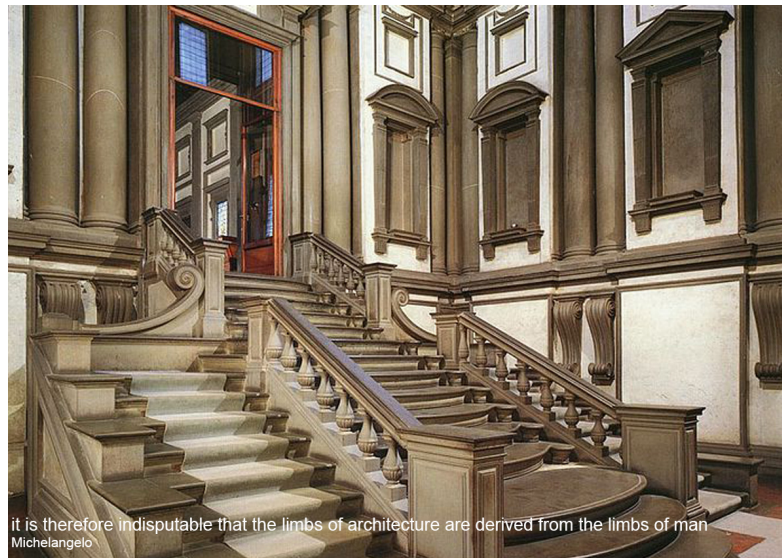


in analogy to ancient Greek, when architecture was seen as 'music turned into stone', Johann Wolfgang von Goethe observed: 'I call architecture frozen music, the influence upon us from architecture is like from music'



it is therefore indisputable that the limbs of architecture are derived from the limbs of man
Michelangelo



vernacular buildings can be functional, economic, climate responsive, sustainable, long lasting and very often extremely beautiful, but they are not architecture :

according to Adolf Loos, the farmer does not know whether he has a beautiful or an ugly roof, he built it like his father built it and his grandfather and so on...

Architecture is the masterly, correct and magnificent play of masses brought together in light.

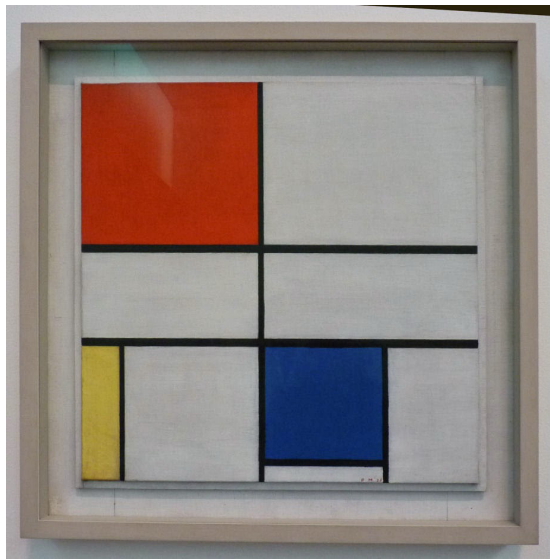
Our eyes are made to see forms in light; light and shade reveal these forms; cubes, cones, spheres, cylinders or pyramids are the great primary forms which light reveals to advantage; the image of these is distinct and tangible within us without ambiguity. It is for this reason that these are beautiful forms, the most beautiful forms.

Le Corbusier

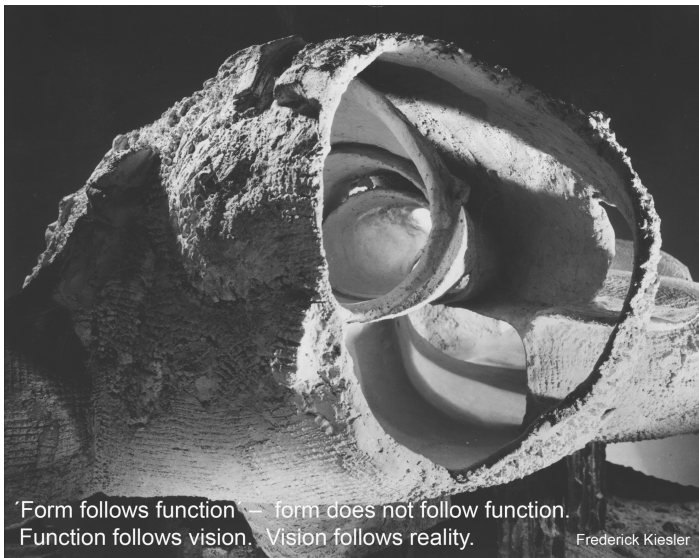


Architecture is an art when one consciously or unconsciously creates aesthetic emotion in the atmosphere and when this environment produces well being

Luis Barragan

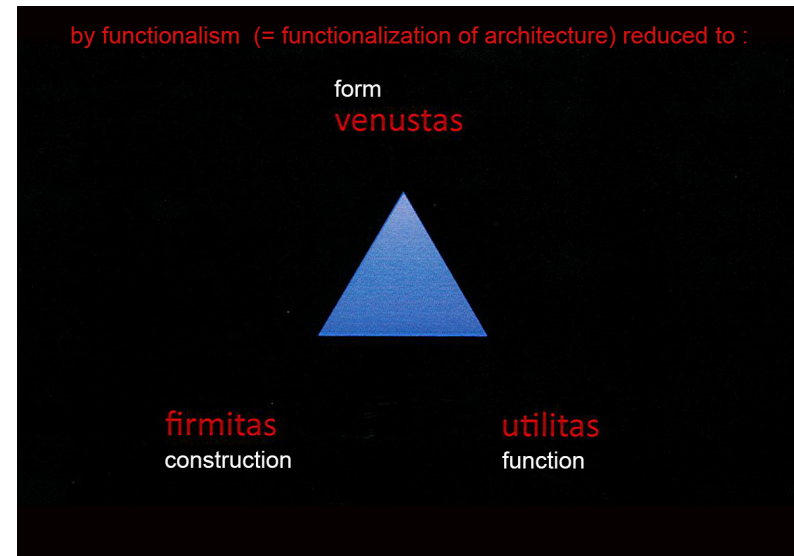


Architecture starts when you carefully put two bricks together. There it begins.
Ludwig Mies van der Rohe



'Form follows function' — form does not follow function.
Function follows vision. Vision follows reality.
Frederick Kiesler





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

Steven Holl 2013 in 'what is architecture ? (art ?)'



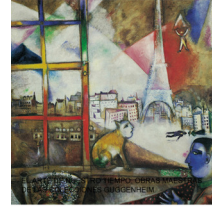


all fine architectural values are human values, else not valuable F.L. Wright

several 'starchitects' design museums like 'artistic' sculptures but don't design appropriate spaces for art



GUGGENHEIM BILBAO



PLANEA TU VISITA
Horario: 10:00h a 20:00h
Lunes: cerrado
ELIGE TU DÍA
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ENTRA EN LA ORIGINALIDAD
Ven a la Tierra del Museo,
descubre y aprende



HAZTE AMIGO
y recibe todo el arte a tu alcance



several artists designed 'architecture', which in general are egocentric and cynical objects in the public realm



in contrast an inspiring example, where an artistic intervention upgrades a building and even a whole city :

the artist/designer has understood that a building is not (only) an object and a city is not an addition of objects but buildings and cities are systems and even more networks of different systems.



Architecture should be regarded as a form of intervention in the environment and architects have the ability to affect people's physical surroundings. Architecture is an aesthetic practice producing physical objects and structures to enable and improve everyday life. For that reason, architects have an aesthetic and social responsibility to participate in the development of a sustainable future.

Architecture is the art and science of the transformation of space in its societal context.

walter unterrainer

**a lonely artists can do the greatest art
a lonely architect can do nothing**

**even in small building projects, 1000 people are
needed and involved**

**urban design, if at all possible, works only as
a transdisciplinary discipline including biologists,
mathematicians, sociologists, environmental
sciences and engineers, chemists, economists,
anthropologists, geologists, meterologists etc...**

Vernacular architecture does not go through fashion cycles. It is nearly immutable, indeed, unimprovable, since it serves its purpose to perfection. As a rule, the origin of indigenous building forms and construction methods is lost in the distant past...

Bernard Rudofsky 'architecture without architects' 1965

**artists work with space and raise the awareness
for space by great spatial interventions,
avoiding to produce architecture and getting
thereby trapped between artistic freedom and
public responsibility**



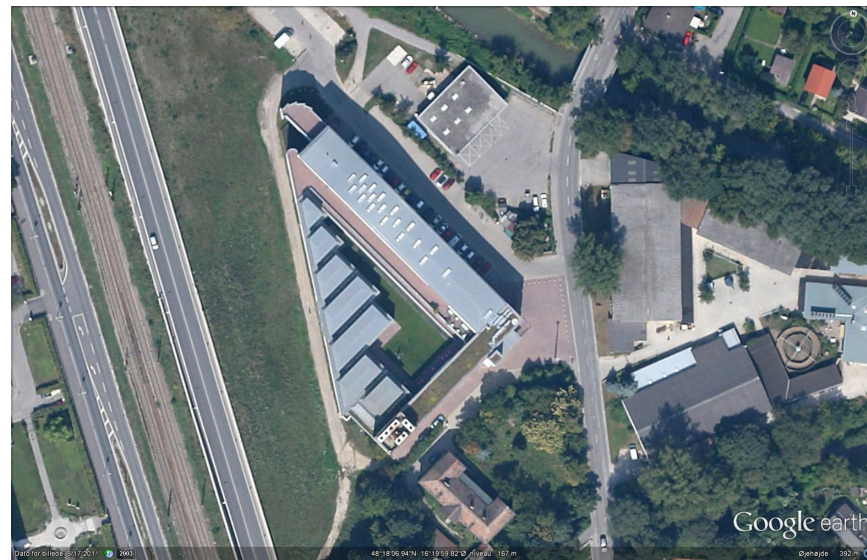
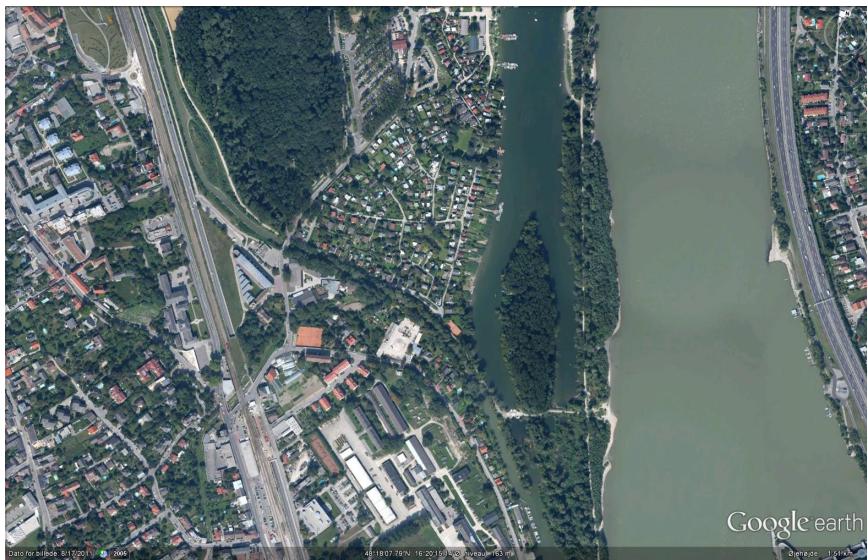


spaces for art are spaces for presenting, exhibiting, contemplating, reflecting, meditating, discussing, enjoying, dissenting, debating, getting inspired, escaping, connecting, observing, musing, criticizing, understanding, gratifying, studying, learning, performing, looking, appreciating, listening, agreeing, resting, clearing, revealing, exposing, getting ideas, relieving, meeting, widening horizons, preservingetc....

the question is what are these spaces doing? what do they allow? how do they perform?
Architecture is about people and not primarily about objects in steel, concrete or glass.

KUNST DER GEGENWART
ESSL MUSEUM













FONDATION BEYELER

MARK ROTKO



1903, Dorsal-Frontal - 1970, New York
 Nach der Emigration der Familie 1913 studiert Rothko in New Haven und New York. Gemeinsam mit Adolph Gottlieb u. a. gründet er 1938 die Künstlergruppe „The Ten“. In den späten 40er Jahren vertritt er sich als klassische Welt. Rothko heraus: grosse rechteckige Farbfelder mit verschiedenen weichen Konturen die vor einem anderartigen Bildgrund zu schweben scheinen. Die beruhigte Spannung und stille Erhabenheit wird durch Farbkontraste erreicht, die mit den vertikalen Formen zusammen auf ein meditations Erleben abzielen. Die Unbestimmtheit der malerischen Einzelemente löst laut Rothko das Gedächtnis aus und liefert die Erinnerung. Malerische Konventionen sind aufgrund von Rothkos jüdischer Herkunft ebenso wenig anzuschließen wie der bewusste Bezug auf die Tradition des „Erhabenen“ in der europäischen Malerei. Für Rothko waren seine Bilder absolute Erfahrungen, die Farbe etwas zulehrt Menschlich-Sinnliches, aber gleichzeitig das Tier zu transzendenten Erfahrungen. In der Tradition des Kubismus sah er sich Modell vorwand, was auch die Technik der schwebenden Farbfelder rechtfertigt, die mit dem „Flächenraumraum“ der Seemann-Bilder von Mond in Beziehung gestellt werden können. 1970 wählte Rothko den Freitod in New York.

UNTITLED, 1948

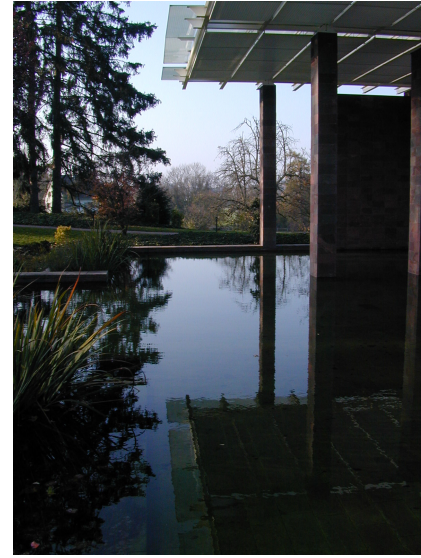
Öl auf Leinwand, 182,5 x 130,5 cm
 Foto: Christiane Burke, Ouseada/Burke
 Untitled ist ein Bild Mark Rothkos aus der Zeit vor seinem klassischen Werk, das in der Fondation unter anderem durch Fred Orange) vertreten ist. An die Stelle eines mythologisch identifizierten „Gesamtraum“ und ledere Bildraums, die das Fotowerk prägen, sind an seine, noch kleinteilige Farbfelder als Bildraume getreten. Interessanterweise handelt es sich um das Werk auf der Vorderseite seines Gemäldes. Die in der Folgerung gefundene Bildform lässt eine traditionelle Signatur nicht mehr zu.

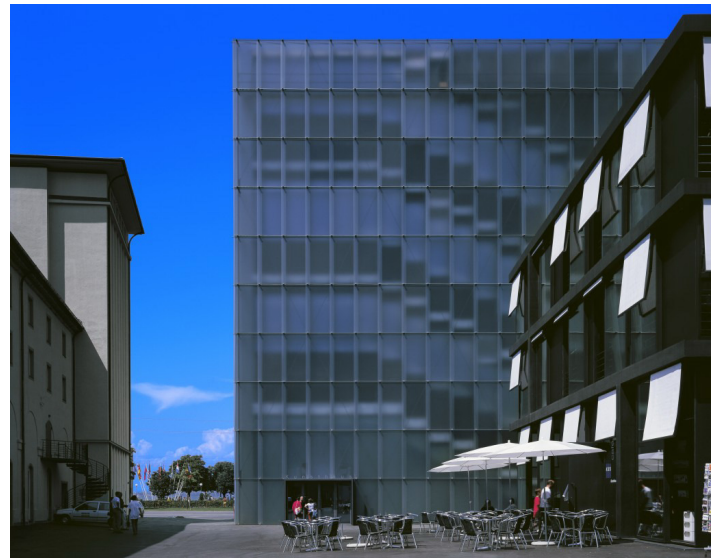
I designed a modest building that serves to the arts and not the other way round .

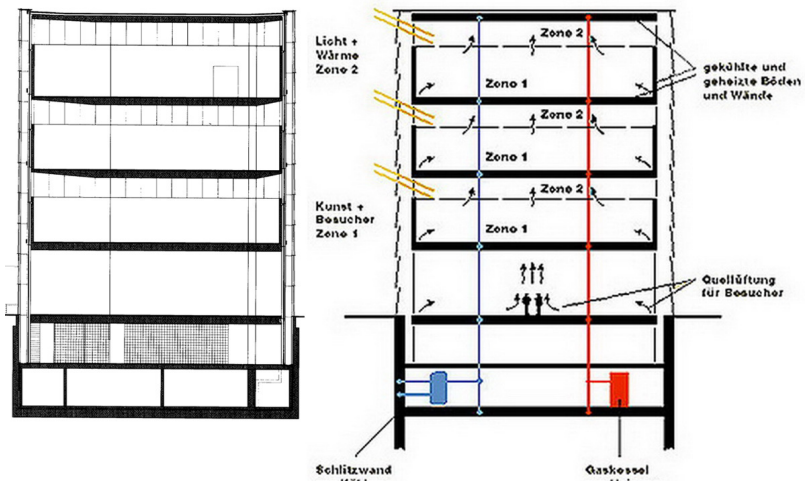
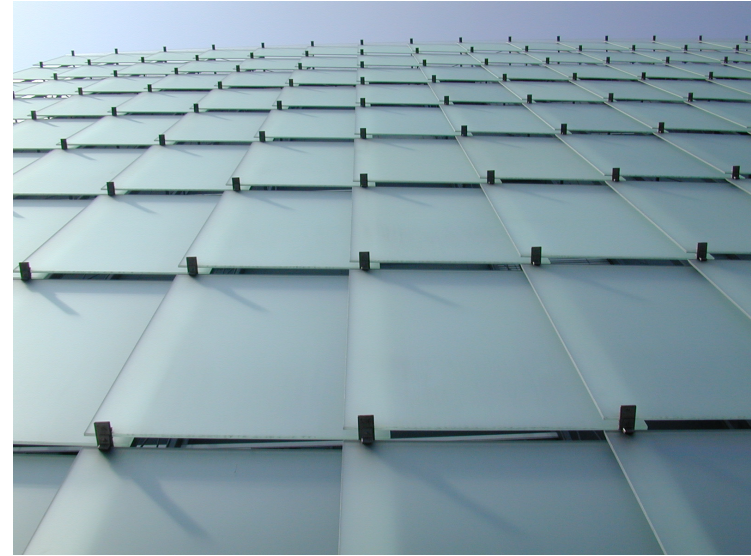
Renzo Piano 1997 on his Fondation Beyeler

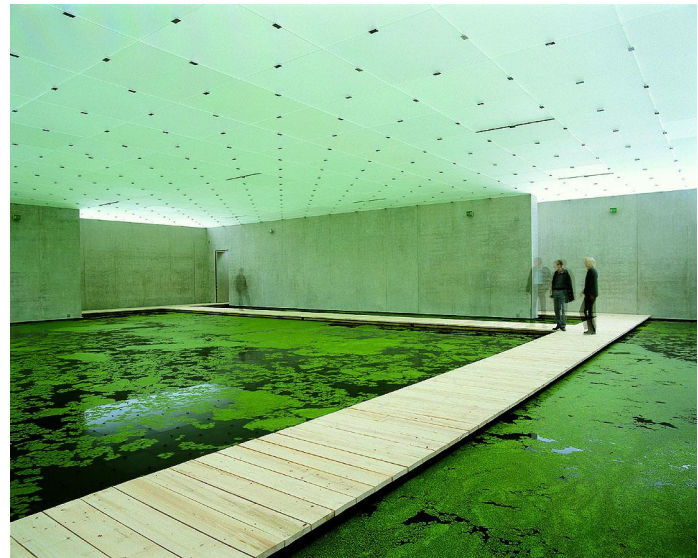


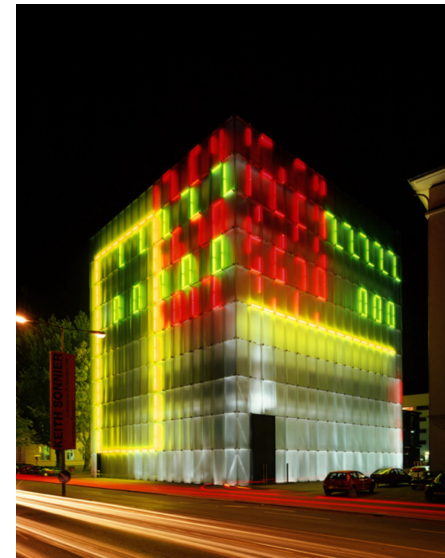


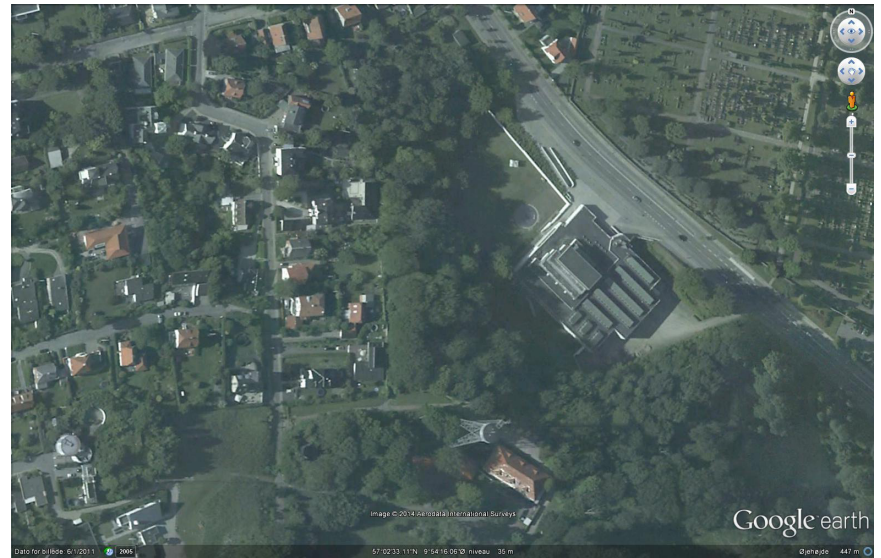
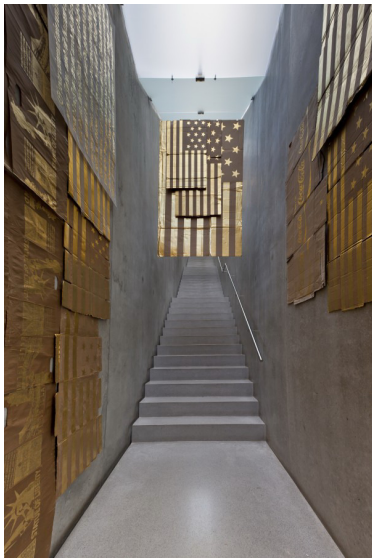
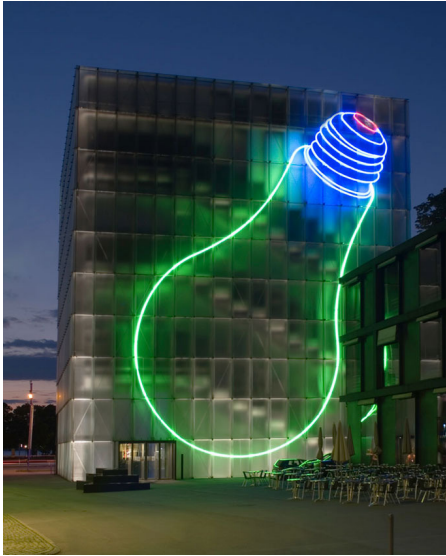


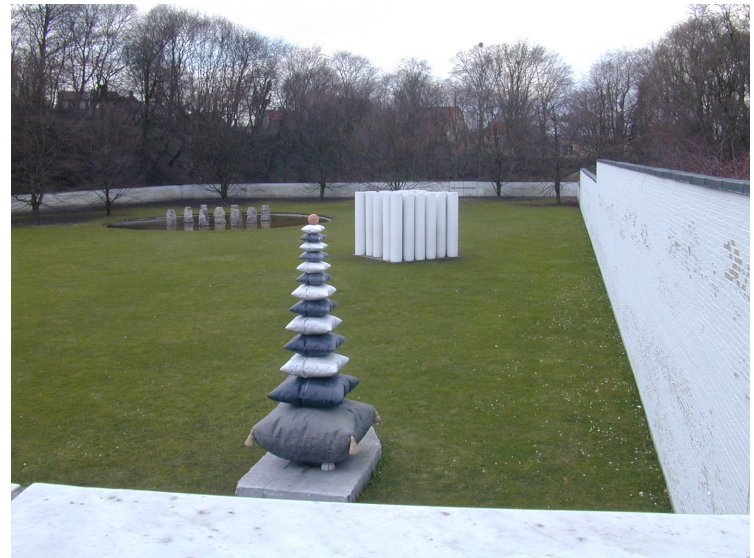
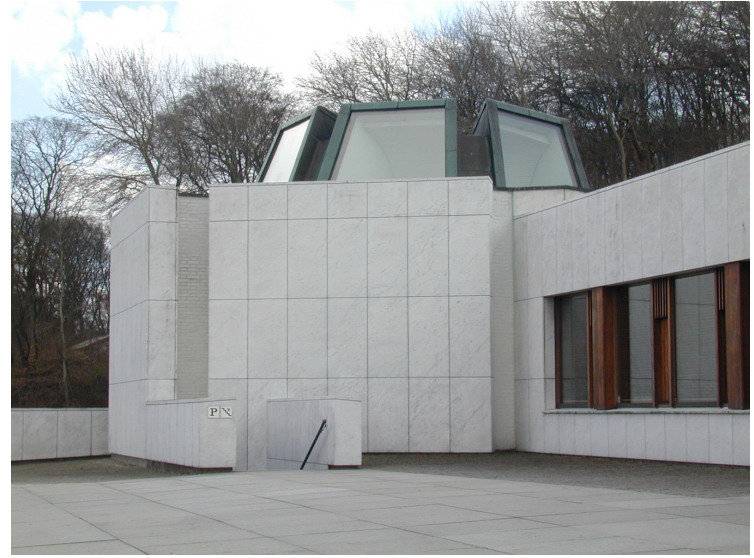














Architecture belongs to culture - not to civilization.

There are only two things in art - humanity or its lack. The mere form, some detail in itself does not create humanity. We have today enough of superficial and rather bad architecture that is modern. A. Aalto 1959