

HARMONY OF ARCHITECTURAL CERAMICS AND CITY SPACE

KLAUS OSTERWALD

■ I think the relationship between architecture and ceramics represents a certain step forwards in the development of human civilization. People learned to make bricks of standardized shape and were able to create any form of wall, house, palace, bridge on nearly any ground. Standardization was a change of thinking and a new way of designing their environment. Not only physically but also sociologically in founding communities and states. Bricks of standardized shapes are the common base of both ceramics and architecture. If this communal origin is neglected, ceramics will only serve as an ornament, attached to architecture. I believe that ceramics in modern architecture should always remind of their historical and functional origins. To me it should have a leading role in architectural artwork.



TONY HEPBURN

My work both in ceramic sculpture and drawing has had architectonic references, of and on for the last 30 years. I would suspect that this stems from a primary interest in the question, what is a structure? The obvious constraints of traditional architectural practice deterred me from taking that route. I have made "gate ways" a simple post and lintel motif periodically since 1980. Its simplicity has enabled me to use it for multiple readings in terms of content. In the first few works it was just rugged, about materiality. Later it embraced the Baroque and so on. My most recent "gate" is Korea Gate, two structures that reference many things. They include two people, life death and eternal life, my history of interest of vessel, a loose reference to the celadon glaze and other things that will remain unexplained. It is my most ambitious gate project to date both physically and emotionally.



ANGEL GARRAZA

With the passage of time, events occur that determine our existence, small or big things that trigger possible themes of reflection that demand the development of a series of works, meant to provide answers to these personal questions without intending to be autobiographical. In a certain measure it is like trying to speak of something personal using a universal code. Just as when a word sparks an idea, the anecdote is not the key to the work but only its trigger. I try to create schemes of communication. I blur the profiles to situate the object on point that is detached, ambiguous and lacking tacit recognitions. I prefer to realize and exercise a certain containment, distancing myself, taking my proposition to an interpretative territory of codes and suggestions. The work vibrates when it is not yet mine, but neither does it fully belong to the spectator although he recognizes it. Such an endeavor is always stimulating.



TADAYASU SASAYAMA

Ceramics and architecture have a very long relationship dating back to ancient times. Expressing the theme of physical convenience; we see ceramics in the ceramic tiles and terracotta used in the clay tombs in Africa, clay brick tombs in India, decorative tiles for the domes of Islamic churches, burial turrets in ancient tombs or tomb shapes in China and the clay-figured houses in ancient tombs in Japan. I expressed the form with spiritual meaning based on religious faith held for many centuries from ancient times. I completed the form by rolling up the clay rod and firing it at 1250°C with the glaze made up only of yellow soil from China, which is a primitive and simple method. The burial clay-figured houses of the ancient tombs of Japan have been reborn in the modern form.



JUN KANEKO

My concern with developing the concept for a site-specific artwork starts from a principal understanding of its environment. As with all forms, nothing exists alone. The spaces between artworks, their surroundings, the volume of the object and how it is situated within the volume of the site generate significant considerations. The space and the shapes it forms around the artwork create either an additive or a reductive element of the piece. The key to a successful architectural work is to develop the most positive spatial attitude between artwork and surroundings. My hope is to make a change in the space that produces a binding relationship, to unite the concepts of the artwork with its surroundings. To make it so its' every element develops an intimate and strong interaction with the unique atmosphere of the site.



BETTY WOODMAN

Ceramic Pictures of Korean Paintings evolved after my first trip to Korea. It was at this time that I first became aware of Yi Dynasty folk art. Some of the paintings I saw had images of ceramic vases filled with oversized floral arrangements, and with these paintings in mind I started a new series of wall-based works. My involvement with wall pieces goes back to the 1970s, when I first began making work that embellished walls and directly interacted with existing architecture. Some of the first of these works were the Ceramic Windows, which I developed after looking at Renaissance architecture. I was particularly interested in the treatments of door and window openings. This led to an interest in doors and windows as they were handled by Baroque architects, and subsequently in Roman and Egyptian wall painting, in which images of architecture and vases are painted directly on the wall.

JEONG - BEOM KIM

The extended expression techniques applied from painting, sculpture, installation, and video (in terms of style), as well as socially participative art discourse dealing with history, culture, politics, deformation of daily life, personality and identity such as body, radical departure from tradition, ecology, and consumerism (in terms of content) are emerging as hot issues in the ceramic world. However, the term 'ceramic' is likely to be perceived as mere 'pottery', especially in Korea. This is why the development of diverse contents related to ceramics is urgently needed. This is an era where people sell their own culture, not just simple products on the world market.

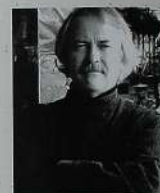
The paradigm of ceramic art is shown as an interactive cross-over or fusion between manifold genres which can suggest not only the direction of future ceramic art but also the various ways to utilize ceramics in architecture.



OLE LISLERUD

Ceramic tile can be seen as a skin on architecture. It can also be regarded as a metaphor for interpretation and visual perception, reflecting art and architecture in society. Although tiles originally have a functional purpose, they can also contribute to metaphysical sensibilities that deal with basic issues of culture and humanity.

My work is based on porcelain panels and plaques where the subject matter deals with markings, signs, symbols, calligraphy and graffiti. By combining digital graphics through silkscreen printing, and expressing painterly qualities, a tension is created between form and surface - between the archaic and the contemporary. My projects relate predominately to archaic forms, arches, walls and architecture. During the past decade have completed over 20 large scale architectural and public art projects in Norway, USA, Turkey, Canada, Japan and China. The most notable being the Supreme Court Building in Oslo and the Museum for The Norwegian Language, together with the Pritzker Prize winning architect Sverre Fehn.



HANKEE CHO

Public art is a cool breeze in the middle of skyscrapers in the sizzling summer. Public art gives the sizzling and irritating space a streak of breeze like life. The expressionless buildings and dreary streets can be revitalized and beautified through public art. Public art is a living being and tonic, breathing together with buildings - milieus. It is obvious that the significance of public art has been increasing. Architecture that cannot properly express culture and art will pay for its ignorance of the social demands of the times. The cultural demand that buildings become artistic works has been increasing more and more. It is generally perceived that culture and art emerged as essential factors in architecture due to the thinking that spatial efficiency was the best value of the old times.



DONG-WON SHIN

To me, the inner and outer wall of a building is a huge canvas. It is not a plane canvas simply for painting; rather, it is a breathing and living canvas where it virtually lives with people. The three dimensional objects I draw on this cubic space using clay, the traditional architectural material. These objects are utensils in daily life that were traditionally made of clay. They are placed in a small space - often small and flat furniture such as drawers or tables. These are recreated and rearranged with the help of the artist's imagination, enabling what is impossible in the three dimensional space. This is how the work inspires the viewers to 'imagine'.

