

The Matrix

Archis 6
Layout No Layout

Text Ole Bouman

The Matrix

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On the one hand: the Concept. What can we think of that? Something sublime, special, unique. But also self-importance, elitism, urge just to be different.

On the other hand: the lack of Concept. We think of simple, real, clear. But also superficial, non-committal, cheap.

It's hard to believe, but a large part of modern-day culture can be reduced to this antithesis. Or this one:

On the one hand: Material. We think of objectivity, tangibility, experiential, a certain resistance. But also unwieldiness, immobility, dullness.

On the other hand: Immaterial. Beautiful associations: transparent, nimble, spherical. Or rather: hot air, emptiness, obscurity.

Again, these mutual contrasts form the foundation for a large part of our modern-day culture and the associated debates about it. Particularly with regard to creation, art and design, environment and architecture, proponents and opponents of concept and matter jockey for prominence.

The projects in this issue of *Archis* are all concerned with the area of tension between these poles. In addition, they are connected together in an analytical context. The projects can be localised on an imaginary plane, with the two axes: material-immaterial and conceptual-conceptless. When reflecting on the modern-day practice of design, it is striking how much these pairs of terms are associated. Let's call this an attempt to forge a more comprehensive understanding.

But could something else be possible besides understanding? In today's world isn't value the most important aspect? Ascribing value. What is the sense of looking at a plane to come to the conclusion that

'positions' are occupied all over the place, which often senselessly reproach the others for not being in the same position? What use is it to dispute these positions if every one of them, without exception, can be justified in terms of approach? This leads to culture as occupational therapy.

Ultimately, then, we are not concerned with the positions themselves. The focus is on the quality of these positions. This cannot be established by analysing a work in comparison to other work, but in comparison to itself. That is what we could call quality, to use a classic term. Quality is a category that is not satisfied with the excuse of being different to the others. Quality proves itself primarily by establishing that something is better than it need have been. Added value of itself, in itself and from itself. Between the extremes of thought (emptiness and riches) and the extremes of physical reality (emptiness and density), the important aspect is not the coordinates of a position, but the quality of that position. A description of position is not sufficient. What you need is the ability to judge.

Ability to judge. Faculty of judgement. Rare words these days. Something more than opinions is involved, we have enough of them. They are associated with knowledge, time, commitment. The matrix is no longer enough for these properties. We shall have to get closer to the designs themselves.

An issue of *Archis* on the intersection between understanding and appreciation...

1.

Demolition art

Florentijn Hofman

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Photo Arthur Wortmann

Demolition art

In anticipation of the re-development of a residential block on the Beukelsdijk in Rotterdam, the artist Florentijn Hofman painted the empty buildings slated for demolition blue with 440 liters of paint. The underlying idea is rather modest: it is hoped that such a metamorphosis will offer better protection against further deterioration than the

view of a row of boarded-up houses or the presence of a wasteland. In practice, the impact is much greater. The effect of alienation is unusually strong; people become intrigued. The photographs appear to be manipulated images. Anyone on the street confronted with the blue row of houses is inevitably convinced of the potential of a radical

use of colour in architecture. The Monopoly houses by MVRDV in Ypenburg are nothing in comparison. Too bad for the neighbourhood that the row of houses will soon be demolished.

Florentijn Hofman is an artist.

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2.

The Ice Hotel



An annual ritual has taken place since 1990 in the small Swedish village of Jukkasjärvi, 200 kilometres north of the Arctic Circle: the construction of an Ice Hotel. Blocks of ice sawn from a local river and temporarily kept in cold storage are used to build a hotel of ice and snow. It is a real hotel, where guests sleep in sleeping bags on reindeer skins. Originating as an exhibition space for an ice sculptor, the event has developed into a successful tourist concept. According to its

director Arne Bergh, the hotel attracted 14,000 overnight guests in the winter season of 2001-2002 as well as a total of 37,000 tourist visitors for the year. Besides its sixty rooms, the hotel has an art gallery, a bar, a church and a cinema.

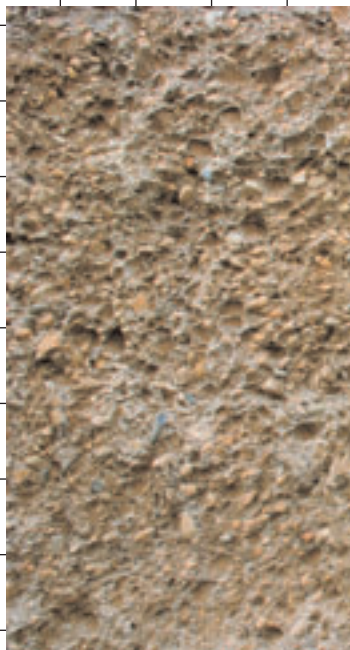
The hotel remains in use from mid-December to the end of April, when the temperature rises enough to melt the fabric of the building. The American architectural theorist Claude Bragdon envisioned architecture in

1931 as a 'frozen fountain' (alluding to the lofty shapes of the skyscrapers then arising all around). But the opposite is evident here: the architecture thaws into meltwater and trickles back to the source from which it was drawn, the river. The crux is in this case not the Promethean abnegation of gravity but submission to the forces of Mother Nature.

3.

Schaulager

Herzog & de Meuron



The Schaulager in Basel is a building with a new kind of function. It is neither a museum nor an art depot but something in-between: a 'viewing depot', a storage place for art where the works may still be viewed. At least, the manager and researchers can view them, for the building is not open to the public – except for special exhibitions in a part of the building during the summer months. It is essentially a luxurious storage depot for the renowned and ever growing private contemporary art collection of the Emmanuel Hoffmann Stiftung. The new building, with a floor space of 16,500 square metres, currently houses some 650 works of art, among them gigantic pieces such as Katharine Fritsch's *Rattenkönig* and video installations by Bruce Nauman. These are stored under

pseudomuseological conditions: not the spacious conditions normally thought necessary for appreciating art, but conditions good enough for research work.

The building fumes with the tension between a blind-walled bastion for guarding articles of value and an edifice for a refined, vulnerable content. On three sides it presents itself as a massive, rough stone box pierced here and there by a crudely hacked-out opening in the façade. The fourth side (which faces the adjacent residential area) opens up unreservedly. First, a small entrance lodge establishes a connection to the domestic scale of the housing estate opposite. Inside, we face a stack of floors, clearly exposed by a huge open well. The anonymity associated with a depot is introduced into the design

here with tangibly perverse pleasure. We may lose ourselves in the utterly neutral corridors with their unusually clinical entrance doors to the depot halls, all bathed in the morbid light of endless rows of fluorescent tubes. Knowing that a batch of masterpieces lurks behind every white sliding door turns a visit to this lifeless storage facility with its dizzying open well into an uncanny experience.

**) An exhibition on the work of Herzog & de Meuron will be on show at the NAI, Rotterdam, from 22 January to 8 May 2005.*



4.

Optional time public expanse

Joos Koppers, Susann Lekås

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Photography Joos Koppers, Susann
Lekås

Optional time / public expanse



Optional time / public expanse resembles a large mirror placed in a public area. The public can look at themselves, but somehow the image does not appear to be subject to the laws of linear time. You do not see a mirror image, but an interactive film. Besides those who are present in real time, we also see passersby who disappear from view, then reappear on the screen, or the images turn into slow motion. In addition, a layer is superimposed containing images from elsewhere.

The project takes a peek at the future. It is based on a medium that does not yet exist. Should this medium be developed, then it would reflect public space with an added dose of magic and entertainment. It leads to the experience of the non-linear, plays with the idea of the registering look of security cameras and turns the passerby into an actor.

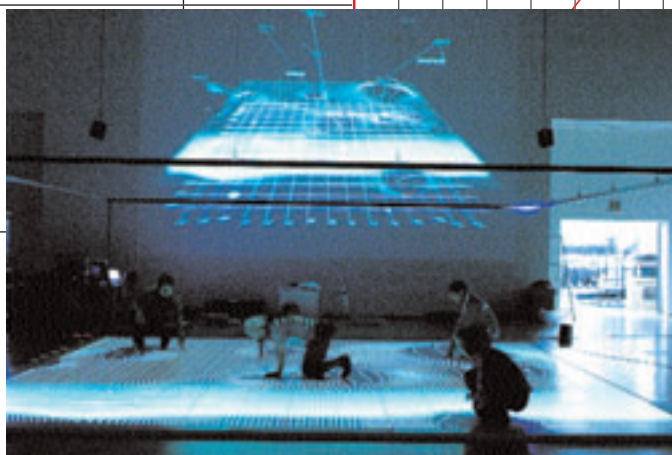
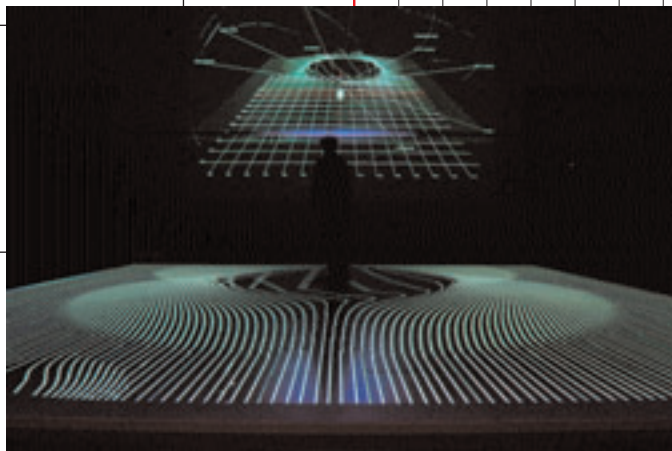
Joos Koppers and Susann Lekås are artists.

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5.

Gravicells

Seiko Mikami



In this interactive installation the relationship of gravity and space is made tangible. A floor measuring 6x6 meter is fitted with sensors that continuously register the location, weight and speed of each visitor. These data are translated into changes in image, sound and light. The projection on the floor shows a changing force field of position and move-

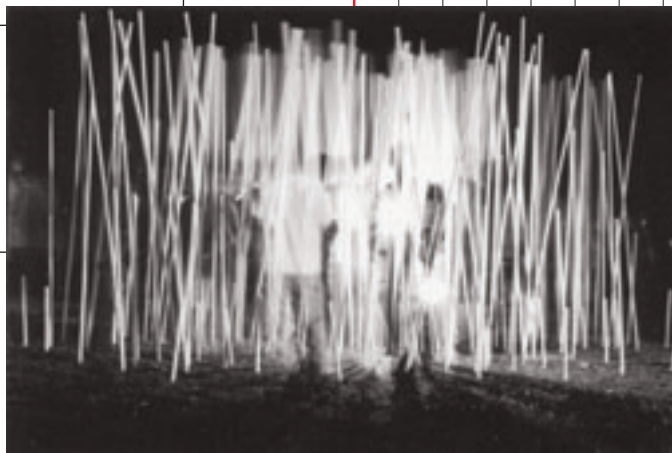
ment. A glowing LED-line at eye level represents the body weight in combination with sound. By moving and jumping or dancing, gravity can be experienced visually and audibly.

Seiko Mikami is an artist.

6.

Light as a Creator

Students at the University of Oklahoma



In October 2003, a group of architecture and landscape architecture students at the University of Oklahoma developed a built manifesto on the notion of light as a creator of space and social artifice. The project itself was an experiment, especially in a small, conservative town in central Oklahoma. The premise was how can light create a new sense of circulation and space within this void of a city woodlot.

Two groups approached the site in various design directions. One group placed light boxes in ascending order (based on the portions of the Golden Rectangle) to illuminate the site into an infinite path. Its continuous path guides the individual to the niche and the waiting students. The other group tested the physicality of light in the

concept of randomness versus order. A series of plastic rods at various heights marked a natural order presented on a grid structure of the site in a hierarchical order, the taller in the center piece while shorter ones embraced its confinements. A series of directional lights anchored to tree trunks created emergent pathways through the vertical vectors, interrupted by foreign lighting from vehicular movement. The product itself resembles a hybrid of Lebbeus Woods' project *the Fall in Paris* and Turrell's painting of lights, and lured the public and many passersby to experience the playfulness of these flexible sticks.

Light in both cases fostered a poetic of space that entertained the individual's sense of curios-

ity of the site. Both installations touched upon using light to merge culture, art within nature for the 21st century. Turrell's work investigated the issues of light as a physical means and as artistic medium from his earlier works in the 1960s to his life-long masterpiece of the Roden Crater in Arizona.

Adriaan Geuze's Schouwburgplein, Rotterdam, used light to define surface spaces. A 35-centimeter light line frames the raised platform of the central square, creating a theatrical presentation of the individuals who inhabit that space. Light serving as a social artifice.

Nadia Amoroso is a landscape architect and teaches at the University of Oklahoma.

7.

University Library, Utrecht

Wiel Arets Architect & Associates

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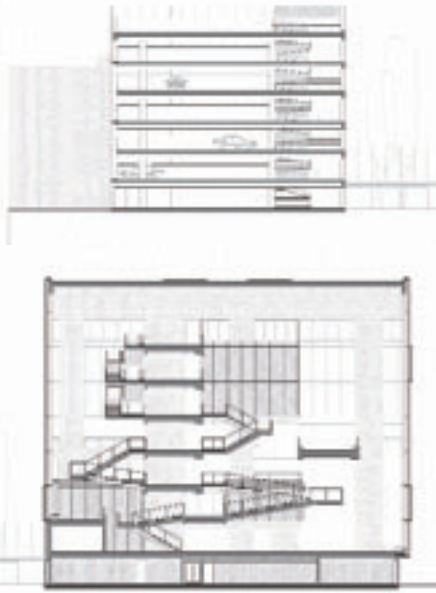


Photo Jan Bitter

University Library, Utrecht

The new University Library in Utrecht could well be designated as 'anti-Seattle', a virtual opposite of the library OMA recently built in Washington State, USA. The libraries resemble one another in that they both aim to attract a wide public and to provide quality surroundings for their users. In Seattle, for example, the library is meant to boost the liveliness of the business district, while the Utrecht building hopes to draw additional crowds onto the university campus. However, the respective architects have tackled similar tasks with wholly dissimilar architectural strategies. OMA built a transparent diamond in Seattle, with the public interior spaces

forming an animated outer shell. Wiel Arets, on the other hand, has created a black box that sucks up its users like a sponge and retains the outward comportment of an inviolable monolith.

It is interesting that both these buildings possess similar qualities despite the radically different messages they express. Behind the Seattle spectacle of a humanity-filled shell, there lurks an efficient architectural machine based on a perfectly engineered arrangement of books. In Utrecht, the recalcitrant black volume proves to contain an extensive system of reading rooms, with spaces of differing scales which offer a rich diversity of charac-

ters, despite the omnipresence of concrete and glass and despite a colour range limited to black and white only. While the points of departure for OMA's architecture were the dynamic social processes taking place in and around the library, Arets began with a static, practically archaic concept of architecture and aesthetics. The outcome in both cases is nonetheless a temple to the encounter between people and books.

WAA&A is based in Maastricht.

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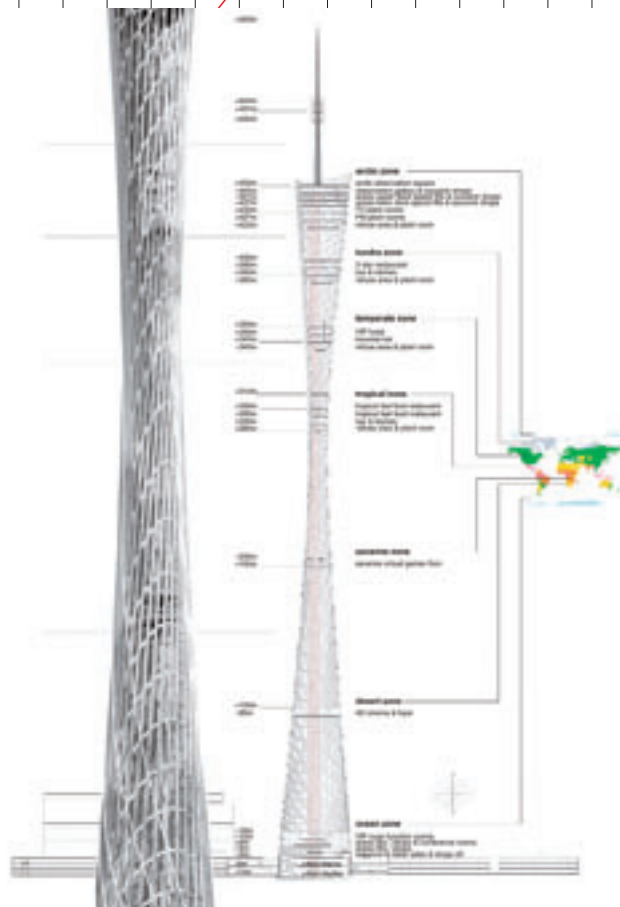
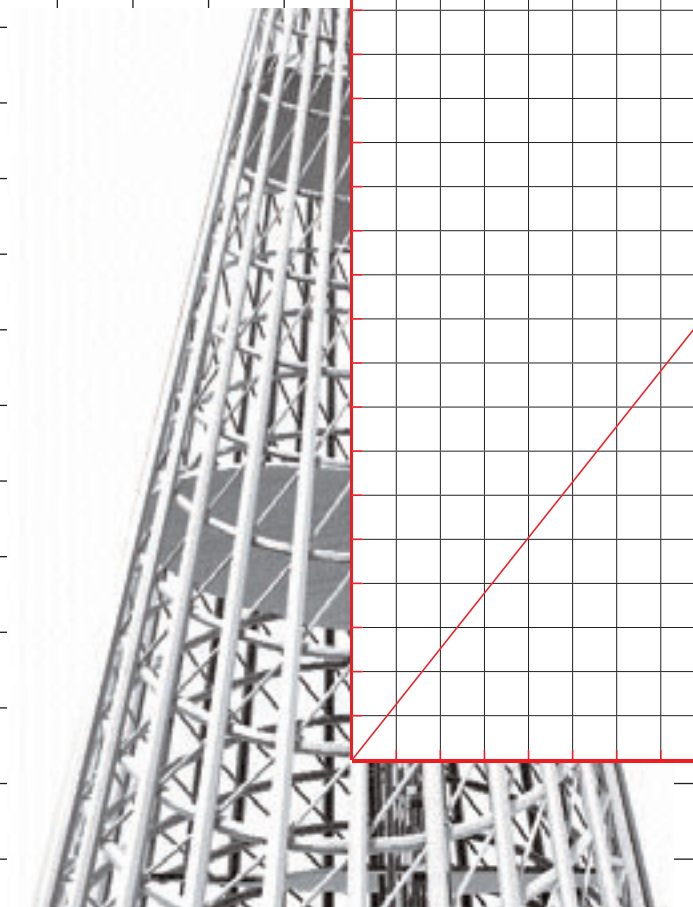


8.

Guangzhou TV & viewing towers

Information Based Architecture

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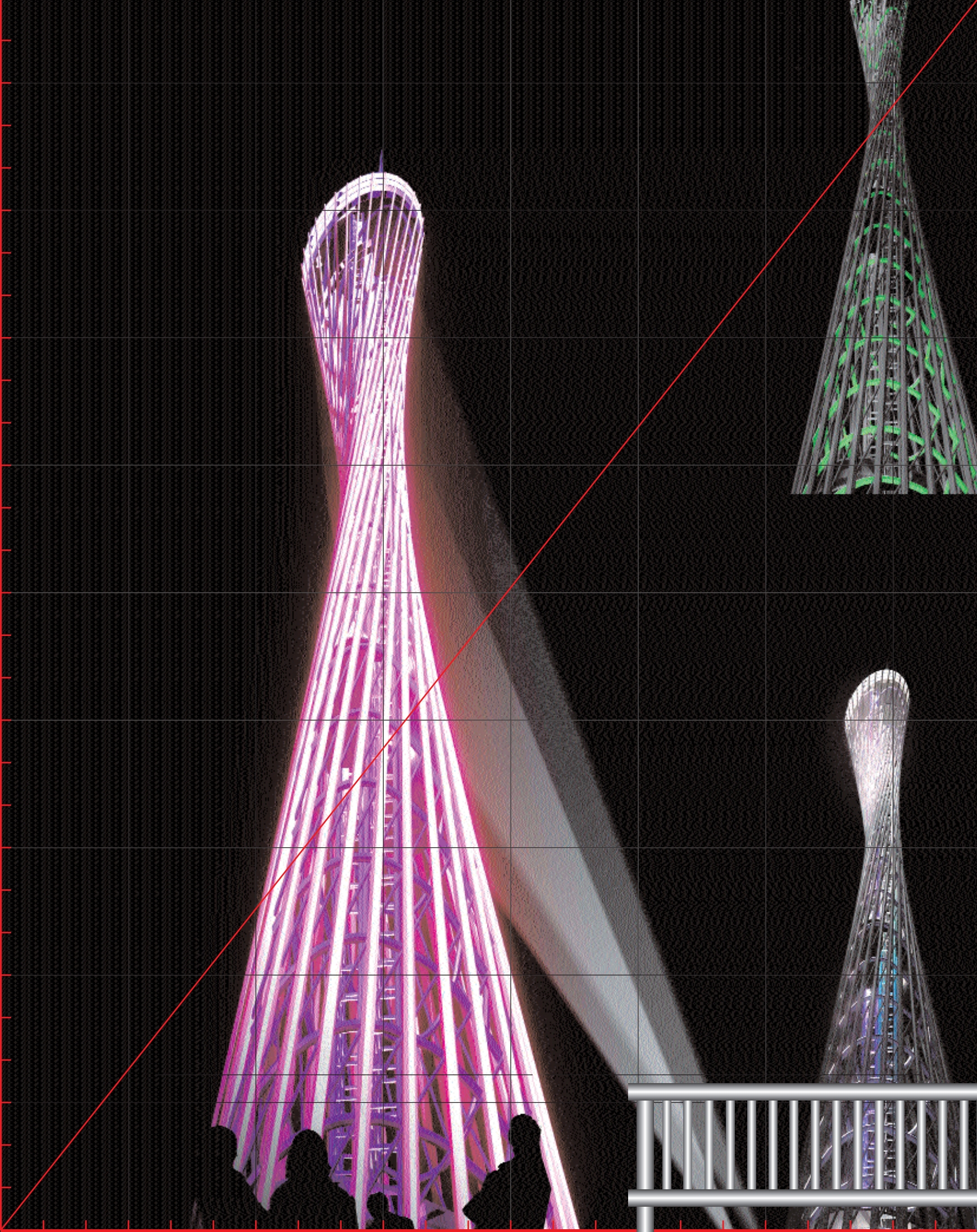
Guangzhou TV & viewing towers

Wanted: a 600-meter-high telecommunication tower with viewing platform. Solution: two Eiffel Towers one on top of the other, the upper one upside down. That would be a conceptual approach to the problem, but the architecture firm Information Based Architecture would not live up to its name if it had tackled the brief in that way. The designers took the constructive problem as their starting point for their winning design (usual for an extremely tall construction), decided on steel and in collaboration with

Ove Arup produced an elliptical tube form constructed of pipes, which draws its rigidity from the torsion of the pipe body. As a bonus this creates a free play of densities, in which the public programme of ecological themes (climatic zones) can be incorporated in different ways. This is not a 'tour sans fin', not a classic TV mast or a 'construction', but a mild diabolò, an object that plays with light and sight, a vertical theme park forming a powerful landmark for the city.

IBA is based in Amsterdam.

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9.

Vox Populi

Don Ritter

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Photography Don Ritter

Vox Populi

Vox Populi provokes everyone to act the leader regardless of riches, origin or political connections. A projected crowd yells 'speech, speech' and invites the visitor to speak from behind a lectern. When the visitor talks into the microphone, his/her voice is amplified, and texts of political speeches are projected in front of him/her on a small screen. The crowd reacts approvingly or disapprovingly to various extents depending on the level of persuasiveness of the voice.

Don Ritter's interactive installations are concerned with human behaviour. How do people work together? How do they behave behind a microphone? How do they overcome their fears? Ritter acts like a researcher, demonstrating his ideas through experiments. But the viewer cannot step back and watch others behave, s/he is directly involved in the situation being created. The meaning of the work is conveyed through the viewer's immediate personal experience. In *TV Guides* from 1995 Ritter confronted us with the power of

television. While you are sitting on a comfortable couch, texts on the television screen urge you to sit still. If you sit very still, you can enjoy watching a popular soap series, but as soon as you move, the show is interrupted by noise.

Don Ritter is a writer and new media artist.

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10.

L'Office perfume

Cynthia Hathaway

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Photo Cynthia Hathaway

L'Office perfume



This project won Cynthia Hathaway first prize in the Dutch chemicals company DSM's Young Designer Award on the theme of 'scent'. *L'Office perfume* is at first sight a block of yellow memo sheets of the kind to be found in any office, and will be DSM's corporate year-end gift to staff and customers. The block conceals a perfume bottle in the form of a pencil rubber. A glass vial inside the rubber contains a perfume developed specially for this purpose. *L'Office* has a

light, citrus fragrance and is suitable for both men and women.

Hathaway has deprived perfume of its customary glitz and mystique by transplanting into a simple, efficient office context. In doing so, she hints at DSM's own products which do not have a directly visible attractive form, but a more inconspicuous, implicit function. She also gives the company '... a new type of corporate branding, namely association with a specific fragrance which pene-

trates everywhere, not only in the company itself but also its business partners. The gift will find its way into all kinds of offices and other premises outside DSM, ranging from a supplier of office requisites to the refreshment room of a service engineering firm.'

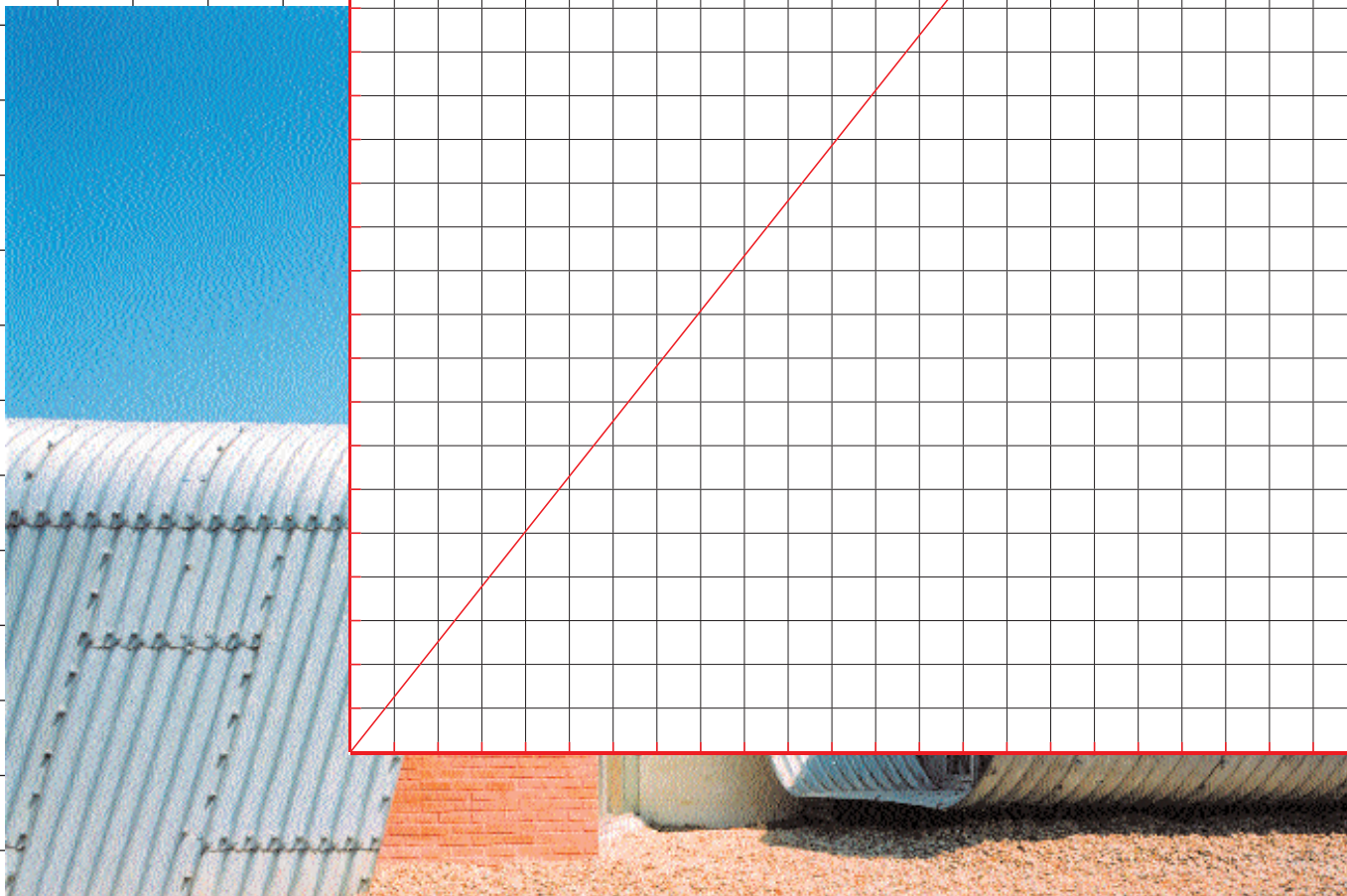
Cynthia Hathaway is a designer.

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11.

Atelier house 'Springecture B'

Shuhei Endo



The house is an experiment to create spatial diversity in 1 material and in 1 continuous plane. Endo uses the notion 'halfecture' here to indicate his ambition not to dissociate inside and outside but rather join them together, and 'roofecture' to resolve everything under one continuous surface. It pro-

duces a non-rejective architecture of continuous spaces, which are still diverse.

Shuhei Endo Architecture Institute is based in Osaka.



12.

Scentimental Space

Jenny Tillotson

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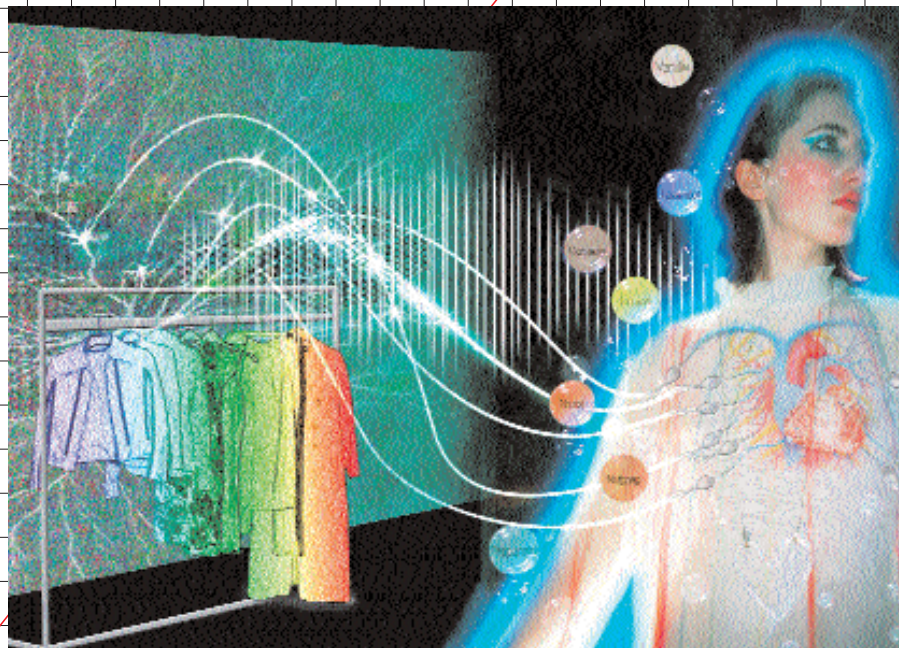


Image Wendy Latham
Photography Guy Hillis

Scentimental Space

The aim of Scentimental Space is to promote sensory communication with the use of scent and to stimulate feelings of safety, self confidence and sentimentality in the public arena – or at least in a suitably fitted ‘scentimental environment’. Special smart clothing and electronically responsive wallpaper are part of this.

The clothing is fitted with sensors which interpret the wearer’s mood according to breathing rhythm and body odour. The clothing adjusts itself appropriately and sends sig-

nals to the wallpaper, which does the same. For example, a ‘less stress dress’ would emit orange blossom oil during an upsetting experience to reduce the stress-related blood pressure. The wallpaper turns orange at that time to combine the physical experience with an emotional one. When fear is sensed, the clothing exudes incense while the wallpaper turns a lighter shade. Along with the ‘less stress dress’ there is a ‘confidence coat’ to provide a stimulus towards self-respect, a ‘shock frock’ to provide support during trauma

and depression, an ‘anti-anger anorak’ to keep irritation under control, with the wallpaper turning blue to lower the level of irritation and a ‘scent to sleep slip’ with lavender for people who suffer from insomnia. During a panic attack the wallpaper is capable of listening, soothing and talking, while in the meantime reassuring scents are distributed.

*Submission for the competition FusedSpace.

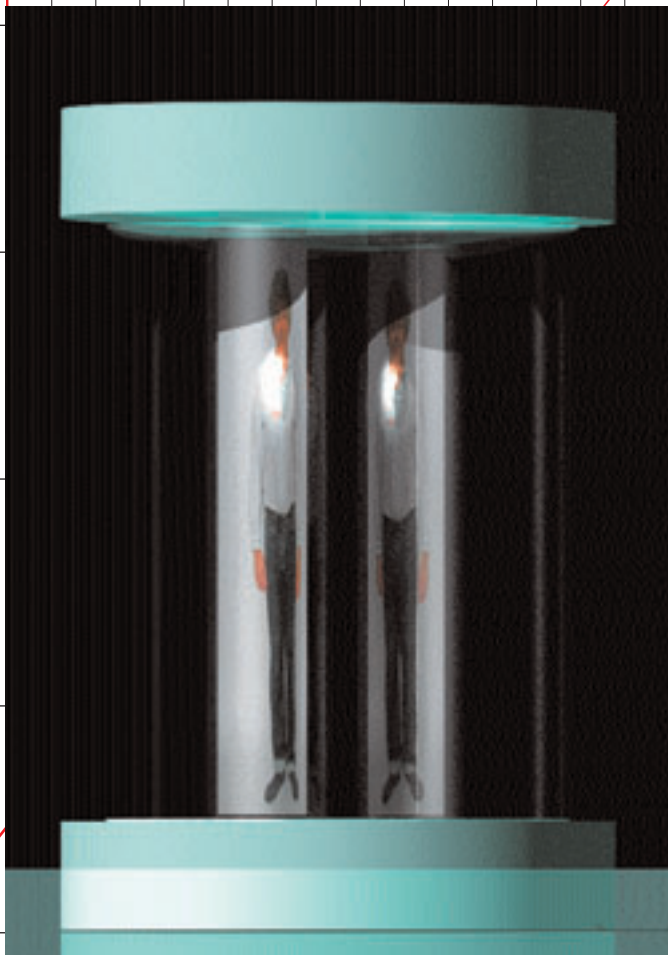
Jenny Tillotson is a doctor in fashion design.

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13.

'Beam me up, Scotty!'

Jeroen Werner



Jeroen Werner has been conducting almost scientific research for years into perception (illusion) and the laws of optics. The experiments lead to three-dimensional projections.

In the *Reprocylinder* a 3D-image, moving or not, is projected via an optic system. Properties of the image like colour, volume, size and line can be studied independently.

Through scale models that gradually increase in size and computer studies, the distortion and correction of the image are investigated, to arrive at the final result.

Jeroen Werner is an artist and lives in Amsterdam.

14.

Quik House

Adam Kalkin

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Photo Esto

Quik House

The Quik House designed by Adam Kalkin is a prefabricated mail-order house, composed of old shipping containers. The basic design consists of five containers, has a surface area of 185 m² and can be delivered within 8 weeks of ordering (in the USA). Various options are available, like stainless steel kitchens, open fireplaces, mahogany wood doors and specially designed carpets. If desired, a construction team can be hired

along with the kit of parts who will carry out the construction. The basic package costs \$76,000, and the total construction costs amount to double that. This works out to a square meter price that is half that of a conventional house.

Adam Kalkin is an architect and artist, based in New Jersey.

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15.

White Noise / White Light

J. Meejin Yoon

Archis 6
Layout No layout

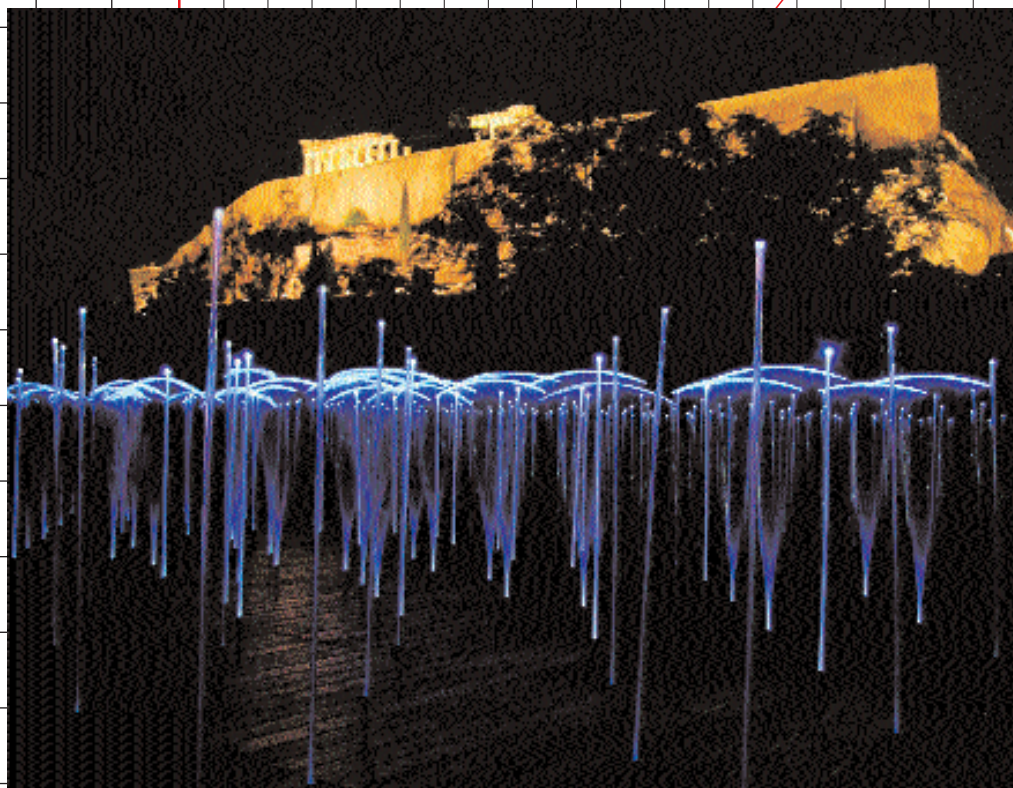


Photo J. Meejin Yoon

White Noise / White Light

White Noise / White Light was one of nine temporary interactive urban installations at the 2004 Olympic Games in Athens. On the square at the foot of the Acropolis, a light-emitting soundscape was created that lasted three weeks. Bendable fiberglass rods were positioned like cornstalks in a field. Via detection sensors they reacted to the touch and movement of passersby walking through the field. Through this movement the tip of each rod touched emitted white light, while hidden loudspeakers broadcast white noise. Just like white light contains the entire light spectrum, white noise contains every sound frequency in the human hearing range to a

similar extent. The white noise for this project was based on a physical phenomenon called 'Johnson noise' or thermic noise, in which sound is created by the thermic movement of electrons in a resistor, which is subject to tension. This sound field creates a unique soundscape in the city and masks all the ambient noises. This formed a sound refuge in the middle of the busy city.

When movement is detected, the white LEDs burned more brightly, while the sound increased. When the movement is no longer detected, the microprocessor gradually reduces the light level and turns the sound down to zero. The movements of pedestrians

caused an afterglow-effect in the form of a wake of white light and white noise, making the trail of the passerby visible and audible. Depending on the time of day (light, dusk, dark) and the number of passersby, the field became an unpredictable aggregation of movement, light and sound.

Meejin Yoon is an architect, designer and educator.

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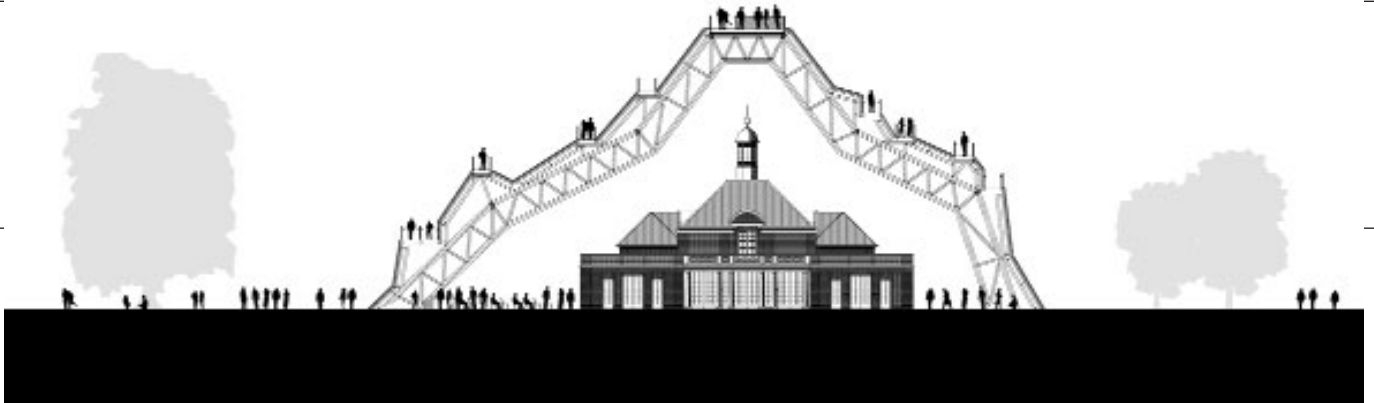
Serpentine Gallery

MVRDV

Archis 6
Layout No layout

Image MVRDV

Serpentine Gallery



Kensington Gardens, London, will feature a new attraction from 3 May to 18 September 2005: an artificial 'mountain' designed by MVRDV. A sinuous mountain path will offer walkers views of the surroundings. An even more surprising novelty is what the wayfarer will discover inside the mountain, for it will be hollow. It will enclose within it a small classicist building, erected in 1934, which nowadays houses the Serpentine Gallery.

This art gallery has made it an annual custom to invite a well-known architect to build

a temporary pavilion. Previous designs have originated from Zaha Hadid, Daniel Libeskind, Toyo Ito and Oscar Niemeyer. This year's guest, MVRDV, embraced the task with gusto, as we have come to expect of them. The 23-metre-tall thing with its grass-bearing skeleton of steel will flop over the former teahouse like a gigantic tea cozy. The scheme reveals a radical inversion of the conventional hierarchy. The temporary pavilion is here not a folly erected on the side, a modest addition which will help bring out the best

features of the main building. No, the pavilion has puffed itself up to become a gluttonous behemoth that not merely overshadows its genteel host but envelops it in darkness. A new milestone in a culture industry increasingly concerned with large-scale events, unique experiences and media hypes.

MVRDV architects are based in Rotterdam.

17.

Museum Dhondt-Dhaenens

Santiago Sierra

Archis 6
Layout No layout



Photo Guy Braeckman

Museum Dhondt-Dhaenens

In October and November 2004, Museum Dhondt-Dhaenens in Deurle, Belgium, exhibited an installation by the Spanish artist Santiago Sierra. The event was shrouded in secrecy. The museum did not publish much about what to expect, and in the coverage of the installation, newspapers and magazines played along: the message was that some things you just have to experience yourself.

This conspiracy between the museum and the press was necessary for the surprise effect. Possibly, the viewer could have been

warned in a statement that the museum would be closed for almost four months after Sierra's departure, but that s/he would find the museum in a state of almost complete ruin during this last exhibition for the time being was undoubtedly unexpected.

Sierra stripped the minimalistic museum building dating from 1967 and designed by architect Erik van Biervliet of all windows, doors and windowframes. The transparent and immaterial aesthetic of the prototypical modernistic museum was suddenly granted

an unprecedented brutishness. Sacrilege or a breath of fresh air – definitely, Sierra showed the museum and the art world it represents in an entirely new perspective.

Santiago Sierra is a visual artist and in his own words 'minimalist with a bad conscience'.



• 18.

The Son-O-House in Son en Breugel

Nox

Archis 6
Layout No layout



Photography Arthur Wortmann

The Son-O-House, Son en Breugel

Nox designed a small, publicly accessible pavilion to grace an industrial estate in the North Brabant municipality of Son en Breugel. It could be considered according to the designers as 'a house inhabited by sound'. Curved structural components on a concrete floor form a number of corridor-like spaces. Sensors detect the arrival of visitors, prompting the emission of sounds from loudspeakers suspended from the structure. This is intended to create an environment where

interaction takes place with the visitor, thereby forging architecture, movement and sound into a new total experience.

On a visit to the pavilion a few months after completion, everything seemed broken. The sensors did not work, not a sound was to be heard from the speakers, and the structure's rickety shell was becoming detached at numerous points. The only remaining benefit of the sound-and-space project was the experience gained by the architectural studio in

dealing with the problems of making a structure of curved steel trusses clad in a hyperboloidal steel mesh, without too much wastage of materials or an exceptionally high labour cost. Quite what value an interactive auditory space adds to the architectural experience remains a question still to be answered, however.

Nox is based in Rotterdam.

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19.

The Schneider Family

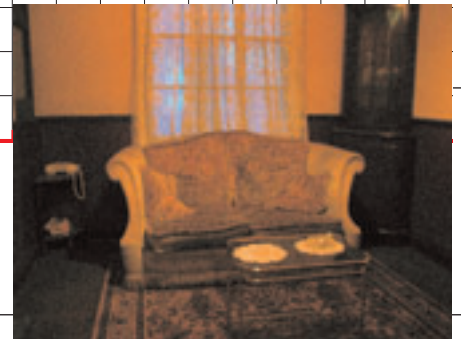
Georg Schneider

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Photos Thierry Bal

The Schneider Family

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Georg Schneider remained living in the house where he grew up, and from the moment that his parents moved out, he began to systematically rebuild and rearrange it into a labyrinth of isolation cells, blind hallways, crawlspaces and rotating rooms. Several times he dismantled part of this house and reconstructed it in exhibition spaces around the world.

This time (2004) Schneider used two existing houses in the London borough of Whitechapel which he arranged in an identical manner. The houses are only accessible for one person at a time – you have to collect the key from Artangel, the commissioning organisation that produced the project. Once inside, the houses appear to be inhabited: a woman is washing the dishes, a child crouch-

es in the corner, a man masturbates under the shower. Have we entered a reality show, a novel, a performance, or are we in a virtual reality?

Die Familie Schneider was commissioned and produced by Artangel, 2004

20.

Grime Writing

Graffiti artists



'Grime Writing' is an artistic extension of the ubiquitous words 'clean me', often wiped on the rear doors of (not so) white vans. The required tools include old cloths and shoe brushes. The chosen media, water and dirt. Or more accurately, absence of dirt. To write their messages, artists in Leeds, UK, erase the grime found on the city's underpasses, pavements and street signs.

However, internet searches for grime writing also throw up the term 'reverse graffiti'. Media interest in 'street art' tends to focus on artists who employ aerosols, marker pens, posters and stickers. These are additional layers applied to the city's available surfaces. Grime writing involves a return to the origins

of the word graffiti - the revealing of a surface through scratched marks. It acts as both a continuation of an ancient art form and a reversal of commonly accepted notions of contemporary graffiti.

Dependency on the grime of city life means that a transition into the 'white cube' of the gallery space seems unlikely. Grime writing feels decidedly rooted to the context of cities' external spaces. As Moose - real name Paul Curtis - a central figure behind this urban intervention states, 'my gallery is in the real world'. He appropriates the techniques used by graffiti removal teams. The cleaning, not an erasure of graffiti, but the erasure being graffiti itself. This notion of

both artists and buffers using the same working methods makes grime writing such an interesting concept.

New York Way, an underpass in Leeds, is a favourite location for 'clean graffiti', its tiled surfaces providing a ready made working grid. 'The tunnels provide a unique opportunity in making this process really easy, an old sock acts as a 4 inch marker. I've been all over the country looking for sites as good, and there aren't (any), at least not on this scale' - Curtis.

How come some people view this work as vandalism? Can cleaning a wall be considered defacing? An obvious dichotomy exists. Curtis is responsible for various high profile, grime written ad campaigns. This is possibly



the crux of the matter, it seems that the local councils are more concerned with the use of free advertising space as opposed to notions of vandalism. But when compared to the visual pollution manifest in banners, billboards and other advertising media, clean graffiti is a more subtle integration into the semiotic fabric of the cityscape.

With its shift into the world of corporate advertising, a new angle to keep things fresh seems inevitable. Curtis has recently been busy customising lawnmowers. Is it only a matter of time before we see 'grass writing'?

For further information about Moose's work visit www.symbollix.com

See also: Guy Dennis, 'Clean Break', *The Face*, Sept 1999, p. 38.

Spencer Graham is an artist and Lecturer in Contemporary Art.

21.

Cinema House

Edouardo Souto de Moura

Archis 6
Layout No layout



Photography Luis Ferreira Alves



Cinema House

The office that Eduardo Souto de Moura built in 2003 for one of the old masters of Portuguese film, director Manoel de Oliveira, is situated in an unpretentious suburb of Porto, where new apartment buildings are increasingly blocking the view of the sea and the mouth of the Douro River. The building

tries to limit the damage as much as possible. To preserve the view from the two interview rooms from the worst excrescences in the surroundings, the perspective is expressly manipulated. The comparison with film is obvious: the two rooms have become viewing machines which frame the view like objec-

tives. What we do not have to see, we shall not see.

Eduardo Souto de Moura is an architect, based in Porto.

22.

Untitled (white, yellow and blue)

Ann Veronica Janssens

Archis 6
Layout No layout

Text Ann Veronica Janssens
Photo Fredrik Nilsen

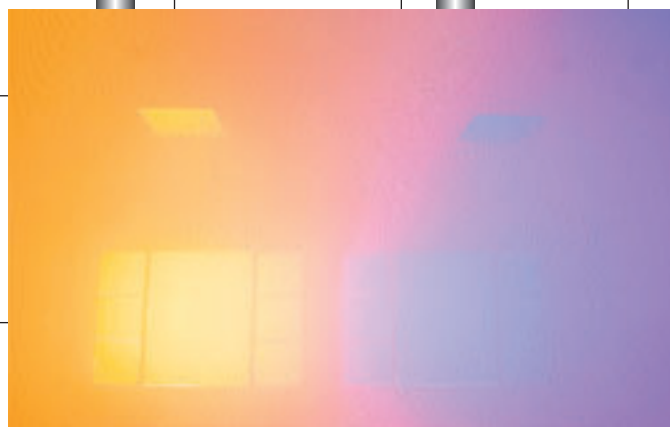
Untitled (white, yellow and blue)



Courtesy 1301PE, Los Angeles

'Janssens makes the invisible perceptible, the immaterial tangible and the silence audible. With minimal means she creates environments; time-spaces which negate every reminder of the original space in which the 'installations' are constructed. A virtual world without digital means, an illusionary experience without drugs.' This installation, consisting of a mist machine and transparent colour foil sheets, was realised in gallery 1301PE in Los Angeles.

Ann Veronica Janssens is an artist.



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23.

La Defense office complex, Almere

UN Studio



What looks on the outside like a substantial, neutral office block which varies from three to six floors and is clad in a standard skin of glass and aluminium proves on closer inspection to be a complex of structures complete with a spectacular internal zone. The block falls into two interlocking volumes between which a public but enclosed space remains. The office façades facing this internal space are clad with a foil developed specially for this project in collaboration with the multina-

tional 3M, which changes colour according to the incident light and the viewing angle. The upshot is a hallucinatory architecture.

Someone lured by the colours to enter this building from the humdrum environment of Almere-Stad – with its small housing estate, a pointless strip of greenery and some rather vague public space including a school, a tram line and a few other office blocks – will find himself surrounded by a razzmatazz of reflections. The rather indeterminate, eerie

residual space between buildings, with its lack of social control (particularly after office hours) and its swirls of litter making the most of the localized turbulences, is here transformed into the perfect backdrop for a surrealistic space experience.

UN Studio is based in Amsterdam.



24.

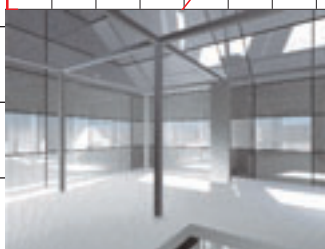
The Hole Issue

Hrvoje Zuparic, Dean Niskota, Ivan Starcevic

Archis 6
Layout No layout



Image Hrvoje Zuparic, Dean Niskota,
Ivan Starcevic



The Hole Issue

A window is a hole in the wall. For centuries, the local culture has determined what the correct position of that hole was. But in today's individualised consumption culture, there are as many desires as people. To leave the choice of the positioning and size of the windows completely open, the designers developed a building skin of 'intelligent glass'. Each panel can react to the lighting conditions (sun, overcast) by becoming more or less transparent. At night the skin turns opaque to guarantee pri-

vacy. The glass also responds to voice commands for individual adjustment.

Projections on the glass are possible, for example a wood, stone or concrete motive, so that the apartment does not have to resemble a completely glass house from the inside and/or from the outside. With wall-sized integration of television, the idea of home cinema is given an entirely new meaning. By fitting the glass skin as a solar collector, the house could become mostly self-sufficient in energy.

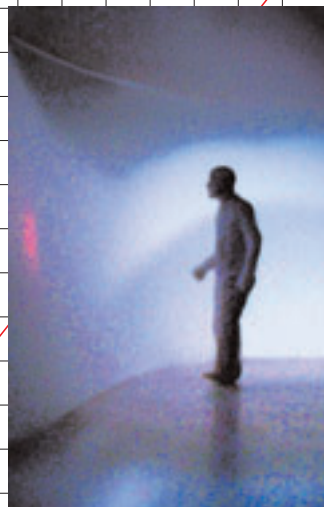
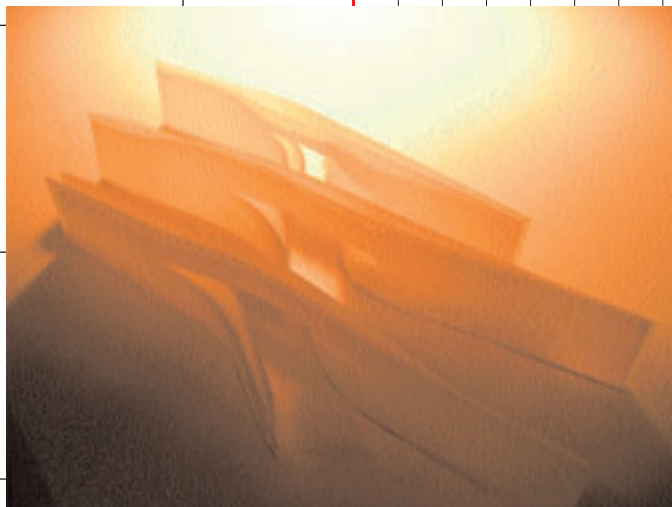
Because this house deviates 99% from what is generally considered a house, the designers have given it an archetypal house form. Furthermore, it is neither region nor culture specific. It is a universal house, and won second prize in the International Velux Award 2004 for Students of Architecture.

Zuparic, Niskota and Starcevic are graduate students at the Zagreb Faculty of Architecture.

25.

Light as material

Claes Heske Ekomås



This winning project of the International Velux Award 2004 for Students of Architecture presents the development of a museum for the work of video artist Nam June Paik. In the design there is a mix of artificial light from glowing screens, daylight and the inevitable museum wall which becomes a personal experience for the visi-

tor. Mindful of Paik's pronouncement, 'I want to make a fusion of art and communication', the museum walls are transparent. They are double walls through which the light from the artworks shines and which can be illuminated from within. This is all included in a non-hierarchical structure, which spreads across the landscape and does

not impose a compulsory or unequivocal route on the visitor.

This is also the graduation project of Claes Heske Ekomås.

26.

Magazine holder *Marcel*

Marcel Jansen, WAAC's

Archis 6
Layout No layout



Magazine holder Marcel

This singlet alias magazine holder was designed for Alessi in 2002.

‘Suited to Alessi’s playful, while still serious philosophy “Family Follows Fiction”, in which products refer to so-called “affective codes”, the magazine holder resembles the typical sleeveless

singlet that our fathers and grandfathers wore. Men who were in the habit of reading the newspaper on the toilet with their underpants around their ankles.’

Marcel Jansen is a designer.

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Research

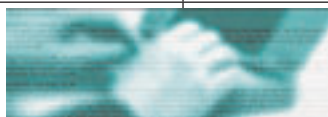
27.

Transitions

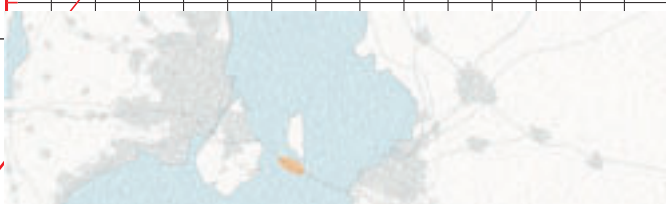
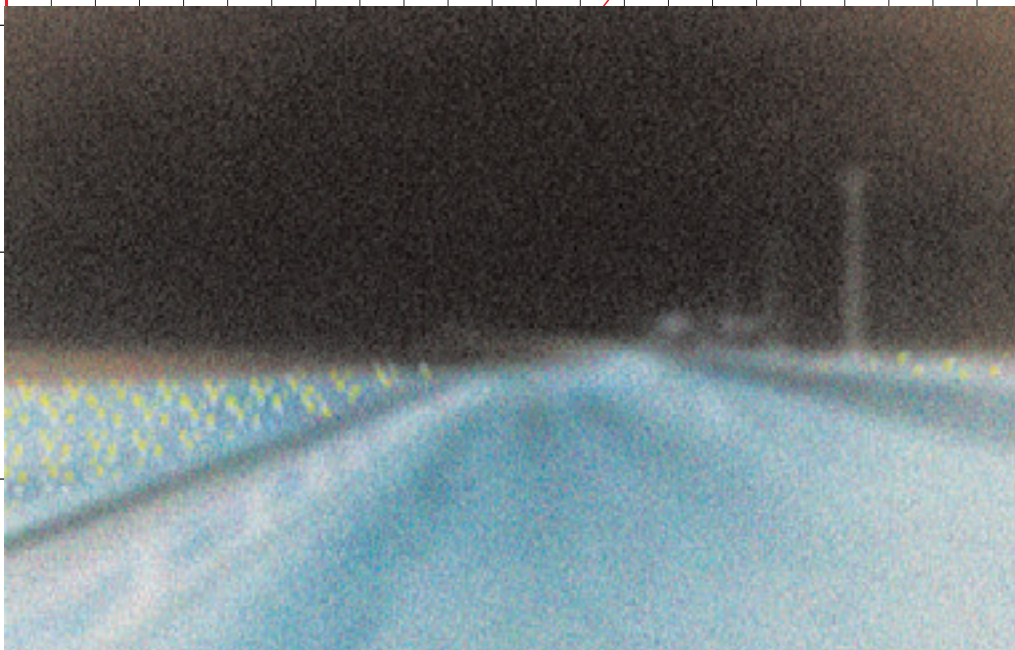
Ulrike Wachtmeister

Archis 6
Layout No layout

Image Ulrike Wachtmeister



Transitions



With the continuing secularisation, the monopoly of the church concerning the existence of life after death is being challenged increasingly often by new burial traditions. This project aims to establish a company called Pepperholm, which offers an alternative to conventional forms of commemoration by letting it take place in virtual space, on the internet, while at the same

time the deed has a repercussion in reality. The company headquarters is in Öresund, on the artificial island where the tunnel between Copenhagen and Malmö changes into a bridge. This island is inaccessible, it can only be viewed from the car or train. Lampposts will be set up on the island. When someone visits the commemoration site on the internet, a lamp in the lamppost park will automatical-

ly be lit. This then gradually goes out. Thus, the commemoration ritual of the internet visitors will have a physical, if brief component on an inaccessible island, visible to a group of accidental passersby.

This project won the first prize in FusedSpace, International competition for new technology in/as public space.

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28.

Interbreeding Field

Li H. Lu



Interbreeding Field is a project that has been running since 1999 in the Architecture Department of Tainan National University of the Arts in Taiwan. The workshop is being led by Li H. Lu; in it, the students learn to construct with materials (usually wood) physically and spatially on a scale of 1:1. Architecture involves more than drawing concepts, there is also building and constructing spatial experiences in materials. It is meaningful to work in and with a context. In 2004 the students were given the oppor-

tunity to create the Taiwanese exhibition space for the Venice Biennial. The assigned rooms in the Palazzo del Prigione (right next to the Palazzo Ducale) were reconstructed on campus and then colonised with a new structure. This biomorphic construction was dismantled, shipped to Venice and constructed again on site.

By playing with particularly the third dimension of space, a completely different experience of the rooms and the existing architecture was made possible in the palazzo.

In addition, different systems of representation met there: the symbolic system of relationships and meaningful ornamentation from the Western Renaissance and the poetic expressionism from the Far East. There is an underworld like a bamboo grove, viewing towers rising above like mountains, a gallery to look at the 'heavens' and come to your senses, a closed spot with pictures of home...

Li H. Lu is an architect and teacher.

