

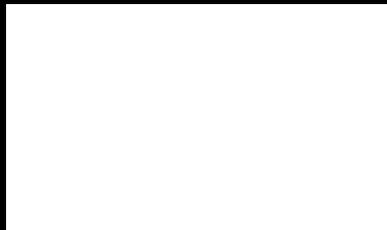
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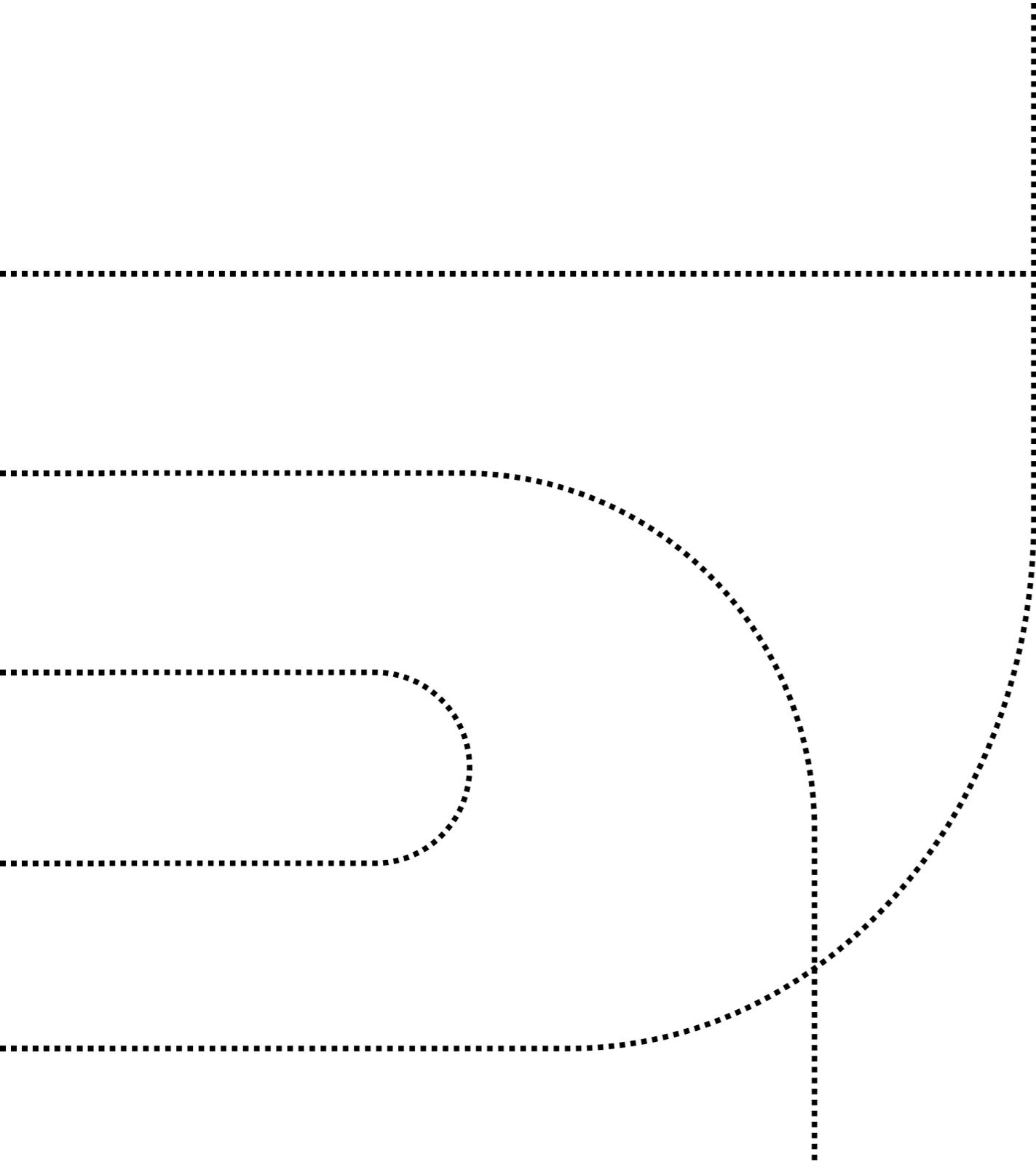
V

# AR CUBE

Cubes of Curiosity

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WUNDERKAMMER 4.0 WISE 2021/22 MEDIA.ARCHITECTURE M.SC.  
PROF. BERND RUDOLF PROF. ANDREAS KÄSTNER JUNIOR PROF. REINHARD KÖNIG  
DR. SABINE ZIEROLD BRIAN CLARK STEFAN KRAUS NEZAR ABUALHALAWEH  
DAS LOGBUCH ZU „CUBES OF CURIOSITY“ VON BERKE INÖNTEPE



# HELLO

## Introduction to Wunderkammer 4.0

The aim of the project is to design a temporary pavilion as vitrine to promote the famous art collection of the "Stiftung Schloss Friedenstein Gotha" and to give an insight in the baroque universe of the castle and museum. The task is to identify places alongside the tourist trails and close to important points of intersection in the city to inform and orient people and to stimulate a dialog. Students analyze the historic exhibitions and design a participative, reactive or interactive spatial-media environment.

The micro architecture is referenced to the impromptu design of a "Baroque Box" – a baroque art of space and the historic "Wunderkammer" or cabinet of wonder. The modular construction principle of the installation enables a flexible position on different places and to add further elements. The vitrine incorporates changing information about current exhibitions and events and refers to the art collection of Gotha.

Media installations will create a special atmosphere related to the natural and architectural context in Gotha. The vitrine should add a new layer of meaningful information to create an interesting environment for interactive communication. Users should become present and be involved in the presentation of the spatial installation through different pattern of communication. The design of a multi-sensory space, pavilion or other special environment is part of the design project.

# STEGREIF

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## Collection of Baroque Photographs: Re-Imagined

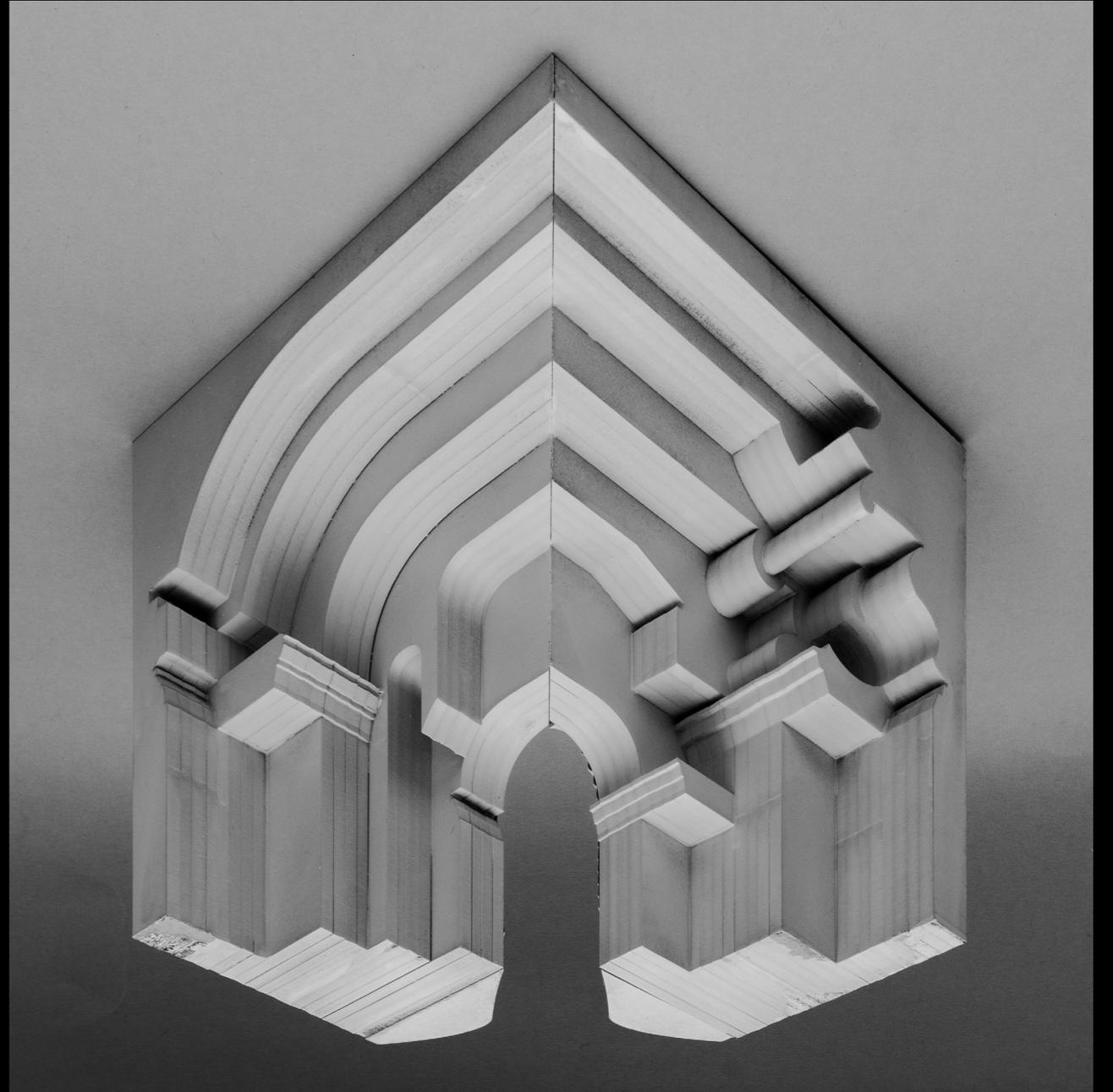
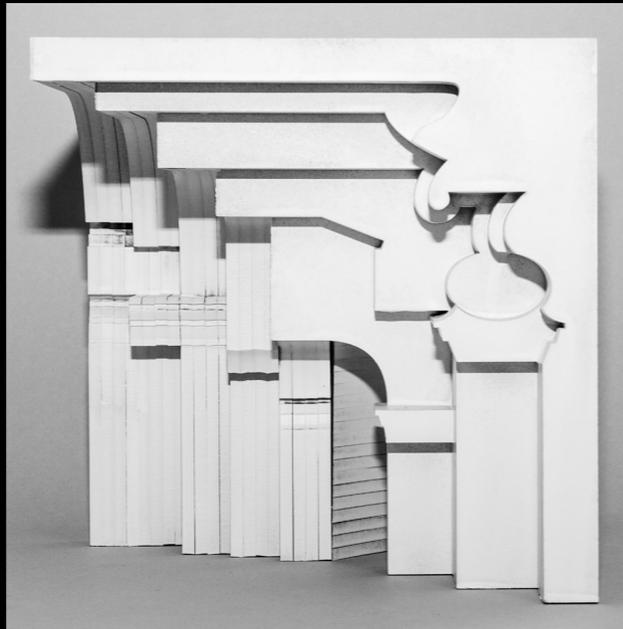
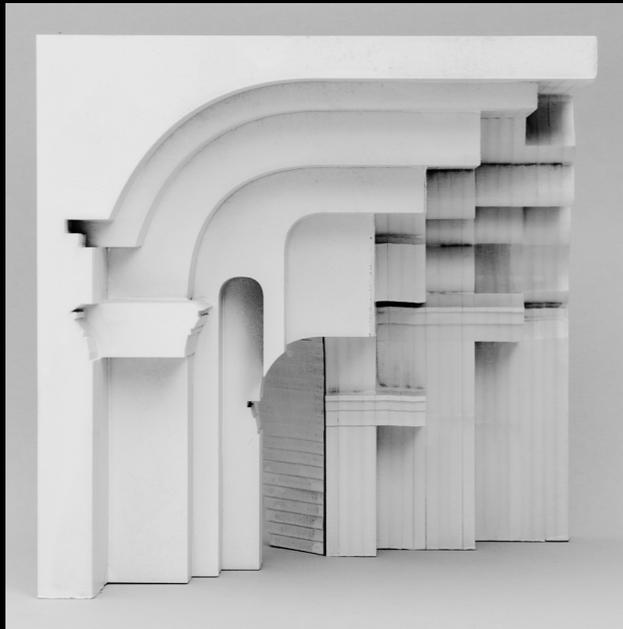
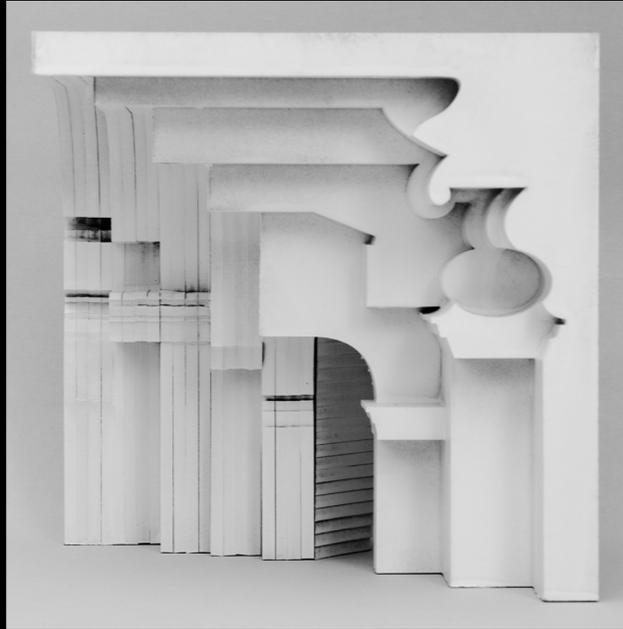
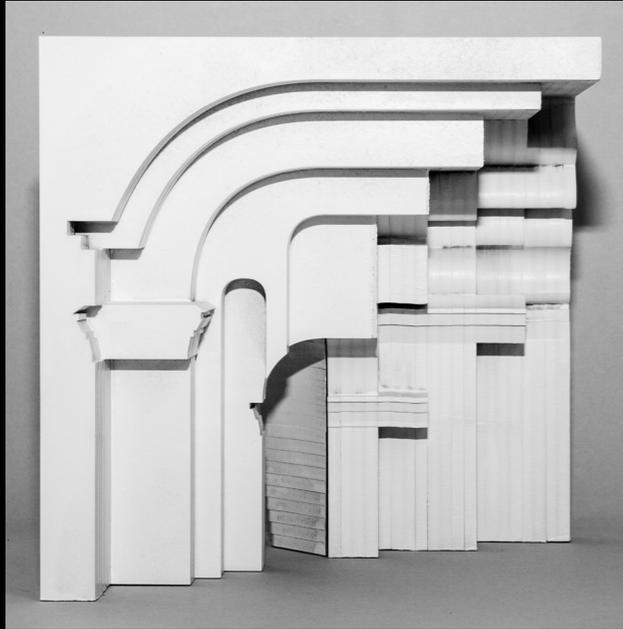
In the first part students will get an introduction into the field of Media.Architcture and analyze and present exemplary artistic reference projects. Students will research in literature about new artistic perspectives of exhibition. The project will start with an impromptu "Baroque Box" design. Students will reflect about their personal experience and train their personal perception and skills of representation with the exercise. After it students analyze places in Gotha and document them with drawings, photos or videos. They will develop context-based concepts. In the first plenum a concept idea will be presented.

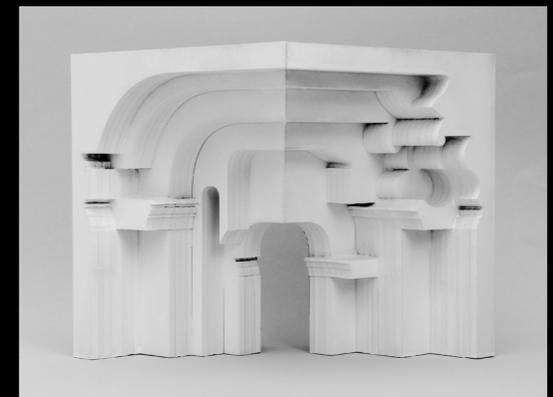
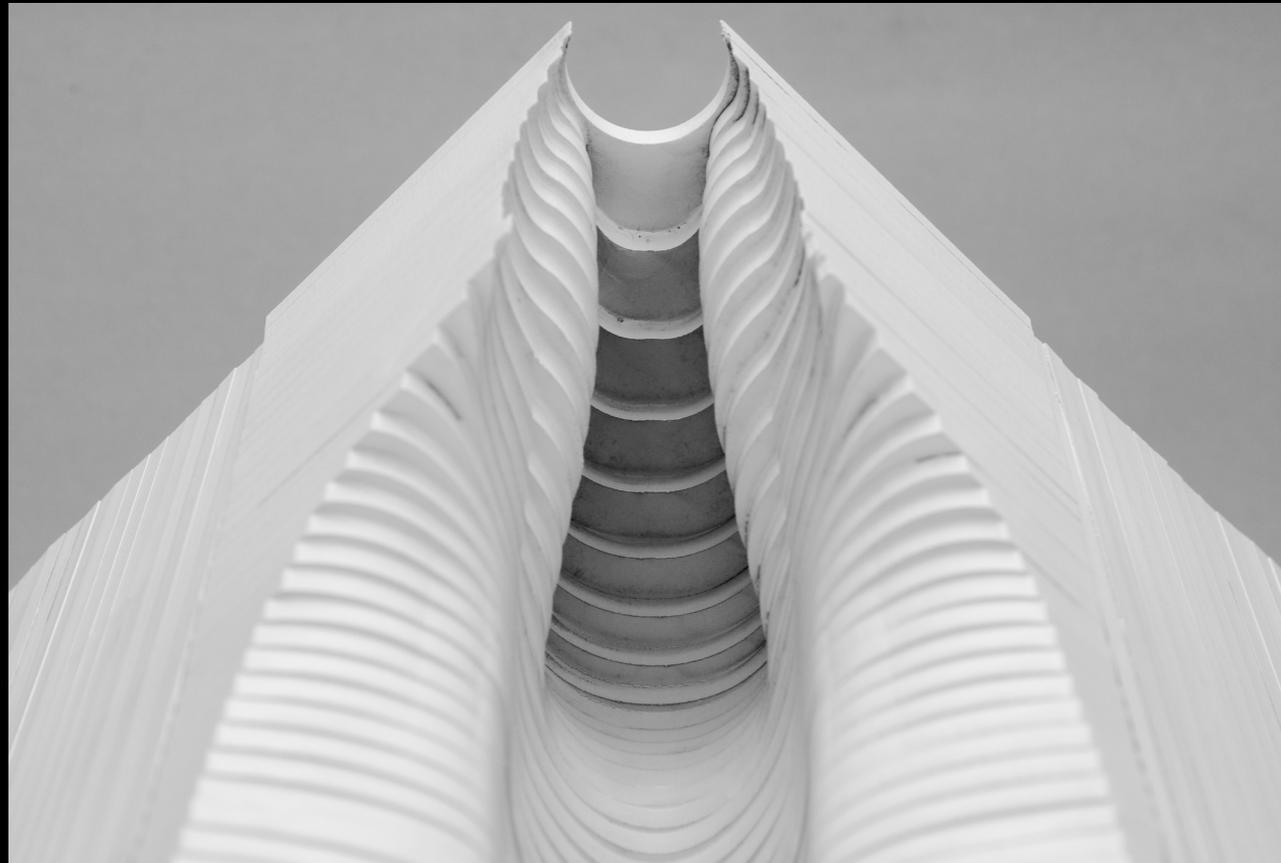
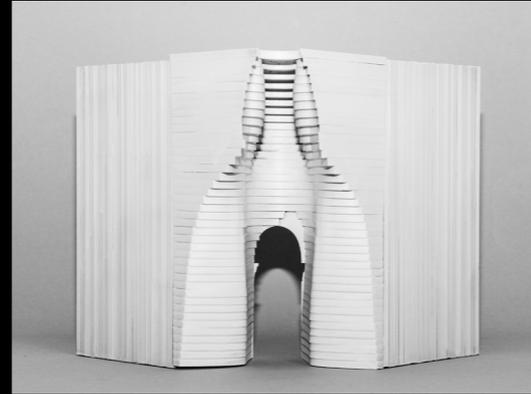
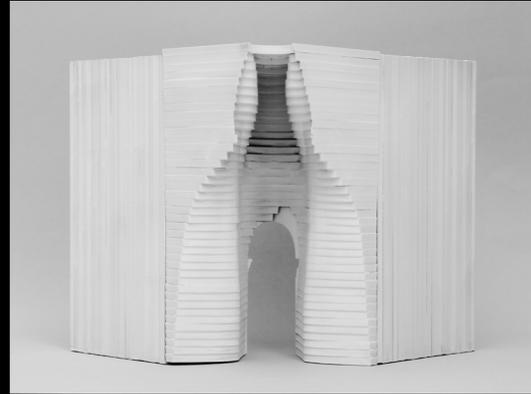
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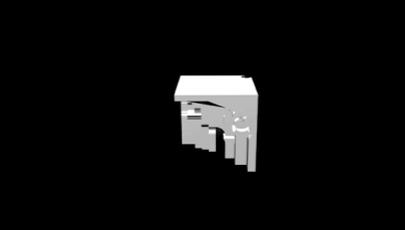
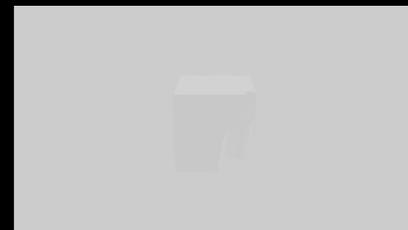
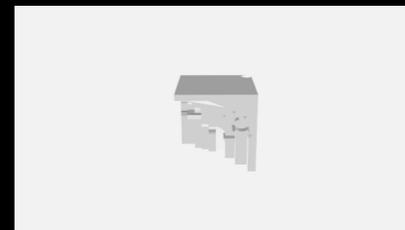
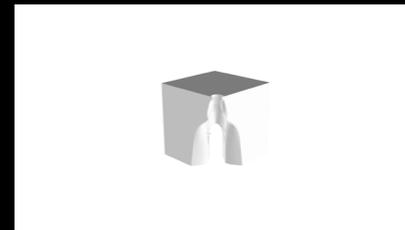
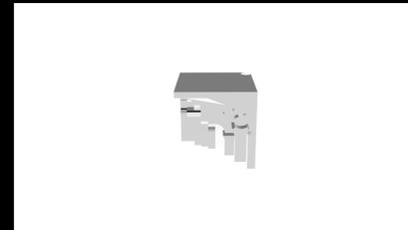
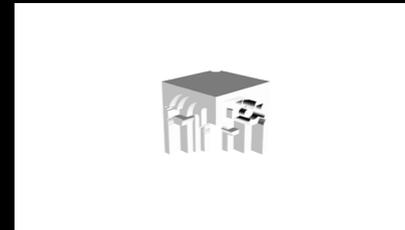
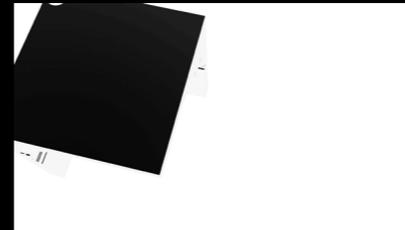
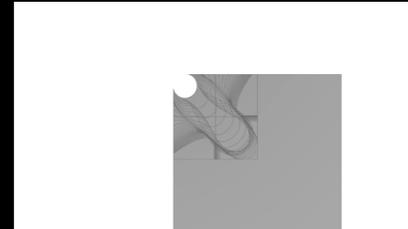
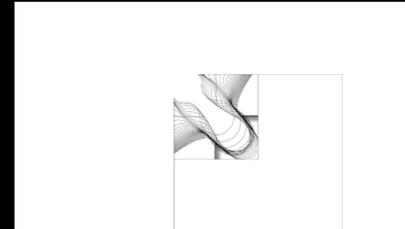
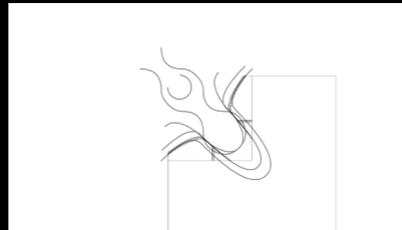
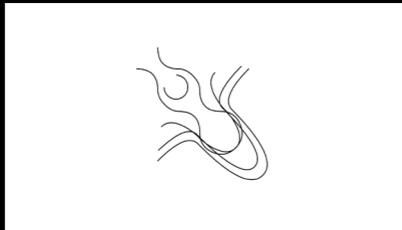
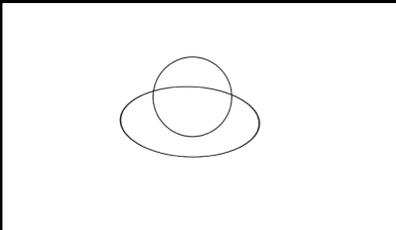
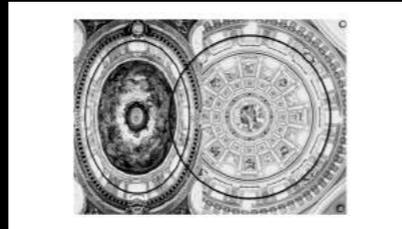
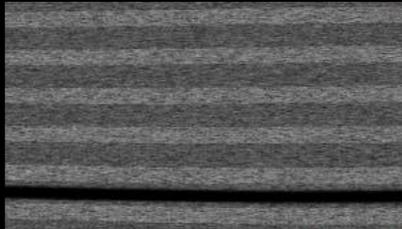
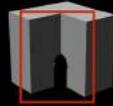
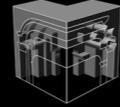
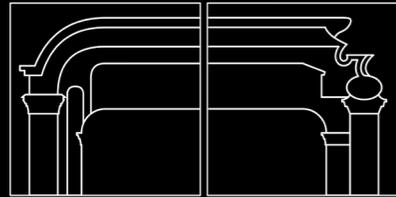
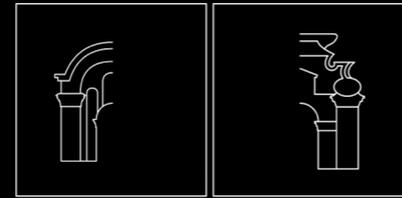
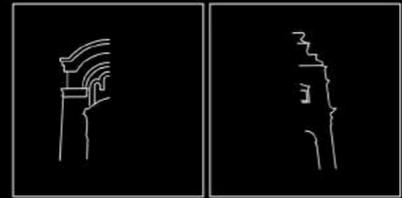
Initially this impromptu design was very difficult for me. Regarding personal collections, I have a collections of cameras, vintage Apple products and designer clothes. None of these relate to the baroque universe of Gotha. During a consultation with Mrs. Zierold, she reminded me what I do with my collection of cameras: taking pictures. Thus resulting in a personal collection I had not though about: my photos.

A library of 734.812 photos, which I have been collecting since I received my first personal computer – an iBook G4 in 2004. From there I curated the best 100 examples and tried to assemble them into some sort of collage. While experimenting, I decided to trace the outlines of the facades. Eventually culminating in two specimen I combined in my cube design. For the missing inner corner of the cube, I decided to experiment with the two shapes most common in baroque floor plans: the circle and the ellipsis. Resulting in a parametrically generated sculpture breathing new life into what is otherwise merely a "trace" of the past.









# III CABINETS

## What are “Cabinets of Curiosity”

In the second part Students will combine their concepts with different technical systems or devices and integrate them in the interactive installation. Information and data of the baroque art collection related to the context become perceptible for the user. Students will learn in seminars to work and experiment with different media tools and technologies. In the accompanying course „From idea to reality – Prototyping 101” students will learn an understanding of the available prototyping methods and techniques through different mediums such as physical prototyping and digital prototyping. In the second plenum the concept idea is applied with media tools and related to the physical context.

While I was looking forward to working with a project partner, we quickly realized we did not see eye to eye. Thus quickly parting ways for the remainder of the project. The idea to do something with augmented reality sounded intriguing, but it had no foundation. No basis. No further system behind. It was a mockery of the underlying technology.

Looking for inspiration, I stumbled upon cabinets of curiosity during a visit of the Kulturforum in Berlin. There, it dawned on me. In an almost Deluzian fashion, I started to think “what does a cabinet of curiosity do?” It is, essentially, a container for objects which appeals to peoples curiosity and sense of wonder. If these cabinets fascinated people in the 1500s, how would this idea translate to our time? What would a “cabinet of curiosity” for the 21st century look like? Perhaps more importantly – what would it do?



# IV AR GARDEN

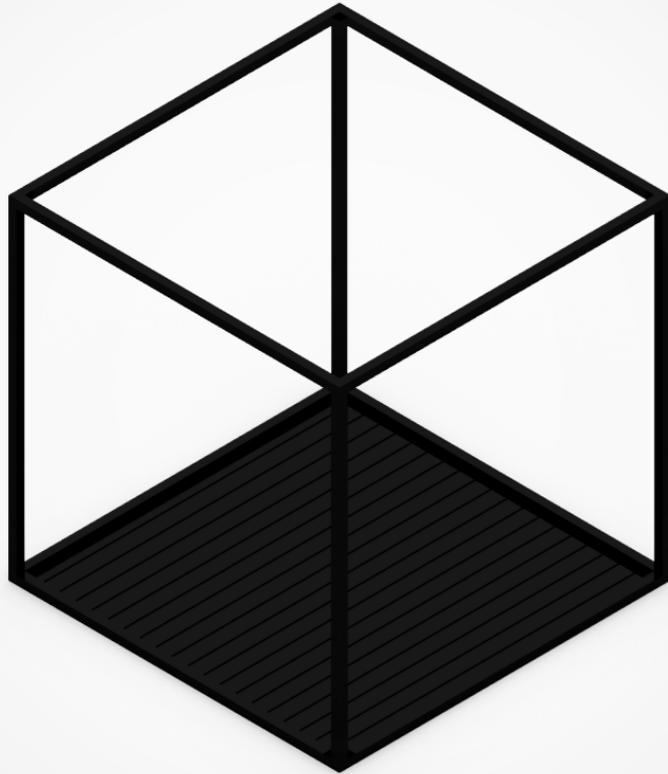
## Chinese Exhibition in the Schlossgarten

An initial idea, perhaps better regarded as an early prototype or a mere proof of concept, was to get people interested into the Schlossmuseum of Gotha by placing AR plinths in the Schlossgarten. Visitors would be able to scan a QR code and look at the digital twins of the artifacts in the museum. Therefore creating a space for the digital twins to be experienced and hopefully lure people into the museum.

The pictures on top of the plinths would serve double purpose. On the one hand, users unable or unwilling to scan the QR code can still participate. On the other, the picture on top of each plinth would be recognized by the user's phone to identify which plinth the user is standing in front of. After, the according 3D model is loaded and then mapped into the camera image of the device. This way no one is left out of the experience.

However, this idea seemed – as foreshadowed – a mockery of the underlying technology. Augmented reality, alongside virtual and mixed reality, are rapidly developing fields. Recognizing image tags and mapping 3D models onto them is not only boring, but also outdated. In 2005 Japanese video game and digital entertainment company Sony Computer Entertainment released a handheld game console – the “PlayStation Portable” or “PSP” for short – which was already capable of this technology, implementing it in a few games and showcasing it at exclusive gaming-related events.





# V AR CUBE

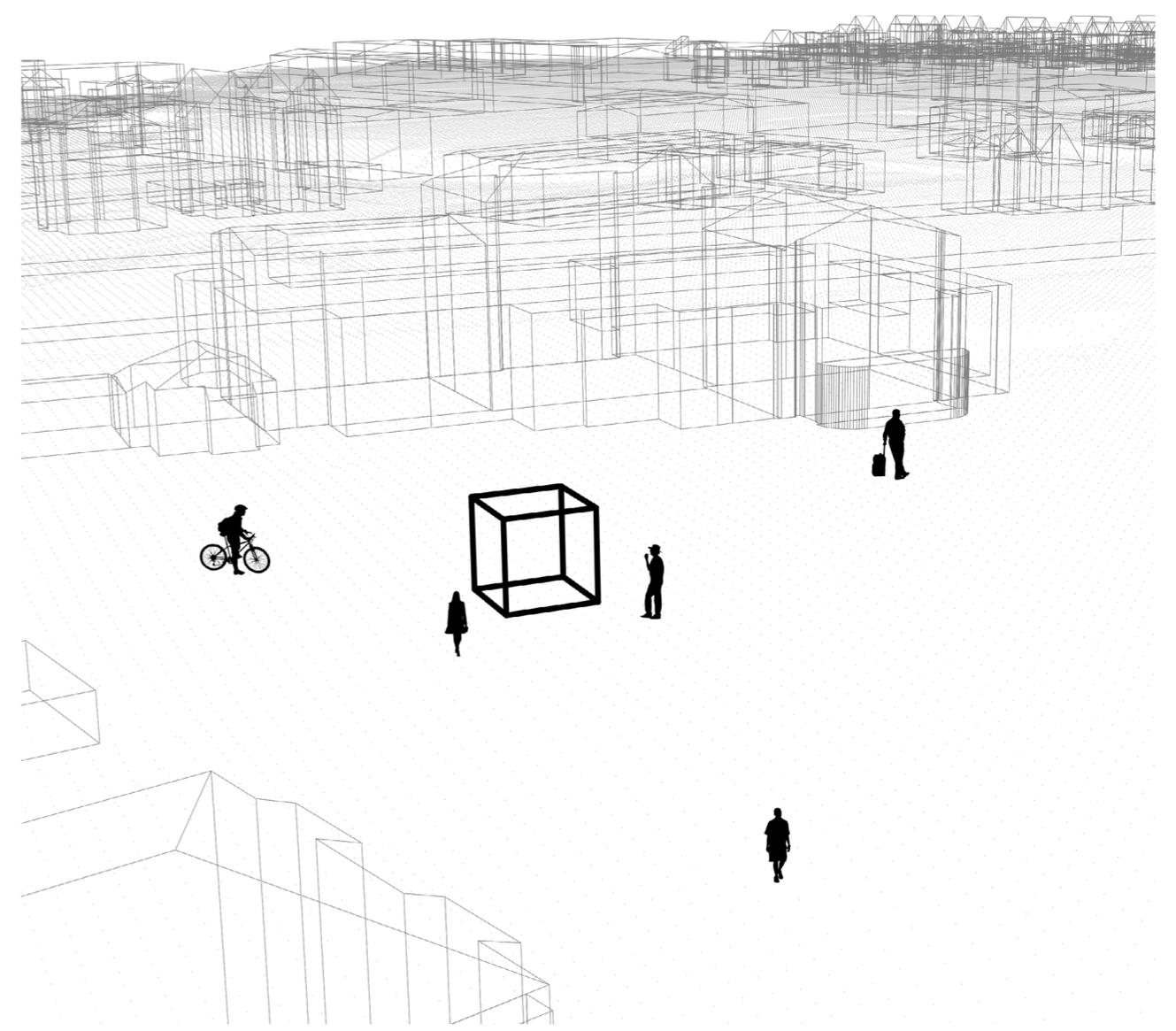
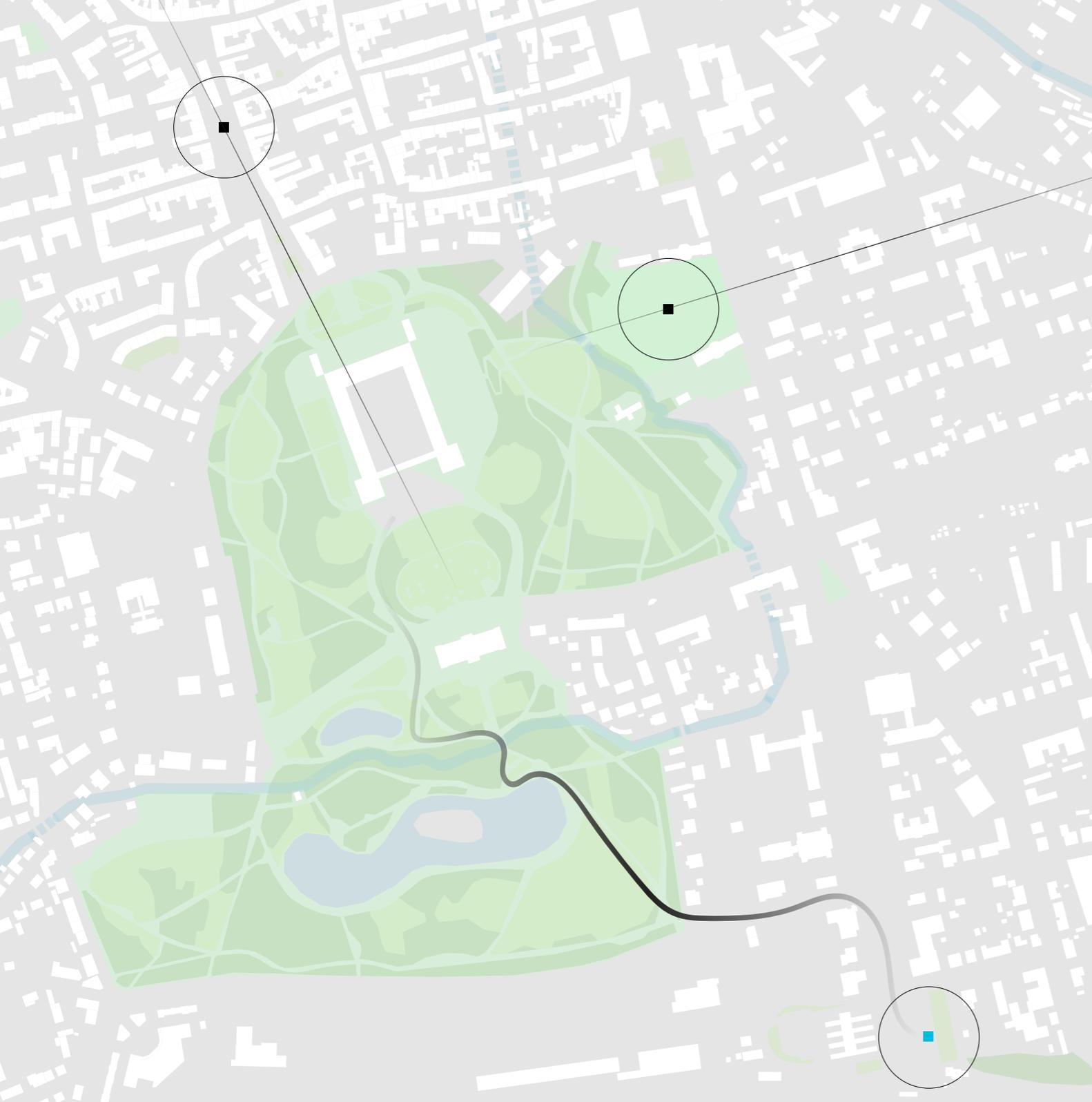
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## Cubes of Curiosity

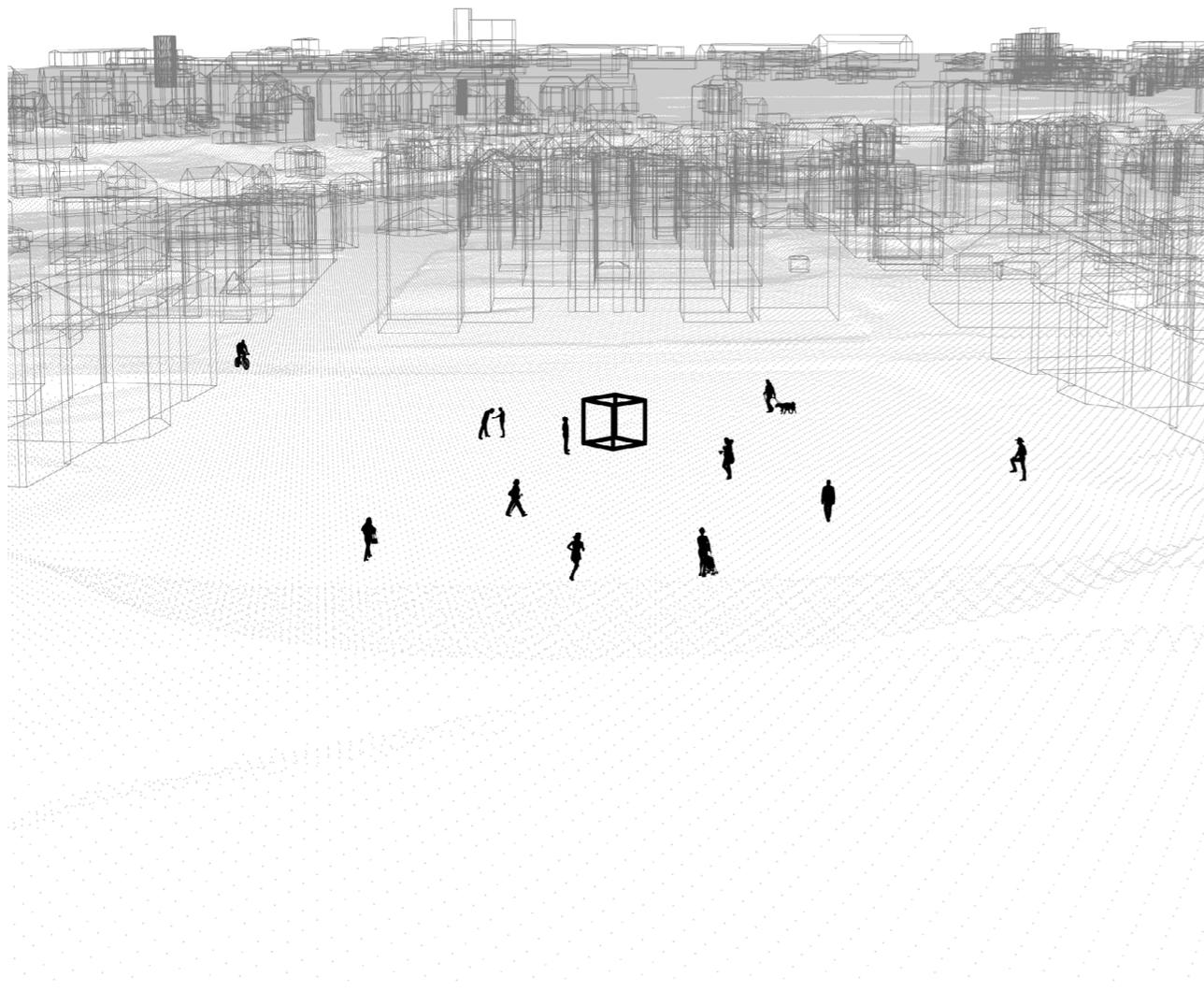
When I was talking to Dr. Preifer Helke, the director of the Schloss Friedenstein Museum, it quickly became apparent what the museum was looking for. They had poured a lot of resources and time into digitizing the artworks and artifacts they have, but did not have a good approach on what to do with all these digital models. Here, I identified two problems I want to address. First, how can you get people interested into the exhibitions at the museum? Second, how can you showcase the digital collection? Combining these issues with my idea for a cabinet of curiosity for the 21st century, I came up with the “Cube of Curiosity.”

The cube is going to be placed in areas with high pedestrian traffic. Its abstract and intangible shape is supposed to appeal to passers' sense of wonder – “what’s that cube doing here?” By offering a glimpse inside the museum, I want to create a sort of gradient in the otherwise binary museum experience – either you go in or you do not. The underlying idea being to persuade people to actually go to the museum after they have had a glimpse of what is being exhibited. Beyond its physical instance, the cube also serves as an anchor. Onto which the various augmented reality experiences are mapped.

Furthermore, augmented reality allows for new formats and new types of interactive exhibitions. Since everything is digital and runs through an app, new content can be added quickly and at little to no cost. For example, it is too costly to exhibit the coin collection of the museum archive as they need very specific conditions in order to be preserved properly. Security, of course, would be another big concern. Digital coins however, are not perceptible to physical damage nor can they be stolen.

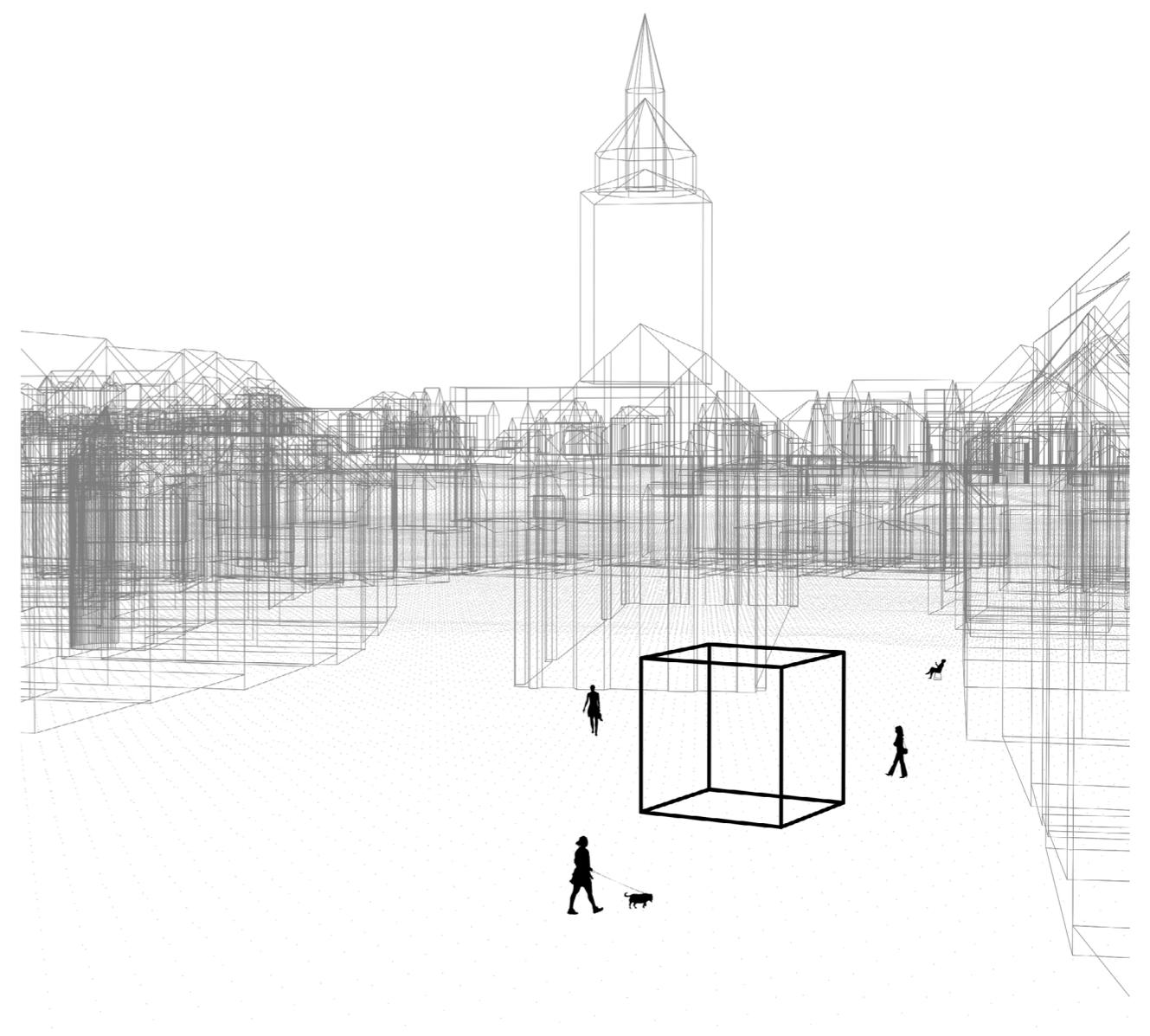


Perspective Drawing of Cube at Hauptbahnhof

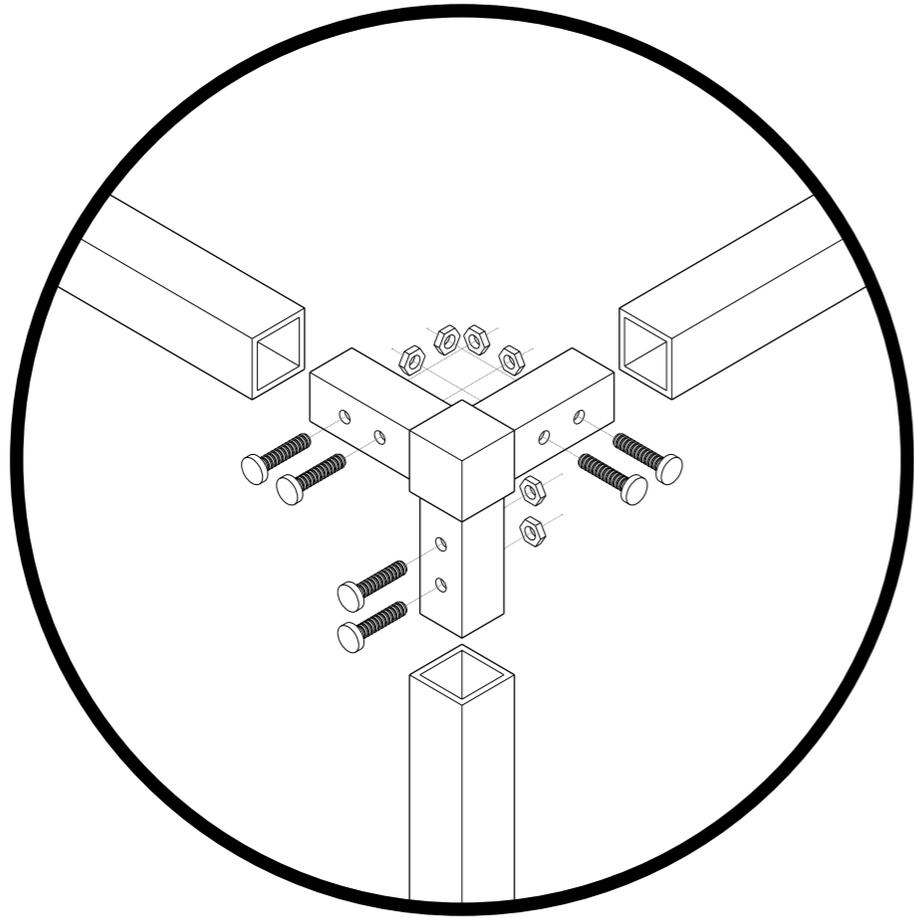


Perspective Drawing of Cube at Orangerie

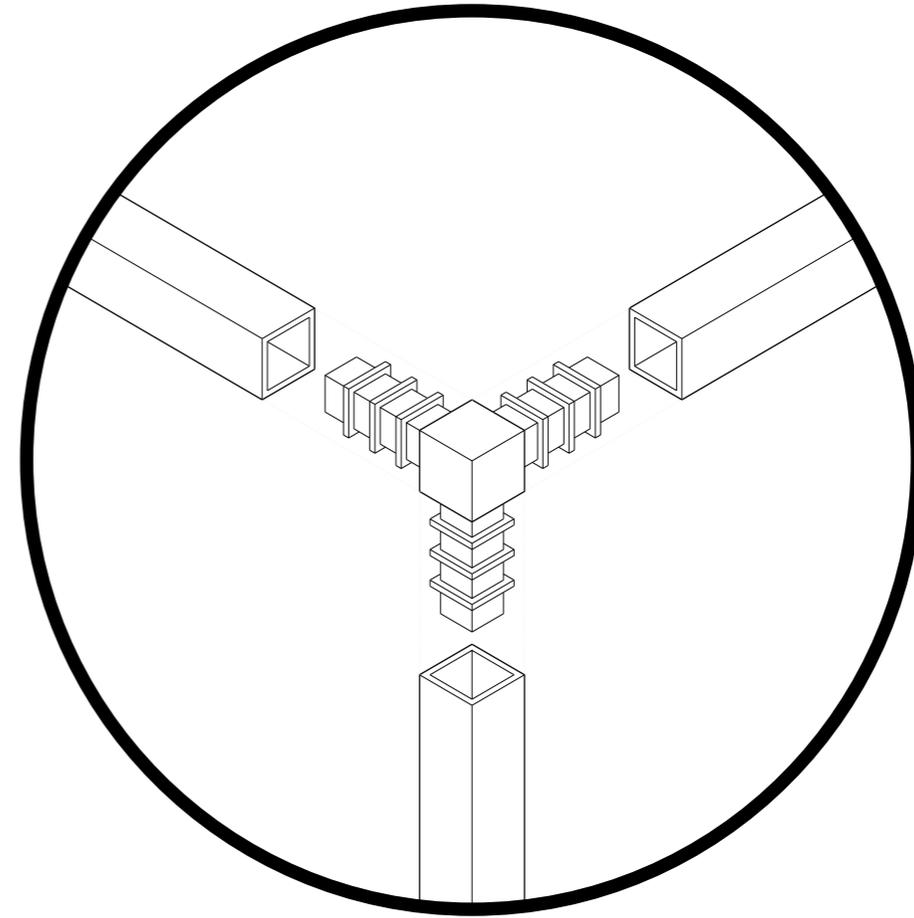




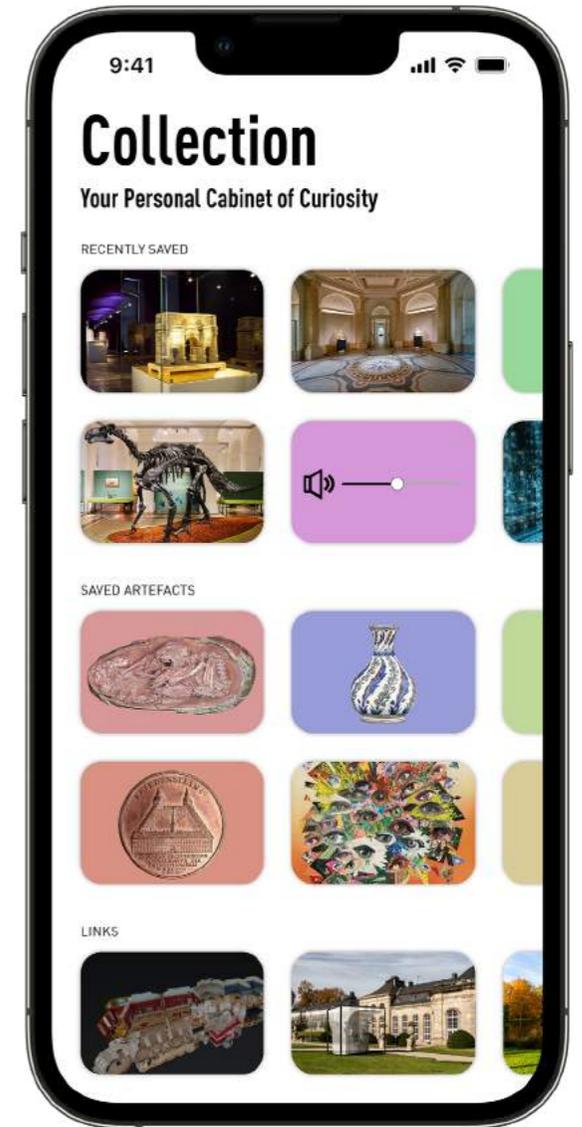
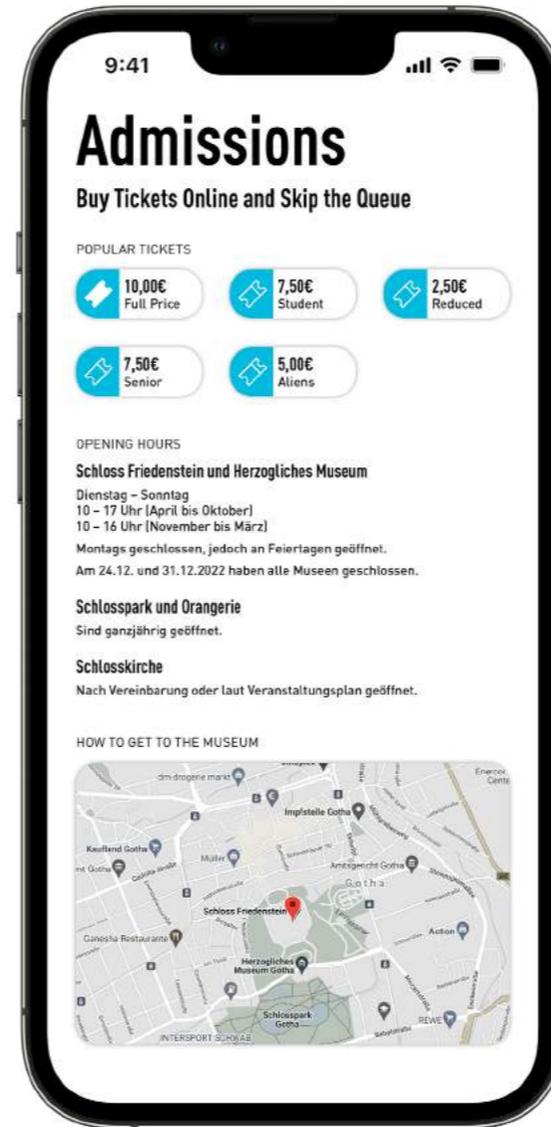
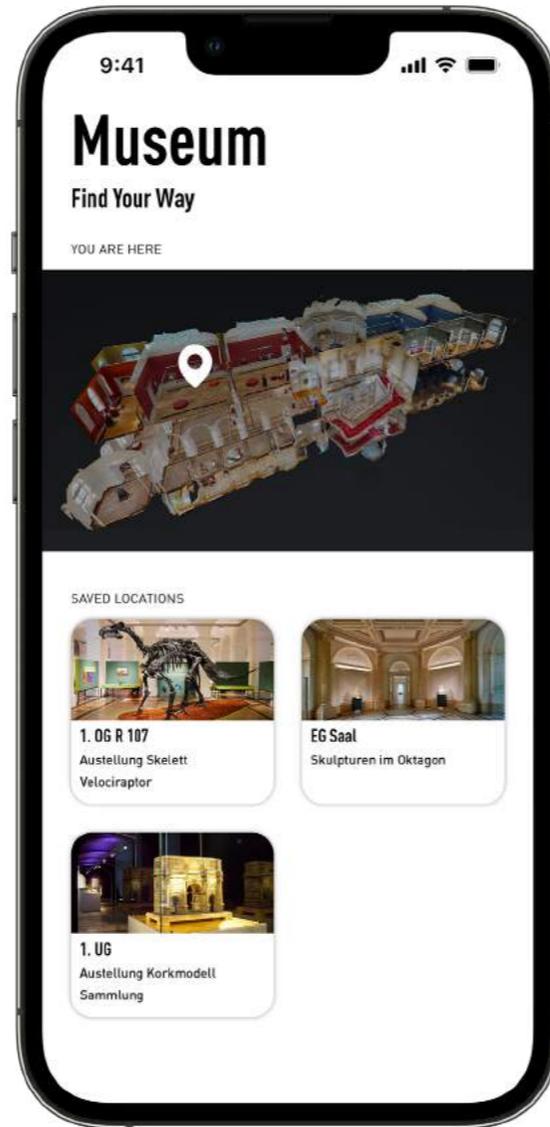
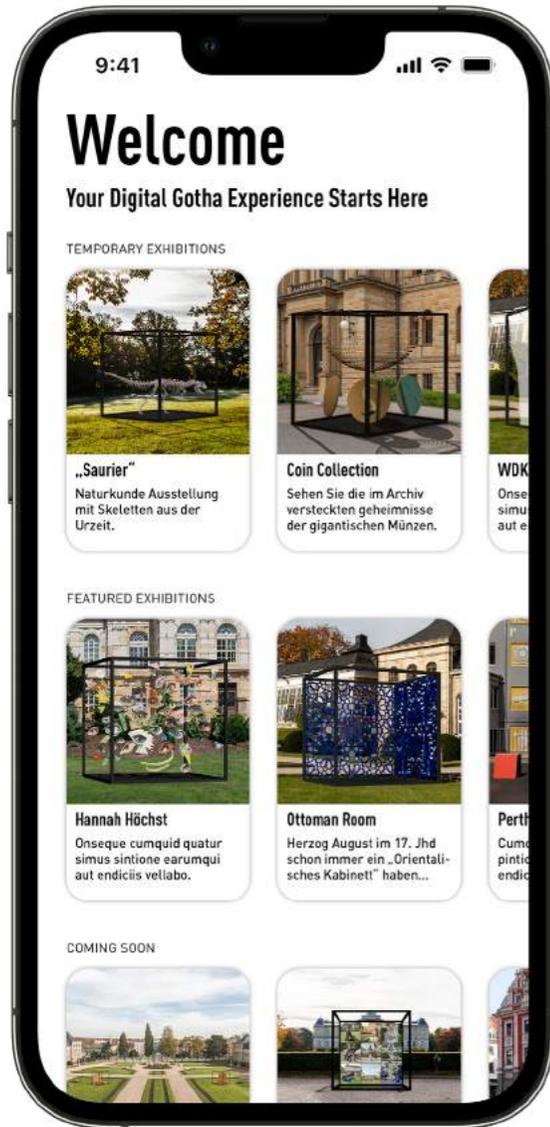
Perspective Drawing of Cube at Rathaus

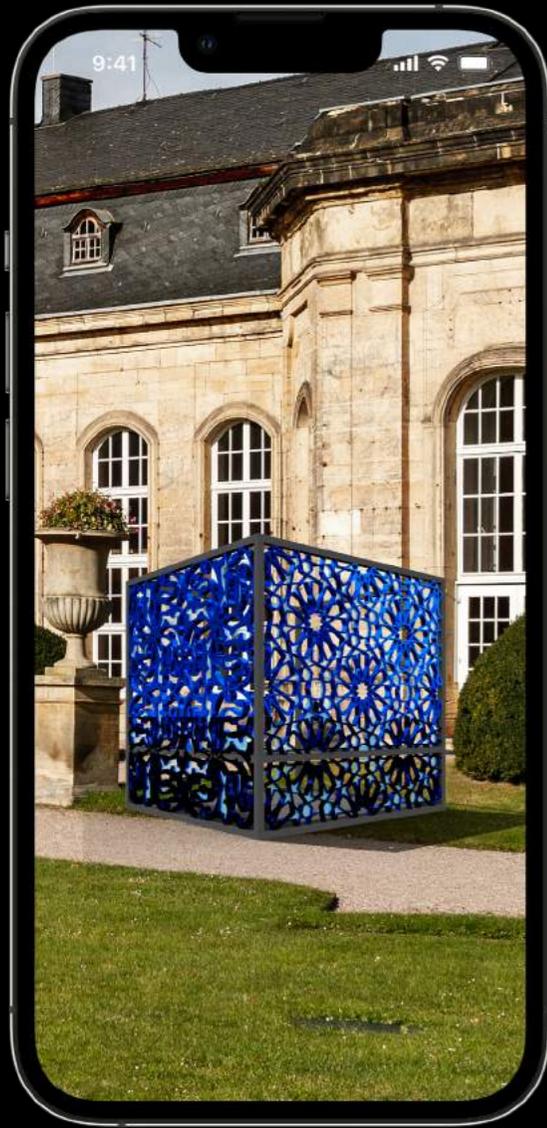


Corner Detail of Metal Cube with Screws



Corner Detail of Plastic Cube with Friction Grip



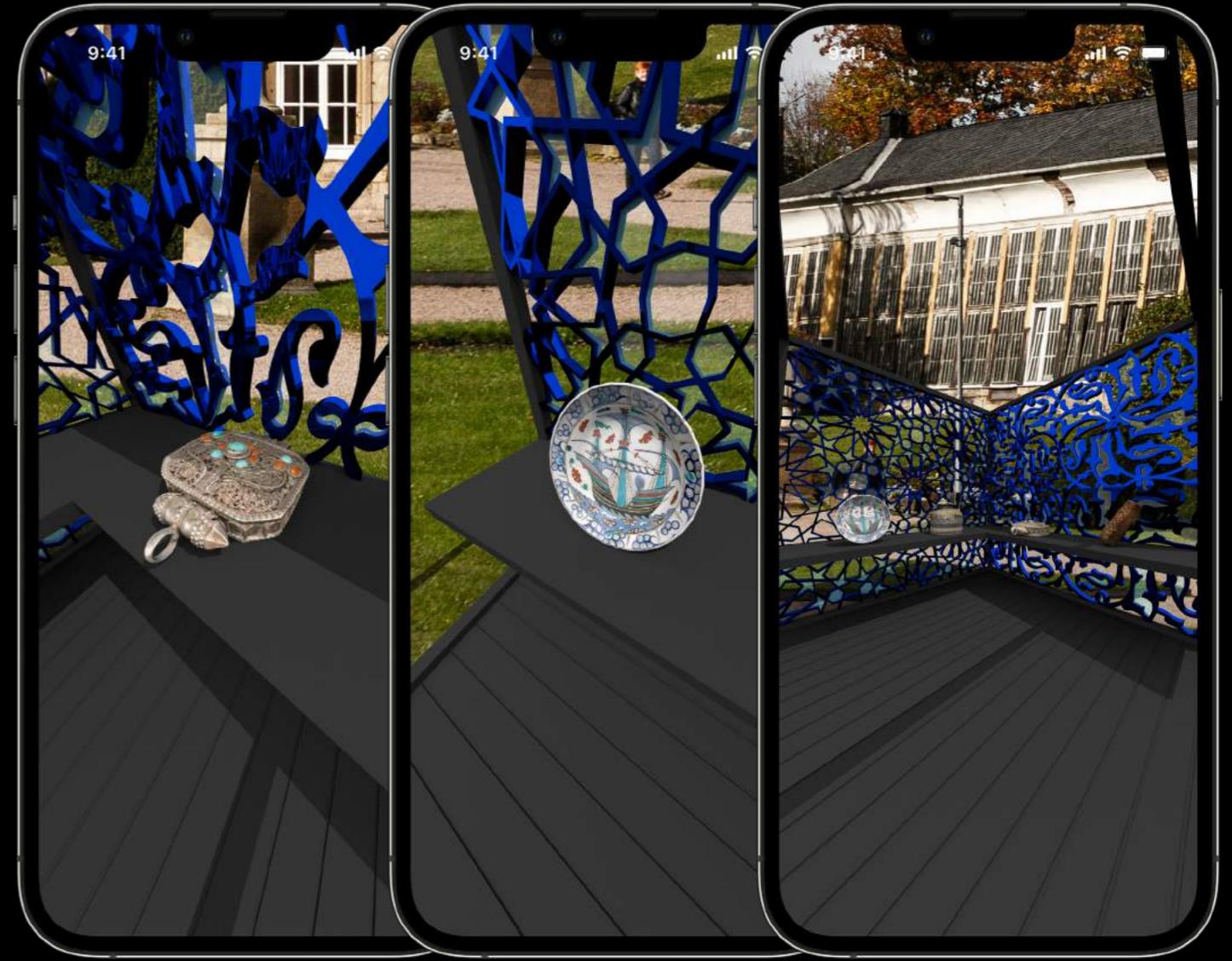


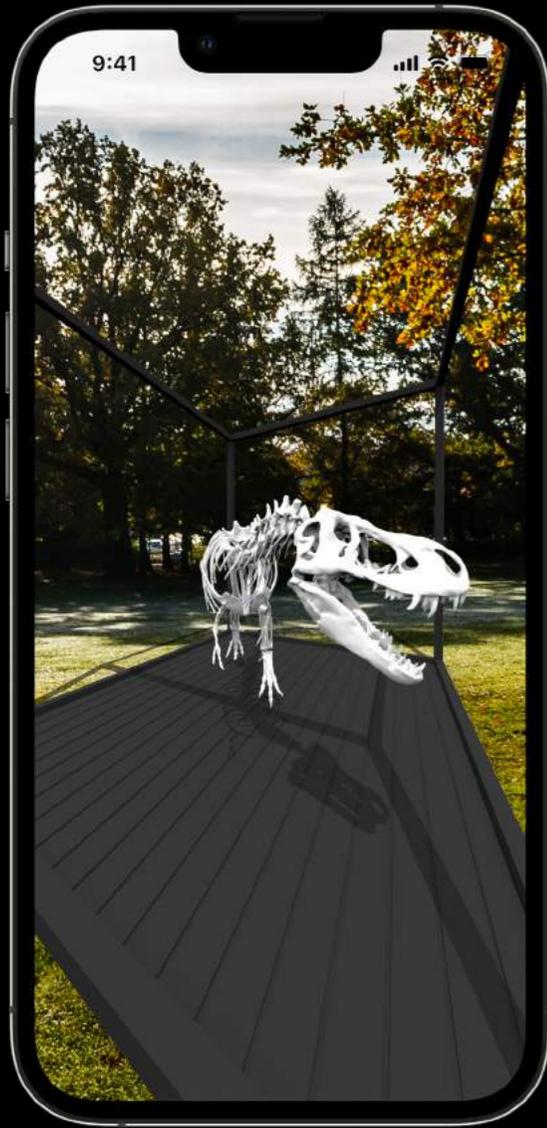
## Herzog August



Add to Collection

Neu war die zielgerichtete Erwerbung und so entstand in Gotha der Wunsch, ein „Orientalisches Kabinett“ aufzubauen, wozu es bedauerlicherweise nicht kam. Neuartig war, dass dieses Kabinett vor allem dem wissenschaftlichen Studium dienen sollte.

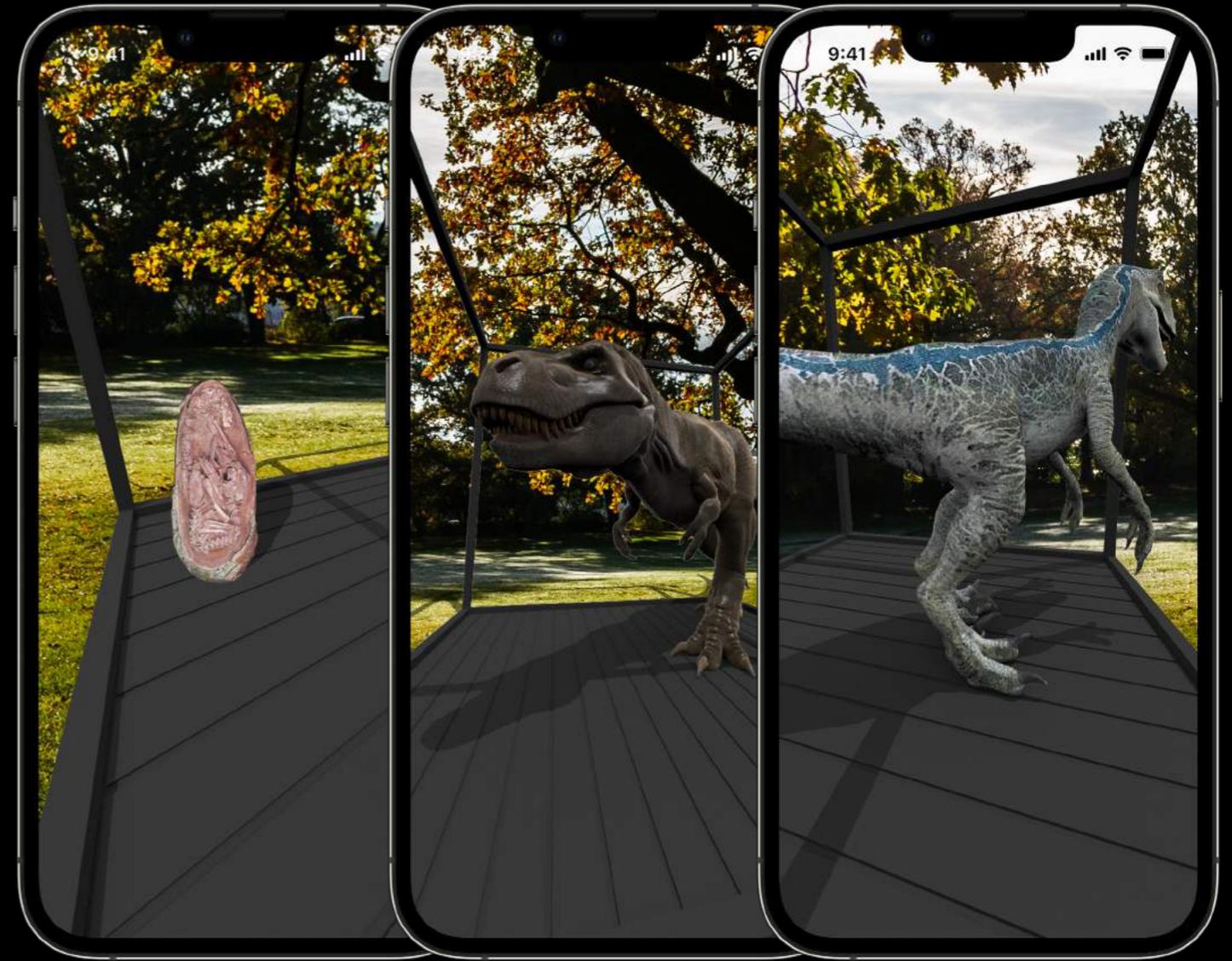




< Velociraptor >



The Velociraptor, which translates to "swift seizer" in Latin, is a genus of dromaeosaurid theropod dinosaur that lived approximately 75 to 71 million years ago during the latter part of the Cretaceous Period.





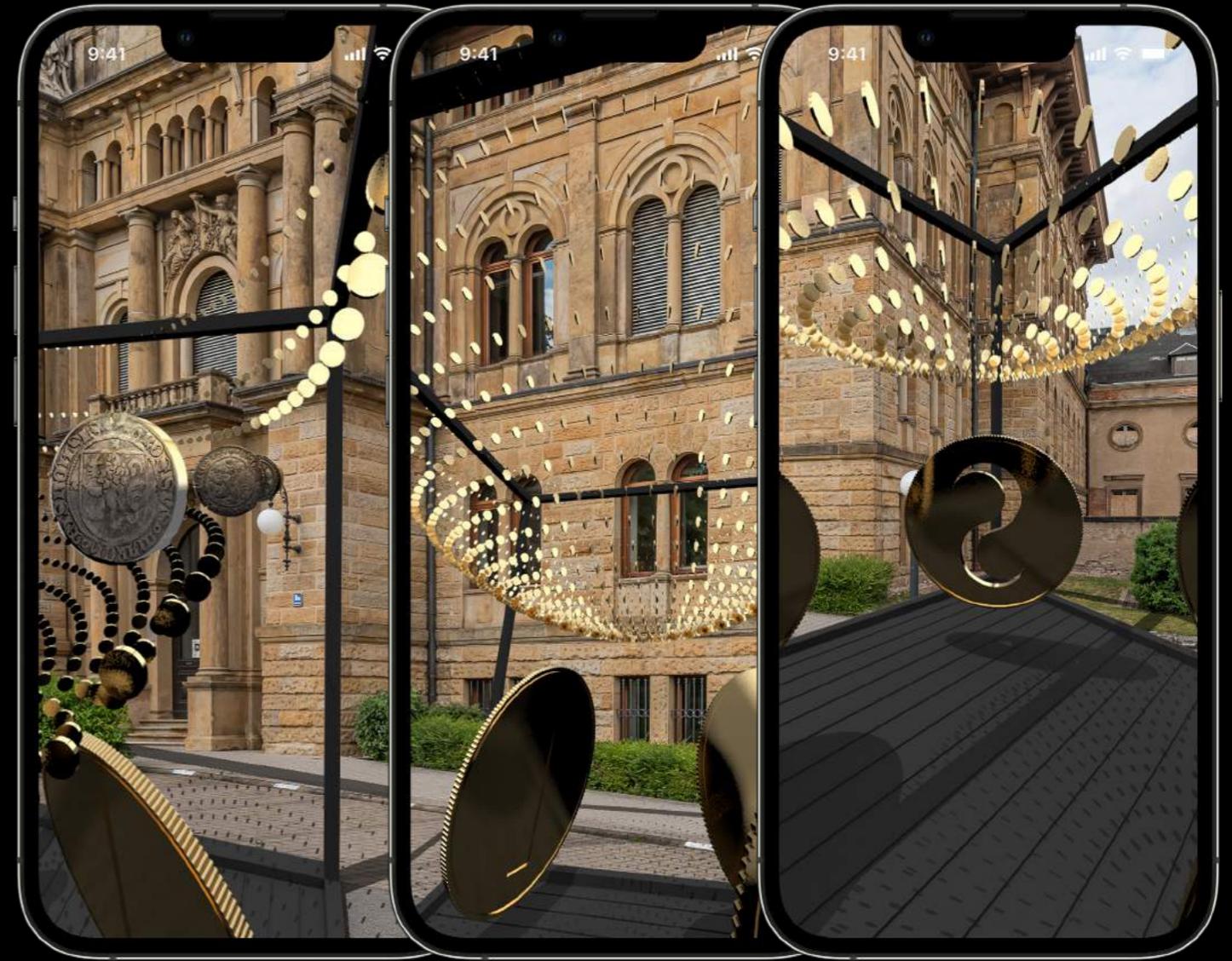
## Münzsammlung

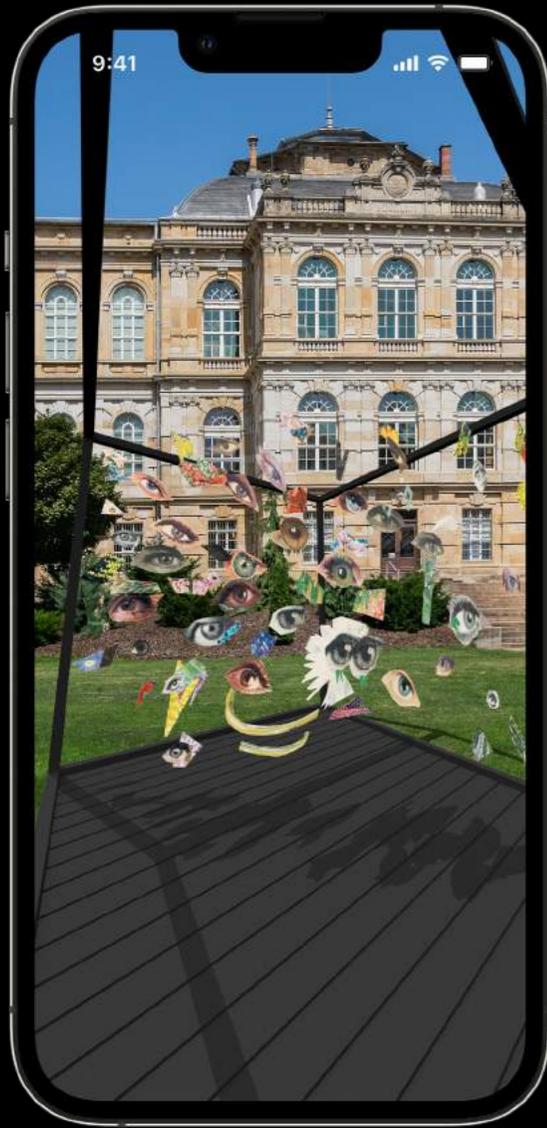


Buy Now



In der Zeit der Entwicklung des Marktfleckens zur Stadt Gotha etwa 1150 fällt auch die Gründung der Münzstätte Gotha. Spätestens 1482, unter Wilhelm III musste die Münze ihren Betrieb einstellen.





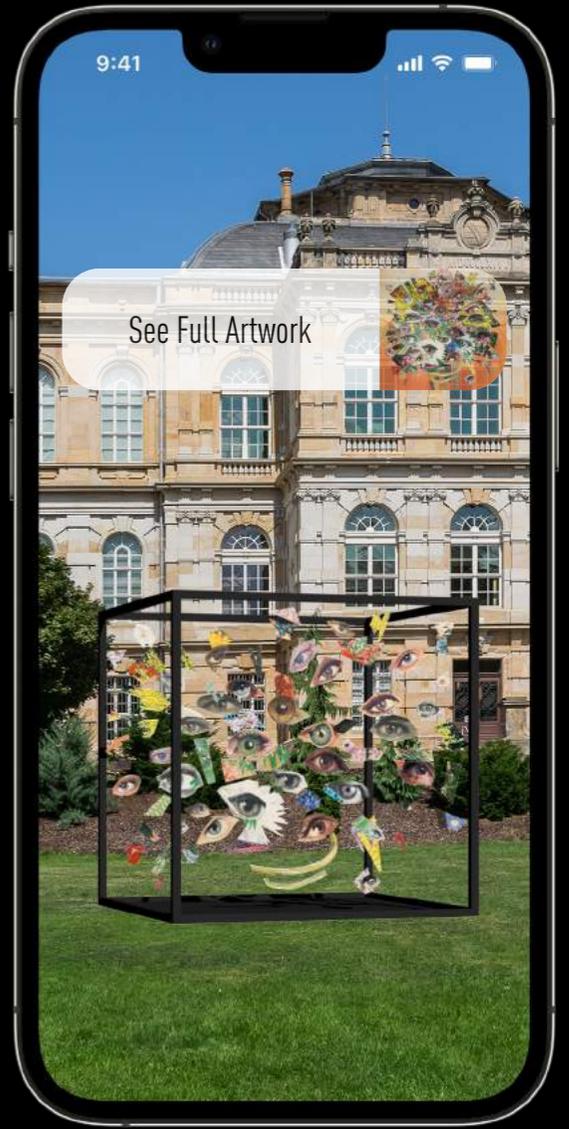
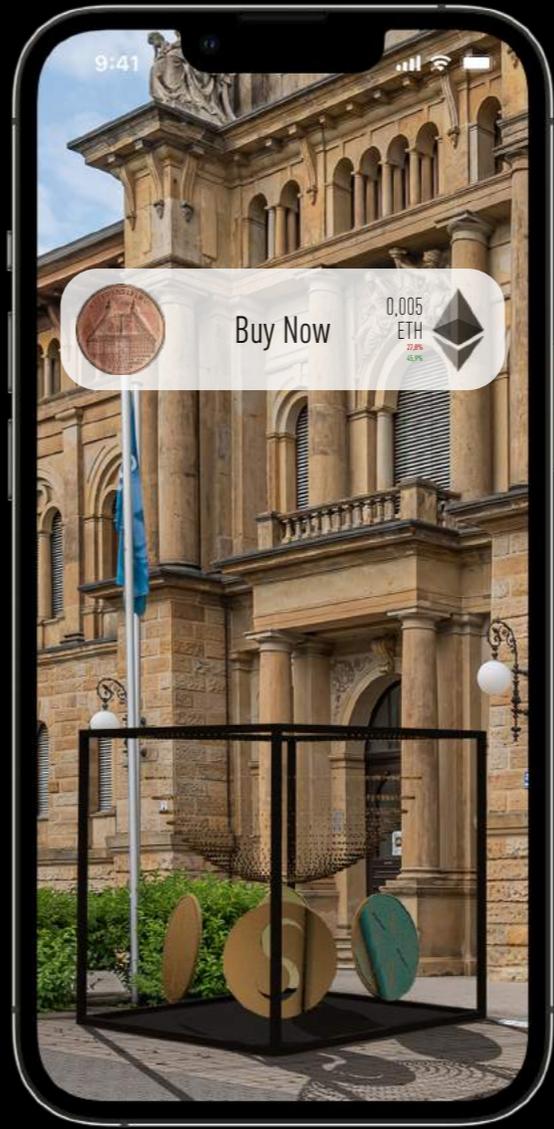
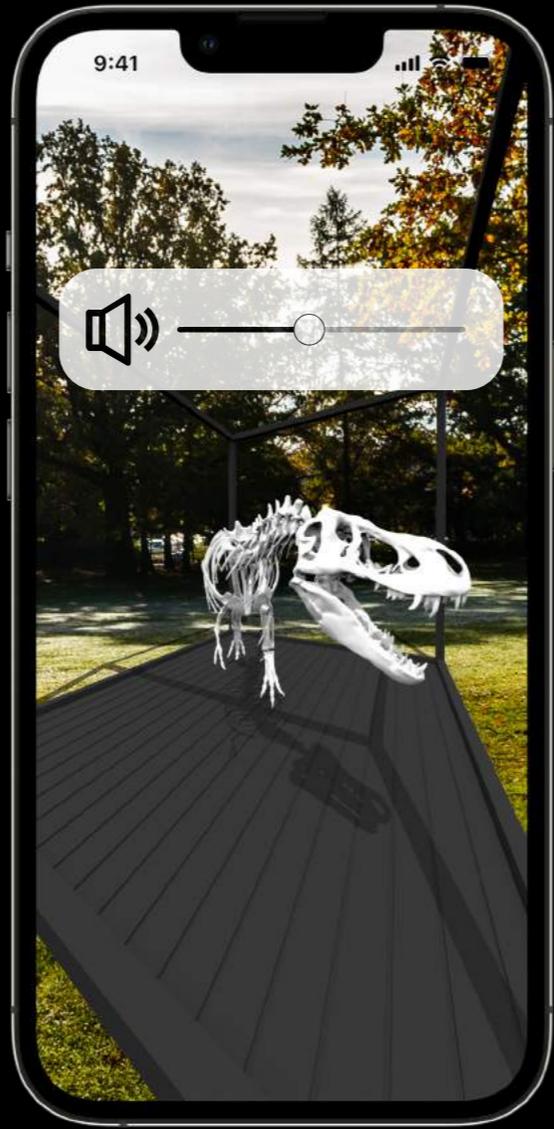
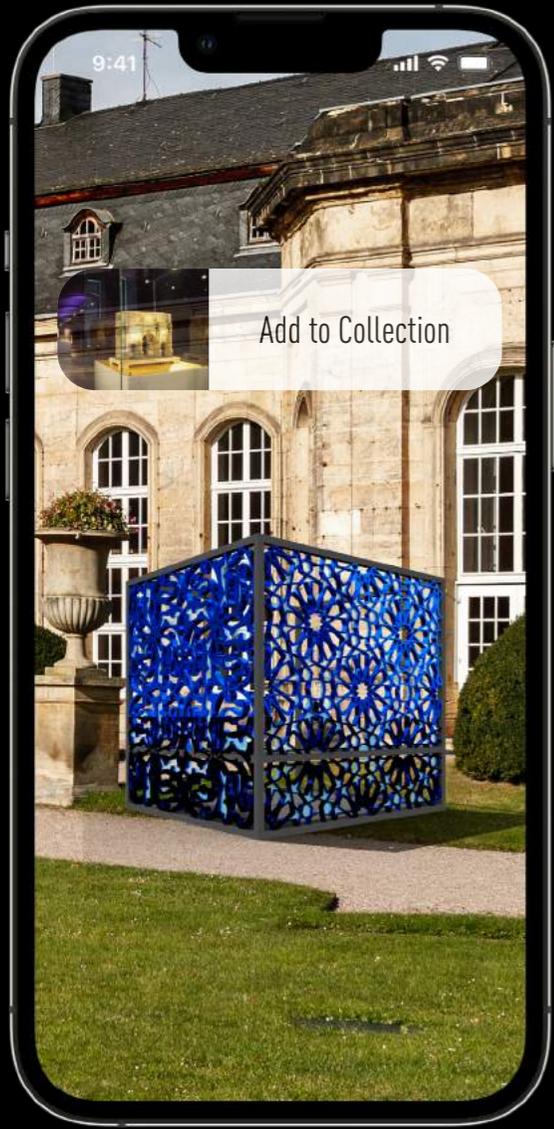
## Hannah Höch

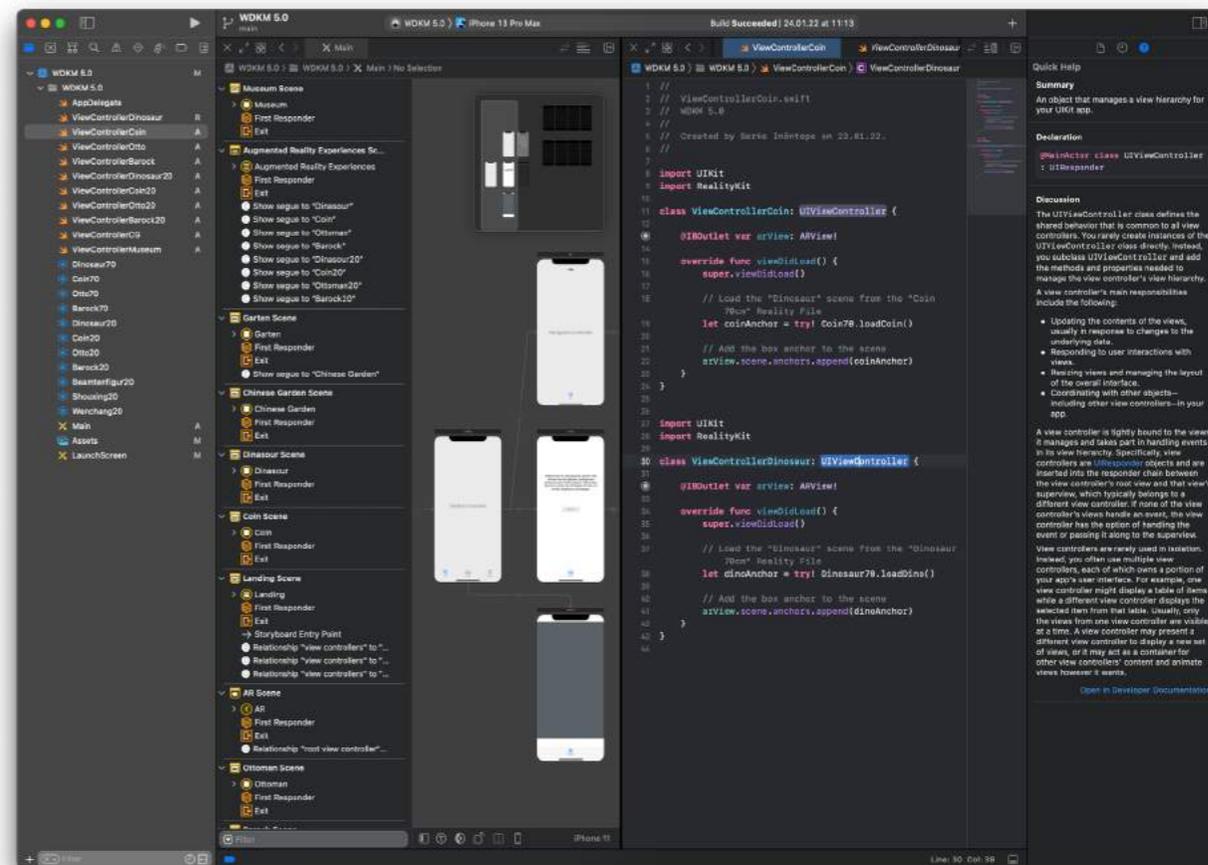
See Full Artwork

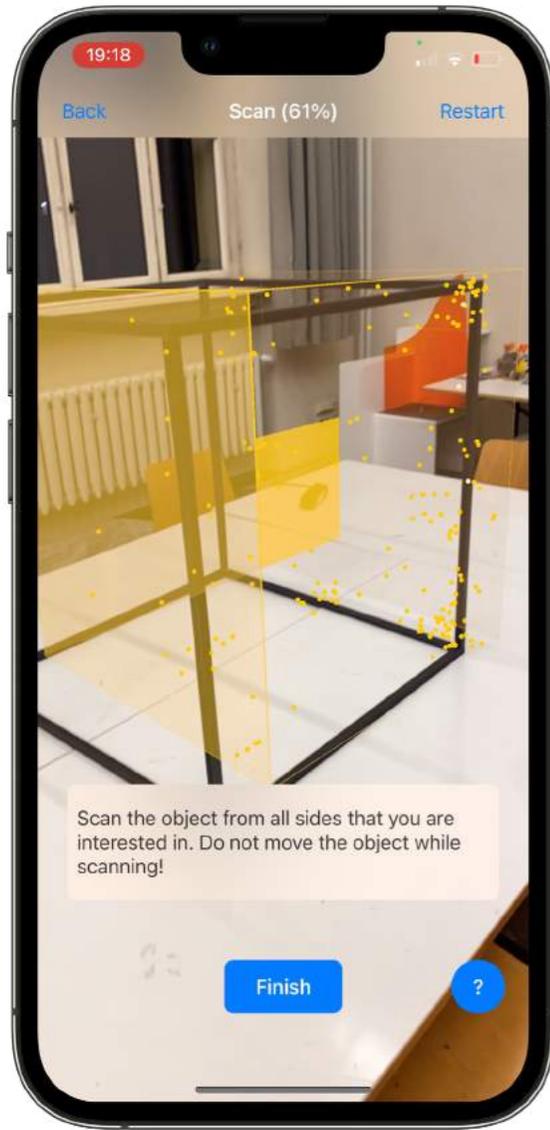


Hannah Höch was a German Dada artist. She is best known for her work of the Weimar period, when she was one of the originators of photo-montage.

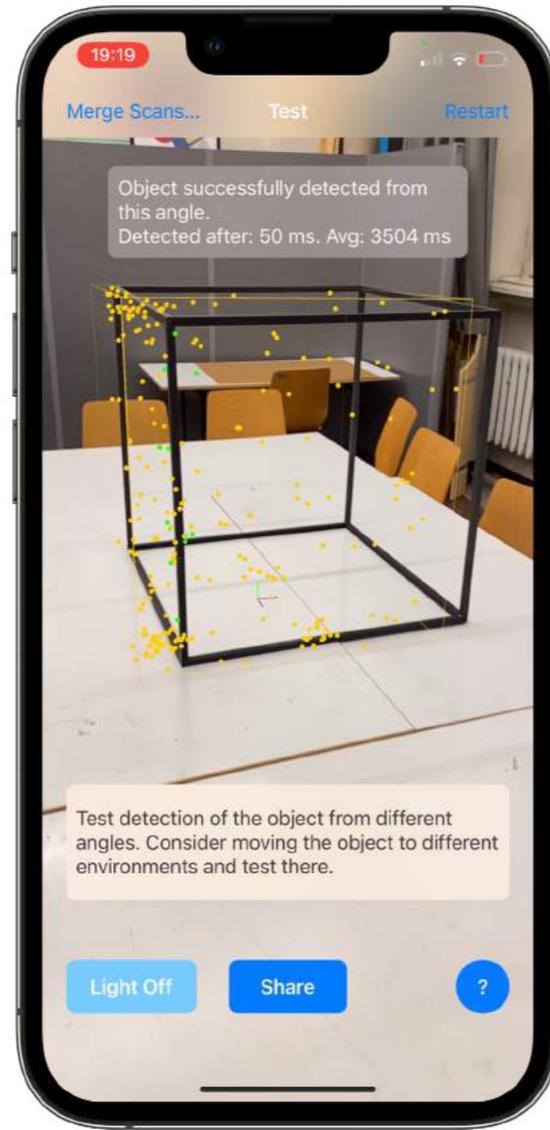








Screenshots of Cube Scanning Process



Screenshots of Prototype Cube Mapping



