

GRIGORY MASLENNIKOV

"ARCHITECTURAL CONSTRUCTIONS"

Architectural constructions

Architecture is the language of giants, the greatest system of visual elements that was ever created by the humankind.

Just like artists, architects are not inclined to talk much, because they are aiming to create tangible objects. Each creative professional has their own tools for communicating their thoughts and feelings.

For me, the most complicated yet essential element of architecture and art is simplicity. Simple forms require perfect proportions and measurements that result in visual harmony. To achieve that in my works I experiment with texture and colours.

It's not an easy task trying to translate words into construction elements. But being an admirer of architecture myself, I'm setting out on a mission to reimagine creations by leading architects of the world in paintings. It's a complicated yet fascinating challenge. Please join me on my quest powered by imagination and by the artistic tools that will bring it into reality.



Painting 1
Ettore Sottsass
170 x 120 cm
oil, canvas

The painting by the “patriarch of Italian design” is a reflection of his inclination towards simple geometry, bright colours and playful style. His architecture is intimate and is meant for people, not institutions. At its core is the traditionally Mediterranean approach to life - seizing every moment and enjoying simplicity.

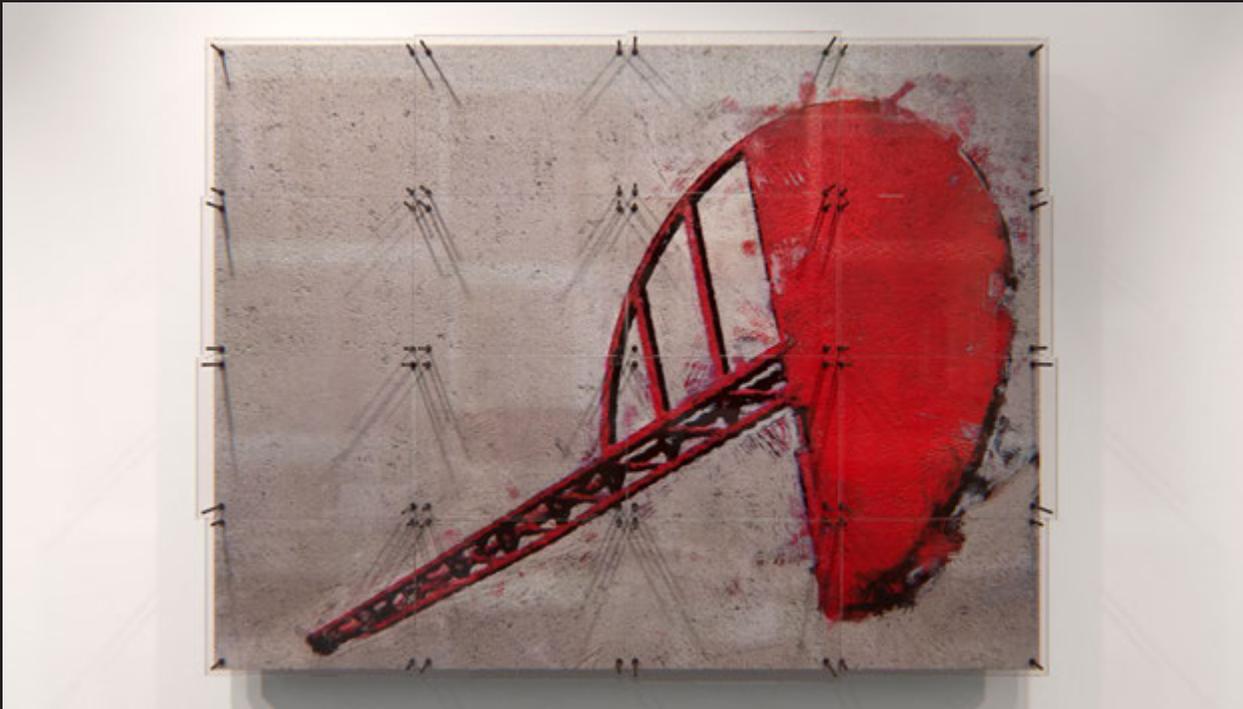




Painting 2
Arata Isozaki
170 x 120 cm
oil, canvas, metal

This work describes Isozaki's own character. One of the leaders of the 1960s' avant-garde movement, he learnt from Kenzo Tange and managed to introduce romanticism and humour into large-scale urban construction. This painting was inspired by the Palauet de Palafolls sports centre he built.



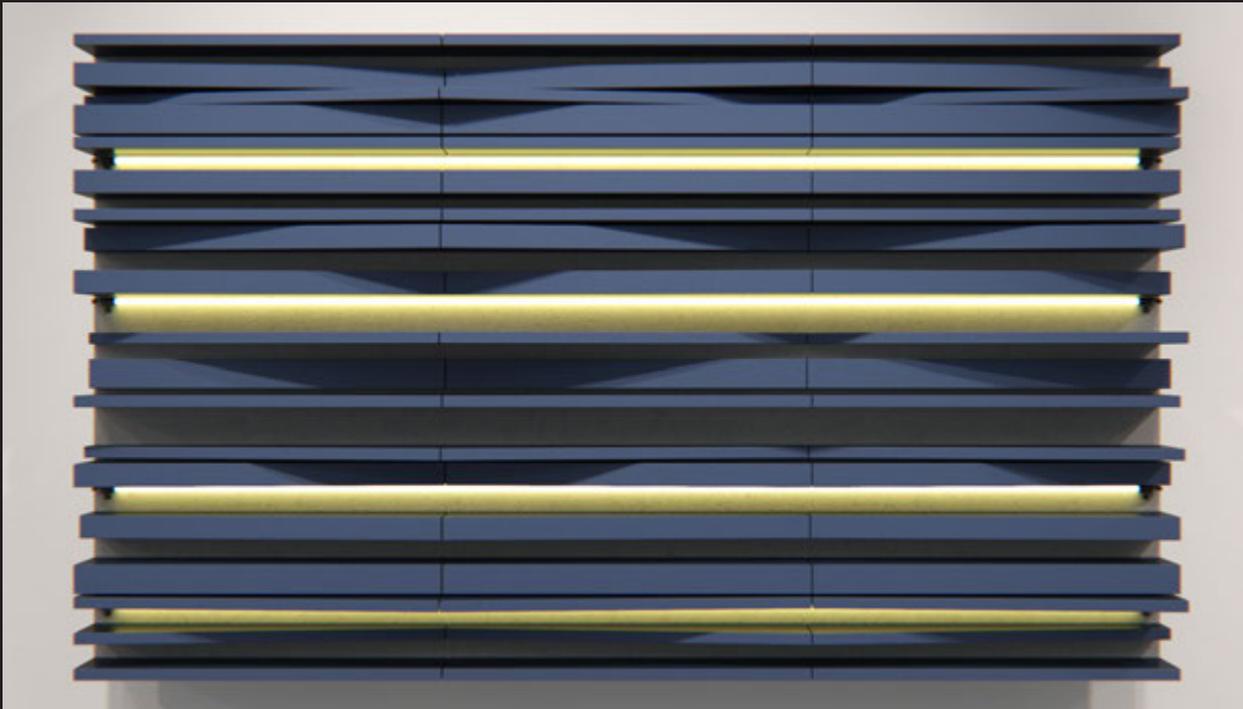


Painting 3
Bernard Tschumi
160 x 120 cm

oil, canvas, plaster, metal, plexiglas

In my eyes this is one of the most amazing architects, a deep thinker who values method over form. He delineates active processes, tensions, energy flows and tries to create a perfect space for them. Architects like to say they create spaces, not forms, but Tschumi would likely add "I create conditions for a space to emerge".

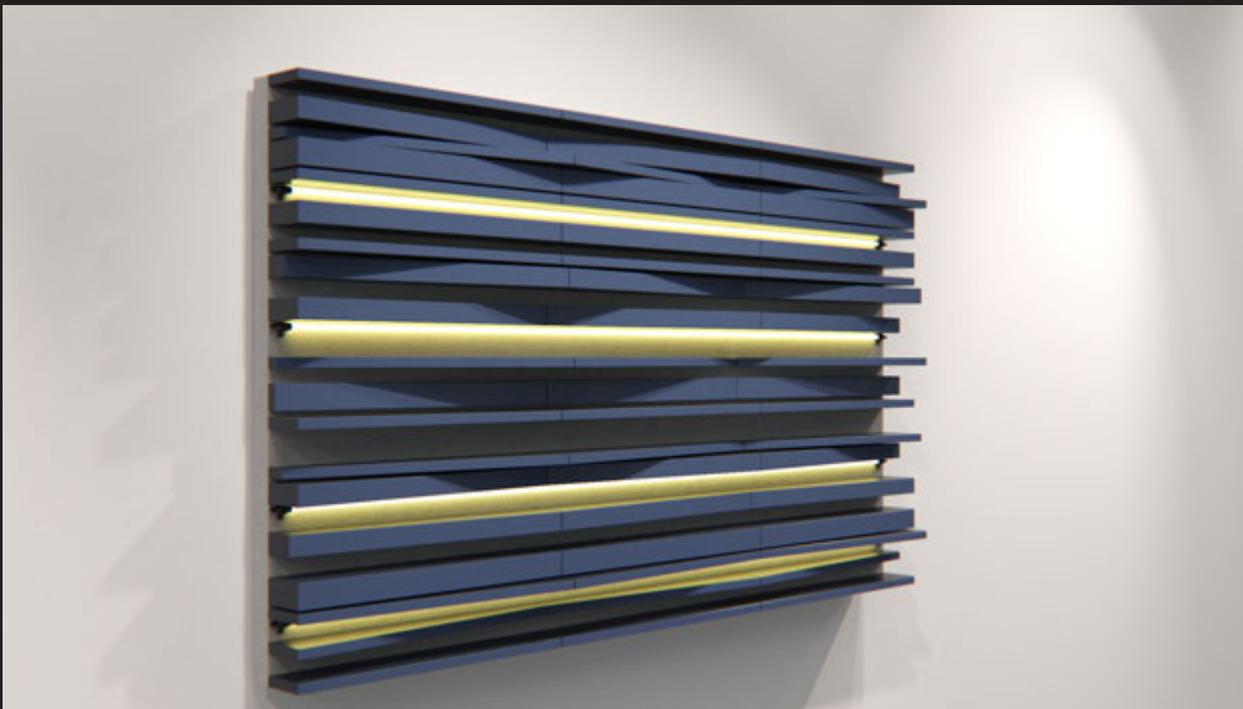




Painting 4
Massimiliano Fuksas
190 x 110 cm

oil, canvas, plywood, neon

Works by Fuksas are some of the most elegant examples of the new virtual reality in architecture. This painting was inspired by the Peres Center for Peace in Jaffa.

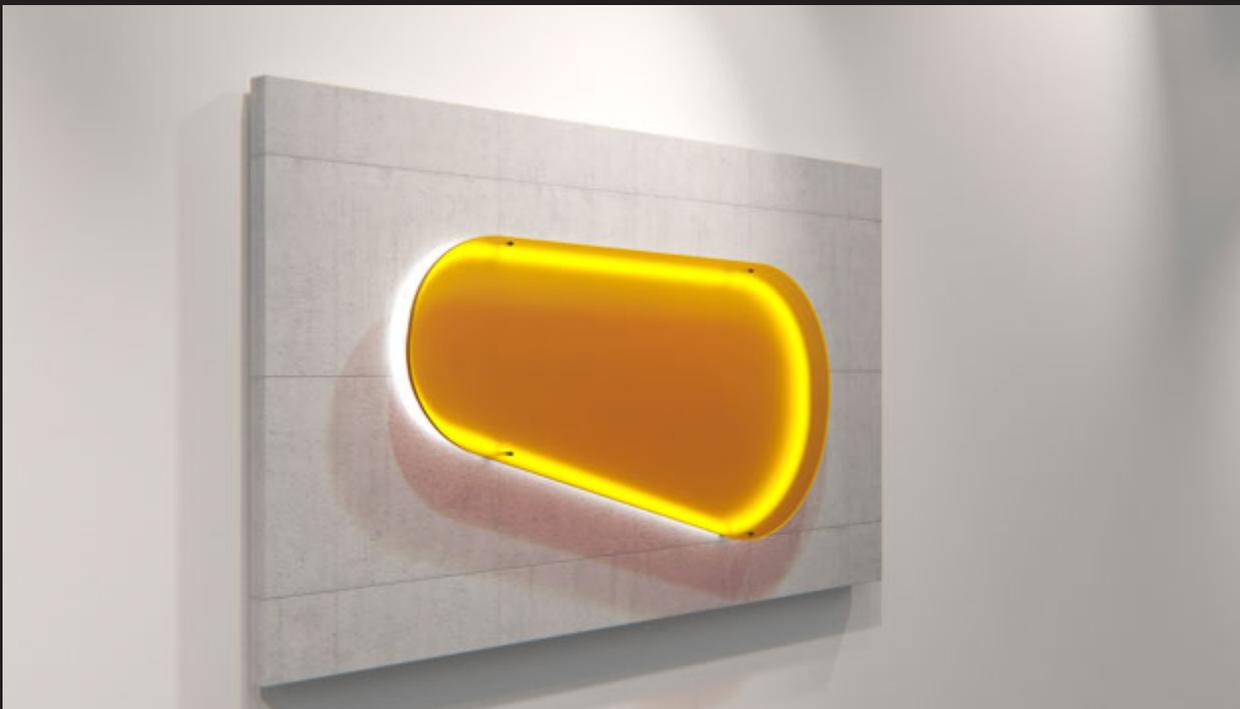




Painting 5
Álvaro Siza Vieira
190 x 110 cm

oil, canvas, plaster, metal, plexiglas, neon

Vieira's creations are wonders that blow your mind with simplicity. They are quiet in their dignity and harmony, and translate blissful calamity. The secret to this magic is Vieira's meticulous attention to proportion, the oldest yet ex-tremely complicated element of architecture. His method is that of the masters of Renaissance, that has been stripped of all the excessive decor to satisfy the tastes of the contemporaneity. He is both a modernist and a classic.





Painting 6
Frank Gehry
150 x 200 cm
oil, canvas, neon

With their streamline forms and metal trimming, Gehry's creations often re-semble fish. When post-modernists started insisting that buildings should reflect the history of the surrounding environment, Gehry suggested that fish existed long before humankind, making this his method for bringing motion to his works. This painting is a nod to Guggenheim Museum in Bilbao.

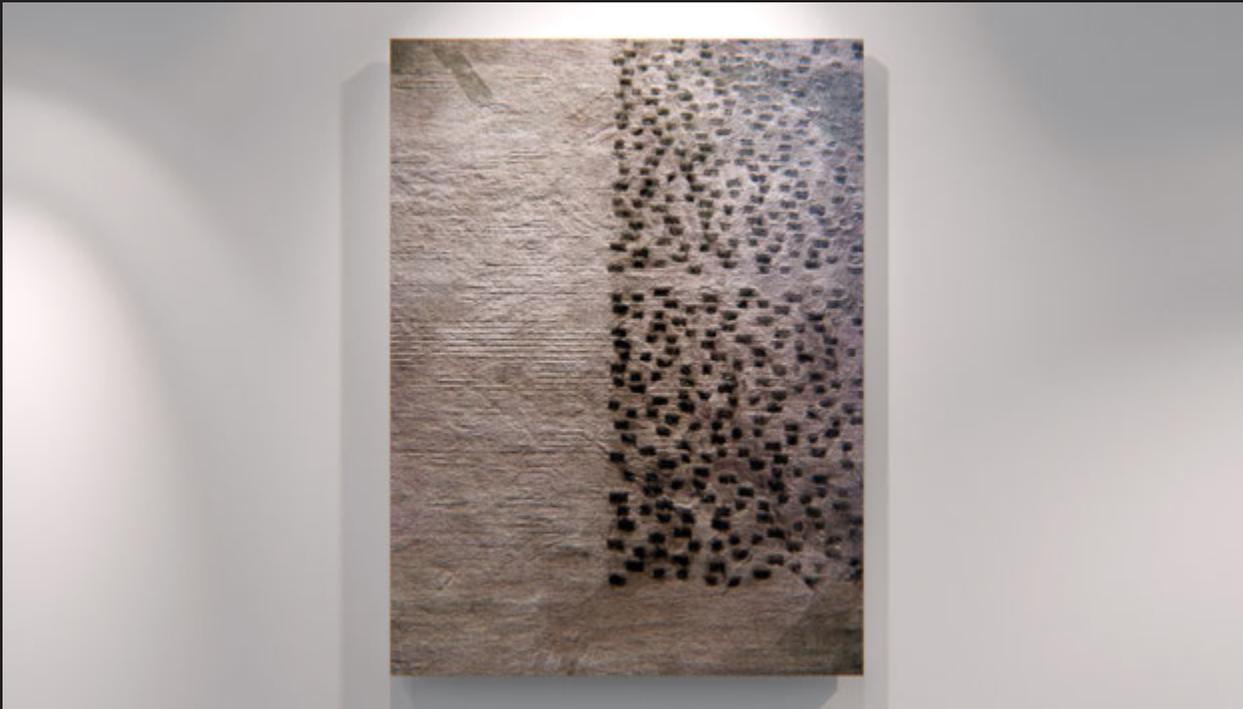




Painting 7
Thom Mayne
170 x 120 cm
oil, canvas, metal, neon

Thom Mayne is, undoubtedly, the product of the “crazy 1960s”, an architect who went above and beyond the existing modernist and post-modernist trends. The philosophy of his architecture has little to do with European modernism, Oriental motives or the American tradition. He is the adept of the nomadic culture South California. His works feature broken geometry and his language is his sharp angles. He is an architect of globalization, a possessor of curious mind that brings to life new forms. This painting depicts the landscape of Giant Interactive Group Corporate Headquarters in Shanghai.

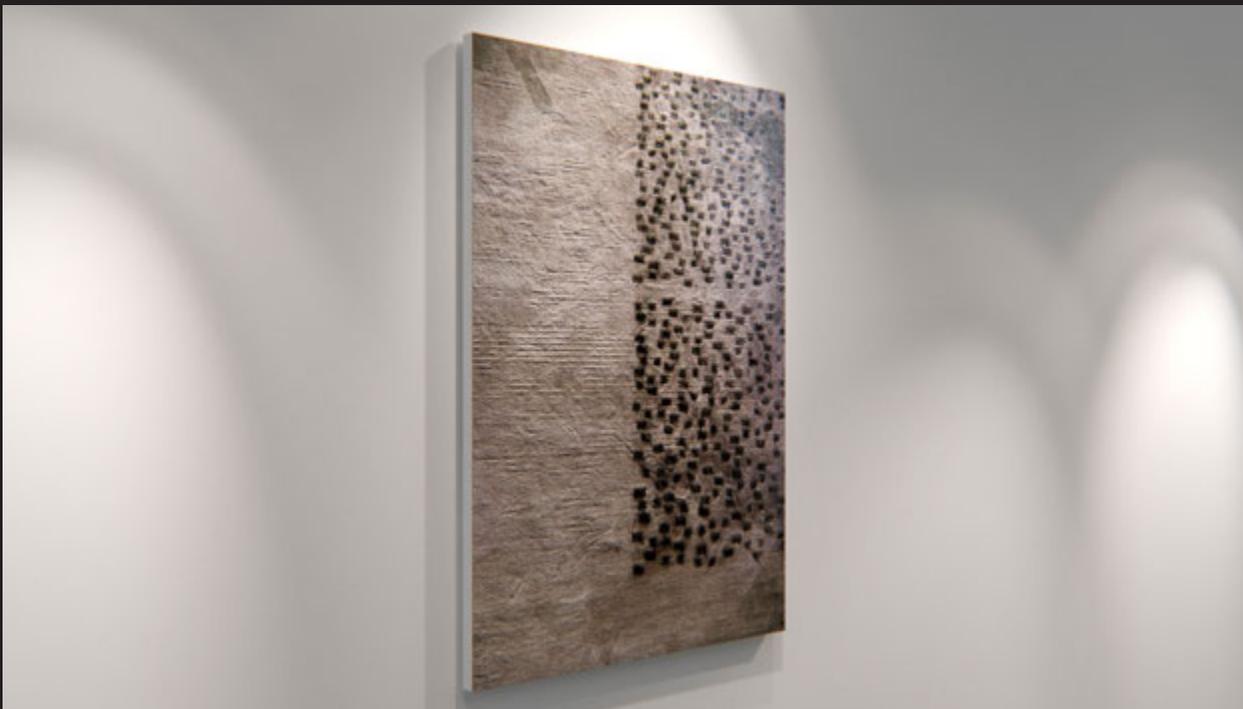




Painting 8
Peter Zumthor
150 x 200 cm
oil, canvas

They say, “the words of wise men are heard in quiet more than the cry of him that ruleth among fools”. This seems to be the approach of Peter Zumthor whose works are smart and simple yet speak volumes.

Zumthor creates timeless spaces. He explains: “There are buildings that are magical. It just feels that they belong with that place. We don’t pay much at-tention to them but we can’t imagine them not exist. These are the kind of buildings I aspire to design”. This painting depicts a part of Kolumba Museum in Cologne.

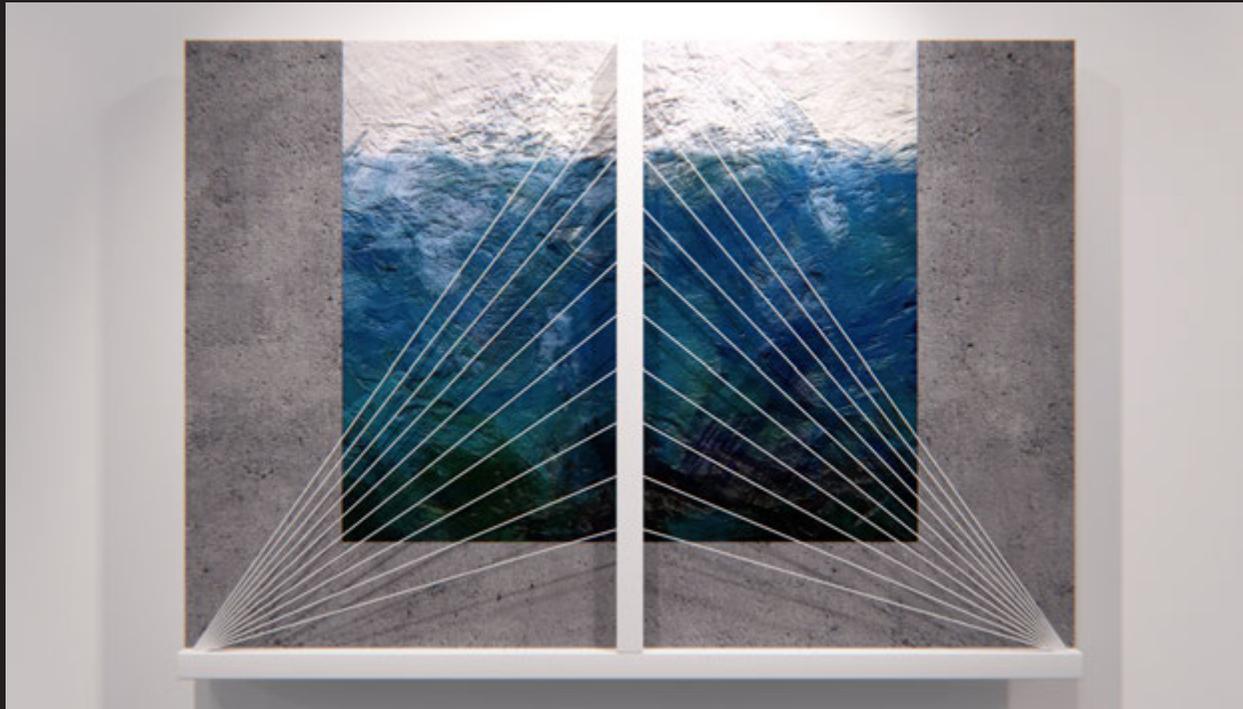




Painting 9
Tadao Ando
120 x 120 cm
oil, canvas, metal, neon

Combining European lustre with the refined simplicity of the Japanese is the trademark approach of this architect. Ando planted the seeds of Japanese architecture in European modernism. He acted as a European professional, but strived for intricacy and perfectionism like no European was able to. His creations are informed by history but refrain from overloading the viewers with it. Philosophers, writers use words to make others think. The power of a word is immense. Architecture is a word uttered by the space. A concrete wall can speak to the viewer without need for interpretation. Ando has a lot of weight in his words.





Painting 10
Norman Foster
170 x 120 cm

oil, canvas, plaster, metal

Norman Foster is one greedy architect. But he is not greedy for money. De spite the media singling out his most large-scale creations, Foster has much more to offer. He might have built a school building - but that won't get into the headlines. He always guarantees success and quality, a living classic who has every right to be enjoying his fame. Yet, he doesn't work for the public - he doesn't have feelings for the public - he has feelings for stones, concrete and steel. You can forgive a man in love for being famous. My painting is dedicated to one of the most outstanding projects by Foster, Millau Viaduct in France. At 343 metres tall, it still holds the record for the tallest cable-stayed bridge.



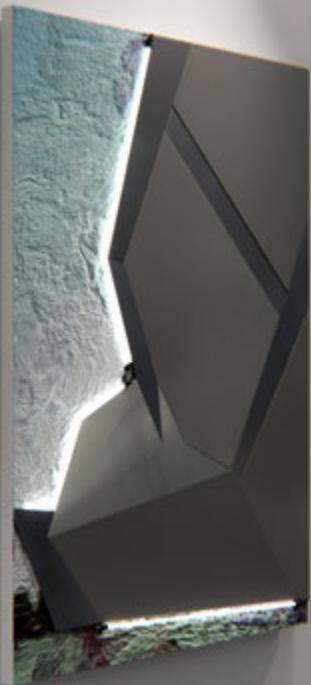


Painting 11
Daniel Libeskind
120 x 170 cm

oil, canvas, metal, neon

Libeskind is one of the founders of deconstruction, exposing the fragility of the world in his creations. The concrete walls and abundance of empty space is a frequent metaphor he implements to convey the idea of past and future loss.

I have mixed feelings about this architect who uses concrete and metal to describe emotions that are sometimes quite raw. This painting shows part of the facade of The Frederic C. Hamilton Building at Denver Art Museum.





Painting 12
Nicholas Grimshaw
150 x 200 cm
oil, canvas, neon

Grimshaw's architecture is the opposite of an iron fist in a velvet glove. It's dry and rough on the surface but soft and warm on the inside. A tropical garden is hiding under the cold glass domes of his Eden Project. And, at the heart of the Rolls-Royce Headquarters there is a lake.

Grimshaw puts emphasis on "human factor" and the principle of treating others the way one wants to be treated. When an architect meticulously designs every single detail of the building, the viewer feels its wholesomeness that is unbeatable.

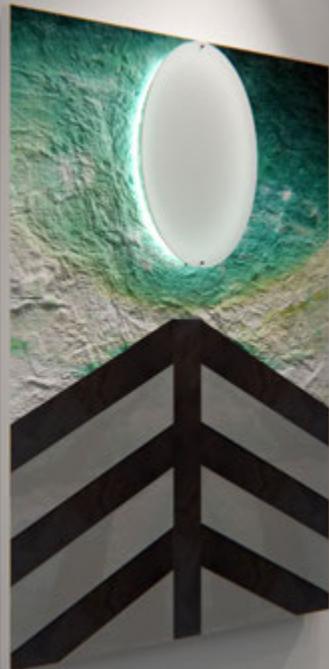


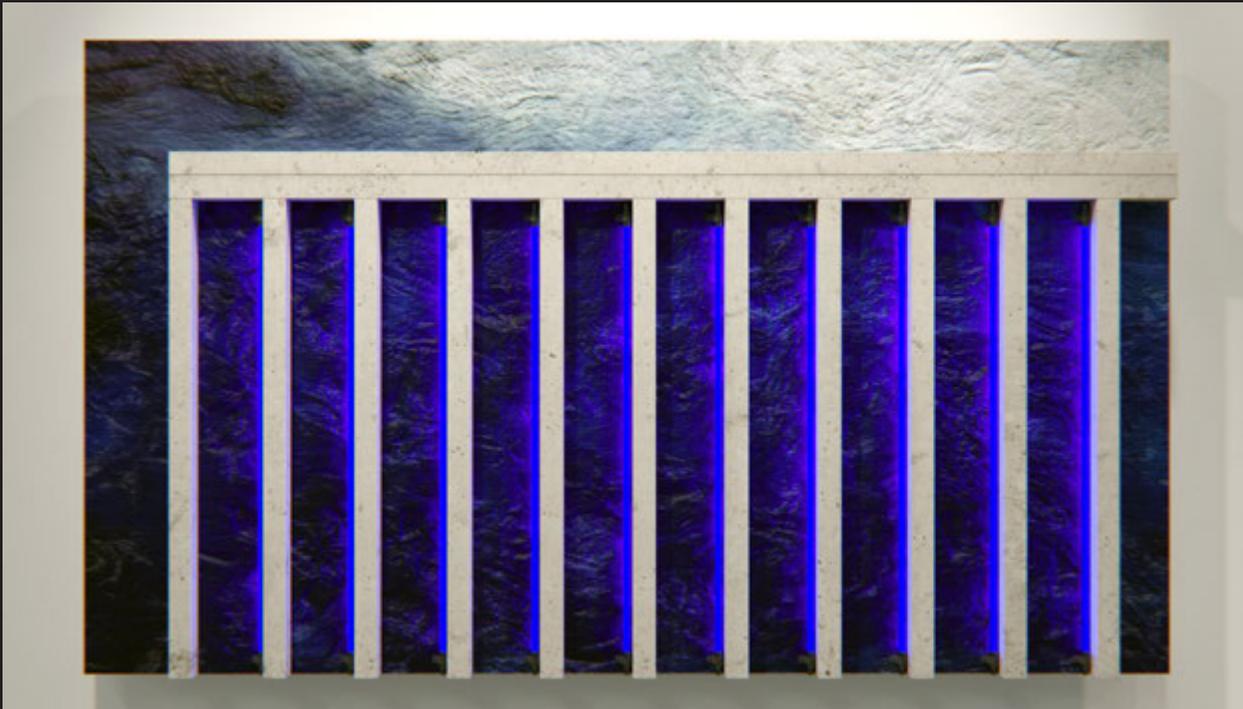


Painting 13
Kisho Kurokawa
150 x 200 cm

oil, canvas, metal, plexiglas, plastic, neon

“For a long time we’d possessed the knowledge that the Europeans were seeking. We knew about the connection with nature, simplicity, combination of timely and timeless, and the beauty of bare constructions. When time came for us to create our contemporary architecture, we won over the West-erners easily.” These words by Kurokawa reflect best his approach and phi-losophy.



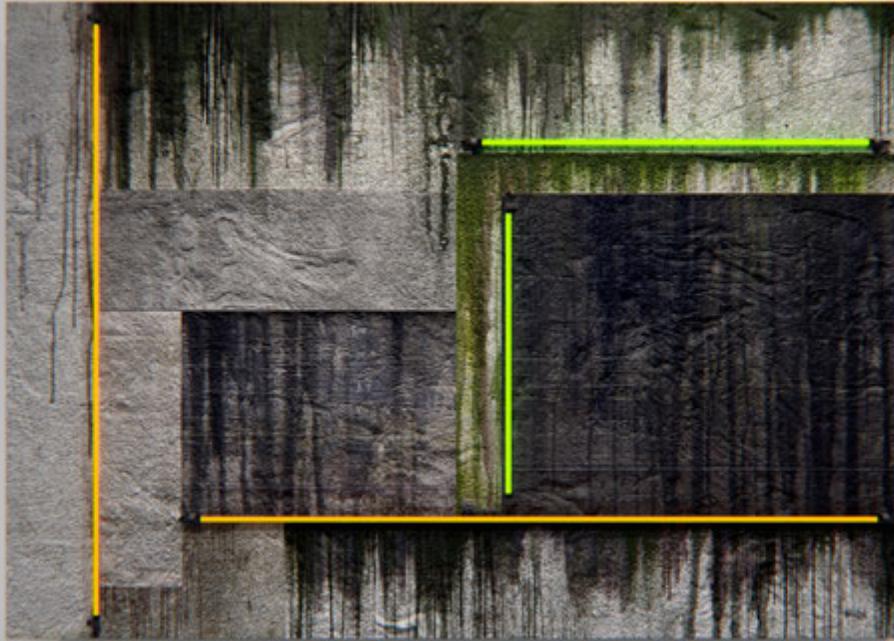


Painting 14
David Chipperfield
190 x 110 cm

oil, canvas, plaster, wood, neon

Chipperfield has his own powerful and consistent style. That style is all about quadrate constructions. Logic and rational explanation lie at the core of each of his projects. With his attention to object types and their functions, Chipperfield is probably the synonym of simple and transparent style in architecture. My work is dedicated to his Museum of Modern Literature in Marbach.





Painting 15
Paulo Mendes da Rocha
170 x 120 cm

oil, canvas, plaster, neon

He values power and high technology. He is confident that technology is a key part of any project, not just a tool. Architecture comprises science, art and technology, it's one of the most powerful expressions of human mind and emotion. Architecture is also a construction and Rocha, who pays great attention to the expressive abilities of constructions, knows it better than any-one. He is also fascinated by the connection between his buildings and the environment. This work is dedicated to the architect's own house.

