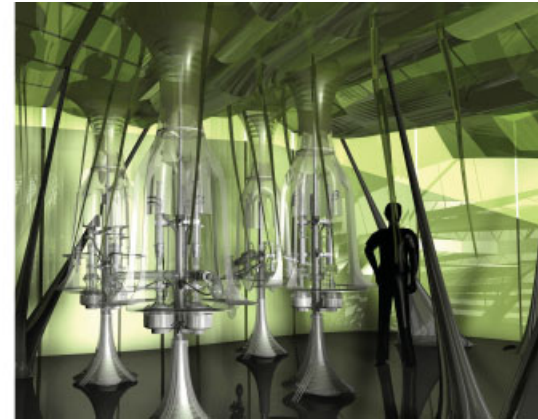
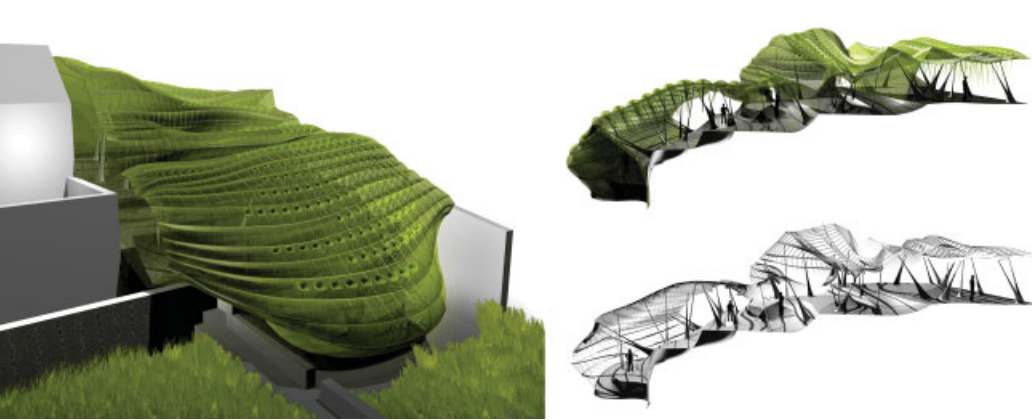


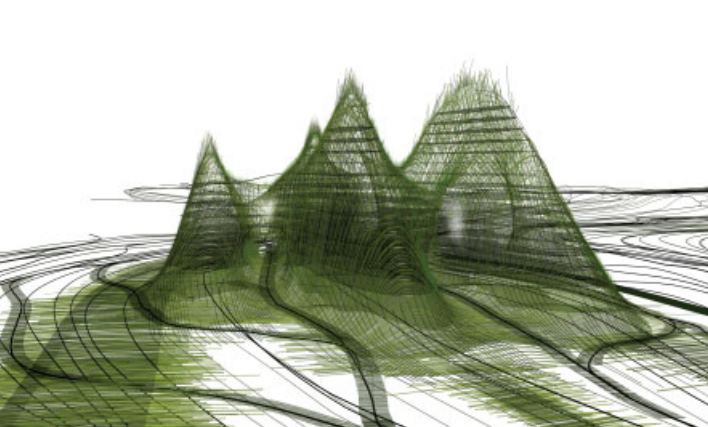
Bodies Without Organs – BwO

François Roche of R&Sie(n) advocates a means in which biological effects in architecture can go 'beyond the realm of physiological transfers'. Introducing new spatial relationships, they surpass being a mere "green" alibi' and have the potential to transform architectural and urban space.



R&Sie(n), TheGardenofEarthlyDelights, Lopud, Croatia, 2008

In this greenhouse for alchemic experiments, medicinal plants, often used as poisons or antidotes in the Middle Ages around the Mediterranean region (especially in Franciscan monastery gardens), are employed in a top-down terraced morphology that suggests the emission of a toxic lava mass, creating the overall effect of a liquid-viscous greenhouse. 'Nasty' spikes are proposed to support a porous ETFE roof that irrigates the plants. Distillation, sublimation, extraction and drying machines are used for the metamorphosis of plants into juices, ointments and infusions.



R&Sie(n) with Benoit Durandin, Swarm-Town, Korea, 2006

The urban morphologies of this masterplan for an administrative town in Korea are generated by three generative scripts: 1) a flow script (as urban grid processes); 2) a ZXY scaler script (as urban density processes); and 3) a nerves script (as an urban indoor-outdoor interface).

Overall view of the masterplan in which the three scripted processes are applied: topographical relief (geography and topo-morphology of the location), shape (building emergences and volumetric skyline), and programme (as a rereading of the generative shape, by induction-deduction-reprogramming of the volumetric iterations results).

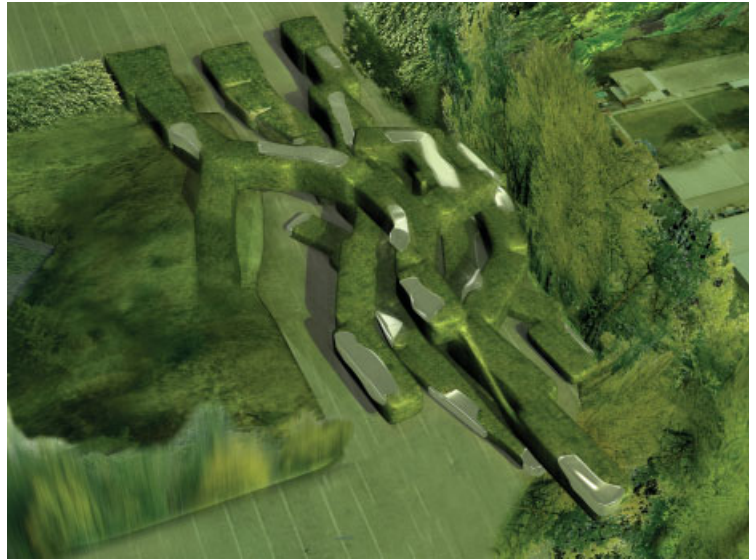
The emphasis that R&Sie(n), as a design studio, places on the physio-psychological takes the impact of biological effects beyond the realm of physiological transfers. It understands them also as a narrative system that introduces a type of heterotopian relationship with the body: *Bodies without Organs* – *BwO*, in the sense of Antonin Artaud and Gilles Deleuze.¹ It affords an apparatus that articulates substances and intensities, sliding surfaces and infiltration in a multitude of possibilities and interpretations. The *BwO* of R&Sie(n)'s projects are generated directly from the circumstance of production. They are embedded within the situational body as a graft, sharing viscera and viscosity without a clear identity that distinguishes its own individuality, its own emergences and the situation itself.

Several projects have been used to explore such scenarios. For example, *Green Gorgon* suggests the existence of a constructed phasmida, which feeds the confusion between artificial and domesticated nature, where all facades become a swamp of moist recycling parts that clean dirty water. *The Garden of Earthly Delights*, on the other hand, proposes a greenhouse in Croatia that incorporates a toxic garden. Yet this building can be tasted and tested through a distillation process only by voluntary desire, similar to the way that the *fugu* (Japanese puffer fish) physiologically and psychologically affects the metabolism of the guinea-pig participants who risk eating it. *Olzweg* is an unachieved labyrinth for the FRAC, Orléans, a primary museum of radical architecture where people can lose themselves and discover a heterotopian non-panoptical system of trajectories using a personal digital assistant (PDA) on a radio frequency identification (RFID) device to return to their own positions at XYZ, simultaneously developing strategies to move again. In *Swarm-Town*, an eco-software city proposed as a new urban plan in Korea, the challenge is to engage nature as the designer of the city: a 'terraforma' experiment. Through a pre-programmed and scripted process, variability and adaptability in the combination of topographical relief, shape and programme can be introduced. The *genius loci* is no longer a 'green' alibi, but rather a transformational vector of urbanism. ▽

Note

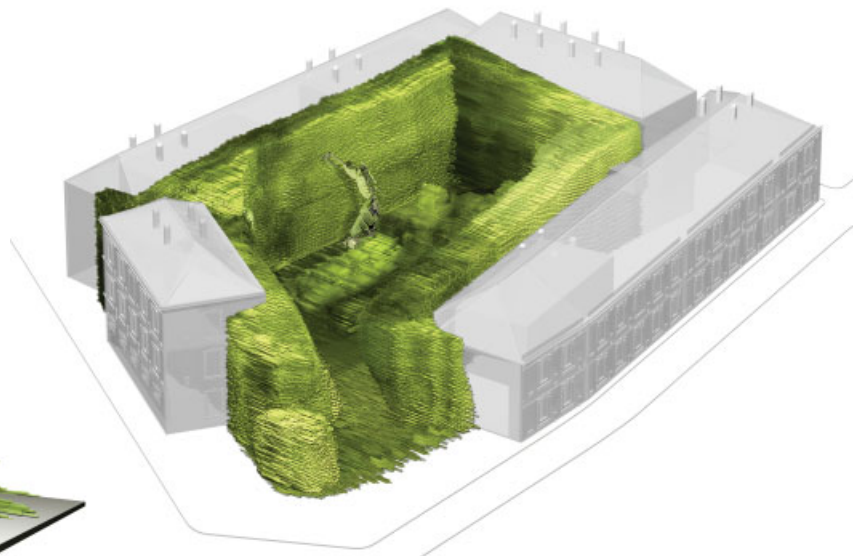
1. Antonin Artaud, 'Pas de bouche, pas de langue, pas de dents, pas de larynx, pas d'oesophage, pas d'estomac, pas de ventre, pas d'anus,' quoted by Gilles Deleuze and Felix Guattari in *L'Anti-Œdipe: capitalisme et schizophrénie*, Les Editions De Minuit (Paris), 1972.

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R&Sie(n) with Philippe Parreno, *Green Gorgon*, Lausanne, Switzerland, 2005

The design of the museum relies on a series of key strategies: 1) to recognise the deceit of its natural environment (polder development on the lake); 2) to develop a heterotopia that is testicular, uncertain and organic; 3) to blur the boundaries between different understandings of 'nature', ie built natures (hydroponic facade, biodynamic green hairs) and urban, rather more spontaneous and 'haunted' natures, which altogether generate a hybrid, non-identifiable new landscape; 4) to use the photosynthesis of all green facades to recycle and clean wastewater; 5) to affect the morphology of internal exhibition spaces with the outer knotted geometry of the building; 6) to introduce an 'i-compass' system in which visitors navigate through the building with portable GPS systems that are coupled with an informational PDA.



The process of construction and cleansing is assisted by robots (with or without automatism) that enable a randomisation and uncertainty in the final shape, ultimately also allowing the reprogramming of the labyrinth during construction itself. The construction schedule is planned for a period of more than 10 years – an agglomeration of 'work to be done' that should be understood as a factor of desire with a desirable machine.

R&Sie(n) with Pierre Huyghe, *Olzweg*, FRAC, Orléans, France, 2006

A labyrinth of paths and walkways is embedded within this mass of scripted glass components, which are largely created from recycled waste glass.

