

world in a shell
the polliniferous project

world in a shell - polliniferous project catalogues

abstraction and reduction – expressed in the deep specialization of most practices over the last 150 years - opened up new knowledge domains, bringing us a great many new insights in various processes of life. Simultaneously, a methodology of specialized practices also means isolation. Much of our scientific research is for example done under strictly-controlled and isolated conditions, and therefore pays no attention to how the subject under study interacts with or relates to, the world outside of the lab. As a result, modern science moreover neglects the ecology of things. From this point of view, the contemporary urge for inter- and cross-disciplinary practices in art and science – as well as in other practices – comes as no surprise.

We have to open up the windows of our specialized practices to exchange knowledge and experiences between domains. Such exchange between practices is an essential base for the development of new social, ecological, and economic models that take into account the unpredictable variables, or 'messiness', of our world. Visionary and thoughtprovoking interdisciplinary projects, such as World in a Shell, are key to facilitate such developments. The World in a Shell brings the above mentioned issues into a direct experience through interdisciplinary workshops and by building a self-sustainable, high-tech, and autarkic vehicle, in which the artist will live during a 5 year journey to isolated parts of the world. Throughout its journey, the artist will meet indigenous people with diverse cultural perspectives on the current state of the world. On each location, the artist will organize encounters with locals to share and discuss these different perspectives.

Alex Adriaansens V2_

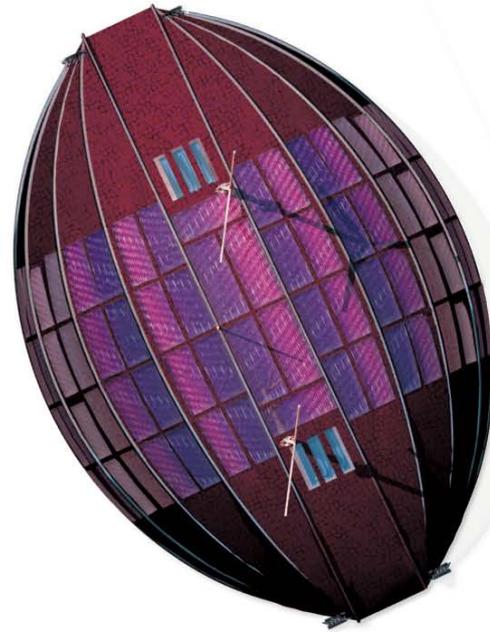
after 10 years of research and development, the project is now entering its public stage. The WiaS is ready for its journey around the world to gather and share knowledge and insights on the relationships between humans and their environment. The development of the WiaS has been documented in a catalogue that has been published independently. The catalogue chronicles everything from concept to technical details. Because of the dynamic and long-term nature of the project, the decision was made not to hard-bind the catalogue but keep it loose-leaved for later content additions. That way, knowledge gathered by the WiaS can be added to the catalogue.

The initial print includes 72 pages, to be expanded to a maximum of 372 by the project's end. Each of the four sections is defined by colour codes. The first is about the concept, followed up by the technical information, then the destinations are described and in the last section there is space for exhibitions and reflections. Pages within each section may be sorted according to the reader's preference. Every sheet of paper has its own beginning and end. The format is 297mm x 297mm printed on recycled Dutch Ivory Board FSC 250g paper. The packaging box for the loose-leaved system fits in a "postbag" made from recycled tent material.



autonomous container

it is a pleasure to present the world's most compact mini-grid system and self-sufficient living and working unit, complete with its own folding-out mechanism and ability to function in any climate or environment around the world



Sustainability at it's best: The natural archetype and the man-made copy

The world's natural environments are rapidly degrading through pollution and mismanagement. The unit demonstrates a practical alternative for raising, storing and consuming energy in an environmentally- and socially-responsible way.

To function independently from local energy sources at different locations the container uses a complex en-

ergy system. It is equipped, first, with arrays of photovoltaic solar cells. An expected two-third of the daily energy consumption will derive from solar energy. Wind turbines will generate the remaining third of the energy supply. When there is little or no sunshine nor enough wind, the system will draw on energy stored in dual battery banks, allowing continuation of daily activities. To make sure that the system will function

optimally, intelligence has been built in: weather outlook, all devices and energy balance will be monitored. On the basis of this information, a prediction about the future energy balance can be drawn and any necessary adjustments made.

The information coming from the integrated sensing and intelligent system will be available on the Internet and used as a case study to

define how efficient the unit can be in disaster relief situations.

By being autarkic, the unit doesn't have any of the many needs of the military technology currently used in crisis management. Not only does it sidestep their reliance on fossil fuels, but by making use of off-the-shelf components it breaks the reliance on long supply lines for both fuel and parts. Because it is self lifting

people and locations

at the target locations it is the activities – not the technology – that are most important. I see the unit as a toolbox and a location in which to play host and receive people. I have traveled extensively in many parts of the world, using everything from a bicycle to a schoolbus as my transportation. As a traveler, one is in the position to rely on the hospitality of others. This project shall turn things around: when I arrive somewhere, I'll provide the hospitality – cooking for people, using the shelter to provide entertainment, and so on.

Most importantly, though, is facilitating their need to communicate their issues and ideas to a world desperately in need of a different perspective. This has somewhat of an anthropological approach, but moves beyond the usual role as I become an activator rather than just an observer. I also hope to introduce several indigenous cultures to each other – and by juxtaposing their happiness and fears, their strengths and weaknesses, gaining new insights on and measurements of the significance of “affluence”.

what is the meaning of freedom?



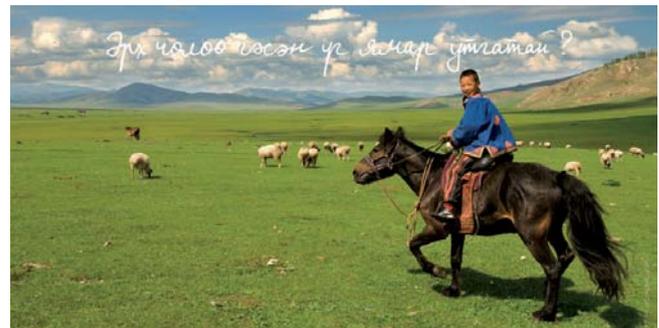
Botswana, San (Bushmen)



Greenland, Inuit



the World in a Shell at the Westerpark, Amsterdam



Mongolia, Mongolians

the artist

hans kalliwoda, bavarian by origin, has been living and working around the world for over twenty-five years, creating many exhibitions and installations

He believes more in personality development than in sheer technical knowhow and stability. Therefore throughout his life he placed himself in head-to-toe experiments, while searching for new land – always without a return ticket, getting directly involved in all the consequences and trying to stay as open and pure as possible to find a meaning of life and his role in it. He manifests this quest in his projects, and represents them in a way designed to reach the collective unconsciousness. Straightforward messages are combined with his own unique aesthetics and material choice, melting the boundaries of seriousness, and playing into an avant-garde output meant as inspiration for society.



about why i create the way i do

some time ago – in one of my first exhibitions – I befriended a blind lady who was taken by one of my works and bought the painting. I realized that there is more to it than simply the material and visual aesthetics. I like to pull the spectator into the artworks. I like you to touch, feel and go right through my work since it is made with a desire to enhance the spectator's perceptual experiences, and for feeding thoughtfulness. The thoughtfulness and aesthetic experience change from person to person: aesthetics are truly in the eye of the beholder. Once the work leaves the studio, everybody creates their own meaning, and this leads to new contextualization.

Material is merely the substance of visual presentation and thus, simply, a tool. In the process of cross-pollination between art, science and cultures, sustainability and ecology, and modern omadism I raise the question what a real affluent or civilized society could look like. "Art in public spaces" or "community art" are the wrong terms to use for my work. My interest is in creating temporary autonomous spaces to use as a playground for interacting with people, and as an art laboratory to stretch the limits of communication and mobility. By placing this art laboratory in many different climate zones I have the possibility of following my passion to explore foreign cultures, finding out about their passions and fears and – most of all – sharing this experience with a broad audience and the online community. Why? Because in my view exhibitions, manifestations, happenings and publications are, most of all, meant to build bridges of understanding and to upgrade tolerance levels.

publishing information and costs

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