



Café "Samt und Seide", Berlin 1927
Ludwig Mies van der Rohe und Lilly Reich

Mies van der Rohe received in June 1927 the assignment by the association of the German silk weaving mill to design a representation stand for the German silk industry. Within the exhibition "the fashion of the lady" the industry association presents herself to the public. Mies van der Rohe designed the project together with his associate Lilly Reich. The project was to embrace an open space by using exclusively panels which structure the room. Silk and velvet fabric hang in different heights like curtains on straight and curled steel pipes and structure the room in different zones. They use the exhibited material as an element which constructs the room. The stand is as well used as a café and furnished by Mies with new developed cantilever chairs and steel pipe tables. The café "Samt und Seide" has the area of 300qm at the end of the exhibition hall. Beneath the circular galleries the stand expands to single berths for the representation of silk and velvet ribbons and further materials.

Quelle
www.projektmik.com



"Drei Groschen Oper", Bertholt Brecht Gardine 1929
Bertholt Brecht

„You will now hear an opera, because this opera was designed magnificent, like a begger can dream of it, and because it should be so cheap, that a begger can pay for it, called the opera "Die Drei Groschen Oper". This is the incipient text from Bertholt Brecht to his play "Die Drei Groschen Oper". The opera is a play with music in a poem with eight pictures. The German transformation from the opera from Elisabeth Hauptmann serves as the model for the play. But Brecht removes oneself in the course of time of the work from this model. Brecht and his partner Weill wanted to develop together a new form of a music theater. Referred to Brecht's idea from an "epic theater" the play on the stage should not rope the audience in an illusionary world. It should rather activate to a critical reflection. The Brecht curtain is from both-side to open and currently on a spanned steel cable in half stage height. The audience can see the scene reconstruction, so they can be disaffected.

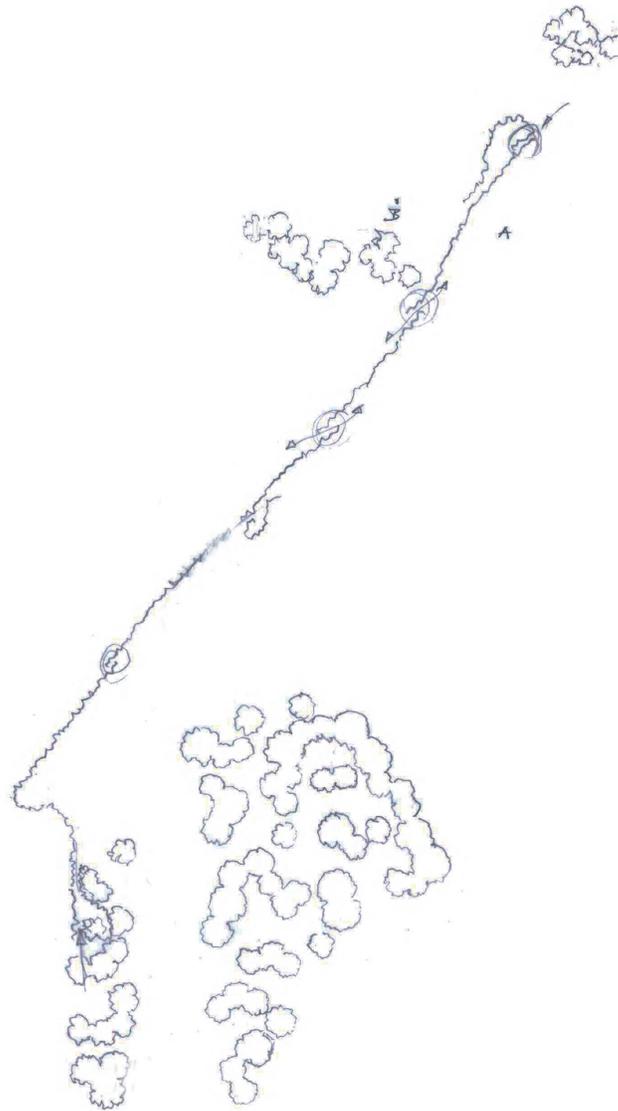
Quelle
www.johannaschall.blogspot.de



"Unterirdischer Wald", Kunsthaus Essen 1995
Schleiermessel, Stahlrohr, Kohlestaub
Ulrike Kessel

A fourth room out of material will be reduced in three existing exhibition rooms. The room, which is comprised of hanging walls is covered with carbon dust on the floor. The adjustment and the mass from the material room arise from the existing room structure. His walls run axial through the three door openings and through a periphery, which is defined by the corridor. It develops a space in a space, which will only rope by the material. The carbon dust let it clearly remove and increased the effect of the rope space. The visitor can walk around it and can capture the new developed room. A new space will be defined.

Quelle
www.johannaschall.blogspot.de



a. „The new curtain opens“
world A. dreamworld of venice
world B. the real world
world C. the white void

b scheme concealment of the townscape
c scheme moving line santa lucia
d scheme moving line piazzale roma

„Venice as a coulisse“
light attendant curtain
closeness to the city





site plan venice M 1:1000



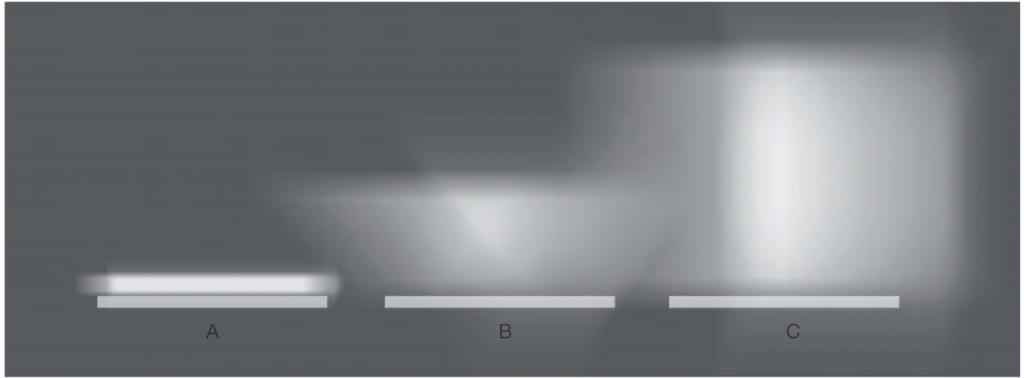
light line santa lucia_piazzale roma M 1:1000

„ Places are like stages. There is the coulisse, the stage design, the capable of acting area, which goes to the scene/ act, to the staging and play.“

In the Light House Competition the new gate to Venice is defined. The contemporary access to the city is displaced to the northeast and more than 20 million visitors reach the city annually by the two new gateways, the Piazzale Roma with its airportbusses, cars and cruises. The second access is the railway station Santa Lucia and its station forecourt where all rail links are ending. The entrance to the city is effected by the transfer bridge, which leads to the central station of Santa Lucia. Within the competition a temporary and subversively intervention is demanded, that aims the conversion of the present or the constructional addition of the new entrance as well as the undefined place of transition. The city is considered as a stage, on which the light becomes a medium, that has the possibility to put people, architecture and urban spaces in a relation towards each other in order to transform them into places. The urban space has scenographic potential and therefore forms the focus of the competition. The containment of the square Santa Lucia is defined by existing lamps, as well as the pavement with its special pattern. The visitors' travel path starts out of the train station and is then divided into the left and right wing. Through this motion pattern a space in the middle of the square arises which opens up the space for possible installations. The acceleration by the people of the square and in addition by the shipping traffic of the two large stations leads to the impression that no deceleration is noticeable. Furthermore the present greenery contains the square additionally and provides the opportunity to take a rest on the square. Nevertheless the station Santa Lucia is considered an important square for Venice, as an opinion survey for the Biennale de Venecia has shown. Piazzale Roma represents the place for arrival for many visitors travelling by plane. The large space has an existent system of roads which stays in form by its dynamic movement stations like the busses and the pedestrians. A new kind of the formation of the place leads to seatings at the edge of the square. Lines of movement on the square can be spotted clearly on the edge as well as on the middle line. Therefore the possibility for stagings and installations right on the square is limited.

„A curtain transforms and enchants, a curtain falls, discloses and enframes. A synonym for display and concealment at the same time.“

A stage is a situation, which leaves the reality behind and opens up the way into a dreamworld. It is a spot of activity and embraced space to enable the performer his entrance. By leaving the train station the visitor automatically enters the "stage of Venice", which is defined by the curtain. In the face of it the coulisse of the Venice's cityscape appears. The connection between the both places Santa Lucia and Piazzale Roma is resulting by a curtain, which frames the view of venice in his ease and bring it closer to the visitor. "The new curtain opens". The visitor enters the dream world of venice. A from of the real world. B. The intersection of the curtain let become an intermediate world. Contain light zones, the white void capture new spaces. The curtain enables the converging of the different zones and defines lightfull spaces. The capture void, which arises, appears by the medium light like a half pending level. Through the light annulment of the light density enter the materiality to surface and will be noticeable. The first view of venice act like a coulisse. The look get out of the strain station and is focused on the venice architecture. This stage setting attends the visitor through his journey and guides him by his way. The connecting part is the light attendant curtain, which cloud the view of venice but accent the coulisse at once. The permeability of the curtain let appear diverse scenes of the view of venice and gives different impressions to the passenger. The special part of the curtain is, that he let the stage out into the world of the viewer.



Lighting design

Within the installation three light mediums are used. Light medium A is a line of light which guides the visitor or traveler along the curtain. Light medium B blurs within the intermediate zones, which cross each other and connect the intermediate world with the dreamlike world of Venice and the other world. Light medium C fulfills the bordered emptiness with luminous white light. Light radiation forms a pending platform.

LIGHT MEDIUMS

- light line A
- intermediate zone B
- light zone C

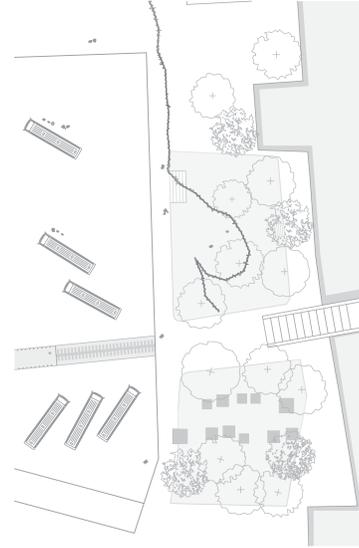
In this area the curtain is exposed out of the inside. In the daylight the curtain's pure materiality becomes noticeable and comes as matter to the fore. Whereas in the evening light, the light fulfills the bordered emptiness and the visitor enters an illuminated room. The three light mediums unite as a single light line, which links the two squares Santa Lucia and Piazzale Roma.



scheme blurred scene



floor plan santa lucia M 1:500

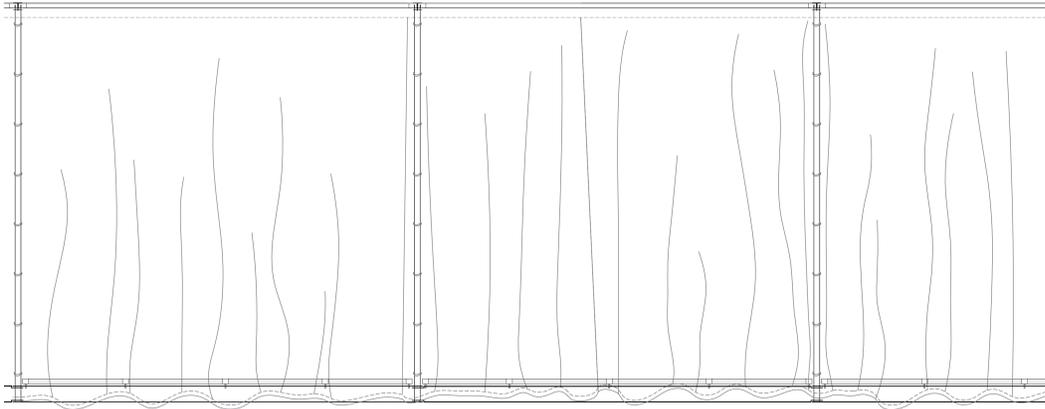


floor plan piazzale roma M 1:500

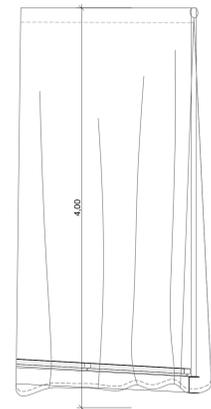


construction

construction curtain modul M 1:25

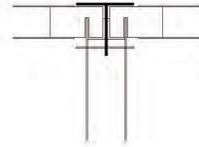


construction section modul M 1:25



details

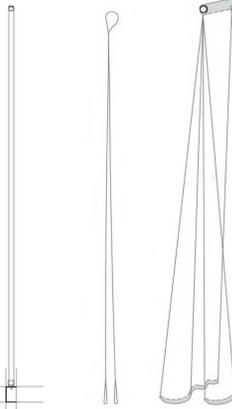
detail link of steel tube M 1:25



detail link of u-profiles M 1:25



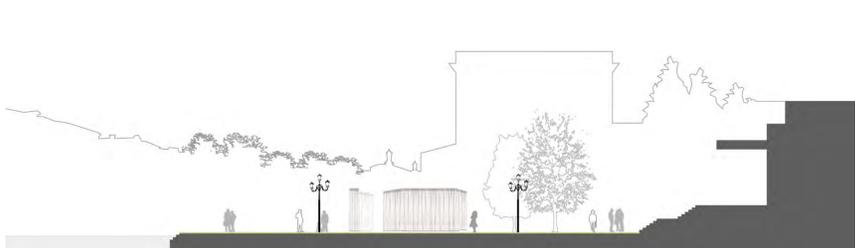
detail double curtain M 1:25



pictures urban model venice



section santa lucia M 1:200



section piazzale roma M 1:200

