THE WEATHERS THEY LIVE IN

13.5. – 28.5.2017, puntWG, Amsterdam (NL), twtli.nicolaarthen.com

An exhibition initiated by Nicola Arthen (DE) with Alondra Castellanos Arreola (MX),
Paul Bernhard (DE), Dan Walwin (UK), Baha Görkem Yalim (TR), **Isabel Mager (DE),
Francois Girard—Meunier (CA)**

Part 1: Saturday 13.5.2017, 18:00 – 21:27 (Reading at 19:00, Performance at 20:00)
Part 2: Saturday 20.5.2017, 18:00 – 21:37 (DOF Liners)
Round—Up: Saturday 27.5.2017, 18:00 – 21:47
**[Lectures from
19:00 to 20:00]**
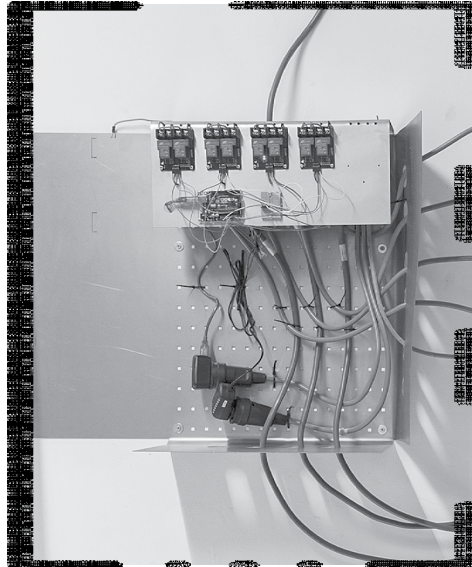
A. JET
   Axialventilator with 650 W engine (re—programmed),
   laser cut, powder coated steel

B. DYN
   Rack of electric blowheaters with each 3000 W
   (re—programmed), laser cut, powder coated steel

C. Untitled
   Performance
   Alondra Castellanos Arreola

D. In Regard to an Invisible Kite
   Text with intervals
   Baha Görkem Yalim

E. DOF
   Typeface
   Paul Bernhard

F. DOF Liners [2]
   Installation from perforated steel plates,
   welded tubular steel frames, 1/4" screws
   Nicola Arthen

G. No title
   Audio, 36'16" continuous loop, speakers
   Dan Walwin

2 *DOF* meaning *Degrees Of Freedom*. From the English Wikipedia article about *Helmholtz resonance*, describing the acoustic liners used in most of today's aircraft engines.

H. 5000times
Presentation
Isabel Mager

I. You've been notified
Lecture—Performance
François Girard—Meunier

All works made for this exhibition

The start for this exhibition lies in two experiences, which some-times *coincide ambivalently* as they will for this occasion: a corpo-real awareness of oneself when subjected to a mix of temperatures and the frustration while encountering products or architecture that has transformed from "open source" to sealed surface.

When we feel too hot, we have five ways of cooling down, which act on different scales:

1. reducing the air temperature in the room, for example by air conditioning *(atmospheric solution)*;
2. drinking *(physiological solution)*;
3. taking off clothes *(social solution)*;
4. resting *(physical solution)*;
5. stimulating a sense of coolness with the mind *(neurological solution)*.

Each one of these solutions is architecture. Architecture is a thermodynamic mediation between the macroscopic and the micro-scopic, between the body and space, between the visible and the invisible, between meteorological and physiological functions.[1]

1 Philippe Rahm architects, about their project *Digestible Gulf Stream*, Venice Biennale, 2008

ayr: So how do you think the administrative or organizational role of architecture has moved onto digital platforms? Is architecture now able to be a bit freer, more liberated? Now that digital plat-forms have become more mature, one can observe a return of materiality — or, more precisely, the possibility of a return of the wall, but a wall which is friendlier, stripped for some of its mod-ernist violence. In the 1990s architecture was dominated by para-metric dreams and the rhetoric of openness, unpredictability, and newness. All of a sudden we don't want this so much anymore. There is a greater interest in small rooms, a booth, a nook — more legibility, more intimacy, another materiality. This is the genealogy we are showing — from "The Berlin Wall as Architecture" to the pierced cozy wall of contemporary office design.

3 ayr, Rem Koolhaas and Hans Ulrich Obrist, *When Harry Met Sally* (9th Berlin Biennale), bb9.berlinbiennale.de/when-harry-met-sally

RK: It's not simply that architecture is becoming digital or that we can use the digital to make interesting architecture. The digital world is a world of totally different adventures, of conceptual, mental spaces. So maybe architecture can focus on exactly what you're describing — physical and material experiences and the vari-ous emotions generated or offered by those experiences and not available in cyberspace. [3]

4 **Anthony Wing Kosner, *Turn Of The Screw: How Easy Is It To Punk The Apple Rumors Community?*, forbes.com Tech-Column, 13.8.2012**

Some time ago, a Swedish designer [Lukasz Lindell] opened his 3-D program and created a thoroughly impractical screw. He rendered an image, put it in an email, sent it to himself, took a picture of the screen with the mail and anonymously uploaded the image with the text: "A friend took a photo a while ago at that fruit company, they are obviously even creating their own screws". [4]