



ATELIER — P

GOING AWAY

CREDITS

Student Artists

- Arkadiusz Piegdon
- Claire Kao
- Davi Weber
- Diego Rodriguez
- Harry Byron
- Jaclyn Jung
- Jim Stoddart
- Mondrian Hsieh
- Sissily Harrell
- Taylor Miller
- Tianhui Shen
- Vahe Markosian

Directors

- Tomas Saraceno, Visiting Artist
- Phillip Anzalone AIA, Director
- Asaf Gottesman Architect, Co-founding Partner
- Michel Serratrice Architect, Fabrication Consultant

Venue

- Palais de Tokyo, Paris
President: Jean de Loisy
Curator : Mouna Mekouar
Director of Communication: Jean-Baptiste de Beauvais

Sponsors

- Columbia University Graduate School of Architecture, Planning, and Preservation
Dean: Mark Wigley
- Laboratory for Applied Building Science at Columbia University
Director: Phillip Anzalone
- Columbia Global Center Europe | Reid Hall
Director: Paul LeClerc
Administrative Director: Brune Biebuyck
Financial Manager: Susannah Mowris
Programming Director: Mallika Lecoeur
- Studio Saraceno
Anna Wiese, Emek Ulusay, Lars Behrendt

Tutors

- Computational Consultant : Sébastien Perrault, [Hugh Dutton Associates](#)
- 3D Printer Support: Elan Yaglum @ [Objet](#) and Eric Bredin @ [Stratasys](#)
- Media Collaborator: complexitys, [complexitys.com](#)

Design

- 2 x 4
- Sungjoon Kim
- Jaewon Seok

Photography

- Tina Gao
- Arkadiusz Piegdon
- Claire Kao
- Tianhui Shen
- Harry Byron

Partial list of Paris Lectures include

- Paula Aisemberg, Curator/Manager, [La Maison Rouge](#)
- Olivier Antoine, Gallerist, [Galerie Art Concept](#)
- Philippe Apeloig, Graphic Designer & Artist, [Apeloig](#)
- Ami Barak, Art Curator
- Luca Cerizza, Author, Curator and Art Historian
- Paul Chapman, [International Kite Expert](#)
- Mehdi Chouakri, Gallerist, [Galerie Mehdi Chouakri](#)
- Nathalie Cohen, Art Collector
- Tal Danai, Founder & CEO, [ArtLink, Inc.](#)
- Yona Friedman, Architect
- Remi Gerbeau, Gallerist, [Jousse Enterprise](#)
- Donatien Grau, Teaching Fellow, [Université Paris-Sorbonne](#)
- Florence Guerlain, Art Collector
- Nikolaus Hirsch, Director, [Städelschule](#)
- Andreas Kunze, Structural Engineer, [Univeristy of Stuttgart](#)
- Rob La Frenais, Curator and Critic, [Arts Catalyst](#)
- Micha Laury, Artist, [Micha Laury](#)
- Marc Lenot, Bloggist, [Lunettes Rouge](#)
- Arik Levy, Tecno-poete, [L Design](#)
- Christine Macel, Curator in Chief, [Centre Pompidou](#)
- Roger Malina, Physicist, Astronomer and Executive Editor, [Leonardo](#)
- Manuel Bello Marcano, [Architect and Philosopher](#)
- Ramuntcho Matta, [Artist and Musician](#)
- Rainier Mugrauer, Scientist and Engineer, [Airstage](#)
- Molly Nesbit, Writer, Art Critic, and Professor, [Vassar College](#)
- Lionel Pissarro, Art Dealer, [Connery Pissarro Seydoux](#)
- Philippe Rahm, Architect, [Philippe Rahm Architects](#)
- Philippe Philippe Regnier, Editor, [Le Quotidien de l'Art](#)
- Robert Rubin & Mary Vaughn Johnson, [Maison de Verre](#)
- Leo Veldhuis, Professor of Aerodynamics, [TU Delft](#)
- Nicolas Verstappen, Engineer, [CNES - Centre National d'Etudes Spatiales](#)
- Jürgen Wassnik, Professor of Engineering, [University Wuppertal](#)
- Marc-Olivier Wahler, Curator, [Chalet Society](#)
- Christophe Weisner, Gallerist, [Galerie Yvon Lambert](#)
- Jocelyn Wolf, Gallerist, [Galerie Jocelyn Wolff](#)

Special Thanks to:

- La Masion de Verre and Mary Vaughan Johnson
- Yona Friedman and Jean-Baptiste Decavèle

OVERVIEW

Phillip Anzalone

Director

Phillip Anzalone is the Director of the Laboratory for Applied Building Science at the Graduate School of Architecture, Planning and Preservation, Columbia University. The Laboratory focuses on the application of science and technology to architectural design problems in research areas such as advanced materials, automated manufacturing and construction, computational workflow and innovative building systems. As Director, Mr. Anzalone leads research and curriculum related to the research groups at the Lab, teaches core graduate courses in architectural technology, as well as provides consulting for numerous creative constructed projects at the School and with industry partners. As the founding Director, Mr. Anzalone has developed the facilities, curriculum and research of the Laboratory, which has included fundraising, industry collaborations, the creation of a Certification Program at the University level, and partnering with other academic departments and institutions.

Tomas Saraceno

Visiting Artist

Tomas Saraceno reshapes physical space and human behavior through futuristic speculations. His installations have participated at the Venice Biennale in 2001, 2003 and 2009, and at the São Paulo Biennial in 2006. His works have also been showcased internationally in museums, including the Barbican (2006) and the Hayward Gallery (2008) in London, Bonniers Konsthall (2010) in Stockholm, the MACRO in Rome, the Hamburger Bahnhof (2011) in Berlin, on the roof of the Metropolitan Museum (2012) in New York and the HangarBicocca (2012) in Milan 2012. His spatial constructions can be found at <http://www.tomassaraceno.com>

Asaf Gottesman

Co-founder

Asaf Gottesman has been a practicing architect for over 20 years and is the founding partner of the international practice Gottesman Szmelcman Architecture. (The work of the practice may be viewed at www.gsarch.org) Constantly exploring the role of the architect within contemporary culture, Asaf recently published "The Architectural Condition" where among other topics, the notion of the architect-artist is explored. The work served as an impetus for the foundation of the Paris Atelier. Program and key features of the Paris Atelier's curriculum, particularly the lectures series and excursions are curated and coordinated by Asaf Gottesman.

LAB

The Laboratory for Applied Building Science houses research activity at the Graduate School of Architecture, Planning and Preservation (GSAPP) related to the application of scientific, technical and professional issues to the design and construction of architectural projects through advanced techniques and processes. This mission supports the initiatives and long-term strategies of the GSAPP, as well as Columbia University, through the development of curriculum, research and projects following the trajectory of the state-of-the-art in building science, construction technology, assembly methods and related software advances. The activities of the LABS is developed independently from but in collaboration with the curriculum of the GSAPP due to its connection to industry partners, interdisciplinary collaborations, and partner educational institutions, along with the integration of built work into the program. The LABS provides a location for interdisciplinary teaching with faculty from the GSAPP as well as other Columbia University departments such as Engineering and Business, Visiting Instructors and Researchers, professionals and other practitioners as well as student researchers. The GSAPP has the expertise and resources both internal to the University as well as connections to industry partners to become the top research center for this field.



Phillip Anzalone



Tomas Saraceno

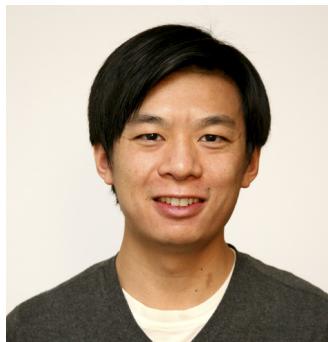


Asaf Gottesman

STUDENTS IN PARIS



Tianhui Shen
GSAPP MArch 2014, BS
Architecture 2011
"The flexibility of the workshop allowed us to take advantage of emergent opportunities like the Palais de Tokyo exhibition. As a result there was sense of urgency and purpose to deliver a complete and compelling final product impossible to recreate in a strictly academic setting."



Mondrian Hsieh
GSAPP M. Arch 2015
"The Paris Atelier exposed us to the intricate networks of actors at all levels of the art world in Paris and invited us that world as participants. We were allowed a perspective that would have been impossible to attain as an outsider."



Arkadiusz Konrad Simon Piegdon
GSAPP MArch Wesleyan University BA Mathematics
"Putting the project together in 6 weeks with an amazing group of colleagues and teachers was an incredible experience."



Taylor Miller
GSAPP MSUP 2014, BA
International Relations 2012
"The Paris Atelier was a great opportunity for me as a non-architecture student to explore a subject I had long wanted to learn more about in a fun and accessible way."

STUDENTS IN PARIS



Claire Kao

SEAS BS 2014

"GSAPP's Paris Atelier was an opportunity to work alongside talented, creative, and hard-working individuals. Our combination of diverse skills brought an incredible installation to fruition under pressing time constraints."



Diego Rodriguez Cardenal

GSAPP MArch 2014,

BS Civil Engineering 2009

"It was surreal to have an exhibition opening in the Palais Tokyo for a work of art I had a hand in creating."



Jaclyn Jung

GSAPP MArch 2013,

University of Western

Ontario B.Sc Applied Math

and Bio, 2010

"The awesome experience of designing and producing this exhibition in two weeks demonstrates the passion of team work; I'm so happy to have been a part of it."



Jim Stoddard

GSAPP MArch 2014

"The Paris Atelier was a one-of-a-kind experience. We got the rare opportunity to delve into the parallel worlds of the art market and the art maker, develop a critical attitude towards each in relation to our training as architects, and, from that, synthesize and exhibit a work of our own."



Davi Francine Weber

GSAPP MArch 2014

"After pursuing individual research during the first portion of the program, the transformation of our ideas into a shared architectural language and the generation of an installation with a multitude of interpretations contributed to the success of the project."



Vahe Markosian

GSAPP M.Arch 2014

"This program established a critical interdisciplinary dialogue involving successful and influential minds in their respective fields. It was a privilege to take part in this event and participate in the design project which came out of these interesting and challenging discussions."



PROJECT DEVELOPMENT EXPERIMENTS



1



3



4



2

1
An experimental icosahedron by Jim Stoddart designed with the intention to be utilized as disruptive floating objects in a larger field of normal balloons.

2
It Flies! Jim Stoddart and Vahe Markosian release their first hand made balloons after filling them with helium.

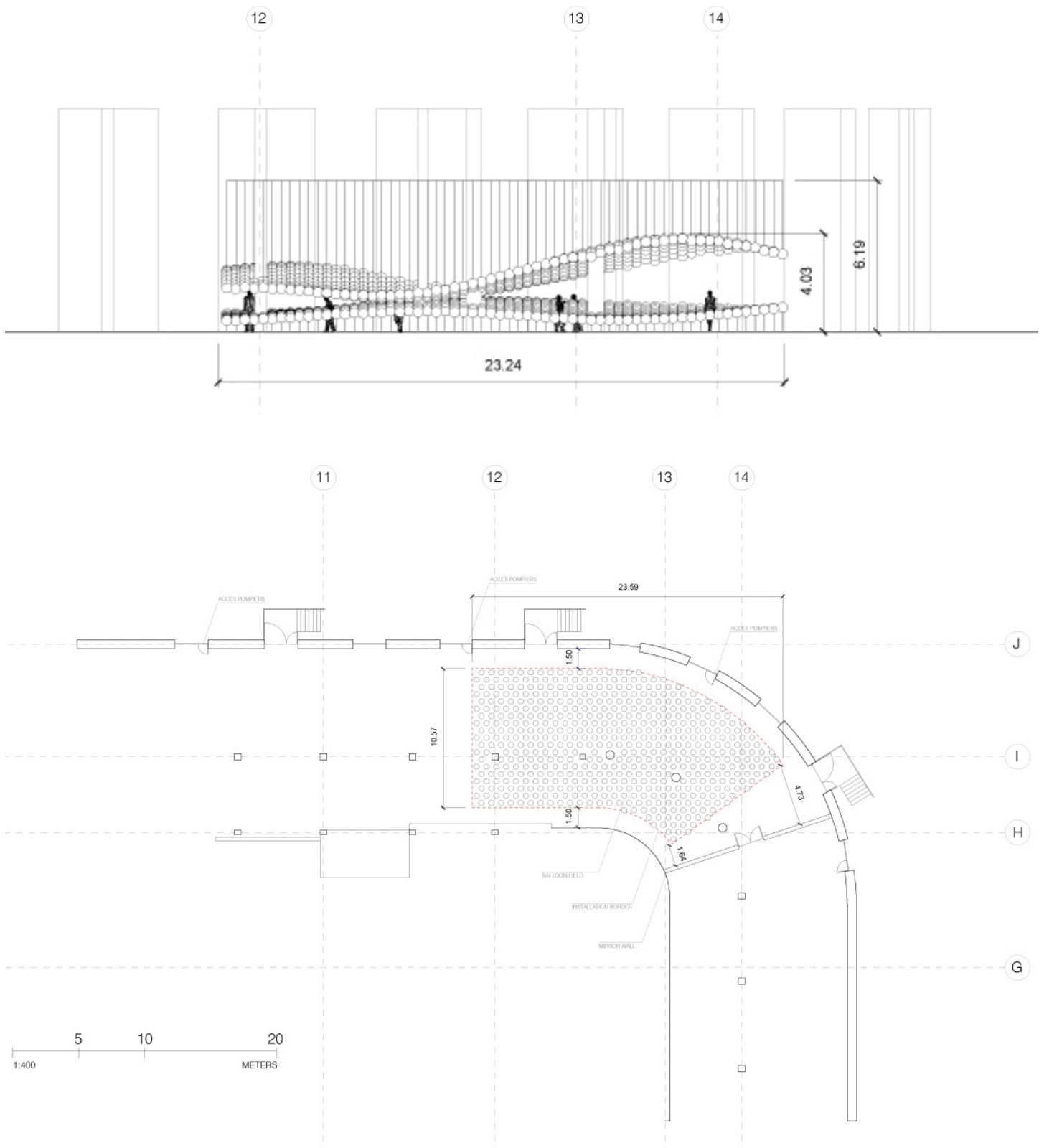
3

Davi Weber and Arkadiusz Piegon think that there is no possible way they can make balloons out of this lighter than air material, so they decide to build a tent instead.

4
Arkadiusz Piegon looks on in wonder as his helium filled design floats away.

PROJECT DEVELOPMENT

SKETCHES



Plan of installation at the Palais de Tokyo

PROJECT DEVELOPMENT

PROTOTYPES



1

1
Diego Rodriguez puts the finishing touches on the first full scale mockup of Going Away in an empty room at Reid Hall.



2



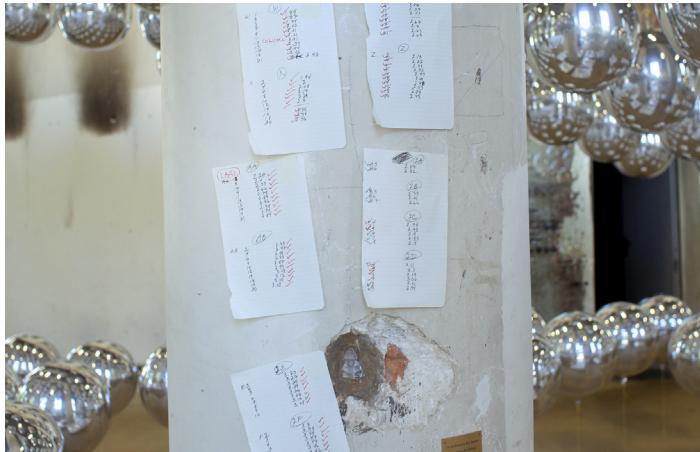
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3
A Satellite exhibition is installed on the veranda of Reid Hall.

INSTALLATION



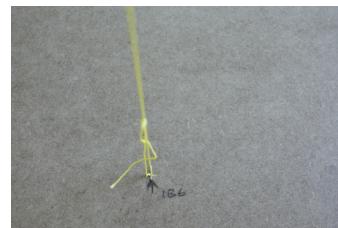
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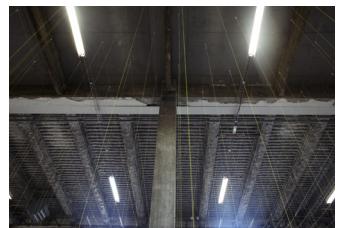
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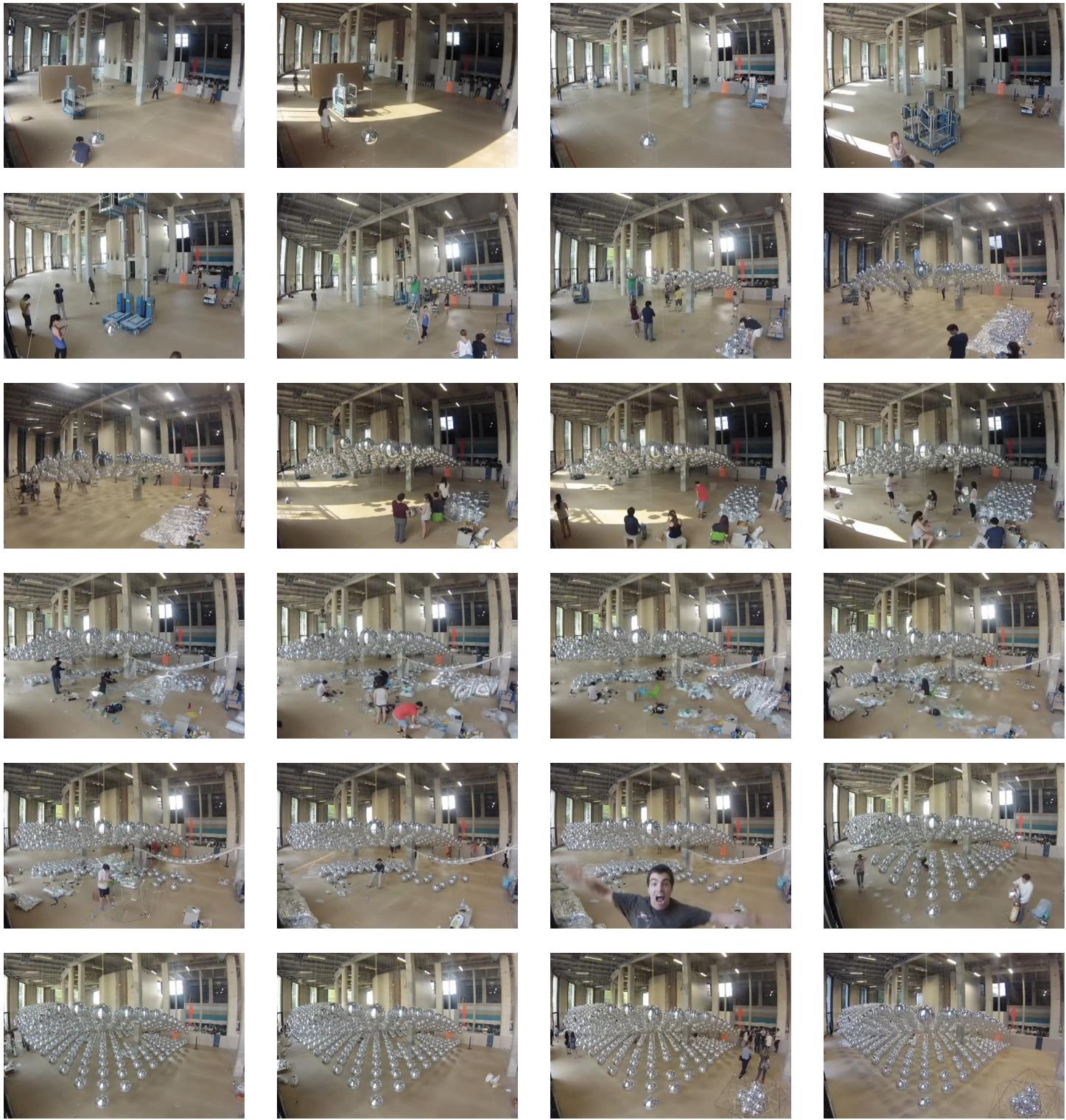
1
Sissily Harrel fills a Mylar balloon with Helium, she is completing the final pieces of the floor grid in The Palais de Tokyo.

2 3 4 6 8 9
Image from the installation at The Palais de Tokyo, with Diego Rodriguez acting as the Construction Manager.

5
Connections which hold the balloons together. The students chose a high capacity deep-sea fishing line for its durability, flexibility and relative invisibility.

7
Harry Byron and Arkadiusz Piegdon finish the construction of the space capsule designed to send Going Away into orbit after the end of the exhibit.

INSTALLATION

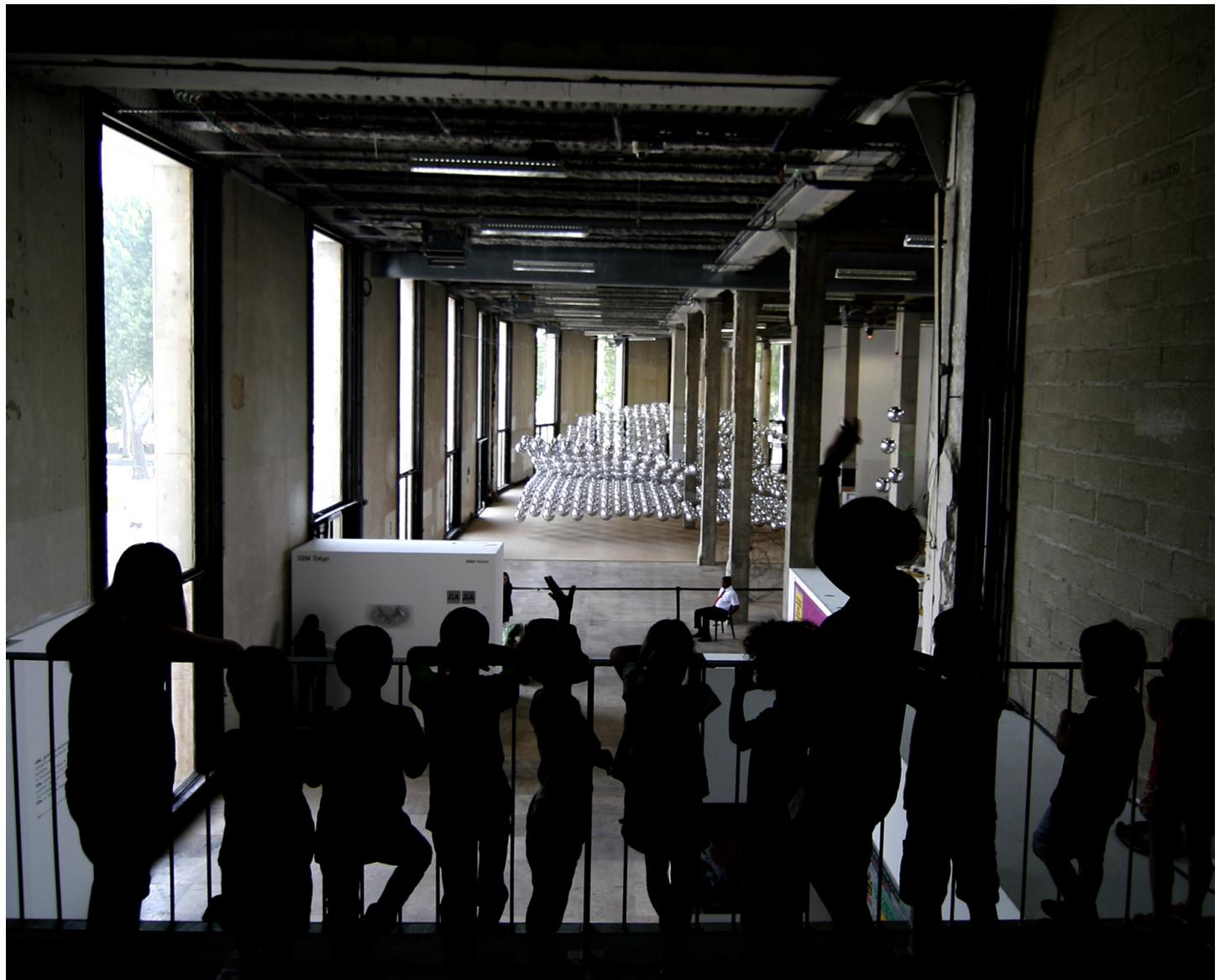


Timelapse video of the students setting up the exhibition in the Palais de Tokyo's Level 1.

EXHIBITION

The inflated landscape demands an atypical slowness, heightening awareness of one's body in relation to the displacement and resulting disruption of the field. The shifting terrain above and below induce a loss of scale, or rather a loss of consistency of scale. Navigating the foreign landscape, the traveller grows and shrinks in the shifting space, diminishing to miniature and growing so large to the point of bursting through the stratosphere. No paths are preordained, and in any direction one finds provocation and awareness of others, questioning the difference between the sensible and nonsensical. A field of reflections above and below invites the traveller to lose himself in a space where one can never be lost, always in sight of a thousand uncanny versions of his own visage.

Going Away taps into an innate desire for escape, a jealousy of helium's ability to leave the confines of our atmosphere while we remain bound by gravity. While the dissolution of the perfect spherical shapes illustrates loss, they also speak to the excitement and anticipation of transitioning into a new state of self. The remnants of *Going Away* will be preserved and compressed in a box to be launched to the cosmos, in pursuit of the helium that has escaped it and to allow for its reconstruction in the future.



EXHIBITION



1



2



3



4



1
Topography created by air and helium-filled balloons.

2
Balloon and pillow during the installation process.

3
Bilayer mylar balloon installation.

4
Going Away visible to the courtyard of the Palais de Tokyo.

EXHIBITION

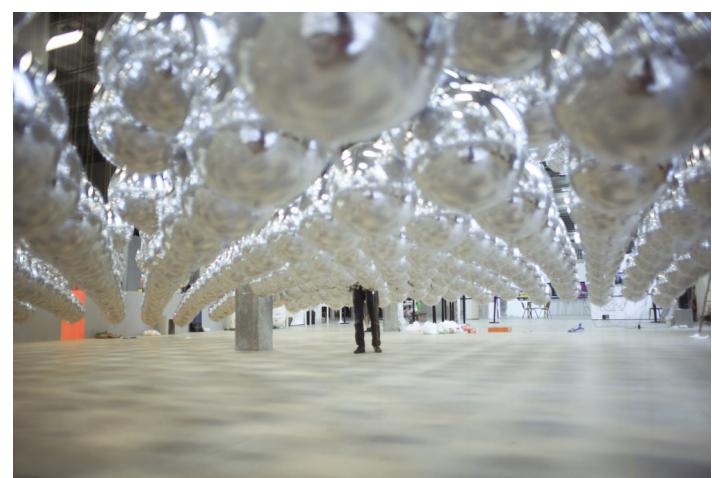


1



2

1
View towards central stairs of the Palais de Tokyo in the background.



3

2
Pillows designed for the exhibition and strategically located to provide pockets for repose.
3
View from below of the hydrogen-filled balloons.

EXHIBITION



1



2



3



4

1
View from stairs of installation situated in the Orbe New York.

2
Image of periphery of installation.

3
Box in which the remnants of Going Away will be preserved and compressed to be launched to the cosmos.

4
Perspective of one immersed within the field of suspended air-filled balloons.

Application procedure

<http://www.arch.columbia.edu/admissions/admissions-requirements/certificate-applied-buildingscience>

Contact information

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**Laboratory for Applied Building
Science, Columbia University,
Graduate School of Architecture,
Planning and Preservation**

+

**Columbia Global Center Europe +
Tomás Saraceno + Asaf Gottesman +
Palais de Tokyo**