

Interactions between war and environment are deeply changing the biosphere and the connections between nature and society. These interactions redraw constantly the conception and the space settlement, as well as the way we inhabit the land. They are responsible for destruction bound to happen and consequential reconstruction.

Golden-Age and *Ex-Vivo* offer the experience of two architectural *simulacrum* made of 20 km of golden wire, coming from the industry of military lace-making, originally used to decorate parade uniforms. Both installations are connected with the place they are located in : Tabacka, old tobacco's factory from Slovakia, which has been converted into a training school for the russian army, after WWII. Located in the first floor of the building, into two wide separated areas, in front one of each other, both installations hold a dialogue without seeing each other.

Ex-Vivo spreads a three dimensional map of a spiderweb, deconstructed because of the effect of caffeine which refers to the famous NASA experimentation during the 1960's.

A web woven with golden wire, increased to the human scale, damaged by the effect of caffeine, loses totally its efficiency.

Depending upon the use of psycho-active compounds, this large, natural and technical architecture is reduced to an absurd graphic pattern rid of its mainstays of strength and fearsome traps.

Whereas spider's silk is known for its high resistance and its web as a formidable trap, *Ex Vivo*, which is made of lace-making golden wire and results from a distorted drawing, offers a monumental *simulacrum* of human vanity, colossus with feet of clay.

Golden-Age draws an unsteady triumphal arch. This commemorative monument is different from useful constructions, it does celebrate the « perpetual victory of the army ». Without any function, excepted the satisfaction and pride of the people who erected it, this architectural structure glorifies the notions of land and patriotism.

Both wide rooms of the barrack were completely darkened. The structures were dimly lit. The exploration of the place makes visitors have an experience of darkness, in opposition with movements usually guiding them towards light. The fragility of materials destroys the first impression of power of the architectural symbols. It forces visitors to move with attention and delicacy. Their passages draw a delicate and graceful choreography.

The pressure of golden wire, bodies' slowed movements reverse the balance of power to become part of the work. It also reveals the possibility of taming. Then those architectural illusions bring to reality the importance of visitor's gaze.

The purpose of the architect's work (figuratively: man manipulated by himself or animal manipulated by him) is no longer in compliance with the principles of commensurability that provide beauty and truth to his building from a module that he has chosen, but the result of the piece, as evidenced by

the approval of the audience. The approval of the public becomes a more important aesthetic criterion than the conception of the work itself.

Both exhibitions propose examination of the "human individual" via questions using tools selected for objective evaluation of the world from which it cannot be separated.

* Caffeine is a psychoactive substance legal in all countries, and remains today, according to the national US defense "useful during military operations, as it undeniably improves the performance of tired people and the people who are sleep deprived. It has minimal side effects, and the military community accepts caffeine to be used as a drug. "