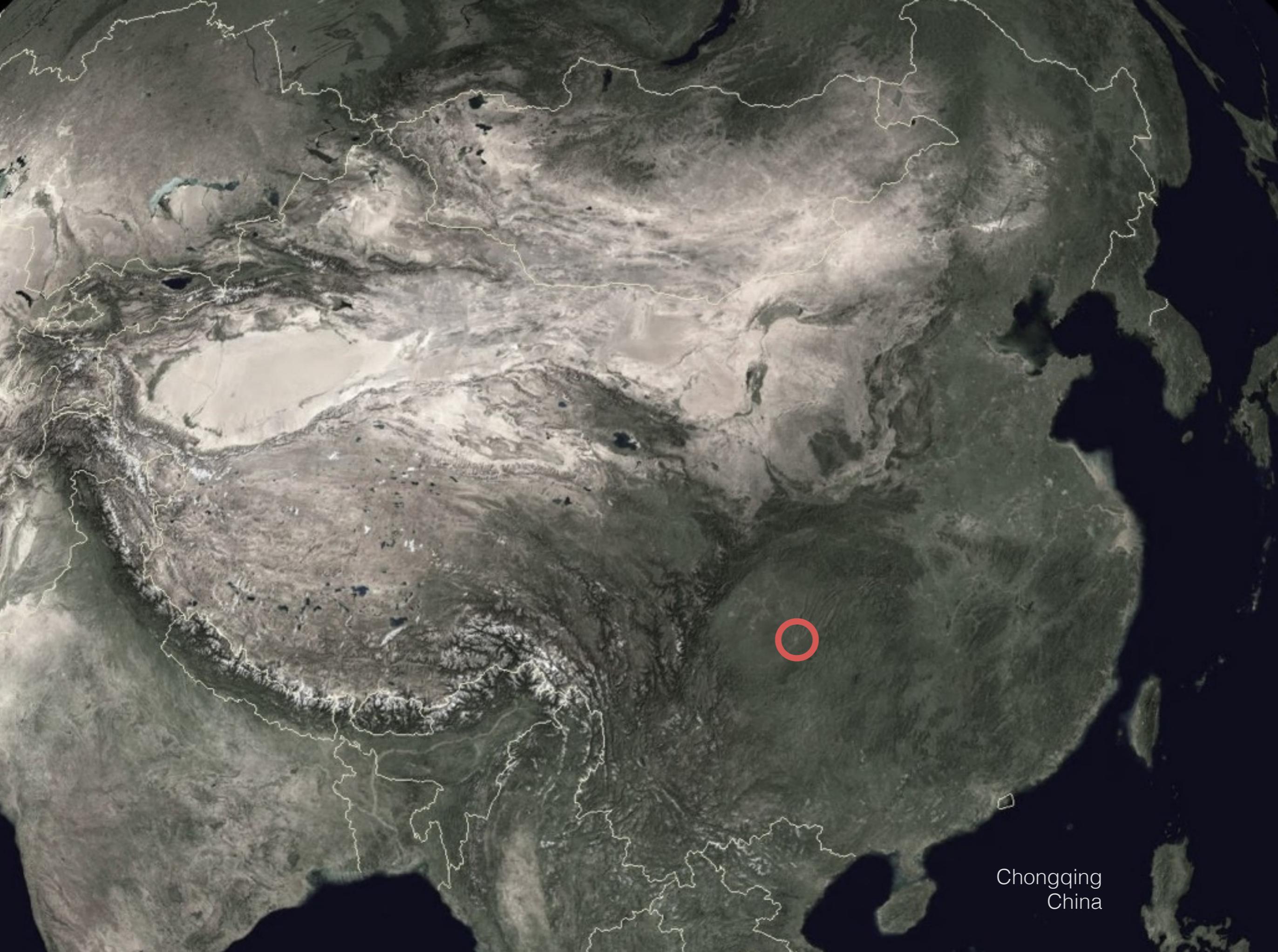


Mountain Waters

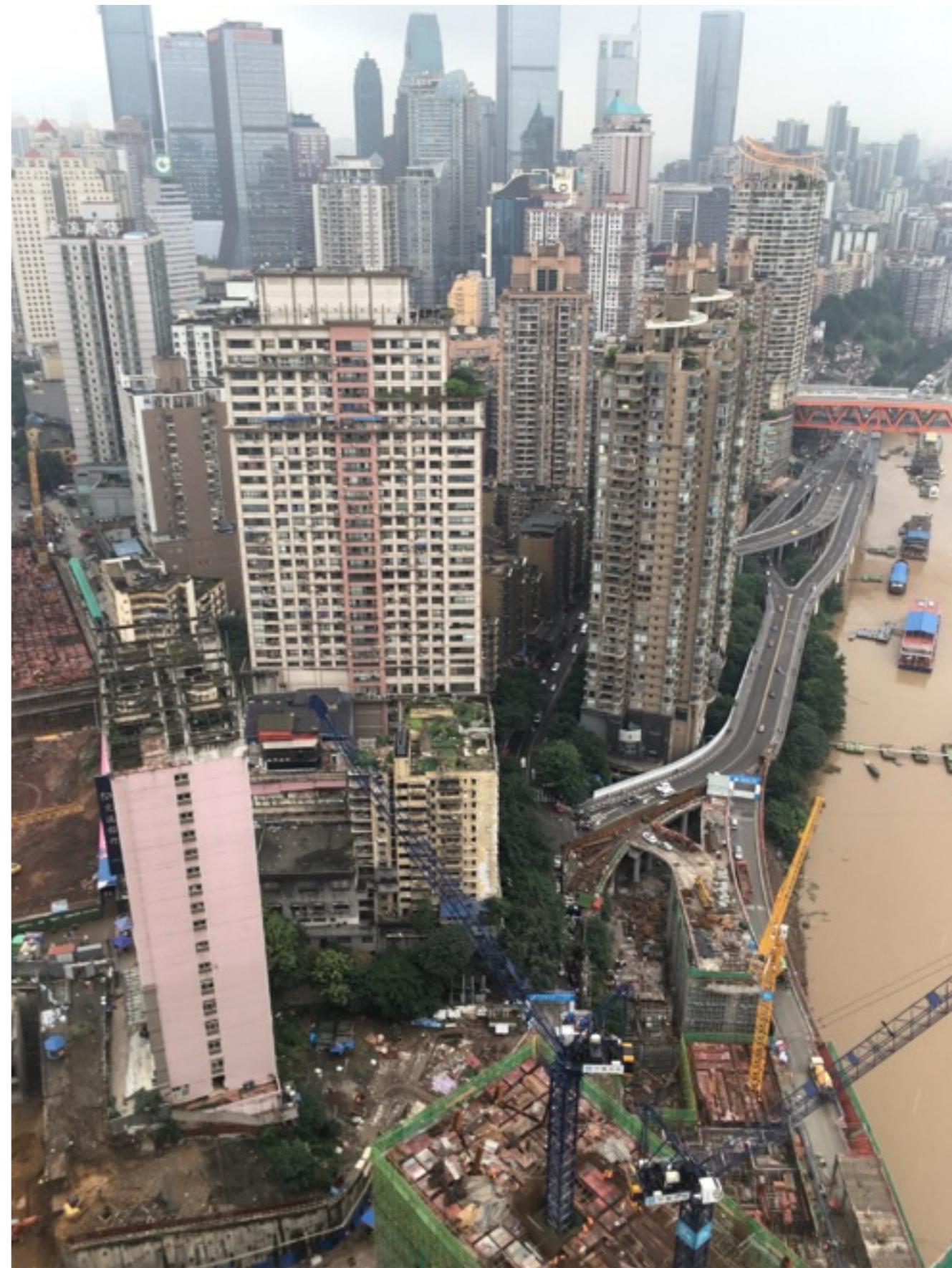
Appendix of Visual References

Matthew Priestman RIBA
Priestman Architects

12 February 2019



Chongqing
China



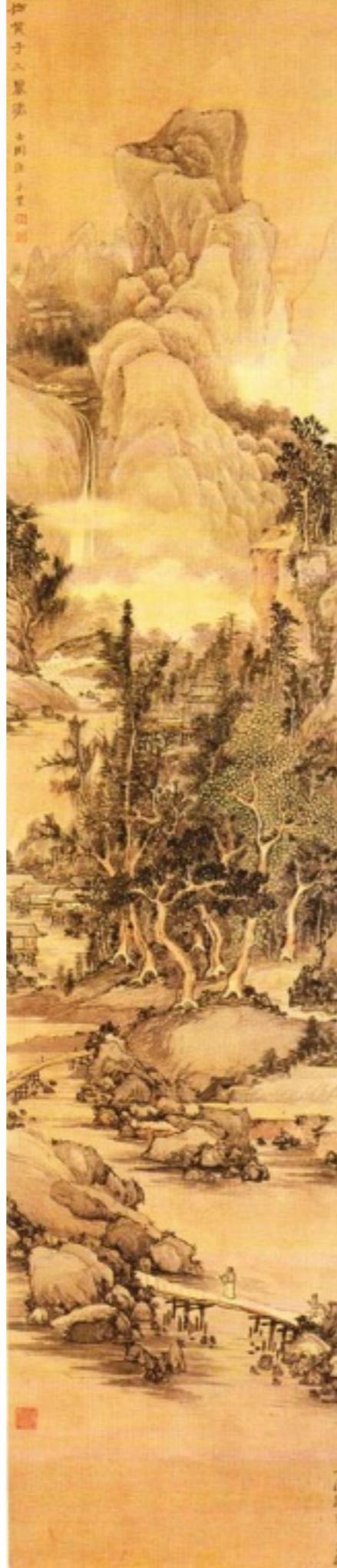
ChongQing: River-city gate c.1910 and JieFangBei (central area) 2018

Am I in Nature or is Nature in me?



“The opaque and the transparent, the solid and the dispersive, and the stable and fluid blend together and heighten each other.”
“Chinese lays out a chain not of (purely visual) aspects but of allures and potentialities.”
from Jullien, Francois., Living off Landscape or, the Un-thought of in Reason (t.2018)

Image: A Thousand Li of Rivers and Mountains (千里江山) Wang Ximeng, 1113



in nature
paths
pavilion



at the fringe of a city, engaged with a natural context

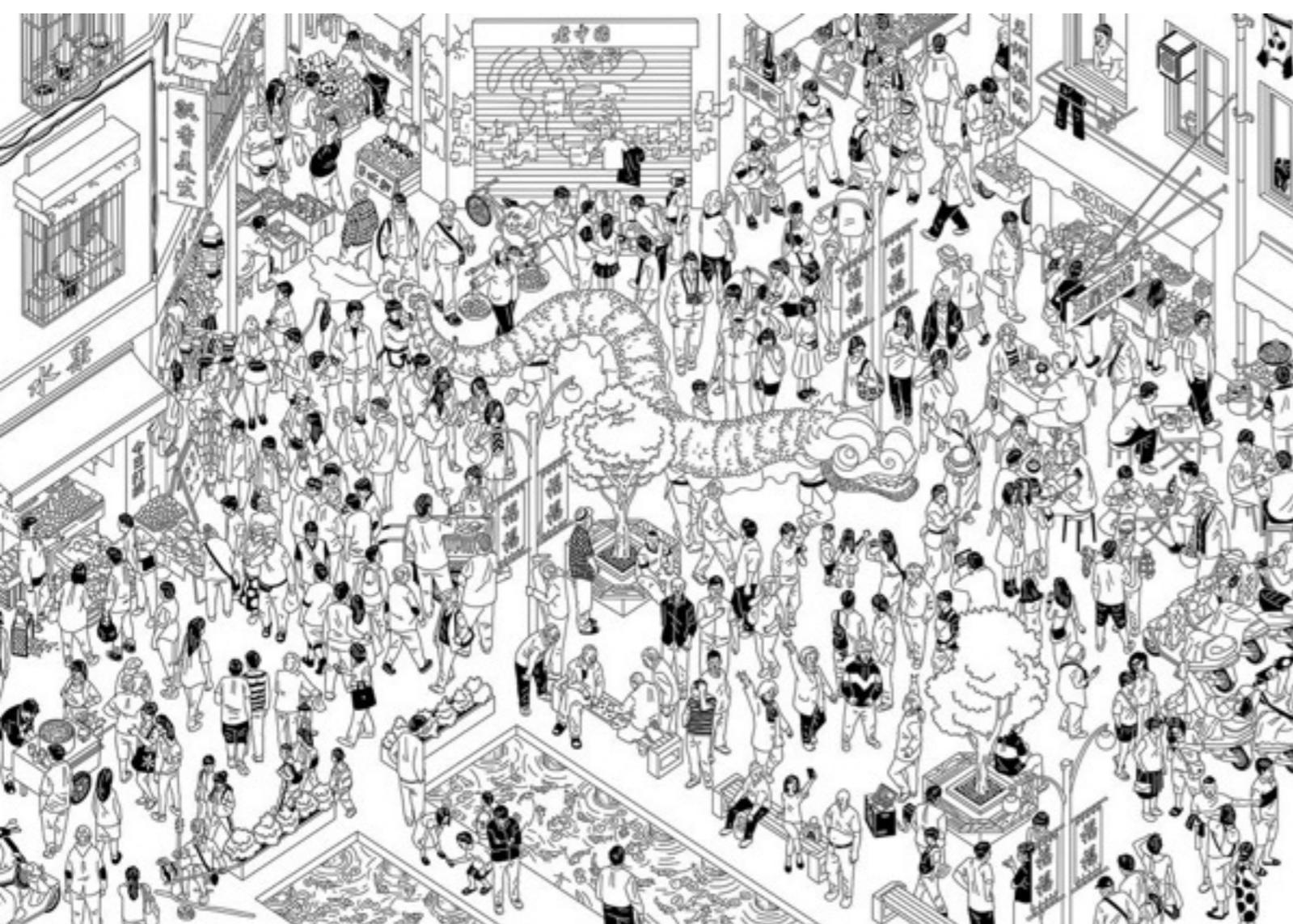




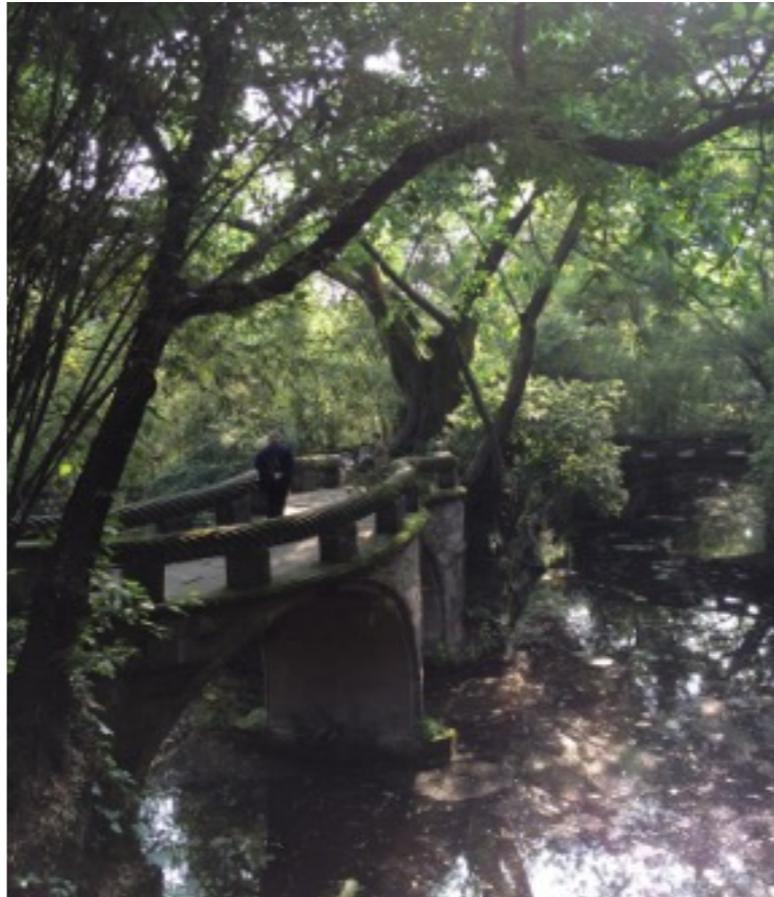
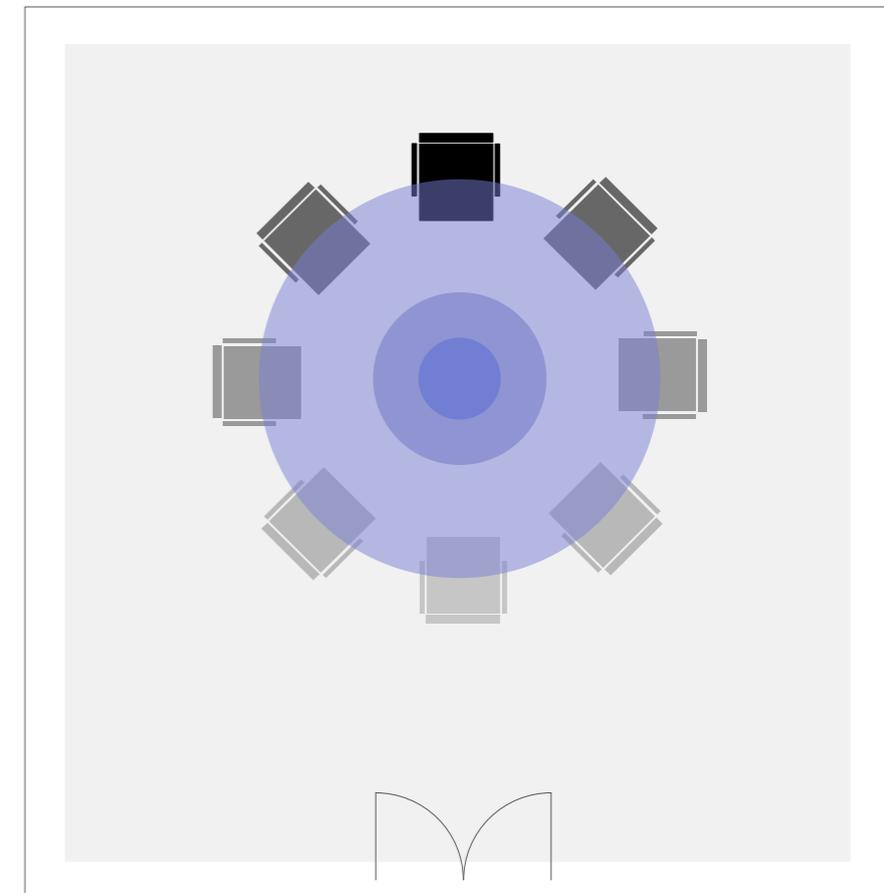
The classical Chinese garden
Condensed 'nature', pavilions, paths and walls



Street, shops, gates, courtyards



busy streets



shared spaces
'democratic' dining table
courtyard complex
tea house
pocket squares
urban parks



Chinese Landscape - dystopia
Moonlight Sleepless Wonderland, Yang Yongliang, 1997



Chinese landscape - a tragic depiction
Yang Yongliang



ongoing landscape depiction - through ink and performance
Bing Yi Huang



BingYi Huang



BingYi Huang



large scale ink painting
Zheng ChongBin





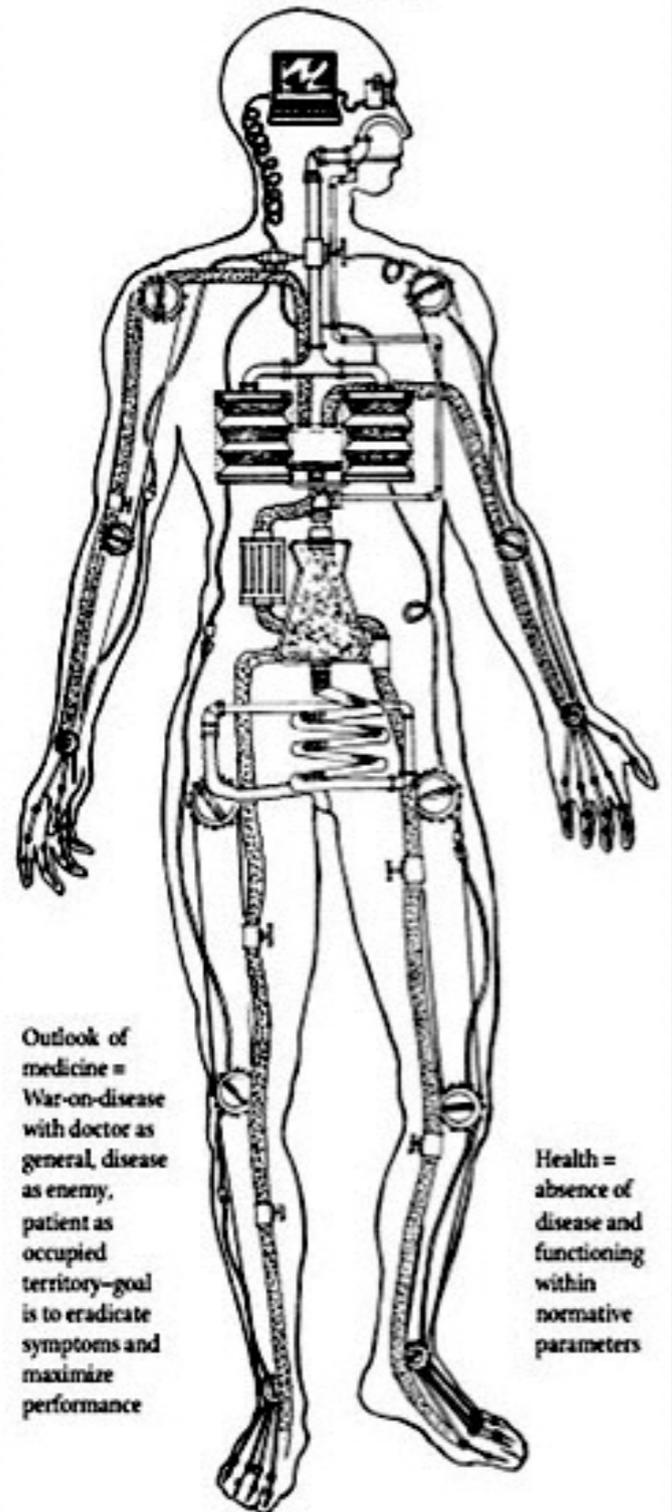
miniature mountain sculpture
Zheng ChongBin



porcelain sculpture
with classical landscape

WEST

Body As Machine



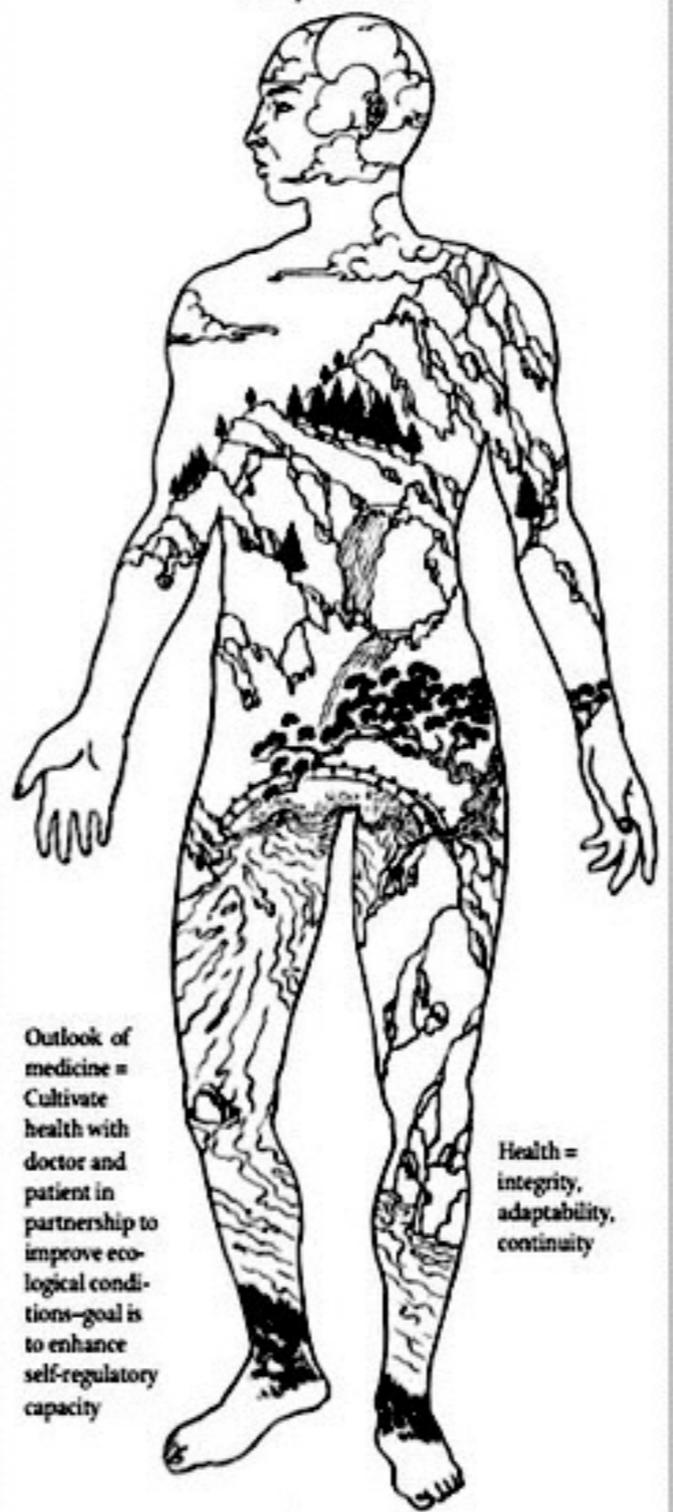
Outlook of medicine = War-on-disease with doctor as general, disease as enemy, patient as occupied territory—goal is to eradicate symptoms and maximize performance

Health = absence of disease and functioning within normative parameters

FIGURE 1 Body as machine. The body is like a machine that can be dismantled and reduced into smaller and smaller constituent parts with the heart as pump, the lungs as bellows, the joints as gears and levers, the nervous system as electrical circuitry, the brain as computer, the eye as camera, the stomach as chemical beaker, the intestines as plumbing, and the liver and kidneys as filters. (Figures 1 and 2 used with permission.)

EAST

Body As Garden



Outlook of medicine = Cultivate health with doctor and patient in partnership to improve ecological conditions—goal is to enhance self-regulatory capacity

Health = integrity, adaptability, continuity

FIGURE 2 Body as garden. The human landscape embodies the primal forces in nature—Wood, Fire, Earth, Metal, Water—that organize the body's inner air, rivers, and mountains. Five functional systems called Organ Networks—the Liver, Heart, Spleen, Lung, and Kidney—govern particular tissues, mental faculties, and physiological activities, generating and regulating the body's constituents—Shen, Qi, Moisture, Blood, and Essence.



Caspar David Friedrich
The Wanderer Above The Sea Of Fog (1818)
The tragic / romantic idea of sublime nature
and our separation from it



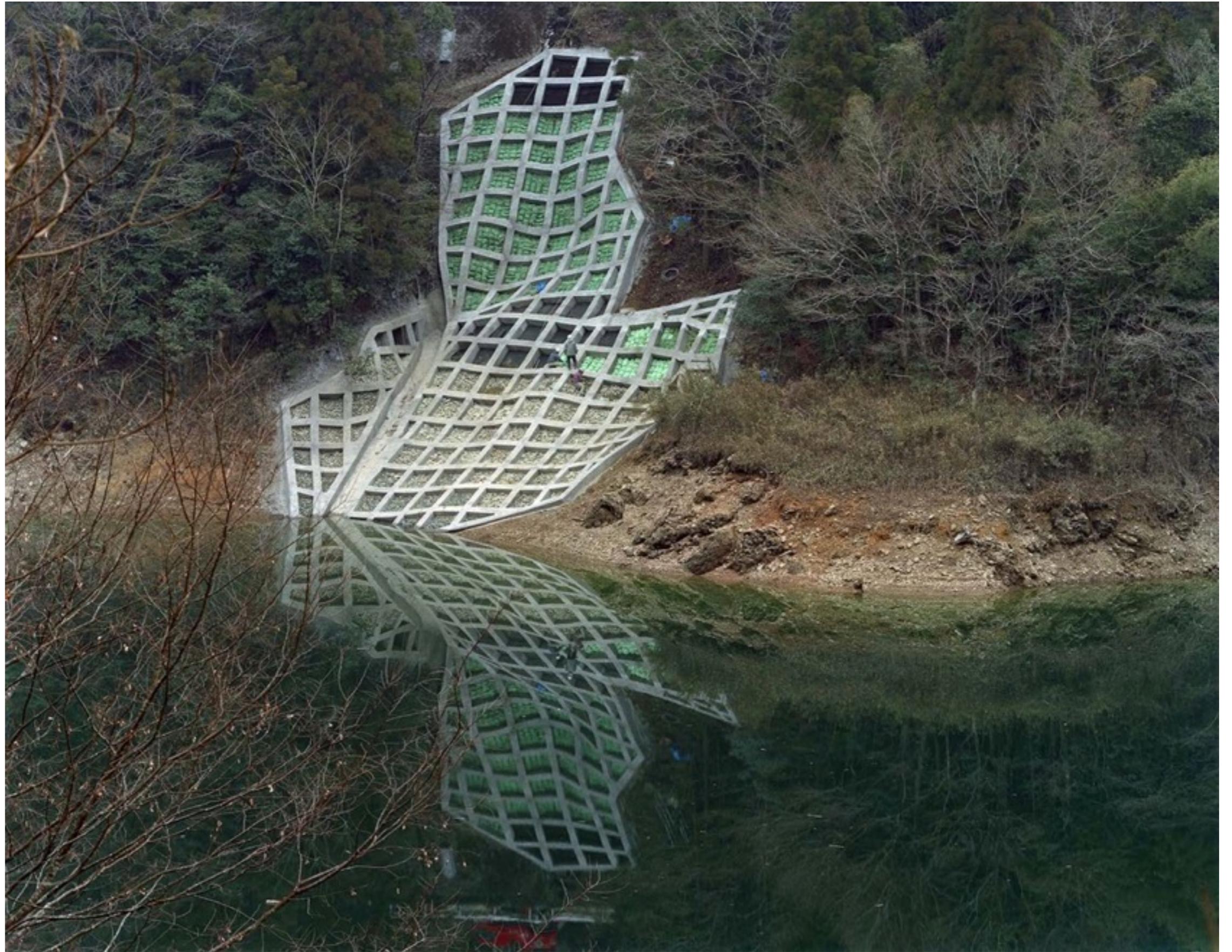
The first photographs of Earth from space portray the 'blue planet' and underpin perceptions of fragile, finite isolation



Hiroshi Sugimoto (1989)



Hiroshi Sugimoto (1989)



Toshio Shibata



Toshio Shibata



Nadav Kander, *The Long River, Yangtse* (2010)



Nadav Kander, *The Long River, Chongqing* (2010)



James Turrell, Roden Crater - interventions where we engage with the expanses of geography and astronomy



Richard Long, environmental and land artist - extending the gallery into nature and reinterpreting nature within



Richard Long, *Waterfall Line*, 2000



Fay Godwin
Markerstone, Old Harlech
To London Road, Wales
1976

Topography presented as
resonant cultural
landscape, memory



Wim Wenders, *Ayres Rock*, 1988
Inhabiting notorious space



Wim Wenders, *The Square*, 1992



Sandro Botticelli
Cestello Annunciation
(1489-90)



Sandro Botticelli, *Primavera* (c. 1482)



Nicolas Poussin, *Ordination*, The Seven Sacraments, series I, (early 1630's)



Nicolas Poussin, *Penance*, The Seven Sacraments series II, (1644 to 1648)
The painter balances diverse attitude, form and colour in an internal landscape composition.



Thomas Struth, *from the series Museum* (1989)



Thomas Struth, *Pantheon* (1990)

mixed tentative feelings. They have never quite been able totally to commit themselves on Noguchi's work—possibly because of its wide stylistic spectrum, but more likely because they were unable to read within its variances a basic stability and progression.

"I'm not really interested in doing sculptures, as such."

Noguchi himself distrusts the question of style. "I don't think I have any style," he says. "I'm suspicious of the whole business of style because—again it's a form of inhibition—the more I change, the more I'm me, the new me of that new time. To change is to invent, to create anew. That is why I applaud change. There is an unconscious line in my work—it's unavoidable. Still, this line has not always been recognized, and I wish I were recognized more for what I have really tried to do. You see, I'm not really interested in doing sculptures, as such. I do them, of course, but it's the world I look for, there where everything is sculpture. And in looking for it, I try to do something about it. I want it to be the way it ought to be—the way it was, I think there's an awful lot of clutter you have to get through in order to find that simple truth.

"I don't know that I believe in programmatic art. Large goals emerge only with time, I think. In the meantime you go from one thing to the next, and you do the best you can. It's a question of development and transformation—that's the interesting thing. And that's why it makes me sad to see young artists who become great stylists overnight.

"They hurry up, and make a whole series of works to prove they are the progenitors of this or that new revolutionary style. Then they are stuck with it. The interesting thing is not the establishment of your hierarchical status; it's your development that's important—and these artists forget that.

"But generally, I think sculpture today is heading in the right direction. That is, where it connects with life. Without being too prideful, I would say I was conscious of this a long time ago. At one point, for example, when I became disillusioned about my function in the art world, I decided I would work in some other field—but still as an artist. And so I did furniture and lamps, and things like that.

"It was not that I was being less of an artist, but I felt I couldn't function, or make my living, in the then accepted art world. Now the art world has become much freer—you are able to do things with lights and with all sorts of things that have a direct contact with the life experience. Today artists are able to bring such works into the art galleries—to exhibit them—and call it art. In my day, that was quite impossible to do."

What does Noguchi think of the work of young artists now showing in the galleries? Has he, in some tangible though unconscious way, influenced the new generation of sculptors?

"I think that current manifestations in art—pop and op, kinetic and light sculpture, minimal art—are all attempts to come closer to life as we live it today. It's like rock-and-roll, a medium for popular consumption. But the minimal sculptors, it seems to me, are involved in an inflation of art, playing with scale. It's not really tied to the world. It's a kind of separate thing—and I don't think the solution lies there. Their instinct may be to get

closer to the world, but I think these artists are being esoteric—this becomes a contradiction. Perhaps they are forced to do this by the public. I guess most people won't accept art unless it's labeled Art—and that's a sad thing.

"I don't think I've influenced the current course of sculpture—excepting very indirectly. If I've influenced artists, it might have been through my work in the theater—through my sets, because these were seen. In my sets I always tried out things I had been thinking about for other purposes. My sets are not separate from what I do, in general. They are a kind of exposition in space—so that many of the minimal or structuralist things that you see now are very similar to the things I did in my sets. Very similar, but with a different purpose."

"I am a practical artist."

"The whole environmental idea—environmental sculpture, as such—is very close to my theatrical concepts. But I don't consider myself a high priest of art—or a precursor of primary structures. I was not making sets as art alone—I am a practical artist."

Because Noguchi is a practical artist he is particularly unhappy when not permitted to function as one. While he has produced any number of public works—from gardens to major outdoor sculptures—in many parts of the world, he has yet to realize one of his most fervent ambitions—to create a playground for New York.

Noguchi and playgrounds are a drama all their own, and it is central to his present sense of disappointment. "I have been thinking about playgrounds since 1933," he says. "Perhaps my thinking about them has been an illusion; perhaps I seek a kind of wish fulfillment. I know now that it's impossible for me to do a playground in New York. Of course, in the case of Robert Moses, I had always assumed he didn't like modern art—it seemed a good reason for his not asking me—and this reason supported me all these years. I could always fight the dragon, because I knew who the dragon was.

"I met Mr. Moses in 1934, and we had quite a session. I remember asking him, at one point, why he didn't at least color the playgrounds in the park. He said, 'How can you suggest such a thing! We have over five hundred playgrounds, and if we started coloring them we'd go broke in no time. They have to be a dirty brown.' And that's the way it was. So you give up. And for a long time I gave up.

"Then it happened that the parks commissioner of Hawaii suggested I do some playground equipment there—that was in 1939. And I did. But then he died, and nothing could be done about the equipment. But I showed it in Julien Levy's gallery, and Julien got hold of some parks department people here, hoping to interest them.

"But they thought it was all very dangerous. Anything that wasn't standard was dangerous, anything that wasn't tried was dangerous. They said New York City could not afford to do anything that hadn't been done before, because if anything happened, there'd be terrific lawsuits, et cetera.

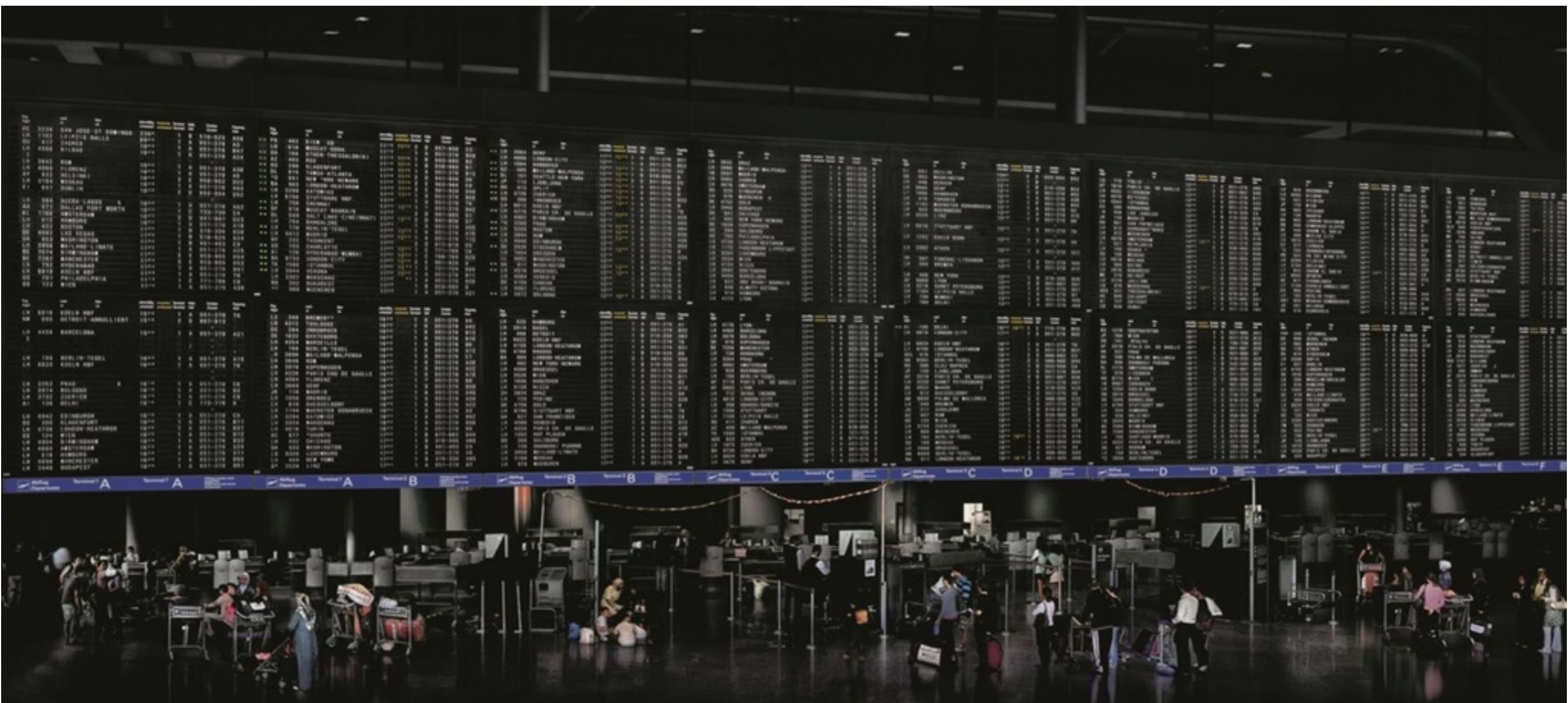
"Then, in the forties, I was finally asked to do a playground for Central Park. But then, very conveniently, the war scare was such that the parks people said, 'We can't do that now, we have to build bomb shelters instead.' And that ended that.

Sol LeWitt

All Ifs Ands or Buts Connected by Green Lines

The artist uses a page from a published article on his own work and interconnects the conditional words (and idioms) - if, and, or, but - with a network of green lines into a visually emphasised structure.

The work suggests the interplay between the specifics of building form (which, like the statements of an artist, are themselves open to different interpretation) and the interstitial, conditional human activities there.

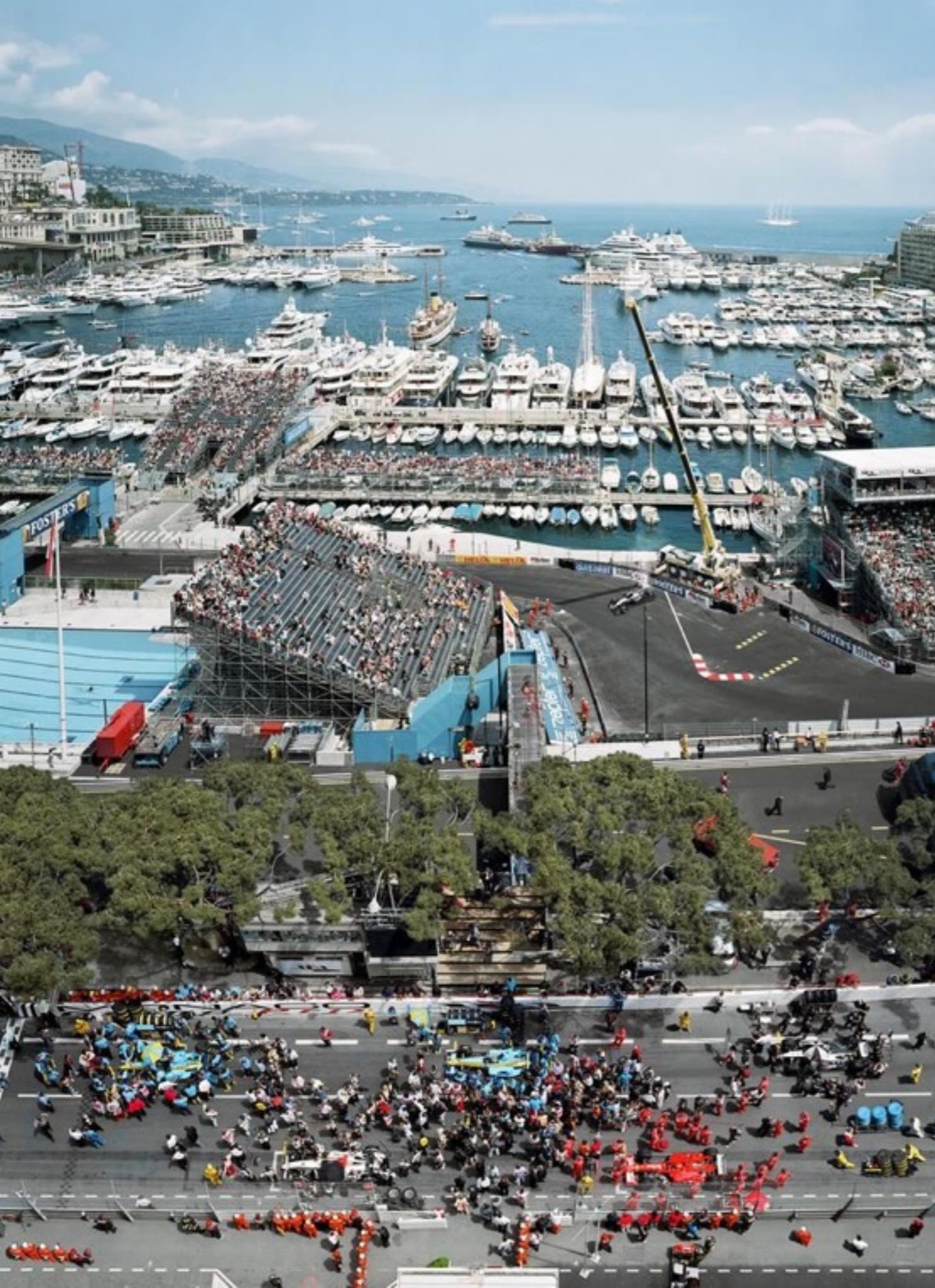


Andreas Gursky
Abu Dhabi Airport

Modern phenomena depicted as a panorama of
mechanical pattern and behavioural anomaly



Andreas Gursky
Abu Dhabi Airport
Modern phenomena depicted as a panorama of
mechanical pattern and behavioural anomaly

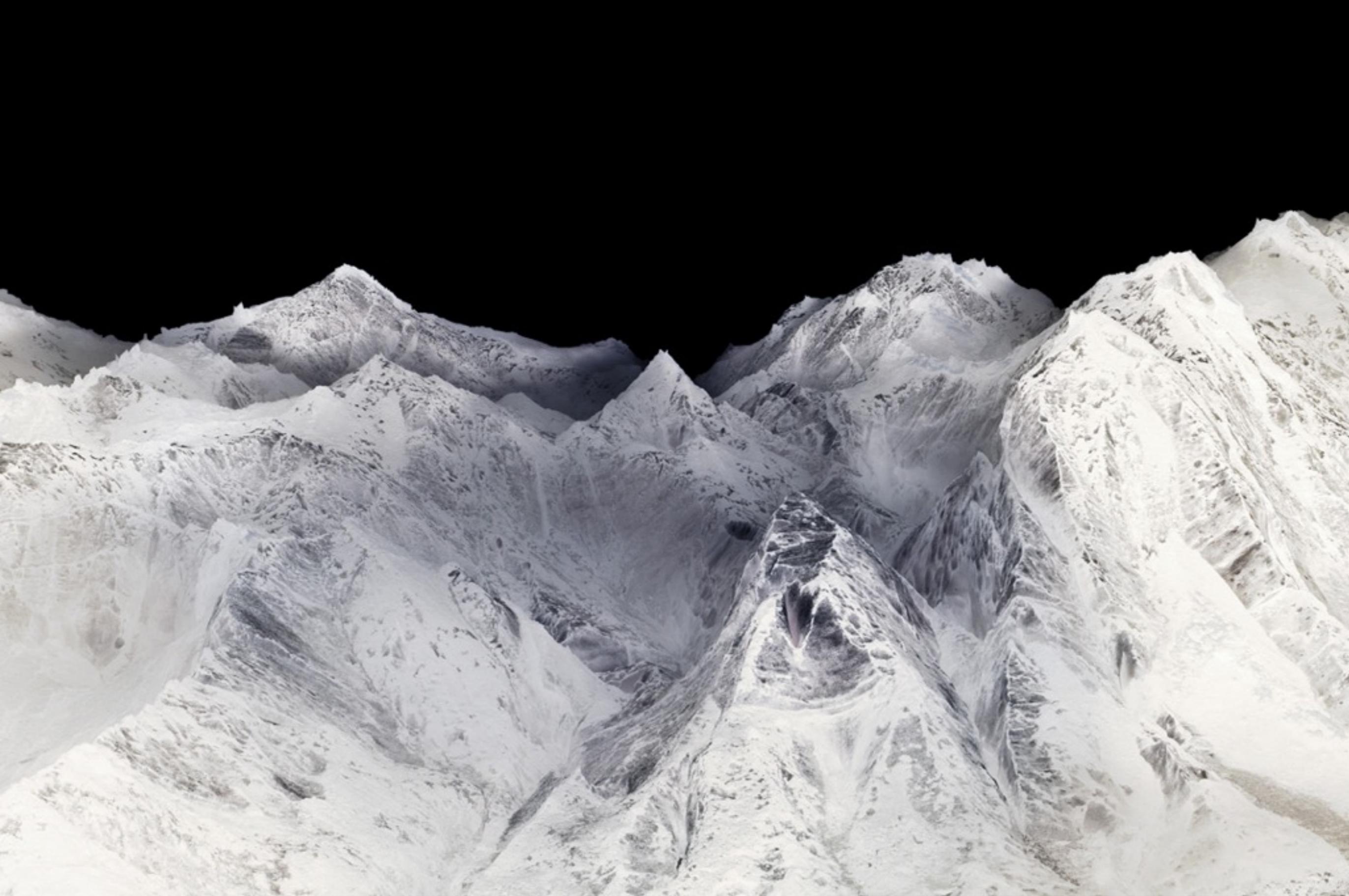


Andreas Gursky
Monte Carlo

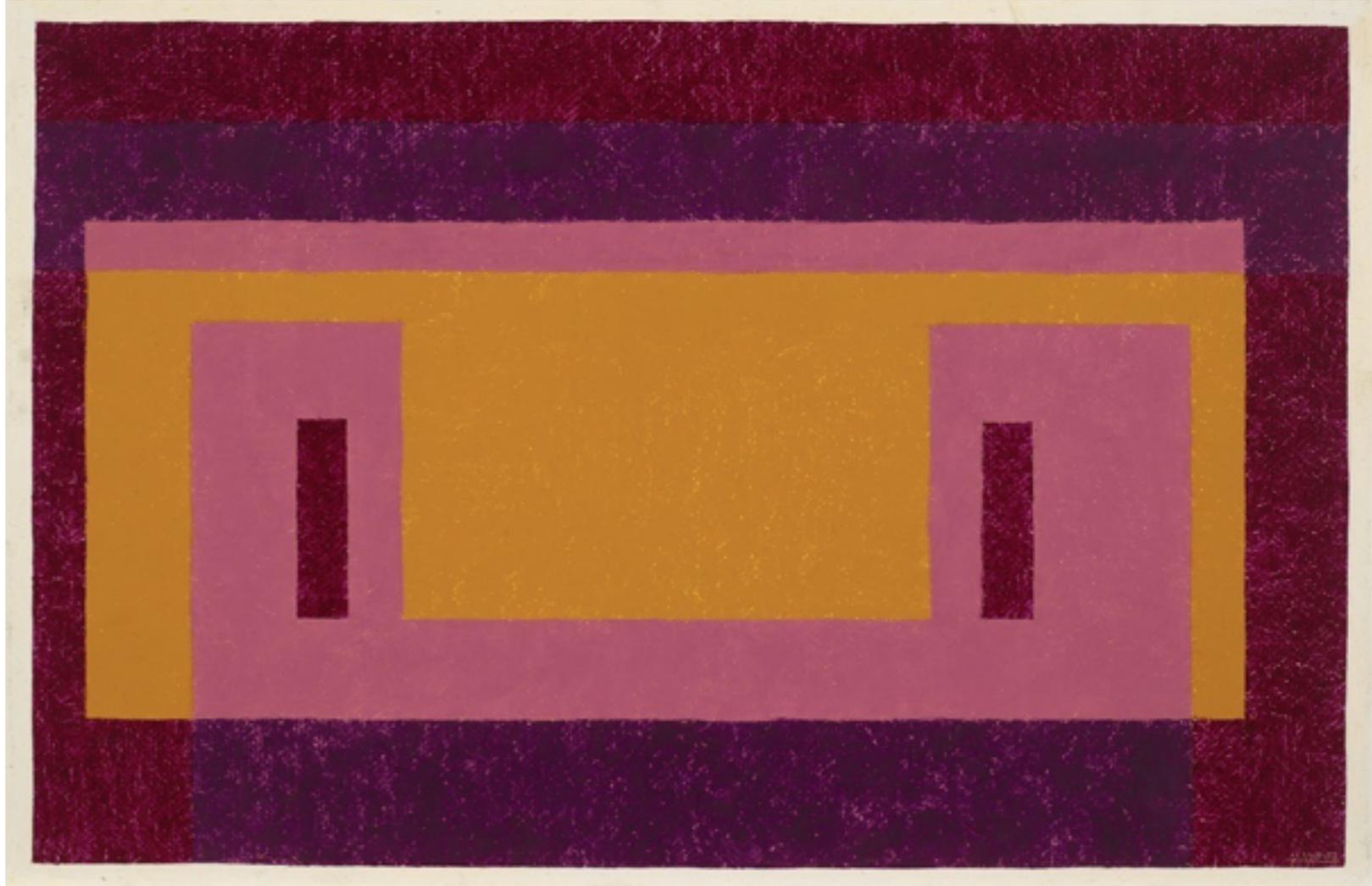
Modern phenomena depicted as a panorama of
mechanical pattern and behavioural anomaly



Dan Holdsworth, *Jura, No. 10-11, Continuous Topography series*, (2016)



Dan Holdsworth, *Continuous Topography series*, (2016)

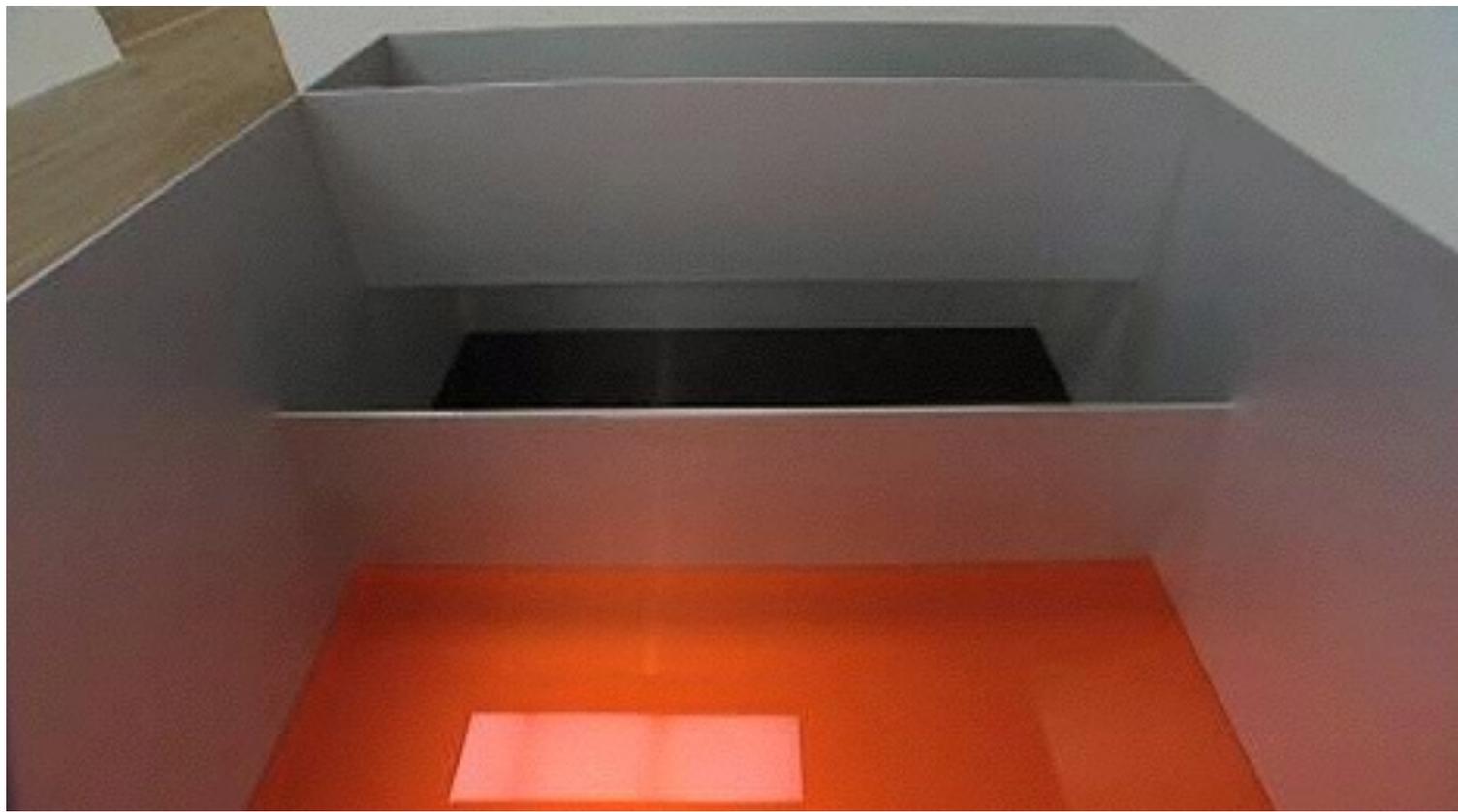


Josef Albers
a cornerstone of the bauhaus, remorseless
formal investigation in colour and composition

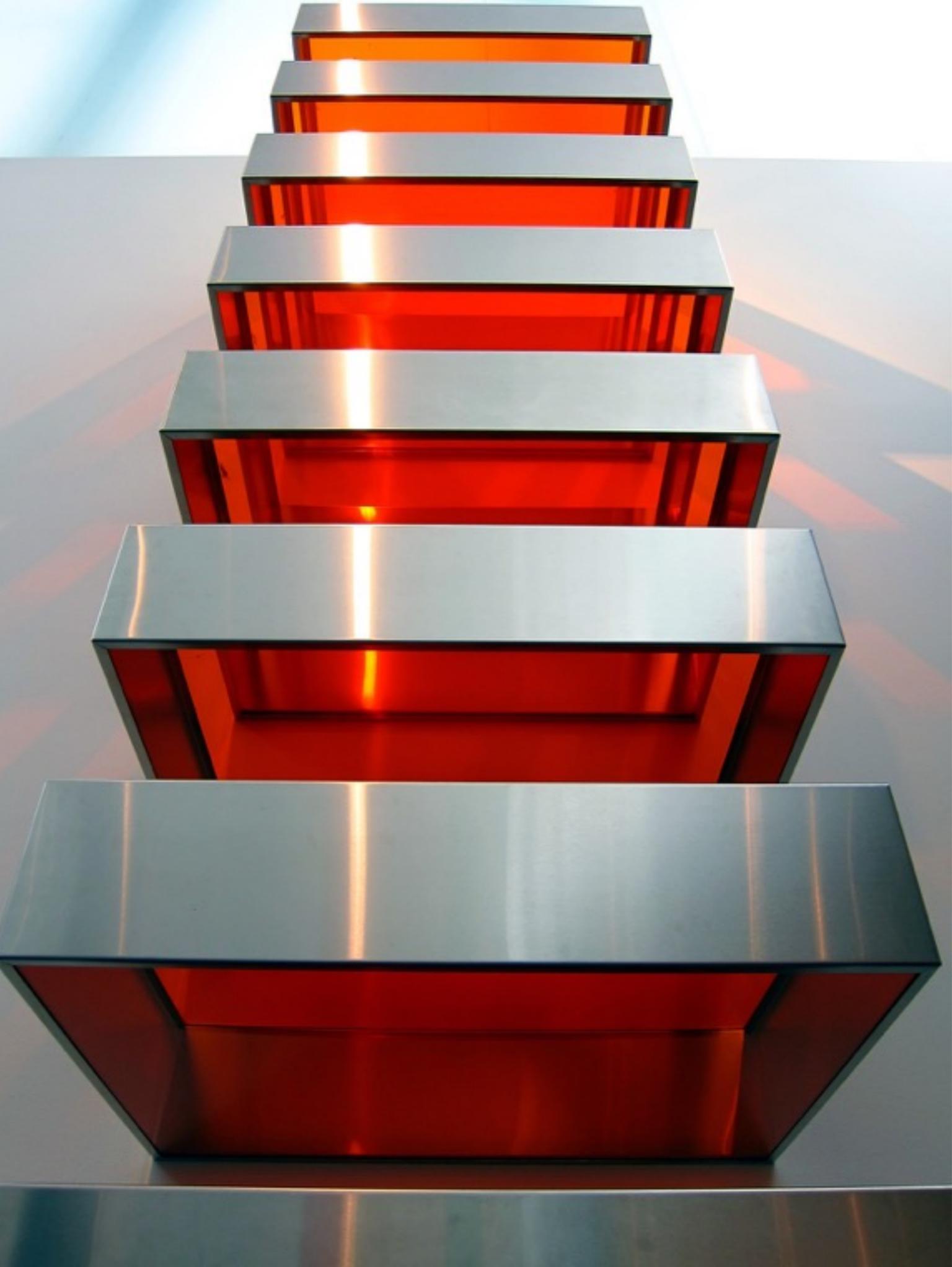
beside the window
where interior space expands
where the natural and shared space flows in



NanShan MingSu, ChongQing: Priestman Architects 2018
small hotel project in wooded hills



Donald Judd
centrifugal, inward schemas, interior resonance.
one of the roots of minimalism



Donald Judd, *Stacks*

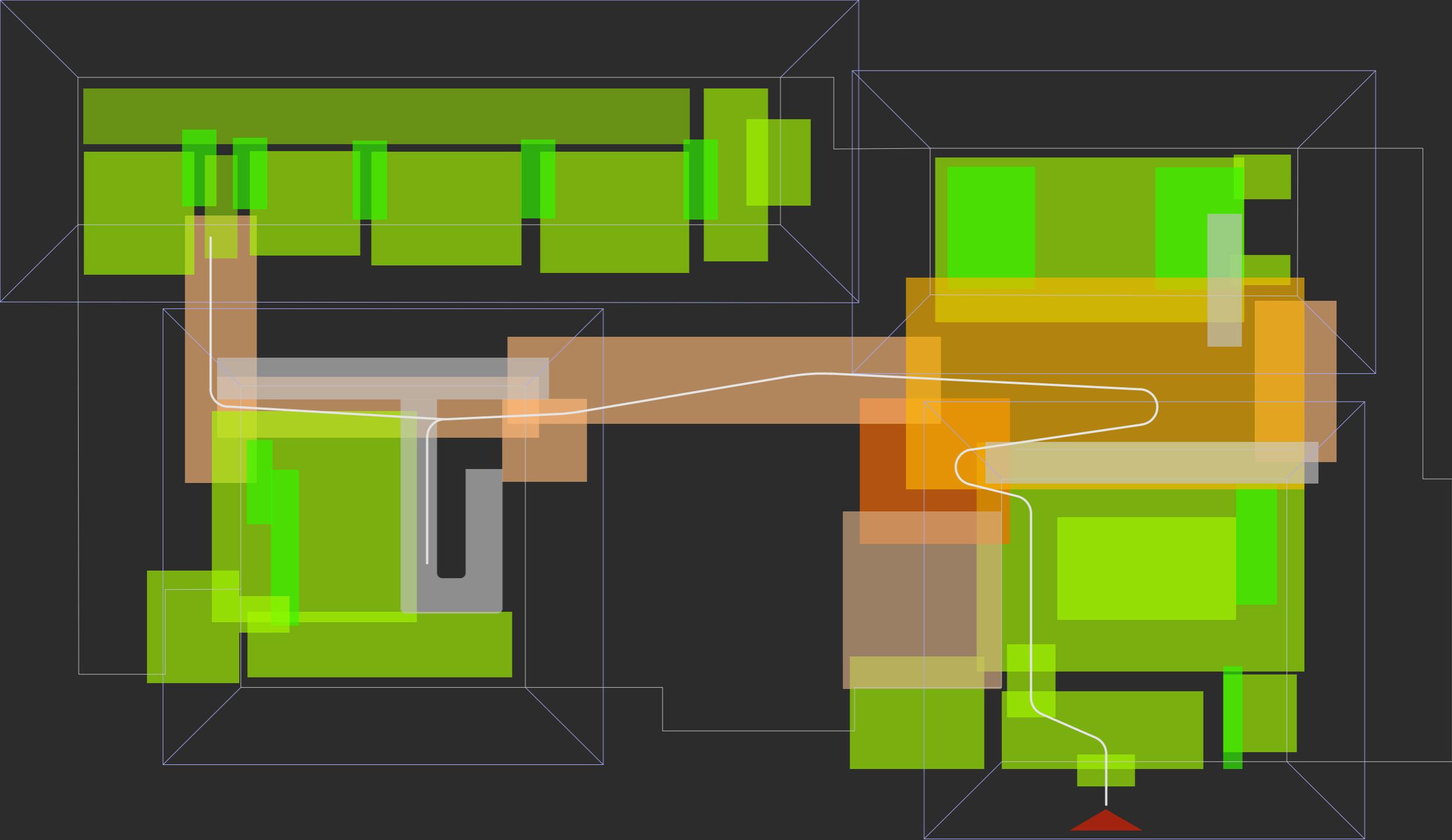


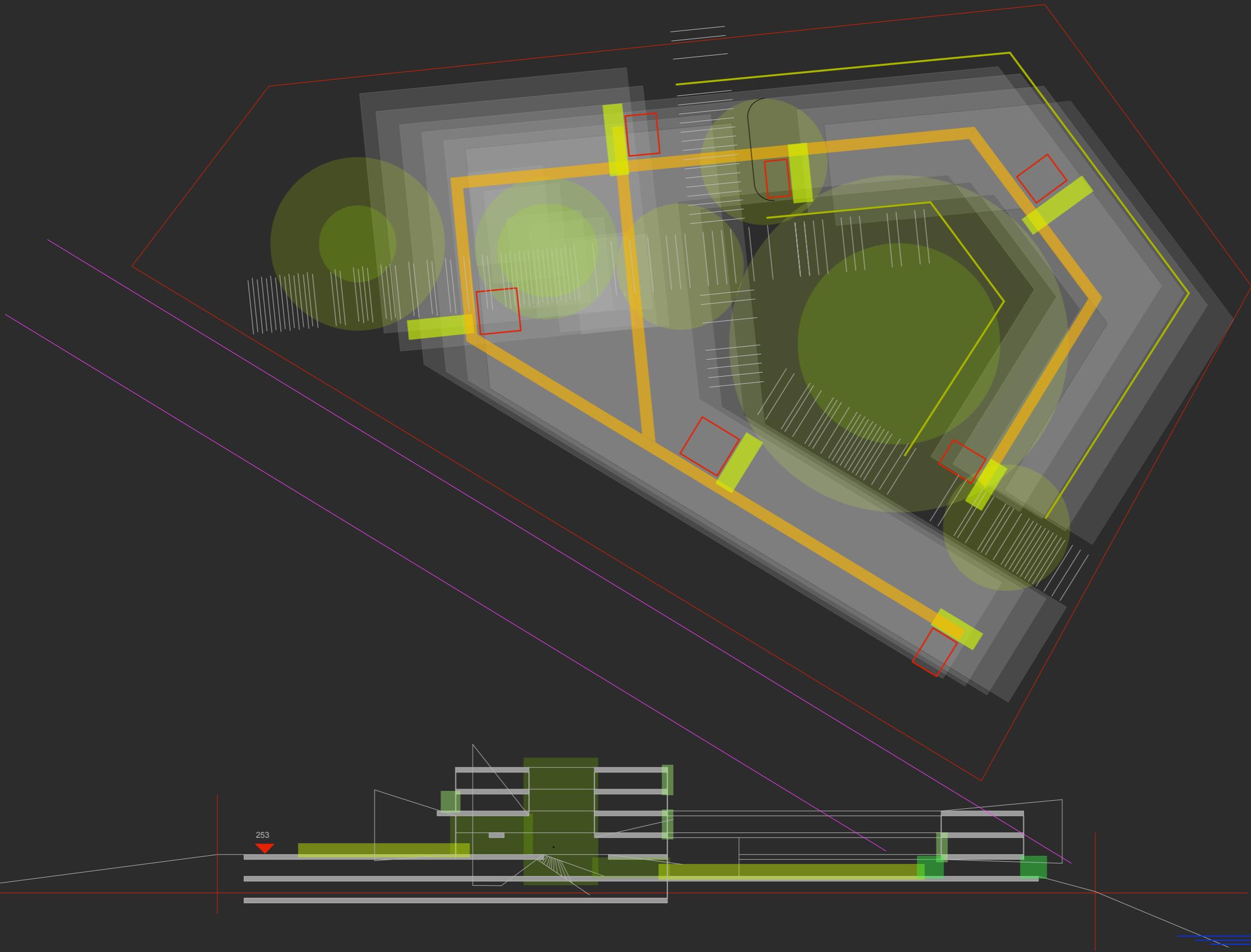
Walls, windows, doors: The Humble Administrators Garden, Suzhou



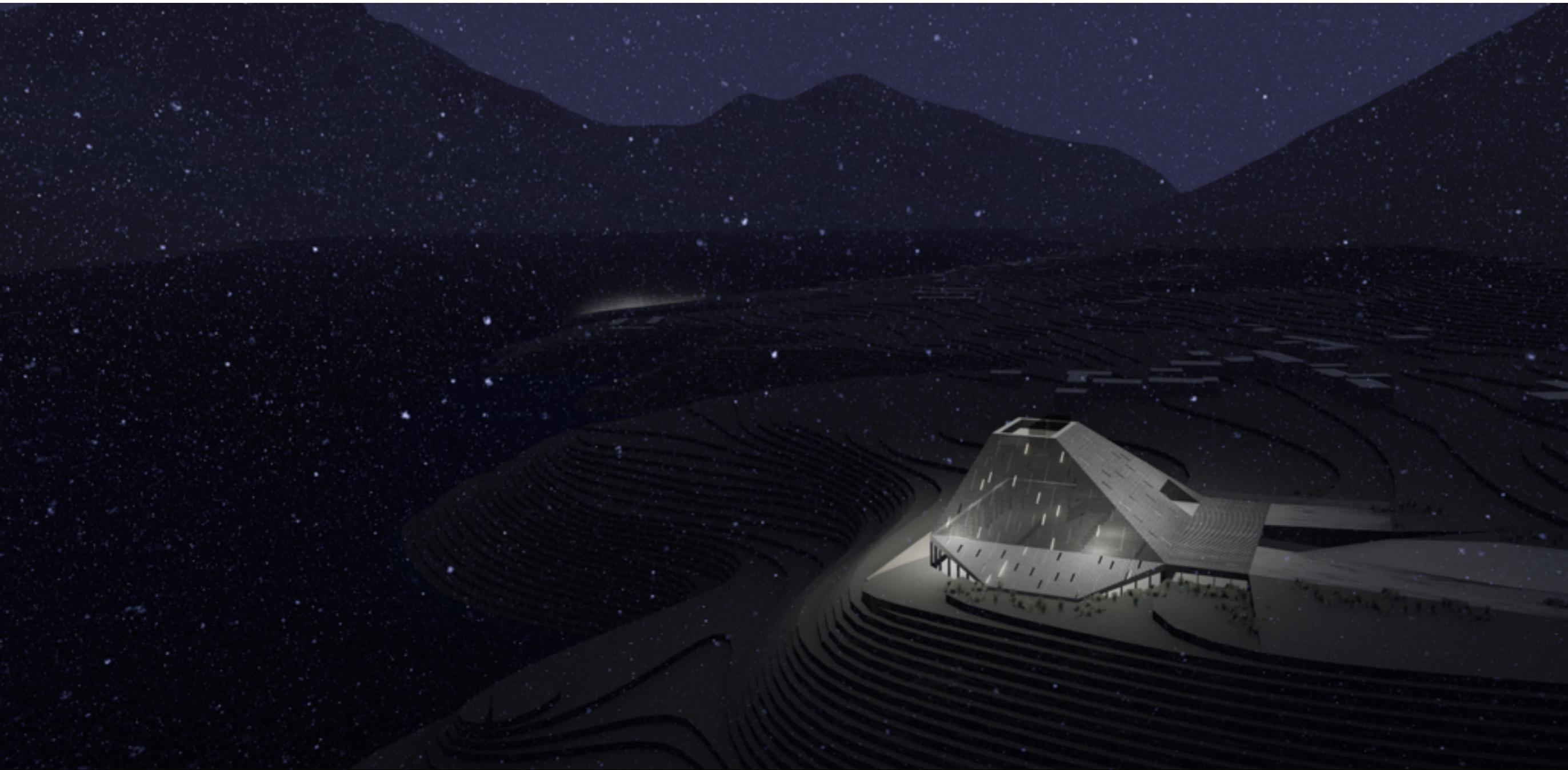
the Chinese courtyard complex
enduring typology with complex gradations of interior and exterior, shared and private space

indoor and outdoor shared space
sequences, transition, overlap, juxtaposition
spatial journey

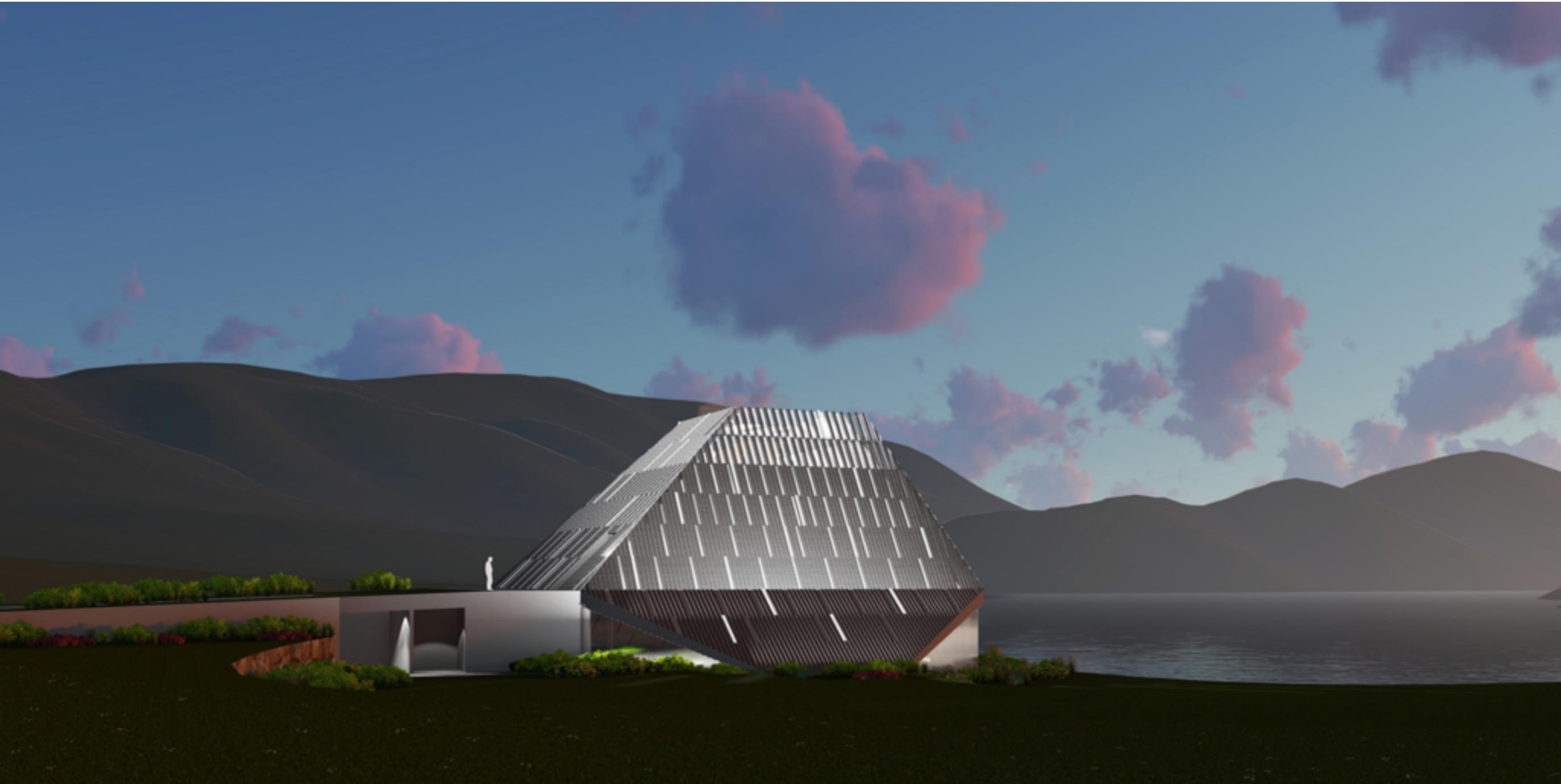




DeXing Hospital: Priestman Architects, 2018
a landscape of natural contexts, gardens, courtyard, public internal spaces



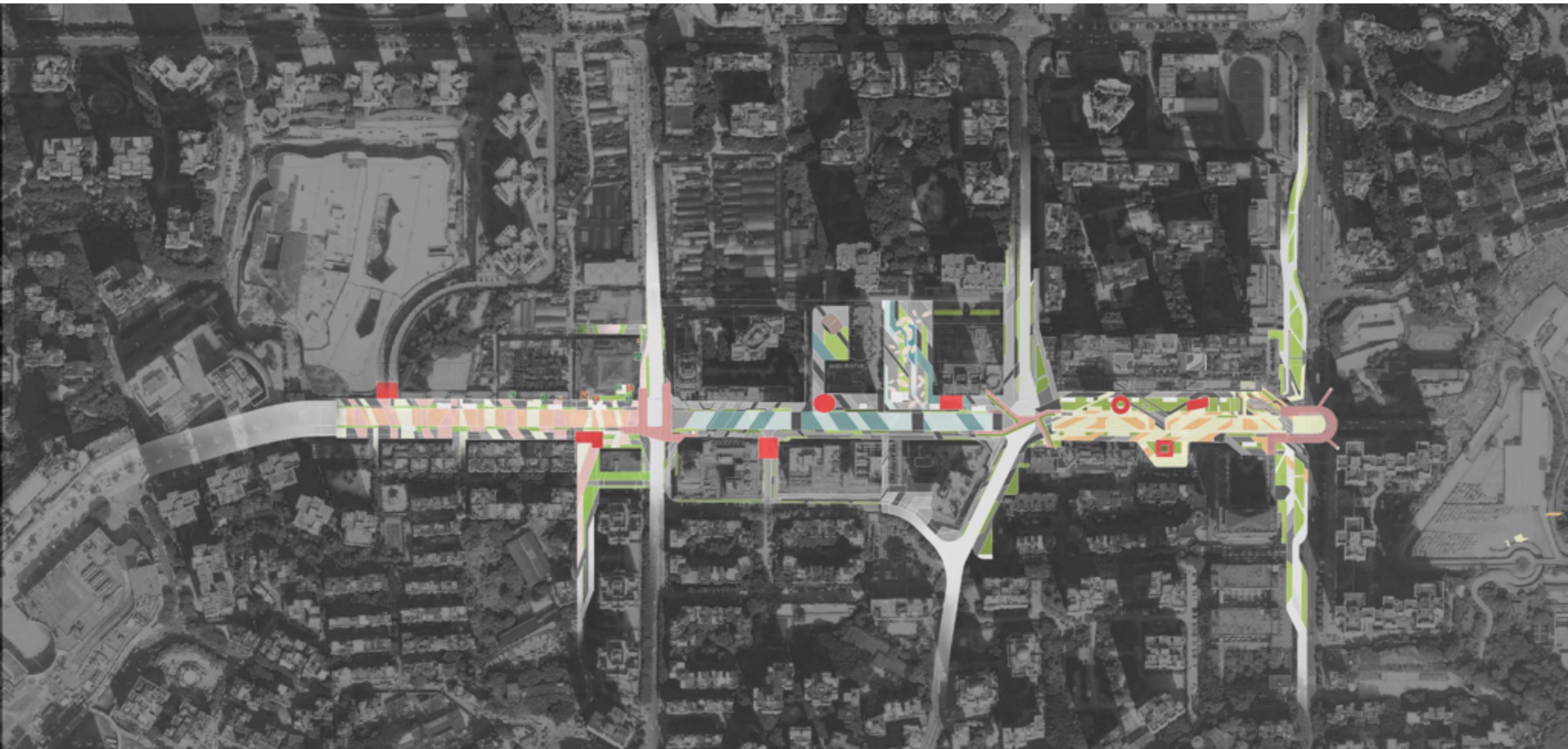
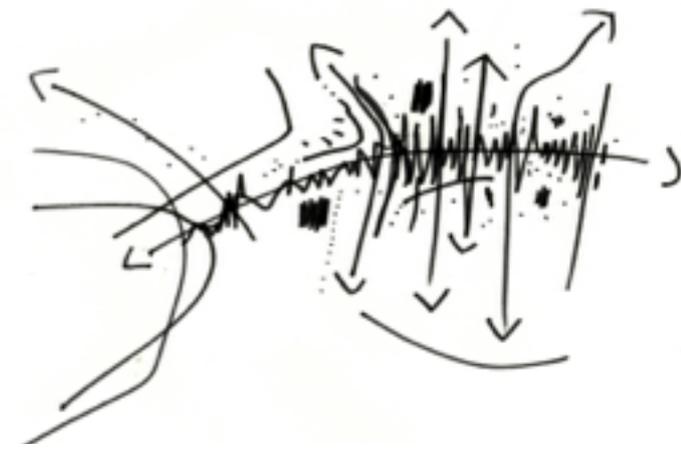
Yele Arts Centre, Sichuan: Priestman Architects , 2018



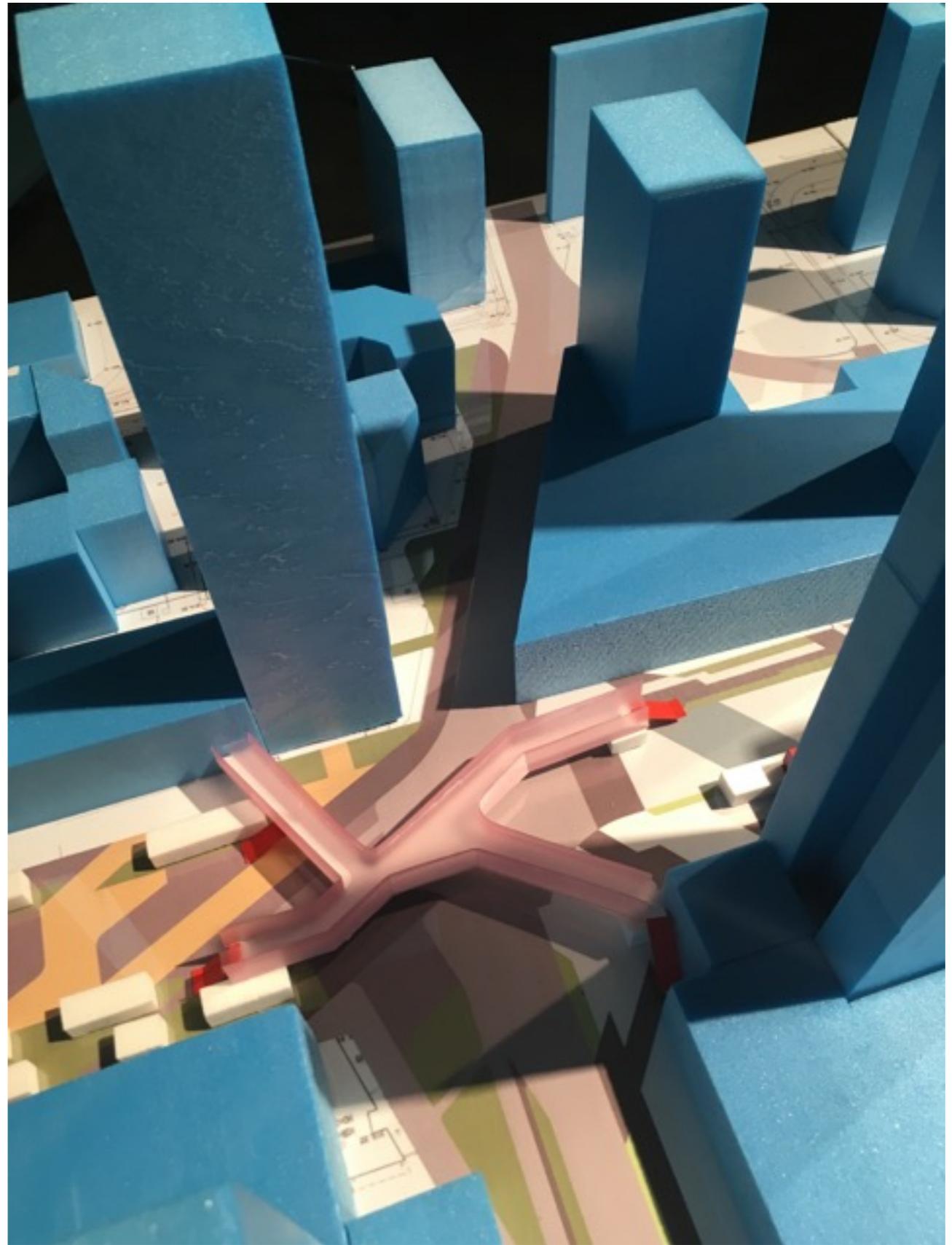
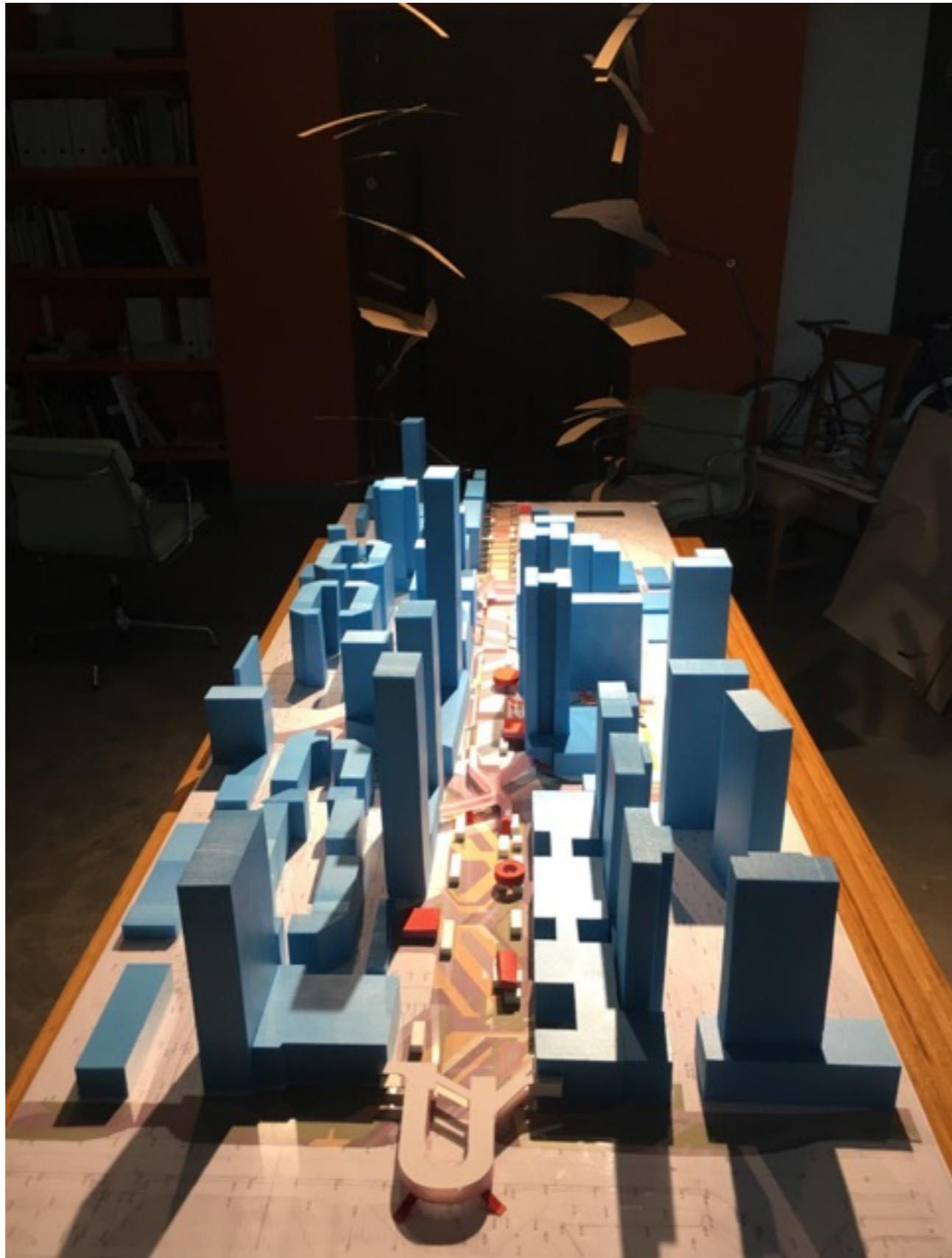
Yele Arts Centre



Yele Gate: Visitor Centre + park administration: Priestman Architects 2018
The public entrance to a mountain + forest landscape

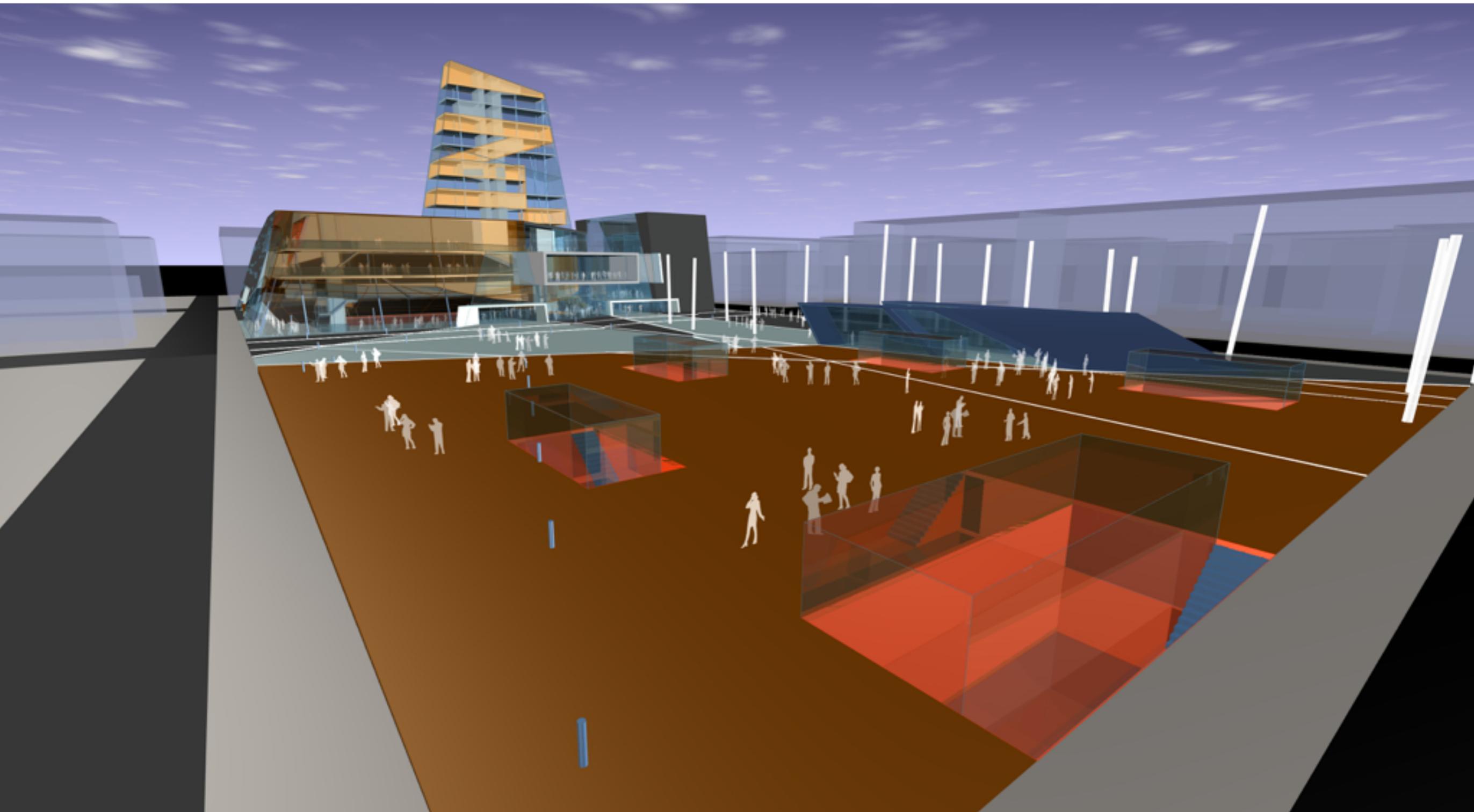


JiuJie street regeneration, Chongqing: Priestman Architects 2017





building/landscape interaction



Uppsala Concert Square

longbar bar

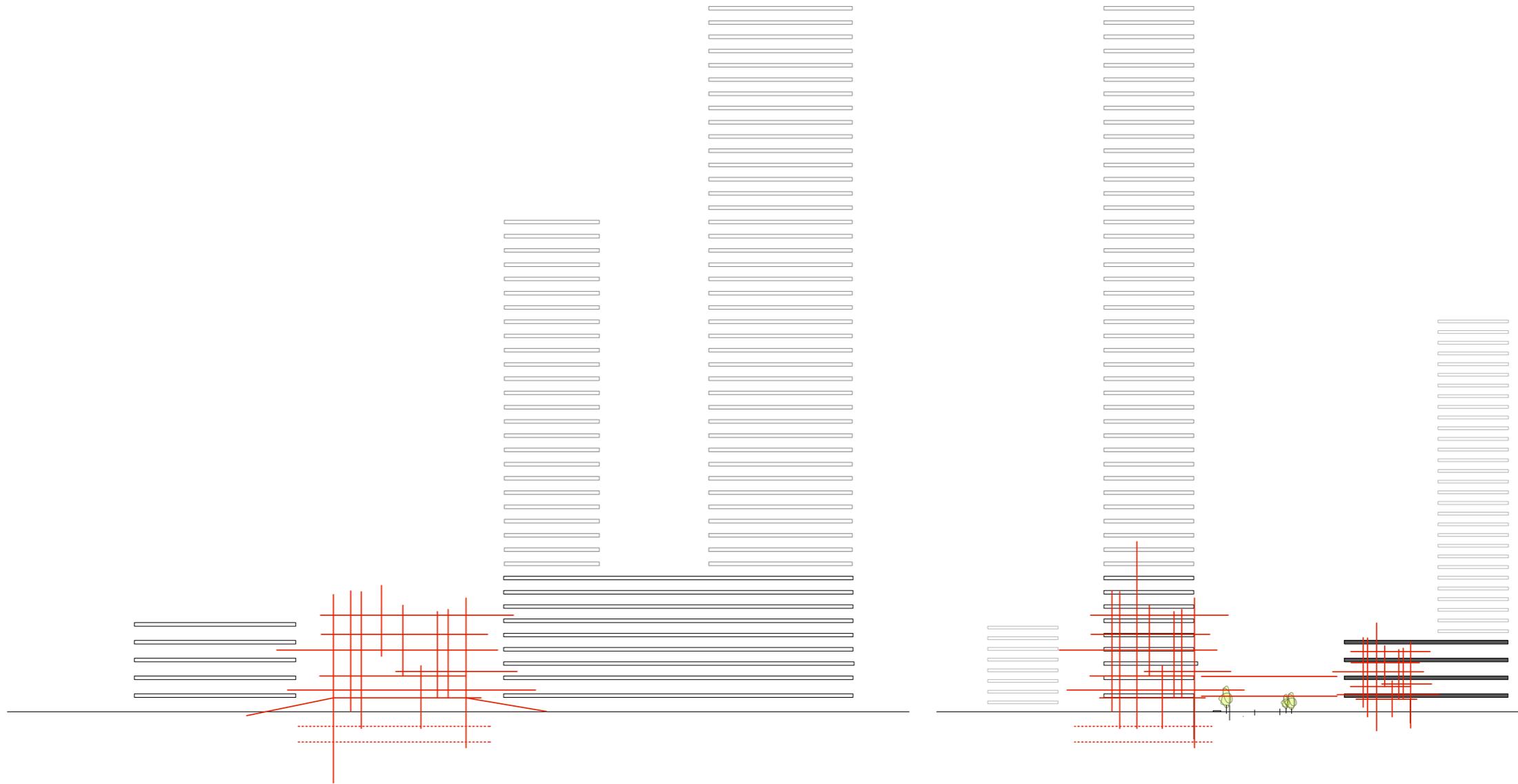
entwining
linking
identifying (the area)
pop-up tenures:
use by the metre / hour
sounds
light
art show
cat walking
cooking
drinking
casual work
hub, incubator
start-up

talking facade

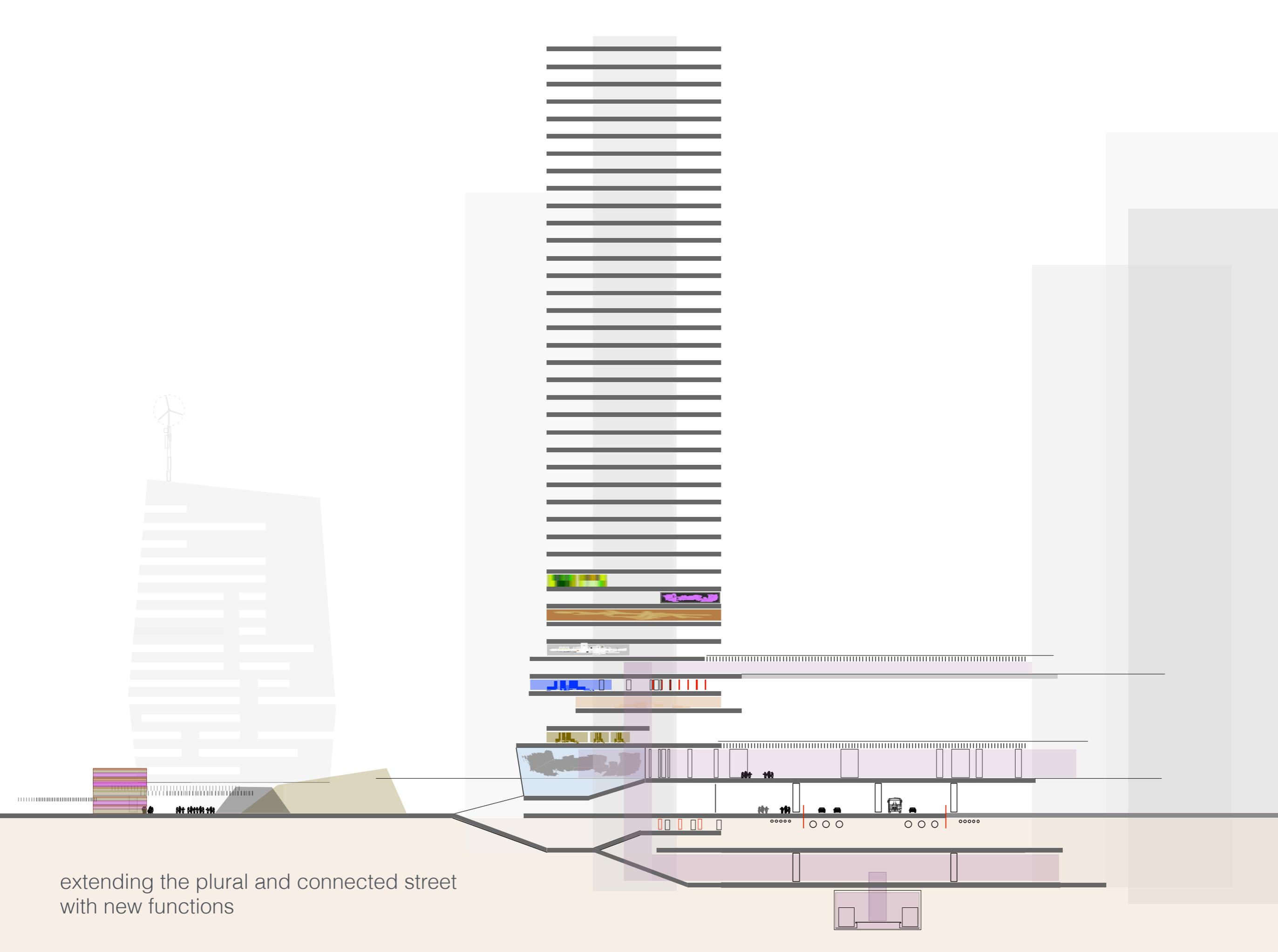
liminal
interstice
border
threshold
expressing
interactive
reactive
informing
kinetic

urban facilitator

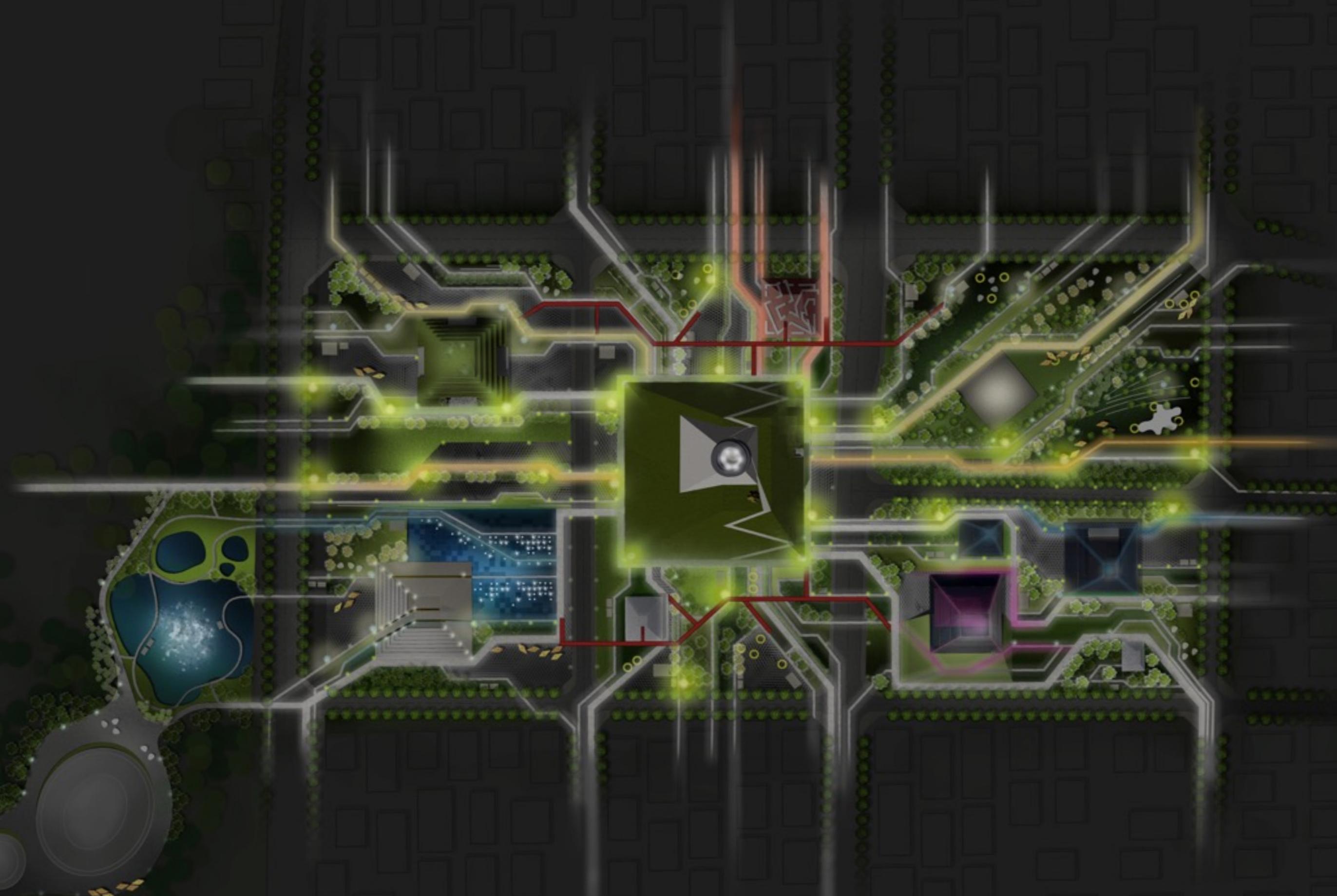
connecting
bridging
embedding
opening
empowering
beam-me-up ktv
interacting
changing
farming growing watering
fostering (children)
educating
entertaining
resting



mad.lab1 multidisciplinary student program brief
a matrix of potentials at bar, facade and urban scales



extending the plural and connected street
with new functions



ShuangFeng Park
3-D public park using recycled rubble from demolished buildings, Chengdu. Priestman Architects, 2018



London
night time image
presents the city as an
organism with centre,
satellite clusters,
arterial and orbital road
networks

