

BUSINESS PAPER
CONTINUED TRANSFORMATION

FORMENKATALOG I



TEXTIL · KUNST · DESIGN

irena egelkraut



creative explosion

TEXTIL · KUNST · DESIGN

BUSINESS PAPER · CONTINUED TRANSFORMATION

v u l k a n e

f o r m e n k a t a l o g |

Universität für künstlerische und industrielle Gestaltung Linz
Studiengang Textil. Kunst. Design.
Masterarbeit

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Univ.-Ass. Mag.art. Christiane Reiter-Zaman
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AUSGANGSPUNKT

THEORIE VULKANISMUS

DOKUMENTATION



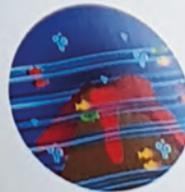
Inhalt: Vgl. Predán-Hallabrin, 2015

UNTERTEILUNG NACH STANDORT



Subaerische Vulkane

Diese Vulkane befinden sich an der Erdoberfläche über Wasser.
Beispiele: Atna, Vesuvius



Submarine Vulkane

Diese Vulkane befinden sich im Meer, also unter Wasser. Daraus können Inseln entstehen (z.B. die Insel Surtsey).
Beispiel: Kolumbus im Atlantik



Subglaziale Vulkane

Diese Vulkane befinden sich unter einem Gletscher.
Beispiel: Fuji in Japan.

Extraterrestrische Vulkane

NACH ART DES SYSTEMS

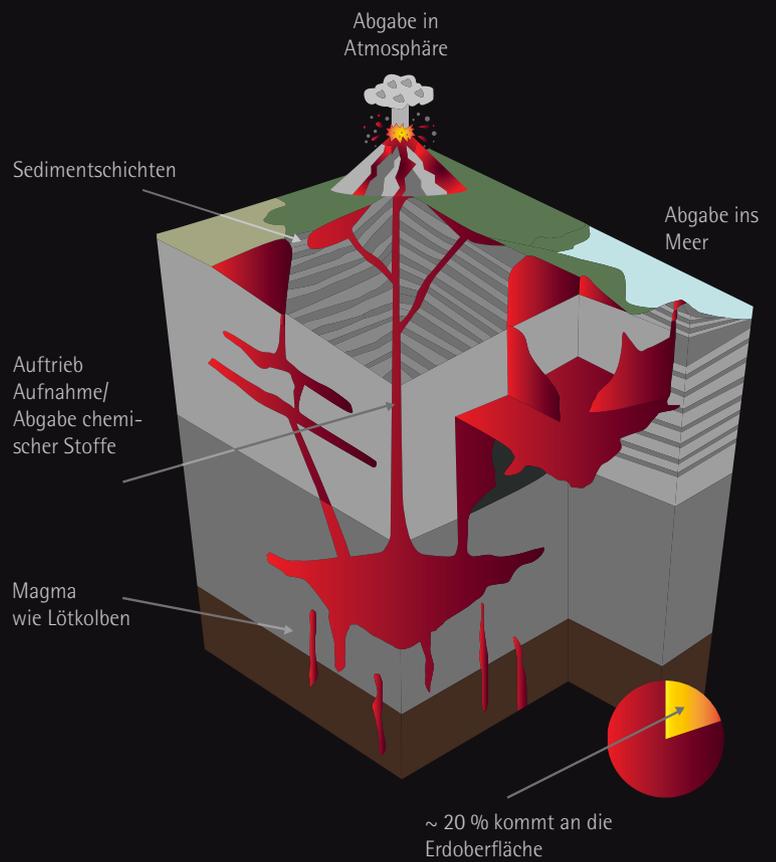
em zentralen, röhrenförmigen Magmakammer befinden kann. auch mehrere Geothermieanlagen

Definition Vulkanismus

Unter dem Begriff Vulkanismus versteht man die Entstehung von Vulkanen und vulkanischen Gesteinen. Alle „Gesteine, Magmen und sämtliche Prozesse, die für die Beschreibung der gesamten Abfolge von Ereignissen – vom Aufschmelzen bis zur Eruption verantwortlich (sind), bilden (...) das Geosystem Vulkanismus“. (Grotzinger, Jordan & Schweizer, 2017, S. 304, 2.Spalte, 4. Absatz, Z. 1-4)

Fördermöglichkeiten Lava

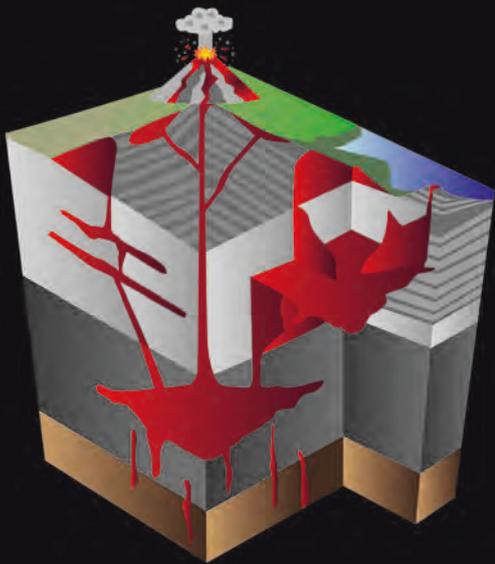
Die erste Option ist die des Auftriebs. Magmen sind flüssig und haben deswegen eine geringere Dichte als das feste Gestein. Magma sammelt sich im Untergrund, in den sogenannten Magmakammern, die sich in geringer Tiefe unter der Erdkruste befinden. Unter Einfluss des Auftriebs, entleeren sich diese zyklisch und transportieren das Magma über einen Förderschlot durch die Lithosphäre zu uns an die Erdoberfläche. Dies wird dann als Zentraleruption bezeichnet. Die zweite Option ist, dass sich die heiße Lava wie ein LötKolben bis an die Erdoberfläche durchschweißt, indem sie die umgebenden Gesteinsschichten einfach aufschmilzt und über Spalten ausfließt. (Vgl. Grotzinger, Jordan & Schweizer, 2017, S. 304, 2.Spalte, Absatz 3, Z.1-8) Egal welche der beiden Optionen, in jedem Fall nimmt das Magma auf seinen Weg an die Erdoberfläche Nebengestein und weitere chemische Stoffe mit auf. Diese werden dann mit an die Erdoberfläche befördert. Das Magma kann aber auch Kristalle abgeben. Dies wird dann als verarmte Schmelze bezeichnet. Sobald die Lava an die Oberfläche gelangt gehen ihre chemischen Bestandteile, sowohl in die Atmosphäre, als auch in den Ozean über. Anhand des Sediments kann man Veränderungen und Eruptionen von vor mehr als einer Millionen Jahre nachweisen. Sie sind somit ein wichtiger Faktor in der Vulkanforschung und können über Verlauf, Zyklus und bevorstehende Ausbrüche Auskunft geben. (Vgl. Grotzinger, Jordan & Schweizer, 2017, S. 305, 1.Spalte, Absatz 1, Z.1 -12)

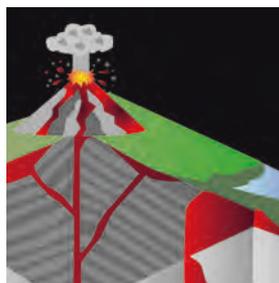
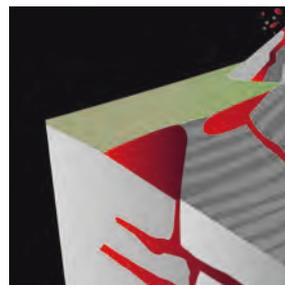
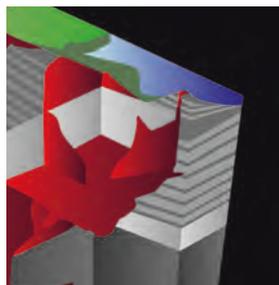


FORMENSAMMLUNG

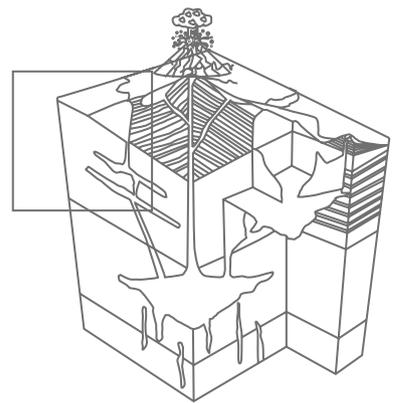
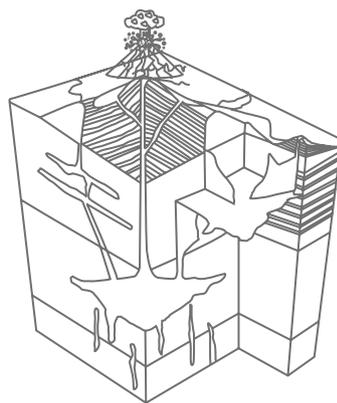
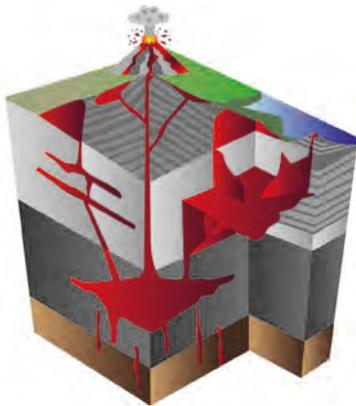
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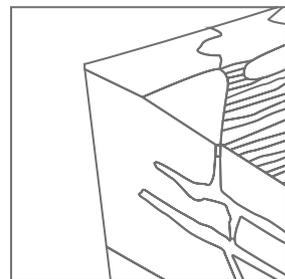
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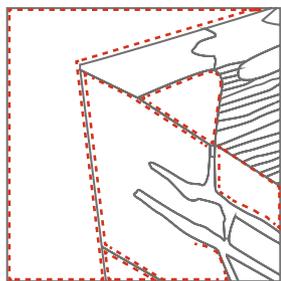
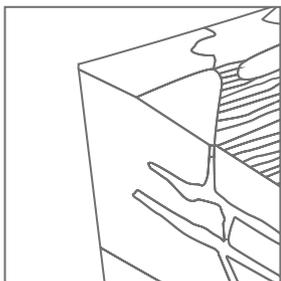
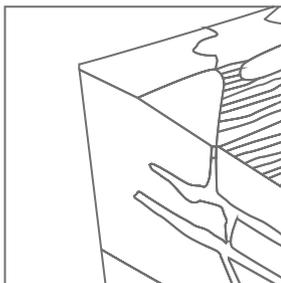


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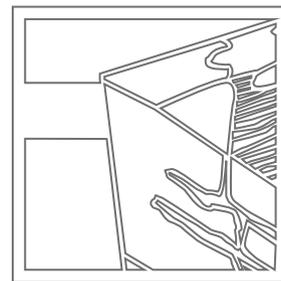




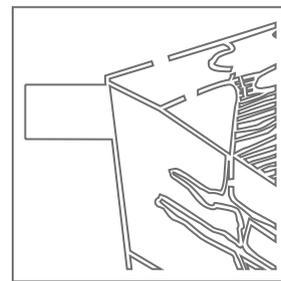
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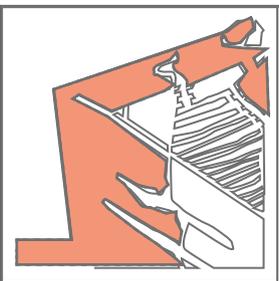
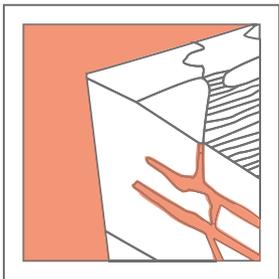
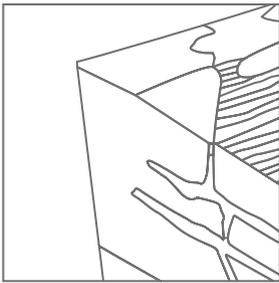
Lines positiv



Lines negativ



OPTION II



Fläche positiv

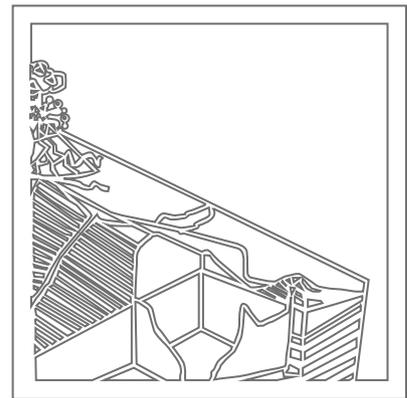
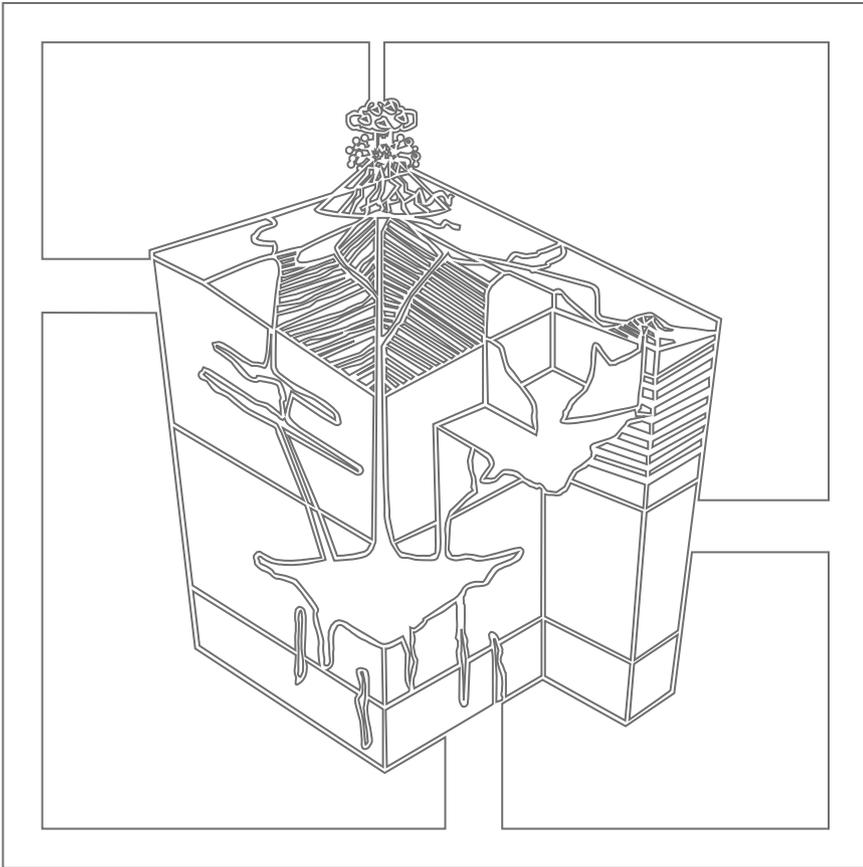


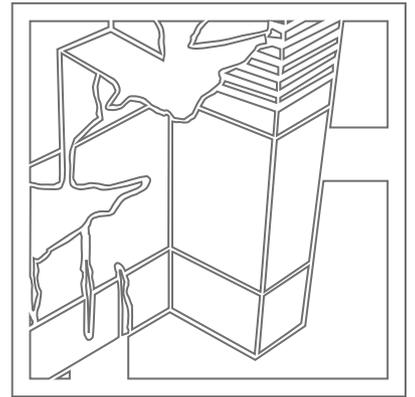
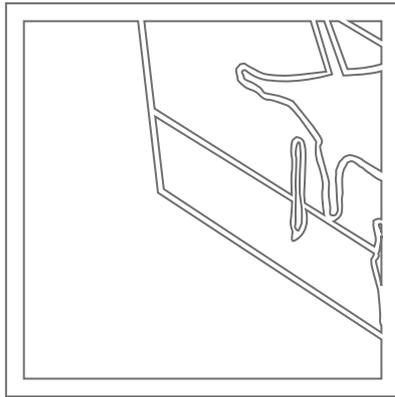
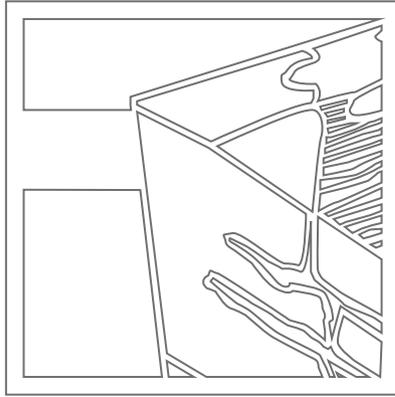
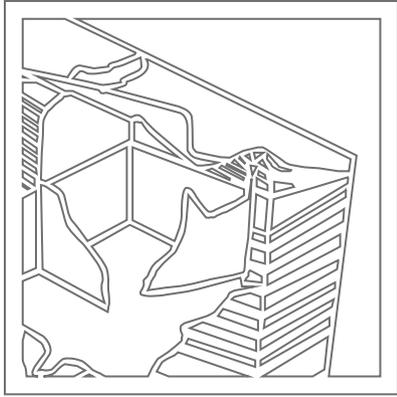
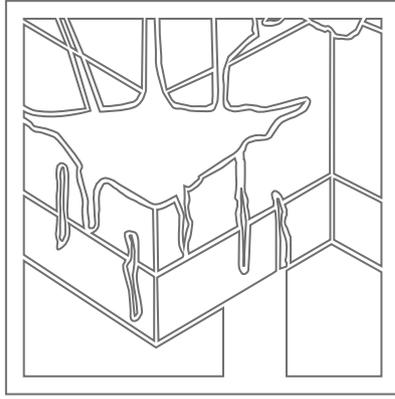
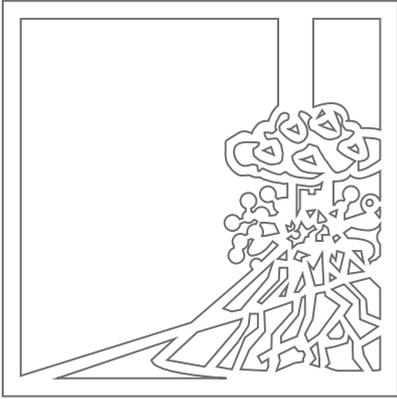
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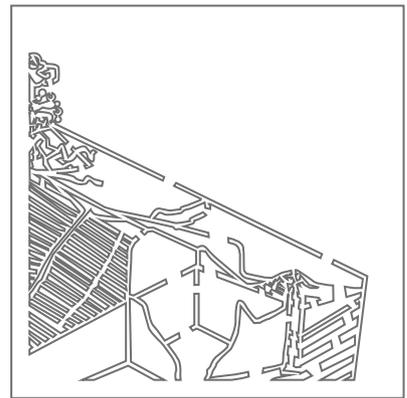
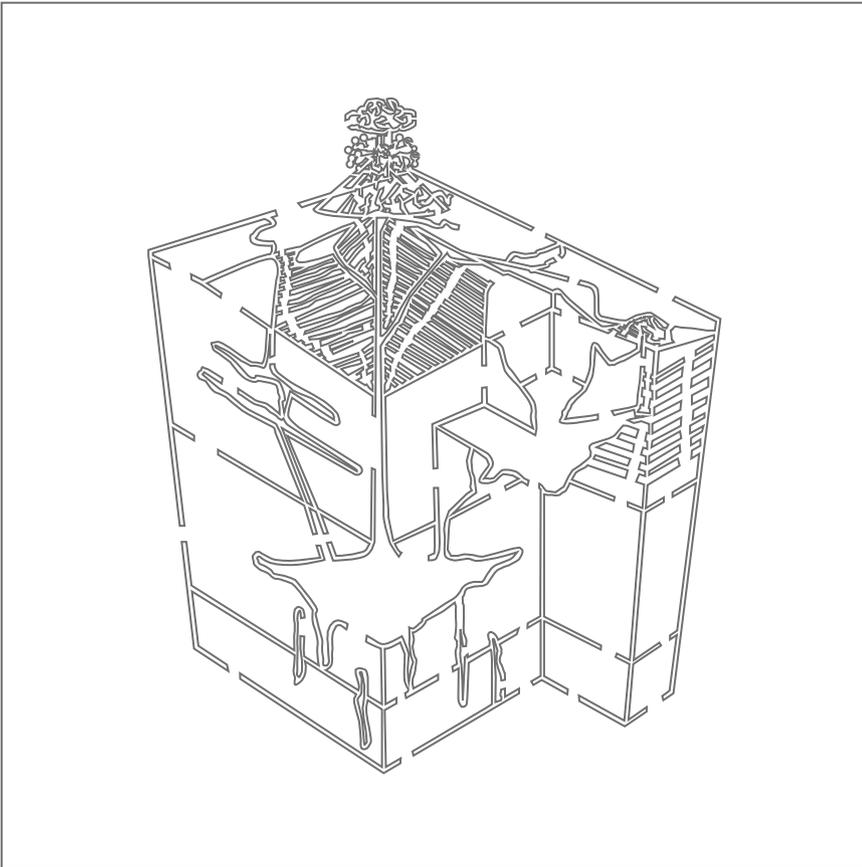
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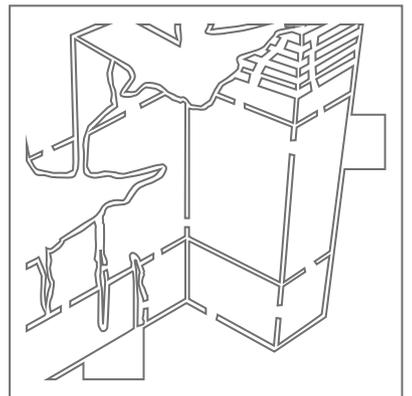
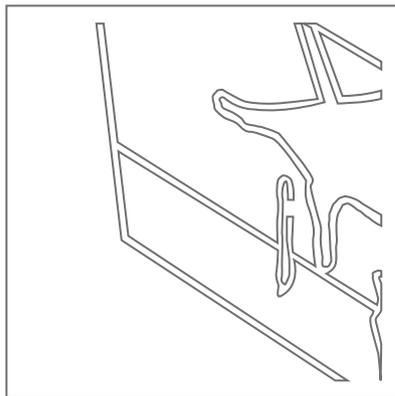
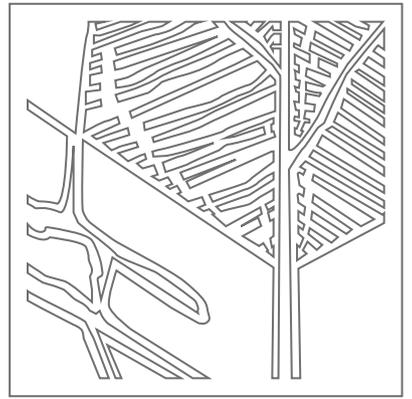
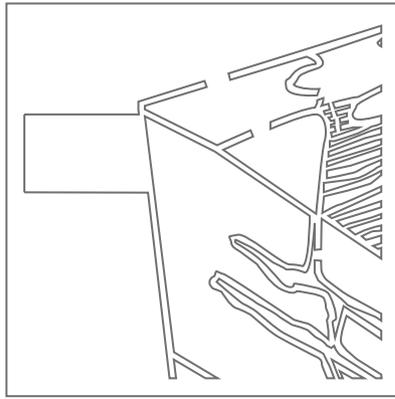
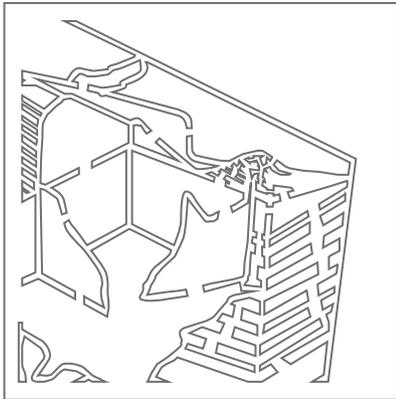
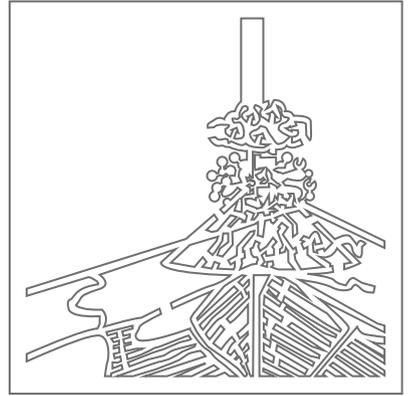
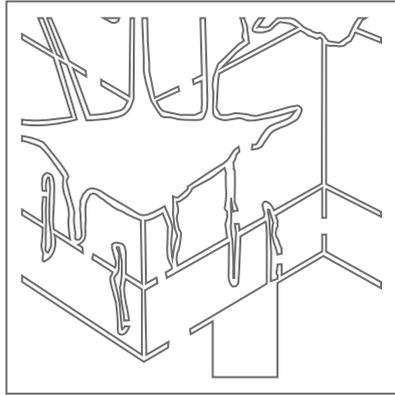
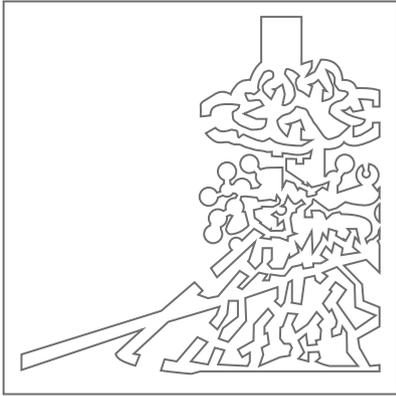
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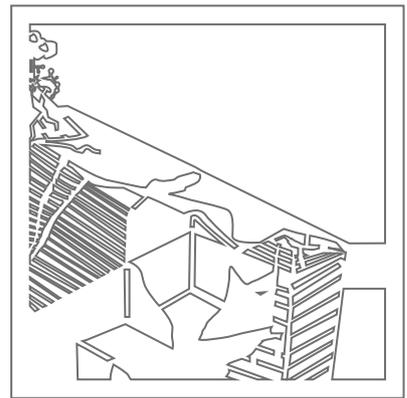
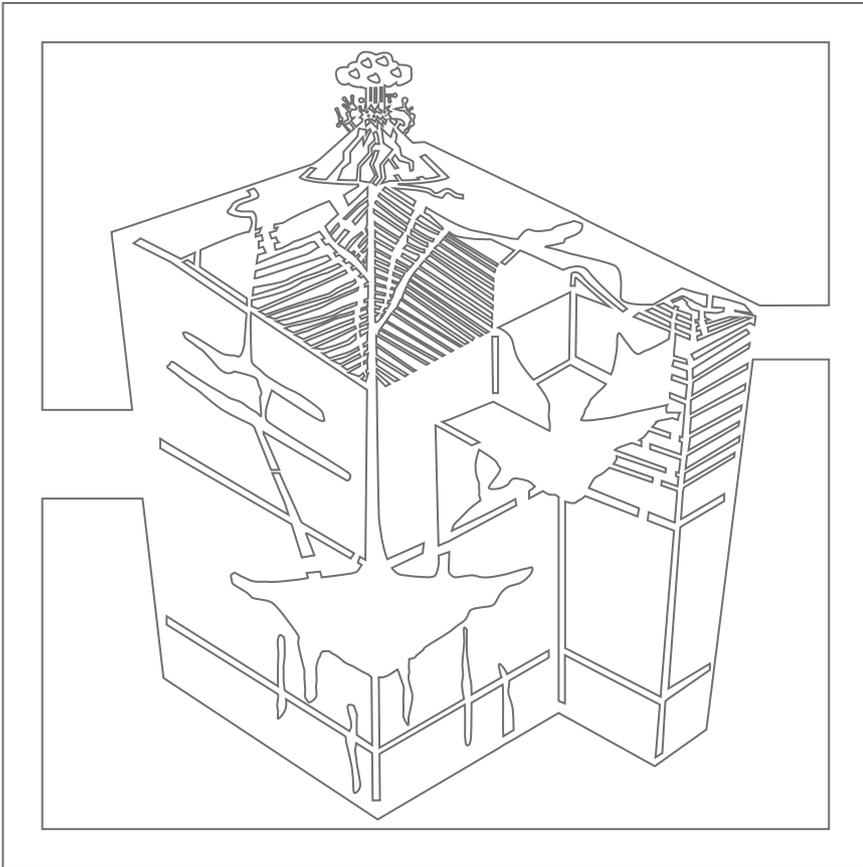


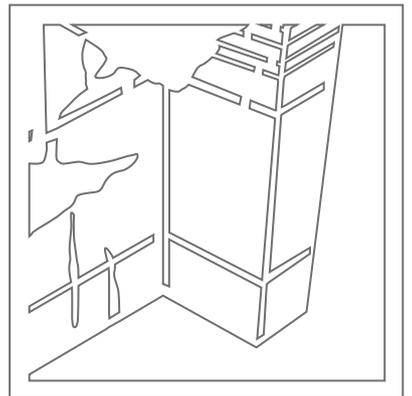
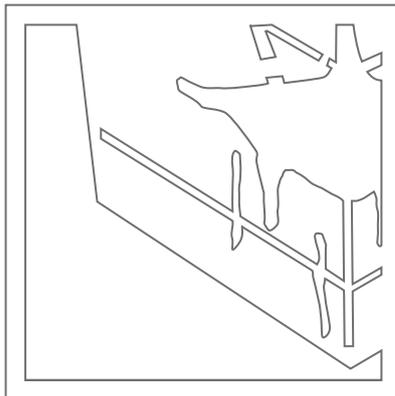
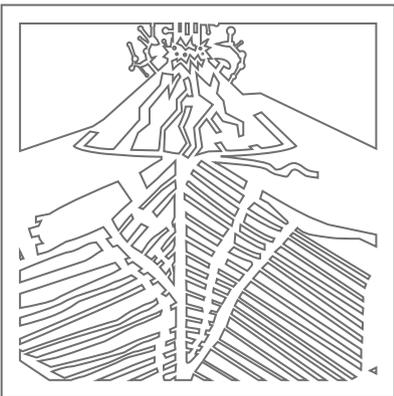
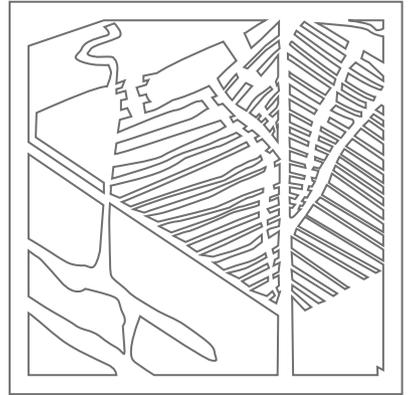
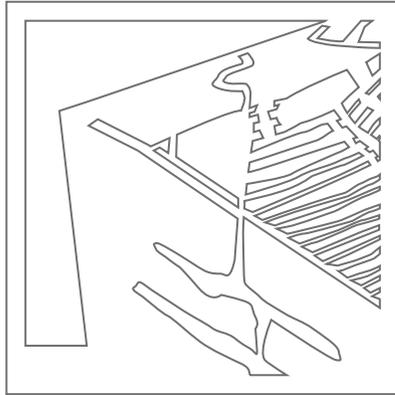
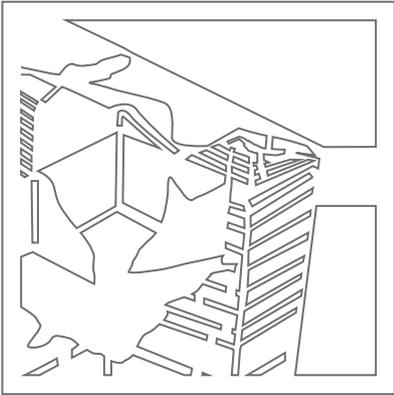
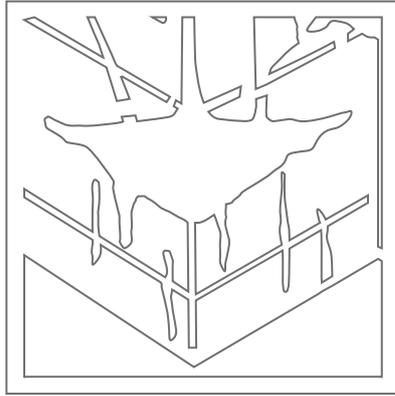
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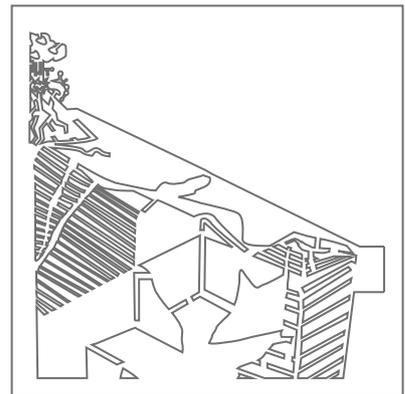
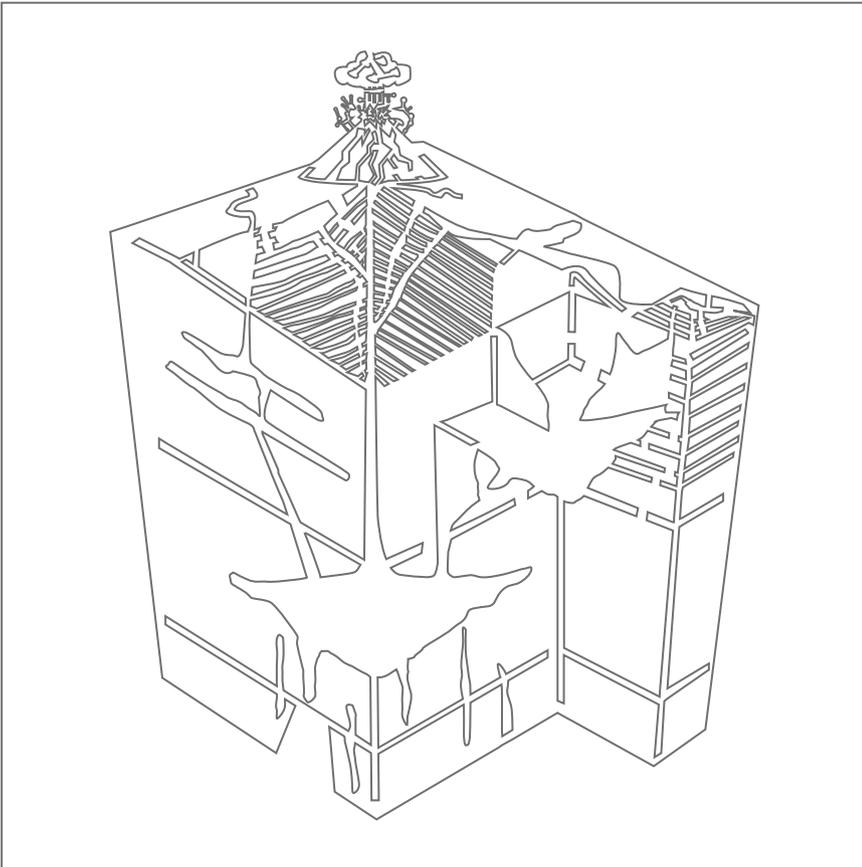


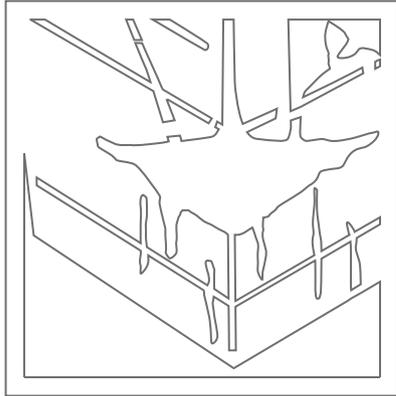
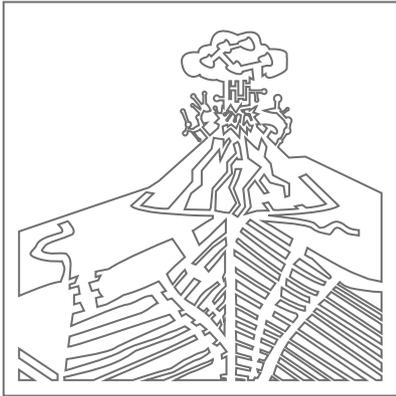
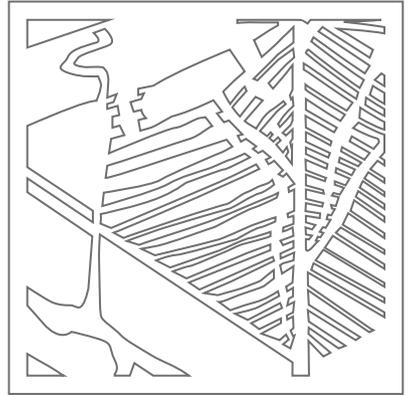
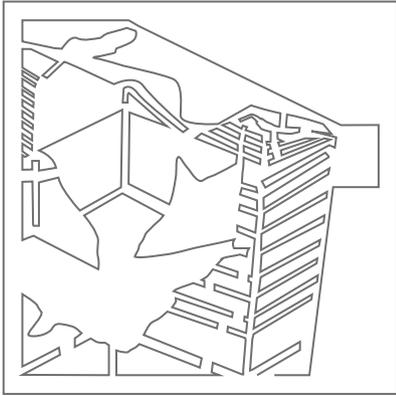
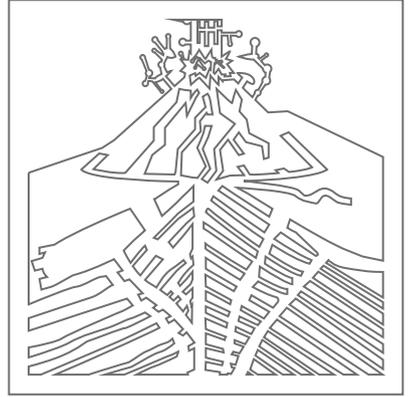
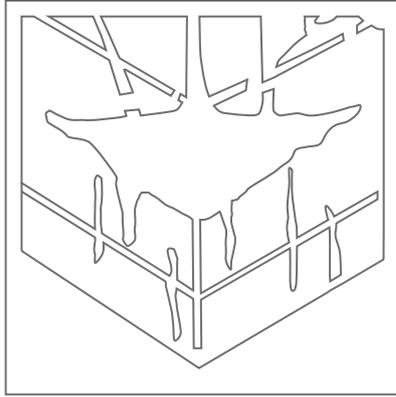
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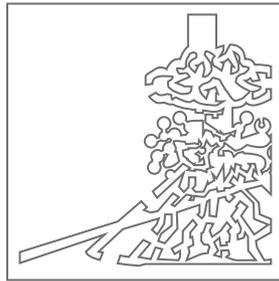
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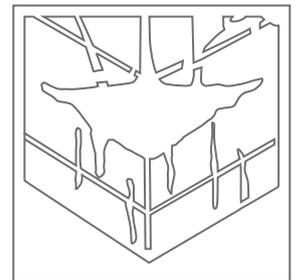
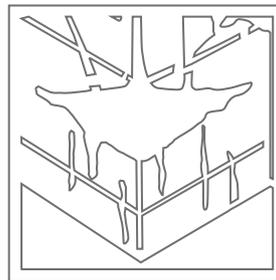
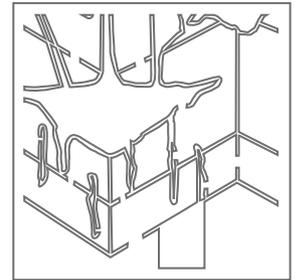
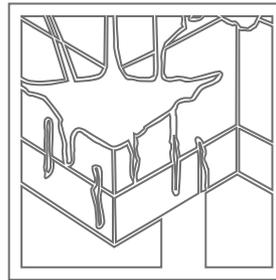


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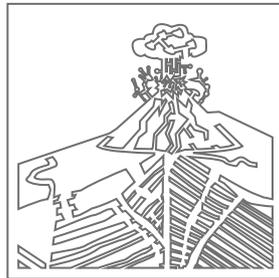
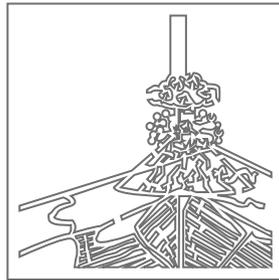
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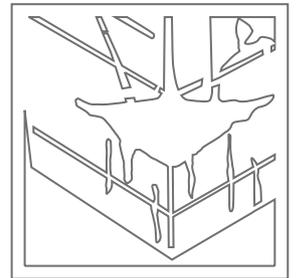
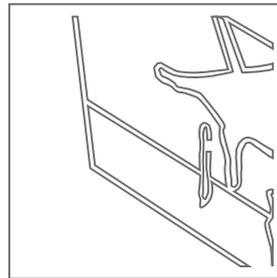
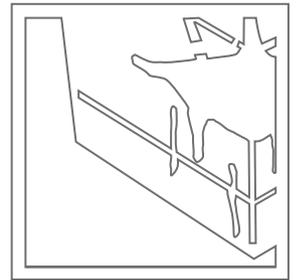
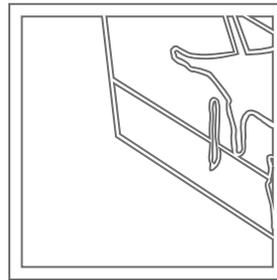
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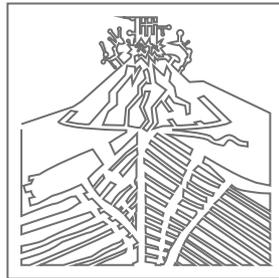
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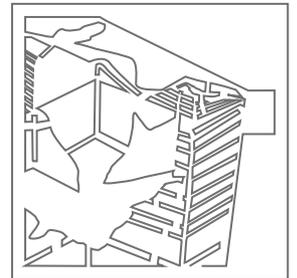
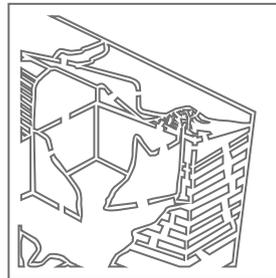
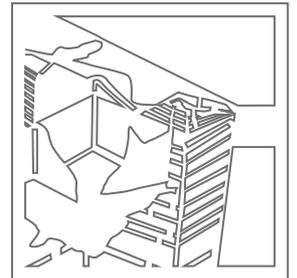
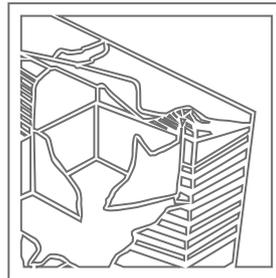
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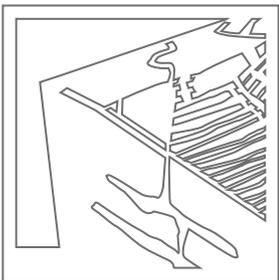
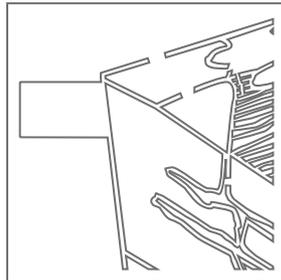
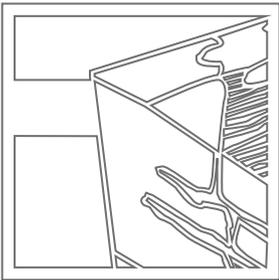
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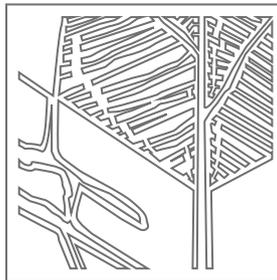
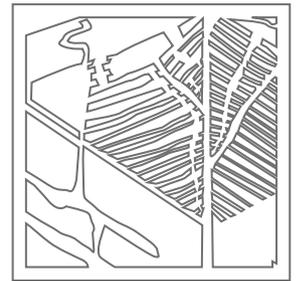
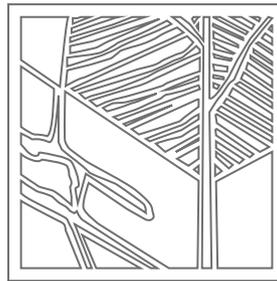
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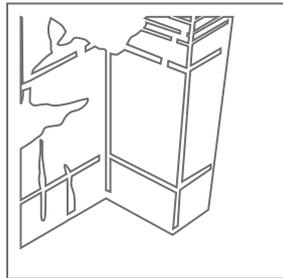
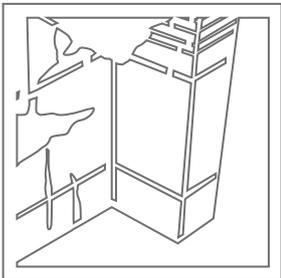
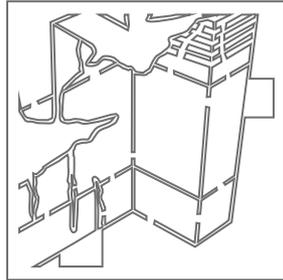
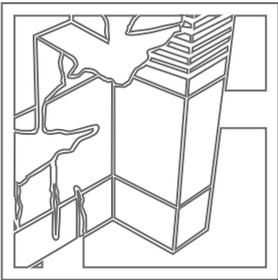
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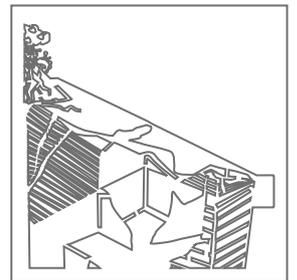
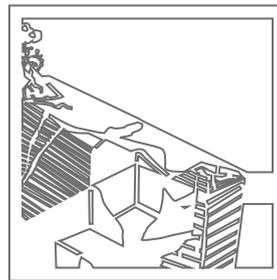
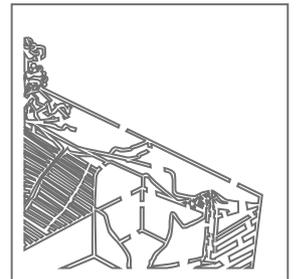
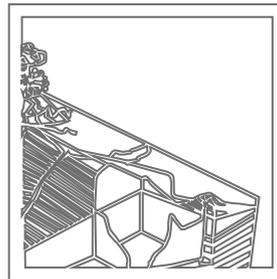
Ausschnitt VIII



Ausschnitt IX



Ausschnitt X



GRAFIKEN

DIGITALDRUCK

PAPIER





POLYESTER

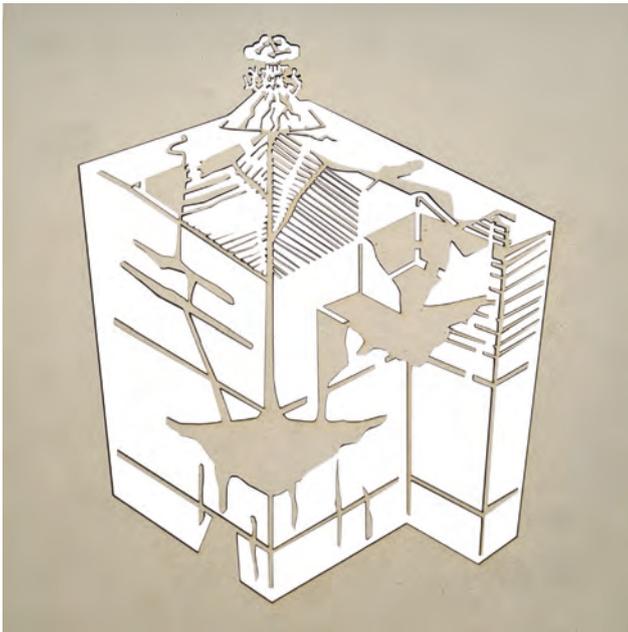


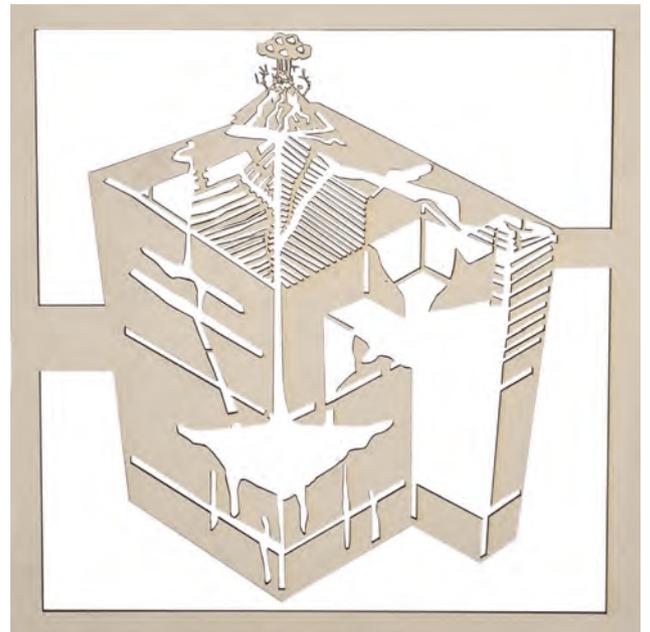
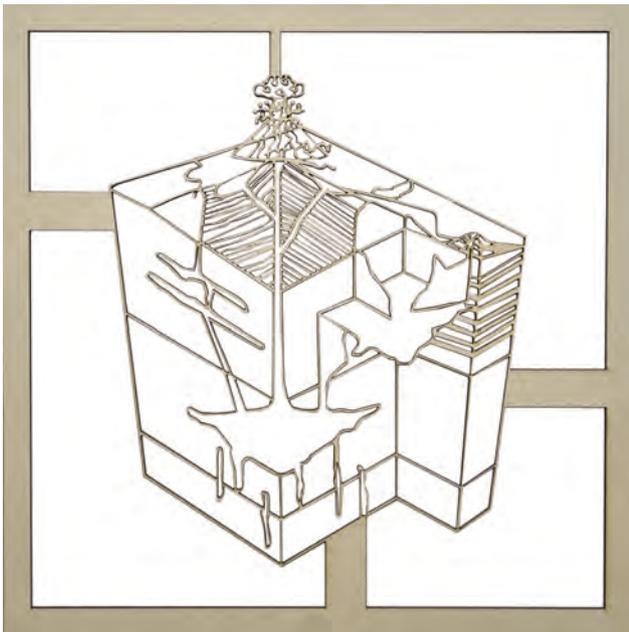


LASERCUT

FINNPAPPE

GESAMTBILD

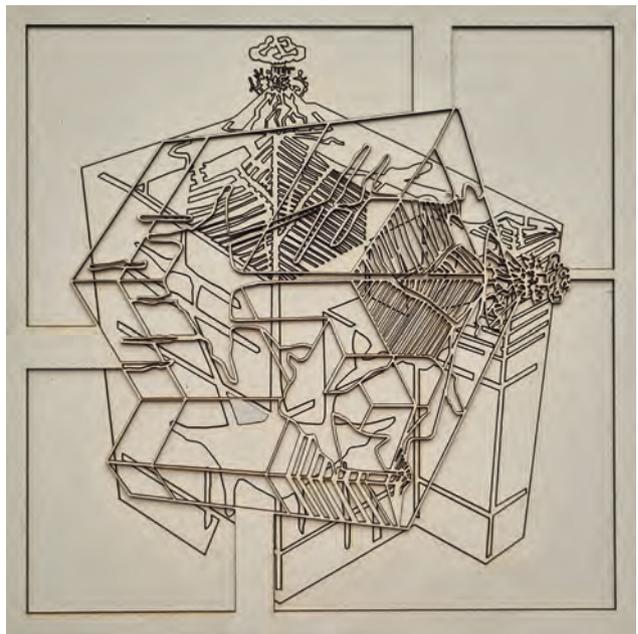
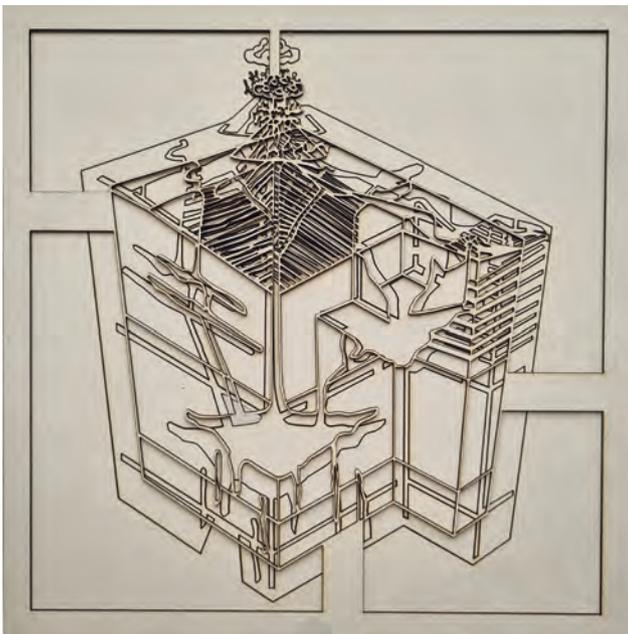


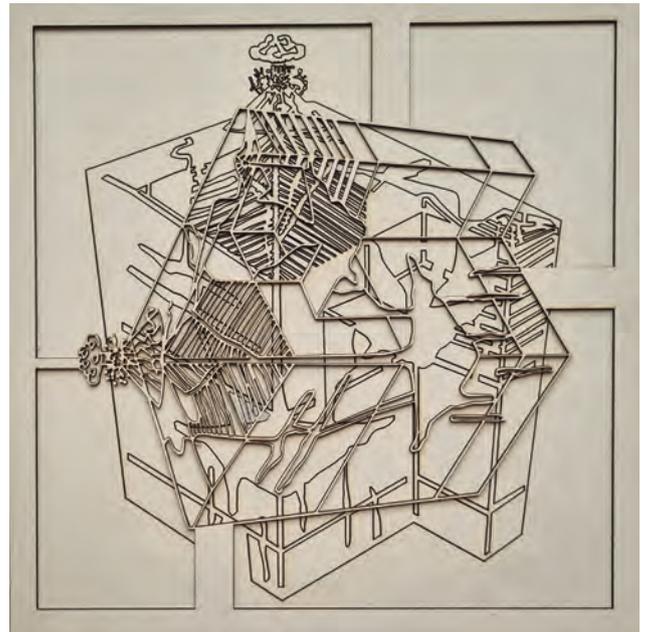
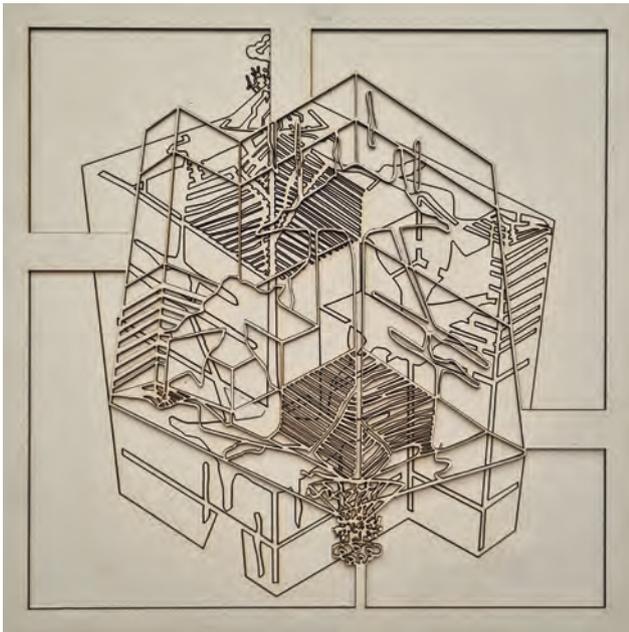




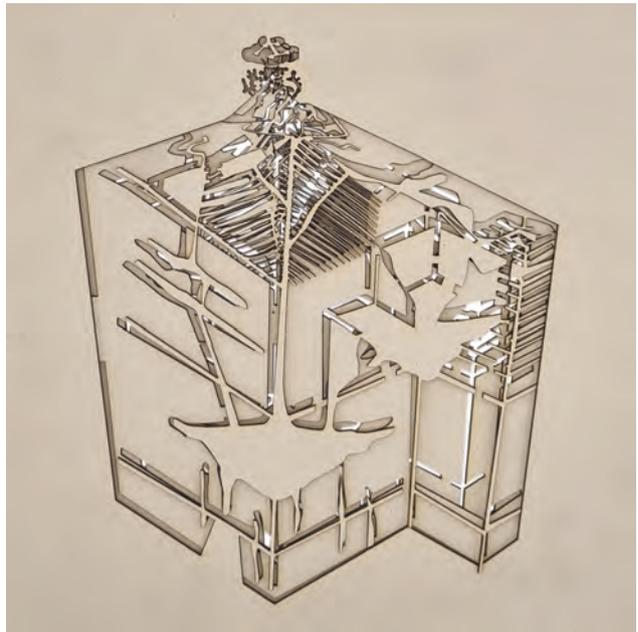
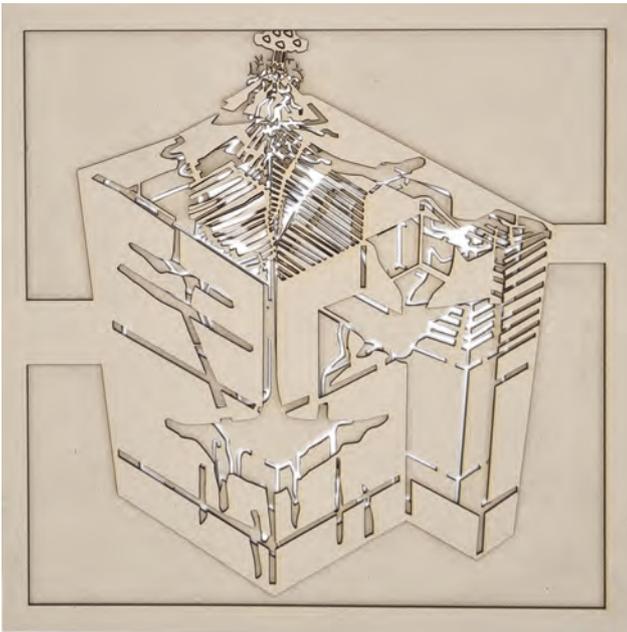


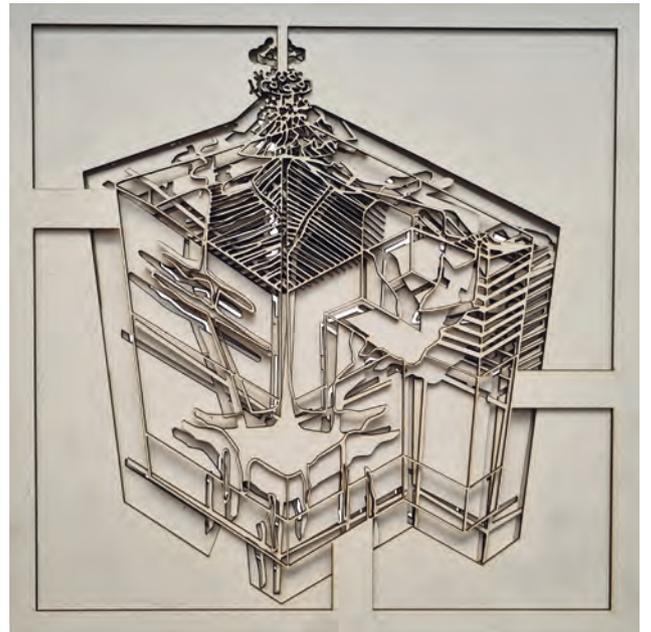
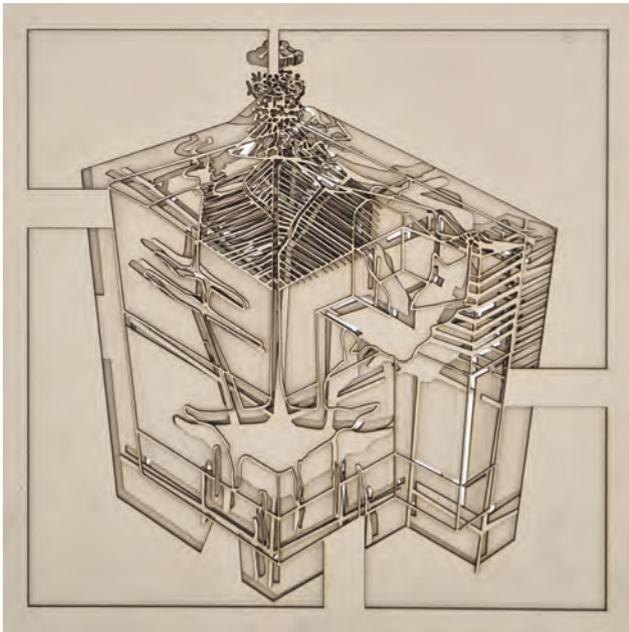
Ebene zwei gedreht





Variierende Schichten





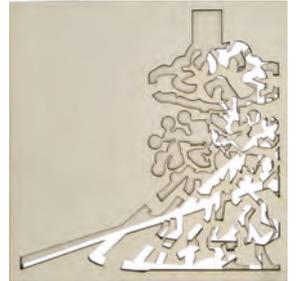




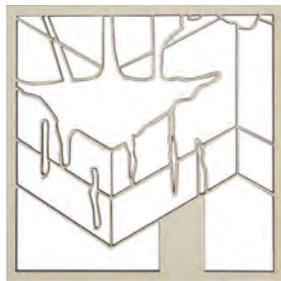
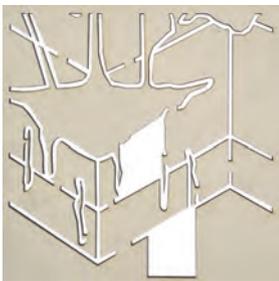
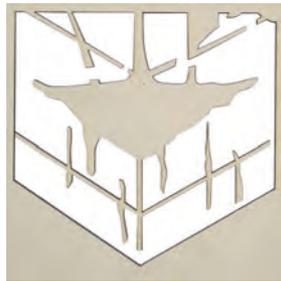
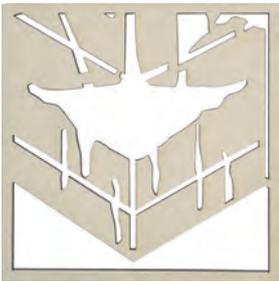
AUSSCHNITTE SCHICHTWEISE ÜBERLAGERT

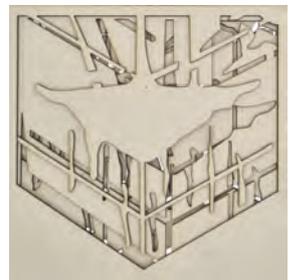
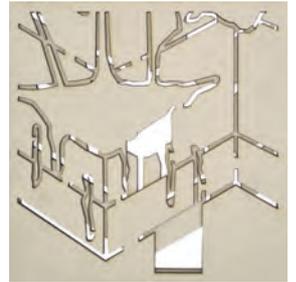
Ausschnitt I





Ausschnitt II



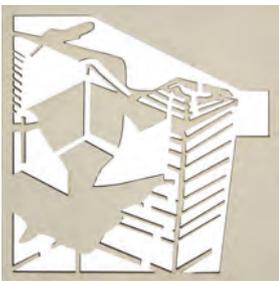


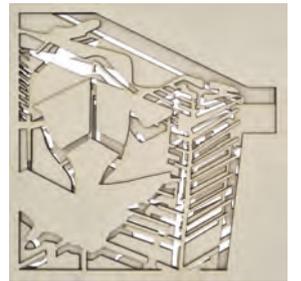
Ausschnitt III





Ausschnitt IV





Ausschnitt V



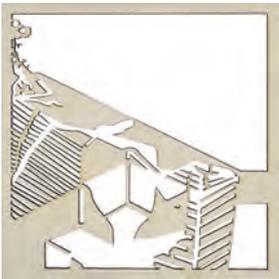


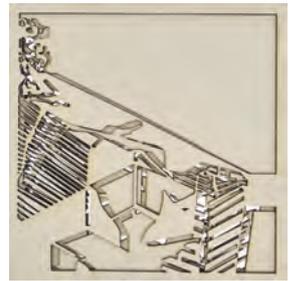
Ausschnitt VI



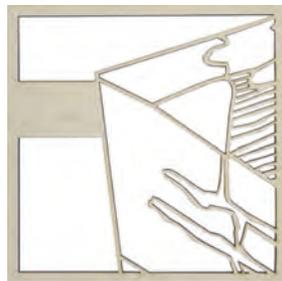
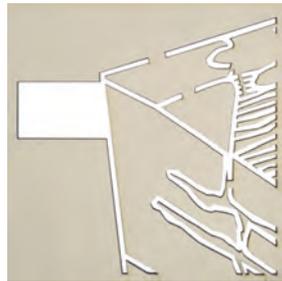


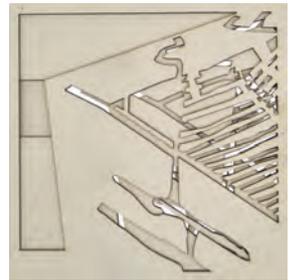
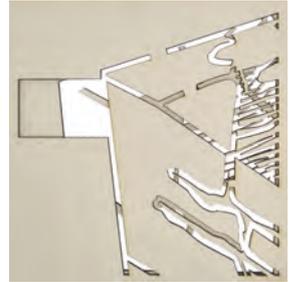
Ausschnitt VII



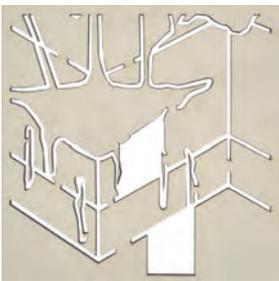


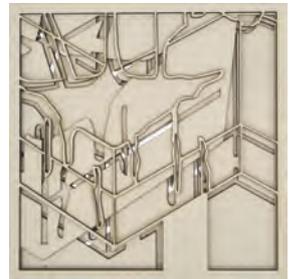
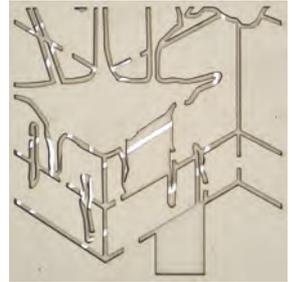
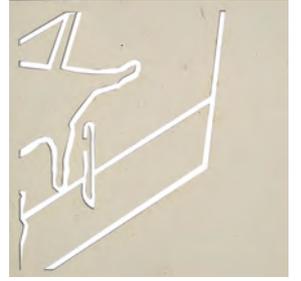
Ausschnitt VIII



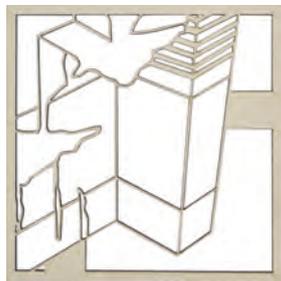
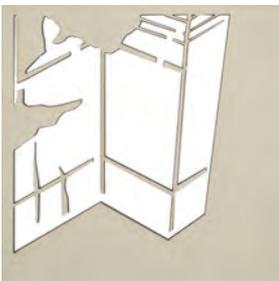
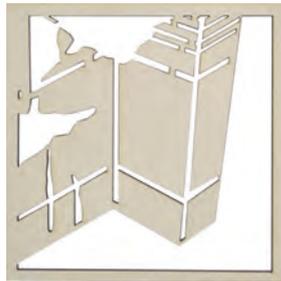
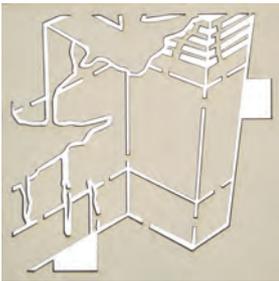


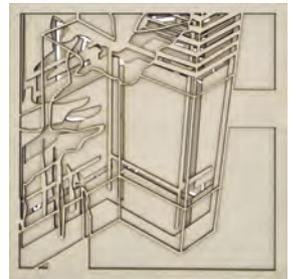
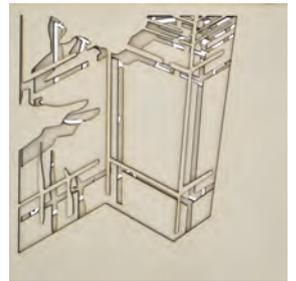
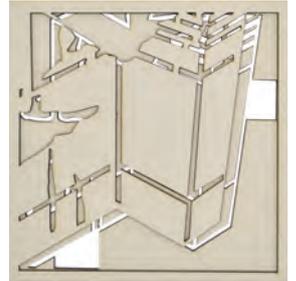
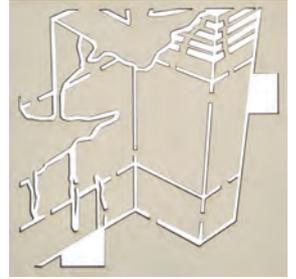
Ausschnitt IX





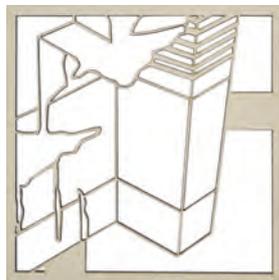
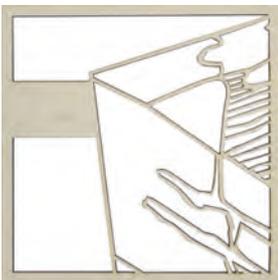
Ausschnitt X



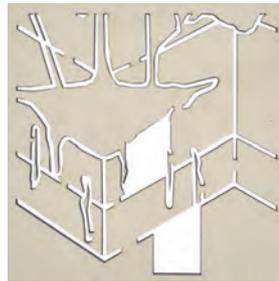


VARIATIONSMÖGLICHKEITEN ÜBERLAGERUNG

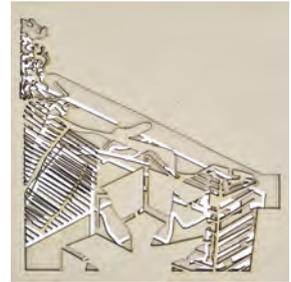
Linear überlagert



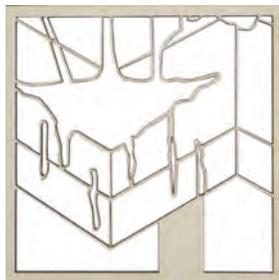
flächig überlagert



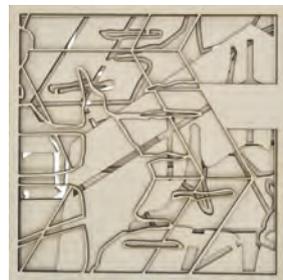
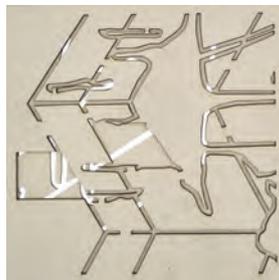
Gruppe überlagert



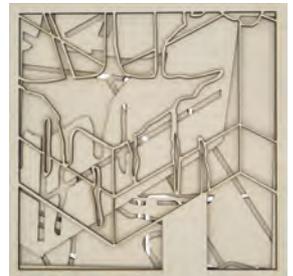
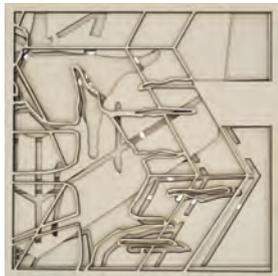
Frei überlagert



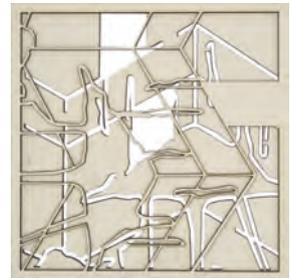
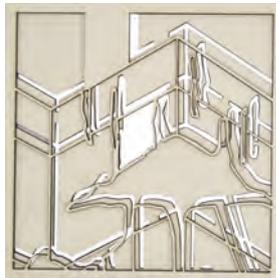
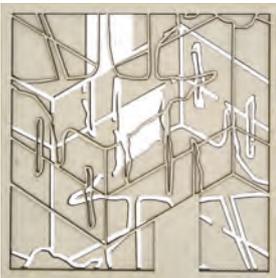
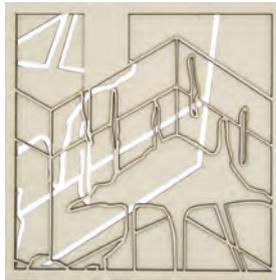
Drehen von Elementen einer Gruppe



Unterschiedliche Anordnung von Elementen einer Gruppe



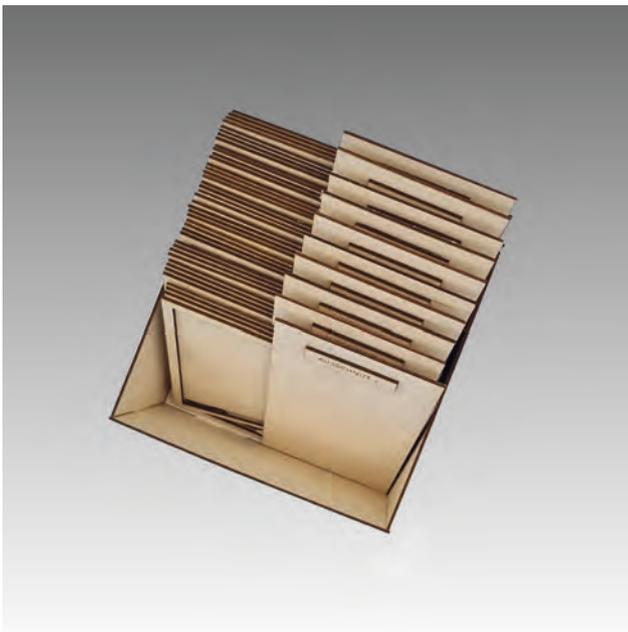
Drehen einzelner Formen





ORDNUNGSSYSTEM IN KARTEIKASTENFORMAT

Das Prinzip



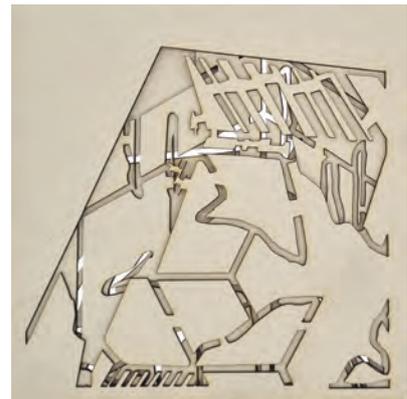
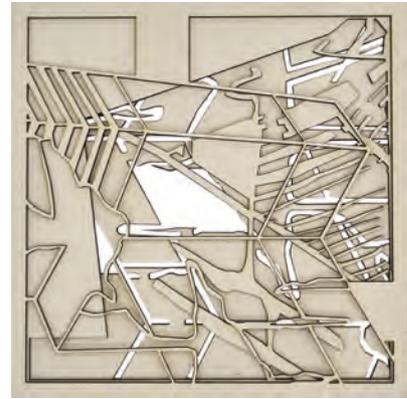
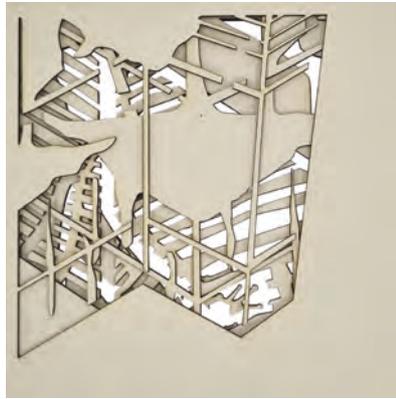
In dem Karteikastenformat sind die einzelnen Elemente nach Ausschnitten geordnet. Dadurch kann man sie leicht finden, herausnehmen und schichtweise mit anderen Ausschnitten kombinieren. Dadurch entsteht eine variable temporäre Gestaltungsoption, die anschließend beispielsweise fotografisch dokumentiert werden kann. Danach können die Ausschnitte wieder zurück sortiert werden. Dadurch habe ich eine nachhaltige Lösung für die Findung einer Formensprache gestaltet. Die Ausschnitte werden einmal produziert und anhand dessen lassen sich zahlreiche neue Ideen generieren.

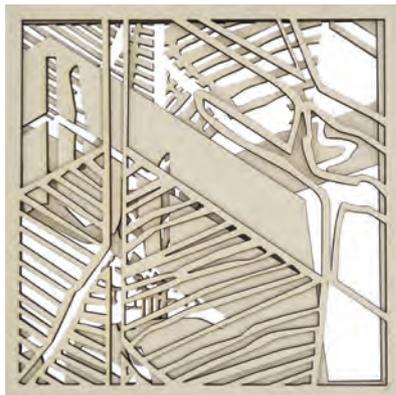
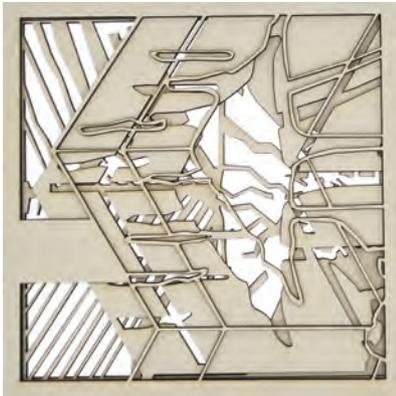


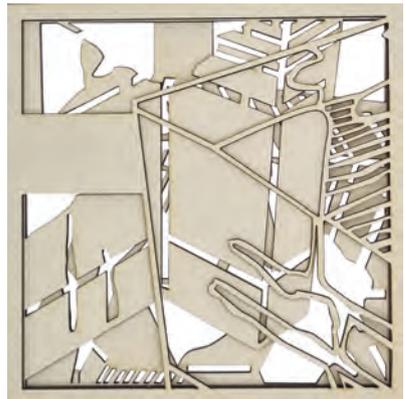
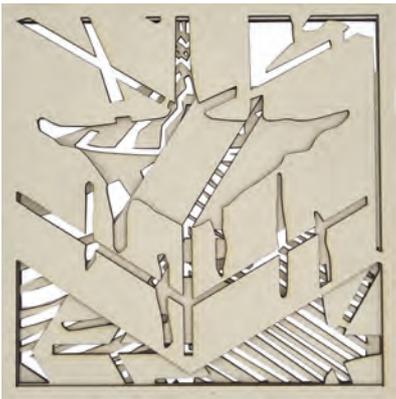
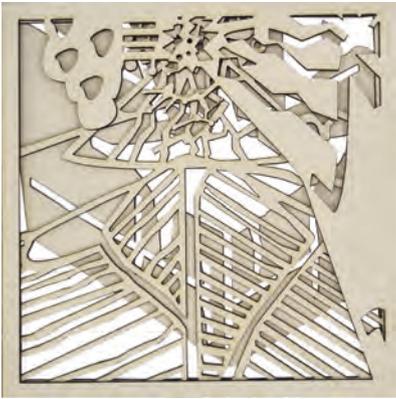
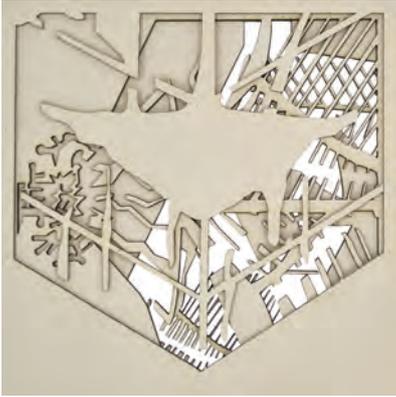
FORMENKATALOG I
AUSSCHNITTE
Finnpappe

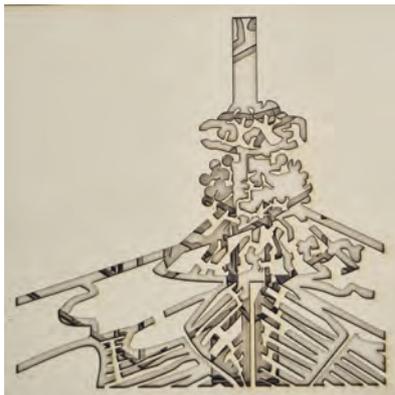
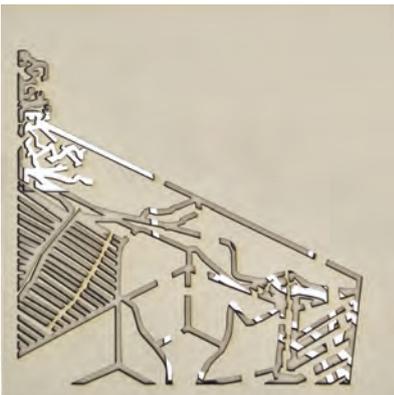
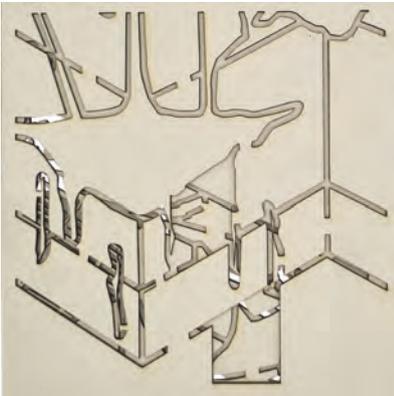
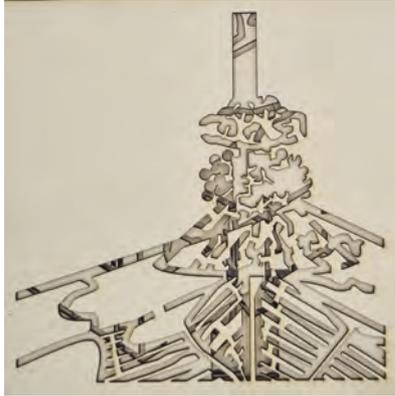
AUSSCHNITT 1

AUSSCHNITTE FREI ÜBERLAGERT

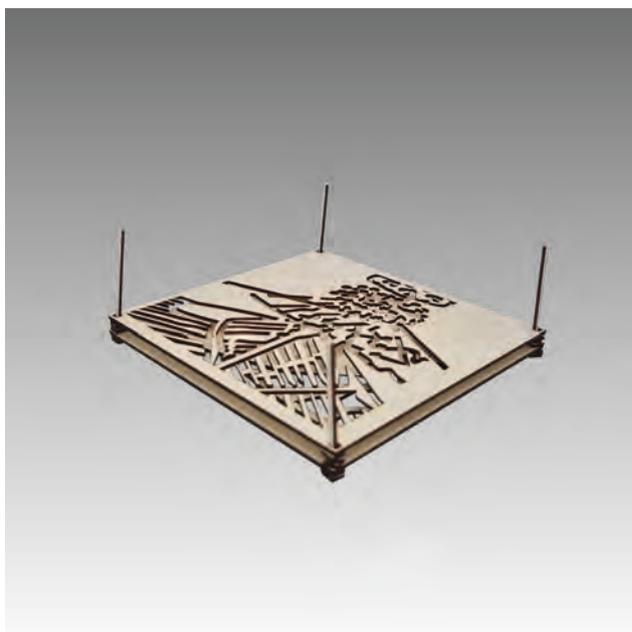


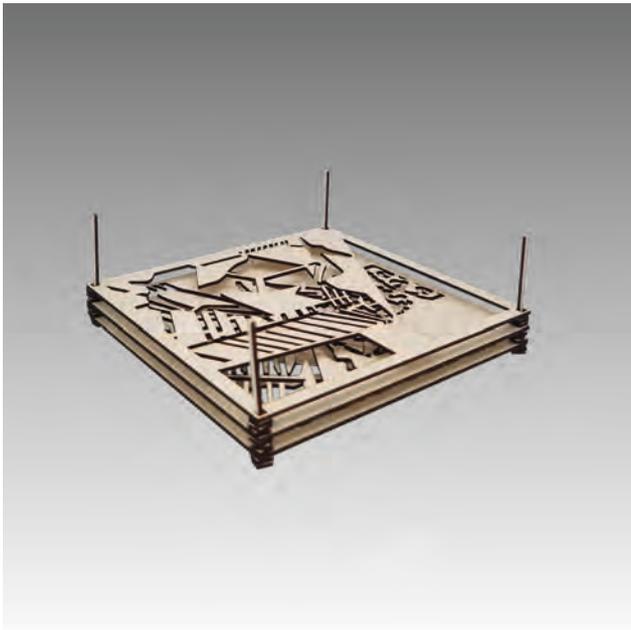






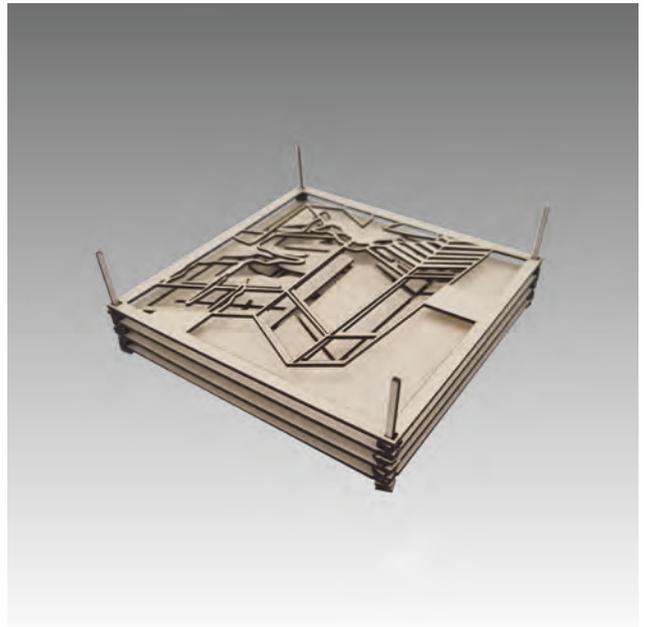
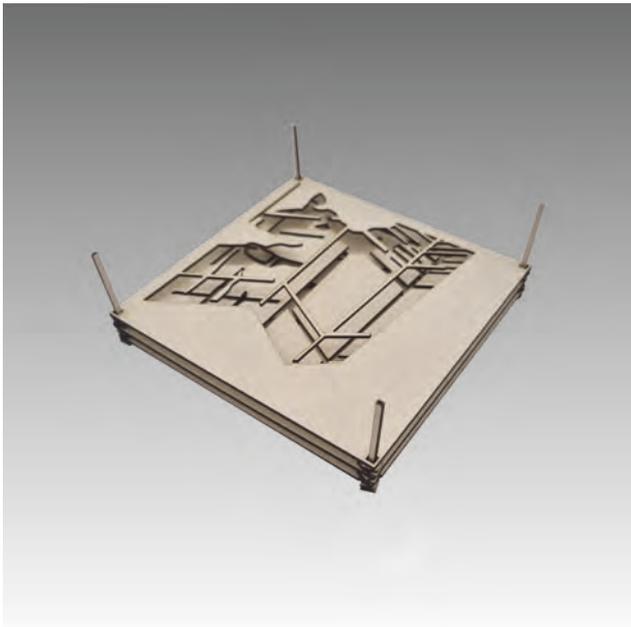
AUSSCHNITTE MIT 3D EFFEKT





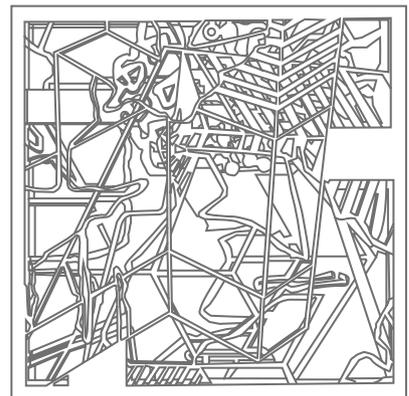


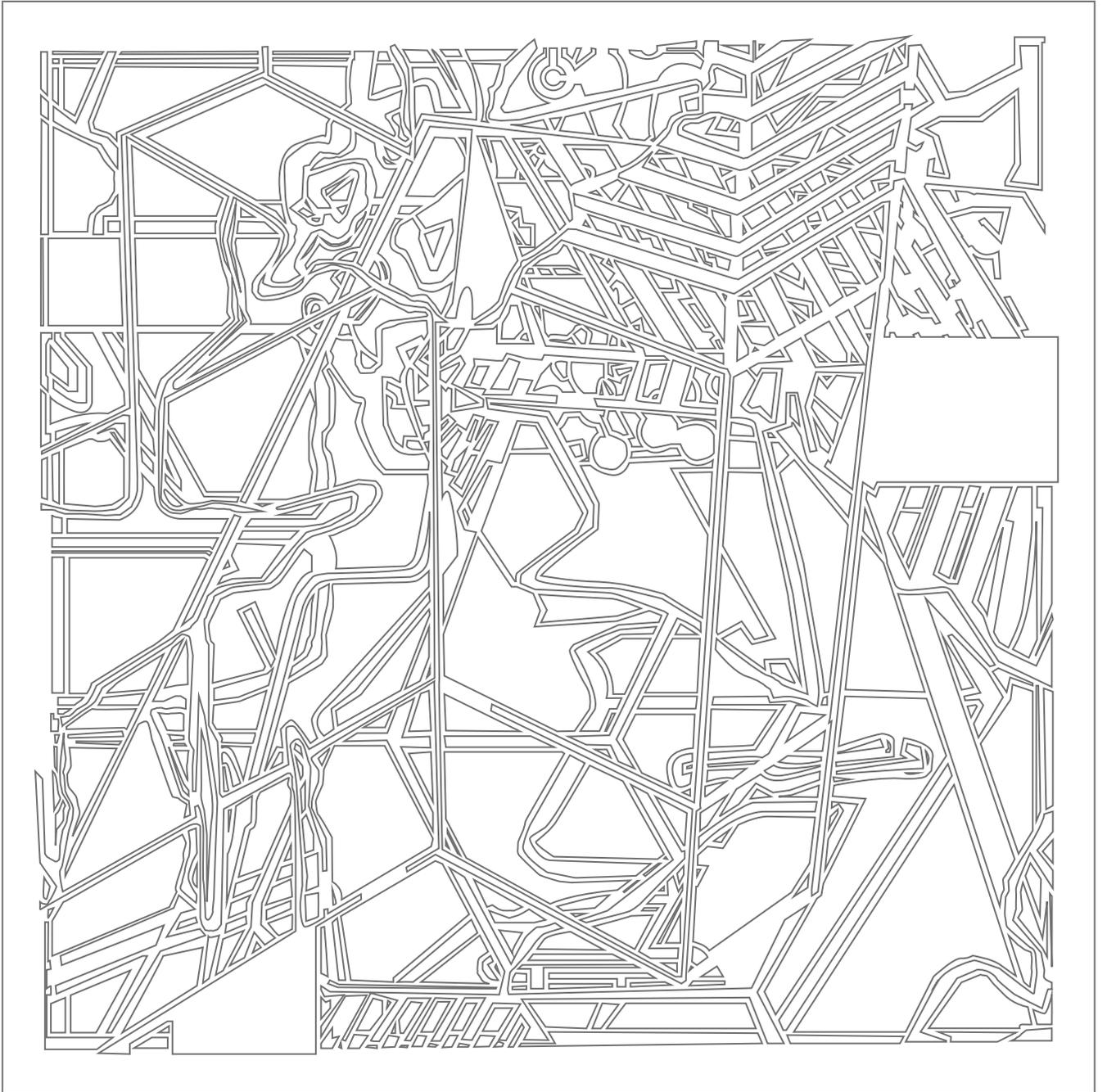


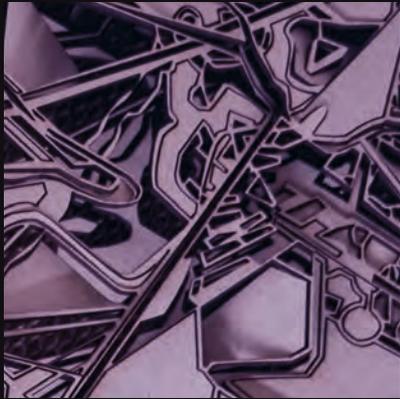


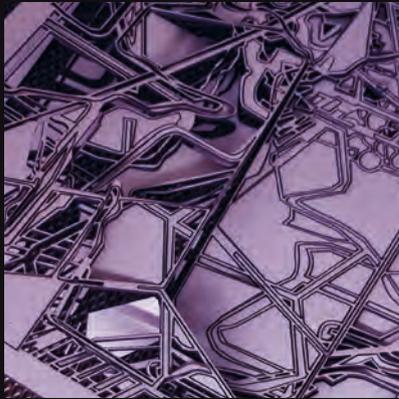


CONTINUED TRANSFORMATION













RESTE

The coffee I drink

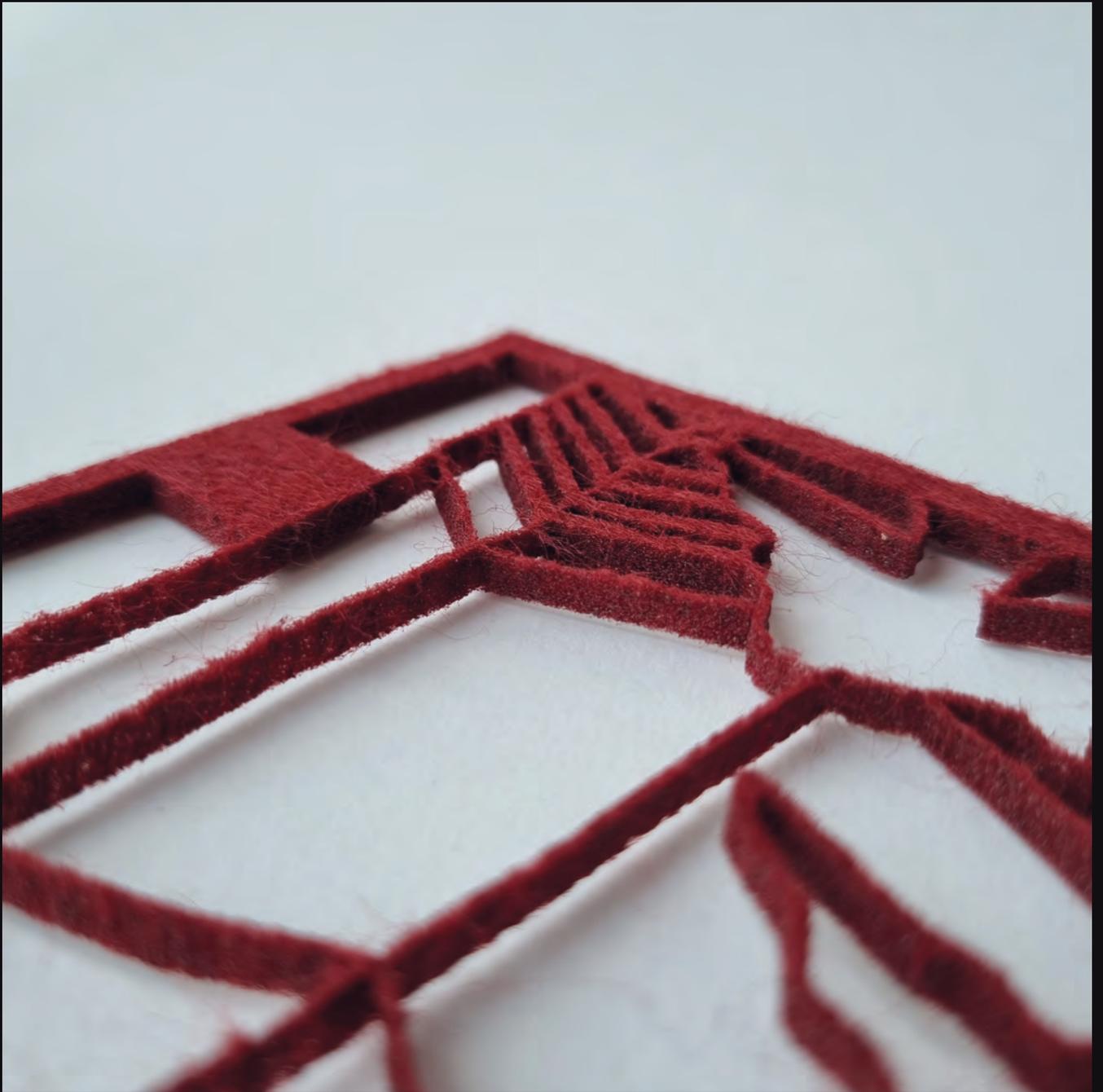




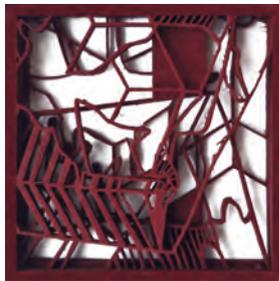
FILZ DUNKELROT 3 MM

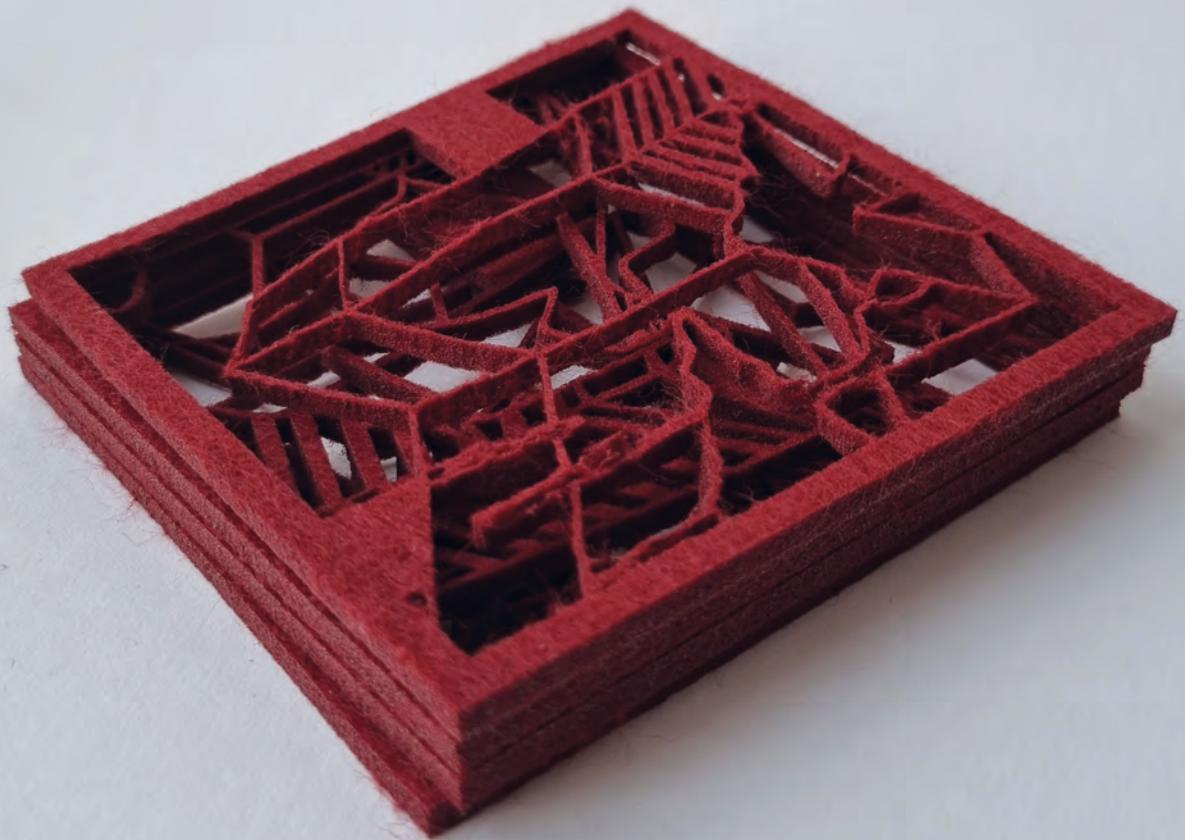
AUSSCHNITTE





AUSSCHNITTE SCHICHTWEISE ÜBERLAGERT





CUTOUTREST







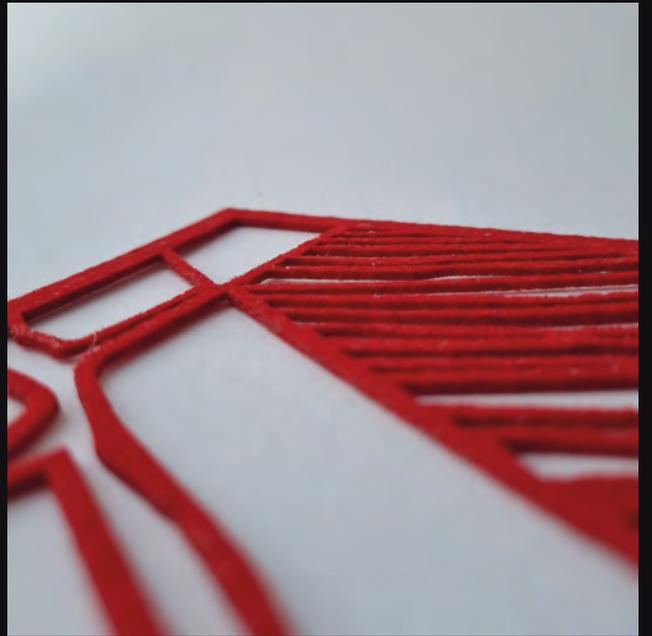






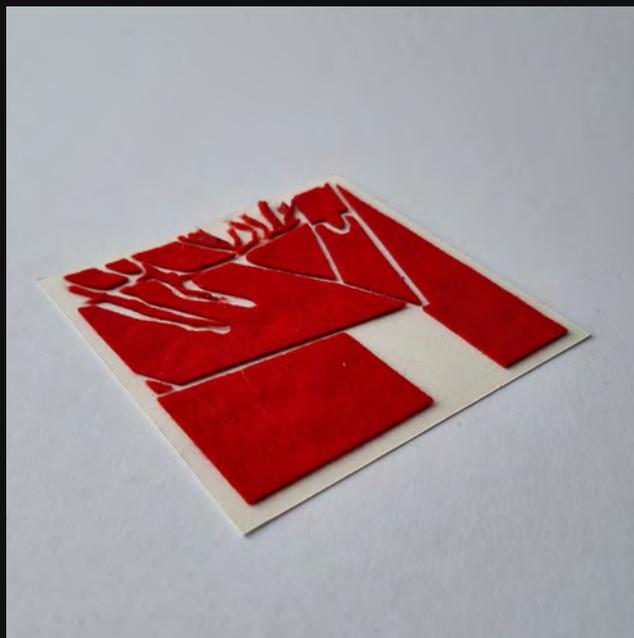
FILZ HELLROT 1 MM

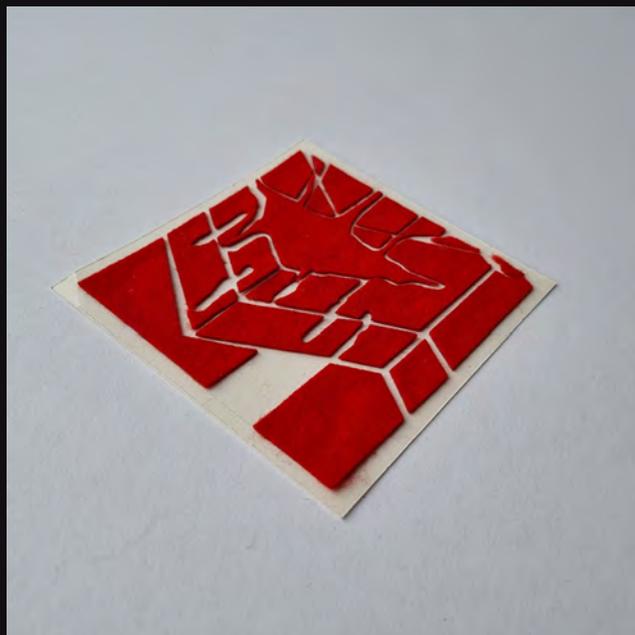






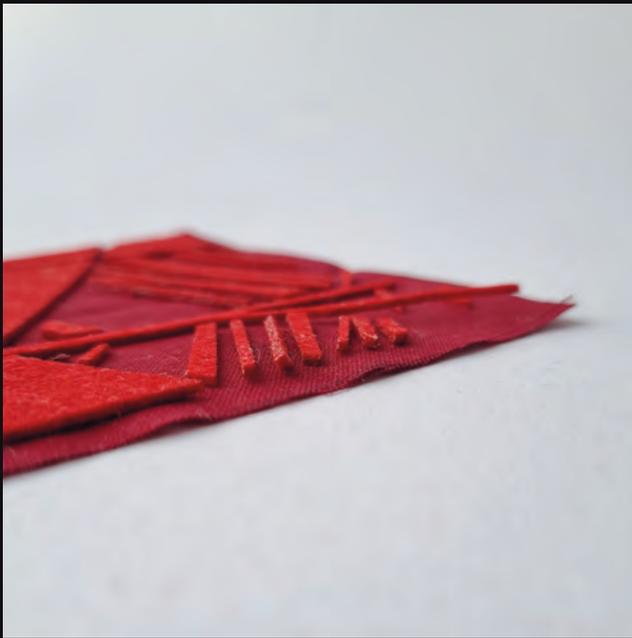












STOFF

POLYESTER- UND LEINENSTOFF

Cutout





Cutoutreste





STOFF - UND FILZRESTE

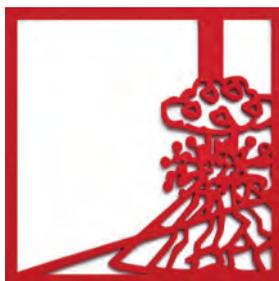
Cutout

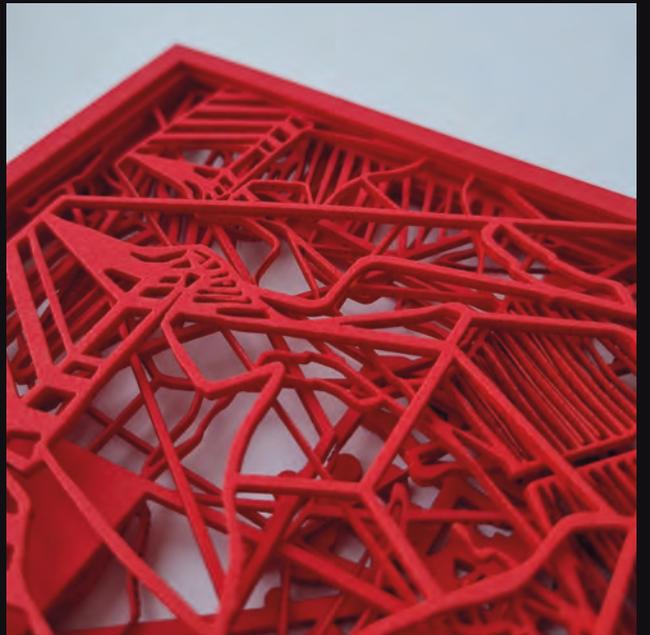




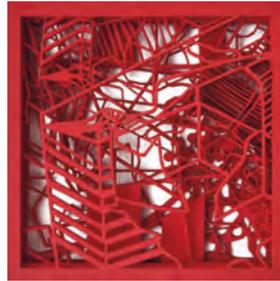
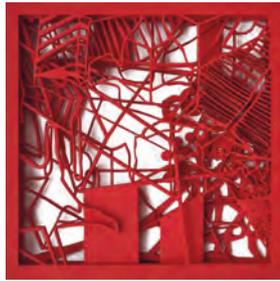
MOOSGUMMI ROT 1 MM

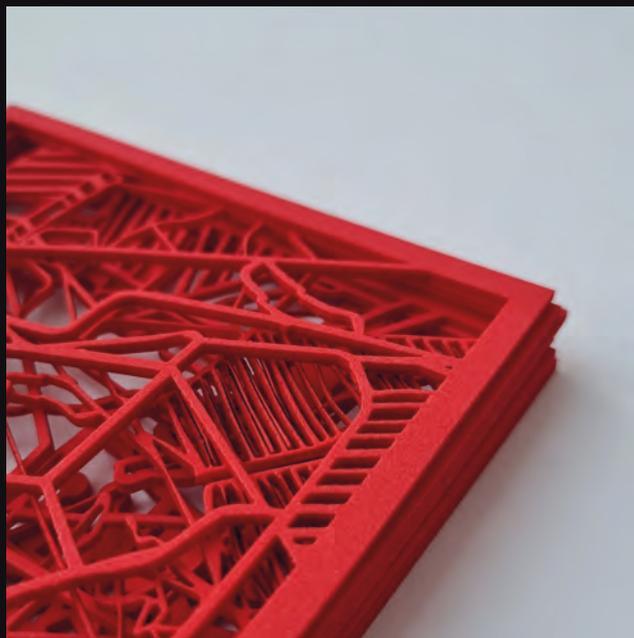
AUSSCHNITTE





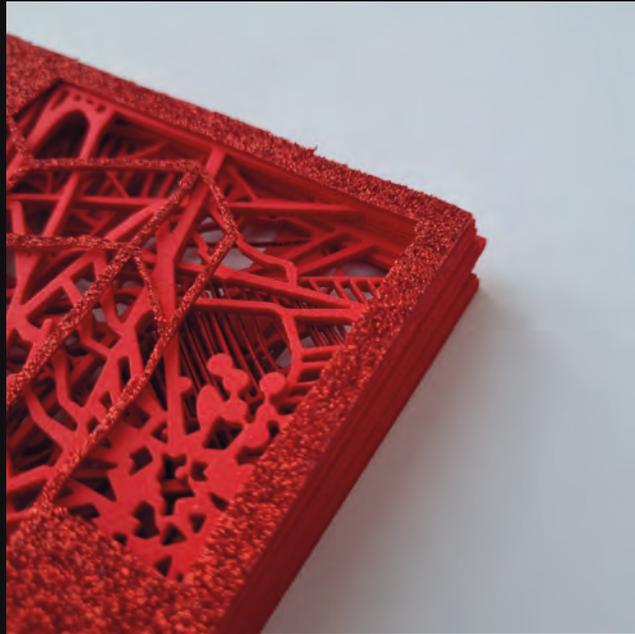


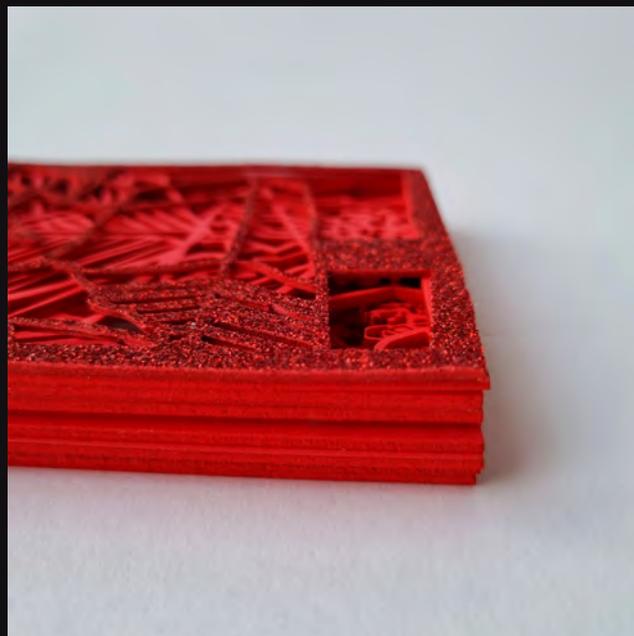












MOOSGUMMI SCHWARZ 1 MM

AUSSCHNITTE



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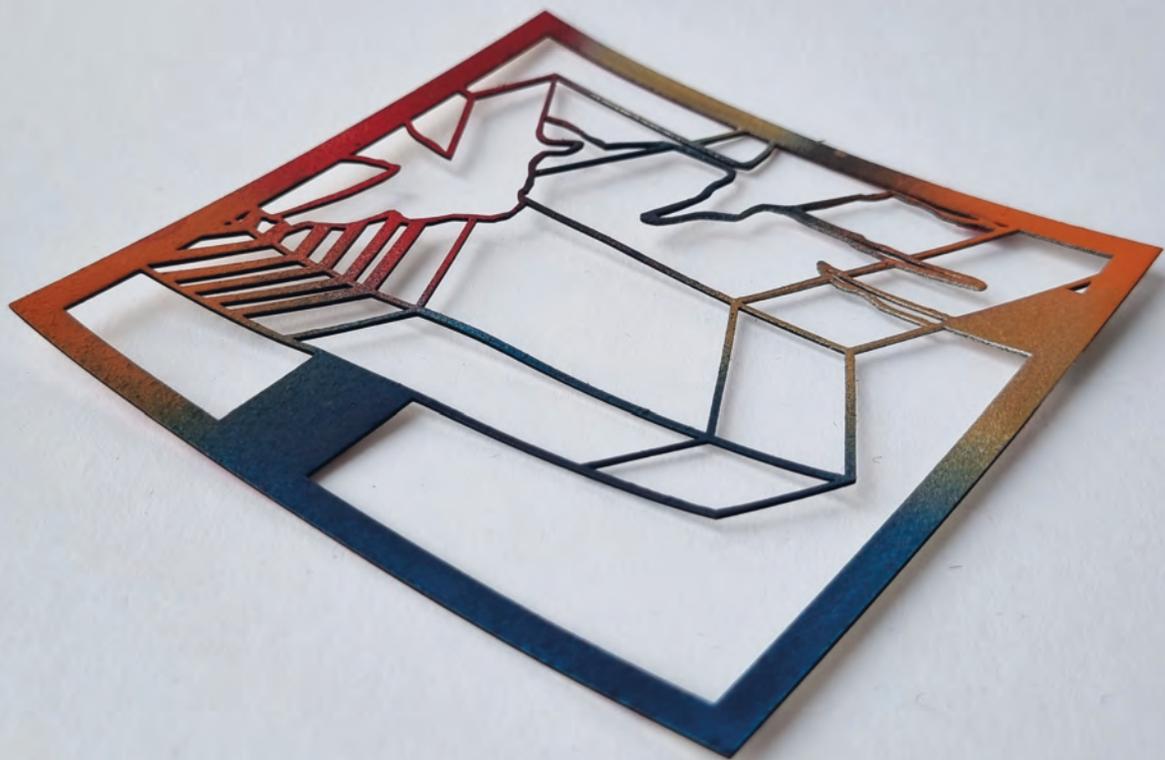




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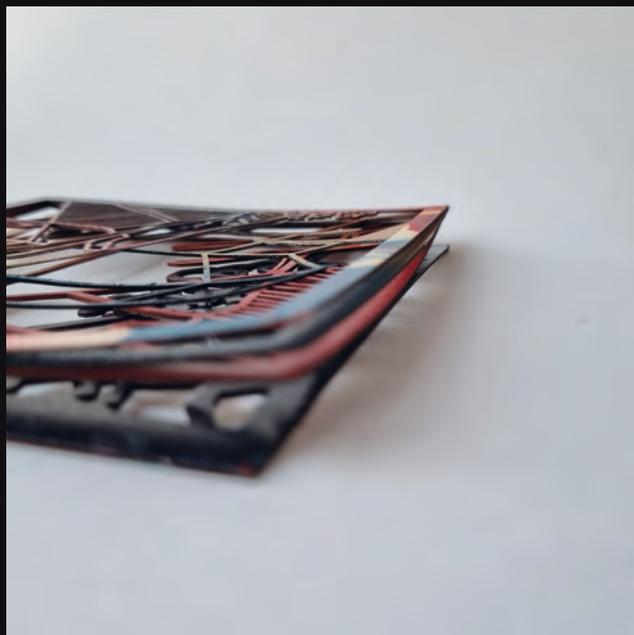
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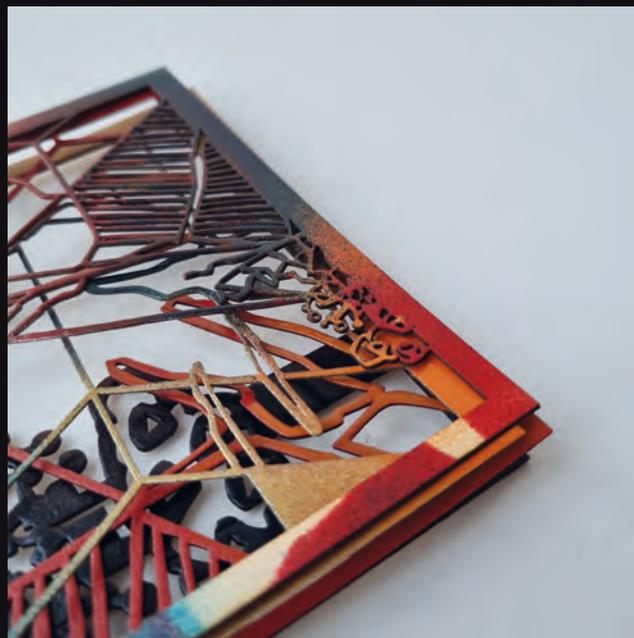


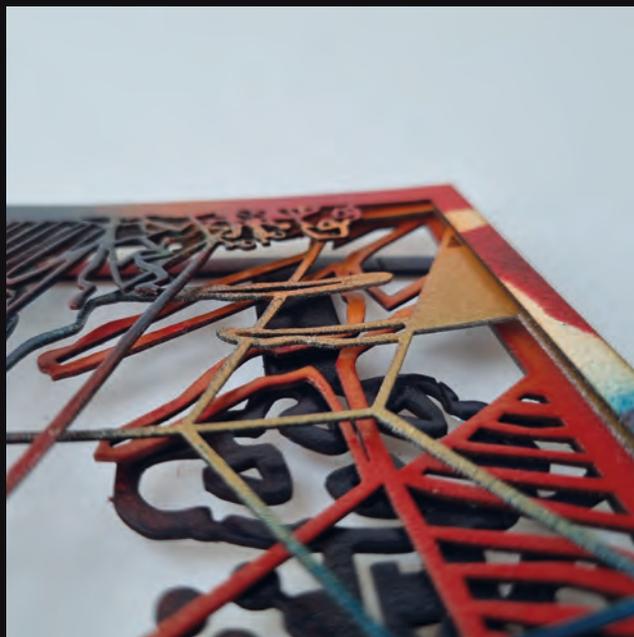


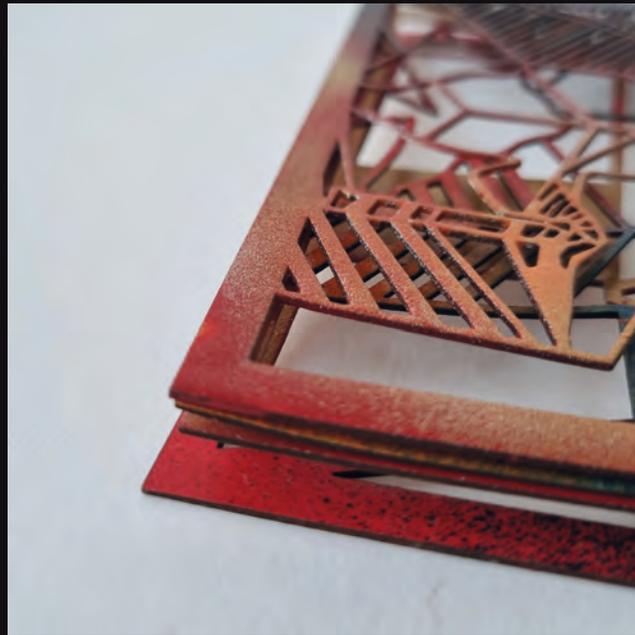












MANUAL CUTOUT

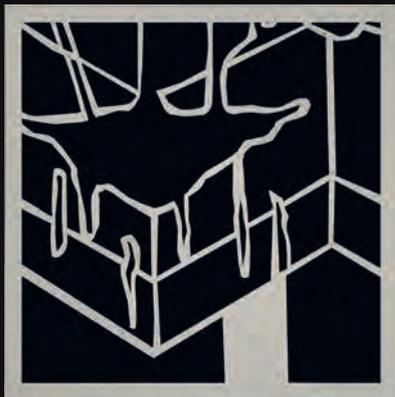
PAPIER

DORÉEPAPIER 170 GR

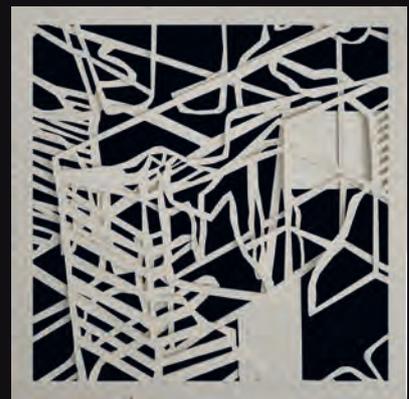
Gruppe I

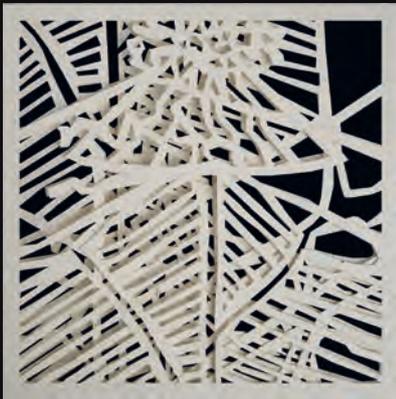


Gruppe II



Gruppen überlagert





Alle Formen überlagert

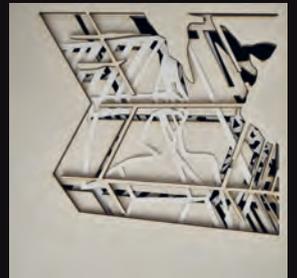
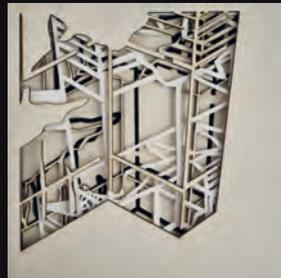


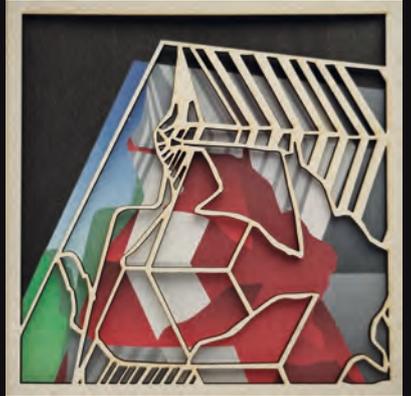


LASERCUT & PAPIERCUTOUTS

Formen frei überlagert

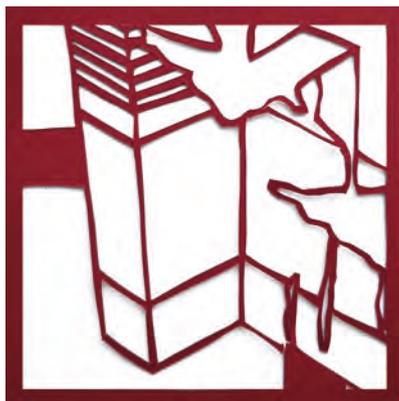






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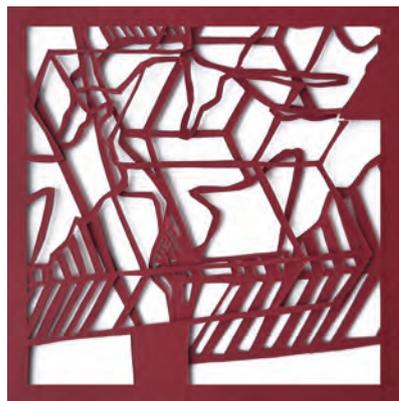
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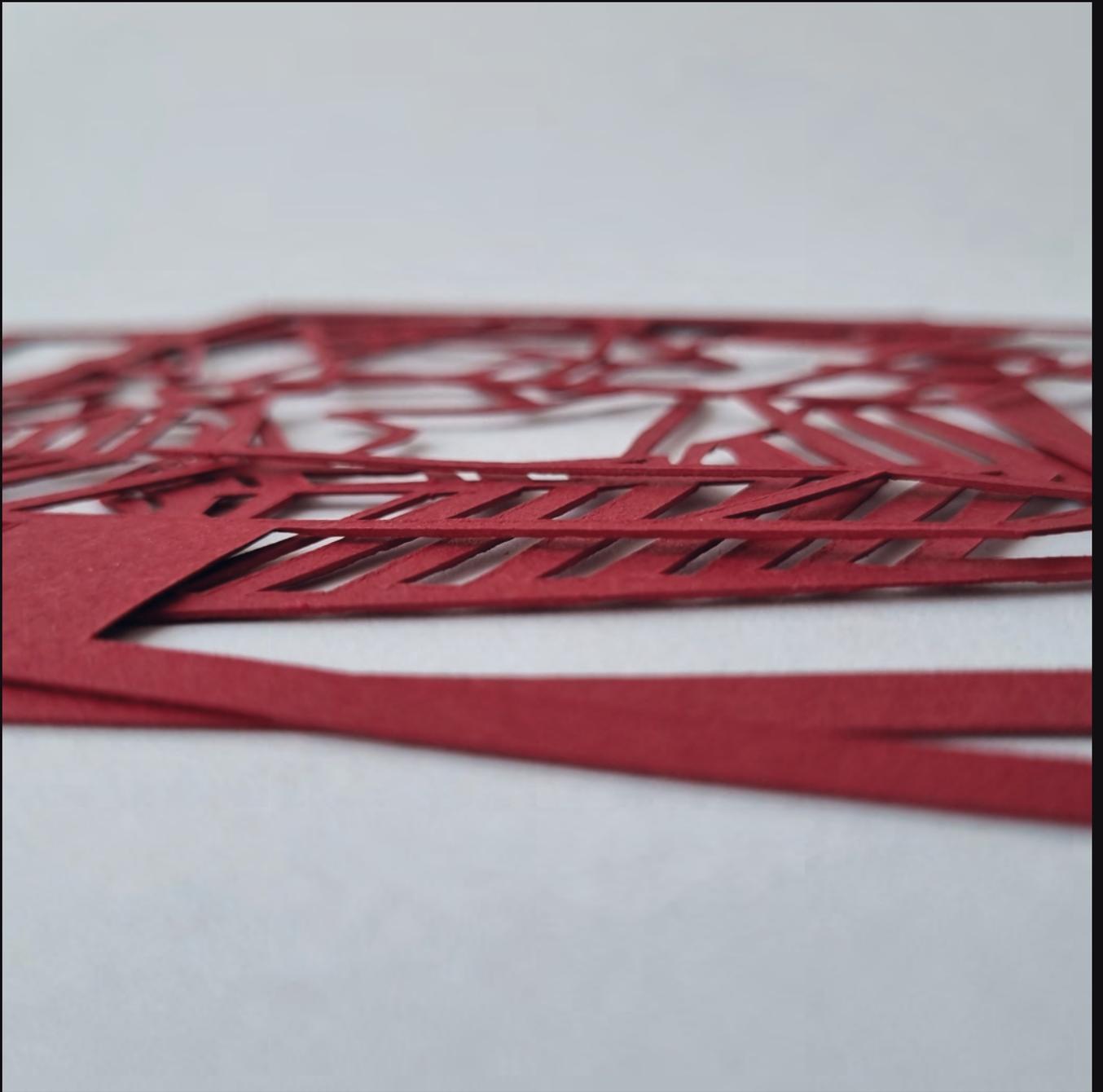


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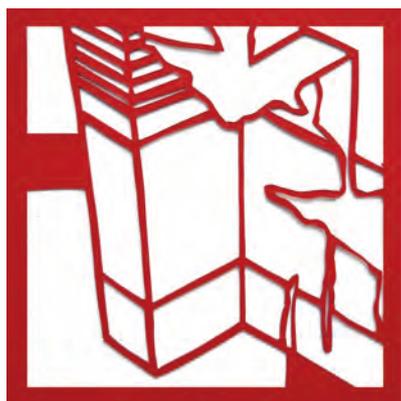


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HELLROTER KARTON 250 GR

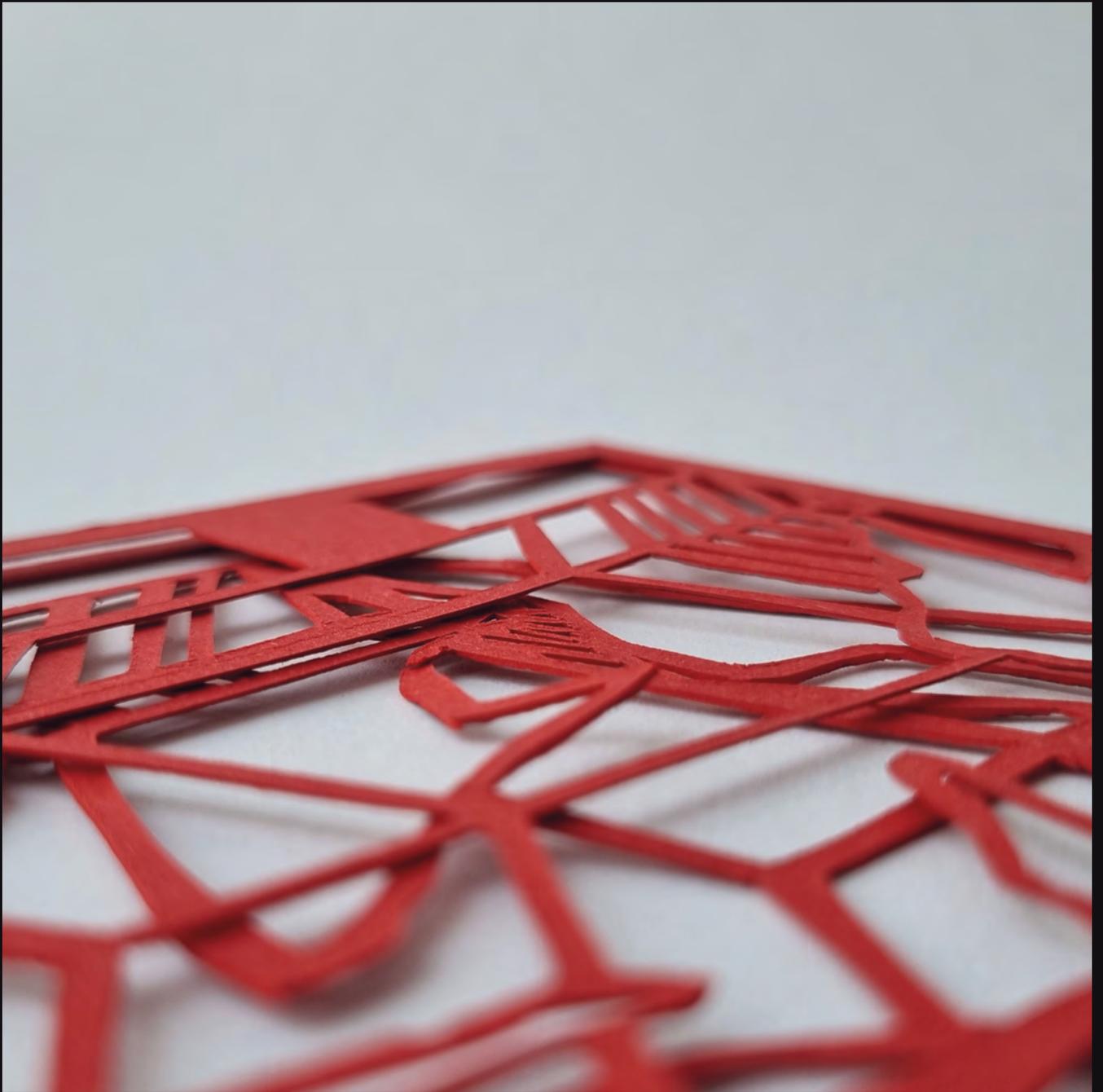


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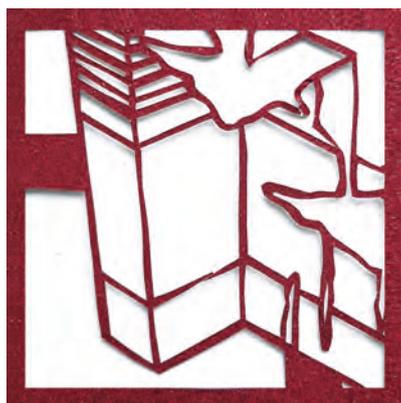


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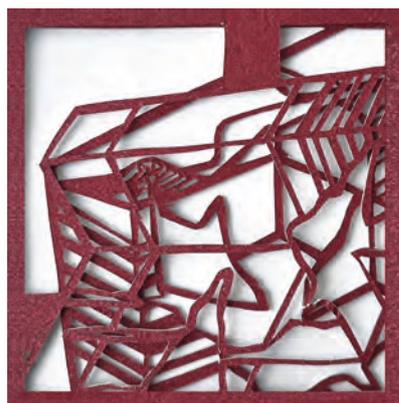
GLITZERKARTON 250 GR

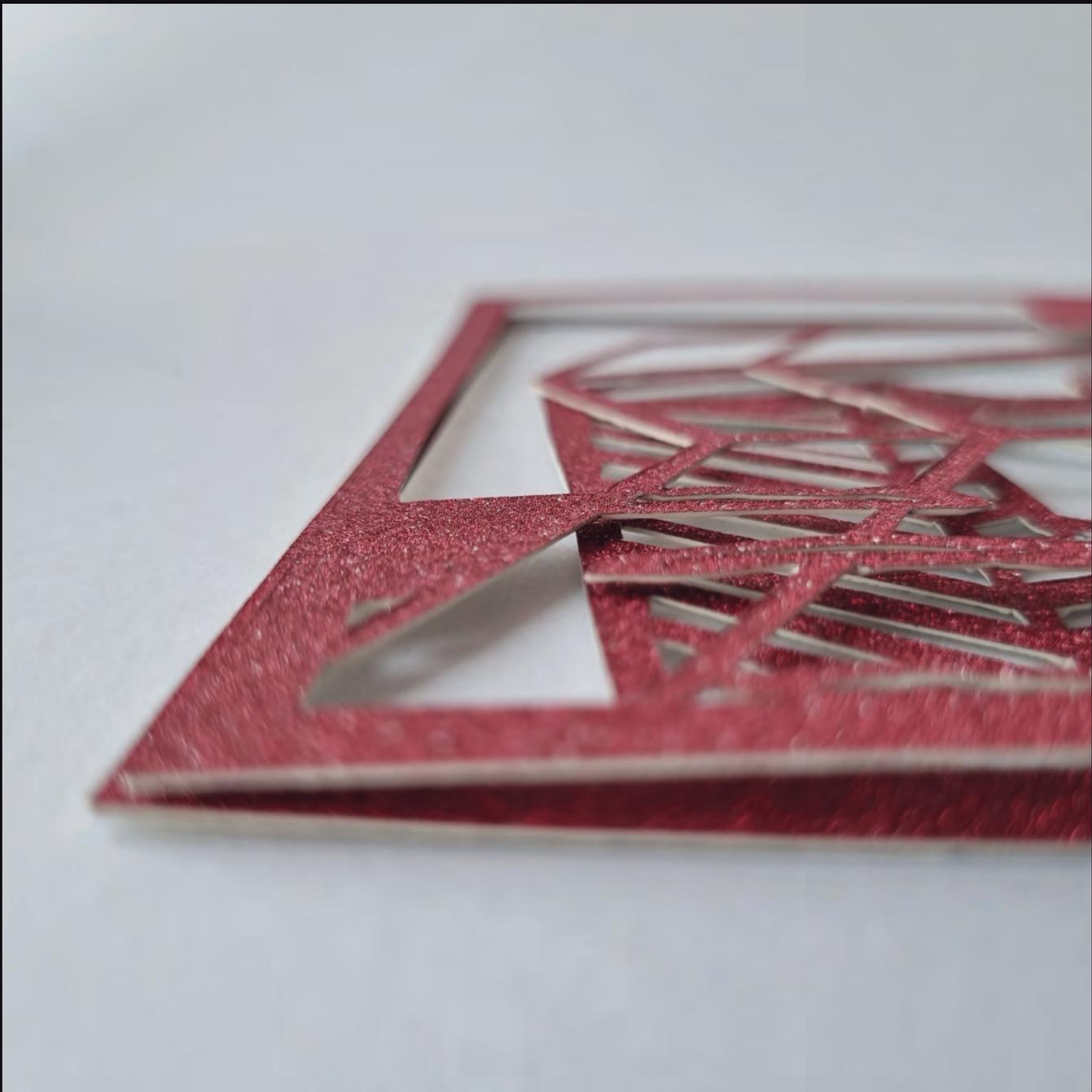


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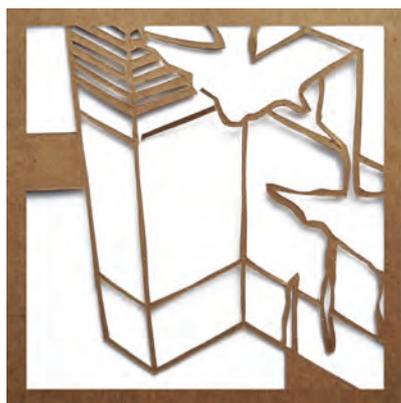


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KARTON 250 GR

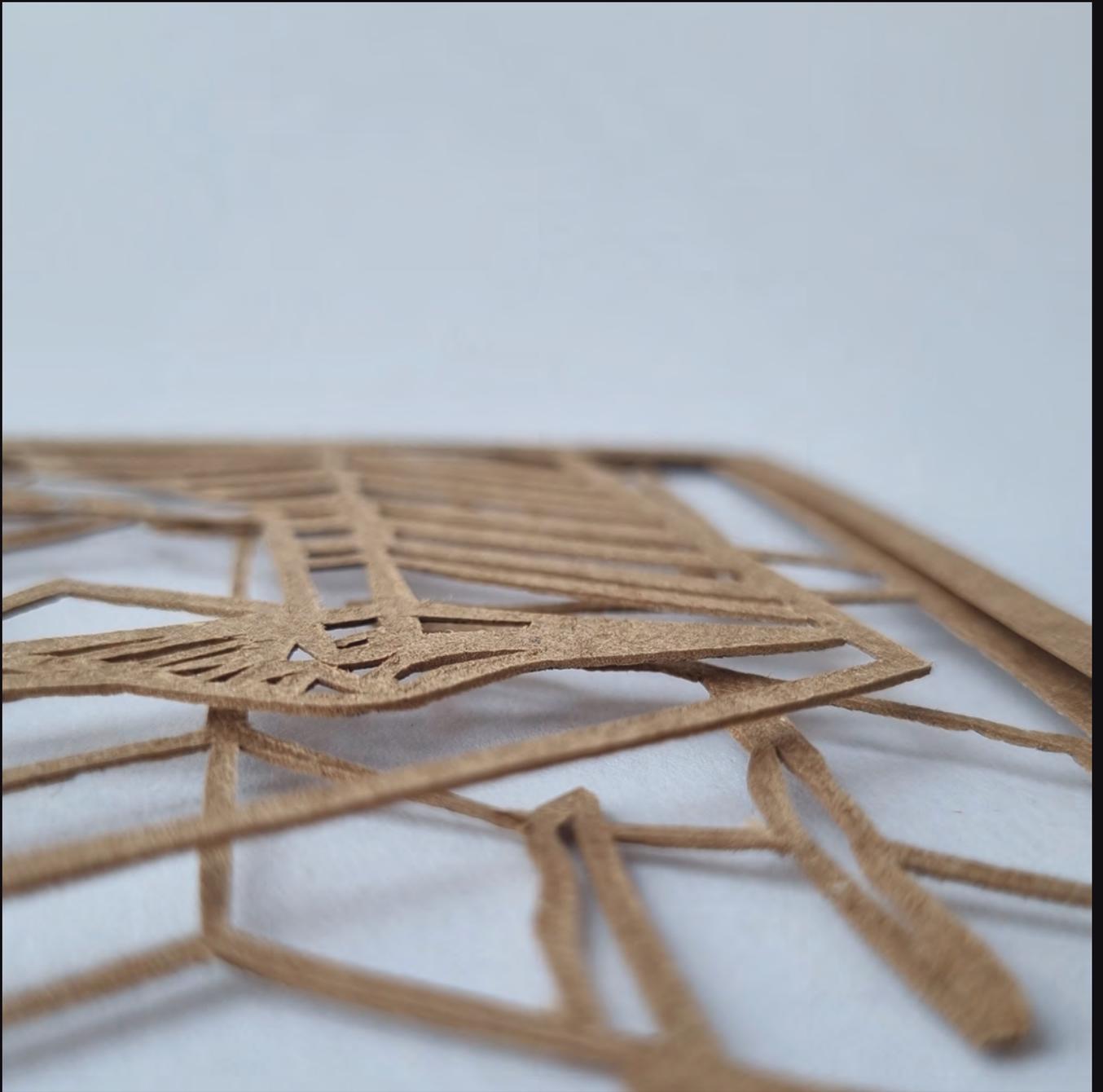


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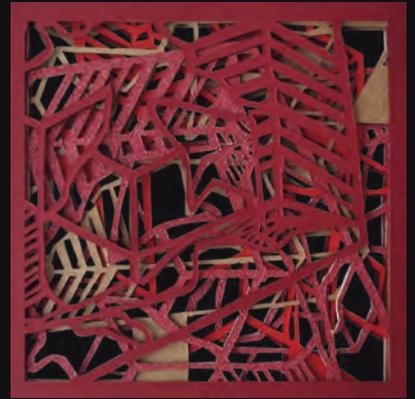
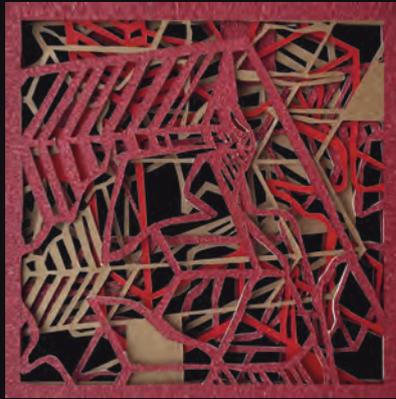


PAPIERSCHICHTEN



















RESTEVERWERTUNG









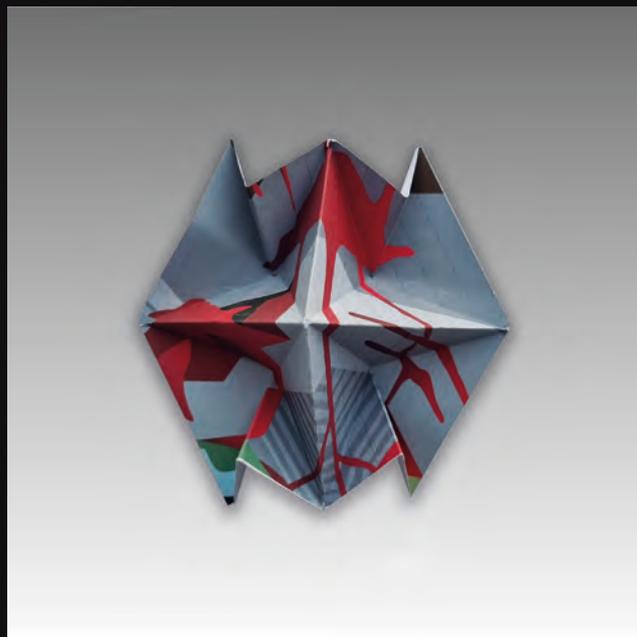


MORE PAPERWORKS

FALTUNGEN











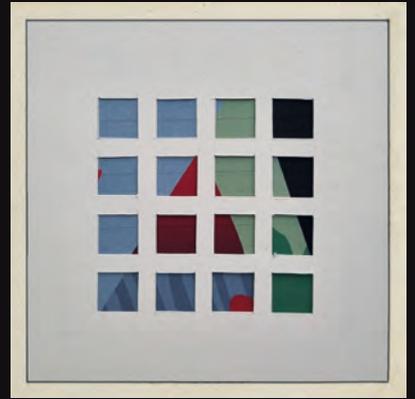
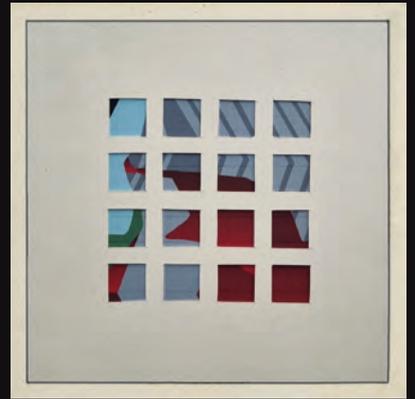






GRIDSTRUCTURE

SUBTRAKTIV



ADDITIV





CONNECTED

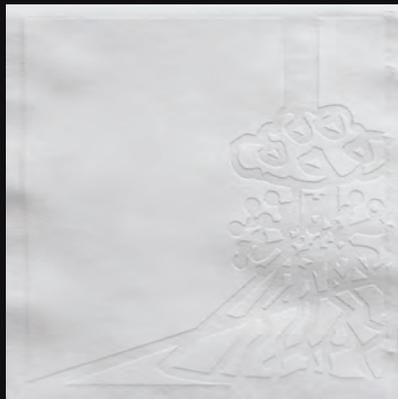
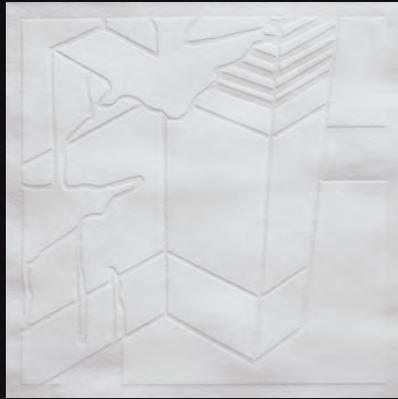








PRÄGEN







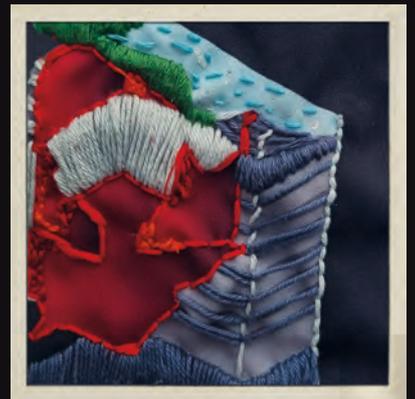


STICKEN

MODERN EMBROIDERY

DIGITALDRUCK & TEXTILE VEREDLUNG





















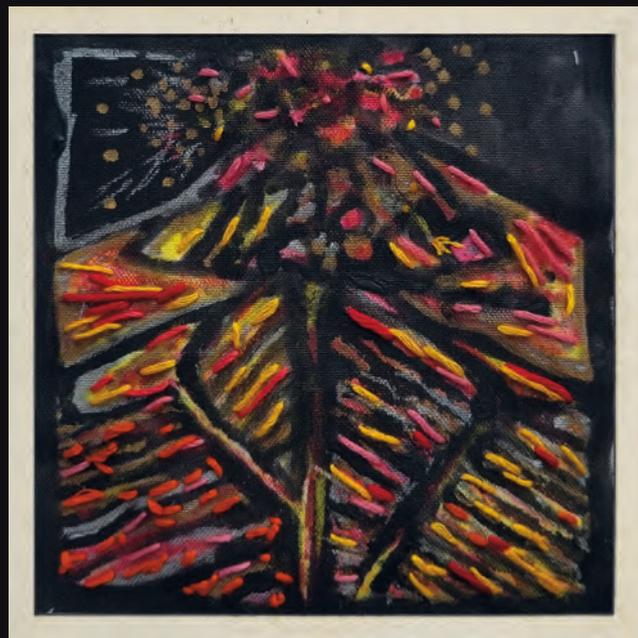


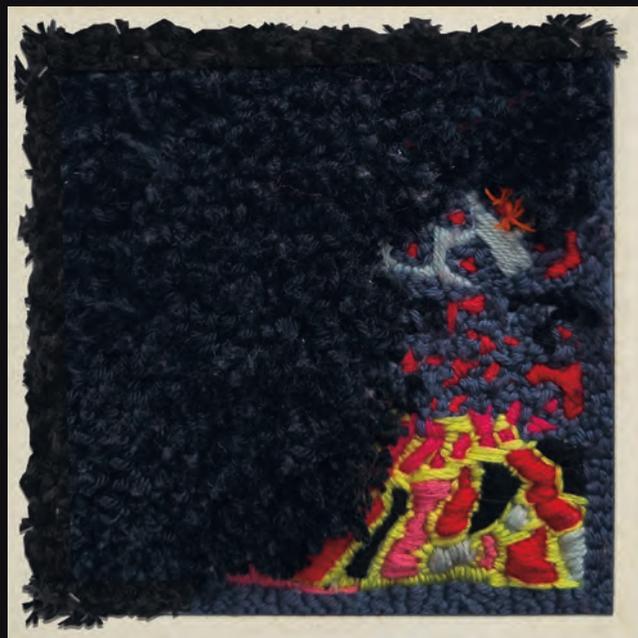
















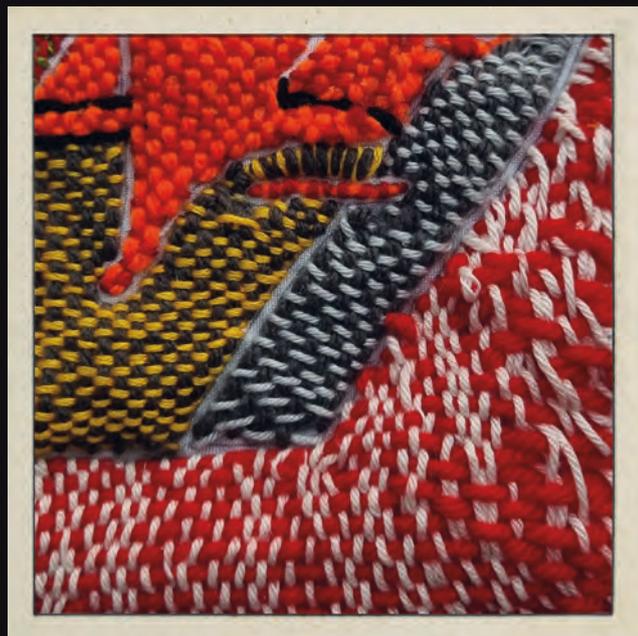












Details



























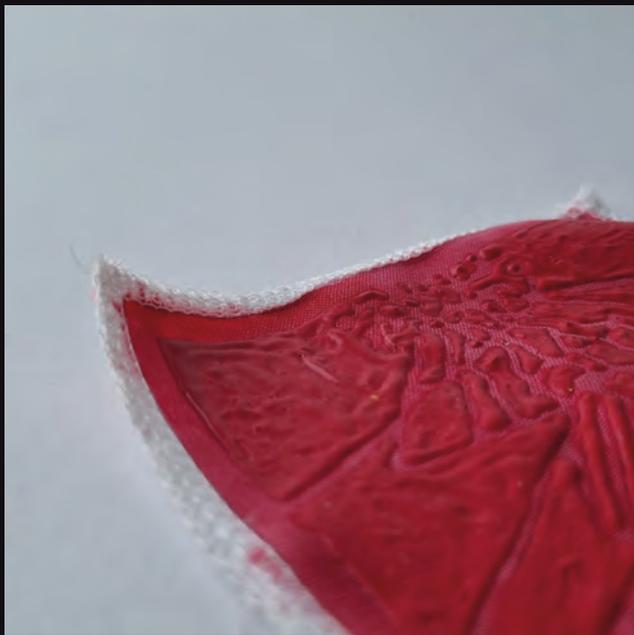


















G R O W I N G

AUSSCHNITTE

FORM EINS









SCHABLONENDRUCK









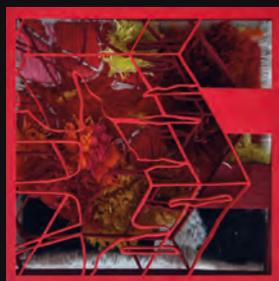
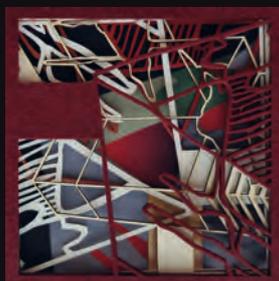


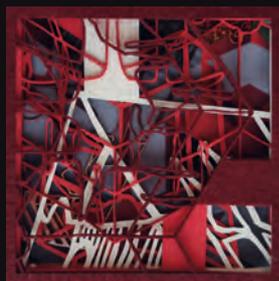




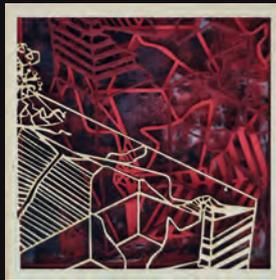


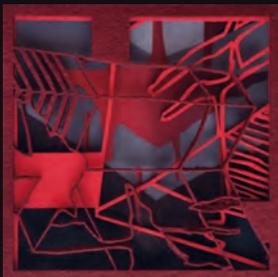
KOMBINATIONEN





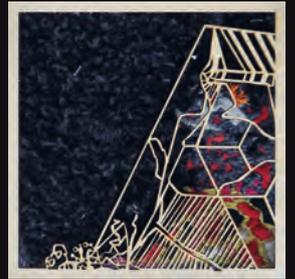




















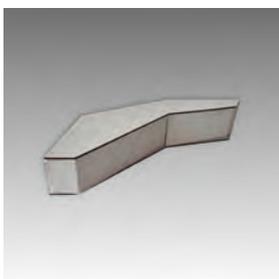
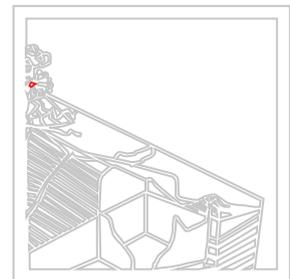
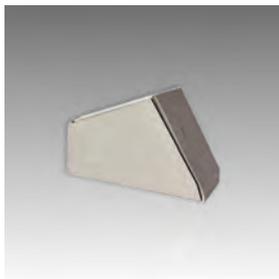
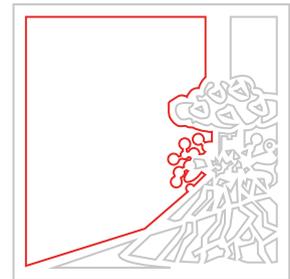


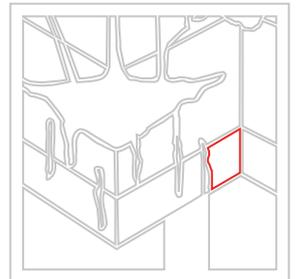
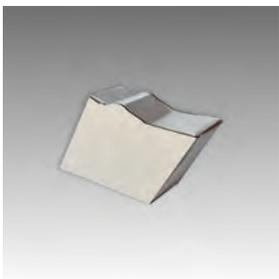
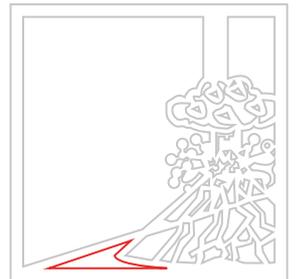
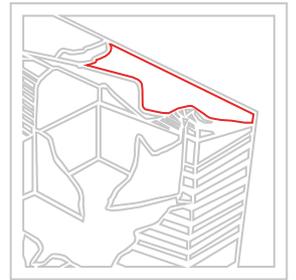
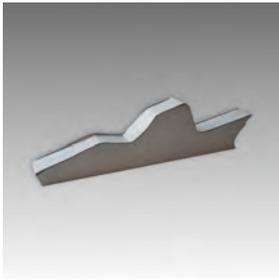
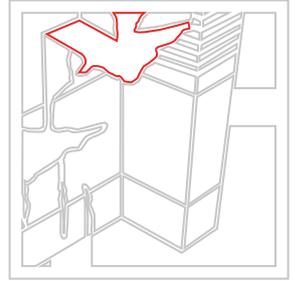


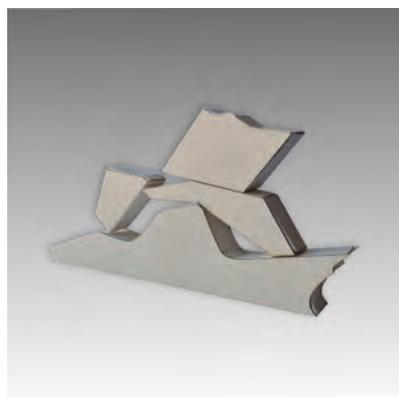
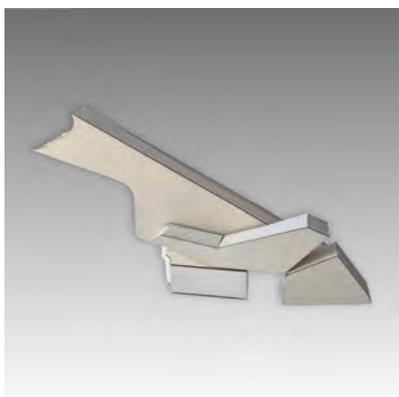
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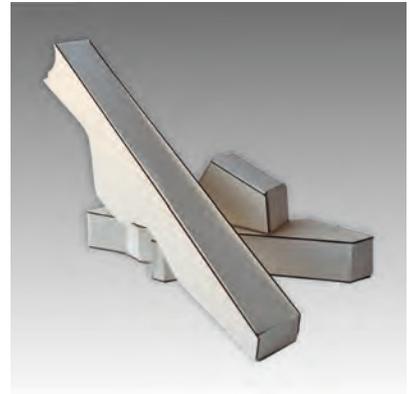
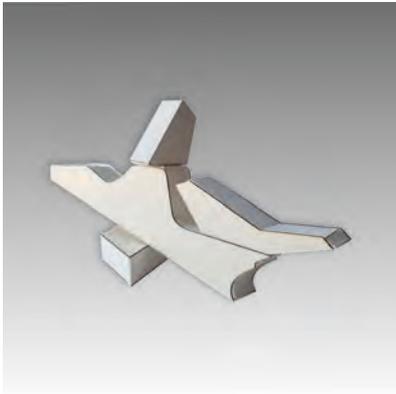
OBJEKTAUSSCHNITTE

3D UND VERGRÖßERT









TECHNOLOGIE PUNCHNEEDLE

ERGEBNIS













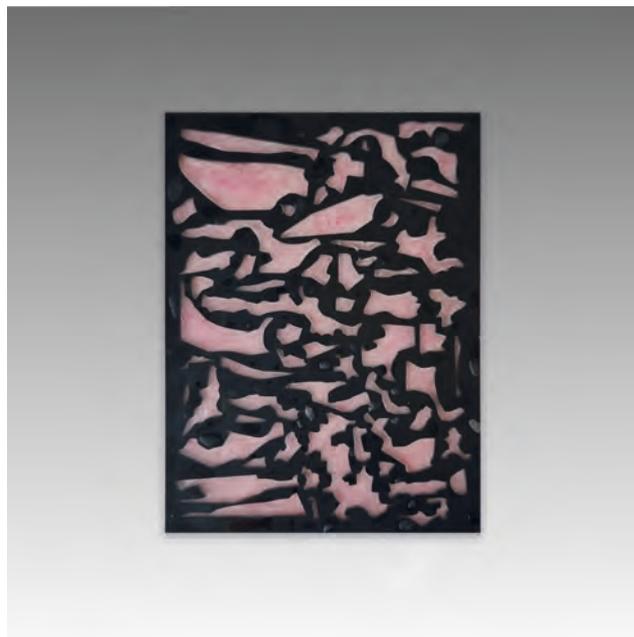




ANWENDUNGSBEISPIELE

EISWÜRFEL

INSPIRED BY GILBERT BRETTERBAUER

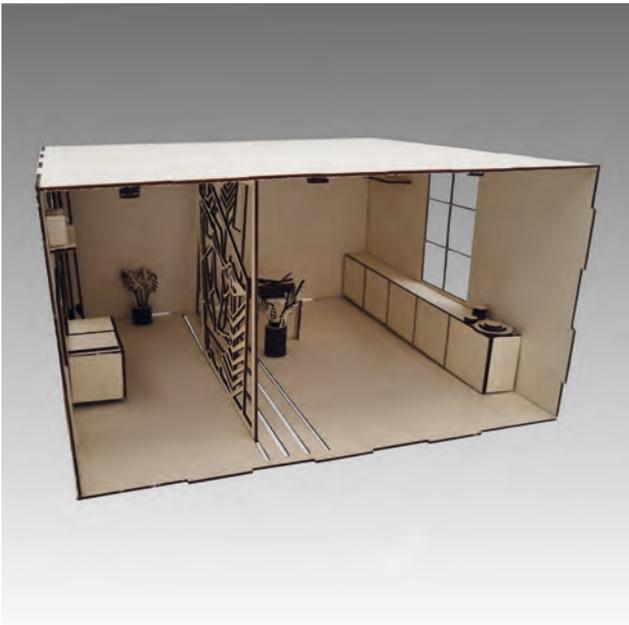


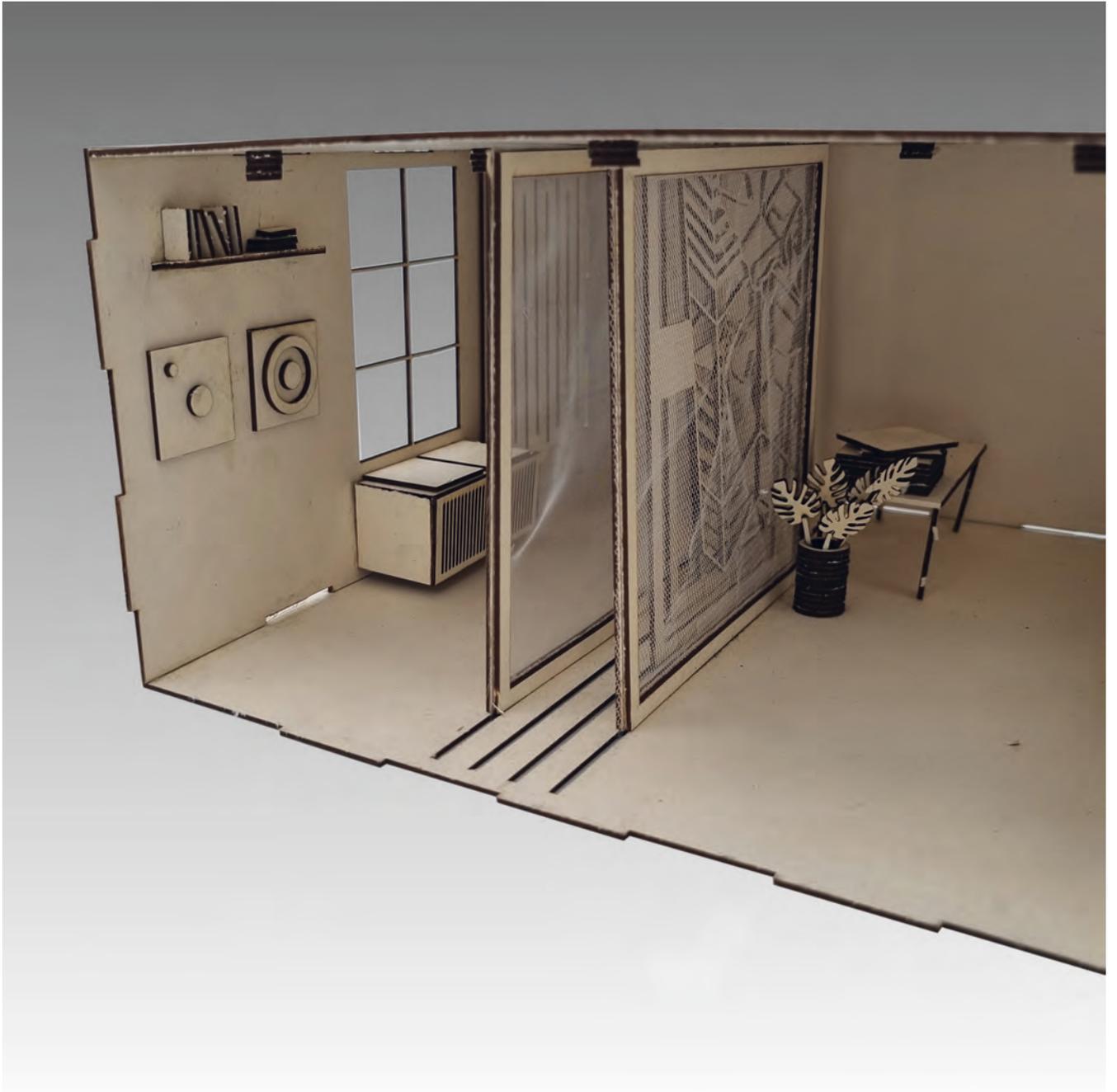


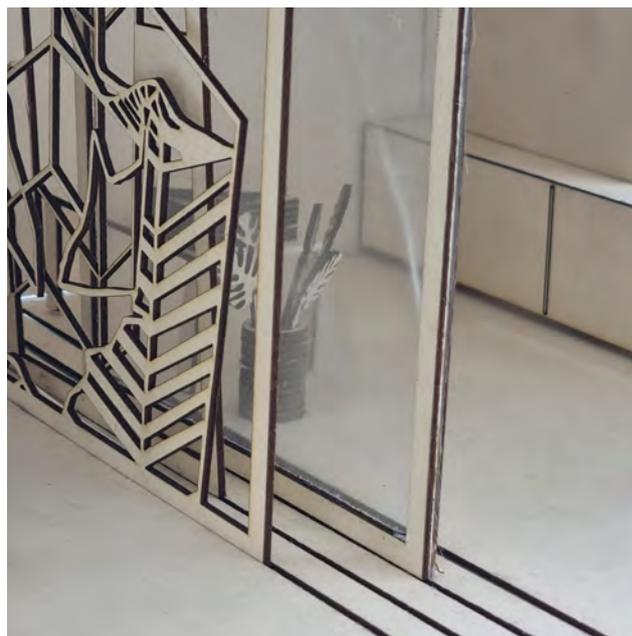
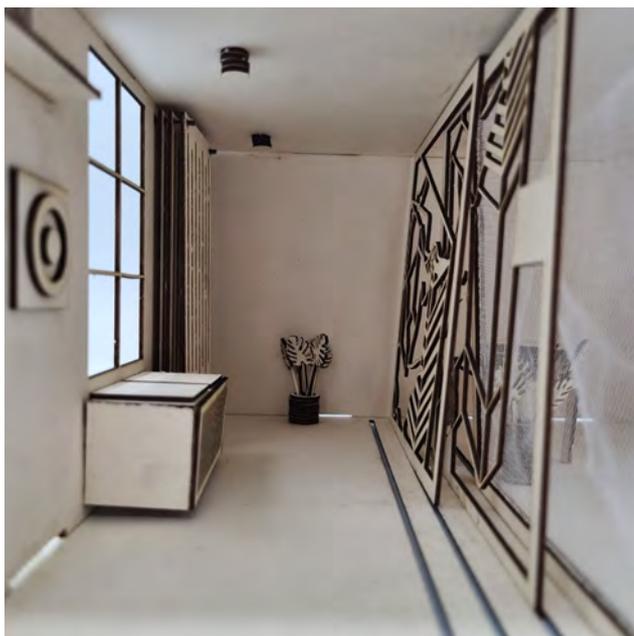




INTERIEUR

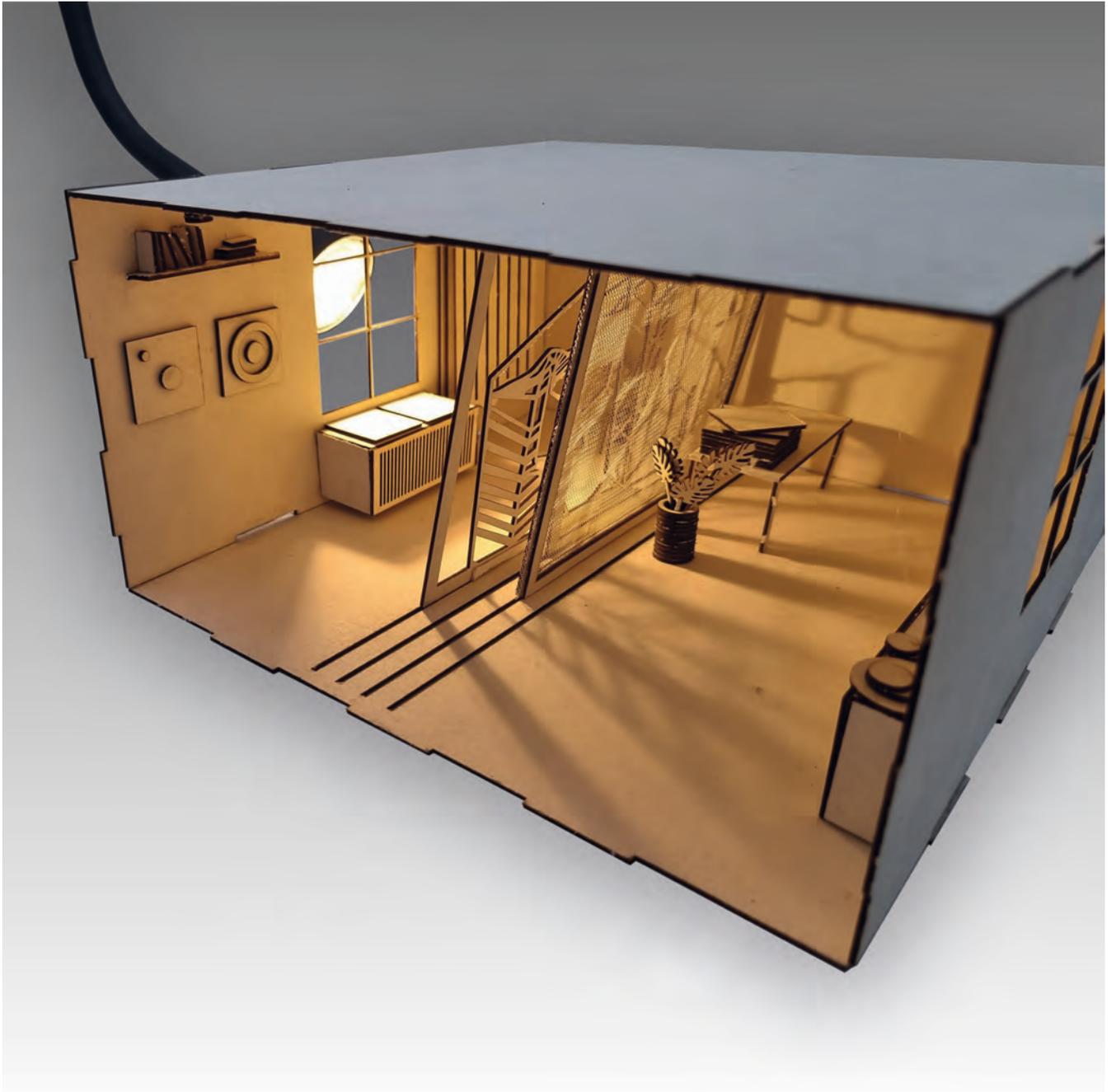


















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