

Process Guide

Light, Design & Spacial Ambience

Michela Morresi
Daniela Hoffrichter

Nice to meet you!



Michela
Rome, Italy

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The experience : 24 hours without light.

Morning.: I don't have a clock, the alarm is in the phone, but there is plenty of light so its definitely past 7 am. I went to the kitchen and find that it's 10 am. looking at the clock on the wall. I go to the bathroom, which has no windows, so don't break the rules of the experiment, I light a few, which are not enough to find the shampoo, so I turn more. I still have a lot of candles in stock in anticipation of this experiment because I bought a bag of 35 small candles.

Stil in the morning I go to work. In anticipation of this experiment I'd planned that I could do paper work and do some sketches for my thesis project. Without clock control (the wall clock is not suitable for working), I realized that I work much better in two hours without distractions and without the pressure of passing time.

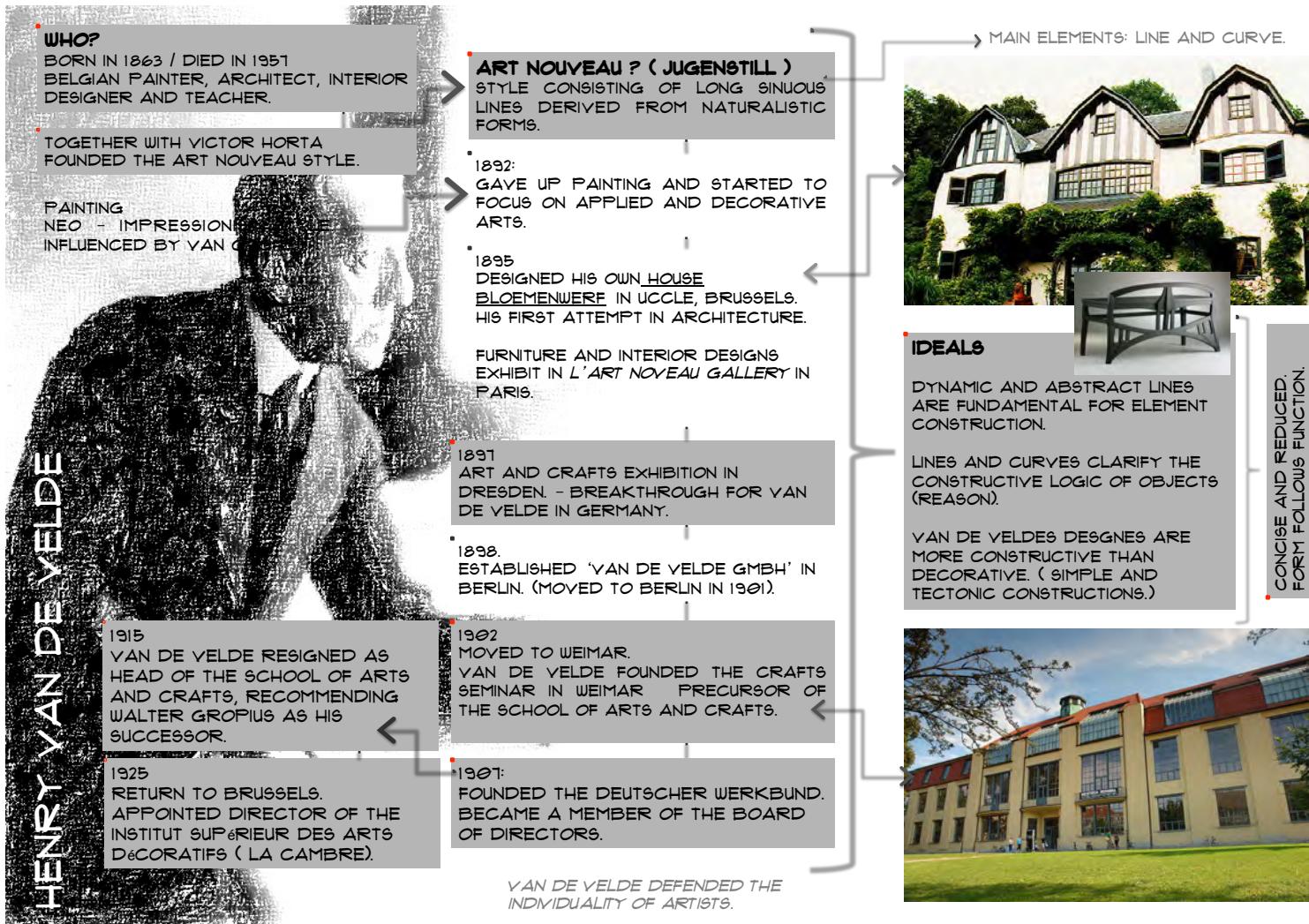
Lunch time.: cooking is a nightmare. My kitchen has no windows, so I light eight candles to find at least a glass. I think I lost a lot of time looking for what I need because the only ray of natural light comes from my room, where there are only two windows. I couldn't switch off the refrigerator so in theory I have already failed the experiment, but I force myself not to turn on the stove, which here in Germany is electric. I eat a cold dish, which was ok.

After lunch, I decide to read a bit but I realize that, in spite of my day only being at its half, my room is almost dark. In addition I am feeling sad and I'm afraid to sleep, so I take a book and drawing materials and I go to the park. I am reading and drawing so much more focused and without the stress of knowing what time it is, without phone calls, messages, and social networks. But it is also true that I have no deadlines.

Late afternoon back home I decide to hand wash a few things, but I think it's almost 7 p.m. and although there is still light outside, my apartment poorly designed, makes me think it is very late. Again, I need the candles just to find the tap of the sink.

Time for dinner: I have dinner and now I need all the candles I have to be able to move around the house. The natural light is very low, because the sun is setting and I realize that I had to buy a kinetic energy lamp as suggested by Matthew in the e-mail. After dinner I take the last candle and read over 60 pages of a book, something I am not used to do.

BRAINSTORM: HENRY VAN DE VELDE



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Henry Van de Velde

Henry Van de Velde was born in Antwerp in Belgium in 1863.

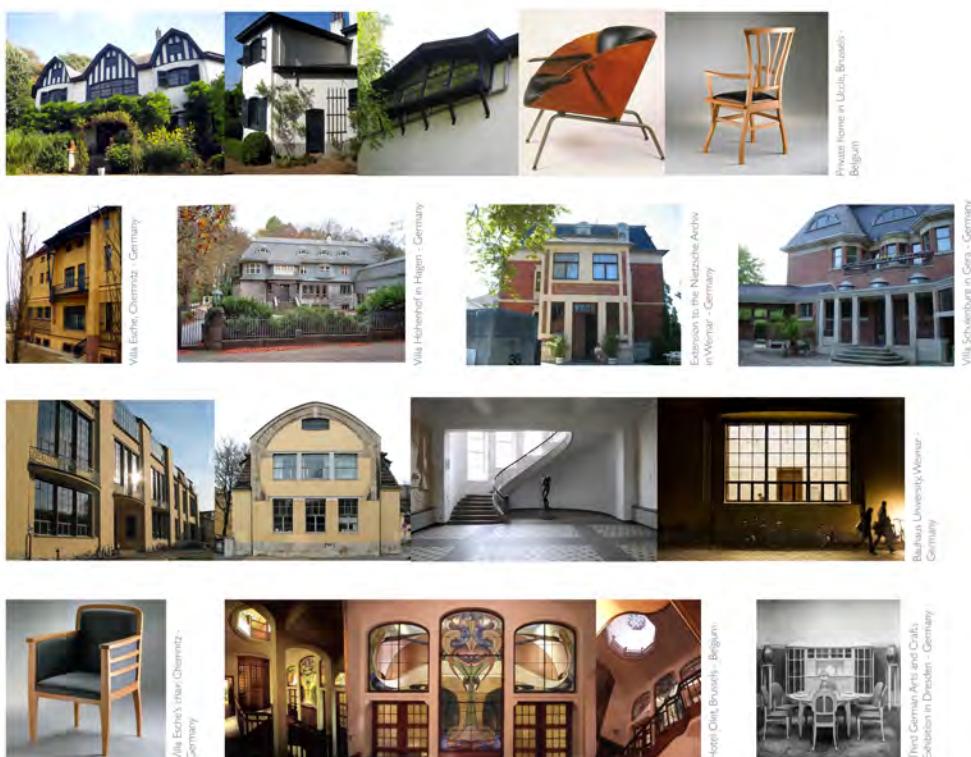
He was a Belgian Flemish painter, architect and interior designer. Together with Victor Horta and Paul Hankar he could be considered one of the main founders and representatives of Art Nouveau in Belgium. Van de Velde spent the most important part of his career in Germany and had a decisive influence on German architecture and design at the beginning of the 20th century.

Inspired by the already known English Arts and Crafts movement of William Morris, is strongly opposed to the dominant style of the Victorian revival and industrial design; in fact, a real milestone in the Art Nouveau was the realization of his home province in Uccle Brussels. Built in 1895, is an intimate fusion of architecture and decor; it was entirely designed by Van de Velde is the architectural part of the interior designer. No component belonging to the furniture in the building existed on the market, a truly unique and innovative designers.

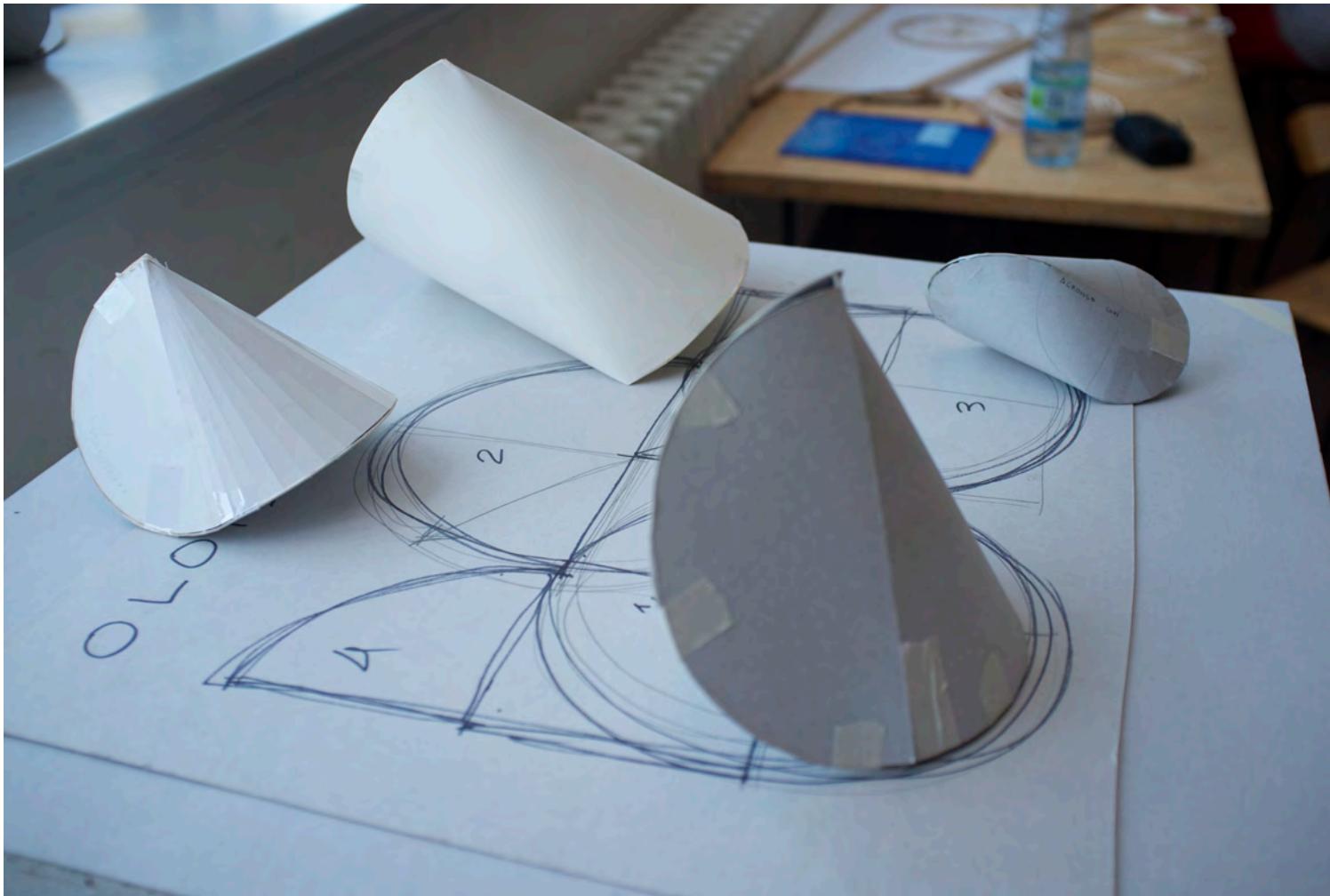
The success of the construction of his house, sprang the coming of many orders, especially in Germany, to design and build structures with the same innovative style characterized by sweeping curves, typical example of Art Nouveau.

His career has also founded several schools of art, both in Germany and Belgium, among which highlights the current Bauhaus school in Weimar, former born in 1907. In '901, he was invited as a consultant for the craft in Weimar, while five years later became director and designer of the new School of Arts and Crafts, which is based on Mackintosh's Glasgow School of Art.

Henry Van de Velde believes that ugliness than to corrupt the eyes, also corrupts the heart and mind, in fact argues that the utopian architects can reform society through the designer. At the outbreak of World War II he moved to Germany, and died in Switzerland, to Oberogen, in 1957.



“ From 2D to 3D ”



“This exercise was really interesting for me because I never had a task like this at architecture school. It is surprising to see how the same shape can look so different in 2 and 3D. I had actually never realized how a 2d drawing evolves to 3D and vice versa.”

Daniela Hoffrichter

“ LINES DEFINE SPACE ”



Daniela Hoffrichter

TENSION
CONSTRUCTION
SIGNIFICANCE
DIRECT
INSISTANCE
FREEDOM (SAILING BOAT)
TIDY, SENSE OF SPACE
DISTANT

CORNERS
“AUF DER SUCHE”
EQUILIBRIUM
CLEAR CUT
REASONABLE?

“ This exercise was about creating space with paper straps and lines. It was very surprising to realize that you actually just need one or maybe two lines to generate space and it can be very successful. Sometimes people try very hard to combine various elements which may not generate a proper space.”

Michela Morresi

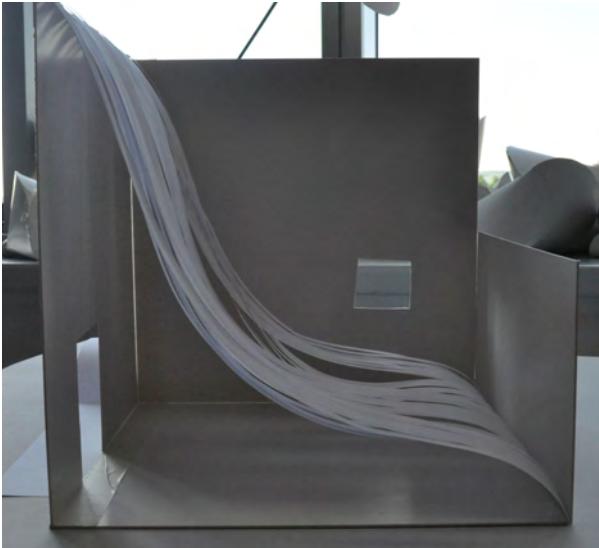
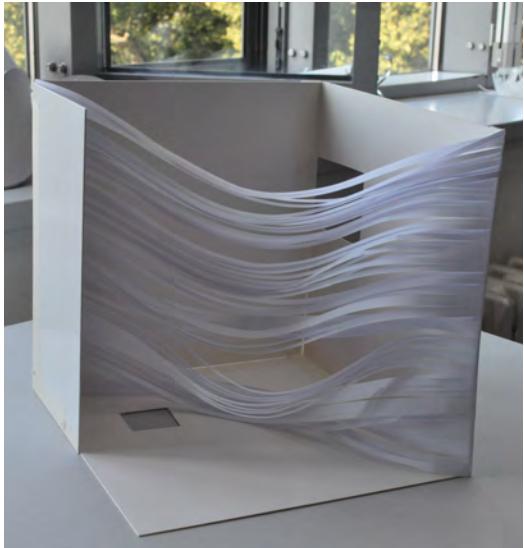
“It was also very curious to see what other people think of your work and what it represents to them. There were so many different interpretations of the as can be seen by the words written beside.”

Daniela Hoffrichter



Daniela Hoffrichter

“ LINES DEFINE SPACE ”



CALM
BREATHE
NATURAL
CURTAIN
DELICATE
POWER
FALLING
PLEASING DISCOVER
FAIRYTALE
SHY
IMAGINATIVE
MISTERIOUS
QUIET
MOVEMENT
SERENITY
GONE WITH THE VIND



CURIOSITY
CALMNESS
MOTION
REFLECTION
MEMORY
MEMBRANE
MOTHER'S CARE
UNVEILING
ADAPTIVE
FLOWING
GENTLE AND SOFT
POSSIBILITY
MOVEMENT
DYNAMIC
ENERGETIC

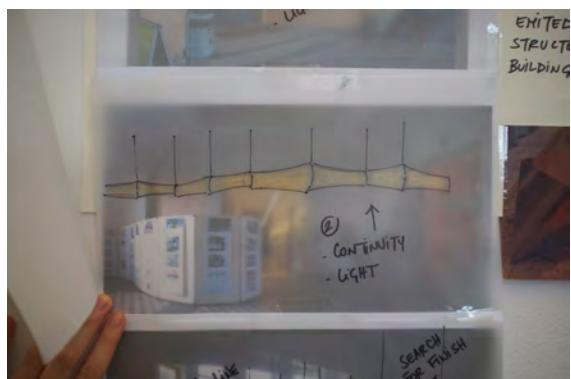
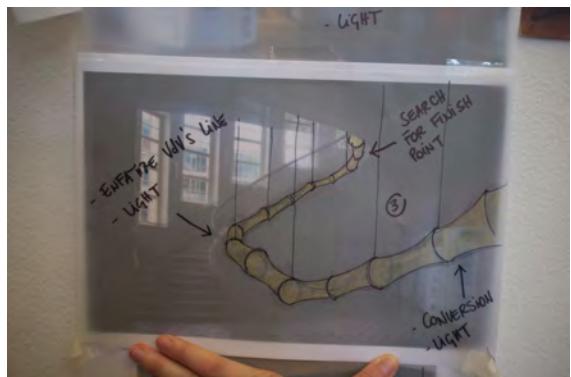
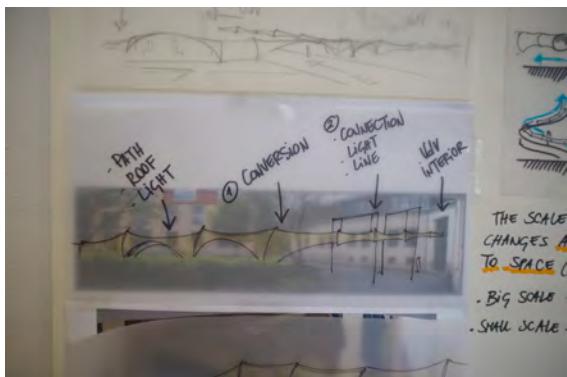
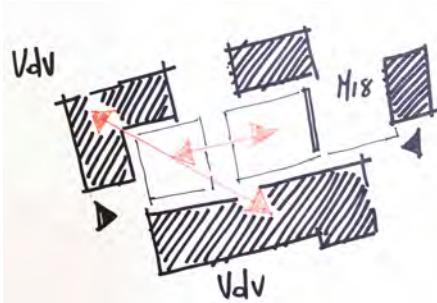
“THE TRAVELING LIGHT”

CONCEPT

The aim of this study is to make the apparently invisible connection between the two important buildings of the Bauhaus University in Weimar recognizable. They were both designed by Monsieur Henry Van de Velde.

The link from the main building (built by Van de Velde in 1907) to the “Winkel Bau” (built by Van de Velde in 1904) is stabilized by a lighting structure that penetrates the interior from the outside courtyard and outlines both stairways.

The lighting structure changes shape and size according to where it is located. Its form may remind one of golden dust flowing through the wind.



INSPIRATION

Among all the things that inspired us for this project, such as the work from the italian artist carlo bernardini, our strongest influence was the idea behind the “time travel” and the “worm hole” from the movie donnie darko (richard kelly, 2001).

In someway the lighting structure represents the connection between the different phases of van de velde's buildings, but also connects them to the “present bauhaus”, by the use of the courtyard, that at van de velde's time was treated simply as a residual area.



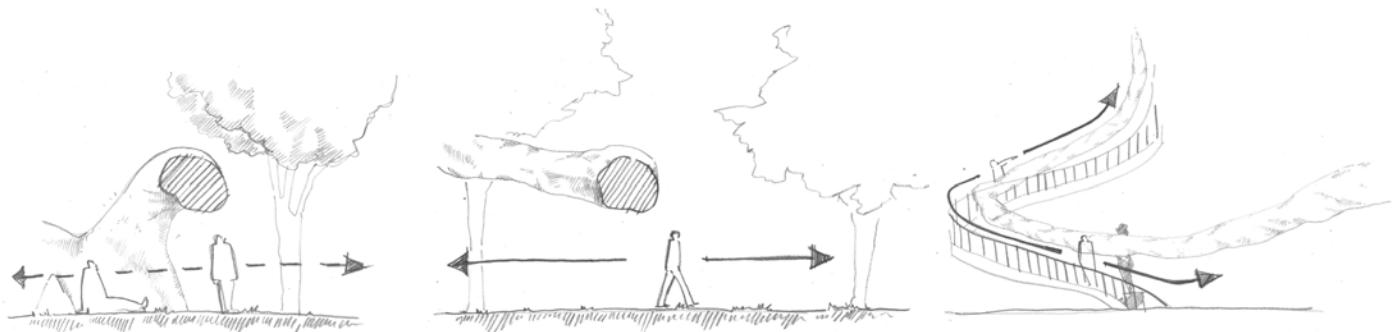
THE STRUCTURE AND ITS LIGHTING

The intervention is characterized by a self-sustaining light structure, as the ones used in frei ottos architecture, with a plastic membrane tensioned and stretched over it. Inside this membrane there is lume fabric (malleable fabric embedded with led lights), which lights the structure and the courtyard.

Elements covered with mirrors in various angles will be placed along the courtyard to reflect the light emitted by the lighting structure on to the two buildings in question, to highlight them.



LUME FABRIC



SECTIONS OF LIGHTING STRUCTURE



EXAMPLE OF PLASTIC MEMBRANE - The RoofThat Goes Up in Smoke (Overtreders W – Netherlands)



EXAMPLE OF FREI OTTO'S STRUCTURE



Outside perspective – night time



Outside perspectives – day time

