

# PREFACE

Marie Reichel, Lukas Thaler, Gregor Titze

The research unit Three-dimensional Design and Model Making, part of the Institute of Art and Design at the Faculty of Architecture and Modelling, combines theory and practice in its teaching and research on art, architecture, design, and culture. In addition to basic training in the analysis of form and shape in the Bachelor's program, the unit offers, among other things, the "Artistic Project" course to Master's students. This exercise enables students to recognize artistic methods and to employ them in their architectural practice. By engaging with art in a variety of contexts and creating their own projects, students develop an understanding of their individual artistic style as creators of architecture. The Institute's international research is supported by broad-based networking and provides a dynamic forum for exchange through events, exhibitions, and publications. In the summer semester of 2024, "Artistic Project Z" titled "Zwischen Henkel und Schnabel" (English: Between handle and spout) took place in cooperation with the European Capital of Culture Bad Ischl–Salzkammergut 2024.

The course revolves around the jug—an object that, in addition to its everyday purpose as a container, has a high symbolic value. This seemingly banal object raises interesting spatial and social questions that go beyond its utility value. The relationship between the individual and the group is at the heart of many creative processes, with composition acting as a medium of communication, an interpersonal bridge that enables exchange. It creates spaces (both physical and metaphorical) where individuals come together as groups to interact. In this respect, the relationship between the outside and the inside plays a central role. In architecture, this manifests in the composition of transitions between private and public areas, reflecting in a figurative sense the dynamic between personal identity and collectivism. Composition can erase, redefine, or deliberately emphasize these boundaries. It invites us to adopt a new perspective, emboldens us to transgress barriers, and in doing so promotes dialogue between the ego and the we, the inside and the outside. This tension creates space for encounters, exchange, and shared experience.



[https://doi.org/10.34727/2024/isbn.978-3-85448-067-9\\_2](https://doi.org/10.34727/2024/isbn.978-3-85448-067-9_2)

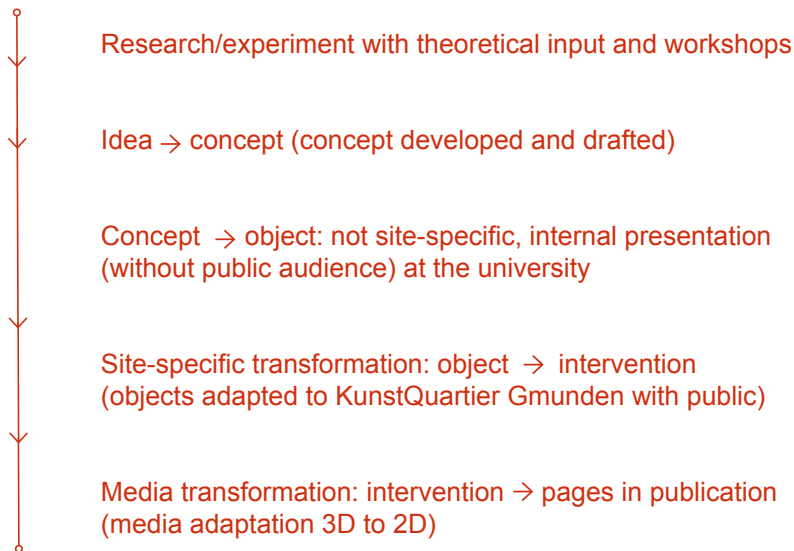
This chapter is licensed under CC BY-SA 4.0. To view a copy of this license, visit <https://creativecommons.org/licenses/by-sa/4.0/>

During the course, students completed projects that highlighted this social function. The jug was interpreted not as a hermetic container, but as a distributor and a communicative link in interpersonal exchange. Only a few months passed between the students' first foray into the subject and the public presentation of their finished projects. In addition to regular meetings for theoretical input, feedback, workshops, and visits to museums in Vienna, the intensive project phases of the course included stays of several days in Gmunden. Students were invited to use the Institute's premises and KunstQuartier Stadtgarten Gmunden as a place to realize their projects.

The compositional method of the course involved the development and realization of physical objects and artistic interventions, as well as their subsequent transformation into a printed format. The objects were publicly exhibited as installations at KunstQuartier Stadtgarten Gmunden.

The publication includes the students' contributions. They are to be understood as adaptations of the previously exhibited interventions into the medium of artistic publication. The creative process has been extensively photographed for documentation purposes. In addition, texts written by instructors are provided to illustrate, describe, and contextualize the students' projects.

The compositional method during the semester as an abstract timeline:



In his essay "Composition as a process", Gregor Titze underlines the importance of the process over the end result, arguing that composition is an ongoing experiment. The process of composition is to be understood as a method of appropriating the world and gaining knowledge. Through the students' projects, Titze illustrates how humans and the environment are intertwined and attempts to transcend the notion of the isolated subject. He views the projects as a contribution to a broad understanding of composition as a cultural and epistemic practice.

In his text “A portable, open-topped object with a handle”, Lukas Thaler examines the jug as a complex object with cultural significance and describes its basic attributes: a portable, open-topped object for carrying and pouring liquids, usually with a handle. Thaler emphasizes the difficulty of providing a precise definition due to the variety of shapes, materials, and purposes, and sheds light on various other aspects, such as the significance of the opening, the contents, and the handle. Through the four students’ projects at KunstQuartier Stadtgarten Gmunden, Thaler explores their confrontation with the concept of the jug. They range from experiments with materials and liquids to performative, interactive installations that interrogate and redefine the functions and symbolism of the jug.

In her thought experiment “Leaking Things”, Marie Reichel looks at media transformations of three-dimensional objects into a two-dimension representation. Based on the concept of the palimpsest—a parchment where the original writing has been

repeatedly effaced to make room for later texts—Reichel introduces the concept of the *glitch* as a productive disruption. A media adaptation of a sculpture into a 2D representation affords the opportunity to consciously introduce disruptions that open up new perspectives. These adaptations or transformations are to be understood as part of the *sculptural process* and can offer additional insight. Reichel argues for a broad understanding of *sculptural processes* that includes media transformations as a productive aspect of the artistic practice.



ABBILDUNG 3 Workshop: Erkundung des Kunst-Quartiers Gmunden, Prozessdokumentation, Stadtgarten Gmunden, 2024 (Foto: Gregor Titze, CC BY-SA)

FIGURE 3 Workshop: Exploration of the KunstQuartier Gmunden, process documentation, Stadtgarten Gmunden, 2024 (photo: Gregor Titze, CC BY-SA)



ABBILDUNG 4 Exkursion nach Gmunden: Erkundungsspaziergang im Toscanapark, Prozessdokumentation, Gmunden, 2024  
(Foto: Gregor Titze, CC BY-SA)

FIGURE 4 Excursion to Gmunden: Exploratory walk in the Toscanapark, process documentation, Gmunden, 2024  
(photo: Gregor Titze, CC BY-SA)



ABBILDUNG 5      Exkursion nach Gmunden:  
trockener Ton in der Firma LAUFEN, Gmunden, 2024  
(Foto: Gregor Titze, CC BY-SA)

FIGURE 5      Excursion to Gmunden:  
dry clay at the Laufen company, Gmunden, 2024  
(photo: Gregor Titze, CC BY-SA)