

World in a Shell The Polliniferoused Container

Newsletter

August 2009



Message from the artist:

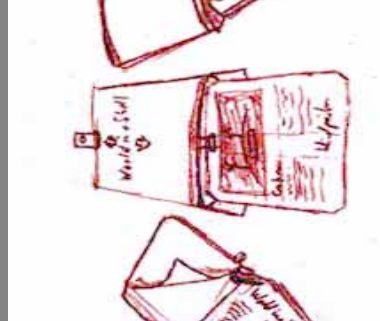
Where did the Herzblut of the people run to?
(Herzblut = heart's blood or lifeblood)

For a long time I wondered what was really meant with this word „Herzblut“. In the dictionaries it is defined as doing something with passion or conviction. But it is a reference to the bleeding heart of the crucified Jesus, an image one can see everywhere in catholic churches, or does it refer to something like the excellent taste of bread made by some bakers?
As for the catholic symbol it sounds like a lot of work without knowing the benefits ahead. Or in an economic context, being efficient equals the minimum amount of effort that will get you further. Or maybe doing as little as possible to avoid the final responsibility for mistakes. On the other hand for a good bakery I understand why Herzblut is desirable, you just get better chocolate croissants. It probably has to do with knowhow, idealism, patience and fun.
Long time ago in a sleepless night it came to me how I solved this problem by remembering that after coming back from a holiday I enjoyed every new day with renewed passion, with Herzblut. So for the sake of us all let people go on holiday and stay there until they are ready to come back home and do the Herzblut thing. As it was the holiday season now I am really looking forward to see an upgrade in people's passion. People who are ready to act with beauty, new upcoming Mandela's, who set fresh standards for dedication, will and passion. So I hope you also had a holiday, had a relaxed time and are ready for some more Herzblut.

so long hans



first attempt on tent manufacturing



The Project

The World in a Shell aka the Polliniferoused Container project is an art-science project that uses new media and sustainable technology as a tool for cultural exchange, cross-pollination and a more balanced appreciation of the arts of the different cultures of this world.
The project is initiated by the artist Hans Kalliwoda and produced by the Blindpainters foundation. The project is supported by among others the UNESCO, TUDelft, V2, the Rotterdam based institute of unstable media, and the NAI (Dutch Architecture Institute). For more basics and general information on the project see below.

The News

The World in a Shell Rotterdam exhibition which is organized by the Blindpainters foundation in collaboration with the NAI (the Netherlands Architecture Institute) and V2 (Institute for unstable media), already announced in our last newsletter of October 2008, will open in the spring of 2010 with as preliminary dates from 25 march till 18 April. It is first public showing of the Polliniferoused Container in a finished state and will be the first step in the 5 year travelling phase of the project.

Not only the container will be shown in its full functionality there will also be an extensive program around the container with workshops, seminars, educational programs, entertainment and world citizenship courses, thus creating information and events that are appealing to a broad public as well as intellectuals and experts. E-culture and streaming are also an integral part of the project and offer not only the possibility to remotely follow what is happening to a public which cannot be in Rotterdam physically, it also offers the possibility to actively participate and become a part of the ongoing development of the project in the coming five years. For the seminars and lectures world renowned speakers will be invited as for example Jared Diamond and MIT's Ute Meta Bauer. As soon as the program is confirmed we will inform you of the details.

The Catalogue

On the occasion of the Rotterdam World in a Shell exhibition also a catalogue, unique in concept, form and design, will be published. The catalogue will be loose leafed with a cover or better storing unit (cargo bag) made from the same material as the tent. To the left you see the first design drawings for the cover. A prototype has now been made for testing wear and tear during intensive use.

The design of the catalogue and the cover is done by Frank Gössinger, David Haberkamp and Luis Soler Monte who also did the design for the Europartraint catalogues published by the Blindpainters. For the printing of the catalogue and advise on environmentally friendly paper and ink we have started a collaboration with Netherlands first FSC (Forest Stewardship Council) certified printing company Primaveraquint of Willem-Jan Draper. The FSC certification guarantees that only wood of durable managed forests is used and that also the rights of the indigenous people and the forest workers are respected.



Media, PR and Website

www.worldinashell.net is a website dedicated to the World in a Shell project.
The website is currently being developed by James Fitzpatrick of Machined Arts Multimedia Design and Rene Seure of Kreatuur. Above you see the design of the first page of the new website. The website is now in the test phase but will be in the air soon. Until that time only basic press information is available at the earlier mentioned URL. The Website hosting is sponsored by the DDS.

The Dutch weekly De Groene Amsterdammer has become the new media sponsor for the World in a Shell for the coming years and thus it will publish regularly on the adventures of the project and its collaborators.

For the PR campaign around the exhibition we have started collaboration with the Rotterdam PR agency Misspublicity.



Container

At the moment we are working very hard on the final construction phase and as usual unexpected problems come up and have to be solved.

The solar energy for instance, after a long journey involving visits to several solar energy fairs and contacts with almost all solar cell producers we finally found Flexcell a Swiss company that had just upgraded its factory and is now able to produce flexible solar cells in the sizes and with the specifications and aesthetics necessary for the project.

Publications

In the just published book „Grenzen aan samenhang“, a book which gives an overview of art education during the first years of vocational and secondary schools, co-author Fanne Konings cites last year's educational project of the Blindpainters and the Wellant College as one of the rare examples of interdisciplinary educational projects which meaningfully combine art, history, physics and contemporary societal issues in one program which is still suitable for this age group. „Grenzen aan samenhang“ is published by the „Amsterdamse Hogeschool voor de Kunsten“ (ISBN 978-90-802303-2-3). The World in a Shell educational program will be continued coming autumn. For a few scans of the book see below.



Polliniferous and The World in a Shell Overview

Polliniferous derives from the field of biology and means collecting and transporting of pollen. The project was initially implemented as an artist intervention into the research system of the University of Technology at Delft (TUDelft) in 2001 with the aim to cross-pollinate faculties within this institution. New, innovative ideas arose from this cross-pollination and the complex interactions between many individuals, students, engineers and professors under the direction of an artist. As a result a self-sufficient living and working unit able to fold out and function in any environment around the earth, containing the world's most mobile and compact mini-grid system powered by hybrid renewable energy, was developed.

Within the project, technology always remained a tool to cross borders in mobility and communication. It incorporates the philosophy of reduce in order to expand, combined with the Fluxus idea to compress an art studio into the size of a suitcase. In this case the aim is to develop and show the practical use of a container designed to function in different settings and circumstances as an art laboratory to explore and inspire with. In fact the concept of home and all its facets identity, autonomy, hospitality, security and warmth is put into a new light fitting into a modern nomadic lifestyle. In addition it is the creation of a temporary autonomous space, where a healthy portion of anarchy can take its course and artists, scientists, entrepreneurs and people of different cultures can meet and inspire each other. In doing that the container can contribute to redressing the imbalance between cultures, and finding a way to combine technological development with care for the environment and forms of social cohesion which are desperately lacking in the developed world.

V2 and the NAI will host in 2010 an exhibition of the project in Rotterdam with workshops and seminars on the themes the project is addressing. These events will be taking place after completing the building phase of the unit and before it will start its journey to the UNESCO locations around the world. Under the patronage of Mr. Koichiro Matsuura, General Director of UNESCO, the World in a Shell will travel to eleven remote locations for a period of four months each, followed by exhibitions in between at museums, on biennales and other special occasions. In addition it will function as an interactive platform, providing worldwide interpersonal connections and transfer of knowledge to break down prejudices and intercultural barriers. It will act as a catalyst to question and compare specific cultural directives. The activities within and around the container on each location will highlight and draw attention to those worlds which continue to gravitate outside of global modernity, drawing attention to local knowledge, stimulating cultural dialogues and strengthening the UNESCO Convention on Protection of Cultural Diversity.

Another aspect of the Polliniferoused Container is its revolutionary use of energy saving and pollution minimizing technologies. Its compact and highly functional design makes it possible for the container to function independently as an autonomous living and working unit in all climate and geographical areas. This means that the container is multi-functional and can be used for all kinds of purposes. Especially in the field of disaster management and rescue or aid operations, the concept and design of the container is seen as a promising new tool.

See www.iscram.org/index.php?option=content&task=view&id=1985&Itemid=2

www.iscram.org/dmddocuments/ISCRA2007/ISCRA_invite.pdf

At the moment the container is at the last stage of the construction phase. Financially speaking this means that 90% of the research, design and manufacturing budget of euro 1.400.000 has been raised till now. To give an idea about the wide media coverage the project already attracted, please have a look at the „press“ section on the website www.blindpainters.org/polliniferoused

praktische zin nodig De andere vakken hebben een multidisciplinaire positie.
Andere voorbeelden zijn de bezochte vernieuwingscholen die leerlingen zogenoemde realistische, levensseconde of authentieke opdrachten laat maken. De leerling heeft een echte opdrachtgever en heeft meerdere kennisgebieden nodig om een opdracht tot een goed einde te brengen. Zo moesten leerlingen op een school de kamer van de adjunct-directeur schilderen. Hiervoor moesten leerlingen een plan schrijven, afmetingen opnemen, berekeningen maken, een begroting maken, inkopen doen en het project daadwerkelijk realiseren. Of de leerlingen die in het leergebied kunst en cultuur technisch leren tekenen om mee te doen aan de *Shell Young Technical Award*. De opdracht van Shell is van 95% oude onderdelen een apparaat te maken dat minstens een beweging kan maken. Of het voorbeeld van leerlingen die de kantinebar restylen in het kader van het thema *voedsel*. Vaak zijn de opdrachten nog vooral van de school afkomstig en niet van het bedrijfsleven of van non-profitorganisaties.

Voorbeelden van inhoudelijk interdisciplinair zijn wat zeldzamer. Een voorbeeld dat een aanzet laat zien hoe vakgebieden inhoudelijk kunnen samengaan, is het project *The world in a shell*. Hierin krijgen leerlingen de opdracht een minidocumentaire te maken met het onderwerp duurzaamheid, alternatieve energiebronnen, technische ontwikkelingen. Gedurende het project bezoeken leerlingen de tentoonstelling *Video Vortex* van Montevideo en *The polliniferoused container* project van kunstenaar Hans Kalliwoda. De kunstenaar bezoekt en onderzoekt met een zeecontainer diverse klimaat-zones. In dit project komen geschiedenis, maatschappijleer, natuurkunde en kunst en cultuur en de leefwereld van de leerling op een natuurlijke manier samen.

zinvol onderwerp/thema en essentiële vragen

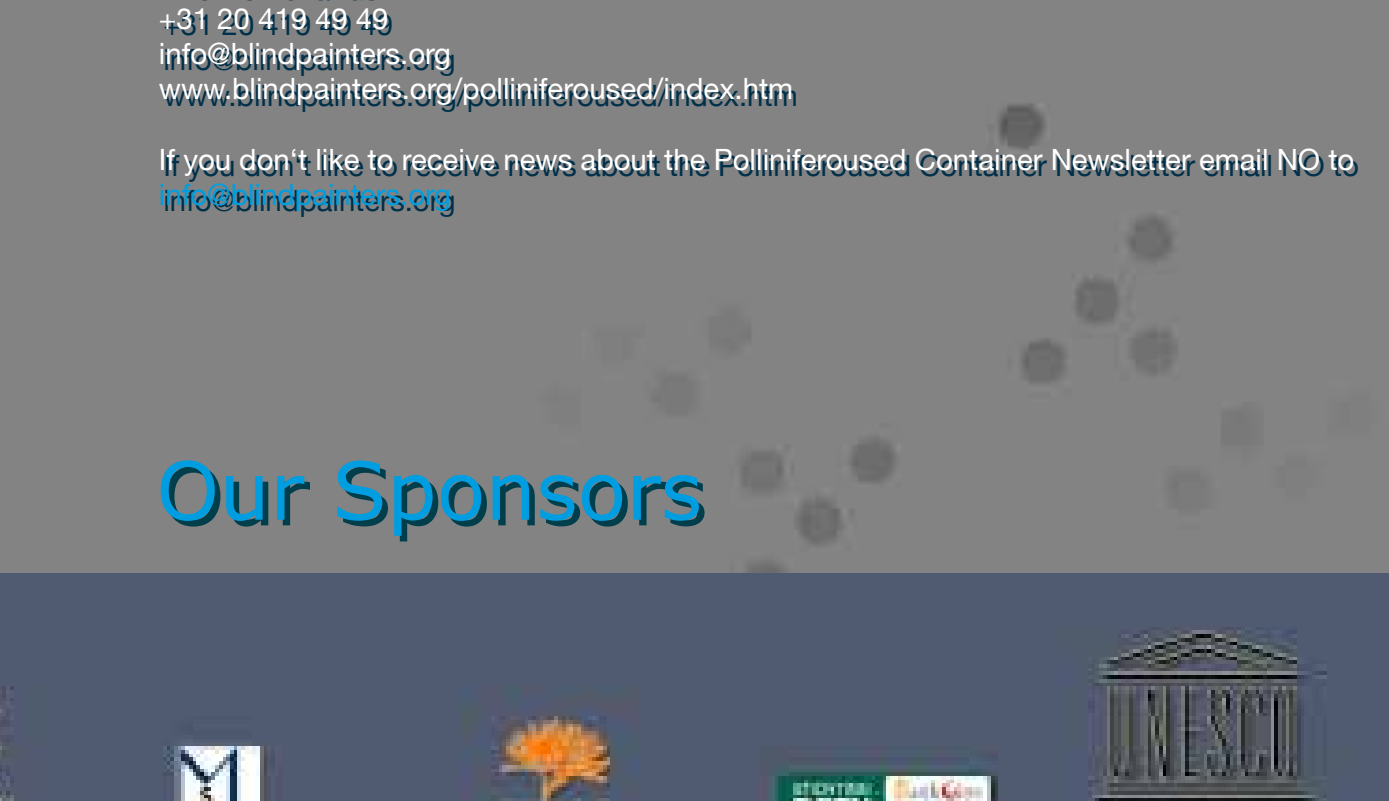
De vragen *Is het gezamenlijk gekozen thema belangrijk en zinnig voor de afzonderlijke (aan het integreren deelnemende) disciplines?* en *Welke essentiële vragen voelen voort uit het centraal gekozen thema en willen de verschillende disciplines gezamenlijk en afzonderlijk beantwoord krijgen?* zijn complementair aan elkaar. De geformuleerde vragen maken inzichtelijk of een thema zinnig is. Op de bekeken Nederlandse scholen zijn geen voorbeelden gevonden waarbij het thema werd uitgewerkt in essentiële vragen die van belang zijn gedurende het project en het onderzoek van leerlingen naar een bepaald onderwerp.

De thema's die ter sprake kwamen tijdens de bezoeken aan de onderzochte scholen zijn: *voedsel, Europa, energie, ik en de maatschappij, beroepen, taal en media, cultuur en gewoonten, techniek, sport en vrije tijd, The world in a shell, 2D/3D, tekst, fotografie, landkoffers, Wie ben ik?, allemaal anders, maskers en stad*. De thema's van de netwerk-scholen van Onderbouw VO zijn *Circus, Poezieproject, Der Ertkönig en Cubic Miles*. Niet alle thema's zijn inhoudelijk van belang voor meerdere disciplines, een thema van de thema's *2D/3D, tekst, landkoffers en maskers*. Zo zijn *2D/3D* en *tekst* vooral formele onderwerpen voor beide vormen. *Landkoffers* wordt vaak voor een combinatie van beeldend en poëzie gebruikt, maar is als thema geen essentieel onderwerp voor deze vakken. Maskers zijn eerder eindresultaat of attribuut dan essentieel onderwerp voor beeldend en drama. Maar ook voor deze „beoordeling“ geldt dat de docenten van diverse vakken voor hun eigen vak moeten nagaan of de onderwerpen essentieel zijn. Bij het vaststellen van vakoverschrijvende thema's is het geen kwestie van goed of fout, maar van voortschrijdende inzichten. Het beargumenteren waarom een thema al dan niet zinnig is, bepaalt daarnaast de inhoud van de activiteiten. Bij het thema *maskers* kan men bijvoorbeeld leerlingen de opdracht geven een masker te maken, maar men kan ook door leerlingen laten onderzoeken of en in welke genres, maskers rol spelen om vervolgens de leerling het type masker dat hij gaat maken te laten bepalen. Dit moet de leerling dan vanuit zijn eigen (culturele) achtergrond beargumenteren en voor zichzelf „van betekenis“ maken.

Sommige thema's lijken gemakkelijker als zinnig voor meerdere disciplines te duiden. Alleen al omdat het eenvoudig is om op het thema gebaseerde, essentiële vragen te formuleren. Te denken valt aan de thema's *Wie ben ik?*, *Europa*, *voedsel*, *The world in a shell* en *energie*.

nieuwe inzichten

De vraag *Welke (nieuwe) inzichten worden verworven wanneer je met meer dan een discipline een onderwerp bestudeert?* is een lastige vraag om te beantwoorden. Hier



Hans Kalliwoda - The world in a shell / polliniferoused container project

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