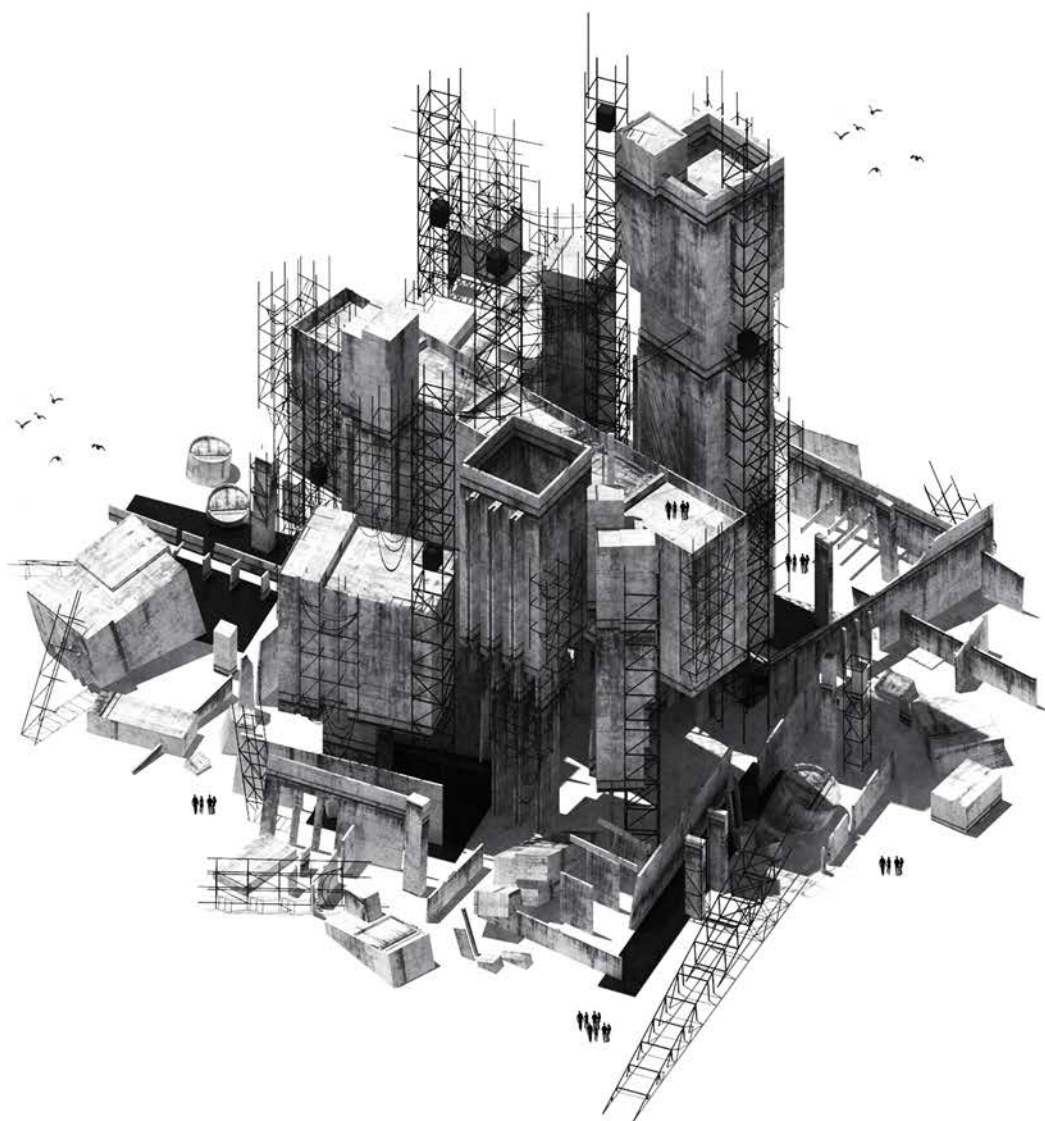


domus immaterialis

a pavilion for nothingness



ΦΛΩΡΟΣ ΑΝΑΣΤΑΣΙΟΣ

DOMUS IMMATERIALIS

a pavilion for nothingness

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ΔΙΠΛΩΜΑΤΙΚΗ ΕΡΓΑΣΙΑ

ΦΟΙΤΗΤΗΣ: ΦΛΩΡΟΣ ΑΝΑΣΤΑΣΙΟΣ

ΕΠΙΒΛΕΠΟΥΣΑ: ΜΑΝΤΖΟΥ ΠΟΛΥΞΕΝΗ

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ΔΗΜΟΚΡΙΤΕΙΟ ΠΑΝΕΠΙΣΤΗΜΙΟ ΘΡΑΚΗΣ

ΤΜΗΜΑ ΑΡΧΙΤΕΚΤΟΝΩΝ ΜΗΧΑΝΙΚΩΝ

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a

few

words

εισαγωγή

Μπορεί η άυλη εμπειρία να αποκτήσει υλική υπόσταση; Μπορεί ο χώρος του «τίποτα» να οριστεί ως αρχιτεκτονικός χώρος;

Η διπλωματική αυτή εργασία προσπαθεί να προτείνει τη δημιουργία ενός χώρου που είναι κάτι παραπάνω από μόνο ένα κτίριο.

Πρόθεση ήτανε να δημιουργηθεί ένας χώρος ο οποίος θα προσφέρει στο κοινό μια εναλλακτική εμπειρία αλλά κι έναν νέο τρόπο πρόσβασης στην εμπειρία αυτή.

Περισσότερο ανοιχτό και αυθόρμητο, και λιγότερο ιεραρχικό.

Μια πλατφόρμα πειραματισμού με εναλλακτικές πρακτικές.

Εισάγεται ένας νέος όγκος. Το τοπίο αλλάζει. Το τοπίο βρίσκεται σε συνεχή ανανέωση. Το αόρατο εμφανίζεται. Ο χώρος μεταβάλλεται και η αντίληψή μας για το περιβάλλον μετασχηματίζεται. Οι οπτικές μας αντιλήψεις αμφισβητούνται. Οι βεβαιότητες ξεθωριάζουν, η φαντασία μας προκαλείται.

Ο τόπος είναι ακόμα ο ίδιος, αν και οδηγεί σε μια νέα κατανόηση του περιβάλλοντός μας. Αλλάζοντας την αντίληψή μας, αμφισβητούμε την αίσθηση του τόπου. Η μεταβαλλόμενη όραση μας τον μεταμορφώνει σε ένα νέο χώρο, συνδυάζοντας τις αναμνήσεις μας με φανταστικές επανεφευρέσεις.

ο χώρος

Ένας χώρος για να στεγάσει το «τίποτα» και τα πάντα.

Ένας τόπος. Υπάρχων ή όχι. Αυτό θα είναι το πλαίσιο για έναν «άλλον» πειραματικό χώρο, σε αντίθεση με την ισχύουσα νόρμα.

Μια τρίτη περιοχή ανάμεσα στην παραδοσιακή διχοτόμηση της μορφής και του περιεχομένου.

Αυτός ο χώρος του «τίποτα» μπορεί να αναγνωσθεί ως σύνθετος, προκλητικός και πολύπλευρος.

Υπό το πρίσμα αυτό, ρωτάμε αν είναι δυνατόν να χρησιμοποιούμε το «τίποτα», όχι ως πεδίο δοκιμών για την τεχνολογία, αλλά για πειράματα που διερευνούν τα φαινόμενα που συνδέονται με την αρχιτεκτονική εμπειρία.

Ο στοχασμός μας κατευθύνεται προς το φαινομενολογικό δυναμικό της απουσίας, της παρουσίας και της τοποθέτησης και σχολιασμού της φύσης του χώρου, εξετάζοντας ένα χώρο πειραματισμού που προκαλεί τις υπάρχουσες μορφές.

«Κενοί» χώροι με δυνατότητα πειραματικής κατοχής. Ζητήματα προγράμματος, γεγονότα, χωρικές ιεραρχίες και μια ολόκληρη σειρά φυσικών και μεταφυσικών φαινομένων.

Επομένως, η εστίασή μας είναι στην παραγωγή και στην αλληλεπίδραση μεταξύ του «κάτι» και του «τίποτα», του δυναμικού και στατικού, του σκότους και του φωτός.

Ένας χώρος που μπορεί να είναι οικείος ή μεγαλειώδης, είναι το άμορφο πεδίο που επιτρέπει στα πράγματα να ζουν ή να κινούνται, καθώς και ο ενδιάμεσος χώρος ή το κενό που περιέχεται. Ένας χώρος που υποδηλώνει τόσο την απουσία όσο και την παρουσία, και είναι μια διαδικασία που περιλαμβάνει την άρνηση - προς το τίποτα, το μηδέν, την εντροπία, τη διαγραφή, την *tabula rasa*.

Οι ιδιότητες του «άυλου», του «τίποτα», του «κενού», υπήρξαν βασικά συστατικά μέσα στους προτεινόμενους χώρους - όπου το από συνυπάρχει με το άυλο, το μετρήσιμο με το ανυπολόγιστο.

Το *navilion* εναπόκειται στο «τίποτα» και την «κενότητα» του.

Είναι το αποτέλεσμα του «τίποτα»: κανένα πρόγραμμα, καμία λειτουργική απαίτηση, κανένας ορισμός μεγέθους, καμία συγκεκριμένη τοποθεσία ή δημόσιες ροές κίνησης.

Το έργο στοχεύει στη δημιουργία μιας αρχιτεκτονικής των αισθήσεων. Δημιουργείται ένα θέαμα για τις αισθήσεις, το οποίο λαμβάνει υπόψη την εμπειρία και τα συναισθήματα, τη μνήμη και την κατοχή του χώρου.

Ένας λαβύρινθος ερωτήσεων που προκαλεί ένα αίσθημα απώλειας και ανικανότητας εξάντλησης των δυνατοτήτων για συνδέσεις και νόημα, όπου οι χρήστες πρέπει να βασίζονται σε όλες τις αισθήσεις τους.

Δεν έχει πλέον κέντρο, αλλά ούτε περιφέρειες: είναι μια ριζωματική δομή. Δεν υπάρχουν δομικά σημεία ή θέσεις. Ούτε κέντρα σπουδαιότητας (χώροι χωρίς θέμα) ή αντικειμενοποίηση (οτιδήποτε μπορεί να παρουσιασθεί).

Δημιουργείται ένας χώρος χωρίς καθορισμένη διαδρομή μέσα από «αίθουσες», που επιλέγονται σύμφωνα με την ελεύθερη βούληση κάθε επισκέπτη, χωρισμένες τυχαία μεταξύ διαφορετικών εκδηλώσεων.

Οι «αίθουσες» έχουν επιλεγεί σκόπιμα, αν και δεν ελέγχουν τη σειρά με την οποία ο

επισκέπτης αλληλεπιδρά με αυτές.

Ο χρήστης είναι περισσότερο από ένα μάτι: είναι αυτί, έχει χέρια, κλπ.

Ο χρήστης είναι ένα κινούμενο σώμα του οποίου το ταξίδι είναι βιωματικό και όχι μορφοποιητικό.

Ο χρήστης είναι ένα υποκείμενο που κινείται μέσα στο χάος και όχι μέσα σε ένα ταξινομημένο σύνολο.

Ο νους περιορίζεται κατά κάποιον τρόπο από την πλήρη κατανόηση.

Τέλος ο επισκέπτης αμφισβητείται από το ίδιο το *panlilion*, με το ερώτημα: Είμαι ο κύριος του μυαλού και του περιβάλλοντος μου;

ερείπιο

Η ερειπωμένη και φαινομενικά ατελής ποιότητα της αρχιτεκτονικής δίνει στο νου περισσότερες ευκαιρίες για υποθέσεις και εικασίες. Οι μορφές δεν είναι υποχρεωτικά προδιαγεγραμμένες, μάλλον οι ένοικοι φέρνουν μια χρήση στο χώρο. Όταν δεν χρησιμοποιούνται, τα αντικείμενα βρίσκονται ως αδρανή ερείπια, υποδηλώνοντας τις δυνατότητές τους για κατοχή.

Επίσης συνδέεται άμεσα με τη φιλοσοφική αντίληψη περί κατωτερότητας της ύλης από την ιδέα. Το κτίριο προσπαθεί να ανέβει προς τα υψηλότερα στρώματα της νόησης, εγκαταλείποντας το σαθρό υλικό του περίβλημα, χωρίς επιτυχία, καθώς θα αποτελεί πάντα αναπόσπαστο κομμάτι του.

introduction

Can the immaterial experience become corporealized? Can the Space of Nothing be defined as an architectural site?

The project proposes to create a place that is more than an building.

The intent is to create a space by offering to the public an alternative experience and a new way to access the experience. More open and spontaneous, and less sacralised.

A platform for experimentation with alternative practices.

The landscape is changed. A new volume sets in. The landscape is in constant renewal. The invisible appears. Space is altered and our perception of the environment is transformed. Our visual perceptions are challenged. Certainties fade, our imagination is provoked during the interpretation process.

The place is still the same, although it leads to a new understanding of our environment. By changing our perception, we question our sense of place. Our altered vision transforms it into a new space, combining our memories with imagined reinventions.

the space

A space to house nothing and everything.

A site. Existent or not. This will be the context for an 'other' experimental space, in opposition to the prevailing norm.

A third area between the traditional dichotomy of form and content.

This space of nothing can be read as complex, emotive and multi-faceted.

In the light of this we ask if it is possible to employ nothingness not as a testing ground for technology, but for experiments that explore the phenomena associated with the architectural experience.

Our contemplation is directed toward the phenomenological potential of absence / presence and place making and a commentary on the nature of space. Examine a space of experimentation that challenges existing forms.

"Empty" spaces with the potential for experimental occupation. Issues of programme, event, spatial hierarchies and a whole range of physical and metaphysical phenomena.

So our focus is on making and the interplay between something and nothing, dynamic and static, darkness and light.

A space that can be intimate or sublime, it is the formless field that allows things to dwell or move, as well as the space in between or the hollow contained within. A

space that suggests both absence and presence and is a process involving negation – towards nothing, zero, entropy, erasure, tabula rasa.

The qualities of “immaterial”, “nothingness”, “emptiness”, were essential ingredients within the proposed spaces – where the tangible coexists with the intangible, the measurable with the immeasurable.

The pavilion lies within its nothingness and emptiness.

the result of nothing: no program, no functional requirements, no size definition, no site mandates, no occupancy targets or public flow rates.

The project aims to create an architecture of the senses. A spectacle for the senses is created, that takes into account the experience and emotions, memory and occupation.

A labyrinth of questions that elicits a feeling of being lost and an incapacity to exhaust the possibilities for connections and meaning, where the users need to rely in all of their senses.

It has no more centre, no more peripheries; it is a rhizomatic structure. No longer structural points or positions. No centres of significance (theme-less shows) or objectification (anything can be shown).

Creating a space without a set path through “rooms”, chosen according to the freewill of each visitor, divided at random between different manifestations.

The “rooms” are deliberately selected, although do not control the order in which the visitor interacts with them.

The user is more than an eye: he or she is an ear, he or she has hands, etc.

The user is a moving body whose journey is experiential and not formative.

The user is a subject who moves within chaos and not within an ordered totality.

The mind is in some way restricted from complete understanding.

The visitor is challenged by the pavilion, by the question: Am I the master of my own mind and my surroundings?

the ruin

The ruinous and seemingly incomplete quality of the architecture allows the mind greater opportunities for speculation. Forms are not necessarily prescribed; rather occupants bring a use to the space. When not in use, objects lay as dormant ruins, suggestive of their potential for occupation.

It is also directly related to the philosophical conception of inferiority of matter from the idea. The building tries to climb to the higher levels of notion, abandoning its rotten material skin, without success, as it will always be an integral part of it.

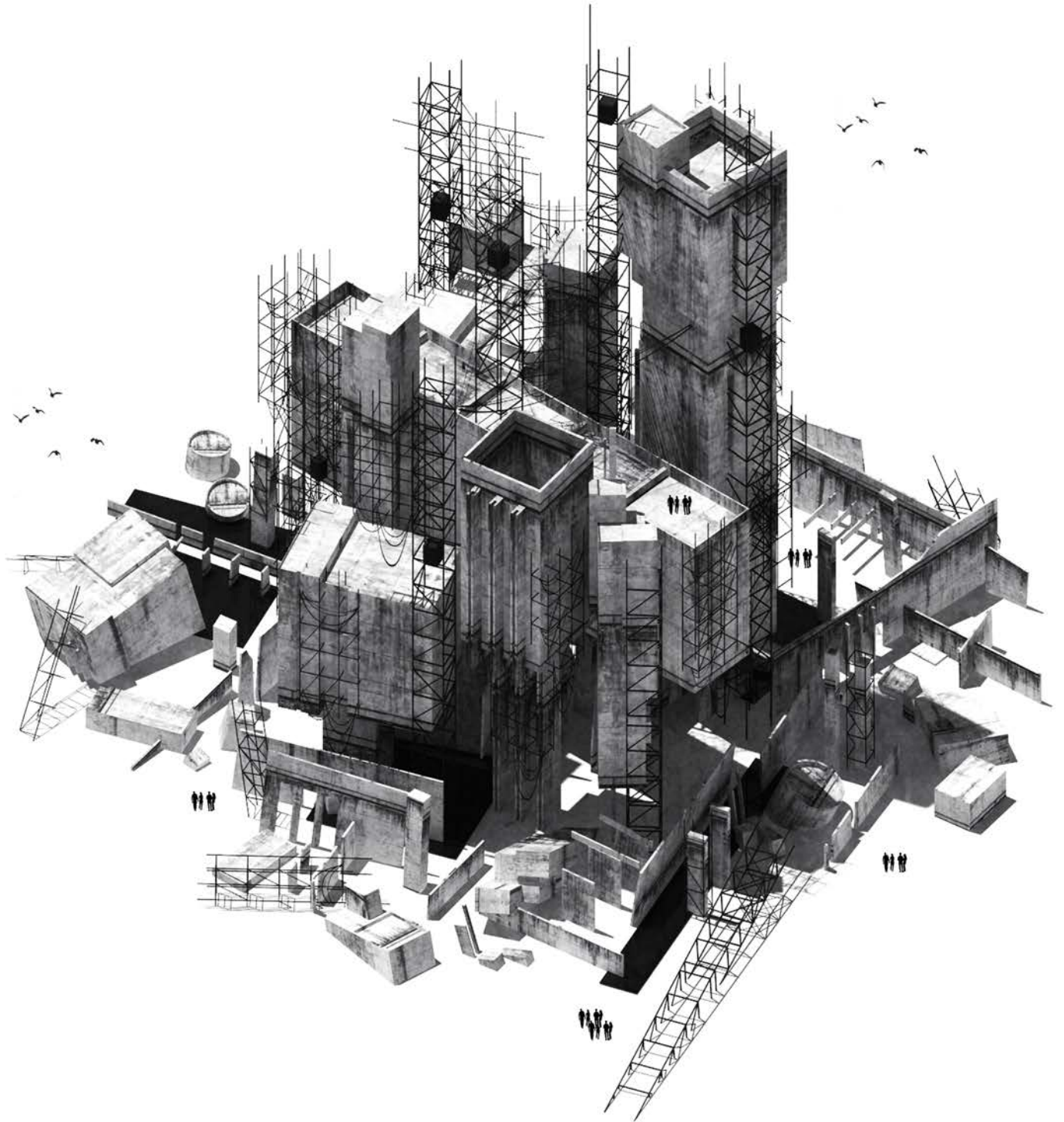
keywords

Void, Mass, Emptiness, Nothingness, Darkness, Light, Density, Porosity, Weightlessness, Nothing, Silence, Vacuum, Formless, Volume, In-between, Movement, Negation, Erasure, Cancellation, Contradiction, Paradox, Being, Non-being, Sacredness

domus

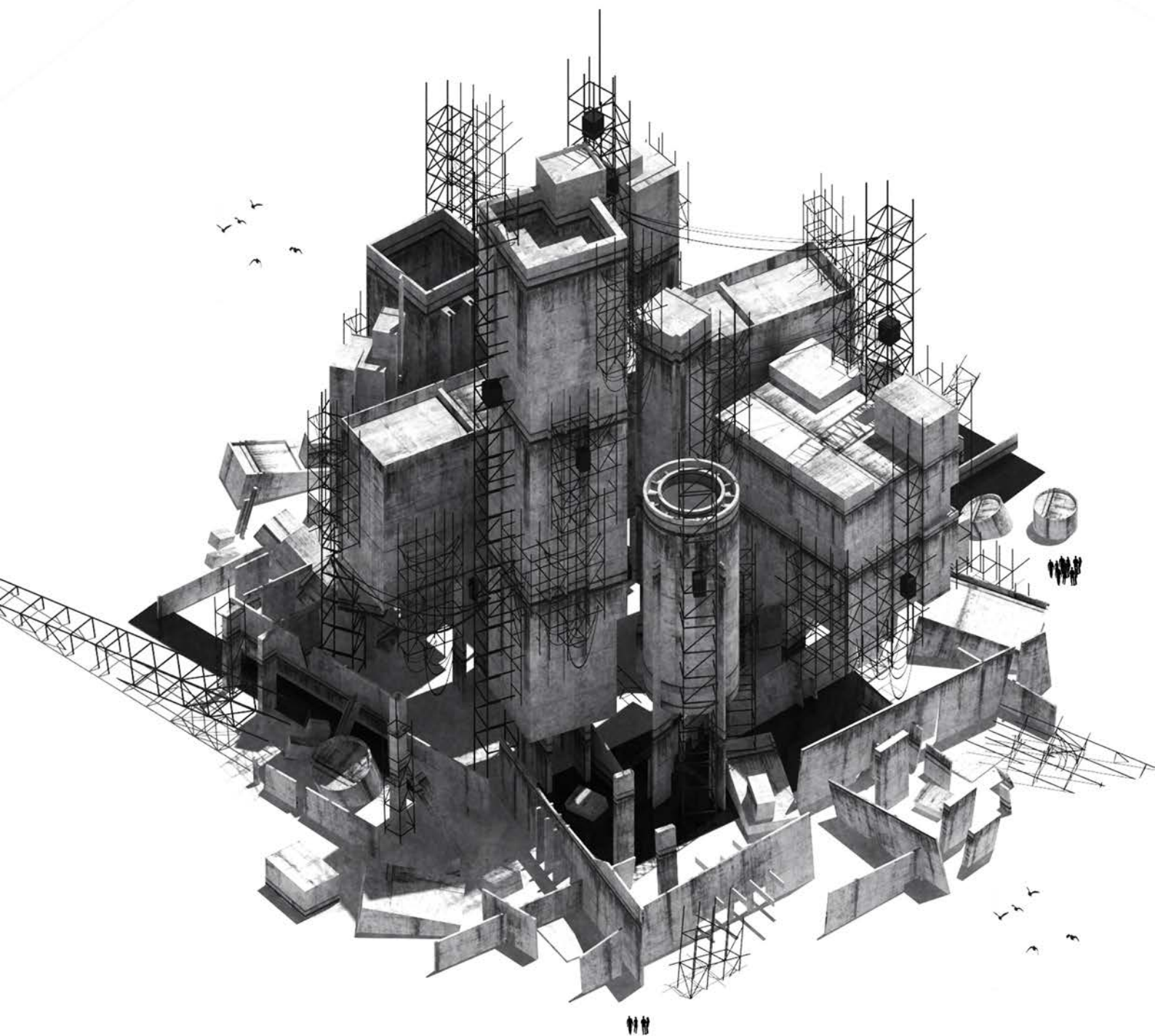
immaterialis

domus immaterialis



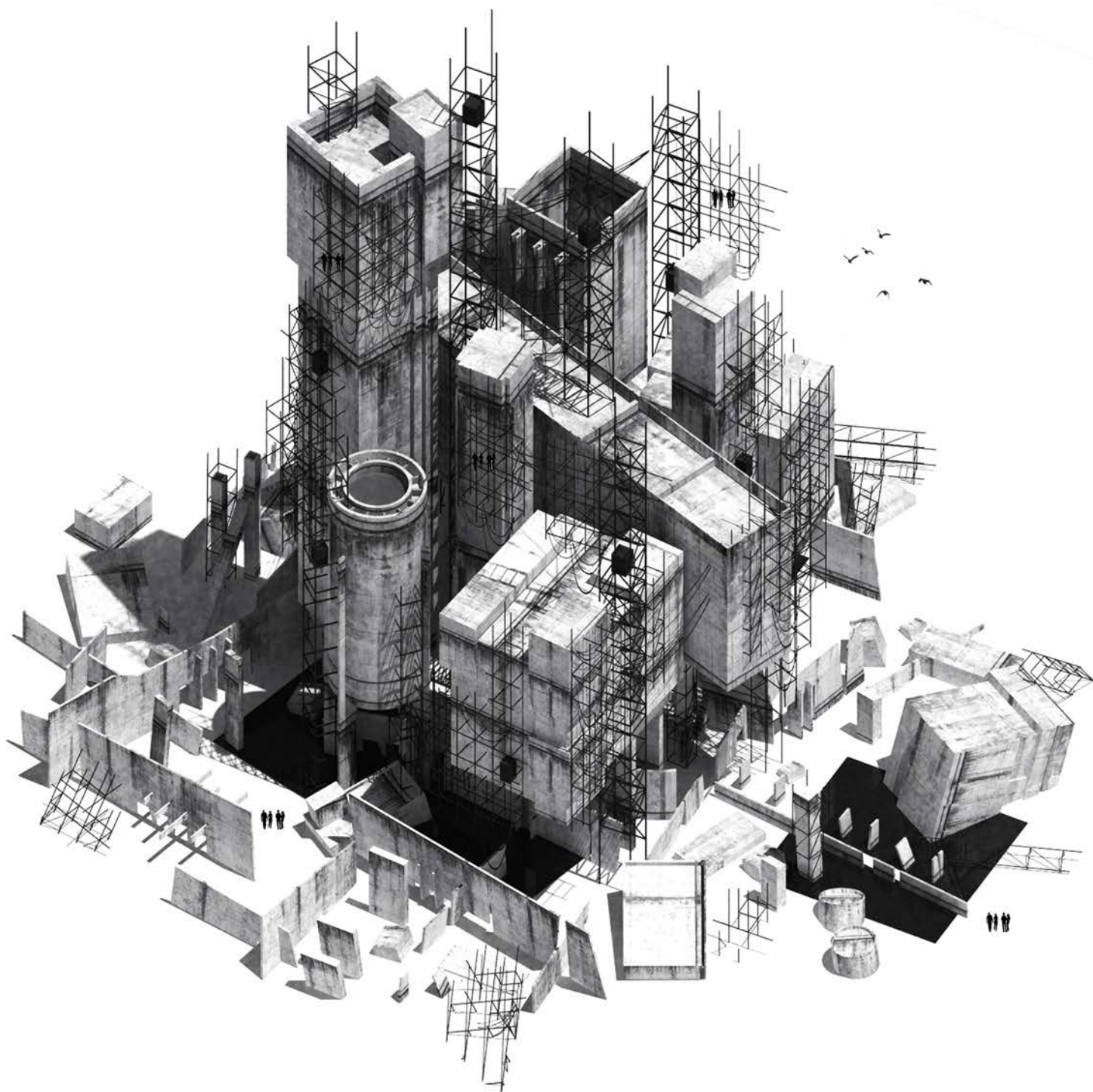
axonometric

domus immaterialis



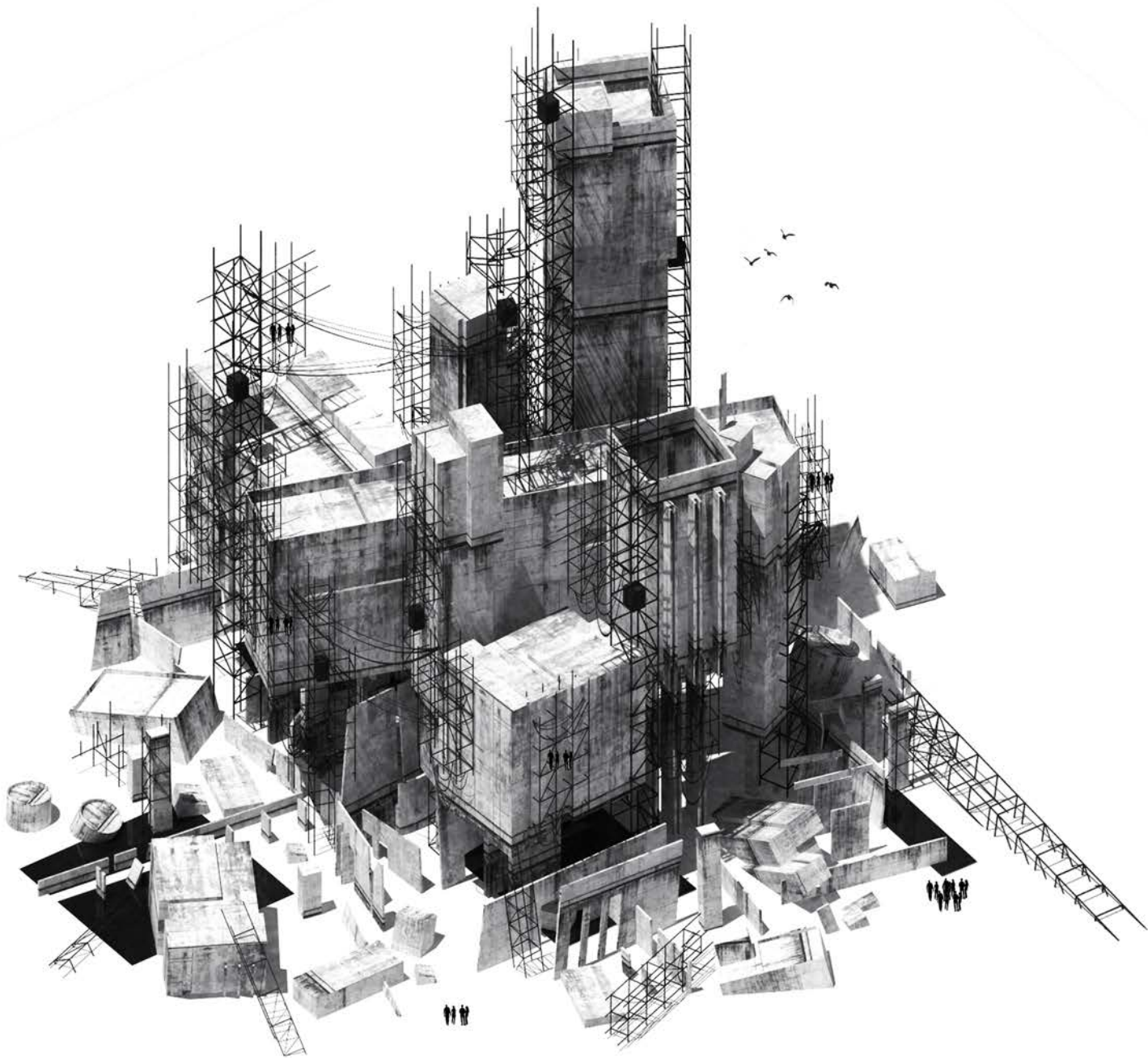
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domus immaterialis



axonometric

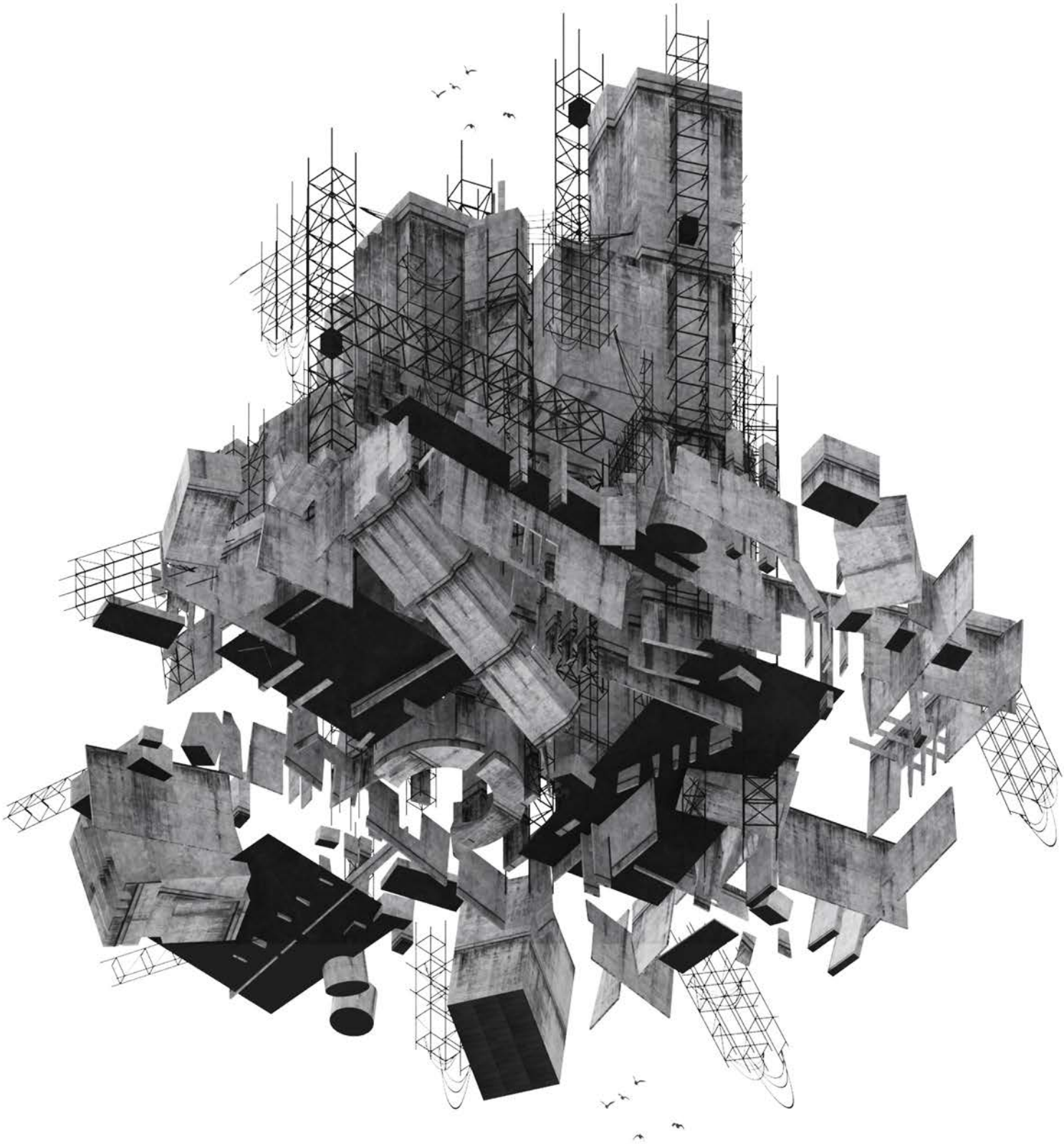
domus immaterialis



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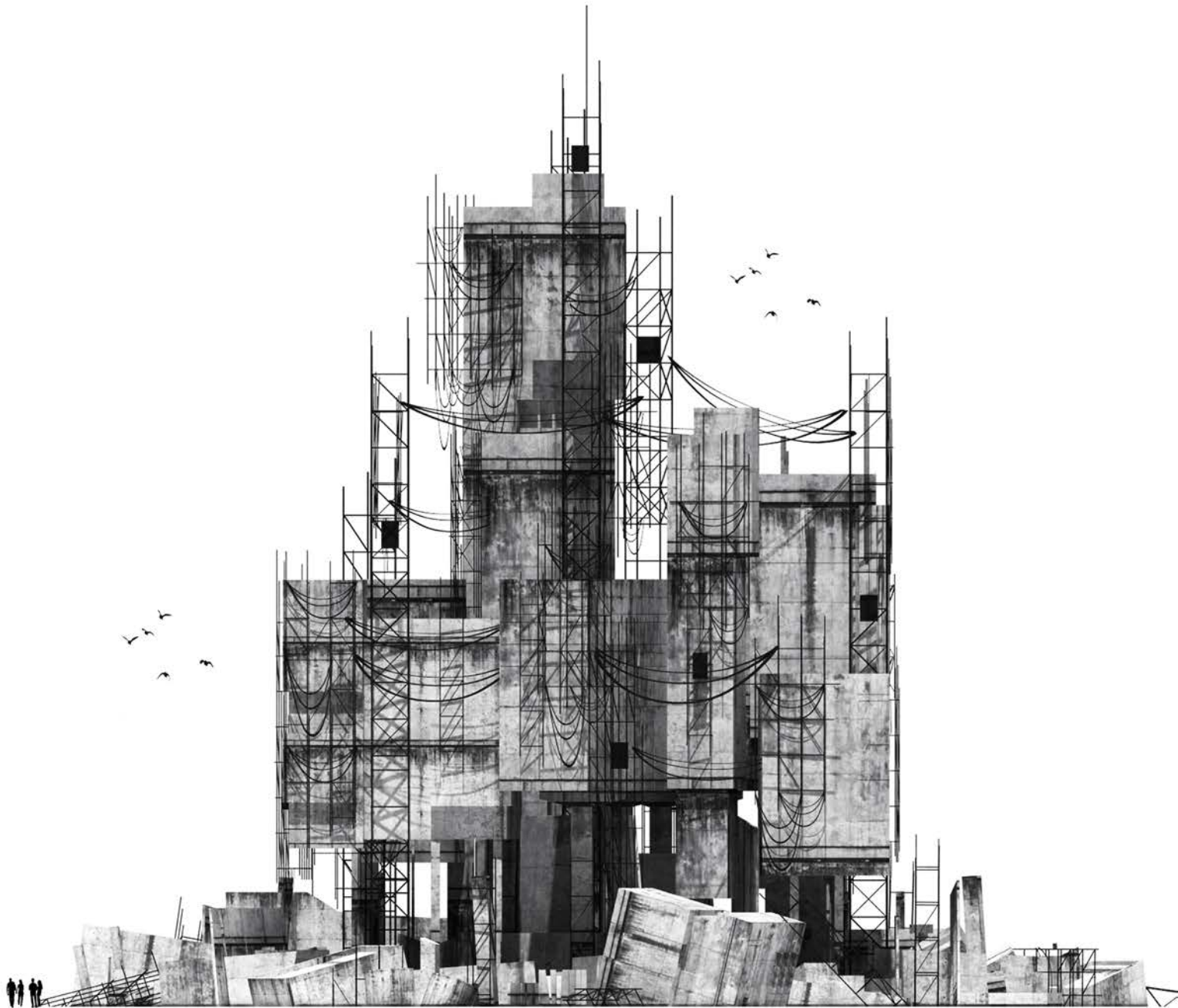


domus immaterialis



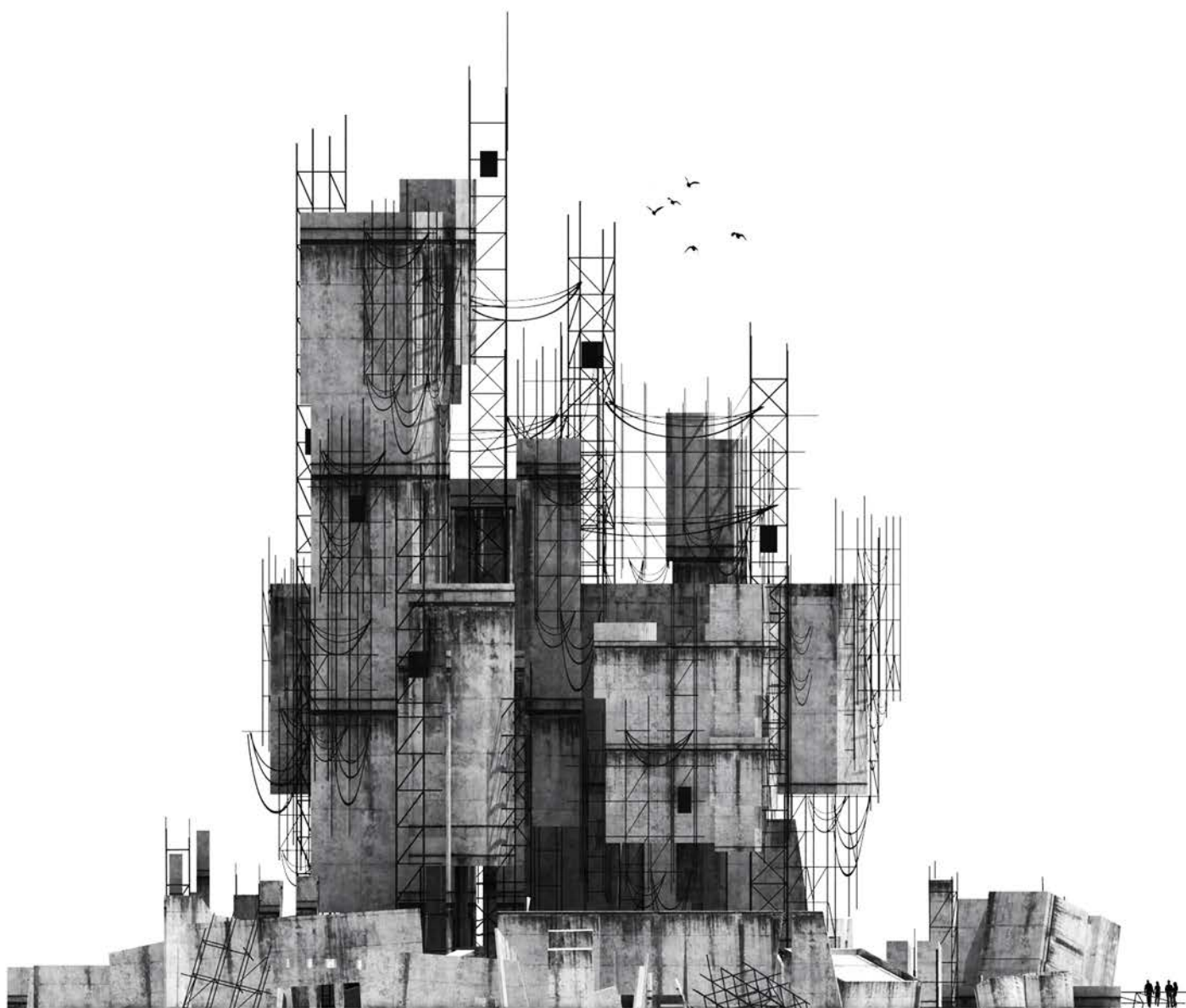
*imaginary
axonometric*

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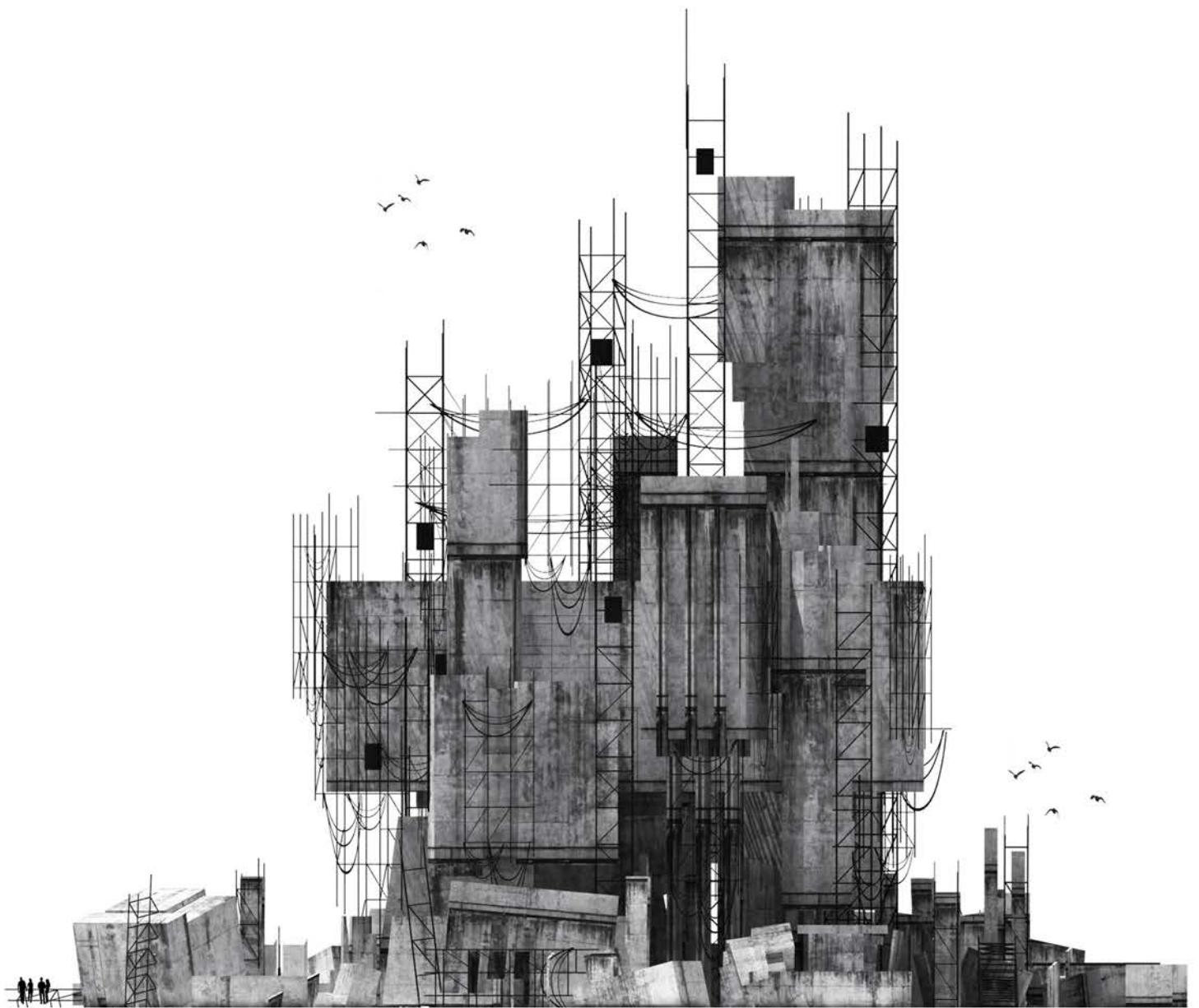
elevation

domus immaterialis



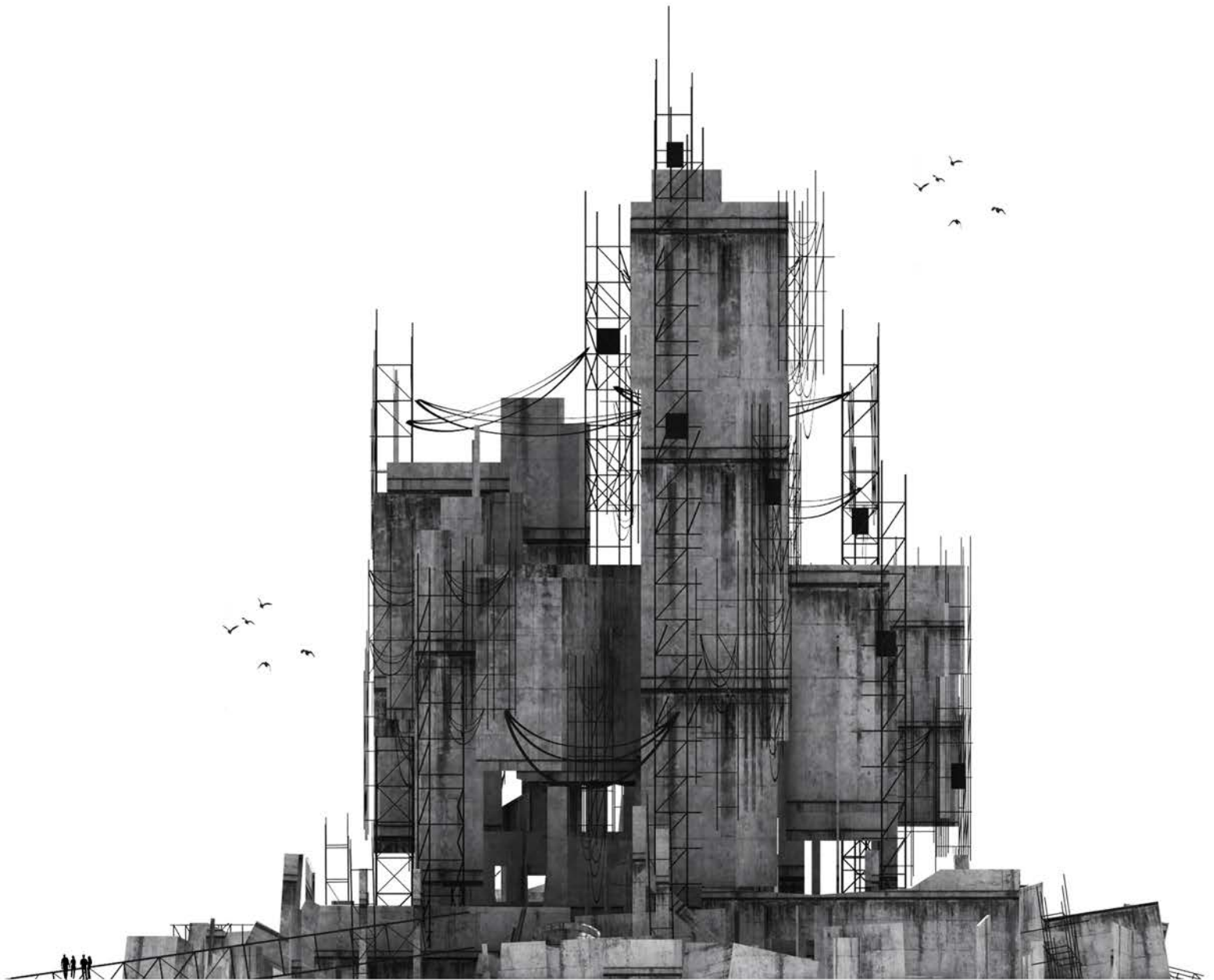
elevation

d o m u s i m m a t e r i a l i s



e l e v a t i o n

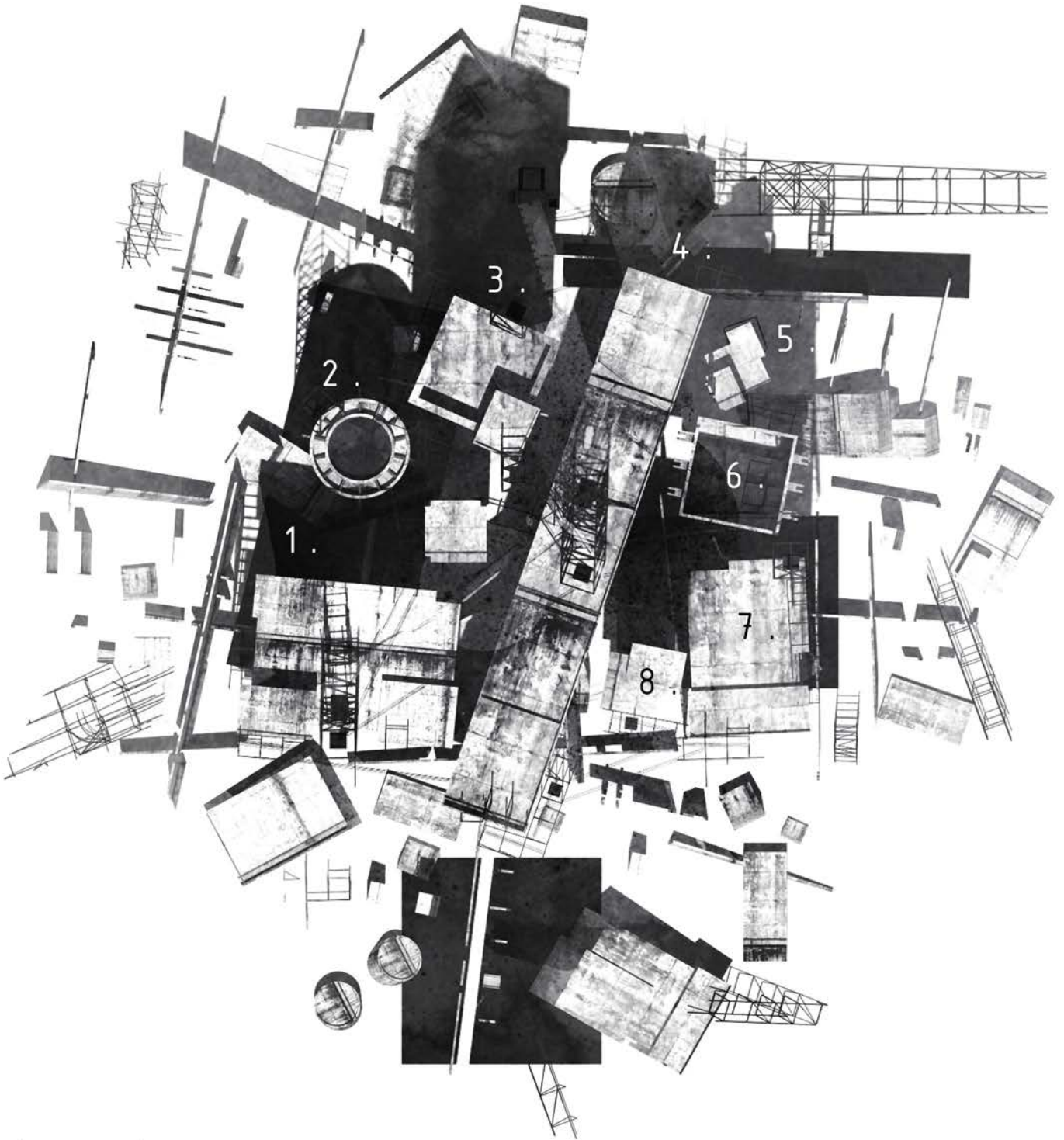
domus immaterialis



elevation

domus immaterialis

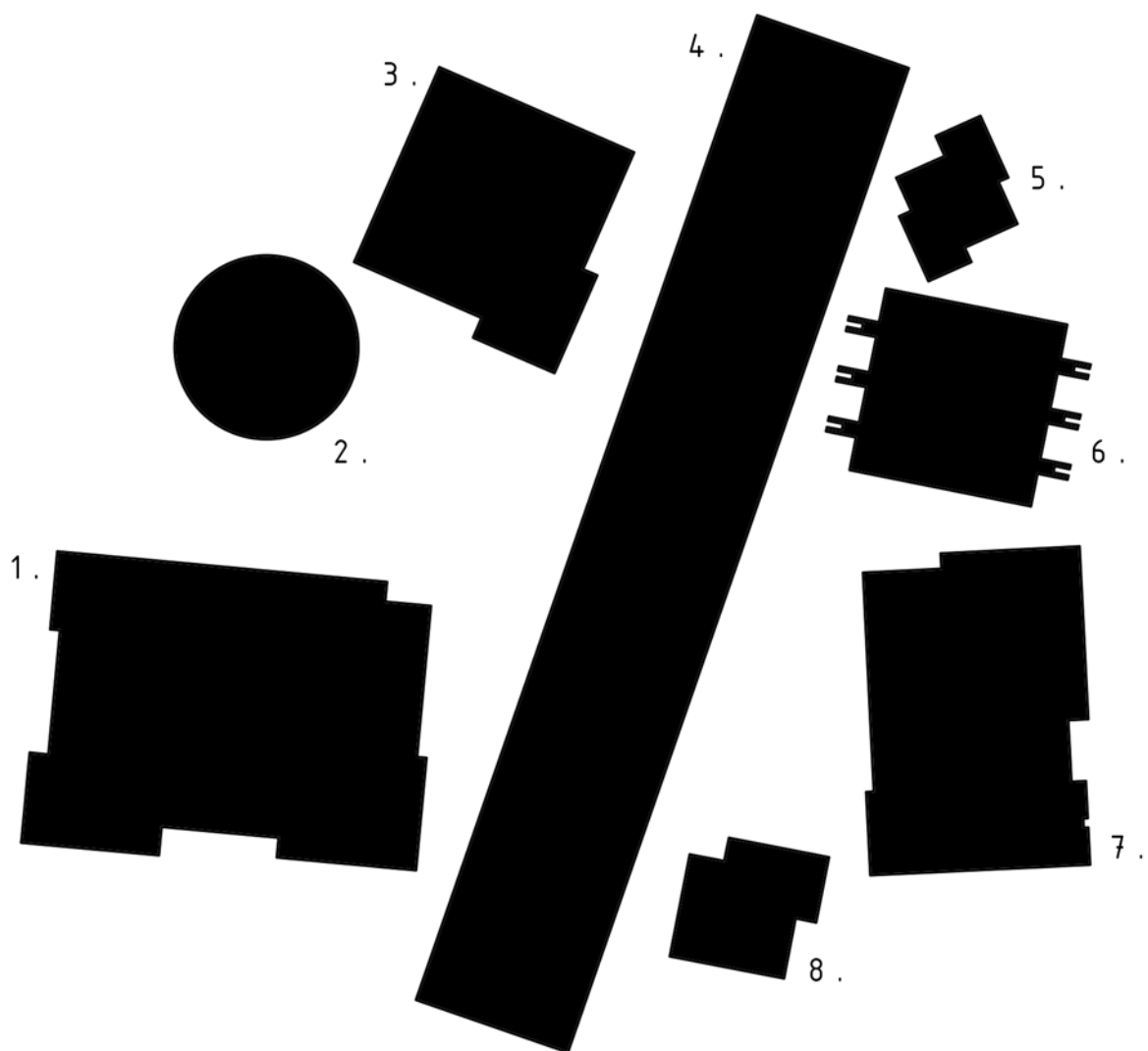
master plan



1. in memoriam
2. the ballad of the well
3. the chasm
4. cosmic hall
5. no chains too thick
6. nocturne
7. lost falls
8. in media res

domus immaterialis

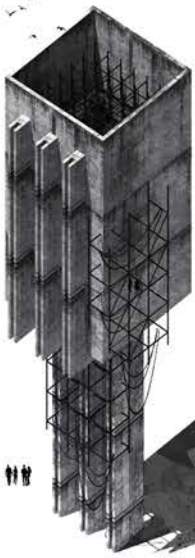
nolli plan



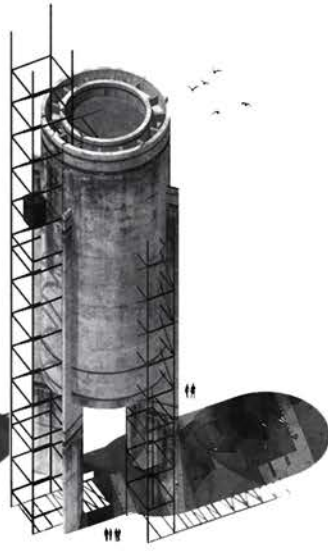
1. in memoriam
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3. the chasm
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5. no chains too thick
6. nocturne
7. lost falls
8. in media res

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the "rooms"



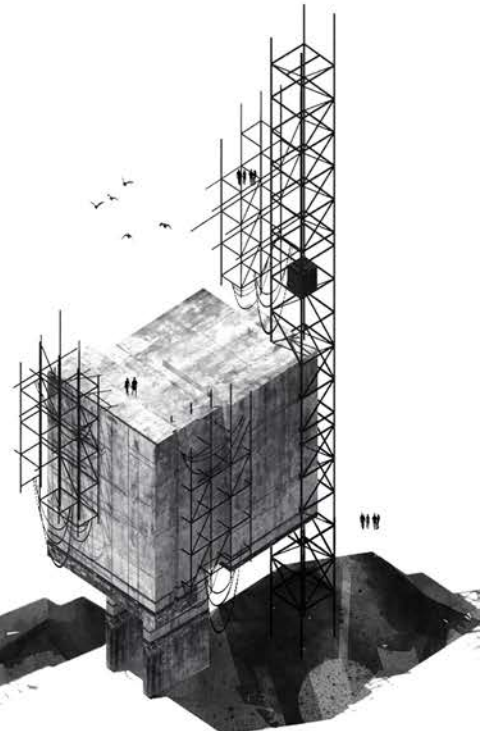
nocturne



ballad
of
the well



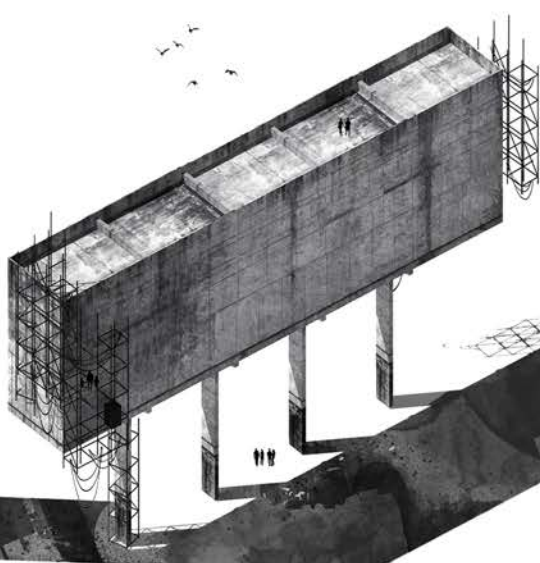
in media res



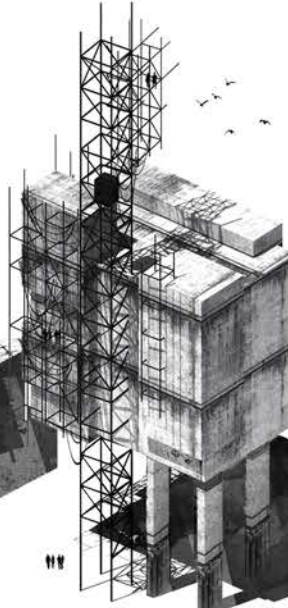
lost falls



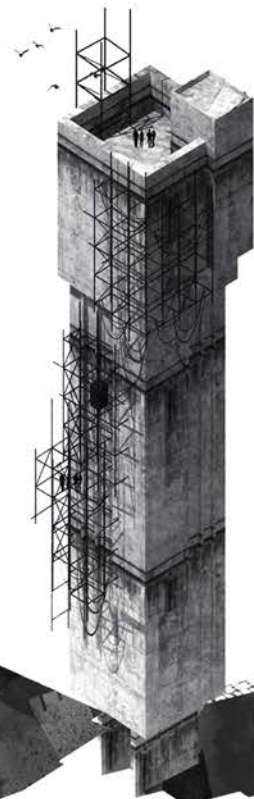
no chains
too
thick



cosmic hall



in memoriam



the chasm

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perspective



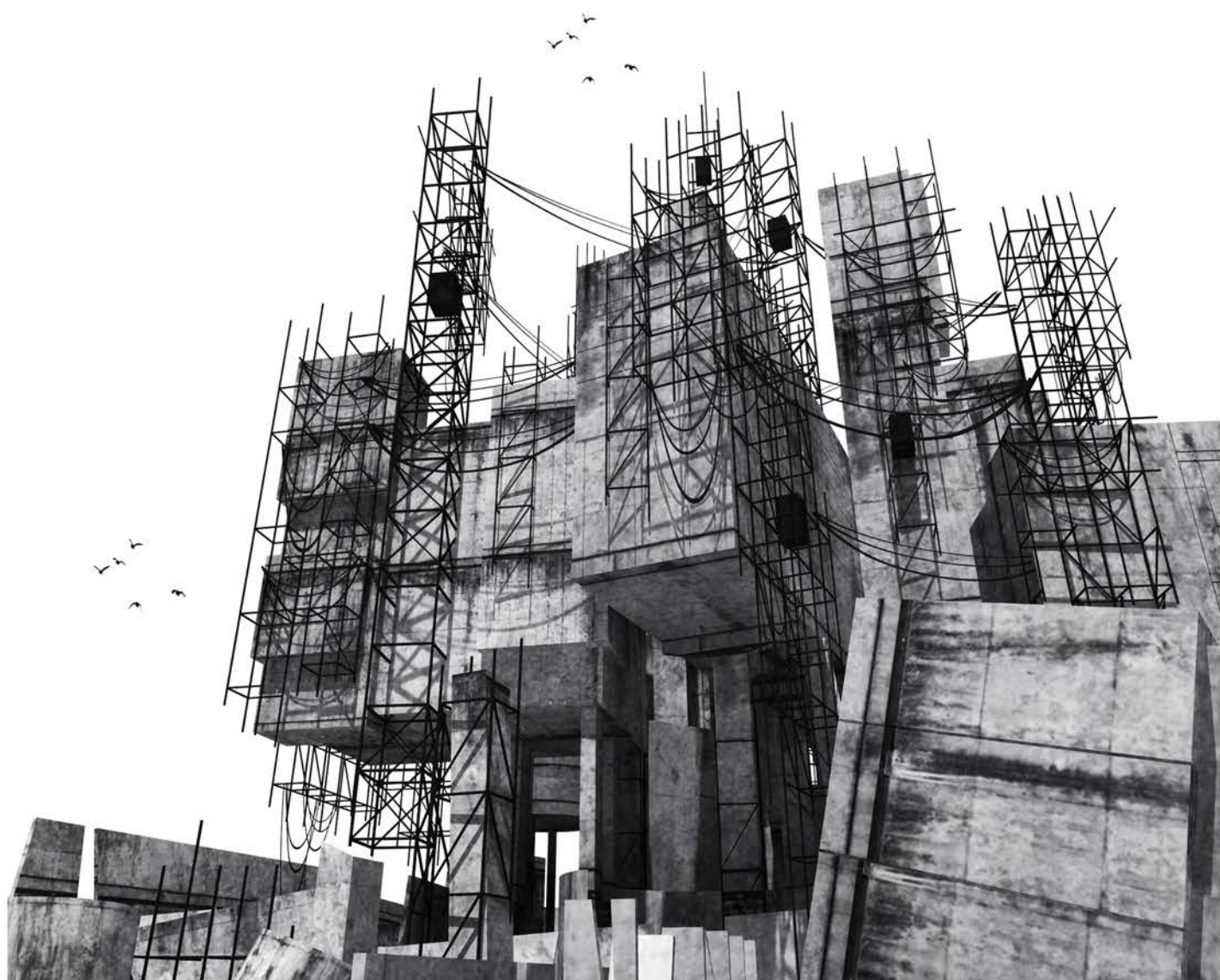
d o m u s i m m a t e r i a l i s

p e r s p e c t i v e



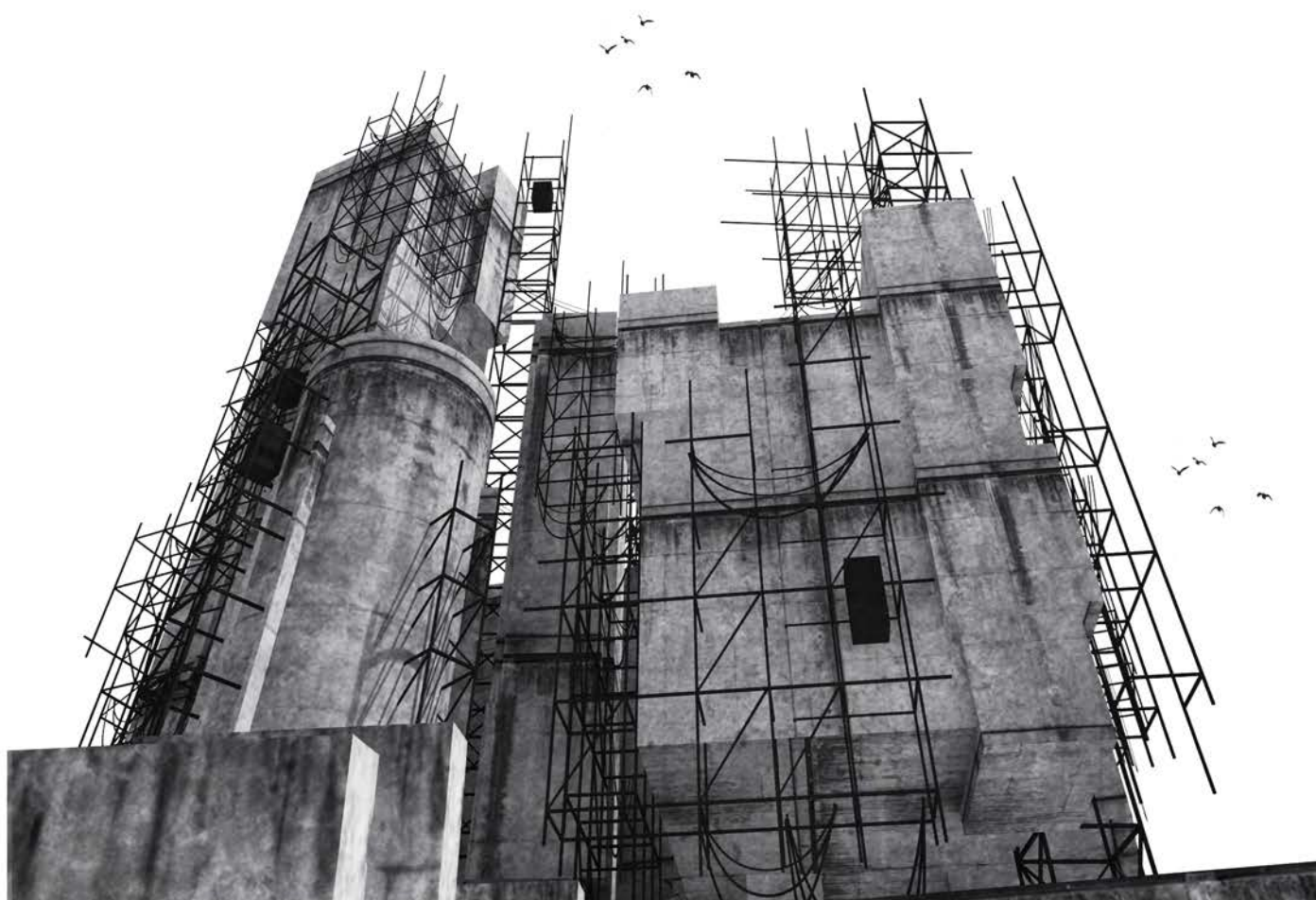
domus immaterialis

perspective



domus immaterialis

perspective



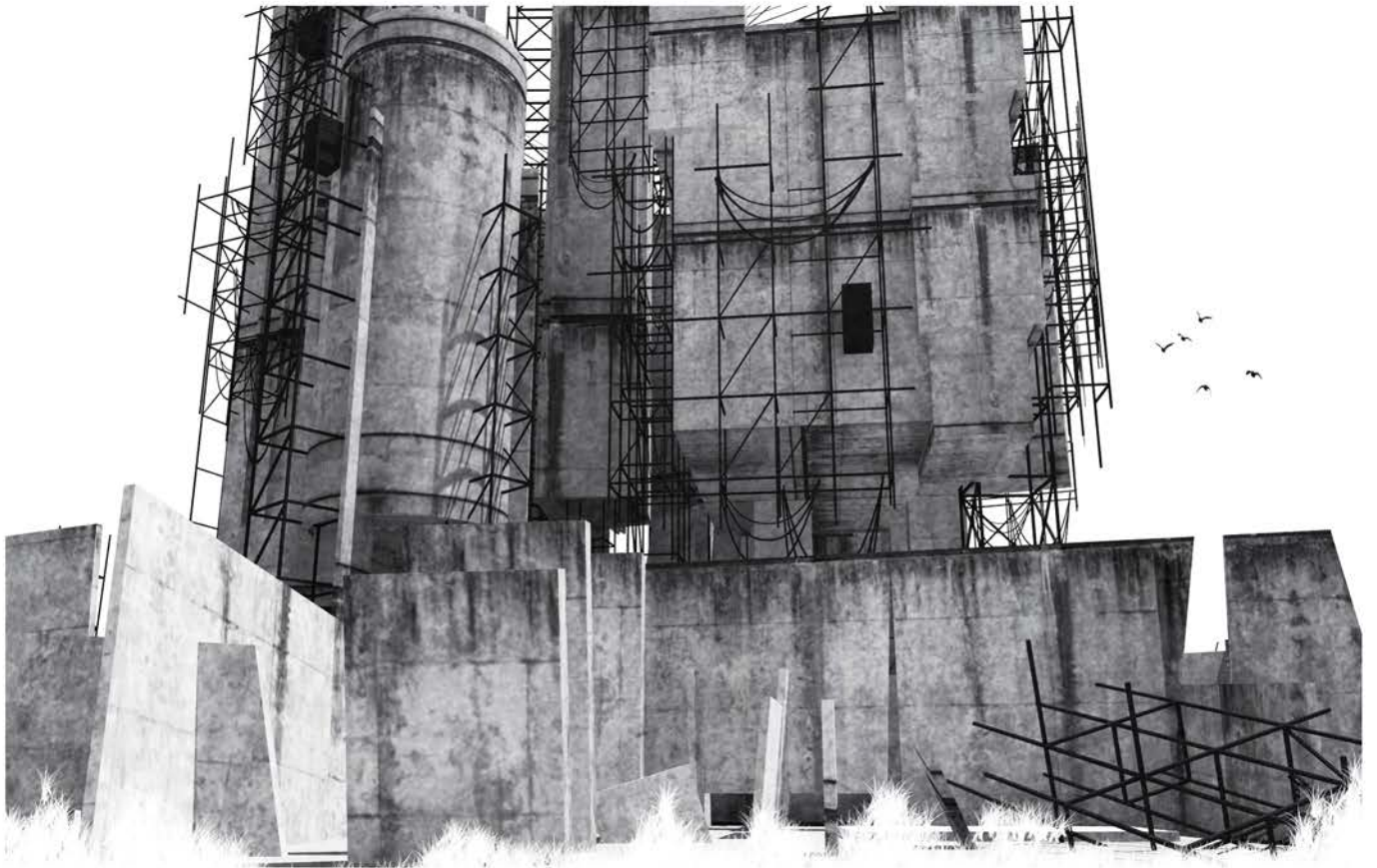
d o m u s i m m a t e r i a l i s

perspective



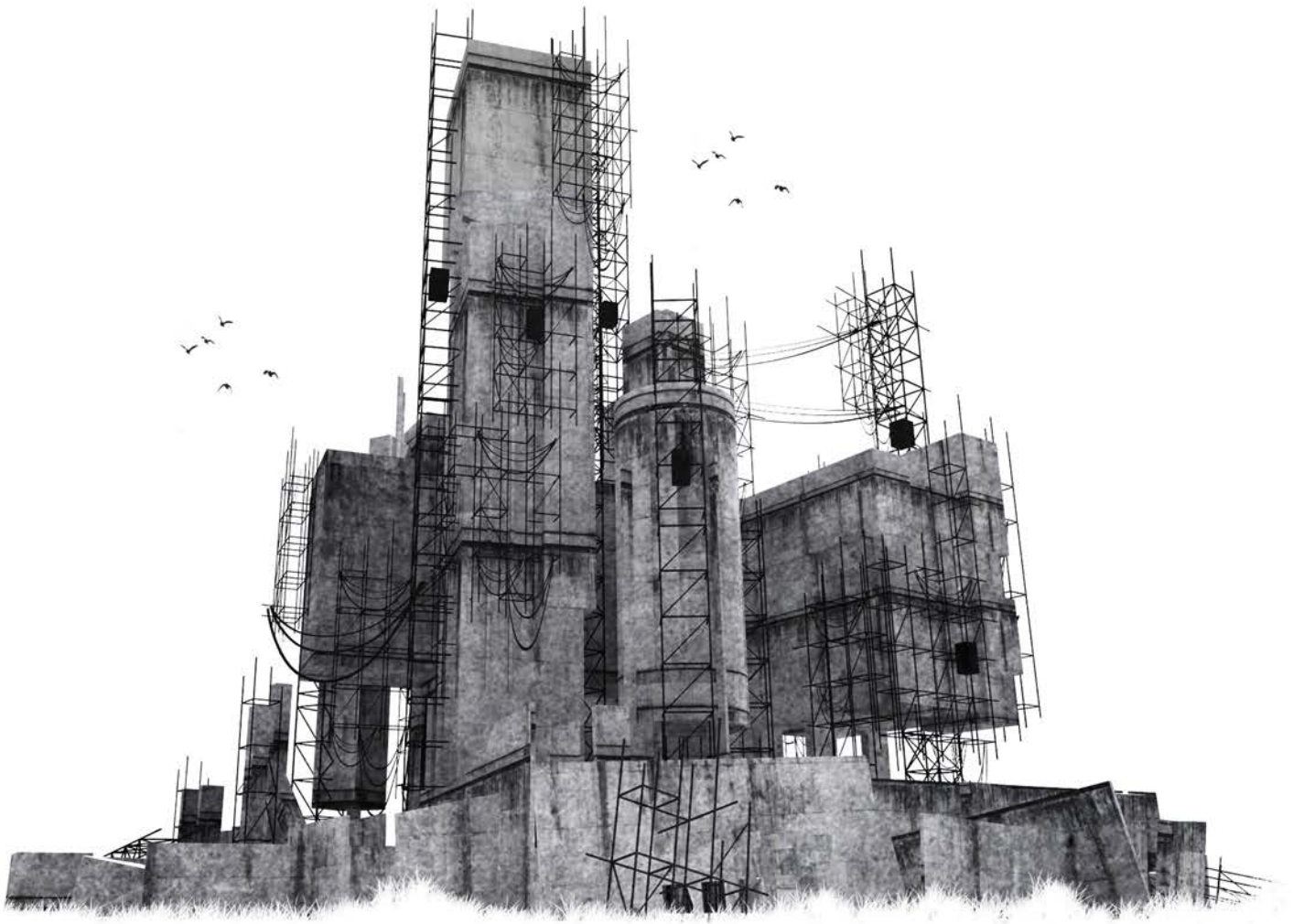
d o m u s i m m a t e r i a l i s

perspective



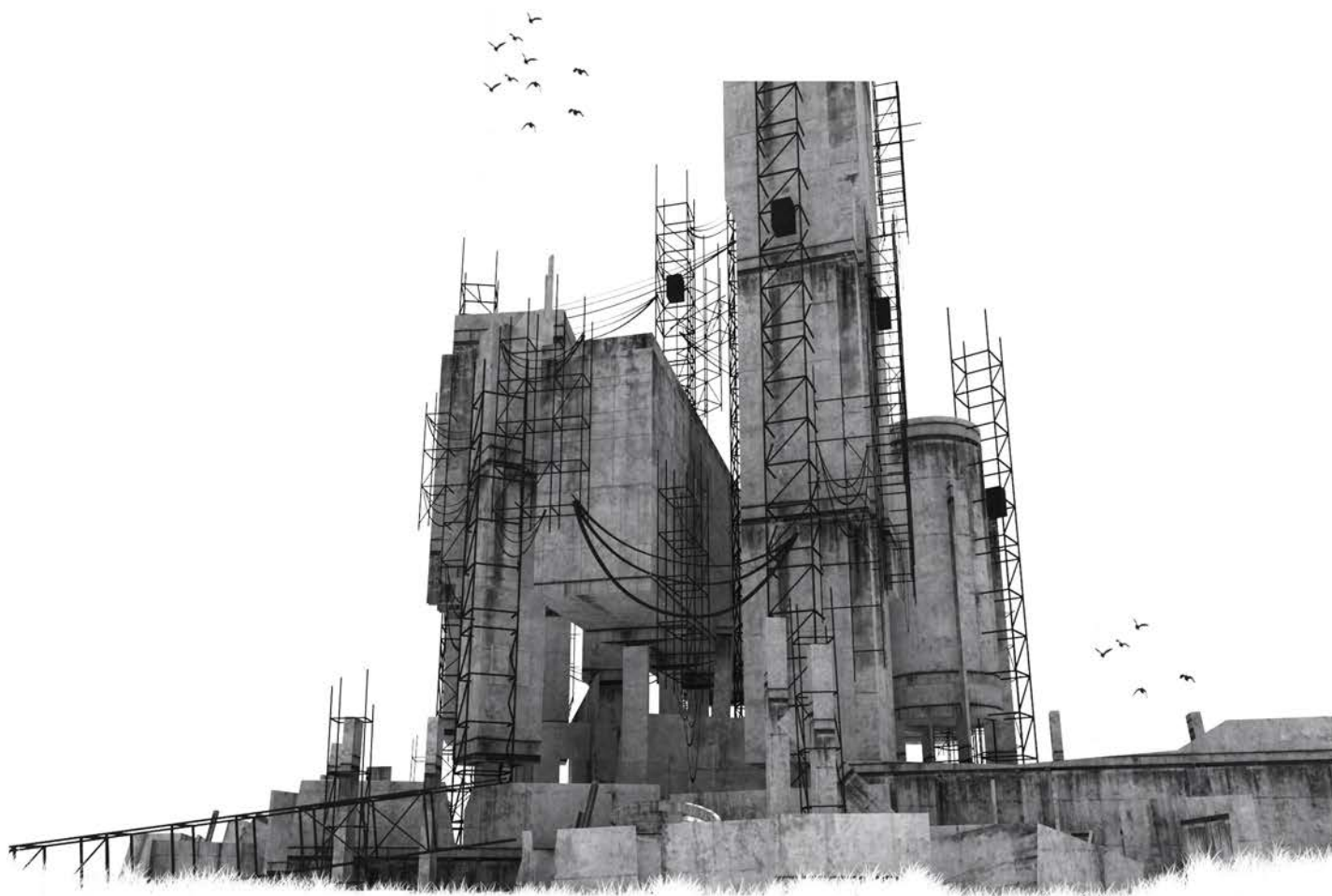
domus immaterialis

perspective



domus immaterialis

perspective



domus immaterialis

perspective



d o m u s i m m a t e r i a l i s

perspective



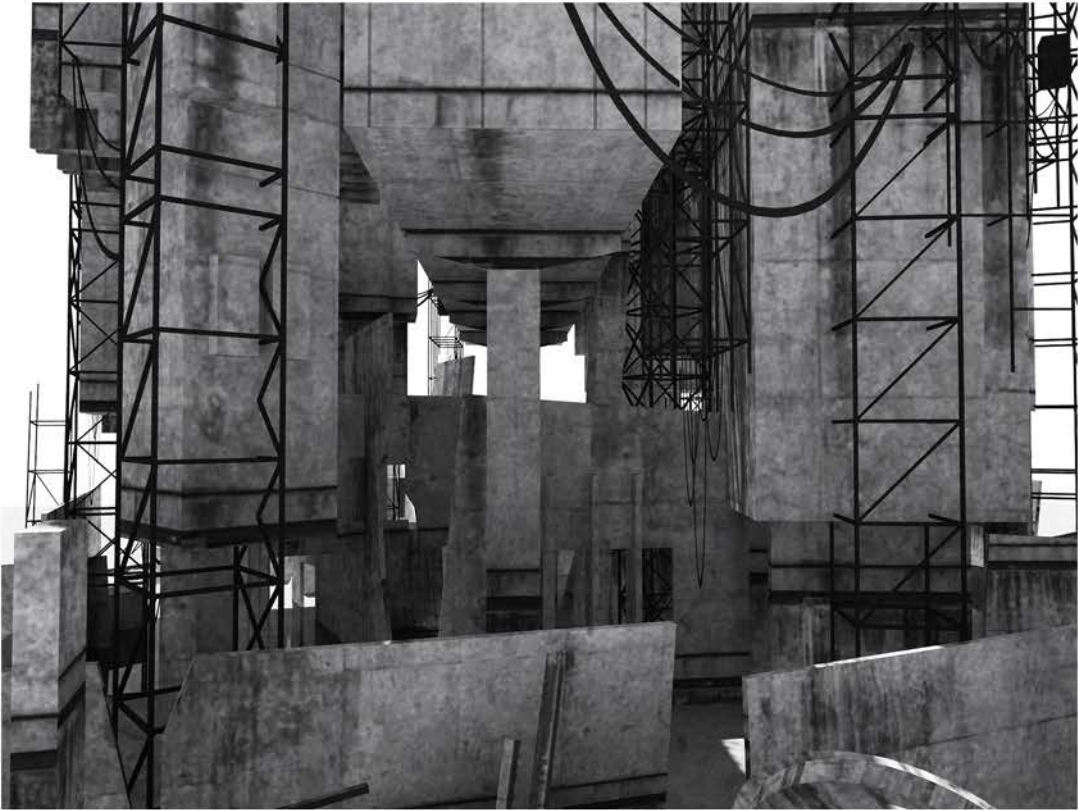
domus immaterialis

perspective



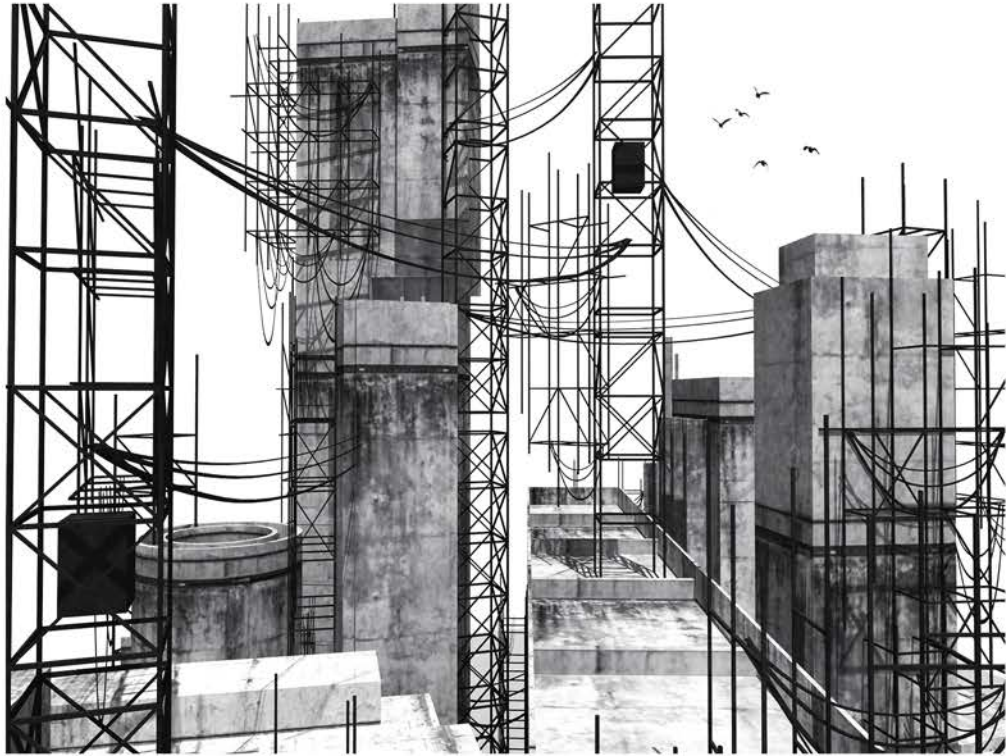
domus immaterialis

perspectives

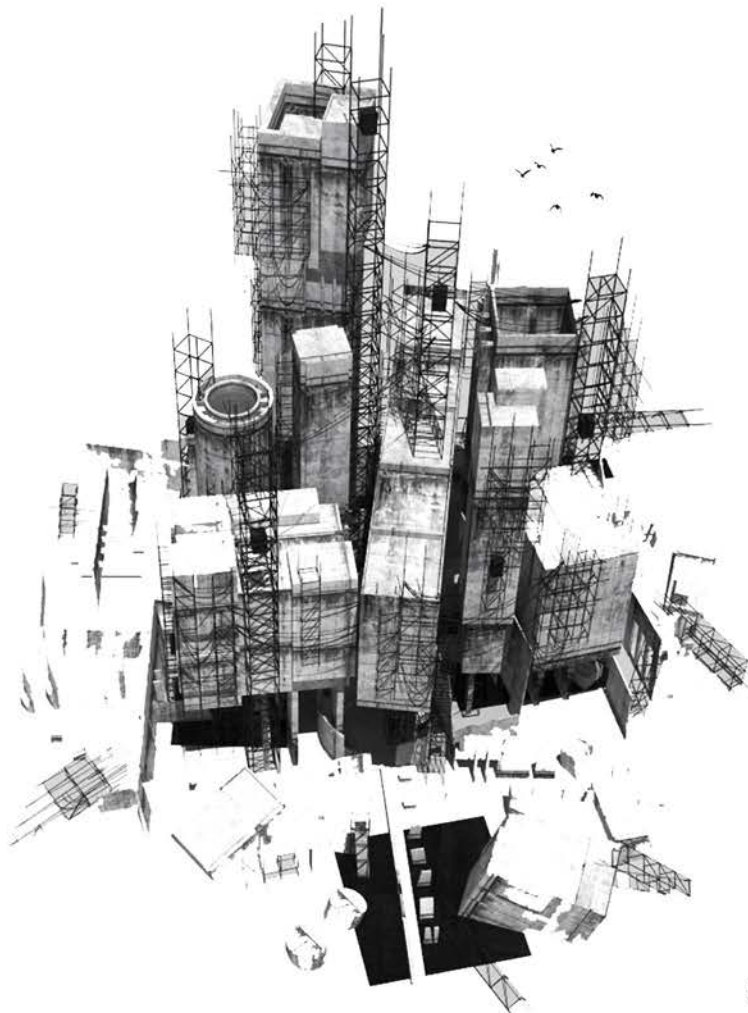
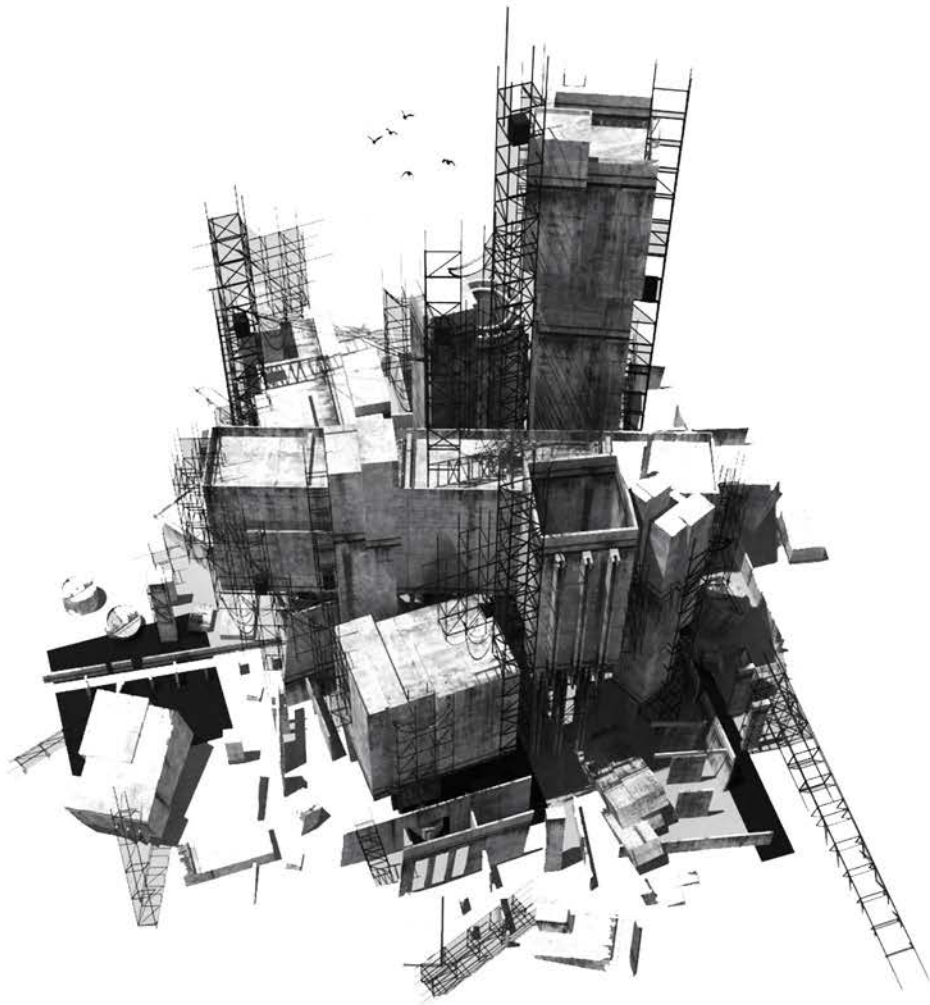


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perspectives

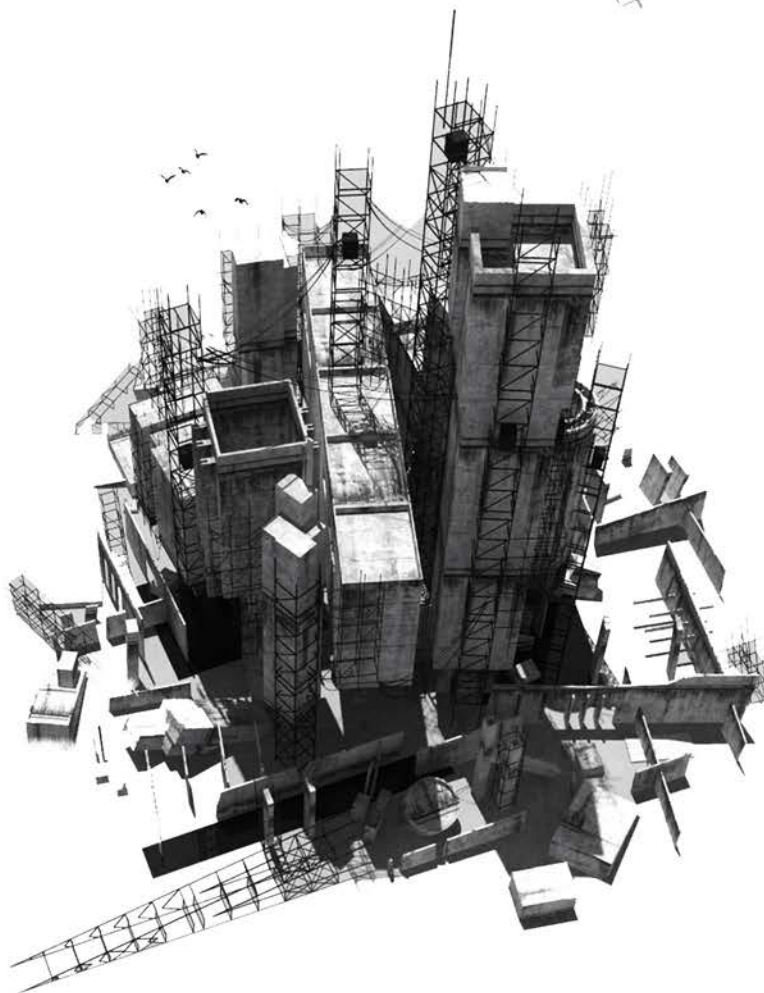
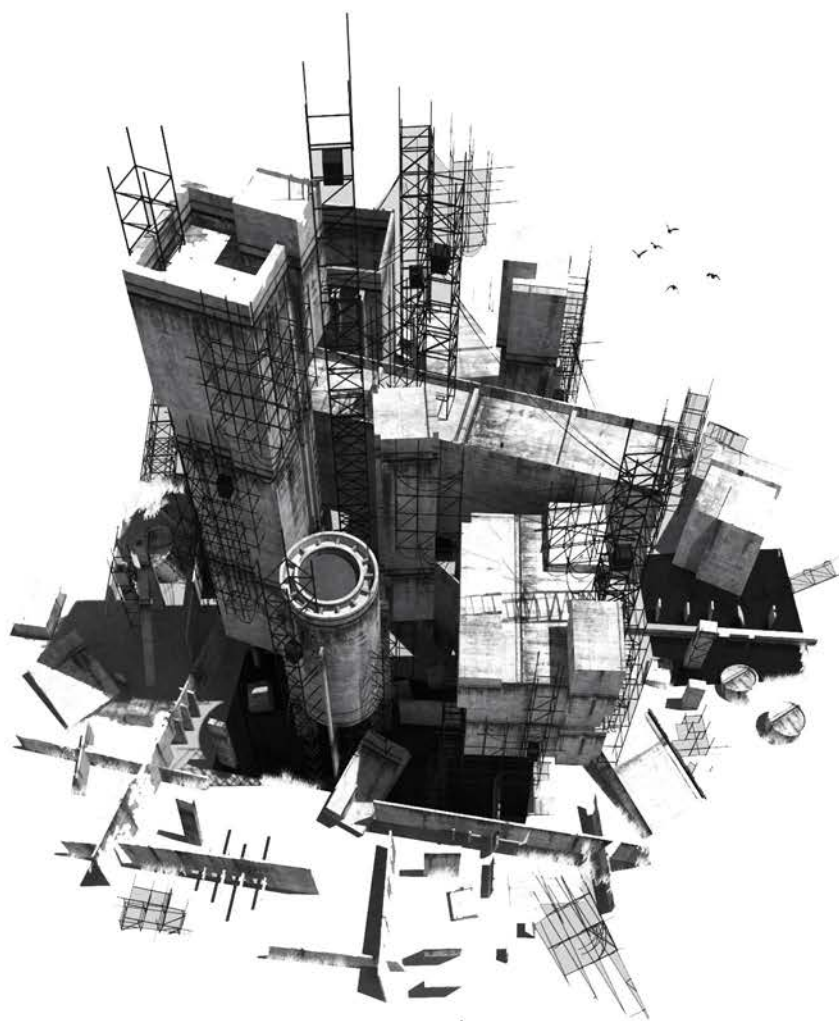


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perspectives

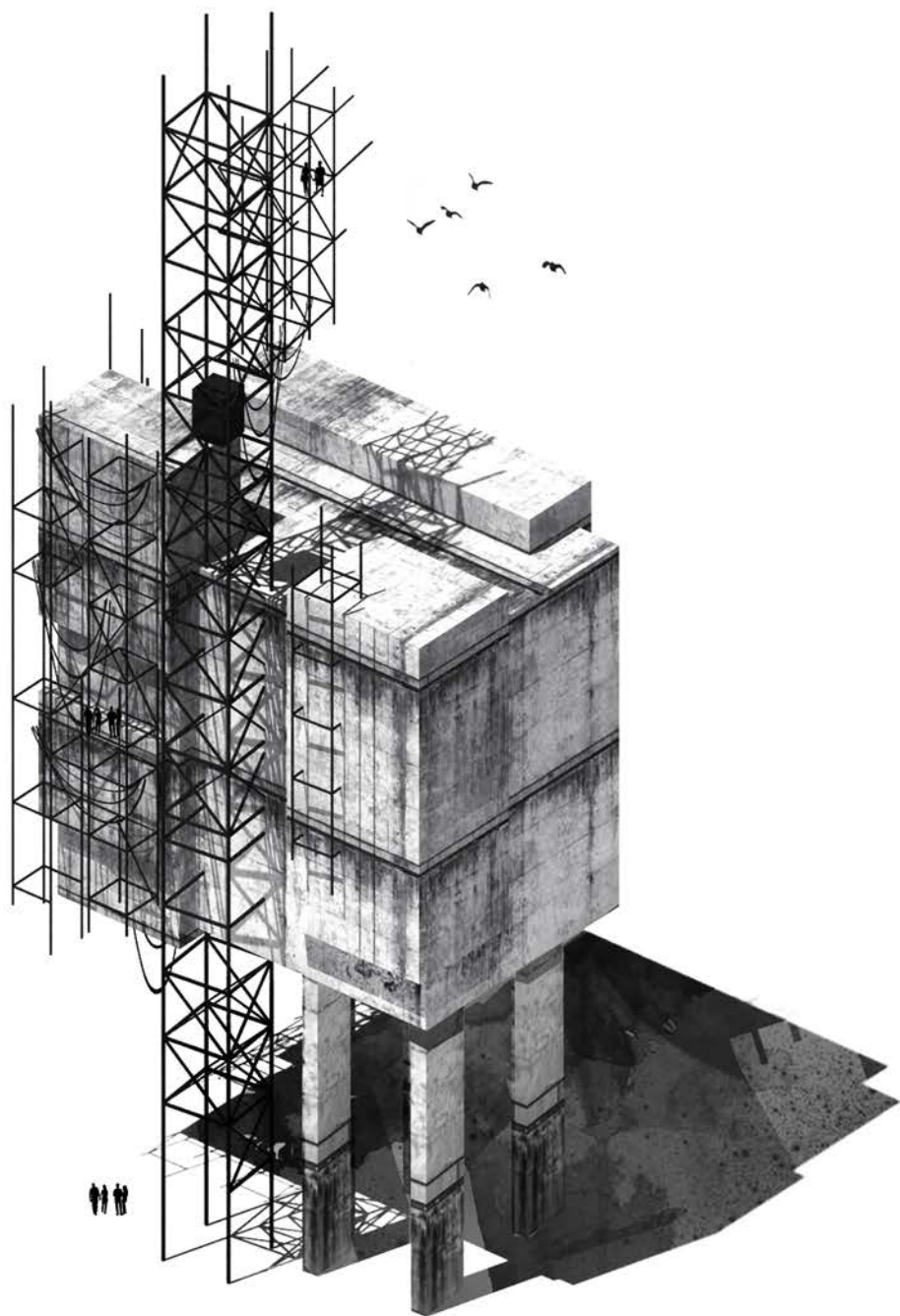
domus immaterialis



perspectives

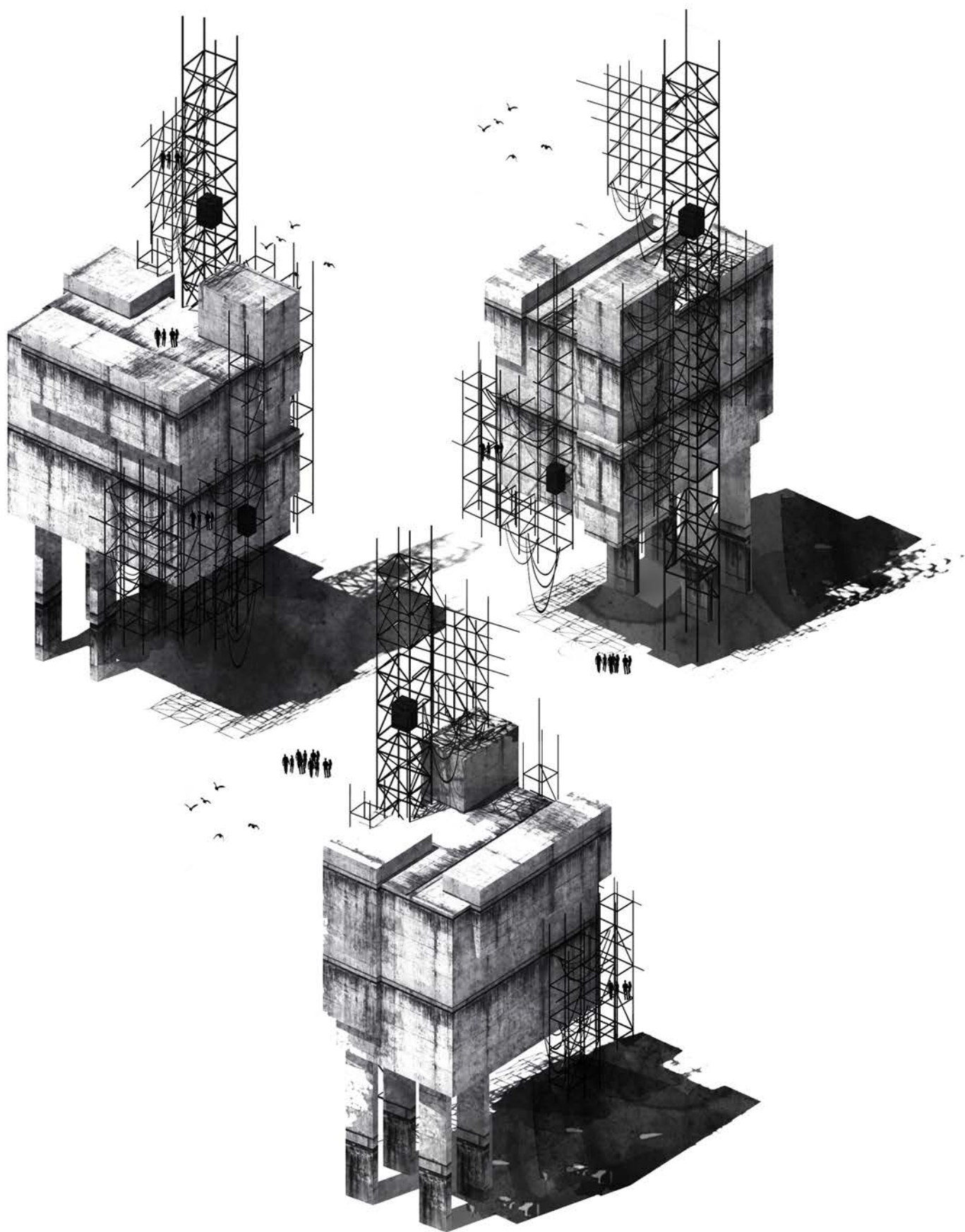
i .

i n m e m o r i a m



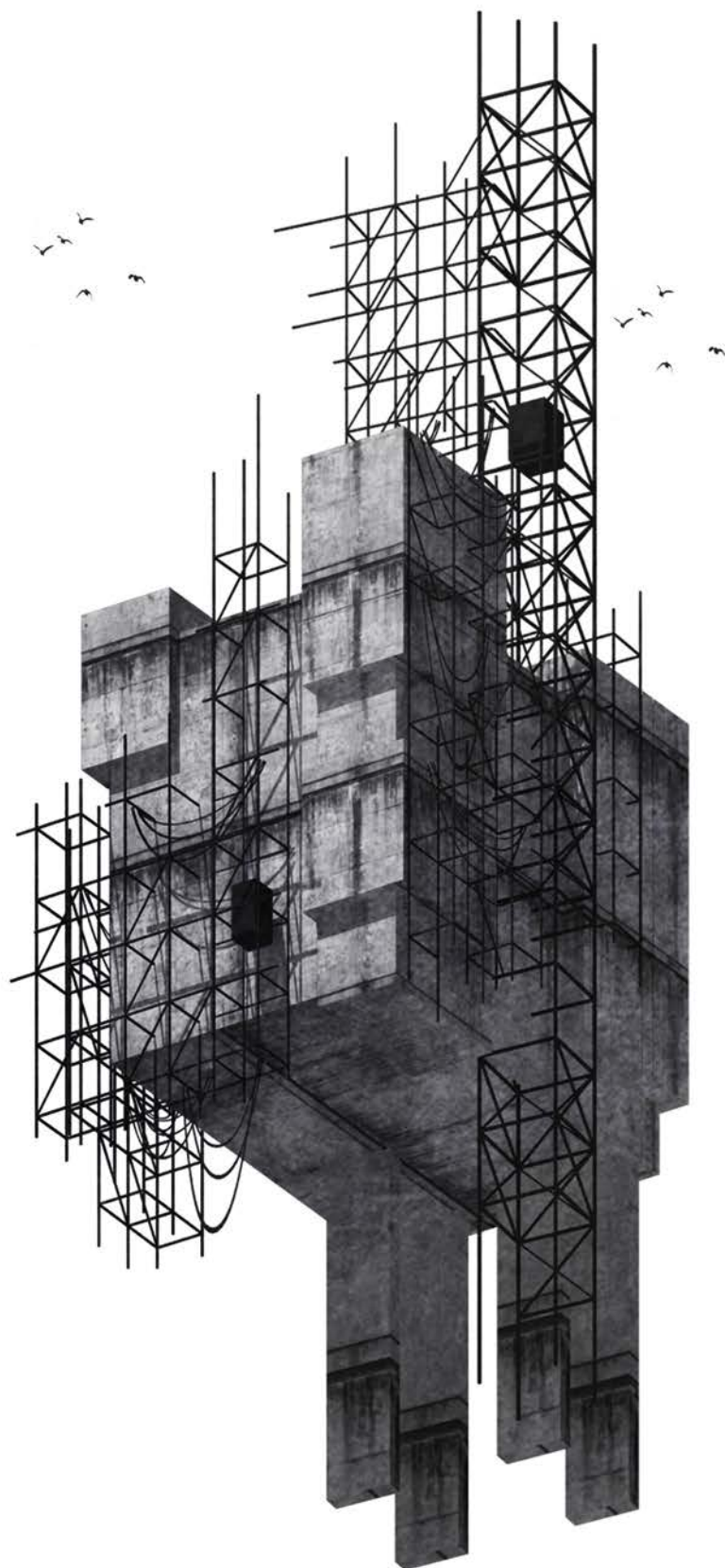
"...where the memories are stored..."

i n m e m o r i a m



a x o n o m e t r i c

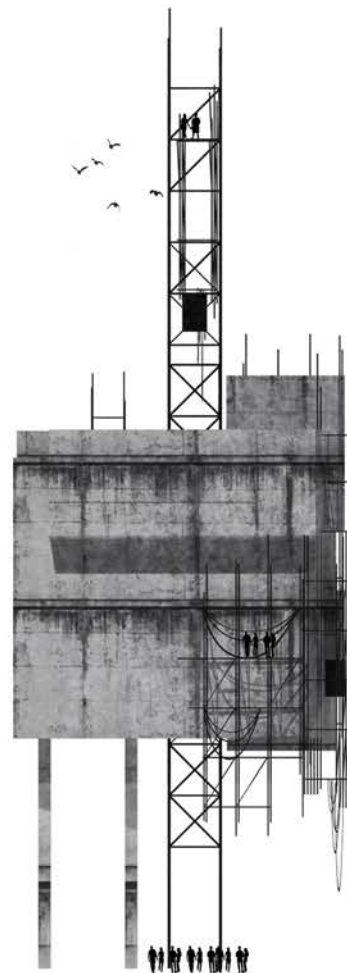
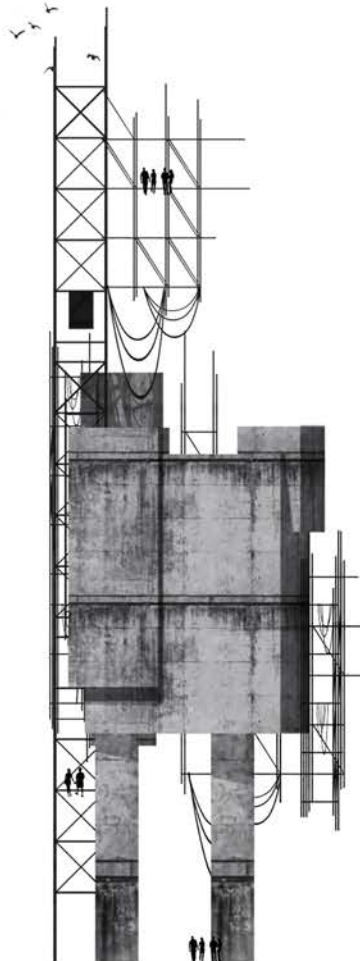
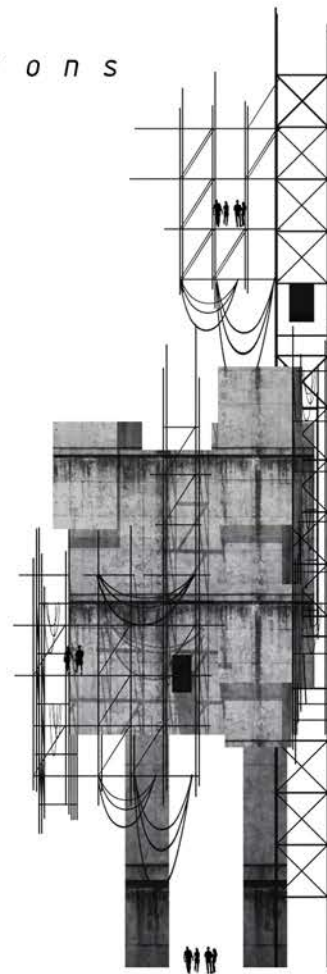
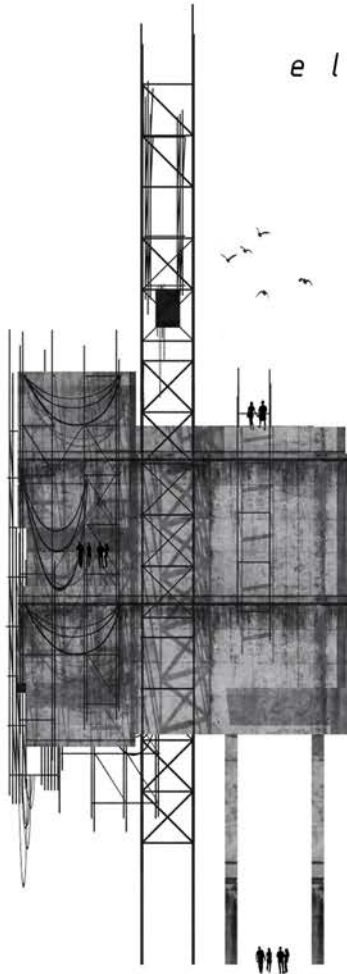
i n m e m o r i a m



a x o n o m e t r i c

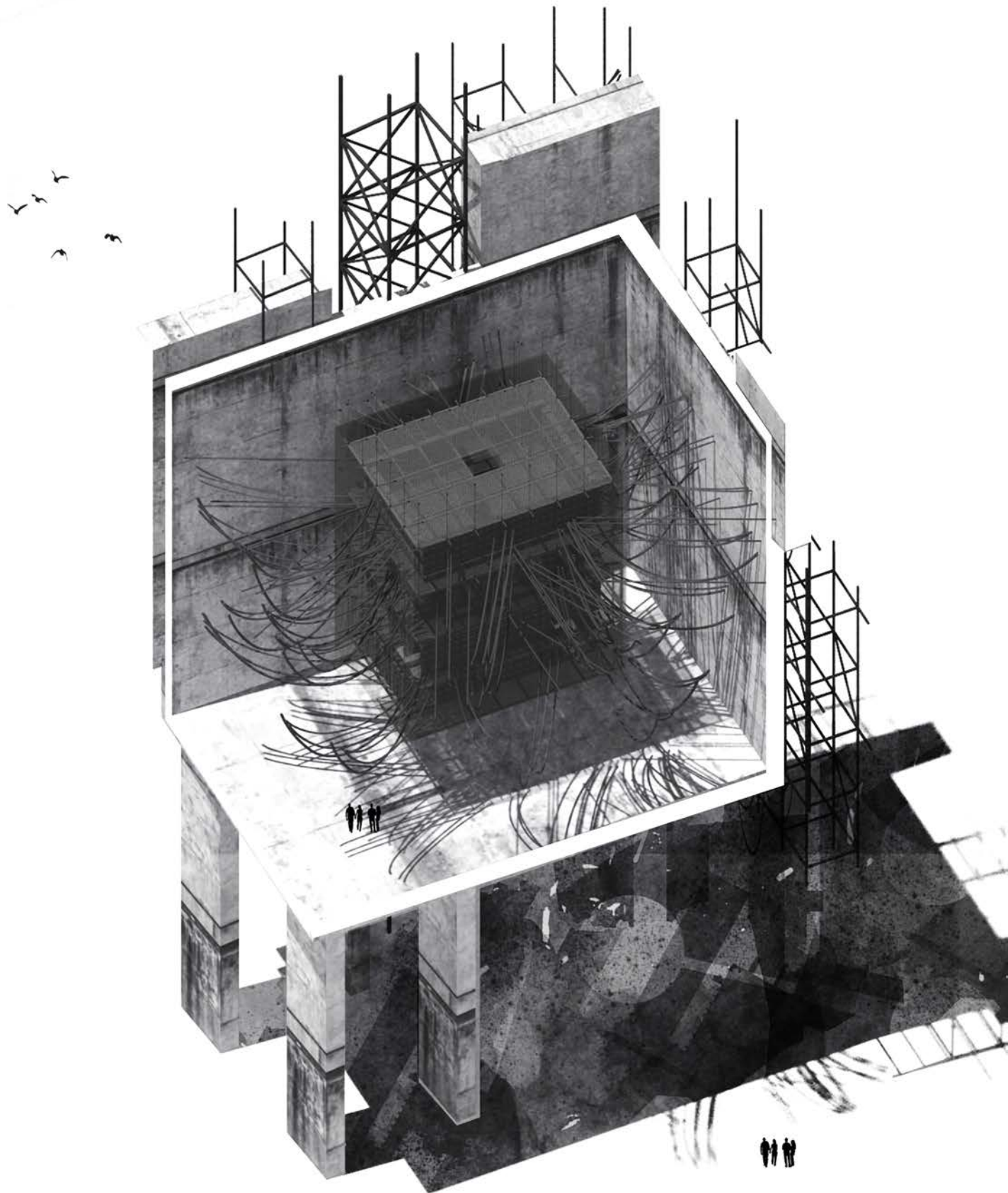
i n m e m o r i a m

e l e v a t i o n s



i n m e m o r i a m

axonometric section



i n m e m o r i a m

s t o r y b o a r d



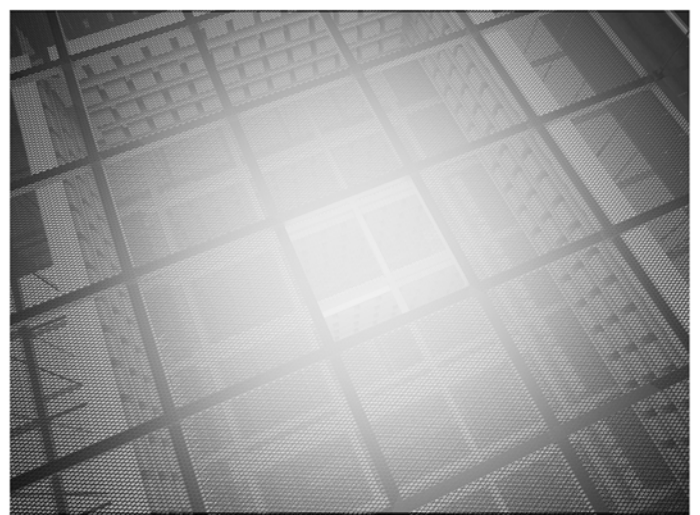
"The first encounter..."



"...wandering around..."



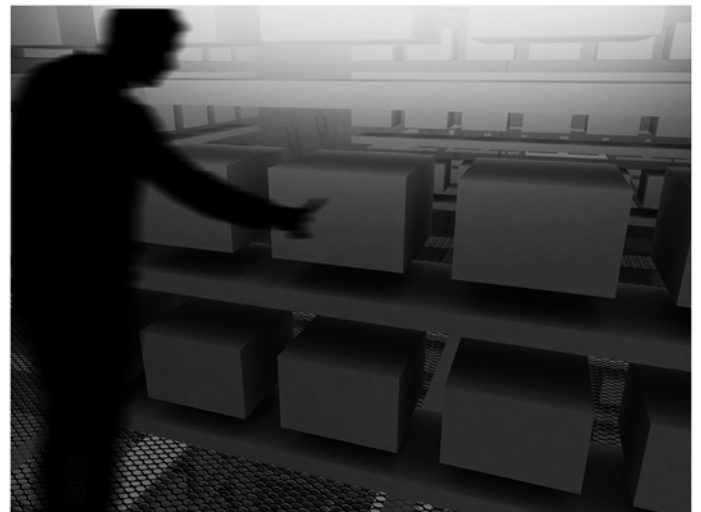
"...up to the sky..."



"...and into the box..."



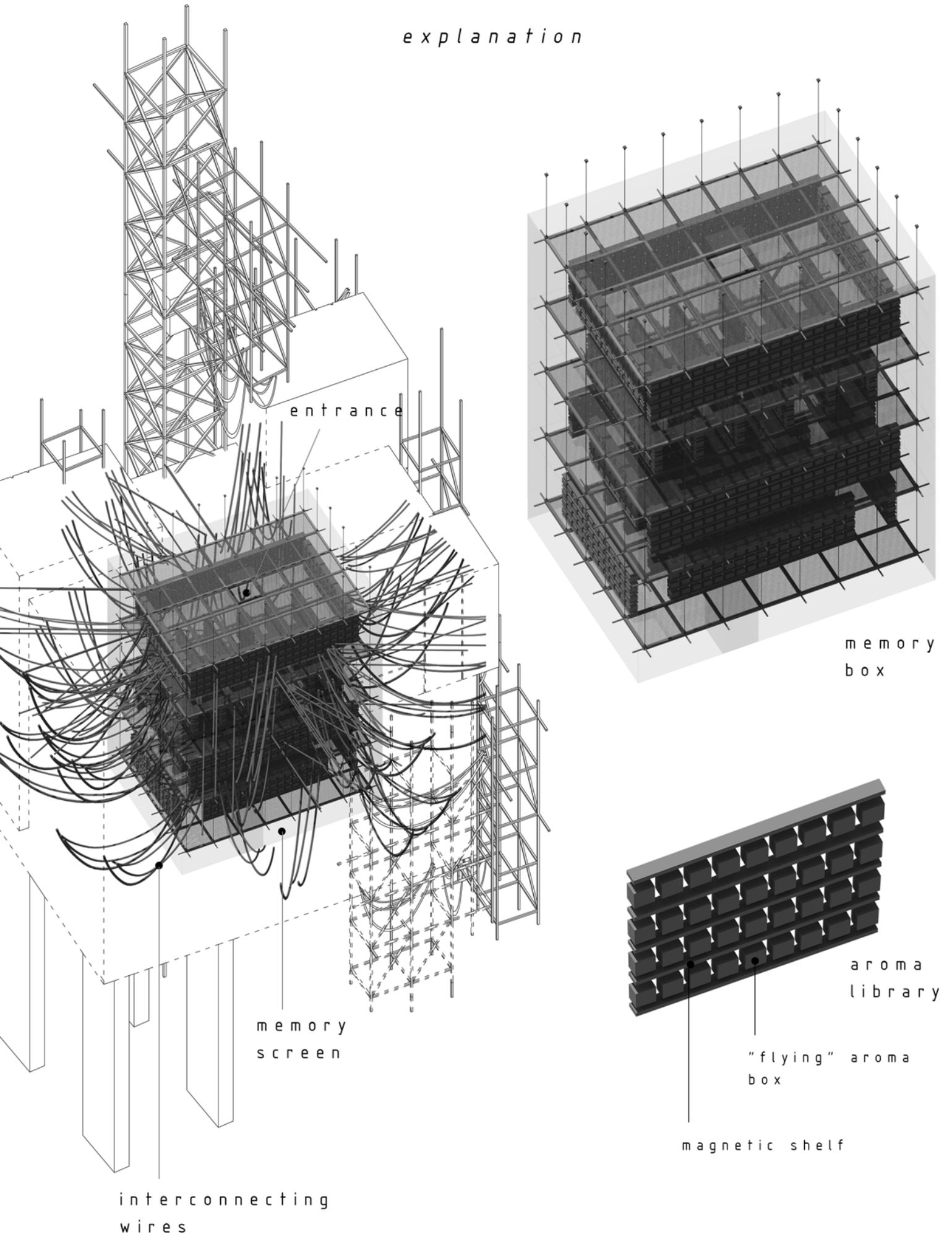
"...through corridors of oblivion..."



"...unleash the memory"

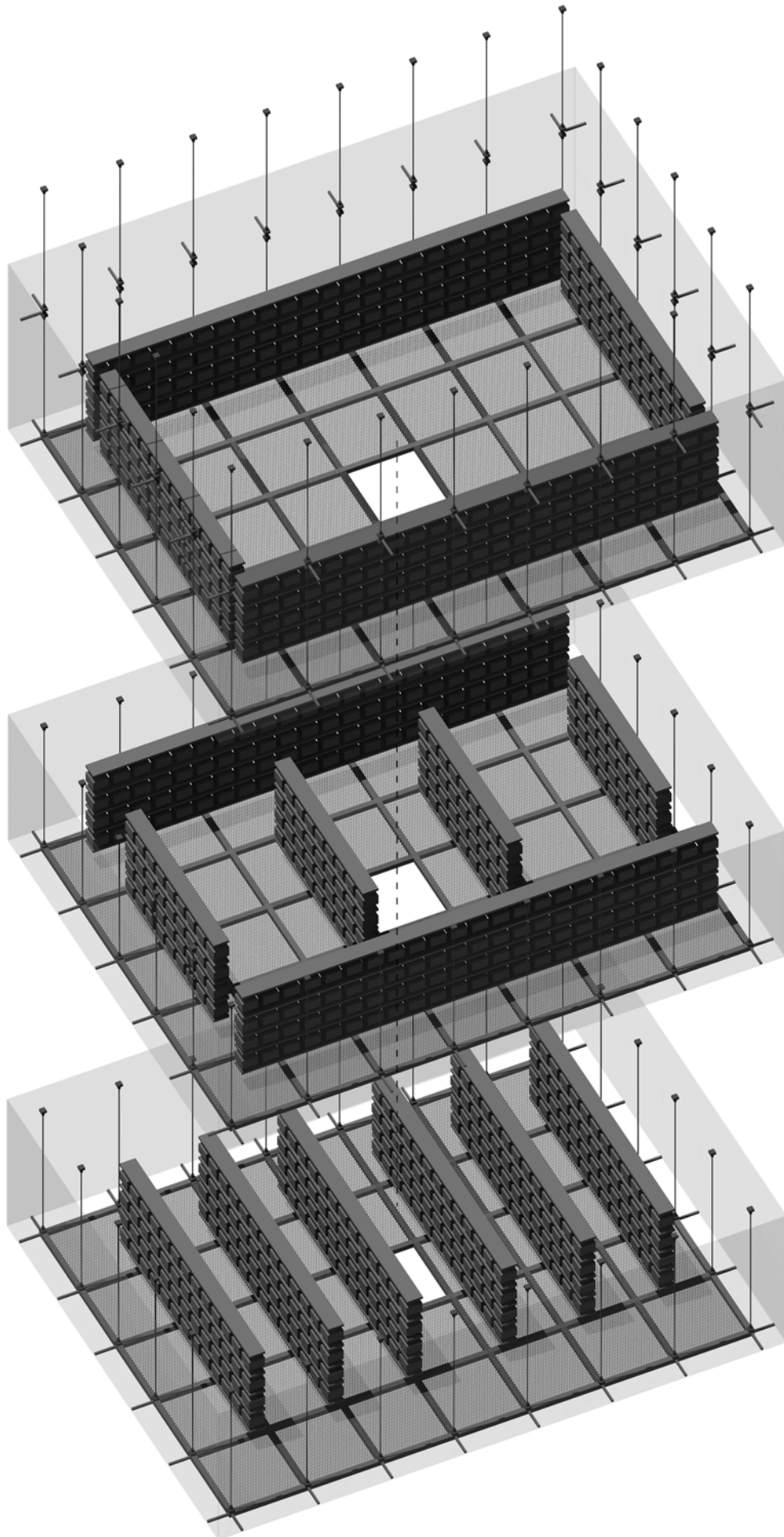
i n m e m o r i a m

e x p l a n a t i o n



i n m e m o r i a m

memory box levels



i n m e m o r i a m



b o t t o m - u p p e r s p e c t i v e

i n m e m o r i a m



t o p - d o w n p e r s p e c t i v e

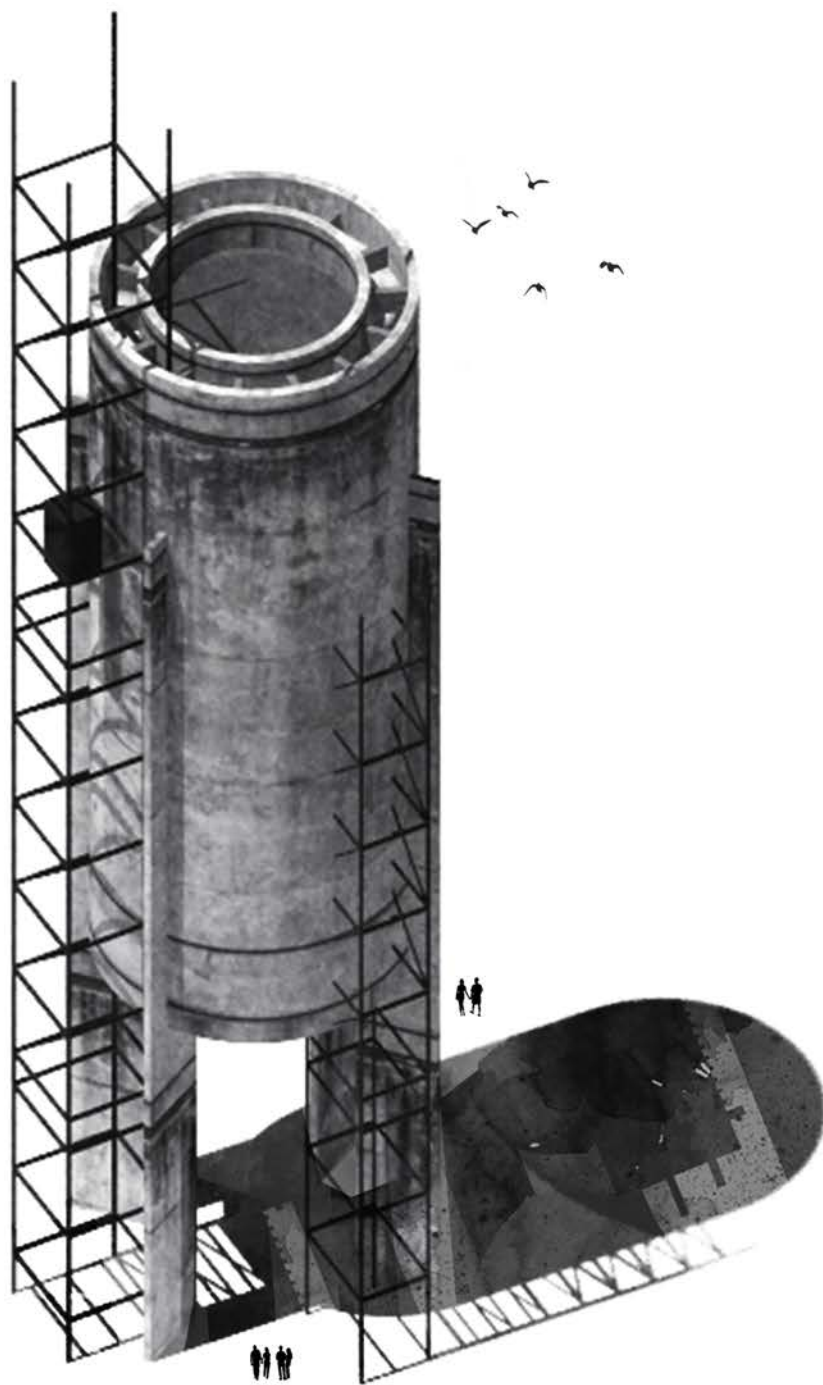
i n m e m o r i a m



i n s i d e t h e m e m o r y b o x

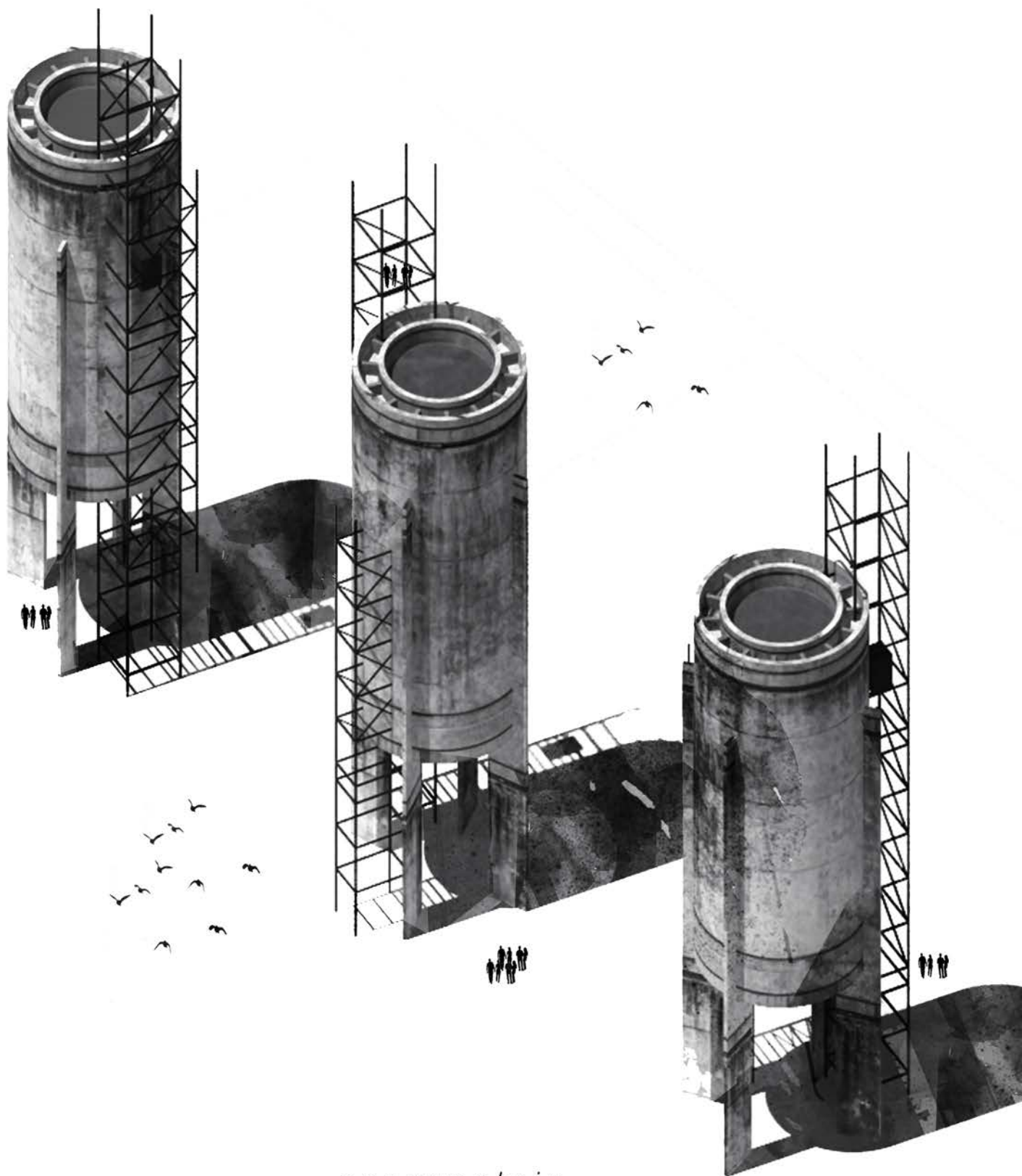
ii.

t h e b a l l a d
o f
t h e w e l l



"...where the sound can touch..."

t h e b a l l a d
o f
t h e w e l l



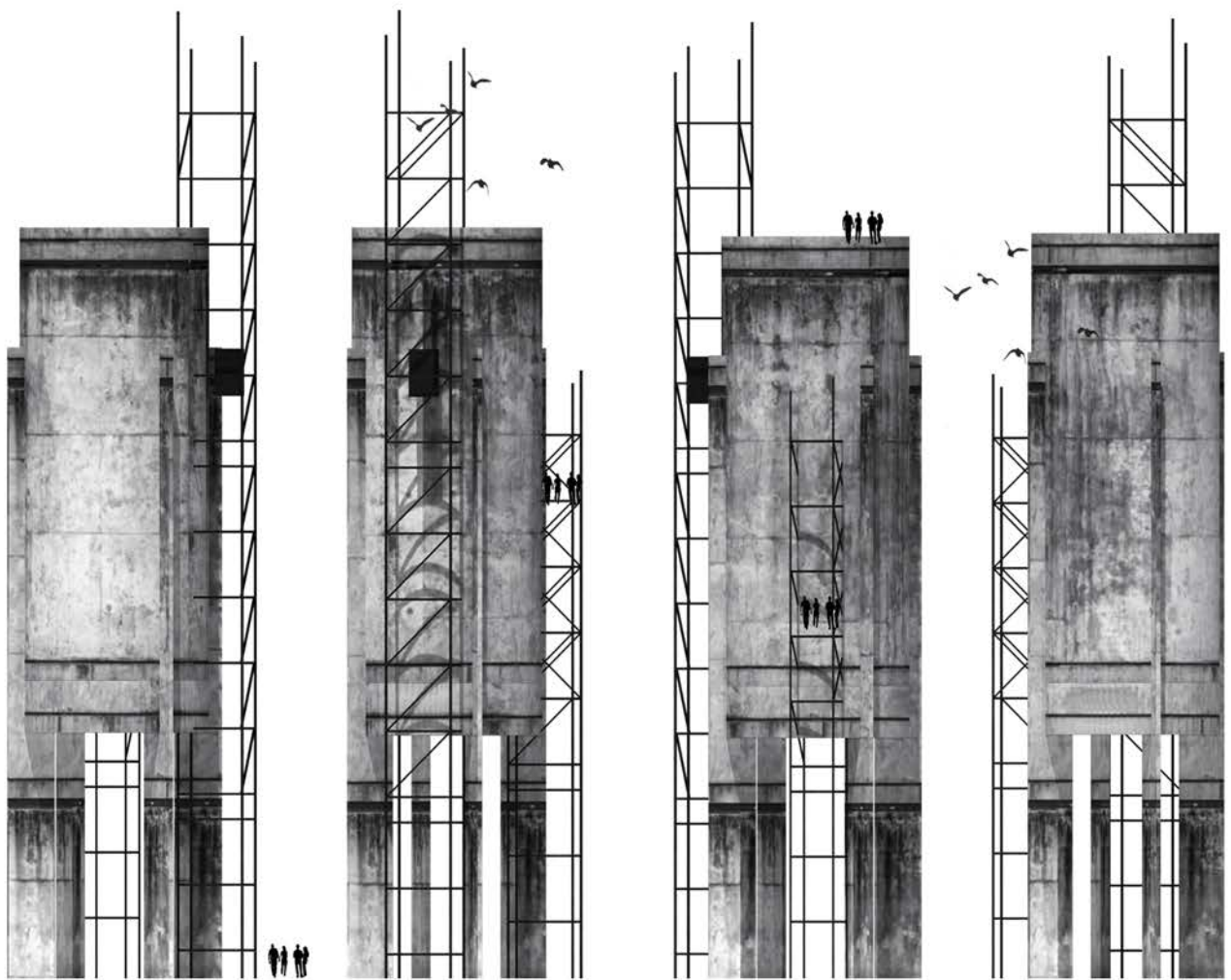
ax o n o m e t r i c

t h e b a l l a d
o f
t h e w e l l



a x o n o m e t r i c

t h e b a l l a d
o f
t h e w e l l



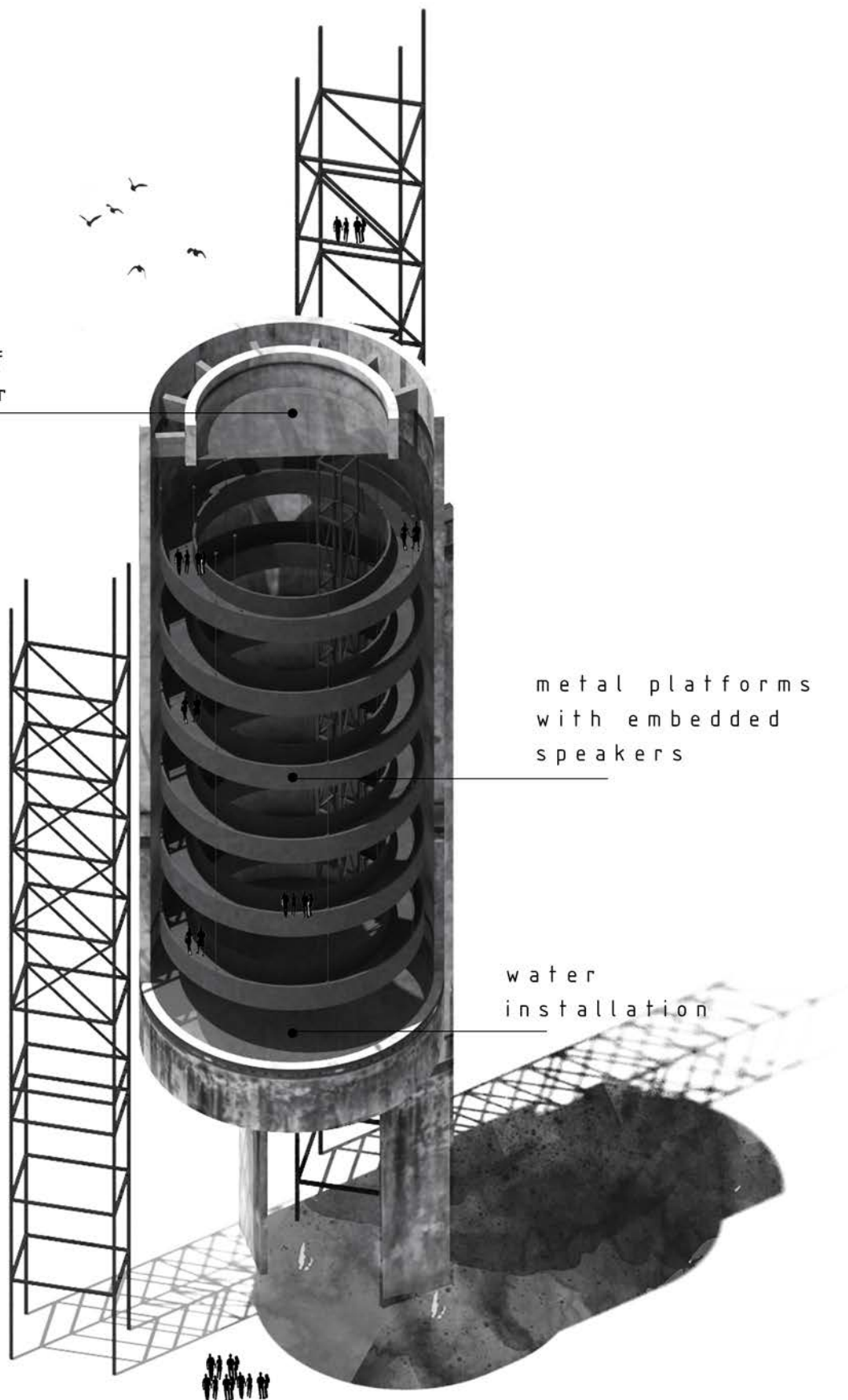
e l e v a t i o n s

t h e b a l l a d
o f
t h e w e l l

glass roof
with water

metal platforms
with embedded
speakers

water
installation



a x o n o m e t r i c s e c t i o n

t h e b a l l a d
o f
t h e w e l l

s t o r y b o a r d



"Under a canopy of water..."



"...the sound takes shape..."



"...it embraces you..."



"...it hits you..."

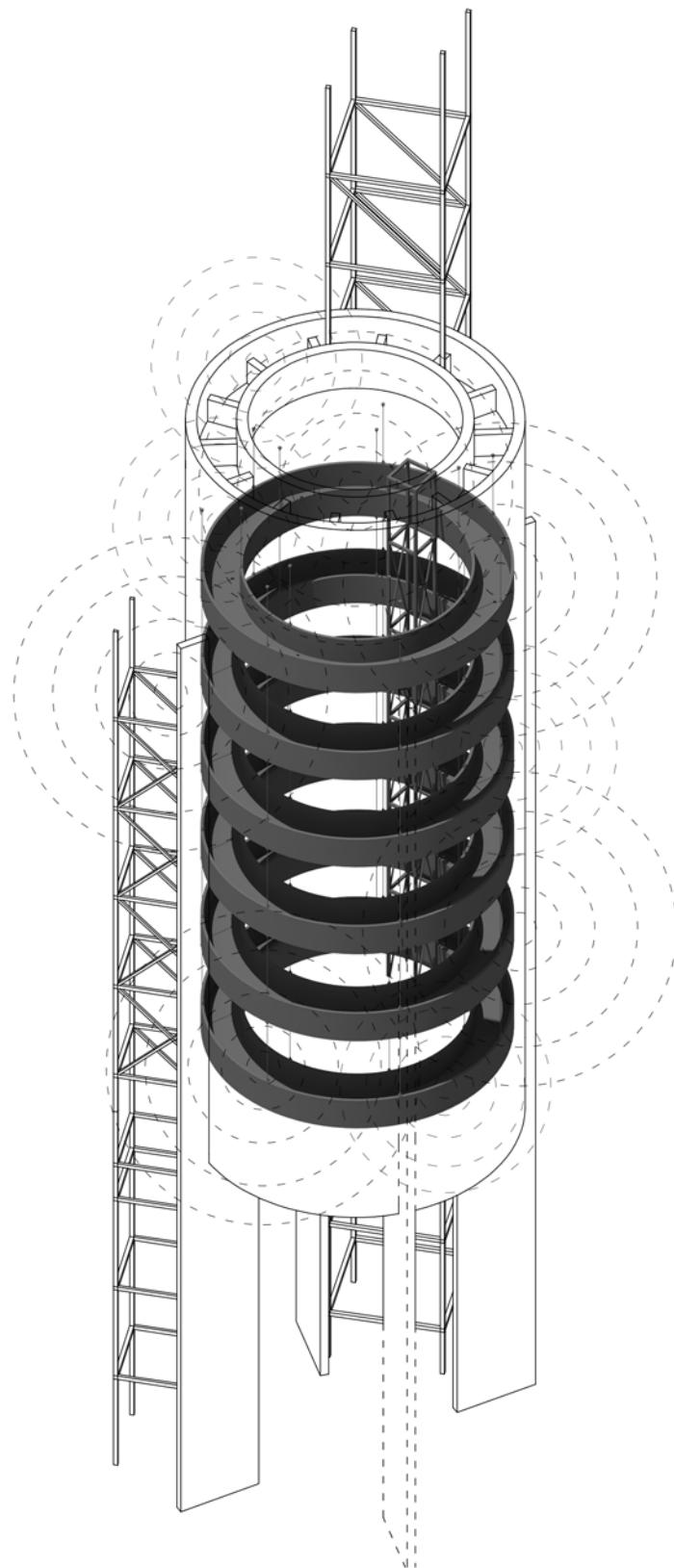


"...becomes a friend and enemy..."



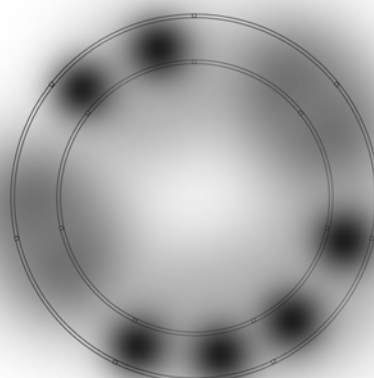
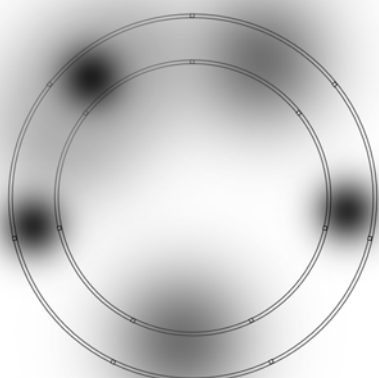
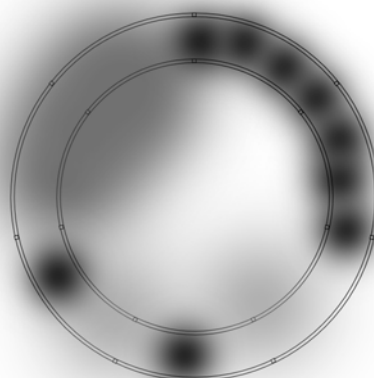
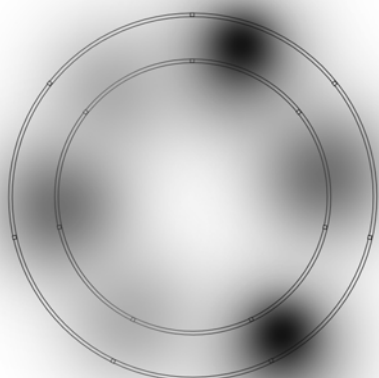
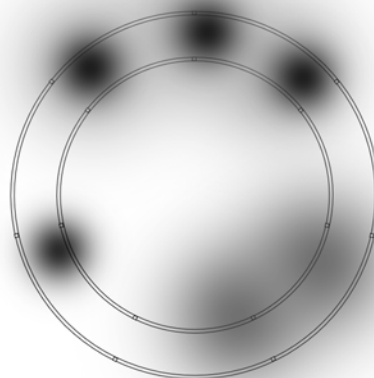
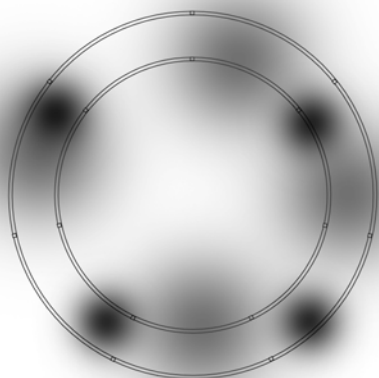
"...it floods you"

t h e b a l l a d
o f
t h e w e l l



s o u n d c o r e

t h e b a l l a d
o f
t h e w e l l



s o u n d s c a p e

high frequencies

medium frequencies

low frequencies

t h e b a l l a d
o f
t h e w e l l



top-down perspective

t h e b a l l a d
o f
t h e w e l l



t h e p l a t f o r m

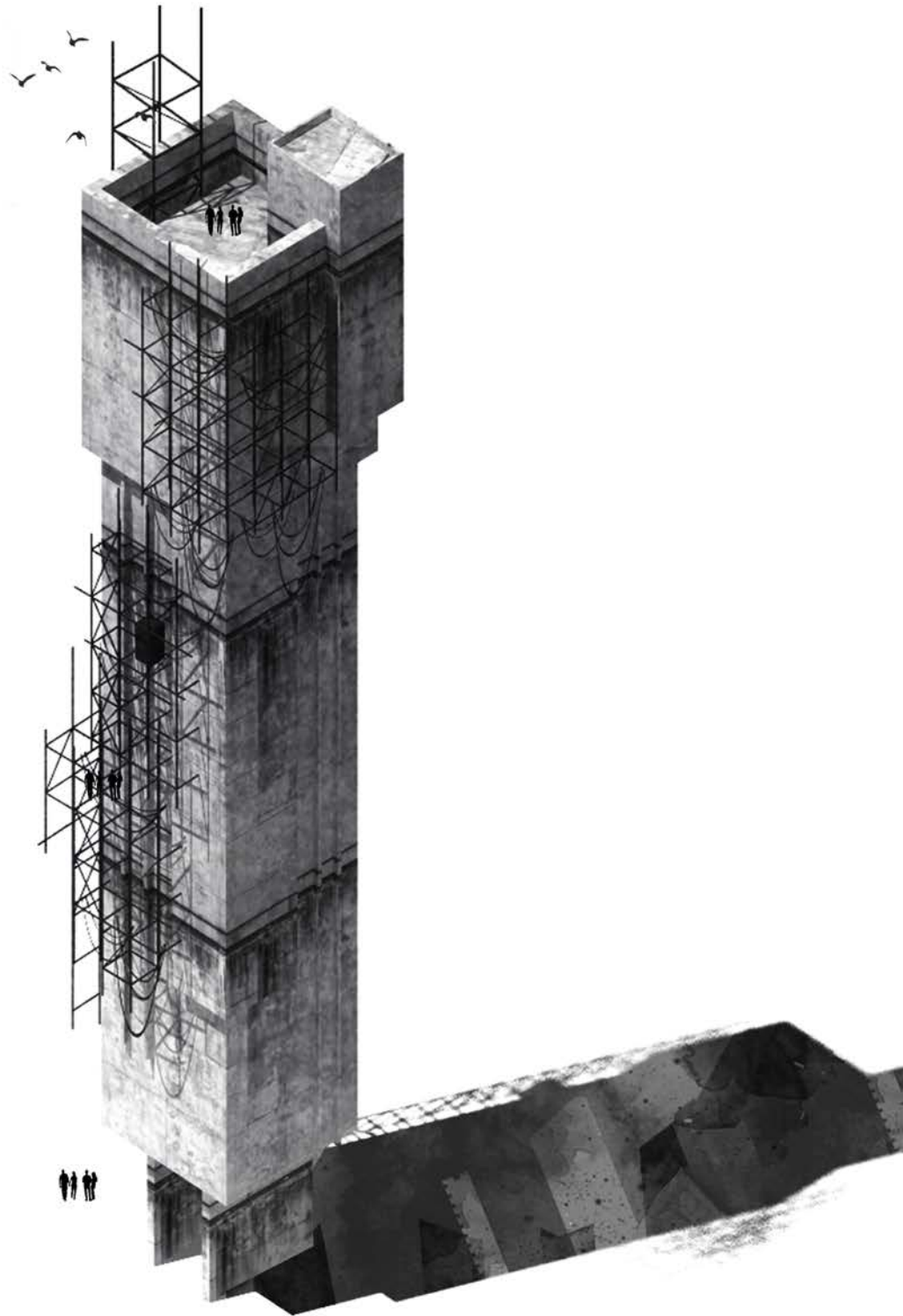
t h e b a l l a d
o f
t h e w e l l



bottom-up perspective

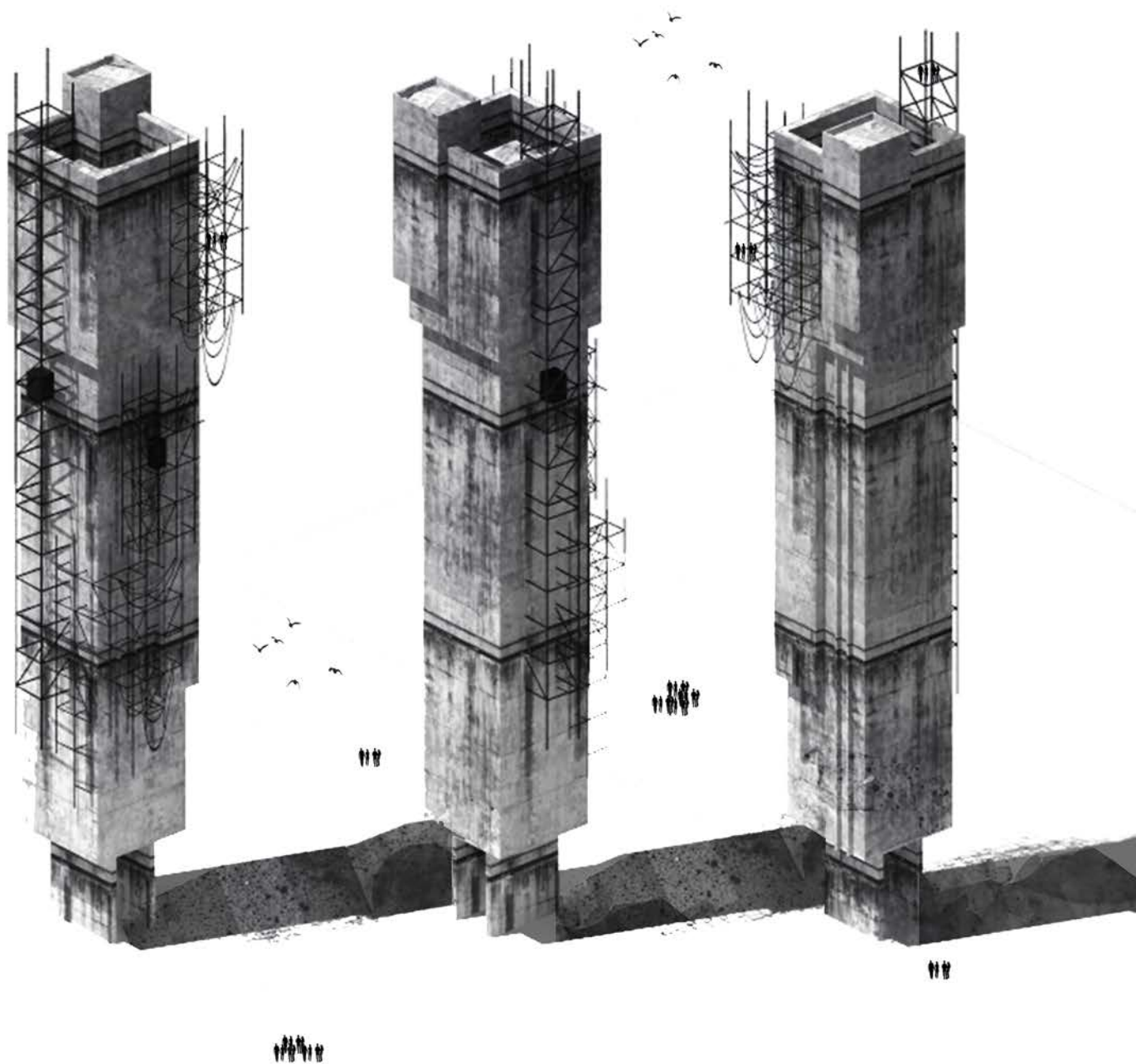
iii.

t h e c h a s m



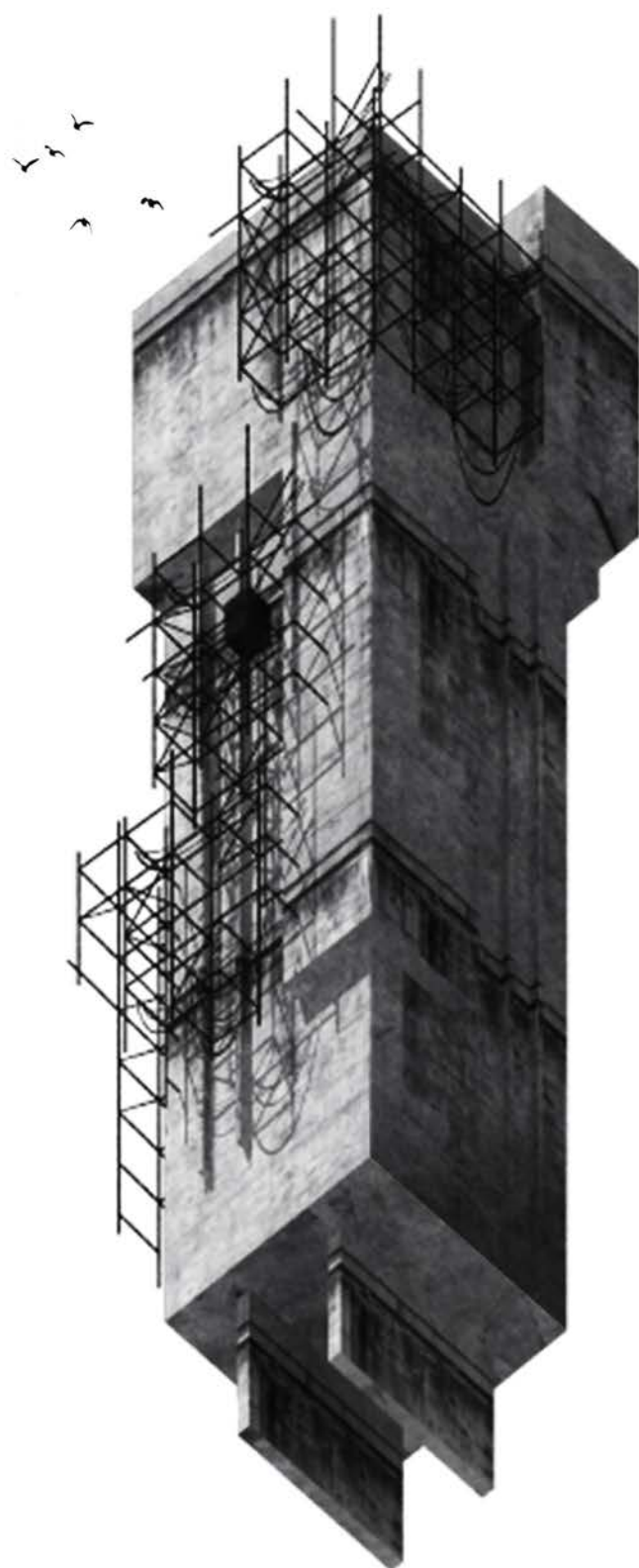
"...where the end is unknown..."

t h e c h a s m



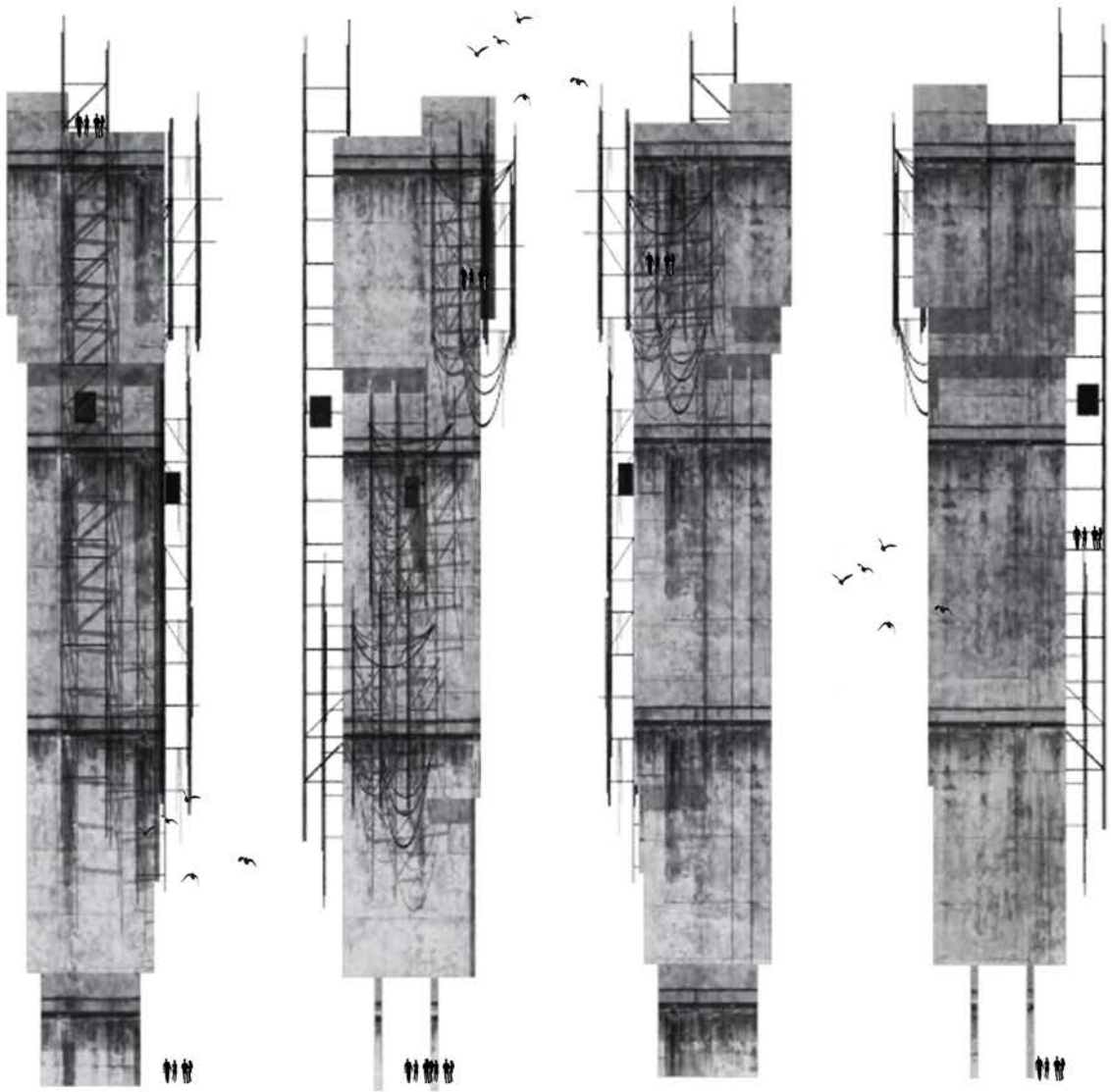
ax o n o m e t r i c

t h e c h a s m



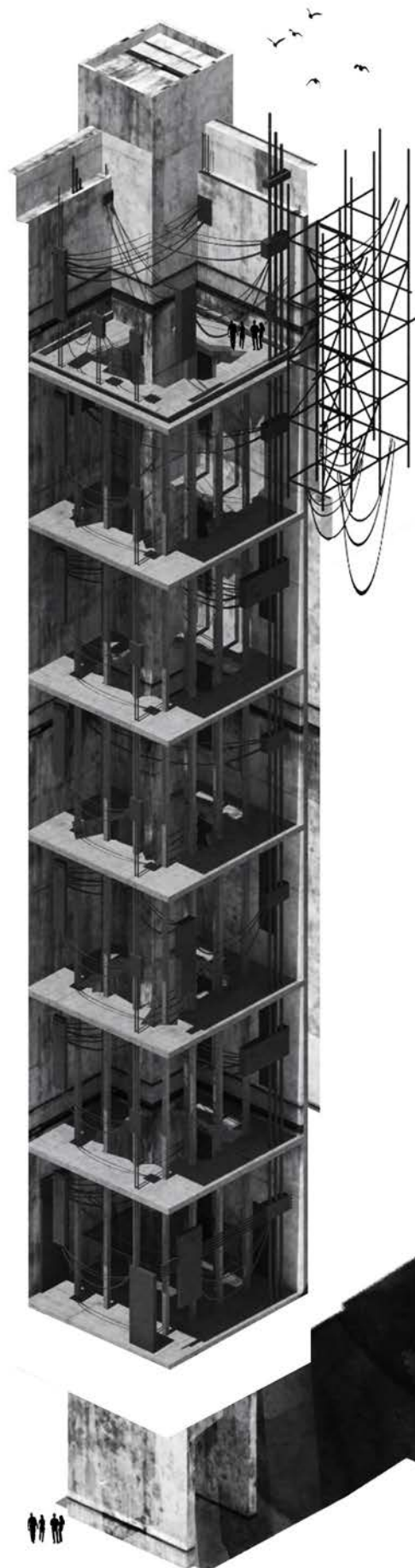
a x o n o m e t r i c

t h e c h a s m



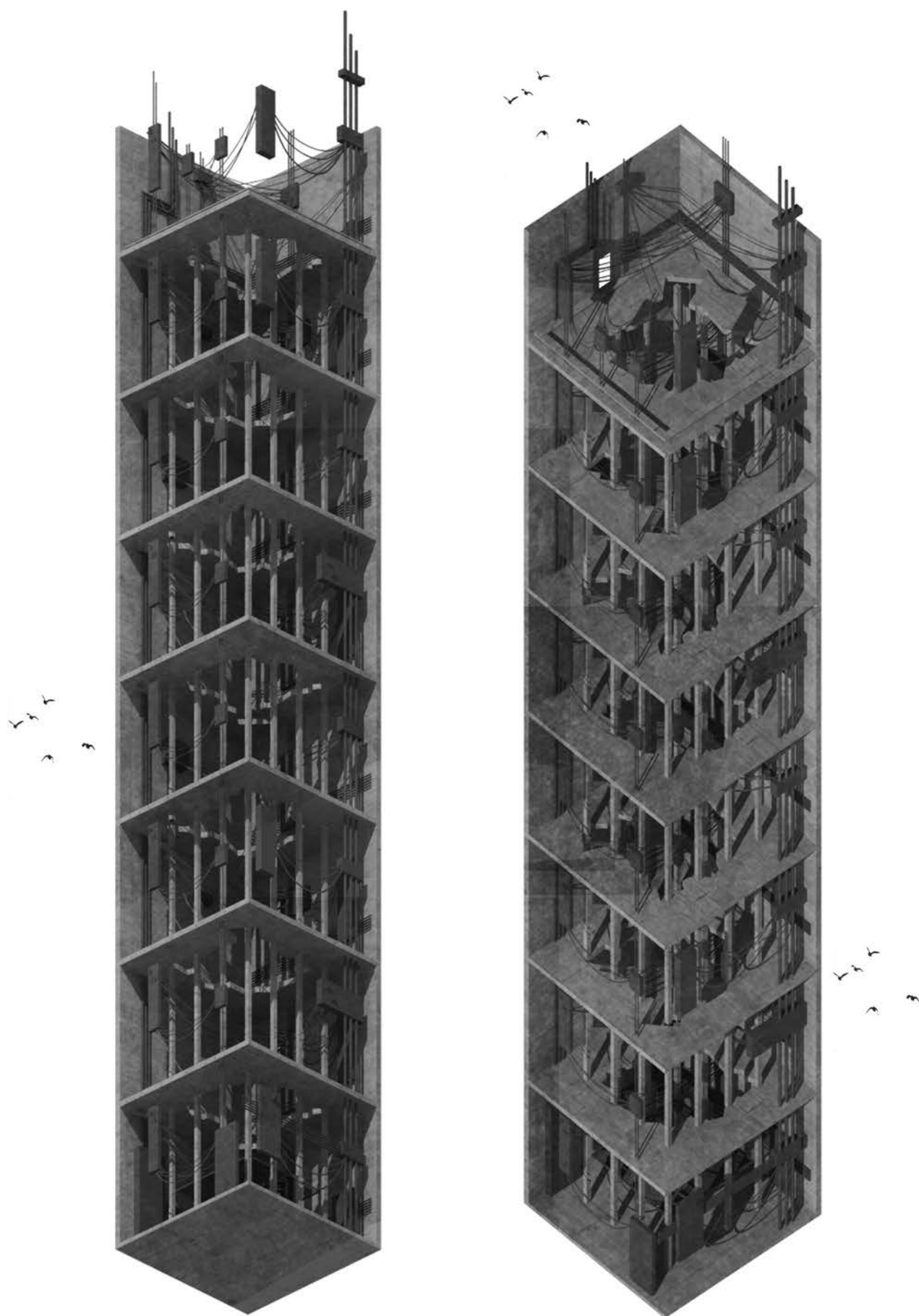
e l e v a t i o n s

t h e c h a s m



*axonometric
section*

t h e c h a s m



*axonometric
section*

t h e c h a s m

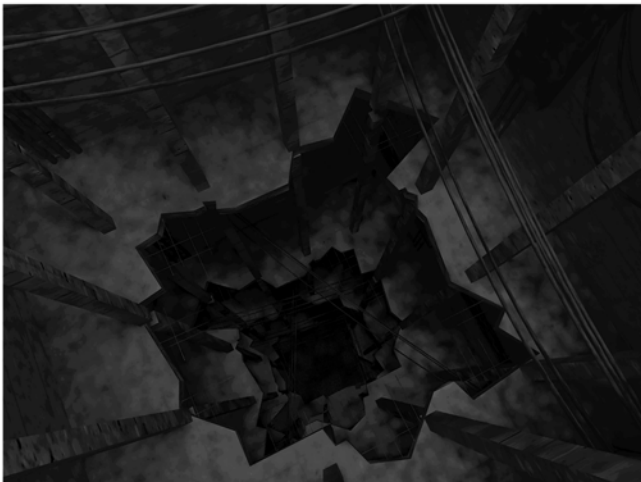
s t o r y b o a r d



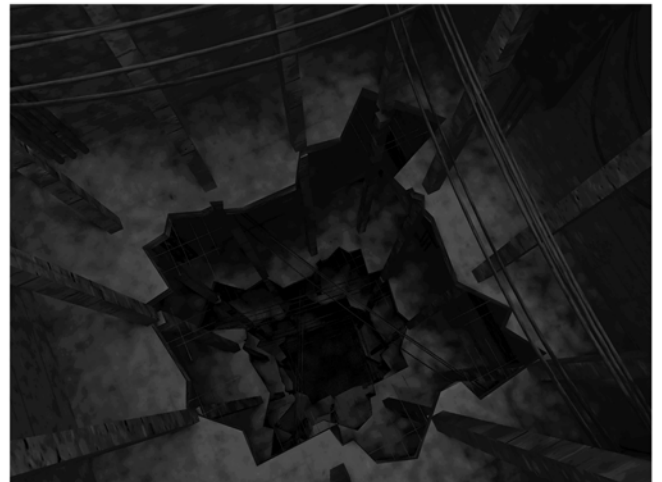
"You see the abyss..."



"...take the step..."



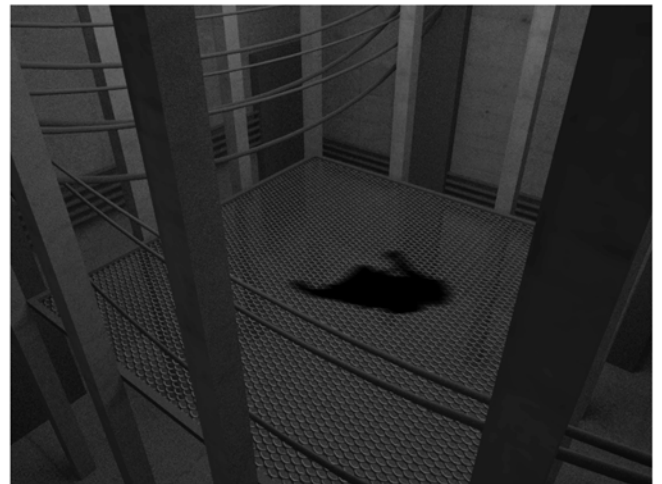
"...and fall..."



"...and fall..."



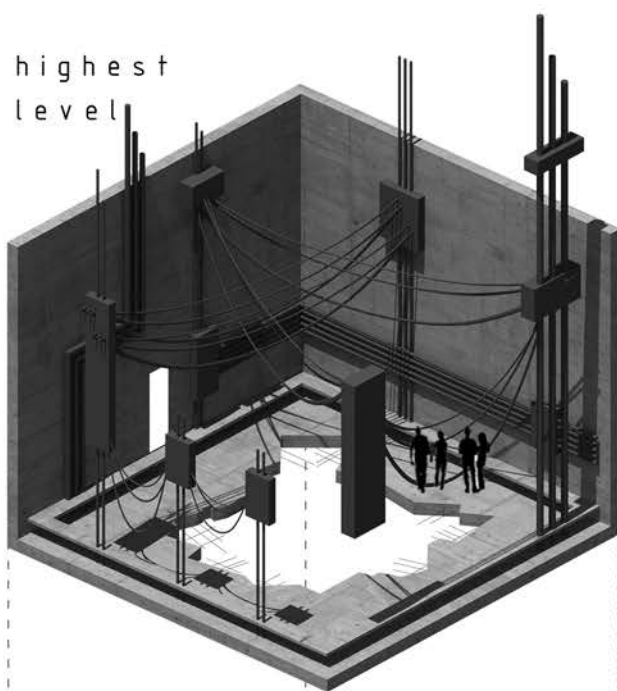
"...through the chasm..."



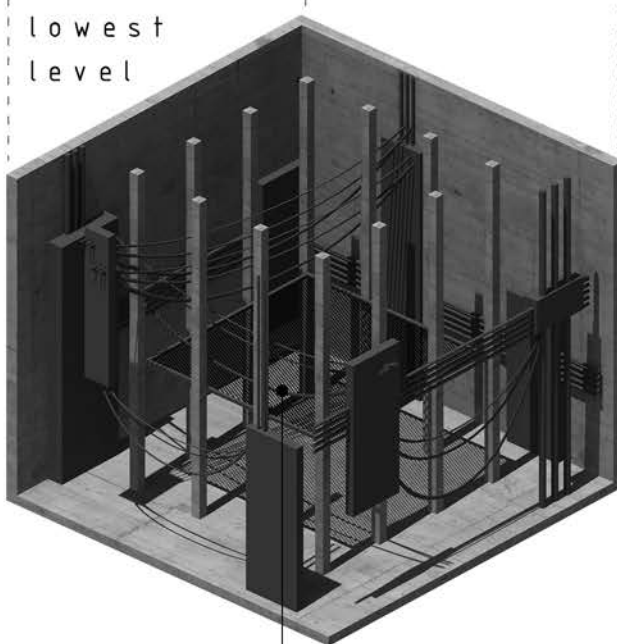
"...to safety."

t h e c h a s m

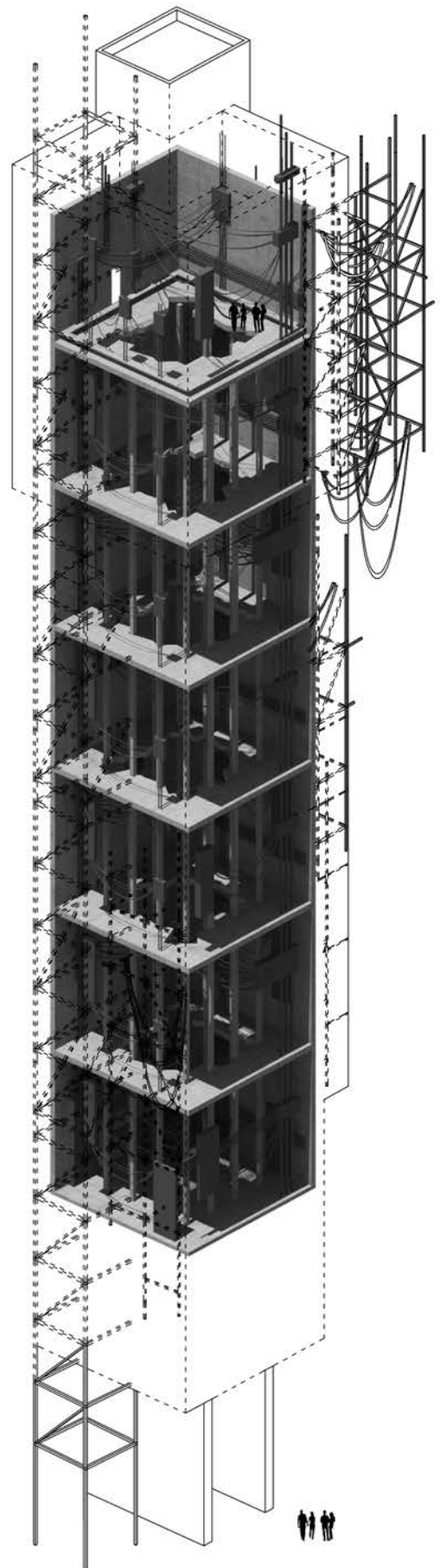
e x p l a n a t i o n



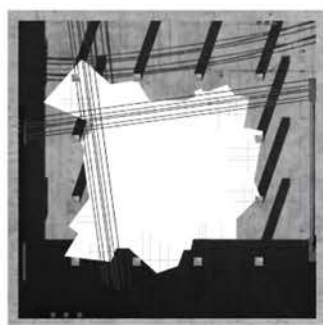
f a l l



s a f e t y
n e t



t h e c h a s m



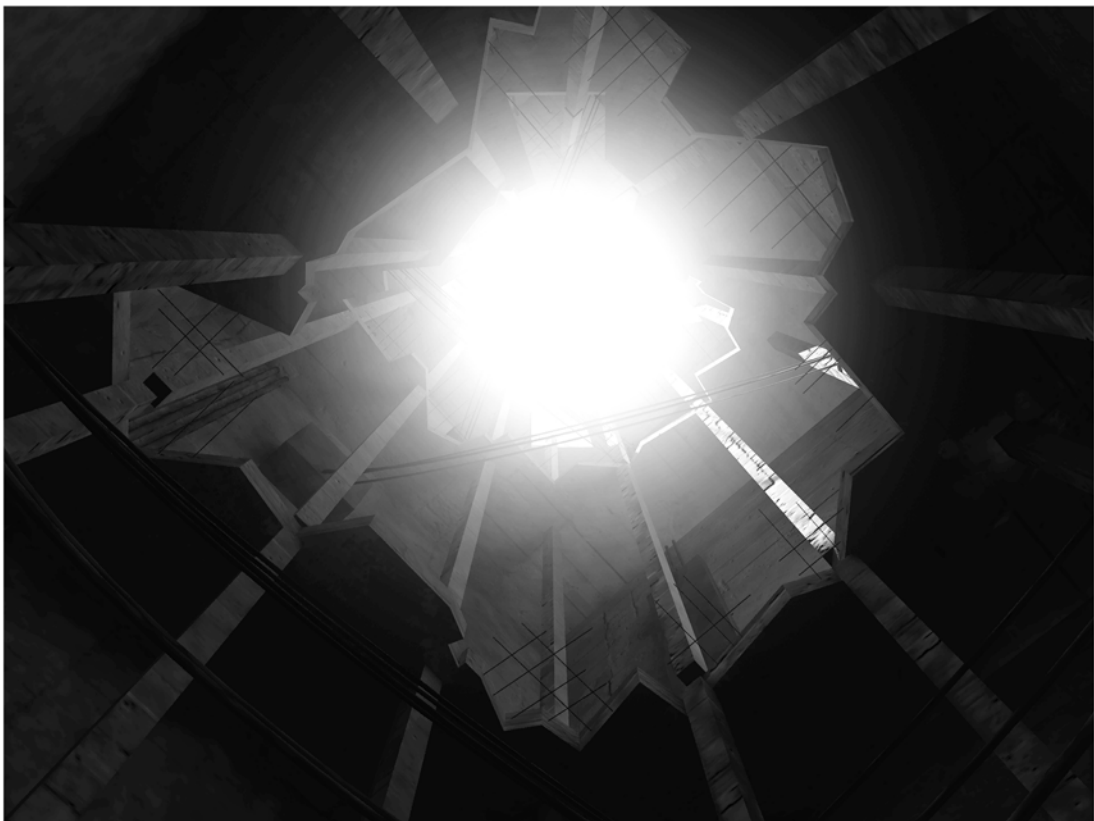
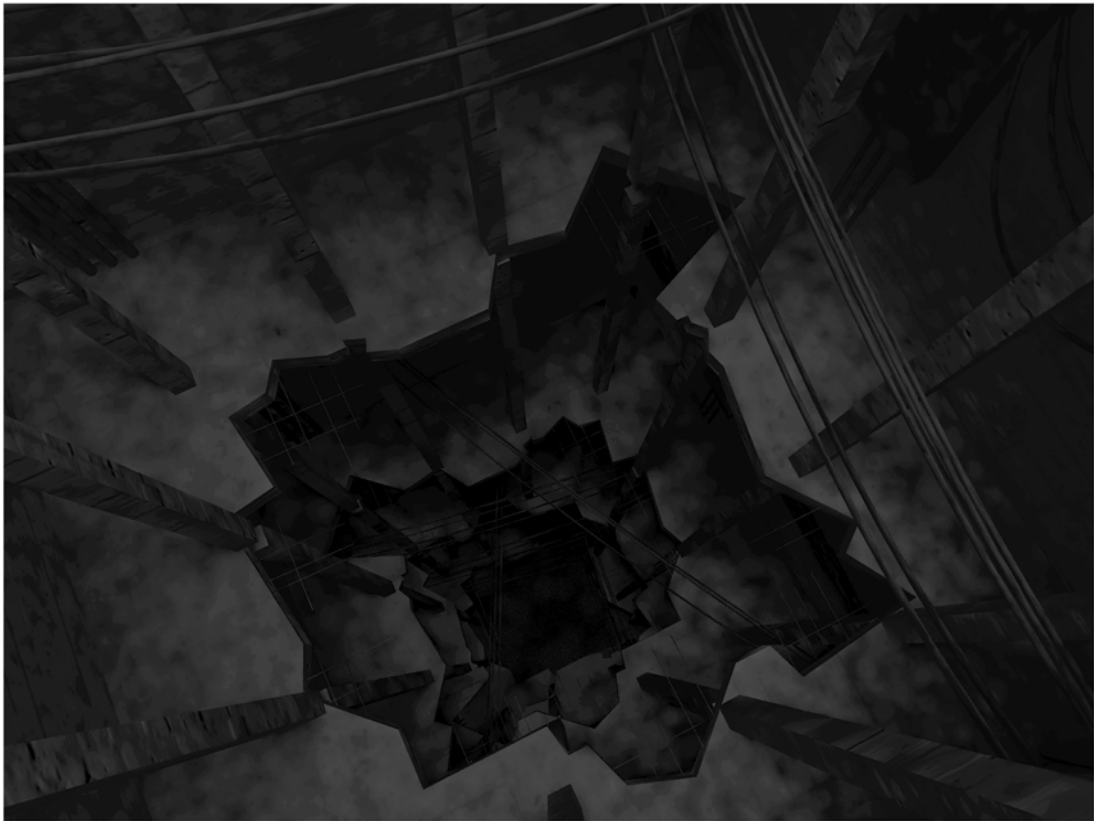
f l o o r p l a n s

t h e c h a s m



t h e e n t r a n c e

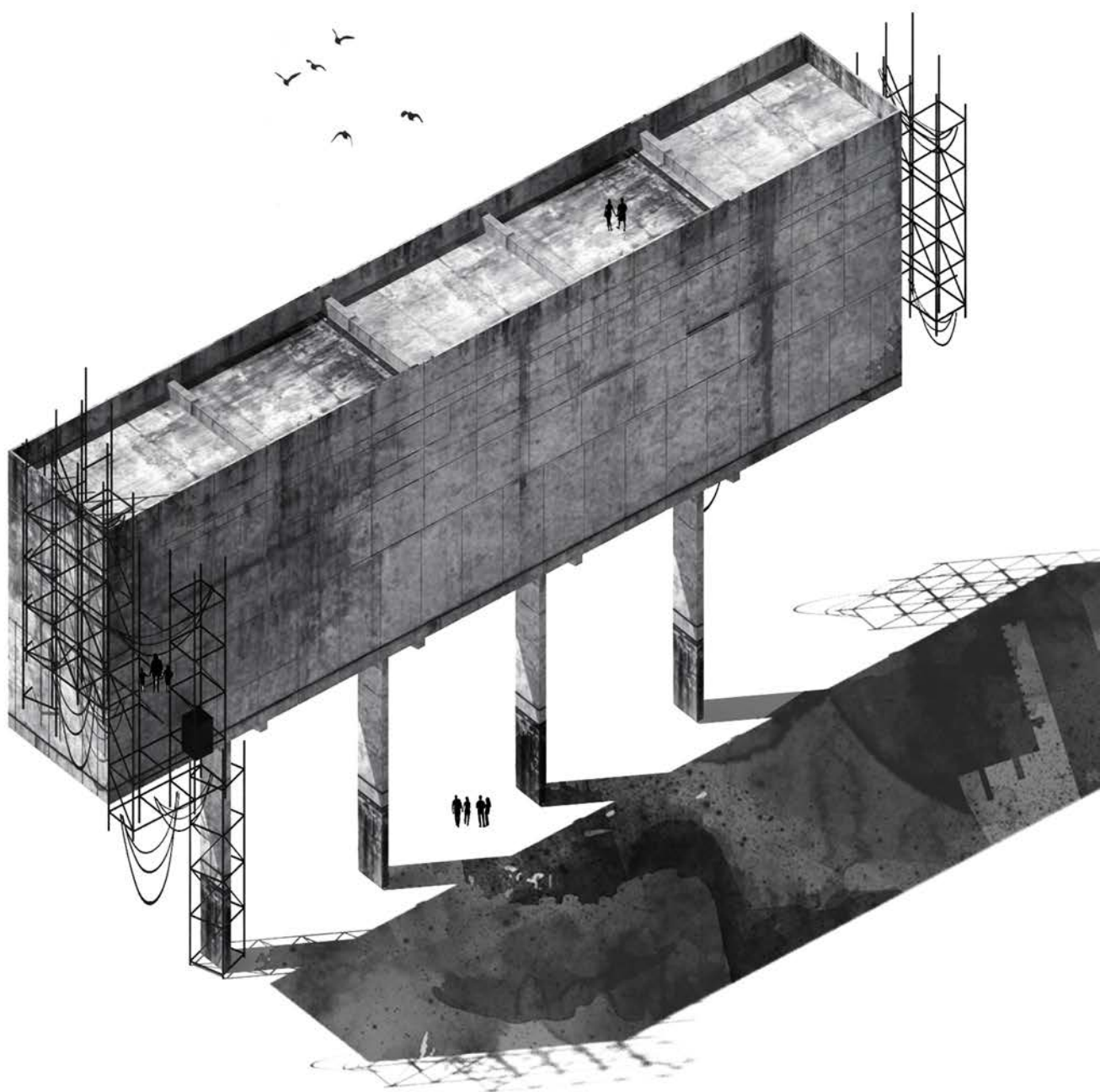
t h e c h a s m



inside the chasm

iv.

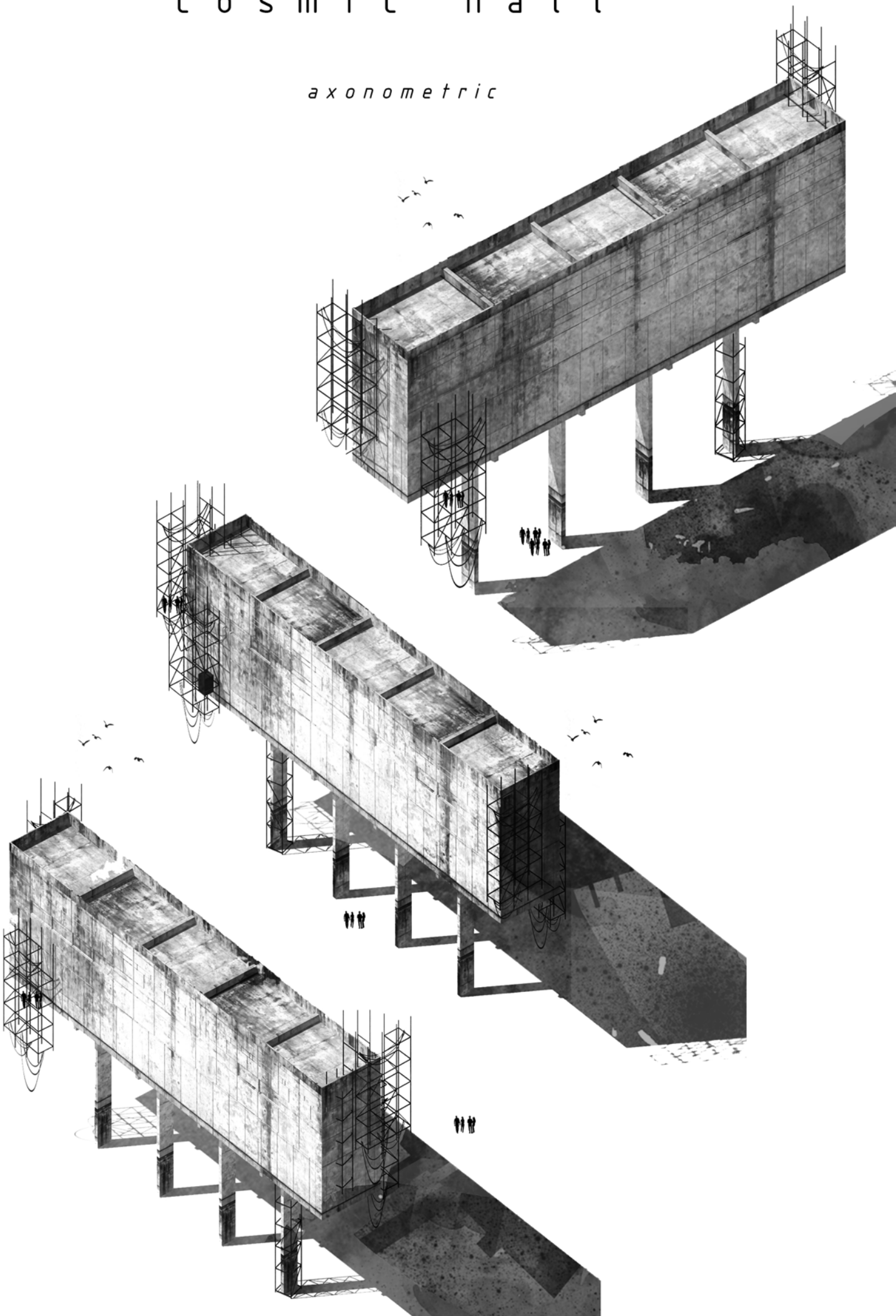
c o s m i c h a l l



"...where the world is in a box..."

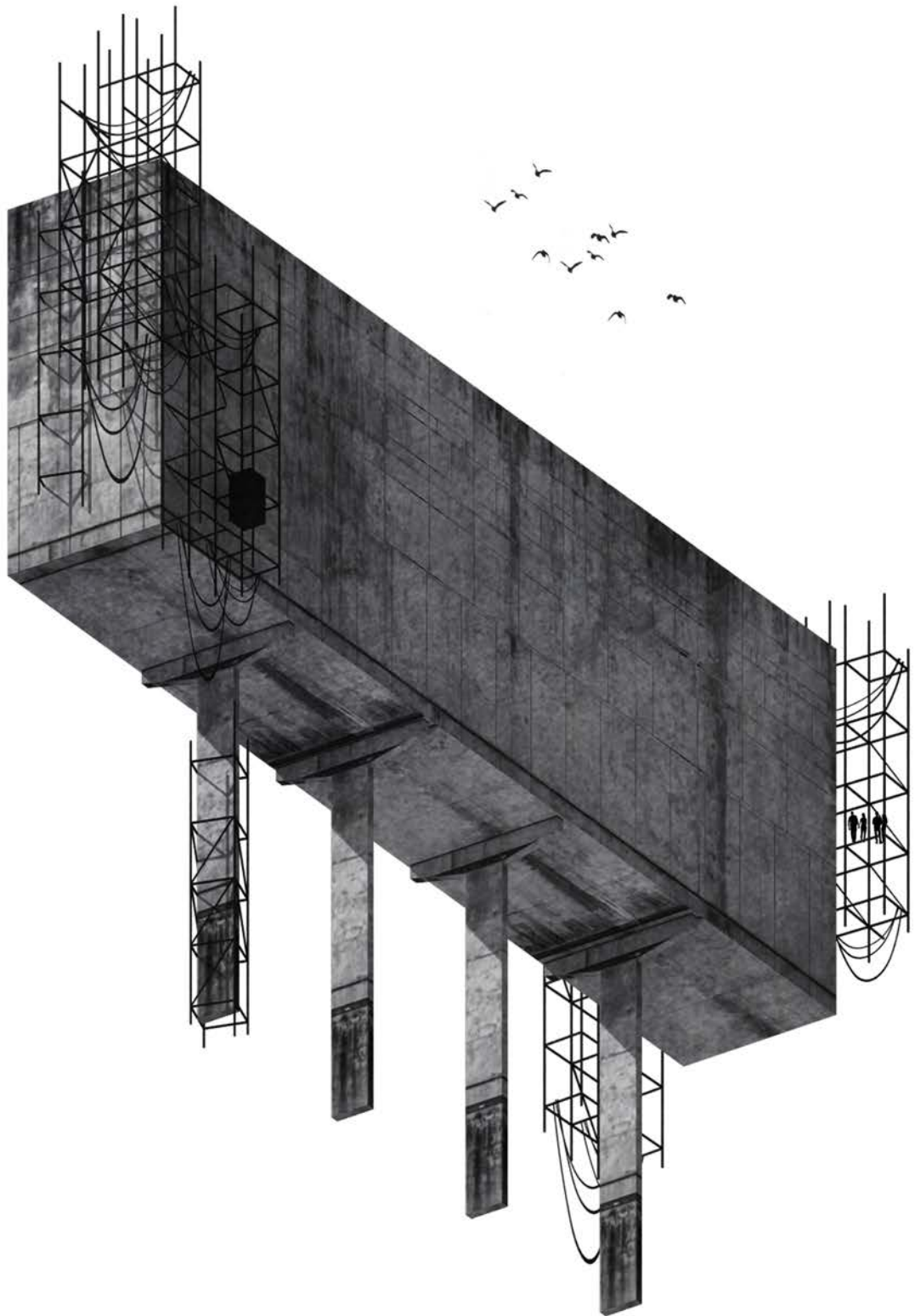
c o s m i c h a l l

axonometric

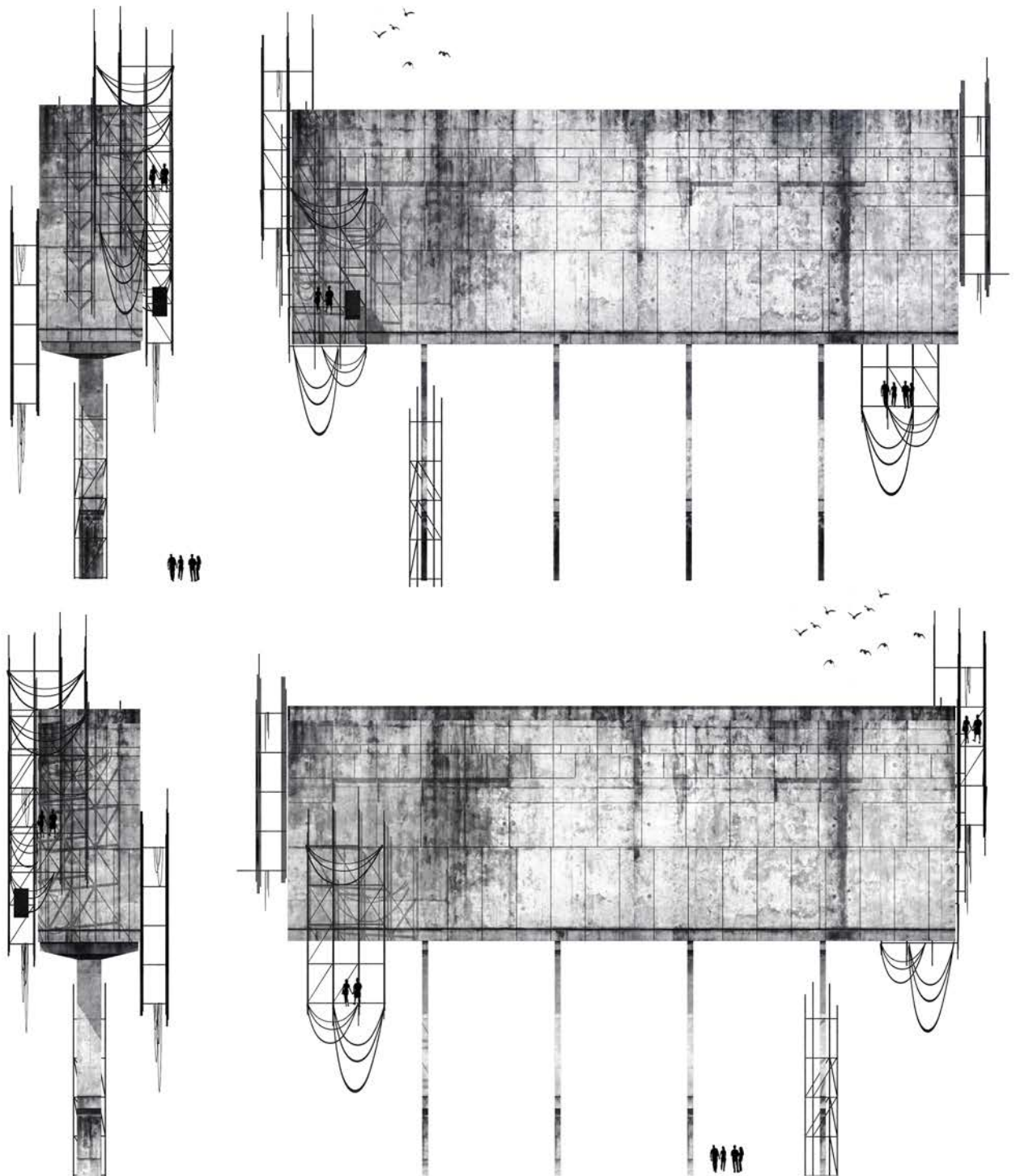


c o s m i c h a l l

a x o n o m e t r i c

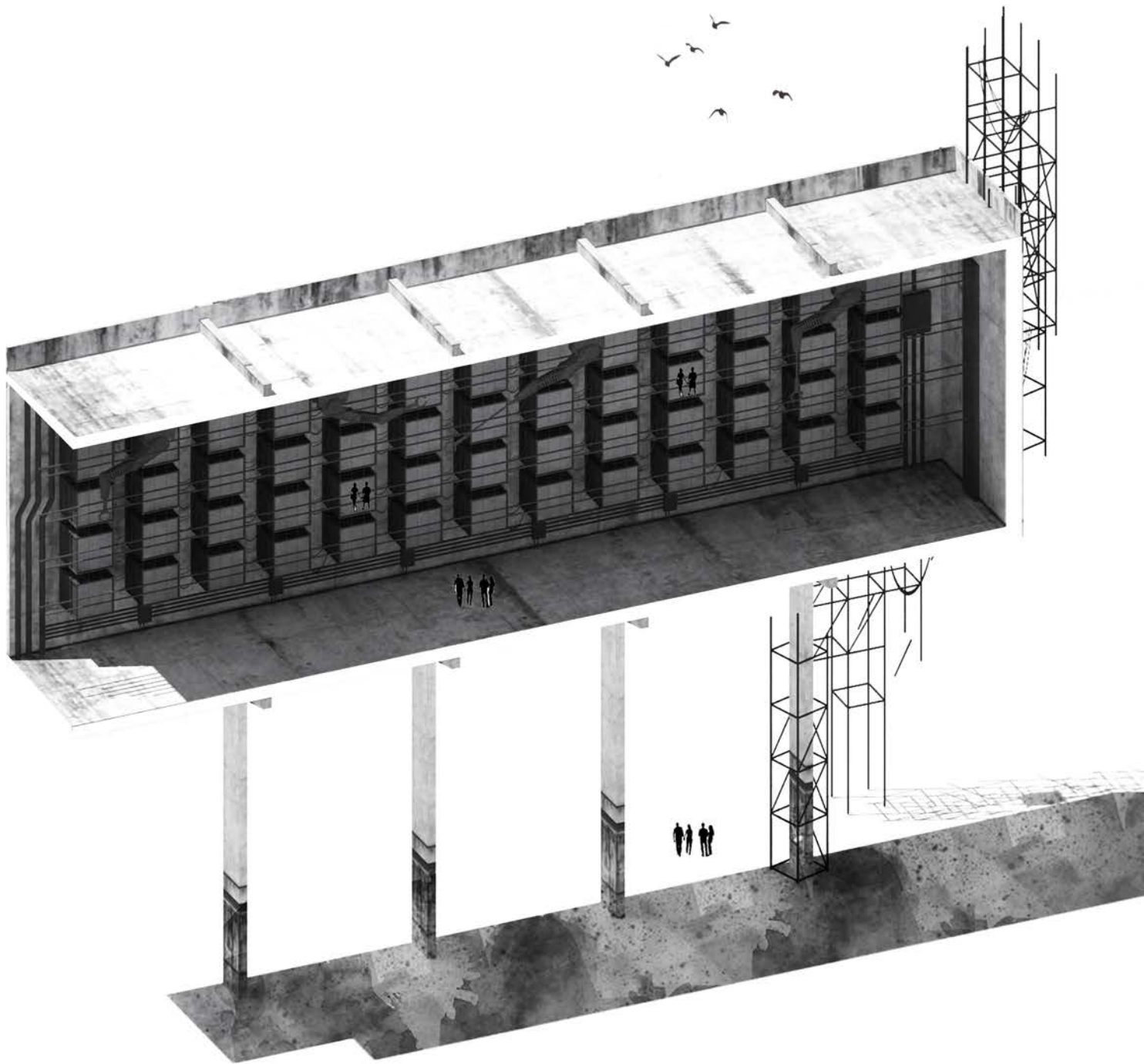


c o s m i c h a l l



e l e v a t i o n s

c o s m i c h a l l



*axonometric
section*

c o s m i c h a l l

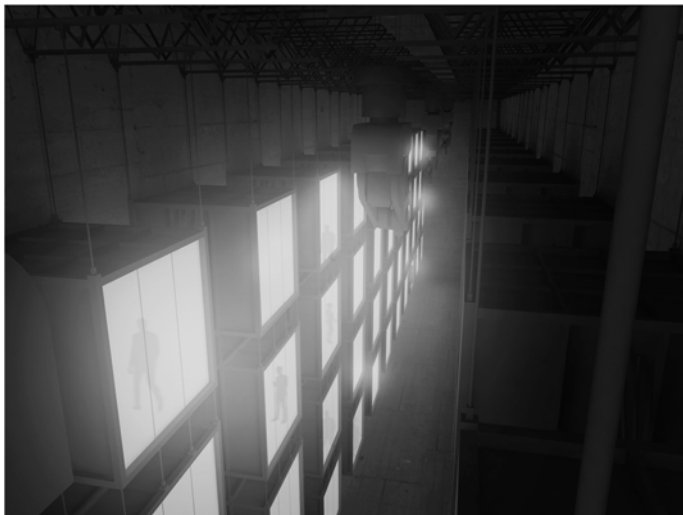
s t o r y b o a r d



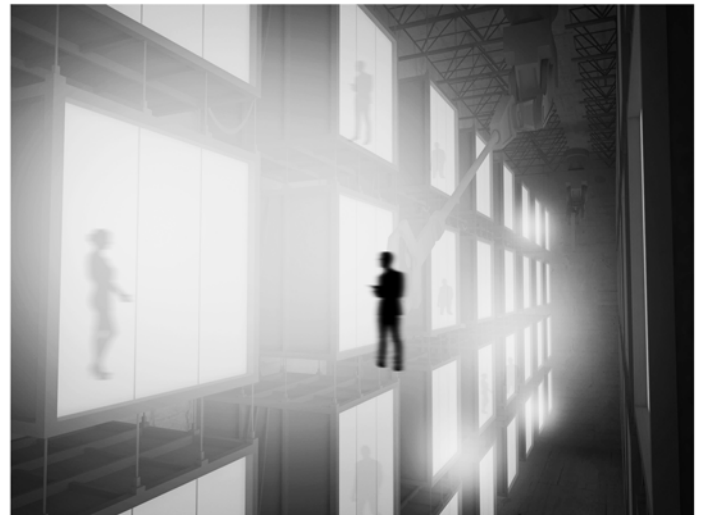
"A hall full of choices..."



"...so many to see..."



"...so many to pick..."



"...but with a helping hand..."



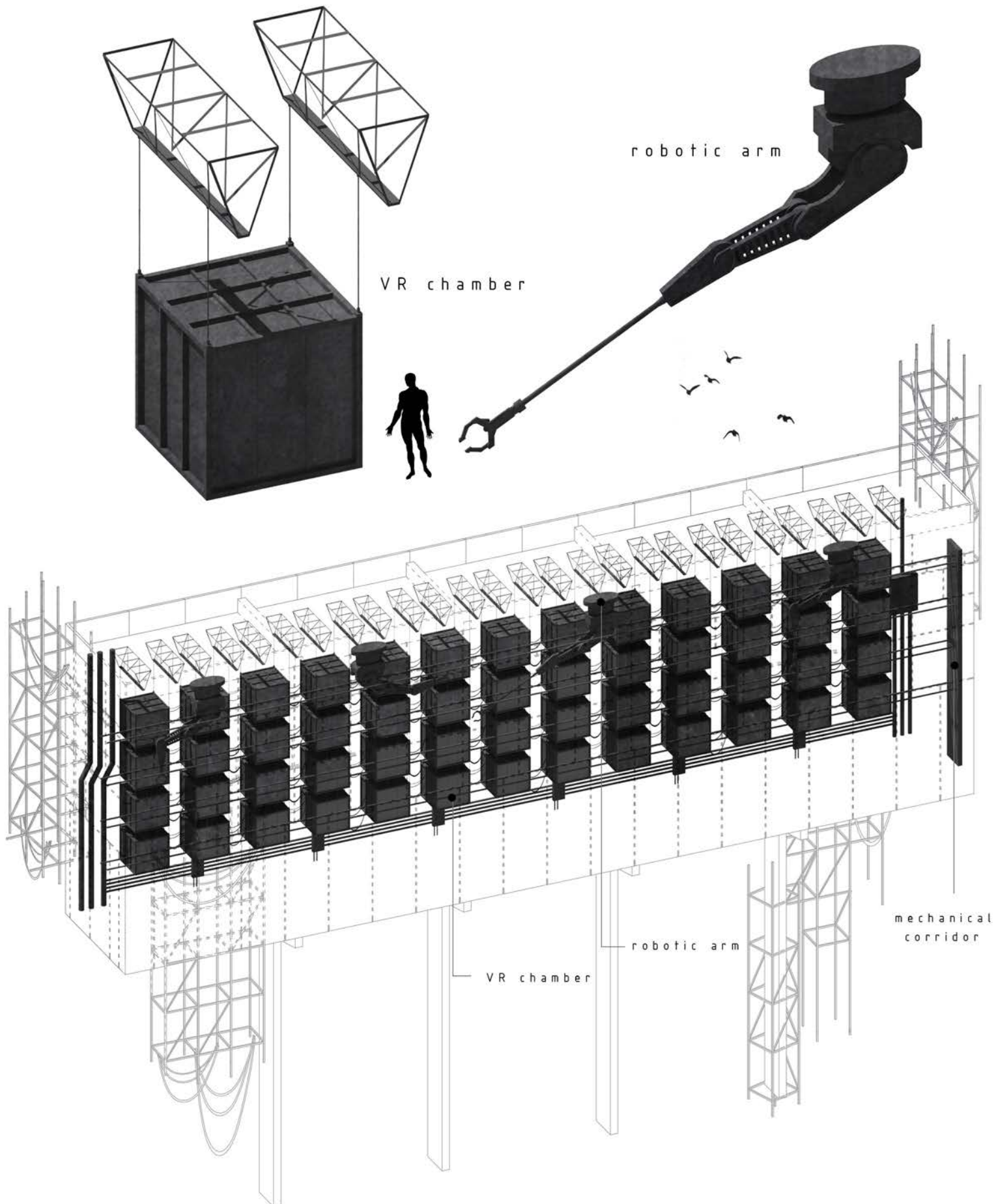
"...you cross the threshold..."



"...to other worlds"

c o s m i c h a l l

e x p l a n a t i o n



c o s m i c h a l l



b o t t o m - u p p e r s p e c t i v e

c o s m i c h a l l



top-down perspective

c o s m i c h a l l



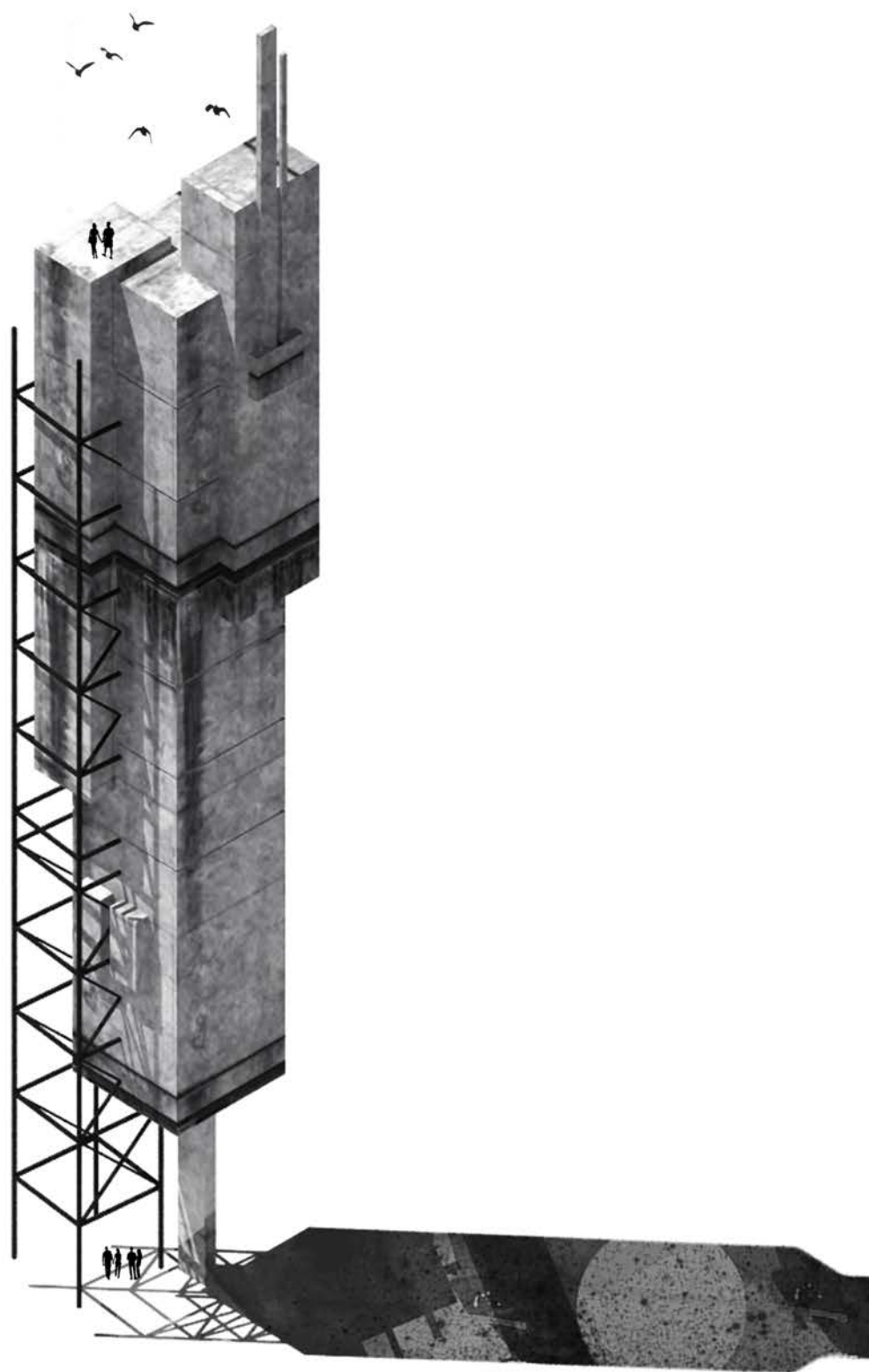
view from VR chamber

V.

n o c h a i n s

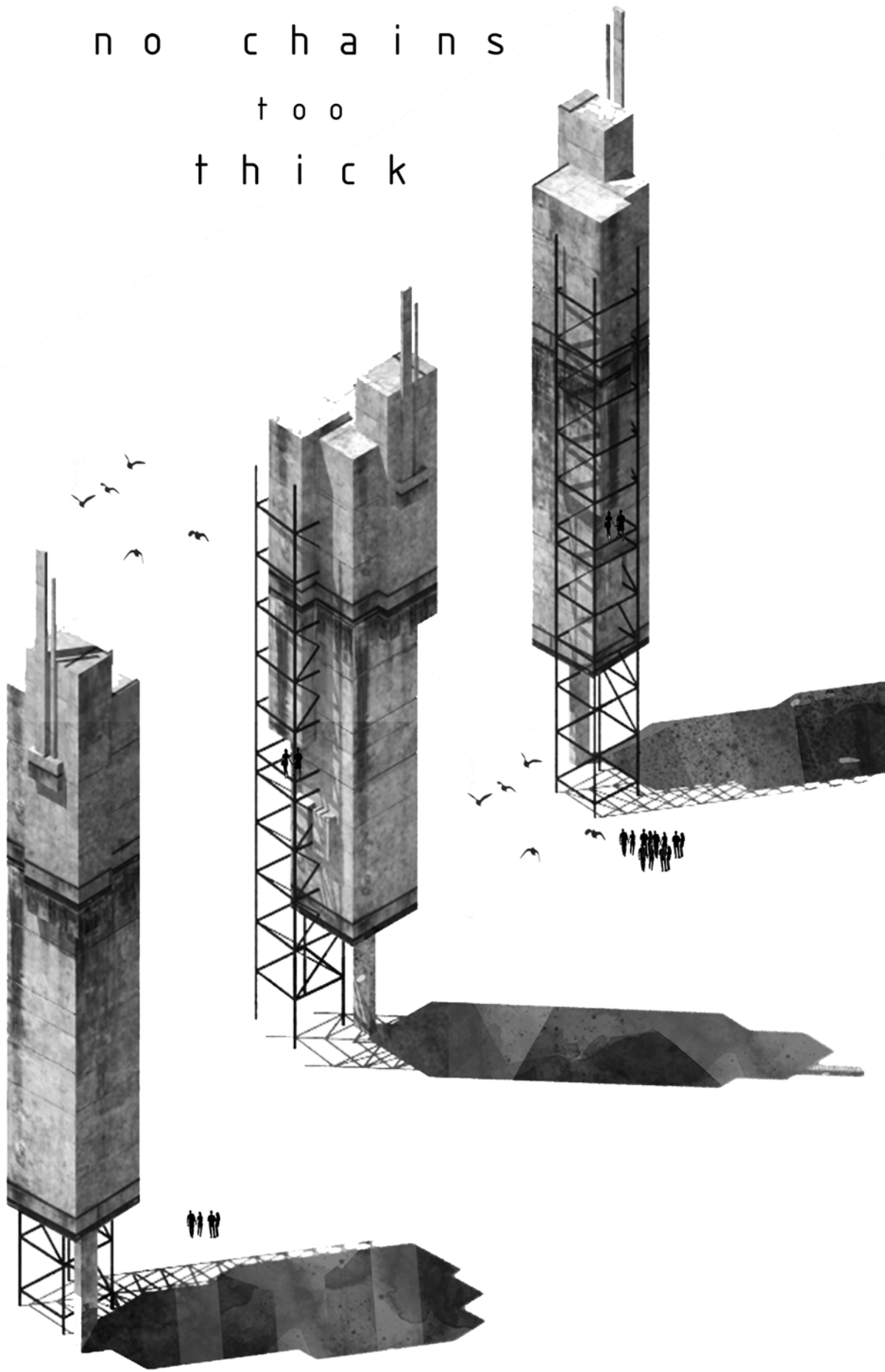
t o o

t h i c k



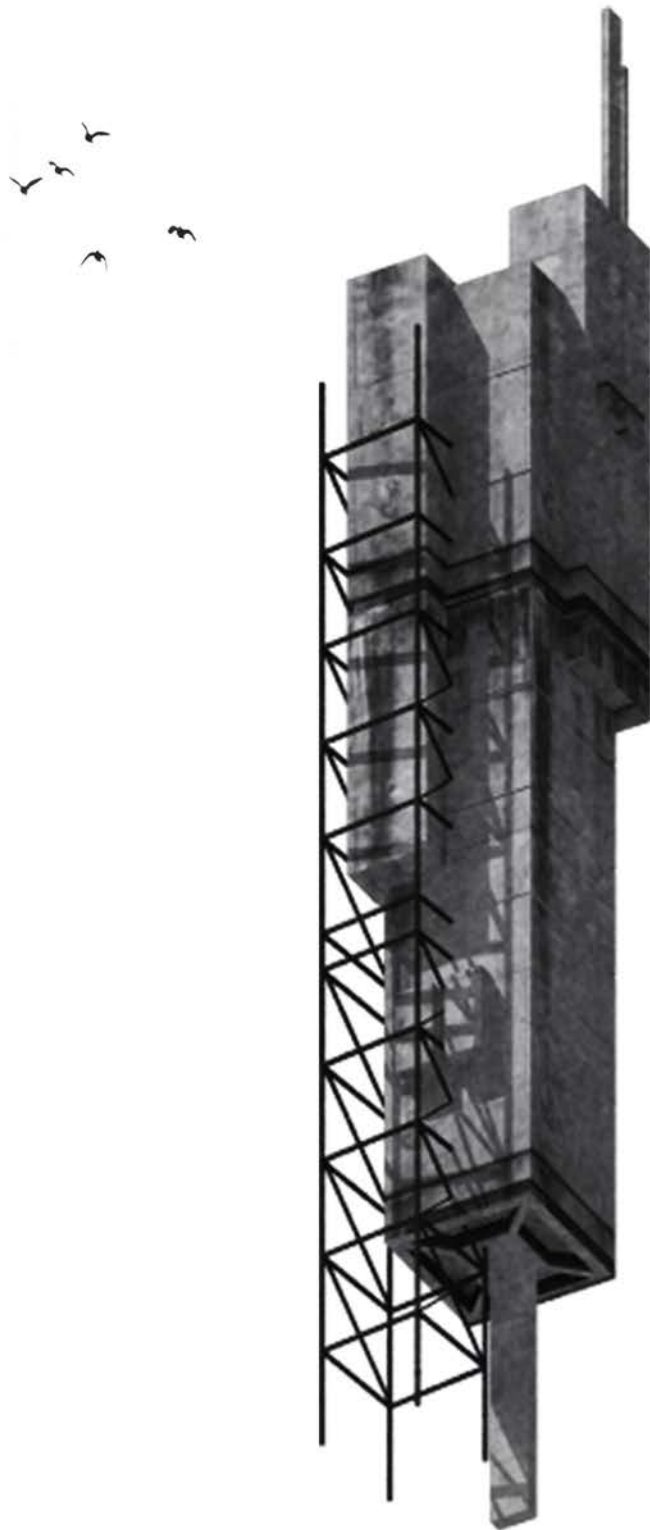
"...where Icarus is no longer a myth..."

n o c h a i n s
t o o
t h i c k



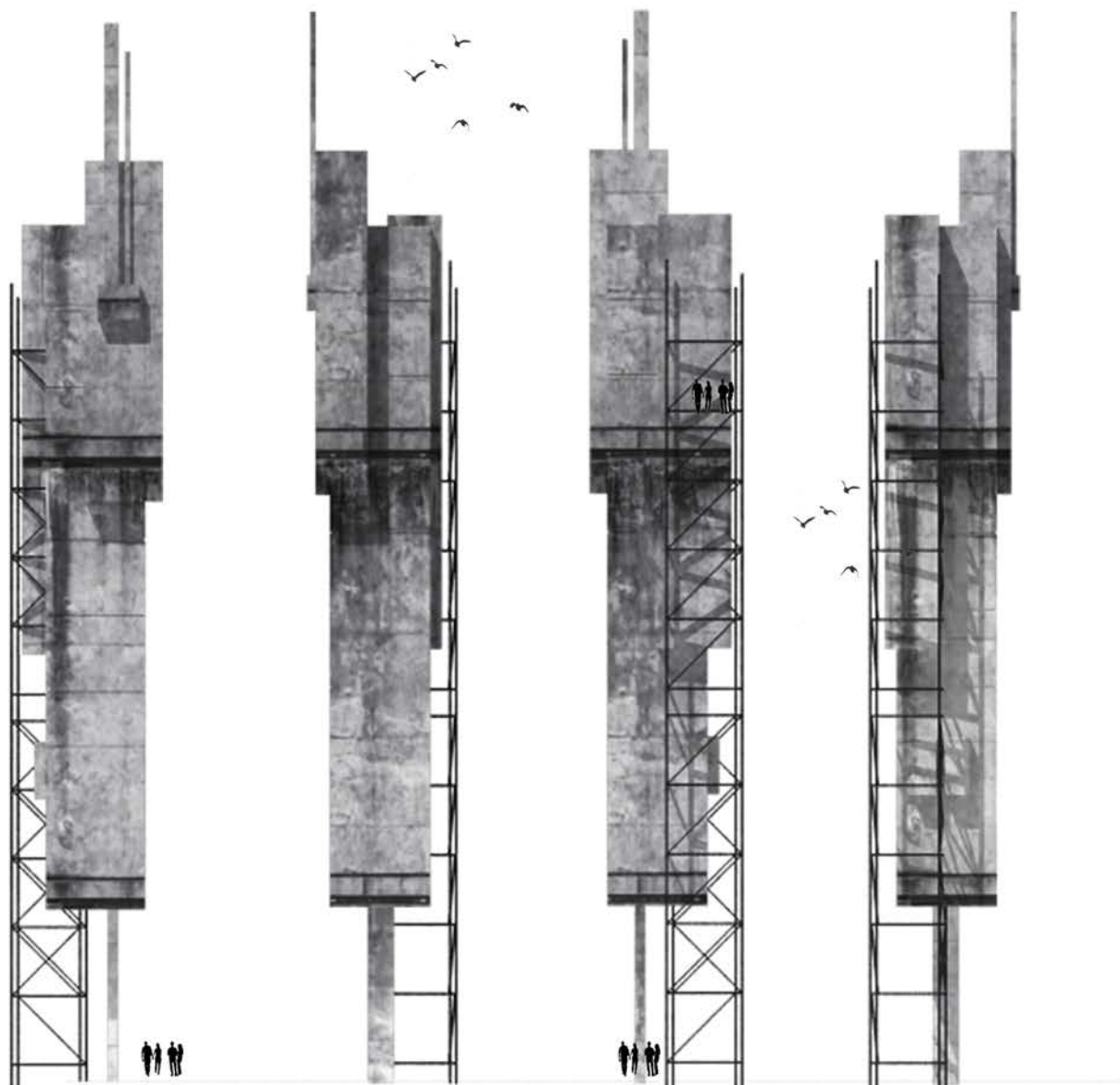
a x o n o m e t r i c

n o c h a i n s
t o o
t h i c k



a x o n o m e t r i c

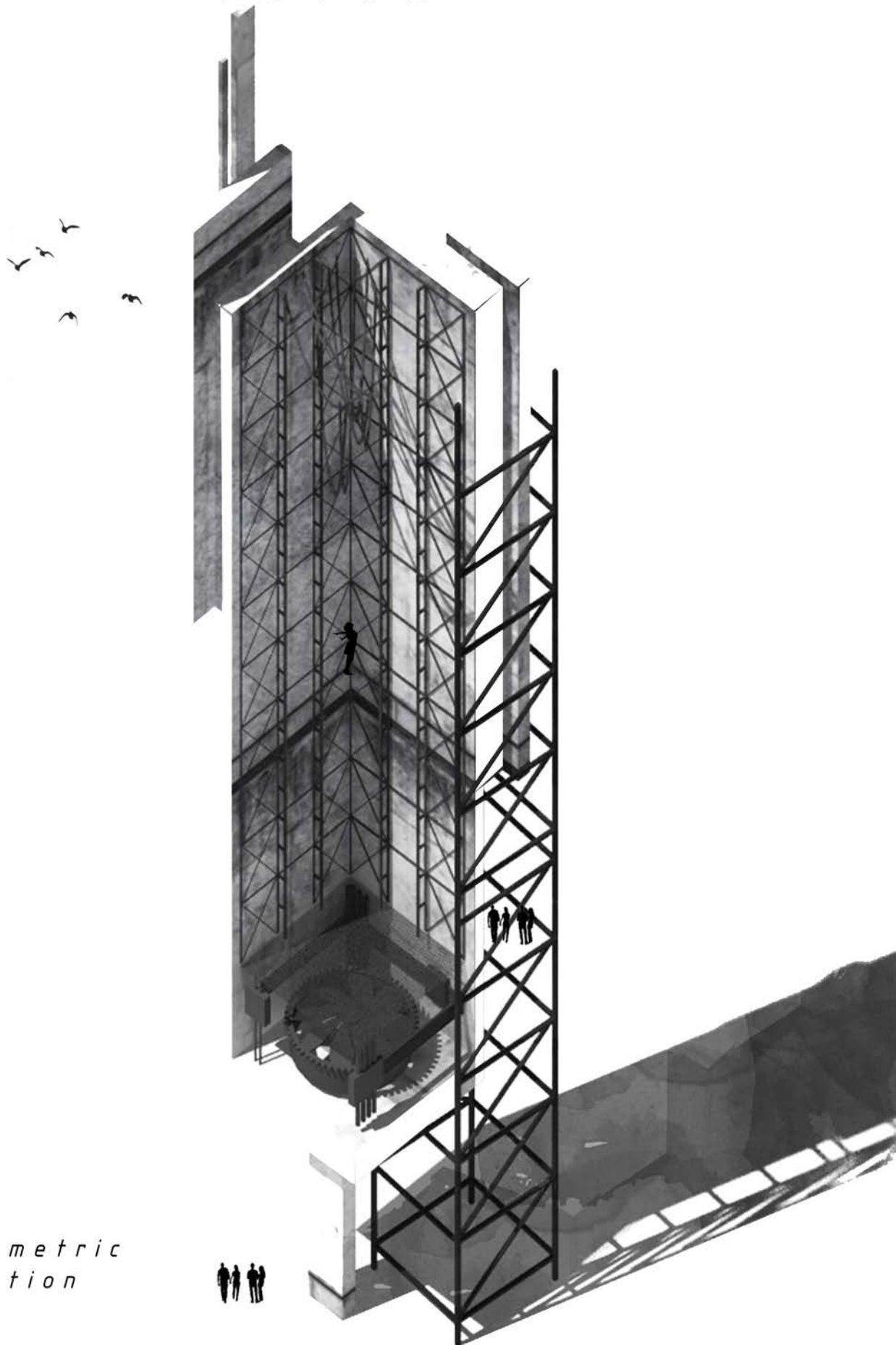
n o c h a i n s
t o o
t h i c k



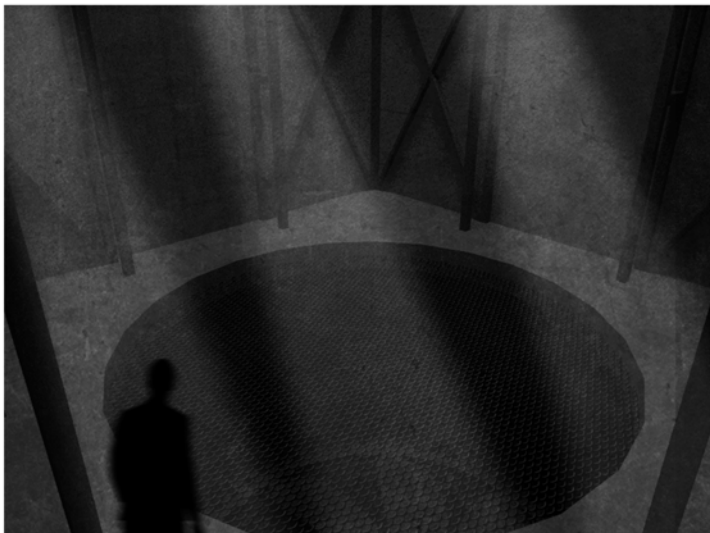
e l e v a t i o n s

n o c h a i n s
t o o
t h i c k

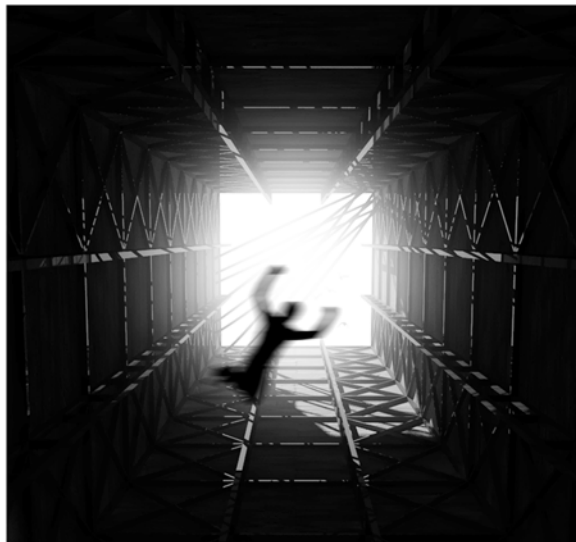
*axonometric
section*



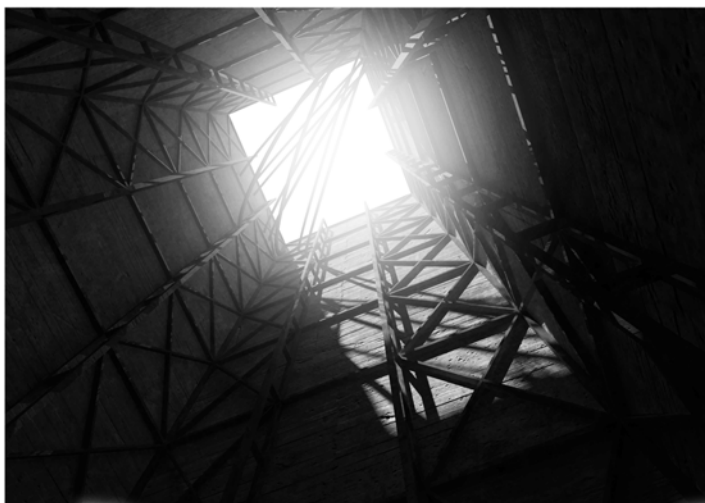
n o c h a i n s
t o o
t h i c k
s t o r y b o a r d



"From a humble base..."



"...to the sky..."



"...to the light..."



"...libarated..."



"...weightless..."



"...and free."

n o c h a i n s

t o o

t h i c k

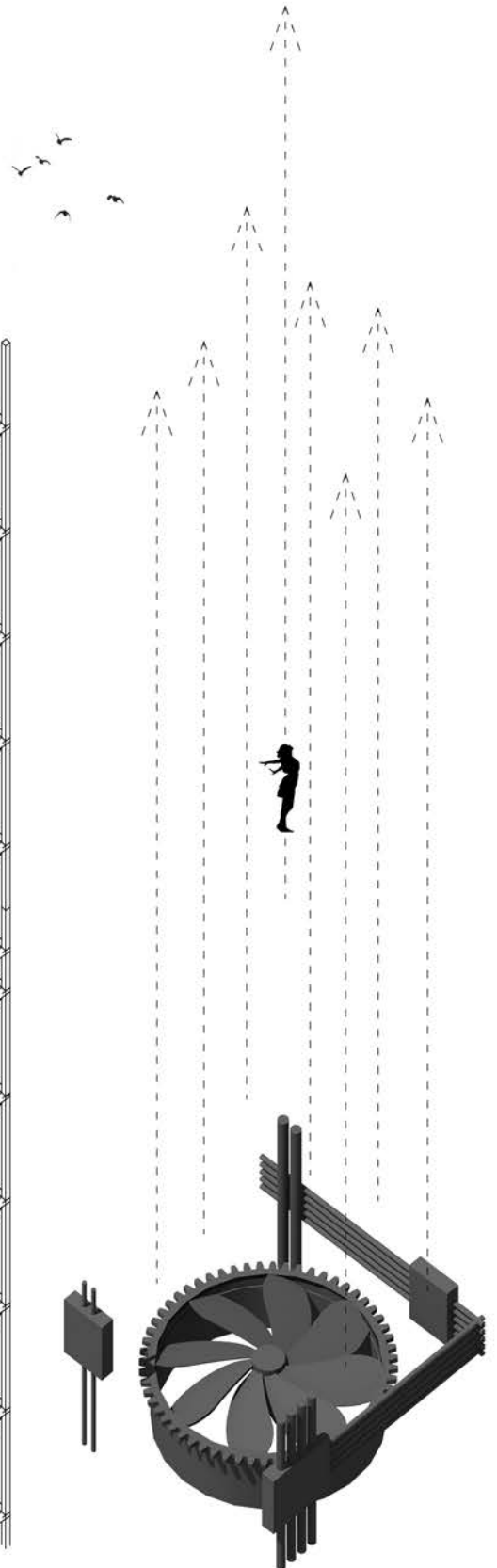
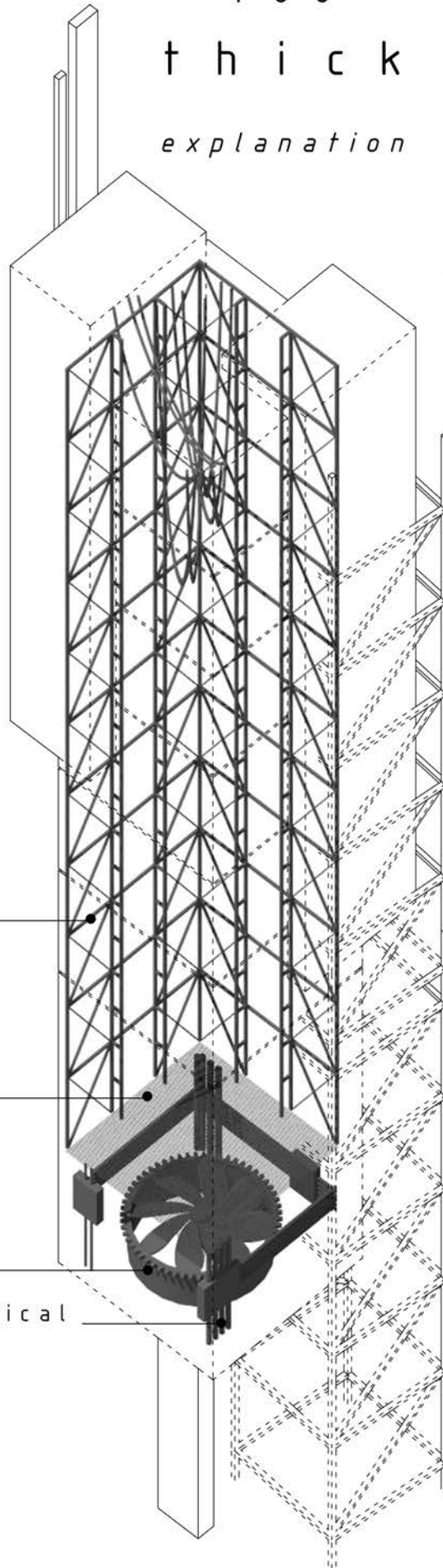
e x p l a n a t i o n

metal
structure

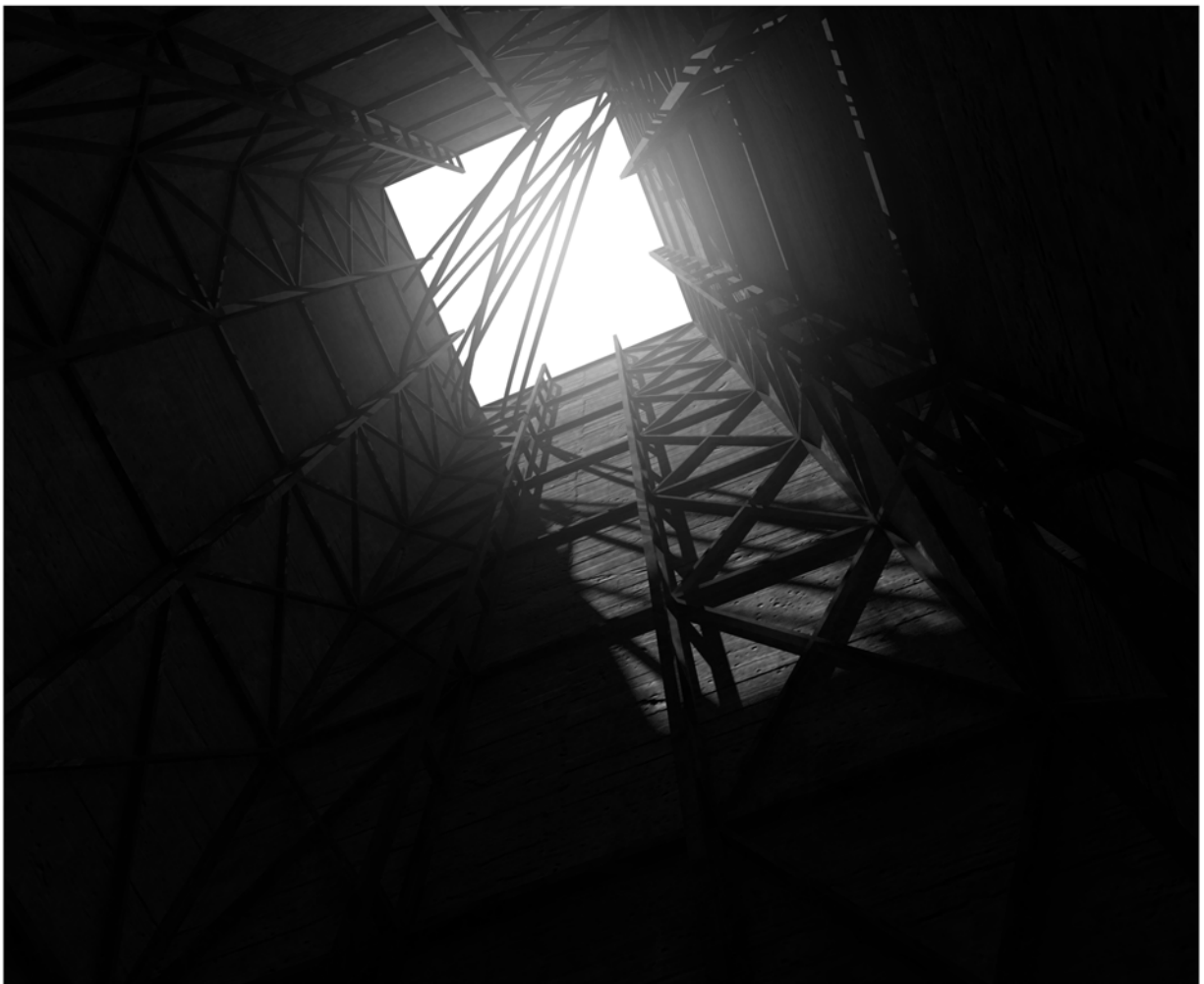
safety
net

wind turbine

electromechanical
facilities



n o c h a i n s
t o o
t h i c k



b o t t o m - u p p e r s p e c t i v e

n o c h a i n s
t o o
t h i c k



b o t t o m - u p p e r s p e c t i v e

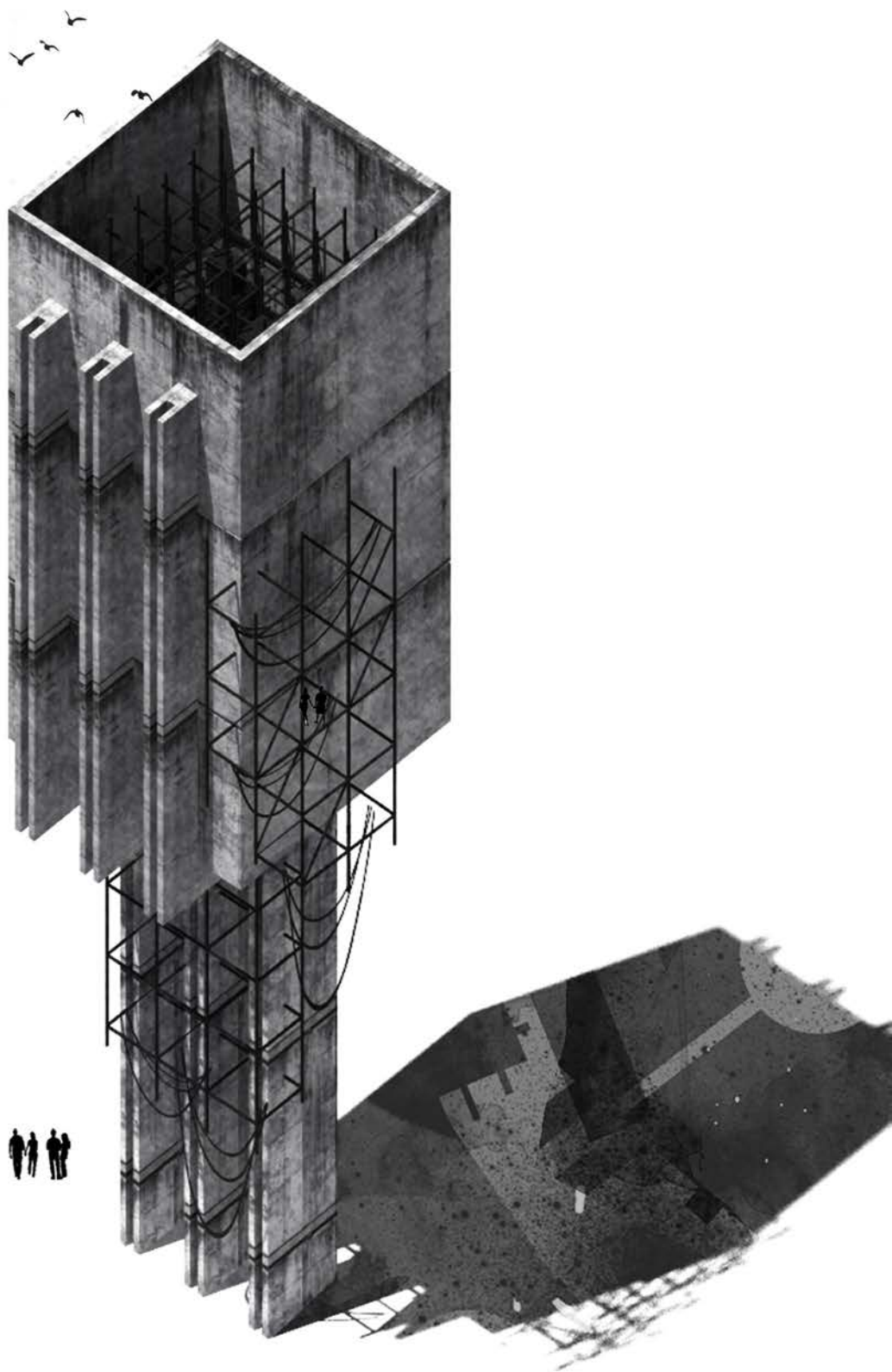
n o c h a i n s
t o o
t h i c k



t o p - d o w n p e r s p e c t i v e

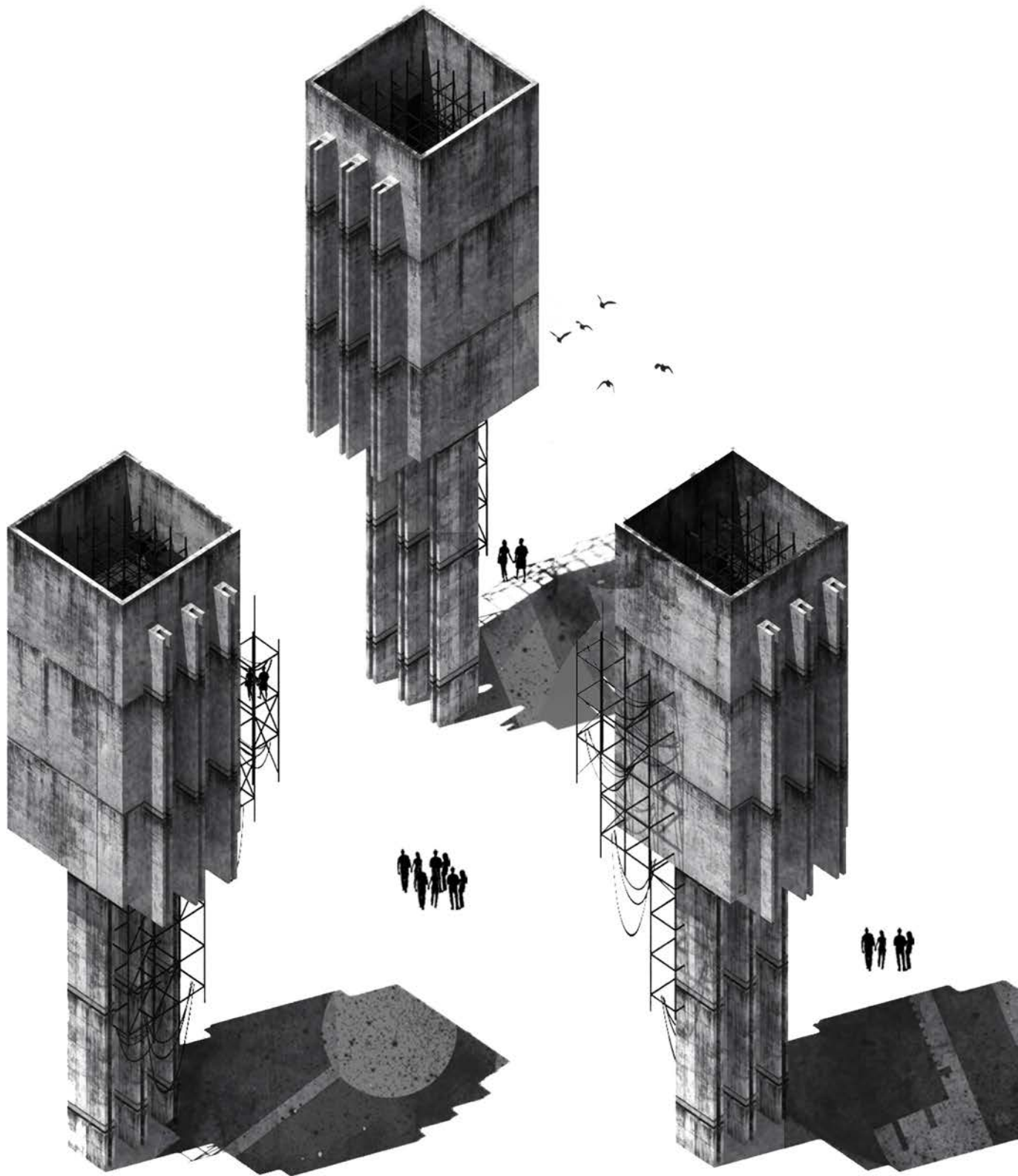
vi.

n o c t u r n e



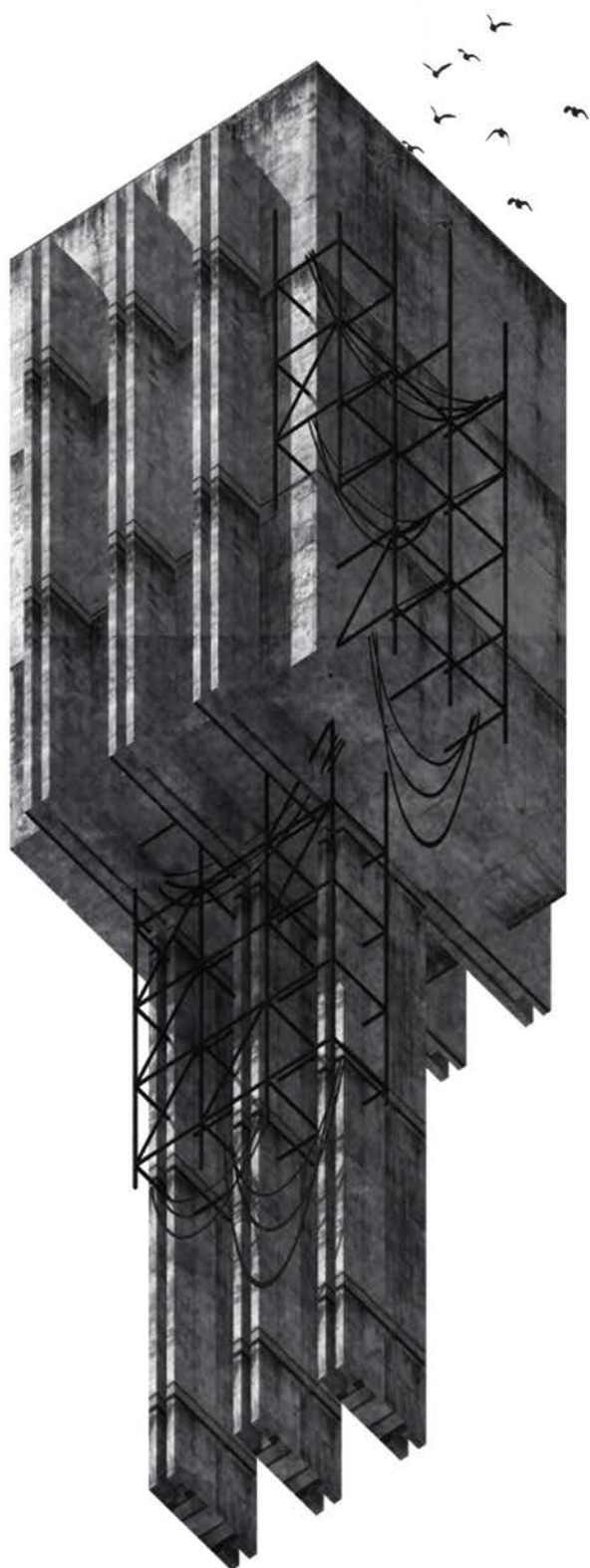
"...where silence reigns..."

n o c t u r n e



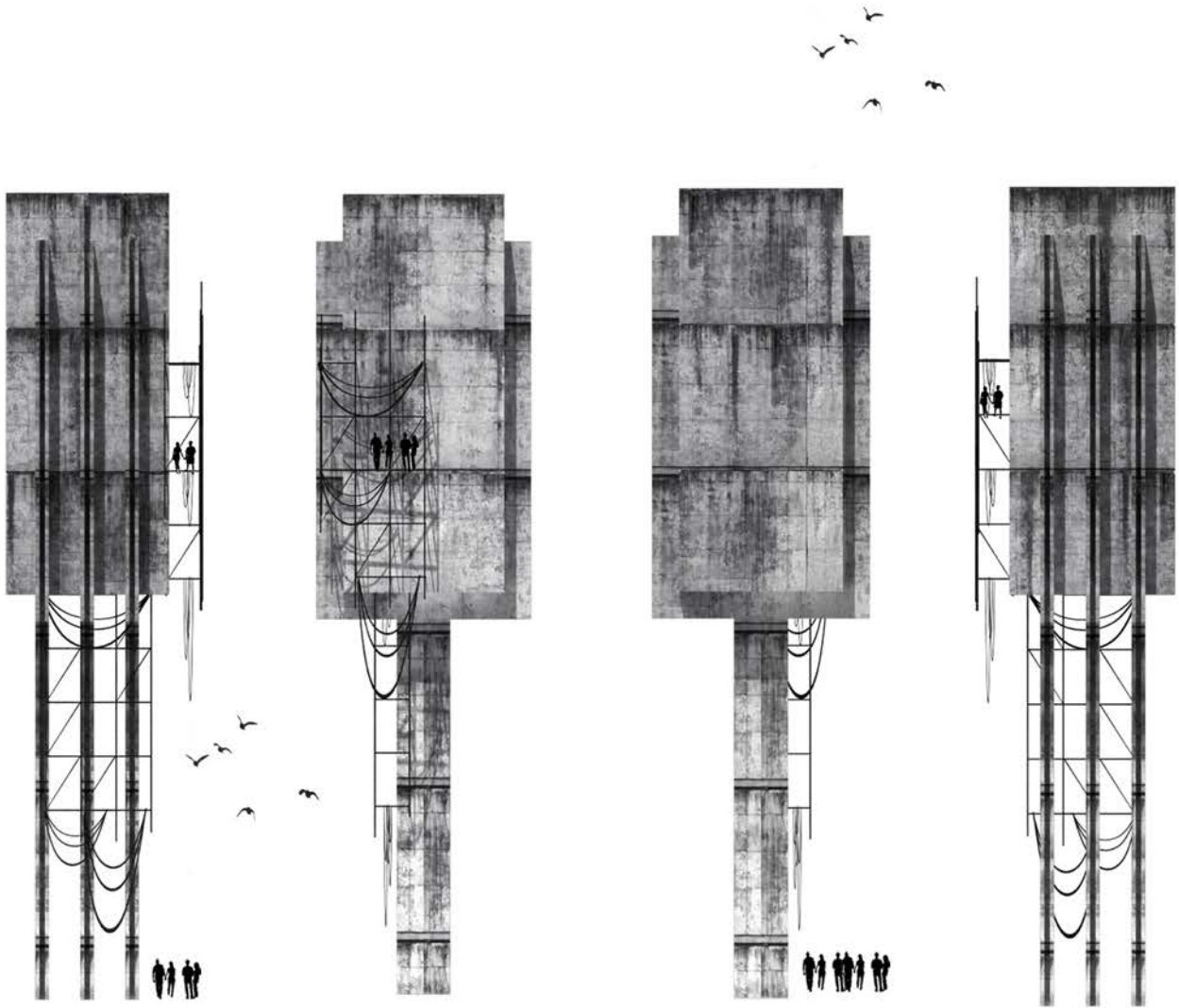
axonometric

n o c t u r n e



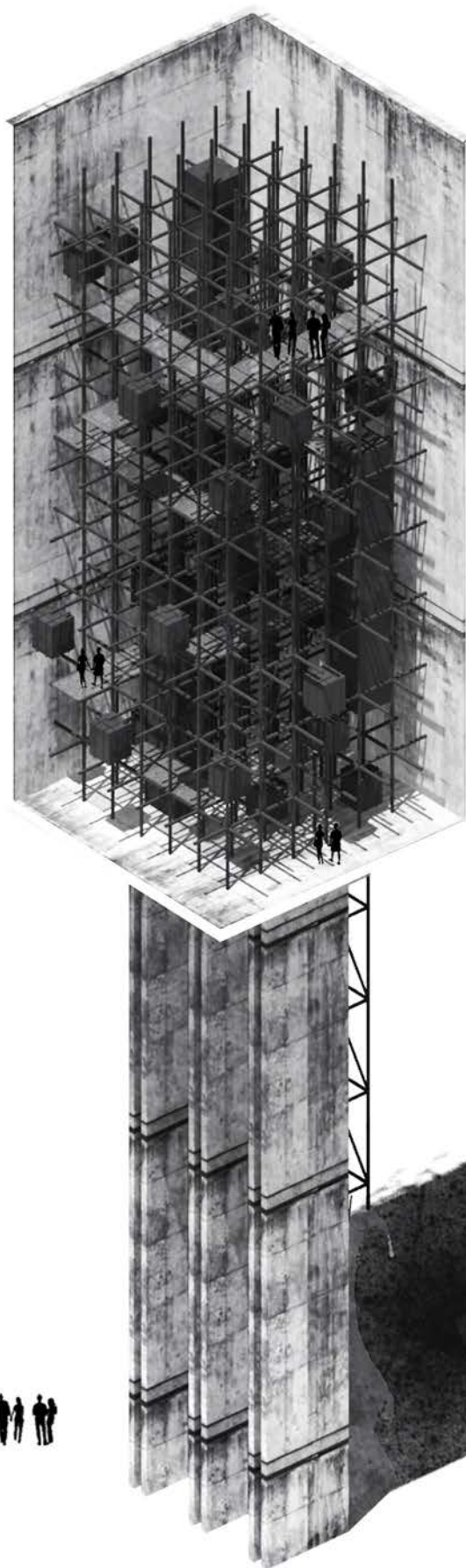
ax o n o m e t r i c

n o c t u r n e



e l e v a t i o n s

n o c t u r n e



*axonometric
section*



n o c t u r n e

s t o r y b o a r d



"The first encounter..."



"...inside the machine's heart..."



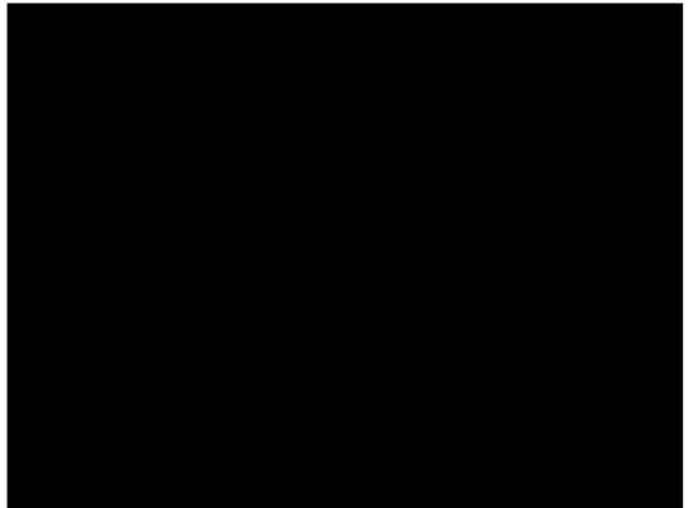
"...wandering through moving cells..."



"...to find the one..."



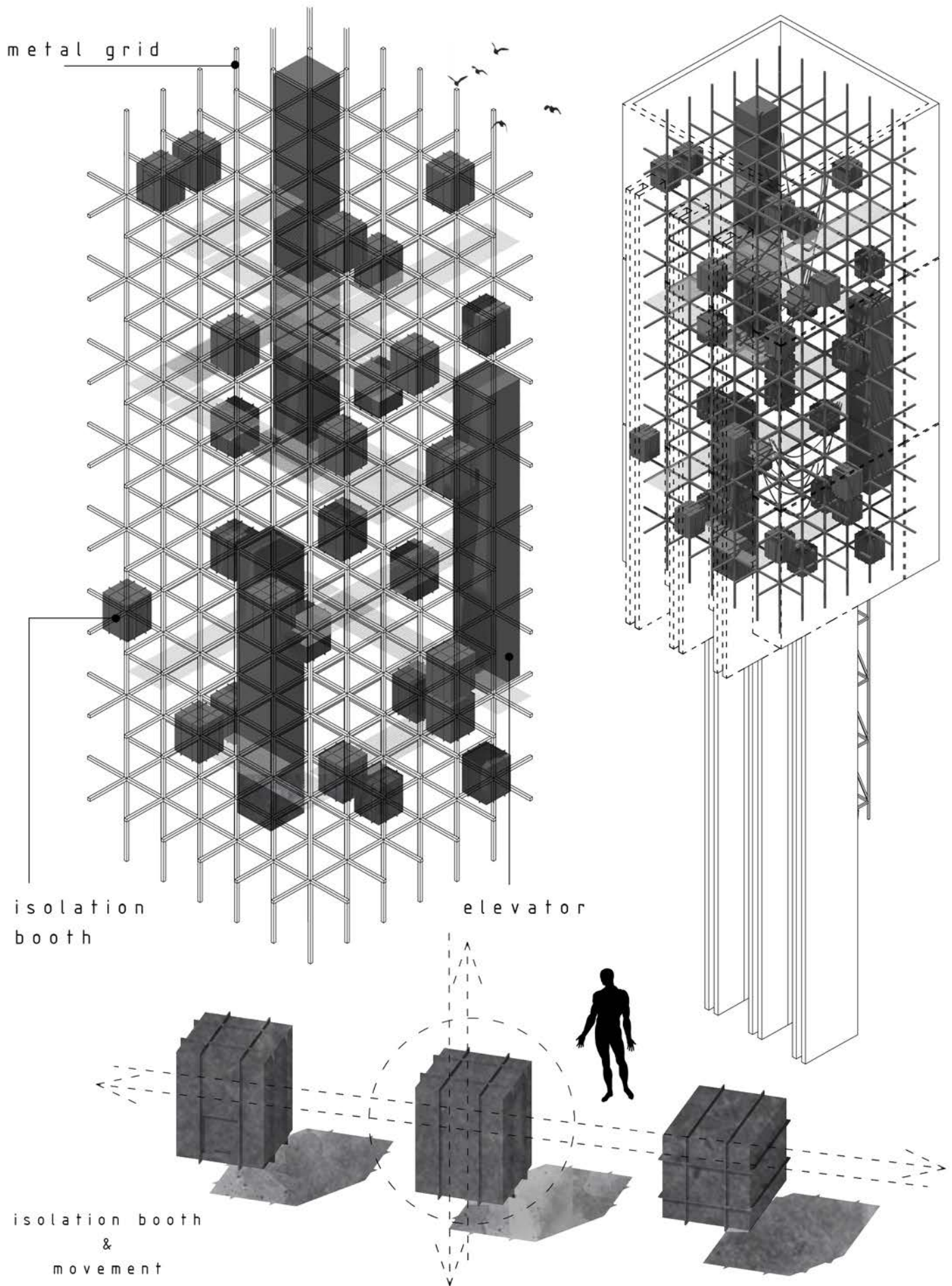
"...and enter..."



"...the non-being..."

n o c t u r n e

e x p l a n a t i o n



n o c t u r n e



top-down perspective

n o c t u r n e



bottom-up perspective

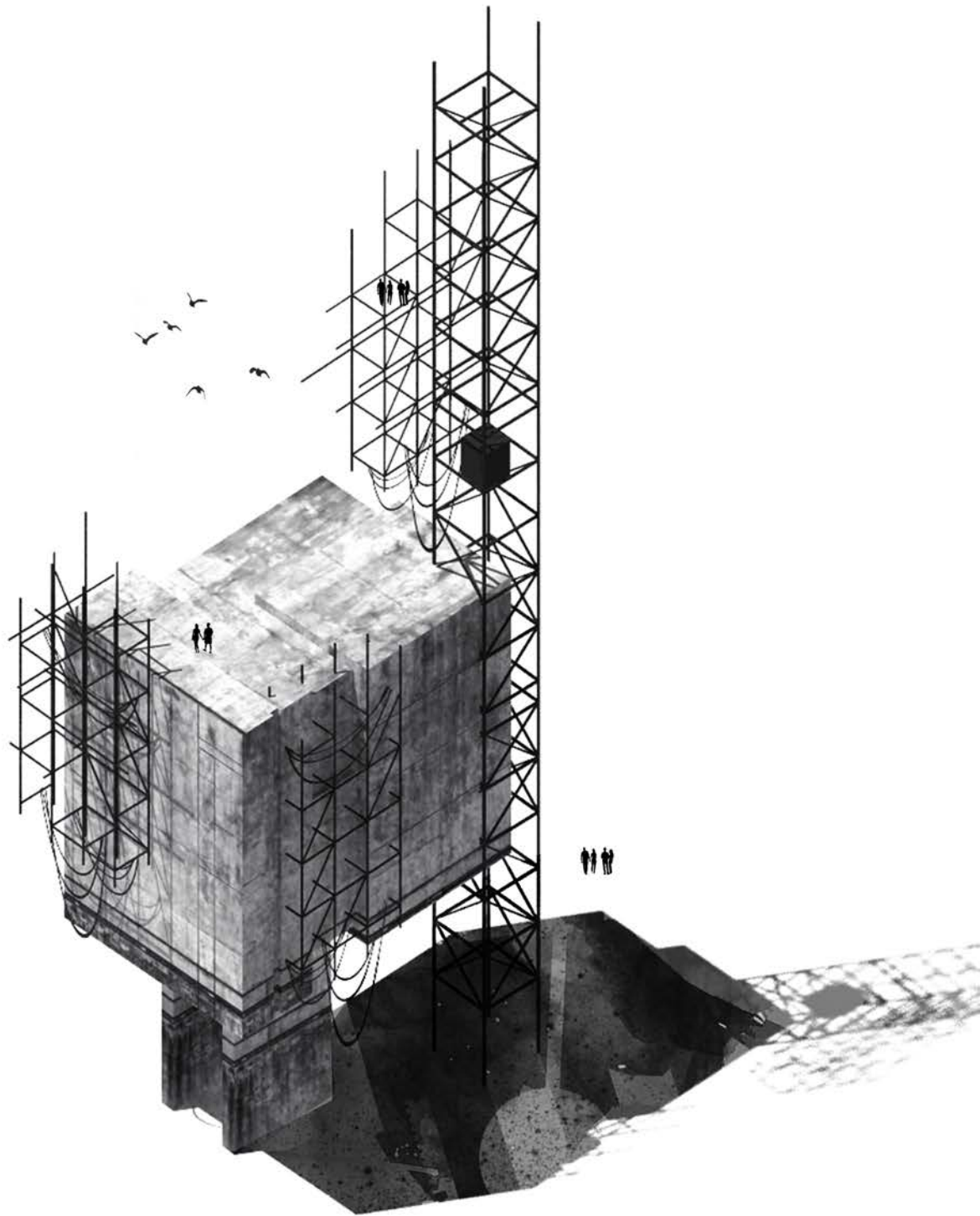
n o c t u r n e



inside the corridors

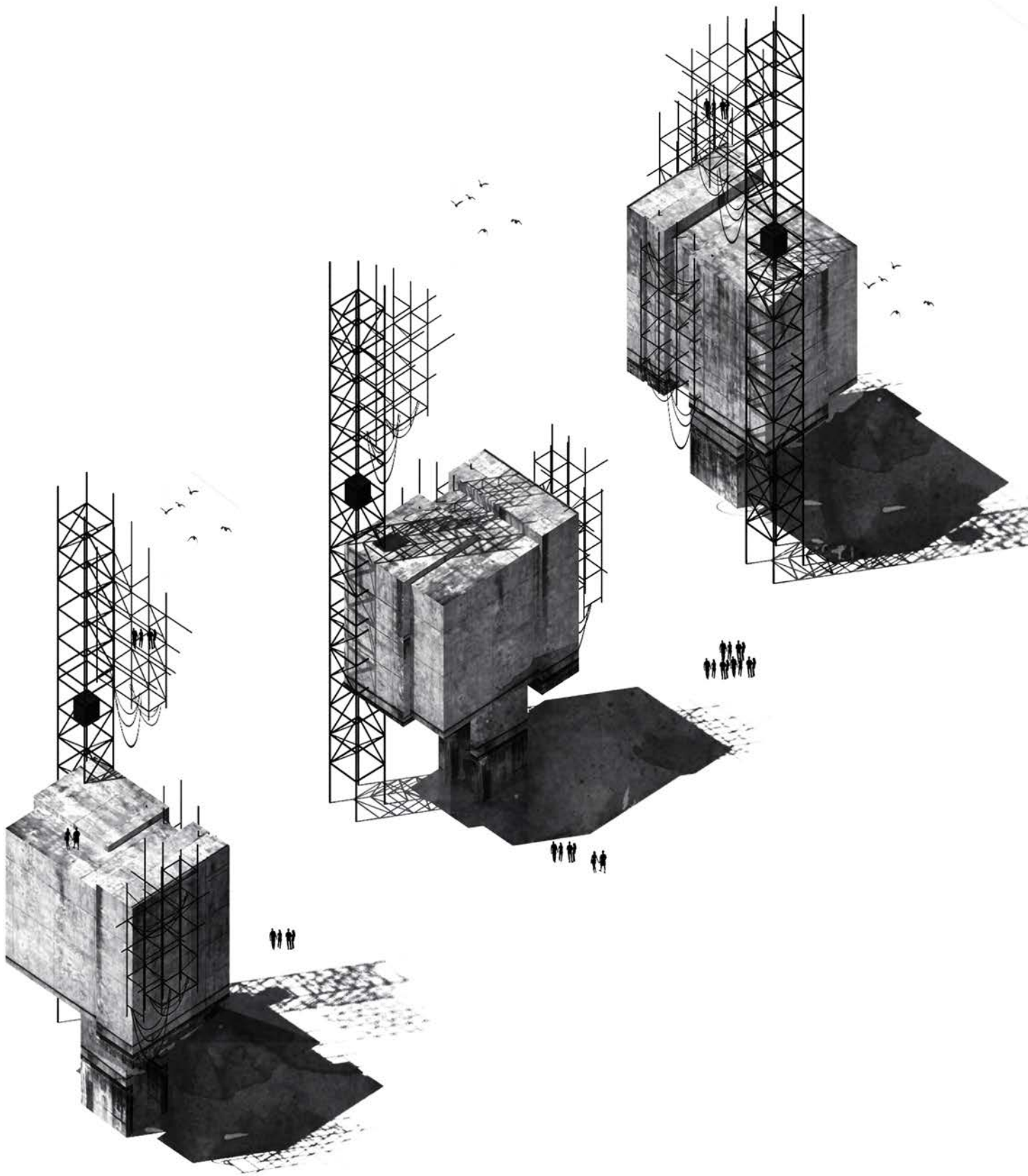
vii.

t h e l o s t f a l l s



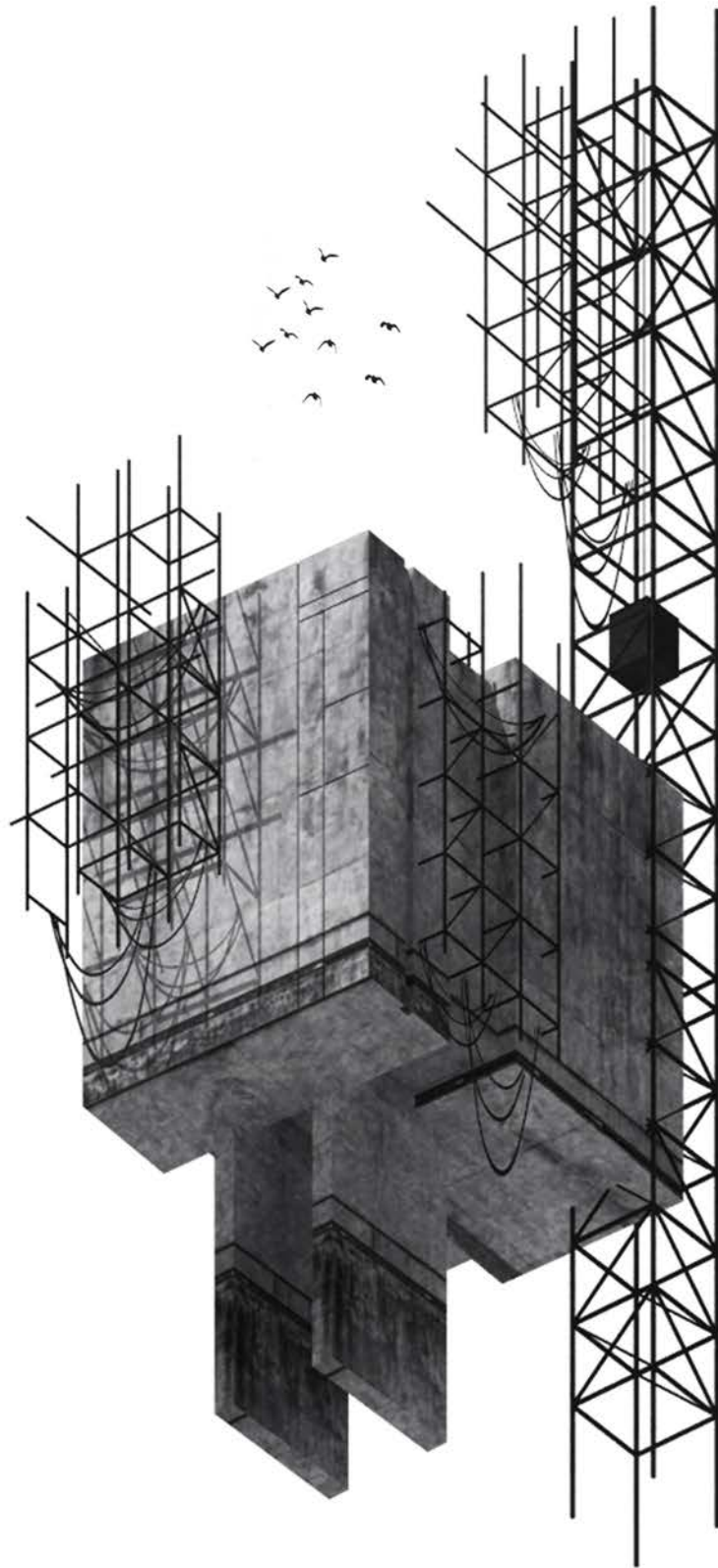
"...where the water has shape..."

t h e l o s t f a l l s



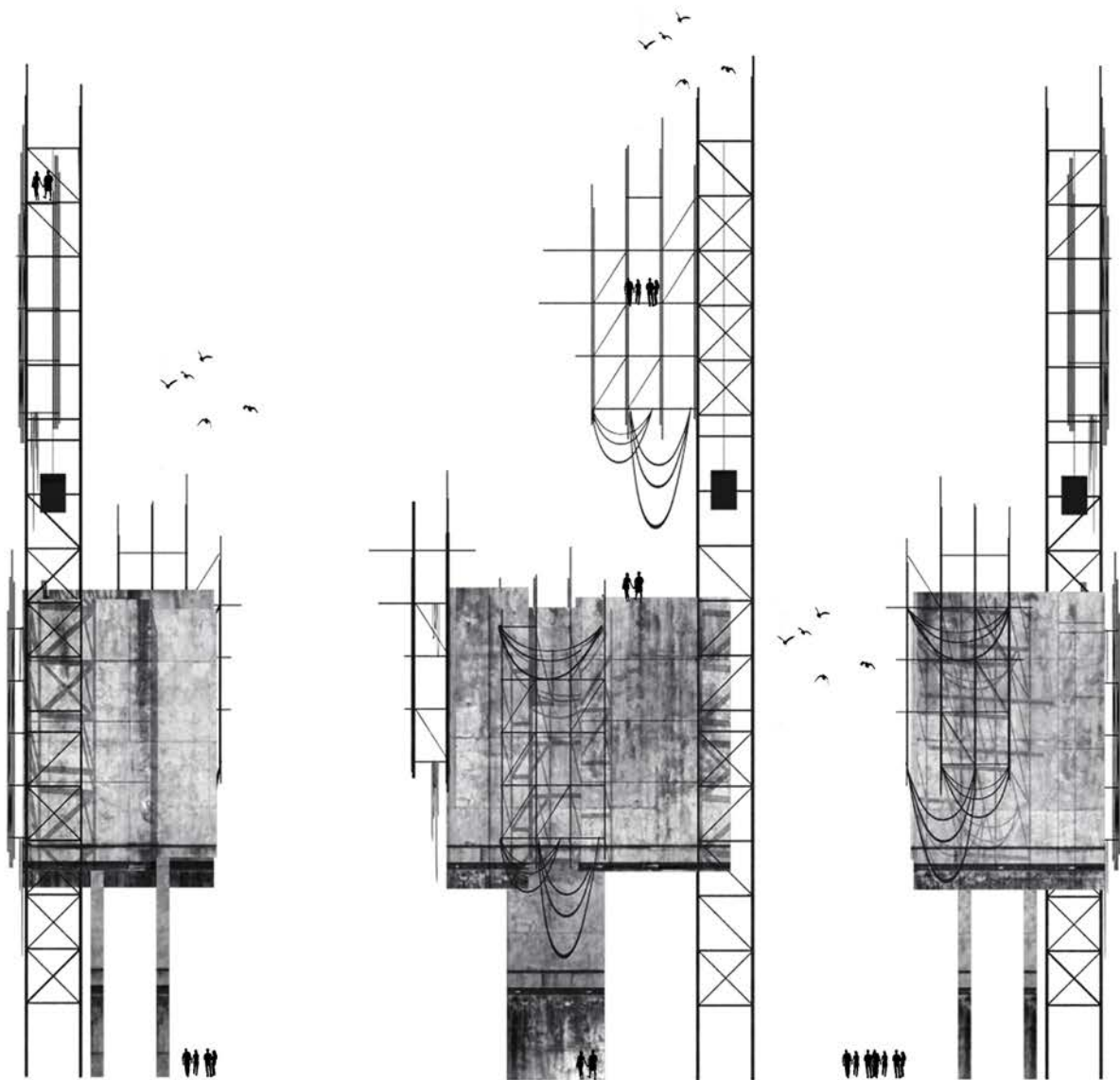
axonometric

t h e l o s t f a l l s



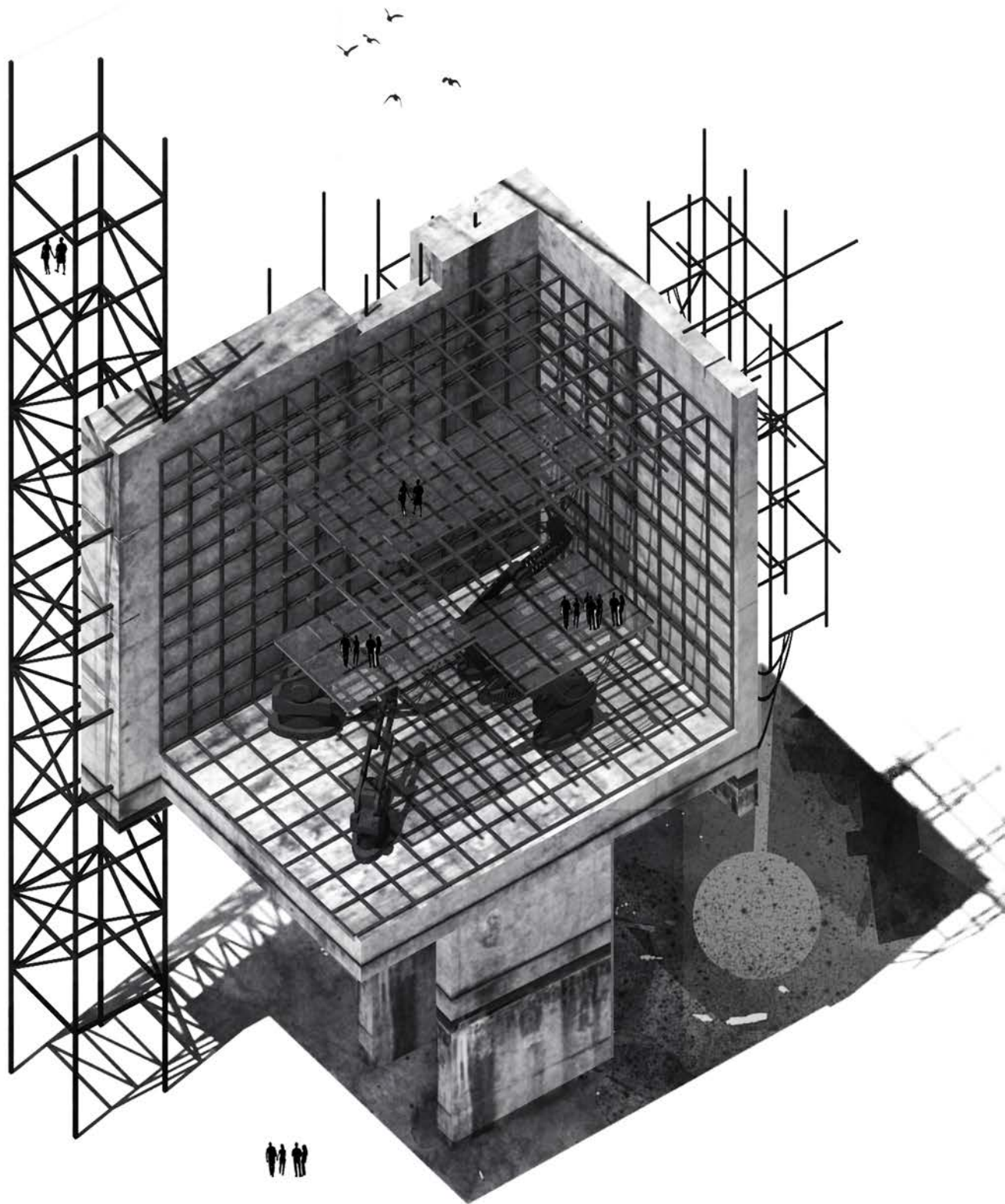
a x o n o m e t r i c

t h e l o s t f a l l s



e l e v a t i o n s

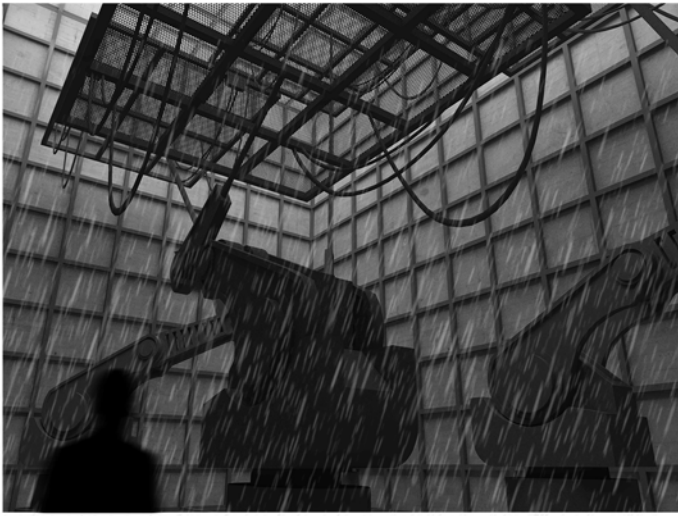
t h e l o s t f a l l s



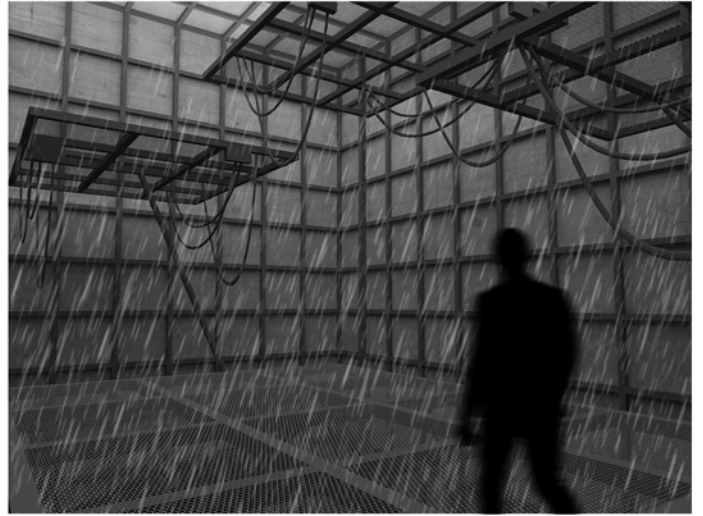
*axonometric
section*

t h e l o s t f a l l s

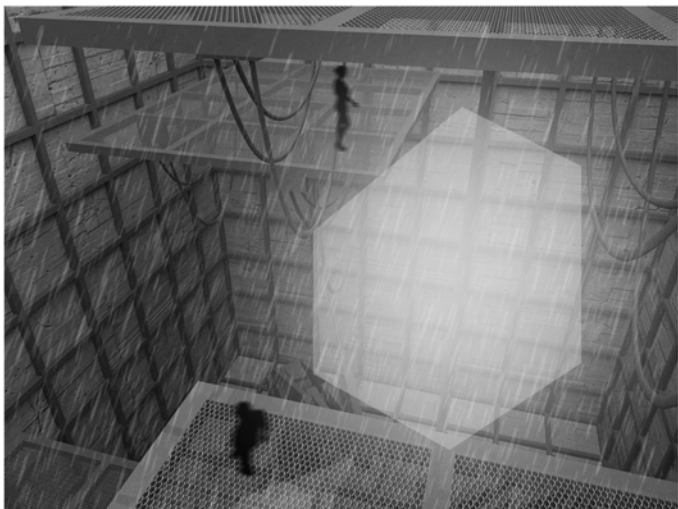
s t o r y b o a r d



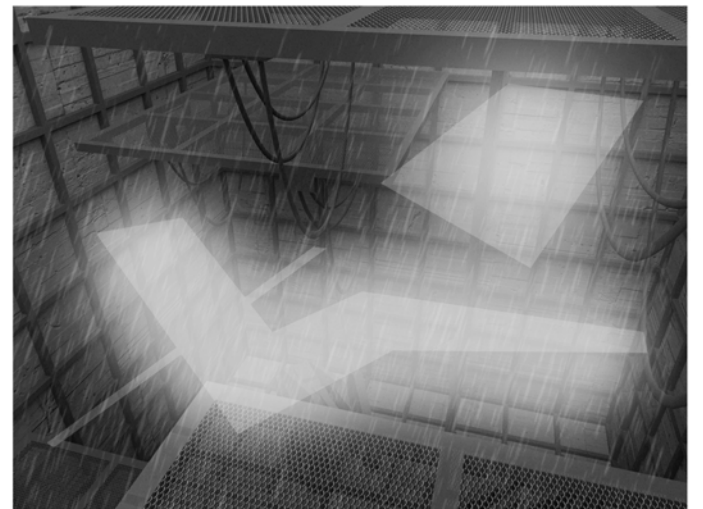
"The water washes your face..."



"...it hugs your body..."



"...inhabits the space..."



"...transforming it to a canvas..."



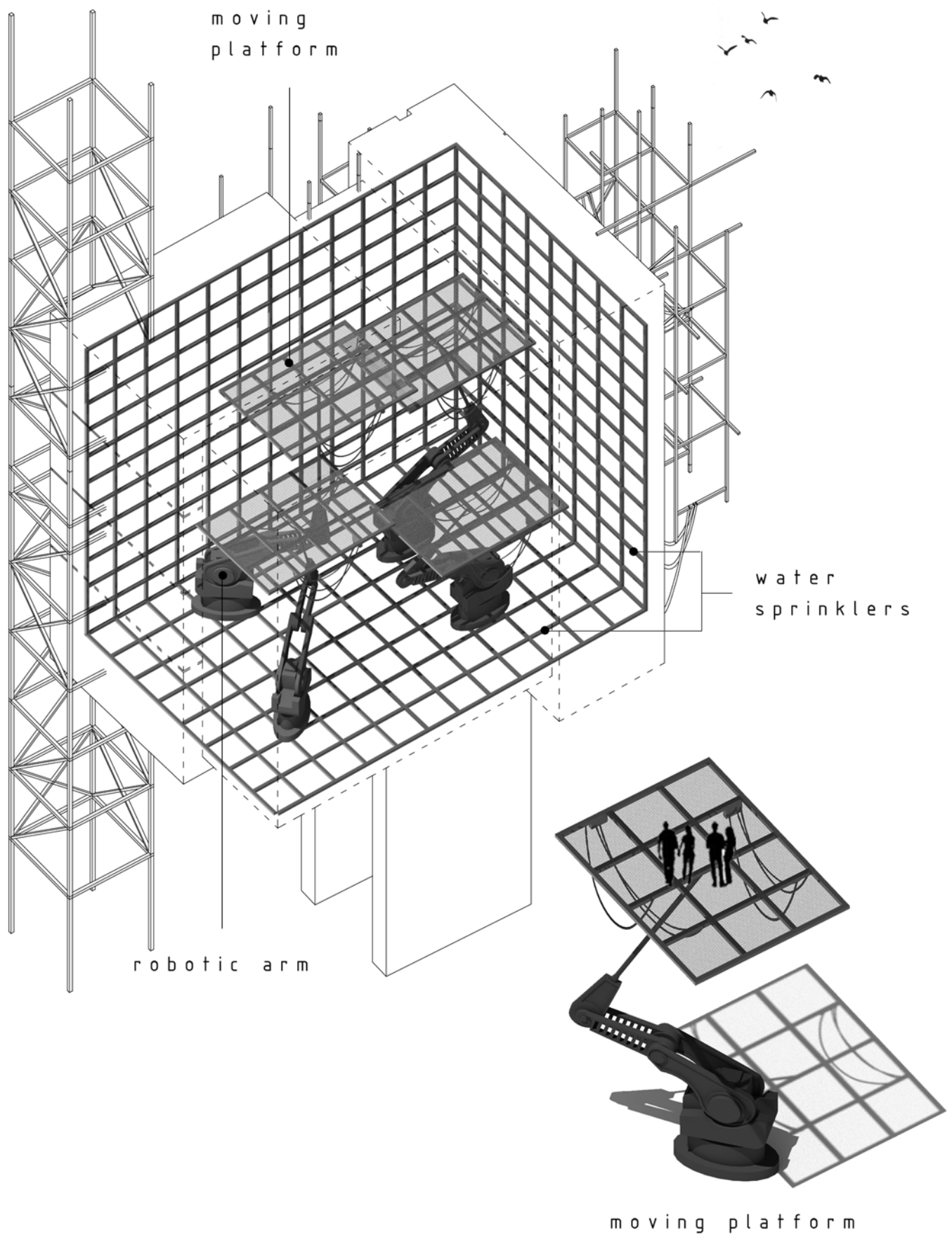
"...forever moving..."



"...and ever-changing."

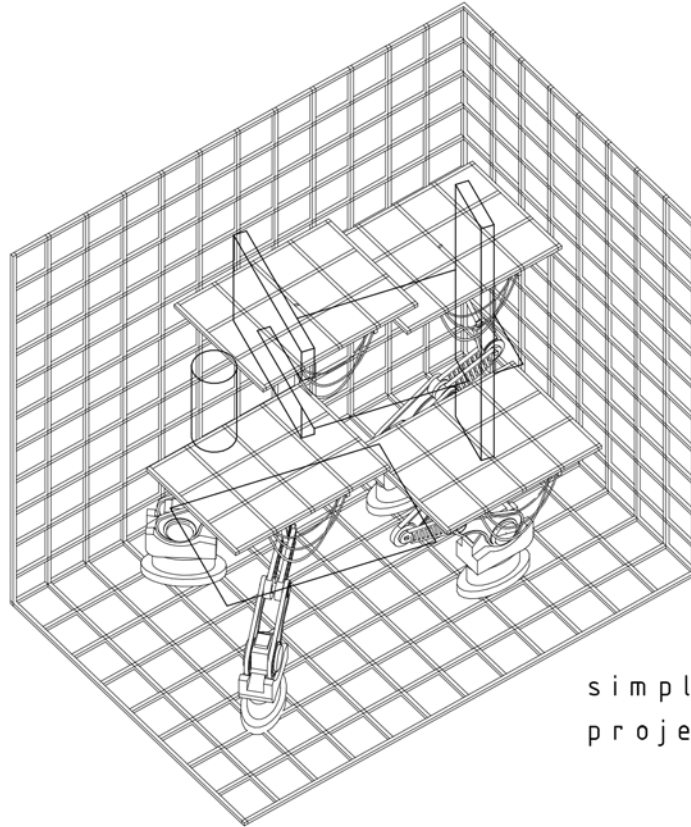
t h e l o s t f a l l s

e x p l a n a t i o n

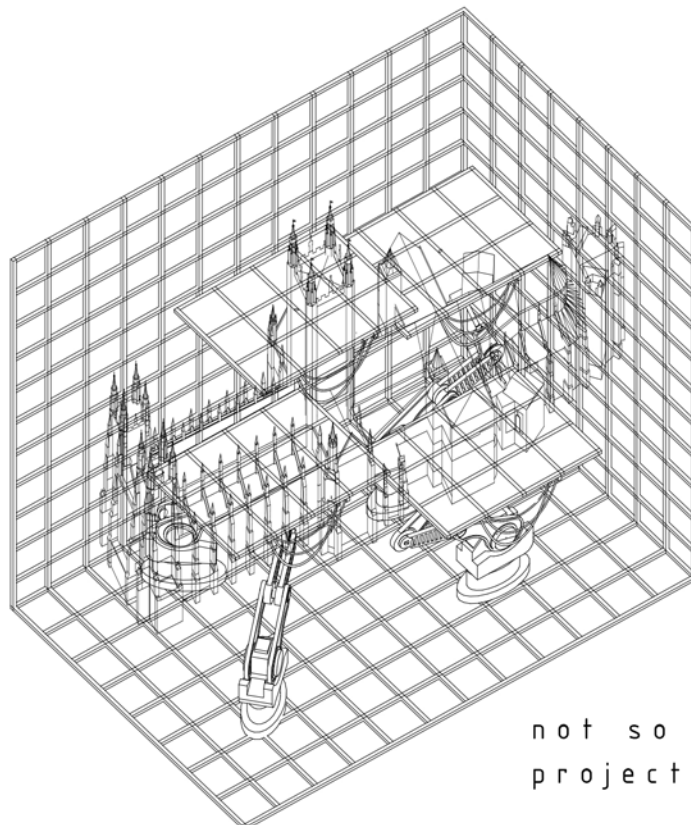


t h e l o s t f a l l s

s p a t i a l p r o j e c t i o n s

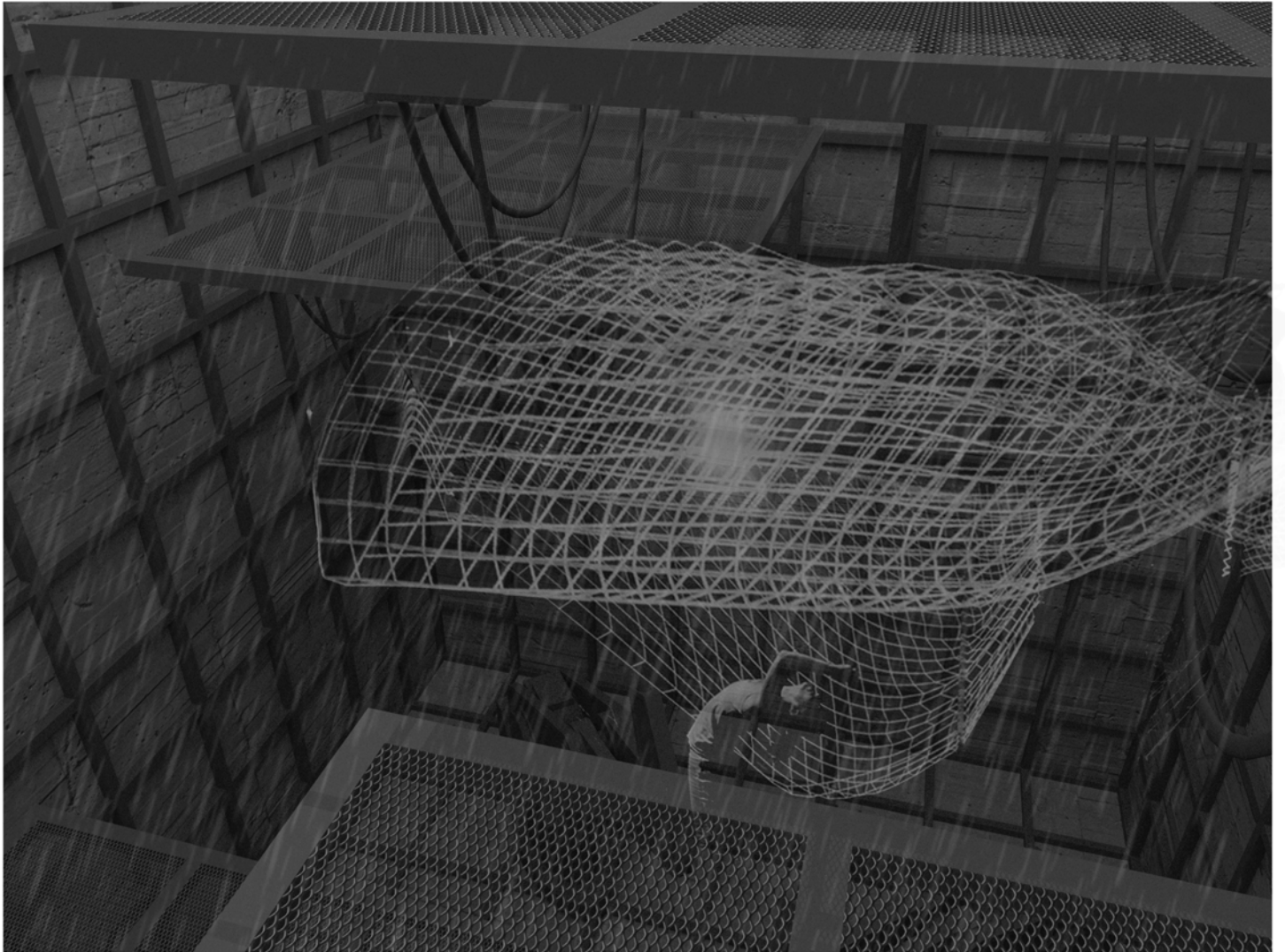


simple spatial
projections



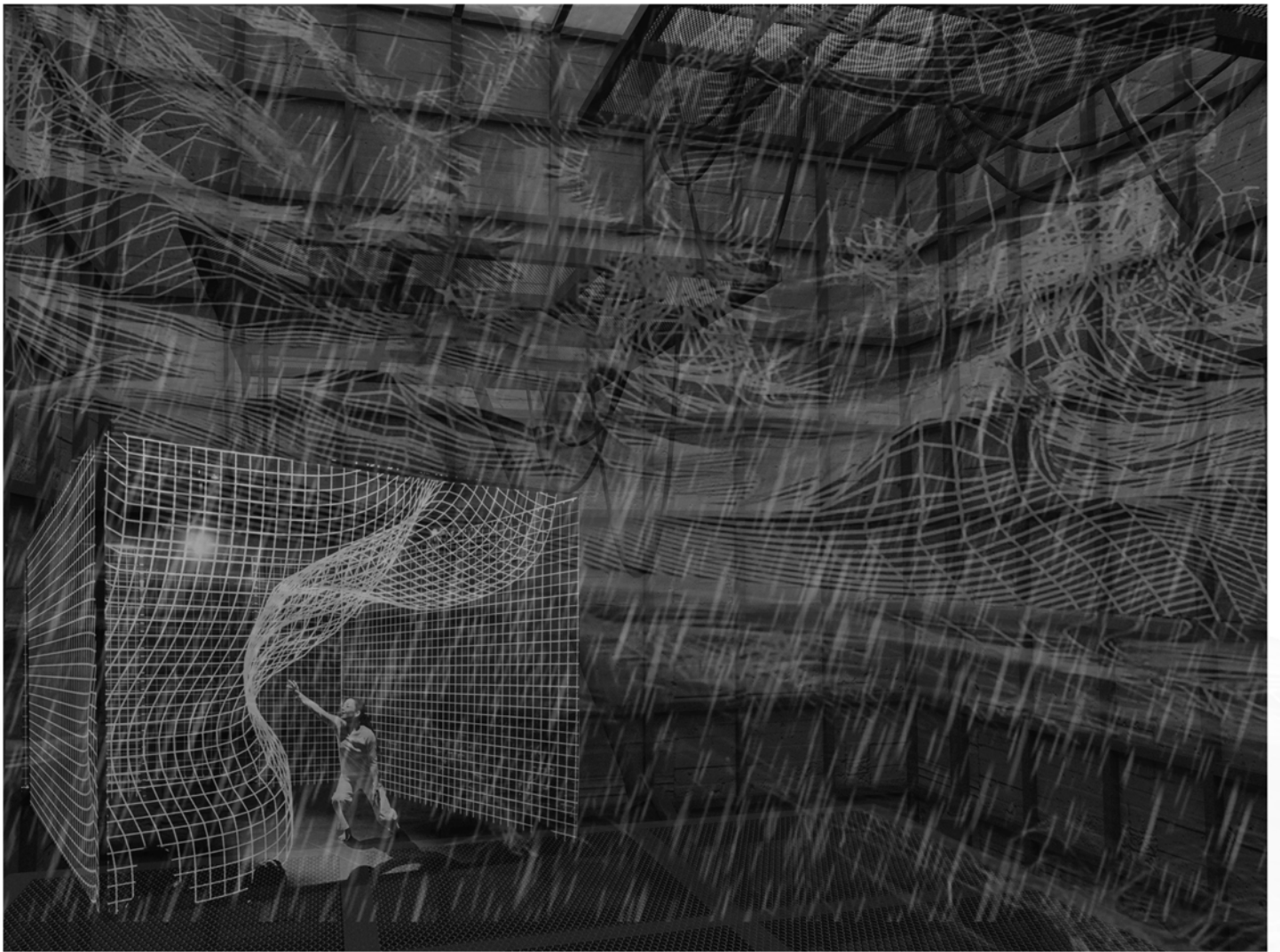
not so simple spatial
projections

t h e l o s t f a l l s



view from platform

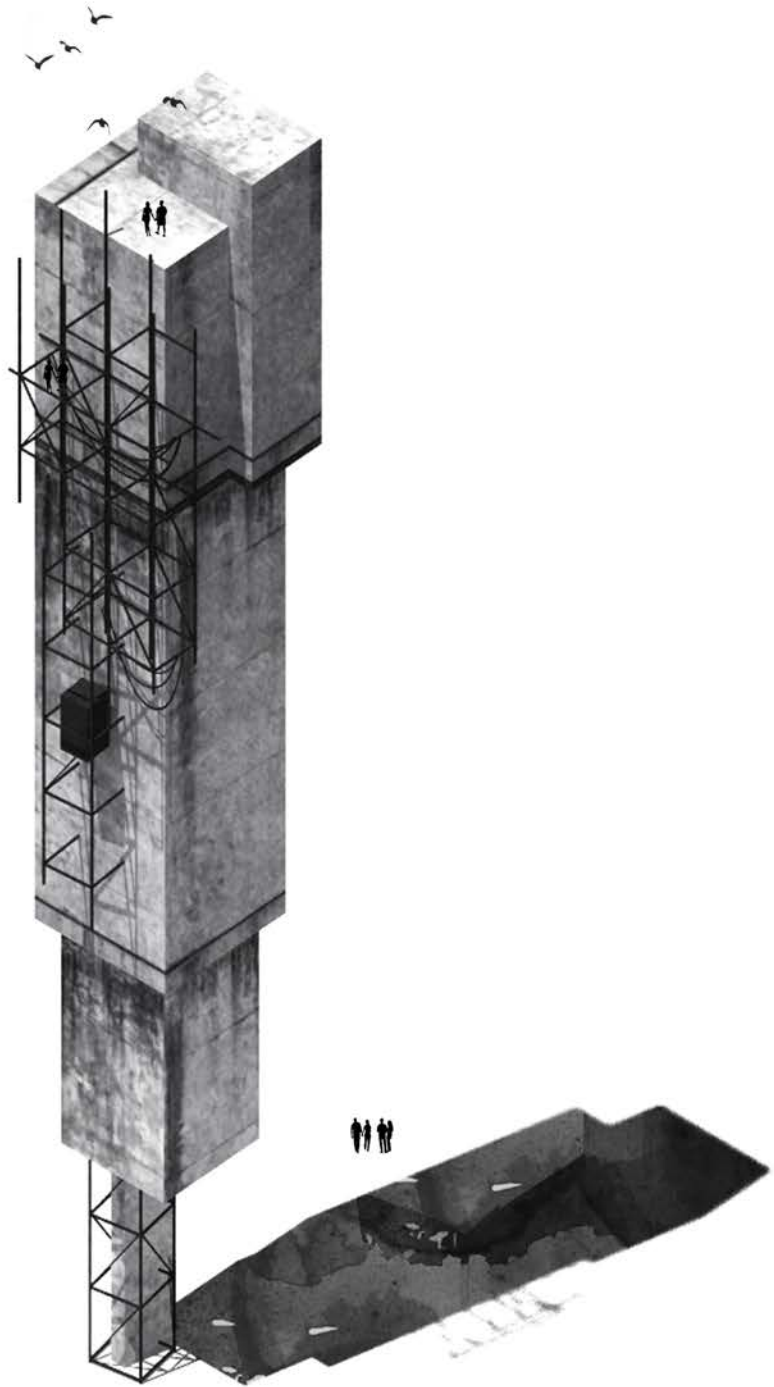
t h e l o s t f a l l s



view from platform

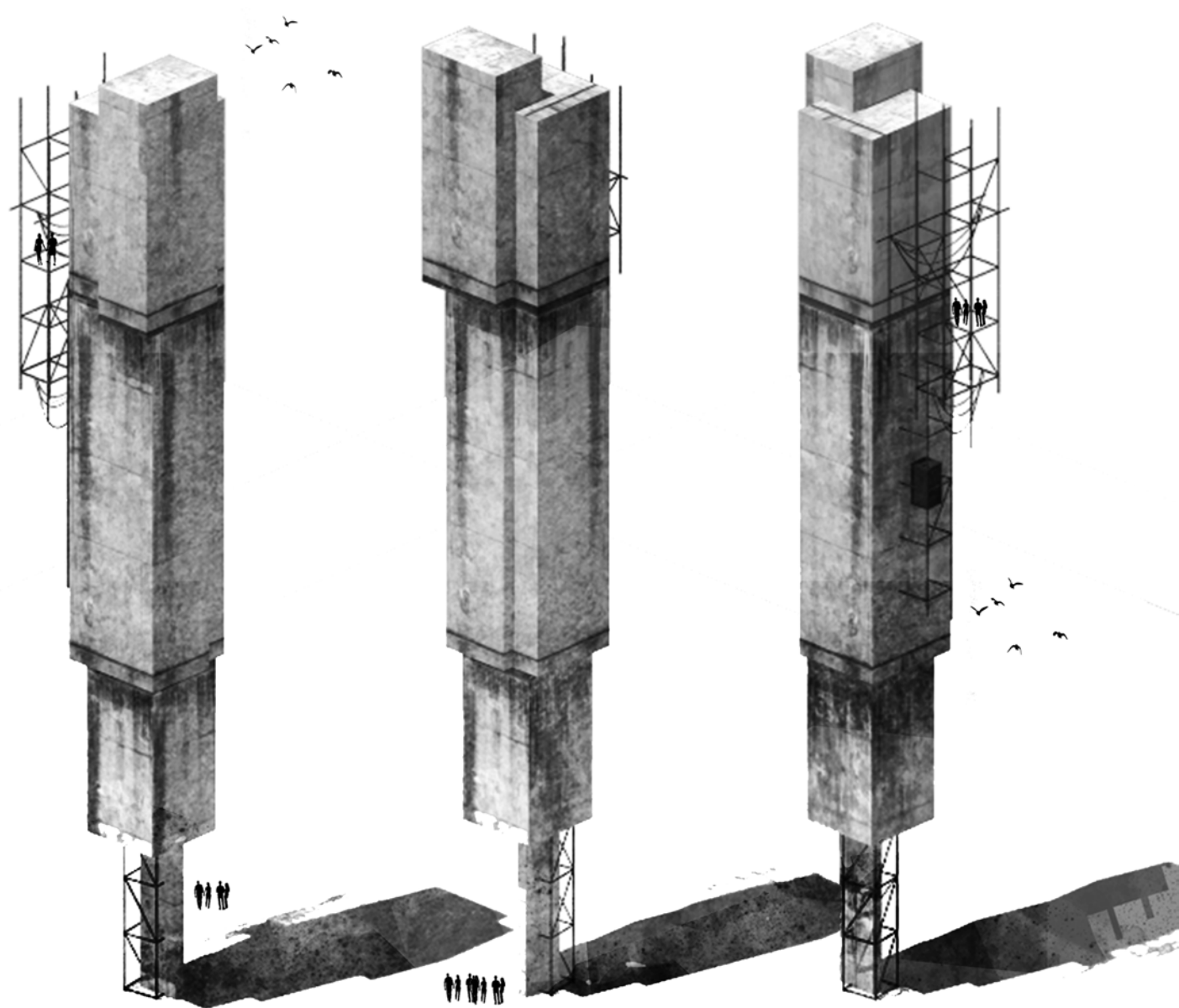
viii.

i n m e d i a r e s



"...where is no half-ways..."

i n m e d i a r e s



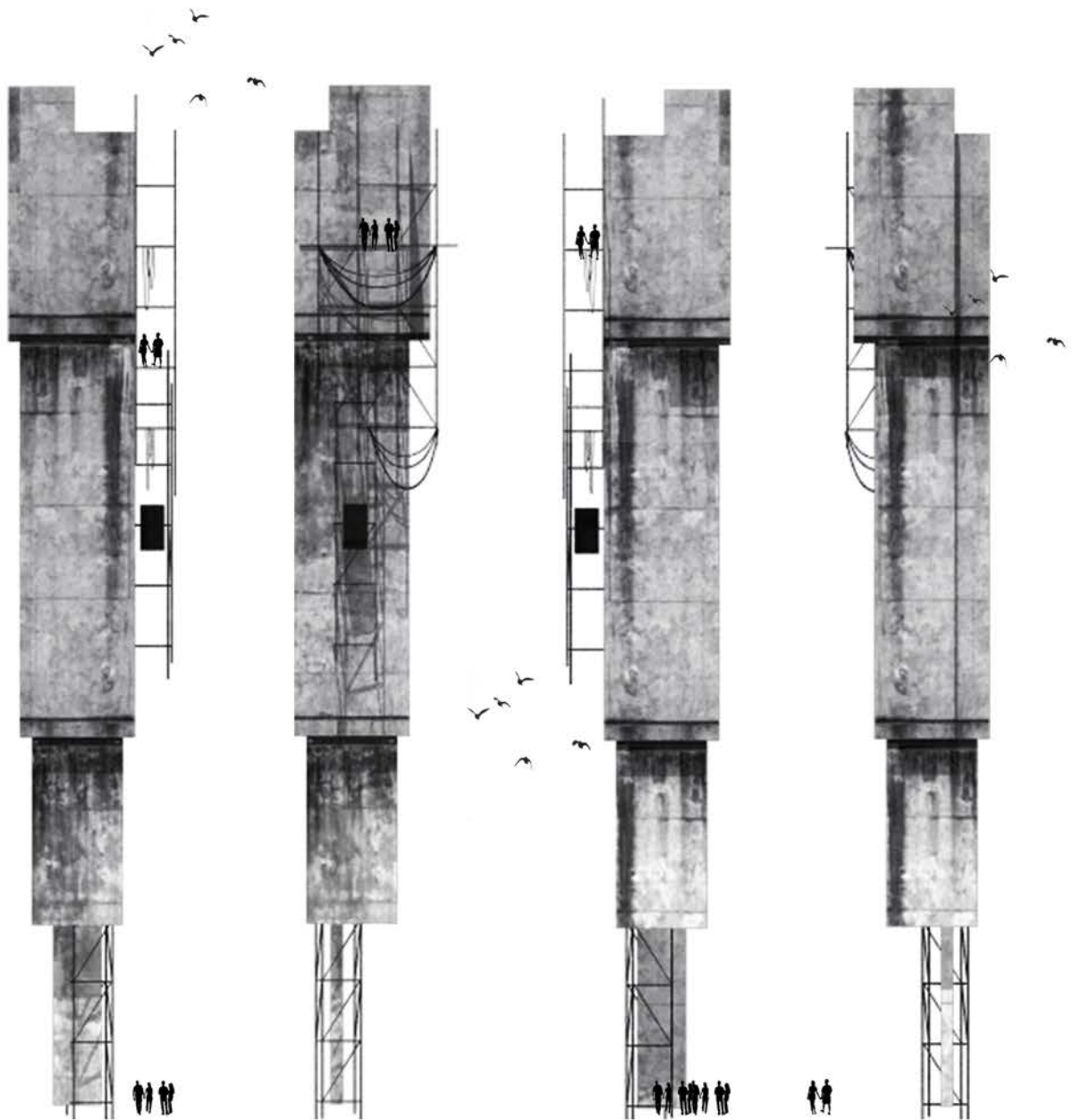
a x o n o m e t r i c

i n m e d i a r e s



axonometric

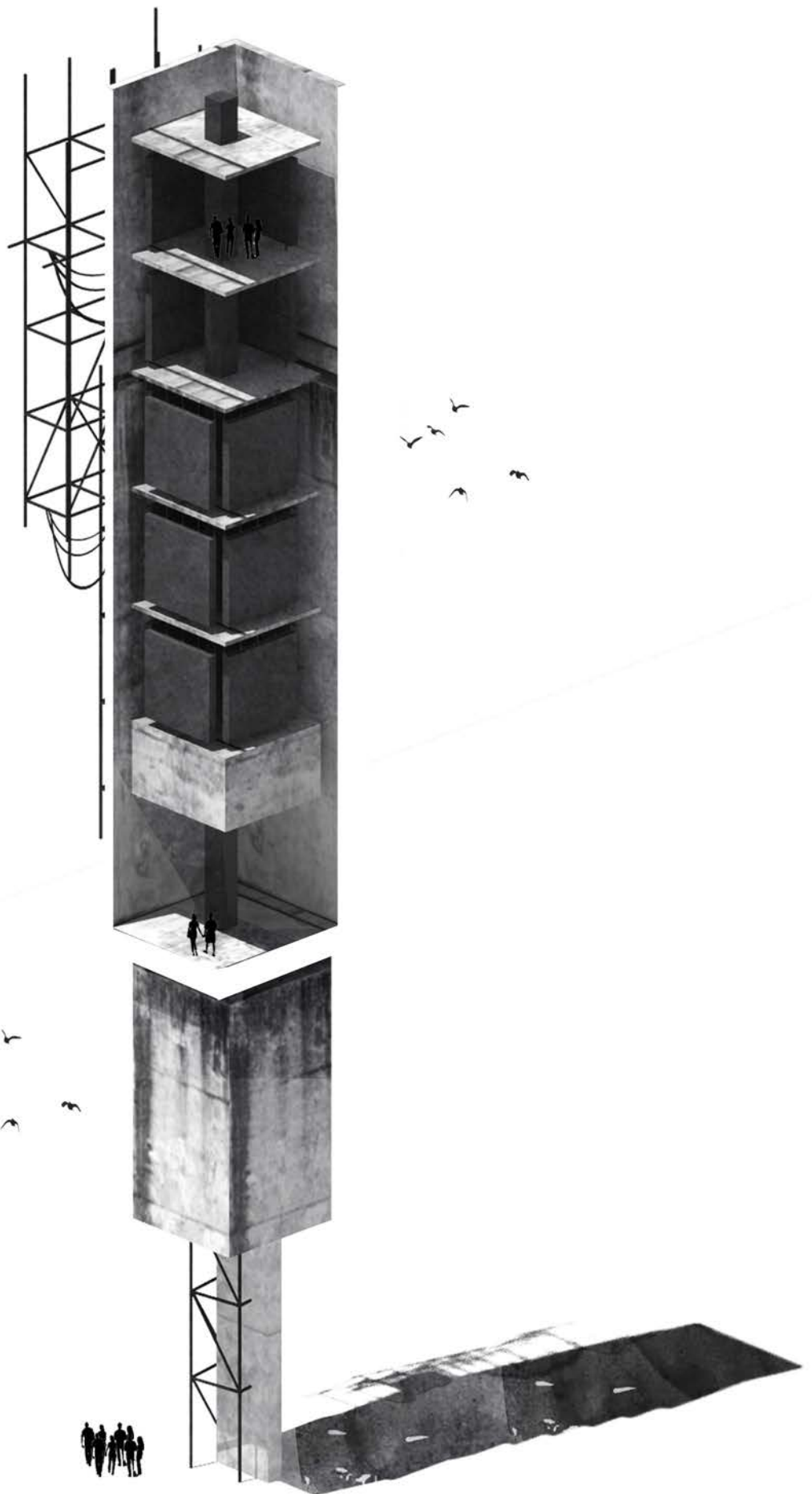
i n m e d i a r e s



e l e v a t i o n s

i n m e d i a r e s

*axonometric
section*



i n m e d i a r e s

s t o r y b o a r d



"From a neutral space..."



"...via an axis mundi..."



"...through situations..."



"...conditions..."



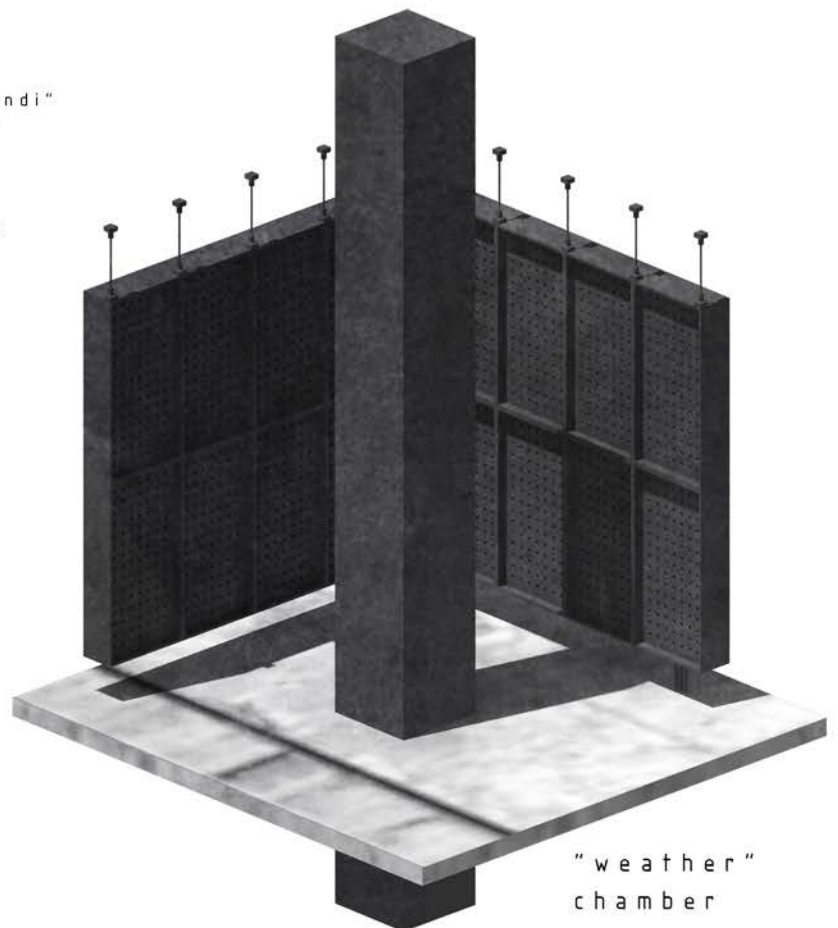
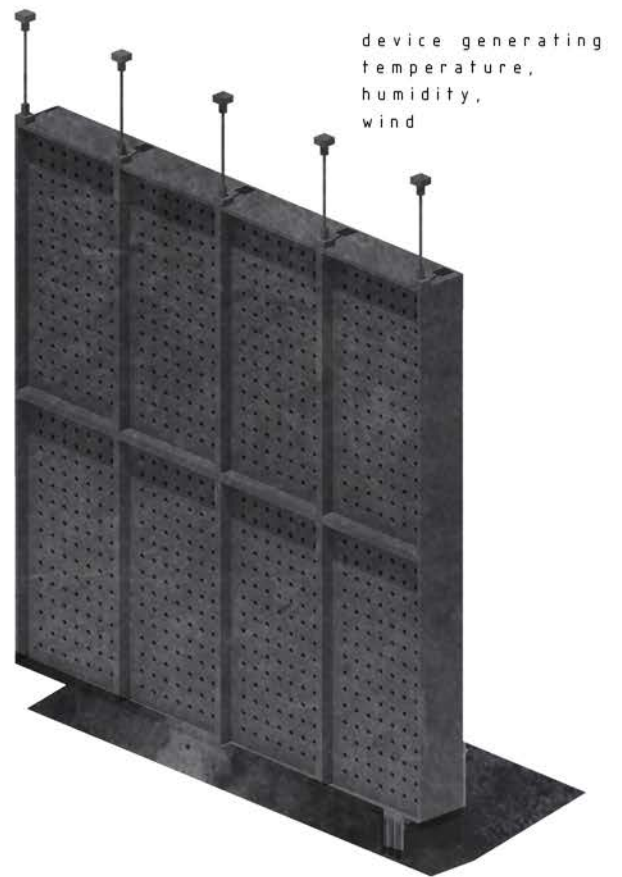
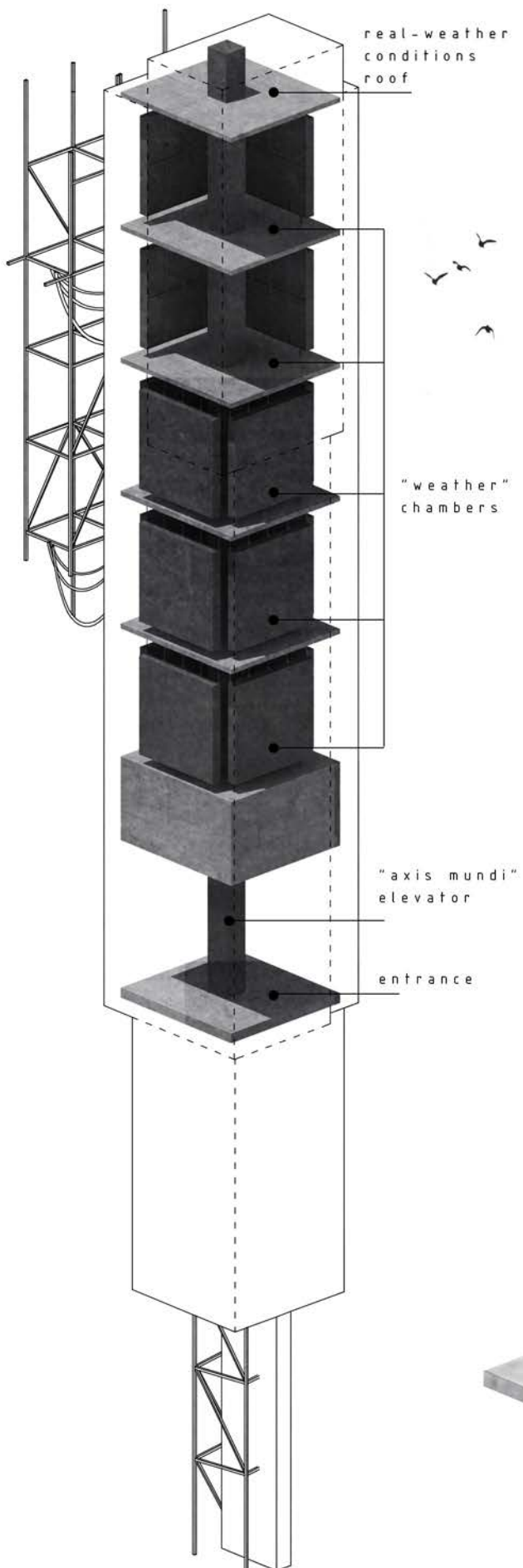
"...and experiences..."



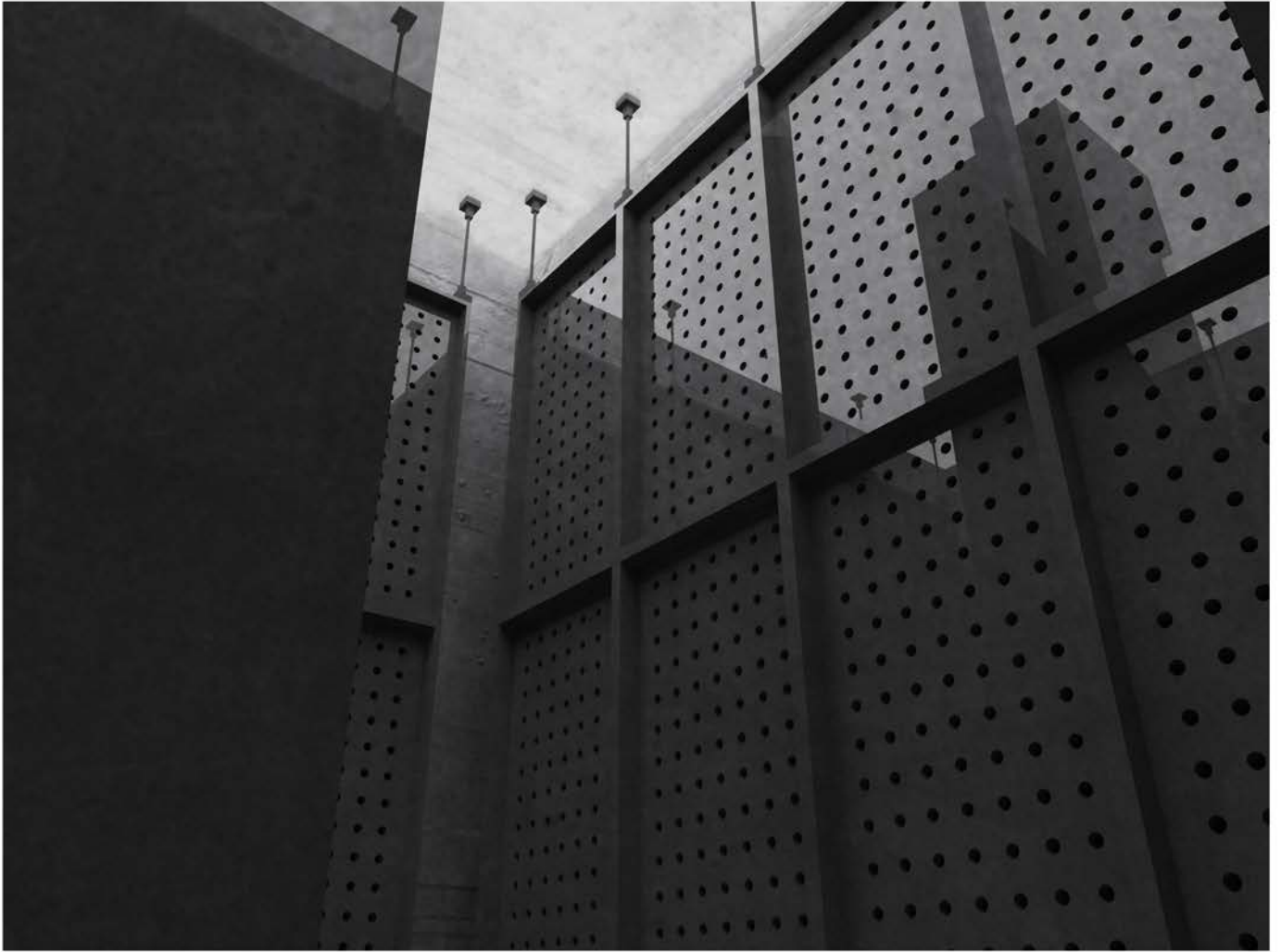
"...back to reality"

i n m e d i a r e s

e x p l a n a t i o n

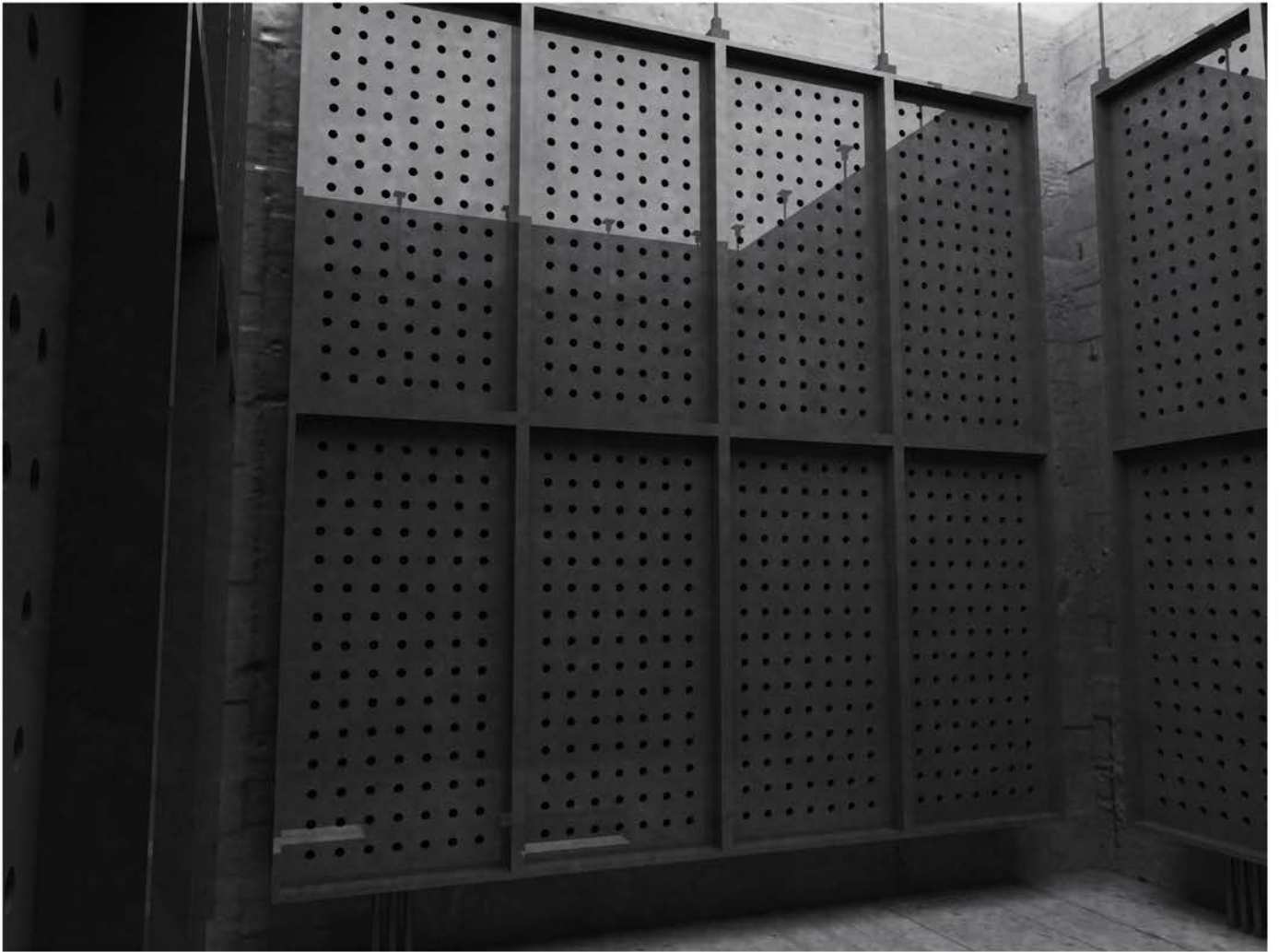


i n m e d i a r e s



inside the "weather" chamber

i n m e d i a r e s



inside the "weather" chamber

t h e e n d



