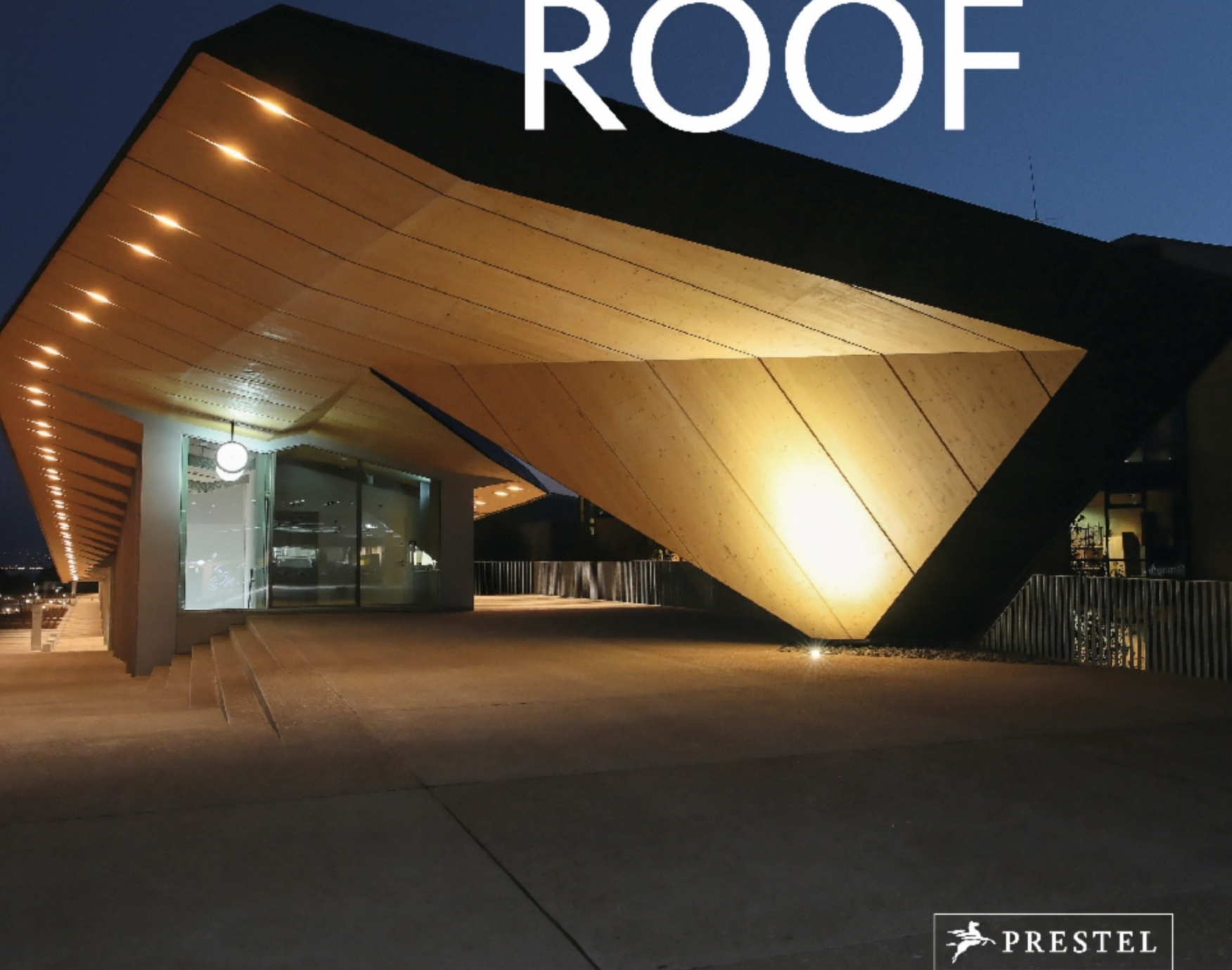


PHILIP JODIDIO

EPFL ARTLAB
IN LAUSANNE
BY KENGO KUMA

UNDER ONE ROOF



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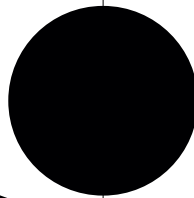
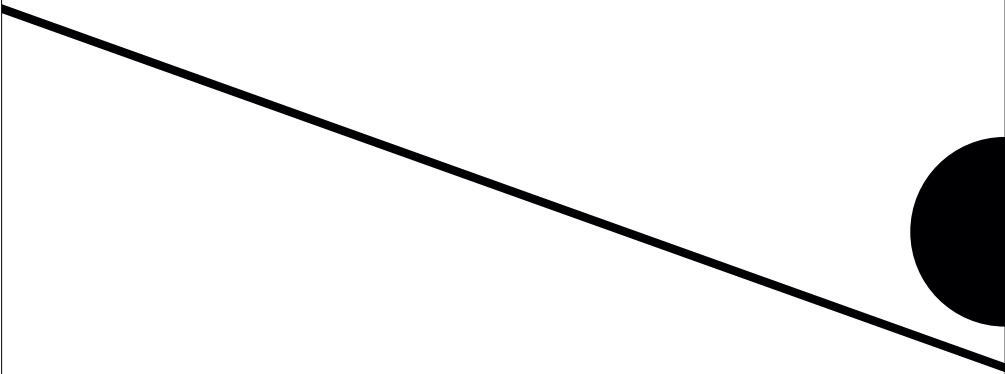












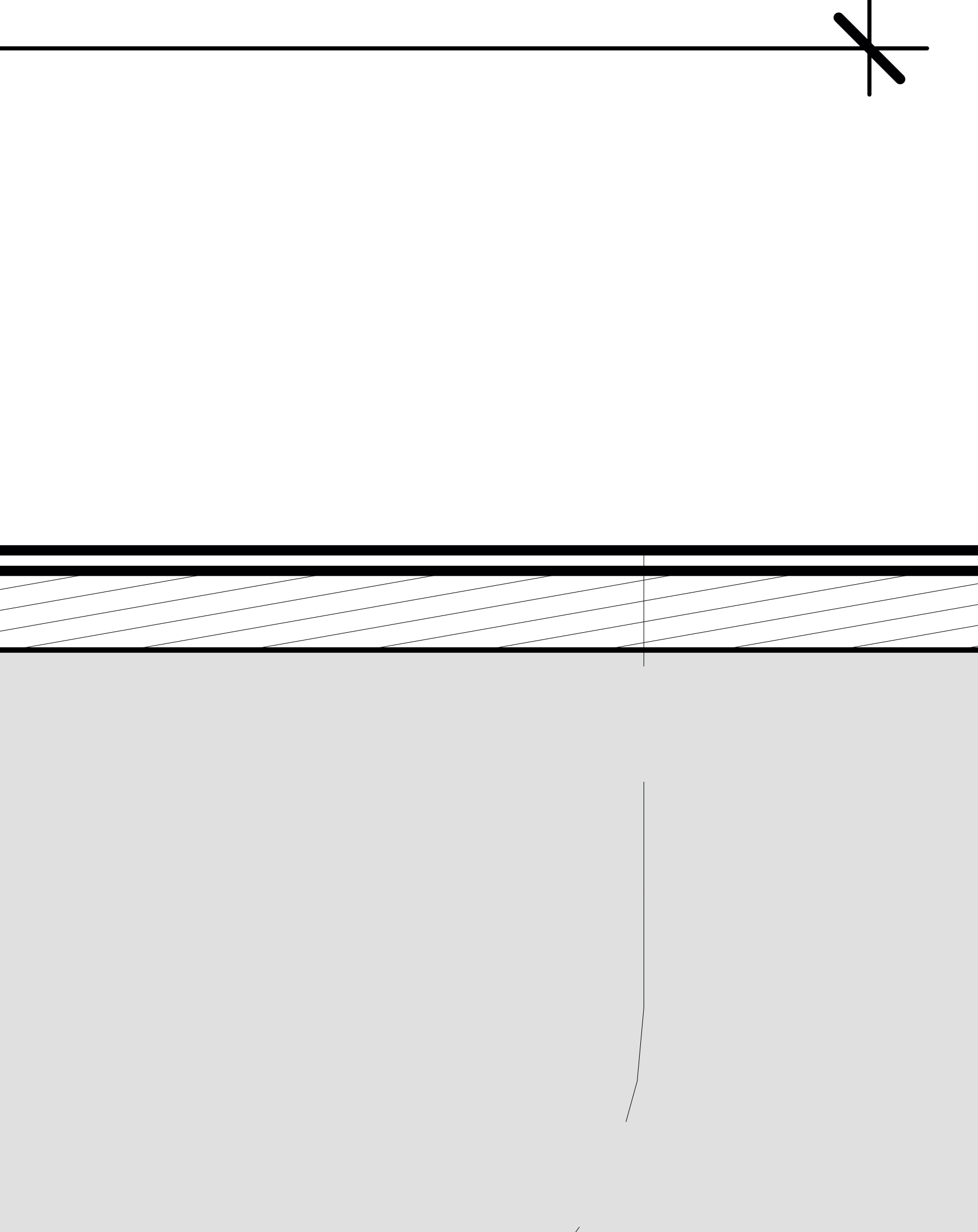
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THE SYMBOLIC PLACE OF ARTS AND CULTURE
IN A TECHNOLOGICAL UNIVERSITY

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THE SYMBOLIC PLACE OF ARTS AND CULTURE IN A TECHNOLOGICAL UNIVERSITY

Today, more and more discoveries are emerging at the convergence of biotechnology, nanotechnology, informatics, and data science, as well as the cognitive sciences. Recent advances in big data analysis and the development of new digital tools are pushing the boundaries of this convergence even further toward the social sciences and humanities, creating new opportunities for scientists, engineers, and entrepreneurs of the twenty-first century. Europe—with its rich history and cultural heritage, as well as its competences in science and technology—is the place to explore these new frontiers. In the emerging field of Digital Humanities, Europe can be the leading continent.

University campuses are great environments for exploring new frontiers. Crucial for this exploration is a conducive environment: spaces aimed at providing the opportunity to experiment with this convergence in real time. EPFL strives to provide this environment.

The Rolex Learning Center has paved the way for this evolution. With its gentle and organic architecture, the EPFL landmark building is a place where people meet, learn, and interact. It is a place where architecture is an invitation to innovate, to be disruptive, and to think “out of the box.” The Rolex Learning Center could be imagined only by the greatest contemporary architects. Kazuyo Sejima and Ryue Nishizawa (SANAA) have surpassed our expectations.

ArtLab faces the Rolex Learning Center and Place Cosandey, right at the heart of the EPFL campus. The “impossible” mission of bringing art and technology together is embodied by ArtLab, a building designed by Kengo Kuma, the renowned Japanese architect. ArtLab consists of three pavilions linked together by a generous roof, a project Kuma rightfully named “Under One Roof.” The three pavilions underline the three dimensions of the Digital Humanities. “DataSquare” explores the world of big data, with the Human Brain Project and the Venice Time Machine as two concrete examples of these scientific developments. Secondly, “Art and Science” is an experimental space for exploring new ways of defining exhibitions of the future. This space is where the public may feel and discover new dimensions at the intersection of the arts, culture,

science, and technology. Finally, the “Montreux Jazz Café and Heritage Lab” reflects the commitment of EPFL and the Lake Geneva region to preserve the Montreux Jazz Festival archives, an invaluable legacy inscribed in UNESCO’s Memory of the World Register in 2013 that tells the story of modern music and was compiled by visionary Claude Nobs. ArtLab is three pavilions unified into a single place where convergence is both visible and accessible to the EPFL community and to the public at large.

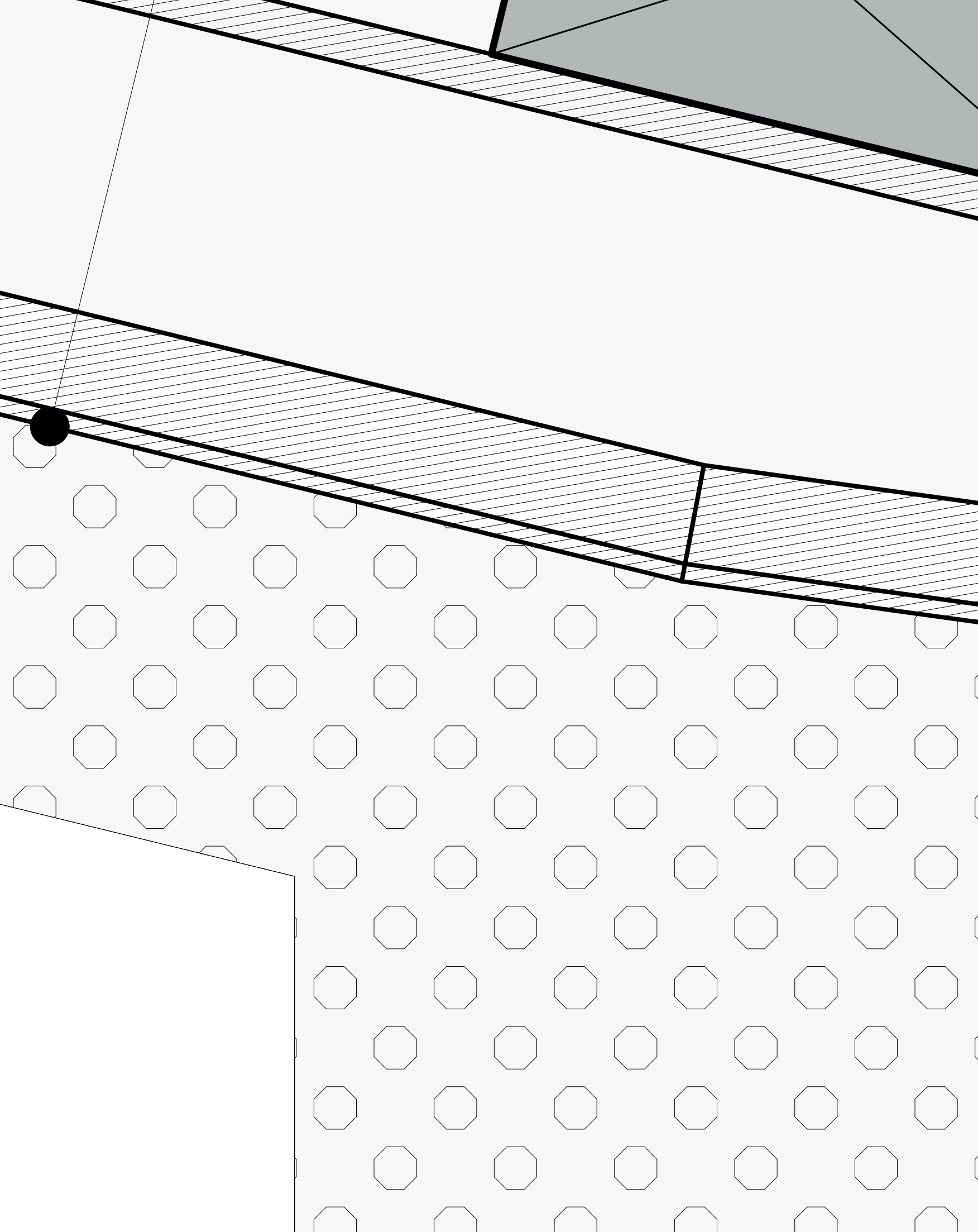
Beyond its inspiring architecture made of wood, aluminum, glass, and tiles, ArtLab is also a research initiative aimed at exploring new venues centered around the emerging field of Digital Humanities. In this respect, ArtLab is an experimental space where EPFL research labs may present their latest work and results. It is a space where new technologies are extracted from the lab and transformed into innovation, prototypes, and concrete user experiences.

ArtLab is the physical and tangible manifestation of this vision of convergence. It is a place at the service of education, research, and innovation, in line with EPFL’s core missions. It is a place where one can experience the intersection between science, technology, the arts, and culture. It is a place where new developments in visualization provide opportunities for the public to discover the world of “big data” through concrete projects. It is a place where the public may explore new horizons and imagine the museums of tomorrow.

PATRICK AEBISCHER
PRESIDENT EMERITUS OF EPFL (2000–16)

Top, images from the Montreux Jazz Festival Archives featuring musicians Ella Fitzgerald and Count Basie (top left), Dexter Gordon (right), and Lenny Kravitz with Todd Harold. Bottom, Pierre Soulages, *Peinture, 324 x 362 cm, 1985, Polyptyque A*, private collection, in the *Noir, c'est noir?* exhibition in ArtLab.





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