

INSIDE

INSIDE Magazine 2015/2016 #7
Social and Cultural Challenges
in Interior Architecture



DOMESTICATE ME!

1 Studio Windwheel

2 3

Massive urbanisation, climate change and resource scarcity increasingly impact our way of life in cities and urban regions. Innovative solutions for potable water, renewable energy and sustainable food production are necessary to tackle these societal challenges in the decennia to come. The Dutch Windwheel addresses these issues for an urban context as an architectural and tourist attraction that generates water, energy and food.

The building and the environment form an ecosystem in which systems interact on different scales. Smart technologies enable the ecosystem to continually adapt and improve itself based on user patterns and performance data. Each student was designated a particular user profile such as the tourist, the resident, the office worker, the hotel cleaner, to understand the behavioural patterns and user needs and to create different scenarios. The water, energy and food systems formed an integral part of the scenario development.

From these results the students defined and developed a spatial structure for the collective aspects and interfaces between users in the ecosystem. Finally they illustrated how these aspects function in relation to each other spatially and in terms of interaction, to optimise the efficiency of the ecosystem and user experience.



Studio by DOEPELSTRIJKERS

2 INTERVIEW WITH JETSE GORIS By Isadora Davide

Jetse Goris is an educational consultant at the University Medical Center of Groningen. He describes his work as cutting the edges between technology and education in which gaming plays an important role. In the last few years he was part of a team developing games for surgeons, to improve medical skills for example for operations at hospitals which require a lot of counterintuitive motorskills. Jetse was invited to give a lecture at the KABK which he gave on January 21st titled new technological possibilities and their effects in interior architecture.

1: HOW DID YOUR FASCINATION FOR GAMING STARTED? AND HOW DID IT COME TO YOUR MIND TO APPLY GAMES IN THE MEDICAL FIELD?

My fascination with games started very early, around four years old, playing Pacman and Mr. Puniverse on the Commodore 64 at my best friend's house. During University I played a lot of pc games and read every game magazine that I could get my hands on. I was still very much in the closet about this geeky hobby.

Applying these seemingly wasted years of playing and reading up on videogames to work never occurred to me. Until I started working with Henk ten Cate Hoedemaker, a surgeon at the University Medical Center of Groningen. Through our conversations, games and game technology seemed to be the perfect solution to a problem he had with surgical residents. In short: surgical residents weren't using the simulators to learn the motor skills of keyhole surgery. The Nintendo Wii just launched. Making a Nintendo Wii game that you control using the movements of keyhole surgery seemed like a fascinating idea to explore. A Nintendo Wii game that you control using the movements of keyhole surgery seemed like a fascinating idea to explore.



2: DO YOU THINK GAMING, IN THE NEAR FUTURE, WILL BE APPLIED MORE AS AN EDUCATIONAL TOOL?

I think it will! What we have seen in the last eight years was the building up of an enormous hype with games being used as a tool to train and teach. I have seen a lot of people seeing the game as an end and not as a means to reach a certain goal or address a certain problem. So what you see in these first years of this gaming hype is that

everyone has inflated expectations of the use of games as an educational tool. Which leads to people getting disillusioned because games can't deliver on all the promises people were expecting.


Though I think lots of components of games can be applied to learning: the fun in games is essentially the player learning new things and maturing new skills. A good game is a game where you keep on learning. So when you play let's say Tic tac toe, it's fun when you are learning the game but once you understand it, it's no fun anymore. The American game designer Raph Koster writes in his book 'A Theory of Fun' that fun and learning in games are essentially the same thing. So, since fun in games and learning are essentially the same thing, I think that in the future games will be used as a learning tool.




3: THROUGH YOUR LECTURE I LEARNED A LOT ABOUT THE WAY THE VIRTUAL / 3D REALITY DEVELOPED IN THE LAST FEW YEARS. HOW CAN YOU, AS AN EDUCATIONAL CONSULTANT, INSPIRE INTERIOR ARCHITECTURE STUDENTS?


One of the new trends today is mixed reality. There are these HoloLens glasses from Microsoft, when you put them on, it adds a layer of information of 3D models, texts and videos. Google and Alibaba and some others companies are investing in this technology which succeed in putting a screen in front of the viewer and project directly onto the retina and therefore it feels like the objects projected are actually there. Coming back to your question: I think the cool thing for interior architects will be that they will be able to iterate their projects very fast, putting on these glasses, making a model or something and instead of having the 3D model in the computer the design would feel like you being there. So you have an

STAFF

[Hans Venhuizen]  Head of INSIDE, he curates the SKILLS programme and is the tutor of the TRAVEL programme. Venhuizen studied Architectural Design and Monumental Art at the School of the Arts Arnhem. In his work Venhuizen deals with the culture of spatial planning. Venhuizen advances a broad understanding of culture that encompasses cultural history, heritage, architecture and art, as well as the culture of the current residents of a region and the idiosyncrasy of a place. In his search for a more specific identity for the built environment, Venhuizen links the worlds of culture and space to each other in different ways. In this, his focus is always on the culture of spatial planning itself, and the game is his most important instrument. Venhuizen developed various spatial planning games, including the 'Parquetry Landscape game' and the debating game 'The Making Of'. In the publication 'Game Urbanism', 2010, Venhuizen introduces his approach as a manual for cultural spatial planning.

www.hansvenhuizen.eu

[Lotte van den Berg]  studied Media & Culture in Amsterdam and graduated with a Master in Film Documentary in 2011. After graduating she worked as a producer and volunteer coördinator at Cinekid, a Media festival for children. After that she started working at Sports & Culture TU Delft as a Programme assistant for the Culture courses and projects. In February 2016 she started working at INSIDE. In addition to her task as Coördinator, Lotte works with the students on the visibility and PR of INSIDE.

[Erik Jutten]  Next to the theoretical development of the students and the design 'on paper' it is the ambition of INSIDE to stimulate the student-designers as 'entrepreneurs'. That is also the reason why INSIDE has chosen the motto 'design for the real world'. Students are asked to do research in the 'real world' and to do several tests

PRACTICE TUTOR

on a 1 to 1 scale. Every semester INSIDE wants to do a public presentation of the projects in 'a real world'-context and on a one to one scale. To realise this, Erik Jutten works from the start until the end of the semester to develop the projects.

Erik Jutten graduated in 2004 from the Fine Art department of the Royal Academy in The Hague. In his graduation project Erik Jutten devoted himself to connecting students & developing their projects. A role he has since continued as initiator of and partner in diverse public space projects. As a serious 'hands-on, let's do it' person, Erik sometimes feels a bit awkward besides OMA and MVRDV people, but hey, someone's got to do the dirty work. Besides working at INSIDE Erik is heavily involved in City in the Making, an activist organisation working at reclaiming empty buildings for living-working and commoning.

www.stadindemaak.nl

STUDIO CARWASH


BY STUDIO MAKKINK & BEY

[Jurgen Bey]  The Dutch design collaborative Studio Makkink & Bey is led by architect Rianne Makkink (b. 1964) and designer Jurgen Bey (b. 1965). Supported by a various design team, they have been operating their design practice since 2002. The studio's various projects include interior design, product design, public space projects, architecture, exhibition & shop-window design, research projects and applied arts. Their products, furniture, interiors and public spaces are often produced in collaboration with companies such as Prooff, Droog Design, and Moooi and other professionals from their local and international network. Based in Rotterdam, their work has appeared in several museums and is part of their collection, amongst others the Centre Pompidou in Paris, Fnac, the V&A in London, the Central Museum in Utrecht, in the USA and in Asia. Clients include commercial & private clients like Spring Studio's Londen and New York, Industries like Vitra and Hermes, governmental & cultural institutions, fashion designers like Jean Paul Gaultier, gallery's like Pierre Berge in Brussels etc. The designs of Studio Makkink & Bey have been awarded with several prizes and their vision is

adopted by colleagues, both within the Netherlands and abroad, through education, many lectures and exhibitions.

Rianne Makkink & Jurgen Bey are known as critical designers, driven to understand the world and to question it in a unique manner. To this end, their design team analyses content in search of the relation between objects and their users through composing narratives to find connections. The Studio is extremely interested in the future of the new working landscape, they introduced a new on line magazine; Proofflabmagazine, that aims to define the future working culture.

Jurgen Bey is currently director of the Sandberg Institute, the Master of art and design of the Rietveld Arts Academy in Amsterdam.

Michou-Nanon de Bruijn  is senior designer at Studio Makkink & Bey. She worked as a tutor in the Carwash Studio.

www.studiomakkinkbey.nl

STUDIO WINDWHEEL

BY DOEPELSTRIJKERS

[Eline Strijkers]  Eline Strijkers studied Design and Communication in Rotterdam and Interior Architecture at the Willem de Kooning Academy in Rotterdam. Having worked for MVRDV for five years, she started Strijkers office. Since 2007 she is co-founder of DoepelStrijkers and works in multi-disciplinary teams on projects in the field of interiorarchitecture, architecture and urban strategies. Strijkers won national and international prizes with her work, participates in juries and commissions in the field of interior and architecture, takes part in debates about the future of the build environment, is an external critic and supervisor at several Academies of Art and Architecture and schools of architecture. She gives lectures and masterclasses and has participated in the working experience period for amendments to the Law regarding the Architect title and is active as a teacher and field expert in the accreditation of Masters of Interior Architecture.

Her office bridges the gap between art and science with intelligent design and strategic interventions. Driven by a fascination for aesthetics with substance, the office generates works which transcend the spatial by creating

(A)



(B)



(C)



(D)

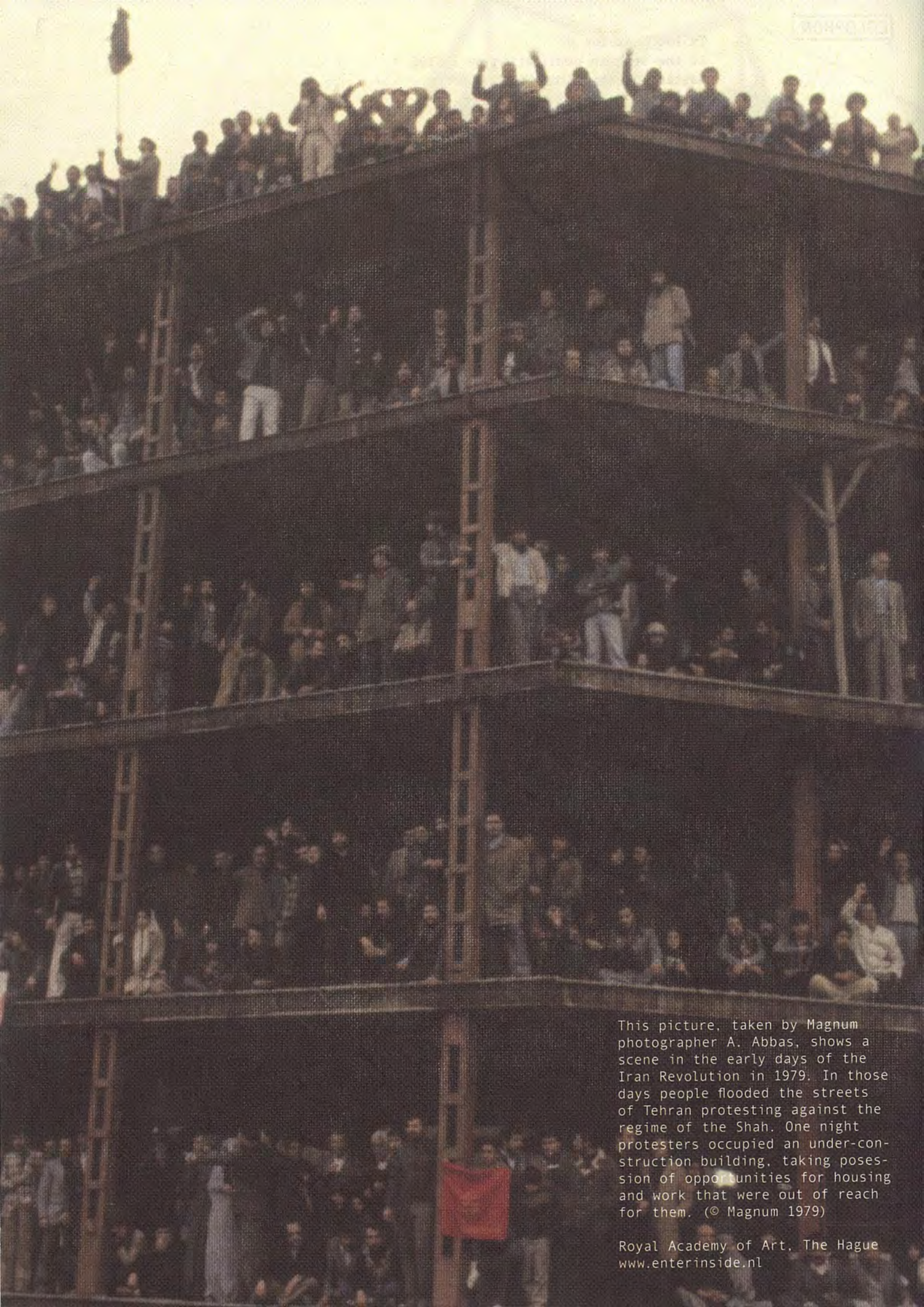


(D)



(E)





This picture, taken by Magnum photographer A. Abbas, shows a scene in the early days of the Iran Revolution in 1979. In those days people flooded the streets of Tehran protesting against the regime of the Shah. One night protesters occupied an under-construction building, taking possession of opportunities for housing and work that were out of reach for them. (© Magnum 1979)

Royal Academy of Art, The Hague
www.enterinside.nl