



Copa & Sordes

Waiting Areas

WARTEZEITEN / WAITING TIME

Interventions in waiting areas for the research project „Waiting Times in Institutions, Swiss National Fonds, Berne University of the Arts (HKB), Communication Design

<http://www.hkb.bfh.ch/en/research/forschungsschwerpunkte/fspkommunikationsdesign/wartezeiten/>

This interdisciplinary project investigates the influence of artistic redesign of interior spaces on the individual experience of waiting.

Meditative, observation based intervention:

Einwohnerdienste Bern & Inselspital Bern, march 2012

Collaboration with Minou Afzali (HKB) and the perfume designer Vero Profumo

4 video still lives (Copa & Sordes)

ornamented damask panels (Copa & Sordes)

fragrances (Vero Profumo)

chair arrangement (Minou Afzali)

Video still lives:

Flower arrangements filmed with a static camera during one hour. They look like a static image up to the moment a little frog jumps to catch a fly.

A spring bubbles, birds are singing and sometimes you can hear a playing child.

top: Hospital waiting area, Inselspital Bern (Foto: David Aebi)

bottom: Video still life frogs_110605 <https://vimeo.com/162416448>



Ornamented damask panels:

The digitally printed ornaments were developed for the project.

A roccaille pattern varies in small details. Each panel is different, telling stories in a very associative way.

The interaction of the printed pattern with the woven damask pattern gives the panel a multilayered aspect and enhances the haptic quality of textile.



top: Exhibition view, Das Esszimmer, Bonn 2012

right: Ornamented damask panel
digital textile print on woven pattern (Foto: David Aebi)



Single motifs:

A multitude of little figurative scenes is telling about everyday occurrences. Some of them are funny, some of them are abstruse. It's an invitation to start your funky discovery trip while waiting.





Details (Fotos Copa & Sordes, Hubert Gfeller)

DEVELOPMENT PROCESS

Rocaille:

Church interiors dating from rococo period create environments which are addressing all senses by their onamentations.

Representing a type of room where people had to spent long periods of time (not always out of free choice) they are suitable reference objects to study ornamental principles, which have a positive impact to the perception of space and time.

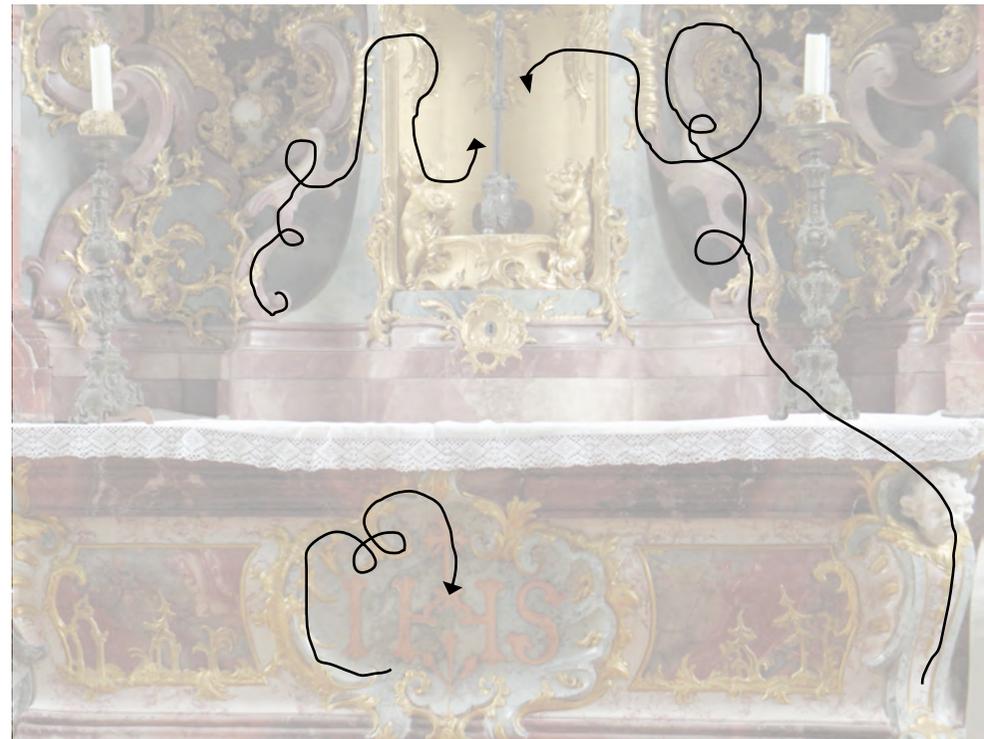
Rocaille has been a popular design element in 18th century. It changes between abstract form and vegetal growth. Comparable to arabesque patterns it connects artificial architecture with the sense of nature.



Church interior, Karthause Ittingen (TG),

Lines of View:

Curved lines are meshing in a way to make the eyes move and follow them in various directions. There is no single visual axis. A side by side of different lines directs the perception to central elements of the imagery.



Space Perception:

Rocaille decoration changes the perception of space. Edges are disintegrated, walls get optically perforated.



Church interior, Karthause Ittingen (TG), scetch, 2006

Colouring:

Bright bluish greens were widely used in interior design of 18th and 19th century as well in wealthy settings as in rural environments.

The colour shades are reminding sky and landscape and giving a feeling of wideness.



Bergl rooms, fresco, Schönbrunn Palace, Vienna about 1770

Wall design of a farm house between 1770 & 1970
Wolkenhof, Murrhardt / Germany



View of the living room



Inka wall paper, Dufour & Leroy, Paris, 1823/24 (Heimatverein Warendorf/D)



Stencil technique on turquoise wall paint, light blue ceiling, ca. 1875.

Materiality:

Damask also called jaquard is a very old weaving technique which creates a pattern through the up or down position of the warp thread. Frequently elaborated in single color, you can see the design only in tangential light direction.

Damask fabrics represent somehow the first digital images in history.

The technique was invented in China more than 2000 years ago, wherefrom it came across the Islamic world to Europe. The term damask derives from Damaskus. With the development of the punched card loom in the end of 18th century damask weaving gave the kick off for digital coding machines and computer technology.

In the 19th century damask bedlinen and tablecloths became a widespread symbol of wealth and luxury in middle class society. Today African damask (french Bazin) is produced in Germany, Switzerland and Austria exclusively for sub-Saharan Africa, where traditional dresses are sewed from it.

The variety of motifs with their historical and cultural references turn damask into a multidimensional material with haptic qualities.





front page: Inselspital, back page: Einwohnerdienste, Bern, 2012 (fotos: David Aebi)