

Architectural Inspiration Through Artworks

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(Students: Ferza Nottisa, Tor Yen Ming, Ong Kang Shon & Syaza Nur Asyikin)



Introduction

The most challenging task for young design students is to develop ideas and convert these ideas into design products. It requires students to use cognitive skills and imaginations. However, majority of students have difficulties in ideas generation. Showing examples of previous students' works might help these students to form some ideas, but this approach will only teach students how to imitate others' works without consciously understanding the actual meaning of the idea.

During the second semester of 2014, the Year 1 architectural students have been given a task to design a Studio Tower based on various artists' work of art. They analyzed the intangible information obtained from their selected artists' artworks and transformed the thoughts from the artworks into their conceptual design ideas. Students are seen to have critical assessment on others' works and competent to analyze the information and generate the information into their own ideas, and at the same time able to discover their *probortunity* to produce a new design. This strategic project introduces a conscious way to teach students on how to generate ideas by observing, analyzing and synthesizing new design rather than imitating it. It is anticipated that this strategy can enhance the student's design thinking process to be more creative in coming up with new ideas.

Precedent Study; Rietveld Schr der House

As a precedent study, Rietveld Schr der House is one of the most significant examples of an architectural building that was inspired from an artwork (Figure 1). The house was

inspired and designed following the principles of the harmonious order of the *Composition with Red, Blue and Yellow* by an artist, Piet Mondrian, an important contributor to De Stijl; one of the most influential groups of artists and architects in the Netherlands in the early 1920s. The house is visually very simple with the used of primary colors and geometric shapes, well reflecting the principle of De Stijl.



Figure 1: Rietveld Schr der House (UNESCO, Heritage List. 965)

De Stijl (also known as Neo-Plasticism) simplified the visual compositions to the vertical and horizontal directions, and used only primary colors along with black, white and grey in composition of asymmetric balance (Alfred H.B, Jr., 1953). Mondrian in his series of composition limited himself to straight, horizontal and vertical black lines, incorporated with red, blue and yellow to demonstrate the strongest and purest possible contrasts (Figure2). He believes that by abstracting everything to the fundamental of objects, he will be able to approach the truth as closely as possible (TheArtStory Contributors, n.d).

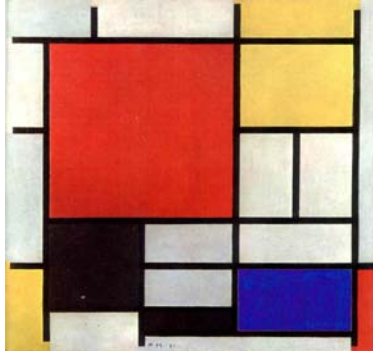


Figure 2: Composition with Red, Blue and Yellow by Piet Mondrian

(TheArtStory Contributors, n.d).

Rietveld Schröder House has been considered as one of the icons of the Modern Movement in architecture and was included on the World Heritage List in 2000 (UNESCO, Heritage List. 965).

Design Objective - Studio Tower

A studio tower is a place for an artist to work and to exhibit the art products. This project requires students to develop the comprehensive conceptual ideas from the artwork, and realizing them into an actual design. This chapter explains on how students generated ideas from inspiring artworks as starting points to develop students' critical thinking and creative visualization. The project starts with the students' understanding of their chosen artists' styles and movements. Based on the understanding, they would develop and transform these ideas into creative design projects by extracting graphical and

conceptual analyses from the artworks. Further, they transformed the ideas into forms by applying all the architectural knowledge and skills that they have gathered.

Design Solution and Methodology

Ferza Nottisa captured her design ideas from Umberto Boccioni's artwork that hold the revolutionary aesthetic of futurism movement as one of his principal figures. Boccioni's artworks are very much influenced by the events that happened in his surrounding and what he has seen or experienced during his lifetime. Based on her study, Ferza deduced that Boccioni translated his observations from nature, landscape of his surrounding and portraits of people he knows to the development of futurism of the revolution, surrounding and modernization of machine and technology. In her work, Ferza formed a dynamic transformation of crystalized planes on a harmonious imbalance core that represent the changes of era Boccioni had been influenced by and lived in. Every changes of the flow indicate the characters of the site that are affecting the design, spaces and activities inside the tower (Figure 3).

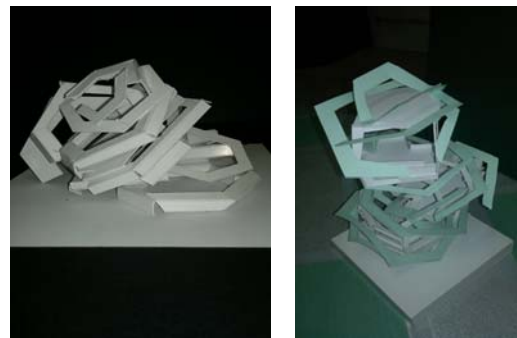


Figure 3: Dynamic transformation Idea Development (Ferza)

Fascinated by the dynamic, freedom and flow of organic form, Tor Yen Ming studied the creative adaptation of continual art, architecture, science and technology in Brian Kakas's artworks. Kakas is a ceramic artist whose works are more into the exploration of relationships between the strong elements of tradition and modern identities evolved around the world. Tor translated Kakas's ideas by exploring the interrelationships between the site and the material used. He used the organic form to celebrate the versatility of the design and materials without disregarding the tradition of ceramic persona. Tor designed the form and spaces based on their response to the environment and activities lie within the tower (Figure 4).



Figure 4: Organic Flow Final Model (Tor)

Ong Kang Shon saw the works of Donald Judd as progression of stacked boxes where most of Judd's artworks explored the spaces through a clean, definite and strong repetition. To convey the similar character, Shon plotted the studio tower design to be vertically stacked in which the spaces inside

are contained in three strong boxes wrapped by series of esthetically pleasing repetition of vertical and horizontal lines that function as shading devices.



Figure 5: Repetitive stack (Shon)

Syaza Nur Asyikin was interested in Sayaka Ganz's sculptures where most of her artworks are reusing waste materials. Ganz believes that all objects and organisms including things that have been discarded have spirit and soul. Her idea is to give new hope to the discarded materials and transfigure them into new-inspired artworks. Following the characteristic of Ganz's artworks, Syaza produced a new aspiration to the sturdy materials into a more harmonious series of interlocking timber that bloomed from the ground to form a vertical spirited tower transmitting a message of hope. She balanced the quality of spaces based on the various needs of activities and environmental impacts to create harmony. The design is formed in a light composition (Figure 6).



Figure 6: Harmony and light in spirit and soul (Syaza)

Conclusion

Many do not realize that idea generation can be very challenging especially to young designers. Idea generation is a process that requires observation skills, high level of curiosity, ability to break out from the standard and finding alternatives. Inspirations from arts, nature, or songs can help to generate multiple ideas and can be transfigured into another inspirational works.

References

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