

2. Kernmodul:

„(...) Blickwinkel der Empfindsamkeit“ / „(...) Variety of Views“

SoSe2020

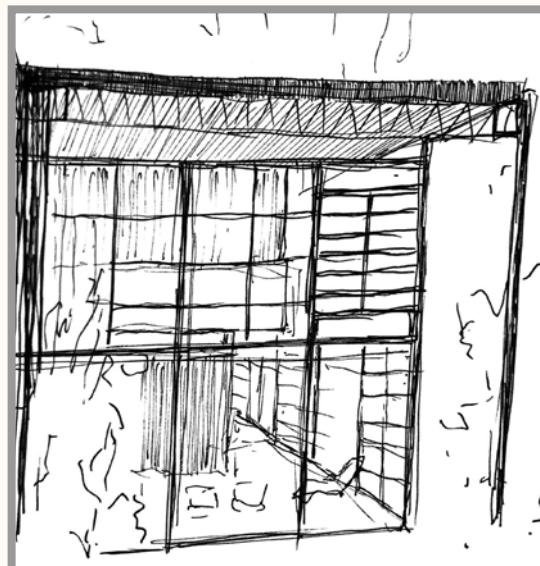
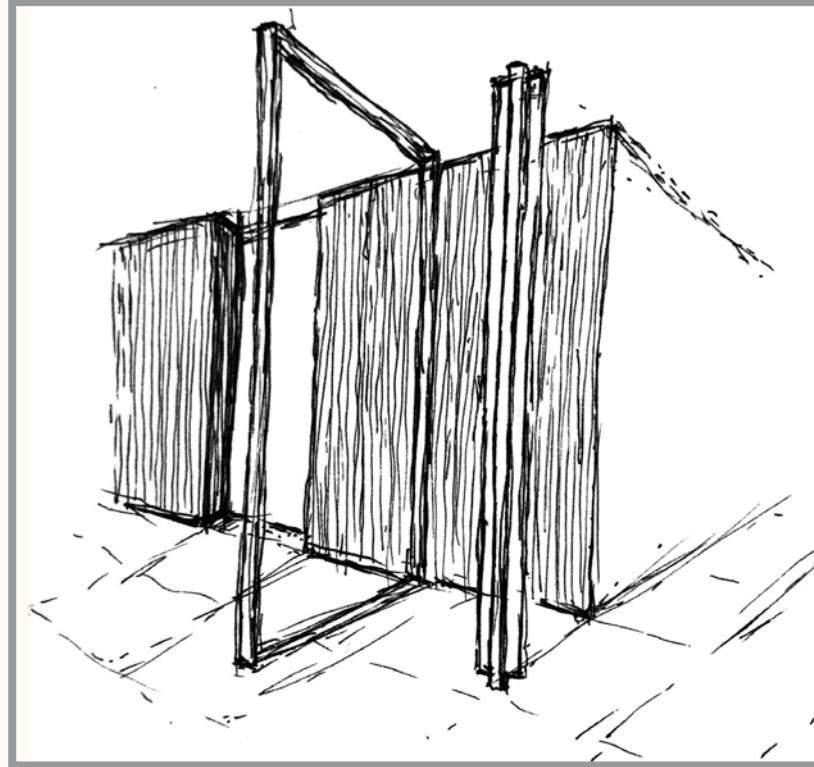
Annica Trunk & Lina Laube

Drinnen & draußen
Auf der Schwelle ist der Moment
Ein Moment des Innehaltens
raus, raus, zurück, zurück
Hier kann man in zwei Räume gucken
Sie ist Verbindung
& Ort der Interaktion
Hier kommt man zusammen
& geht wieder auseinander
Hier tritt man aus & kehrt man Heim
Die Schwelle ist mein Tor zur Welt
Das Wichtigste in meinem Raum
Eine Schwelle ist auch mein Fenster
Es öffnet den Blick
& ist doch nur Sehnsucht, kein Ausgang
Der Blick ist für meine Gedanken
Der Austritt für meinen Körper
Dort, dort will ich hin
Dort, dort gehöre ich hin

Was ist eine Schwelle,
was charakterisiert sie und
wie nehmen wir sie wahr?

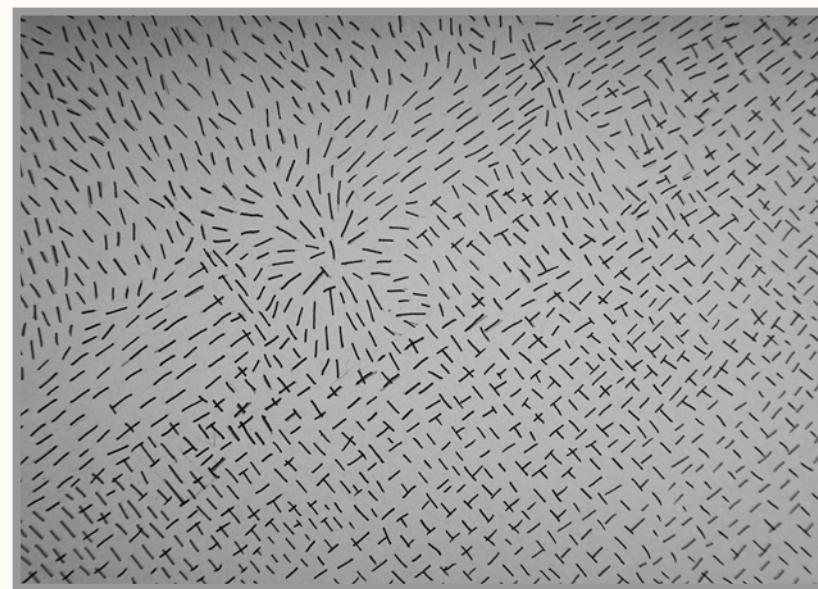
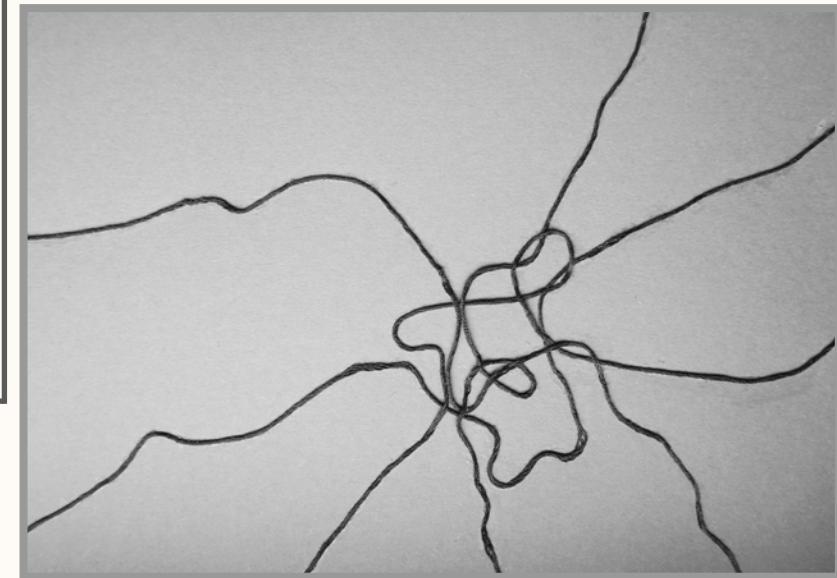
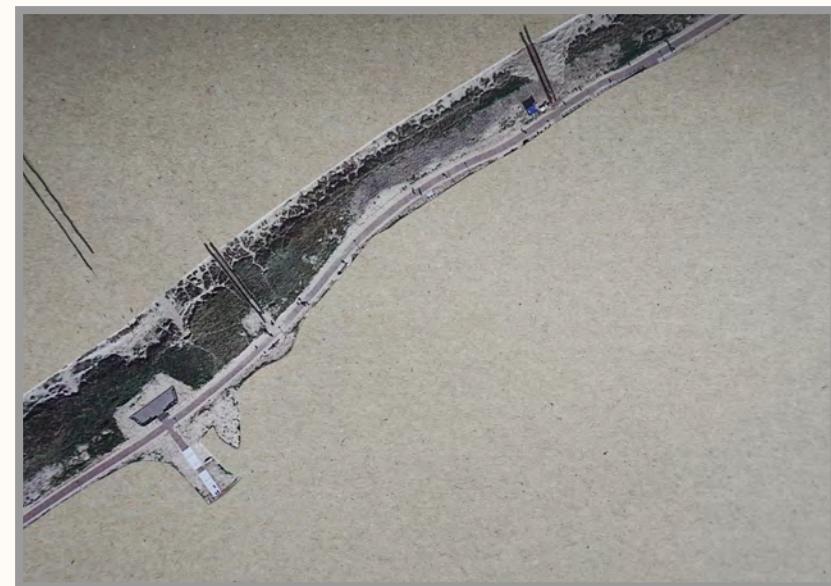
Eine Annäherung...

Referenzen



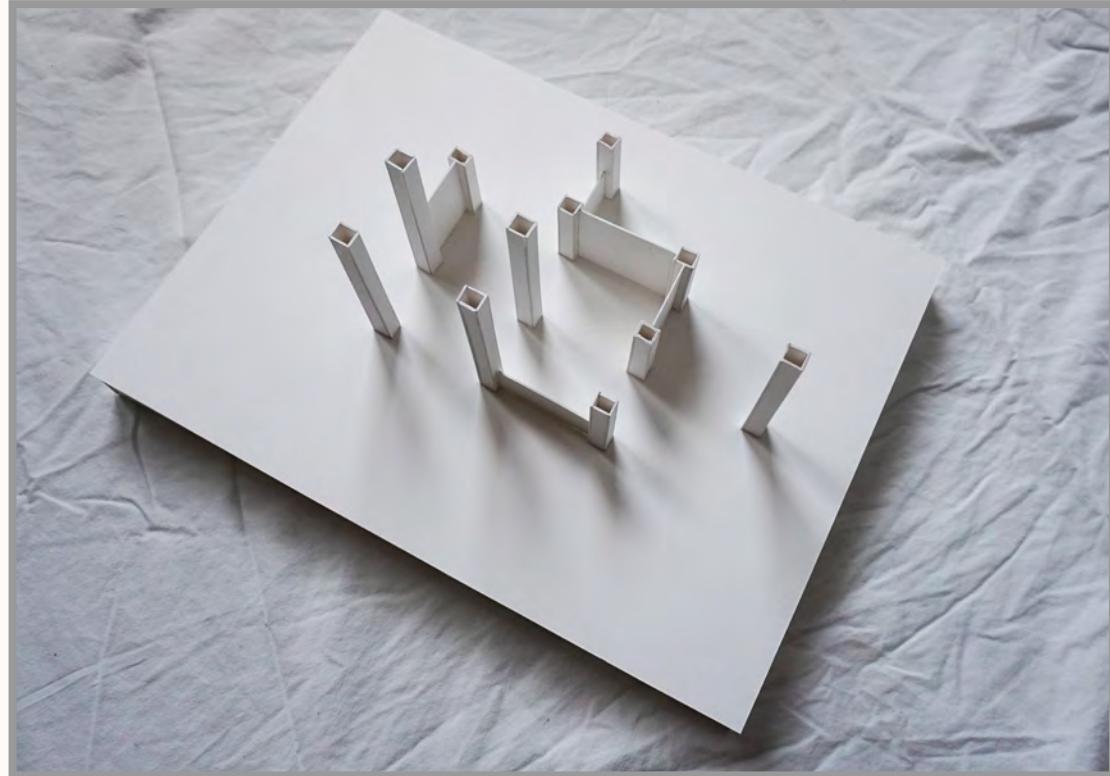
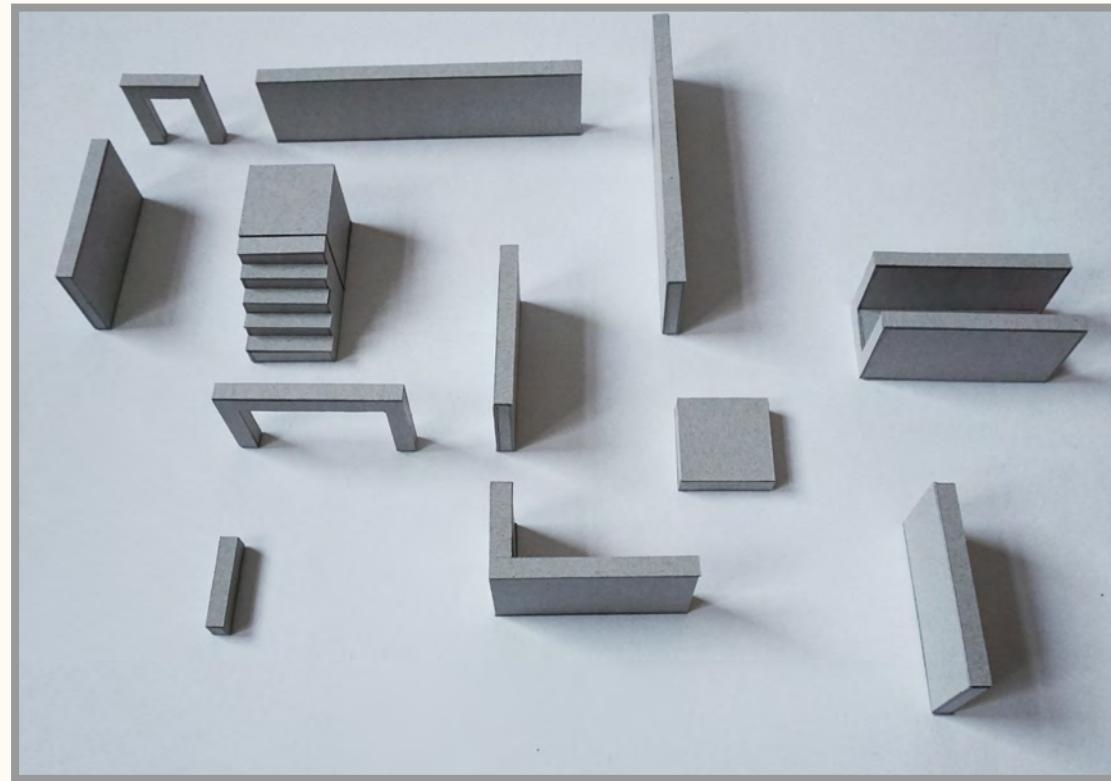
- I. Golfclub Projekt Krefeld, Mies van der Rohe
- II. Falling Water, Frank Lloyd Wright
- III. Eames House, Ray & Charles Eames

Berührung



Experiment

permeabel.verbindend.interagierend.kommunizierend.
emanzipierrend.öffnend.dazwischen

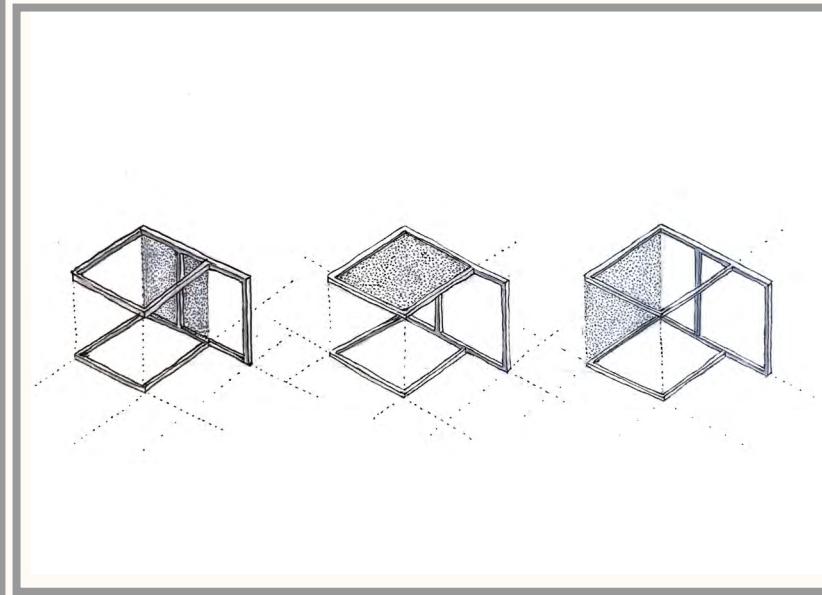
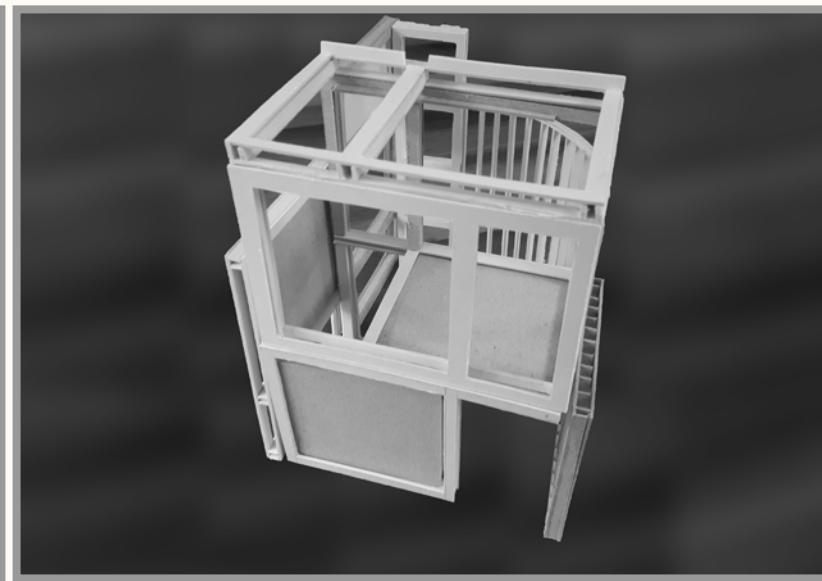
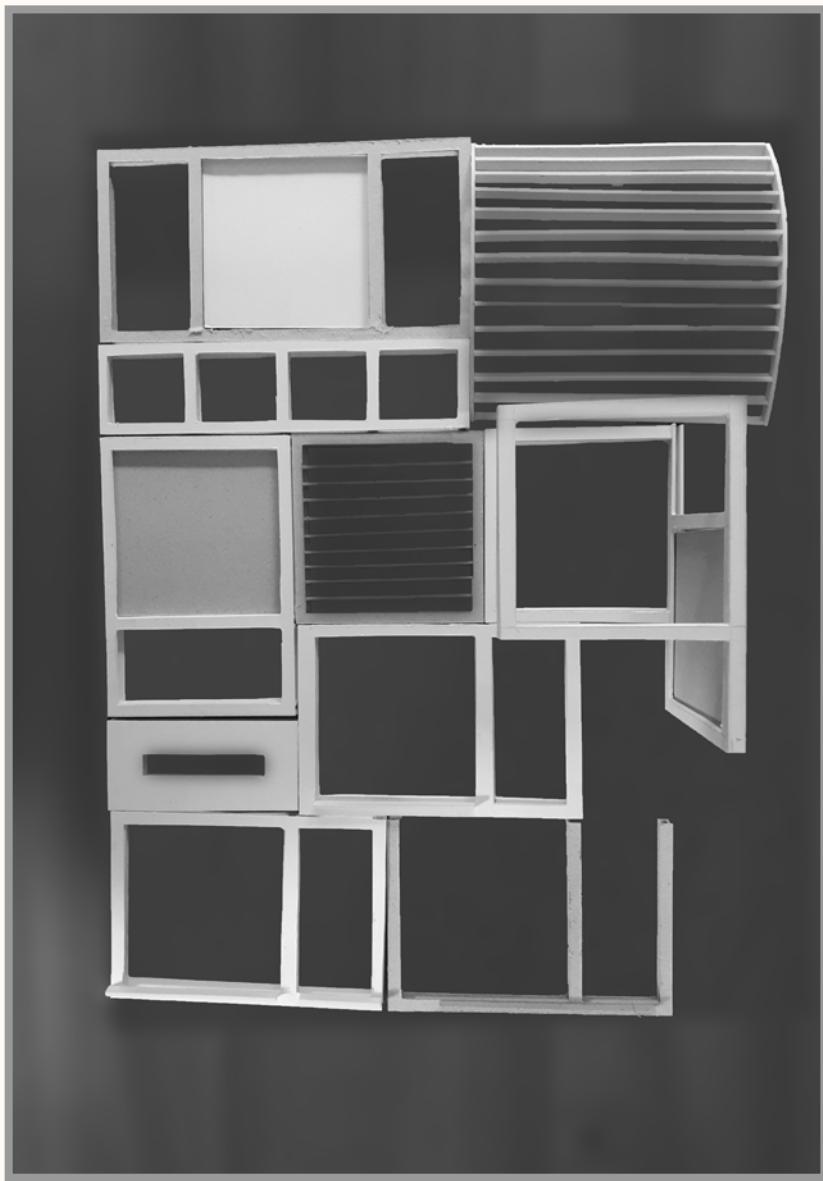


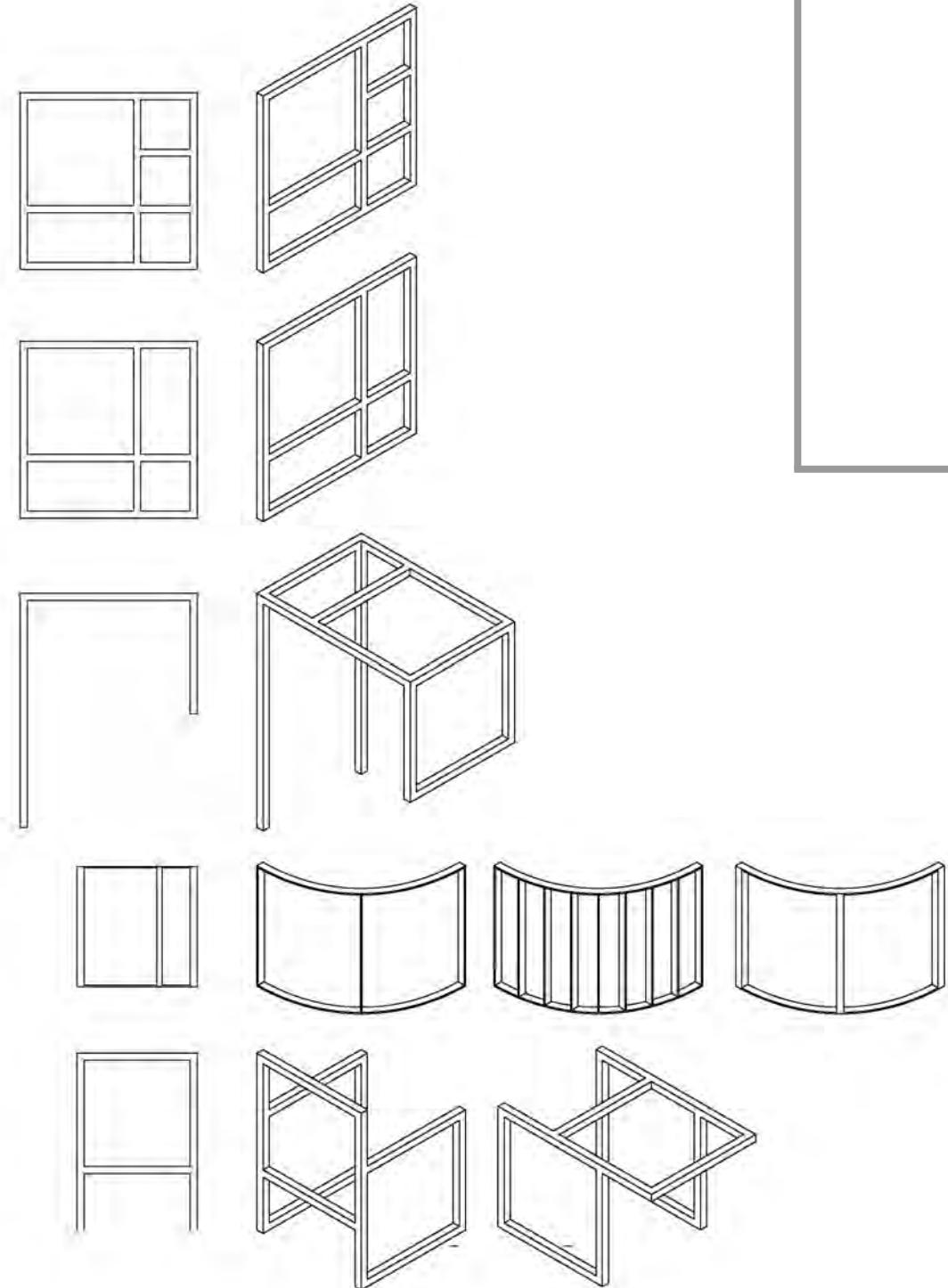
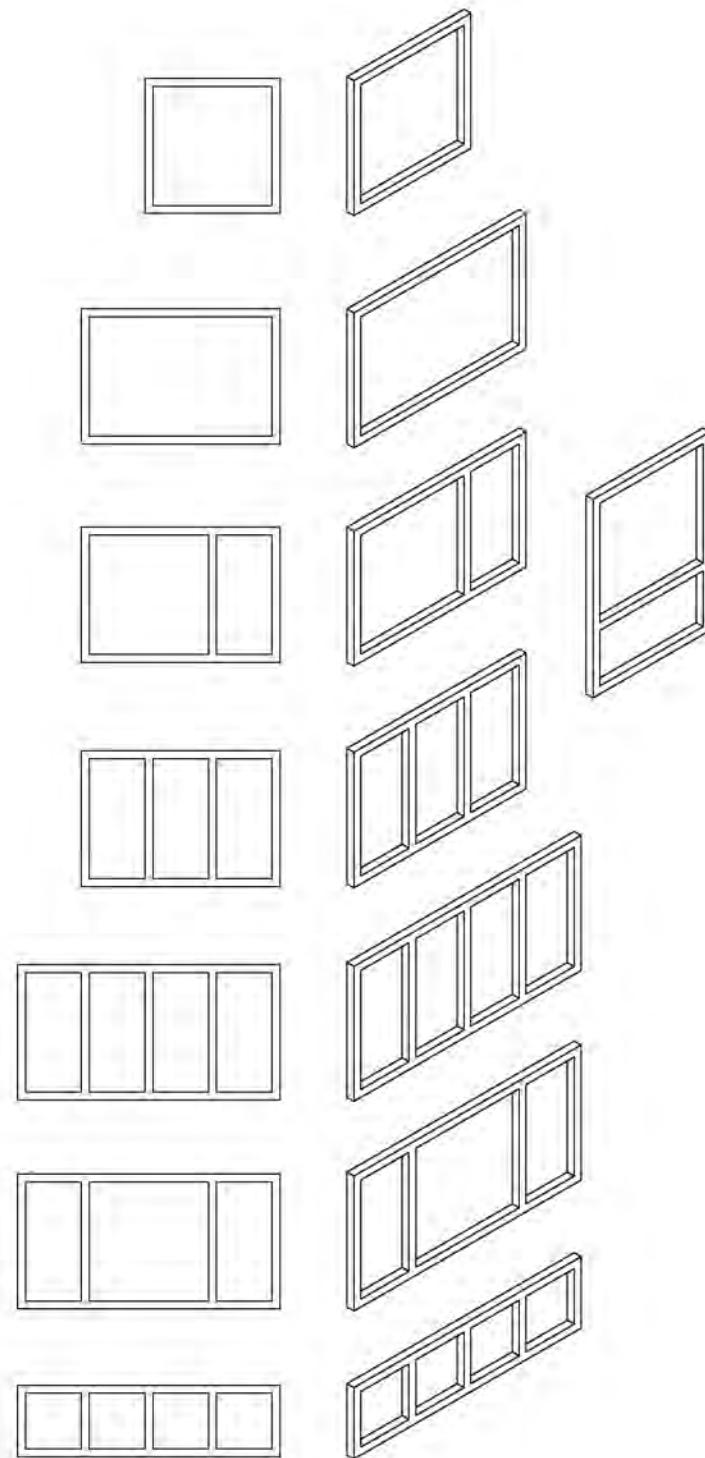
Raumskizzen

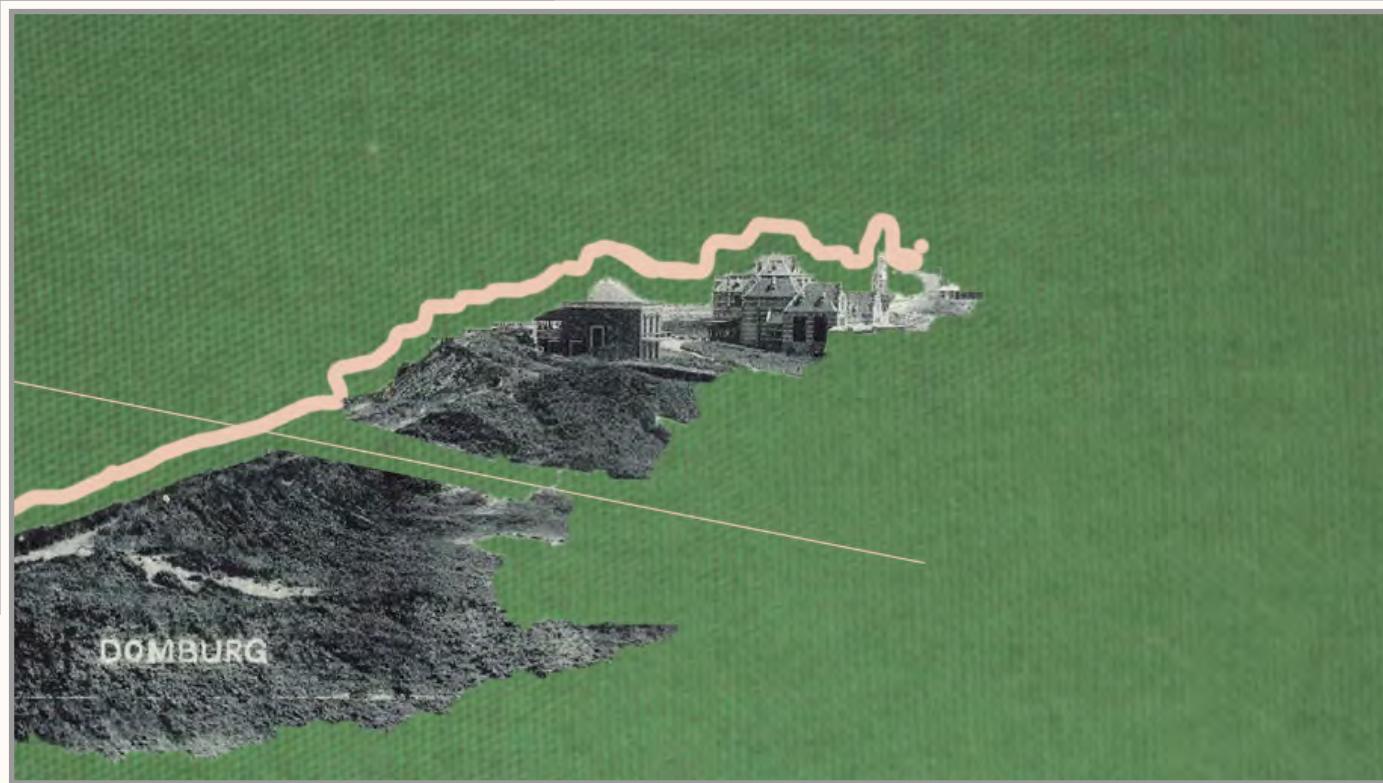
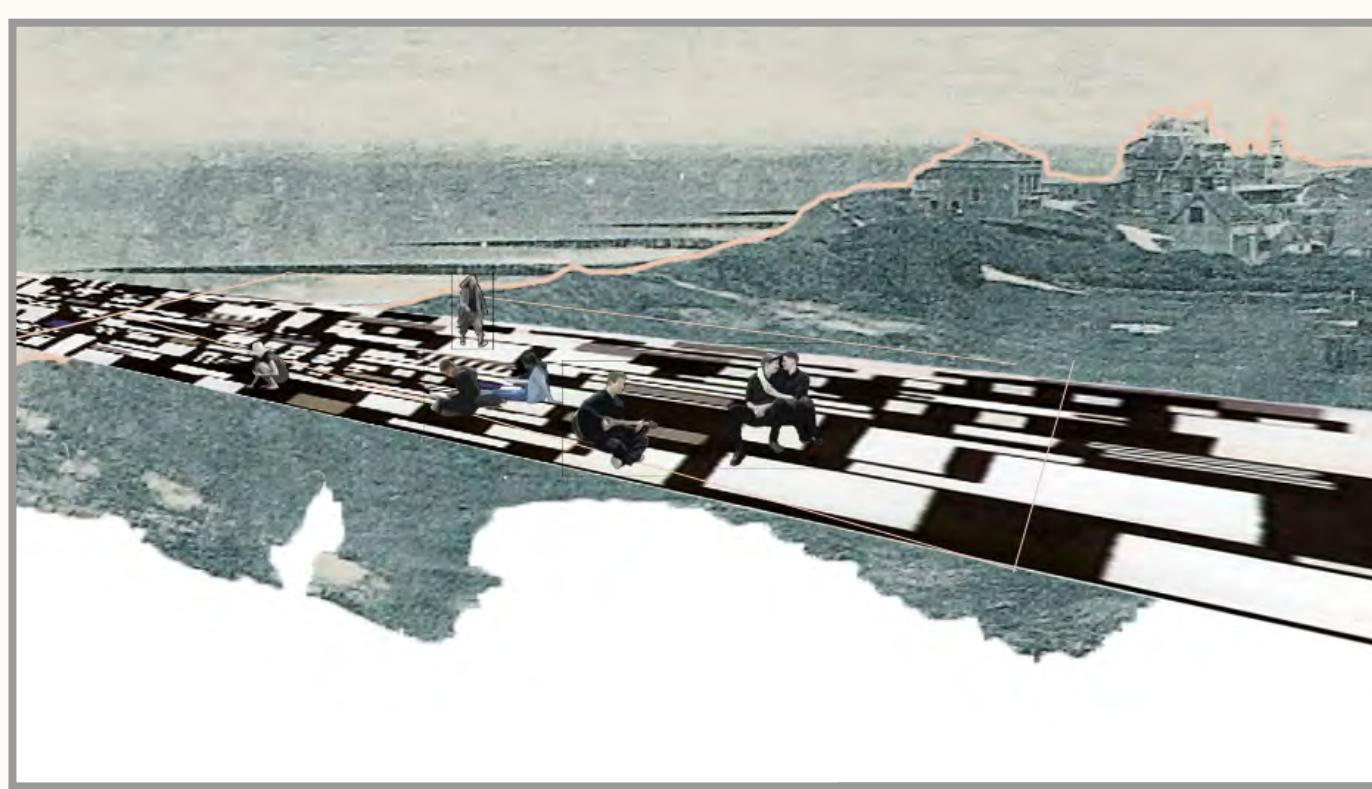
Raum

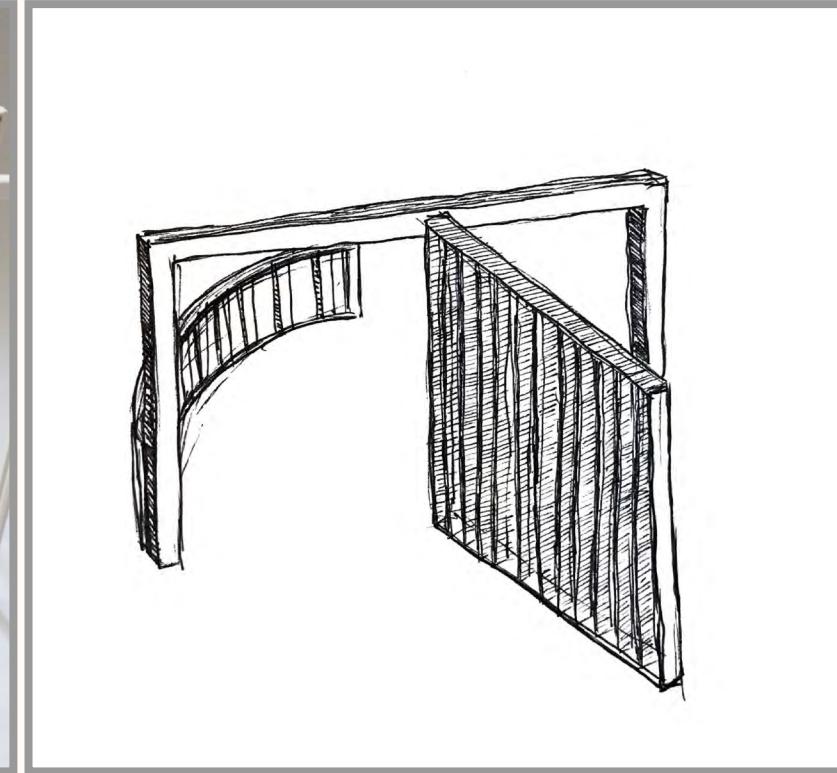
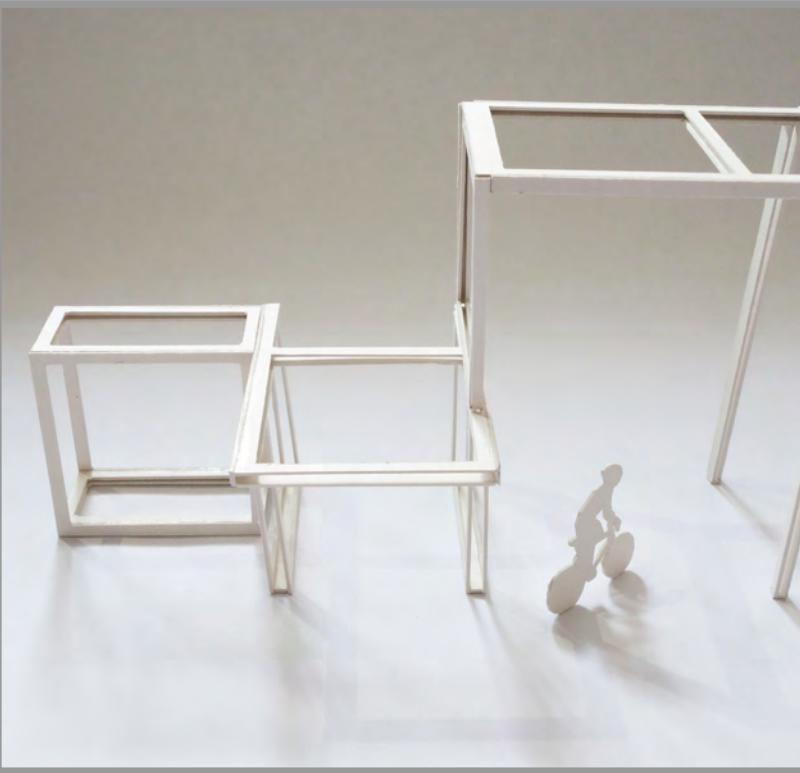
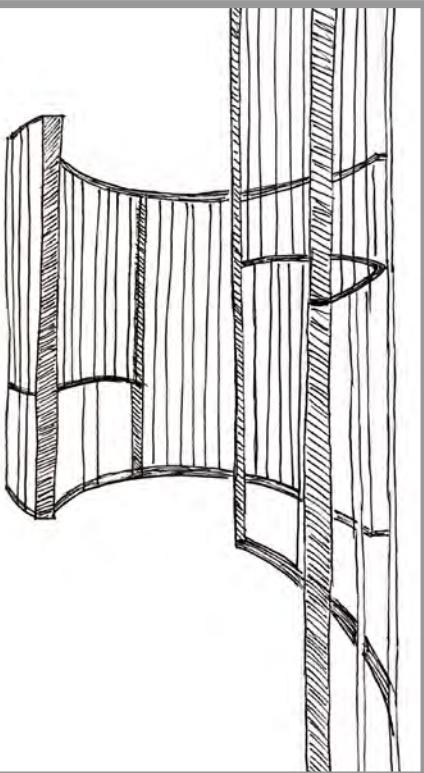
„[...]it is in the performed or virtual act of crossing that the threshold is constituted a space of potentiality.“ (Stavros Stavrides)

Annäherung an Form und Raum mit Elementen

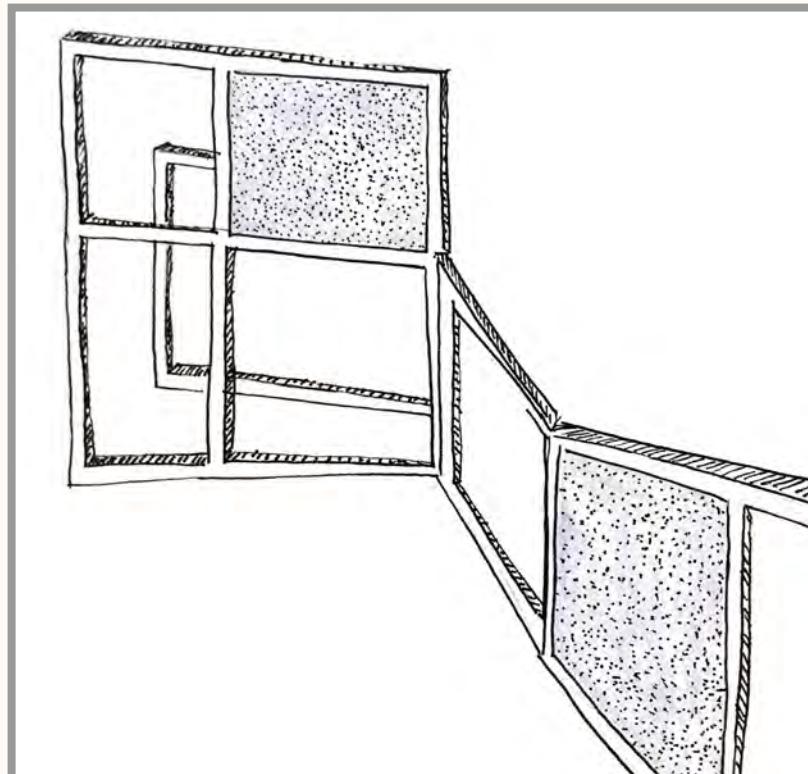








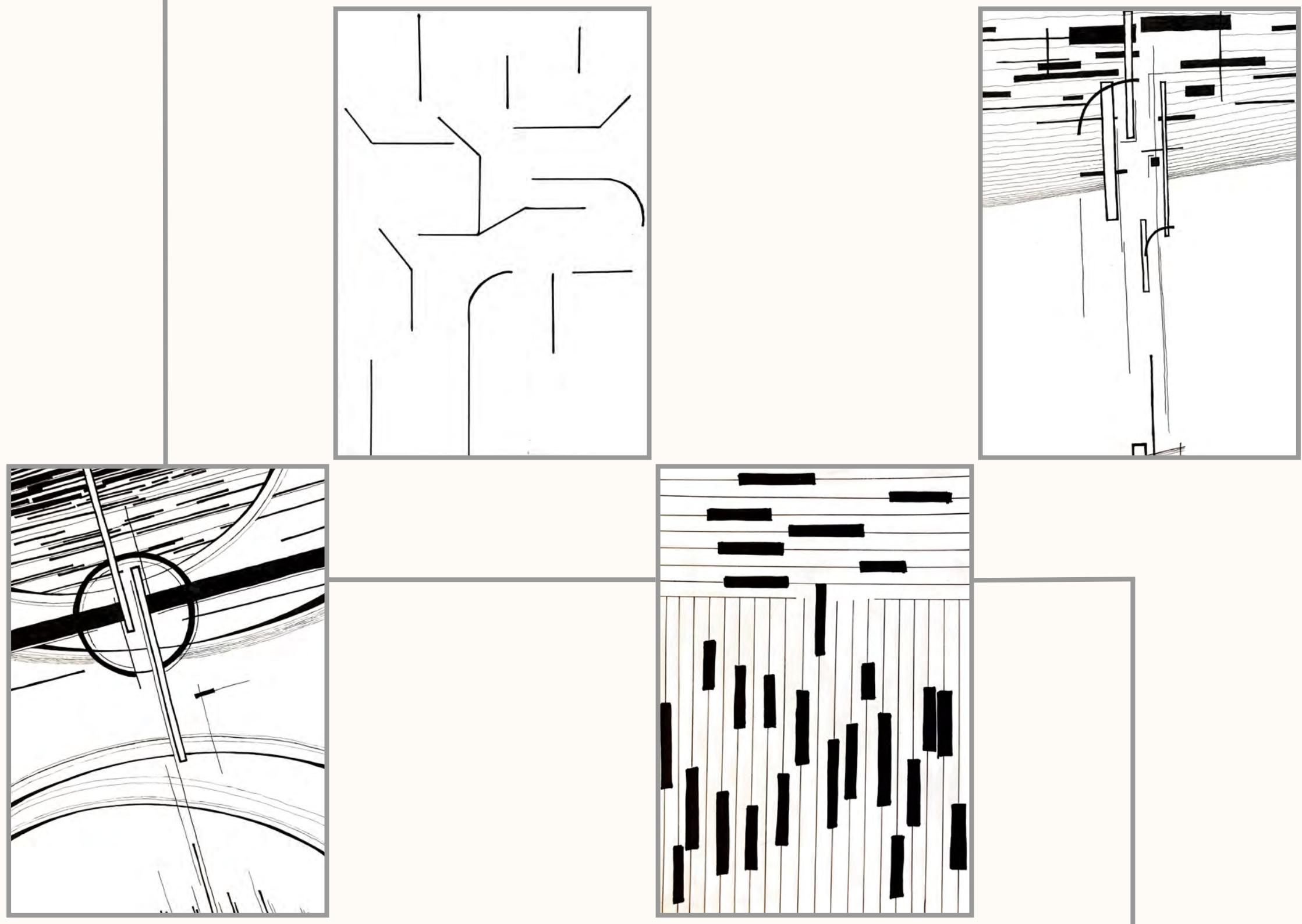
Studien der Raumwirkung durch unterschiedliches Zusammenfügen der Elemente.



Rhythmus

„However to grasp a rhythm it is necessary to have been grasped by it. One must let oneself go, give oneself over, abandon oneself to its duration. In order to grasp this fleeting object, which is not exactly an object, it is therefore necessary to situate oneself simultaneously inside and outside.“ (Henri Lefebvre)

Von der Topographie zur Partitur



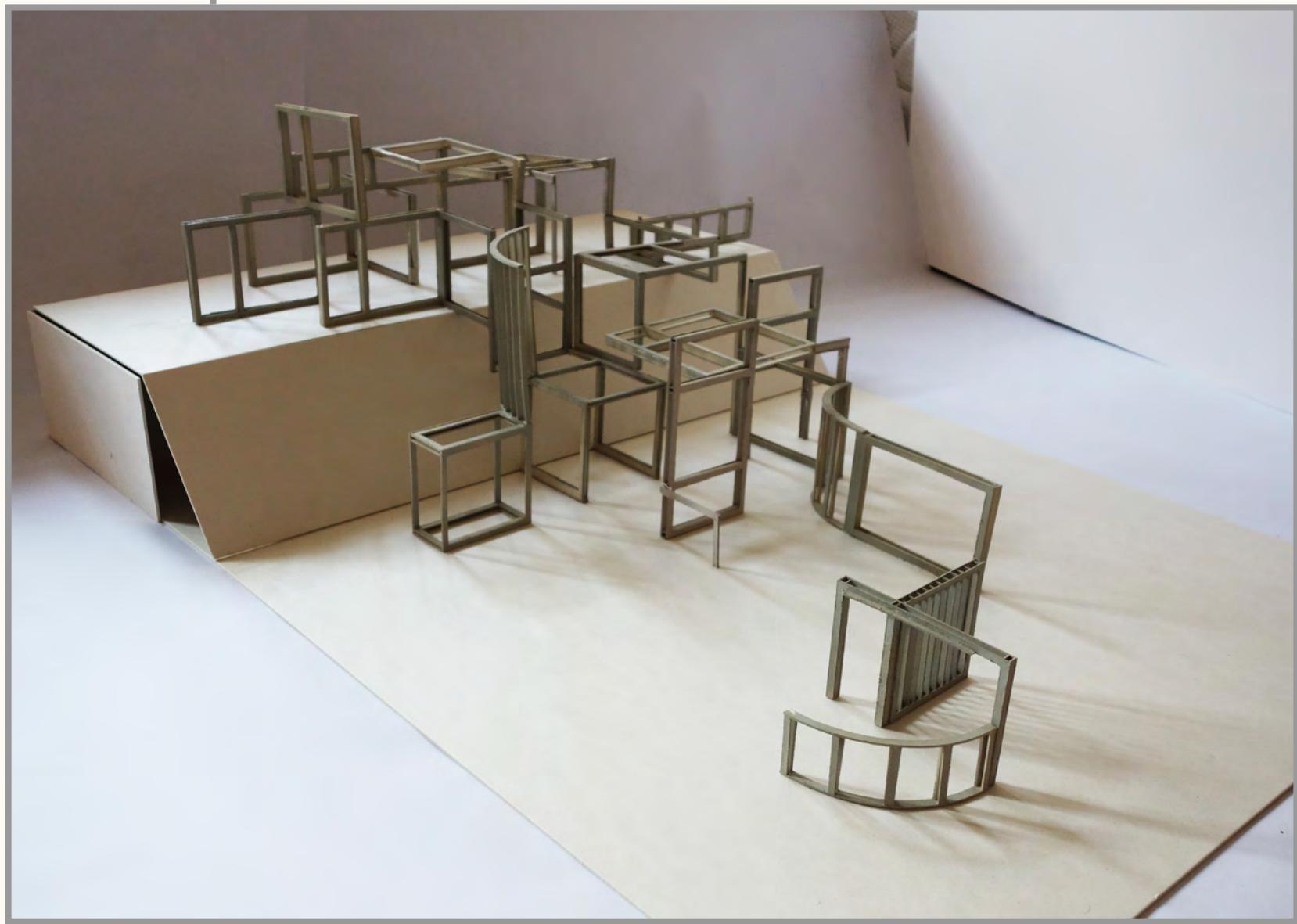
Experiment und Abstraktion

„Jede Erscheinung unterliegt dem Wandel, alles bewegt sich, alles fließt, wie schon im Altertum gesagt wurde. Alles- und auch wir verändern uns... wir sind immer ein „Anderer“

... auf dem Grund dessen, was sich ändert, liegt das Unveränderliche, welches zeitlos und von allen Zeiten ist [...]“

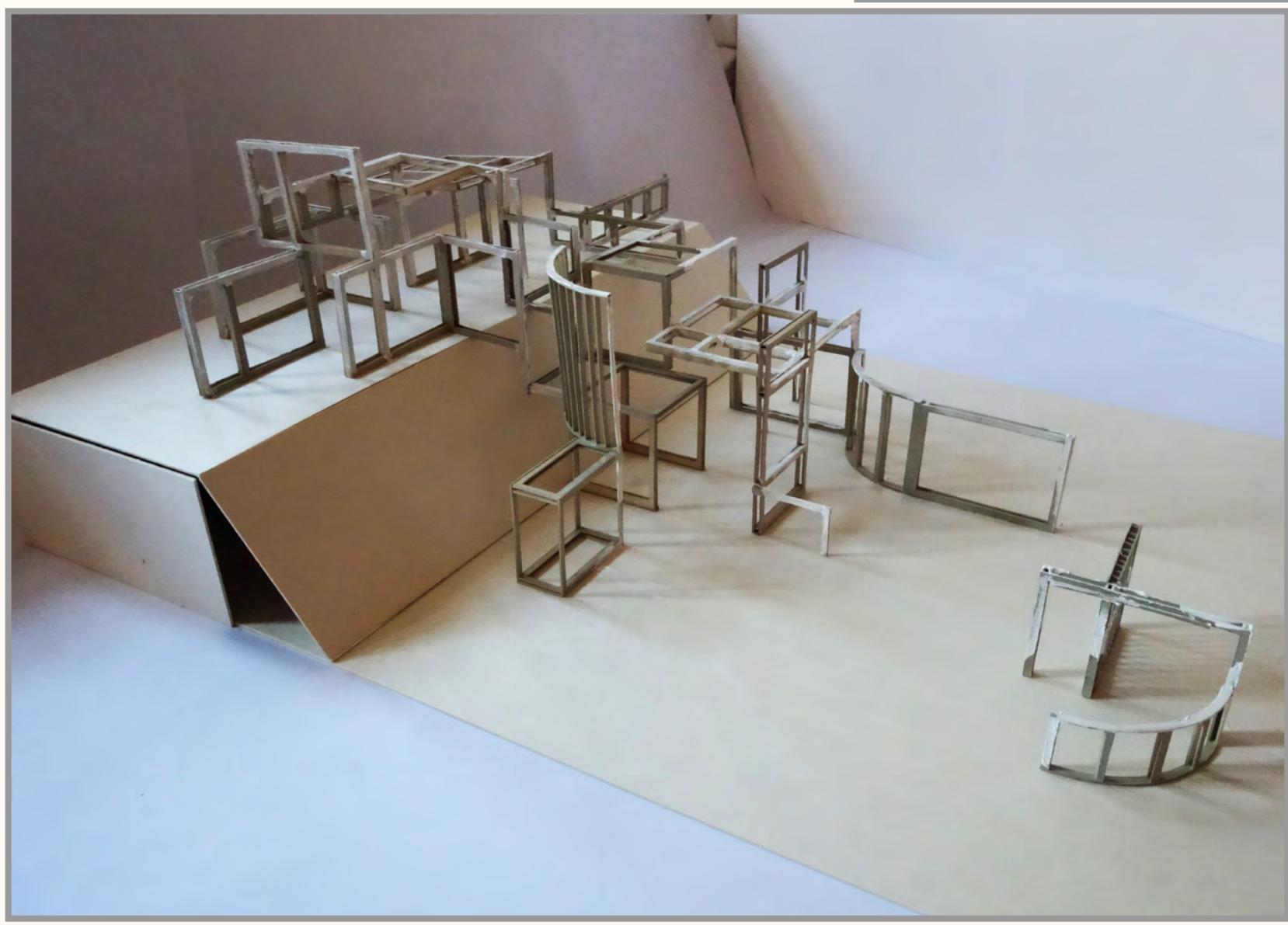
(Piet Mondrian)

Rhythmisierung der Elemente

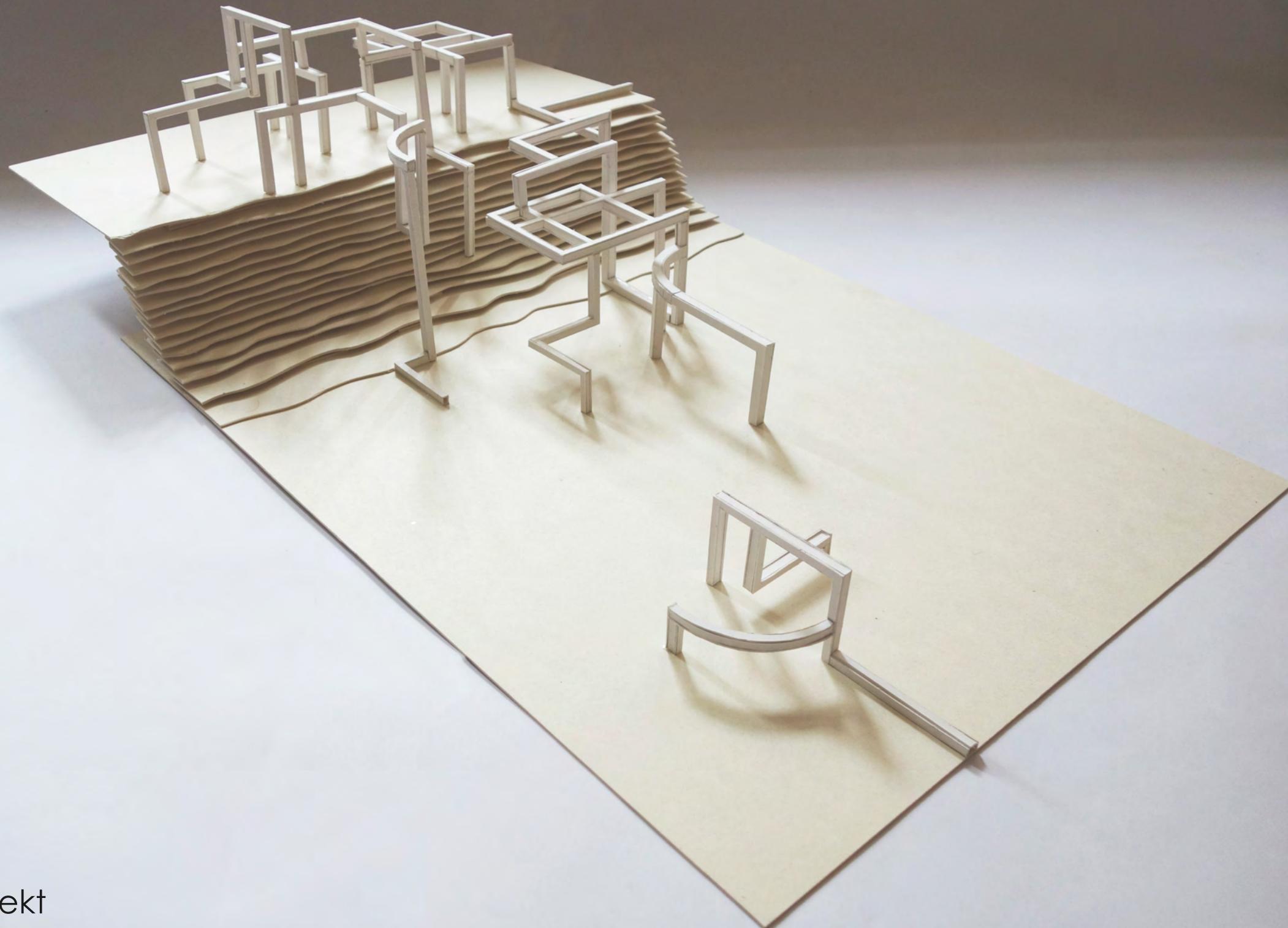


Arbeitsmodell für das Experiment

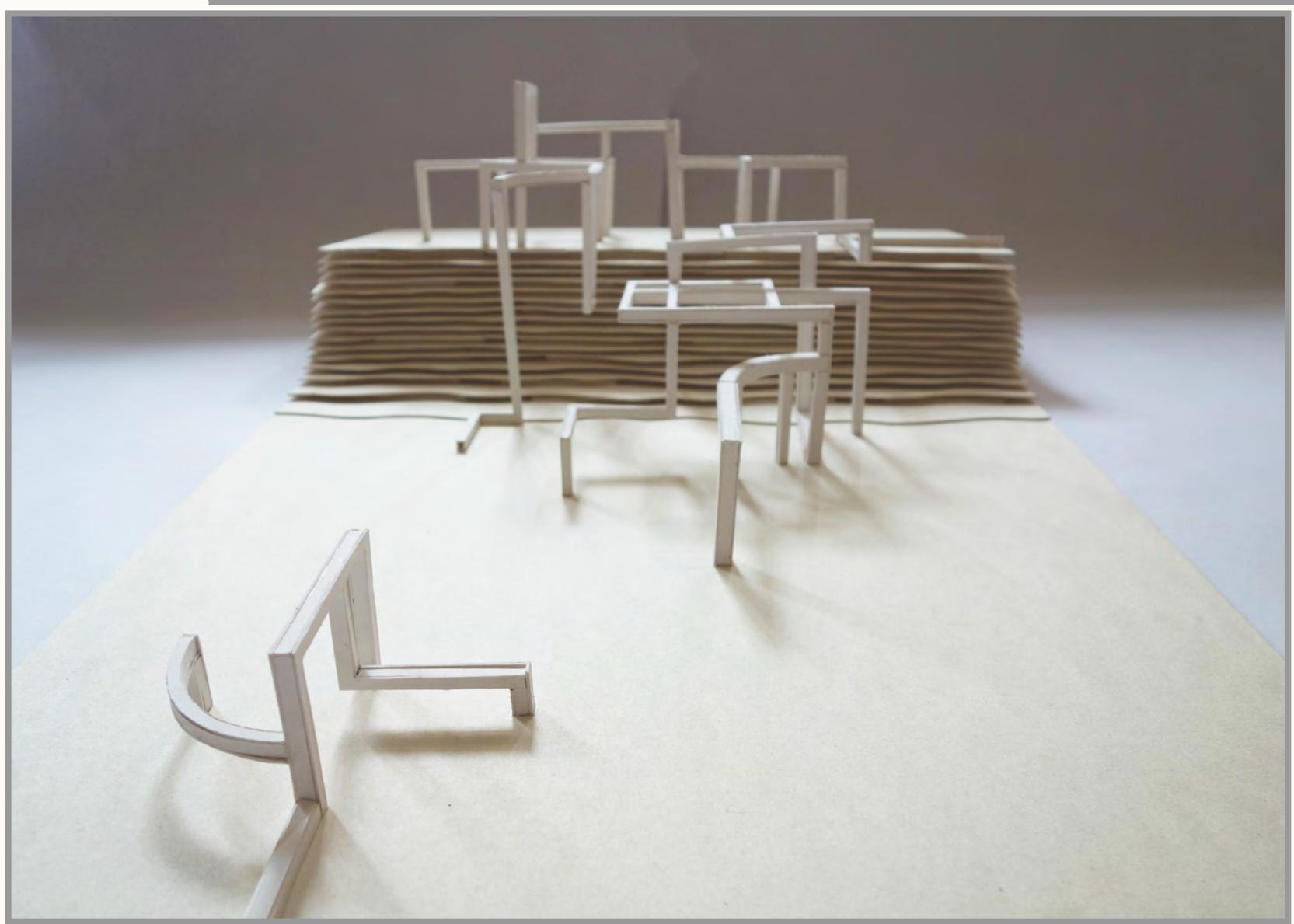




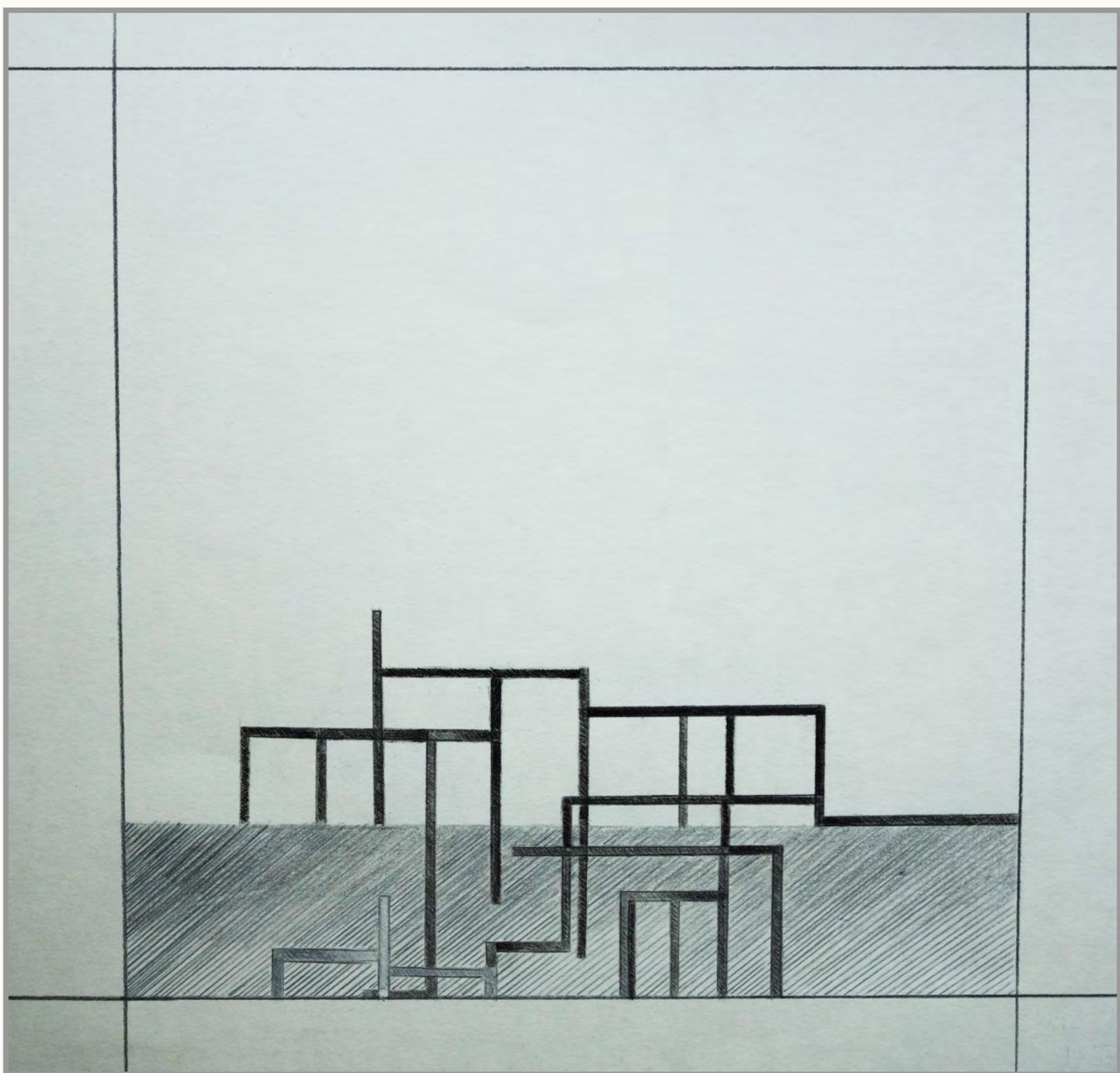
Abstraktion

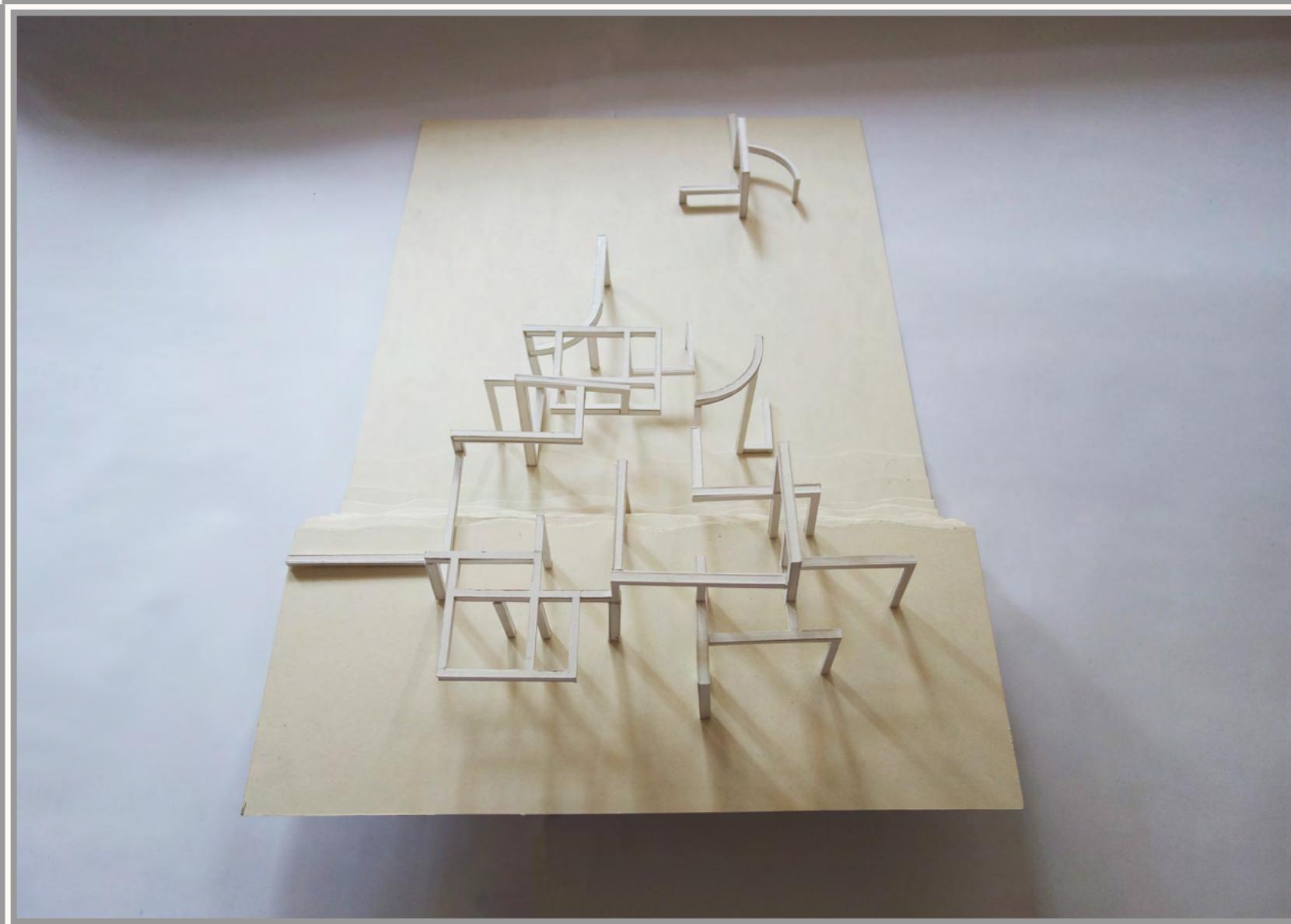


Objekt

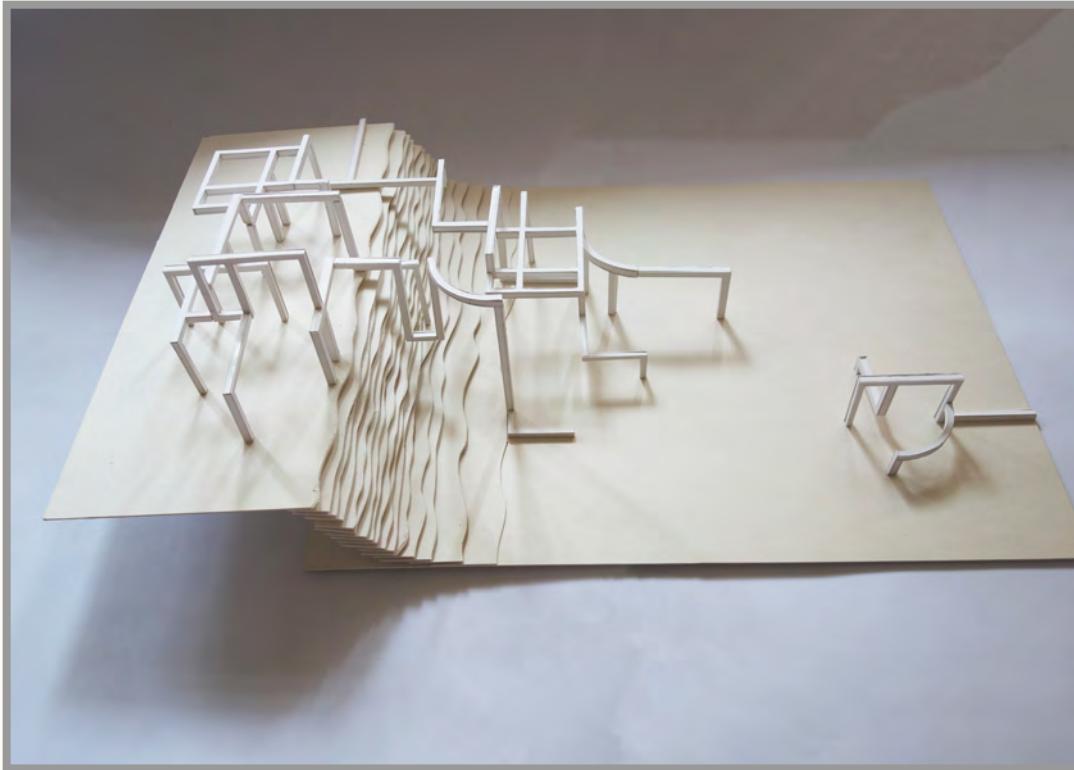


Nord-West-Ansicht
Originalmaßstab des Modells 1:150

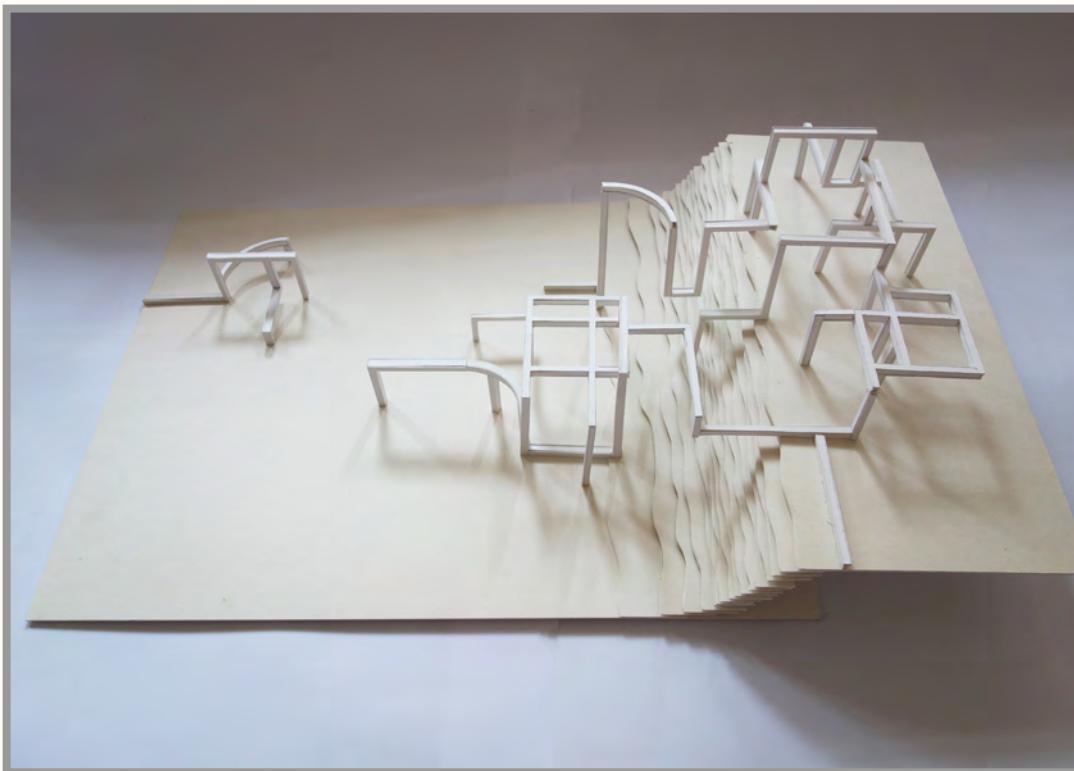




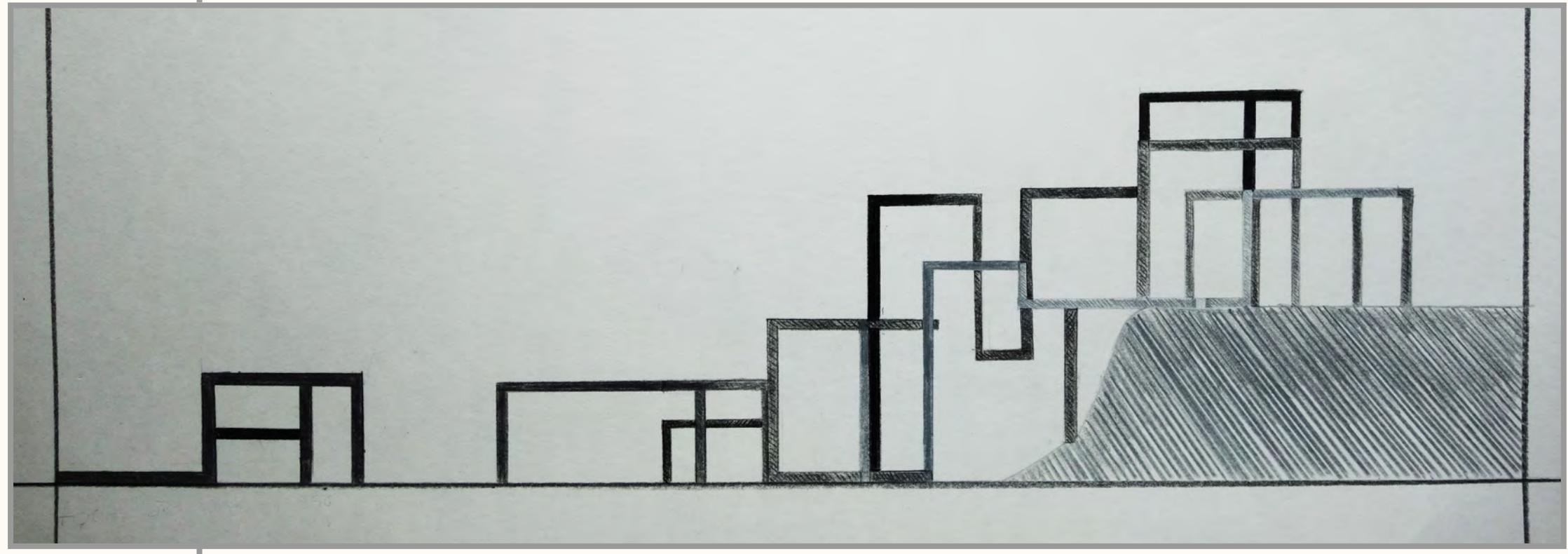
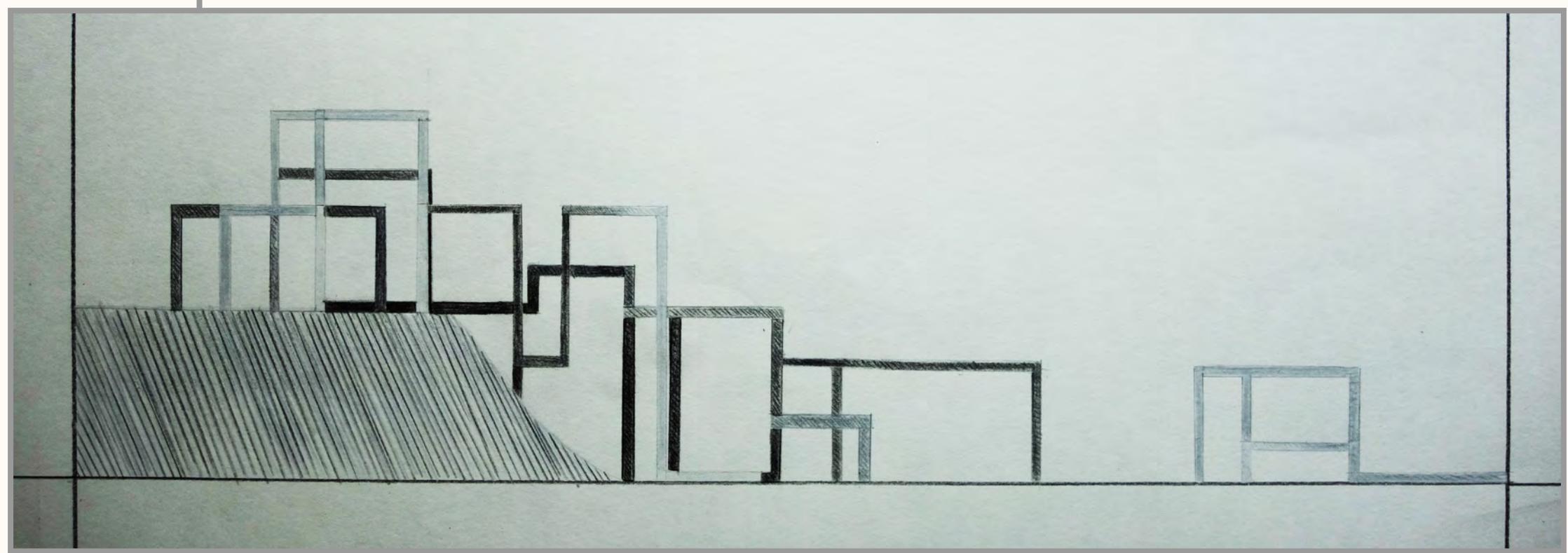
Süd-Ost-Ansicht



Nord-Ost-Ansicht



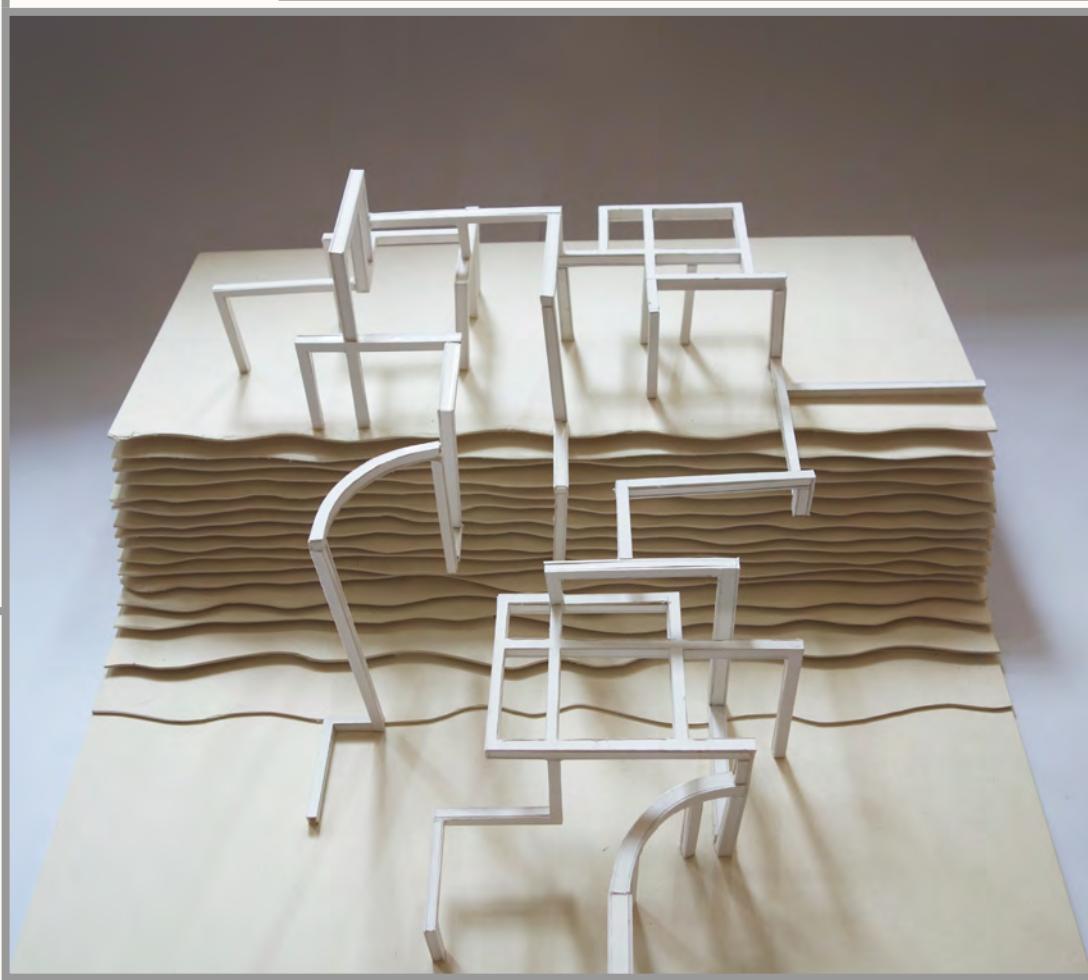
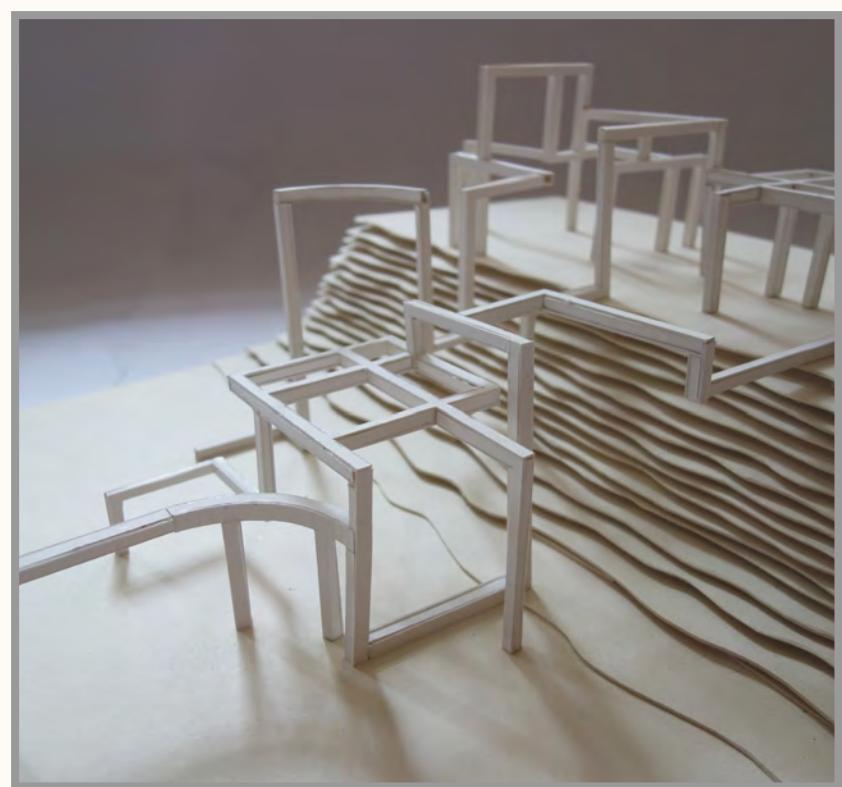
Süd-West-Ansicht

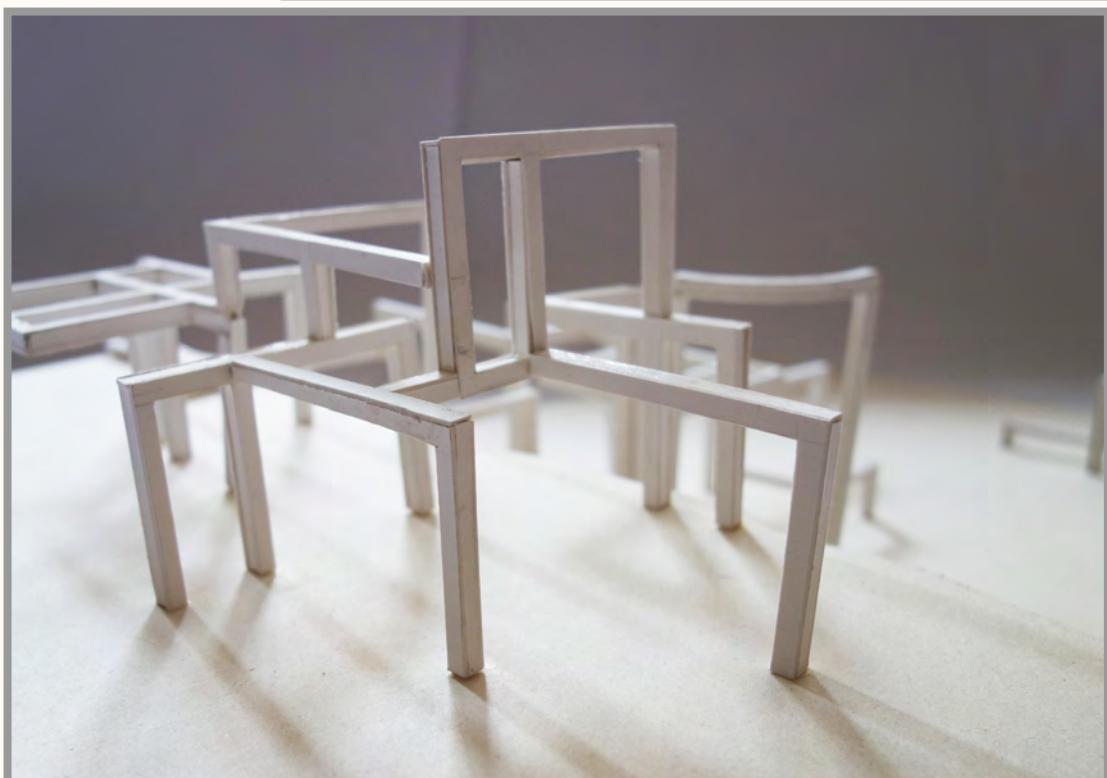
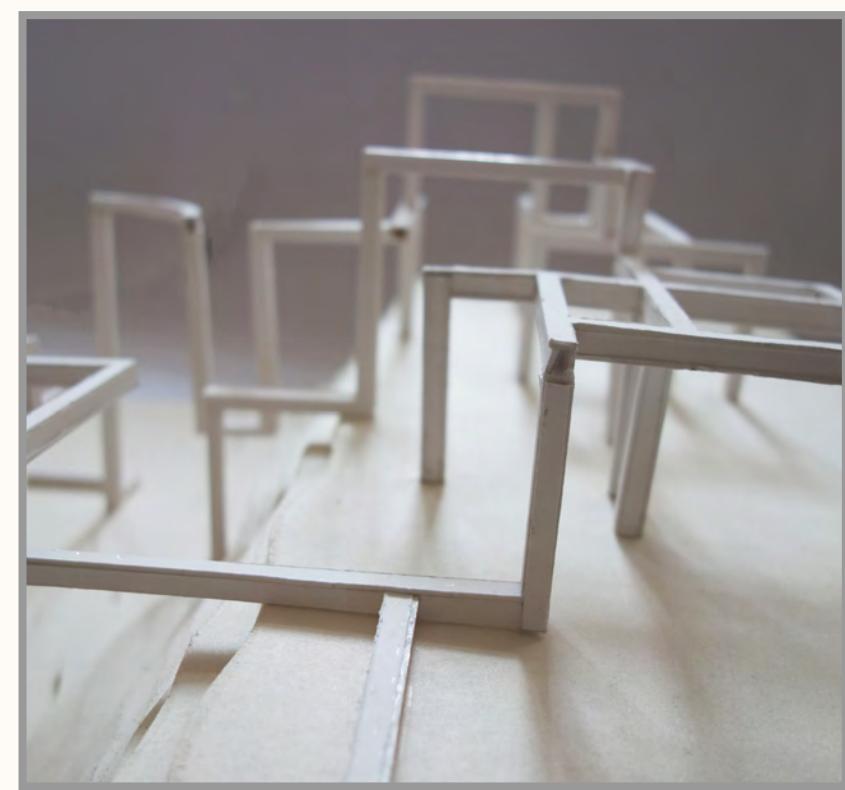
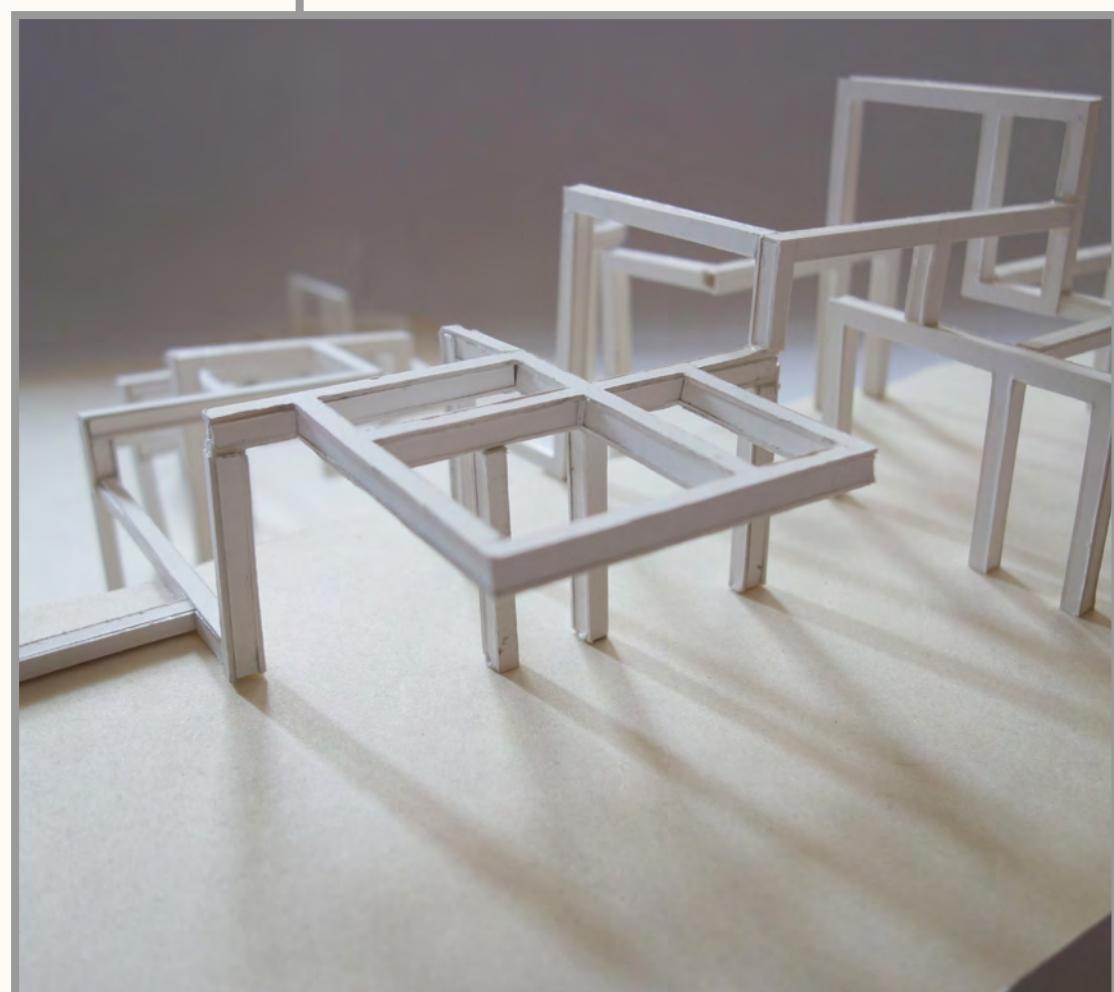


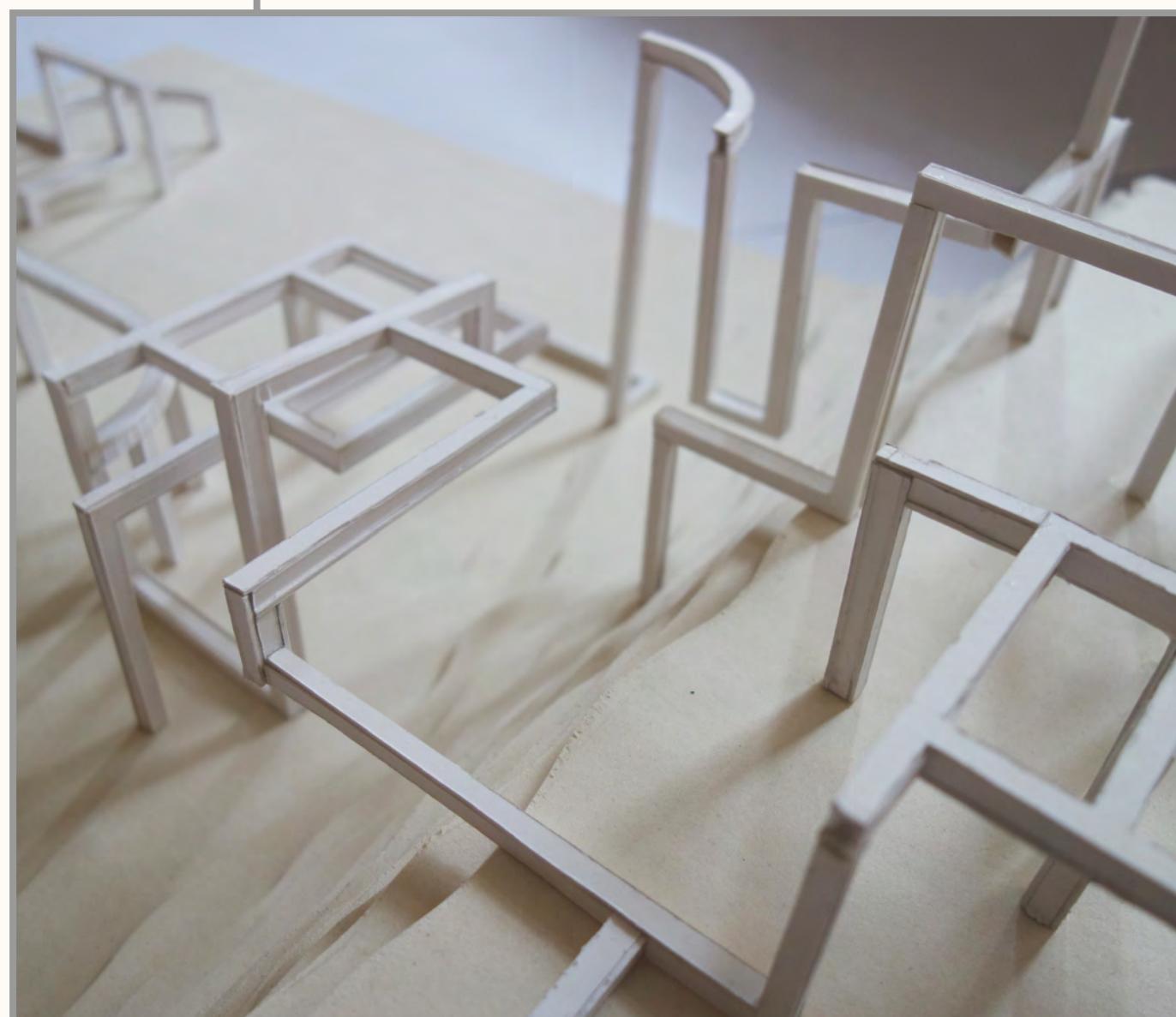


Details

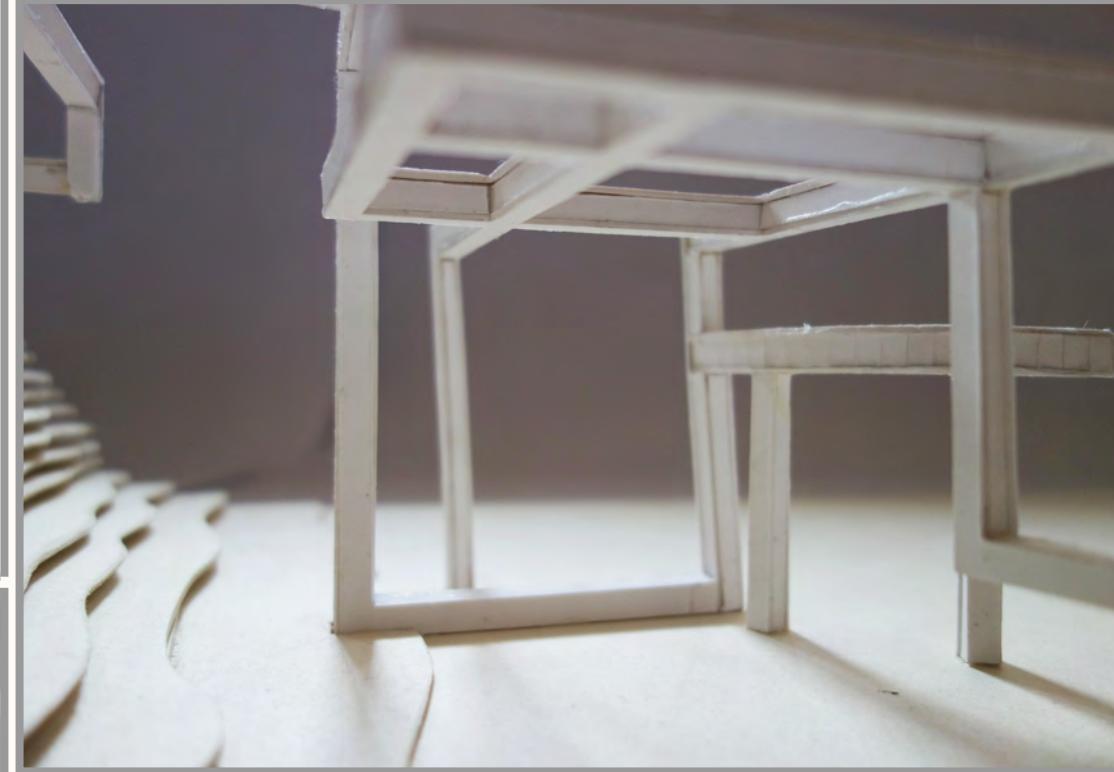
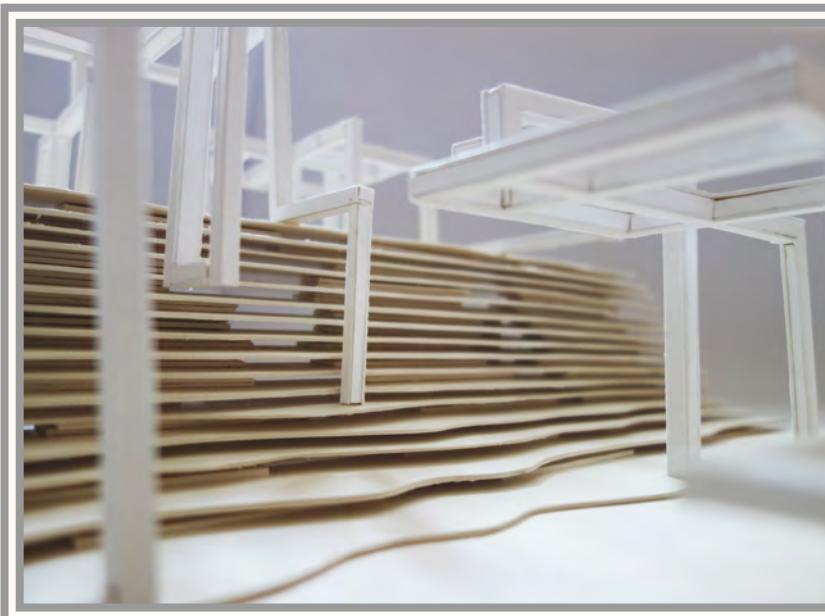






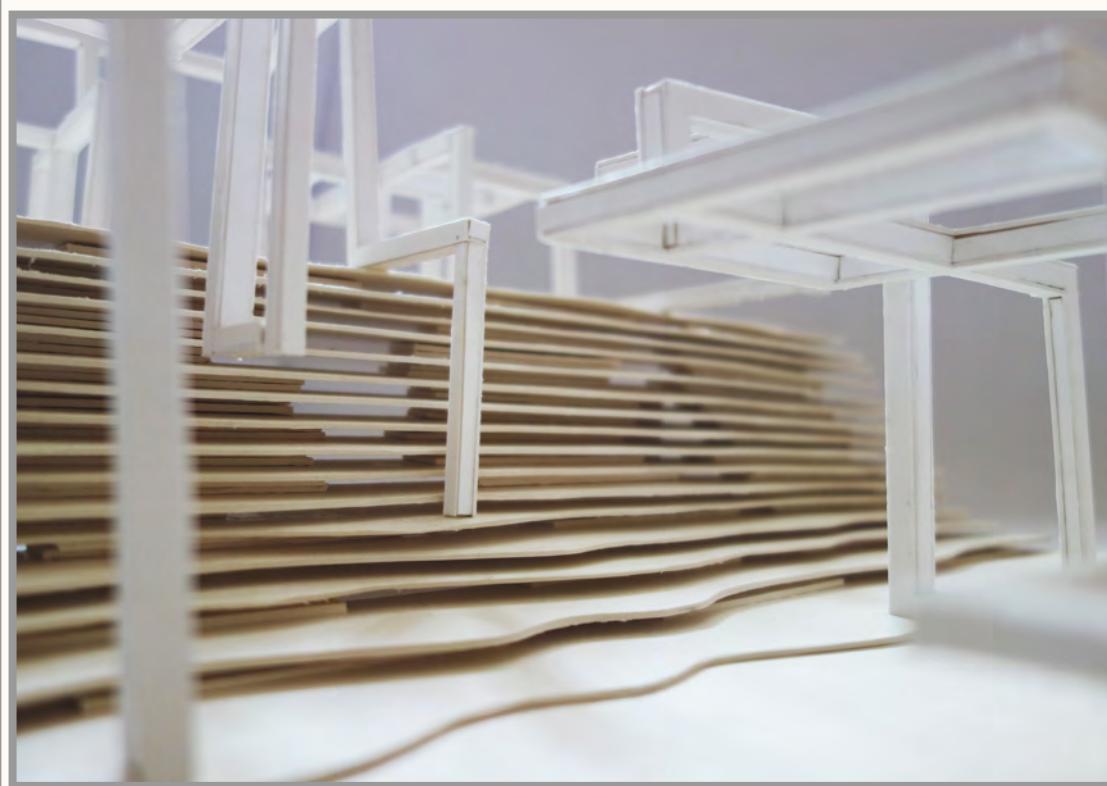


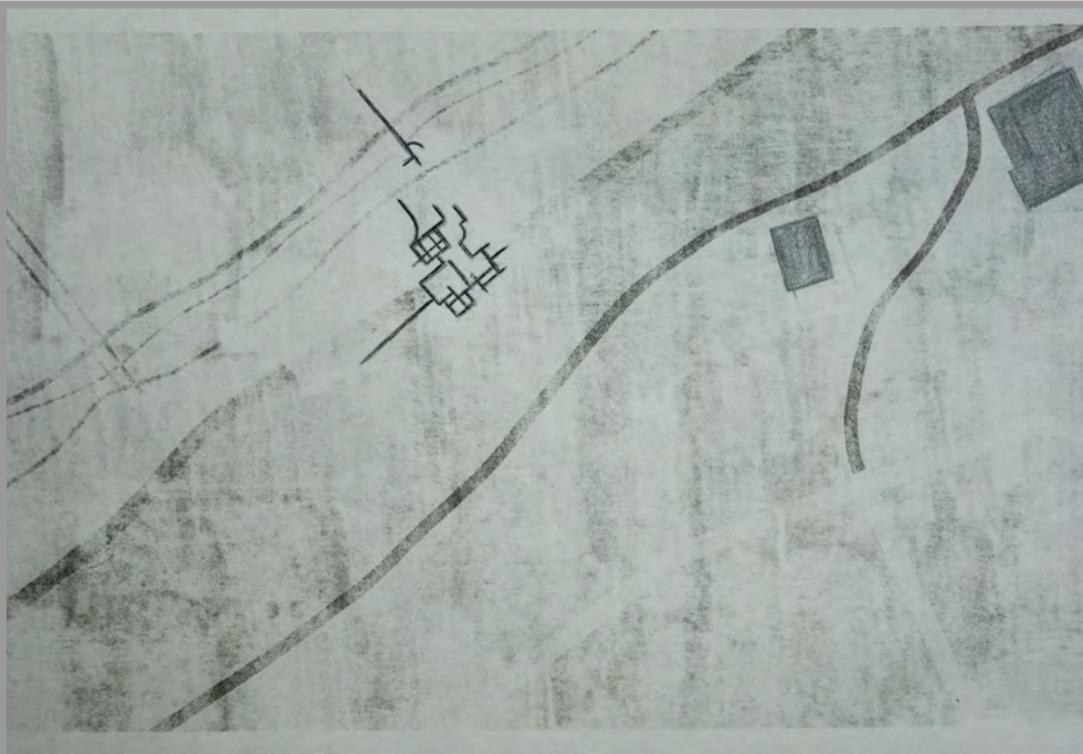
Innenraum



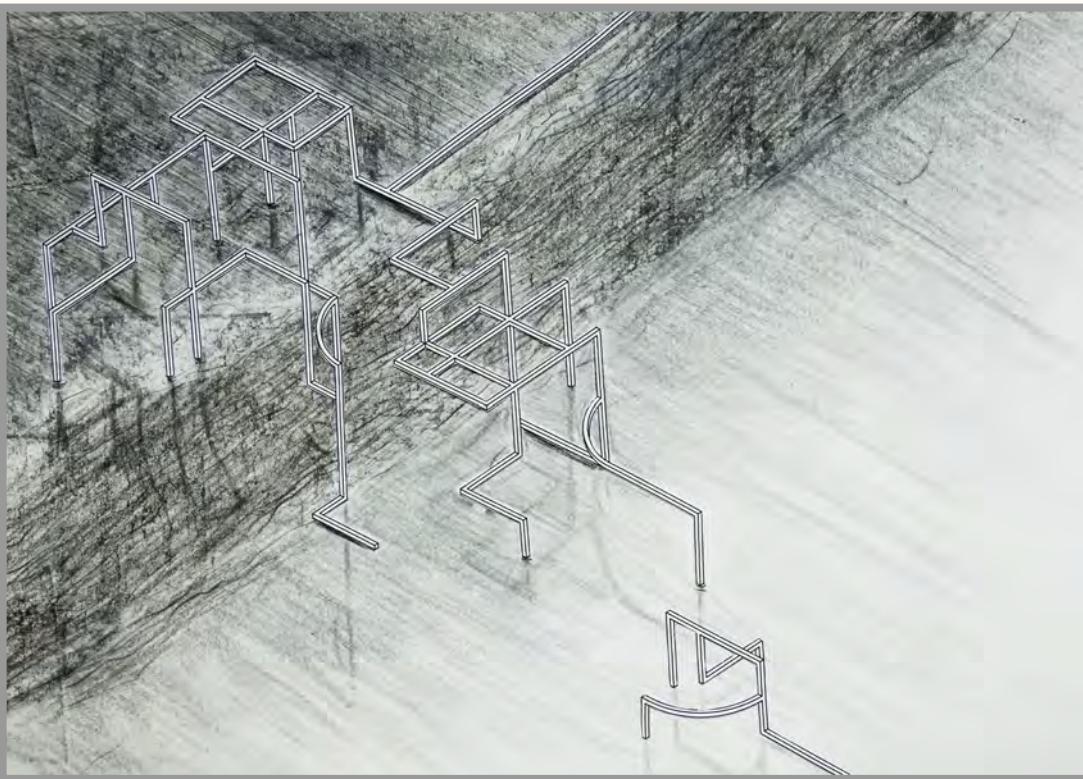


Übergangsmoment



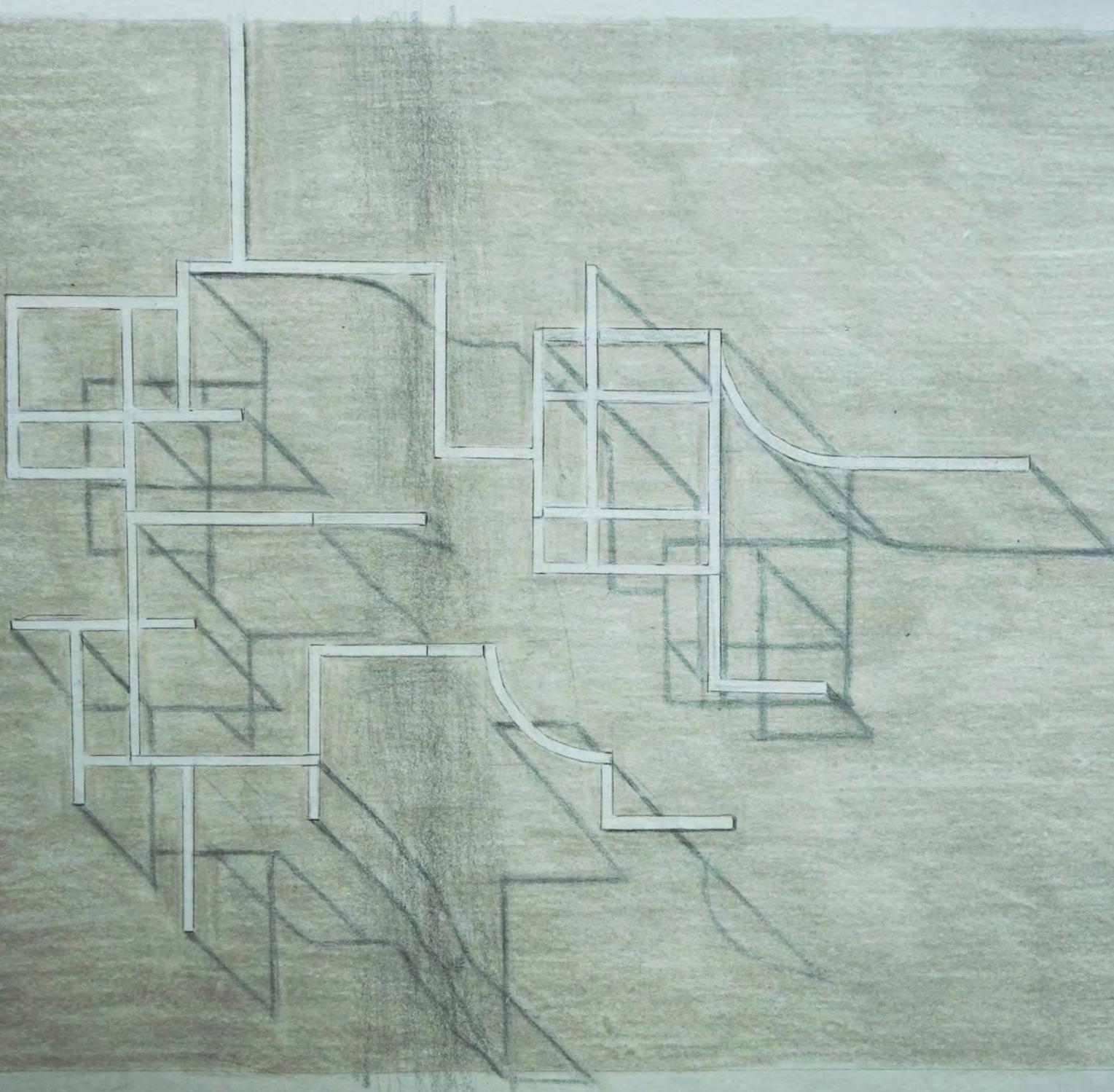


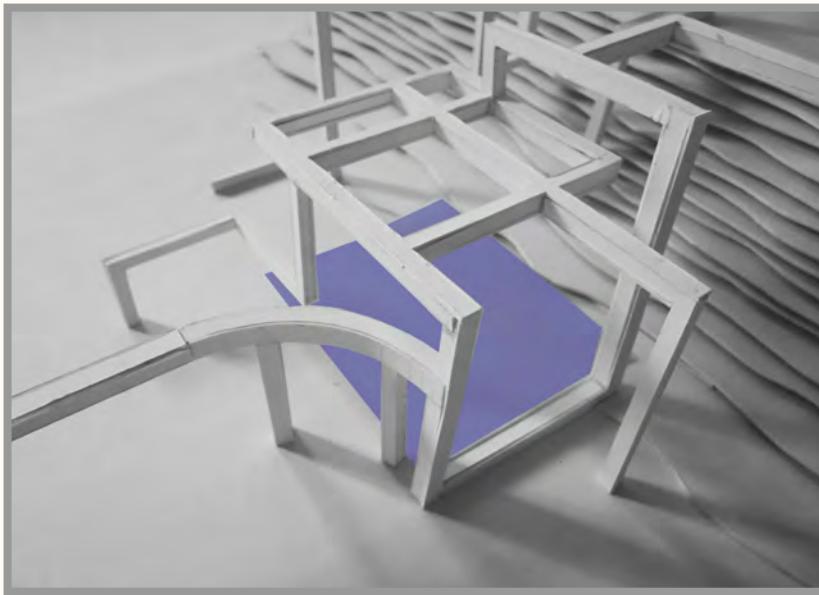
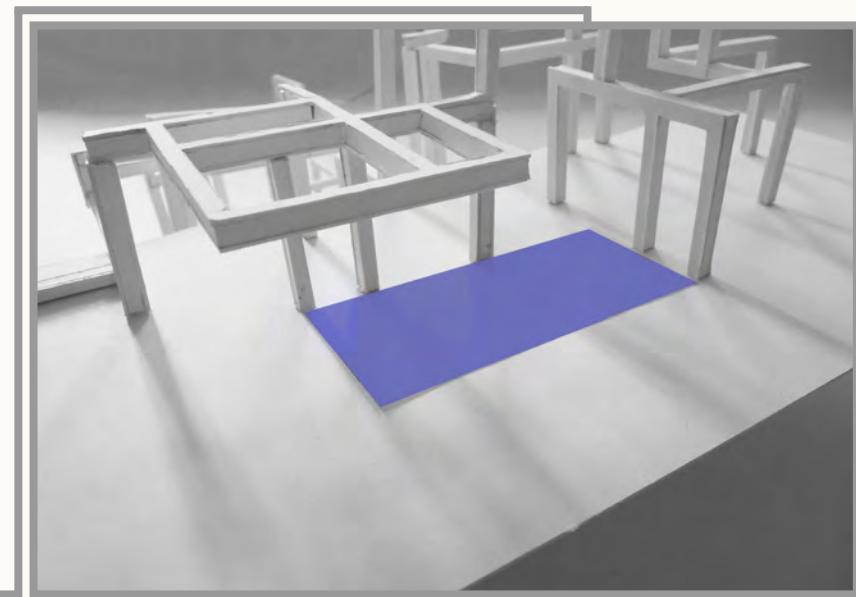
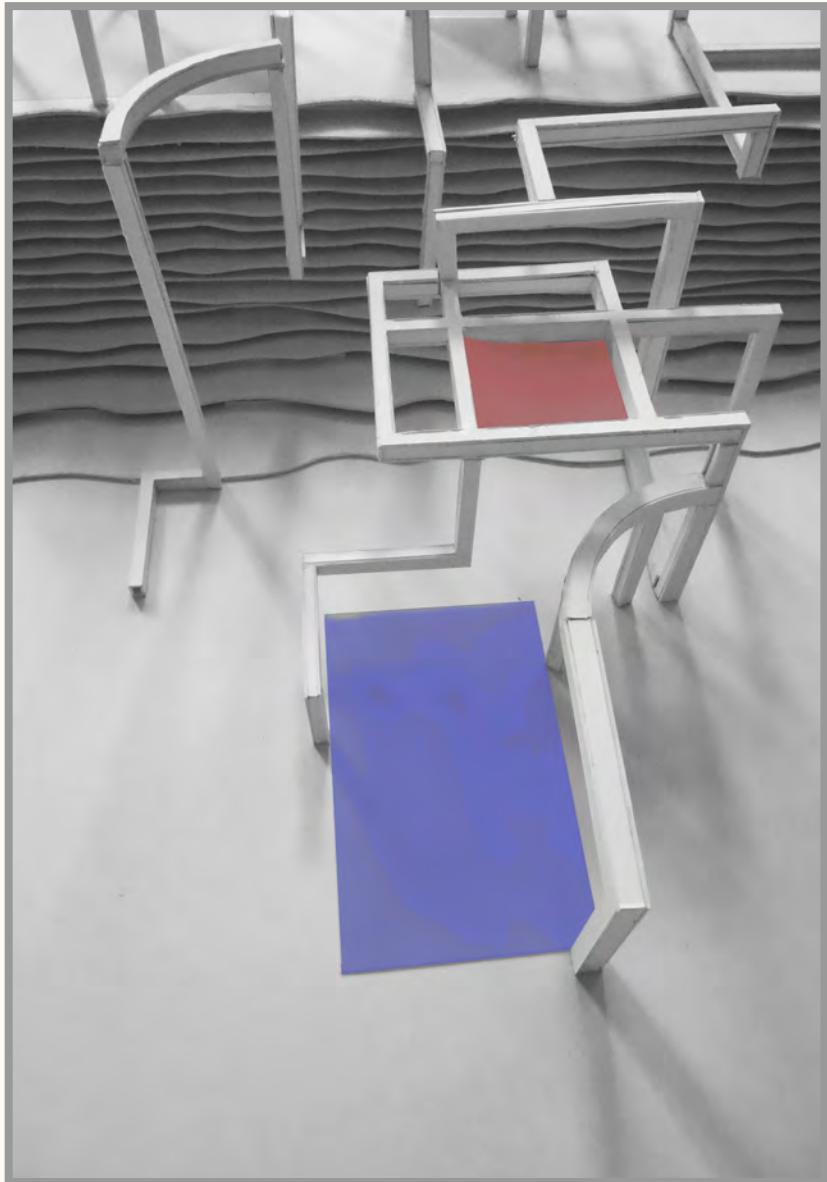
Lageplan

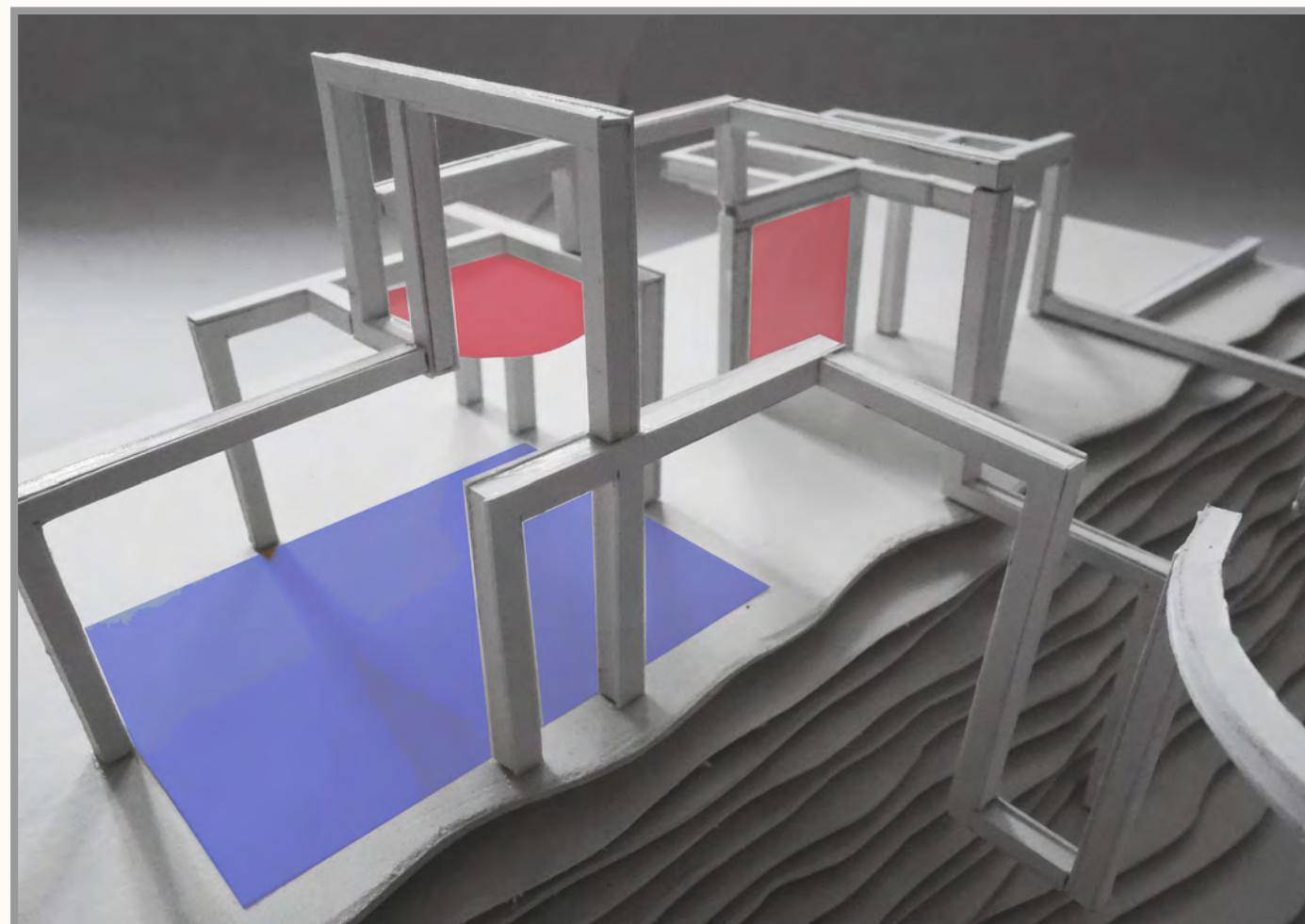


Isometrie

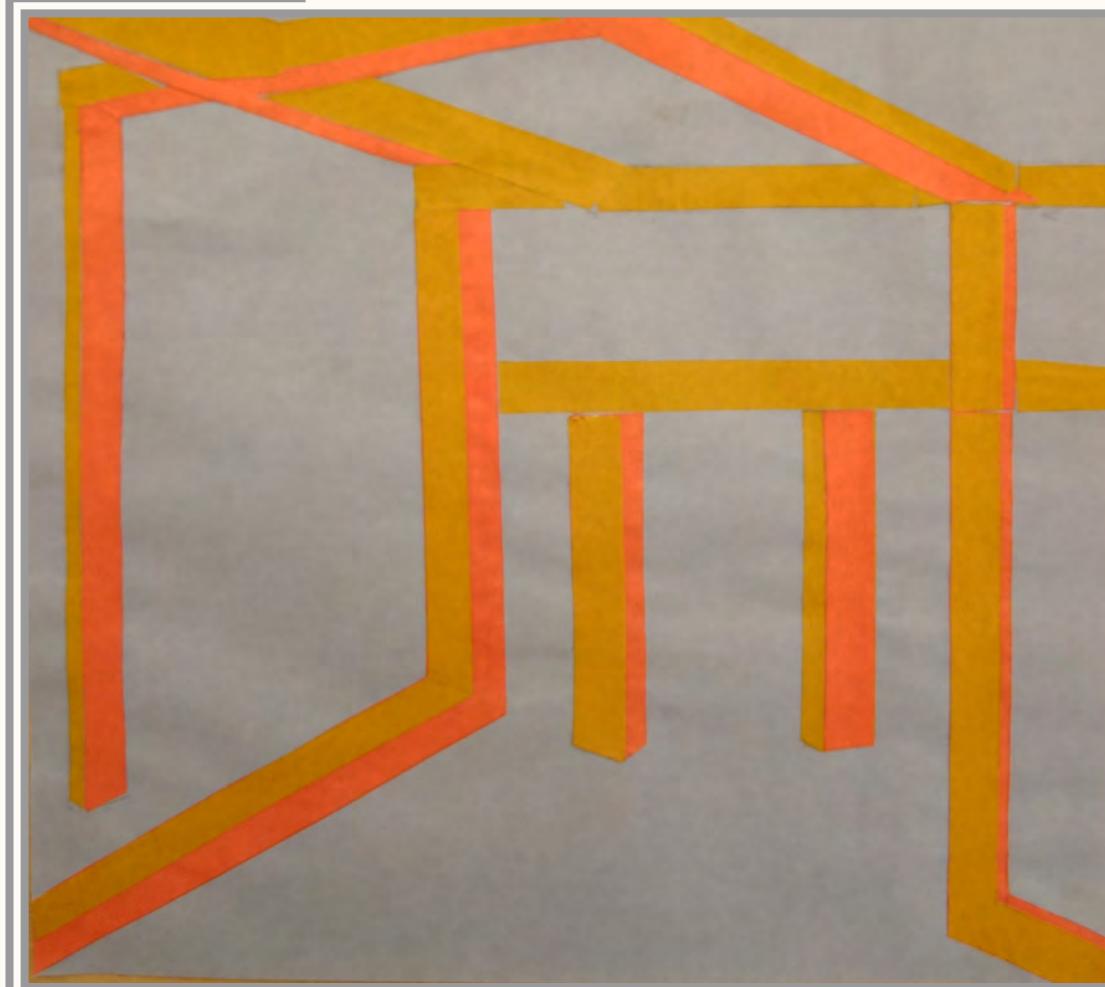
Draufsicht

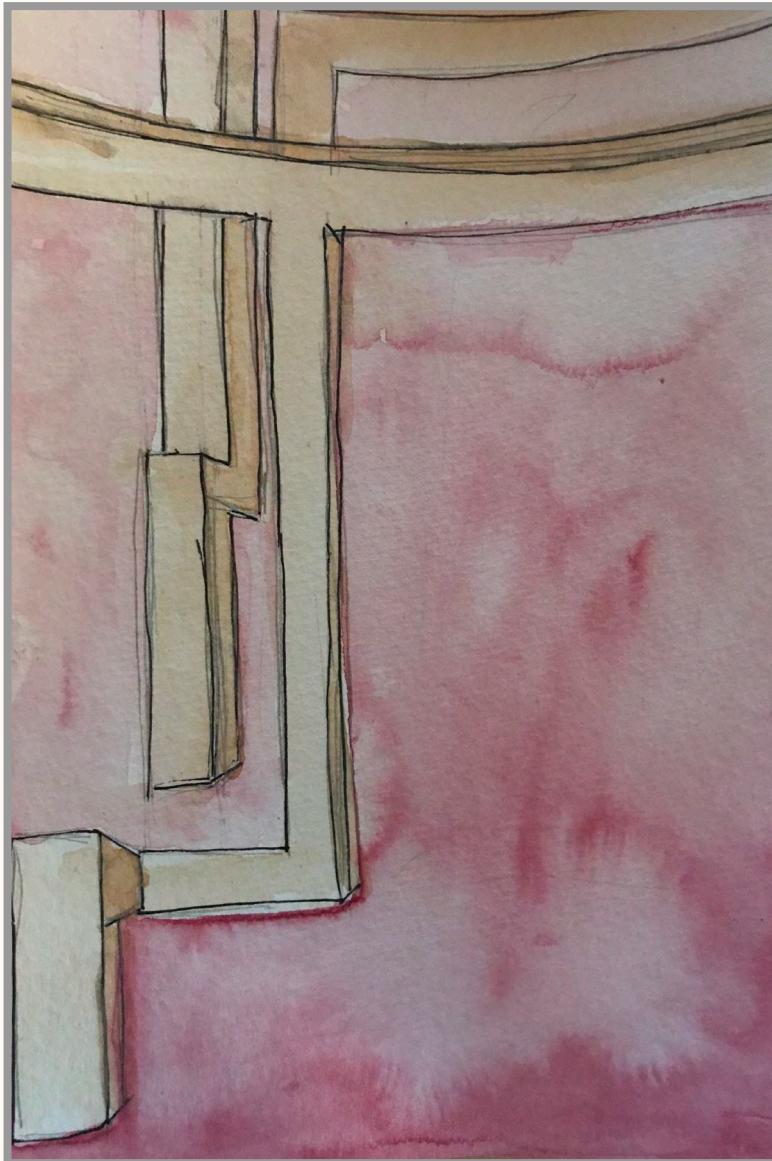
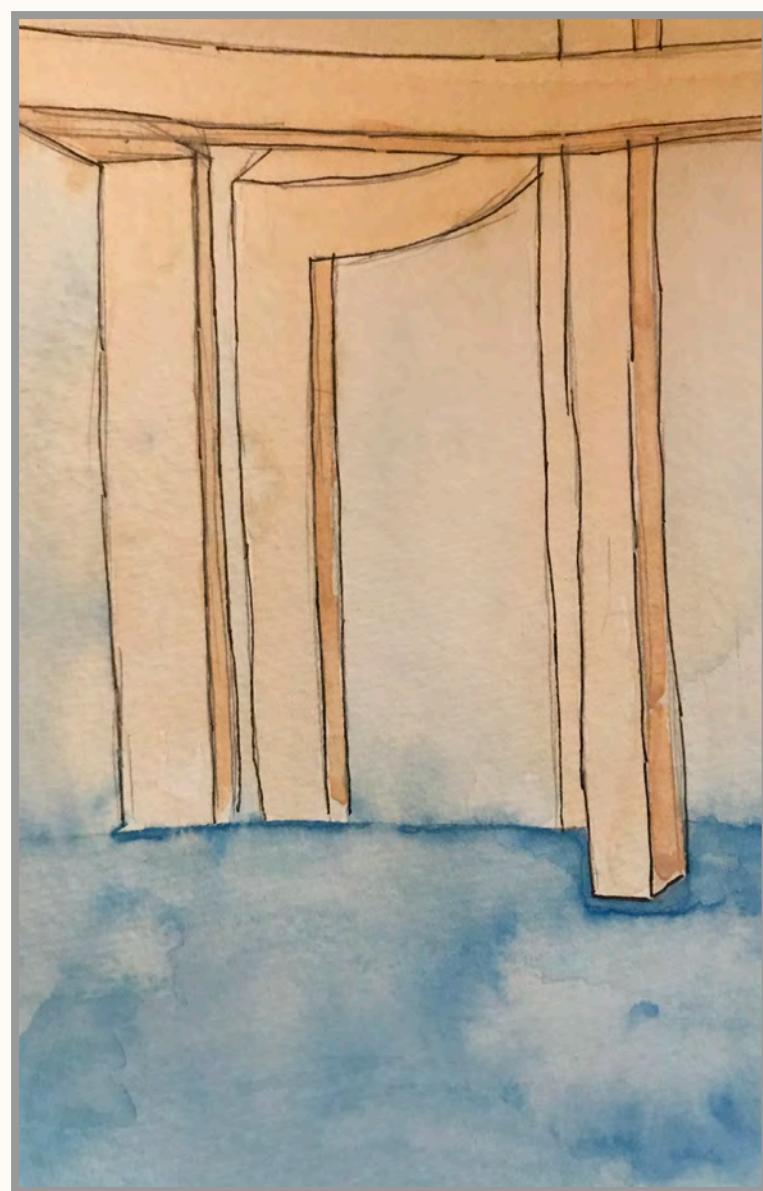






Studie
durch die Elemente und den Einsatz
unterschiedlicher Trennmembranen entstehen
unterschiedliche Raumsuggestionen.
Es werden Schwellen erzeugt, die auf den ersten
Blick nicht sichtbar sind.





Innenraumwahrnehmungen

Eine Vielzahl an Raumsuggestionen erzeugt eine Vielzahl an Schwellen.
Das Objekt an sich, eine Schwelle zwischen zwei Landschaften.

Neue Blickwinkel?