

“Point and Line to Plane” (Wassily Kandinsky)

The difference between architects and artists is that architects, by nature of their profession, are **NOT** required to turn themselves inside out. Sol Lewitt in his “Paragraphs on Conceptual Art” spells out, the distinction in part:

Architecture and three-dimensional art are of completely opposite natures. The former is concerned with making an area with a specific function. Architecture, whether it is a work of art or not, must be utilitarian or else fail completely. Art is not utilitarian. When three-dimensional art starts to take on some of the characteristics, such as forming utilitarian areas, it weakens its function as art. When the viewer is dwarfed by the larger size of a piece this domination emphasizes the physical and emotive power of the form at the expense of losing the idea of the piece.

On the other hand there are numerous examples, e.g., *Baroque* movement (at the time when artists were architects, and architects were artists), *Zen* garden and teahouse (as the Oriental tradition never distinguished the difference between art and craft), which blur the distinction between art and architecture. And architecture, as any profession, performed to its excellence achieves a state of art.

Aims and Objectives

In this three-week exercise, the project aims to highlight the aesthetic aspect of design with the belief that *Architecture, whether it is a utilitarian craft or not, must be aesthetic or else fail completely*. By aesthetic it means beyond the purely physical effect of sensations so that the superficial impression of form in space develops into a complex experience with inner resonance. (Kandinsky, *Concerning the Spiritual in Art*)

You are required to:

- *Explore the elements--point, line and plane--and notions of form in their character and physical manifestation.*
- *Investigate and examine through conceptual interpretation and physicality of materials the manipulation of zero-three dimensional design.*
- *Acquire a certain command of the understanding of craftsmanship through seeing, thinking and working.*
- *Co-ordinate hand, head and heart; learn to question and initiate individual research to appropriate technique and medium for the final project.*
- *Manage the deadline within the constraints of time, resources and individual capability; make clear and concise presentations.*

Deliverables

The students shall be able to:

- Manipulate the elements in design with better confidence
- Understand the manifestation of their work in reality through choice and decision
- Communicate their intention and appropriate the design strategy and process

Programme for the three weeks

There will be two short assignments and a final project scheduled within the three-week period:

Assignment 1: *zero-one dimension*
Assignment 2: *one-two dimensions*
Final project: *two-three/four dimensions*

Bibliography (hand-outs will be available in due course)

Bacon, Francis, *The South Bank Show: Francis Bacon*, 1985, <http://www.ubu.com/film/bacon.html>.
Kandinsky, Wassily, *Concerning the Spiritual in Art and Painting In Particular*, 1912, New York: Wittenborn, 1947.
Tarkovsky, Andrey, *Sculpting In Time*, Austin: University of Texas Press, 1987
Chipp, Herschel B. *Theories of Modern Art: a Source Book by Artists and Critics*, Berkeley: University of California Press, c1968.

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