

# Le Social Club veut réveiller la nuit parisienne

L'ancien Triptyque, sur les grands boulevards, change de nom, d'esprit et d'équipe

Un cube de néon blanc est suspendu en haut de l'escalier qui mène au sous-sol. En bas, les murs sombres sont striés de fines bandes phosphorescentes qui se colorent à la lumière noire. Au plafond, un chemin de néons bleus guide le clubbeur jusqu'au fond de la salle en U, si difficile à habiter d'ordinaire. Son nom a changé, sa décoration – confiée au collectif d'architectes Exyzt – également. Mercredi 16 janvier, le Triptyque est devenu le Social Club.

Même adresse (142 rue Montmartre, Paris-2<sup>e</sup>, [www.social-club.com](http://www.social-club.com)), nouveaux propriétaires (UWe, maison de disques, éditeur et tourneur indépendant), nouvelle programmation plus électro (ce soir-là Etienne de Crécy live, Zongamin) : mercredi, la petite salle parisienne était le centre d'attraction du clubbing underground parisien (le rockeur britannique Tricky y a même fait une apparition).

En cas de succès, elle pourrait relancer la nuit des grands boulevards qui, Rex Club à part, a bien triste mine depuis la fermeture du Pulp (transformé en parking depuis l'été 2007) et la lente désaffection du Triptyque.



Zongamin lors de la soirée d'ouverture du Social Club, mercredi 16 janvier. UCE

Ouvert en 2004 par trois amis sans expérience, la salle des anciennes imprimeries du *Figaro* a fait les belles nuits du quartier pendant deux ans, avant de souffrir de la mort accidentelle d'un de ses fon-

dateurs et d'une gestion peut-être trop dispersée (studio, label discographique...). UWe s'est porté acquéreur des murs pour une somme modique. « Nous avons surtout acheté des dettes », précise Arnaud

Frisch, directeur juridique. La direction artistique a été confiée à Manu Baron. Ce Lillois d'origine a une longue expérience musicale : programmateur du Printemps de Bourges, de Villette numérique, festival électronique parisien, il a aussi dirigé la Condition publique à Roubaix, laboratoire d'art contemporain et populaire.

Le Social Club se veut plus discothèque underground que salle de concert « classique ». « Dans une économie entièrement privée, avec une jauge de 300 personnes maxi pour les concerts, l'activité ne peut pas être rentable », explique Arnaud Frisch.

La dominante sera électro (les premières soirées invitent Sebastian, Jerry Bouthier, Don Rimini, Extrawelt...), mais « pas question d'attribuer un soir à un style musical. Nous aimerions créer un club à l'anglaise, où l'on peut écouter de l'électro, du rap ou du rock à différentes heures de la nuit »...

Et pour ne pas danser idiot, des soirées débats seront organisées en début de semaine. Premier invité : le président d'Emmaüs France, l'avocat Christophe Deltombe, le 12 février. ■

DAVE KOULICHE

ODILE DE PLAS

## Dix ans de techno au Rex Club

Non loin du Social Club se trouve l'une des boîtes de nuit les plus célèbres de France, le Rex Club, située dans les sous-sols du cinéma Le Grand Rex. Le Rex Club fête, durant le mois de janvier, les dix ans d'existence de ses soirées techno intitulées Automatix qui réunissent, chaque vendredi, dès minuit, les jeunes branchés comme les mélomanes les plus pointilleux. Dancing dans les années 1950, devenu club de rock au début des années 1980, le lieu s'ouvre à la musique électronique en 1988. Depuis, il n'a cessé d'évoluer pour répondre à la demande de clubbers exigeants, en changeant régulièrement de sonorisation et en sollicitant les DJ les plus respectés de la planète.

Automatik est aujourd'hui la doyenne des soirées techno en France. Pour Fabrice Gadeau, initiateur du projet et patron du Rex Club depuis 2005, le secret de la longévité réside dans l'intransigeance. « La techno est une musique de danse, et nous n'avons jamais oublié de faire danser les gens », explique-t-il.

Ce quadragénaire au regard calme cherche avant tout à programmer des artistes « qui tapent dur », sans pour autant tomber dans l'extrémisme de la musique hardcore. S'éloigner de cette ligne de conduite stricte, c'est s'exposer à l'ire d'un public d'habitues qui sait ce qu'il veut : « Un soir, le DJ Marco Bailey a fait un mix un peu mou de musique minimale, raconte-t-il. Il s'est fait siffler et, le lende-

main, une pétition circulait pour bannir ce genre de nos soirées. » A l'heure où une partie des productions électroniques prennent des orientations plus méditatives ou intellectuelles, la programmation prend des allures de casse-tête.

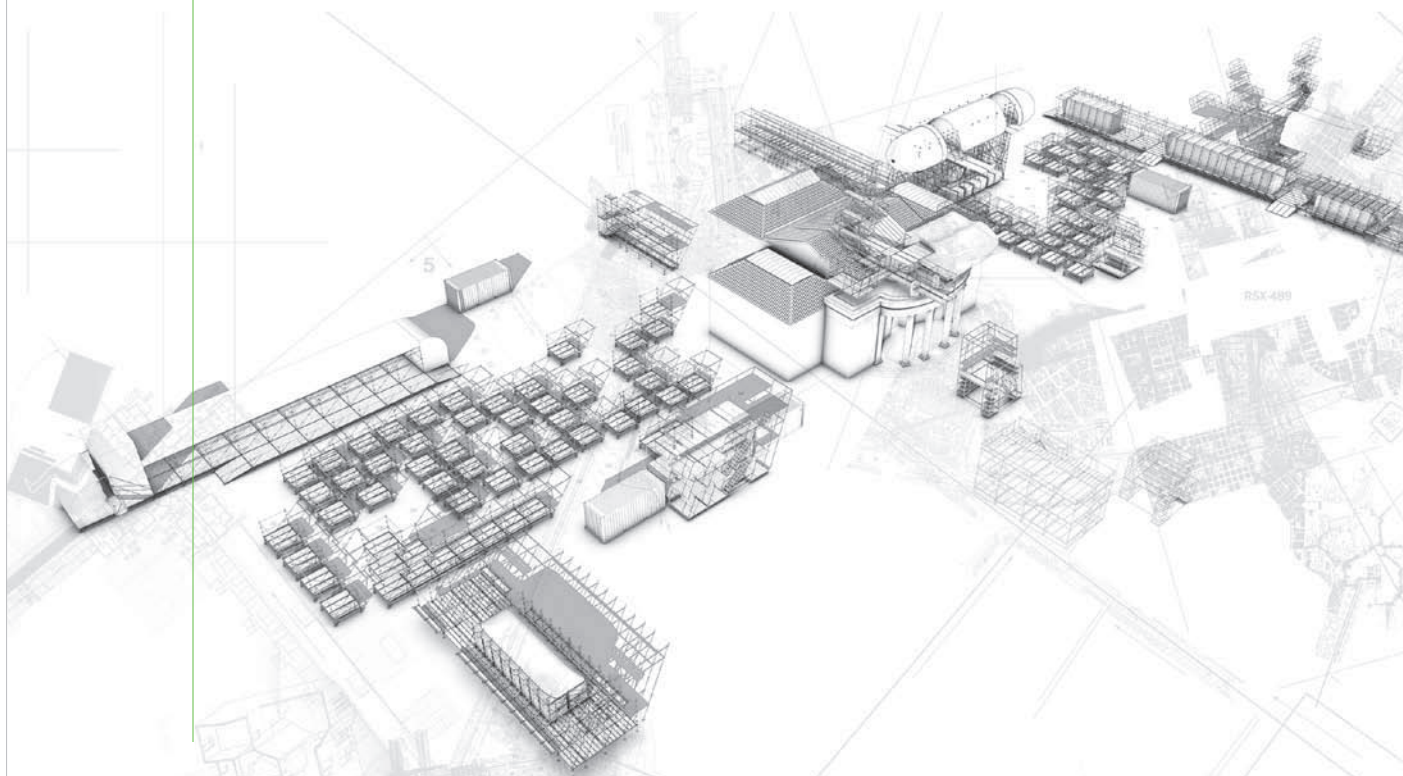
Ce qui n'empêche pas l'anniversaire d'Automatik de présenter une sélection impressionnante de DJ qui ont fait l'histoire du mouvement techno. On retrouvera ainsi des tenants de la scène underground hexagonale comme le très rare Scan X (le 18 janvier) et des précurseurs comme l'Américain Jeff Mills (le 19) ou le Britannique Dave Clarke (le 25), appuyés par les résidents historiques de ces nuits frénétiques, dont Jack de Marseille (le 18) ou Kraft (le 25). ■



EXYZT

The collective project EXYZT is a non-profit organization that showcases a platform of multidisciplinary ideas, creations and actions. Through this project the members defend the idea of manufacturing together as a vehicle to deliver a strong message to the society in which we live and act. Within this objective, the EXYZT project must incarnate and marinate the richness of the individual ingredients in order to serve a coherent message.

Philippe Rizzotti and François Wunschel  
of EXYZT were the Alpha Rho Chi  
lecturers for the Winter 2007 semester.



Our projects are always in motion. It is this dynamic process based on interactions between people and their environment that really make our projects. We exist to incite you—be conscience of your environment. React and act.







*" The most significant application of mobile architecture. A spatial structure raised up on piles which contains inhabited volumes, fitted inside some of the voids, alternating with other unused volumes. This structure may span certain unavailable sites, and areas where building is not possible or permitted (expanses of water, marshland) or areas that have already been built upon. "*

—Yona Friedman



#### Action Methods

##### Site detection

We usually choose sites that are not regulated by real estate economy or social control. Among them: wasteland, leftover spaces and abandoned spaces. We also work on flexible/neutral spaces offered by events like festivals or exhibitions.

##### In Situ action:

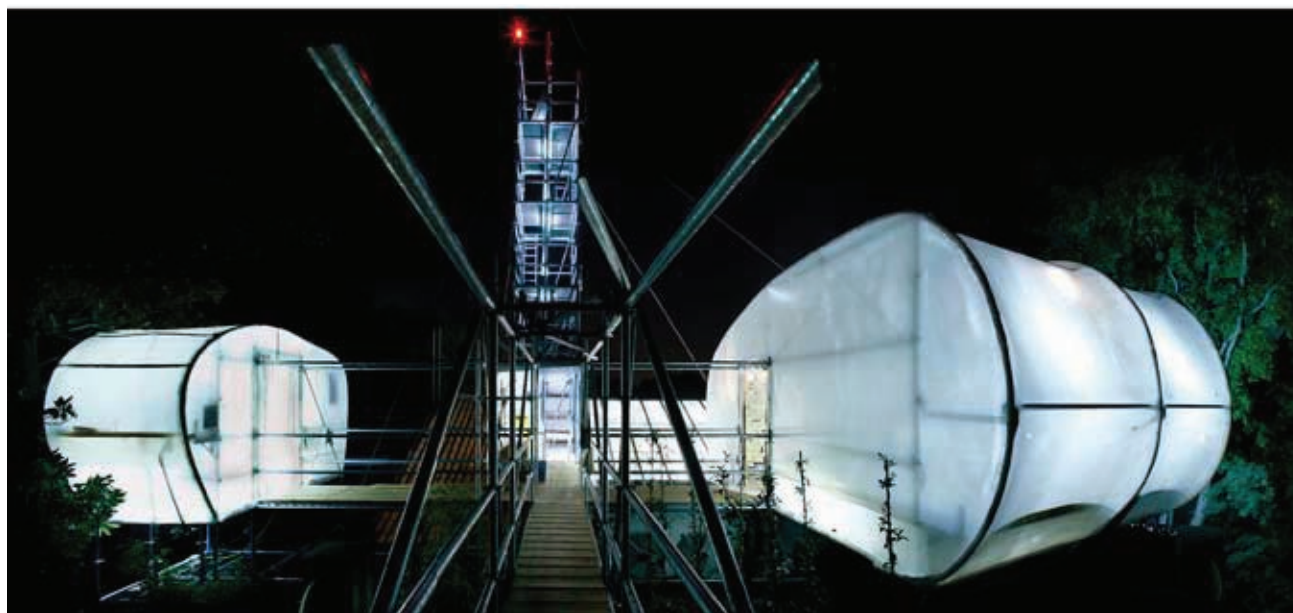
Even if we usually use identical materials like scaffolding, textiles, photo, video and sound material, our projects are non reproducible product; they are designed and built in the context of location, place and participants.

##### Temporary intervention

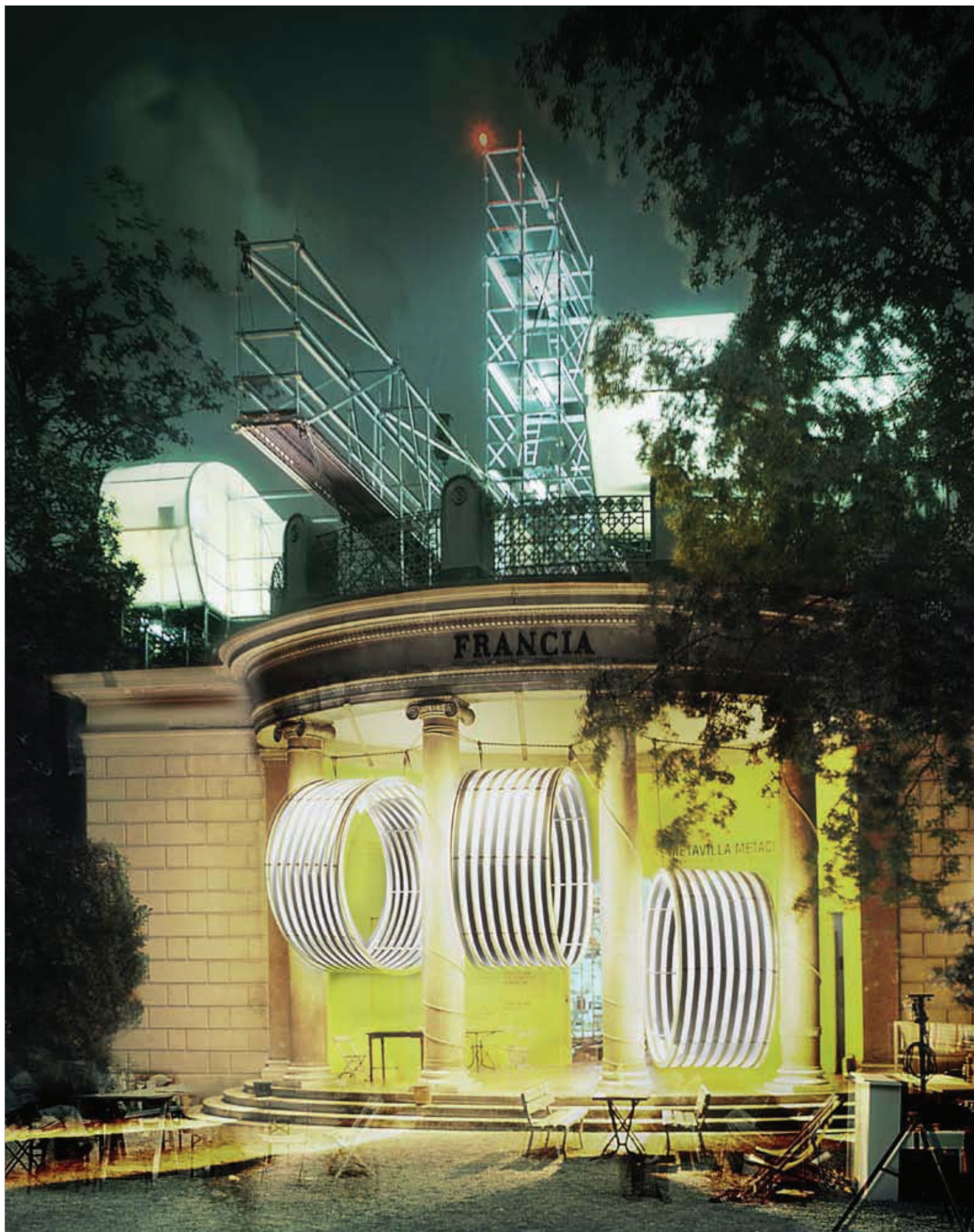
Architecture is an adventure in time. We like it short and dense so as to focus more on the project (and also because we want to create multiple projects around the world).

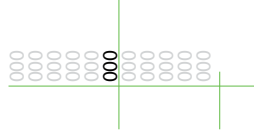
##### Explore new media tools

We experiment with endlessly different tools for our interventions like video games, short (video) cuts and video jockeys. We attempt to translate media into physical space. A video projection can constitute a façade, a video game becomes a spatial interactive game, and films exists as memories of our constructions.









" A Home is not a House. "  
—Reyner Banham

#### Tentative subtitle goes here

*" To look for pleasure, to avoid pain, is the general act, others would say law, of the organic world. It's the essence of life itself. Without this quest for the agreeable, life itself would be impossible. The organism would disintegrate, life would stop. "*

—Pierre Kropotkine

EXYZT is a collective that has a varying definition.

EXYZT is a sequence of actions in an urban context, built environment or inhabited territories.

EXYZT is a series of ephemeral landscapes, of intertwined arts, of constructed contexts and unlikely encounters.

EXYZT is a means of action.

EXYZT proposes alternative projects.

EXYZT tries to develop a proposal on the city.

EXYZT is alive only during projects and should not exist in between acts.

EXYZT is the possibility of gathering a group of people together in order to intervene.

EXYZT can die because it consists of human relationships above all.

EXYZT is friends.

The concept of EXYZT's architecture is festive— an architecture of emergency and an interaction of proximity.

EXYZT is a spectrum of diversity and abilities that form short-term and mid-term diffracted architecture, without consuming space.

The EXYZT projects are situated between the proposal and the event, between the experiment of a new way of inhabiting the city and the image of an architectural act of a group of human beings.

The collective has explored a multitude of modes of simultaneous creation and habitats. The self-construction, self-management and self-structuring of each project welcomes individuals to walk through a temporary installation—an expression of and compliment to the diversity of its inhabitants.

One missions of the EXYZT collective is to invent the fireworks of tomorrow. The fireworks market represents roughly one third of the cultural expenses of municipalities. Why not re-inject all of the money that goes up in smoke into huge collective gatherings? Gatherings based on fireworks of images staged by hordes of graphic designers so that they might project themselves onto the façades of all the cities in a 360 degree outdoor danced cinema.

EXYZT must stay autonomous and democratic. The heterogeneous expectations of the members allows for complexity in the projects.

We are well on our way to witnessing an increase in the number of homeless people, illegal immigrants and political and economical refugees. What Don









*" Architecture is maybe the best media to join Art Fields together. "*  
—Yona Friedman

S.E.T.  
Barcelona, Spain  
October 2005

Quixote accomplished with his tents, the EXYZT collective must attempt to do with its scaffoldings.

The Multidisciplinarity of the collective always allows for new discoveries. In every field, each person's skills can express itself and nourish the proposal. Rather than a city sketched by architects, it is one sketched by its inhabitants. In the meantime, let's start by gathering all of the skills available in order to create a lively city.

Architect-Carpenter, Plumber-Woodsman, Electro-Musician, Mechanic-Drafter, Video-Driver, Idiots-Geniuses—they all cultivate multitasking and reinvent and recreate their world daily. The experiences of each multiply and become linked to one another, either in small groups or all at once.

Today, the city is a mark of temporary construction, which most of the time serves in restoration of existing buildings or in the construction of new edifices. The infrastructures of these constructions and events constitute another species of ephemeral landscapes. It is within the temporality of spatial interstices that the collective's interventions exist.

I sense behind the collective the potential of the Royal de Luxe Company of French street theatre, but in a more high-tech dimension ...

Maybe it is not the role of the EXYZT collective to initiate the movement by being the Abbés Pierre of the twenty-first century; but EXYZT needs to at least suggest the idea to one or two listening ears.

Our action as the EXYZT collective is an invitation into the exploration of investing and occupying of spaces under-exploited times, artistically, legally, economically and humanly...

It's not easy getting old, especially for a collective. Aging implies following a certain path, and along the way some will abandon that path. Aging implies the implementation of a sort of hierarchy, more or less assumed, more or less accepted. The hierarchy implies the implementation of an administrative and financial management system, which can easily asphyxiate and dry-out the beauty taken from the past. This is why it is important to find the right people who will know how to be both strong and limber at the same time.

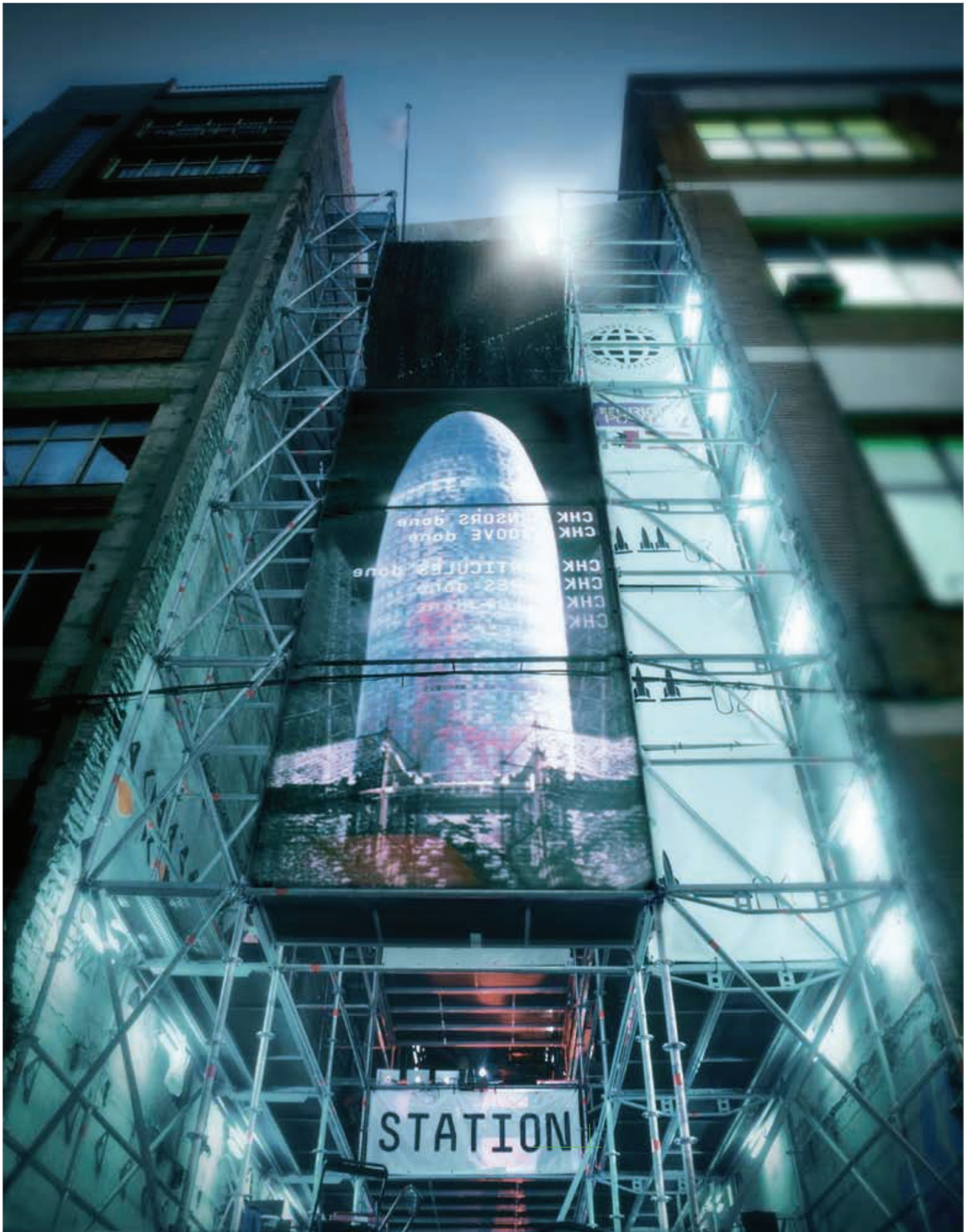
It is necessary to take the implied route of aging in order to continue to create a path through the immense possibilities that you have. The EXYZT collective has already made people dream and will continue to make us dream. All we need to accept is, growing old.

Thank you to:

Yona Friedman, Archigram, Dada, Fluxus, hybrid architecture of the world (observed on our trips to Vietnam, Japan, Eastern Europe, Africa).

We owe you.







# REACTI- VATE!!

ESPACIOS REMODELADOS  
E INTERVENCIONES MÍNIMAS /  
ESPAIS REMODELATS  
I INTERVENCIONS MÍNIMES

SWISS ARCHITECTURE MUSEUM (ED.)

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ESPAI D'ART CONTEMPORANI DE CASTELLÓ



# EXYZT URBAN PROJECTS

PARÍS, 2003-2007

COLLECTIF EXYZT

(CHARLES ALTORFFER, JULIEN BELLER,  
GIL BURBAN, SARA CARLINI, PHILIPPE DEANGELI,  
DÄGMAR DUDINSKY, CHRISTOPHE GOUTES,  
STEPHANIE GRIMARD, JULIE GUICHES, TIPHAIN  
HAMEAU, NICOLAS HENNINGER, JEROME  
HERVEY, FREDERIC KEIF, GONZAGUE LACOMBE,  
DIMITRI MESSU, BRICE PELLESCHI,  
LAURENT PETIT, PHILIPPE RIZZOTTI, ALEXANDER  
RÖMER, SERAFIN SALIS, PIER SCHNEIDER,  
PHIL STUMPF, FRANÇOIS WUNSCHEL  
Y OTROS / I ALTRES ...)



(FOTO: JULIE GUICHES / EXYZT)



( FOTO: BRICE PELLESCI / EXYZT )



## Receptes d'arquitectura efímera

Ser utòpic: desitgem construir mons nous on la ficció es convertisca en realitat i els jocs siguen les lleis de la democràcia. Desitgem promoure la creativitat i la reflexió, i reformar les conductes socials. Si l'espai s'articula a partir de la dinàmica de l'intercanvi, llavors tots podem ser arquitectes del nostre món.

Experimentar. L'arquitectura pot progressar cap a una ciència transdisciplinària, on s'exploren noves eines. La nostra recepta actual: marinar la construcció amb vídeo, música, disseny gràfic, fotografia i gastronomia, sense oblidar-se de deixar espai per a la interacció, la llibertat, la informalitat i la impredecibilitat. Els nostres projectes adquireixen la forma de videojocs espacials, construccions arquitectòniques, ambients musicals o celebracions gastronòmiques temàtiques.

A pesar que rebutgem participar en l'exercici arquitectònic actual, subjecte a restriccions polítiques i econòmiques, treballem en la realitat de la construcció. Dissenyem i construïm per nosaltres mateixos, vivim en les nostres edificacions i donem llibertat als visitants perquè s'apropien dels nostres dissenys.

Nosaltres creem arquitectura de codi obert. Col·laborem per donar lliure accés a un programa de vida estructurat i a una interfície d'intercanvi. Únicament oferim un marc per a una emulació directa i immediata entre la gent i l'espai.

Els nostres projectes estan sempre en moviment. És este procés dinàmic basat en la interacció entre la gent i el seu entorn el que en veritat inspira els nostres projectes. El nostre objectiu consisteix a promoure la teua conscienciació respecte del teu entorn. Reacciona i actua.

Agraïments: Yona Friedman, Archigram, Dadà, Fluxus, arquitectura híbrida de tot el món (observada en els nostres viatges al Vietnam, al Japó, a l'Europa de l'est i a l'Àfrica). Els som deutors.

## Recetas de arquitectura efímera

Ser utópico: deseamos construir mundos nuevos donde la ficción se convierta en realidad y los juegos sean las leyes de la democracia. Deseamos promover la creatividad y la reflexión, y reformar las conductas sociales. Si el espacio se articula a partir de la dinámica del intercambio, entonces todos podemos ser arquitectos de nuestro mundo.

Experimentar. La arquitectura puede progresar hacia una ciencia transdisciplinaria, donde se exploran nuevas herramientas. Nuestra receta actual: marinar la construcción con vídeo, música, diseño gráfico, fotografía y gastronomía, sin olvidarse de dejar espacio para la interacción, la libertad, la informalidad y la impredecibilidad. Nuestros proyectos adquieren la forma de videojuegos espaciales, construcciones arquitectónicas, ambientes musicales o celebraciones gastronómicas temáticas.

A pesar de que rehusamos participar en el ejercicio arquitectónico actual, sujeto a restricciones políticas y económicas, trabajamos en la realidad de la construcción. Diseñamos y construimos por nosotros mismos, vivimos en nuestras edificaciones y damos libertad a los visitantes para que se apropien de nuestros diseños.

Nosotros creamos arquitectura de código abierto. Colaboramos para dar libre acceso a un programa de vida estructurado y a una interfaz de intercambio. Únicamente ofrecemos un marco para una emulación directa e inmediata entre la gente y el espacio.

Nuestros proyectos están siempre en movimiento. Es este proceso dinámico basado en la interacción entre la gente y su entorno el que en verdad inspira nuestros proyectos. Nuestro objetivo consiste en promover tu concienciación respecto de tu entorno. Reacciona y actúa.

Agradecimientos: Yona Friedman, Archigram, Dadá, Fluxus, arquitectura híbrida de todo el mundo (observada en nuestros viajes a Vietnam, Japón, Europa del Este y África). Les estamos en deuda.





LE MONITEUR ARCHITECTURE

N° 178 AVRIL 2008

amc

Espace modulaire  
de création sonore.  
David Letellier, architecte  
Florian Brillet, modelleur.

SPECIAL INTERIEUR

ACTUALITE SOCIAL CLUB A PARIS

MUSEE EUCHARISTIQUE A PARAY LE MONIAL

ATELIER DE XAVIER VEILHAN A PARIS

APPARTEMENT TEMOIN DE BOIS LE PRETRE

CONCOURS CONSERVATOIRE DE MUSIQUE A SOISSONS

DOSSIER L'IMAGE EN PROJET

REFERENCE 2607 LOGEMENTS A BRON-PARILLY

DETAILS SURELEVATIONS

SCENOGRAPHIE TEAM 10

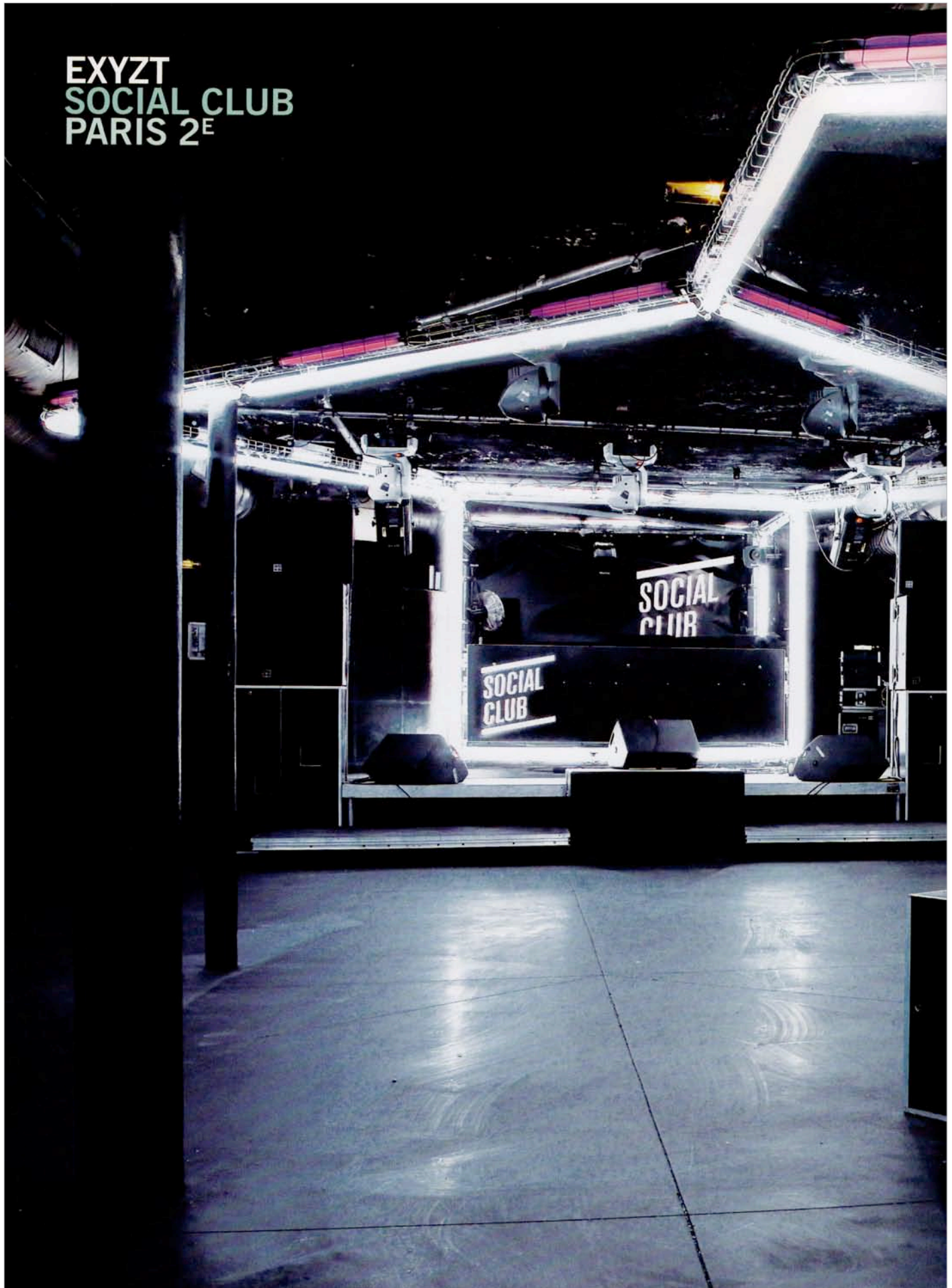
MATERIAUTHEQUE LES TRANSPARENTS

DOCUMENT SALLE DE BAINS





# EXYZT SOCIAL CLUB PARIS 2<sup>E</sup>





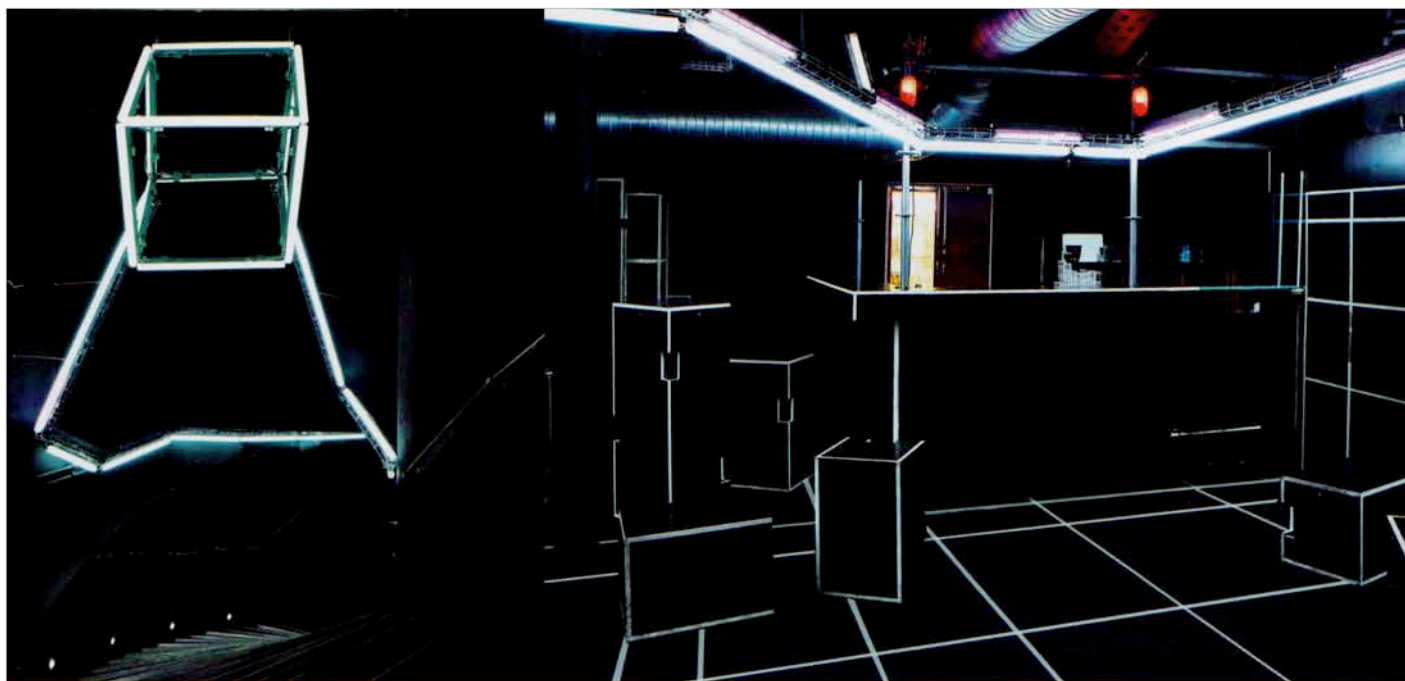


C'est une ambiance rectiligne et phosphorescente qu'EXYZT a imaginée pour l'ouverture de ce nouveau club parisien hébergé dans les murs d'une ancienne imprimerie mythique. Les délais et le budget impartis ne permettant pas une transformation en profondeur de ce lieu entièrement en sous-sol, c'est sur la perception de l'espace que le collectif d'architectes a travaillé en recourant à la lumière noire.

Au cœur du 2<sup>e</sup> arrondissement parisien à quelques encablures de la Place de la Bourse, cette ancienne imprimerie située au 142 de la rue Montmartre, haut lieu de la presse française, est un endroit chargé d'histoire.

Y était en effet fabriqué le quotidien l'Aurore qui publiera notamment le légendaire « J'accuse » d'Emile Zola. Jean Jaurès y serait passé avant d'être assassiné juste en face, devant le Café du Croissant. Fin 2003, le lieu fut transformé en un club baptisé Le Triptyque, une scène musicale alternative à la programmation éclectique qui connut rapidement le succès. Depuis janvier 2008, c'est désormais le Social Club qui occupe ce lieu mythique. Repris par des professionnels des musiques actuelles et des métiers de la culture (dont Manu Barron, ancien directeur artistique de la Condition Publique à Roubaix réhabilitée par Patrick Bouchain), il a fait l'objet de travaux afin de tourner la page Triptyque et de trouver sa nouvelle identité. Un lifting confié au collectif pluridisciplinaire EXYZT\*, spécialistes de l'architecture éphémère, qui avait notamment réalisé le pavillon français de la dernière Biennale d'architecture de Venise en 2006. « La programmation s'oriente clairement vers le clubbing, mais en gardant la possibilité de faire des concerts occasionnels, précise Pier Schneider d'EXYZT. Techniquement, on nous a donc demandé de remettre une cabine DJ pour les accueillir dans de meilleures conditions. Mais en gardant une petite scène. La cabine doit donc être démontable rapidement. Quelques demandes de petits compléments programmatiques, comme un petit bar mobile, un vestiaire agrandi. Mais il s'agissait surtout de se réapproprier le lieu, pour lui donner une nouvelle identité, qui colle avec le nouveau projet, la nouvelle équipe, la nouvelle programmation... » Autre élément





de la commande, faute de temps, d'argent, d'autorisation, celle-ci prévoyait un projet pour une durée d'un an, en attendant la possibilité de réaliser par la suite une intervention plus lourde. Le budget et le temps imparti étaient donc limités, tout comme le champ d'action et les possibilités d'évolution d'un lieu très contraint. L'ancienne imprimerie est en effet constituée d'un vaste réseau de caves avec trois salles principales organisées en U. Entièrement aveugle et en sous-sol, le club est accessible depuis la rue via un escalier qui plonge dans les entrailles du bâtiment situé à l'angle des rues Montmartre et du Croissant.

Par sa durée de vie, cette commande est inédite pour le collectif, plutôt coutumier des installations éclair et souvent spectaculaires dans des situations événementielles (Nuit Blanche, Festival des 3 Eléphants, Eme3 à

Barcelone...). « La fonction club réapparaît quasi systématiquement dans nos projets. Ça permet d'aborder l'architecture sous l'angle de la fête, poursuit François Wunschel. Nous travaillons en permanence avec ces trois éléments : l'image, le son, l'espace. Le club est le point de rencontre de tout cela, avec en plus un élément humain de rencontre, la dimension tribale, sociale. » Leurs riches expériences à travers le monde ont ainsi constitué la matrice de la nouvelle identité du Social Club. Ils qualifient leur projet de « cosmétique », savant dosage de lumière et de couleur combiné à la réorganisation des différents espaces. L'idée principale réside en l'utilisation de peintures fluorescentes invisibles mais réactives à la lumière noire afin de modifier la perception du lieu. Première étape, redonner sa virginité au club : « Le premier geste a été de neutraliser le lieu, explique Pier Schneider, en le

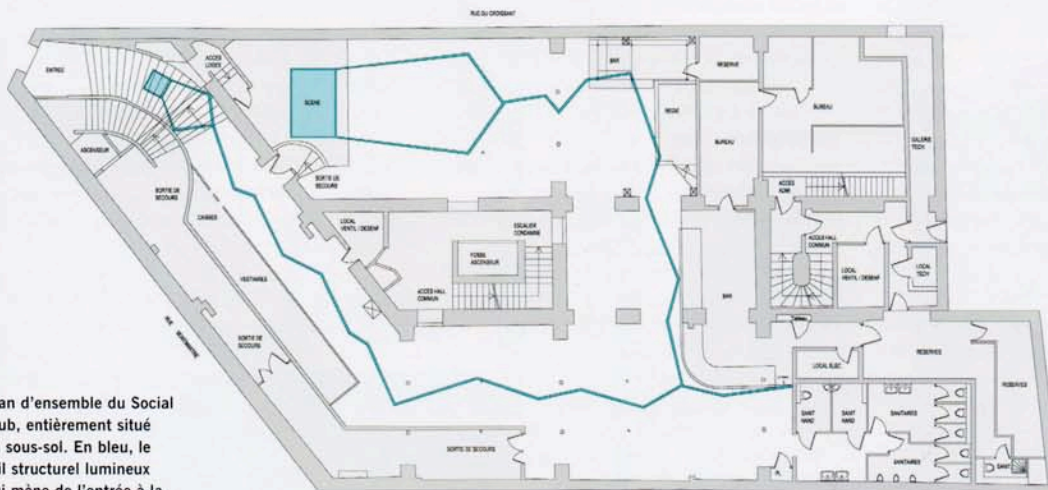
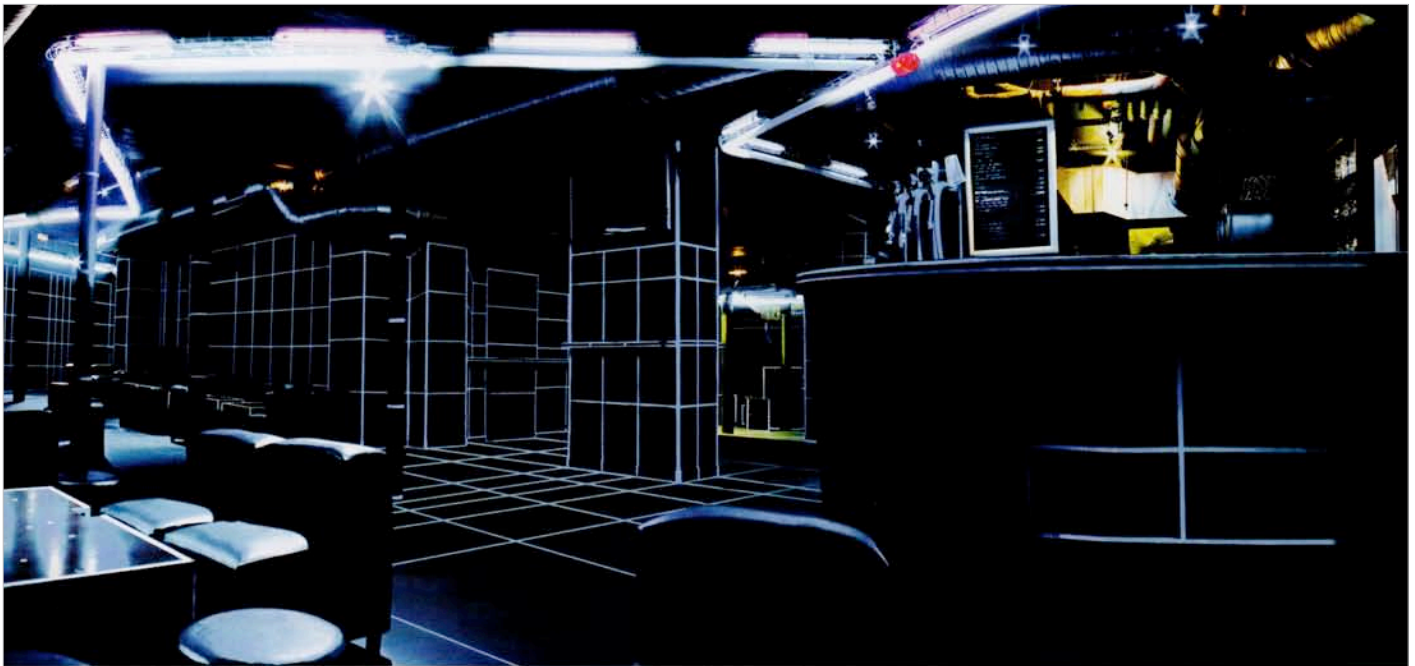
repeignant entièrement en noir mat, comme un énorme tableau noir. On a gommé l'ensemble de l'espace. Maintenant, il est prêt à être réveillé, en utilisant toutes les arêtes, tous les redents de la surface. » Puis sur cette base s'étirent du sol au plafond des lignes parallèles et perpendiculaires peintes qui quadrillent l'espace et enveloppent les différents volumes. Une identité graphique simple et efficace que l'on découvre seulement avec l'activation de la lumière noire. Quant à la cabine DJ située au fond du club, elle est visuellement reliée à l'entrée et au vestiaire via un rail structurel lumineux auquel sont fixés des tubes de LED colorés et les néons de lumière noire qui révèlent les peintures.

Maryse Quinton

\* voir amc n° 165, novembre 2006, pages 38-42, « EXYZT, performances permanentes ».



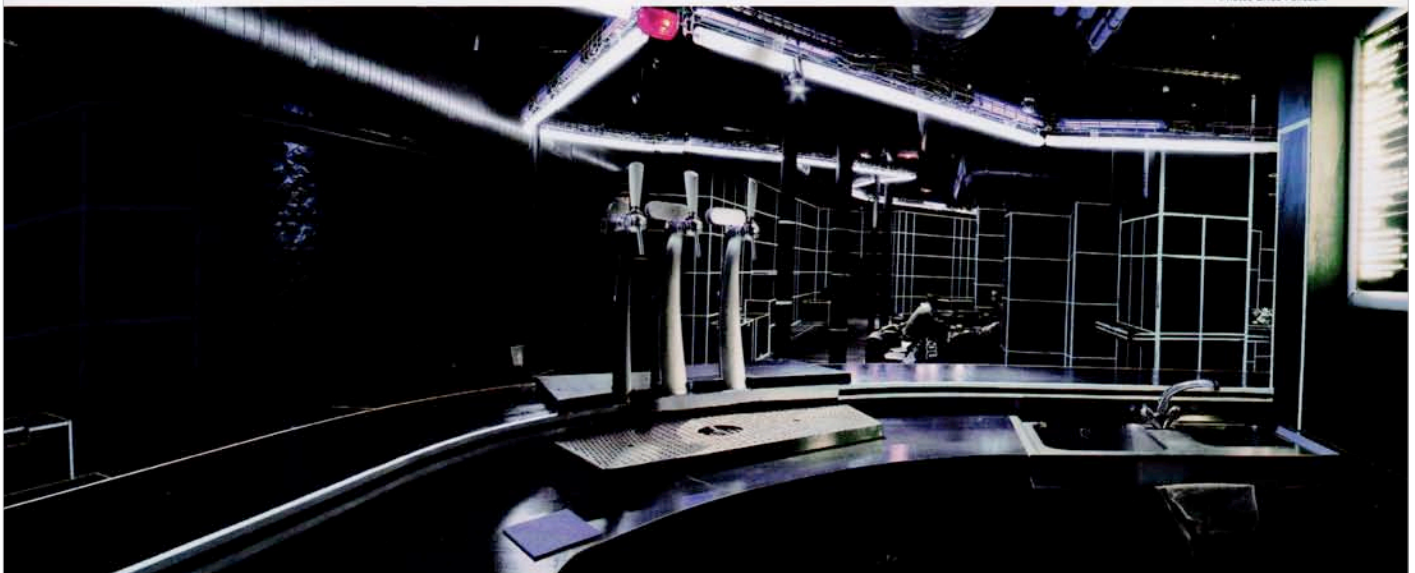




Plan d'ensemble du Social Club, entièrement situé en sous-sol. En bleu, le rail structurel lumineux qui mène de l'entrée à la cabine DJ.

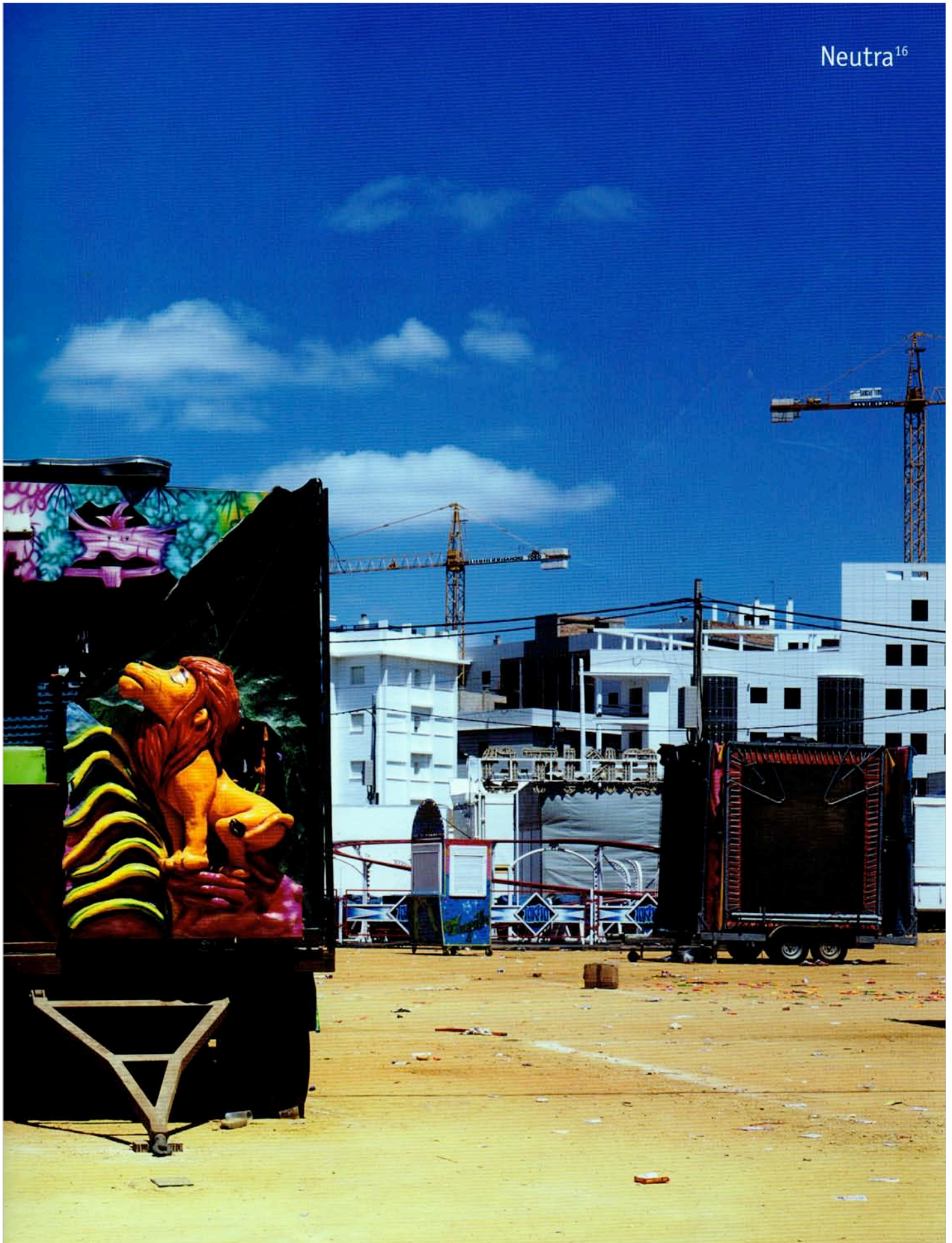
**LIEU :** 142 rue Montmartre, Paris 2<sup>e</sup>.  
**Maîtrise d'œuvre :** EXYZT ; Pier Schneider et François Wunschel, suivi du projet ; Phil Dean, Daya Bakker, Alex Römer, Christophe Gouttes, Gonzague Lacombe, Dagmar Dudinsky et Rozenn Couturier, équipe projet.  
**Maîtrise d'ouvrage :** SAS La Sociale.  
**SURFACE :** 450 m<sup>2</sup>.  
**COÛT :** 50 000 €.  
**CALENDRIER :** 2-14 janvier 2008, chantier performance ; 16 janvier 2008, ouverture.  
**ENTREPRISES :** Château Cyborg, Light Up.

Photos Brice Pelleschi





Neutra<sup>16</sup>





# EXYZT: la rave constructiva

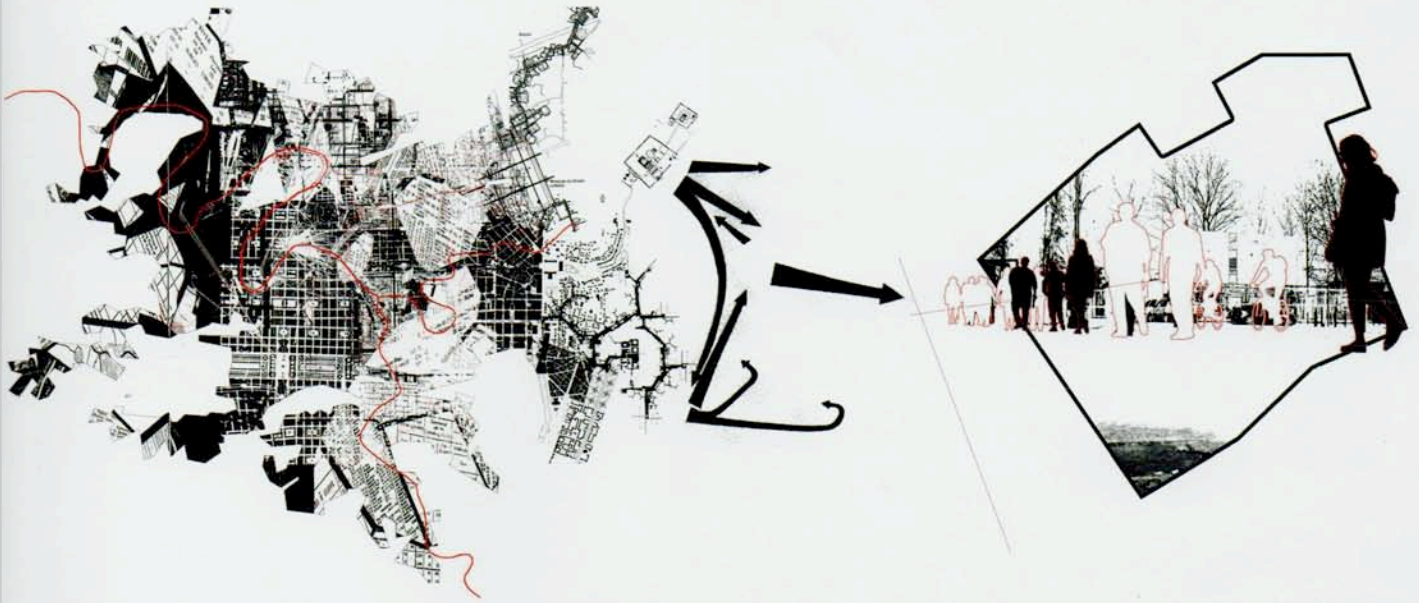
Texto: **Vidal Romero**



DE TODAS LAS FORMAS DE FIESTA QUE HA PRODUCIDO LA CULTURA MODERNA, LA RAVE ES, A LA VEZ, LA MÁS LIBRE Y LA MÁS COMPLEJA, POR LA SENCILLA RAZÓN DE QUE CARECE DE MOTIVACIONES. LEJOS DE NINGÚN REFERENTE SOCIAL, POLÍTICO O ARTÍSTICO, EL PÚBLICO QUE ACUDE A UNA RAVE SÓLO TIENE UNA COSA EN COMÚN: EL DESEO POR LA FIESTA EN SÍ MISMA; NO EXISTE NINGUNA VOLUNTAD DE PERMANENCIA, NINGÚN DISCURSO AL QUE PLEGARSE, SÓLO HAY EMBUDO Y ESCAPISMO EN SUS EXPRESIONES MÁS PURAS. EXYZT, UN MUTANTE COLECTIVO PARISINO QUE AGRUPA A ARQUITECTOS, DISC-JOCKEYS, DISEÑADORES, INFORMÁTICOS Y HASTA COCINEROS, TRABAJA EN UNA TRASLACIÓN DE LAS PARTICULARES ÉTICAS Y ESTÉTICAS DE LA CULTURA RAVE A ESE CAMPO DE BATA QUE ES LA ARQUITECTURA.

**PALABRAS CLAVE:** RAVE; ARQUITECTURA EFÍMERA; COMUNIDAD; CONTROL SOCIAL; ESPECTÁCULO; DOMESTICACIÓN.





#### ARCHITECTURE DU RAB

Una aproximación arquitectónica híbrida. Localización: Parc de la Villette, París, Francia. Ejecución: 05.05.2003 > 12.06.2003.

Área de juego: Parcela de 335 m². Programa: Instalación habitada. Producción: Exyzt. Organizaciones colaboradoras: EPPGHV (Entidad Pública del Parc de la Grande Halle de la Villette). Empresa colaboradora: Layher.

### La fiesta eterna

"En el centro del rave existe una tautología: se trata de celebrar la celebración. La tautología es el embeleso, dijo alguien alguna vez. Cuando la máquina deseante del rave empieza a escacharrarse (...), cuando tú eres una de sus piezas, no hay sensación más placentera"<sup>1</sup>.

/1/

Reynolds, Simon. 'Androginia en el Reino Unido: cultura rave, psicodelia y género'. *Las culturas del rock*. Pre-Textos, Madrid, 1999.

Aunque ya existían precedentes (las *warehouse parties* clandestinas de la década de los sesenta, en las que jóvenes *mods* se reunían a escuchar clásicos de Northern Soul), las *raves*, tal y como se conocen hoy, tienen su origen en la Inglaterra de finales de los ochenta; una Inglaterra sometida a los rígidos ideales políticos del partido conservador, enterrada en una crisis social y económica, cuya mayor víctima era la juventud. En ese contexto social, los clubes se convirtieron en la válvula de escape perfecta para toda una generación: el *acid house* acababa de aterrizar en las islas y una nueva liturgia acerca de la fiesta lo hacía a su lado. Una liturgia que, con la música como catalizador, conseguía esa sensación de hermanamiento, esa comunidad "donde cada uno se integra

aunque sea de manera polémica"<sup>2</sup>. En el caso de las *raves*, todo esto se traducía en una gran masa de público, feliz y hermanada, vertebrada alrededor de la música y sin estrellas a las que rendir pleitesía. Porque, a diferencia de lo que sucede en los conciertos de rock, el disc-jockey —al menos en aquellos primeros tiempos— era uno más dentro de la comunidad. Sin cara, sin rasgos definidos, tan sólo una pieza dentro de un engranaje en el que Simon Reynolds supo identificar esa "máquina deseante" que Deleuze y Guattari describieran como "un sistema no centrado, no jerárquico y no significativo (...), definido tan sólo por una circulación de estados". La *rave*, en fin, se refiere a sensaciones, no a significados.

/2/

Pujol Cruells, Adrià. 'Ciudad, Fiesta y Poder en el Mundo Contemporáneo'. *Liminar. Estudios sociales y Humanísticos*, diciembre 2006, año/vol. IV, número 002. Universidad de Ciencias y Artes de Chiapas. Págs 36-49.

En un brillante ensayo 'Out of sight out of mind: an analysis of rave culture' ('Fuera de vista fuera de la mente: un análisis de la cultura rave') Helen Evans<sup>3</sup> añade una perspectiva social y cultural a tanto hedonismo desatado, al recordar que "tradicionalmente, el papel de la subcultura ha sido el de subvertir y desafiar.

Y aunque la rave no es una subcultura, sí forma parte de una cultura popular y lleva implícitos todos los síntomas de la condición postmoderna". Es decir, si el papel de todas las subculturas hasta ese momento había sido el de diferenciarse de las anteriores (el punk, por ejemplo, se reconocía en su negación a la cultura oficial, o en su marginalidad respecto a la cultura de masas), la cultura *rave* reafirma su propia particularidad al ignorar cualquier confrontación, al aislarse en una burbuja propia, libre de compromisos estilísticos, visuales o incluso sociales. "La mayor diferencia entre las subculturas tradicionales y la *rave*", prosigue Evans, "radica en que esta última está definida por una actividad, más que por una identidad (...). Al situarse aparte de la cultura de masas, las subculturas se dejan arrastrar por mecanismos de control social. La *rave*, en cambio, al evitar una identidad reconocible, escapa también de los intentos de la cultura oficial por absorber esa identidad". Sin pretenderlo, la *rave* se transforma así en un poderoso armamento para la subversión cultural, "una herramienta que permite a los jóvenes manipular los mecanismos de la disciplina y el control social".

/3/

Evans, Helen. *Out of sight out of mind: an analysis of rave culture*. Wimbledon School of Art, Londres, 1992.





#### COUNTRYSide SUB-MARINE

Un ambiente de cóctel para la inmersión. Localización: Lassay les Chateaux, Francia. Ejecución: 28.07.2006 > 29.07.2006. Área de juego: Sommet de la coline. Programa: Bar y Pantalla de vídeo. Concepto: Exyzt. Co-Producción: Festival des 3 Elephants, Exyzt, Château Cyborg. Empresas colaboradoras: Layher, Château Cyborg, RS Concept, RLB Distribution, Optoma® V2M, Oray, Apple Computer.

### La construcción de la rave

Dado su particular carácter en los márgenes de lo legal, las primeras *raves* se celebraban en espacios abandonados, sin un uso lucrativo: viejos almacenes, fábricas olvidadas, graneros semide-ruidos en algún lugar de un bosque cercano a la ciudad. Espacios alejados del entorno urbano y del control social, que aportaran una mínima infraestructura sobre la que situar los elementos básicos de la fiesta y que, al mismo tiempo, no supusieran una barrera para la misma. Esa búsqueda de un no lugar está también implícita en el primer punto del particular decálogo de actuación de Exyzt:

"Solemos escoger lugares que no estén regulados por el mercado inmobiliario o el control social. Entre otros: páramos, espacios sobrantes o espacios abandonados. También trabajamos en espacios

flexibles/neutrales proporcionados por eventos como festivales o exhibiciones".

El aspecto exterior de **Le Rab**, primer proyecto del colectivo —aunque en el caso de Exyzt sería más preciso hablar de *acciones*, y no de *proyectos*—, recuerda de manera poderosa a las estructuras efímeras que suelen levantarse para festivales y *raves*: un mecano inestable de andamios modulares en el que se encajan tablonos, redes, chapas, plásticos, luminarias y todo tipo de materiales de desecho, construido en un solar en desuso, dentro del Parque de la Villette, en París. La idea era probar que cualquiera puede recuperar los espacios informales dentro de la ciudad, ya que "esos espacios, olvidados por el planeamiento urbano, son la base de una democracia y aportan libertad de expresión e intercambio". Le Rab es, por tanto, un marco para la

celebración y el encuentro, construido y gestionado a espaldas del control social. "Lo que producimos", afirma Exyzt en otro punto de sus intenciones, "es arquitectura de código abierto. Si el espacio está constituido por dinámicas de intercambio, entonces todo el mundo puede ser el arquitecto del mundo que le rodea".





#### S.E.T. > STATION EXTRA TERRITORIALE

Plataforma de lanzamiento habitada para la Torre Agbar. Localización: Poble Nou, Barcelona, España. Ejecución: 20.10.2005 > 23.10.2005. Área de juego: Parcela de 180 m². Programa: Instalación habitada, performance audiovisual, aperitivo arquitectónico. Concepto: Exyzt. Producción: Eme3, Exyzt. Ejecución: Equipo Exyzt, Mat Gorski, 3RS, Coloco, Artistas invitados. Organizaciones colaboradoras: Eme3, Organiza ADN asociación cultural. Empresas colaboradoras: Layher, Apple computer, Optoma, Décathlon, Air liquide, Malrieu distribution.



### El espectáculo

Fieles a un sistema de construcción rápido y asequible ("La arquitectura es una aventura en el tiempo. Nos gusta efímera y densa"), los miembros de Exyzt no desprecian, sin embargo, las cualidades espectaculares en sus propuestas. "Una proyección de vídeo puede ser una fachada", como sucedía en **Station Extra Territoriale**, una instalación, realizada en un solar vacío del Poble Nou, en Barcelona, que simulaba el despegue hacia el espacio de la vecina —y para muchos detestada— Torre Agbar. Más allá de la chanza alrededor de la torre diseñada por Jean Nouvel, la estructura construida, de varias plantas de altura, contenía espacios habitables para el equipo que trabajaba montando la instalación. Un despliegue importante, sobre todo si se tiene en cuenta que el objetivo último de la instalación era servir de marco a algo tan sencillo como una proyección de vídeo.

Pero la espectacularidad es moneda común en las instalaciones de Exyzt. **Country-side Submarine**, un espacio encargado por el Festival des 3 Elephants, en el que se combinaban un bar con proyecciones de vídeo y disc-jockeys en directo, no deja de ser una reinención, futurista y sacada de escala, de esos camiones sobre los que está montado el equipo en algunas *raves* campestres. Una escenografía que al final resulta más impactante que la propia actividad que se desarrolla dentro; un foco de atención, dentro del entorno del festival, con más protagonismo que los mismos escenarios principales. Y, también, ¿por qué no?, la prueba evidente de que es posible cuidar más la estética en esas ciudades en miniatura que son, en el fondo, los festivales de verano. A fin de cuentas, se trata de que el habitante —el público— se sienta a gusto en el espacio que va a ser su casa durante unos días.

Construido siguiendo un esquema parecido, aumentando incluso la dosis de espectáculo, **Ektop#1** pretendía simular "los restos de un experimento espacial del siglo XXI"; una forma que, sin duda, debe mucho al imaginario de Archigram, héroes reconocidos para el colectivo francés. Una superestructura diseñada para la noche en blanco de París, cuya presencia resultaba mucho más imponente que su función: armada con proyectores y cámaras de vídeo, el sistema grababa imágenes del público y las proyectaba sobre los muros circundantes, en un extraño —y también un poco simple— juego de espejos y reflejos, que convertía a gente anónima en la propia obra de arte: de nuevo, la disolución entre público, artistas y medio de transmisión.



**EKTOP#1**

*Satélite Urbano en el Jardín de "les Halles". Localización: Jardín Céntrico, París, Francia. Ejecución: 01.10.2005. Programa: Satélite de jardín. Producción: Carat Culture. Organizaciones colaboradoras: Marie de Paris, SEM Paris-centre. Empresas colaboradoras: Apple Computer, Layher, Optoma, RS concept, RLB. Distribución: Malrieu Distribution.*

**La rave domesticada**

Veinte años después de las primeras fiestas ilegales, la cultura oficial ha encontrado por fin resquicios para apropiarse de la subcultura *rave*, que pasan por la adopción y mercantilización de sus modos de actuación y su traslación a recintos, digamos, domesticados. Festivales como el Sónar de Barcelona no dejan de ser grandes *raves* consentidas, jaleadas por las instituciones públicas bajo la excusa del apoyo a las culturas emergentes, pero que en realidad esconden intereses turísticos y comerciales. La divinización de los disc-jockeys, cada vez más cerca en estatus a las grandes estrellas de la música *mainstream*, es otro ejemplo de esa disolución paulatina de lo que una vez fue sentimiento comunal.

Exyzt, tentado también por esa cultura oficial de la que afirma huir en sus manifiestos, ha terminado por aceptar encargos, pero sólo para atentar contra el sistema desde su interior. Fue así como, seleccionado por el gobierno francés para participar en la décima edición de la Bienal de Arquitectura de Venecia, el colectivo decidió crear, en vez de una instalación espectacular pero vacía de vida, un espacio en el que se pudiera producir la vida diaria. La **Metavilla**,

según la memoria del proyecto, "es el acto de transformar una cáscara vacía en un lugar lleno de vida, generosidad y libertad". Algo que, de alguna manera, supondría un eco de la vida tradicional en las villas venecianas. Para ello, Exyzt utilizaría sus ya clásicos sistemas de andamiaje *Layher*, sus telas, sus construcciones de luz —que, más que nunca, recuerdan las técnicas de *glowsticking*— tan habituales en las *raves*— y esos extraños montajes que gestionan los suministros: una estética retrofuturista donde la experiencia sensorial lo es todo.

/4/

Forma de baile sujetando pequeñas barras que brillan en la oscuridad.

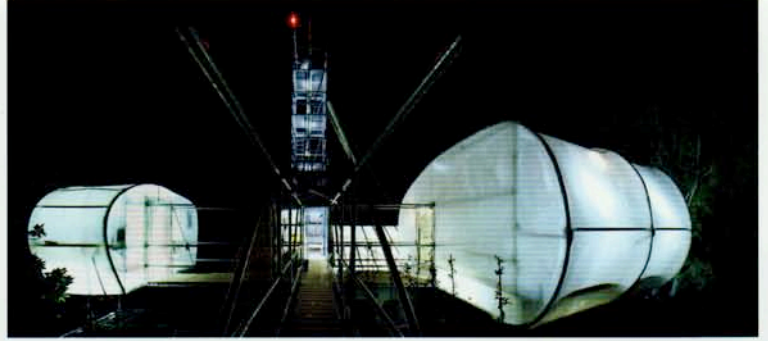
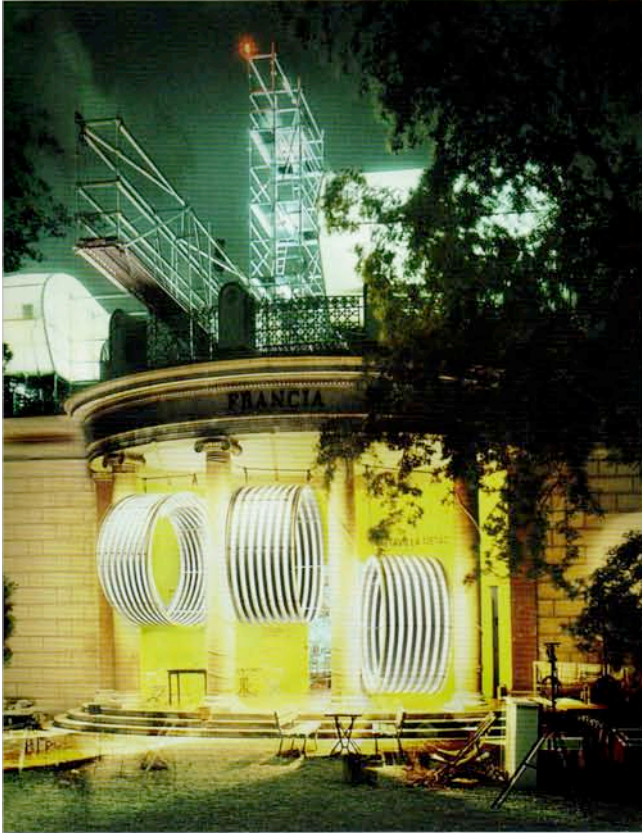
"Más que una manera alternativa de exponer arquitectura, Metavilla exhibe las acciones que se producen en la vida diaria, incluyendo dormir, asearse, comer, trabajar y descansar. Ese espacio público que es una exposición puede convertirse en tu propio hogar: es lo que sucede en Metavilla".

Metavilla se convierte, de este modo, en la perfecta "máquina deseante", un espacio donde los límites

—entre lo público y lo privado, entre actor y espectador, entre vida y arte— se disuelven por completo.

Los miembros de Exyzt, por supuesto, no son los primeros en exhibirse delante del público. Pero en su favor hay que señalar que su manera de instalarse en el espacio no es la habitual. A diferencia del artista que se enclaustra en una urna, para que el público pueda ver cómo trabaja, ellos ofrecen un trabajo ya terminado, listo para ser ocupado. Y tampoco es su intención ponerse en un pedestal desde el que el público pueda admirarlos. Antes bien, prefieren mezclarse con él, formar parte de la masa en esa celebración que son sus proyectos. Después de todo, otro de los puntos de su ideario señala que es "el proceso dinámico, basado en la interacción entre el público y su entorno, el que realmente da forma a nuestros proyectos". O, dicho con otras palabras, los proyectos de Exyzt no están pensados para ser observados, sino para ser vividos y disfrutados. Sus habitantes —el público, la comunidad— y la absoluta libertad de movimientos de que gozan —bajo la consigna "reacciona y actúa"— constituyen una pieza indispensable dentro de su proceso de diseño. ●





### METAVILLA

Reconversión del pabellón francés en una villa habitada. 10ª Bienal Internacional de Arquitectura, Venecia, Italia. Localización: Pabellón Francés, Venecia, Italia. Ejecución: 10.09.2006 > 19.11.2006. Arquitecto invitado: Patrick Bouchain. Comisariado: Francis Lacroche. Concepto y construcción: Exyzt. Organizaciones colaboradoras: Ministerio de Asuntos Exteriores, Ministerio de la Cultura y la Comunicación, de Francia. Empresa colaboradora: Layher, RS Concept, RLB Distribution, Oray, Matrieu Distribution, Apple Computer. Artistas, arquitectos y constructores colaboradores: Daniel Buren, Liliana Motta, Michel Onfray, Lucien Kroll, Jean Lautrey, Igor Dromesko, Pierre Giner, Encore Heureux, Arc en rêve, Villa Noailles, GAU: DI, Le Channel.





## Is the party ending? The cat's grin

eyes of the Minotaur and  
eyes met for the first time,  
recognised each other. \*

MUK, JOHN. *Victimas*. Caja Murcia, Murcia.  
This is a catalogue of 67 structures offered  
to Berlin. One possibility is that the 67  
tunes could be constructed in two 30-year  
cycles; another is that none of them is  
constructed. The third possibility would be only  
being constructed. The decision depends on  
the city of Berlin and its inhabitants.

an effect which has predomi-  
ner any other feature in the cele-  
of Enric Miralles. All the cards  
in the table, on a precise place in  
space: there we find intentions,  
characters, events... ready to rec-  
ognise themselves in each other and be  
and plotted.

ce for gathering and celebration,  
and party, which does not intend  
its presence in the world but is  
to be discovered to take part in it  
the force and expressivity possible.  
places as always, used once more,  
can assemble the liveliest and  
ready-for situation with objects sur-  
rounding. There, we face up to situa-  
tions which only exist as long as they are  
there and different, and which  
in full meaning in their fate. Just  
as the party only exists—and is  
the same—when the social group  
at each moment celebrates and  
exists. Fabricated situations where  
the game is available to the individual  
architecture; everything lies waiting  
to be incorporated and make them  
in-form them, with no heading  
but the one stemming from action,  
an argument other than starting  
game, no time other than that the set of all  
gathering there, with no charac-  
ters than the ones appearing, show-  
elves or being un-veiled thanks to  
it for a gesture which, completely  
subjective, moves us to discover  
relate to the medium we are in and  
wish to inhabit our surroundings.

egree zero, in the middle of the  
lled abundance around us, where  
it is the only thing connecting us  
with what is split, hinting at the  
which simultaneously joins and  
inhabit the space separating us  
of god and man are linked in the  
his space without density, a place  
of presence and of the other, then  
in and heritage, culture and civili-  
t and life. Its momentary repre-  
perhaps a support, is drawn as a  
ed using the possible actions that  
place in it, glimpses of vectors  
ions, surfaces and folds which

when superimposed refer back to different  
considerations in terms of space and time.  
In its establishments and installations will  
appear where delays can be caused, differ-  
ent behaviours will arise in old characters  
from new impulses, particular energies  
will manifest themselves restoring the  
presence of things among the inflation of  
images drowning us.

One way of doing this, just like movement  
in dance, is measuring the shifting of bod-  
ies along the space of this representation  
and marking its own limits outside those  
already in place. A doing devoid of precon-  
ceived ideas and in constant experimenta-  
tion, which also acts as a rehearsal of a lan-  
guage common to those who live it. An  
action which is always renewed, although  
repeated, and always risky, although safe,  
and inevitably links us with the corporeity  
of the other and each other.

There is no longer a single point of view,  
nor can we talk of a single scene. Each  
glance unveils and proposes a space pres-  
ent there, which becomes part of the work  
itself and of the effectual history accompa-  
nying it. It is not possible to close it, it is a  
continued opening. ■

## EXYZT: THE CONSTRUCTIVE RAVE

Text: Vidal Romero

**KEY WORDS:** RAVE; EPHEMERAL  
ARCHITECTURE; COMMUNITY; SOCIAL  
CONTROL; SHOW; DOMESTICATION.

OF ALL THE FORMS OF PARTY THAT MODERN  
CULTURE HAS PRODUCED, THE RAVE IS, AT  
THE SAME TIME, THE FREEST AND THE MOST  
COMPLEX, FOR THE SIMPLE REASON THAT IT  
LACKS MOTIVATIONS. FAR FROM ANY  
SOCIAL, POLITICAL OR ARTISTIC POINTS OF  
REFERENCE THE PUBLIC THAT ATTEND A  
RAVE ONLY HAVE ONE THING IN COMMON:  
THE WISH TO PARTY ITSELF; THERE IS NO  
DESIRE FOR PERMANENCE, NO DISCOURSE  
TO JOIN, ONLY HEDONISM AND ESCAPISM IN  
THEIR PUREST FORMS OF EXPRESSION.  
EXYZT, A MUTATING PARISIEN COLLECTIVE  
MADE UP OF ARCHITECTS, DISC-JOCKEYS,  
DESIGNERS, IT TECHNICIANS AND EVEN  
CHEFS, IS WORKING TOWARDS THE SHIFTING  
OF THESE PARTICULAR ETHICS AND AES-  
THETICS OF THE RAVE CULTURE TO THE BAT-  
TLEFIELD THAT IS ARCHITECTURE.

### The eternal party

"There is a tautology at the heart of the rave:  
it is celebrating celebration. Someone once said  
tautology is exciting. When the desiring machine  
of the rave starts to break down (...), when you are  
just a part of it, there is no better feeling".

/1/  
REYNOLDS, SIMON. *Androginia en el Reino Unido:  
cultura rave, psicodelia y género*. Las culturas del  
rock. Pre-Textos, Madrid, 1999.

Although precedents already existed (the  
clandestine warehouse parties of the six-  
ties where young mods got together to lis-  
ten to Northern Soul classics), raves, as  
they are known today, have their origin in  
England in the late eighties; England was  
at this point subject to the rigid political  
ideals of the conservative party, buried in  
a social and economic crisis, where the  
greatest victim was the younger genera-  
tion. In this social context, clubs became  
the perfect escape valve for an entire gen-  
eration: acid house had just landed on the  
British Isles, together with a new gospel  
regarding partying. A gospel which, using  
music as a catalyst, achieved the feeling of  
fraternity, the community where "every-  
one is integrated, though in a controver-  
sial manner". In the case of raves, all this  
became a happy and fraternal mass audi-  
ence, structured around music and with  
no stars to worship. Because, in contrast to  
what happens in rock concerts, the disc-  
jockey, at least initially, was just another  
member of the community. Faceless, with  
no defined features, just another piece in  
the machinery where Simon Reynolds  
identified the "desiring machine" which  
had been described by Deleuze and Guat-  
tari as an "acentred, nohierarchical, non-  
signifying system (...), defined solely by a  
circulation of states". To sum up, rave,  
refers to sensations, not meanings.

/2/  
PUJOL CRUELLES, ADRIÀ. "Ciudad, Fiesta y Poder  
en el Mundo Contemporáneo", in *Liminar*, Estudios  
sociales y Humanísticos, December 2006.  
year/vol. IV, issue 002, Universidad de Ciencias y  
Artes de Chiapas. pp 36-49.

In a brilliant essay 'Out of sight out of  
mind: an analysis of rave culture' Helen  
Evans<sup>1</sup> endows all this unleashed hedon-  
ism with a social and cultural perspec-  
tive, by reminding us that 'traditionally, it  
has been the place of 'subculture' to sub-  
vert and challenge. As I stated in the  
introduction to this dissertation, rave is  
not a subculture but could be defined as a  
part of popular culture, and it exhibits all  
the symptoms of the post modern condi-  
tion'. That is to say, if the role of all sub-  
cultures up until then had been to set  
themselves apart from the previous ones  
(punk, for instance, could be distin-  
guished by its refusal to accept official  
culture, or by its being on the edge of  
mass culture), rave culture reaffirms its  
own singularity by ignoring all confronta-  
tion, isolated within its own bubble, free  
of stylistic, visual or even social commit-  
ments. "The major distinction between  
rave and traditional subcultures", contin-  
ues Evans, "is that rave is defined by an  
activity rather than as an identity (...). By  
setting themselves apart from and differ-

ent from mass culture, subcultures  
become implicated in mechanisms of  
social control. Rave, on the other hand,  
'tactically' escapes from fixed identity,  
despite official culture's attempt to force  
a fixed identity onto it". Unintentionally,  
the rave thus transforms itself into a  
powerful weapon for cultural subversion,  
as it "is a procedure which enables young  
people to manipulate the mechanisms of  
discipline and social control".

/3/  
EVANS, HELEN. *Out of sight out of mind: an  
analysis of rave culture*. Wimbledon School of Art,  
London, 1992.

### The construction of the rave

Given their particular position on the  
fringes of legality, the first raves were  
held in abandoned spaces, and didn't aim  
to make money: old warehouses, forgot-  
ten factories, semi-derelict barns in some  
part of a wood near the city. Spaces far  
from urban surroundings and social con-  
trol providing a minimal infrastructure  
on which to place the basic elements of  
the party, without hindering them at the  
same time. This search for a non-place is  
also implicit in the first point of Exyzt's  
particular decalogue of action:

"We usually choose places that are not  
regulated by the real estate market or  
social control. Including: wastelands, left-  
over or abandoned spaces. We also work  
in flexible/neutral spaces provided by  
events like festivals or exhibitions".

The external appearance of *Le Rab*, the  
collective's first project—although in the  
case of Exyzt it is more precise to talk of  
actions, not projects—, is a powerful  
reminder of the ephemeral structures that  
are usually assembled for festivals and  
raves: an unstable mecano of modular  
scaffolding which accommodates planks,  
nets, metal sheeting, plastic, lighting and  
all sorts of discarded materials, built on a  
derelict plot within the Parc de la Villette,  
in Paris. The idea was to prove that anyone  
can recover informal spaces within the  
city, as "these spaces, forgotten by urban  
planning, form a base for a democracy and  
provide freedom of expression and  
exchanges". *Le Rab* is therefore a frame-  
work for celebration and meetings, con-  
structed and managed behind the backs of  
social control. "What we produce", states  
Exyzt in another part of its intentions, "is  
open code architecture. If the space is  
formed by the dynamics of exchange, then  
anyone can be the architect of the world  
around him".

### The show

Although faithful to a quick and affordable  
construction system ("Architecture is an  
adventure in time. We like it to be ephemer-



al and dense"), Exyzt members do not shun spectacular qualities in their proposals. "A video projection can be a façade", as happened in **Station Extra Territoriale**, an installation carried out in an empty plot in Barcelona's Poble Nou, simulating the take-off of the neighbouring and much-detested Torre Agbar. Beyond the fun surrounding the tower designed by Jean Nouvel, the structure built, several floors high, contained spaces that could be occupied by the team working on the installation's assembly. This was an important deployment, especially considering that the ultimate aim of the installation was to act as framework for something as simple as a video projection.

But extravaganza is common currency in Exyzt's installations. **Country-side Submarine**, a space commissioned by the Festival des 3 Elephants, where a bar combining video projections and live disc-jockeys, is still a reinvention, futuristic and taken out of scale, of the lorries that sometimes hold the equipment for some raves in the country. In them, the background scene is more striking than the actual activity being held there; a centre of attention within the surroundings of the festival, with greater protagonism than the main stages themselves. And also, why not? The obvious proof that it is possible to pay more attention to aesthetics in these summer festivals which are basically miniature cities. After all, the aim is to make the inhabitants, the public, feel comfortable in the space that is to be home for a few days.

Built following a similar scheme, even increasing the amount of performance, **Ektop#1** aimed to emulate "the remains of a twenty-first century space experiment"; a form which indubitably is greatly influenced by the imagery of Archigram, recognised heroes for the French collective. A superstructure designed for Paris's White Night, the presence of which was much more impressive than its function: equipped with projectors and video cameras, the system recorded images of the audience and projected them on the surrounding walls in strange, and also rather simple games with mirrors and reflections which transformed anonymous people into the work of art itself: once again merging public, artists and means of transmission.

#### The domesticated rave

Twenty years after the first illegal parties, officialdom has finally found cracks through which to appropriate the rave subculture, including adopting and commercialising its forms of action and moving them to venues we could describe as domesticated. Festivals such as Barcelona's Sonar Festival are still large approved raves, cheered on by public institutions under the pretext of supporting emerging cultures, while actually masking tourism and commercial interests. The deification of disc-

jockeys, whose status is increasingly catching-up with the great stars of mainstream music, is another example of how what was once a common feeling is dissolving.

Exyzt, also tempted by this official culture which its manifestos claim it flees from, has eventually started accepting commissions, but only to attack the system from inside. This was how, selected by the French government to take part in the tenth Venice Architecture Biennale, the collective decided to create a space where daily life could take place, instead of a spectacular installation devoid of life. The **Metavilla**, according to the project's report, "is the act of transforming an empty shell into a place full of life, generosity and freedom". Something that in some way would represent an echo of the traditional life of Venetian villas. In order to do this, Exyzt used its now classic Layer scaffolding systems, its cloths, its lighting constructions (which remind us more than ever of the glowsticking techniques which are so common in raves) and the strange set-ups that hold the utilities: retro-futuristic aesthetics where sensorial experience is everything.

/4/  
Form of dance holding small bars that shine in the dark.

"More than just an alternative way of exhibiting architecture, Metavilla exhibits actions produced in daily life, such as sleeping, washing, eating, working and relaxing. The public space which is an exhibition can become your own home: this is what happens in the Metavilla".

Metavilla thus becomes the perfect "desiring machine", a space where limits—between public and private, actor and spectator, life and art—dissolve completely.

Of course, Exyzt members are not the first to show off before the public. However, it must be said in their favour that their way of installing themselves in space is not the usual one. Unlike the artist who shuts himself into a glass cage for the public to see how he works, they offer finished work, ready to be occupied. Nor is it their intention to put themselves on a pedestal for public admiration. They would rather mix with the public, be part of the masses in the celebrations that are their projects. After all, another point in their ideology signals that it is "the dynamic process, based on the interaction between the public and their surroundings, which really shapes their projects." Or, in other words, Exyzt's projects aren't intended to be seen, but to be lived in and enjoyed. Their inhabitants—the public, the community—and the absolute freedom of movements they enjoy—under the motto "react and act"—constitute a vital part of their design process. ■

## OLYMPIC PARIS A festive layout for a global event

Meeting with Yona Friedman  
Julien Beller

**KEY WORDS:** URBAN RECYCLING;  
TOWN PLANNING FOR EVENTS;  
FREE SPACE; PLACE FOR CELEBRATION;  
EXTRAORDINARY AND EVERYDAY.

NOWADAYS, EVEN THE MOST HISTORICALLY ICONIC CITIES FOLLOW THE CRAZE FOR HOSTING LARGE EVENTS WITH A GLOBAL IMPACT TO PUT THEMSELVES ON THE MARKET OF ATTRACTIVE AND TREND-SETTING METROPOLISES. PARIS IS NO EXCEPTION TO THIS OBSESSION, PROBABLY BECAUSE SHE NEEDS TO CONTINUE TO BE A VEDETTE IN AN EVER-GROWING AND COMPETITIVE CAST OF CITIES. *STARCHITECTURE*<sup>1</sup>, SHINY AND EXPENSIVE, PLAYS A CRUCIAL ROLE IN THE SIMULTANEOUS COMMERCIALISATION OF THE EVENT AND OF THE CITY, BUT RARELY TAKES THE ACTUAL NEEDS OF ITS INHABITANTS INTO ACCOUNT. HOWEVER, IN THIS CONTEXT, IDEAS APPEAR THAT PROPOSE CREATIVE ALTERNATIVES WHICH AIM TO UNIFY THE MATERIALISATION OF ARCHITECTURES FOR EVENTS WITH A LASTING AND COMPLEX CONSTRUCTION OF CELEBRATION.

/1/  
Anonymous concept originally found on Internet. Phenomenon that establishes a connection between part of architectural production with celebrity-seeking through the impact of mass media. Its origin lies in the use of architecture as a brand image, which has led to the obsession of certain clients (mainly public) to employ "big names", and of some architects supposedly to belong to a star elite with global media ranking. All of this has greatly influenced architectural culture—competitions, publications, schools—burdening it with the need to be spectacular and exceptional.

Tuesday, January 8 11:30 am. After parking my scooter on Garibaldi Boulevard opposite the UNESCO building in Paris I ring the bell of a third floor apartment, and an 84 year old opens the door to invite me into his living room, a universe filled with travel objects, scale models, drawings and texts stuck to the walls.

**Julien Beller:** Can you tell us about the project that you published for the Paris bid for the 2008 Olympics?

**Yona Friedman:** I think it's something that has always existed, but that was the first time I tried to propose it: it's about regeneration. I am not talking about the renewal of a building, but the recycling of an entire city or rather, a sector of it: urban recycling.

Generally, when we talk about recycling in architecture, we are not talking about industrial recycling but about the transformation of buildings for a new type of use; nowadays it is not unusual to find a

church that has become a garage that has become a club. A good example is the Lloyds Building in New York, the change from its old use transformed its surroundings such changes are not intentional but happen on their own, usually as the result of some sort of event. History always plays a role in the changing character of a place. Areas that were once central became peripheral while peripheral areas became central. La Défense in Paris is a good example, it was a real suburb, and became a centre. The former centre of Paris, by contrast, has lost its importance.

For my proposal, I decided to think of the city as a building: the elements of the city and subjected to very intentional recycling procedures. To illustrate this idea, I used the Paris Olympic Games in 2008 as an example. The possibility of organising such a large event was a decision taken by the municipality in representation of the city's inhabitants. I think that in Paris, as in many other cities, there are many pre-existing spaces which could be converted into stadiums and playing fields. The aim would be to carry out urban transformation by inserting tiered seating in the existing spaces. This would avoid the necessity to build the new large-scale sports ground which are usually associated with this type of celebrations. This would mean that existing urban spaces become more flexible areas which can be used as football pitches, and so on.

The first case study is that of the Champs Élysées. The Champs Élysées stadium every July 14th during Bastille Day. I think that, in the case of the Olympic Games, the idea would be to clear the centre of the city, the area would be used for urban space permanently reserved for pedestrians, and could be used as a promenade at times. This could be achieved by simply building stands on both sides of the avenue with an everyday use: shops, door cafés. The centre of the avenue would be used as a promenade. After watching from café terraces is a popular and well-recognised national sport. In the case of the Olympic Games, this space would be transformed into an Olympic stadium.

Another similar space is the Champs des Invalides. Currently this space is less, due to the fact that traffic is not allowed completely. Cars could easily be removed around its perimeter. You would be able to transform the traffic-filled area into public space. Through a series of bleachers on two of its sides, this place could be used for all social events: celebrations, sports events, would become yet another space for strolls in a city where pedestrians have been completely forgotten.



# PIN-UP

**Featuring**  
**Annabelle Selldorf,**  
**Christian Lacroix,**  
**Madelon Vriesendorp,**  
**Roger Bundschuh,**  
**Florian Slotawa,**  
**Lustron, Hotel Estela,**  
**EXYZT, Brussels,**  
**and Aranda/Lasch.**

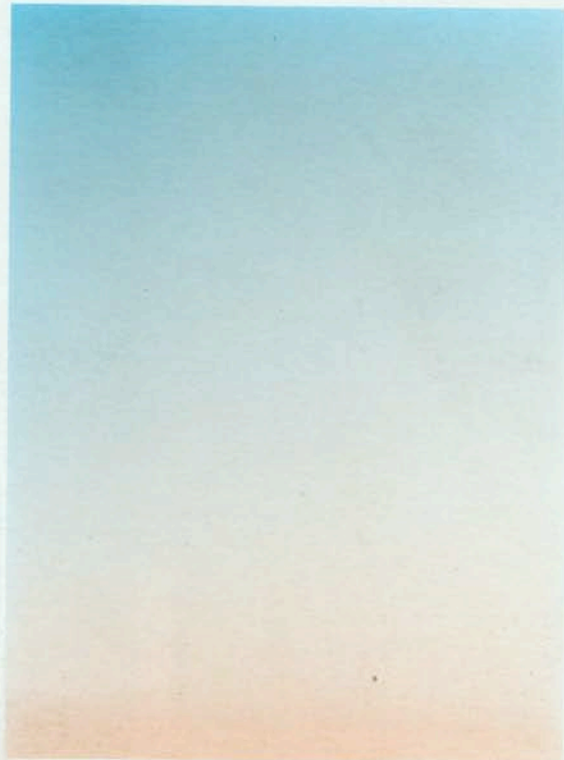
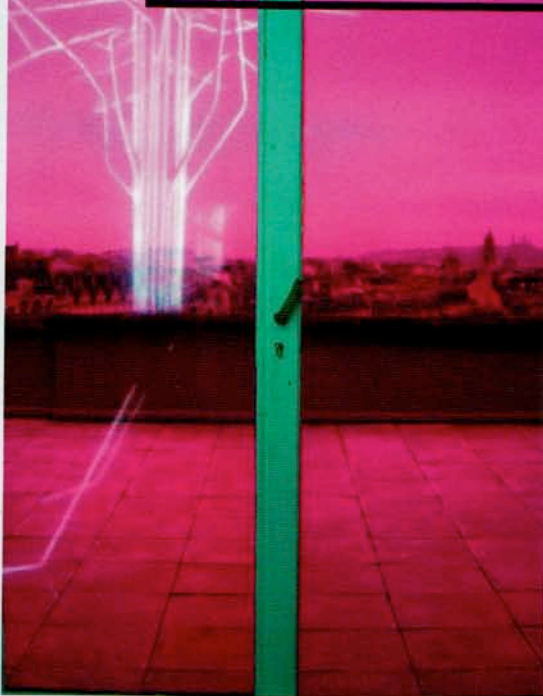


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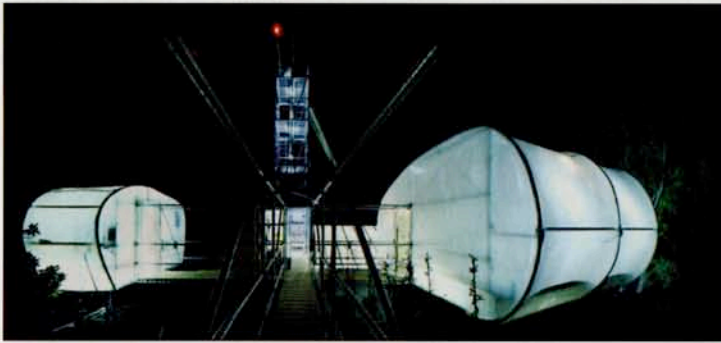
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By Elias Redstone

## PANORAMA—EXYZT

An young architecture collective from Paris breathes fresh air into Venice, and beyond.

At an event that tends to revere the established and the polite, Paris-based collective EXYZT stood out from the rest of the 2006 Venice Architecture Biennale participants with their youth and energy. For their *Metavilla* project (with Patrick Bouchain) they transformed the French Pavilion into a cavernous space for living, working, and sleeping. It was the closest thing to a reality TV show Venice has ever seen—film crews, saunas, a roof top swimming pool, men wandering around in towels, drunken all night parties, and communal dormitories.

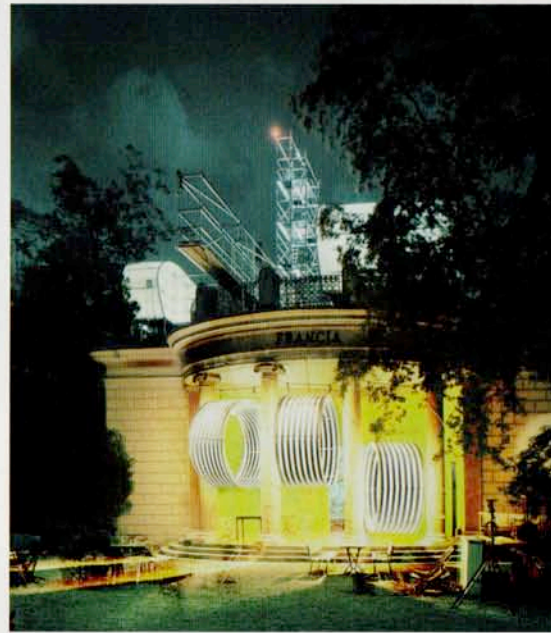


3. (Left) With lots of new projects in Europe and the US, EXYZT have their work mapped out for them.

4. (Bottom Left) EXYZT's Alexander Römer, Pier Schneider, and Nicolas Henninger pose in front of their storefront office at 69, rue d'Haute-ville in Paris' 10th arrondissement.



PANORAMA  
100



1. (Far left) The roof installation of *Metavilla* at the French Pavilion at the 2006 architecture biennale in Venice. ©Brice Pelleschi

2. (Left) With *Metavilla*, EXYZT turned the French pavilion in Venice into a 24h-party collective. ©Brice Pelleschi

Over at the Venice Super-Blog, opinion was split over the French offering. Was it too frivolous? Was the scaffolding too cheap? Was it, indeed, architecture? Such criticism was missing the point: *Metavilla* was the one space in the Biennale where people wanted to hang out. (Returning to Venice the following year, Sophie Calle's team returned the pavilion to formal, contemplative gallery spaces again. No one stayed there longer than the art required.)

EXYZT was started in 2003 by five architects: Nicolas Henninger, François Wunschel, Phillipe Rizzotti, Pier Schneider, and Gilles Burban. Their studio in Paris's 10th arrondissement is shared with graphic designers, media-types, and musicians—a reflection of their broad approach to design. Listing Yona Friedman, Archigram, Dada, and Fluxus as their heroes, it is clear EXYZT never set out to start a traditional practice. If one is to judge by how prolific they have been over the past 18 months, their unique approach has paid off: following the Venice Biennale they reappropriated ex-Soviet military buildings in Latvia for a mushroom festival, designed the Tron-esque Paris Social Club, and collaborated with the DJ Étienne de Crécy to create a pop-up performance space for

the Transmusical Festival in Rennes that is now on tour. For the summer of 2008 they have been commissioned to produce work for the London Festival of Architecture (with filmmaker Sara Muzio), the Storefront for Art and Architecture's space in New York, a design biennale in Saint-Etienne, and an electro-music festival in Strasbourg. Given all the talk of new approaches to practice, their collaborative efforts seem to be the real deal.

Phillipe Rizzotti is now living in New York, and leading on the Storefront for Art and Architecture project. Nine months after the vernissage in Venice, the first Meta-babies were born. Despite the inevitability of growing up, Nicolas is clear that they are still more interested in designing temporary, social spaces than building permanent structures. This is not to say that there is no ambition: "Our dream project would be to perform surgery on a portion of city to develop an alternative way of using and sharing space in the city center."

—Elias Redstone is Curator at The Architecture Foundation. He is curating part of the London Festival of Architecture this summer and will be bringing the SuperBlog back to Venice in September 2008.



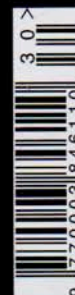
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*Natural ventilation  
in tall buildings – p46*

The Terrace  
*Bauman Lyons' Lincoln  
office development houses  
electric-violin makers  
and glass-blowers – p32*

# HOUSING CRASH

*The fallout for architects  
– page 28*





## The Critics

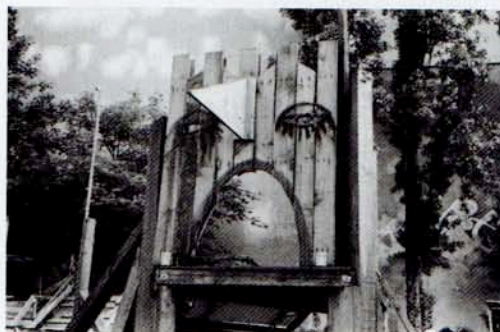


## Critic's Choice

Two photographic surveys highlight the latent potential of Berlin's vacant spaces, finds **Andrew Mead**

Despite all the construction work in Berlin since the reunification of Germany, the city is still replete with marginal or leftover spaces. In their book *Spaces of Uncertainty* (2002), Kenny Cupers and Markus Miessen included photographs of some 60 of them, often quite different in extent and character. One sentence sums up their argument in this survey: 'vacant primarily means empty, but also free and therefore full of opportunity.' Colonised temporarily for purposes both licit and not, such holes in the urban fabric offer something that designed public space often doesn't. 'Now and then the void space turns into a place,' say Cupers and Miessen.

*Stadt der Kinder, Berlin: City of Transience* (Hatje Cantz, £30) proves the point. It features photographs by Jean-Paul Deridder of a void in Berlin's Mitte district – a space that did become a place. This vacant lot on Alte Schönhauser Strasse was home for several years to a children's playground, though that description doesn't do justice to a site of continuous architectural experimentation in which the children were both designers and builders. With a three-dimensional collage of recycled timber and other bits-and-pieces (see below), the site was a changing assembly of ramps, stairways, towers and shelters. Though Deridder clearly likes the dappled light created by nearby trees, he doesn't go in for arty compositions and lets the children's ingenuity speak for itself. A final shot shows the site empty once more after a change of ownership, but it now looks full of possibility, not forlorn.



The pool-cum-bar at the Southwark Lido



## LONDON FESTIVAL OF ARCHITECTURE

**Kester Rattenbury**  
*swallows her cynicism and  
braves the Southwark Lido*

Southwark Lido, 3-13 July at 100 Union Street, London SE1 ONL. [southwarklido.exyzt.org](http://southwarklido.exyzt.org)

Age can be terrible. The older critics, grouped around the bar at the launch of the Southwark Lido, the Architecture Foundation's installation for the London Festival of Architecture, were giving off a whiff of cynicism. More scaffold-housed fun knocked together under unlikely circumstances? More beautiful naked French people? How dull. What did the Southwark Lido have that the last Venice Biennale French Pavilion, also designed by EXYZT, didn't?

A full-size swimming pool, it wasn't. The lap pool would have accepted a swimming club

of dachshunds, nothing bigger. You couldn't help feeling disappointed (I had my swim suit), but otherwise, I disavow every cynical urge. Like the French Pavilion, a busy and fun open house that offered a rooftop sauna at all hours, it changed the way in which a building works, rather than pontificating about it.

This time, the enclave created in Roger Zogolovitch's empty urban site provided, albeit briefly, a local swimming pool-cum-bar. Actually, it was more reminiscent of the edge of a beach or a campsite, with ubiquitous shingle and loads of deckchairs, but also a sauna, nice loos, a washing-up sink, a plunge tub, a shower and a steam deck rigged up with garden-centre sprinklers. Scaffolding sheltered the bar and held up tents, which, along with a line of beach huts, housed the EXYZT team. Two weeks up, one week open, one week down. Goodness knows what the local residents thought, but a few seemed enthusiastic.

It wasn't a groundbreaking concept, but



## The Critics

an accomplished demonstration of a widely underused one, as in the case of Cedric Price's temporary Magnet projects. The young French cynics that it attracted were in fact critical – at once residents, builders, hosts, actors and 24/7 security. Like the Folkestone Triennial Gull Van, this daft-brilliant take on regeneration is so much better than the real thing. It would be an awful shame not to take it seriously.

**Resume:** A lido regeneration goes a long way

## LONDON FESTIVAL OF ARCHITECTURE

## Green Sky Thinking ranges from the practical to the absurd, writes

**Hattie Hartman**

Green Sky Thinking, 16 July at Allen & Overy's offices, One Bishops Square, London E1 6AO

Online dating for rubbish was just one of the ideas at Open House's Green Sky Thinking debate. The eight presenters: Duggan Morris Architects, Amenity Space, Baca Architects, 5th Studio, Ash Sakula, Jerry Tate Architects, Moxon Architects and Riches Hawley Mikhail Architects, expounded on topics such as homes insulated with lime hemp (currently on site) and biomimicry using fishscales and shells.

Speakers were selected from over 20 entries by a jury that included Open House director Victoria Thornton, AJ editor Kieran Long and representatives from Igloo Regeneration, Lend Lease and sponsor Atkins. Following the Pecha Kucha format – a presentation style invented by Klein Dytham architecture in 2003 – each practice was permitted 20 slides and 20 seconds per slide. Projects ranged from Moxon Architects' theoretical proposal to redesign Victorian terraces to include chimney-stack ventilation to 5th Studio's analysis of how to make Code for Sustainable Homes level 5 affordable housing on urban infill sites. A lively Q&A chaired by Design for London's Peter Bishop reflected Open House's ability to attract an audience of developers, architects and consultants in every shade of green.

As a follow-up, Open House is inviting young architects to open their studios and share green initiatives during 24–26 September. For details, visit [www.londonopenhouse.org](http://www.londonopenhouse.org).

**Resume:** Green ideas were shared at top speed

## KENT DEGREE SHOW 2008

## Alan Holloway reviews the end-of-year show at Kent University

EXIT, end-of-year student show. Closed 13 July at Marlowe Building, University of Kent, Canterbury, Kent CT2 7NZ

Visitors to Kent University's student exhibition were greeted by dozens of battered suitcases. Upon closer inspection, each had a label with a student's name. By opening straps, buckles and latches, one discovered cases full of memorabilia from a field trip to Barcelona. Deeper inside, more was revealed in the Stage 1 display area with a selection of open suitcases entitled 'Sensibilia'. The rest of the show lifted the senses with glittering collages filling the walls.

The BA (Hons) Stage 3 graduates are the first to come right through from Stage 1 on a degree course that was only established in 2005. The projects are notable for their instant clarity. They range from evocative models to well-worked details. The school prides itself on its rounded approach and diversity of methods, which is demonstrated throughout the show.

There are a number of excellent projects. Wendy Smith's Library in Margate, intended 'to further the idea of reading aloud' displays

delightful models in mixed media. On a closer look, it becomes clear that the site context model is built from discarded books. Adam Summerfield's proposal for modular housing in a disused dock in Chatham, 'Social Docking', is a wry interpretation of transient relationships.

From the M.Arch (Part 2) programme, Will Stewart's Morphosis-influenced sectional model for a Centre of Aqua Culture stands out for its craftsmanship. Stewart's independent study project, The Aral Array, explores 'a world where it no longer rains'. Influenced by JG Ballard's *The Drought*, he studies the retreat of the Aral Sea in Kazakhstan.

Kent School of Architecture is still evolving, and rich with potential. The school will undoubtedly continue to increase in strength.

Alan Holloway is a partner in Penoyre & Prasad

**Resume:** The little engine of the Kent degree course gets bigger and better every year.



Wendy Smith's Library in Margate

## 5 THINGS TO DO THIS WEEK

### 1 Echo

New work by Annie Cattrell for the Royal Forest of Dean sculpture trail Beechenhurst Lodge, Near Coleford GL16 7EL. Daily, dawn until dusk. Admission free (charge for parking). [www.forestofdean-sculpture.org.uk](http://www.forestofdean-sculpture.org.uk)

### 2 Sophie Tarbuck: Place

An enquiry into Modern houses in Cornwall Until 25 August, Tues–Fri 11am–5pm; Sat & Sun 12pm–5pm. Architecture Centre, Narrow Quay, Bristol BS1 4QA. [www.architecturecentre.co.uk](http://www.architecturecentre.co.uk)

### 3 Trevor Dannatt: Works

Exhibition of models, furniture, drawings and photographs to coincide with the publication

of a new book by Roger Stonehouse Until 20 September. Black Dog, 10a Acton Street, London WC1X 9NG. [www.blackdogonline.com](http://www.blackdogonline.com)

### 4 Poly & Chai: Hung Ho Chang in the John Madejski Garden

An installation by a leading Chinese architect Until 1 September, 10am–5.45pm; Friday until 10pm (selected galleries only). V&A, Cromwell Road, London SW7 2RL. [www.vam.ac.uk](http://www.vam.ac.uk)

### 5 Hadrian: Empire and Conflict

Explorative profile of the Roman emperor Until 6 October. Daily 10am–5.30pm with late opening Thurs–Sat until 11pm. Tickets £12. The British Museum, Great Russell Street, London WC1B 3DG. [www.britishmuseum.org](http://www.britishmuseum.org)



NEWS

LONDON FESTIVAL OF ARCHITECTURE

# "We brought the fog to London," grins Alex

Roemer of French architecture collective EXYZT, the mischievous guerrilla team who transformed a gritty corner of Southwark into a surreal urban bathing oasis for a week in July.

Complete with paddling pool, sauna and (rather optimistic) misting spray decks, the Southwark Lido, commissioned by the Architecture Foundation for the London Festival of Architecture, was built from scaffolding and sawn timber in the group's signature "futuristic low-tech" style. "We want to make it look possible for anyone to do," says Roemer. "You don't need to be a specialist."

As with EXYZT's wildly successful French pavilion at the 2006 Venice Biennale, a tower soared up above the site – this time to the level of an adjacent viaduct to greet baffled commuters – while a series of white tensile plastic pods nestled below, housing technical equipment and a bar.

The ten-strong international team slept, washed and cooked on site for four weeks, becoming a regular feature of local life. "Living on site creates a special relationship with the community," explains Sara Muzio, who led the project's programme of collaboration with community groups. "We aimed to provide a local forum, an open space for people to come and run their regular activities."

From after-school gardening workshops to a pensioners' barbeque, the Lido played host to numerous events, becoming one of the most lively and socially engaged projects of the festival. **OLIVER WAINWRIGHT**



Left: The spray decks, paddling pool and sauna were made of sawn timber and scaffolding  
Right: A tower was built up to the height of passing commuter trains



