

**EVA BERENDES
TRADE UNION CONGRESS
HOUSE
ART COMMISSION 2017:
GLASS SCREEN**

2ND DRAFT

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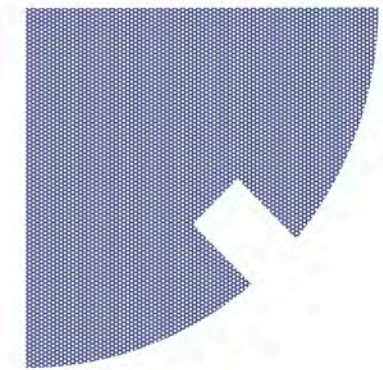
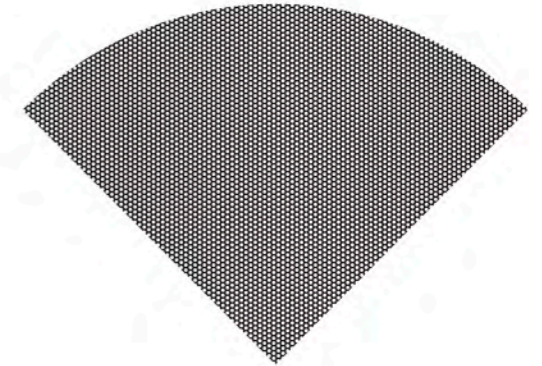
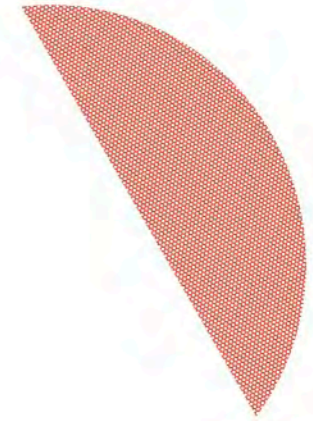
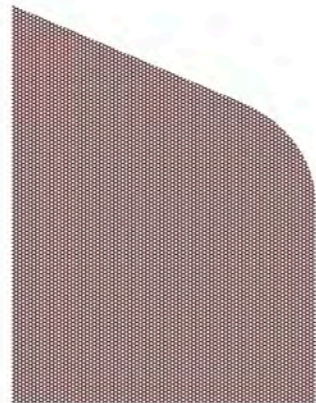
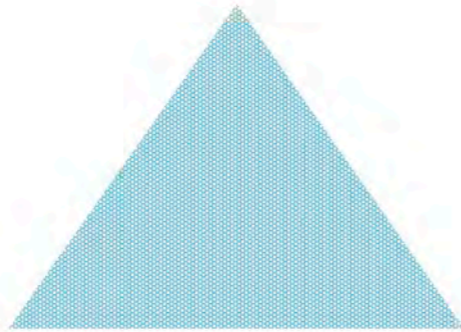
30 April 2017

Composition (Colours & Shapes)

In addition to the badge designs from the first draft, shapes and positionings are added in the second draft, that were drawn from the badges below, representing more caring/servicing types of work, typically done by female workers.

Despite the fact that it was never intended to represent individual union's designs and highlight them against others, I picked up on the clients' suggestion to counter balance the allusions to mechanical/industrial work that were more prominent in draft #1 by picking up on the Trades Unions' own representations.

Generally speaking a geometrical visual language will inevitably reference the mechanical, constructive world – yet by overlapping the shapes this aspect is taken aback in favour of a layered, more painterly impression.



Material & Technique Update

As already laid out in the first project proposal for the glass screen commission I will pick up on the traditional craft technique of enamelling used also for the fabrication of Trades Unions' badges.

In conversation with the client and design team we agreed that a sandblasted relief surface in the glass along with an opaque paint material will be used in order to underline the physical, graspable sculptural presence of the glass design. This approach corresponds well with the Trades Unions' key values and with elements of the building like, for example, the mosaic tiles.

The Mayer'sche Hofkunstanstalt Munich has suggested the following production method: to mask the glass with a foil and sandblast the motif into the surface of the glass. The resulting indentations will be filled with paint by airbrush. Excess paint material on the glass surface will be wiped off. The granules will be „baked“ to the glass by firing at 620 degrees. This method is exactly how the sample has been produced that I brought to the presentation.

I am now favouring a double sided treatment of the glass, in which most forms of the composition will be sandblasted and „painted“ from the streetfacing side of the glass, and selected shapes will be executed – exactly the same way – from the buildingfacing side.

I suggest this fabrication method, because

- the occasional alternation will emphasize the relief quality as the variation will draw attention to it.
- the glass piece will be truly double sided. The design will vary depending on the inside or outside perspective. Where the colours are superimposed on each other, the colour, that is in front of the other colour from one side is behind that colour from the other (see detail on the right).
- it underlines the aspect of movement in the piece. The slight gap between two overlapping shapes created by the 20mm depth of the material, will create shifts in perspective between the two forms when you move around them.
- the technical execution is straightforward and consistent.

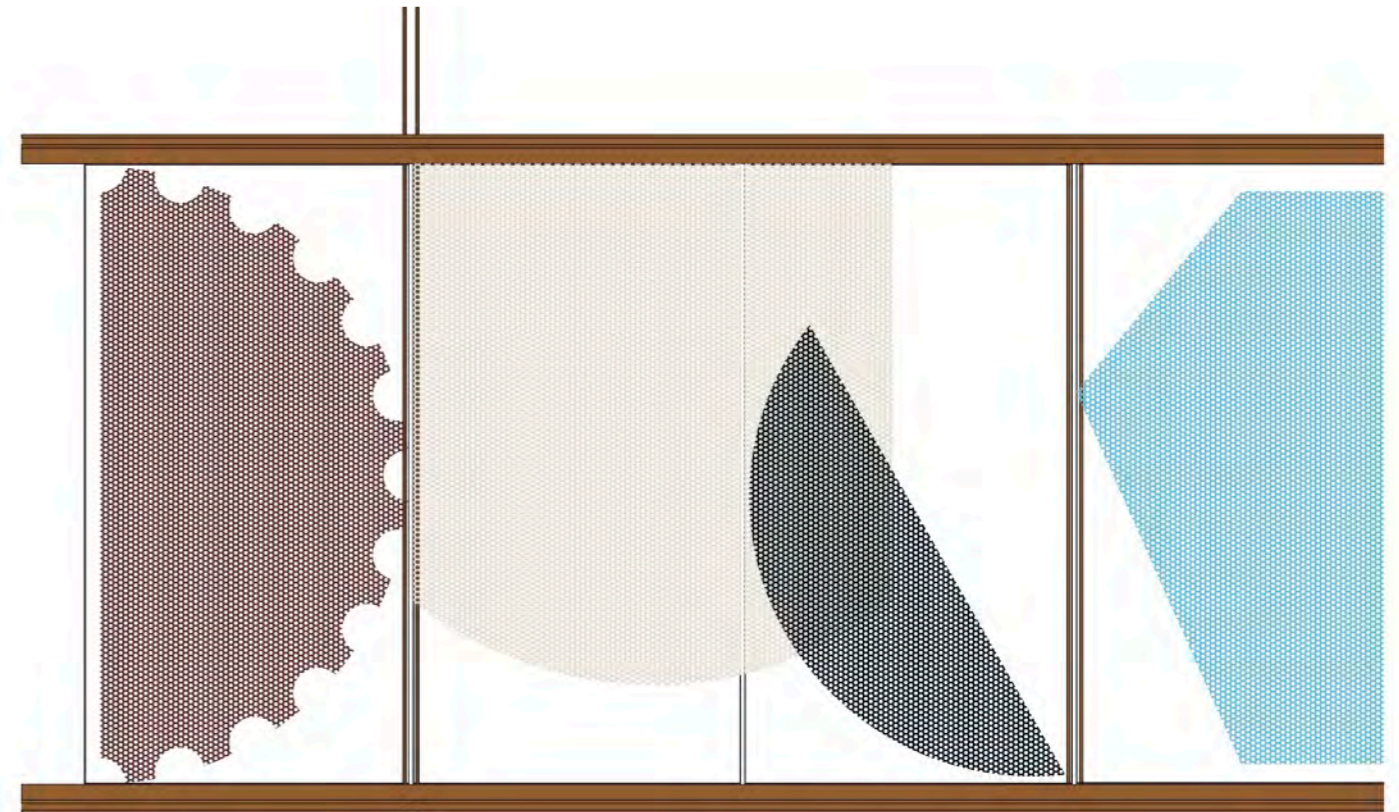
Interior Two Panels (now three panels)

The interior glass panels will be included.

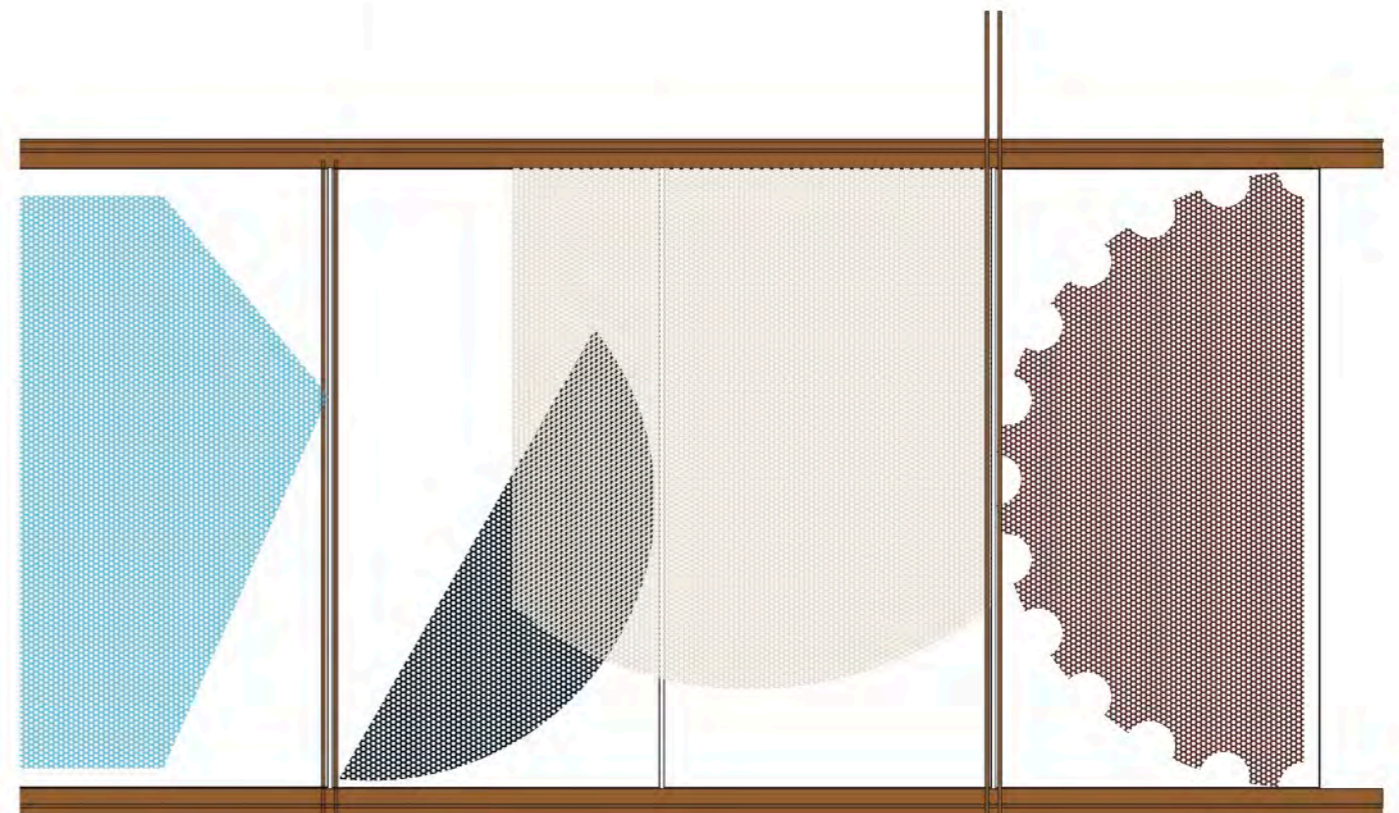
Fine Diagonal Steel Sections

Due to the changes of the glass size, which will subdivide the panels roughly into two compared to one in the first draft, additional structuring of the composition through the diagonal steel sections seems to complicate the design too much.

2D Visualization (detail view)

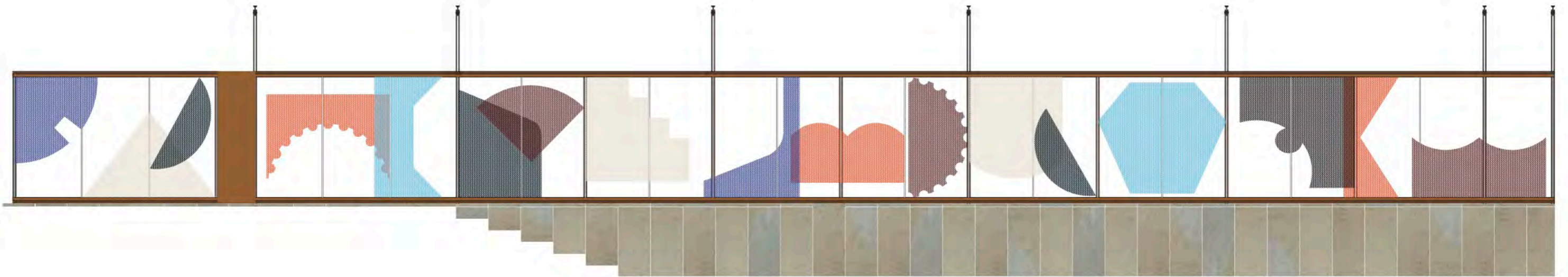


from outside (black over white)



from inside (white over black)

Revised 2D Visualization (total view)



Revised 3D Visualization (Approximation)

