, the team from Johns Hopkins, the architecture firm of Perkins + Will, landscape architects from Olin, along with consulting architect Allen Kolkowitz, and art curator Nancy Rosen, worked together with over 70 artists to create a state-of-the-art medical facility and featuring more than 500 custom works of art.”

Also, what the writers claim is very interesting about the final outcome: “something unique” - “The project was a tremendous opportunity for this diverse professional to work collectively using their broad vocabulary to create something unique.”

The last few lines of the passage describe how the professionals had to learn: “The architects had to learn to allow the artists a certain freedom and integrity to express their art in the architectural space. And the artists had to learn how to incorporate elements into the architectural core that integrate rather than explode out.”

Normally, the Architect the team leader who is in charge of the spaces he creates rarely allows outside interference and the passage claims of one such ‘rare happenings’: Allowing the artists a certain freedom and integrity to express their art in the architectural space. A good question to ask is – ‘how can the leader allow interference into his territory unless he knows and knowledgeable about the consequences of such ‘territorial interferences’? To ask another question, ‘are contemporary architects knowledgeable about these matters?’, I suppose the answer is ‘no’ except for a very few. If an Architect lacks ‘in this area of discussion’, he/she should learn and do a proper in-depth study about the subject in discussion before undertaking important projects such as “Charlotte R. Bloomberg Children’s Center”.

It is on this subject of learning that we discussed under A.7, and I think it’s alright to view the headings here again.

A.7. ‘PAINTARCHSCULPTURE 1’ EXHIBITION: OBJECTIVES:

PROFESSIONAL COLLABORATION:

TO MOTIVATE THE PROFESSIONALS TO WORK IN PARTNERSHIP

A.7.1. IDENTIFYING THE PROBLEM SITUATION: LACK OF INTEREST/ PASSION

A.7.2. COUNTERING THE SITUATION: FAMILIARIZATION ATTEMPT:

RE-INTRODUCING ART

A.7.2.1. BENEFITS OF STUDY THE WORLD OF ART

A.7.2.2. STUDY THE HISTORY OF ARCHITECTURE: ART PRACTICE AND ARCHITECTURE

A.7.2.3. A HOLISTIC APPROACH TO ARCHITECTURE: INTERDISCIPLINARY ART & ARCHITECTURE

- **ENHANCING CREATED ENVIRONMENT: ARCHITECTURAL SPACE - THROUGH ART**

“And the artists had to learn how to incorporate elements into the architectural core that integrate rather than explode out.” This again is a tremendous statement regarding the Artists, who took part in the project. Here, two different disciplines are brought together in balance or some sought of harmony is achieved. The idea of Art

integration is that they should complement each other. The work of Art shouldn't look dominating or alienating. So, according to the writers the project is a success story - One outstanding example of “**this integration**” and the writers have finished the passage with a fitting paraphrasing – “**Working together, they all became parts of a complex chorus**”.

- IMPORTANT STATEMENTS WORTH REPEATING

ART, ARCHITECTURE AND HEALING

“The design of the building and the integration of artworks specially created for the Bloomberg Children’s Center is integral to the mission of the institution, which seeks to bring comfort and healing to both the pediatric patient and their loved ones.”

SETTING AN EXAMPLE: A ROLE MODEL TO ADOPT

“The Bloomberg Children’s Center serve as a blueprint for other facilities interested in adopting a similar approach.”

B.2 ANALYSIS: CONTINUE (BY ME)

B.2.4. ANALYSIS: THE EVER-CHANGING LANGUAGE OF THE COLOUR

ALPHABET (PASSAGE 4): BY D. I. NOEL & L. MUKASA

B.2.4.1. BACKGROUND INFORMATION: A COLLABORATION FOR THE BENEFIT OF THE COMMUNITY

The Ever-Changing Language of the Colour Alphabet

The collaboration is clearly visible, even miles away. Covering almost the entire exterior of the building in a seamless bond is a massive and intricate multi-colored work of art by Spencer Finch. Each panel of the shadowbox-like work is made out of two layers of glass through which shines one of Finch’s color alphabet—a carefully distilled palette of 26 shades—with blue as the dominant color—inspired by Claude Monet’s Impressionist landscape paintings and Finch’s visits to Monet’s studio outside Paris. The result is a shimmering exterior that captures the light of the sky, allowing the building to change in sync with the environment, establishing it as a natural and inviting presence. While the glass and color accentuate the curves and dimples of the building, its transparency beckons the community.

B.2.4.2. SUMMARY OF THE WORK: KEY WORDS/ PHRASES OF THE PASSAGE

The collaboration is clearly visible, Finch’s color alphabet inspired by Claude Monet’s, The result is a shimmering exterior that captures the light of the sky, establishing it as a natural and inviting presence,..... glass and color accentuate the curves dimples of the building, its transparency beckons the community.

B.2.4.3. INTERPRETATION AND EVALUATION

Finch’s art work was inspired by Claude Monet’s Impressionist landscape paintings and he brought Monet’s Light and Color into his artwork.

- **ARTWORK BECOMES A TESTIMONY TO PROFESSIONAL COLLABORATION**

Even from miles away, so say the writers that the collaboration is clearly visible covering almost the entire exterior of the building in a seamless bond is a massive and intricate multi-colored work of art by Spencer Finch.

- **CREATIVE POWER OF ART: AN INVITING ENVIRONMENT WHICH BECKONS THE COMMUNITY**

The outcome or the result is a shimmering exterior that captures the light of the sky, allowing the building to change in sync with the environment, in other words the created system operates in ‘Unison’. Finally, the outcome is an ‘inviting environment’ – proving the successfulness of the collaboration. So, this ‘collaborated work of art’ is an ‘invitation to the general public’ and the last sentence – While the glass and color accentuate the curves and dimples of the building, its transparency “beckons the community.”, further reinforces the idea.

B.2 ANALYSIS: CONTINUE (BY ME)

B.2.5. ANALYSIS: ARTISTIC WAYFINDING (PASSAGE 5): BY D. I. NOEL & L. MUKASA

B.2.5.1. BACKGROUND INFORMATION:

Artistic Way finding



Robert Israel artwork

The art and design of the Bloomberg Children’s Center also has practical functions. Spencer Finch’s palette for the building exterior is composed primarily of a range of blue tones. The presence of the colour blue is used throughout the interiors—in all of the elevator lobbies, along the patient floors, even on the walkway of the bridge that leads into the building, immediately letting visitors know that they are in the children’s section of the hospital or on a path towards it. There is a unique work of art in every one of the twelve elevator lobbies, each inspired by a different book. This idea of linking reading and healing continues throughout the building’s reception and waiting areas and along its main circulation routes. As patients and visitors navigate through the building, they will discover unique works of art that become memorable landmarks that help with way finding. Setting the Stage with playful Sculptures. The airy bi-level lobby and its four-story atrium reinforce the feeling of accessibility and

openness that permeates the building. When considering how artworks could enliven these entry spaces, curator Rosen proposed reaching out to set designers. In the natural course of their activities, these magicians of the stage are experts at dealing with active, populated spaces, and are thoroughly accustomed to working collaboratively. Based on a series of enchanting concept sketches, stage and set designer Robert Israel was brought on board. Rather than just filling the space, Israel's work transforms the area to continue the sense of delight sparked by the shimmering glass of the building's exterior. Swimming above the broad stairway that connects the ground floor and the main level lobbies is a family of giant puffer fish. And suspended beyond the main level information desk is a flying cow with a nine-foot wingspan, heading towards a ring of the 28 phases of the moon. Just outside, a very colorful huge rhinoceros, with a baby rhino on its back, both built out of block-like cubes, stands at over 20 feet high at the entrance to the Bloomberg Children's Center's Emergency Department. The craggy, uneven pavement at its feet is evidence of its weighty stature and rootedness in the community. Israel did not get to see the final building before he designed the sculptures. He worked with architecture plans and models and tried to figure it out.

B.2.5.2. SUMMARY OF THE WORK: KEY WORDS/ PHRASES OF THE PASSAGE

.... practical functions., letting visitors know... , ... unique work of art ... ,... inspired by a different book. ... linking reading and healing, unique works of art that become memorable landmarks... way finding., ... artworks could enliven these entry spaces....., Rather than just filling the space, Israel's work transforms the area to continue the sense of delight sparked by the shimmering glass of the building's exterior., The craggy, uneven pavement at its feet is evidence of its weighty stature and rootedness in the community.

B.2.5.3. INTERPRETATION AND EVALUATION

Apart from more common or in general the aesthetic function, the art and design of the Bloomberg Children's Center also has practical functions, claims the passage.

- THE FUNCTION OF ART: COLOR: A TOOL OF COMMUNICATION

Color is used, both outside and inside, as a tool of communication to inform the outside visitor.

The colour blue is used throughout - both in exteriors and interiors and it conveys a message. Also, in all of the elevator lobbies, along the patient floors, even on the walkway of the bridge that leads into the building, "immediately letting visitors know that they are in the children's section of the hospital or on a path towards it".

- THE FUNCTION OF ART: AN INTERMEDIATER/ BRIDGE MAKER

Here, Art is used creatively: Twelve works of art and all originals are based on twelve books, in other words each work of art represents a book. So, One form of Art – writing or story telling producing or giving birth to another form of Art – each unique in nature and the idea of "**linking reading and healing**" continues throughout the building's reception and waiting areas and along its main circulation routes.

- THE FUNCTION OF ART: MEMORABLE LANDMARKS

The Art work: Sculptures are placed in strategic locations that they help with way finding as patients and visitors navigate through the building.

- THE FUNCTION OF ART: ENHANCE THE ENVIRONMENT WHERE THEY ARE PLACED

Designer Robert Israel must be commended for his achievement, it says that Israel did not even get to see the final building before he designed the sculptures. He worked with architectural plans and models and tried to figure it

out. Robert Israel must have spent a good amount of time studying the Architecture of the given environment before starting his work in this collaboration. Finally he managed to create a number of Sculptures – which includes a family of giant puffer fish, a flying cow with a nine-foot wingspan, 28 phases of the moon, very colorful huge rhinoceros, with a baby rhino on its back.

- STATEMENTS WORTH RESTATING

Rather than just filling the space, Israel's work transforms the area to continue the sense of delight sparked by the shimmering glass of the building's exterior.

The craggy, uneven pavement at its feet is evidence of its weighty stature and rootedness in the community.

B.2 ANALYSIS: CONTINUE (BY ME)

B.2.6. ANALYSIS: EVERY FORM OF ARCHITECTURE OUGHT TO BE AN ART

(PASSAGE 6): BY D. I. NOEL & L. MUKASA

B.2.6.1. BACKGROUND INFORMATION:

Every form of Architecture ought to be an Art

In many parts of the world, where the encouragement of more accessibility to art and the promotion of cultural self-expression have high priority, individuals from local communities are given the opportunity of getting involved and collaborating with the architect on the artistic embellishment of the new building in their midst. This is a scheme easily adapted. Themes for art works — be they murals, mosaics, relief works, or sculptures — can be generated in community meetings. Local narratives can provide specificity to broader and more general themes and issues, allowing the artwork to become a focal point of shared memories or aspirations. People thus become active producers of the building rather than passive consumers and the process of engagement may contribute to public responsibility, ownership, and the prevention of vandalism. Artistic decoration is also the easiest way of involving the future users of the building — who might be children — hands-on in shaping their own built environment. Art can describe a building's function; it can imbue a space with a spiritual quality; it can visually enlarge a space by creating an illusion; it can confer status; it can demonstrate wealth; it can convert a neutral space into one suited for a particular ritual; it can ascertain claims about a building's owner or users; it can establish links between cultures or attempt to recover values of the past; in short: art plays a vital role in shaping a building's identity.

Architecture is not the making of an exquisite object for the select few, but has a much broader function in society. Human beings have a fundamental need to experience their existence as meaningful. In this context the ability to identify with one's environment — be it natural or built environment — provides a sense of belonging. Architecture often falls short of providing this sense of belonging, of truly capturing the genius loci. Art can play an important role in this regard, because it is more accessible and can be experienced on a more immediate, emotional level, thus allowing people to relate to a building through art. Art must once again be understood to be an integral part of architecture, as it always has been until fairly recently. Only when architectural students are taught that art is part of architecture just as plumbing or wall finishes or landscaping, will budgets be established accordingly and architects will not be forced to 'hide' costs for murals under the codes for paint or landscaping. The general public, from which clients emerge, can hardly be expected to revise their established understanding of architecture if professional architects themselves do not understand the integral unity of art and architecture. The

challenge lies with the educational institutions to revise their curricula and reappraise the role of architecture and the role of the architect in society.

Le Corbusier, the famed modernist architect who represented a movement to integrate art and architecture once said: “You employ stone, wood, and concrete, and with these materials you build houses and palaces: that is construction. Ingenuity is at work. But suddenly you touch my heart, you do me good. I am happy and I say: ‘This is beautiful.’ That is Architecture. Art enters in...”

All architecture has the potential to reach that state. And any architect, planner, or designer working in collaboration with the owners or the public, can do what Corbu is describing.

B.2.6.2. SUMMARY OF THE WORK: KEY WORDS/ PHRASES OF THE PASSAGE

... cultural self-expression..... individuals from local communities..... collaborating with the architect. Local narratives.... shared memories or aspirations. active producers of the building rather than passive consumers and the process of engagement may contribute to public responsibility,..... Art can describe a building’s function.... imbue a space with a spiritual quality..... visually enlarge a space by creating an illusion... confer status... demonstrate wealth..... can convert a neutral space into one suited for a particular ritual.... art plays a vital role in shaping a building’s identity.

B.2.6.3. INTERPRETATION AND EVALUATION

- ART AND SELF EXPRESSION

Not everywhere and every community appreciate Art. But wherever Art is appreciated and its capacity understood, there’s freedom for ‘Self Expression’ – both for individual and communities.

- ART AND COMMUNITY IDENTITY

Here, the communities work together in enhancing and promoting their own ‘Cultural Identity’. In other words, as the passage says Local narratives can provide specificity to broader and more general themes and issues, allowing the artwork to become a focal point of shared memories or aspirations.

Australian Aboriginal Community Art is a very good example to mention here, where the ‘Cultural Identity’ is promoted through the practice of Art, which they have been doing for centuries. (An essay titled: CONTEMPORARY VISUAL FINE ARTS AND LEISURE/ TOURISM; ‘DESIGNER-SAUR ART’, “DINOSAUR ART” & ‘AUSTR-ABORIGINAL ART’ by me gives more details about this community.)

- ART AND INDIVIDUAL IDENTITY: PERSONAL SIGNATURE

Something important to mention here, that the possibility is there for talented and committed individual Artists to rise up to higher levels; my essay mentioned above gives details of such individuals in the Aboriginal community who have risen up to international levels and whose works are in great demand. Though these individuals are still within the community yet they have managed to develop their ‘Own Identity’ in the world of art: ‘Personal Signature’.

- FUNCTIONS OF ART WITHIN ARCHITECTURE: AMONG MANY “FUNCTIONS” A FEW ARE LISTED BELOW

INFLUENCE OR IMPACT OF INNER FEELINGS: Imbue or instill a space with a spiritual quality

- VISUAL ENHANCEMENT: Visually enlarge a space by creating an illusion
 - COMMUNICATION: CONVEY MESSAGES: STATEMENTS: Confer status and demonstrate wealth
 - TRANSFORMATION OF SPACE: Convert a neutral space into one suited for a particular ritual
 - IDENTIFICATION OF A BUILDING: Shaping a building's identity
- WHAT ARCHITECTURE IS NOT

What the passage says is true “**Architecture is not the making of an exquisite object for the select few, but has a much broader function in society**”. When considering public buildings, they are designed and erected to meet the needs of the general public – for all, and not just a selected few. It is vital that Architects and designers, responsible for creating such places bear in mind that those spaces are for human activities – therefore must be ‘Human Friendly’. What does ‘Human Friendly’ mean? It means, can we say - ‘User Friendly’! In other words – to be able to identify with the built environment, just like the people feel one with natural environment and relate to it naturally. It is this “Sense of Belonging”, which is expected from the created environment. This passage rightfully reminds us that “**Human beings have a fundamental need to experience their existence as meaningful**”.

- ARCHITECTURE: BACK TO WHERE IT WAS

In conclusion this is what the writers have to say:

“Art must once again be understood to be an integral part of architecture: as it always has been until fairly recently.”

So, this takes us back to the beginning of this article ‘**PAINTARCHSCULPTURE 1: 2005: EXHIBITION/ PRESENTATION**’, where it was all explained – how in the past, Art was an integral part of architecture and the very purpose of the Exhibition/ Presentation was to re-establish this union or the relationship.

- BACK TO BASICS: BACK TO LEARNING: WHAT IF THE PROFESSIONALS DO NOT UNDERSTAND?

“Only when architectural students are taught that art is part of architecture just as plumbing or wall finishes or landscaping, will budgets be established accordingly and architects will not be forced to ‘hide’ costs for murals under the codes for paint or landscaping. The general public, from which clients emerge, can hardly be expected to revise their established understanding of architecture **if professional architects themselves do not understand** the integral unity of art and architecture. The challenge lies with the educational institutions to revise their curricula and reappraise the role of architecture and the role of the architect in society.”

These, last few lines of the passage takes us back to what I described under:

A.7.1. IDENTIFYING THE PROBLEM SITUATION: LACK OF INTEREST/ PASSION

A.7.2. COUNTERING THE SITUATION: FAMILIARIZATION ATTEMPT: RE-INTRODUCING ART

- CONCLUSION

The writers have concluded the article with one of the great statements by Le Corbusier: a brilliant definition for architecture:

“You employ stone, wood, and concrete, and with these materials you build houses and palaces: that is construction. Ingenuity is at work. But suddenly you touch my heart, you do me good. I am happy and I say: ‘This is beautiful.’ That is Architecture. Art enters in...”

“All architecture has the potential to reach that state. And any architect, planner, or designer working in collaboration with the owners or the public, can do what Corbu is describing.”

This reminds me of another important quote by the great Le Corbusier:

“While architects are busy shaping the environment, the environment is busy shaping us.”

ROLE OF THE PROFESSIONALS: ARTIST AND ARCHITECT

In short it is to meet the needs of the community – both physical and other.

“The most touching thing that anyone can say to me is that I have done **something beautiful for the community**”
(world renowned artist/archt. Santiago Calatrava)

DESIGNER-SAUR ART: 2018

INTRODUCTION AND LAUNCHING



‘DESIGNER-SAUR ART’: ‘DESIGNER-SAURS’

“CREATIVE TOURISM”: LATEST ADDITION: ‘DESIGNER-SAUR ART’

‘ENHANCE COMMUNITY CENTERED ENVIRONMENT THROUGH FINE ARTS’

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C. DESIGNER-SAUR ART: 2018

INTRODUCTION AND LAUNCHING

C.1. WHAT IS ‘DESIGNER-SAUR ART’? NAME OF THE NEW ART CONCEPT

‘DESIGNER-SAUR ART’: ‘DESIGNER-SAURS’: ‘DE-SAURS’

**“CREATIVE TOURISM”: LATEST ADDITION: ‘DESIGNER-SAUR ART’
‘ENHANCE COMMUNITY CENTERED ENVIRONMENT THROUGH FINE ARTS’**

C.1.1. ‘DESIGNER-SAUR ART’: ‘DESIGNER-SAURS’: KEY WORDS/ ASPECTS

**TITLE: ‘DESIGNER-SAUR ART’: Imaginary Figures – Sculptures with Prehistoric Resemblance
For Gardens and Parks – A New Concept**

UNIQUENESS: ORIGINALITY

EXPERIENCE: AN UNFORGETTABLE ENCOUNTER

SLOGAN: ‘BACK TO BASICS - BACK TO NATURE: Back To Basics - Back To Art - Based On Nature

COMMUNITY: THIS PROJECT IS A COMMUNITY CENTERED PROJECT

AN INTERNATIONAL COMMUNITY: A COMMUNITY AROUND ART – BASED ON NATURE

LANDMARK PROJECT: THIS IS AN UNUSUALLY CREATIVE CONCEPT:

Will Enhance Leisure/ Tourism Related Environment

C.1.2. BACKGROUND INFORMATION: RELATED TO ‘DESIGNER-SAUR ART’

**C.1.2.1. WHY AND HOW THE CONCEPT: ‘DESIGNER-SAUR ART’ WAS CREATED –
TO ENHANCE LEISURE/ TOURISM RELATED ENVIRONMENT**

The Concept ‘**Designer-Saur Art**’ Is One Of The Two Projects Categorized Under The Topic Mentioned Below.

CONTEMPORARY ART: ‘SCULPTURE - BASED ON NATURE’ AND COMMUNITY

‘ENHANCE COMMUNITY CENTERED CREATED ENVIRONMENT THROUGH FINE ARTS COMBINED WITH NATURE’; “Adaptation of the traditional arts to twenty - first century context”.

PROJECT OUTLINE:

UNDER THE ABOVE HEADING ARE TWO PROJECT CONCEPT TYPES:

1. **‘Dwellings – Sculptural Architecture – Habitable Sculptures’**: Spaces to relax and to unwind.
2. **‘Designer-Saur Art: Imaginary Figures – Sculptures with Prehistoric Resemblance’**: for Gardens and Parks.

Here, only the project 2: **‘Designer-Saur Art’** is discussed.

WHY THE PROJECT 2:

The project concept 2: **‘DESIGNER-SAUR ART’** was created as a supporting project to the project concept 1: **‘Dwellings – Sculptural Architecture – Habitable Sculptures’ project**, to **‘ENHANCE COMMUNITY CENTERED CREATED ENVIRONMENT’**.

C.1.3. CREATIVE ASPECT OF ‘DESIGNER-SAUR ART’

C.1.3.1. ART WORK: DESIGN CONCEPT: ‘VISUAL RHYTHM’ WITH FREEHAND

C.1.3.1.1. ‘RHYTHM’:

The attempt create **‘Rhythm’** and to create that **‘Beat’** like in music, in ‘visual terms’, bearing in mind the visual concepts, specially – **‘Rhythm’** the ‘Types of Rhythm’: linear rhythm, formal rhythm, chromatic rhythm and flow of movement. Series of freehand pencil drawings has taken fifteen years to complete and now ready to be taken to the next level.

C.1.3.1.2. ‘LINES’ & ‘SHAPES’:

Different curves and more straight lines – thin and thick, light and dark, are placed side by side; an attempt is made to create interesting shapes and forms with a **“Rhythmic flow”**- like in poetry, also this is something commonly seen in **“Nature”** – naturally occurring elements. These individual shapes and forms are then placed in juxtaposition in creating unusual and curious looking images – the objective is to present unique figures, resembling the prehistory.

Our vision is to **“Enhance Community Centered Created Environment through Unusually Creative Sculptural Figures Combined with Nature”**.

C.1.3.1.3. QUOTES:

“Rhythm is like pattern, in that the same elements (i.e. shape, line) are repeated; however, with rhythm there are slight variations in the pattern. Rhythm is easily perceived but complex and subtle. Think of water on a beach; it continually breaks on the shore in lines that are repeated, yet each one is different.”

“Rhythm depends largely upon the elements of pattern and movement to achieve its effects. The parallels between rhythm in sound/ music are very exact to the idea of rhythm in a visual composition. The difference is that the timed "beat" is sensed by the eyes rather than the ears.”

C.1.4. MATERIALISATION OF THE ACTUAL PROJECT: MATERIAL CONCEPT

C.1.4.1. SCULPTURES ARE CREATED BASED ON THE ORIGINAL DRAWINGS

While professional sculptors will play the lead role in producing the sculptures, less experienced sculptors and students from fine arts and related fields can expect to gain experience by joining the professional sculptors. Also, it's very important that the opportunity is extended to the outside community to join in and gain hands-on training and experience when and where it's possible, in different stages of the project. It's vital to remember that this is a more community centered project and must be projected as group effort.

C.1.4.2. MATERIAL CONCEPT: THERE ARE SEVERAL POSSIBLE OPTIONS

C.1.4.2.1. NATURAL MATERIALS:

AN OUTER NATURAL MATERIAL COVERING - WITH A STEEL STRUCTURE INSIDE

This technique has been used traditionally to create wild life animal figures in Sri Lanka, using natural materials from trees and plants – especially from palm trees.

The problem of preservation: if the sculptures are not exposed to the natural elements, they will last several decades. But on the other hand if they are exposed, then precautionary action must be employed in order to preserve the work.

C.1.4.2.2. STEEL AND METAL: STEEL OR METAL OR COMBINATION OF BOTH:

Steel and metal are common mediums in sculptures and countless are the works produced – oldest bronze sculpture dates back some 6000 years.

Combination of Steel and metal with used and scrap items could be a very attractive – mixed media for the project in discussion – **‘Imaginary Figures – Sculptures with Prehistoric Resemblance’**. This is a medium that can be employed, anywhere in the world, with availability of materials needed. Also, a threat due to exposure is negligible.

C.1.4.2.3. PLASTER: OUTER PLASTER COVERING WITH A STEEL STRUCTURE INSIDE

There are numerous methods to produce sculptures with plaster or related material. When considering the size of the sculptures, the most suitable method for our project would be to construct a steel structure first, and then use plaster as the skin or the outer cover.

C.1.4.2.4. LOW COST ECO 3D PRINTING

Currently looking at the possibility of employing this unique new method for the project, in which clay or mud is mixed with natural fiber and the object, is then created in layers.

C.1.5. LAUNCHING OF THE PROJECT

Different options are being considered for launching and we are open to suggestions and possible collaboration.

C.1.5.1. SHORT TERM GOALS

We expect to receive commissions/ (orders) for our art work based on the theme: **‘DESIGNER-SAUR ART’**

ART WORK/ SERVICES AVAILABLE ARE:

- Wall hangings: prints taken from the originals: on canvas and art board
- Wall hangings: prints painted: canvas and art board
- Wall murals and models
- Gift items and souvenirs

C.1.5.2. LONG TERM GOALS

The main objective is to see the implementation of the actual project: **Imaginary Figures – Sculptures with Prehistoric Resemblance** – for gardens and parks, under the topic: **‘DESIGNER-SAUR ART’**. In other words the actual materialization of the project - to see actual ‘Designer-saur’ Sculptures in private and public spaces.

C.1.5.3. OTHER AIMS

C.1.5.3.1. ‘DESIGNER-SAUR ART’ COMMUNITY

The concept is unique, focused on the general public – something that everybody can understand and it is expected that – both artists as well as laymen will join us in taking this concept forward.

C.1.5.3.2. “ART- TOURISM”: PROMOTION CENTER: ENHANCE LEISURE/ TOURISM THROUGH FINE ARTS

LOOKING FOR POSSIBILITIES TO ESTABLISH “ART-TOURISM” PROMOTION CENTERS

The main objective of the **“ART- TOURISM” CENTER** is to enhance and promote leisure/ tourism through fine arts. The concept is recommended wherever there is tourism and to give a needed boost.

C.1.5.4. COMMUNITY PROJECTS – OPEN TO THE GENERAL PUBLIC

As mentioned earlier, one of the main objectives is to promote **‘CONTEMPORARY ART: CONCEPTS - WHICH THE GENERAL PUBLIC CAN APPRECIATE AND RELATE TO’**, and a large community participation and cohesion is expected.

C.1.5.4.1. COMMUNITY CENTERS ART PROJECTS

This wasn’t something initially planned. The idea was taken from Australian Aboriginal Artists – Community Centers: community projects – where they work as a community.

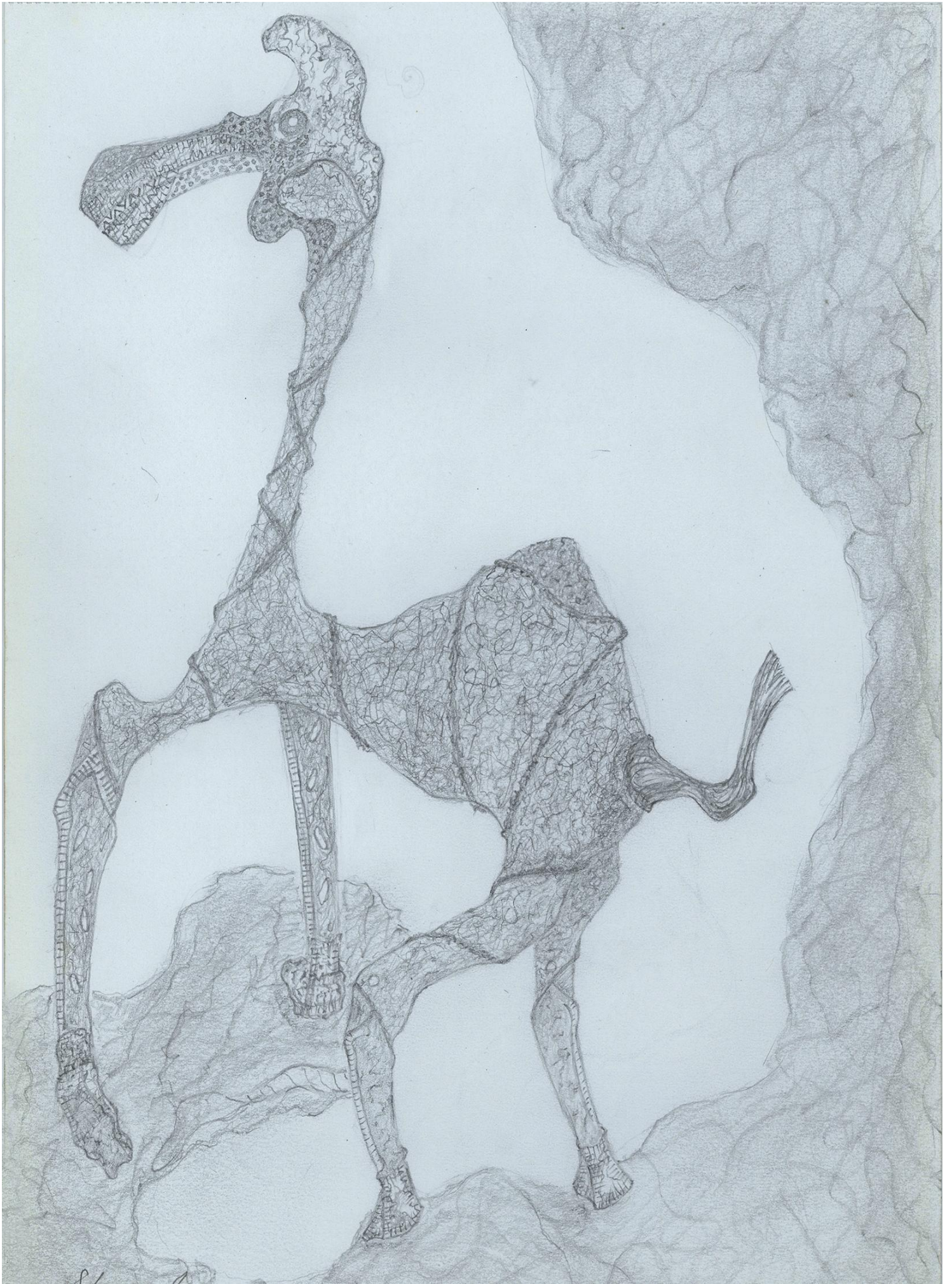
Under this several events – open to all, are being planned.

- Colouring the prints: canvas, art board and other
- Exhibitions/ competitions for the work done by the people
- Sell your finished work and earn
- Opportunities for hotels and art galleries

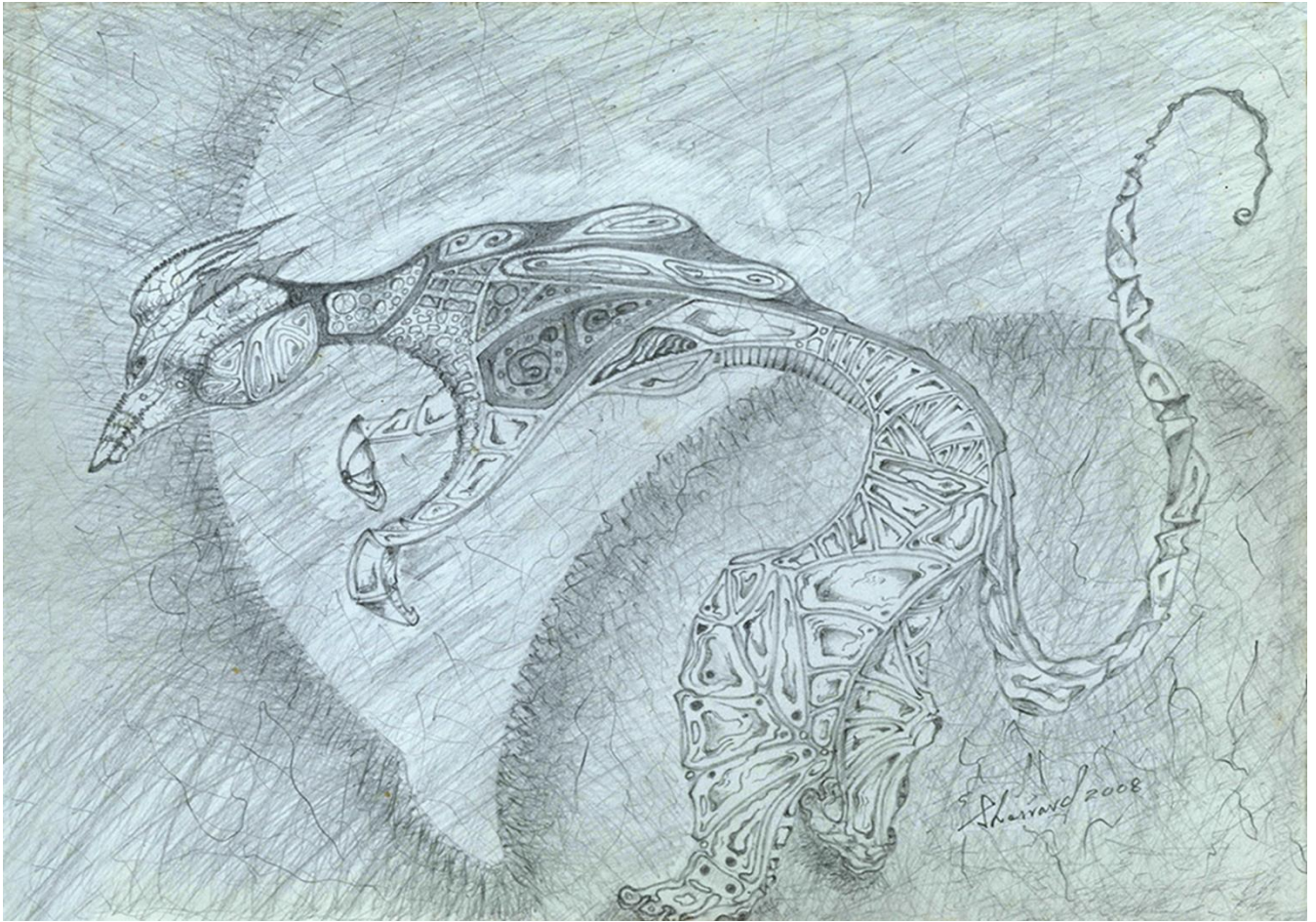
It is expected that more events will be added to this as the project is open to new suggestions.

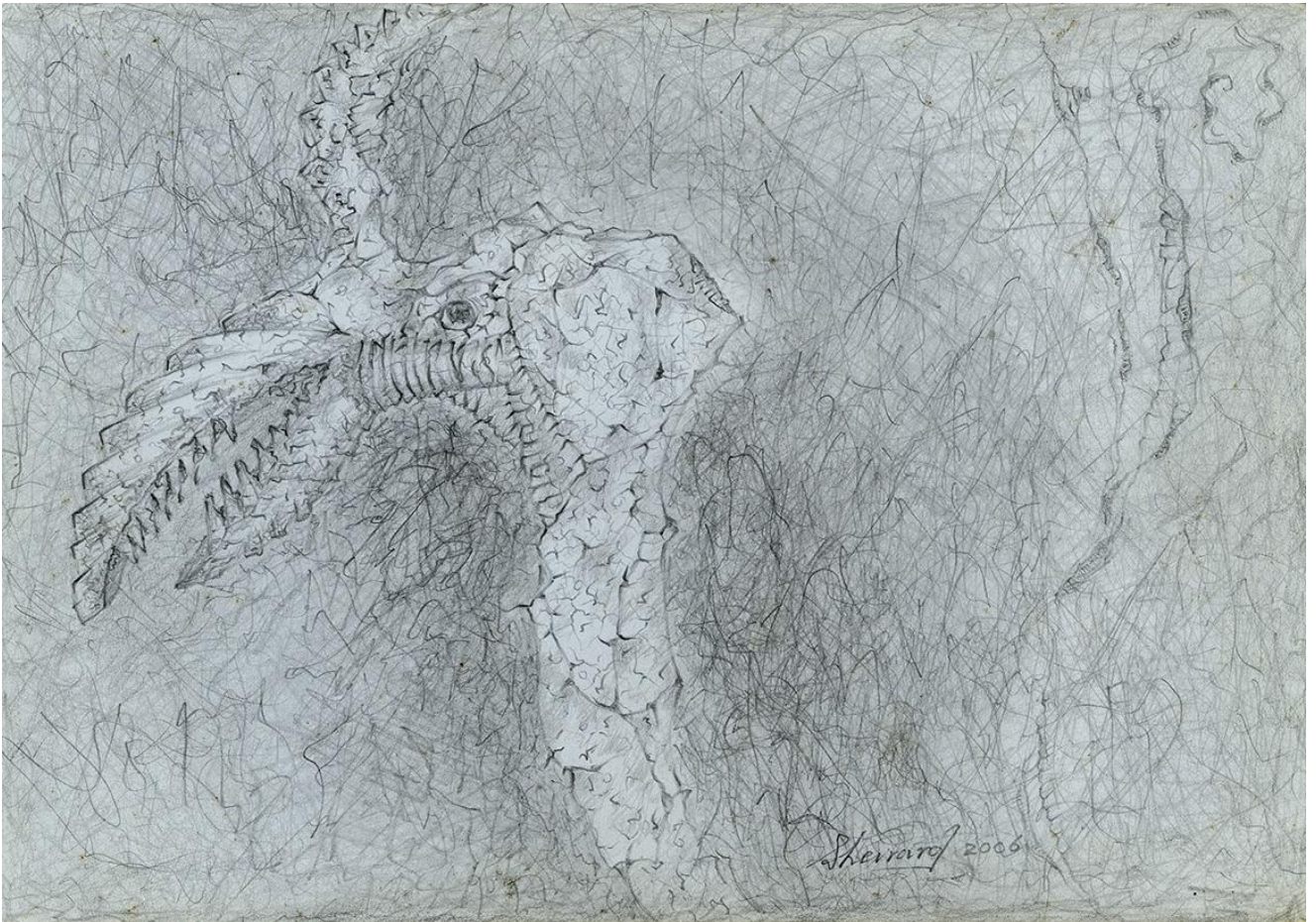
C.1.6. ‘DESIGNER-SAUR ART’: ‘DESIGNER-SAURS’ IMAGE GALLERY

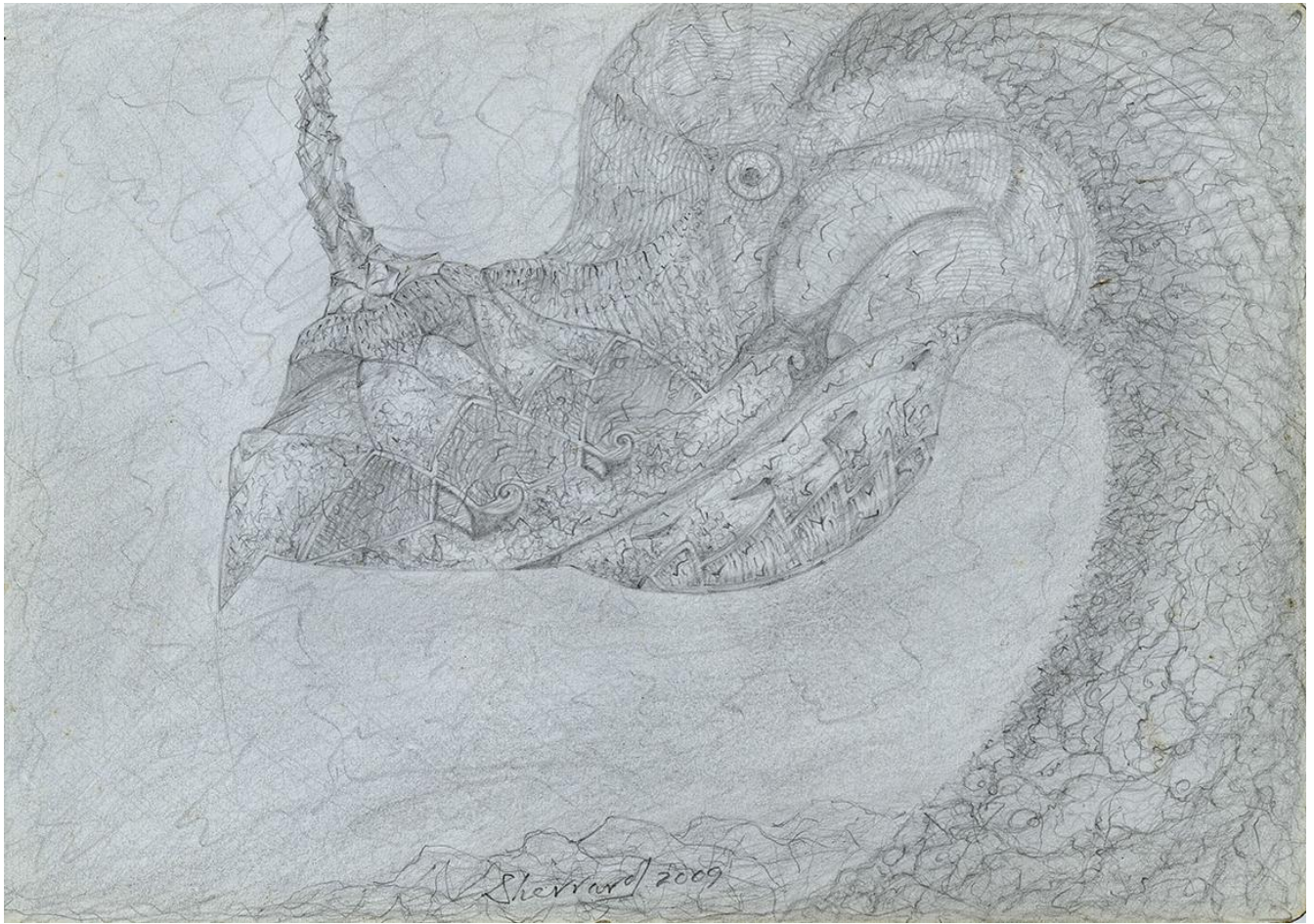
C.1.6.1 ORIGINAL FREEHAND DRAWINGS

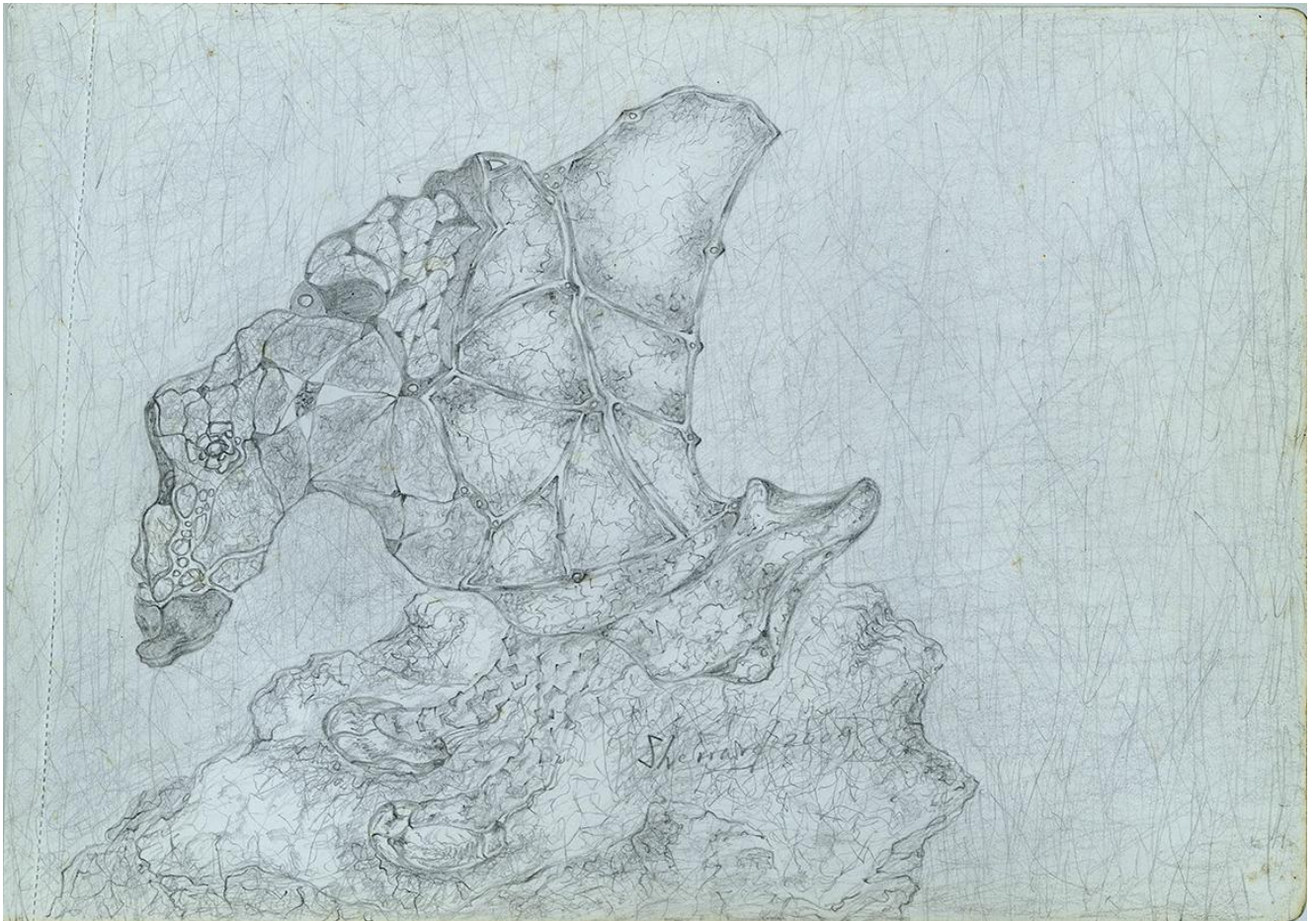
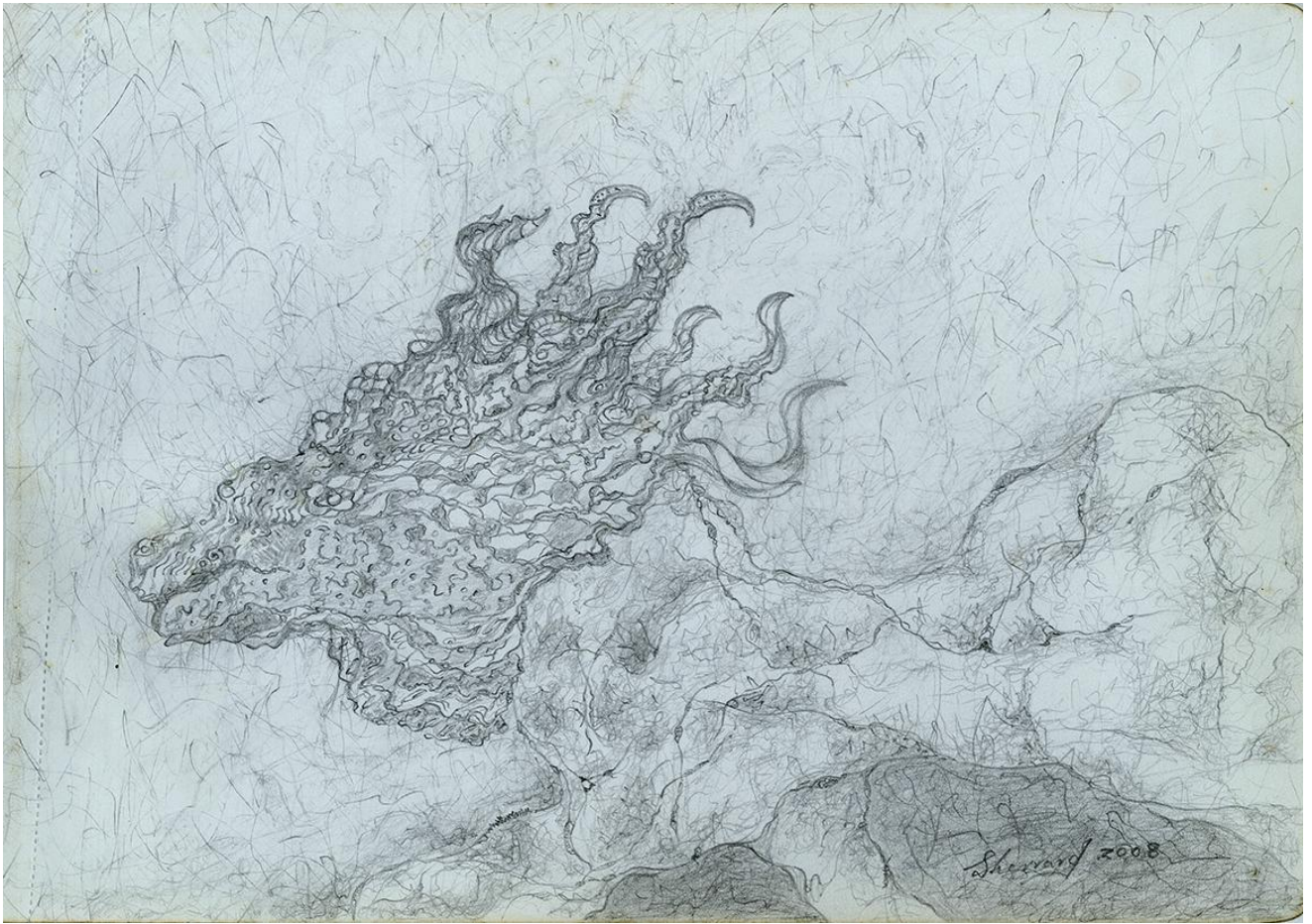






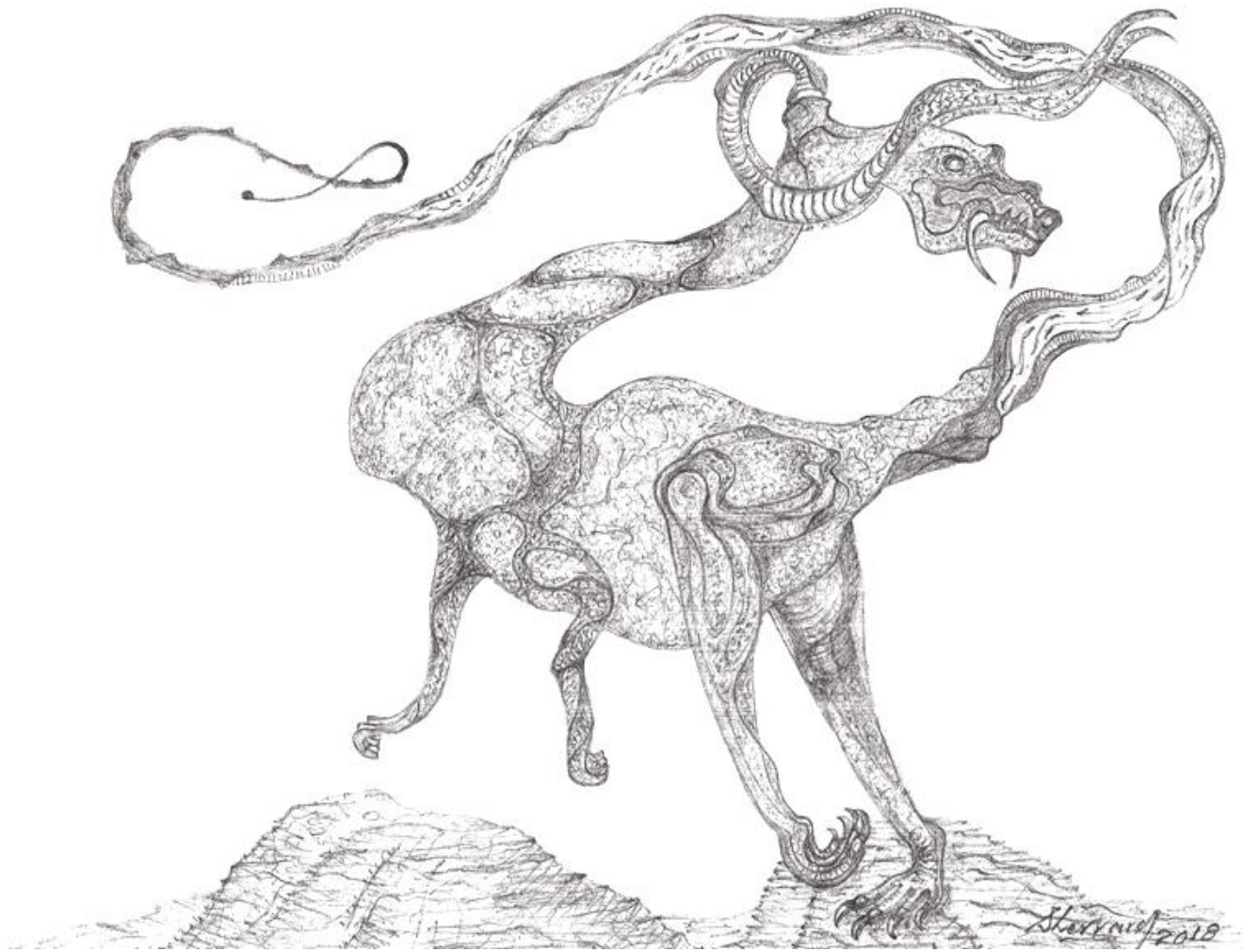




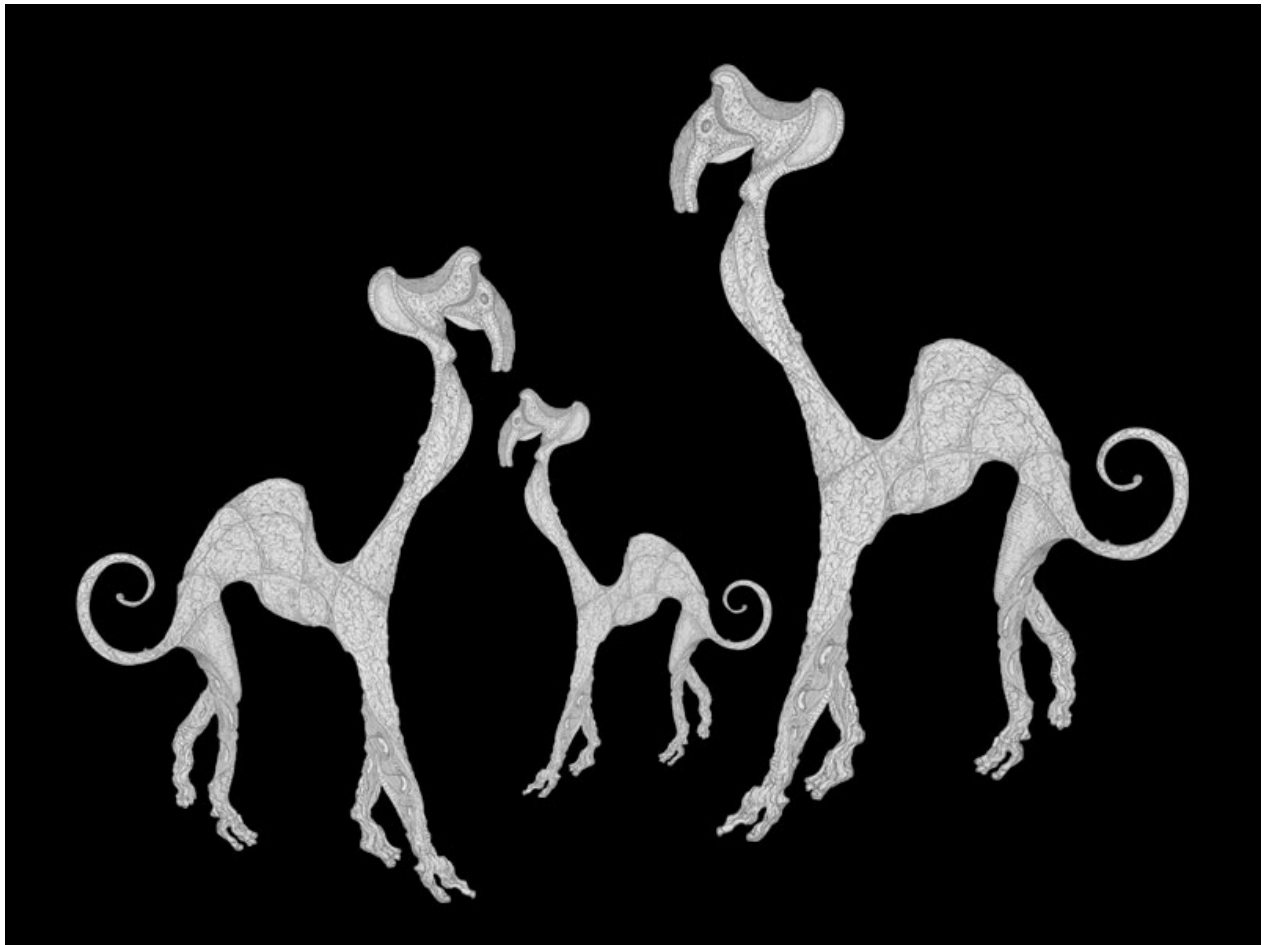
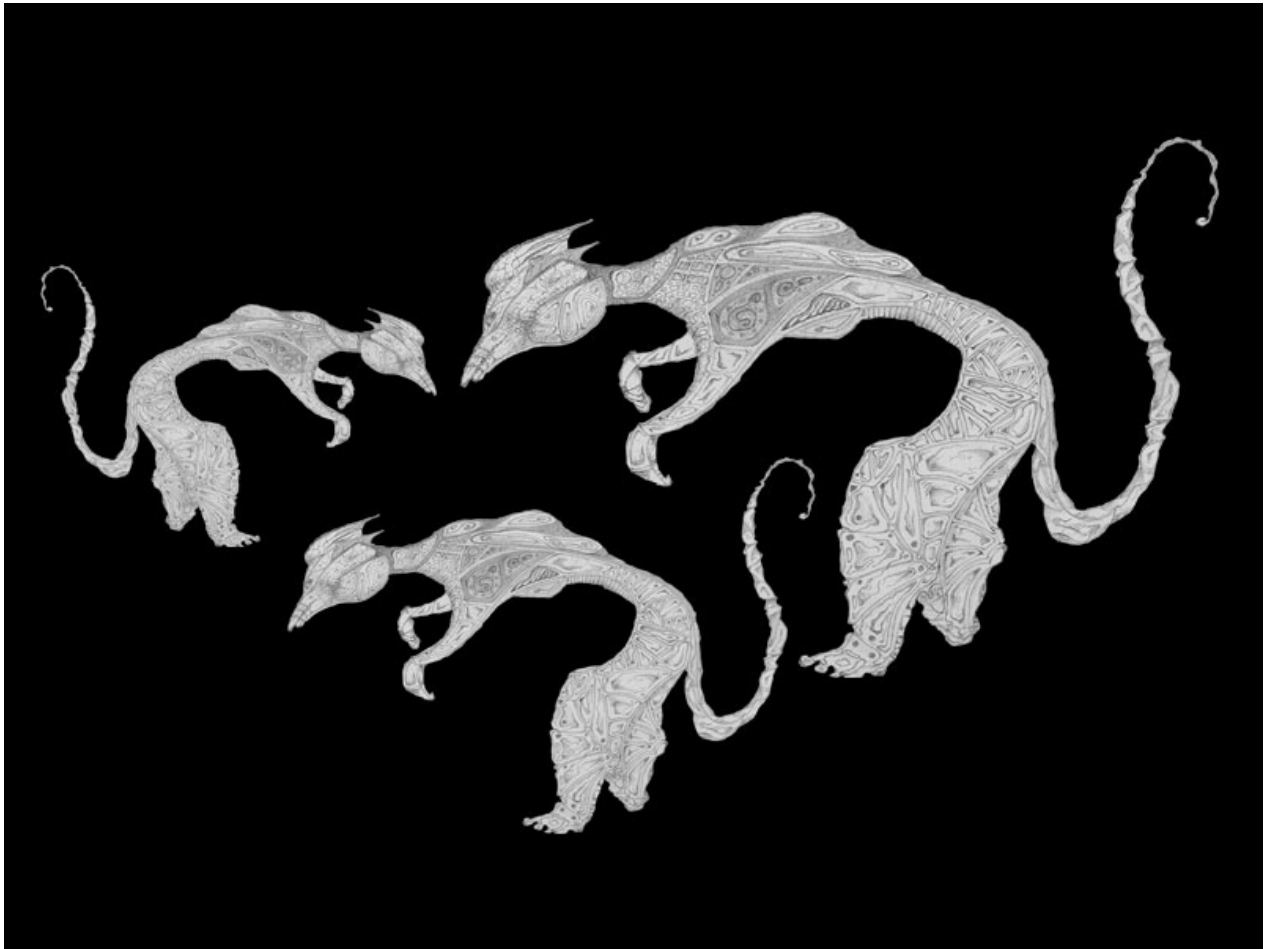


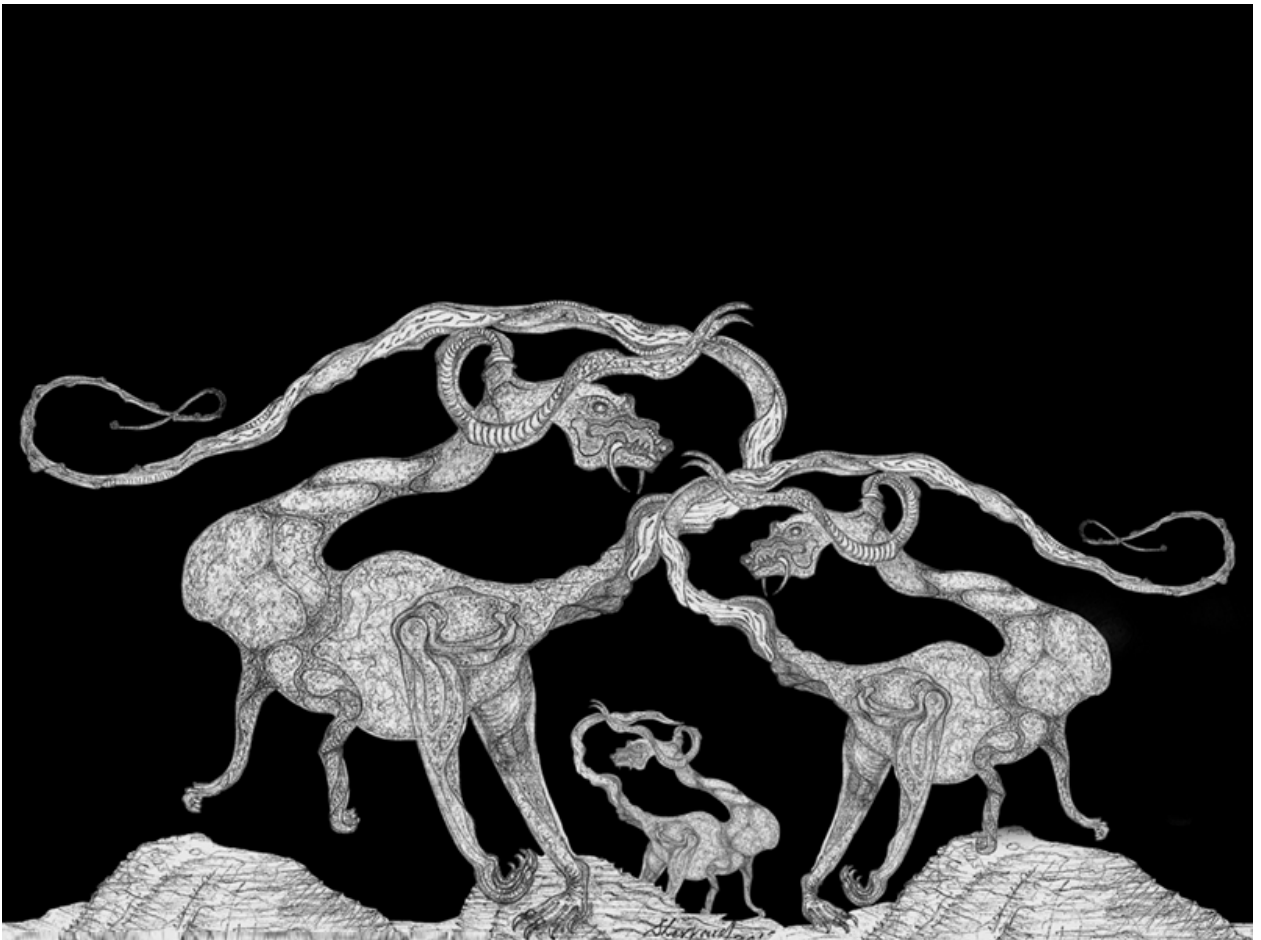


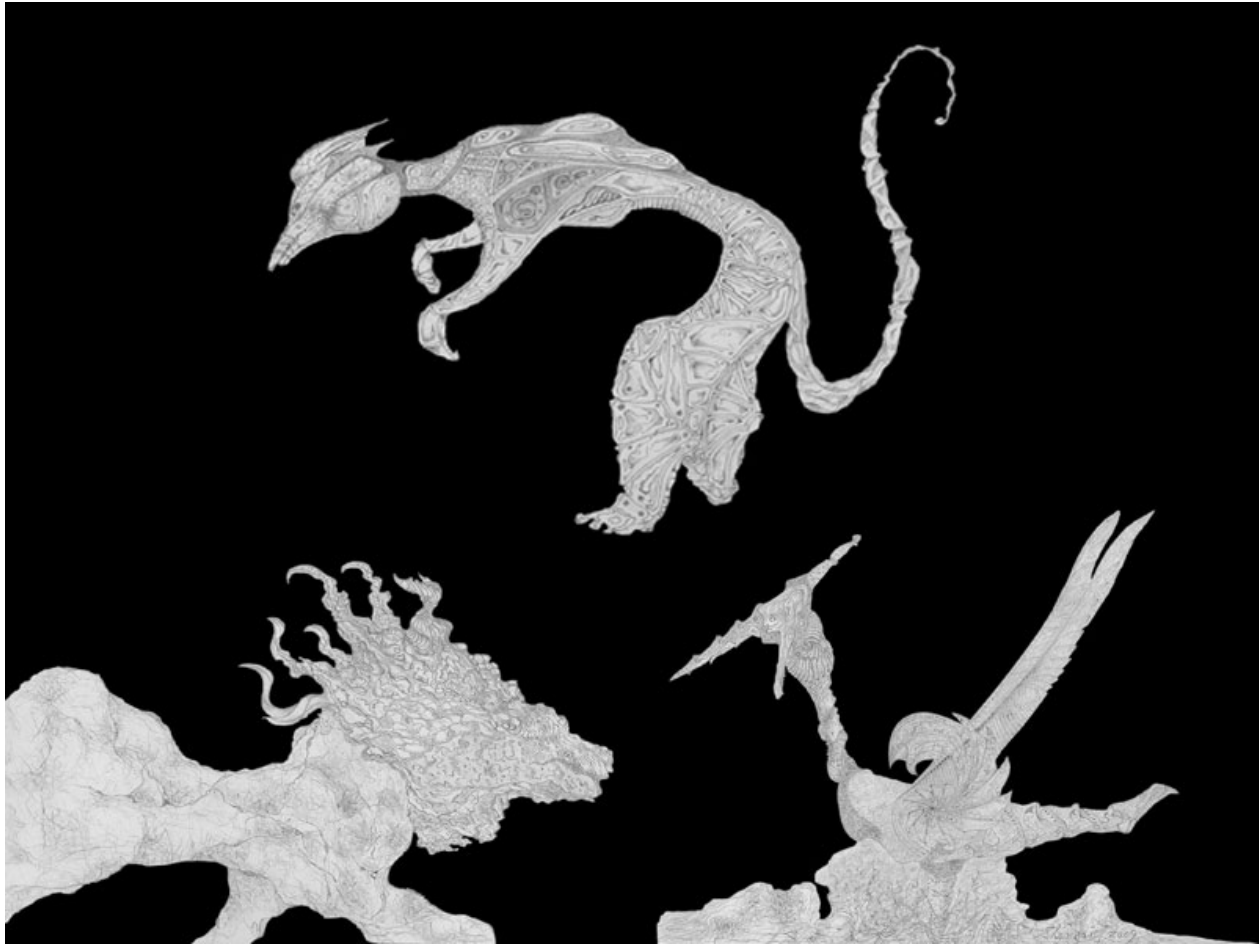
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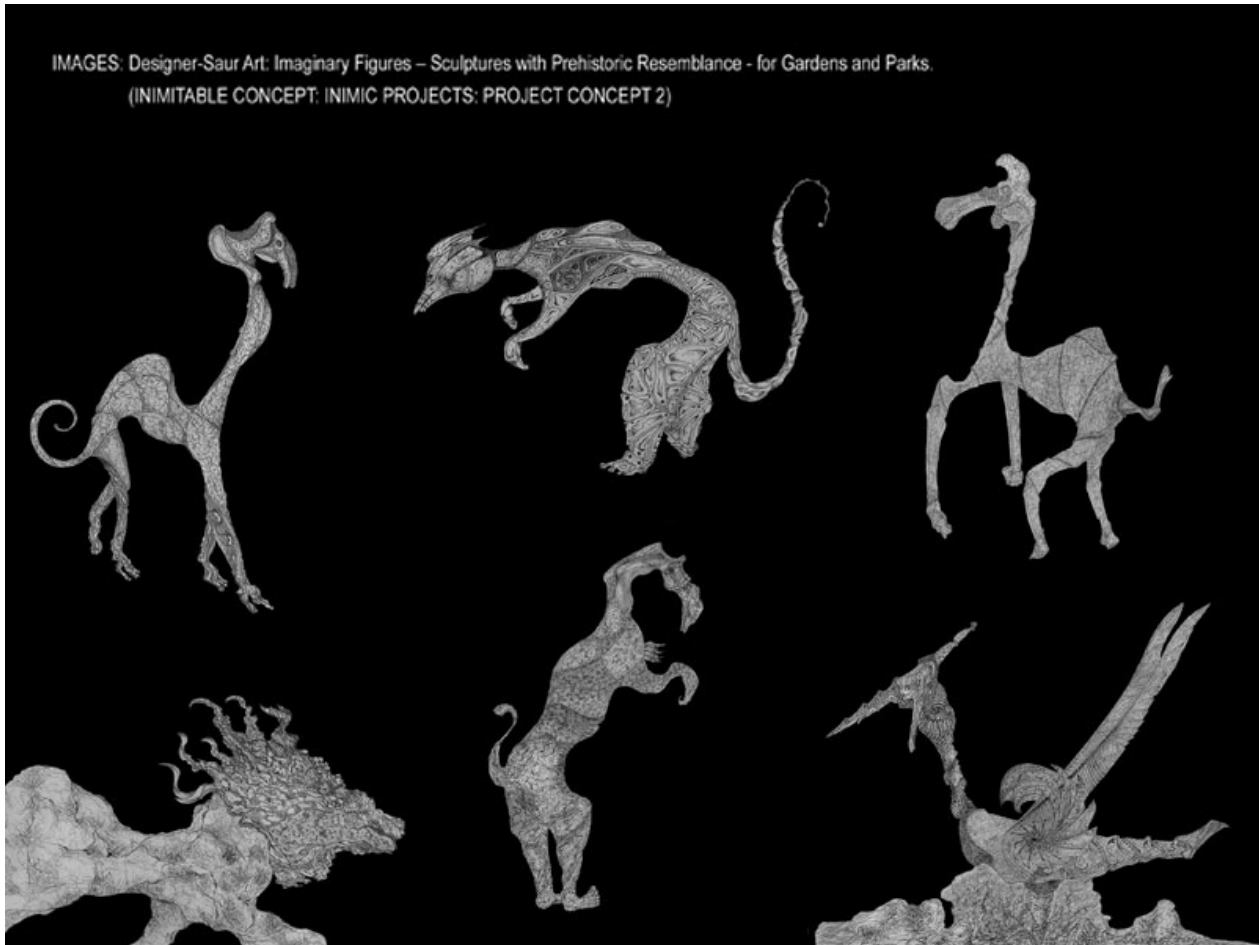
C.1.6.2. IMAGES CREATED USING PHOTOSHOP - BASED ON ORIGINAL HAND DRAWINGS







IMAGES: Designer-Saur Art: Imaginary Figures – Sculptures with Prehistoric Resemblance - for Gardens and Parks.
(INIMITABLE CONCEPT: INIMIC PROJECTS: PROJECT CONCEPT 2)





C.2. ‘DESIGNER-SAUR ART’: BACKGROUND: EXISTING TYPES OF TOURISM

To mention a few more recent additions to the “**types of tourism**”, they are – religious tourism, sports tourism and eco-tourism. But cultural tourism, mainly art (handicrafts etc.) has been the longest standing and most appreciated. The latest trend is a shift from the “**Cultural Tourism**”, to “**Creative Tourism**”, which is gaining ground and will be the most popular soon in the industry of leisure/ tourism, according to research.

C.2.1. CULTURAL TOURISM: CRAFTS

When considering ‘visual art aspect’ of “**Cultural Tourism**”, they are mostly handicraft items, “**duplicate craft forms**” - the traditional mass produced objects - commonly seen in the tourist market. These traditional mass produced objects, can be called “**crafts**” rather than “**art**”.

C.2.2. “CREATIVE TOURISM”: “DINOSAUR ART”: “DINOSAURS”

Mushrooming of “**Dinosaur Parks**”, world over indicates the enthrallment the “**Dinosaurs**” have created. May be not all but most of the pre-historic animal models in “**Dinosaur Parks**” probably are created by Professional artists and can be categorized under professional work: “**art**”: sculptures, in that these sculptures bear more weight in “**creative**” terms, in comparison with the ‘traditional mass produced objects’. So, “**Dinosaur Parks**” have positively contributed to “**Creative Tourism**” – which can be seen as a shift or an off shoot of “**Traditional Art Tourism**” - Moving from “**duplicate craft forms**” to the realm of more professional “**art**”.

C.3. 'DESIGNER-SAUR ART': INFORMATION: BROCHURE

PLEASE VISIT: <https://designer-saurs.inimic.com>

C.4. 'DESIGNER-SAUR ART': INFORMATION: NEWSPAPER ARTICLE

PLEASE VISIT: <https://designer-saurs.inimic.com>

C.5. 'DESIGNER-SAUR ART': INFORMATION: PUBLIC COMMENTS

9/29/2018

‘Paintarchsculpture 1’- 2005 To ‘Designer-saur’ Art – 2018

‘Paintarchsculpture 1’- 2005 : ‘Journey through Space’

‘Paintarchsculpture 1’, exhibition was a unique presentation of his creative practice: both works of Art and Architecture – produced since Sherrard returned from the U.K. in 1994, were exhibited at the Lionel Wendt Art Gallery in Colombo. I had the opportunity to write the foreword for the brochure and to see the exhibition.

Art and Space: Using “Space” in Visual Art: “Space is the breath of art”; Frank Lloyd Wright

The concept of “Space” – a subject quite fascinating to study was the “Main Focus” and the presentation reflected it very well. The American Architect said that “*Space is the breath of art*”. What Wright meant – “Space” is found in nearly every piece of art created and that is unlike many of the other elements of art – altogether about seven of them. It is a fundamental element in each of the visual arts.


Painters imply “Space”, photographers capture “Space”, and sculptors rely on “Space” and form, and architects build “Space”.

Architects – rather organize space using architectural elements, such as floors and walls enabling physical human activities while enhancing visual experience – both ways vertical and horizontal explains Sherrard. Also, it is explained as “Space (architecture) ... Architectural designs are created by carving space out of space, creating space out of space, and designing spaces by dividing this space using various tools, such as geometry, colours, and shapes. It is an undefined expanse of land given to an architect to define.” In “Contemporary Modern Minimalist Architecture” where Sherrard’s work also can be categorized, the “Space Manipulation” is clearly evident.

It is his view that in “Contemporary Modern Art” – in both painting and sculpture this approach is possible. Both in his Art and Architecture, Sherrard focuses on “Space Manipulation” – “Space leading to space and so it continues and then into outside or to the horizon – the endless Space”.

‘Designer-saur’ Art – 2018

‘Designer-saur’ Art is the theme of the new art form by Sherrard and just launched for the first time recently with a presentation. The brochure ‘Designer-saur Art: From Dinosaurs to Designer-saurs’ gives an outline of the new concept while the essay titled ‘Designer-saur Art, Dinosaur Art and Australian Aboriginal Art’ elaborates the same. This project is based on the community. I wish him well in all his future plans.


Bentley Barsenbach,
Managing Director

11/20/2018

'Paintarchsculpture 1'- 2005 To 'Designer-saur' Art - 2018

I WRITE THIS IN APPRECIATION OF SERVICE TO
CONTEMPORARY ART & ARCHITECTURE BY
Sherrard Fonseka

'Paintarchsculpture 1'- 2005: 'Journey through Space'

'Paintarchsculpture 1', exhibition was a unique presentation of his creative practice: both works of Art and Architecture – produced by Sherrard since he returned from the U.K. in 1994, was exhibited at the Lionel Wendt Art Gallery in Colombo, Sri Lanka. I was privileged to see this exhibition.

I agree with Sherrard, a master's degree holder from the U.K. "that the full potential of contemporary art, its capabilities in the area of Contemporary Created Environment and its Enhancement is not fully explored yet".

Architects, as designers of spaces, can learn valuable lessons from artists. The same principles that have been tested and found successful in art can become a part of the built environment. If we go back in time and look at the history of architecture you see countless examples where concepts of art are incorporated into architecture.

It is this 'Union between the Disciplines' - which existed in the past and somehow has faded away lately, that Sherrard attempted to highlight in his "Paintarchsculpture" – 1 exhibition. A unique exhibition, where **Painting, Architecture and Sculpture** – all Sherrard's work was displayed in one exhibition, focusing and promoting 'collaboration between Artists and Architects'.

In my professional career I am privileged, not only to have closely associated with architects and film directors but have worked with them, some of whom are well known professionals – in U.S.A. and Japan. I have visited many leading art galleries in different parts of the world and seen exhibitions of well known professionals, and I must state that the theme of the "Paintarchsculpture"- 1 exhibition and its focus is very rare, yet very timely and must be appreciated. So, let's collaborate and take the Contemporary Creativity: International Style forward.

'Designer-saur' Art – 2018

'Designer-saur' Art is the theme of the new art form by Sherrard on which he has been working for the last fifteen years and just launched for the first time recently with a presentation.

The brochure 'Designer-saur Art: From Dinosaurs to Designer-saurs' gives an outline of the new concept while the essay titled 'Designer-saur Art, Dinosaur Art and Australian Aboriginal Art' elaborates the same.

The objective is to promote 'Contemporary Art: Concepts - Which the General Public Can Appreciate and Relate To', and a large community participation and cohesion is expected.

I wish him well in all his future plans.



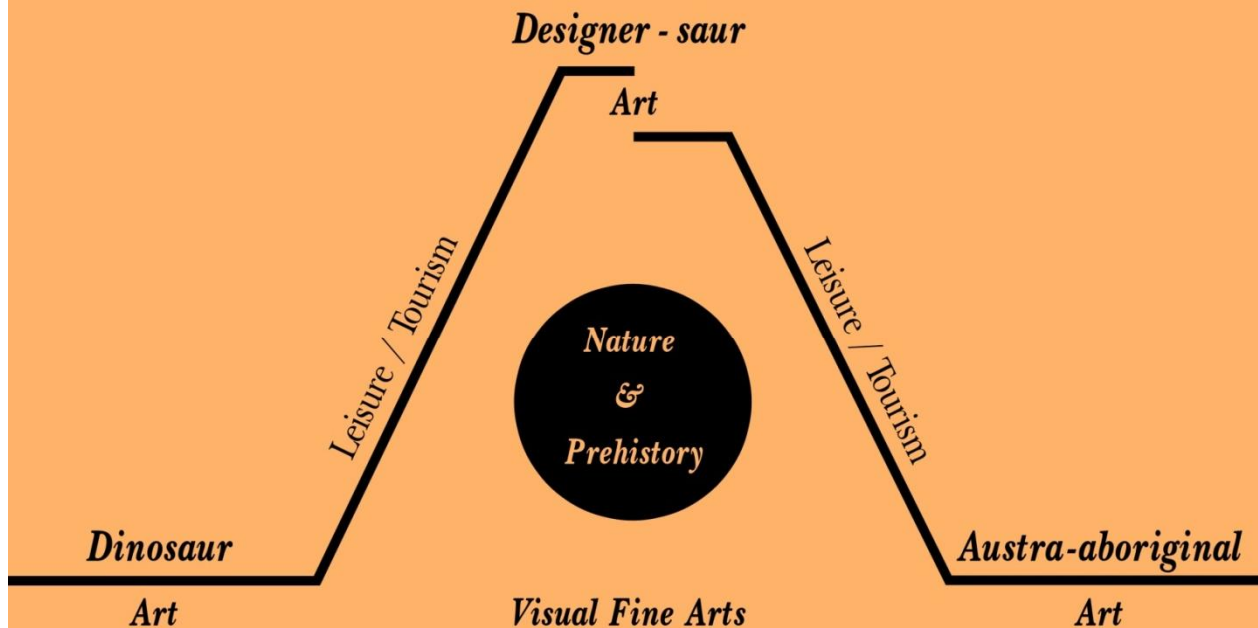
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CONTEMPORARY VISUAL FINE ARTS AND LEISURE / TOURISM

Three different "Concepts of Art", yet with a common link- "Prehistory"

DESIGNER-SAUR ART
DINOSAUR ART
&
AUSTR-ABORIGINAL ART
(AUSTRALIAN ABORIGINAL ART)



Sherrard Fonseca

WHY AND HOW THIS ESSAY WAS WRITTEN

'DESIGNER-SAUR ART' – a new concept, yet it is this that was influential in writing this essay, in other words the very reason behind this document.

It is expected to be introduced under the theme 'Enhance Leisure/ Tourism through Fine Arts Combined with Nature', and the question is, what will the response of the general public be? Will the concept be well received – will it take the industry to a different level?

INCEPTION OF THE ESSAY

After working on this project: 'DESIGNER-SAUR ART' for fifteen years, it was time to do a write up on the concept for the launching out of the project. (Originally intended short statement, however got lengthened with the inclusion of two other components: "DINOSAUR ART" and "AUSTRALIAN ABORIGINAL ART".)

In the process of writing, I was led to study about "DINOSAUR ART" and ended up doing a fairly in depth study on "AUSTRALIAN ABORIGINAL ART", the findings of which has become a part of the essay.

AIM OF THE ESSAY: TO CREATE AWARENESS OF THE PROJECT: 'DESIGNER-SAUR ART'

This essay has been written to create awareness about the concept.

Interested parties are welcome for joint collaboration and take this new concept forward. In this attempt to create awareness a series of presentations have been planned to be carried out.

IMAGES: Designer-Saur Art: Imaginary Figures – Sculptures with Prehistoric Resemblance - for Gardens and Parks.
(INIMITABLE CONCEPT: INIMIC PROJECTS: PROJECT CONCEPT 2)



PRESENTED BY: The Design Shop.
INIMITABLE CONCEPT: INIMIC PROJECTS; T: 075 0198675, 0771986779 E: info@inimic.com

C.7. 'DESIGNER-SAUR ART': KEY WORDS/ PHRASES – AN ELABORATION

'DESIGNER-SAUR ART': 'DESIGNER-SAURS'

C.7.1. UNIQUENESS: Originality

The “**Pre-historic era**” and the “**Jurassic park**” would be recalled by the visitors to these (future) gardens. The unique feature is that these figures with intent of originality are not found in published pre-historic documents. Thus the figures contribute to create ‘unusually creative created environments’.

C.7.2. EXPERIENCE: An unforgettable encounter.

Out of the normal, - ‘visual and psychological’ encounter is expected to offer by these ‘unusually creative’ created environments, along with other experiences – such as ‘learning’.

C.7.3. SLOGAN: ‘Back to basics - back to Nature; back to basics - back to Art’ – the need of the hour world over.

A strange thing has happened across the globe. Modern technology has conquered the world.....
‘**Art and Nature are far removed from the people**’.

C.7.4. COMMUNITY: This project is a Community centered project.

Though the orientation of the project is international, weight is given to promote relevant/ local traditional arts: “methods and techniques” - as a contemporary discipline.

Professional artists and designers as well as students and professors attached to schools of art and design can join and contribute during various stages of the project.

The objective is to promote ‘**CONTEMPORARY ART: CONCEPTS - WHICH THE GENERAL PUBLIC CAN APPRECIATE AND RELATE TO**’, and a large **community participation and cohesion** is expected.

C.7.5. AN INTERNATIONAL COMMUNITY: A Community around Art – based on Nature

It is expected, many to join in this new adventure. In an attempt to create awareness we have started informing a few selected institutions of art and design about this work, especially Australia, the U.S.A. and few other places apart from Singapore, where we are based.

C.7.6. LANDMARK PROJECT: This concept if materialized could be a project – which is out of the normal.

The concept: ‘**Nature based creativity**’, and the ‘natural elements’ of the surrounding will **complement** each other, and further, these ‘**Imaginary Figures – Sculptures with Pre-historic Resemblance**’ will transform the environments, where they are placed and will have a positive impact on the general public. *The concept is ideal to enhance leisure/ tourism related projects and will be a great tourist attraction.*

C.8. CONCLUSION

The objective is to promote ‘**CONTEMPORARY ART: CONCEPTS - WHICH THE GENERAL PUBLIC CAN APPRECIATE AND RELATE TO**’, and a large **community participation and cohesion** is expected.

Our newly formed community, though few in number, is convinced that this new concept will contribute in achieving our ‘End Objective’: ‘**Enhance Leisure related Created Environment**’.