

10

PROJECTS

BY

GER C. BOUT

THE PUNTGAAF GALLERY - GRONINGEN - THE NETHERLANDS - JUNE - AUGUST

TOWARDS A VITAL ARCHITECTURE

BY

KOOS BOSMA

&

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GER C. BOUT

1 - "Proposal for a Three Dimensional House", 1989

2 - "Theater de Unie", Rotterdam, the Netherlands, 1990

3 - "My Own House", 1991

4 - "Indesem", Delft, the Netherlands, 1991

5 - "HCAK - Gallery", The Hague, the Netherlands, 1992

6 - "Table No. 1", Asahikawa, Japan, 1993

7 - "The House Project", Pori, Finland, 1993

8 - "Full House", The Argument Exhibition Centre, Tilburg, the Netherlands, 1994

9 - "The Magic Restaurant", Oulu, Finland, 1994

10 - "The Icehouse", 1994

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About The Projects

Towards a vital architecture

The Rotterdam-based architect/visual artist Ger C. Bout (1950) takes a critical stance towards architectural practice which is determined by laws, regulations, commercial agreements, and other conventions. He does not fit into this straitjacket and is in search of alternative paths.

In his exploration to find a new vital architecture, he attempts to break through the tie between specific conceptions and specific forms by destroying or silencing conventions and the status quo. The scope of the architecture is enlarged towards the direction of the visual arts. He wants to make concealed spaces accessible or uncover the more profound layers of architecture through the use and combination of new materials, methods and imagery. Transgression may even occur: the transition from one visual medium to another.

Bout's conceptual method is embodied in:

- conversions;
- installations;
- models;
- furniture based on all kinds of forms and materials;
- large drawings that illustrate general concepts that need not be represented in a model;
- texts setting out architectural guidelines;
- designs for competition entries.

Installations are extremely suitable for breaking through frames of reference. An installation can be considered as a life-size model, that differs from a realized object because of its temporary nature and the possibility of staging events in it. If the installation has been constructed with sufficient solidity, the behaviour of the observer within that space is free. By using it, the observer experiences the space. As Bout aspires to a vital architecture, he likes to work with living material: a group of dancers moves

through the installation and brings the space to life.

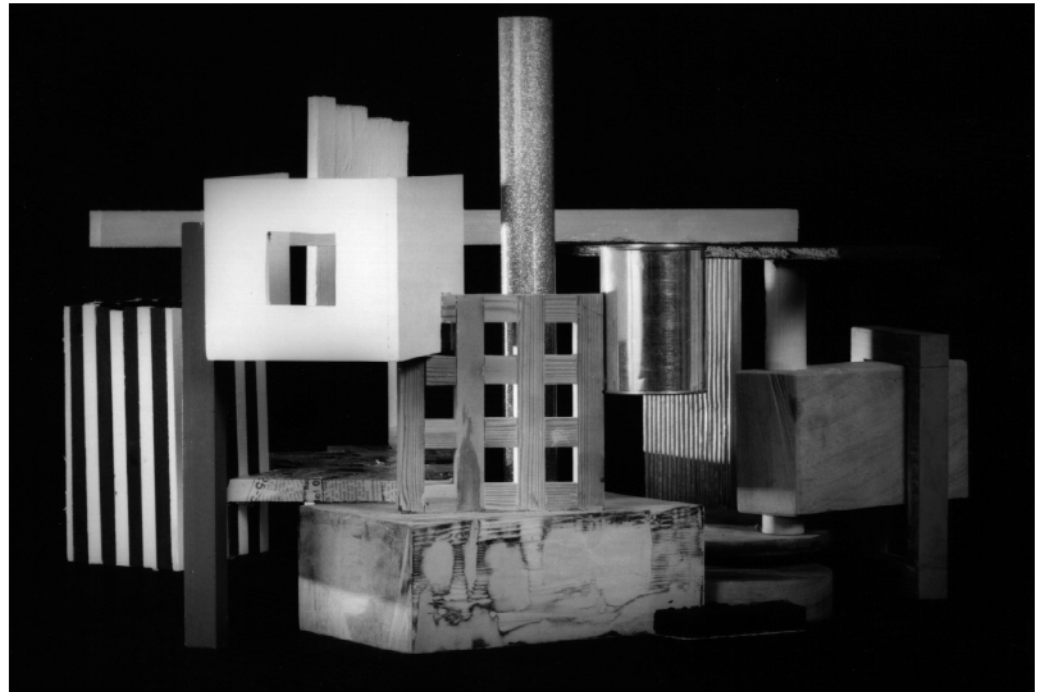
According to Bout, models are more suitable than drawings where it comes to representing the atmosphere and the spatial effect of a design. His models can be considered montages of materials and form. They are constructed in such a way as to suggest concrete spatial divisions which, moreover, can be realized on a life-size scale. Basis is visualizing architectural archetypes as socially pre-programmed and traditional design, and subsequently dislodging them by generating new possibilities.

With constantly changing groups of people, Bout creates models (competition entries) that serve to develop ideas and creativity. Bout lays down the framework and the theme and wants to find out where the group's creativity will lead. He assigns each member a place or gives no prior structuring instructions. Expressive use of the materials, non-uniform repetition of forms and spatial variation are emphasized. Furthermore, formal contradictions can be detected within each model: geometry versus the organic, order and chaos, repetition and difference, hard and soft, permanence and change.

Which form these architectural instruments produce is of secondary importance, provoking emotions is central. The aim is to work towards an ideal image according to guidelines. Various stages can be distinguished. The first stage concerns the straitjacket: letting go of the established frame of reference. The second stage is stretching the archetypes or adapting to an extreme degree the possibilities of giving form to a concept. The constant question is: how far can you go? The third stage is the most existential: why do I build? In his pursuit of liberty, the ever-deepening destruction of the established steering mechanisms eventually affects the architect as a person. He is balancing on the edge of the ravine: total liberty is the lack of options, total lack of freedom is the straitjacket. The margins between the two narrow. The dividing line between architecture and visual arts increasingly fades. Being an architect undergoes a metamorphosis from a professional discipline to an intense way of life.

Text by Koos Bosma, Rotterdam

Translation: Nancy Bishop, Amsterdam



"Model for a Three Dimensional House", 1990



"Theater de Unie", Rotterdam, the Netherlands, 1990



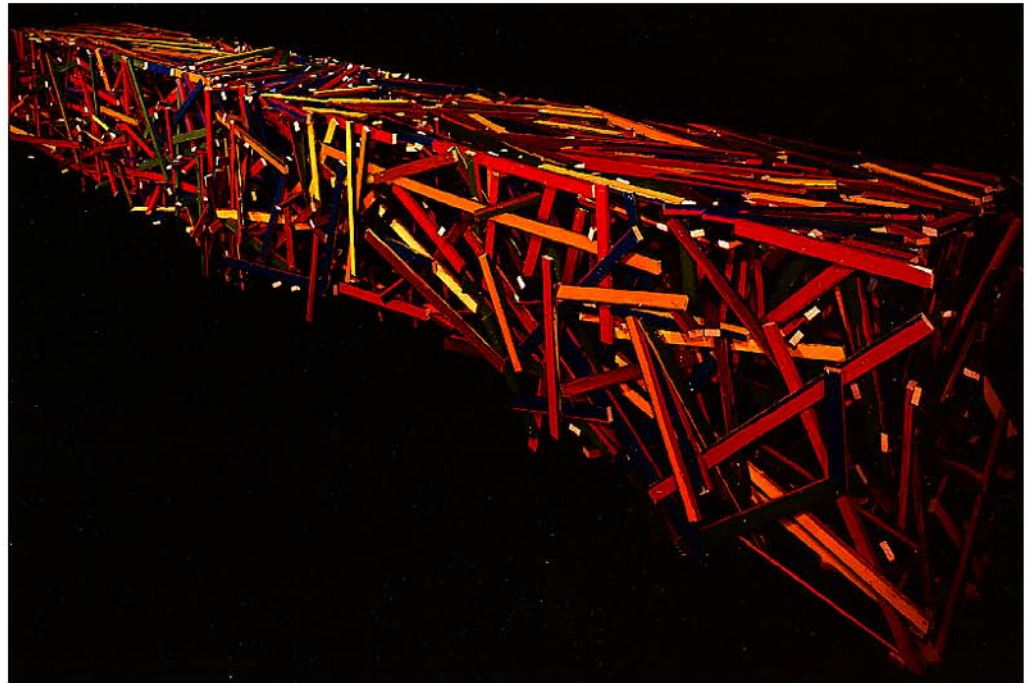
"My Own House", 1991



"Indesem", Delft, the Netherlands, 1991



"HCAK - Gallery", The Hague, the Netherlands, 1992



"Table No. 1"
International Furniture Design Competition
Asahikawa, Japan, 1993
"Chairman's Special Award"



"the House Project", Pori, Finland, 1993



"Full House", The Argument Exhibition Centre, Tilburg, the Netherlands, 1994



"The Magic Restaurant", Oulu, Finland, 1994



"The Icehouse", 1994

ABOUT THE PROJECTS

1 - "Proposal for a Three Dimensional House", 1989

Model, Dimensions 85 x 66 x 50 cm

Ger C. Bout

Photography by Martien Kerkhof and José M. Rodrigues

2- "Theater de Unie", Rotterdam, the Netherlands, 1990

Installation , Dimensions 900 x 900 x 500 cm.

Ger C. Bout in co-operation with

Laura Hovenkamp, Mark, Mariet, Monne Rubingh, Tom Rubingh, Babette Vermaase
and Menno Verschuren

The Rotterdam Art Foundation

Vroom & Dreesman Nederland BV.

Photography by Martien Kerkhof and José M. Rodrigues

3- "My Own House", 1991

Model , Dimensions 92 x 81 x 22 cm

Ger C. Bout in co-operation with

Minna Rätty and Henk van Zijp

Photography by Martien Kerkhof and José M. Rodrigues

4- "Indesem", Delft, the Netherlands, 1991

Installation, Dimensions 1500 x 1500 x 500 cm.

Ger C. Bout in co-operation with

Sandra de Ley, Scindia Gomesh, Paul, Minna Rätty, Tom Rubingh, Marius Voogt
and Ed van de Wetering

The Department of Architecture of the Technical University of Delft, the Netherlands

The "Indesem" Organisation

Sigma Nederland BV.

Choreography by Braechin Flournoy

Dance by Braechin Flournoy, Kora Greene, Ellen Johannesen, Carolien Poppink
and Kai Casper Walaschewski

Photography by Martien Kerkhof and José M. Rodrigues

5- "HCAK-Gallery", The Hague, the Netherlands, 1992

Installation, Dimensions 1000 x 500 x 400 cm.

Ger C. Bout in co-operation with

Carolien Popping, Hans Rubingh, Iepe Rubingh, Tom Rubingh, Menno Verschuren , Marius Voogt
and Henk van Zijp

Carolien, Sanny, Maarten, Marc and Marcel
Photography by José M. Rodrigues

6- "Table No. 1", Asahikawa, Japan, 1993
Table, Dimensions 500 x 70 x 60 cm.
International Furniture Design Competition
Ger C. Bout in co-operation with
Tom Rubingh and Henk van Zijp
Photography by Martien Kerkhof and José M. Rodrigues

7- "The House Project", Pori, Finland, 1993
Installation, Dimensions 2000 x 1000 x 600 cm.
Ger C. Bout in co-operation with
Kaisu Koivisto and Marius Voogt
Pori Art Museum
and many others
Photography by Ger C. Bout

8- "Full House", Argument, Tilburg, the Netherlands, 1994
Installation, Dimensions 1200 x 550 x 400 cm.
Ger C. Bout in co-operation with
Ingrid Wielema, Aljen van Dijken, Jannis van Dijken, John Dohmen, Maarten Fleuren, Paul Gisberts, Koen Klinkers, Lia Kolen, Glauke Pieters, Hans
Stevens, Marian van Stiphout, Marre Streutker and Ad de Wolf
Photography by Ger C. Bout

9- "The Magic Restaurant", Oulu, Finland, 1994
Installation, Dimensions 1500 x 1500 x 1000 cm.
Ger C. Bout in co-operation with
Kimmo Lehtinen
Bothnia Seascape
University of Oulu, City of Oulu, Grammari
and many, many others
Photography by Ger C. Bout

10- "The Icehouse" 1994
Model, Dimensions 42 x 33 x 32 cm.
Ger C. Bout
Photography by Ger C. Bout

"10 Projects by Ger C. Bout"

The exhibition
"10 Projects by Ger C. Bout"
was organised by
the Puntgaaf Gallery
in co-operation with the artist.
Ten projects were chosen
to celebrate the tenth anniversary of
the gallery.

In the gallery only models were shown,
here you will find
mainly installations.

The staff of the gallery has been helpful and inspiring.
I enjoyed working with them and
want to thank them for
what they did.

Ger C. Bout
Rotterdam, November 1994

The Puntgaaf Gallery,
Stoeldraaijerstraat 56 A
P.O.Box 41120
9701 CC Groningen
The Netherlands

Towards a Vital Architecture

Written by Koos Bosma for this book
Copyright Text Koos Bosma, Rotterdam, the Netherlands, 1994
Translation Nancy Bishop, Amsterdam, the Netherlands, 1994

Photography

By Ger C. Bout, Martien Kerkhof and José M. Rodrigues
Copyright Photography Ger C. Bout, Martien Kerkhof and José M. Rodrigues
in the years mentioned with the projects, Rotterdam/Amsterdam, the Netherlands

Lay-out

By Ger C. Bout and Henk van Zijp

Book

Made by Ger C. Bout
Published on the Occasion of the Exhibition
In the Puntgaaf Gallery, Groningen, the Netherlands, June-August 1994

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