

WONDERLAND TRAVELOGUE

2004-
2006

**99 European examples and answers regarding
a changing architectural practice.**

-
- 1) Slovakia
 - 2) Czech Republic
 - 3) Germany
 - 4) Netherland
 - 5) France
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 - 7) Croatia
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-



 **SpringerWienNewYork**

Editor: Association Wonderland - platform for architecture, www.wonderland.cx
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EDITORIAL

Wonderland a touring exhibition

Anne Isopp
Wonderland A
a member of the Association
Wonderland

Between 2004 and 2006, Wonderland toured Europe. On its travel, this exhibition of young European architecture stopped in venues in Slovakia, the Czech Republic, Germany, the Netherlands, France, Italy, Croatia, and Slovenia. With every venue, 11 national, mostly young and unknown teams joined in to present their work side by side with those already on the tour. Austria, where the continually expanding exhibition was initiated, now is where it comes full circle: 99 European architectural teams present themselves in a joint exhibition. The booklets assembled here are both a catalogue and a travel diary: one issue for every venue and country. Each of the 99 teams participating is presented – in text

and image – with three projects. The nine booklets take the reader on a tour of specific sites in the European architectural landscape and to young architects and their work. They survey the architectural scene in each participant country from the perspective of local experts and also include reviews and previews of what was going on at and around the individual shows. In conjunction with the exhibition openings, Wonderland, Platform for Architecture, organized workshops and open dialogues, providing the basis for an emergent European architectural network. The architectural travelogue is completed by ideas and considerations about the origins, development, and future of Wonderland.

Territory of proximity or What is Wonderland?

Mária Topolčanská
Wonderland SK
Excerpt from "Territory of proximity".

For the complete text see issue #1 of
"Wonderland" – the magazine.

Network
Wonderland is an open-ended project that expands the individual space of young architects by connecting them in a growing cross-border network. Wonderland is an exercise and a practice test of the creative intelligence of startup architects, and it is on its way to becoming a complex database of this architectural generation. With those big old-fashioned modernist projects that brought together architects from several countries (CIAM, TEAM 10, etc.), Wonderland perhaps only shares a certain romantic tendency to travel, and a belief in the possible solidarity of an interest group of architects amidst the individualism that is so predominant today.

Behavior
Wonderland works with many possible contemporary identities of young architectural practices. Connecting them in a network is at the same time a large-scale field project and comparative study of the specific behavior of young professionals under different legal and professional regulations.

Among other things, Wonderland is a certain type of behavioral game. Startup architects are human beings of potentially undefined, evasive identity; their complex education and implied contemplativeness encourages them to speculative behavior wherever restrictions are imposed on their creative freedom.

Territory
Wonderland is not one and the same exhibition traveling to different places; it is created on site through participation by the architects themselves, their personal confrontation and reflection. Cultural and language differences are not emphasized in Wonderland, there is no traveling to distant realities, no need for too much theory that would deviate discussions from the common architectural concerns; on the contrary, all connections created by Wonderland function to enhance proximity. This can be the territory of proximity for us – our space for group behavior under and towards the rules that define our professional freedom today.

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WONDERLAND



a touring exhibition

Barak architekti

Benjamín Brádňanský

Dana Čupková / Martin Myers

fabrica

FHP architects

FS - Fabrication of Space

IVA - Imro Vaško Architects

ksa.

Peter Stec

Mária Topolčanská

Ján Ťupek



- ↑ **Fundernovum**
 Founding exhibition of Wonderland
 13.9–28.9.02 / St.Veit/Glan
 Photo: Ferdinand Neumüller

- ↑ **ZumtobelStift Forum**
 14.3–18.4.03 / Vienna
 Photos: Pez Hejduk

- ↘ **House of Architecture Graz**
 2.5–6.6.03 / Graz
 Photo: Roland Gruber



5.6-
26.6

2004

**VUKI, Továrenská 14,
811 09 Bratislava, Slovakia**

Opening: June 4th 19.00

Introduction: **Franz Morak,**

State Secretary for the

Arts and Media, Austrian Federal Government

Henrieta Moravčíková, Slovak Academy

of Science, Chief Editor ARCH

Opening Hours: June 5th – 26th 2004

Tue – Fri 16.00 – 20.00, Sat 10.00 – 20.00



Wonderland Logbook

Slovakia

From: Wonderland [mailto:office@wonderland.cx]

Date: Tuesday, April 6th 2004, 15:47

Subject: WONDERLAND requirements for Bratislava exhibition

Dear Wonderland Teams

...now Wonderland is getting serious! These are the things I need from you for the exhibition in Bratislava: Attached you'll find requirements for the poster which is also going to be the folder (for the exhibition) and, when cut, the pages of the book at the end of the tour!

So be aware: whatever information you send me now is going into print and will be in the book in 2006!

Deadline: 20.04.2004 - If you miss this deadline you won't be on the folder, neither in the book!

I want all of you to heed all deadlines -

I am not willing to go on calling each team separately and having to beg for everything!

If you can't keep the deadlines let me know; otherwise you won't be on the poster / in the exhibition...!

If you have any questions just let me know!

Yours, Elisabeth

Organisation/Contact

noncon:form, Laudongasse 18/17, A-1080 Vienna, office@wonderland.cx, +43 1 929 4058, +43 1 929 4059 fax



Bratislava, Nitra SK

Chapel at Prášily



A space for contemplation. The structure is located in the countryside of the Sumava Mountains in the Czech and German borderland. A pulsating volume – pneumatic construction, a heart hidden in a glass box. The skin – solid, stable, fixed, sheltering. Its content – changeable, developing, helpless. The type of the outer structure is developed from a characteristic rural typology – a greenhouse for growing of vegetables and other fragile plants. Our proposal reinterprets this particularity as a shelter for a human soul that is a fragile and spiritual entity. The landscape offers varying perspectives of the building from distant positions. It is possible to watch how the internal structure changes and depends on the activities within the structure when the pneumatic part activates.

Sports Hall



The site is situated in the center of a large housing estate below the natural landmark of a pine forest. We have decided for clear volumes in a clear structure. There is a sequence of structures starting with a blue tin structure with no perforation that develops into a red perforated structure, out of which a smaller structure evolves, supported by slender columns which evoke the pine trees. The entrance hall faces the public square in front of a church and the countryside. The space in front of the entrance hall will create a transition zone (a landscape park) between the urbanized area and the forest. The structure can also be seen to gradually incorporate the countryside in the interior of the building.

Residential Building Superstructure

Bratislava



Designed in 2001, the superstructure imposed on the old residential building creates 24 new small apartments as an addition to 36 that already exist in the building. Floor plans and the division of space are simple, as is the structure. Both follow the logic of the 3 existing floors. The aim is to create a space to live in touch with city centre at reasonable price – a first step for young people or new urban residents.





Bratislava SK

Kollar Square

Competition, 2004, honorable mention

Benjamin Bradnansky, Vít Halada, Juraj Sukop, Imrich Vaško, Barbara Zavorská, Marián Zervan



Kollar Square is an urban island of changing and alternating functions, engirdled by traffic flows. The problem was how to organize differentiated processes of change which influence the whole space including the park? Instead of confining architecture within itself, the idea was to open the site to strategies of a self-organizing and potentially multi-functional layout plan based on the similarity of coded properties. The combined functions of the square with their relative presence and coded properties define not only the possible functional organization of the building=park, but also the topological attributes of the environment, which in turn define the layout plan. The process of self-organization generates new arrangements of functions in space, though with respect to the original topology of the square and the park. These new spatial configurations are architectonically further interpreted. The template for this self-organization of coded square zones is the orthogonal space volume/formation defined by the layout of the site and the prescribed/predefined/required surface conditions. Thus varied volumes of different functions and publicly accessible empty spaces are created. Therefore the filled volume of space is neither a full block, nor an empty park, but indeed a park encompassing a loose array of houses and empty spaces: building=park. Its public plazas and parks are linked by ramps and elevators, located in the core zones, which connect the underground spaces of garages with the various levels of the plazas and parks.

Re/Search House

Bratislava, 2002



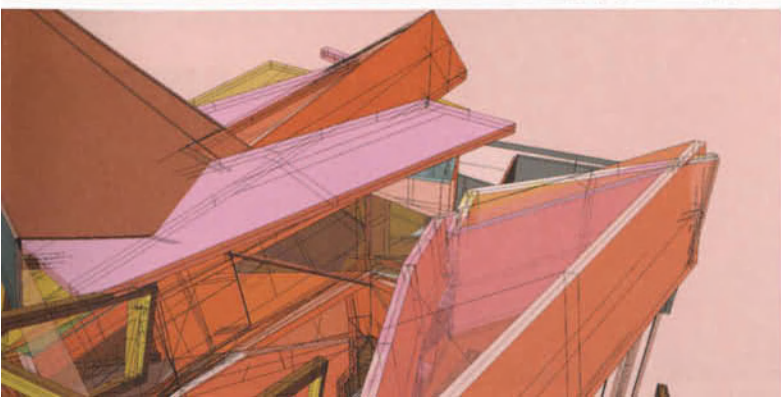
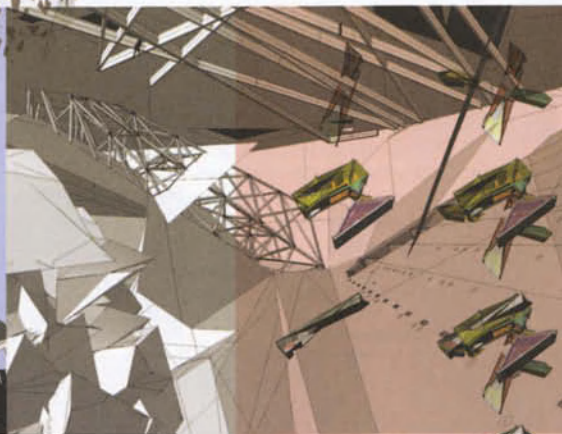
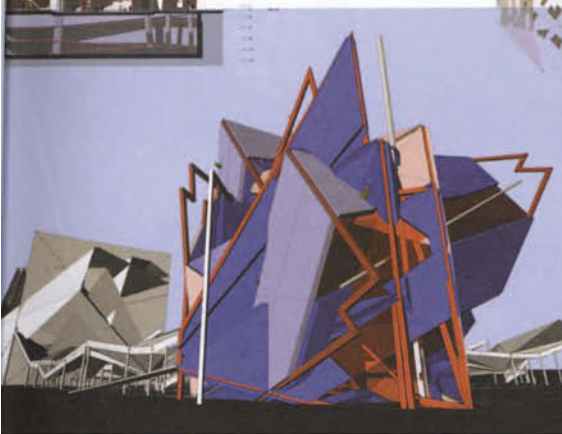
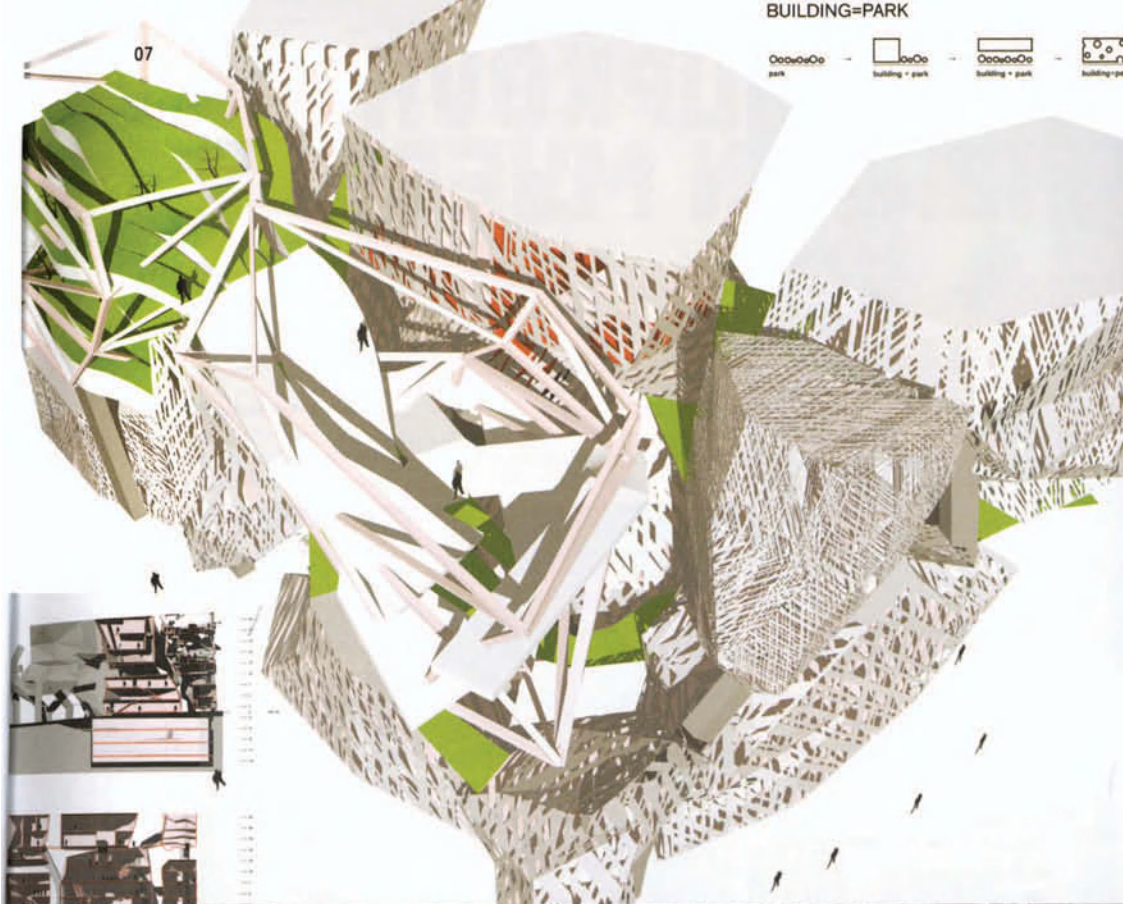
The site for re/search house is located in an area with potential to change from abandoned industrial premises and docks to a lively business and office district. Its function in the emerging economic development is to leave a trace of a world in which where the rules of social behavior and occupation are unknown and spaces are unexplored/unfamiliar. Entrance zones and the process of creation of urbanism, forms and functions intend to rewrite events and processes in the "landing area". Inversion as the determinant of the rewriting process generates "local" forms and their functions/occupation by activities. Forms are generated at the points of intersection between existing and potential urbanism through geometric inversion. Inversion of functions is achieved by interchange of reaction between processes and elements. Inverted natural processes become human processes.

Hypertext Housing

Liberec, 2001



The Hypertext House is intended as a transcription of non-linear text into space. It explores living in the "links", trying to make space for never-ending moves. Layered spaces generate possibilities of several houses in one. The resident can choose his own way to allocate space: either live in closed linear space or in open hyper-space.



DANA CUPKOVA MARTIN MYERS

08



Brooklyn, New York USA

Sandra Gering Gallery →

Contrary to the prevailing minimal aesthetic of the galleries in the neighborhood, a different language is deliberately used to create a versatile small-scale exhibition space. The geometry of this space is not arbitrary. The lighting and programmatic requirements for art display, gallery office, and storage become a tool for spatial organization and visual layering. Addition rather than subtraction is used to generate an illusion of expansion. The space is not stripped into its default state. The walls and ceiling are articulated with apparent artificiality to create pseudo-grandeur. Seen from outside on the street, the architecture is designed to entice visitors in, yet inside, the same architecture becomes peripheral. Instead of producing a lowering effect, the overlapping planes of the ceiling soar into a greater height thus emphasizing the importance of the walls as an exhibiting space for art.

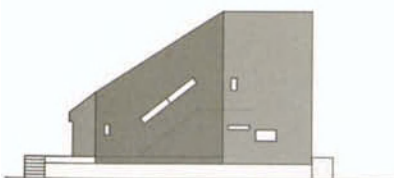
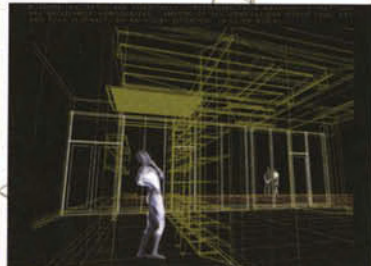
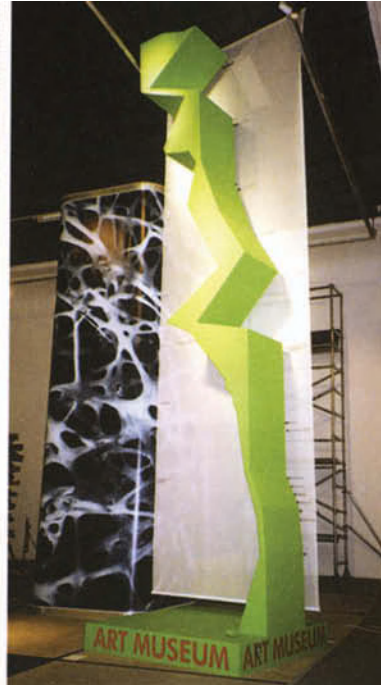
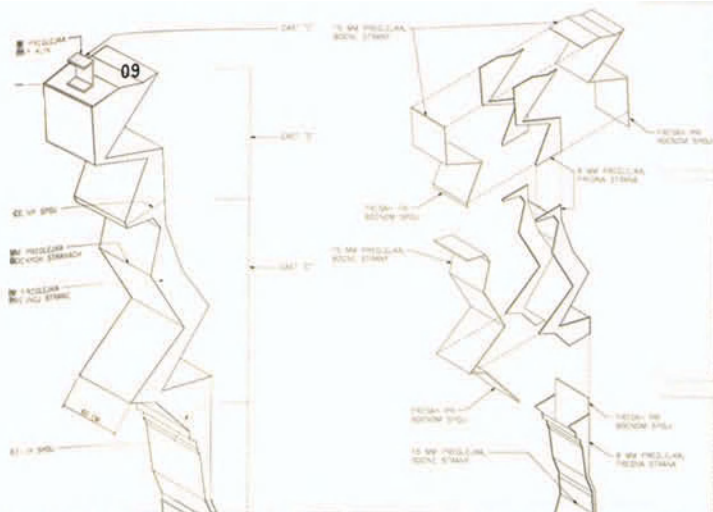
The expectation is that the experience of art will be enhanced by the experience of the architecture.

Art-Work-Art-Museum ↗

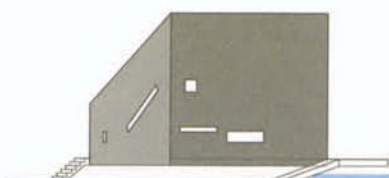
The installation is simultaneously an artwork, a model of an artwork, a work of architecture and an actual museum. By exclusion or inclusion of specific art works an art museum circumscribes its view of art history. Our art museum is a repository for a new art and architectural ideas, and by default, the summa of all art and architectural ideas. This museum is a site-specific structure generated from the timeline of an art-history text.

D+S House ↓

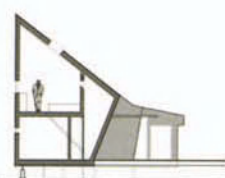
The house is situated on a 20-acre property in the middle of a valley previously used as pastureland with views of hills and large expanses of open land. The house is oriented and shaped to optimize the views and sounds of a gushing trout stream that flows through the width of the property. Each façade acts as a filter between inside program and outside orientation, providing for openness, privacy or overview through specific window positioning. The large deck is invisible from the road; what can be seen from there is just an entrance door and smaller windows with no roof articulation. The building has a small footprint, hugged by the stream, but inside it has a high cathedral style ceiling to accommodate a sleeping attic and to maximize the roof pitch so as to bear up under the heavy snow load that is typical of the region.



ELEVATION FROM NEIGHBOURS



ELEVATION FROM ROAD



SECTION





Bratislava SK

Open City. A Strategy for Petržalka Central Zone

Bratislava, 2003



Amidst the largest residential development in Slovakia for 130,000 people is a vast empty site, unused for more than 20 years. It is a grey zone, a no man's land, a part of a city not incorporated in it. Urban planning authorities still consider the territory as a classical central zone – envisioning dense high-rise development with wide busy boulevards. We believe this vision is rather an illusion that will not become real in foreseeable future. Instead of paralyzing the territory with unrealistic plans, we propose various low-budget strategies to revitalize the area. We consider the openness as a potential for the whole neighborhood, as it provides a space offering endless possibilities of variable and flexible uses. We have explored and tested temporary programs to develop the area without any new buildings needed. The openness filled with new program generates urban activities and reconnects the area to the existing city. The project is based on collaboration with nongovernmental institutions and also aims to activate and involve various local citizen groups in the planning process.

Concept of Change. Renovation of the SNG

Bratislava, 2003

The project was an entry for a competition which called for proposals for the renovation of a controversial, 30-year old “bridge” wing of the Slovak National Gallery in the centre of Bratislava. We propose the rebuilding of the wing as a starting point for the renovation process of the whole institution. Our project rethinks what a gallery is today, how it relates to the surrounding city, what programs it should house. We propose a strategy of several steps, which will change the self-contained gallery building into an open urban space for art and culture. Our aim is not to exhibit new architecture, but to reveal, through carefully focused interventions, the hidden potential of existing spaces, giving them a new organizational structure, inserting new exhibition and communication spaces and exploring new relations both within the gallery and with the city. Based on the low existing budget and with the use of basic marketing tools, we propose a realistic scenario for a gradual, but radical change of the stony institution into an urban gallery. Since this process will take a long time, it is important to make it visible to the public and perceivable in the city immediately from the first day of the renovation.

Uprostred 130-tisícového mesta je 5-kilometrový pás s 65-timi hektármi prázdnej, zanedbanej plochy. To územie je zablokované už 20 rokov, pre dve generácie je zemou nikoho, šedou zónou, urbánnym úhorom. Mesto, urbanisti, pozemkoví špekulanti, všetci snívajú o tom, že tu raz popri trati metra vyrastie manhattan, ktorom budú státisíce metrov štvorcových komerčných plôch. Metro sa možno nikdy nepostaví a komerčná výstavba sa spontánne koncentruje okolo dobre prístupnej infraštruktúry na okrajoch mesta. Kto chce v tomto meste ísť do parku, musí si sadnúť do auta a odviezť sa za jeho okraj. Je to najväčšia obec v krajine a účasť v komunálnych voľbách tu bola menej ako 20%

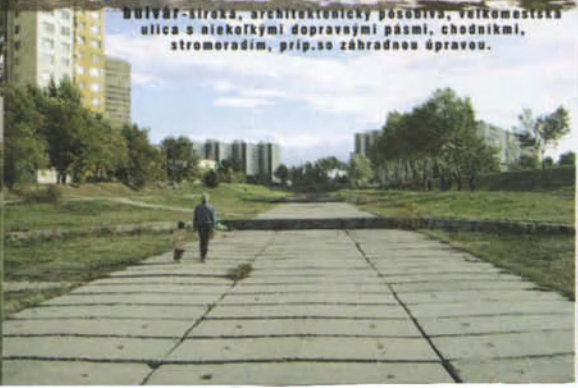
Carnegie Hall - Carnegie Andrew (1835-1919) - amer. priemyselník a filantrop škótskeho pôvodu. Založil viaceré nadácie, z ktorých bola okrem i. postavená koncertná sieň Carnegie Hall v New Yorku.



Severozápadná - seštoroznáma priľahá na Atlantickom pobreží v štáte New Jersey. Plocha nízka a plochy piesočnej alebo íľnatej pruh územia na brehu mora (hádza) formovaný literálnymi návesmi.



Bulvár široká, architektonický posun, veľkomestská ulica s niekoľkými dopravnými pásmi, chodníkmi, stromoradiem, príp. so záhradnou úpravou.



Menhir - zvisle postavený nepracovaný (alebo len prispôbený) kameň veľkých rozmerov a neznámeho účelu.





Bratislava SK

Weekend House – Horná Potôň-Lúky



Like a fence, the new structure laconically attaches to the original, traditional building with a rounded roof. In the simple rhythm of a steel construction, functional niches are lined up one after the other, separated by transparent metal-screen walls. Users can freely decide about their use – living, relaxing, or work. Only one niche designed as a room has wooden partition wall. The niches are enclosed from the surrounding world by large wooden sliding walls. From one niche, a light steel staircase leads up to the terrace on the flat roof of the house. The perspective evokes an idea of a child sitting on a fence. The new structure stands on a wooden pier, which prompts associations of a boat, a houseboat, or a shelter for fishermen as can be found on the banks of the nearby river. The fence house is like a furrow, a line, a row of grain, and the line of horizon. The density of its structure responds to the structure of the land, to its divergence and the absence of a center. The permeability of the metal screen of the internal partition walls is the permeability of local vegetation, thin deciduous trees or reeds. It is a light, temporary construction, a pseudo-house. Here, architecture has departed from the traditional option of blending in with or standing out from country, creating different structural relations instead.

Recreation Facilities in Hamuliakovo

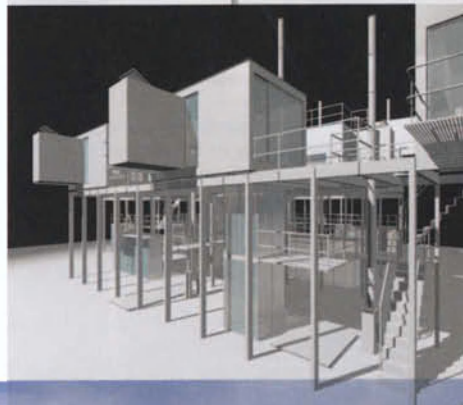


The dam on Danube River has interfered with the river's natural flow and the beauty of its banks. Here, artificial and natural elements are set against one another in continuous rivalry. This affected character, however, has its charms, too. A design of a structure of recreation units in Hamuliakovo responds to this human interference in nature. The slender skeleton construction is partly based on the tradition of the raised pile houses that typical of the region along the Danube. At the same time, the construction resembles the provisional houses of fishermen or sailors.

Single-Family Houses in Bratislava



"Thinking on how to live on a human scale" is what makes the substance of the work of fhp architects. In a wider context, this means applying the idea of a landscape – an artificially urbanized landscape. On a smaller scale, it is about the articulation of single residential spaces as precise geometrical forms, about intensive connectivity with the environment and flexibility of use. This is the case with two single-family houses in the former garden colony on the south-eastern outskirts of Bratislava. The houses were built on a relatively narrow and long plot in close vicinity to other old and new small houses, greenhouses and garden cottages. The pair of houses combines into one structure, a micro-urbanization of its own. Both objects mutually relate with, and define, one another. Although the two houses stand very close to one another, there is no disturbance on either side; on the contrary, each house retains its privacy while still allowing the possibility of communication – a neighborhood.



FE - FABRICATION OF SPACE



Trenčín SK

ADB Office Building



Location: former dump/ brickfield on the outskirts of Trenčín

Task: creating shared office space for 3 independent companies

Principle: a common shell for the building, and one shell for each company

Requirements: eliminating sunlight incidence in the offices (because of work with pictures)

W=H Family House



Location: intersection of two busy streets in near the town center of Trenčín; site with approx. 70 year old single family house

Task: 1st stage – a new family house for parents and 4 garages finished

2nd stage – a radical reconstruction of the old house for son and family in the near future, similar solution

Principle: the width of the house=the height of the house, family circle

Requirements: eliminating disturbance from the streets; maximizing natural lighting by facilitating South-east and South West sunlighting of the backyard facades

Leeloo Station Bar



Location: cellar premises of an old building (manually deepened) in the town center of Trenčín with an area for a terrace

Task: 1st stage – a cellar bar for 100 people;

2nd stage – background (bar) on the terrace

Principle: fifth element (by Luc Besson)

Requirements: connecting four independent areas (elements) + bar (fifth element)



IVA – IMRO VASKO ARCHITECTS



Bratislava SK

Layered Landscape

Vaško, Vanko, L. A. students



The task of developing spoilt land on the outskirts of the town Kosice is solved by a residential superstructure in a topographically shifted (lifted) sloping landscape. The original ground is occupied by transport and parking without any desecration of the original environment and land modifications. The column structure supports the residential units following the principle of a sunflower field, with each apartment being connected, through an atrium, with a common meadow accessible to all residents. The ground plan principle of the residential units is based on the zoning of the premises, which in section represents a terraced structure corresponding to the gradient of the slope.

Slovak National Gallery

Vaško, Bráďhanský, Ťupek, Zervan, Uhrík



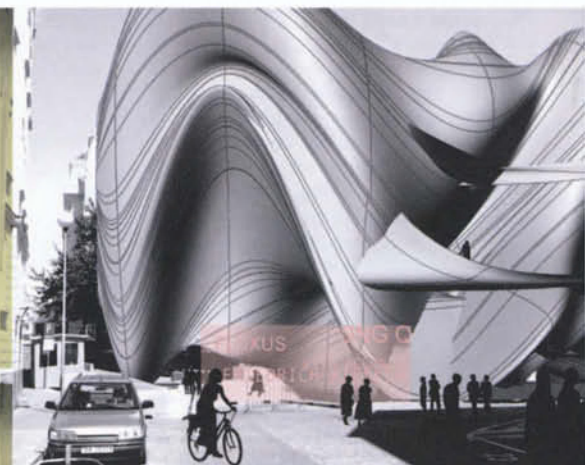
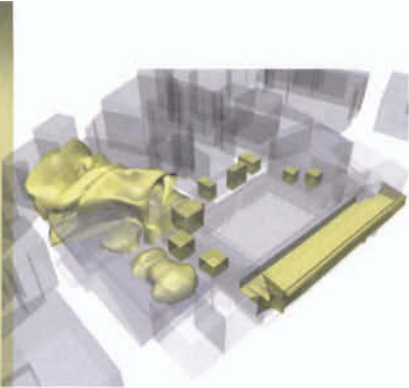
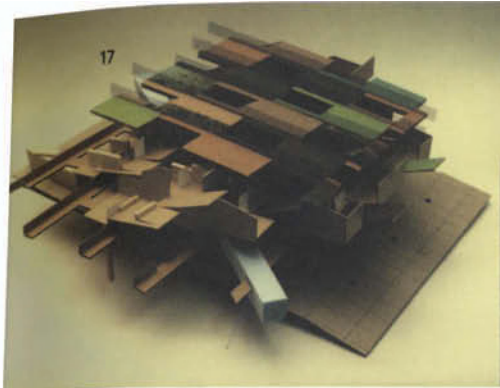
Conversion and completion of the existing modernist gallery by architect Dědeček from the 1960s and the Baroque building of the Water Barracks. The solution is redistribution of the functions of the gallery, repositories, documentation, administration, lecture theatre, restoration workshops ... The new-defined and new-erected premises are connected by the proposed circulation system of foot-bridges and exits in the Gallery Quarter's buildings. The new Kunsthalle building is created as a fluid form and brings the diction of the 21st century into the whole area. The Baroque and modernist structures are left constructionally intact. New communication links induce new facade elements. The new fluid form is generated by a diagram of the interconnection of the originally isolated parts of town and numerical data of the gallery's operation.

The Traveling Project Landscapes (1999 – 2002)

Vasko, Zervan, Mitášová



The purpose of this traveling exhibition project is to introduce "landscapes" (e.g. natural, urban, residential, interior, roof landscapes, etc.) in three possible meanings: as an environment offering orientation to artistic and architectural creativity, as a vision of artistic and architectural forms, and as a repertory of approaches and procedures of artistic and architectural creativity. The project presents another intermediate stage of IVA studio's research of the relationships between various geographical and cultural environments and their architectural interpretation. The exhibition features photographic travel records in 24 large-sizes postcards (A2) and architectural projects accompanied by texts on a 18 meter long paper scroll. The front sides of the postcards show pictures of environments, and backs show schemata or diagrams of their possible architectural transformations accompanied by texts. The scroll illustrates architectural ideas based on the schemata and diagrams which are applied and tested morphologically and methodologically. The project was presented in New York, Prague, several Slovak cities, and Vienna between 1998 and 2002.





Bratislava SK, Prague CZ

Single-Family House

Stupava SK, 1997–2000



The Stupava house avoids any formalized shape, providing instead a 'functional' envelope for good quality of life for a family of six. The house design is informed by the narrow sloped site and local building regulations. It consists of three elements, each clearly legible and equally contributing to the physical substance of the structure: a steel framework with concrete slabs and walls, translucent double-glazed facades, wooden floors, and built-in furniture.

Single Family House

Cernosice near Prague CZ,
project, 2003–2004



The task was a family house on small, sloping site in the outskirts of Prague. The plan provided for vertical segregation of different functional levels, inexpensive construction, and minimized built size. For the construction, we chose Lignatur, a new technology of industrial finished wood construction elements. The system uses the same components for walls and ceilings – membrane slabs glued from wooden boards.

Micro – The Open Architecture/Next

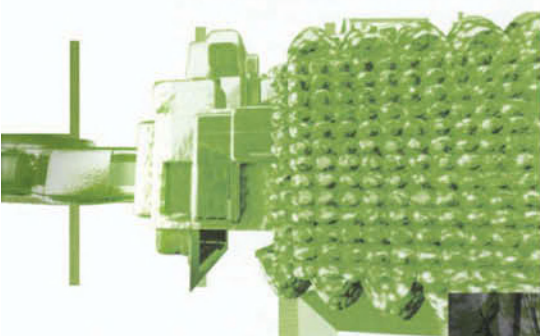
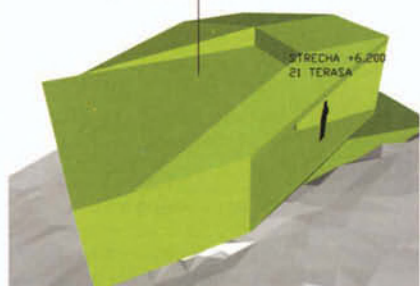
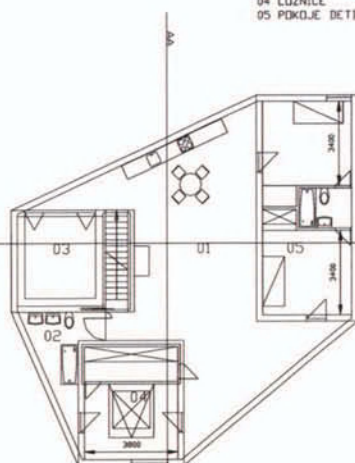
Exhibition Venice–Prague, 2002–2003



A modular building system combines prefabricated composite construction and recyclable polymer panels milled by three-dimensional printing technology. The 3D panels enhance the process of developing new techniques such as imitating your favorite existing objects, changing parameters, altering imitated objects, and so on. A technology that produces prototypes for the price of mass-produced objects will shift the economics of building. The marketing strategy can offer the client participation in making the product and in developing the architecture.

How to become the architect of one's own house?

1. Meet the system's virtual salesman on the web and get software!
2. Visit the modular170 sample house!
3. Use the program to create your own design within the boundaries of the given site.
4. Design the panels, have them custom-designed for you, or choose from the catalogue!
5. Add or change panels anytime you want!





Bratislava SK

Quake



Quake is an object designed to support the body in the strangest positions. When the surface is calm, it is possible to lie down on it and fall asleep. With more energy applied (tension of the cords), the furniture will start moving and quaking to become a sculpture. The foam is perforated by holes in the constellation of the Dipper. Between these openings, cords stretch to create shortcuts. The surface leads the user to always reinvent a new sitting form and the matching positions: relaxing becomes a creative exercise.

UFO Bridge Landing Area

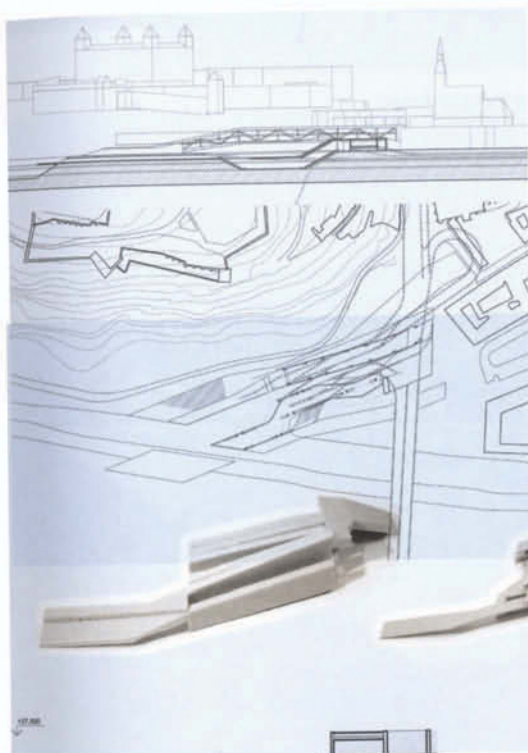


In a gap on the edge of medieval Bratislava, a bridge from the seventies divides the urban fabric. To overcome the highway, the project proposes to integrate it into a complex interchange of transportation, shops, and malls with a park on top. The building should respond to a complex environment of requirements and wishes. However, such a structure cannot be invented from scratch. This project takes ideal landscapes for each major task and combines them into an optimal product that is a balance between specific criteria. The modeled landscapes were understood as "genetic inscriptions" – blended and adjusted gradually in virtual 3d space. I began with a "body without organs" – three undifferentiated planes supposed to evolve into a subway node, a car plane, and an entertainment zone. By partly shredding the planes, continuous surfaces were created which seamlessly connect people throughout all functions of the area with smooth pedestrian overpasses across car canyons and subway tubes.

Slovak National Gallery



The National Gallery held a competition for an extension building including a reconfiguration of the entire exhibition complex. The proposal recycles existing open public spaces on the ground level through surfaces passing under the existing "bridges from the 1960s. These surfaces create spiraling ramps that provide access to three new major exhibition areas. The new built halls replace the existing courtyard, amphitheater, and parking. Folding up, the surface forms access areas, roof, exhibition spaces and lighting sheds in two compact intrusions. By incorporating 40m long girders, the construction reflects the iconic structural scheme of the previous intervention. The smooth plazas organize pedestrian movement and create additional areas for sitting, coffee, and happenings.





Bratislava SK

2 Apartment Houses in Sant Boi de Llobregat (Barcelona Metropolitana)



Competition: 2002, 1st prize

Project: 2002

Realization: 2003–2004

With: J.B.E. Architectes Associats, Barcelona

(Joan Barba, Diego Bari, Florian Hoyndorf, Marta Inigo, architects)

In resistance to the conventional idea of two 9-storey high symmetrical towers with 84 apartments in the competition brief, the proposal opens a possibility of creating a more heterogeneous alternative: it combines two types of housing standards in one house and relates both houses with a symmetry of a less obvious kind. Incorporated in the existing suburban housing environment, the new element generates and offers new public spaces.

A design that operates on minimum spatial conditions but provides an optimum solution.

Centrum

Sports and Recreation Resort in Piešťany



competition: 2002, 2nd prize

With: Velička Topolčanská, Richard Kastel, architects

Piešťany, a famous spa city, often is a site of our projects – in 1999 and 2001, competition entries for the Southern location for the central sports ground and the central public spaces of the pedestrian zone won 3rd prizes.

This project explores possible interventions in an old sports ground and conditions for its long-term sustainable growth. Located on the edge of the central park, close to nature (the forest park along the river Váh) the future water sports, athletics, football, and tennis center is split up into several smaller zones which are interconnected by a number of circulation axes throughout the whole complex. The heavy program is resolved in light linear equipment objects-containers situated along those axes and between existing sport halls. The dominant building of the new indoor swimming pool is positioned beside the park. Adjoining or even nested volumes create a spatial continuity of indoor and outdoor sport spaces. Repetitive wooden structural frames of all scales reflect the verticality of the forest park trees in the urbanized sports resort.

Metamorph

Czech and Slovak Pavilion Installation,
9th Venice Architectural Biennial

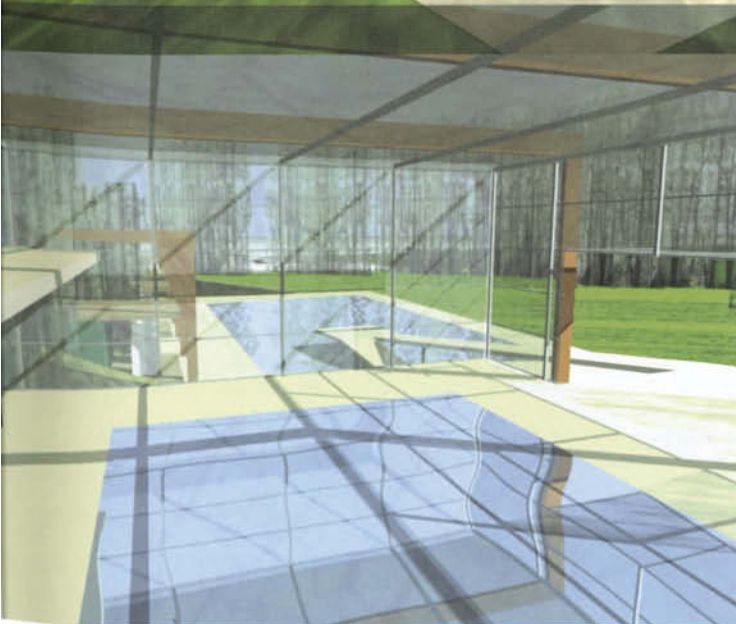
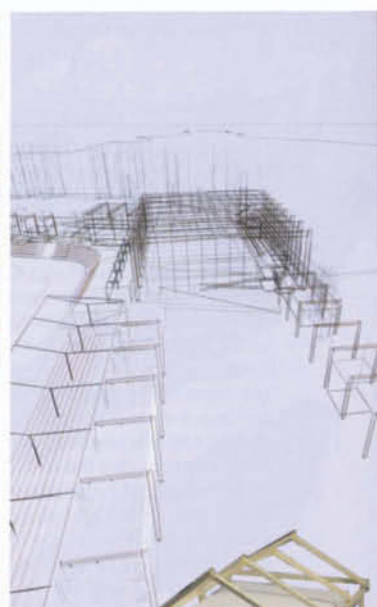


Competition: March 2004, winner,

project and realization: September 2004

With: Ján Štrbák, film and theater director

The pavilion named "CECOSLOVACCHIA" is indivisible by nature. I propose to divide it in time and introduce the old mechanism of "kinočas" (cinema time) to provide the visitors with the cyclic change in time. The theme of the Biennale, "Metamorph", is translated into a simple spatial solution defined by daylight changes, darkness, a suspended canvas box, and the film media. Starring in the short film sequences are two architects (Czech architect Alena Šrámková, Metamorph I, and Slovak architect Ferdinand Milučký, Metamorph II) and their personal metamorphoses from the 1950s until today, their encounters in proximity and distance in time.





London UK, Liptovska Osada SK

UIA Student Ideas Competition

Diploma project at Academy of Fine Arts in Bratislava,
February-June 2002



The architect always balances between two poles. Should the design follow certain laws and what spaces should be left to accidental change? Should he plan large agglomerates from a central head office or divide planning responsibilities into smaller units to meet more individual goals?

The goal of this project was to find the middle way between these poles, to create conditions based on an understanding of urban concepts. These conditions would determine the behavior of individual investors and users.

The competition site is a suburb a city created by a previous division of the city. Following the reincorporation into the city, this empty space calls for recovery, reorganization, and the re-creation of an urban environment. The area is organized into 11 structures based on fractal grid. An empty area can be used as a park, a recreation space, or as site for architecture.

If the system is to be open to all sorts of individual needs and desires it should also be open for dictatorship. Block J shows in more detail the possible relationship between these systems. The Palace designed after Antoine de Saint-Exupery's Citadel represents a dictatorial world coexisting with a world of individualism.

Office Tower

Diploma project at Slovak Technical University in Bratislava,
February-June 2003



In my diploma project, the task was to choose a building from my pre-diploma project and detail it. Because of the required level of details, I chose a smaller volume penetrating both an existing office tower and a garage box. This building was designed as an extension of the existing office tower.

Following deformation development of this volume, I also deformed all vertical construction elements and the service core of the building.

Considering the proposed function, I designed flat floors, corresponding to the construction levels of the adjacent tower.

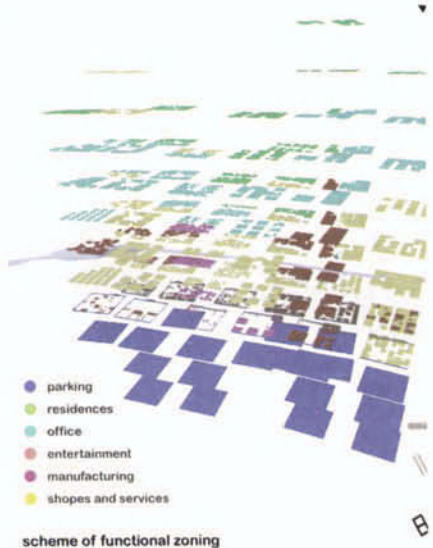
A frame construction divides the building into 5 spaces and an atrium space on each floor. The rooms are interconnected and can be combined into one open plan office per floor.

City Center

Pre-diploma project at Slovak Technical University in Bratislava, October 2001-January 2002

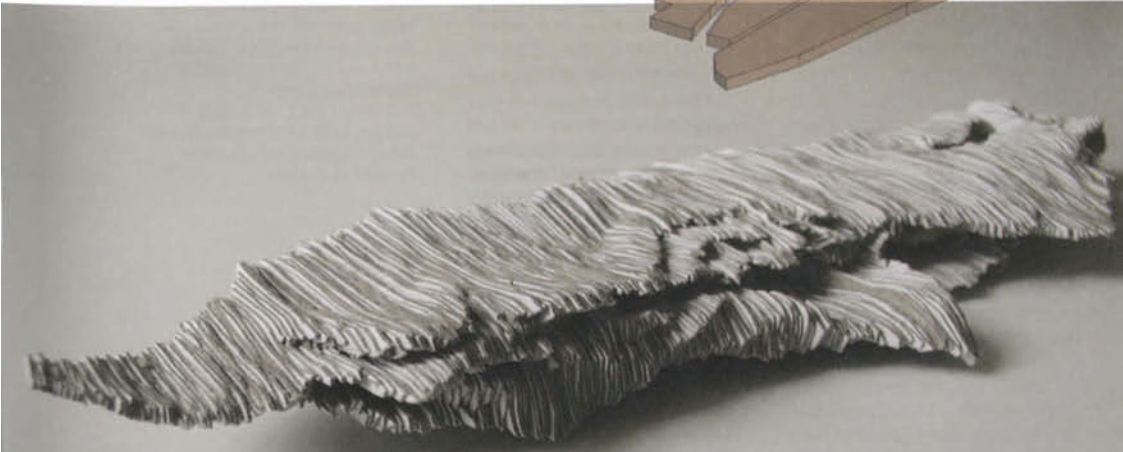
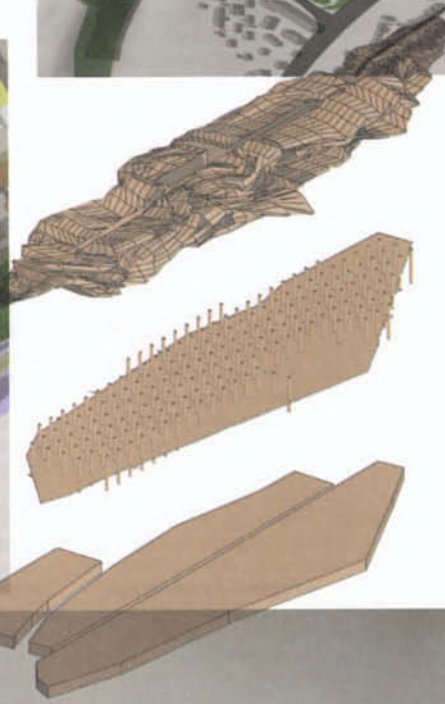


Working on my thesis "Animated Forms", I saw this project as the opportunity to explore animation techniques in the design process. Patronka is a district in Bratislava. Formerly an industrial area, it has the potential today to develop into an important urban center due to the vicinity to the highway to Prague, one of the country's arterial traffic routes. In my project I mapped existing forces in the area (winds, river flows, traffic flows etc.) and from these data created a dynamic environment in Maya 3D modeling software. First, I worked on the redistribution of a regular grid of volumes (spheres and cubes), which were dropped freely on the area, with their positioning left to the dynamic forces. The topography of the site determined the bonding direction, and the volumes were left to interact with one another. Then, the geometry of the volumes was itself deformed by the dynamics of the environment. The purpose was to find a dynamic equilibrium. I halted the animation in one of the longer lasting equilibriums states. At the end of this project, I further elaborated the deformed structures, trying to use their folded properties to facilitate specific functions in this urban center.



- parking
- residences
- office
- entertainment
- manufacturing
- shops and services

scheme of functional zoning



Barak architekti

Viktor Šabík, born 1969 at Nitra, Slovakia. Studied 1987–1993 at the STU (Slovak University of Technology), Faculty of Architecture, Bratislava. 1992 summer school of architecture, Liberec, Bohemia. Partner of Barak architekti since 1993. 1996–2004 architectural consultant (chief architect) of Mojmirovce manor house. Since 2002, architectural advisor of the city of Nitra municipality.

Tomáš Šebo, born 1968 at Prievidza, Slovakia. Studied 1988–1993 at the STU (Slovak University of Technology), Faculty of Architecture, Bratislava. 1992 European architecture students' workshop, Brussels, Belgium. Partner of Barak architekti since 1993. 2002–2003 architectural consultant for Bouygues Batiment, Prague, Czech Republic. 2004 architectural consultant for Bouygues Batiment, Slovakia.

Benjamin Brádnanský

Benjamin Brádnanský, born 1976 in Slovakia. Studied architecture and design at STU (Slovak University of Technology), Faculty of Architecture, Bratislava, and the University of Technology, Liberec.

Juraj Sukop, born 1981 in Bratislava. Currently studies graphic design at the Academy of Fine Arts, Bratislava. Architecture fan.

Dana Čupková / Martin Myers

DC/MM works as an architect-artist collaborative entity on a project-to-project basis: pursuing a conceptual strategy to maneuver in the boundaries between art and architecture and to explore new overlap zones between these disciplines with the ultimate goal of questioning established truths and challenging conventions.

fabrica

fabrica is the joint office of **Ján Vasičák** (b. 1968), **Ľubomír Ondrejka** (b. 1967), and **Boris Hrbáč** (b. 1968). fabrica considers architecture not as an autonomous art, rather as an open-ended process, in which the architect's role is changing more to that of a director or coordinator. fabrica is not focused on creating beautiful objects, but on creating an inspirational environment – often by placing usual things in unusual contexts – in a post-Socialist reality of brutally degraded public space.

thp architects

thp architects is the partnership of **Maroš Fečík** (b. 1972 in Snina), **Roman Halmí** (b. 1970 in Zvolen), and **Štefan Polakovič** (b. 1963 in Bratislava). All three are graduates from the Slovak University of Technology (STU), Bratislava, and set up office together in 1998.

FS – Fabrication of Space

Dušan Šimun (Spacelab) and **Martin Beatš** (Fabric.a) were both born in 1969 and are both graduates from the University of Technology STU, Bratislava (1994 and 1993, respectively), who set up office together.

IVA – Imro Vaško Architects

Established 1998 as an experimental and research/teaching architectural workplace by Imro Vasko, a graduate of the Bratislava Academy of Fine Arts. The studio's interests range from conceptual architecture and urbanism, to experiments in architecture, interiors, installations and exhibitions, and graphic design, and to organizing seminars, conferences and lectures and publishing activities.

ksa.

ksa. architects association is the partnership of **David Kopecký** and **Ján Studený**, based in Prague, Czech Republic, since 1997 and in Bratislava since 1995. The office's focus is on conceptual works – presented for example at the 2003 Venice Biennale – on competitions and building commissions.

Peter Stec

Born 1976 in Trenčín. Grew up in in Oran, Algeria, and in Bratislava. Studies at the Slovak University of Technology (STU), Faculty of Architecture, at the University of Applied Arts in Vienna and Princeton University. Work for Rodolphe Luscher Architectes Suisse in Lausanne, Asymptote Architecture in New York, and Coop Himmelb(l)au, Vienna. Research work at the Academy of Fine Arts and Design Bratislava. Competitions for the Slovak National Gallery and Kollar Square together with Peter Stec, Sr., Michal Šišák, and Rastislav Hrušovský.

María Topolčanská

Born 1973. Graduated from Slovak University of Technology (STU), Faculty of Architecture, in 1997, Master of Architecture and Urban Culture in 2000 at the Escola Tècnica Superior d'Arquitectura de Barcelona (ETSAB). Registered architect with the Slovak Architectural Association in 2003. Architecture practice, research, teaching and publishing.

Ján Ťupek

Was born 1976 in Ruzomberok, Slovakia, and is a graduate from the Bratislava Academy of Fine Arts (2002) and from the Slovak University of Technology (2003). He also studied one year in Prague and half a year in Ahmedabad, India. He worked in Sydney, Australia, in summer 2000 and in New York in the summers of 2001 and 2002. Since September 2002, he has been working on his thesis on "Animated Forms". In October 2003, he moved to London where he has worked for Adjaye/Associates since the beginning of 2004.

ARCHITECTURE SK



Henrieta
Moravčíková,
Slovak Academy
of Science,
Chief Editor ARCH

Slovak architects do not much tend toward experimentation. They perceive architecture mainly through its functionality and aesthetics, which are considered to be eternal values. Clear layout, durable materials and more or less stately forms, perhaps with a touch of fashionable trends, have always been the goal of the Slovak architects' efforts. This characteristic is the logical result of the architects' training in a country where the majority of architects have a traditional technical educational background. (About one hundred architects graduate each year from the School of Architecture at the Slovak Technical University. In contrast, there are hardly ten graduates per year from the Department of Architecture at the Academy of Fine Arts and approximately the same number of graduates from the School of Arts at the Technical University in Košice.) The School of Architecture at the Slovak Technical University, the main educational institution, emphasizes typological-dispositional and constructional aspects of building. Following the principles of its founders from the first generation of Slovak architects like Emil Belluš or Vladimír Karfík, the faculty educates skilled engineers prepared to solve practical problems of architectural design.

By the end of the 20th century, modern architecture had already become a part of the local architectural tradition. Classical modernism is perceived in Slovakia as a very important source of inspiration and as part of the "family silver" of local architecture. The majority of Slovak architects argue that their work derives from great works, or great architects, of modernism. In principle, we can say that as good as every example of noteworthy architecture built in the late 20th and early 21st century in Slovakia in some way or another claims to be a modern project. Generally,

architecture is characterized by the projection of rationality into orthogonal spatial relations, graphic abstraction, and reductionism in materials. Among the latest works, we find direct references to the formal vocabulary of classical modernism as in the case of KFA Studio, reminiscences of artistically impressive figures of late modernism, especially in the work of Ľubomír Závodný, and the monumental potential of classical modernism, which the architects Martin Kusý and Pavol Paňák draw on. New modernism has slowly become a symbol of good quality architecture in Slovakia. It dominates the pages of the architectural magazines and even scores commercial success.

In architectural discussion, doubts about such positions are being expressed. Opposing the exclusivity of new modernism is a "strategic architecture of a dialogue which does not want to be exclusive and everlasting, but rather ordinary, temporary, unfinished and permanently changing."¹ In the late 1990s, such disturbance of modern perfection could be found in some works in Slovakia. Real or merely declared opposition against the exclusivity of modernism is presented mainly by members of the youngest generation of Slovak architects. They work on open spatial concepts, looking for new, perhaps ad-hoc technical and technological possibilities and rejecting tradition-honored aestheticism.

The Office House Crater with its pub in Bratislava (Roman Hájek, collaboration Andrej Alexy, 1997) was the first work of so-called strategic architecture mentioned by critics at that time. Although it relied on proven formal minimalism, the Crater Building offered a spatial concept and even a strategy of use different from other neo-modernist productions. Contrasting with



- ↖ **Krater House,**
Bratislava, Roman Hájek, 1997
- ↗ **National Bank of Slovakia,**
Bratislava, Martin Kusý – Pavol Paňák, 2002
- ← **KFA Villa, Bratislava,**
Norbert Šmondrk, 1997
- ↙ **Atrium department store,**
Bratislava, Ľubomír Závodný, 2003

the abstract aesthetic tendencies and floating space of classic modernism, it brought an ad hoc solution and created an intentional disturbance. The architects created the building as a diagram of what was going on inside. The position that the designers of the Crater Building found themselves in may have been less a programmatic stance than a response derived from the specificity of the task. Despite this fact, they legitimately created a certain tendency to think about architectural tasks in local conditions.

In the 1990s, several individuals or groups of architects who were aware of the ongoing discussion of new paradigms in architecture appeared on the Slovak architectural scene. The most important of them is the Laboratory of Architecture at the Academy of Fine Arts. From the beginning of the 1990s, its leader, Imro Vaško, worked on the research of landscape structures and a conceptual matrix, trying to apply the results of his experiments not only to his own creative work, but to professional education as well. These outstanding activities permanently attracted young, architectural talents who had first joined the Laboratory of Architecture for a limited time only. In particular, Benjamín Brádňanský, Peter Stec, Jr., and Ján Ťupek should be mentioned who now collaborate with Imro Vaško on some projects.

The peripheral-residual relationship between architecture and the city and the topology of architecture and landscape are the main fields of interest of the fabrica architectural office. Their essay *Landscape Model of Architecture* may be considered as the most compact presentation of such thought in Slovak architecture. The fabrica architects "conceptualize architecture as a landscape, or landscape model of architecture, or landarch."² Similarly to Vaško, they develop

a kind of general matrix, a continuous yet locally heterogeneous space, which is adaptive to continual changes in internal and external context and in which nothing is really fixed.

Architectural space thought of as a landscape, as a territory for events, programs and their mutual collisions, is also found in the works of Fečík Halmi Polakovič Architects. As one of the office's partners put it in the context of their winning project in the European 5 competition, "By designing folds, by adding, perforating and shaping building volumes, continuous space with different local qualities is produced. Topology is preferred over figurativeness."³ And indeed their architecture only provides a framework for certain programs which are modularly facilitated but not defined with finality.

The work of barak architects is also not limited by stylistic - isms and is open for dialogue. Working with simple, even banal and traditional solutions, using architectural archetypes and creating a kind of hybrid collage, they reflect the unique demands of each architectural task.

The Czech-Slovak ksa. office goes even further in trying to establish a user-oriented participatory architectural concept. As one of the partners, Ján Studený, says, their work is informed by "a trust that life's manifestations are richer and more actual than architecture itself."⁴ The ksa. vision of architecture without architects was quite complexly presented at the 2002 Venice Architectural Biennale.

There are only a few female Slovak architects who take the risk of independent practice, instead of enjoying the safer working conditions of larger offices. In this sense, Dana Čupková-Myers and Mária Topolčanská represent the new

generation of Slovak architects. Both started their careers and professional practice abroad. After obtaining a master's degree at UCLA in Los Angeles and practicing in several famous North American offices, Dana Čupková now offers her individual ideas of architecture in New York. Mária Topolčanská started out by obtaining a master's degree at the Catalanian University in Barcelona. Influenced by her tutor, the famous architect and architectural theoretician Ignasi de Solà-Morales, she joined several offices in Barcelona and tries to apply all these experiences in her Slovak practice today.

The work of all the architects mentioned here represents islands of independent thinking in architecture. What makes these practices extraordinary is individual research programs, putting architecture to test in processes other than building, and looking for alternative practices. Such efforts, though, are by no means dominant on the local scene. Nevertheless, we can, in part, revise our opening remark and say that Slovak architects do tend toward experimentation – some of them at least.

1 Steiner, D.: *Faith or Life. An Architecture Prize, Several Experts and the New Game of Vying for a Position*. In: 6th Mies van der Rohe Award for European Architecture. Barcelona, Fundació Mies van der Rohe and ACTAR, 1999, p. 18f.

2 Hrbáč, B.: *Krajinný model architektúry*. Arch 4, 1999, no. 5, p. 18.

3 Maroš Fečík in the discussion *European 5, Hovorenie o slovenskej téme Košice – Ťahanovce*. Arch 4, 1999, no. 4, p. 12.

4 *Rodinný dŕm ve Stupavě u Bratislavy*. Architekt 46, 2000, no. 11, pp. 34–46, quote p. 35.

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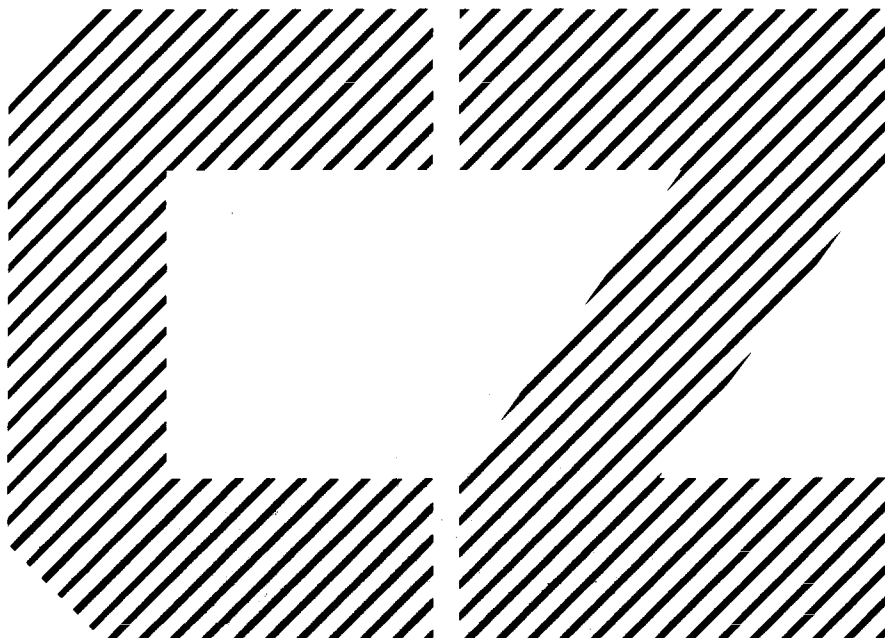
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WONDERLAND



a travelling exhibition

4A architekti

4DS

A69-architekti

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atx architekti

Ivan Kroupa architects

KUBA, PILAŘ architekti

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OK PLAN architekt

S.H.S architekti

VYŠEHRAD atelier

↑ **Exhibition opening Bratislava, Slovakia**

June 4th 2004 / VUKI, Továrnská 14

↑ Franz Morak, State Secretary for the Arts and Media, Austrian Federal Government
Rudolf Chmel, Minister of Culture, Slovak Government

Photos: Peter Gula



29-
18.9

2004

AHREND Gallery - Veletržní palác

Dukelských hrdinů 47,

170 00 Praha 7, Czech Republic

Vernissage: Sept. 2nd, 19.00

Introduction: **Klas Daublebsky,**



Austrian Ambassador, **Jan Tabor,** architecture critic, **Petr Stepan,** Manager Czech Republic,

Ahrend **Finisage:** Sept. 17th, 17.00

Introduction: **Pavel Dostál,** Minister of Culture, Czech Republic, **Franz Morak,** State Secretary for the Arts and Media, Austria

Opening Hours: Sept. 3rd – 18th 2004

Mon – Fri 9.00 – 18.00, Sat 10.00 – 17.00

Wonderland Logbook

Czech Republic

From: WONDERLAND partner relations [mailto:koren@nonconform.at]

Sent: Monday, August 02, 2004 7:13 AM

Subject: WONDERLAND_A European Architecture Project_9 Stations_Next Prague

Dear Heinz Peter Stössel,

please find attached detailed information to the WONDERLAND project and touring exhibition, with precise dates of the coming up 8 stations of this "tour européen d'architecture innovante".

For latest information please visit the website at www.wonderland.cx – its structure is reflecting and strictly following the modular structure of the whole project and exhibition design, making use of the standardised modules of "pixels". These pixels act as carrier of information of the various conceptions of the architecture teams, which, set in contextualisation, outline islands and landscapes of architectural as well as urban and regional planning tendencies and visions, being much more in conjunction than the sum of individual parts. Looking forward to bringing forward the conjunction of b-spc interests, mission and visions and those of the WONDERLAND initiative and setting up our tour cooperation starting with Prague,
Barbara Koren

Organisation/Contact

nonconform, Laudongasse 18/17, A-1080 Vienna, office@wonderland.cx, +43 1 929 4058, +43 1 929 4059 fax



Brno CZ

BCB



The Business Center Bohemia is the reconstruction and new building of the only high-rise office tower in Pilsen, Czech Republic. Built in the 60's, the entire building was stripped bare and completely re clad and refitted. Hard, cool, and simple materials form the reconstruction; large bright areas fully glazed with a splash of color and a space ship in the reception area. 10.000 m², completion 2004.

Pod Děvinem

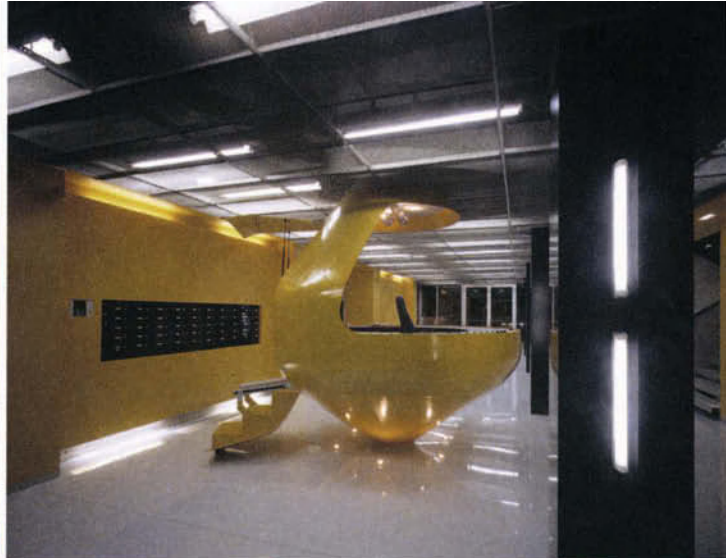


Family villa built on one of the hills surrounding Prague overlooking the Vltava river basin to the south. Simple slice of minimal building and clear lines with its aspect oriented towards the view. Central, open-plan staircase stitching the two functional halves of the villa's interior together. Entry, bathrooms, kitchen, a plunge pool to the north, with living, dining and bedroom areas to the south. 380 m², completion 2004.

Veleslavín



Situated in an existing residential garden district of Prague 6, the mixed-use development consists of 5 large villas, placed on a podium of maisonettes and commercial space overlooking private grounds. Common spaces between the villas are used by the residence for circulation and form a series of terraces, sunken and atria gardens. 70 apartments & 2.500 m² of commercial space. completion 2006.





Prague CZ

Family house Pod Kozincem



Date of project: 2002

Type of project: realization

House design: ADR

The family house is at Horní Měcholupy, a part of Prague 10. The project was to design the interior of the house, designed by another architectural studio. The advantage was that we could design before the house was built, so we had the chance to play a little bit with the floor plan, but the general plan had to be respected.

Concrete House



Date of project: 2004

Type of project: competition

The design of this house was made for a competition called "Concrete House," declared organized by the Czech Chamber of Architects and by the Czech Cement Association. The main goal of this competition was to find different concepts for modern family houses using the technology of mass or pre-cast concrete and to present them to the public.

Our concept addressed a standard-sized, affluent family that enjoys contemporary aesthetics.

The basic concept was to take advantage of the structural opportunity of reinforced concrete and to free the ground floor. The only mass objects on this level are two hollow pillars accommodating utilities. Other division of space is made here only by using transparent glass walls. In contrast, the upper floor (the private part) is an enclosed box with limited openings.

The visual concept of the house was a concrete box floating above the ground. The outside cladding of the box is made of colored concrete panels with glass-fibre armature.

Family house Včelná



Date of project: 1998

Type of project: realization

The family house is at Včelná near by České Budějovice. The site is 5000m² at the boundary of the forest. The total floor area is 250m². The architectural concept uses the idea of interconnection between the interior and the exterior and incorporates the woods into the house. The house is made up of two sections. The main section is a solid, three story, stone-covered object accommodating the entrance, lobby, garage, bedrooms and attached utilities. The second section, "the wing," is a ground floor plywood box encompassing the main living room and the kitchen.





Cheb CZ

Dr. Peták Sanatorium

Construction of
balneotherapeutic sanatorium



Cooperation: Filip Šlapal

This private sanatorium for 42 guests is situated on the southern edge of the spa park and integrates into itself all the essential components of spa operation: accommodation, meals, and balneotherapy. The tradition of the spa, its ease of manner and light elegance, is re-interpreted using exclusively modern means. The use of a steel frame allows the joining together of various forms of operation, lightening the spatial disposition, and at the same time opening the building as much as possible to the surrounding greenery. The water-cure wing, at the centre of which lies a rehabilitative pool with sea-water, is traversed by the light and the space of the park and garden, through the sliding screens in pastel colours.

Villa Park Strahov – Design for residential complex



Cooperation: Pavel Stecha

Competition entry for residential complex The design draws upon the energy of the boundary, in a unique site in the dramatic morphology of Prague. The material is a kind of quotation of the surrounding walls and the Baroque fortifications. The floors are articulated by a diverse composition of flats, which are oriented toward the deep, glazed loggias that appear as expansive orifices on the façade. Through them, space and light make their way deep into the heart of the building, filling it with tension. The manifestation of each flat on the façade is, consequently, reduced to a single element, so that despite the large number of flats, both excessive proliferation of motifs and monotony are avoided. The graphic form of the façade is a reflection of the composition of the flats in the floor plan. Entrance into the building is via a garden promenade across foot bridges over a reflecting pool.

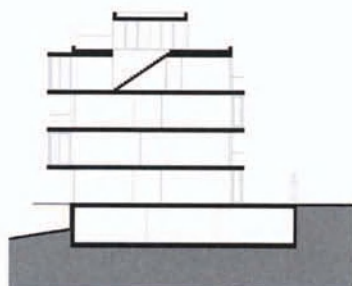
Realisation Developing the thoughts of the competition entry and treating the investor's requirements modified the original concept. Energy and tension remain, but the mass is divided into villa-apartments placed on a common pedestal. The deep introverted loggias have been changed into voyeuristic oriels, which in their mass manipulate the overall scale of the buildings. Liberating the floor plan from structural elements and the strategic placement of technical cores allowed for individual changes in disposition. The three free-standing villas at the eastern tip of the site have been transformed into an aggressive wooden tube, levitating above its massive one-storied base.

Communication corridor, Hotel Pawlik – Addition of communication corridor



Cooperation: Filip Šlapal, Jan Matý (exterior), Pavel Stecha (interior)

A delicate bridge links the historic structures into the operational unit of a resort hotel, and flows among the mature trees above the wavy lawn of the park. Its transparent, almost immaterial construction of bonded wood is conceived as a garden pavilion, offering no competition to the buildings it connects. The structure touches the ground only at the minimum possible number of points, so that at the moment when it ceases to be functional it can be recycled without leaving any traces. The regular modulation, the visible tectonics of assembly, and the slender proportions resonate harmoniously with the classicistic order of the surrounding spa. Removable fabric blinds invoke a sense of seasonal romanticism.





Prague CZ

Café Onyx, 2004



Zámečnická 1, Brno

Client: Fiba K s.r.o.

Photo: Daniela Vokounová

The interior of Café Onyx is based on the luminous celebration of natural stone onyx. This yellowish Iranian stone is placed in long stripes along all walls and an especially large wall makes a background for a bar-onyx block. There are built-in computer-controlled luminaries under linear stripes of onyx and side walls which can change the inner light atmosphere from bright white to deep blue. All surfaces are white and simple, so as not to compete with the luminous conception of the space. Roman travertine and solid bamboo parquets are used on the floor. The second bar body is from white glass plates glued in rust-free frames. Seating furniture is made from white oxbide combined with bamboo veneer. The entry portal respects the original vertical facade. The pillars are encased with travertine with embedded luminous onyx lettering.

Café Švanda and HaDivadlo Theater, 2004



Alfa pasáž, Poštovská, Brno

Client: Ing. Vladimír Hrdina

Photo: David Židlický

The Alfa palace in Brno is an example of metropolitan functionalistic architecture of the last century's thirties. Architect Hrdina (today's owner's grandfather) realized this building in 1934. His grandson, the building owner, looked for a meaningful use of an underground space. He found it, placing HaDivadlo Theater and Café Švanda there. The coffee-bar with 40 seats, situated in the passage, is illuminated by frost-blue perspex blocks embedded in the ceiling. The bar body is made from rust-free metal sheets. HaDivadlo theater-goers can enter the theater from the main passage. The theater space is a universal „black-box“ type with a variable stage, rebuilt from the former cinema hall with an auditorium capacity of 200 people.

Café Steiner, 2002



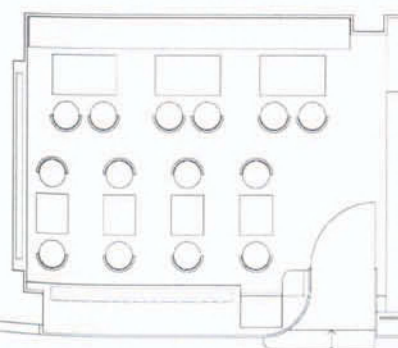
Gorkého 38, Brno

Client: Belmanet, s. r. o., Jan Muric

Photo: Filip Šlapal

Small coffee-bar in an old tenement house from 1930. The house was built by architect Endre Steiner (still alive in the U.S.A., 96 years old); the name „Café Steiner“ is a tribute to him. The facing of the walls and ceiling is made from many 20 cm long thin oak plates – one-day refuse from a factory where wooden zigzag rules are made. Some thin plates are colored in red. There are picture frames on the walls – many exhibitions take place in the coffee-bar. The interior is illuminated by ten bottom-up overhanging glass lamps, usually used as night lamps.

1st place in "Interier roku České republiky 2003" (Interior of the Year 2003 in the Czech Republic) award declared by Design centrum České republiky (Design Center of the Czech Republic) and Česká komora architektů (Czech Chamber of Architects).





Brno CZ

Olympus Service Centre



Teličkova street, Přerov

The building is located in the industrial zone of the town of Přerov. The construction itself is conceptually designed as a cubic mass of a rectangular plan. The architectonic form of the building consists of two contrasting parts: the business premises and an added office block. Both parts are connected by a modular construction planning grid of the roof, marking off the rectangular plan. Placing the office block in front of the business premises creates an entrance foyer to the building. The composition of the building is determined by a modular draft of the construction system. In terms of layout and function, the building was divided according to the operational sectors into two floors which are mutually interconnected. The main purpose of the construction is the technical operation of the service center. The building is a repair shop for digital cameras.

Tennis club



Dvořákova street, Krnov

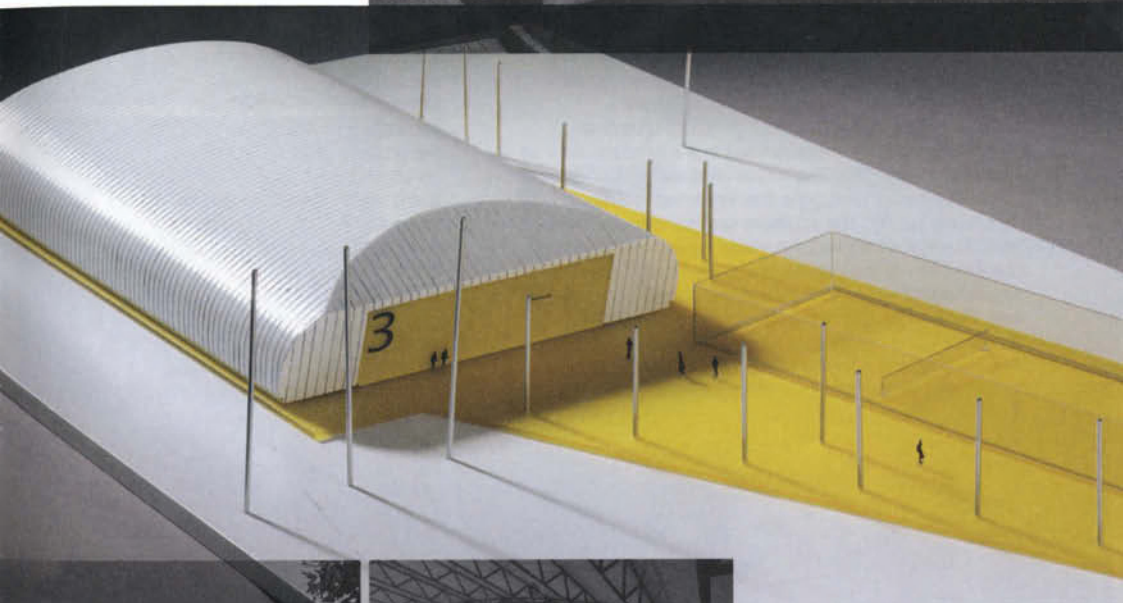
The main objective of the project was to design a tennis club within the framework of the compact sports grounds, which were founded urbanistically in the nineteenth century in the proximity of the town of Krnov. The newly designed tennis club logically encloses and completes the offer of sports facilities of the complex. The designed tennis hall building connects the orthogonal, urbanistic system of sports buildings and enhances their integrity. The grounds of the tennis club consists of the tennis hall and the outdoor terrace, two outdoor red clay courts, the existing building background, and a parking area. The tennis hall building is designed as a simple substance of an elliptical cross section that is dynamically formed in the front gable walls. The general formulation of the hall stems from the requirements to architectonically form the large building while retaining a certain economy in the constructional solution.

House in the square



Masaryk Square, Boskovice

The house is built in the historical surroundings of the historically protected zone of the town of Boskovice on the border of the Jewish cemetery, and its access front faces Masaryk Square, near the gothic church of St. Jacob. It is part of the traditional street frontage of the town buildings, which, in this part of the square, is characterized by two-story buildings with polygonal roofs, L-ground plans and an industrial bay running the depth of the plot, uneven retreating frontage, and a passageway or a gate into the internal block. The newly designed building is a transcription of the current constructional project into these urbanistic and architectonic principles. It consists of the building facing the square and a gate with a passage along the neighboring house. The L-ground plan is to be completed by the neighboring house mass in the internal block added to the southeastern side of the plot (which is going to be realized in the second stage). The building plot is enclosed by a garage.





Mukařov CZ

Family house

Mukařov, Prague-east, 1996/2000



A house placed on a small raised area to let it fit amongst the full-grown trees, to allow a relationship between its planned area and the surrounding trees and basic design of the already established garden. A house with four stories that fulfill the builder's needs in volume capacity, that generate a vertical composition with the nearby trees in the geometrical center of the garden. The house climbed up the horizon of the landscape and gave the "drowned" garden its missing quality. The southern and northern facades with no windows protect the inside environment against the extremes of the climate and create an intimate environment nestled in between the close neighboring lots. The interior is connected with the exterior, with its garden and adjoining forest in the east and west. The inner space, running with no interruption through all four stories, becomes larger and lighter upwards towards the horizon. Its residential functions on each floor are convertible.

The Vítkov Hill Revitalization

Prague, 2000

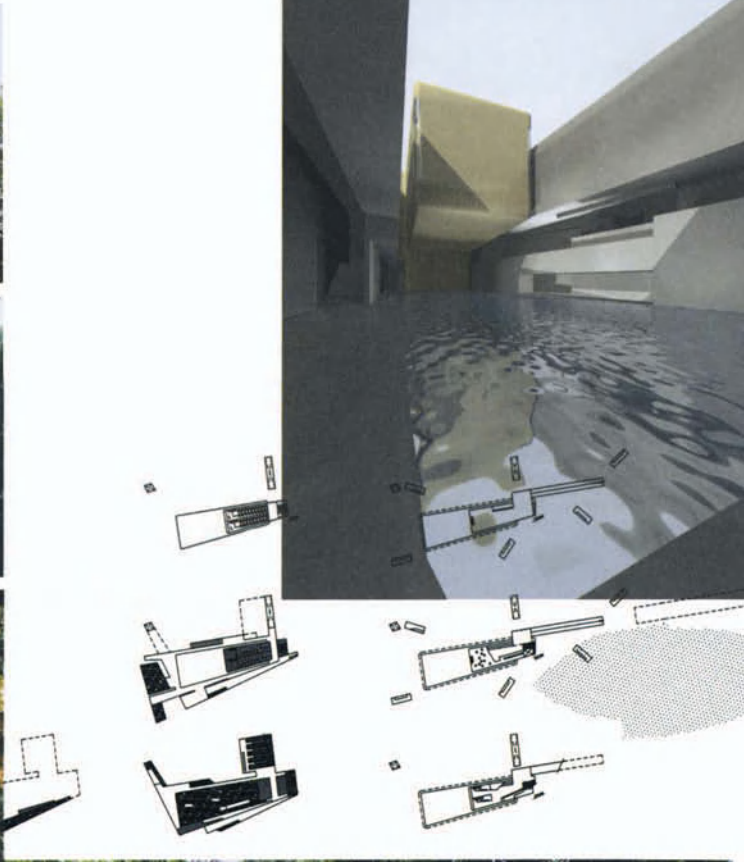


A freestanding green hill with a deep hollow that will compensate the current monument. A feeling of continuity with the city atmosphere, just a guessed excursion into history – a hole in the ground. The hill will remain green and calm for the city. The Baths will be here. An area of tranquility and well-being, where one can swim in warm and cold water, where one can lie around in the mud bath, where one can play chess – nothing but peaceful things. One can bask in the sun on a stone. The hill of Vítkov will be one of a few calm places in the city, mainly because of the fact that there will be almost nothing except for landscaping and the hole.

Minimal House, Mukařov, 1998



A simple one-story wooden house. Just a few minutes from the intention to the concept, a few weeks from the concept to the completed building. A spatially and functionally economical and extremely cheap, immediate solution to living. Situated in the old garden among grown trees. The transparent tunnel of the wooden interior runs out into the garden through the terraces, and so protracts its inner space. The orientation, terraces, glazing, or the blinding of the facades react to the courses of the sun, to the layout of the grown trees, to the relations with the neighbors. The opening in the terrace and the cantilever above is a gesture of consideration towards the sixty-year-old climbing plant, its incorporation into the architecture. Metal roofing continuously passes into the northern facade. The interior is put into this shell.



KUBA PILAR ARCHITEKTI



Brno CZ

Faculty of Chemistry and Technology, University of Pardubice, Pardubice



Architectural competition 2001, 1st place

Project: 2002-04

The newly designed building is situated on the northern end of the campus between Hradecká and K Cihelné Streets. This location has been chosen for several reasons. The design does not place the whole ground-plan area of the individual buildings directly on the ground, so that the ground is then free to flow horizontally under the buildings, and they thus become transparent and passable. The architectural solution is based on three possible stages of construction. The main mass of the building is divided into a low horizontal "backbone" building oriented in the north-south direction and adjoining four- to five-story side buildings of individual departments that are linked to the "backbone" from the east and west with transparent footbridges. The dynamic transparent mass of the "backbone" hovers over the piazza's water basin and is penetrated from below by a ramp and lifts. The complex forms a pronounced space composition and the height and length of the individual volumes corresponds with the inside contents.

Faculty of Arts Library, Masaryk University, Brno



Architectural competition 1998, 1st place

Project: 2000-01

The Faculty of Arts Library building is located in the middle of a heterogeneous city block that originated in the course of the 19th and 20th centuries. The Library is designed to be a simple, stately building contrastive to its surroundings, thus well expressing the specific significance of the institution. The abstract-looking area of the structured peripheral casing is interrupted by only one element – the jutting entrance. The inside life of the building is defined by the semipermeable structure of the casing made of perpendicular oaken slats, functioning as a sunbreak while allowing visual contact with the outside. The interior arrangement is very flexible and all kinds of information media are readily and comfortably available for the students on all the aboveground floors, including internet sockets for notebooks on every desk. The overall capacity of the library is 275,000 volumes and it can serve 400 students at a time. A monolithic ferro-concrete skeleton resting on piles forms the frame of the building and is designed to allow changes to the inside arrangement. The skeleton is visible from outside as well as from the inside. A new layout of the surroundings, including lighting, benches and the curve of the path of oaken planks, has also been designed.

Janáček Cultural Center, Brno →

Architectural competition 2003

The site chosen for the Janáček Cultural Center is placed in close proximity to the historical center of the city of Brno, located inside the circle of the former city walls. Buildings of high political and cultural importance, which were erected in this area during the 19th century, have a distinctive solitary character. The fundamental decision of the overall urban and architectural solution is to enclose the existing block with the "wall" of the services. The main object, the concert hall, is proposed as a solitaire which symbolically expresses the connotation of the building. We have proposed the body of the concert hall as a crystal buried in the ground. The outer envelope is mostly solid with glazed cut-outs. The solid part of the surface is made of black granite, and fixed glazing is placed on the face of the cladding.





Prague CZ

Horoměřice



Velvarská 6, Praha - Horoměřice, CZ

Object A, 1996, Furniture shop**Authors:** M. Kuzemský, I. Kraus, D. Průšek**Cooperation:** statics: I. Beneš

The intention of the client was to expand the existing sales, display and storage areas in the building of a former farm by adding an annex. The ground-plan of the proposed single-storey wooden building consists of five rectangles, measuring 5.4 x 5.0 m with height increments of 25 cm, which copy the various levels in the original building and resolve the natural interconnection of the old and the newly established display areas. The construction only lightly touches the original building and forms a whole with it in the way that a ship forms a single unit with the quay. The upper construction of the building is entirely of wood.

Object B, 2002, Bowling centre**Authors:** M. Kuzemský, I. Kraus, T. Palkovský**Cooperation:** L. Jezková, D. Macháček

The assignment was the construction of a bowling centre and restaurant, making maximum use of the original agricultural building. The philosophy of the design was to preserve the original building of the barn both physically and spatially, to cut it apart radically down the entire length and adjoin a new building annexed to the original building lengthways. No contrast was created between the old and the new; on the contrary, a complete whole is formed in which these junctions are not apparent.

Holešovice Residential and administrative buildings

Praha 7 - CZ, 2002

Authors: M. Kuzemský, D. Macháček

An administrative building situated in a former industrial and peripheral part of the Prague river docks.

Redwarf: plot of land the size of a residential block which, in the context of the territory, is usually filled with many houses fronting the street and with internal courtyards. The proposal is a single building creating a spacious, planned structure. Space. Lighting. Sunlight. Density. Internal views. External views. Boundaries between the private and the public, the residential and the administrative.

From various sides the building reacts in its layout to the context: the river, greenery, the factory, residential blocks, administrative buildings ... It makes poetry of the unfinished historical concept of the terrain: enclosed blocks never completed and therefore open, with unintentional internal views.

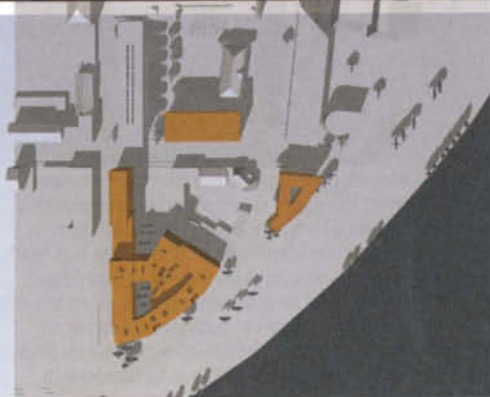
T house: The spatial concept of the building deals with the conflict between the size of the plot of land, the set programme of the building, and the preservation of the coefficient of greenery on the plot. The ground-plan and the volume of the building is greatest on the top floors.

RD2GKV- 2G. Family villa



Karlovy Vary, CZ, 2004

Authors: M. Kuzemský, D. Macháček





Humpolec CZ

Weekend house



Project: 2002 / Execution: 2002-2003 The estate is situated on Nad Drahání Street in the east of Prague in Brnky, in the area of the Drahaňské Valley. Since the very beginning of construction, the estate has boasted an enormous potential of energy that we have tried to transfer to the house itself. The house is situated below the slope horizon so that the visitor is not disturbed by anything when overlooking the valley. It is surrounded by green areas which provide a great feeling of privacy and harmony with nature. The building has two floors. On the entrance floor there is a hall, a single flight of stairs, a toilet, a boiler room, a laundry, a bedroom, a study corner, a bathroom, and floor space with patios. On the basement level there are kids' bedrooms, a large roofed-in patio and an outdoor fireplace. The architectural elements are rather frugal on purpose; the basic composition is a supported prism. Fair-face concrete, water-resistant Finnish plywood, black color, stainless steel, and glass are typical features of the whole house. The building is furnished with atypical furniture made according to the investor's wish.

Production Hall and Seat of Hranipex in Humpolec



Project: 2000-2001 / Execution: 2001-2002 The slightly sloping site, designed as an industrial zone in the municipality of Komorovice, enjoys good access to the main road from Pelhřimov to Havlíčkův Brod: the D1 highway turn-off is about two kilometers from the plot. The architectural expression of the building was determined by the attempt to design an economical industrial facility using a narrow selection of materials. The production hall is clad in silver-colored corrugated metal with aluminum window frames, while the steel construction is coated with gray Holorib. The office area is completely transparent, using a glazed aluminum facade combined with fair-face concrete and natural wooden grilles. The facade is complemented with external blinds. The interior materials consist of undisguised fair-face concrete (columns, walls, ceilings), wood floors, glass partitions, and wood door paneling. The construction solution of the hall is based on a basic modular grid of 6 m by 24 m. Steel columns serve as the vertical load-bearing constructions. The office section consists of a reinforced concrete skeleton with round columns in a modular grid of 6 m by 6 m. The roof is flat and partly planted with vegetation.

Villa in Humpolec "Glasshouse"



Project: 1997 / Execution: 2000-2001 The sloping plot – a former recreational garden – is located near the city center, within the area of current development of single-family houses. The architectural solution was driven by a strong sense of belonging. On the street side, the building appears self-contained and compact, while on the southwestern side, where it enjoys the view of a church and the town panorama, it is to be completely open with vegetation filtering into the interior. The house consists of three stories – functional zones. A relaxation zone – music room, swimming pool with jacuzzi, fitness room, sauna and technical facilities – occupies the partly sunken basement. An exterior terrace, with a fireplace and garden, can be accessed from the pool area. The ground floor houses the living zone – kitchen, dining room, living area, and winter garden. The living area is connected to the outside terrace and garden by means of a light stairway. The top story is the quiet zone – the master bedroom and a study optically interconnected with the living area. The materials used include natural-colored plaster, stainless steel, aluminum profiles for closures, fair-face concrete, travertine, wood for the floors and interior doors.





Prague CZ

Green Fire – fire station



Study / planning permit: 2004

Sladký / co.Holub

The fire station is designed for a special type of vehicle which is used at airports. 24-hour service, new fire-protection technologies, emergency drill, training polygon, sharing of information – 45 seconds to drive out – this is the base point of design.

Spaces for firemen such as a dining-room, living-spaces, offices, and the control center are situated above the main garage. (in the shape of a green linear flame)

Red Block – low-cost housing for young families



Realized: 2001

Buřičová, Holub, Sladký

The house is situated near the center of the historical spa city.

Three different three-story volumes are connected by a common hall each part has its own plan.

Apartments in the main wing are accessible from a built-on gallery. Flats in the other two parts from a glazed staircase hall.

There are two basic types of apartments – 45m² and 55m².

The laundry room, boiler room, bike storage, and commercial area are situated in the western part of the ground floor by the street.

The design is based on simple form and cheap raw materials.

On The Edge – apartment houses



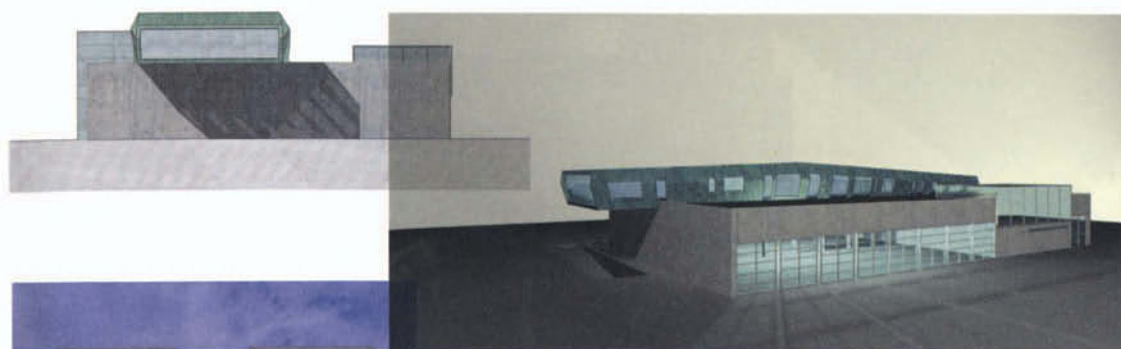
Study: 2004

Holub / co.Sladký, Hanzal

Five residential houses are situated on the green edge of the southern slope.

A silent and wonderful panorama view over the old villa district. Each house rises up from the common underground parking and is based on the addition of independent and different "flat units".

Each "flat unit" is designed like a single family house. The first level is directly connected to the system of terraces which are separated according to their use.





Prague CZ

Czech Embassy in London



The design is from an architectural contest in 2001, where it was awarded as one of the two most highly acclaimed projects. In 1993 Representational authority of the Czech Republic lacked representative premises.

We designed the construction of abstract forms – a dark, shiny façade built without interstices, cut openings glassed in without apparent details. A compact mass uses the lot with its irregular projections. This principle creates a star-shaped arrangement of floor communications with various angles in the middle of the layout, which forms the foundation of the interior dispositions.

The concrete surface of the façade has a new qualitative and creative level. The treatment of the concrete lies in its pigmentation, the marble blend, with a final waxing and polishing into high brilliance.

Villa in Čerčany



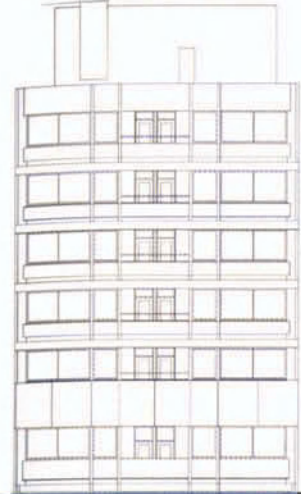
The lot with a beautiful view of the surroundings is situated on a slope. The arrangement of the mass of the building is entirely based on the inner disposition. The common living areas of the house are open to the south, towards the outside living areas formed by two terraces. Bedrooms are on the upper floor and are oriented to have a view of the landscape. The common living areas on the ground-floor and the upper gallery are joined to form one space.

The lower floor is built of fair face concrete; the simple cubic matter of the upper floor is covered with wooden panelling. The outer walls of the study are made of water-resistant plywood. The windows use the frameless-glazing technology, combined with aluminum frames where doors and opening windows are projected. A project using atypical furnishings was made for the interior. The realization was awarded in the **Grand Prix of Czech Architects 2001**.

Reconstruction of boarding house in Vacov



The former object was used as a provincial roadside inn. The proposal uses the former building configuration. The front walled building is modified, the back object is staying without changes. Between those former compositional poles with pitched roofs, a two story built-in object is composed, new in expression, with a flat roof. The main building is getting a new order in the form of enlarged vertically oriented openings. The dominant element of the built-in object is the frequent use of laminated timber and glassed side wall with exterior wooden shutters. The realization was awarded in the international competition **Contemporary Architectural Interventions In Rural Environment** in 1999, in **Grand Prix of Czech Architects 2000** and won **Czech Interior** of the Year 2000.



4A architekti ('97)

Jan Schindler (Berlin '68), **Ludvík Seko** (Prague '67) & **Peter Hudák** (Košice '67) were educated at the School of Architecture, Czech Technical University (ČVUT) in Prague. **Leigh D'Agostino** (Brighton '65) was educated at the School of Architecture, Kingston University in London. Registered in the Czech, Slovak, German and British Chambers of Architects, and working on a mix of projects.

4DS

Association 4DS was founded in 2001 in Prague as a successor to Corporation 4DS, which was founded in 1998. In 2003, a second branch was opened in South Bohemia – České Budějovice

A69 – architekti

Immediately after their graduation in 1994 from the Faculty of Architecture, Czech Technical University in Prague, the architects **Redčenkov** and **Tomášek** formed the association Atelier 69 – Architekti. Since 1997, **Jaroslav Wertig** has also worked in the atelier. In 2000 the studio expanded to include an office in Prague and new permanent collaborators. In 2003, the association Atelier 69 – Architekti was transformed into the limited-liability company A69 – architekti, s.r.o.

Atelier RAW

RAW – architecture office, founded in Brno (Czech Republic) in 1990. During its existence the office has worked on various projects – from big urbanistic plans, to building designs, to interior designs and architectural details.

atx architects, ltd.

The office was founded in 1998 by **Tomáš Beránek**, **Zdeněk Eichler** and **Rostislav Jakubec**. The main objective of the projects is to search for an individual approach to the architectonic problem, especially in the sense of the architectonic form as a unit.

Ivan Kroupa architects

Ivan Kroupa, 1960
School of Architecture, Czech Technical University, 1985
own architectural office, 1990
Berliner Kunstpreis 2001, Förderungspreis Baukunst, 2001

KUBA, PILAŘ architekti

Kuba, Pilař Architects established its office in 1996 and consists of a team of 10 members. The co-operation initially participated in architectural competitions. It was through our success in these competitions that we obtained our first commissions. In fact, we have continued to obtain our commissions by this method up to the present time.

my-a.

From 1994 as **Kraus, Kuzemský & Palkovský** since 1999 as: **Kuzemský & Špol.** Permanent basic partnership of two architects – **Kuzemský** and **Machacek** (since 1999), and external cooperation. Since 2004 – my-architekti. Basic philosophy: The indistinguishable border between the old and the new, between the ambient and the proposed. No contrast. Context. Intact structure. Continuation of the chaotic growth of the location. Uncorrected history. Continuation. Respect. The status quo as a new quality. History is not a story with a point to it. It has no victor. Less is more. Empathy.

OK PLAN architekt

We will be a renowned, nationwide-respected designer studio for which no goal is unattainable. We want to realize interesting and challenging projects in the spheres of block and house building, public works and industry.

S.H.S architekti

S.H.S architekti was founded in 1997 by **L. Holub** and **L. Sladký** and has been working for six years on all kinds of architectural design and co-operating with other architects, teams and artists.

VYŠEHRAD atelier

The VYŠEHRAD studio, founded in 1997 by **Jiří Smolík** and **Zdeněk Rychtařík**, now consists of an authorial team of ten architects, who zealously strive to find new, unrestricted solutions in every design.

ARCHITECTURE

CZ

The Bohemian Spleen

Contemporary architecture in Czechia

The differences between Czechoslovakian architecture before 1989 and Czech and Slovak architecture after 1989 are numerous.

Main difference is the fact that before 1989 new buildings were pictured badly, if at all, and printed badly on miserable paper, whereas after 1989, which means now, they have been pictured well and printed in excellent quality on good paper. As we know very well that makes quite a difference in architectural reception.

The texts which are written for the nowadays good pictures are still not very good, but they are translated automatically into at least one world language, mostly into handy English. That brings forward the cognition of Czech architecture in the so-called West. The so-called West appreciates nothing more than high-quality pictures.

Besides the so-called West, represented by architecture experts, has a high opinion of Czech architecture. This traditionally. Czech cubism, Czech functionalism, the Brno functionalists, Batá city Zlín are well introduced terms in world architecture. Slovakia is traditionally overseen. Poland and Hungary anyway.

From 1989, since Bohemia and Moravia are parts of the West again without being the West, Czech architecture has started to re-infiltrate international architecture. Until then Czech architecture (as Czechoslovakian architecture until January 1st, 1993) was labelled as Eastern Bloc

architecture and was therefore hardly recognized. This missing attention included also architects.

The so-called West was unjust against the Eastern Bloc. That was necessary because the West was only able to define itself by the so-called East. Resulting from a guilty conscience the so-called West had a certain willingness to contribute to the prevention of a total blockade of the Eastern Bloc. In the early eighties for example architects from all neighbouring countries of Austria were allowed to take part in the international competition for the new capital of Lower Austria. What a surprise! If I remember right: Among ten teams which were nominated for the second competition level there were two teams from Czechoslovakia, one Czech and one Slovak team. If I remember right the Czech architects who were very young, maybe even students, were awarded the second prize. At that time it was told on the quiet that the jury wanted to award the 1st prize to the Czech project but had to bend to the pressure of pragmatism considerations and to choose an Austrian project.

This approach does not stand against the Eastern Bloc people. They just didn't want to give over this politically enormously important construction to foreigners, wherever they came from. That is an Austrian custom. If I do not err the young architects from Bohemia are identical with the very group of architects who are called A.D.N.S and who succeeded in positioning themselves as one of the



Jan Tabor



Palace EURO

architects: Richard Doležal, Petr Malinský,
Petr Burian, Michal Pokorný

Photo: Filip Šiapal



Pathway through the Deer Moat - Prague castle

project designer: Josef Pleskot, AP Atelier
structural engineer: Křížtek, Trčka a spol. s.r.o.

Photo: Jan Malý

leading architectural practices in new Czechia after the downfall. And deservedly so. They belong to the most persevering protectionists of functionalistic historicism as the preference of many young Czech architects for modernism which was predominant in intermediate wartime Czechia is called.

Another exception was the invitation of the SIAL group of Liberec in 1983 to construct a very big condominium within the framework of an international building exhibition (IBA) in West Berlin.

When I visited the finalised apartment house in Alte Jakobstrasse in 1986 I thought by myself: "Really not bad that house, but why so much post-modernism? Czech functionalism exists and one could get a lot of inspiration of it ..."

Understandable, however, I thought. They, the architects from an Eastern Bloc country want to use that rare and honest opportunity to show the West their abilities.

Their abilities, skills and knowledge: everything.

This impression to show everything what a Czech architect knows and is able to do in and on a building, no matter what its purpose is and how big it is, is one of the most outstanding features of present architecture in Czechia.

Another impression is: Nor the building owner, the municipal building clerk, the reviewer or the competent guest from the West should have the slightest doubt that they, the free and young architects of Czechia have a good command of architecture, their handicraft, also internationally. Despite of communism, in which they were brought up and educated.

The results of such convincing efforts lead to the desired and explicitly expressed double target: the connection to a glorious long-established tradition to the Czech functionalism which is adored in the West and the connection to international architecture.

Except deconstructivism, biomorphism and computerism.

Between those two targets resp. the target of a double connection the inherently antagonistic efforts oscillate. Thus, almost 15 years after the downfall, Czech architecture still stands between a revitalised functionalism and the postmodernism which is artificially kept alive, comparable to the notorious maelstrom between Szylka and Charybdis. And unavoidably it ends up in a kind of permanent wave of Czech postmodernism. In doing so the young architects succeed in creating something unique: a postmodern functionalism.

But look out! There are exceptions and not too seldom. Therefore Czech architecture infiltrates international architecture. And it does not only infiltrate! It is put through. It is recognized if it deserves it. And it does deserve it. Like it deserves good pictures on good paper. Out of 269 new buildings which had been proposed for the Mies van der Rohe Award of the European Union in 2003 the jury chose 41 which was already a big accolade. Among those are two buildings from Czechia. Just as many as from Austria which is considered to be the global power of architecture. Even though it's not understandable why. No building from Hungary, Poland, Slovakia, etc.

The two chosen buildings from Czechia, well photographed on excellent paper and

published in an admirably edited catalogue, are the footpath of Josef Pleskot in Deer Gully Garden underneath the Hradcany and the Euro Palace on Wenceslas Square.

The glass office building of Richard Dolezal, Petr Malinsky, Petr Burian, Michal Pokorný, Martin Kotik and DaM joins two functionalistic building icons from the thirties directly and ideally which is mentioned as an important factor in the explaining text.

The Mies van der Rohe Award has been given to Zaha Hadid for a car park in Strassburg. The trend she represents is not seen as "real architecture" in Czechia. "Real architecture" is a popular term among many young Czech architects for a plain, precise, clear and true position, in short an indigenous functionalistic position, which they want to reach in building. They have a real spleen: They want to improve functionalism.

– Jan Tabor

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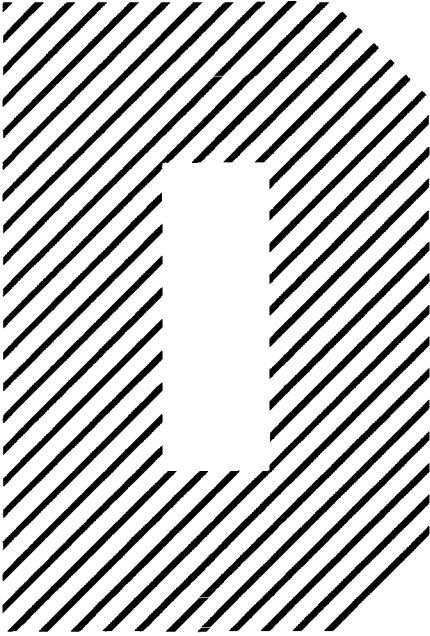
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↑ Exhibition opening Prague, CZ, Sept 2nd 2004
AHREND Gallery, Veletržní palác

← Opening speech by Jan Tabor, architecture critic

Photos: Filip Šiapal



2004/05

Lichtzentrum ZUMTOBEL STAFF

Oberbaum City, Rotherstraße 16-17
10245 Berlin, Germany



Vernissage

December 3rd 2004, 18.30

Open dialog: **Nikolaus Kuhnert** (editor in chief)
and **Anh-Linh Ngo** (editor) for archplus, Berlin

Introduction: **Dr. Christian Prosl**

Austrian Ambassador to Germany

Frank Adomeit, Regional Sales Manager
Zumtobel Staff in Berlin

Wonderland Logbook

Germany

From: Wolfgang Grillitsch [mailto:post@peanutz-architekten.de]

Date: Friday, 22. October 2004 12:03

Subject: guides Wonderland // Workshop

Dear Wonderland,

The aim of the workshop is the possibility for the teams to get to know each other and socialise with other young architects to build up a network.

The theme could be the enhancement of the occupation image (interesting, since this tendency effects almost all German teams) and placement of architecture (a good interface with all others, would also fit the character of the workshop)

A possible way to connect the attendants of the workshop could be forming sub-groups: we would ask them to formulate theses concerning the chosen theme and regarding those, we will build content-groups.

Another possibility is to conduct an experiment. We could try to redevelop a TV-format - e.g. talkshow or quizgame (Dalli Dalli, Wetten Dass,...) - which works for a discussion about placement of architecture.

I like this type best, since I am sure there would be a lot to laugh about and also it would be a non-didactical way to impart our statements.

Wolfgang

Contact/Information

Wonderland - platform for architecture, hotline +43 1 9294058, office@wonderland.cx, www.wonderland.cx



Cologne D

Rationator



Overath is a small town just outside the outskirts of Cologne. Rationator is a detached house for a family with 3 children. Situated on an oblong building lot along the bank of the Agger River, the house is threatened by floods up to 2.5 meters above ground level. Hence the design is aimed to prevent flood damage through the use of water-resistant materials and construction techniques. The clients represent the typical middle-class family with an affinity to vernacular concepts. Rationator acknowledges this predisposition specific communication strategies and typological exercises. Supervising **Designers:** Anne-Julchen Bernhardt, Jörg Leiser **Designers:** Wiebke Schlüter, Sascha Glasl, Eveline Jürgens **Net Floor Area:** 200 m² **Total Cost:** 210.000 € **Clients:** Jan and Beata Ruppert, Dortmund **Structural Engineer:** Jürgen Bernhardt, Cologne **Completion:** May 2004

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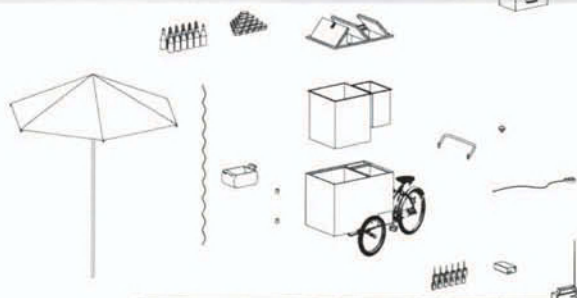
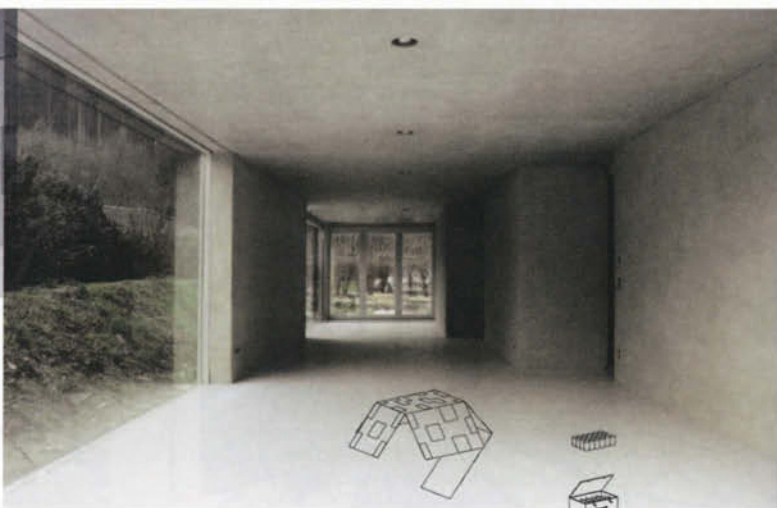
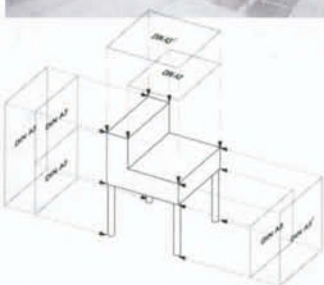
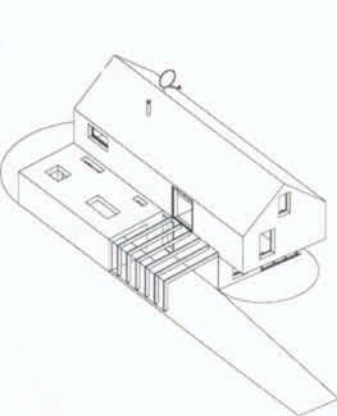
Developed as an exhibition stand to travel trade fairs until 2006, DIN transforms the client's two-dimensional corporate identity into three-dimensional space. Applying the geometrical rules of the DIN paper-size system onto all spatial elements generates a surreal totality of Wagnerian scope. DIN celebrates the myth of German engineering being an apparent "white hole" of immaculate purity within the obtrusive context of trade fairs. On second glance, subtle ambiguities of scale and texture reveal inconsistencies inherent in the assumed perfection. **Designers:** Anne-Julchen Bernhardt, Jörg Leiser **Gross Floor Area:** 60 m² **Cubage:** 216 m³ **Construction Cost:** 73,500 € **Client:** FRABA AG, Cologne **Structural Engineer:** Jürgen Bernhardt, Köln **Completion Date:** Spring 2002. Bauwelt Prize 2003, honorable mention

Unter dem Pflaster der Strand

Beneath the pavement, the beach



Unter dem Pflaster der Strand refers to the paradigmatic utilization of public space. Aimed to revive the urban sphere to counteract the decline of civic culture, Unter dem Pflaster der Strand uses public spaces for temporary gatherings. Different hosts can use the facility for specific instant programs: the mobile Strand Box unit provides the necessary infrastructure including cool boxes, a pirate radio transmitter, storage space for dishes, etc. **Designers:** Anne-Julchen Bernhardt, Jörg Leiser **Construction Cost:** 4,000 € **Client:** Merlin E. Bauer **Completion:** Summer 2002. Architectural Award Cologne KAP 2003



BLACK LINES ON WHITE PAPER

70



Johannesburg, Aachen

apartness



The Group Areas Act is one of the major laws of the Apartheid regime. South African towns were segregated systematically along racial lines: most of the urban areas were proclaimed white and the resident African populations were removed to locations at some distance from the city center. The National Party translated racial policy into urban design regulations. What is the state of affairs 2004? apartness is a project series in South Africa today and deals with the understanding of political space within changing daily routines. **MoodLines** 1 window, 1 year, 365 photographs. Featuring Table Mountain. Before 1991, black people were not allowed to stay in the proximity of the mountain. **City Guides Cape Town** Consider the city as a brand. Exhibit in National Gallery. In collaboration with University of Cape Town. **Streetscapes** Record of the main line of urban activity from the posh district of Camps Bay to the township of Khayelitsha. 1 stop/500 m/Sept 03. The official housing backlog in South Africa is of some 2.4 million homes. **Culemborg** The Patch. Urban Design Framework. A counter enclave proposal **ABSOLUTVoyeur** Photograph of Cape Town Homeless, sponsored by ABSOLUT Vodka.

a_vase:



the calabAG This is a trophy for water. An updated and transformable calabash, made of rubber and phosphor. It can be re/used in various ways in daily life. Basically, it is a container, which can be used as a vase (neck in/out) or as a bottle (neck out) or as a bowl (folded in) or as what you imagine it to be. It glows in the dark. It is a 15 min lamp, which recharges itself whenever exposed to a light source. Filled with water, it finds its balance following gravity. It is unbreakable. It is fun. Water is precious. / With Aysin Ipekci / Design for Coram International, NL. **Production:** IKV, RWTH Aachen in collaboration with the Fraunhofer Institut Aachen.

a_bag



The a_bag is a worldwide campaign that addresses the aspect of water economy and its awareness. In 2025, 3.5 billion people (48% of the projected population) will be water stressed, which is defined as having an annual water supply between 1,000 and 1,700 cubic meters per person. A toilet. A shower. A bathtub. A sink. What if you are part of the water stress that seemed so far away from you for so long? The a(quat)_bag is supported by a number of national airlines worldwide. In the first line, it addresses the frequent traveler who is recurrently confronted with changing water conditions. The a_bag does not need a bathroom, but creates part of the basics itself. One filling is 15 liters, available at controlled water base stations and dispensed into a number of a_bag units which are supplied to you. Each bag has two openings with cleaning filters to fill in and release water. The a_bag is financed by temporary users. The a-bag cannot be exported. Its use is based on an exchange of needs. Locals will thus benefit from visitors. It is their present. The a-bag condition is projected for the year 2025. / With Aysin Ipekci / Coram Design Award 2003



Hamburg D

Garden Office



The design for of the River- and Port Construction Bureau in Hamburg's Hafencity district aims to develop a building that indicates to, and brings together, the two main fields of activity of the authority: the river and the port. This finds expression in two volumes placed on top of one another, separated by a widening joint. The lower part, organic and dynamic, stands for the river. It has the function of a continuous green zone flowing along underneath the office building. The upper volume, the office block, indicative of technology and production, relates to the port. The opening of the joint between these two volumes creates new public space. This in-between space is both the entrance into the inner courtyard of the building and a passageway for visitors and users.

Spielbudenplatz

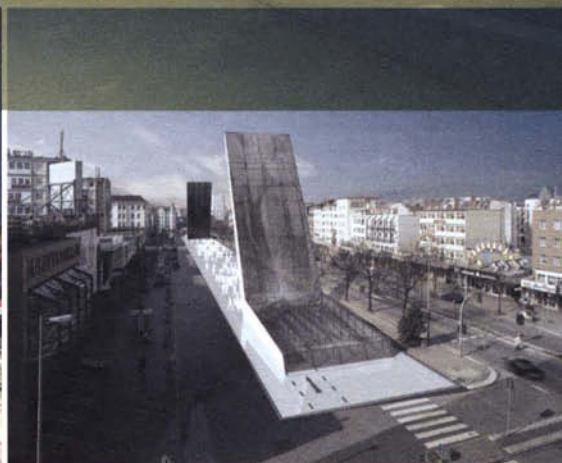
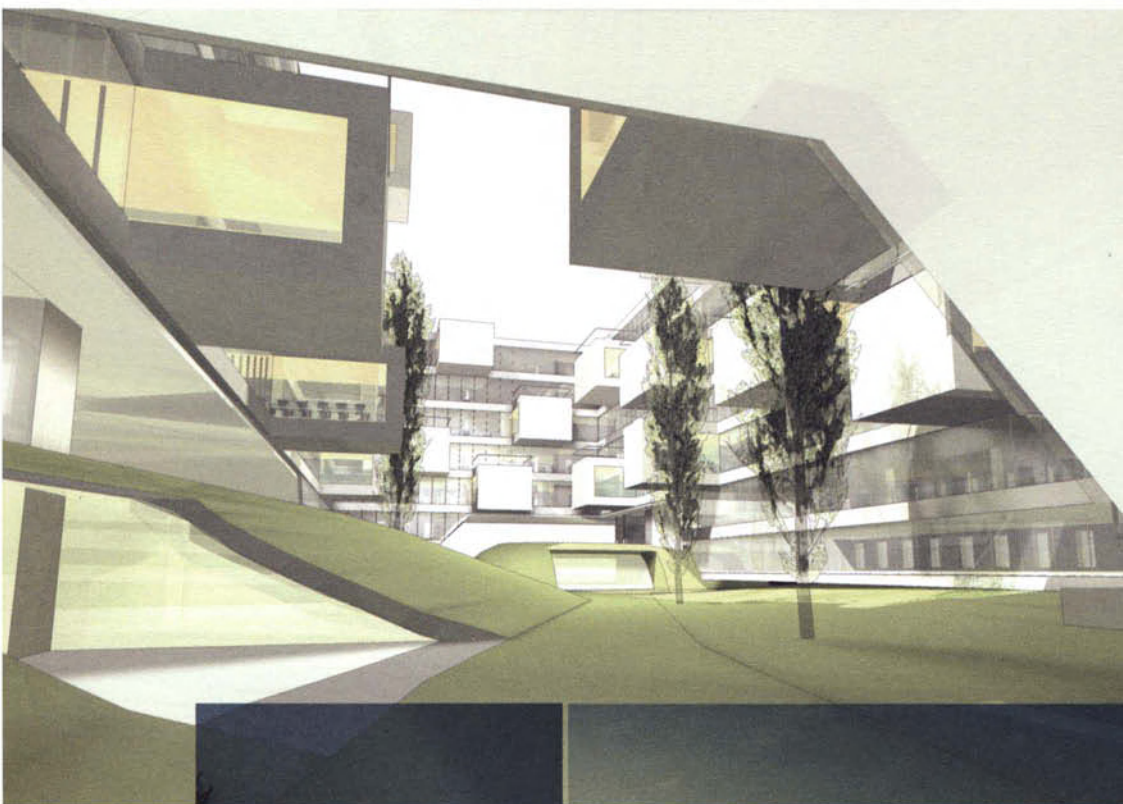
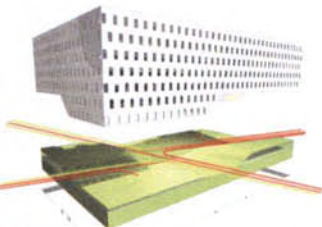


The Spielbudenplatz, a public square and traditional urban venue in Hamburg's famous Reeperbahn district, is redefined as a central venue by a modern reconfiguration. Most importantly, the redesigning is intended to allow for flexible performance of the square and its urban setting by space-defining structures with a high identification value. The planning of the lighting as an integral component of the master plan gives the square an unmistakable ambience and at the same time enables exciting productions. The square will have a homogeneous paved surface that stands out against the surrounding roads and provides a platform for various purposes and events. Two identical 35-meter-high objects function as 'square holders', marking out the ends of the now difficult-to-survey public square. Because of their noticeable and characteristic silhouettes, the two objects will also be an important landmark for the whole Reeperbahn district.

Move



The roof construction, designed as a continuous strip, organizes the entire building. At the same time, it is a large roof terrace, a kind of elevated courtyard, and offers users a multifunctional space for activities. The curvature of this roof strip makes a loop across the inner courtyard and connects both parts of the building. The mass of the building is structured in volumes of varying sizes that echo the surrounding dense urban fabric.





Halle D

all along the body



Invitational Competition, Audiovisual Lab, School of Visual Arts, Leipzig (2001)

Team: Haase, Grimminger, Kuppermann, Mannes, Siegle, Stiefel / The task of the competition was to create an extension of the Leipzig School of Visual Arts. 'All along the body' is planted in the interior court, blinking towards the city from above the academy roof. Art is, and always has been, about creating and visualizing new realities. The School of Visual Arts offers space to invent, design, discuss, and visualize realities. The site of process: studio, workshop. Digital and analogue, virtual and tangible research methods are used in parallel and interactively. We do believe that the potential of a school of visual arts is best realized by the clash of such different realities. The idea of this project was to work with existing realities, invent new realities, and combine them in one space. 'Games, fairy-tales, legends from history, all the paraphernalia of make-believe can be adapted or even embodied in a physical place.' Thomas Pynchon in *Gravity's Rainbow*.

SPORTIFICATION '03

New sports event in Halle-Neustadt (2003)



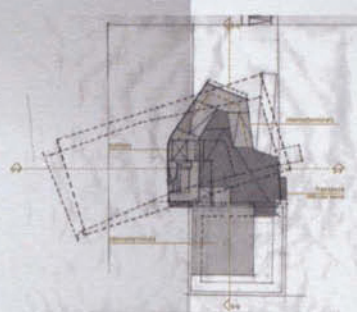
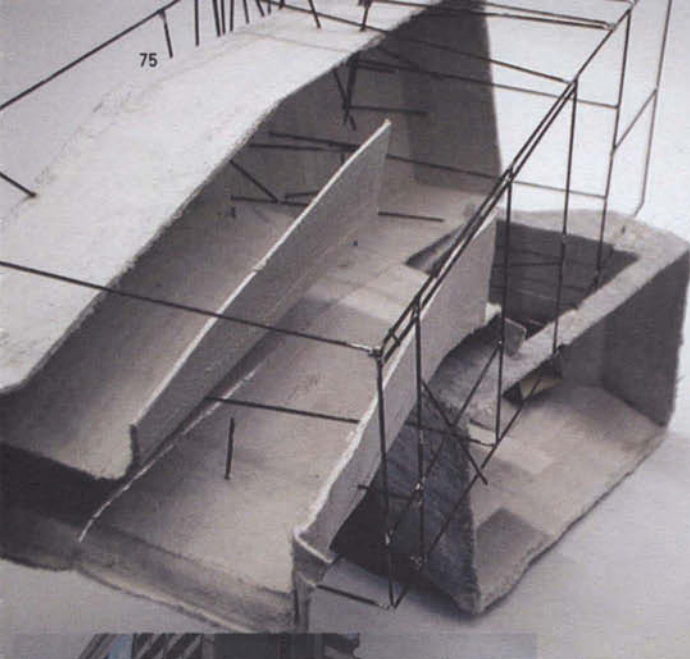
Sportification'03 was first successfully launched in 2003 in Halle-Neustadt. It is the synthesis of radical sports and urban planning. The question was how much fun, sport and other initiatives urban planning may allow for - and in how far architecture and 'the city' can be integrated in new sports. Sports like downstairs competitions, fingerboarding, concrete climbing and frisbee races over five 18-storey buildings, as well as rap battle, punk-rock and tag master biathlon involved the resource of 'architecture' - so as to facilitate a positive image transfer from sports and youth to the built urban environment and to Halle-Neustadt in general. Sportification is continued in 2004 in different venues in four German cities, including the Palast der Republik in Berlin. www.sportification.com

ZAZIE

Restaurant/Cinema/Bar (2000)



Team: Haase, Grimminger, Bette / The 'patron saint' of ZAZIE Restaurant/Cinema/Bar was Raymond Queneau's main character in 'Zazie dans le métro', filmed by Louis Malle. Zazie, a ten year-old minx, strikingly struggles along through an adult world with cheeky kindness and brilliant cunning. Situated in the heart of Halle/Saale, ZAZIE Restaurant/Cinema/Bar is a space which connects a 'day' street with trams, pedestrians, and shops and a 'night' street with pubs and restaurants that the bar faces to. In between, the cosy cinema is located - illusion, promise and the whole wide world. In this three-in-one concept, space is a flowing continuum with uniform floors and ceilings as connective elements - everything appears as one unit, which perfectly meets user-specific requirements. With Canadian cherry wood and asphalt tiles, ZAZIE evokes three different periods: Art nouveau, East-German aluminum, and elements of today.





Berlin D

New Old Spaces



The initial project – actually the birth of jomad – was the reconfiguration of a former factory in Berlin's Prenzlauer Berg district into headquarters for the new-media agency im stall gmbh. The original home of the fast-growing agency – one of those self made backyard companies that were typical for this new-economy-period in Berlin and brand building for the Prenzlauer Berg district – had unfortunately become too small. One issue in planning the new headquarters therefore was to preserve as much as possible of the special air of the old site and to make the necessary adaptations only where needed. A big part of the project was to find an appropriate building that would lend itself to all the ideas and ideals of both the agency owners and jomad. A former ice factory was obviously the perfect point to start. The main target was to keep the vintage air of the site and integrate both up-to-date office functions and modern design elements in a sensitive way. The office is divided into five floors. Each floor is divided into 'transit spaces' and 'permanent-space', with the division not marked by walls but by changes of the floor material (transit = orange-coloured linoleum, permanent = light oak parquet). Halls and toilets are located in 'black boxes' along the wall opposite the windows. The boxes have a blackboard surface and are used for notes during meetings and presentations. Each floor has an individual colour which appears in the floor numbers next to the elevator and as wall colour in the halls. All colours reappear together as a "barcode painting" in the cafeteria.

Seven Colours Green

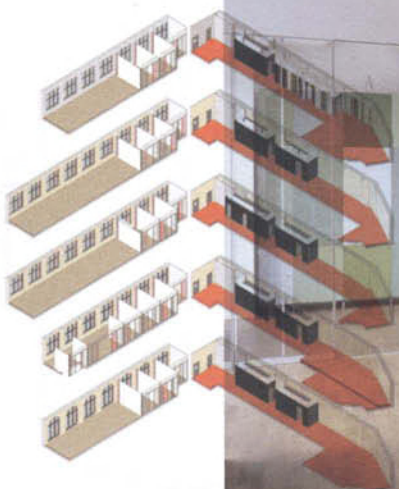


One of the projects that jomad did for Universal Music Germany was the interior design for the subsidiary company Universal Mobile. An empty office space was to be reconfigured into an open-plan office for a staff of 13 people with separated areas for ring-line development and for the management. The key design elements used were seven shades of green that cover all office furniture and kitchen surfaces.

Piece – Kitchen as Sculpture



This project was presented at the 2004 designmai in Berlin. It is an analysis of the kitchen between function and design. The kitchen is a public space in a private sphere – a first-sight impression for visitors and guests. Hence its design expresses a lifestyle – and is an important image factor. Piece should be regarded as an amplification of this idea: integrating the archetypal kitchen into a sculptural context. Piece is both a functional sculpture and sculpturalized function. Piece was used as catering station and stage for cookery shows.





Berlin D

SOMA house

Summer cottage 2004



The SOMA house combines both landscape and architectural aspects. Its body (soma = body) integrates into the landscape of Lohme as a land art object. One special parameter in designing was to relate the built space to the landscape (views into the landscape). Another parameter was the possibility to use the house for holidays and/or as a permanent home and the integration of the parking space into the compact structure of the house. The compressed structure provides the possibility of having more outdoor space on the given lot.

Crimea / Sevastopol

Impulse for a tourist destination, 2004



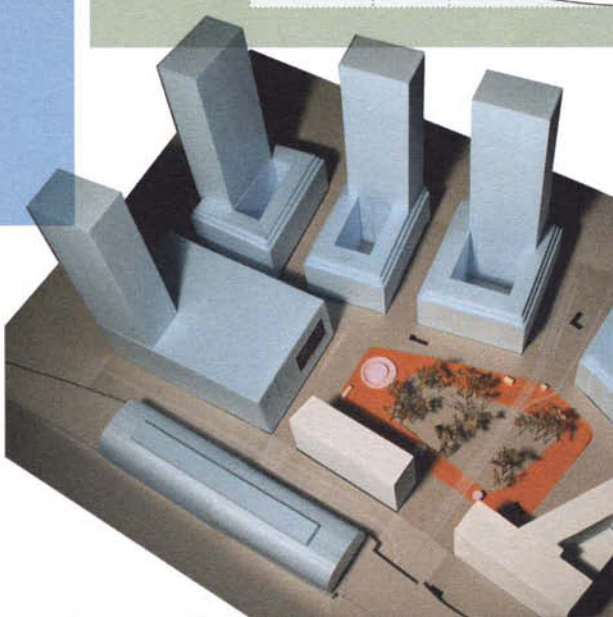
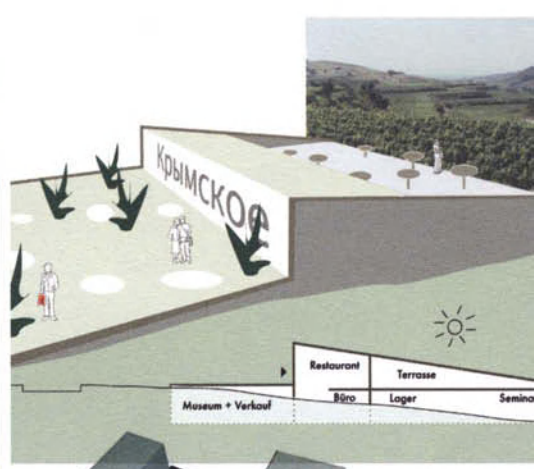
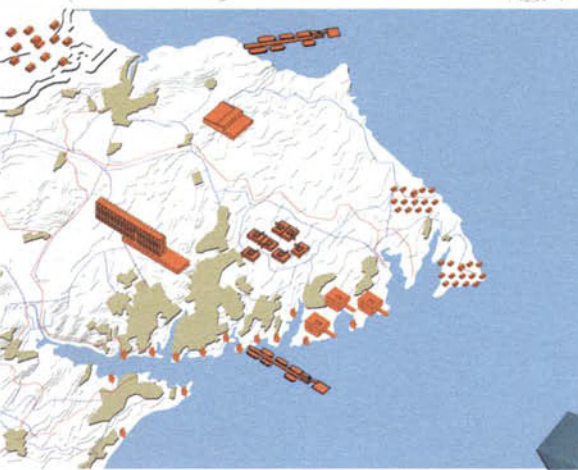
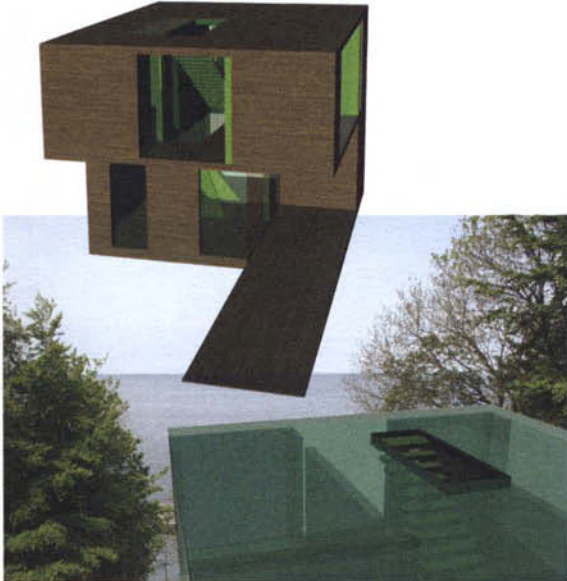
To be able to consider a number of parameters in the development of the Sevastopol region and to propose a solution that facilitates several developmental possibilities, the design is a guideline strategy for the Crimea. First, infrastructure and access routes will be built. At the same time, a number of kick-off projects, e.g. a panorama restaurant, an impulse box, the Crimea spa, a garden town, the Crimean winery and beach cottages, etc., will be situated along the coast or towards the mountains. The remaining open land in between provides possibilities to develop related projects and functions.

Upper Deck

Invitational competition



An island of concrete with a refined surface defines the Alexanderplatz of tomorrow. The robust plane integrates existing identification points such as the Fountain of International Friendship, the World Time Clock, toilets and kiosks and future programs into an urban lounge and adventure space for tourists and the locals, for promenading. The strip responds to local life and the array of urban buildings by keeping a reasonable distance from ground-floor levels, which, however, will prompt some interaction between the architectural scenery and the urban experience.





Stuttgart D

Helium Dome – Cargolifter Shipyard Briesen



At the Cargolifter shipyard in Brand, South of Berlin, a pneumatic exhibition and entertainment venue was to be built to visualize in an exemplary manner the 'lighter-than-air technology' used by the firm that builds the large 'CargoLifter' airship. The helium-filled membrane elements resting on a steel construction can be opened like a flower, using the helium's natural buoyancy.

Zollverein Design School in Essen – Competition Entry

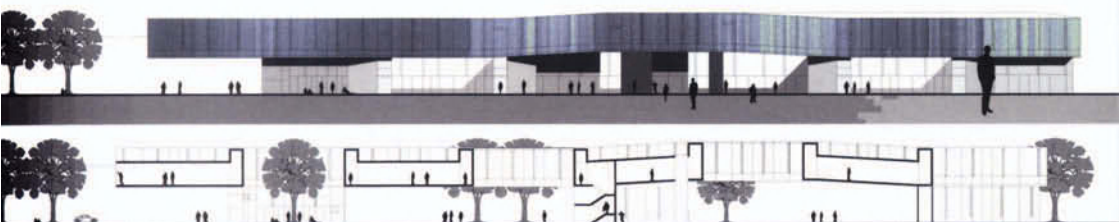
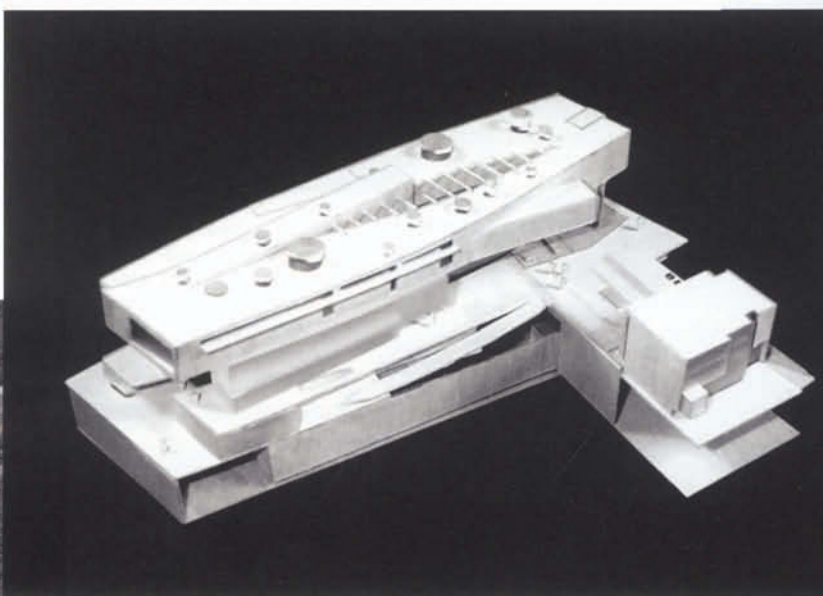
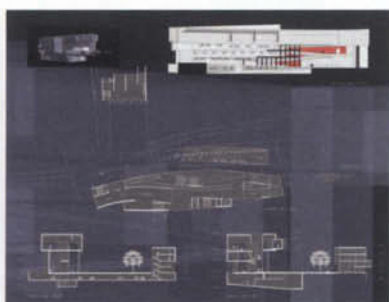
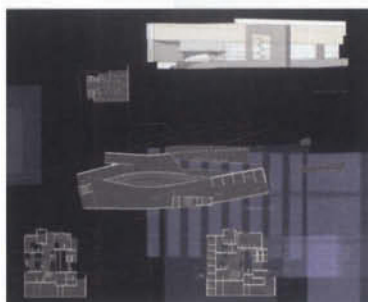
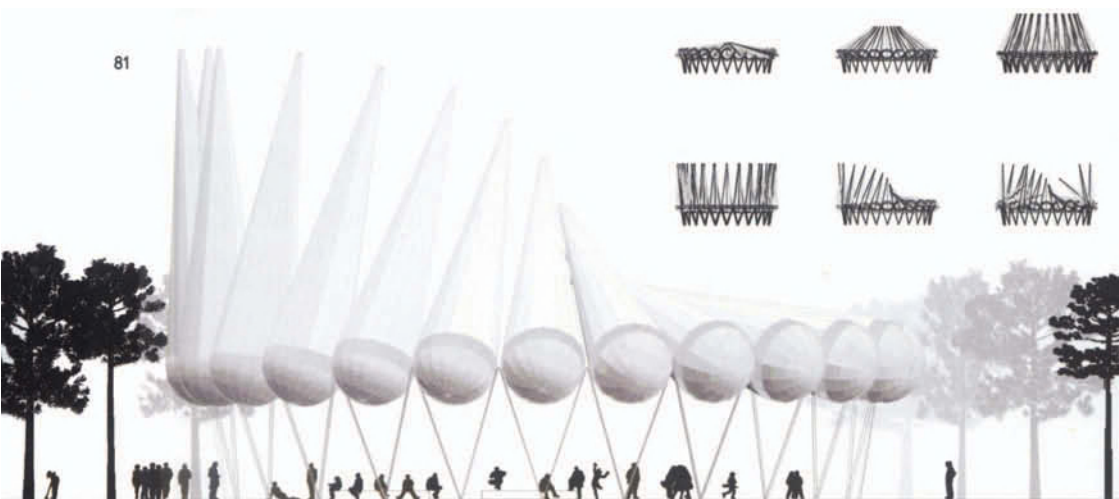


With their design for the 'Zeche Zollverein', architects Fritz Schupp and Martin Kremmer created a masterpiece of functional industrial architecture. Whereas the blueprint for the mine was developed on the basis of precise working processes at the Essen-Katernberg location, the requirements of the Zollverein Design School are entirely different. Instead of places for activities within a clear and logical production process, there was a need for a decentralized, open space/room system. On a spatial-organizational level, this system implements the structural concept underlying the Zollverein Design School. From a clear structure, a complex system of possibilities unfolds that reflects the constantly changing demands of the Design School. The proposed network of spaces does not only enable various configurations and combinations, contact zones and cooperation (also in the direct spatial sense), it also allows for offshoots, the gradual dissociation of concepts and models developed at the Design School. On ground level, the school establishes intensive contact with the public sphere, which flows around and into the different spaces of the school.

Museum of Modern Art Bozen – Competition Entry



As different aspects of our lives increasingly mingle while classical boundaries between arts disciplines become blurred, but also blend with aspects of our everyday life, we tried to develop a building structure that allows for the interweaving of different systems. This structure then can then become a catalyst of various different scenarios and activities. To create a contact zone between passers-by and the museum that is as large as possible, inside and outside, art and everyday life, various pathway systems inside and around the building are interwoven and intersected.





Berlin, Darmstadt, Frankfurt/Main, Cologne, London, Vienna

3ZKB - 3-bedroom-flat



Considering that 'unfriendly' places provoke 'unfriendly' actions and 'friendly' places 'friendly' actions, osa undertook a test project in a pedestrian underpass in Darmstadt. Six advertising boxes (measuring 2.90 x 0.90 x 1.50 meters) in this long-neglected place were rearranged into a 3-room-apartment with kitchen, bathroom, and storage. The interface to the public was the passageway running past, which served as the 'hall' of the apartment. Throughout the duration of the project, we initiated different events starting with a 'flat-to-let' ad in the local newspaper. Further events were a house-warming-party, an afternoon-tea-invitation etc. In a second phase, we realized a project in collaboration with the artist Simone van gen Hassend: her 'Schlampis' (www.schlampi.de) moved to the flat. Ongoing there could be observed at the ZKM Karlsruhe in a conference circuit. At present, the permanent use of the flat as an art-gallery is being prepared in collaboration with artists, art scientists and sociologists, which will involve that we completely withdraw from the project.

intact

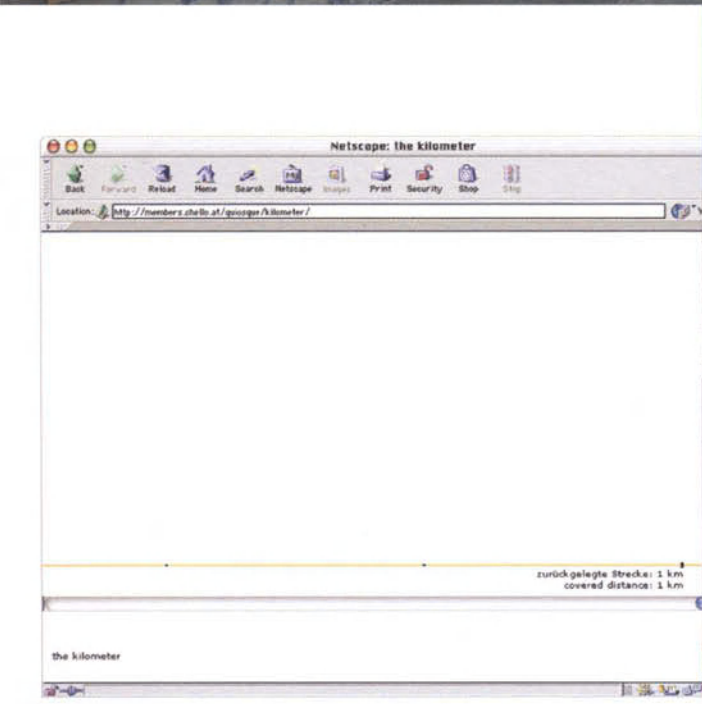


(with Johannes Marburg/www.bildstatt.de)
The project is about everybody's desire to own property. It indicates intact life in an intact environment. The object we have used is an existing house, formerly a signal box, in one of the poorest regions of Europe. We have refurbished the little house so as to make it resemble a property from a glossy real-estate magazine. But it is still where it is, sitting on stilts, inaccessible, unreachable. We use the object to initiate events and discussions about living space, safety, feeling at home ... and to draw attention to a region that urgently needs some improvement in housing and quality of life. The on-site project is supported by different off-site activities such as a postcard-series, a special website (www.i-n-t-a-c-t.org) and other publications, not only for documentation, but also prompt a discussion of public aspects of private dreams among different social groups.

The Kilometer Website to scroll down one kilometer



With the invention of the telephone, distance ceased to be a problem in communications. Now, with the Internet as we know it, time means nothing any more. We are right back at the absolute zero of the coordinate system of time and space. With this website, you are able, for the first time again, to get an idea of what one kilometer is. The diagram which you can scroll along actually has the length indicated by the markings. Online since 12/2000
<http://members.chello.at/quiosque/kilometer/>





Berlin D

LOOPS



Design for the Campus of Donau University, Krems, Austria, under construction
Donau University Krems is located on a hill above the river Danube, surrounded by vineyards. Three parallel stripes – a footpath, a little stream, and a railway line – run through the parceled-out land. The design for the university campus accentuates the existing striation by adding some more stripes between the main building and the railway station. These are four parallel bands of different materials and colors which are rolled out across the landscape. Four loops form a new sign for the building's contemporary use and extend the university lobby to the outside. Two material stripes are rolled up in front of the main entrance. A ramp and a flight of stairs form a loop and connect the railway-station below with the campus.

RIO Loft

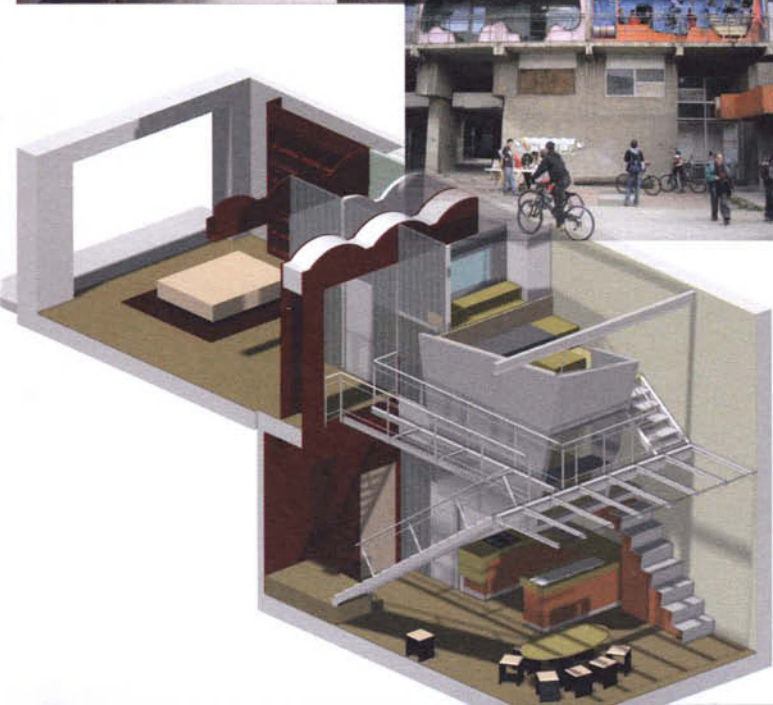
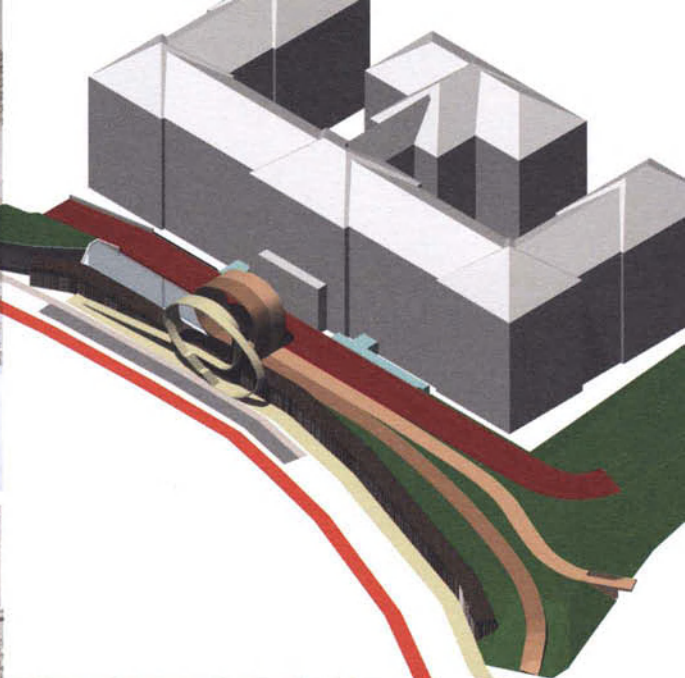


Berlin-Kreuzberg, 2000-01, 112 squaremeters.
The RIO loft is located in a former telephone factory Berlin. The existing building was a very raw, two-storey structure, which was rebuilt into an apartment. The client wanted his loft to be like a tailored suit. Everything should be fitted in with the architecture. He did not bring any piece of furniture – except his bed. Previously, the apartment space had been part of a stairwell. Instead of dividing the loft into several rooms, the space was designed as a collage of different living situations, preserving the extant parts of the former stairwell with its tiled walls and adding new elements.

SR BALCONY TUNING



Balcony Tuning was a project conducted at the 'Hotel-Neustadt' festival in Halle, Germany, in summer 2003. The 'Hotel Neustadt' was a temporary hotel in an otherwise empty prefab slab-construction housing project ('Plattenbau'). The new town of Halle-Neustadt is worn down, having outlived its underlying political idea. Today, it is the individual and his/her needs that shape the city, instead of the 'economy of the collective' of the socialist urban housing. The balconies of these 'Plattenbauten' are the interface between the private and the public sphere and were our starting-point for the semantic reloading of Halle-Neustadt. Balcony Tuning was not limited to the hotel, but extended to cover the whole of Halle-Neustadt. Most of our work involved counseling. We did more than 100 balcony consultations with local apartment owners, dealing with lighting, cats, swimming pools and folding tables, box seats and sun blinds, forbidden nails in renovated houses that interfered with the heat insulation, and terraces on ground-floor level. In addition, we offered a balcony tour through Halle-Neustadt, past examples of tuned balconies such as the 'Balcony-Bar', where refreshments were offered on the tour. We built a Triathlon Balcony and a Wedding Balcony. The project was done with the assistance of: Johanna Moser, Cornelia Schluricke, Reinder Bakker, R. Oskar Wittich, and Mike Ronz.





Leipzig D

TATORT Stadt – Urban Design Competition – Duisburg-Hochheide



Duisburg-Hochheide is an urban 'hot spot' for the local municipality and urban planners: a neighborhood of mass-produced prefabricated high-rise housing projects with people from a broad range of ethnic origins or nationalities, low-income families and high unemployment rates against the background of the general German population decrease and the declining industries of the Ruhr district. One could blame it on the high degree of anonymity in and outside of these buildings, or on the rehabilitation backlog or the overall financial and social situation within these housing projects. But here the situation is even more complex as the buildings and the surrounding land have different owners with different interests. In its proposal, urbikon gave a visual display of the full range of planning options to gradually unravel the complex ownership situation for the housing development. The scenarios proposed by urbikon provide a basis for discussion between owners, city authorities and the population about which way to go. A social communication concept was developed to integrate current residents into the transformation process and to generate more identification and responsibility for the place. urbikon is curious to visit the place in ten years!

L'Office

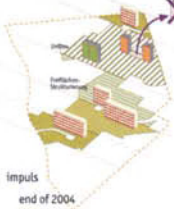


'L'Office' is a GDR-manufactured bus transformed into an urban explorer unit. As a mobile office, it is used to explore the contemporary built environment and to experiment with informal and non-stationary economies. It is used as a platform for public events, as a mobile office for urbikon, and can be rented for urban purposes. 'L'Office' has an indoor capacity of 20 people. It has 10 combined seating, storage and exhibition elements called 'rollators' aboard. These can be used inside and outside the bus to create instant seating, exhibition or display configurations. It gives you the possibility to really stop at places, to see, 'hang out' and feel: it turns a gas station into a living room, the turnpike into a studio or a parking lot into a barbecue area. 'L'Office' brings the laptop into the street. A relic of the GDR industrial era, the 'L'Office' bus is now transformed into an experimental facility of the third sector, a 'service' unit. As the impact of globalization does not only induce changes in the built environment, but also influences the work situation for those in planning, designing, and building, 'L'Office' is a project by young architects trying to explore new fields of their profession.

P2-Ripdown



In an attempt to improve the image of prefabricated housing blocks in the former GDR on the one hand, and to indicate the wide range of reconfiguration possibilities for these structures on the other, we have created a small online application, which allows users to de- and reconstruct one specific building type, the so-called P2, in any way they wish, without having to bother about technical matters such as statics etc. Both the game and a huge variety of results are published at www.urbikon.com/p2spiel/. To encourage radical rebuilding ideas, we also created a little movie which presents the shrinking of such a P2 into a 2 1/2-storey apartment house or a single-family-house.



impuls
end of 2004



ende of 2005



end of 2006



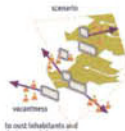
spring 2003



summer 2003



prognosis 2004/2005



scenario
vacant area
to meet inhabitants and
desire social security



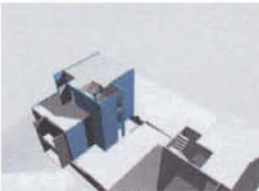
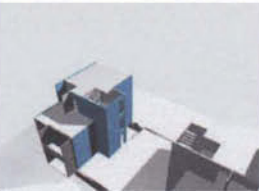
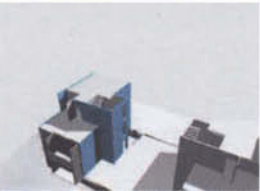
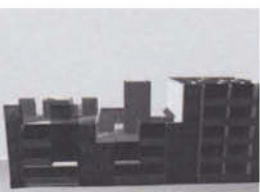
year off
costs approx. 1,000,000 Euro



new one family houses
new city pattern and social structure



re-naturation





Attendorn, Bremen D

Ü.NN-Hall

Experimental Space and Office



The Ü.NN-Hall is part of a 20,000 square-meter industrial complex, which once was the biggest heavy-industry plant in the region but now has been closed down for 20 years. The former changing rooms for workers and the cafeteria on the first floor of the two-storey brick building were reconfigured into a multi-purpose experimental space to be used, with a floor space of 800 square meters, as an office, a public art forum, a party zone etc. The workers' lockers remained on site and are now used as room dividers to create variable spaces for different purposes. The Ü.NN-Hall serves both as an office space for Ü.NN and their clients and project partners and as a venue for local cultural events.

zimmer_frei / Room to let - Interdisciplinary Art Exhibition

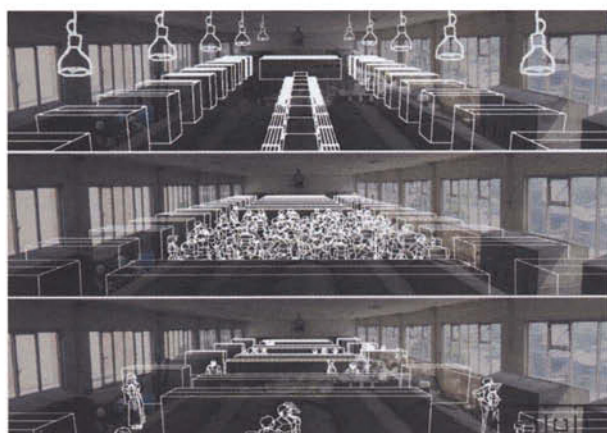


zimmer_frei is in line with four other architectural and art projects since 1997, which all seek to retrieve the potential of abandoned spaces by placing them different new contexts, the main goal being the reactivation and revaluation of these buildings of former local or regional significance. Artists developed their works especially for the occasion, though without previous inspection of the site, but on the basis of detailed information, such as drawings, photos, sounds etc., sent to them in a special box with the intention of "sending the specific location" to the artists beforehand. The four-day shows comprised painting, sculpture, photography, space installations, literature, music, and culinary art. Unlike in conventional exhibitions, communication was an essential part of the concept. The personal presence of the artists and the interaction of the show rooms with an umbrella program that guided visitors through the building, offering numerous different activities readings, and concerts, contributed to creating an atmosphere of lively discussion, relaxed contemplation, and a tight sequence of impressions.

Segref House - Single-Family House



To accentuate the natural slope of the given terrain, a base of exposed concrete was anchored horizontally in the ground so as to protrude in north-south direction. It provides the artificial ground floor-level for the entire building and defines the space to be architecturally designed for the young family. The rest of the terrain will be left as a wild garden with little fruit trees that form a strong natural contrast to the precise geometry of the concrete base. Upon this base, the elongated cubic structure of the garage on the north side and the garden pavilion on the south side enclose the geometrical volume of the main house with a small courtyard in between on either side. The clients wanted a compact building that contains a jointly developed clear layout of spaces. Very important were the aspects of generous natural lighting and accurately defined views on the surroundings. The simplicity of the architectural shape corresponds to the concentration on a small range of high-quality materials in the interior design.



BeL

In 2000, **Anne-Julchen Bernhardt** and **Jörg Leiser** founded the BeL architectural office in Cologne. Understanding architecture as a critical practice, BeL explores the faults in the formations of contemporary culture.

blacklinesonwhitepaper

registered 2002 as a north-south collaboration, based in Germany and South Africa. Architecture and urban design, cross scale and cross media. People: **Kirsten Dörmann**, **Solam Mkhabela**, **Tumi Morule** & guests

blauroom architekten

stands for the in-depth analysis of the transformation of urban space and its architecture. The proposed solutions and concepts produce multifunctional and remarkable urban sceneries with a high identity value.

complizen

Complizen was established in 1998 in Halle and is distinguished by freshness and profound architectural vision. The core team of Complizen consists of **Andreas Haase**, **Tobias Grimminger**, and economist **Tore Dobberstein**. Haase and Grimminger spent long times abroad for work and study in Vienna, Halle, Guatemala City, London, and New York, which all had a lasting formative influence.

jomad

Since 2001, Jomad has flourished as a label in the Berlin architectural scene, and right from the beginning has made a name for itself with its sophisticated approaches and solutions in architecture and interior design, as well as with successful media presentations. What distinguishes its projects is stringent concepts combined with a love for details. And it is between these poles that **Johannes Müller-Baum** and **Arp Dinkelaker**, the two creators of Jomad, work, while at the same time also leading subsidiary units under the main label, such as 10119berlin.de, kochstelle.com, or neopointilismus.de.

Mr. Fung

Three architects multiplied by endless ideas. Our formula for your benefit, whether in architecture, landscape or urbanism. **Frank Menzel** [architect] 2001 co-founder of Mr. Fung **Frank P. Thomas** [landscape architect] 2001 co-founder of Mr. Fung **Richard Woditsch** [architect] Joined Mr. Fung in 2003.

no w here

no w here deals with the different layers and scale relations in the built environment. In collaboration with other specialists, we work out individual concepts for a wide range of different questions.

osa & Jens Preusse

osa consists of **Sebastian Appl**, **Ulrich Beckefeld**, **Britta Eiermann**, **Karsten Hunneke**, **Oliver Langbein**, **Anja Ohliger**, **Anke Strittmatter**, **Bernd Trümpler** and changing associated partners in Darmstadt, Frankfurt, Cologne, Berlin, Vienna, and London, and on the Internet: www.osa-online.net **Jens Preusse** born 1966 in Heidelberg / 1988-1990 Lette Foundation Scholl of Photo Design, Berlin / since 1995 freelance photographer since 2000 web design and non-commercial Internet projects

Peanutz Architekten

Peanutz Architekten was founded in 1997 by **Elke KnöB** und **Wolfgang Grillitsch**. We deal with every kind of architecture and space. PEANUTZ means to act upon space so as to facilitate the widest possible range of 'Nutz(en)' (German for 'use').

urbikon

urbikon.com is a platform for projects, products and ideas that reflect and create built environments and urban life. urbikon works in different configurations, scales, and media.

Ü.NN

Ü.NN was founded in July 2004 in Attendorn by **Oliver Rüsche** and **Tobias Willers**. The project that started this collaboration was the exhibition 'zimmer_frei' in 2002. (www.zimmerfrei.org).

ARCHITECTURE

D

Architecture As Method Off-Architecture

When the magazine *archplus* – in its two issues on off-architecture in October 2003, *archplus 166 Scenes* and *archplus 167 Networks* – made an attempt to launch a debate on the new self-conception of a young generation of architects, the focus was deliberately placed on the situation in Germany. For the state of development of this generation can best be described against the background of the specific structural problems in Germany after more than a decade of slow business in building and with a surplus of graduate architects like nowhere else in the world.

The proposed notion of 'off-architecture' expressly suggests an expanded architectural practice that sees in the deplorable economic situation, which can neither be denied nor played down, the kind of freedom which, in the well-known words of Spinoza, is an 'insight into necessity'.

Architecture as Method

Ever since the beginnings of modernism, architects have strived over and again to break free from the limits of architecture, which they felt were oppressively narrow. Rhetorically at least, recurrent attempts were made to expand the notion of architecture – in terms of color, form, function etc. However, what strikes us as most radical about this today are not formal expressionist gestures like those by Poelzig or Höger et al., but rather the sober and programmatic concepts for rationalizing architecture. And most radical in this respect was Hannes Meyer

in his manifesto 'bauen' of 1928: 'building is just organization: social, technical, economic, psychological organization.' The dictum was generally criticized as an objectivist reduction of architecture although, quite on the contrary, this program for the "organization of life processes" is the most comprehensive definition of architecture conceivable – even if this fact may be somewhat obscured by the use of the adverb 'just'. And although this turn is still associated with the verb 'build', it clearly points in the direction that architectural practice seems to be taking today after so many isms and salvation promises in the 20th century. 'Social, technical, economic, psychological organization' has an enormously political implication and does not necessarily have to result in a built object. Rather, the issue today would be to expand, and apply, 'architectural thinking' (Rem Koolhaas) itself, or 'architecture as method', to new and different fields of activity. To be sure, the point here is not the sub-cultural posture of being on the off side of things as the result of an economic plight, but rather the active expansion of the architect's field of activity, which, though, may well have been prompted by that plight.

The emergence of a more communicative notion of architecture could be exemplified by the development of OMA/AMO. No other contemporary architectural office has ever practiced this with more consistency or success, with the second half of the palindrome, AMO offering precisely this 'architectural thinking', the architectural



Anh-Linh Ngo is editor for *archplus* magazine and co-founder of 'MethodeArchitektur' (Berlin/Milan).

method, as a service: from management to political consulting, to fashion shows and so forth. The point is to conceive the office as a research institution which, using a specifically architectural approach, works in the forefront of contemporary culture. Nevertheless, OMA is now building more than ever. It is significant here that AMO is a genuine 'expansion' and not just a makeshift solution, as described by Bill Millard in his article in the upcoming *archplus* 173 OMAMO. Equally significant is the fact that this expansion coincided with the cancellation of the Universal Headquarters project, which was of considerable importance for the office in the late 1990s. It might not be pure coincidence that Spinoza and Koolhaas are both Dutch. As mentioned before, true freedom can, according to Spinoza, only derive from an 'insight into necessity' – and such insight can indeed be a painful experience.

Off-Architecture

The two *archplus* issues mentioned above made the case that the young generation has in fact already taken to this practice – consciously or unconsciously – without, however, having specified it as regards content and methodology. Far too often, this practice is defined *ex negativo*, as an unfortunate consequence of the economic situation: 'We want to be on, not off!' was a recurrent response. Off-architecture tries to reverse that argument so as to indicate a perspective. Understandably, there is much anxiety about the whole situation, and there are only few who consistently face

up to the necessary changes. One thing, however, is clear: the nonchalance of simply going on discussing about styles and isms, about 'real architecture', as makes itself felt in Jan Tabor's comment for the Czech section of *Wonderland*, seems long obsolete to the young generation facing these changes.

Off-architecture also means the chance of realizing the claim, reasserted time and again over the last century, of a social and political architectural practice – "to explore the possibility of applying architectural thinking in its pure form – liberated from the need for realization." (Koolhaas) For the excessive building boom of the post-war era all too often reduced modernism to a mere 'aid for modernization', as Nikolaus Kuhnert put it in the editorial of the *Off-architecture* issues. It would be essential not to let one's own intellectual and creative work be reduced to the built object, the architectural product.

What does this argument mean for the teams presented here, what are the positions they take? Some of them were already presented in the 'off debate' and published in *archplus* 166/167: BeL, blauraum architekten, no w here, osa, Peanutz Architekten, urbikon, Ü.NN. The others could have easily been included as well: blacklines, complizen Planungsbüro, jomad, Mr. Fung. What they all have in common is a widened awareness of challenges: the idea of getting beyond the built object which nevertheless is a basic part of their repertoire. The emphasis here is on 'basic', which means that they cannot be reduced to being non-builders, as is also evidenced by the selection

for the exhibition. Still, their main focus is on the (critical) confrontation with contemporary culture, as is explicitly stated by BeL. In a provocative manifesto, which was published in *archplus* 166, they argued on this matter and also gave a demonstration of their polemical talent; an essential ability for livening up, and pushing ahead the debate which has become pretty rare these days.

Another thing they have in common is their working structure and method: 'Off-architecture indicates a new type of network culture. From Hamburg to Leipzig, from Cologne to Berlin, more and more groups are joining together, describing themselves, in most cases, as "loose collaborations". At the same time, local scenes are beginning to emerge in the cities. A critical mass of architects exchange ideas, go public, work in networks.' This characterization from the editorial of *archplus* 166 holds particularly true of osa and blauraum, but also applies to many other teams. Thus, for example, Mr. Fung describe themselves as a team that consciously trespasses the boundaries of the profession, cultivating a view from outside. The very name Mr. Fung is a playful allusion to pop culture; it sounds rather like a music label than like a serious planning office. The threshold for a non-professional public is deliberately kept low. The merchandising of Mr. Fung T-shirts on their homepage is also playing with the mechanisms of the pop business.

Another example: the international origins of blacklines in Europe and Africa have sensitized them to global thinking. Thus, in one of their projects, they address the

problem of water shortage, one of the most pressing unresolved natural-resource questions of the future. To implement their pragmatic and poetical approach, blacklines work together with the renowned Fraunhofer Institute.

The other teams, which cannot all be mentioned here, work on a similar basis, but each has chosen their own focal activities and themes. One of the main themes of this generation apparently is the confrontation with existing architectural urban structures. The question of the potentiality of the city, of the city as a way of living, is addressed in pragmatic, rather than academic, terms. Answers to that question lead to 'situational practices' (Wilfried Kühn, *archplus* 167), as can be found, for example, in the interim-use concepts proposed by several of these groups. (On this subject cf. the editorial of *archplus* 166, and Nikolaus Kuhnert, *Off-Architektur*, in *Archilab* 2004, *The Naked City*, Orléans)

The Fat Years are Over

'At first sight, however, the open structure of these networks is only the crisis management of miserable economic conditions. The architectural job situation and economic prospects hardly allow long-term commitments, let alone a permanent office address. These groups make a living by doing bread-and-butter jobs. One does odd jobs here and there, the other holds a university post, and the third one writes his doctoral dissertation.' (*archplus* 166) Given this state of affairs, can one still have a clear conscience to proclaim an 'off-architecture'? Isn't this just whistling in the dark for mutual reassurance?

Certainly, the situation holds a great danger of self-marginalization. We should nevertheless be aware that the

'fat years' are over and will not come back again. Instead of succumbing to the typical German depression, we should try to realize our possibilities and stake out our claims: there is no lack of spirit, creativity, dedication, and intelligence.

However, what is necessary and what the example of AMO shows is that 'architecture as method' is not just a perspective for large offices, but can be found, in *nuce*, in the practices of many of the smaller offices presented here. This is what puts these practices 'on' and could get them off the economic offside. Small beginnings can be seen everywhere, but what it takes is conscious reflection and specificity. In the view of *archplus*, this might be a perspective to overcome the frequent theoretical blindness and to find one's own position. Offices should be seen as laboratories, as research stations for the development of 'architecture as method'.

Office plus, Design plus, Architecture plus

This is perhaps the first generation that sees in the notions of consumerism and media no longer mere catchphrases, but has developed an adequate understanding of them so as to come up with adequate responses – and not just images again – for the mass society.

'A generational change is beginning to emerge. First and foremost, it makes itself felt in the question of the professional profile and of how to address the communicative needs of mass societies. The issue in question here is nothing less than the professional prospect of architects: will the architect evolve towards being a communicator and mediator so as to meet the communication

needs of highly developed mass societies, or alternatively will he remain the same old generalist as ever who just withdraws a little further into his shell in the face of these developments? The matter of communicative competence is the first decisive turning-point:

Communicative competence starts on a small scale. The office is no longer the classic office. The office is an exhibition space, a discussion platform, a bar. Office plus.

It continues in design. Design is no longer classic design. Design is communicative, situational, and temporary. Design plus.

And it does not end with architecture. Architecture is no longer classic architecture. Architecture is communicative architecture: Architecture plus. *archplus*.

This 'plus' factor opens up perspectives. How to realize them will be the task of forthcoming debates and practices.' (*archplus* 166)

– Anh-Linh Ngo

The article quotes from the editorial of *archplus* 166 by Nikolaus Kuhnert and Susanne Schindler: *Off-Architektur*, p. 14 ff.; *archplus* 166 and 167, *Off-Architektur* 1 und 2, *Szenen und Netzwerke*, October 2003.

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WONDERLAND



a touring exhibition

ARTGINEERING

CASANOVA + HERNANDEZ ARCHITECTS

FÜN DESIGN CONSULTANCY

Güller Güller architecture urbanism

Birgitte Louise Hansen

LEGU Lehner en Gunther Architecten

John Lonsdale Architect

LÖHMANN'S Architecture · Urban + Industrial Design

morePlatz ag.

Office Kersten Geers David Van Severen

urbanberry



↑ **Opening speeches:**
 Paul Rajakovic (Wonderland)
 Dr. Christian Prosl (Austrian Ambassador
 to Germany)
 Anh-Linh Ngo (editor for archplus, Berlin)
 Photo: Werner Huthmacher

↑ **About 700 people at the exhibition
 opening Berlin, D**
 Dec. 3rd 2004 Lichtzentrum ZUMTOBEL
 STAFF, Oberbaum City
 Photo: Lubor Sladky

✕ Photo: Werner Huthmacher



14-
2005

2005

World Trade Center, Amsterdam
1118 BG Schiphol Airport

Vernissage

April 1st 2005, 19.00, Open

dialogue: **Anneke Bokern,**

freelance architecture journalist, Amsterdam,

Introduction: **Dr. Erwin Kubesch,** Austrian Ambassador
to the Netherlands, **Ing. Maurits Schaafsma,**

Senior Planner at Schiphol Real Estate, **Opening**

Hours: Mon – Fri: 07.00 – 19.00, **Workshops:** network
structures, April 2nd 2005, in cooperation with
young european architects – yea



Wonderland Logbook

Netherlands

From: ARTGINEERING <info@artgineering.nl>

Date: Jan, 1 Jan 2005 13:42:45 +0100

Subject: selection theme/ 11 expats - or 88 reasons to stay in Holland

Dear Wonderlanders,

we wish you a happy 2005 with an inspiring Wonderland event!

After quite some discussion with Olof (YEA) and Mathis (Güller&Güller) we came to this brief and simple concept for the Dutch Wonderland exhibition: "11 ex-pats or 88 reasons to stay in Holland" initiates a reading of the exhibition beyond purely documenting the wide spectrum of architectural production and evokes questions like: Having been established in the post 90's, what are these practices up to now? What are their economic and creative strategies? How do the architectural origins of these immigrants influence today's Dutch architecture? How alien is their work? Or how Dutch have they become? And what on earth are they still doing here?

In our opinion the radical ex-pat team selection in combination with Schiphol as exhibition location doesn't need much further determination. It also intentionally contains the freedom for each office to use their individual point of views to fill in their '8 reasons to stay in Holland' ...

All the best,

Stefan Bendiks & Mathias Lehner

Organisation/Contact:

Wonderland - platform for architecture, hotline +431 9294058, office@wonderland.cx, www.wonderland.cx



Rotterdam, NL

FILEkit® / STAUKit® / CODAKit®



FILEkit® (though it sounds like English, "file" is the Dutch word for traffic jam) interprets the congestion zone as public space. The FILEkit® is a collection of 'must-have'-items for the traffic jam: a water pistol, a bible, or a condom. It stimulates the awareness for potential activities in a traffic jam and facilitates communication with fellow FILEvictims. Like a "welcome pack" for the traffic jam novice, FILEkit® is distributed by a mobile team of "FILEangels" on motorbikes patrolling along the traffic queue. The act of winding down the window and accepting the package is the first step to reconsider one's own position within the social and spatial condition of the traffic jam. To open oneself up to the unexpected beauty of being stuck in a jam. (in collaboration with D.+NL, feld72)

Triple profit – first prize competition "Geest en Grond"

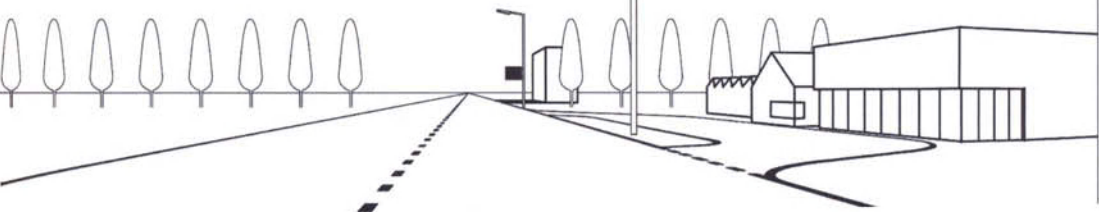
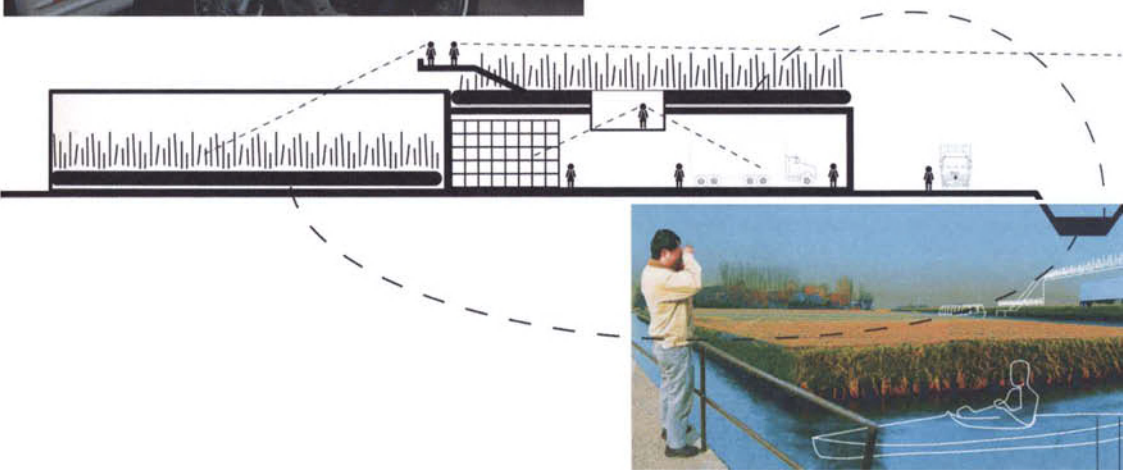


'Triple profit' is a strategy for the future development of the "Bollenstreek", a region southeast of Amsterdam, world-famous for the cultivation of tulip bulbs. Instead of a conservation scenario, that would ultimately hinder the economic development of the area, Triple profit opts for a combined strategy of agriculture, tourism and the recycling of polluted mud. The project proposes to dig up the "chemical heritage" from the drainage canals and turn them into a tourist water network for boat tours through the tulip fields. The mud is recycled into so-called "bulb-clusters" of concentrated agricultural activity, integrated with research and tourism. At the same time, the clusters function as scenic viewpoints overlooking the tulip fields, optimizing the contrast with the open landscape.

N4 – a direct relation between infrastructure and program



The strict separation between through-traffic zones and program zones is in for a change. Paradoxically, buildings along main roads are most difficult to access. They are exposed to nuisances such as noise, pollution and fenced in by road-safety fixtures, without being able to take full advantage of accessibility, visibility and a clear address. An alternative model is provided by the national road N4 in Belgium, a former highway with a unique direct relation between roadside buildings and road, where an ad-hoc development of program and facilities takes place: a wonderful informal world of single-family houses, churches, castles, discos, offices, snack bars, gas stations, and stores. The N4 serves as a laboratory and source of inspiration for a new kind of regional infrastructure in the Netherlands: the "missing link" between highway and secondary network.



CASANOVA HERNANDEZ

102



Rotterdam, NL

Urban Symbiosis

European 6 competition, First prize, Under development, Groningen, Netherlands



The site is located in Groningen along the Starckenborghkanaal within an area characterized by the mix of housing and industrial buildings. A revitalization of the area is proposed by introducing new typologies based on the mixed use of living and working. New public spaces, squares and bridges are designed to link different areas of the site and the entire site with the existing city. Light, transparent, "floating" volumes are located along the canals. They house a great variety of flexible typologies: toggle house, lighthouse, studio, loft, home-and-work ... all of which enjoy a breathtaking view over the canal. Each type is defined by a "functional sculpture" which contains the service areas of the residential units (kitchen, bathroom, and storage rooms), surrounded by open through-room spaces.

Glass Art Museum

New Taipei competition, Second prize, Taipei, Taiwan



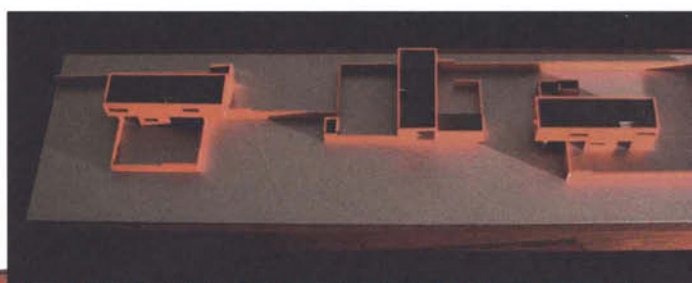
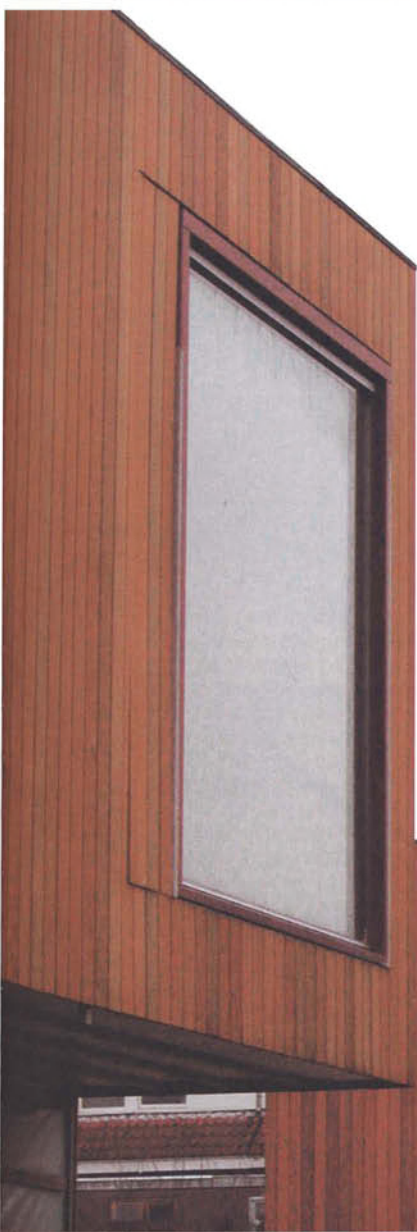
The proposal seeks to link the new museum and the surrounding parks by a Glass Art Promenade. The museum premises are distributed over a wide part of the green area through several buildings and pavilions. Three glazed cubes with side lengths of 32, 24, and 12 meters are the visible part of the project. These are linked by semiburied patios and passages connected to the Glass Art Promenade. The Glass Cube named "Water" plays with different degrees of transparency and refraction of the light and houses the exhibition. The "Fire" Glass Cube is characterized by its warm inner atmosphere and the sparkling reflections of its cubic golden core. It houses the museum restaurant and the "Master Piece Room". Glass Pavilion "Wind" is designed as a fresh breeze that gently blows across the building, creating a light and dynamic pavilion, full of color. It contains the café and shop.

Patio Houses

Under construction, Groningen, Netherlands



The commission was to design a number of patio single-family houses located in an intimate urban courtyard close to the centre of Groningen. The proposal consists of a board wall that runs between the buildings, small storage units, and the private gardens of the houses that mark off the urban courtyard. The wooden wall folds to define the houses, the storage units, garages, the public and communal areas, and the private patios and gardens. It encloses different spaces with different atmospheres and defines an interior landscape sheltered from the urban world. The houses are based on a simple division into three strips: patio, house, and garden. A sculptural volume inside each villa contains kitchen, toilets, staircase, bathrooms and storage rooms. This volume adjoins a double-height living room.





Rotterdam, NL

Restaurant 13, Jinhua City, China



Fün Design Consultancy / Johan De Wachter, Cesar Garcia, Paz Martín and Liu Pei, Julia Rodríguez Luján, special thanks to Michael Smith and Rob Nijse (ABT)

FünDC was invited together with 9 other international and 6 Chinese offices to develop a series of permanent pavilions in a new development area in Jinhua City, China. Our proposal reinterprets the traditional Chinese restaurant typology of the 'event space' and adapts it into an three-speed eating place through an urbanism+architecture+interior design approach. Restaurant 13 is integrated in the Jinhua Architecture Park through its steel-bamboo structure which gives plenty of shade and its open ground plan that makes the restaurant merge into the park without any specific boundary. The construction of Restaurant 13 started October 2004; the opening is scheduled for February 2005.

Design Competition: Our Museum (1st prize) Future (Con) Temporary Art Museum?



Fün Design Consultancy / Paz Martín, Cesar Garcia, Johan De Wachter and Liu Pei, Zuomin Wang with Alicia Framis and Showroom MAMA / Jeroen Evereart / Special thanks to Rein Wolfs

The project sought to facilitate critical reflection and discussion about the Modern and Contemporary Art Museum as a public building and institution. Fün Design Consultancy collaborated with artist Alicia Framis and MAMA Showroom. The approach consisted in a critical analysis of the funding systems employed by the institutions (museums) and by the artists. How can we imagine or predict a future model for the Museum as an institution? How will this influence its architecture? Companies that already finance museums will have important collections and will support cutting-edge art. Imagine that these existing funding relations become public and these multinationals decide to set up their own museums: EASYART, MASTERART, SONY PERFORMANCES ...

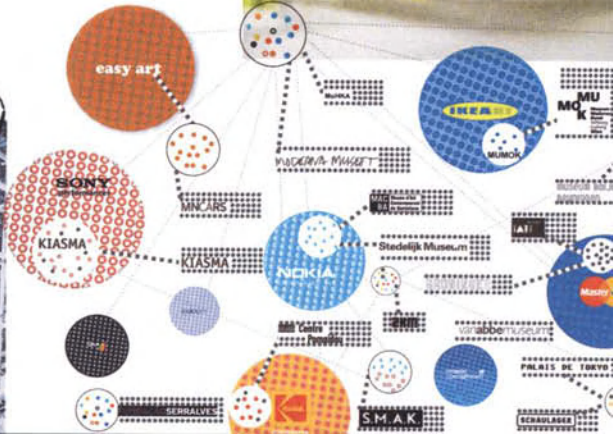
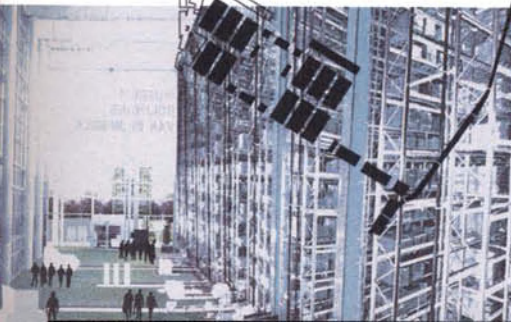
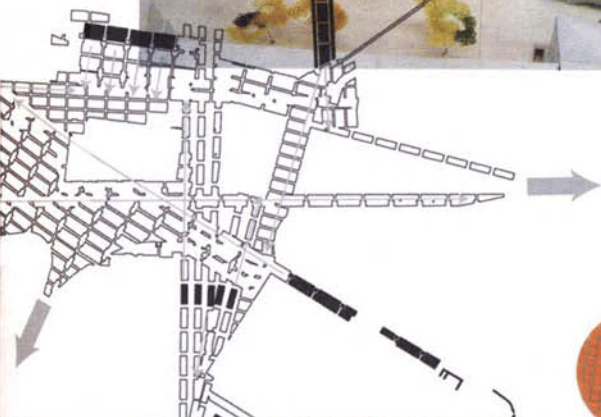
Will the new model be an ever-changing constellation where the Stedelijk Museum or Macba (Museu d'Art Contemporani de Barcelona) and EasyArt or MasterArt serve the same cause?

NC, Pozuelo, Spain (selected 2nd phase)



Fün Design Consultancy / Cesar Garcia, Paz Martín, Johan De Wachter and Liu Pei, Zuomin Wang

One of the strategic projects for next year is to turn the abandoned historical center into a pedestrian zone. We propose a traffic system with drop-off zones and new underground parking to facilitate easy access, but without allowing vehicles through. This detouring creates a car-free zone. We introduce a pedestrian 'carpet', which links three historical hot-spots. The pavement is based on a geometry derived from surrounding municipal projects with upward and downward extrusions from ground level to create urban furniture. Our architectural approach focuses on the heart zone of project where the old Town Hall building is located, which will be renovated, extended and reconfigured into a New Cultural Center (NCC), a symbiotic typology which amalgamates past and future, tradition and invention and establishes itself as the jewel of the project, curating pedestrian flows in the new city center.





Rotterdam NL, Zürich CH

'La Fleur du Flon'

Lausanne, Switzerland (2003-2004)



Our prize-winning project for the garden-festival of Lausanne Jardins 2004 is more than a garden. It is an urban intervention that is visible from everywhere in the city. It is a symbol for the renaissance of the former industrial Flon district in the heart of Lausanne as a new, vital and experimental urban neighborhood. The 'Fleur du Flon' links the valley bottom of the Flon with the surrounding city that lies above its roofs. The 'Fleur' is an inflatable balloon structure squeezed in between the industrial buildings. Its two 'flowers' overlook the city. Shining at night, it radiates the new life of the district, attracts people and illuminates the narrow alleys. During daytime, it appears as a flower, gently waving in the wind. Its interior houses a gallery of gardens changing with the season; it is an incubator and a laboratory at the same time.

With C. and F. Prosdocimo (landscape) and H. Meier (Herby-Print); S. Meier

Client: City of Lausanne, Budget: 150,000 Swiss Francs

40 apartments: 'Pearls of Oisterwijk'

Oisterwijk, Netherlands (2003-2007)



The particular challenge of the 'Pearls of Oisterwijk' was to realise luxury apartments and a public park on the same site in the heart of a posh community. Can exclusive housing still be realised without security enclosures that seem almost unavoidable today? The apartments are distributed over 4 'villas' along the Vloeiweg. A lowered entrance area and the monolithic architecture naturally separate the residential areas from the street. The slightly staggered array of the buildings opens different views to the park, and preserves an uninhibited view from the city to the river.

The architecture encourages contacts and views between inside and outside. Most apartments face three sides, with living spaces overlooking the park. Loggias and the rather closed street-side facades provide the desired privacy.

With Christian Müller Architects and Juurtink&Geluk (landscape)

Client: Van der Weegen Bouwgroep, Budget: 9 million Euros

3rd Terminal of Frankfurt Airport

Germany (2003)

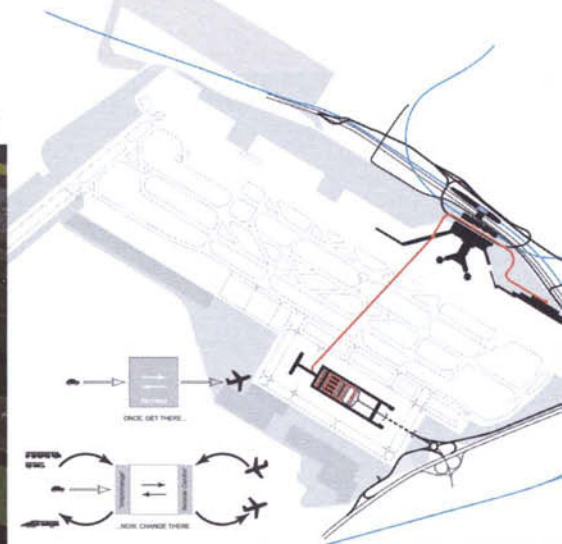
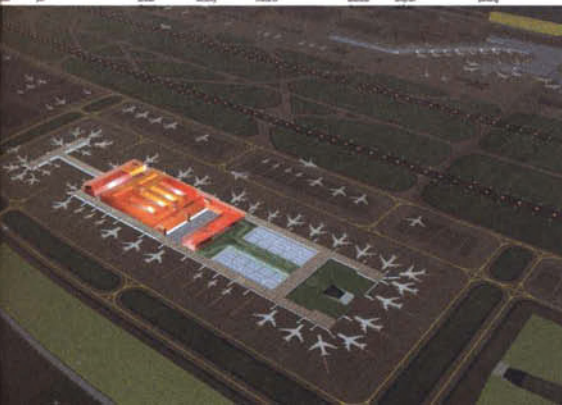
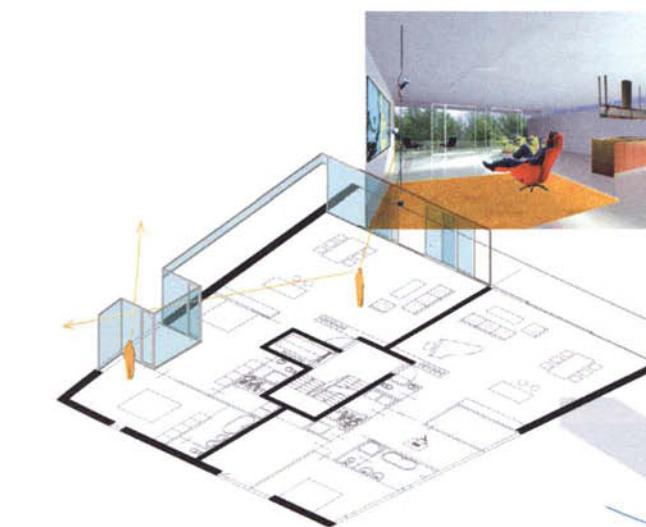
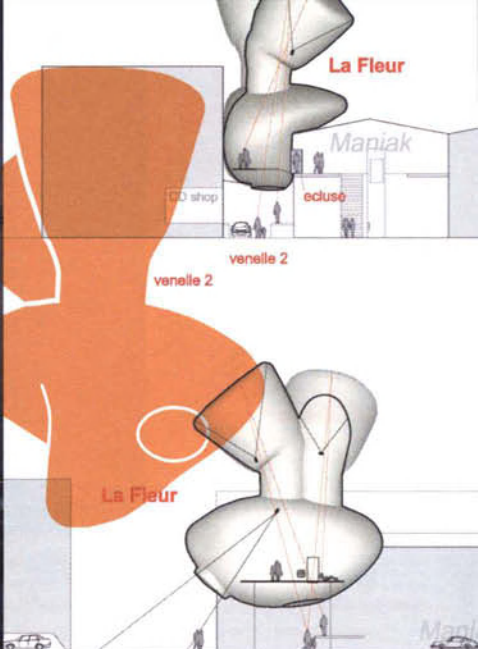
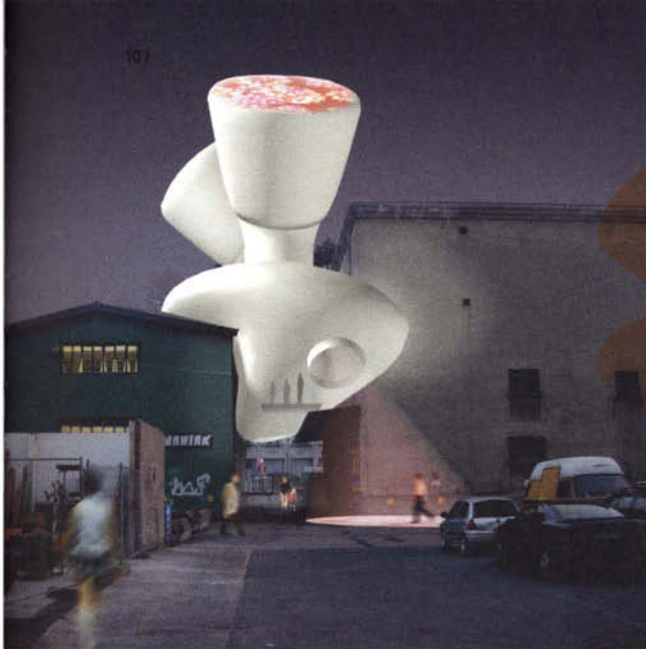


The invited competition for the expansion of Frankfurt airport with a third terminal with a capacity of 25 million passengers per year offered a chance to develop a new concept for an airport typology – one that suits the contemporary condition of the airport better than glamorous terminal roofs.

Can airport architecture be reinvented, 40 years after Eero Saarinen's TWA terminal in New York? Our answer is the 'hybrid airport': terminal and Airport City merged. Business, shopping and entertainment facilities are not accommodated in side wings or annexes; instead, the Airport City is placed on top of the new terminal's main building: the top location for travelling, working and hanging out. The central position of people-mover stations and airside centers make the new terminal particularly passenger-friendly, efficient and compact.

With Studio Sputnik and Leo-Elliott, BBN, ABT, H+N+S

Client: Fraport AG





Rotterdam, NL

Christiania Project



The free state Christiania in Copenhagen is an internationally unique example of a realized alternative city community based on self-government and consensus democracy. It is a part of the cultural history of Denmark that is worth supporting and preserving. The activist alternative ideology of Christiania, however, challenges the free state itself to live up to its ideals in the continuation of the dynamic urban experiment. The presentation was a part of the exhibition "Christiania Oven Vandet" in May 2004 as an elaboration of the awarded proposal for "The idea competition about the development of Christiania". Inspired by the metaphors associated with Christiania, the project presents ideas of how the area could be developed programmatically, combined with a mapping of international architectural and urban-design references.

La Tradition de Demain, Innovation au Quotidien



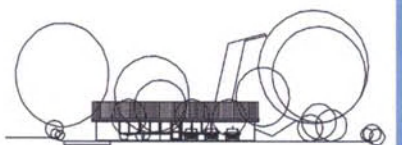
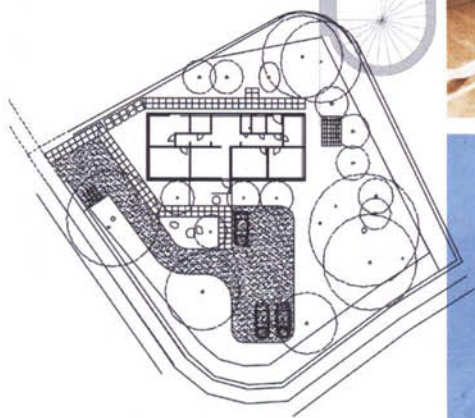
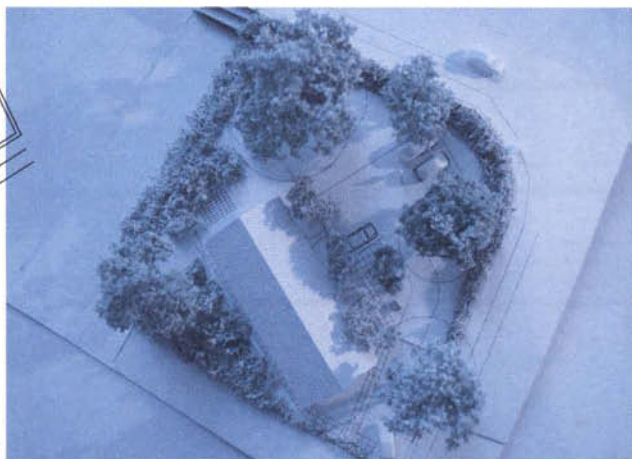
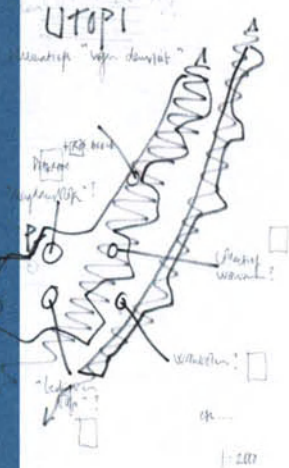
An exhibition is the space and frame around the exhibits, but an exhibition is also a statement in itself. The exhibition space carries an intention, an idea. It is about the difference and the connection between information and experience, theory and spatial installation, ethics and aesthetics.

"Tradition of tomorrow, Innovation of the everyday", was an exhibition of Danish crafts in The Danish House in Paris in May 2003. The exhibition created a space within the space; a space of positioning, a landscape that both followed the logic of the existing space and created its own surface and space. The new and open order referred to notions such as displacement, movement, and dialogue in accordance with the experimental character of the exhibited craft products.

Stationsvej 9



Stationsvej 9 is a reconfiguration project for a house in the Danish fishermen's village of Gilleleje, involving the redesigning of both interior and outside spaces. The image of the conventional Danish "typehus" (a standardized single-family home of the 1960s and '70s) was to be transformed from a private, ordinary and reticent dwelling into a public, surprising and inviting general practitioner's clinic. The challenge was to do as little as possible with maximum effect. On the outside, the solution was to change the surroundings instead of the house itself. An entrance area and forecourt was laid out together with a wild garden for birds and a meadow as a contrast to the straight brick house. The garden space leads into the house, and the interior directs the gaze back into the garden. In contrast to the tactile character of the outdoor space exposed to the process of nature, what you encounter inside is a timeless space of light, natural materials and color characterized by simplicity and functionality. Each space has its own atmosphere, which derives from its program and the human needs there might be.





Den Haag, NL

'Behind the screens'

Lisse, Netherlands



LEGU's design, which was awarded an honorable mentioning, criticizes the image of typical bulb barns in the midst of blossoming fields, as invoked for a competition imbued by a fear of loss of the traditional landscape in the Dutch bulb-growing region. Clearly, the region is not characterized by the traditional bulb barn any longer, but by bulb culture, a modern, profitable form of agribusiness. The 'desired landscape' presents itself for a few weeks in spring only. 'Behind the screens' prompts discussion about the dependence on detested but necessary elements of industrial bulb culture. Traditionally used windscreens with printed-on images travel the region for one year. Every month, one aspect of the bulb-growing reality (illegal seasonal labour, genetic engineering, and hi-tech freezing houses) is moved into focus. Behind the screens, naturally, life and work continue. (Collaboration with L. van den Burg)

Shelter for single retired man

Anselden, Austria



This small house for seasonal occupation was designed for a site that was flooded in 2002. Even though this is unlikely to happen again, the house is elevated. The compact design comprises a narrow service zone and a main wing with saddleback roof; sliding and folding elements flexibly partition the floor plan. On three sides the house is closed toward the surrounding buildings. From the patio, it opens up to the landscape with a terrace that stands out between tops of two nut trees. The terrace can be folded back to shut up the house: the bridge is up, the landlord gone. The construction of prefabricated wood elements is transportable in case the owner wishes to move. This is indicated by the handle on the ridge, a feature of marked height so as to respond to the larger surrounding buildings.

Renovation of heritage listed monument into a theatre

Hoofddorp, Netherlands



The Oude Raadhuis Theatre is a small, intimate theatre, created in the former city hall of Hoofddorp in the 1980s. Negligence and the present-day state of the building threatened the existence of theatre and building. Having won an architectural competition, LEGU developed a plan that brings spaciousness, light and openness to the building from the 1860s, with much attention given to details and the tactile quality of materials used. Generous flights of stairs prompt the public play of seeing and being seen and re-introduce grandeur to this abandoned jewel. The design provides a venue for theatrical performances, concerts, receptions, weddings, visual-arts events and houses a café. An ingenious circulation layout enables simultaneous events in different parts of the building.



jun:
undesired
landscape

juli:
summer
flowers

aug:
illegal
workers

sept:
bulb barn

oct:
export

nov:
cattle
breeding

dec:
grafting

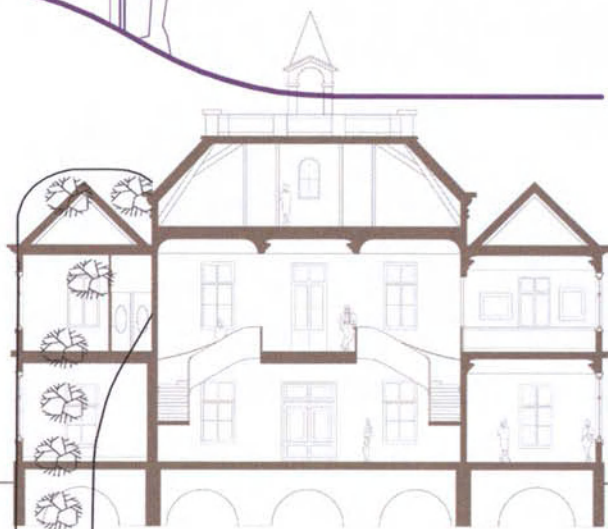
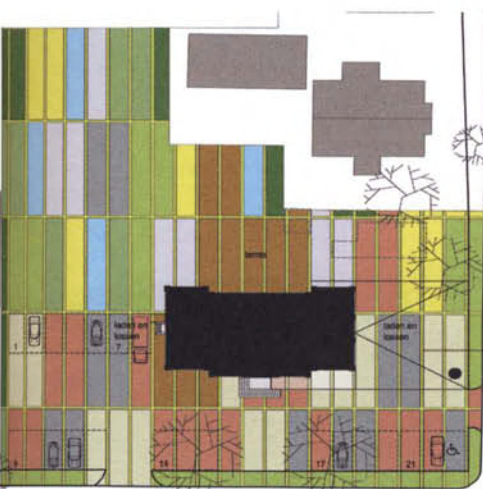
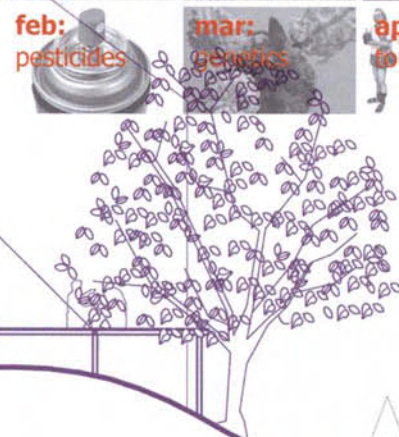
jan:
urban spray

feb:
pesticides

mar:
genetics

apr:
tourism

may:
desired
landscape





Amsterdam, NL

Mud #1

Umeer study



With the building of the first dyke in the Netherlands, an imbalance was created, which made it necessary to clean waterways and gullies of sedimentation and to pump off water, which threatened to inundate the polders. We have seen this going on throughout the ages.

The natural forces of wind, tide, sedimentation and drift – which are being tamed or stunted today – are present, but either not used, or negated to such an extent they can hardly be felt. We propose the making of islands that engage these forces and thus provide scope for often competing initiatives that seek to take advantage of the margins created by the condition of territorial uncertainty in and around the Umeer. For example, dredgers wanting to dump their muddy residue in the Umeer can do so as long as the resulting islands are used for the protection of birds. Sand extraction may take place as this can help the process of de-silting, which results in better water quality and improves marine ecology.

The study of Umeer helps make us aware again of the consequences of the delving of the land and of our collective longing for the forces that once had free reign across our wet and muddy landscape. The proposed islands are less than radical when placed in the context of changes that have taken place over the past 3000 years.

Bini #1

Neeltje Jans water center



The proposal is seen as a found object that forms part of a series of idiosyncratic objects to be found on Neeltje Jans. The proposal is inspired by a steel hulled boat stranded on a sand bank. The sculptural form refers to the movement of a storm wave in the open sea before the sand bank came to be in the lee of the tidal dykes. The sculptural form will find itself stranded in silence in the future.

Bini #2

Legoland concerning Bantpolder, Friesland



Since Lauwerszee was dammed in, the Bantpolder has ceased to be directly influenced by the sea. In the past, the stormy sea recurrently washed over and broke through dykes, shaping and moulding the sand and mud in its tidal reach to be reclaimed again by man. If the present is understood as standing in continuity with the past, which manifests itself as layer upon layer of sediment, then the proposed bird hide suggests yet other layers added to the sedimental history of the landscape. The proposed bird hide is intended as an inhabited structure with a core-ten steel skin, which, through the adjustment of its shape, brings together the ground horizon of the dyke and the more transient horizon of geese in flight. Reminiscent of an upturned steel-hulled boat, hefted by the sea and stranded on a dyke, that found artifact is draped with the material of the ground itself: mud and goose excrement. The stranded boat reminds us of the once 'wild' untamed relation between sea and land in a state of constant shifting, before the first dyke was built.





Amsterdam, NL

Private House Komman de Man

Oudermolen, Netherlands



Some structural modifications, like the deepening of the basement and the extension of a small house at a dyke near Amsterdam with a transparent volume, results in a luxurious usable space with a balanced ground plan. The interventions keep the typical character of the old house intact. Two of the former exterior walls are now inside the house, the rough texture of their surfaces retained. On the ground level, the extension's structural-glass facade functions as a second shell. The theme of adding shells continues in the layout of the garden.

In 2004, the bathroom developed in the project received the Bathroom Design Award.

Rautenstrauch Joest Museum

Cologne, Germany



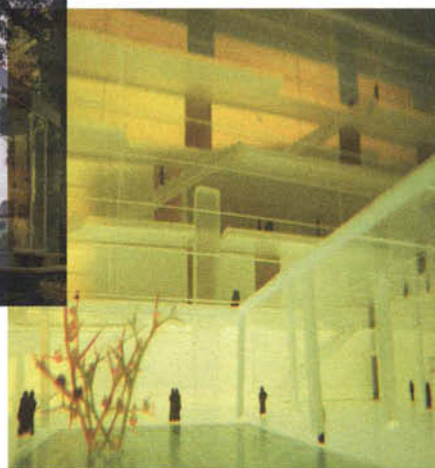
The intervention connects the existing museums on the site in Cologne with a new accommodation of the museum of ethnology, the Rautenstrauch Joest museum. The design accentuates the two directional axes that structure the urban site, north-south and east-west, by relating each to a clearly defined theme: The north-south direction features the theme of entrance to all facilities of the new museum complex, starting with the big and transparent entrance from Cäcilienstrasse and ending with the opening up of the ethnology museum, a closed box screened from daylight on different levels. In the east-west direction a sequence of different open and covered squares is developed, which ends in a densely planted little grown garden next to the church of St. Cecilia. The intersection zone of the two axes is the center of the museum complex, which functions as a forum of cultural exchange. Facilities like the auditorium, the exhibition space, the sculpture garden and the art café are located here. The scheme provides for clear orientation and routing within the museum district by providing varied spaces of perception and associating the activities of the complex with those of the urban surroundings.

IMC Head Office

WTC Amsterdam, Netherlands



The new head office of IMC, an international trading company, accommodates different corporate departments: ICT support; various types of traders; the board of directors. The diverse mentalities dominating each of these departments called for a combination of different office-concepts: from cell office to open-plan office; a dealing room for about 50 traders; a lounge club. On two levels with a total floorspace of 2,000 square meters, all departments are related by a few strong elements, such as the custom-designed high-quality finished closet walls. The staircase-counter-bar, visible from the entrance, is the representative eye-catcher of the head office, bringing all the different departments together.





Rotterdam, NL

Kolonie



'Kolonie' is the installation of a temporary settlement next to Munich's central station. Eight tents are placed on the staggered platforms of abandoned rail-freight loading facilities – colloquially called 'leeth'. For the many thousands of travelers and commuters who pass by the site everyday, they are a presentation and friendly example of the platform village.

'Kolonie' is absurdly simple in structure, with tents numbered consecutively from Tooth 1 to 10. It enhances the beauty of the location and claims it for new activities.

Public Address



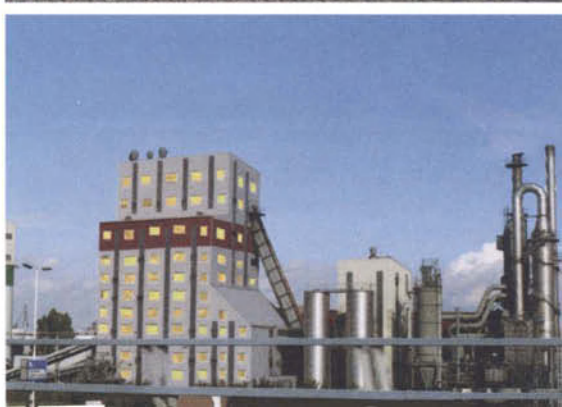
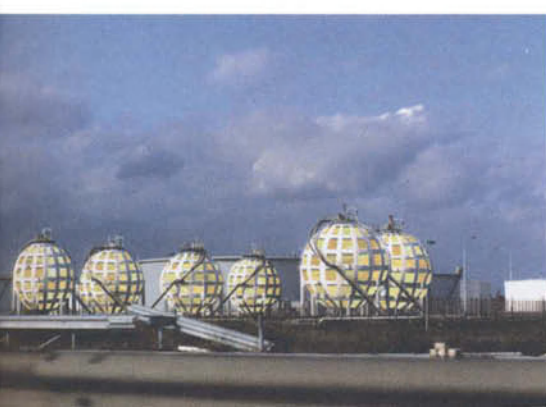
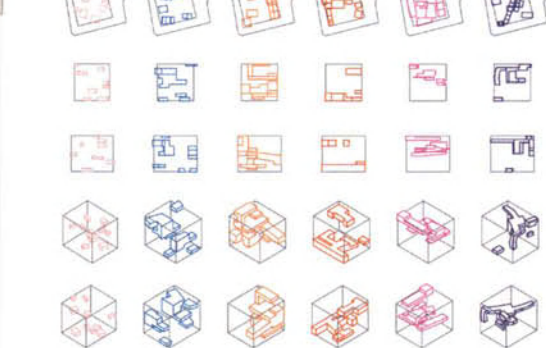
Breda has developed rapidly over the past 20 years, from a small provincial town to a medium-size agglomeration. Growth in scale and changed relations with the environs necessitate making a determined stride toward the new situation and embracing openness and exchange as valuable qualities. A new institution is introduced which articulates a program of openness: "Public Address" implements a European program, enhancing relations and exchange in both directions – arrival to Breda and trips starting from there. It is located next to the station, the actual place of arrival and departure. PA produces new connections with empty spots in the city so as to prompt future development.

Glowing Industries



Glowing industries proposes to use large-industry interiors for residential purposes. Their rough beauty evokes wishes for appropriation, colonizing, and possession. The appearance of industrial buildings gives evidence of the ubiquitous laws of physical forces such as mass, density, temperature, compression, physical state. The industrial interior is a powerful space, expressing the high potential of its energetic contents – tons of stockpiled goods or millions of kilojoules. In contrast to human-scale architecture – with space partitioned into small units to warrant order, manageability, and organization – the industrial space sums up the energetic turnover of a large numbers of people and caters to the collective.

The necessity of industrial space is evident: a motivation that exceeds individual desires and reflects common needs. 'Glowing industries' takes the architectural qualities of industrial megastructures seriously and demands the same dynamics for the urban space.





Rotterdam NL, Ghent B

Solicitor's Office in Antwerpen

Design 2002, realized 2003 (OFFICE Kersten Geers David Van Severen)



A windowless space in the middle of a big 18th-century aristocratic building needed to be converted into the main reception area. We decided to extend the entrance area to the whole "public" space of the building. To relate the atrium and garage to the street, the space is finished in grey cement and has a simple lighting pattern. Within this, a wraparound strip of modular glass panels encloses a comfort-zone for the reception area. The panels are one-way mirror glass, with the bronze-like reflective side turned inside. They are conceived as repetitive identical modules. The space remaining between the glass wraparound and the old walls of the building is used as extension areas of a depth maximized to accommodate lights and storage space. All modules open like giant doors. They provide access to the adjacent rooms and hallways, shelves, technical storage and lighting units. The enclosed reception carries the false promise of an endless universe filled with desks, chairs, sofas, plants and secretaries.

Museum in Motion

(To enter a museum one must open the door) ↓

Invited competition, "Call for Ideas" Museum of the Future - November 2004 (OFFICE Kersten Geers David Van Severen with Richard Veniet and Dries Vandevelde)

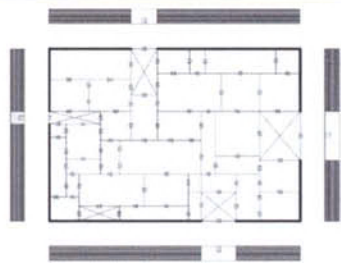
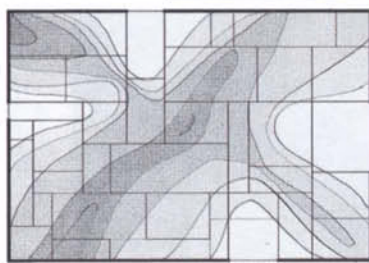
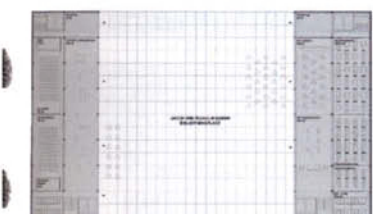
Our approach to museum space reconsiders the classical layout of the fine-arts gallery: a sequence of large rooms. The proposal intensifies this typology: all rooms are shut off behind self-closing steel doors; all walls are translucent. Light from the entrance courts filters through the translucent walls, and gradually fades from one room to the next to the point of generating a black box (or storage). Spatial design shifts hands, as circulation paths, normally meticulously laid out by the architect, are left to be defined by artistic concepts or by visitors' experience. Relieved of the inner conflict between the public and the contemplative, the museum can finally withdraw from its haphazard quest for the public. The importation of public space, squeezing the interior art rooms, finally stops exactly where it began: at the brickwork facade of the museum building, its perimeter. The translucence that blurred the boundaries between street and museum has finally been appropriated and incorporated by the building itself. It has been severed from its dominating polemic and given to the artists to tackle. To enter a museum you must open the door.

Berlin Library

(THE JACOB AND WILHELM GRIMM LIBRARY) →

Competition project, Berlin, 2004
(OFFICE Kersten Geers David Van Severen with Dan Budik)

The Jacob and Wilhelm Grimm Library accommodates the university library in two volumes of equal size. Their precise geometrical design creates a library square-in-between. The public core of the library complex revives the tradition of great public and institutional buildings (in Berlin) that face a square. By accommodating the library in these two identical volumes, the square becomes an integral part of the library complex. Even though the two library volumes reflect the typology of the Berlin block as a composition of two freestanding "slab-facade" units, their urban form still is an attempt of precise urban design in which the circulation and views within the complex are used to re-embed the semi-public program of the university library in the city. The square of books ultimately addresses the (still urgent) need of designing public spaces in the city.





Amsterdam, NL

berry10 - S - A house

Amsterdam, Netherlands, 2011



Interior redecoration project in a typical Amsterdam house for a working couple. The concept provided for strict separation of the privacy of the bathroom from other living zones. The walls and floor are covered by large white tiles, which give the bathroom an almost clinical atmosphere. The boundary between bathroom and dressing room is defined by curtains, made of 2 layers of blue-gold organza and white plastic. The curtains create a neutral yet dynamic boundary: a movement in space easily translates into tiny movements of the curtain-boundary. Two wooden cupboards in the bathroom draw the eye's attention.

berry01 - Gift

Germany, 2001



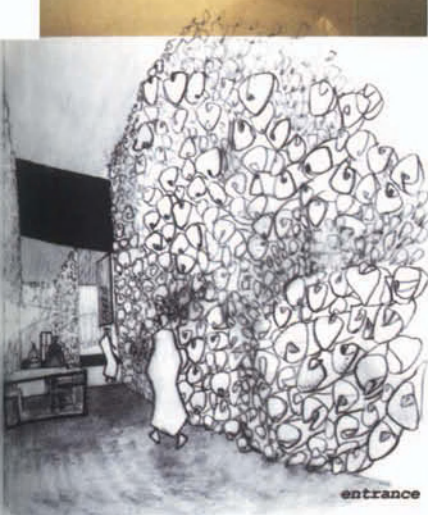
Gift is an exhibition stand designed for Julius Zöllner, producer of baby products. The assignment was to create a hospitable environment and to provide a clearly defined space to present the products to the - mainly female - visitors. The concept made a theatrical statement on hospitality. The space included seven different theme zones. A bar and lounge area were placed at end of the aisle. The geometry allowed for the striking and extravagant exterior design of the stand. More than 3000 white flowers expressed the spirit, individuality and hospitality of Julius Zöllner. Dutch Design Awards 2003. Honorable mention. Design with Totems Communication.

berry09 - Le Bloq Sportif

Urban planning + architecture design competition in Lausanne, Switzerland, 2003



Located near the city centre of Lausanne, the site is easily accessible by car and public transportation. The area, situated in a hollow toward Lake Geneva, is not much sought after as a residential neighborhood. It is under the administration of three municipal prefectures and is used for various functions: It is the home of old industries, bus companies, hotels, an ice rink, etc. Two high-speed train lines traverse the site. The design competition required the creation of housing. Le Bloq Sportif proposes temporary housing and sports facilities concentrated in a single block and leaving the rest of the site untouched in its post-industrial beauty. The housing is intended for students and migrant workers. European 7 - Honorable mention. Design with Caro Baumann, Johannes Schele, Skatte Aymo-Boot.



ARTGINEERING

Since 1999, Artgineering has developed and implemented strategies that reach out beyond the boundaries of the built environment. **Stefan Bendiks** (architect) and **Aglaée Degros** (urban planner) have defined for themselves a concept of architecture that also deals with subjects outside the traditional scope of the discipline, such as media, marketing, and infrastructure.

CASANOVA + HERNANDEZ ARCHITECTEN

In 2001, Casanova + Hernandez Architecten was established in Rotterdam to contribute to building the new urban habitat of the 21st century. The office's activities focus on the three intertwined fields that make sustainable urban development possible: urban planning, landscape architecture, and architecture.

FÜN DESIGN CONSULTANCY

Fün Design Consultancy is an international architecture and urban design studio operating from Rotterdam. FÜNDC is a collective with the aim of a unified source of design solutions: architecture, urban planning, landscape and event design, graphic and stage design. FÜNDC's approach is interdisciplinary.

Güller Güller

architecture urbanism (GGau) GGau is a young company of architects and urbanists based in Rotterdam and Zurich. **Mathis Güller** (1981) and **Michael Güller** (1978) suggest a fresh and comprehensive design and planning approach that combines the requirements and possibilities of architecture, urban design and infrastructure planning.

Birgitte Louise Hansen

Spatial poetry, human politics, site-specific engineering. The work reflects considerations and investigations of public space (inside or outside), spaces within spaces, spaces within people.

LEGU Lehner en Gunther Architekten

LEGU works on architectural projects, landscape, interior, exhibitions, and teaching. The practice is driven by the aesthetic logic of a given context, that almost naturally brings out the characteristics of the design.

John Lonsdale Architect

We aim to bring architecture closer to the study of landscape so that architecture returns to the idea of a sense of place and yields to the ever-changing conditions of the forces of nature and the ways in which we inhabit landscape.

LÖHMANN'S Architecture + Urban + Industrial Design

Using architectural methods to provide "perceptual aids", the challenge for us is to create spatial freedom, i.e. spaces where you can just be yourself and appreciate the surplus value of quality within the framework of the project. We render spatial concepts into palpable experiences. Our work is characterized by a strict use of durable high-quality materials, only and by purist detailing.

morePlatz ag.

morePlatz ag was established in 1996 as agency for mobile, reserved spaces. Our work contributes to the presence of the city. Activating hidden spatial potentials and proposing additional attractions, the operations of morePlatz ag contribute to a varied urban ambience and to improved living conditions.

Office**Kersten Geers David Van Severen**

While every attempt of making architecture seems to stand in a relation of programmatic organization and serial production, form and space in their own right become a rare good. In our projects we try to counter this by making direct and precise spatial proposals, formal compositions without rhetoric. This literal architecture attempts to facilitate phenomenological experience, perhaps even contrary to its program.

urbanberry

Established 2001 by **Yukiko Nezu**, the Amsterdam-based Urbanberry Design Office provides a platform for cross-cultural design. Urbanberry takes a multidisciplinary approach to the building of new concepts, working with specialists from different design fields.

ARCHITECTURE NL

11 ex-pats or 88 reasons to stay in Holland

11 expatriated architectural offices that have chosen the Netherlands as their voluntary exile show 88 aspects of their work at Schiphol.

What are these offices that were all established in the post-90s up to now? How do they operate in the given situation? What are their economic and creative strategies? How do the architectural origins of these immigrants influence today's Dutch architecture? How alien is their work? Or how Dutch have they become? And what on earth are they still doing here?

These and other questions are evoked by the team-selection criteria and the choice of Schiphol as location for the Dutch Wonderland exhibition. The title '11 EX-PATS or 88 REASONS TO STAY IN HOLLAND' prompts a reading of the exhibition beyond a mere documentation of the wide spectrum of architectural production and refers to the specific empowering Dutch context. This context spans a wide range of possible interpretations that put things in a broader perspective, from sentimental to economic, from pragmatic to ecstatic.

The teams participating are encouraged to individually interpret the curatorial concept and to present, reorganize, reproduce their work in a critical and direct way, demonstrating the potentially different and 'culturally critical' stance they take toward the changing conditions of the society that they live and work in. This will formulate a possible, if not compulsory, stance to take for the contemporary European architect, and will, one may expect, result in a positive view from the 'outside-within' on the Netherlands of today.

Stefan Bendiks, Mathias Lehnert



Anneke Bokern,
freelance architecture journalist,
Amsterdam

If there is anything that is superfluous at the moment, it's yet another article about recent Dutch architecture. The building culture of hardly any other country has been so extensively documented in the media, has become so well-known and has grown into such a myth as that of the Netherlands. So let's save ourselves the umpteenth essay on the SuperDutch Phenomenon and turn to more newsworthy things instead – to the current mental and emotional state of the Dutch architectural world, for example. For while the slightly aged myth is still going strong with the tenacious longevity that is typical of its kind, a new, more critical mood is spreading among architects in the Netherlands.

First, though, we have to quickly look back to the nineties, when the Netherlands were regarded as the promised land of architecture. Dutch economy flourished, housing corporations were freshly liberalized, and government pursued an ambitious housing program and generously distributed subsidies. Thanks to a very Dutch camping mentality, which knows little of

claims to eternity, and thanks to a cheap, industrialized building process, young architects were given the chance to realize experimental designs. Feasibility and belief in modernity were some other keywords to be found in the bibles of the boom such as "The Artificial Landscape" or "SuperDutch"¹. Architecture became a part of image culture. At the same time, the participatory say that inhabitants and neighbors have in the Dutch building projects generated a great public interest in architecture. There once even was a one-and-a-half-hour TV-show about an architectural competition, with a live transmission from the city council session² – in other countries, architects can only dream of such media coverage. No wonder that many young architects came to the Netherlands from abroad, attracted by the hype, in order to do internships, to study or work in Dutch offices.

Those fat years still inform the international image of Dutch architecture. Meanwhile, however, the liberal zeitgeist has suffered a series of shocks: First, there was 9/11, then came 6 May 2002, when the politician Pim Fortuyn was assassinated, followed by the murdering of filmmaker Theo van Gogh on 2 November 2004. Since then, Dutch economy has been ailing and there is a general heightened wish for security and safety. The trend goes towards the cozy, well-known and risk-free – also among architectural clients. "High trees catch a lot of wind" goes a Dutch saying. Many a developer who used to have a preference for tall and sweeping trees now tends his



- ↑ **Residential estate Waterland**
in Lelidshenveen, Bjarne architects:
Mastebroek/de architectengroup, 2003
photo: Bjarne Mastebroek
- ↗ **Residential estate Brandevoort**
architects: Rob Krier • Christoph Kohl, 2001
- κ **"The Mad Tea Party"**
Illustration: Sir John Tenniel
("Alice's Adventures in Wonderland", Lewis Carroll, 1865)
- ↙ **CCTV-Projekt in Peking.**
Origin: Rem Koolhaas, Content, Taschen Verlag

architectural bonsais. In the meantime, as architect Tom Frantzen recently observed in a debate, architecture as image culture has been made serviceable to commercialization and strikes back by churning out in standardized terraced houses in retro design.

One of the consequences is that the protagonists of the hype are still building SuperDutch architecture, but hardly in the Netherlands any longer. Whether it's OMA, MVRDV or UN Studio – they're all currently realizing big projects abroad. Dutch architecture has become an export success, a premium brand. In its home country, on the other hand, a time of self-reflection has dawned: against the backdrop of retortendencies, subsidization cutbacks and weariness with concept architecture, the architecture of the past years is seen in a more critical light.

Archis magazine recently published an issue entitled "Archis is without concept"³, and the editors' board of Oase invited to a discussion evening under the motto "What's after the party?"⁴.

As is often the case after a hype some people now question the entire architectural production of the "post-idealistic years". Of course, that's just as absurd as blaming the tulips for the stock market crash which put an end to the tulip fever in the 17th century. Still, there is no question that after a party which lasted for more than ten years Dutch architecture needs to let in some fresh air. The first signs of a certain stuffiness could already be made out a few years ago. This was involuntarily disclosed by the Netherlands Architectuurinstituut in Rotterdam in its 2003 exhibition entitled "Reality Machines", which celebrated the strategies of contemporary Dutch design. The fact that one hundred different

designs could easily be subsumed under five one-line design-strategy headings was something to really make you think⁵.

Above all, the most popular strategy, i.e. jazzing up limitations into concepts, has produced strange results recently. If an architect asks the inhabitants of his terraced houses, which all are very monotonous in design due to economic restraints, to hand in pictures of their real dream homes for the decoration of their front doors⁶, the irony has finally turned into cynicism, and it's clearly time for new ideas.

Therefore, the status quo of Dutch architecture is Quo vadis. What's after the party? Time to sleep it off? Time to cure your hangover? One thing is for sure: After the party, the guests go home. Many of the foreign architects who came to the Netherlands during the hype followed this rule. But an astonishing number have stayed and are now helping the hosts to clean up the mess.

"The ideal place for me is the one in which it is most natural to live as a foreigner", Italo Calvino once wrote⁷. Maybe this explains why many of the foreign architects, who normally move on from one economic and creative boom country to the next like migratory locusts, get stuck in the little Netherlands, a country known for its internationality. In addition, the subsidy system – although under fire – and the chances offered to relatively young architects still make the country attractive for foreign architects. At any rate, a glance at the home country often results in the realization that the grass is still greener on this side, even if the climate has become harsher.

Foreign architects contribute to Dutch architecture by questioning things which are considered normal and self-

evident in Holland, confronting people here with their outsiders' views and ideas. They reflect on the current state of affairs in the Netherlands and at the same time bring in their own cultural baggage, thus protecting Dutch architecture from becoming self-referential. Every one of them adapts to the Dutch situation in his or her own way.

In the nineties, they jumped down the rabbit hole after the Rem-rabbit or the Winy-bunny, and found themselves in the Wonderland of Dutch architecture. Many things turned out to be possible here which elsewhere are not. Like Lewis Carroll's Wonderland, it's a fascinating, but also a confusing and weird place with its very own logic which the foreigner has to adapt to. During the reality check after the hype, even the last ones realized that Wonderland never really was the land of milk and honey. So what's after the mad tea party? To paraphrase the words of a German soccer coach: After the party is before the party.

1 H. Ibelings (ed.), *The Artificial Landscape. Contemporary Architecture, Urbanism and Landscape Architecture in the Netherlands*, Rotterdam, 2000; B. Lootsma, *SuperDutch: New Architecture in the Netherlands*, Princeton, 2000. 2 Competition "Mix to the Max" for a housing block in Almere, "Het Aanzien van Nederland", 27.4.2003, 22:10, Ned 3. 3 Archis 6/2004, 4.1 February 2005, Premsea Instituut, Amsterdam. 4 The categories were "Photoshop Reality", "Comeback Effect", "Infinite Artifice", "Reinventing the Archetype" and "Is this for Real?" 5 Bjarne Mastenbroek/SeArch, Waterland-Project, Leidschenveen. 7 I. Calvino, *The Uses of Literature*, New York, 1987, p. 341.

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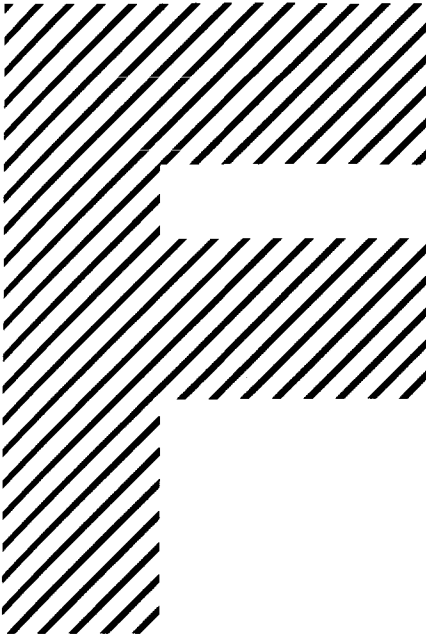


nextroom

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WONDERLAND



a touring exhibition

b-l-o-c-k

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encore heureux

EXYZT

G.studio

K-architectures

Eric Lapierre

MAP office

TimeZone Architecture

Nathalie Wolberg



➤ **Opening speeches, Amsterdam, NL**
WTC World Trade Center Schiphol Airport
 Mathias Lehner (Podium voor Architectuur, Haarlemmermeer, Wonderland),
 Ing. Maurits Schaafsma (Senior Planner at Schiphol Real Estate), Astrid Piber, Silvia Forlati,
 Stefan Bendiks (Wonderland), Anneke Bokern
 (freelance architecture journalist, Amsterdam),
 Dr. Erwin Kubesch (Austrian Ambassador
 to the Netherlands)
 Photo: Maureen Sandbergen

↑ **Exhibition view**
 Photo: Roland Gruber

➤ **Opening, April 1st 2005**
 Photo: Maureen Sandbergen



16-106

2005

la Maison de l'architecture en
Île-de-France, Les Recollets
148, rue du fbg Saint-Martin,
75010 Paris



Open dialogue with

special guest: June 3rd 2005, 17.00

Exhibition opening: June 3rd 2005, 19.00, Introduction:

Michel Seban, president, **Jean Paul Robert**, director,
la Maison de l'architecture en Île-de France,

Stephan Vavrik, director, Austrian Cultural Forum

Paris, **Opening Hours** Tuesday – Friday: 10.00 – 19.00,
Saturday – Sunday: 14.00 – 19.00

Wonderland Logbook

France

From: wonderland [mailto:wonderland@wonderlandproductions.com]

Date: Tuesday, 29. March 2005

Subject: from wonderland to wonderland

Hi wonderland,

this is wonderland,productions from Paris.

We've heard about you both in Rotterdam at the YEA seminar and in Brussels last week, in a "table ronde" about being young, European, and architect.

As a firm, we're very interested in global networking. Exchange of information and resources makes a lot of sense in itself. But we feel that design methods can be influenced by the network, and so will be the formal result. We are setting up relations with firms in Beijing, HK and in Russia to run an operative network. My point is to know if you've pushed the concept to the point of managing cross-border joint projects (with clients, deadlines etc.) If yes, what happened?

I'm sorry I won't be able to be present at the Schiphol event, but I understood Paris was the next destination; hope to meet you here.

Sébastien CHABBERT

WONDERLAND.PRODUCTIONS

Organisation/Contact:

Wonderland – platform for architecture, hotline +43 1 9294058, office@wonderland.cx, www.wonderland.cx



Nantes F

Urban Resonance – European 6 – Sicily



The site is a vacant lot, a piece of waste land: a latent and ever-changing land. Wild and spontaneous uses of the lot have created a superposition of traces. We propose to highlight those signs, and to make them readable, accessible, and comfortable. The first step in defining a new use is emphasizing what is already there.

The second step of our intervention is defining the container, in order to make the contents materialize.

From now on, we view the whole arrangement as a conglomerate structure, a complex combination, which can potentially be appropriated for use, right now or later, permanently or periodically. The diversity, the complex mix and the intensity show through different habits of use.

The thickness of the block is compressed. The elevated screen devices leave the ground level open, allowing the passage of people. We create a hybrid form of street between traditional streetscape and the public spaces of the modern city.

Médiathèque de Proximité – Le Pellerin



The Ministry of Culture wished to support the construction of district media libraries (500 m²) and organized an ideas contest among architects presented in the "New albums of young architects".

The site chosen for the project was Le Pellerin on the southern bank of the Loire. From the start, we suggested a different location and decided to focus on a neglected zone on the edge of the river: the recreational area of the "Bikini" island.

What drew our attention was the existing social use: the public swimming pool. By integrating it into other activities and thus adding to the simple functionality of a media library, a plurality of social practices is established.

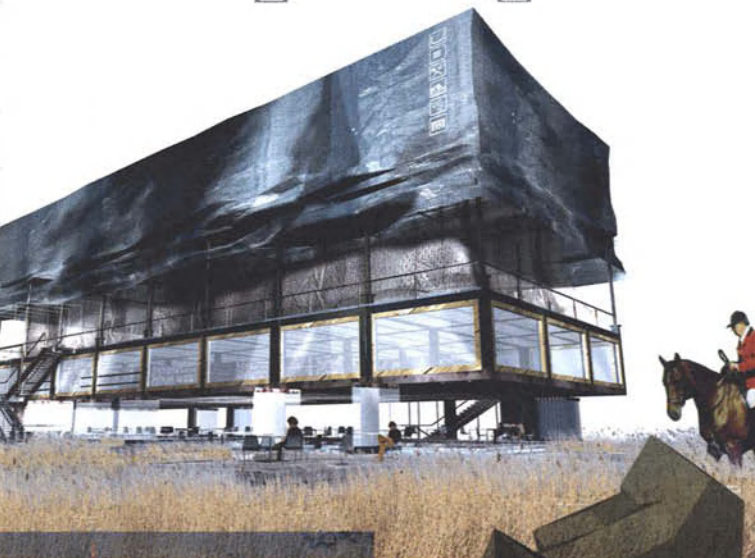
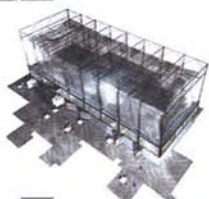
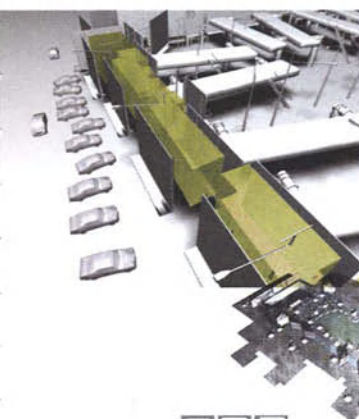
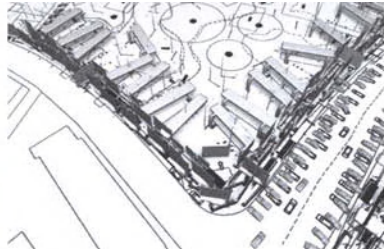
Centre de Vacances Soulac-sur-Mer



For this project, we propose to reaffirm the landscape and the marked architectural character of the site. We propose a project that echoes the natural and bathing-resort environment which constitutes the "genetic" heritage of the coastal landscape.

Sampling: The principal house is copied six times and placed in a network defined by a matrix. The clones are modified and converted into individual entities, architectural envelopes that are empty and "livable" in a primitive way. We propose five blocks of forty apartments on two levels and a technical and supply block. The sampled architecture is smoothed and reduced to a simpler expression: a body. The apartments with uniform plywood skins are accessible directly from outside through a row of individual entrances. The house loses the binary character of the original plan and adopts an "open" structure and a hybrid architectural form.

Micro-environment: The landscape conditions of the site necessitate an accompanying land improvement project including soil treatment to re-establish vegetation and provide the basis of a natural micro-environment.





Paris F

Skeleton Dwellings



After a meeting with people who had occupied, and inhabited, abandoned skeleton structures, we came to consider inhabited skeletons as an unexpected collaboration between the construction industry and invention prompted by necessity.

This idea is at the origin of the skeleton dwellings: a safe and assembled structure is supplied to a group of inhabitants-builders. It can be improved according to the needs and resources of its occupants, who contribute their labor, advised by professionals.

The skeleton dwellings derive from a logic of opportunity, being easily inserted in dense urban areas and diversifying the supply of low-cost urban housing.

Aerial Gardens

Hong Kong Urban Canopy Park



With dense urbanization, natural ground is getting rare. Still, some pioneer species find unexpected spots to live in, in the city, feeding on its refuses.

In tropical cities, these epiphytes grow at a surprising speed, which leads to spectacular situations. They indicate the scarce room we have left them in our contemporary cities but also their incredible survival strategies. Hong Kong Urban Canopy Park is an invitation to discover this abundant urban vegetation. Coloco scouts the city, mapping the most interesting spots; each visitor can choose his own path across the city. The botanical information is provided in different forms, from guided tours to GPS and cell phone messages.

An observatory of these spontaneous vegetation spots on www.coloco.org is open to contributions from aerial gardeners around the world.

Evolutive Gardening

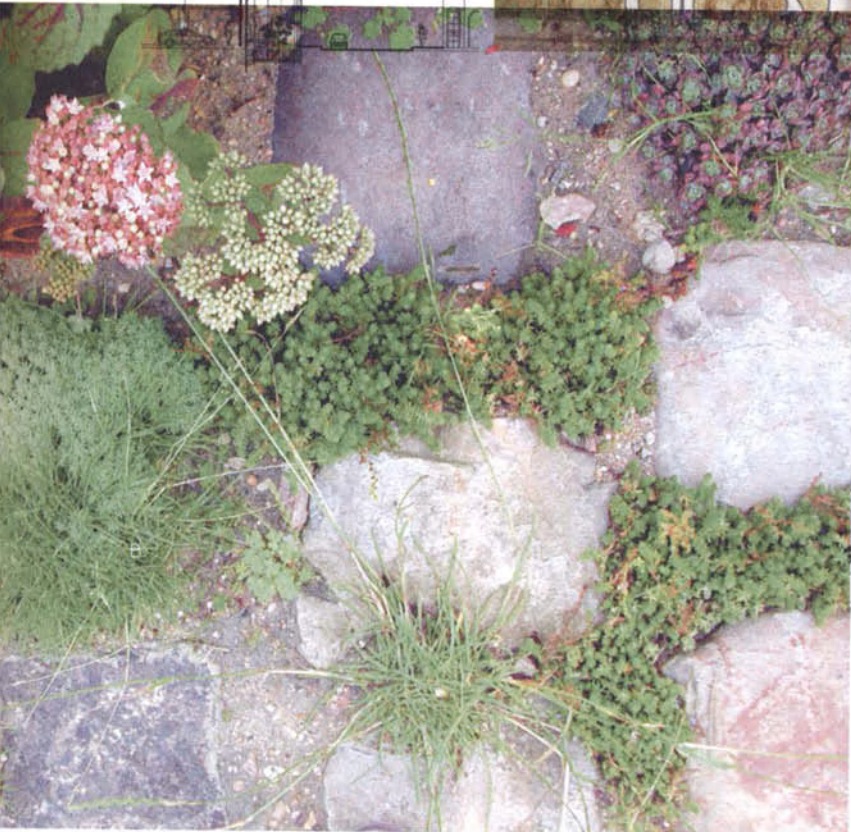
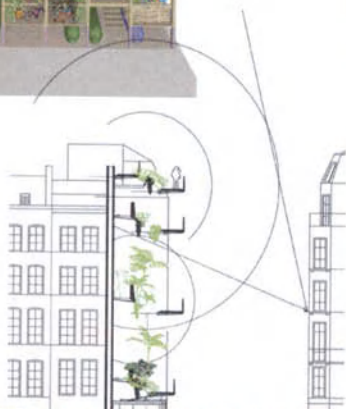
St. Pol de Léon Cathedral Garden



In urban situations where the mineral ground is virtually sealed off, Coloco proposes substrate-creating interventions. The creation of vegetation islands gives new life to the mineral soil, allowing for biological and hydrological circulation.

Depending on their characteristics, the species planted will gradually combine with spontaneous vegetation. This process is based on gradual interventions, made in time to optimize the pleasure value and biological diversity of the garden. It aims at creating evolutive spaces in which an initial configuration in the course of the gardening process adapts to the use of the place and to vegetational conditions.

The garden for the St Pol de Léon Cathedral stands for a direct application of this concept.





Paris F

daz_surfaceactive#0_globalflat_Paris



Global Flat was realized in Paris and is one of the first experiments of [daz] developed in a typical Haussmanian building from the early 20th century.

Global Flat is based on the dematerialization of the existing typologies as a process to create new living zones in relation to unstable surfaces organized as soundscapes, video-and-moviescapes, lightscares with interactive parameters.

The traditional hierarchy has disappeared so that the functions, privacy and relations between inhabitants are re-defined by the interaction of their movements.

The materials used such as light-diffusing polycarbonate, fluorescent moving tracks, integrated speakers, beamers, Internet connection contribute to the flowing spatiality that characterizes Global Flat.

Global Flat developed new sensation experiments in a loop strategy.

daz_surfaceactive#6homesweet-mobilehome_daz



The original program of this project was to create a mobile/transportable house. We develop a kind of radical playground. It is a multiple surface which creates its own conditions of use (choice and layout of skins, but also articulation and accommodation on site). The structure must enable adaptation to various different topographies. It is not limited in space and can unfold and fold back upon itself. It must establish a close relation between occupants and their immediate environment.

We insisted on the contrast between the articulated structure, which creates an abstract volume, and the organic character of the interior. This surface defines a division line between living space and leisure/relaxation space in order to produce new situations.

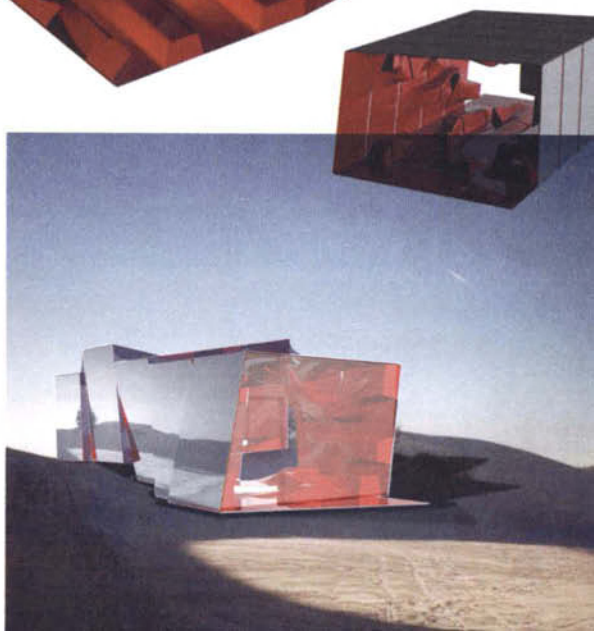
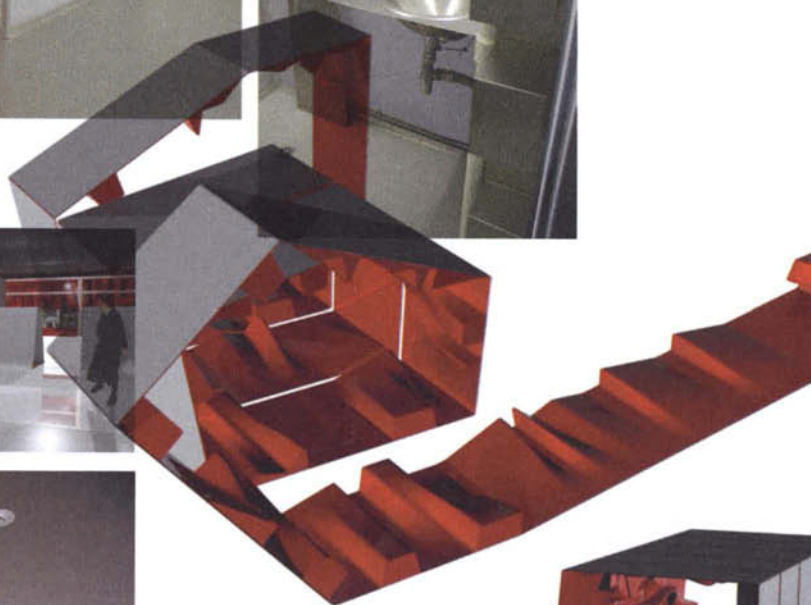
daz_surfaceactive#3_emergingarchitecture_Berlin



This project in Berlin was a temporary installation implemented for an exhibition entitled Emerging Architecture. Active Surface #3 is based on the relation between the street (Kurfürstendamm Boulevard) and the modern building as a flatness continuum.

The project created an urban dialogue with the new surface, with visitors inside and outside the exhibition hall. The street became a "wave" that broke into the building, turning the exhibition space into a dynamic environment that destabilized the static of the building.

In this project, graphic art, architecture, and design were interconnected to reinforce the flatness according to the steel structure, the fiberglass and the red translucent films.





Paris F

Dromad Air



"Dromad Air" is an answer to the theme of the 2003 Recyclart Festival in Brussels: city, tourism and reality. In the city center, a dromedary shuttle service connects the Grand Place, symbol and focus of mass tourism, with the Place du Jeu de Balle, a middle-class area. Three boarding ramps are set up along the course, where lots can be drawn, the prize being a dromedary ride. The ramps also facilitate going "on board" of one of four dromedaries, flanked by a ten-member crew. At a height of three meters, in a slow and silent step, the city and urban transport become the context of a surrealist vision. This exotic shift reveals and mocks the overlap of tourist paths and the routes of everyday urban life.

Herbes folles

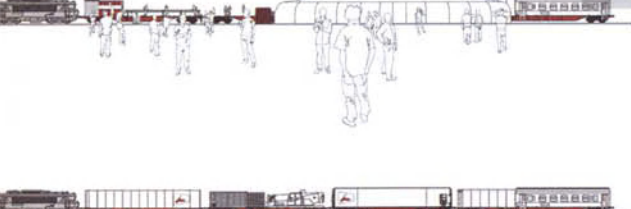
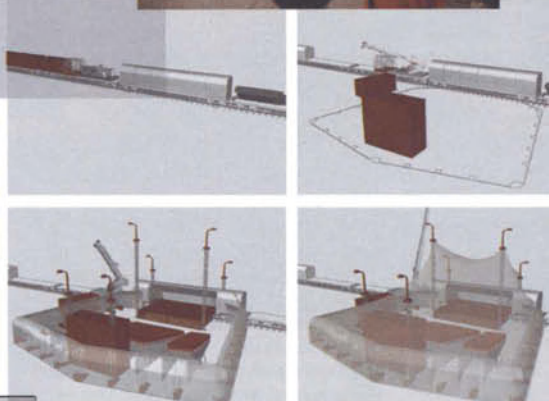
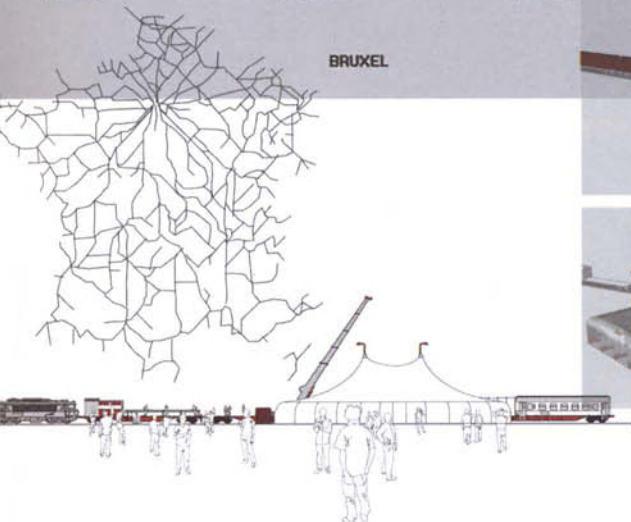
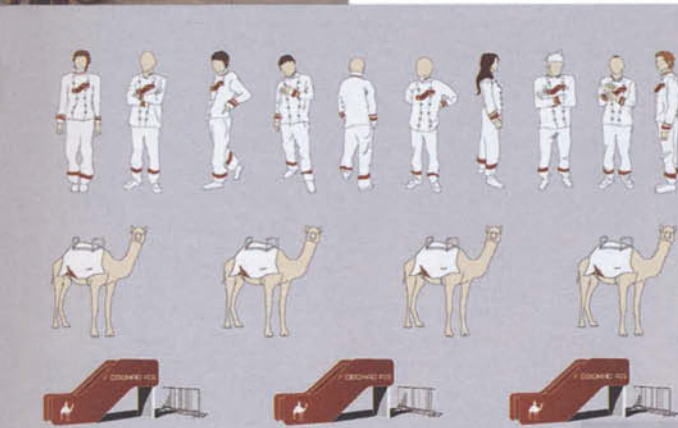
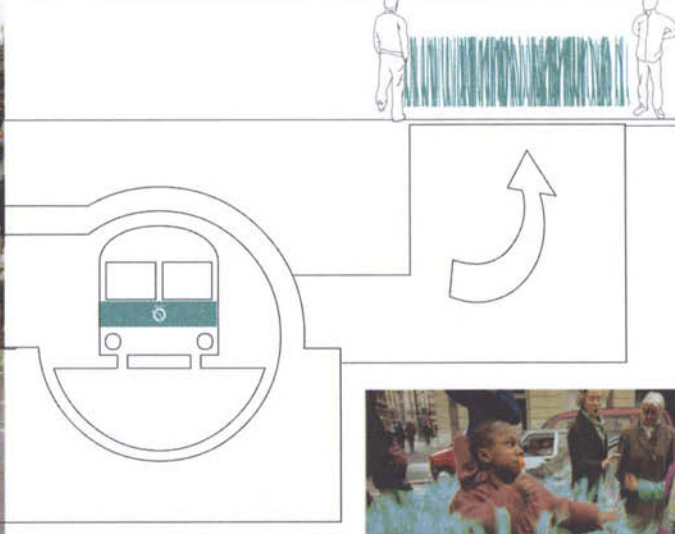


"Herbes folles" is an ephemeral installation for the city of Paris. Thin stripes of a very light fabric are fixed on the ventilation grid of the subway to flutter in the exhaust breath of the ventilators. Although essential for the underground life of the métro system, outgoing ventilation air is considered a nuisance above ground. This hot, foul, and yet unused breath can, however, become the pretext and condition of an unexpected vision. Fluttering with a continuous rustling noise, this installation offers the image of another type of nature, an urban, spontaneous and transitory nature. Hypnotized and soothed like in front of a fire, pedestrians start dreaming of seaweeds, rice fields, grasses. "Herbes folles" redefines these ventilation grids by slowing down sidewalk traffic and the rhythm of the surprised passers-by.

Wagons-scènes



The project was born in 2001. We propose a new cultural facility with the objective of improving cultural dissemination throughout France. The principle is simple: a train that stops in freight stations and is used to create an ephemeral concert hall for different kinds of shows. Thanks to the high density of the French rail network (3,000 stations), this utopia became more and more realistic, helped also by the support we sought from more than one hundred of experts (artists, political leaders, engineers, technicians, tour-managers, French Rail officials). Today, a feasibility study is under way to specify functional requirements, to identify suitable stations in specific regions (Midi-Pyrénées) and to estimate the cost of the project. This project utilizes several existing powerful typologies, such as the container car for its loading capacity, the big top for its easy assembly/disassembly and compactness, a telescopic crane to optimize the setting. The aesthetic result is a collage and a ready-made. Each element is used for its own qualities and set in relation with the others; like words, wagons and scenes are coupled together to create a new meaning.





Paris F

L'Architecture du Rab

An interactive and local architectural approach, The Rab: vacant plot belonging to the EPPGHV
5 May – 5 June 2003, Parc De la Villette, Paris



The first action of EXYZT used a 335-m² plot for five weeks as a platform for a collective appropriation project, drawing attention to the situation of an urban leftover of the Parc de La Villette in Paris. To establish a positive relationship with the local population, work began in February 2003 already with limited interventions and progressive occupation of the plot for cleaning, meeting, or even partying. EXYZT then decided to take up residence on the plot for five weeks to create some public awareness that everyone is able to act on his environment. An ephemeral community emerged and several events were organized on the suggestion of interested people dropping by: a weekly neighborhood dinner, a film screening, a temporary hotel, a wedding ... Each of these events took place in and around an adjustable scaffolding structure. With our help, the experience was continued by a local association which put up a Bedouin tent on the plot till the end of the summer.

Service Public

EASA 2004 Encounters
26 July – 8 August 2004,
La Condition Publique, Roubaix
EXYZT + DIRECTEUR GENERAL



On the occasion of the 24th European Architecture Students Assembly (EASA) held at La Condition Publique in Roubaix during Lille 2004, we had to provide a solution to the accommodation problem in the context of the chosen general theme: micropolitan / macropolitan. With the help of the DIRECTEUR GENERAL crew, pathways and building spots marked out on the ground. Construction kits were handed out to the students, so that they could build a cube (2 x 2 x 2 meters) for three people to live in. The ephemeral city thus built followed the students' wishes and preferences, with the overall settling plan organized according to language, nationality or gender criteria.

République Ephémère

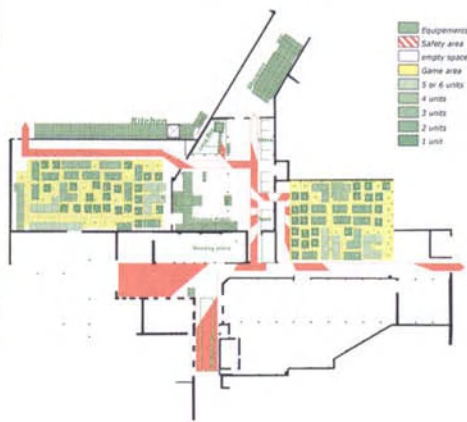
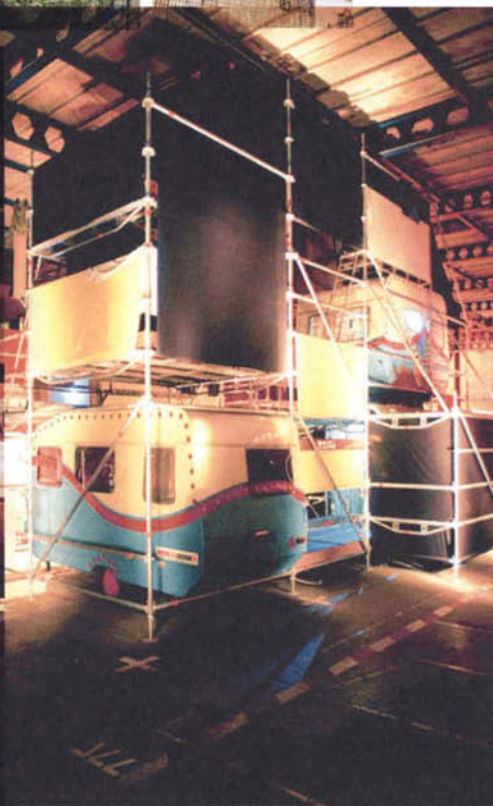
A camp of small experiments and local utopias
10 – 18 September 2004,
La Condition Publique, Roubaix
EXYZT + DIRECTEUR GENERAL



On the occasion of the Extramundi Festival, which took place at La Condition Publique in Roubaix on the suggestion of Ramon and Manu Chao, we adapted and developed the "heritage" of the EASA 2004 Encounters according to the idea of an Ephemeral Republic. The camp, a mix of caravans and scaffolding structures, was used by the artists as a place to work as well as a haven of peace and privacy. A temporary structure was added to the Condition Publique exhibition hall. This operation organized the ground level circulation and provided for chill-out rooms at the upper levels. The same spaces were also open to use by artists to live, work, or meet their audience.

SERVICE PUBLIC

PLANS SERVICE PUBLIC





Strasbourg F

Amphibious Shelter
(competition 2004 – 2^o prize)



Boarding an amphibious shelter in wait for the Deluge. Inhabiting a sensitive device encompassed in a shifting setting, without applying constraints to the existing spot.

Kindergarten in Boofzheim
(under construction)



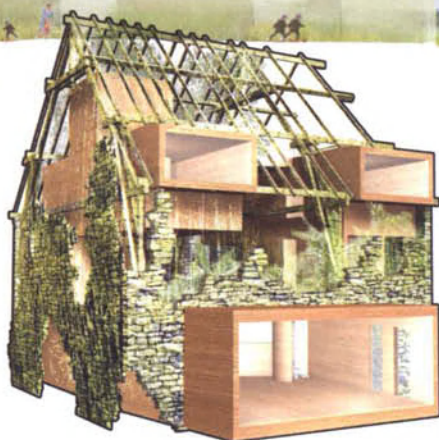
A kindergarten in Boofzheim as an artificial womb. Living in a temperate body which creates stable climatic conditions like in troglodytic architectures.

A space liable to be opened and invaded by the environment and its energies.

Loft in an Alsatian Barn
(under construction)



A loft in an old barn as a veiled alien housed in an existing shell which would have otherwise been left to dilapidation. Inhabiting an experience-loaded, operative setting, open to diverse scenarios of appropriation.



K- ARCHITECTURES



Paris F

"Millet forever"

alias ITY's hometowers



From now on, architecture exceeds the biosphere and the framework of life to reach out to the one more general and universal of life's global culture

It's not so simple to build with style to be equal to the task of our profession but to design with a deep conscience for the civilization's continuity and the living

Non-stop CITY 2

is an architectural essay in progression on the theme of urban proliferation

Instead of inescapable suburban houses of the middle class ITY establishes towers which house twenty apartments including gardens and car spaces on a ground plan of 1,000 square meters

These buildings are without style simply of a geological appearance The ITY's home-towers want to be contextual formations After ITY's home-towers the ITY's work-towers will follow and then the ITY's markets

"Dune Museum"

alias The Great Egyptian Museum



The visitor approaching the museum should feel the same sense of grandeur that the pyramids inspire, as well as the anticipation that precedes the discovery of a sacred site and its secrets. Designing thus means to reinvent the great monument that stands immutable over the millennia. It is as much a question of the contextual monumentality that includes the pyramids, as of a lost world and ancient society which is unearthed by the excavations. So the Great Egyptian Museum calls for the creation of a "discreet" monumentality that does not vie with that of the pyramids nearby, and is still scaled to the proportions of a civilization. This means playing with the ambivalence of things; inventing a true/false archeological site which at the same time is the expression of a great international museum of the 21st century.

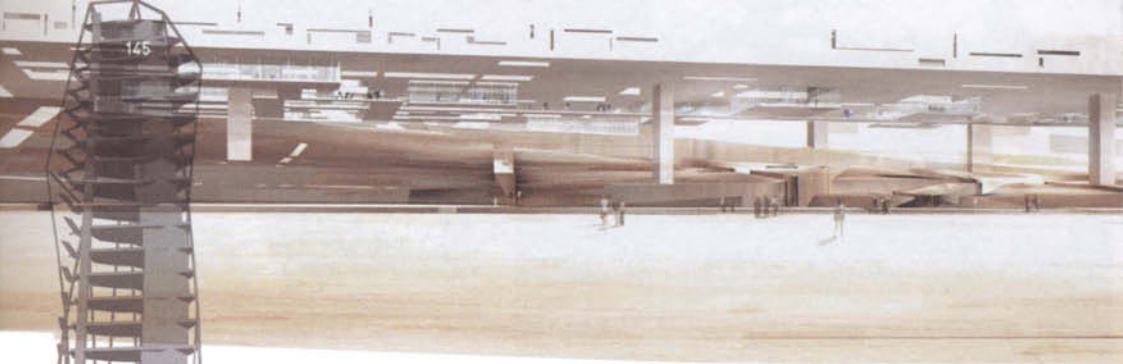
"Lilli Marty"

alias the Great Art Residence of Marty



Louis XIV had intended to use his domain of Marty le Roy for festivities and the games of a libertine. His courtiers were accommodated in twelve houses the king had built close to his own residence in the middle of a vast park. Today, all of this has almost disappeared. What remains is ghostly traces of the park in what has long become a forest.

The project is a symbolical excavation of the royal functions. Two monumental pits are dug out around the twelve disappeared houses, revealing twelve small towers in their places, twelve improbable evocations of residentiality where twelve artists are invited to stay. They are offered space, isolation and time, three privileges drawn from the history of the place. Yet, the monumental workshop wants to be a hard space, brutal and almost hostile: it is "the artists' pit".





Paris F

Housing Development

(Eric Lapierre in association with
Caruso + Saint John)
Sénart, 2005



The thirty row houses comprise collective spaces that mainly consist of the private gardens taken together. The private gardens of each of the two buildings are enclosed by a common wall. These two collective spaces are, in a way, inside spaces, even if they are not roofed in. Inside the houses, we created winter gardens that are also inside/outside spaces. The project creates series of scales and thresholds that makes buffers between the intimate residential space and the open public space of the suburban landscape.

Architect: **Adam Caruso, Eric Lapierre, Peter Saint John**, with **Jonas Norsted, Emmanuel Cros, Jacques Obeid, Stephanie Webs, Alexandrine Normand, Lenka Gruberová, Amélie Evrard**, Engineering: MAP 3 (Jean-Christophe Grosso), Photographer: **Emmanuel Pinard**

Kunsthalle Bremen Extension

Bremen, 2005



The task was to add a new wing to the neo-classical museum building, providing room for exhibitions, permanent collections, the café, restaurant, and auditorium. In this park area, we looked for a cross-shaped design that would have its own autonomy and, at the same time, provide a smooth extension to the existing building. The cross-shaped ground plan fits in naturally with the classical buildings around. Its extrusion and the mix of exposed concrete and glass give it a powerful presence on the site. Due to its color and texture, the concrete will, over the years, weather and be tinged by pollution much in the same way as the existing stone building: unity fostered by time.

Architect: **Eric Lapierre**, with **Jonas Norsted, Emmanuel Cros, Alexandrine Normand, Tatiana Jarpa, Anna Jablonska, Lenka Gruberová, Amélie Evrard**, Architectural consultant: **Jacques Lucan**, Engineering: MAP 3 (Jean-Christophe Grosso), Photographer: **Emmanuel Pinard**

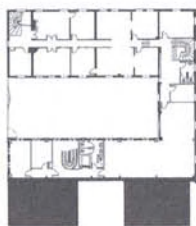
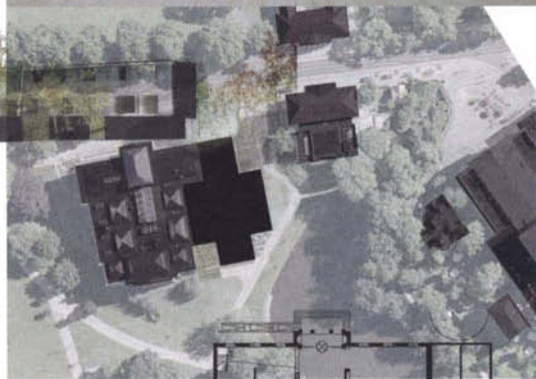
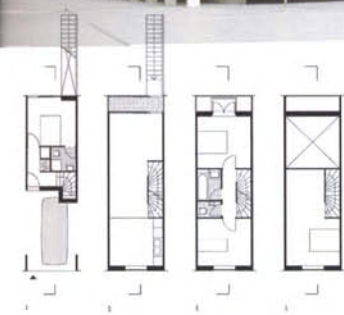
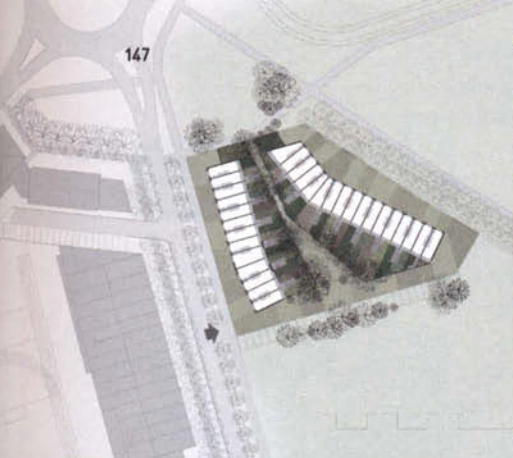
Offices of Le Monde diplomatique

Paris, 2002



The existing building was U-shaped. One branch of the U was torn down and rebuilt one floor higher than before. The new building is intended to convey both an impression of autonomy and of integration in the whole. It re-gauges the balance of the ensemble; its presence reaffirms the presence of the other building parts, functioning like a diapason of the whole site; an effect that even extends to the buildings across the street.

Architect: **Eric Lapierre**, with **Bastien Marion, Ludovic Brochier, Mathilde Lerosier**, Client: Le Monde diplomatique SA (**Bernard Cassen** and **Ignacio Ramonet**), Engineering: SERGEC (**Serge Granger**), Intégrale 4 (**Bruno Person**), MAP 3 (Jean-Christophe Grosso), Artist: **Emmanuel Pinard**





Hong Kong PRD

HOT SPOT HONG KONG

1st Architecture biennial, Beijing



Curated by Gutierrez + Portefaix, Hot Spot Hong Kong presented three different practices driven by the specific condition of the territory – density, intensity, connectivity. EDGE Design, MAP office and ROCCO Design decided to transform the 81 square-meters room into a complex itinerary, presenting Hong Kong as one experiences its reality: from the street, the corridor, and the apartment. Along the route, visitors were invited to slowly wander along a wooden structure that held information, books, models, video projections, and neon lights.

Lean Planning, Thin Pattern

Installation for the 1st Architecture Biennial, Rotterdam

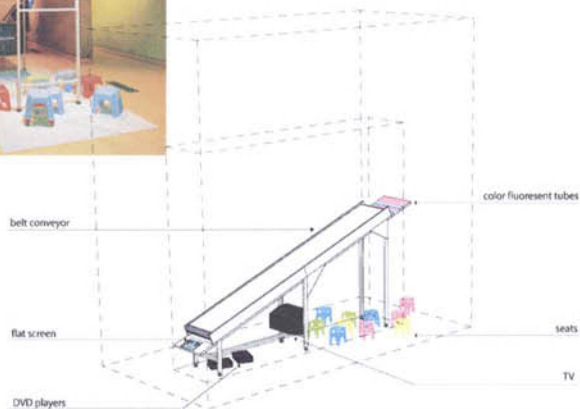
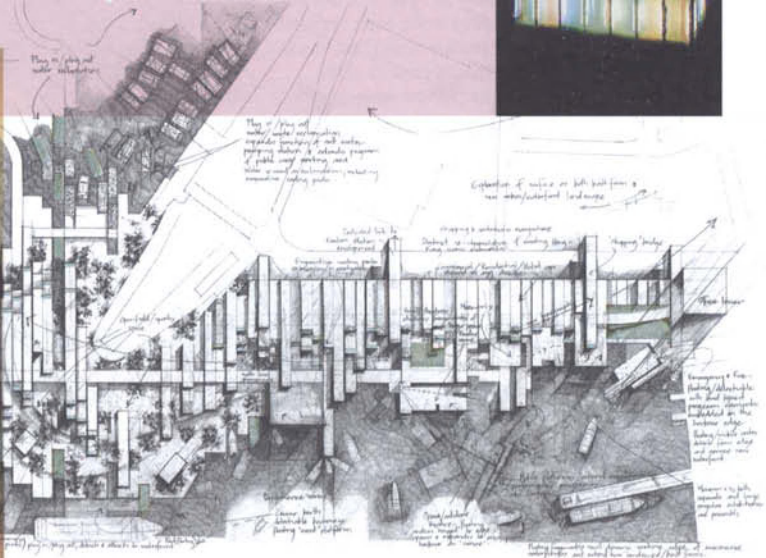
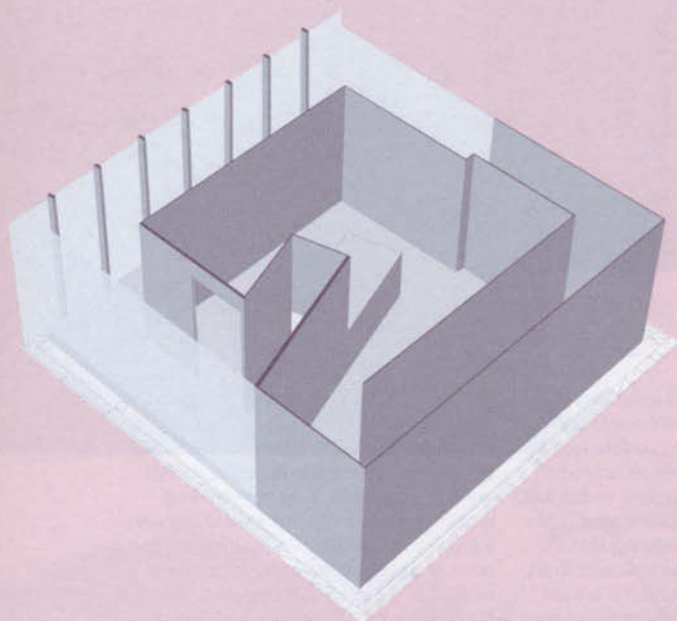


A 10 kilometer section of the superhighway between Xinqiao and Chang'an in the Pearl River Delta. An extension of the assembly line – the highway is presented as an inclined belt conveyor carrying and giving movement to a map of the PRD region.

Kowloon West Competition



Given the enormous expanse of the site and the diversity of urban fabric, our proposition attempts to mediate between various scales. A relationship between building and landscape is developed in the new topographic levels of the site. The cultural programs – museums, open-air theatre, concert hall – evolve out of the commercial areas, starting from the podium level and descending toward water edge of the site. The different roofs of these cultural facilities define a main feature of our proposal as a continuous field of spaces. Elements such as water pools and green zones emphasize the impression of a pixelated and artificial landscape.





Paris F

Video K Art Center

Le Parvis, Contemporary Art Center, Pau

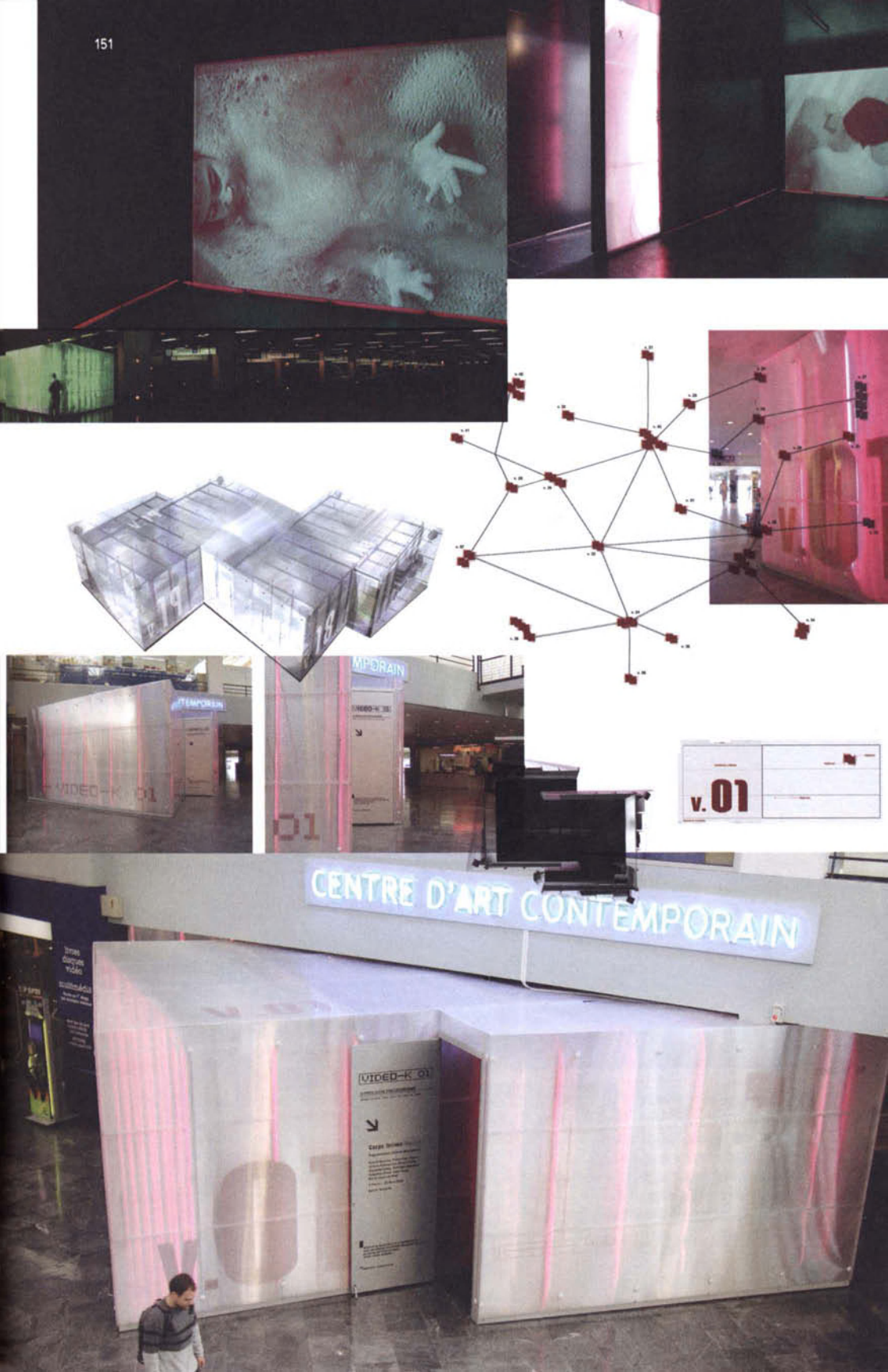


Le Parvis Contemporary Art Center and the French Ministry of Culture and Communication launched a new program to promote and disseminate contemporary visual artwork in the public sphere. The first project under this program, Video K.01, was implemented in the entrance area of Leclerc Shopping Mall in Pau. Video K is a nomadic architecture that can be reproduced and installed in a wide variety of public places (art centers, but also supermarkets, shopping malls, train stations, airports etc.), the objective being to provide a wide public with easy access to video works associated with current developments in contemporary art and with the history of video-making.

Video K introduces artist-produced images as objects of discovery, knowledge, culture, and consumption in the public sphere, and thus proposes utilizing the image in the development of public spaces. Adding a dimension of virtuality to busy public zones, Video K creates a new situation that prompts a reconsideration of these zones. Video K sets a point of density and a stop in places of continuous flowing motion, a focal point in the public sphere which identifies distinct realities and embraces projects other than those (mainly consumerist) customary in this context. The saturated environments in which the Video K is installed characteristically are thick with images, noises, lights, information, logos, goods, sounds, and movements: one feature common to them all is that they absorb the facilities and services they house (commercial, public ...) in a non-differentiating way, levelling things out so that no singularity or specificity emerges. Hence the concept for presenting the video stand in, and to, its environment proposes an object that is in gentle rivalry with its context. We have devised a paradoxical architecture for this purpose, an

"elusive" space, which fully exists only when its outlines disappear, acting merely as a projection backdrop. The VS is a flashing device that alternately seems to vanish from, or loom up in, its environment, reaching out to it with the intensity of what it projects, or obliterating itself almost to the point of becoming a vague reflection of its surroundings. Video K thus punctuates the public sphere with fleeting, but powerful time-frames. Thus existing "outside" its context, Video K is an architecture which can be made to come to an end.

And a beginning.





Saint-Ouen F

Total Immersion

Exhibition design for the exhibition Anika Mignotte, Boulogne-Billancourt, 2004



The visitor is enveloped by a membrane, thus becoming one body with the work of the video creator. The shape, the material, and the surrounding light of the structure, which contains both the visitor's body and the projection screen, create an environment, an atmosphere which makes the viewer free to fully take in the visual and audial impact offered by the artist through the medium of his own physical and mental body.

Fitting, Sensitive, Erotic Architecture

Loft in Saint-Ouen, 2004



Placing the individual in the center of the project permits a different apprehension of the topology of domestic space. The objective is to make everyday activities in the house with an individual's personality, to create systems that are congruent to those living in them.

This fitting architecture takes on, 1), an "affective" dimension in that it caters to needs deriving from individual characteristics, 2) an "erotic" dimension in that it caters to needs generated by desires, passions, and 3) a "prosthetic" dimension in that it provides for needs created by deficiencies, pathologies.

Such perceiving sensitivity generates a "wall-less" architecture and sets up mobile structures that will allow the perception of the site on three different scales: 1) a global scale which relates to the physicality of the place, here a big volume, a space of freedom and spontaneous action, this is the scale of possibilities; 2) a scale per area, which relates to the everyday context linked with vital and social action and interaction, and 3) a scale per element, which relates to the personal context and is linked with intimate activities, generating privileged spaces.

The "room furnishings", if closed, provide the new walls of the global space, integrating light, material, dynamic shapes; If open, they reveal the various functions of the house. A few examples of the structures installed are the mobile partitioning, which divides space immaterially, by coloring, or the large hammock-like net, which allows for instantaneous relaxation..

Modified Visual Perception

Exhibition design for the exhibition "Art in the City, Poland on the Walls", 2004



The purpose is to create a variable setting of graphic-art displays, which permits putting the works in different perspectives. The structure consists of 38 modules, with three of their outside, and sometimes inside, faces used as display surfaces for the works. Movable on longitudinal and lateral slides, the modules can be rearranged to create a new composition and allow for a specific perception of the image, depending on the position of the viewer outside the structure. From the inside, the rearranging of the modules seems to shift the viewer's position, which in turn modifies one's perception of the initial environment.



b-i-o-c-k

Block, which was established 2000 in Nantes, is a group with its sights determinedly set on experimentation. Their praxis is intentionally cross-disciplinary, involving sound recycling, installations, performances, and architectural projects.

coloco

Coloco is a group of architects, landscape designers, and artists from Latin America and France. In our projects, we intend to add to urban diversity. We believe that it is the source of the pleasure of living together.

[dAZ]

Since 2000, [dAZ] has explored and experimented with potentialities of Active Surfaces within the development of diagrammatic processes. [dAZ] has developed its practice on multiple scales, as urban projects, domestic landscapes, exhibition installations, and furniture.

encore heureux

Encore heureux was founded in Paris by two young architects (Nicola Delon et Julien Choppin). Encore heureux invoke the imaginary to create ephemeral and fun architecture. Encore heureux produce images to represent architecture. Encore heureux has been a collective since 2001.

EXYZT

The EXYZT collective was created in Paris in 2002 on the idea to place the user right in the center of the design and planning process. We claim that every project is an expression of all the people who build and live in it, with all their differences and individualities.

G.studio

Experimentators in reality without making concessions and compromising our ideas. Dissenters who reshape in order to make architecture operative, debatable, and dynamic.

K-architectures

Founded 1993 by Karine Herman and Jerome Sigwalt, K-architectures started its activities with international idea competitions. In 2003, the K agency had its "Dune Museum" project short-listed in the international competition for the future Great Egyptian Museum. To date, K-architectures has completed four built projects, alone or in association with partners. The office has just submitted two competition entries, a 4,500-square-meter library in Saint-Ouen and the reconfiguration of a public square in Valenciennes. At the moment, four other competition proposals are in preparation, for a museum, a theater, a dance academy, and a high school.

Eric Lapierre

Eric Lapierre has been based in Paris since 2000. His work is defined by a close relation between a realistic and a theoretical approach. He won the 2003 Prix de la Première Œuvre, an award for the best building built in France by a young architect in that year.

MAP office

Established in 1997, MAP Office is a collaborative studio involved in cross-disciplinary projects that incorporate architecture and the visual arts. MAP's approach is descriptive rather than productive in order to deconstruct the mechanisms that inform contemporary territories. In 2000, the studio was extended with the establishment of MAP Book Publishers.

TimeZone Architecture

Claire Petetin and Philippe Grégoire live and work in Paris. In 1995, they set up an architectural, design and media agency. They both teach at the Ecole Nationale Supérieure de Création Industrielle in Paris. Claire Petetin also teaches as invited professor at the Marne-la-Vallée School of Architecture.

Nathalie Wolberg

The basis of the design process is the individual considered as a personality, as a non-standardized entity. The objective is to develop, through sensitive architecture, systems that lend themselves to the fluctuations of the body and the spirit, giving holistic consistency to the man/environment relationship right from the beginning.

ARCHITECTURE

F

Think tank

A critical process as a diacritical text based on an open active glossary of generic concepts relating to a diversity of architectural practices.

These first eleven keywords developed by the French teams could be the start for an interactive network glossary for Wonderland.

Dis-consenting:

Un-programming oneself to create a new type of reality. Taking a counter stance to bear up in the worst circumstances. A driving, liberating, and conceptual space to make a new form of reality unfold.

Erotism (in architecture):

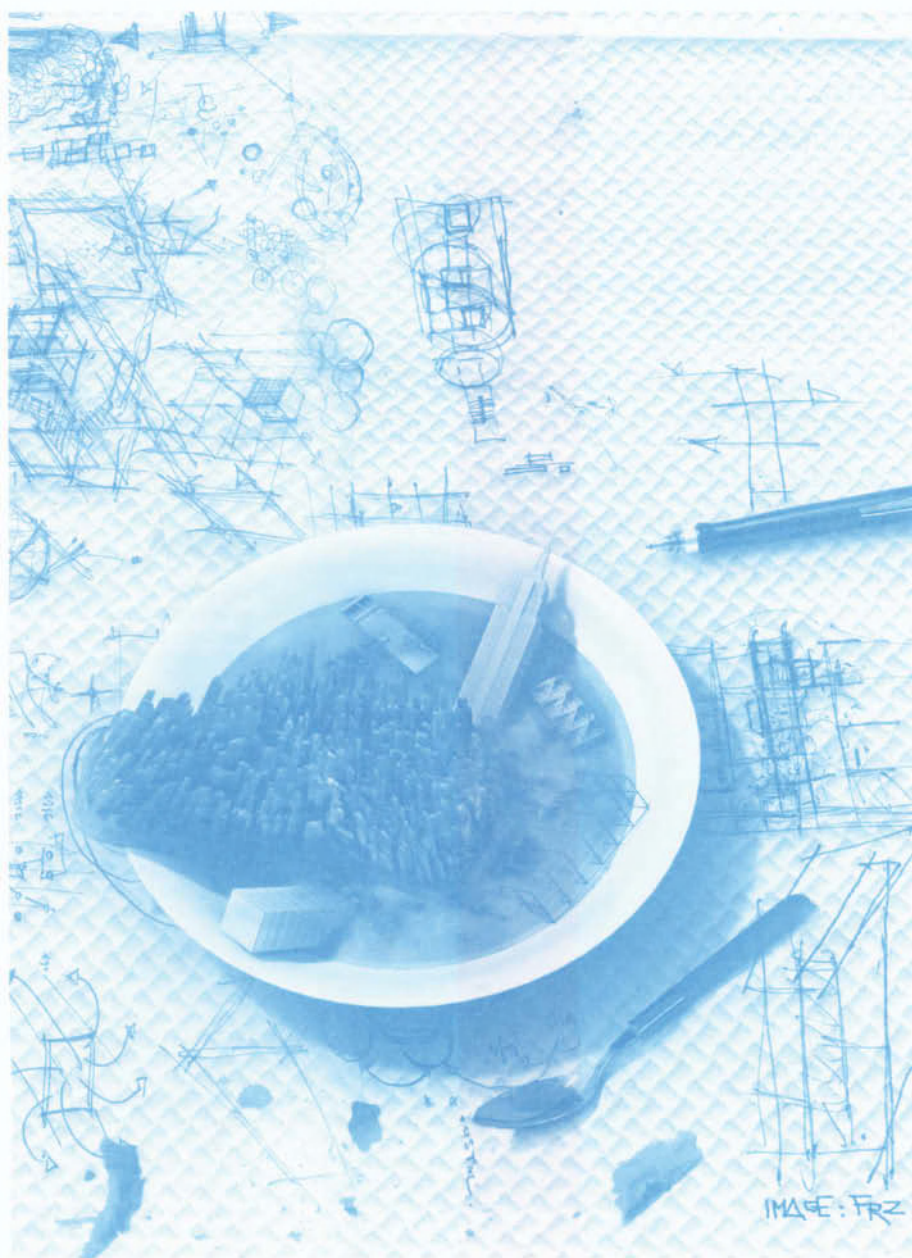
According to F. Daumal, "the research and the evocation of the pleasure which enrich the possibilities by the desire" (Erotic Technology and of Daily Acoustic Architecture, 1991). An eloquent architecture; to return to the body to define the forms of space, physical body, mental body. Rich potentialities, varied, for an obvious appropriation, for total abandonment ...

Indexed forms:

Displacement, decontextualization of one or several components of reality by selection, by the mode of music sampling, looping (loop) or by simple "drag and drop" data-processing. Being the result of a semantic displacement, the indexed forms are summarized with a "just to see" or with a modification of a state of perception.

Mapping:

Mapping is neither a fixed image of territory nor the stratification of visual contours, but the projected image of its inherent mutation. This process does not result in an abstract project, but visualizes the possible development of the real. It is an open dynamic map, capable of infiltrating reality and giving it new momentum. Transportation and distribution, gravity and density, markets and economy are barometers that are simultaneously used for measuring amplitude, and for estimating the potential for subsequent planning.



↑ Author: François Wunschel / EXYZT

Micro-architectures:

or disposable structures:
hybrid concept between architectural elements and technological tools.

Architectures of passage in the temporary absolute which invite drifting within pre-set spaces in an architectural context, destroying our imagination.

Invisible and sporadic devices, which insidiously infiltrate the insurmountable barrier between built territories, intangibly, and those inaccessible, unwanted, and blur their contours. Bodies, objects of interface which subvert and pervert immutable architectures they infiltrate. Fragments of reproducible proliferating spaces, favorable for with the blossoming of our lives, inviting us to emancipate ourselves ...

Resistance:

Architecture is nowadays infected by a systematically spectacular production that aims to transform architecture offices into brands and architecture itself into products, to inscribe in the global market. We intend to resist to this "mercantilization" of culture by producing objects whose richness lies in their authentic complexity of meaning, and to avoid the superficial complexity of spectacular and unnecessary forms.

Sustainable development:

From now, architecture exceeds the aesthetic sense and the framework of life to reach out to the one more general and universal of life's global culture. It's not enough to build with style to be equal to the task of our profession but to build with a deep conscience for the civilization's continuity and the living. We need an architecture of High Environmental Awareness.

[To] surprise:

Inflected Forms: surprised;
surprising

1: to attack unexpectedly; an attack made without warning.

2: to strike with wonder or amazement, especially because unexpected.

Think tank:

A critical process to promote progressive design that develops strategies beyond the power of identified territories.

Thinking concepts and projects as (dis)connected elements of actions.

Considering the project on a global scale in terms of movement, site, object, action, and making sure it is a dynamic concept to take our differences into account, the relations, use, and other steps of development.

A think tank to develop new relations toward NEXTerritories interconnected to NETerritories.

Urbanodiversity:

The richness of contemporary cities can be measured by the variety of the activities they host. Urbanodiversity derives from the biological, cultural and technological dynamics that allow living beings to coexist in place and time. It's a process of constant reinvention propelled by process design in which evolving objectives are more important than objects.

User:

Architecture is a medium that provides for users' relationship with space and society. Urban planning is a game that should govern, and stimulate, the user's interaction with the closest and the environment.

So architects are supposed to define the initial conditions in which users are supposed to act.

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aux Récollets
la Maison de l'architecture

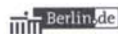


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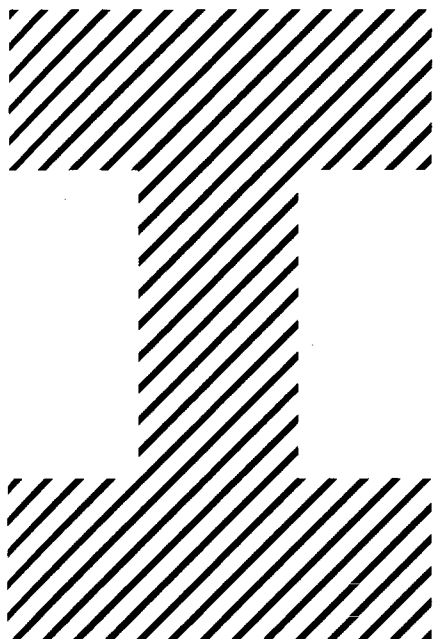
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WONDERLAND



a touring exhibition, open dialogue and workshops

Arbau studio

Avatar Architettura + Peter Lang

baukuh

DOGMA

liverani/molteni architetti

MaP

Architetto Francesco Matucci

mod.Land

PArch.

studioata

zD6 studio associato di architettura



→ **Opening speeches, Paris, F**
la Maison de l'architecture en
Île-de-France

Heimat Rainer-Marinello, Hannes
Schlenegger, Harald Weber (Wonder-
land), Jean-Paul Robert (directeur, la
Maison de l'architecture en Île-de-
France), Nicolas Henninger (Wonder-
land), Stephan Vavrik (director,
Austrian Cultural Forum Paris),
Nicola Borg-Picani (Wonderland)

↑ Photo: Elisabeth Leitner

→ Photo: Peter Schreckensberger

→ Photo: Peter Schreckensberger



→ **Workshops, June 4th 2005**

Photo: Elisabeth Leitner

↑ **Open dialogue with
representatives from
Slovakia, Austria, France,
Italy and the Netherlands
(from LLr)**

↑ Photo: Peter Schreckensberger

→ Photo: Hannes Schlenegger



→ **Opening, June 3rd 2005**

Photo: Barbara Koenig

17.9- 2.10

2005

Magazzini del Sale,
Dorsoduro 263, 30123 Venice

Open dialogue:

September 16th 2005, 17.00

a conversation with the

11 Italian Wonderland teams moderated by **Marco Biraghi**, professor of history of contemporary architecture, Politecnico di Milano

Exhibition opening: September 16th 2005, 19.00

Speakers: **Massimo Cacciari**, mayor of Venice

Eva Maria Ziegler, Consul General, Austrian
Consulate General Milan with **DJ Nick Fastidio**

Opening Hours daily: 11.00 – 19.00, **Workshops:**
“across urban Europe – ideas for regeneration
strategies” September 15th/17th 2005



Wonderland Logbook

Italy

From: Wonderland [mailto:office@wonderland.cx]

Sent: Tuesday, 19 April 2005, 11:20

Subject: Anybody knows interested Italian teams who want to join Wonderland?

Dear A- SK- CZ- D- NL- F- Wonderland teams,
the Italian teams are being chosen until the end of this week, and this time the selection works differently from what we had until now: Our Italian contact teams are organising a competition and any team interested in Wonderland is invited to apply by sending a short CV and 3 pictures to the following email address: wonderlanditalia@gmx.net.

If you have colleagues, friends, etc. in Italy who you think might be interested in joining Wonderland let them know. They should send in their information to the above-mentioned address by Friday morning, 22/04.

Regards,

Elisabeth Leitner

Organisation/Contact:

Association Wonderland - platform for architecture, hotline +43 1 9294058, office@wonderland.cx, www.wonderland.cx



TreviSo, I

Dentist's Office



The main space is a sunny customer area with a friendly atmosphere, in contrast to the coldness of a clinical ambience. This makes passing from the outdoor space into the examination rooms psychologically more comfortable. The spaces in front of examination rooms are painted in vivid or neutral colors: yellow, dark-blue, pale-blue, warm light-grey. The abstractness of the colored walls contrasts with the grain of the wood used for the reception-desk furniture and the sliding doors.

The reception area is separated from the clinical area by a glass wall with large lettering on it, marking the access. In the treatment rooms, a neutral-white tone with pale-blue highlights creates an aseptic atmosphere; interrupted here and there by abstract signs, painted in the dominant colors of building (warm yellow and dark blue).

Housing Complex in Dosson, Treviso



The housing complex (two buildings with 23 apartments and 9 shops) marks the access to a new housing district. The plan is a sort of Z-shape. A street cuts through the Z-volume, dividing it in two buildings and giving shape to their distinctive outlines with acute angles.

The zigzag geometry enables multiple orientations and arrangements of apartments. Due to the layout of the site plan, facades contrast with each other: the aspect of the buildings changes in walking around them. Colors, cladding types and thickness, folds of perimeter walls define the facade. Shape and colors give the building a special identity, while the gently sloping roof and the openings give it a sculptural quality enhanced by colors.

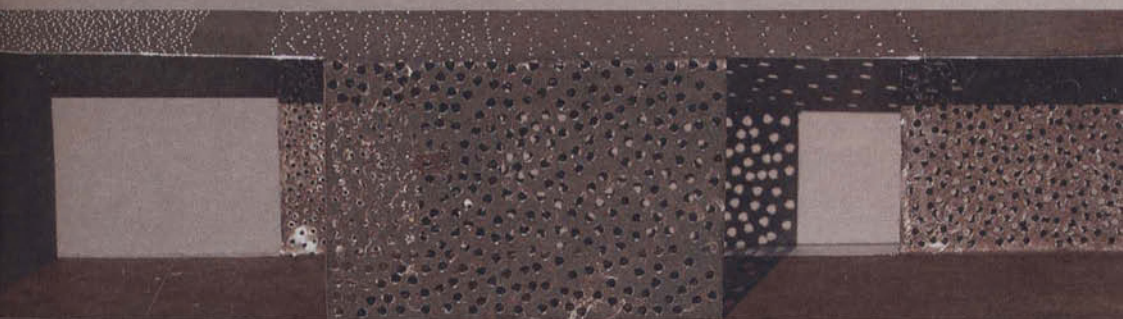
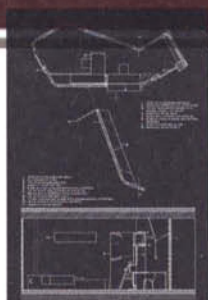
The building was planned in a traditional way, as the client-developer could not afford new technologies. Simple details, the particular shape of the volume, colors and multiple dwelling types are the tools to give quality to a building planned and constructed with common materials and technologies and with the low budget of social housing.

Public Space in Trieste



The competition brief required a design for a public space on a site previously occupied by a movie theater, located in a very dense urban fabric. The project design proposes an urban courtyard, divided into three parts on different levels. The three spaces have particular characteristics in terms of plants, program, and atmosphere, which is underscored by their names: "Stone Garden", "Aromatic Plants Garden", "Garden of Carsa".

The three spaces are connected by an "abstract pergola", a geometrical serpentine construction of Cor-ten steel, perforated in different ways and with different densities of holes, containing a covered pathway and some service facilities.



AVATAR ARCH./ PETER LANG

166



Florence, IT

elasticity.

Manifesto for an Orchestrated Urbanism

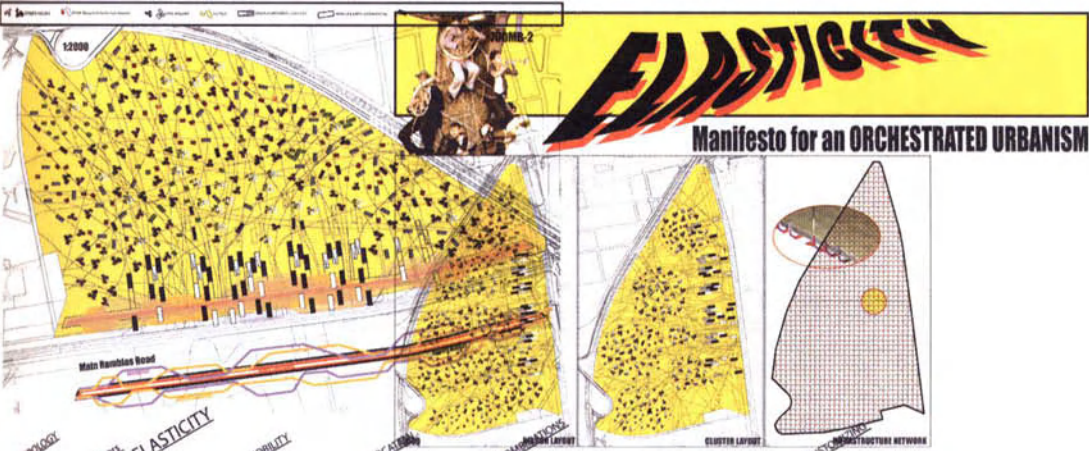


Authors: Nicola Santini, Pier Paolo Taddei, Peter Lang, Michele Sali, Eleonora Caidai, Diana Lombardi, Giulia Mancini, 2004

elasticity is a highly elastic spatial and architectural urban infrastructure designed to support flexible living systems in adapting to short and long term requirements; elasticity can be seen as an orchestrated urban system in which competing and inter-related city rhythms keep the architectural urban infrastructure in continuous transformation and movement.

These movements include: alternating traffic cycles; advancing and retreating commercial infrastructures; multiple-use recreational and leisure activity spaces; short, medium, and long term residential living cycles and time-share activities; Play cycles determine the rhythmic patterns for the entire system. The Site - 3 Housing Site Proposals: 1) Cluster Layout; 2) Ribbon Layout; 3) Diffused Layout. AMPDSTA has become the experimental locus for the first elasticity, a large-scale proposal for an alternative suburban-peripheral lifestyle in a park environment. The increasingly popular global trend for people to move to the green suburbs from the city centers has by and large been ignored by architects, who see the

patterned, retro-styled, and landscaped residential neighborhoods a form of "low" architecture scarcely worth addressing. Worse, the current forms of "new Urbanism" and catalogue housing are extremely inefficient and wasteful. Houses built to last 10 years are made to look monumental and permanent. Decentralized sprawling landscapes are energy-inefficient and transportation nightmares. elasticity proposes a manifesto for a new way of living; providing a series of alternative site options connectable to an infrastructure network set in a green park landscape. Residential systems: TH (Tree House) and RRPH (Recycled Rolling Plastic House). The TH is a variable height re-combinative clustered housing unit that is suspended above the park landscape. It can be arranged to house single families or serve as mini-hotels or residential dormitories. The RRPH is a pre-fabricated roll-over housing unit designed for variable assembly. The Periodic Table: The Periodic Table is a general chart that describes the rhythmic movements of this novel form of orchestrated urbanism according to different life cycles, to promote customization and individualization as well as recycling back into the system.



TOPOLOGY	USE	ELASTICITY	MOBILITY	LOCATION	COMPOSITION	CLUSTER LAYOUT	CUSTOMIZATION



Genova, I

Fountains



In 2003, ATOG, the publicly owned water and gas utility of Alessandria, launched a campaign to improve consumer awareness of the public drinking water quality. For this purpose, baukuh was assigned to design a public fountain to be produced in at least ten exemplars. The fountains will supply filtered cold water and even carbonated water. baukuh submitted a proposal of seven different solutions, of which ATOG chose the 'sasso' (stone, rock) model. The fountain is made of prefabricated concrete; the design was executed by an expert craftsman, Mr. Torti who was able to cope with all problems encountered, such as the big dimensions of the object and its complex geometry. The inauguration of the first fountain was in April 2005 in Castelnovo Scrivia; judging from the quantity of water consumed in the first two months—72,000 litres—, the operation appears to be a big success.

TSP

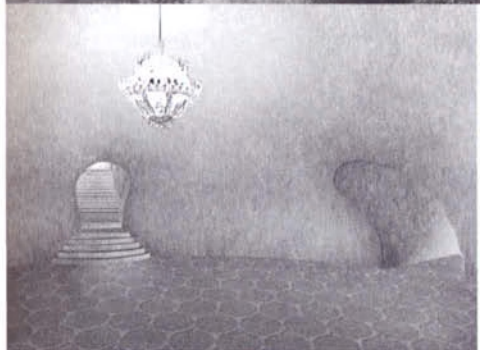
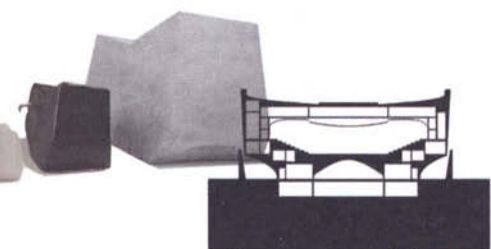


The Teatri di Spina will be realized in Lido di Spina, a small village on the Adriatic coast near Comacchio, Ferrara. The Teatri will combine a program of cultural (theater, chamber music, dance performances) and educational activities (lectures, workshops, conventions), with the latter financing the former. A central scene is surrounded by three auditoriums, one for 365 people and two for 125 people each. The building with a circular ground plan of 43 meters in diameter is 17 meters high. A system of movable partitions enables independent use of the auditoriums which thus can be used simultaneously for different activities. The roof hosts a small open-air theatre, suspended above maritime pine trees and under the night sky.

Myslym Shyri Street



In 2004, the mayor of Tirana, Albania, Mr. Edi Rama, not content to decorate Communist housing blocks with artistic paintings of his own hand and to over-paint the after-Hoxha savage abuses, decided to call in a large number of, preferably young, European architects for an architectural overhaul of the city. So Aurora Konstruktion invited baukuh to project a mixed-use building for the center of Tirana: its nine levels will host shops, offices, and apartments. The City Administration, under the direction of Rama himself, implacably imposed numberless changes to the project until the final sugarcoated version. Construction is scheduled to start in early 2005.





Rotterdam, NL

Simple Heart

Project for a City of 40,000,000 Inhabitants



Taking Gustave Flaubert's "Un cœur simple" (where every character serves the construction of Flaubert's idea as a physical model) as a source of inspiration, the project can be seen as an exploration of plausible relationships suggested by such a model in the strategic selection and composition of a universe of huge entities whose remarkable simplicity has tremendous territorial implications. Once disclosed, their direct confrontation defines the outline of an emergent new city. This is an entity that suspends all unnecessary celebrations in order to bring to light the only entity we wish to celebrate; an idea of the city that is served/preserved by the uncompromised/uncompromising following through at its own logic.

Hellenikon Metropolitan Park, Athens

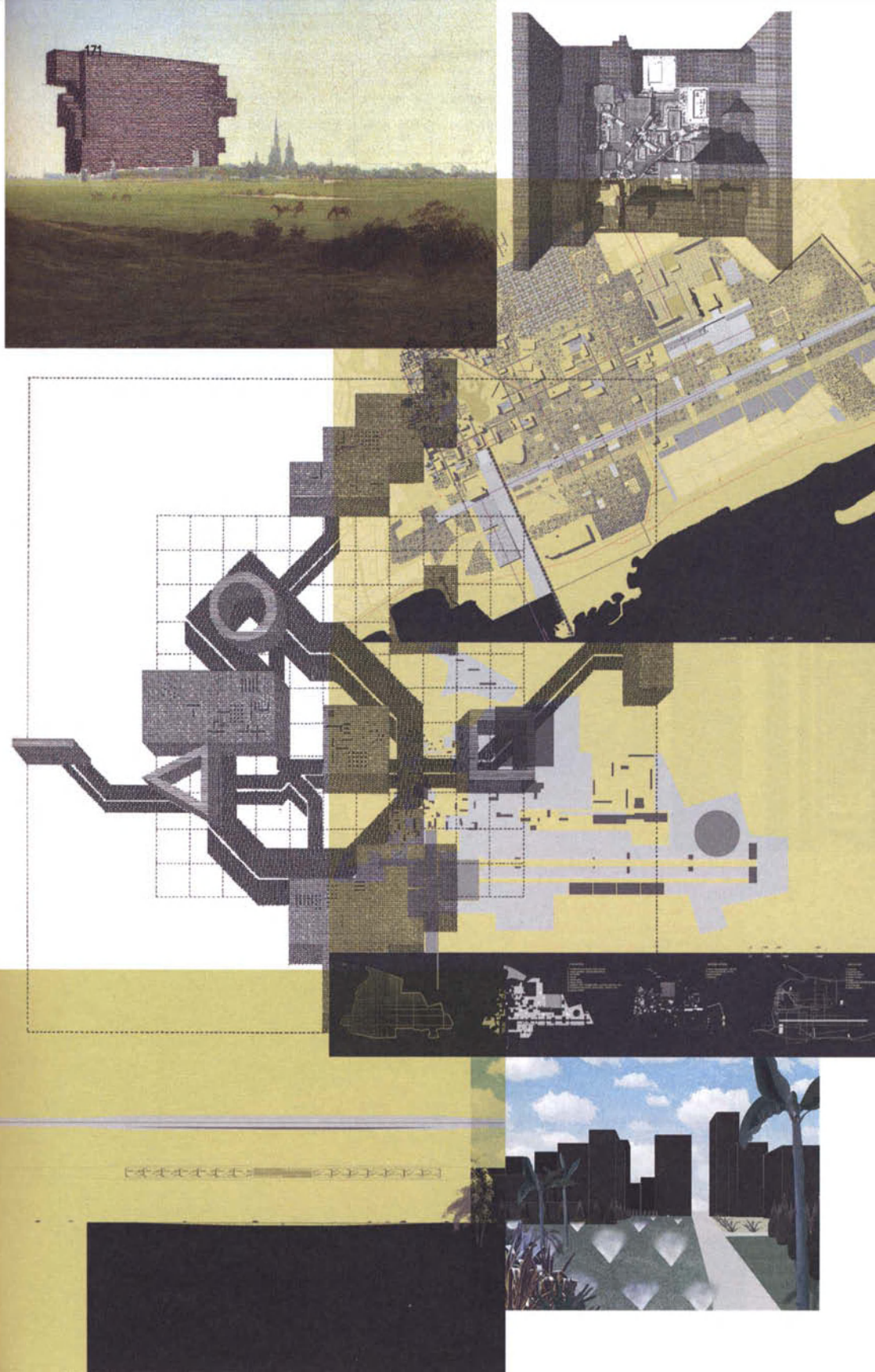


Our proposal for the Hellenikon Metropolitan Park in Athens is based on an all-embracing composition which is developable in incremental stages. The principle is a grid of parabolic progression which defines a sliding scale of distances encompassing the present range of opposing scales, from the smallness of the city blocks to the vastness of the airport. This grid, however, does not materialize literally, but it is established through a variety of park components: from a number of pocket gardens embedded in a pine forest, installations to circuit walks, and natural monuments to former runways transformed into promenades. The grid should therefore not be understood as mere ordering principle, but as orchestration of the infinite range of dimensional variations which gradually evolve from the scale of the city to the territorial scale of the airport, which is defined by the length of the runway and the vastness of the sea.

Rethinking the Roadside



The demand of the project concerns the re-invention of the roadside inn typology. The project consists in the simple action of concentrating the program inside the highway dike in order to maintain a sharp contrast between the line of the road and the surrounding landscape. Mies van der Rohe and Autogrill inhabit a post-Venturi landscape. Rem Koolhaas, juror of the competition said about of this project: "It actually doesn't rethink a Roadside Inn. It doesn't rethink the road, nor the Inn. This is a much more radical reinterpretation that looks at the future".





Milan, I

SS36 Valassina Office Building

Built 2001-2004



The project is about the reconfiguration of a building situated along the Superstrada Valassina (SS36). The new program of office spaces required the design of a new facade. The aggressive environment (traffic, pollution, sun) made us think of a thick-walled shelter, perforated only by thin vertical windows (70 x 310 cm) arranged in a precise rhythm. This facade organization enabled the free and easy configuration of the inside office space offered for sale.

The elimination of all existing elements such as frames, finishing, roof, and the creation of a new facade with a dark-grey clinker finishing and glass windows as a unified surface gives a new presence to the existing volume: a dark block, strong and resistant.

But the perception from the fast-traffic SS36 is ambiguous and dynamic, due to the rhythmical variations of the window line and the staggered facade, one section of which retreats at an angle of 45°.

New Town Hall

Seregno, Milan

1999-2003 under construction



ST House

Barlassina, Milan

2001-2005



The shape of the house is simple and invokes the idea of the pitched-roof house reduced to the essential. The plan design starts from the intersection of two primary figures that constitute the house also in a functional way - night and day. A strict control of the volume, which at the same time is a control of the void, shaped as a labyrinthine sequence, where the inside-outside becomes a constant "staying-in".

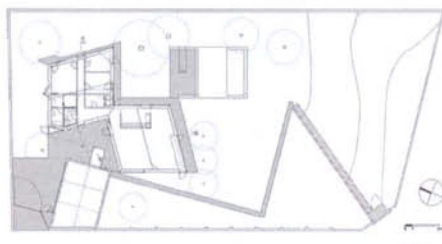
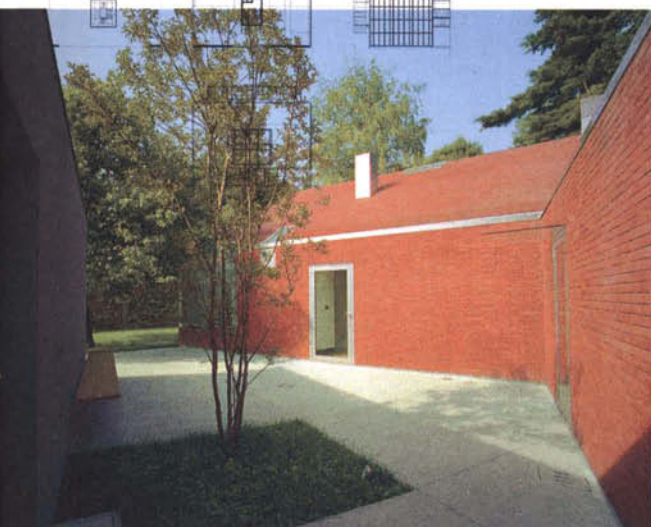
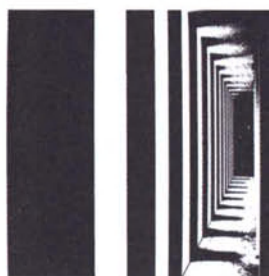
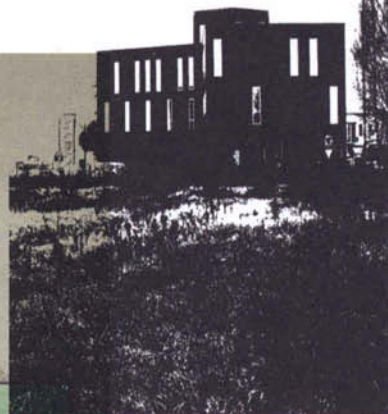
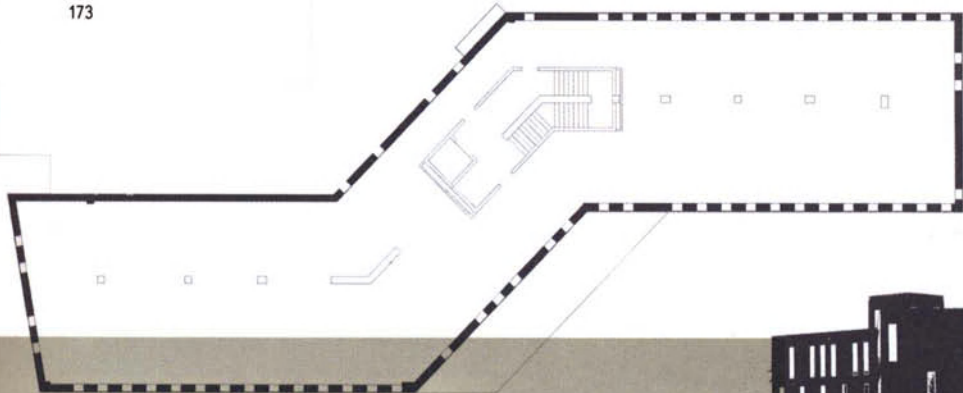
Inside, the slopes are effective in plan as well as in section, in the space. Every room has something special and different, as a result of the simple, strictly polygonal layout of interiors. The exterior is entirely brick-clad with minimum joints. The uniform brickwork mass is cut and carved, then recomposed with glass.

The brick pitched roofs are already changing color and are taking on a certain patina, and the ones on the north side already see some moss little by little.

The project, developed after a competition in 1999 (now under construction), involves the extension of the old town hall, with 2,200 m² of office space, the council chamber, a new parking lot (300 cars), and the public square in the very center of the city of Seregno (Milan).

Public space is ordered in a sequence of interconnected sites: this idea of continuity of the public surface is the principle of the design for the town hall - a suspended building, with an open ground floor as a contemporary "loggia del mercanti", a covered space for public activities. This new suspended block, with a very simple shape, is placed in the middle of the space. The position of the block in relation to the context is a very important goal of the project.

The connection with the old town hall is solved at level 1 where an exhibition hall and the council chamber are located. A cubic skylight is placed above the square as a symbolic presence.





Venice, I

Project for the Exhibition "Il Tempio

Vaticano Carlo Fontana 1694"

Church of S. Maurizio, 2003-2004

MaP

Client: Chorus Cultura



Take a walk through the book – this exhibition design directly relates to the nature of the exhibits, the complete set of seventy-nine original engravings by A. Specchi after drawings by C. Fontana as integral parts of the book that was printed in 1694. Some of the frames, thicker than the others and freely rotating on a hinge, permit a back and front view of the engraved plates and thus afford viewers a feeling of flipping through the pages of a book.

A wooden wall, made of coarse construction-site lining board, continuously runs along three sides of the church. This wall leaves the fourth, east side open where the organ gallery is and where three statues of saints – once placed on the top of the tympanum of the principal facade – are provisionally located. Placing the entrance to the exhibition at the right corner allowed us to deconstruct the church space with its Greek-cross ground plan, underlining the autonomy of the exhibition as compared to the building housing it.

VPRG Area Significativa

Villabona, Veneto, 2002-2003

MaP/Stefano Rocchetto

Client: Venice Municipality

(responsible architect: Fabio Scasso)



The variant of the Urban Development Plan for the Villabona area resulted from the need of Venice Municipality to provide a global and organic answer to the many observations that were made to the general development plan for the Venice mainland adopted 1999. The principal aim of the variant is to emphasize the main morphological features of the area, accentuating its characteristic aspects – low density, rural character, separation from the other urbanized parts of the Venice mainland – while, at the same time, improving accessibility by development of the principal roads, bike and pedestrian paths, and extension of public services. The project also provides for the establishment of an area center as a means of identification for the local population.

Pavilion for Disabled Persons

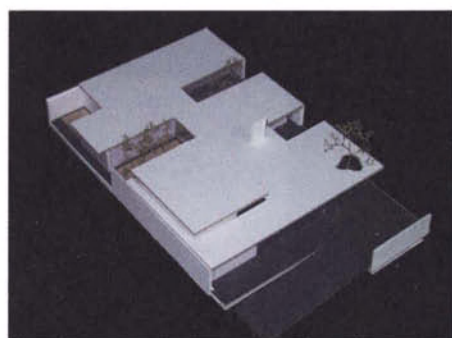
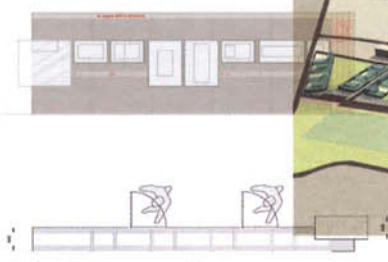
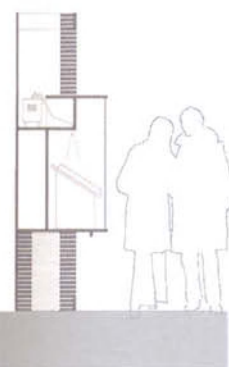
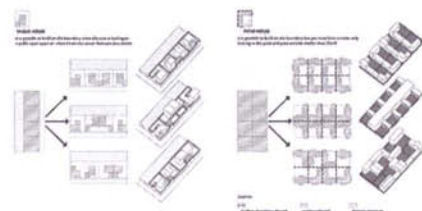
Bertesina, Vicenza, 2004-2005

Nicola Busato/MaP

Client: Provincial Administration of Vicenza



The Provincial Administration of Vicenza is the promoter of the project of a pavilion-style residential home for disabled persons. The institution will be run by disabled person organizations. The residential building will host a small community of disabled young people, not more than seven residents. Any normative aspects such as the information manual on "special residence" handed out during project phase just provide the background to develop the building to the needs of the residents. Instead of following standard patterns of clinic-like institutions which often leave much to be desired as regards comfort and quality of living, the circulation paths, coherence between spaces, the relationship of inside and outside, filled and empty spaces, and the theme of living are the guidelines of the project for this pavilion-style patio house.





Copenhagen, DK

New Shopping Mall and Housing Vævet 1 Hillerød

Hillerød, Denmark, project

In collaboration with Bornak

Arkitekter



The project is located in the south-western part of Hillerød. This part of the city is characterized by contrasts: the built city and the landscape, the small scale of the housing areas and the larger scale of the industrial areas... the existing and the vision of the future development. This project provides a "crystallization point" to connect and relate urban and natural landscapes.

Section Taurea

New Bull Fight Arena

Pinto, Madrid, competition entry

In collaboration with Maria

Gomez-Guillamon and

Vicki Thake



... A las cinco de la tarde.
Eran las cinco en punto de la tarde...
In the proposal, it is the circulation of the public that defines the form of the building, a spiral movement toward the center, leading into and, in opposite direction, out of the building. This movement evokes the gesture of the bullfighter, when bull and bullfighter in circular movements search/meet each other.

PATIO HUSET - Housing in Vanløse

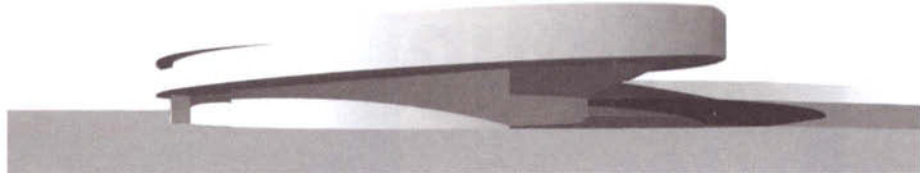
Copenhagen, Project.

In collaboration with Bornak Arkitekter

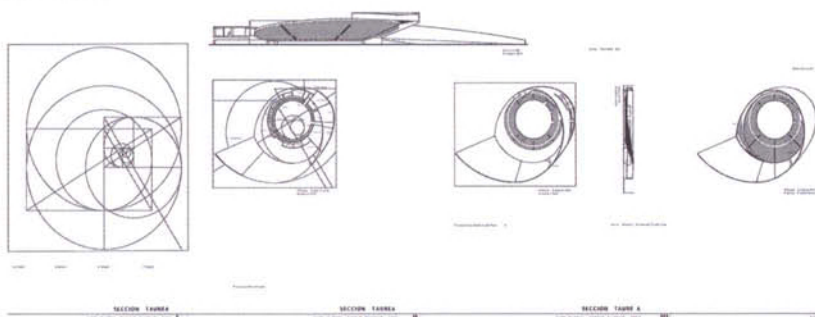


In the new construction, we kept the existing perimeter walls, bringing them to new life through private yards of a semidetached/patio typology on two levels.

The spaces are divided in public, communal, and private with the boundaries between them at the same time defined and dissolved.



PLAN OF THEATRE, PROJECTED BUILDING - 1987, 1988





Gorizia, I

Casa Sclaunich, Villesse, Gorizia



The building is a single family house located in a residential neighborhood in a typical context of Friulan plains, characterized by a fast-growing suburbia.

The plot is accessible from a tree-lined road on the south side, and the open countryside affords a free view of the mountain range in the north.

The design concept follows two major issues: new ways of living and relating to the site. In the planning process, the decision was made to establish a close relation with the access way and at the same time to create a private patio opening to the landscape. Thus the house was situated at the required minimum distance of 5 meters off the site boundary, leaving free space on the back side of the building.

The existing slight slope of the site was taken as a planning theme; the garden was laid out 1.1 meters above the front entrance and parking space which are level with the sidewalk.

The walls at the front door level are clad with local sandstone, which thus becomes the "footing" of the building and clearly marks off the terrain.

The house is rooted in the land it stands on, while at the same time the L-shaped white volume "separates" the building from the earth.

LOFT in GO, Gorizia



An old industrial shed from the 1950s embedded in a residential neighborhood is a chance to extend the useful life of a building by transformation into a dwelling house.

Features like size, shape, site and the main elevation facing south – the only one where it was possible to insert windows – enabled an internal layout flexible enough to ease the relationship with the context without affecting the original characteristics of the building, creating a new balance between old and new. The geometrical shape of the building is accentuated by a wooden cladding which hides the building's glazed facade with a sort of see-through screen which also functions as a sunshade and, as a mediating element, relates the building to urban surrounding landscape.

Atelier, Terzo di Aquileia, Udine



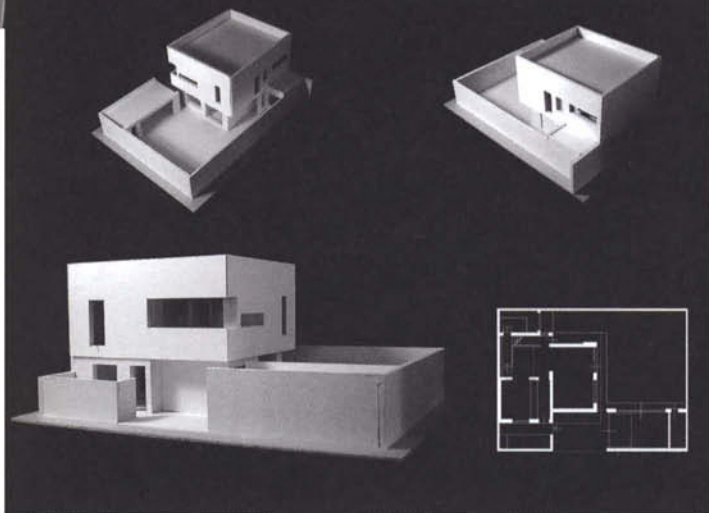
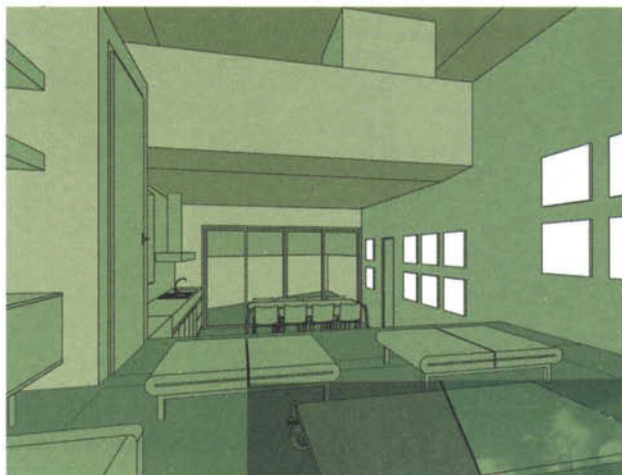
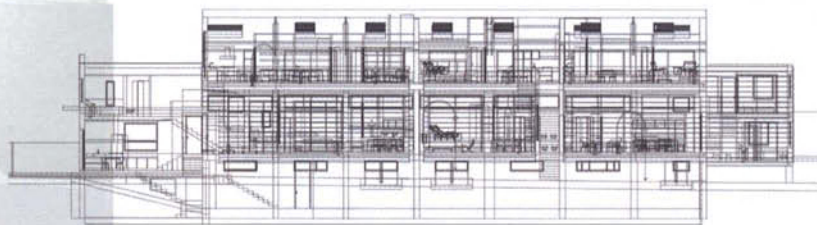
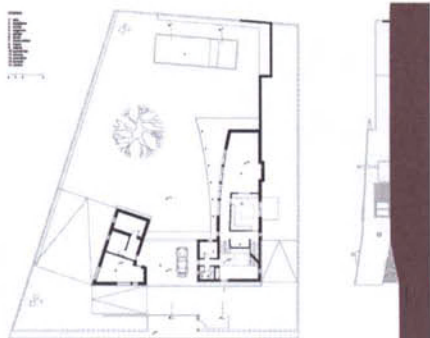
The project involves the refurbishment of a small two-storey building which is nevertheless kept in its original size and position. The building has peculiar features due to its age and the site boundaries. The idea was to transform given limitations imposed by existing building regulations into new potentials.

A careful approach the site made it possible to design the courtyards as extensions of the rooms, so as to expand living spaces to the outside of the building.

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Preganziol, I

Pagnano's House



This refurbished building is in the north of Treviso. It is a typical single-family house of the 1950s, renovated several times over the years. The project deals with the division of rooms as well as with furniture design. The space concept conveys an idea of fluidness, movement, and connection between the rooms. The staircase is the most important element of the house and includes several functions: It is not only a vertical distributive component, but also functions as a lighting element and shelves. The dining room and the kitchen are partitioned off from one another by a shelved panel wall that is usable on both sides. A sliding door creates a visual relation between the two spaces.

Archaeological Trail in Mestre, Venice



After several archaeological discoveries in the historical centre of Mestre (Venice), the Town Council commissioned the realization of a guided route for visitor information. The design includes an information panel holder, a brochure, and an audio guide. The panel holder, positioned in 15 stations along the route, is the principal and certainly the most representative element of the project. The aim was to create an object of minimal design that, at the same time, reflected the archaeological theme. This was achieved with the simple bending of two flat brass bars, which hold the panel, and with acid treatment of the metal for an aging effect so as to accommodate the object to the context in which it appears. The brochure's graphic design also tried to combine a contemporary style with illustrative archaeological information.

Residential Building in Treviso



This is a low-cost housing design. The nearly completed project is situated in a PEEP area on the southern outskirts of Treviso (Dossan di Calser). It is entirely a residential building, comprising 22 apartments on 4,410 m². The two blocks have no jutting balconies, but galleries that produce a play of light and shade on the facade. Even if the two buildings are different because in dimension and materials used, they are informed by the same design strategy. Parts of the solid volume at the corners have been cut out in order to give movement to the walls. This solution enables a distinctive differentiation of the gable ends, avoiding the usual tympanum facade, but providing the saddleback as requested by the client. The complex relates to the public space, which the east wing of the structure directly faces upon, through a wall continuing from the front of the brick building. This wall indicates the ground-floor entranceway into the condominium space which is set back two meters from the facade front. The two overhanging floors above not only characterize the facade, but also create a sheltered half-open passageway.





Torino, I

Isola d'Asti Conference Center

Project: studioata, Ugo Bruno, Galvagno Leoncedis (construction), Prodim s.r.l. (furnishings) 2004

Type: renovation and new construction

Floor Space: 1,200 m²



The project deals with the renovation of the former Cantina Sociale and its transformation into a new conference center. Of the old building, the street-side front facing the main street and two silos were preserved; this part now houses the entrance area, the info point, and an exhibition space. A new building was added to accommodate the conference hall and the restaurant. A passage runs through the different parts of the center, forming at once the entrance area, a connecting pathway, and a lobby.

Cube – A 5th Floor Cottage

Project: studioata, 2004

Type: renovation

Floor Space: 70 m² (55 + 15)



A cube totally clad in wood, independent from the structure, acts as a container for the sanitary fittings, wardrobe, kitchen appliances and defines the different areas without actually partitioning them off from one another. A double height space to look inside yourself, eight windows to look outside, the light that passes through.

Cable city

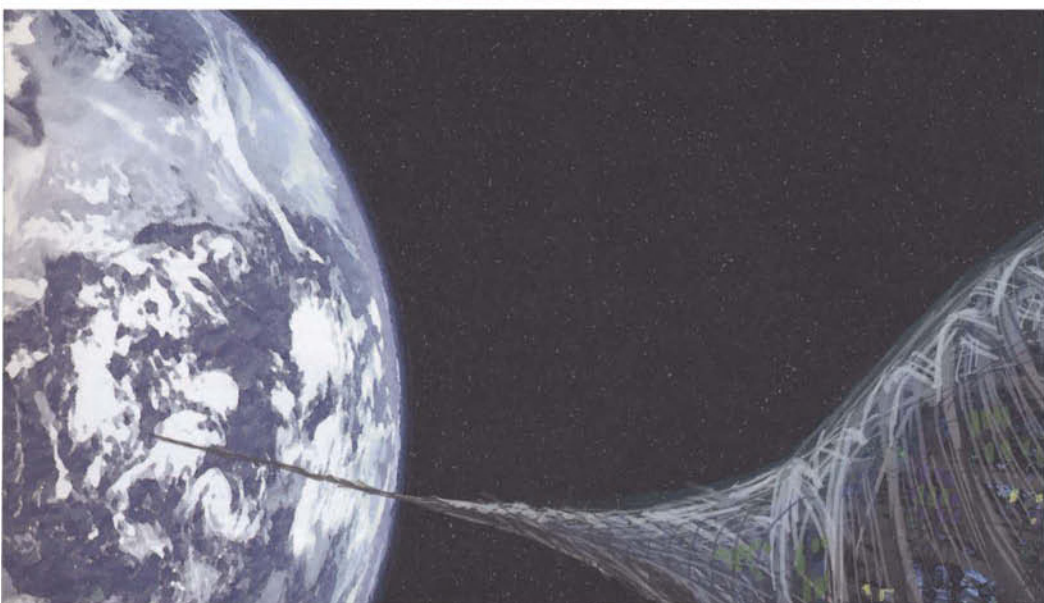
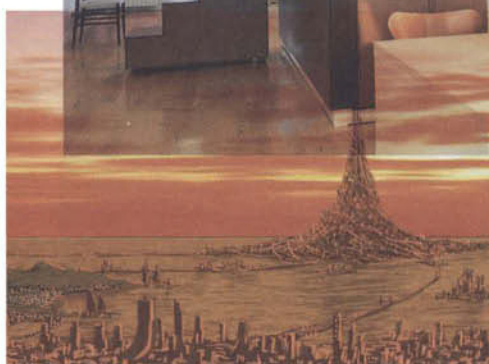
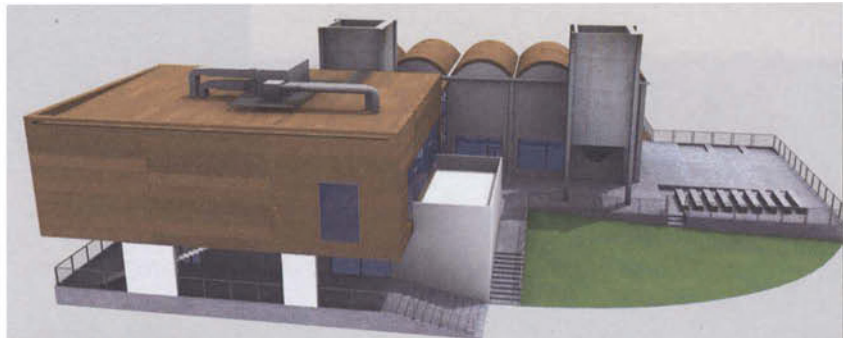
Project: studioata

Type: new construction

Area: 3,080,500,000 m²



Visionary project for a living system developed over a 70,000 km long cable anchored to the planet earth. At its base, the cable carries a vertical city that reaches a height of 4,000 meters. The centrifugal force keeps the cable in tension, allowing a gravitational force of ~1 g at the far end of the cable. This is where the orbital city is located. The vertical city and the orbital city are connected by an elevator.





Venice, I

PSQ



Project design for two houses on two levels on a long and narrow site. Particular circumstances suggest the planimetric intervention form: the building has an average width of 3.5 meters and a total length of 40 meters. The house volumes are obtained by wrapping a variable-height wall roughly in an S-shape. The western wall is blind. The project is based on the possibility of defining interior space through the changes of natural lighting during daytime hours and over the different seasons of the year. The roof is constructed as a set of light wells, and the wall is 'perforated' to allow the natural light to fall on interior surfaces; the light figures thus produced on horizontal and vertical planes define different 'rooms' that are independent of the geometry of the wall.

CPR



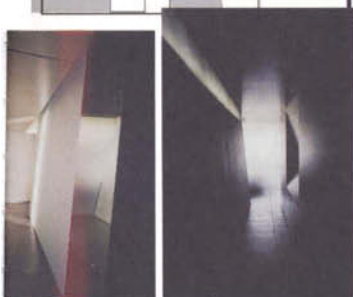
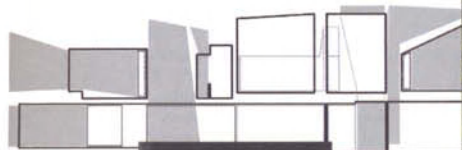
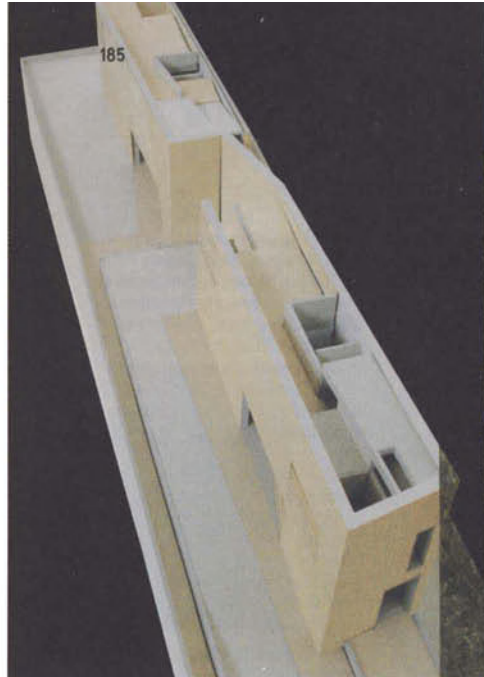
The existing elements are considered as structuring facts. The project tries to work on the construction of a given system of relations. The route joins the schools on the former Corti garden and the church, which are separated by two big territorial infrastructures: the Mestre highway and a tiller channel. The route uses an existing highway underpass, which is painted white so as to guarantee maximum reflection of the artificial lighting, with the tunnel's oval cross-section modified to function as a diffuser. Outside the tunnel, the direction is marked with stone-filled gabions. A steel bridge, divided in a concrete-paved footpath and a wood-planked cycle track, crosses the channel. A wooden sitting area marks the separation between the two routes. The routes follow the existing *Populus Nigra Italica* line and start winding near the garden, with the linear embankments and benches reshaped.

GHT



Dental laboratories and offices are lined up along the eastward curtain wall facing the river port (Darsena), while the service rooms are concentrated toward the blind wall of the elevator shaft. The walls between circulation pathways and the laboratories consist of acid-treated glass slabs, so that the laboratories and medical offices becomes a kind of "light room". The blind central block is finished with a cladding of raw steel slabs.

The entrance area and reception desk overlooks the Darsena and is characterized by a floor of opaque slate and a raw-steel ceiling which amplify the incident light and the reflections of the water. A folded wooden wall contains artificial lighting elements. The other principal light sources in the entrance are elements of tempered and acid treated glass.



Airbau

Our work encompasses several scales. A project idea is explored and pursued from outside – the site – to inside – interiors; the hidden potentials of spaces become new signs, marking the places. To achieve this we collaborate with artists, landscape architects, engineers, photographers, etc.

Avatar Architettura + Peter Lang

Avatar is an unpredictable experience. Avatar is evolutive, reversible and ecological. Avatar favors the act and elasticity. Avatar Architettura is an open research group founded 2001 by Nicola Santini and Pier Paolo Taddei.

baukuh

baukuh is an office for architecture founded by Paolo Carpi, Lorenzo Laura, Silvia Lupi, Vittorio Pizzigoni, Giacomo Summa, Pier Paolo Tamburelli, Francesca Torzo, and Andrea Zanderigo. baukuh was established after winning two "European 7" sites, Amsterdam and Budapest, and is based in Genova.

DOGMA

DOGMA is an informal and collective enterprise of people interested in architecture. DOGMA aims at establishing an interpretation of the contemporary urban condition through an idea of architecture based on an ordinary and intelligible vocabulary of forms. DOGMA are Pier Vittorio Aureli, Martino Tattara, Sabina Tattara, and Yimin Zhu.

liverani / molteni architetti

liverani / molteni architetti was founded in Milan in 1999 from Enrico Molteni and Andrea Liverani. The main interest of the studio is architecture at different scales, basically seen as an intellectual and rational act.

MaP

Francesco Magnani and Traudy Pelzel started their professional collaboration under the label of MaP in 2002. The office is based in Venice and deals with architecture and urban planning projects, taking on public and private commissions and participating in national and international architectural competitions.

Architetto Francesco Malucci

The office is based in Copenhagen, Florence, and Madrid. Research approaches are informed by the specificity of the project to realize.

mod.Land

Modification of land is the "manifesto" of mod.Land. Mod.Land aims to be an observatory and laboratory of the physical and cultural contemporary landscape. Design is a tool and research method of transformation throughout different scales of architecture.

PArch.

PArch is an office recently established by three young architects, Nicola Feriotti, Martino Lorenzon and Nicola Pagnano, who all come from fields of the profession. Their curricula include previous experience in urban planning, in restoration and design, and in construction and interior decoration.

studioata

Studioata is an association of young professionals that works and experiments in the fields of construction, industrial design, graphics and web design. To work for studioata means professionalism, curiosity, passion, and fun.

zD6

Since 2002, zD6 has worked in architecture (buildings, transport infrastructures and public spaces design) and urban planning: their approach seeks to consider everything found in a given site – objects, links, socio-cultural and environmental conditions – as resources to be re-evaluated and involved in the project's transformation process.

ARCHITECTURE I

"That which we are not, that which we do not want"

"To those who consider the theme of architectural writing [...] we offer the theme of critical writing" (Manfredo Tafuri)



Marco Biraghi – GIZMO

The present text starts from the observation that architecture is the "object", more than any other, about which the language of criticism proves to be shallow and inconsistent.

Behind traditional art criticism, there has always been a visual element to describe, whereas behind contemporary art criticism, a type of operative nature to illustrate. Describing a painting was once as interesting as it is now to illustrate the meaning of an installation or a performance.

Despite today's increasingly shorter distance between art and architecture, art criticism and architectural criticism are not to be confused but are, indeed, totally different. Therefore, unlike contemporary art criticism, which is sometimes capable of making a work of art be appreciated by explaining it, contemporary architectural criticism is seldom able to explain the reasons for which one likes or dislikes a work of architecture.

The fact is that architecture can never be reduced to its appearance – the forms, the colours, the materials. (In this sense, mere architectural descriptions are mostly useless and boring).

Nor can it be reduced to being a "programme" – the generative system out of which its forms derive. (In this sense, the plain presentation of a programme is

often unsatisfying and just as boring).

Architecture is almost always something serious, concrete and real, even when it is not realised. For this reason, the faults of architectural criticism are greater than the ones of art criticism.

Architectural criticism seldom adds something to the project. Except for the cases (very frequent nowadays) in which the architect pays for it or it is written by his press agent, architectural criticism doesn't have an alternative but to transcribe the project into technical or literal terms. In both cases, it has to be satisfied with a superficial or marginal role. Today, talking about architecture almost automatically means accepting an ancillary role or reviewing architecture reviews or trying to unveil their inefficiency or smugness. To refuse the arbitrariness or the banality of the critics' language implicitly means awarding a non-arbitrary or a non-banal role to the "words" of architecture. It also means considering them as something more "necessary" than the puns critics often have to offer. This is the challenge that architectural criticism must face today.

Being confronted with the difficulty of writing something precise and pertinent (i.e. something non-generic and impertinent) on the groups and the projects that are presented, we thought that the best option, the only possible one to avoid arbitrariness and banality

Words
 not to
 be
 said

Generation (in general)
 Next generation (in particular)
 Project creation
 Unconventional
 Group strategy
 Exchange
 "Cold" materials
 Virtual
 Regionalisms
 Underground references
 3D planning
 Volumes
 Refined
 Digital
 Light sources
 Training background
 Warm atmospheres
 Graphic communication
 Integrity
 Territorial entrenchment
 Perfection
 Advanced building technology
 Up-and-coming architects
 East – North – West
 Nature vs. Artifice
 City vs. Country
 No money no details

would be to try and draw a black-on-white side-wall around the territory they occupy and to generate a "system of exclusion". We listed as many as possible of the words, thoughts, and questions we would accurately avoid using while writing a non-arbitrary or non-banal text on the above mentioned groups and projects. We invited the selected groups to do the same. The result was the effective evocation of a perfectly arbitrary and/or banal text – words, thoughts and questions – or rather, its precise opposite.

Since the following text is formed by a series of exclusions, it is by its own nature unfinished and open. Therefore, it is hoped that the exclusions suggested by the public visiting the exhibition also be included.

"Do not ask us the word which in every way/ our shapeless soul perhaps measures, and in letters of fire/ may declaim it and shine like a crocus/ lost in the centre of a dusty field. // Ah! the man who goes away sure, / to others and to himself a friend,/ and cares not about his shadow which the dog days/ reflect across a plasterless wall!//Ask us not for the formula to open worlds for you,/ only some syllable distorted and dry like a twig./ This alone is what we can tell you today,/ that which we are not, that which we do not want." (Eugenio Montale)

"Non chiederci la parola che squadri da ogni lato / l'animo nostro informe, e a lettere di fuoco / lo dichiari e risplenda come un croco / perduto in mezzo a un polveroso prato. // Ah l'uomo che se ne va sicuro, / agli altri ed a se stesso amico, / e l'ombra sua non cura che la canicola / stampa sopra uno scalcinato muro! // Non domandarci la formula che mondi possa aprirti, / sì qualche storta sillaba e secca come un ramo. /Codesto solo oggi possiamo dirti, / ciò che non siamo, ciò che non vogliamo." (Eugenio Montale)

– Marco Biraghi – GIZMO

Sentences not to be formulated

Roofs slightly jutting out from the outlines of the building.

The definition of "street furniture".

In architecture, the section reveals the non-visible in a specific point of the building (Odile Decq).

The effort to stay young at heart and in practice.

They took part in many architecture competitions.

Important reviews such as "Casabella" and "Parametro" have also recently discovered that architecture has a lot to do with the world of women.

Young Italian architects are also capable of building something.

Emotion in architecture is the "skillful, accurate and magnificent play of volumes seen in light" (Le Corbusier).

Young Italian talents must go abroad to be appreciated.

The clean-cut of the front walls and the delicate sobriety of the façades.

Questions not to be asked

In a society that produces cultural levelling, is it possible to create original work of quality?

Will they be the next Renzo Piano, Vittorio Gregotti and Massimiliano Fuksas?

Is architecture an image?

Does architecture have an image?

"Did you know that I've swum in Lagos, Milan, Switzerland, Rotterdam, London, LA and Las Vegas this week?" (Rem Koolhaas)

Do indifference, independence, strangeness justify a relationship?

Is architecture a question or an answer?

What would Charles Lutwidge Dodgson think about it?

How many projects have you published this year?

Is the present customer able to go beyond the functional programme of a building?

Have you planned 322 buildings for the Regional Authorities?

How can you design something complete without building it?

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WONDERLAND



a touring exhibition, open dialogue and workshops

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MIOČ/PRLIĆ

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produkcija 004

STUDIO UP

→ Opening, Venice, I
Magazzini del Sale
September 16th 2005



↑ Opening speeches

Andrea del Mercato (director for International Relations and EU Policies of the City of Venice), Eva Maria Ziegler (Consul General, Austrian Consulate General Milan), Silvia Forati (Wonderland)



← Workshops
September 17th 2005

→ Open dialogue, a conversation with the 11 Italian teams moderated by Marco Biraghi (professor of history of contemporary architecture, Politecnico di Milano)

Photographer:
Francesco Pellizzari



195
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241

2006

HDLU - Hrvatsko društvo likovnih
umjetnika, Trg žrtava fašizma bb

Open dialogue: January 13th
2006, 18.00, Introduction of the
11 Croatian teams by **Maroje**

Mrduljaš, architect, architectural and art critic,
Zagreb, **Exhibition opening:** January 13th 2006, 20.00

Speakers: **Slavko Dakić**, architect, Head of the Office
for strategic planning and development of the City
of Zagreb, **Helga Konrad**, Austrian Ambassador to
Croatia, **Andreas Schieder**, chairman of the Urban
Planning Committee and of the European-Affairs
Commission of the Vienna City Council, **Workshops:**

„CIRCUMSTANCES“ January 14th 2006, 10.00,

Keyspeakers: **Maroje Mrduljaš**, **Helena Paver Njirić**,
architect, Zagreb, **Branimir Medić**, de Architekten
CIE., architect, Amsterdam, Zagreb



Wonderland Logbook

Croatia

From: Wonderland [mailto:office@wonderland.cx]
Sent: Monday, 21 November 2005, 10:06
Subject: Wonderland has 2 new Tour Partners!

Dear Wonderland,

I am glad to inform you that Wonderland has 2 new Tour Partners: FUNDERMAX (www.fundermax.com) and
ENERGYCABIN (www.energycabin.com). Looking forward to seeing you in Zagreb!
Best wishes, Elisabeth Leitner

Organisation/Contact:

Association Wonderland - platform for architecture, hotline +43 1 9294058, office@wonderland.cx, www.wonderland.cx



Zagreb, HR

Croatian Pavilion at the EXPO 05, Aichi, Japan



The concept of Croatia's presentation at World EXPO 2005 in Aichi, Japan is based around the idea, the plan, and the metaphor of salt pans. With this concept, the initial general theme "A drop of water" is culturally upgraded into "A drop of water/a grain of salt". The salt is an integral part of every drop of sea water, but it is also its opposite – obtained through hard work. This theme unites philosophical and spiritual imagination and reality. The pavilion was conceived more as an event than as architecture in a classical sense; it was based on a visual and sensual experience. It was along these lines that we created the space in Japan and its combination of the live and the mediated event; an event that involves three spaces and five themes.

Dance Center, Zagreb



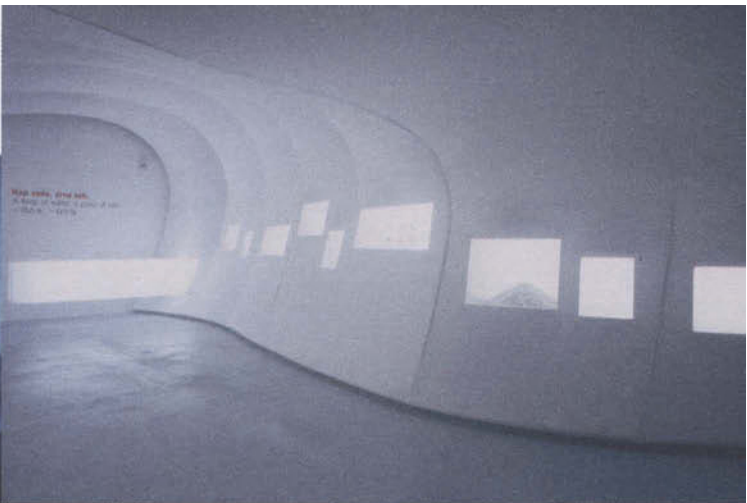
In the old historical city core of Zagreb, a dozen of old movie theaters were closed down over the past fifteen years due to the emergence of large multiplex theaters. We were commissioned to reconfigure one old cinema building into a Contemporary Dance Theater. The theater is in a neglected urban block 100 meters off Zagreb's main square. The new Dance Center will house three multipurpose studios – one large main studio with 140 retractable seats and two small rehearsal studios. The fourth space is the new entrance area/multi-purpose hall which is the only new architectural element of the Center. A new folded structure functions both as a landmark and as the connecting element between the square and the roof terrace. Fifth element of the project is the preservation of Zagreb's last open-air roof terrace.

Memorial Bridge, Rijeka



Bridge = monument was the basic concept of Memorial Bridge, the issue being to give the utilitarian form a monumental character. The site is in the center of the town on the canal separating the historical city center from the former port area which, still used as a parking lot at present, is to become City Park in the near future.

This spatial intervention is public urban object; it is a construction with tactile qualities and also a symbolical object. Besides its utilitarian purpose, this footbridge is also a monument to the Croatian defenders in the 1990s Balkan of Croatia, a place of remembrance and of social encounter. The Memorial Bridge is conceived as an extremely thin plank spanning the canal in a characteristic L-shape. The definition of public space is achieved entirely through the building structure, which at the same time had to be identifiable as a memorial.



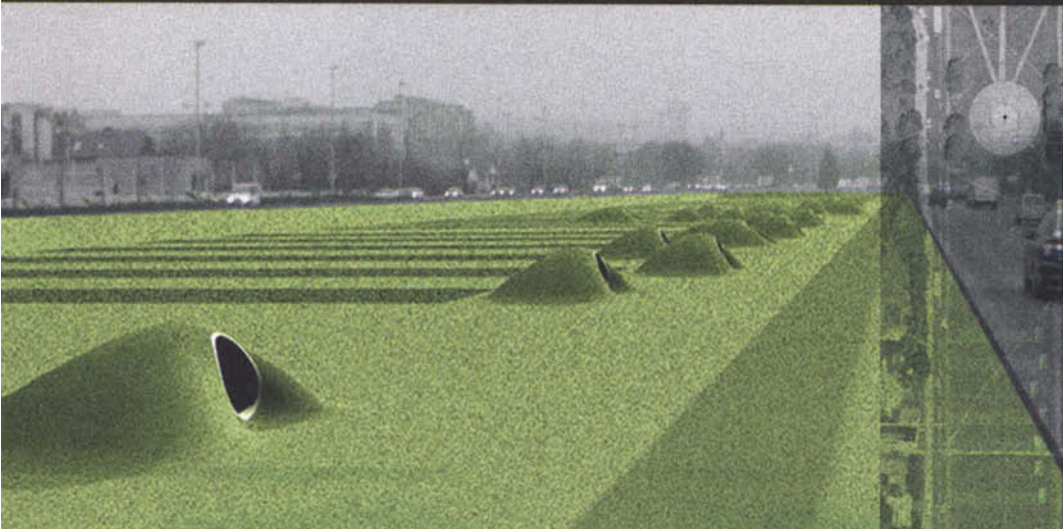


Zagreb, HR

Landscape Intervention on the Civic Axis of the HBZ Expressway, Zagreb →

One of the winning projects to be realized by the Zagreb Museum of Contemporary Art: the project site is a 200-meter-long green strip, part of the main north-south corridor that connects Novi ("New") Zagreb with the consolidated older parts of the city. The main project goal is to qualify and complement the panoramic role which this axis has in the urban scheme that extended the city to the south in the 1950s. Although the public-institution buildings lined up along this axis are clearly defined amidst the void that was required to produce such horizontal monumentality, the vastness of the strip still remains a subject of reflection.

The project unfolds as an extrusion of the landscape, which is turned into a thick 2D mat. The intervention operates on building the site rather than building on the site; it operates on creating an effect that could facilitate a soft and limited range of activities rather than a permanent program; and it complements the horizontal role of the void.





Vienna, A Zagreb, HR

Public Library, Rijeka – The New Information Landscape



We believe that books have retained their value as media of knowledge and information and are able to compete equally with electronic media, even though the use of electronic devices is very strong and present today. Libraries are becoming important points of social and cultural exchange, and the task of architecture is to facilitate easy access to, and use of them.

Context: Industrial archaeology is of great importance to the identity of the city of Rijeka; here, industrial facilities are replaced by information facilities. The library is a highly informative building. The basic form of the object actually is a simple icon; its new constructional geometry keeps the dialog with the urban context.

European 7, 1st prize, Rijeka – Extended View



The proposal for the site starts from a very simple and clear decision: building a strip of single family houses with each house looking toward the sea. The project design aims to embed the residential zones in the landscape by using the two formative topographic elements – a slope affording a panoramic view of Kvarner bay and a plain stretch of land with programmatic craters for development and transformation of the site. The idea is to create a kind of "accentuated topography" on the plain, which is defined by the elements of a central "leisurescape" as a meadow landscape, a sport strip, youth center, playgrounds, meeting and infra-structural points, places of retreat etc.

The development of an open residential structure, which is operative rather than formal, is based on an overlap of visual and personal contact with the topographic elements of the sea (panoramic view) and the site (nature). Vertical ("housing with a view") and horizontal orientation ("housing with a garden") are combined in order to incorporate the surrounding landscape.

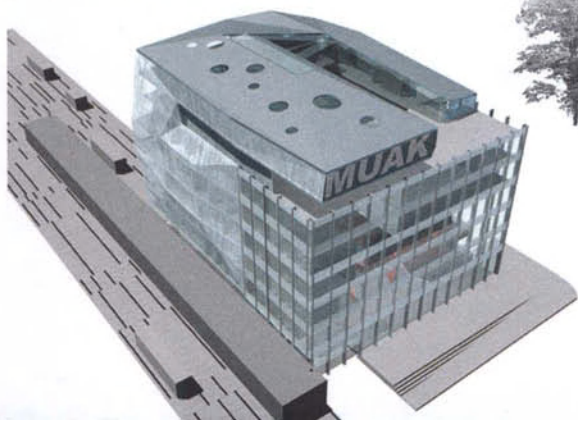
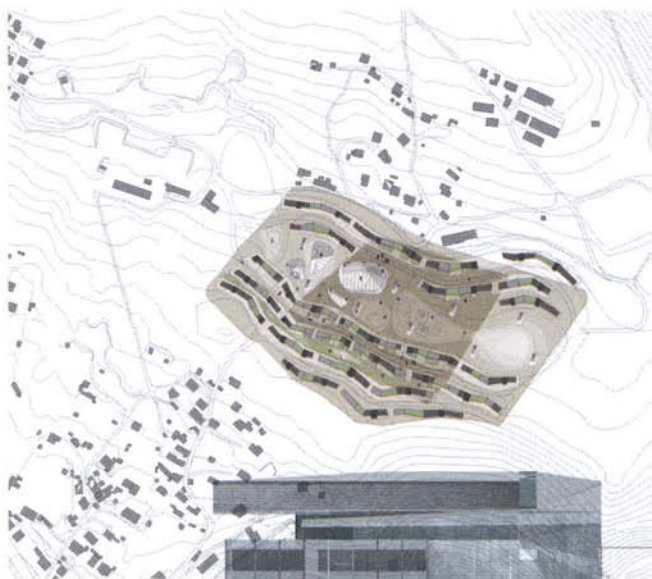
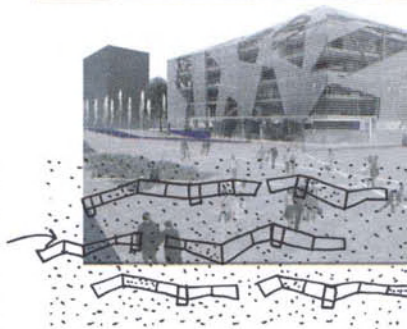
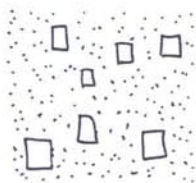
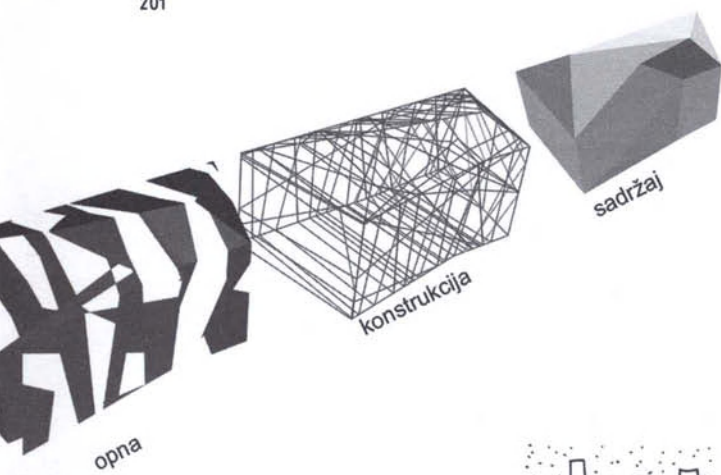
Music Academy (MUA), Zagreb – The City Flyer



The basic idea of the project is that the new music academy building has to incorporate several functions: it must offer functionality and accommodability on the one hand, and on the other, the building has to fit into a neighborhood made up of institutions of a great cultural and urban significance. The urban structure of Zagreb is defined by through non-linear layers, and that same formative principle should be reflected in music academy building.

Since there is public interest in keeping the identity of the area, the construction and the facade of the existing building "Željko" has to remain unchanged.

Important elements of the concept are the broken skin and a hanging double-glazed façade which provides acoustic and climatic insulation. A new construction and the already existing skin establish a connection of contemporary technology (high tech) and the technologies of the 1960s (low tech).





Zagreb, HR

Diving club, Zagreb



Would you like to dive and fly simultaneously? The Diving Club is a water-filled sphere of stratified glass. While diving inside, people can watch birds, clouds, the city ... Viewed from the outside, the image is inverted. And what about the inside out? Currently, this idea is still ahead of Croatian technology. Biases about material, form, content, function etc. are broken – there are no more lies – transparency is veracious and logical.

The project is about typology, imparting a certain degree of leisure, rebelliousness, acceptance etc. onto its potential location.

Museum in Nature



The museum in nature is an imaginary project with no specific location. It might be anywhere. Its appearance – the form – integrates art and nature, the exterior and the interior.

Semi-Detached Houses Lešić/Šušnić, Zagreb



Sloping shed roofs and simple and economical construction were the clients' requirements in view of the unspoiled green lot with beautiful nature and a stream on it. This resulted in a design of two semi-detached single-family houses at tree-crown level with a view of the city.





Zagreb, HR

Market Place in Kutina



In this project, the approach was similar to the one used in Vabriga – a public space as a stage set for living and transformation of the ground level to create a place. The shape of the building (as spatial consequence of the earthworks) appears crouched down lower to the ground than a traditional architectural form. The walls and roofs are ferric-oxide-pigmented concrete to match the earthy colors of the ground and surroundings, to relate to the topographic context. The roofing consists of concrete slabs that fold up to create rows of skylights. Thus we try to change the impression of an ordinary market place into a kind of meeting place, a kind of new agora as in ancient times. From outside, this big building with the many roof ridges relates in scale to the roofs in the neighborhood and also to the surrounding topography.

Public Square in Vabriga



The task was to create, with a very limited budget, a usable public square out of virtually a non-place. We tried to create a kind of stage set for village life by transforming the square's surface, changing its texture, inserting a new drywall, and using an existing small stone house. Here we basically dealt with earthworks, creating a different quality of space through a kind of artificial tectonic movement, by which a plane is terraced. The change in section creates a stage and an auditorium, and thus separates different functions of the square. The new drywall is also important for the role of the square as scenery; primarily, it defines the site boundary, but also provides the stage background.

Museum Complex – Cavae Romane



The task was to transform a former stone-pit into a museum about the history of the site, which dates back to the Romans, and about the history of quarrying in general. Our proposal was to use and amplify the existing topography, which is extraordinary. Unlike traditional architectural objects, the stone-pit is not anthropometric. We realized that our approach must be a kind of operative topography which deals with properties of objects independent of their size and form. Also, we find the connection between objects more important than the objects themselves: so we laid out the circulation routes between objects first, and then constructed objects that we needed because they imitated nature or could be incorporated in the extant ruins of former industrial buildings on the site. The result, in the end, was rather constructed topography than traditional architecture.



PRESJEK A-A



PR



JUŽNO PROČELJE



ULAZNO



SEVERNO PROČELJE



ISTOČNO



Zagreb, HR

Social Housing in Samobor



The social housing building is situated in the suburbs of Samobor, in rural surroundings, with a structure of scattered family houses. The assignment required maximum use of the building site, better suited to an urban setting. This discrepancy developed into a project theme, and the structure of a traditional rural estate became a basis for the design. The volume of the building extends up to the site boundary, forming a U-shaped ground plan with a courtyard in the center and private gardens on the outside. The broken geometry of the roofs and different heights mark off the individual volumes. A combination of typologies of shared communications (open gallery, a system of staircases and separate entrances from the courtyard) breaks up the rigid layout of the residential building.

Social Housing Krapinske Toplice



The social housing in Krapinske Toplice combines elements of traditional local architecture in concept and design. Typologically, the building is a combination between row houses and a block of flats. The flats, which are organized in semi-levels, each with its own entrance and most of them with a garden, are reminiscent of small single-family houses. The building volume resembles a big "kozlec", an outbuilding that is characteristic of the local rural architecture. The gallery and the balcony line take up the theme of the "ganjak", a wooden porch running along the facade. All elements were re-designed in accordance with modern times and function. The dark brown color of the facade serves as a reminder of the wooden architecture of this region.

Redesigning of Carera street and Adjacent Squares in Rovinj



Carera street in the city of Rovinj runs between two squares, one of which is named "On the pond", and the other "On the bridge". Their names contain a frozen memory of waters that disappeared a long time ago.

The memory of the missing city-layers became a project theme. All along the street there is a repetitive pattern of stone plates of different sizes, but the same color and texture. Sometimes they reflect the elevations of the houses, or level out different ground levels or surfaces, or announce a square or a street.

The existing pavement of the adjacent squares and streets is "poured" out into Carera, like an outflow of the "old" into the "new". The street is an elongated square; its uneven surface is framed by a strip of smooth stone plates, like a river bank. The theme of water recurs in a ground-level fountain on the first, and the glistening stone surface on the second square.





Graz, A Rijeka, Zagreb, HR

POS Residential Building, Đakovo, 2001–03.
Architects: Robert J. Loher, Petar Mišković,
Branimir Rajčić



POS was an innovative architecture program promoted by the Ministry of Public Works of Croatia to provide affordable, yet market-based housing for young families. Our intention was to make apartments with efficient service cores and generous living spaces and to upgrade the urban context with different semi-public and public spaces in and around building.

Prison Building, Dob pri Mirni, Slovenia

Architects: Robert J. Loher, Andrej Mercina, Ksenija Intihar
Renewal and partial reconstruction of a prison building, competition (1st prize), planning phase.



The project achieves the integration of the pavilion-like existing cell-block structure through one single intervention – a central communication building – with respect to modern correctional facility requirements.

Row.Holiday.Ship.NoFurniture.House

Architect: Branimir Rajčić

Renovation of a
19th century row house.



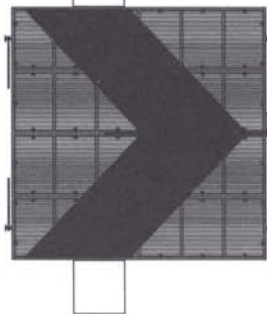
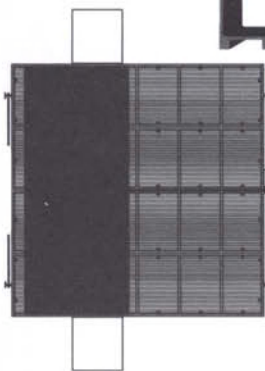
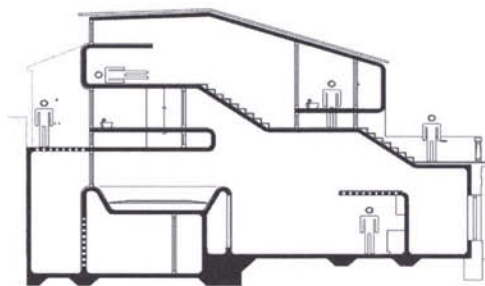
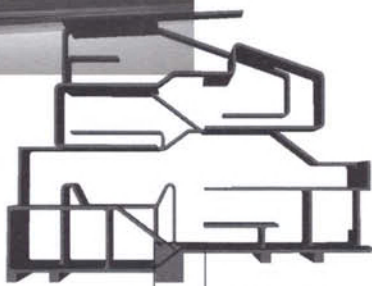
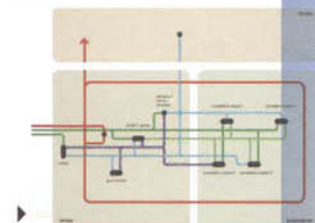
An existing row house accommodates a holiday-home program in ship-like dimensions: a single plane/slab, extending between party walls, bends, folds, splits, creates open/closed, big/small, semipublic/private spaces, and becomes floor, wall, staircase, furniture, detail.

FRAMEWORKS

Site-specific project, Croatian Pavilion at the 2004 Venice Biennale
(Architect: Petar Mišković, with Ivana Franke, Lea Pelivan, and Toma Plejić)



A glass tunnel that continuously changes from straight to curved while visitors inside move slowly along with it.





Zagreb, HR

Ambulance Station, Zagreb

9,600 m², open competition, 2nd prize


The urban context of Heinzelova Avenue is transforming into an anonymous business district. The Ambulance Station Building acts as a sign of architectural resistance, color, and sculpture in the business suburbia. The station has Center has four almost identical facades, which signal the multi-directionality of its purpose and visual impact. The vast garage needed is not a dominant program; the building conveys no impression of being merely a garage.

Housing Plan Vrbani III, Zagreb

11.5 ha, 230 x 510 m, 2,500 housing units, open competition, honorable mention

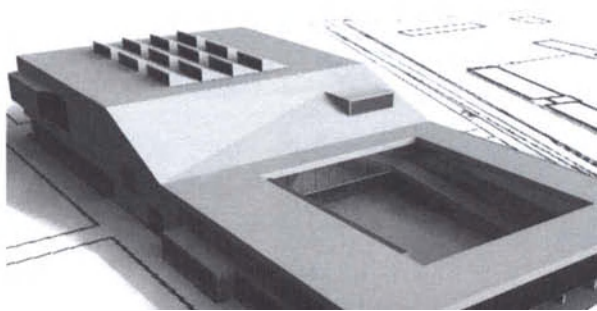
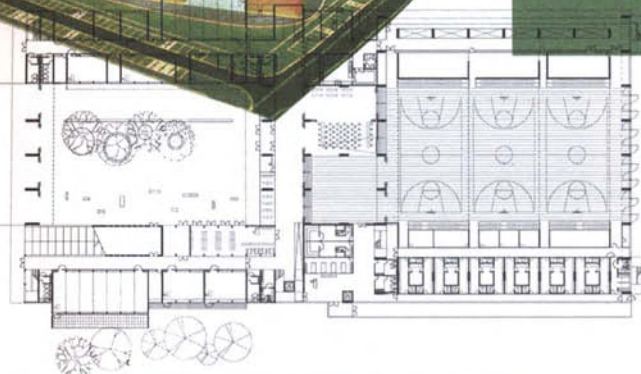
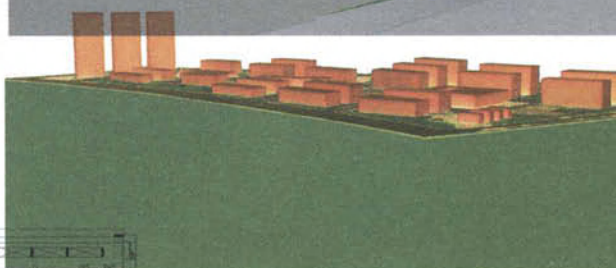
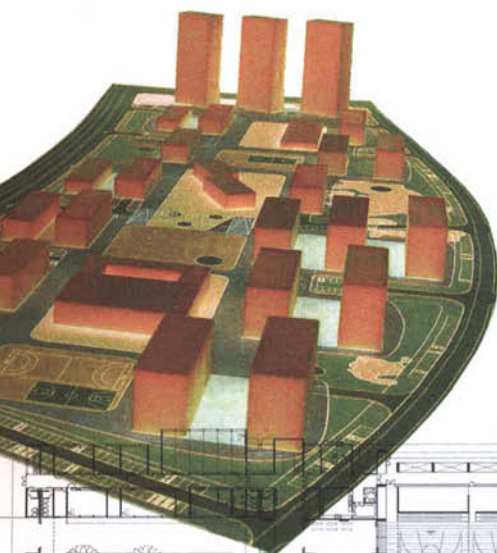
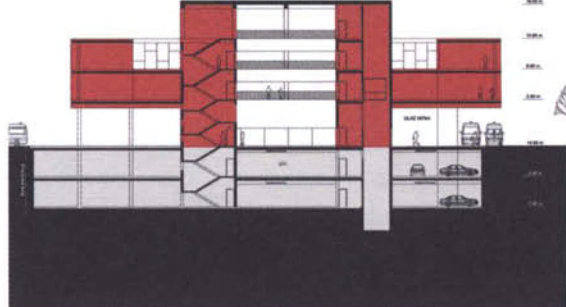


The urban development plan avoids car-traffic needs in a mainly pedestrian housing settlement. Motorized traffic is reduced to minimum needs. The reconfiguration of the existing school in the center provides for extensive public facilities. An organic green edge defines the boundary of the pedestrian zone toward the surrounding main streets. The regular structure of housing blocks of different heights creates parallels to the urban Lake Jarun. The long-neglected typology of "housing towers" (today impossible to build in Zagreb under current building regulations) is re-introduced as new landmarks.

High School and City Sports Hall, Sisak

11,000 m², open competition


The project explores the relation between a high school and the municipal sports hall which share a piece of public ground as the school courtyard also is the main square of the sports hall. The concept of the hybrid building complex is based on the close relationship between different public spaces. Street – square – entrance hall – sports hall – sports field: the extension of the open/closed public ground through the building is achieved by transparency and program adaptability.





Zagreb, HR

Hotel Jadran – Tourist Territory Typology

Dinko Peračić, with Claudia Dressler
and Roman Šilje



A typology of tourist regions of Croatia and Slovenia provides information about the nature of land use in tourism; generates tools for evaluation and planning of tourist resorts; and suggests national tourism development and planning policies. Regional promotion strategies should not be based just on marketing considerations alone, but on the local environment, available tourism technology (accommodation, services, infrastructure), experiences offered, and their mutual interaction and integration. Identification of components establishes similarities and differences.

The basic guidelines are experience design and tourist-time design. The creation of an interrelated 'archipelago of experiences' is a proposal for broader regional self-articulation.

Regenerative Tourism – Semi-Urban Destinations

Miranda Veljačić and Samuel Martin



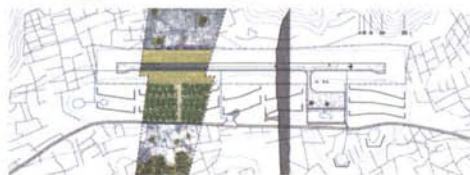
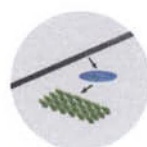
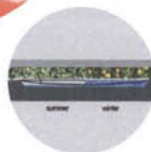
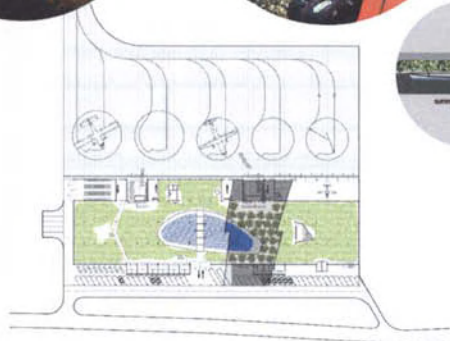
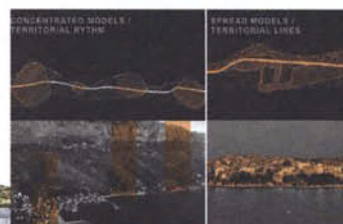
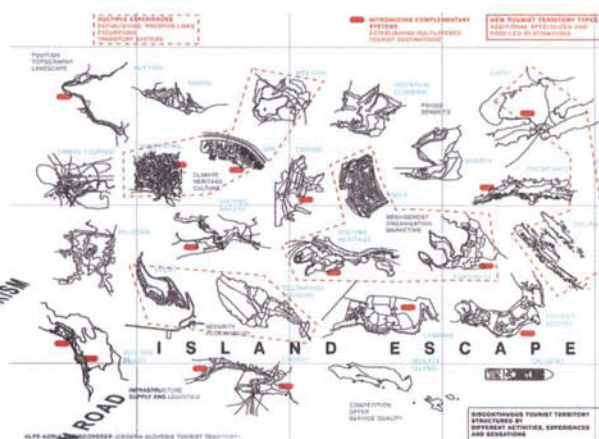
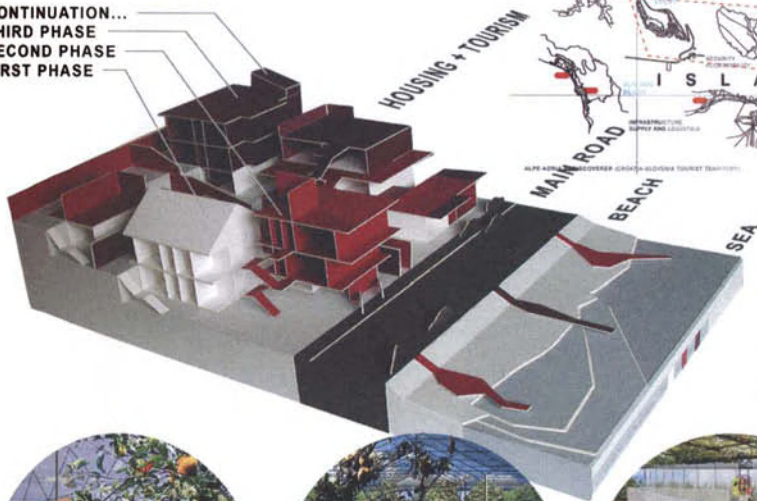
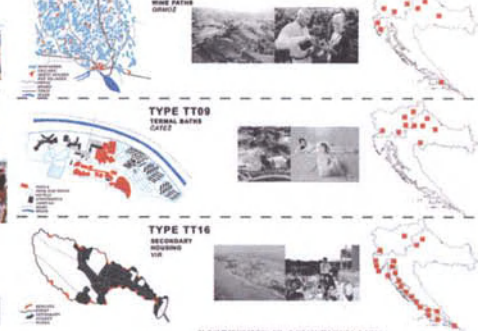
Self-organized structures comprised of small-scale buildings are typical of tourist regions on the Croatian Adriatic coast. Whether sprawling along the coast or agglomerated into settlements, they form tourist resorts offering a basic range of accommodation and program. On the one hand, such structures are distinguished by incredible vitality and economic sustainability, as well as by a capacity of integrating tourism into local life. If endlessly multiplied, though, they soon become monotonous and unfavorable for the activities they host. Regenerated and organized, such settlements can become ideal models of tourist resorts where interaction between tourists and the locals is developed, and mutual benefit is maximized.

Small Airports

Antun Sevšek and Katarina Luketina



Integrated solutions which enable multi-functional structures result in more sustainable projects, as are adequate for a fragile island environment. New elements are best integrated in the local context through functional overlaps, program hybridization, seasonality of use, and shared common structures. This generic proposal suggests a second use for a tourist infrastructure development, a small island airport, to stimulate local agriculture and identity. The runway also is a surface for collection of water, a tank is a decorative garden pond, the airport terminal is a greenhouse, and the public park is an orchard.





Zagreb, HR

Non-Stop

Swimming Pool Complex Prigrande, Pula
(2003, completion scheduled for 2007)



A project for a municipal swimming pool on the Adriatic is a very uncommon commission in the context of Croatian architecture. The pool is located at the intersection of the old Roman city core and the suburbs of Pula right on the coast. Fragmentation of the pool volume is achieved through a transformation of the cross-section by addition. A dynamic form of bending and retracting pool segments is an attempt to create a contemporary aquatic architecture within a landscape, a construction of the fresh in the salty, a merging of summer and winter; for all-year swimming.

24 Hours

Emergency Terminal, Zagreb
2004, completion scheduled for 2007



An emergency terminal for a catchment area of 2.000.000 as a white cube, a transparent multi-storey garage for 170 vehicles, an in-patient clinic with 100 beds and a building for 400 employees: a mixture of architectural genres as an illuminated urban sign of security, competence and speed.

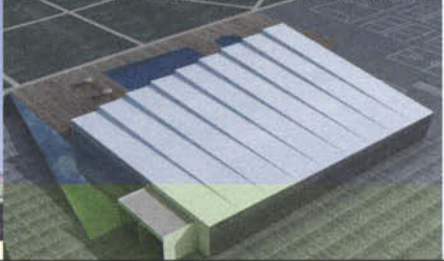
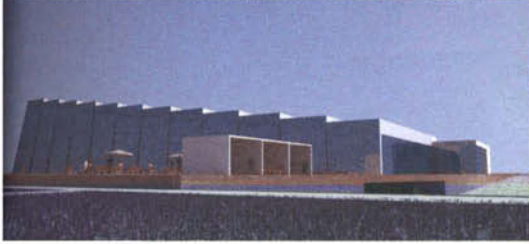
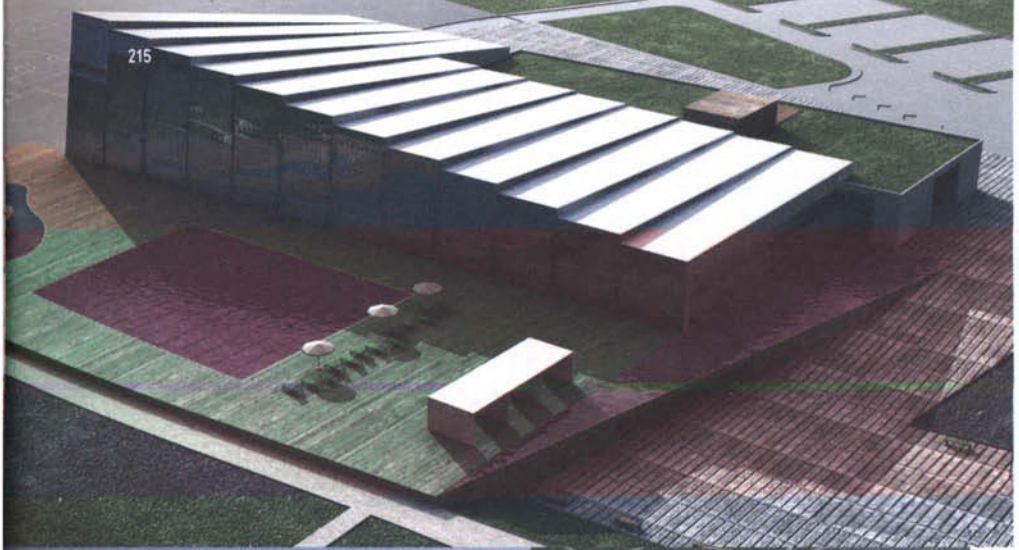
60 Minutes

Interior of the Education Center in the former
Concentration Camp of Jasenovac, 1941-45
(Construction under way in 2005)



The layout of the interior space intended for lectures on fascism, genocide and war crimes was based on the idea of the floor as a metaphor of life and death. A 60-minute lecture unfolds through three scenarios of spatial transformations of the floor:

- Opening one part of the floor (15 minutes on the lives of camp inmates).
- Lifting one part of the floor (15 minutes on camp items that have been preserved)
- Positioning of an individual on the floor's grid design: searching a place for oneself, positioning the chair in relation to the holes in the floor, i.e. sitting in a self-chosen place (30 minutes of discussion, dialogue, silence).



GROUP WORK - WITH TEACHERS

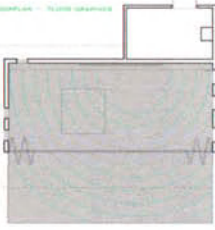


GROUP WORK - CONVERSATION



GROUP WORK - PROJECTION

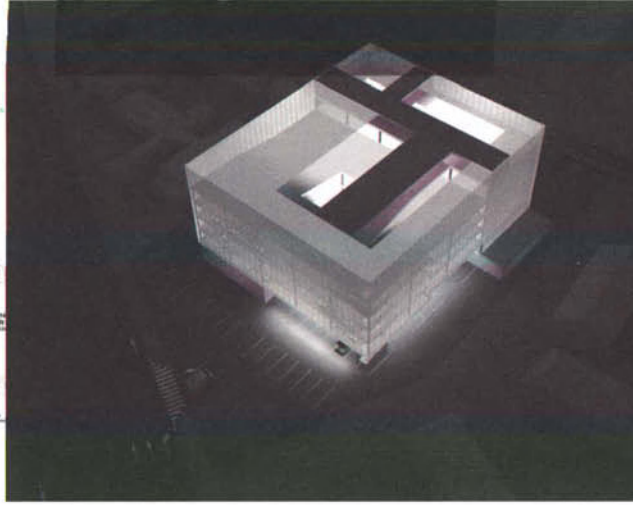
NEW ROOMPLAN - TOOLS ORANGE



BRIDGE - PLAZA



THINKING FINDING PLACES CHAIRS





Zagreb, HR

Frameworks, 2004

Site-specific project, Croatian Pavilion at the Venice Biennale

Architects/Artists: Ivana Franke, Petar Mišković, Lea Pelivan, Toma Plejić

Collaborators: UPI/2M (structural engineers), Vertigo (mechanical engineers),

Dubravko Kuhta (electrical engineer)



"FrameWorks", a site-specific installation for the Croatian Pavilion in the Artiglierie building in the Arsenal actively engages the viewer in a perceptual and psychological examination of "public and private", global and local, audience and performer, objectivity and subjectivity. The installation restructures space, time, and spectatorship in an exploration of the phenomenology of viewing, manipulating and displacing the viewer's perception throughout the pavilion.

Zagrebforum, 2004

(Competition 1st prize)



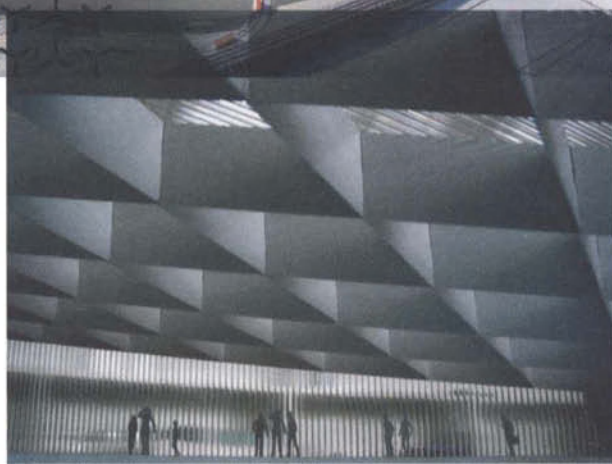
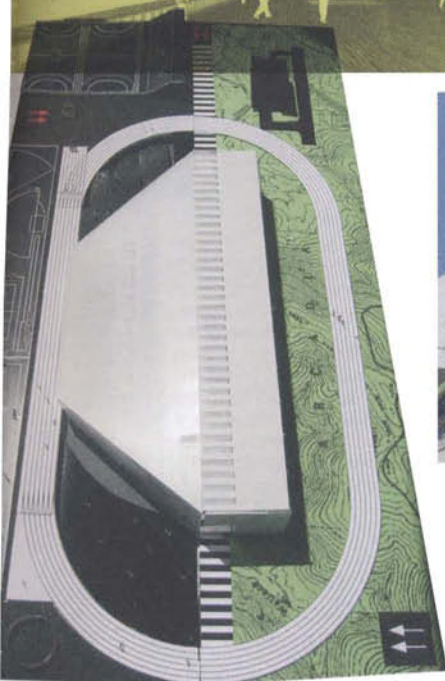
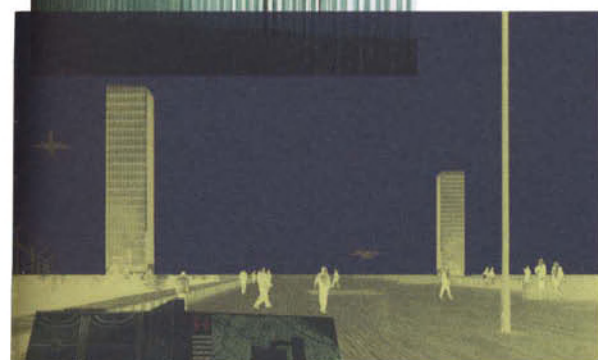
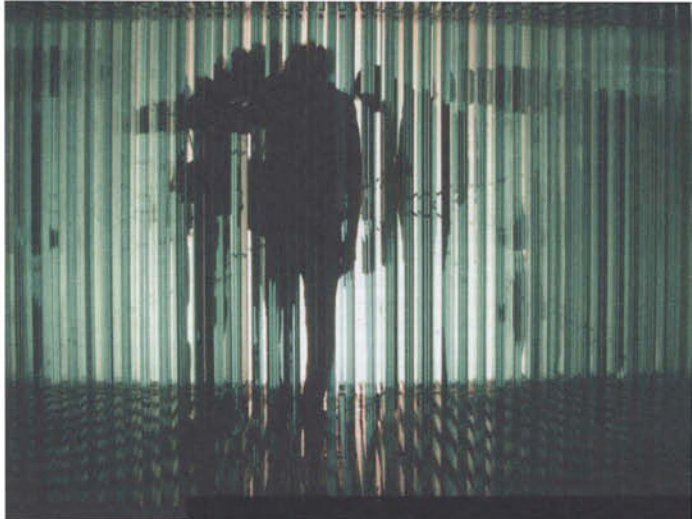
The city produces its own wastelands. Situated at the intersection of the Zagreb ring motorway and the utopian modernist metropolitan axis, severed from the city center by railway lines, motorways and flyovers, "Buzin Crossroads" is a project in search of a new peripheral urban center next to the airport. The proposed mixed-use monolithic tower is attuned to the landscape and public realm; a sharp line is drawn between public and private space, built-up and open land in order to evoke a sense of contrast, stimulating the desire to conquer and take possession of that space.

Gymnasium 46°09'N/16°50' E, 2003

(Competition 1st prize)



The enigmatically compressed, integrated volume of the high school and the sports hall complex (a boa constrictor digesting an elephant) constitutes a dynamic spatial experience – opposing its neighborhood, an Americanized suburbia, the centralized construction creates a contrasting, provocative whole without any preferred plan, without hierarchy or authority.



3LHD

3LHD is a collaborative architectural studio interested in the integration of architecture, art and (urban) landscape. The team uses an integrative approach to every problem, and its activities and interests range from interiors to urban planning studies.

analog

analog is an international architectural collaboration established in 2001 by Dafne Berc and Luciano Basauri: analog seeks to depict potential crossover effects between aspects of design and urban matters. Yet, analog does not aim to make an integral practice out of the two fields.

architektur.bn

architektur.bn believe that architecture

- is an intellectual discipline with a pragmatic dimension
- must always be seen in close connection with politics, power, economy, ideologies, and accepted standards
- must dare to take on creative challenges
- must include pleasure, community spirit, exchange, innovation, and research
- is not always a built product, but it is good if it is.

ATMOSFERA

Atmosfera architectural office was opened 2004 by Bernarda & Davor Silov in Zagreb. Thinking about space is transparent reflection of a state of mind of cultural progress. And all the while, the state of space poses an enormous challenge. All good ideas about space have always been on the same line - what mattered only was bringing them to awareness.

KIK-a

Our philosophy: the task of architecture is to frame human life in a way that life becomes more meaningful. We think of architecture as a search for the hidden beauty in things that already exist and as an attempt to amplify them so as to give them greater visibility.

Letilović/Vlahović

Iva Letilović (b. 1972) and Morana Vlahović (b. 1970) started their collaboration in 1999 while still working for other offices. In 2003, they went into partnership and set up office together.

Loher/Mišković/Rajčić

Robert J. Loher, Petar Mišković, and Branimir Rajčić set up office together upon winning the competition for POS Housing in Đakovo in 2001. After completion in 2003, the building was widely published, exhibited, and awarded. They also work on solo projects, collaborate with other architects and artists, and teach at the University of Zagreb.

MIOČ/PRLIĆ

Urbanism and the public aspect of architecture is our domain. Our only relevant and consistent working concept is change. For the better, of course.

Platforma 9.81

An independent group for research and activism in architecture. It operates as a flexible multidisciplinary network focused on transformations of the public realm through processes of construction and development of space. We build knowledge on spatial phenomena and critical comments in 1:1 scale. Development strategies and practices usually follow the logic of adapting a local environment to the needs of tourism, which normally means making the best of local resources available for development of hotels, apartments, marinas and additional programs. The "Tourist Transformations" project gathers 12 multidisciplinary proposals that seek to utilize tourism as a (re)generative force that operates on local spatial and social contexts.

produkcija 004

A multidisciplinary office for architecture, urbanism, product and graphic design which was established in 1998 and currently employs 14 architects and designers and more than 20 subcontractors and freelancers. The issue of how much time remains for us to deal with space has proved to be our most wonderful form of wasting time.

STUDIO UP

Lea Pelivan and Toma Plejić established STUDIO UP in 2003. The Zagreb-based office concerns itself with contemporary architecture, urbanism and matters of corporate identity. They received the Grand Prix of the 2003 Zagreb Salon and represented Croatia at the 2004 Venice Biennale, 9th International Exhibition of Architecture, "Metamorph".

ARCHITECTURE

HR

New Protagonists

It is almost impossible and even improper to talk about a young, emerging scene in terms of an imputed common denominator. In fact, such a systematic approach could inhibit the scene or lead to wrong conclusions. It seems more appropriate to describe the circumstances that caused the current state of affairs, to indicate the sources that shaped the scene by accepting and adopting past achievements, rebelling against authority or mastering a wider social context.



Maroje Mrduljas is architect and critic, editor for *Oris* and *Life of art* magazines, currently works at Architectural Faculty of Zagreb

There is a recent thesis about an archetypal constant in the history of Croatian architecture: the "megaron clarity"¹. Croatian architecture never lacked the ability to use meager building assets to create complex urban forms, indicating a particular vitality and adaptability that has not disappeared. During its fruitful modern period, architecture managed to reconcile idea with ideology and did not hesitate to rework and relocate basically the same architectural discourse from a capitalist social and political context into a socialist one. With uncanny speed and ability, the Zagreb architectural school took the model of the cubist composition of modernist villas from the late 1920s and developed it into successful CIAM urban ensembles and in to the ambitious and big architecture of the late 1950s. It seems that the traumatic shift from one social system to another, with Croatia being on the geopolitical margin of both East and West, gave birth to new authenticity.

At the same time, the artistic scene also developed, in belated but fully-fledged stages, from avant-garde through post-avant-garde to neo-avant-garde, with a strong feedback to architecture. Influential protagonists promoted the idea of artistic synthesis and founded mixed groups of painters, architects, designers and theoreticians. Artistic practices were fused within circles of dedicated kindred souls who had to confront academism and regressive, non-modern forces. The EXAT-51 group, supporting the idea of geometric abstraction, carved a cultural

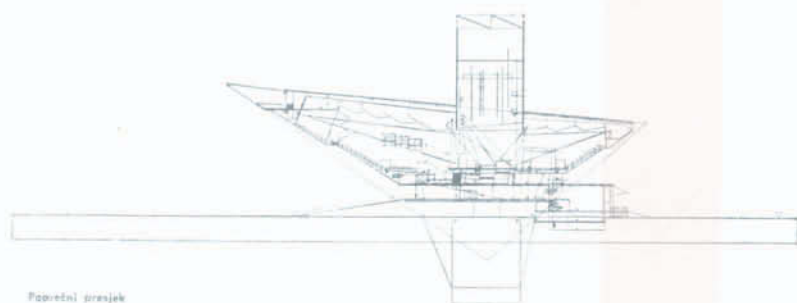
niche for themselves, while its historical successor, *Nove Tendencije*², grew into a more precise ideological platform of an international movement, turning Zagreb into one of several global cultural junctions of neo-Constructivism, Concrete Art and attempts to reconcile and balance science and art. Developing in parallel with that rational vein was the group of Gorgona, an early and authentic precursor of conceptualism, founded in a subtle and intelligent collective relationship of sophisticated individuals who went through a phase of ritual mountaineering, publishing magazines and engaging in artistic correspondences. In both movements, artistic expression wavered on the edge of "zero form" and intellectual saturation, opening the way to the next generation to explore the themes of non-objective art and of counter-culture after 1968. The architectural scene often followed in the footsteps of these artistic avant-gardes with a feeling of ethical and aesthetic kinship.

Because of the curious mix of social conditions, the period of high modernism should be seen as a parade of extraordinary architectural breakthroughs. The interesting convergence, where advanced architecture went hand in hand with the proclaimed political and ideological program of building a new socialist society, resulted in buildings and urban systems that were ahead of the actual modernization of Croatian society as a whole. The architects and urban planners who were active in the '50s and '60s enjoyed a creative and authoritative (but not absolute) freedom of using means of production; an enviable position, which could be interpreted as a peculiarity of a society on the fringe. The set of given social conditions and a relatively big accumulation of older architectural intelligence brought about valuable results, a kind of Socialist Surrealism opposing notorious Socialist Realism.

The attention in the late '70s and '80s focused on continuity, smaller scale and theoretical investigations. Intelligent partisans of postmodern thought started out from an existentialist interpretation, a keen sensibility for historical

→ Tom Gotovac

Performance „Lying naked on the asphalt“, kissing the asphalt (Zagreb, I love you!), Homage to Howard Hawks and his film *Hatari*, Zagreb, Friday 13th at November 1981



→ Vladimír Turina, Boris Magaš

Zenica Theatre, competition project, section, 1964

and local contexts. By that time, an impressive "virtual" collection of Croatian non-built "paper architecture" had accumulated; its influence was as great in its own peculiar way as that of executed projects. In the 1980s, Zagreb and some other cities like Rijeka were interesting places with a lively scene: increasing quality and influence of student papers and comics, a flowering of New Wave Music, events like the Festival of New Theater (EUROKAZ), the Contemporary Dance Week, and the Music Biennial. Graphic design was flirting with both "new image" and "mixed media". In a period with few interesting new buildings, future architects gleaned knowledge and informed their sensibility in other media and art forms. As opposed to the post-war period, culture spread from elite enclaves to street pavements; it became more popular, accessible, urban, in an almost decadent atmosphere heralding the demise of softened Socialism.

Today's architectural thinking is particularly influenced by the idea, strongly expressed in education, that a logical and appropriate solution of a project task is a necessary but not a sufficient condition for creation. The "appropriate solution" has become a fetish, but it is also an operating model in Croatian conditions. It is desirable for designers to be aware that their design in the realization phase could be attacked from all sides, "rationalized", simplified, and degraded. Artistic and operational conditions of contemporary Croatian architects are markedly different from those used as educational role models. The Croatian scene of the last decade has been characterized by a creative and financial constellation that created numerous new architectural offices without entailing many successful projects. One important catalyst in such a context is a large number of open competitions, which give young architects a chance to prove themselves in democratic competition. While most competition projects won by young architects are yet to be realized, the subsidized social housing program called POS, directed by state institutions, has resulted in many exciting buildings, which are released from aesthetic and conceptual pressures of investors, providing

that they meet very precise conditions. In fact, it was POS that put the "new protagonists" in the limelight: provided with a set budget and left to their own devices, they had to wage pitched battles on site with usually inarticulate contractors. This constellation forced young and active architects to act like "leopards of transition"³ and to muster managerial skills they had never been taught at school. Also, the scene is marked by direct experiences abroad; knowledge is imported from different sources. The reverse applies too: several Croatian architects have had notable careers abroad, showing their readiness and competence to cope with new environments.

After the trauma of war, the establishment of a new social order and a period of transition, the social context has gradually strengthened, which made for clearer rules of the building game. In that sense, the young generation of architects is being shaped in an economic and political situation that is slowly emerging in parallel with their own maturing. They are the "new protagonists" of new conditions in the overall building process. They are burdened with the unfinished modern project and the passed-down ethical/elitist habits that clash with the cruel post-transitional liberal capitalism and the collapse of the technical quality of construction. Direct commissions are infrequent, there is not much freedom of action, even interior design is rarely interesting. What is the course of action in such conditions? How can the accumulated knowledge and passion be translated into a concrete edifice?

When seen from the inside, the scene is dynamic, with planners gathering in groups for competitive tenders, moving on from one office to the next, trying out various aspects of cooperation like jazz players. So the spirit of the scene leans towards the collective and often avoids signature styles as marks of personal authorship. Architectural practices are usually not named after partners, but have abstract names indicating specific attitudes and the fact that offices are moving on from artistic to organizational issues. If one considers the "new protagonists" as individuals, they are a relatively heterogeneous group, with individ-

ual beliefs originating from different areas of interest, designing methods, and finally divergent ambitions. They all have personal methods of questioning inherited architectural notions; a cross-section of the contemporary scene gives reason for some satisfaction: it includes artistic visions as well as purely operative practices. Architecture in Croatia displays an unprecedented simultaneous application of wildly different views, roughly divided into efficiently organized, prestigious and financially stable offices on one hand, and NGO activism or experimental practices on the other. Such creative tension between ideologically opposed beliefs could be the main provider of fertile ground for discussions on contemporary Croatian architectural culture, while architectural activities are gradually, but still almost imperceptibly, spilling from the traditional planning/designing tasks into other forms of cultural activity.

The "new protagonists" are authentic, first and foremost because of the effect of the contemporary social reality. While the modernist movement exploited the leap from a capitalist to a socialist system and turned the latter's faults into advantages, the other leap – from late socialism to liberalism – has hitherto mostly its rough side, as creative architecture has been dominated by either the typical of transition periods, or by impersonal capital. Architects in Croatia are fighting for their place in society against social and cultural marginalization. Their ability to cope with this context and to produce elements in the built landscape which come up to the criteria of architectural intelligence will be an important indicator of the degree and method of Croatia's general hold on the present.

–Maroje Mrduljaš

1 The thesis of "megaron clarity" was introduced by Prof. Tonči Žarnić in an interview entitled **Architecture Should Be Useful Again**, published in Oris no.30.

2 Direct or indirect participants in the movement of Nove Tendencije (New Tendencies) were Getulio Alviani, Enzo Mari, François Morellet, Ambram Moles, and many others. 3 I have borrowed this phrase from Ante Nikša Bilić.

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WONDERLAND



a touring exhibition, open dialogue and workshops

ARHITEKTURA KRUŠEC

bevk perović architects

dekleva gregorič arhitekti

elastik

enota

MAECHTIG VRHUNC ARHITEKTI

MONOCHROME ARCHITECTS

OFIS arhitekti

Jože Peterkoč

maruša zorec

Marjan Zupanc

- **Opening, Zagreb, HR**
HDLU – Hrvatsko
društvo likovnih
umjetnika, Zagreb
January 13th, 2006



↑ **Opening speeches**

Slavko Dakić, (architect, Head of the Office for Strategic Planning and Development of the City of Zagreb)
Andreas Schieder (Chairman of the Urban Planning Committee and of the European-Affairs Commission of
the Vienna City Council), Heiga Kanrad (Austrian Ambassador to Croatia)

→ **Open dialogue**

Introduction of the 11 Croatian
Wonderland teams by Maroje
Mrduljaš (architect, architectural
and art critic, Zagreb)



→ **Workshops**

„Circumstances“
January 14th 2006, 10.00

Key speakers: Maroje
Mrduljaš (architect,
architectural and art
critic, Zagreb), Helena
Paver Njirić (architect,
Zagreb), Branimir Medić
(de Architekten Cie.,
architect, Amsterdam,
Zagreb)

Photographer:
Sandro Lendler



113-
253

2006

Maximarket, pasaža

Trg Republike 1, Ljubljana

Open dialogue: March 10th 2006,

18.00, „Sprawl games“, presentation of contemporary Slovenian

architecture and teams by **Maja Vardjan**,

architecture editor, Ambient magazine, Ljubljana

Exhibition opening: March 10th 2006, 19.00

Speakers: **Franz Morak**, State Secretary for the

Arts and Media, Austrian Federal Government, **Vasko**

Simoniti, Minister of Culture of Republic of Slovenia,

Danica Simšič, Mayor of Ljubljana, **Valentin Inzko**,

Austrian Ambassador to Slovenia, **Andreas Schieder**,

Chairman of the Urban Planning Committee and of the European-Affairs Commission of the Vienna City Council

Workshops: „Positions“ March 11th 2006, 10.00



Wonderland Logbook

Slovenia

From: Wonderland [mailto:office@wonderland.cx]

Sent: Monday, 17 October 2005, 18:32

Subject: Wonderland Location Slovenia!

Dear Wonderland,

Ljubljana will be the first time that Wonderland is shown in the passageway of a highly frequented shopping arcade called "Maximarket". With this location we re-emphasize our basic intention of showing this project outside classical art and architecture venues. This will make sure that not just architecture buffs, but a wider interested public will get a chance to see the work of 99 young European architects. Let's hope it will be a real crowd puller. Best, Elisabeth Leitner

Organisation/Contact:

Association Wonderland - platform for architecture, hotline +43 1 9294058, office@wonderland.cx, www.wonderland.cx



Ljubljana, SLO

Power Plant

Celje, 2005

The building is part of Celje's flood-protection infrastructure. It houses two pump generators. As the height of the generators exceeded the maximum building height allowed in the area, the roof had to be given its characteristic shape, adjusted to the form of generators so as to keep the building as low as possible. The appearance of an industrial building therefore is a mere reflection of the technology accommodated inside. Due to the fact that the building is located in a natural environment along Savinja River, an additional metal net skin was added, which, with time, will be overgrown with green.



Glazija Apartment & Office Building

Celje, 1999-2004



The Glazija residential and business complex is located on one of the main roads of the city of Celje. Aside from the street noise, the location is also affected by gasoline smell from a neighboring multi-storey parking garage with a large supermarket on the ground floor. The characteristic element of the residential part is the communications block on the back side of the object. It functions as a noise barrier and anti-smell protection for the residential part and enables ventilation of apartment kitchens, bathrooms, and toilets. Because of the flood threats the storage rooms are organized within the communication block near by each flat.

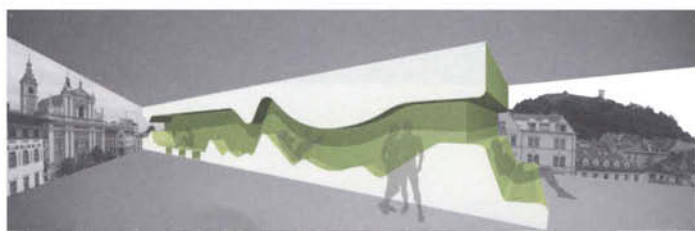
Pilates Center

Ljubljana, 2004



The project involves the reconfiguration of a former city apartment on the 3rd floor of a house in the center of Ljubljana. The Pilates center has two main orientations, which are connected through long green resting sofa. One view is oriented toward the river Ljubljanica and the hill with Ljubljana castle in the background; the other one opens on the city market, the France Prešeren statue, the famous Triple Bridge, and the city's cathedral. The two views were used as basic orientation axes in the architectural reconfiguration. To provide for access to all the different programs lined up in successive rooms, it was essential to organize a long hallway which finally opens towards the statue on Prešernov square. On entering the center tunnel-shaped corridor, one already gets a glimpse of the church facade.

The defining element of the hallway is a 30m long green one-piece ergonomic resting sofa. This gives the hall not only access function, but also a resting area which ends with a slightly elevated bench affording visitors a panoramic view on the city.





Ljubljana, SLO

House SB, Ljubljana



The house is located in a suburban settlement on the outskirts of Ljubljana. The plot is very small, on the edge of the settlement, facing a forest on the northern side. The theme of the project is "the house as mediator" between the anonymous, chaotic suburbia and the natural surroundings. The house is conceived as a patio-type house with two wings that frame the garden area and then are split into two levels. The usual "split" between living and sleeping areas is reversed, so that the sleeping area is on ground-floor level. The living area is structurally conceived as a bridge, spanning the carport on ground level. It is an open, loft-type space, contrasting the seclusion of the bedroom area. It becomes a mediating device, a kind of a periscope, open to the sunlight on the south side and framing the views of the forest in the north. Regarding material, the whole house, including the pitched roof and sun deck, is clad in larch wood planks.

Social Housing Apartment Blocks, Polje/Ljubljana



Six apartment blocks on the edge of the city – facing open fields on one side, built city fabric on the second, and busy railway tracks on the third side. The existing urban plan had to be kept – rows of symmetrically positioned buildings. The project therefore, was an exercise of "dissolving" and rearranging the original plan – trying to establish the central open strip of land as a park-like area, with small hills as partition elements between the buildings which also serve to "dissolve" the outlines of the built volumes. Each side of the building thus has a different profile, a recognizable silhouette that refuses to blend in with an overall volumetric reading of the object. Each building contains 13 small-to-medium sized apartments. The balconies project from the building volume, so as to achieve certain openness for the units. Suspended on metal cables, they relate to the "industrial" iconography of the nearby railways. The railway theme is taken up again in the rusty red coloring of the fiber-cement facade paneling. 8-cm aluminum discs attached on the facade panels and accentuating their random sizes suggest, at first sight, the idea of buildings wrapped in a skin of silver dots.

Royal Dutch Embassy, Ambassador's Residence, Ljubljana



The house is located in a former village structure, bordering on the city. The lack of possible "references" for the project in the immediate surroundings and the duality of the program (semi-public spaces for receptions and private apartment for the ambassador's family) led to a concept of a free-standing 'double' house – one house on top of the other. The lower, semi-public house consists of three closed volumes, which act as a large column-like for the private house on the first floor. The spaces between the three "columns" are open areas, connectable by means of sliding panels, opening to the garden. The upper floor with the private residence is conceived as a slab placed across the structure below, divided for different residential functions, oriented away from the front elevation for privacy. The duality of the program is reflected in the duality of material organization – while the ground-floor volumes are clad in prefabricated polished concrete panels, the upper private floor is clad in vertical slats of untreated cedar wood.





Ljubljana, SLO

XXS House

Ljubljana, 2002–2004



Design Team: Aljoša Dekleva, Tina Gregorič

The eXtra-extra-Small House is located in Krakovo, in the center of Ljubljana and at the same time in a historical village, which in the Middle Ages supplied the nearby monastery with fresh food, today a protected cultural heritage. The basic dimensions of the new house were confined by building regulations to the volume of the pre-existing house.

The task was to integrate all residential functions in an extremely small volume and to bring sunlight to the ground-floor living spaces through roof openings for indirect natural lighting, since the house faces north. The house is an urban holiday home for a couple living in the country.

"There was a time when the XXS House was a warehouse. The architects decided to keep this aspect of service building, using rough and neutral materials. Bent steel as an origami for the stairs, a concrete wall, fibrocement plates and a lot of terrazzo. It is not the shape but the sweet "grisaille" (grayish atmosphere – reference to the monochrome painting) of the house which attracts the view. Perfectly integrated, modest and at the same time displaced. With its program reduced to the minimum, XXS House is a secondary house. Here the inhabitants don't come from the polluted city to breathe the countryside air; they come to this second home to visit the city."

Thibaut de Ruyter for L'Architecture d'aujourd'hui

Exhibition AA NOW

Exhibition design, Mestna Galerija, Ljubljana, spring 2004



Curators: Aljoša Dekleva and Tina Gregorič

Design Team: Aljoša Dekleva, Tina Gregorič, Flavio Coddou

AA NOW showcases the diversity of architectural approaches in the recent production of the AA through the current work of students, tutors and Slovene architects who studied there. Visitors were invited to enter the exhibition through an elastic screen on which video work was projected. On the first floor, the first section was dedicated to architectural models, while the rest of the space was organized along an axis of panels of translucent fabric.

Housing L

Sežana, 2004–2005



Design Team: Aljoša Dekleva, Tina Gregorič, Tina Rugelj, Flavio Coddou, Lea Kovič

The new housing development extension takes account of and also upgrades the spatial characteristics of the two existing blocks. The "3 for 1" concept (three buildings instead of one) makes the new building an essential formative part of the whole beyond a mere extension; "3 for 1" is a systematic spatial structure with distinctive vertical orientation. The structural approach emphasizes the given structural appearance of the existing buildings and redefines the sloped roof in order to restore a distinct identity of each vertical element.





Amsterdam, NL, Ljubljana, SLO

Pannonian Residence



Source: under construction

Location: Moravske Toplice, Slovenia

Type: single family house

Facts: site area: 741m²; total floor area 270m²,

basement, ground and first floor

architect: Igor Kebel and Mika Cimolini

landscape architecture: Darja Matjašec

This hybrid house is an endless living room with no predefined residential functionalities: It can be anything at any time. The compact floor plan has no hallways and is conceived to make the house literally unfold out of the Pannonian plain as a natural part of it. The house appears integral with the marshy landscape. The seamless platform with walls, floors and furniture blended in is adjusted to the daily routines of the residents. The volume was designed through parametric design tools and by using CFD (Computational Fluid Dynamics) analysis (courtesy AVL) for thermal comfort assessment of indoor environments.

Pinari



Source: commission; construction scheduled for 2006

Location: Tirana, Albania

Type: mixed use

Facts: total floor space: 1,400 m², 3 basement floors, ground floor, first floor

Architect: Igor Kebel; Mika Cimolini, Tomaž Pipan, Polona Pirnat

With its program, the new development has a potential to become a new urban meeting point and to set an architectural standard for Tirana. The building is conceptually organized around a helix device. Throughout the underground floors, the helix is the main load-bearing structure and provides for organization of spaces and circulation pathways. Above ground, the helix is horizontal and provides the main facade, but also structures and organizes the interior volumes. The organizational concept of the helix, integrates program, structure, circulation, and lighting. The result is a fluid, structured space.

Bellevue Hotel



Source: commission, 2005

Client: Horeca Services Wandelweg BV

Location: Martelaarsgracht 4-12, Amsterdam

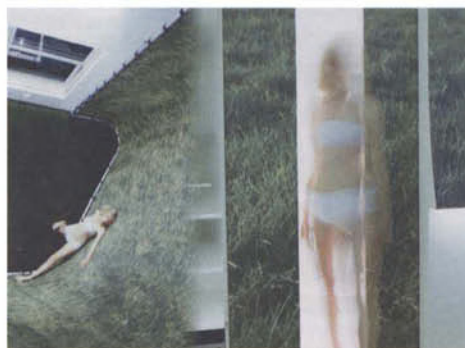
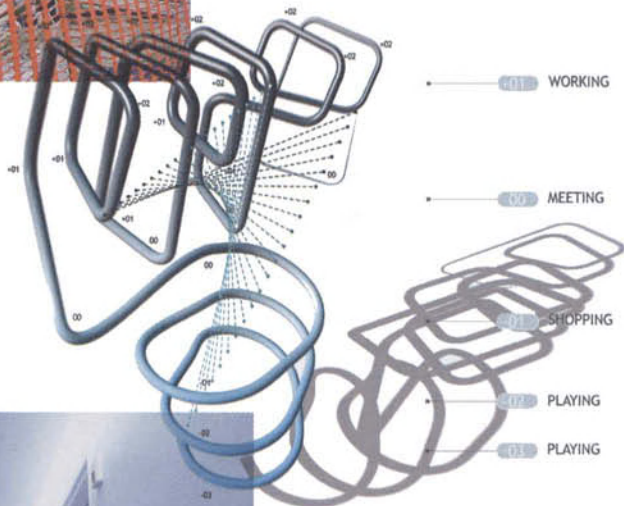
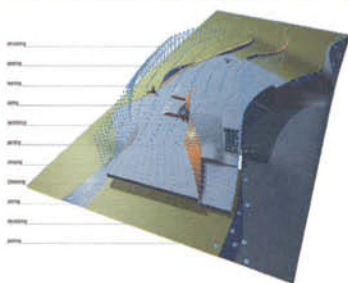
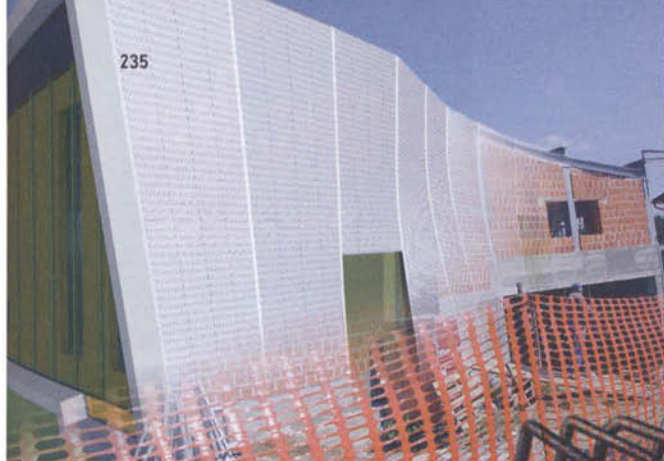
Type: hotel refurbishment

Facts: total floor area: 2,000m², basement, ground floor, 5 upper floors

Architect: Igor Kebel, Mika Cimolini, Erik Kauffman, Aad Krom, Johan van Sprundel

Concept: b.e.a.m.

This was a refurbishment project for a medium-sized three star hotel situated close to the Amsterdam Central station. Themes from the Dutch landscape were transformed into a surrounding hotel-stay experience. There are three themes – grass, sand, and water – that represent three major elements of the Dutch landscape. Around these themes, the hotel's three light shafts and 75 rooms were reconfigured into an immersive environment. Each light shaft was equipped with a vertical landscape. Each room has a corresponding thematic, landscaped service wall. The service walls are modular in order to facilitate around 20 different room variations.





Ljubljana, SLO

Termalija



Termalija complex is conceived as a sequence of contextually different spaces which confront visitors with experiences known from nature. One goal in designing was to provide as much sensory stimulation as possible. Program rooms are in vivid colors with walls decorated with stylized graphic impressions from nature (sight); there are also different ambient sounds (hearing) and distinctive aromas (smell) throughout the premises to stimulate visitor's senses even more.

The new building winds by the edge of the site, facing the road leading by. In the daytime, the object unobtrusively blends in with the surroundings, its facade reminiscent of a log fence; in the night-time, however, when neighboring elements are not visible, the appearance of the building changes completely. It vividly glows like a billboard in the many colors of the "nature within".

NKBM Branch Office



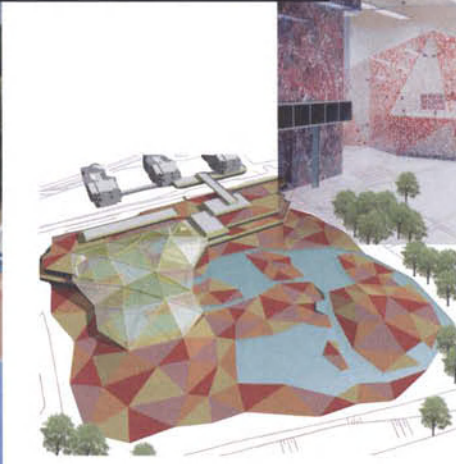
The interior design project for the NKBM (Nova Kreditna Banka Maribor) branch uses a partitioning system that was developed as a set of basic functional elements which define the division of space between customer and employee areas and also provide private spaces for customer meetings. The conventional vertical screen was transformed into a deformed glass shell of complex geometry to provide for optimum ergonomics in a limited space. Using a computer modeling algorithm, the geometry was triangulated in order to simplify production. Glass triangles were locally assembled with steel clips, which enables individual adjustment of angles. The glass shells are a self-supporting system that does not require additional supporting structure. A printed geometrical pattern of varying density allows for varied opacity/transparency on the inside of the shell; organic patterns on the outside create a unified overall appearance.

Terme Tuhelj



The project is the first stage of the complete reconfiguration of the Tuhelj spa center, including the designing of a pool plaza, extensive new roofing over indoor pools and the refurbishment of the existing health-treatment program building. The spa center is embedded in the idyllic green landscape of Zagorje, Croatia, but building regulations and the size and layout of the existing premises prevent full integration of the spa complex in the surrounding landscape. As an answer to these restrictions, a new artificial pool landscape is introduced. It integrates the existing building and pool area in unified attractive element which, with its size and distinctive presence, brings a new identity to the entire resort.

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Ljubljana, SLO

MVA Office



For the design of MVA's own design studio, the office had to accommodate to the high-to-low setup in the attic of an ornate art-nouveau townhouse, which, since its construction nearly a century ago, had fallen into serious disrepair. Keeping MVA's generally democratic ethos, the design sought as much open space as possible, relegating all service programs, such as kitchen, bathroom, and storage, underneath an added balcony hung with a steel structure from the roof structure of the house. By punching two big skylights into the dizzyingly inclined ceiling of the attic, the already cool, white space is bathed in an all-over milky whiteness suggestive of a dream state. All artificial lighting, required for the business's infamously late working hours, is nested within the service closets; hibernating during daylight hours only to emerge in the evening as a sun-drenched warm glow.

Palm Springs Modular House

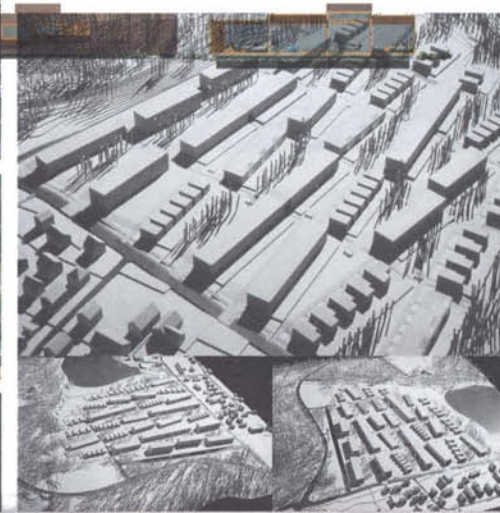
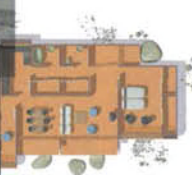


The basic element of the Palm Springs series is a standardized modular unit, with clearly distinguished sectional, compositional and formal properties of the house's living spaces. The ground floor plan was intentionally kept simple to permit additional modification – modules can easily be interchanged or added to the basic composition. The construction consists of prefabricated wood-panels for floors, outer walls, bearing walls and the roof. The exterior panels of the façade are then clad with vertical strips of thin copper sheet. The conception of the house was very much dependent on the use of technology during the design and manufacturing process. Our virtual models and their files are relatively simple and are entirely manageable on the 3-axis milling machine currently used by the manufacturer.

Mostec Housing



The challenge was to design in the context the beautiful natural surroundings of Koseze Lake on the edge of the city, an environment affording a high standard of living, which through its open-ended composition and varying architectural typologies would give a specific identity to the newly designed residential area. The principal idea was a dynamic composition of architectural volumes without a clearly defined core or firmly delineated borders, which would enable the free "inflow" of nature throughout the site. Through the project we were looking for a distinctive design solution, offering a variety of micro-ambiences which facilitate identification of the residents with their own units as personal homes within an urban fabric. Mostec is a neighborhood that neither favors natural, nor built environments, but rather represents a synthesis of the two in a variety of ways.





Ljubljana, SLO

Alpos Showroom, Düsseldorf



It is not important anymore who you are and what product do you want to sell. It is time for a repositioning. For something unusual, different, non-logical. It is time for stories. Different stories. Very special stories. It is important to have a story. Your lifestyle is important. Your versatility is important. Your political direction is important. Your communication is important. Because of that your potential customer feels better in a designed salon than in your office. He feels relaxed. No pressure, no fights, no negotiations. The contract is signed. In the spectacular salon.

Akrapovič Pavilion, Munich, Milan

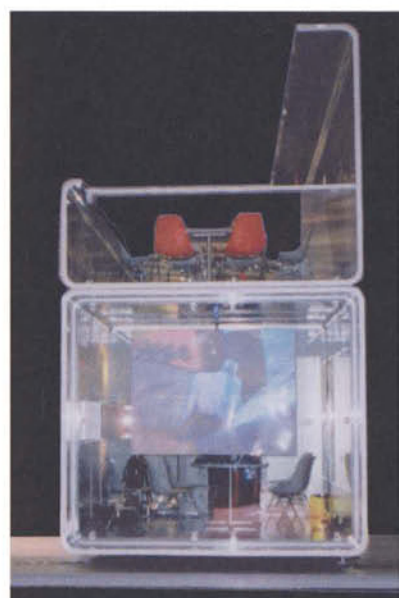
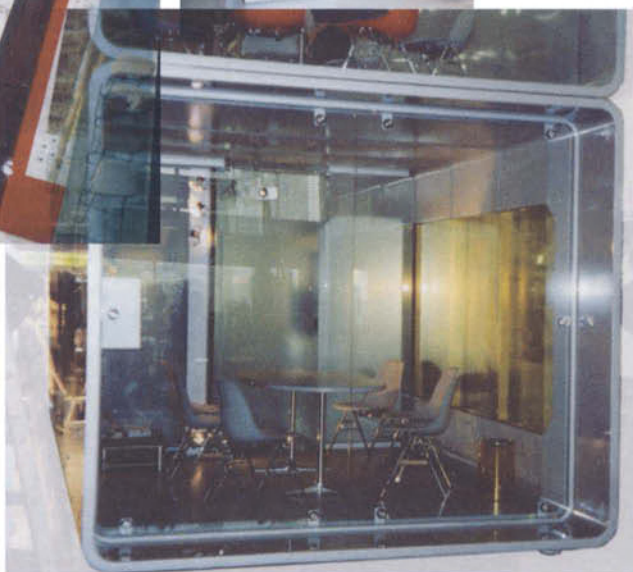


The concept of the pavilion based on purpose transformation. It could be a house, office or mobile unit for leisure and pleasure. It is a multifunctional cocoon for events, full of technical equipment. It is a dynamic, flexible organism, the architecture of frame sequence. A two-storey spatial module, the product of car technology could change its content and floor space depending on the context. It could be assembled and dismantled, enlarged and reduced, or transposed. It is a spatial mobile unit that could travel around the world.

Cliché Shop and Gallery, Ljubljana



After 10 years, the same designers re-design the very extravagant interior of asphalt and glass into wood and fiberglass. The combined lightness and freshness of the white designed fiberglass furniture and colorful fashion achieves interrelation through clearness.





Ljubljana, SLO

Social Housing Block on the Coast



2003-2005, competition (1st prize)

Design Team: Rok Oman, Špela Videčnik, Martina Lipicer, Neša Oman, Nejc Batistič, Florian Frey, Marisa Baptista, Špela Uršič

The project is a winning competition entry for two housing blocks held by the Housing Fund of Slovenia, a government-run program to provide low-cost apartments for young families. The proposal won the competition because of its economic and rational and functionality. There are 30 apartments in each building – apartments of different sizes and structures, varying from studio flat to 3-bedroom apartment.

Extension and Renovation of the City Museum Ljubljana



1998-2004, competition (1st prize)

Design team: Rok Oman, Špela Videčnik, Rok Gerbec, Josip Konstantinovič, Damjan Bradač

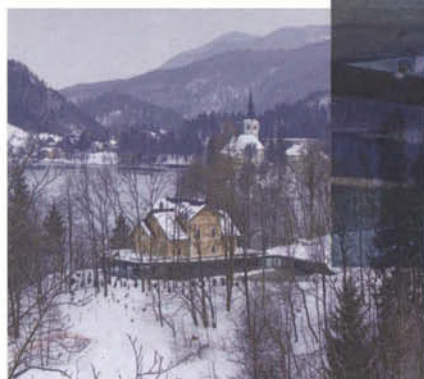
The project involves the renovation and extension of Auersperg Palace, located in the heart of the protected historical city center. The palace and the site have a very rich history dating from prehistoric areas, to Roman and medieval times. Every era added something to the building. Throughout its history, the function of the palace changed several times so that the existing organization of the ground plan was not suitable to host a museum program. The spaces were labyrinthine and disconnected. The competition entry proposed a spiral circulation route for visitors through the exhibition spaces, and the proposed extension provided a new connecting element between the wings of the building.

Lake Bled Villa "Underground" Extension


2001-2004; Client: private; floor space: 1,200 m²; site area: 30,000 m²

Design team: Rok Oman, Špela Videčnik, Mladen Bubalo, Rok Gerbec, Ivana Šehić, Neša Oman

The project is an extension of the 19th-century villa located in a beautiful alpine resort by Lake Bled. The client's main requirement was to have the floor space of the main living area twice the size of the old existing villa. In addition, most of the spaces had to be orientated towards the lake. The client invited several architects for ideas. The main task was how to incorporate the new 700 m² addition in compliance with the restrictions imposed by protection regulations. The proposal placed the new spaces below the ground floor of the existing villa. The extension forms a rounded base around the house – a pillow covered by the landscape.





Ljubljana, SLO

Šuc Residential House



The project is situated in a rural suburban area. The site is on a steep slope surrounded by some detached rural buildings. The project concept was informed by the gradient of the site and the rural surroundings. The plan assumes an archetype rural volume adapted to modern residential requirements and site topography. The edifice was designed as a single-family house with a compact volume and a continuous skin enveloping the roof and the facade of the building. The entrance area stands in contrast to the all-around cladding and also serves as a support of the basic volume. On the uphill side, the characteristic rural volume is folded inward in parallel with the incline of the site. The folding of the shell complies with the client's request for an "open canopy" as a car parking space. Inside the house, the ramp represents the continuation of landscape – extending into the living spaces and, at the same time, connecting the ground floor with the gallery in the attic.

Multipa Office Building



The building was earmarked for offices, a garage, and a car dealership showroom. The prevalence of automotive contents suggested a dynamic image of the building and thereby informed its "iconography". The conceptual starting points were a compact volume, which, with its sculptural appearance, brings dynamics into the suburban environment, and a stimulating internal organization. The southern part of the building is, on ground and first floor level, designed to serve as a two-floor showroom. The leading motif of this space is a ramp designed in the image of a road, which leads into the building and functionally enables the use of the first upper floor as a car showroom. The facade membrane of the building is designed as a unified monochrome shell, which has a controlled influence on the environment relating to the surroundings through large glass surfaces. The glazed facade reflects the busy thoroughfare like a TV screen, while the sides of the building are perforated with a free composition of openings, which enable framed views.

Mežica Parking Lot



Design Team: Jože Peterkač, Marjan Zupanc

The layout of the parking lot is adapted to maximize the usable space. Its position is determined by the level of the feeder road, which means that the parking lot is embanked on three sides and provides a potential ground level for a multi-storey car park. The asphalt parking area is lined by concrete banks which blend in with the ground better than any pillar. Their inclined curved contours soften the transition from the parking plateau to the adjacent meadow.





Ljubljana, SLO

Chapel, Ljubljana, 1996–99



Maruša Zorec, architect

The daytime chapel in the cellar of the Franciscan monastery is a space dedicated to meditation and contemplation on the edge of the lively Prešeren square in the center of Ljubljana. The composition is defined by three elements: the entrance of white Brač marble is designed as a niche in the existing monastery wall. The visitor is led over the entrance ramp into the main vaulted space of the chapel, which is enclosed by a wall of grey Slovene marble from Hotavlje. Daylight falls on the altar space from the side window. The rear side of the space is structured by a wooden wall which defines three different spaces – a small meeting room, the service exit, and the niche with an angel statue.

Library, Ravne na Koroškem, 2001–04



Maruša Zorec, architect, Maša Živec, architect, Ana Kučan, landscape architect

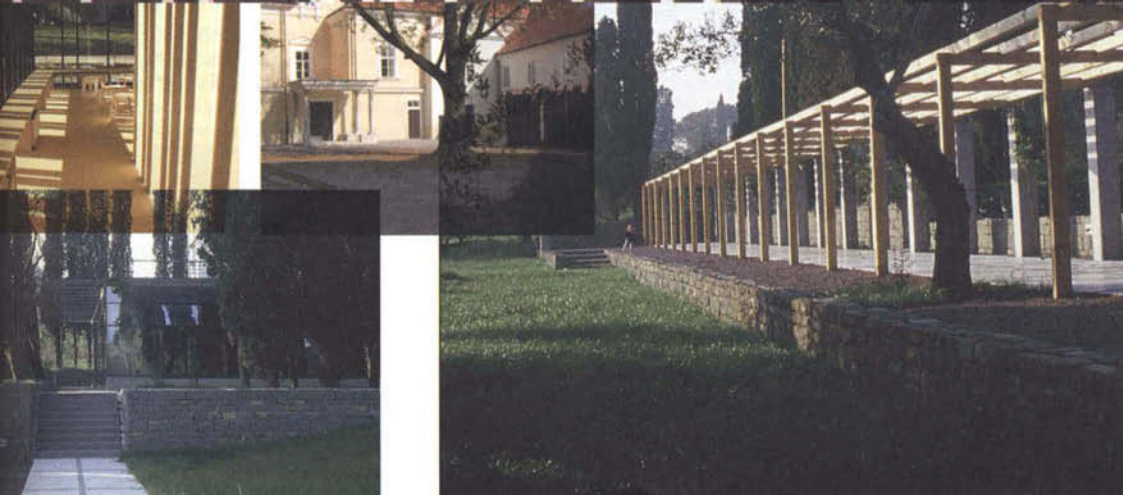
The Dr. Franc Sušnik Library is set up in the existing shell of Ravne na Koroškem Castle. The project is not conceived as a construction of the new, but rather as a deconstruction of the existing inner structure. It establishes a new mode of reading the interesting historical layers of the building and also adds some new elements, as for example the children's playing and reading room cube with the music room above and the new entrance portico. The articulated old building volumes and the small new additions are connected through the new paved platform with the inner courtyard and park into a recognizable new whole.

Renovation of the Villa Ventrelli Complex, Seča pri Portorožu, 1996–98



Maruša Zorec, architect; Robert Potokar, architect;
Ana Kučan, landscape architect

The main aim of the project is to continue the Mediterranean park in front of the Villa Ventrelli and at the same time to re-accentuate the villa as the main and most eloquent architectural form. The villa is incorporated into the park through a glazed ground floor constructed of two horizontal slabs. Other objects complement the layout of the park with its existing rows of cypresses: a line-up of bungalows is conceived as a terrace wall; the reception area with a swimming pool rounds off the whole composition. The garden pergola closes the upper part of the composition and separates it from the lower terrace which, in a constant interplay of light and shadow, opens toward the sea.





Ljubljana, SLO

Vacation House in Kranjska Gora 2000–2001



The building is located in an area of harsh climatic conditions. Unlike with buildings in a more moderate climate, the main focus therefore is on the shell, which is reflected in the articulation and coloring. The asymmetrical cross-section is a result of the regulation that defines the building's outline. This incorrect cross-section is mirrored in a freely organized layout and facade where the dynamic arrangement of openings reflects a modern character. The window positioned at the transition from roof to facade indicates that both architectural elements are regarded as equal. This also becomes obvious in the monochrome coloring that fits for the composition of the facade and merges the individual building parts into a single shell. Due to the small scale, there is no need for mimicry. The red color relates to the surroundings in a way that works both in summer and winter.

Appartements for Seniors in Trebnje 2005 (project)



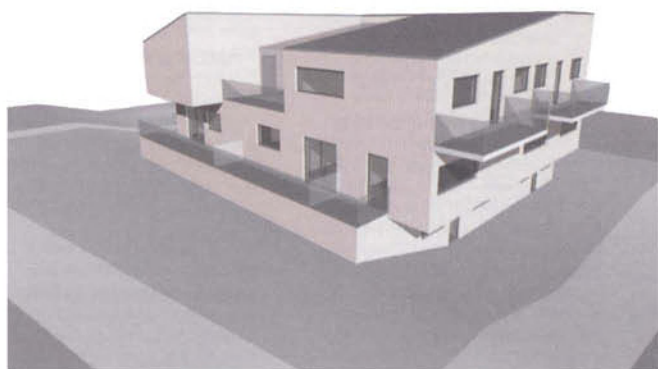
Horizontal organization system: The principle of plan is that the apartments are organized around the main circulation – the central hall with stairs, which is open on the facade side. Thus the stairs receive light and the enlarged hall becomes an atrium, a place for different social activities of the tenants. The ground plan is U-shaped with the main space in the center. On first floor, the ground plan with central hall is rotated along the perpendicular axis of the stairs. On the second floor, the plan is rotated for another 90 degrees, so that the first and second floor relate to each other in a similar way as do the ground and first floor. Vertical organization system (cross-section): Rotated halls/atriums create semi-public spaces, which allow visual contact between different floors. The halls should not be predefined through furnishings; the program will follow the social needs of the seniors. The rotation of the ground plan informs the skin/facade relationships on each floor. The object volume has terraces as open-air extensions of the apartments.

Commercial and Apartment Building in Novo Mesto 1998–2005



The basic construction principle is interpolation: two reinforced concrete walls supporting two reinforced concrete slabs. The layout follows the concept of old houses, featuring a passage to the courtyard on ground floor level, as is characteristic of old townhouses built close to one another. The axis is a circulation route; it defines the entrance and the rooms are arranged freely along it. The main rooms are located on the wider side of the axis; auxiliary rooms and vertical communication are found along the narrow side.

What is important is the cross-section of the house which, with its double-layer facade, reveals the division of the building into a modern structure removed from the trajectory of the street, and the shell which blends in with the street and the urban surroundings under monument protection. The facade and roof make a single architectural and construction unit. The roof rests on composite wooden supports based on reinforced concrete walls and incorporated into the main facade construction through rafters.



ARHITEKTURA KRUŠEC

We see the conception of space as a long-term process, which does not come to an end with an exceptional idea. The development of a concept is always split between creative idealism and buildable reality. The capacity for concrete realization gives a specific architectural idea its true purpose.

bevk perović architects

The office was established 1997 and is run by Matija Bevk and Vasa J. Perović. "All we see is conditions ..." is the motive that anchors our work in dealing with particular contexts, physical, financial, mental, rather than preconceived notions of "approach", "contemporary condition", etc.

dekleva gregorič arhitekti

The office was set up in 2003 by Aljoša Dekleva and Tina Gregorič. Their work comprises architectural projects with a conceptual approach involving a distinct structuring of space as well as exploring the use and exposing the nature of materials.

elastik

Elastik is an architectural studio that works independently of geographic and political borders, and as a flexible network of adjustable studios. Elastik's work is coordinated by two studios, one in Amsterdam, the other one in Ljubljana.

enota

Enota operates as a team. Projects are initiated in discussions, and as they evolve, frequently result in the unusual and unexpected. They are not based on any style or preconceived ideas, but they are systems able to transform and to adapt to different local conditions.

MAECHTIG VRHUNC ARHITEKTI

Maechtig Vrhunc Arhitekti is active in urban planning, architecture and design in general. The office's expertise and potential is regularly put to test in open competitions where, as a rule, it wins professional recognition through prizes and awards.

MONOCHROME ARCHITECTS

The office works in the fields of architecture, design, film and cultural events, such as the International Architecture Biennale Ljubljana. It offers originality through multidisciplinary and experimental projects.

OFIS arhitekti

Ofis Arhitekti is based in Ljubljana and was established by Rok Oman and Špela Videčnik. Their work negotiates between architectural projects of different scales (from 30 to 50.000m²), performing arts and design.

Jože Peterkoč

Our approach to a given design task is always individual meaning. We do not want to create a recognizable signature style that repeats itself through different projects.

maruša zorec

Has worked independently or in teams since 1992 on projects, such as scenography, new in the old, small urban interventions, libraries, modern architectural heritage, and exhibitions.

Marjan Zupanc

The office was founded in Ljubljana in 1997. Since then, it has taken part in many competitions and won several projects. The main areas of work are housing design and public buildings.

ARCHITECTURE SLO

Sprawl games Young Slovenian Architecture in the Making



Maja Vardjan works as an architecture editor of *Ambient* and writes for several other publications including *A10 New European Architecture*.

In the latter half of the 1990s, it became obvious that something curious was going on in Slovenian architecture. A number of buildings with a surprisingly fresh image and strong identity popped up across the country, and the authors of these various architectures were largely younger generation architects. But the reason behind this phenomenon was decidedly not a sudden emergence of new architectural talent; rather, the development of a "new Slovenian architecture" must be put in a wider perspective.

Lucky Opportunities

The establishment of a new Slovenian nation with a declaration of independence from Yugoslavia in 1991 unleashed, among many things, the development of a new architecture. A once socialist republic dominated by a single political party was transformed overnight into a capitalist parliamentary democracy with a free market economy. The rules of the hitherto new and unknown global information society created new conditions which changed the very definition of the city and its architecture. This radical shift created many opportunities for the young architects who found themselves freed from the burden of the past and quickly re-oriented themselves in this new social climate. The air was full of optimism, for it had become clear that high-quality attractive design was a great tool with which to draw attention and construct the identity of a new state.

As the curators of the exhibition *Territories Identities Nets* observed, "While the 1985-1995 decade was characterized principally by an intensive and prolific production of theoretical works, the predominant trait of the 1995-2005 period seems to be a refocusing on high quality built works."¹ Open public competitions

provided younger architects with opportunities to participate in the design of significant public architecture: museums, stadiums, state institutions, and more. An anonymous public competition for a Chamber of Commerce and Industry Building in 1996 which was unexpectedly won by the newly-established Sadar Vuga Arhitekti office resulted in a building with a striking image that marked the (local) breakthrough of a new generation.

Direction West

Jože Plečnik, Edvard Ravnikar, Savin Sever, Saša Mächtig ... this small country has contributed significantly to the world of architecture and design. But while it took the international public quite some time to recognize the striking uniqueness of 20th-century Slovenian architecture, contemporary Slovenian architecture enjoys considerable exposure in important international publications. The flow of information runs both ways. Many young Slovenian architects decided to do their postgraduate studies abroad in various prestigious western institutions. They returned to a land in transition, relieved from the heavy burden of a traditional national identity and full of desire to participate in the global world. Sixpack², a traveling exhibition of Contemporary Slovenian Architecture, is based on just such a loose concept, on study-abroad students come home. Nevertheless, Sixpack came to grow into a real phenomenon, spreading the news of the young Slovenian scene from Genoa to Buenos Aires, from Rotterdam to New York. This little curiosity of a country is now worthy of attention.

Splintering Urbanism

But the reality of contemporary Slovenian architecture is entirely different from the glossy presentations in local and international publications. One of the most obvious effects of the transition phase is the ongoing privatization of once-public space. Cities are developing by individual initiatives which lack any sense of coherence – or coherent sense.

→ National Library, 1936
architect: Jože Plečnik



↑ Chamber of Commerce
and Industry, 1999
architects: Sadar Vuga Arhitekti

↑ BTC Shopping Centre



→ Trg Republike, 1976
architect: Edvard Ravnikar

Such splintered urbanism is full of buildings which, by all means possible, try to compete for the attention of a dazzled consumer whose idea of community has been reduced to the enclosed space of the shopping mall. Housing – the architecture which constitutes the actual *décor* of Slovenian lives – is largely bad and banal, too. Since the 1970s, the Slovenian landscape and suburbs have been overwhelmed by near-identical single-family houses designed and built with no reference to the environment whatsoever. Instead of becoming a menacing reminder of the mistakes of the past, this type of catalogue architecture still represents the much-desired dream house for the majority of the country's middle class: it has become the main protagonist in the culture of sprawl.

Enigmatic Objects

In this complex new climate, architects with a sense of social and environmental awareness – including the members of eleven young offices presented at Wonderland – developed a strategy of how to work within the given situation. The fast-changing free market economy affords no room for big ideological statements. Projects and building construction have to be completed quickly and efficiently and at as low a cost as possible. Still, these architects manage to find some scope to design quality architecture which goes beyond the dictates of the market. Unfortunately, due to the absence of consistent urban planning and a demand for diversity and individuality on the part of the clients, they have to focus on singular objects of architecture.

Even if these projects cover a wide range of views and themes, the visual appearance of this architecture has a similar alienating effect. Whether rising out of a landscape of urban sprawl or a picturesque countryside, it works like an isolated form which unfolds from the organization of its program, the concept of its inside, and not its surrounding. Many projects are being built that focus on their own internal world without even having a chance to give some thought to the idea of public space.

Still, this architecture has a very positive effect. Contrasting

with the anonymous surroundings, it works as an intelligent engine of stimulation, outlining the possibilities of future development. Its enigmatic appearance raises questions, it attracts, disturbs in a positive way; it breaks the established codes of what a building should be and look like.

Even if this architecture may appear as a kind of imperfection in its environment, the structures themselves are designed to perfection. These buildings often have unique interiors (interior design is another strong practice in contemporary Slovenian architecture) and excellent detailing. Regardless of whether it is a new addition to the library in the old castle or a warehouse in the industrial area of the city, the details are exact, demonstrating not only architectural skills, but the power of craftsmanship as well. The use of materials and three-dimensional facades introduce references to the local tradition, even an element of the absurd, even the bizarre, related in some way relating to the unconventional architectures of Jože Plečnik and Edvard Ravnikar.

Fields of Experimentation?

Contemporary Slovenian architecture has an interest in more than just implementation and aesthetic aspects; there are also more experimental, innovative positions. Unfortunately, most of these projects, (with the exception of some private houses) remain speculative paper architecture. The average Slovenian client and user is not yet ready for experimentation, a fact that becomes most obvious on the newly-opened testing ground of Slovenian architecture – housing. A pronounced shortage of apartments has resulted in extensive public and private investment, generating many architectural competitions, of which numerous were won by young architecture offices again. The fresh, attractive image of many newer housing estates has surely had an impact on the paralyzed socialist notion of what dwelling in a block of flats should be.³ But have any new living concepts been developed? Commercial developers are still well inclined toward tried and proven models engrained in the collective imagination. Even the so-called advanced projects are

largely a repetition of archetypes accommodated within safely conventional standards. Experimentation remains relegated (again) to the building's surface. In many cases, playful visual games transform the architecture into an impressive design object. But what is the purpose of single particles if they do not catalyze a process of crystallization?

Fading Optimism

Unfortunately it seems that the almost sensational revival of Slovenian architecture in the late 1990s is losing steam – and strength. The days which sparked off optimism are over. New competition rules together with complicated bureaucratic procedures eliminate the young and not-yet established architects before they even get started. When the government lacks the ambition to leave its mark on the design of its cities, it seems Slovenia will remain, at best, a fragmented landscape of architectural incidents. The future task of the new generation of architects is, therefore, huge.

–Maja Varđjan

1 Tadej Glazar and Tina Gregorič, 2005: *Slovene Architecture 1995–2005*, Introductory Remarks, in: **Territories, Identities, Nets: Slovene Art 1995–2005**, Museum of Modern Art, Ljubljana.

2 **Sixpack, Contemporary Slovenian Architecture, 2005**, Dessa, Ljubljana. The catalogue accompanies the touring exhibition presenting BvK Perović Arhitekti, Dekleva Gregorič Arhitekti, Elastik, Mächtig Vrhunc Arhitekti, Ofis and Sadar Vuga Arhitekti.

3 For more on Slovenian housing see: Maja Varđjan, 2005: *Subsidized Housing*, Ljubljana and Izola, in: **A10 New European Architecture**, no. 6, A10 Media BV, Amsterdam.

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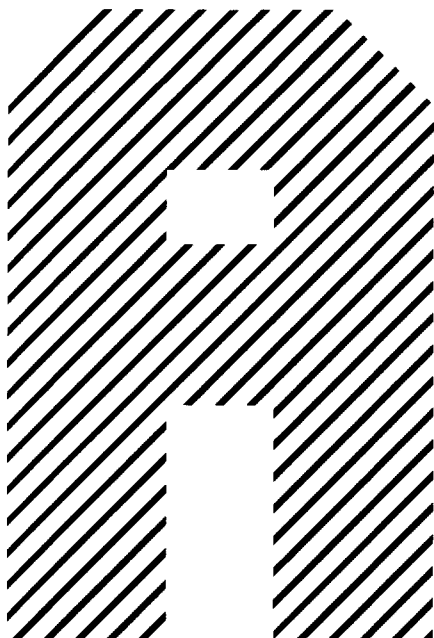
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Die Presse.com
Die Seite für Durchblicker.

world-architects.com

virtual exhibition at www.diepresse.com/wonderland

WONDERLAND



a touring exhibition, open dialogue and workshops

feld72

G H 3 Architekten

morgenbau

nan architects & landscapes

noncon:form

offshore

ogris.wanek architects

Rainer/Friessnegg

SHARE architects

spado architects

transparadiso



↓ **Opening, Ljubljana, SLO**
Maximarket, pasaža, Ljubljana
March 10th, 2006



↑ **Open dialogue "Sprawl games"**
Presentation of contemporary Slovenian architecture
and teams by Maja Vardjan
(architecture editor, Ambient magazine, Ljubljana)



↑ **Opening speeches**
Darko Podreberšek, (General director, Emona Maximarket)
Franz Morak, (State Secretary for the Arts and Media, Austrian Federal Chancellery)
Vasko Simoniti, (Minister of Culture, Slovenian Government)
Miran Gajšek, (head of the department for Urban development Ljubljana)
Andreas Schieder, (chairman of the Urban Planning Committee and of the European Affairs Commission of the Vienna City Council)
Valentin Inzko, (Austrian Ambassador to Slovenia)



↑ **Workshops: "Positions"**
March 11th 2006, Moderation: Maja Vardjan, (architecture editor, Ambient magazine, Ljubljana)

8.5-
19.5

2006

Architekturzentrum Wien (Az W),
Museumsplatz 1, 1070 Vienna

Open dialogue: June 7th 2006,

18.00, "Casual Collectives?",

Gabriele Kaiser, Az W, discussion

with **representatives of all nine Wonderland countries;**

Exhibition opening: June 7th 2006, 19.00, Speakers:

Franz Morak, State Secretary for the Arts and Media,
Austrian Federal Chancellery, **Hannes Pflaum**,

chairman of the Az W; **Power lectures:** June 8/9th

2006, **99 teams** and **Hans Ibelings**, **Erich**

Pötttschacher, **Christoph Chorcherr**, **Reinier de Graaf**,

Gerhard Nidetzky; **lecture:** "Image of Europe",

June 9th 2006, 17.00, **Reinier de Graaf**, partner at

OMA/director of AMO; **ARCHITEKTUR.FEST.EUROPA**

European architectural party: June 8th 2006, 19.00



Wonderland Logbook

Austria

From: Wonderland [mailto:office@wonderland.cx]

Sent: Wednesday, 18. January 2006, 12:56

Subject: Power Lectures: 99 Teams, 2 Days, 4 Topics

Dear Wonderland teams, we would like to invite all of you to give a POWER LECTURE at the Architekturzentrum Wien. Choose one of 4 topics - 01. mistakes / 02. survival strategies / 03. relationships / 04. the biggest lie - and give us a piece of your mind. Maximum speaking time: 5 minutes. Be short - be sharp! We hope to see you all sign up. Best, Elisabeth Leitner + Thomas Lettner

Organisation/Contact:

Association Wonderland - platform for architecture, hotline +43 1 9294058, office@wonderland.cx, www.wonderland.cx



Vienna, A

Kaltern Winecenter

Kaltern, South Tyrol, Italy, finished 2006

Invited competition, 1st price



The "Winecenter" is the winning project for a new retail facility of the Kaltern Winegrowers' Cooperative on the famous South-Tyrolean Winery Road. It is a response to the given context and a re-interpretation of local identity. The new landmark building also addresses the issue of 21st-century mobile modes of perception.

On the outside, the building appears as a monolith, while the interior is characterized by a large open space with a sculptural stairway, which – with an array of floating terraced floor levels – creates a complex sequence of zones, each affording a different ambience and spatial experience.

Niederösterreichhaus Krems

Krems, Austria, 2005

with AllesWirdGut and tcp

General planners competition, 1st price



This winning project for the town of Krems on the Danube River combines a congress center, a hotel, an office building of the Lower Austrian Government, and a multi-level car park into one superblock, which, through a 3-dimensional grid of alleys and squares, is transformed to a town within the town.

The outward strong visual impact assures public attention, whereas the fragmented and complex structure on the inside can be experienced as an extension of the spatial qualities of the old city center. The dialectic of spatial complexity and unified appearance is reinforced by an ornamental net which enwraps the facades of the different building parts and transforms the transparent or opaque surfaces into a subtle sequence of layers with deepness and ambiguity.

Million Donkey Hotel

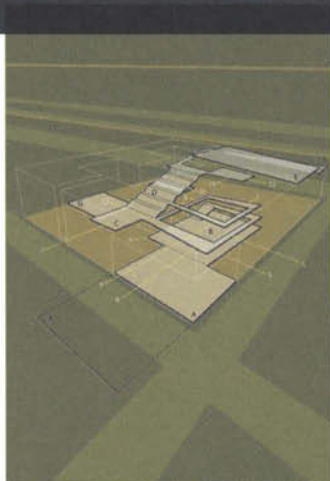
Urban Strategy 11

"Villaggio dell'Arte", Prata Sannita, Matese Regional Park near Naples, Italy, 2005



The Million Donkey Hotel addresses one of the big problems of Southern Italy: migration and its consequences. International artists were invited to the Matese Regional Park to create (art) projects with the participation of the population, focusing on the relation between identity, territory, and social space.

We re-interpreted abandoned spaces of the medieval village of Prata Sannita as potential new rooms in a hotel of the future. The concept of the Million Donkey Hotel connects those dissipated parts to form one big space of interaction. Four of those lost spaces were converted into inhabitable installations with the help of the locals. The Million Donkey Hotel was the beginning of a "reactivation" of some neglected parts of the village and an expansion of its public space. It is run by an association of volunteers and can be visited at www.milliondonkeyhotel.net.





Vienna, A

Loosdorf Bank Branch Office

In the project of the Raiffeisen Bank Branch Office in Loosdorf, Lower Austria, the task was to create a high-visibility building and to develop a concept for the deployment of modern banking facilities. The main focus thus was on interactivity: a bank that is open to customers day and night, not only on the Internet, but through round-the-clock accessible self-service banking facilities.

EU7 – Residential and Office Building →

The site, a north-south-oriented building gap, is situated alongside the EU7 road in the center of Loosdorf, Lower Austria.

According to the development plan, the building had to be a closed-facade construction. One further requirement was to consider the special topographic conditions and the resulting height difference to the neighboring buildings from the early and mid-1990s.

Economic/Agricultural Chamber Building Melk

Lower Austria



The building structure and appearance are derived from the urban context and the projected use. The composition is based on transparency, flexibility and communication. The orientation of the open entrance hall and glazed event area above toward the city relates the building to the surrounding historical urban context and the Benedictine monastery.





Vienna, A

Apartment House

Carinthia



The site and its surroundings: An empty slope today and probably an area of apartment blocks tomorrow.

On the "sunny side": The lakeside and the view of the mountains as well as a highly frequented street and a railway line.

The characteristics of the place demanded a structure that connects to its environment but also spaces that can be disconnected from this environment by the residents:

The buildings are designed and situated in such a way as to create a neighborhood, but the apartments and outdoor spaces allow the owners to create their own little world for themselves.

For the In-Between

European, Vila Nova de Gaia, Portugal, runner-up



The urban structure was dominated by a number of important tourist sights as well as by blank spaces in the urban fabric; blank because they had lost their meaning or simply were inaccessible. The municipality was mainly interested in a "quick connection" between the two important levels of the site – the promenade by the river and the Metro station 50 meters upward. We tried to create not only a link between those two topographic levels but links between as many physical and ideal levels along the way as possible – transforming the area from an incoherent accumulation of attractions into an urban continuum.

We looked for possibilities to bring out the qualities of what was already there. We zoomed into the place and made – by small, sometimes almost invisible modifications – the spaces in-between the so called "important urban objects" important in their own right ...

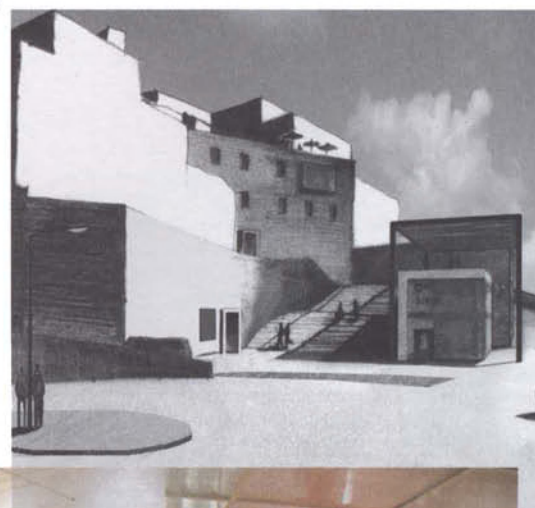
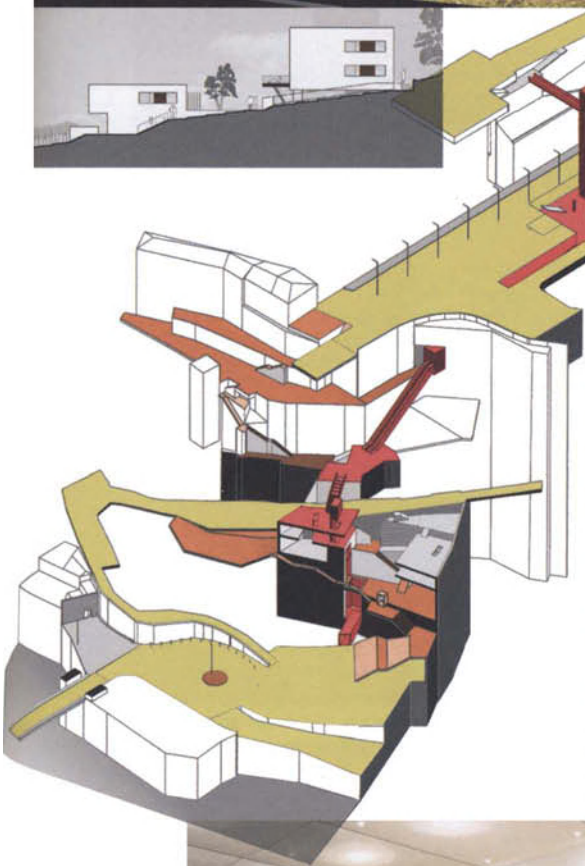
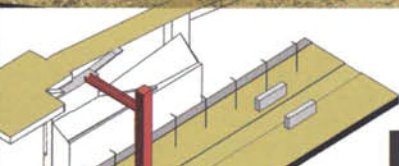
Corporate Architecture

Vienna



Creating several significant architectural objects for an advertising agency in Vienna, we provided a unique design that derived from, and integrated with, the corporate design of the client. Graphic elements of the corporate design were transformed into architectural elements: a conference table, a light-red wall separating the floor from the copyroom etc.

Using the company logo in this three-dimensional way we created a new level of the client's identity – Venturi's "duck" as interior design.





Vienna, A

nan_published

The images show some of our "nan_published" design and archive project. It works like a sketchbook, recording concepts and design studies that have emerged over the past years but for different reasons never were further developed. A sense of humor reigns in the realm of nan_published. We make a seriously unserious approach to design here. Imagination supersedes realism. Crossbred with other ideas, these concepts tend to evolve towards unexpected fields of implementation. The element of surprise is inherent, unpredictability an asset.

Gaza Borderline

Extending along the entire Gaza-Israeli border this inhabitable wall operates on the premise of mistrust. Occupied by Israelis on the one and Palestinians on the other side, the mutual hostility renders any conventional borderline obsolete and is signified by the void between the buildings. While seemingly impassable today, the void holds the promise of being crossed someday in the future. And maybe then, the no-man's-land will turn into the world's longest Avenue of Peace.

House Runners

Need some distraction or extra excitement after a hard day of work? The Nanoxity Tower, a novelty in office high-rise typology, offers the world's first officially certified house-runner's track. Now you, too, can defeat vertigo. Nine to five, seven days a week.

Living like Beckham

This proposal for a new urban typology combines the antique roman circus and the needs of contemporary living. Beautiful apartments and terraced gardens enclose a public green lung with embedded sport facilities. Of course, David loves it.

Case Study SL 1200

These mass-produced monocoque constructions are similar to modern car chassis, providing the units with an entirely self-supporting skin. Integrated photovoltaic panels and rain water collection and reprocessing facilities guarantee complete self-sustainability. Due to the universality of the design concept, the units can be placed in every imaginable context worldwide.

Infill

Alpine regions suffer considerably from heavy transit traffic. Trans-Alpine railway tunnels as a solution have been extensively discussed over the last years. This landscape-remodeling concept investigates the potential of recycling the masses of excavation material of such a tunneling project.





Vienna, A

Haag:Town:Square

New design of the main square of Haag
Lower Austria
realized 2006



Trails of light in singular arrangement in the town center of Haag. The redesigning of the main square is a play with perception. An inverted perspective creates an apparent crisscross of lines all across the new main square. In fact, however, there is one point at which things are put in perspective: viewed from here, areas of different sizes appear to have the same size, and the line pattern turns into an orthogonal grid. The lines running across the entire square suggest a new generous spaciousness, and the indirect lighting of the historical buildings adds a dimension of depth and accentuates the remarkable quality of the facades lined up around the square.

Municipal:Outdoor:Theater

Temporary outdoor auditorium in Haag
Lower Austria
built 2000



Haag is a small town of 5,000 in Upper Austria with a long-standing commitment to the theater. The plan was to use the main square for open-air performances, which entailed the need for a stage and stand which could be assembled and dismantled within a few days. A capacity of weather-protected seating for 600 was required to secure economic viability. The requirements were met with a stand that seats audiences on two levels under a roof, which also afford an attractive view over the historical urban fabric and the surrounding landscape. With the new temporary auditorium, the town of Haag has succeeded to create a landmark for itself within astonishingly short time. The experiment to work with rather young architects was successful due to a joint effort of everybody involved, the theater project team, sponsors, the municipality, and the population.

Revitalization of a Historical Castle

New programming: visitor center of the Danubian Floodplains National Park,
municipal event center, and tourist information office
realized 2005 (with MAGK synn)



The former Habsburg castle of Orth a. d. Donau houses the redesigned visitor center of the Danubian Floodplains National Park in Lower Austria, a tourist information office, and an event venue. The conceptual starting point was the principle of furcation (derived from the Latin furca – fork, and meaning the ramification of a river into several branches). The organization of circulation paths inside and outside the building follows the same logical approach. Disentanglement of the different functions and a considerate approach to the existing historical building informs, together with cost-efficiency, the simple logic of the design.





Amsterdam, NL

Study on 'Population Thinking'

2004



What makes Darwin a "population thinker" and defines "population thinking" as opposed to "typological thinking" is that he offered a non-theological approach to speciation, extinction, and the production of new forms. These evolutionary changes are caused by a universal condition of organisms; the operation of variation and natural selection is impossible to predict for individual cases, but in the long run they will either adapt to their circumstances or become extinct. In a design process as in evolution theory, the logical matters, such as quantifiable design parameters, and factual matters, such as criteria evolving in the process, are inseparable and keep adapting the basic model. In our study, the geometric principles were derived from the wish to generate visual experiences; in addition, parameters of structural limitation and cost efficiency were applied. These pragmatic definitions allowed us to test organizational models for flexibility and diversity by developing variants through calculusbased "modifications of code". The result is a series of possible plans, of which one specific, individual type could become the house for a specific family.

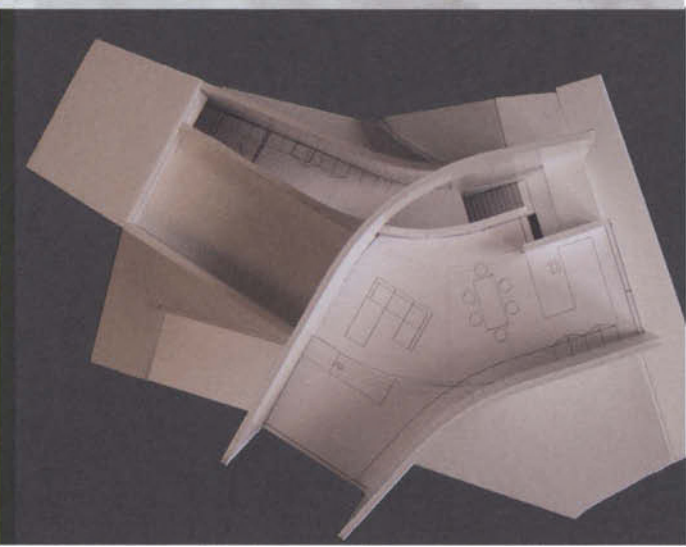
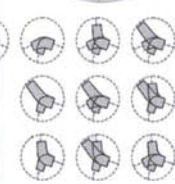
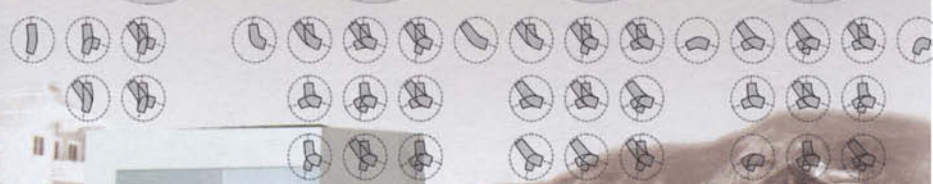
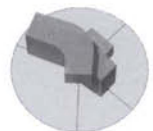
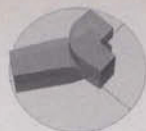
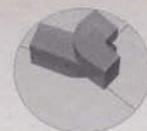
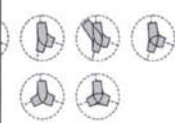
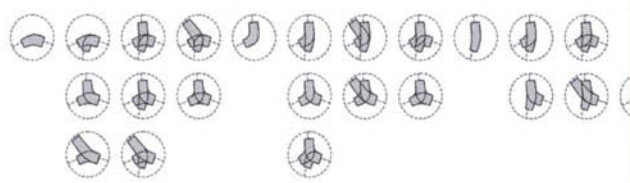
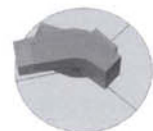
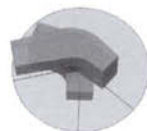
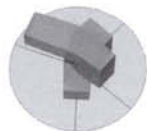
Bifurcation House

Ossiach, Carinthia, 2002–2005



The location of the site on a north-facing slope, some 100 meters from the lakeshore, is at variance with the requirement of affording breathtaking views of the lake and the mountains. The objective is to design a house that creates a spectacular visual relationship with its environment and, at the same time, to overcome the disadvantages of the site.

In the Bifurcation House, leisure, sleeping and living areas are clearly separated from one another on three floors. The ground plans are designed as central plan, corridor plan and open plan, respectively. The circulation integrates the three floors with their prototypically different organizational layouts. By taking up visual clues, it choreographs a walk through the house and brings pictures of nature inside. This organization also informs building's outward appearance through multiple bifurcations.





Klagenfurt, A

biggi

Single-family house

modification and extension, 2005



The existing house from the 1960s had some major functional deficits, such as an unsatisfactory access situation, no driveway or car parking space. The situation was made even more difficult by a sloping site situated between two access roads. The house was a hybrid with two facades and actually two different addresses. The access area and driveway were redesigned through a mirroring procedure, which redefined the former back side of the house as the new front and access side.

A bridge was constructed to make up for the sloping terrain with a new covered platform, which provides parking space for three cars, a forecourt, and an entry porch with room for waste containers.

phill

Multi-level car park for 183 cars

built 2006



The project is situated in the transition zone between the historical city center and a typically suburban neighborhood of single family houses. The design task mainly posed a problem of scale in order to fit the new volume in with an environment of two-to-three-story building on the one side and a low-density residential development on the other.

The effort to smoothly embed the new volume in its surroundings entails assimilation in scale and height to the adjacent buildings: the elevation is structured with setbacks and openings so as to echo scale relations in the vicinity; the closed facade is broken up with inserts of green.

On the access side, the building rises to three storeys, which accentuates the forecourt, marks the access driveway, and corresponds to adjacent building heights.

The split-level system responds to the natural terrain.

tsg

Single-family house

floor space: 167 m², shed: 35 m², garage: 35m²

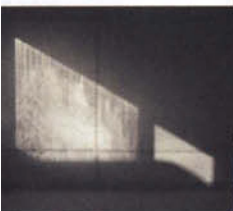
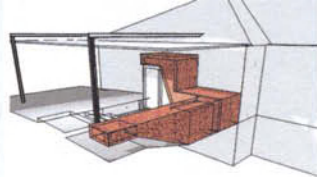
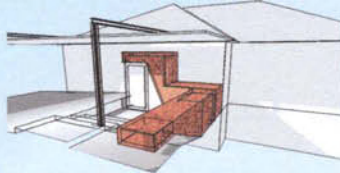
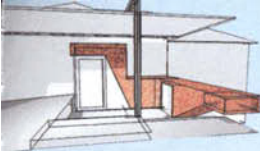
built 2005–2006



The property is situated on the edge of a suburban district bordering on relatively untouched nature with the forest almost closing in.

The design thematizes the relationship of settlement and nature, which is reflected in the positioning of the built volumes.

The main building, garage and shed are so positioned as to create a forecourt in the access area, which also demarcates the private green spaces from the road. Both spheres are, however, interrelated through the open space left in between.





Graz, A

AIRCAT – Lighter Than Air

Thomas Friessnegg



Aircat is a floating recreational facility, a platform that can be used as a launching pad for sports like hanggliding, paragliding, bungee jumping or parachute jumping. Technically, the Aircat is a helium-filled captive balloon. A second, smaller captive balloon functions as an elevator to bring passengers up to the station. Like the elevator balloon, the Aircat can be winched down for maintenance. The hangar is planned on a pontoon in the middle of an artificial water basin so that the hall veers with the wind like a boat on a buoy and the Aircat can be safely hauled down into the hangar.

Office Building

Clemens Rainer



The special facade structure tries to meet climatic and aesthetic requirements. The object can be extended in individual or multiple steps. Sloping facades respond to the seasonal variation in sunlight incidence and retain, with their strong individual character, the unique appearance of the object, irrespective of total volume or variant chosen.

The structure of the facade acts like a giant sunblind which automatically opens to the low winter sun and closes against the higher summer sun, without the use of any mechanism. Intense light is directed towards the ceiling and from there reflected into the depth of the rooms. From a distance, the building appears transparent. As one approaches the main entrance, the facade gradually closes to become pure wood. This creates intimacy for the inner spaces. Wood as facade material is presented in an unusual way: it draws attention to itself, advertising its own worth – it is more than just cladding.

House K

Clemens Rainer



The form of the house is informed by aesthetic, economic, and ecological criteria.

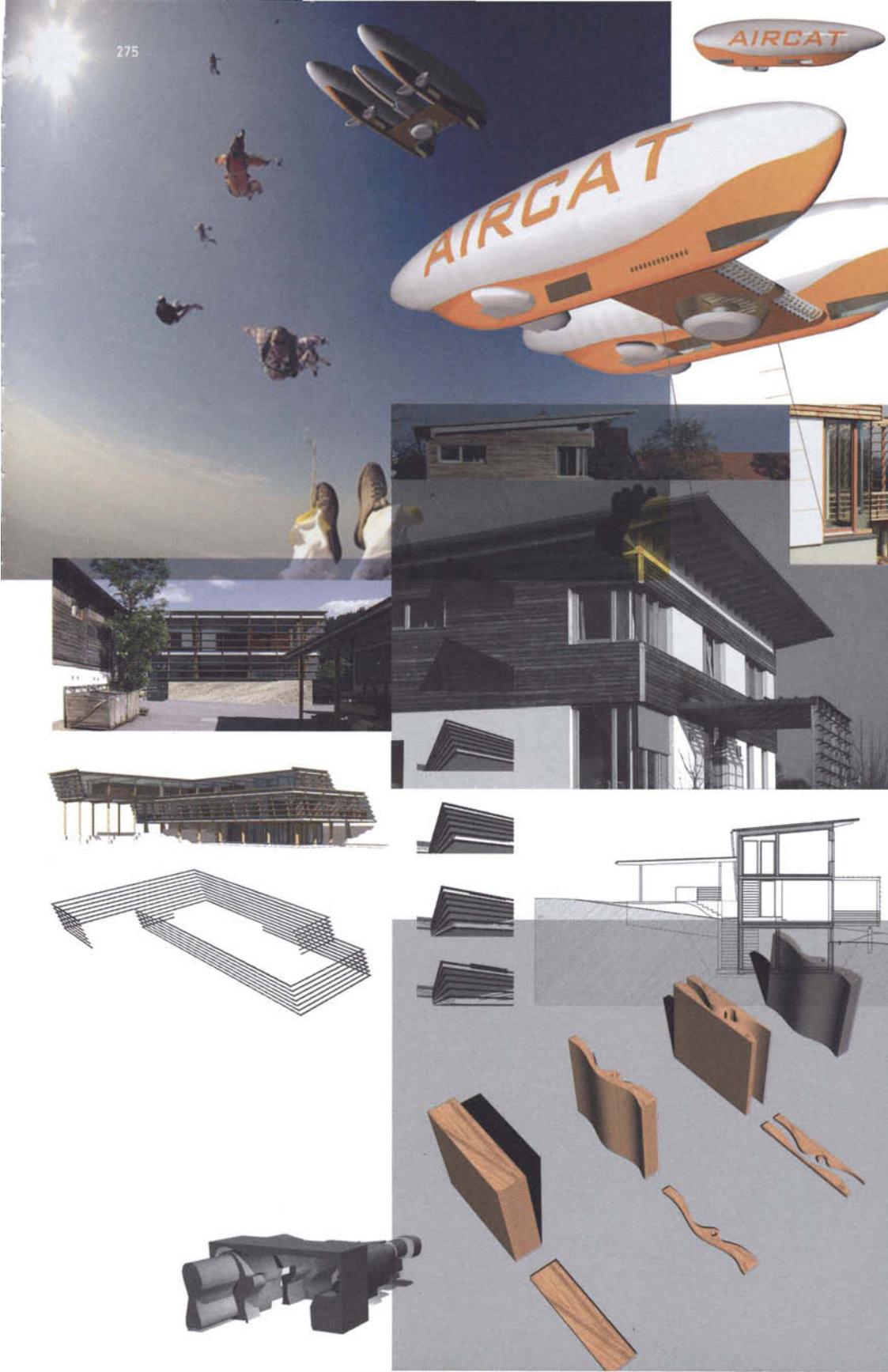
It responds to the sloping site. We give special consideration to wood-construction details and shapes to transform traditional values into new ideas of appropriate architecture.

ONION SYSTEMS – A Construction Technology for the Future

Thomas Friessnegg



This project introduces a new construction technology which aims to facilitate industrial production of every conceivable architectural form (free forms) as prefabricated finished parts. The process is based on computer-controlled milling of freely assemblable components from disks of wood, metal, stone or synthetic materials.





Vienna, A

Therapy Hotel Carinthia, Austria



The Therapy Hotel is situated on one of the main roads into the city. It plays with the idea of a building volume integrated in the surrounding landscape. The new building is attached to the existing buildings and uses their flat roofs as exclusive gardens for the therapy guests. Internal circulation is punctuated with activity points such as mini libraries, information points, tea & cookie corner, which make a walk through the building a special experience.

house Ö St. Pölten, Austria



The volume of the atrium house unfolds along to the 14 meter wide and 62 meter long site. The folded roof varies in height, responding to the program underneath. 4 zones are defined: garage and storage room / master bedroom with bathroom and walk-in closet / entrance zone with atrium and little guest bathroom / living room and kitchen with a room height of 4.5 meters and panoramic window to the garden.

South City - Future Extension for Bratislava



Key strategies:

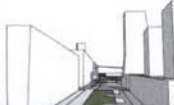
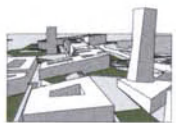
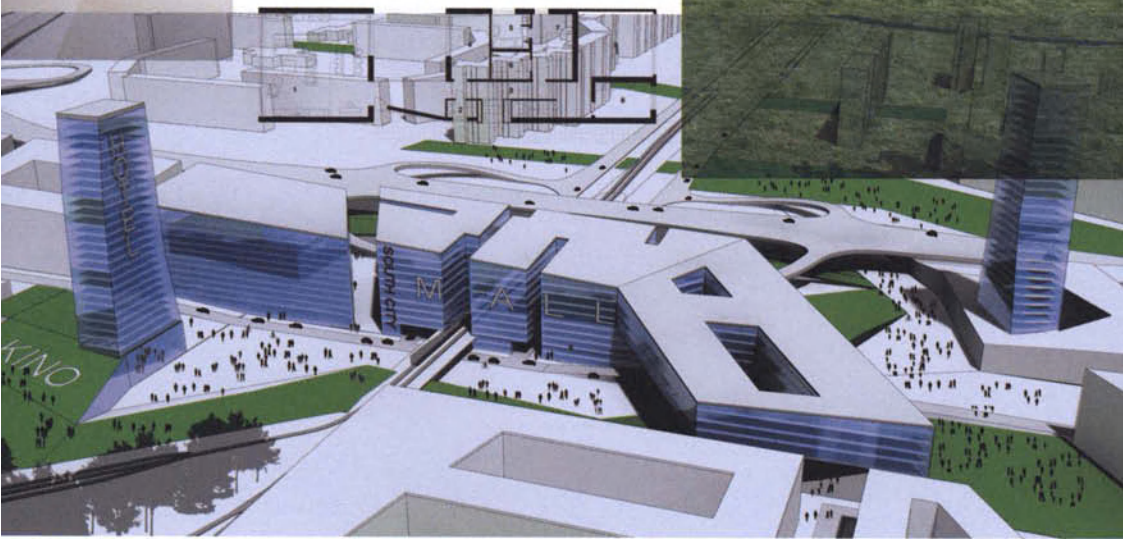
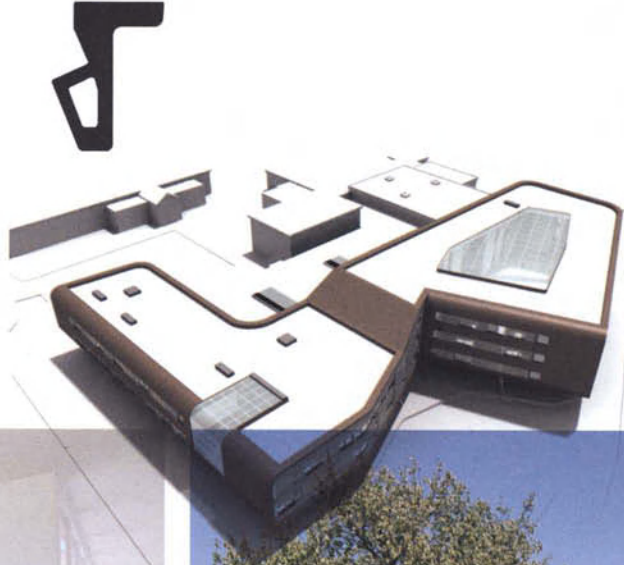
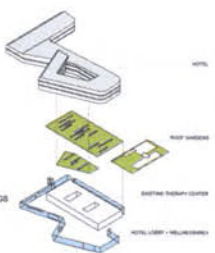
- Maximum density in proximity of main public transportation lines; integration into/of the landscape
- Strategic positioning of shopping facilities within easy reach both from South City and Petržalka
- Active urban spaces - continuous street frontage, connections between outdoor and indoor public spaces, mixed programs
- Overcoming of the physical barrier of the highway - underpasses, bridges, etc.,

0 BUILDING VOLUME WIDTH 18 METER

1 VIEW RECREATIONAL AREA

2 PROTECTED OUTSIDE SPACES

3 ROOFGARDENS ON EXISTING BUILDINGS





Klagenfurt, A

Wood Competence Center

St. Veit an der Glan



An existing multi-storey warehouse was to be converted into a wood and wood materials research center. The proposal included the complete restructuring of the interior as well as the redesigning of the building facade, which required special consideration due to the high visibility of the building which faces one of the main access roads into the city.

The proposal takes up the themes of wood and forestry, rendering them, in a deconstructed and abstracted form, in a facade design which signals the identity of the building. A projecting boardwalk along the top floor integrates the facade with the entire volume as an extension of the interior and provides a sheltering ledge for the storeys underneath.

Mobile Canopy

Annenheim on Lake Ossiachersee



The project – the winning entry of a 2002 competition for the redesigning of the village center and lakeside area of a small Carinthian village on Lake Ossiachersee – proposed a number of architectural-archeological interventions to accentuate and bring out the specific qualities of the place. The first measure taken was planting 26 apple trees along the lakeside promenade.

In 2004, a movable sailcloth canopy was mounted to provide weather protection for an area of 200 m² in the public lakeside park. The construction, which can be parked under a solid panel roof in the cold season, contributes to the ambience of the place with unobtrusive sophistication and provides a sheltered outdoor venue for parties and events.

Single-Family House N

Stöcklweingarten
on Lake Ossiachersee


The single-family house is situated on a long and narrow site on Lake Ossiachersee between a much-frequented road in the north and a railway track in the south. These difficult conditions were met with a concept of shifted cubes.

The ground-floor level is east-west oriented and offers an attractive view of the garden for the guest rooms. The upper floors are opened to the south to afford a panoramic view of the lake and are closed against the street in the north. The main living area with its large and partly roofed terrace is situated on the first floor. Varied ceiling heights create interesting flights of rooms and palpably translate the concept of the shifted cubes in the interior.

The bathrooms were extruded from the cubic volumes like pulled-out drawers; the resultant openings are glazed to provide for natural lighting and a view of the lake.





Vienna, A

Europas 678

Exhibition and publicizing-campaign
planungswerkstatt wien, 2005



For this exhibition, we developed an overall CI to present the European competition to the young and innovative architectural scene through events, lectures, and the development of a special object, the "sportgummirex". Moreover, a tabletop soccer tournament provided the opportunity to win a wild card for the participation in the European 8 competition. A main aspect of the exhibition was the presentation of the "actors' model": different people, involved in the planning and implementation of previous winning projects, faced the visitors as lifesize wallpaper figures.

Indikatormobil

A vehicle for urban emergencies
concept / interventions 2002-200x



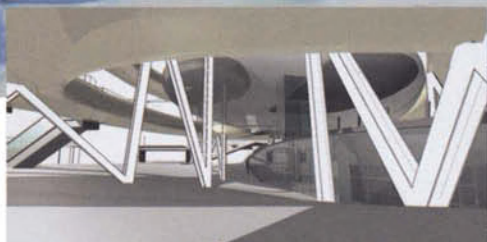
The Indikatormobil is a flexible tool for operations in the urban context between urban and artistic interventions. It shortcuts the time lag of traditional urban planning and facilitates direct action on specific situations, palpably demonstrating urban problems and actively involving the public. The specific quality of the Indikatormobil is that it does not only react upon request, but researches specific "urban emergency situations" and develops interventions according to given local parameters - small-scale interventions are then redeployed for problems relating to the global context. The Indikatormobil equipment - a bar, video-projection and editing facilities, a mobile radio station and sound system, and an intimate interior space adaptable for the specific interventions - enables direct communication. Its first missions included interventions with the city authorities of Vienna, New York City/ Austrian Cultural Forum, the transfer of border syndromes from Los Angeles to the Pavelhaus as a Slovenian cultural center in Southern Styria/ borderland to Slovenia, the EU's "Trichtlinburg" project which dealt with problems of historical city centers and the effects of mass tourism such as dying stores and/or "monocultures" of tourist businesses. Currently, the Indikatormobil is being deployed to examine post-industrial conditions in "shrinking regions".

Salzburg/Max-Reinhardt-Platz

Public space as an everyday favorite site
international invitational competition, 2003



The task was a redefinition of the square in front of Salzburg's prestigious Large Festival Hall: our goal was to develop a contemporary quality with additional programming that fit in with the exclusive context of a focal cultural venue in the center of the old town, but also included the locals, aside from tourists and festival guests. The square which is dominated by continuous urban movement was interpreted as large-scale "catwalk" that offered a stage for everyone - creating a lively ambivalence between musealization and contemporary cultural appropriation.



feld72

Architecture and Urban Strategies. feld72 is a collective, a laboratory for architecture which engages in research and development of new strategies for cliché-dominated or under-rated (urban) conditions. feld72 typically focuses on the borderline or transition zone between systems. Possible responses range from object-related planning to urban investigations and interventions.

G H 3 ARCHITECTS

G H 3 ARCHITECTS was established in 2000. Our focus is on cost-efficient trendsetting architecture with design and planning based on integrity and reliability. Our team has extensive know-how and expertise in the design, planning, and implementation of projects of almost any scale.

morgenbau

Doing architecture today means to us to be able to take on a task from many different perspectives. We work as journalist, creative director, and planner. morgenbau is the platform where we translate our expertise from these different fields into architectural creation.

nan architects & landscapes

nan architects and landscapes (Nina Lorber, Amir Aman, Norbert Trof) were established in the spring of 2002. We curiously navigate between the domains of architecture and landscape planning. Crossing professional boundaries within the team and an unbiased approach to design in general provide the basis of our shared understanding of architecture, urbanity and landscape.

noncon:form

noncon:form is a Vienna-based architecture firm offering design and planning, development, building and consulting services. It was established 1999 and currently has four partners. noncon:form cooperates with various project partners in the conception, realization and communication of contemporary architectural and cultural projects.

offshore

offshore, founded 2001 by Hannes Pfau, Astrid Piber, and Peter Trummer (until 2004), is a cross-disciplinary platform, which operates in the field of research, teaching, design, and architecture; offshore's focus of activity is research on complex interdependencies of habits, methods, practices, and behavioral patterns in order to generate potential new models for the emergence and inhabitation of collective spaces.

ogris.wanek architects

We deeply believe in the cultural and social value of architecture and feel strongly committed to this responsibility. The basis to our work is to explore the relationship of space and viewer, space and content, space and reception, space and emotion, space and expectation, space and the now, space and space.

Rainer/Friessnegg

Clemens Rainer: set up practice with T. Friessnegg 2003/04. Now works with Silvia Rainer. "I believe that the appropriateness of concept and technical implementation is the primary criterion in solving our tasks." Thomas Friessnegg: set up practice with C. Rainer 2003/04. Now works with several partners. "Keep on learning ... learning by doing."

SHARE architects

"Reality might be the reference but vision is the key" We see design as a research-based collaborative process, in which ideas, wishes, and dreams are shared, and space is made for them. We are interested in developing creative, solution-oriented architecture and urban design.

spado architects

The work flow within the team can be described as open, participative, and cooperative. spado architects fruitfully interrelate theory and practice so as to facilitate innovation in architecture, landscape architecture, architectural initiatives and education.

transparadiso

transparadiso was established 1999 and today consists of Barbara Holub (artist), Paul Rajakovic (architect and urbanist), and Bernd Vlay (architect and urbanist). Our practice engages different scales and issues - developing new urban strategies in the conditions of a globalized economy.

ARCHITECTURE

A

Casual Collectives?

An ad-lib exchange on "young [architectural] groups" between Dietmar Steiner and Gabriele Kaiser



Dietmar Steiner, Author and
Director Architekturzentrum Wien
Foto: © Herbert Fidler



Gabriele Kaiser, Author and
Editor "Architektur Archiv Austria"

Dear Gabriele, regarding that rampant phenomenon of the "young groups" that have sprung up all over Europe in the past decade: I admit that I am somewhat at a loss about what to make of it. I know of no text, no theory that would have sparked this movement.

The fact is that European universities and academies have simply churned out too many architects over the past decades. More in any case than the market could absorb. But what is the "market"? Back in the '70s and '80s, it was the classical architecture firms where young architects spent their apprenticeship with the perspective of opening their own office after a couple of years. All of a sudden, this did not work any longer. Why? Where there less commissions for architects in the 1990s? Maybe. Has the "technology of the profession" changed? In any case, a fundamental change in architectural production has occurred in the 90s of the past century. Architecture has entered the digital age. The computer monitor has replaced the drawing board. I would doubt, though, that this development really brought an increase in productivity and hence cutbacks in employment.

Rather, it can be assumed that it lead to a shift of architectural purview. As there was no more need to return to plans on paper at the architect's office to discuss the development of a project with individual specialists – structural engineers, construction physicists, facility technicians – and, instead, "data sets" were distributed, a number of activities were outsourced from the architectural office to other places.

I am astounded that so little pragmatic attention and reflection was given to this change in the technique of making architecture. After all, it also entailed a fundamental change in the ways of speaking about the making of architecture, in the forms of communication.

In any case, this change in the technicalities of making architecture was paralleled by a new discussion of the (cultural sociological) image of the architectural profession. Suddenly, the "craft" of the architect – the individual drawing, the sketch, the idea – was no longer the central carrier of an idea, the essential work of art, the foundation of architecture. Suddenly, what counted most was the quantity and quality of communication. With whoever. The message, the logo, the brand.

What resulted from this in the new market of attention was that architecture was emptied of content. The demand is for what is new and chic. Anchorage in the history of the profession has become obsolete. Collective brains-storming substitutes for individual thought: advertising modes of production are infiltrating architectural production. The flexible group, the creative company has superseded the image of the individual ingenious architect who relied on his own capability to search his way.

Dear Dietmar, to me, it is actually not astounding that this young-group phenomenon does not have a meta-text to it, let alone a theory that would have sparked the movement. What was considered a short-lived fashion a few years ago has become normality today, and one would not even think of looking for a statement behind these more or less telling short names. It is a surface phenomenon, and we can leave it at that. After all, a team name or group formation do not say anything about architectural quality, nor has collective brainstorming really taken the place of what you call "individual thought".

In my view, contemporary architectural production in Austria gives not reason to doubt the potential of the profession. I would even think that the heterogeneous architectural heritage, to put it in simplistic terms, greatly enriches



↑ **Way out 2, Just build it: "addon",**
temporary useful object, Vienna 20, 2005, Peter Fattinger,
Veronica Orso, Michael Rieper et.al., photo: Dietmar Steiner



↑ **Way out 1, ReUse: "House on the Coal Mine", Gliwice,**
built in the 1960s, reuse 2003, medusa group, Przemysław Łukasik,
photo: Dietmar Steiner
→ photo: Gabriele Kaiser

*You're
a shining
Star
no matter
who you are*

the building culture of this country, whether you explicitly invoke it, or implicitly respond to it.

On the one hand, the modernist vocabulary, stripped as it is of its avant-garde impetus, and even if employed in the service of consumerism, still holds some material for creative refinement; on the other, this country's strong tradition of "personal styles" has helped to ensure that architecture as a gesture, as an expressive space-sculpting manifestation does not give in to superficialism, but continues to be appreciated, and rightly so, as an idiosyncratic instantiation of articulated space. This field of tension is not a bad terrain to explore, architecturally; you just have to look at what is being built all around, not only in Vienna, Graz, and Vorarlberg, but in all Austrian provinces; there sure are exciting contributions here and there. Quality has always been singular, or have we really seen so many better times? In a world of globalized data transfers, regional identities continue to exist also in architecture, if only because of the differences in topography and mentality, but they are becoming ever less identifiable in terms of schools ("pupil-of-..." genealogies) and isms. I think that this is a liberation that the younger generation of architects can benefit from.

Dear Gabriele, of course, I would admit that there has never been so much so called quality architecture to be seen up and down the country before. Not in the past decades at least. In my view, the reason for this is the new professional self-image of the "young groups" who assertively and brazenly approach clients, instead of wallowing in the self-glorification of unrecognized geniuses. Nor would I doubt that there are lots of gestural, space-sculpting manifestations. But there also are lots of modernist trifles, which may pass, and survive, as contemporary style, but in fact have no real foundation in anything (those kitschy art-decoish jackstraw supports, for example). What I miss about the architectural production of these young groups is some relevant statement about what they do and why.

It's all just being somehow "modern". Celebrating an academic and acquired notion of modernity that vaguely pretends

to have something to do with the future. The critique of given conditions boils down to little more than complaining that these oh-so-modern young architects are not always allowed to build as they would want to, and that they are not getting enough commissions. In the end, they represent nothing but the 19th-century ideal of the offended genius. If only the contrary were true: we build for a hip minority sailing along with the lifestyle zeitgeist – definitely a minority style – and all we want to do is make life more beautiful and comfortable for our clients. So are all these "young groups" maybe only the adept and gifted decorators of a certain social class? Somehow original, somehow new, somehow different?

Dear Dietmar, if you are not set on walking the high ridges of the architectural canon only, but take time to wander the plains, there is a lot to see that is interesting, and you get a relatively unobstructed view of the architecture. What can thus be gathered from the works of the "young groups", which, incidentally, are anything else than a homogeneous formation (just as the "wonderland" pixels, as far as I can see, don't add up to a European cross, sum) is the mobility of the scene, its robust resistibility as well as its service mentality. The fact that young architects get together into groups often is less a programmatic question, rather than a question of economic conditions; it is a possibility of making a start, and this is more difficult than ever (just think of the hordes of graduates mentioned above). Networking simply is part of the survival training, and the solidary repoliticization of the scene by interest groups such as the "ig architektur" has, to my eyes, little to do with a 19th-century image of the profession.

As long as you consider the young groups in the light of the so-called lifestyle zeitgeist only, no architecture (no matter by which generation) will look particularly profound. I doubt that what you refer to as lifestyle still is a minority program; on the contrary, it should rather be called a mass phenomenon. The question is whether architecture, and in particular the built object, is at all a suitable medium for criticism of those "given conditions". Maybe it is true

that we live in a downtime of architectural theory (unless you divorce theory entirely from architecture), but we can rely on the cyclical nature of history: after all, phases in which cultural production takes the form of manifestos are always followed by periods of implicit implementation "from case to case". Stylizing this into a movement is not a job for architects. Isn't this actually where people like us are supposed to step in?

Dear Gabriele, to keep the discussion open-ended, I shall conclude by flatly contradicting you. The academic lifestyle architecture of the so-called high-quality projects is of course not at all a majority thing, but still a hip insider business without, and this is something I would insist on, any reflection-based message. And what the "ig architektur" does is of course not repoliticization; rather, it is a highly efficient new architectural lobbying agency, perfectly suited for our present time. It is only networks like these that will be able to secure the survival of the architectural profession.

But, and this is something I have come to be certain about, the old architect of modernism is bound to go out of date in the future. Groups get together and part again, or merge with other groups. And some day the big will swallow up the small, and architecture will be offered by companies listed on the stock exchange. I am not talking about the end of architecture here, but about a different type of production that will have become similar to the creative businesses of the advertising industry. The models to follow will then be American architectural firms or the state design studios of China, or Japanese creative construction-industry conglomerates. European architects will then have sacrificed, voluntarily and unforced by external pressures, their culture of difference and their tradition of individual authorship to the communist-capitalist powers of the market. This at least is something that the protagonists of the "young groups" should be aware of. This is why there are no cyclical movements any more that are informed by an alternation of thinking and doing. The "young groups" are an avantgarde that blazes the trail for a new mode of production, without even knowing.

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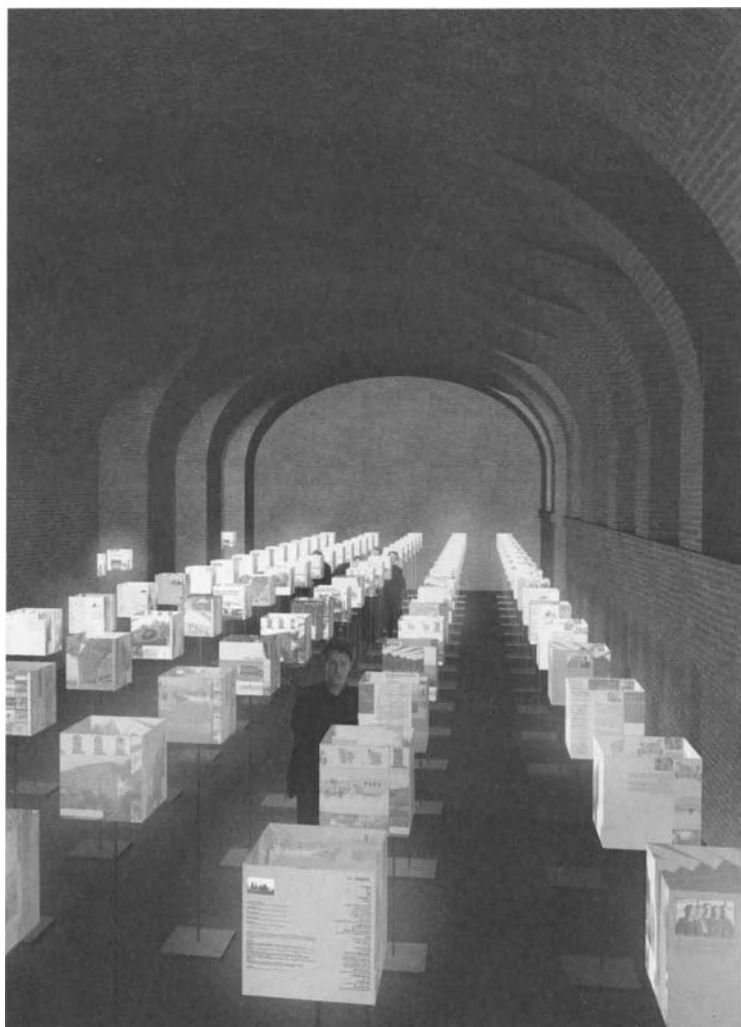


2004-
2006

**99 European examples and answers regarding
a changing architectural practice.**

-
- 1) Slovakia
 - 2) Czech Republic
 - 3) Germany
 - 4) Netherland
 - 5) France
 - 6) Italia
 - 7) Croatia
 - 8) Slovenia
 - 9) Austria
-





↑ Wonderland "pixel-light" exhibition, June 2006, Vienna, A

SK

CZ

D

NL

F

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SLO

A

Wonderland started in June 2004 as an exhibition of young European architects, which toured eight European countries - Slovakia, Czech Republic, Germany, Netherlands, France, Italy, Croatia, and Slovenia - before it now returns to Austria.

As there is no master concept nor unalterable regulation, certain elements of the project changed or were modified after each venue: thus, for example, basic objective intention of Wonderland - getting to know interesting people and professional networking - called for more than just an opening event every three months, and so the open dialogues and the workshops were added, which have meanwhile developed into integral elements of this evolving project. Now that the tour returns to its roots and comes to a temporary end, the question of how, and if, Wonderland will go on arises. Many countries have shown interest to host the exhibition and/or to join in on a continued tour. But apart from the fact that a number of teams have already hooked up to collaborate and that Wonderland is going to publish its own magazine, the future of Wonderland still is an open question. Time will show ... as it has in the past two years.