

Gebouw
Lars Melehorst

Drie beelden

Programma - Autocrat 1977



Autocrat is a survival car for living in remote places – far away from civilized society – without being deprived of its comforts. There's a large kitchen and a sleeping area on the inside and another kitchen outside for heavier culinary work, like slaughtering animals. The car was designed and manufactured with the utmost autonomy in mind.

Every effort was made to use homemade items and to avoid ready-made products.

The hardware, water taps, the locks and the stove

were all made from scratch. Autocrat plays a key role in AVL's evolution, since the vehicle gave rise to the slaughter project. For this project, pigs were slaughtered on a farm according to traditional methods. All the parts were immediately used or preserved by drying, salting, smoking, pickling and other methods. The guide book *A Manual* (1997) shows more about the slaughter process, especially how to kill a pig at home.

Make it Move - tijdelijkheid

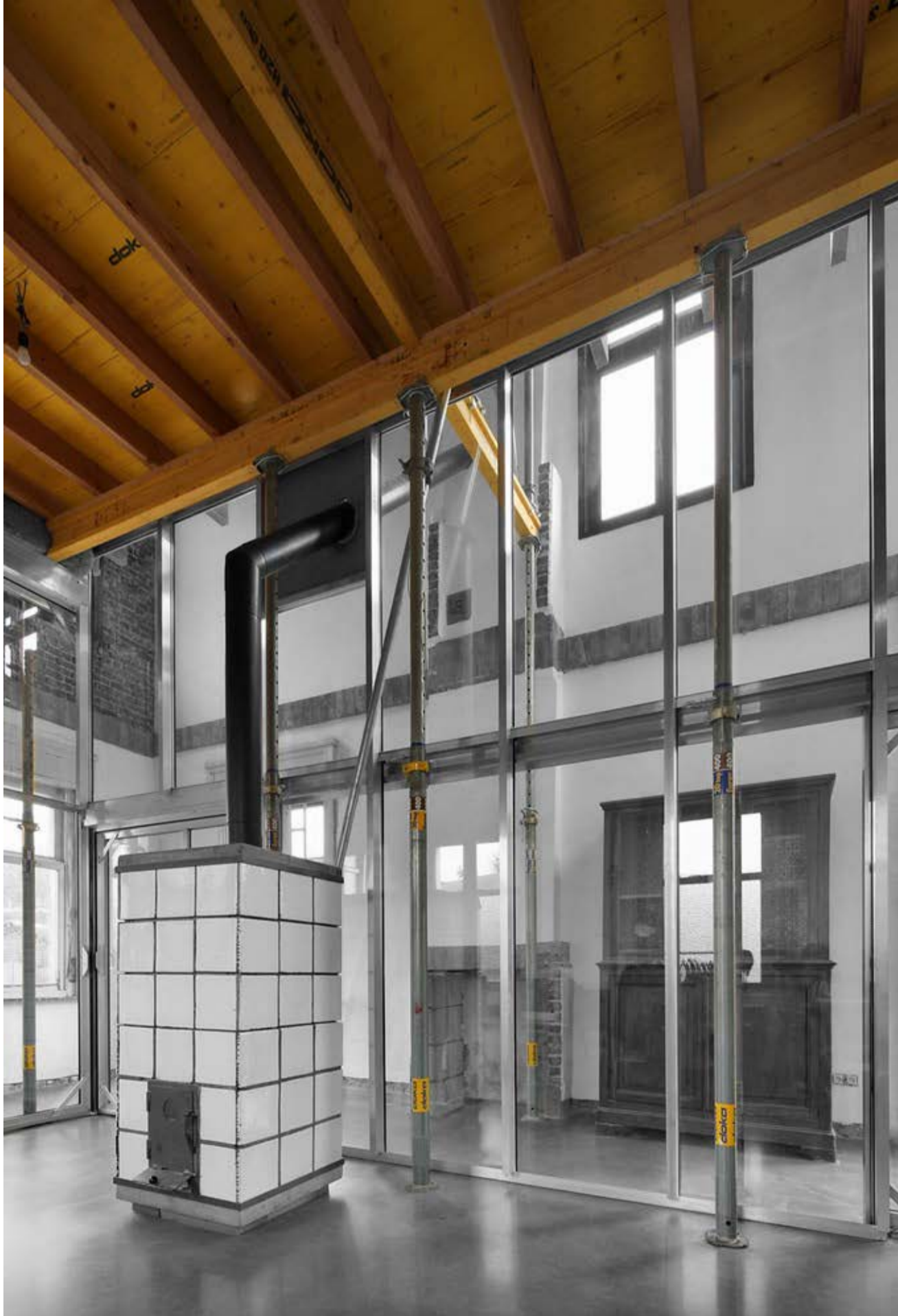
Drie beelden

Structuur - Architect de Vylder Vinck Taillieu



Drie beelden

Structuur - Architect de Vylder Vinck Tailieu



Tijdelijkheid wordt benadrukt door de doka's "stempels"

Drie beelden

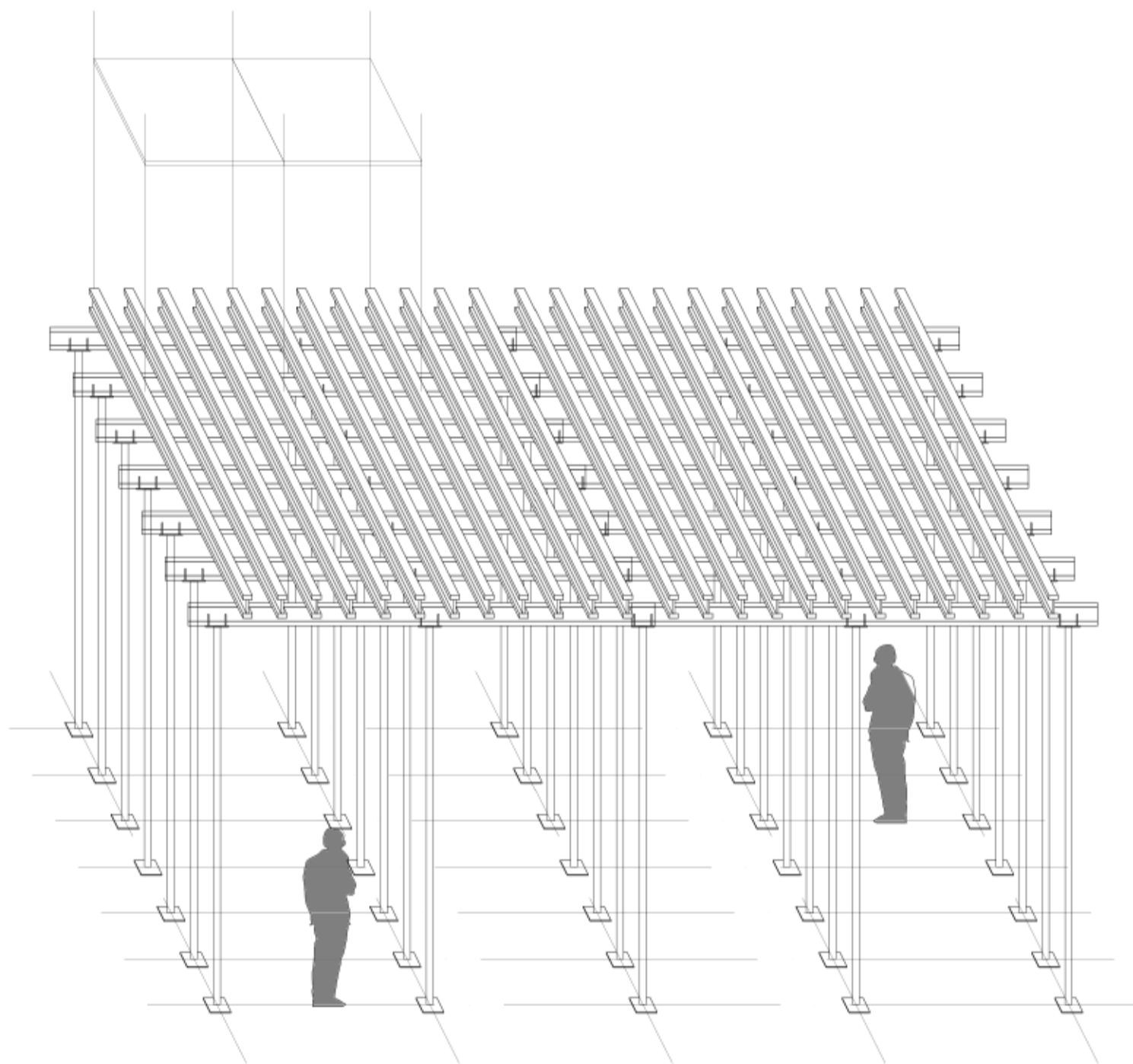
Site - AVL



SILO

Observatie

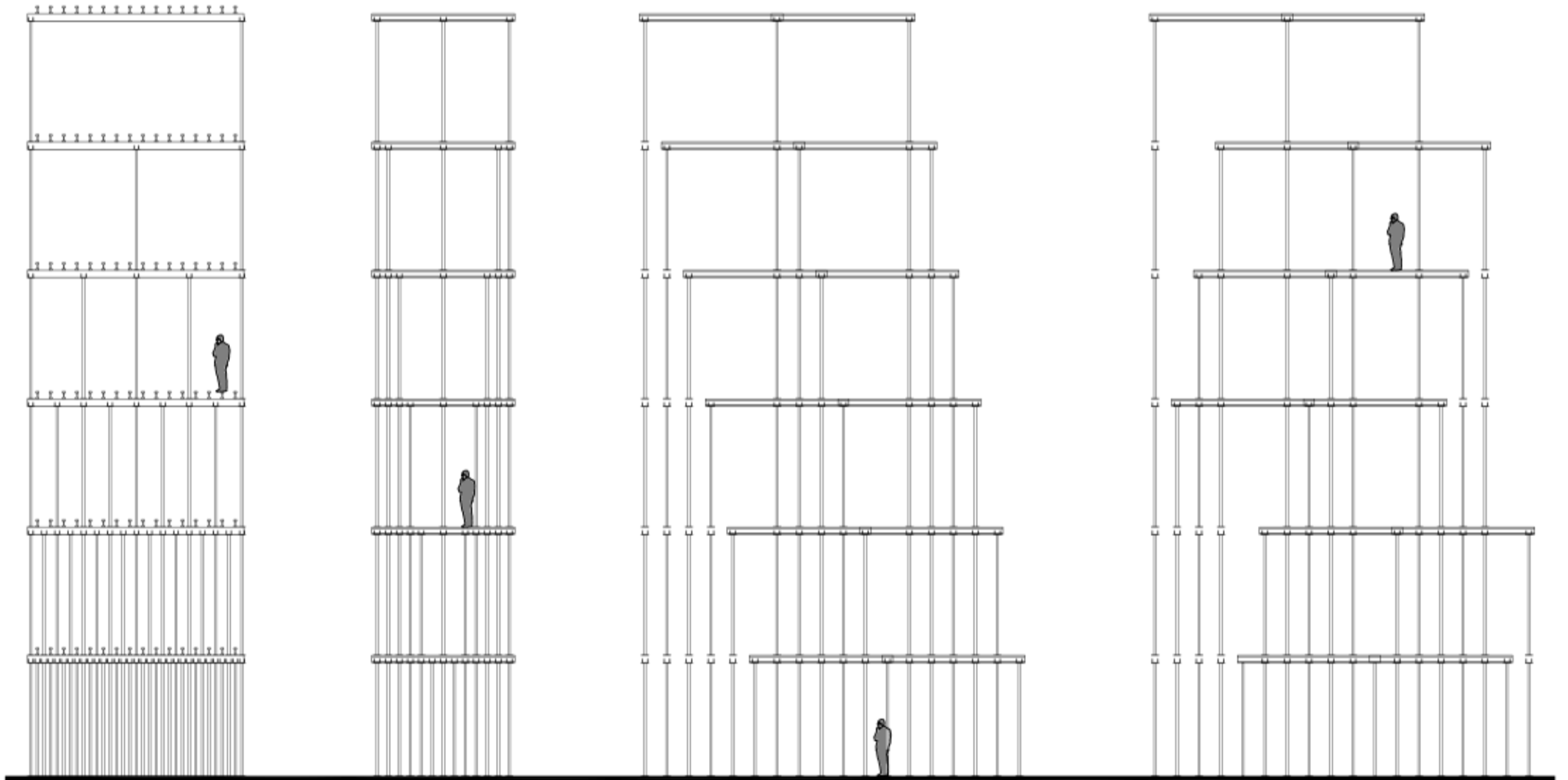
Doka systeem 1:50



Het Doka systeem staat er om bekend om te worden toegepast als een tijdelijke ondersteuning voor bekisting van betonnen constructies

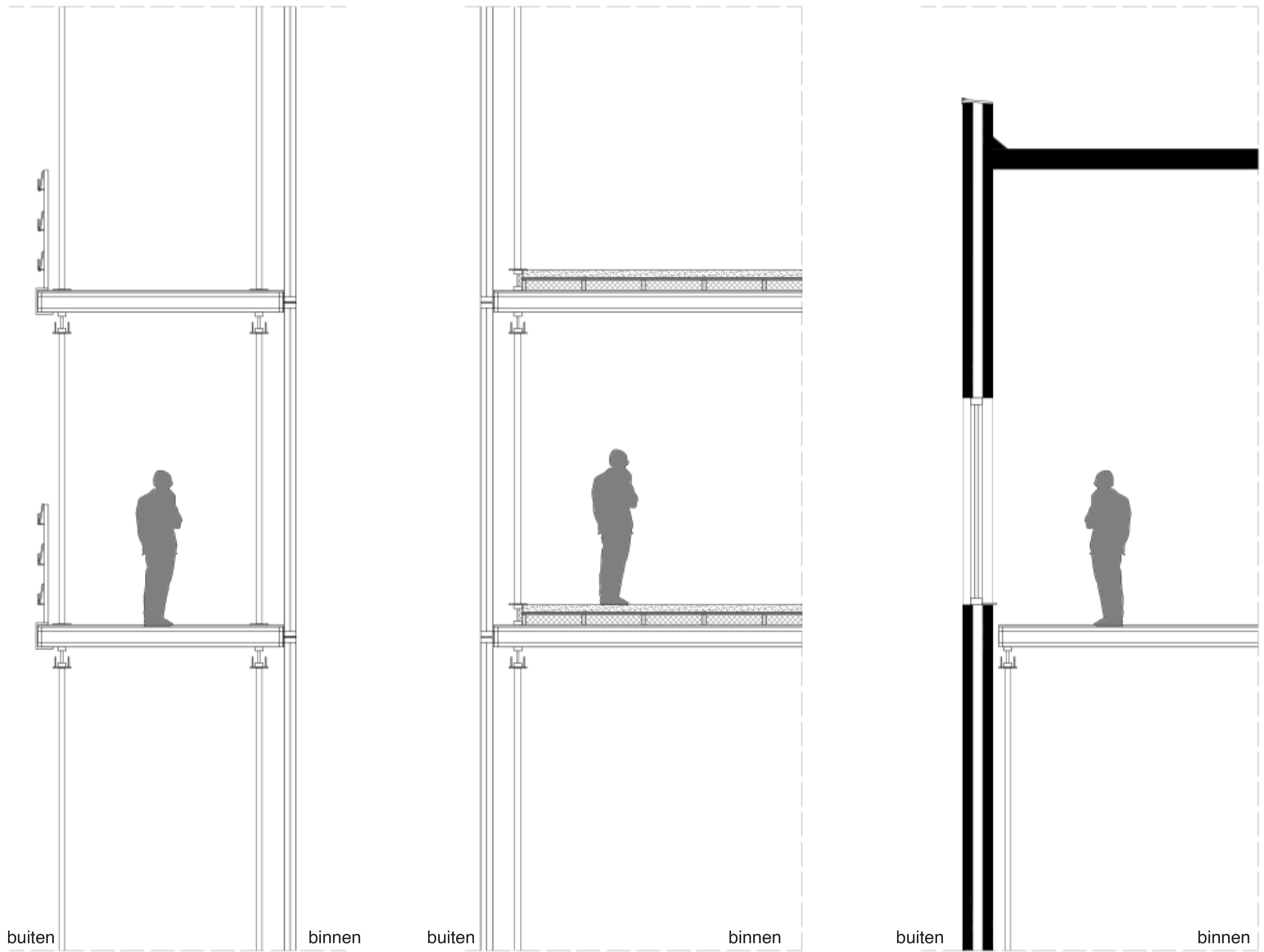
Observatie

Hoe de lucht in?



Observatie

Doorsnede 1:50



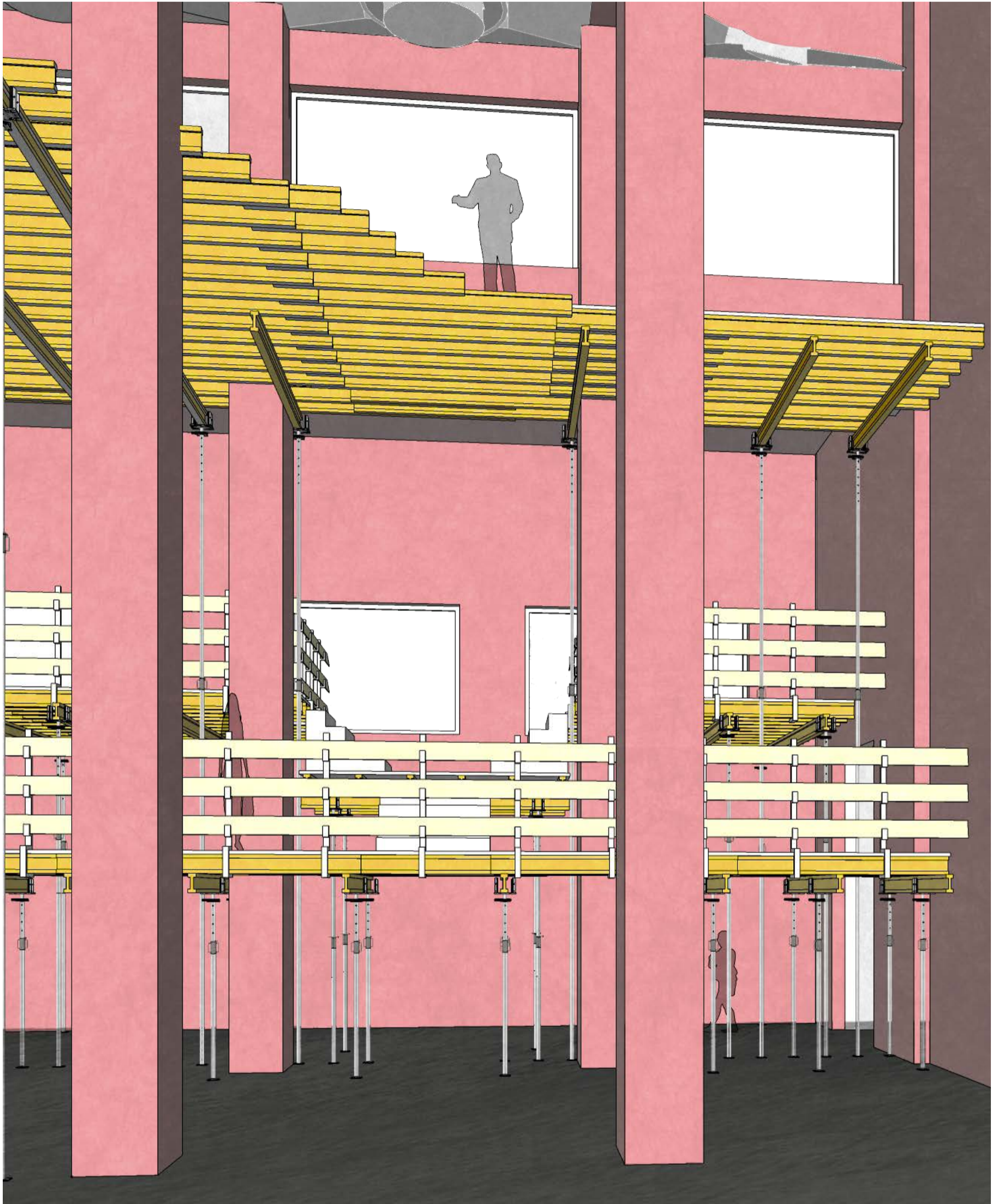
Kunstdepot

Hotel

Lobby

Hoek

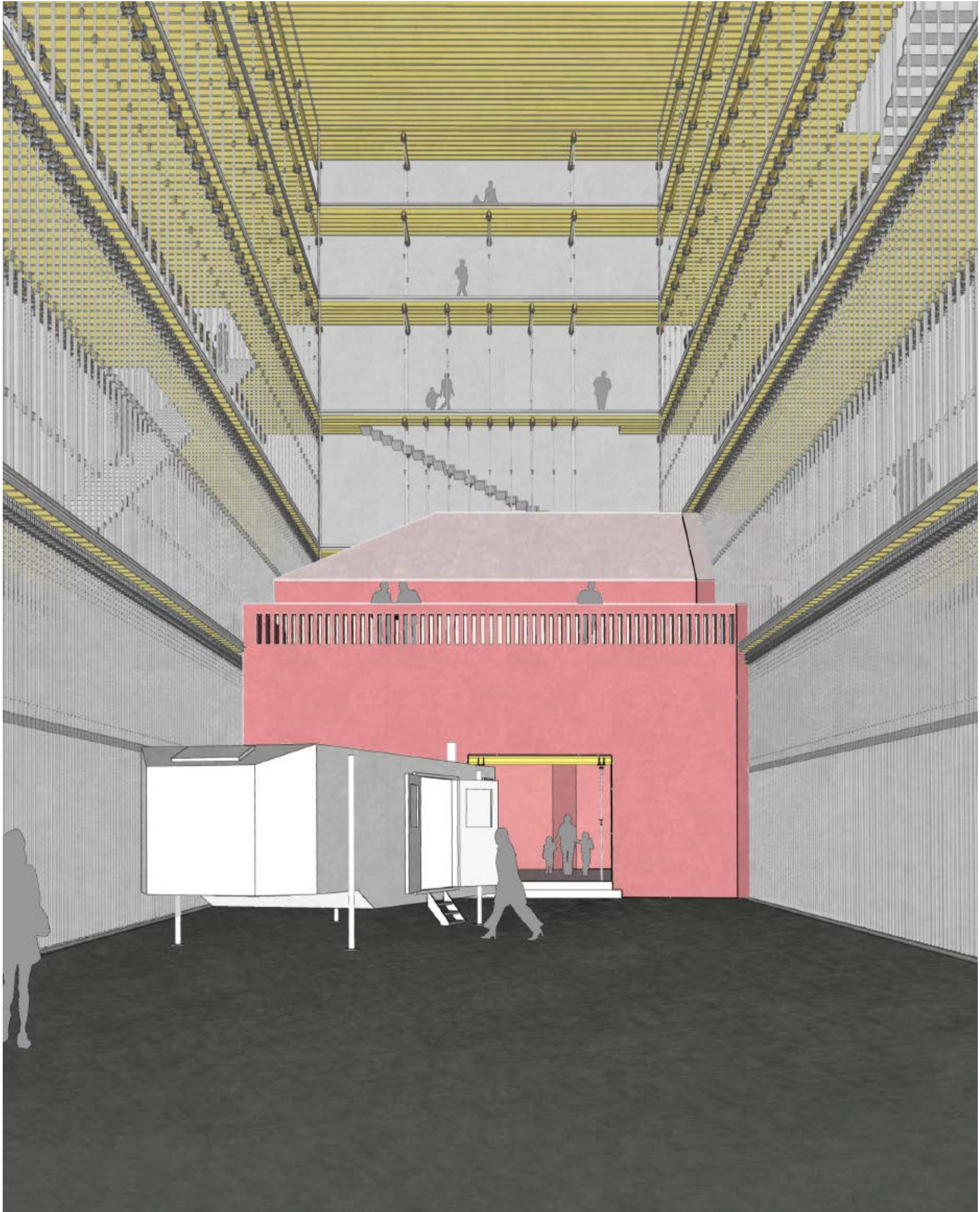
Interieur lobby



Impressie hoekdetail

Hoek

Kunstdepot



Hoek

Kunstdepot



Gallerij rondom kunstdepot

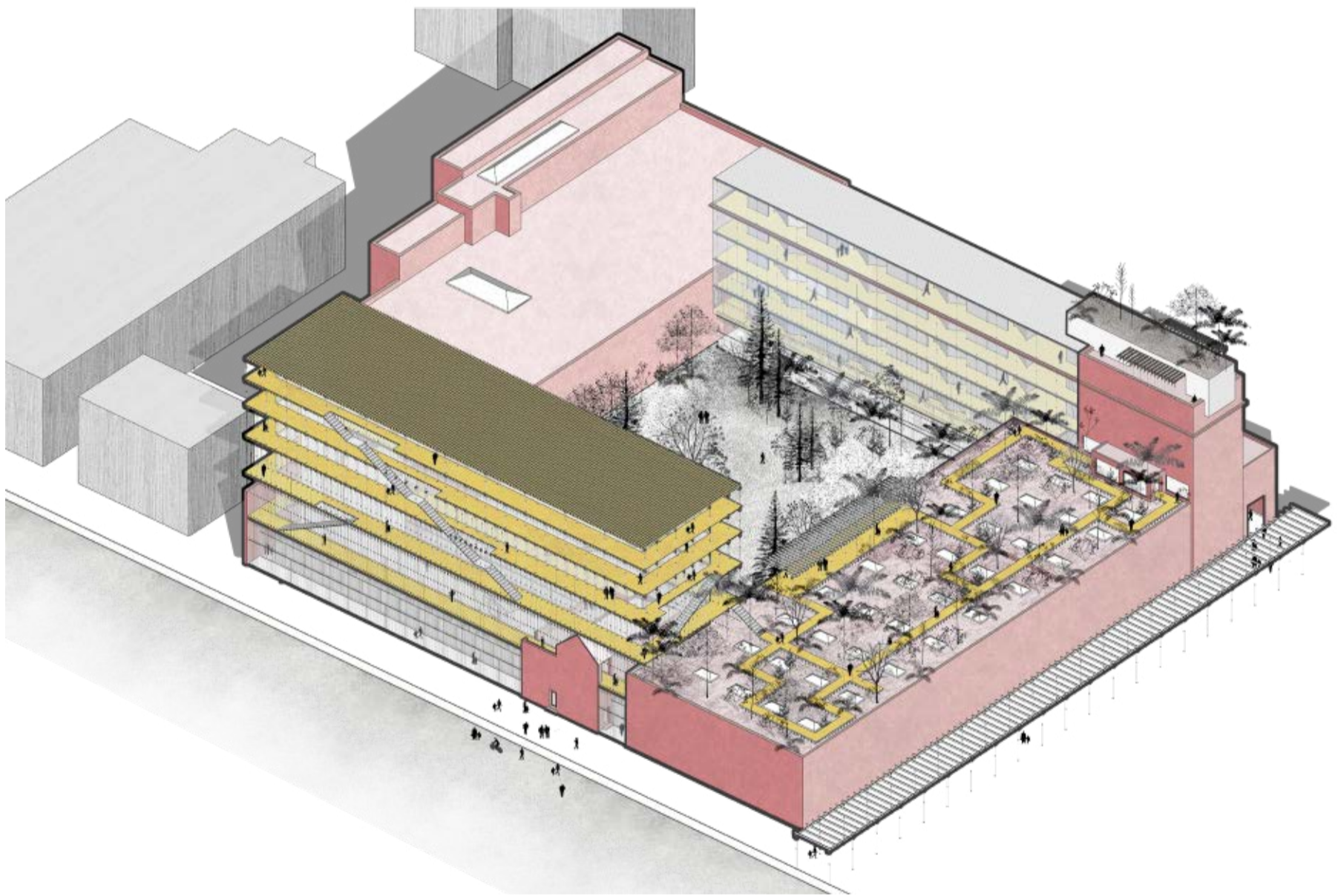
Gebouw

Organisatie AVL



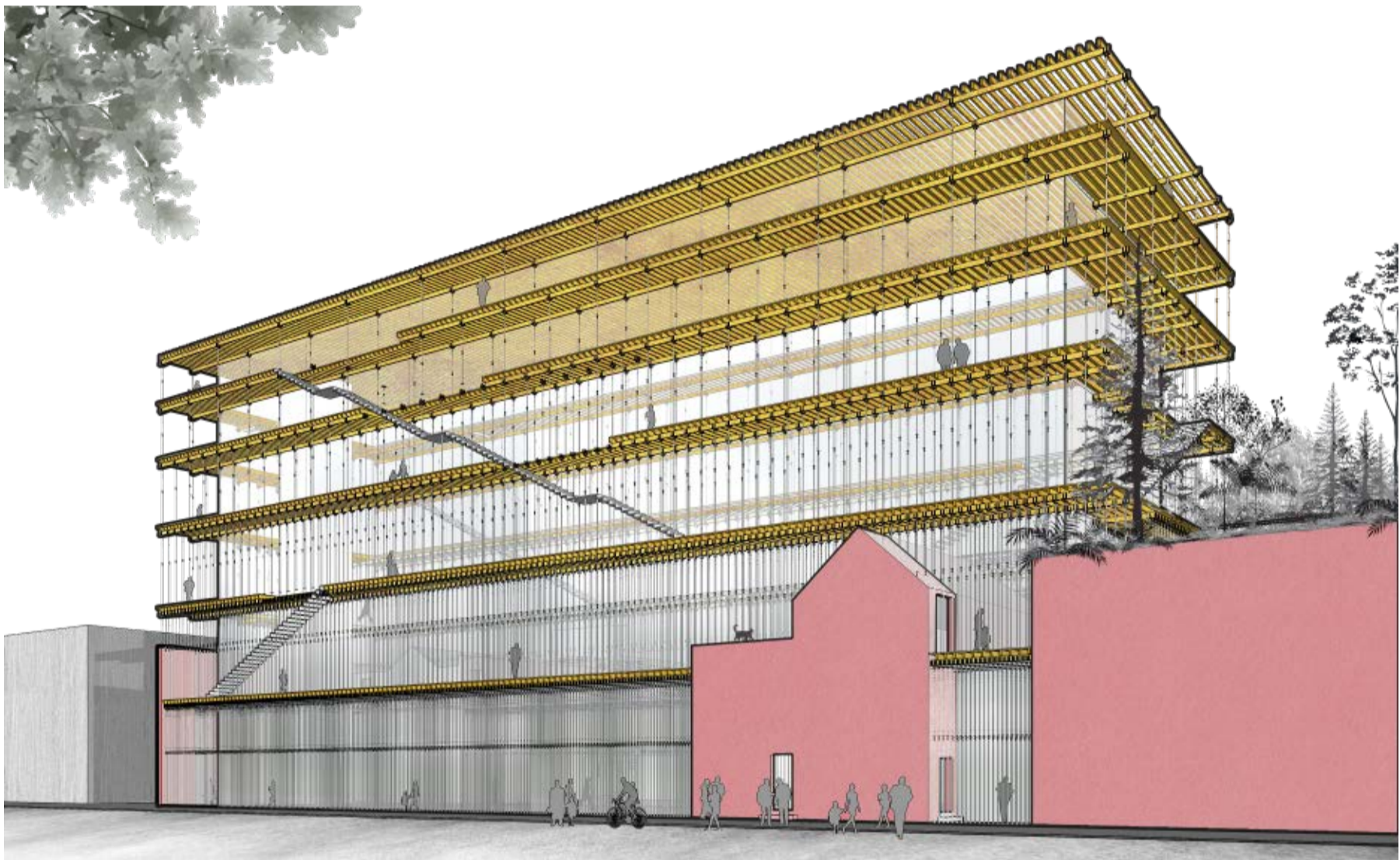
Gebouw

Vogelvlucht AVL



Gebouw

Impressie straatzijde



Observatie

Make it move

2 Make It Move

of cohabitation for designs, whatever their origin.

Of course, AVL may choose to stick to a more predictable set of outcomes by fitting its designs into the spaces provided and predefined by others. There are the many bathroom-and-kitchen-in-one fibreglass units made for private homes, and the fibreglass façade that replaced the garage door at the Fons Welters Gallery in Amsterdam. While placed in small confined spaces, these units tend to stick out through their striking colours and shapes, as *Clip-On* and the *Boijmans Toilet Unit* are conspicuous additions to otherwise stately museums. Always open to collaborative cohabitations, AVL provided *Modular Bathroom Units* (2004), *The Classic Music Room* (2003) and *Rock Music Room* (2003) for Amsterdam's Lloyd Hotel, which was refashioned by the architectural team MVRDV. Yet there is one restrictive space that many architects tend to overlook, but that AVL has mastered to utter perfection: the package. Working alone in 1994, Joep van Lieshout already designed a housing unit in a way that would facilitate its delivery on a standard transport truck: the various pieces of the unit were prefabricated, not only for easy assembly but also for easy transportation to the construction site. Good things – and others – come in small packages when these are prepared by AVL. *The Good, The Bad and The Ugly* (1998) triple building unit was made to fit into a truck trailer, which also doubled as *The Good* building when the work reached its destination at the Walker Art Center in Minneapolis. Similarly, *Pioneer Set* (1999) is a made-to-measure farming set including everything from the farmer's house to the hoe, which all conveniently fit into a 40-foot shipping container, like a Lego farming set fits into its box; once unloaded, the container serves as the barn to store hay and animals. Usually, the means of transportation for building materials is treated like an obstacle, which, once overcome, is forgotten in the final building; the package is an ephemeral element that tends to be discarded. By making transportation and packaging into a decisive and lasting element of design, AVL gives many of its creations a memory of their travels, just as *Alfa Alfa* becomes a chicken coop while recollecting its past life as a car.

AVL aims for mobility in its designs, far beyond the demands of packaging and transportation. This quality is most evident in the wide range of AVL works on wheels. While the Alfa Romeo behind *Alfa Alfa* lost its tires in its radical metamorphosis, *Mercedes with 57mm Canon* (1998) kept the tires and gained a canon for luxury-class warfare. These works reinvent the role of the automobile, but AVL's vans add even more creative options: consider *Modular House Mobile* (1995/1996), *Mobile Home for Krüller-Müller* (1995) and *3M Minimal Multi Mobile* (2002). The trailers – like *La Bais-à-Drôme* and *Autocrat* (1997) – make AVL's ideal of rest and relaxation mobile. The truck and trailer combinations include the farm tractor and the wagon of *AVL Transport Trailer* (2001), which shuttled visitors around the Free State *AVL-Ville* (2001), and *The Good, The Bad and The Ugly*, which could shuttle part of the Walker Art Center around Minneapolis. And if the chickens in *Alfa Alfa* ever wanted to hit the road, then they could always board the *Caldenborgh Chicken Coop* (2002), a Chrysler Voyager outfitted with an electro-hydraulically motorized chicken run. Other works roll around on smaller wheels, such as those under the wheelbarrow that carries food stuffs to *The Feeder* (2003) in *The Technocrat* (2003/2004) and *Dirt Cart* (2002) in *The Total Faecal Solution* (2003). Last but not least, there is the *Bonnefanten Cart* (2002) made for the Bonnefanten Museum in Maastricht: The high-end wheelchair carries one visitor in total comfort around the museum while expanding upon the notion of aesthetic taste with a mini-bar on deck.

Beyond the wheel – large or small, rubber or steel – there is a form of mobility inherent to the AVL works that can be easily moved from one location to another. To make sure that migration is always a swift option, AVL simply does away with building foundations. The living units – from the modest *Fisherman's House* (2000) to the vast two-storey *Sportopia* (2002), from *Utopian Doghouse* (2002) to *Hall of Delights* (2001) – have no foundations, nor basements. In contrast to most septic tanks and compost toilets, AVL's sewage works can be installed and used without any digging. Indeed, a visit to *Composttoilet* (2000) involves

climbing a one-storey set of stairs, since the toilet bowl sits over a 3 m tall collecting container. Even the plants in *Pioneer Set* will never take root in the ground because they grow in a shallow bed of earth on a plastic sheet; the trees of the *AVL Tree Planters* all flourish in moveable pots. While avoiding anything subterranean, AVL favours building materials, such as scaffolding, that can be easily assembled and quickly taken apart. The first floors of *Composttoilet* and *Sportopia* are made from scaffolding, along with the staircases to reach the upper levels (needless to say, elevators are not part of the AVL programme). Shipping containers – which can be transported by sea, truck or train – are another staple material. *Workshop for Weapons and Bombs* (1998), *Darkroom* (2001), *Edutainer* (2003), *AVL Spital* (1998) and *A-Portable* (2001) were all originally shipping containers, subsequently refurbished into spaces for working, living and other activities. AVL has also explored aquatic architecture with structures that essentially treat the sea as a continuously moving surface. *Floating Sculpture* (2000) is a traditional Dutch houseboat with the distinctly space-age touch of a large blue orb. *AVL Suisse* (2002) and *Sonsbeek Raft* (2001), both set up on inflatable pontoons, were open floating structures, which could change locations by following the current or motoring upstream.

AVL's preference for mobility is not just a signature style but rather another expression of the atelier's desire to maintain autonomy and to explore design at the edges of the law. In the Netherlands, as in many other countries, a structure on wheels remains exempt from the building code and the inspectors who enforce its restrictions. *A3 Mobil* (1998), a large artist studio trailer, was expressly made for a client who could not get a permit from the municipal authorities to build a studio on his property. Once placed on wheels, the studio was no longer a building and thus was exempt from zoning restrictions. Such structures may indeed look like – and last like – architecture, but, from the point of view of the law, they remain vehicles; the owner needs a driver's license, not an building permit. Other exemptions occur at sea: a floating restaurant, like the one on board *Sonsbeek Raft*, does

not require a liquor license to serve alcohol. *A-Portable*, an abortion clinic that was commissioned by the Dutch activist Dr. Rebecca Gomperts for Women on Waves (WOW), exploited the sea as both a legal limit and a legal haven. According to international law, a nation-state's laws and jurisdiction end 12 nautical miles (just over 22 km) from shore; for vessels travelling in the open seas beyond this point, the laws from the vessel's country of origin are in effect on board. Dr. Gomperts saw *A-Portable* as a way to let women around the world benefit from liberal Dutch laws on family planning (the Netherlands has the easiest access to abortion as well as the lowest abortion rates in the world). Sailing on a Dutch ship, *A-Portable* could dock in the harbours of countries where family planning is limited and transport local women out to international waters; there, they would be floating on a mobile piece of the Netherlands and could enjoy the rights long granted to Dutch women.

AVL's tactical deployment of mobility – on land or at sea – liberates architecture and design from serving a wide range of laws: building codes, zoning restrictions, liquor licenses, family planning. Yet AVL understands that laws are both territorial and temporal; structures that stand for no longer than three months – as the ones on wheels or water – escape inspection in many cities. Since exemptions may be based on time, AVL not only produces easily moveable 'objects', but also takes advantage of temporary situations that will give its creations the most freedom. Above all, AVL exploits the short-term duration of the art exhibition, which guarantees that the exhibited artworks will be moved before they must be legally inspected. AVL's *Composttoilet*s, which have graced exhibitions around the world, or even *BarRectum*, which was set up for a week at Art Basel 2005, became possible only because these installations were considered to be temporary guests, passing through each site. Of course, the works did not perish but moved on to other exhibitions and jurisdictions, more like architectural criminals on the run than tourists. While many AVL works benefit from an artificial expiration date, others thrive in the twilight zone of aesthetics: a parallel world where an artwork – and

only an artwork – can break the law while remaining legal. In the AVL arsenal, *Workshop for Weapons and Bombs* is legal only as an artwork, which circulates without producing weapons and bombs, although the possibility remains open. The *Composttoilet*s, which are designed to be used at each exhibition stop-over, pose a more direct challenge to most sanitation laws. While enforcing various laws, the state protects the autonomy of art as a hallmark of democracy; by censoring art, a city risks being labelled oppressive, given art's international movement and visibility. This risk has not saved AVL from censorship: In 1998, the mayor of Rabastens, France banned AVL's exhibition *The Good, The Bad and The Ugly*, much to the surprise of the French and international press. Public museums collect AVL works, but other state authorities confiscate the works, taking them permanently or temporarily out of the exhibition circuit. *AVL M80 Mortar* (1999) was confiscated and destroyed by the Rotterdam authorities; *Pistolet Poignée Américaine* (1995) was stopped at the Canadian border; *Survival Knife* (1995) was impounded by the Amsterdam police. But the strangest fate belongs to *Mercedes with 57mm Canon*: Just as the Rotterdam authorities were about to confiscate the car in 2002, Museum Boijmans Van Beuningen acquired the work and placed it in the safe haven of the museum's permanent collection. For AVL, mobility is not the mere capacity of movement – just add wheels – but rather a critique of architecture's compliance, if not total complicity, with the law and the state. For AVL, staying put is a liability, which limits design along with the possibilities for exploring alternatives. Permanence, the goal of much architecture, means that the architectural blueprint must also function as a plan and as a legal document. While the state justifies laws as protecting the public – from safety measures against injury to hygiene measures against infection – many laws are grounded, not rationally, but morally and sometimes even aesthetically. AVL's arsenal is deadly since all the AVL weapons are functional; yet confiscating them is an attempt, not to eliminate a threat to public safety, but rather to maintain the state's monopoly on weaponry

and violence. *Composttoilet* defies many standard sanitation regulations, such as the stipulation that toilets be flushable; yet AVL's compost toilets, despite their flagrant illegality, pose a sustainable alternative to the flush toilet. *Boijmans Toilet Unit* – with their doors ajar – take advantage of the museum to disobey building regulations that call for toilets to be hidden from public view by a double set of doors. Yet this measure is a purely aesthetic one; neither the sight of the toilet bowl, nor the smell of faeces, poses a threat to public health. While questioning the law, AVL's approach to mobility implies – and serves – a broad set of moving users whose needs have been largely ignored by architecture's drive for the permanence and for property: slum dwellers, migrants, refugees, even ravers.

Observatie

Onderzoek Doka's



Wooden Shuttering Girder HHW 200

Permissible bending moment: $M = 5,0 \text{ kNm}$

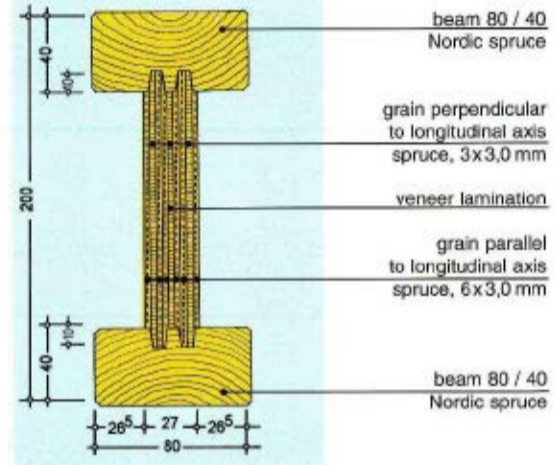
Permissible shear force: $Q = 11,0 \text{ kN}$

Weight = $4,7 \text{ kg/m}$



Licence No. Z 9.1 - 189

length, cm	kg
245	11,5
265	12,5
290	13,6
330	15,5
360	16,9
390	18,3
450	21,2
490	23,0
600	28,2



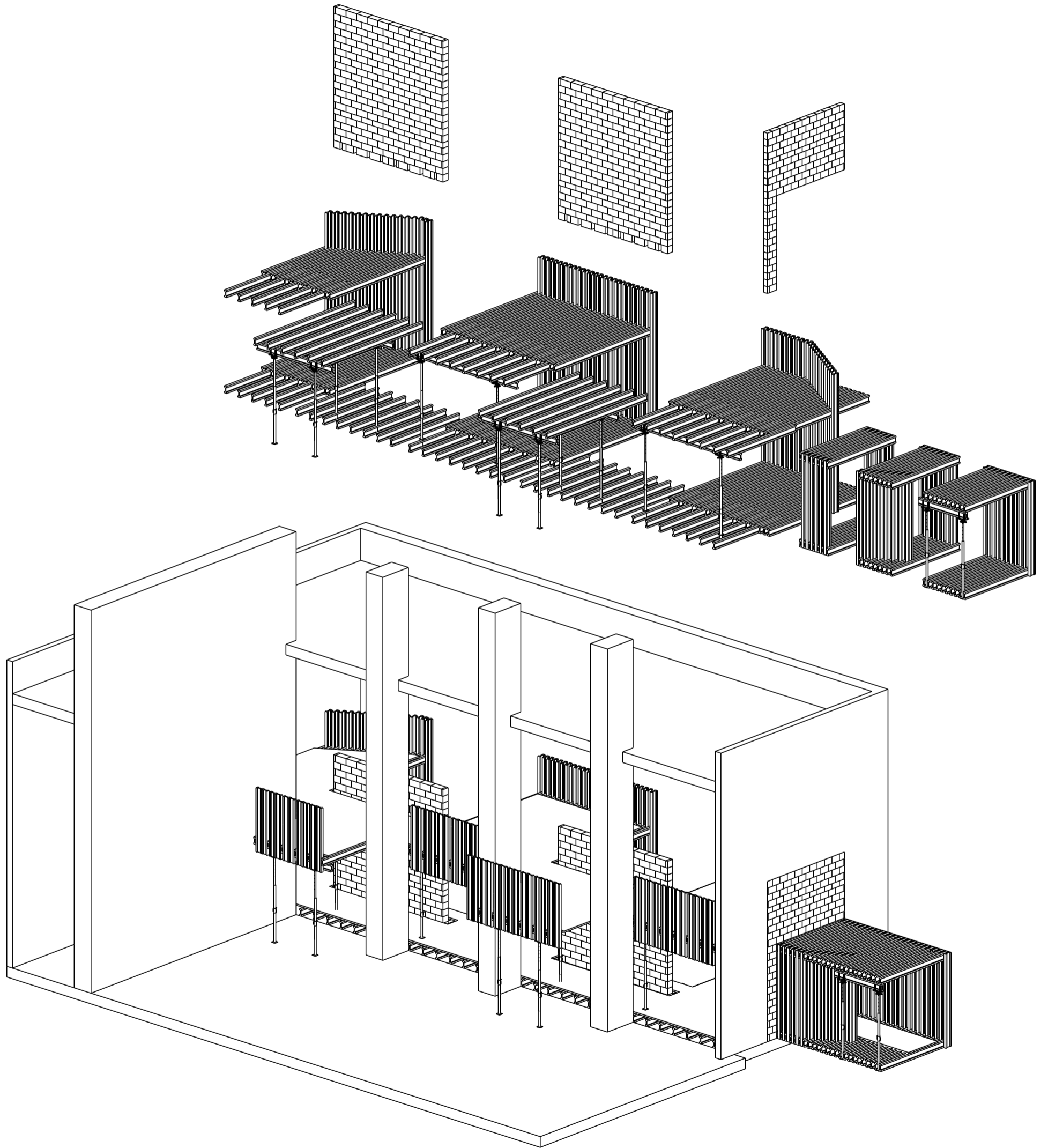
Observatie

Maquette doka



Hoek

Interieur lobby

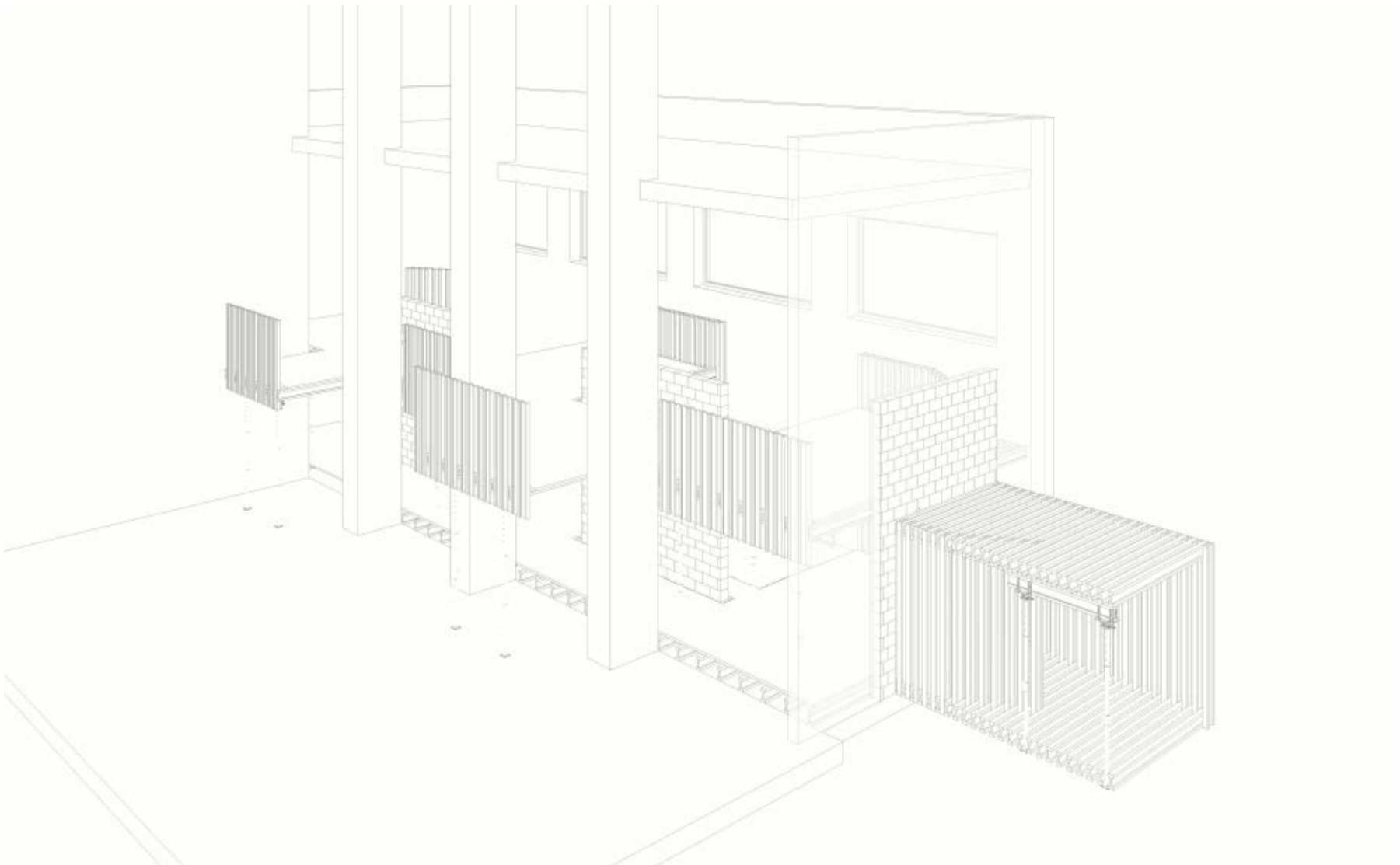


Uitleg eerste tussenpresentatie

Hoek

Interieur Lobby

axometrie



Beeld eerste tussenpresentatie

Gebouw

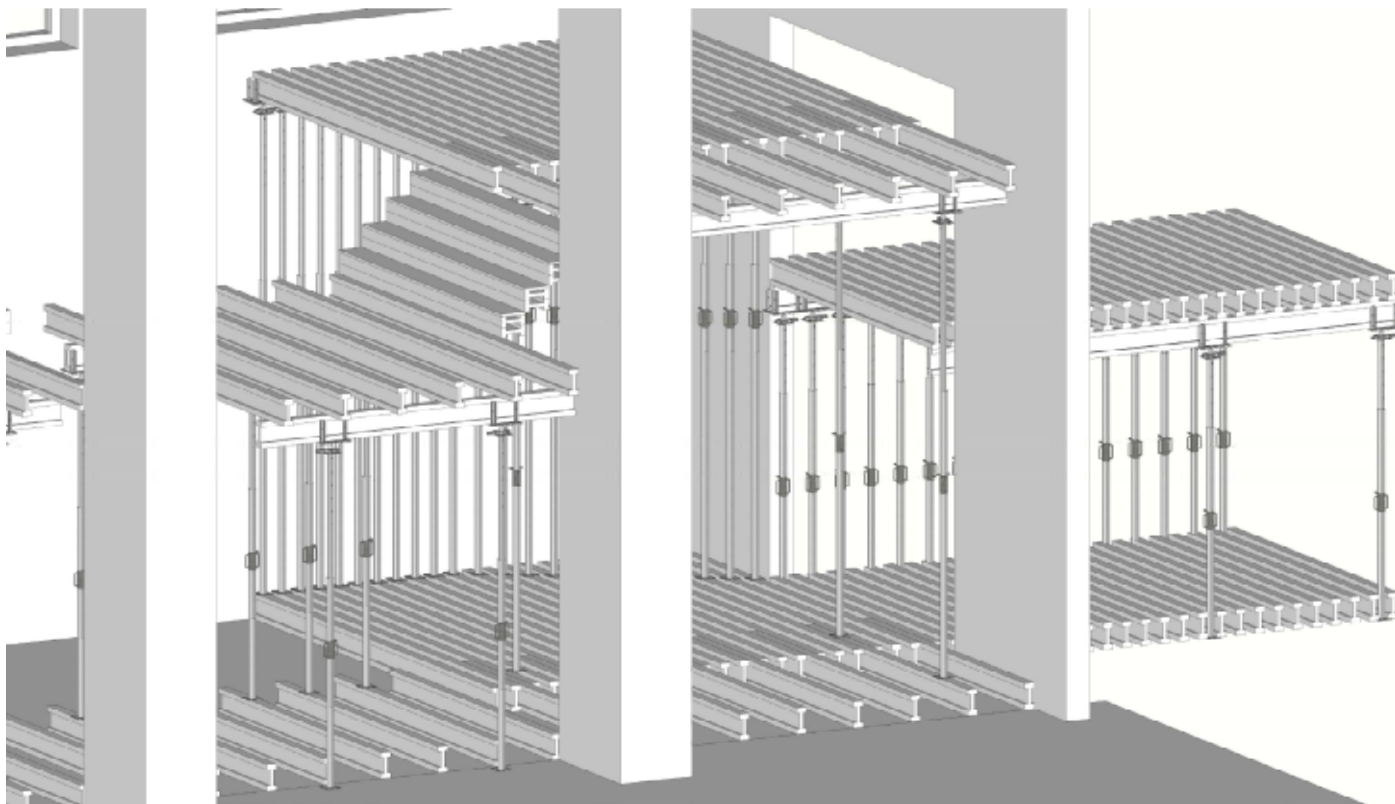
Maquette 1:33



Eerste tussenpresentatie

Hoek

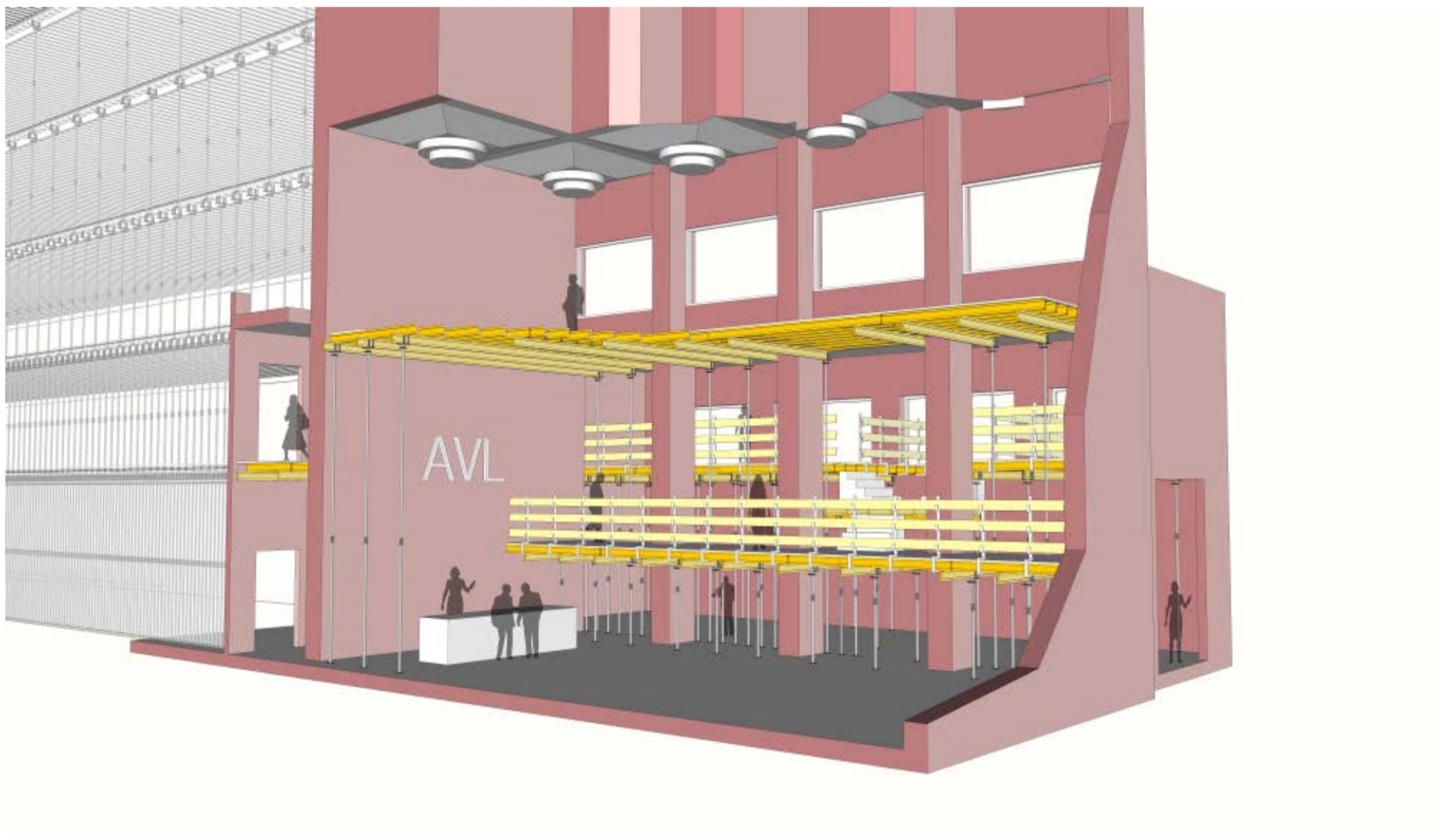
Interieur lobby



Aanpassing door feedback

Hoek

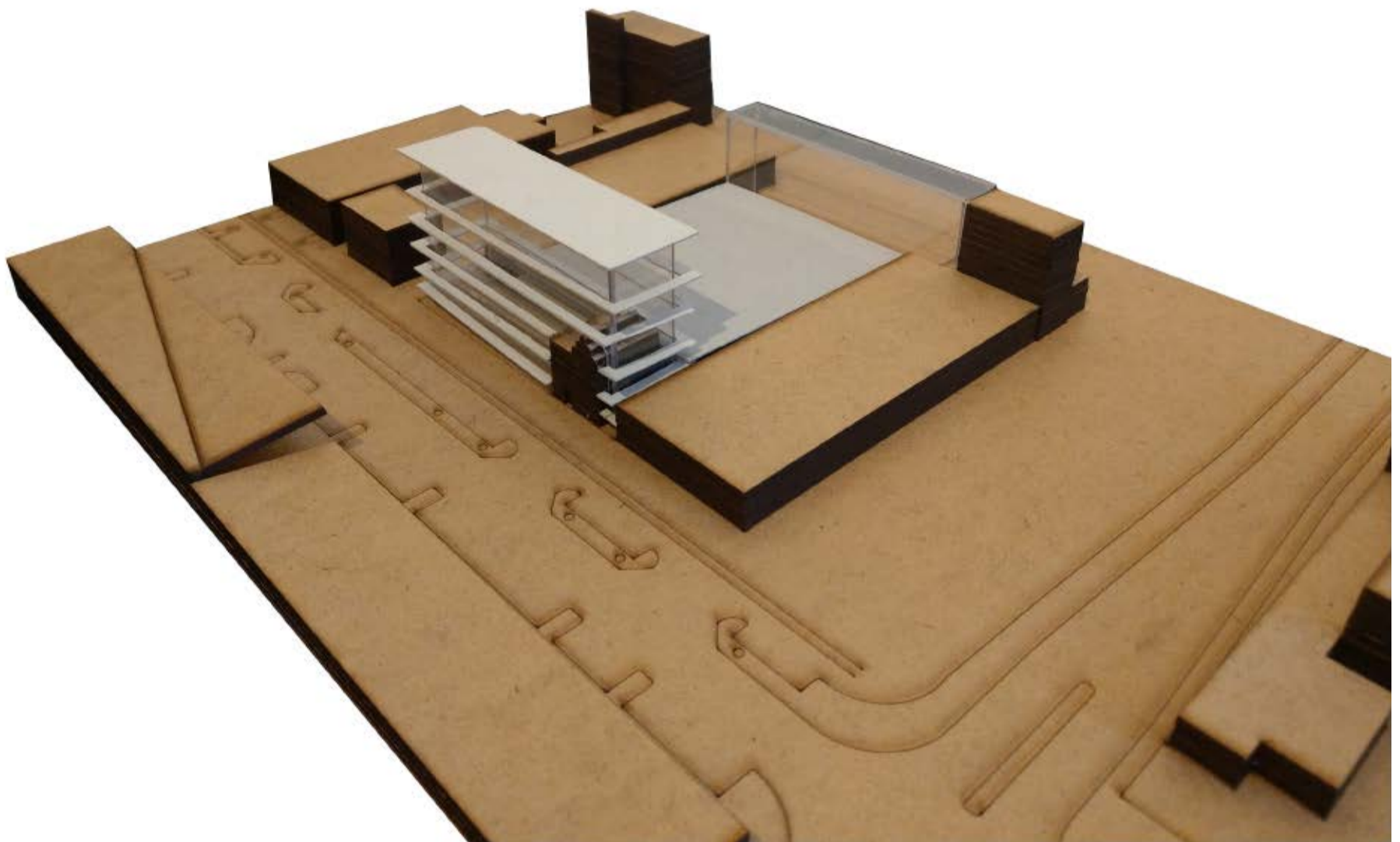
Interieur lobby



Tweede tussenpresentatie

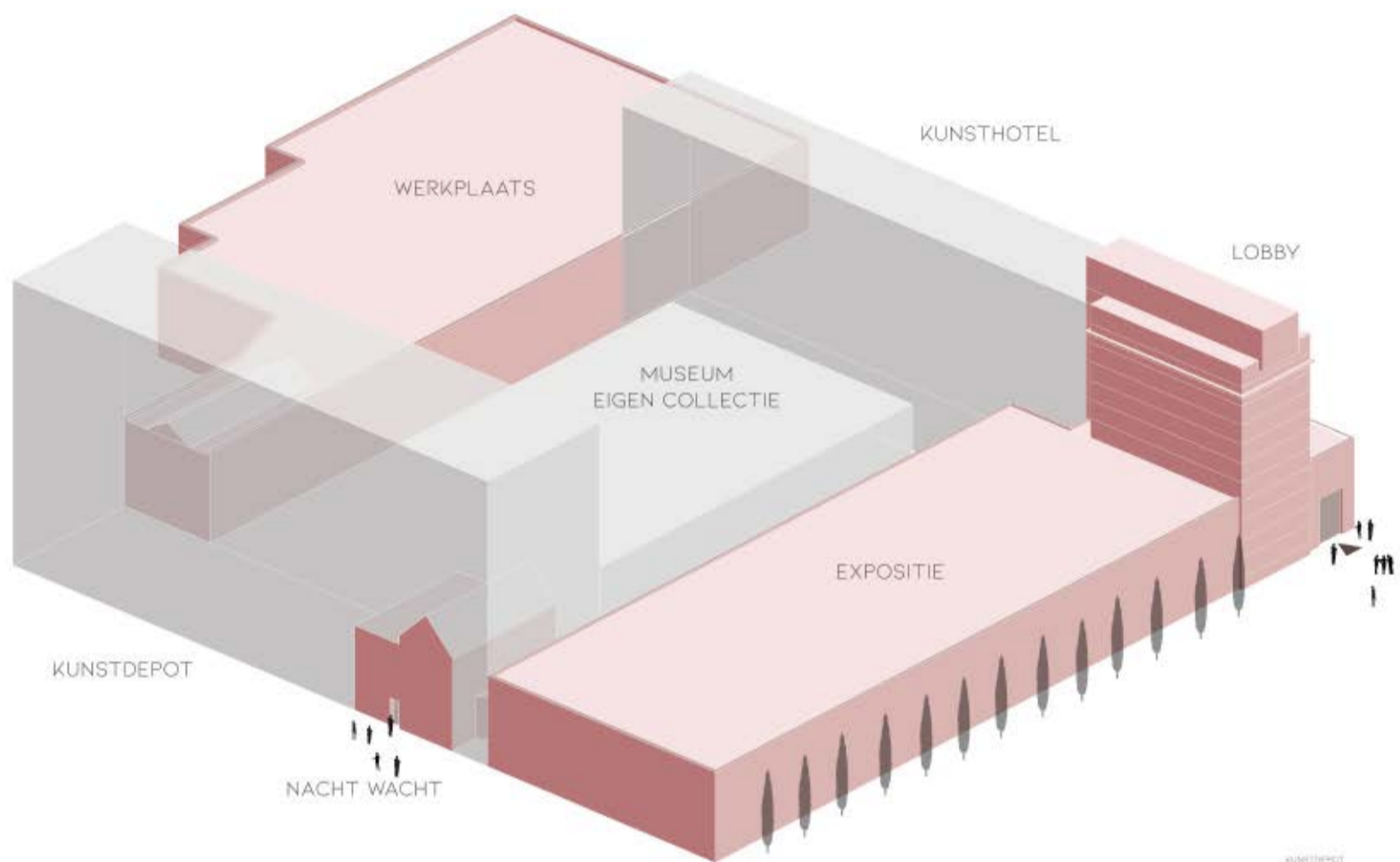
Gebouw

Impressie straatzijde



Gebouw

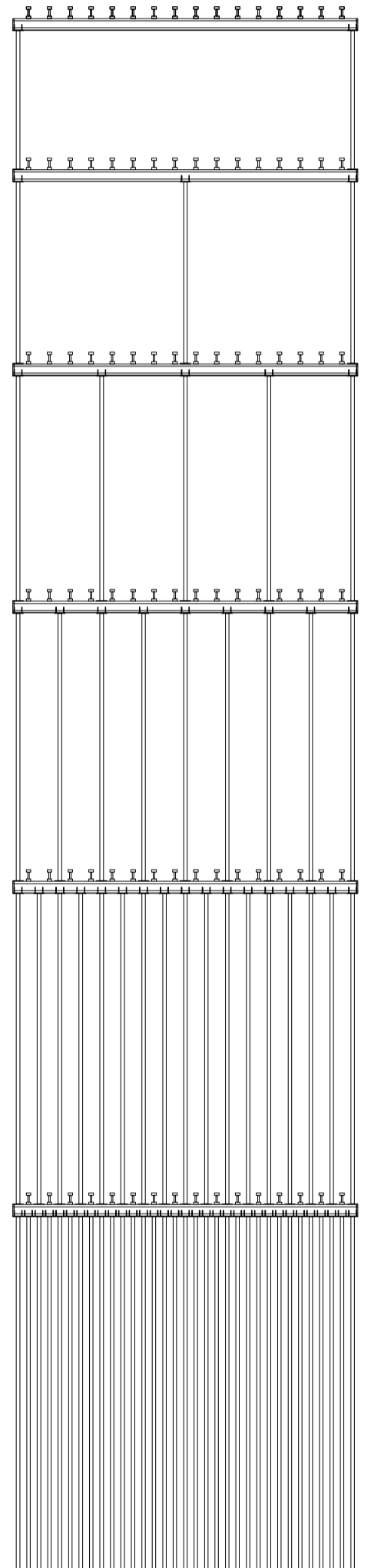
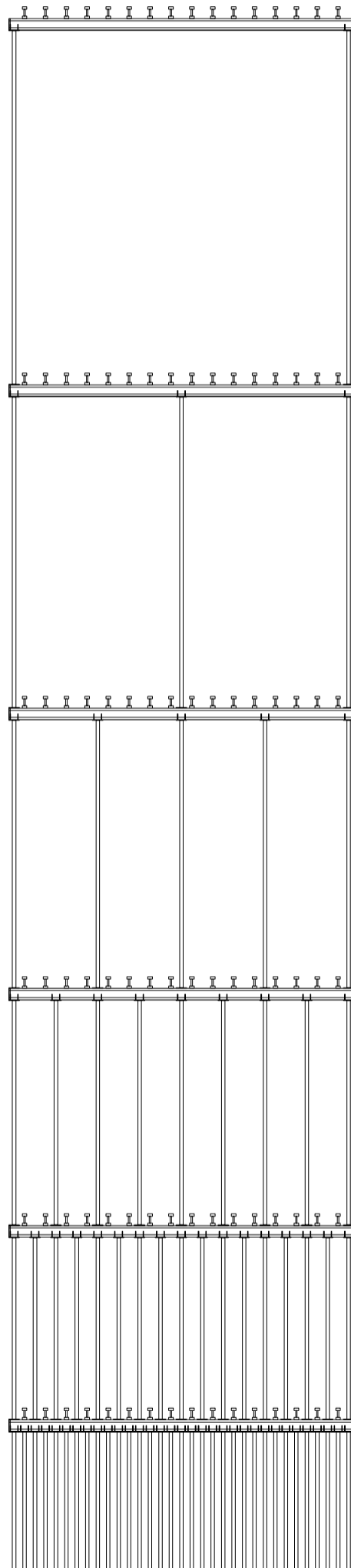
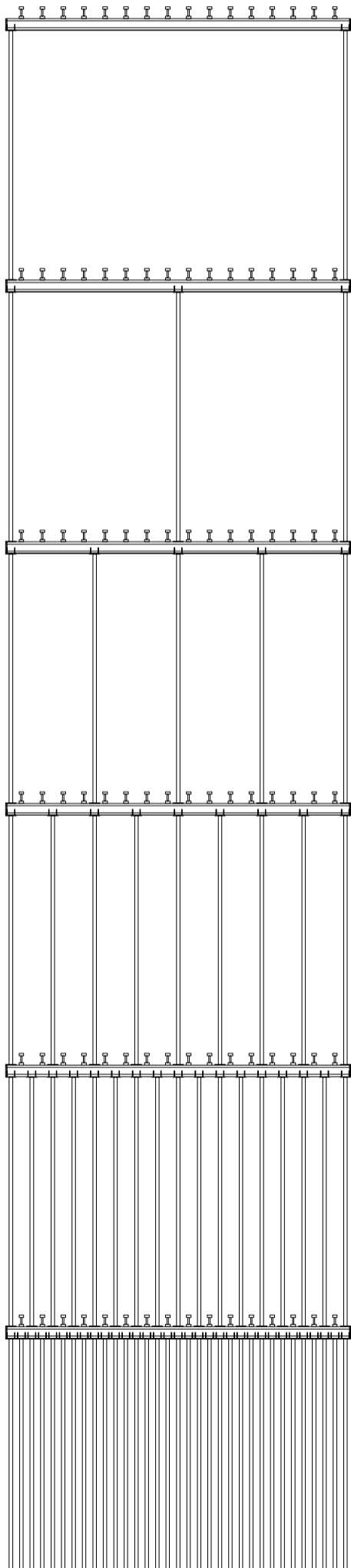
Organisatie



	OFF. M2	HOOGTE
KUNSTDEPOT	291	23M
EXPOSITIE	1322	6M
MUSEUM EIGEN COLLECTIE	133	6M
WERKPLAATS	1400	6M
LOBBY HOTEL	700	9M
KUNSTHOTEL	293	29M

Observatie

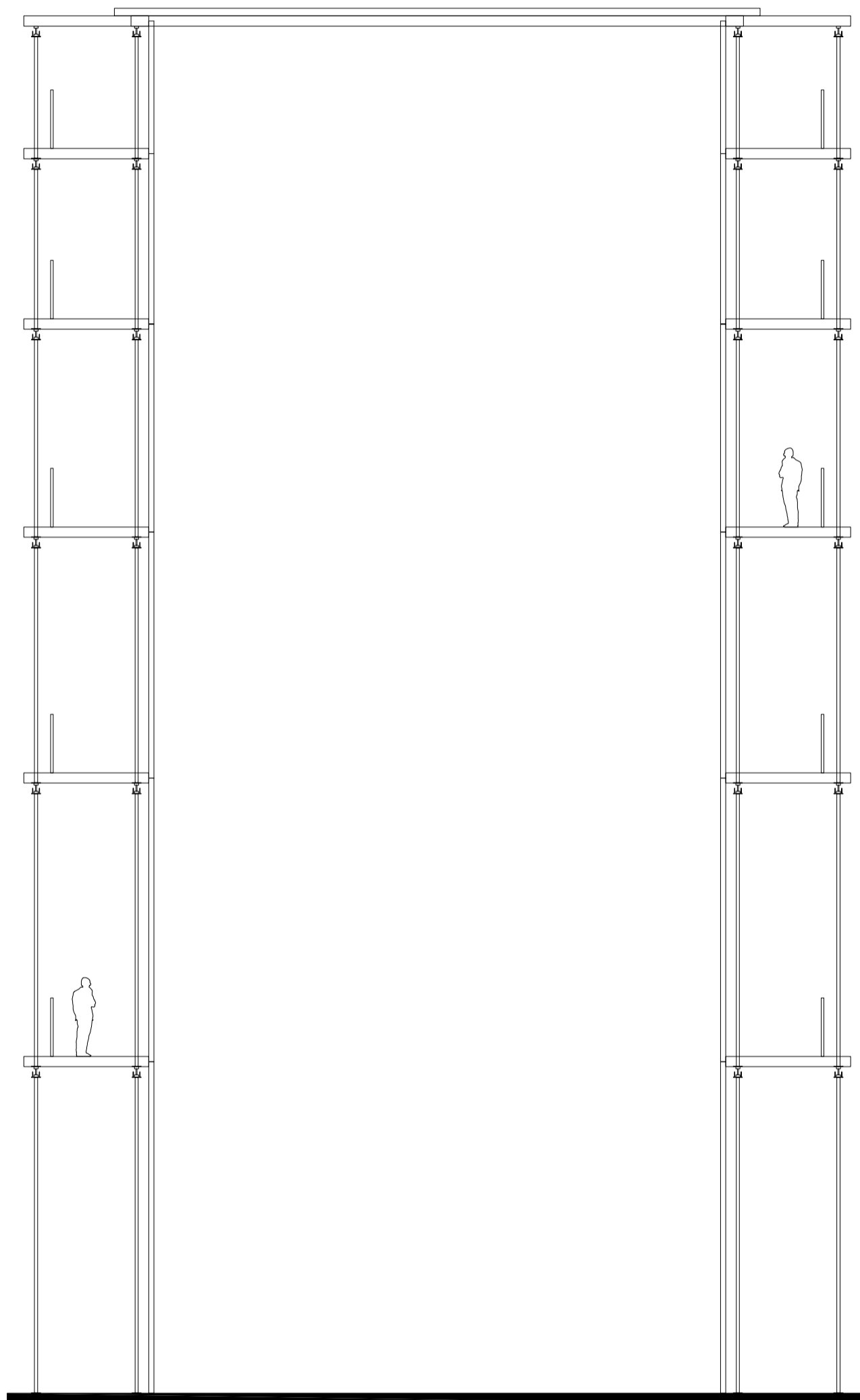
variatie in hoogte per verdieping 1:100



hoogte variatie van min. 2.6m tot max 5.9m

Observatie

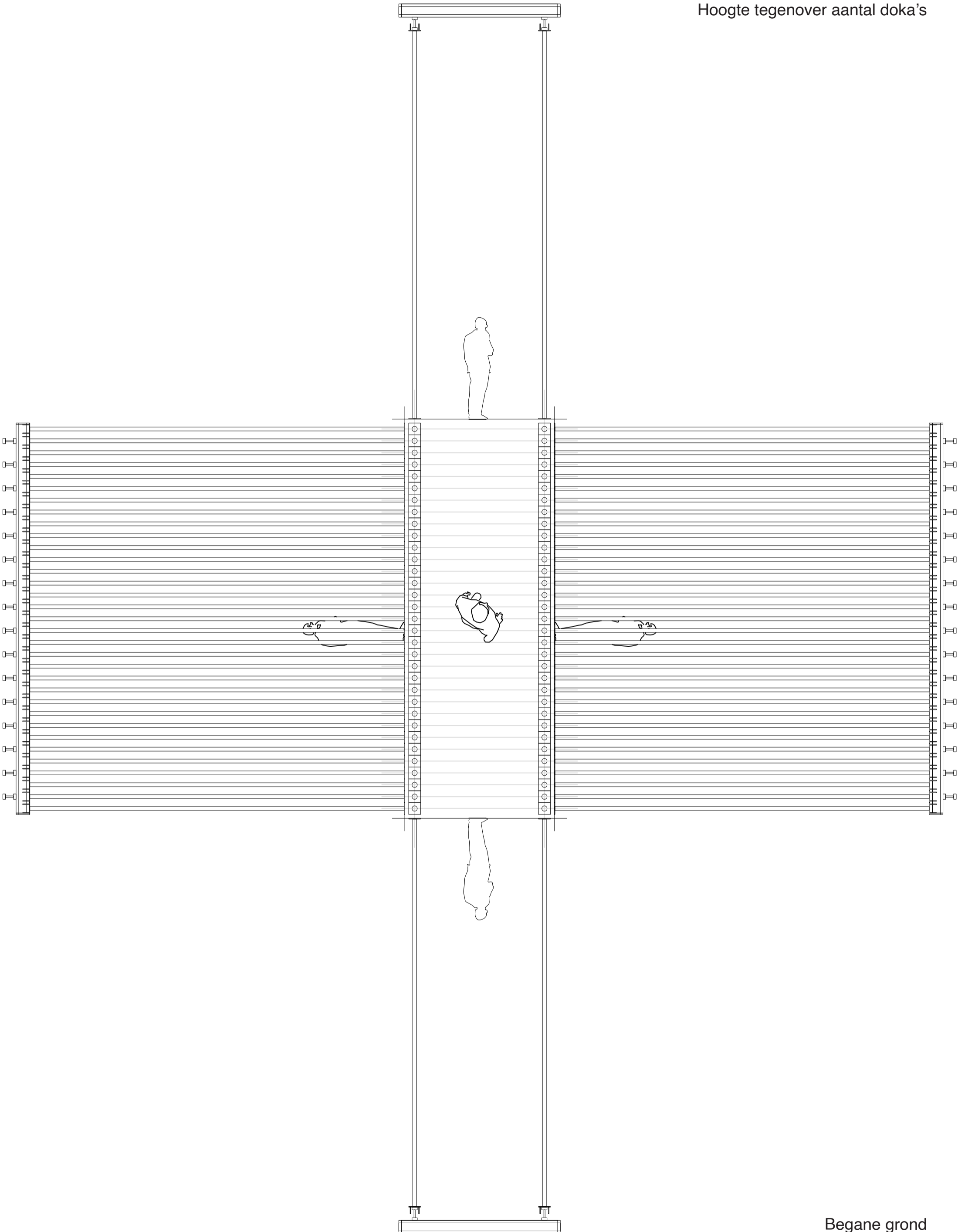
Doorsnede kunstdepot 1:100



hoogte variatie van min. 2.6m tot max 5.9m

Observatie

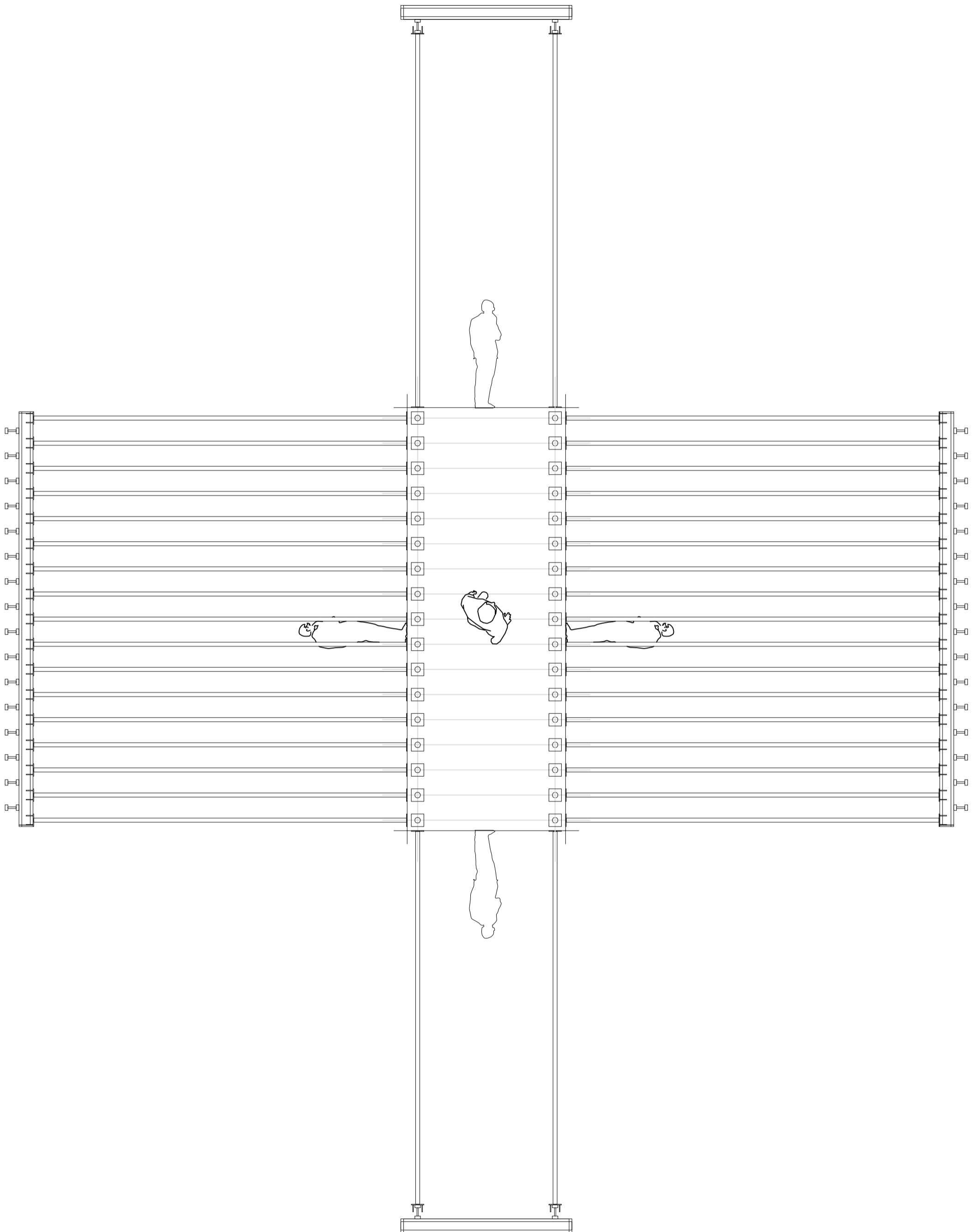
Hoogte tegenover aantal doka's



Begane grond

Observatie

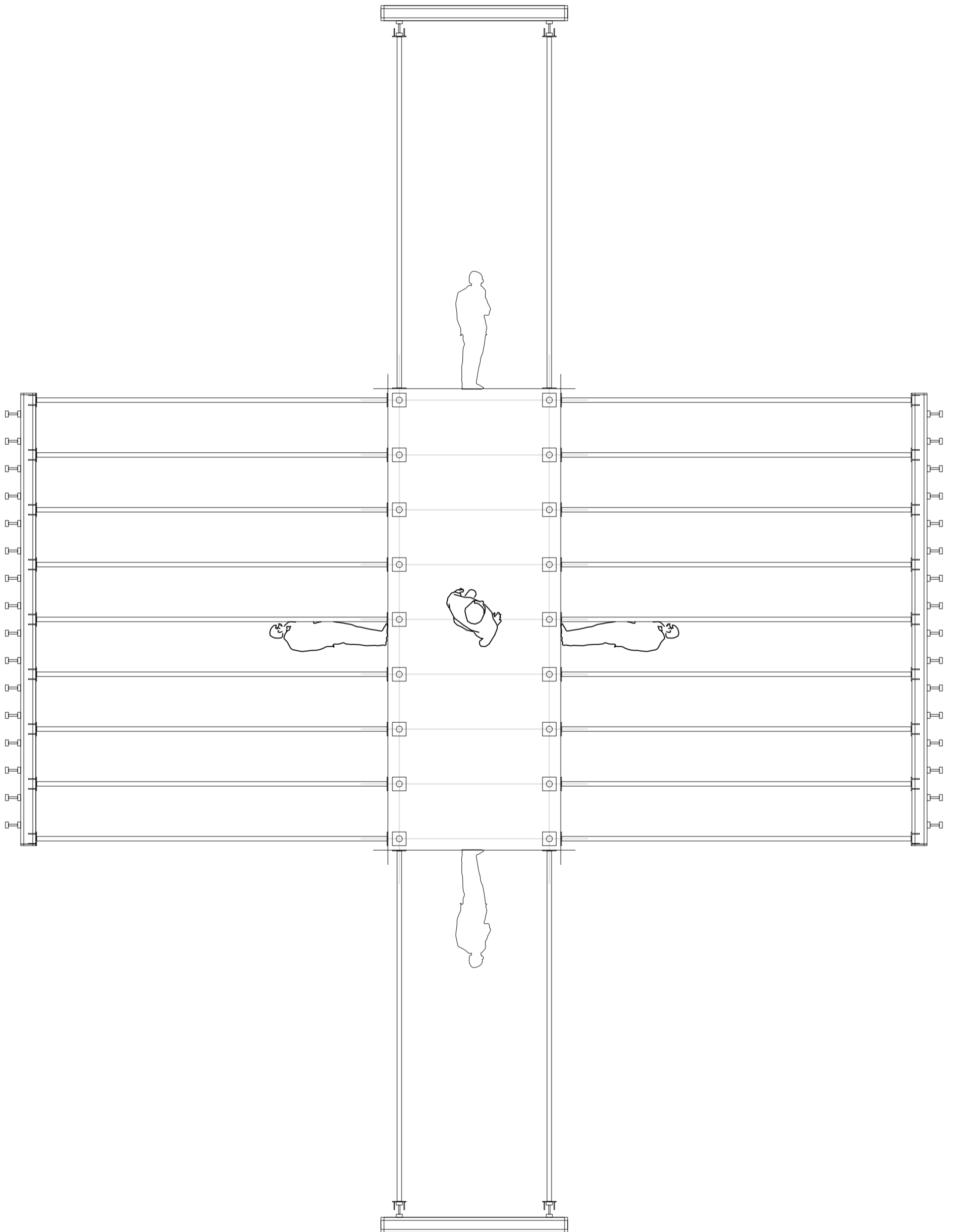
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Eerste verdieping

Observatie

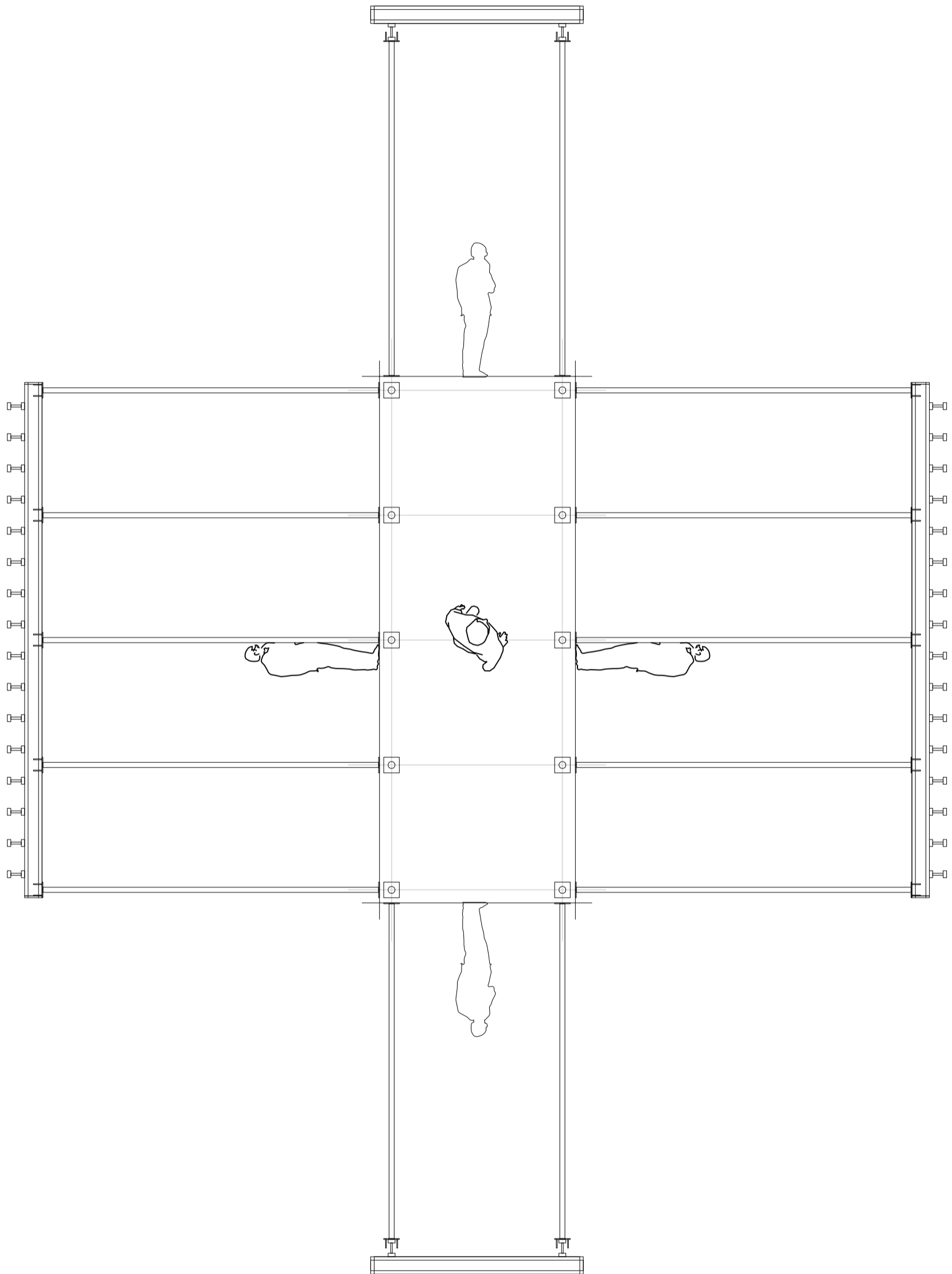
Hoogte tegenover aantal doka's



Tweede verdieping

Observatie

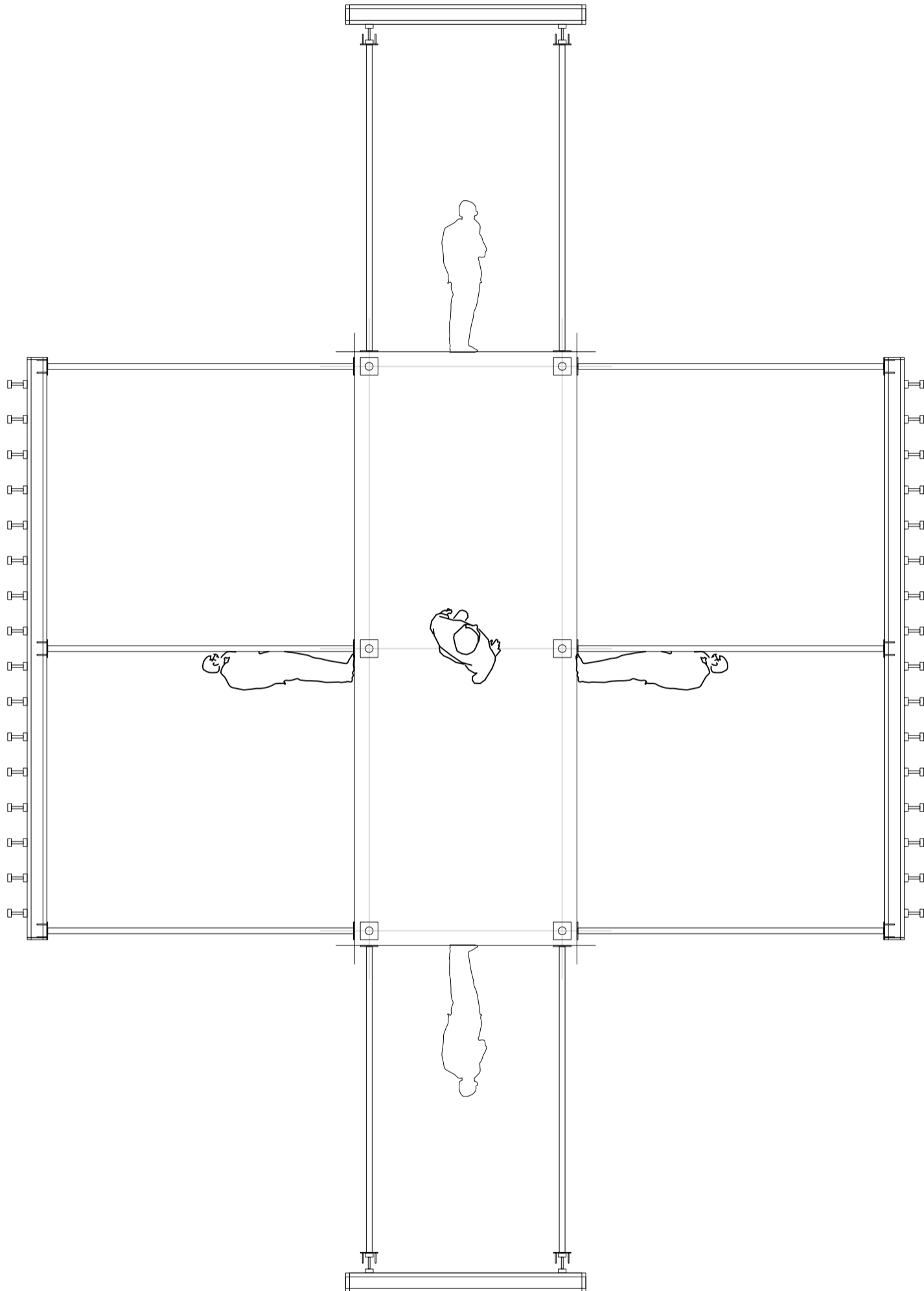
Hoogte tegenover aantal doka's



Derde verdieping

Observatie

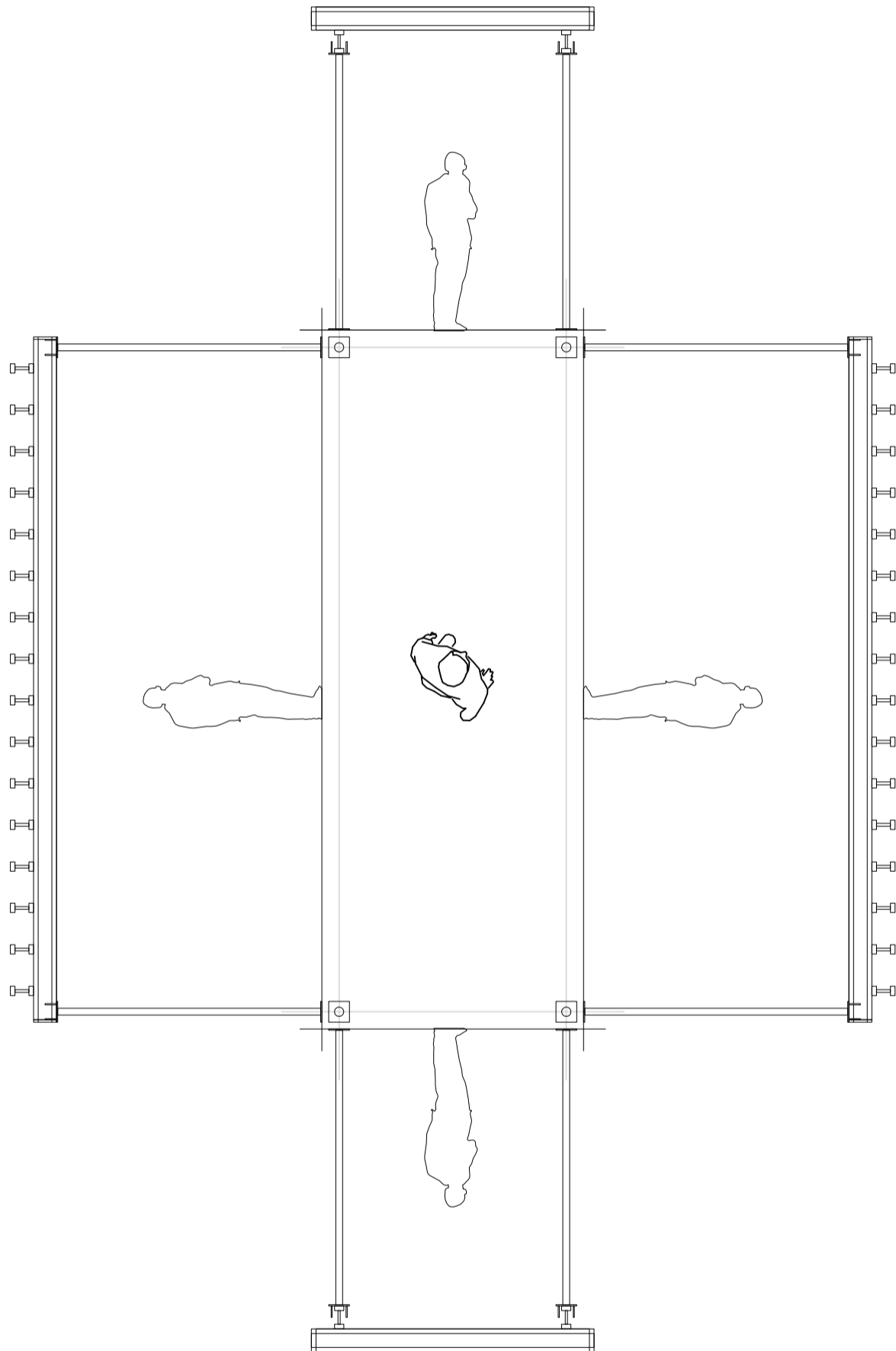
Hoogte tegenover aantal doka's



Vierde verdieping

Observatie

Hoogte tegenover aantal doka's



Vijfde verdieping

Observatie

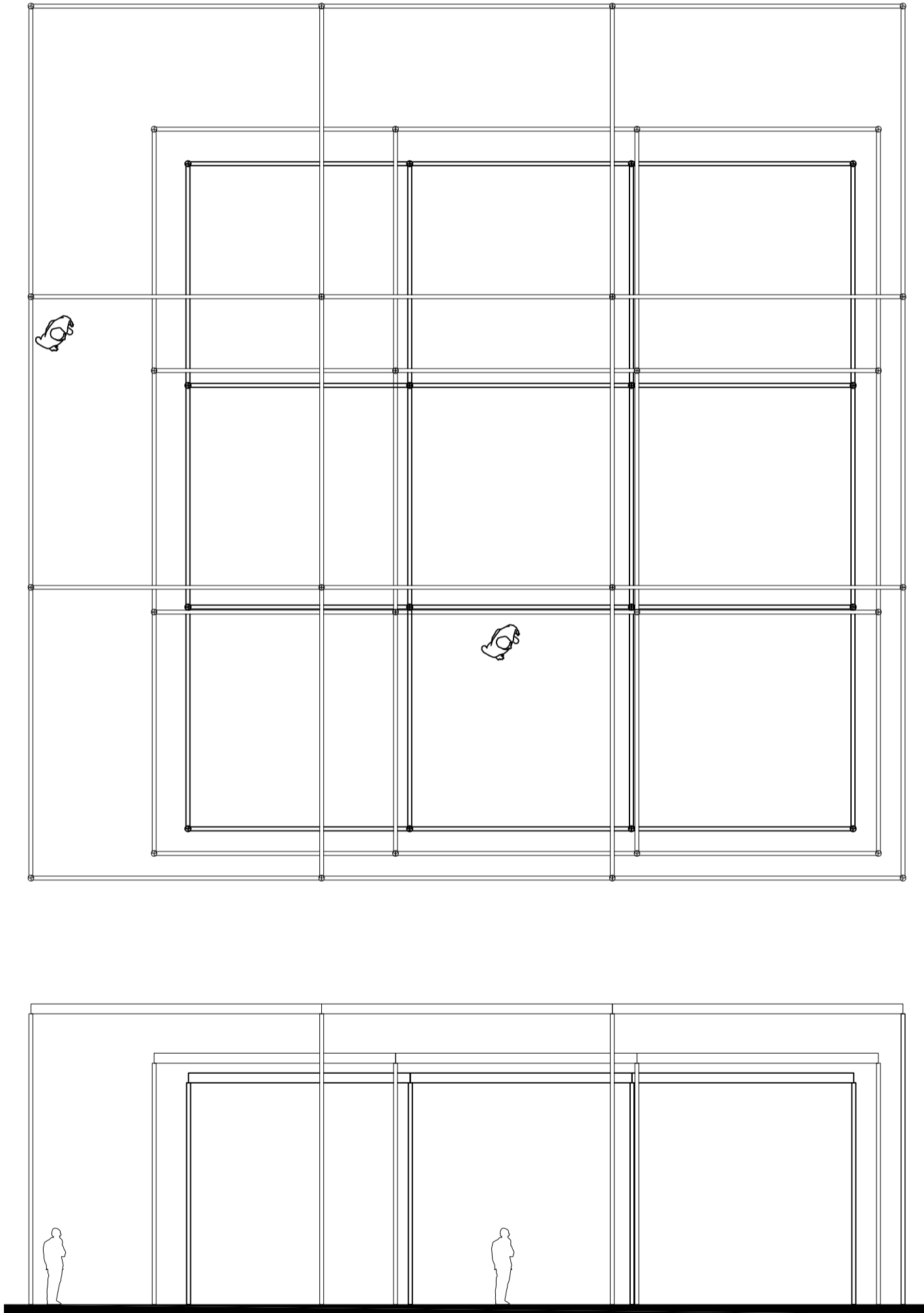
Paviljoen 1:100



Plattegrond

Observatie

Paviljoen 1:100



Dak & gevel aanzicht

Gebouw

Omgeving 1:500

