
VOLUME

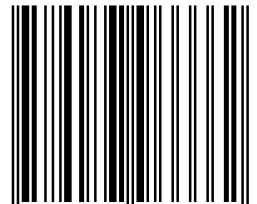
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VOLUME IS A PROJECT
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Alexander R. Galloway, Silvio Lorusso,
Simone C. Niquille, Arthur Röing Baer
& Nick Houde, Jonas Staal, George
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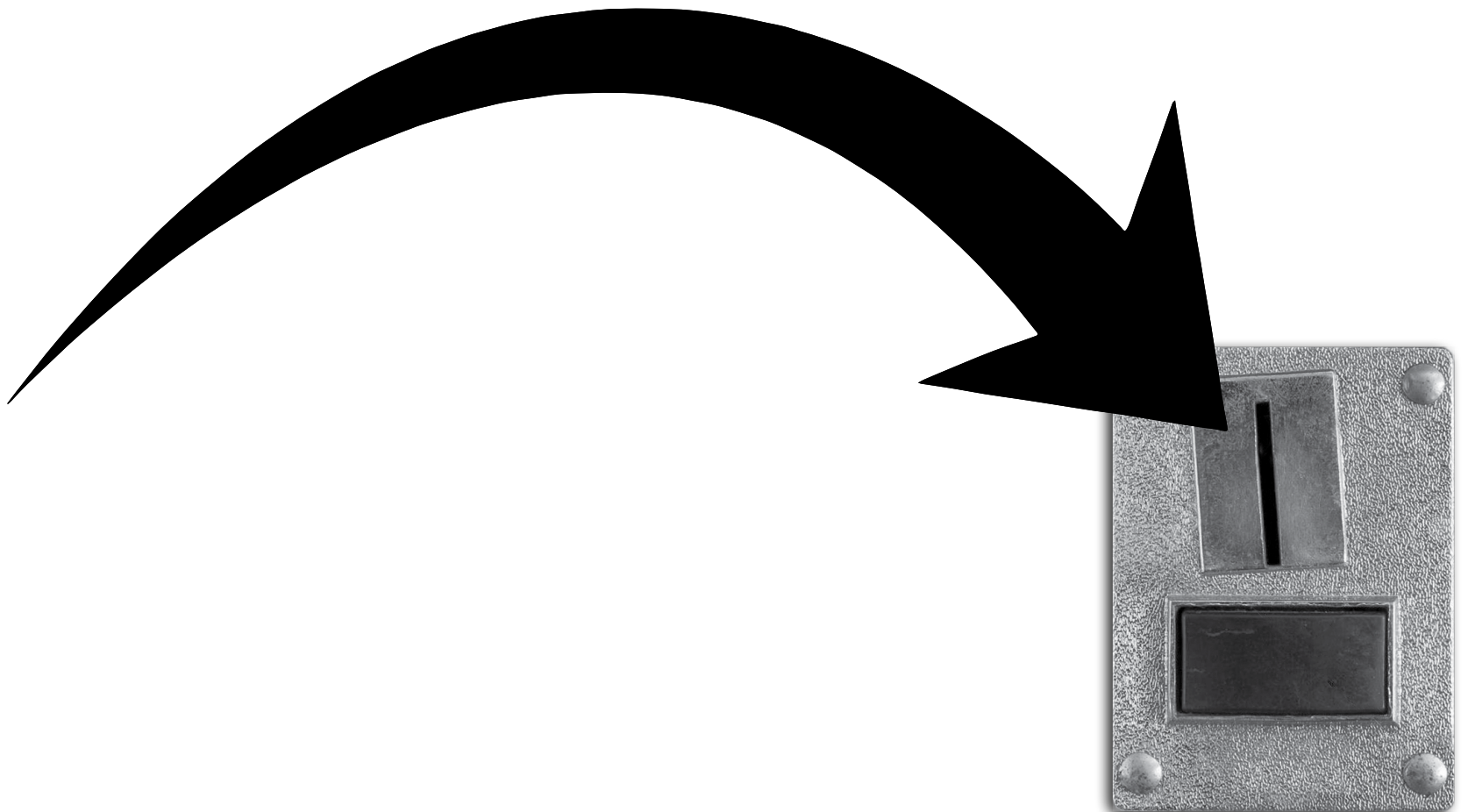
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PLAY- BOR

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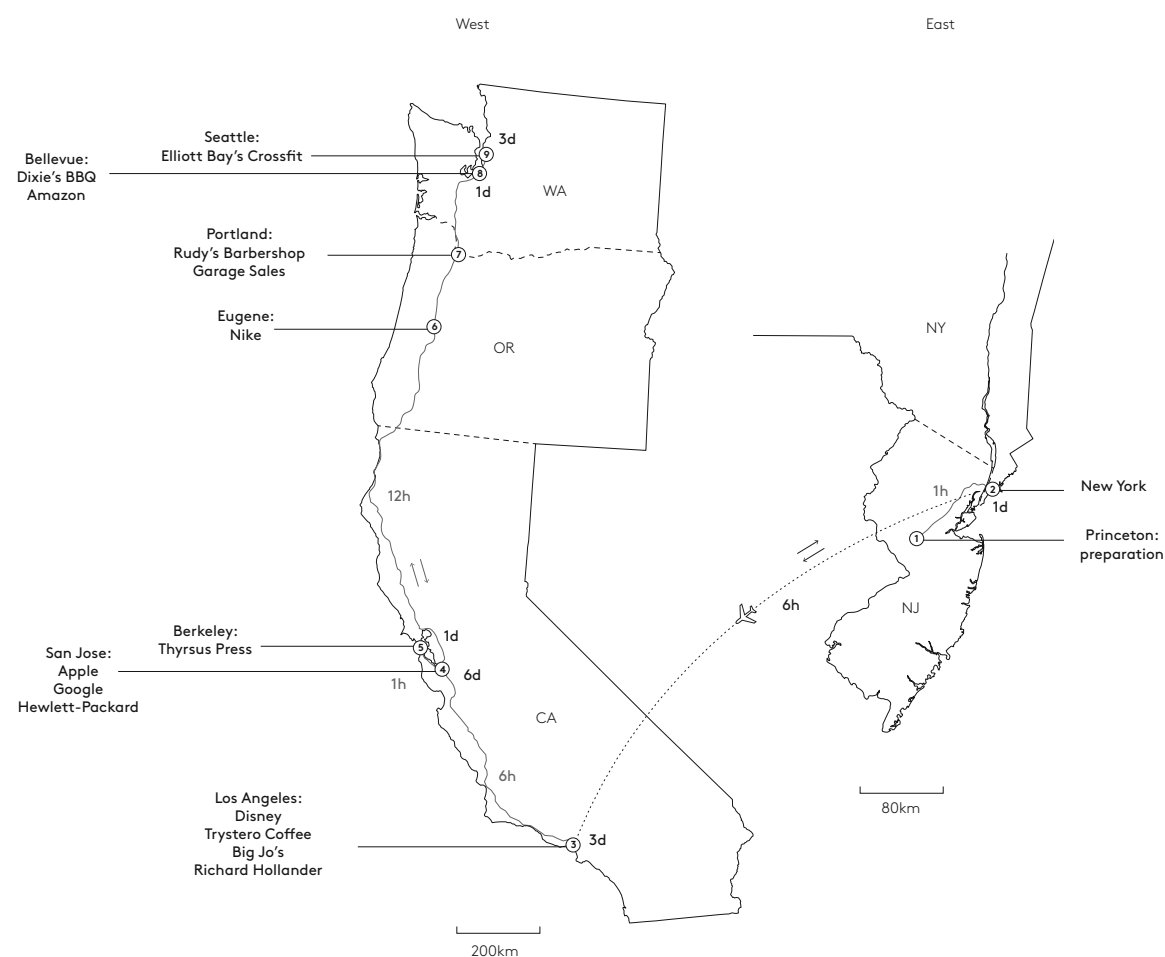


THERE ONCE WAS A TIME WHEN WORK
AND LEISURE WERE SEPARATE REALMS:
YOU WORK OR YOU PLAY. THESE DAYS,
PLAYING IS WORK AND WORK DEMANDS
PLAYING. WHO’S FOOLING WHO,
MAY WE ASK?

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GARAGE TALES

EVENTUALLY MADE

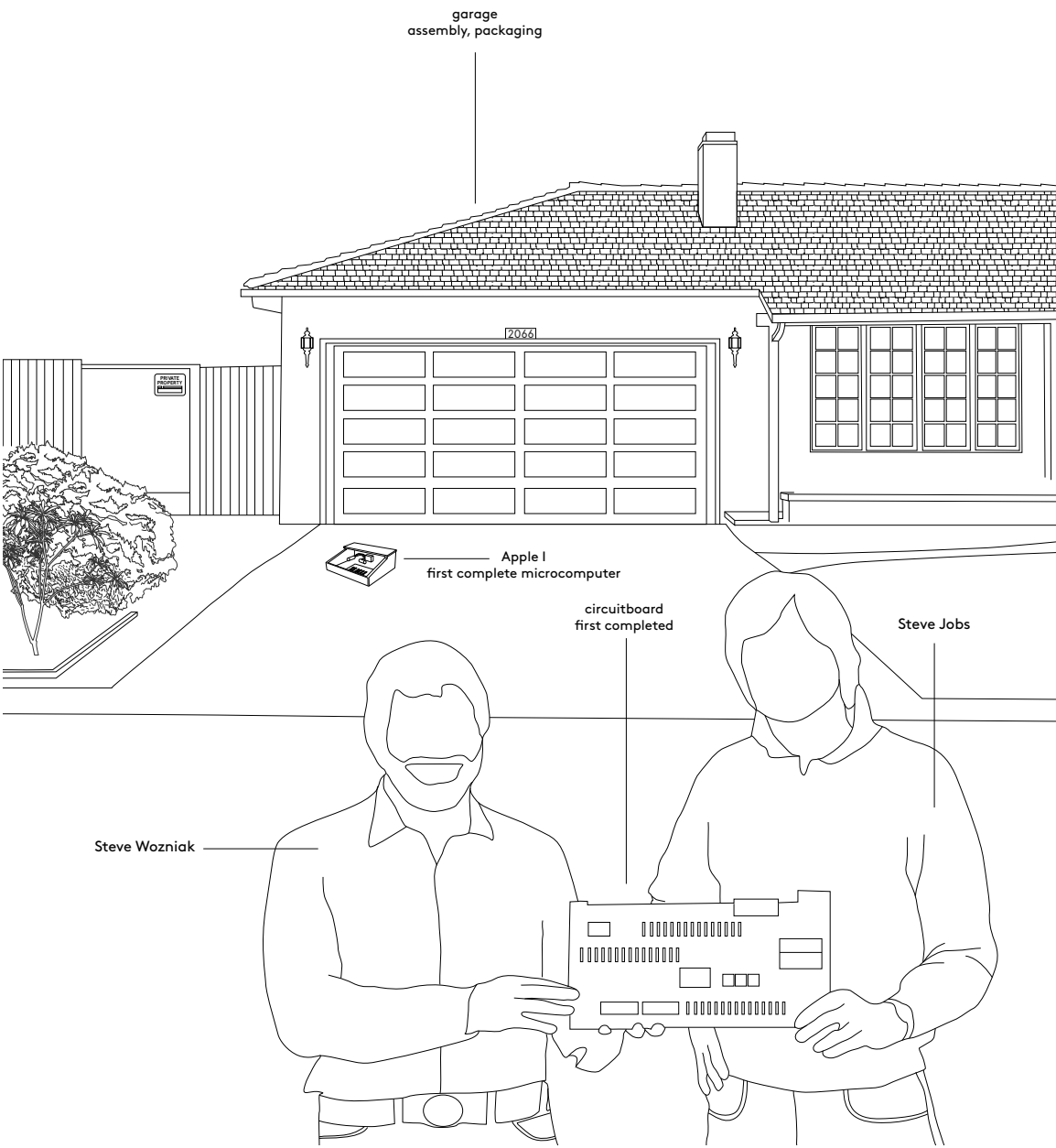


The residential garage, the little addendum to the typical private house, bears a significance that surpasses the simple purpose to shelter a car. With the post-war advent of personal automobiles and the widespread installation of such kind, the corporately nine-to-five working homeowner soon started to work on side projects, developed hobbies and created individual ambitions in this surprisingly variable space. Success stories like the late-night tinkering of young Dave Packard and Bill Hewlett in their Palo Alto ‘car-house’ in 1937, which ultimately turned into the multinational company HP, add to the mysticism that encases the typology of the garage – a romantic vision of the self-made entrepreneur and domesticated ‘weekend warrior’. Although not originally an American concept, the particularities of San Francisco’s Bay Area transformed the idea into a quintessentially suburban one. Firms such as Apple, Google or Amazon continued building the myth of the garage and piled on to the notion of this unsuspected creative nature, even if the legend not only entails tech

companies: entertainment brands like Disney, toy manufacturers like Mattel and musicians like Nirvana embraced the annex for making something new with little to no cost. Buried under this surface of famous examples lies a sea of common dens, nowadays captioned workshops, which serve as a retreat within the house, a repository for extra-curricular passion that exceeds the capacities of the living area and holds the power to hatch the extraordinary (impulse) within the ordinary (space). Garage Tales illustrates the story of 14 ventures whose founders originated in residential garages and describes home-made stories of success, adaptation and aspiration. The case studies ranging from coffee makers to yard sales were researched and documented through a variety of drawings, collages, and annotations to display a historical, geographical, and cultural context between the independent examples along the West Coast of the USA.

APPLE

Steve Jobs and Steve Wozniak founded the company Apple in 1976. At the time, the two friends had been working together to develop a printed circuit board, a project Steve Wozniak had started in his home. After deciding to work together, they formed a basic office in the garage of Jobs’ parents home, in which they assembled the first order of Apple I and subsequently started working on Apple II. With the initial funding supplied by Mike Markkula, the entrepreneurs sought out an office space and left the garage. The garage is a classic residential garage with two walls connecting it to the house. Used as a workshop and storage room, the place quickly turned into a production line made up of several desks with lamps and soldering irons, for manufacturing the first batch of Apple I which were then boxed after successful assembly. Spatially, the garage did not undergo massive changes but rather remained the origin of a passion project that made use of an under-designated space. Today, owned by Patricia Jobs, sister to the company’s founder, the garage remains private and largely inaccessible to the public. Nevertheless, the birth-place of the computer company is visited by fans from around the world. Declared a Historic Site by the Los Altos Historical Commission, a sign at the property reads: NO TRESPASSING – Security Cameras Are Filming All Pictures Must Be Taken From Street.



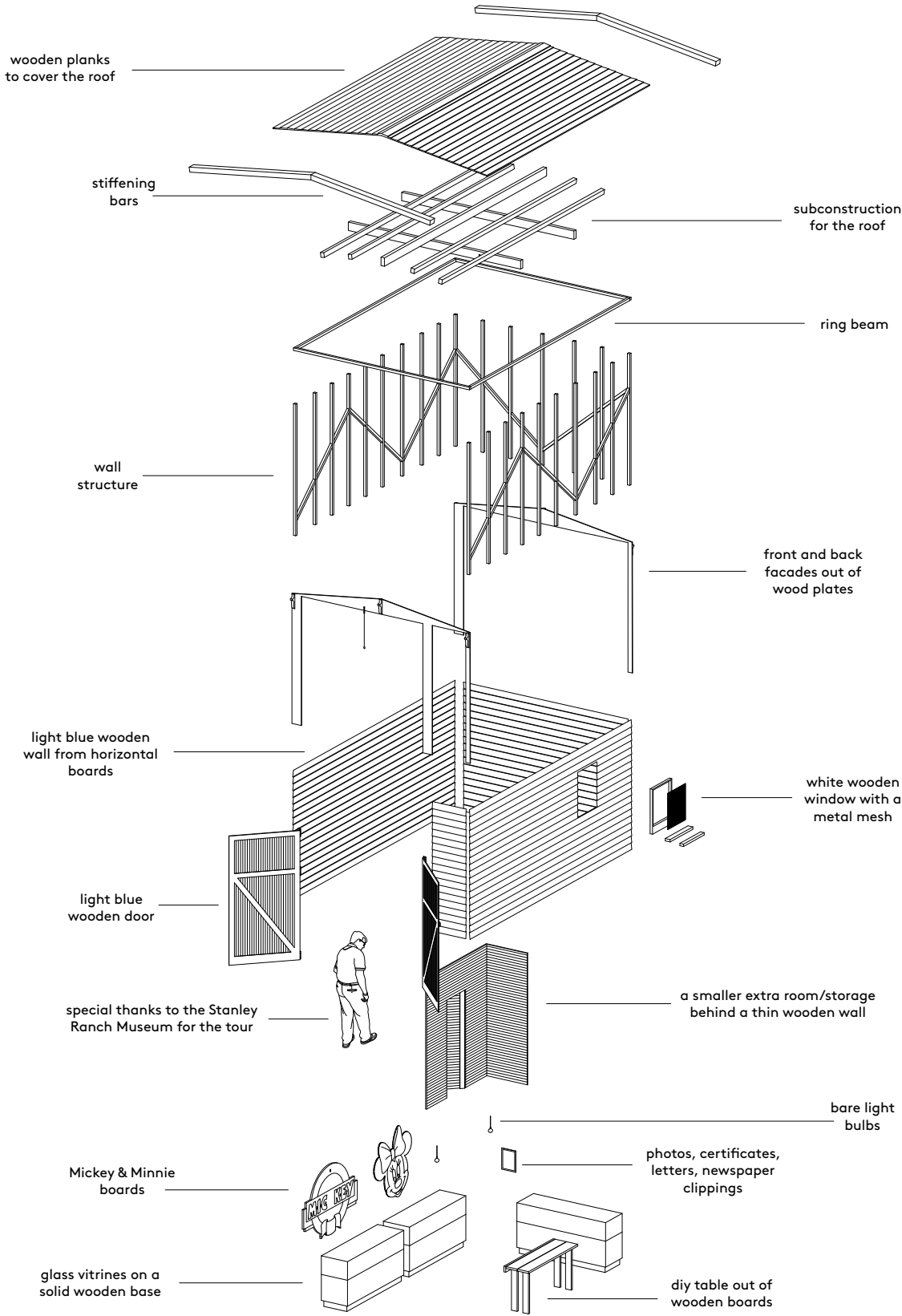
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Matyszczyk, C. (2014). Woz: No, Apple was not started in a garage - CNET. [online] CNET. Available at: <http://www.cnet.com/news/woz-no-apple-was-not-started-in-a-garage/> [Accessed 22 Jan. 2016].





DISNEY

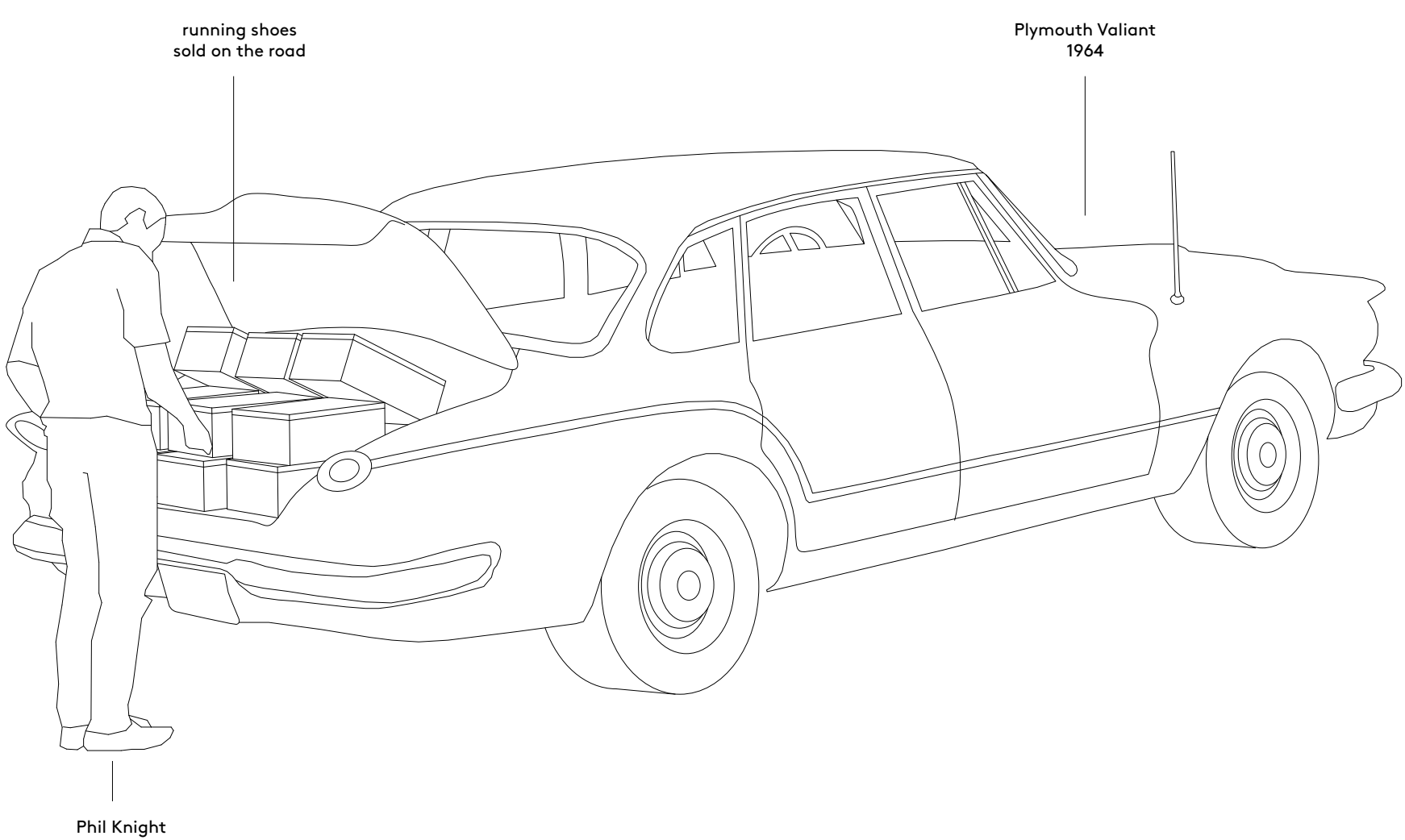
In 1923, Walt Disney moved to Los Angeles to look for a job in the movie industry and moved in with his uncle, Robert Disney, in Los Feliz. Unable to find an offer, Disney resorted back to his passion of creating cartoons and was allowed to use his uncle's garage on the property. Here, he built a cartoon stand out of plywood boxes and turned his movie camera into a stop motion device. In the garage, he further developed his 'Alice's Wonderland' series before moving in his own estate down the street. The garage as the first Disney studio was only in use from July to October 1923. Long forgotten and neglected by the company, a group called 'Friends of Walt Disney' bought the desolated garage in 1984 and relocated it to the Garden Grove Historical Society, where it was rebuilt and refurbished to be displayed among other historic buildings from the 19th and early 20th century. Its interior is furnished with relics and memorabilia from the early age of Walt Disney, ranging from the used movie equipment and film reels to a large cut-out Minnie and Disney merchandise. Disney's garage is a simple, freestanding timber frame construction with a double door on the front. Relatively small and nondescript, a sign indicates the earlier use as a film studio. The relocation of the original garage to the estate of a museum resonates with the adaptability of the garage as a space. The simple structure facilitates a fast building and easy conversion of the space but also means that its location, opposed to other typologies, is not set, but – if a historical contribution merits it – can be moved.



Finch, C. (1975). The Art of Walt Disney. New York: H.N. Abrams, p.23.

Sampson, W. (2008). The Little Disney Garage Nobody Wanted. [online] Mouseplanet.com. Available at: https://www.mouseplanet.com/8366/The_Little_Disney_Garage_Nobody_Wanted [Accessed 23 Jan. 2016].

City of Garden Grove, (n.d.). Disney Garage Studio. [online] Available at: <http://www.ci.garden-grove.ca.us/HistoricaS-Society/disney> [Accessed 23 Jan. 2016].



NIKE

In the 1960s, Phil Knight, a native of Oregon, ran track while studying at University of Oregon in Eugene under coach Bill Bowerman, with whom he would later found the athletic wear company Nike. His background in running sparked the interest and led him to observe the Japanese market, signing a distribution deal with Onitsuka Co. Ltd. Together with Bowerman, the two created the now widely distributed waffle grid sole: high friction with low material use and therefore a lighter shoe. The trunk as a sales device was disused after 1969, when the first conducted sales allowed Knight to quit his job as an accountant to work full-time for Nike. Not founded or created in a garage, this example of entrepreneurship merits its place among the others with a distinctive converted origin of creation through its sales method. Knight's first sales of Blue Ribbon Sports (later rebranded as Nike), were made in his car, a 1964 lime-green Plymouth Valiant. Driving around to track meetings with potential clients, Knight sold the manufactured shoes out of his trunk. Effectively converting not the garage, the car's shelter, into a shop, but the car itself. This marks a more mobile solution of the home-grown passion project,

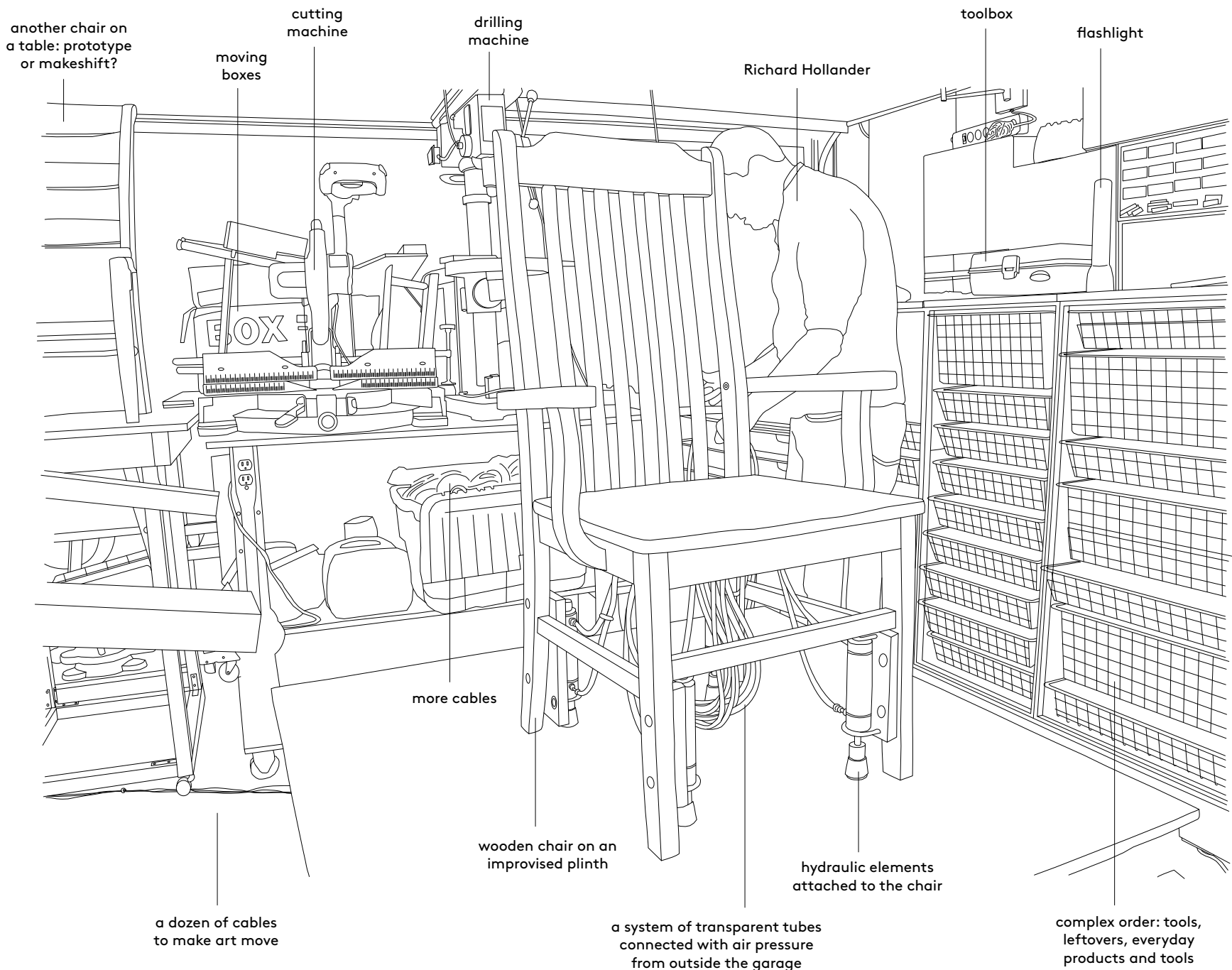


more easily distributable in the vastness of the Pacific Northwest. Nowadays connoted with illegal drug and firearms sales in cinematic depictions, a sale out of a trunk makes distinctive use of the microspace's characteristics. Opening a trunk of valuables evokes the image of opening a treasure chest, and the Plymouth Valiant's trunk opening almost only vertically reinforces the effect. Nike's contribution to the series of garage conversions renders the thought of reviving a space of storage in the automotive field both more literal and synecdochical. A storage within the stored.

Peter, J. (2015). Phil Knight sees the finish line as Nike's leader. [online] USA TODAY. Available at: <http://www.usato-day.com/story/sports/2015/09/30/phil-knight-nike-michael-jordan-stepping-down-2016/72885302/> [Accessed 23 Jan. 2016].

Italie, H. (2015). Nike Chairman Phil Knight writes memoir, due next spring. [online] The Big Story. Available at: <http://bigstory.ap.org/article/80372f427f3047bfbcaf6533264df11a/nike-chairman-phil-knight-writes-memoir-due-next-spring> [Accessed 23 Jan. 2016].

"First Nike store was this 1964 Plymouth Valiant. Phil Knight sold shoes out of its trunk at track meets in Oregon.", in Khan, A. (2015). Adam Khan on Twitter. [online] Twitter. Available at: <https://twitter.com/khanoisseur/status/616645616857264128> [Accessed 23 Jan. 2016].



RICHARD HOLLANDER

Richard Hollander is an award-winning visual effects supervisor and engineering consultant for numerous Hollywood produced films, since 1979. On the side, he works on installation pieces from his garage that examine patterns of movement, sound, and rhythm through mechanic and hydraulic operations. His pieces form a choreography of elements, in sound and movement, crafted from wooden pieces moved by hydraulic pumps, giving life to usually still items and at times incorporating household materials. The garage is integrated into the home and features a large roll-up door as well as side-doors to the garden and the house. Doubling as an additional office, it is equipped with a computer workstation, a wood workshop, and a gas cylinder for the hydraulic operations. Works in progress and finished pieces are filling the space, so that some works already have to be stored externally.



A central reason for Hollander to set up his artist workshop in his own garage is the ability to work from home, therefore conveniently using spare time to advance on his pieces and keeping it as a passion project. The integration of computer and drafting space, the work shop, and final storage of pieces allows him to execute all steps of the creative process into the four walls of his garage. The street-faced opening supplies additional daylight and facilitates transport of his pieces, while the permitted street-parking and Los Angeles weather allow the car to stay unsheltered.

Hollander, R. (n.d.). About Richard Hollander | Articulated Movement. [online] Articulatedmovement.com. Available at: <http://articulatedmovement.com/about/> [Accessed 30 Jan. 2016].

Visualeffectssociety.com, (n.d.). Richard Hollander | Visual Effects Society. [online] Available at: <https://www.visualeffectssociety.com/sus/richard-hollander> [Accessed 30 Jan. 2016].



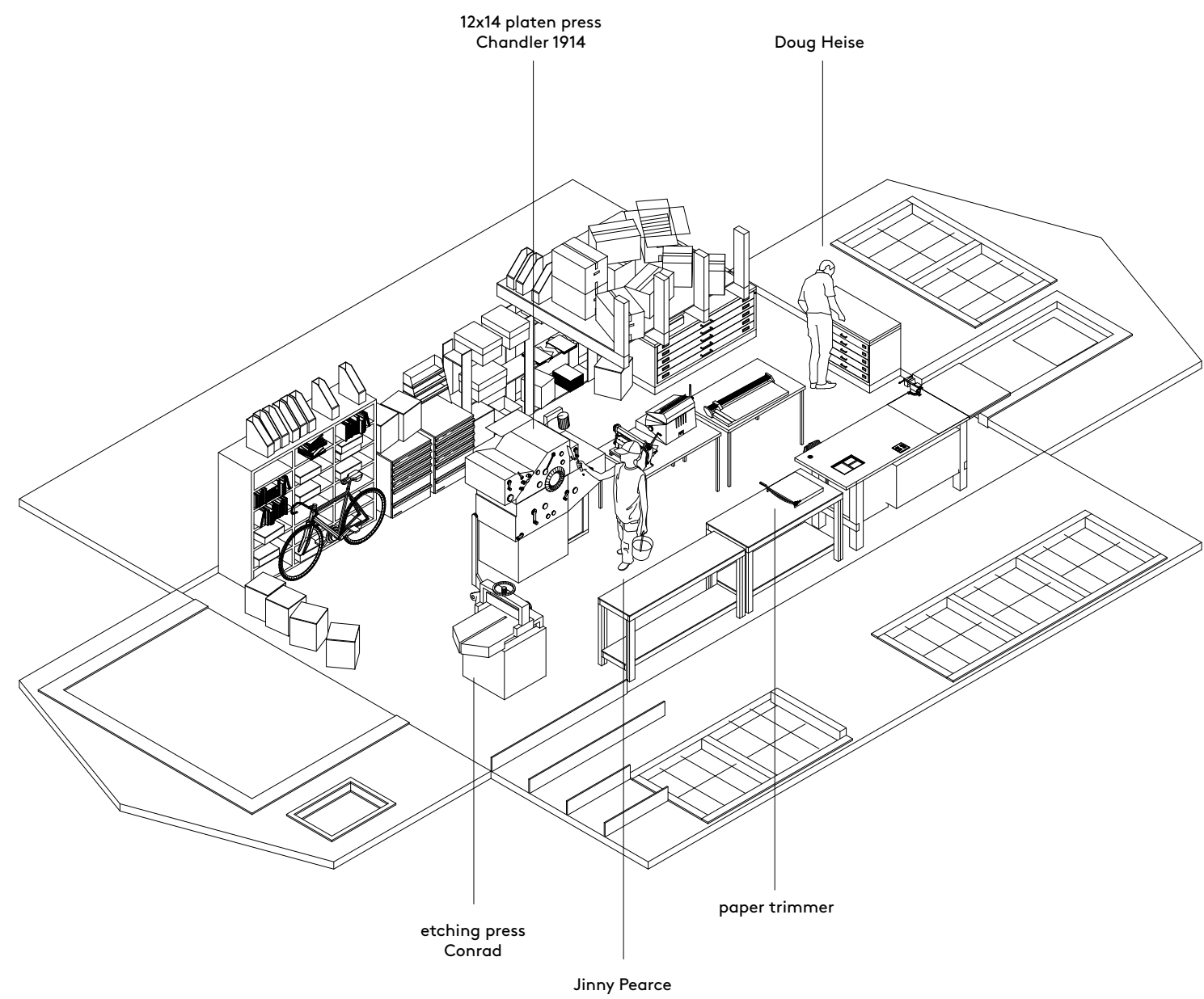
THYRSUS PRESS

Thyrus Press is a traditional printing press, located in South Berkeley, California. Using old platen presses such as a 1914 12x18 inch Chandler and a Price Old Style, the duo, Jinny Pearce and Doug Heise, have been experimenting with printing letterpress since 2001, when Pearce was enrolled at the San Francisco Art Institute. Thyrus Press is located in a street-side garage with the family's home located in its back. Looking for a space that enabled them to work from home, the two specifically bought the house with the garage as a working place in mind. Since Thyrus Press does not open for on-site sales of their work, the front roll-up door is rarely opened and is used as another wall on the inside. The garage has lost its street-faced showcase but maintained the workshop environment. Structurally, Thyrus makes use of the timber framing, with a storage level suspended from the rafters. A mesmerizing mess, the shop is filled with relics from various points in the history of printing: Metal typefaces, antique and

toy printers, an etching press and obscure shop supplies. With only the pull-up door hinting to the past function as a car garage, Thyrus Press has converted the Berkeley property into an artist's atelier. Here, according to Pearce and Heise, they can tell stories, make art, experiment, and make a mess, on demand for clients, but also for themselves, "because some things need to exist."

Pearce, J. and Heise, D. (n.d.). About Us. [online] Thyrus Press. Available at: <http://www.thyruspress.com/about/> [Accessed 22 Jan. 2016].

weloveletterpress, (2016). Weloveletterpress.com interview with Thyrus Press. [online] Available at: <http://weloveletterpress.com/interviews/thyrus-press> [Accessed 22 Jan. 2016].



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In 2004 Archis, the Amsterdam based architecture magazine with a pedigree reaching back to 1929, joined forces with OMA's think tank AMO and C-Lab – a think and action tank at the GSAPP of Columbia University – based on the shared ambition to redefine and re-establish architecture's relevance. Volume was created by Archis Editor in Chief at the time, Ole Bouman in collaboration with Rem Koolhaas (AMO) and Mark Wigley (Dean of GSAPP). From 2017 Archis/Volume changed its structure into more theme-based forms of collaboration, expanding the network of partners. Archis/Volume mediates its research in various ways like workshops, exhibitions, debates, its digital platform and Volume Magazine.

Archis/Volume Arjen Oosterman (Editor in Chief Volume), Lilet Breddels (Director Archis), Francesco Degl'Innocenti (Editor), Leonardo Dellanoce (Editor), Denisse Vega de Santiago, Paul Gruenenwald, Dora Gorenak, Larissa Zanstra, George Jepson, Giulio Gonella, Kai Vöckler (Archis Interventions Berlin). **Archis advisers** Ethel Baraona Pohl, René Boer, Brendan Cormier, Edwin Gardner, Rory Hyde, Timothy Moore, César Reyes Nájera, Stephan Petermann

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Eventually Made is a young collective established by Sebastian Bernardy and Vincent Meyer-Madaus with the impulsive idea of making the world a more beautiful, tangible and credible place.

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Peripheral Visions killed the cat.

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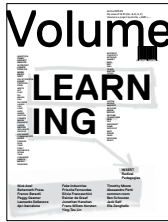
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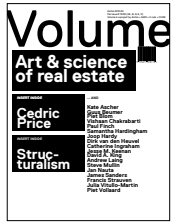
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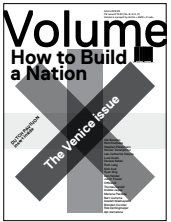
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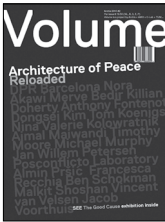
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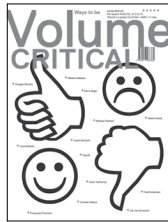
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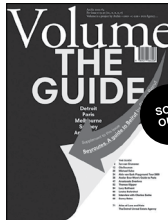
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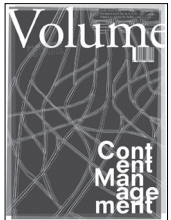
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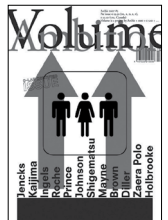
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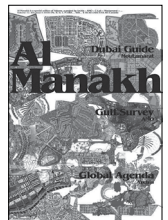
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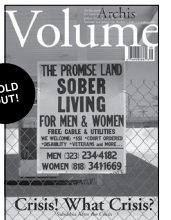
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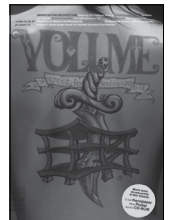
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