

# MAPPING MODERNISM

Sampo + Agnieszka + Reha + Akira + Lau

# OVERVIEW OF PRESENTATION

- I. Background and concept description
- + A visualization of the installation
- + Demo
- + Technical details
- + Open questions



From the left Josef Albers, Hinnerk Scheper, Georg Muche, László Moholy-Nagy, Herbert Bayer, Joost Schmidt, Walter Gropius, Marcel Breuer, Vassily Kandinsky, Paul Klee, Lyonel Feininger, Gunta Stölzl and Oskar Schlemmer.

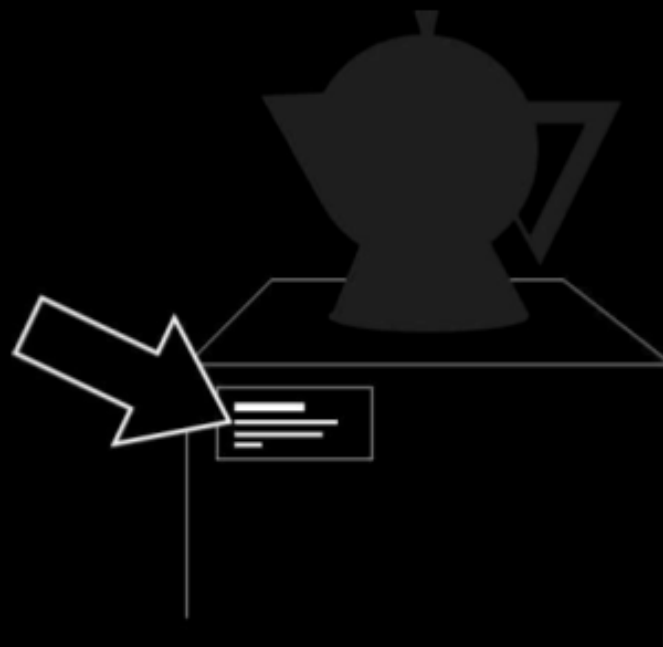
people → objects → relationships → influences in the world

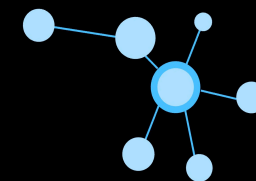
## AN INTERACTIVE RELATIONAL ORDER THAT ALLOWS:

- + Visitors to learn more about the Bauhaus designers
  - See the relationships among the Bauhaus members
  - See the most relevant Artefacts, Objects, pieces with a whole description
  - See the influences between them and for the future design
- + Localize the objects in the real exhibition
- + Introduce a New Media Tool/Interface to a classic Museum
- + Provide a new interactive paradigm to the people
- + Provide an immersive museum experience
- + \*Extra: To allow user participation by commenting and adding material to database

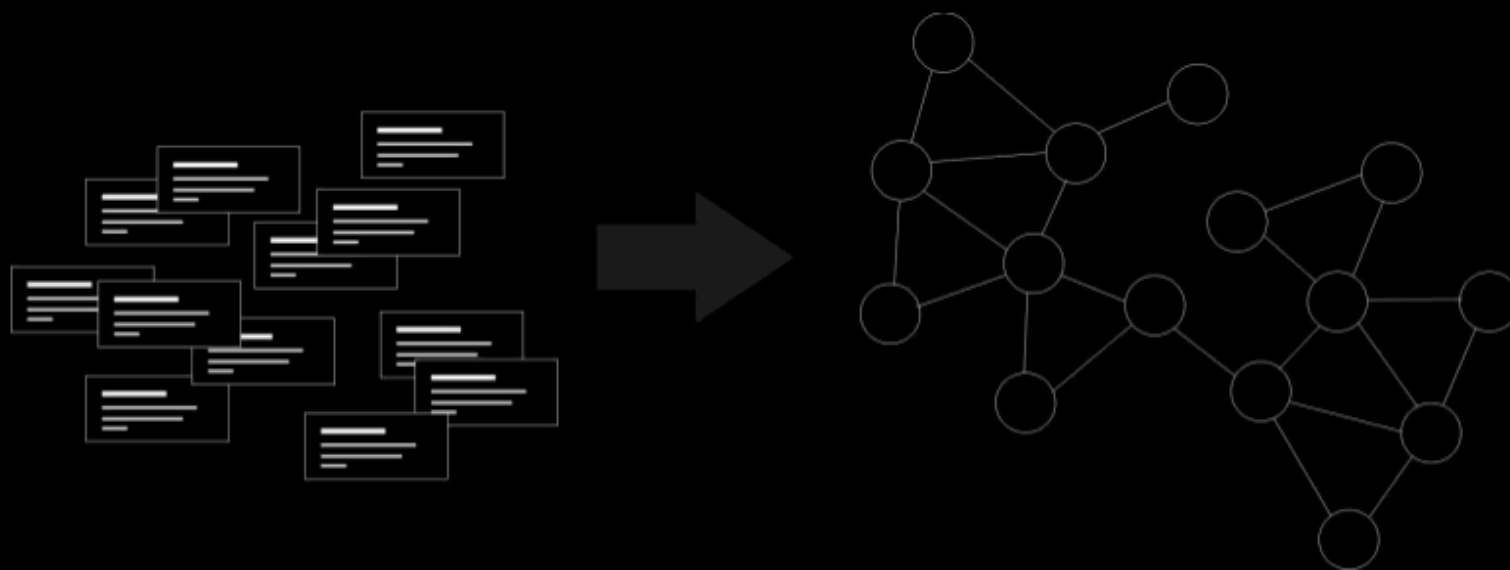


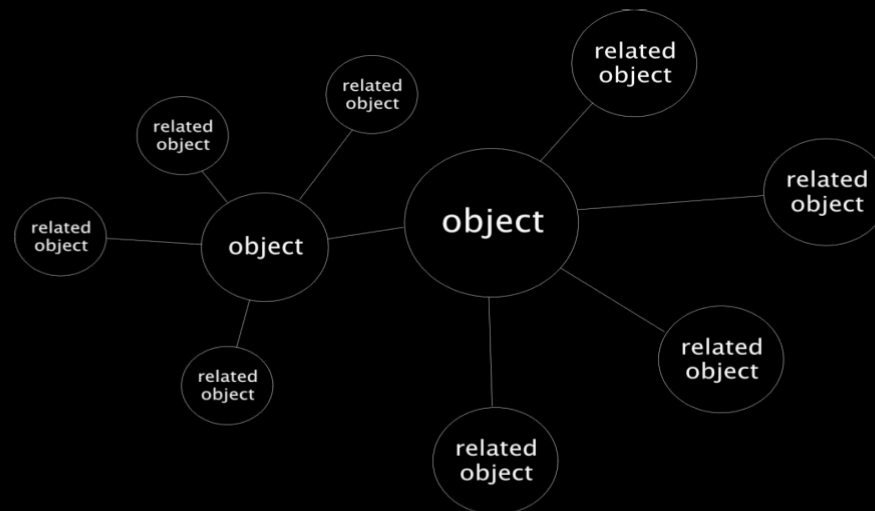
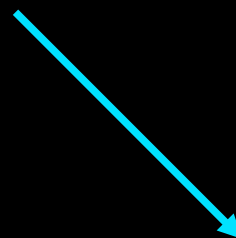
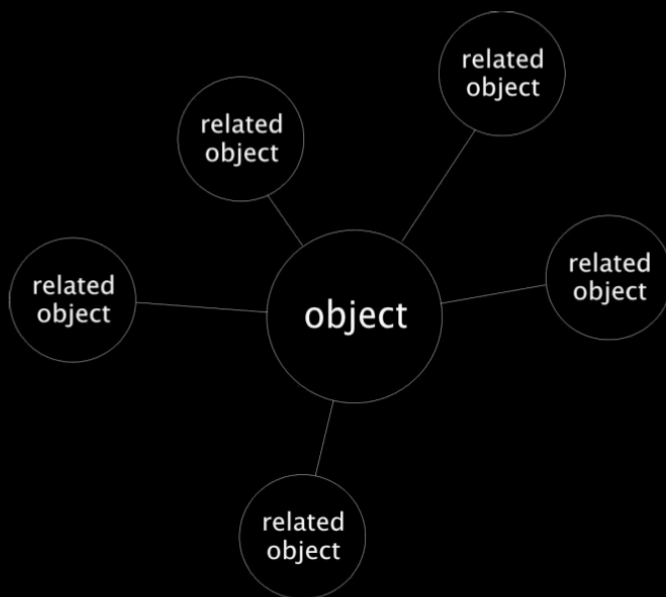
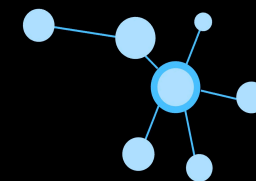
# On the exhibition

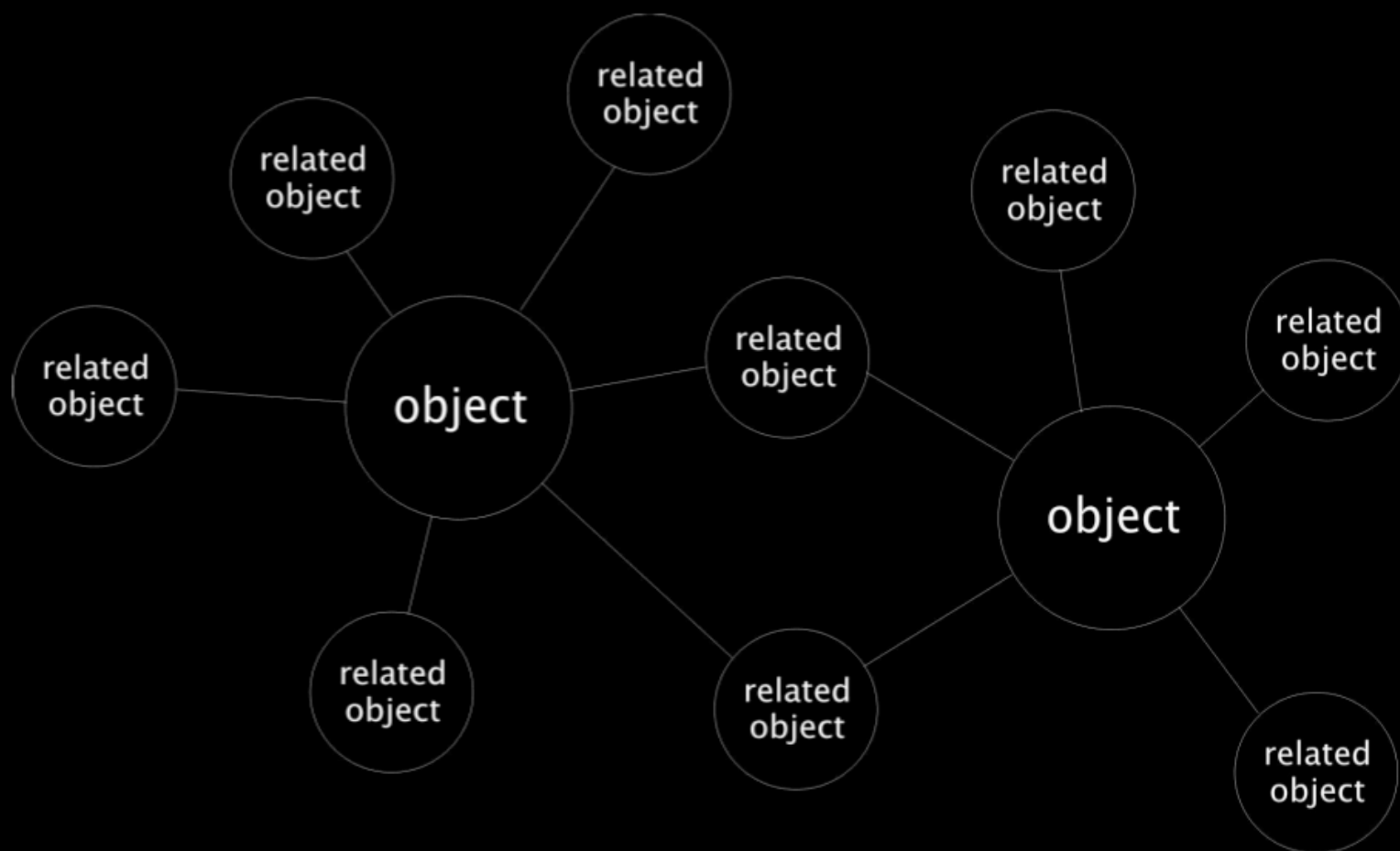
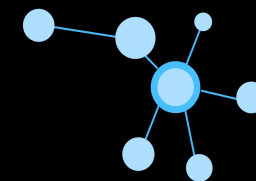




# Textual to visual









## PHYSICAL OBJECT



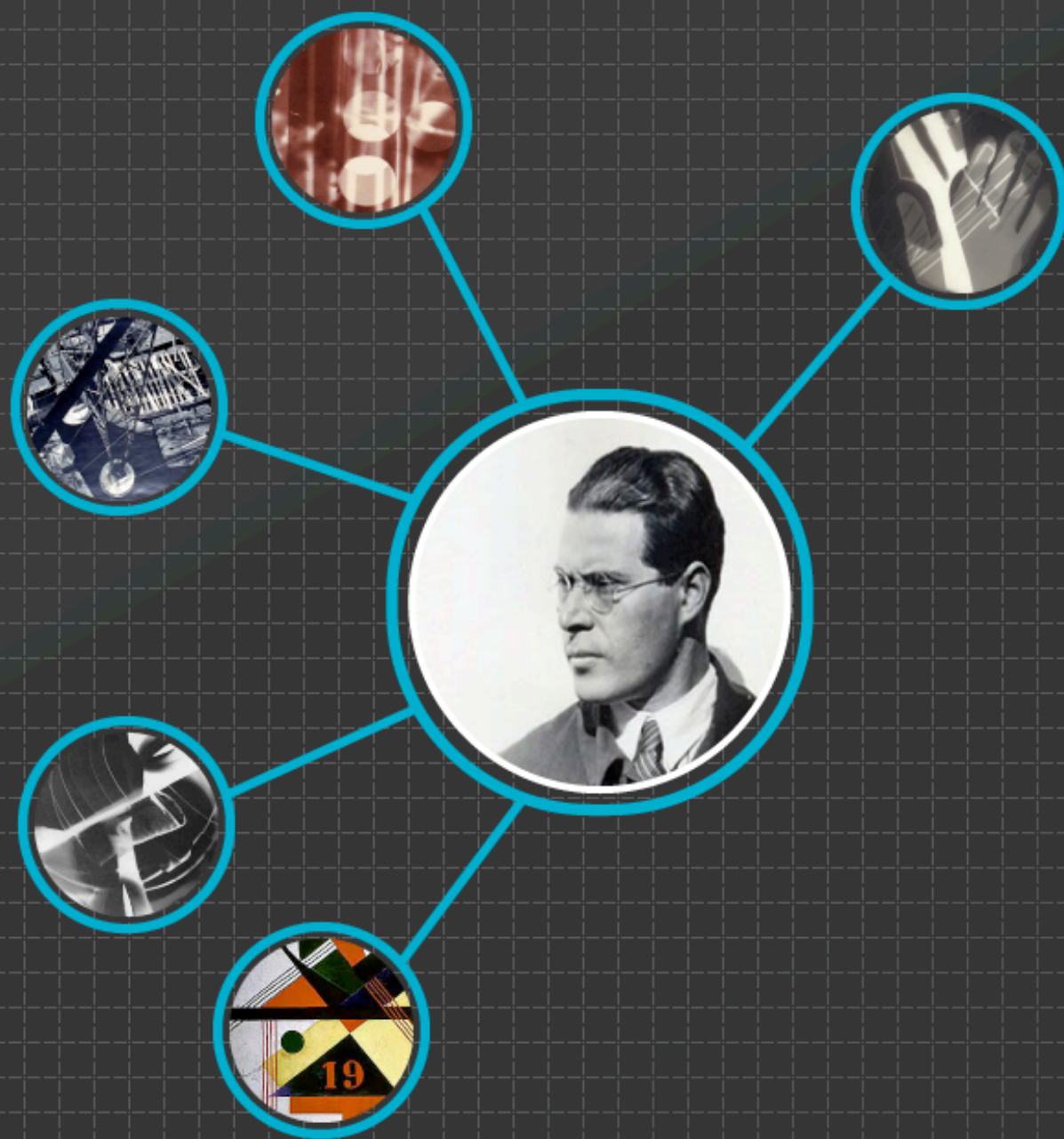
**LASZLO MOHOLY-NAGY**

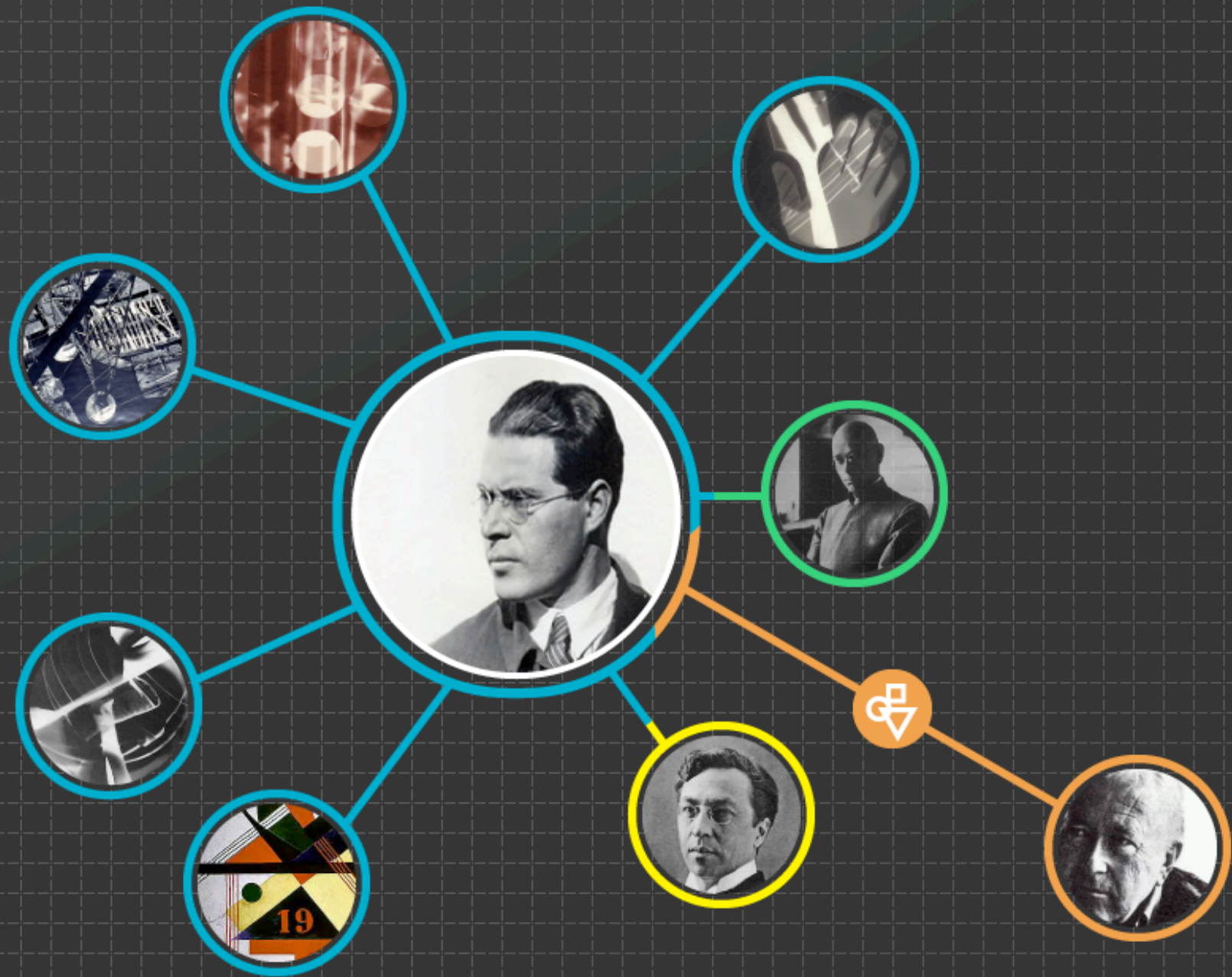
instructor of intro course.....1923-1928

In 1923, Moholy-Nagy replaced Johannes Itten as the instructor of the foundation course at the Bauhaus. This effectively marked the end of the school's expressionistic leanings and moved it closer towards its original aims as a school of design and industrial integration. The Bauhaus became known for the versatility of its artists, and Moholy-Nagy was no exception. Throughout his career, he became proficient and innovative in the fields of photography, typography, sculpture, painting, printmaking, and industrial design. One of his main focuses was on photography.

## VIRTUAL OBJECT









## PHYSICAL OBJECT



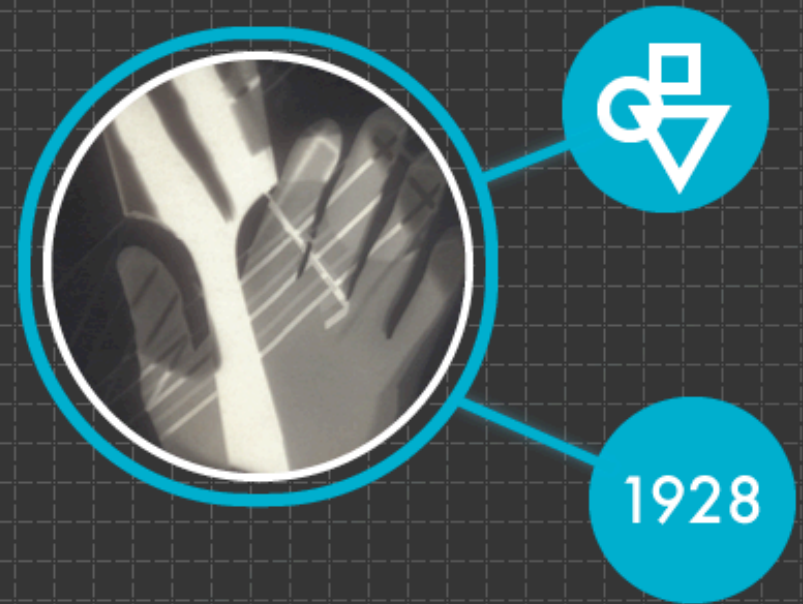
### PHOTOGRAM

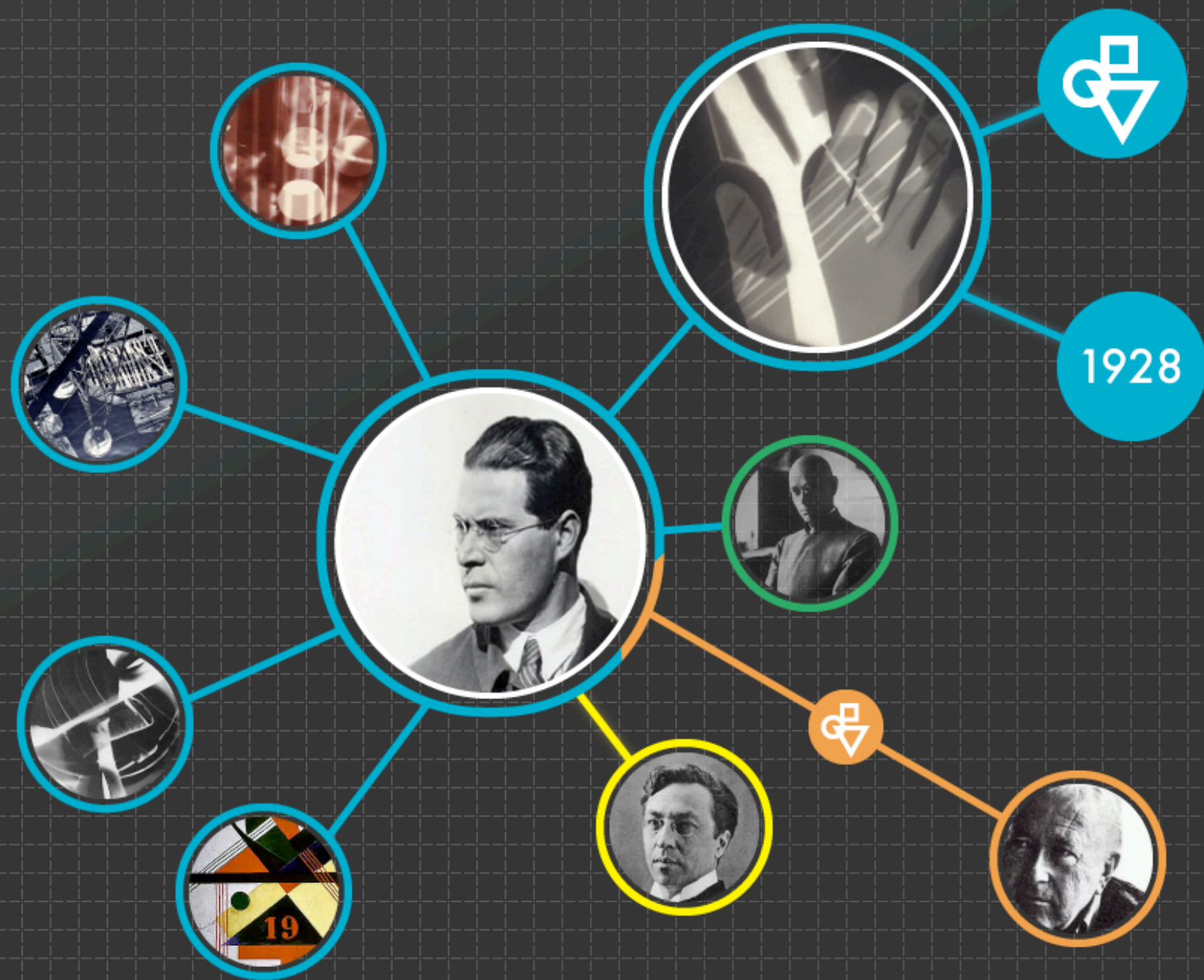
Laszlo Moholy-Nagy.....1926



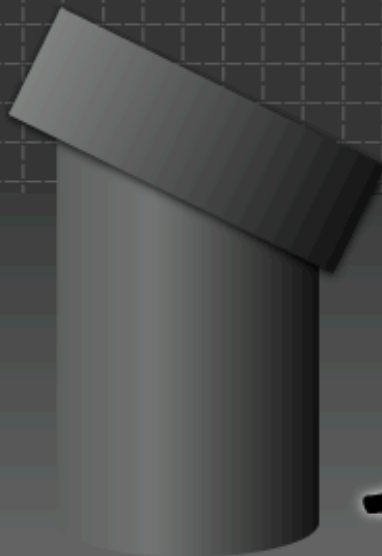
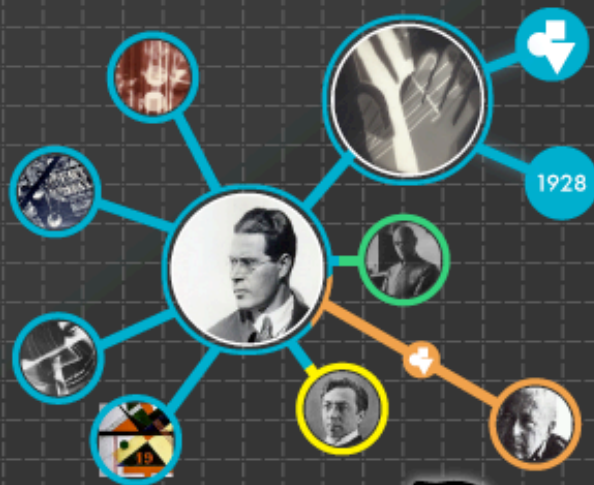
He made this image without a camera by placing his hand, a paintbrush, and other objects on a sheet of photographic paper and exposing it to light. While this simple process was practiced by photography's founders in the nineteenth century and was later popularized as a child's amusement, avant-garde artists of the twentieth century revived the photogram technique as a means for exploring the optical and expressive properties of light. With this shadow image of a hand and paintbrush, Moholy-Nagy ambitiously suggests that photography may incorporate, and even transcend, painting as the most vital medium of artistic expression in the modern age.

## VIRTUAL OBJECT

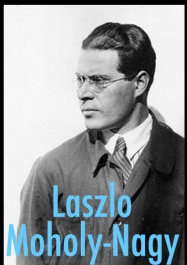




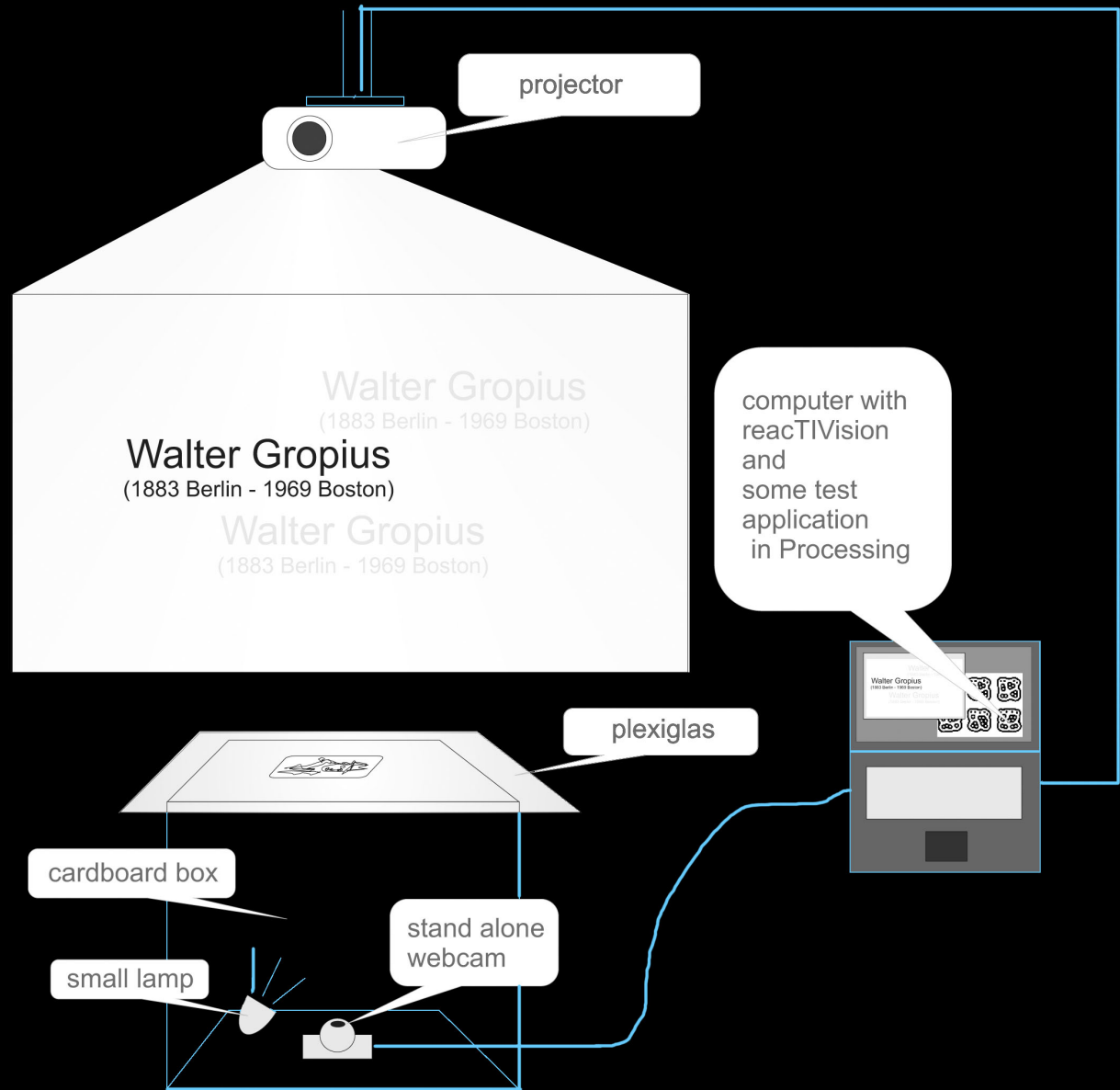


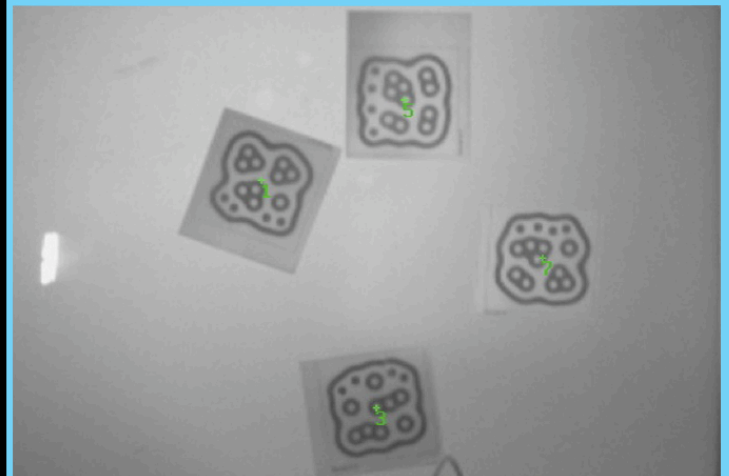
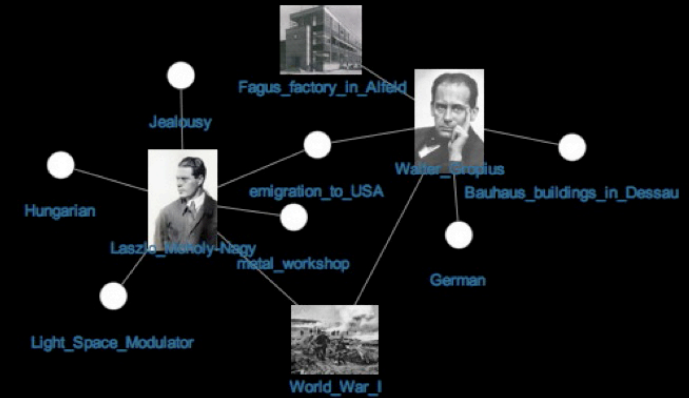
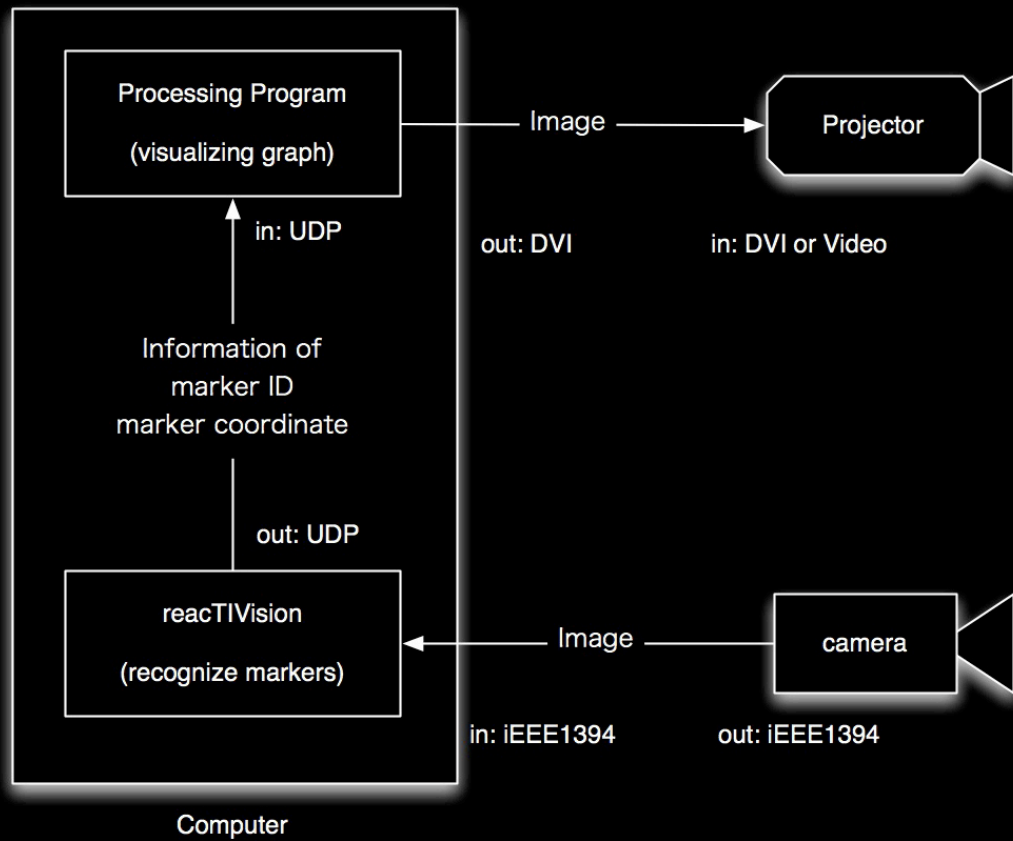


# Bauhaus prototype



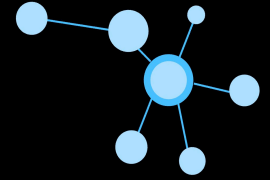
cards with Bauhaus  
people pictures  
and  
fiducial marker  
on the other side







# OPEN QUESTIONS



## + Content:

- Only bauhaus people & objects or all of modernism?
- Only exhibition items or a larger collection?
- Only connections or something else (such as a video wall / exhibition object wall) as well?
- How are the connections formed?

## + Placement:

- What is the best place for the table?
- Use by standing over a table or a relaxation area with sofas?
- How many projections and where to project?

## + Materials of physical markers?





THANK YOU !

