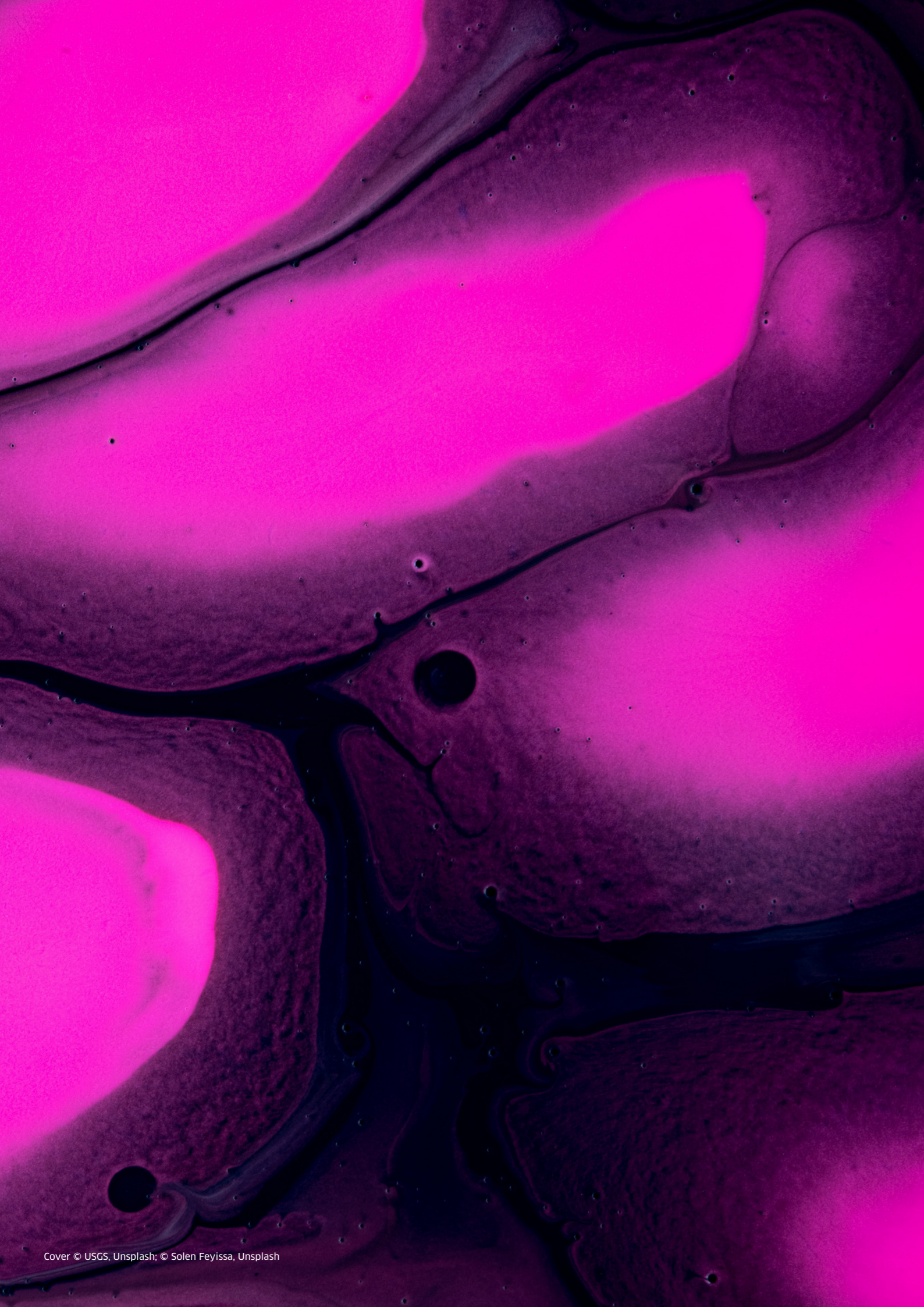


THE  
**Amaranthine**  
FOUNDATION

ANNUAL REPORT

**2023**

THE  
**Amaranthine**  
FOUNDATION



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# INTRODUCTION

In a collective action for a better tomorrow, The Amaranthine Foundation offers a multidisciplinary dialogue for the co-creation of the future. In response to multifaceted contemporary challenges, we see culture and our renewed relationship with nature as tools to engage with these challenges.

The unprecedented pace in human history of technological development, whether it is a digital space or in biotechnology, is prompting us to embrace this discourse through art and science. We are working to deliver an enabling environment through 'The Powers of Nature' project, devised by Dr Sandra Piesik and inspired by Kees Boeke's 'The Cosmic View. The Universe in 40 Jumps'.

In our first Annual Report, we are sharing the views and reflections of The Amaranthine Foundation Board members through a series of essays.

Thanks to PlusOne® Amsterdam, an international graphic design and branding agency, The Amaranthine Foundation brand has been created in 2023. We are thrilled that its colour scheme is aligned with PANTONE®USA Color of the Year 2023, Viva Magenta 18-1750, and the Magenta Magentaverse.

This report has been edited by Kate Baker.





# LET'S EMPOWER MUSIC!

## JORGE CHAMINÉ

For many years, both as a musician and as an educator, I have sadly witnessed a significant reduction in the place of music in our Western societies, reducing it to mere entertainment or an object of consumption.

In parallel with my professional life, I have humbly tried to develop activities for disadvantaged populations, for young people with other talents who are often forgotten by the educational system, and for populations in theatres of conflict, to create bridges with other arts, humanities, and sciences. The more I put these thoughts into action, the more I realised the exponential power of music.

Thus, in 2013, I created the European Music Centre, which has been able to defend a musical and artistic community in Bougival (a town 20 minutes from Paris), condemned to disappear. It has safeguarded the House of Bizet, where the opera "Carmen" was born and where the genius composer died at the age of 36. It has also ensured the preservation of the Villa of Pauline Garcia-Viardot and Louis Viardot who were, with their great friend Ivan Tourgueniev, mentors of a European cultural conscience spreading from the Urals to the Atlantic, in the face of nationalist and imperialist challenges that arose in their time (is history repeating itself?). Their ideas have been immortalised through the artists' many paintings depicting the river and its surroundings, affectionately known as 'colline des Impressionistes'. Such a rich background has helped provide a framework of defence allowing us to put into practice our idea of a cultural quarter, ecologically responsible and sustainable. With a scientific council of eminent humanists, scientists, and clinicians, which today brings together 14 disciplines, we have started to exchange ideas over this alchemical and trans-disciplinary thread which is Music.

We have held several events including colloquia "Musique avant toute chose", using Paul Verlaine's famous verse to prove to an increasingly large public audience that Music is in all things. (Our colloquia were followed by more than 100,000 connections via virtual platforms).

All our expectations were exceeded, and the European Music Centre is now a partner of more than 120 institutions and organisations worldwide. It has initiated the "VIA MUSICA" network which brings together various channels such as the Network of European Musicians' Houses and Museums (57 institutions from 22 countries); Via Scarlatti, bringing together Spain, France, Italy, and Portugal; branches under construction in Germany, Austria, Denmark, Spain, Italy, Greece, Sweden, and Portugal. It has set up a hub on the theme of "Music-Brain"; integration into the Blue Hub in Lisbon under the theme of "Music-Oceans"; and the creation of a network of European museums: "Music-Oceans" and the importance of water as a musical inspiration and promotes the importance of music for underwater biodiversity; **"Music-Nature"; "Music-Architecture"; "Music, Mythology and Philosophy"; "Music and Innovation"; "Music as an educational pillar"; "Music and Quantum" and many other forms of Music need to have a place in the heart of society. It only asks to be invited to the banquet of the res publica, not to mention the importance of hearing as the most important of the senses and today dismissed as background noise under the sway of the all-powerful image.**

It is for all this and much more that I wanted to join the Amaranthine Foundation, inscribing Music within such noble goals carried by the Foundation and my colleagues.

Good wind to Amaranthine and may it's breath be musical too!

# THE BUILT ENVIRONMENT AND NATURE

## KATE BAKER

The bedrock for the Amaranthine Foundation Kees Boeke's book 'Cosmic View: The Universe in 40 Jumps,' could not be more timely. His observations beyond the human scale, both smaller and larger, provide clues and inspiration for us to create ways to keep in harmony with the natural world.

The built environment is my main concern. Since I was a student of architecture I have loved visiting buildings and their settings, sketching them, and questioning what has caught my eye. It seems that the only golden rule for buildings to successfully inhabit and contribute to their surroundings is through the designers' or builders' awareness, whether conscious or unconscious, of the essence of that place. We see it in vernacular buildings all over the globe, evolving from a collective understanding of locality, materials, and necessity. We also see it through the clarity of the designs of memorable architects, from Andrea Palladio, and Edwin Lutyens as well as contemporary architects such as Peter Zumthor. At the University of Portsmouth, I have been able to expand on this topic through teaching and research. My colleagues and I have encouraged students in their projects to not only understand the immediate location for a building design and the needs of the client but to consider issues at a larger scale over their impact on the wider environment, whether they are about climate, carbon footprint or use of limited resources. The film and subsequent book "The Powers of Ten" by designers Ray and Charles Eames whose work refers directly back to Kees Boeke has been an important reference and means to understand contemporary issues and how these influence the aesthetic of students' designs.

My research has centred on architecture and gardens (gardens being mediators between buildings, nature, and the cosmos). Enclosed gardens, where architecture and gardens are intimately linked, are often described as outdoor rooms and their layouts offer reflection on the wider landscape.

I found so many wonderful examples from all over the world, in such different circumstances that an illustrated book emerged "Captured Landscape, Architecture and the Enclosed Garden", illustrating how the designs have been influenced not only by the client's needs but through an understanding of the location. In Andalucia, southern Spain, the garden is essentially an extension to the living spaces; the cloister gardens of Medieval European monasteries provide access as well as being a place of contemplation; the layout of traditional Islamic gardens is profoundly symbolic. Contemporary examples are equally important. A messy backyard of the Querini Stampalia Foundation in Venice has now been converted into a garden that acts as a reference point as visitors walk around the gallery. Paley Park, a small pocket of urban space in the centre of New York nestles between 20-storey skyscrapers. This small area is a breathing space provided by the dappled shade of elongate honey locust trees as they search for light, together with a massive waterfall that drowns out the sounds of the city.

**Currently, with a shift away from large building projects toward renovation and re-purposing of existing buildings combined with the possibilities that current technology provides, there are new opportunities to think creatively about getting the best out of our built environment leading to a new and relevant aesthetic to evolve.**

I am very excited to be part of the Foundation with a team of people that have such a wide range of skills and experience. I am confident that this cross-disciplinary approach towards artworks the Amaranthine Foundation is proposing addresses scales of possibility that will resonate with today's critical climate conditions.



# “THE UNIVERSE IN US” DR BART VLAMINCKX

The Amaranthine Foundation aims to foster dialogue and invite people to assess our relationship with nature by exploring the theme: us in the universe and the universe in us.

This is not a new theme: the invention and use of telescopes in the early 17th century, by Galileo Galilei and others, led to a critical re-appraisal of “us in the universe”. Galileo aimed his telescope at the moon and saw that, it was not immaculate at all. This was adopted by artists of the time who started depicting the moon with craters and hills, which was considered at the time as a heretic depiction.

Even more impactful were Galileo's observations on the motion of the earth and planets in our solar system. He empirically proved that the earth was not the center of the universe but just one of many planets, orbiting the sun. His proof of where we are in the universe, that is to say heliocentric, conflicted with Holy Scripture. It led him to be trialed and sentenced, spending the last 10 years of his life under house arrest.

If the lenses of a telescope are arranged differently, it allows one to form a microscope and to explore not the infinitely far away but the infinitely small: “the universe in us”.

Microscopy was practiced enthusiastically from the mid-17th century onwards, but its implications were not immediately as evident as that of the telescope. The first book on microscopical observations was published in 1665 by the Royal Society of London which had prominent members such as Robert Boyle, Christopher Wren, and Issac Newton. Robert Hooke, mostly associated with Hooke's law on springs, published the book “Micrographia”.

Hooke did a truly remarkable observation for when he looked under his microscope at the seeds of a plant and the point of a needle, he obtained images that were strikingly similar to Galileo's observations of the moon. The point of a needle showed craters and hills, casting shadows, and it proved to be far from the perfect shape that it appeared to the naked eye. Hooke writes: “When assisted by optical glasses, dimensions and size become blurred as they reveal God's hand to a similar degree”. In this visual continuity, both the point of a needle and the moon yield similar images.

This is more than 350 years ago and further technological improvements have enabled mankind to peer further into our universe and deeper into our microscopic world Robert Hooke's observation that there is a striking similarity in the images obtained still holds true. Pictures of our universe sent to us by the James Webb telescope and high-resolution modern microscopy images of biological processes still reveal images that are very similar.

**This concept is of extraordinary beauty, and it invites us to reflect on our position within this continuum and the disturbing role that mankind has had on many levels. Over the last few years, we have been confronted with different manmade crises that force us to re-evaluate how we relate to nature.**

The aim of the Foundation is to realize a series of four sculptures based on the compelling theme of us in the universe and the universe in us. This is not a new theme, and we cannot expect to ‘The Powers of Nature’ project have the impact that Galileo's work once had. However, using it to develop a different perspective on the position of mankind in nature and how that position relates to the global crises that we find ourselves confronted with is new and potentially very powerful.

# WE CAN ALL DO BETTER

## SUSAN DINOR

Like a magnificent symphony, the Earth was a unique harmonious creation where everything was in balance. Although industrialisation brought great advances, it was also reckless in many respects and little thought, or consideration was given to the impact on the Earth and its ecosystem.

Fast forward and we now know beyond any doubt that we can all do better.

**Whether you believe the science regarding the impact of our actions on the planet or not, one thing that should be universally understood, accepted, and actioned, is that thoughtful use of resources and development is long overdue. Being kind to the Earth, thinking about impacts rather than profits, and educating everyone to have a better understanding of options and solutions is urgent. A realistic path forward should bring out the best in us all, rather than highlight the worst.**

Public open spaces in our cities are marked by the presence of statues, frequently of war heroes. They celebrate triumphal events - the victory of battles fought and won, providing a focus to the space. These statues were products of their time, celebrations of winning, but with no discussion of the human cost. Whatever we take away from them, they are reminders of our ever-evolving human story, aesthetically expressed.

Now, more than two decades into the twenty-first century, as wars over territory continue, the growing global threat of climate change that directly affects us all is increasing to the tipping point.

The Amaranthine Foundation charter is to place significant installations in parks and public spaces that are an artistic representation of this important environmental message for young and old, to inspire, remind and have a continuing presence as we hopefully all come together to save the Earth for future generations.





# PANTONE®USA COLOR OF THE YEAR 2023 VIVA MAGENTA 18-1750

According to PANTONE®USA (1) Pantone's Color of the Year, Viva Magenta 18-1750, vibrates with vim and vigor. It is a shade rooted in nature descending from the red family and expressive of a new signal of strength. Viva Magenta is brave and fearless, and a pulsating color whose exuberance promotes a joyous and optimistic celebration, writing a new narrative.

This year's Color of the Year is powerful and empowering. It is a new animated red that revels in pure joy, encouraging experimentation and self-expression without restraint, an electrifying, and a boundaryless shade that is manifesting as a stand-out statement.

PANTONE 18-1750 Viva Magenta welcomes anyone and everyone with the same verve for life and rebellious spirit. It is a color that is audacious, full of wit and inclusive of all.

**"In this age of technology, we look to draw inspiration from nature and what is real. PANTONE 18-1750 Viva Magenta is inspired by the red of cochineal, one of the most precious dyes belonging to the natural dye family as well as one of the strongest and brightest the world has known.**

**Rooted in the primordial, PANTONE 18-1750 Viva Magenta reconnects us to original matter. Invoking the forces of nature, PANTONE 18-1750 Viva Magenta galvanizes our spirit, helping us to build our inner strength."**

Leatrice Eiseman  
Executive Director, Pantone Color Institute

The Amaranthine Foundation is proud of its brand identity designed by PlusOne® Amsterdam (2) in line with PANTONE®USA (Pantone's Color of the Year, Viva Magenta 18-1750).

References:

- (1) **PANTONE®USA**  
<https://www.pantone.com/>
- (2) **PlusOne® Amsterdam**  
<https://plusoneamsterdam.com/>
- (3) **Artehouse New York City  
Magentaverse**  
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# THE Amaranthine FOUNDATION

THE  
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