

Chapter 17

Objects /// Dimensions in 1 to 1: Objects in Space

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ABSTRACT

For the students of the Faculty of Architecture and Design in Wismar, the design process still begins with initial ideas on paper, despite increasing digitalization. In order to represent the university at the fair trade IMM Cologne, this approach is being taken up and translated into spatial terms. The examples show how architecture and design students at the university find sustainable solutions to human challenges by imitating the proven patterns and strategies of nature. The throw-away mentality should be counteracted; all elements used are reusable or recyclable. The objects show the use of natural materials such as wood as well as newly developed transformed raw materials and objects built from found objects and thus blossoming into new life.

INTRODUCTION

For the students of the Faculty of Architecture and Design in Wismar, the design process still begins with initial ideas on paper, despite increasing digitalization. In order to represent the University at the fair trade IMM COLOGNE, this approach is being taken up and translated into spatial terms. The examples show how architecture and design students at the university find sustainable solutions to human challenges by imitating the proven patterns and strategies of nature. The throw-away mentality should be counteracted, all elements used are reusable or recyclable. The objects show the use of natural materials such as wood as well as newly developed transformed raw materials and objects built from found objects and thus blossoming into new life.

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The chapter illustrates the development process, from design to construction and fabrication under ecological, digital and regional aspects. Further examples of student work on a scale of 1:1 complete the chapter and provide an insight into the work with students at the University of Wismar and show the viewpoint of the current architectural position.

PROCESSES / SPATIAL EXPERIMENTS

How can architecture be experienced, taught, in order to train new designers, to learn architecture, the built?

Is it possible to learn the processes theoretically, or do they need to be related to practice in order to develop and design individually?

Since the profession is a practical one, basic theoretical knowledge helps, but you have to prove yourself in practice, which in turn has completely different requirements. For this reason, projects are carried out at the university time and again, which are implemented 1:1, passed through in design and tested in use.

IMM Cologne _ 1st _ Project Exhibition Stand

The idea for the installation at the trade fair, IMM Cologne, arose from the need to recognise, understand and experience architectural design in its overall context, within the installation. Direct student works were not exhibited. The built space should become perceptible, in itself, tangible, if one gets involved in the different situations, on what is not shown at first, in the experience of the spatial experience.

What is important in architectural learning, in the experience of atmospheres, how can I create them so that a multifaceted sensory response takes place. All these are questions that have been reflected upon theoretically and tried to be experienced in experiments, solely by means of different sensory responses within the space.

In the Spatial Experiments on a scale of 1:1, the focus is not on distant, unknown spaces, but on the built space surrounding us, which, however, needs to be rediscovered with a changed perspective and/or an unfamiliar way of seeing. It is above all the non-visual approaches that seem promising to discover something new in the seemingly familiar.

The perception of space with all our senses forms the basis of the phenomenological research into the concept. A discourse is to take place about the physical properties of space that can be experienced and the atmospheric qualities, and not just remain virtually limited, as with other university designs that remain purely on paper/CAD drawings. This place should be a place of experience.

The elementary parameters of spatial perception are placed at the centre of the consideration of architecture in order to draw conclusions about the actual design of the room. Ephemeral elements such as sound and smell are of decisive importance for the ordinary perception of space, but these are usually faded out.

In the work process, therefore, the smell and sound of space-constituting materials are investigated in advance in order to then give them increased attention. The exploration of acoustic profiles often leads us to the subliminal soundscapes attentively and thus sensitize the auditory quality of space.

The interventions in the room, chosen in terms of design, should invite visitors and users of the room to interact with them. In this way, the planning process itself should be comprehensible in the room. With the aim of discovering new things, the willingness to engage in the 'Spatial Experiment'. Appropriating,

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