

**concrete
geometries
the
relational in
architecture**

BR	23	Hacri & de Ville de Goyet	artists	GBR	46	Vincent Wittenberg	designer	NLD
SA	131	Steven Scott	artist	—	413	Jesse Pietilä	—	—
SA	87	Studio Elmo Vezmijs	artist, designer, architect	NLD	78	Nicole Lenzi	artist	—
SA	18	Mheng Pouka	artist	GBR	25	J. Tyson, J. Savage	writer, artist	GBR
SA	271	Hubert Palletier	—	USA	339	Anton Budakov	—	—
RI	211	James Brucz	architect	USA	141	Gabriel Menotti	—	—
RI	315	4o7 Architecture	—	—	352	Mehul Ruparel	—	—
BR	166	Jon Reed	architect	CAN	99	James Smith	photographer	—
BR	272	Brian Macsh	—	—	71	Adcian Song	architecture student	MYS
BR	39	Daisuke Takeya	artist	CAN	43	Francis Mason	artist	GBR
BR	297	Katerie Gladys	assistant professor	USA	161	Abce Etteh & James White	—	—
BR	27	Saca Palomeque Monje	artist	ESP	390	Toni Kotnik	mathematician	—
UR	412	Anna-Mácia Vág	—	—	67	Kathy Oldridge	—	—
BR	254	Mecchie Ding	—	—	305	Alejandra Rubio	—	—
BR	313	Irene Izquierdo	—	DEU	22	Gaerland Fielder	artist	USA
BR	309	Giulia Ricci	—	—	387	Caolos Cortes	—	—
RI	361	Kathrin Bucmaster	—	—	257	Wei-Hsiang, Wang	—	—
RI	333	Jean-Marc Casteca	—	FRA	409	Darryl Chen	—	—
RC	111	Jhilmil Jha	—	—	228	Fergus Heon	—	—
RC	260	G. Kunsch & R. Segal	artist, architect	BRA	245	Will Pearson	—	—
TA	198	Jin Kim	visual communication student	USA	277	Chcis Westendorf	—	—
TA	275	Adriana Lima	—	—	395	Damien O'Connell	—	—
EU	169	Stefania Strouza	—	—	276	Allen Ziperstein	—	—
SA	15	D. Krüger, W. Pardeller	artists	DEU	372	A. Blackwell & J. Hutton	artist, landscape designer	CAN
SA	324	Jane Clossick	—	—	178	Karla Karwas	—	—
SA	47	Public Space With A Roof	artists	—	64	Hani Laconne	silversmith	ISR
SA	225	Lauza Vaughan	lecturer, designer	—	383	Ismaelly Pena	—	—
LD	157	Agata Woźniczka	architect	—	12	Barnabas Wetton	artist, tutor	DNK
LD	179	Daciřana Hahn	kulturwissenschaftlerin	DEU	125	Claudio Araneda	researcher, director	GBR
LD	212	Charmi Gada Shah	—	—	88	Shannon Novak	artist	NZL
SA	19	David Buckden	artist	GBR	371	Stella Flatten-Schmid	architect, phd candidate	—
SA	40	Ben-Jakob	artist	ZAF	400	Rafailidis & Davidson	—	—
SA	5	J. F. Contreras	architect, researcher	ESP	61	Steven Ball	artist	GBR
EU	202	Justin Beal	artist	USA	103	Pamela Schilderman	artist	—
EU	74	Britt Salt	artist	AUT	17	Amy Craig	artist	AUS
EU	329	Harish Ramakrishnan	—	IND	68	Catherine D'Ignazio	artist	USA
EU	80	Federico Gaccia Lammers	architect	USA	252	Pia Ednie-Brown	associate professor	USA
BR	342	Alejandro Saldacriaga	—	—	278	Katherine Beinart	—	—
BR	60	Csenge Kolozsvári	designer	HUN	310	Hugo Mujica	—	RUS
BR	249	Guy Königstein	—	—	122	Gegik Lorikyan	—	—
PN	244	Katarzyna Pórgowska	—	POL	332	Heike Matcha	assistant professor	DEU
PN	334	Bojana Vuksanovic	—	HRV	229	Theo Buct	—	—
SP	253	Stella Bolonaki	—	—	239	Pilar Echezazreta	architect	FRA
UT	231	Matias del Campo	architect	AUT	118	Matt Gee	—	—
BR	264	Trenton Oldfield	—	—	243	Mica Debozrah Heiser	—	DEU
BR	284	Gezhard Bissell	art historian, photographer	—	298	Mateusz Sadowski	artist	—
WE	346	Matilde Cassani	—	DEU	124	Christine Rusche	artist	DEU
EN	94	JooHee Hwang	artist	KOR	171	Vaidya & Dimitrantzos	—	—
EN	146	Tseng Kung-Ta	—	—	238	Ron Haselden	—	—
RB	321	Mazy Yacoub	—	GBR	353	Erin Colshan	architecture student	USA
RB	369	Paloma Gonzalez	—	CHL	233	Susanne Hofmann	architect	USA
SA	323	Bricocoli & de Leonadis	associate professor	ITA	203	Jennifer Vanderpool	artist	—
SA	42	Atelier Tekuto	architect	JPN	269	Elizabeth Harrison	—	GBR
BR	113	Deborah Wang	artist, designer, curator	CAN	190	Abigail Hunt	—	—
BR	343	Zackery Belanger	—	—	181	Katharina Kamph	—	—
BR	263	Aleksandro Mergold	—	—	273	Suzi Webster	—	—
ND	145	Setiadi Sopandi	—	—	408	Sven Pfeiffer	—	—
EU	35	Gail Peter Borden	architect	USA	337	Rachel Andrews	—	—
HE	326	A. Yadav & N. Bagalkot	—	—	328	SPEED	—	MKD
RA	45	Hübler János Mihaly	artist	CZE	54	Irena Paskali	artist	—
RA	139	Fran Cottell	artist	GBR	235	Italo Zuffi	—	—
RA	292	Debra Ramsay	—	—	389	Theo Tagholm	—	—
BR	105	Sarah Caputo	artist	—	51	J. Dunseath & C. Chuchee	artists	—
BR	356	Aedas R&D	design, research	—	207	Cair Crawford	artist	USA
BR	266	Matthias Ballestrem	architect	DEU	153	Bosse Sudenburg	—	—
BR	52	Alice Young	artist	—	290	Toadis Berstrand	architect	GBR
BR	267	Jessica Harrison	—	—	10	Carolina Pino	artist, teacher	CHL
BR	374	Easton Combs	architect	USA	151	Olga Felip	architect	ITA
BR	29	Bruno Ramos	artist	PRT	163	Judy Bales	—	—
SA	21	Kathy Oldridge	filmmaker	GBR	364	Karl Kjelstrup-Johnson	—	—
SA	156	Miklos Legrady	photographer	CAN	135	Derek Larson	artist	USA
SA	210	Artem Melashvili	—	—	262	Eric Martijn	artist	NLD
US	130	Azra Aksamija	—	USA	175	Day Jimenez	architecture student	USA
TA	154	Dei El-Ayoubi	—	AUS	396	brandlhuber	architect	DEU
RA	314	Baukow Leibinger Architects	architects	DEU	311	Paul Davies	—	—
RA	114	Jessica Fritz	—	USA	200	Morgan Campbell	—	—
RA	140	Van Phan	—	—	242	Alessandro Calvi Rollino	—	—
SA	392	Ashkan Sadeghi	—	—	121	Herman Lee	—	—
SA	77	Rachel Harding	architecture student	GBR	217	Guido Cimadomo	architect	ESP
SA	108	Daniela Karasz	—	—	148	Little Wonder	—	AUS
US	357	UEL DECA	—	—	6	Marcus Sendlinger	assistant professor, artist	DEU
US	183	Eric Martijn	artist	NLD	385	Henrik Rothe	—	—
SA	4	Ivan Suletic	artist	SRB	234	J. Macalopú	—	PER
SA	186	Eva Kalpadaki	—	—	86	Rachel Harding	architecture student	GBR
TA	158	Lai Ka-Cheng	—	TWN	110	André Figueiredo	architect	—
TA	404	Stella Schmid	—	—	32	Jenny Dunseath	artist	GBR
TA	182	Lucia Gomez	—	COL	360	Riccardo Iacono	—	—
TA	185	Julia Stratil	—	—	317	Naya Tritaki	—	—
TA	394	Beend Trasberger	—	—	218	Alice Chiculescu	architecture student	AUS
EU	191	Noa Haim	architect, designer, editor	NLD	208	Alberto Navarzo	—	—
EU	123	Elmo Vezmijs	artist, designer, architect	NLD	53	Jan Lemitz	photographer	GBR
EU	3	Paiivi Paakinaho	artist	FIN	112	Alex Martinis Roe	artist	AUS
BR	79	Fiona Cuzcan	artist	GBR	230	Cathie Chen	—	AUS
BR	345	Sam Smith	—	—	14	Lilah Fowler	artist	GBR
UR	174	Benzer & Berger	—	FRA	373	Uta Kogelsberger	—	—
SA	73	Yehuda Safran	—	—	28	Robert Fackash	artist	—
RA	209	Steven Blum	—	BEL	362	Ioana C Addelean	—	—
RA	—	—	—	—	289	João Navas	architect	—
RA	—	—	—	—	358	Debmot O'Brien	—	—

The Relational in Architecture

The idea that spaces and their form affect people seems an obvious statement to make especially by an architect, who's primary role — one imagines — is to provide spaces for people. But over the last few years there has been surprisingly little discourse on this subject, and anything that has been articulated has been largely fragmentary. Architecture seems to be losing sight of those difficult to quantify social, societal, experiential and even human implications of its production.

Concrete Geometries is a research initiative at the Architectural Association School of Architecture. Over the past 18 months we have been focusing on collecting, evaluating and discussing work that critically explores the immediate relationship between architectural form and human processes. This ongoing research explores how geometric aspects of space such as size, shape or relative position of form and figures might be perceived by individuals or collectives and influence their behaviour, not in an abstract sense but in ways that are real.

The title of this project is a work-in-progress term derived from the notion of concrete as 'existing in reality or in actual experience' and 'capable of being perceived by the senses' and the abbreviation 'geometries' acting as a surrogate for architectural form or figure. Concrete Geometries is interested in the particular and immediate, and with actual use or practice. It shares concepts with Concrete Science (such as the focus on concrete things instead of abstract laws), Concrete Poetry (with its emphasis on the visual form of things as producing meaning), Concrete Music (the idea of 'live' material) and Concrete Art (in particular its rejection of representation).

The work started with a series of questions, structuring the research into thematic areas which were adjusted and qualified throughout the project. The base assumption was simple and affirmative: architectural form has a direct impact onto people's behaviour such as...

...supporting or subverting space perception and orientation. The perception of depth, direction, volume, shapes, contours, figure/ground, angle relationships, symmetries etc, plays an important part in navigation, identification and orientation processes.

...stimulating psychological or behavioural responses in a viewer/user through particular aesthetic or sensory experiences. These experiences might include different scales (from individual to collective) and can be interpreted as a type of engagement.

...supporting or preventing, propping or triggering individual or collective acts of inhabitation, appropriation, use and other types of direct engagement allowing social situations to unfold, both planned and unplanned. The accurate dimensioning of the space in relation to the human body and the specific social situation are critical, the social act itself, however, completely unpredictable.

...representing specific social cultures and as such delineating or breaking down boundaries and hierarchies. A space or architectural form might be read as embracing or expelling, inviting or excluding, assembling, distributing or dividing.

In short, through this research, we started to link the question of architectural form to forms of appropriation, searching for an explicit relational potential in architecture.

But how can architectural form be thought of in relation? How to make connections between 'the lived and the built' (Shonfield)



Review Board meeting, April 2010



Symposium, October 2010

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or ‘anthropological space’ and ‘geometrical space’ (Merleau Ponty), between a defined form/figure and the dynamics of social and perceptual space, this ever-evolving field of activity, inhabitation and experience?

On page 9 of this guide, Matthias Ballestrem draws on Walter Benjamin, who identifies two ways of appropriating architecture: firstly, through use and habit, and secondly, through visual contemplation.

From the beginning the project was split into two interconnecting realms: A. Geometry and Perception and B. Geometry and Social Processes. These were then further divided into the thematic fields touched on above. Any of these divisions are of course totally artificial and rarely exist in reality.

At the core of this enquiry stands the user/viewer in his dual role: as someone who on the one hand is directly and physically engaged with a built reality through acts of appropriation and use: and on the other as someone who receives, perceives and contemplates—a more removed yet equally engaged relationship.

Recent art practices have managed to involve the user/viewer into their production in ways worth noting. Relational art or ‘relational aesthetics’ experiments with the lasting construction of social processes and sociabilities. Other more visual movements within the art scene are working with the sense perception of art as a collective experience with an implied social dimension.

One of the aims of this project from the very beginning was to expose these different professional practices to each other and allow cross-fertilisation. The projects presented here were collated through an open interdisciplinary call, a highly unpredictable process able to connect knowledge and people beyond one’s well-guarded domain and in the process contained a substantial element of risk—and one worth taking we felt.

The selection presented here provides a cross-section through current art, architecture and design practice preoccupied with relational spatial production.

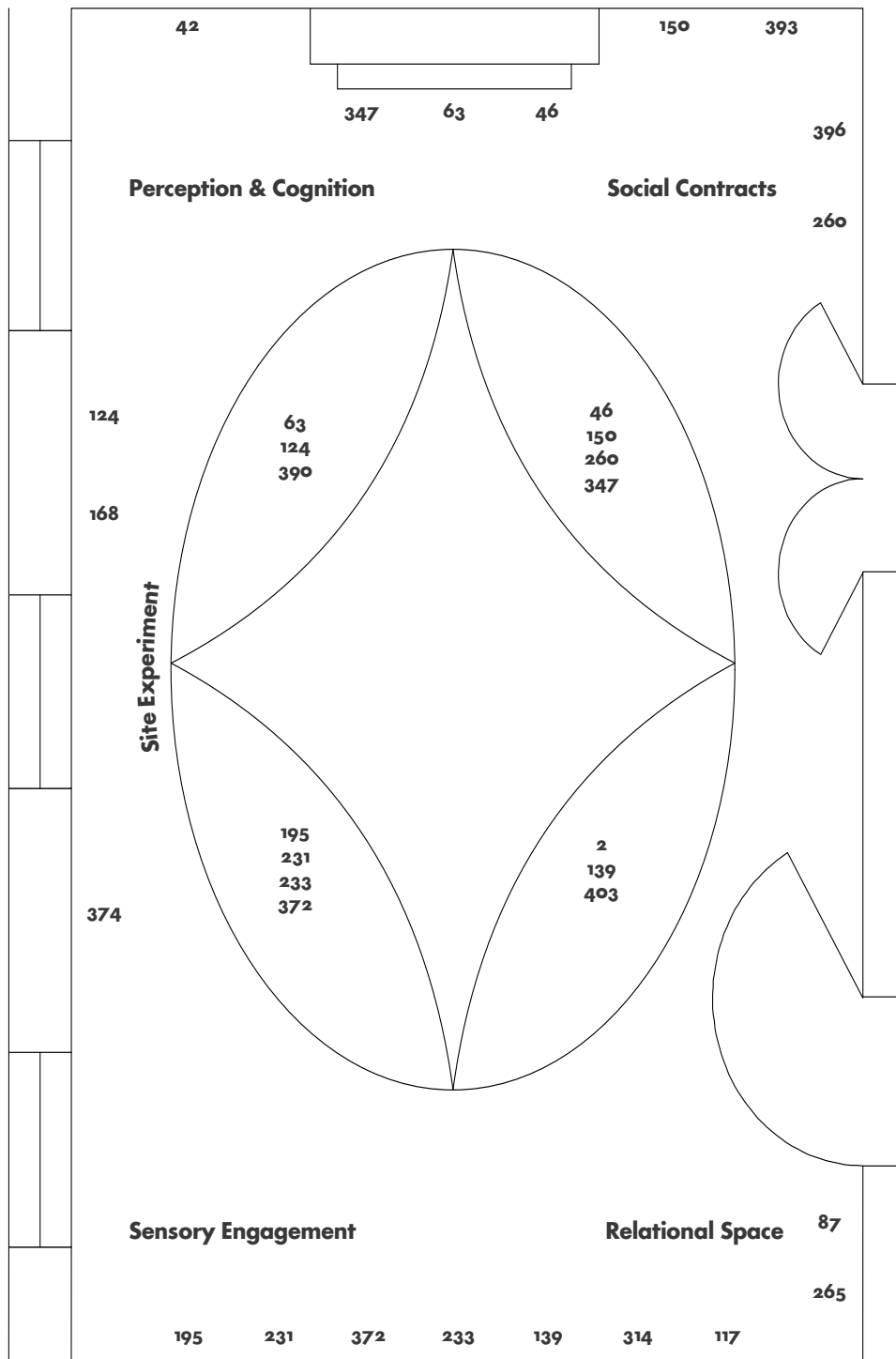
Projects in the first category play with the perception of the viewer: they range from being perceptually manipulating (Tekuto choreography of the viewer’s gaze, Rusche initiating the viewer to move) to sensually engaging (Span’s erotic and Hofmann’s fantastical spaces, Hutton/Blackwell’s simple shift that changes a visual relationship into an sensual one). Sharing the belief that spaces are only complete when consumed by a viewer, these projects understand perception as an active form of engagement with a social dimension.

Projects in the second category work with socio-spatial forms and the relationships they produce: from social experiments (Cottell, Studio Vermeij) to the generation of social encounters and sociabilities (BARarchitekten, Schiemenz), from social contracts and commentaries (Brandlhuber’s built contract and SMAQs reworking of an iconic ideal) to direct and simple social support (Wittenberg). These projects prove the power of spatial form and its direct consequences on how we live together.

Throughout the research we have been looking for affirmative practice-based approaches rather than critiques. The selection of projects presented here is in no way conclusive, but opens up a debate around the social and experiential values of spatial form—their relational potential—an enquiry that is to be continued.

I would especially like to thank Kathrin Böhm/public works for lending us the title of this exhibition.

Marianne Mueller
Director,
Concrete Geometries Research Cluster



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Exhibition Inventory

Perception & Cognition

Walter Benjamin argues that the interaction with architectural space happens in a state of distraction ("Zerstreuung") or low level of consciousness. For works in this category processes of perception and their relation to geometry are in the foreground. Being revealed to a user/viewer, these often reach a state of awareness.

Social Contracts

Legal systems use spatial and territorial configurations to organize how we live together. The basis of this is a type of contract or agreement. Works in this category investigate how societies are organised through spatial and geometric means. This involves an aspect of aspiration—we are searching for utopian rather than dystopian interpretations.

A white platform takes its levels, pattern and configuration from the accommodation of two different sets of elements and activities: what is given — the site: an empty gallery/the architecture of a period room with its own features and decorations formally, structured through geometric elements: (astroid and ovals) and its definite and possible usages: the presentation, display and dissemination of work through viewing, circulating meetings and debate, and its use as an everyday social space requiring both stasis and movement, seats and steps. A site specific installation by Fran Cottell.

Site Experiment

Sensory Engagement

This thematic block includes works that explore immediate sensory experiences, involving the bodily senses, a type of immersion. Dealing with atmosphere and phenomenological presences, perception is here defined as a process of engagement, involving the user/viewer as a participant, a process that might involve a response or might develop a social dimension.

Relational Space

Works in this category are exploring the notion of spatial form as providing literal and immediate support for the unfolding of social situations, the creation of human relations and their social contexts as a practice, the geometry of social environments and the production of intersubjective encounters.

Spatial Production In Relation –
or Relational Architecture
by Kathrin Böhm

When I refer to spatial production I mean the extended set of spatial realities, conditions and conceptualisations that are actively addressed, used and implemented through the project. This clearly extends from the immediate physical reality of objects or structures used in the project (such as a stage, a set of tables and chairs, a mobile kitchen or workshop, etc) and includes the social processes which evolve through the use of spatial settings that exist already (eg meeting rooms, offices, playgrounds, hanging out spots) and such which are introduced through the project (such as public events, workshops, open meetings, communication structures, etc).

The spatial production can't be understood as one linear process, but as a conglomeration of socio-spatial aspects which over time generate the particular spatial quality of the project, including different levels of randomness and intentionality. The space is produced collectively but not necessarily communally, and includes different notions of authorship and ownership.

The extended field of such practices seems best represented through an extended terminology, which combines static terms with other attributes, in order to tie multiple aspects together. *Extension* is an architectural term and typology. To use it to describe not only a physical but also a programmatic and conceptual extension seems to capture what many relational practices do.

I like to think that one possibility is that architects can be involved in developing *geometries* or built forms that can respond and be generated through the actual complex socio-spatial realities of the everyday. Not necessarily by designing a building - which remains an option - but by thinking about the shaping of the physical alongside other dynamics, and to maybe develop new typologies that we haven't yet think considered.

Kathrin Böhm is co-funder of public works, an art and architecture practice working within and towards public space.

Mostly Distracted
by Matthias Ballestrem

Walter Benjamin argues that we mostly perceive architecture in a distracted state of mind. Moving through architectural settings, our mind is often busy with something other than the spaces surrounding us. According to Benjamin, of the two possible ways to appropriate architecture, the appropriation through use and habit prevails over visual contemplation... while contemporary cognitive research increasingly seems to imply that although a large part of our interaction with the environment may be going on unconsciously, it will still affect our behaviour. Even if we cannot remember, it matters *where* we read a book...

...Robert Vischer developed the concept of 'empathy' (*Einfühlung*) in order to describe how by projecting one's own bodily form into a perceived object, we are at the same time projecting our own soul and emotions. He differentiates between simple dreamlike, relatively unconscious and undifferentiated 'seeing' and active, conscious 'scanning'. Vischer is interested in showing the origins of emotional identification with objects. In this, the unconscious processing of information forms the blurry basis of intense identification...

...Thinkers like Vischer, Wölfflin and Arnheim emphasize the importance of the physical presence of the things we perceive. Independent from our conscious reflection of their mediated meaning our senses will process the available information. Even in a state of distraction the geometry, colour, material and texture of our environment will affect us significantly. Architecture immediately appeals to our senses and is therefore a sensuous experience prior to an aesthetic one.

Matthias Ballestrem is a Berlin based architect researching the relationship of architectural space and the nervous system.

Perception & Cognition

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Mineral House

Atelier Tekuto

The volume of this small urban house is trimmed from various directions, to distract one's gaze from the restrictiveness of a tight site near the centre of Tokyo. By shaping the volume into polyhedrons and entangling them in a three-dimensional way, a set of ambiguous spaces are produced, both internally and externally, directing one's line of vision along divers surfaces, lines and openings. Material variations from opaque/matte to transparent/reflective distributed over the facades of the house act as a further layer of visual deviations, as the light moves over these surfaces.

Atelier Tekuto is a Japanese architecture studio.
Photographs: Makoto Yoshida.

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Diamante de las semillitas

Jaime Gili

There was a tradition in 1950s Venezuela of visual arts interacting with architecture and the urban landscape. Vivid geometric patterns along motorways and on public buildings were part of the visual public unconscious and still radiate a sense of optimism. Gili's intervention in a changing neighbourhood of Caracas builds on this. Painted metal plaques are placed around the area of newly built park in a seemingly random way. The work connects the new park physically and psychologically to its surroundings and this tradition, aiming to create a positive identification within the collective, affecting how residents perceive their own community.

Jaime Gili is a visual artist based in London.
Photographs: Carlos G Rojas.

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Room Drawings

Christine Rusche

Christine Rusche does not build spaces, but transforms existing ones through graphic means. Black lines, planes and perspectives collide with the white walls of the gallery. The two spaces compete: the physical three-dimensional space of the gallery with the two-dimensional space of the drawing overlaid onto its surface. The resulting effect is disorientating as much as dislocating. The space

appears to be dynamic, initiating movement in the viewer. It wants to be experienced while walking through it, making the viewer continually shift position. Space appears as a relative state that is essentially depended on our experience.

Christine Rusche is a German artist.

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Safety Yellow

Bettina Gerhold

This intervention aims to transform the spatial experience of an inhospitable underpass in Zurich through the use of colour and geometry. Around the entrances, a colour field allocates space for two user groups, pedestrians and cyclists, splitting the tunnel into half. This field expands, slowly taking over the entire space, when reaching the centre of the tunnel before declining again. The interplay of tunnel and colour introduces a rhythm to the transition. The accentuated movement and the focus onto the center of the tunnel aim to facilitate orientation and ultimately security.

Bettina Gerhold is a colour designer based in Zurich.

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Towards Perceptive Geometry

Toni Kotnik

Contemporary digital architectural design is characterized by an understanding of geometry as logico-algebraic text out of which architectural form emerges through the manipulation of data. By looking at the etymological roots of mathematics, this text relates geometry back to bodily experience and the question of spatial orientation. This allows for a perspective onto contemporary methods of quantification as simple forms of measurement and its generalization into the concept of manifold as a form of graded fusion of individual perceptions.

Toni Kotnik is a mathematician, researcher and architect.

Sensory Engagement

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Voussoir Cloud

IwamotoScott Architecture + Buro Happold

This site-specific installation of a compressed vault system at the SciArc Gallery, Los Angeles, uses a featherweight sheet material, intentionally confusing structural and material strategies. The project attempts to defamiliarise and create conflicted

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readings of normative architectural typologies. Voussoirs—wedge-shaped masonry blocks that form an arch—were created by folding paper-thin wood laminate along curved seams. A digital design and fabrication process enabled the exploration of the spatial consequences of mathematical relationships, such as curvature, number, size and relative position of components. The result has a strong sensorial presence: a light, porous surface of luminous wood pieces. Voussoir Cloud manages to engage its viewer on both a cognitive and sensual level.

IwamotoScott Architecture is a San Francisco based architecture and design practice.

Photographs: Judson Terry.

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Austrian Pavilion

Span Architecture

This pavilion for the EXPO in Shanghai 2010, creates two specifically separated conditions: on the one side an atmospherically immersive space that enables the visitor to experience Austria on an emotional, nonverbal level, on the other a more didactic exhibition about the country's economy. The pavilion's main concepts of seamlessness, both spatially and materially, and curvilinearity produce an intense spatial experience for that evokes associations of bodies and skin with almost erotic connotations.

Span Architecture and Design are based in Vienna, Austria. Photographs: Maria Ziegelboeck

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Silver Dragon Worlds

Susanne Hofmann/Baupiloten

These architectural interventions into the existing spaces of a school in Berlin aim to provide experientially engaging spaces. Assuming that sensory experience is crucial to stimulate emotional identification and positive behavioural responses, the spaces were developed through a collaborative design approach involving the imagination of users, client and architect. The children's fantastical worlds triggered new environments such as the 'Kaleidoscope Gallery': a gallery of mirrors optically dissolving the geometrical space of the hallway or 'Fire Wings', horizontal and sloped surfaces on which the children can lie down, sit or slide. The interventions activated communication, encouraged pupils to overcome language barriers and became a social catalyst in a socially disadvantaged neighbourhood.

Susanne Hofmann is funder of Baupiloten, an experimental architectural studio bridging

education, practice and research.

Photographs: Jan Bitter.

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Mostly Distracted

Matthias Balleström

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Smart Material House

Barkow Leibinger Architects

This proposal for a zero-carbon house from lightweight self-insulating concrete components combines performative aspects of this sculptural material with plastic three-dimensional form making for aesthetic and inhabitational means. Structurally, the concrete wall elements overlap and stack over each other generating a highly articulated plastically modelled elevation. Configured of three base types and an additional trio generated by flipping the wall element by 180, a wide range of facade and room differentiations are generated. These sculptural forms produce expressive internal and external pocket spaces and loggias, poches with dynamically shaped walls, open to appropriation through the user/viewer.

Barkow Leibinger are an American/German architecture firm based in Berlin.

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Dymaxion Sleep

Jane Hutton & Adrian Blackwell

This garden designed for the Jardin de Metis in Quebec, changes the viewer's fundamental spatial relation to the plants. Whereas in most gardens, visitors walk on a path beside the plants—a primarily visual experience—Dymaxion Sleep rotates this relationship by 90 degrees, so that visitors are suspended horizontally over the garden in a hammock-like structure, placing them in a non-visual olfactory relationship to the aromatic plants they lay above. The project seeks to encourage pleasure and sensuality in the context of the traditional garden festival—a type of public intoxication—and explores how doing that while lying prone with strangers could infringe on the social conventions of garden tourism.

Jane Hutton and Adrian Blackwell are a landscape designer and an artist/urbanist/architect based in Canada. Photographs: Robert Baronet, Jardins de Métis/Reford Gardens

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**Lux Nova
Easton+Combs**

'Lux Nova' or 'new light' refers to the Gothic invention of polychromatic dyed glass and the emotive potential of coloured light. This proposal for a structure at the MoMA PS1 in New York uses arrays of multi-hued polycarbonate blades to enclose spaces of multiple scales of habitation, from collective to intimate. Walking through it, these multihued spaces offer luminous atmospheres, drifting dynamically with daylight — a landscape of light and colour — creating temporary atmospheres for contemplation and collective occupation. The project aims at reinforcing the link between collective experiences and social practice.

Easton+Combs are an architectural practice based in New York.

Relational Space

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**Spatial Production in Relation
Kathrin Böhm/public works**

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**Connecting Corridor
Studio Elmo Vermijs**

Connecting Corridor is a temporary architectural intervention between two buildings in the Gerrit Rietveld Academy. The project plays with the notion of personal space and the fear people experience of one another in public places such as subways or tunnels. The new connecting space first gathers, then bifurcates before its two strands unite again. Its cross-section is dimensioned to cause unexpected encounters.

Studio Elmo Vermijs works on the intersection of visual art, architecture and design.

Photographs: Gemma van Linden.

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**Communal Cinema within the Rings of Splendor
Kai Schiemenz**

This walk-in-sculpture for the Pori Art Museum in Finland contained a video archive showing Finnish films from the Pori region. The raised open structure created an integrative situation in which the visitors could be observed observing. While traditional cinema architecture hides the viewers from one another through their alignment towards the screen, Communal Cinema allowed the opposite: the circular

plan arrangement and encompassing screen prompted viewers to observe each other and interact while watching a film. The lack of enclosure encouraged the distant participation of other gallery visitors.

Kai Schiemenz is a German artist living and working in Berlin and New York.

Photographs: Erkki Valli-Jaakola

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**House Installation Project
Fran Cottell**

For this offsite project of Café Gallery Projects London, a raised platform was built through the densely inhabited household of the artist, functioning as a walkway for visitors, a sculptural system and a concrete space. Maintaining its level and negotiating and framing objects and people; the platform creates unusual proximities, manipulating the comparative levels of display of 'the museum' content. Occupants and visitors discuss their relative status, within the still functioning spaces; bringing into play conflicting and contradictory power relations. The installation serves as a 'social experiment' to see which prevails — visitor or intruder.

Fran Cottell is an artist and senior lecturer at Camberwell College of Arts.

Photographs: Terry Watts.

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**Sports Hall, North London, Canary Wharf
Anthony Coleman**

Anthony Coleman's photographs explore social clusterings in everyday spaces, whether in an infants gym where the protagonists 'find a space' to operate independently of each other or in the urban setting of Canary Wharf. The processes that structure these geometries can be practical such as a need to function unhindered or be based on the desire to maintain a personal space. Space and people are rendered entirely dependant upon each other — people's behaviour is determined by their shifting surroundings but space, too, is provisional: it is human activity that defines, informs and qualifies space, i.e. that articulates it.

Anthony Coleman is a photographer based in London.

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**Architecture's Engagement with the Real:
What About the Idiots?
Isabelle Doucet**

This text discusses architecture's critical engagement with the real in the light of recent architectural

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practice. While critical practice often suffers from 'design deficits' and digital practice remains primarily locked within design processes, Doucet introduces the 'concerned practice' as possible mode of operation. Thinking architecture through the notion of agency, this leads to an argument for an 'idiotic architecture' which enables the emergence not just of events but unexpected events, disturbing events, and surprising events.

Isabelle Doucet is a lecturer in architecture and urbanism at the Manchester Architecture Research Centre.

Social Contracts

46

**Familiar Site
Vincent Wittenberg**

The project uses the familiar typology of the garden fence, not to exclude or defend but to enable and announce. In 2009 volunteers from the neighbourhood built an 180m white picket fence around a closed-off demolition site left by a major urban renewal scheme in a working-class neighbourhood of Eindhoven. Replacing the existing construction fence by an enlarged copy of one of the demolished garden fences changed the appearance of both the terrain and the street and turned an anonymous gap into a familiar site. This simple intervention literally returned the space to the neighbourhood. The act of enclosing it opened it up as temporary neighbourhood park, a new public space for the community.

Vincent Wittenberg is a Dutch designer working with the latent potential of locations.

150

**The many moments of an M85 —
Zenon's arrow retraced
Lukas Einsele**

M85 are ground-launched bomblets which can be dispensed from a variety of cluster munitions, including artillery cargo projectiles, mortars and rockets. The project documents the trajectory of M85 bomblets: from a spot where they exploded (or not) back to their origins. Who are the individuals behind, besides, and in front of it, and what is their relation to M85 and to each other? There is the farmer, the surgeon, the deminer, as well as the engineer, the factory worker, the politician and the soldier. All of them are trying to (re)organise their relation to M85 as well as they possibly can.

Lukas Einsele is a German artist working in the medium of photography.

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**Anti-Homeless Ramp
Graziela Kunsch & Rafi Segal**

The anti-homeless ramp is a jarring intervention in the landscape of Sao Paulo. Designed by Andrea Matarazzo, then Sao Paulo's Secretary of Services, the ramp was first implemented in 2005. The Inter-American Development Bank, as part of the Central Area Rehabilitation Program, funded its design and development. Made out of concrete, the ramp covers the area between the sidewalk and the cover of tunnels/viaducts where people found shelter before. Its surface is sufficiently angled and rough so that no one can sleep on it. The anti-homeless ramp is deliberately practical: it evicts homeless people from the city's centre. This project was supported by the Programa Brasil Arte Contemporânea, the Fundação Bienal de São Paulo and the Brazilian Ministry of Culture.

Graziela Kunsch is a Brazilian artist and Rafi Segal is a US based architect and writer.

347

**Charter of Dubai
SMAQ architecture**

Changes in urban form will lead to changes in urbanity. This bold thesis is challenged by re-adjusting the geometry of the Palm Jumeirah, the built diagram of an exclusive luxury refuge, now the basis to imagine a socially integrated urbanity. 'Re:form' and 'Re:block' open up, connect and make permeable, 'Re:lock' and 'Re:gain' transform a culture of exclusion into a culture of thresholds and appropriation. 'Re:plot' cuts domiciles in half to allow for private and public alleyways, 'Re:use' turns the villas inside out to provide shaded courtyards. If the question is whether social cultures can be patterned through formal configurations of space, the Palm's straight answer is yes.

SMAQ is a collaborative studio that operates in the field of architecture, urbanism and research.

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**Oderberger Strasse 56
BAR Architekten**

This mixed-use building in Berlin uses spatial complexity to encourage social interaction at various levels. Densely packed interlocking living, office and commercial units create a socially mixed community of tenants and owner-occupiers sharing one single

staircase. The building acts as a place of social exchange and contact. Internally, the sectionally highly articulated units offer open living and work fields, organised as three-dimensional zones rather than closed rooms. The unusual spaces challenge processes of inhabitation and communication. A 'second architecture' of stairs, ramps, sliding walls and cabinetry initiates their appropriation. Access from half-landings allows for small units to be split from the main apartment, accommodating the changing circumstances of its inhabitants.

BAR Berlin (Base for Architecture and Research) is an architecture and research practice based in Berlin. Photographs: Jan Bitter.

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Brunnenstrasse 9

Brandlhuber + ERA, Emde, Schneider

This atelier building in Berlin is shaped by legal conditions and their negotiations: it builds on the existing foundations and cellar of a "building ruin" that was the result of a bad investment. The found structure is not only included but developed into the new building, setting out its basic plan. A legal document defines boundaries, passages and volumes. This leads to the radical shaping of the attic floor in order to satisfy rights of light of a neighboring property. The staggered floors visible in the main facade are a result of their literal alignment to the differing levels of neighboring floors. The rear stair is a built interpretation of local building regulations.

Brandlhuber + ERA, Emde, Schneider are German architects. Photographs: Clemens Vogel.

Private view

Friday 6 May 2011

6.30–8.30pm

Curators private talk and brunch

Saturday 21 May 2011

11am (tbc)

For additional events (tbc) please visit:

www.concrete-geometries.net/talks

8	IemehAz	artists	ITA	7	Raluca Grada	architecture student	GBR
162	Justin Fowler	–	USA	11	Julian Mayor	artist, designer	–
34	Luis Hernandez Galvan	architect	MEX	48	Leith Aitchison	–	–
90	Eric Souther	artist	USA	83	Jenny E. Balisle	artist	USA
187	Fiorella Vanini	–	ITA	96	Sonia Malnikova-Raich	photographeer	USA
101	Vincent Feld	architect	FRA	287	Shonali Shetty	–	–
196	A. Atmadjaja	–	–	384	Rosales Monacella	architect	USA
193	Clara Goncalves	–	–	214	Chazmi Gada Shah	–	–
403	Isabelle Doucet	researcher	BEL	301	Locus architects	architect	–
173	Ernest Ng	–	–	399	Walter Hidalgo	–	CRI
398	Colin Falconer	architect	–	205	Ernest Ng	–	–
65	Melis van den Berg	artist	NLD	195	IwamotoScott	architect	USA
56	Antje Kalus	architect, designer	DEU	132	Jenny West	artist	GBR
33	Susan Finlay	artist	GBR	411	Jenny Polak	–	–
336	Tien Le	–	–	270	Jason Coburn	–	–
386	George Young	–	–	351	A L Fernandez & students	architecture professor	–
37	Paola Ricci	artist	ITA	9	Meltem Eranil Demirli	research assistant	TUR
117	Kai Schiemenz	artist	GER/USA	26	Richard Hooper	sculptor, lecturer	GBR
66	Dulcinea Santos	architects	CHE	13	Sandra Erbacher	artist	GBR
376	Cathy Wu	–	–	189	Jarlath Cantwell	–	–
223	Ji Young Kim	–	–	152	Alejandro Vallejo Rivas	–	CRI
70	Lu Gao	architecture student	USA	365	Helena Wee	–	–
116	Bob Trempe	lecturer, architect	–	308	Aristide Antonas	–	GRC
405	Joseph Choma	–	–	398	Jose Vela	–	–
320	Harrison Barker	–	–	188	Stefan Davidovici	architect	ITA
170	Radu Comsa	lecturer, designer	–	256	M. Dorcan & M. Rückert	–	DEU
192	Thorbjørn Andersen	–	–	282	Eicini Andoutsopoulou	–	–
142	Heznan Lee	–	–	50	Sanders Watson	artist	USA
407	Valerie Jolly	–	–	255	W. A. Sobczynski	–	–
147	Theodoros Stamatogiannis	artist	GRC	347	SMAO Architecture	architects	DEU
368	Alexander Hüsler	–	–	375	Lonn Combs	architect	–
226	Roman Fehe	artist	AUT	302	Ben Pell	architect, critic	USA
69	Duncan Beaman	artist	GBR	296	S. Ocoog & P. de Vries	–	NLD
104	John Bacc	architect	–	155	Eglantine Bigot-Doll.	–	–
391	Robert B. Lisek	–	–	137	Day Jimenez	architecture student	USA
2	Kathrin Böhm	artist	GBR	340	Robert Fackash	–	–
236	Madi Boyd	–	–	268	Sarena Montesissa	–	–
197	Elissa Macley	–	–	378	Actuco Lyon	–	–
93	Esmé Valk	artist	NLD	177	Kelsey Harrington	artist, architect	–
216	D. Kronic & B. Juricic	–	USA	138	Bachara Prokop	–	DEU
338	Matilde Cassani	–	–	250	Sophia New	–	–
102	Bartłomiej Klimczak	architect	AUS	348	Mack Boot	–	–
129	Riccardo Benassi	artist	–	241	Yamac Korfali	architect	GBR
95	Christopher Deciso	artist	–	327	Rachel Hurley	–	–
397	Matthew Verdun	–	–	41	Atelier Tekuto	architect	JPN
107	Aenaud Deleval	land surveyor	FRA	133	Canales & Lombardero	architects, tutors	ESP
341	Dániel Erdély	–	HUN	261	Juan Cabelo Acibas	–	–
165	József Benedek	artist	–	322	Petea Schmidt	researcher	AUT
410	Manuel Báez	–	–	58	Matthew Burton	artist	GBR
281	Micheal Silver	–	–	349	Feida Rosenberg	teacher	SWE
127	Rachel Lee	–	DEU	406	Clare Burnett	–	–
164	Yu-Wei Tsai	–	TWN	63	Jaime Gili	artist	VEN
279	Stephan Echenhofer	–	–	84	Lauca Green	artist	–
159	Zdenko Medvid	–	DEU	172	Tijana Knezevic	artist	SRB
288	Asban John Pius	–	–	213	Adolfo Nadal Secano	–	–
82	Karl England	artist	–	303	Oscar Malaspina	–	–
206	Jose Toccal	–	–	24	Naho Tarushi	artist	USA
381	Elizabeth Lovett	–	USA	393	BARarchitekten	architects	DEU
120	Jing Feng	–	–	295	Tony McCarey	–	GBR
307	Aristide Antonas	–	GRC	160	K. P. Hazi	artist	IND
128	Federica Buetti	curator, writer	DEU	299	Locus architects	architect	–
98	James Smith	photographeer	–	168	Bettina Gehold	architect, designer	CHE
401	María Prieto	–	–	331	Maciana Kolova	–	–
286	Justus Pysall	architect	DEU	220	Alexis Meier	–	FRA
75	Fabio Cocuzzi	artist, printmaker	GBR	335	Iuliana-Elena Gavril	–	–
232	Nilgun Kuloglu	–	–	293	Lorraine Nicholas	lecturer, dancer	GBR
85	Sadek Bazaraa	artist	USA	386	Kim Steele	assistant professor	–
92	Rosamund Farmer	artist	GBR	150	Lukas Einsele	photographeer	DEU
16	Barbora Klimová	artist	CZE	97	Karen Henderson	artist	GBR
280	Laura Ferracello	assistant professor	ITA	109	Rina Sheznan	writer, filmmaker, anthropologist	–
81	Kelly Choppening	artist	GBR	258	Ines Weizman	–	GBR
246	Johanna Hällsten	–	–	377	Adrian Blackwell	assistant professor	–
367	Dina Kronic	architect, phd candidate	–	167	Rebecca Partridge	artist	–
44	Maubrey, Die Audio Gruppe	artists	DEU	247	Russell Whitby	–	–
312	Guenther Baczik	–	–	115	Jessica Fritz	–	USA
274	Saskia Hebert	–	DEU	119	Ross Anderson	lecturer, architect	AUS
180	Mário Afonso	–	–	20	Cristian Chironi	artist	ITA
30	Jack Brindley	artist	GBR	344	Maria Sevastaki	–	–
306	Oliver Sack	–	NLD	363	André Chaves	–	–
221	Govinda Sah	–	GBR	49	Jeff Instone	artist	–
379	Jennifer W. Leung	critic	USA	294	Auroce Ythier	–	FRA
199	Deborah Aschheim	artist	USA	194	Jack Rees	architect, colourist, writer	USA
89	Antonio Borghi	architect	ITA	240	Eva Repousco	–	–
359	Andrew Wilson	–	USA	283	Tony McAteer	–	–
31	Steven McCarthy	graphic designer	–	219	Eli Giannini	architect	AUS
304	Aristide Antonas	–	GRC	251	James Bruce	architect	USA
355	Alette Simmons-Jimene	–	–	126	Riccardo Benassi	artist	–
134	Ines Ensal	–	–	204	Ragna Berlin	–	–
38	Duarte da Encarnação	artist	ESP	402	Taras Bohonok	–	–
57	Amy Fung-yi Lee	artist	USA	55	Roberta Maccaccio	architect, student	ITA
319	Eugenia Villafañe	architect	GBR	370	Florian Goldmann	–	–
215	Jae Yeon Chung	artist	GBR	265	Anthony Coleman	photographeer	GBR
259	Diego Chavarzo	architect	USA	143	Heznan Lee	–	–
176	Aili Vahterapu	–	EST	100	Thracia Robinson	–	–
76	James Clarkson	artist	GBR	316	Sabine Horlitz	–	DEU
291	Lucia Pizzani	artist	ITA	300	Craig Scott	–	–
1	Robert Feehzer	graphic design student	USA	237	Tim Ireland	architect	GBR
318	Nicola Delle Donne	–	–	227	Oguz Tatari	artist	TUR
184	J. Delaittee-Vichnevsky	–	FRA	59	Tietza Even	artist	USA
106	F. de Barros & M. Favre	–	–	36	Jean-Marc Caracci	photographeer	FRA
380	Clea T. Waite	–	–	149	Jonathan Davies	–	GBR

**Concrete Geometries
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