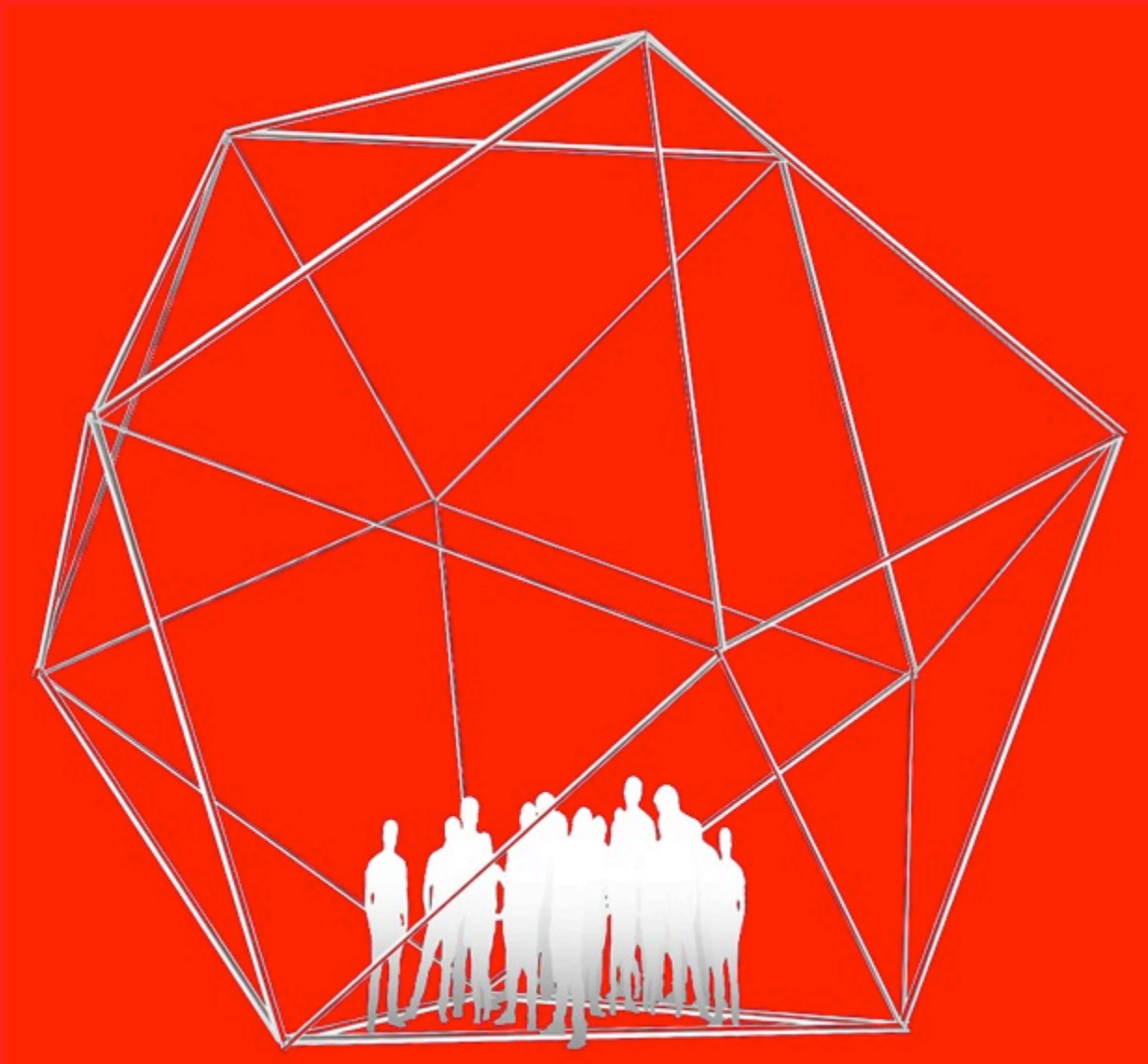


STRUCTURAL FORMATIONS



My artistic work with structural formations is in addition to my spacious sculptural experiments a new approach for temporary places for art and communication in public spaces.

The structures are analogue, open and flexible places for contemporary art, i.e. inviting, atmospheric and transitory spaces that are accessible to all people without preconditions at any time. They create points of cultural crystallization for communication, encounters and artistic production.





3D PRINTED CONNECTORS BY ANTOINE RICHARD

The structures are assembled from aluminium rods, bolts and connectors.

The shapes of the structures are defined by the angles of the trusses.



PLATONIC BODIES

The repertoire of structural forms is sometimes expressed in the form of platonic bodies.



Macro / meta

In addition to their functionality and aesthetic quality, their universal aspirations provoke interesting questions about the selfexamination of man and nature.

Micro / meta

Against this backdrop, the plato niches are both a visual model and a location: as a place for selfobservation, a place for the observation of selfobservations, a place for the dialoge of selfobservers ...

CONTEXT / INSIDE AND OUTSIDE

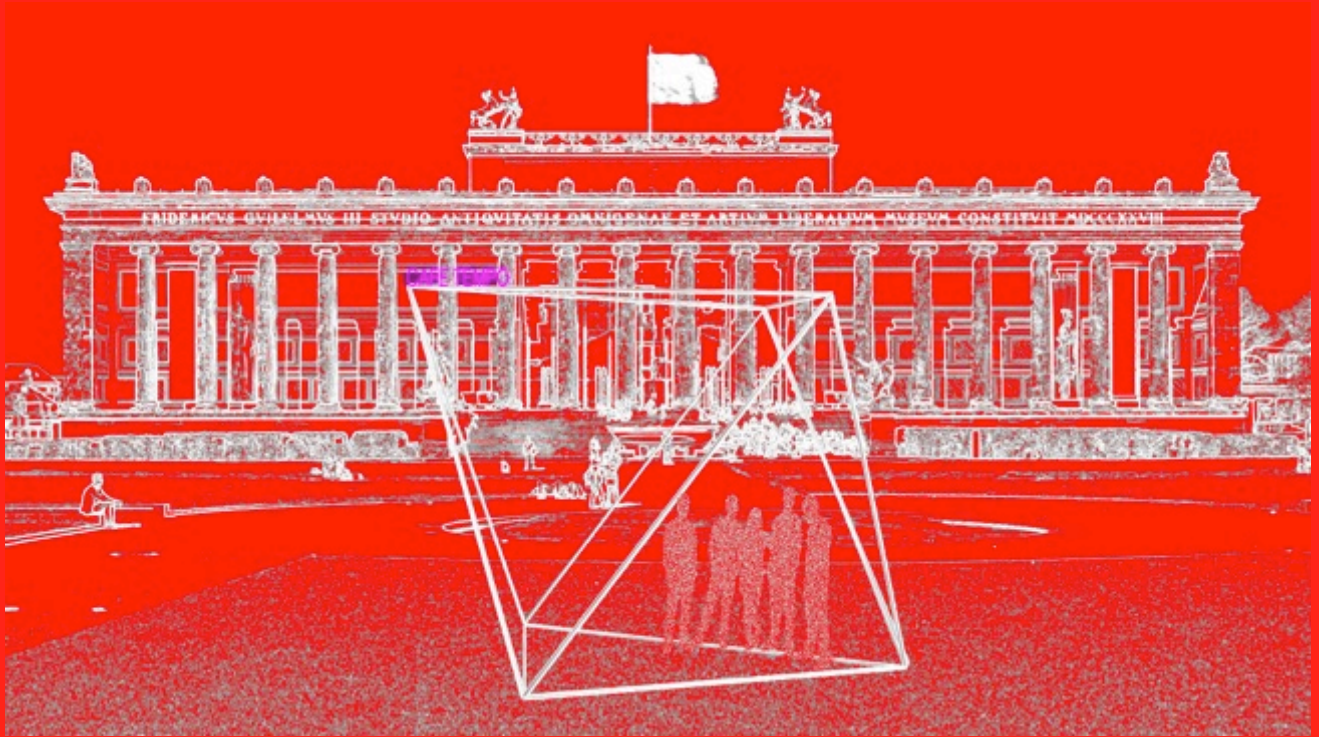
Simple, constructive structures create contextual / temporary aesthetic infrastructures for art, dialogue and encounter.



<https://vimeo.com/510327345>

Through their sketchy character and their transparency they create an immediate connection between the present, the structure, the context, inside and outside.

TEMPORARY



The temporary characteristics and the timeline setup and dismantling allow a flexible practical, economic and legal framework, in which a new relationship of art, production, presentation and general public can be realized.

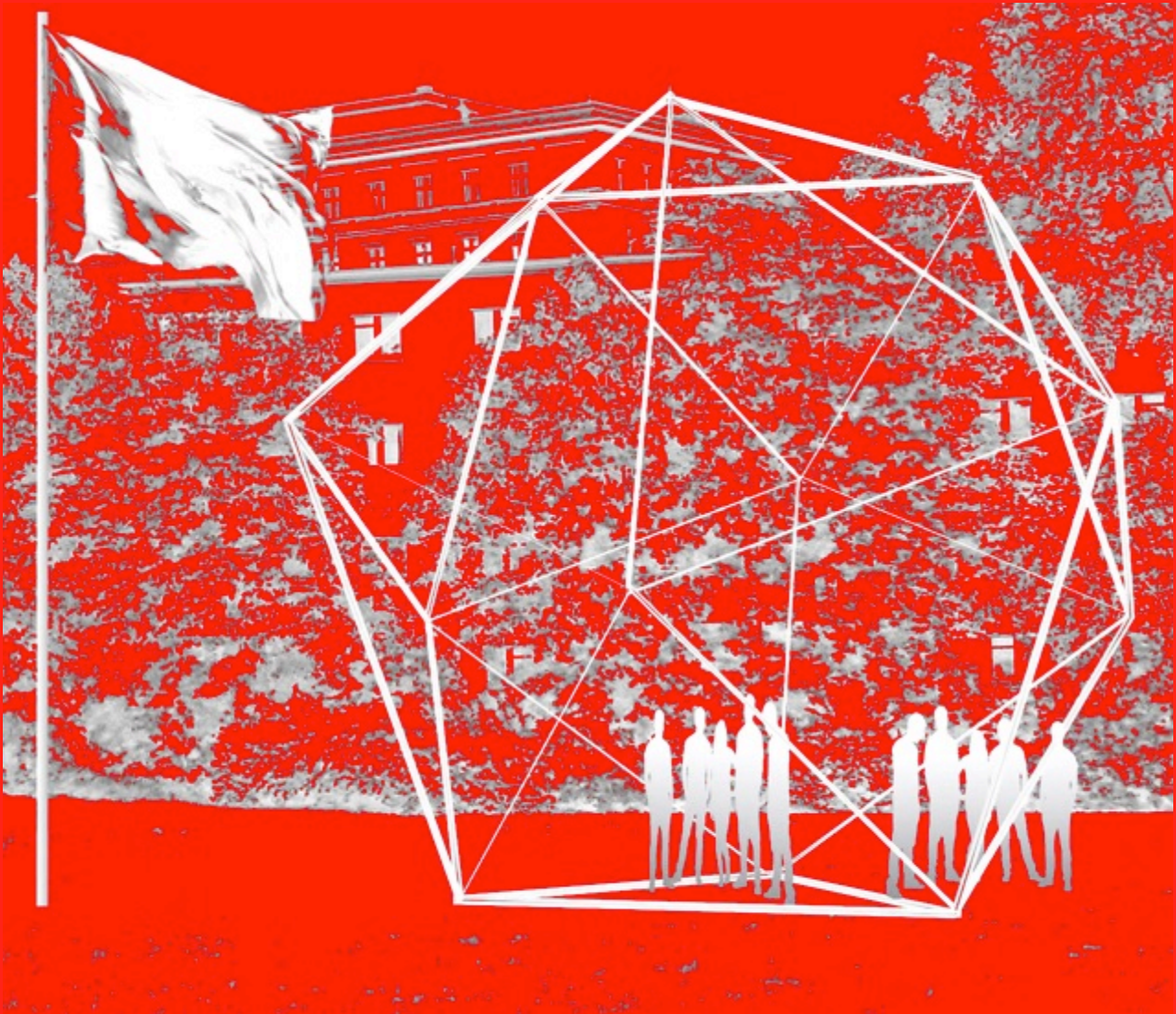
DO WHAT WE WANT

Most exhibition and presentation spaces are traditionally bound to static or permanent architecture. The spaces for artists and other cultural actors to act and exhibit have long been out of proportion to the city's steadily growing, vital art production. This has created a need to bring art into the city in a much more spontaneous and immediate way, without elaborate planning and participation in lengthy selection procedures for existing art spaces.

Doing what we want, when we want and where we want" shows cultural potential and a promise of freedom that was thought, formulated and worked out by generations before us. It is a space of opportunity and a design task at the same time; to intensify the quality of our encounters, the feeling for community in public space.

Cultural participation is the basis of social coexistence. Regardless of whether an action takes place in and for the immediate neighbourhood or at particularly symbolic locations, community is always constituted here, enabling opinionforming and goal-oriented action.

PUBLIC

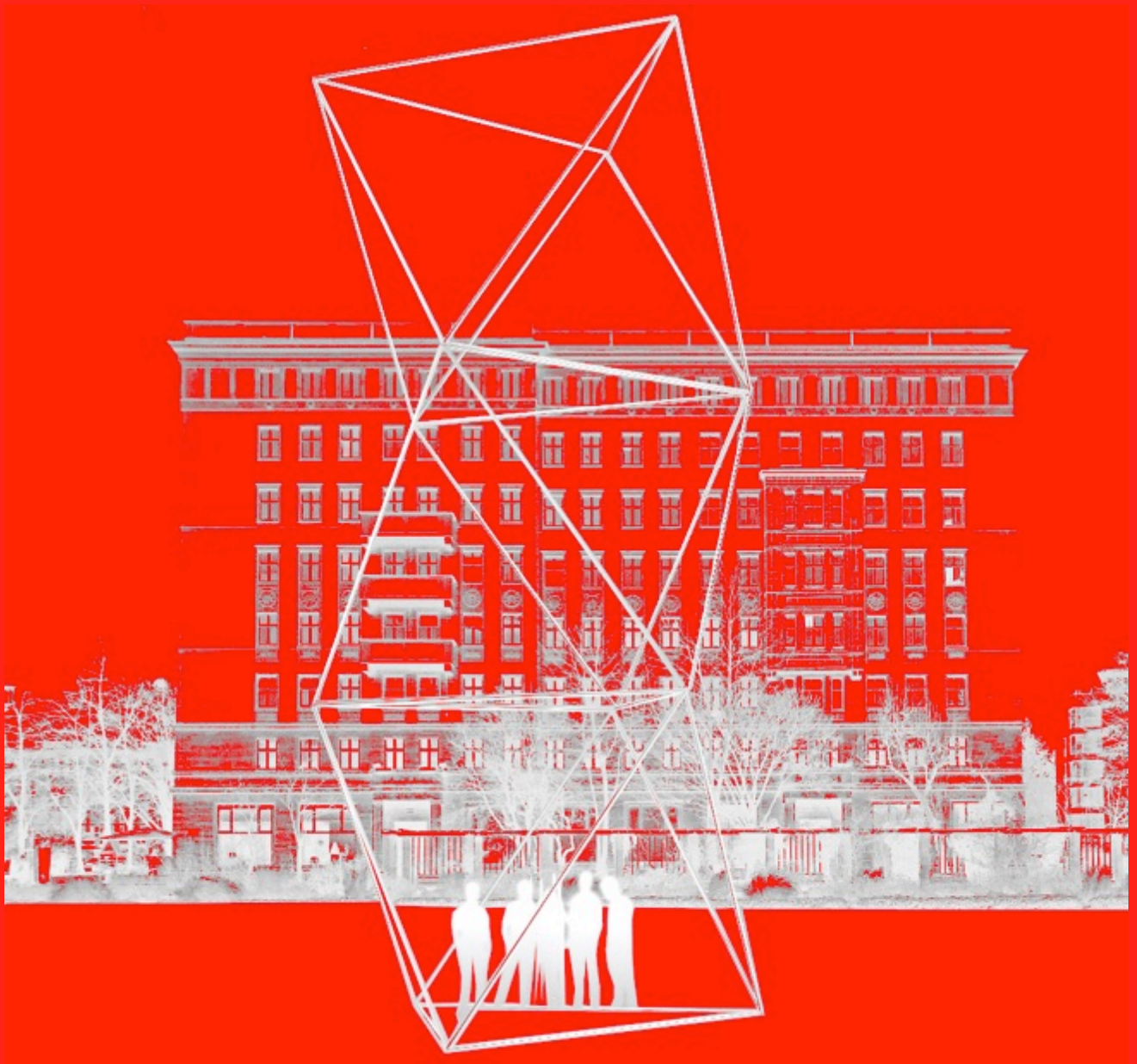


[HTTPS://VIMEO.COM/393896058](https://vimeo.com/393896058)

Temporary structures redefine public spaces as stages for social life, artistic intervention / production and presentation, as places for cultural gatherings.

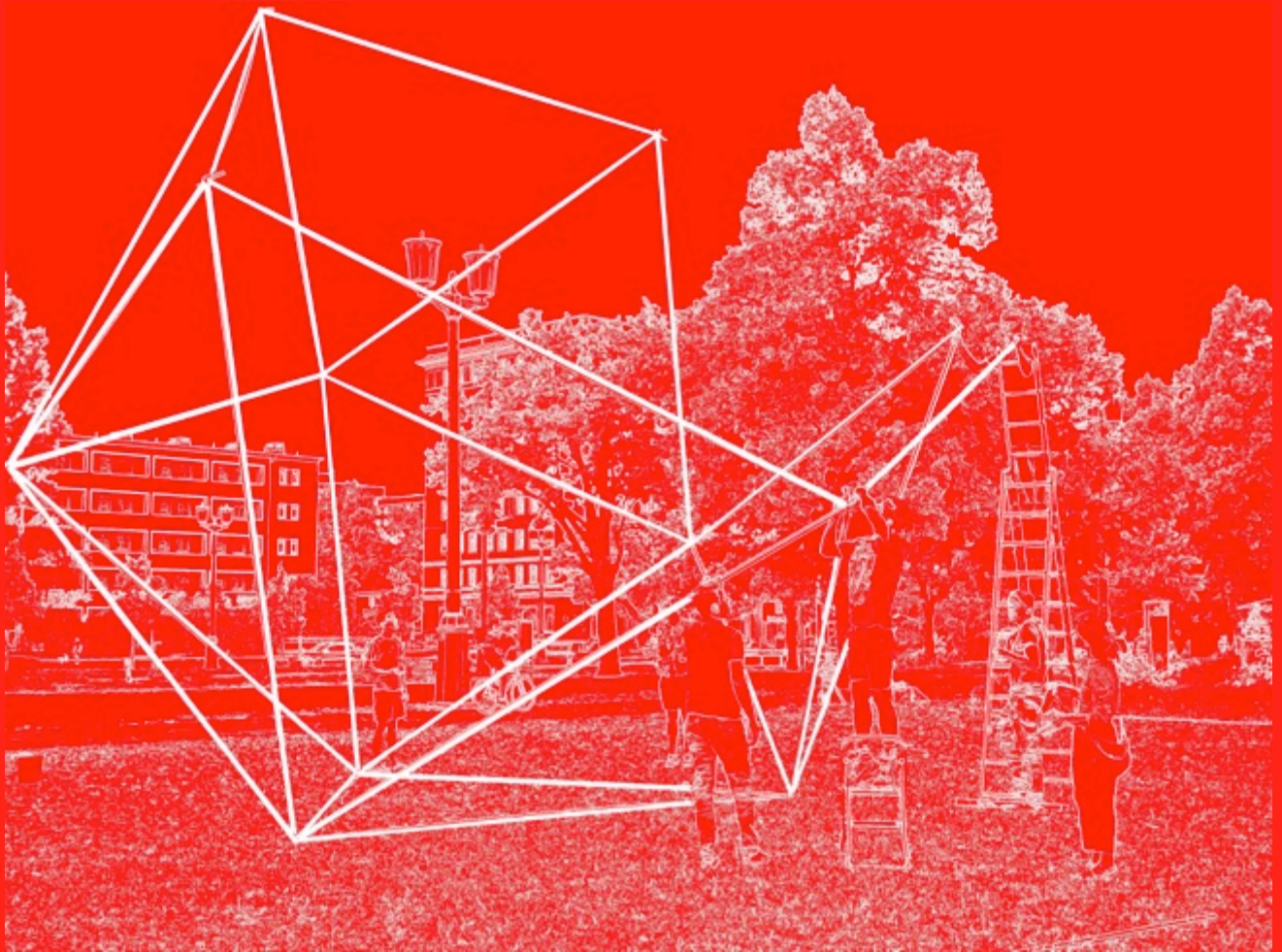
VISIBLE

In order to open up new spaces of opportunity and make them visible and effective for all city residents, the focus of the project is currently on the green spaces / areas freely accessible to the general public.



[HTTPS://VIMEO.COM/532356082](https://vimeo.com/532356082)

INSPIRATION



One idea is that the structures create crystallisation points in which artistic work / cultural activities unfold or emerge in the first place.

The open and creative conversation will help us as an entry point into the encounters, but will also challenge us as a question of form to be shaped again and again.

THE ARCHITECTURE OF CONVERSATIONS *

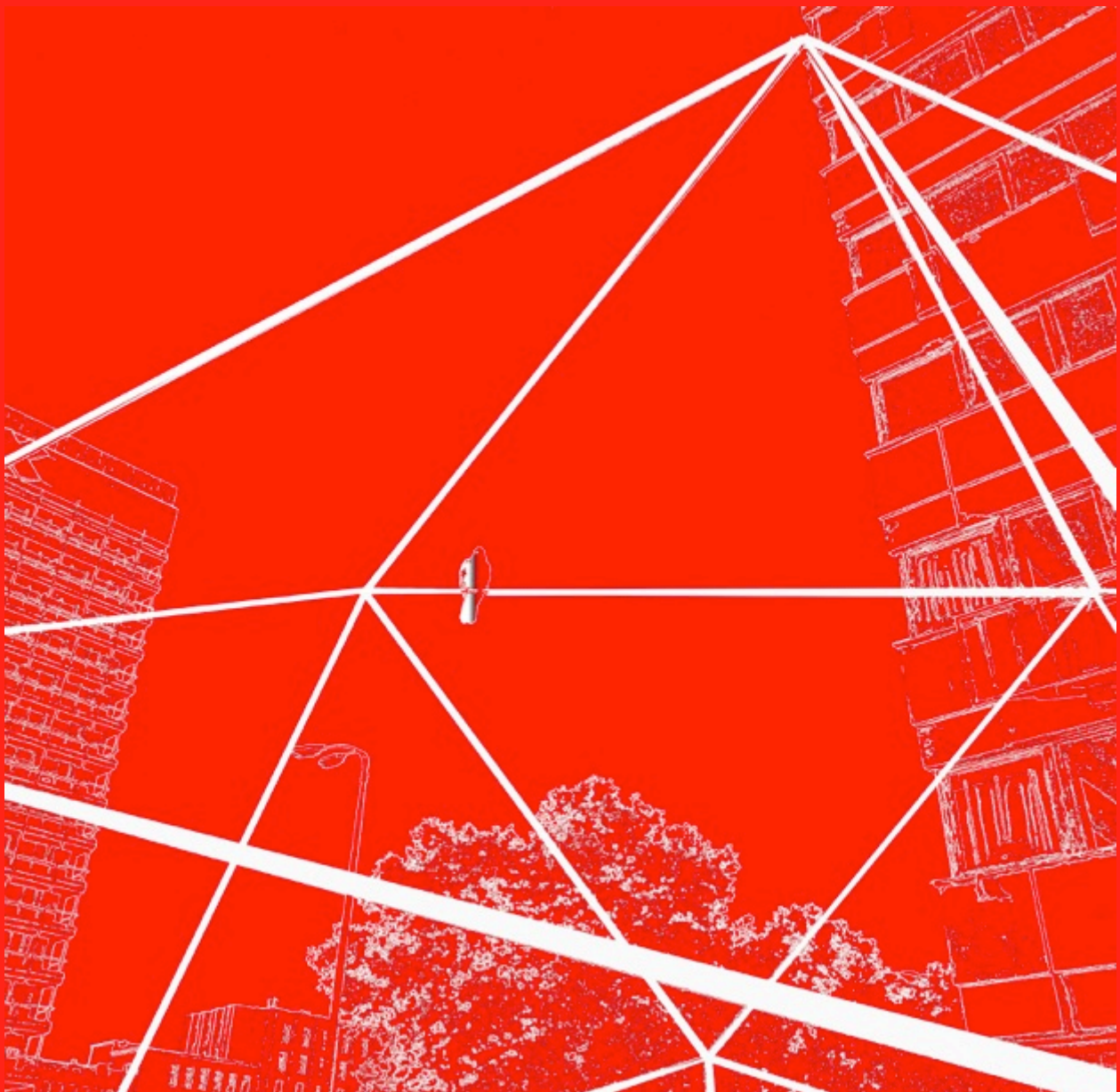
The a.d.g. format deals, among other things, with the question: "can a conversation be art". The conversation is conceived as a workshop for joint creative production. As an everyday design task that is essential for the social and cultural development of society.

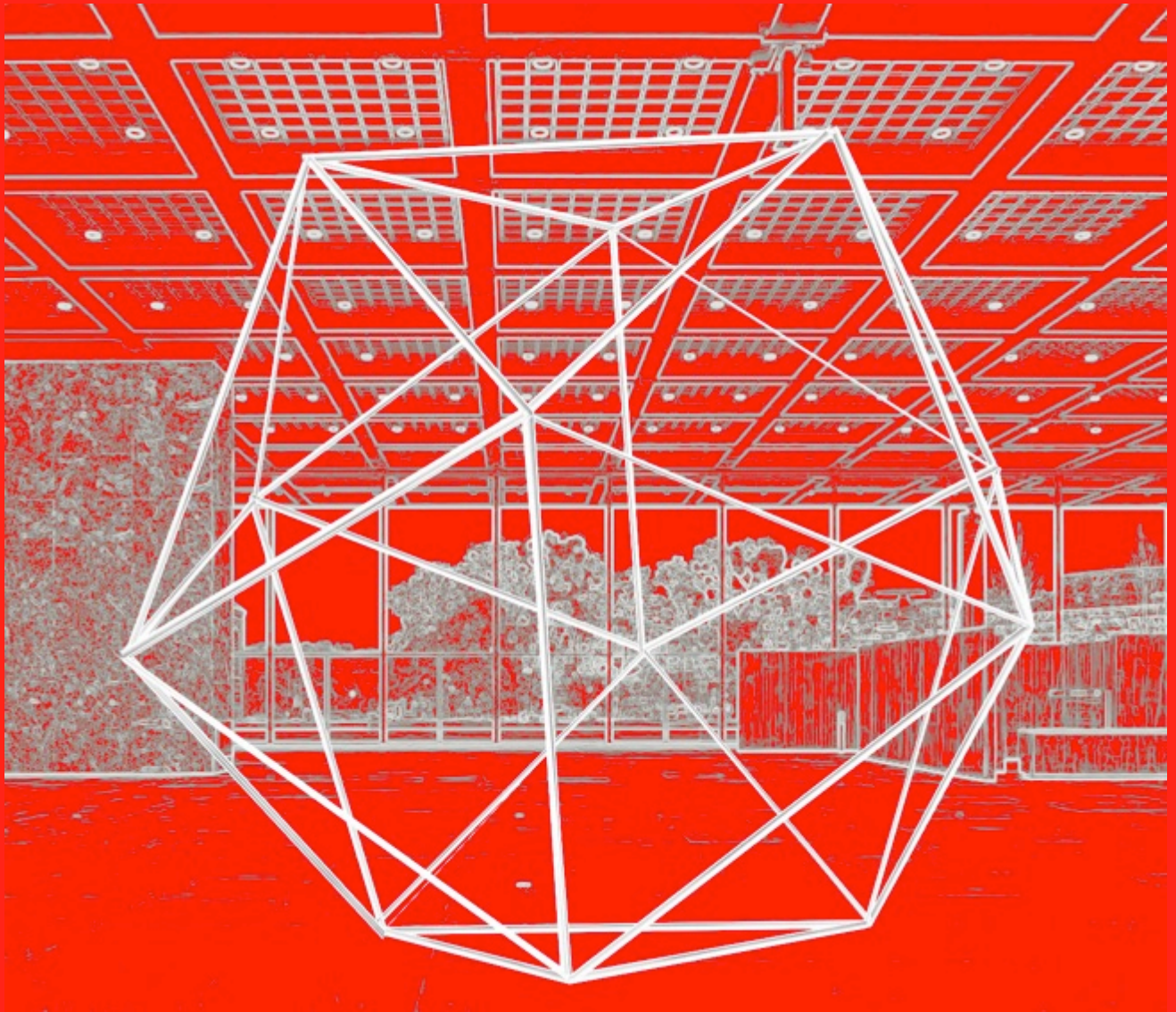
I believe that there is still undiscovered cultural and artistic potential hidden in conversation or in the interaction of communities, which makes possible art / cultural and linguistic spaces in places of consciously jointly created atmosphere that we do not yet know.

In these contexts, art makes the crucial difference. She brings in the unexpected, critical, questionable and emergent impulses that call the negotiated matter into question at any point in time - and give it a new direction.

OPEN

The structure creates a place for dialogical production for flâneurs, citizens, workers, demonstrators, tourists, homeless, refugees, artists, animals. In short: a place for all social participants and living beings.



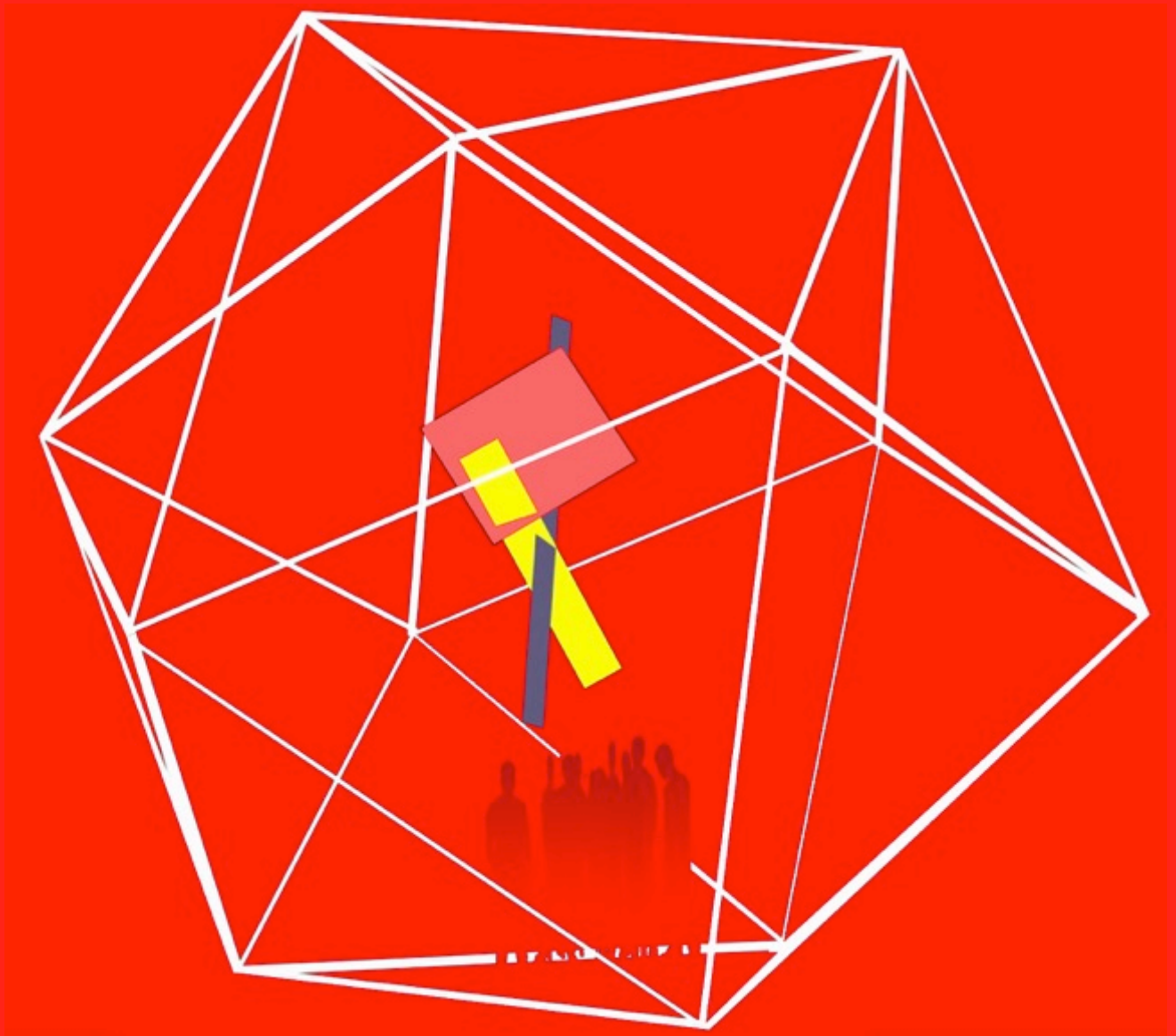


FLEXIBILITY AND TRANSPARENCY

Structural formations as stages for artistic / social sculptor activities are also conceivable and realisable in all other exterior and interior spaces.

TEMPORARY PROJECT SPACES

With this format we want to develop and provide new, transitorial platforms for artistic practice in public space. With a flexible plug-in system made of reusable aluminum rods, temporary locations for art presentation and art production are created.



[HTTPS://VIMEO.COM/389692085](https://vimeo.com/389692085)

The result is linear structures, permeable spatial structures that are interwoven with the city. The structures are freely developed or provided.

Artists from different disciplines are invited to use existing structures for their presentations / productions or in collaboration with Studio-S.H.E. to develop new structures for the events. Interventions are planned in relation to the specific location, dealing with space, language, sound, image, light and video.

In the course of the project, further free structural forms will emerge from the co-operation. In this sense, the guided exchange is represented visually in the public spaces.

The motivation of the project is to negotiate the relationship between public community and subjective expression as a representative in the friction with urban space. At the same time, new terrains are opened up for art in order to enable barrierfree artistic exchange with all population groups.

SUBJECTIVE STRUCTURES 1 – 4

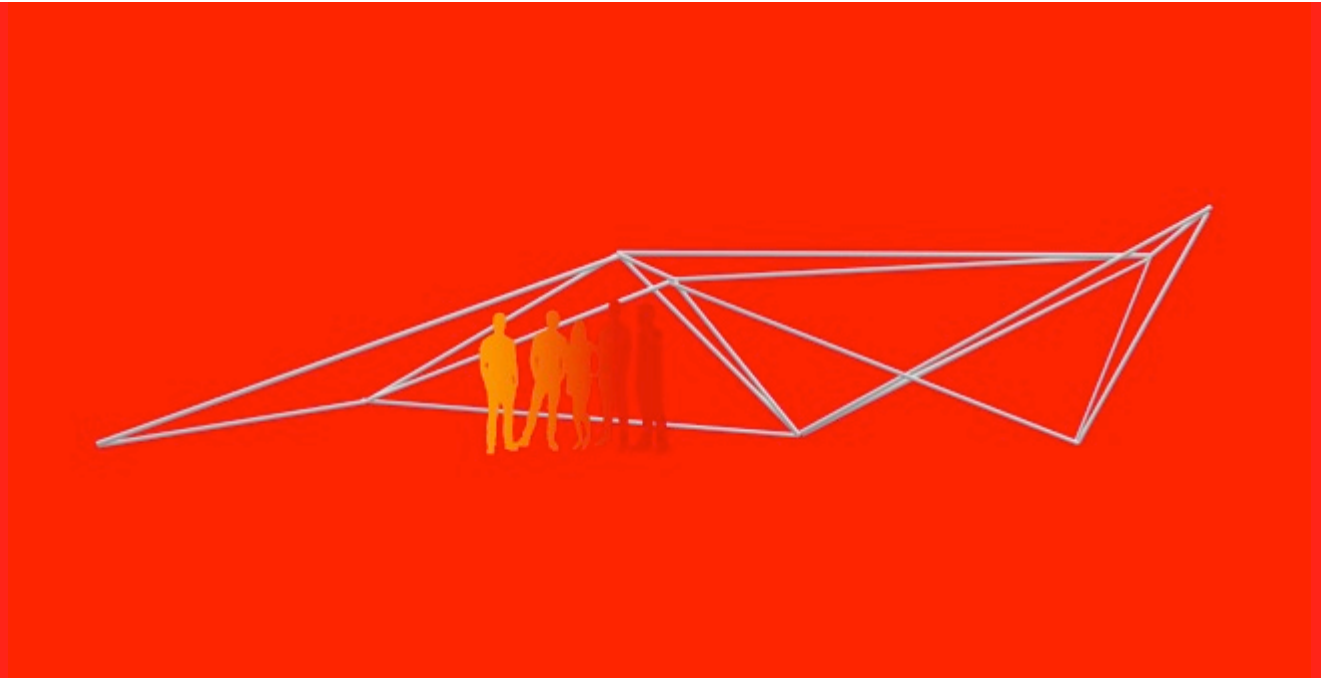


are temporary works of art / occasions for unpredictable encounters / conversations in public space.

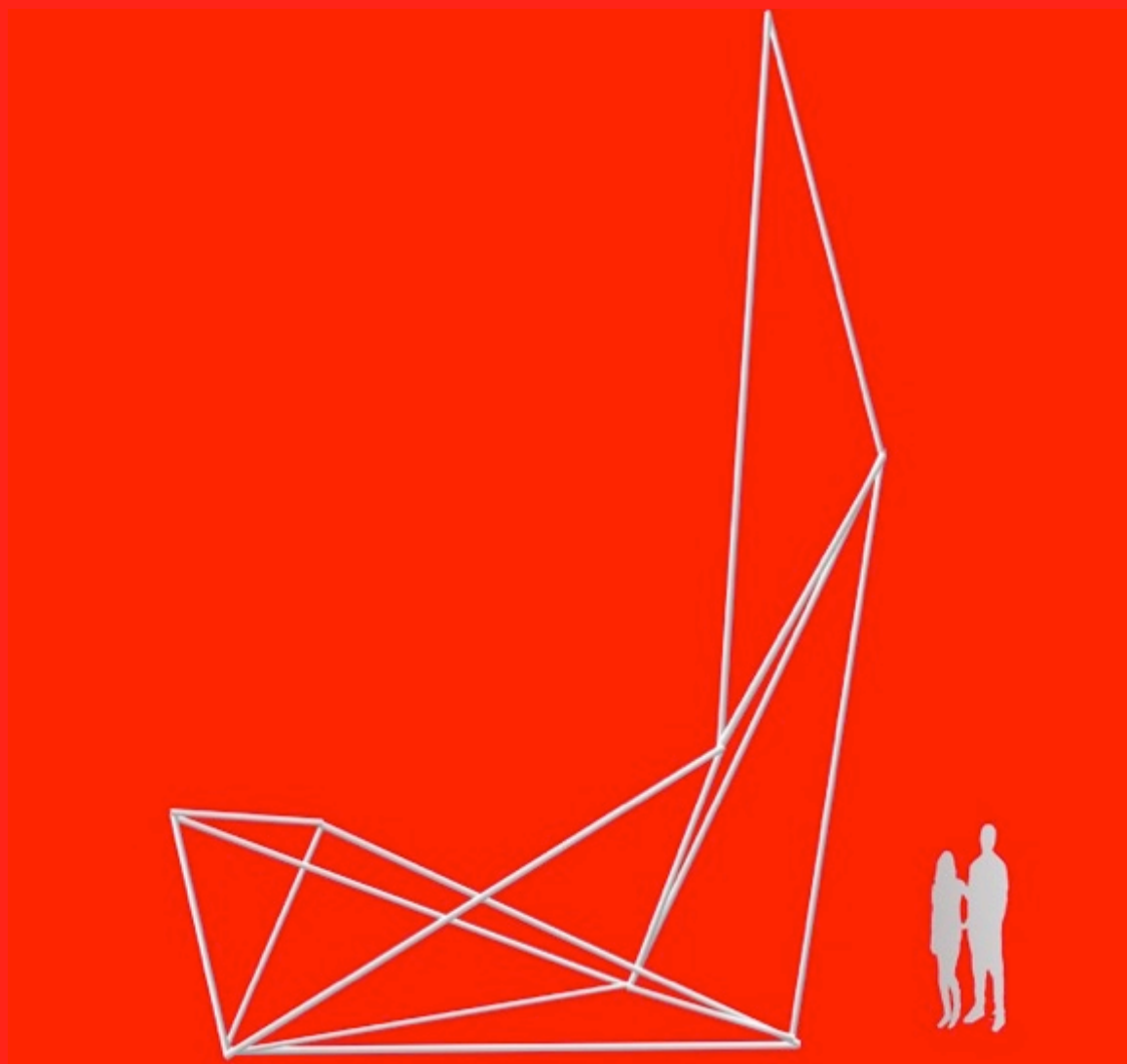


[HTTPS://VIMEO.COM/531965277](https://vimeo.com/531965277)

They appear situationally. Staging moments of the unexpected, the unknown, the surprising, the open. At a critical and mindful distance from the familiar, they develop into points of attraction in everyday urban hustle and bustle.

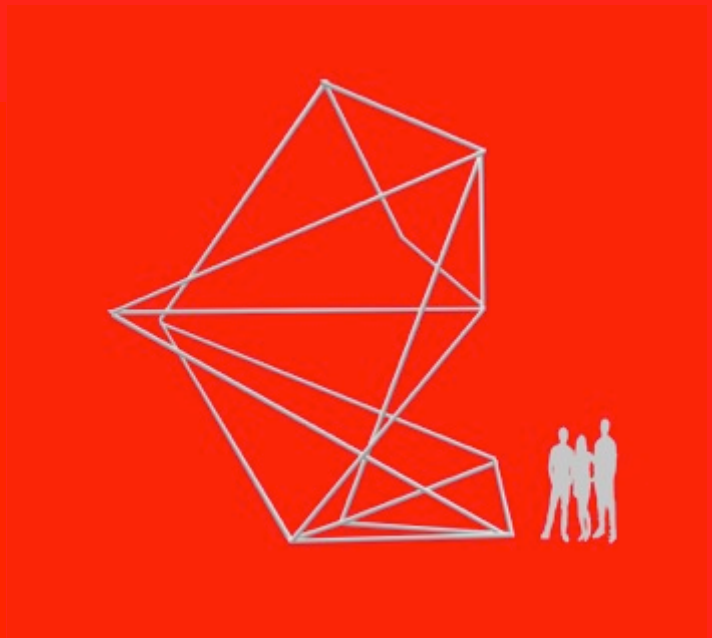


2.2



structural, transparent, paradoxical and ambiguous geometric formations. Hybrid spatial bodies that locate / crystallize between the spiritual and the concrete.

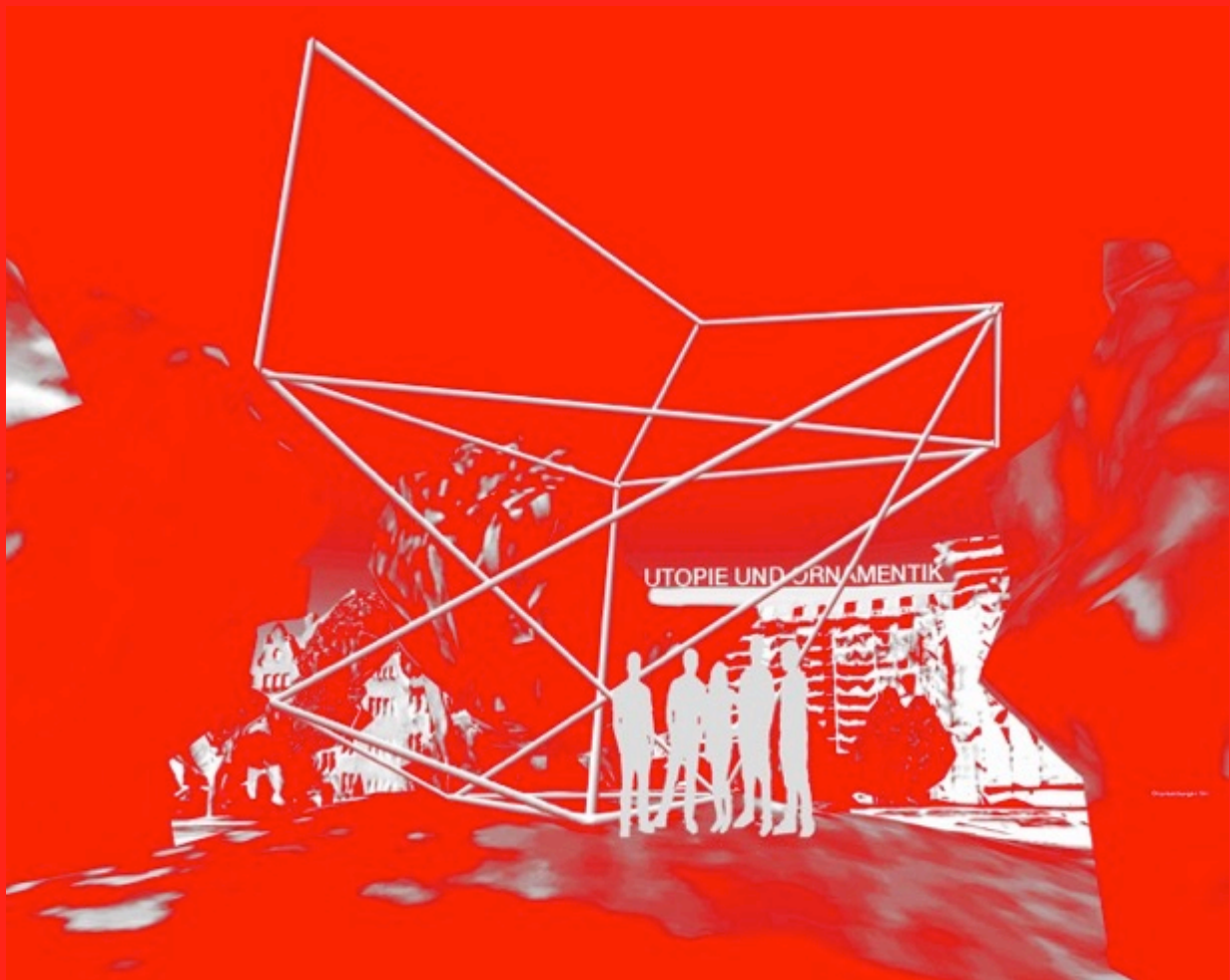
3.1



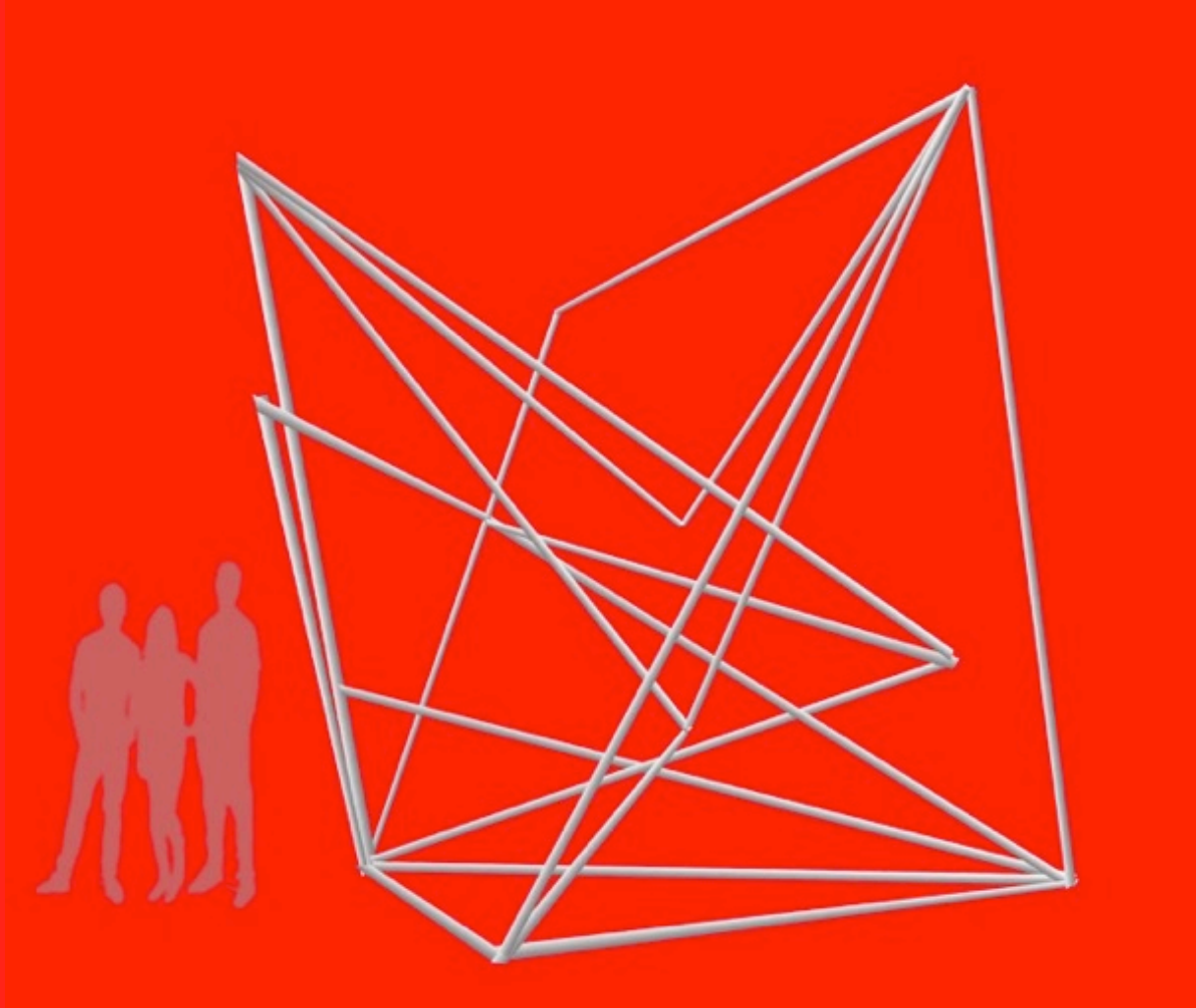
3.3_MONBIJOU PARK

Subjective structures are, among other things, sculptural expressions of spatial, artistic and contextual issues. The surrounding architecture, history or current issues can influence the location, form and shape of the structure. But they can also challenge and provoke radically and uninfluenced by place and context as idiosyncratic forms.

Subjective forms formulated in the communal / public space open the subjective view and the conversation beyond the appearance. As a starting point for free conversations between individuals who, for a given art / occasion, come together as a temporary community, invited or by chance, in public space, move, reflect and formulate their own in the other. In these encounters, moments of condensed and advanced complexity arise in the language, the actions and the atmospheric, which I regard as components of the work of art



[HTTPS://VIMEO.COM/531965277](https://vimeo.com/531965277)



ART / COLLECTIVE

My fascination for collective processes arises from the subjective perspective of the isolated, the unconnected and the non-binding. The prerequisite for an engagement in common, presupposes the possibility to be able to think independently from her. In the collaboration, an interpersonal space arises in which the own / other is reflected and mixed. The decision to act and shape together is made by the individual for the collective. The result is always something in common.

WHY ART AND P.UBLIC S.PACE

For me, the P.S. is a feeling of freedom that I move through every day. It is the transitory part of the city in which all people can perceive, move and meet. It is the area in which I can observe the city and take part in it. The opportunity to come into contact with other people there at a respectful distance calms me down and makes me happy.

The contemplation in the man-made nature (city) inspires me with temporary, artistic interventions and manifestations in the P.S. to condense, expand and poetize the existing communicative potential. To see it as a place of joint artistic production.

In these projects, art as one of the freest and at the same time most complex human forms of expression is the occasion, the means and the goal of the encounters between city dwellers.

ART : The art is that which proceeds from the work. The spirit of a work. That which activates between the work and the viewer. That which lives.

ARTWORK:

Is the visible / material documentation of the idea. Is the necessary counterpart. It creates the occasion for an encounter, opens the field in which art can show itself.

ART PRODUCTION:

That which speaks through color, form and structure or language and / or is produced together performatively.

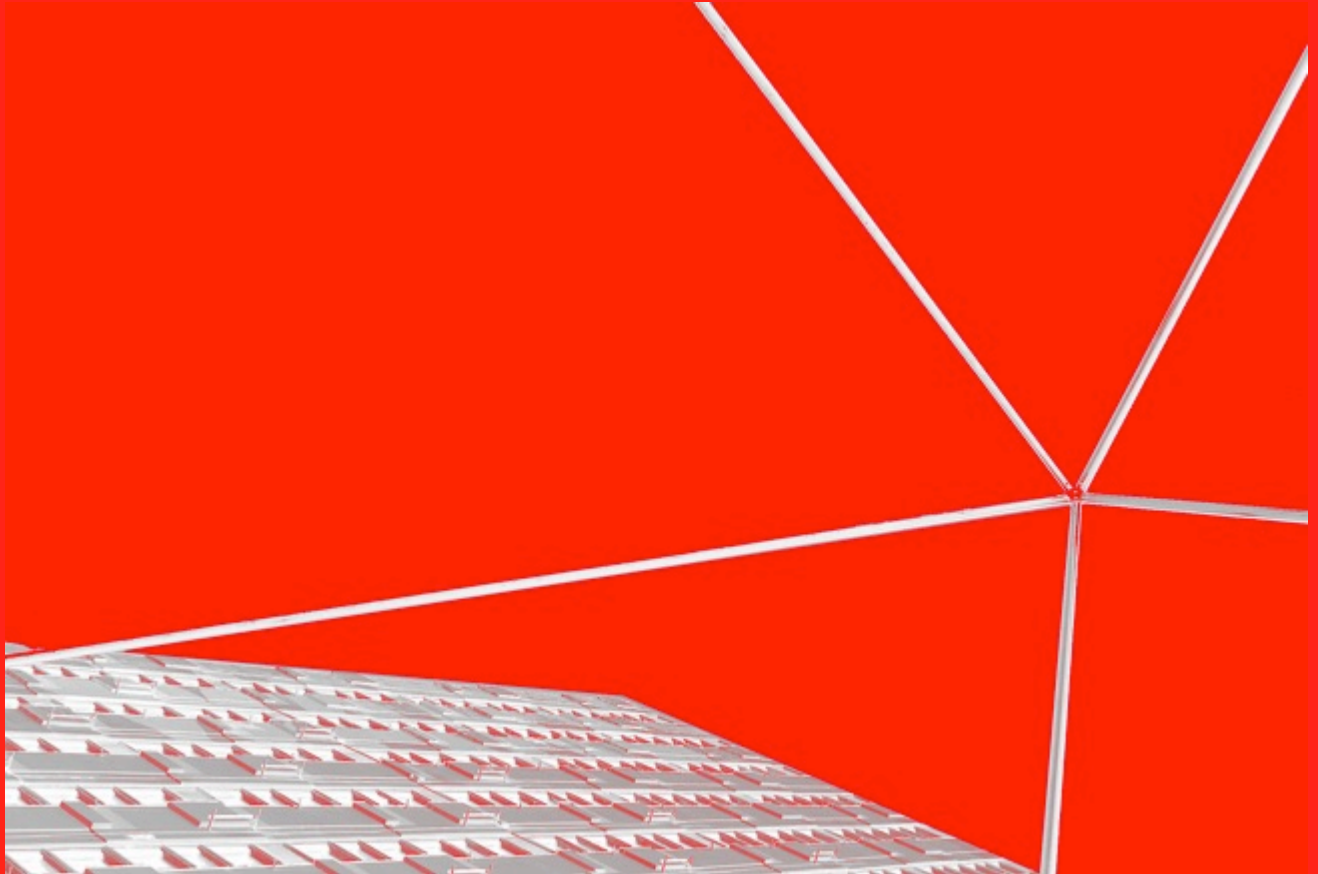
VIEWER / PRESENT PEOPLE:

Are the partners / co-producers. Only through their presence does the field arise in which art can show itself.

SOCIAL SCULPTUR:

In this field / art, “could” arise directly between people without intervening artworks, through language, emotions, touch, sexuality ...

COMMONS / SPACE / / CITY_APPROPRIATIONS



The sold city is a fact that we have to deal with not only since the time of a completely unleashed and aggressive real estate market. The exclusively profit-oriented real estate and capital companies are taking over the shaping of cities. In the process, not only the long capitalised innercity shopping areas, but also residential, open and living spaces are being taken into the portfolios... Even participation processes and urban cultural discourses are being hijacked and manipulated. Against this backdrop, free and community-oriented artistic activities in the public sphere embody civil society's claim to the city.

The open space culture of the last decades has brought forth a new awareness of selfempowerment and creative urban appropriation. House or site design, urban forums, discussion events and serious participation processes etc. Promote the involvement and interest of city dwellers in the shaping of their city.

Promote the commitment and interest of city dwellers in helping to shape their city. The awareness of one's own design possibilities grows with the awareness of one's own power. People recognise and experience their political capital and their power of action in elections, popular decisions, purchasing decisions and in joint creative action in public spaces.

This culture of selfempowerment and open space in urban society is currently taking place in berlin mainly on undeveloped areas such as the tempelhofer feld or in parks and innercity green spaces. Spaces of opportunity for free living and acting in the city centres have to be redefined and conquered.

They are becoming politically more and more important for questions about the qualities of freedom in urban culture - yesterday, today and in the future.

EVERY CONVERSATION A WORK OF ART *

STEFAN HEINRICH EBNER

/

WWW.FREAKTOWER.COM

For me, creative conversations are based on the attempt to respect all contributions and to let them work. To welcome them as a common potential in order to strengthen, differentiate or question them in the conversation through one's own thoughts. My personal interest is to initiate a dynamic and interacting interplay of the thoughts brought in and the potential of ideas present and to actively participate as a participant.

The focus is on the formative potential of the ongoing conversation, the joint formation of knowledge and how one's own thoughts and views change and develop in the process. In my opinion, it is advantageous to look at / reflect on the conversation itself, as a jointly created work, at regular intervals, in order to remain aware of the importance and special nature of this joint work....