

BUILDINGSCAPE

press kit Gallery Weekend 2015



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Our primary aim is to transform and to convert what is often considered to be both social and technical interferences in form of major construction sites. We modify these sites into living urban interventions that address the process of urban transformation and development. With this frame of mind we address the buildings of future architectonic icons within their immediate and broader social context. This means promoting their cultural acceptability and image as well as their marketing value. Our modus operandi in achieving these objectives is to accompany the ephemeral, though extremely complex construction process, with a series of innovative, artistic and interactive communications based 'events'. These events transform the process of construction into cultural experiences that can be both entertaining and educational.

THE CONCEPT

BuildingScape is a Berlin based company that develops artistic, architectonic and urban media interventions and concepts to accompany and promote the construction process of pivotal European building projects. Our primary aim is to transform and to convert what is often considered to be both a social and technical nuisance in the form of major construction sites into living urban interventions that creatively address the process of urban transformation and development. With this frame in mind, we are interested in addressing the building of future architectural and cultural icons within their immediate and broader social context, thus promoting their acceptability and image, as well as marketing value. Our modus operandi in achieving these objectives is to accompany the ephemeral, though extremely complex construction process, with a series of innovative, artistic and interactive communications based 'events'. These are intended to transform the process of construction into cultural and social experiences that can be both entertaining and educational.

After years of work and multi-disciplinary collaborations with architecture and urban multimedia projects, the founders of BuildingScape applied their first BuildingScape concept on the construction of "Dorothea's Place" in Berlin, a luxurious residential project designed by architect Peter Schweger and Associates. In October 2014 Can Togay, David Szauder and Thomas Hölzel, founded "BuildingScape Gesellschaft für Immobilienmarketing mbH". The company is based in Berlin-Charlottenburg.

Our current commissions – as collaborations between our company and Artprojekt Entwicklungen GmbH – include a complex BuildingScape project for a new building designed by the office of David Chipperfield Architects at Französische Straße in Berlin, the "Palais Varnhagen" and an interactive audio installation in the "Nikolai Gärten" in Potsdam.

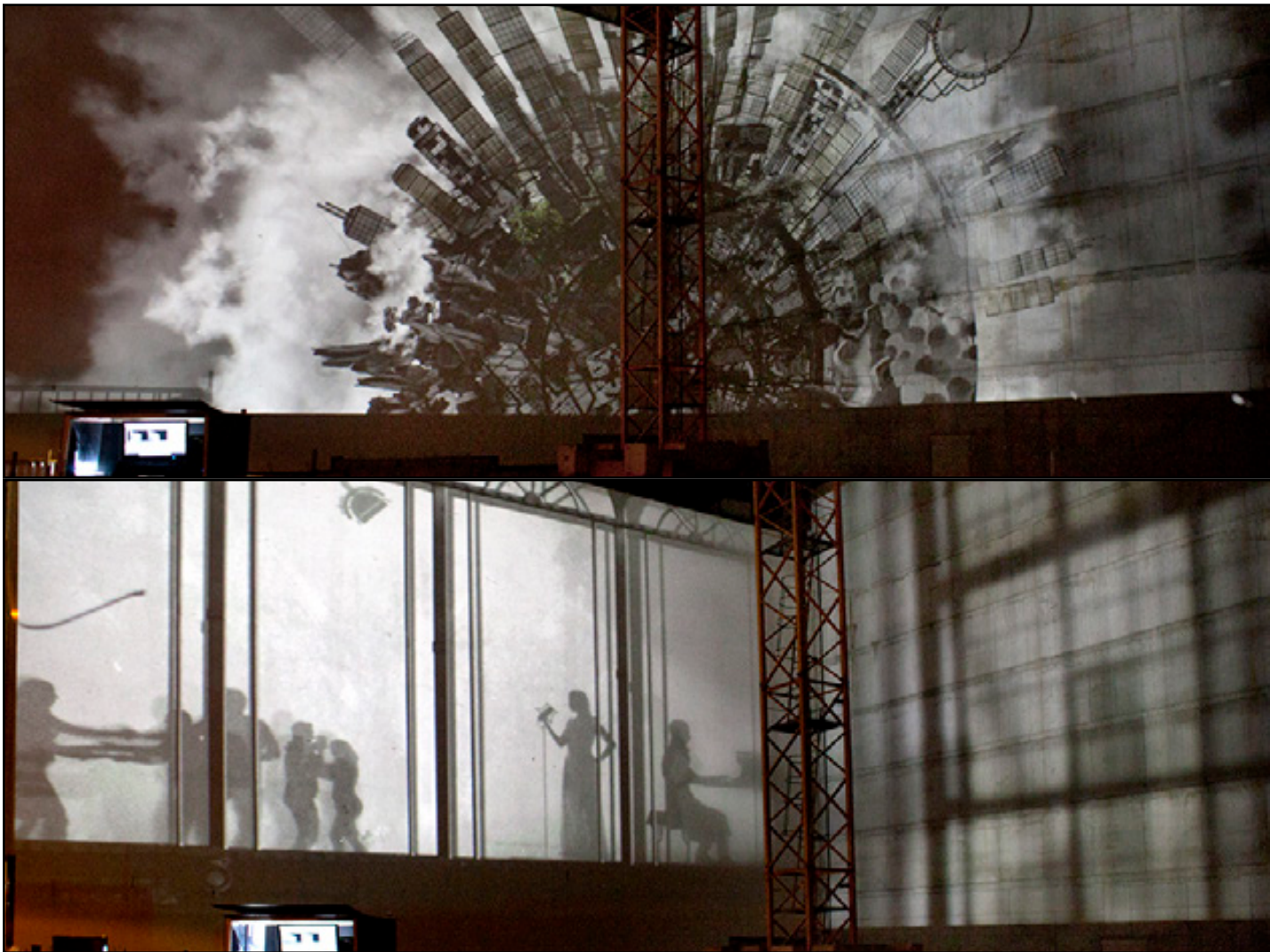
Further, important commissions are under negotiation with the Liget Budapest Project, the most prestigious museum project of the past decades in the Hungarian capital, and the Nobelhuset AG regarding the new Nobel Center in Stockholm. The recent founding of BuildingScape has thus resulted in a considerable amount of interest within an extremely short period of time. This interest and potential fills us with great enthusiasm, and a deep desire to explore further challenges in the context of culture and European building development.

„AN EVENING AT VARNHAGENS“



„An Evening at Varnhagens“ is a BuildingScape architecture specific mapping projection event, that evokes the life, the characters and the atmosphere of Berlin’s most well known literary and art salon and its most important salonière the jewish-german Rahel Varnhagen at the turn of the 18th and 19th century. The building site of the future Varhagen Palast designed by David Chipperfield at Französche Strasse x-x is located in the midst of the district that once was the centre of Berlin’s literary salons. The ca. 10 minutes projection designed by Buildingscape’s creative group, (directed by Panni Neder, Mari Cantu) and animated by Gaspar Battha uses and transforms the devices of a classical shadow-play projected on the firewalls of the construction site, in order to create the illusion of the yet non existing building, as well as to take the audience back to a time of the salon of Rahel. Peeking through the projected windows of the Varnhagen salon, the multimedia event revives an evening at Rahel Varnhagen’s with her famed guests, such as the prince Louis Ferdinand of Prussia, Pauline Wiesel, Heinrich Heine, Tieck, Jean-Paul, the Humboldt brothers, Friedrich Schlegel, E.T.A Hoffmann, Rossini and Paganini etc. - all part of Berlin’s and Europe’s political, intellectual and artistic elite of the late 18th and early 19th century. The projection is an homage to Rahel Varnhagen, who’s figure, social and literary achievement stand for the idea of the emancipation of Jews, women and the enlightened citizen.

„AN EVENING AT VARNHAGENS“



The second projection is an excerpt of the animation of Emil Goodman „Harry Waltz“ that takes the theme of the social and salon life and projects it into the future of Berlin. The retro-futuristic world, created by Goodman, erases the borders of past, present and future and rethinks the device of the shadow and its meaning.

Artists involved in the projects:

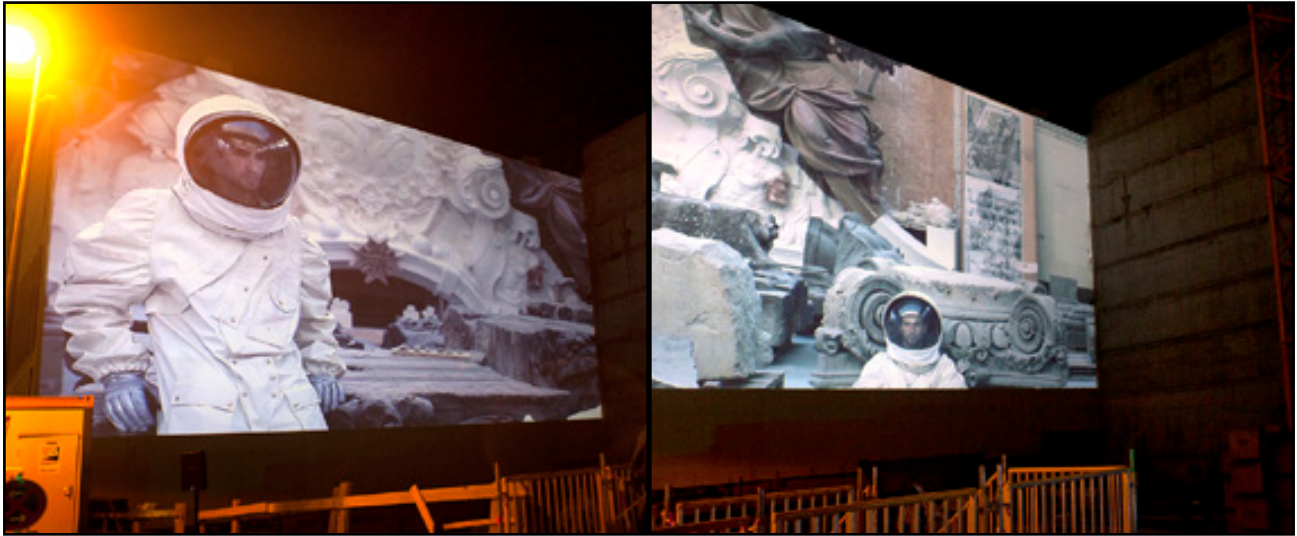
An Evening:

Gaspar Battha, Mari Cantu, Panni Neder

Harry Waltz:

Emil Goodman

AMIR FATTAL: ATARA, 2015



The video installation *Atara* is dealing with different layers of the concept of resurrection in the context of German history. It combines together a reversed version of the *Liebtestod* song from the opera *Tristan Und Isolde* by Richard Wagner and images taken at the workshop of the Berliner Stadtschloss in Spandau, where the new Baroque-style stone facade is being made for the rebuilding of the Stadtschloss. The word *Atara* in Hebrew means crown, which is used in a famous Talmud expression meaning - ,“restore to its former glory“.

The video is dealing with a process that is taking place ,out of time‘ or ,out of space‘, in this case, breaking the historical narrative of creation and destruction in the context of two buildings that used to stand at the same place in Berlin: the Berliner Stadtschloss and the Palast der Republik. Their story brings together different epochs in the political history of Berlin and their aesthetics reflect the changing ideologies that they used to represent. It is asking the question: what does it mean to build a Baroque style palace in the year 2015?

The video turns the artist workshop in Spandau into a space-station-like scenery and the artists who work there into astronauts working on the creation of the sculptural facade. It follows their technical process and the historical references that they are using in creating a place that was lost 70 years ago. It shows the combination of the old traditional stone carving technique together with the long process of creating the different elements and figures by using old photographs and some of the original remains of the original palace. The process combines sculpturing in clay, making a silicone molds, plaster positives and later stone carving. The whole process becomes a metaphor for the attempt to change the historical events that took place in Germany during the 20th century and the attempt to transcend into a new era.

The theme of defying destruction and death is also echoing through the original score that was based on *Liebtestod* from the opera *Tristan Und Isolde*. ‘*Liebtestod*‘ is the final and dramatic aria from Wagner’s opera ‘*Tristan und Isolde*’, sung by Isolde after Tristan’s death. Performing this specific piece backwards is thus an attempt in resurrection. It reflects on the power of music to transcend a situation or the possibility of changing what cannot be changed — death itself. The music was created by copying the last note as the first note and proceeding in this way, a new ‘mirrored’ musical piece was formed. The piece was recorded live and then was used as the foundation for the score, where it is also reversed digitally back to its original form.



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