



THE WORLD IN A SHELL

THE POLLINIFEROUS PROJECT

PROJECT DESCRIPTION

HANS KALLIWODA

Personal Statement

“The polliniferous project started out as an artist intervention in a University for Technology. The concept is simple to build a unit for cross-pollination. Practically it deals with contemporary issues like environmental pollution and migration. My interests are in creating temporary autonomous space solutions to use as a playground for interacting with people. It functions as an art laboratory to stretch the limits of communication and mobility. The red thread in placing this art laboratory in various climate zones creates the possibility to follow my strive to explore foreign cultures, find out about their passions and fears and let us share this experience with the online community.”

Hans Kalliwoda

“These different kind of knowledge production and these different ways of approaching the world from the artistic and the scientific side merged into one project. A kind of hybrid between art and science. Its a new practice where art and science come together”.

Prof. Dr. Rob Zwijnenberg

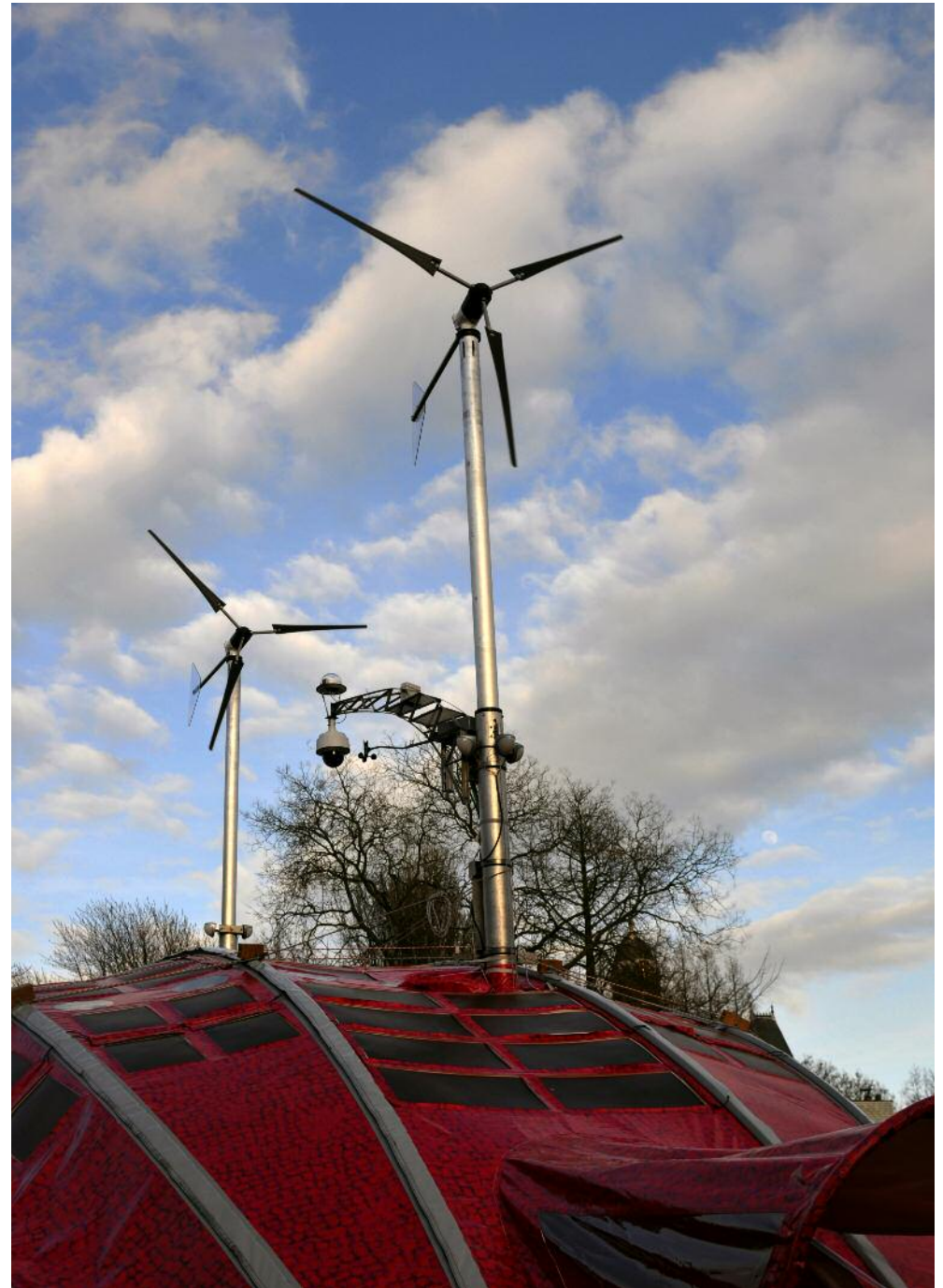
Art historian with the chair of art and technology at the University of Leiden



polliniferous [*poliniferus*] adj., bearing or yielding pollen

The World in a Shell - polliniferous project (WiaS) is an intercultural swap-shop and can be conceived of as a ship sailing on land.

Polliniferous [*poliniferus*] adj., deriving from the biological sciences, means ‘bearing or yielding of pollen’ and ‘adapted for carrying pollen’ and is thus an apt metaphor for this project’s intent to disseminate knowledge and experiences. It began under the patronage of UNESCO as an artist intervention at the Delft University for Technology, through focus on process rather than result; and became a vehicle for progressive change both there and for the companies and individuals the project engaged through the past decade.





Content



WiaS serves as a vehicle for intercultural exchange and intellectual cross-pollination, guided by social and ethical concerns. It has much overlapping content between art, science and education, the environment/green living and humanitarian issues, specifically on disaster management and rural problems. WiaS is used as laboratory with the purpose to investigate new methods of learning and knowledge production. As a space-ship look-a-like artwork, WiaS explores the limits of the decentralization of energy production and the raising of awareness on energy consumption. The polliniferous project positions itself among others attempting to resist the disappearance of indigenous cultures and their vast libraries of knowledge. Also for the first time indigenous cultures will have the possibility to communicate straight with each other and experience human cultural diversity outside of the usual western/modern versus third world/old fashioned mould. But further what can we in the west learn from these people? Aside from preservation and communication the goal is to foster a better understanding of the value and importance of these cultures for "modern" men and women, and thereby make a tangible contribution to the survival of our species. Internet-based streaming, exchange and educational projects, knowledge transfer to the academic community, film presentations, workshops and performances are methods to involve a worldwide public and create a closely connected audience wherever the Shell travels or exhibits. To facilitate these activities on remote locations for longer periods of time, the artwork and construction itself is less a work of architecture as it is a large walk-in sculpture, used for artistic interventions.



"The people should live in tents"
Johann Wolfgang von Goethe



Context

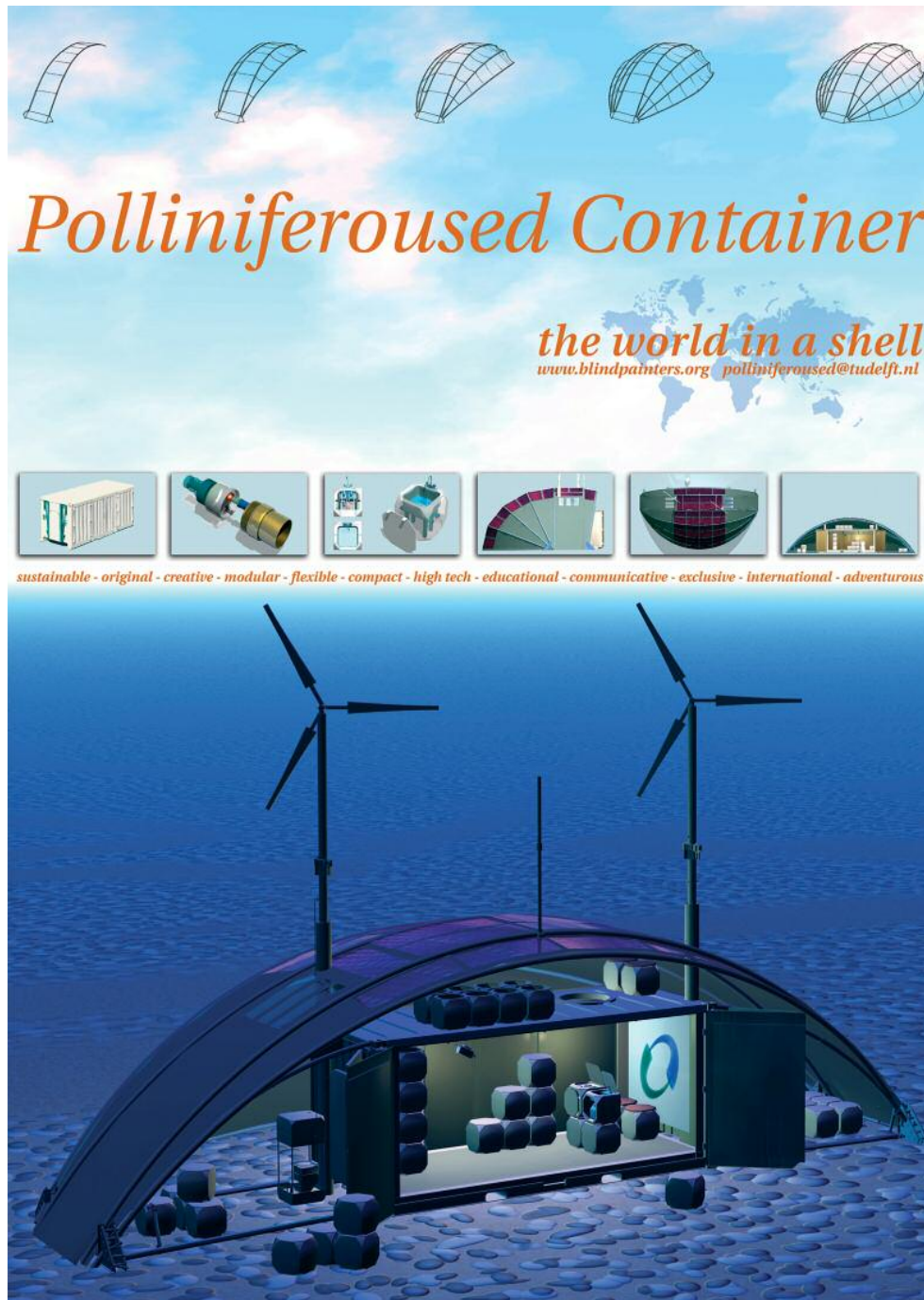
The first presentation of the World in a Shell to the public was March-April 2010 at the MuseumPark in Rotterdam, hosted by the Netherlands Architecture Institute and V2_ Institute of the Unstable Media. The project is now ready for transit to exhibitions and to destinations around the world for use as a swap-shop with indigenous peoples. The destinations are in proximity to UNESCO World Heritage Sites to facilitate a "self-documentation" of the people, cultures, living conditions and location, thus creating the first living and mobile "world heritage site". The essence of everything that happens, whether experienced or created in and around the Shell, will be captured and stored in a treasure box in the form of unica, (pictures, drawings, recordings, stories, self-representations and art works). The treasure box will be shown to the people on the next location and the treasures juxtaposed during exhibitions in musea and in biennales. In such a way the people from one location will travel along to the next one and interact with the people over there. At the same time, people everywhere can connect to the World in a Shell through the internet and follow - or participate in - the project and become themselves part of the world peoples' heritage treasure box.



"No bees, no food for mankind. The bee is the basis of life on this earth"

Albert Einstein





Technology



The World in a Shell, when unfolded, measures over 110 m² of floor space and is made to collapse into a standard 20' shipping container. It's modular interior is made of a Lego-like cube system, with a plug and play fire-wire like technology for energy, water and air daisy-chaining possibilities if desired. The 90 stackable cubes let the space be restructured and divided to suit individual needs. Its novel energy system is designed with hybrid power generation, using solar and wind; and its power pack consists of 32 x 200 amp. gel batteries, which provide the equivalent to 72 kw/h - and forms the world's most mobile, smart- and micro-grid technology unit running on renewable energy. WiaS also features a water harvesting and recycling system, uses hydraulic self-lifting technology (to facilitate movement onto and off transport) and is built from easily replaceable parts. Over 100 sensors, inside and out, monitor everything from wind, solar, temperature and humidity levels (environmental data), to energy consumption of the WiaS cubes - e.g. refrigerators, freezers, cooking facilities, multimedia equipment, the weather station, the water system etc. and includes a analogue/digital infrastructure conversion for remote control. As such it lends itself as a tool perfectly adapted for use in crisis management in disaster areas. While the project spreads the message that the latest technology can be used without degrading either the environment or the values and life style of the people it visits, it simultaneously asks the question if technology can solve all the problems we face ahead? Kalliwoda's vision returns technology to its humanistic role as tool, in this case for the creation of a vehicle for intercultural exchange and intellectual cross-pollination, guided by social and ethical concerns. It has evolved into a work designed to trigger a rethinking of Western norms of living, focused on autonomy and decentralization; and addressing contemporary issues of migration, ecotourism, human and environmental sustainability.

"Science is but a perversion of itself unless it has as its ultimate goal the betterment of humanity."

Nikola Tesla





Intelligence

The World in a Shell features a compact and versatile smart- and micro-grid technology, which opens new alleys where little scientific research has reached, yet. WiaS will be relocated into a wide range of world climates, which is a useful extension of indoors-laboratory frameworks. WiaS infrastructure paves the way for further development on a system, which should be self-learning and in so far intelligent that the unit could smartly regulate its energy consumption. The analogue switchboard allows monitoring and manual control of the unit's energy performance and of the energy supply to the individual cubes. The digital counterpart not only allows publication of the gathered data - e.g. how much and where energy is raised, which battery bank gets loaded, the current state of the battery reserves, the temperature and humidity levels, weather station readings and the energy consumption of the consumer modules - to a website, but also allows control of the system from a remote location. The desired intelligence should ultimately allow for a self-learning system; for example, if we know energy consumption patterns, as well as upcoming energy supply by integrating weather forecasts, the system can allocate energy accordingly, shutting down or reducing supply to non-essential cubes or deliver the inhabitant with possible options, ie. public film screening tonight or hot shower tomorrow morning! The intention is that the digital system delivers solutions on a sustainable energy household and the analogue system will be rendered unnecessary.

As an open source and experimental playground, scientists are invited to use the unit on investigating human-intelligent systems under “real-live” conditions, paving the way towards decentralised energy productions in realistic settings.



For the container to be able to function properly in a number of different environments, offering a good and comfortable living environment for an artist like Hans, is a very interesting interaction between automated systems and human beings”.

Dr. Kees Nieuwenhuis

Director Thales/D-CIS Lab, Crisis Management





Exhibitions



It is a great example of a low threshold exhibition bringing together a broad diverse spectrum of peoples and of all ages. While on exhibition, the artist is living in the unit and also people can be invited to stay-over for a night, altogether inspiring fresh ways of seeing, experiencing and contextualizing contemporary art and progression on the level of exhibition-making, which is relevant to our time. Once invited inside, beware: Kalliwoda aims not just to touch your head but also your heart. Furthermore, the interactivity was brought to the next level with his interventions. WiaS as a walk-in sculpture should provide inspiration instead of technical knowledge transfer. At the previous presentation of the project to the public it became evident, that the project's surreal environment acts like a time-warp of sorts for some of the visitors who, after some hours have become trapped, tangled up and carried away in talks about god, the future and the world. Future exhibition will focus on to the non-materialistic side of the project. WiaS is like a home and by opening the home 24/7 to the public it is more a private intervention as a public one, therefore one can describe it as an intrusion into the private sphere or private intervention. The unit as a tool for interaction lends itself perfectly as a stage where animators/agents/actors will be placed to trigger the spectators into philosophical discussions. By doing so, the border of who is part of the exhibition and who is not diminishes and the spectators becomes a part of the exhibition and thus the exhibition becomes an intervention into her/his personal space. Some of the concepts the guests are invited to discuss are 'reduce to expend', 'less is more', 'design for happiness v/s design for sustainability', 'change the world by recognizing and going beyond your own borders'

"This is a truly good idea, the possibilities are endless"
Peter Kuyt (exhibition visitor)





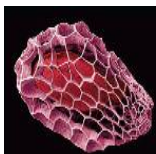
Aims

The project demands interaction, involvement and communication, and is multi-disciplinary. By drawing people into situations, where they have to actively participate in the work but also in processes are becoming part of the work itself.

The World in a Shell initiates a process of integration, cross-cultural or otherwise, to engender further creative impulses.

The aims of the project on (UNESCO) locations

- * Humbly counteracting western or any other culture-imperialism by celebrating human cultural diversity. Singular and nomadic, the World in a Shell serves as an inter-cultural 'swap-shop'.
- * Portraying local individuals by facilitating "self-documentation", which should breakdown prejudices and intercultural barriers, trying to work out the common grounds and thus creating curiosities and respect for distant people and their fate.
- * Providing new impulses to develop long-lasting solutions for daily problems and contribute to the communication between local people, artists, scientists and others.
- * Implementing the World in a Shell project as a platform to establish worldwide personal connections and knowledge transFAIR.



On locations the focus lies primarily on local people, portraying their habits, passions and fears by using WiaS as a laboratory for artistic research and for post-anthropological studies. By implementing this interactive communication zone, a dialogue between the artist, the locals and the arts can take place.





Aims (cont.)



The aims of the project at exhibitions

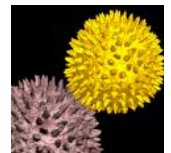
- * Pursuing an exciting and variegated presentation form and create a framework for an unconventional endeavour.
- * Test new exhibition and mediation formats leading up to new models for exhibition making that are relevant to our time.
- * Develop new strategies of presenting and mediating art.
- * Inspire fresh ways of seeing and contextualizing contemporary art.

Aims and objections in the research and design phase, which have been achieved!

- * Developing an autarkic and ecologically friendly living and working unit.
- * Creating synergy and stimulate intellectual cross-pollination.
- * Implement and enhance a cross-faculty educational process within the TUDelft with interdisciplinary projects, which expands understanding and multiply the experiences of students involved.
- * By exchanging different visions with each other, raise awareness and find potential and practical solutions.
- * Reflection on and transcending established paradigms.
- * Providing a new vision on sustainability and practise it.

“Developments are the main focus. In other words, it's not the arrival; it's the road that matters”

Hans Kalliwoda





Artist

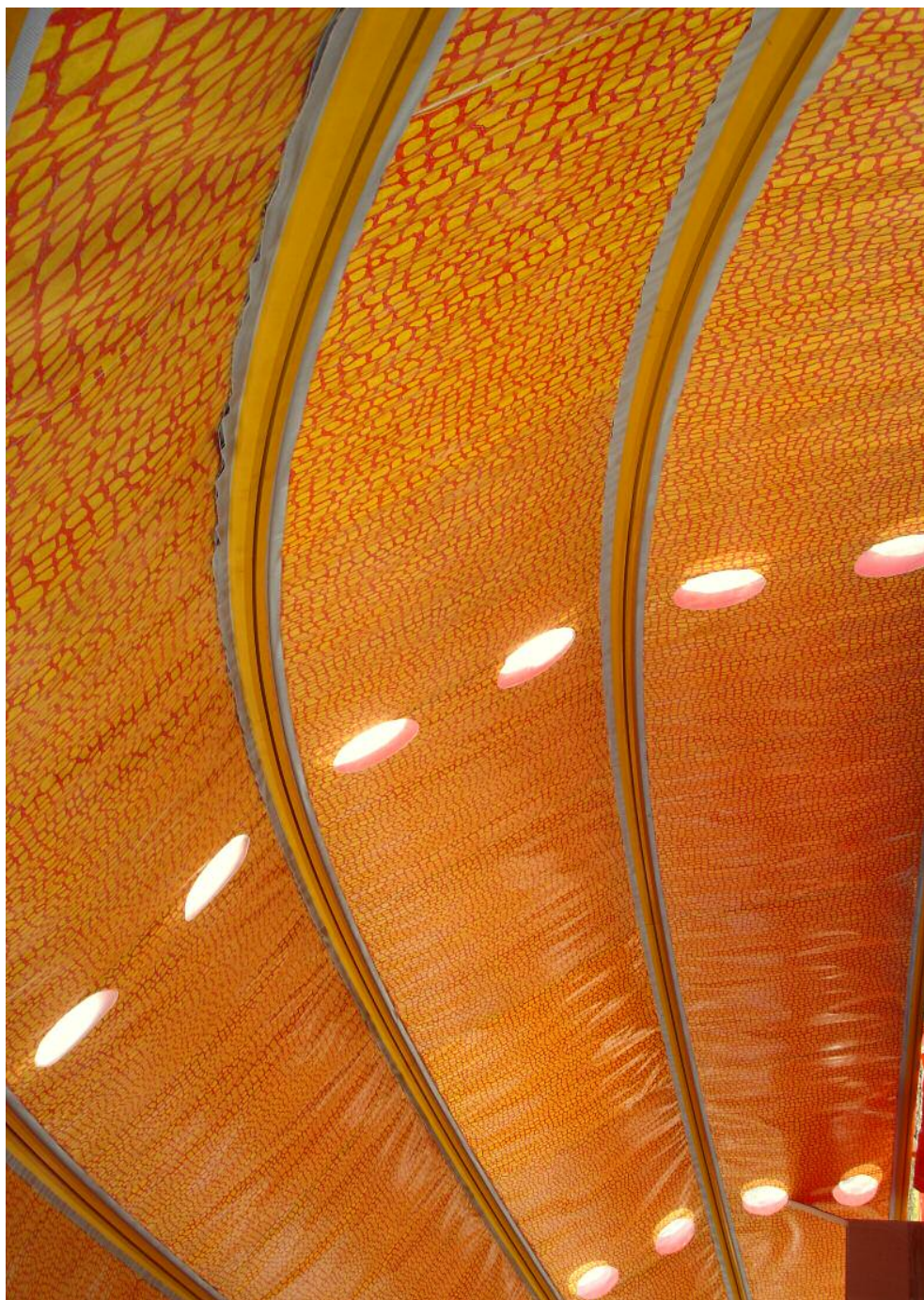
Hans Kalliwoda's work has since the mid 80's focused on the integration of the spectators into his art pieces and installations. His symbiotic mixture of aesthetic and conceptual work has over the years been exhibited in numerous Galleries and Musea around the world. WiaS is also a highly personal accomplishment, in which Kalliwoda continues a decades-long tradition of travel and exchange. Much has happened since he first bicycled across Africa in 1984. His '25 Hours a Day' painting series, which was part of his installation 'Living in a shoebox in the middle of the road', "wrapping up" people in his paintings and his 'European-art-train project' in the 90s, revealing the thrill of exchange and always invites people into his art. Indeed the World in a Shell will turn conventional notions of visitor-and-host on its head as he offers hospitality to those who find his extraordinary vehicle - a sort of Earth-bound spaceship - in their back yard. With his interactive art and symbiotic adventures Kalliwoda brings romanticism and utopia into the reality of the here and now.



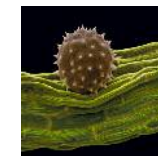
"Good art gives inspirations, brilliant art brings about changes"

Hans Kalliwoda





Quotes



"Hans helped a lot to create a Delft (TU) where we have now projects through different faculties, where not science is the only thing that counts or research output, or education, but where working together between faculties for society is the main goal. Thank you very much for what you did for Delft".

Prof. Dr. Ir. Han Brezet

Head of the sustainability Department at the Delft University for Technology

"It is about art and science but it is also about other dimensions of art and science, about what art and technology can achieve in other dimensions then the dimension of technology itself".

Prof. Dr. Rob Zwijnenberg

Art historian with the chair of art and technology at the University of Leiden

"I was inspired by the concept of the project as a whole, because it is not only about technology and innovation but also about the mixture of different disciplines and cultures and by the travelling around with the container and realize projects on different locations. So you can say he is designing a micro-cosmos for a better world from the environmental point of view as well as from the intermingling of different cultures and peoples".

Ir Gabriëlle Muris

Advisor to the TUDelft Board of Directors





Quotes (cont.)

"In business life they are called product-champions. People who are appointed to get something difficult done in a large cooperation, and they go all the way to get it right. I like his attitude and the project is technologically very interesting, also for me".

"The name of the project is chosen very well. It reflects the intentions Hans has with it and he is very conscious of the fact that both in using the container during the journeys as in the making of it there is a pollen effect. He has worked five years now and he has seen all this companies work together, find each other, exchange information and be more innovative. So, for a great part the pollen effect is already working"

Ir. Theo Wolters

Director Fabrique Invent, Delft

"At the company I work for now they say you come always with very fresh ideas, always a solution and its different from the competition. This is a philosophy I learned during this project".

"Hans is not only inspiring about the project, he also works very close with you as a person and he is trying to figure out what is motivating you".

Ir Arno Vrijman

Ex-student graduating on the project TUDelft





Catalogue



Because of the dynamic and long-term nature of the project, the decision was made not to hard-bind the catalog but to keep it flexible for later content additions. The initial print includes 72 pages, to be expanded to a maximum of 372 by the project's end.

Each of the four sections are defined by color codes. Pages within each section may be sorted according to the reader's preference. Every sheet of paper has its own beginning and end.

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Hans Kalliwoda / Blindpainters Foundation

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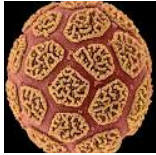
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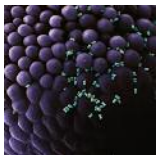


Press (selection)

- * Reload, nr. 10, February 2001: "Unplugged"
- * Delta number 25 / August 2001: "De avonturen van Container Man"
- * Delta number 16 / May 2002: "Vreemde Eenden"
- * Trouw, Thursday 23th May: "Per slakkenhuis naar Qurna en Nuuk"
- * HTV, number 46 / March 2003: "From a Polliniferous Container by the Sea"
- * De Ingenieur, nr 7 / April 2003: "Kruisbestuivend wereldlab"
- * NRC Handelsblad, Tuesday 10th June 2003: "Mobiël onderzoek"
- * Delta, number 35 / November 2003: "Zigeuner met een zeecontainer"
- * KIJK, number 12 / December 2003: "Wonen in een container"
- * Erasmus Magazine, number 14 / March 2004: "Duurzaam door bewust rentmeesterschap"
- * Eneco Breed, number 3 / March 2004: "ENECO Energie ondersteunt uniek containerproject"
- * Yacht Vision, Nederland 4e Jaargang-editie 2004-4: "De Kunst van het overleven"
- * Techniek van de Toekomst (book by Paul Schilperoord), 2004: "Mobiël LABORATORIUM"
- * Aluminium, number 2 / February 2005: "Aluminium onmisbaar in uniek project"
- * Machinebouw, number 3 / April 2005: "Kunstenaar als innovatieaanjager"
- * Stadskrant Delft, number 15 / July 2005: "De kunst van toegepaste technologie in een zeecontainer"
- * Haagsche Courant edition Delft, 21st of July 2005: "Een mobiel TU-lab reist de wereld rond"
- * I.D. (New York edition), November 2005: "Cargo Shorts"
- * HSB International, International Shipbuilding magazine, June 2006, "An Opportunity for the Maritime Industry"
- * Het Parool, Dutch Newspaper, 4. October 2006, Page 17, "En nu hopen dat hij niet gespietst wordt"
- * Panorama, Men's magazine, number 9 / 28 February 2007, "In een container de wereld rond"
- * Grenzen aan samenhang, April 2009 Book on interdisciplinary educational projects which meaningfully combine art, history, physics and contemporary societal issues
- * O2. Dutch magazine about sustainability 6/2010 "Kruisbestuiving op Wereldniveau"
- * De Ingenieur, 26.03.2010 "Laadkist maakt Wereldreis"
- * De Groene Amsterdammer. Weekly 7.01.2010 Add
- * Trouw. Dutch Newspaper 26.03.2010 "Kunstenaar zwerft vijf jaar over aardbol"
- * AD. Rotterdams Newspaper 26.03.2010 "Wonderlijke survivalcontainer start wereldreis in Rotterdam"
- * Metro Rotterdam. Free Newspaper 1. April 2010 "Reis om de wereld in aparte container"
- * De Pers, 26.03.2010 <http://www.depers.nl/cultuur/465933/Op-wereldreis-in-een-zeecontainer.html>
- * De Stadsruit. Monthly 3.2010 "Duurzame wereldreis start bij Cool. Kom Kijken!"

TV

- * NOS. National Dutch Newsagency - film 26.03.2010 "Rondreizende container"
- * RTV Rijnmond. Rotterdam TV channel - 26.03.2010 Newsspot
- * Tomaat. Today's Magazine about architecture - 25.03.2010
http://www.tomaat.org/index.php?option=com_content&view=article&cid=164:hans-kalliwodanai&catid=36:reports&Itemid=56
- * NUVideo www.nuvideo.nl/opmerkelijk/36447/kunstenaar-wil-met-container-de-wereld-rond.html
- * Dimi <http://www.youtube.com/watch?v=ul8CarpwGXU>
- * Zie.nl <http://www.zie.nl/video/ingezonden/Innovatie-op-PICNIC-2010/mrazsovf83vt>





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info@worldinashell.net | tel. + 31-(0)20 419 49 49 | p-box 1136 nl-1000 bc amsterdam
 visit - nieuwe teertuinen 17, amsterdam centre
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