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1
Staging Knowledge

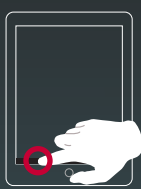
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Bernd Oppl

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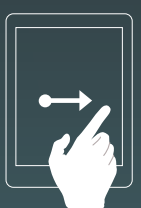
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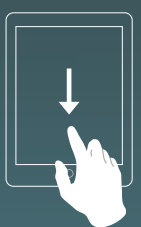
DIE GRUNDNAVIGATION



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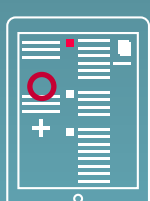
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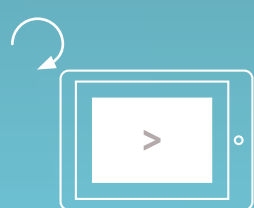
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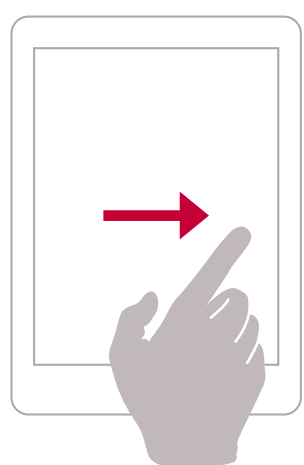
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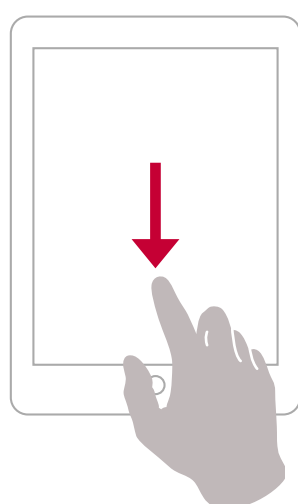
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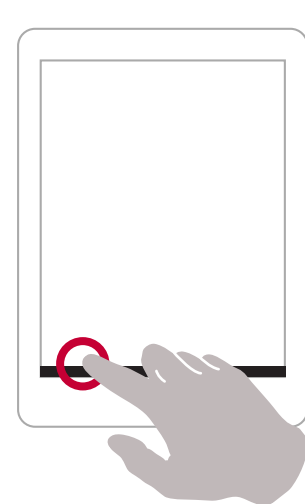
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Wischen Sie horizontal mit einem Finger um von Artikel zu Artikel zu gelangen



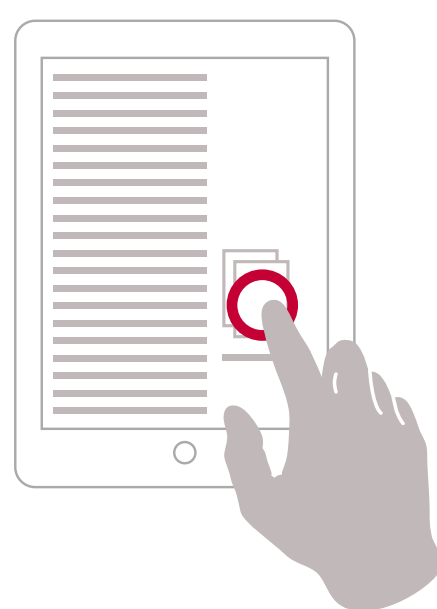
Innerhalb eines Artikels bewegen Sie sich von oben nach unten



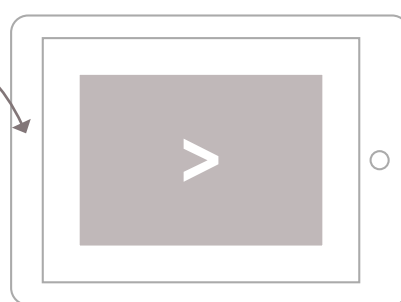
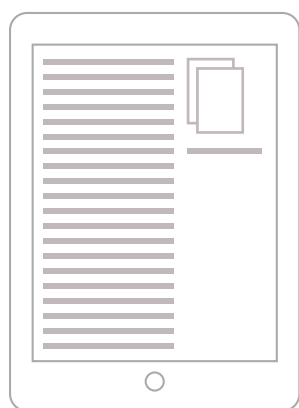
Tippen Sie auf den Button "Inhalt" um die Inhaltsvorschau anzuzeigen.



In der vertikalen Version können sie den **Spaltenfokus** verändern indem sie auf die jeweilige Spalte tippen. In der linken Spalte können Sie den Artikel bequem lesen, die rechte Spalte bietet Ihnen zusätzliche Inhalte bzw. vertiefende Informationen.



Die **Vorschaubilder** der rechten Spalte können vergrößert werden, indem sie auf das Vorschaubild tippen.



Bei splace handelt es sich um zwei Magazine in einem: Je nachdem, ob das Tablet senkrecht oder waagrecht gehalten wird, eröffnen sich unterschiedliche Versionen der Beiträge. Die vertikale Variante lädt Sie ein Artikel zu unterschiedlichen Aspekten des Raums zu lesen und ihr Wissen zu vertiefen. Die horizontale Version bietet ihnen die Möglichkeit sich spielerisch den Themen zu nähern.



Sabine Kienzer
Redaktionsleitung

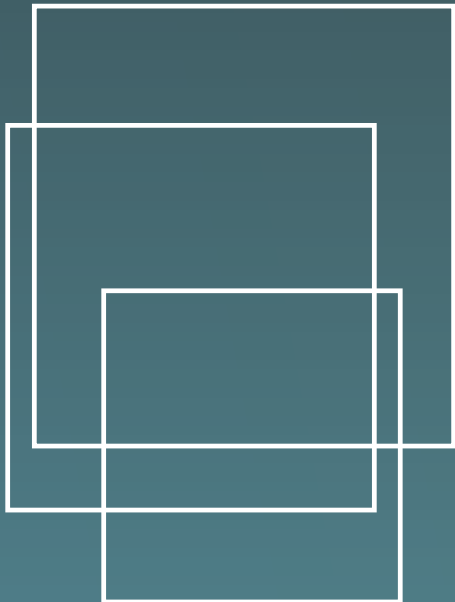
Die Farbe ist ein Blindtext

Farbe ist eine individuelle visuelle Wahrnehmung, die durch Licht hervorgerufen wird, steht bei Wikipedia. Farbe ist in erster Linie ein gesellschaftliches Phänomen, so der Historiker Michel Pastoureau. Eine Farbe leuchtet in ihrer Umgebung. Wie Augen nur in einem Gesicht lächeln, schreibt Ludwig Wittgenstein in „Bemerkungen über Farbe“.

Und an der Kunstuni Linz?

Für die Kulturwissenschaftlerinnen Karin Harrasser und Gudrun Rath steht die Farbe Rot für „Zombies. Leben, Arbeit, Produktion“, für Ton Matton, neuer Leiter der raum&designstrategien, ist Farbe Anlass zum Zweifeln. Tina Franks Betrachtungen zum RGB-Raum ergeben Folgendes: „Mir eröffnet diese Farbkombination quasi als Metafarbe eine grundsätzliche Machbarkeit, ein Alles-ist-möglich-ich-muss-es-nur-denken-Können.“ Karin Bruns und Gerhard Umhaller von der Abteilung für Medientheorien stellten in ihrem Logbuch „Erkundungen in der Nacht“ nach Helsinki und Tallinn an. Farbe kuratiert Dagmar Schink im „white \space“ und Farbe, und bunt, und Schwarz, und Weiss, und Rot, und Blau, und Haikus, und das Baker-Miller-Pink im nächsten „\space – digitales Magazin der Kunstuni Linz“.

Viel Freude mit der aktuellen Ausgabe von Splace.



1. **„Aus der logischen Abwicklung ergibt sich die Fragestellung“**
Interview mit Ute Ploier zum Thema *Farbe in der Mode*
Sabine Kienzer
2. **„Serien in Schwarz: Mediale Erkundungen der Nacht“**
Logbucheintragungen der Exkursion zum Thema *„Nachtschicht - mediale Erkundungen der Nacht“* nach Finnland
Karin Bruns
3. **„Schwere Geburt – die Erfolgsgeschichte von Eastman Color“**
die Entwicklung des Farbfilms in Europa und den USA,
Martin Reinhart
4. **„Steinzeit der Evidenz. Das Schwarz-Weiß des Roland Barthes“**
über Barthes *„Helle Kammer“* und seiner Rede vom Realismus und der Wirklichkeit der Fotografie, Helmut Lethen
5. **„Kunstgeschichte in Schwarz-Weiß.**
Visuelle Argumente bei Panofsky und Warburg“ zur Ablehnung der Farbproduktion und farbiger Diapositive in *„ernsthaften Zusammenhängen“*, Monika Wagner
6. **„Warum ArchitektInnen Schwarz tragen und in Grau und Weiß bauen?“**
über die Verwendung von Farbe als Gestaltungsmittel in der Architektur, *The next Enterprise*
7. **Centerfold**
Karin Fisslthaler
8. **„RGB: Alles ist möglich“**
Drei Farben: Rot, Grün, Blau, Tina Frank
9. **„Eine erweiterte Wohlfahrts-Strategie für raum&design“**
Warum wir die Farben, in denen wir denken, hinterfragen müssen, Ton Matton
10. **„Zombies. Leben, Arbeit, Produktion“**
Warum sich Zombies besonders als kulturwissenschaftliche Denkfiguren zur Argumentation aktueller wie historischer gesellschaftlicher Anliegen eignen, Karin Harrasser und Gudrun Rath
11. **„Who's afraid of red and blue?“**
Eine Textcollage zur Kunst, zur künstlerischen Lehre und zu Farben zwischen Rot und Blau, Hubert Lobnig
12. **„Der west-östliche Nirwan“ –**
Meditation zum „Baker-Miller-Rosa“
Thomas Raab
13. **„white \space“ – Galerie**
Dagmar Schink



The Question Arises from the Logical Development

von Sabine Kienzer

^ SWIPE UP

David Lechner



Android Fragments in trouble last year, more and more developers talking about their problems and guys from Square (as always) have a solution—Flow and Mortar. Today I found my old comment to “Advocating Against Android Fragments”

NOTES

Marianne Pührerfellner



Leave a note

This note is only visible to the author anyone @ mentioned, and publication editos (if any).

Ute Ploier wants to develop fashion further by breaking clichés, playing with them and scrutinising them, and then to surprise with the answer, which is: the question about the issue is always the first step that demands particular colours, forms and its own haptic, similar to a logical development that arises out of the question.

"First there is the tissue, out of which a concept is to be developed that determines both the materials and the forms. The issues can be political, aim to develop a mood or to pose gender or social questions, which may well be interlinked." The designer and university professor Ute Ploier finds confirmation for this in the students, whose varying attitudes form the questions to be answered during the course. For the students it means finding out the personal statement and seeing what is meant by it, in order to make an individual approach possible for Ploier. "An absolute individualist sees themselves rather in the artistic field and gets different feedback from me than someone who wants to work commercially, develop their own label or work in a fashion house. It must be clear that fashion is an extremely hard and competitive business that requires the necessary individual initiative – nobody is waiting for you when you leave university, you have to raise your own voice and make yourself noticed."

During her course (Ploier worked almost exclusively with male professors who designed fashion for women) she questioned the gender relationships, she satirised or turned things round in order ultimately as a woman to design men's fashion. "If you look at and compare how many women and how many men manage fashion houses and how many women and men study fashion there is a great discrepancy." At the beginning there were few women who did men's fashion. What does it mean not to design for your own gender? "I was able to assume a greater distance to what I design and I noticed that I felt much happier and found it exciting to quickly come up against the boundaries that can easily be shifted in the narrow framework of men's fashion. Today this is easier than it was ten years ago. Then there were far

Ute Plöier explains men's preference for rather darker colours, such as black, blue and grey, through the fact that they perceive colours differently from women. Ludwig Wittgenstein regarded it as meaningless to talk about the character of colours. It depended only on the wearer of the colour and with colours one actually only thinks about special uses. "You can play with the psychological interplay between the colours you wear and what you radiate, and the interaction that results from it," says Plöier, because: "feelings or a dynamic can be expressed through fashion. You therefore always have to see colours in the context or in the respective project, not separated as an individual aspect and without attribution according to colour criteria." The extent to which colour determines form and what happens, when colour assumes form, results from the interplay as well as the juxtaposition of colour and form. It is always colour that is predominant. "Colours naturally have a particular effect on people and trigger particular feelings. In my fashion, however, it is very much concerned with the breaking and shifting of perspectives, about re-assignments. Then it is exciting to attribute a colour to a form that you don't exactly expect. This results in the shifting." Is "optical intelligence", that is the ability to recognise colours correctly, to select the right nuances for particular aims and situations, inherent or can it be learned in the fashion course at the Linz University of Art? Plöier: "I certainly think that some people have more of a propensity to designing and colours than others do. The concern with colours is quite clearly part of the education, if it is a question of unlearning ways of seeing in order to develop them afresh. Last year a student worked on the theme of sound colours. She dismantled music into the individual tones, ascribed colours to them and in this way created a system of colour combinations which she herself would never have made use of. The self-imposed didnot helped her to shift her own ways of seeing."

The history of the "Ute Ploier" label is also a very subtle liberalisation strategy around the breaking up of rigid images with the view of particular details using the humour and irony of a designer who tells a credible story. There is a protagonist for each collection, like a leading actor in a film. The "Lost Angeles" collection, for example, was inspired by Gottfried Helnwein, for whom our western world, with all its tendencies and wounds can best be experienced in Los Angeles ("The city is like an open wound. I get the impression that this is the place where you can see the state of western culture most clearly, better than anywhere else. For some reason nobody here is even trying to control the chaos or conceal anything about the current situation."). The collection itself moves in the world of colour as Ploier imagines Los Angeles (she has never been there) – colours like those of Steven Meisel, blue swimming pools and gleaming sunlight. Nevertheless, the collection is irritating: if you look at the suits more closely, it is evident that their seams have not been sewn together but are held by elastic strips underneath them. "Customers buy a piece of clothing because they want participate in the world or the universe that is associated with a brand or a collection. So it is very difficult for a label without a history."

Apart from which, if you are designing for someone else, regardless of whether it is a man or a woman, this always has something to do with a position of power, says Ploier: "I suggest something and dress someone in one of my ideas; that is more than a piece of clothing – you read the cut, the colour the material." All these factors say something or want to say something about the wearer; here quite clearly an idea of power resonates or, as in Ploier's case, a statement: "For me it is a case of shifting classical male images. In our culture the suit is a status symbol. I am interested in what happens when I use particular materials that are not normally suitable for it – when I line it with down it becomes as soft as a pillow. This is not conceived of as a power-game with men, but as assistance in order to free them from role models." For Ute Ploier fashion becomes relevant when tradition can be broken, things shifted and the horizon expanded. Her concerns are socio-political. The new course is called Fashion, Design and Technology, that is, fashion with a technological focus. For Ploier this means above all combining the latest technology with the old: "In Austria there are still two blueprint printers, at the same time clothing can be produced using 3-D printing technology. For me it is a question of the students dealing with the whole spectrum and developing their own standpoint, an attitude to the subject of fashion and technology, where fashion and technology merge, and not attaching technology to fashion like a gadget."

For Ploier things are similar with colour: "At material fairs there is one colour catalogue or one spectrum per season. Fashion followers note and photograph the Pantone numbers from these colour walls and follow them slavishly. I go to the fair without a colour concept and look at what colours there are. My collection is without colour or form, I just have a tendency, a feeling or an atmosphere in my head. For me it is impossible to design without materials. Fashion is also a question of equilibrium; you can't translate every form into every material. I can only design when I have the materials in their colours to hand."

If one asks the designer her favourite colour she answers: "I seldom work with white, if at all then with broken white in which other colours such as stone hues, grey or blue-white, natural white mix in. Never with pure white, because it is difficult to display other colours. Black and white automatically makes a graphic pattern. Here there is already a clear mixing and no white part any more." In addition she asks: "What white tone are we talking about? Each has a particular vibration or timbre. It depends on the context in which white is placed, because then it can be a complete colour or a colour that leaves a great deal open, or a starting point, and so the opposite of perfection."

LINKS

- 👉 A message-based video game controller, panties with wings and an inflatable dress were just a few of the concepts exhibited at the NYC gallery Eyebeam to launch Sabine Seymour's work „Fashionable Technology.“
- 👉 Fabrician is the creator of Spray-onFabric, who patented an instant, sprayable, non-woven fabric. Developed through Collaboration between Imperial College London and the Royal College of Art.
- 👉 Suzanne Lee has developed a novel approach to fashion design - she grows her own materials and grows a jacket.
- 👉 Sabine Seymour is the director of the Fashionable Technology Lab at Parsons The New School for Design in New York. Underauctes at numerous institutions worldwide, including the University of Arts and Industrial Design in Linz, Austria.

BUCHTIPP

- „Angezogen. Das Geheimnis der Mode“ von Barbara Vinken, 255 Seiten EUR 19,95; ISBN-10: 360894625X
- „Fashionable Technology. The Intersection of Design, Fashion, Science, and Technology“ by Sabine Seymura, 249 Seiten, EUR ISBN: 3217749983
- „Aesthetic Politics in Fashion“ by Elke Gaegele, 260 Seiten, EUR 22,-; ISBN: 978-3-95679-079-9
- „Talking Fashion. Vom Helmut Lang bis Raf Simons“ – Gespräche über Mode von Jan Kedes, 208 Seiten, EUR 24,95; ISBN-10: 3791348248
- „Über Gewissheit – Bemerkungen über die Farben“, von Ludwig Wittgenstein, 575 Seiten, EUR 22,-; ISBN-10: 3518281089
- „Die Sprache der Mode“ von Roland Barthel, 170 Seiten, EUR



Ute Ploier works and lives in Vienna this is a small sentence.

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