

Message from the artist



I was asked to participate with the World in a Shell at the PICNIC. The theme of this years PICNIC is 'Redesign the world - what do you bring'. For certain you have to bring a full wallet to clear the participation fee and I personally suspect that many people will bring also their hidden agendas along. Don't we all know about climate initiatives and the economic gain motivation by now? When the participants will enter the Shell they will be asked 'Why do you bring it along'? Even when a participant represents a company he or she is still an individual with his own passions, feelings and dreams. So we want to know what motivates them as an individual and hold a mirror in front of them. I personally believe that what the world needs now are not passengers, but merely crew, instead.

So long Hans



The World in a Shell at the Westerpark in Amsterdam

The Project

The World in a Shell is an art-science project that uses new media and sustainable technology as a tool for cultural exchange, cross-pollination and a more balanced appreciation of the different cultures of this world.

The project is the brainchild of the artist Hans Kalliwooda and is produced by the Blindpainters foundation. The project is supported by the UNESCO, TUDelft, University of Amsterdam, V2_ , the NAI and many others. For more basics and general information on the project see below.

The News

Art-Space-Ship lands in Amsterdamâs Westerpark for PICNIC

The World in a Shell will be part of the [PICNIC](#) festival in Amsterdam at the Westerpark from 22-24 September 2010. PICNIC is a festival for creatives and innovation professionals consisting of a conference, interactive experiences and networking events. The World in a Shell will be highlighted during PICNIC as the first truly autarkic mobile living and working unit and as a prime example of durability. Hans Kalliwooda, artist-inventor of the World in a Shell, will be living in the unit and interact with the visitors to inspire new ways of seeing, experiencing and contextualizing contemporary art. As a way to develop new forms of exhibition making relevant to our time roll-playing actors, agents and seducers in the World in a Shell will engage the visitors into philosophical discussions. There will be an "Umpa-Lumpa" museum guard at the entrance channeling the visitors to the right actor, who will focus on one individual visitor during his stay at the Shell. A 5 year old will explain the technology to idea hunters, a full breasted blond will find a potential new husband, a thinker will start a discussion on the question if people kissing in a hammock as a design for happiness has anything to do with sustainability or an a more abstract level if technology can add anything to a more sustainable ðhumanã.

As PICNIC is an event with an entrance fee and the World in a Shell addresses themes that are of interest for everyone the unit will be at the Westerpark for a period of three weeks and was among others part of the [Festival Amsterdam Duurzzaam](#) on 19 September and the weekend of the moving kitchens. [de Rollende Keukens](#), from 17 to 19 September. Believing that the best things in live are free, visiting the World in a Shell will also be free of charge at the PICNIC event. From the 18th of September the ÎShellã will be open to the public while in collaboration with the Informatics Institute of the University of Amsterdam a weather forecasting module will be implemented in the artificial intelligence system that governs the energy and water household.

Location: Manifestation ground of the Westerpark next to the Gosschalklaan, Amsterdam. For a map click [here](#).



The appearance of the World in a Shell at the Westerpark in Amsterdam has been made possible by a grant of the Amsterdams Fonds voor de Kunst.

World in a Shell Rotterdam

The World in a Shell was for the first time exhibited in Rotterdam earlier this year from 25 March till 18 April in collaboration with the NAI, the Dutch national architecture institute and museum, and V2_ , an interdisciplinary centre for art and media technology. With hundreds of visitors every day, also outside the normal museum opening hours, the exhibition was a success. For an impression of the visitorsâ appreciation of the project have a look at the guest book at the [World in a Shell website](#).

During the exhibition a seminar, workshop and ãa walk in the invisible cityã were organised as special events to highlight the context and aims of the project. The seminar on the collaboration between science and the arts had as keynote speakers Ute Meta Bauer from the MIT in the USA and Han Brezet from the TU Delft with as moderator professor Robert Zwijnenberg of the University of Leiden. The seminar was streamed live through the internet and audio visually recorded. It can be viewed online at the Website of [V2_](#) or as excerpts on [you tube](#). On the website of V2_ one can find also more information on the [workshop](#) with N55 artists Ion Sçrvin and Anne Romme and on the urban adventure [walk in the invisible city](#) through Rotterdam.



Public in the ÎShellã inspecting the modular kitchen

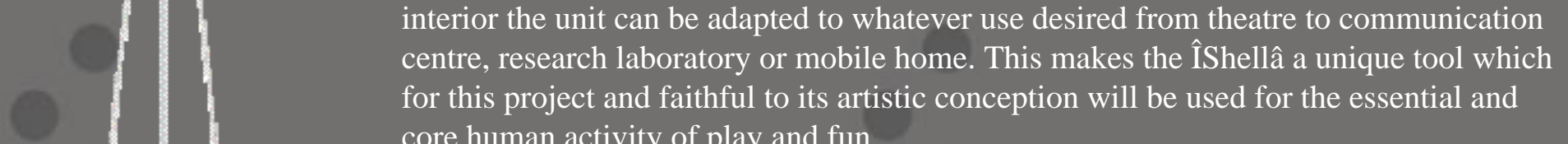
The Catalogue

At the opening of the exhibition in Rotterdam the first installment of the World in a Shell catalogue has been published chronicling everything from concept to technical detail, location presentation, background information and reflections. Because of the dynamic and long-term nature of the project, the decision was made not to hard-bind the catalogue but to publish it in a loose leafed form which can be expanded in the future after each location the project visits.

The initial print includes 72 pages and to be expanded to a maximum of 372 pages by the project's end. Each of the 4 sections is defined by color codes. Pages within each section may be sorted according to the reader's preference with every sheet of paper telling its own part of the story. The format is 297mm x 297mm printed on recycled Dutch Ivory Board FSC 250g paper. The packaging is a carton box that fits in a "postbag" made from recycled tent material. The catalogue is published in a limited edition of 1250, ISBN 978-94-90795-01-6, by the Blindpainters Foundation. Costs are 99 euro excluding shipping costs. Sample pages of the catalogue can be viewed [online](#).

Publications

The Rotterdam exhibition caused an avalanche of press publications ranging from the highly rated Dutch national daily news broadcast for the young the [NOS jeugdjournaal](#) and the daily national newspapers Algemeen Dagblad, [De Pers](#) en [Trouw](#) till more specialized magazines as de Havenloods and Woonwens and webpublications as [Archived](#). A special mention should be made of [O2 magazine](#), a bi-yearly dedicated to design and durability, where Ernst Kabel and Yvonne van de Nieuwenhof published a profound article on the World in a Shell.



Hans Kalliwooda (rechts, met rood petje op) in zijn schelp, die nog tot half april in Rotterdam staat. FOTO JOEL VAN HOOFT

Kunstenaar zwert vijf jaar over aardbol
Beenp de Lange redactie Kunst
aortendot - Het is het meest ver-
voerde industriële product ter we-
eld. Je kunt het op elke plek neerzet-
ten, er van alles in vervoeren en er
accs in woen en werken. De zee-
container is volgens kunstenaar
Hans Kalliwooda misschien wel het
meest flexibele transportmiddel.
Vijf jaar gaat de uit feiten afzon-
de Kalliwooda in een container de
wereld rond reizen, met een stop in
el Utesco wereldreisgeolocaties in
elk van de werelddelen, waar hij
kunstactiviteiten zal organiseren.
Over drie weken vertrekt hij van-
uit de Rotterdamse haven, naar con-
tainers een vertrouwd beeld zijn.
Maar de laatste waarmee Kalliwooda
aan boord van een zeechip richting
Botswana zal reizen, is niet zoveel
toeters en belen opgetuigd dat je er
naarwélis nog een container in
kunt herkennen. Het mobiele huis
anex laboratorium kan uitgevo-
wen worden tot een grote schelp-
vormige constructie waar tijdens de
werkdre, tentoonstellingen, pre-
sentaties en workshops voor de loka-
le bevolking zullen worden gebo-
den. De resultaten daarvan noemt
Kalliwooda mee in zijn containers.
De wereldreis is tot in de puntjes
voorbereid. Sinds 2003 werkt Kalli-
woda er aan, daarbij getrouwd door
de Technische Universiteit Delft, die
in dit project een uitgelopen kunst-
en allerlei nieuwe stoffen toe te pas-
sen. De met bamboe beklede conti-
ner is uitgerust met de meest duurs-
me technologie. Zonne-energie, her-
gebruikt van water en communicatie-
middelen zorgen ervoor dat het mo-
bile huis autonoom kan functione-
ren in elke omgeving - in de wee-
stij, maar ook in de postbreek. Het
project kost bijna 1,5 miljoen euro,
maar er meldden sich tal van spon-
sors, van Utesco en de Mondriaan
Stichting tot bedrijven die appar-
atuur hebben geleverd.
Bij de culturele activiteiten die Kalli-
woda onderweg gaat organiseren
met de lokale bevolking, wil hij men-
schen laten nadenken over vragen als
"Richten we ons zelf te gronde op de
manier waarop we nu leven?" en "
Zijn milieus en maatschappij in ande-
re culturen leefbaarder dan in de on-
ze?" Maar hardware senies zullen
het niet weeten, zegt Kalliwooda.
Specs moet het zijn, met hanties.
Zijn vrouw Carol en zoontje Publi-
o van vier jaar oud blijven in Neder-
land. Al zullen ze hem af en toe op-
zoeken. Maar hond Max, een Sint
Bernard, gaat wel mee. Ook in Kalli-
wooda, waar de kunstenaar de kin-
derde werken nog blikkeert in zijn
container, houdt hij de wacht. Hij is
van plastic gemaakt, maar we stoe-
ten Max niet onderdachten, grijnst
Kalliwooda. Net als de container zit
ook zijn lijf vol technische stoffen,
waardoor hij meteen reageert als er
gevaar dreigt voor zijn baasje.

Trouw 26 maart 2010

The World in a Shell overview

The project was initially implemented as an artist intervention into the research system of the University of Technology at Delft (TUDelft) with the aim to cross-pollinate faculties within this institution. New, innovative ideas arose from this cross-pollination and the complex interactions between individual students, engineers and professors under the direction of artist Hans Kalliwooda, using a methodology in which creativity, durability and sustainability were central. It has resulted in an unit which generates its own energy, recycles water and can be easily transported, having a standard container size and a self lifting capability making the use of cranes superfluous. It has also been built to be able to function in every climate and to be independent of supply lines. With its flexible covering tent structure and its modular interior the unit can be adapted to whatever use desired from theatre to communication centre, research laboratory or mobile home. This makes the ÎShellã a unique tool which for this project and faithful to its artistic conception will be used for the essential and core human activity of play and fun.

In the coming years the World in a Shell will make a journey around the world visiting UNESCO natural heritage sites in all the different climate zones of the earth followed by exhibitions in between at musea, on biennales and other special occasions. On each location the unit will stay for a period of about four months and function as a walk-in sculpture with an artist living in it and as a laboratory for intercultural exchange and bushcraft documenting the local lifestyle, knowledge and environment. The communication facilities of the unit will be used to share this information worldwide and to engage in new forms of social networking providing worldwide interpersonal connections and drawing of knowledge to break down prejudices and intercultural barriers. It will act as a catalyst to question and compare specific cultural directives. The activities within and around the container on each location will highlight and draw attention to those worlds which continue to gravitate outside of global modernity, drawing attention to local knowledge, stimulating cultural dialogues and strengthening the UNESCO Convention on Protection of Cultural Diversity.

Due to its design and its revolutionary use of energy saving and pollution minimizing technologies the World in a Shell is a multi-functional tool that can be used for many purposes. Especially in the field of disaster management and rescue or aid operations, the concept and design of the container is seen as a promising new tool. See the [ISCRAM website](#) and [this pdf](#).

Kalliwooda and the World in a Shell turn visitor-and-host conventions around and offer hospitality to those who find this extraordinary vehicle - a sort of Earth-bound spaceship - in their backyard. With his interactive art and symbiotic adventures Kalliwooda brings romanticism and utopia into the reality of the here and now.

The Blindpainters foundation produces this project believing that it sets a new milestone in art history.

The Blindpainters Foundation
Post Box 1136
1000 BC Amsterdam
The Netherlands
+31 20 419 49 49
info@blindpainters.org
[www.blindpainters.org/polliniferoused/index.htm](#)
[http://www.worldinashell.net](#)

Your e-mail address is listed in the Blindpainters address book.
If you don't wish to receive news about
The World in a Shell
email NO to [info@blindpainters.org](#)

Our Sponsors

