

ComfortWorld: Therapeutic Products, is the title of the conference that Monica Alonso presented within the framework of the postgraduate program "Advanced Architecture and digital cities" organized by the Fundació Politècnica de Catalunya and the Instituto Metápolis, Barcelona 2001. The result of this program is the 1:1 scale construction of a house prototype: Media House, Informational Housing Prototype, which was presented in October 2001 at the Mercat de les Flors in Barcelona.

ComfortWord: Therapeutic Products is the title I have chosen for my intervention. Although it may seem like a fancy title, it is actually very explicit:

ComfortWorld is the name of the company that I created in 1999 to give my work a spatial and temporal body. Company that has its logo, a room with four doors that closes the name. The most simplified logo is a circle within a square, signifying perfection.

Therapeutic Products is what ComfortWorld produces, of which I am the president, and as such I am going to try to introduce you to the great advances of our company in the production of all kinds of comfort products. Our first objective is to elevate human life to dimensions of well-being unimaginable until today. For this we have managed to model the spaces in which we live at will, they are our world-renowned Therapeutic Spaces, and today I have the scoop of presenting our latest achievement: Personalized Therapeutic Products.

I could continue speaking from the perspective of the company, but this would prevent us from approaching other readings. What I would like is to be able to take you from one field to the other, like the two versions of the same story. Start a journey that constantly takes us from the real to the unreal, to discover that for some it can be completely true and for others completely false, but for both it exists.

I have thought a lot about what my work can contribute to other interests, including the approach and structure of this text, and I would feel satisfied if at the end of my words I manage to open another look at the built space. See how my intervention in space is a sculptural intervention: while architecture seeks to solve the function and the pleasant enjoyment of space, I rather dedicate myself to deforming it, beautifying it, even if it seems like a contradiction.

The structure of the text will be as follows: present in detail the projects corresponding to what I generically call Therapeutic Spaces and the derivation in Personalized Therapeutic Products, to finally establish a series of conclusions that have the Model as the theoretical center.

Changing the word Spaces for Products is a consequence of the work itself, but it is also a present idea that sees how the concept of space loses elasticity before certain proposals that are resolved more as Products.

Therefore, I begin by presenting the first Space: Therapeutic Bedrooms

Come to our world, a new world of comfort, is the first advertising claim.

ComfortWorld

ComfortWorld is today the leading company in the market for the sale of all kinds of Comfort Products. Our leadership position has been achieved after more than half a century being the Guardians of Happiness for thousands of people around the world. Our advanced investigations are pioneers in the construction of a World of Well-being.

ComfortWorld Laboratories continue to work with the aim of creating a New World of Comfort. This New World is already possible thanks to the new line of exclusive products: Therapy, the result of the most advanced technology.

I want to make a quote about the Guardians of Happiness. These are presented by Ray Bradbury in his book "Fahrenheit 451", as the fire brigade in charge of burning the books that endanger the established and obligatory happiness of man.

This text corresponds to the brochure that is part of the first 1999 Therapeutic Bedrooms, and is clearly intended to situate the environmental framework of my new line of work. ComfortWorld is a consolidated company in the market that praises its trajectory. Of course I want to say that this work does not appear by chance in my work, but is the result of a process, which I will explain later, since I prefer to focus my intervention on my most recent work.

As I have said, Therapeutic Bedrooms 1999, are the first therapeutic spaces in which the bases for future work are established. It is about two bedrooms, models, one green and the other orange, which summarize my previous work in the combination of wall, color, door, window elements, to achieve a specific effect.

I had previously worked on the combination of all these elements, specifically in a research paper for my doctoral courses that I titled, "the perception of domestic space, aesthetic and psychological dimensions" 1995. In one chapter, "The multiple combinations in the perception of the domestic space", I did an in-depth investigation on all the properties of the space in relation to the achievement of intimacy. Starting from a room that would have an approximate surface area of 6 m², I am placing and varying the door elements -with or without latch- and window, towards the display of greater or lesser privacy. Intimacy in the bathroom via of window placement. The bedroom plays with the fixed placement of the bed, varying the door and window; and fixed door and window, varying the position of the bed. Therefore, I started from a deep reflection on the subject that allowed me to move freely.

Returning to the booklet that contains a dense theory, the ComfortWorld presentation continues with a sentence sentence:

Now, ComfortWorld breaks the space barrier.

Thanks to the presentation of the Terapia Product line, the space in which we live becomes modelable for the benefit of Comfort. The innovative properties of the Treatment see their effects enhanced by the Therapy encompassing the entire space that surrounds us, and by extension our existence.

This paragraph explains the quality of therapeutic spaces: an insistence on Total Control of space through absolute modeling. The space is totally modeled to fulfill certain purposes. The magnificent qualities of the bedroom are also advanced for this purpose, and this is how I explain the properties of Therapeutic Bedrooms:

The room for sleeping appears to us as a potential Treatment center. The effects of the Therapy affect the entire body, through the daily vital process that takes us from wakefulness to sleep. The renewing qualities of sleep in a totally individual process will be used to achieve a life in Balance and Harmony.

Thus, in a concentrated way I explain the importance that the bedroom has for me. It is the most private and personalized room in the house, but also in our entire lives. In it we spend a fairly long period of time, in relation to other spaces. Its location is necessary when night falls since we need a safe place to sleep, we are really vulnerable when we are asleep. The greatest importance of the bedroom is in that vital process that takes us from wakefulness to sleep, from conscious to unconscious, from reality to unreality. This vital process that forces us to sleep to continue living. The hours of sleep are a period of transit towards another day and towards balance: if we don't sleep we can die and if we are always asleep we are crazy. We cannot be permanently in one of those worlds that Armando Carranza presents in his "Encyclopedia of Dreams" as "the awake country" and "the dreaming country." Both are places that can be visited and explored, but in which we live very different experiences. The country best known is the awake that corresponds to wakefulness and reality. The real scenario is that of corporeality and physicality, everything seems to happen in this scenario, family, work, health; However, many other things happen in the dreaming country that do not affect or have repercussions in our real life, but they do exist and are necessary.

I want to introduce a small graphic clarification in which I have found the explanation for this whole process. We all know the magnificent book "Alice in Wonderland" and "Alice on the other side of the looking glass", a book that has been talked about a lot in recent years. Alice in the dreaming country to locate us. Alicia is attracted to the house that she guesses on the other side of the mirror, and that according to her is a reflection. However, Alicia crosses the mirror, so I don't think in the mirror, but in the surface. When Alicia looks at the house on the other side of the mirror, she is curious even though it looks exactly the same as hers. But she does not feel involved in the reflection of the house, perhaps hence her curiosity to visit that space that seems to be different. When Alicia crosses that surface, which is not a mirror, she accesses a different house, as different as that things have life. What has confused Alicia has been the appearance so similar to her own house. This circumstance allows us to recognize the formal similarity that exists between the awake country and the dreaming country. Later I will talk about a work of mine that I have expressly titled Vigilia / Sueño, and that is a theoretical piece that clarifies this reflection.

After this small parenthesis, clarifying, or of location, I return to the work Therapeutic Bedrooms to conclude its explanation:

Through the careful combination of elements and materials, our bedrooms allow us to achieve Pleasure and Balance in concert with the society in which we live.

green bedroom

Treats states of lack of control and imbalance caused by the conflicts of daily life

Orange Bedroom

Once the Balance is recovered, it provides a magnificent sensation of Happiness and inner Harmony.

I am going to explain the reason for the described effects of each bedroom. This explanation does not appear in the brochure as it is part of the research process.

-Let's observe the composition of the two bedrooms, the position of the bed is maintained, the elements that vary are the placement of the door and the window in relation to the bed and the color and material of the walls.

-Let's start with the door and the window. In the Green Bedroom these are aligned in relation to the bed, making the energy flow almost straight across the bed. The person who occupies that bed will be subjected to an intense charge of energy that will influence their vital state. Hence, the Green Bedroom treats states of lack of control and inner imbalance; The incidence of energy in a state of sleep will favor this effect. In the Orange Bedroom, the door and window are at an angle, causing the energy to affect only part of the room, leaving the bed out of the transit area of the energy. This bed sits at an unproductive and static angle. The person who sleeps in it will not experience any disturbance and their Balance will be reaffirmed. But for this effect to occur it is necessary to have previously purged any doubt or imbalance,

-The green color induces relaxation, however it is a pastel green that introduces a deviation towards more dreamlike sensations and can cause restlessness in certain cases. The color orange, although exciting, is a warm color that cancels out part of its power in the bedroom configuration and becomes cosy.

-The Green Bedroom is made of aluminum, its walls are cold and aseptic, the bed is reminiscent of a hospital bed. The Orange Bedroom is made of fabric, its bed is reminiscent of a hotel bed in its design.

-See the importance of the insulating material that surrounds each bedroom, which insists on the quality of maximum isolation sought, conducive to sleep.

-Perhaps an architectural reference is that these bedrooms are made on a 1:12 scale, their real scale measurement would be 270 x 500 x 400 cm. 150x180 cm bed, 80 cm door and 140 x 100 cm window. With these data I do not intend to raise them to a real scale, they are merely indicative.

The Therapeutic Bedrooms, like all my works, are models. In this case, they are hung from the ceiling with a nylon tape 120 cm from the ground. The choice of nylon tape highlights the unreality of what is represented. The tape tightens with the weight but maintains a small movement that reflects the momentary dizziness of the traffic. Something similar to what was sought in previous works such as *Building the rest, yellow, green, gray*, 1997, in which the springs pick up any movement and maintain a constant vibration in the bedroom space.

Las Therapeutic Capsules, TC, 1999-2000, are the following therapeutic spaces. The establishment of the theory continues, and in this case I make a breakthrough in the presentation of space. From the Model I go to the Flat Model. This change occurs in favor of better visualization and use of space. Therapeutic Capsules also go one step further, they are no longer isolated bedrooms, but are hotel rooms that include a toilet and therapy unit. The window is no longer a window and becomes a screen on which the therapy is also applied. The user focuses his bed towards the screen and chooses the images he wants to see on it. The space thus becomes totally interior and further favors isolation. The yellow corridor that the window overlooks is a new addition, it is the treatment unit, which the hotel staff access to put the therapy on the window, with the images chosen by the user.

A perhaps opportune clarification for the reading of my work is the use that I make of color, which always responds to a meaning, it is never an aesthetic resolution. The aesthetic resolution itself is the result of a rational combination. Yellow has always been for me, since my first works, the color of madness, of illusion, of dreams, of fiction, of fantasy. This new space of Therapy that appears could not be of another color.

In the initial presentation of the capsules, the hotel's reference is present in the coupling of the modules and in the corridor that distributes the space.

In this case I also want to take a tour of the advertising brochure that explains all the qualities of the product. It was done in three languages and with explanatory drawings to bring it closer to the product idea.

ComfortWorld, a part of your life, is the title that introduces them.

ComfortWorld takes a giant step forward in modeling the Built Space as a Total Treatment. Inspired by our Fantastic Hotels, Individual Therapy Capsules are born that concentrate in their reduced dimension all the properties of real space.

ComfortWorld, a part of your life, is the title that introduces them.

ComfortWorld takes a giant step forward in modeling the Built Space as a Total Treatment. Inspired by our Fantastic Hotels, Individual Therapy Capsules are born that concentrate in their reduced dimension all the properties of real space.

With this presentation, the Flat Model is identified with a Screen, and a theoretical linearity is reached that starts from painting - installation - model. The painting is presented by the Russian artist Ilya Kabakov as the mother of the Total Installation, the installation makes possible an ancient desire for painting, access to the interior of an image. The model takes all the qualities developed by the installation, returns to the space of the painting, and presents a reduced space that makes it possible to see a whole.

Therapeutic Capsules are presented under a hotel structure. The presentation of the hotel may seem trivial in relation to the individualized use of therapy by the spectator, however the combination between the presentation of the hotel and the individuality of the work explain a discourse that takes us from the real to the virtual.

The explanation of my work through the theory of virtual reality is another constant in my work, in fact I try to explain my work from this reference, an issue that I also hope will be clarified at the end of this text. I want to insist on a point to avoid confusion or deviations of thought: the references I make to virtual space refer to its general theoretical base and not to any specific project or specific computer applications.

Let's continue with the review of the brochure that accompanies the Therapeutic Capsules. This time its structure is similar to that of a leaflet that accompanies a medication or another type of product, giving instructions on its use: thus the brochure is structured into the introduction of the Capsules, Indications, Presentation and Instructions for use. Therapeutic Capsules are a combination of a unit of A cleanliness, B rest, and C treatment, which in its isolation function as an effective therapy. The configuration of the space, by including the toilet unit in the bedroom, enhances the isolation of the user, in a unit with full autonomy.

The configuration of the bedroom continues to be the central part of the work, everything that surrounds it works around it, and this is explained in the presentation: Configuration of the bedroom through the combination of its elements, 1 door, 2 window, 3 wall/ colour, 4 bed.

I insist once again on the great possibilities of the bedroom by presenting its quality of Double action wakefulness - sleep.

Like any treatment, Therapeutic Capsules have specific indications, and I present them as follows:

Therapeutic Capsules are indicated for any type of illness derived from Feeling.

Said like this, it may seem strange if one does not notice the word Feeling – “any type of disease derived from Feeling” – which is reduced to the action of feeling, to the affective part of the human being as opposed to reason, and includes meanings such as affection, emotion, passion, love, or affliction and pain that is felt by some event that occurred. These feelings, positive or negative, can be disturbing for man since they affect his affective part, in the part of thoughtlessness, of madness, in the part in which there is no confirming evidence. I have always been interested in the sensible world, the world of perception, the one that can make us lose our reason the most. Seeking control over the world of Sensations, of Feelings, real control through the creation of rooms, strongly attracts me, perhaps because of the challenge of giving a rigid, architectural form to the elusive sensations. We have seen how the model-image, real-virtual polarities emerge, and we can introduce a new one, reason-feeling, which also helps us to situate the architectural and sculptural.

In the presentation section of the capsules its qualities are clarified:

- Individual Therapy Module.
- Three different therapies in relation to the placement of the bed and the color of the bedroom.
- Three bed positions for the correct administration of the dose.
- Includes a spare bed.

The presentation affects the reality of the product, despite its small size (71 x 50 cm), it contains all these qualities perfectly visible due to its size. The experience is individual, the user can choose three bed placements in combination with the colour: central bed, side bed and side bed with extension towards the window. The bed itself has three different positions on its own axis that the user decides according to the dose they want or can bear:

The central bed moves back and forth on its own central axis, the color of the room is green (two volumes). It corresponds to a feeling of relaxation associated with a stay in nature. The bed is facing the window, which is now a therapeutic screen. The closer the bed is to the window, the more intense the dose.

The side bed parallel to the wall of the door also moves on its axis, focused towards the window. It is blue or white in color and alludes to worries, physical ailments.

The third bed location has two positions parallel to the door wall and the third position is forward facing the window. This last position is the one that corresponds to the highest dose. Taking into account that the rooms are red and fuchsia, this position is very intense. For me the pink colors represent happiness,

Red is the color of passion, of excessive sensations, which is why this bed position alludes to extreme sensations, especially red.

We now enter the Instructions for use of the Capsules that explains their screen quality.

1- Choose the ideal place for the location of the therapy in your area of life. Your own bedroom is presented as one of the most effective places. Don't forget that Therapy is mobile and can move with you.

- Initiate a similar experience before a painted picture/image.

2- Place the therapy at an appropriate height and distance from your view for access to the interior of the therapy. You can enter your two waking or sleeping positions.

3- The bed has three therapeutic dose positions. The bed is located on the door-window line: closer to the window, the higher degree of therapy, closer to the door, less therapy.

Assembly of the bed: insert the bed up to the colored surface and clamp it with the additional clamps.

4- The time of enjoyment of the therapy is determined by the characteristics and needs of the user himself. This will vary if it is done in a waking or dream state. They can be momentary incursions or prolonged stays but never more than 12 hours.

The size of the capsule, 71 x 50 cm, makes it perfectly mobile and adaptable to the size of the man. The insistence on choosing the ideal place for its placement highlights its screen quality, you can be sitting, standing, lying down, when you access the interior of the therapy. Feeling comfortable and calm is essential, as entering the capsule requires considerable mental effort.

I try to locate the user with a known similar experience, and this is to be placed in front of a painting or a painted image. This statement has two levels of reading. On the one hand, the literal one, entering the interior of a painted image, and on the other, explaining my theory that the installation makes possible the old dream of accessing the interior of the image and establishing a route; simplifying, the same thing that happens with virtual reality. How does this situate my flat models? For me as after the installation, probably my models could not be understood if the installation step was not given before, and the possibility of entering and walk inside. Remember all the variety of projects that have been carried out within the framework of the installation since the seventies.

The suggestion of the Own Bedroom as one of the most effective places, results in space, the bedroom. The sensation is that of a space within another space, the royal bedroom is used as a place of isolation and privacy. But many other places and moments can be chosen: the bathroom, the place of study, even traveling with the Therapy...

The access to the therapy can be carried out in its two possibilities of wakefulness or sleep. This is a very important question, since it gives it the property of being valid in both the waking and dreaming worlds. If you are in a dream state, you can also evoke the capsule and install your rest there, which makes it much more effective.

The time to enjoy the therapy is limited to 12 hours, this is a long time, probably if it is exceeded the user will not want to return and will settle permanently in the capsule or have a strong addiction. The twelve hours are different in the waking or dream state, in the dream state these are perfectly acceptable due to the variation in the perception of time in

this state. This explanation reminds me of the difference that José Saramago makes between psychological time and mathematical time.

The brochure ends with two caveats:

-It is important for the therapy to work effectively that the highest degree of interaction between therapy and user is achieved.

-No type of adverse reaction has been described if the dose time is not exceeded.

Vacation Place Therapy, VPT, 1999, is the Model that reproduces the structure of the hotel, of the building. I always use this type in a simple way, like the section of a building that allows you to see its structure, leaving its bare skeleton exposed. I want to influence this type of structure that is always repeated, from the small building to the tallest skyscraper. At VPT I only build one of the hotel's modules, the bathroom and the bedroom. In this case, the bedroom has balls on the floor and on the bed in a single position facing the screen.

Through the analysis of the brochures, which are the most refined essence of my theory, I have already presented a part of my work, 1999. We now come to another project of which I can say that it graphically reflects the process from the Model to the Flat model. Happiness Place Therapy, HPT, 2000, is my most complex work, as it encompasses in its exposition the entire presentation of a project as I conceive it. We transformed the gallery space into what I call a Bubble, in this case a Blue Bubble that contains the Model and the continuity of the floor in blue to present the Flat Models simulating the layout of a shop window. For the presentation of my work, the architectural space that contains the work is very important, it usually requires a transformation for its correct visualization. The content density of the mockups in their small size can cause dispersion in the display. The creation of the Bubble has the objective of covering the work, favoring its vision and, what is most important, channeling the viewer's perception towards it. The advertising brochure is part of the work and is exhibited together with it in the Blue Bubble

We begin the analysis of the brochure of the work that has as a slogan: Happiness Place Therapy. Each of our New Hotels a Tailor Made Therapy.

The cover of the brochure is a real reference image, it is the real hotel where the rooms are located. The presentation of the image of an idyllic vacation spot facing the sea could well be identified with a present place, however if we analyze the image we see reality: some towers of buildings facing the sea in which no hint of presence can be guessed. human; My idea is to create totally interior spaces in which the exterior has lost any attraction. The next step is the presentation of the totally interior space. This reference is taken from literary descriptions of future cities.

ComfortWorld discovers the Happiness Formula

The Modeling of the Built Space has been the center of our research for years.

Today we offer you Happiness Place Therapy (TLF), a de-stressing space ideally designed to be fully happy. Sky, earth, water, and refuge are combined in an entirely isolated unit of pleasure and comfort.

- Two long Green/Blue Walks that allow you to enjoy while walking.
- Toilet, Rest and Therapy Units. Maximum comfort bedroom in optional colors Pink/Red. Central bed –altar of happiness- oriented towards the Therapeutic Screen.

Talking about the Happiness Formula implies research to achieve it. Finding this formula supposes a great advance in the philosophical/psychological field and that this formula is resolved in an architectural space is the explanation of the constant demand for utopian products.

The formal resolution of happiness is as explained in the brochure: an individual unit made up of a bedroom –pink/red- with the bed as the central element. Two corridors, one blue and the other green that surround the bed and that collect the sky, the earth and the water. The person who uses this hotel room has the possibility of taking a walk before retiring to his refuge, two walks, one on earth and the other in the sky; the sky is the one that ultimately surrounds the refuge. The tours are reduced in length, although as screens they can evoke the wishes of the user.

Finally the resulting hotel room can have two readings. On the one hand, the anguishing vision of a labyrinth that concentrates a totally modelable, artificial and interior world. As if the exterior, the natural, completely lost any interest, or simply became uninhabitable. On the other hand, the preference for this type of totally artificial, design spaces, assimilable once again to virtual reality, theme parks, which can be recognizable and accepted by the viewer as attractive and usable.

When people approach my work they see a strong ironic charge, which exists; but when I project these spaces I think they really work. A bedroom with a bathroom, surrounded by two corridors –one green for the earth, and the other blue, the water or the sky- through which to walk. The ideal isolation with a therapeutic dose. However, the acceptance of this space means the acceptance of a world that has lost its attractiveness or that is being replaced by a totally artificial one whose sole purpose is the achievement of happiness. It is the recognition of the arrival of the worlds described by William Gibson, (*Neuromancer*, *Virtual Light*, *Accelerated Mona Lisa*) in which a future world is presented in which computer technology advances to the point where humans can act directly with computer data in a real environment. Or Arthur C. Clarke in his endless space odysseys (*Revealed Branch*). The arrival of a world governed by virtual reality and a unique, global, total direction of thought, by the power that seeks control.

I would say that Happiness Place Therapy is a painful work when analyzed in depth.

Let's park the negative and see the beneficial effects.

TLF presents the following beneficial effects

- Promotes moments of intimacy and calm towards the achievement of inner stability.
- Favors situations of evasion to desired places.
- Softens the intensity of emotions and fights melancholy.
- Great efficacy against sleeping sickness.
- Allows you to reach moments of intense happiness.

I would simply like to make a clarification about sleeping sickness, since I do not use it in its scientific sense, but I invent a different pathology. Sleeping sickness refers to the wake/sleep process. We have talked about the importance of balancing this process for the well-being of the person. The dream phase is essential to reorganize the waking phase, and its images are often disturbing to humans due to their incomprehension. However, this activity is of great importance for brain balance. In dreams we show our most hidden desires, our particular perversions, what can remain hidden from others. For a society that seeks to control the citizen -let's remember the Guardians of Happiness- it would be ideal to control dreams, and interfere with them, since this way it interferes with their whole lives. Presenting dreams as a disease confirms the need to be cured; if this objective is carried out it would mean total control over the individual. The best way to disguise this intention is through the promise of achieving the desired happiness.

I think that phrases like: inner stability, escape to desired places, softens emotions, fights melancholy, moments of intense happiness, are combinations with a strong significant charge.

I now turn to focus on the issue of spatial resolution: from the Model to the Flat Model. A breakthrough in space modeling: Flat Models

It is no longer necessary to continually go to our hotels to enjoy the Therapeutic Rooms, ComfortWorld brings Therapies to your life.

- Flat Mockups contain all the qualities of Mockups. They gain in mobility and concentration of modeled space, making their use increasingly comfortable and easy.
- The Flat Models are Screens that allow you to recover the feeling of happiness at any time, in any place, every day.
- Due to its advanced design, the Flat Models can be used in two positions: Horizontal and Vertical.

Choose the Flat Model that best suits your needs, from the complete therapy to the reduced bed model

Undoubtedly the great advance is that it is no longer necessary to move our body to the hotel to enjoy the therapy, this can be enjoyed with the simple fact of recovering it mentally, thanks to the presentation of the miniaturized image. This question may not be a great advance, however it is worth thinking about not having to move our bodies, all a dream and a great problem still unresolved for virtual reality. When multimedia technology and the internet appeared it was exciting to talk about “parallel worlds”, or escaping into virtual reality. This idea died and here we are with the same old bodies on the same old planet. Things changed but they were reduced to what was expected; real and virtual, artificial and natural, mental and material, coexist in what is called a new type of Hybrid Spaces.

In relation to the previous comment we can clarify certain things about the work TLF.

-The Flat Models can also be called Souvenir Pieces of the magnificent work presented.

-Visiting a place is not the same as having a reproduction of the place. When we visit Venice, London, New York, we usually bring with us those objects that remind us of the places visited, making the memory of the visit last or be evoked.

-Obviously a Flat Model is not the same as a Model.

-There is another reading of the Souvenir Pieces, in relation to art, which I think is not necessary to explain.

Flat Models are presented as an advance in spatial representation. My decision to work only with the Model since in my opinion the reduction in scale allows a global visualization of what is represented that is not possible from any other medium, so raising it to the real scale would not contribute anything new to the perception of space

In this theory, Painting is the key piece. Painting is the mother of the Total Installation. My theory of the Model is an after installation, which resolves a global vision of space that cannot be had in any other way. The Flat Models are one more step in this representation, they are Screens. Flat Models lose in intensity of perception, but gain in mobility, possibility of modeling, concentration of represented space and degree of interaction between viewer and user. In this way, a type of representation is resolved that brings the Flat Model closer to Painting again, and closes in the linearity that we can see in this scheme.

Painting Installation Model Flat Model Painting

The advantages of pictorial representation are: it is located outside of time, it is easy to move, and it is concentrated in a small, large space.

Flat Models are Screens, which can be associated with television, computer, movie screens, etc.

We continue with the analysis of the TLF brochure, with its characteristics that will shed more light on the above.

TLF can be used throughout the user's life with a daily frequency

* Duration of Therapy. Never less than a quarter of an hour and never more than 8 hours a day. In no case should this dose be exceeded.

- Repeat Therapy. This is marked by the needs of the user himself. To maintain a state of optimal happiness, it is advisable to repeat at least twice a week.

- Visible results. Its beneficial effects are visible from the first day of use, increasing progressively.

The greatest limitation in the time of the dose, from the previous 12 hours to the current 8, is due to the fact that the sensation of happiness can create much more addiction than other sensations, being able to produce the desire for a constant stay in happiness.

The phrase that appears isolated: TLF is the first space that guarantees Total Hygiene. It is purely advertising, the obsession with hygiene is a wink to the user to increase their confidence. Perhaps hygiene is also an important issue in these types of hotel rooms, through which many people pass, and also in a product called therapeutic.

Instructions for better use of Happiness Place Therapy

TLF has extraordinary effects if it is used correctly.

- Make it easier for TLF to enter your daily life, for this choose correctly the time and place of its use.
- Let your body choose the appropriate place through your gaze.

- Look for moments of intimacy and relaxation. Your own bedroom during sleeping hours is the most effective.
- Start journeys that take you from Pink to Red.

With this last phrase "Start journeys that take you from Pink to Red" I want to introduce a very important part of my work, which is color. The choice of color is one of the game elements in the construction of spaces, along with the bed, the door and the window. When I write the text "Los Cuartos Dobles" I try to explain the attention that must be paid to the fact that it almost never presents a single room, but rather two.

We have already seen this circumstance in the Therapeutic Rooms and in the Capsules, and it appears again in TLF. Happiness goes from Pink to Red, passing through Fuchsia. The pink bedroom is the presentation of unproductive happiness, of the simple and recognizable feeling of happiness. It does not introduce into the user any type of disturbance or sensation that separates him from this feeling. However, red increases the intensity of emotions and diverts them towards other impressions such as passion, excessive enthusiasm or strong emotions that dominate reason. Passion also includes love, ardor, and this elevation of emotions can end in suffering. In fact, the word passion itself has the meaning of pain, of suffering. Thus, the person who chooses Red for his therapy can introduce the doubt that will cause suffering in the search for greater intensity, and thus be out of the control sought by happiness. The introduction of the double room and therefore the possibility of choice, means the creation of a new space, which I call Salvation Room. Although total control over the human being is sought or sought through advertising and consumerism, the rebound effect can always be produced. I want to leave that possibility open to people who, like me, are looking for something more than life in a can.

I want to make a comment about the exhibition of this project presented in a gallery. We thought of doing a kind of survey on which would be the most chosen, the pink or the red one, as expected the opinions and choices were very varied, the final result was 50%, more or less. Although the first to be chosen was a Red Flat Model.

The previous explanation about the Room of Salvation can be extrapolated to the Therapeutic Bedrooms 1999, the green room, with the position of the door and window is the room of salvation, which, even seeking to treat the interior imbalance, induces thought, the doubt and therefore out of control.

I repeat this composition once again in the Therapeutic Bedrooms. Prototype for Galicia 2000. Two bedrooms made with multi-colored satin ribbons, with the bed oriented directly towards the Therapeutic Screen. This work wants to explicitly collect the influence of the Galician popular tradition in my work. The two hotel rooms have the same structure, the only variation is the arrangement of colors. In one there is a harmony that goes from blue to green, in another the colors are freely expressed, in what I call "The free colors of popular expression", this is the room of

salvation. In this Model I introduce a different element that is a ground surface under the bedroom, this strongly modifies the perception of what is found under the ground in the high-rise building. I also want to mention the creation in this case of a Green Bubble, with the idea that I have already expressed previously. There is no brochure here, just a simulation of the typical hotel room plan. If you look at the plan you will see that it has a completely internal distribution, there is no reference to the outside.

As you can see, the readings that I am doing of my work are closing in on themselves in an obsessive theoretical reflection, or theoretical framework. Many of the data that I have named in this conference are not reflected anywhere in the work, but nevertheless they exist. The Total Control that I criticize is the same one that I apply to the work, but I must say that when I work, some reading always appears that I had not foreseen and this fills me with satisfaction since it is the confirmation that the creation is alive.

There are many other data that I have not mentioned but that are necessary for the work to take on the body of reality that it has. I have to admit that I rely a lot on literature to locate my scenarios, I need to see the places, the cities, meet the citizens, who would occupy my spaces in order to respond to their needs. I can mention the words future scenarios, but experience tells me that the future has been fulfilled and it is very difficult to imagine beyond. Before I mentioned William Gibson and his book *Neuromancer*, for me this is the only book that has really made me see other scenarios. It depresses me to read science fiction stories disguised as the future, in which their characters are accompanied by the most advanced technology, but they are also accompanied by their most remote and terrestrial belongings. Once again the hybrid world takes shape.

I would like to refer to a specific example, a project that I saw at MOMA in the framework of the *Workspaces* exhibition: *MaxiMog Global Expedition, 1998-2000*. A prototype space vehicle suitable for exploring our planet or other planets, equipped with the most advanced technological equipment and careful use of the different living and work areas. Curiously, this sophisticated vehicle also had a bottle of wine on its table, two splendid crystal glasses, and a bouquet of artificial red roses. For me this is a clear example of a hybrid space, and it invites me to think about the things we accompany ourselves with. In the earthly belongings that we cannot do without even if we want to start trips to other dimensions.

Well, I have already exposed what I call *Therapeutic Spaces* and I will talk about *Personalized Therapeutic Products*. Earlier, when talking about the story of *Alice in Wonderland*, I mentioned the work *waking/dream 2000*. As you can imagine from the title, this is a theoretical piece. For a long time I wanted to do it, a room that would represent the bedroom of the *Vigil* and another the bedroom of the *Dream*. The starting point is an orange bedroom, the real one; the red/fuchsia bedroom is the dream one. In the graph we see the difference between one and the other: both are scenarios and both really exist. Observe carefully the difference between one and the other. While the waking one has a single bed and a screen, the sleeping one deforms its structure, it is larger, it has two beds of different sizes, two doors and two screens. The dream room is definitely different from the original one, but we must remember that it really exists. This work has the three positions, as a flat model, a work on the ground and a flying work.

Other works from this same series already present a deviation in representation towards works of an aesthetic, let's say, more futuristic. *Grand Hotel, 2000*, is clearly a bedroom unit, intended to be coupled with other units. Aligned doors leave a series of beds on their right, in the image that we see as a *Flat Model*.

The ITM and IVM models, *Individual Therapy Module* and *Individual Vision Module*, affect the modeling of space towards its specific function, there is nothing superfluous that diverts its function; the adoption of the round shape is an

example of this. The possibility of adopting three positions of use makes them even more practical and utilitarian: flat model, work on the ground, work flying.

I have presented in the introduction the derivation of Therapeutic Spaces in Personalized Therapeutic Products. As an example of the conclusion of my work towards Products, I want to present one of my latest projects with the generic title Community in Red CR01 . The presentation is made through the assembly instructions brochure of the piece. ComfortWorld remains the company that markets the product. The work itself is a modular space that is reduced to the most elementary representation of the projection planes, and that can be divided to be horizontal or vertical, one of its qualities as an artistic product. Different TIM, CMV, IMV models can be installed in this orange space. The Community is Red and all the spaces are of this color, although combined Red/Red, Red/Fuchsia, Red/White, Red/Gold, Green/Blue. As is logical in my work, which is based on colour, each of these rooms alludes to a sensation and intensity. The Community chooses the space they want as Modules, individual or collective, of Therapy or Vision. I want to mention the Collective Module of Vision, Green/Blue that would represent a totally artificial and interior garden. See how the screens that surround the space are platforms similar to television, computer, etc.

In addition to the general product presentation brochure, there are two other explanatory sheets for assembly instructions for the different modules and Presentation.

The general instructions for this product that appear in the brochure are:

Presentation:

- Two space modules with TMI models; CMV, IMV to choose in model and position
- Joint or individual assembly

Assembly recommendations:

- Choose carefully the location of the work
- Carefully prepare the pieces that make up the work

Notice for use:

- As it is a Therapeutic Space that can affect your health, carefully follow the recommendations of our professionals.
- Work suitable for institutional and domestic use.

I have finished presenting my most recent work, 1999-2001, in a graphic and theoretical way. Now I would like to briefly influence certain fundamental aspects of my theory of creation. I have thought of establishing several points but in the end I have chosen to concentrate only one from which several satellites will emerge. That central explanatory point is THE MODEL from which, as we can see, the themes we have been dealing with radiate: the relationship between architecture and sculpture; the look, the scale; from the model to the flat model and this as a screen; and therapeutic spaces.

First of all, I want to situate The Modell on the axis that I proposed in my doctoral thesis, when I began my research on the interference relationship between architecture and sculpture years ago in the 1980s and 1990s. Precisely in this investigation from almost three years ago, the theory of virtual reality crossed my path. My working hypothesis at that time was the following: "The architectural reference was insufficient to respond to the sculptural production of the decade 1985-1995, in relation to the domestic space. Contemporary sculpture recognizes the need to build spaces of the imagination. In this construction process, the architectural reference distances itself, and a new one approaches, the reference to virtual reality". In this way he played with the three spaces: the architectural, the sculptural and the virtual. Starting from a text that Foucault wrote in 1967, "Different Spaces", and which can be found in the catalog "Toponyms: eight ideas of space, Fundació La Caixa, Madrid, 1994, I place the following scheme:

Utopias★===== Mirror =====★Heterotopias

Unreal Other places Real places

For Foucault, Utopias are locations without a real place and are essentially unreal. In opposition are the Heterotopias that are real and effective places. Foucault establishes a mixed, intermediate experience, between utopias and heterotopias, this is the Mirror. With the recognition of this scheme, perhaps too simple, we can clearly visualize the current spatial situation. The need to locate "different spaces" opens light on the understanding of the places of our days. The discovery, which we have already explained, that today's space is also the result of a mixed experience.

Utopias★===== Mirror =====★Heterotopias

Unreal Other places Real places

Sculpture Space Architectural Space

virtual space

From now on I incorporate my own opinions into the scheme. The architectural space would be located in the heterotopias due to their condition of real and effective places. The virtual also has its clear location, the virtual is the mirror. It remains to situate the sculptural space, which takes its place in the mirror.

Dream★===== =★Wakefulness

With this very simple scheme I bring the previous reflections completely to my field.

Utopias★===== Mirror =====★Heterotopias

Image Model

Sensitive Intelligible

Perception Conception

Virtual Real

Space to be modeled Space a priori

Total Language

The visualization of this scheme helps us to refresh the references that we have dealt with through certain polarities that situate the nature of the spaces.

Utopias★===== Mirror =====★Heterotopias

Dream★=====Virtual Space★=====★ Sculptured Space=====★Wakefulness Model

All this display of schemes aims to reflect on the nature of the new spaces, and for me to be able to clearly locate the nature of my models and the work that I have presented.

I locate my own Model in a place of spatial representation that situates it in the mirror, halfway between virtual space and sculptural space. The previously presented Model-Image polarity is key to understanding my presentation of models, models are images, spaces to be modeled.

The first satellite is located in this model-image key, and in the difference between my models and the architectural models. We will reduce this issue since the theme is much broader as the model achieves an autonomy of representation in contemporary art that situates it almost as a genre. The model is a working instrument for architecture and sculpture, a representation in three dimensions, on a reduced scale, but faithful in its proportions and aspect of what will be raised to a real scale. My models were never born to be built in real size, rather the principle is the opposite.

I had a hard time looking for a reference that explained them. The day I recognized an affinity in the images of dreams, of my own dreams, I realized their true nature and their different aesthetics, a reference that later led me to virtual reality. From this moment the work required new qualities, which over the years were completed. I discovered that I had managed to simulate points of view on the space that could not be achieved in any other way: the vision of a totality and the location in a specific point, especially in bed. Access to the space was completely mental and I had to masterfully guide the routes through the distribution of spaces, doors, windows, beds. Space modeling and downscaling offer limitless possibilities. It is time to remember the insistence on the construction of emotions as opposed to reason, a polarity that can clarify for us here the difference between architectural and sculptural models.

I want to present a work of mine that can shed more light on what has been said. The work Semi-detached 3 1997 was made expressly for the Montcada gallery in Barcelona. Semi-detached 3 reproduces a building in which I lived in Lugo for two years: 12 floors with 4 apartments per floor. The same scheme is reproduced on each floor, so three bedrooms per floor make a total of more or less 144 beds, of which I only placed 27, highlighting each room with a color, except on the first floor where I placed all of them. the beds in white. How is it possible to visualize the entirety of this building and its interior if it is not in this way? I cannot find another form of representation that allows us to see this image, perhaps the closest is the virtual gaze. To say that the model is made at 1:14 scale to fully adapt to the space of the room. I normally use the scale 1:10, or 1:12. In this work I create my first exhibition Bubble, here white.

We can drop a small unknown, what difference is the sculptural look from the virtual? I think the answer is to focus on deciding what you want to represent.

We can make a game with the last scheme, move the Model to see how the look changes, and thus we take a tour of the three spaces generating our own mental images.

Utopias★===== Mirror =====★Heterotopies
 Dream★=====Virtual Space★=====★ Sculptured Space=====★Wakefulness
 Model

Utopias★===== Mirror =====★Heterotopies
 Dream★=====Virtual Space★=====★ Sculptured Space=====★Wakefulness Model

Utopias★===== Mirror =====★Heterotopies
 Dream★=====Virtual Space★=====★ Sculptured Space=====★Wakefulness Model

Utopias★===== Mirror =====★Heterotopies
 Dream★=====Virtual Space★=====★ Sculptured Space=====★Wakefulness Model

Utopias★===== Mirror =====★Heterotopias
Dream★=====Virtual Space★=====★ Sculptured Space=====★Wakefulness Model

As can be seen, the placement of the model in the different spaces alludes to very different constructions. And so, after viewing this last scheme, I would like to simply point out a couple of conclusions that refer to the scheme of the central axis of the Model.

To say that the introduction of the Therapeutic quality to the spaces was a great advance in my work, which in my opinion has not yet been valued in its depth. The insistence on the construction of therapeutic rooms brings two issues: (1) a greater effort in the total control of the modeling of the space that should house healing properties, and (2) from the point of view of art, an advance in spatial representation. The viewer is required to make a greater mental effort to enter the model, to follow some instructions for use if they want to fully enjoy the product. Let's remember the 12 or 8 hours of permanence suggested.

One more twist is the move from the Model to the Flat Model and the development of the Flat Model.

flat mockup = screen,
screen = window,
window = box,
flat model = painting

Foucault insisted on the achievement of different spaces, which bring together the best of the real and the unreal, perhaps this has been achieved with the aforementioned Hybrid Spaces, although these do not seem to fully satisfy man. Perhaps the location of that long-awaited different space is Paradise, an objective that we are definitely far from achieving. In the event that Paradise was built, it seems logical that it would also be located in the mirror.

I conclude this text with what we can happily call a "virtual candy". I want to bring one of my first projects, The Rooms of Madness; When I started in 1993 I insisted on putting nature in a room, after this initial daring, who is not going to believe that I build spaces to be happy.

June 2001