

IMAGINARY SPACES

OPENING 29.1. 2019 19 H DESIGNTRANSFER UDK BERLIN
EXHIBITION 30.1. TO 5.2.2019 12 H TO 19 H EINSTEINUFER 43 10587 BERLIN

‘IMAGINARY SPACES – SPACES OF COMMUNICATION’ examines how human-space relationships can be reinterpreted in the age of advancing digitization in order to produce future hybrid forms of spatial communication design. The focus is on how dialogical processes can be shaped.

As part of the design and exhibition project, which is being developed and produced in collaboration with designtransfer, the exhibition will explore these questions using experimental spatial and artistic means – imaginative spatial constructions, physical objects and communication apparatus, furniture objects, spatial installations, transmedia environments, situations, or new multisensory work-viewer relationships that blur the boundaries between the real and the unreal, the virtual and the physical. The result is a series of multidimensionally extended perspectives on forms of spatial communication that enable an expansion of the sensory dimension of experience.

Corporality becomes an important criterion: the aim is to establish physical, temporal, spatial, or object-related connections between humans and their environment, as well as communicative and social connections between people. These create spaces of possibility in which “spatial structures act as mediators and contact surfaces: dialogical spaces are performative spaces that invite the observer to become an active participant.”¹ This idea is based on the principle of “opening up new multi-dimensional perspectives for the design of discursive and experimental communication spaces that are not merely places of passive reception, but spaces of active dialogue and communication.”²

A project of the Class of Spatial Design and Exhibition Design / Institute for Transmedia Design, in collaboration with designtransfer / VORSPIEL transmediale.

EXHIBITION OPENING ON 29. JANUARY 2019 AT 7 PM, DESIGNTRANSFER TALK BY BANZ & BOWINKEL – ‘THE VIRTUAL VOID AS ARTISTIC SPACE’

EXHIBITION: 30. JANUARY – 5. FEBRUARY 2019
OPENING HOURS: MON – SAT, 12 – 7 PM

PROJECTS BY

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Szilvia Bolla
Maria Capello
Hilka Dirks
Linda Elsner
Hannah Füsser
Luisa Herbst
Nils Hoepken
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Wanda Konietzny
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EXHIBITION DESIGN // CREDITIS

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EXHIBITION GRAPHICS
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With friendly support



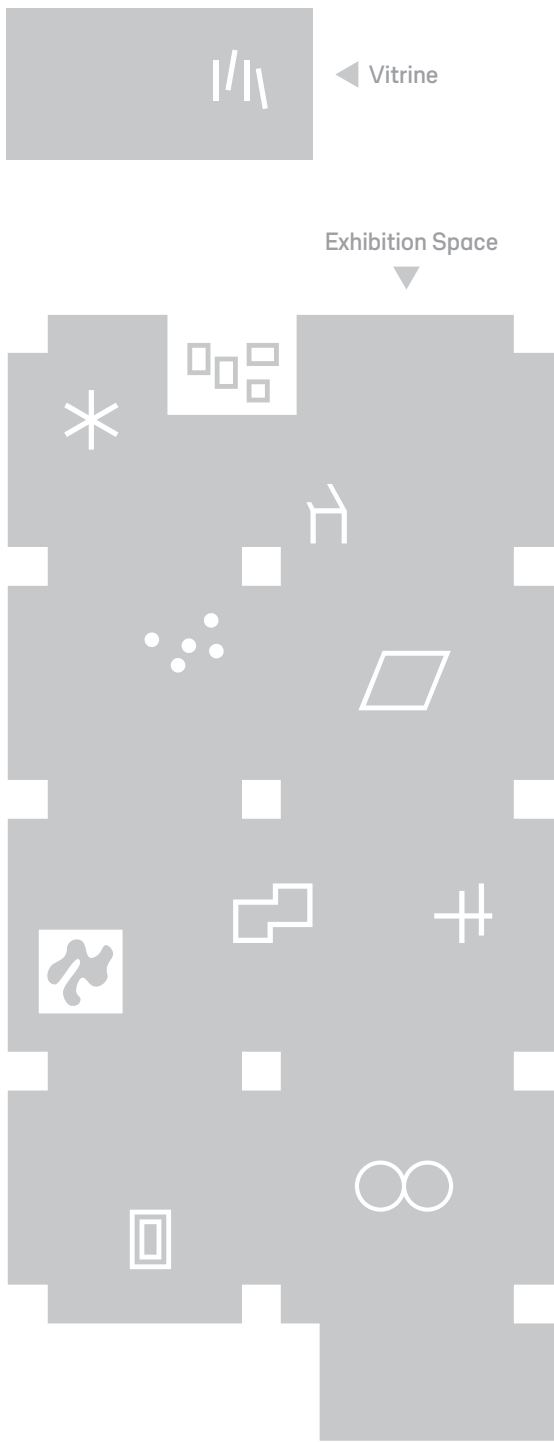
Universität der Künste Berlin

designtransfer

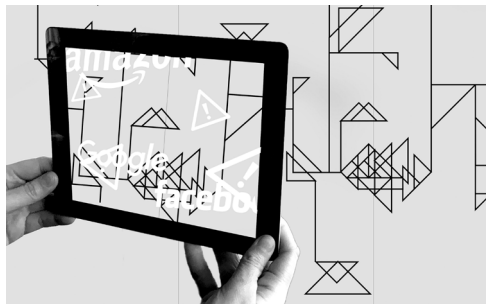


1 Schillig, G.: Spaces of Communication. In: Gabi Schillig (Hg.), Hochschule Düsseldorf, Peter Behrens School of Arts, S. 17
2 Schillig, G.: Neue Anordnungen im Ausstellungsraum. In: Elisabeth Holder und Gabi Schillig (Hg.): Gestalterische Dialoge. Tübingen, Berlin: Wasmuth 2017, S. 32

SPACES OF COMMUNICATION

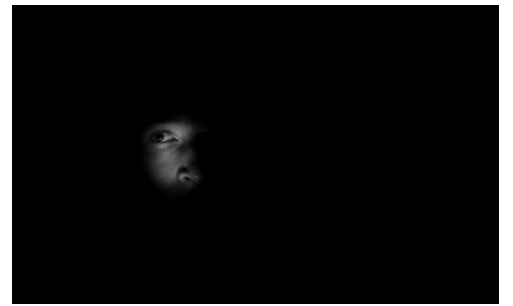


PRIVACY IS THEFT
Linda Elsner



The installation consists of a large mirrored wall and several iPads. By standing in front of the mirror and capturing the “target image” on the iPad, the viewer can activate the augmented reality app and experience a new layer of information generated through superimposing the analogue and the digital worlds. The theme of the installation is the rapidly changing digital world and the privacy of its users. Through the reflection, the viewer becomes part of the installation.

WHO AM YOU?
Luisa Herbst



We see ourselves in others and are at the mercy of searching for mirror images and identification. And what remains hidden from us we replace with our projections. Can unsettling intimacy remove the boundaries of anonymity beyond the ordinary of our everyday lives? How much are we willing to reveal, and what remains concealed when in every moment we choose between shielding darkness and conscious revelation? An encounter in a blurred division of I and You.

*Bonaparte – Three Minutes In the Brain Of Bonaparte

CYBERSENSUALITY
Melissa Lücking



She* is a situated technology. She* is run by and for a community that keeps it alive. She* is the practice of joint action, the politics of visibility, the co-production of knowledge and solidarity. She* opens up to expose power structures, processes and sources. She* does not allow sexism, racism, exclusion, exploitation and misogyny to flourish. She* stresses the recognition of the materiality of technology and considers it a fact. She* does not confuse security with safety. She* takes the risk of showing her insecurity. She* doesn't need to make excuses when she* is not available.

1-2-1
Wanda Konietzny



Transparency. The idea of understanding everything by seeing through it. Simple and precise. Such is the first impression that deceives at a second glance. After investigating the surface towards the volume, transparency in its materiality enables a versatile object information. It leads to a representation of illusions. Different compositions emerge that allow a wide scope of interpretations, but at the same time refer to a particular viewpoint of the original object – the transparent cube. Clear in its geometric form, simple in its shape, but highly complex in its spatial expansion. With my project I examine visual phenomena and develop them further.

EINS NEUNUNDNEUNZIG
Nils Hoepken, Maria Kobylenko



“Man’s preoccupation with nature is geared towards creating usable products.” K.A. Geißler
What is nature actually worth to us as a resource for our consumption? A consumption-critical installation that questions our spoiled buying behavior.

UN/STABLE
Winona Bogner, Hannah Füsser, Ting Liu



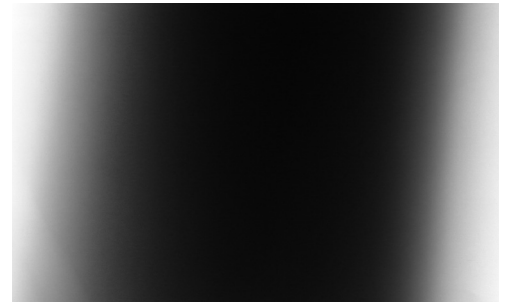
The work “un/stable” consists of two different arrangements of seating furniture that contribute to transforming the feeling of sitting. What happens if the seating no longer conforms to our original habits? Is it conceivable that another level of communication can be created by changing the furniture? The mobile furniture pieces can be rearranged to sit alone, not sit at all, or sit together in groups. The aim is to produce a sense experience of the human-space relationship.

POLYETHERNET
Lara Nelke, Anna Osterberg



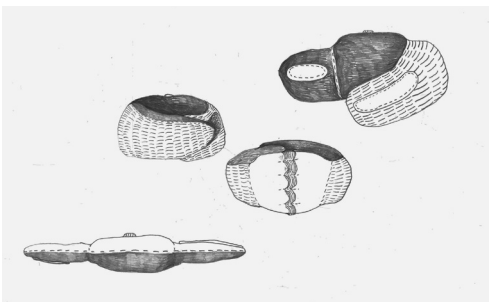
see a leftover form that feels as much as dead sinking softly in the bed where are the others behind the screens breathing blue light cumulation of flesh melting into shapes now all it takes is a touch

9 SHIFTING BOUNDARIES
Fiona Belousz, Szilvia Bolla



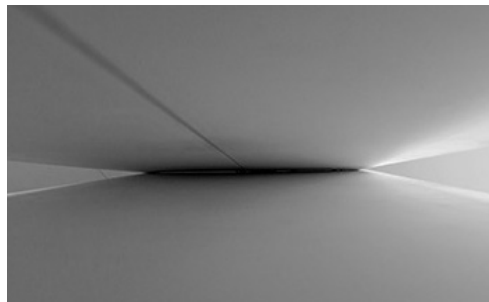
Boundaries play a crucial role in perception: we see both transparent and opaque physical objects indirectly by perceiving their surfaces and materials. An object becomes a boundary when it comes in contact with something it can separate itself from, and yet it cannot exist in isolation from the things that it divides. “9 Shifting Boundaries” is an exploration of the viewers’ fluidity of perception. Material effects and photographic gradients of light and darkness are expanded into physical objects.

TESTING COLLECTIVITY
Verbindung 2 – 5
Verbindung 2 – 4
Hilka Dirks, Zora Hünemann,
Meret Schmiese



“Testing Collectivity” is an ongoing experiment. You are invited to participate. The connections are participatory and lead to collaboration. Their use requires communication. They create the structure for the development of new scopes. The human being creates the collective experience as part of the object. The sole added productive value consists in an emotional experience. The collective act happens for it’s own sake. It is not efficient.

SENSUS
Maria Capello



When you enter a space, can you fully perceive its true nature? Its atmospheres, narrative, structures and sensuality? The starting point of Maria Capello’s multimedia work “Sensus” is the different dimensions and qualities of various spaces. In digital picture frames, Capello displays poetic psychological spatial profiles. “Sensus” is the result of a process-oriented exploration of the simplest form of space – the cube.

FÜGUNG (ORDINANCE)
Lukas Winter



sitze
sitzt
sitzen
sitzt
sitzen
wie du?
sitzende
sitzender
sitzendes
sitz
Sitz
SITZ!

DECODE
Tatiana Pakhmutova



“Decode” is the first contact with the exhibition “Imaginary Spaces – Spaces of Communication”. This work questions spatial awareness and perception: Through movement and changing perspectives, layers of abstract forms combine to form clear, legible information.