

## Green Void

How should we read architecture today?

**What should exhibitions be about if not future potential: pushing boundaries, or simply conveying an atmosphere to an audience? It is precisely this ability to transform a preconceived space into something surreal, manipulating it so that it is decontextualized in the Dadaist sense, which gives us the sensation of losing our bearings and encourages us to question architecture. Now more than ever architecture is changing. It is assuming curvilinear forms, which brings it closer to living organisms, thereby giving atmospheric qualities to buildings.**

One of the underlying concepts of today's architecture is that it can bend reality and provide a different perspective, a different connotation. For many conservatives, the works of modernists like Le Corbusier and Mies van der Rohe epitomize the ideals of architecture, and the reluctance to accept digital non-standard forms can be interpreted as a fear of the unknown. Indeed, there is a need to encourage the digital revolution at our doorstep because it is here that one can find the cradle to a new era in architecture. It is not just a question of sensation, or the conveyance of a particular atmosphere - the real question is whether this new technology can push us into a further understanding, and subsequently into a new architectural era.



We are in a pivotal moment in the architectural discourse and it is imperative that preconceived notions be discarded and attitudes challenged. The design for exhibitions like **Green Void** is a way of crystallizing hope and shedding light on the importance of new processes. It is an optimistic glimpse into architecture capable of demonstrating the possibilities and potentials of digital and green technology.

It is with these questions in mind that the **Green Void** installation by Chris Bosse, Tobias Wallisser and Alexander Rieck of Laboratory for Visionary Architecture (LAVA) should be read. It is a playful interpretation of space that offers an insight into the future possibilities of digital design and fabrication techniques. The work, while offering a strong visual contrast to Sydney's Custom House, presents through an effortless application of technology an interpretation of the void. This manipulation of the space - where relationships between different points in the building become three-dimensionally connected with the least amount of material surface - creates the visual and acoustic connection between the different levels. The exhibition aims to familiarize the unknown through the creation of an environment where the visitor can learn the role of digital technology in both the design and fabrication of organic architecture. The installation is, therefore, not designed as a formal exercise but is based on a three-dimensional subdivision that is found in nature and living organisms. While seemingly solid, the installation is a soft and flexible structure that with the play of materials and textures and the reaction to light imparts a sense of autonomous life. ●

**Matteo Cainer**

architect, curator and writer,  
London, Milano