

Topos of an Interface

Art concept for the foyer
of the law firm Luther in Cologne

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The concept's aim is to accentuate the identity of a location.

The location is a foyer,
an interface between interior and exterior.

- > The interior is an office complex, the central location of a company's identity with following characteristics:
Legal counselling according to efficient "corporate" criteria,
Orientation to the situation and intention of the clients,
Courage in the innovation of distance: View the familiar as foreign,
Integration in one coherent approach:
The central theme combining all these aspects.

The interior is also a place where individuals cross paths, and where an individual web of relationships is woven and unraveled.
In short: the individuality of a building.

- > The exterior is an area undergoing a functional metamorphosis:
from the harbour as a hub of trade
to the "bureautope" as a hub of ideas.

The exterior is furthermore a fertile ground for creative architecture and creative urbanism.

- > The interface between the interior and exterior is as such an interface between creativity on the inside and creativity on the outside.

A further aim of the concept is to strengthen the empathy with a location.

- > The company's *employees* identify themselves with the location, where they spend a part of their lives, where they invest their expertise, dedication and energy, where they find self-fulfillment, confirmation and financial reward.
- > The company's *visitors* identify themselves with the location, where insights and expert knowledge are attained, where guidance and support are experienced, where communication, participation and proximity are felt.
- > The *pedestrians* identify themselves with the location, where the first encounter triggers an impulse perception and creates awareness of a split second of one's life, which becomes a familiar topos upon repeated encounters.

The *art* concept alludes to the *architectural* concept.

The foyer is the interface between inside and outside. Hence the foyer is simultaneously interior and exterior. This ambivalence appears in the floor plan.

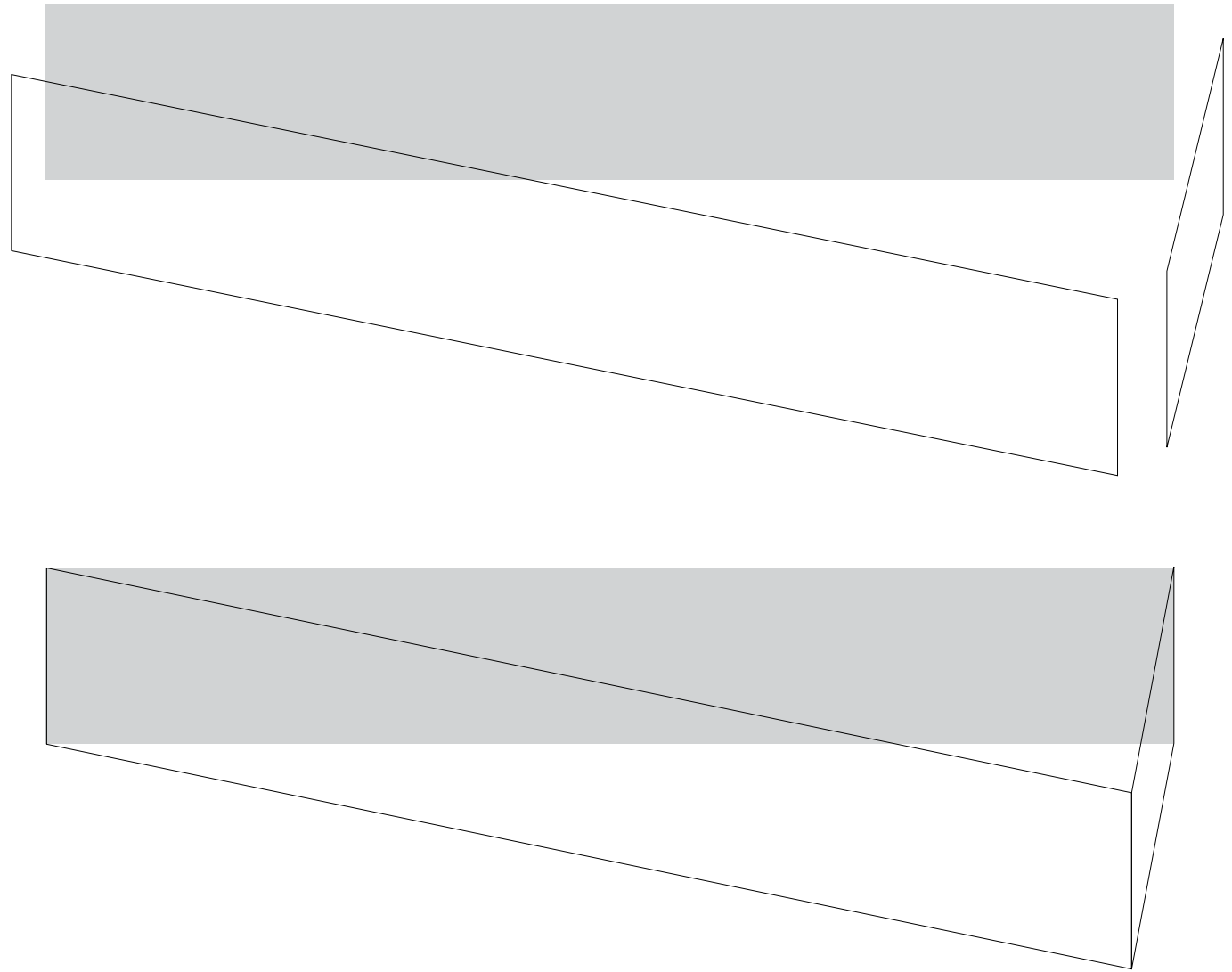
In the floor plan, the foyer creates an isolated “segment”:
A corner of the building’s structure is quasi cropped.
The shape of this cut is a right-angled triangle.
From the triangle in the floor plan, a prism is formed in the structure.

- > Both legs of the prism form transparent walls.
The foyer orients itself towards the exterior through these walls.
Hence the ambivalence between the interior and exterior is confirmed.

- > The hypotenuse of the prism produces a non-transparent wall.
This is the joint between the inner structure and the foyer which is directed towards the exterior.
The entrance to the inner building opens itself only when one circles this wall.
Hence the separation of this “segment” is confirmed.

The architecture
is based on a
simple principle:

Two transparent
and one
non-transparent wall
form a prism.



The communicative effect of the foyer:

The foyer is defined by a wall and window sides.
The wall side communicates through the window sides.
The art concept yields content to this communication.

The wall has a dual effect:

- > Pedestrians and visitors have the wall before them.
They experience the wall as a screen.
They *look* at the wall.

- > The employees have the wall at their backs.
They experience the wall as a background, a base, a support.
They *know* the wall.

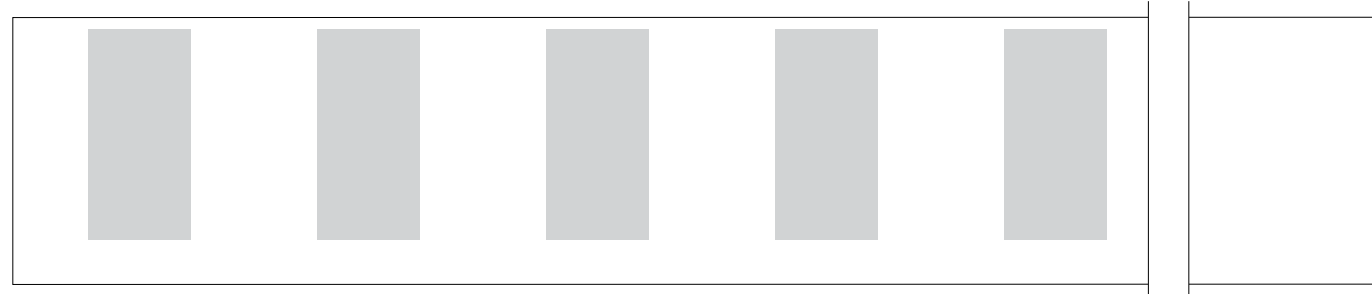
The wall
delivers the foundations
for the formal approach.

- > The *breadth* of the wall:
The wall has communicative relevance as an interface.
Hence the art concept enhances the wall's existence.
The breadth of the wall is accentuated and exploited.
- > The *direction* of the wall:
The wall points from left to right.
The visitor moves to the front desk from left to right.
The right-angled triangle opens from left to right.
Hence the art concept accentuates the direction.
- > The *unity* of the wall:
Two factors interfere with the perception of the wall:
The lack of viewing space within the foyer,
The glass windscreen in the entrance.
Hence the art concept strengthens the unity of the wall.

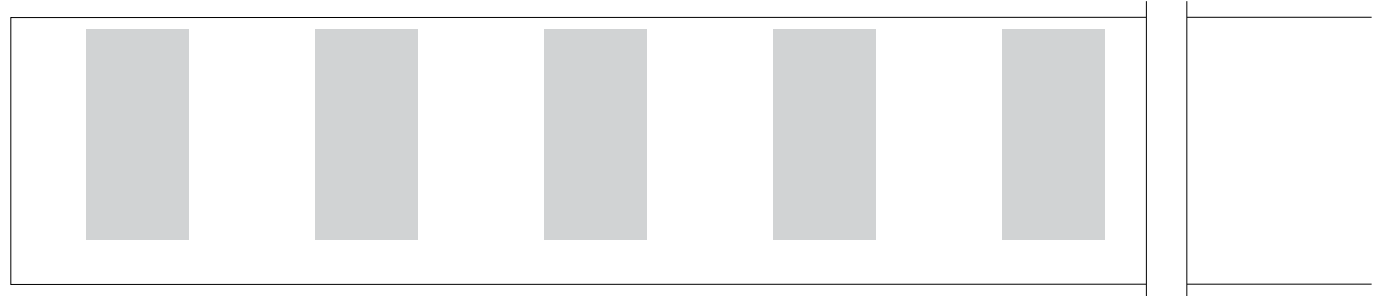
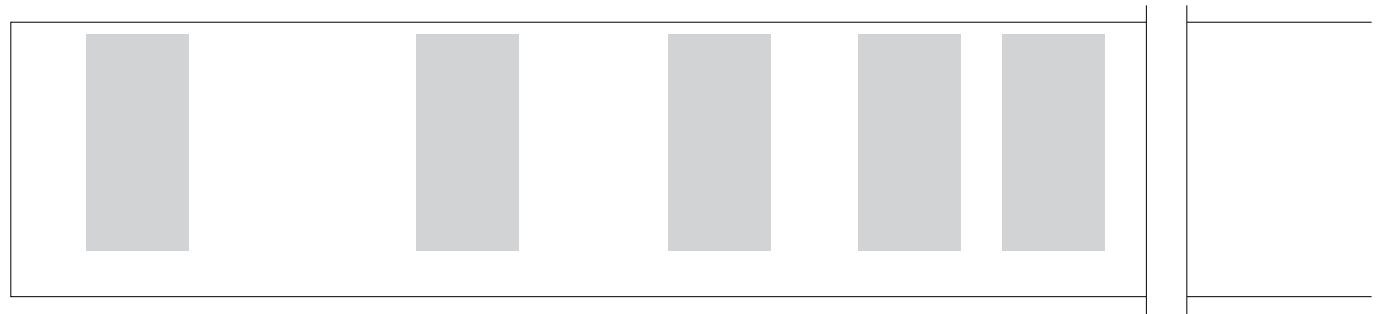
The entire
expanse of the wall
is utilized.



The breadth of the wall is accentuated through a structure of multiple steps.

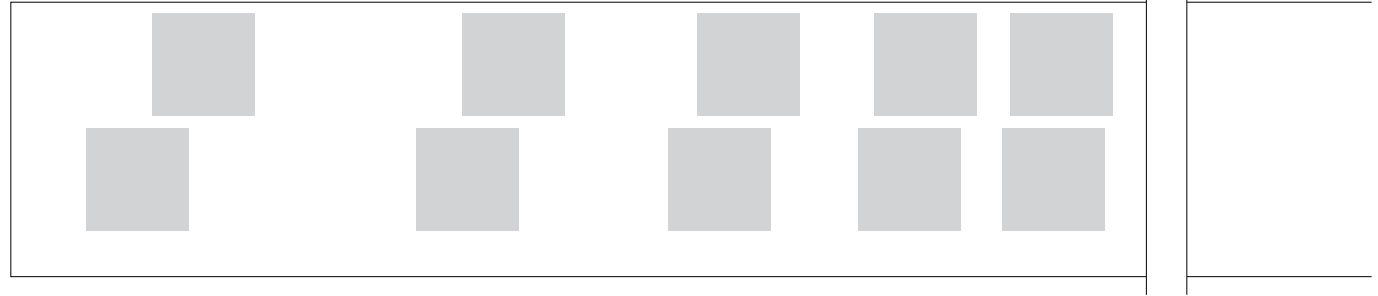


The direction of the wall is emphasized through the progression of steps.

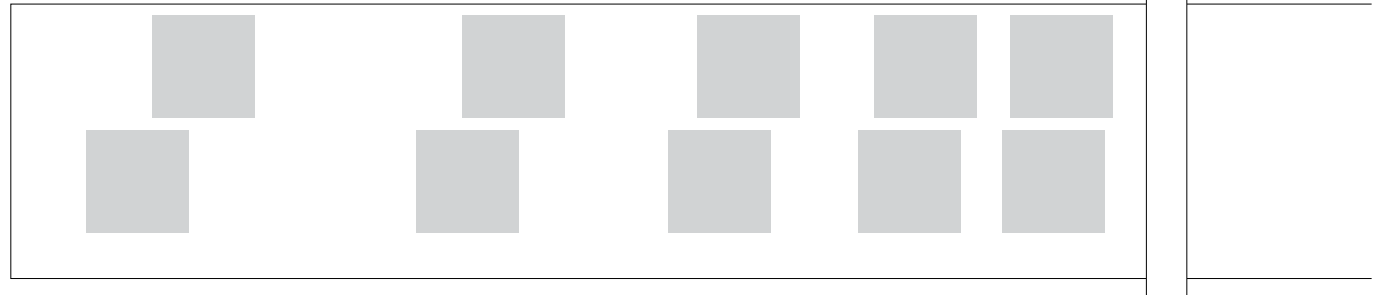
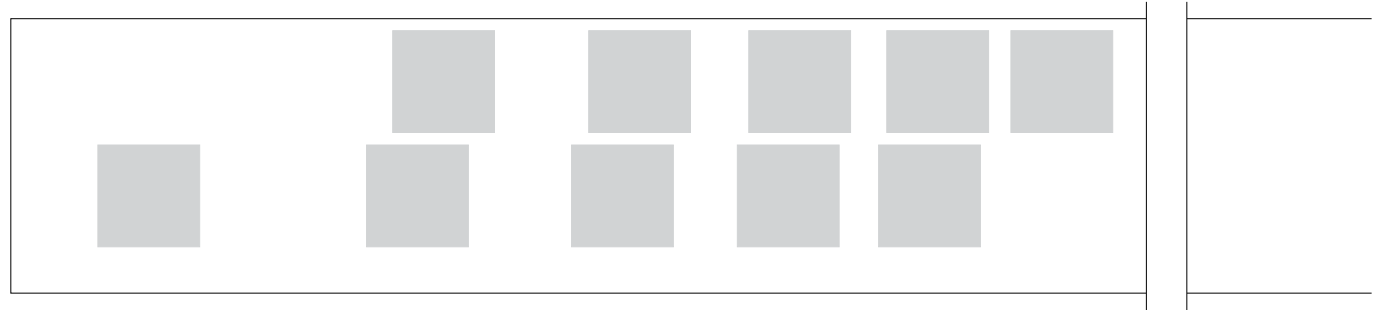


The wall as an entity is underlined through a distinctive, coherent form.

First step in the arrangement of square canvases.



The dynamics
of the composition
are increased.



The environment
creates foundations
for perception.

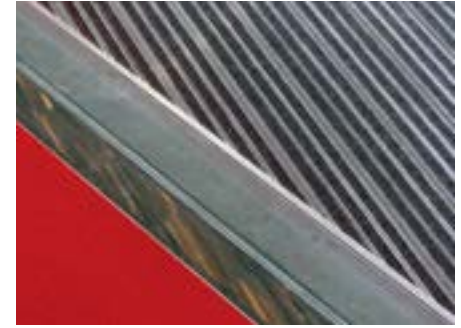
- > Color impressions outside,
are seen and retained upon entry.
- > Color impressions inside,
which appear upon entry,
accompany the perception of the canvases.
- > The sequence of squares,
a functional measure for the safety of the visitor,
becomes an effective factor in perception.
- > The polyrhythmic structure of the environment,
is defined by verticals and horizontals.

These foundations belong to the identity of this location.
The art concept accentuates this identity,
referring hence to these foundations.

The color impressions
outside:

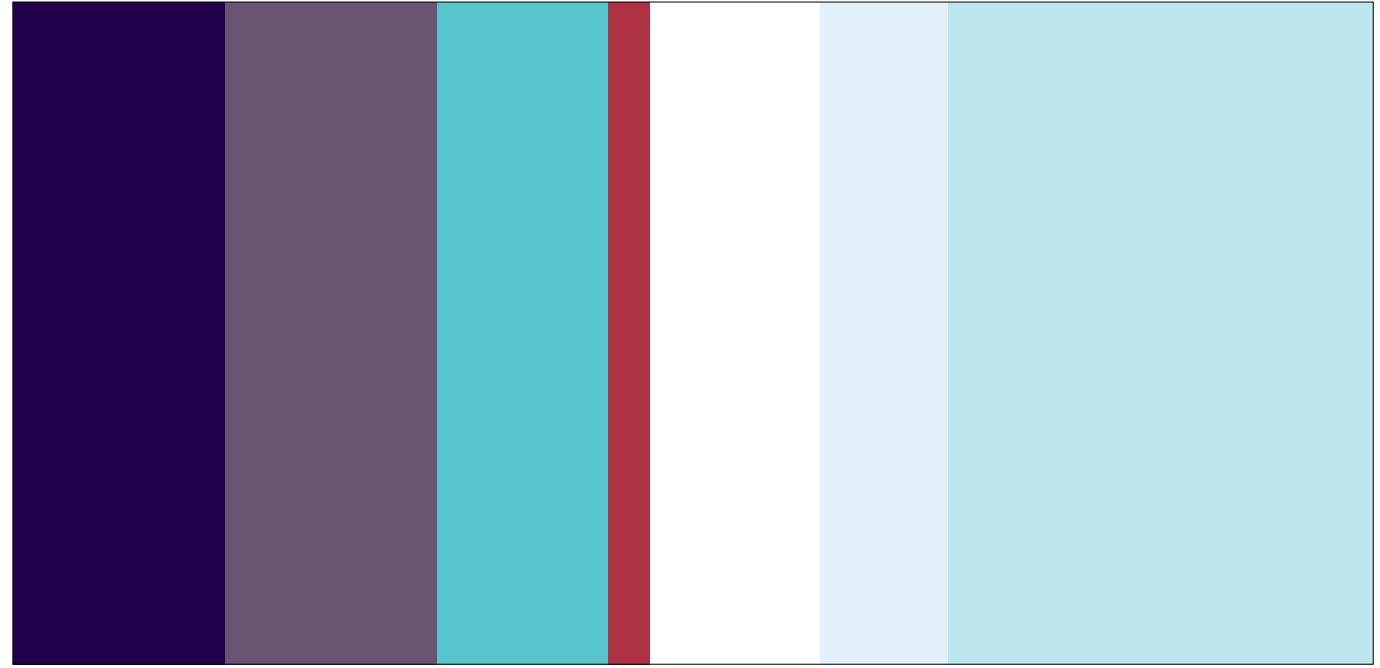


The color impressions inside:



The concept's color palette refers to the reality of the interior and exterior.

These color impressions are reduced to a consistent color composition.



The sequence of squares
as a perception factor:



The square canvases
quote the sequence of
squares.

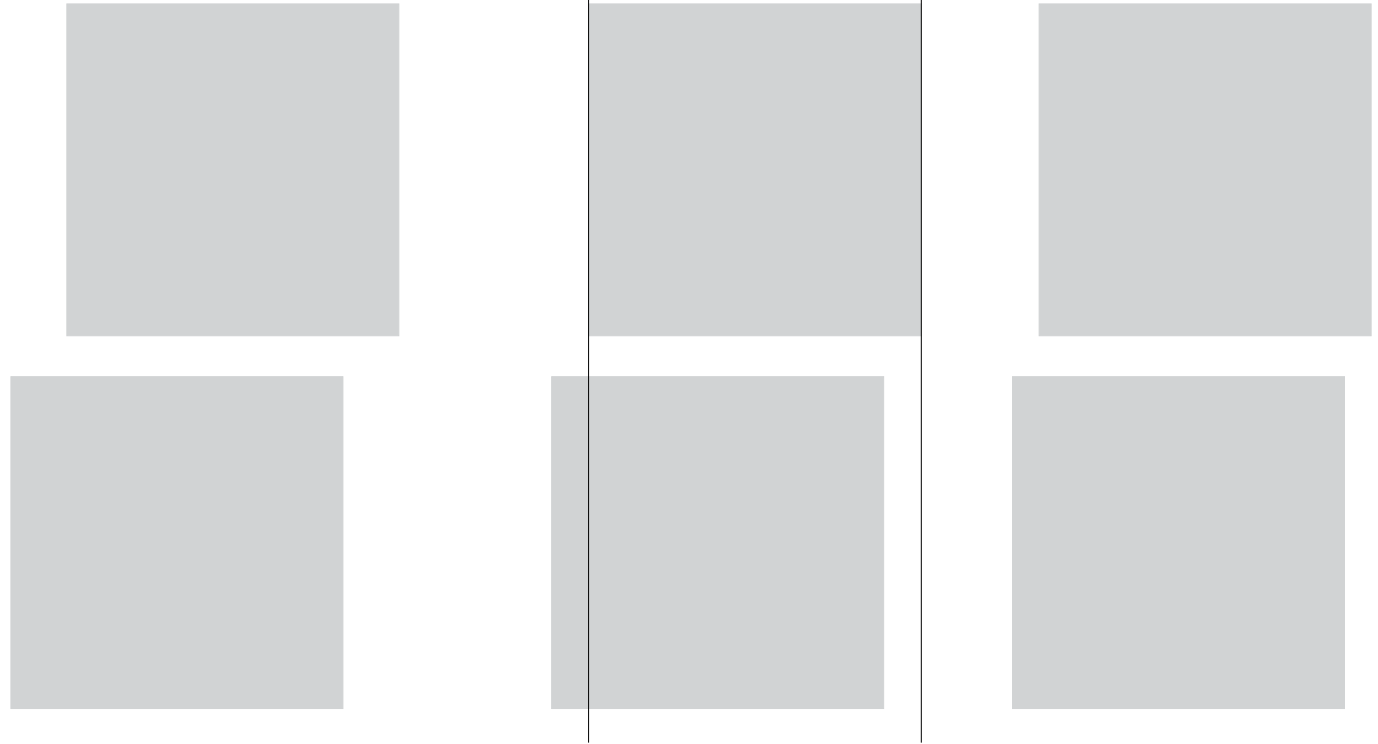


The polyrhythmic structure of the environment:

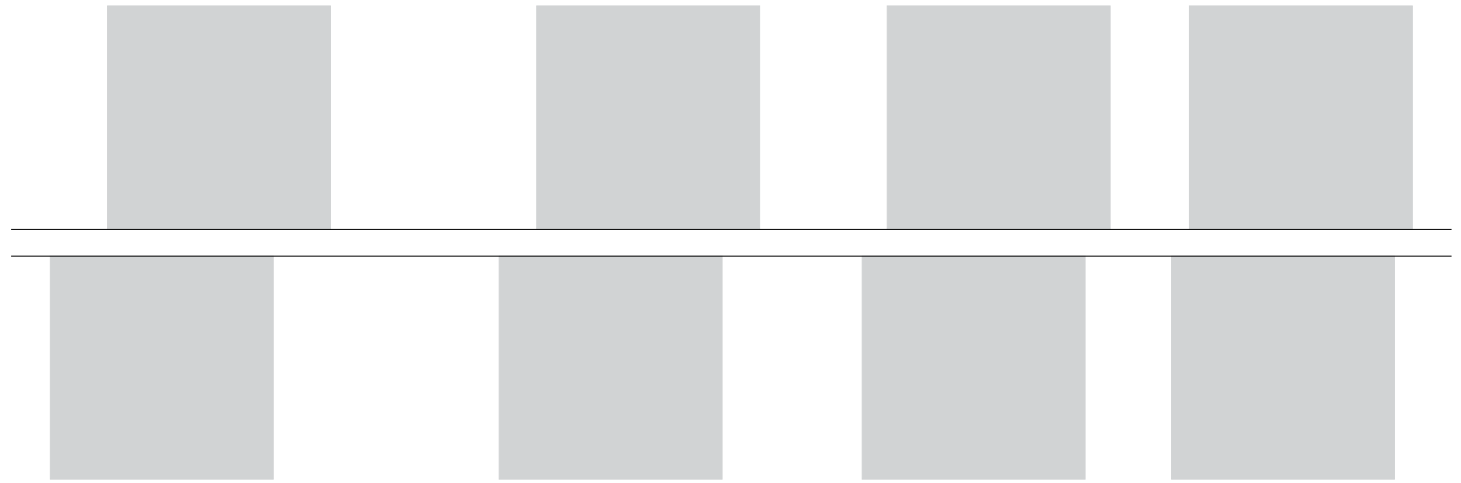
A culmination of verticals and horizontals.



The macrostructure
deals with the *verticals*.

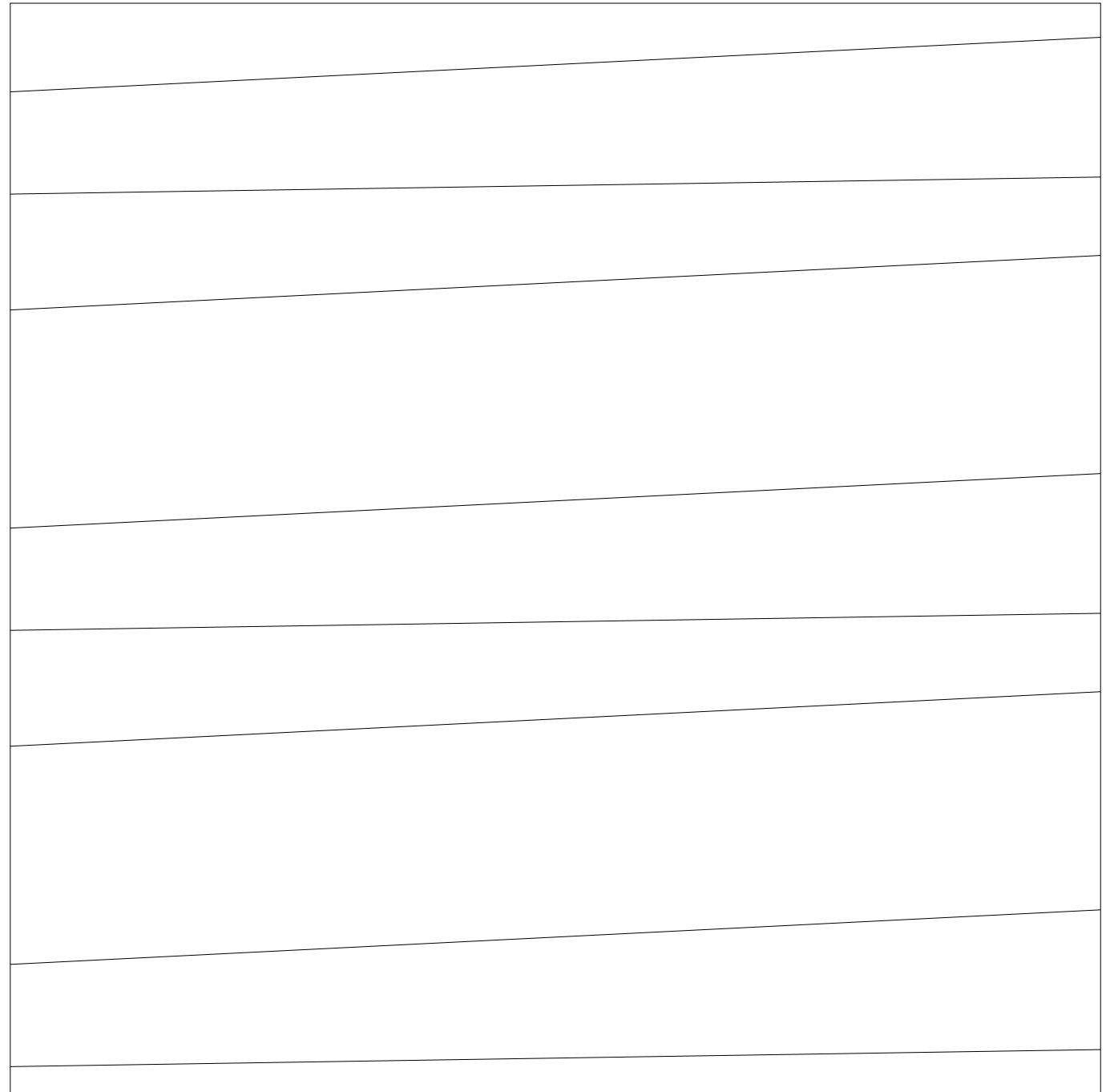


The macrostructure
reinforces the *horizontal*s.



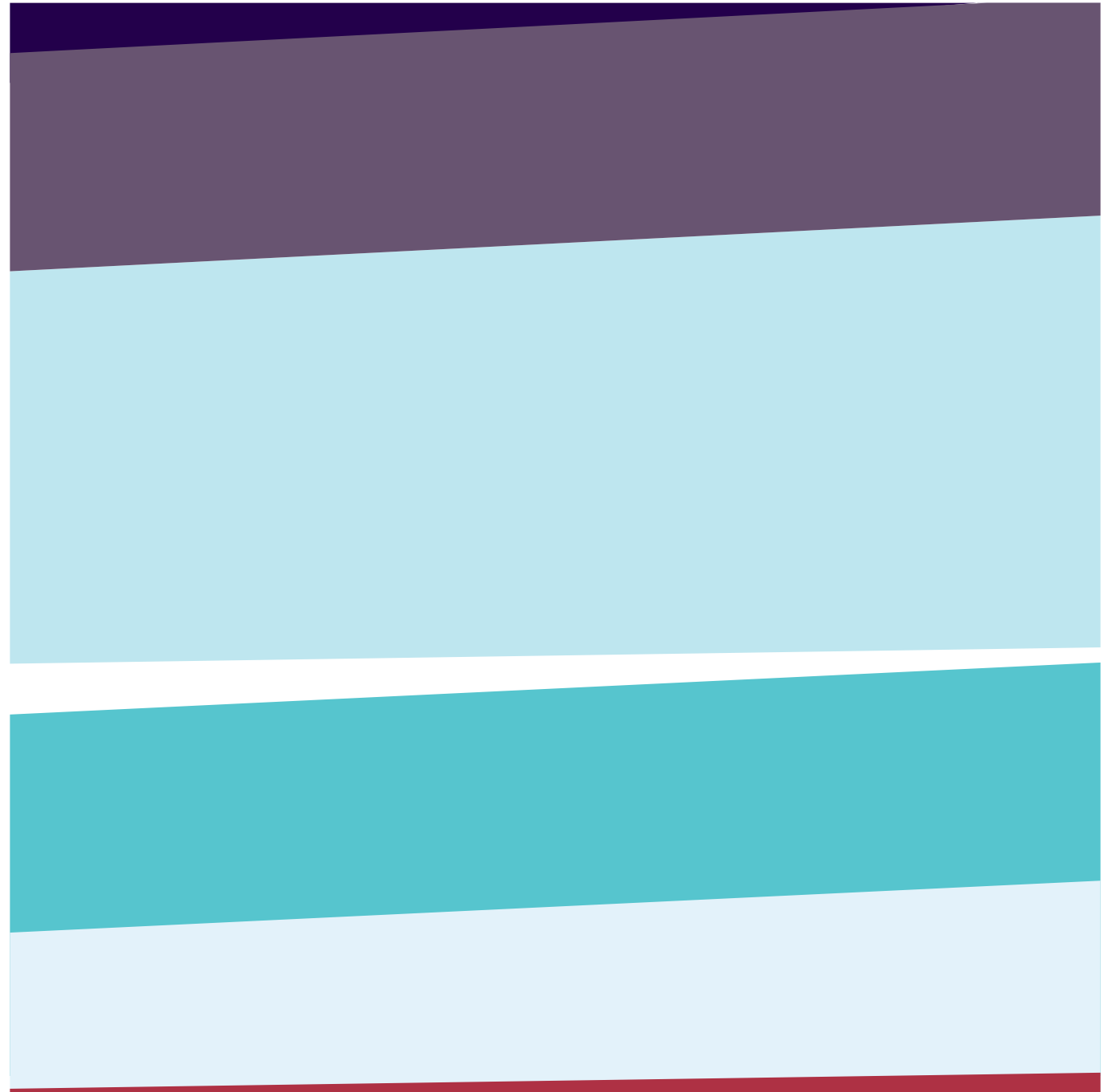
The internal structure
deals with the *horizontal*s.

Confirmation
through aberration.



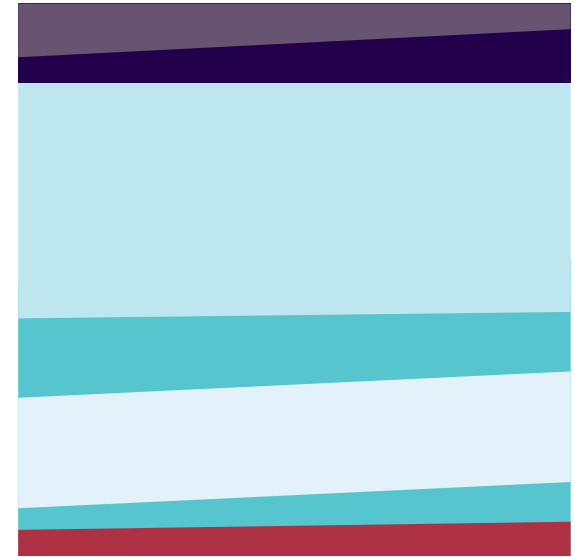
The interplay
of all parameters.

The implementation of the
concept on a single canvas:

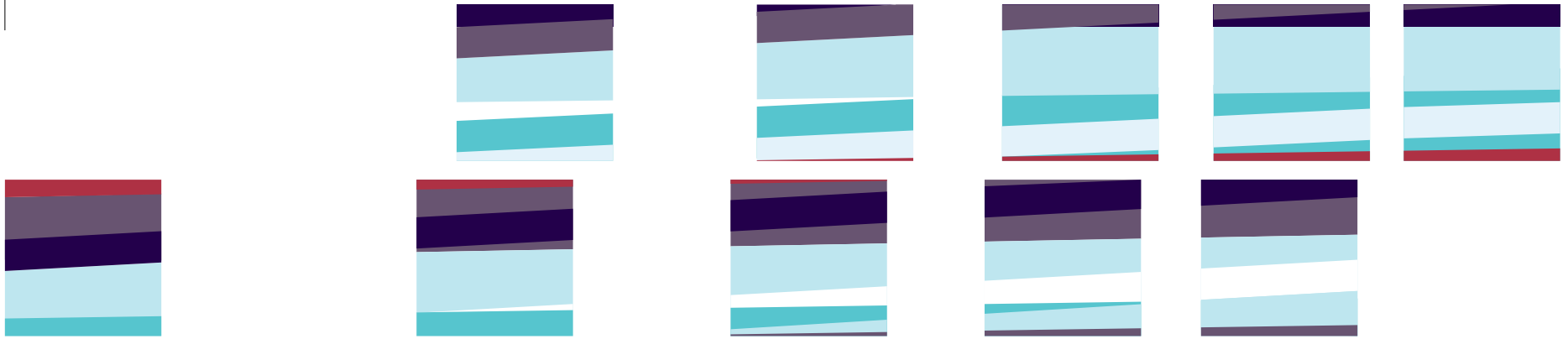


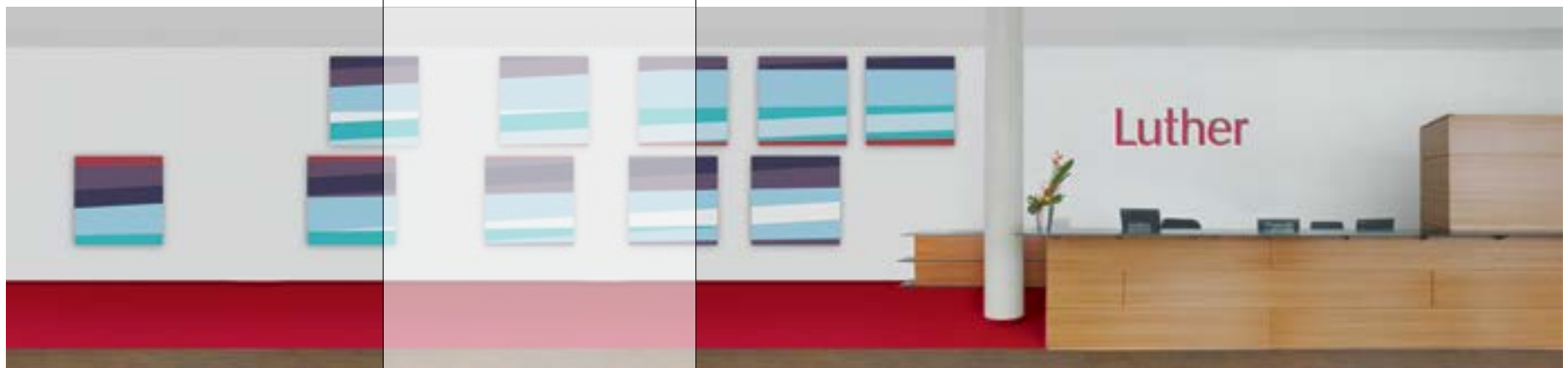
The principle of coherence.

The implementation
of the concept on
multiple canvases:



Implementation
of the entire concept:





Limited perception in the area of the glass entrance doors.

The canvases
from the perspective
of a visitor
(photo composition).

