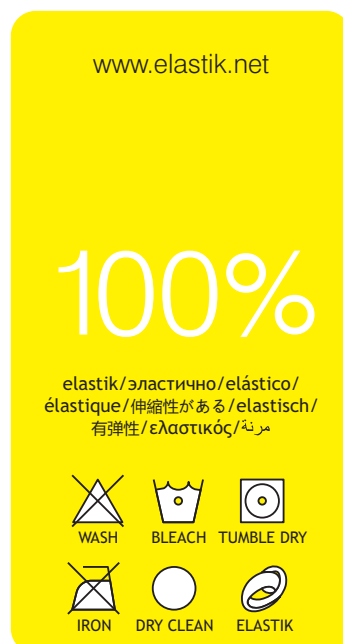


Igor Kebel

Assembly 01 – Six Selected Projects



Igor Kebel is a founding partner of Elastik. Since 2004 the architectural practise Elastik has been established in both Amsterdam and Ljubljana. The Amsterdam office is headed by Kebel. The Ljubljana office is headed by Mika Cimolini, Elastik's other founding partner. In 2008, together with Freek Dech and Alicia Velazquez, he established a think-tank extension InBetween that is tackling spatial, cultural and technological issues of common concern.

Igor Kebel held a guest professorship at the Berlage Institute in Rotterdam, and was a visiting teacher at the Staedelschule in Frankfurt. Igor regularly appears as a visiting critic at events around the world.

In 2005 Elastik's Bellevue Hotel project was recognised, when Bellevue Hotel was named the best rookie hotel in Holland. The two shops designed for, London based, jewellery designer Lara Bohinc have met with critical acclaim and were extensively covered in international magazines. Most recently, Elastik's event space KT: the Listening Room, a collaboration with MAT Studio, has been nominated for a Dutch Design Award 2009. Elastik boasts other awarded projects, notably the proposal for Science and Technology Centre in Nanning, City Office in Rotterdam, Tobacco Factory Area in Ljubljana, Ex Tabacchificio Centola in Italy, and Technological Park in Ljubljana.

Together with Mika Cimolini Igor authored the book RexEvolution and he has written numerous articles and essays for a wide range of books and magazines. Igor Kebel holds architectural degrees from the Faculty of Architecture in Ljubljana and the Rotterdam based Berlage Institute.

Objects are weak, systems are strong.

Where critique ends, practice starts.

There is no need to be formalistic about form.

I never understood a necessity to separate content and form.

I mainly integrate.

project 01

Bellevue Hotel

Amsterdam, NL, 2004-06, hotel

project data

source: commission 2004-06 (completed)

client: EMB Hotels Group

location: Amsterdam

facts: 75 rooms, 2600 m2 total area, monumental refurbishment

structure: brickwork, composite panels, moulded MDF

Elastik team:

Igor Kebel, Mika Cimolini, Erik Kauffman, Johan van Sprundel, Aad Krom

concept: b.e.a.m

(...) It's the best city hotel I've ever stayed in. I booked for a friend as well who is very discerning and was equally impressed.
B Brown from Sheffield

Good hotel for the \$\$\$. Near Centraal Station. Rooms very small and no shelves in bathroom. We had to put our suitcases on the floor in the bathroom. Clean and well-maintained though.

lizzie k from Long Island (...)

hotel guests comments on visiting Bellevue Hotel, Expedia

Renovated frontier of Bellevue Hotel

BELLEVUE HOTEL

How can we change the experience of staying a night in a hotel room in Amsterdam? Would superimposing specific Dutch themes onto a *Superdutch* location create satisfied guests?



Bellevue Hotel

The characteristic Dutch landscape is brought into the hotel. By distilling the landscape's constituent elements - grass, sand and water - and having an artist interpret these in photographic form, the

hotel's light shafts become a veritable gallery of Dutchness. The themes are re-iterated into immersive ambiances incorporating each room's service wall.

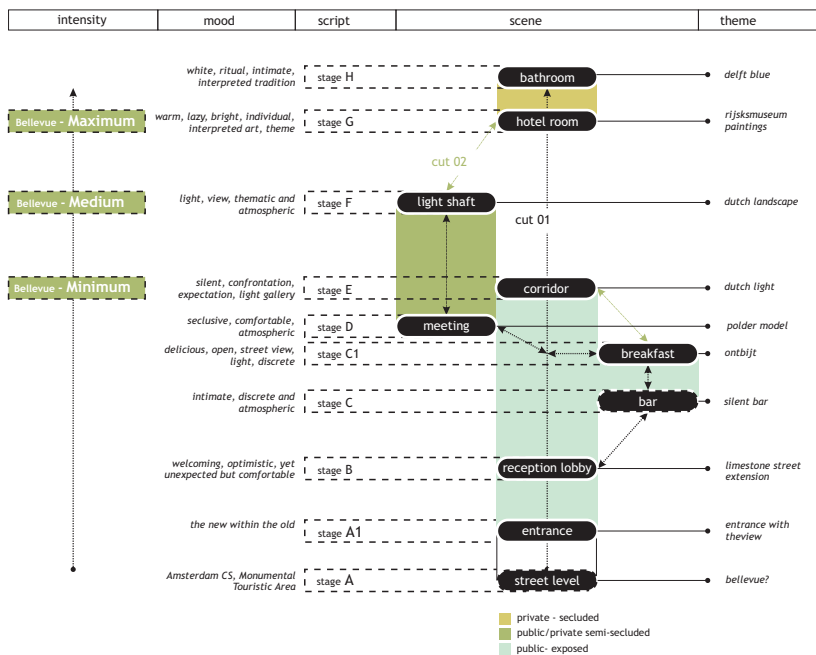
Who needs furniture when you have walls? Who needs walls when you have furniture?

Bellevue Hotel

Four monumentally protected buildings nearby Amsterdam's Central Station are converted into a hotel with 75 rooms.

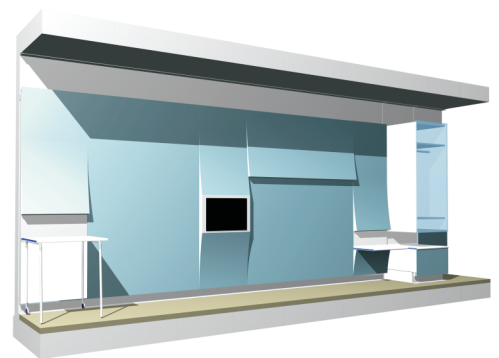
The monumental protection made elaborate facade design impossible. We had to work with constraints that were set in the Golden Age. Therefore the main structure and street facades were kept intact. The rest of the hotel was built up around a bespoke furniture system.

The system's wall panels make each room unique whilst maintaining the entire property's homogeneity.



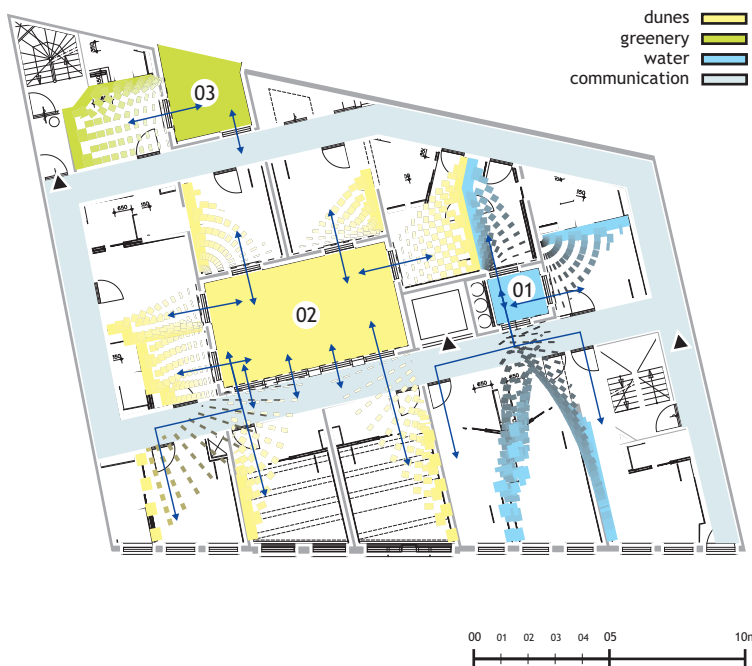
Hotelogram

A diagram resulting from a critical path analysis based on extensive "staging-the-experience" exercises. Lessons learned from the design of religious objects and the Hollywood motion pictures industry were collectively translated into one comprehensive image.



Furniture-Wall System

a table, night reading shelf, TV, lighting, closet and wall cladding are engineered prefab modules customised per room theme and its size.



Floorplan with 3 Lightshafts

Four narrow monumentally protected buildings are converted into one whole, connected with the corridor along the light-shafts.

Each individual room oriented towards the light-shaft has a dedicated theme from the Dutch landscape (commissioned photo gallery embedded into the furniture-wall).

Bellevue Hotel



Water - Inside



Water - Outside



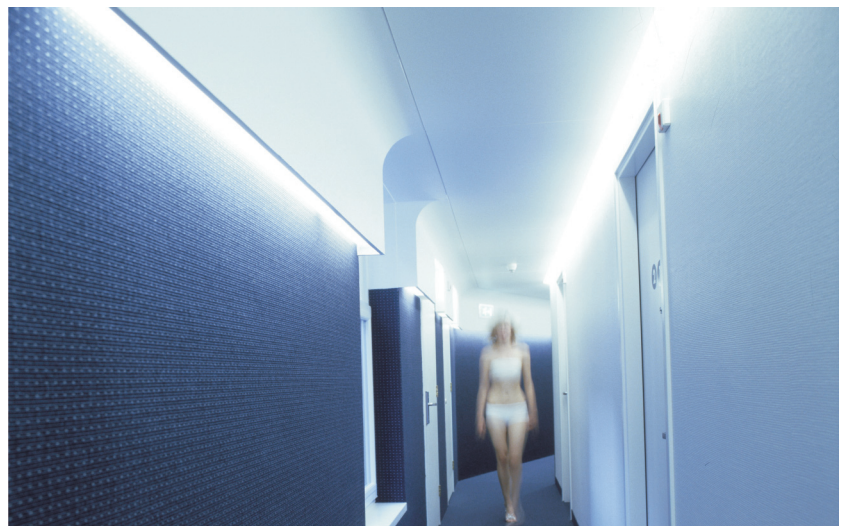
Grass - Inside



Grass - Outside



Traffic - Outside



Traffic - Inside

Bellevue Hotel



Dunes -Outside



Dunes - Inside

project 02

Misto Mame

Tirana, Al, 2005, housing / retail

project data

source: commission, 2005
client: International distribution for Albania IDA FHA
location: Tirana, Albania
facts: 2F basement, GF + 9 floors 9500 m2, mixed program
structure: reinforced concrete, white cement

Elastik Team:
Igor Kebel, Mika Cimolini, Judith Spillmann, Erik Kauffman, Eriko Watanabe

local architect: Studio Rebus

**(...) You can't use the facade of a building as a canvas
architecture is like sculpture, it's not a blank page (...)**

Fatos Lobonja, Edi Rama's former friend and critic,
BBC report on mayor of Tirana

(...) Going from art to politics—I wouldn't in any normal situation have done this," Rama told me. "It's impossible, it's Kafka, it's like changing sex. But I wanted to leave my name in the history of this city, this country. On the day of his funeral, my father gave me his most important lesson. I saw the

crowds'—his father, Kristaq, had been Albania's favorite sculptor, an inventive master of what could be called socialist-realist Baroque—"and I saw the respect they paid him. I saw that nothing is as valuable as leaving a good history behind you. (...)

Edi Rama, Winner of World Mayor of 2004

Portraits of facade treatises in Tirana



Misto Mame

Apartments, offices and retail spaces, interlaced to form whole. The building is one continuous inhabitable skin. For the inhabitants the skin is an interface

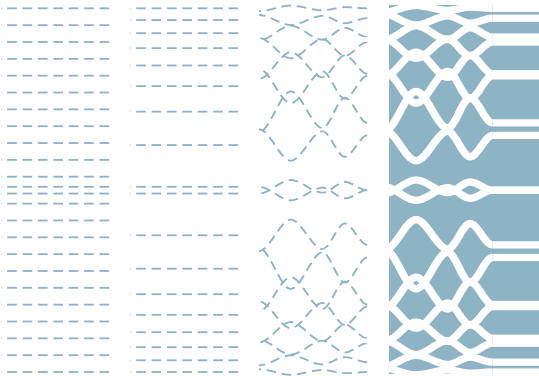
between the apartments and the outside. A balcony, a „French" window, a storage space. For shoppers it is a shopping window. For offices it acts as an unlikely combination of storage and sun screen.

Functionally the skin forms a filter for shading and insulation. Since the skin is structural the partition walls can be light, very malleable. It is easy to transform units in size and use.

The skin extends the living space in a way that suits local conditions. Individual choice is stimulated, allowing people to appropriate a piece of exterior into their own interior space.



Misto Mame



Generative Geometry of the Base Unit

This housing and commerce building for the city of Tirana is composed of 5 basic elements: facade panels, balcony, loggia, storage and shop windows. They are designed as modular clusters incorporating sun-screening, ventilation and isolation.

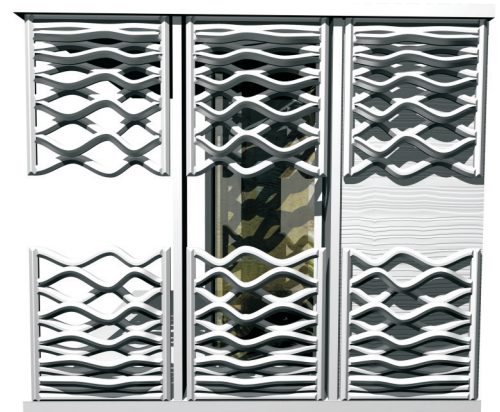
The geometry and size of the panels was restricted by a local limitations in building knowledge and available materials. A necessary study of possibly available materials turned out to give direction to design choices and geometry. The informed choice of white cement enabled a successful marriage between functionality, aesthetics, and availability, making economic use of economical constraints.



Inside - Duplex



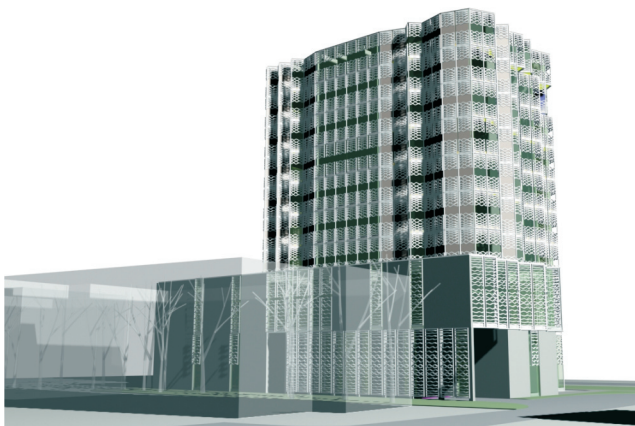
Outside - Loggia



Balcony

Loggia

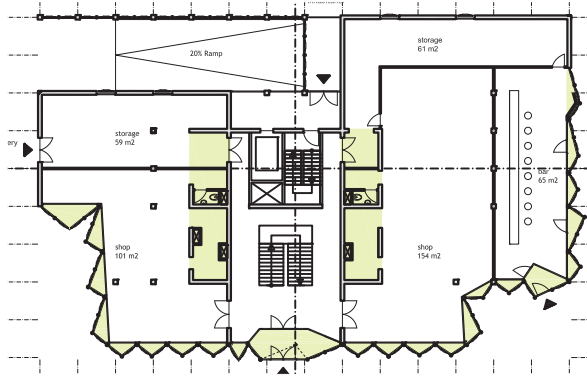
Storage



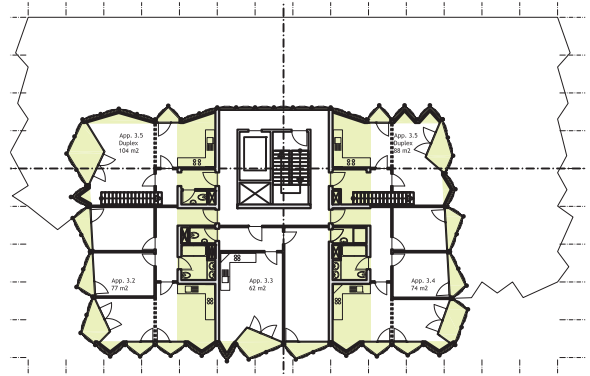
Northern Façade
with embedded vertical circulation



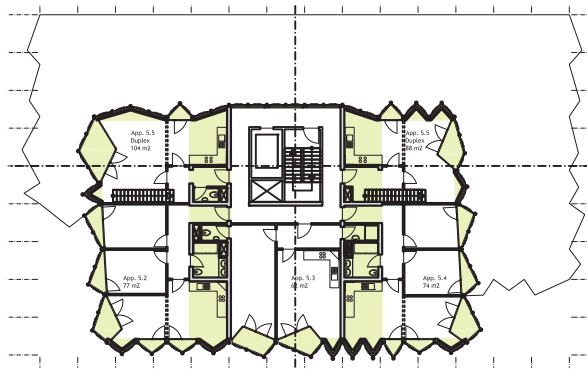
Street Façade - South
with commerce and offices on the ground floor



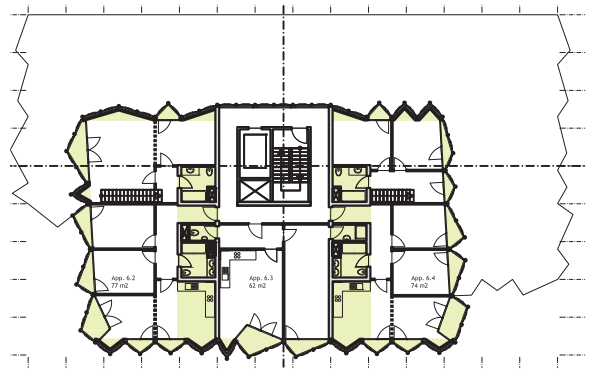
Ground Floor



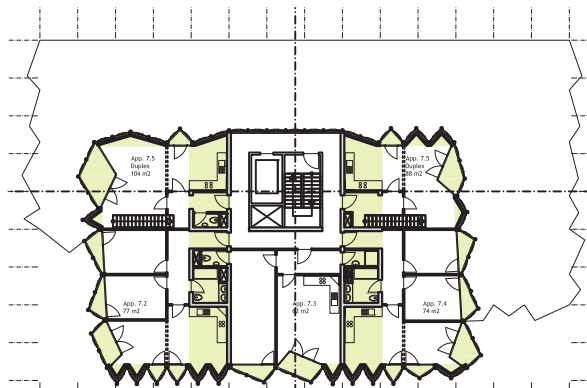
Second Floor



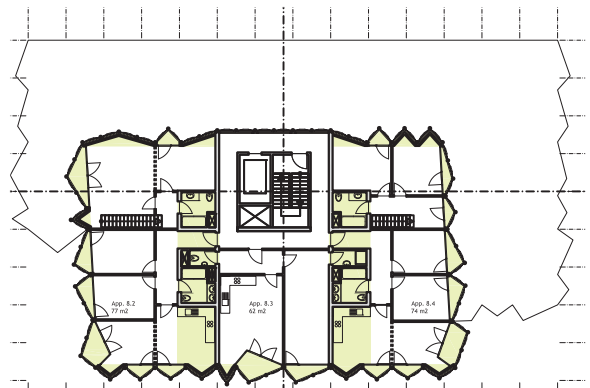
Third Floor



Fifth Floor



Eight Floor



Top Floor

Misto Mame



project 03

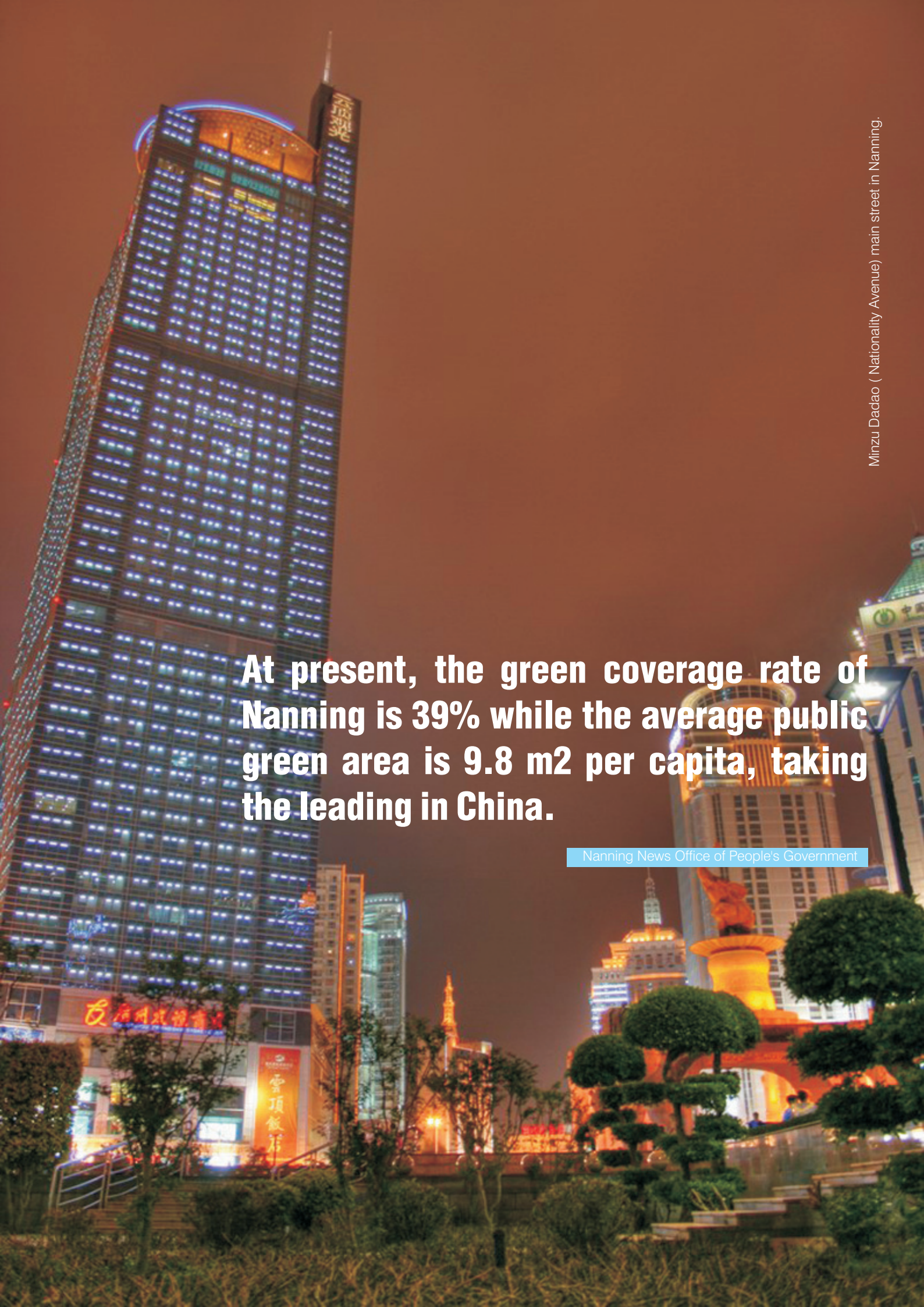
Nanning Science Centre

Nanning, RC, 2006, science museum

project data

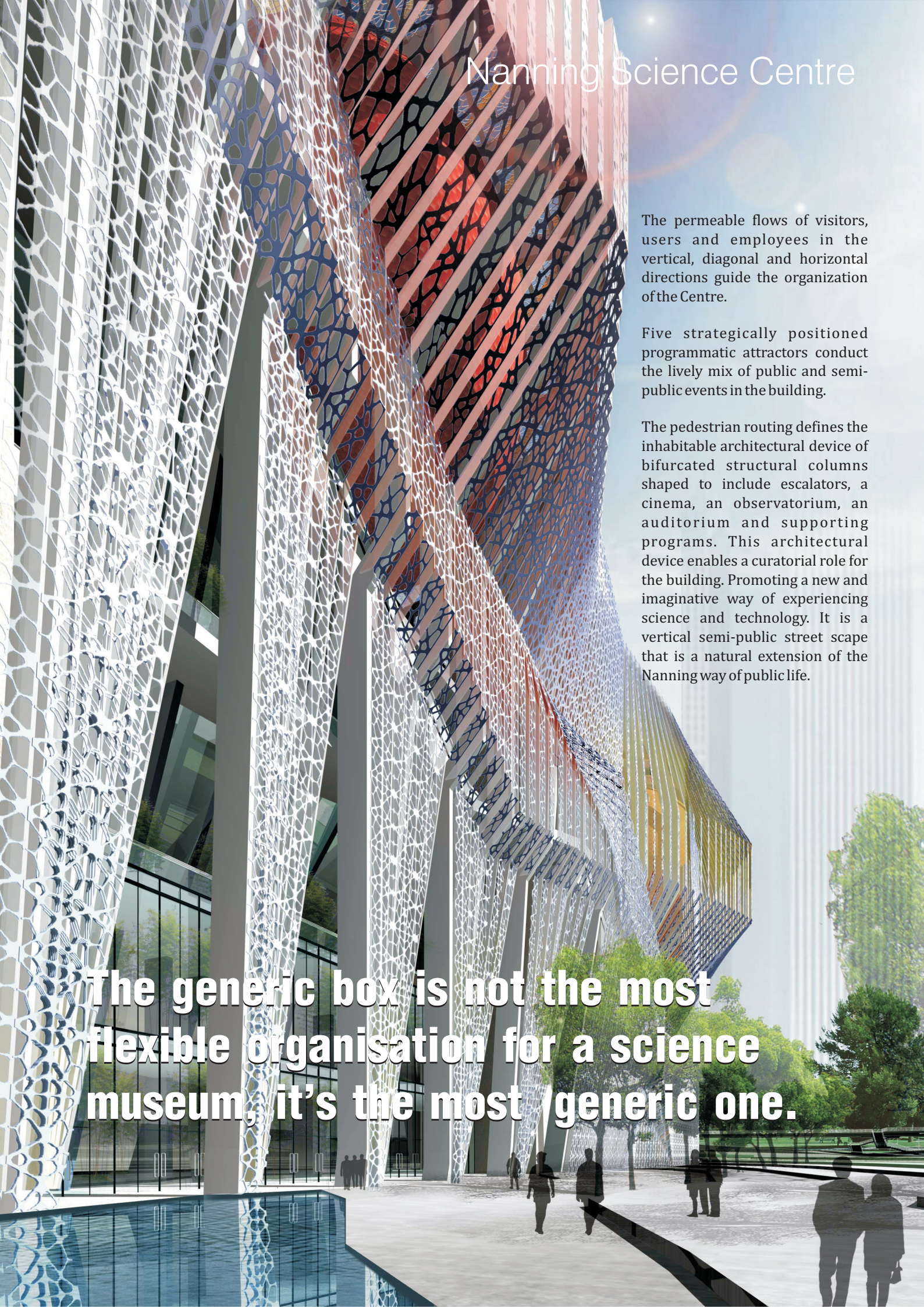
in collaboration with Buro II Networks and CITIC

source: invited competition, 2nd price, 2006
client: City of Nanning, China
location: Nanning, China
facts: 2F basement, GF + 5 floors, 32.000 m2, museum and supportive services
structure: reinforced concrete, aluminium, glass
ElastikTeam: Igor Kebel, Mika Cimolini, Eriko Watanabe, Judith Spillmann
B2.N: Hendrik Vermoortel, Salvatore Bono, Pieterjan Vermoortel, Abdelmajid Boulaïoun
Structure: Ney&partners
Facade: Van Santerem &associés
Technics: Ingenium
Lighting: United Visual Artists

A nighttime photograph of the Nanning skyline. The dominant feature is the Minzu Dadao skyscraper, a tall, slender building with a grid of windows illuminated in blue and white. To its right, other buildings are visible, including one with a large, ornate, golden-colored structure at its base. In the foreground, there are some green plants and a small, tiered stone structure. The sky is a deep orange-brown color.

At present, the green coverage rate of Nanning is 39% while the average public green area is 9.8 m2 per capita, taking the leading in China.

Nanning News Office of People's Government

The image is a full-page architectural rendering of the Nanning Science Centre. The building's facade is a complex, three-dimensional structure made of interlocking, perforated panels in white, blue, red, and yellow. The panels are arranged in a way that creates a sense of depth and movement. The building is set against a clear blue sky with a few wispy clouds. In the foreground, there is a paved plaza with several silhouettes of people walking. To the right, there are some green trees and a small body of water reflecting the building's facade. The overall style is modern and futuristic.

Nanning Science Centre

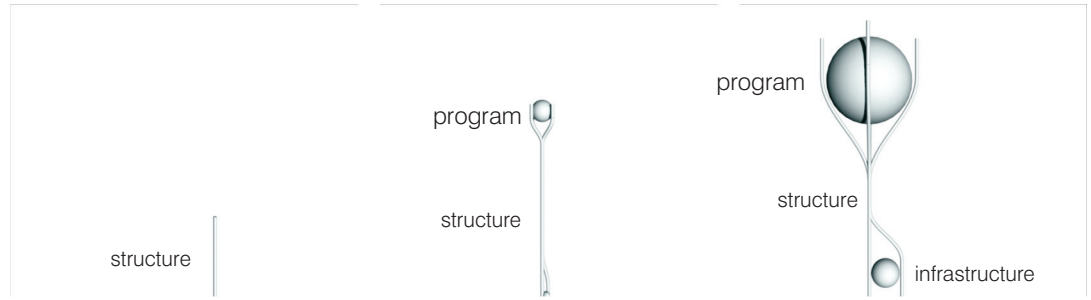
The permeable flows of visitors, users and employees in the vertical, diagonal and horizontal directions guide the organization of the Centre.

Five strategically positioned programmatic attractors conduct the lively mix of public and semi-public events in the building.

The pedestrian routing defines the inhabitable architectural device of bifurcated structural columns shaped to include escalators, a cinema, an observatorium, an auditorium and supporting programs. This architectural device enables a curatorial role for the building. Promoting a new and imaginative way of experiencing science and technology. It is a vertical semi-public street scape that is a natural extension of the Nanning way of public life.

The generic box is not the most flexible organisation for a science museum, it's the most generic one.

Nanning Science Centre

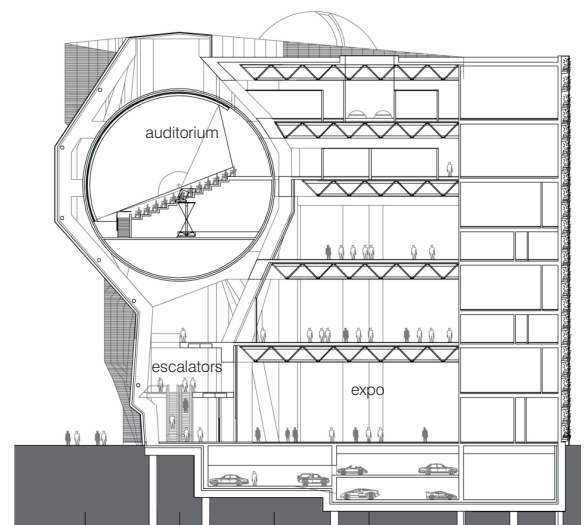


System Device

Integrating program, routing and climate control by splitting the columned structure into more compartments.

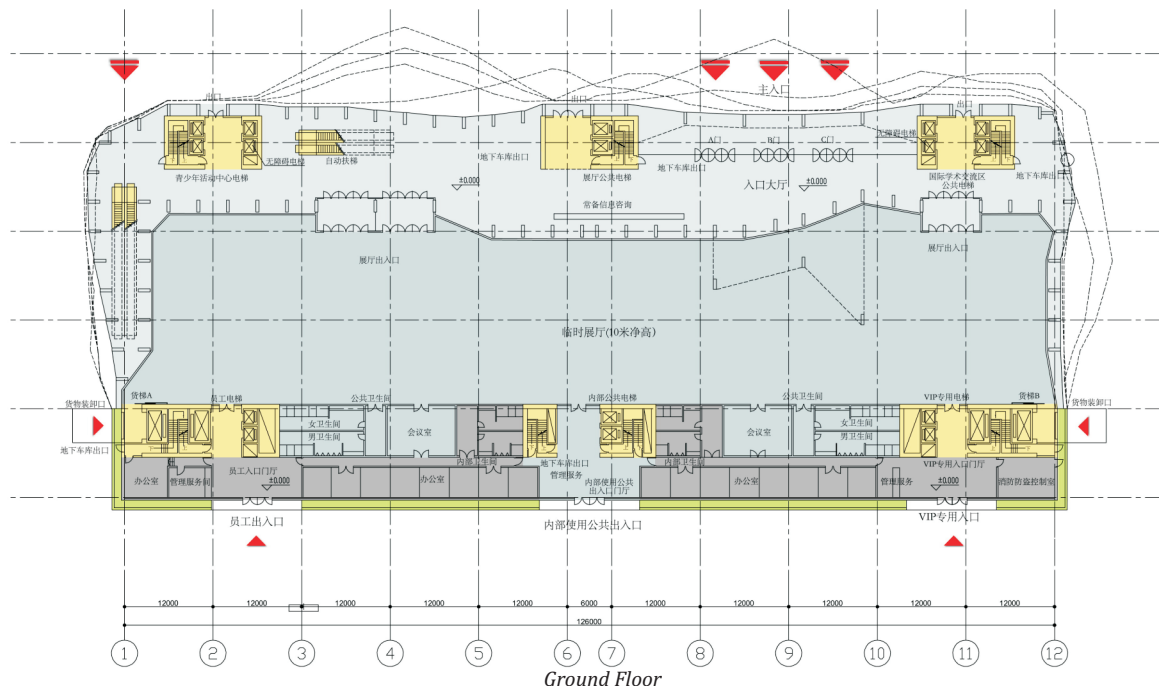
The Y-shaped column constitutes both a structural and organizational element. It assists in the programming, routing, cooling and curating of the Science and Technology Centre of Nanning.

All passages hybridize outside and inside. The structural instrument is adjusted to every location specific purpose within the building. Its inherent shape diversifies into a scientific exhibition space, restaurant, auditorium or elevated street-scape for the pedestrians.

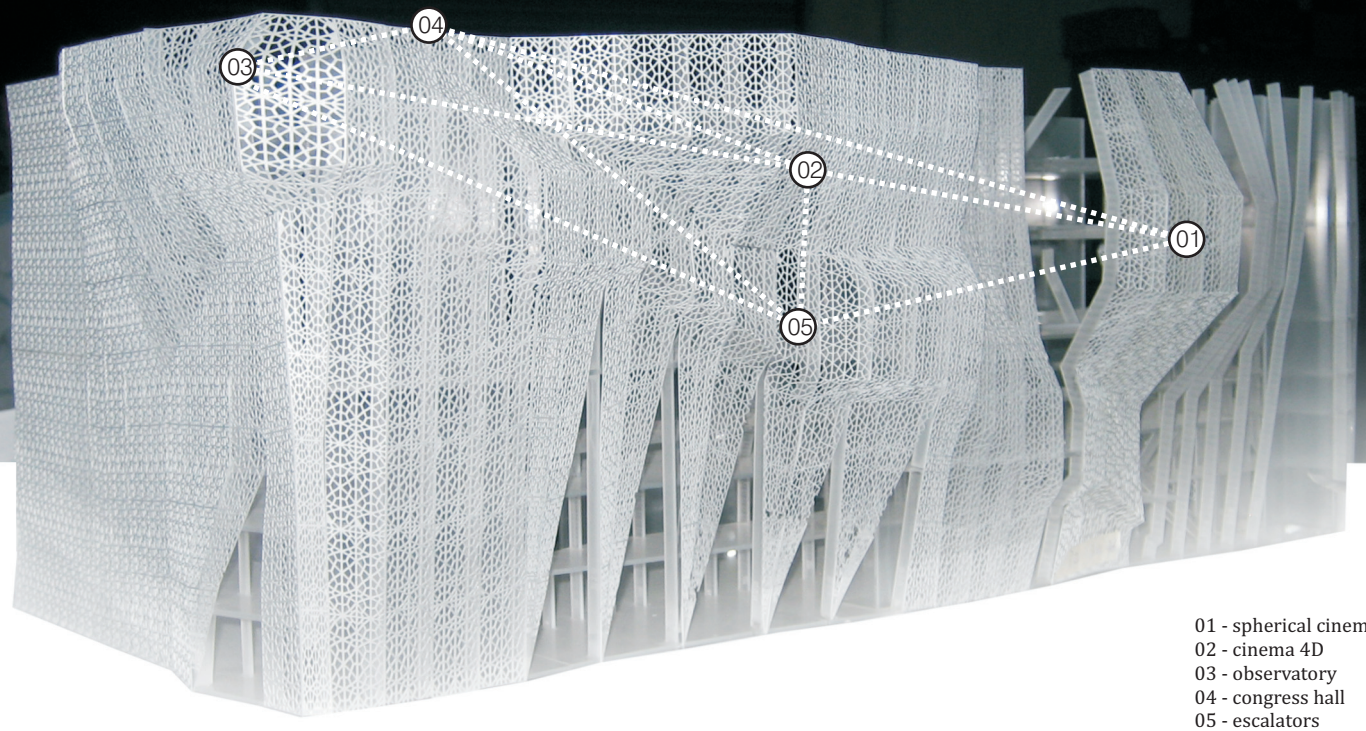


Strategic Epicentres

The auditorium and escalators transect the main structure. Vertically stacked exhibition spaces can be accessed from the vertical corridors that support these strategic epicentres.



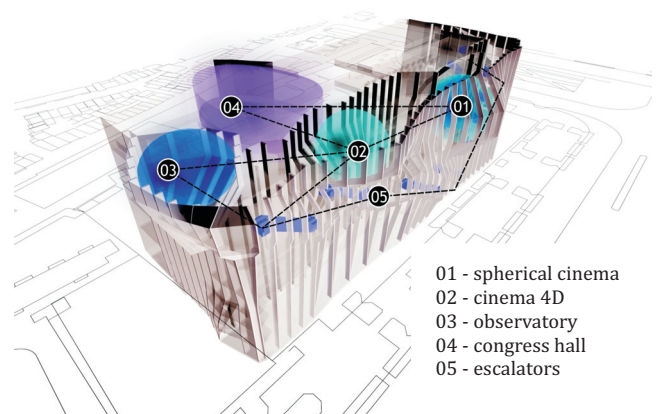
Nanning Science Centre



Permeable Science Center - Physical model

The inhabitable skin and the five attractors are interlocked into a whole. Climate controlling external cladding provides comfort for visitors. The routing of visitors is strategically embedded into the same structural system that forms the building..

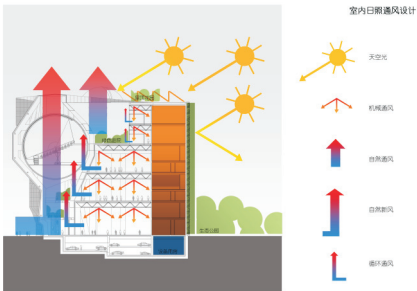
The building's routing incorporates and respects the natural flow of Nanning. The routing is the fiber of the web that consists between the five programmatic attractors.



Five Attractors Diagram

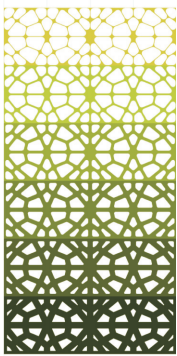
Relational distribution of the five essential programmatic epicentres within the main structure.

Nanning Science Centre



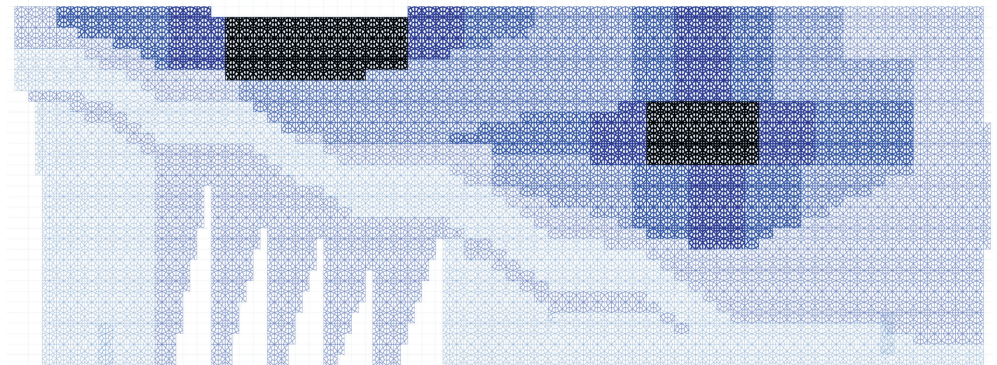
Passive House

Passive cooling and heating is one of the key design features of this building located within the harsh subtropical environment of China.



Cladding perforation

The motive for the perforation is extrapolated from the ethnographic heritage of local craftsman.



Skin differentiation

Specific requirements of the diverse programs behind the permeable skin define the density of the plasma-cut cladding panels.



entrance platform

Nanning Science Centre



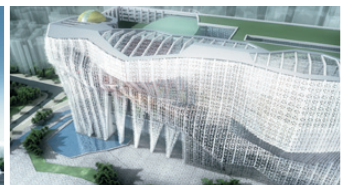
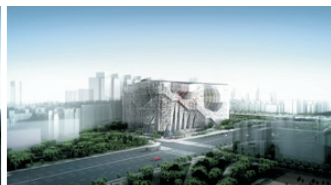
Capital axis

All main governmental, commercial and cultural institutions of Nanning are located along the Minzi Dadao Avenue. The Science Centre is placed along the same axis.



Minzu Dadao

Minzi Dadao is the main street in Nanning.



Nanning Science Centre



project 04

Arcades

Ljubljana, SI, 2008, city market

project data

source: international competition, 2008

client: City of Ljubljana

location: Ljubljana, Slovenia

type: urban design and refurbishment of 4 city squares, with the new market house and the pedestrian bridge

facts: site area: 66.000 m²

structure: reinforced concrete

Elastik Team: Mika Cimolini, Igor Kebel, Primoz Spacapan

The medieval city centre of Ljubljana, including the city market on the photo, is saturated with the heritage of architect Jože Plečnik, who became one of the leading architects of central Europe. He has been referred to as the "Slavic Gaudi" (F. Achleitner), a reserved person who "created his own impressionistic legacy - idiosyncratic, hermetic and inimitable" (W.Singer).

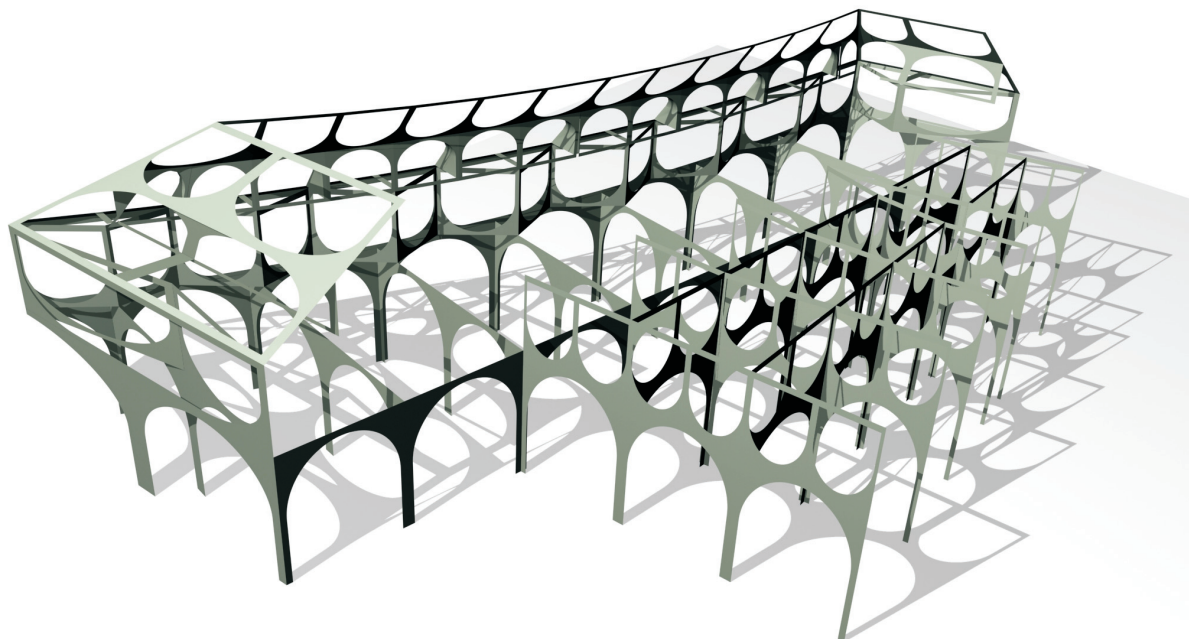


The site is dominated by monumental arches. This context is adapted and transformed into a critical tribute to Plecnik. His arches are used to create a new structural device that organizes and forms a space.

The new city market building is a public-private construction, with different programmatic requirements: parking and delivery, food market and hotel. These are vertically stacked within the same architectural system.

Adopted from the adjacent and monumentally protected existing market building, all distinctive programs are clustered within one organisational structural device.

The Arch.

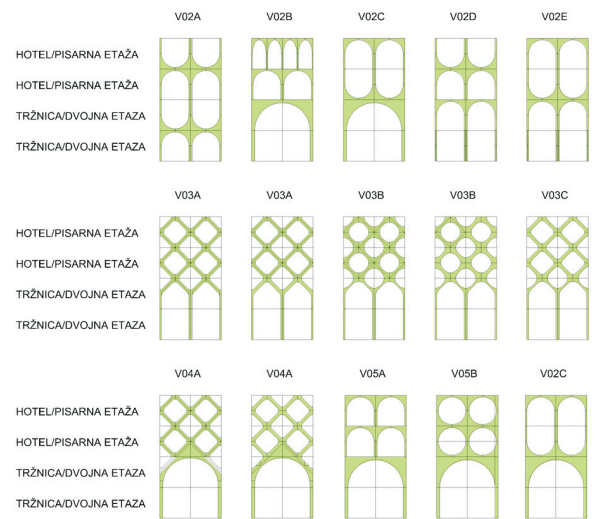


There are many ways to arch a building.

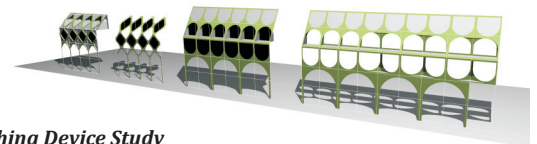
Whilst deliberately ignoring the symbolic value of the arch-typology, the practical and structural parameters of the arch still were a significant creative inspiration for this design.

Some guiding principles in the design were double height spaces and air circulation for the ground floor, windows and loggias for the floor above and balconies consisting of roofing implosions.

The transparency and permeability of the building is takes away all boundaries between the street and the covered market courtyard and respects the original, protected, building volume.



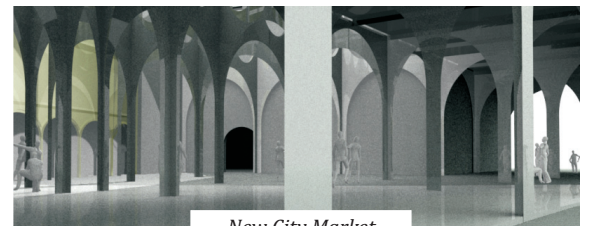
Arching Device Study



Arching Device Study

The form of the arch is used in several ways:

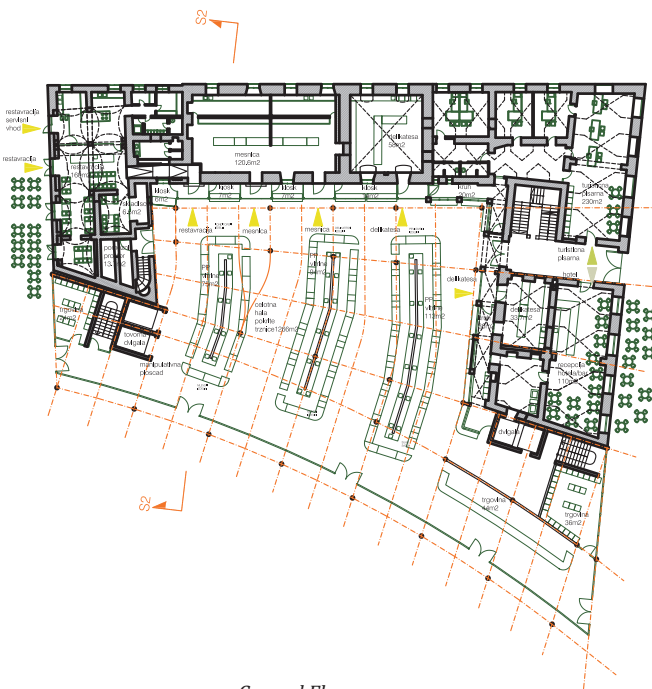
- It creates a double-height structure to house the market;
- it shapes the windows on the second floor;
- it shapes balconies and windows on the third floor;
- it forms the roof of the building.



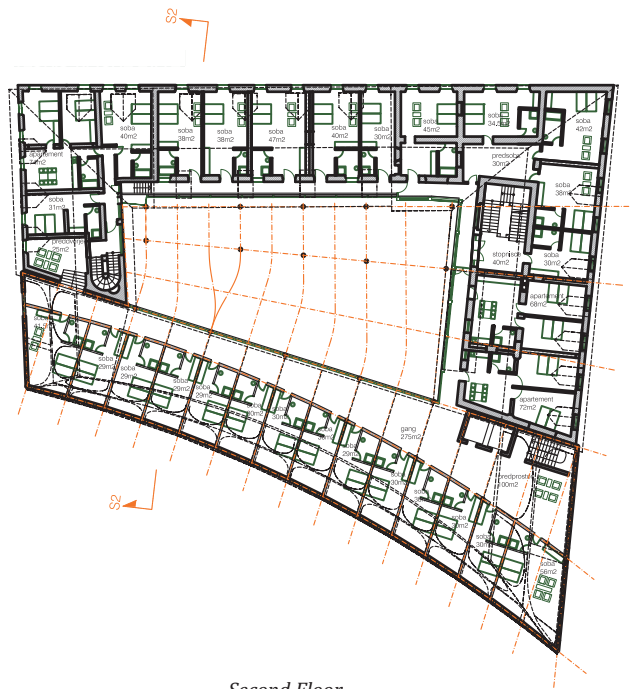
New City Market



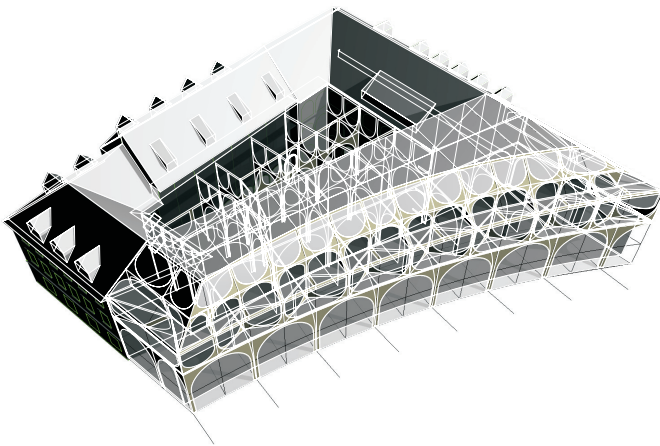
New Inner Courtyard



Ground Floor



Second Floor



Merging Old and New

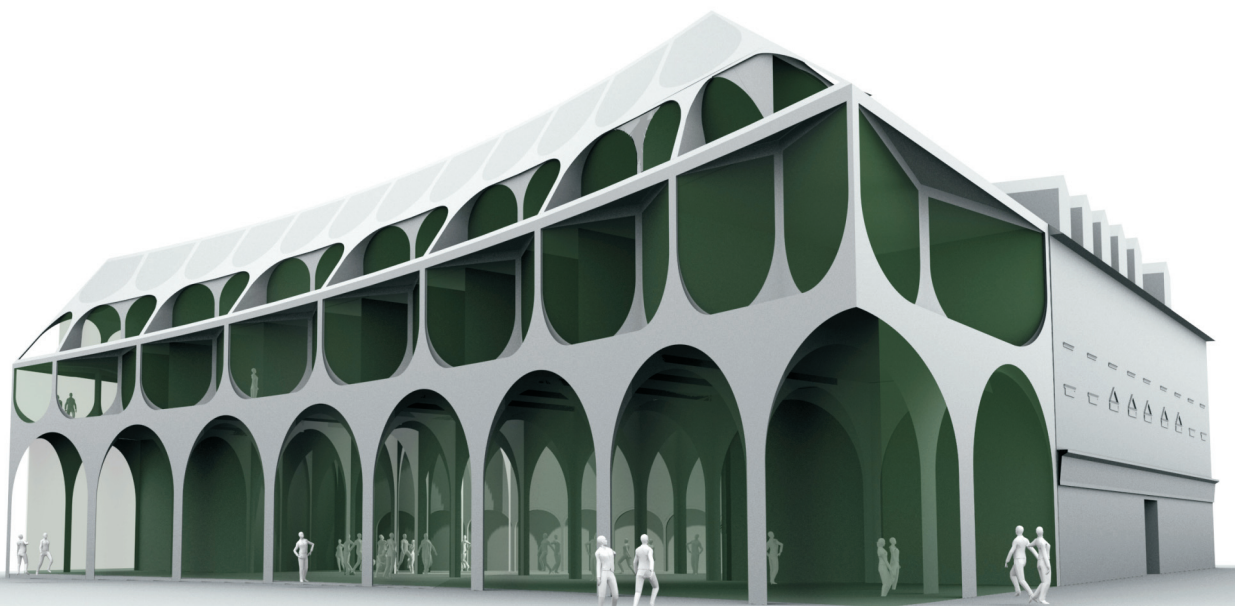


Urban positioning

Arcades



Arcades - Physical Model



Street Level

project 05

KT: the listening room

Tokyo, JP, 2008, installation

project data

Design: Elastik and MAT Studio
Concept: Joy Ride Enterprises
Acoustic Design: Derek Thompson (Arup Melbourne)
Co-production: Joy Ride Enterprises, MAT Studio, Elastik and Dechnology
Photo: Keibun Miyamoto

Source: competition, 2008
Client: mixed
Location: Tokyo, Japan
Facts: 20 ft container converted into a listening frame
Structure: corrugated fiberboard and compressed polystyrene

The background of the entire image is a dense collection of orange 3D printed figurines. These figurines are arranged on several blue shelves. They vary in design, including some that look like warriors, some with multiple arms, and others that are more abstract or stylized. The lighting is bright, highlighting the texture of the printed plastic.

“... small CNC manufacturers connected into a networking cluster over a territory. It may even shake IKEA market domination,” says Kebel.

ICON Magazine

KT: the listening room

It is common to have spaces designed specifically for looking: aquariums, cinemas, theaters all provide audiovisual experiences. Few spaces, however, encourage a complete commitment to aural purity. In urban environments the only truly quiet spaces are churches, libraries or expensive clothing stores. Outside of these civic or commercial spaces smells, sounds, fast moving objects abound.

Increasingly people are buying surround sound systems for their home, but how much thought goes into a holistic design approach to the sound, furnishing and dimensions of space?

Designed specifically for engaging with Gustav Mahler's *Kindertotenlieder*, this container is a habitable listening room, a space shaped and engineered for a quiet, contemplative engagement with music which is transforming

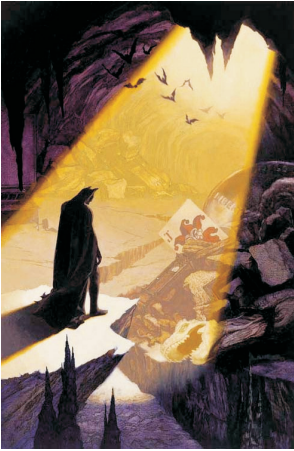
the existing container into the aural intimacy of the new whole.

The show is running for 31 minutes, with a maximum audience of 2 people per show. (The Janet Baker version of the *Kindertotenlieder* we are using runs for exactly 27.19 seconds. The extra few minutes will be used to allow people time to move through the space for a short while and to exit the space once the music is finished.)

The listening room is a bubble, a temporary space, that we have opened up within an imagining of this myth as an ancient physical sediment. Consequently, the space is designed to emphasize a highly jagged topography and plateaus, constructed out of paper – the material most commonly used to articulate the terms and conditions of our technological progress.



KT: the listening room



Batman's lair destroyed



The ship baby Superman arrives to earth



Vulcan (Hephaestus) Chaining Prometheus



The man-made Golem



Paul Klee, 'Angelus Novus'

Kindertotenlieder, songs on the death of children, (composed by Gustav Mahler, completed 1904) has a grim matter as its core subject. Although this installation piece does not directly tackle the issue of the unfathomable grief a parent suffers when losing a child let's start with Mahler and his experience of the death of his first child.

Maria Anna died aged 5 in 1907 from diphtheria. Years later Mahler confessed that Kindertotenlieder came from a creative impulse, not an actual knowledge of the pain and grief associated with the topic. Once he'd tasted it, Mahler realized it would no longer be possible for him to write a work on the death of children. The reality of the grief eclipsed the power of the intellectual impulse.

The metaphors that illustrate the dangers of men having too much power to create and little self awareness extend back to the original myths of the god creator and continue to transform with our ever evolving technocratic society: God

creating Adam & Eve. Zeus incubating Dionysus in his thigh. Rabbi Judah Loew the Maharal creating Golem. Geppetto creating Pinocchio. Dr. Frankenstein and his monster.

The Superhero characters such as Superman, Batman, and Spiderman who are often depicted as mixed blessings. Each of the creatures mentioned above come from morality plays that challenge our assumption that the inherent nature of man is a morally good one. One of the only changes from the pre-modern to modern version of these stories is the replacement of god with a scientist.

This 'gift' of consciousness, whether initiated by a temperamental Old Testament God or a young scientist full of hubris, is always considered a mixed blessing. Humans are by nature irresponsible and therefore must be protected from their own moral shortcomings. That is why the gifts of the superheroes must never fall into the hands of the common man, why Dr. Frankenstein must kill his monster.

KT: the listening room

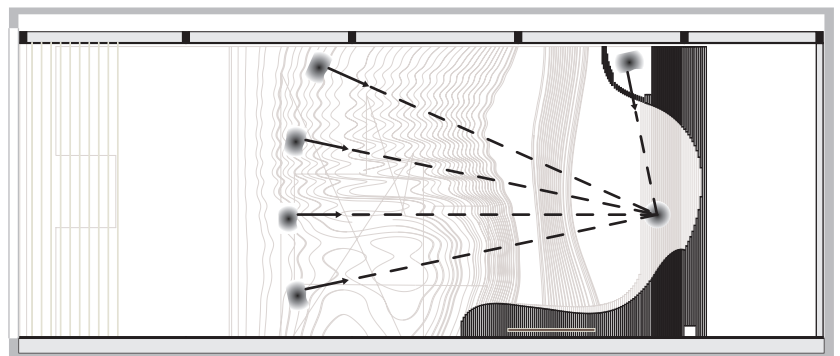
The Design Association of Japan together with Dezeen picked MAT and Elastik as one of the winners of a competition connected to 100% Design Tokyo.

KT: the listening room is an installation specifically designed for the Tokyo Designers Week 2008. KT: the listening room attempts to create a personal audio experience in a secluded and private space in the turmoil of a high-profile design event in the heart of Tokyo. Within the listening room the distinctions between acoustic, structural and ornamental fade into a singular integrated personal space.

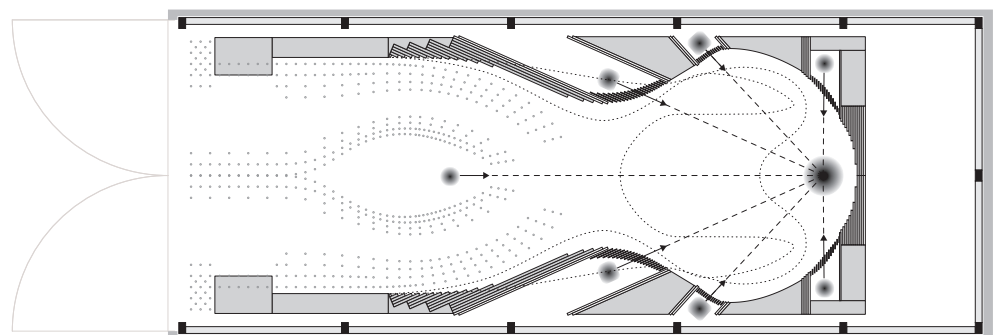
After about 4000 individual visits in five days of 100% Design Tokyo, KT: the listening room container will be shipped to Europe, where future developments and public presentations will take place.



shipping container exterior



shipping container interior - section



0 1m

foam
corrugated fibreboard
speakers

shipping container interior - floorplan

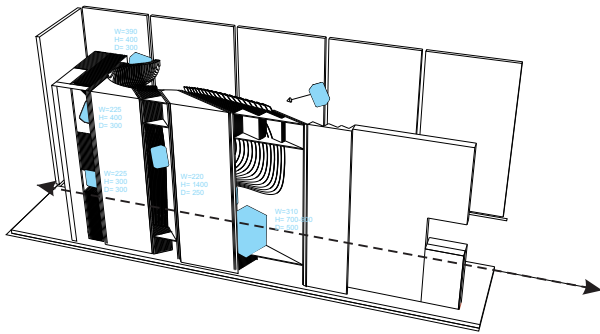
KT: the listening room

1x computer (e.g. Mac Mini)

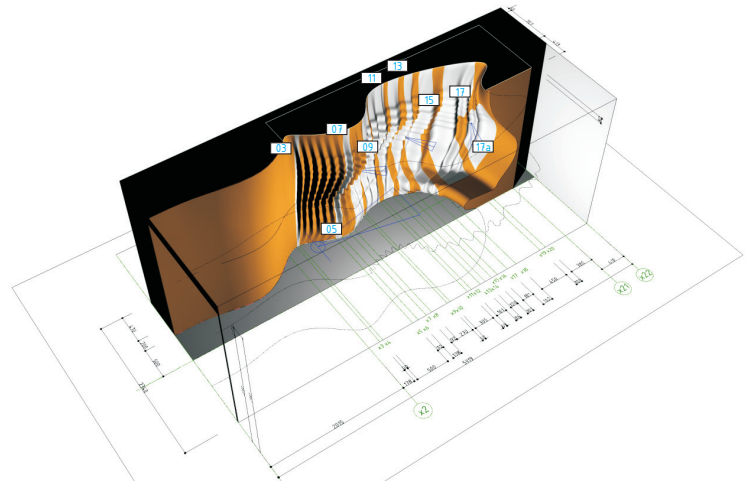
2x firewire audio interface (e.g. Metric Halo Mobile I/O 2882)

15x main loudspeakers (Genelec 8020A)

2 x subwoofers (Genelec 7050B)



Distribution of speakers within the listening room

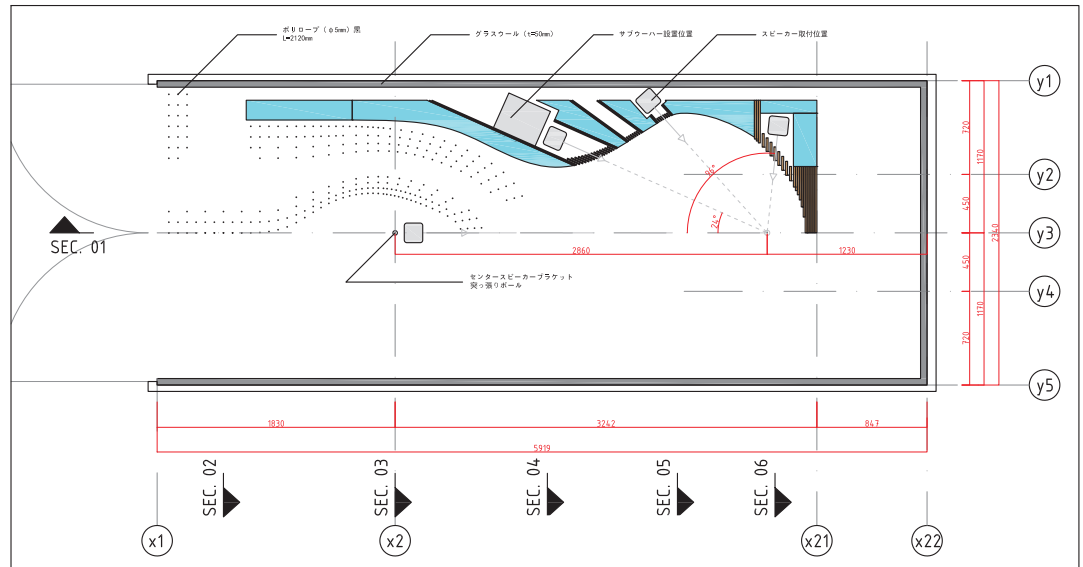


*Distribution of assembling elements
(corrugated fibreboard and foam) within the listening room*

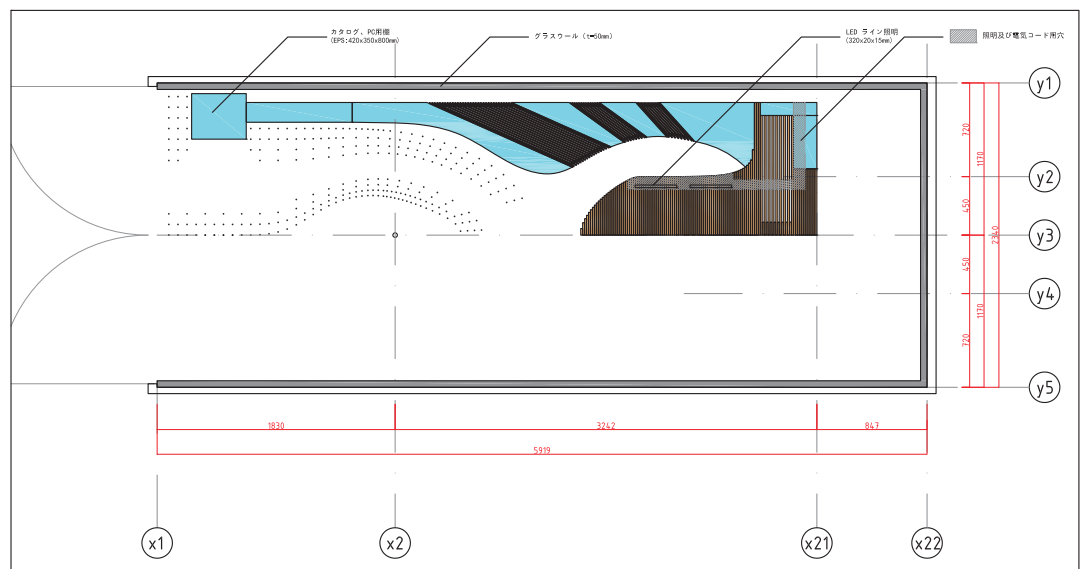


KT: the listening room

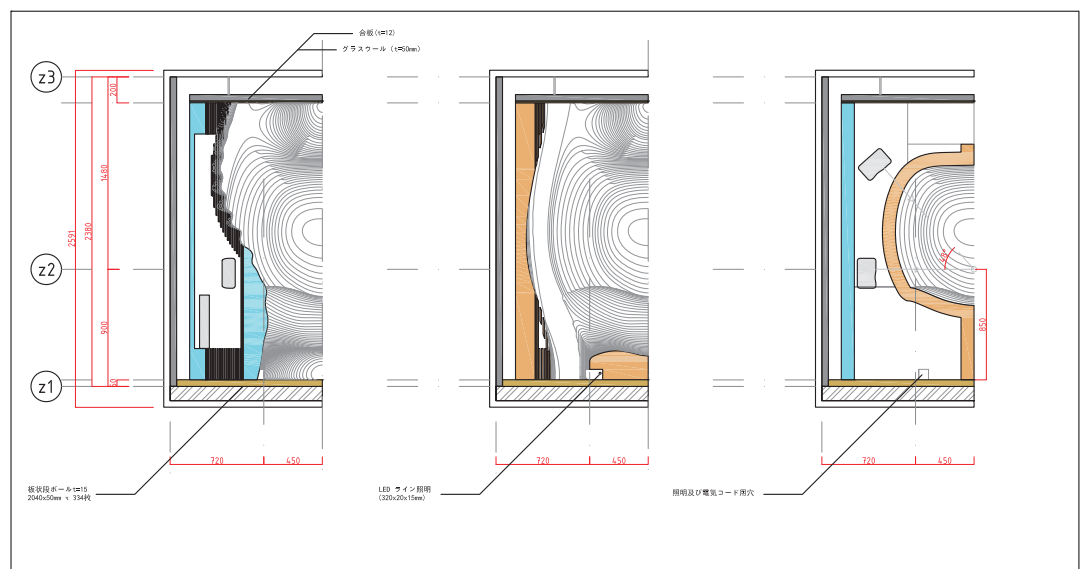
Floorplan -
- sound equipment



Floorplan -
- furnished acoustics



Sections
assembling elements



KT: the listening room



project 06

Lara Bohinc Store

London, UK, 2008, retail

project data

source: commission, 2007-08
client: Lara Bohinc International
location: London, United Kingdom
type: lifestyle and fine jewellery store
facts: 20m²
structure: vacume pressed kerrock

Elastik Team:
Mika Cimolini, Igor Kebel and Tomaz Pipan

(...) But never ever - please! - don't take it off to wash your hands in public toilets! That is really when most people loose their precious rings. Now what would you rather have: a bit of soap stuck onto your ring or no soap and no ring either? (...)

Lara Bohinc's advise on her blog page at [Vogue](#)

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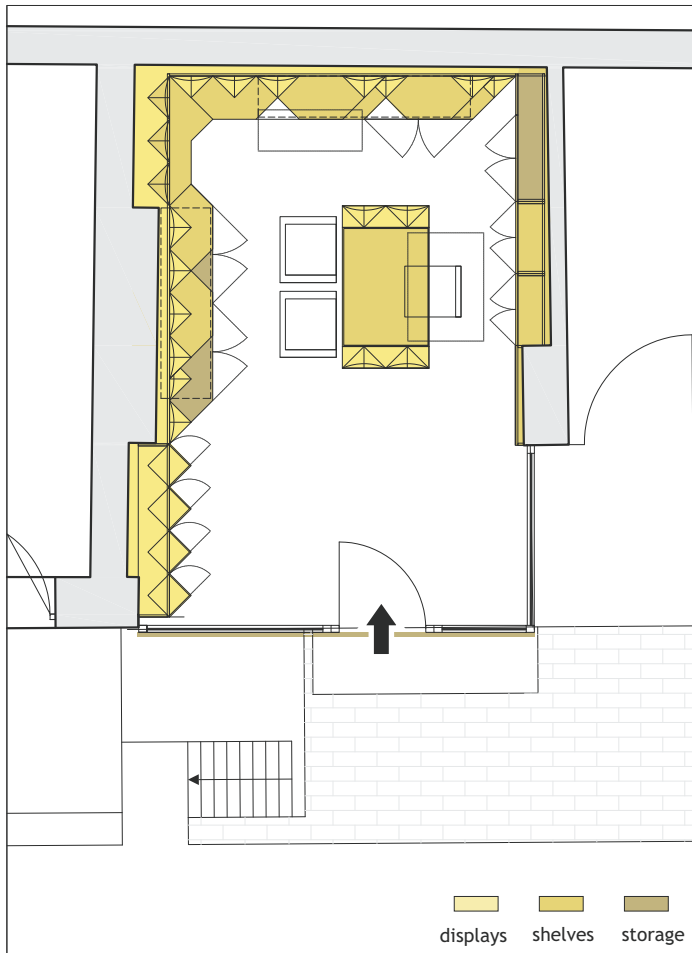




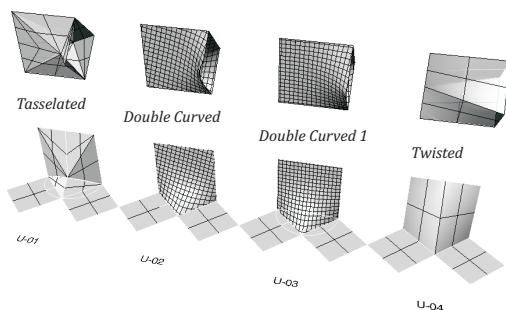
Our previous design for the client on Hoxton Square served as a starting point for their new shop design on Sloane Street. Both shops are conceived around a three dimensional space-forming device that works as a lighting and holding element, but also provides an interface between the shop and the user of the shop. The experience for the shopper is translated into a geometry by using the repetition of one three dimensional device, a modular wall element made from vacuum pressed Kerrock.

Kerrock has a feeling similar to stone or ceramics, but can be shaped and sculpted with the same tools as wood. Combination of this material with black and gold color, maybe an unusual decision for the small space, provided an extremely luxurious touch and feel of the shop. The idea was not only to hint to luxury, ancient cultures and hidden treasures but also to create an unusual space without shadows. The only shadow is the one of the items displayed on shelves, vitrines and the jewellery table. This enables all the shiny jewellery items to stand out in a glamorous way.

Lara Bohinc Store



Floorplan
Distribution of use



Device Study

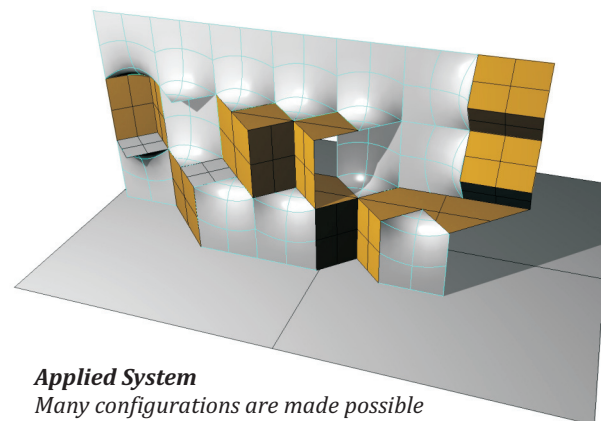
Regulatory shopping norms, material properties, and manufacturing specifics are tested on comparative geometrical models.

50 identical pieces of moulded Kerrock (Corrian like) composite elements provide the system for the jewelry shop in London.

Severe safety norms and particular lighting requirements predefine the architecture of jewelry shops. We have relaxed these norms with one integrative element, which is facilitating lighting, storage and display of goods within one material and geometrical system.

Material properties of the composite plastic material are fully geometrically explored for this reason; discretely installed 357 lamps are all but visible, while creating a shadowless condition for the jewelry. The displays have a double function in that they are also used for storing the items on sale. Accessories and jewelry need a variety of display possibilities. Therefore the same mono-material system, with different edge-geometries, was designed to allow for a diversity of spatial distributions of all items on display.

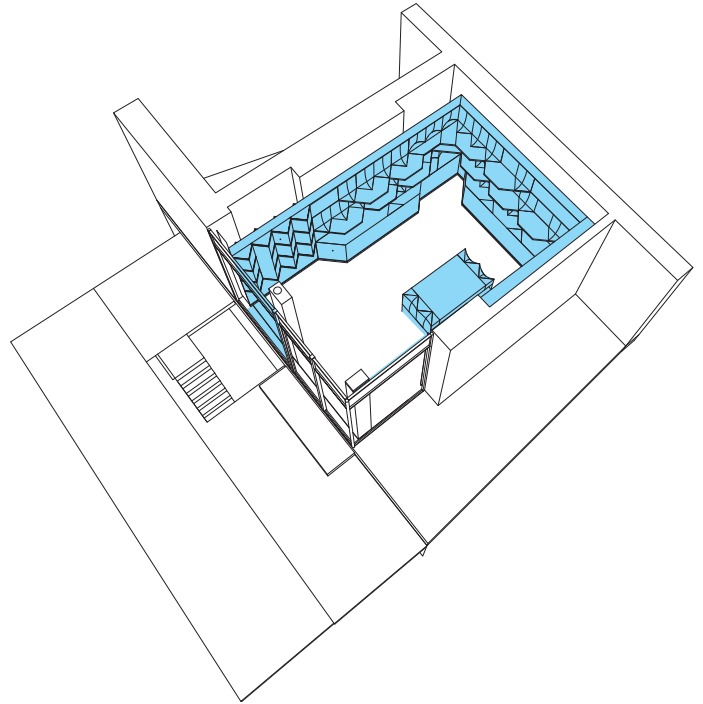
Even the stand alone elements are built up of the same repetitive structural elements taken from the same mould. There is no distinction between the single and the multiple. Everything sinks into the playful, shadowless system of the same.



Applied System

Many configurations are made possible with one moulded element. This can be achieved by basic transformations like mirroring, rotating and shifting.

Lara Bohinc Store

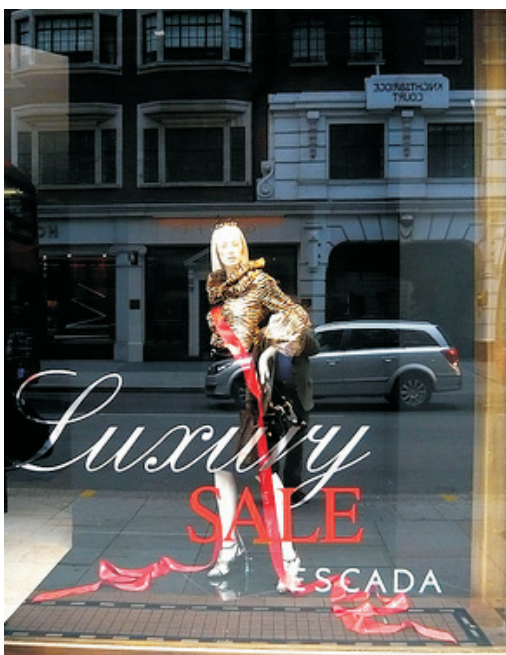


Lara Bohinc Store

The omnipresence of one element organises and redefines the experience.

Sloane street urbanism

Only exclusive brands and boutique shops on Sloane Street.

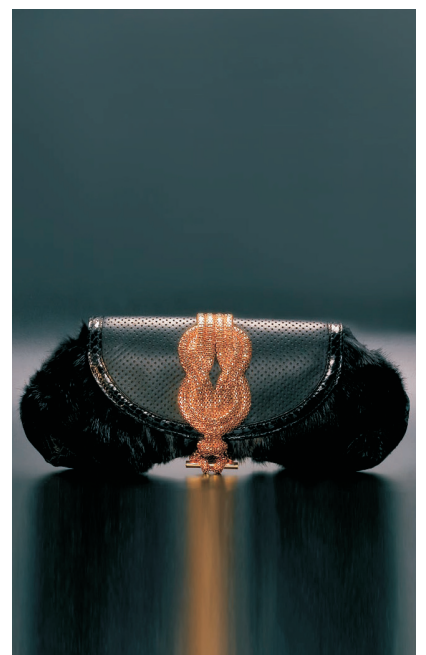


Before Intervention

existing street impression of a monumentally protected facade at Sloane Terrace



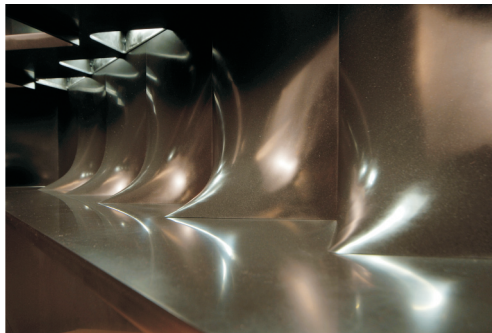
Lara Bohinc Product



Lara Bohinc Store



Jewelry Wall System



Details

Lara Bohinc Store

Lighting without shadows





Lara Bohinc Store

Object and System