



Comparative Analysis between Art and Architecture

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ABSTRACT

Everyone has a unique identity which characterizes their individual personality. Professions tend to behave likewise. However, two prominent professions which have remained inseparable from time immemorial, despite attempts to separate them are art and architecture. At a time, art was separated from architecture when specialization of the various professional fields came into play, which gave rise to the formation of different specialized fields such as Engineering, Quantity surveying, urban planning, surveying and so on. But can art be completely separated from architecture? This extensive review of literature throws more light to unravel the genesis and interrelationship between art and architecture. The aim of this paper is to highlight the relevance of art in the field of architecture with a view towards establishing the role art plays in architectural designs. The paper recommends that artists may eventually become good architects, but architects may not necessarily end up as good artists. It concludes by specifying the need for architects to have deeper knowledge of art, as art is the flesh or body of inventions while science is the soul. Both fields are intertwined and interrelated and may not really exist separately without the other.

Keywords: architect, architecture, art, artist, creative skill, professions.

1.0 INTRODUCTION

Art cannot be completely separated from architecture as both evolved at the same time as evident from historical studies. Art is defined as the making of things that are considered to be expressive or beautiful (Cambridge Dictionary, 2002). The Oxford English Minidictionary (2003), further defined art as the expression of creative skill in visual form. These include paintings, drawings, and sculpture-and that art is a skill. Art is broad, and has many branches and classifications, but a few clarifications are necessary at this point. Art can be divided into three major classes-fine art, applied art and performing art. Fine art covers fields like drawing, painting and sculpture. Applied art includes ceramics, graphics, photography, and textile design. Some books categorize



architecture under applied art. Performing art involves drama, theatre, poetry, and music. N.I.A (2009), defines architecture as “the art and science in theory and practice of design, erection, commissioning, maintenance and management and coordination of all allied professional inputs thereto buildings, or part thereof and the layout and master plan of such building or group of buildings forming a comprehensive institution, establishment or neighborhood as well as any other organized space, enclosed or opened, required for human and other activities”. Obviously, architecture has been described as ‘art’ from the definitions given above, because art also means expressionism of creative skills in visual form. There is a correlation in all definitions above, as both art and architecture professions create products out of the creativity and skillfulness of the artist or architect. Architecture is also considered as art because the creation of beautiful buildings that are visually pleasing is a creative skill that can only be acquired over time. Products of both professions are also to a great extent judged by visual perception.

The early man lived in caves, and hunting was his profession then. However, he practiced spiritism as a religion which was influenced by his art. Then, they will paint pictures of man piercing an animal on the walls of their caves which symbolized victory over the wild and provision of food. Art can be said to have evolved out of the necessity for religion and food, and architecture out of the need for shelter and protection from the elements and the wild.

Both art and architecture started as informal subjects of study, where an apprentice/master or a tutelage/pupilage relationship existed between the ‘master and pupil’. This style of studying went on for centuries until the need for specialization arose. Mukasa (2013), observed that architecture, sculpture, and painting once belonged together. Indeed, they were admirably intertwined at various points in history—in the ancient cultures of East and West, and in the European Gothic, Renaissance, and Baroque periods. It is only during relatively recent times in human civilization that the separation of art and architecture was attempted. “Ironically, perhaps, their separation enabled them to influence each other in ways they never did before, as paintings and sculptures have been found to have direct influence on architectural designs especially in the beginning of the 20th century” (Woods, 2009). It is as though their independence from each other gave them an intellectual and artistic parity, and allowed architects and painters to learn from each other’s works. After the separation of the arts, this influence began to appear, and is sure to increase in the future. Architeacher (2012), suggest that architecture is considered a visual art like painting and sculpture. “Architects design buildings using a creative process by which they manipulate art elements to create a



unified and pleasing artistic statement. The difference between a painting and architecture is that a building has a function and must be designed with safety in mind". The early artists, especially those of the renaissance period were also architects. The likes of Michelangelo, Leonardo Da Vinci and Raphael Sangio, were all painters, sculptors, mathematicians, architects and much more. They influenced the study of art, architecture, medicine, technology and other fields at the time they lived. Michelangelo's collaborative design of St Peter's basilica and his four year paintings in the Sistine Chapel in France is worthy of mention here. The aim of this paper is to highlight the relevance of art in the field of architecture.

2.0 MODERNIZATION AND SPECIALIZATION

During the classical and medieval periods, individual architects names were not known. The renaissance period however, celebrated the achievements of individual architects and buildings were ascribed to specific architects like Brunelleschi, Alberti, Bramante, Michelangelo and Palladio. Wikipedia 2010, affirms that "there was still no dividing line between artist, architect and Engineer, or any of the related vocations. It was still possible for an artist to design a bridge as the level of structural calculations involved was within the scope of the generalist".

With the emerging knowledge in scientific fields and the rise of new materials and technology, architecture and engineering began to separate, and the architect began to concentrate on aesthetics and the humanist aspects, often at the expense of technical aspects of building design. Formal architectural training began in the 19th century, for example at Ecole des Beaux Arts in France, gave much emphasis to the production of beautiful drawings and little to context and feasibility. Effective architects generally received their training in the offices of other architects, graduating to the role from draughtsmen or clerks. Gradually, the separation came into being as affirmed by Banham, (1960) in Omale, (2012), that art and architecture have been inseparable right from the onset, although the rise of modernism in architecture and planning expelled works of art and craft from the fabric and substance of buildings. Cubism, an art movement which started in the early 1900 by Pablo Picasso, played down details and emphasized more of interplay of basic geometric shapes in expressing abstract forms. This movement affected architectural designs at about the same period as architects began to express the basic forms of their designs in such manner. Architects who promoted and celebrated clear line aesthetics in their designs include Walter Gropius and Richard Meier. An example of such a design is evident in the Second Medical centre (Plate 1), believed to have been inspired by Picasso's work "The Reader" (Plate 2).



Plate 1-Secord Medical center



Plate 2-The Reader (Picasso's cubist painting)

It is believed among artists and architects that cubism gave birth to modernism in architecture as Melhuish (2003), affirms that “the emphatic equation of modernism with functionalist dogma since the 60’s has obscured the fact that modernism in architecture was powerfully influenced by cubism in painting and its radical rethinking of two-dimensional space and form’.

Architects were becoming uncomfortable with the overly decorated styles and felt the buildings no longer met the functions they were designed for. Modernist architects started designing buildings that were beautiful but yet simple. Their approach was for buildings to have pure visual forms devoid of ornamentation with high taste for functionalism. The Bauhaus still remains one of the most admired modernist buildings, designed by Walter Gropius.

At the middle of the 20th Century, the modernist style had developed into what is called the International Style, an aesthetic epitomized in many ways by the Twin Towers of New York's World Trade Center. As a resistance to the modernist style by many architects who viewed modernism as being too critical, the postmodern movement was given birth to around the late 1970s. The postmodern architects saw modernism as being too extreme with bare designs, so the combined modernism with older styles to create a balance.

As the complexity of buildings began to increase (in terms of structural systems, services, energy and technologies), architecture started becoming more multi-disciplinary. Architecture today usually requires a team of specialist professionals, with the architect being one of many, although usually the team leader (Wikipedia, 2012).

2.1 Art in architecture

Art and architecture are products of nature as artists and architects are both inspired by Mother Nature. As artists try to imitate nature through their paintings, sculptures and even abstract expressions, architects build in unity with nature and purpose. Probably because most of the early architects were also artists, their works were closely associated with nature. Frank Lloyd Wright's falling water house (plate 5) is a very good example, coupled with his ingenuity in his organic architecture style. Le Corbusier was a sculptor, and saw most of his architecture from the perspective of sculpting. This is evident in the concrete massing of his walls with small windows chopped off typical of the subtractive method in sculpting as seen in his Ronchamp chapel building in France (plate 6). The massive roof structure of the chapel is phenomenal.



Plate 3-an ancient building with Sculptural columns as support



Plate 4- Relics of a Greek temple



Plate 5-Falling water house by Frank L. Wright



Plate 6-Ronchamp chapel by Le-corbusier



Today, the works of Frank Gehry and Santiago Calatrava have given architecture a new visual dimension due to their intrinsic artistic ingenuity. Tom Wright's Burj Arab is also an exceptional design. All these works mentioned above, are exemplary of the postmodern architecture movement. However, all of these designs began with a sketch. The need for freehand drawing can never be overemphasized as architects will always need their hands to put down 'first thoughts'. Olsen (2007), opines that a lot of architects treat architecture as art, and opines that, integrating art pieces into architecture makes it more richer and combined. Architecture is functional and of course is beautiful and is art, nevertheless art is just about philosophy and visual aesthetics. Olsen also noted that art is not functional and it does not need to be useful every day like architecture. Olsen's position that art is not functional may not be valid. How about the flower vase that is skillfully created by the ceramist or potter? Doesn't it serve a function? Or the creatively taken photographs that bring back lots of good memories of our past? Can these be quantified? Or the well thought out, beautifully crafted abstract forms arrived at as metal assemblages? Isn't visual aesthetics functional? This is further buttressed by Oloidi (2013), in comparing art to science. "In modern technology, art and science are inseparable partners. There can be no automobiles, high-tech artificial limbs or organs (prosthesis), various mechanical contrivances or industrial products, among others, without design. Scientists produce the means, while artist-designers produce the forms; making art the flesh and science the soul of not only modern technology but also industrialization. Therefore, when artists or designers speak, people must listen"

Early schools of design (Beaux-art in France and Bauhaus in Germany), both had ample provisions in their curricular for art and craft, as well as in design and architecture. There has been and still exist, a symbiotic relationship between art and architecture. Krystek (2011), posits that the amazing works of art and architecture known as the Seven wonders of the Ancient world serve as a testament to the ingenuity, imagination and sheer hard work of which human beings are capable. However, these works showcased the technology and culture of the era in which they were built. The Seven wonders of the ancient world include:



Plate 7-The Colossus of Rhodes. One of the seven wonders of the ancient world.

The Colossus of Rhodes (plate 7), the great Pyramid of Egypt, the Lighthouse of Alexandria, the Mausoleum at Halicarnassus and the Temple of Artemis at Ephesus. The sixth is also a work of landscape architecture: the Hanging Gardens of Babylon. And the seventh is a magnificent sculptural masterpiece of art; the Statue of Zeus at Olympia. Six out of the seven wonders of the ancient world are great works of architecture, except the statue of Zeus, which is a sculptural work of art.

2.2 Why is architecture considered an art?

The mini dictionary, (2003) defines art as a skill. It also defines skill as ability to do something well. Skills can be found in all dimensions of both art and architecture. In art, drawing, painting and sculpting all require requisite skills. Likewise in architecture, draughting and design, are skills that must be learned by architects. Even the process of construction involving masonry works, fittings and finishes all require the right skill acquisition to produce a well finished architecture. According to the Vitruvian principle, one of the qualities of a good architecture is that a building must be visually aesthetic. Visual aesthetics is the field that is closely related to art and architecture, as it creates a common ground for both fields. Aesthetics is the study of the principles behind beauty, either of objects or of nature. Wikipedia (2012), defines aesthetics as a branch of philosophy dealing with the nature of beauty, art, and taste, with the creation and appreciation of beauty. It is more scientifically defined as the study of sensory or sensori-emotional values, sometimes called judgments of sentiment and taste. The word aesthetics is coined from the Greek word 'aesthesis' meaning 'perception by the senses' Hvattum (2010). The original intention of the word, according to Greek translation has



little or nothing to do with art. As such, it is used in modern English as a noun, in the sense that something can appeal to the senses. Since the meaning of the word relies upon sensory perception, its definition is fluid, varying through time and it is subjective, differing between people and cultures.

Aesthetics can be related to almost all fields of endeavour; from mathematics to poetry, fine and applied art to philosophy, architecture to planning and so on. The basics or fundamentals of art are all encumbered in the theories of architecture. Be it in the principles of art and design or in the elements of design. These theories are found in the groundwork of both fields which are the basis for good designs. However, Tukur (1983) in Omale, (2013), describes aesthetics in architecture from six schools of thought. These are:

1. Architecture as art - the most important aspect of this school of thought was the possession of ornamentation and the most eloquent proponent of views was John Ruskin (an English art historian, architectural critic and a practicing architect. This school believes that "architecture was nothing more or less than the art of ornament construction".
2. Functional architecture - to this school of thought, the most important aspect of architecture is its functionality. Functionalists insist that architecture cannot and should not be reduced to mere form, structure or decoration, but "how well it suites the purpose for which it was designed. Louis sullivan's cliché of "form follows function" can be identified with this school.
3. Architecture as space - Sigfried Gideon and Bruno Zevi belong to this school and they opine that the history of architecture is nothing more than "a succession of space concept". They further argued that architecture is the "void created to enclose man and his activities".
4. Humanist architecture - this school of thought opines that architecture consists of commodity, firmness and delight as the three elements regarded as inseparable parts of architecture which a building must possess to be called a work of architecture.
5. Architecture as structure - this schools' take is that what should be appreciated in architecture is the "balance of huge masses as weight in defiance to the forces of gravity". Prominent in this school was Engineer Eiffel, the German Engineer who designed Eiffel tower in Paris.
6. Constructivist architecture - this school of thought interprets the values of the society in the best way possible through its works. It is their duty to attempt to change society and its values through design.



This paper agrees with the position of the six aesthetic schools of thought in architecture. However, it also believes more and throws its full weight behind the “architecture as art” school of thought, as architecture started as art and cannot fully exist without art, because art is an integral part of architecture. Architecture is art.

2.3 Architecture: art or science or both?

The debate about architecture being an art or science or a combination of both has been going on unending for a while. However one chooses to express a view, a combination of both blend is evident. Pastanak (2003), affirms that architecture is a combination of both art and science. But that architecture is first science, then art. That research, which is scientific approach to design, is firstly done before design commences, because research is science.

However, the Archinet discussion forum (2008), believes that architecture is purely science and not art, if not, with time, if architects continue to allow architecture to be measured and classified as an art, they will be selling their renderings in art galleries while investors will be developing the environment. Msandi (2013) asserts otherwise but agrees with Pastanak (2003), that architecture is both art and science. “Architecture is the art of designing buildings, where by art is any of various creative forms of expression and science is the basic tool to come up with sustainable concepts to a design. Science is knowledge gained by observation and experiment thus architecture relies on. Without science, buildings would not be safe, sustainable and comfortable”.

Take for instance light. Light is so important in architecture, because without light, there would be nothing to see and appreciate. Scientifically light has been studied naturally and artificially so the work of an Architect is to articulate light positions and intensity in buildings.

PSC Architects (2013), also agree that architecture is a combination of both art and science. It posits that Architecture is a blend of science and art. Scientifically, architecture must adhere to the laws of nature and respond to program, function, schedule and budget. Artistically, architecture must respond to the human condition in intangible and meaningful ways; it must be powerful and aesthetically stimulating. Architecture must engage the senses in a poetic and phenomenological fashion while performing its ultimate purpose of shelter. Architecture is what architects do, what they create and who they are. It is the architects’ job to blend science and art into a harmonious whole that makes a positive impact on the individual, community and environment. Only Sukhatme (2013), agrees that architecture is an art. An architect



has to certainly perform his duty as an artist, to make the building look "visually satisfying". No doubt "suitability for intended uses" deals with functional aspects of building design. Certainly the architect is responsible to design the building "visually" and "functionally".

2.4 The role of art in architecture

The role of art in architecture cannot be overemphasized as art plays a vital role in shaping a building's identity. From time immemorial, man has made attempts to integrate art into architecture beginning with the paintings on the walls of caves, and the intricate carvings during the prehistoric era. Mukasa (2013), reveals that today, many urban environments are perceived to be alienating and even hostile, while most public buildings project an authoritative, inaccessible, or at times dehumanizing image. Contemporary architecture benefits immensely from artistic content. The use of art helps create a humanizing, scale-giving and psychologically benevolent factor. Also, the vast majority of people never see original paintings and sculpture in art galleries or museums. This provides substantial reason to equip public buildings with art. Le-Corbusier, the famous modernist architect who represented a movement to integrate art and architecture once said: "You employ stone, wood, and concrete, and with these materials you build houses and palaces: that is construction. Ingenuity is at work. But suddenly you touch my heart, you do me good. I am happy and I say: 'This is beautiful.' That is Architecture. Art enters in..."

Pandya (2010), suggests that architecture is a process of communication like any form of art, where the designer encodes the messages and the perceiver decodes the same. The communication succeeds when intentions match the experience. Every form of art has its own tools, media and palette. The tools of architecture are: the form and massing, light and shadow, texture and colour. Its medium is the space and the palette is elements of space making such as column, walls, floors, roofs and fenestrations.

Architecture relies on visual percept as primary faculty of its communication and aesthetics.

Art in architecture, in addition to the visual, have spatial and notional role to play as well. Spatial role refers to modulation of scale, proportioning, nature of movement as well as perceived sense of belonging and boundaries. The notional role refers to associations and meanings it manages to conjure. Pandya, further explains that there are three basic approaches seen for integrating art in architecture. One of which is where a building itself



is conceived as an art form. The second one is where art is seen as the space modulator. The third approach is about conceiving art as to embellish architecture.

The arts reflect the society that creates them. The ancient Greeks exhibited this through their temples, sculpture, and pottery, the Greeks incorporated a fundamental principle of their culture: *arete*. To the Greeks, *arete* meant excellence and reaching one's full potential. Ancient Greek art emphasized the importance and accomplishments of human beings. Even though much of Greek art was meant to honor the gods, those very gods were created in the image of humans.

Art and architecture were a tremendous source of pride for Greek citizens and could be found in various parts of their city. Typically, a city-state set aside a high-altitude portion of land for an acropolis, an important part of the city-state that was reserved for temples or palaces. The Greeks held religious ceremonies and festivals as well as significant political meetings on the acropolis. Much artwork was government sponsored and intended for public display (ushistory, 2013). Ancient Greeks combined art and architecture with a blend of philosophy and religion. One of the greatest works of the ancient Greeks is the Parthenon temple. The Parthenon was built in honor of the goddess Athena, who represented the human aspiration for knowledge and the ideal of wisdom.

3.0 COMPARISON BETWEEN ART AND ARCHITECTURE

There are lots of similarities than differences between art and architecture. Williams (2003), asserts that "The works of the artist and the architect have a significant and close relationship, with both being concerned with a number of common areas – the human condition, the use of light, composition, culture, ideas and the relationship of ideas to the physical world. They will also spend much of their time drawing". Other common areas where art and architecture share common grounds are in the basic fundamentals and theories of design, which include; the elements of design (which are point, line, color, texture and form), and the principles of design (which are unity, rhythm, repetition, symmetry and balance/harmony). These design theories in both art and architecture emphasize visual character and enhance the finished design products. However, one major difference between art and architecture is outlined by Melhuish (2003), in the manner of product actualization. Melhuish opines that "artists work more independently and isolated in studios and are always in control, whereas architects work with other professionals to actualize the architects' work which may differ from his original design". Below is an attempt to compare art and architecture in seven possible areas. These comparisons are in-exhaustive and go beyond those mentioned below:



3.1 Prehistoric discovery from necessity

The prehistoric period witnessed the discovery and commencement of both art and architecture, though in their crudest form. Some argue that the prehistoric man, first dwelled in caves before they started expressing their beliefs and ideas on the walls of the caves-giving birth to art. Others argue that the prehistoric man didn't dwell in caves at first, but lived in trees and still expressed their thoughts on the walls of caves. Art history has it on records that the oldest paintings discovered on the walls of caves were found in Altamira, Spain in 1870. The cave is called El Castillo and the paintings date back to 41,800 years ago (Than, 2012).

Both professions came into being at about the same time, out of the need and necessity for man's insatiable desires. Architecture was discovered out of man's need for shelter, protection from the elements of nature and from the wild, while art was discovered out of the need for food and a deep sense for religion and spirituality.

3.2 Same fundamentals

The basic or fundamental theories of both art and architectural designs can be said to be one and the same. Though art started earlier as a formal taught course before architecture, the rudiments, such as the elements of design which are dot/point, line, texture, form and color and the principles of design, which are symmetry, order, balance, harmony and rhythm are found in the foundational theories that involve both art and architecture. Other area of study which forms a common ground in both professions are in the study of drawings, perspectives, light and shade, laws of fore-shortening and many more, but just to mention a few.

In most institutions of higher learning, departments of architecture or schools of architecture can be found in faculties of arts, sometimes faculties of art and humanities. Names and nomenclatures vary from place to place depending on geographical location, cultural backgrounds and various other peculiar reasons.

3.3 Visual aesthetics

Visual aesthetics forms the basis for perceiving, judging and even appreciating the products of both art and architecture. According to Leone (2013), Scientists affirm that more than half the brain is devoted to processing visual images, and 80 percent of learning is based on visual input. This means 80% of judgment by the senses is done by sight. Till today, relics of great Greek architecture (Plate 4) and other great architectural masterpieces are still being visited by tourists world over, thereby boosting tourism potentials. However, Olsen (2007), suggests that architecture has more functional use



than art, and that art is purely for aesthetic purposes. This may not be completely true, because pottery made by ceramists have utilitarian purposes as well as aesthetic purpose. The therapeutic function of paintings in hospitals is unquantifiable. Paintings and sculptures have become more expensive over time and are used as collaterals in banks within developed countries. Obviously, the economic value of works of art and architecture has gone beyond functionality; it is now high class business for investors and art collectors.

3.4 Related fields

Major related fields in art include but not limited to; painting, sculpting, ceramics, textile design and decorations. Those of architecture include; landscape architecture, urban design, interior design, Building construction, modeling and many more. However, the products from the field of art are extensively used in architecture like in the adorning of walls with paintings, murals, carvings and sculpture. Pottery making (ceramic products) is also used as decorations in architectural spaces, as well as all forms of art and craft. In ancient Greek architecture, sculptures of human figures were used as structural supports in buildings (See plate 3), until the 3 columns – Doric, Ionic and Corinthians were invented. Another vital example where art is extensively used in architecture is in the area of poetic architecture where metaphors were used and are still being used as basic concepts in designing architectural masterpieces. Remember “Architecture as frozen music”? “Less is more” and the popular “Form follows function” by Louis Sullivan? All these metaphors are art in the form of literature in architecture.

3.5 Product appreciation

Works of art, especially those of paintings, appreciate with time in terms of monetary value. When an artist has created a niche for himself, his works can also be very expensive. This is evident from the works of artists like Pablo Picasso, who may have passed on in the early 20th Century, but whose works sell for millions of dollars today. It's almost the same for architectural master pieces as well. The land where these buildings are erected cost good money and land appreciates with time. The buildings as well appreciate with time, although location can be a factor in determining the overall cost of a building. Works of high architectural and cultural value are set aside as Heritage sites or Listed buildings. Architecture has standards in terms of professional fees and charges of the architect, while art is limitless when it comes to professional fees. The artist names his price, while the Client determines the buy based on his bargaining power and or the Client's passion for the work.



3.6 Affected history positively

Every era in history has been affected and influenced by artists and architects of the respective times in which they lived, including our contemporary time. Artists and architects have greatly influenced different periods in history through the products of their works: from prehistoric to ancient times, renaissance to industrial revolution down to the early modern periods. Modern and post modern times have not been any different either, and have also witnessed great phenomenal changes within these periods.

3.7 Great personalities

Both art and architecture have produced great personalities because of their ingenuity and creative prowess. In the art profession, great names who championed the course of history were; Michelangelo, Leonardo Da Vinci, Rembrandt, Van Gogh, Pablo Picasso and the likes. Architecture has also produced great minds. Such as; Vitruvius, Frank Lloyd Wright, Louis Sullivan, Frank Gehry, Santiago Calatrava and many more. These people created a niche for themselves as well as affected humanity positively in both art and architecture. In terms of dexterity in skill, one common ground that both art and architecture share, is in the use of the hands by both artists and architects in expressing themselves in drawing or sketching their thoughts.

3.8 Health and living

The health implications of beautiful art, especially in hospitals, homes and offices are immeasurable. According to Lehman, (2013), of Sensing architecture- she posits that architectural aesthetics can boost the health of buildings occupants. In the documentary called "The Science of Healing", Dr. Esther Sternberg takes viewers on a journey to better understand how healing occurs, and more specifically how certain senses can make a big difference when it comes to human healing and health. Within this film, it is suggested that there is a link between emotion and health, and that when pleasurable visuals are seen (beauty) then endorphins are released resulting in a reduction of pain. In turn, this reduces stress and thus supports a boosting of the immune system. Consequently, it is determined that a "visually stimulating view" is good for occupants, as richly interpreted vistas lead to more activity in the brain that impacts the immune system positively. This explains why hospitals are encouraged to adorn their walls with beautiful paintings and hospital locations should also be situated in serene areas with well landscaped environments so as to calm patients and speed-up healing effects. Mcleod (2010), affirms that "the correct choice of colour in hospitals has been shown to have a significant effect on patients recovery. Blue creates a feeling of cleanliness and healing, it has also been shown to calm patients' reactions in accident and emergency wards. Natural daylight is key when considering a healing environment as it contains all



the colours of the spectrum and is absorbed through the eyes and skin. Patients' recovery time has shortened as a result of them being able to look out into nature. The lush greens of nature brings us back to a state of balance & harmony, we must never underestimate the healing energy of the colours that permeate nature".

4.0 DISCUSSIONS

Today, as the world has become a global village, the trend in research is becoming multidisciplinary, therefore, interdisciplinary research is encouraged. However, this reality is gradually dawning on Nigeria and art is gradually finding its way back as its presence is being felt in architecture. Walls in both residential and public buildings are being adorned by beautiful paintings and murals. Sculptures are also found around buildings, especially around fountains and gardens in private residences. A magnificent sculpture of "Sango" (the Yoruba god of thunder), a very symbolic sculptural piece of art is still at the entrance of the PHCN (formally NEPA) headquarter in Lagos till today. This is a proof that art complements architecture. More recently, columns and pillars to buildings are finished with statues and molded features especially of human postures. And big commissions of public buildings have become spectacles to behold, like art pieces on display in an art gallery, (examples are the ship house at Abuja, and the Burj Arab, Dubai). Artworks have also received more patronage in recent times, and artists, more commissions as well. However, artist and architects must find a synergy as a way of expressing their talents by creating long lasting impressions on the public through the products of their collaborative efforts.

Collaboration has not been very fruitful in this part of the world. Unlike in developed countries where artists and architects are part of a design team, this effort has been shunned and relegated to the background around here. There has been mistrust by both artists and architects of each trying to circumvent the other and taking all the glory.

Lots of collaborative efforts have been successful in developed nations. For example, the controversial Chinese artist, Ai Weiwei, was among the design team for the construction of the Beijing Olympic stadium and his contributions amounted a great deal in the final form of the stadium. Another good example is Frank Gherry's design of Chiat day office building, Venice, California. The services of artists Claes Oldenburg and Coose van Bruggen's contributions were of enormous importance.

The way forward on collaborations by Trasi (2003), is by resolving the confrontation between architecture and the visual arts, not by ignoring the debate and the historical relationships of the two disciplines, that we can hope for a new development, achieved



through research that should no longer be divided into two categories: architecture and art. On the one hand, architecture has discovered that it has the capacity and total freedom to experiment through design, and that it can even rediscover, without historicizing, areas of enquiry that have already been studied and solved by more recent research in the visual arts. On the other, artistic research has for many years, and on different planes, been concerned with finding the instruments it needs to deepen its enquiry into the domain of space and environment.

5.0 CONCLUSION

Art cannot be completely separated from architecture, as both are intertwined and interrelated. Smith (2003), affirms that "architecture in its individual and urban form is a macro source of aesthetic and symbolic experience. It is the unavoidable art". Berkus (2000), posits that "Art and architecture perpetually draw viewers back to fundamental forms, the building blocks of visual vocabulary. The significance of these basic forms is never exhausted-they are loaded with possibilities in new configurations to explore. Architects and Artists alike participate in the evolution of culture by abstracting from what has come before. Truly original work involves a rethinking of familiar traditions in a way that is meaningful to people in the present. The most powerful works not only survive as legacies of periods or style, but become icons that link one period to another, giving a sense of artistic endurance and continuity".

The debate about the relevance of art to architecture cannot be overemphasized, it however depends on the experience of the discussants, how engulfed they are in either or both of the fields and the perspective from which the arguments are viewed.

Artists may eventually become good architects, but architects may not necessarily end up as good artists. However, this paper concludes by encouraging architects and would-be architects, to have good and deep fore-knowledge of art, as this singular phenomenon can make them better architects as buttressed by sukhatme (2013), "It is expected that visual designers should have a strong foundation of the knowledge of art while they experiment". This is evident in the works of architects Zaha Hadid, Santiago Calatrava and Frank Gehry, but just to mention a few, whose works of architecture are outstanding and can also be referred to as works of art.

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