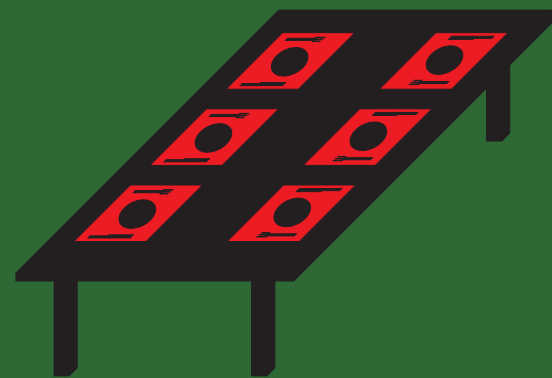


bau_mahli

(engl.: building meal)



WHAT WOULD HAPPEN



6 waterproof place card

bau_mahl



We would please you to dream for exercise no. 1. Describe your dreaming-room with 5 adjectives. Build your dreaming-room, a room developped with your imagination, an immediate room. Transpose your imagination in a physical way.

The five adjectives are: uneven, permeable, endless, superposing, passable

Big Picture:
Predefined pattern with implanted modell (top view).
The pattern was a working base for the 1.semester
and thus a very important part for the following
exercises.



right view



back view

By pasting the lamellas together, the room became uneven.
At the same time slits which are passable for light and air were
built between the lamellas.

daydream folding + unfolding

Dream. Fantasy experience during fixed parts of sleeping. The content of the dream is derived from unexplained perceptions of the sense organs which are in spite of sleeping active. Remembrances, wishes, fears, symbolical representations of feelings, can be part of the content of the dream.



sketch



sketch



plaster forms

In the **2.** exercise figur-ground relations of the architectural room get treated. A room is built between the two dancers. This room is part of the exercise. The room which is developed by movement should be recorded with his continuation. Although this room between is changing all the time, possible rules for building the room could be caught. Transpose these perceptions with architectural methods.

Big Picture:
Different views of the finished plaster parts. The upper part represents the upper part of the body, the lower part the leg part of the two tango dancers. The two plaster parts haven't got any fixed connection to each other and are thus independently movable against each other.

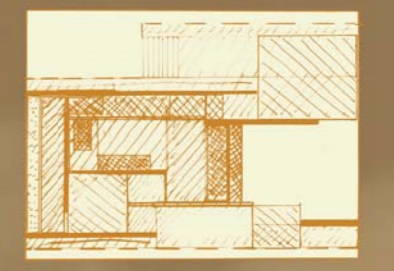
In exercise 3 your chosen ground plan should be analyzed and transformed into an architectural object. The process of reading which also contains interpretation should be shown off and transformed into architectural form. The analytic reading of the ground plan is the starting point of the transformations. By that the analyse becomes the architectural decided form of production. The interpretation of the spatial analyse determines design.

Chosen ground plan for the exercise



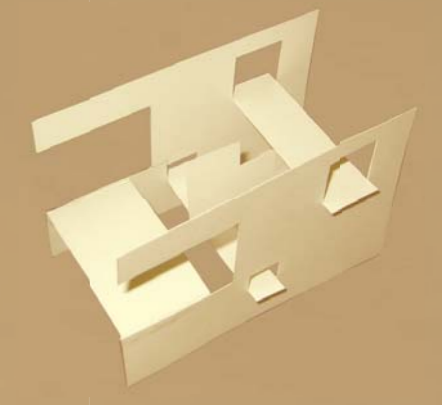
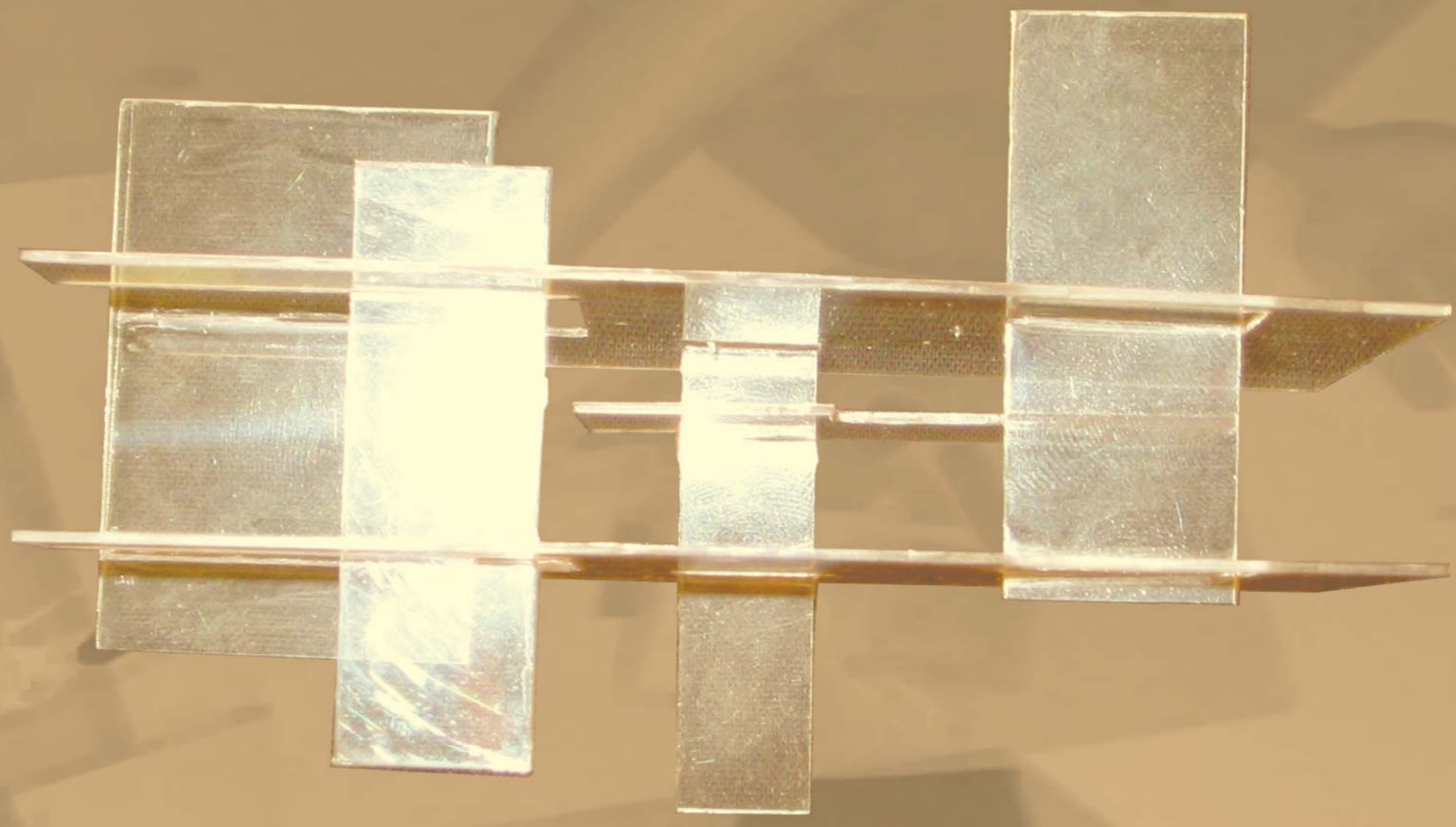
Given Ground plan:
German pavillon by Mies van der Rohe
for the world expo 1929 in barcelona

- Regiegebäude
- Hofraum "Regienhof"
- Kassenraum, Abgangsbereich
- Übergangsbereich, Allee
- Treppe, Aufstiegsraum
- Ausstellungsbereich, Kassenraum, Regienhof

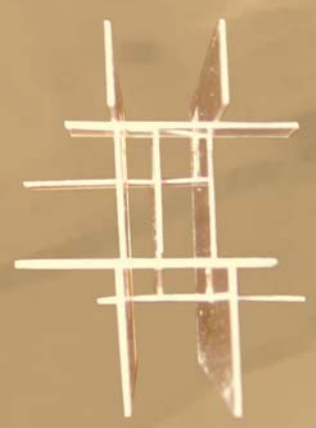


The cutting of the ground plan was analyzed with the aspect of motion which a visitor does through the pavillon. We distinguished between walking area, decision area (places where the visitor has to decide between different turn-offs), housing space and three piece suite.

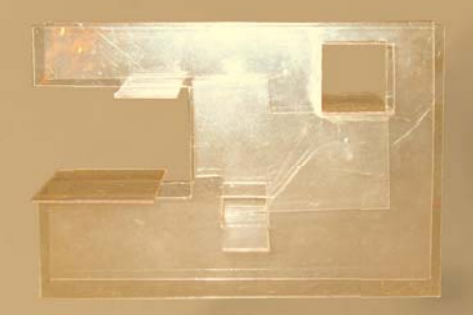
Big picture:
Plexi-glas modell top view



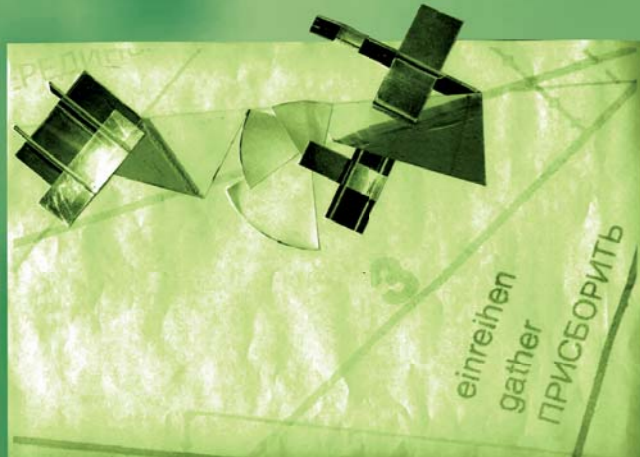
The modell (made with paper) is built from two identical ground plans of the chosen cutting. The room with the three piece suite is between them. The areas of decision are horizontal connections between all these parts and by the same time connections to all the rooms.



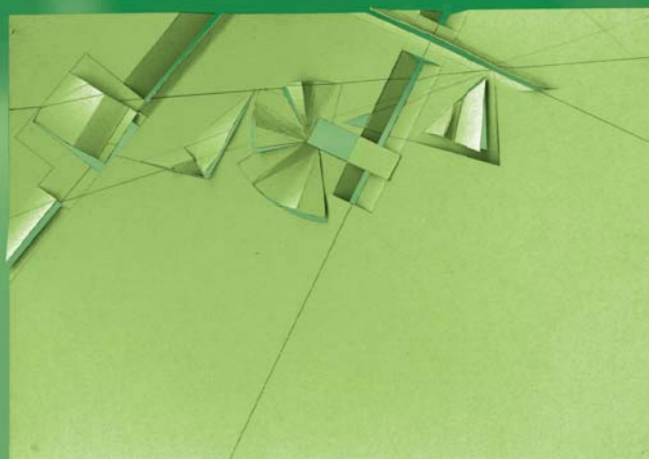
Plexi-glas modell front view



Plexi-glas modell right view



Cuttings of the themes daydream (rounded areas) and tango (triangular areas) build a form on the pattern from exercise no. 1. They were mainly aligned on the cutting lines. The cuttings of the theme open text (cross areas) were used to burst the form. Besides, these cuttings exceed the edge of the paper by which the supposition for a neighbourhood to other groups is made.

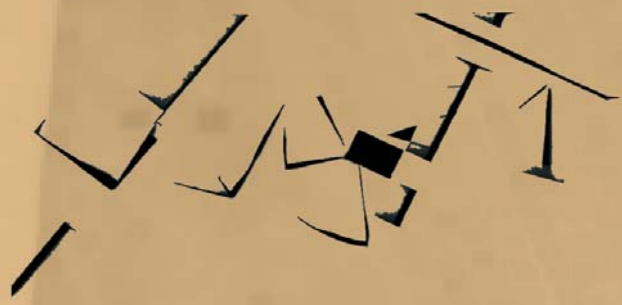


Big picture:
Assemblage detail

In exercise 4, your existing works should be brought to a new coherence. A spatial assemblage should be developed and the relation between part and totality should be examined. The photo reproductions of the single objects get joined together to an ensemble. The single objects tread to the background while the room as a field treads to the foreground.

spatcal assemblage from object to field

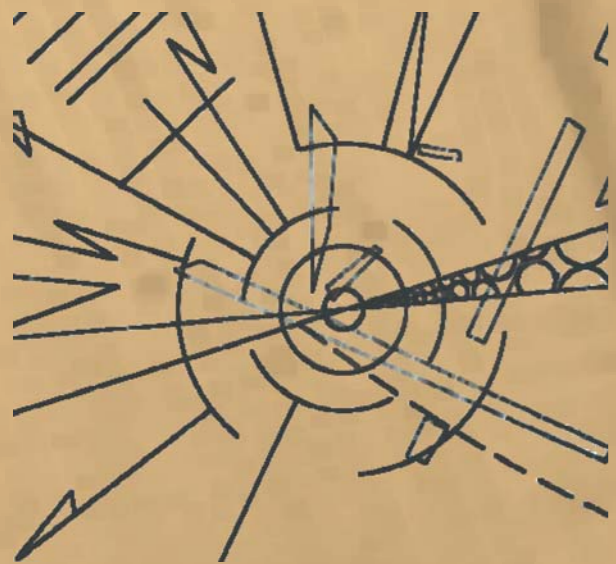
Assemblage, <french>, art relief; combination of different objects



From the them assemblage only the shadows were taken



Eye-Cutting



Big Picture:
The notation is made of the shadows of the theme assemblage
and the diagrammatical representation of the text.

In exercise 5, you have to consider your acquired project as a place where programmatic demands can be entered. A part of a modern literal work is the foundation of your work. The place, the program and its cause to one another should be represented.

The Text is taken out of James Joyce's "Ulysses". The Story is about a man who walks along the beach plunged into thoughts. He feels himself at the mercy of the distance of his visibleness. Even when he wants to close his eyes he is forced by his other sense organs to open them again.

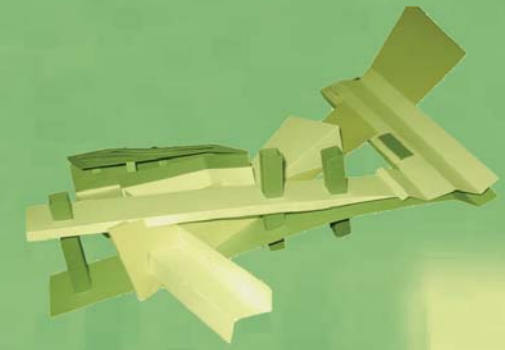
notation programmatical diagrams

Notation, drawing in musical note; system of signs or symbols

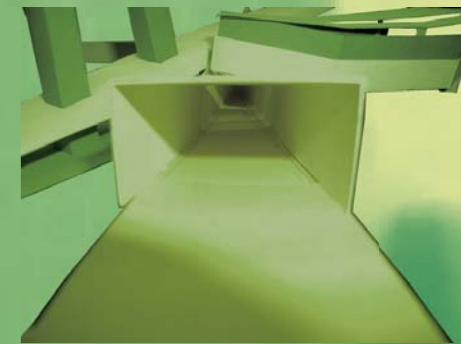
Big picture:
Here, the wedge's 3-dimensional canalization of the theme notation gets clearly. He is defined as a zone with the subject consciously.
The model was built with the pairs of term consciously - unconsciously and public - private. The mutually penetration and cross-linking of the zones was very important.

In exercise no 6 you have to develop zones with defined characteristics within a space structure. The programmatic multilayeredness towards architecture increasingly excludes pure linear, monofunctional order systems to structure the room.
Complexity, parallelism and cross-linking are gaining significance.

Scale 1:200



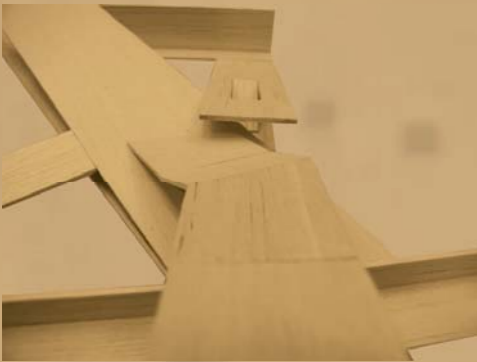
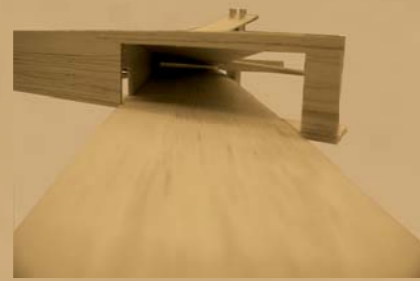
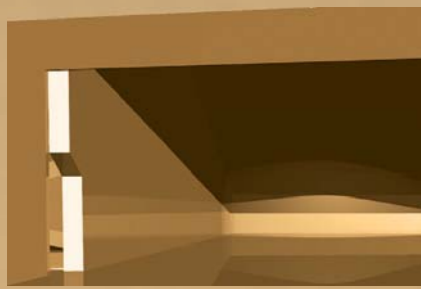
view of the complete model



view of the wedge

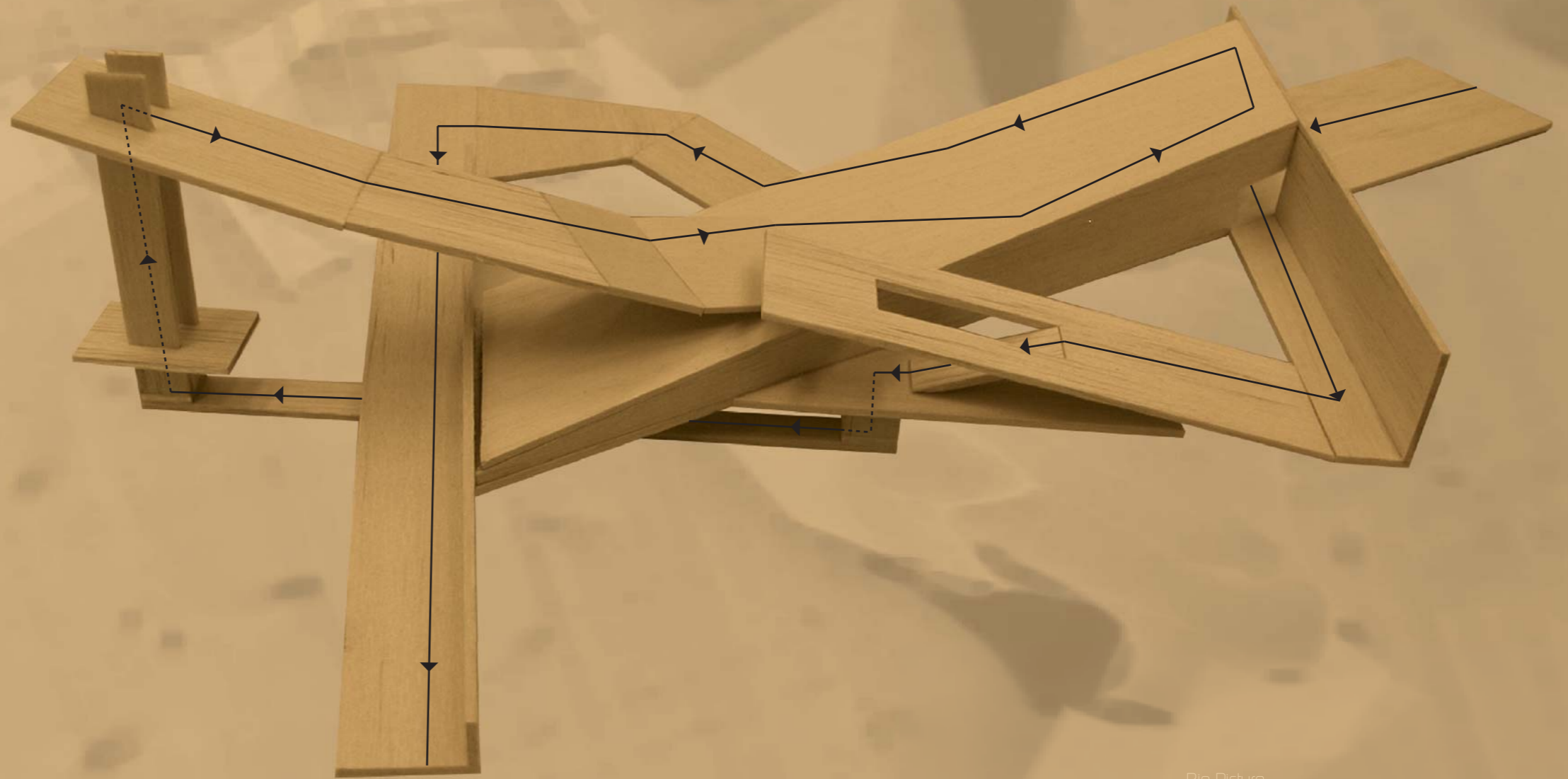


multidimensional zones classify+declassify



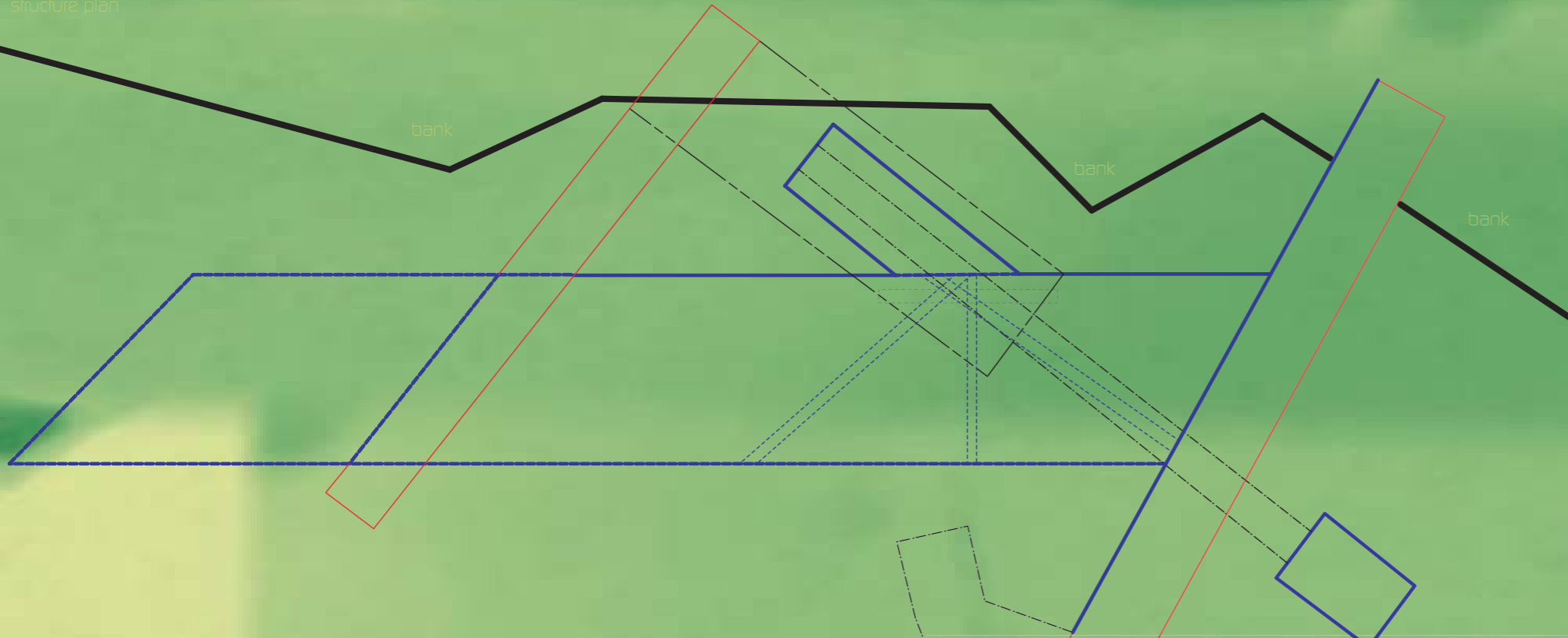
In exercise no. 7 the past compiled zones get structured more precisely. At the same time the term movement and its aspects have to be examined more exactly. Develop sequences of movement guidance in the sense of a "promenade architecturale" and consider that the terms use and circulation have relationships to each other.

scale 1:200



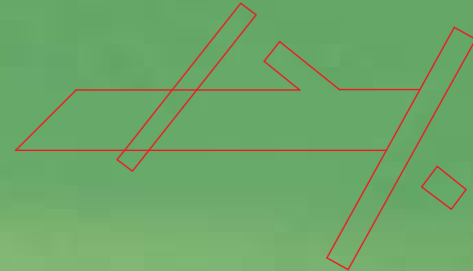
Big Picture:
The run through the movement machine can only be done in the way the arrows indicate. The idea is to mediate the way through the building to the visitor in a unconscious way.

For example the entrance. The visitor's attention is directed to light at the end of the wedge-shaped room. But because there the room is much too low, the visitor has to look out for another way. Thus he is leaving the room again.

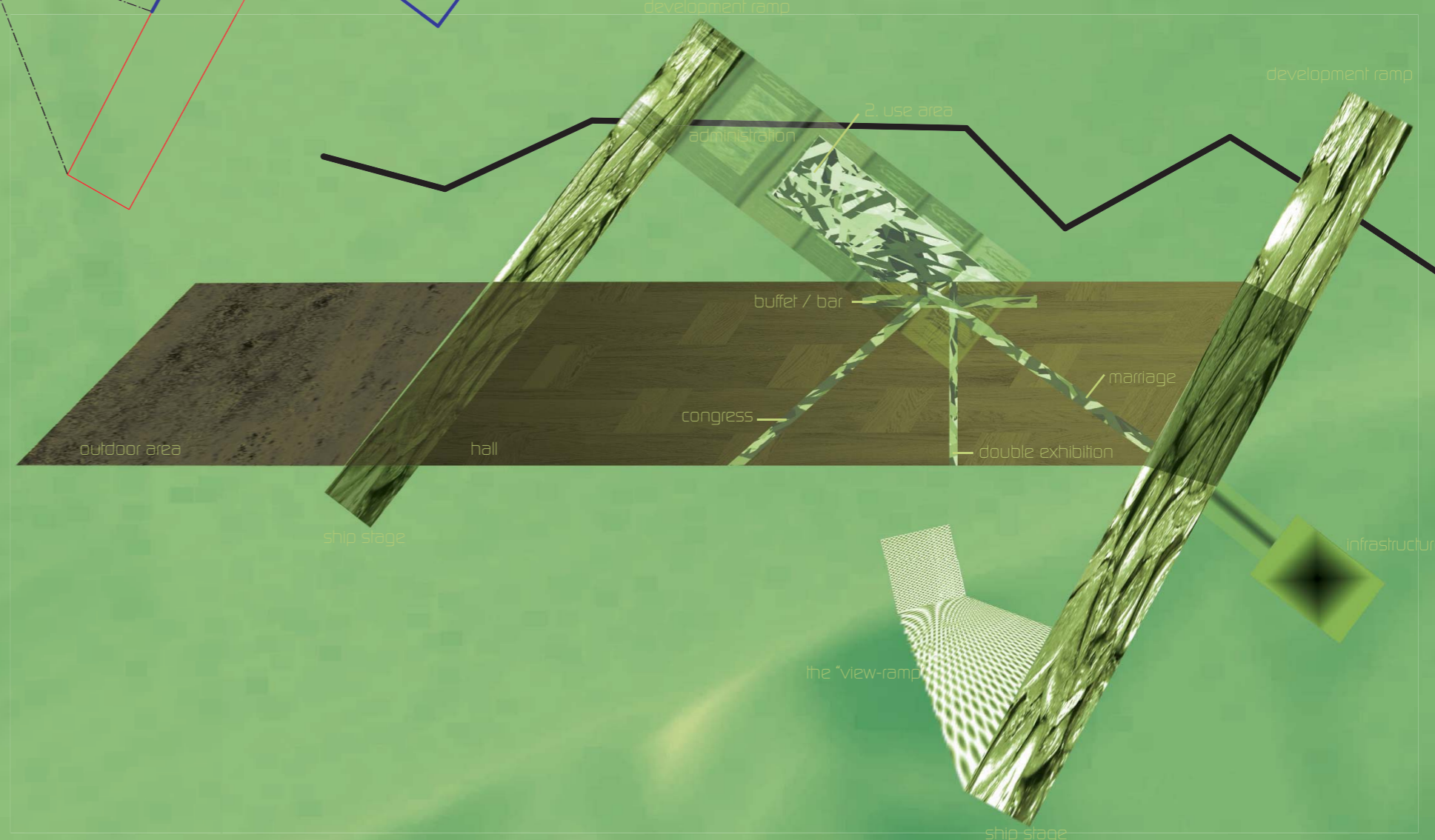


spacedefining elements (walls)
 half - spacedefining elements (glass)
 rooms over or under ground floor
 mobile walls
 essential structure
 bank border

dark-blue dashed
 dark-blue dashed
 black dashed
 dark-blue (thin) dashed
 red
 black thick



taken essential structure of the theme
movement machine



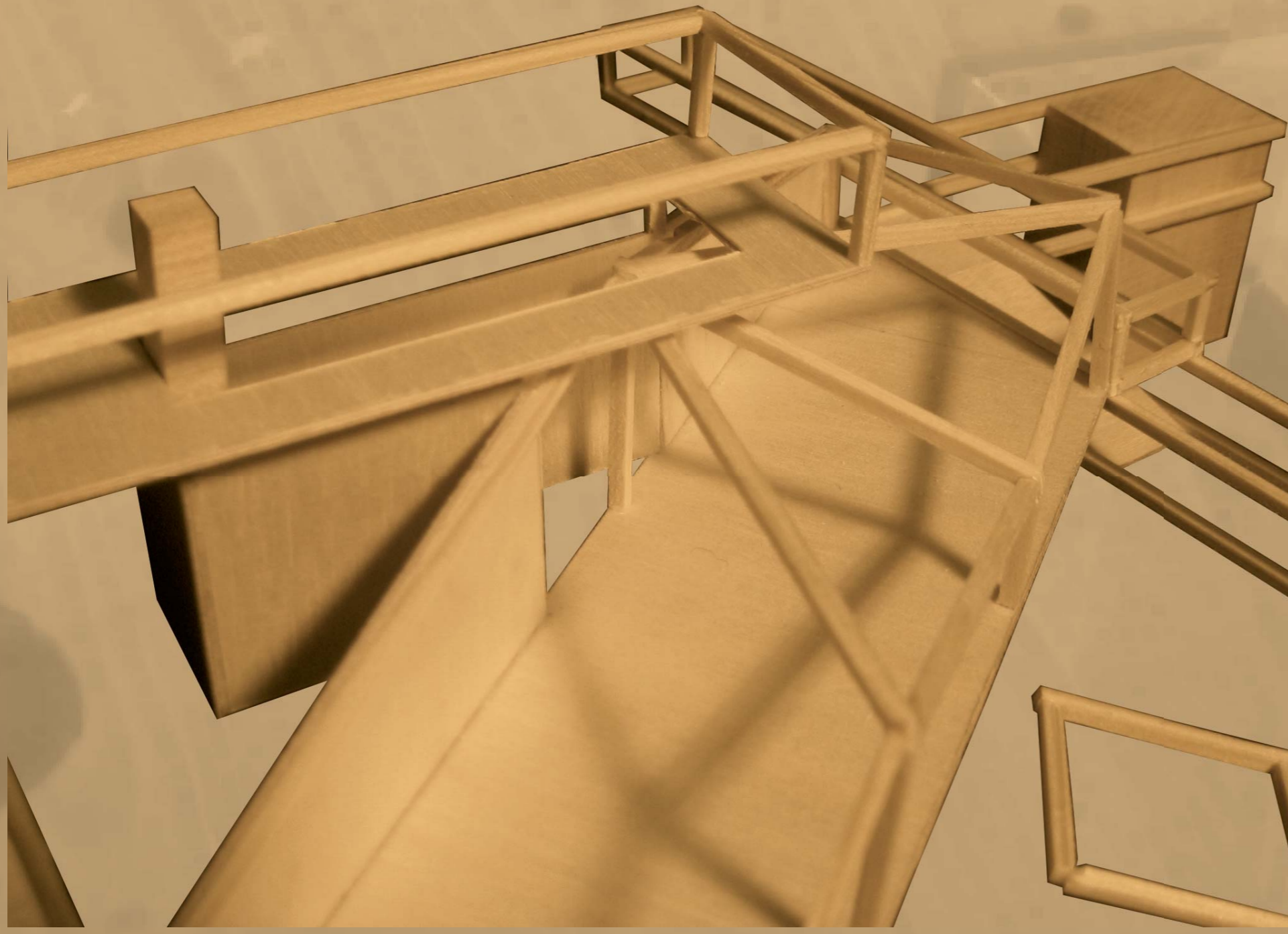
In exercise no. **8** the aspect programm gets deeper. Utilizations from daily life should be made to room sequences with the help of room-forming elements and movement guidance. Programmatical conditions and conceptual and poetical assumptions will define your work.
 A multilayered plan should be developed which can be used as a cartographical notation for the project.

The project is about an exhibition hall at a lakeshore right over the water surface. The idea is that the building is able to change its room sizes depending on the requirement. This happens with the help of mobile walls which partition the hall. But at the same time the connection to the 2.use - area and an elevator to the 2.floor is always given. The Hall can be reached by foot and by ship.
 Occasions like marriages, exhibitions, concerts, parties are possible.

multilayered plan from a diagram to a map

In exercise no. 9 the term structure gets introduced in an extended meaning. The work's structures in content should get connected to the physical structures. Your developed structure-model should be able to be regarded in an abstract and a specific way.

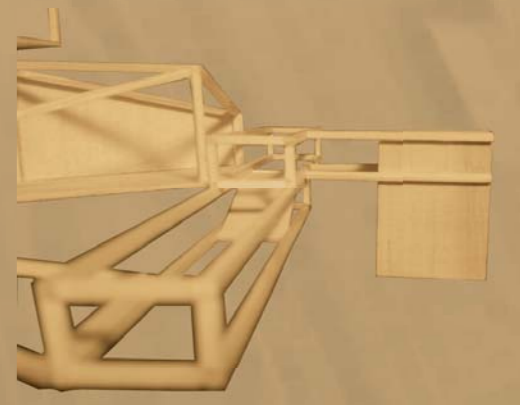
Now, parts of the exhibition hall are no longer only over the water surface but also under it. With the closed room towards the bank, the visitor's attention gets directed to the lake. The roof's structure is built by the different possibilities to separate the hall.



The building's ground plan almost completely corresponds with the ground plan of the theme multilayered plan.



the hole modell



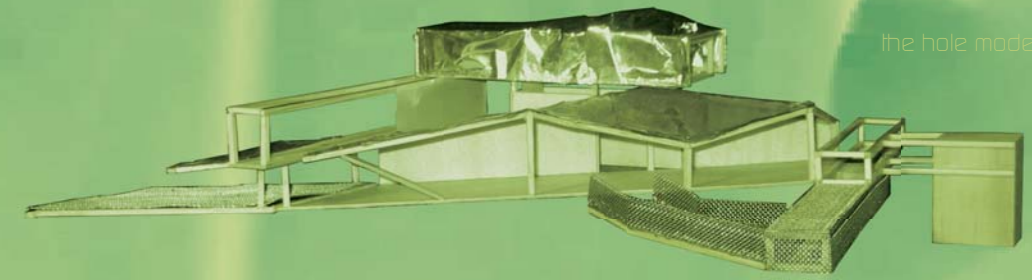
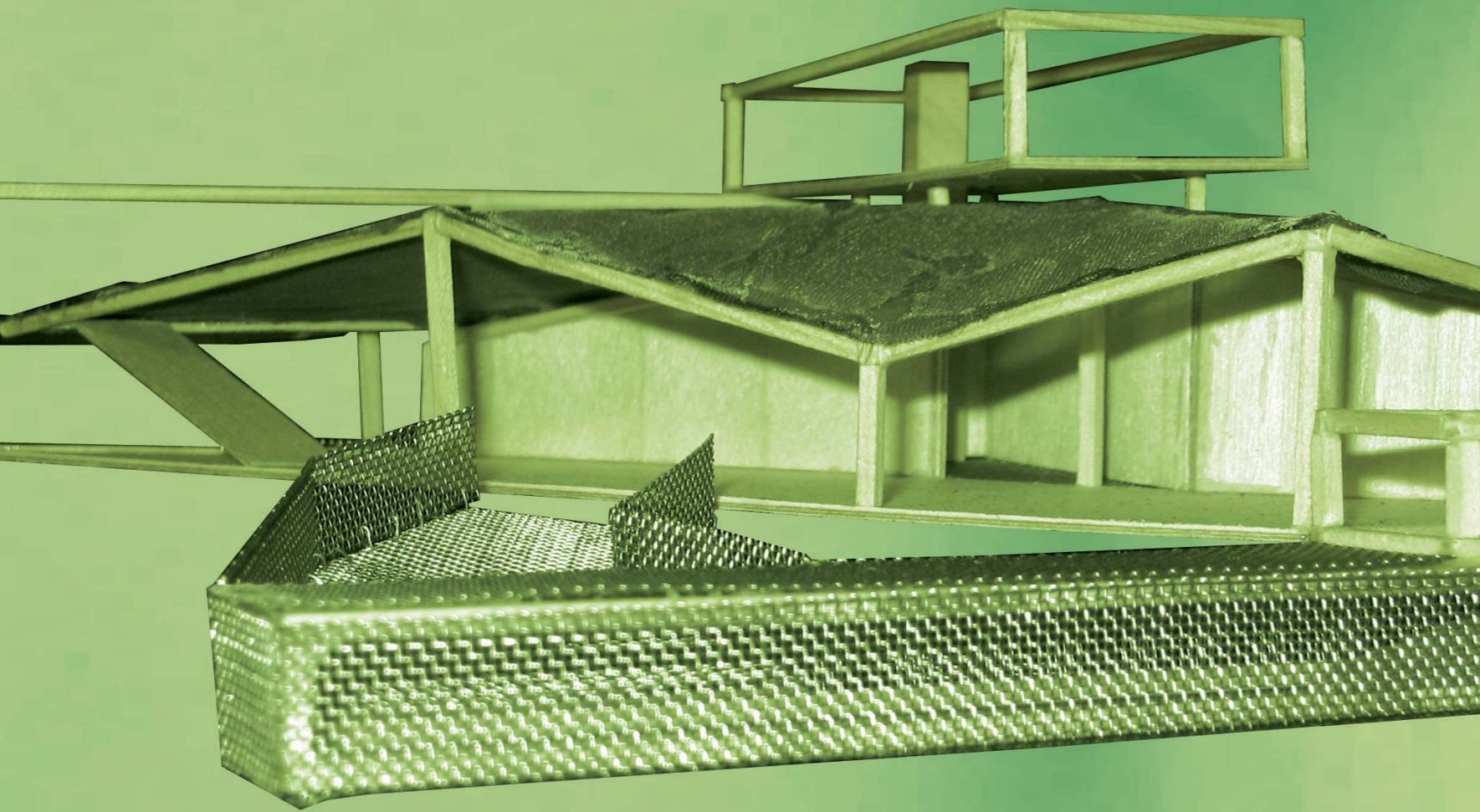
Big picture:
Top view of the hall

structure vs. structure specific abstraction

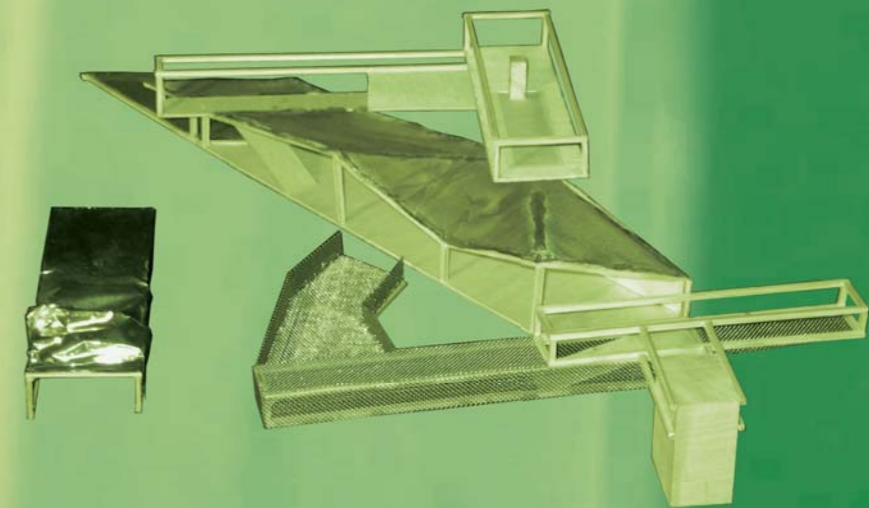
structure: system, inner construction, arranged connection of a real or thought object

In exercise no. 10 the analyze between depth- and surface structure is the theoretical base. The aspect of the covering as an interface is important as also the relationship between structure and surface. Clothing in architecture should be analyzed more precisely. The structure model of exercise no.9 has to be used as a scaffold for the covering. Give different characteristics to the different surfaces for the covering. Consider the relationship between structure and covering.

All parts of the building (except the hall) which are directly connected to the water were covered with a grid. The grid as a transparent material should let the visitor's view through to the underwater world. The administration area on the 1. floor has a silver foil covering. It is able to move almost freely and so the wind makes the administration area's appearance always look different. The hall's roof is covered with a transparent material such as glas, grid, transparent insulation.

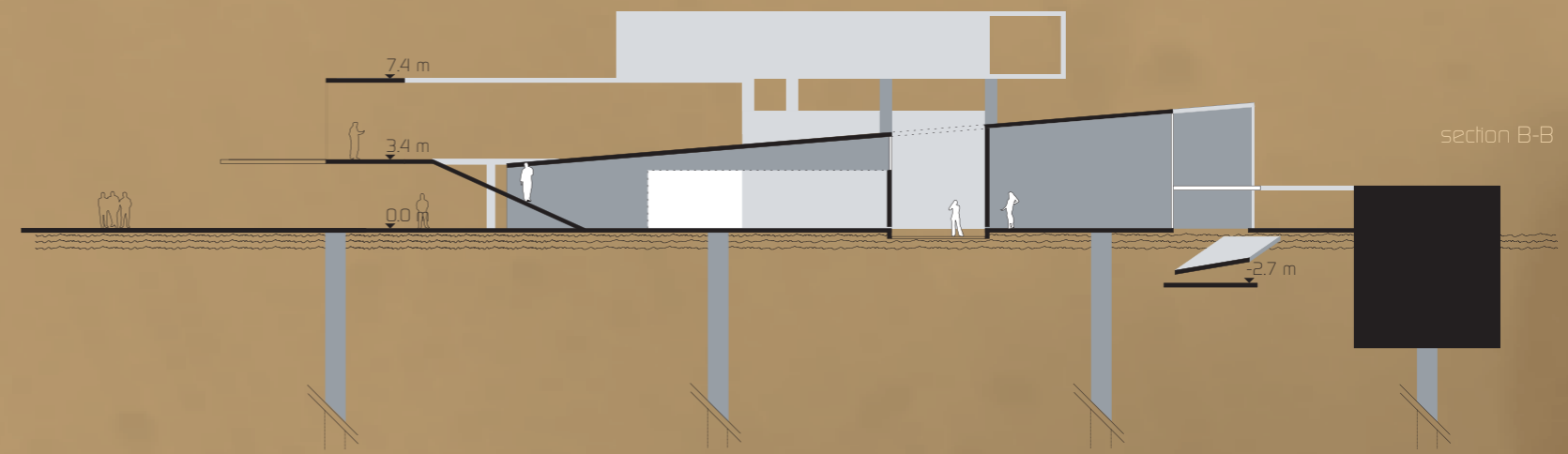
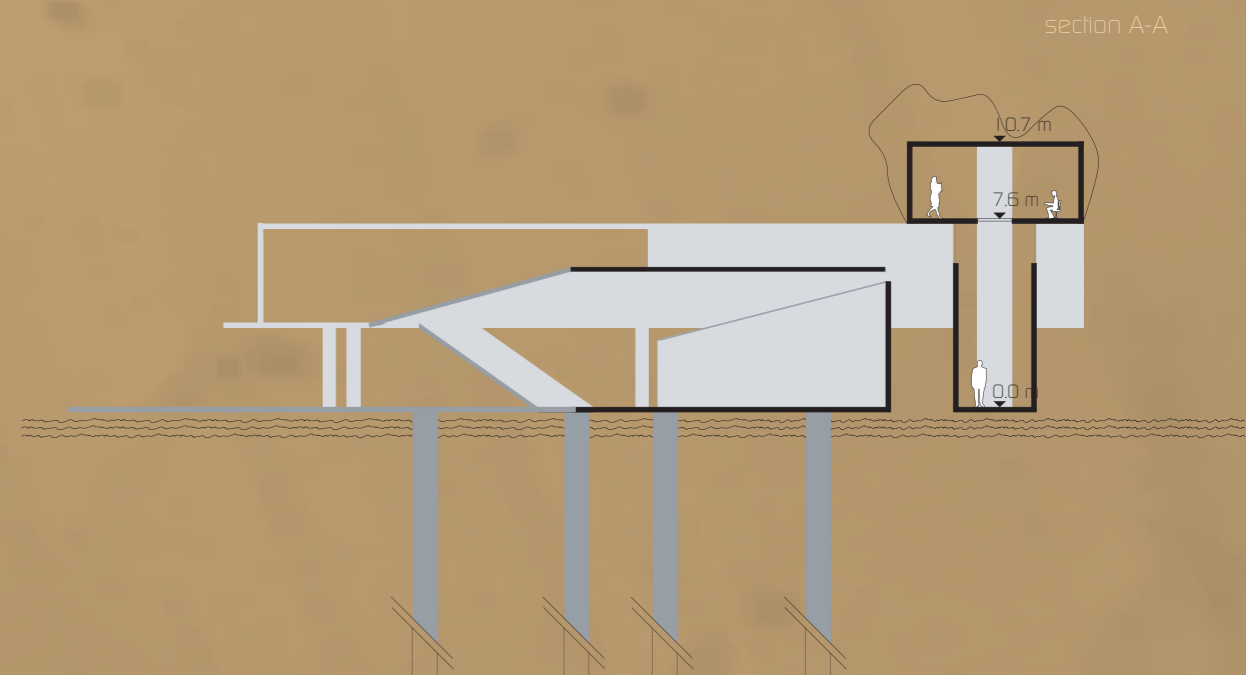


the hole model



on the left side:
the administration part on the 1. floor with its mobile foil on the facade.

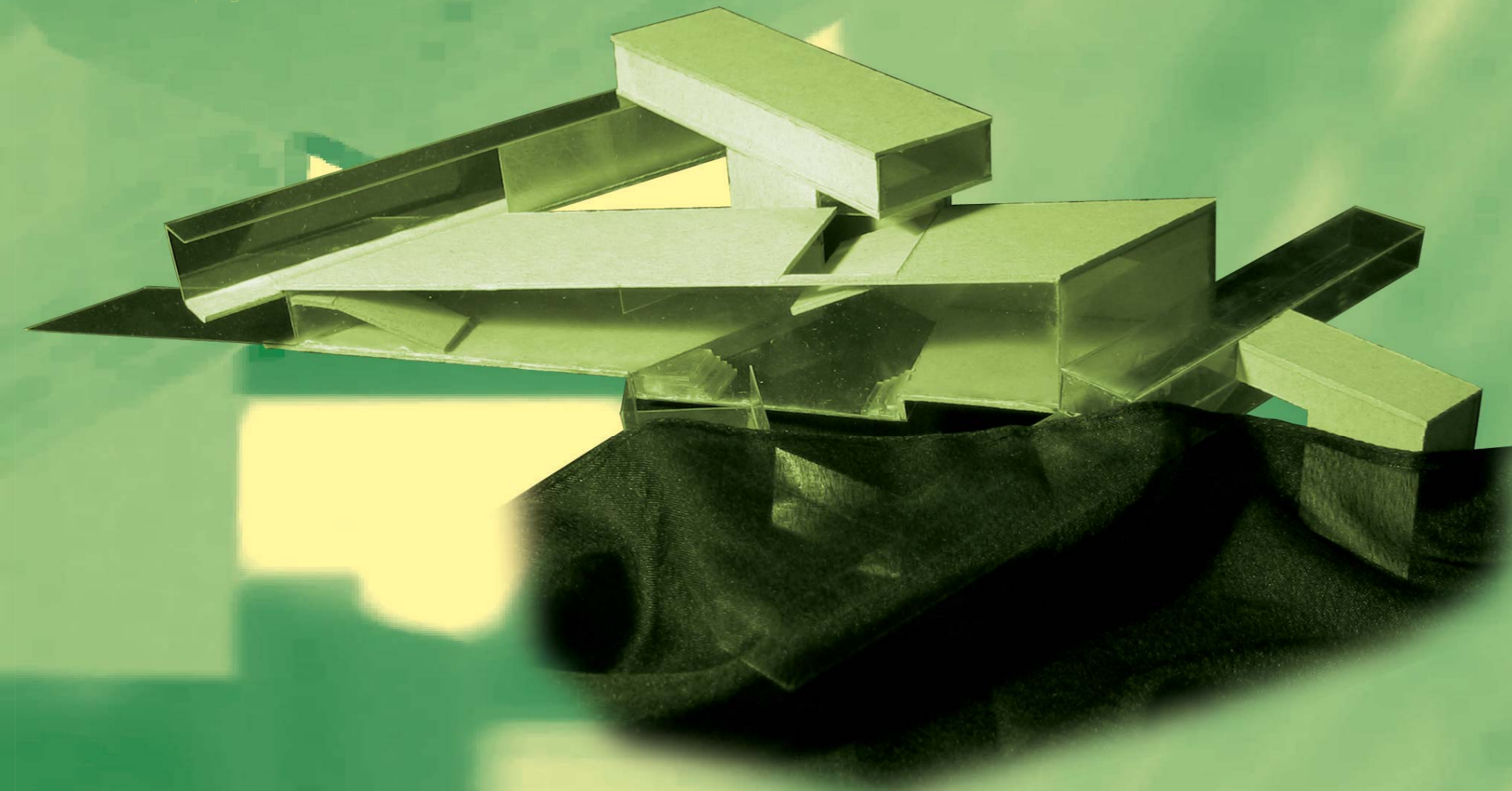
The form of the angular roof was changed and now has a form like a wedge, which becomes bigger towards the exit stage. The room separation takes place with two walls; one of them has to be fold down from the roof and the other has to be fold in from the side-wall. The room which is produced by folding down or in the walls, is a depression in the ground floor and is under the water level.



In exercise no. 12 the past semester should be summarized in one project.

In exercise no. 12 the past semester should be summarized in one project.

Big picture:
The black covering shows the water surface which covers a big part of the landing stage.
The wall in the roof is partly folded down.



The diagram shows the different possibilities to separate the room by folding down or in the mobile walls.

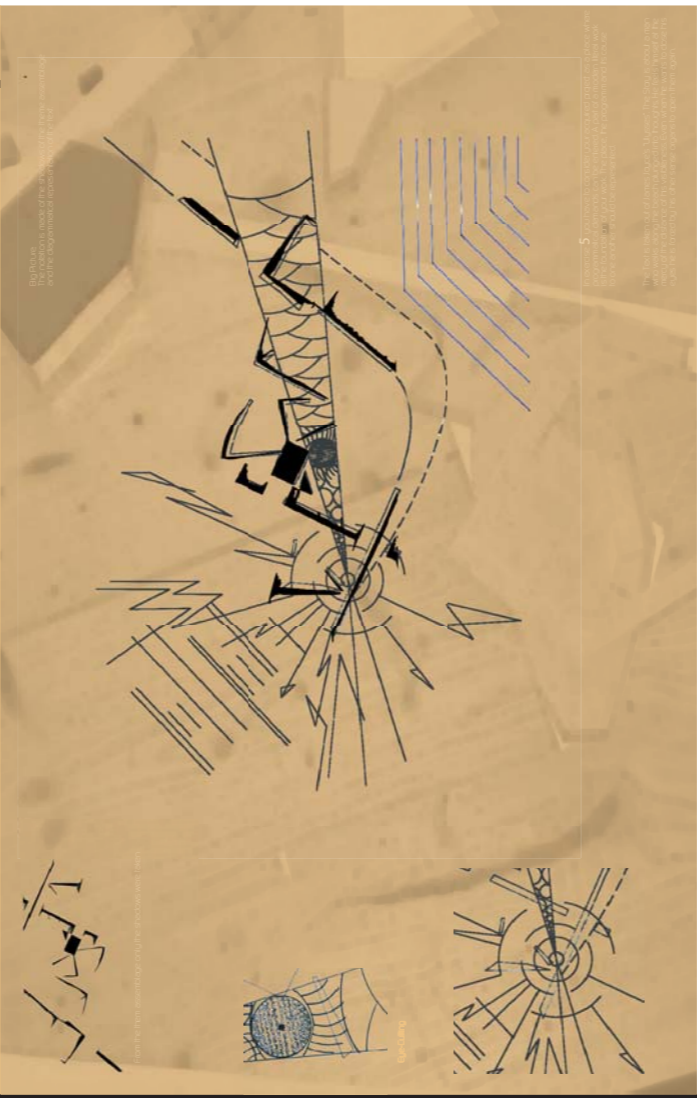




daydream *daydream*

Визуализация концепции «daydream» (daydream) на фоне абстрактной сетки. В центре изображен стилизованный человек, окруженный текстом на русском языке: «ПРИСЛУШАЙТЕСЬ» и «СЛУШАЙТЕ». В нижней части видны элементы мебели, такие как стулья.

bau_mahl



notation *notation*

Визуализация концепции «notation» (notation) на фоне абстрактной сетки. Изображение представляет собой сложную геометрическую диаграмму с линиями, углами и формами, напоминающими нотацию или архитектурный план.

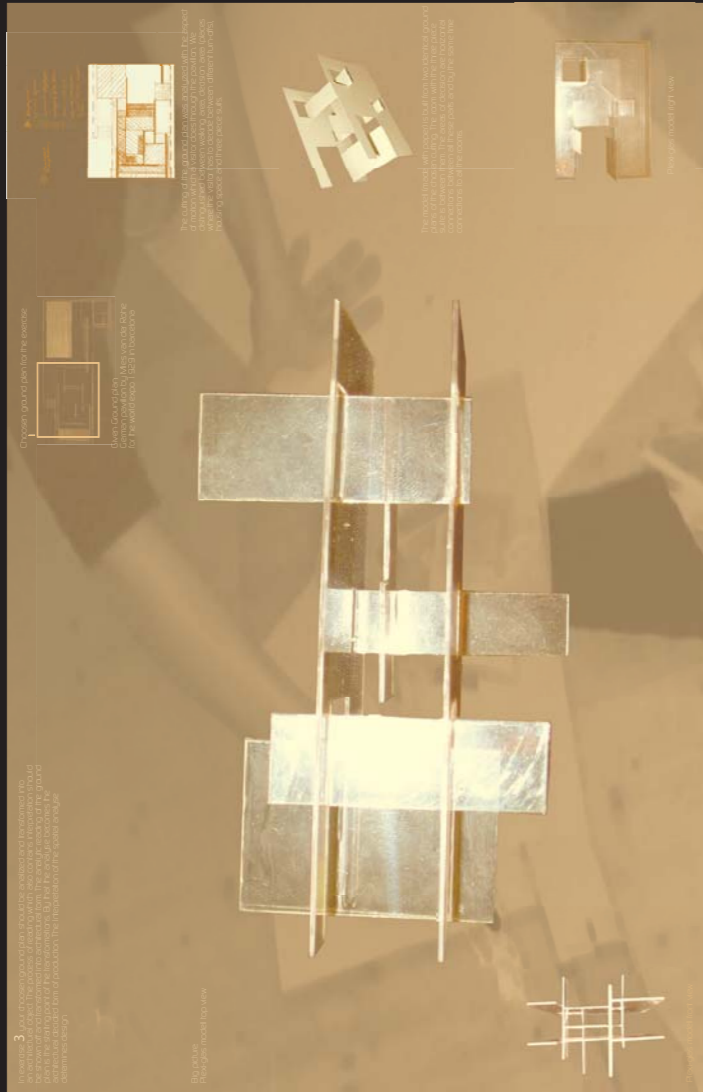
bau_mahl



structure vs. structure *part 02/03*

Визуализация концепции «structure vs. structure» (structure vs. structure) на фоне абстрактной сетки. Изображение представляет собой крупную, сложную конструкцию из дерева, состоящую из множества элементов, соединенных в единую систему.

bau_mahl



open text *open text*

Визуализация концепции «open text» (open text) на фоне абстрактной сетки. Изображение представляет собой композицию из нескольких прямоугольных блоков, расположенных на сетке, что создает впечатление открытого текста или модульной структуры.

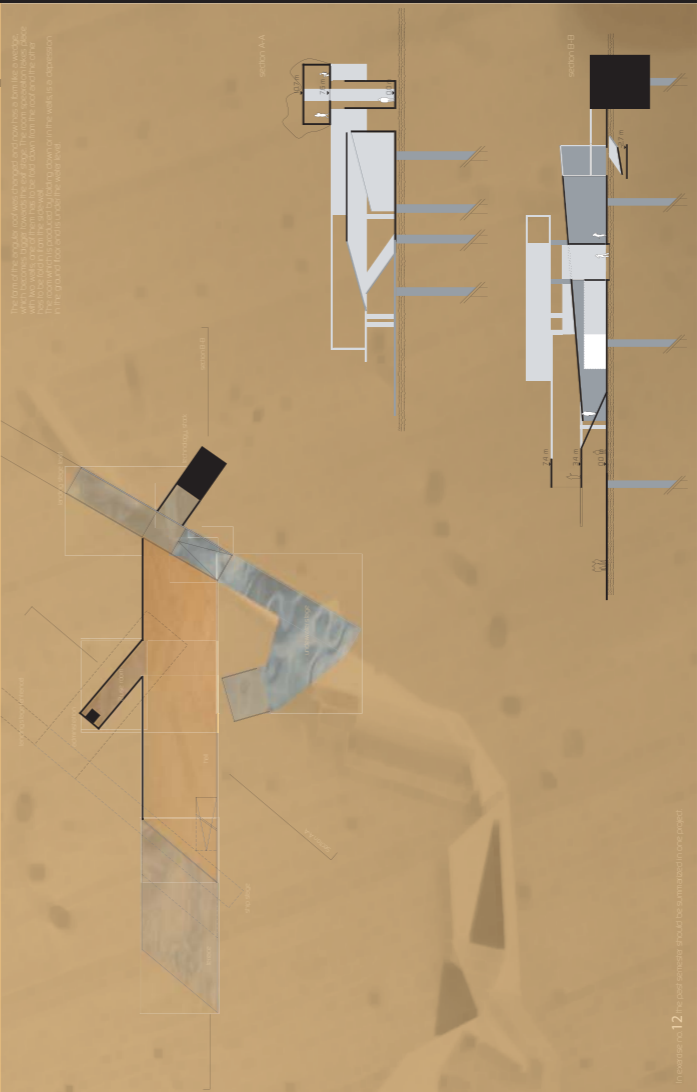
bau_mahl



a movement machine *movement*

Визуализация концепции «a movement machine» (a movement machine) на фоне абстрактной сетки. Изображение представляет собой сложную конструкцию из дерева, с множеством стрел, указывающих на различные направления движения или взаимодействия элементов.

bau_mahl



feedbackloop *feedbackloop*

Визуализация концепции «feedbackloop» (feedbackloop) на фоне абстрактной сетки. Изображение представляет собой сложную конструкцию из дерева, с множеством стрел, образующих замкнутые контуры, что символизирует цикл обратной связи.

bau_mahl

