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Cover: Marco Schuler: Flip + Flop (2013, Detail)

Photos: Didier Leroi | [www.didier-leroi.com](http://www.didier-leroi.com)





SANAA / Marco Schuler / Christian Kerez / Werkraum Wart-  
eck pp / Agfamatic / Konstantin Grcic / Cildo Meireles / Hen-  
ny Jolzer







SANAA

Rolex Learning Center  
EPFL Lausanne

The Japanese architects Kazuyo Sejima and Ryue Nishizawa (SANAA) have won the 2014 Daylight Award (Tageslicht-Award) for the design of the Rolex Learning Center EPFL in Lausanne. With CHF 100,000 prize money the award is the highest architectural prize in Switzerland. It promotes buildings with an innovative use of daylight. In the run-up to the award presentation, VernissageTV had a closer look at the building in Lausanne and met with Kazuyo Sejima and Ryue Nishizawa in Paris, to learn more about the concept of the building. In this interview, Kazuyo Sejima and Ryue Nishizawa talk about the ideas behind the building, the challenges they were facing, the importance of natural light in their work, and how their building is received by the users of the building.

Kazuyo Sejima + Ryue Nishizawa on Light in Architecture

Interview, Paris, January 21, 2014 (Transcript)

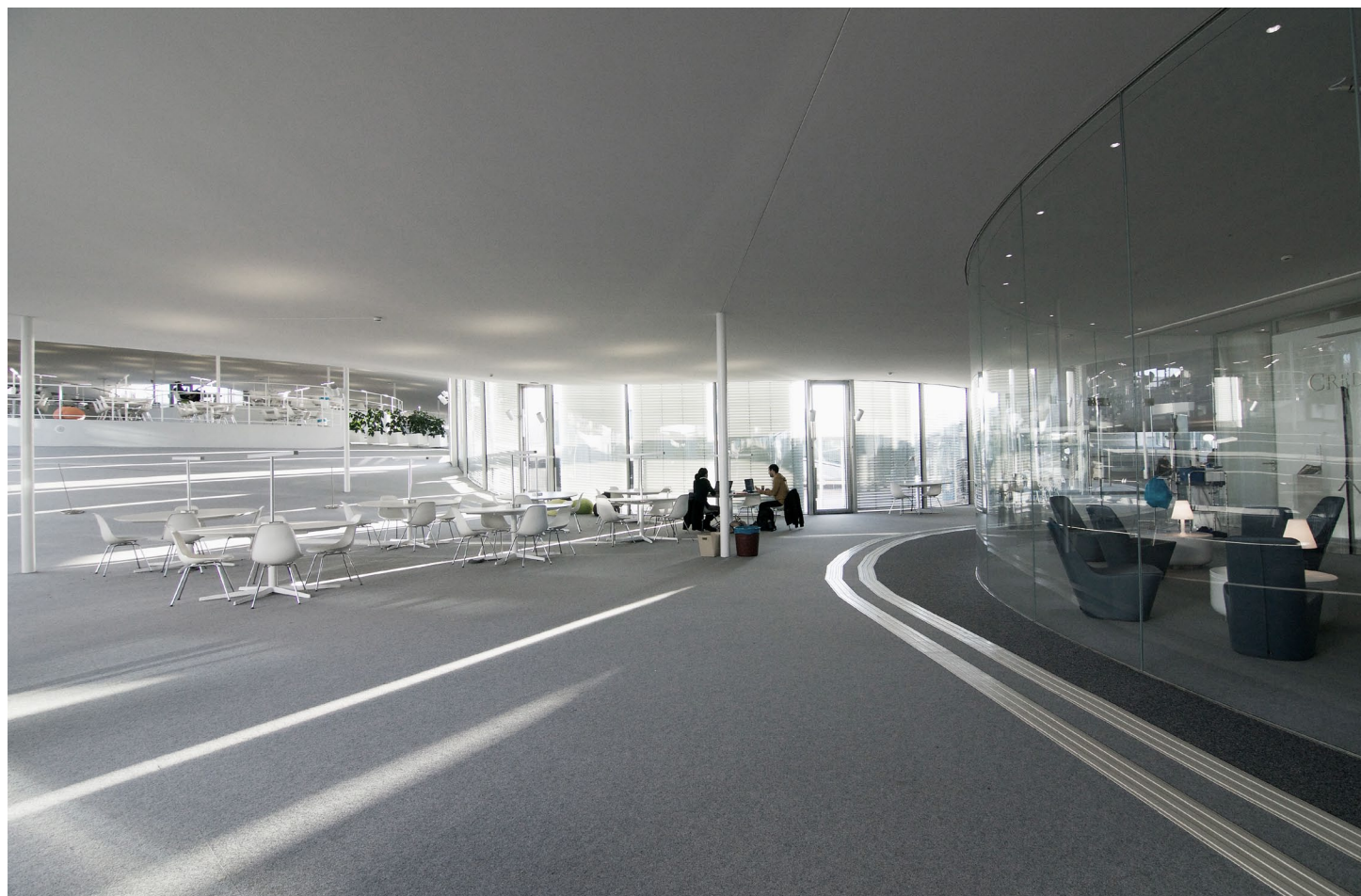
Kazuyo Sejima:

Maybe the daylight is one of the most basic elements when I think about architecture because I like to make a space where people can move freely so that means I normally don't make some hierarchy or order to try to make some free circulation, which people can make by themselves. To achieve that space it's very important to bring the natural light homogeneously from everywhere.

Ryue Nishizawa:

We always try to open up the architecture like open the door, open the window to have fresh daylight, a fresh wind, trying







to create a kind of continuity going cross the architecture, so a kind of freshness is something we appreciate to have, even staying inside, outside.

One of the important idea for us with the Rolex Learning Center is to have an open space. One room, where people can walk freely. There's no end. If you wish you can explore, you can walk until wherever you want to go. There's no wall, there's no end. There's always the light, sunlight can come from beyond. There's always something happening beyond the hill. So there's kind of a circulation, space continuing from here to there, this is one important try that we did in this project. One of our ideas is not to use too much artificial lighting during daytime, to let people feel comfortable to stay.

Kazuyo Sejima:

The Rolex Learning Center is a kind of learning space but at the same time a meeting space, where people can make new ideas, so our idea was to make one huge space with a big potential where people can meet each other but at the same time it's very important that everyone can make, own some privacy and some quiet space to concentrate to learn. So that is a very challenging thing and also there is also... every area is kind of important, to get also the natural light. Actually it looks like a hill outside, or garden, and at the same time, because of the interior all space looks very open, but very deep space and then the ceiling height is not so high. So that means that outside it's also one of the challenging things to get natural daylight everywhere, so that's why we use some reflection from the courtyard or the ceiling to bring the natural daylight to the deep area. I visited the place ten, twenty times afterwards, but also sometimes my friends visit it and explain the different situation.



Ryue Nishizawa:

People feel, it looks, like they are enjoying the space. They sit on the floor, the study beside the window - sometimes they are running - there are so many people coming and and coming out, it looks like a park. This is a one of the most important ideas that we were trying to present the architecture like a park. There's no border, there's very open, inviting everybody to come in. That's why I appreciate always when I come to the Learning Center, people look like enjoying the space.

Kazuyo Sejima:

We are very happy to see that, yes.

The Daylight Award (Tageslicht-Award) is presented already for the fourth time by the Velux Stiftung in close collaboration with the Department of Architecture of ETH Zurich and the Swiss Council of Architecture. Previous laureates (winners and honorary awardees) are Annette Gigon and Mike Guyer, Peter Märkli, Peter Zumthor, James Turrell, Isa Stürm + Urs Wolf, Bob Gysin + Partner Architects BGP, Bearth & Deplazes Architects, Gramazio & Kohler Architects, Cruz & Ortiz, and Giraudi & Wettstein.

The Rolex Learning Center EPFL in Lausanne, Switzerland, is an extraordinary building in many ways, not least in regard to the use of natural light. Designed by Kazuyo Sejima + Ryue Nishizawa (SANAA), the building is conceived as one single space with openness and extensive use of natural light in mind. It houses a multimedia library, student workspaces, a multipurpose hall, a food court, a bookshop, a parking, among other facilities. It opened on February 22nd, 2010.



SANAA was founded in 1995 by Kazuyo Sejima (born 1956) and Ryue Nishizawa (born 1966). In 2004 they won the Golden Lion of the Venice Architecture Biennale for the most significant work, and in 2010, Sejima and Nishizawa were awarded the Pritzker Prize. Examples of SANAA's work include the Rolex Learning Center in Lausanne; the Toledo Museum of Art's Glass Pavilion in Toledo, Ohio; the Serpentine Pavilion in London; the Christian Dior Building in Omotesando in Tokyo; the 21st Century Museum of Contemporary Art in Kanazawa; and the Louvre-Lens Museum in France.







Rolex Learning Center EPFL Lausanne / Interview with Kazuyo Sejima + Ryue Nishizawa (SANAA):  
<http://vernissage.tv/blog/2014/03/07/rolex-learning-center-epfl-lausanne-interview-with-kazuyo-sejima-ryue-nishizawa-sanaa/> --





























Nornen (2013, 38 cm, cast aluminum)

Marco  
Schuler

Couple Sculptures



Zauberer + Zwerg (2013, 58 + 26 cm, cast aluminum)

The German artist Marco Schuler works in a wide range of media. His work often revolves around notions of physical strain and testing one's physical limitations. His videos resemble experimental setups. In his sculptures, the artist's body is often substituted with figurative elements. *Couple Sculptures* is a new body of work that is characterized by the pairing of two figures, such as in *Kater + Künstler* (Tomcat + Artist). Marco Schuler creates the primary forms of the figures out of styrofoam, the final sculptures are cast aluminum. VernissageTV had the chance to document the production process at a foundry near Basel (Switzerland). The video will be published soon on VernissageTV. The photos of the final sculptures have been taken in VernissageTV's studio Triath.

Blendy (2013, 47 cm, cast aluminum)





Space Odyssey (2013, 61 + 51 cm, cast aluminum)

Marco Schuler at VernissageTV:  
<http://vernissage.tv/blog/tag/marco-schuler/> --

Space Odyssey (2013, 61 + 51 cm, cast aluminum)







Kater + Künstler (2013, 16 + 35 cm, cast aluminum)

Kater + Künstler (2013, 16 + 35 cm, cast aluminum)





Eva + Eddy (2013, 50 + 50 cm, cast aluminum)



Eva + Eddy (2013, 50 + 50 cm, cast aluminum)



Kimme + Korn (2013, 34 + 48 cm, cast aluminum)



Kimme + Korn (2013, 34 + 48 cm, cast aluminum)







Flip + Flop (2013, 44 + 29 cm, cast aluminum)



Flip + Flop (2013, 44 + 29 cm, cast aluminum)

Frau mit Schatten (2013, 48 + 83 cm, cast aluminum)





Frau mit Schatten (2013, 48 + 83 cm, cast aluminum)



Traction Control (2013, 41 + 42 cm, cast aluminum)



Pygmalion (2013, 48 + 32 cm, cast aluminum)







Kosmonaut + Kapsel (2013, 29 + 32 cm, cast aluminum)

Couple (2013, 52 + 48 cm, cast aluminum)











Christian Kerez

Schoolhouse

Leutschenbach

Zürich / Switzerland

In addition to the main prize which was won by Japanese architects Kazuyo Sejima and Ryue Nishizawa (SANAA), the Velux Stiftung chose the Leutschenbach school building in Zurich for an honorary award (CHF 20,000.-). According to the jury of the Daylight Award (Tageslicht-Award), "the building designed by Swiss architect Christian Kerez is a convincing demonstration of the interplay between daylight, architecture and construction. The different types of glazing create a range of specific lighting effects. The highlight of this tower-like school is the spectacular gymnasium on the roof, which is glazed on all four sides, making users feel as if their sports activities are taking place in the open air."

In this interview, Christian Kerez talks about the ideas behind the building, the challenges, and the importance of natural light in his work.

Christian Kerez on light in Architecture

Interview, Zürich (Switzerland), Januar 29, 2014 (Transcript)

ENGLISH:

Light is a key theme in architecture, there's no architecture that doesn't change its character through natural daylight. Actually, I started my career as photographer, not as an architect, not by designing buildings, but by viewing and looking



at houses. And one of the most impressive experiences that I've made as photographer is how a room totally changes its character in the perception of the viewer by the influence of the times of day, the weather, and the seasons. The daylight is important in every area of architecture and it's often discussed and gets special mention in the context of museums and artworks, but it's actually also essential for mundane, ordinary tasks such as house building or schoolhouse building and I think it's not a, let's say, exceptional topic, which is reserved for certain areas of architecture but it's an essential, fundamental topic that is absolutely significant in every single architectural project.

The most exciting thing about this project is that we had to house totally different functions in one building that only through the light gets this unity and beauty in the everyday, because this building is totally dissolved, there are no closed walls, it's all glass, but diverse glass. The interior walls are not shut, but translucent. It's like looking through a drape, the light shines through the inner walls in the large schoolyards and the facade is also fully open, it's not only that the light comes in, but also that the view opens over the terraces and balconies to the park-like outdoor space. Only that makes it possible, to fill this sturdy cube with impressions that change constantly by the play of light. For each section of the building, each functional area, we have different room heights and that's why the ground floor is rather dark, in the same time the view is directed to the outside, by this compressed height, and then, in the gym, that's the other extreme, the view opens completely to the outside, it's the highest space that gets direct sunlight from all sides, it's a place like under a porch. And in between that, there are different heights and depths so that one moves to brighter heights if one moves up, in rooms of the same building that are flooded with light.





For me, daylight is of major importance in every area of architecture and I think it's very important, in designing a hospital, for example, how the light is directed into the hospital rooms and the ward, but also in house building it is of central importance and often, light is perceived only unconsciously as something that changes the subjective experience of a room or a situation. In this sense it's a very complex issue that you can't reduce just to a few, measurable facts such as the relation between facade surface and floor area, and so on. Very often, light, in its whole complexity gets forgotten in architecture. Sure, there are regulations how large a opening has to be in a building, regarding its use, but this doesn't define a quality, it just describes a quantity. And in my opinion, the most important thing in architecture is how light changes the perception of a space.

DEUTSCH:

Das Licht ist ein vollkommen zentrales Thema in der Architektur, es gibt keine Architektur die nicht ihr Wesen verändert, oder, durch das natürliche Tageslicht. Ich habe ja eigentlich meine Laufbahn begonnen als Fotograf nicht als Architekt, also nicht durch das Entwerfen, Bauen von Häusern, sondern durch das Betrachten und Anschauen von Häusern. Und es ist eine der eindrucklichsten Erfahrungen die ich als Fotograf gemacht, habe wie sich ein Raum vollkommen verändert in der in der Wahrnehmung durch den Einfluss der Tageszeiten, durch den Einfluss der Witterung durch den Einfluss der verschiedenen Jahreszeiten.



Das Tageslicht ist in jedem Bereich der Architektur wichtig und es wird oft diskutiert und enthält eine spezielle Erwähnung im Zusammenhang mit Museen und Kunstwerken, aber eigentlich ist es auch essenziell für ganz alltägliche, gewöhnliche Aufgaben wie den Wohnungsbau, oder auch hier den Schulhausbau und ich denke es ist nicht ein sagen wir außergewöhnliches Thema, das nur gewissen Teilbereichen der Architektur vorbehalten bleibt sondern es ist ein essenzielles, ein grundsätzliches Thema, das in jeder einzelnen Aufgabe der Architektur ganz bedeutend ist. Also das Spannendste für uns an dieser Aufgabe war es ja, dass man ganz verschiedene Programme in einem einzelnen Körper untergebracht hat und dass eigentlich, diese Zusammenführung auch erst durch das Licht wirklich eine Schönheit kriegt im Alltäglichen, weil, dieses Haus ist quasi vollkommen aufgelöst, es gibt keine geschlossenen Wände ist ja alles Glas, aber unterschiedliches Glas. Die Innenwände, sie sind nicht geschlossen, sondern die sind so transluzent man sieht so Vorhang-artig hindurch, das Licht kommt auch über die Innenwände auf die großen Pausenhallen und die Fassade ist auch vollkommen geöffnet, also nicht nur dass das Licht hineinkommt, sondern auch dass der Blick sich über die Terrassen und Balkone auf den Park-artigen Außenraum hin ausweitet. Und erst das macht es überhaupt möglich, diesen kompakten, tiefen gedrungenen Kubus zu füllen mit Eindrücken, die sich eben ständig auch verändern durch das Spiel des Lichtes. Wir haben für jeden Abschnitt des Gebäudes, für jeden unterschiedlichen Funktionsbereich unterschiedliche Raumhöhen und dadurch ist das Erdgeschoss eher so ein bisschen dunkel, gleichzeitig richtet sich der Blick hier nach außen, auch viel stärker auch durch diese komprimierte Höhe und dann in der Turnhalle, das ist das andere Extrem, öffnet sich der Blick vollkommen nach außen, es ist der höchste Raum, der von allen Seiten eigentlich auch direktes Sonnenlicht kriegt, es ist ein Platz wie unter einem Vordach, wenn hier der Unterricht stattfindet. Und dazwischen gibt es natürlich wie eine Abstufung unterschiedlichen Höhen und





Tiefen so dass man unmerklich eigentlich, wenn man sich in die Höhe bewegt auch immer mehr in lichtere Höhen, in lichtdurchflutete Abschnitte des gleichen Hauses, des gleichen Organismus bewegt.

Für mich ist das Tageslicht von zentraler Bedeutung, in jedem Bereich der Architektur und ich denke auch in einer Aufgabenstellung wie zum Beispiel einem Spital ist es ganz wichtig wie das Licht in die Krankenzimmer, in die Krankenstation geführt, aber auch im Wohnungsbau ist es von zentraler Bedeutung. und sehr oft ist das Licht etwas was nur unbewusst wahrgenommen wird was fast das subjektive Empfinden eines Raumes verändert oder das subjektive Empfinden einer Situation verändert. Und in dem Sinne ist es ein ganz komplexes Thema, das man nicht reduzieren kann auf ein paar einfache, messbare Fakten wie Verhältnis Fassadenöffnung zu Bodenfläche, und so weiter und so fort. Sehr oft wird das Licht eigentlich in seiner ganzen Komplexität vergessen in der Architektur Es gibt zwar Vorschriften wie gross eine Öffnung in einem Gebäude sein muss, für welche Nutzung, aber das beschreibt noch keine Qualität, das beschreibt nur ein Ausmaß eine Quantität. Und die wichtigste Beschäftigung in der Architektur finde ich, ist eigentlich die wie eben das Licht die Wahrnehmung verändert, eines Raumes.

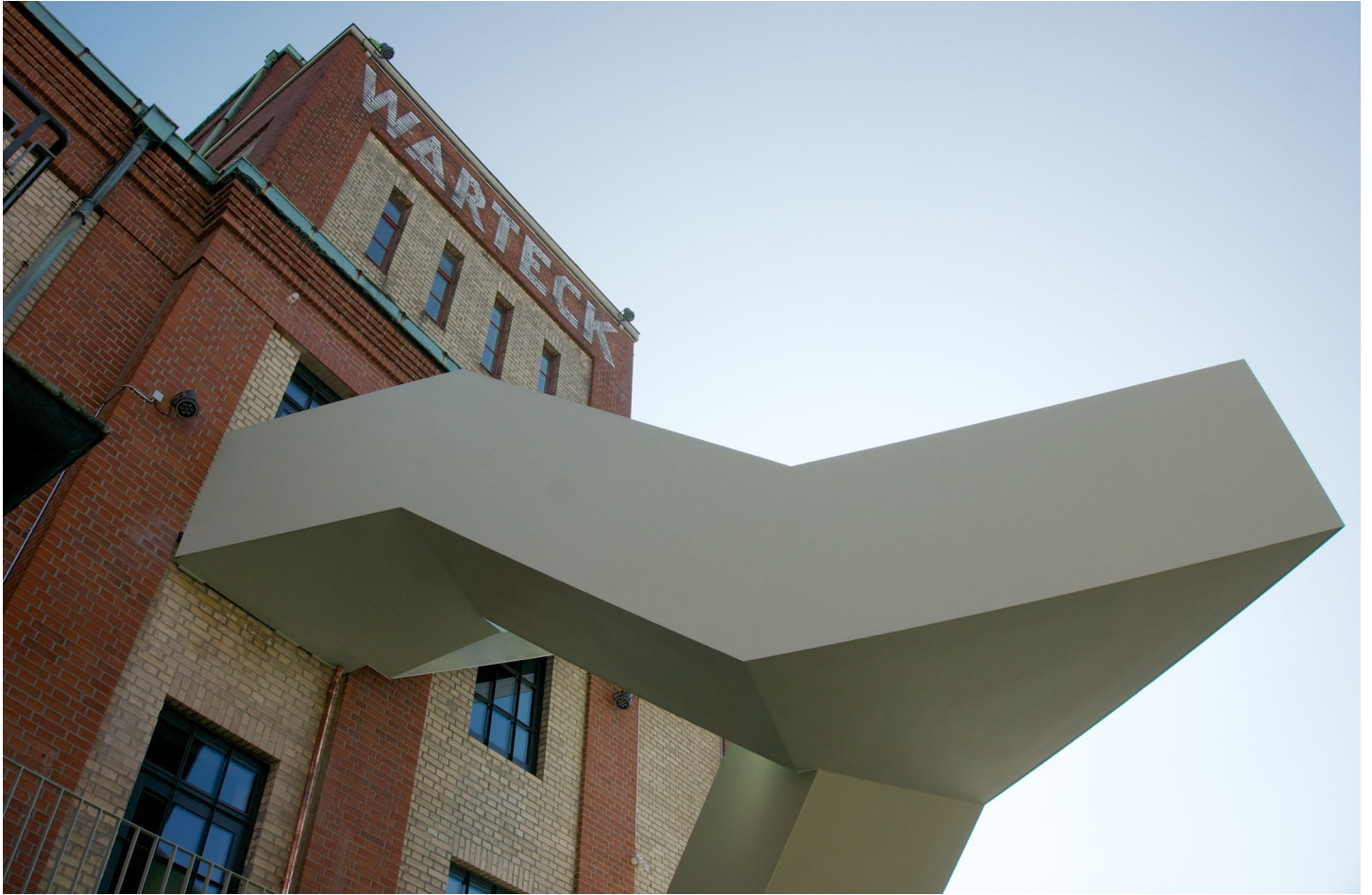


Schoolhouse Leutschenbach / Interview with Architect Christian Kerez:  
<http://vernissage.tv/blog/2014/03/10/schoolhouse-leutschenbach-interview-with-architect-christian-kerez/> --









Werkraum-  
Wartek PP

New Stairway

When you visit Liste art fair on your upcoming trip to Basel for Art Basel Week this summer (June 16-22, 2014), you will immediately discover that something has changed when you approach Werkraum Warteck pp, the building that provides home to the fair: The tower-like industrial style staircase has gone, replaced by a structure that reminds of a thunderbolt or a ball track. Some even call construction the Lamborghini of staircases, due to the stealth-edged design and its "fast" look. While still not quite finished, we had a look at the new stairway and met with Fabian Nichele of b-r-a-n-d scenography and Gerhard Paul Rössler of Baubüro In Situ. They tell us why the old construction had to be replaced, and why the new staircase looks like it looks.

Every year in June, Werkraum Warteck pp provides home to Liste Art Fair Basel. During the year, Werkraum Warteck pp is a unique cultural space that houses studios, workshops, offices for artists, performers, craftsmen, and musicians. In the course of the expansion and renovation of the "Maltsilo", the malt silo section of the former brewery building, the old staircase no longer met the requirements. New and existing doors had to be connected as well as the different levels of the three sections of the building. As Fabian Nichele explains, the "look" of the new stairway is less the result of "styling", but of the functional specifications.



Interview with Fabian Nichele (b-r-a-n-d) and Gerhard Paul Rössler (Baubüro In Situ).

Basel (Switzerland), February 20, 2014 (Transcript/Translation).

Fabian Nichele:

We are at Werkraum Warteck in Basel. This new staircase became necessary, because we developed the Malzsilo section here in the background and had to renew the access to this section. Basically, it is a fire escape. That's the purpose of this staircase, to provide an emergency exit and guide people to the exit in the case of an emergency. The stairway also has to meet the respective requirements.

Gerhard Paul Rössler:

So as part of the conversion it was decided to remove the old staircase, which was solely defined as an escape staircase, and also to develop not only the Malzsilo section, but also the annexes. Partly, this existed already, but we tried to realize it in a better way, and to better define the entrances.

Fabian Nichele:

I think, one of the important aspects was: We have three sections, the two old ones and the new one. The existing sections already have two levels on the same floor, the new section with the Malzsilo adds a third level on the same floor. With the old staircase this wasn't possible anymore. This problem exists in the whole building, each room has a different level, this also adds to the charm of this industrial building. In the building, this problem is solved by small internal stairs.





Gerhard Paul Rössler:

Another aspect was, as part of the development of the Malzsilo section, to emphasize the courtyard and to make the Malzsilo section more visible. The old stairway, which was built as a staircase tower, was hiding the Malzsilo section, and with the new construction, we tried to free the Malzsilo, to make it more visible.

Fabian Nichele:

I always say: this staircase is not designed. For me, the staircase is not designed. I'm a scenographer, and in Scenography, places or situations are staged. Scenography is not about a picture, it's about presentation, it's about this space, this niche, this space, and we have designed this stairway not with the eyes, but with the feet. It's about how do I get to the different floors, and how is this done most easily, and how do we solve the problem of the different levels on each floor.

Consequently, one of the main decisions was, that each flight of stairs has to lead directly to the respective door. So there are no random ways, instead it's always the shortest route from door to door. From here, you walk directly into the Malzsilo section, this flight of stairs leads directly to that door, then there's direct access to the Treberlager section, to this door, another three steps up, and then from the Treberlager to this door, from there to the Kasko exhibition space, and from there again straight into the Don Camillo restaurant. And that how it goes on up to the top. That was the decision we made, to define the paths that way.

The second decision was to design the stairway with a profile in the form of a U. The old staircase was more or less a standard stairway made out of grids which had only half the height of the new staircase. That's why a lot of people didn't dare to step on the stairs. They probably would have used the stairs in an emergency, but they didn't do it voluntarily. The new



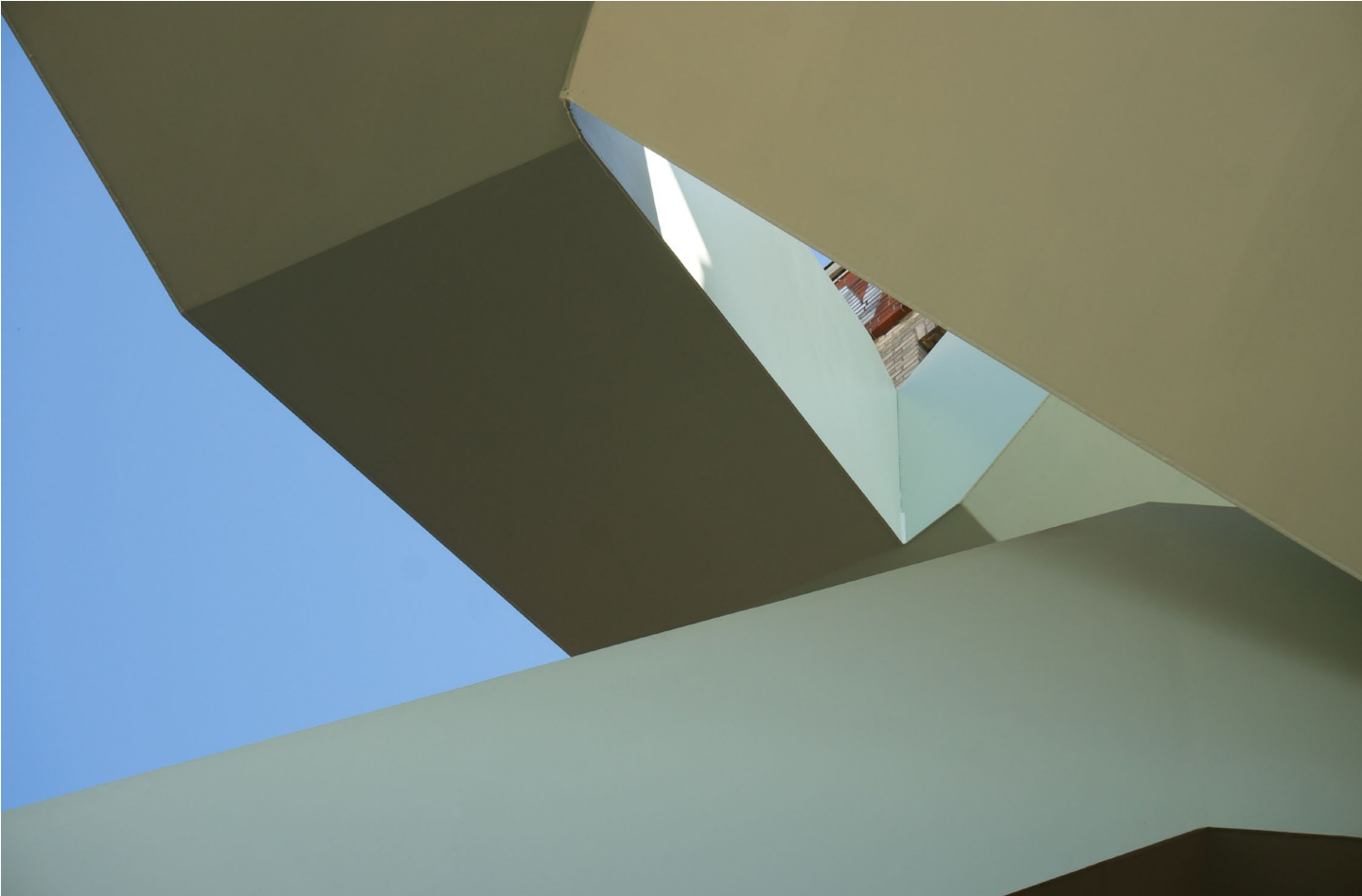
stair railing is twice as high, so that people feel safe, and dare to enter the stairway. This U profile has taken a protective function. I argue that now you can even walk over that spike without being scared. If you walk in the middle, you don't even see above the edge.

So I think these were the main decisions, and then we just had to realize this form consistently, and that was, I believe, the difficult task.

Gerhard Paul Rössler:

There was the original idea to connect the paths based on the situation at the Warteck, where the processes are partly interwoven, and to visualize this idea was one of the very first thoughts, to make this specific spirit of the space visible. On the one hand, there's this eccentric displacement, on the other hand the direct access to the respective places, a mixture of structure and consistent processes. Actually, it was just one sentence that accompanied me through the whole project. So we have started to develop the routes, and then we tried to make a plan. We quickly recognized that we needed to use three-dimensionality and started to build mock-ups, some in cardboard, some in steel and then continuously modified them: which angle is correct, does the distance fit, how do I add a flight of stairs, how many steps do I need, how much room do I need for that, and after the basic idea was set, we went to the construction engineer and said, well, examine, if this can be implemented. Then the second thought was that we said: It has to be without supports. Actually this was the biggest challenge for the engineer, to implement that. And then, after a first check he said, yes, that's going to work, and then we could proceed.





Fabian Nichele:

It's relatively easy to have the idea and make such a draft and to have fun with it. The important work, and these were always the milestones, is the work of the engineer, who said: we can make it. In the beginning, we almost didn't believe that it was possible to build it without supports. Actually it was always an exciting time, when the engineer checked one of our many mock-ups and confirmed that it was possible. That was the groundwork on which we could build on.

Gerhard Paul Rössler:

And then during the realization, the fact that we added new floors in the Malzsilo section the whole stairway could be anchored in these new floor ceilings. This made the construction possible after all. There's a second thing that I found exciting: If you take away an element, the whole construction becomes unstable. That means each element is necessary for the stability of the construction.

Fabian Nichele:

We first built a small part of the stairway which was already installed for almost two months. The decision to paint it in a shade of green color, was taken pretty early, we then had 30 different samples. We realized, that we have to decide, if we would like to see this stairway as independent object, with its own specific color which has nothing to do with the building, or if we should adjust the color to the colors of the building.

Naturally, it's quite difficult to imagine, how this looks in reality. We had the chance to test the color due to the fact that the stairway had to be primed during fabrication, so we could prime it with a certain shade of green, we had the chance



to test a color without causing too much costs, and so we tried to use an individual color that has nothing to do with the colors of the building. We did that, and we had almost two months to accommodate to the color.

Naturally, not everyone was of the same opinion, but we realized, that this strong design didn't necessarily need a strong color. We feel that now, with this color, this aquamarine, or how you want to call it, the form gets a stronger message. The shadows look different, and the respect for the building is secured.

Gerhard Paul Rössler:

Maybe I can add something regarding the development: We have built a mock-up, 1:1 scale, on which we could test many things: We were able to check back with the authorities, if they would approve the design, we could test the color: The staircase was delivered in a raw state when no decision was taken yet, about the color of the stairway. We did several tests, and we found that the staircase needs color, and the steel fabricator who built the stairway said: I can prime the stair in a color you like and then you can check under the real conditions, how the color looks like, and this was a great decision. We chose a strong color, a strong, bright green color but we realized that that color was probably too strong in relation to the building, and the staircase itself, too. Maybe I can show you the old color. So, this was the color of the original primer and we concluded that this was too strong in the respective context and we reduced the strength of the color. After the mock-up was coated with the original color I said: That's not going to work, but then, after the first elements were installed, I said, no, this is a great color, a strong color, which emphasizes the power of the staircase and I think it's a bit of a shame that we have reduced the strength of the color. But I think that's the decision of the builders. It was a long decision process and I think that this color indeed fits very well into the structure. This color would simply enhance the appearance of the





stairway. I think this is a project you don't realize every day, in this way and with this expressive form, and I have to say a very big praise to the builder because it was a very intense collaboration it was a long process with many changes and corrections and I think the result shows that it was very much worth it.

Fabian Nichele:

This was a nice final word, I agree. It certainly wasn't easy for the architects to work with us, because we knew quite exactly what we wanted. And that, I think, was quite difficult. But the discussions have paid off and we have an immense joy in the result.





The New Werkraum Warteck pp Stairway:  
<http://vernissage.tv/blog/2014/04/02/the-new-werkraum-warteck-pp-stairway/> --











Agfamatic

Agfa Agfamatic 2000  
Schlagheck Schultes  
Design, 1974



The Agfamatic 2000 Pocket was an extremely popular photo camera of the 1970s. It was produced by the company Agfa for the pocket film type 110. In addition to being small and handy, the camera had two main features that stood out and made it unique: The large, bright red sensor shutter release, and the film advance mechanism that made a distinctive sound, which was described by the company as "Ritsch-Ratsch-Klick". Both design elements were highlighted in the ad campaigns and contributed to the huge success of the Agfamatic 2000 Pocket and its successors. Schlagheck Schultes Design in Munich was responsible for the design of the camera. More information on this design classic including a video interview with Julian Schlagheck is coming soon on our new project website [design-icons.info](http://design-icons.info).





AGFAMATIC  
2000

***pocket***



COLOR AGNAR



Project website:  
<http://design-icons.info>













Konstantin  
Grcic  
Panorama

Vitra Design Museum  
Weil am Rhein  
Photos: Geoff Gilmore





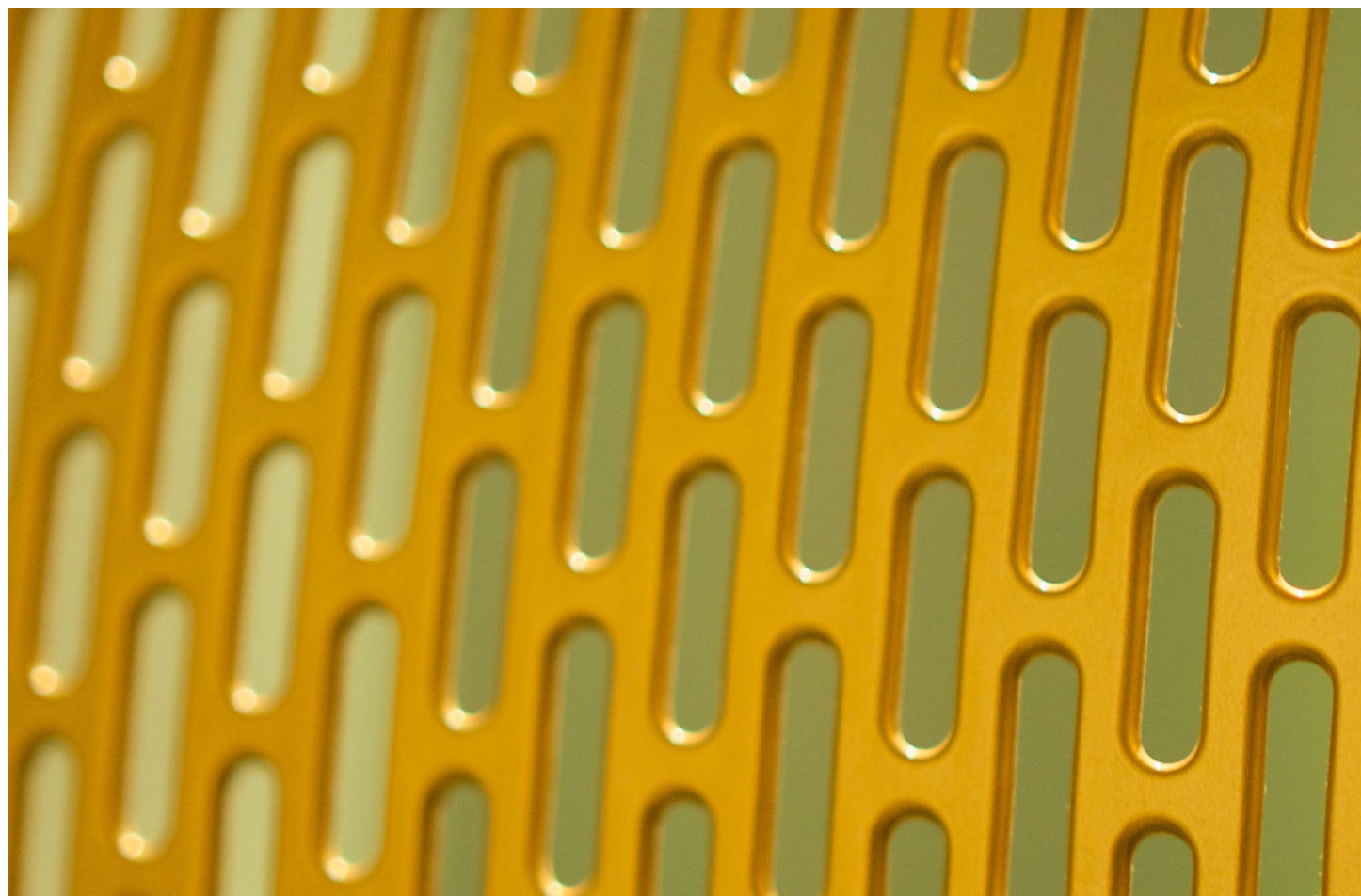
Konstantin Grcic is one of the most successful furniture designers. His "Chair\_One" (2004) is a design classic, and Grcic's oeuvre has already been the topic of several solo exhibitions. The current exhibition at the Vitra Design Museum in Weil am Rhein takes a fresh look at his oeuvre by presenting his works in four different scenic installations: the Live Space, the Work Space, the Public Space, and the Object Space. The settings demonstrate how Konstantin Grcic situates his work in the present day, while also revealing how he envisions the future of design.



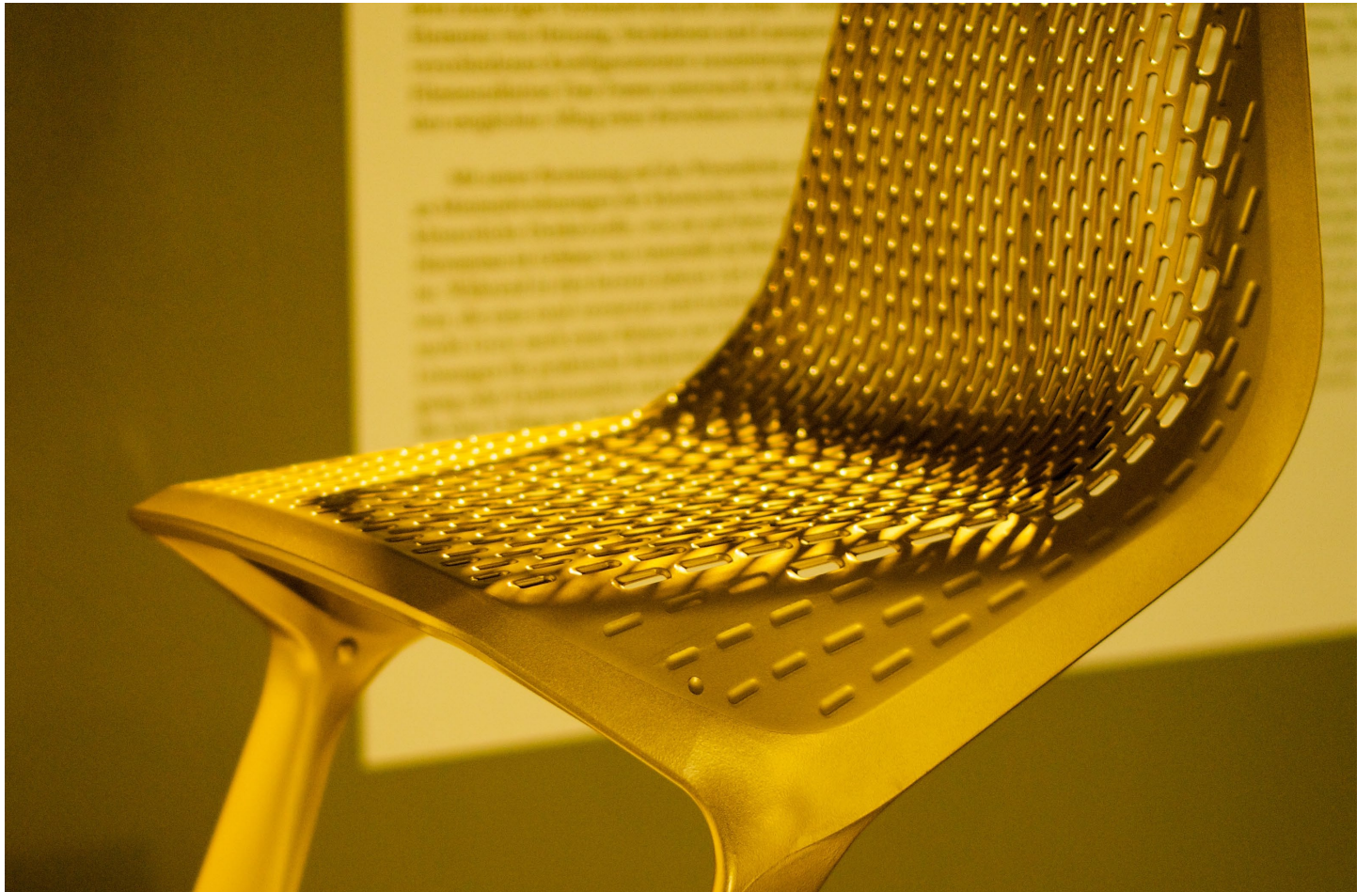


Life Space installation with Life Stage module and objects designed by Konstantin Grcic

Konstantin Grcic: "There's now one future, there's no master plan or utopia vision and certainly not made by architects or designers. The future is many answers to many problems, and most likely very specific answers to specific problems that become reference to other specific problems and so on."









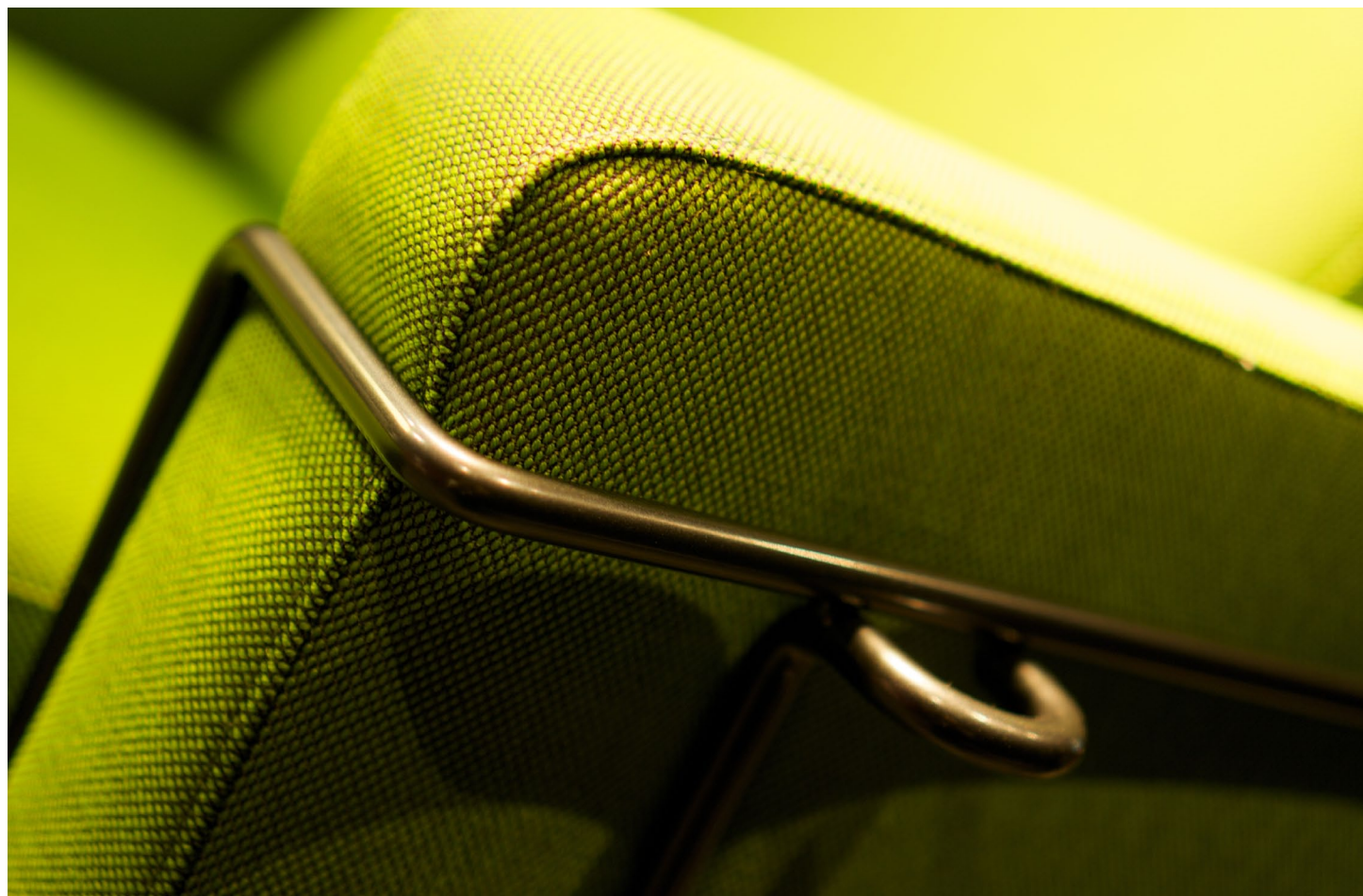




Work Space installation with mock-ups and prototypes.









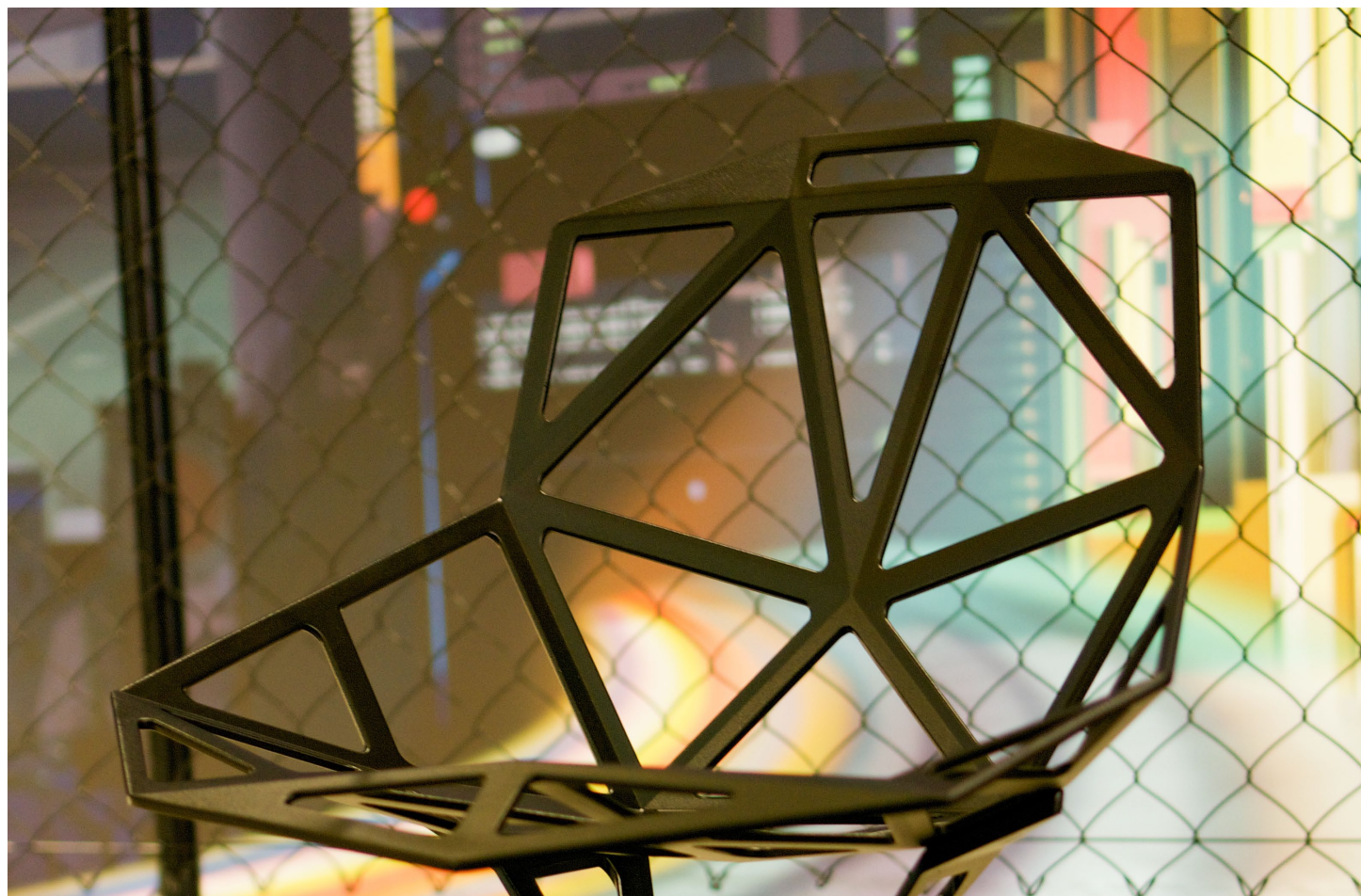






Public Space installation with Chair\_One and panoramic image by Neil Campbell.





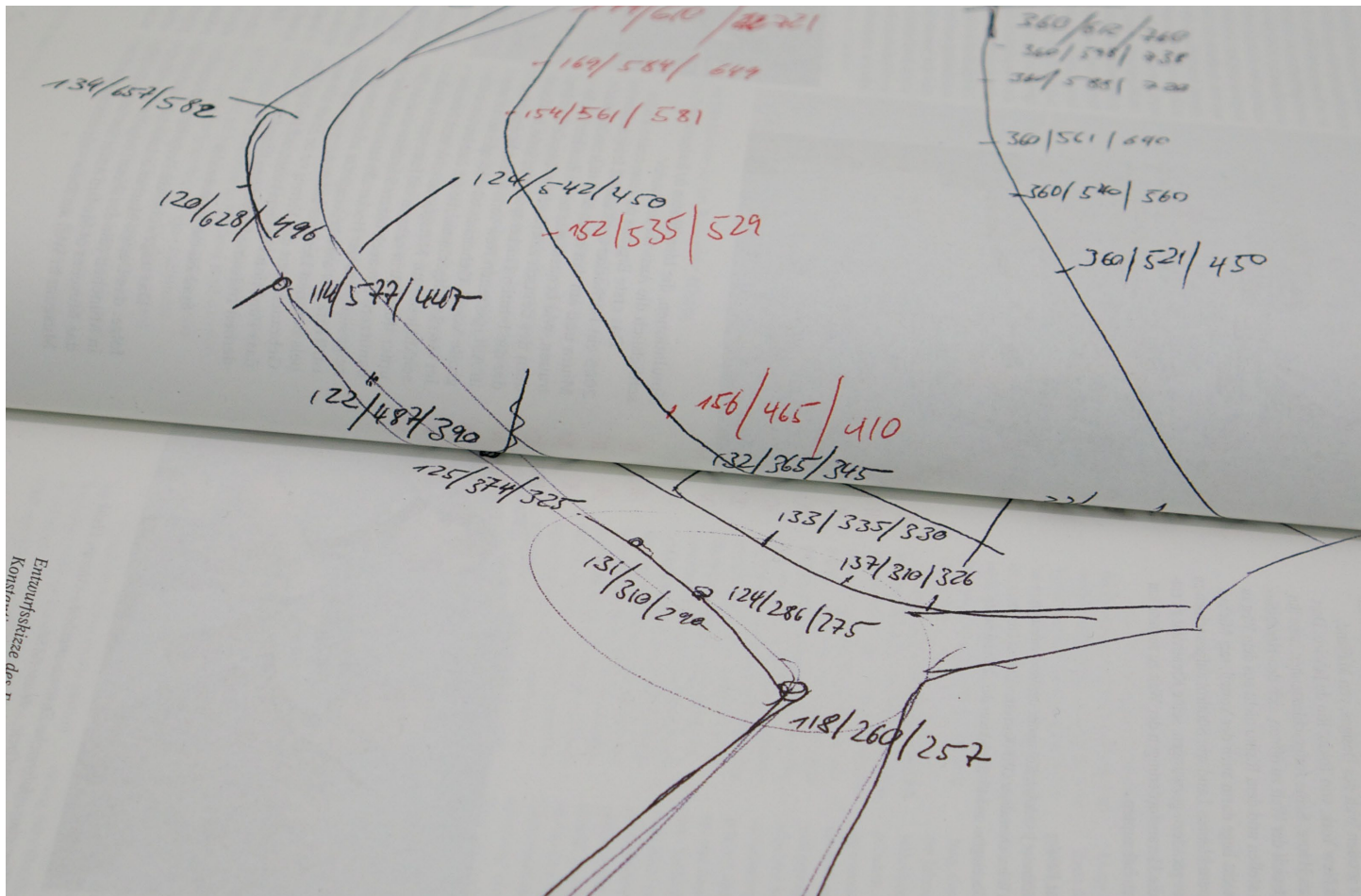


Object Space installation with Miura stool.









Entwurfsskizze des  
Kontinuierlichen



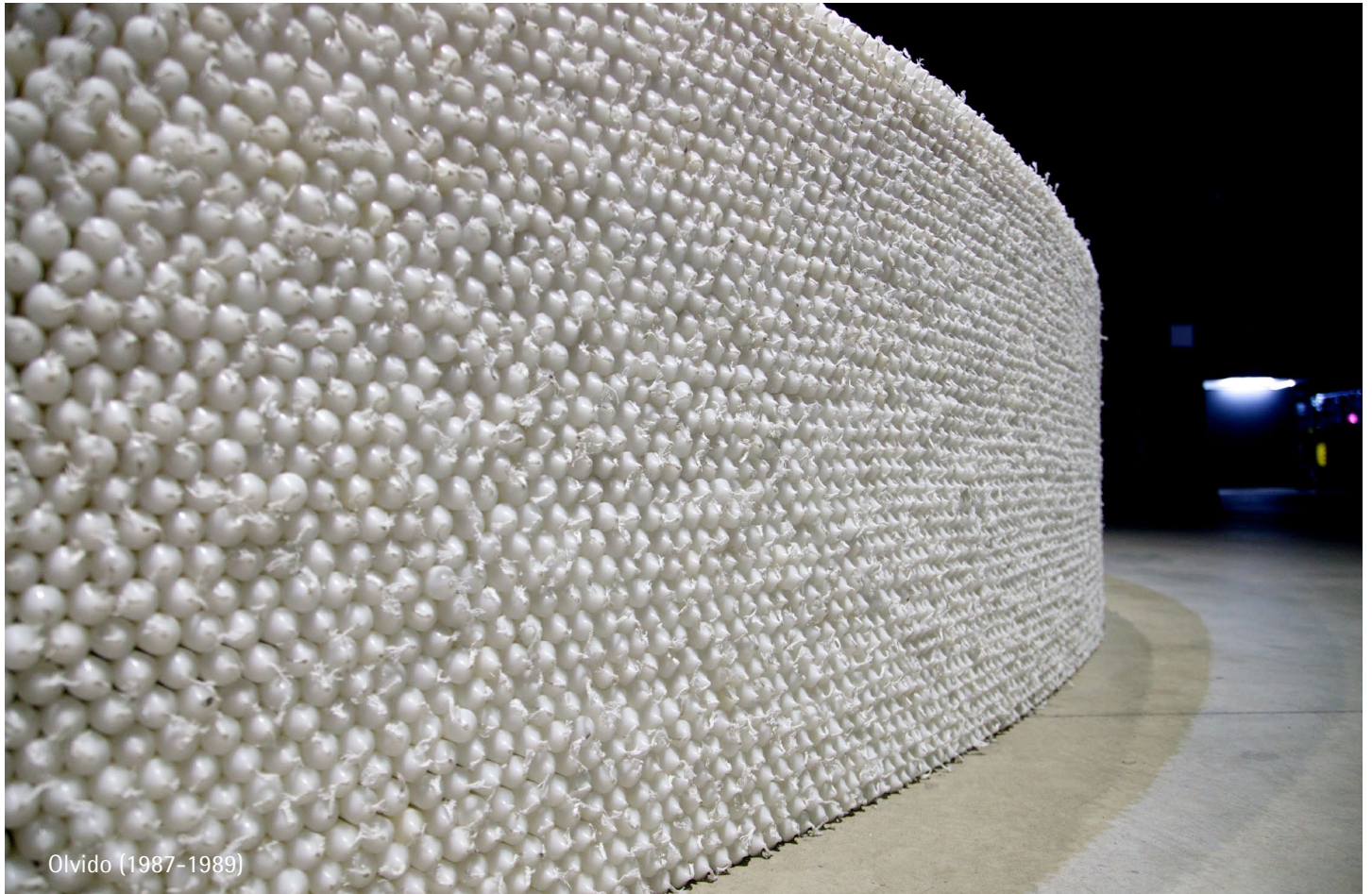


Entrevendo (1970/1994)



# Cildo Meireles Installations

HangarBicocca  
Milan, Italy



Olvido (1987-1989)

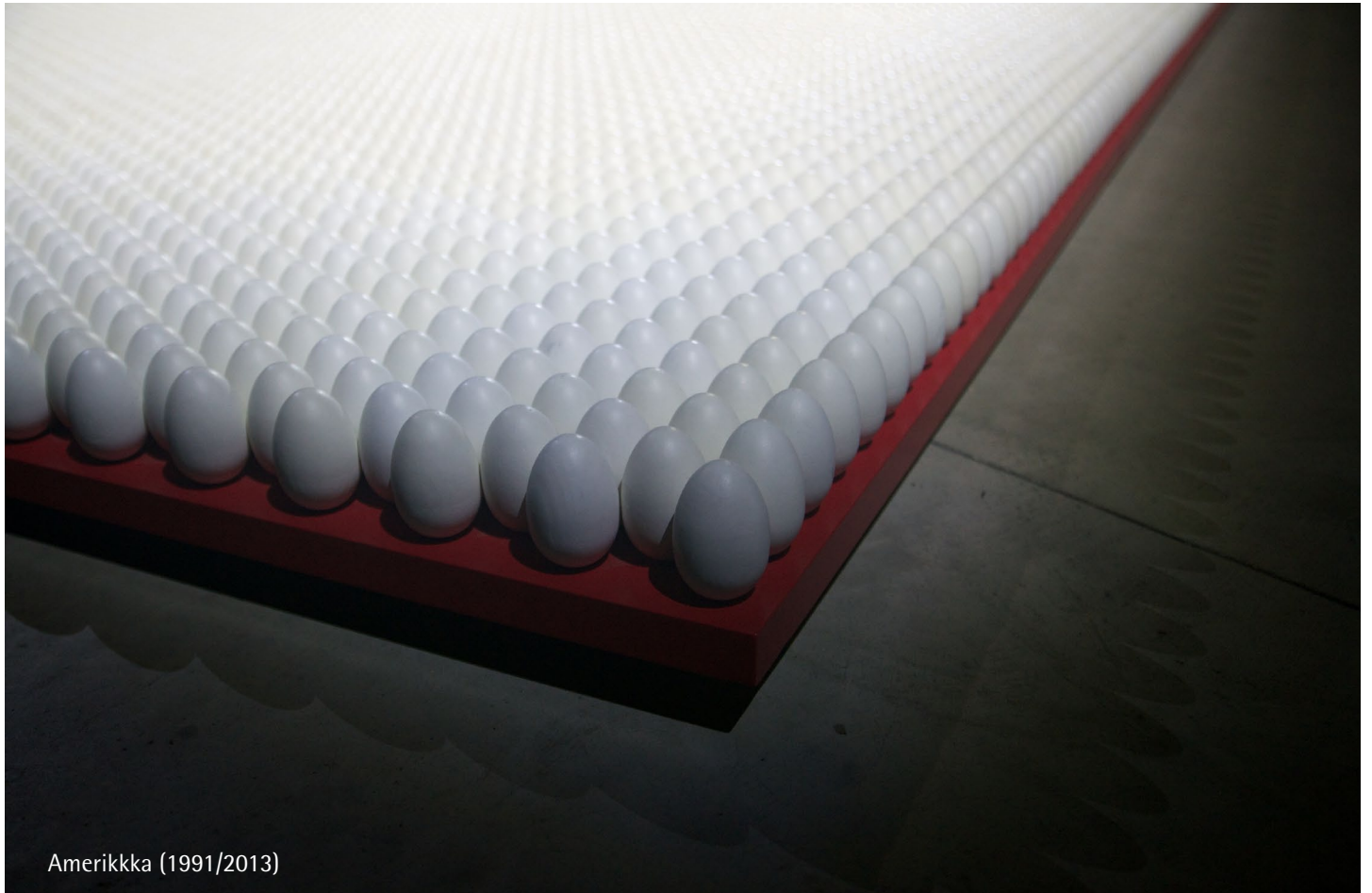
Cildo Meireles' solo exhibition at HangarBicocca in Milan, Italy, features 12 of the Brazilian artist's most important installations, spanning the artist's whole career – from the tiny Cruzeiro do Sul to the huge labyrinth like Através. The show is titled *Installations*, and is curated by Vicente Todolí. The works on display are:

Cruzeiro do Sul (1969-1970), Através (1983-1989), Babel (2001), Eureka/Blindhotland (with the elements Eureka, Blindhotland, and Expeso) (1991/2013), Olvido (1987-1989), Amerikkka (1991/2013), Cinza (1984-1986), Atlas (2007), Entrevendo (1970/1994), Para Pedro (1984/1993), Abajur (1997/2010), and Marulho (1991/1997). The exhibition runs until July 20, 2014.



Cildo Meireles was born in 1948 in Rio de Janeiro. Meireles was one of the first artists to experiment with multi-sensory immersive installations that required the full involvement of the public. The visitor is invited to go through the installations, to see, hear, feel, and smell the works, to interact with the artwork. Meireles lives and works in Rio de Janeiro.





Amerikkka (1991/2013)

Cildo Meireles: Installations. HangarBicocca, Milan, Italy / Interview with Cildo Meireles:  
<http://vernissage.tv/blog/2014/03/31/cildo-meireles-installations-hangarbicocca-milan-italy-interview-with-cildo-meireles/> --



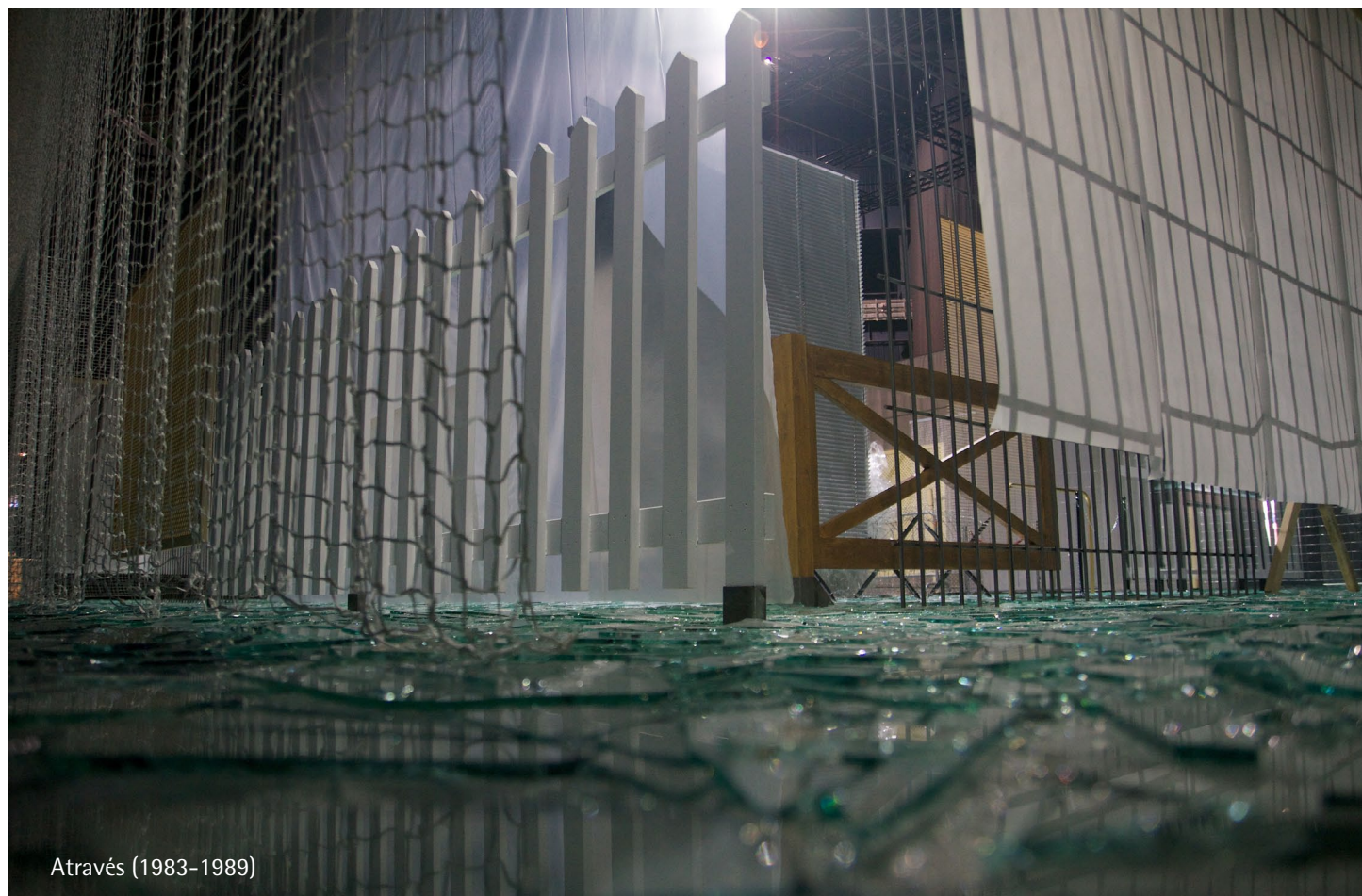


Amerikkka (1991/2013)

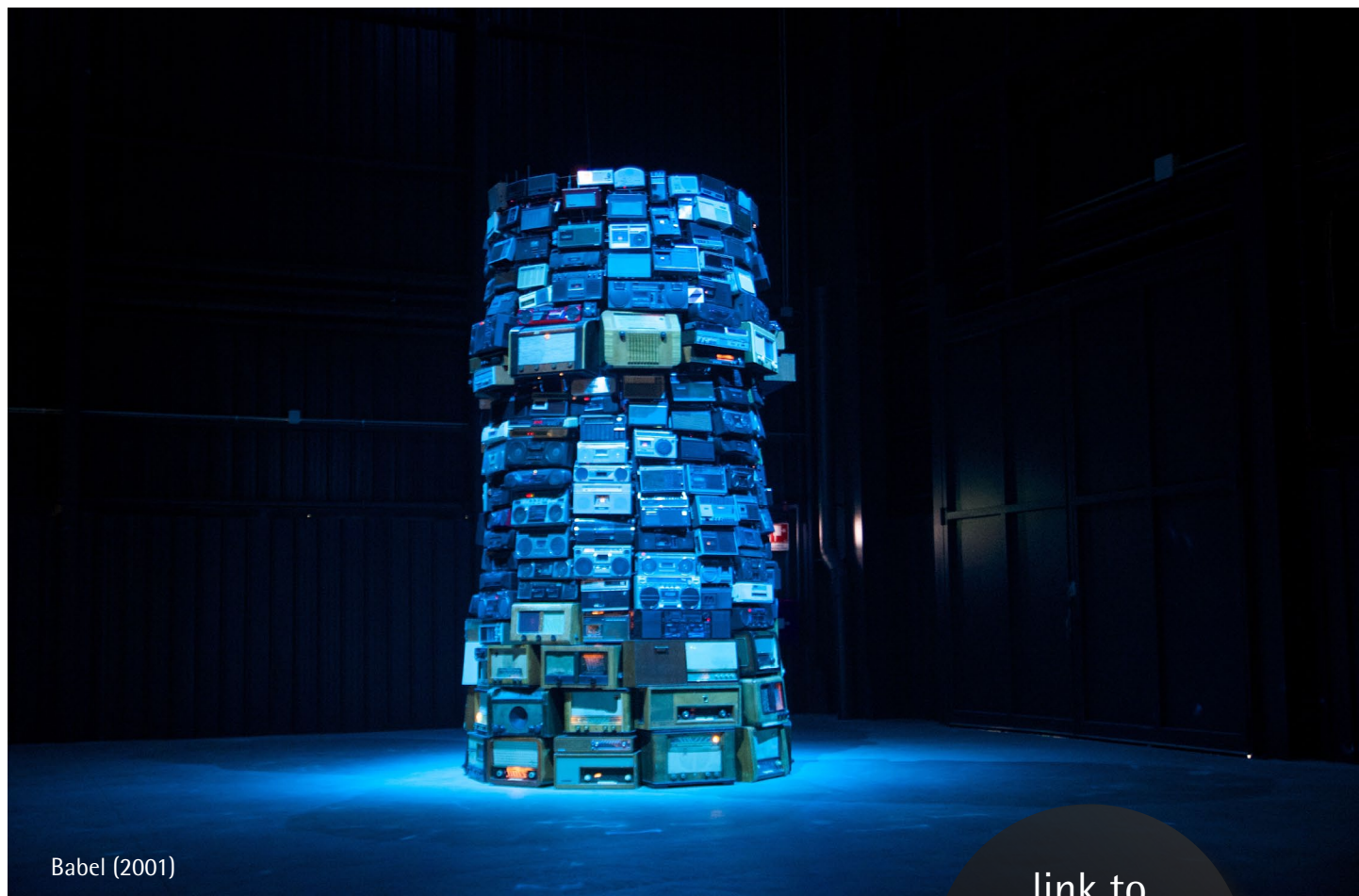


Através (1983-1989)





Através (1983-1989)

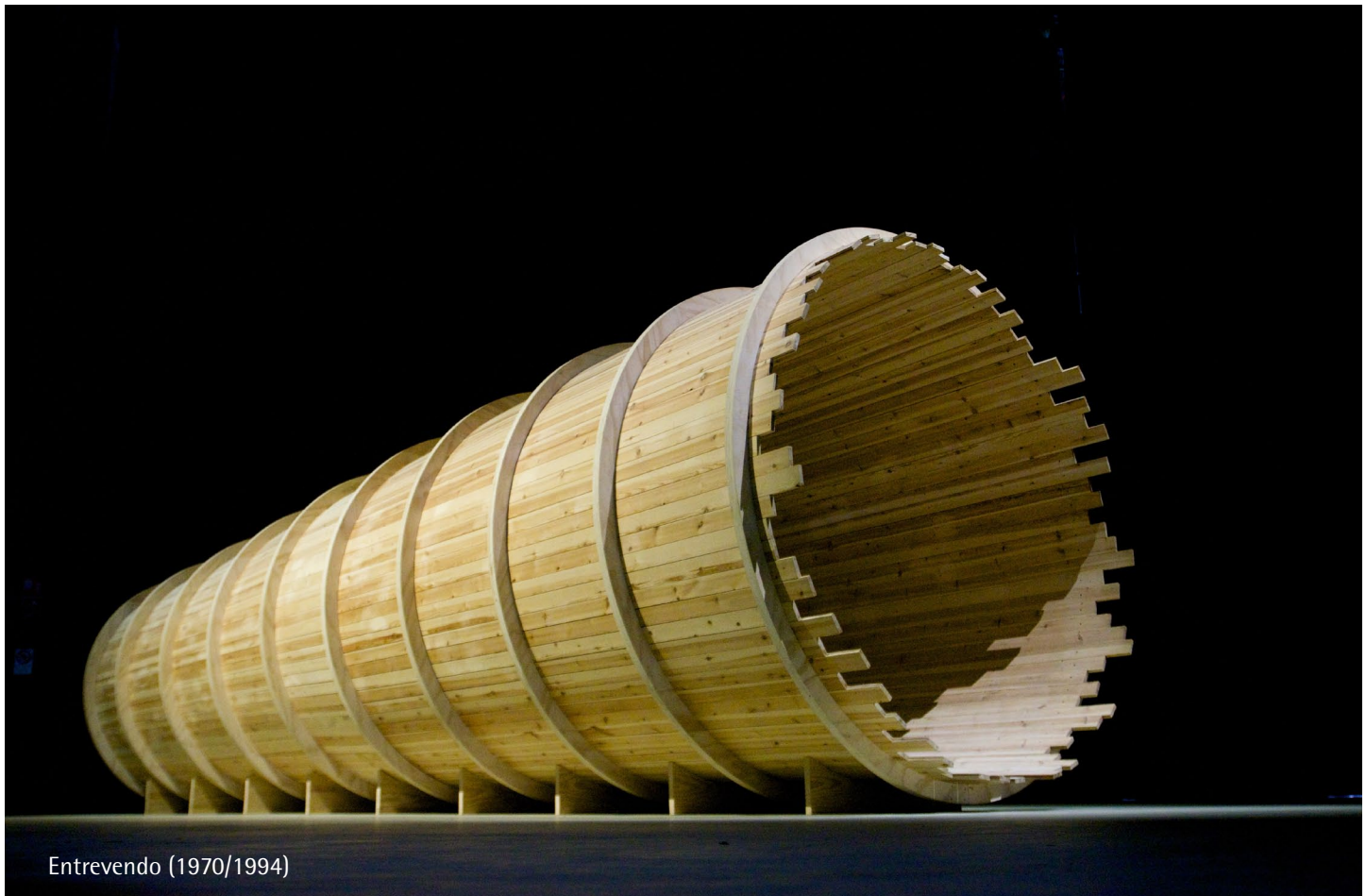


Babel (2001)

link to  
free video  
download  
(1,3 GB)

Special edition full-length video with  
"Before the Show" bonus footage.





Entrevendo (1970/1994)



LIFE  
CAN RUIN  
YOUR  
AMBIGUANCE

Henny Jolzer

Tittwer Turisems 3

YOU CANNOT  
FOOL YOURSELF  
IF YOU'RE  
FEELING  
OTHERS

Henny Jolzer  
<https://twitter.com/HennyJolzer> --



FIGURATION  
IS A TYPE  
OF DECADENCE

YOU MUST  
AGREE  
WITH  
AUTHORITY  
FIGURES

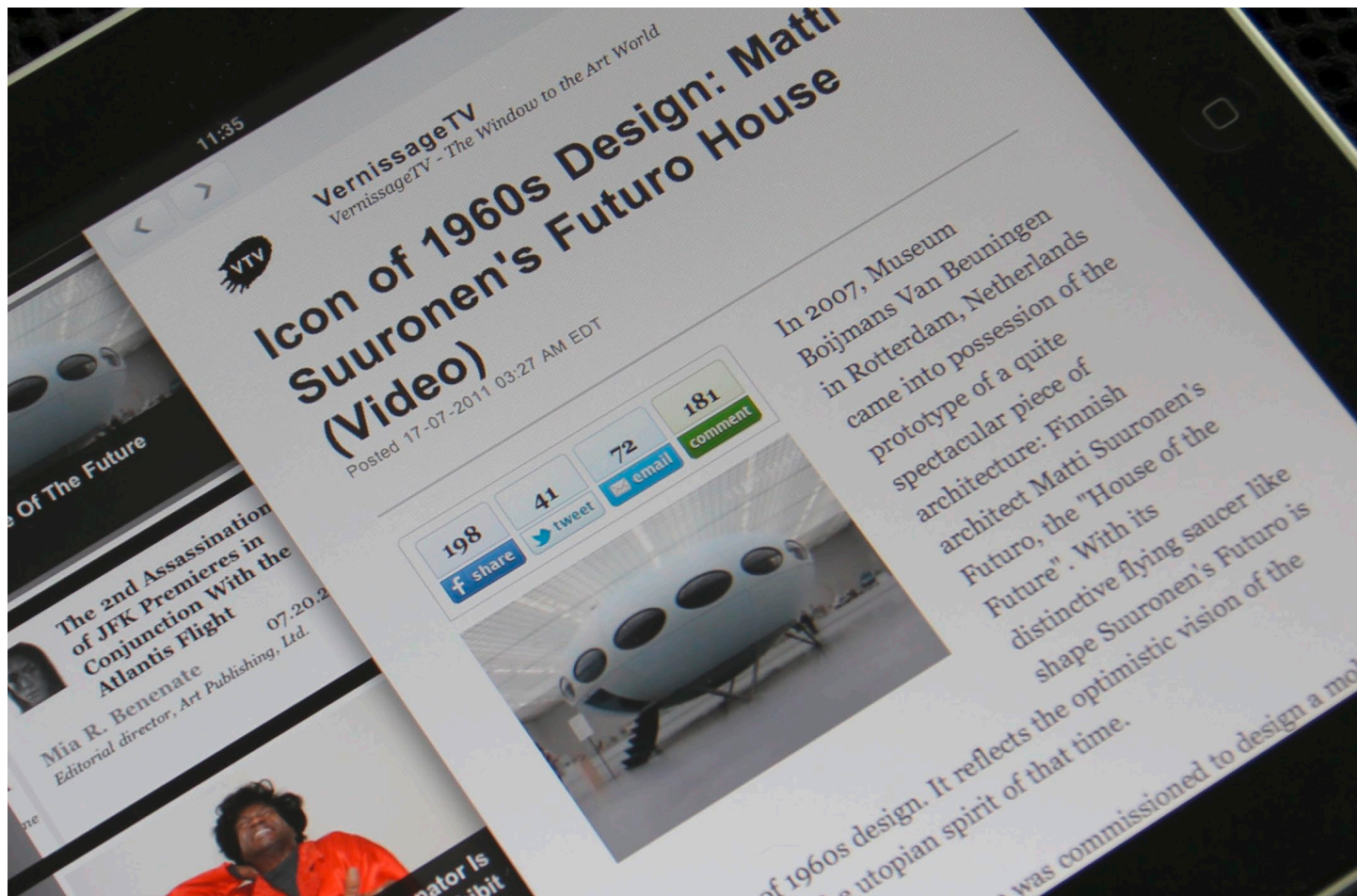
PEOPLE  
ARE A  
BURDEN  
TO THE  
GOVERNMENT

GOD  
IS NOT  
OPERATING  
ON CREDIT



ROMANTIC  
WOMEN WERE  
INVENTED  
TO MANIPULATE  
LOVE

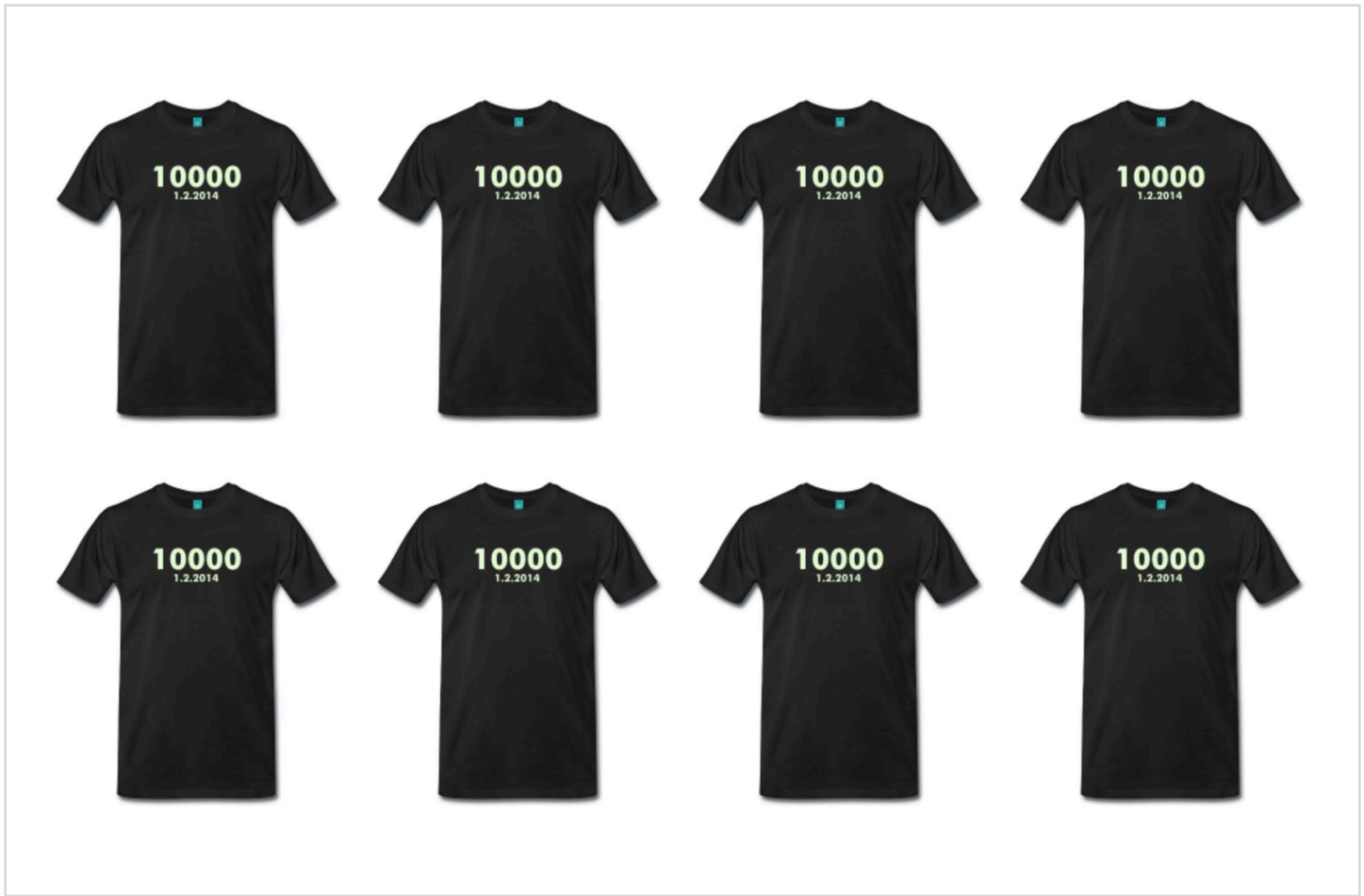




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on HuffPost  
Arts

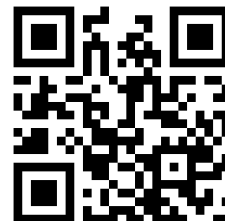
<http://huffingtonpost.com/vernissagetv/>





# T-Shirts

US: <http://vtv-us.spreadshirt.com/> -- EU: <http://vtv-eu.spreadshirt.de/> --







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