

LIBRARY

BOOK

# FORORD

*A thing of beauty is a joy for ever*

Dette

ledet

spændt

at væ

Vi

barhed

at gic

til at

Det

med u

skønn

Time

turpor

omfatt

verden

nye

Ved

Imod

vor

glæde

os

Lad



*Handwritten signature and date: 15. april 1991*

Skønheden i kunsten, i de ting, der omgiver os, har altid hjulpet os til at ride de voldsomme sløfne af. Det er et led i dens universelle væsen. Det er derfor det store og det rigtige altid taler til os og er stiel at fatte, når vi beskæftiger os med det. At dyrke kunsten og skønheden gør os glade. Lad os aldrig miste den evnel

# FORORD

*A thing of beauty is a joy forever*

Dette  
ledetr  
spænd  
at vær

Vil  
barhed  
at gler  
til at c

Det  
med u  
skønhe

Ting  
rumer  
omfatt  
vender

nye af

Ved  
imod a

vor kultur, vor skønhedsverden får lov til at overleve. Så vore efterkommere på samme måde kan glæde sig over det, vi frembragte.

Skønheden i kunsten, i de ting, der omgiver os, har altid hjulpet os til at ride de voldsomme storme af. Det er et led i dens universelle væsen. Det er derfor det store og det ægte altid taler til os og er så let at fatte, når vi beskæftiger os med det. At dyrke kunsten og skønheden gør os glade. Lad os aldrig miste den evnel

John Keats har på en naturlig måde været  
ler og lande, som denne bog indeholder –  
i kronologisk rækkefølge, som forekommer  
meget at vælge imellem, at de skønne kost-  
dvalg. Netop derved undgår vi at komme til  
millioner med samme udspekulative trang

SKYMALL.COM

le det tilfælles, at de er menneskeskabte –  
skal blot stilfærdigt minde om, at naturens  
onskilde,

ommer har alle en historie og er led i et kul-  
Disse mosaikker kan intet menneske nå at  
blads i den store sammenhæng, bliver den  
forhold til det skønne, som kan skænke os

os end nok så fjern af år – men ved trært-  
id, har vi den bedste mulighed for, at også

# FORORD

*A thing of beauty is a joy forever*

Dette  
ledetræ  
spænd  
at vær

Vi r  
barhed  
at gler  
til at c

Det  
med u  
skønhe

Ting  
turmør  
omfatt  
verden  
nye op

Ved  
imod a

vor kultur, vor skønhedsverden får lov til at overleve, så vore efterkommere på samme måde kan glæde sig over det, vi frembragte.

Skønheden i kunsten, i de ting, der omgiver os, har altid hjulpet os til at ride de voldsomme storme af. Det er et led i dens universelle væsen. Det er derfor det store og det ægte altid taler til os og er så let at fatte, når vi beskæftiger os med det. At dyrke kunsten og skønheden gør os glade. Lad os aldrig miste den evne!



John Keats har på en naturlig måde været  
ler og lande, som denne bog indeholder –  
i kronologisk rækkefølge, som forekommer

meget at vælge imellem, at de skønne kost-  
dvalg. Netop derved undgår vi at komme til  
millioner med samme uudslukkelige trang



le det tilfælles, at de er menneskeskabte –  
skal blot stillfærdigt minde om, at naturens  
onskilde.

nmer har alle en historie og er led i et kul-  
Disse mosaikker kan intet menneske nå at  
plads i den store sammenhæng, bliver den  
forhold til det skønne, som kan skænke os

r os end nok så fjern af år – men ved tvært-  
tid, har vi den bedste mulighed for, at også

os end nok så fjern af år – men ved tvært-

os end nok så fjern af år – men ved tvært-

# FORORD

*A thing of beauty is a joy forever*

Dette  
ledetræ  
spænd  
at vær

Vi r  
barhed  
at gler  
til at o

Det  
med u  
skønhe

Ting  
turmør  
omfatt  
verden  
nye op

Ved  
imod a

vor kultur, vor skønhedsverden får lov til at overleve, så vore efterkommere på samme måde kan glæde sig over det, vi frembragte.

Skønheden i kunsten, i de ting, der omgiver os, har altid hjulpet os til at ride de voldsomme storme af. Det er et led i dens universelle væsen. Det er derfor det store og det ægte altid taler til os og er så let at fatte, når vi beskæftiger os med det. At dyrke kunsten og skønheden gør os glade. Lad os aldrig miste den evne!



John Keats har på en naturlig måde været  
ler og lande, som denne bog indeholder –  
i kronologisk rækkefølge, som forekommer

meget at vælge imellem, at de skønne kost-  
dvalg. Netop derved undgår vi at komme til  
millioner med samme uudslukkelige trang

lle det tilfælles, at de er menneskeskabte –  
skal blot stilfærdigt minde om, at naturens  
onskilde.

nmer har alle en historie og er led i et kul-  
Disse mosaikker kan intet menneske nå at  
plads i den store sammenhæng, bliver den  
forhold til det skønne, som kan skænke os

n os end nok så fjern af år – men ved tvært-  
tid, har vi den bedste mulighed for, at også

A **rainbow** can be defined as a band of colors (from red on the inside to violet on the outside) assembled as an arc that is formed by reflection and refraction (or bending) of the sun's rays inside raindrops. They appear when it is raining in one part of the sky and sunny in another.

## Some Interesting Facts about Rainbows

When you see a rainbow...

it is after rain. The sun is always behind you and the rain in front of you when a rainbow appears, so the center of the rainbow's arc is directly opposite the sun.

Most people think...

the only colors of a rainbow are red, orange, yellow, green, blue, indigo, and violet, but a rainbow is actually made up of an entire continuum of colors—even colors the eye can't see!

We are able to see the colors of a rainbow because

light of different colors is refracted when it travels from one medium, such as air, and into another—in this case, the water of the raindrops. When all the colors that make up sunlight are combined, they look white, but once they are refracted, the colors break up into the ones we see in a rainbow.

Every person...

sees their own "personal" rainbow. When you look at one, you are seeing the light bounced off of certain raindrops, but when the person standing next to you looks at the same rainbow, they may see the light reflecting off other raindrops from a completely different angle. In addition, everyone sees colors differently according to light and how their eyes interpret it.

You can never...

actually reach the end of a rainbow, where a pot of gold supposedly awaits. As you move, the rainbow that your eyes see moves as well, because the raindrops are at different spots in the atmosphere. The rainbow, then, will always "move away" at the same rate that you are moving.



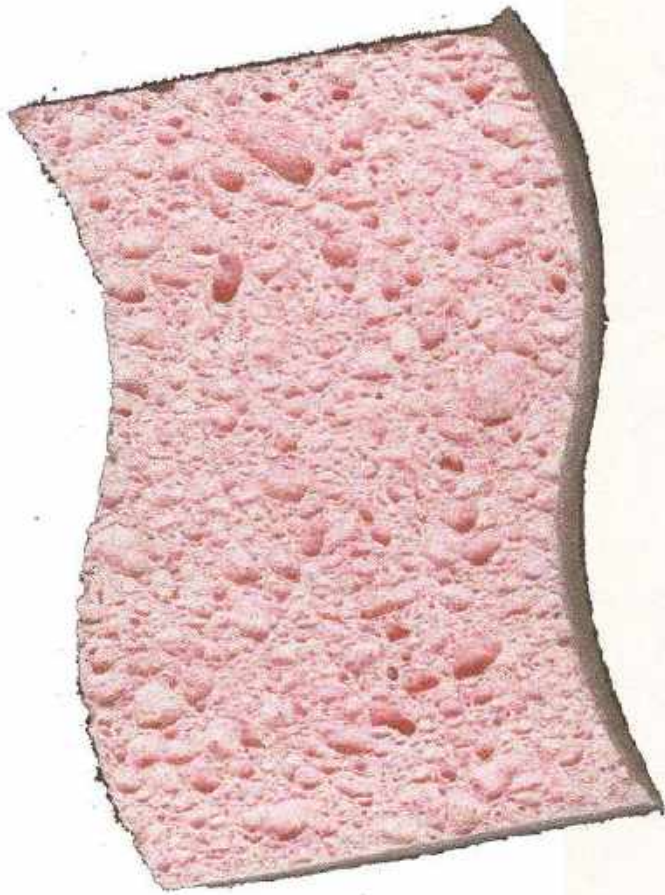
### *A Thesis on Art Photography and Process*

I have the prettiest picture in my head, one for you and another one I thought of earlier, one that would be for me. They could be combined ideally, but as of right now they lack any representational quality, they are like sunspots in my head, ideological sunspots. I'm laying down now, thinking just after reading – I want to travel, open things up again like I used to, before I moved to New York. It's in darkness that I allow myself to validate the assumption that I'm my own and only true lover and friend, that in essence I am always only speaking to myself but in a language everyone understands. I guess this is comforting once I accept it, so I return to thinking of this picture I've made for you in my head, knowing that in fact it's just what I think suits your aesthetic tastes, not actually what you know and I could never understand. It doesn't matter anyway, a photograph or painting could never remotely resemble what I'm seeing in my head; it exists in improbable dimensions and immaterial colors, but the title will let you know it's for you. I'm ecstatic in the dark of my lofted room, shut in by canvas from the rest of my studio, and I let myself plan tomorrow's moves, as I do every night, knowing I will wake up forgetting them at first, dealing only with the pains of waking up.

Let me explain: the image I have for you is so simple there's no excuse – it seems to lack any apparent effort in terms of production. It's the ease Barthes speaks of, it's the pleasure too, and I don't see why an image containing so very few parts should not be made despite its lacking physical process. I could make a million of these pictures, but only one is required. Now it's done, a watercolor of a few dots of red and blue on a postcard and it's only 10 a.m. Now I'm left with nothing to do but make a picture for me. This is much more difficult, complicated, and comprised of many parts. Others' images quickly seep in and masquerade, dirtying the clean ideas that I held so the night before lying in my bed. Before I'm paralyzed I go out, to see these realities that will haunt me if I stay indoors.









# SHE LOOKED OUT

# THE WINDOW,

# HAD BEEN

# PAINTING CATS



DOMESTIC FLIGHTS  
VUELOS DOMÉSTICOS



INTERNATIONAL FLIGHTS  
VUELOS INTERNACIONALES



# AND

# DOGS

**PORTABLE ELECTRONIC DEVICES**

Always Permitted.

Permitted:

- Smartphones (in Airplane Mode)

**DISPOSITIVOS ELECTRONICOS PORTATILES**

Siempre están permitidos:

Permitidos:

- Teléfonos inteligentes en modo de Avión
- Dispositivos electrónicos similares (en modo de Avión)

LAND  
TIERRA

700



800



WATER  
AGUA

700 EXIT ROUTES: WATER LANDING  
RUTAS DE SALIDA EN LA 700: ATERRIZAJE SOBRE AGUA

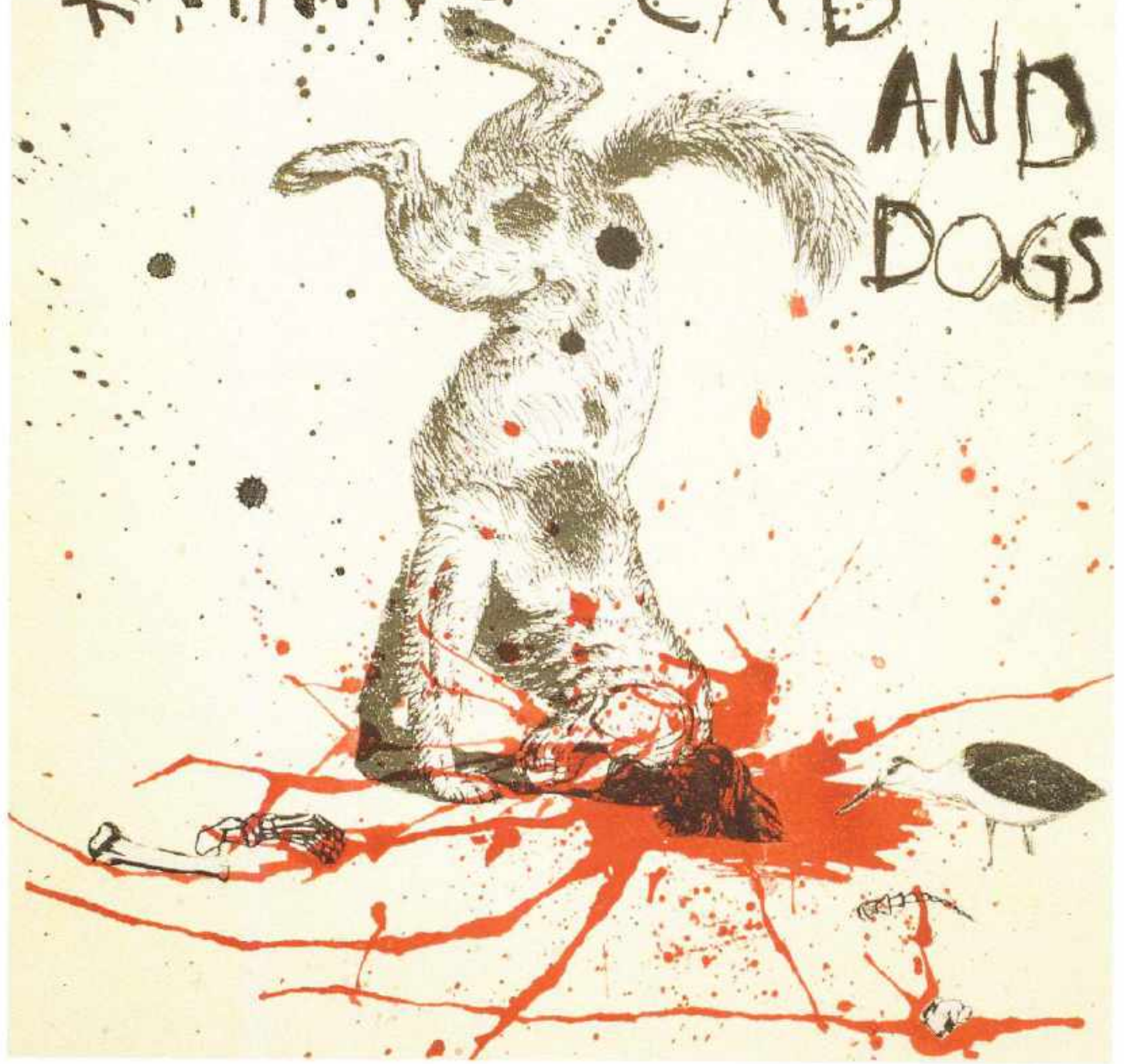


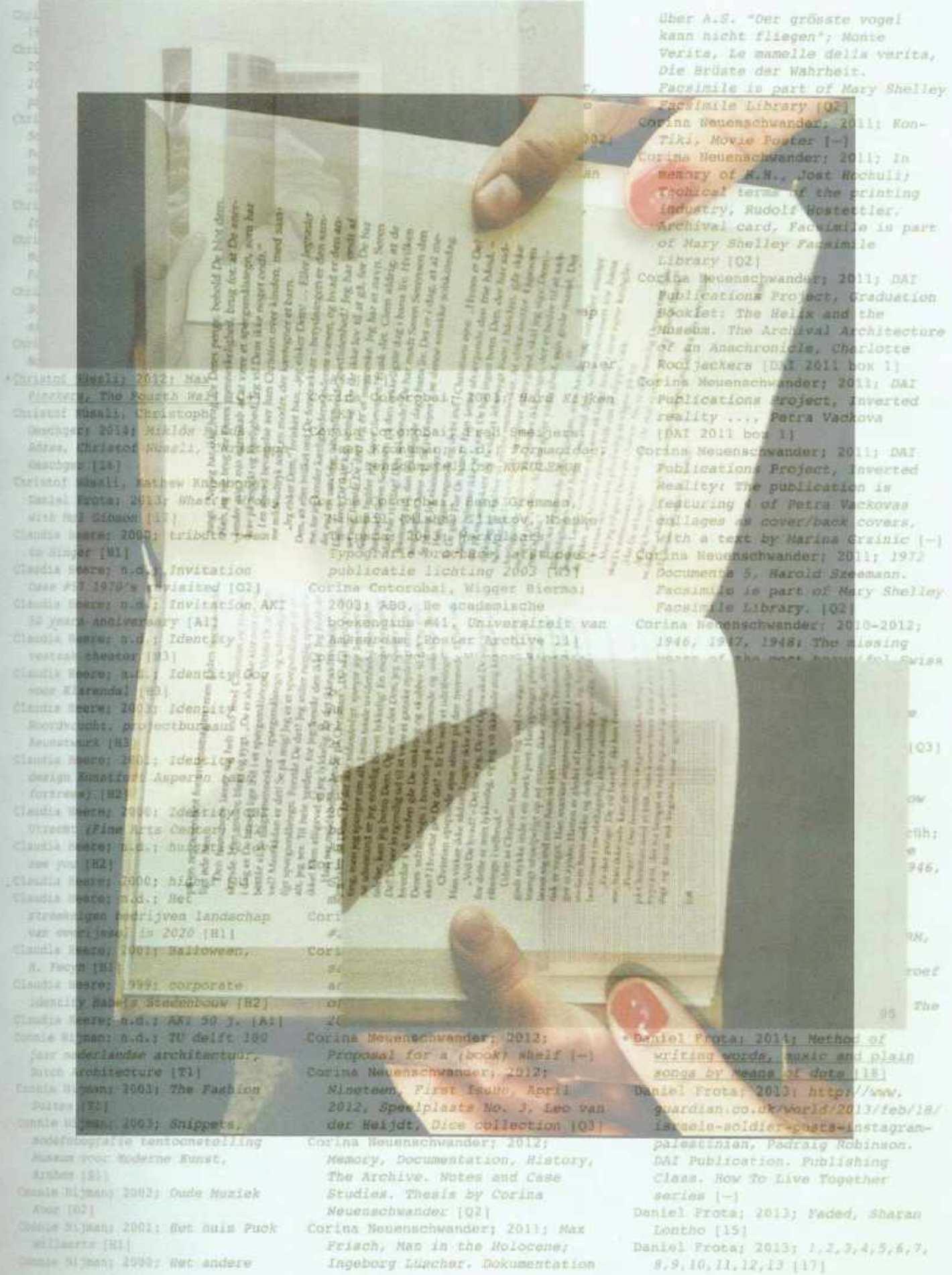
OR

RA  
SA



SHE LOOKED OUT  
THE WINDOW  
IT HAD BEEN  
RAINING CATS  
AND DOGS





Christof Nussli; 2012; *Max Frisch, The Fourth Wall* [A1]  
 Christof Nussli, Christoph Gschoger; 2014; *Miklós Ábrányi, Christof Nussli, Gschoger* [24]  
 Christof Nussli, Kathrin Nussli; 2013; *What with the Götter* [17]  
 Claudia Beere; 2000; *tribut to Singer* [W1]  
 Claudia Beere; n.d.; *Invitation Oase 1970's revisited* [Q1]  
 Claudia Beere; n.d.; *Invitation AKI 50 years anniversary* [A1]  
 Claudia Beere; n.d.; *Identity vestnik theater* [H3]  
 Claudia Beere; n.d.; *Identity voor Klarendal* [H3]  
 Claudia Beere; 2003; *Identity Noordvacht, projectburlesque Kunstwerk* [H3]  
 Claudia Beere; 2001; *Identity design Smollett Aspern (fortress)* [H2]  
 Claudia Beere; 2000; *Identity Vitroch (Fine Arts Center)*  
 Claudia Beere; n.d.; *hunger as you* [H2]  
 Claudia Beere; 2000; *hunger as you* [H2]  
 Claudia Beere; n.d.; *het streeklagen bedrijf en landschap van overijssel in 2020* [H1]  
 Claudia Beere; 2001; *Halloween, A. Yacyn* [H1]  
 Claudia Beere; 1999; *corporate identity habel's Stedenboek* [H2]  
 Claudia Beere; n.d.; *AKI 50 j. (A1)*  
 Connie Nijman; n.d.; *TU delft 100 jaar nederlandse architectuur, hutch architecture* [T1]  
 Connie Nijman; 2003; *The Fashion Palace* [T1]  
 Connie Nijman; 2003; *Snippets, modehistorische tentoonstelling Museum voor Moderne Kunst, Arnhem* [B1]  
 Connie Nijman; 2003; *Oude Nuziek Aor* [Q2]  
 Connie Nijman; 2001; *het huis Puck willaerts* [H1]  
 Connie Nijman; 1998; *het andere*

Corina Neuenchwander; 2012; *Fraser, The Fourth Wall* [A1]  
 Corina Neuenchwander; 2012; *Proposal for a (book) shelf* [-]  
 Corina Neuenchwander; 2012; *Nisetsen, First Issue, April 2012, Speelplaats No. 3, Leo van der Heijdt, Dice collection* [Q3]  
 Corina Neuenchwander; 2012; *Memory, Documentation, History, The Archive. Notes and Case Studies. Thesis by Corina Neuenchwander* [Q2]  
 Corina Neuenchwander; 2011; *Max Frisch, Man in the Holocaust; Ingeborg Lüscher. Dokumentation*

Über A.F. "Der grösste vogel kann nicht fliegen"; Montie Verita, *Le mamelle della verità, Die Brüste der Wahrheit.*  
 Facsimile is part of *Mary Shelley Facsimile Library* [Q2]  
 Corina Neuenchwander; 2011; *Kon-Tiki, Movie Poster* [-]  
 Corina Neuenchwander; 2011; *In memory of A.N., Jost Hochuli; Technical terms of the printing industry, Rudolf Westettler.*  
 Archival card, Facsimile is part of *Mary Shelley Facsimile Library* [Q2]  
 Corina Neuenchwander; 2011; *DAI Publications Project, Graduation Booklet: The Helix and the Museum. The Archival Architecture of an Anachronism.* Charlotte Rodjackeders [DAI 2011 box 1]  
 Corina Neuenchwander; 2011; *DAI Publications Project, Inverted reality ...* Petra Vackova [DAI 2011 box 1]  
 Corina Neuenchwander; 2011; *DAI Publications Project, Inverted Reality: The publication is featuring 4 of Petra Vackova's collages as cover/back covers, with a text by Marina Grzinic* [-]  
 Corina Neuenchwander; 2011; *1972 Documents 5, Harold Szeemann. Facsimile is part of Mary Shelley Facsimile Library.* [Q2]  
 Corina Neuenchwander; 2010-2012; *1946, 1947, 1948; The missing pages of the most beautiful Swiss*  
 Daniel Prota; 2014; *Method of writing words, music and plain songs by means of dots* [18]  
 Daniel Prota; 2013; <http://www.guardian.co.uk/world/2013/feb/18/israeli-soldier-casts-instagram-palestinian>, Padraig Robinson.  
 DAI Publication. *Publishing Class. How To Live Together series* [-]  
 Daniel Prota; 2013; *Paded, Sharan Lontho* [15]  
 Daniel Prota; 2013; *1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13* [17]



*Apartamento* Nov. 2010. Print

*Art in America* Sept. 2013. Print.

Balick, Michael J., and Paul Alan Cox. *Plants, People, and Culture: The Science of Ethnobotany*. New York: Scientific American Library, 1996. Print.

Baudrillard, Jean. *America*. London: Verso, 2010. Print.

Carter, Mary Elizabeth. *Millionaire Households and Their Domestic Economy with Hints Upon Fine Living*. New York: D. Appleton & Company, 1903. Print

*Dear Dave* Winter 2013. Print.

Falls, Sam. *A Thesis on Art Photography and Process*. International Center of Photography. 2010

*The Five Obstructions*. Dir. Lars von Trier and Jørgen Leth. Koch-Lorber Films, 2003. DVD.

Frydendahl, Fryd, Halfdan Pisket, Christina Hagen, Bjørn Rasmussen, and Asbjørn Skou. *Vinter*. København: Gladiator, 2013. Print.

Lundgren Nielsen, Hanne, Finn Poulsen, Pierre Alechinsky, Christian Dotremont, and Dominique Radrizzani. *Alechinsky*. Herning: Carl-Henning Pedersen & Else Alfelts Museum, 2006. Print.

Nakazawa, Keiji. *Barefoot Gen: Life after the Bomb*. San Francisco: Last Gasp of San Francisco, 2005. Print.

Petersen, Vilhelm. *Symboler I Abstrakt Kunst*. 1933. Silkeborg: Silkeborg Kunstmuseum, 2000. Print.

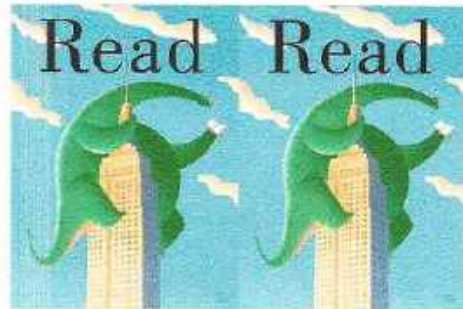
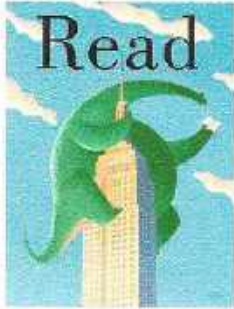
"The Rainbow." The Franklin Institute, n.d. Web. 18 Nov. 2014. <<http://learn.fi.edu/color/rainbow.html>>.

Ronnberg, Ami. *The Book of Symbols*. Köln: Taschen, 2010. Print.

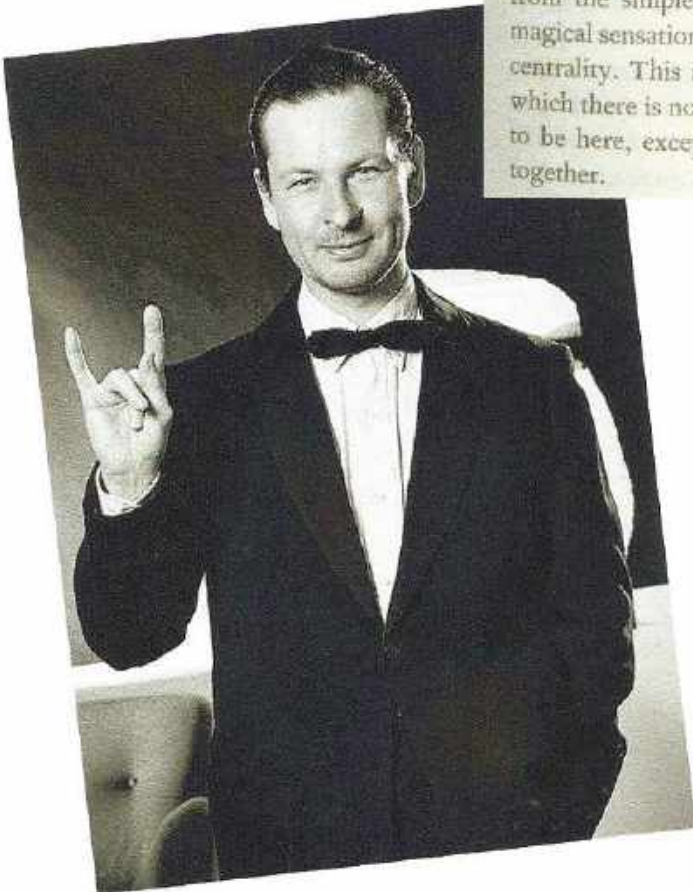
Seifert, Traudel, and Kay Nielsen. *Fra Menneskehedens Skatkammer*. Stuttgart: Schuler Verlagsgesellschaft MBH, 1963. Print.

*SkyMall* Summer 2014. Print.

*Tunica* S/S 2014. Print



AMERICA



Why do people live in New York? There is no relationship between them. Except for an inner electricity which results from the simple fact of their being crowded together. A magical sensation of contiguity and attraction for an artificial centrality. This is what makes it a self-attracting universe, which there is no reason to leave. There is no human reason to be here, except for the sheer ecstasy of being crowded together.

VINTNER af CHRISTINA HAGEN

Boyfriend is sitting on a plastic chair in the centre of the garden. His face is different now. The apple tree is there, lavender bush, roses. The curtains in the bathroom are transparent, soon Boyfriend will be gone. It's Summer now.

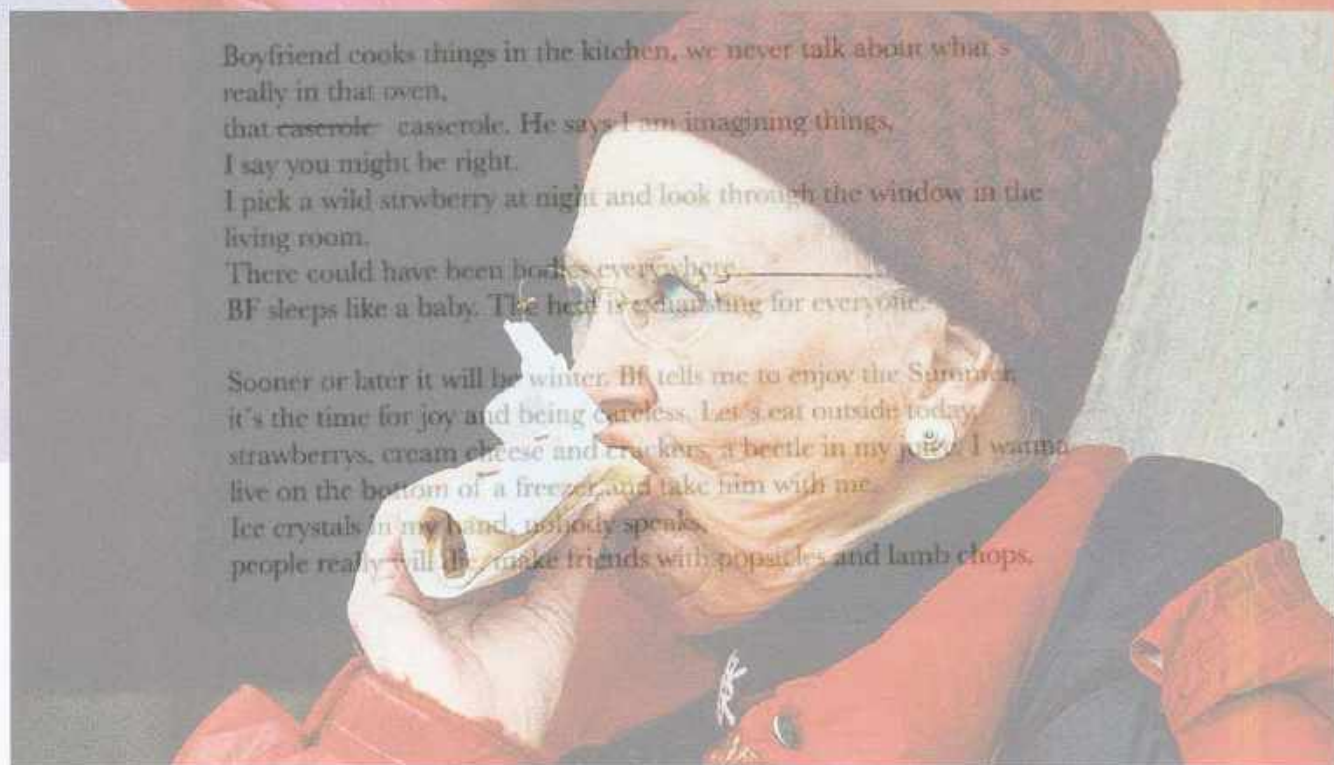
I lie bce lie naked in the garden on a woolen carpet. I've been drinking old liquer hid in a closet in a house I barely know. Boyfriend is in Jutland now. I go down in the basement, I stand beside the washing maschine. I throw up.

Boyfriend in a car. I see him from the kitchen. Will he be a bear today? Boyfriend is happy. He fucks me in the hallway, car key still in his hand. Bumble bites bumble bees are humming.

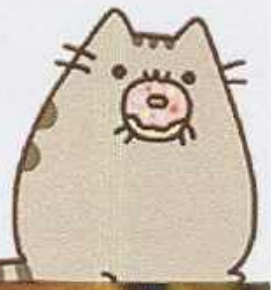
Boyfriend takes me for a walk around the lake. It's dark. My eyes are cored, BF talks about sugar. I take pictures of flowers using a flashlight. Ducks, dogs, frogs, we're alone now. We finally decided to sleep in the basement in spite of the smell & the spiders.

Boyfriend cooks things in the kitchen, we never talk about what's really in that oven, that casserole- casserole. He says I am imagining things, I say you might be right. I pick a wild strawberry at night and look through the window in the living room. There could have been bodies everywhere. BF sleeps like a baby. The bed is exhaubiting for everyone.

Sooner or later it will be winter. BF tells me to enjoy the Summer, it's the time for joy and being careless. Let's eat outside today, strawberries, cream cheese and crackers, a beetle in my juice. I wanna live on the bottom of a freezer and take him with me. Ice crystals in my hand, nobody speaks, people really will die, smoke friends with popacles and lamb chops.







# HOW TO RUIN YOUR ARTISTIC CAREER

IN 7 LESSONS!!!  
BY LASSIE & RUSSEK



WAIT FOR INSPIRATION.



NEVER ANSWER YOUR EMAILS.



HAVE SEX WITH BAD GALLERY OWNERS.



MATIN ZAD

SHOW UP STONE DROWN AT YOUR OWN OPENING.

*Simple Deconstruction.*  
"Make everything as simple as possible but not simpler" are words to live by, and for California artist Ryan De La Hoz this is a steadfast mantra and one of his favorite quotes of all time. "I apply it in all sorts of ways to everyday life. As far as art making is concerned I use it to consider when to stop working on a piece. I try to stay minimal. I think that what you leave out is equally important to what you include."

OUTPERFORM VAN GOGH BY CUTTING OFF BOTH YOUR EARS.



SAY BAD THINGS ABOUT YOUR MORE FAMOUS COLLEAGUES.

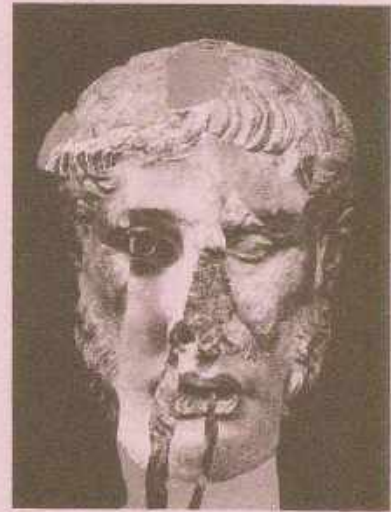


(TO BE CONTINUED...)



*Simple Deconstruction*

"Make everything as simple as possible but not simpler" are words to live by, and for Californian artist Ryan De La Hoz this is a steadfast mantra and one of his favorite quotes of all time. "I apply it in all sorts of ways to everyday life. As far as art making is concerned I use it to consider when to stop working on a piece. I try to stay minimal. I think that what you leave out is equally important to what you include."



MATIN ZAD



## PLANTS, PEOPLE, AND CULTURE

### *The Science of Ethnobotany*

MICHAEL J. BALICK

PAUL ALAN COX

The relationship between plants and people is profound, affecting nearly every aspect of our lives. In this compelling new book, two of the world's leading ethnobotanists argue that the very roots of human culture are deeply intertwined with plants. Beginning with the prehistoric use of plants by hunter-gatherers and the development of agriculture, the authors argue that plants have deeply influenced the trajectory of civilization. One out of four prescription drugs, for example, was discovered from studies of plants used by indigenous peoples for healing, and today ethnobotanical searches for new remedies for AIDS, inflammation, and cancer are proceeding at a rapid pace. Complicating such searches, however, are rapid changes in the lifestyles and diets of indigenous peoples, which are linked to increasing levels of diabetes and arteriosclerosis. Yet, even here, understanding of indigenous diets can possibly lead to new strategies for treating disease.

The inventive use of plants by indigenous shipwrights and weavers provides further evidence of the botanical sophistication of indigenous peoples, as does the shaman's use of plants to provide doorways into the other world—a world populated by both angelic and demonic beings. Although claims for such plants have sometimes been attributed to superstition, studies of these plants have revealed a plethora of novel compounds with potent neuropsychological impacts.

*(continued on back flap)*

## Great Grandmother's

Over 70  
Years Old

Family: Crassulaceae

Scientific Name: Sedum morganianum

Common Name: Flamingo Tail

It is a very interesting but fragile Sedum.  
It is bright light and an area where it won't get  
buried.

Plant Type: Succulents

Light: Bright

Moisture: approach dryness between watering

Flowers: The delicate flowers are attached to the  
terminal portion of the stem. Difficult to get  
flowers unless it is grown indoors or in a greenhouse.

Origin & History: Mexico

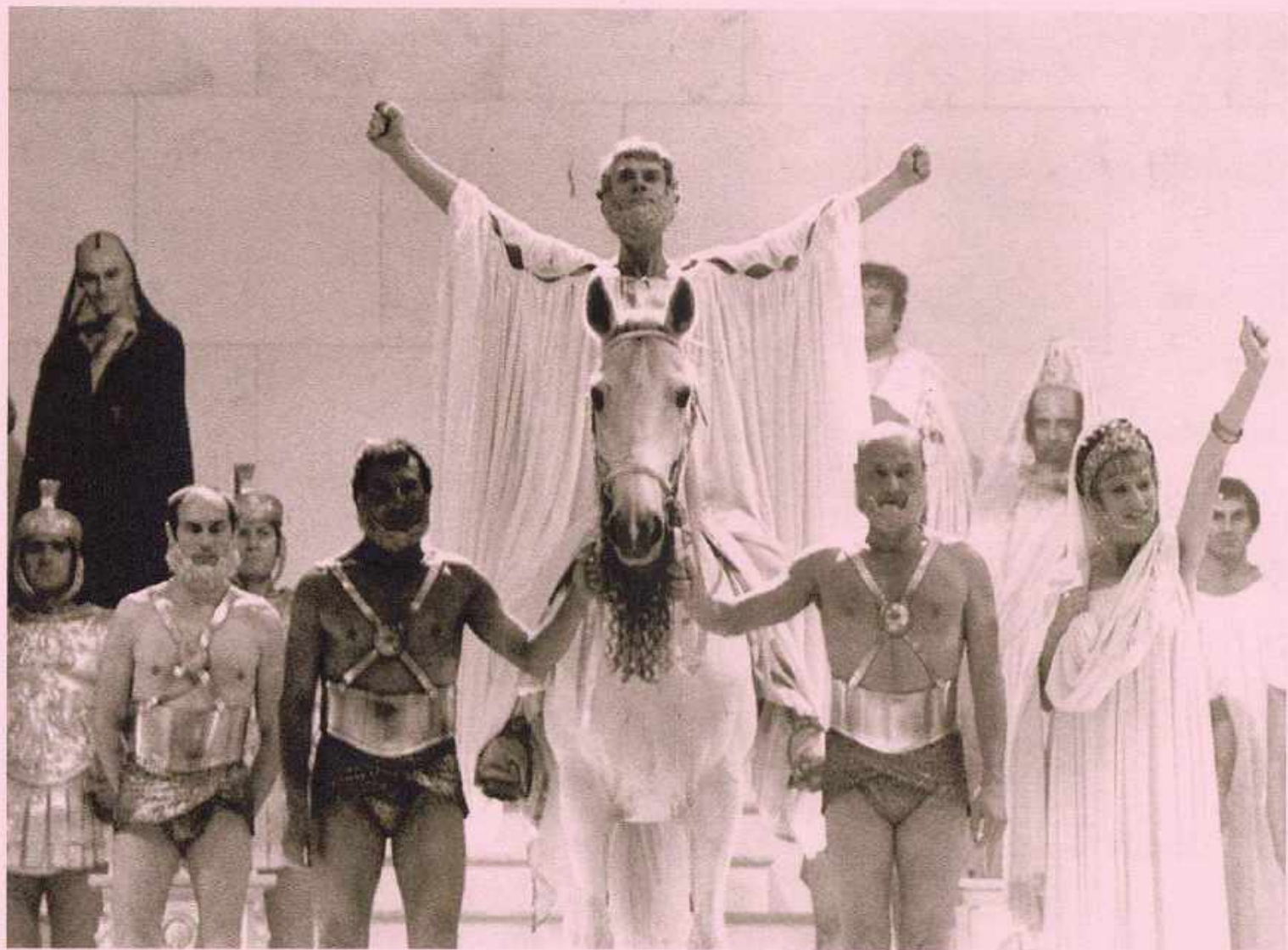
Dimensions: will easily reach over 12' or more in length



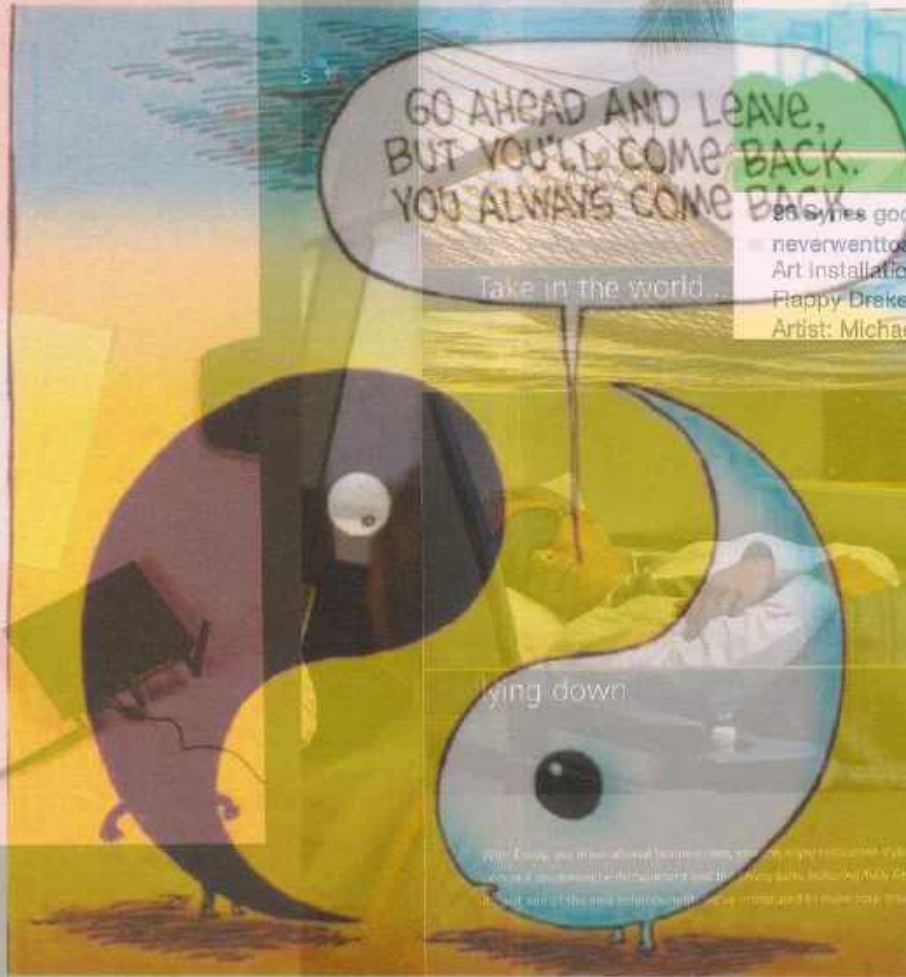








# THE RODINA



GO AHEAD AND LEAVE,  
BUT YOU'LL COME BACK.  
YOU ALWAYS COME BACK.

Take in the world

lying down

you know you know about learning and you know you know about the world  
and you know about the world and you know about the world and you know  
about the world and you know about the world and you know about the world  
and you know about the world and you know about the world and you know  
about the world and you know about the world and you know about the world

Sign up here at  
[usaairways.com/theworld](http://usaairways.com/theworld)

US AIRWAYS  
www.usairways.com

TRADINA

We met with The  
after their Neo  
Cooper Union and

MIF: It was funny to see the presence  
because I think I read the work  
ferently when looking at it online. I  
to tell with a lot of things where the  
sarcasm is, and where the pieces are  
starting with love...

neverwenttoartschool



Flappy Dra

enlynes goot om-tilkendegivelse  
neverwenttoartschool New Contemporary  
Art Installation:  
Flappy Dreke 14  
Artist: Michael Elijah



WITH MELISSA J. FORST

(CONVERSATION)

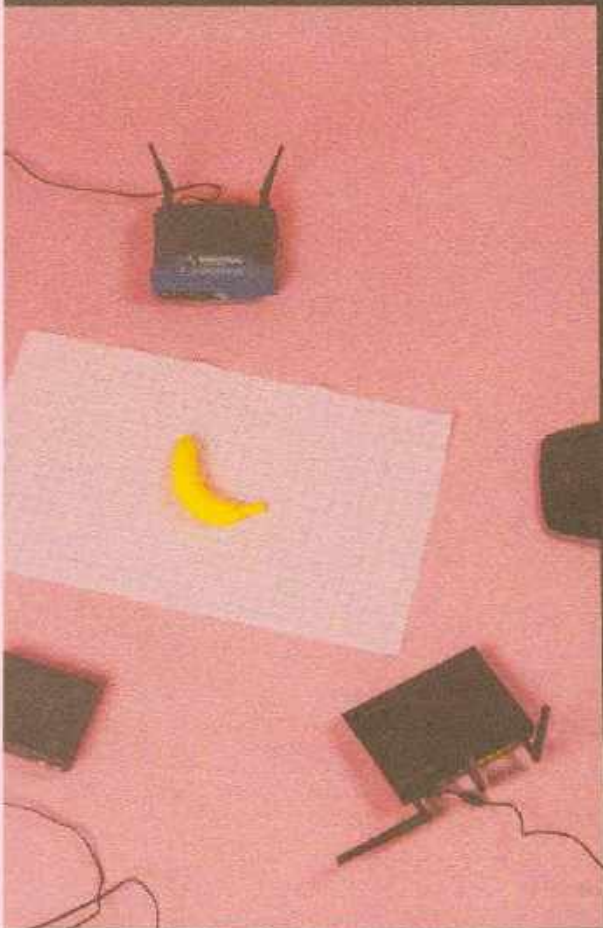
the models. For example, you can  
book structure. When you sketch  
oil, you sketch faster and at a

W: How much  
time? For a

TUNICA

p.

# THE RODINA



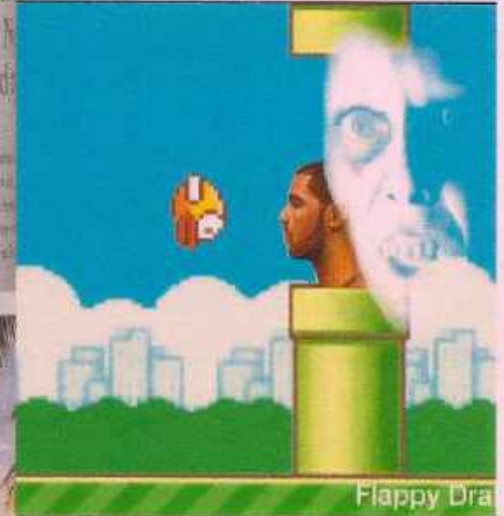
WITH MELISSA J. FORST

(CONVERSATION)

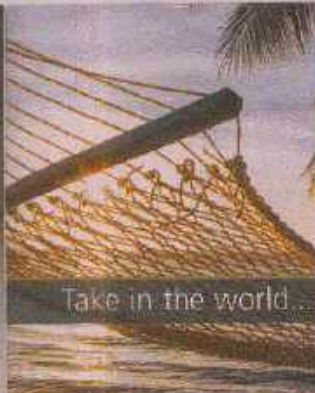
TODINA

We met with The  
after their Neo  
Cooper Union and

MIF: It was funny to see the pro  
because I think I read that w  
ferently when looking at it online. I  
to tell with a lot of things where the  
sarcasm is, and where the sincere lie  
starting with love...



96 Synes godt om-tilkendegivelser  
neverwenttoartschool New Contemporary  
Art Installation:  
Flappy Drake '14  
Artist: Michael Elijah



Take in the world



lying down.

With Empty, you enjoy all the business class, you enjoy restaurant style meals,  
personalized entertainment and the Empty Suite featuring fully flat bed seats.  
It's just one of the new accommodations we've introduced to make your travel easier.

Take in more of  
[usaairways.com/theworld](http://usaairways.com/theworld)

U.S. AIRWAYS

Airline

the models. For example, I don't like  
book structure. When you work with  
oil, you sketch faster and use more

MIF: How much  
based? Is so

TUNICA

p.





Frank Bruggeman is an artist/designer, widely acclaimed for his oeuvre of blue objects. He frequently works with plants. For him, nature is an essential precondition for life. I visited him at his home/studio in Rotterdam on a warm summer's day.

What do you enjoy about living in a former school?

This complex is wonderful for the abundance of space that allows you to experiment to your heart's content; you don't have to worry about damaging the building. I can do anything I want here and I'm able to control every variable. My work is largely context-specific and I carry things out at home first whenever possible. That's why my home and workplace are primarily an experiment, focused on the relationship between nature and design. Living and working merge into one another and this interaction is actually an ongoing process.

It's a sort of commune here. I have a good relationship with other artists with who live here. We help each other out, organise projects and you're very sociable.

There's a large courtyard garden where all my plants with special plants are stationed, the so-called 'mobile garden' that I deploy for various projects. The idea for this was actually born out of necessity because at my previous workplace I had no open ground. There are even plants from the farm where I grew up that I've been dragging around for 15 years. The plants that

To what extent do you see an environmentalist in your work? His do activist intentions? The focus is, though, on the practice and application of nature in the everyday urban environment of the city dweller, a broad subject area.

I see humans in the future living in cities for the most part. That's why cities must develop, for more than it now the way, into places where greenery is given a chance. A great deal more is possible than we currently realise.

Why do you love vegetation in the public domain? I almost always choose indigenous plants. I have an aversion to working with exclusive, exotic

really thrive much better in the open ground have all been replanted here.

As a whole, the courtyard garden is spacious and peaceful with magnificent fully-grown trees. You can even set a bonfire if you feel like it. A wooden veranda has been laid across the entire garden as a connecting element; we made cutaways in the wood for the existing bushes, so they can continue to grow.

There's a communal kitchen garden where we grow vegetables and, not unimportantly, my cat feels completely in his element there!

What are particularly interesting plants? Nature requires plenty of light, but your house is virtually windowless. How is that possible?

That is a temporary arrangement and everything is to be renovated soon, which alters the situation. But it's true that I currently have no uninterrupted view of the outside. I can only see the treetops and sky. Living and working here means you have to be careful that you don't become too isolated in your own mind.

For the ability to concentrate, though; it works imperfectly, I can concentrate 100 per cent here.

Because of the extreme difference between interior and exterior, whenever I walk outside I always experience nature more intensely, which has a certain quality.

How do you see the existing landscape, making indoor plants unimportant? The furniture and objects you make have a distinctive blue colour. Is that a conscious decision?

Yes, absolutely, and it's actually a mental colour, which makes all the furniture and objects mutu-

ally non-hierarchical and serves to bring the setting into which they're placed into sharp focus. It's an artificial colour that does not occur in the plant-world, which emphasises the presence of the natural elements I use in combination with it.

Where did you get all these peculiar cactuses that stand in your office?

I bought those cactuses from Arboretum Trompenburg here in Rotterdam. They have an excellently maintained cactus and succulents conservatory where part of the collection is also for sale. I always feel sorry for the rejected specimens nobody wants, so I generally buy a few. Cactuses can be grafted and these are the rootstocks, which start sprouting again just below the severed piece. It's quite a collection of 'misfits'. They may be rejects as aesthetic specimens, but that gives them a sort of honest beauty. They still possess such energy for growth. They're survivors.

Incidentally, as a child I was already buying little cactuses together with my mother from the local garden centre. This was in the 1970s. In the spring my mother would tidy up the windowsill, and then it was time for fresh plants. I remember the first commercially grafted cactuses appeared on the market around that time. I was surprised by their shape - green stalks with a red tuber on top, you still see them today. Very unnatural and ugly but I bought them anyway.

Do you often visit botanical gardens?

Yes, in every city I go to, if I get the chance. It says something about the local culture. Plants you only see here as indoor varieties often grow outdoors in their fully mature, optimal form. I keep a photographic archive of my trips. A couple of weeks ago I was in the botanical garden in Shanghai. The cactus and succulents conservatory was spectacular, vast canvases painted with the desert landscapes in which cactuses grow naturally hung as a backdrop. A little kitsch perhaps, but very effective as a total installation.

#### TIME & CALENDAR FOR GROWING CACTUSES

##### Spring

Resting period, do not water. Temperatures 8-12°C

##### Summer

Move to a warmer spot. The end of the month is the time for re-potting

##### Autumn

Begin watering, preferably at room temperature

##### Winter

Flower buds will appear. Give them some light but do not sun-bake

##### May

Time for sowing

##### June-August

Give plenty of water. Time for taking cuttings and grafting

##### September

With the days becoming shorter, reduce the amount of water

##### October

Reduce water further and bring outdoor plants inside

##### November-December

Give no water. Begin sowing. Temperatures 8-12°C

To what extent are you an environmentalist?

I am not an environmentalist. My work has no activist intention. Its focus is, though, on the meaning and application of nature in the everyday urban environment of the city dweller, a broad subject area. I see humans in the future living in cities for the most part. That's why cities must develop, for more than is now the case, into places where greenery is given a chance. A great deal more is possible than we currently realise.

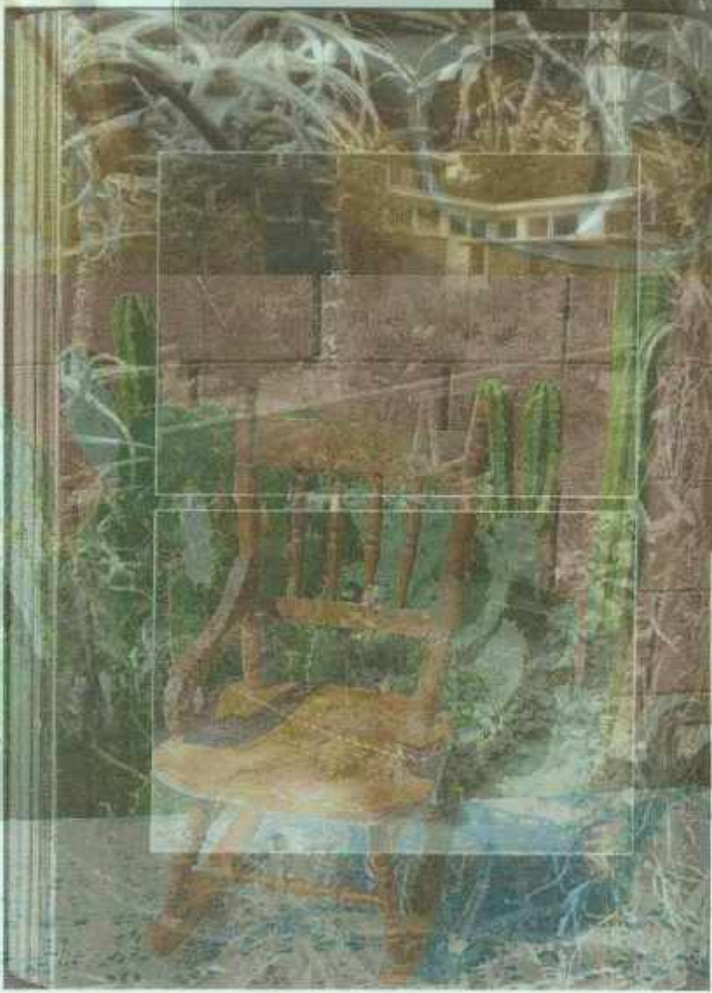
Whenever I use vegetation in the public domain, I almost always choose indigenous plants. I have an aversion to working with exclusive, exotic varieties, but that's not the reason. Indigenous plants are strong and require little human intervention. Their power to survive is the decisive factor. Hyper-cultivation brings with it a fragile balance that has no place in the city.

In recent years I have also been mapping the 'greenery' for local-authority clients.

The areas where little or no maintenance is carried out are particularly interesting. The so-called 'residual areas' that no one ever notices. I discovered an 8 km long sandbank very close to here in Schiedam, which has been waiting for thirty years to serve its eventual purpose as a motorway. It cuts across the archaic Dutch pastoral landscape like some surreal walkway. It has an unintentional, but wonderful temporary quality, which I place in the spotlight.

What is your idea of an ideal residence?

Inside and outside in direct contact, it has to be a whole. I envisage a kind of framework comprising mainly glass and large translucent, industrial sliding doors that open and close electronically. The garden is primarily the pre-existing landscape, making indoor plants unnecessary. This model is very clear in my mind. There's an interesting tradition in this sort of house. It would be fantastic if one day it could actually be realised.



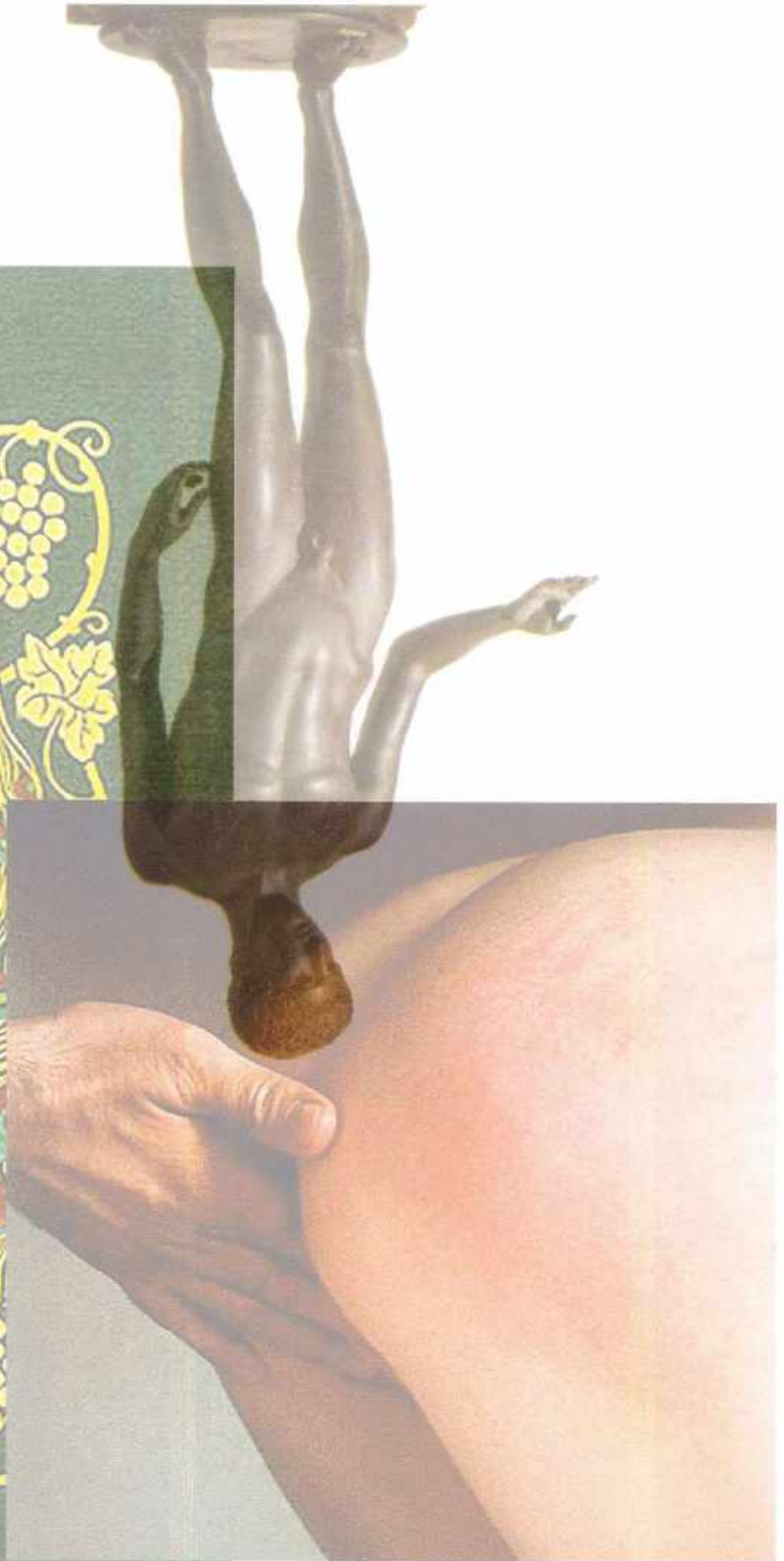
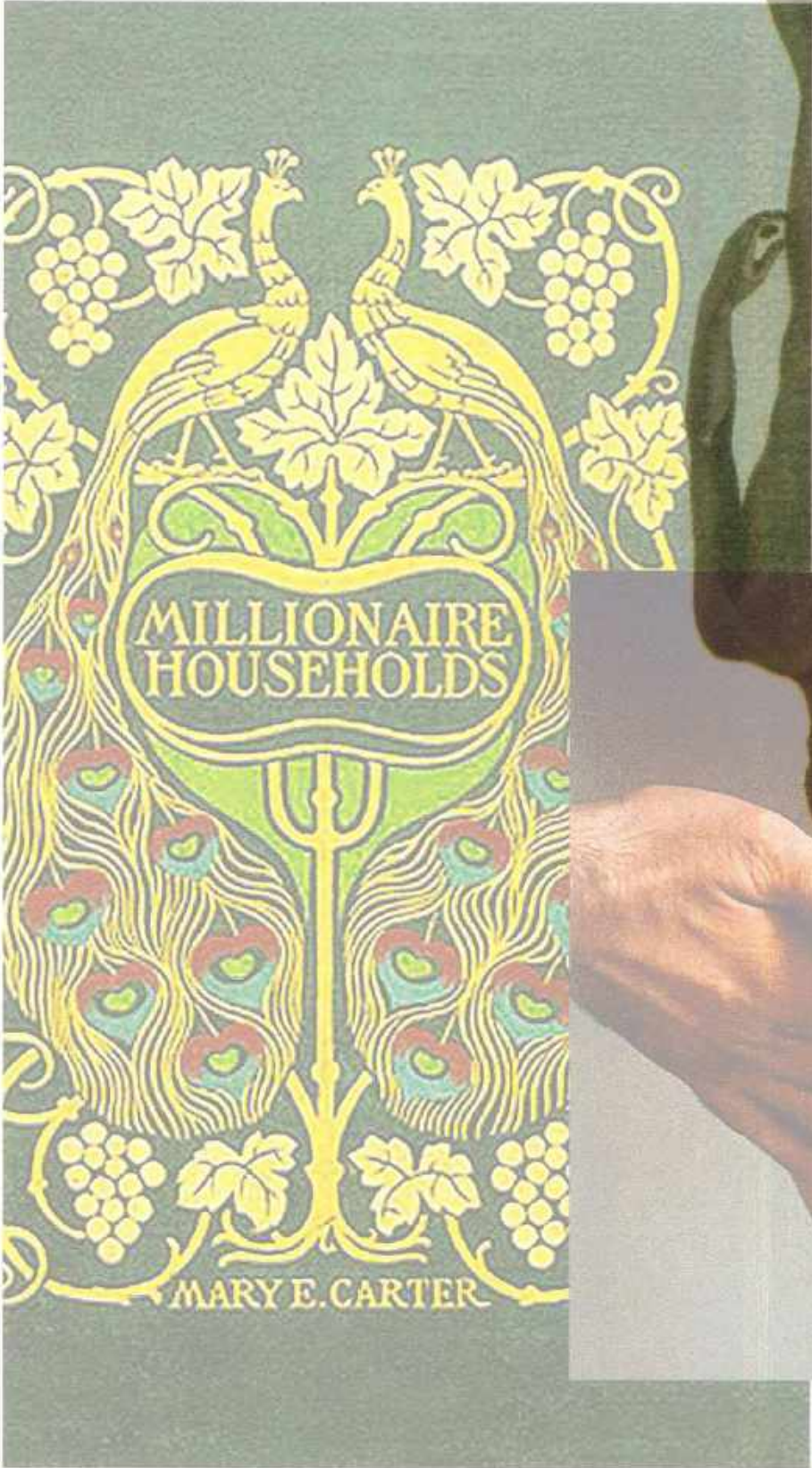


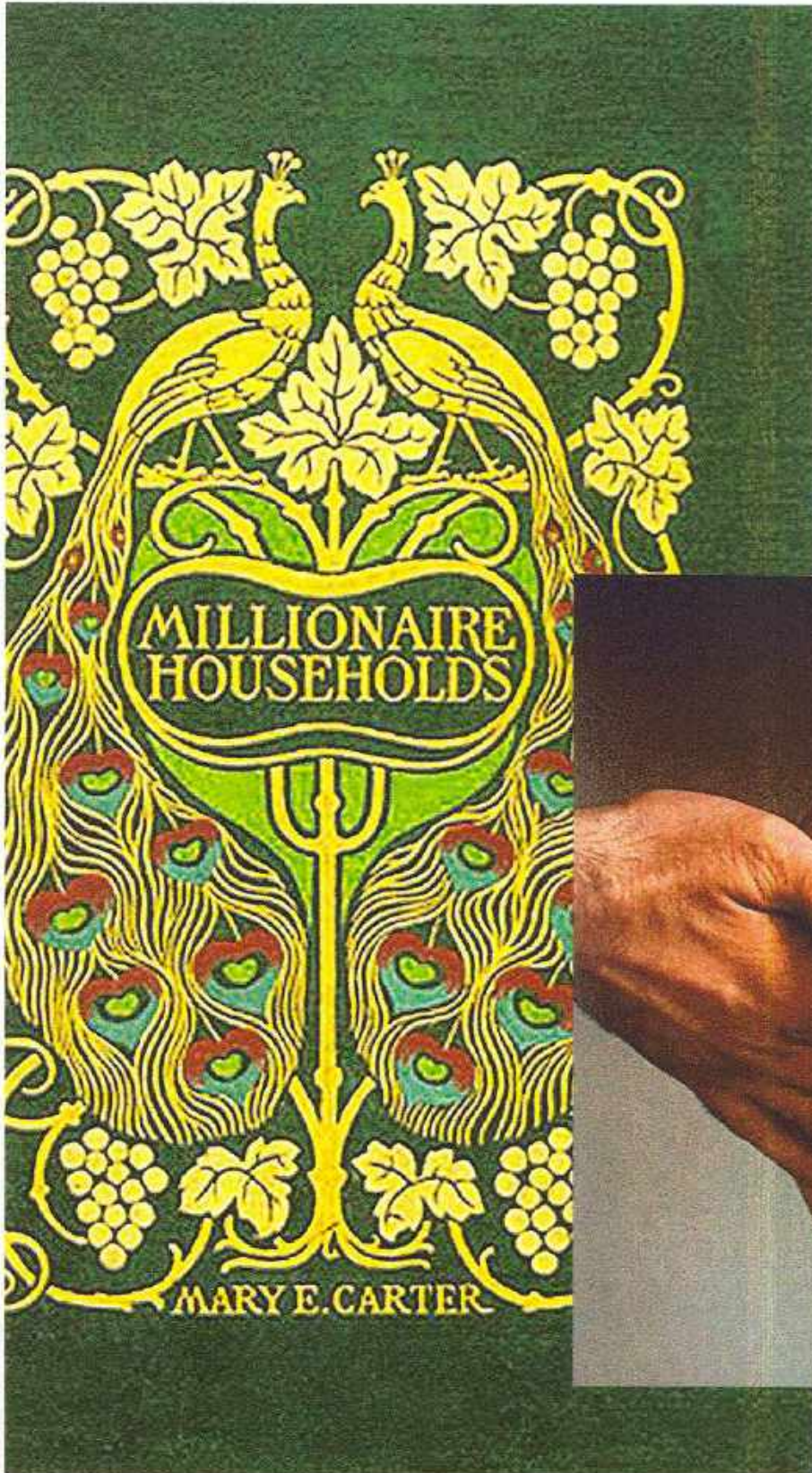




MILLIONAIRE  
HOUSEHOLDS

MARY E. CARTER



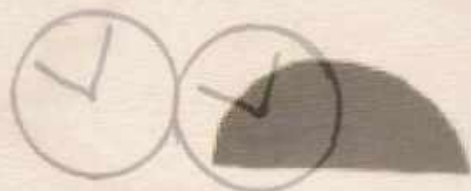




107 no. 108

Don't be afraid to ask questions, they are our time. I am  
the only one who has spent time with the  
great people of the world. I am not a scientist  
or a philosopher. I am just a man who  
has lived. I have seen the world and  
I have seen the people. I have seen the  
beauty of the world and the ugliness of  
it. I have seen the love and the hate  
of the world. I have seen the  
tragedy and the joy of the world.





Love, 1988

Dont be afraid of the clocks, they are our time, time  
has been so generous to us. We imprinted time with the  
sweet taste of victory. We conquered fate by meeting at  
a certain time in a certain space. We are a product of  
the time, therefore we give back credit where it is due:  
time.

We are synchronized, now and forever.  
I love you.

3 Rainbow for CORE  
June 1988



Lovers, 1986

Dont be afraid of the clocks, they are our time, time has been so generous to us. We imprinted time with the sweet taste of victory. We conquered fate by meeting at a certain TIME in a certain space. We are a product of the time, therefore we give back credit were it is due: time.

We are synchronized, now and forever.  
I love you.

