

Program of the 7th floor from 17:00 21st June
to 17:00 22nd June



Barber shop



Blind Dating

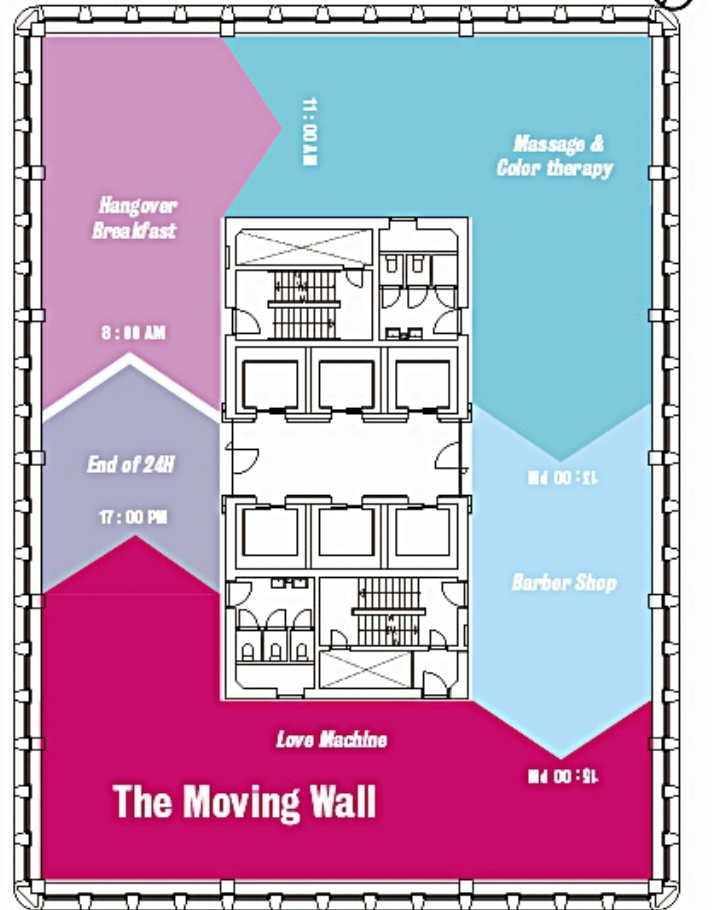


Hangover
Breakfast

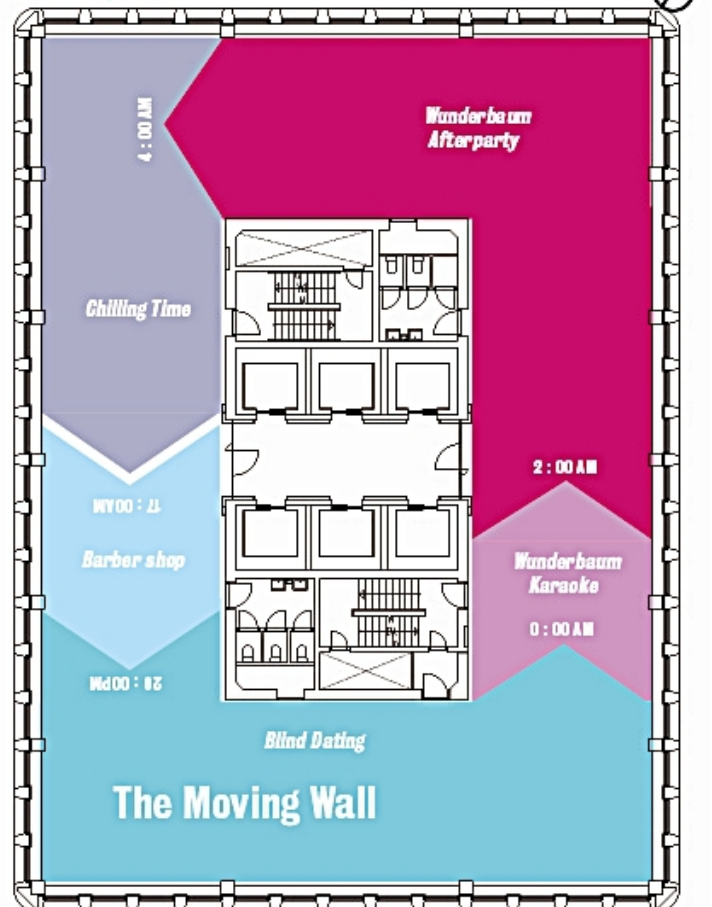


Wunderbaum
Afterparty

22nd June, 2013



21st June, 2013



Program within 24H



Massage &
Color therapy



Love Machine



Chilling time

The mood of the space changes with the color of the wall.



The Moving Wall

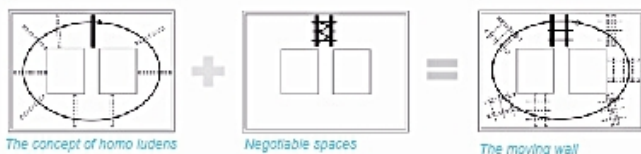
Ewelina Borowiecka
Ni Nan

An interior architecture project by Ewelina Borowiecka and Ni Nan

The Moving Wall combines two design projects: a project in which privacy constantly needs to be negotiated, and a clockwork playground. The combined efforts led to a dynamic structure, which can freely be moved on 7th floor of the Shell Tower, which creates an interactive, flexible space, which the users can adjust to their needs in a continuous process of negotiation.

The invited local performers create the programs for the various spaces: theatre group Wunderbaum, a hairdresser, a DJ, a VJ, a bartender, and a masseur. These guests have become the masters of the floor; their activities define the changing functions of the space. Depending on their aims, they use the moving wall as a multi-task device that can transform from a room into a vehicle, from furniture into a stage, ...

By integrating improvisation into architecture we try to find a hidden potential of the building. While the guests perform their activities, we will trigger the motion of the wall and respond to all unpredictable conditions of the 24h event.



Different configurations of the movable structure



Various ways of exploring the floor of the Shell Tower by homo ludens.

Ewelina Borowiecka

Utopia can never be realised. A Perfect world cannot be envisioned. A Utopia consists of the coexistence of individual ideal places that are constantly redeveloped and enhanced. After all, the human need for self-actualization makes the definition of perfection continuously evolving. Therefore, utopia can never be reached, but only pursued.

Our modern world is an ever changing global village, with great flexibility in working hours and flexibility in locations. Furthermore, pocket-sized devices replace traditional offices and homes. Passive spaces no longer meet the requirements of immediate adaptation to our changing lifestyles. Architecture needs to become socially interactive. It has to create the environment for an open-ended creative game.

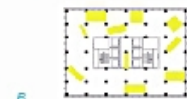
Johan Huizinga: "Play has a tendency to be beautiful. It may be that this aesthetic factor is identical with the impulse to create orderly form, which animates play in all its aspects. Play casts a spell over us; it is 'enchanted', 'captivating'. It is invested with the noblest qualities we are capable of perceiving in things: rhythm and harmony."

On the National Day of Architecture in Rotterdam, I want to transform the Shell Tower into a homo ludens' chess board. To give to a rigid office building playful character, I analysed strategies of three projects in which the participants improvise to shape a space:

A. Constant, New Babylon.
A megastructure filled with rooms to create individual freedom of exploration.

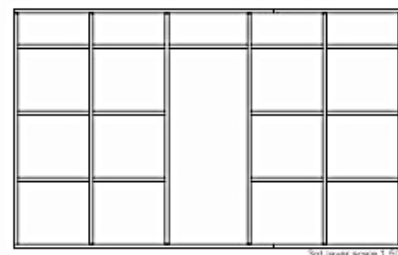
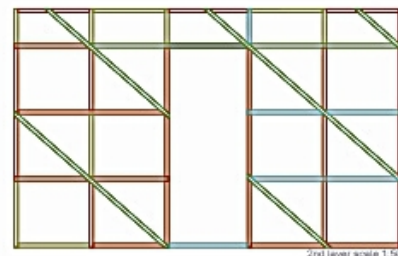
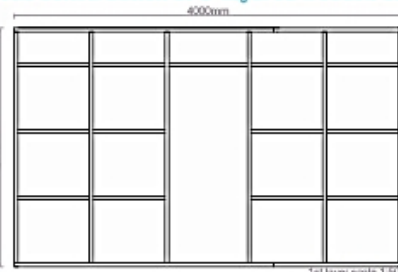
B. Cedric Price, Fun Palace.
A three-dimensional matrix for social improvisation to create spaces, which are endlessly variable in size, shape, lighting, and accessibility.

C. Archigram, Instant City.
A travelling metropolis, a network of information-education-entertainment facilities. It is made of trailed units, pneumatic and lightweight structures that infiltrate to local infrastructure. The Instant City joins events that would otherwise occur separately in the district.



From the examples above emerges my concept for the structure that is to be introduced in the Shell Tower: a moving object will influence the space, by periodically appearing and disappearing. Within its rhythm it provides constant activity that will never reach completion, but continuously evolve in time.

The construction of 3-layered wooden structure



The process of making The Moving Wall



When negotiation becomes a way to form spaces

Ni Nan

It is a city of endless negotiation; where the citizens drift from encounter to encounter; always creating new public spaces and giving out private spaces; always living under influence of their greedy nature; always living in the now; always authentic.

Utopia or Dystopia?

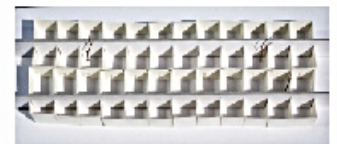
Things we cannot reach are becoming our utopia. Dystopia happens when utopia grows to extreme. I started my project from one of the most important Dystopia theories, the SUPERSTUDIO. The fundamental themes of the Superstudio's early beginning followed directly from a critique of hedonism in modern society. To finally reach the ideal goal of a non-designed community, Superstudio insisted, "...if design is merely an inducement to consume, then we must reject design; if architecture is merely the codifying of bourgeois model of ownership and society, then we must reject architecture..." On the other hand, in New Babylon, there is no privacy, only public. Constant allows people to be free from all constraints, fulfilling their creative urges to build their private spaces. In Thomas More's utopia, he divided spaces by different functions. I agree with those perspectives, in my view the shape of spaces could be formed by a new method. (Pic 1)



Pic 1. The analysis of different utopia

Utopia for spaces

As an economy develops, it is easier to acquire more items than 10 years ago, easier to know what is happening in any part of the world. In the course of time metropolitan beings have been satisfying their material desires through blind consumption. They have become greedier than before.



Pic 2. Private spaces in "Greedy city"

However, there is often a conflict between peoples' longing for material things and the spaces they live in. Eagerness for space becomes their utopias. At the same time, the conflict between the utopias of individual citizens and the collectives' utopias also exists. Currently we see a striking phenomenon: people are occupying public spaces as much as possible, in order to let them become their private spaces. Based on these observations I conceived my project 'The Greedy City', questioning the socio-cultural context we live in today. I take the current situation in an extreme way. In the city there are no public spaces (Pic 2). Greedy citizens have to negotiate with their neighbours, let them hand over their private spaces and change them into public roads, so they are able to go out. (Pic 3)



Pic 3. Greedy citizens create new public spaces

For The Shell building, I made a model of door-rooms that create a new way of passing through the public and private spaces (Pic 4)



Pic 4. "Negotiable spaces" in The Shell building