



Work at the Museum der Moderne, Salzburg, Austria (August 2019):
Progress and Lessons

Aristofanis Soulikias
IDEASBE Grad Seminars
29 October 2019

Animation revisited after delving into theory

Pallasmaa, Juhani. (2009). *The thinking hand :existential and embodied wisdom in architecture.*
Chichester, U.K.: Wiley.

Key points I retained:

- Handmade drawings of architecture are mimetic not mere mediation.
- Dialectic between precision and vagueness is essential to art and very real in cities.
- The immaterial computer image flattens imagination, the material-based craftsmanship is the very unconsciousness of vision
- Uncertainty and hesitation are crucial states of being that foster curiosity and all of the necessary ambiguity that art hinges on
- Atmospheric characteristics of spaces, places, and settings are grasped before any conscious observation of details is made

My own associations:

- If the medium par excellence for representing the city is film, then handmade film animation is its most bodily and sensorial manifestation.
- If the importance of the hand and the bodily senses is decisive in how we conceive drawing and its represented architecture, it surely must be crucial in how we animate, represent, and dream about our cities.

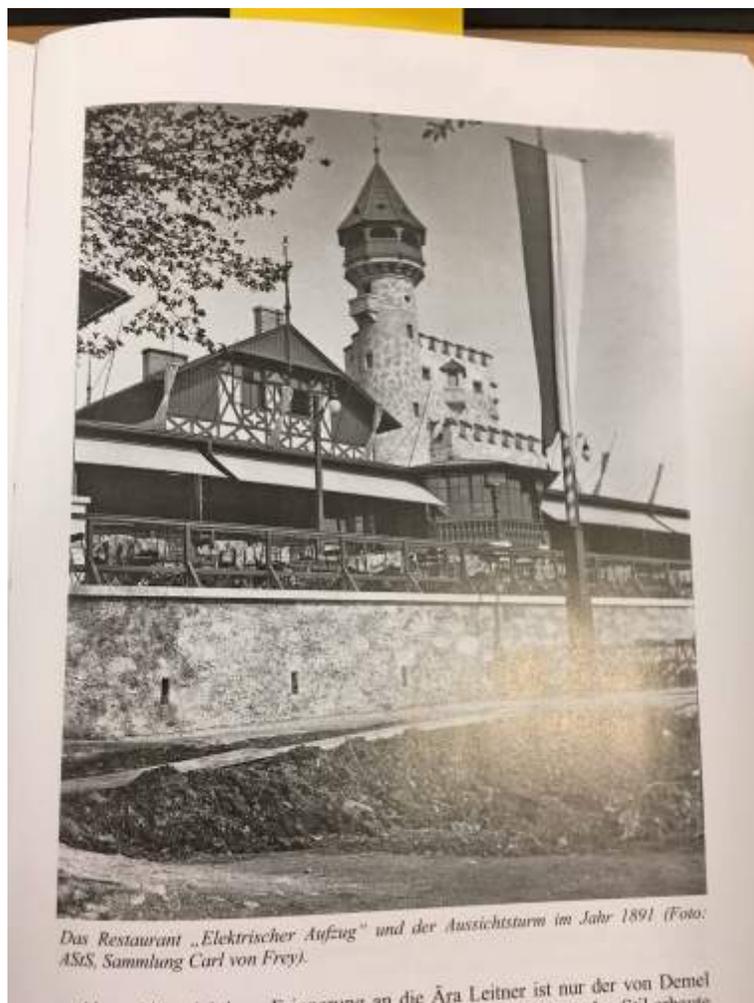
A project with a site

Amalie Redlich Tower, adjacent to the Museum der Moderne.



Understanding context

Amalie Redlich Tower – History



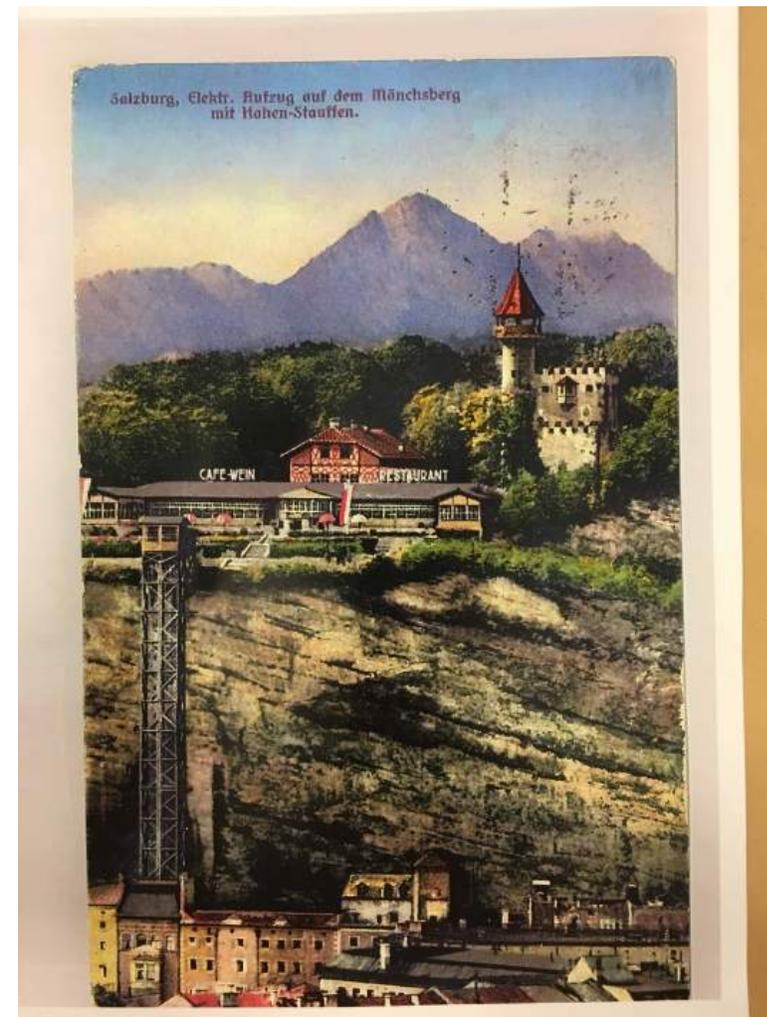
Das „Grand Café Winkler“

Das »Grand Café Winkler« wurde unmittelbar nach dem Zweiten Weltkrieg 1946 – 1947 an Stelle des alten Restaurants von Hermann Winkler errichtet. Hermann Winkler, der im Sudetenland vor dem Krieg einige Betriebe besessen hatte, kam 1945 als Vertriebener nach Salzburg. Praktisch mit Nichts im Gepäck, außer seinem Ehrgeiz wieder von vorne und neu zu beginnen. Winkler erwarb die alte Restauration, ließ sie abtragen und neu bauen. Das Café, wie es Hermann Winkler aufbaute und bis zum Jahr 1973 selbst führte, war nur zum Teil in Massivbauweise ausgeführt, der überwiegende Teil war eine Holzkonstruktion. Es hatte mit den Aussichtsterrassen eine Kapazität von 1.000 Sitzplätzen und eine Nutzfläche von 1.742 Quadratmetern. Zudem baute Hermann Winkler, der inzwischen in den 60iger Jahren zahlreiche Ehrungen der Stadt Salzburg erhalten hatte und zum Kommerzialrat erhoben wurde, das Hotel Winkler in der Franz-Josef-Straße. Heute ebenfalls Vergangenheit, es wurde zum Teil abgerissen und zu einer Seniorenresidenz umgebaut.

Das Grand Café Winkler,
Foto undatiert, Archiv der Salzburger Stadtwerke.

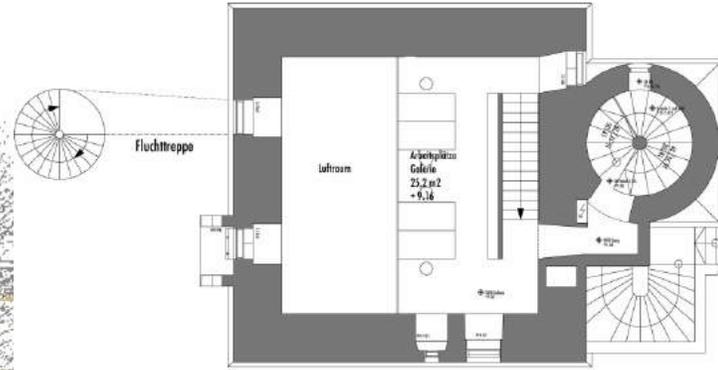
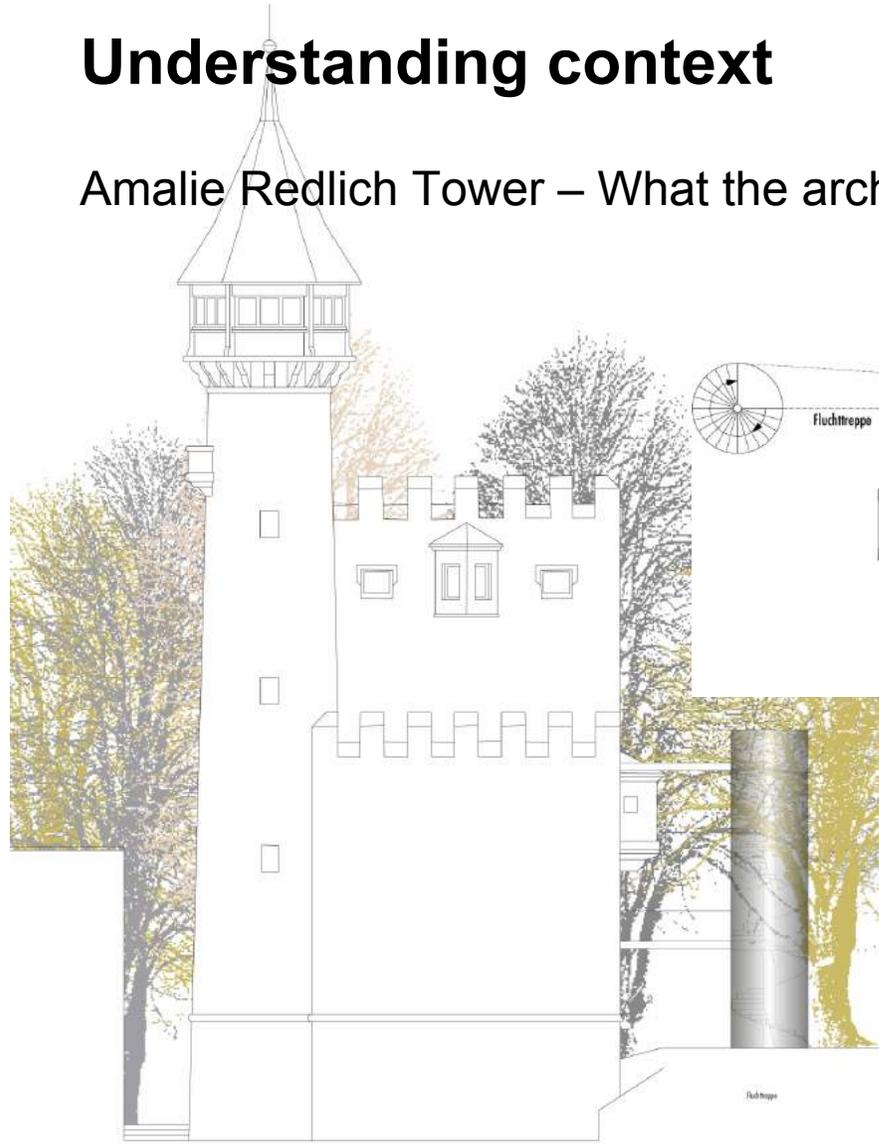
1973 wurde das Café von der Stadtgemeinde angekauft und von der Kammer der gewerblichen Wirtschaft als federführendem Hauptpächter übernommen. Das Café erlebte in seiner Gegenwart ungezählten prominenten Besuch: Namhafte Schauspieler der Salzburger Festspiele, Politiker, und Wirtschaftsleute genossen die wunderbare Aussicht genauso wie so manches gekrönte Haupt seiner Zeit. Darüber hinaus diente das Café in vielen – teils Heimatfilmen teils internationalen Filmen – als Filmkulisse. Einer der bekanntesten Filme, der die

134



Understanding context

Amalie Redlich Tower – What the architects found and did



Ansicht Ost M 1/00



Understanding context

Amalie Redlich Tower – What the architects found and did



Museum der Moderne Salzburg
Umbau Wasserturm
11.7.2007

VORABZUG

Understanding context

Amalie Redlich Tower - Interior



Considerations

The story of the tower

Inception – Ideas

Cultural and political context

Materiality

Functions

Restoration – Alterations – Adapting

New experiences

What is the tower?

The story of architecture

What changed architecture during the two World Wars?

What are the forces/powers that shape our cities?

What is of value? What do we love?

What is Salzburg?

Considerations



Considerations



Relating to context

Museum der Moderne current exhibition:

<https://www.museumdermoderne.at/>

Considerations

Main proposal and starting point

To reveal layers, tell the story of the tower in relation to the lived experience.

Peeling to uncover the past but also to peek into the inside

There is a strong imaginary component that shaped the tower and which never corresponded to its functions.

Considerations

Dilemmas

What to present?

What is my position as an outsider?

Up to which point can I make assumptions, "fill the gaps", have "poetic licence"?

Making a film but also an "art piece"

Abstraction vs Figurative

Obscurity vs Caricature

Critical but also Open interpretations (laying the facts in a non explicitly judgmental way)

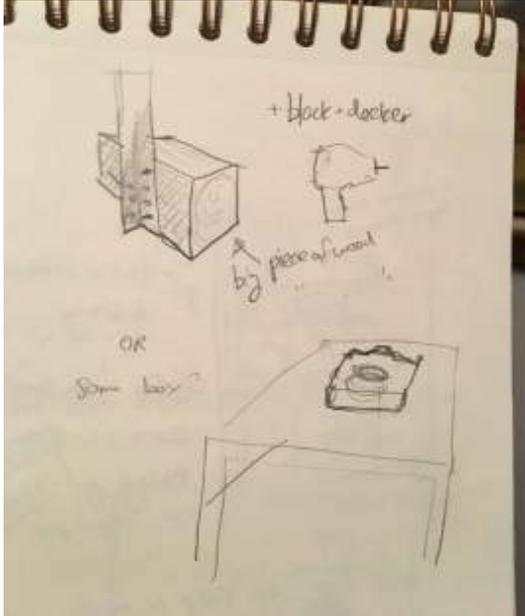
What insight can one have after seeing it? (Am I offering something to the local community?)

Animation Installations/Projections

<http://rosebond.com>

<https://vimeo.com/178479381>

Technical Considerations



Aesthetic Considerations

THEMES

Ways of projecting
Site/Culture specific
How to study place

Which parts of the building will I use?

Single or multiple projections?

What shape? 16:9 or anything else that corresponds to architectural features?

How do scenes connect?

Will there be “loops”?

How do I show the imaginary vs the real? The historic phases?

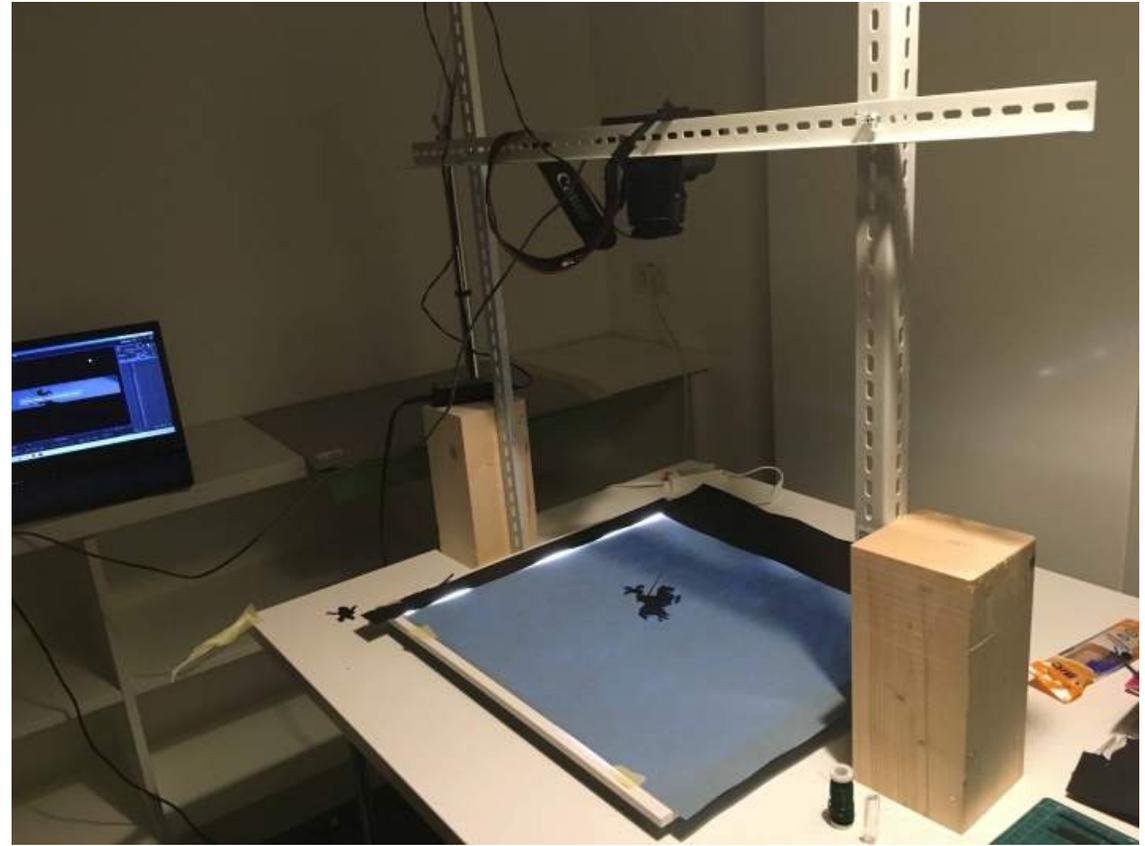
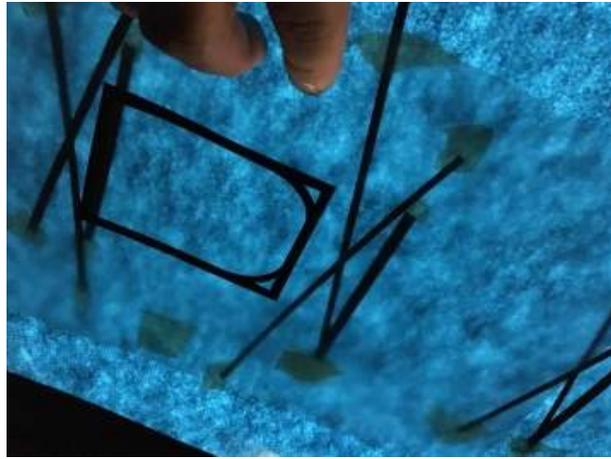
Will it be chronological?

Vertical or horizontal movements?

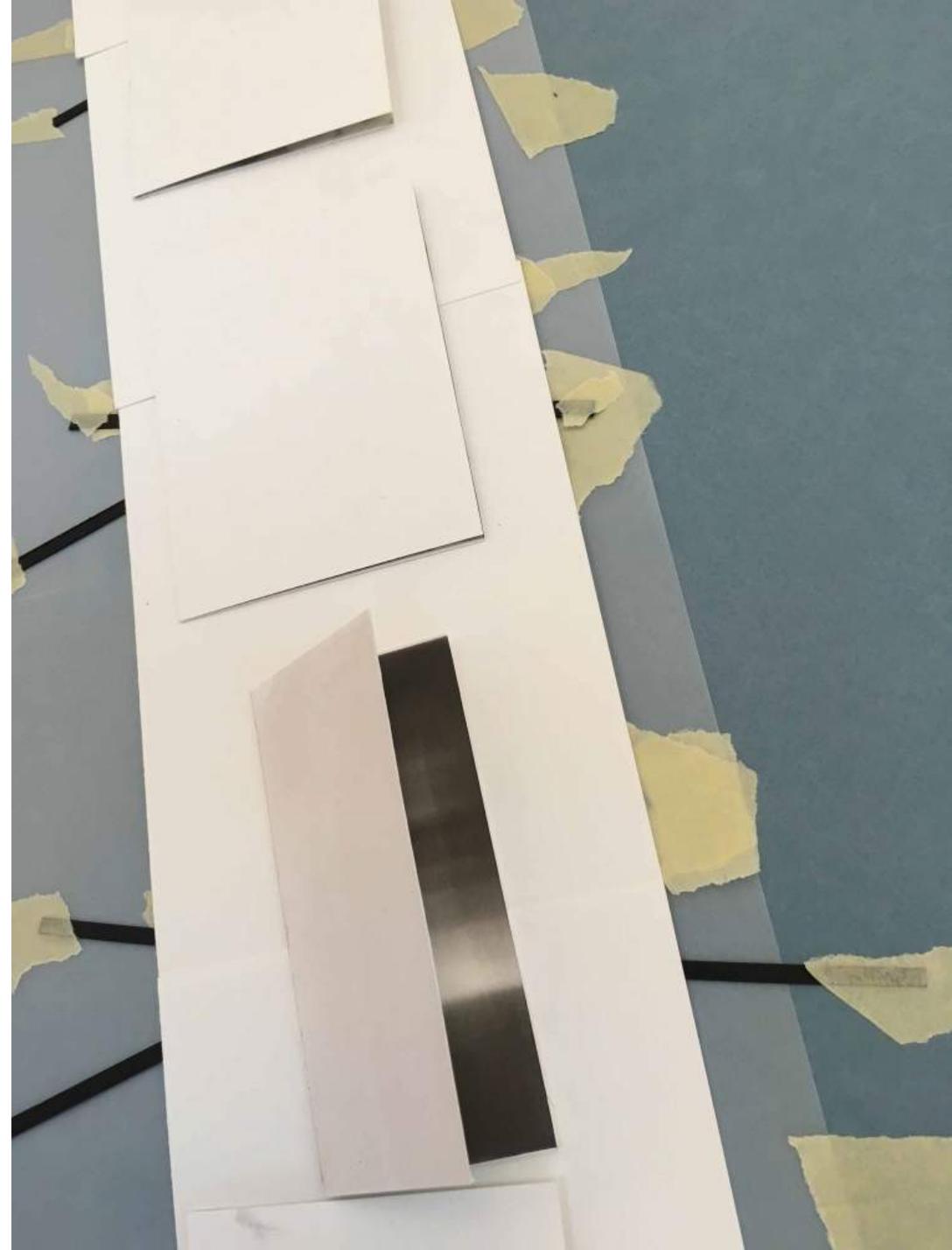
Smaller projected surfaces allow for simpler compositions and movements that can be imagined...

Existing windows on SE façade were not part of the original building....

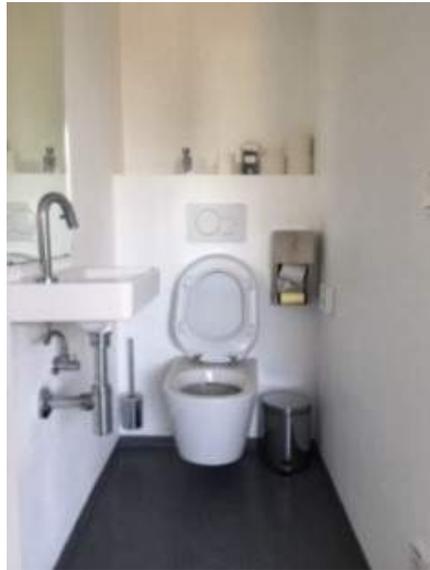
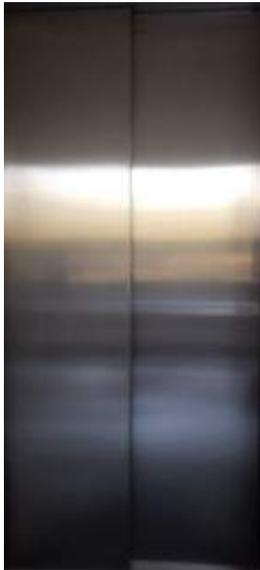
Making



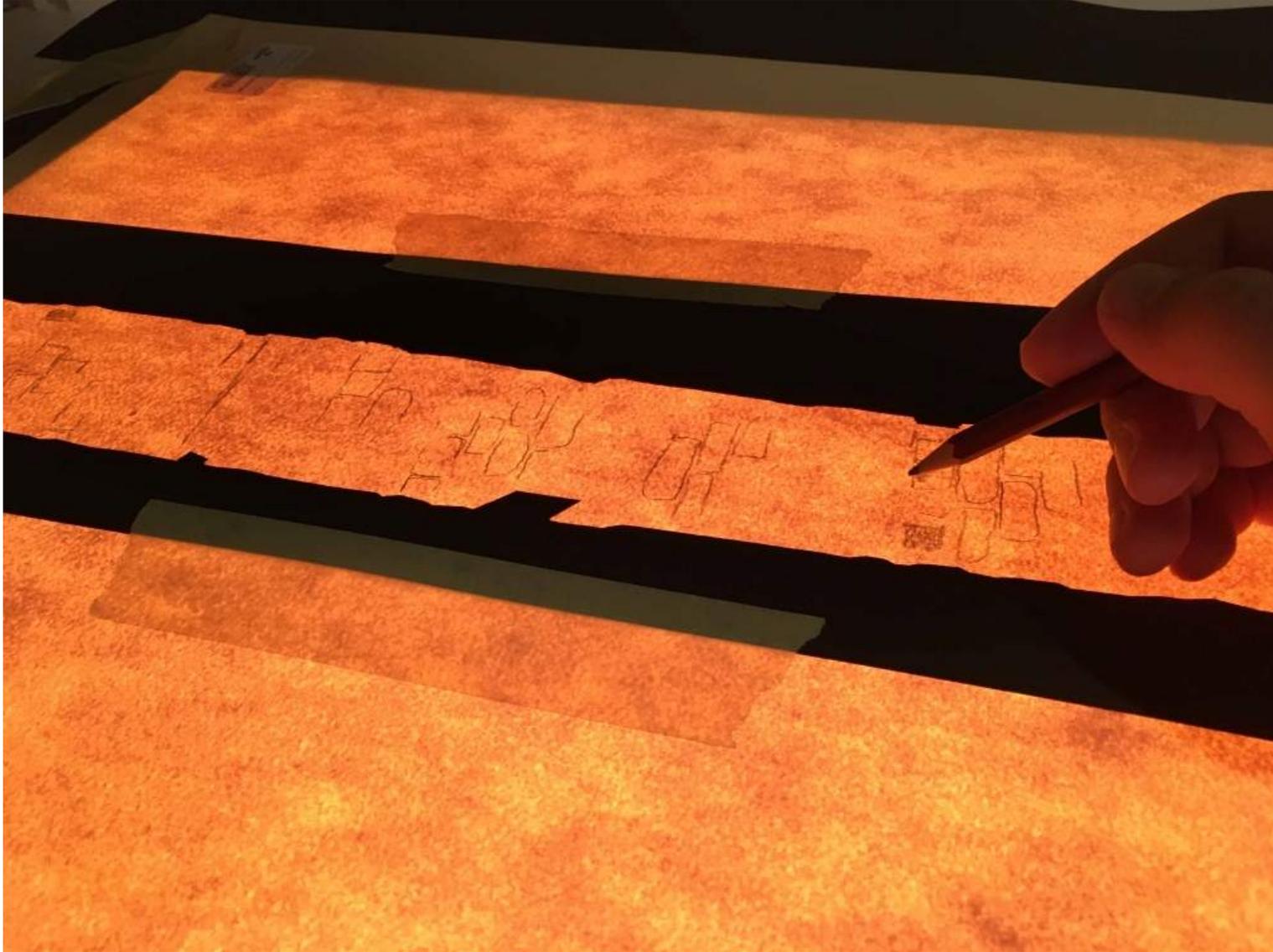
Making



Making



Making



Making



Final Project

<https://vimeo.com/363208111>

Final Thoughts

- Continue experimenting with new techniques, media, palette of materials
- Look at precedents in animation
- What is the interface – dissemination – audience?
- How do I assess spectators' reactions?
- How could sound be necessary/useful?
- What senses are at work? How does the visual translate tactility?
- How did materiality affect my outcome?
- How do I use this experience?

A larger project would require :

- More involvement in the human aspect (interviews, accounts)
- A more systematic analysis of the built environment
- A more explicit understanding/expression of the senses



Final Thoughts

*Is the need for permanence a real need?
Because if it is, then it may be that the only sense of
permanence in the fleeting art of animation is its materiality.*

A.S. diary notes
14 Aug. 2019

