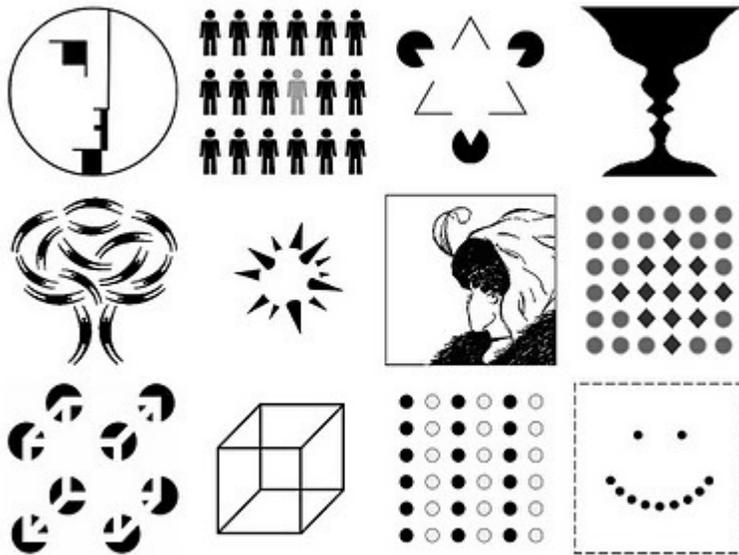


# THE GESTALT PROGRAM

Theory and Design in the Age of New Objectivity



**The Embassy of the Switzerland and The Embassy of Germany present:  
GESTALT Educational Program on Theory and Design in the New Objectivity Age.**

We are pleased to announce that **CIIT, Islamabad would be hosting and participating** at a series of three lectures delivered by a world renowned artist, Mariano Akerman as part of the GESTALT Program.

The Gestalt Program has been conceived especially for Pakistani audiences. It is a way to share experience and reconsider the relationship between tradition and modernization, while considering the Swiss-German contribution in the fields of theory and design. "Gestalt" is the German word for pattern. Although often translated into English as "form," Gestalt refers above all to the idea of "wholeness." Thus; Gestalt; is any structure, configuration, or pattern of physical, biological, or psychological phenomena so integrated as to constitute a unit, with properties which are not derivable from the sum of its parts.

The lecture series would be followed by a 'Collage Contest' open to students and teachers (optional). Winners of the competition would be given prizes and an invitation to a reception.

Target audience: Architects and artists, individuals interested in marketing, business, innovation & creativity, graphics and animation designers, engineers and those interested in design of products and experiments, visual communication experts or anyone having an interest in art & design.

Topics of Lectures:

1. Gestalt Theory –(Patterns)
2. Design and Arbitrariness: A Matter of Provocation?
3. Creation and Commitment

Schedule:

**Fridays - October 28th, November 4th, November 18th (10 am - 12 pm)**

**Seats would be limited and available on first come first served basis.**

Further details are appended below and also available on:

<http://akermariano.blogspot.com/2011/09/gestalt.html>

If you would like to attend all three or any one of the lectures please online on the link mentioned in email/

Alternatively you can register email us your name, email address, mobile no. and name of your department on attached registration form as soon as possible to [hanniya\\_abid@comsats.edu.pk](mailto:hanniya_abid@comsats.edu.pk).

### **Organisers & Hosts:**

**Department of Management Sciences - Ms Hanniya Abid**

**Department of Humanities - Ms Saba Bahareen Mansur**

**Department of Architecture - Ms Samra Malik**

### **Details of the program:**

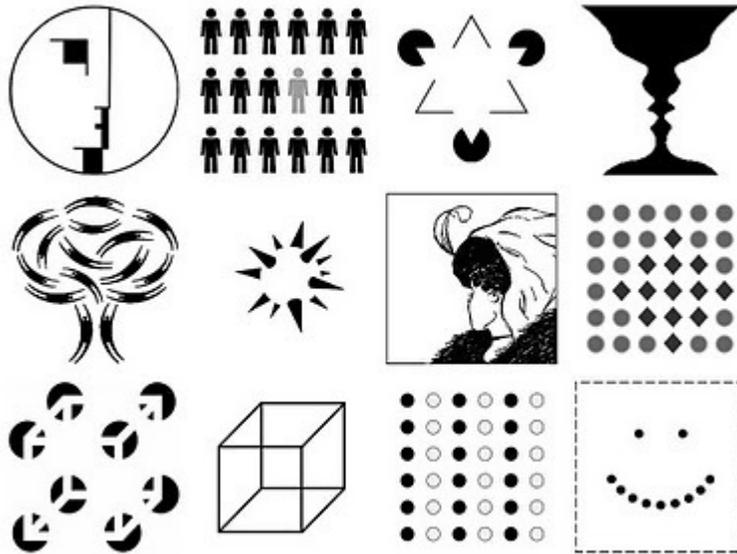
#### **Lectures, training sessions, and workshops**

by [Mariano Akerman](#)

1. Gestalt Theory and Bauhaus Design
2. Design and Arbitrariness: A Matter of Calculated Provocation?
3. Creation and Commitment

The program would also include the following topics:

1. Gestalt Program as Meaningful Configuration
2. The Theory of Perceptual Organization: The Whole and the Parts
3. The Bauhaus: Form and Function in the Machine Age
4. Common Sense meets the Irrational
5. Gestalt and Bauhaus: A Matter of Perception
6. Modern Art and Design in the Age of New Objectivity
7. Innovation meets Tradition: Is Ornament a Crime?
8. The Parts and the Whole: Gestalt in the Collage
9. *La théorie de la Gestalt et les arts visuels modernes*
10. *Diseños Bauhaus y "Lo bueno, si breve, dos veces bueno"*
11. History, Language, and Education in the 1920s
12. The German-Swiss Contribution to the Age of New Objectivity



Gestalt Principles. 12 Examples. A composition by Mariano Akerman

**The whole is different from the sum of its parts**  
Theory of Perceptual Organization

**Experimentation: Tradition meets Modernization**

„Gestalt“ is the German word for *pattern*. Although often translated into English as "form," Gestalt refers above all to the idea of "wholeness." Thus, *Gestalt* is any structure, configuration, or pattern of physical, biological, or psychological phenomena so integrated as to constitute a unit, with properties which are not derivable from the sum of its parts.

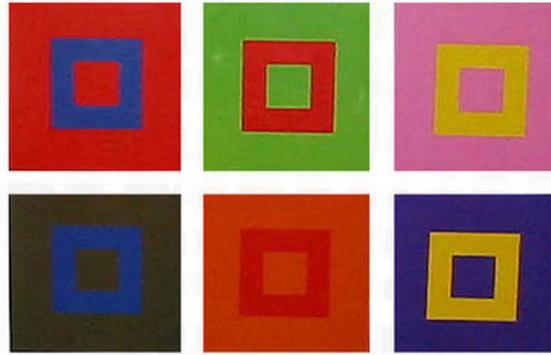
The Gestalt Program has been conceived for Pakistani audiences. Focusing on the Swiss-German contribution to theory and design in the 1920s, the Gestalt Program aims at sharing experience and reconsidering the interplay between tradition and modernization.

Over 2500 students have been invited to participate in the Gestalt Program.

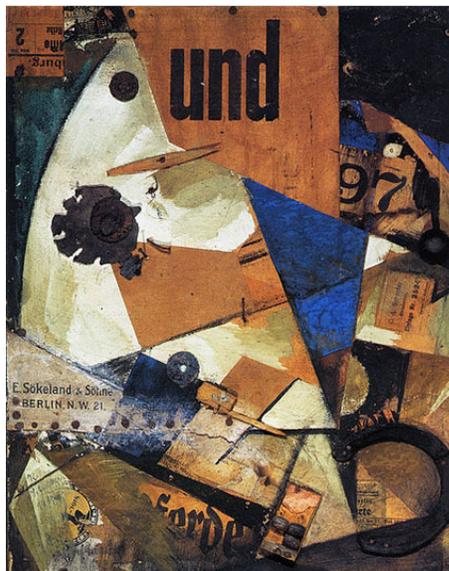
Gestalt theory and Bauhaus design are two of the important themes to be explored in this cycle of fifteen lectures, training sessions, and workshops conceived by Mariano Akerman. Figure and ground, chance and intention, form and function, the rational and the irrational, repression and expression are discussed in the Program, which reconsiders the modern idea *ofform and function integrated in a single, effective whole*.

Yet, significantly, close observation may reveal that modernity is not only based on functionality and common sense, as it may present surprises too. Besides, is ornament a crime? Tradition has often associated it with identity. Can abstraction and mass-produced fabrications provide it? And what is the common *raison d'être* supporting the work of German-Swiss creators so diverse as Walter Gropius, Arp, Alberto Giacometti, Le Corbusier, Meret Oppenheim, Mies van der Rohe, Johannes Itten, Paul Klee, and Max Ernst?

A possible answer could be experimentation. And during the 1920s those and other art researchers provided us with admirable, fully modern creations. Inspired by their experimental approach and including a full-of-prizes collage contest, the Gestalt Program aims to open a window towards the achievements of relatively distant cultures, stimulating local productivity and inventiveness, without rejecting identities or traditions.



Johannes Itten, Studies of Color, Bauhaus, 1919-22



Kurt Schwitters, *Das Unbild* | "The And-Picture" , collage 1919  
Centre Georges Pompidou, Paris

### Quotations

Form and function should be one. —The main principle in Bauhaus design

Architects, painters, and sculptors must recognize anew and learn to grasp the composite character of a building both as an entity and in its separate parts. [...] A modern, harmonic and lively architecture is the visible sign of an authentic democracy. —Walter Gropius

The house is a machine for living in. —Le Corbusier

Art does not reproduce the visible, rather, it makes visible. —Paul Klee

*Si ce sont les plumes qui font le plumage, ce n'est pas la colle qui fait le collage.* | Feathers may make plumage, but glue does not make collage. —Max Ernst

Like clouds, the forms of the world flow one into the other. The more immediately they unit, the closer they are to the essence of the world. When the physical vanishes, the essence radiates. | Opposites mingle, entwine, dissolve. This removal of boundaries is the road which leads to the essential.—Jean Arp

Less is more. —Ludwig Mies van der Rohe

Nobody will give you freedom. You have to take it. —Meret Oppenheim

The aim of totalitarian education has never been to instill convictions but to destroy the capacity to form any. —Hannah Arendt

The principal goal of education in the schools should be creating men and women who are capable of doing new things, not simply repeating what other generations have done. —Jean Piaget

Not everything that can be counted counts and not everything that counts can be counted. | Imagination is more important than knowledge. For knowledge is limited, whereas imagination embraces the entire world, stimulating progress, giving birth to evolution. | Learn from yesterday, live for today, hope for tomorrow. The important thing is not to stop questioning. | Two things awe me the most: the starry heavens above and the moral universe within. —Albert Einstein

### Terminology

*Kunstgeschichte* – Art History

*Neue Sachlichkeit* – New Objectivity

*Gesamtkunstwerk* – A total, all-encompassing artwork

*Einfühlung* – Empathy

*Prägnanz* – Conciseness and effectiveness



Akerman, *Memory*, collage, 2009

### Mariano Akerman, Architect and Art Historian

Born in Buenos Aires in 1963, Mariano Akerman studied at the School of Architecture and Urbanism of Universidad de Belgrano, completing his education with a prized graduation project (1987).

From 1991 onwards, he researched the nature and significance of the grotesque in Francis Bacon's paintings, and the evocative character of Louis I. Kahn's architectural projects. In Asia, Akerman has conceived and developed various cycles of educational lectures such as *Belgian Art* (2005), *In the Spirit of Linnaeus* (2007), *Raisons d'être* (2008-10), *German Art* (2010), and *Art in the Picture* (2010-11).

Specializing in visual communication, Akerman is an experienced educator. He gives lectures on art and design at renowned institutions among which the Museo Nacional de Bellas Artes in Buenos Aires and the National Museum of the Philippines in Manila. An artist himself, Mariano Akerman exhibits his

paintings and collages since 1979. He has been awarded with twelve major international prizes. Akerman's artwork is featured in the Musée National d'Art Moderne, Centre Georges Pompidou, in Paris, and the Statenskonstråd, the National Public Art Council of Sweden, in Stockholm.

### Gestalt Educational Program

Slideshare © Mariano Akerman

#### • Gestalt Collage Contest: "THE WHOLE AND THE PARTS"

*The contest.* Make your own COLLAGE, showing us what you have learnt from THE GESTALT PROGRAM and win a prize.

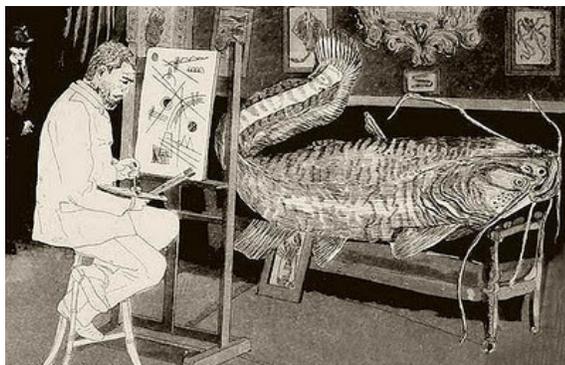


A **collage** (from the French: *coller*, to glue) is a work of formal art, primarily in the visual arts, made from an assemblage of different forms, thus creating a new whole.

*Your entry: title and theme.* Avoid using the competition title (Gestalt: "The Whole and the Parts") as the title of your entry. Your work needs a title of its own. The contest theme is free. You can develop any aspect or example from the Gestalt lectures.

*Who can participate?* The competition is open to students and teachers. Each participant is entitled to only one individual entry.

*How to submit your entry.* What you need to submit is one envelope containing your collage and a page with the collage explanation and your personal details. Explanation and personal details must be printed on a separate page and this page needs to be pasted on the backside of your collage. Please seal your entry **to Ms Abeera, at Architecture Department, CIIT** for "Gestalt Collage Contest."



Gerard Bertrand, Kafka at Kandinsky's or The Birth of Abstract Art, 2002-3 collage or "photographie recomposée" ([album](#))

### **COLLAGE**

The collage support must not be bigger than a regular A4 page.

The collage must be made of paper and/or fabric. All types of paper and fabric are welcome. Your work can also include the use of pencil, ink, gouache, watercolor, etc. But remember that you are expected to submit a collage.

The collage can be hand made, mechanically made (photography, photomontage, computerized design), or both.

There are no color limitations. The collage may be in black and white.

The collage can be made of figures, words, or both. And these can be complete or fragmentary in nature.

The collage style can be figurative, abstract, or both at the same time.

If you use words or text, these need to be in Latin characters. They can be in German, French, Spanish, and/or English.

You may use scissors or may not, but you must to use some kind of glue or any other similar product.

**EXPLANATION.** Explain what you have made and why it relates to the Gestalt Program. Write it in English. No more than 12 sentences. For clarity purposes your text needs to be printed in a separate page which you must also put inside the envelope, pasted on the backside of your collage.

**PERSONAL DETAILS.** On the same page that has the explanation and which you are going to paste on the backside of your collage, you also need to add and your personal details. Please print them following this order:

1. Collage Title:
2. Full Name:
3. Age:
4. Birthplace:
5. Address:
6. Telephone(s):
7. E-mail:
8. School / University including Department / College:
9. Student / Teacher:

**Entries that do not follow the contest rules will be categorically rejected.**

*When to submit your entry? By November 15, 2011*

*When will the winners be proclaimed?* The winners will be proclaimed during Mariano Akerman's closing lecture, to be held on November 20, 2011. Selected participants will receive personal invitations to attend the awarding ceremony. There will be many prizes. The works of the winning participants will be published on the web.



Richard Nickel, *Ornament*, photomontage, 2008

### **Important**

Entries must be personal, original and unpublished.

Nobody will be held liable for the loss of or damage to entries.

The organizer reserves the right to reject entries that do not follow the rules of the competition.

The organizer will not engage in any oral or written communication with participants regarding their entries or regarding the competition rules.

The entries shall not be returned to the participants after the competition.

Winning participants grant the organizer the right to publish their contributions with proper acknowledgement of the author.



**Shouldn't one wish you GOOD LUCK?**

**Online Resources**

The Swiss-German Project

Einfühlung | Empathy

Bauhaus

Swiss and German Creators

Elza Adamowicz, *Surrealist Collage in Text and Image*, Cambridge University Press, 1998.



Max Ernst, Collage, 1939

Marjorie Perloff, "Collage and Poetry," *Encyclopedia of Aesthetics*, ed. Michael Kelly, 4 vols., New York: Oxford University Press, 1998, Vol 1, 384-87.



Bonset, Collage, c. 1923. Fries Museum, Leeuwarden

De la cola y el collage

### Reference

Modernity and Modernism, Art Nouveau, Ornament and Crime, Deutscher Werkbund, Expressionism  
Erich Mendelsohn, New Objectivity, Functionalism, Le Corbusier, Bauhaus, Walter Gropius, Forms follows function, Paul Klee, Johannes Itten, Max Bill, Josef Albers, Ludwig Mies van der Rohe  
International Style, Dada and Surrealism, Jean Arp, Sophie Täuber-Arp, Kurt Schwitters  
Incongruous objects, Man Ray, Meret Oppenheim, Le Déjeuner en fourrure, Elsa Schiaparelli  
Alberto Giacometti, Max Ernst: Imagery, "Entartete" Kunst



Collage by Kalsoom Naiwab  
Inspiration and Expression Collage and Letters Competition  
Pakistan 2010