

Zusätzlich zum Bewegungseffekt der SONNENRÄDER entstehen durch die Räumlichkeit des Coykies beim Näherkommen und Durchfahren immer wieder neue Ansichten. Aus der Ferne wirkt das Ganze als fliegendes Umriss, als schwebende Grafik, in der Nähe verwandelt es sich in eine plastisch-dynamische, das Dreiecksfeld nach beiden Richtungen durchstoßende Struktur.

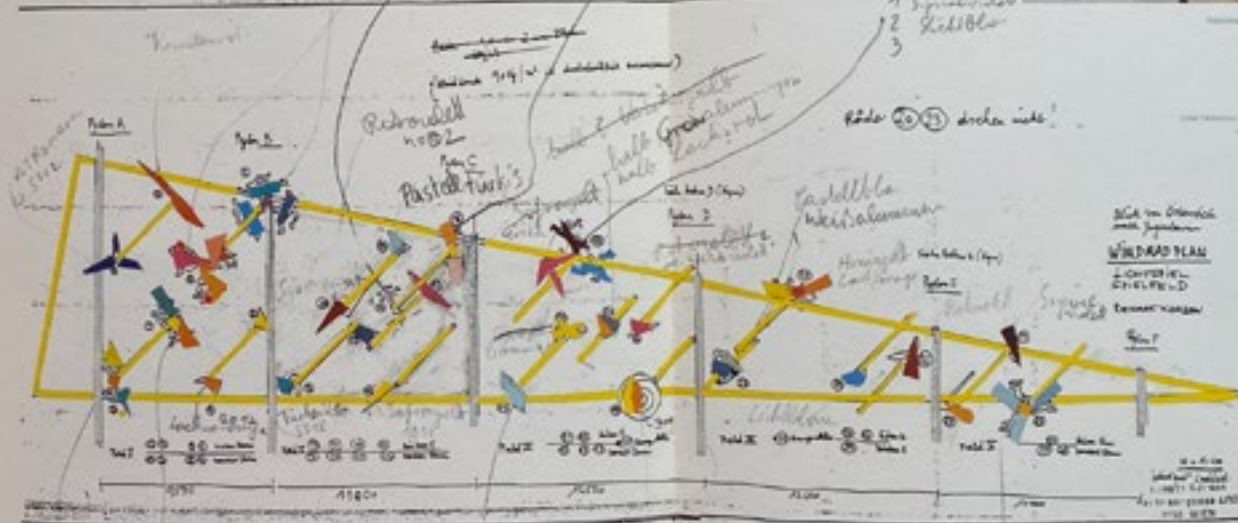
Die beweglichen Teile waren zuerst als Windräder gedacht (der Wind als unsichtbarer, ungehemmter Grenzgänger - das Objekt als Filter, der insichtbar macht). Nach dem Konkurs der an der Vorplanung beteiligten Windradfirma mußte die technische Konzeption umgeworfen werden. Die Räder werden jetzt in einem geschlossenen Energiesystem durch Solarpaneele auf dem Dach der Zolstation angetrieben. Sowohl die extrem fein dimensionierte Verspannung der Stahlkonstruktion als auch die Kuppung der Aluminium-Rotoren mit der Photovoltaikanlage sind gemeinsam mit den beteiligten Firmen entwickelte statische und mechanische Innovationen. Die Solarpaneele werden voraussichtlich genug Strom erzeugen, um auch bei bewölktem Himmel über Batterien zumindest einige Räder zu bewegen. Die Primärkonstruktion ist silbergrau, der Dreiecksrahmen und das eingehängte Stahltragwerk sind zinkgelb lackiert. Diese Kombination variiert einerseits die Farben der Fahrbahn (das Lichtgrau der Betonflächen, das Gelb der Leitlinien), und sie reagiert andererseits auf das Blau der Luft und das Grün der Umgebung.

Das Spektrum der verschiedenfarbigen SONNENRÄDER erhält abstrakte und figurative (aus der Trickfilmarbeit abgeleitet) Formen, die - etwa bei den "Figurenrädern" - in sich schon Bewegungsphasen andeuten. Hat die spezifische Anwendung von Kunstlicht - als "Durchlicht" im Trickfach - zuletzt Renate Kordons Filminstallation TRICKTYCHON (1987), ECHO (1988) oder FERNE WÄRME (1991) im kleinen Maßstab geprägt, so wirkt bei LICHTSPIEL SPIELFELD nun das Sonnenlicht im großen Maßstab analog und direkt als Erzeuger von Form- und Bildverwandlungen.

Die Sonne ist die primäre und universelle Energiespenderin unserer Biosphäre. Im Gegensatz zu fast allen anderen Rohstoff- und Energieträgern ist Sonnenenergie durch keinerlei National- oder Landesgrenzen selbst oder verfügbar. Sie ist zweifellos auch die wichtigste Ressource der Zukunft. Die spielerisch und heiter angewandte Solartechnik von LICHTSPIEL SPIELFELD verweist an einem Grenzfunktion auch auf dieses Paradoxon: Sonnenenergie ist GRENZENLOS, dies ist eine Tatsache - und zugleich eine Vision, eine Utopie.

3 Dimensionen
1. Höhenstruktur
2. Geschwindigkeit
3. Farbdynamik
Lichtplan
Farbplan
Konturplan
Richtplan

3D



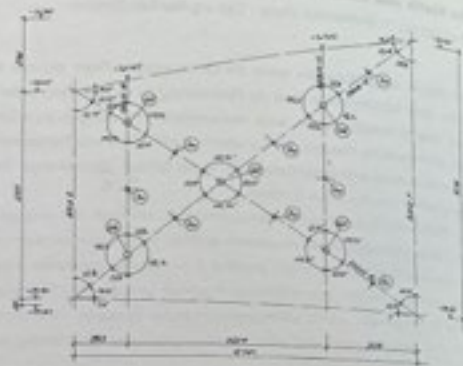
Handwritten notes and labels at the bottom of the page, including:
- 'Lichtplan' (repeated)
- 'Farbplan' (repeated)
- 'Konturplan' (repeated)
- 'Richtplan' (repeated)
- 'Lichtspiel Spielfeld' (repeated)
- 'Lichtplan' (repeated)
- 'Farbplan' (repeated)
- 'Konturplan' (repeated)
- 'Richtplan' (repeated)
- 'Lichtspiel Spielfeld' (repeated)



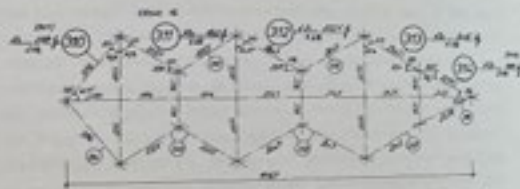


Schematische Darstellung
des Bauwerks

Anzahl



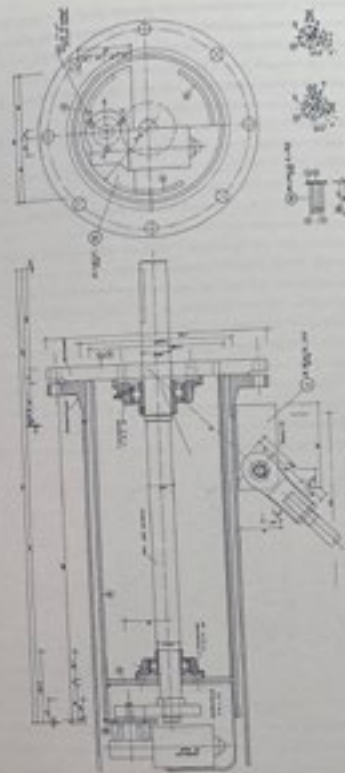
Grundriss



Skizze der Formgebung
des Tragwerks der Decke



Skizze des Bauteils in der Decke
des Bauwerks



Preface

Ulrich Zwickel

"Art and Architecture", is this financial heavyweight amongst government grant schemes for the arts a relic of the arts provision programmes which were conceived in the post-war period? Or is it rather a phenomenon which accomplished the remarkable achievement of subverting existing public places with museums while at the same time failing to formulate proper objectives for the specific challenges of these public places, and which nevertheless managed to survive? Or is it a nuisance, imposed on an unwilling and unwelcoming public? Or is it an ill-fated attempt to promote the arts which one would be well advised to abandon sooner rather than later to make way for new, more promising strategies?

Personally, I feel that "Art and Architecture" is an extremely interesting scheme, provided it includes projects which go beyond mere self-reflexion, provided it includes projects which seriously study issues to the place where they are located, provided they take up its spatial, functional and ideal values, topicalizing the place, assuming social functions, etc.

Such projects, however, can only be realized if firstly, the artists are free to work outside the constraints of narrowly defined briefs and allowed to develop their own proposals, and secondly, if artists are commissioned who are both capable of and interested in relating their work to the context of the location. This was recognized by the Styrian government several years ago, since then they have been firmly committed to this strategy.

Projects such as PER KIRKSTEDT's brick sculpture on the premises of the Kärntnerische Regional Technical College in Graz, which topicalizes architectural forms and can be walked on or sat on, or HANES VOGELS' installation at the forecourt of District Hospital Bruck/Mur, just under construction, interpreting illness as chance for contemplation, or WALTER D. COOPER's "QUAM", a computer-controlled installation of light and music in the entrance hall of the new Department Building in Heinrichstraße in Graz, a building which received several architectural

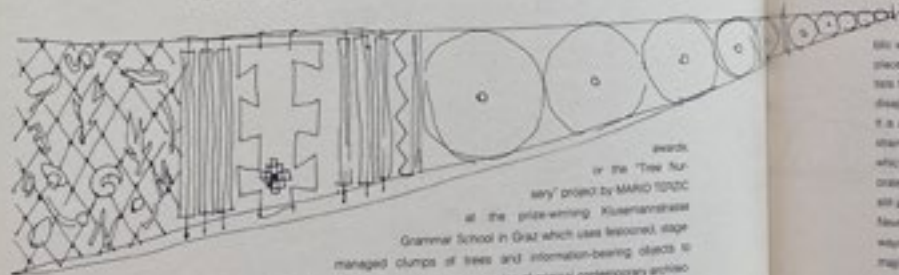


Illustration to Graz
Kärntnerische Regional-
Technische Hochschule

awards, or the "Tree Nursery" project by MARK TOSCH at the prize-winning Kärntnerische Grammar School in Graz which uses leucocort, stage-managed clumps of trees and information-bearing objects to connect the school with thirty prime examples of original contemporary art and architecture as well as other schools throughout Austria, thus instilling in pupils and teachers a sense of curiosity and the wish to discover and find out more about these marked places, and of course RENATE KORDON's "LICHTSPIEL" at Spielesfeld, an enormous three-dimensional image, spinning the twelve lines of the motorway at the border crossing, which harnesses solar energy to drive its wheels and, being a delicate and transparent structure, and equally permeable in both directions - rather than the one-sided, almost hermetically sealed, reject-and-reel

turned steel casting which had originally been intended for the site - is able to address future aspects of the topic "border" in a very perspective manner, these are just a few representative examples, chosen from a large number of projects which evidence the wide range of creative efforts which have been employed in the sphere of "Art and Architecture".

Unfortunately, the realisation of arts and architecture projects is not without its problems. Developers, contractors and site supervisors often consider art as a "marginal, minor aspect" and show little understanding for the artist's specific professional approach, while artists with no experience in construction work often lack the right degree of commitment to cooperation, endorsement and control which is necessary for the optimal realisation of the project. RENATE KORDON's work was particularly prone to mishaps, almost marginally attracting every conceivable kind of problem from the planning stage until it was completed, including floods and a war. Particularly positive aspects are the "project-integrated" work of Renate Kordon's daughter and - after all obstacles had been overcome - the completed work which presents Austria as a nation of culture to millions of people every year.

I hope this documentation will prompt further documentations, possibly a series of descriptions of Styrian, and perhaps other Austrian, Arts and Architecture projects.

Art at the border

Lesbeth Wächter Böhm

Hardly any contemporary work of art in Austria enjoys a similar degree of publicity as the project conceived by Renate Kordon. Virtually everyone who crosses the Styrian border into former Yugoslavia, or coming from there, has to pass by it. Traffic reports about long delays at Spielesfeld and tollbooths on either side of the border stretching back for miles still ring in our ears. Public art - what an unenviable position! Frequently also a terrible nuisance - for everyone concerned for the public, because most of the time it seems itself confronted with works of art which mean nothing to the uninitiated observer, who naturally becomes irritated, and might even feel provoked; for the expert who frequently utilizes the public work of art for lacking the precision, clarity and commitment which art displays when it is placed in its proper surroundings, such as in the museum or the gallery, and fails, for the artist themselves in whom such responses to their oeuvre must raise doubts, and cause them disappointment and frustration.

It is an old problem, which first emerged when artists were freed from immediate social constraints and commissions; it goes back to the time when art lost its approved artistic status, which has had such lasting repercussions for its comprehensibility, and the situation has deteriorated even further since the Modern Movement discarded the last remaining function which art performed, namely the decorative function in architecture.

Nevertheless, even when we look at it in the artificial light of our present time, public art has already provoked such reactions: it has been rejected, maligned, scandalized and - also been a major attraction. Let me give just two examples: The Berni Boulevard of Sculptures caused a major scandal when it was first opened, Trigulay's fountain in Bonn, on the other hand, although it has been there for several decades, continues to attract large crowds. Of course, the public reaction has its reasons. One of the reasons - and with this I get back to what I said before and the work of Renate Kordon - which is indeed a very significant reason, is that the best part of contemporary works of art which are exhibited in public places do not in any way do justice to these public places which, it must be remembered, are not normally intended for art, in other