

The Inhabitable Cell

'I go in search of depth, of meaning, of poetry, of pleasure.

This means making architecture today. Not stretching the city into places where it is not. It means starting from a reality and then enriching it.'

→ Jean Nouvel, interview, *Domus*, 800, 1998, 17

The international specialist press presents a panorama increasingly crowded with tapered and ovoid forms, made possible by the application of advanced technologies. In these architectures the simple exhibition of technical virtuosity, typical of a high-tech language, is transcended by the search for more profound symbolic meanings, the possible expression of a renewed language of design; as in Böhrling's project for the inhabitable cell, the 'Markies' *Special Caravan* (1986), in which it is possible to live in an uninhibited way and personalise the environment to meet one's own needs, work and leisure time requirements, or the relationship of living in harmony with nature. The expressive values of architecture seem to take priority over the cold exhibition of technology, the result of a mentality that tends to make the value of the architectural work coincide with the degree of technical upgrading. The architectures in which formal aspects are the immediate consequence of the application of the best available technologies, or in which expressive solutions using aesthetic-formal or conceptual values are not experimented with, immediately appear old-fashioned when the market offers new products that are often not very innovative in their contents but updated in their appearance.

