

**ARTS**  
*AND*  
**ARCHITECTURE** |  
T e c h n i c a l U n i v e r s i t y E i n d h o v e n

By Jim Vereijken

Year of study 2021

# INTRODUCTION

The description of the course Arts and Architecture is as follow:

*“In order to understand and use the bilateral relationships between arts and architecture as an architect, you will research these relationships by using arts and architecture in one unilateral transformation, where different arts and media will be used to establish and create an architectural artifact originated from a works of art. This transformation should result also in a reflective personal catalogue showing and describing the bilateral relationships.”*

For me personally, the course is mainly focused on being able to translate art into architecture in which the original artist's thoughts and concepts remain visible in the final architectural result. The translation is a process in which I as an artist will create a transition storyline in which I use different types of art disciplines.

## **MASTERS OF ARCHITECTURE, BUILDING AND PLANNING**

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Course: Arts and Architecture - 7QQ3M0

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*page.*





## ARCH. ABSTRACT REFERENCE

As a reference to architecture and design, the sculpture immediately makes me think of organic forms and continuous lines. This design is based on abstraction and can be interpreted differently by every observer. Despite its simplicity, the object, or rather the architecture, is cleverly composed. It creates space around the object (or work of art), as well as inside the work of art. The spaces are created by the composition itself.

ABSTRACTNESS  
 SIMPLICITY  
 CONTINUOUS LINING  
 MOVEMENT  
 PERSONAL INTERPRETATIONS  
 COMPOSITION  
 VIEWLINING  
 SPACE WITHIN AND SPACE SURROUND  
 SURFACE MATERIALITY

[1]



Canine & Feline Hotel  
 Staircase

[2]



No information  
 found

[3]



Concept by Roman Vlasov  
 Architecture

[4]



Oreo House by Taylor  
 Pressly Architects



## NATURAL REFERENCE

The sculpture can be approached from different angles and each vision is different for every other observer. When I approach the sculpture from a different position, I come to different references. These references are still based on the concept of movement but are in clear contrast with the abstraction and architecture. These references have more to do with the natural aspect of design and how to deal with gravity, where there is no clearly fixed construction. The freedom of the design makes it seem as if elements can float. These elements make the object, and are leading for the expression of the artwork. Here too, a clear 'inner' and 'outer' space is created.

MOVEMENT  
 NATURAL ASPECTS  
 GRAVITY  
 NO CLEAR FIXT CONSTRUCTION  
 FREEDOM  
 EXPRESSIONS

[5]



Ref. Image - a  
 Two point fixed hammock

[6]



Ref. Image - b  
 One point fixed hammock

[7]



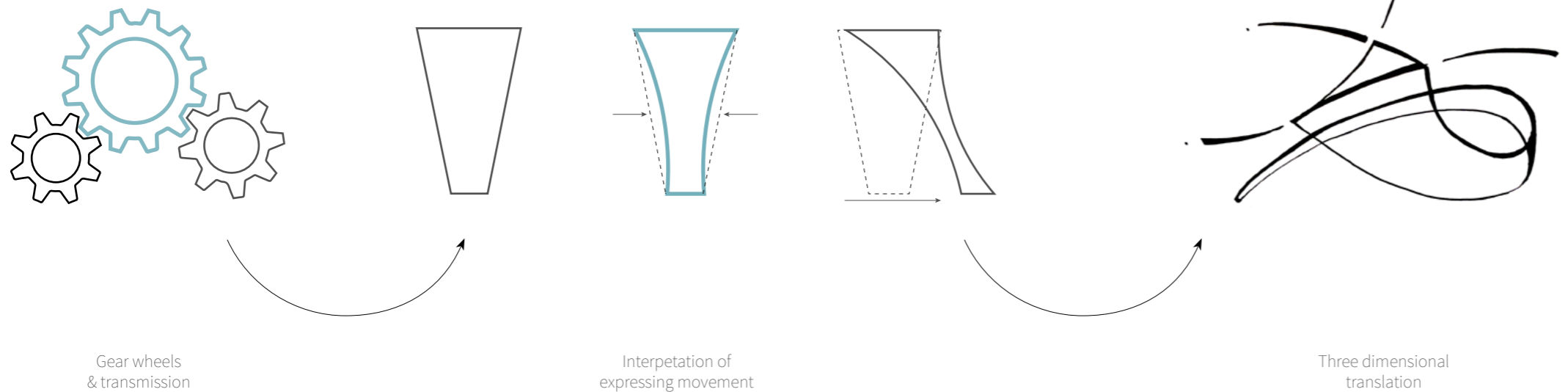
Ref. Image - c  
 One point fixed hammock

[8]



Ref. Image - d  
 Two point fixed hammock

# CONCEPT OF THE SCULPTURE



The sculpture was placed and designed as a memorial to the founder of the company and its building behind it. The company specializes in the development of transmission and therefore the making of gears.

The entire work is based on the expression of movement as a representation of the company. The idea consists of not literally translating the gears, but rather imagining the making process in a sculpture. The form of the residue material created during the pressing process is used as a guiding element. By bending and connecting these elements, a clearer expression of movement and continuity is created.

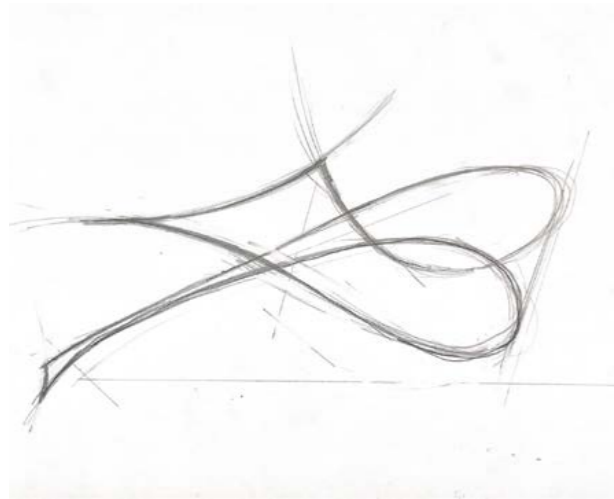
The sculpture is made of stainless steel with a brushed finish. On the one hand, this is done to prevent dirt from getting over time, and on the other hand, it is a method of expression that in itself also shows movement. The artist has given the sculpture and the material a thickness so that the lines and abstraction stand out more clearly to the viewer.

# ARTWORK

GERMAN

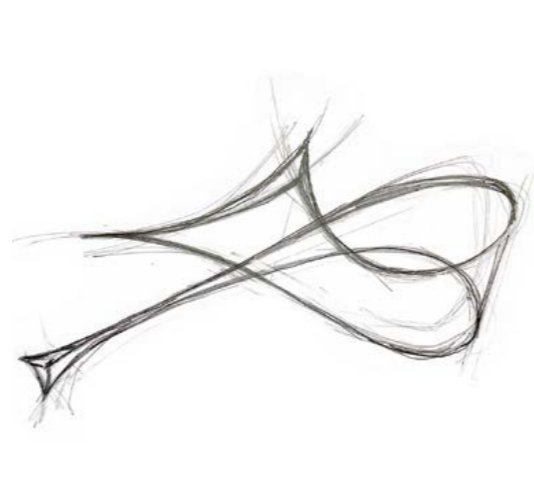
## EXPRESSIONISM

step A



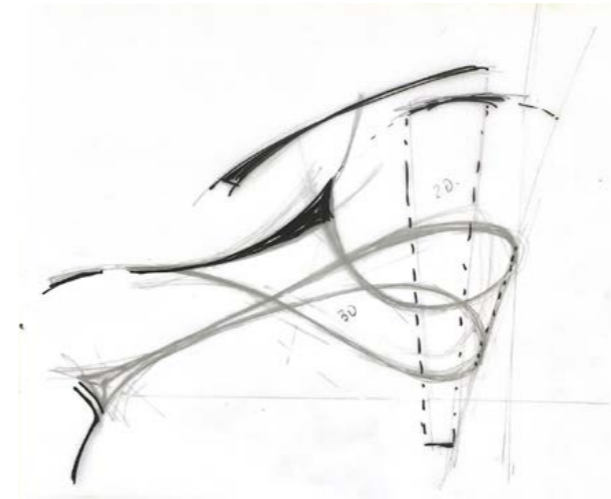
As a starting point for creating a work of art (German Expressionism) based on the design concept of movement, I began by looking for an element that represents continuity and has a direct relationship to the original sculpture. This element is clearly based on the same morphology.

step B



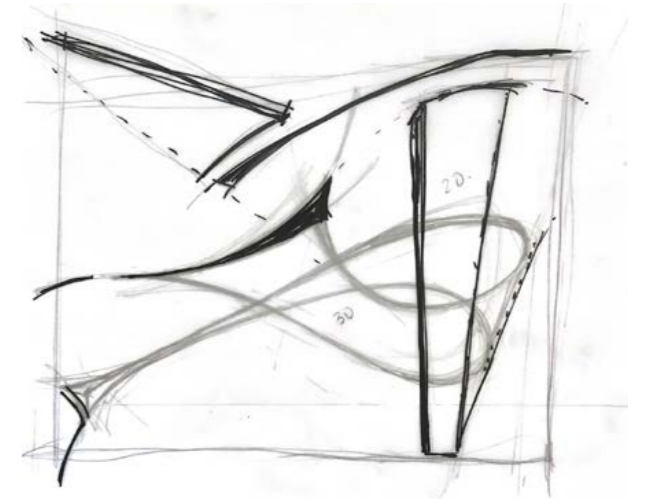
The next step in creating a work of art was the three-dimensional aspect. This extra level of depth ensures that every observer of the work of art can experience space. This vision of creating space is different for every observer, and is the same as the perception of space in the original sculpture.

step C



The morphology of the form of the making of gears was used as a starting point for the elements within the work of art. These elements have been applied in both 2D and 3-Dimensional ways, so that the concept of movement is achieved by repeatedly applying forms. Furthermore, the combination of the application of these elements creates extra depth within the artwork.

step D



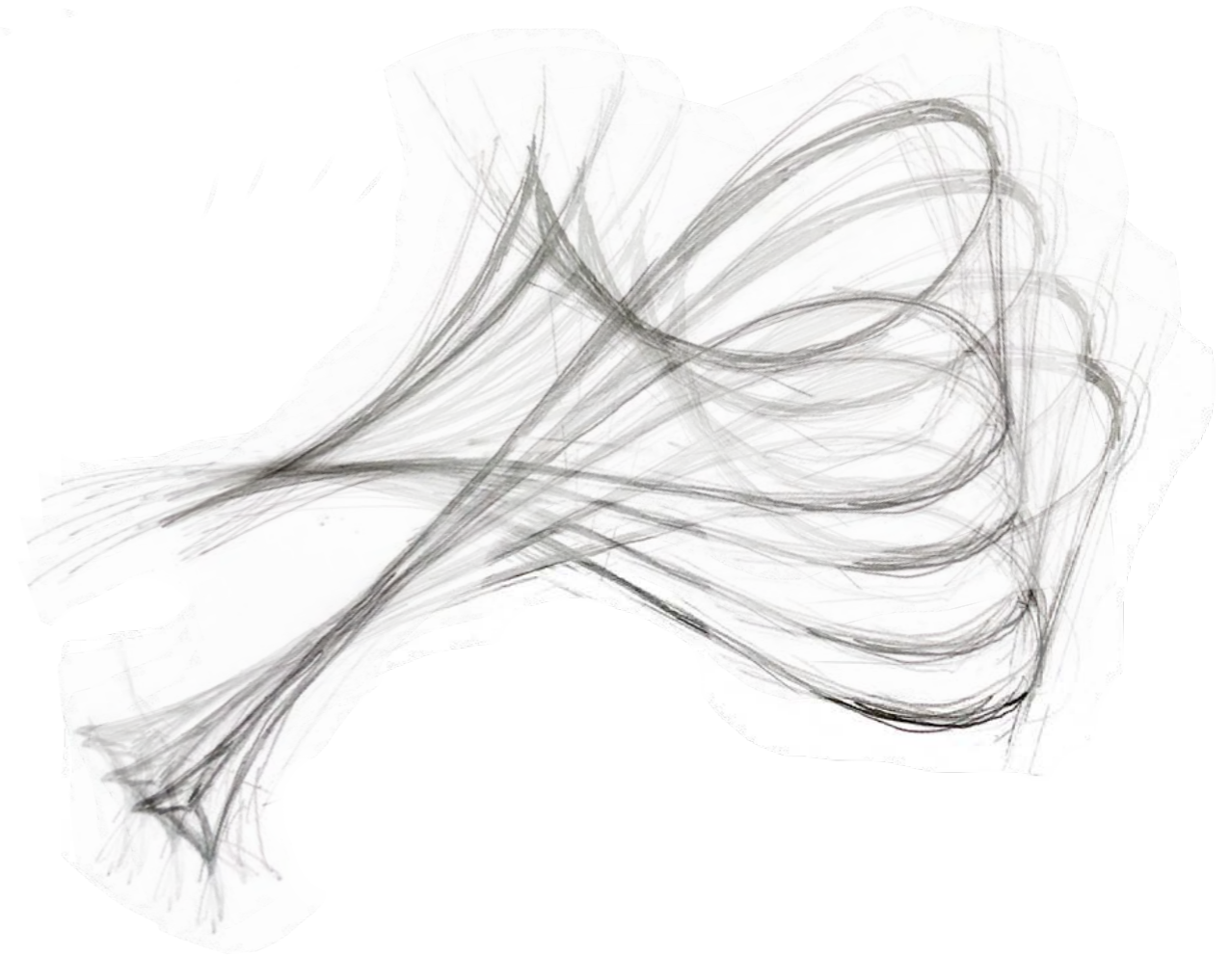
The combination and composition of elements together create an interesting work of art that can be viewed from every imaginable angle. On the one hand, the work of art is difficult to read, on the other hand, it is open to one's own interpretation in which one has to draw one's own conclusions.



# VISION MOVEMENT

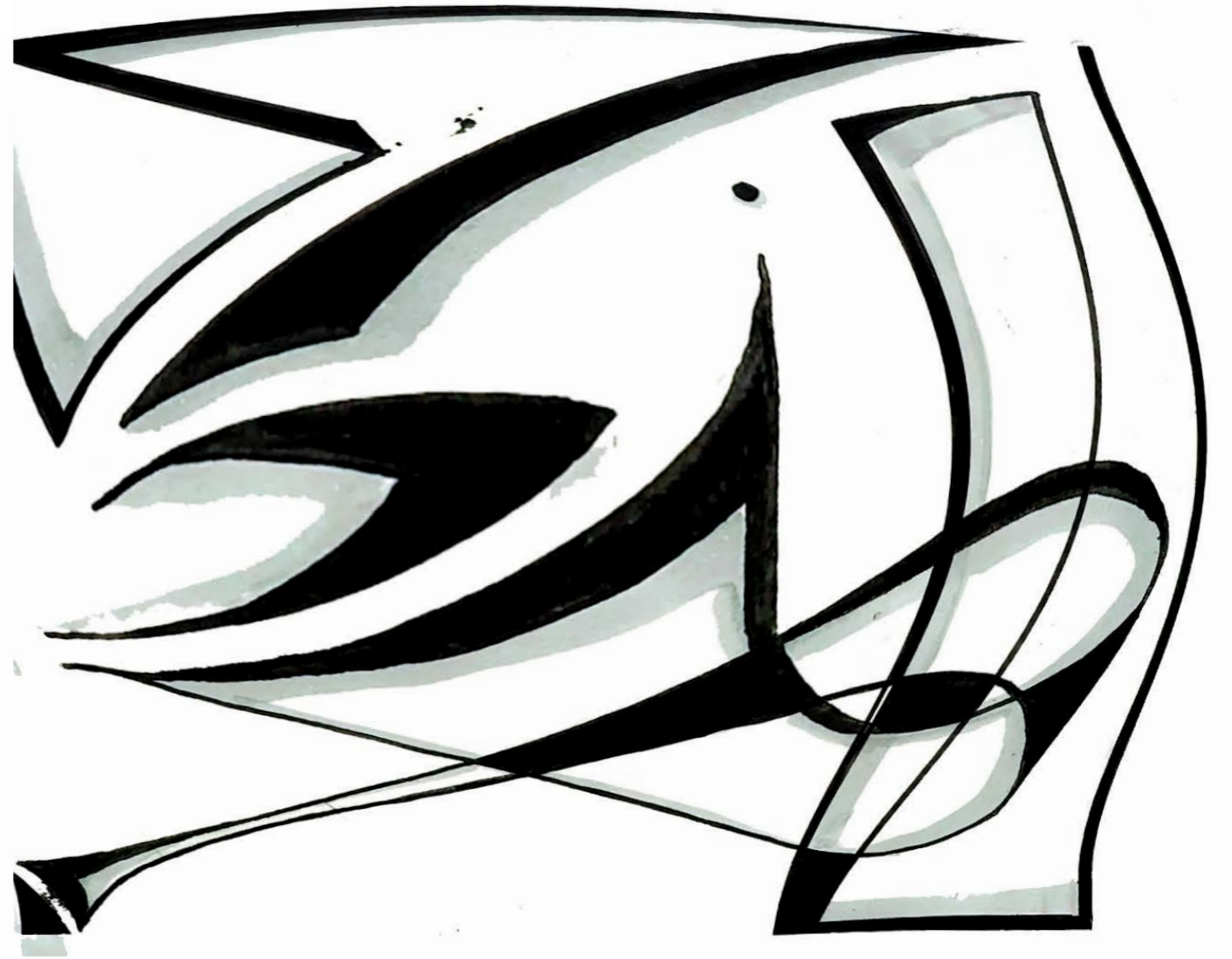
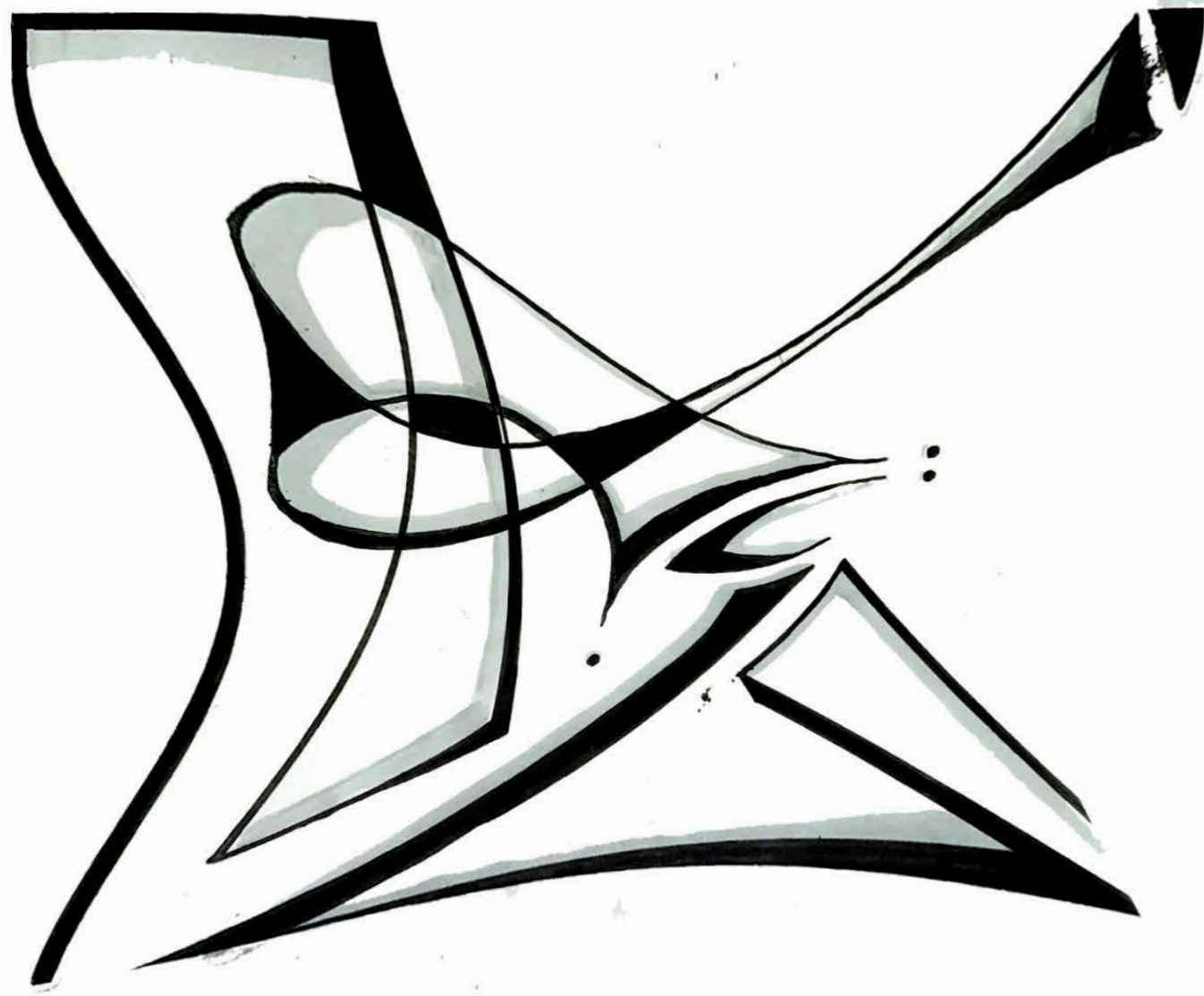
The original sculpture represents transmission and thus the development of movement. For my personal development from art to architecture, I have drawn on the concept of 'movement'. Of course, movement can be achieved by transforming certain elements. However, movement can also be achieved by copying and repeating certain elements or forms. By duplicating a specific element and then slightly changing its position, a form of movement is created in the entire composition. This leads to the elements having a certain fixed position. The result is that the 'movement' is no longer dependent on the form that is used, but on the positioning that is set for the element or object in advance. Of course, the morphology of the elements used has an extra value for the expression as a whole.

The result and the expression of the object is based on the positioning of the elements, which allows for more logic in the definition of 'inner and outer space', making it easier to understand for the person looking at the artwork or architectural object.



FREEDOM AS EMOTION

CONTINUITY

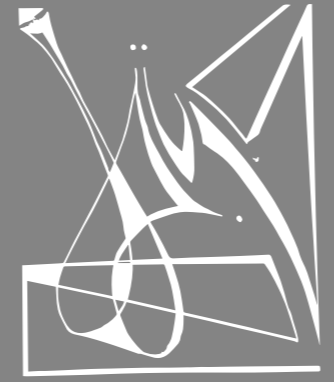


CREATIVITY

MOVEMENT

FREE TO...

CHOOSE YOUR...



PERSPECTIVE

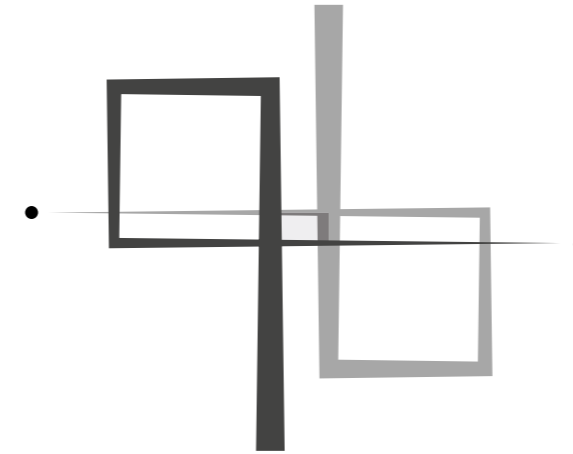
OWN VIEWING...

# OBJECT *IN* PURE MATERIALS

For the translation from artwork (German Expressionism) to a starting physical model the assignments tells:

*“Explore the composition of a possible architectural artifact in a series of different wooden models. Use assemblage of earthwork and framework in order to investigate the artifacts appearance. Use different prepositions regarding the assemblies. Use different sort of wood and/or methods of making to establish the difference between the earthwork and framework. Regard in this workshop the large sculpture as the hearth and therefore part of the earthwork.”*

In the process of making my architectural artifacts, it is obvious that the used elements are based on a certain fixed position. These positions are leading for the creation of ‘inner and outer space’, and are therefore of important value for the reference to earthwork and framework. In my process, earthwork and framework stands for the difference between structural-finishing, or axis-plane, and abstract-organic. In the further development of these artifacts, it is made clear that the expression and interpretation of the model will be strongest when the connection with the underground (earthwork) is left to the imagination as much as possible.



*AXIS*

Structural centerpoint

ABSTRACT FLOW



*PLANE*

Centerpoint of bending

NATURAL FLOW

#1



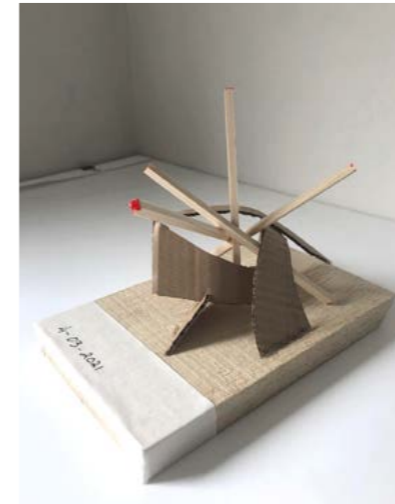
## ARCHITECTURAL ARTIFACT

The architectural artifact is created by repeatedly using certain elements. Each of these elements have a fixed position, creating a continuous composition. This composition is based on the creation and existence of the 'heart', which is related to the 'inner' and 'outer' space seen in the original sculpture itself.

By using the fixed positions of curved elements, views and viewlines are created, which are accentuated with wooden sticks. This combination of curved and straight elements results in the vision to make these axes function structurally, on which the organic curved surfaces are bent.

This creates the interaction between 'axis' and 'plane', which are clearly visible separately from each other, but actually need each other to show the expression of the model.

NATURAL FLOW  
CONTINUITY  
VIEWLINES - FRAMEWORK  
INNERSPACE - HEARTH  
BASE - EARTHWORK



Viewing angle 1



Viewing angle 2



Viewing angle 3



Viewing angle 4

#2



## ARCHITECTURAL ARTIFACT

The second architectural artifact originated from the vision of 'axis' and 'plane'. While the first artifact created lines of sight through the fixed positions of elements, the second architectural artifact is based on the structural elements.

A continuous element is repeatedly used to create an 'inner' space. In order to apply the concept of organic and natural as literally as possible, branches have been used. This natural element in itself represents natural shapes and bends, and is woven as a secondary element through the leading structural element.

This second architectural artifact is leading for the vision of 'lost of gravity'. It appeared disturbing to place the artifact on a pedestal. Once the axes are leading for the design, a pedestal is unnecessary. The 'lost of gravity' also strengthens the concept of 'inner' and 'outer' space in combination with the viewer's possibilities of interpretation.

ABSTRACT FLOW  
CONTINUITY  
STRUCTURAL - FRAMEWORK  
INTERTWINING - HEARTH  
BASE - EARTHWORK



Viewing angle 1



Viewing angle 2



Element of natural bending

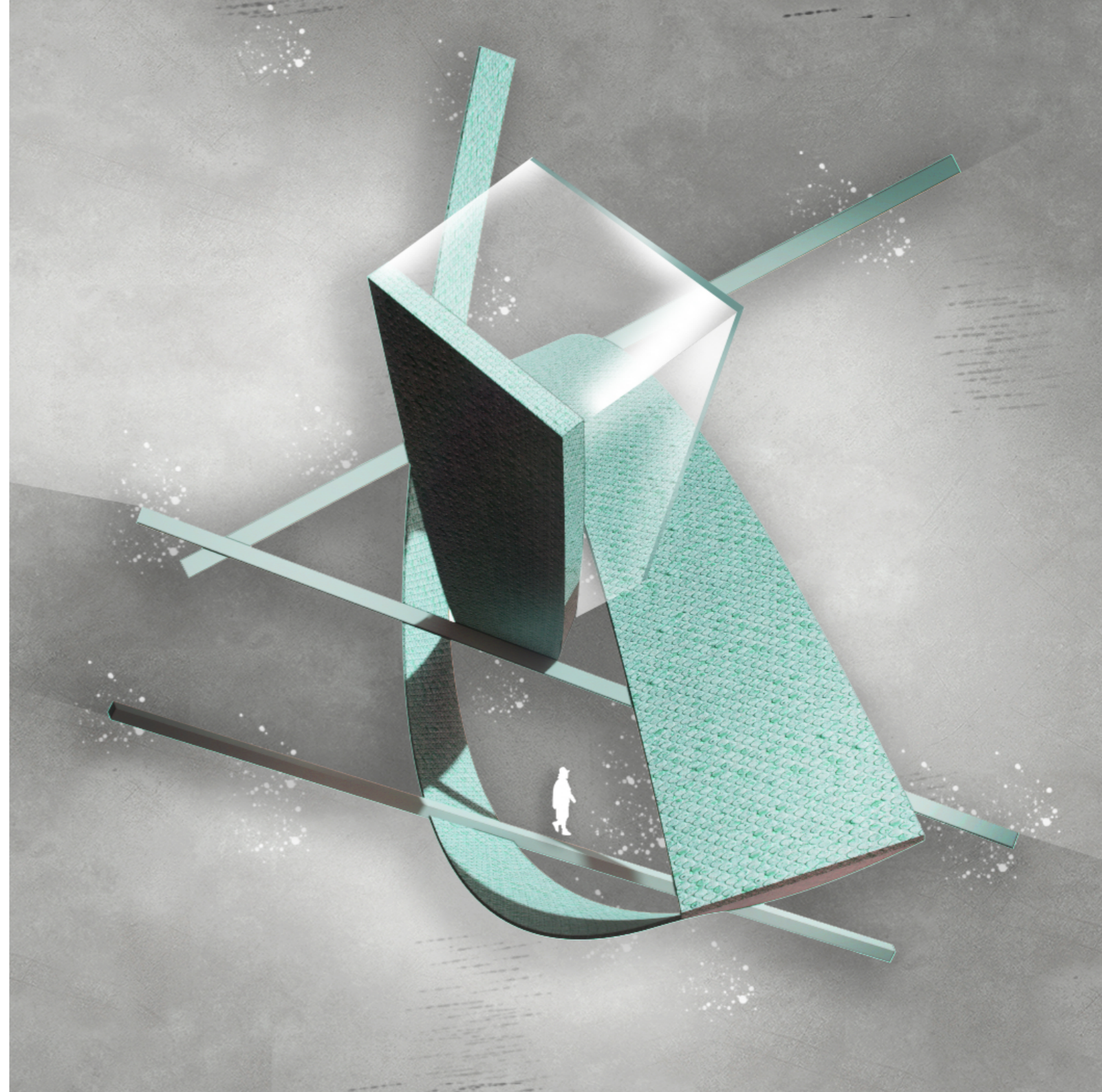
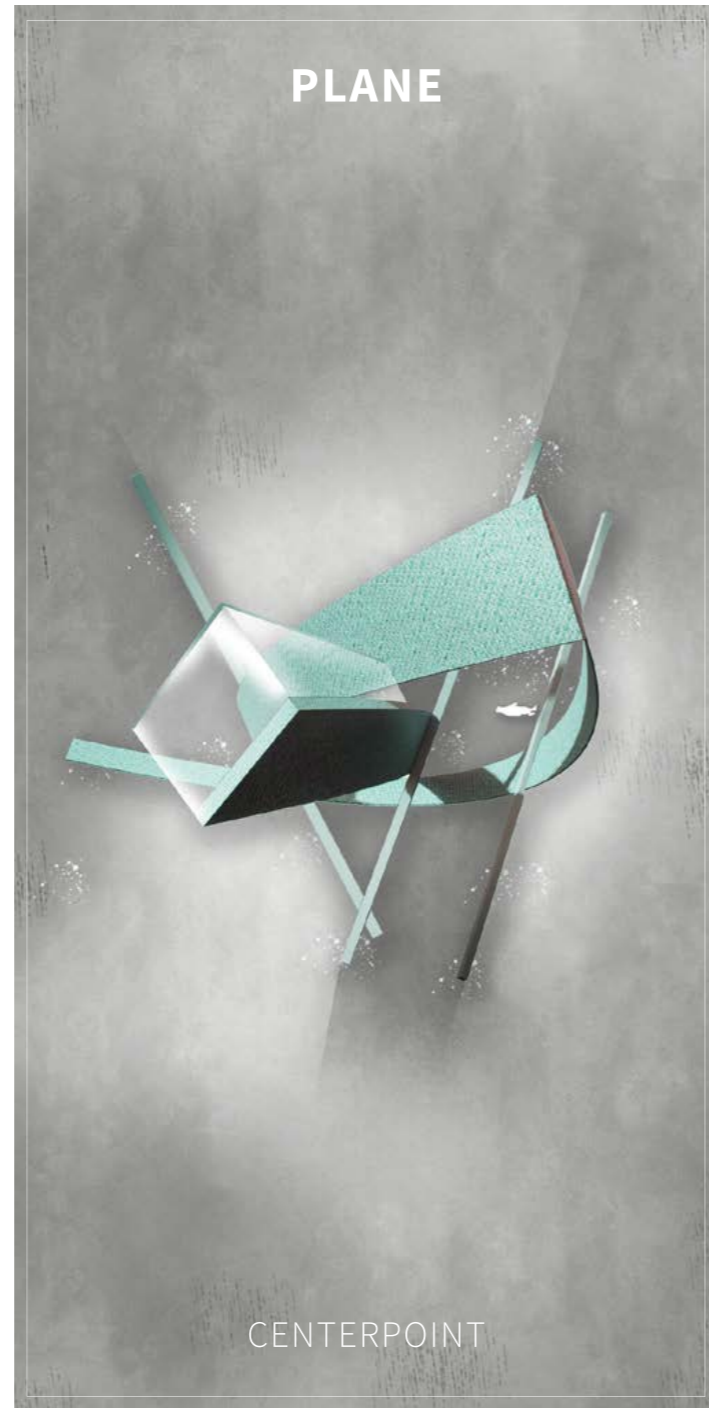


Combination of both concepts

# POETRY *AND* SENSES

For the first graphical images, there is a difference between 'axis' and 'plane'. The first image is based on the design of the plane. This deformation is leading for the spatial qualities of the image.

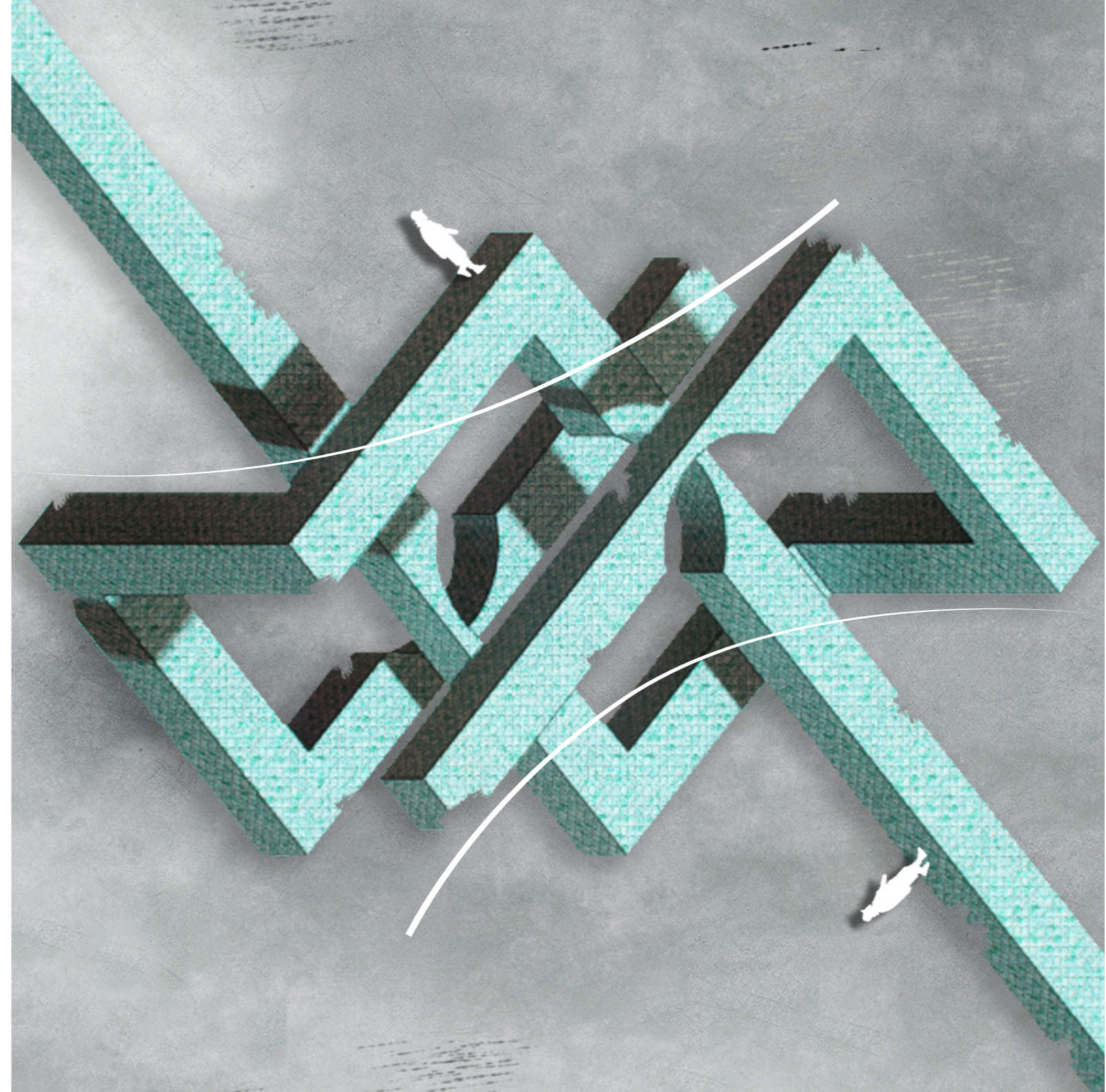
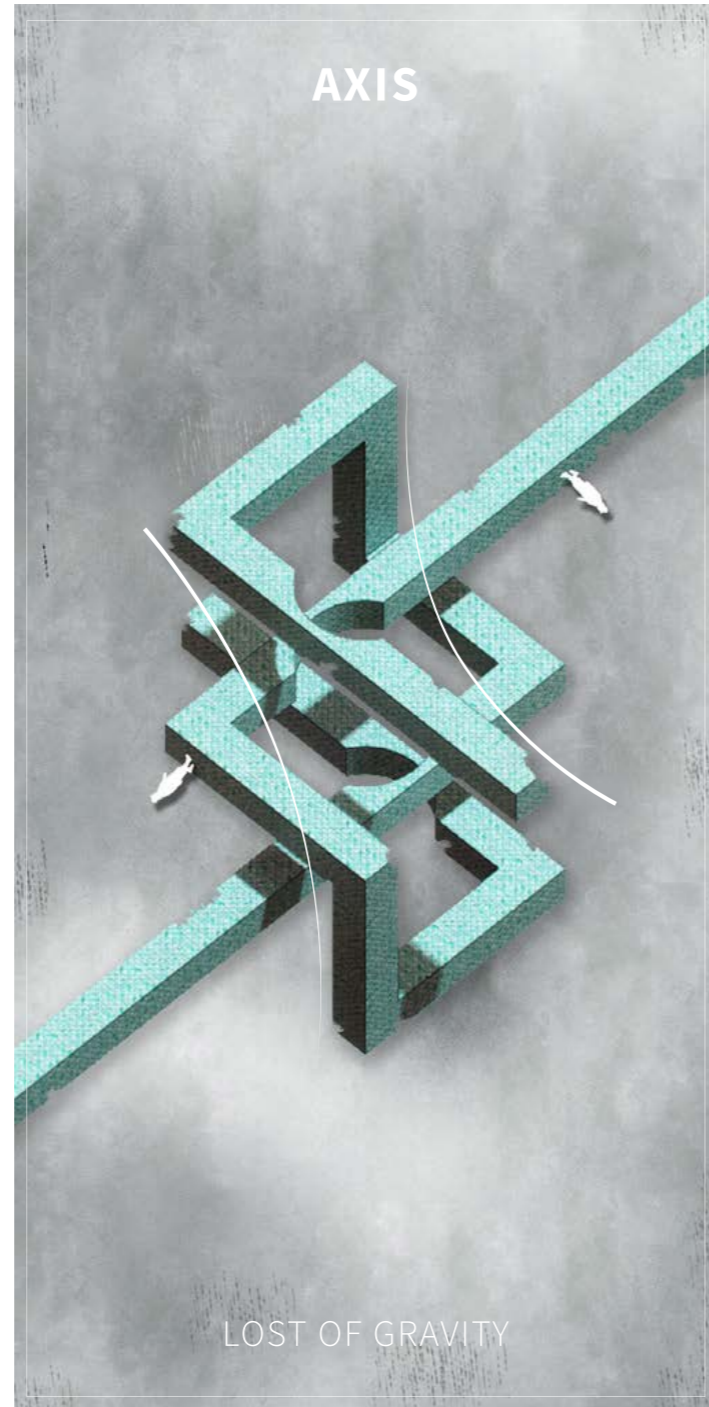
The graphical image can be viewed from different angles. The object as a whole consists of a continuous element accentuated by abstract sticks.



# POETRY *AND* SENSES

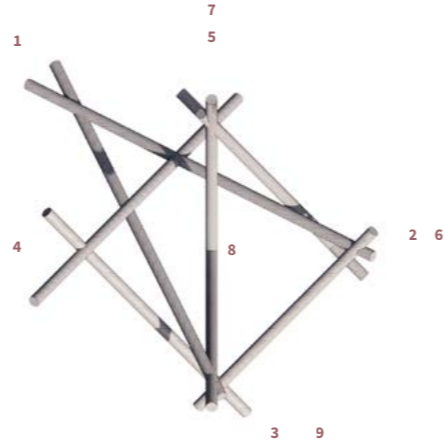
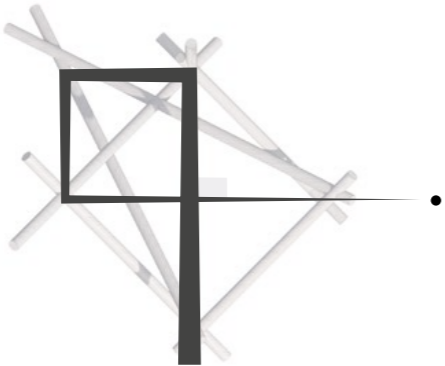
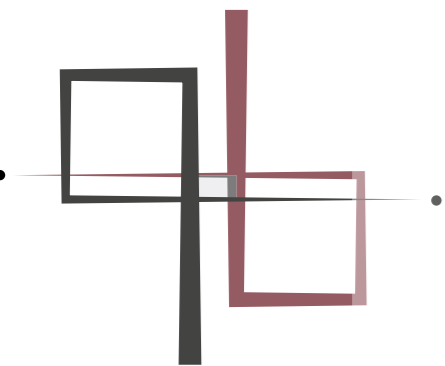
The second graphical image represents the axis. Here, the composition is based on the use of abstract elements. Here too, space is created by the use of continuous elements. The object as a whole seems to be infinite and to float in a certain infinite space. It can be approached from different angles and creates different visions and emotions for everyone who looks at the composition.

The shadows give the viewer the idea that there must be a reflected surface somewhere which creates the shadows. However, it is never clear where they come from, which ensures that the definition of the space in which the object is located remains mysterious. This is an aspect that is clearly related to the interpretation of art. Within the translation to architecture, this definition of shadows and connection with surfaces will be made clear in small steps.





# THE LOST *OF* GRAVITY



The final graphical images are based on the combination of structural elements and planes. The structural element is leading for the design of the planes. The structural element is based on an earlier concept diagram about axis and plane, referring to the original sculpture.

The structural element has a fixed location in the composition based on the location of connection points, but the element as a whole can be viewed from all possible positions.

Points for creating a spatial composition are based on expressing 'inner' and 'outer' space. A recurring concept in the whole transition from art to architecture. Furthermore, this element also carries the concept of continuity.



## *AXIS*

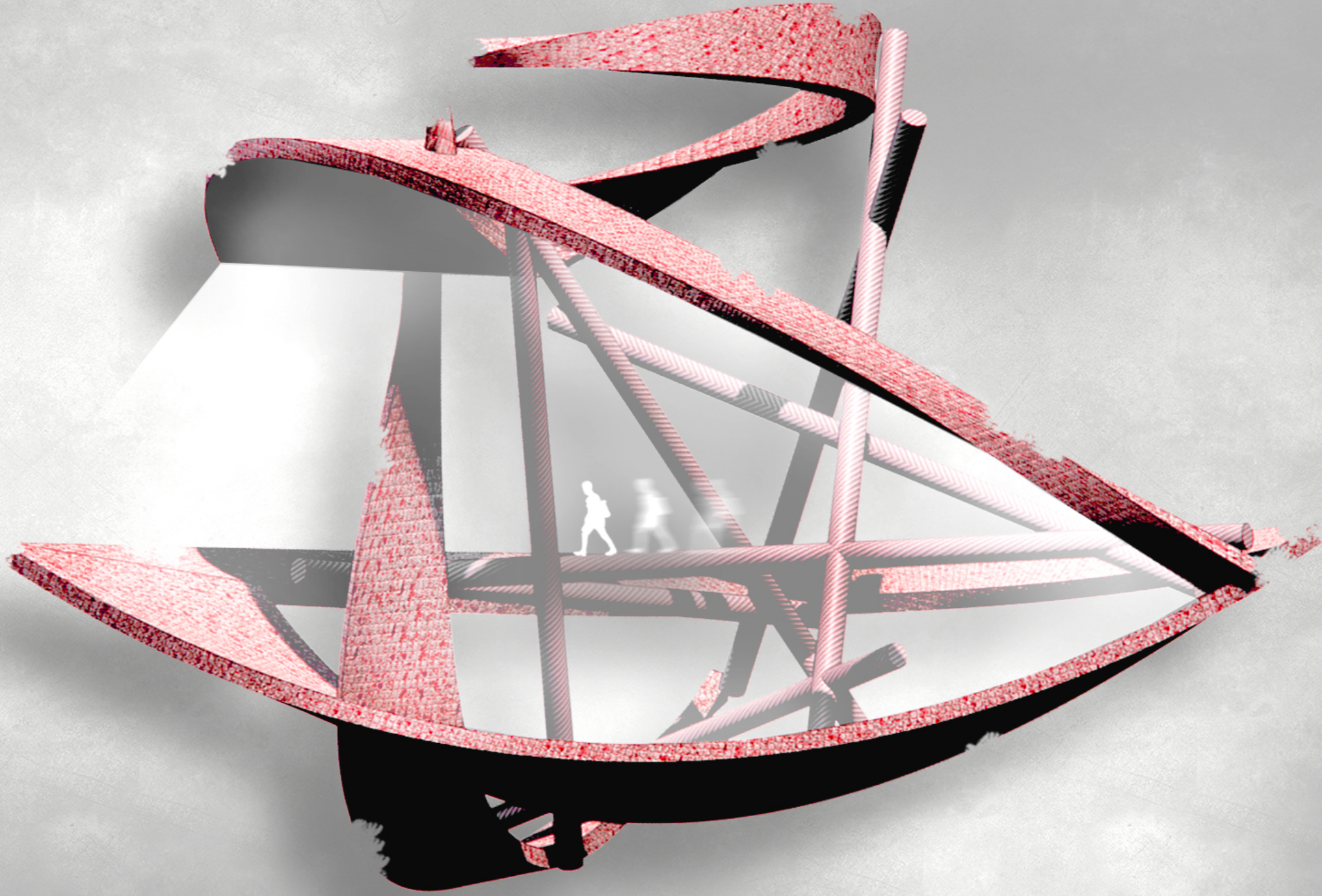
Structural centerpoint

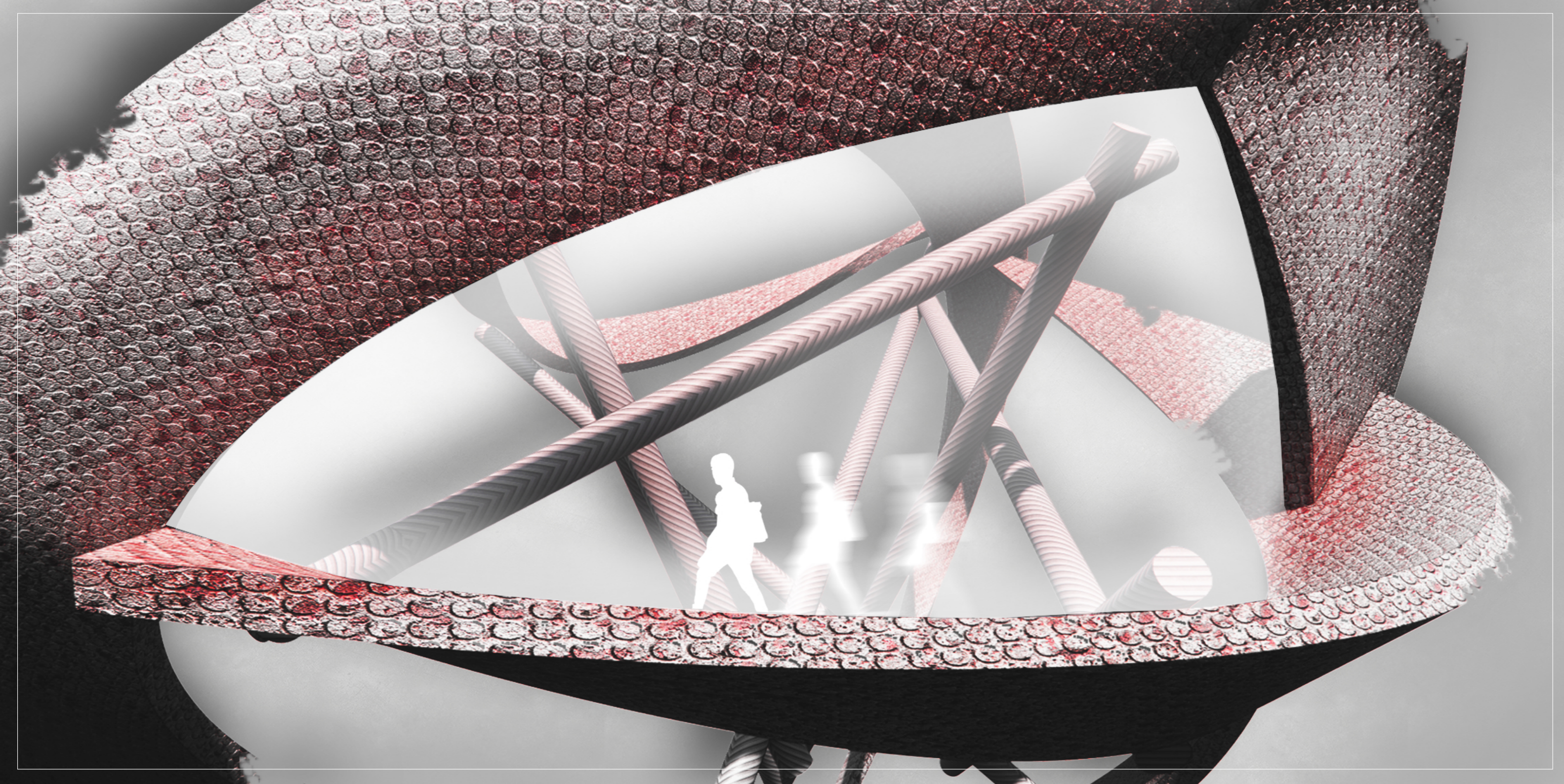
ABSTRACT FLOW

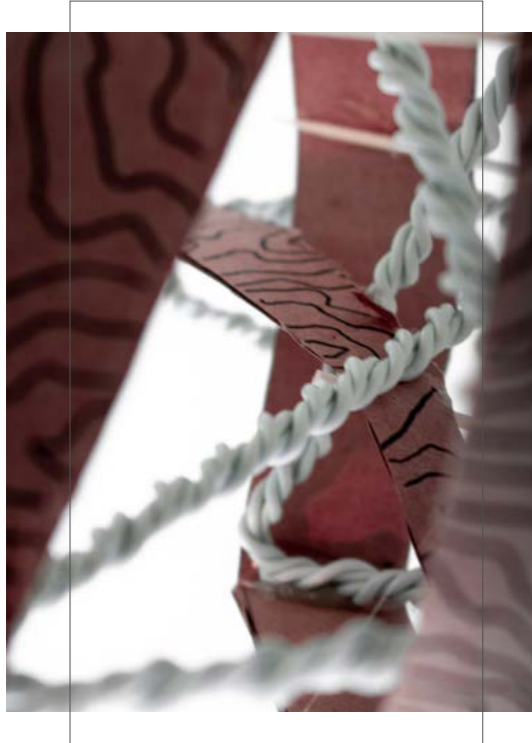
## *PLANE*

Centerpoint of bending

NATURAL FLOW







## TATTOOING MODELS

The last step is the translation of the graphical image into an architectural object, so called tattooing model. In this process, the final model is based on the entire previous vision and progression of guiding concepts. The tattooing model is a model that develops from a guiding construction that refers to the axis. The plane is formed as a continuous element around this construction. Hereby the space is created both inside and around the architectural object.

Architecture is based on location and therefore cannot be placed in an infinite space. By placing the architectural object in a natural landscape with water, the space it provides is used optimally. The use of water comes closest to the vision of infinite space. Water ensures that the object is continuously reflected in different ways so that the interpretation of the building by every viewer is always different.



Viewing angle 1



Viewing angle 2



Viewing angle 3



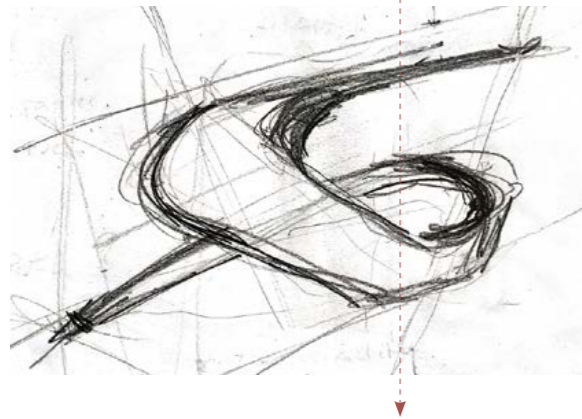
Viewing angle 4

# VISION OF THE TATTOOING MODEL

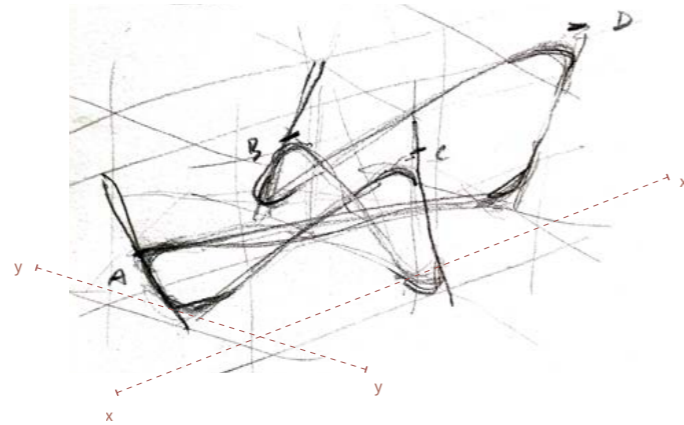
The finish of the architectural object is tattooed with an wavelike expression that represents the location where the object is placed. This is done to make the organic surfaces optically deformed while they are shaped as a result of the construction. This wavelike expression ensures that the object as a whole expresses the concept of movement even more and connects directly with the natural water in which it is placed. This finishing of surfaces makes a distinction in exterior and interior. This has been done so that the difference between 'inner and outer space' is emphasized even more while the interpretation of this spatial organisation still remains discutable.

- A. INNERSPACE (HEARTH)
- B. SPIRAL (CONTINUITY)
- C. LEADING ROUNDED AXISES (VIEWLINES AND ANGLES)
- D. COMPLEX STRUCTURAL SPIRAL (INTERESTING INNER AND OUTER SPACE)
- E. REFERENCE TO GRAPHICAL IMAGES (MORPHOLOGY AND LOST OF GRAVITY)
- COMBINED RESULT OF AXIS AND PLANE

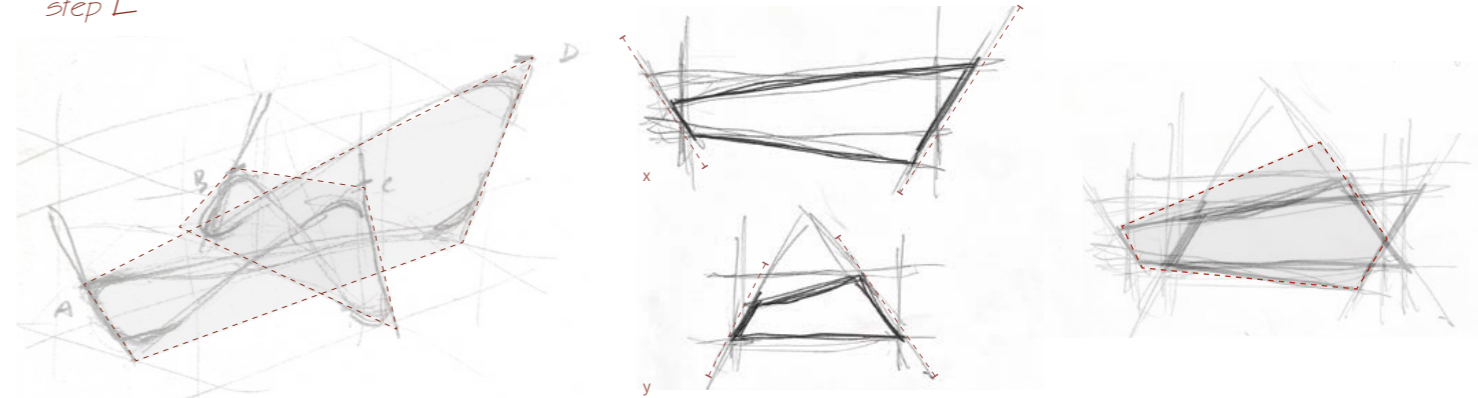
step A - B



step C - D

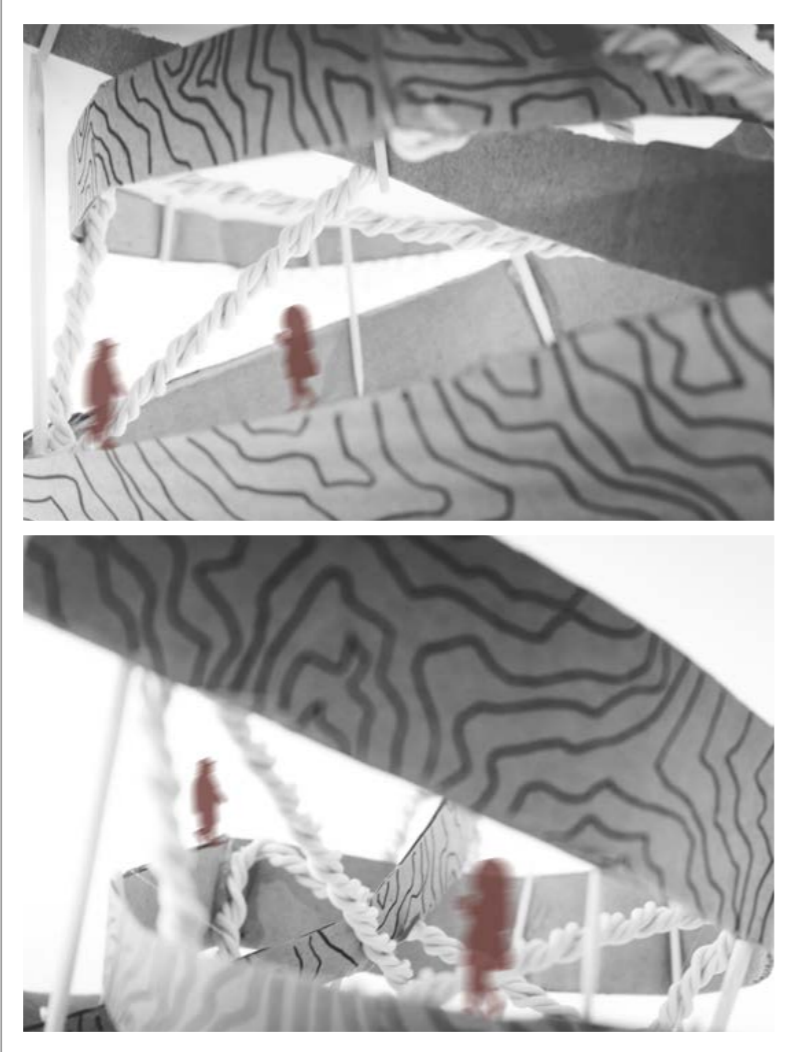


step E



# FADING OF BOUNDARIES *THE*





# ESSAY

Within the bilateral comparison between art and architecture, there are many similarities. Architecture is in itself also a form of art that often uses the same principles as are used within other forms of art.

As clearly described by the German philosopher Gernot Böhme, an important aspect of architecture is the progress shaped by both modern technology and the development of human needs. The sculpture chosen is a form of abstract art that results in the representation of modern technology, namely the process of transmission and gears. Transmission stands for movement, therefore the sculpture has acquired a literal meaning.

Within the process from art to architecture, the development of personal experience is taken as an important starting point. A nice quote that relates to this train of thought is from Heinrich Wölfflin, who stated that spatial design is not a matter of what you see, but rather an experience that is physically lived. This led to the discovery of the concept of movement as an essential part of architectural form. During my development from art to architecture, I found it important to develop the concept of movement not only as a form of personal experience, but also as a guiding element in the creation of space.

Architectural elements are repeatedly applied to ensure my own vision of movement. Elements have a fixed position within this composition which gives the object or architectural idea a logical order. Each viewer experiences the logic within the composition, but experiences the space that is created differently. The space created

both within and around the composition is of primary importance to the personal experience. Personal experience and emotion is an important concept that is often found within the forms of art and architecture.

Quote by August Endell in his book *Die Schönheit der großen Stadt*:  
*"It is not the form that achieves the greatest effect, but its opposite: the space, the void, as it unfolds rhythmically between the walls, as it becomes mountainous, but whose dynamics are more important than those walls."*

An important relation between art and architecture, in my opinion, is the differentness of human interpretation. Both art and architecture are conceived by the artist with a certain train of thought. However, it does not always have to be clear to the viewer what the artist meant. I think it is important that the final object or work of art is open to personal interpretation. This only reinforces the ideology of the influence of human needs within architecture or art.

For my bilateral comparison between art and architecture, I have mainly focused on how to define the perception of space for the observer. Space is made interesting when the difference between 'inner' and 'outer' space is not completely clear. Thus, spatial perception within architecture remains mysterious. This form of ignorance is also common in other forms of art. Often one doesn't know exactly what he sees, but still there is a certain logic of perception. Spatial ignorance responds to the feelings of the person experiencing it and is based on logical subdivisions within the composition.

As is nicely described in the literature: *"The removal of the separation between inside and outside not only confronts the user with openness, but also forces the architect to continue his structures, as it were, to the point of non-continuation."*

Ultimately, within almost every art form it is about the experience of person. The architect responds to the feelings of people and wants his design to be appreciated. In art it is no different. Satisfaction is achieved when visitors have a pleasant experience. Without having to know the entire vision, it is important that a certain "atmosphere" is conveyed that has been carefully researched by the artist.

This idea of atmosphere has of course a direct relationship to personal experience. I have tried to convey this atmosphere by creating an interesting spatial quality based on movement, freedom, continuity and materiality. It is mainly the atmosphere of spatial interpretation that depends on color, light, texture and rhythm.

Most importantly, I think the final architectural object can be read as both art and architecture. The first experience is the expression of movement and openness. The difference is made in the deeper concepts necessary to make the whole a worthy display. Each choice has a reason and consequence within the entire composition, and before that the end result.

To conclude, a nice quote from Harry Mallgrave, professor of architecture at IIT Chicago: *'An important aspect of atmosphere is that it is immediately experienced as a whole, a unity: only later can you discern the details that make it up..... This constant alternation of attention to unity and detail is somehow a natural aspect of the human faculty of perception and thought. And perception is a creative act.'*

Thanks for reading!

By Jim Vereijken



# REFLECTION

This personal reflection is based on the entire content of the Arts and Architecture course at Eindhoven University of Technology, Masters of Architecture Building and Planning. The reflection will be subdivided into the forms of art and media to be found below:

## Subassignment 1: Dirty Graphics (German Expressionism)

It was an interesting challenge to have to make the step from sculpture to 'flat art' directly. It was important to instantly discover the expression of the sculpture and to let it come to expression based on personal emotion and experience. It was a difficult task not to literally translate the sculpture.

## Subassignment 2: Object in pure materials

With this research step it was again a challenge not to literally translate the sculpture, or your already created German Expressionism. For a good and instructive process it is necessary to continue to develop. I found it an interesting process to switch between 'flat 2d' art and physical objects. In this way it becomes clear what the relationship between art and architecture can be within your own process of development.

## Subassignment 3: Poetry and senses

Personally, I found this one of the most interesting parts of the course. This is mainly because you are already a bit further in the process of comparing/translating art with architecture. On the other hand, it is because you can express all your creativity more easily in digitally created graphics. For me, making graphics is a process in which I can put in a lot of time so you can develop a lot in your whole translation process. The resulting graphics are also fine results that are easy to discuss since everyone has their own understanding of the images created.

## Subassignment 4: Tattooing models

First of all, I would like to say that I was disappointed that we didn't continue the curve of digital creation in this assignment. I was creating fairly complex organic shapes, which is easier for me to do digitally than when I have to make a physical model. Falling back to making a physical model out of cardboard again personally caused a slight downturn in motivation. On the other hand, making this last model again produced nice results. Perhaps the results would have been different if we had continued with digital drawing.

In conclusion, I would like to say that I have experienced the Arts and Architecture course as very interesting. I think that I have set up a nice process that has resulted in beautiful results. I have been exploring forms of art that I would not have approached easily otherwise. It is nice to create a process during a course in which you create results that you didn't know you could develop beforehand.

My insight into the relationship between art and architecture has definitely changed, which ensures that I will now look at the relationship between art and architecture more often. Architecture itself is also a form of art that quickly finds its relationship with other forms of art, but is not so quickly made visible. Unless you think carefully, and look sharp of course!

# SOURCES

[1] [Canine & Feline Hotel Staircase]. (z.d.). <https://www.floornature.com/blog/canine-feline-hotel-accommodation-cats-and-dogs-raulino-silv-15252/>

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