

Sanaa, Yemen. Det stærke dagslys penetrerer marieglasset og frembringer spektralfarver på den kalgede væg overfor. Det er en stjernestund. Mange aspekter definerer en stjernestund der kan være en fælles oplevelse eller individuel; men per definition flygtig. De, stjernestunderne, hverken kan eller skal fastholdes. Sådan også med den i Sanaa, mellem adobe mure i det smukke, melankolske, og forvitrede, citadel, på den arabiske halvø. Glasset, et amorft materiale, urgammelt, og samtidigt i den grad et fremtidsmateriale til arkitekturen og til kunsten. Intet andet (bygge)materiale undergår i disse år så mange udviklingsmæssige og teknologiske kvantespring. Spændende nye grænseområder verificeres på den globale scene, hvor liquid og transparency er nøglebegreber.

Bodil Niensens singulære og krySTALLINSKE værk på Syddansk Universitet i Esbjerg befinder sig i dette grænseområde.

Syddansk Universitet, Esbjerg indgår i et campusområde sammen med andre undervisningsinstitutioner. Bygningerne er planlagt over et tæt strukturalistisk princip med undervisningslokaler og gårdhaver der bindes sammen af et overordnet trafiksystem. Bygningerne kan

adderes de institutter der måtte have behovet, og for nogle år siden skulle der planlægges en etapeudvidelse mod syd, der som væsentligste funktion indeholdt et auditorium. Grundens naturlige fald blev udnyttet for at opnå den nødvendige store rumhøjde i det amfiteatralisk opbyggede auditorium, samtidig med at bygningernes oprindelige tagprofil kunne videreføres.

Tidligere, - og ofte var auditorier søvndyssende rum uden dagslysgang, eller med ganske få og små udspæringer til hermetisk mørklægning. Vor tids lysstærke projektion og powerpoint fremvisning giver helt andre (dags) lys og rummæssige muligheder som mere inciterende ramme for den docerende og de vågne modtagere.

Bodil Niensens 3x12 meter store glas kunstværk til SDU Esbjerg er placeret mellem det nye auditorium og studenterloungen mod Stormgade. I et års tid var adskillelsen mellem de to rum det nødvendige lydglas. Glasset er i situationen dybest set uinteressant, den visuelle kontakt mellem de to rum, derimod interessant.

Med Bodils succesive og præcise, farvede transparente flader blev der tilføjet yderligere dimensioner

# Clairobseur

Tom Danielsen

til væg og rum. Bodils væg, som den flade den nu en gang er, er todimensional. Glassets transparens, farver og rummene der adskilles og samles, gør væggen tredimensionel. Men egentlig bevæger Bodil Nielsens værk sig ud i 4. dimension, når dagslys såvel som kunstlys ses i døgnets rytme - over tid. *Tiden* gør væggen firedimensionel.

Glas er et amorft materiale med uanede muligheder for at reflektere, transmittere, diffusere og forme lyset. Alle disse muligheder har Bodil udnyttet præcist og raffineret i valg af farver, komposition og format på glasfelterne. Bodil mødte kunstneriske udfordringer med glasset, men også byggetekniske, hvor samarbejdet mellem kunstner, glarmester, bygningsnedker og arkitekt var i samklang.

Værkets indflydelse er stærkt, sfære-stor og "legio" i det rumlige ensemble, -auditorium/ student lounge/ uderum d.v.s. Stormgade. Væggen er fragil, sprød, og har selvfølgelig samtidig glassets hårdhed. Dette giver de 3 forskelligartede rum "spektro-porøsitet", et konstrueret, men alligevel beskrivende ord. I alle 3 rum opleves væggen forskellig, i auditoriet, hvor træets og tekstilernes lyd dominerer, med dagslyset kommende som modlys. I studenterlounge omgibelyste

hvide høje rum med glasvæggens dagslysreflekser og auditoriets varme lys som modlys. Her opfattes også glasfelternes dynamiske forskydningskomposition i relation til de oprindelige udsparinger. Det sidste og tredje rum, er uderummet/ Stormgades flygtige betragtnings mulighed, hvor glasvæggen opfattes i farten.

For alle rums vedkommende er der en hel særegen clairobscur effekt og hvor farverne giver yderligere dybde. Skikkelser i modlys og i medlys, skikkelser i bevægelse, i flokke, enkeltvis og siddende, en iscenesættelse i farvernes og krystallets regi. Bodil Nielsens glasvæg er det fine eksempel på et "gesamtkunstwerk", hvor arkitektur, teknologi og billedkunst forenes.

Om det er i glas på den arabiske halvø eller det er i sakrale eller profane bygninger, historiske eller moderne, at lysets magi kommer til udtryk, oplevelserne er overalt mangfoldige. Stjernestunderne er der i Esbjerg, i Bodil Nielsens glasvæg, hvor farvernes arkitektur, farvernes plastik, og farvernes transparens viser glassets kunstneriske muligheder.

Tom Danielsen /  
Arkitekt MAA, RIBA, Partner Arkitekt-  
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Sanaa, Yemen. The intensely bright daylight penetrates the mica and brings forth spectral colors on the whitewashed wall on the other side. This is a *stellar moment*. Many aspects define a *stellar moment*, which can either be a shared or an individual experience but is, in any event, transitory, qua definition. They, the *stellar moments*, neither can nor will be secured and retained. That was also what it was like in Sanaa between adobe walls inside the beautiful, gloomy and weathered citadel, there on the Arabian Peninsula.

Glass, an amorphous material, from time immemorial, and simultaneously *very much* a material of the future for architecture ... and for art. No other (building-)material has been subject in these years to as many quantum leaps with respect to its development and its technology. Exciting new border areas are being verified on the global scene, where liquid and transparency are key concepts. Bodil Nielsen's singular and crystalline work at The University of Southern Denmark, Esbjerg is situated in this border region.

Together with several other education institutions, The University of

Southern Denmark, Esbjerg forms part of an expansive campus area. The buildings have been planned out on the matrix of a dense structuralistic principle, with classrooms and *atriums* that are conjoined by an all-encompassing traffic system. Buildings can be added on to the institutes that might have such a need. In point of fact, a few years ago, there was a need to plan out a phased development extending toward the south which, as its most important function, contained an auditorium. The ground's natural decline was exploited for purposes of attaining the requisite extent of height in the auditorium, which was constructed in the manner of an amphitheater while, at the same time, the building's original roof profile could be continued and extended.

Previously, - and often, auditoriums were soporific rooms without any incidental daylight entering in or with very few and *narrow masked apertures*, thus facilitating hermetic blackouts. Our present day's bright luminous projections and PowerPoint shows offer a completely different kind of (day)light and space-related possibilities as more stimulating frames for the didactic and the alert recipients.

# Clairoscuro

Tom Danielsen

Bodil Nielsen's 3x12 meter large glass artwork made specifically for the Esbjerg campus of The University of Southern Denmark is positioned between the new auditorium and the student lounge that faces Stormgade. For an intermittent period of one year, the dividing surface between these two rooms was the necessary *sound-insulating glass*. In this situation, it is not the glass itself that is interesting, not in the deepest sense. On the other hand, the visual contact between the two spaces *is* interesting. With Bodil's successive and exact colored transparent surfaces, extra dimensions were added to the walls and the rooms. Bodil's wall, as the surface it now happens to be, is two-dimensional. The glass's transparency and color and the rooms that are being divided and conjoined serve to render the wall three-dimensional. But actually, Bodil Nielsen's work moves out into the fourth dimension - seeing as the daylight and the artificial light have been contemplated according to the changing rhythms of the diurnal cycle - across time. *Time* renders the wall four-dimensional.

Glass is an amorphous material with undreamt of potentials for reflecting, transmitting, diffusing and

shaping light. Bodil has made a precise and sophisticated use of all these potentials in her choice of colors, composition and format on the glass's fields. Bodil rose to the artistic challenges - with the glass and also with the problems related to building technique, where the collaboration among the artist, the glazier, the carpenter and the architect were in concordance.

The work's influence is powerful, of spherical dimensions and is "*legion*" in its spatial ensemble: -auditorium/ student lounge/ patio, i.e. Stormgade. The wall is fragile, *brittle*, and simultaneously possesses the hardness of glass, of course. This endows the three different kinds of spaces with "spectral-porosity", a constructed albeit descriptive term. In each one of these three spaces, the wall is perceived in a different way. In the auditorium, where the wood's and the textiles' hues predominate, the wall is experienced along with the daylight entering in as backlight. In the student lounge's *multi-illuminated* high white room, the wall is perceived with the glass wall's daylight reflections and the auditorium's warm light as backlights. Here, the glass fields' dynamic displacement composition is also perceived in re-

lation to the room's original *masked apertures*. The third and last space is the patio / Stormgade's transitory contemplative opportunity, where the glass wall is perceived in a flashing glimpse.

As far as all of these spaces are concerned, there is a very special *chiaroscuro* effect, an effect where the colors infuse extra depth. Figures in backlight and in spotlight, figures in motion, in groups, individually and seated, a staging in the realm of the colors and the crystal. Bodil Nielsen's glass wall is a textbook case of a *Gesamtkunstwerk*, where architecture, technology and the visual aspect are unified.

Whether the light's magic manifests itself in glass on the Arabian Peninsula or in sacred and secular buildings, be they historic or modern, the perceptual experiences everywhere are multitudinous. The *stellar moments* are there in Esbjerg, in Bodil Nielsen's glass wall, where the colors' architecture, the colors' plasticity and the colors' transparency show the glass's artistic possibilities.

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