

FORMULA_X



PLASMA STUDIO
Nodal Landscapes



DAZ

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Deutsches Architektur Zentrum **DAZ**
Eine Initiative des Bundes Deutscher Architekten BDA

FORMULA_X stands for the unknown and the still to be discovered, as well as the individual approach, or formula, for arriving at a design solution: With three successive, individual exhibitions the DAZ will function over the next five months as a laboratory for new ideas. The series is dedicated to the up-and-coming generation of talented national and international architects. The focus of each office's presentation will be on their individual design methodology and design processes. -Not only in exhibition form, but in a public lecture and an interview/portrait online-publication. The goal of FORMULA_X, is to demonstrate the qualities in differing architectural positions, as well as to spotlight the active role of the architect in determining national and international building culture, by giving insight into the facets of their sustainable ideas. -From micro-architectures to urban planning, from new answers for conventional building tasks to futuristic concepts. The series offers a forum for informal exchange and presents contributions that will influence the future debate on building culture.

Theme for 2010: VISION

To envision scenarios and solutions for a better future and to realize these in their built form is a constant theme in the field of architecture. Most often, specific parameters define the architectural problematic and, at the same time, become the basis of

developing possible solutions. It is within these parameters that new ideas and concepts are tested. In speculating at possible solutions, every architect has their own methodology – their own architectural position.

How will these parameters be in the future and where will our priorities lie in a world that is changing so quickly and so completely? We have a new challenge in finding the correct response to climatic and demographic change, and the current global economic condition brings us many more questions still. It is at this moment more than ever that architects, designers, artists, engineers and researchers are asked for new ideas and methods. Are the design methodologies that have proven themselves in the past, still relevant for the problems of today and of the future? Will we need to develop fundamentally new, integrative methodologies in order to realize a sustainable architecture and urban planning? Or, will there instead be a turn to a new, all encompassing kind of simplification? How does one succeed, despite the demands of the commercial market, to form and preserve in maintaining a consistent architectural position while translating the idea and vision for a sustainable environment into the built form?

In the context of these new challenges, the DAZ aims not only to present visionary architectural positions with FORMULA_X, but to discuss these issues as well.

FORMULA_X Series 2010/11

PLASMA STUDIO, *Nodal Landscapes*
01.10 - 14.11.2010

ECOSISTEMA URBANO, *eu.Network - Building Relations*
18.11.2010 - 16.01.2011

AFF ARCHITEKTEN
21.01- 06.03.2011

FORMULA_X is the new, extended form of the previous GLASHAUS-Series: GH_06 Fränken Architekten: Brand X (2008); GH_10 SMAQ: Environments (2009); GH_01 TEC ARCHITECTURE (2007). (left to right)



PLASMA STUDIO

The term Plasma comes from Classic Greek and means modeling, form, fabric, imagination, fiction. In physics the term 'plasma' describes a particular state of matter in which energy is readily conducted through a material – the fluid spaces of Plasma Studio's architecture work by the same principle. Folding space into space, the architects draw landscapes into buildings, streets into facades, inside to outside. Transformative tectonics set spaces, planes and bodies into unforeseen relationships that challenge conventional topographies and spatial codes.

For the last 10 years the office, currently based in London, Southern Tyrol and Beijing, has been widely recognized as one of the leading international architecture and design practices of the emerging generation. From small scale installations to large

scale master planning, Plasma Studio's projects bear strongly the mark of a digital design process. Propelled by the partners' academic research and teaching at the Architectural Association in London. Plasma Studio develops architectural solutions by mediating between the scales of topography & context on the one hand, and sensory & physical relationships on the other. Their holistic design process enables an elastic response to completely varied contextual conditions and assignments.

Plasma Studio was founded by Eva Castro and Holger Kehne in London in 1999. They are co-founders of GroundLab, an emerging international practice of Landscape Urbanism and since 2002 both teach at the Architectural Association. Eva Castro is the director of the MA Landscape Urbanism

programme. Holger Kehne is the Unit Master of the Diploma Unit 12. Currently the two hold positions as Honorary Professors at Xi'an University of Architecture and Technology in China. Eva Castro studied architecture and urbanism at the Universidad Central de Venezuela and subsequently completed the Graduate Design programme under Jeff Kipnis at the AA. Holger Kehne graduated in architecture at the Münster School of Architecture in Germany and at the University of East London.

Since 2003 the architect Ulla Hell is Associated Partner of Plasma Studio and represents the second office location in Sesto near Bolzano, Italy. She studied at the University of Innsbruck, Austria, and the TU Delft and TU Eindhoven in the Netherlands.

Greenhouse at the Flowing Gardens- Xi'an International Horticultural Expo 2011, 37ha landscape with a range of buildings (12,000 m²) in Xi'an, China, 1st prize in international competition (under construction, to be completed in 2011)



INTERVIEW

Eva Castro, Holger Kehne and Ulla Hell, the three partners of PLASMA STUDIO, have been interviewed by Kristien Ring, curator of the FORMEL_X exhibition series on young architects.

How do you start to work on the design of a project? How do you search for possible solutions?

Each project begins with an analysis of the goals, constraints and potentials. At first the process may not be very different from any other practice. We are staking the territory, getting a sense for what is appropriate, what is possible. But at the same time we expand those rational and normative analysis and diagramming processes by the urge to seek for opportunities to create something unique and relevant. Eventually the normative, functional aspects become the backbone for another set of concerns. This could be described as 'Hyperindexicality': there is a reading of relationships, structure, processes, function and performance; these step into the background, however, where they hold together the project whilst enabling other more vis-

ural, sensual, and choregraphical. - i.e. subjective issues take over and become proactive.

How do you test your ideas in the process of designing?

The real test for any idea is to see if it works in conjunction with all of the others. Hence it is a process of synthesizing an architectural project. - A building that operates as a multilayered complex organism cannot easily be tested or simulated. One can only hope that by pushing each individual design decision to its logical and most interesting conclusion, and by holding all parts together in a coherent and clear framework, that the building will then work out. -Not as you expected but better still. -So far it's been working.

How do you work together? Do you always agree or come to a consensus? And how does this affect your work? One partner, Ulla, works from Italy – how do you work together?

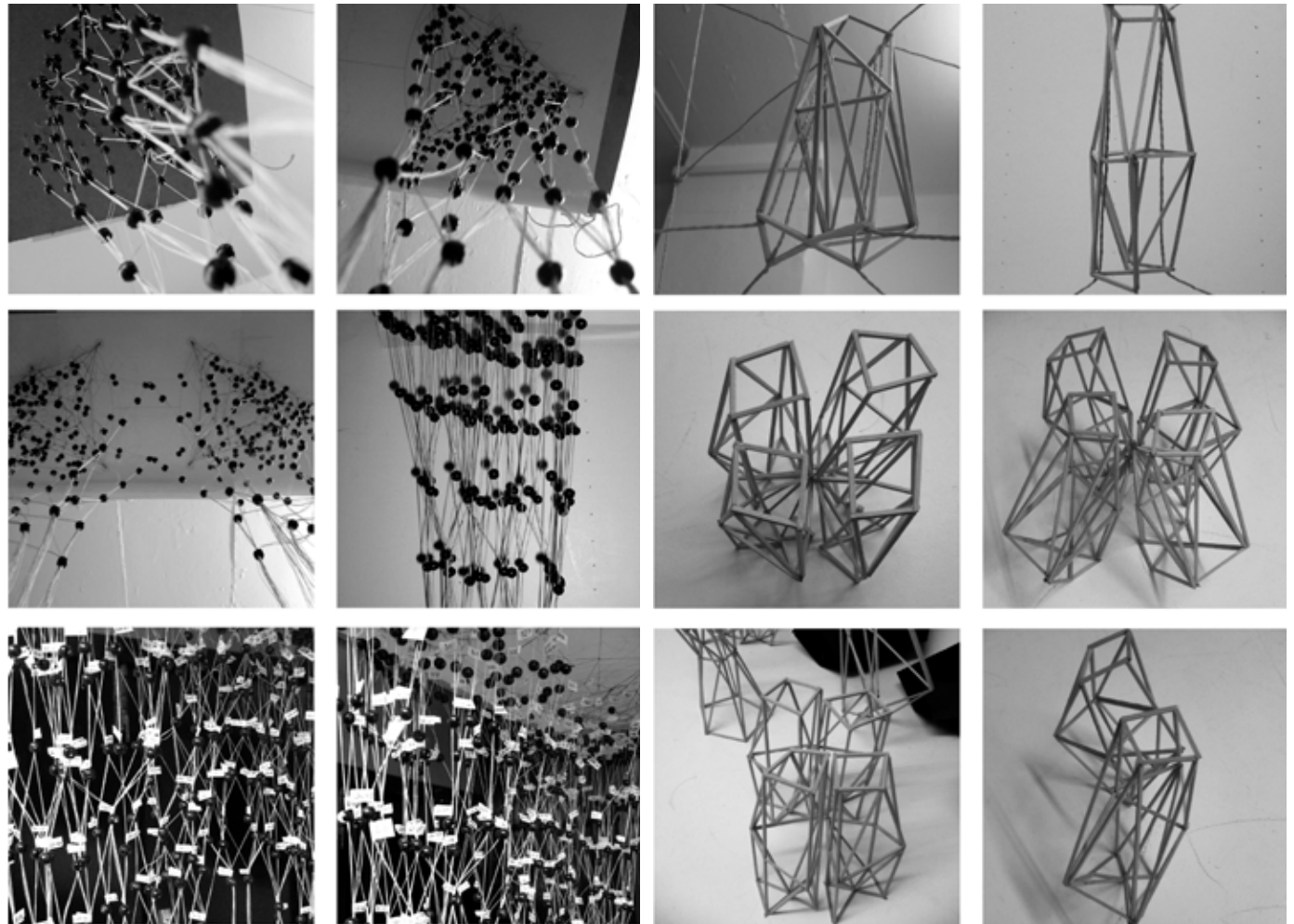
Eva and Holger have from the outset very different interests (Eva is really focused on conceptual clarity and keen in pushing boundaries and develop each project as a new radical experiment; Holger is more concerned with addressing real-world issues, logic and appropriateness). So it helps that Ulla acts as a mediator.

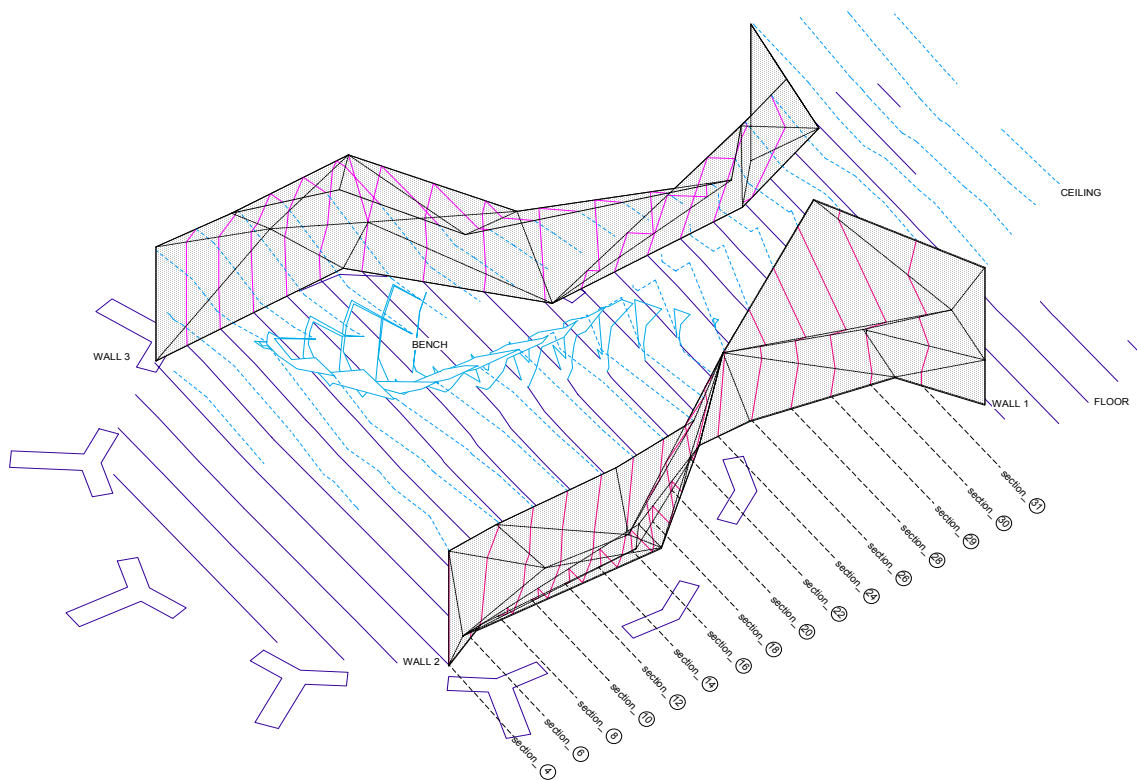
To have everyone agree is sometimes easy and sometimes not at all. It usually takes time and can be an exhausting process but it means that once we agree, the resulting strategy has been scrutinized from every conceivable angle and is really solid. Although Ulla is fully integrated by Skype and Email, she comes into some design decisions from a slightly removed angle and brings her experience of dealing hands-on with the realities of construction, contractors and clients. Working together in the distance is not a problem because we understand each other with no further ado.

From London, you work on projects across the globe with a current focus in China. From your office in Northern Italy, you work on projects mainly from that region. Which advantages do you have in being local, and do you see yourselves more as a global or local office? How do you approach a new place like, for example, China?

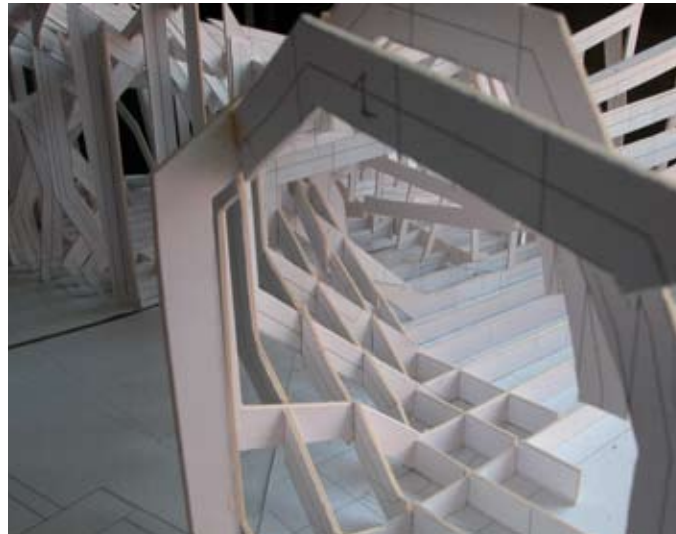
We see ourselves as global as well as local. We always try to act

Celestial Fabric-Sculpture for the Skylobby of Burj Dubai (Invited competition). These images are from the very experimental and explorative process for a hanging sculpture for the Burj Dubai- now Burj Kalifa. Plasma Studio employed 2-dimensional patterns, in this case traditional arabic- to develop a 3-dimensional ,network system'.





Hotel Puerta America, Madrid, 2005. Fit out of one floor of a luxury hotel development, projects by some of the world's leading architects, invited competition, 1st prize. These images are of working models for the project. The process became increasingly digital as the fabrication process was determined. The drawing at the top shows the relationship of the formed interior landscape to the existing structure.



globally: this can be seen in our office where the employees and even we three partners, all come from different countries. As well, our three offices are situated in three very different cultures. This global multi-layeredness is naturally input into our projects. On the other hand, our goal is to try to find answers that are local. Whereby, our projects are not typical solutions from the region, but more regionally inspired answers to the specific architectural problems.

Holger and Eva, you teach a design studio at the AA in London. How does this affect your work?

It was important to us to develop our thoughts in parallel between academia and practice. Having been able to explore through our teaching at the AA meant that with Plasma we concentrated on building. Our involvement at the AA then helped to delve into the basic and abstract issues and to shape a theoretical backbone. At the same time we were able to test and explore parametric tools from very early on and contributed to their proliferation.

With a general cultural shift away from formal, isolated concerns and towards their implementation/ materialization, the work in the studio became generally more central and relevant.

Therefore, we shifted the academic programmes even closer to what is going on in Plasma.

Your projects explore new ways to translate space and to form an innovative solution to the architectural brief. Throughout these projects, from small to large scale, you have succeeded in developing and keeping a consistent architectural attitude. How would you define “innovation” or “research” in your work? What do you find is the most important aspect of a project and what makes it successful?

The initial conceptual phase is very important: we try to set up a clear concept which is the base for decisions along all the planning process. -Every decision taken has to stand/hold against the conceptual base in order to reach a high degree of coherence.

Our work is an attempt to employ the visual in relation to bodily experience and awareness. For example: by using topography to open-up, frame or close specific views; or by setting the overall meshwork of the corridor in the Puerta America to conceal the regular rhythm of the door and room arrangement. In this case the regular rhythm can, in turn, be experienced physically because the floor slopes up and down accordingly. -A transposition from visual reading to bodily experience.

We always aim to modulate phenomenological conditions through surface conditions, transparencies and the arrangement of structure. Three-dimensional arrangements of material

are in constant flux, indexing weather, light and spatial activity. -They reflect the subject’s relative position, physique and senses.

What do you feel was your most important project until now? Why? What did you learn from it?

Within a range of work that enabled us to demonstrate our interest and ability to work closely with constraints and context, there were two key projects where we had to stake our claim and define and apply our own approach: Hotel Puerta America and Xi’an Horticultural Expo.

With HPA we got the chance to challenge in a fundamental way how space is related to norms, previous knowledge and the unconscious. We had the opportunity to create a radical experience, which you may expect in an artistic installation, within the context of a fully-functional hotel.

We learned from this that society is divided over this issue with one half enjoying the adventure while the other dreads it. We also learned that it is a good idea to separate complex design intentions from complex functional needs. This understanding lead to the subsequent development of two-skinned buildings such as Strata Hotel and Esker Haus, where one skin can be quite expressive and complex because it does not need to solve functional requirements. (climatic separation, mechanical openings etc.)

From the very beginning in 1999 we worked on furniture design and installations and at the same time building and large-scale

urban competitions. The gamut of these different scales increased over the years so it was a rare opportunity to be lead designers for the Xi’an Horticultural Expo. In this project we were able to fuse all the various scales from furniture to urban and landscape planning into one coherent design.

Although we were able to work with few initial constraints, the tight deadlines and changing goalposts that are commonplace in China were a real challenge, and pushed us to further develop our elastic and adaptive working processes.

Which role do materials play in your projects? Your Northern Italian projects, for example, all utilize local materials. In what way will materials play a role in the larger projects in China? -is locality an issue there?

The use of local materials has never played a central role. -it may help in the acceptance of our projects, but it is never the factor in the decision making. Mainly, we are interested in an innovative use of the respective material, and on experimentation with new methods of production. In China the concept of context is radically different. The surrounding urban tissue is either incredibly generic or subject to huge changes. In the projects that we have worked so far, terms like ‘local material’ or local typology’ do not mean anything. Hence our approach to develop an intricate and specific relationship to the

Hotel Puerta America, Madrid, 2005. The finished interior.





ground is a way of creating a sense of locality and place

What kinds of problems, architecturally speaking, do you find that you solve the best?

We think that our approach can successfully integrate the contrast of 'representational', geometrically distinct parts with more regular, functional parts.

Our projects emerge by forming an intrinsic relationship with the ground and by extension with the surrounding context. We employ systems that differentiate locally in order to specifically adapt to environmental parameters, such as sun direction, whilst adhering to an overall consistency and continuity.

Do you have Heros? Architecturally, do you find anyone's work inspiring at the moment?

We see ourselves very connected to the history of architecture so there are countless people and projects that influence what we do. To name some of the most relevant would be the Organic Modernists such as Scharoun, Haering, Boehm and Lautner and the Latin American masters such as Testa, Reidy, Mendes da Rocha and Niemeyer. But we are equally influenced by Mies, Frei Otto and Eisenman who each employ very distinct methodologies and intentions with intelligence, rigor and conviction.

Architects envision solutions that, at best, change the environ-

ment for the better. Vision is therefore one of the most important and intrinsic aspects of working as an architect.

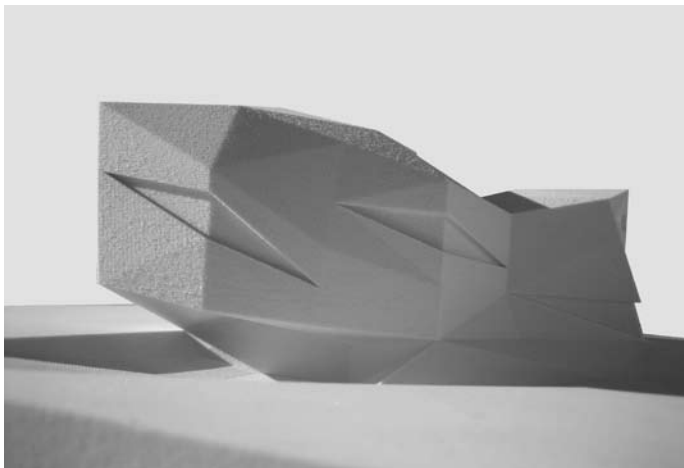
Is it more the small scale vision within the boundaries of a project, or the big utopian-like vision that you find important and applicable in your work?

Somewhat both: in today's wide range of possibilities and challenges it is impossible to hold one broad, coherent or radical vision. Many of the conditions, aims and drivers for our work in South Tyrol just won't be applicable in the Chinese projects and vice versa. In our work, the specificities of each project are foregrounded but of course the work is recognizable nonetheless. This is due to certain processes, sensibilities which relate to an underlying latent overall vision. (see below)

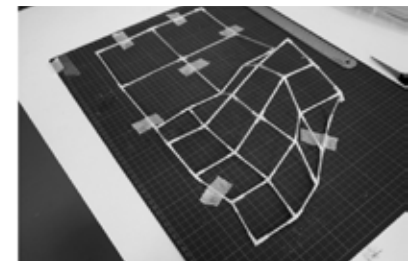
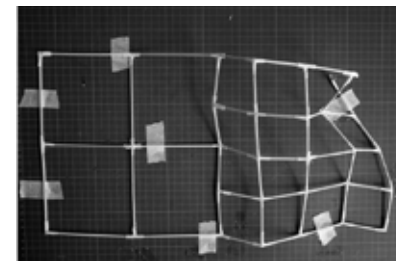
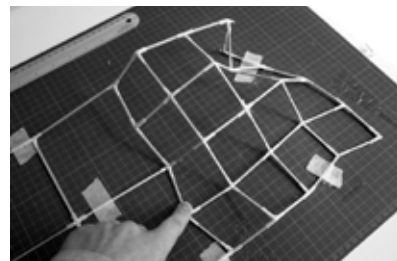
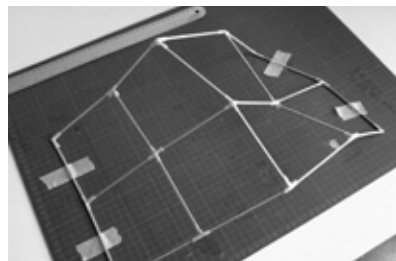
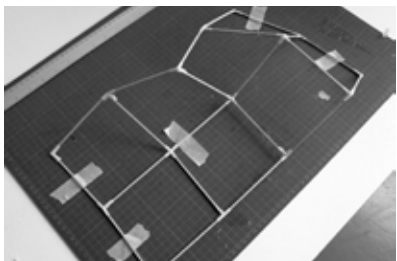
Do you have a vision that goes beyond your projects? (What would you do/change if you could?)

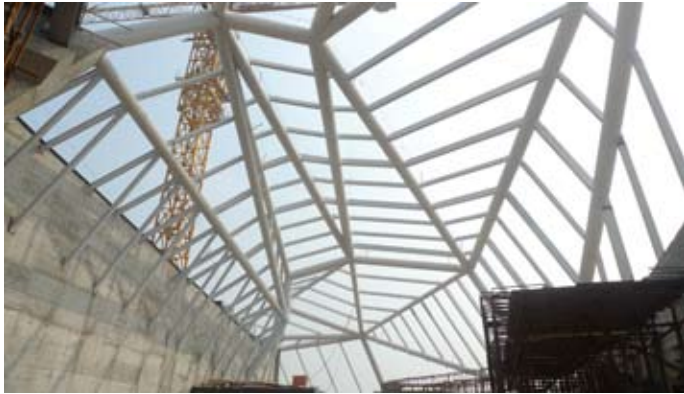
Consumerism, Capitalism and materialistic culture by default cause the destruction of nature, the environment they often undermine social cohesiveness and foster the exploitation of the poor. As architects we are complicit in development hence have the responsibility to minimize the negative impact of our actions and provide visions for an alternative future.

That said, we feel strongly that it is vital to participate in the production of space rather than commenting from outside. Just



Relational skin, San Candido, Italy, workshop facilities and administration (3.300 m2), to be completed 2011. The project had to comply in a very pragmatic and functional way to the needs of the workshop and to be visible in a more representational way. Plasma Studio started with a very rigid grid given by the needs of the workshop which was then transformed more and more towards the representational parts of the building. The concept was tested in physical 2-dimensional and 3-dimensional models.





as real-life politics are messy, limited and full of compromises, dealing with real building tasks is very different from the field of academia where we are involved in a more conceptual and idealistic sense.

We see our contribution to “change”; our relevance primarily in the way that our projects address and challenge the built environment. Our intention is to push straight-forward, normal projects such as a hotel, an apartment building or a street lamp into functional, yet at the same time multilayered and challenging, spatial organisms.

Our vision would be: to demonstrate that a degree of cultural and social spirit can be available to everything and everyone; to open-up small windows within the daily routine for the encounter with small but new, unforeseen, mind-expanding experiences; to work towards a more inclusive, rich and meaningful environment.

How does your exhibition at the DAZ describe your work and way of working?

We have used the exhibition as an instrument to show our work on the one hand, and to reflect on the other. The focus of the exhibition is on the work of the last one-and-a-half years, especially on the projects in China. – Mainly because in this time period the projects progressed at a very fast pace. The China projects bring a huge jump in scale into our work. In comparing the China projects to our other work, we were able to observe many clear and natural parallels, like a red thread that reads throughout. The goal of the exhibition is to show this transfer and use the opportunity to think about the underlying tendencies in our work.

Greenhouse at the Flowing Gardens- Xi'an International Horticultural Expo 2011, 37ha landscape with a range of buildings (12,000 m²) in Xi'an, China, 1st prize in international competition (under construction, to be completed in 2011). The photos at the top show the construction process in 2010.



SELECTED PROJECTS

2010

Flowing Gardens

Xi'an International Horticultural Expo 2011 // 37ha landscape with a range of buildings (12,000 m²) in Xi'an, China, 1st prize in international competition (under construction, to be completed in 2011)

Ordos 20+10

Office space (20,000 m²) and landscape design, Inner Mongolia, commission (detailed design phase)

Datong Twin Towers

Mixed use (70,000 m²), Datong, Shanxi province, China, invited competition, 1st prize

Street Lamp

Product design for an innovative LED outdoor lighting system in development phase

Residential Building

Multi family residence, Sesto, South Tyrol, Italy (under construction, to be completed 2011)

Power Station

10,300 m³, San Candido, South Tyrol, Italy (to be completed 2011)

Bulago Island

Private holiday residence on Bulago Island, Lake Victoria, Uganda (in detailed design phase)

2009

Celestial Fabric-Sculpture for the Skylobby of Burj Dubai
Invited competition

2008

Cube House

Private residential building (210m²), Sesto, South Tyrol, Italy

2007

Strata Hotel

Newly-built four star apart hotel (1,600 m²), Sesto, South Tyrol, Italy

Tetris House

Multi-family residential compound (680 m²), San Candido, South Tyrol, Italy

Dalian Tower // Redevelopment of an existing high rise tower
(309,000 m²), Dalian, China, invited ideas competition, 1st prize

2006

Esker House

Newly-built family dwelling as roof expansion, San Candido, South Tyrol, Italy

2005

Hotel Puerta America

Fit-out of one floor of a luxury hotel development, Madrid, Spain, projects by some of the world's leading architects, invited competition, 1st prize

Circus House

Office refurbishment for Feilden Clegg Bradley Architects, London, 2002

Minerva Loft

Shell fit-out for a live/work loft space, East London, 2001

Musicians Home

Fit-out of an industrial shell for live/work, East London

Silversmith's Studio

Fit-out of an industrial shell for live/work and exhibition use, East London, 2000

186 Camden High Street

Complete refurbishment of a shoe shop including retail strategy and display system, London

Photography Studio

Shell fit-out for a loft, London

136 Old Street

Office refurbishment including a new entrance, City of London



Strata Hotel, Sesto, South Tyrol, Italy, 2007, Newly-built four star apart hotel.

SELECTED AWARDS AND DISTINCTIONS

2009

Cityscape Award, Highly commended,
International award for globally relevant
corporate projects (Cityscape Property fair, Dubai)

Europe 40 under 40

Yearly selection of the most relevant emergent architects
in Europe (European Centre for Architecture and Chicago
Atheneum)

2008

ContractWorld Award

International Prize for interior, Special Merit Prize (Domotex
Deutsche Messe Hannover)

Next Generation Award

Yearly award to select UK-based design-led practice that
can make positive contributions to commercial developments
(Architecture Foundation and Pipers, UK)

2004

Design Vanguard 2004

(Yearly selection of the most promising architecture practices
worldwide (Architectural Record, USA)

2002

Hot Dip Galvanizing Awards 2002

Joint Winner (with Studio Daniel Libeskind), yearly award for
the best use of galvanized steel internationally (Galvanizers
Association)

Young Architect of the Year Award 2002

International award for the best young
architectural office of the year (Building Design and Corus)

SELECTED PUBLICATIONS (BOOKS)

2010

Digital Architecture, Passages Through Hinterlands, London
Interview and Flowing Gardens- Xi'an Horticultural Expo

Architecture Now! 7- Philip Jodidio, Taschen (Köln)

Flowing Gardens- Xi'an Horticultural Expo

ArchManual, AADCU Publication, China

Flowing Gardens- Xi'an Horticultural Expo, Strata Hotel

Monograph.it, Landscape Sensitive Design, LISTlab Barcelona,
Spain

Profile and interview, Relation Skin, Cube House, Esker Haus,
Strata Hotel, Flowing Gardens- Xi'an Horticultural Expo

Wohnraum Alpen, Birkhäuser, Basel, Schweiz

Tetris House

2009

Atlas of 21st Century Architecture- Phaidon London, NY
Hotel Puerta America, Esker Haus

Architecture Now Houses- Taschen (Köln)

Cube Haus

Smart Home Extensions - Links Books (Barcelona)

Esker Haus

2008

Chain Reaction- Transformations in Hotel Architecture- Ser-
ralves Museum (Porto)

Strata Hotel, Hotel Puerta America

Auslandsbeziehungen- Junge Architekten aus Deutschland

Ifa- Adom Publishers (Berlin),

Hotel Puerta America, Interview Holger Kehne



Cube House, Sesto, South Tyrol, Italy, 2008, Private residential building (top); Esker House, San Candido, South Tyrol, Italy, 2006. Newly-built family dwelling as roof expansion (bottom).

EXHIBITIONS AND INSTALLATIONS

2010

Wohnraum Alpen - Living in the Alps, Pan-Alpine Travelling Exhibition, Contemporary forms of housing, Developments and perspectives of living in the Alps
Plasma studio participates with Tetris House
Kunsthaus Meran, Italy

2009

Solo exhibition
Galeria Come Se, Rome, Italy

Finn_Topo exhibition

Finnish and foreign contemporary designers within the context of topological architecture
Artek Esplanadi store, Finland

2008

Architecture- Where to?
Solo Exhibition
Buro Happold London Headquarters

'International Relations'

Travelling exhibition focusing on German architects working abroad, the exhibition was presented at the XXIII UIA World congress in Turin

"Reacção em Cadeia / Chain Reaction- Transformations in Hotel Architecture"

Loule, Portugal _ Serralves Museum of Contemporary Art and [ainda]

2007

7th Sao Paulo International Biennial of Architecture

Museum Waldhof Bielefeld, Germany
Baukunst - dem Alltag entfliehen

National Library Beijing

Interpretation of China Space: Xisi Bei block proposal

Gleeds, London

An Architects' Expose

2006

3G- Inaugural installation at Extension gallery, Chicago, USA

2005

Solo exhibition at the Architectural Association, London
Transpositional Practice, November 2005

Lungomare Galerie in Bolzano, Italy

Reciprocal Influences, April to June

2004

Factio at Emerson Studios, London

The Crumple Zone for Utilitas, Firmitas, Venustas, September

Instituto Cultural de Michoacan, Morelia, Mexico

Fluxo Rosa, May

2003

International Bienal of Architecture and Design Sao Paulo, Brasil,
September to November

2002

University of Applied Sciences Münster, School of Architecture
Annual 2002- exhibition design to display four young innovative architectural offices

Solo exhibition at Suitcasearchitecture Gallery, Berlin, Germany

Engaging topographies – solo exhibition of work

October to November 2002

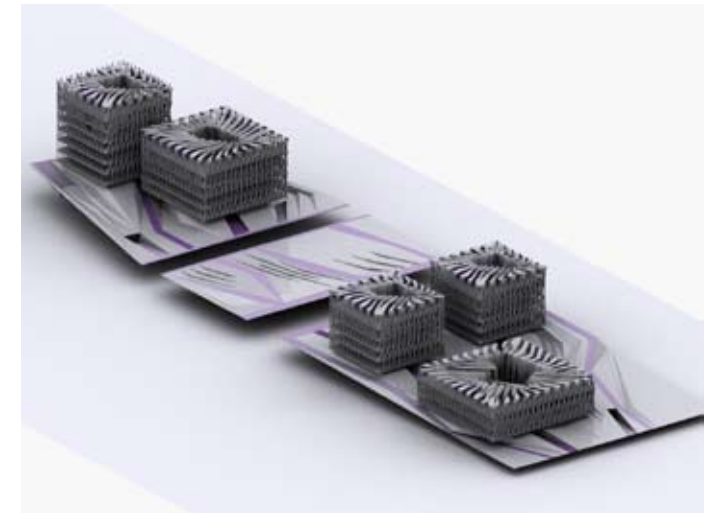
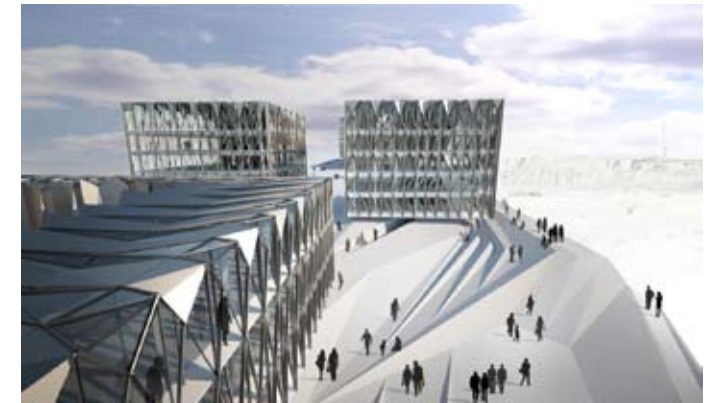
Estonian Museum of Architecture

Between Heaven and Earth- V Nordic Triennial of Architecture,
September 2002, Kunsthoone, Tallinn, Estonia

2001

Urbanite- Installation in Nightclub for Architecture Week
- in collaboration with Neutral (Video footage)

Travelling exhibition- London, Bristol, Birmingham, Glasgow
Make your Case – Work by 'Britain's best young architectural practices'



Ordos 20+10, Inner Mongolia. Office space (20,000 m2) and landscape design, commission 2010



PARTNERS

Eva Castro Iraola, Holger Kehne

ASSOCIATED PARTNER

Ulla Hell

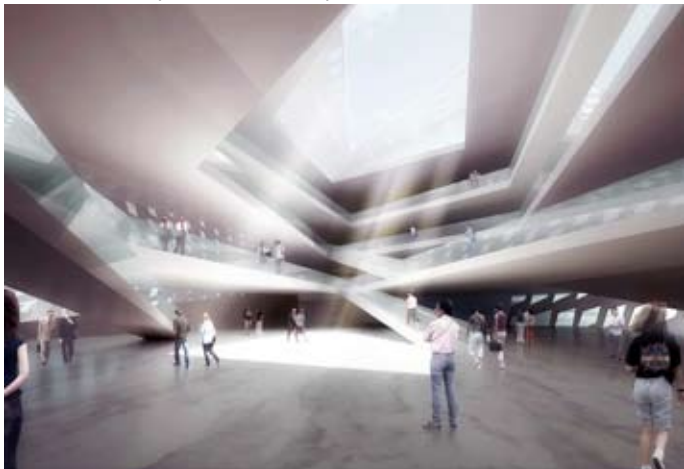
DESIGN TEAM London/UK, Sesto/Italy, Beijing/China
(involved in the projects exhibited)

Alessandra Laiso , Angelika Mair, Anneli Giencke, Clara Oloriz Sanjuan, Christian Taeubert, Christoph Eppacher, Daniela Walden, David Preindl, Evan Greenberg, Federico Ruberto , Hossein Kachabi, Jorge Ayala, Kezhou Chen, Libny Pacheco, Mehran Gharlegghi, Michal Suchanek, Miquel Marine y Nunez, Nadia Kloster, Nicoletta Gerevini, Peter Pichler, Rui Liu, Stefan Huth, Steve de Micoli, Ying Wang, Philipp Wricke, Wenwen Wang, Xiaowei Tong

COLLABORATORS (involved in the projects exhibited)

Ground_lab, Laur, Arup, Andreas Erlacher, Team4

Datong Twin Towers, Datong, Shanxi province, China. Mixed use (70,000 m2), invited competition 2010, 1st prize



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FORMEL_X: PLASMA STUDIO "Nodal Landscapes"

EXHIBITION | 02.10. – 14.11.2010

CONCEPT + DESIGN | Plasma Studio

TEAM | Cristina Barrios, Federico Ruberto, Wenwen Wang,
Golshid Varasteh Kia, Tobias Krauth

IMPRINT

EDITOR | Kristien Ring, DAZ

TEXTS | Plasma Studio in interview with Kristien Ring

EDITORIAL ASSISTANCE | Cornelia Schwarte, DAZ

LAYOUT | Steffen Morenz, Cornelia Schwarte, DAZ

IMAGES | Plasma Studio, diephotodesigner (p.7), Cristobal
Palma (p. 10, 11)

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