A.N.D

INTERACTION

AFTER CONDUCTING A DETAILED INTERVIEW WITH TIM EDLER OF REALITIES:UNITED A.N.D DID A FOLLOW-UP WITH FOUR DIFFERENT MINDS FROM FOUR EXHILARATING STUDIOS TO UNPACK AND UNTHREAD THE RICKETY TERM INTERACTION. HOW DO MOVEMENT AND FACADE WORK TOGETHER? WHAT IS INTERACTION? LET THESE FIVE PROMINENT CREATORS START THE CONVERSATION.

PART I:

Jan and Tim Edler
Realities:United

Hannes Koch
rAndom International

Ben Kreukniet
United Visual Artists

Francois Wunschel
1024 architecture

Christopher Bauder
WHITEvoid

REALITIES:UNITED

## (01) WHAT IS INTERACTION, WHAT DOES IT MEAN TO YOU AND TO YOUR FIELD OF EXPERTISE?

Tim Edler
We are a bit uneasy with this term interaction, mostly because it is not a good frame for what we do. If you look at the work that we do there are very few things that are inside what is commonly seen as an interactive art piece or media façade, although there have been at least three projects that have been prepared or have carried on as interactive. As soon as we enter the field of architecture what we are more concerned with, if we want to use the term interaction, is the relation between the image that we project in the built environment and the direction of the people to that image, which is different than the idea that there is this canvas that we somehow can influence. The interaction, in this meaning, is not necessarily something that leads to a change in the artwork itself. There are several reasons why this happens in our work: first, when we started more or less by accident to deal and fumble through large-scale architectural installations we came across a number of questions that we had never considered before. Actually, when we started we weren't interested in architecture's skin, outside urban context and all of that; we started off to have a number of learning steps and one of them that we feel we are still on is "how at all do we associate the idea of the moving phenomenon (image or film even) to architecture?" That's how we entered the issue of grid resolution, structural scales and shapes. When we started we stayed away from the topic of interaction, we had other things to deal with and we felt that there were so many projects where interaction is used as a means to cover up a missing idea of what the thing should be doing (I'm looking at architects when I say that) and which was a bit risky to being a series already. In many things, although we do think we are sometimes unusual, we try to be as conservative as possible, to stay inside the realm of architectural thinking rather than throw everything overboard and start from scratch intellectually. So therefore, for instance, if you look at how architects view architecture there is a general underdevelopment of the term interaction, to put it in modest terms; architects are usually more about control than letting other people influence things. Many of the lessons that we are trying to do are inside the classical realm of architecture; which is, I as a designer put up an image that I have full control over, but which is meant to provoke a reaction, an expression, something that happens between what I put up and the public. We are currently still busy with these rather basic considerations; «interaction» represents an advanced and additional level and we often hesitate to deal with both aspects in one go.

(02) WHAT CONSIDERATIONS DO YOU EXAMINE FOR AN AUDIENCE BEFORE COMPLETING AN INSTALLATION? DO YOU CREATE WITH THEM IN MIND?

Tim Edler
An audience, as an abstract entity, is always very important for us; all of the projects we do we picture with someone looking at them, rather than them being locked away of course. There are several layers of people who might be concerned and if you work in a commercial realm, which we do sometimes, there are very clear outlines from the client, what they want to look good. But then there's the audience and with these architectural projects there is an aim at an audience, trying to imagine how people will react, guessing what is going to happen. It would be incorrect to say that we're not looking at what the immediate affect a façade would have for people. Something that we are always very concerned with is how does it behave over a longer time, how do people reencounter it, is this going to be something that is very exciting at first then you get used to it and it looks dodgy and awaiting replacement by a fresher idea? That is something where the entire conception of artwork, audience, becomes very special and very tricky. In general, to touch upon what I said initially, we are very skeptical trying to maintain this architectural point of view that we at all have an audience and artwork relation; in a city architecture is more something that you notice but hardly ever stare at; except for a few monuments or architectural students you don't see people staring at a building; it's something that happens on a different channel of the perception, the peripheral section of our conscience. So the first question we ask ourselves is "do we really want people to walk up to the building and stare at the façade," and very often it is something we don't want. We want it to be something that at least works as something to look past, that you look beyond at the real life city as well, something that doesn't actually try to compete against the other information in the city. Of course it's a very thin line to walk on because if you work with a commercial client they might only have a raw understanding of how budget maps directly into sensation. They might think money equals bright and sometimes it takes a lot for them to realize that it might be beneficial for them to invest in a sustainable form of communication, to not be so right up in the face. It touches the issue of audience, how we picture an audience working with a piece. There is a realm that ranges from sensational first sight to lifespan.
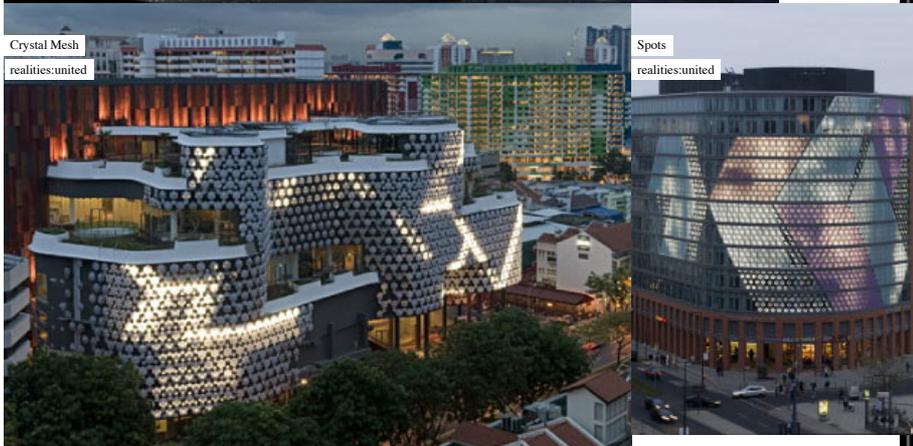
NIX / ECB
realities:united

Crystal Mesh
realities:united

Spots
realities:united

WE ARE VERY
SKEPTICAL TRYING
TO MAINTAIN THIS
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WE AT ALL HAVE
AN AUDIENCE AND
ARTWORK RELATION.

TIM EDLER

(03) WHAT IS IT ABOUT A PROJECT THAT GETS TO THE POINT WHERE IT MAKES YOU TRULY EXCITED ABOUT WHAT YOU'RE DOING?

Tim Edler
I can mention two projects. One is currently under development and it is what we call Big Vortex. It's our contribution to a waste treatment plant that is going to be built in Copenhagen, which is designed by BIG. We have done a number of competitions with BIG where our role has been rather open, so in this project we were a little bit concerned about the way that this plant would be looked at from the outside. BIG is turning this entire power plant from an evil fenced-away industrial complex to something that is more a friendly model to walk on. Our contribution basically was to play sweet-bitterly with what it still does; it burns a lot of material and creates a lot of carbon dioxide and even if this carbon dioxide has to be split into sustainable origin and fossil origin it still relieves a lot of carbon dioxide into the atmosphere where it becomes immediately effective nonetheless. And this issue is very abstract; we came up with the idea to take the entire exhaust of the plant and collect it into a big drum and once we get a certain amount (perhaps one ton) we will push it out of the plant to form a big vortex ring. For us it's a simple but powerful way of reinventing how architecture as a built environment can communicate with the outside. I'm very much looking forward to the realization of this very difficult project.

The other project in the past which was not only an idea but which worked excellently and ended in a disturbing sense was the Museum X project in 2006. This wasn't one of the usual media facades; it is a bastardized art-installation commission. We were asked to create a huge art installation to maintain the idea of art in a city where the museum was to be closed for 1 ½ years. It's a long story but in the end we were able to get our hands on the former theatre of that city in West Germany, which was shut down for financial reasons (it was probably also a good part conceptual poverty) so we got our hands on this theatre and transformed it into a one-year pseudo museum, which means this former glass building was covered with concrete panels and altogether had a realistic look and post-war modernist feel and although this building had nothing but a façade and a very small foyer beneath that allowed people to enter there was no artwork inside. It was a tremendously large building but it was only a façade, inaccessible. The interesting part was to see how the society and the city started to adapt to the image, the culture, the institution, and to react in their behavior, in the way that they approached the physical location of the city place, which was messy before (the building was going to be torn down, punks hung around there) and suddenly it became like the living room of the city and the city started to clean it up and there was a bus stop in front that was renamed Museum X. The ritual of the society was very telling, there was a great openness and there was a voluntary reaction, people behaved as if it was a real museum, it lifted the entire sprit of the city center. For us it was a successful project because not only did we have a very clear understanding between the medium and the message (it was one image, one year) it was also precise about what it wanted to say and what doubts it wanted to raise and what questions to pose within society. We were very happy, whereas the typical media façade projects deal with "what do you really want to do with the platform, what does the content need to be?" Here it was all in place.

(04) WHAT CHALLENGES DO YOU FIND IN RESPECT TO DIFFERENT CITIES, POPULATIONS, CULTURES?

Tim Edler
Our portfolio is too small and the projects too different to draw a direct conclusion from the cultural conditions but of course there are projects that we've done in Asia, in Singapore and Korea, where we had less control. In Asia you have a very forward-thinking attitude and people are very little concerned about the negative aspects of these things. Interestingly, you hardly ever have any conversations about light pollution, waste of energy, or how this disturbs neighbors or animal life. At the same time what we saw in the Asian projects is that the interest in what an installation expressed to the outside is restricted. In these projects we have not been able to go all the way with the content idea that we had (which on one side was an elaborate piece of software, on the other a platform-driven approach to invite other people to take part in that) so maybe it's a clue to say that maybe in Asia the perception is that the thing itself communicates and it's not so important what the other messages are. For a modern building to have a media façade or installation proves that it is an up-to-date modern building and sometimes that overrules the financial aspect, so the general understanding of the façade (LED, etc.) is that these things don't generate the money that they cost. A great part of the motivation is to have a status

symbol; when you move to other places, such as Europe, there is a situation that as soon as you come up with something alien as a media façade you touch the nerve of "is this supposed to be here, is this our cultural heritage?" There's a very conservative spirit of allowing or not allowing these things in public which are disguised in a number of secondary battlefields like car drivers being irritated or birds being derailed from their winter quarters or energy aspects. But I think there is a great skepticism in Europe about whether or not certain elements on a façade should be allowed to happen. And the background on that is that these things are not perceived as something that belongs to architecture but is there to replace architecture. This is the result of media immediately being associated with advertising. The few experiences we have in the United States and Canada involve a lot of concern but it's less about the culture that might be affected and more about trying to not get in trouble, trying not to get sued. We're currently working on an interactive project with the subways in Canada and we're trying to allow people to type text and the text will then light up the station. If you type the wrong word the client is concerned about what will happen. It's a hard project because one cannot understand the positive motivation; instead of knowing what someone wants it's usually what they are afraid of in terms of legal responsibility that we hear.

(05) WHAT CHALLENGES IS ARCHITECTURE AND DESIGN FACING, WHERE ARE THEY HEADED?

Tim Edler
It's difficult to find an aspect where architecture does not struggle. Architecture is so much connected with the entire issue of capitalist understanding of real estate and the city which are also in the very basic sense as anti-interactive as you could possibly think. It's more about trying to dominate and take control and regulate, that's 95% of architecture, and it aims in that direction. We do not try to be the solution to that as we could not be anywhere near. There are so many trends in architecture; there is a constant trend in constructing iconic buildings, probably the extrovertedness has increased a lot over recent years. When I talk to "real architects" they struggle with how important the façade has become. It's very difficult to get new ideas in the system of standard and usable. There are some hopeful aspects, that beyond what I've said about dynamics architecture is not only aiming at the understanding of phenomenon as moving but it's also inside. What I'm talking about is the claim that we can get different realms of reality connected, to generate a benefit from things that are designed for one purpose only in that they can be multi-purposing. This understanding of what architecture can be through interconnectedness has only started. As an example the Project NIX, which we have on our website, was firstly developed for the new European central building in Frankfurt (by Coop Himmelblau) and the goal was to link all the lights of a highrise building to become an artwork at night when people leave the office. It's a simple image for having something that is rather pragmatic in the way that it is engineered but takes the functionality and adds the rarity of highlighting the architectural structure of the building; it is an entity of its own and can start to influence the building, it has its own expression. And this is going to start to influence things in the future. Things that have been developed in relative isolation, conceptually, will be brought together; and things that have been looked at purely as technical will become the carrier of an aesthetic, very similar to what happen when Modernism came up: people were able to put their aesthetic and artistic work into an area of construction that before has only been understood as something that was there to do necessary things. And I think this is what is ahead of us, that these many systems become unified to carry architectural expression.

IF YOU LOOK AT HOW ARCHITECTS VIEW ARCHITECTURE THERE IS A GENERAL UNDERDEVELOPMENT OF THE TERM INTERACTION, TO PUT

IT IN MODEST TERMS; ARCHITECTS ARE USUALLY MORE ABOUT CONTROL THAN LETTING OTHER PEOPLE INFLUENCE THINGS.

TIM EDLER

Crystal Mesh
realities:united

FOR

BIX / Kunsthaus Graz
realities:united

Crystal Mesh
realities:united

BIX / Kunsthaus Graz
realities:united

A MODERN BUILDING
TO HAVE A MEDIA
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ASPECT

TIM EDLER

(06) HOW WOULD YOU EXPLAIN THE WORK THAT YOU DO TO A ROOM FULL OF YOUNG STUDENTS?

Tim Edler

I think we're researchers in practice, which means we don't have a lab where we entertain our thoughts but they are always based on actual commissions. By research we aim to see what's next. In our recent book there' s a section with five statements and one of them deals with what our interest is; what we're really interested in regards to architecture is to see it move from something static to something dynamic. Technically it's happening but conceptually it's not. Architects have spent such a long time developing the art of making a structure look a certain way and be designed a certain way so it's a big jump to go from static to dynamic, from sculpture to dance per se. We are seeing that happen and we are trying to first make exercises that aim at this direction. This is why we are less interested in gluing films to a façade and more in having architectural ornaments come alive. We are researching on the possible future of architecture for at least the dynamic, not necessarily interactive. The moving comes before what controls the movement.

Tim Edler

On Museum X: We forced it to be taken down because after the actual museum reopened the city they found it more neat and they asked us to keep it up but we refused, we didn't want to be to be the disguise for the evil project of what they were trying to do, which was to tear down the original and make a shopping mall; we didn't want to be a marketing tool. It had an interesting afterlife because it went to the real museum and became an exhibition within the real museum, so we took the outer façade and made it the inner.

On NIX: The lighting control systems are almost there. They have developed for different reasons that require a technical capability; you need to shut off entire floors to save energy. Basically, they have developed all of these networks but they never had the mind that turning on and off lights could be something that defines the aesthetic of the building. And there's only a small gap now.

On New Projects: There is a project that we are doing at a university building at Brown right now. Basically, it's two big rolling poster billboards and all that the thing does is display two monochrome colors, one is red and one is blue. 90% of the entire thinking of this artwork is to have something that is not at all conceivable when you walk up to it at first because it only changes four times a day. It takes a long time to notice. People aren't exactly conscious of the colors but they might start to notice in a way "something changed but I can't really tell what." So it's the other way around, trying to make something that gains in interaction, that gains in the way that you are connected to it rather than being there right at the beginning where it has to be very strong. It's one of the qualities that you have to have in mind when you are working with something that is as long lasting as architecture.

PART II: FOUR MORE WEIGH IN

(07) WHAT IS INTERACTION, WHAT DOES IT MEAN TO YOU AND TO YOUR FIELD OF EXPERTISE?

Francois Wunschel

We work in a cross-media field, which means we do architecture, graphics, art installations, sound design but also programming. Interaction, for us, is simply a way to get the audience involved. We pretty much enjoy when the audience is part of the show, controlling one or more aspect of our work. To achieve this, we often use the sound emitted by the audience (through a microphone and a voice analysis algorithm) to control some parameters of a show. We did this for our Perspective Lyrique project for instance, allowing the audience to deform a building.

Ben Kreukniet

For us, interaction describes how people engage with our work. Not for the sake of call-and-response, but to allow an environment to change based on the people within it. It's a way to bring people into our work.

Christopher Bauder

Interaction is communication with a human, a machine or an object. This can be verbal, through gestures, touch etc… In my field of work interaction means the dialogue with a machine (the computer) through various input and output devices.

Hannes Koch

Interaction describes the relationships that a person has with an object, a space, another person or group of people, etc. For our installations, it's an interesting area of investigation; as it's a two way process it allows us to work with a large bandwidth of different aspects of these reactions, not just the passive, consuming side. The unpredictable, live qualities we generally find more exciting.

Make the Line Dance
1024 architecture

Make the Line Dance
1024 architecture

Euphorie
1024 architecture

T H E R E ' S   N O   R E A L

DIFFERENCE IN THE WAY WE MANIPULATE THESE MEDIA. USUALLY WE SET UP "BEHAVIORS" THAT HAVE AN ACTION ON EVERY MEDIA AT THE SAME TIME.

FRANCOIS WUNSCHEL

(08) WHAT CONSIDERATIONS DO YOU EXAMINE FOR AN AUDIENCE BEFORE COMPLETING AN INSTALLATION? DO YOU CREATE WITH THEM IN MIND?

Francois Wunschel
We are the very first audience of our shows/installations. So any work we do has to convince us in the first place. Then, by extension, we think about the global audience.

Ben Kreukniet
The majority of our work is site specific, or at least reconfigured for a given site. We always consider how people will use a space before we begin. A gallery is a completely different space to a music festival, and every public space is different. In order to create our work we always need to understand how people will move through the space. How much other visual (and audible) noise is there?

Christopher Bauder
I am always thinking of new ways how people can communicate with a computer controlled environment or object without realizing that they are interacting with a machine. What is also very important for me is the fact that people do not have to learn a specific interface to interact (like keyboard or mouse). They should be able to interact in an intuitive and natural way.

Hannes Koch
Often it starts with the space and the situation; these two sometimes have a huge impact on the audience already, so it's a good way into a project. Then we make lots of assumptions that we/the installation then prove right or wrong, and at that stage we work a lot with the audience in mind. It's not about the accuracy of those assumptions however; it's usually the beauty of the accident that we follow through.

(09) IN TERMS OF CROSSING MEDIA, HOW STRUCTURED IS YOUR PROCESS? FOR EXAMPLE, DO YOU OFTEN ENGAGE WITH SOUND AND LIGHT SIMULTANEOUSLY OR ADD THEM IN STEPS; WHAT WORKS BEST AS A FIRST STEP, A SECOND, ETC?

Francois Wunschel
As much as possible we like to design these aspects altogether. Sound, visuals, space, lights… is a material for us. They are all interconnected in our installations, which means they are all designed at the same time.

We like when there's no way to tell if the sound is driving the visuals, or the opposite. That's

why we designed a process where the sounds can generate visuals, but the visuals can generate sound as well. We like to blur the boundaries of media.

Ben Kreukniet
It's collaborative really. It's always important for us to develop all aspects simultaneously. Sequencing lights to sound, or sound to lights, always produces a different result to working them up together in unison.

Inevitably the process is somewhat circular- at some points light informs sound, and in others it's the opposite. Materiality and geometry also play an important role.

Christopher Bauder
Normally we will start with the visual part, but often have sound in mind or have a musician or sound artist develop the audio content in parallel. Sometimes it is the other way round and sound inspires visuals or even creates and triggers them.

Hannes Koch
I think we've got our own themes in a way but they're not very outspoken, and exist concurrently/simultaneously in the studio. Those themes are often more concept-based but can sometimes be process related. Most often it's really the occasion for an installation that sets the pace of a project. In terms of using media, we don't really have an agenda other than curiosity.

WITHOUT INTERACTION DESIGN YOU WOULD NOT BE ABLE TO GET CASH OUT OF THE MACHINE.

CHRISTOPHER BAUDER

(10) WHAT GETS AN AUDIENCE TO INTERACT?

Francois Wunschel
The audience can interact if the interaction system is simple enough not to have to be explained. That's why we often use the sound interaction scheme, because it is extremely direct. Sing a song and something will happen, sing it differently to witness something different. The possibilities are endless, as we usually pipe in some random behaviors.

Ben Kreukniet
Audiences tend to be curious. It's all about what you can give an audience in return for their participation, what you reveal, and what you don't.

Christopher Bauder
I call it the "wow effect." If people see that others are interacting or that interacting might produce an unexpected and in the best case unknown experience they are very much encouraged to interact and then go "wow!"

Hannes Koch
Something that doesn't require them to think about it.

(11) WHAT DOES WORKING WITH TEMPORARY AS OPPOSED TO PERMANENT EXHIBITIONS CHANGE ABOUT THE WORK THAT YOU PRODUCE?

Francois Wunschel
Temporary projects are usually faster to develop. They allow greater risks to be taken. We like risks, and our contractors are pretty much keen on taking them when the project is temporary. Once we know our subject, the project can go permanent.

Ben Kreukniet
Permanent works can be much more challenging, especially when there's a lot of technology involved. A work which people are going to walk past every day for 15 years needs to engage in a different way to a temporary piece. Let alone the requirements for robustness in permanent work, which has an effect on what can and can't be done. For instance, we've never used sound in any of our permanent works- something that is integral to our temporary installations. Permanent works demand greater subtlety than their temporary equivalents.

Christopher Bauder
There is a difference in durability of the construction and software. Permanent exhibits have to run for a long time and eventually survive a lot of enthusiastic visitors. Temporary pieces can be more fragile and experimental.

Hannes Koch
Permanent allows us to refine our projects more, and be more ambitious in what we want to do. It also means that everybody in the studio gets at least a little more sleep as planning becomes easier.

WE'VE NEVER USED SOUND IN ANY OF OUR PERMANENT WORKS — SOMETHING THAT IS INTEGRAL TO OUR TEMPORARY INSTALLATIONS. PERMANENT WORKS DEMAND GREATER SUBTLETY THAN THEIR TEMPORARY EQUIVALENTS.

BEN KREUKNIET

(12) TELL US ABOUT AN EXHIBITION OR INSTALLATION THAT BLEW YOUR MIND: WHAT WAS THE OCCASION, WHAT SPECIFIC THINGS WERE GOING ON?

Francois Wunschel

I recently saw "Women with Kitchen Appliances", a bunch of girls making noise with… housewares. The project blew my mind because it reached a high level of poetry with everyday objects. I like simple ideas, like making music with a blender, or with a fork and a knife.

Ben Kreukniet

The thought of mind blowing leads me to think of either James Turrell's immersion sphere, where you lie in a sphere of light. Or Ryoji Ikeda's live performances of sound and light, which are so intense that last time I saw one I wasn't sure I was going to make it until the end. Complete escapism.

Christopher Bauder

One of my deepest experiences in terms of interacting with machines but feeling like I interact with organic lifeforms was at the EXPO 2000 in Hannover, Germany. The theme of this part of the exhibition was 'post-biological human', a visionary sketch of the 21st century human. 72 robotic entities moved completely freely on a surface of 5000 square meters in a half darkened space. The capsule shaped roaming robots existed in three different sizes with internal projections, the largest of which was over 4.5m long. They moved slowly, sliding through the exhibition space in circles, avoiding obstacles, reacting to the presence of visitors, coordinating themselves in relation to each other as a swarm with individual characters. This swarm behaved similarly to flocks of birds or schools of herrings as a 'superorganism', a social group, whose qualities and characteristics could only exist as a cooperation arising from a multiplicity of individuals.

Hannes Koch

Weather Project by Olafur Eliasson; the way he managed to use the entirety of the Turbine Hall in such a humane way was mind-blowing. He made people feel quite at home in a space they would otherwise find it difficult to relate to.

(13) WHAT RISKS DO YOU COMMONLY ENCOUNTER WHEN IMAGES MUST WORK WITH SOUND?

Francois Wunschel

Images and sounds have to be considered as a single matter. At 1024, both are the same thing. There's no real difference in the way we manipulate these media. Usually we set up "behaviors" that have an action on every media at the same time.

Ben Kreukniet

Good question. What came first? The images or the sound?

Christopher Bauder

The most important issue is the sync of visual and sound. The human is very sensitive to the smallest delay. With the rise of the LED and now OLED technology the designing with light has come to a new level. It is possible to create more flexible and smooth arrangements allowing them to interact with light in a totally new way.

Hannes Koch

Not really, I yet have to see the project that wouldn't have worked with light bulbs…but maybe I have to think more about it. OLEDs may have the potential, as their form factor really influences the quality of light and hence the way people engage with it.

FAR by Wayne McGregor | Random Dance

rAndom International

IT'S
NOT
ABOUT
THE
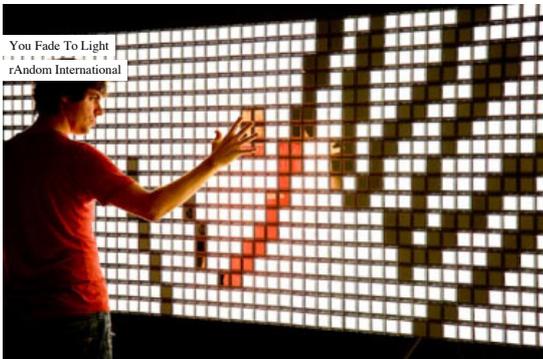
You Fade To Light
rAndom International

Connection
United Visual Artists

Rien a cacher, rien a craindre — the making of
United Visual Artists

ACCURACY OF THOSE

ASSUMPTIONS HOWEVER; IT'S USUALLY THE BEAUTY OF THE ACCIDENT THAT WE FOLLOW THROUGH.

HANNES KOCH

(14) EXPLAIN WHAT WOULD BE A DREAM PROJECT FOR YOU AT THIS MOMENT IN YOUR CAREER(S)?

Francois Wunschel
Making a movie perhaps? Or building a temporary city in the middle of nowhere with all the friends/interesting people we've met during the past 10 years.

Ben Kreukniet
Would love to design the Serpentine Pavilion!

Christopher Bauder
I am in the lucky position to always work on some dream project. Like the "kinetic lights" projects and others that I always wanted to realize.

Hannes Koch
There are four or five projects that we currently have in the works that are pretty much dream projects for the studio; they're the realization of ideas that have developed for a while and are now coming together. Working with the support of gallerists, museums, clients and collectors is an extreme luxury which we enjoy literally every minute.

(15) WHERE DO YOU SEE INTERACTIVE DESIGN HEADED AT THIS POINT; PERHAPS A PREDICTION OF WHAT WILL BE HAPPENING IN FIVE YEARS?

Francois Wunschel
Technology is ever-expanding, evolving. In five years from now, I suspect that there will be a tendency to merge medias altogether, even more than today. You'll pretty much be able to do some live music band with a mobile phone (and order a pizza at the same time. And the pizza guy will be part of the show…)

Ben Kreukniet
I'd expect more and more interaction which is hidden beneath the surface, influencing a work in ways hidden to the viewer.

Christopher Bauder
Most people always look at new technical developments for interaction design. Touchscreen, Multitouchscreen, Holoscreen, Augmented Reality, Kinect etc… but I think it is not about the technology, it's about the content and how the interaction principle is used to make it accessible in the most compelling and barrier free way. The interaction will become more and more intuitive and the technology more and more invisible. This does not mean that the technology will become simpler.

Hannes Koch
I think it will be less of a separation in the sense of 'design' / 'art' and 'interactive design / art';

it'll just be design again (or art, for that matter). For some time we are going to see a migration of the analogue into the digital, but slowly, the digital will become more physical again too: so I guess we'll see a convergence of materiality and the digital in our environment, and in the objects we are using. Of course design will respond to this (if not actively drive it). I would guess / hope that in five years time, we'll be much deeper in the middle of that convergence than we are now.

Perspective Lyrique
1024 architecture

3D Bridge
1024 architecture

Swarm Light
rAndom International

PEOPLE DO NOT HAVE
TO LEARN A SPECIFIC

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CHRISTOPHER BAUDER

(16) WHAT CHALLENGES DO YOU FIND IN RESPECT TO DIFFERENT CITIES, POPULATIONS, CULTURES?

Francois Wunschel
Every place is a new challenge. However, Digital culture is now a common ground for
my generation, as it has spread out in all the cities we had the opportunity to work with. So I feel
people of my generation are pretty receptive of our projects. However, in every project
we do at 1024, we try to incorporate a local parameter: a color, a sound, a symbol to play with.
In that way we try to hook up the audience.

Ben Kreukniet
It might be a boring answer, but we haven't had any troublesome cultural differences. The
challenges tend to be mostly health and safety related, or political. Good production
is as important as good ideas.

Christopher Bauder
I have worked in all kinds of different places, nations and climates. They all have their
individual challenges, benefits or downsides. You have to adapt to social and technical
differences and be open and flexible. I had to learn to get rid of my German thinking in terms
of time, organization and social behavior. Different countries, different practices. I would never
say that one culture is superior to the other. I have learned to accept that I just do not understand,
because I come from a different background and not because the other culture is wrong.

Hannes Koch
We've been quite happy to work everywhere so far without any major challenges that relate
to the actual work.

(17) WHO ARE THE COMPANIES AND DESIGNERS YOU ADMIRE OR WHO GOT YOU INTERESTED?

Francois Wunschel
David O'Reilly, for his crazy glitchy graphics. Video games companies as well, such as Naughty
Dog. More generally, anything coming from MIT gets me interested.

Ben Kreukniet
James Turrell's work has always been an inspiration. I really respect designers like Thomas
Heatherwick or Troika. I worked a lot in the past with Architects like UN Studio, and their way
of thinking has definitely had a great influence on the way I work personally.

Christopher Bauder
I am always trying to not look at what the others are doing. This would just block or direct
my free imagination. I try to get inspiration from non-related fields like movies or try to observe

everyday life and think about possible improvements for all kinds of tasks.

Hannes Koch
BBC research labs, Olafur Eliasson's studio, Maywa Denki, Luckybite (Durrell Bishop / Tom Hulbert), Troika, Ingo Maurer, Issey Miyake, Ron Arad, Tomato, Thomas Demand, Wes Anderson, Doug Aitken, Festo, Jasper Morrison, Industrial Facility (Sam Hecht), Martino Gamper, Donald Judd…could be a much longer list!

(18) CAN YOU NAME THREE BOOKS THAT HAVE BEEN INFLUENTIAL FOR YOU, EVEN IF THEY HAVE LITTLE TO DO WITH YOUR FIELD?

Francois Wunschel
Salambo by Gustave Flaubert. Epic! I still remember the very first and the very last sentence. Although set up in the past, the action feels futuristic to me. Generation X by Douglas Coupland. I feel a strong empathy for all the characters of the book. The HitchHiker's guide to the Galaxy, by Douglas Adams. So fun and visionary.

Ben Kreukniet
The most memorable are the books I read when I was growing up. I was always a Roald Dahl kid. Which book? All of them. I was completely sucked into every little world and situation he created.

Christopher Bauder
Carlos Castaneda's The Art of Dreaming, William Gibson's Neuromancer, Neil Stephenson's Snowcrash.

Hannes Koch
The art of Looking Sideways by Alan Fletcher, Artificial Light by Keith Mitnick and big on the list (but not read yet) the Complete Writings by Donald Judd.

Flare facade
WHITE Void

Polygon Playground
WHITE Void

Contact Tokyo
United Visual Artists

Canopy
United Visual Artists

ARCHITECTS HAVE
SPENT SUCH A LONG
TIME DEVELOPING
THE ART OF MAKING A
STRUCTURE LOOK
A CERTAIN WAY AND
BE DESIGNED
A CERTAIN WAY
SO IT'S A BIG JUMP
TO GO FROM
AESTHETICS
TO DYNAMICS, FROM
SCULPTURE TO DANCE
PER SE.

TIM EDLER

Books worth considering:

Francois Wunschel from 1024 architecture: *Salambo* by Gustave Flaubert, *Generation X*

by Douglas Coupland, *The HitchHiker's guide to the Galaxy*, by Douglas Adams.

Christopher Bauder from WHITEvoid: Carlos Castaneda's *The Art of Dreaming*, William Gibson's *Neuromancer*, Neil Stephenson's *Snowcrash*.

Hannes Koch from rAndom International: *The art of Looking Sideways* by Alan Fletcher, *Artificial Light* by Keith Mitnick, *the Complete Writings* by Donald Judd.

Ben Kreukniet from United Visual Artists: All the books by Roald Dahl.

Photos and videos courtesy of Realities:United, 1024 architecture, WHITEvoid, rAndom International and United Visual Artists

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