

MY INTERNET PALACE / MY INTERNET-PALAZZO*

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RESUMEN

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En 1992, en coincidencia con un 'zeitgeist' como el que significó la caída del muro de Berlín y el desplome de los países socialistas en los años inmediatamente precedentes, el conocido museo MAK Österreichischen Museum für angewandte Künste ' de Viena organizó un simposio que denominó el fin de la Arquitectura.

Este simposio fue clarividente en dos aspectos: por un lado reunió a un grupo de arquitectos 'deconstructivistas' que en ese momento apenas irrumpían de manera iconoclasta en la escena internacional: Gehry, Zaha Hadid, Daniel Libeskind, Coop Himmelblau , Thom Mayne, Eric O. Moss, Lebbeus Woods (...) Hoy casi 20 años después esos mismos arquitectos dominan la escena internacional contemporánea de la arquitectura y han construido los proyectos más emblemáticos de los últimos años (...) pero sus proyectos, sin proponérselo, se han encargado de demostrar la tesis central del moderador de ese simposio Peter Noever : la última arquitectura que se ha podido construir con el sentido completo y programático que esa disciplina ha tenido en occidente ha sido la arquitectura moderna en la cual todavía era posible una concertación social de los agentes que intervenían en ella.

Al contemplar, por otra parte, el desarrollo de ideas arquitectónicas muy fuertes desde otras disciplinas y saberes expertos en la actualidad surge el interrogante que Le Corbusier hace casi un siglo, planteó en su libro 'Verse une Architecture': la verdadera arquitectura de hoy no la están haciendo más los arquitectos (...). Se está haciendo por fuera de la arquitectura....

El fragmento publicado a continuación es parte de los trabajos de búsqueda en esta dirección.

PALABRAS CLAVE

Paradigmas arquitectónicos, tendencia social y cultural

DANDY VIRTUAL / MI PALACION EN INTERNET

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ABSTRACT

In 1992, in coincidence with a 'zeitgeist' as was the Berlin's Wall falling and the collapse of the socialist countries in the immediately previous years, the MAK Museum "Österreichischen Museum für angewandte Künste" of Vienna organized a symposium named the end of the Architecture, maybe recapturing the Francis Fukuyama's best seller title: "The end of the history".

This symposium was clairvoyant in two aspects: on the one hand it brought together a group of "deconstructive" architects Gehry, Zaha Hadid, Daniel Libeskind, Coop Himmelblau, Thom Mayne, Eric O. Moss, Lebbeus Woods (...) Today almost 20 years later the same architects dominate the international contemporary scene of the architecture and have constructed the most emblematic projects of last years (...) But their projects, without proposing it, have taken charge demonstrating the central thesis of the moderator of this symposium Peter Noever: the last architecture that have been constructed with the complete and programmatical sense was the modern architecture in which there were a possible social conciliation of the agents who were intervening in it.

On the other hand, the development of architectural very strong ideas from others disciplines, arises the question that Corbusier almost one century ago, raised in his book "Vers une Architecture" the architects are not doing the real architecture of today any more (...). It is done externally of the architecture

The following published fragment belongs to the works in search of this direction.

KEY WORDS

Architectural Paradigms, Social and cultural trends

In the decade following the publication of the Arch + focused on the subject of the inter-connected House (Das vernetzte Haus) in 2000, it has become apparent that there was an over-sizing of the alleged advantages of electronic media and computer information facilities implementation in the living environment. In fact, the opposite trend developed instead: a miniaturization of electronic and informatics via cell phones rather than the development of a versatile overlapping 'roomware' I or integrated centrally controlled hardware or intelligent home appliances was to be developed. The 'Internet Palazzo' actually tends to disappear or become invisible in the briefcases, and pockets of clothing via the cell phone powerful and versatile capabilities, while the taste for conventional architectural spaces continues to dominate in housing preferences.

Image I. Visión Housing Competition of 1998



I Schnell, Angelica, Das Leben als Autoanalyse, Das Vernetzte Haus, Arch + , 152/153 Aachen, October 2000 pag 46

Fuente: Herbert Lachmeyer and Margit Vlana, Exhibition: work culture.

Yet the paradigm of an e-dandy explored by the various essayists of the Arch + Magazine back in 2000 and the literary figure of des Esseintes may be revalued in a manner other than as presented then in the articles.

A central idea in the architectonic paradigm of the des Esseintes house of the late XIX century on the outskirts of Paris is the superposition of the 2 folded spaces he uses to fit his bodily and physique wishes and desires: the one containing the actual physical space with the furniture and objects constituents of the room and the one containing the previous and intended to work as a delusion or deceiving devise to the senses and desires by controlling such outdoor effects like the light, the temperature, and even panoramic sightseeing. Of the servants were expected to feed back the whole system functioning.

Actually, there has been in fact a steady development of this structural archetype of a double folded space in living environments in current domiciliary life if not in the sense presented by the Arch + essayists:

- There is a networked abstract nonmaterial 'space' or environment that contains complex systems controls, networking, feedback information.
- And then, there are the actual physical objects or appliances of the living room environment in contemporary homes.

The former is an invisible space that enables the interconnection and synchronization to an ever increasing network of complex information systems in current urban environments all over the globe but not as they were put by the essayists via the new machines and electronic appliances and screens, but through the conventional TV set, the radio, the usual clock or the telephone. The authors of the magazine were too much fixed by thinking about the new devices and appliances that serve to implement the networked home, and to shape them with novel design forms.

There is still another idea of the essayists of the magazine on the literary figure of des Esseintes that has been developed during the recent decade, that is the correlation between a space that is constructed to support different kind of environment simulations to satisfy the fantasy and desires of the inhabitant, if however in a different form: the normality or conventionality of the furniture and appliances in current homes are indeed a simulation in that they cover up an increasing complex system of interconnections and information system infrastructure made invisible. i.e the electronic panopticum in private life.

- According to the authors, des Esseintes had the idea or the fantasy that the retirement from society life should be accomplished preferably like a monk, in a Spartan convent cell environment, yet this would be physically very painful for the body, so he went on to simulate such an environment of the convent cell and furnishing with soft silk props and paintings for the walls and furniture in the actual living room.

2 Giogiadis, Sokrates, Nostalgie auf Cyberhomes, Ibidem pag 62

Following the same principle, today's urban inhabitant prefers to cover the environment of the living room of the apartments with the comforts of conventional furniture and design rather than filling it with robotic devices and screens.... as the magazine's authors would like us to have it ... although the infrastructure for an environment of information or closed panoptic increasingly invisibly surrounds these cells of intimate comfortable private life.

The horrors of the domiciliary life stated in Giogiadis article 2 have shifted from the fears of the socially restricted life of the XIX century to the fears of an invasion of the private domiciliary life by the machines

The authors of the Arch + magazine underestimated this growing social fear against machines and technology...

This fear explains why in current social development the new home electronically furnished with control appliances have not become a trend, despite all the accumulated technical achievements of the last decade, which make it possible to implement, such as they are only used currently in space stations housing. (ISS etc.)

The social dominant trend today is to blend invisibly into common life the complex systems ever increasing networking and controlling infrastructure.

Image 2. Multimedia Lounge NL Biennial of Venice 1998.



Fuente: Architects. (Pietr Bannenberg, Walter Van Dijk et al, Television set, lamp, sound shower, cable networked cybercontrolled system).

The wireless network is today a potential for developing new 'invisible' devices for domestic use, which was not anticipated by the authors of the articles in all its possibilities only a decade ago. Perhaps too much attention was concentrated on the displaying features of the new technologies and less to its feed-backing platform possibilities.

Also, design proposals are too much focused on the 'hardware': 'architectware, roomware etc. a synthesis of the techtonics and media...

Image 3. Lea of the exhibit hall installation at the Biennial, 1998. The wireless plugging of appliances render obsolete such infrastructure today.



Fuente: Biennial of Venice, 1998

In conclusion: the literary metaphor of the Count of des Esseintes proposed by the authors of the magazine is still valid: we now are used to live in simulated conventional housing environments, which are in fact contained into an artificial 'invisible' networked abstract space, thus resembling des Esseintes folded spaces. What must be re-interpreted would be the content regarding recent hardware and software development as well as social and cultural current trends.