

The project is called "Olllywood". My dream world. My dream world is a world I feel happy in. It is idyllic and dominated by nature. There is no architecture in it – at all. Architecture is of minor value. Architecture destroys nature, the idyll. The project creates a world, in which there is no architecture. For this purpose, there is no better place than the toilet, as it is the place with as less as possible architecture within architecture. Still, it generates its own small cosmos and a space of privacy. Architects planning a building don't want their plans to be influenced by bathrooms. At the same time, the toilets are a crucial point in every plan that shows the overall functioning of an architectural layout. Even the most beautiful and logical plan is not successful, if the toilet is a misfit. Therefore, toilets play an unwanted important role in architecture. What should the dream world on the toilet be like? Typically abstract, as expected from architects? Abstract and unapproachable? I say no. Hyper concrete nature is supposed to dominate the project, which however remains architecture. The model, which represents the dream world, shows nature in artificial elements that are not abstract. A tree is shown as a real tree, a sheep as a sheep and a human as a human. Everything is like in a dream.

There are five scenes in the dream world. Each of them represents specific places, but they still belong together. They are the bricks that build this dream world.

Scene one, a boy with sheep: Imagine you are sitting in a meadow, leaning on a tree, just relaxing and chewing on a grass stalk. You're looking around watching mountains, water and sheep. You are happy, nothing is missing, everything is perfect. You find your inner peace. That's how I imagine myself sitting under the tree.

Scene two, children playing in the tower field: A field with high grass, poppies, daisies and all kinds of other flowers and plants. The children are playing in the grass, they're running and laughing and watching the butterflies. These are my children, not now, but in the future, in my dream.

Scene three, people around a campfire: Music and happy voices are around; the glow of the fire is blazing in the dark. It is a campfire at the shore. You can see the reflections of the fire on the water, and the sky is full of twinkling stars. There are people sitting around the fire, one of them is playing his guitar. They are friends! We have fun, they make me happy and support me in all situations. Not only in real life, but also in my dream.

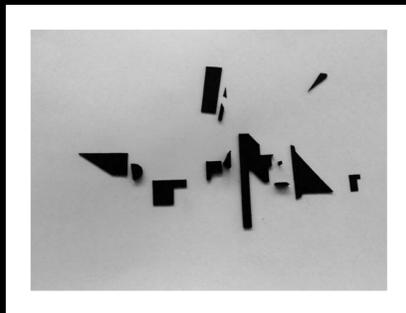
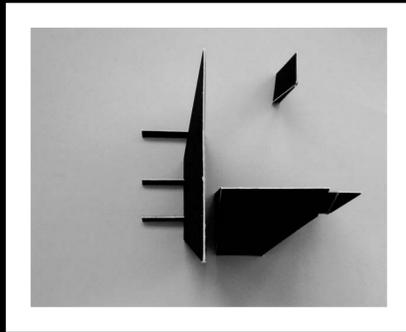
Scene four, two people in a canoe: Every person having a relationship knows that it also means work. There are ups and downs. That's what a canoe with two loving people represents here. Either they work together and paddle through good and bad times or they paddle for themselves only, and the relationship stands still. When there's no chance for a relationship, there's only the toilet flush left, and love is over.

Scene five, the message: The sign "Architecture without Architecture" emphasizes the point that created nature is also a form of architecture without creating architecture in a stricter sense.

My dream world is actually architecture without architecture. I create it exactly the way I design a building. I analyze, get inspiration, draw outlines, go more and more into detail, I develop models until the idea is perfectly transported.

That is my idea, my dream world, my Olllywood, right from the start it is architecture without architecture.

By Olivier Frédéric Engelmann



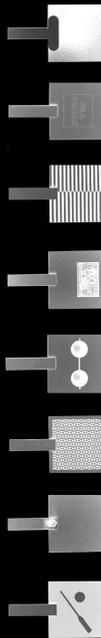
22/06 12:09

The inspiration for this work was the following statement of "Architecture without architecture": "Full becomes empty, empty becomes full". Consequently, it assumes that the material object becomes non-material, that it could be perceived as non-material. Considering an object with its shadow, the project presents this shadow not only as 2d plane, but as a 3d volume. In that, the shadow becomes a material object. The aim of "22/06 12:09" is to realize shadows without the material objects that produced them at first. Two residences of the WeilBahnhofsidelung by Le Corbusier are chosen. Le Corbusier gave the following definition to architecture: "Architecture is the mastery, correct, and magnificent play of masses brought together in light". Criticism of modernism targeted at this play of volumetric objects in light, but never on their shadows. Therefore, the project concentrates on the construction of shadows.

"22/06 12:09" is the moment, when the day solstice is in its zenith and the shadows take their smallest volumes. Parallel to the use of materials in architecture, shadows are thus used with care, and transferred into paperboard. The models are filled in, where the buildings are empty, and they are emptied out, where the buildings are full.

By Serge Deisner

ARCHITECTURE WITHOUT ARCHITECTURE



PING PONG + PARTNERS

Architecture cannot only be generated by means of enclosed space. To demonstrate this, the project invites willed sportsmen and women, students and just interested people to a game event, as part of "architecture without architecture". Architectural fragments are transferred as ping-pong equipment to the alleged foreign space of the Künstlerhaus.

The building itself functions as a starting point, a built architectural form with its defined structure and use. In this form a happening is inserted, which is strange within the circumstances of the Künstlerhaus, but is connected to the daily life of architectural students. The ping-pong game is set up and played easily and spontaneously in the university. The installation in the Künstlerhaus is realized only by architectural means, materials, esthetics, and layout.

Match procedure: To sign up participants choose one out of eight different quotes. Each quote is representing one architect in adapted lines like: "fit function", "Spass und Verbrechen" or "I'm a paddle". There are specially designed paddles related to these particular phrases. Not only the paddles, but also the table, light installation, boundaries and even the balls are prepared from architectural materials.

www.pingpongandpartner.de
By Duy An Tran, Filip Vein, Maria Zacher



GIVE ME YOUR PICTURE

Within the scope of the exhibition "architecture without architecture", the project wants to connect every-day life of Stuttgart with the Künstlerhaus. The concept is based on the idea to establish a common space between the inhabitants and the Künstlerhaus. This common space is produced by an exchange procedure: Art objects from Stuttgart's households, more specifically the favorite images from the living rooms are borrowed and brought to the exhibition space to be shown there. As a replacement for the borrowed and exhibited images, the participants receive an individual poster. The whole exchange process includes interviews and the stories about the different

favorite pictures that are documented in a catalogue. The idea for this project has a personal background: Since my birth, I have moved seven times in Stuttgart. Each part of the city has its own special character that goes over into the individual interiors. The art collection transfers a bit of these individual interiors into an artistic context. The images are not gathered following a particular system, but in a rather intuitive and random way. They are shown side by side in the exhibit hall and are thus re-contextualized as ready-mades in a professional space, reflecting the gap between every day life and institutionalized art and architecture. By Milena Erdle

CASE STUDY: KÜNSTLERHAUS STUTTGART, AN ARCHITECTURAL REALITY

"Cobb: What do you want? Saito: Inception. Is it possible? Arthur: Of course not. Saito: If you can steal an idea, why can't you plant one there instead? Arthur: Okay, this is me, planting an idea in your mind. I say: don't think about elephants. What are you thinking about? Saito: Elephants? Arthur: Right, but it's not your idea. The dreamer can always remember the genesis of the idea. True inspiration is impossible to fake. Cobb: No, it's not." From the movie, Inception, directed by Christopher Nolan, 2010. As a practitioner who comes from a social science background - and is involved with discussions around exhibition making, exhibition design and the organization of space in the art context. I always admire architects, and their world of architecture because of the ways they approach space. I really loved the movie, Inception (2010) and I immediately felt like I should have studied architecture rather than psychology during my bachelor degree. It sounds more realistic when they talk about spatial changes and forms of intervention; and they usually know more about the materiality and physical conditions of where we live and work. Plus, they can dream - better than most of us. Thanks to the project, Architecture Without Architecture from the University of Stuttgart - organized by Mona Mahall and Asli Serbest - the last couple of months have brought an intense familiarization to their languages, interests and perspectives. From the beginning, these two strong young women have clearly stated that their initial interest and focus in their research, aims to investigate the further possibilities, territories, and economies. In the way and which architects are not only building, constructing or erecting big buildings, monster structures or cooperative identities; but also contributing to the transformation of our global society with critical questions. They were eager to keep the project on conceptual grounds to look around where we live, and reflect on the everyday reality of Stuttgart. To see what an architect can do - more so than building new towers - and participate in discussions around environmentalism, conceptualism, as well as global and critical concerns. This is the framework of the course, which was very open from the beginning

positioning the students as participants. During our discussions we talked about the way the students see, perceive and understand an art institution. My motivations were related to my responsibility and position as the artistic director of Künstlerhaus Stuttgart - an established institution founded in the 1970s with a great history of critical curating and exhibitions. It is still widely regarded as an experimental place for contemporary art in the way it brings exhibitions, discussions and the audience together. Künstlerhaus Stuttgart is based in a residential area of the city and I have observed that this area is not central enough to attract the general public. Architecturally speaking, our building - which is an old suitcase factory - looks different from any other apartment, or office complex in the vicinity. But still there is no signage or notices in this area. One of my motivations is to increase the visibility of Künstlerhaus Stuttgart, and to put it on the city map. The issue of being located at Reuchlinstr. 4b in Stuttgart West has become an open forum for all the participants involved in this project; to discuss and propose possible suggestions for change. Mahall and Serbest have devised an excellent approach to question the difficulties the Künstlerhaus has due to its location: - What is the importance of "location" for an art institution; how can we maximize our situation to reach to more people, communicate our projects with the target audience and how can we increase our visibility in the city of Stuttgart? This is the main question behind the projects that comprise "Architecture Without Architecture". The participants have been interested in the role of the audience, and transformed their experience into forms of spatial thinking to propose new directions, and conflict solutions for Künstlerhaus Stuttgart.

Since last year, Berlin-based architect Markus Miessen, as well as myself, have tried to develop a form of sustainable structure. We hope that this exhibition will shape our research and decisions and can be used as a case study. I am thankful for the participants and their energy, Mona and Asli for their motivation; Peter Christensen, Daniel Coley and others who have become part of our process.

By Adnan Yildiz

Thanks to Adnan Yildiz, Alime Otke, and Hans D. Christ for the productive discussions

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architecturewithoutarchitecture.net
Exhibition in Künstlerhaus
19.10.-23.10.2012
Reuchlinstrasse 4b, 70178 Stuttgart
opening hours: 15:00 - 19:00
kuenstlerhaus.de



A project by Asli Serbest and Mona Mahall (Iqms)
In cooperation with Adnan Yildiz (Künstlerhaus Stuttgart)
Exhibition in Künstlerhaus
19.10.-23.10.2012.
Opening: Friday, 19.10., 19:00
Ping Pong Party: 20:00

ARCHITECTURE WITHOUT ARCHITECTURE

The title of this project looks like a one-liner: it might be wrongly regarded as referring to architecture without buildings, without old, predominating men, or without business sense. Actually, we do like one-liners: constructing, male professors (never mind whether they are men or women), and (the lack of) money mostly come along with a lot of fun killing restrictions. Still, there is more to this paradoxical title, which has a lot to do with our continuous research and reflection on architecture's state of the art. "State of the art" thereby provides some aspects that shall be discussed here and that deal with our way of working and thinking. Firstly, the term "state" describes a current condition of a system - be that its health or wealth. In terms of architecture, it describes a more or less fragile standing in means of cultural, social, political, economic, or technical perspectives. One knows that the state of architecture has been steadily critical since modernity's breakthrough around 1900. Wolf D. Prix lately described the architects of the Venice Biennale as playing on a sinking gondola [1]. Today, architecture is recognizing itself as an unhappy, suffering commodity, subjected to the power of the market, similar to Boris Groys' description of the modern work of art [2]. However, art, better: the other arts have productively been reflecting on this very modern state through becoming themselves critical and self-critical commodities - paradoxical objects like the ready-made. As such, the arts of painting, sculpture, or installation are still able to find open spaces within the capitalist system, even to turn it against itself for a moment. In contrast, architecture keeps on complaining about its life of compromise, accepting that the notion of architecture has become almost synonymous with the notion of the architecture business.

One reason for this might be found in the second meaning of the word "state", which refers to an organized, hierarchical system within a defined territory. There is a lot of "state" in architecture, from professional associations, over global elites to homogenized models of education. Different modes of inclusion and exclusion shape this Architectural State. Still, it is, above all, architecture's territorial thinking that, for us, contradicts most contemporary culture and its changing mental spaces in times of digital media and Internet. Whereas cultural chaos, political activism, new modes of production and consumption are opening up new areas of engagement and enterprise, architecture keeps to its very industrial sphere of building construction - be it computationally enhanced or not. Whereas the other arts are continuously appropriating materials and methods from different fields - from science to animism - architecture confines itself mainly to (eco-) technological progress. Whereas hybrids, wolperinger, cross-over, re-mixes relocate or blur borders in all cultural disciplines, architecture does not set a foot on foreign terrain. Even though it could contribute a lot to most different fields, and even though project management and construction engineering have already conquered a lot of architecture's very own terrain. In opposition to this defense state, we set up our projects as quasi-tribal anti-states - despite the fact that we are vanishing small points on the architectural territory. In these anti-states territories do not exist, concepts of architecture and methods have to be invented at first, media choices are negotiated, and

dispersed production sets up collective scenarios, in which affirmation and criticism challenge even the most important stakeholder. Our studios are collaborative enterprises that aim at realizing projects, be that exhibitions or theater architecture, be that web sites, videos, parties, or even constructed spaces. For "Architecture without Architecture" we got the chance

use existing forms of architecture or develop anti-forms. It can challenge institutions, notions of architecture, and the role of the architect. It can ask, where architecture ends and it can relocate this border. It might simply produce a beautiful building, but it would never confuse new materials with new ideas [4]. Architecture, in this sense, is a genre of art, if it was science,



to cooperate with the Künstlerhaus Stuttgart, above all with its director Adnan Yildiz, who fortunately participated with a lot of critical enthusiasm in this project. He provided not only his exhibition hall, but he also gave important and productive input to the single works. Actually, he was not only surprised how open our concept of architecture is, but he helped with opening it up even more and in sharpening it as work of the mind. Of course, no one would reject the definition of architecture as a work of the mind. Still, we think of this with some consequences in relation to contemporary culture. As a product of the mind, architecture is neither deducible nor computable (perhaps computationally describable). The mind is a surprise bag - this is commonplace. Wherever in the mind is located the origin of an architectural work - if there is something like origin at all in the endless flow of forms - it is not brought out through any form of computation, but through strategy. M. Foucault describes strategy as complex logic that is always ready to surprise, that is composed of elements in permanent motion, without fixed order or constant ratio. Strategy is, for him, the total of means that are not reducible to any constructive logic of technology. It is rather a way to reach a goal, to react to an opponent, and to find a winning solution. Strategy, or in Foucault's term: strategic selection is not only productive, but fundamental and formative to any practice [3]. It implies, better: it requires (ideological) positioning.

The figure of positioning has consequences even before there is any architectural form on the horizon: the question provoked is, not how architecture is produced, but rather what is regarded as architecture at all. Our answer is de-territorializing: Every single object, event, person, procedure, or place is a possible candidate for an architectural work. Architecture is regarded as open and conceptual field that has to maintain not a building, but a position in relation to all that has formerly and currently been known as architecture. Thereby it can be affirmative, or critical, or both at the same time. It can become film, graphic, sound, installation, text, or activism - whatever it will find the appropriate medium. It can become narrative, or the extension of preceding narratives. It can

technology, business, or craft, it would have eliminated itself a long time ago. As a genre of art, architecture is the sum of works that is done by individuals, by people, who do not define themselves downward, who do not try to no longer act as individuals, who do not believe that objectively described events could determine an architectural idea, and who do not use standardized templates or procedures to deduce their work. On the contrary, architects as artists invoke processes as individuals, emphasize the individual point of view, and put value on individual creativity - if ever there existed such a thing. In the face of the increasing power of impersonal agencies, structures, and economies, architects - audiences and inhabitants will follow - do not overlook the importance of personal, subjective decisions. This does not mean that architecture gives up its rational side, respecting rules that come from the state of (physical) reality. It just acknowledges its constitution of individual points of view.

As such architecture might be a field of individual voices in a global system, in which economic, political, social, and technological processes have become utterly abstract. As such it might find a place, from which criticism might be possible, against decisions that affect urban life, against economic or ecological waste, and even against standardization and commercialization. Of course, from that place it could also be criticized and rejected itself, like every work of art. In this sense, every work in the exhibition tries to find an individual position, reflecting architecture's state of the art, the context of the city of Stuttgart, experimenting with the space of the Künstlerhaus, or inviting the audience to participate.

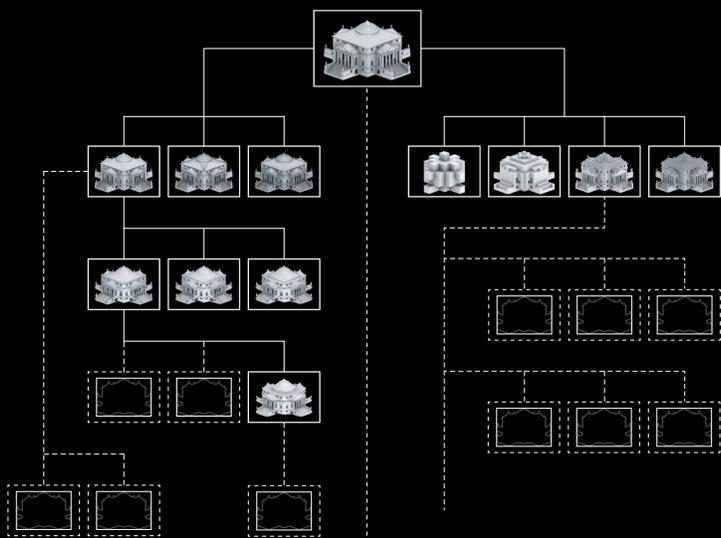
[1] Wolf D. Prix: The Banal, 2012 <http://www.dezeen.com/2012/08/30/venice-architecture-biennale-is-exhausting-bleak-and-boring-says-wolf-d-prix/>, visit: 10.9.2012
[2] Boris Groys: Art Power, Cambridge 2008, p. 5
[3] Michel Foucault: Die Archäologie des Wissens. Frankfurt a. M. 1973, pp. 94
[4] Sol Lewitt: Paragraphs on Conceptual Art, 1967 <http://www.tuft.edu/programs/mma/flash88/sol-lewitt/paragraphs%20on%20conceptual%20art.htm>, visit: 10.09.2012
By Mona Mahall and Asli Serbest

FANCY SOUNDS

Today, one can assume that architecture is not the same as building. Architects become directors, graphic designers, curators and artists. They put on shows, program sounds and develop animations. Then, what is the fancy definition of this discipline? Can architecture be made without actually making architecture? In order to rather experiment with these ideas than try to define them, I went in the field of sound. This is where architecture cannot be physically built or seen. Of course, we can think about concert halls, opera houses, recording studios or other spaces related to it, but those works are made to worship the sound and not to make something out of it. "fancy sounds" is a project that plays with the quote of "architecture without architecture" by using sound in a simple (but not banal), fun, and interactive way. When we take ready-mades, adapt or adjust them in order to be regarded as innovative or contemporary "fancy sounds" is struggling to be fancy and to catch the wave of its age. The major step for an architectural concept is to study the site, where it is going to be constructed and find information about projects with related programs. "fancy sounds" follows these primordial principles, goes back in history to the beginning of the 20th century and gathers examples on its way down to the 21st century. It is inspired by Luigi Russolo's art of noise (1913), Iannis Xenakis' Phillips Pavilion (World's Fair pavilion designed for Expo 1958 in Brussels), Playtime movie (1967) by Jacques Tati, and Bill Fontana's sound sculptures from 2006 until now. With a consistent informational background "fancy sounds" materializes itself in an interactive sound installation in order to keep fun and stimulate the imagination of those who challenge it. After a subjective analysis of the Künstlerhaus in Stuttgart, it found itself attracted by the potential of the building's concrete staircase. This is a perfect space

for sound to spin around, reflect on the plain surfaces, and to become "architecture without architecture". The technical body of the installation stays visually calm and reserved, letting the sound lead. On the balustrade are fixed 12 speakers, 2 for each level. The mechanism of "fancy sounds" begins at the entrance, where a microphone is installed. This records the first steps of the visitors into the Künstlerhaus and then sends the sound to a PC, where it will be processed. Here, "Pure Data", a programming language, distributes the delayed sound data to the different levels. That means, the program makes the fancied sounds go on successively from the bottom pair of speakers to the top ones. Besides experimenting with acoustic interaction, the installation hopes to fill one of Künstlerhaus gaps. The exhibition rooms are located in the second and the fourth floor, being separated by the artists' studios. The continuous shape of the installation and its consecutive, rising sounds want to hinder this horizontal fragmentation. It leads from level to level, revealing some special places for those who follow it. It ends up in a yellow atmosphere, which is striking due to its ambiguity. The light coming through an orange window on the ceiling succeeds a mysterious, peaceful or violent feeling, depending on one's interpretation. It is up to the visitor if he imagines himself being chased or chasing, in a horror movie, in a cave, climbing in his dream house, running to break free, and so on. This project concentrates on the relation between humans and architecture. It is interested in the result coming from their interaction. This is how it imagines making "architecture without architecture". As it is a real time installation, "fancy sounds" will never get old. It is excited to make new friends, to receive some noise and give back a cheerful or spooky blast.

By Bianca Barabas



SPACE SYNTHESIZER

The architectural design process is subjective. It always depends on the designers' or architects' experience and creativity. The designer is aiming for a special solution, which only exists in his mind. During designing a building, he creates many different variations, determines and recombines the best solutions. In this phase of designing, the computer might play an important role. On the one hand it helps creating and editing these variations in a small amount of time. On the other hand the designer is always limited by the amount of operations provided by the machine. So both, the narrow experience of the architect and the limited design operations of the computer, restrict the overall design and make it difficult to reinvent a new esthetic or style. In order to open up these processes, the synthesizer, an ap-

paratus that changed the music industry, has been investigated. In the beginning the synthesis of tones generates unprecedented sounds. The synthesizer starts with a sinus curve created by an oscillator. This can be added (adding synthesis) with e.g. a sawtooth curve or subtracted (subtract synthesis) with high pass or low pass filters. It can also be modularized by different envelope generators. The input device for the composition can be a traditional keyboard, motion or light sensors, sequencer and many more. People thought this would be the future of music. Many musicians started to experiment with synthesizer and pushed their genres or created new ones. Today's synthesizers are able to simulate all kinds of instruments and are used in all kinds of genres. In this sense, the project deve-

lops a program to look at one certain piece of architecture and to develop different variations from this subjective solution. The results are essentially different because they combine a pre-existing set of data with selected procedures of manipulation. This kind of process can only be realized by a computer, and the designer is unaware of the results. Instead, the computer analyzes, transforms, and modifies a chosen architecture in unforeseeable ways. A rebuilt computer model of the building stores as much information as possible. Several algorithms conduct the process of recreating and might result in new styles or just in other styles. In the end of the process, the computer creates an immense amount of variations and the designer might select interesting solutions, hybrids or deconstructions.

By Fred Ernst

HALF A HOUSE TO GO

Transporting the Künstlerhaus to Stuttgart and Stuttgart to the Künstlerhaus. This sentence is at the beginning of the project. It is one of the many possible project goals. A second goal might be: Treating common houses as architecture while ignoring architecture.

The work is not to be purely visual. The audience should not only stand and watch. They should also feel, participate in, and comment on the project, which is thus changing over time. Over the period there is taking place a distinguishable mutation. Three inspiring works came up during the research: In "author" by Carsten Nicolai, the Kunsthalle Berlin is wrapped in a white PVC cover. Visitors can attach colorful stickers, designed by the artist, to their hearts' content, on the temporary facade. So they get the opportunity to give their Kunsthalle a face.

Even more minimalist is "Measuring the Universe" by Roman Ondák. The height of the visitor and the date of the visit are marked on the white walls – just with a pencil. The areas at middle height become illegible over time, since most marks are made there. It creates a bond, while the visitors are looking for their individual marks. 500 steel workers participate in the project, "Passage" also by Roman Ondák. Everyone gets a chocolate bar and is asked to build something out of the aluminum foil, resulting in 500 different sculptures. The steel workers become the authors of the project.

This project is about a vernacular architecture series for Architecture without Architecture. Suitable for Stuttgart, capital of the "Häuslebauer", the series is about single-family homes. It is a typology that does not immediately come to your mind when you hear the word "architecture". The homes do not come out of glossy architecture magazines. The series is about real, ordinary buildings, in which people live, where they walk by every day without noticing them and with-

out even recognizing them as architecture. The project is about the extraordinary within the ordinary. Small (souvenir size) gesso model halves of ten selected buildings are manufactured and exhibited in the Künstlerhaus, in order to be taken by the audience in the exhibition. It is a kind of open voting system, as those model halves that disappear from the exhibit hall, arguably are those that people love most. It is a "vernacular" competition that reflects on the parallel processes common to "professional" architecture.

With „Google Street View“, the streets of Stuttgart are explored. To the already existing selection criteria „single-family-house“ and „extraordinarily ordinary / ordinarily extraordinary“ the filter of „Street View“ is added. The search is limited to the streets, which are covered by Google. All those buildings, of which their owners prohibited Google to show pictures online, are excluded.

There have already been several weeks since the beginning of the project, and I have spent hours on the computer, looking for the right objects. At the end, all that results of this process are street-view pictures. This is absolutely contrary to what I have learned in recent years. In a regular building design studio I would already have drawn floor plans, sections and elevations. I would have built concept models. Pushing back the architect within myself who wants and has to design, I am examining the buildings with "secular" eyes. I only manufacture model halves of already existing houses, doubling and at the same time defamiliarizing reality, in order to show Architecture without Architecture. The model halves are put side by side, in order for the audience to take one of them – their favorite. In this sense, amateurs are invited to participate in a quasi-evaluation process that is usually reserved to professionals. At the end, the series of models are reduced to only a few. By Yakub Yayla

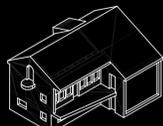
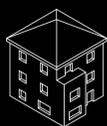
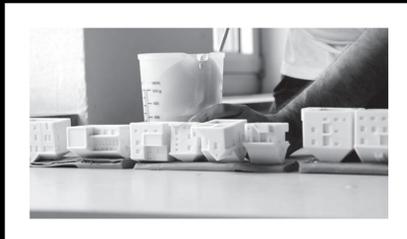
LIKES

The project deals with the topic of space, its perception, its understanding, and the movement within it. An accessible installation is set up to play with the visitors' shadows, by moving a spot light in three dimensions through a defined space in the exhibit hall. The visitors perceive irritating shadow projections of their silhouettes that result from two overlapping movements: their own movement, and the movement of the light source – usually, light sources, like the sun, are static. Strange effects actually occur when the light source moves up or down, when it approaches or recedes, as it projects the visitors' shadows on the floor, walls and ceiling in an instable and dynamic way. Visitors might analyze and play with their shadows, experiment with their movements, observe others' behavior, or just watch the installation, which is a simple ropeway construction. If someone starts to follow the light source or to move around the system, two different motions will produce shadows that will be difficult to be read at all. The installation is developed in reflection to the exhibit hall, with constructional beams, a pipe system, and details that also interact with the moving shadows. In this sense, visitors are invited to get across the mechanism of the installation, to search for the reasons behind the effects. They are invited to an atmospheric and self-reflecting shadow-journey through the space, of which they can be author and spectator at the same time.

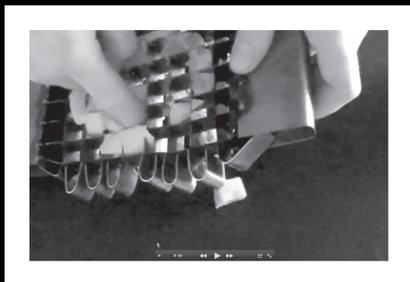
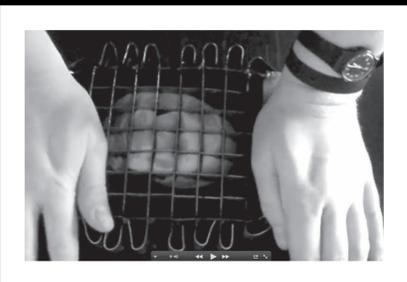
By Daniel Ummerhoffer



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kuensterhaus.de



ARCHITECTURE WITHOUT ARCHITECTURE



EVERYTHING ARCHITECTURE

There has been given some attention to the parallelism between architecture and the preparation of food, as both apply certain procedures to materials, and pose questions of ethics and aesthetics. In „Der Architekt, der Koch und der gute Geschmack“ (2007) Petra Hagen Hodgson and Rolf Toyka elaborated the idea of the architect as cook. This project set up a field of experimentation to prepare food as a form of "Architecture without Architecture". Following questions turned out to be of interest: Can procedures of architecture be transferred to food preparation? In terms of material, form finding, etc? Can there be shown or revealed architectural rituals, dispositifs, obsessions, etc. with the help of food?

First experiments had been somewhat unstructured and, instead, were in danger of becoming food design – a risk that is also discussed in terms of architecture... The module or the grid, as a modern architectural figure, has been the center of attention. It is generated with the help of a manufactured metal tool that is pressed through different foods like a stencil. This process of pressing – a rather brutal way of treating food – is applied to different kinds of consistencies, like fruits, vegetables, butter, or meat. It is filmed in a close-up series, emphasizing on the hand, efficiency, exactitude, and "egalitarianism", on the other hand its rigor, blindness, and uniformity.

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