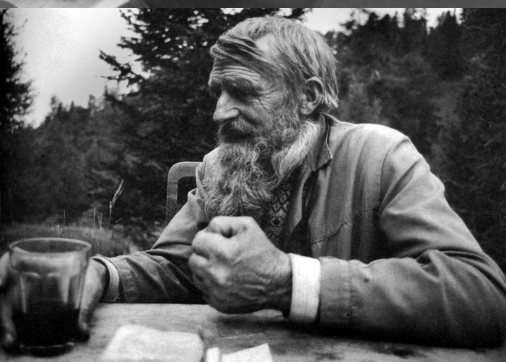


Entwurf 6

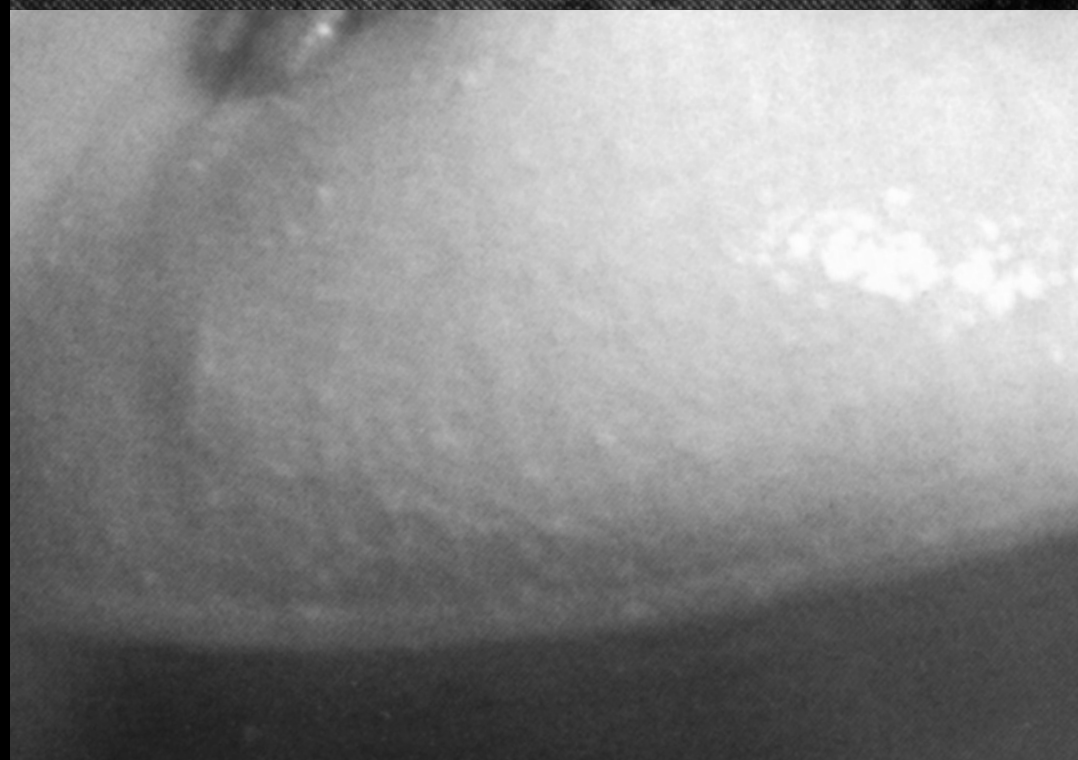
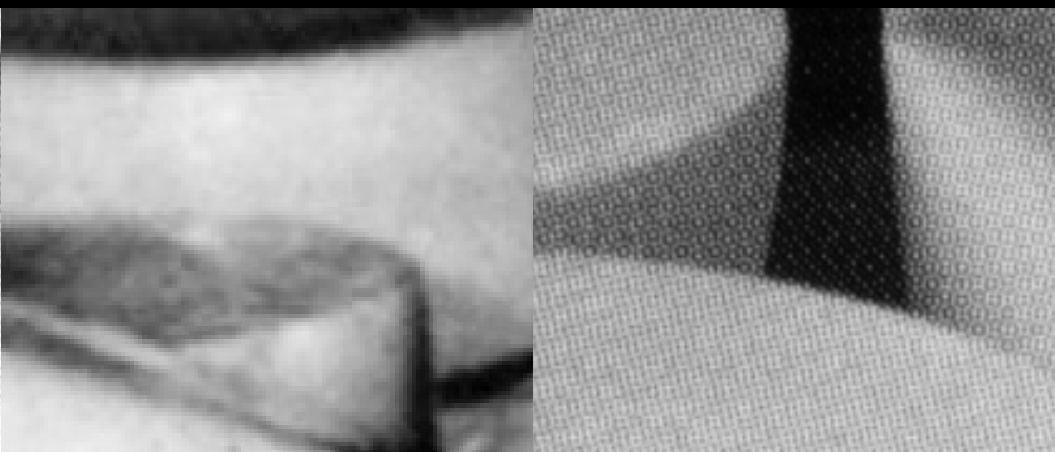
Bild+Bild

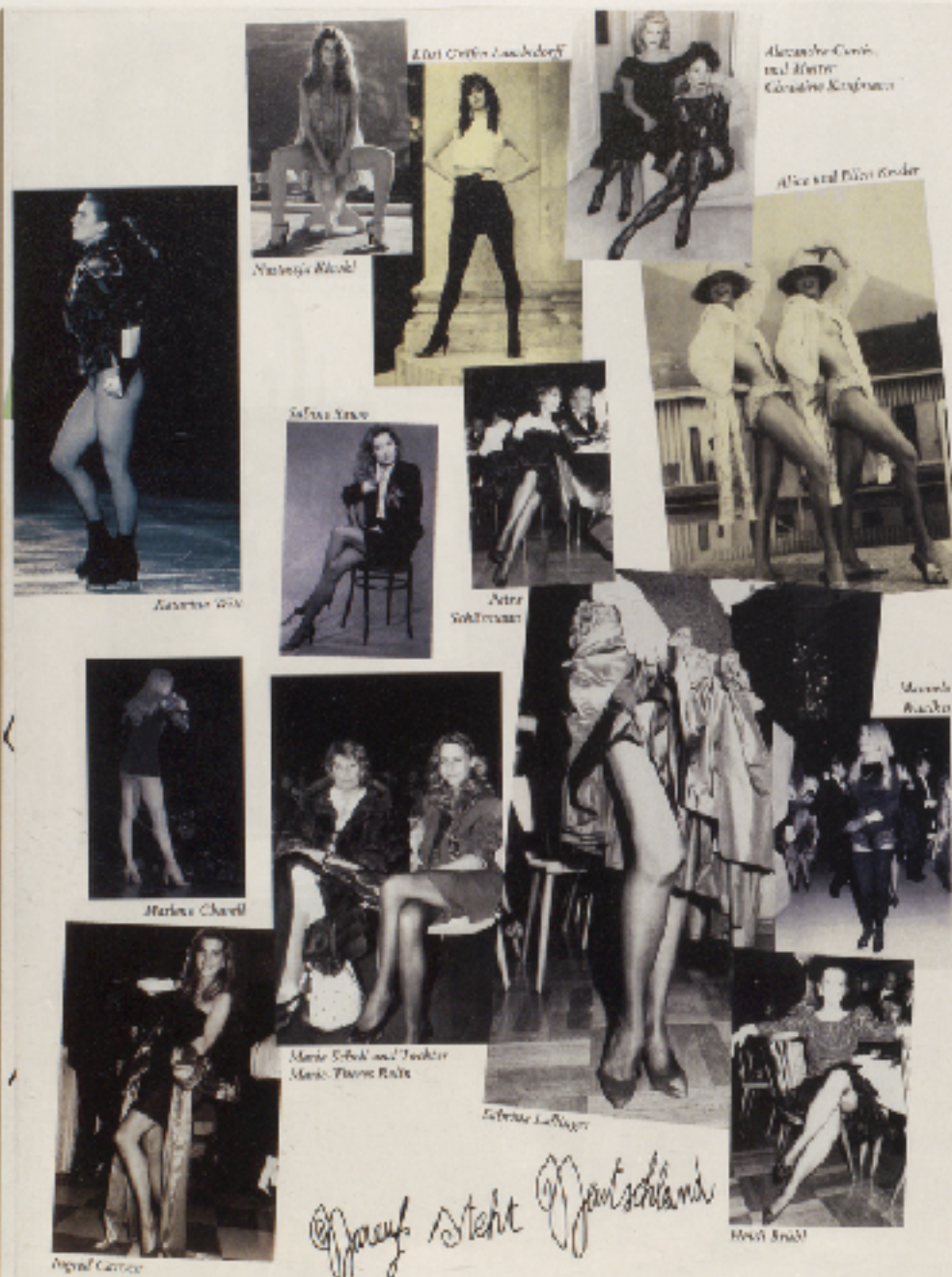




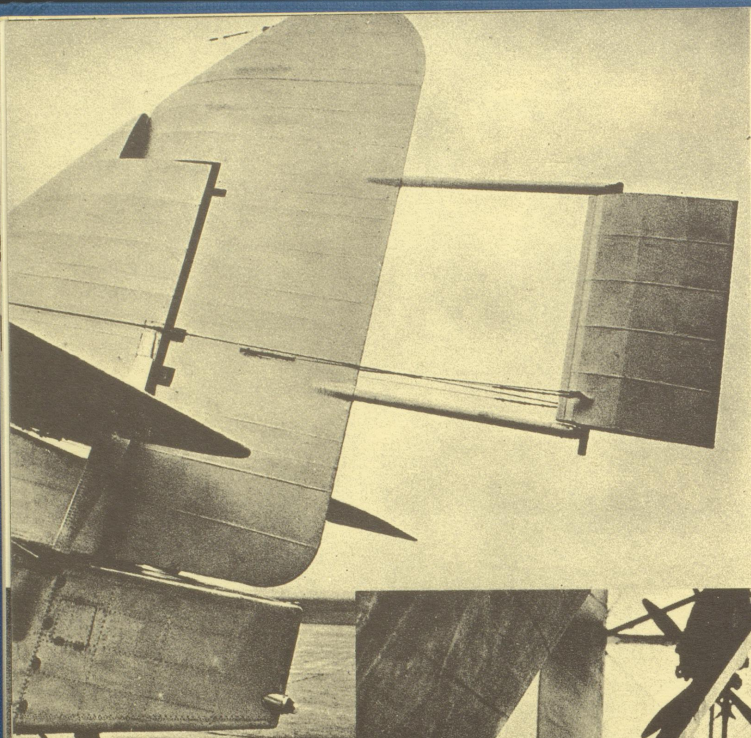




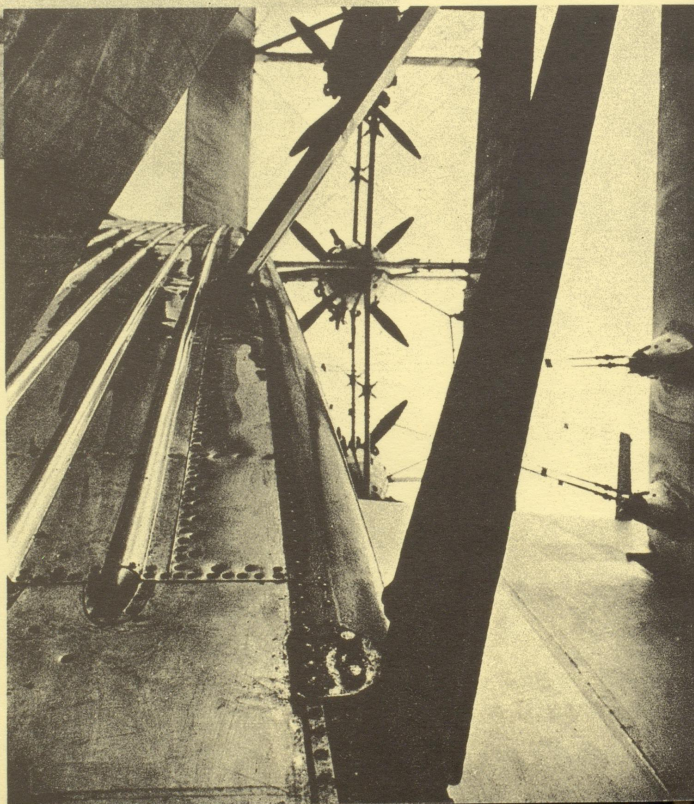




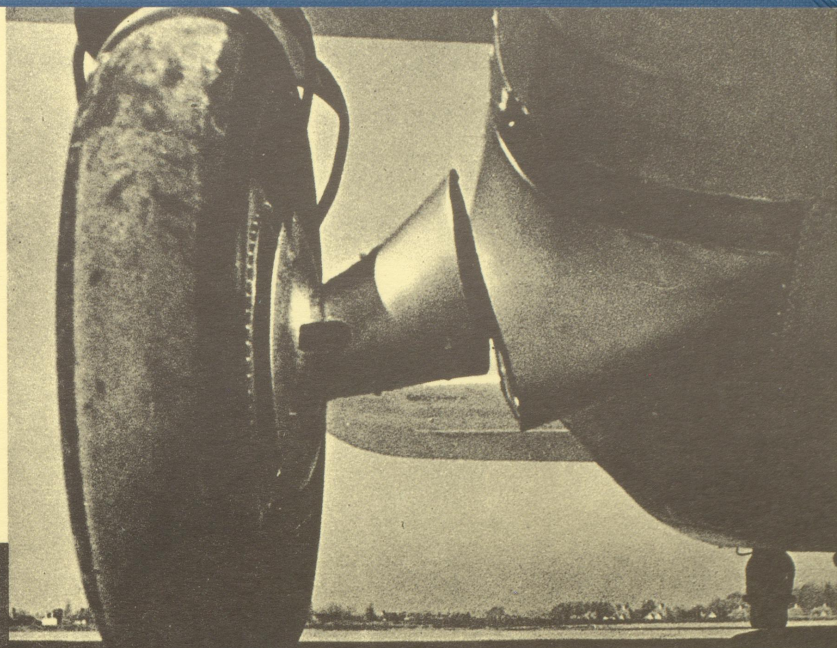




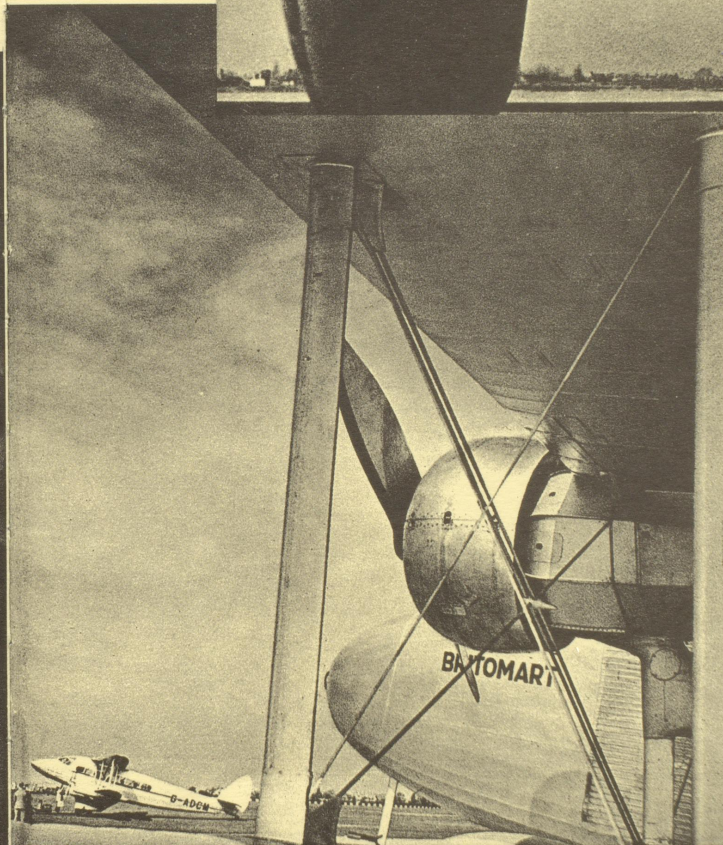
43



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45



46

The schools of the 19th century destroyed the "human scale" and destroyed "respect for material."

The airplane, on the other hand, embodies the purest expression of the human scale and a miraculous exploitation of material.

The schools are run by "professors" (the very definition of a school). The professors teach according to the prescribed programme. The programme is prescribed by authority. Is this authority in touch with life? Occasionally only. Has life a programme? No, life is explosive.

The head of the workshop is in touch with life, in the middle of his machines and materials.

The materials are around him, under his hand—hard or soft, brittle or elastic, fibrous or crystalline, thick or thin, heavy or light, their characteristic properties constantly demonstrated by the way in which they repel or combine.

The workmen are constantly thinking about materials. The drawing and the plan by which these materials will be set to work is only a shorthand note of their intrinsic character.

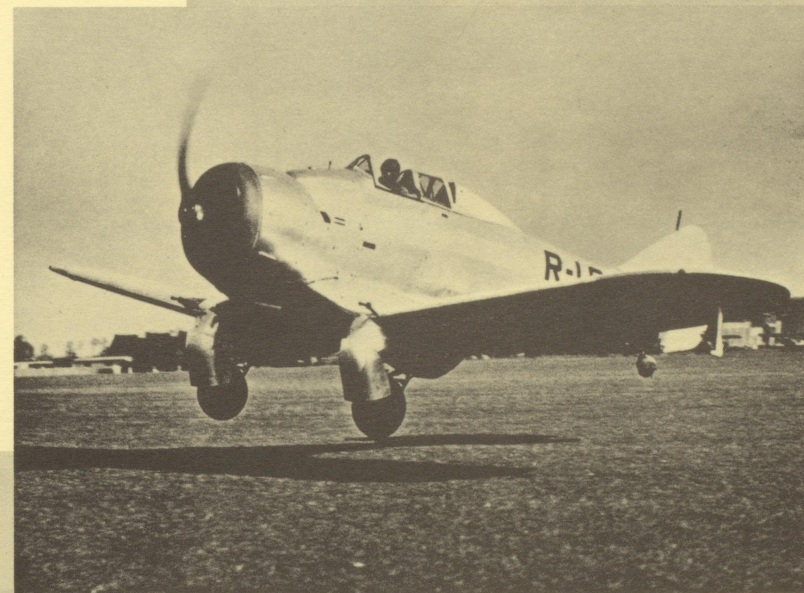
But the **drawing** of the schools is without bone or sinew: it has neither facets, weight, nor energy. It is amorphous.

That is why architecture was destroyed by the schools in the 19th century, and why the new architecture is the work of rebels.

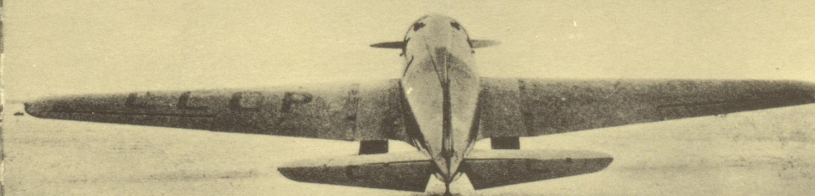
61



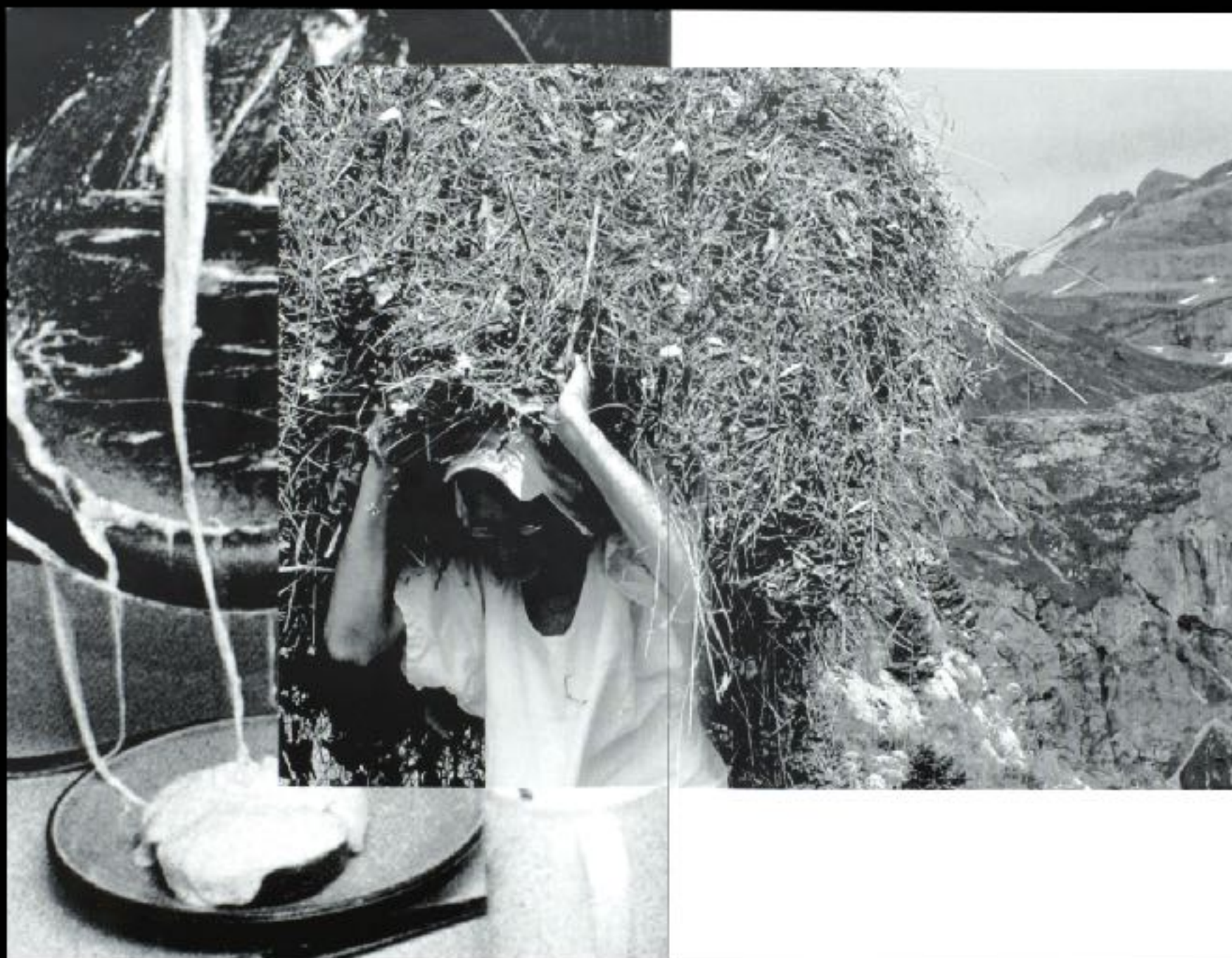
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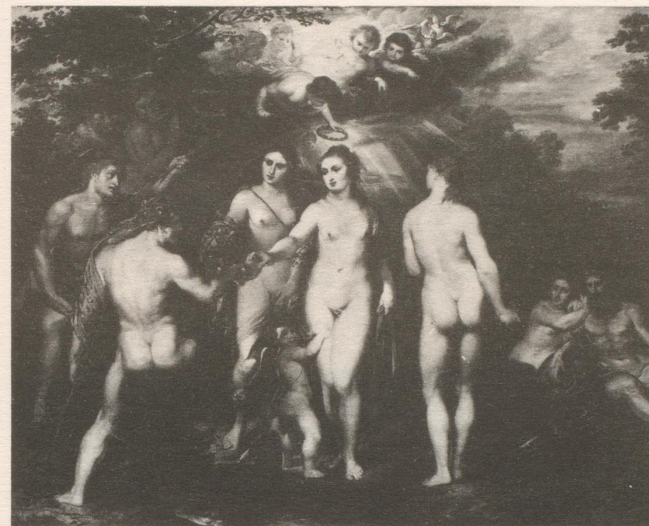
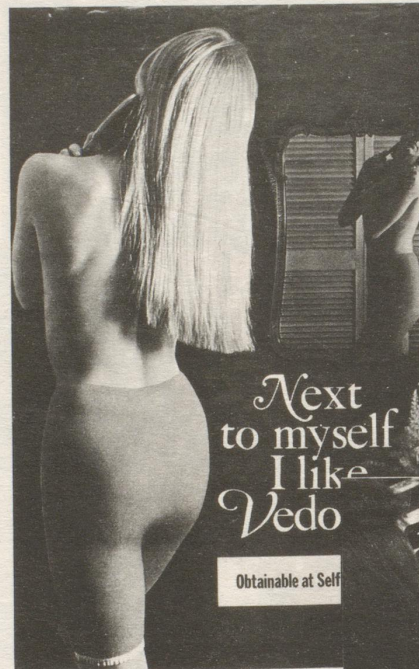


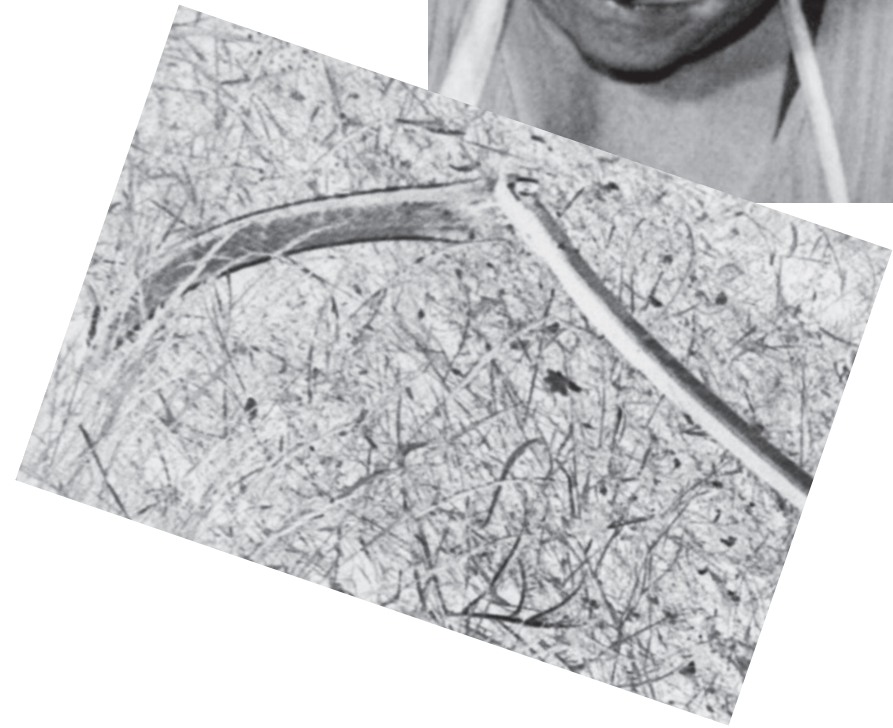
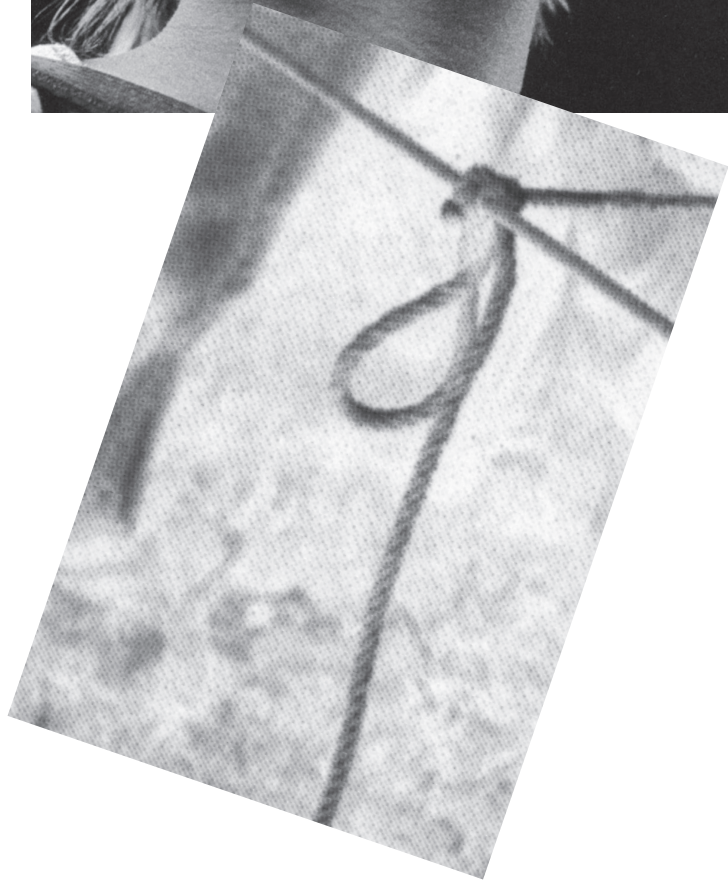
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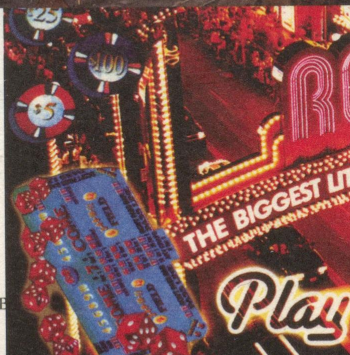
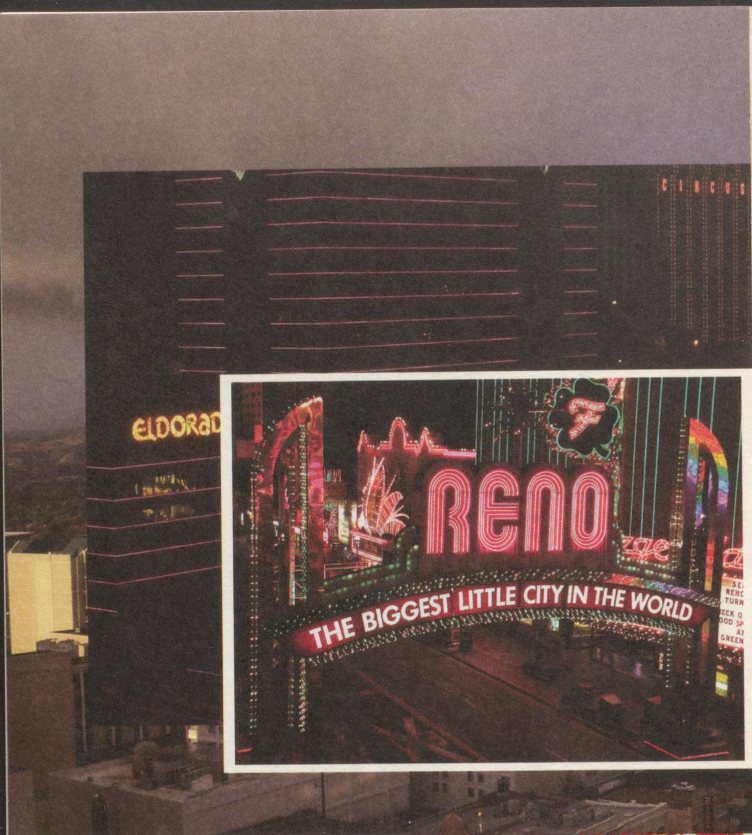


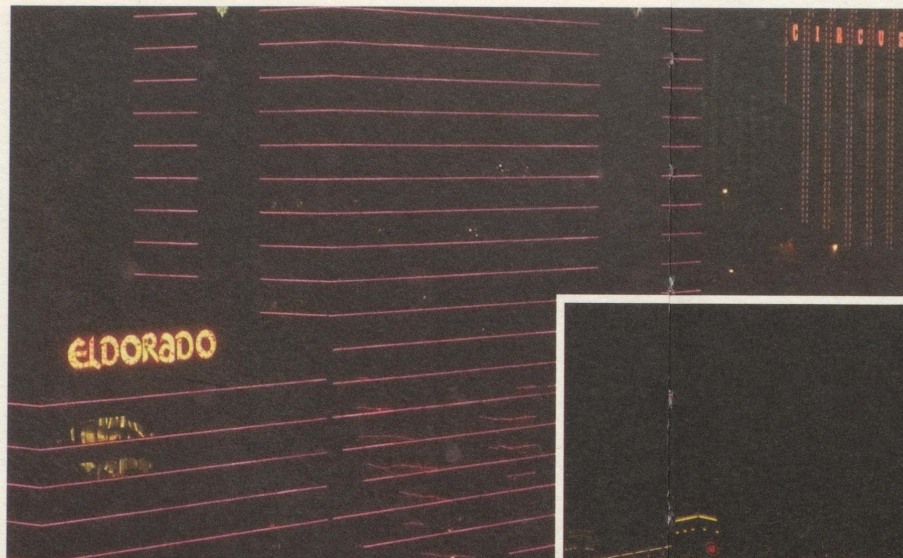
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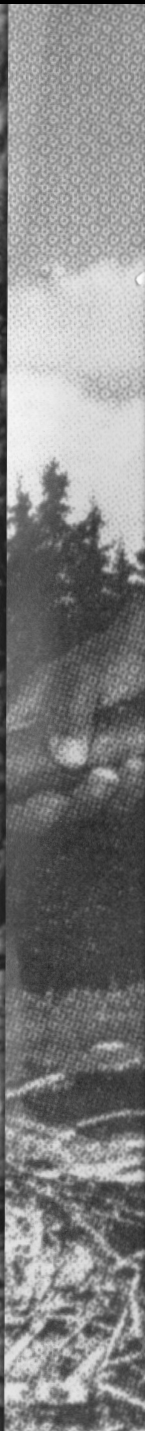










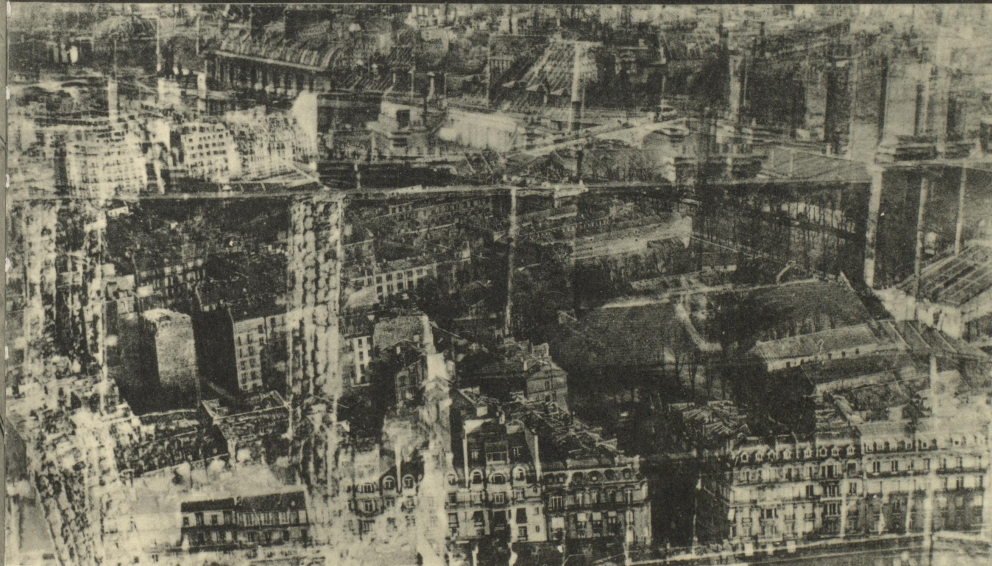
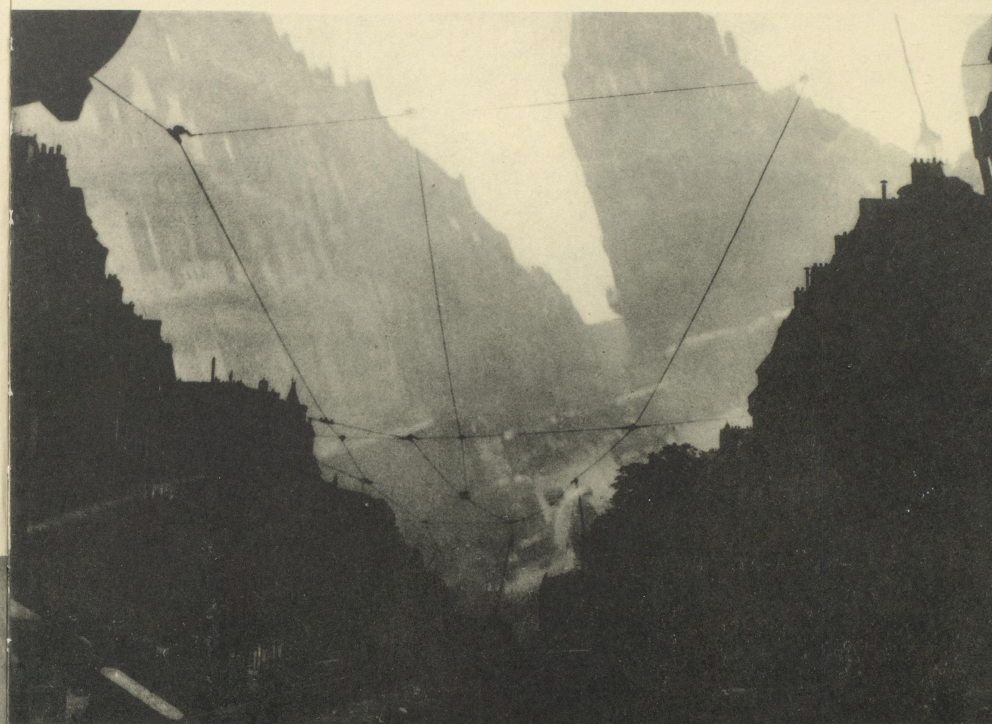
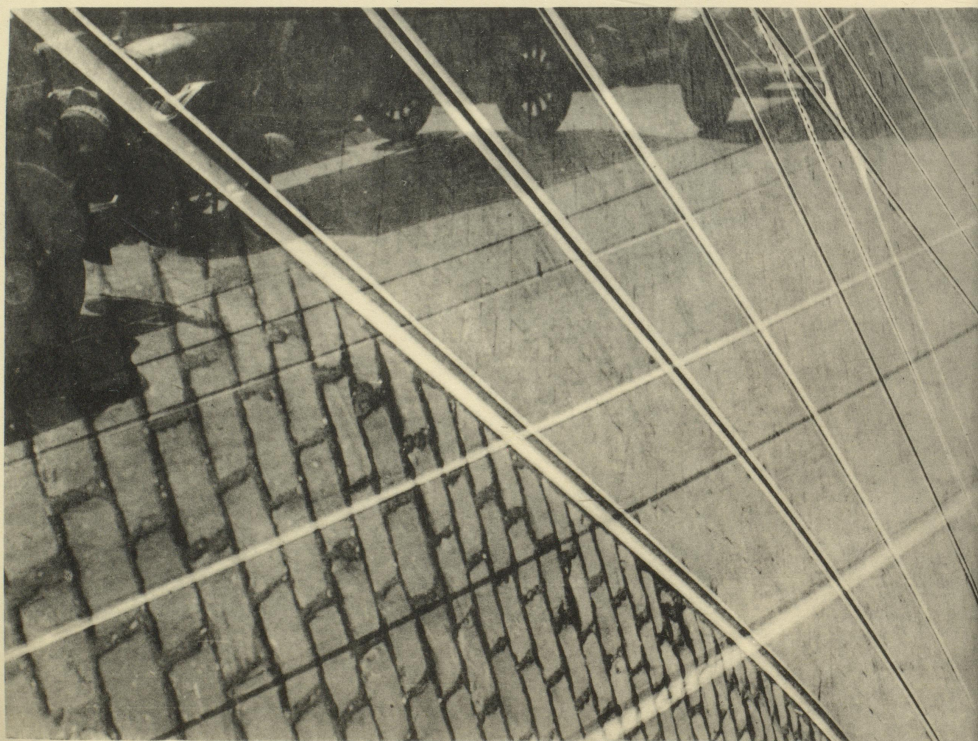


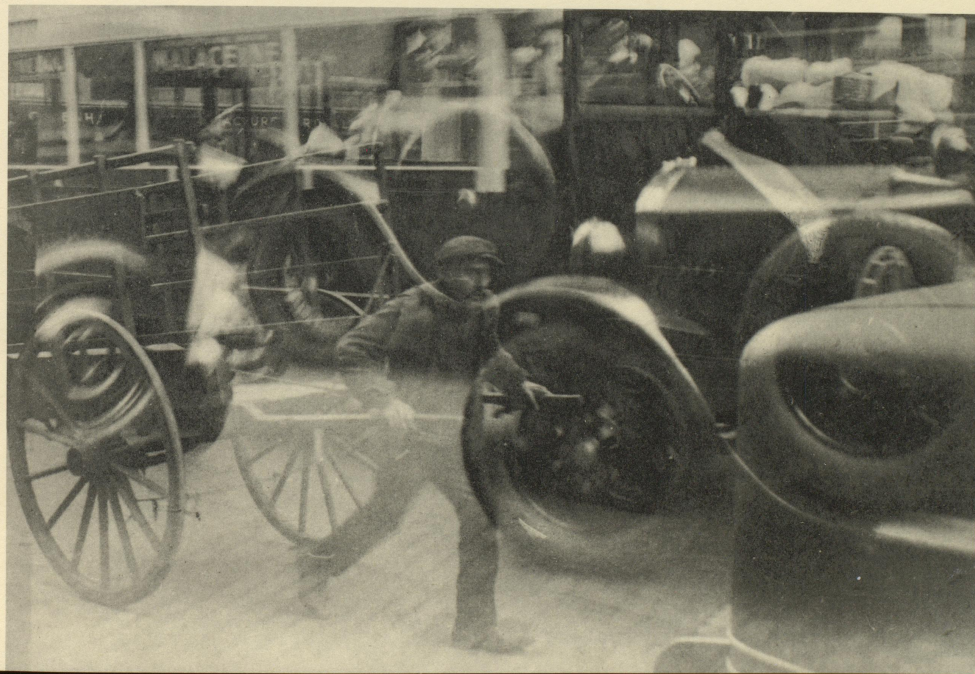
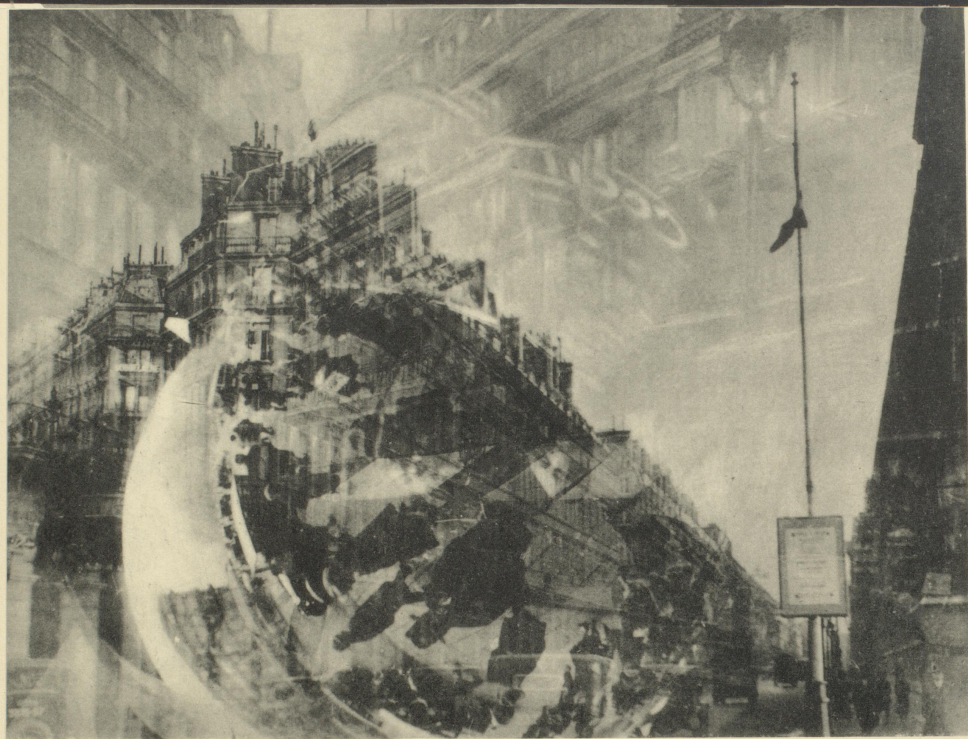


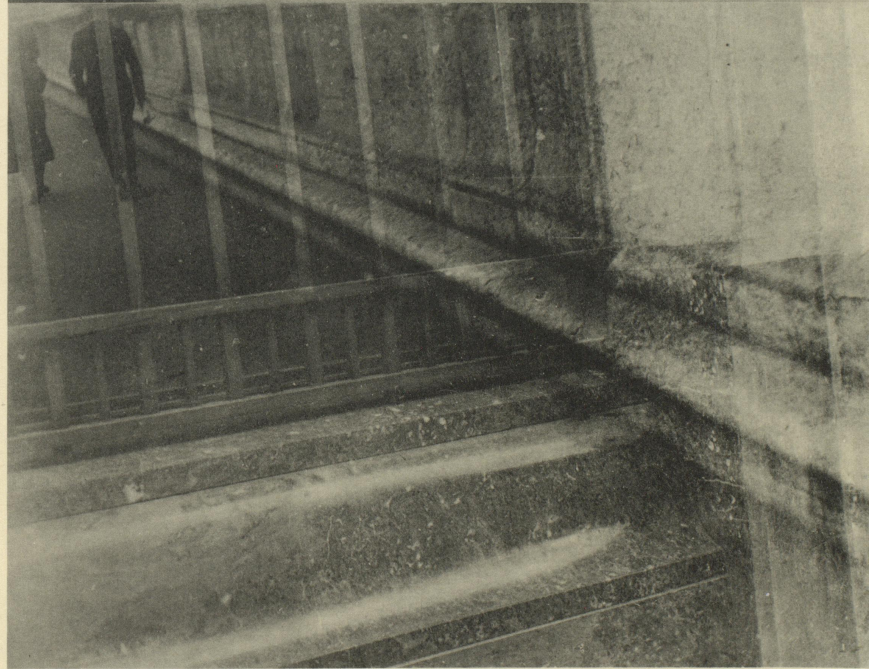






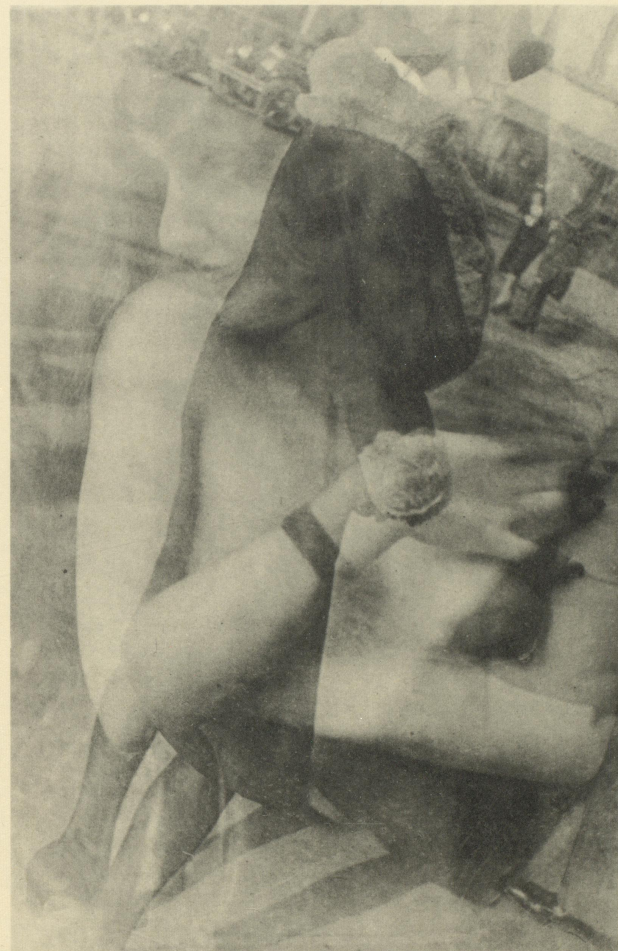


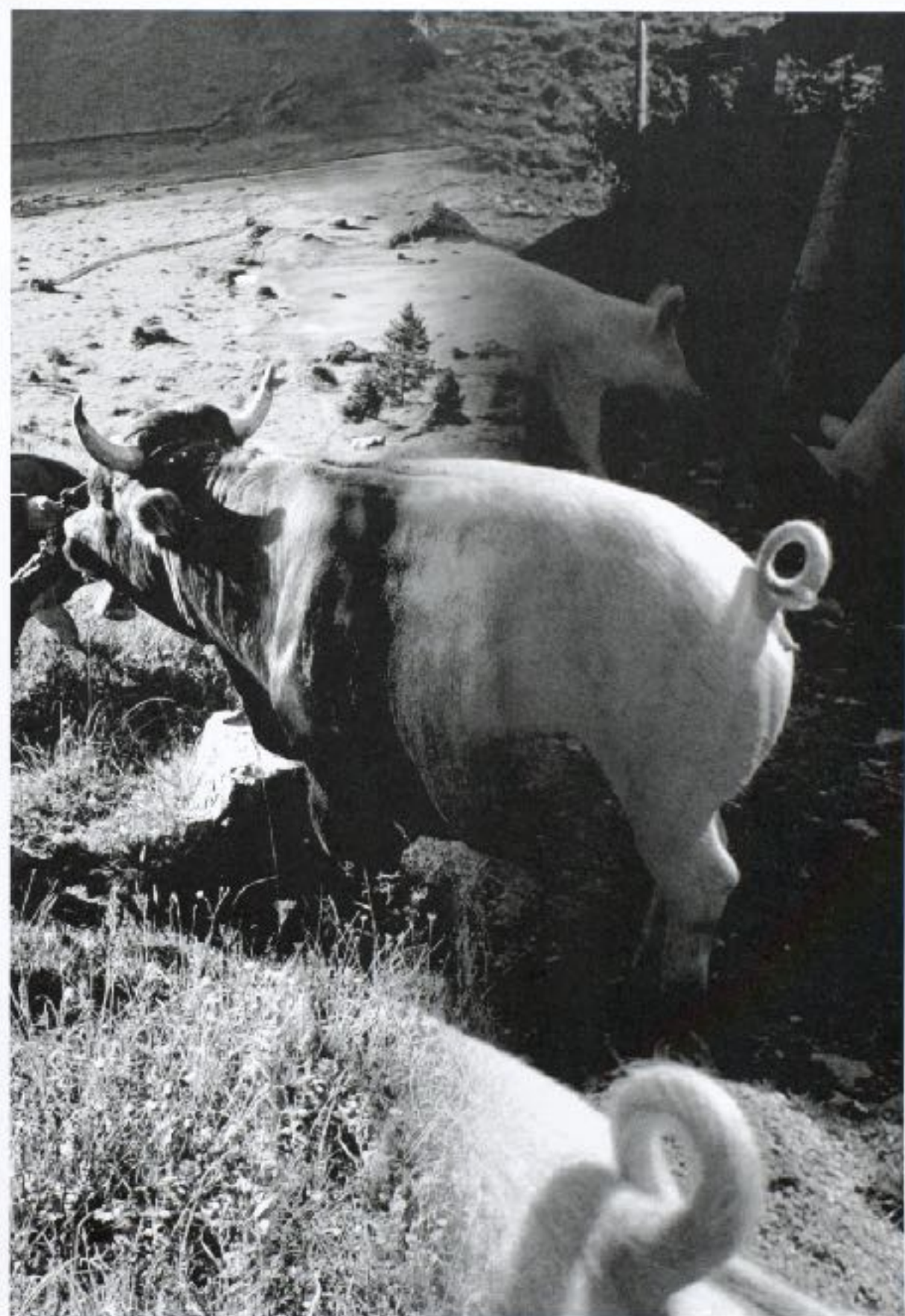


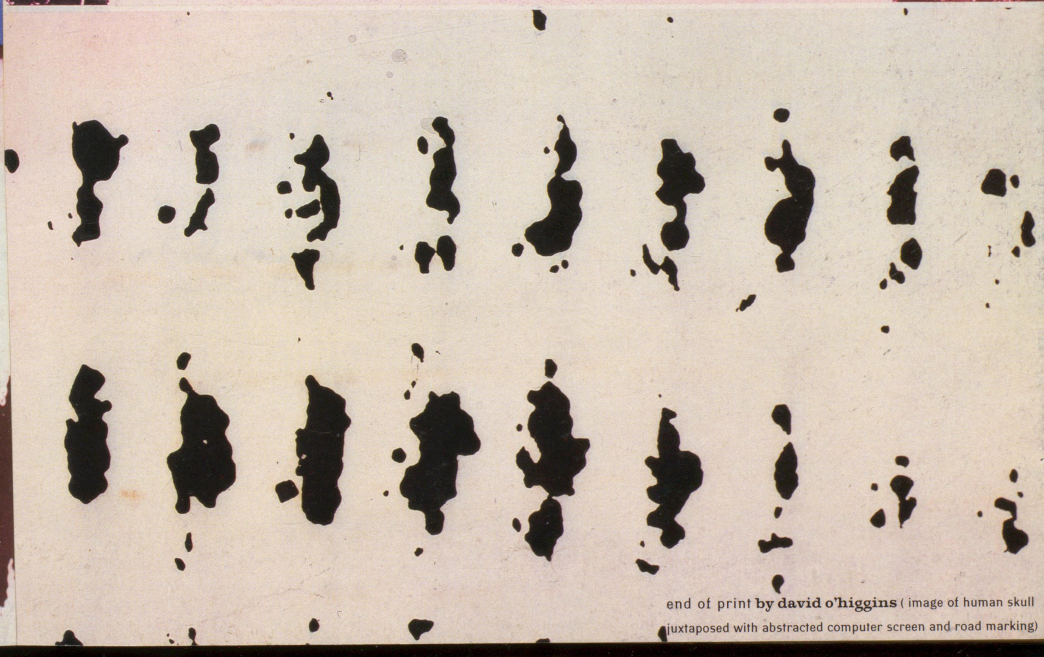
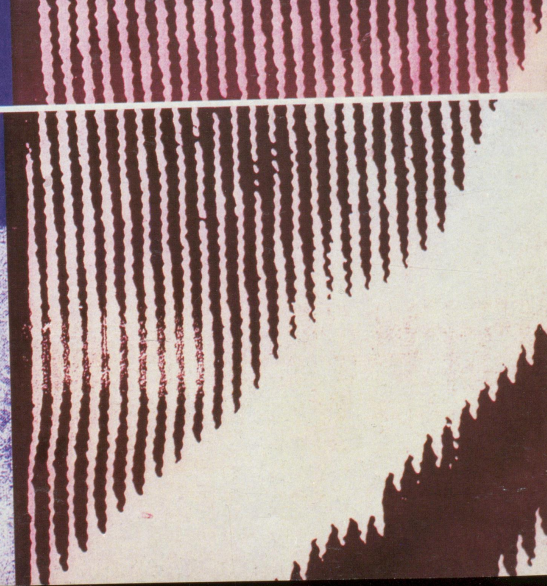
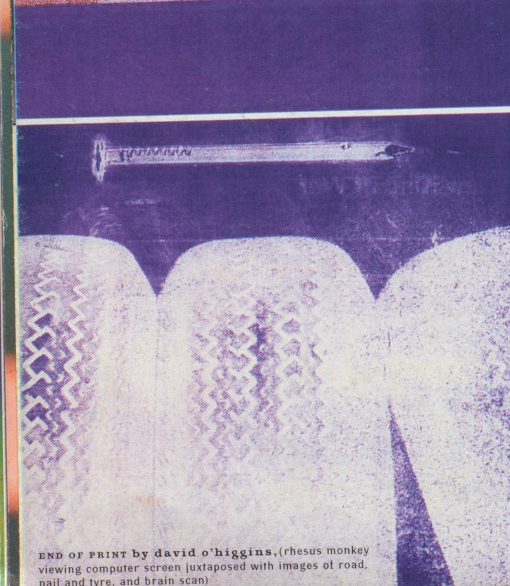
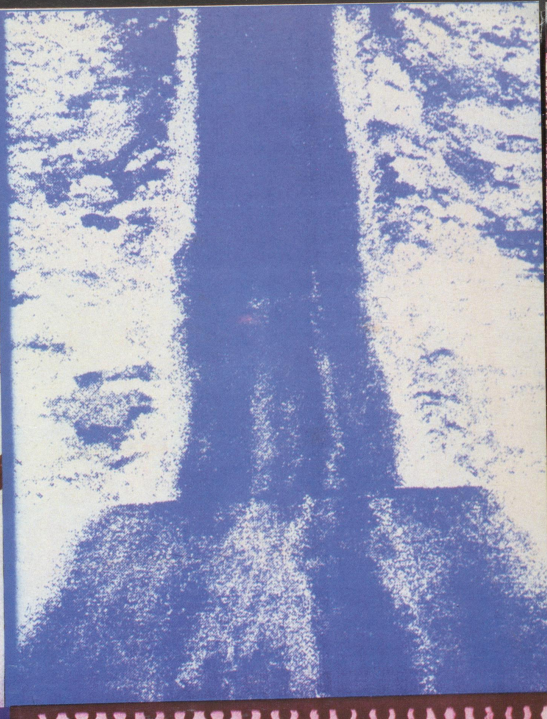






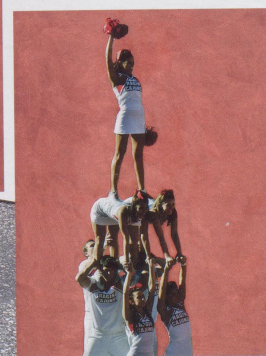






END OF PRINT by david o'higgins. (rhesus monkey viewing computer screen juxtaposed with images of road, nail and tyre, and brain scan)

end of print by david o'higgins (image of human skull juxtaposed with abstracted computer screen and road marking)





FB+AW1
[TT]



FB+AW1
[TT]



Gespräch in Venedig
zwischen
David Carson
und
Lewis Blackwell

enice

photos de

con t e r s a i e n

DAVID

16/21 gennaio
FORTUNY
D al az zo
fortuny
19 CARSON

95

lewis blackwell

Aufgabenstellung

Wir entwerfen und gestalten heute ausschliesslich mit Abbildungen ohne Text.

- Wir konzipieren dabei wieder auf ca. drei Doppelseiten.
- Pro Doppelseite vier Abbildungen sind zu wählen.
- Die Abbildungsformate sind frei wählbar.
- Die Abbildungen sollen sich in diesem Entwurf überlappend oder überblendend sein. Auch Inserts sind möglich. (Bilder die in/auf einem anderen Bild eingesetzt werden)
- Format ist frei wählbar, die Formatproportionen sind frei.
- Wir erarbeiten in einem ersten Schritt drei möglichst unterschiedliche Ansätze bzw. Muster-Doppelseiten.

Fragestellungen

- Was gibt das Bildmaterial her? Welche Beschaffenheit hat das Bildmaterial? Was ist der Bildinhalt?
- Was kann in vier Abbildungen pro Doppelseite zum Tragen kommen?
- Welche inhaltlichen Ebenen entstehen, wenn sich Bilder überlappen, überblenden oder geschichtet sind?
- Was entsteht durch Addition? Was entsteht zwischen den Bildern an Imagination?
- Wie kann nur mit Bild eine Geschichte erzählt werden?
- Was könnte eine/n Leser*in interessieren? Oder was für eine Geschichte möchtet ihr erzählen? Wo legt ihr den Fokus?
- Auf das Herstellen von inhaltlichen und formalen Bezügen wird Wert gelegt.
- Wie steht es um die Angemessenheit der Erzählform (Anmutung) und der gewählten gestalterischen Mittel?