

STUDIO

Goethe/Artist in Residence

Guided by Aser Giménez-Ortega (MVRDV) and Anne Hoogewoning



Student Project Presentations

INSIDE 1819

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AIR Goethe



The Goethe-Institute is a non-profit German cultural association operational worldwide with 159 institutes, promoting the study of the German language abroad and encouraging international cultural exchange and relations. The Goethe-Institut fosters knowledge about Germany by providing information on German culture, society and politics. This includes the exchange of films, music, theatre, literature, architecture and urban life. The Rotterdam Goethe Institute offers, with her library, cultural programme and language courses, a connection to the German culture.

With her Artist-in-residence facility the Rotterdam Goethe Institute also offers German artists, theatre makers and architects a peek at the Dutch culture. Throughout the year a selection of German cultural researchers and makers stay at the Institutes guest apartment to observe the city, exchange experiences, cooperate with local makers and produce works of art.

You could type the Artist-in-residence facility as effective but not very homely, functional but not very inviting. It does what it is supposed to do but in doing that leaves many potentials unused. Its interior is nondescript and its architecture does not fully use its spatial opportunities. The character of the spaces does not reveal its function or location. Also the space is in need of a renovation.

This is where the design assignment starts. In the second studio we are going to explore the potentials of the Artist-in-residence facility of the Rotterdam Goethe Institute. The bandwidth of the exploration will be defined by the director of the Dutch Goethe Institute Mikko Fritze and Claudia Curio who is responsible for the cultural programming of the Rotterdam Institute. They will sketch an image of possibilities and restrictions. Interventions in the space that do not touch the structural core of it are reasonably easy to realize. More structural interventions will make an intensive and lengthy trajectory through bureaucratic institutions necessary. Students, aware of these challenges, will, with their proposals, define their positions within the field of opportunities.

After presenting the results of the design exploration, The Goethe Institute together with INSIDE will determine the possibilities for further development of the proposals and the presentation of these. Depending on the usability of the proposals, new appointments are made at that moment.

The Goethe Institute will provide input in the possibilities and restrictions for re-developing their Artist-in-residence facility. Information on history, structure, floorplans, programme as well as financial and organisational challenges will be available at the start of the project.

The Goethe Institute representatives will introduce the assignment and the Institutes building to the students. They are also invited to give feedback to the students in the course of the projects development and will be present at the final presentation of the proposals.

From INSIDE 11 firstyear master students will work on the assignment. They will be guided by architects from MVRDV (Aser Gimenez Ortega and Elien Deceuninck, under supervision of Fokke Moerel) and Architecture historian Anne Hoogewoning. Also modelmaker Vincent de Rijk, practice teacher Erik Jutten, coordinator Lotte van den Berg and head of department Hans Venhuizen will participate in the guidance of the students.

Schedule

22 november - Start of the studio in The Hague

27 november - Travel to Rotterdam - Introduction at Goethe Institute (10-12 hrs) - visit various AIR facilities in Rotterdam - meet the artist group Observatorium

10-14 december - The AIR is open for students.

20 december 10-12 hrs - Midterm presentation at INSIDE The Hague

10-17-18-19 january - modelmaking workshop with Vincent de Rijk in Rotterdam

31 january 14-16 hrs - Final project presentation in the Goethe Institute Rotterdam

Goethe AIR

INSIDE studio by MVRDV + THEORY AND WRITING

22.11.2018 - 31.01.2019

Research and design studio Brief



Themes

Each student will work on one specific theme to explore a scenario for the AIR and the spatial consequences for the artists and resident. Possible themes include:

- The **super local** AIR (with focus on context)
- The **introvert** AIR (with focus on personal creation)
- The **DIY** Air (with focus on personal appropriation)
- The **German** AIR (with focus on national representation)
- The **adaptive** AIR (with focus on temporary needs)
- The **workaholic** AIR (with focus on working/living relation)
- The **lazy** AIR (with focus on living)
- The ... AIR (You name it!)

Themes and scenario's may have a social, technological, political or cultural background, as long it seems of relevance to the AIR and have impact on the way the spaces of the artist in residence installations will be used. It is specifically not expedient to develop a fully integrated and complete AIR theory but to focus on one specific theme/ component/ scenario to explore. How would this theme give direction to a specific concept and design? Scenario's might be very speculative (yes

please!) and have experimental character as long as arguments can be found in current trends or visions.

This theme will be researched and developed into a concept. This concept will be developed into a design. The end result doesn't necessarily need to be an 'interior design'. Could as well be an extension, integration, clash, implementation strategy, toolbox or manifesto for future transformation.

Phases and products

The studio will distinguish three components / phases. The theoretical exercise will be largely integrated into the studio. Ideally, the chosen architectural references will somehow relate to chosen theme / concept.

1. **Research** (week 1-3): Analysis of references and research of chosen theme.
(Collective, in pairs)
2. **Concept** (week 5-5): Development of theme into a spatial concept / theory/ scenario.
(Individual)
3. **Design / presentation** (week 5-8): Design for the transformation of the current AIR.
(Individual)

Each phase will result in one A1 (portrait) presentation panel . During the midterm presentation the first two panels will be presented. The final presentation will encompass (a remake of) all three panels and a physical model.

- **Panel 1:** Analytical research of reference projects (theory) and definition and argumentation of theme through (compact) text, drawings, diagrams, data, quotes, etc.
- **Panel 2:** Concept for spatial intervention through (compact) text, drawings and diagrams
- **Panel 3:** Design for Spatial intervention through (compact) text, drawings and diagrams

Physical Model: The model will be a representation of the concept / design. it will show (part of) the existing situation and the proposed intervention and will be kick started by a workshop with Vincent de Rijk.

Each student should (from week one onwards) have three A1's on the walls of the INSIDE studio space. These panels will be used as collages or pin up boards on which the research, concept and designs develop. Weekly presentations will be done and feedback will be given on the presented A1's. Following this strategy, part of the process will be focused on presenting the ideas in a clear and compact way as the content and layout of the panels improve.

Weekly schedule

Studio meetings generally take place on Thursday mornings (10:00u – 13:00u). The course takes 8 weeks. In the fourth week we'll have a midterm presentation. Week 8 will be the final presentation. Each student will have

- 22.11: Introduction
- 27.11: Goethe Institute visit
- 06.12: References selection and theme definition
- 13.12: Development research and concept
- 19. 12: **Midterm presentation of first 2 A1 panels (research and concept)**

X-mas break

- 10.01: Development concept and design
- 16.01: Development of design
- 24.01: Development of design and presentation
- 31.01: **Final presentation of 3 A1 panels and physical model**

Contact

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Anne Hoogewoning: ahoogewoning@xs4all.nl

STUDIO Goethe/AIR

Presentation/Proposal

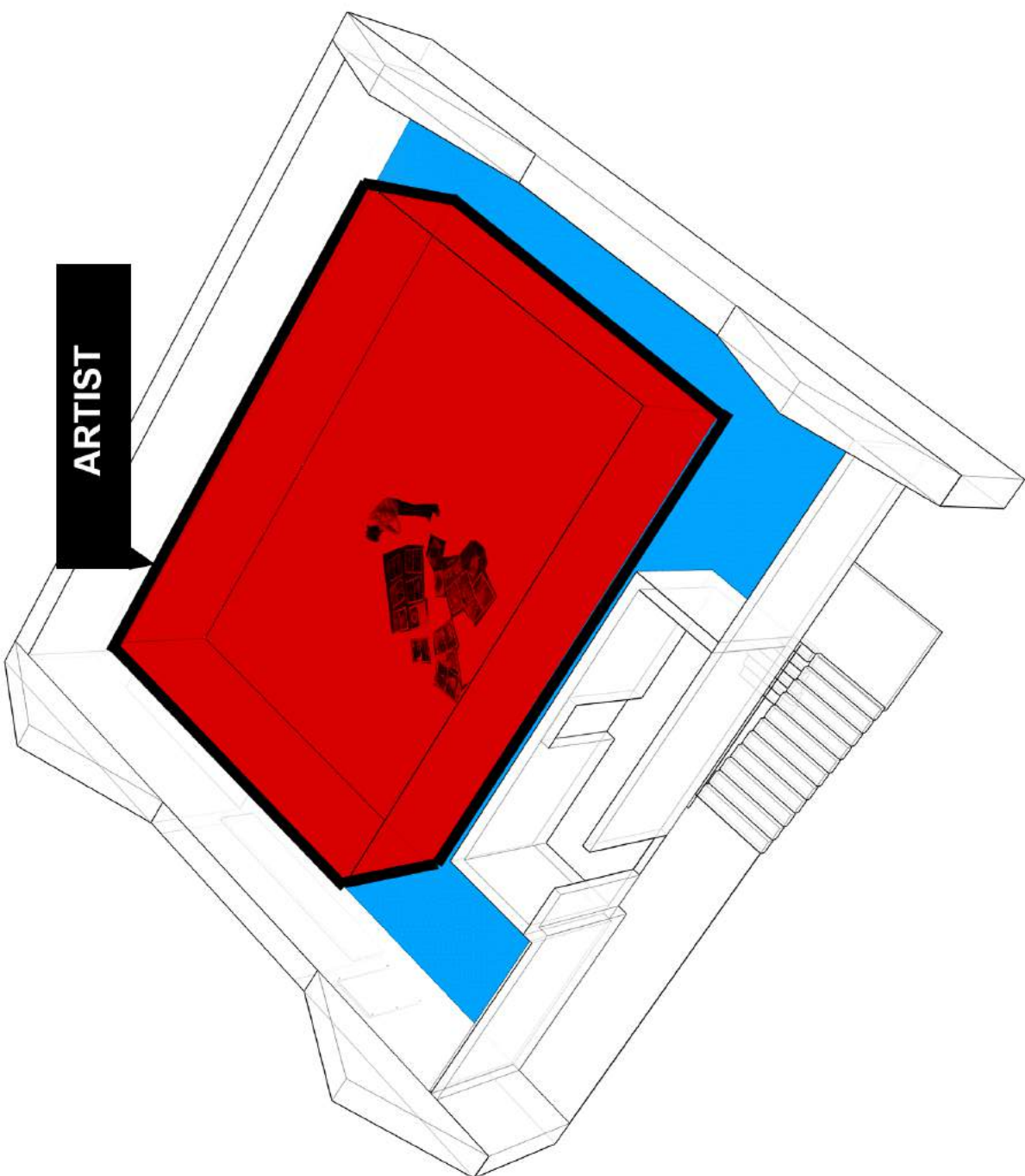
Devina Amelia
INSIDE 1819 student

It's a humbling fact about human nature that deadlines work. We are always dependent on other people to impose their demand of delivering our work on time. Despite our curse of the deadline, we indeed get our work done and privately feel grateful for the supervision.

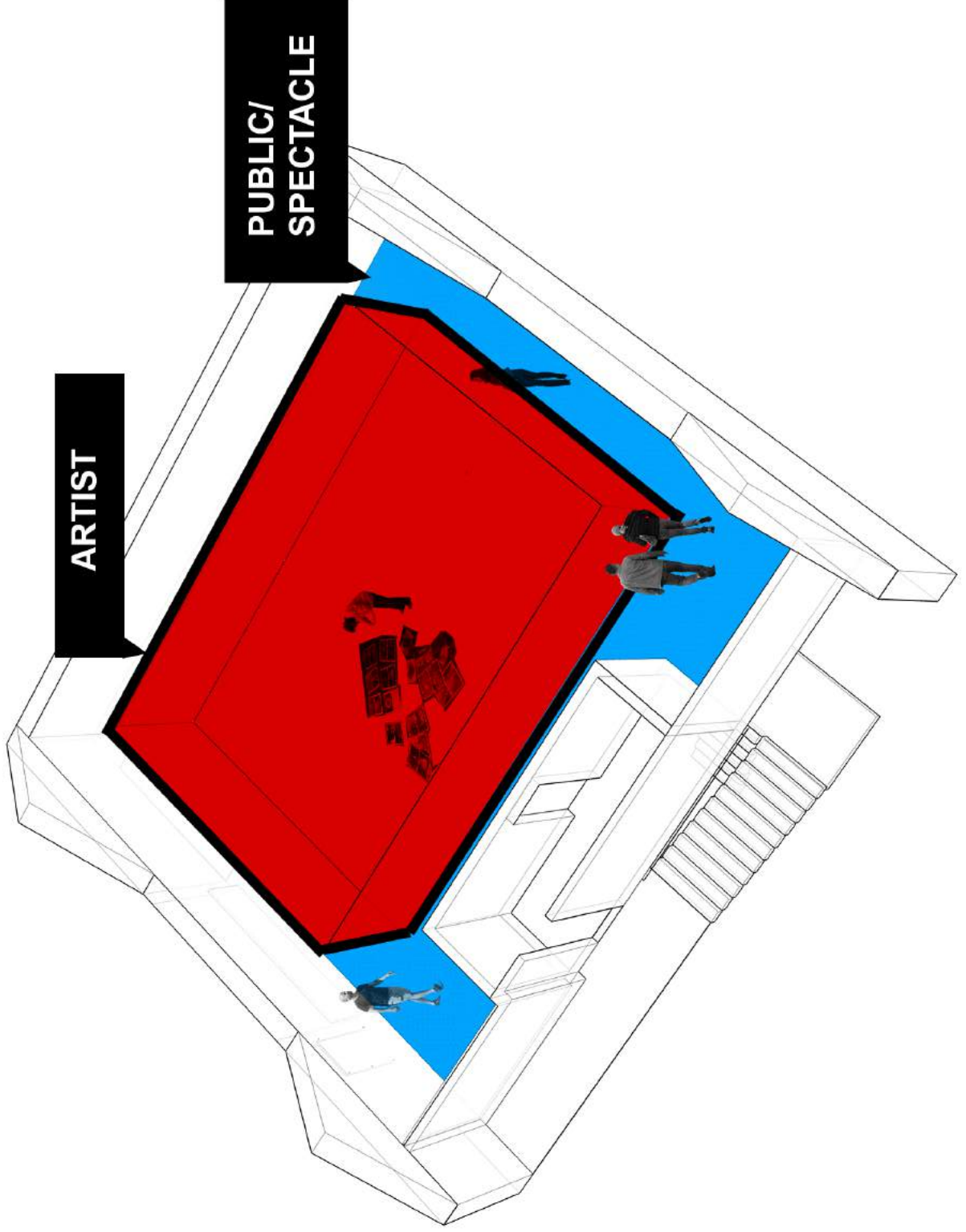
Unfortunately, there is not always people who is going to oversee our work.

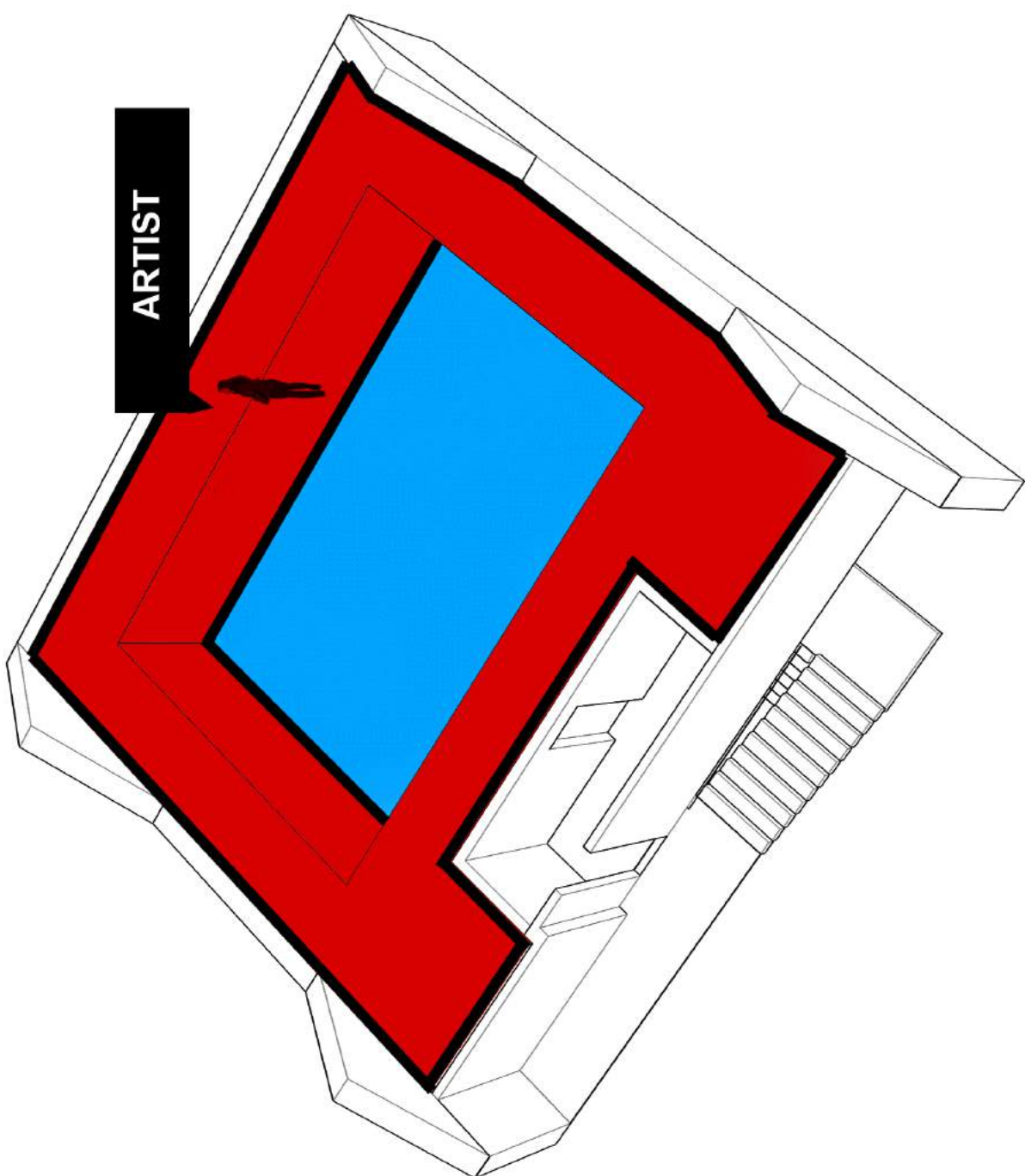
Painfully but also productively, this is where the AiR space should take a role. By adapting the methodology of a habit forming design, the proposal of the Goethe AiR Institute, Rotterdam merges a residential, workspace and exhibition program to create a new typology that facilitate and promote a more discipline working habit of people in the creative industries. From planning, working, publishing and exhibiting to public, the whole scenario is designed to engage the users.

Memento Mori, as it sounds less romantic, the purpose is indeed to align with the needs of human nature.

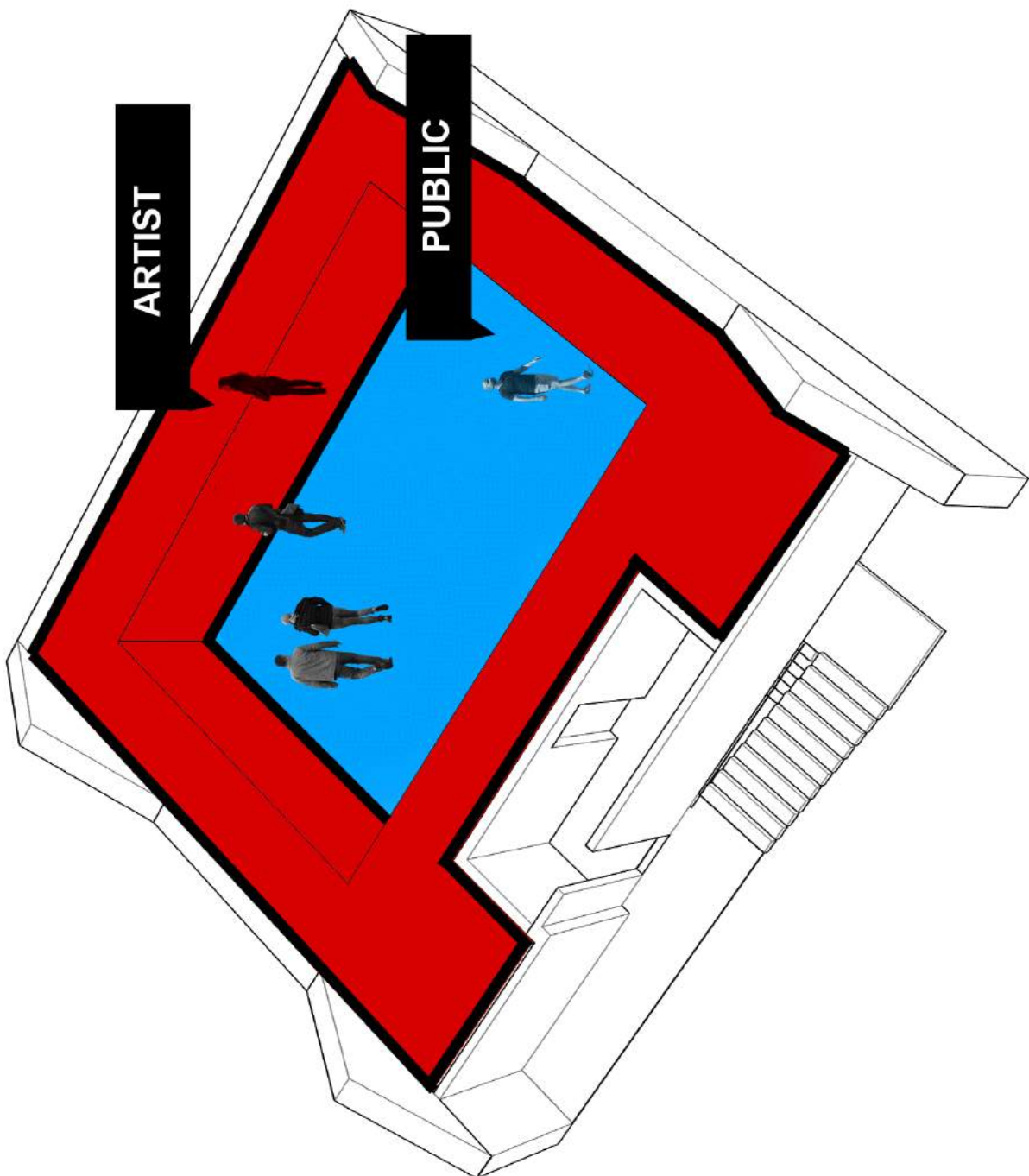


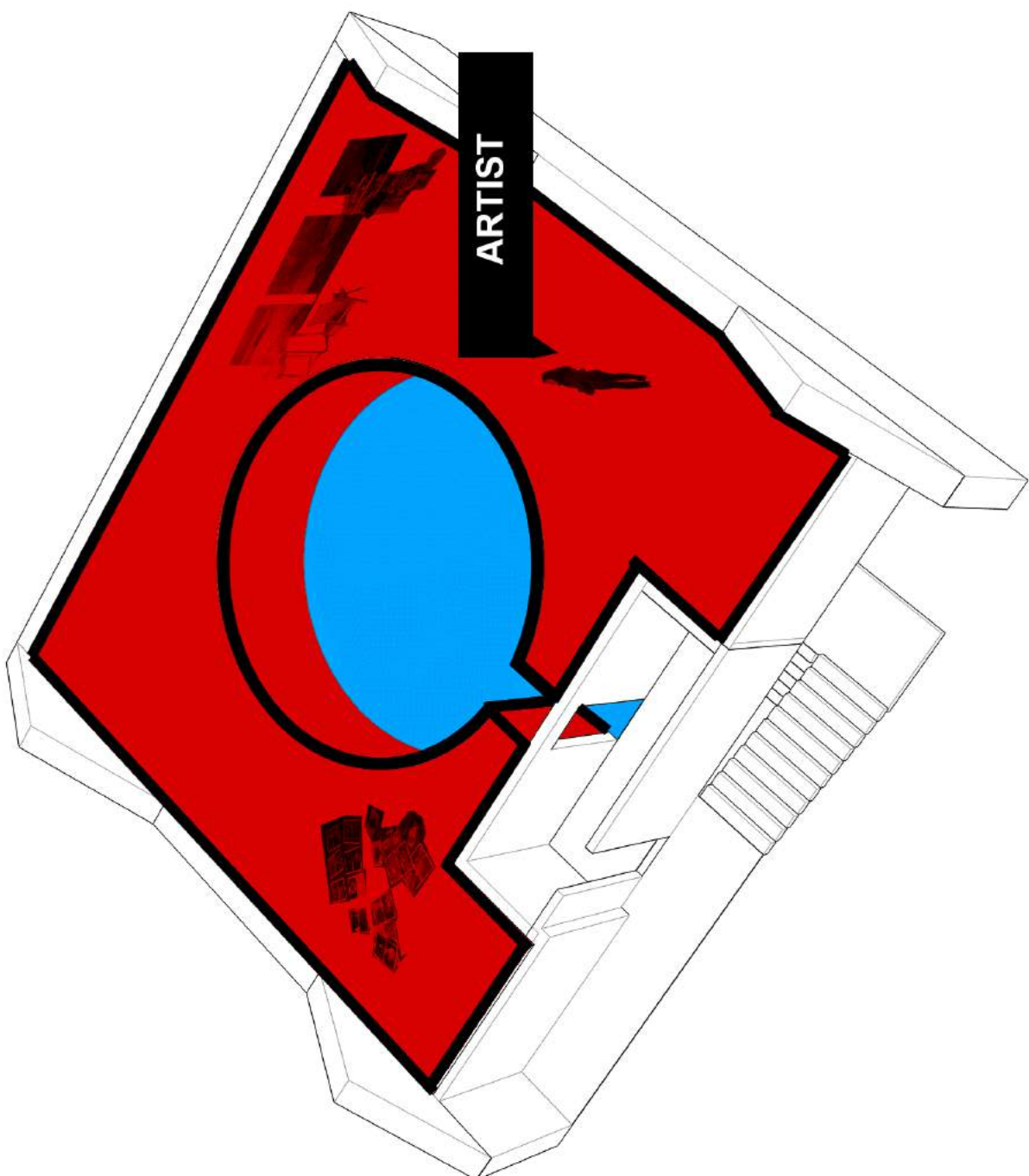
ARTIST

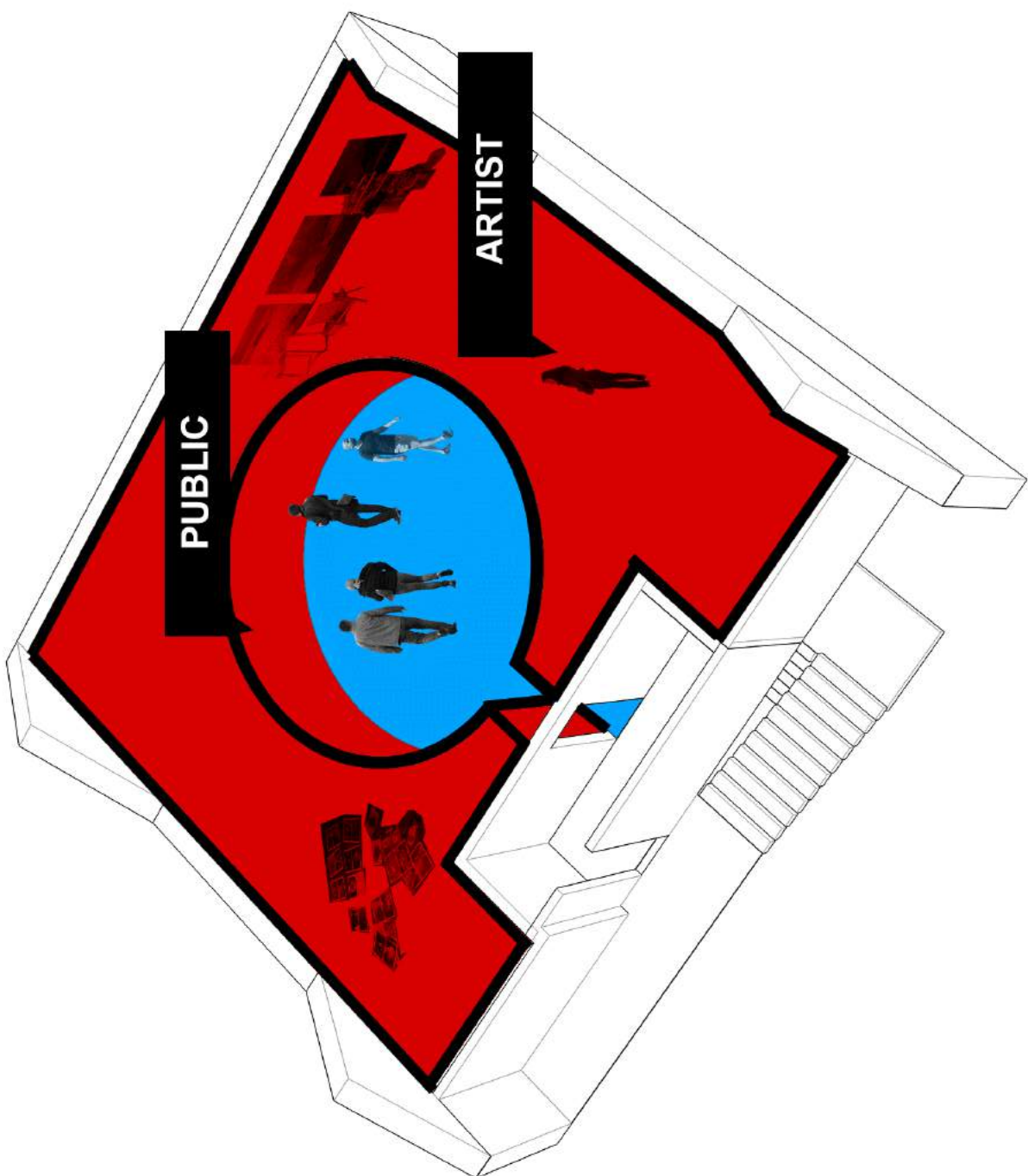


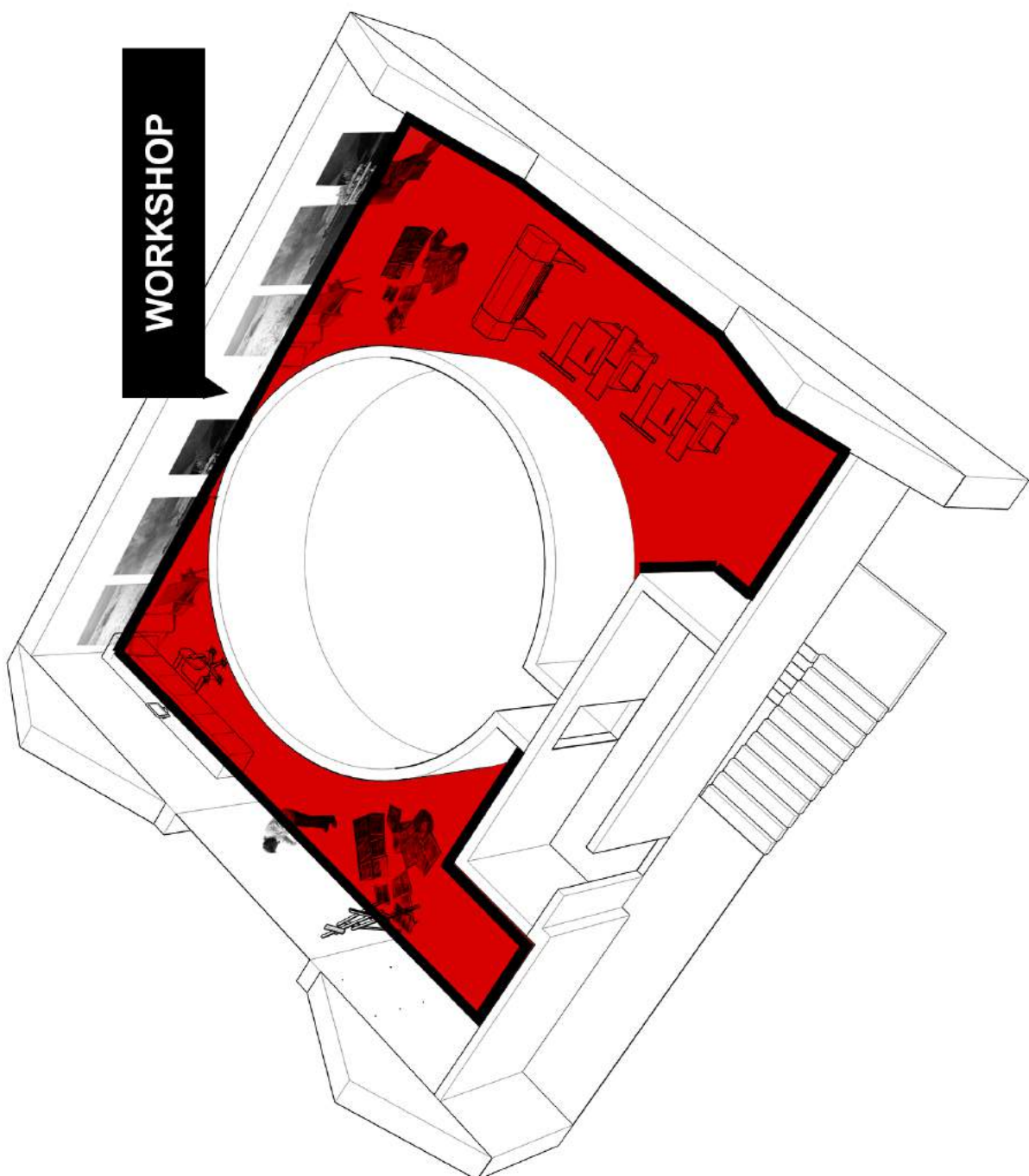


ARTIST

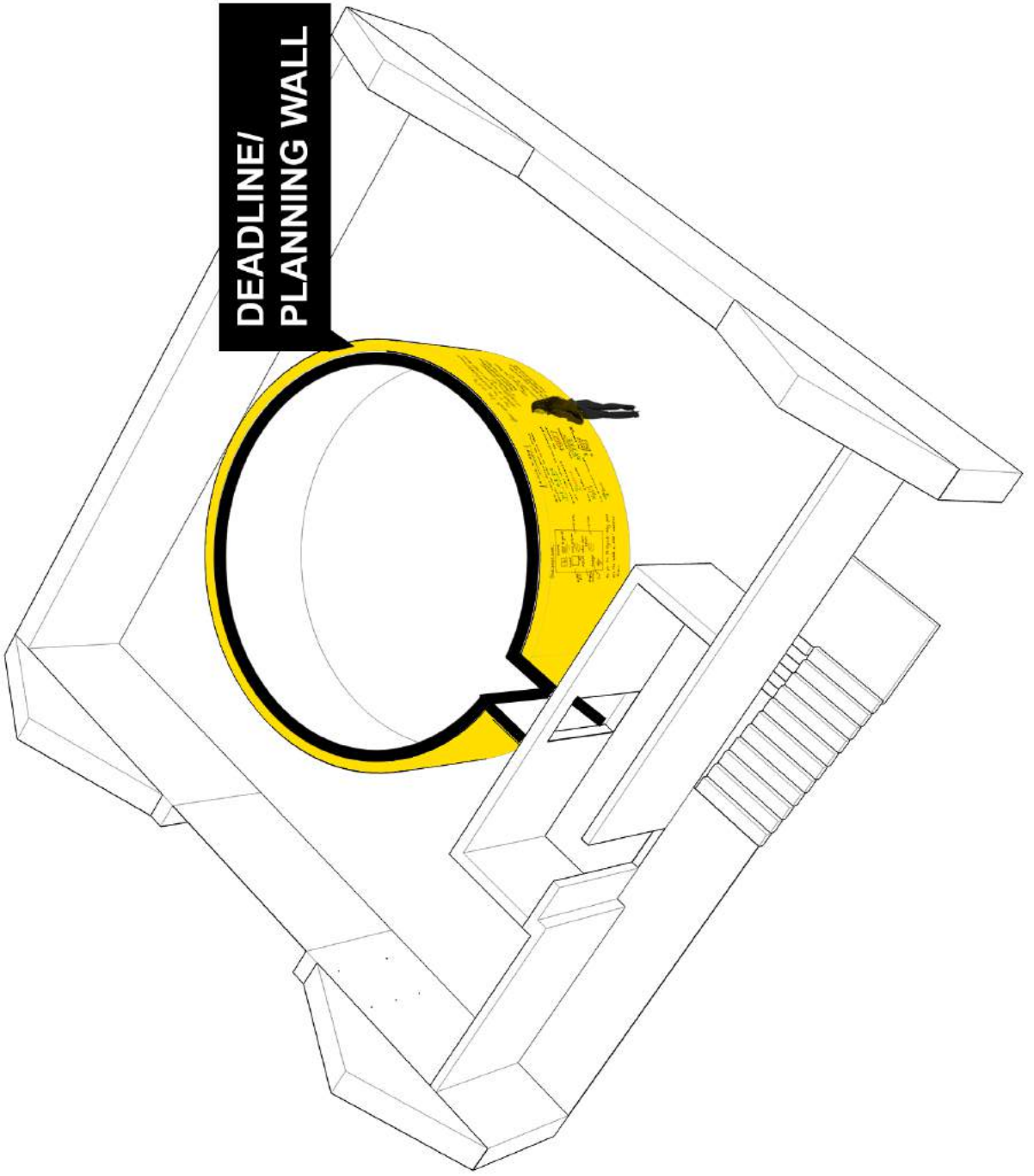


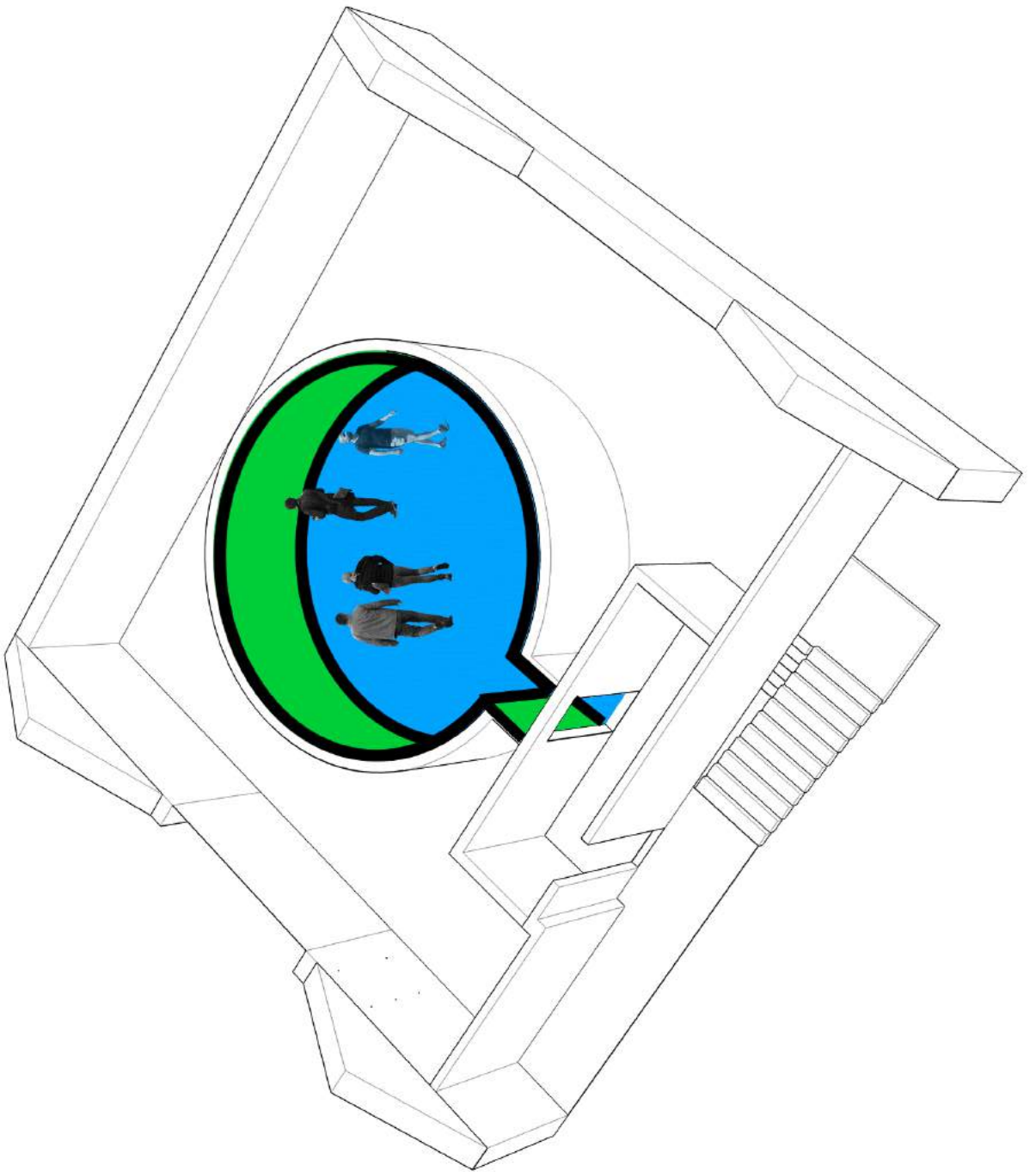


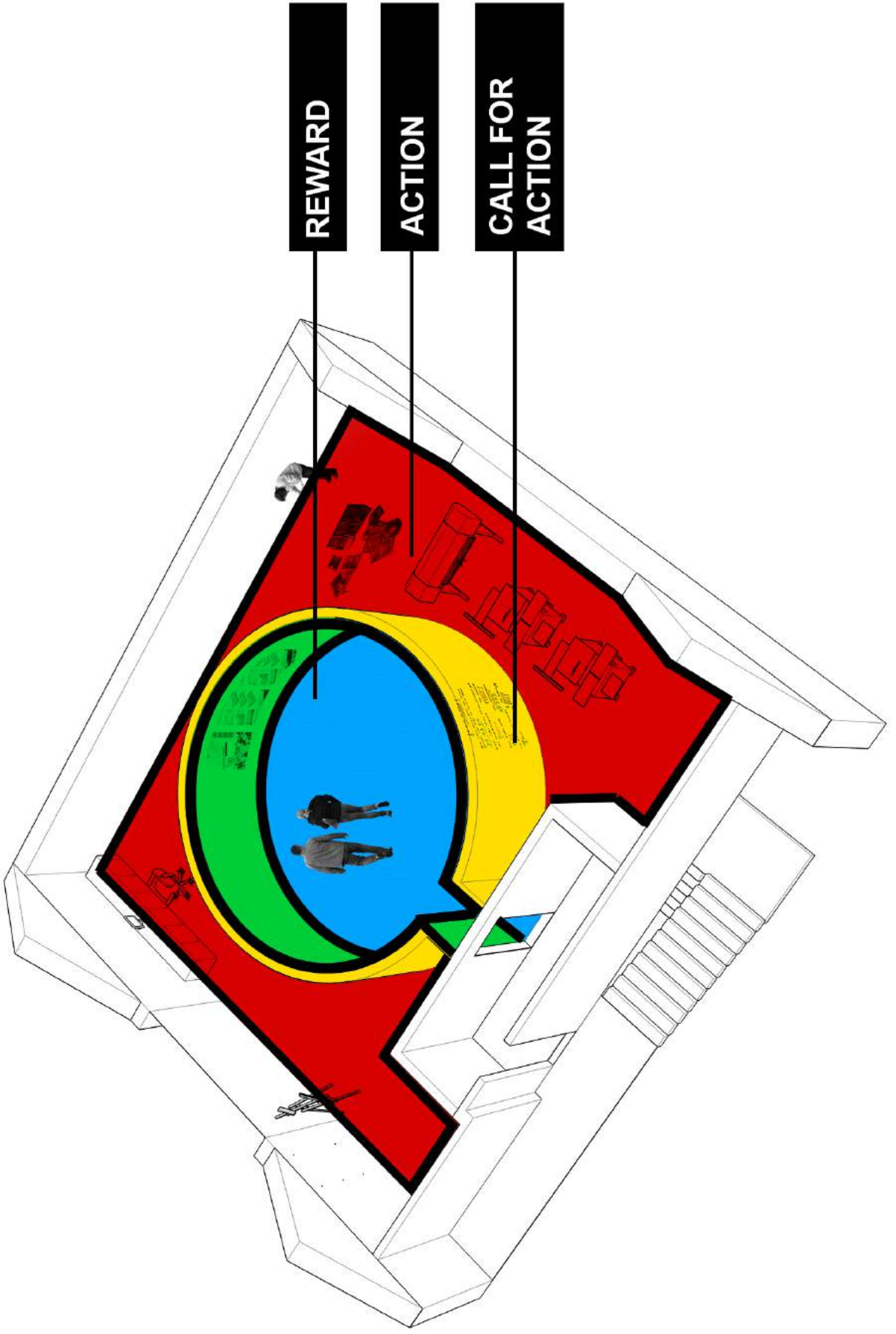


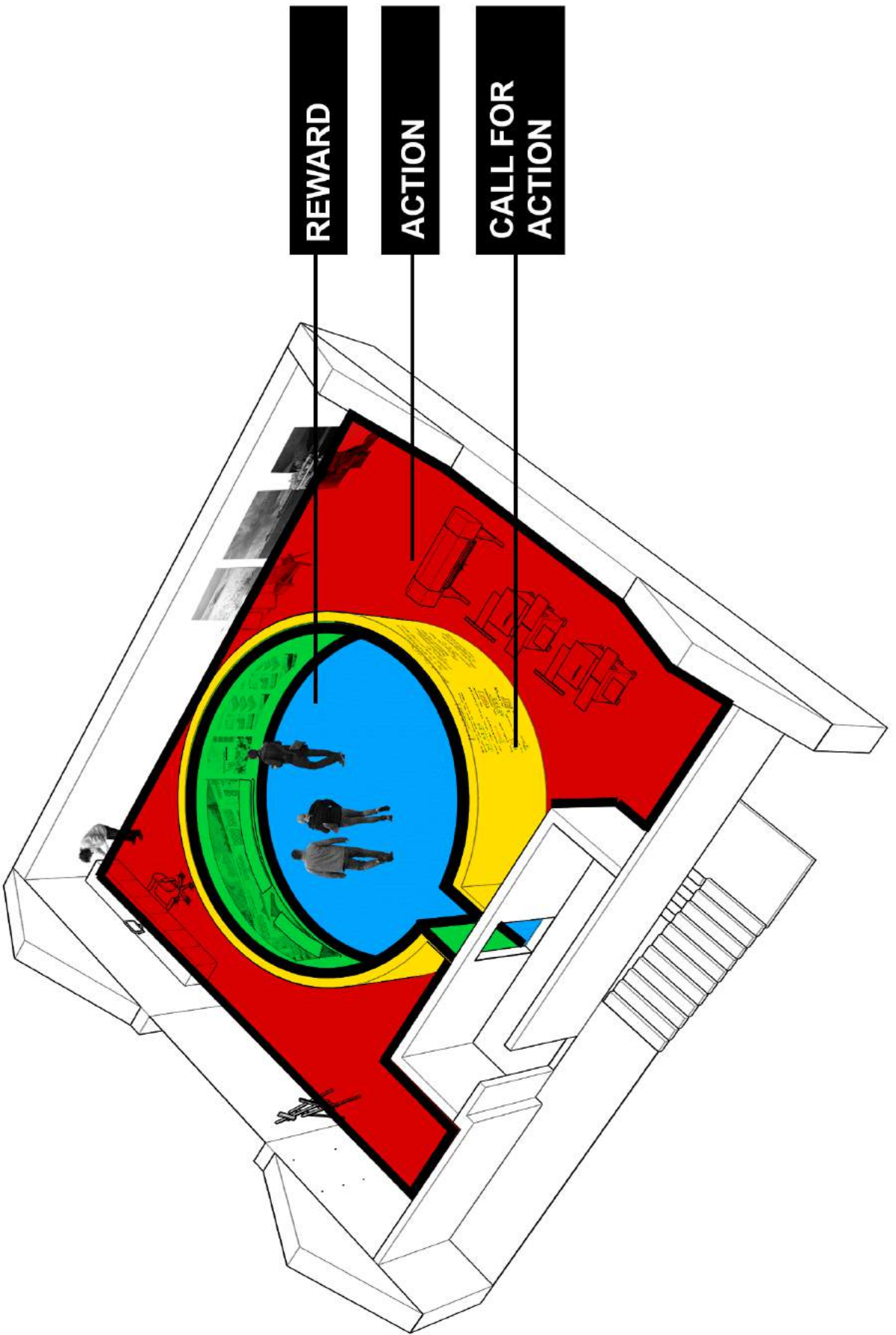


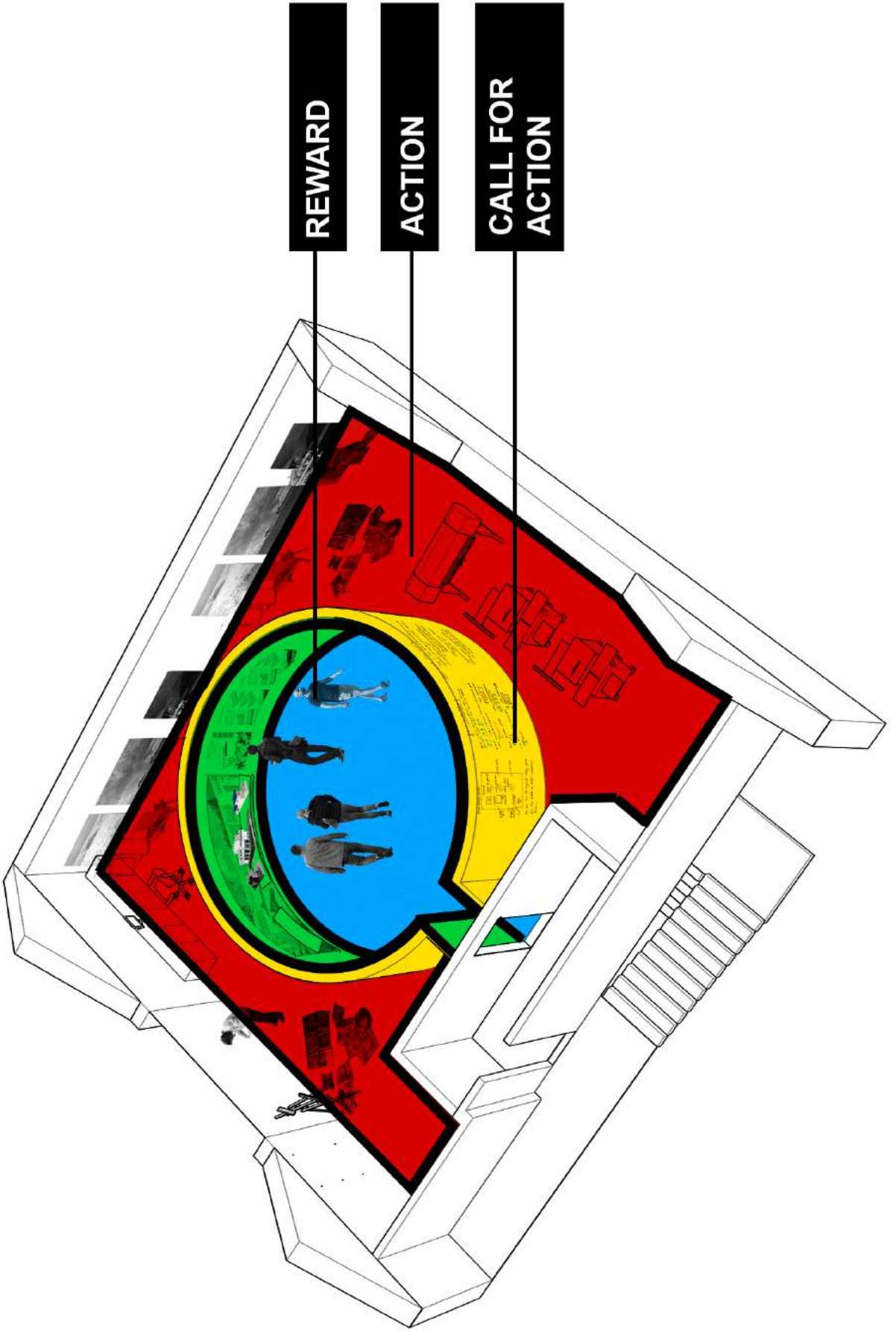
WORKSHOP

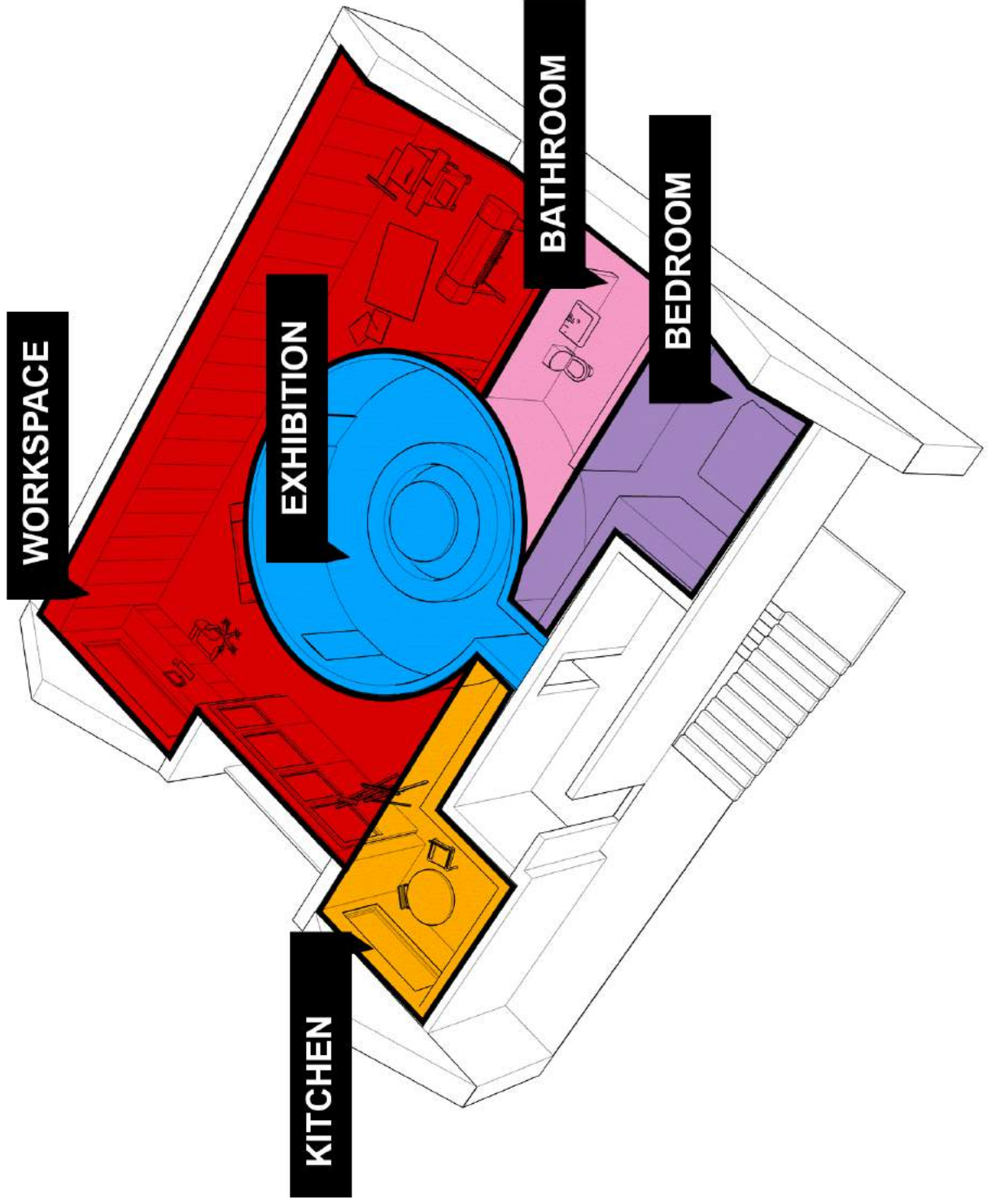




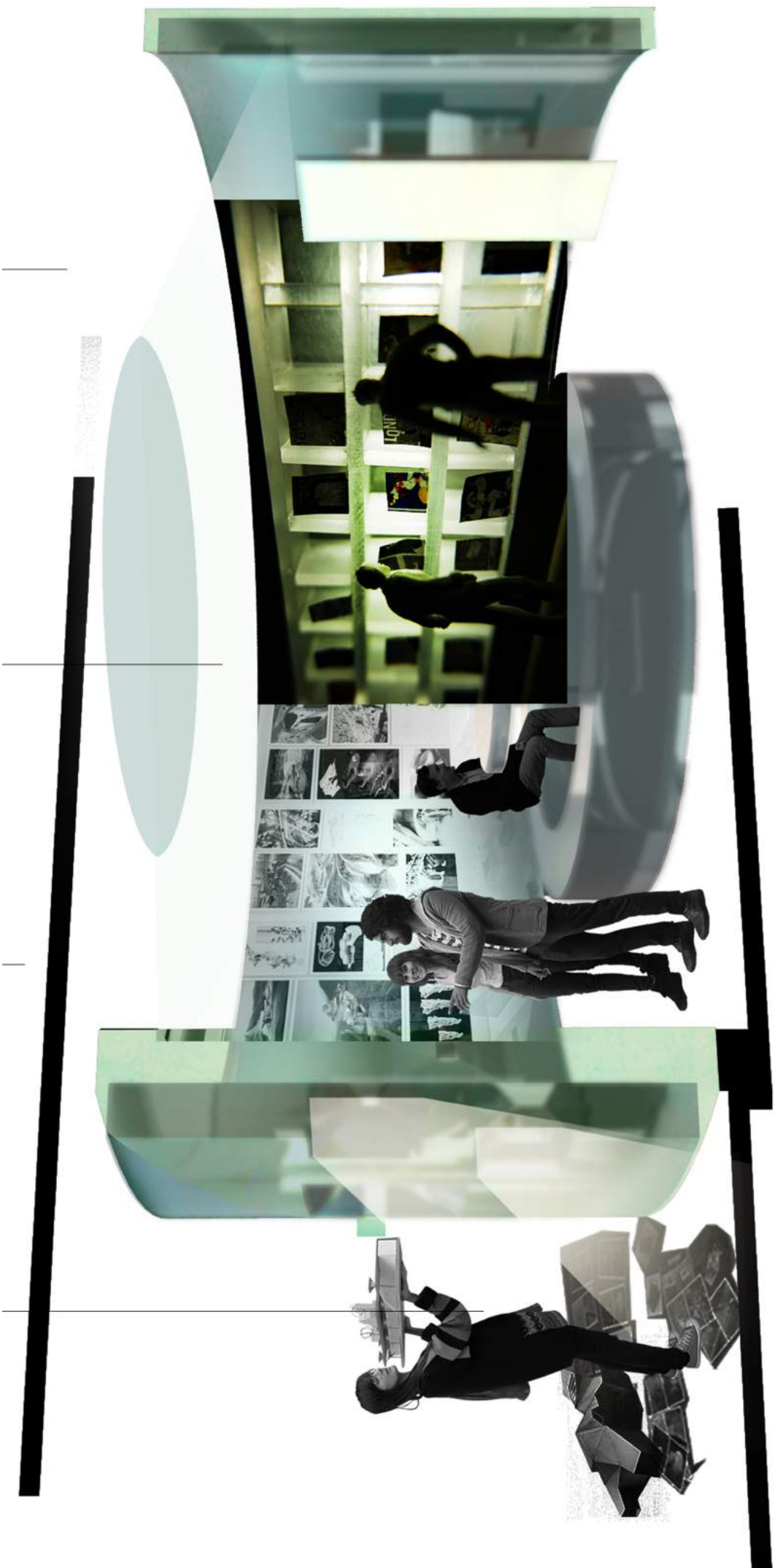




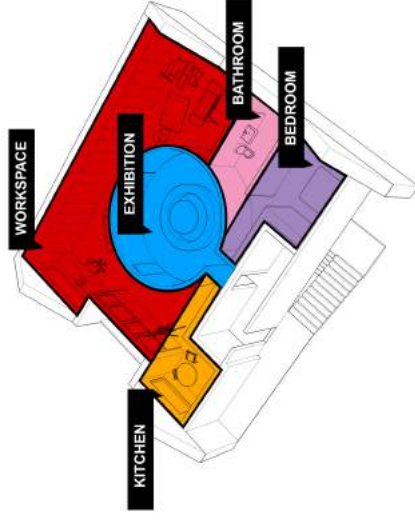
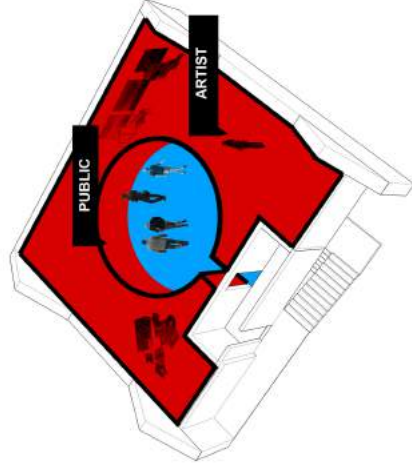
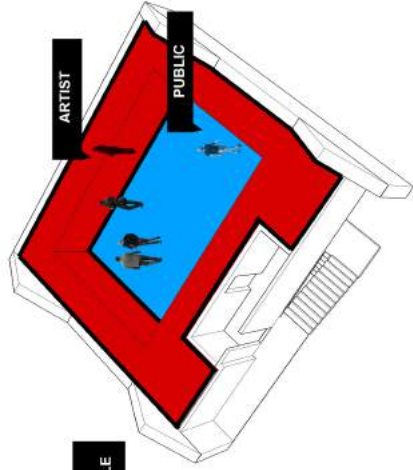
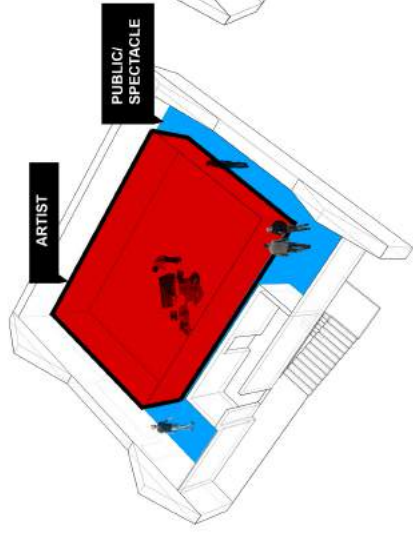




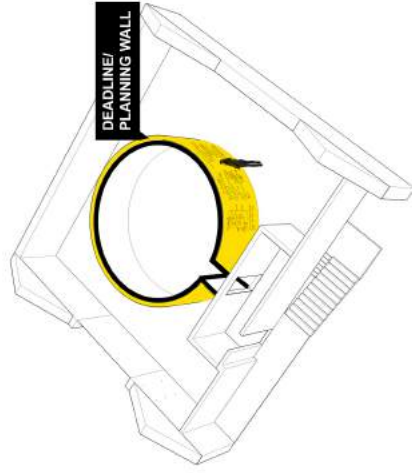




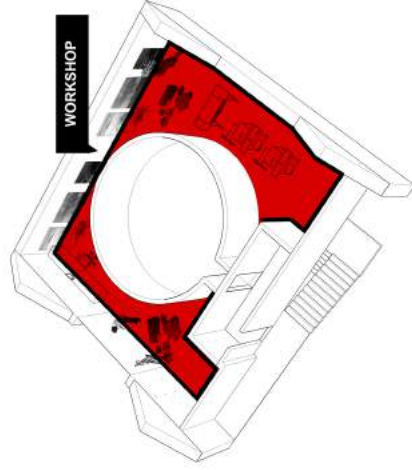
HABIT FORMING PRODUCTS



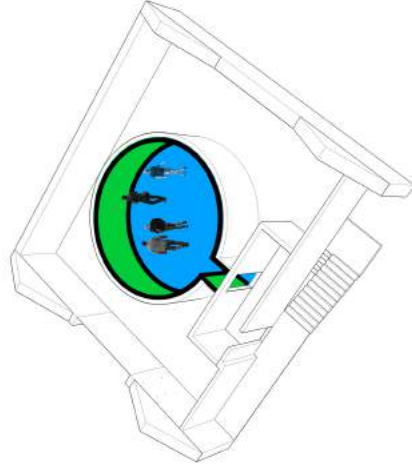
TRIGGER



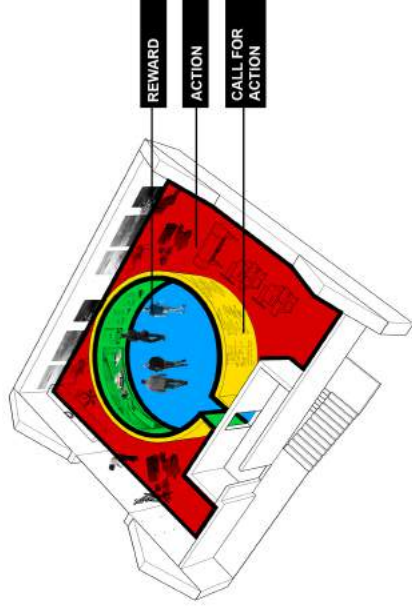
WORK/ ACTION



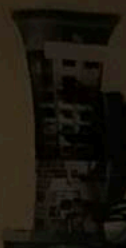
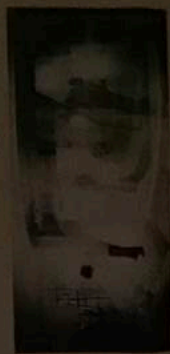
REWARD

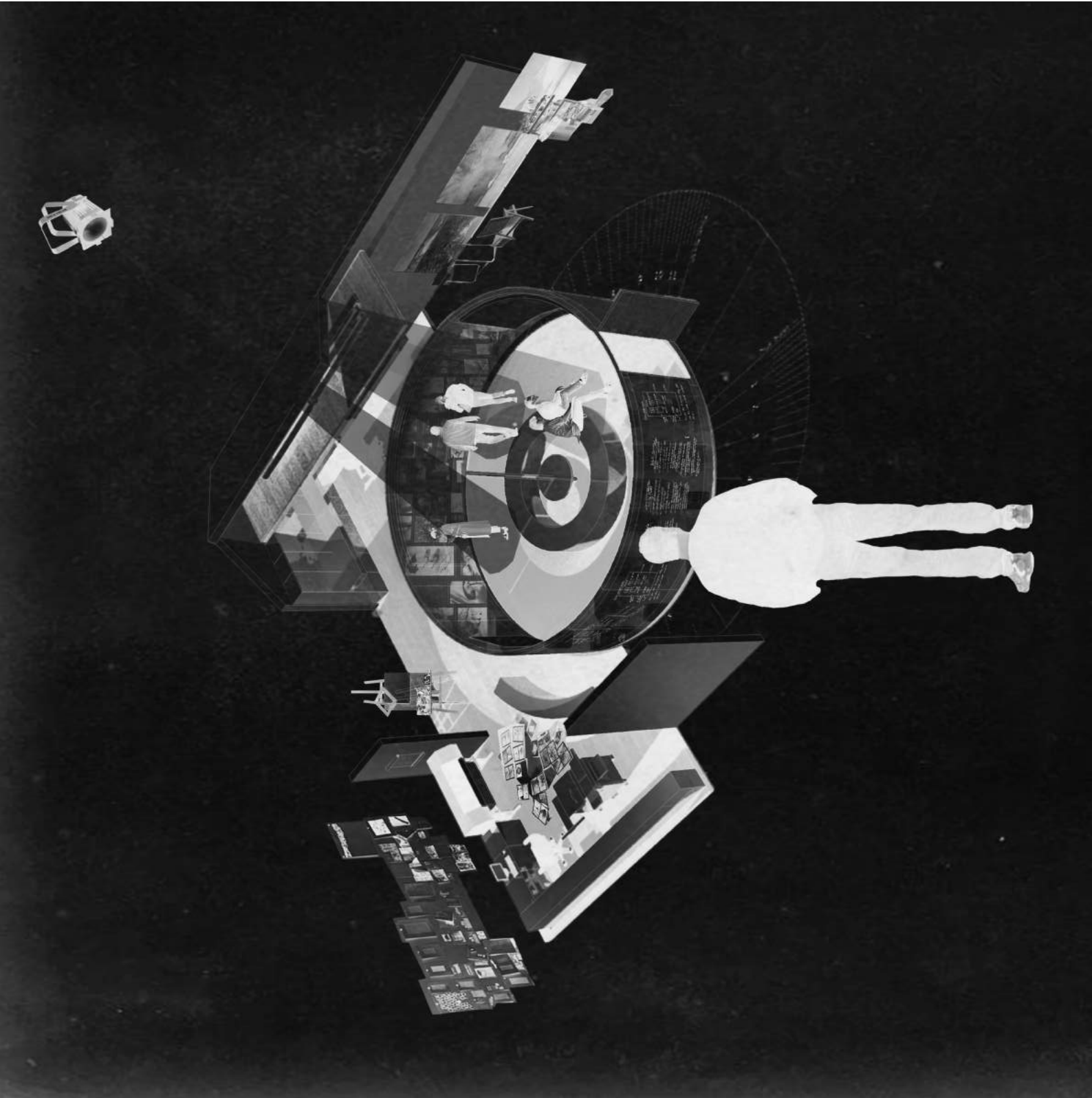


INVESTMENT



MEMENTO MORI





STUDIO Goethe/AIR

Presentation/Proposal

Natali Blugerman
INSIDE 1819 student






PLAY YOUR AiR

Main qualities for creating an engaging and
fruitful design for the Goethe Institute AiR

Natali Blugerman



“It is the child in man that is the source of his uniqueness and creativeness, and the playground is the milieu for the unfolding of his capacities and talents.”,
Eric Hoffer.

Introduction:

In this paper I will try to answer the following questions: How can I create a space that inspires the residents of the Goethe AiR to play? Which immaterial qualities do I need to work with in order to bring about this experimental attitude within the residents? Why is play important in the creative process?

Research:

For my research I mainly worked with three sources: the book "How to grow a playspace"¹, in which experts like landscape architect Elizabeth Cummins, architect and researcher Zahra Zamani and PLAYLINK² director Bernard Speigal, were invited to write about this topic; Cocky Eek (text in orange), interdisciplinary and experimental artist who has participated in many AiR'S and for whom play is a core part in her creative process; and Arakawa and Gins, architects who built interesting playspaces where people are invited for a specific time-lapse, as in Goethe's AiR, to have strong experiences that will change how they think, act and live. The research took me to further explore my topic in the following sections.

1 Masiulanis, K. and Cummins, E. (n.d.). How to grow a playspace.

2 Playlink.org. (2019). PLAYLINK | Improving experience and enjoyment of the outdoors. [online] Available at: <https://playlink.org/> [Accessed 9 Jan. 2019].

Re-invention in open-ended games:

“The beauty of open-ended play is that it can be re-invented within the same environment again and again, sometimes daily within the same setting”³. The chance of playing, for the act of playing itself, without any expectations, brings about the possibility to play without any worries or pressure. Open-ended situations allow re-inventing, re-trying, moving things and thoughts around in a fresh and mistake-free way. This quality creates an arena where the act of experimentation is the main component. Experimentation is vital for ideas to sprout: “A playspace requires ‘possibility’ and ‘potential’, not to be presented on a plate, but something that can be unwrapped and re-gifted with imagination again and again”⁴.

How to get the AiR residents to play? Triggers and motivations:

Although the reason for each individual to start playing might be very personal, there are some shared reasons too. Play is a natural way of relating to our environment since birth. It is the way in which children explore their surroundings and the way they communicate to people. It is a universal language, with the amazing quality of not needing to actually speak the same language, allowing seamless communication. As we grow up, we un-naturalize it and we frame it for specific contexts. This, in my opinion, negates a lot of possibilities, and jeopardizes our imagination and the extremes it could go to if it was nurtured and set free.

3 Masiulanis, K. and Cummins, E. (n.d.). How to grow a playspace. P.40. Elizabeth Cummins & Zahra Zamani

4 Masiulanis, K. and Cummins, E. (n.d.). How to grow a playspace. P. 341, Elizabeth Cummins & Katherine Masiulanis

How can I get the residents of the Goethe to feel “allowed” to play and boost their imagination? For Cocky Eek, for this to happen at an AiR what’s most important is to “feel at home”⁵. I believe that the sense of ownership within a space/game/life is one of the ingredients a person needs to have to feel the confidence to unwrap. To create this will be key in my design.

Affordances for intellectual and physical challenge:

“A play environment is made up of a complexity of affordances that act alone or in combination, forming further opportunities.”⁶ Through the space and the game rules, qualities like: functional-imaginary-exploratory-focused-constructive-manipulative; can be implemented, and could set the basis for the process the AiR resident develops.

For example, “Arakawa and Gins believe that changes in bodily perception would lead to changes in consciousness. Consequently, they developed architecture and constructed environments that challenge the body as a way to ‘reverse our destinies.’ Arakawa and Gins wish for visitors to explore the site like children and to reorient perceptions and discover the unlimited possibilities of the body.”⁷ This can be experienced in works like The Reversible Destiny Lofts MITAKA, (Tokyo 2015), which were inspired by blind-deaf author, political activist, and lecturer Helen Keller; and in Bioscleave House built in East Hampton, New York in 2008, which is an “inter-active

5 Interview from Natali Blugerman to Cocky Eek

6 Masiulanis, K. and Cummins, E. (n.d.). How to grow a playspace. P. 41, Elizabeth Cummins & Zahra Zamani Masiulanis

7 Reversibledestiny.org. (2019). Reversible Destiny Foundation. [online] Available at: <http://www.reversibledestiny.org> [Accessed 14 Jan. 2019].

laboratory of everyday life”⁸ , where its affordances were realized in ways so that residents “must actively negotiate even the simplest tasks”⁹ .

Cocky’s most influential AiR was in a house full of artists and writers, which was very worn down and dangerous. And she liked the fact that there were parts where they were not allowed to walk in because they may collapse. For some reason this fact allowed her to do whatever she wanted. And there was only one other rule: Leave no traces. But the place was a trace of time itself.



*Reversible Destiny Lofts MITAKA, Interior, sphere room*¹⁰

8 Reversibledestiny.org. (2019). Reversible Destiny Foundation. [online] Available at: <http://www.reversibledestiny.org> [Accessed 14 Jan. 2019].

9 Reversibledestiny.org. (2019). Reversible Destiny Foundation. [online] Available at: <http://www.reversibledestiny.org> [Accessed 14 Jan. 2019].

10 Reversibledestiny.org. (2019). Reversible Destiny Foundation. [online] Available at: <http://www.reversibledestiny.org> [Accessed 14 Jan. 2019].

Challenge and risk: Intellectual-social-physical:

“To take a self-chosen risk is to assert one’s autonomy and power of agency. It is to learn by doing what taking responsibility means in practice – that actions have consequences. It is an aspect of moral education”¹¹.

In the design I am creating for the Goethe Institute, mistakes and unresolved things, would cause problems that will pass on to the next person, giving the opportunity to resolve them. Residents will challenge each other and give the opportunity to discover aspects of the space and themselves. It would be a self-discovery, and collective travel where aspects of the personality of each resident will leak through the temporary situations they will be creating in the space, for themselves and for others. In this take, rules could help give the whole sequence a direction, but should not be so restrictive that would damage their creative process.

This is an example from Cocky’s experience where rules and expectation were taken too far: “At a residency with the FOAM team in Brussels we had to be together for a week in a place, we couldn’t go out and we had to imagine that we were in a ship all together. I think this experience was the biggest nightmare for every participant. We all knew each other for years and we really respect each other, and I think that after this week everyone looked so miserable, it was one big nightmare. I think it was because the person who organized it had high expectations of an outcome and we were all not into it. So you feel pressure. This person had a very romantic idea of people living together on a ship, and thought it would bring out the best in people, but actually brought the worst

11 Masiulanis, K. and Cummins, E. (n.d.). How to grow a playspace. P 279, Bernard Speigel

in all of us. Maybe because we were locked up. The space was fantastic, so there was nothing wrong about it. It was about the very specific rules of the AIR"¹².



"Manlifting Kite" performance by Cocky Eek¹³

¹² Interview from Natali Blugerman to Cocky Eek

¹³ Cocky Eek private archive.

Benefits:

How can the residents benefit from playing in their AiR? The possibility to have a frame of space and time where you can test and go extreme is often a present in many people to get out of the ordinary, of the known. Cocky Eek says: “Play is very important for my creative process because I’m often stuck. So I invite people I really like to come and play together, and really do ridiculous things and laugh, things that are try outs, which are not possible and open ended, it’s never towards a specific outcome. Nothing is ridiculous. You should feel comfortable. And then things open up and unfold”¹⁴.

Timeline and communication with others:

“A critical tool in deciphering the code of human behaviour is imagination. The ability to transcend one’s own thoughts/feelings/ desires so as to consider those of another person is a significant achievement in cognition that emerges over many years from early childhood through adolescence. Initially children are not cognisant of their thoughts as “theirs”. But as the sense of self develops and is distinguished from others, children begin to respond to others’ needs (...). With this realisation comes the understanding that other minds are not, in fact, knowable, but also the motivation to try to interpret others’ thoughts by observing their behaviour”¹⁵.

Communicating and learning from each other, imagining what

¹⁴ Interview from Natali Blugerman to Cocky Eek

¹⁵ Masiulanis, K. and Cummins, E. (n.d.). How to grow a playspace. P 31, Tracy R. Gleason & Becky L. Geer

others made and why, or simply following up what the other left. Developing the identity of the space within its own identity, in an infinite life span is one of the aspects of the game I will propose to the residents at the Goethe Institute. I am curious how this communication will take place, and I am positive about the experiment. Cocky exposed an interesting view of the other residents being your audience I didn't think about, meaning it already triggered something in her: "It's nice to have somehow contact with the previous and coming resident. It can be through documentation, so you see the transformation, the timeline. I think it could trigger you to really make something. I would like to see the process and then I would feel very motivated to document my process for the next one coming, so I'm part of this timeline. I would do something surprising that immediately triggers somebody else for a new action. If you really go to the extremes, the person before you and the person after you become your audience, you see? Sometimes the danger of an artist in residency is that it could become too much about you. But if you feel the connection all the time with the person before you and the person after, I think it's fantastic"¹⁶.

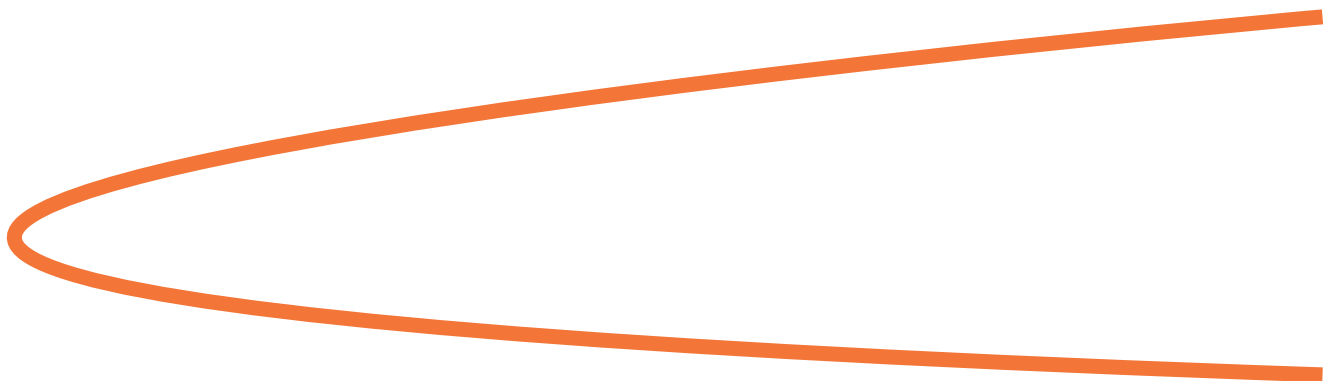
¹⁶ Interview from Natali Blugerman to Cocky Eek

Conclusion:

Play can invite people to find their own voice in spaces and situations. Experimentation is a vital part in any creative process, whether it is materialized or only in the imagination. It is possible to experiment with oneself, with the elements and materials, with others and with spaces.

Through my research, I would like to design for the Goethe Institute AiR, The Incomplete Game. Where residents such as artists, architects or librarians would play alone, together. The playground will be modified by those who live and work in it and simultaneously it will modify the next person by its affordances. For this to happen it should be flexible enough, active and imprintable.

In this way the residents communicate through the space, which acts, in a way as a timeline. The residence and the experimentation are the game itself. The space is the game and how each person plays it, brings an outcome, which is a source of knowledge and discovery.



References:

Bibliography:

1. Masiulanis, K. and Cummins, E. (n.d.). How to grow a playspace.
2. Playlink.org. (2019). PLAYLINK | Improving experience and enjoyment of the outdoors. [online] Available at: <https://playlink.org/> [Accessed 9 Jan. 2019].
3. Masiulanis, K. and Cummins, E. (n.d.). How to grow a playspace. P.40. Elizabeth Cummins & Zahra Zamani
4. Masiulanis, K. and Cummins, E. (n.d.). How to grow a playspace. P. 341, Elizabeth Cummins & Katherine Masiulanis
6. Masiulanis, K. and Cummins, E. (n.d.). How to grow a playspace. P. 41, Elizabeth Cummins & Zahra Zamani Masiulanis
7. Reversibledestiny.org. (2019). Reversible Destiny Foundation. [online] Available at: <http://www.reversibledestiny.org> [Accessed 14 Jan. 2019].
8. Reversibledestiny.org. (2019). Reversible Destiny Foundation. [online] Available at: <http://www.reversibledestiny.org> [Accessed 14 Jan. 2019].
9. Reversibledestiny.org. (2019). Reversible Destiny Foundation. [online] Available at: <http://www.reversibledestiny.org> [Accessed 14 Jan. 2019].
10. Reversibledestiny.org. (2019). Reversible Destiny Foundation. [online] Available at: <http://www.reversibledestiny.org> [Accessed 14 Jan. 2019].
11. Masiulanis, K. and Cummins, E. (n.d.). How to grow a playspace. P 279, Bernard Speigel 13 Cocky Eek private archive.
15. Masiulanis, K. and Cummins, E. (n.d.). How to grow a playspace. P 31, Tracy R. Gleason & Becky L. Geer

Other sources:

- Interview from Natali Blugerman to Cocky Eek
- 5. Interview from Natali Blugerman to Cocky Eek
- 12. Interview from Natali Blugerman to Cocky Eek
- 14. Interview from Natali Blugerman to Cocky Eek
- 16. Interview from Natali Blugerman to Cocky Eek

Inside 2019

The Incomplete Game: Strategy and Design

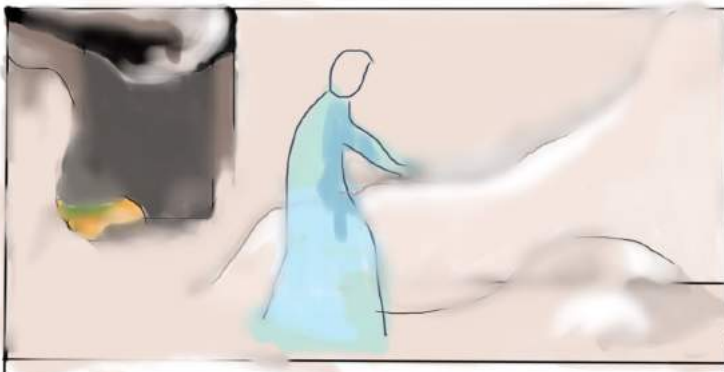
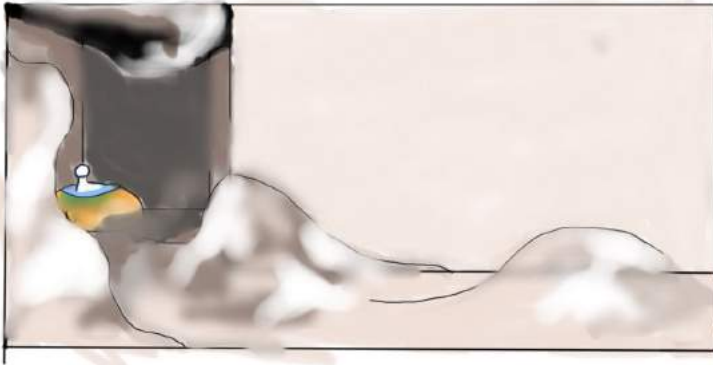
Play can invite people to find their own voice in spaces and situations. Experimentation is a vital part in any creative process, whether it is materialized or only in the imagination.

As a result of my research, I designed for the Goethe Institute AIR, The Incomplete Game, where residents play alone, together. Why is it incomplete? Because it is always searching for new parts/solutions/actions that will complete it, but that never happens because it is a never ending game.

The space will be modified by those who live and work in it and at the same time it will modify the next person by its affordances. For this to happen it should be flexible enough, active and imprintable.

In this way the residents communication is through the space, which acts, in a way as a timeline. The residence and the experimentation are the game itself. The space is the game and how each person plays it, brings an outcome, which is a source of knowledge and discovery.

Perspectives from left



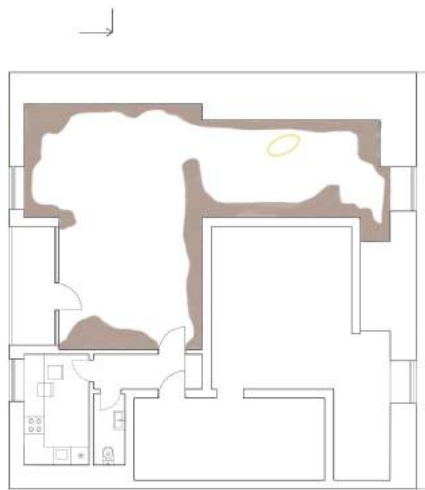
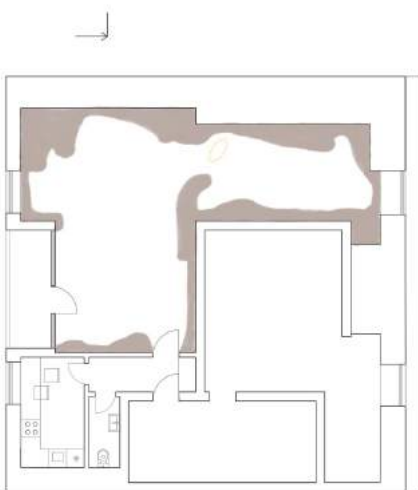
Objective:

Explore your creativity and ideas through the space. Modify it, live it, prepare it for someone else. Be part of the timeline and The Incomplete Game heritage. You will be able to design a space and affordances that Rotterdam residents will be able to test, and the next resident of the AIR will live. You can be as challenging and playful as you want. The residency lasts from one month to three.

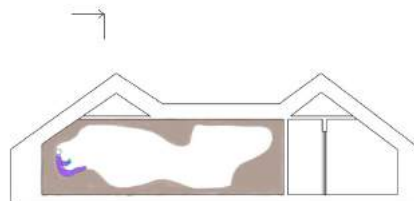
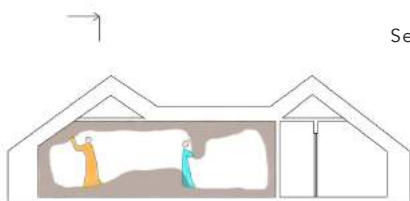
Rules:

- You need to leave some heritage for the next person and you need to work with what the last person left you.
- The first week of your residency you will play by the rules the person before set for you. After that you can compose your own rules that will be also played by the next participant in his/her first week. The rules can take the shape that you want, for example creating a schedule, rituals, some design situations that cannot be moved, etc.
- You need to document your process. Choose how and in which media. Add at least one picture to the visual archive.
- At least 2 times during your residency you should invite people from Rotterdam, from all ages, to play the game.
- You may include more elements to play with and combine with the material in the space, but they should be removable.
- You will be given three pieces of wood of different sizes and shapes. You are allowed to use them to help you shape the space, or as objects.
- Don't place hot things over the rubber; use the pieces of wood you were given for that.
- Take out your shoes before entering the space.

Floorplan



Section from left



Materials

Example of material that will cover floor, walls and ceiling:
Rubber filled with sand.



Sand: Widely available in The Netherlands



Rubber: Keep the original beige colour. It can be as thick or thin as desirable.



STUDIO Goethe/AIR

Presentation/Proposal

Sebastian Koukkides
INSIDE 1819 student

Goethe Institue project.

Research

My plan is to start investigating what aspects of the social design of the Artists Residency i can improve / change to increase not only the connections with other creative hubs in the city but also the topological relationships the institute has with Rotterdam.

I believe the actual spaces the Institute provides for the artists in residency is just a basic residence in the centre of Rotterdam. But for what it is it is more than acceptable but definitely not a workspace for most people. The fact that the application process states that it accepts artists from nearly any creative background that even more so complicates the working situation within the apartment. But the fact is that this will not please everyone. My idea around redesigning the interior to fit more space to work etc. will still not be sufficient enough, but through using the connections the institute has to basically expand through the city is what i feel is the strong point of this residency. I am not saying i will start finding all the connections and create the " perfect plan for all the connections the institute has with the city" But rather pave the starting point for this to happen naturally. Creating more and more connections with each resident that passes through this Institute.

Application Guidelines

Announcement of a travel grant for visual artists in Rotterdam / NL

In cooperation with the Goethe-Instituts in Dresden and Rotterdam / NL as well as the twinned city Rotterdam with the Center of Beeldende Kunst (CBK) the state capital Dresden is awarding a travel scholarship. The aim of this artist-in-residence program is to provide the fellow with the opportunity to get to know the local art scene, to establish and deepen contacts, to exchange ideas and suggestions. The apartment is located on the upper floor of the Rotterdam Goethe-Institut in a central and quiet location. It has a kitchen, bathroom and a living room, a bedroom and a study, telephone and Internet access are available. In the first half of 2018, a comparable program will be held for a Rotterdam artist in Dresden.

genre

Painting / Photography / Video / Concept / Sculpture

place

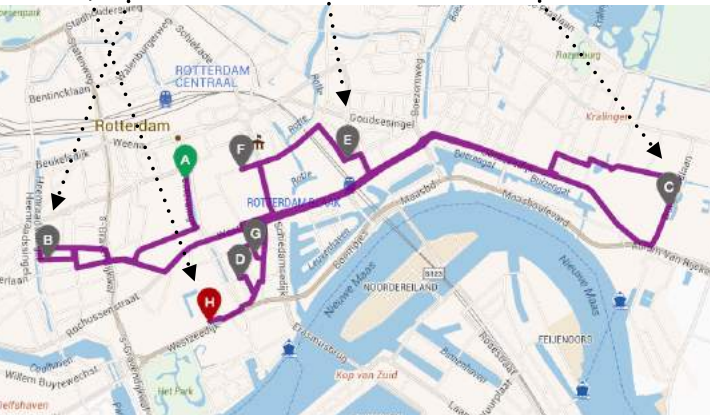
Rotterdam / NL

Time / date

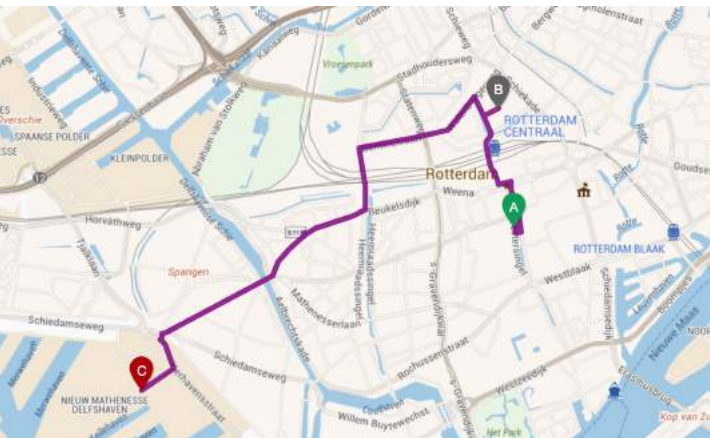
Travel period: September / October 2019

Prices

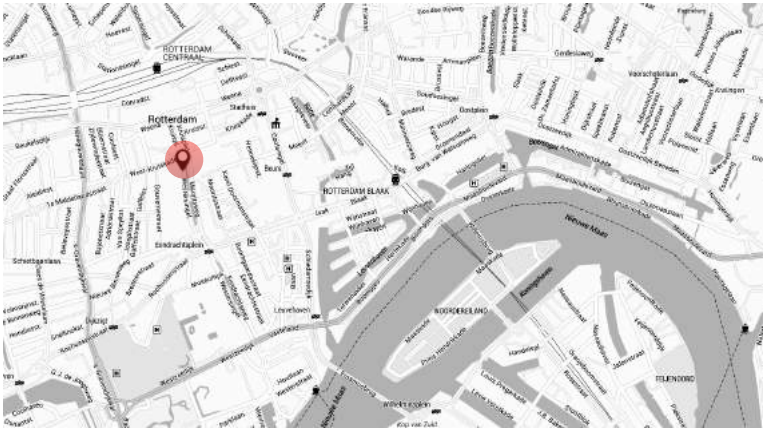
Scholarship including travel costs in the amount of 3,000 EUR



- A / Goethe Institute Rotterdam
- B / Het Wilde Weten
- C / Erasmus Debating Society
- D / Sculpture International Rotterdam
- E / Rotterdam Public Library
- F / SKVR
- G / Theater Rotterdam Witte de With
- H / Kunsthal Rotterdam



- A / Goethe Institute Rotterdam
- B / Neverland Cinema
- C / Kunst & Complex

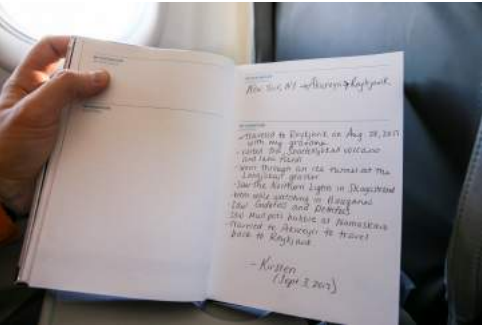


THE AIM OF THE RESIDENCY.

- Get to know local art scene.
- Establish and deepen contacts.
- Exchange ideas and suggestion.

AIR JOURNAL

It was so refreshing to see many of our fellow passengers onboard a recent flight to Akureyri putting their smartphones away in favour of some reading and writing in Air Iceland Connect's new Shared Stories journals. Found in every seat-pocket (right beside the airline's fabulous new in-flight magazine My North) these wonderful little journals give passengers some good old-fashioned in-flight entertainment where you can read all about the adventures of those who've travelled before you and also add accounts of your own escapades in Iceland (and beyond) to the collection.



Based in Reykjavik, Air Iceland Connect runs six small aircraft, flying to Greenland, the Faroes and domestic Icelandic destinations. Without conventional audio-visual systems or onboard WIFI, last year it began slipping hardback journals into passengers' seat pockets. Inside is a note asking passengers to share the story of their trip, not via social media, but by writing or sketching in the book, and leaving it on board for future passengers to discover.

It is a simple idea, but the results, as I found while casually flicking through one journal on a flight last week, are surprisingly engrossing. Each page of the Shared Stories journals starts with a section for the passenger to write their name, the date and the flight route. Below that, some simply recount recollections and tips from a wonderful holiday, or hopes for one to come. For others, the books seem to have taken on the confessional role of the secret diary.

How the spacial aspect of a residency changes through connections

Opening new roads to explore and buildings to visit. What if the budget was re evaluated and placed into other local institutes to maybe suggest more connections to happen within Rotterdam. Though the residency feels a bit isolated within an institute that is not a public space. Though keeping the actual space within the institute quite private will also make it more memorable to people that end up visiting. But actively changing where the workspace is increases the chances of connections and collaborations within the city. Living and working in the same room is not for everyone but can also potentially cause an uncomfortable environment when wanting to create work but also explore the city. By making a complete renovation regarding the living / working space within the Goethe institute, and making it "ideal" for working I believe it would take away the eagerness to explore the city because of the comfort of working from "home". My aim would be to create good relations with other institutes to maybe have an exchange platform. Creating the Goethe apartment into an " anti - space " for creating work. To further enhance Goethe institutes aim to connect the residents with Rotterdam and make new connections.

Though a residency aimed at creating connections and opportunities to discover the city and establish and deepen contacts. It seems that it has no trace of it in the " residency apartment " Writing down experiences other Artists in residents had, or even places to see or where to find like minded people, creating a suggestive guide book created by the Artists for the Artists. Another simple idea that seems to be likely to go far. My aim is to further strengthen the aim of the residency as stated in their website. Not to change it, but support it.

Goethe Institute project.

Design

Network



Goethe Institute Rotterdam

Apartment / Bedroom
Library
Private Rooms / Study Room
Cinema
Concert Hall
Meeting Room
Lecture Hall
Exhibition Space

Het Wilde Weten

Studio Spaces
Project Space
Local Network
Artistic Community
Diversity
Lectures / Talk / Debate Platform

Goethe Institute Rotterdam

Apartment / Bedroom
Library
Private Rooms / Study Room
Cinema
Concert Hall
Meeting Room
Lecture Hall
Exhibition Space
World Wide Network
Theatre space

WORM

WPU Worm - Parallel - University
Workshops
Seminars
Lectures
DIY
Art Block
Cool Fabric
Kunstblock

Goethe Institute Rotterdam

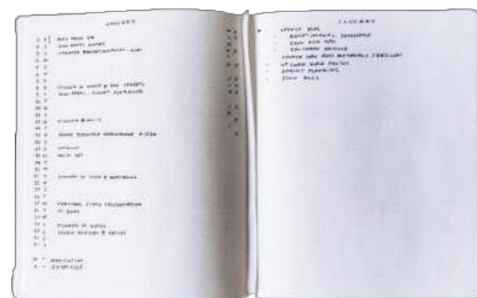
Apartment / Bedroom
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Lecture Hall
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Theatre space

WORM

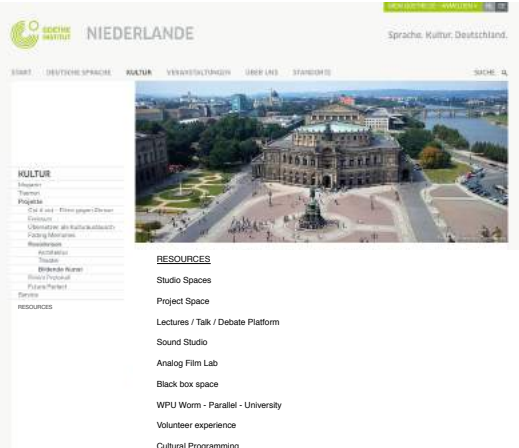
WPU Worm - Parallel - University
Workshops
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Art Block
Cool Fabric
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Het Wilde Weten

Studio Spaces
Project Space
Local Network
Artistic Community
Diversity
Lectures / Talk / Debate



Goethe Institute website



The idea of adding all the possible connections within the website of Goethe seems to distant the individual resident at Goethe Institute from the process of expanding.

Keeping it analog creates a more humble approach that makes the resident feel part of a growing community of Goethe Residents. Created by the residents for the residents.



The apartment has a feeling of that every person who has ever visited left no trace of identity and the contacts they made and "took" back with them are untraceable and taken back to Dresden. Making I a Goethe AiR Journal that is located in the apartment for story sharing and informing other future resident's about things such events, spaces, galleries, people, creative institutions etc.

Creating a very humble intervention of just paper and pen. Also then if two people make similar connections in Rotterdam, they have something more in common when they are back in Dresden and could potentially be much more beneficial.

Through months and years the journals will become a collection, of stories, connections and experiences



Goethe Institue project.

Concept

Through understanding more the aim of the residency, why not make Goethe institute also actively seek to make connections within Rotterdam. Although a lot of connections are established, the connections made do not really help the Artist Residency Goethe offers. The idea of making a tradable space system with the creative institutes within the city and Goethe. Try to build it more on trust instead of money. Can a trading system be set up to involve more and more of Rotterdam and the people who make the city?

Het Wilde Weten for example is an independent artist-run initiative in Rotterdam. The residency provides Dutch and international artists the opportunity to live and work in a studio-building amongst 16 artists. The residency program promotes cultural exchange by connecting parallel practices. Rotterdam has a vibrant art scene with many artist-run initiatives, galleries and exhibition spaces.

Due to fire safety regulations they can only accept individual artists living in the building.

Goethe Institute has a second bedroom in the apartment for the Residency they offer. A possible trade of space could also mean that if Het Wilde Weten would like to increase the residents they can accommodate at any given time, they could stay at Goethe Institute in exchange with the Resident at Goethe to work and use the facilities at Het Wilde Weten.



- Apartment for living with another resident in Goethe.
- Exhibition space.
- Goethe Network
- Cinema

TRADE SYSTEM

A trade system that would strengthen the community in Rotterdam and also the people behind the Art's within Rotterdam. How could a trade system be implemented but not forced? How can it be flexible yet reliable? And how can it survive and get stronger?

A research into how and why to create a trade system that would trade not only physical but also intellectual properties that each different institute / organisation could trade for something useful for them.

Creating a set list of criteria or " specifications " of one's needs and their resources for exchange. Making a residency with a sort of selection of properties he or she expects to have access to while being in the Air. But also challenging every resident to create new connections and possibilities to trade with other local institutes.



The circle graph shows in a visual context the size of the artists in residency in general and what they have to offer. By the volume of the circles you can see that an exchange of resources has happened with the residencies but the weight of the amount gained from each other is not balanced. Because Het Wilde Weten has to offer a community studio and gallery spaces. But Goethe can offer in exchange for that a room. I believe this kind of trade system should work well and also will strengthen Goethe's presence in the society of Rotterdam.

SPATIAL EXPANSION

Also the radius created between the distance of the two institutes opens up much more spatial exploration in Rotterdam.

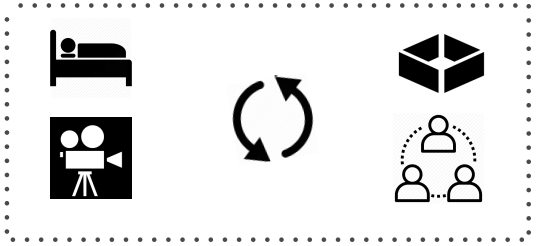
KEY WORDS

Local, Collective, Community, Strength, Flexibility, Network, Support, Volunteer, Collaboration,

Het Wilde Weten



- Studio Space.
- Exhibition Space
- Connections with local and International Artists.
- Connection with Curators and other creative and influential people.
- A platform for talks and debates



Position

Within the project of the Artists Residency in Goethe Institute my position is to instead of trying to make the " perfect " studio space. That would cover all the needs of any kind of resident. I wanted to challenge the idea of creating the " anti - space " that would encourage the residents to work somewhere within Rotterdam. Each connection they make will expand their topological reach within the community. Also to relieve the pressure of being within a global organisation like Goethe, the studio could be anywhere. Also separating the living working environment to encourage commuting and exploring.

STUDIO Goethe/AIR

Presentation/Proposal

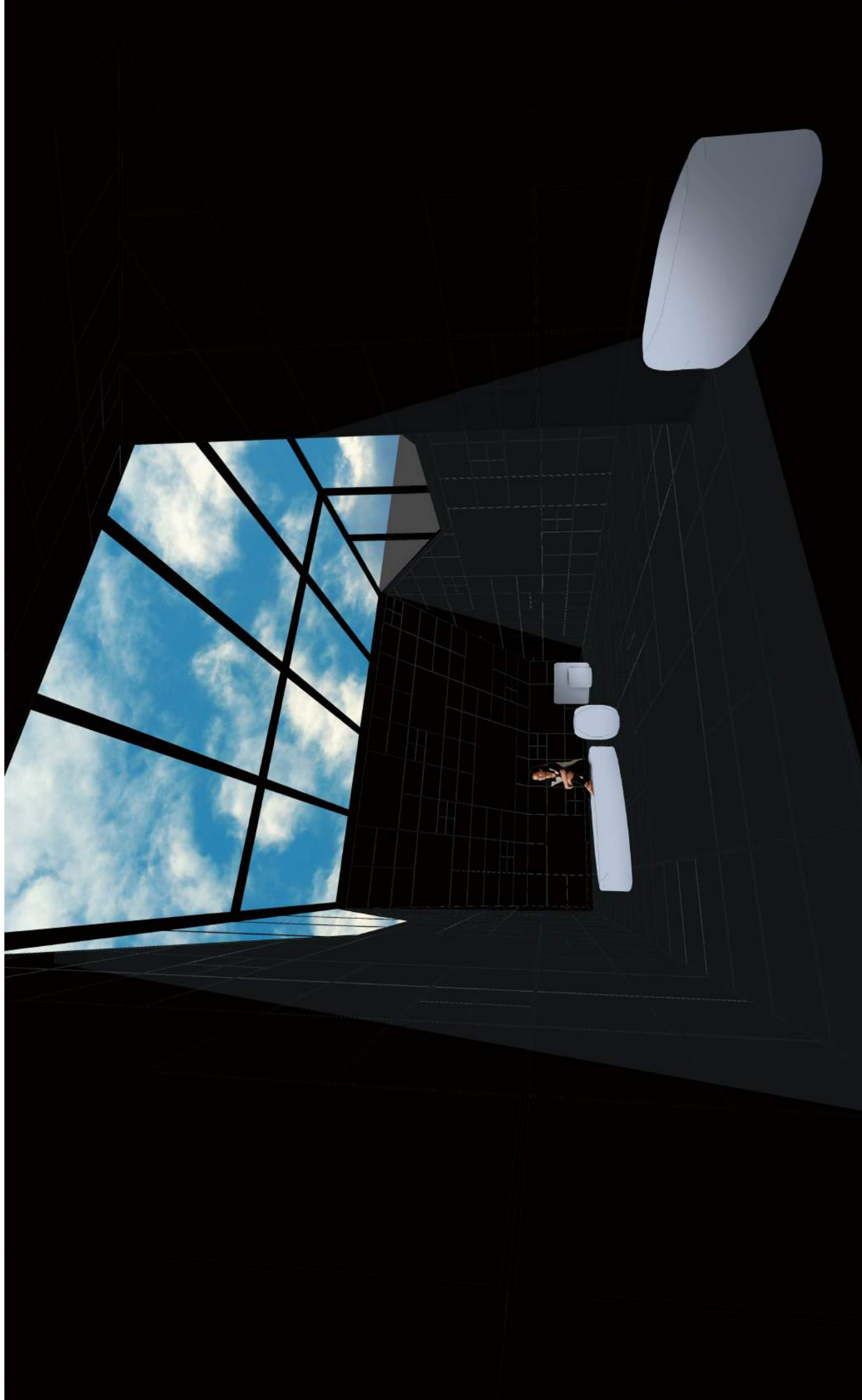
Samantha Vosse
INSIDE 1819 student

The residency is located on the top floor and is thereby difficult to access. I have emphasized this disconnection from the city below by creating a space in which the artist can be a true outsider. They can only observe Rotterdam from a third-person perspective and is not able to directly interfere with what they see. They can secretly invade different situations all over the city at the same time.

Being on your own, in solitude, has positive effects on the artistic process and on your self-knowledge. By understanding yourself, you are able to better understand other people and the situations they are in.

With this concept, I don't only want to show that there are positive effects to solitude but that observation is an important part of any artistic profession. Because you can only improve or change a situation if you first know exactly what the old situation was.





STUDIO Goethe/AIR

Presentation/Proposal

Shripal Shah
INSIDE 1819 student

SHOW AND TELL

OPTIMIZING THE WORK/LIVE MODEL OF THE ARTIST'S STUDIO THAT ALLOWS THE SPATIAL PROGRAM TO BE PUBLIC AND/OR PRIVATE ACCORDING TO THE PROGRAMMATIC NEED OF THE USER

The programmatic categorization of Goethe's Artist in Residency program is eccentric owing to the work-live duality embedded within it. I would like to define the position of the studio space in this work-live duality, and its influence on the creative trajectory of the artist in residence.

This artist residency falls in the grey area of being a public or private program. A residency program cannot be truly residential (private) as its inhabitants are transient. In this research paper, I aim to understand the negotiation between the Public and Private within the Artist in Residency Program at Goethe Institute, Rotterdam.

The nature of the program encourages collaboration and interaction between fellow resident artists and the creative practitioners of Rotterdam. Thus, theoretically the studio becomes an open house for ideas and experiments to merge, overlap and evolve. This is ironic, given the virtual inaccessibility of the studio being perched on the top floor of the Goethe Institute.

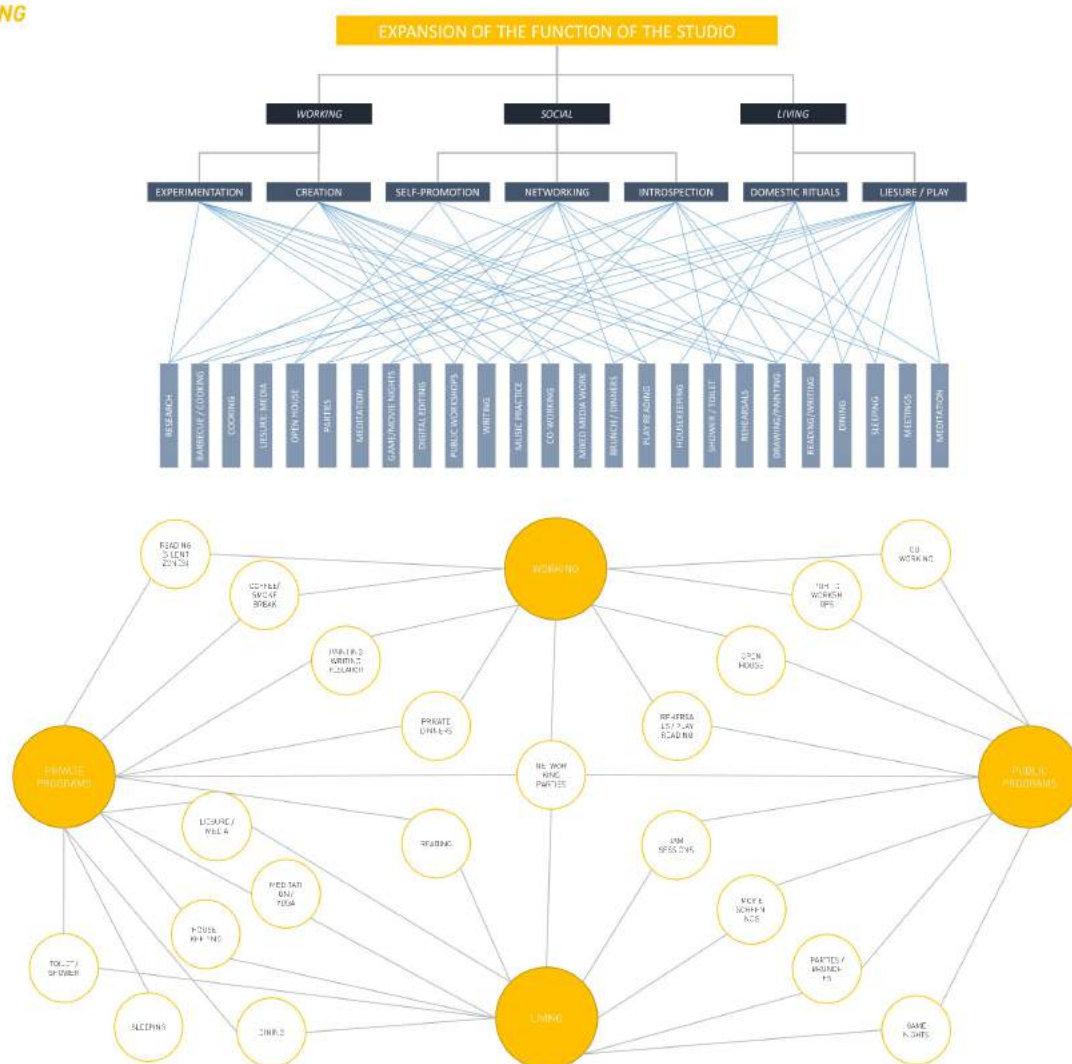
I wish to programmatically make Goethe Institute's AiR more accessible to the city in order to carry out its original purpose of fellowship, interaction and collaboration. Given this context, I would like to explore the Work-live model of the artist's studio that allows the space to be private and/or public according to the programmatic need of the artist.



SITE INFERENCES



PROGRAM MAPPING



SHOW AND TELL

OPTIMIZING THE WORK/LIVE MODEL OF THE ARTIST'S STUDIO THAT ALLOWS THE SPATIAL PROGRAM TO BE PUBLIC AND/OR PRIVATE ACCORDING TO THE PROGRAMMATIC NEED OF THE USER

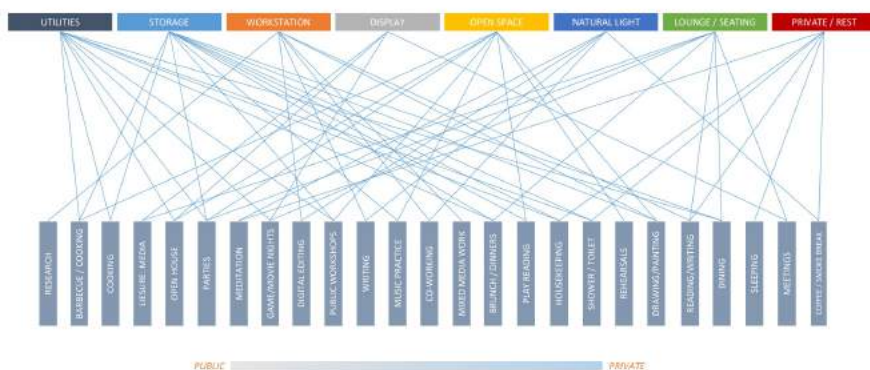
CONCEPT APPROACH

As a practice, design planning aims to restore or instill order and have defined consequences to a brief. While there may be a negotiated consequence or a design solution, multiple variable consequences may exist upon active and passive participation from the user(s). Given the eccentric programming nature of an artist residency, and owing to creative trajectories being personal and non-linear for each artist, a hierarchical relationship between the spaces need not be established. They must exist simultaneously. I want to provide a starting point to allow the creative trajectory to develop, and not over define it.

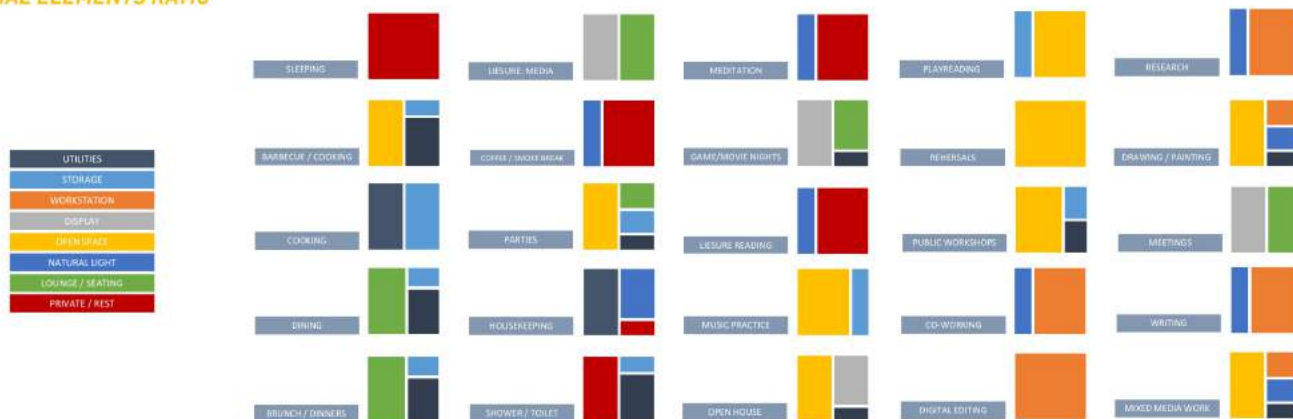
This would require a certain degree of polyvalence of space or objects that allows the user to engage with it intuitively, like a framework of programs where the user gets to define their functional hierarchy as per his needs.

I would like to explore the traditional work-live model of an artist's residency through this lens, where public, private and interstitial spaces can coexist/alternate to form the sum of an experience in an artist residency.

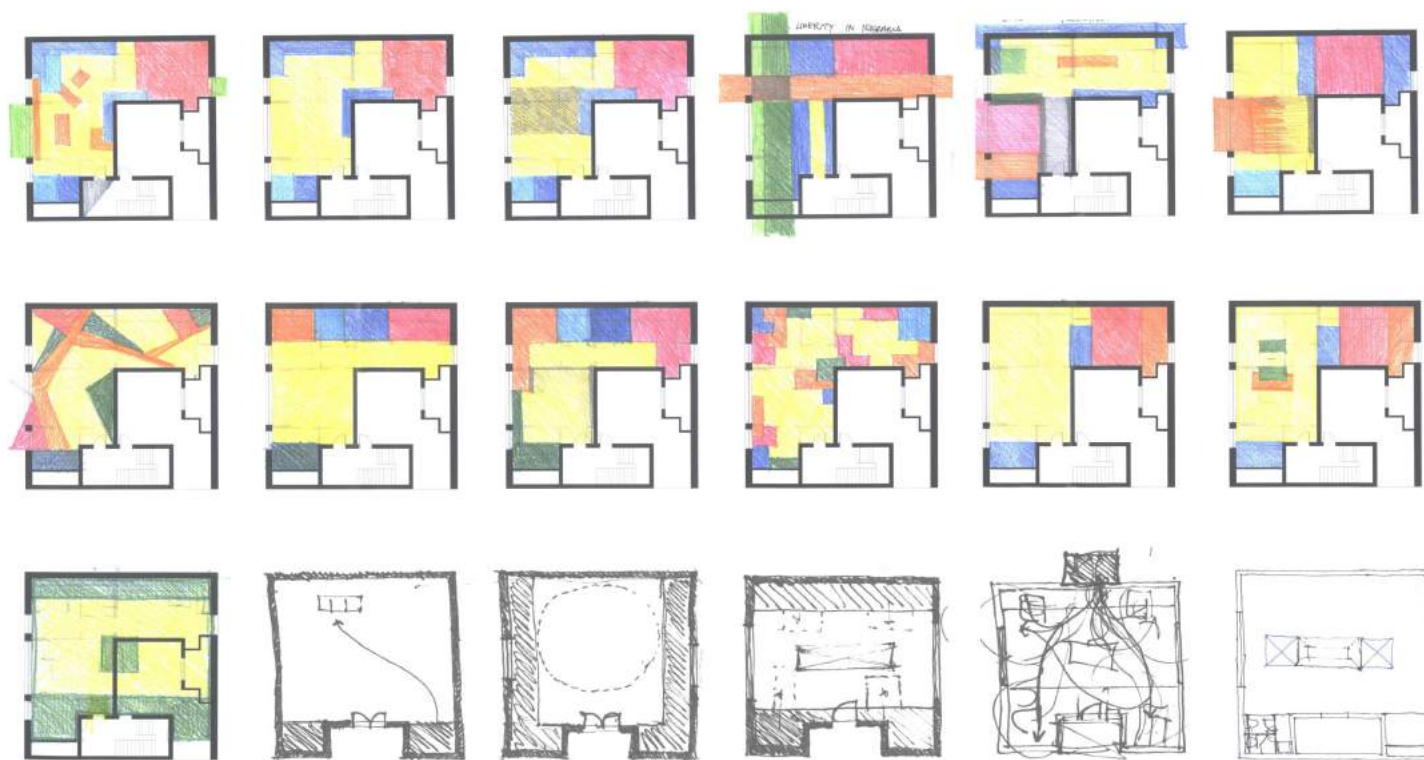
STRATEGIZING RELATIONSHIPS BETWEEN PROGRAMS & SPATIAL ELEMENTS



PROGRAM GROUPING + SPATIAL ELEMENTS RATIO

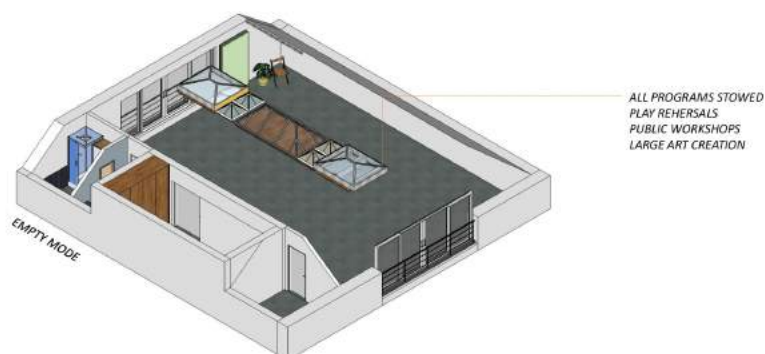
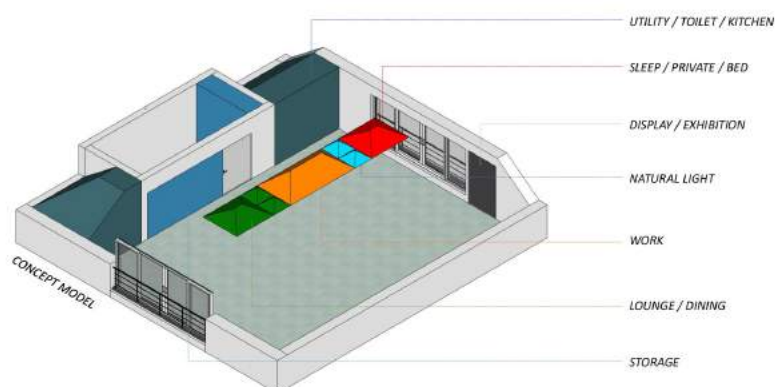


DESIGN STRATEGY



SHOW AND TELL

OPTIMIZING THE WORK/LIVE MODEL OF THE ARTIST'S STUDIO THAT ALLOWS THE SPATIAL PROGRAM TO BE PUBLIC AND/OR PRIVATE ACCORDING TO THE PROGRAMMATIC NEED OF THE USER















STUDIO Goethe/AIR

Presentation/Proposal

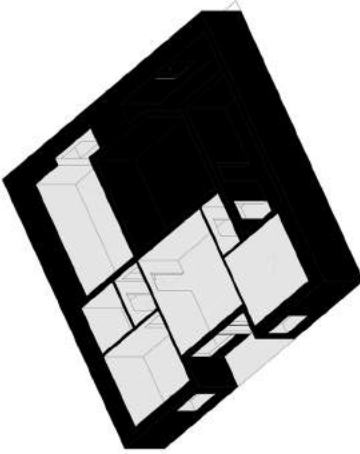
Aušra Česnauskytė
INSIDE 1819 student

150 WORDS:

For me Rotterdam seems extremely organized city with the clear boundaries starting from the physical spaces and ending with human behavior in the society. Unfortunately, there is no undecided space in between for some nonsense to happen, what puts in danger not only an artistic mind but also creativity in the whole society's way of thinking. Here is no place for laugh, no failure, lots of boredom and the high level of risk of getting trapped "in order" and become just a follower unconsciously moving through the given paths.

I am designing the new artist in residence space where this order reach an extreme level and questions the rules we are following. By defining more and more precisely the boundaries between the activities in the space, the apartment gets filled with 18 rooms. I just would like to as If it is still in order?

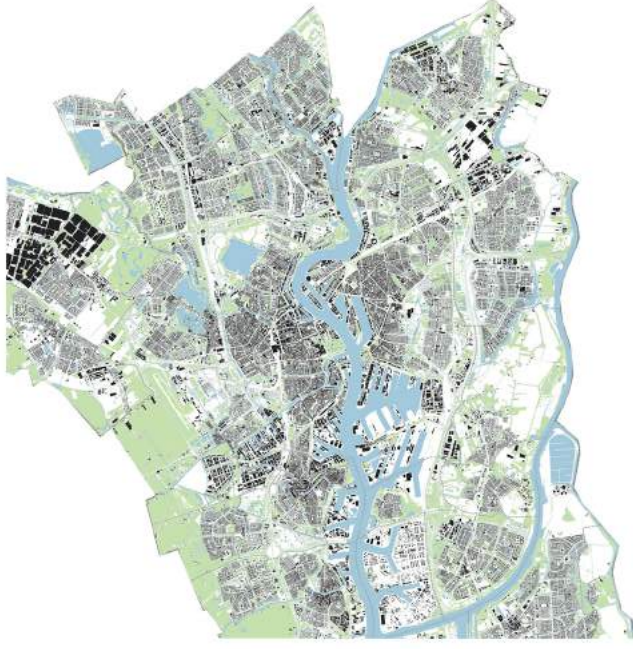
THE EXTREMELY WELL ORDERED AIR



NO CONNECTION

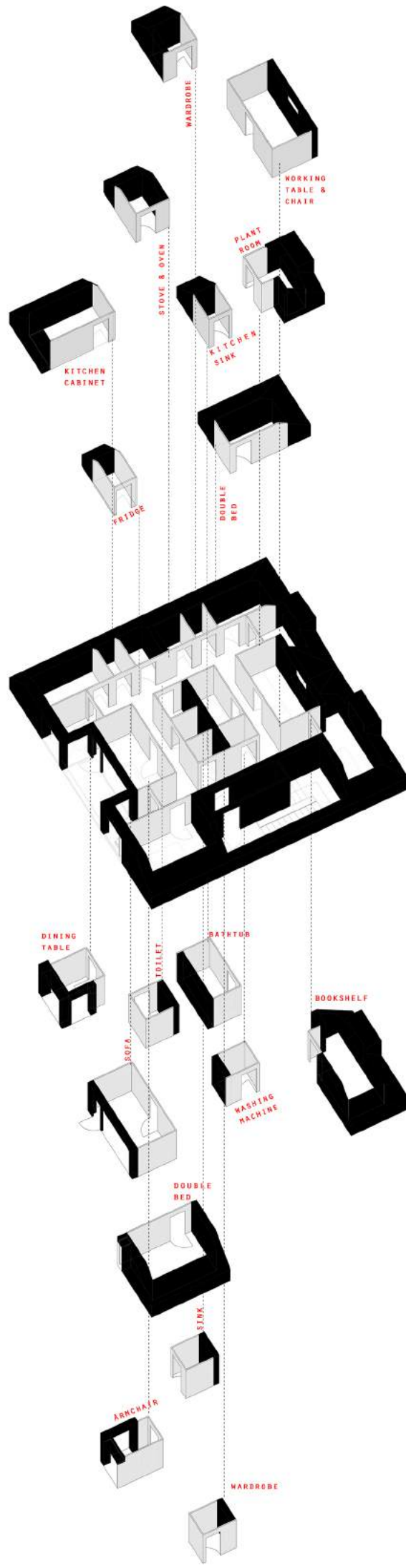


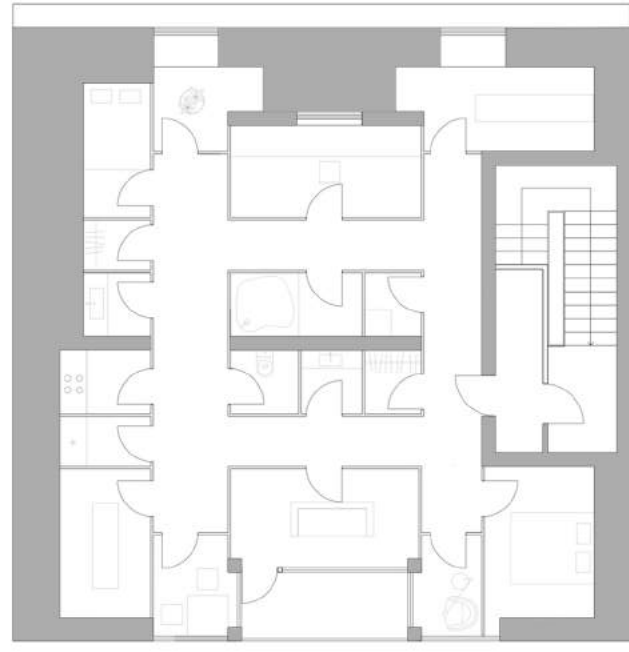
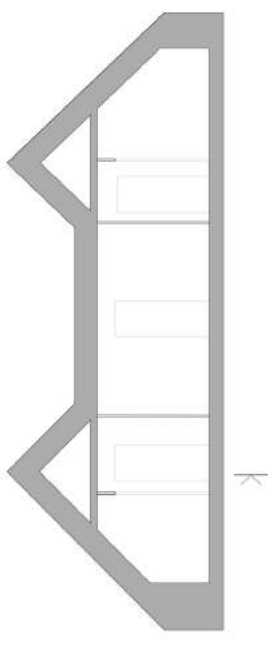
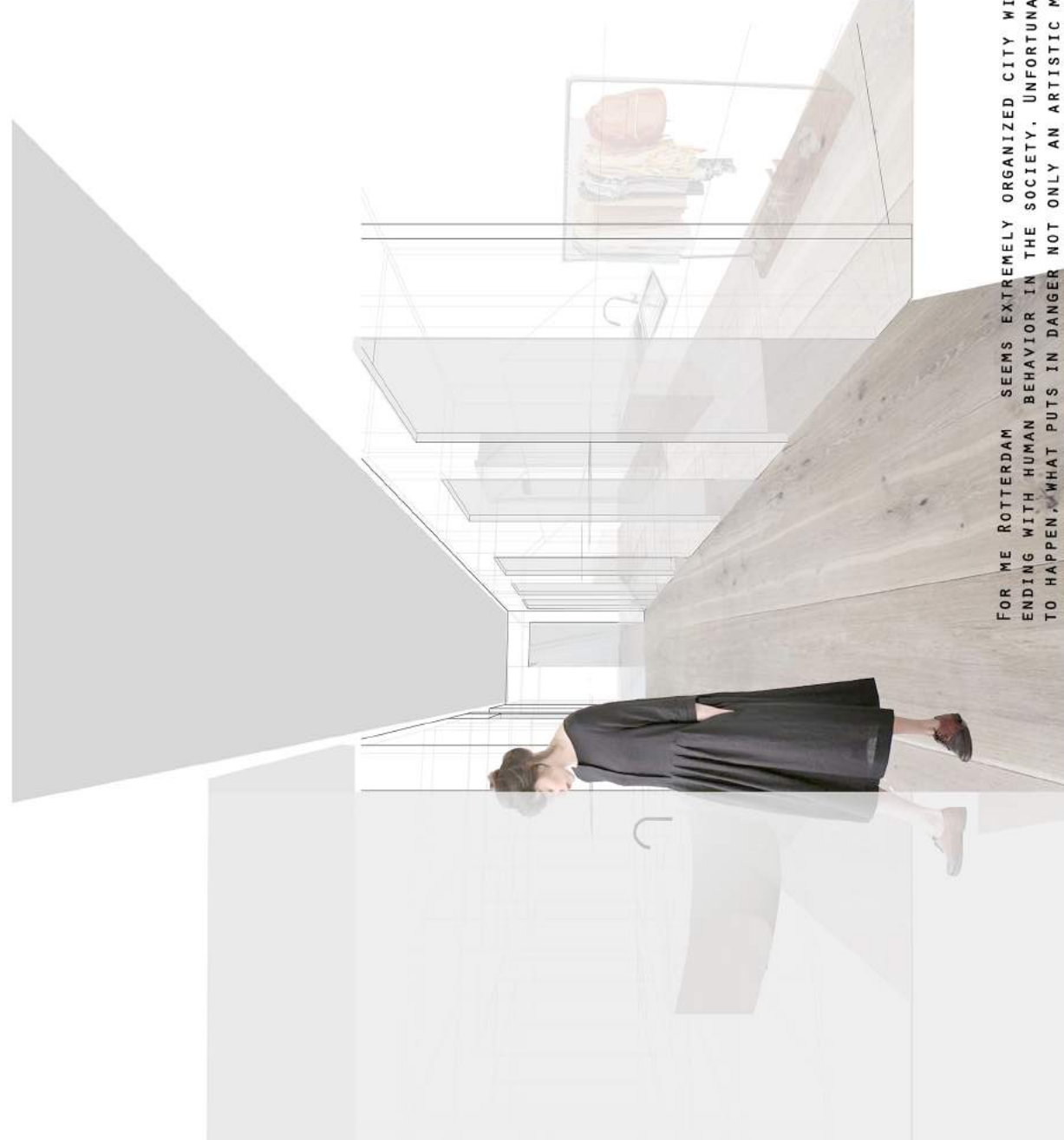
THE SPACE IS SO GENERIC, THAT
IT DOES NOT REPRESENT ITS PURPOSE



ROTTERDAM

WHAT IF THERE IS TOO MUCH ORDER?
AT WHAT POINT DOES THE ORDER BECOME TOO MUCH?





FOR ME ROTTERDAM SEEMS EXTREMELY ORGANIZED CITY WITH THE CLEAR BOUNDARIES STARTING FROM THE PHYSICAL SPACES AND ENDING WITH HUMAN BEHAVIOR IN THE SOCIETY. UNFORTUNATELY, THERE IS NO UNDECIDED SPACE IN BETWEEN FOR SOME NONSENSE TO HAPPEN. WHAT PUTS IN DANGER NOT ONLY AN ARTISTIC MIND BUT ALSO CREATIVITY IN THE WHOLE SOCIETY'S WAY OF THINKING. HERE IS NO PLACE FOR LAUGH, NO FAILURE, LOTS OF BOREDOM AND THE HIGH LEVEL OF RISK OF GETTING TRAPPED "IN ORDER" AND BECOME JUST A FOLLOWER UNCONSCIOUSLY MOVING THROUGH THE GIVEN PATHS.

I AM DESIGNING THE NEW ARTIST IN RESIDENCE SPACE WHERE THIS ORDER REACH AN EXTREME LEVEL AND QUESTIONS THE RULES WE ARE FOLLOWING. BY DENNING MORE AND MORE PRECISELY THE BOUNDARIES BETWEEN THE ACTIVITIES IN THE SPACE, THE APARTMENT GETS FILLED WITH 18 ROOMS. I JUST WOULD LIKE TO AS IF IT IS STILL IN ORDER?



NO CONNECTION



● 中国文字博物馆

THE CHAIR IS AN OPENING: 1947
IT DOES NOT REPRESENT ITS PURPOSE



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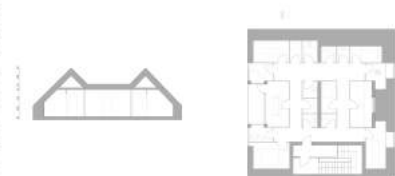
1990 年 10 月 1 日, 中国工商银行总行在北京市成立, 20 家城市合作银行在 10 个中心城市同时成立, 1995 年 1 月 1 日, 城市合作银行正式更名为城市信用合作社, 1995 年 5 月 1 日, 城市信用合作社正式更名为城市合作银行, 1995 年 10 月 1 日, 城市合作银行正式更名为城市信用合作社。

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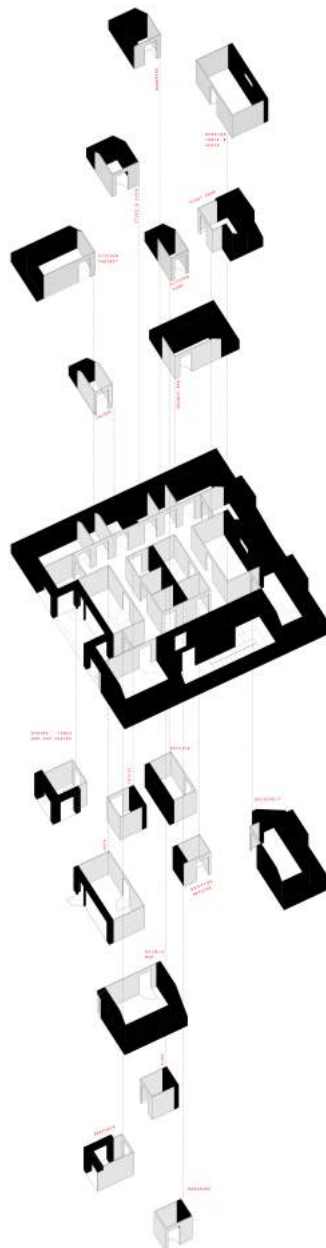
THE POLYMER LETTERS EDITION 18 204110

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AT WHAT POINT DOES THE ORDER BECOME
TOO MUCH?



WHAT IF THER IS TOO MUCH ORDER?



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STUDIO Goethe/AIR

Presentation/Proposal

Mary Farwy
INSIDE 1819 student

WHAT ARE THE ARTISTS' POSITIONS?

Since the AIR does host different kind of artists, it is crucial to understand the different positions of the artists. According to the book *"Plan and play, play and plan defining your art practice"* by Janwillem Schrofer the artists' positions has been classified. Also FACETS are defined, which are the aspects of an individual artists' personal artthood, like interests, inspirations and fascinations which need not to 'materialise' in the outside world.

Artist in the laboratory >> Process methodology

Artist as a curator >> Connectedness between artworks/artists

Artist as organizer >> Creating conditions

Artist as adviser >>

Artist as educator >>

Artist as agent >>

Experienced assistance

Transference

Social intervention

ARTIST IN PUBLIC SPACE

Social
Dimension
of object



ARTIST IN THE STUDIO

Object
orientation



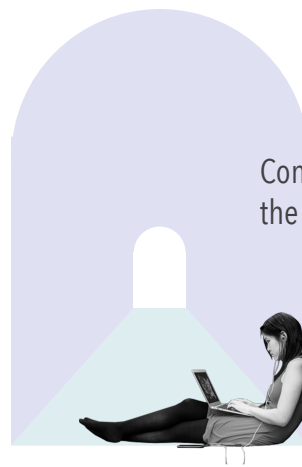
ARTIST ON STAGE

Performative



ARTIST AS A DESIGNER

Complexity of
the assignment



ARCHITECT IN THE STUDIO

Complexity of
the assignment



LIBRARIAN

Research



REFERENCES

Mark Rothko, Rothko chapel

The loft studio is yet another black square, yet another attempt to exclude the real that does not work. Ending the studio romance and moving to post-studio art, a new climate in which the reality of the world outdoors breaks into the studio enclosure. Rothko used his studio as an 'instrument' to reflect the harsh reality into his studio. The VERTIGO space allowed the visitors to move around in the space and sit for a long time looking towards the big black paintings that seemed like cinema screens. Rothko wanted to open his studio to public.



SEEING THE STUDIO AS NOT OVER
BUT STILL HAS THE POTENTIAL TO
BE TRANSFORMED

Charles Lindsay at the world's largest wind tunnel at NASA

Charles Lindsay working on Double Blind, a sound experiment during his residency in Nasa. He went on to become the first artist-in-residence and is now the director of the program. The space where he worked on his experiment is unusual space for a residency. The scale of this wind tunnel gives a new perception of what a residency could be.



DIFFERENTIATION IN SCALE
CHANGING THE SPATIAL PERCEPTION

On the road again, Raumlabor.

This expanded space was created in order to stop in different locations hosting different events. With a multifaced mission that included fact finding, observation, and research. This is not an AIR or artist studio example, but it is an example of spatial expanded spaces that alter according to the needs of its users. It is an example of spatial expansion / shrinkage.



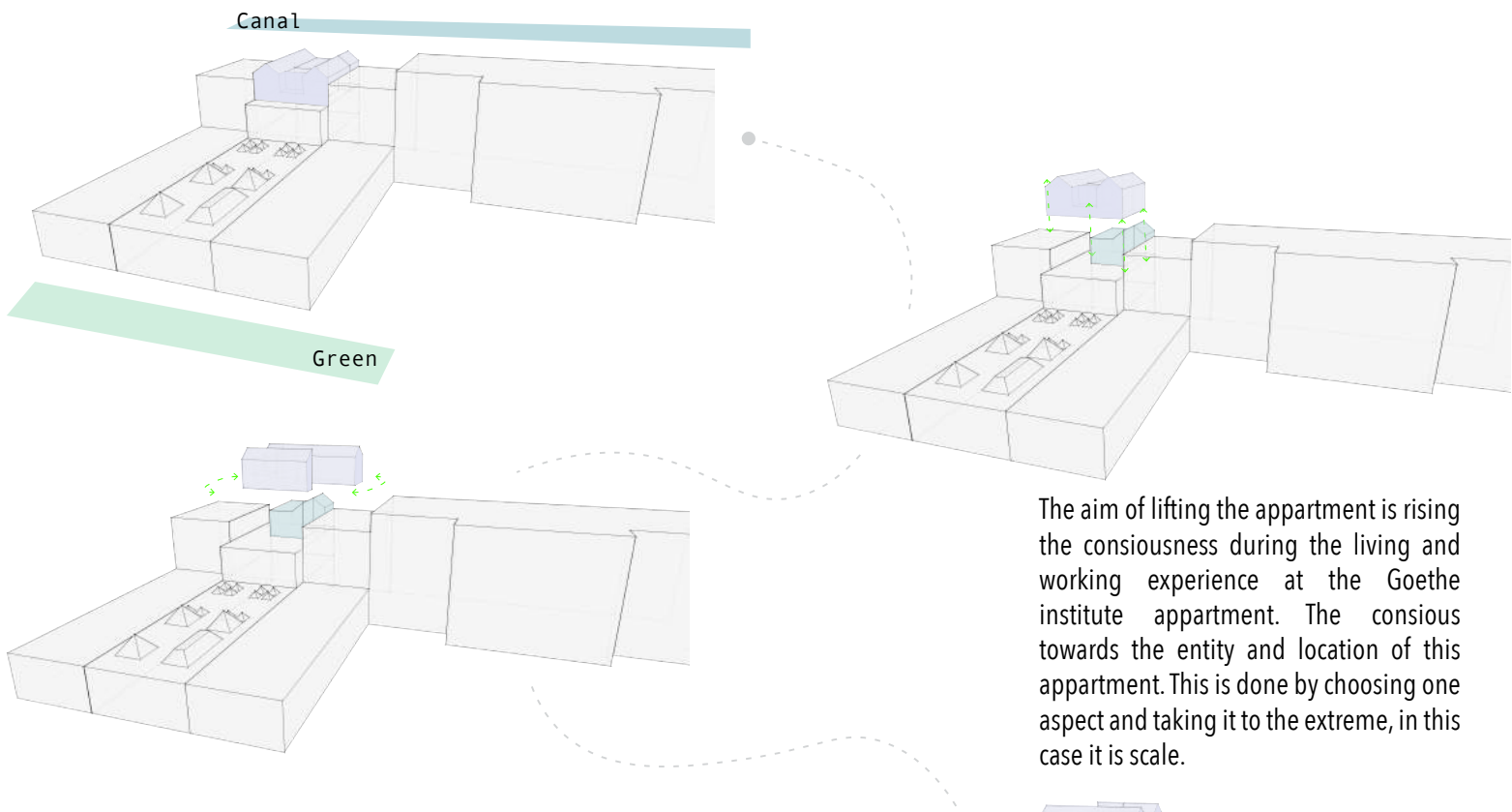
SPACE AS A RESPONSIVE MEDIUM TO ITS USER OR THE SURROUNDING ENVIRONMENT

The Nordic Pavilion, Another Generosity exhibition.

Huge inflatable blobs that slowly expand and contract in response to changing environmental conditions. It wanted to show how humans can start to create architecture that is symbiotic with its surroundings. The cells "breathe" depending on the carbon-dioxide levels, and change colour to indicate temperature differences. "It's this idea about reestablishing a relationship with architecture, because quite often we see buildings and that's it." says Eero Lundén.



CONCEPT DEVELOPMENT

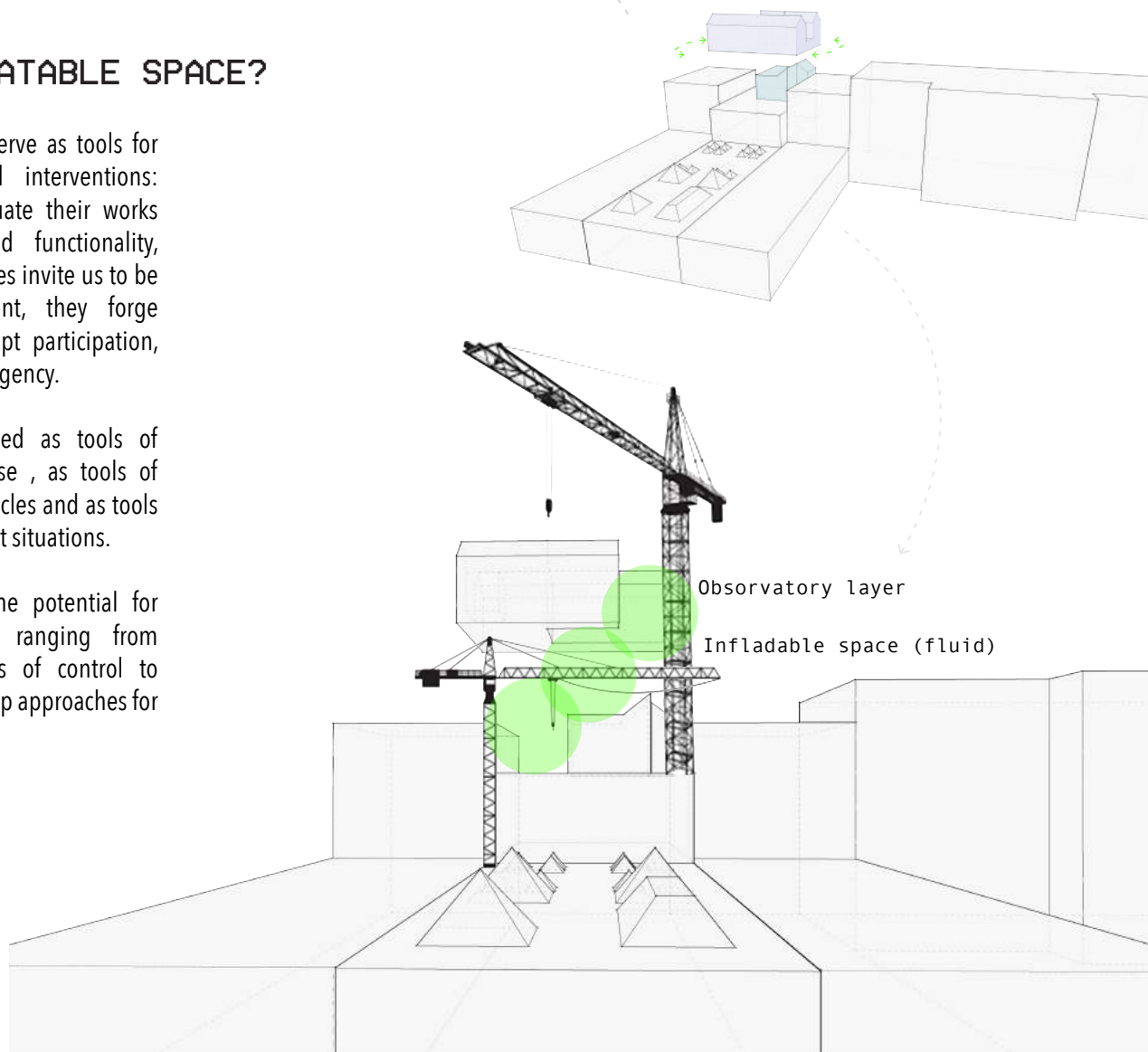


WHY AN INFLATABLE SPACE?

>> Inflatable objects serve as tools for aesthetic and political interventions: artists and activists situate their works between surreality and functionality, fiction and fact. Inflatables invite us to be playful and disobedient, they forge communities and prompt participation, generate attention and agency.

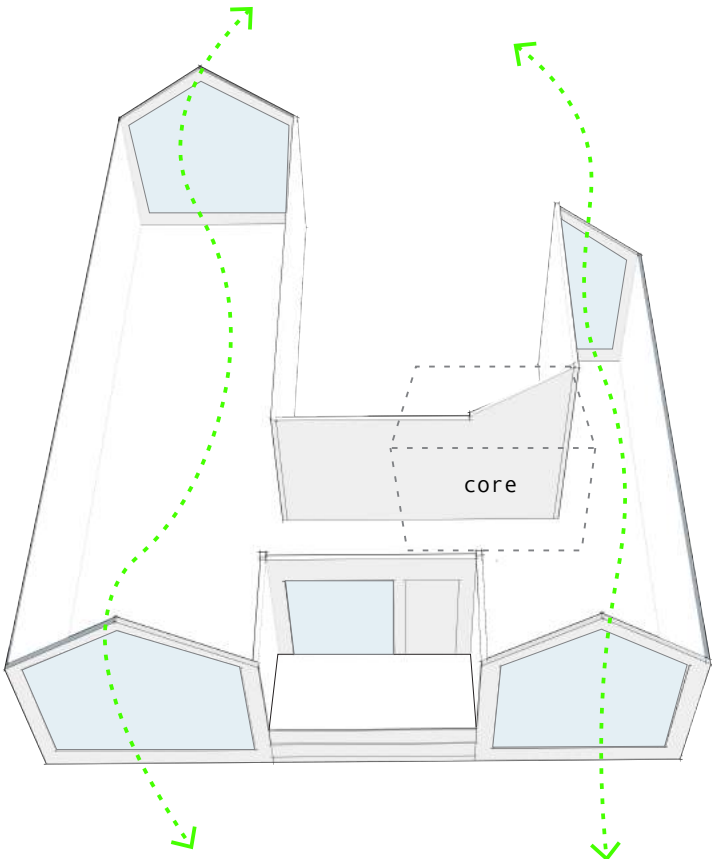
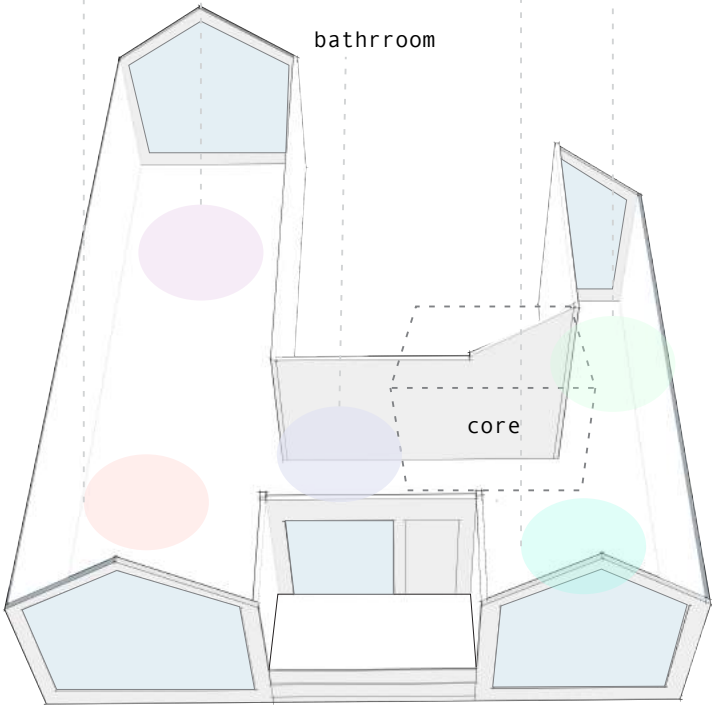
>> Inflatables are used as tools of observation and disguise, as tools of attraction in mass spectacles and as tools for direct action in protest situations.

>> Inflatables have the potential for tactics and strategies ranging from centralised technologies of control to insurrectionary bottom-up approaches for empowerment.



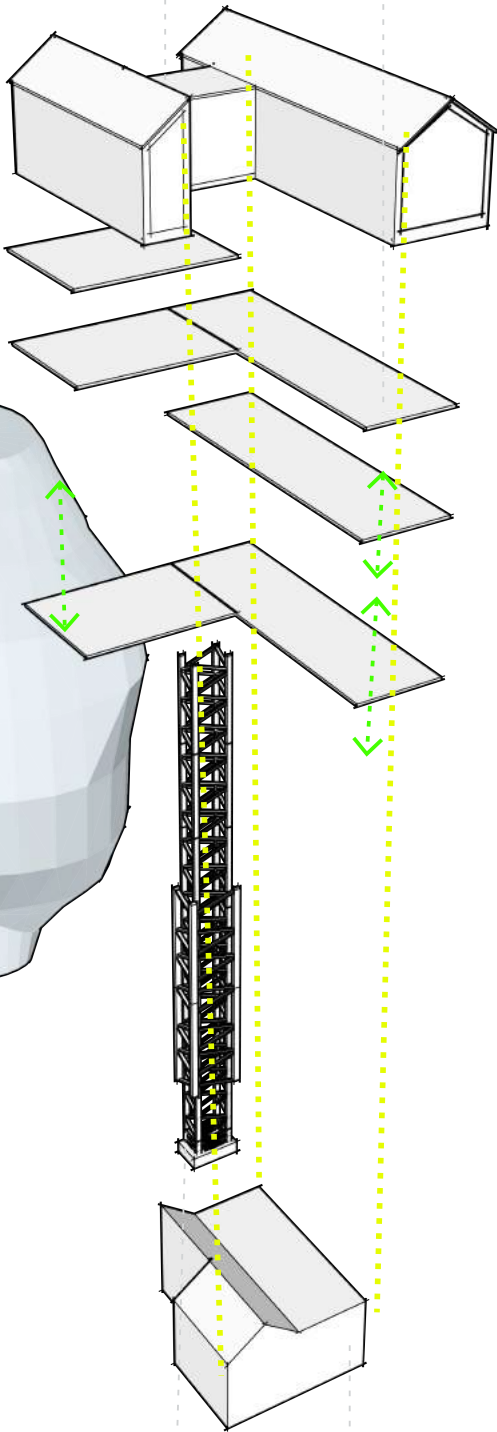
REGARDING THE APPARTEMNT'S SPACE

Sleeping area living area kitchen entrance



opening the view and allowing more light into the apartment

the apartment



the inflatable space

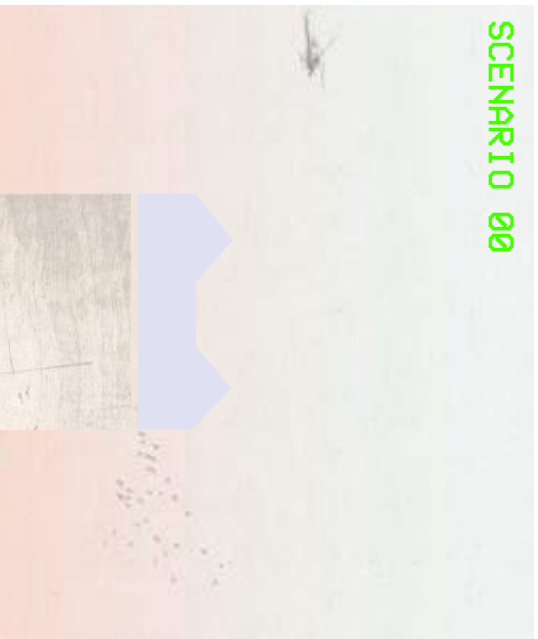
the core

the teachers room

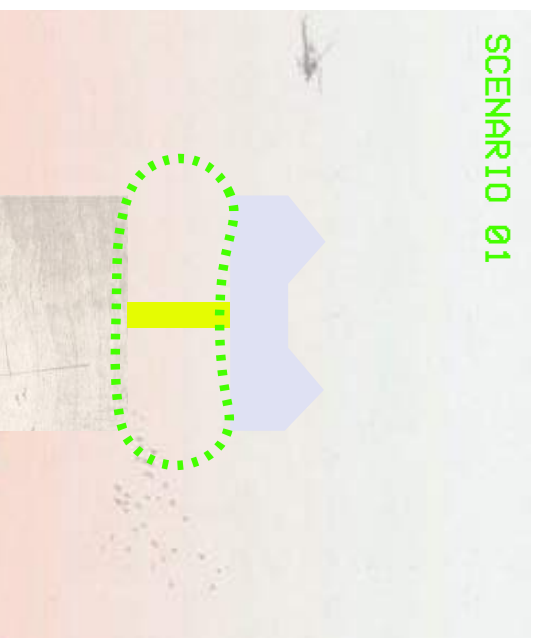
movable floors, that could align, combine and move away creating a flexible expanded space

SPACE VS ARTISTS' POSITIONS

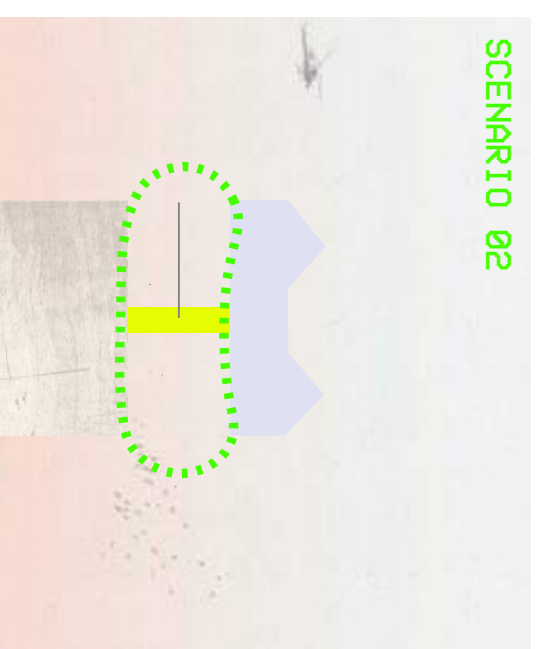
SCENARIO 00



SCENARIO 01

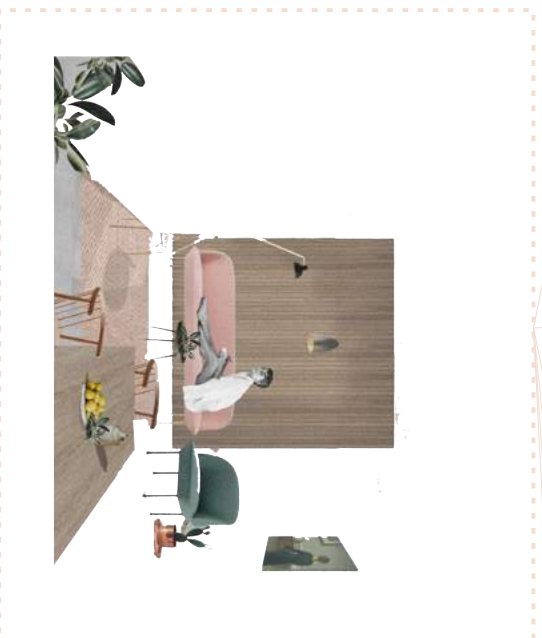


SCENARIO 02

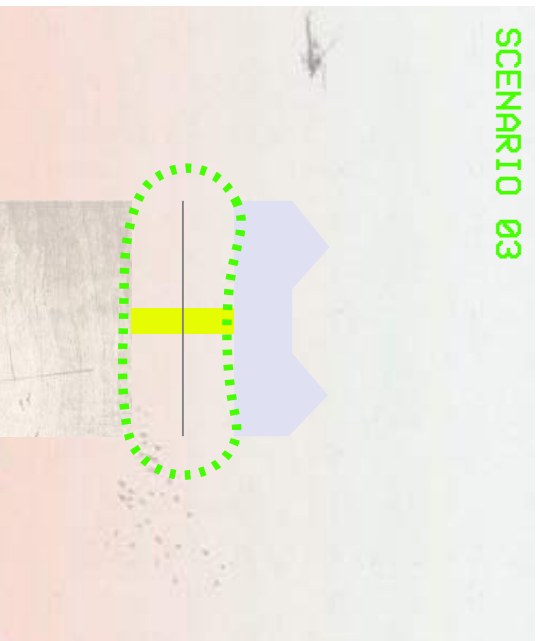


HOW DOES IT BENEFIT THE
GOETHE INSTITUTE AND THE
RESIDENT ARTIST ASIDE FROM
HAVING MULTIPUL SPATIAL
SENARIOS ?

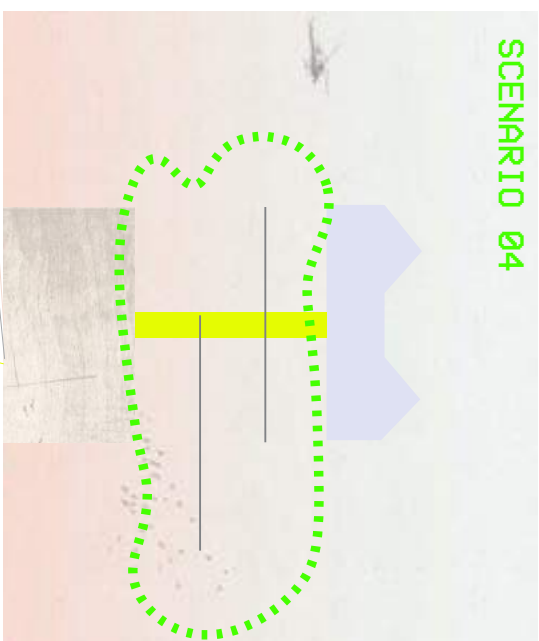
- >> ELEMENT OF SURREALITY AND
FUNCTIONALITY
- >> PLAYFUL AND DISOBEDIENT
- >> PROMOT PARTICIPATION
- >> GENERATE ATTENTION
- >> TOOL OF OBSERVATION
- >> OPTIMIZE THE EXPERIENCE
OF ROTTERDAM CITY



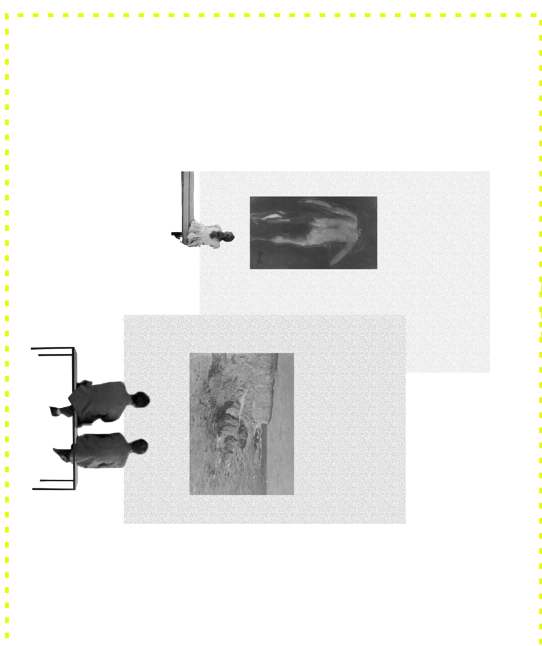
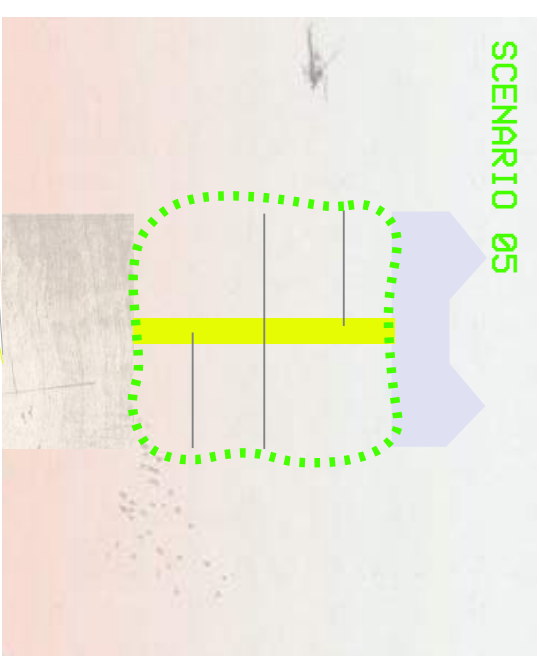
SCENARIO 03



SCENARIO 04

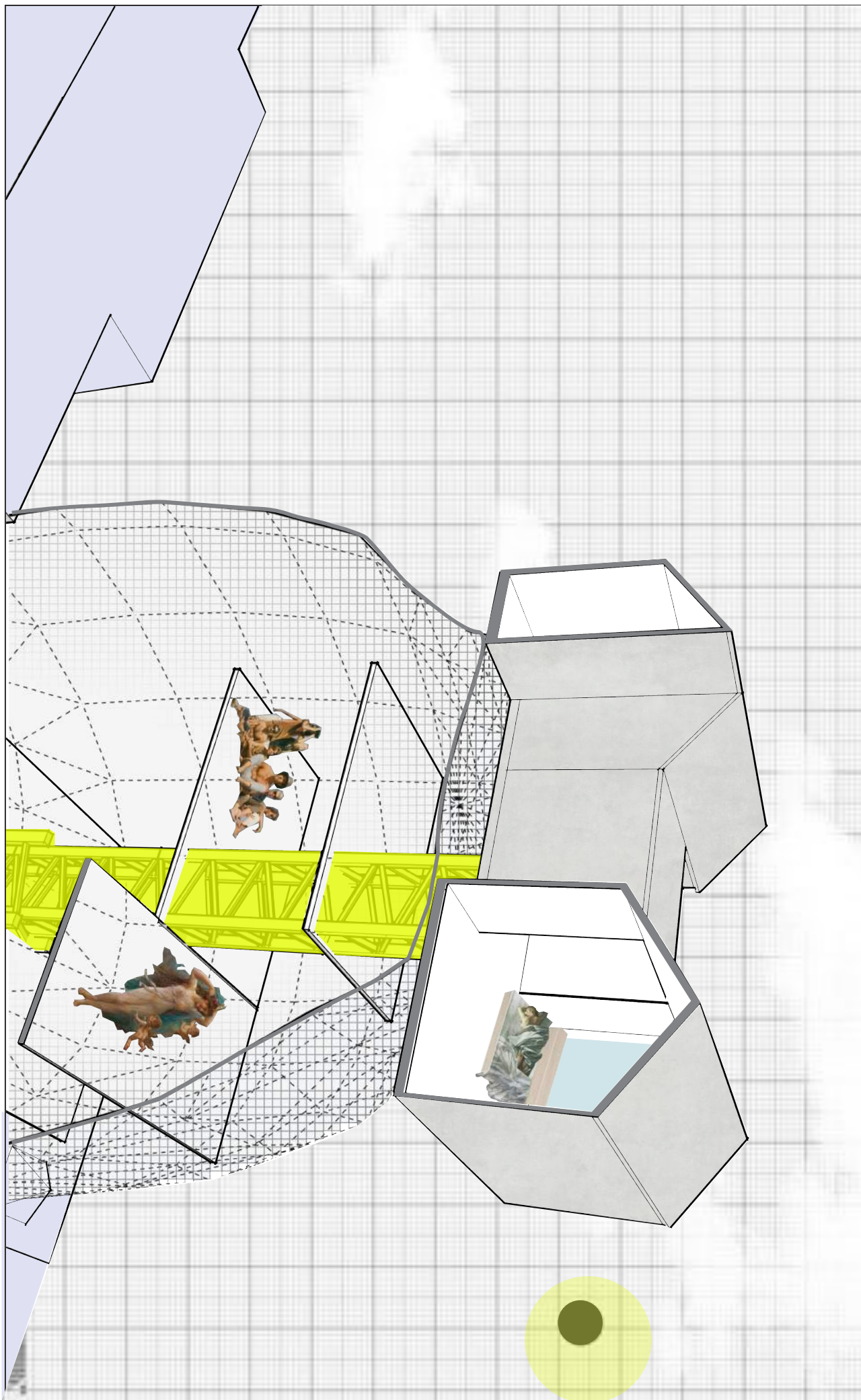


SCENARIO 05



AN EXPANDED INFLATABLE
SPACE WORKING AS AN IN-
STRUMENT, REFLECTING THE
ARTISTS' POSITIONS,
FACETS AND NEEDS..

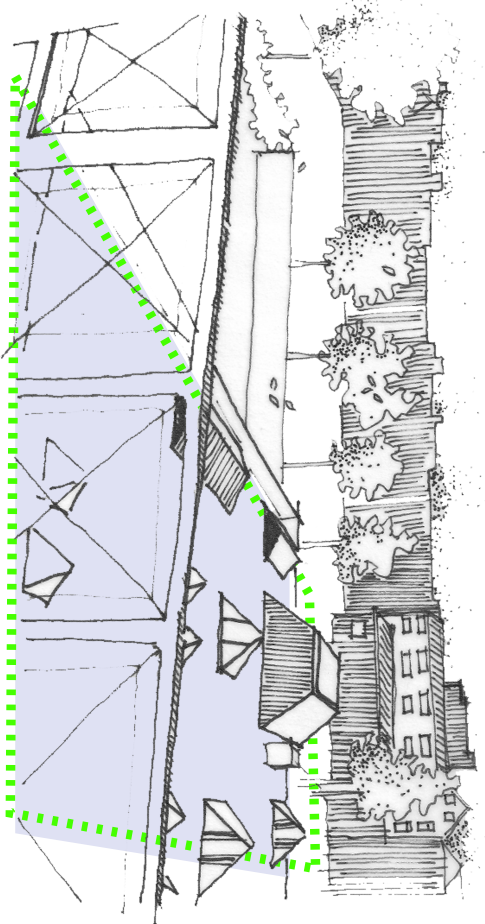






**WHAT IF AN AIR
BECOMES AN EXPANSION
OF AN ARTIST ?**

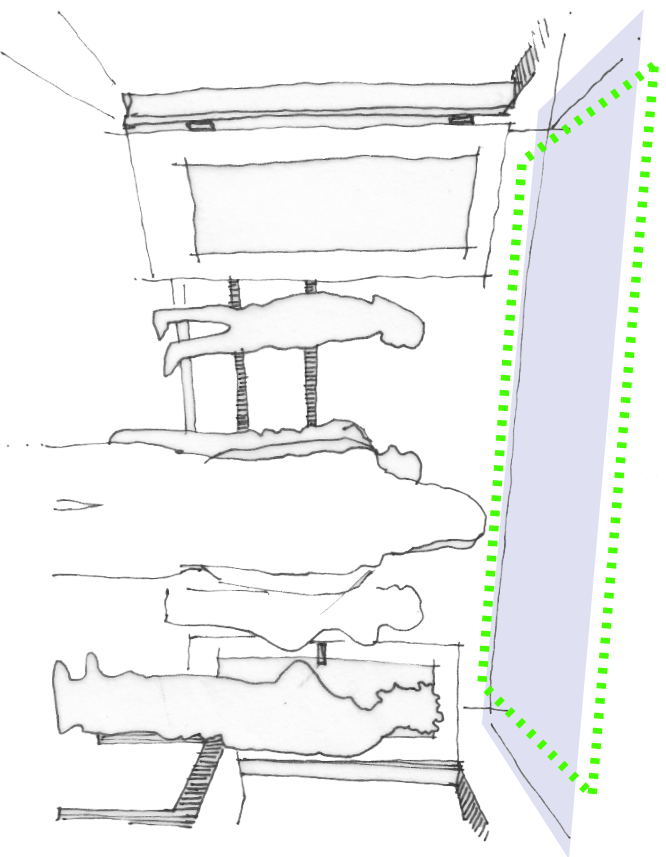
REGARDING THE GOETHE INSTITUTE



CURRENT >> GOAL

The apartment feels like it is trapped at the top of the building especially with the security system.

Optimize the potential of the roof top

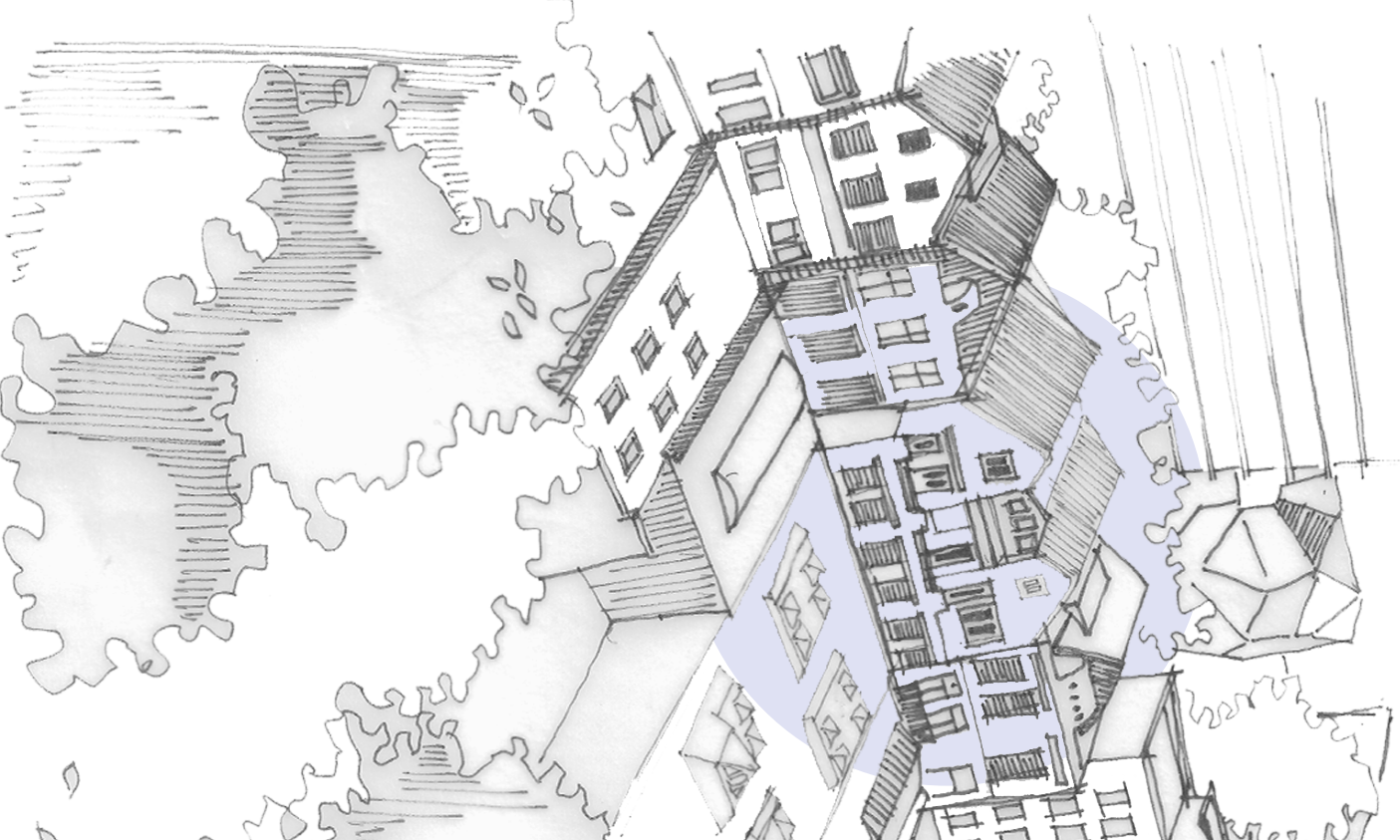


CURRENT >> GOAL

Low roof tof

Enhance the lighting

Expansion in scale



WHY WOULD EXPANSION IN
THOSE TERMS BENEFIT AN
AIR ANYWAY ?

ENHANCE THE CONNECTION
WITH THE CITY

PERCIUING THE STUDIO
(WORKING / LIVING SPACE)
IN A DIFFERNT WAY

CONCEPT STRATEGIES

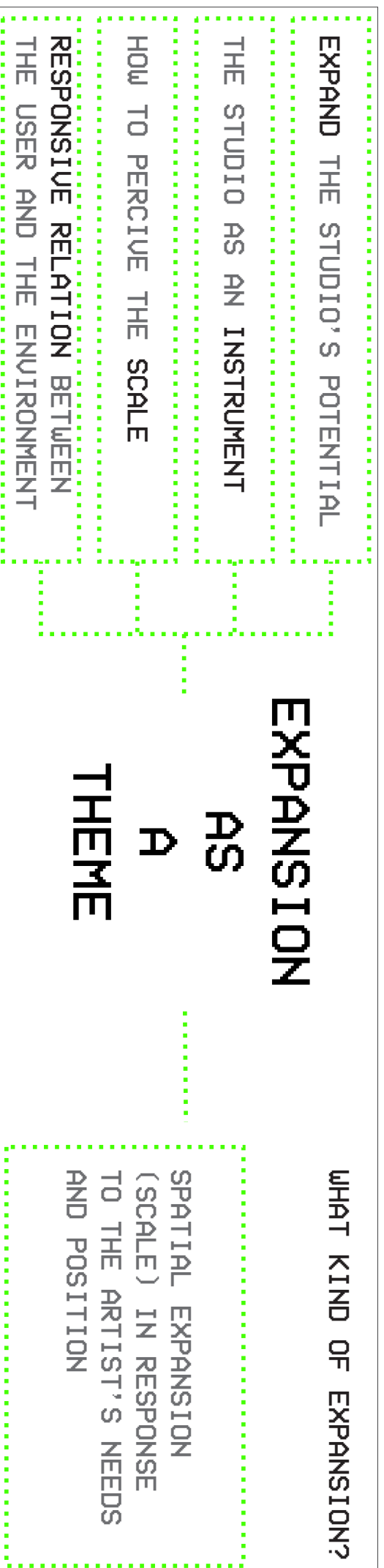
>> CREATING A RESPONSIVE ARCHITECTURE THAT IS SYMBIOTIC
WITH ITS RESIDENT

>> SPATIAL EXPANSION (SCALE) CREATING UNIQUE STAY
EXPERIENCE FOR THE RESIDENT

>> OPEN THE POSSIBILITY OF AN ALTERNATIVE THINKING OF THE
STUDIO, WHERE ALL FRAMINGS MANIFEST THE ARTIST'S POSITION

RESEARCH

CONCEPT & DESIGN



INFLATE THE 'AIR'

This project conceives the goethe institut apartment more than just a space, but a space as an instrument. Expansion is a main theme and the inflatable is the tool.

When going on a residency, an artist would be offered a given space for a limited time to live a certain experience. But how can the spatial experience got optimised? How would an artist experience a space in relation with his or her position ? Those are questions investigated in this project aiming to optimise the spatial experience. Thus this project relate the space to the different artist position since it is vital to know who are the artists we are talking about when we want to optimise their experience. A strategy followed through this project is rising the awareness towards the surroundings of the Goethe institut, and this is achieved by choosing one element and taking it to the extreme such as scale..



STUDIO Goethe/AIR

Presentation/Proposal

Linus Friden

INSIDE 1819 student

THE LENIENT ROOM

It's about experiencing something new, provide possibilities of reflection over the regular pattern and let the artist get a wider perspective of understanding over normalizing by creating rules and standardisation through space. Strictness is essential for creating order and discipline for situations to function in our existence, but if that quality takes over, we will instead let rationality hurt our emotional feelings. Therefore it is important to add irrational and unpredictable elements in our lives in order to feel more satisfaction, pleasure and lenient. We can do it through design and architecture which challenge the artists perception and offer the experience in "The Lenient Room" awakes an inner critic approach which will make the artist questioning our current system and also extract values from the experience and blend it with old behaviour created by expectations. To interact with the space, understand it and incorporate with the whole body together with the senses will open up the person and help in the creative process.

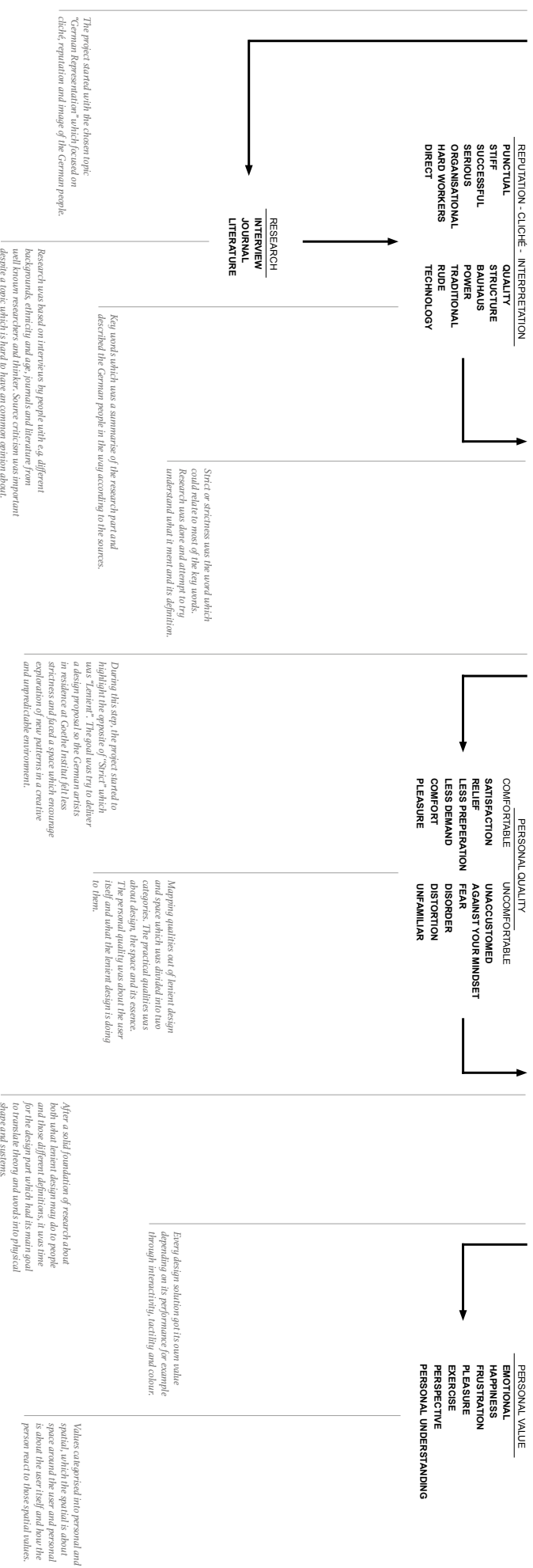
GERMAN REPRESENTATION

STRICT

LENIENT

DESIGN

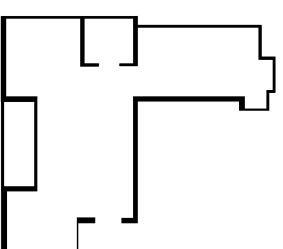
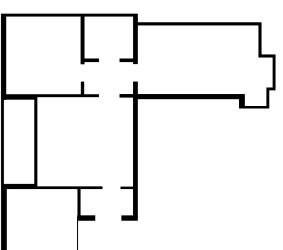
VALUE



In order to create a lenient space and a place for artists to break normativity, qualities was evaluated and translated into physical shape. The space contains many smaller functions which together creates a whole experience. Altogether with qualities like Surprise, Loose and Unexpectedness was considered and later looked shape as kitchen wear, furnitures and flooring system. Each elements was suppose to awaken curiosity and uncertainty due to introducing new way of perform essential movement which we had done the same for centuries.

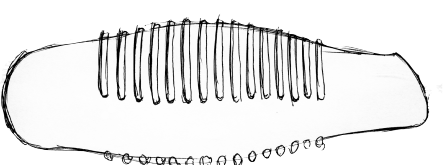
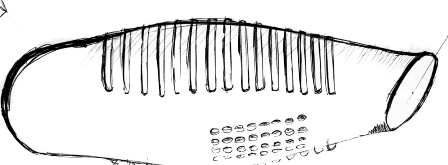
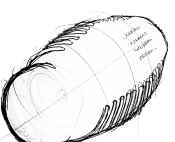
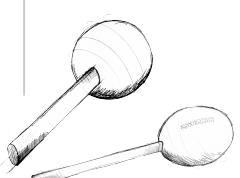
The plan of the apartment was modified by opening up walls and redefine the space with flooring makes the apartment brighter and provide more flow which gives the artist seemingly a bigger place.

Modification of the plan by removing walls in order to create a more open and fluid space. From several rooms the apartment was opened into one big space but defines instead by the flooring system.



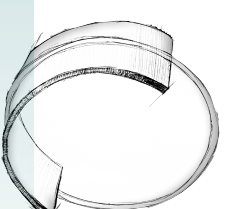
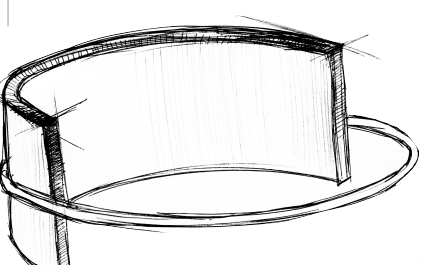
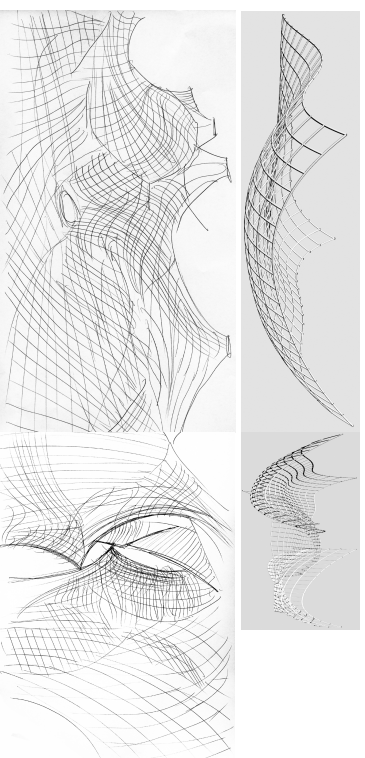
Grates which you can play with for making sounds when working with for example carrots or cucumber by scratching on the side. The tool encourage the user to activate itself and is far from a ordinary tool.

For salt and pepper, but for using them the person need to play it as maraca and shake the spices out from the egg shaped container.



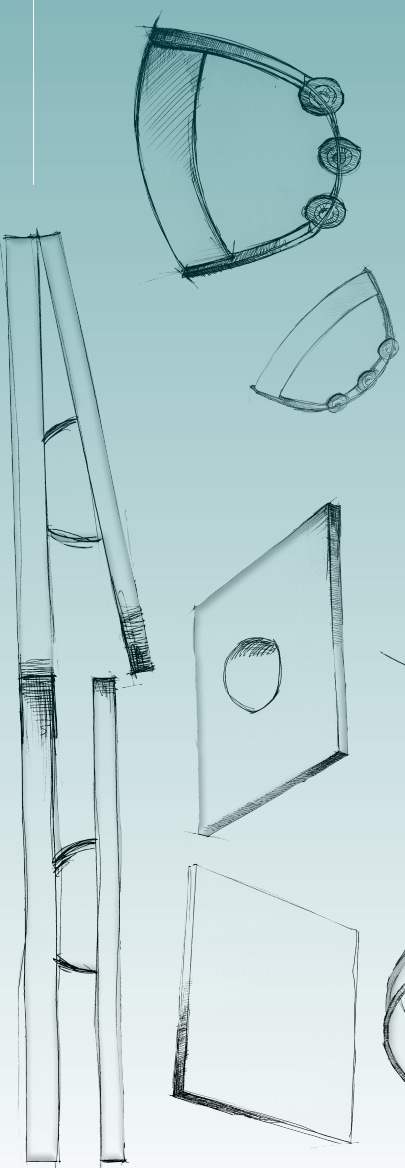
Experimentations and drawings of net system as bed. The net got a unusual shape and will be an special experience for the artist which need to adjust its body to it and not the other way around. The person need to be aware of the weight, balance and also this abstract movement.

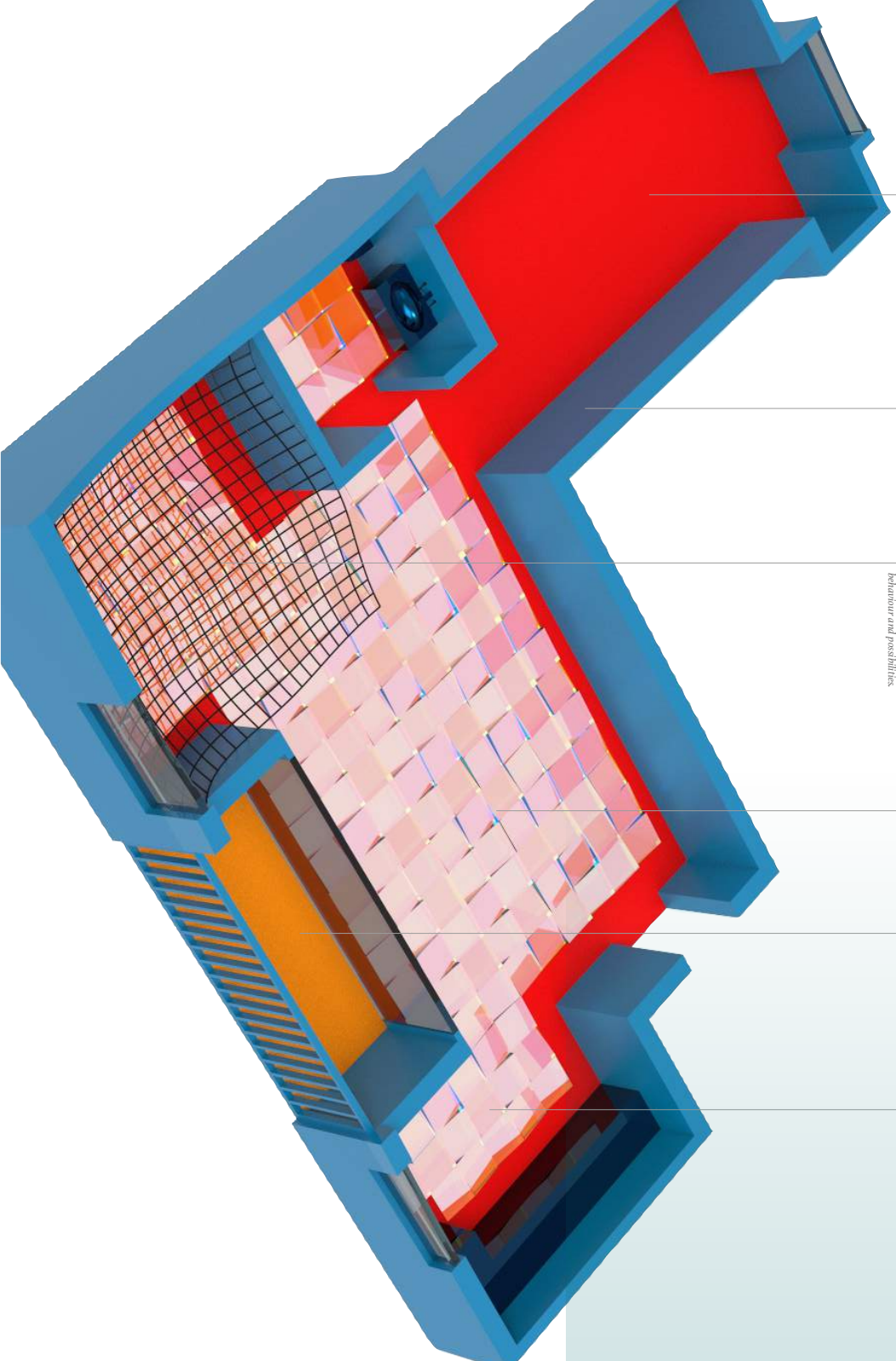
Round hanging chair makes it possible to both sit and lay down in the circle. Multiple chairs together in the room creates possibilities for interaction with friends or colleagues during visit and creates a playful way of meeting.



A combination between knife and lamphair. This tool creates a playful conversation and opens up a new way of cutting. Each slice will create a sound and depending on what you are making, the tones will also differ.

Flooring system which makes the user be aware of the space around each step it takes. The plates can have incline from any direction depending on where the centre of gravity is. The flooring also creates a uncertain atmosphere.





Working area with flat surface in order to create a good and handy space for the artist to create.

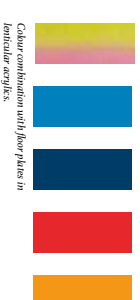
Colorful wall and complement colour to the floor and repeat itself throughout the entire apartment.

A system of net as bed for the artist. It is an interactive element which corporates with the users body, but also requires a learning curve in order to understand its behaviour and possibilities.

Floor plates in particular plastic which change the colour depending on the time of the day where the sun is put also on the creators position.

Balcony with orange floor and blue fence.

Kitchen equipped with special designed tools for cooking.



The Lentient Room is a playful, non strict place providing artists a new field to explore which the person need to interact with the space and adjust to it rather than having a practicable context which everything is in order. The quality of the space is its ability to open up the users perspective and be non critical about our soundings and a way to feel confort in an seemingly uncomfortable space. The apartment is provided with unusual tools for highlight those qualities which helps the user to distiantiate from strictness but instead drop the control and let the environment decide the outcome without having predictions and default pattern doing it for you.

Except the interactive physical qualities of the space, it also got a non physical qualities which is based on colour, sound and lacity through our perception. This adds another dimension of the space and further increases its meaning.

The Lentient Room provide the artist a space both for working as well as living, both a platform for individual development and a interesting space for gathering.

STUDIO Goethe/AIR

Presentation/Proposal

Keyi Xiang

INSIDE 1819 student

EXPOSING AiR



Goethe Institute AiR

The Goethe Institute AiR offers various resources, a comfortable environment and the freedom to create for artist residents. So in terms of residents, the Goethe Institute became a temporary comfort zone in an unfamiliar foreign city.

However, the comfortable environment is not entirely conducive to artistic creation. On the contrary, anxiety, stress, and resistance are the driving forces for the artist's creation. So when I redesigned the AiR apartment, I tried to separate the work and living space. I have retained and minimized the living space in this apartment that symbolizes their comfort zone. In addition, by separating from the original architecture of the Goethe Institute, I completely exposed the artist's work to break the comfort zone under the public, to bring pressure and anxiety to the artists, and to promote the artist's creation for good working results.

Psychological Analysis



Uncomfortable AiR



How to Bring Anxiety and Stress?

-Interview 11 Artists



Q : what will make residents feel anxious or stress when participating in AiR?



A : Deadline , Self-requirements , Applying Next AiR , **Be Watched**





Concept-Exposure

Elements



Fish tanks and glass tunnel in Ocean Park are designed to maximize the exposure of the fish for watching. Therefore I used glass fish tank and tunnel as my design elements.

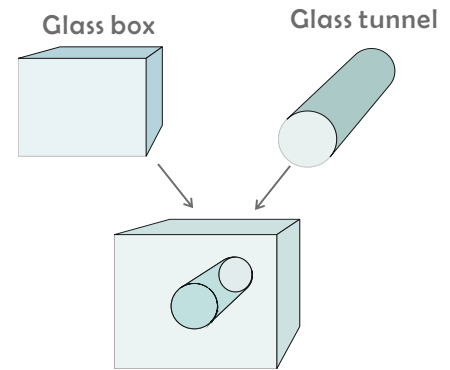
Exposing Space



KAIT Workshop

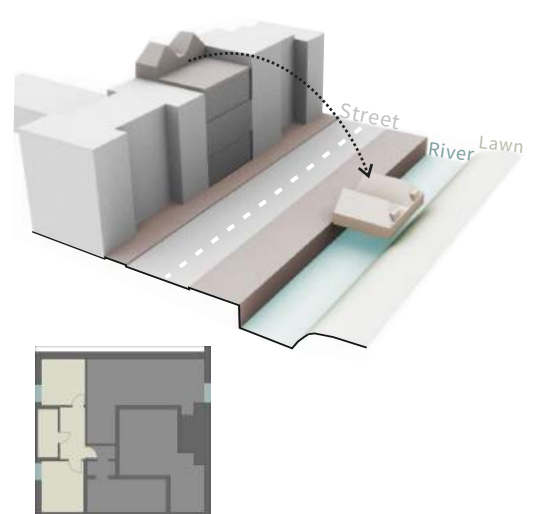
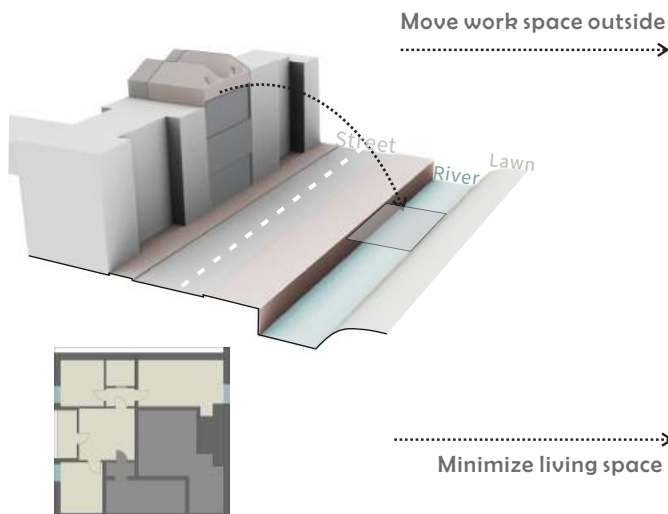
NA House

Sendai Mediatheque



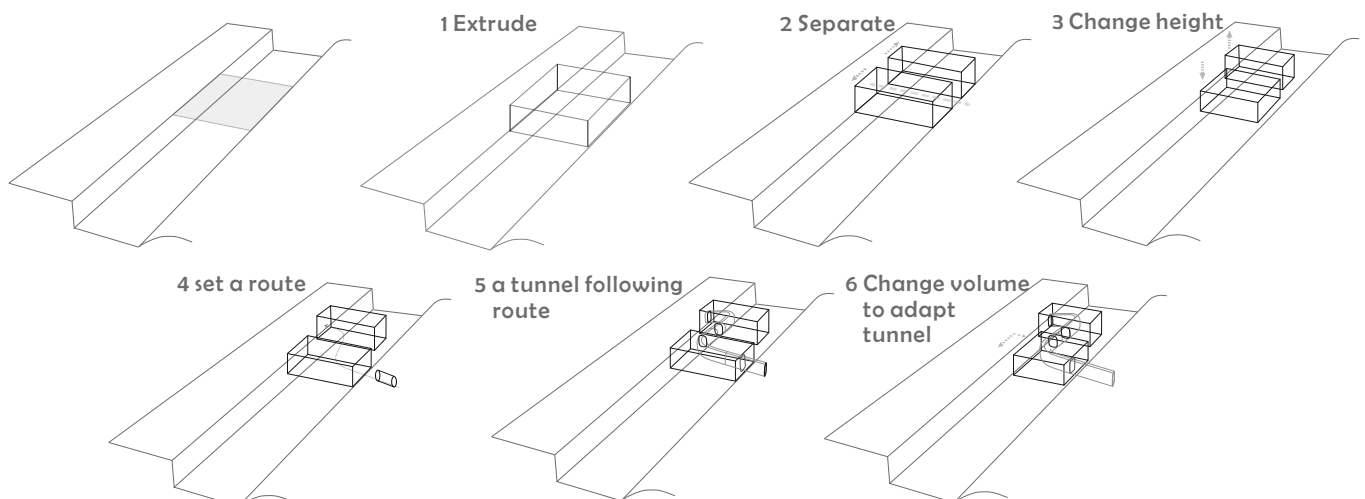
Living and Working Space

Separate working and living space



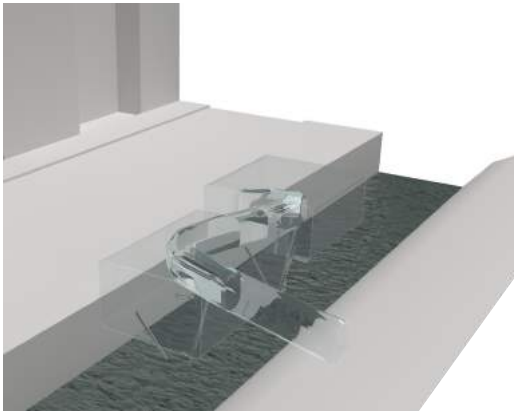
Diagram

Design outside work space

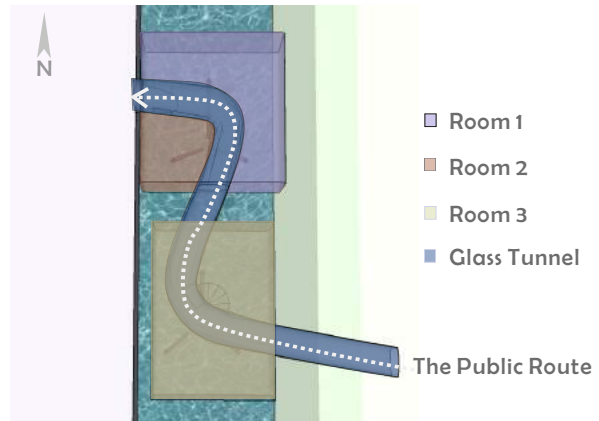




Design

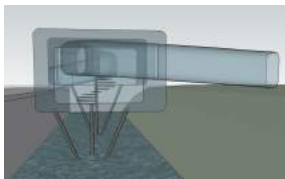


Perspective

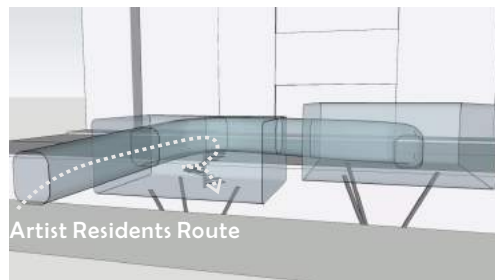


Top View

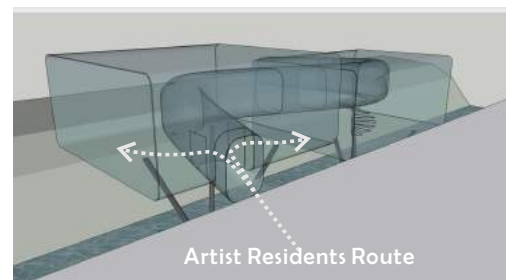
The two glass boxes are divided into three room with different areas, room 1 and room 2 are separated by the glass tunnel, room 3 is a separate room with the glass tunnel on the ceiling.



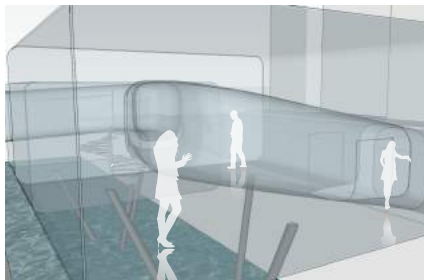
South Elevation



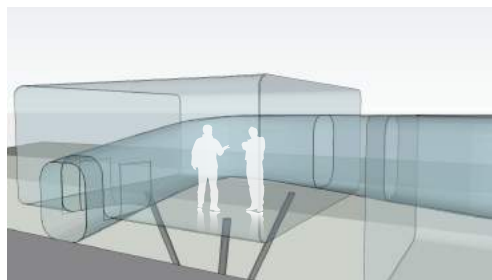
Eastern Side of River



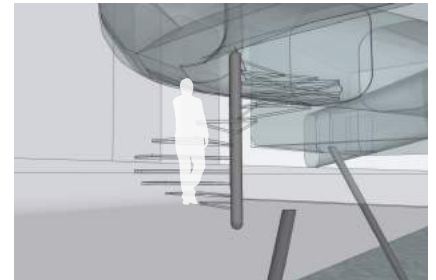
western Side of River



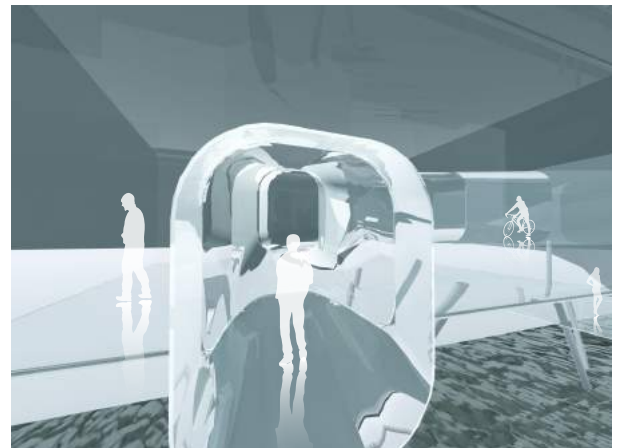
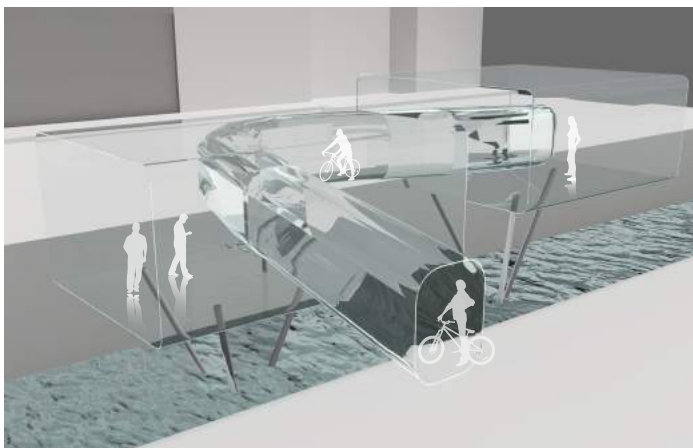
Room 1



Room 2



Room 3



STUDIO Goethe/AIR

Presentation/Proposal

Michael Barchini
INSIDE 1819 student

The Hybrid Space

Artist in residence

Artists occupy different positions along their artist-hood. Some positions grow, some vanish, making a place for a new position. The artist is faced with consistent needs for various spaces to; produce, store, exhibit, study, observe, etc. Those needs can differ due to the time and the constant shifts in the artistic practice (positions).

Nowadays, the artist is encouraged as a modern nomad to; travel, change places, to understand new parts of the world, to learn new skills, to hear how other people react on the art work in a different context, and to see things in a totally new eye. Due to the influence of; technology, globalization and an excess of information. The artist's studio became mobile and portable. There is possibility to work on the move and to be in touch with colleagues, museums and galleries via Internet.

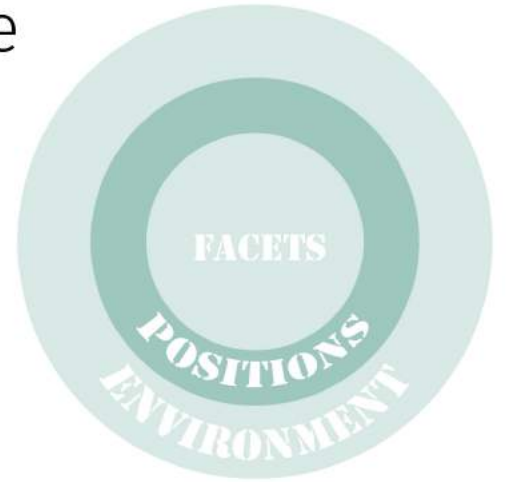
Therefore, there are some key factors and essential rules when it comes to design studios for artists; flexibility, ability to transform spaces to adapts to the mental atelier of the artist, and the ability to control the situation.

THE HYBRID STUDIO

VARIOUS ARTISTIC POSITIONS TOWARDS A TRANSFORMATIVE SPACE

How does the “studio space” operates within the hybridity of the artist’s positions?

Artists have different interests and fascinations which can differentiate between several positions that can the artist claim.



HOW DOES THE ARTIST PRESENT HIM/HERSELF ?

Each artist has, on one hand, a physical studio, and on the other hand, a mental studio, which carries around everywhere.



Marcel Broodthaers

Musée d'Art Moderne-Les Aigles/Section XIXe siècle

Hybrid artist transformed his apartment/ studio into a museum and a platform for social intervention. flexibility and multifunctionality - embodied in individual and collective spaces-helped the artist to reflect his own mental atelier.



Artist on stage
Artist as organizer
Artist as a curator
Artist as agent

Artists occupy different positions along their artist-hood. Some positions grow, some vanish, making a place for a new position.

Facets are intrinsic motives such as interests, fascination and inspirations

POSITION	FACETS
Artist in the studio	Object orientation
Artist in public	Social Dimension of object
Artist in the laboratory	Process methodol-
Artist on stage	Performative
Artist as a designer	Complexity of the assignment
Artist as a curator	Connectedness
Artist as organizer	Creating conditions
Artist as adviser	Experienced assistance
Artist as educator	Transference
Artist as agent	Social intervention

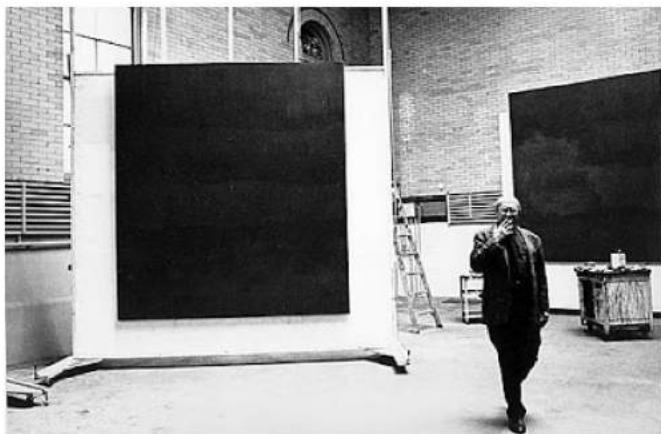
Source: Plan and Play, Play and Plan: Defining Your Art Practice - Janwillem Schrofer.



Mark Rothko

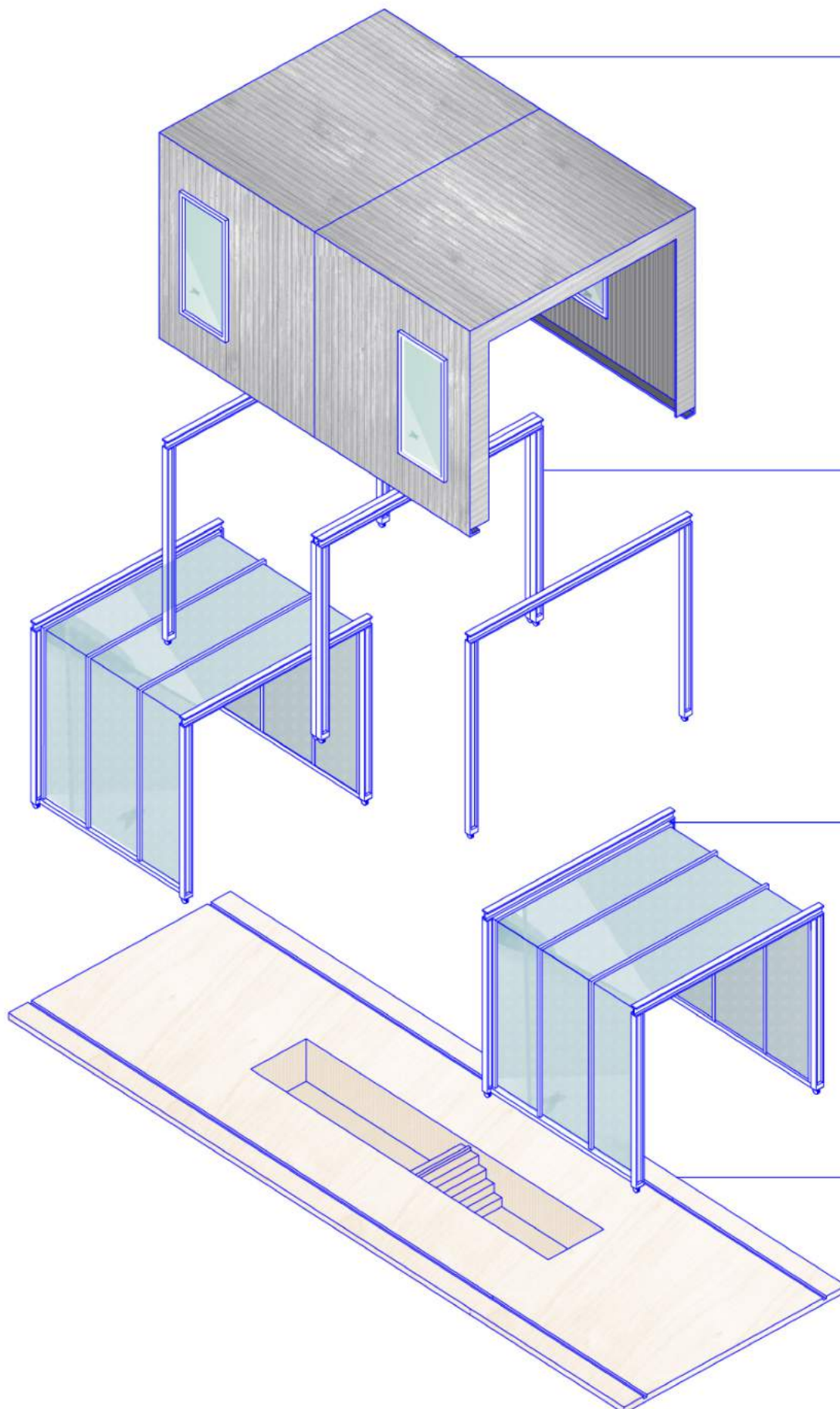
The Chapel Commission

He was an individual artist, who was isolated in his studio most of the times studying and observing the effects of his paintings. For the Chapel project, he had to find a large studio for the work. On one hand, the changing in Rothko's studio correlates with the scaling up of his paintings. On the other hand, it reflects Rothko's mental atelier.



Artist in the studio

What if the 'studio space' can slide on X?



Controlling Shell

Layer enclosing (shell) the transparent core, It helps to control the situation (Light, scale), and claim different

Movable Structure

Portable structure can be moved and slides on rails.

Transparent core

Movable transparent volume provide layer of control over openness. Ability to interact with surrounding environ-

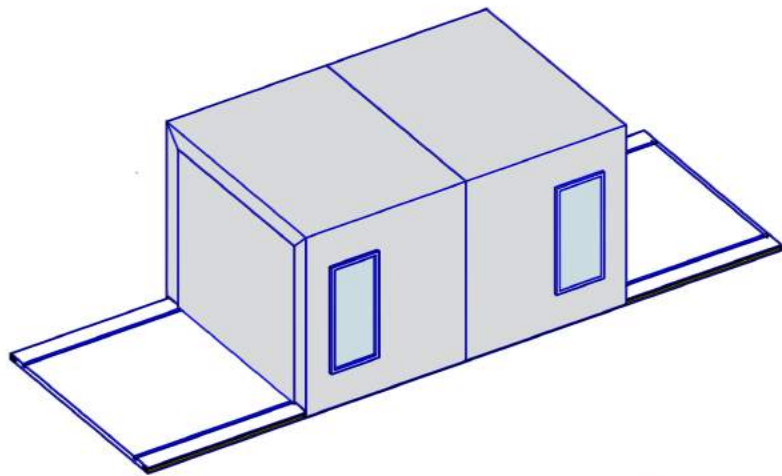
Platform

Podium that contains the facilities (kitchen, bathroom) aswell as rails for the structure to move.

Scenarios

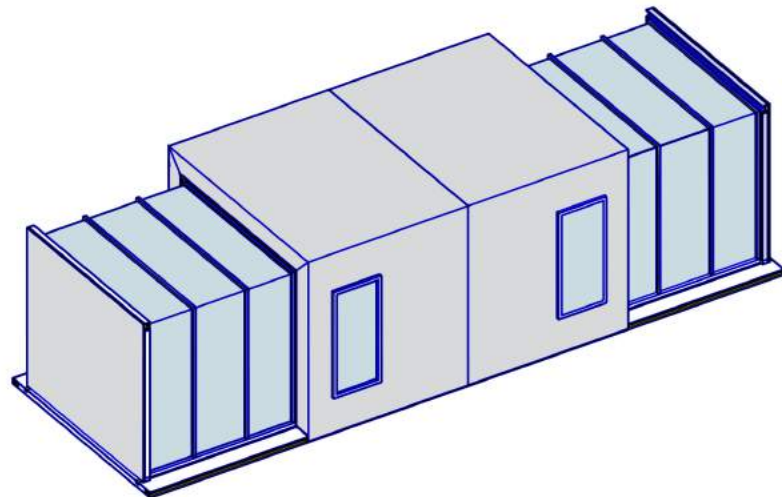
Living space
Workspace
Individual/private

Artist in studio
Artist as designer



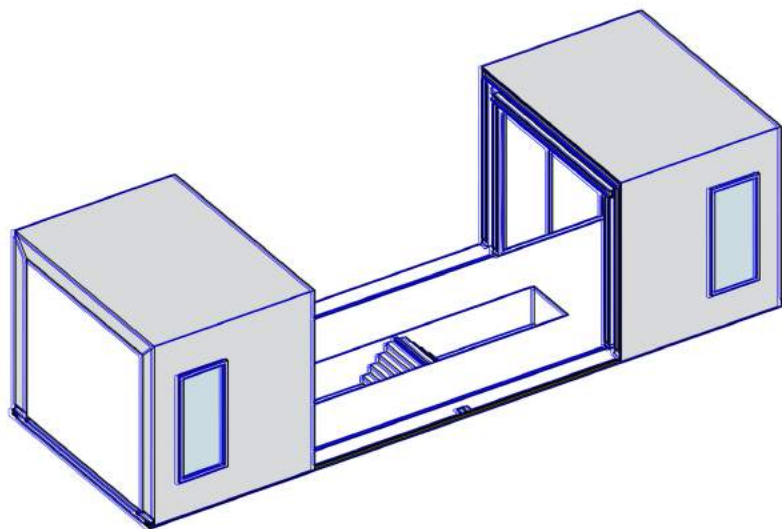
Living space
Workspace
Exhibition/production space
Closed spaces.

Artist as Adviser
Artist as Agent
Artist as Educator



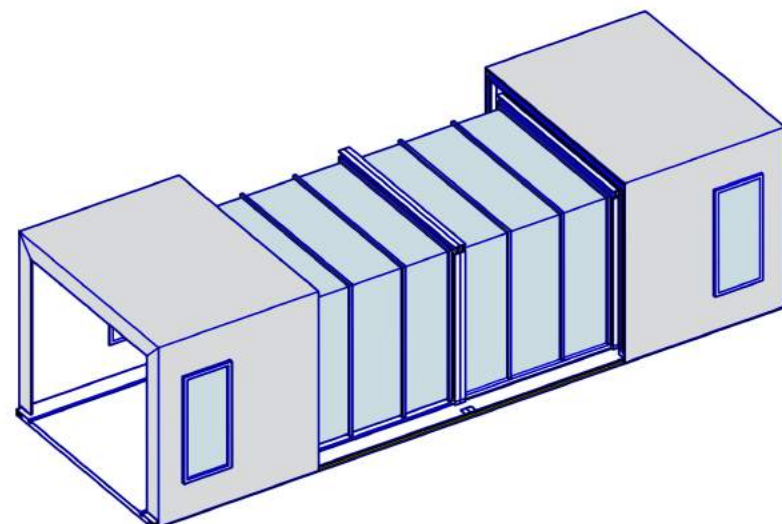
Platform
Stage
Open spaces
Semi closed spaces

Artist on stage



Living space
workspace
Exhibition /production

Artist as organizer
Artist in the lab



The city as an art residency

Using the city it self as an art residency by mapping out potential spots around where the 'Studio space' can be relocated.

Some potential spaces such as:

- Abandoned buildings,
- Inner courtyards of the buildings,
- Railways
- In the nature.

