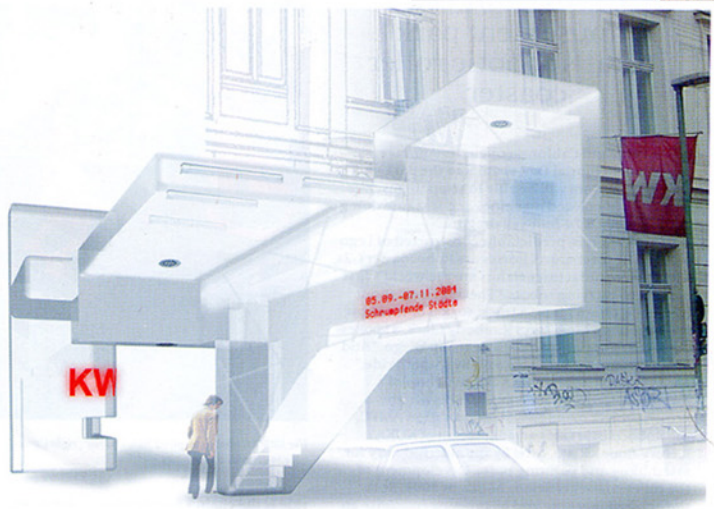


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Instant's inflatable structure for the Kunst-Werke Institute for Contemporary Art in Berlin

All Pumped Up Inflatable building opens in Berlin

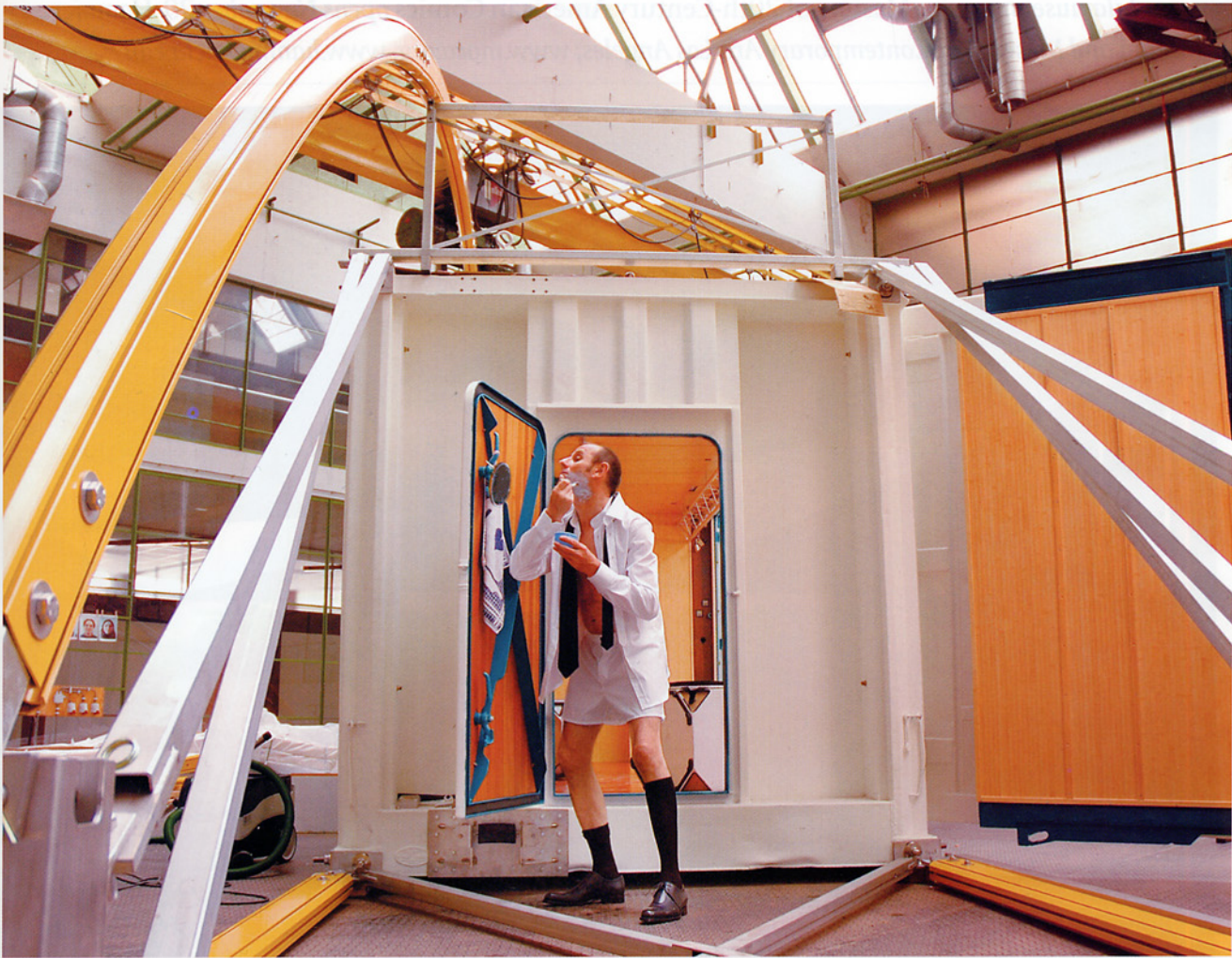
Some works of architecture look as light as air. But the new balcony at an entrance to Berlin's Kunst-Werke Institute for Contemporary Art is actually made of the stuff.

Created by the Zurich-based architecture firm Instant, which won a competition to design and build a temporary summer entrance to the museum's bamboo garden, the surprisingly strong, see-through structure consists of inflated stairs leading to an enclosure cantilevered over an 18th-century lane in the formerly communist east. The Kunst-Werke occupies 18th- and 19th-century buildings, so the contest brief was rigid. "It called for no screws, no nails," says 33-year-old Dirk Hebel, cofounder of Instant with Jörg Stollmann. "So? Inflatable."

Most of the design is made of fiber-reinforced PVC foil. To support the weight of people on the

balcony, Hebel and Stollmann hired engineer Mauro Pedretti, who has patented a load-bearing system he calls Tensairity. It's based on Tensegrity, the principle behind Buckminster Fuller's geodesic domes, in which a minimalist steel-and-cable structure can support itself in a compression and tension system. By attaching two spiral tension cables beneath the weakest part of a strut, and connecting the parts to an air-inflated shell, Pedretti found he could use thin and light—even transparent—materials and still carry heavy loads. One inflatable demo structure supports a light truck. "Without air, the thing is not worth anything," Hebel says. "That's all you need to construct new architecture."

Via live video feed from inside the structure, Kunst-Werke visitors can greet fellow museumgoers in Queens, New York (Kunst-Werke founder Klaus Biesenbach is also a curator at P.S. 1, an art space in Queens whose courtyard is designed each summer by young architects). The weatherproof structure cost about \$100,000 to build and was originally expected to come down after six months. It may well stay afloat longer; museum officials are even talking about leaving it up for three to five years. **MICHAEL DUMIAK**



Cargo Shorts

Artist bunks down in roving shipping container

S'wanderlust. Beginning in November, the 46-year-old Netherlands-based artist Hans Kalliwoda will be ready to spend weeks at a stretch living in a retrofitted freight box variously deposited in the Egyptian desert, near a melting glacier in Greenland, and in the middle of a rapidly eroding Haitian jungle.

These are just a few of up to 11 planned destinations pulled from UNESCO's World Heritage List—assuming Kalliwoda can get clearance from local ministers and politicians—in a five-year tour

for his multimedia project *Polliniferoused Container*.

The name refers to the process of pollination—cultural, in this case. He'll use the ultra-efficient, nomadic home as an "artist laboratory" to collect and display stories and videos from each far-flung location. "The Haitians, they don't know anything about the Inuit. They know about the Americans, they know about the French, but it stops there," the Bavarian-born artist says.

Designed by Kalliwoda and built with the help of engineering students at Delft's Technical University, the \$1.54 million container is outfitted with flexible solar foils and two retractable windmills. The foils slip between extendable "banana shapes" made of Ferrari PVC-coated polyester; unfurled, the rigging forms a ladybug-like structure that also provides shade and collects rainwater.

Inside the crate are stackable cubes designed for multitasking (furniture doubles as storage; a

sink and work surface are combined). Sensors will gauge Kalliwoda's water use, energy consumption, and temperature fluctuations, which his fans can track in real time on www.blindpainters.org while they download the artist's films and recordings. Should satellite communications be unavailable, email can be sent from the container on a HAM radio frequency.

An exterior coat of non-phosphorous pigment developed by Belgium's Boss Paints glows in the dark for 4 hours after only 15 minutes' exposure to light, helping Kalliwoda find his way home in unfamiliar terrain. And if unwelcome guests should beat their own paths to his door? They'll activate another security feature: the recording of a barking dog. **MICHAEL DUMIAK**

Hans Kalliwoda prepares for the road in his new nomadic home.

I.D. JANUARY/FEBRUARY 2006 / THE I.D. FORTY

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(Ronen Kadushin)

Mr. Shareware

BY MICHAEL DUMIAK

It's a bright fall day and Berlin's Alexanderplatz, a sprawling concrete plaza at the grandiose crossroads of the old East Germany, is being remade around Ronen Kadushin as he sips a coffee. Kadushin, an Israeli designer and academic, is a recent transplant to Berlin. The objects he designs are simple and cool, such as his signature Flat Knot bowl. But ultimately, it's his ideas that may prove more influential: At the recent DesignMai expo, he launched "Open Design," which aims to do for design what open-source software did for computers.

Open Design's access point is Kadushin's web site (www.ronen-kadushin.com). There, plans for his designs are freely downloadable. Under a "Creative Commons License," anyone can torque or improve on the originals, though items must be credited, and any commercial arrangements worked out with the copyright holder. Kadushin has attempted to make his designs easy to appropriate. They call for commonplace materials, such as CNC laser-cut thin stainless steel, and do not depend on proprietary tooling or software. "Right now there's all this creativity, but if you look at the end results, very few products actually get made," he says. With Open Design, "designers can make money from their creativity without being dependent on factories."

Kadushin's Open Design products are getting attention from outlets such as Berlinomat, a mini-department store in the hip Friedrichshain district. Respected art schools like the Universitaet der Kuenst (UdK) and Potsdam's University of Applied Sciences have brought him in to lecture. "A lot of designers are fascinated with open-source thinking," says Axel Kufus, a designer and UdK professor who's planning workshops with Kadushin for this spring.

What will it lead to? In music there are mash-ups and file-sharing, and their ultimate impact is still anyone's guess. As writer William Gibson says in his book *Pattern Recognition*, the first 10 iterations might be crap. But the eleventh... ★

Occupation: Industrial designer -----
Age: 41 -----
Base: Berlin -----
Should be more famous because: He's probably the first designer pushing for open distribution of intellectual property. -----
Isn't more famous because: It's not easy to emigrate from Tel Aviv to Berlin, especially when a legislative committee has to approve your business plan to guarantee you residency. -----
Google mentions: 527 -----

The design for Kadushin's Flat Knot bowl is available for free online as part of the Open Design project.



BARUCH NATAH

