

**/SUMMER LAB'12**  
**ART, CLIMATE CHANGE AND**  
**SUSTAINABLE DEVELOPMENT**

**/IMAGINE 2020.**

**/TRANSFORMA**  
**/TORRES VEDRAS, PORTUGAL**  
**/05-09.SET.2012**

## **CASE STUDIES**

---

**6<sup>th</sup> Septembre'12 [Thursday]**  
11:30am - 01:00pm \_ CASE STUDIES  
01:00pm - 02:30pm \_ Lunch  
02:30pm - 04:00pm \_ CASE STUDIES

---

**Henrik Adler (DE) - KÖBBERLING/KALTWASSER**  
**Jeanne Bloch (FR) - CLIMATE CHANGE AND ECO-LIGHT ON STAGE**  
**Michael Pinsky (UK) - PLUNGE**

---

**Christopher Crimes (UK/FR)- ACTIONS AS CLIMATE CHANGE STATEMENTS**  
**Henrique Cayatte (PT) - ECO URBE DESIGN BY ECOS**  
**Simon Punter (UK/PT) - ATTRACTING VISITORS TO VISITOR ATTRACTIONS**

**Henrik Adler (DE)**

### **KÖBBERLING/KALTWASSER**

With their subtle, critical, and complex buildings Köbberling/Kaltwasser work on an aesthetic of resistance against our life surroundings with its unidimensionality. They offer alternatives to our habits of consumerism by using materials from resources that normally go unnoticed. As part of the London Festival of Architecture in 2010, they built Jellyfish Theatre, a spectacular structure that was erected with the help of over 100 volunteers in the heart of the city. That same year, they constructed a gigantic bulldozer using materials left over from the Vancouver Winter Olympics. In 2012 they created Our Century, a huge landscape as an entrance site for the Ruhrtriennale Festival, made of found Material, inspired by the structure of highway interchanges.

**Jeanne Bloch (FR)**

### **CLIMATE CHANGE AND ECO-LIGHT ON STAGE**

By working on a dance project dealing with the discourse on climate change and on eco-light research I found myself experimenting through three different elements: technical, economical and movement. Although, I worked hard in linking these elements through the dramaturgy of the performance, it finally happened as if by accident: the economic questions that drove my work found a place on stage alongside the technical questions.

**Michael Pinsky (UK)**

### **PLUNGE**

London has a great history of public sculpture. Many of these monuments are often overlooked by this city's residents as they go about their daily business. At a moment when discussions about climate change are omnipresent, the visual images associated with this issue tend to show vulnerable landscapes from around the world, but the situation for cultural landmarks at the heart of our metropolis is equally precarious. Plunge encircles noteworthy monuments in London with an illuminated blue line, showing the predicated sea level in 3111. At one level the

**/SUMMER LAB'12**  
**ART, CLIMATE CHANGE AND**  
**SUSTAINABLE DEVELOPMENT**

**/IMAGINE 2020.**

**/TRANSFORMA**  
**/TORRES VEDRAS, PORTUGAL**  
**/05-09.SET.2012**

viewer can extend an imaginary line from the monument across London placing themselves deep below the water's surface, at another level the illumination suggests a protective shell proposing that we still have chance to change this situation.

*Plunge was created by Michael Pinsky and produced by Artsadmin and LIFT as part of the Imagine 2020 network programme.*

---

**Christopher Crimes (UK/FR)**

**ACTIONS AS CLIMATE CHANGE STATEMENTS**

How to win performing art audience participation in climate change considerations in the Mediterranean area? Actions, results and a new building project as strong political statement. A unique experience at Le Domaine d'O, Montpellier, France.

**Henrique Cayatte (PT)**

**ECO URBE PROJECT**

The Santa Cruz Eco Urbe is a project based in the concepts of energetic sustainability through the use of renewable energies (in this case, solar panels) and new technologies: a signage system, lighting and urban furniture project composed by a group of products, which can, at any time, be multiplied and extended.

- Lamp column
- Signage column
- Mupi advertising lightbox
- Interactive digital information totem
- Passenger shelter
- Bench
- Cycle parking / protective barriers

In terms of design, the Eco Urbe project begins in form with the idea of a single structured column used as the basis for most of the products. Also, the forms, materials, colours and typographic options were fundamented in a thorough observation of the 7 municipalities integrated in the ECOS network.

**Simon Punter (UK/PT)**

**ATTRACTING VISITORS TO VISITOR ATTRACTIONS**

Simon's business, through his company Consultal, is about Attracting Visitors to Visitor Attractions. This is a commercial response to the symbiotic relationship that exists between tourism and culture which is now familiar to us all, even if not fully understood. Is this a window of opportunity for Portugal to differentiate and develop its cultural assets? Is it sustainable? Or is it, as Simon believes, a means-to-an-end that should be embraced in order to create conditions for the long-term sustainability of the country's cultural assets?