

Capitalizing on Craft in The New Monumentality

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Figure 1. Aerial view of the Exposition Internationale des Arts et Techniques dans la Vie Moderne in Paris, 1937. Photo credit: Visual Resources Collection, Artstor. The Soviet pavilion on the left was designed by Boris Iofan with the crowning sculpture by Vera Mukhina, and the Nazi pavilion on right was designed by Albert Speer.

The construction of monuments to declare cultural patrimony and assert dominance transcends individual societies. In twentieth-century Europe, the effectiveness of monumentality was discredited by the overuse of neoclassical motifs aimed at creating a veneer of power. Following World War II, the iconography associated with monumentality in Europe became problematic. It had been usurped by totalitarian regimes, linking Europe's perception of monuments with solidity, tradition, and finally, oppression. At the 1937 World's Fair in Paris, the Third Reich's and the Soviet Union's imposing pavilions exemplified the darker side of large-scale expressions of power. The two structures literally opposed each other and competed to convey militaristic and cultural supremacy with an emphasis on

height, heavy stone edifices, and crowning symbolic sculptures (fig. 1).

At the same fair, in the shadow of the German tower, stood the Spanish Republican Pavilion (fig. 2). A modest-sized structure, Josep Lluís Sert's (1902–1983) modernist box proposed a new kind of monumentality, expressed in the steel, glass, and spatial openness of modern architecture, and filled with the political and aesthetic expressions of the French, Spanish, and American avant-gardes.¹ The combination of this pavilion's candid pronouncement of civic duty, its programmatic emphasis on collaboration, and its incorporation of modern building materials and art would soon be expressed in the 1943 manifesto "Nine Points on Monumentality."² In this text, Sert and his coauthors, architectural historian Sigfried Giedion (1888–1968)

and French artist Fernand Léger (1881–1955), announced an initial but explicit attempt to reclaim expression on a monumental scale for anti-totalitarian purposes.³



Figure 2. Josep Lluís Sert, Luis Lacasa, and Antoni Bonet; Spanish Republican Pavilion at the Exposition Internationale des Arts et Techniques dans la Vie Moderne in Paris, 1937. Photo credit: Kollar.

This essay explores a modernist program to rehabilitate the aesthetic and ideological dimensions of monumentality in the postwar period. “Nine Points” announced a movement called The New Monumentality. Key figures in this movement included Josep Lluís Sert, Fernand Léger, Alexander Calder (1898–1976) and Joan Miró (1893–1983). This essay focuses on the symbiotic collaboration of art, architecture, and craft within this movement and argues that the inherently collective nature of craft production appealed to these figures. In delegating portions of the creative process, these artists demonstrated their willingness to trust others with their visions. Their artistic collaboration mirrored their stake in egalitarian institutions like UNESCO. I propose that the projects Calder, Léger, and Miró created in the spirit of The New

Monumentality were meant to serve as a demonstration of the desirability of inclusive behavior as opposed to the totalitarian emphasis on social and political hierarchies. Together, a modernist visual idiom enacted by way of craft and an emphasis on collaboration constitute Monumentality’s aesthetic and ideological updating after 1945.

Before turning to the role of crafts in this context, it is necessary to briefly summarize the fundamentals of The New Monumentality movement to understand how these figures enacted inclusivity in the realm of art and architecture. “Nine Points” and other primary source materials do not define exact standards for a monument. However, five principal themes emerge from all the documents.⁴ These are: an embrace of modern building materials and modern art; an active awareness of civic responsibility; the arts as a medium for social reform; the open collaboration of artists, architects, and technicians; and a rejection of the practice of borrowing dated motifs, which they termed *historicism*. Overall, the leading figures were mindful of the potential danger of “pseudo-monumentality,” and they considered the previous guidelines a method to combat what they considered outmoded art and architectural attitudes.⁵ The unfashionable styles they were challenging included the aesthetic of neoclassicism, which had been propagated by the Nazi regime, and the Beaux-Arts tradition. The key figures turned their attention to civic and community centers, universities, museums, and sites for intergovernmental gatherings to implement modern monumental design in the context of postwar reconstruction.⁶ In their late careers, Calder, Léger, and Miró were frequent contributors to these types of

sites, always with collaboration and synthesis at the forefront of their artistic processes.

Departing from the individualism of easel painting, these artists provoked a negotiation between tradition and modernity in their embrace of the “low” arts—textile making, ceramics, metal working, and glass making—for their monumental projects.⁷ While *The New Monumentality* abhorred historicism, this antipathy should not be confused with a rejection of tradition. *Historicism* refers to motifs such as columns and pediments, while *tradition* refers to modes of creation that recall a shared history.⁸ For example, *The New Monumentality* actively embraced the centuries-long history of tapestry production in Europe. Léger and Miró worked with patron Marie Cuttoli to translate their easel paintings into this medium during her revival of French tapestry before the war.⁹ Following the war, Miró drew on this experience to create original large-scale tapestries that enhanced the surrounding architecture.¹⁰ In the context of *The New Monumentality*, the marriage of the avant-garde (which pushed the limits of art in the present) and crafts (which linked past and present with a lineage of shared knowledge) metaphorically reflected the idea of monuments as bridging past, present, and future.¹¹ In the midst of postwar reconstruction, Calder, Léger, and Miró saw tremendous value not only in engaging the communal nature of crafts but also in capitalizing on a shared tradition of crafts to propose an internationally unified future.

Calder, Léger, and Miró experimented with alternative modes of creation even before *The New Monumentality* movement was declared. These earlier experiments, especially at lower stakes locations such as private residences,

helped shape their thinking about the communal nature of large-scale art production. For example, in 1936 assistant MoMA curator and trustee James Thrall Soby invited Calder to create his first large outdoor sculpture. Soby's new home was being remodeled by International Style advocate Henry-Russell Hitchcock (fig. 3). Soby wanted a new working wellhead for an adjacent well that complemented the modernist updating of his home. Calder's wellhead was constructed of iron and disks painted in primary colors. The disks were attached to the ends of metal rods, approximately twenty-five feet tall that moved with the wind. Calder drew inspiration for this significant opportunity from a trip to the Metropolitan Museum of Art (Met) in New York City. Specifically, Calder turned to the Met's extensive armor collection as a model for

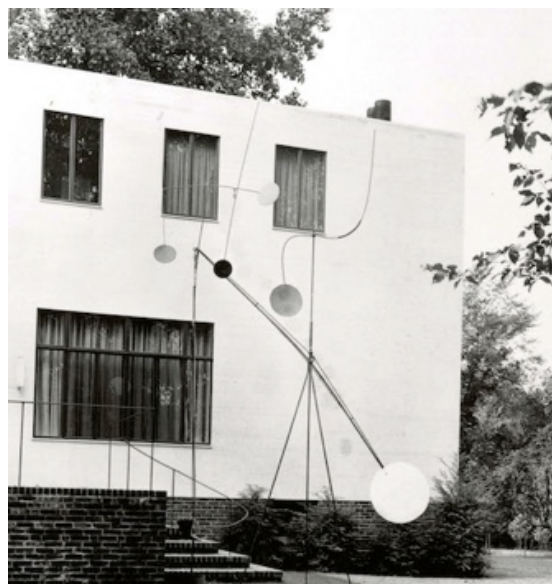


Figure 3. Alexander Calder and James Thrall Soby, view of wellhead at Soby's Farmington home, Connecticut, 1936. Photo credit: Wadsworth Atheneum Archives.

the flexibility, balance, and potential of iron. Calder wanted to transplant the grace of armor into the modern moment. And much like in the medieval context of iron workshops, Calder worked with the Fuller Welding Company to construct the design.¹² Despite his engineering experience, Calder was unafraid to acknowledge he needed trained specialists to realize his ideas. He worked with Mr. Fuller on-site to create something that fulfilled both its functional and aesthetic demands. Calder's harmonious partnership with several ironworks companies continued into the following decades as he created large-scale mobiles and stabiles. Calder's contributions to sites that display an empathy for The New Monumentality, like UNESCO, were predicated on the creative dialogue between craft technicians and modern art he instituted at the wellhead. At UNESCO, where the preservation of all cultural heritage to promote international understanding was a top priority, Calder's use of craft and his open collaboration took on an extra layer of meaning.

UNESCO was founded just after the war's conclusion in 1945 as a specialized agency of the United Nations.¹³ The preamble of UNESCO's constitution declared, "Since wars begin in the minds of men, it is in the minds of men that the defenses of peace must be constructed."¹⁴ The literal construction of the "defenses of peace" manifested in 1954 when ground broke on the new seat of UNESCO in Paris. The Y-shaped building was designed by three architects of different nationalities: Marcel Breuer of the United States, Pier Luigi Nervi of Italy, and Bernard Zehrufuss of France. The Committee of Art Advisors (CAA) was established to commission eleven original works of art, in consultation with these

architects, for the 1958 inauguration of the building. At their first official meeting, Breuer presented the committee with a list of locations for the artworks he and his team desired as well as suggestions for variety. This list included "a decorated stone wall . . . [with] the particular medium to be chosen by the artist."¹⁵ The CAA decided to forego a competition and instead extended invitations directly to the artists.¹⁶ The top choice for the stone wall was Léger, with Miró as the runner up.¹⁷ Léger's death over the summer of 1955 meant that Miró moved into first position for the stone wall. Miró accepted the invitation, enlisting a collaborator, established ceramist Josep Llorens Artigas, to co-create the mural.

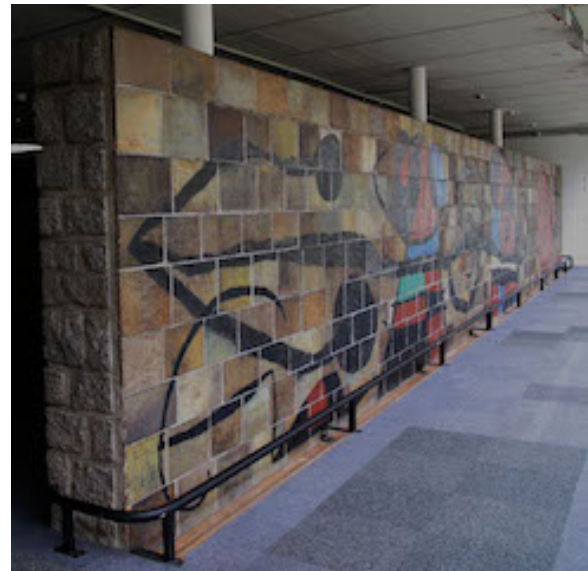


Figure 4. Joan Miró and Josep Llorens Artigas, *Wall of the Sun*, 1957–58, UNESCO, Paris. Photo credit: R. Anna Franklin.

In 1944 Miró began an extensive partnership with Artigas. In two years they created ten large vases and a number of decorative plaques. After this period, their procedures quickly evolved into more experimental ones. Artigas relished Miró's inexperience with the medium,

claiming it freed him from any professional prejudices and brought something new to the table.¹⁸ Their partnership was one of open communication, trust, and a willingness to compromise.¹⁹ This equity was unusual among the older generation of modernists working in the latter half of the twentieth century. In fact, Picasso was the first to suggest a collaboration with Artigas, but it was not proposed on a fifty-fifty basis and did not work out.²⁰ Miró and Artigas created thirteen ceramic murals, all at sites that share an affinity with The New Monumentality movement, beginning with *The Wall of the Sun* (fig. 4) and *The Wall of the Moon* (fig. 5) at UNESCO.



Figure 5. Joan Miró and Josep Llorens Artigas, *Wall of the Moon*, 1957–58. UNESCO, Paris. Photo credit: R. Anna Franklin.

The first firings for the UNESCO murals took place in September 1956.²¹ In the end, 585 tiles were painted, fired, and joined to construct the murals, which were finished two years later, in May 1958. Throughout the process Miró and Artigas did not shy away from experimentation and revision. Many more tiles were scrapped, including the entire first batch of 232, which were regular in shape and texture. This decision came after they visited a number of sites of Catalan cultural heritage, including a Gothic church in Santillana, Romanesque frescos at the Catalonia Museum of Art, Antoni Gaudí's Guell Park in Barcelona, and the

cave paintings at Altamira. Miró and Artigas decided that irregular tiles better reflected the historical sources they wanted to blend with a modernist visual idiom. The pair's visual research was one of two major ways in which they interacted with the past and a shared cultural tradition. Artigas's creative process drew extensively on the arts of wood firing and high-fire pottery that were used by the ancient Greeks and Chinese.²² He avoided modern conveniences, such as electric or gas kilns, as well as commercially prepared glazes and clays. The adoption of these traditions compelled him to construct his own kiln, choose his own wood, and supervise all of the firings for his ceramics.

While Artigas reached into the past, Miró's avant-garde tendencies pushed the UNESCO murals into the present. Miró's artistic input is evident in the colorful palette of glazes, which he applied with a broom made of palm tree leaves, and in the abstract compositional elements.²³ Miró's composition eschews all didactic iconography, departing from traditional expectations of artistic programs of sociopolitical significance. Instead, his imagery derives from his consultations with Breuer. He explained that certain details of the building, such as the regularity of the windows, inspired the checkered patterns and shapes of the figures.²⁴ The artist's decision to refrain from a decisive narrative forces visitors to pause and contemplate the various relationships embedded within the mural's composition and medium, as well as its historical and physical contexts. The latter point speaks to UNESCO's objective of engaging "the minds of men" to solicit a shift away from the exclusivity of individuality—and by extension nationalism—in favor of an inclusive mentality that celebrates a diversity of

voices. The murals were well received by critics and the public alike, in no small part because of their ability to harmonize with the other commissions and the architecture. The emphasis on collaboration embedded within the artwork carried with it a subtle but poignant optimism that was much needed in an era of rebuilding. In 1958 Artigas and Miró were awarded the Guggenheim International Award (sponsored by the Guggenheim Foundation) for this project.

Miró's unmistakable style could have easily dominated the two freestanding walls. However, both walls feature a dual signature confirming that they were the product of collaboration (fig. 6). In 1958, at the conclusion of this two-year endeavor, Miró explained, "Mural art is the opposite of solitary creation; but although you must not give up your individual personality as an artist, you must engage it deeply in a collective effort."²⁵ Artigas maintained his artistic voice in the careful attention he paid to every step of the ceramics process, and Miró adapted his style to embrace the medium.²⁶ Neither sacrificed their individuality or dominated the other.



Figure 6. Joan Miró and Josep Llorens Artigas, detail of the dual signature on the *Wall of the Sun*. 1957–58. UNESCO, Paris. Photo credit: R. Anna Franklin.

Their partnership and the resulting walls emulate the themes that constitute *The New Monumentality*: they openly collaborated, bringing together expertise from different realms of art production; they were conscious of the integration of art and architecture required by the commission; they looked to a variety of sources for inspiration instead of relying on established practices of mural making and iconography; and perhaps most importantly, they recognized the value of their collaboration in the context of UNESCO's global mission of cultural understanding.

Miró and Artigas reserved their monumental ceramic murals for sites of cultural and educational significance. Two years after UNESCO, the pair created a ceramic mural to replace a deteriorating painting Miró had completed for the Harkness Commons of the Harvard Law School in 1951 (fig. 7). This work is not isolated from everyday life; it is instead integrated into a space where students congregate to discuss their academics, socialize, and eat, shedding the intimidation monumental art can sometimes provoke in viewers. Other examples include a 1964 mural for the new campus of the University of St. Gallen in Switzerland; one for the Guggenheim Museum in New York City in 1967; one for the International Exposition in Osaka, Japan, in 1970; and one for the Zurich Kunsthhaus in 1972. Miró did not have a hand in the execution of his two final ceramic murals. The two untitled murals were created in 1992 and are housed at the Miró Foundation in Palma de Mallorca. One of the Mallorca murals was completed by Maria Antonia Carrió, the other by Artigas's son, Joan Gardy Artigas, who worked closely with his father and Miró from the 1950s on. Gardy-Artigas



Figure 7. Joan Miró and Josep Llorens Artigas, untitled ceramic mural for the Harkness Commons of the Harvard University Law School. 1960. UNESCO, Paris. Photo credit: R. Anna Franklin.

constructed his mural based on a 1954 model Miró had created for the project; before his death, Miró approved the production of this mural without him. Miró's endorsement of Gardy-Artigas speaks to Miró's strongly held belief, and The New Monumentality's fundamental principle, that art is above all a collaborative act.

The opening statement of "Nine Points" immediately foregrounds the nature of monuments as constructed to outlive the present and form a link between past and future.²⁷ The above examples capture how expressions of The New Monumentality used craft to bridge the past and present, the present referring to the decade following World War II. This global event was at the crux of the movement's idealistic drive. Rather than a prescription of iconography that proclaims a monumentality of cultural and political dominance, the ultimate objective of the movement was to encourage a visual and architectural process that embraced a variety of voices in the creative process, in the visual idiom and in the physical construction. This is why the coauthors of "Nine Points" did not define exact standards for a monument. They wanted variety to enter the visual language of monumentality and thus optimistically endorsed experimentation and emphasized the creative process.²⁸

Nearly seventy years after the conclusion of the war, our present represents the future Léger, Calder, Miró, and Sert hoped to influence. While the specifics of the movement have largely become a footnote in art and architectural history, the artists' and architect's legacy lie in the behavioral example they set with its emphasis on collaboration. When reflecting on current events through the lens of the ideals they hoped to pass on, it is tempting to be left with a sense of pessimism. Reading news headlines leaves one with a sense that nationalism is on the rise while the spirit of international unity and cooperation is dwindling. This is perhaps best exemplified by the United States' recent withdrawal from UNESCO.²⁹ Instead of dwelling on this, let us instead conclude with a preview of a symbol of hope: the new European Union headquarters in Brussels (fig. 8). The glowing modernist orb is encased in a lace of glass and steel openly marrying the original 1927 building with something entirely new.

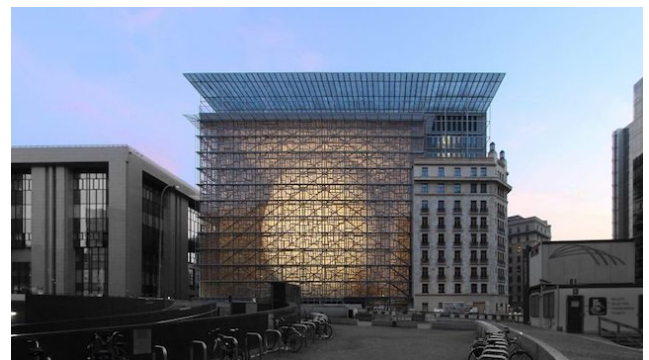


Figure 8. Samyn and Partners, Studio Valle, and Buro Happold, exterior of the new headquarters of the council of the European Union, 2017, Brussels. Photo credit: Alyn Griffiths.

The facades are visually intertwined on the outside, and on the inside, a series of footbridges solidify the connection

between old and new. The main meeting room is decorated with colorful wool carpets, which acknowledge national identity while avoiding specific flags, designed by Belgian artist Georges Murant.³⁰ The recently inaugurated structure, its abstract artistic program, and the institution the structure hosts all provide evidence that the spirit of The New Monumentality lives on, ever evolving to fit the needs of the present.

¹ The Spanish Republican Pavilion, conceived to win international support for the Republican cause against the Nationalists in Spain at the onset of the Spanish Civil War, was designed by a team of three architects led by Sert—the other architects were Luis Lacasa and Antoni Bonet. The artistic program included works by Josep Renau, Julio González, Alberto Sánchez, Pablo Picasso, Alexander Calder, and Joan Miró. For more information on the pavilion, see Josefina Alix Trueba, ed., *Pabellón Español: Exposición Internacional de París, 1937* (Madrid: Centro de Arte Reina Sofía, 1987), and Catherine Blanton Freedberg, *The Spanish Pavilion at the Paris World's Fair*, vols. 1 and 2 (New York and London: Garland, 1986).

² “Nine Points” was written in English and remained unpublished for fifteen years. The text was formatted as a list; each entry consisted of a few sentences, apart from the much longer ninth point. Preceding the main text was an excerpt written in French from a folk song dating to the seventeenth century called “Auprès de ma blonde” (also known as “The Prisoner in Holland”). The relation of the song to the text is not explicit, but the mournful tone of the lyrics establishes a metaphorical link to the manifesto’s content: the lyrics explore loss and recovery.

³ Point Five: “This decline and misuse of monumentality is the principal reason why modern architects have deliberately disregarded the monument and revolted against it.” Recognizing the problem, the authors claim that the postwar period was an ideal moment to merge modernity and monumentality to reorganize life for the better. They expand on this in point six: “A new step lies ahead. Postwar changes in the whole

economic structure of nations may bring with them the organization of community life in the city which has been practically neglected up to this date.” See Sert, Léger, and Giedion. “Nine Points on Monumentality (1943),” reprinted in Joan Ockman, ed., *Architecture Culture 1943–1968* (New York: Rizzoli, 1993), 27–30.

⁴ Giedion expanded on the topic in the longer essay, “The Need for a New Monumentality” (1944), and in the book *Architecture, You and Me: The Diary of a Development* (Giedion, Sigfried. *Architecture, you and me; the diary of development*. Cambridge: Harvard University Press, 1958.); Sert, in the essay “The Human Scale in City Planning” (1944); and Léger, in “On Monumentality and Color” (1943) and later, in the book *Functions of Painting* (Léger, Fernand. *Functions of Painting* (1965). Translated by Alexandra Anderson. Edited and introduced by Edward F. Fry. New York: Viking Press, 1973.). Giedion’s 1944 essay was published in a volume edited by Paul Zucker called *New Architecture and City Planning*. The book includes a chapter dedicated to The New Monumentality with contributions by George Nelson, a coeditor of *Architectural Forum*, the architects Louis I. Kahn and Philip L. Goodwin, and American artist Ernest Fiene. Sert’s essay was also published in the volume, in the chapter called “City and Regional Planning.”

⁵ Giedion referred to the indiscriminate application of classical motifs in architecture despite a building’s function as “pseudo-Monumentality.” Giedion blames J. N. L. Durand (1750–1834) for the displeasing, eclectic formula of “take some curtain of columns and put them in front of any building, whatever its purpose and to whatever consequences it may lead.” See Giedion, “The Need for a New Monumentality,” 555.

⁶ *Ibid.*, 552.

⁷ In a 1948 interview with James Johnson Sweeney Miró explained this desire: “I have faith in a collective culture of the future...these last few years have, in fact, witnessed a re-evaluation of the craftsman’s expressive means: ceramics, lithographs, engravings, etchings, silkscreen, painting, etc....the supply will soon be unable to keep up with the demand, and artistic education and understanding will no longer be reserved for the few, but will be for all.” See James Johnson Sweeney and Joan Miró, “Joan Miró: Comment and

Interview' Parisian Review p. 210, February 1948" as cited in Sam Hunter, introduction to *Joan Miró His Graphic Work* (New York: Abrams, 1958), viii.

⁸ Giedion, "The Need for a New Monumentality," 555.

⁹ Maureen G. Shanahan, "Tapis/Tapisserie: Marie Cuttoli, Fernand Léger and the Mualnomad," *Konsthistorik tidskrift / Journal of Art History* 83, no. 3, (October 2014): 233, <https://www.tandfonline.com/doi/abs/10.1080/00233609.2014.933249?journalCode=skon20>.

¹⁰ For example, see Joan Miró, *Tapestry of the Fundació*. 1979. Jute, hemp, cotton and wool. 750 x 500 cm. Fundació Joan Miró, Barcelona. Available from the Fundació Joan Miró website: <https://www.fmirobcn.org/en/colection/catalog-works/9389/p-em-tapestry-of-the-fundacio-em-p>.

¹¹ "[Monuments] are intended to outlive the period which originated them, and constitute a heritage for future generations. As such, they form a link between the past and the future." See point one in Sert, Léger, and Giedion, "Nine Points on Monumentality," 27–30.

¹² Eric M. Zafran, Elizabeth Mankin Kornhauser, and Cynthia Roman, "Friends and Patrons, James Thrall Soby and Eleanor Howland," *Calder in Connecticut* (Hartford: Wadsworth Atheneum Museum of Art, 2000), 47–49.

¹³ Jacques de Barrin, *UNESCO, The Seeds of Peace*, trans. John Corbett (Paris: United Nations Educational, Scientific and Cultural Organization, 2009), 11–12.

¹⁴ "The Constitution," UNESCO (website), accessed January 14, 2018, <http://www.unesco.org/new/en/unesco/about-us/who-we-are/history/constitution/>.

¹⁵ Luther H. Evans, diary entry of May 18, 1955, LHE/UTA Box 2.35/H1 and UNESCO Archives document 1 CCA/8, May 16–18, 1955, as cited in Christopher Pearson, "The Art Advisors," *Designing UNESCO: Art, Architecture, and International Politics at Mid-Century* (Abingdon-on-Thames, UK: Routledge, 2010), 239.

¹⁶ Christopher Pearson, "The Art Advisors," 239.

¹⁷ Costantino Nivola was the third choice for the ceramic wall.

¹⁸ Jacques Dupin, *Joan Miró: Life and Work* (New York: Abrams, 1962), as cited in Harold McWhinnie, "Miro and Artigas," *Tile Heritage* 5, no. 1 (Summer 1998): 3.

¹⁹ Regarding the 1958 UNESCO ceramic murals: "As for the colors, I had to rely on Artigas's expertise, because the enamels do not attain their true color until after firing . . . I used a broom made of palm fronds. Artigas held his breath when he saw me grab the broom and begin to trace the five- to six-meter-long motifs, with the good possibility that I would destroy months of work." See Joan Miró, "My Latest Work Is a Wall," in *Derrière le Miroir* (Paris), June–July 1958," reprinted in Margit Rowell, ed., *Joan Miró Selected Writings and Interviews* (New York: De Capo, 1992), 244–45.

²⁰ Roberta Griffith, "Jose Llorens Artigas and Joan Miro," *Studio Pottery* xiv (December 1985), 22n7.

²¹ Christopher Pearson, "Sun, Moon, Constellation and Reclining Figure: The Art of UNESCO," *Designing UNESCO: Art, Architecture, and International Politics at Mid-Century* (Abingdon-on-Thames, UK: Routledge, 2010), 268–70.

²² Harold McWhinnie, "Miro and Artigas," *Tile Heritage* 5, no. 1 (Summer 1998): 3–4.

²³ Miró, "My Latest Work," 245.

²⁴ Ibid., 242.

²⁵ Ibid.

²⁶ In 1962 Miró explained, "What I like about ceramics is the way in which you have to overcome technical contradictions. And then there is the unexpected, the element of surprise. For me, doing ceramics is a little like becoming an alchemist." Denys Chevalier, "Miró," *Aujourd'hui art et architecture* 7, no. 39 (November 1962): 6–13; reprinted in *Joan Miró Selected Writings and Interviews*, ed. Margit Rowell, (New York: De Capo, 1992), 261–71.

²⁷ See point one in Sert, Léger, and Giedion, "Nine Points on Monumentality," 27–30.

²⁸ Ibid. See point nine: "Modern materials and new techniques are at hand: light metal structures; curved, laminated wooden arches; panels of different textures, colors, and sizes; light elements like ceilings which can be suspended from big trusses covering practically unlimited spans. Mobile elements can constantly vary the aspect of the buildings . . . During night hours, color and forms can be projected on vast surfaces . . . Such big animated surfaces with the use of color and movement in a new spirit would offer unexplored fields to mural painters and sculptors . . . Monumental architecture will be something more than strictly functional. It will have regained its lyrical value."

²⁹ On October 12, 2017, the United States State Department announced its intention to withdraw from UNESCO. The State Department notified UNESCO Director-General Irina Bokova that the United States would like to remain engaged with UNESCO and contribute its perspective on important issues as a nonmember observer. The withdrawal will go into effect on December 31, 2018. See Heather Nauert, "The United States Withdraws from UNESCO Press Statement," US Department of State (website), last modified October 2017, <https://www.state.gov/r/pa/prs/ps/2017/10/274748.htm>.

³⁰ Alyn Griffiths, "EU Headquarters Features Glass Box Containing Curvaceous Glowing 'Lantern,'" *Dezeen*, December 16, 2016, <https://www.dezeen.com/2016/12/16/european-union-headquarters-offices-curvaceous-glowing-lantern-glass-box-brussels-belgium/>.