

Second Annual Art History Student Symposium
East Carolina University

ABSTRACTS

Architectural Applications of Shipping Containers: Art Studio

Matthew G. Amante

MFA Candidate: Sculpture (3rd year graduate)

The ISO (International Organization for Standardization) shipping containers were invented by Malcom McLean in the 1950s. With the intent to create large, transportable, and universally standardized containers, the ISO became part of the operation to ensure the stability of stacked containers on ships that may rock back and forth at sea throughout the world. The containers proved to stay together well, be waterproof, fire resistant, earthquake and vibration resistant, as well as rodent and insect resistant because of their steel construction. The containers have become an industry standard but as a result over time huge stockpiles of unused containers also have developed .

Architects have noticed shipping containers because of their desirable qualities of practicality, durability, portability (easy load onto trucks or trains), standardizes measurements, modularity, and the low cost due to their abundance and availability. Because containers already have an entrance, floor, roof, and four walls, they can be easily manipulated for architectural use. Currently, shipping containers are used as architectural building blocks in a variety of capacities in residential, conceptual, and public constructions such as homes, offices, restaurants, stores, museums, dorms, bridges, public restrooms, etc.

The architectural use of shipping containers and their current low prices (\$1500 for used 40 foot containers) motivated me to investigate a container art studio as a viable option for me as a practicing artist. Two 40 foot containers provide 640 ft² of workspace and are much more cost efficient than buying a pre-existing structure. Water, electricity, and other utilities as well as additional expected commodities of current homes can be added to the examples of containers I studied in a similar fashion to what is done for traditionally built structures. Moreover, the units can be stacked easily, placed next to one another and welded, and expanded upon if needed. Recently, the idea of a container studio has been realized at the University of California at Santa Barbara. Seeing these students' studios in use and learning about successful examples of container architecture in such a large variety of projects gives me a reason to be optimistic when thinking about building a studio in the near future.

Works Cited

Kotnik, Jure. Container Architecture. China: Links Books, 2009.

"Container City." Modern Marvels. The History Chanel. 2006. Television.

"Container City"/ The Riverside Building. "Container City" Home. Web. 20 Nov. 2009
<http://www.containercity.com/riverside-building.html>.

"Containerbay." Fabprefab-modernist prefab dwellings. Web. 20 Nov. 2009
<http://www.fabprefab.com/fabfiles/containerbayhomes.htm>.

Cellini: Power, Expression, and Ego

Katherine Landry

Junior

My major and why writing about this topic will be beneficial to me: My major is Art History. The 16th century was one of the most important periods in the history of man's artistic expression. The study of any recognized artist during the sixteenth century is as much a study of the politics and mores of the day as it is of the man and his artistic contributions. Only by understanding how the artist fit into his world is one able to truly understand and appreciate the influence of artistic expression in forming not only that world, but the world we live in today.

My paper is titled "Cellini: Power, Expression, and Ego". My thesis: The Italian Benvenuto Cellini was a multi-talented, artistically gifted product of the sixteenth century. His often impetuous and lusty nature led him frequently to the wrong side of the law, where he was redeemed time and time again by his carefully cultivated relationships with the upper echelon of the Roman Catholic Church and the powerful Medici family. Cellini's expression was not limited to a single medium. His genius was expressed in metal work, especially gold, as well as music, painting and literature. Cellini's influence has been felt throughout the centuries since his death, and continues into modern times.

The main pieces I will be focusing on are *The Nymph of Fontainebleau*, *his Crucifix*, and his master piece *Perseus and Medusa*. Some of my sources include:

Cole, Michael W. *Cellini and the Principles of Sculpture*. The Press Syndicate of the University of Cambridge, 2002

Gallucci, Margaret A. *Benvenuto Cellini: Sexuality, Masculinity, and Artistic Identity in Renaissance Italy*. Palgrave Macmillan, 2003.

Cellini, Benvenuto. *The Autobiography of Benvenuto Cellini: Revised Edition*. The Penguin Group, 1998.

"Cellini, Benvenuto in Oxford Art Online". Oxford.

Architect as Pariah

Carol Helen Osteyee

Abstract

The story of Jorn Utzon's life as an architect, and the nine years he spent on the Sydney Opera House, are like a Greek tragedy of mythic proportions. Utzon produced many excellent designs during his lifetime and many stunning structures of his were built, such as the Melli Bank in Tehran, Kuwait National Assembly, and Kingo Housing Complex in Denmark. However, the Sydney Opera House is his masterpiece. In its planning and construction, Utzon liberated spatial architecture by pushing the limits. He used 'additive elements' of the shells, computers in solving structural design problems, epoxy resins on a large scale, laminated glass and planar glazing, and unintentionally brought the issue of project management to the forefront of architectural awareness worldwide. Despite persecution by politicians and the press, lack of support from Australian architects, bad luck, and his own personality and work methods, he maintained poise, equanimity and a sense of humor throughout life. He was a true philosopher-architect.

Margaret Brown

Fine Arts Major with Ceramics concentration

“The Great Goddess of Teotihuacan as a Figure of Power”

Teotihuacan, Mexico, or the City of the Gods, was one of the largest world powers of ancient Mesoamerica during the Classic period from AD 250-900. The city rests in the current-day municipality of San Juan, in the State of Mexico, and shows evidence of prosperity until AD600, after which there are signs of massive destruction and burning within the city. The architecture of this city is quite extensive, with three main temples lining what is known as the Avenue of the Dead. These temples are the Pyramid of the Sun, the Pyramid of the Moon, and the Pyramid of the Feathered Serpent, and each is built to honor its respective god. Many palace complexes also exist within the city, including the Palace of the Jaguars, the Palace of the Butterflies, and the palace complex of Tepantitla, in which we find many amazing and interesting frescoes (Hayes). Some of the most intriguing frescoes depict what has been interpreted as an aspect of a female goddess, who, in one mural, is sprouting two trees from her head, while in another, seems to be baring the ferocious teeth of a cat, and in yet another, bears on her face a three-pronged nosebar with jaguar teeth below it. In which locations does this Goddess form appear? What does she represent in these murals, and are there other media in which she appears? What is her place as a figure of power in this ancient city of Teotihuacan? During my presentation I will explore the ancient city of Teotihuacan and relate to the audience the research I have gathered on the Great Goddess. I hope, with this presentation, to answer the above questions, and to show that, yes, the Great Goddess was an important deity to this ancient culture. I want the audience to know that the Great Goddess of Teotihuacan was a figure of power in Mesoamerica.

The Seal of Approval and E.C. Comics

Mary Laura Woolard

Comic books hold a peculiar place in our culture. There is an easily recognizable art and narrative style that is typically identified as being 'comic' although this is often difficult for most to adequately describe or explain with ease. There are conventional practices and habits, names and ideas, some story and character types that are recognized outside of the realm of the comic communities. The prevalent belief held by many outside the comic community is that comic books are the territory of children, the illiterate, and the 'socially awkward'. The people who choose to actively read and pursue the collecting and reading of the material are deemed to be, at best, trapped within a perpetual childhood. These ideas are well-worn and trod; attached to deep-seated stigmas that remain despite evidence to the contrary and, despite this, elements of comics have been frequently adopted and synthesized into mainstream, or popular, culture.

Unfortunately, the medium of comics has always been dogged by criticism from multiple fronts. Until the 1954 Senate Subcommittee Hearings into Juvenile Delinquency and the subsequent formulation and implementation of the Comics Code by the industry, however, the industry flourished and behaved as a medium through which social commentary and budding artists could find expression. The subsequent demise of E. C. Comics is an emblem of an era that saw sweeping changes to comics in all sectors of publication, artistic license, and permitted narrative.

Charles Alston

Shannon Kane

Abstract:

Art reflects the time in which it is created. The social, economic and political climate can influence and dictate a work of art. By better understanding the environment we gain better understanding of the artists intentions. Charles Alston is a representative of his time; the Harlem Renaissance was an era of social change. African Americans were gaining a new identity within the United States; no longer was being seen as ignorant and being unable or willing to help oneself acceptable. The role of the artist was to give an image to the New Negro, who was someone with a cultured person who took pride in his or her heritage. Charles Alston's work shows an intimate view into this time period.

Jennifer G. van der Helm, Senior

BFA concentration Animation/Interactive Design

Abstract:

In the Late Antique and Early Byzantine eras, the images of Christ were influenced by the political and religious climate of the area. This paper uses eleven images obtained from different areas throughout the 3rd - 15th centuries and are visually analyzed to discuss the attributes of Christ and how they reflect the time period in which they were created. Images such as: the Helios (Christ as Sun-God) Mosaic in the vault of the tomb of the Julii, the 4th century, Good Shepherd a ceiling painting of a burial chamber in the Catacomb of Saints Peter and Marcellinus from Rome. The Anchor carving from the catacomb of Priscilla, the sarcophagus of Junius Bassus, a catacomb painting of the raising of Lazarus, a panel from the doors of Santa Sabina depicting the crucifixion, the mosaic on the triumphal arch of Santa Maria Maggiore depicting Ever-Ready Throne, the encaustic painting of the Virgin and Child Enthroned with Angels and Saints, the mosaic of Virgin Enthroned Between Emperors Constantine I and Justinian I located in Hagia Sophia, the Transfiguration mosaic from the Monastery of Saint Catherine, and Christ a painting with tempera and gold on panel all help to show how Christ was portrayed. They also help us see how, as Christianity evolved so did the images portraying the central figure of the religion, Christ.

The Kalachakra Image in Tantric Buddhism

Andrew William Denton, MFA Candidate

Paper Abstract

Kalachakra is a representation of Buddhism rarely seen in the West. I learned during my study tour to Dharmasala, India last summer that there is more to Buddhism than is represented by images of the serene Shakyamuni seated in a cross-legged posture upon a lotus flower. Tibetan Buddhism uses images of deities engaged in heinous acts of violence and in sexual embrace, sometimes simultaneously. This imagery comes from a religion that is a blend of Buddhism, Tantra, Hinduism and Bon, the indigenous shaman belief of the Himalayan people. I will describe how this imagery became a part of Buddhism and how I connect with it.

Arcology: Architecture + Ecology

By Jason Stein

Abstract

This paper is a summary of the concept of Arcology, the creation of Paolo Soleri, an Italian architect, which symbolizes the fusion of architecture and ecology to create a more sustainable vision of urban planning and community design. Arcology can be seen as the “Anti-Urban Sprawl” in the sense that it proposes an implosion of population density, a condensed organization of society based around the idea of a massive, multi-layered hyperstructure. This hyperstructure would house all elements necessary for a community including housing, schools, production manufacturing, museums, leisure and recreation facilities, public gathering places, and so on. By arranging a dense community vertically to encourage human interaction, proximity, and creativity through collaboration, the area immediately around the structure is free to be used for agricultural production and ecological tourism. Such a society would require massive streamlined systems of automated manufacturing, waste management, and energy production. The need for transportation systems would be largely eliminated as all aspects of the structure could be accessed in a matter of minutes on foot, providing an efficient elevator-type system is utilized.

“Arcosanti” is a community designed by Paolo Soleri and currently under construction in the desert of Arizona. It was designed as an experimental urban laboratory and teaching facility to put into practice the principles and ideas behind Soleri’s theory of Arcology. Rather than being a literal interpretation Soleri’s original plans for the ideal “Arcosanti”, it is a practical study based on current technology and available resources.

Bibliography

- Birkerts, Gunnar. *Subterranean Urban Systems*. Michigan: The University of Michigan, 1974.
- Golany, Gideon S. and Ojima, Toshio. *Geo-Space Urban Design*. New York: John Wiley & Sons, Inc., 1996.
- Soleri, Paolo. *Arcology: The City in the Image of Man*. Cambridge, MA: The MIT Press, 1969.
- Soleri, Paolo. *Paolo Soleri’s Earth Casting for Sculptures, Models, and Construction*. Salt Lake City: Peregrine Smith Books, 1984.
- Sterling, Raymond; Carmody, John; and Elnicky, Gail. *Earth Sheltered Community Design*. New York: Van Nostrand Reinhold Company, 1981.
- Arcosanti*. Cosanti Foundation / Paolo Soleri. <http://www.arcosanti.org/>