OVERVIEW OF ALL EXHIBITIONS

22.10.

JUDITH FASSBENDER, HANNES FROMM, NIKOLAI SCHILASKY Gravity – about the attraction

18.10.

Design Week

The outset of this project was the question of how an analog product can benefit from digital tools such as 3D printing. Following this question, the vase "Choice" was created. An analog contorted body forms the base of the vase, to which a digitally generated attachment is added. Through the option to change the diameter of the vase's mouth, the vase's spectrum of application is extended—be it to hold an opulent bunch of tulips or some field flowers. Additionally, the grid form of the attachment provides the basis for various flower compositions. Choice will suit every occasion.

SIZE: 300 × 150 × 150 mm
MATERIAL: Porcelain, printed ceramic, PLA fila
PHOTO CREDITS: Marcel Krummenacher
CONTACT: info@marcel-krummenacher.com,

Dutch

M



Three objects that are focused on time, rotation and the influence of gravity.

Our gravity ensemble consists of three kinetic installations—a combination of a calendar and a clock, a lamp and an abstract timepiece. The interaction of bodies caused by gravity, the movement of planets in space, and the time units which evolved from that movement were inspirational for the three objects.

With their function and design, the objects induce the user and observer to reflect, and potentially understand, the correlations in our planetary system.







ANNA SCHRÖDER Exploring the invisible

SVENJA BERNHOLD Knitting. A study in biodiversity

size: calendar 80 × 80 × 12 cm, lamp 250 × 80 × 25 cm, installation 72 × 13 × 111 cm MATERIAL: aluminium, wire rope, rubber, acrylic, glass, motors, electronic components PHOTO CREDITS: Judith Faßbender, Hannes Fromm, Nikolai Schilasky CONTACT: gravitation.kollektion@gmail.com www.gravitation-kollektion.de



ESTHER SUÁREZ RUIZ Perlen

21.10.



DANIELA GRÖMKE BÄRENMARKEBÄRENZIMMER

23./24.10.

HYPERWOOD An experimental design project on bioplastics







SARAH BARTMANN Interstellar downslide

JUDITH FASSBENDER, HANNES FROMM, NIKOLAI SCHILASKY Gravity – about the attraction between masses

Plastics made of natural sources seem like a new type of material, a "supernatural" material, a "Hyperwood". Bioplastics are in application and appearance as diverse as their raw materials, whether lactic acid, cellulose or wood. Can the image of plastics be rehabilitated by the use of bioplastics? Should conventional plastics be replaced by bioplastics? We examined new areas of application, processing, surfaces and aesthetics.

25.10.

25.10.





Eindhoven 17.–25. Oct. 2015

SIZE: lengths 200—300 mm, diameter of one chain link 30 mm MATERIAL: soft porcelain, stainless steel PHOTO CREDITS: Miriam Treml CONTACT: miriam.treml@googlemail.com

Burg Giebichenstein Kunsthochschule Halle University of Art and Design

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Klokgebouw

25.10.

MIRIAM TREML Impair

Firing porcelain causes it to shrink by about 15 percent. To get the desired size in the end, you have to bear in mind the characteristics of the material. With "Impair" I tried to take advantage of exactly that. It is possible to fire various components "into one another" due to their reduction in size. By this procedure, I was able to produce a ball joint. To get the accurate size, section and shape, I designed and built each of the cores digitally and then 3D-printed them. First, the inner parts of the cores are fired, which then fit into the casing of the outer parts as a result of their shrinkage. Afterwards, everything is fired together so that the outer parts shrink, enclosing the inner ones. Thus, the chain links which were formed by this process are connected inseparably in and with each other, but they are flexible nevertheless.



Burg Giebichenstein Kunsthochschule Halle University of Art and Design Halle Neuwerk 7, 06108 Halle (Saale) Germany

students: Clemens Schebiella, Moritz Wussow, Veronika Schneider, Li Yin, Leni Binder, Carolin Thieme, Tobias Rell, Vladislav Pasthukov, Marie-Luise Männich, Linn Pulsack, Davina Plätzer, Wen Wen Liu, Alisa Viinikainen PHOTO CREDITS: Veronika Schneider, Tobias Rell, Linn Pulsack contact: hyperwoodburggiebichenstein.tumblr.com

MARCEL KRUMMENACHER MIRIAM TREML Rapid Ceramic



This project is supported by Bı gestaltet! Qualitätspakt Lehre

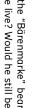




Bundesmini für Bildung und Forschu

SIZE: H 1800 mm, w 1000 mm, p 1100 mm
MATERIAL: WD player, one way mirror, TV Flatscreen,
digital photo frame, various furniture (models)
BEAR: Karl Konrad Pompe
CONTACT: danielagroemke@web.de

What if it was possible to bring the "Bärenmarke" bear into the real world? How would he live? Would he still be needed? And if he wasn't?
What would he say about the change of values in today's families? ...the new kind of families? ...the new role models? Would he yearn for a lost tradition — sitting in front of the television, sad and alone while eating? Or would he notice that Walter White and Lorelai Gilmore are not so far from the small sacred family as it might seem. The "Bärenmarke Bear Room" is an attempt to answer these











Burg Giebichenstein is a modern university of art and design combining elements of a design school, an art academy and a school of modern media. The institution is well equipped with state-of-the-art studios and workshops for almost all technical and handcraft procedures. Students get a lot of individual attention from a highly qualified body of academic staff. The education aims at internationalization and finds its support and practical application in cooperation with partners in industry and trade and with institutions of the public and private sector. Creative young people will find a varied programme and a place where they can explore and professionalize their talents in intellectual and practical exchange.

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ANNA SCHRÖDER Exploring the invisible

18.10.

k is about beads. I made a group of shapes, such inder, a sphere, a cone, a disk. Each of the volas a hole through it, so that it can be put on a the following of the volas a hole through it, so that it can be put on a the following of the foll

SIZE: h 140-52 mm, w 70-27 mm, d 70-27 mm MATERIAL: cotton thread and resin PHOTO CREDITS: Varvara Dombrovskaya, Esther Suárez Ruiz CONTACT: esther_cilla@hotmail.com

SIZE: H 100 mm, W 80 mm, D various 50-160 mm MATERIAL: porcelain PHOTO CREDITS: Leonarda Spassova CONTACT: spassova@web.de

details about their construction. Through working with materials of no particular value, I attempt to change them into something precious.

1910

SIZE/MATERIAL: various PHOTO CREDITS: Armen Asratyan CONTACT: s.bernhold@gmx.de

SIZE: 40 × 50 cm
MATERIAL: metal, copper, iron, reflection fabric, reflector yarn, glass pearls
PHOTO CREDITS: Armen Asratyan
CONTACT: carmenwanja@web.de

ESTHER SUÁREZ RUIZ Perlen

Innovative textiles created by living mushrooms—a symbiosis.

EXPERIMENT SERIES 1: Can lower fungi grow patterns on fabric? Or dye fabric permanently? An experiment in cooperation with the Helmholtz Centre for Environmental Research Halle turns imaginations into vivid patterns and helps new fabrics evolve.

EXPERIMENT SERIES 2: Can new features such as water resistance, thermal insulation and fire resistance be achieved by the growth of mycelium? Various experiments and materials display mycelium growth on textiles and visualize the modulation of their properties. First results open up completely new pathways in textile finishing through natural growth.

SIZE: variable

MATERIAL: woven and knitted cotton, paper, wool, hemp, polyester, viscose, polyurethane, linen and mycelium, different mold spores
PHOTO CREDITS: Anna Schröder, Franka Skabak
CONTACT: schroeder-anna@gmx.net

TUDYING AT BURG GIEBICHENSTEIN

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This year, the BURG is celebrating its 100th anniversary! A reason to celebrate and to look back on our history—and also an opportunity to highlight the capabilities that make our university of art and design what it is! Over the last 100 years, the university has evolved continually and developed into a university of art and design that explores the space between the poles of free an applied forms of art and design, and between experimental practice and cross-disciplinary research. You can look forward to a wide-ranging programme in 2015 that is shaped by our teaching staff and students from all areas, and which will include both alumni and guests. For further information go to www.100

The project "Knitting. A study in biodiversity" explores the creative potential of machine-knitted fabrics. It looks for ways to use the qualities of such fabrics for functional and aesthetic purposes and examines the role materials and bindings can play here. At the end there are no finished products but insights—inspiring ones, but also ones which are rather disillusioning. These insights manifest themselves in a number of shapes, which are so different from each other that one easily overlooks the feature they all have in common, that is, the fact that they are all knitted. The shapes sometimes remind us of something organic, so it is tempting to draw parallels to biology in terms of language and notion: The technique of knitting equals the genus, the samples are the species and the design process turns out to be an evolution.

My theme is about changes brought by climatic influences such as air, light, humidity, temperature and water. The indoor climate is paramount. Sometimes changes to my materials occur over a longer period, like the oxidation of metals, for example, but sometimes there are just regular interactions with light and water. Some surfaces are even developed by climate constituents, as for example cyanotype by uv light. On the other hand there is an influence on the indoor climate, such as the smell of the metallic patina, or for example reflecting surfaces can protect from heat, or the climate can be affected just by changing the lighting conditions in the room.

3URG GIEBICHENSTEIN JNIVERSITY OF ART AND DESIGN HALLE

SVENJA BERNHOLD Knitting. A study in bio

CARMEN

19.10.

21.10.

LEONARDA SPASSOVA Die Visuelle Identität



SIZE: 35–135 cm MATERIAL: ceramics, metal , glass PHOTO CREDITS: Alexander Burzik, Tassilo Rüster 2015 CONTACT: mollehosch@posteo.de, sarahbartmann.jimdo.com

My work deals with intersections between design and art. Questions I ask myself are: Is it important that good design is functional? Is art allowed to fulfill a purpose? The result is pieces that don't always meet the observer's expectations. Visual anticipations should be broken down, thereby enabling a renewed view of things.





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BurgRoadShow www.burg-halle.de/roadshow roadshow@burg-halle.de

This project is supported by Burg gestaltet! Qualitätspakt Lehre und Forschung