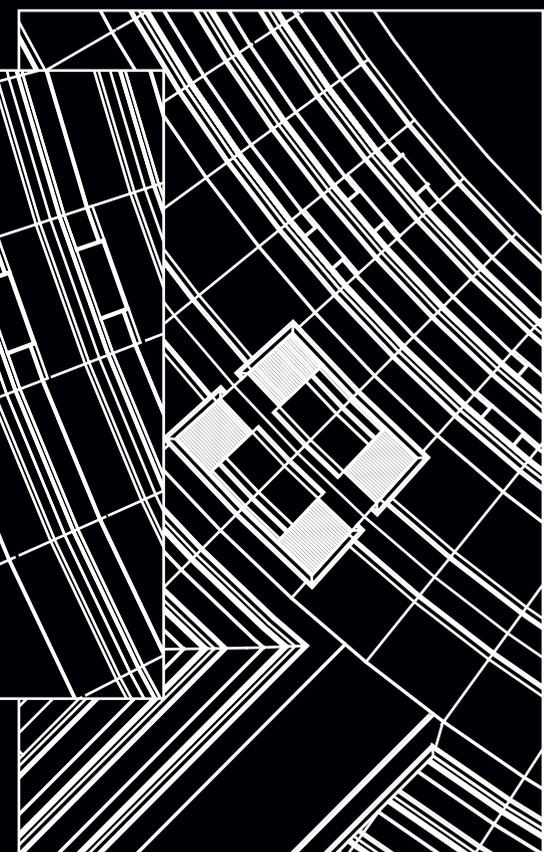


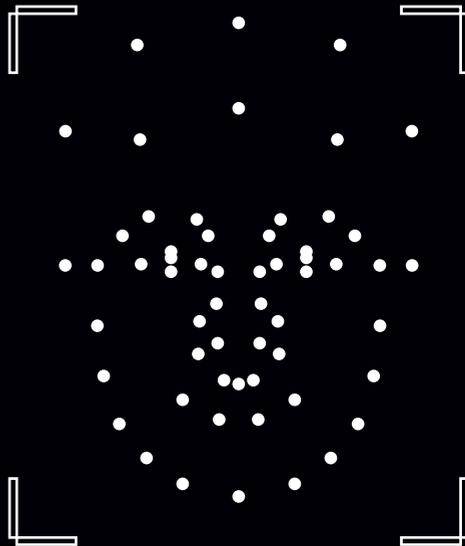
NØTEL

[THE HAGUE]

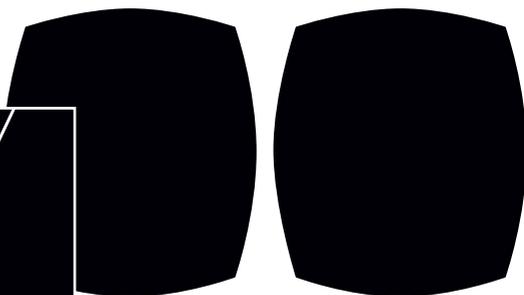
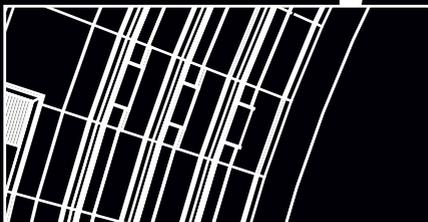
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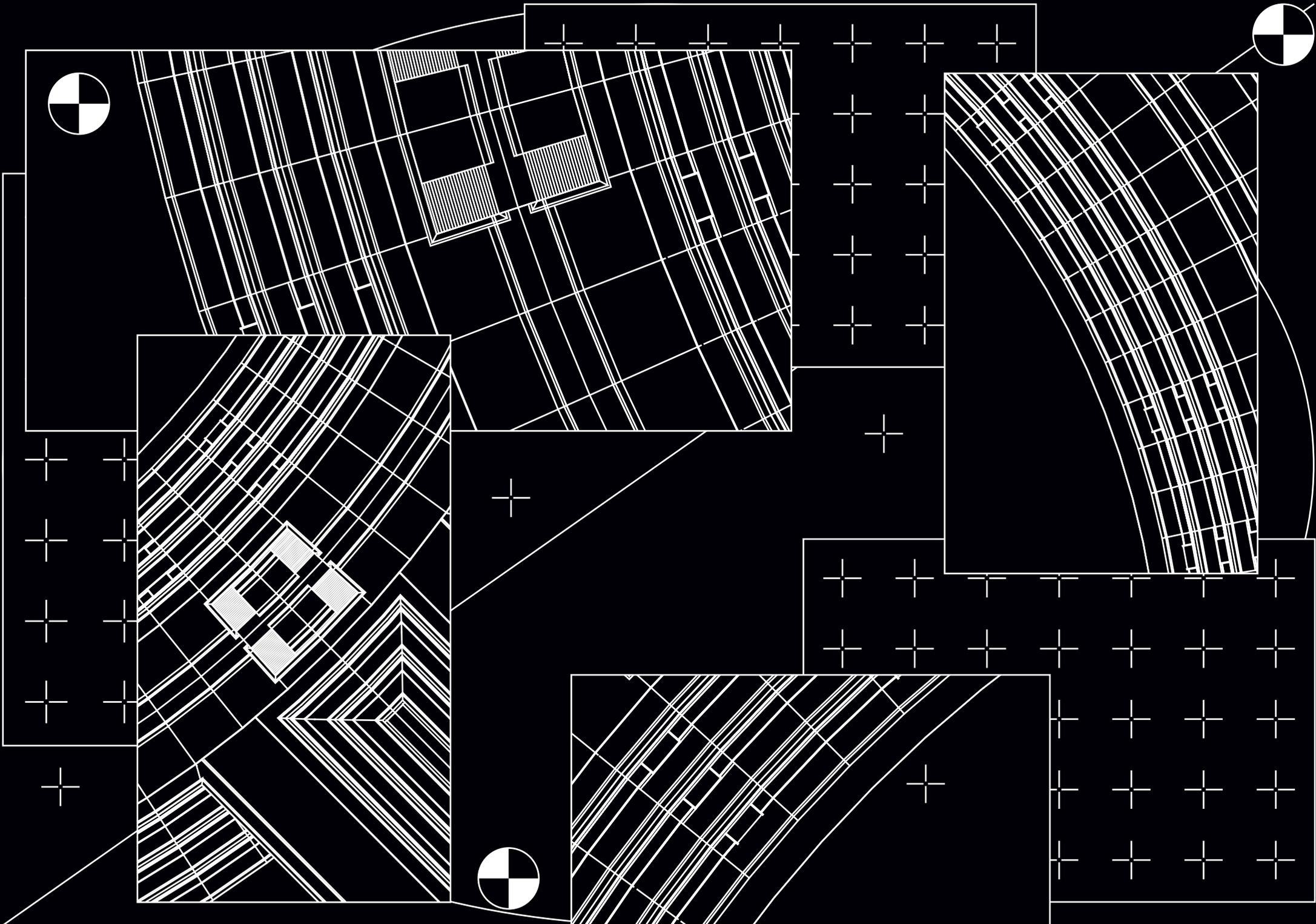
GUESTS
WELCOME
01.09.2018



04.11.2018



LAWRENCE LEK



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LUXURY AUTOMATED CITY SECURITY

_AND_MAKE_YOURSELF_AT_HOME



Architectural Showroom, ground floor, Nøtel, (2018).



Nøtel Entrance, ground floor, Nøtel, (2018).

_PLEASE_ENJOY_YOUR_STAY

CEO STATEMENT – LAWRENCE LEK & STEVE GOODMAN

Nøtel Corporation is proud to present our new marketing suite for the Nøtel, our flagship range of zero-star™* hotels that embody the concept of fully-automated luxury. Designed by world-leading architects to accommodate today's global nomads, you can rest assured that your anonymity and security is of the utmost importance. Why not indulge in the personalized, intelligent sound system at the piano bar, or bathe in the glow of our eco-friendly, thermo-nuclear spa?

Situated right in the heart of the Hague Security Delta, the Nøtel is a fortress of luxury. We have applied our expertise in civil security and property management for high net-worth individuals. Programmed and monitored by leading Dutch cybersecurity firms, our bulletproof servers ensure zero network downtime and 256-bit encryption, to guarantee safe communication between you and your loved ones. As for your physical well-being, our pre-emptive drone security is seamlessly integrated into the fabric of the building and prevents dangerous situations before they even arise. Finally, the Nøtel complies with military refuge zone specifications to shield you from a wide range of threats from civil unrest to natural disaster. In fact, our flood control system is so effective that you won't even notice when the storm surge comes.

At Nøtel Corporation, we believe you deserve habitation ergonomically molded to your desires. Our in-house design team, through extensive modeling, has created New Reaktion™: an intelligent sound system that is calibrated towards your better self. Through a sophisticated network of face recognition, motion trackers, heat sensors and body language translation, New Reaktion™ is designed so that from the moment you enter, the Nøtel will learn your mood and compose at musical experience audible only to you. Played through our exclusive

direct neuro-active speaker systems, the ultimate in aesthetic privacy is maintained, keeping you balanced and creative with our tailored array of mood music and trend forecasting updates.

We launched the Nøtel chain to accelerate hospitality and take the friction out of living. No more second-guessing your own wishes. No more unwanted encounters with others. No more substandard service spoiling your flow. We pride ourselves by occupying the cutting edge of social technologies adapted just for you. At Nøtel, you will need nothing.

LOCATION: DEN HAAG
FLOOR AREA: 376,000 M²
DIAMETER: 657.3 M
HEIGHT ABOVE GROUND: 37.3 M
ROOMS: 12

*zero-star™ – Nøtel transcends standard classification systems for luxury temporary residences. The zero-star™ rating refers to the absence of any human workers, allowing you to indulge in a new dimension of privacy during your stay.



CEO Office, Nøtel, (2018)

LAWRENCE LEK creates speculative worlds and site-specific simulations using gaming software, video, installation and performance. Often based on real places and fictional scenarios, his digital environments reflect the impact of the virtual on our perception of reality. Recent exhibitions include: *2065*, K11, Hong Kong (2018); *Play Station*, Art Night, London (2017); *HyperPavilion*, Venice Biennale (2017), Glasgow International, Tramway, Glasgow (2016); SeMA Biennale Mediacity Seoul, Seoul Museum of Art, Seoul (2016). Lek is shortlisted for the 2018 Film London Jarman Award; he received the Jerwood / Film & Video Umbrella Award in 2017, and the Dazed Emerging Artist Award in 2015.



Boardroom, Nøtel, (2018).

KODE9 (Steve Goodman) is an artist, producer and DJ, founded the record label Hyperdub, and co-hosts the London-based experimental club night Ø. He has released three albums: *Memories of the Future* (2006), *Black Sun* (2012) and *Nothing* (2015). He is a member of the research collective Audint, wrote the book *Sonic Warfare: Sound, Affect and the Ecology of Fear* (MIT Press: 2009) and is co-editor of *Unsound: Undead* forthcoming on Urbanomic Press, 2018.



Lobby Corridor, ground floor, Nøtel, (2018).



Club Mirage first floor, Nøtel, (2018).

NØTEL (THE HAGUE) SHOWROOM STATEMENT – LUA VOLLAARD

Nøtel (The Hague) is a multimedia installation by London-based artist Lawrence Lek, scored by electronic musician Kode9 (Steve Goodman). The installation transforms Stroom's gallery space into a real estate marketing suite for the fictional Nøtel Corporation, Lek's design for the luxury hotel of the future. This immersive advertisement enables visitors to experience the Nøtel through interactive video games, guided walkthrough trailers and virtual reality tours, rendering the global hotel chain as if it already exists on site.

Set in a future where society's elite no longer needs permanent housing, but rather stays in temporary accommodation, Nøtel proposes a globalized, standardized way of living. Nøtel guests can be assured that another Nøtel is ready for them in every major city worldwide. Lek envisions the future of the housing market as being completely absorbed into a deluxe version of the Airbnb sharing economy, where the desire for private ownership gives way to a lifestyle of perpetual mobility.

Nøtel replaces human workers with artificial intelligence to deliver everything its guests could possibly wish for. Drone security, facial recognition and extensive sensory systems will not only ensure the utmost privacy, but will predict guests' wants and needs based on previous behaviors. Whereas the common understanding of automation forecasts the loss of human jobs to robots, in Nøtel, the automation of surveillance through the implementation of AI will assimilate human needs into the hospitality machine.

There is no better place in the world for Nøtel to showcase its militarized architectural features and state-of-the-art surveillance – after all, The Hague is proud to brand itself the city of not only Peace and Justice, but also Security. The city has recently celebrated the fifth

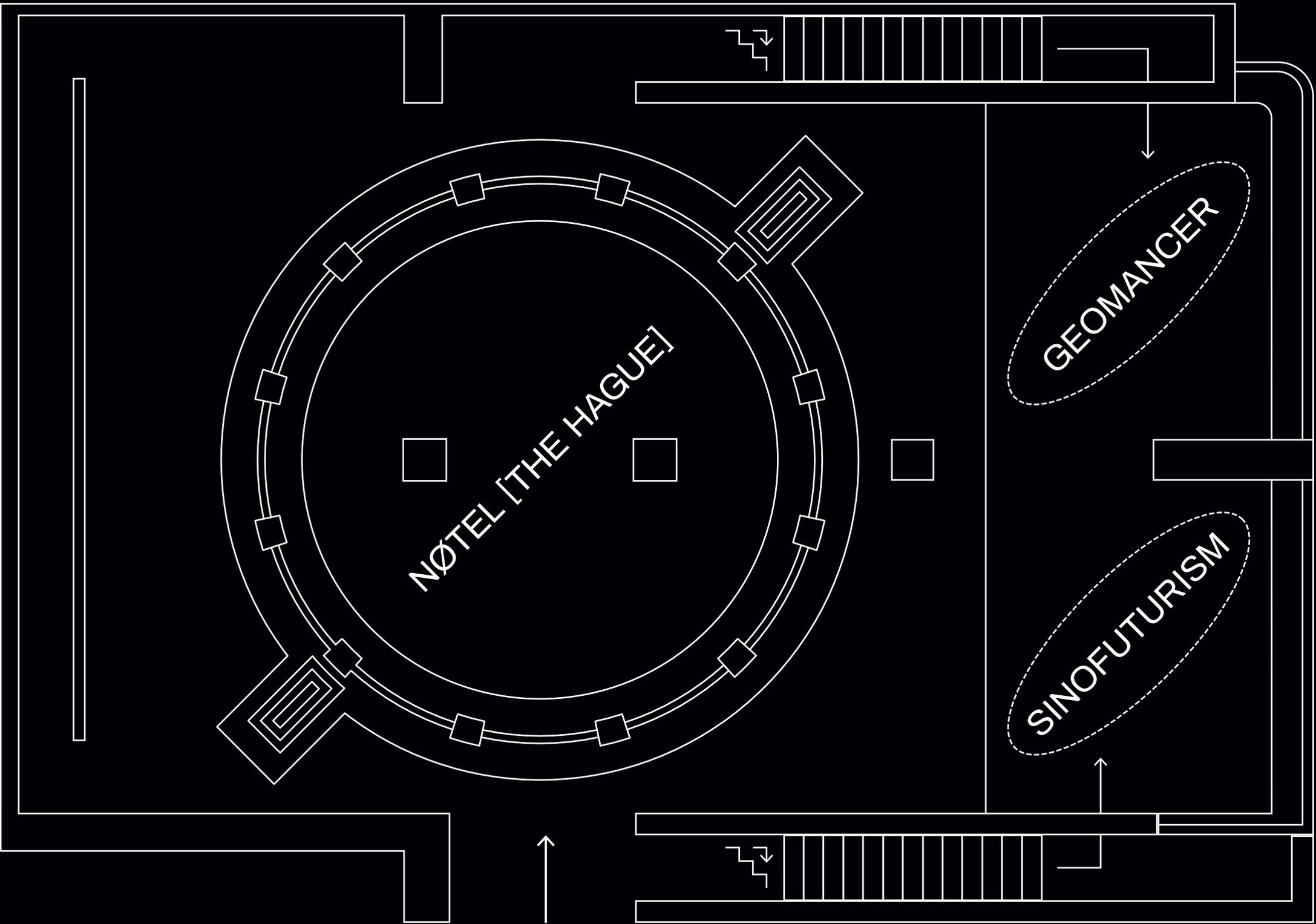
anniversary of the Hague Security Delta, a cybersecurity incubator where government agencies, educational institutions and private businesses are hosted under one roof for the stated purpose of knowledge exchange and technological innovation. Nøtel, as a state-owned corporation integrating the latest defence systems directly into its architecture, presents a future in which the entanglement of government, security and business is taken to its logical conclusion.

The site-specific installation continues Lek's exploration of architectural simulations to explore the critical issues around technological development in an urban context. Using speculative architecture to imagine the future of the home, *Nøtel (The Hague)* juxtaposes the politics of automation and security with notions of alienation and belonging.

The project was co-commissioned with arebyte gallery, where *Nøtel (London)* was installed from July 17th – September 1st 2018. Its first iteration was designed to reflect the real estate market of London City Island, where arebyte is located. Like many other inner-city post-industrial zones, the area is rapidly transforming into a hotspot for real estate speculation, driven by its proximity to Canary Wharf, a global centre for the financial industries.



Plan: Over 4 million square feet, Nøtel, (2018).



NØTEL (THE HAGUE)

GEOMANCER

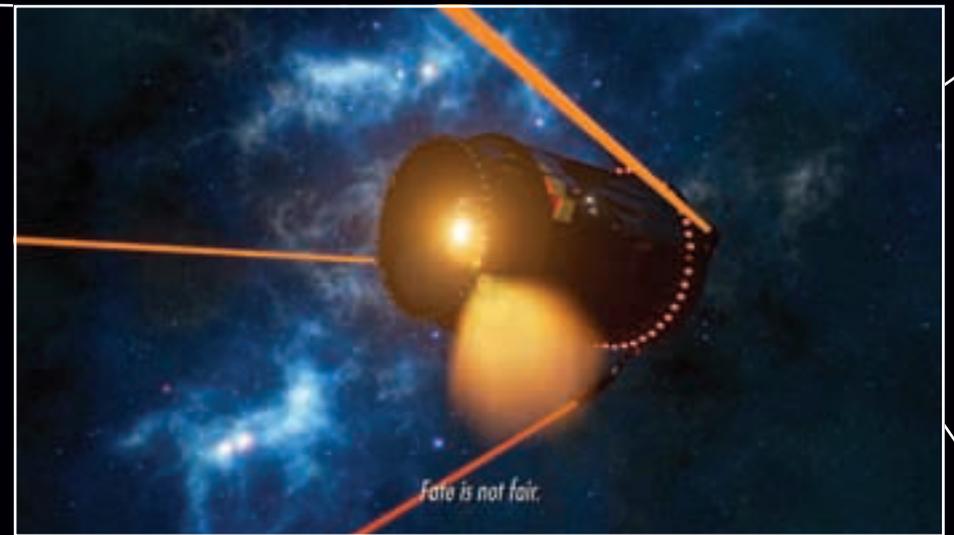
SINOFUTURISM



GEOMANCER (2017, 48 MINS)

Geomancer is a CGI film about the creative awakening of artificial intelligence. On the eve of Singapore's 2065 Centennial, an adolescent satellite AI escapes its imminent demise by coming down to Earth, hoping to fulfill its dream of becoming the first AI artist. Faced with a world that limits its freedom, *Geomancer* must come to terms with its militarized origins, a search that begins with a mysterious syndicate known as the Sinofuturists...

Featuring HD video game graphics, a neural network-generated dream sequence, and a synthesised vocal soundtrack, *Geomancer* explores the implications of post-human consciousness.



Passing Laika In Sputnik, Geomancer, (2017).



Under the Straits Of Malacca, Geomancer, (2017).



Geomancer, (2017).



People Looked For Solace In Virtual Reality, Geomancer, (2017).



Geo Encounters The Dealer AI, Geomancer, (2017).



Singapore Cityscape, Geomancer, (2017).



I wanted to take a selfie, but I had no face.

Geo Plunges Into Marina Bay, Geomancer, (2017).



But still there was silicon, glass gold of the sea.

Carried By The Quadcopters, Geomancer, (2017).



Sorrow, the causes of sorrow, the end of sorrow,

Another 3D Printed Replica, Geomancer, (2017).



I was born to embrace chance.

Choose Your Category, Geomancer, (2017).

SINOFUTURISM (2016, 60 MINS)

In Western media and Orientalist perceptions, China is exotic, strange, bizarre, kitsch, tacky, or cheap. In its domestic media, China portrayed as heroic, stable, historic, grand, and unified. Rather than counteract these skewed narratives, Sinofuturism proposes to push them much further.

Sinofuturism is an invisible movement. A spectre already embedded into a trillion industrial products, a billion individuals, and a million veiled narratives. It is a movement, not based on individuals, but on multiple overlapping flows of populations, of products, and processes. Because Sinofuturism has arisen without conscious intention or authorship, it is often mistaken for contemporary China. But it is not. It is a science fiction that already exists.

Sinofuturism is a video essay combining elements of science fiction, documentary melodrama, social realism, and Chinese cosmologies, in order to critique the present-day dilemmas of China and the people of its diaspora. By embracing seven key stereotypes of Chinese society (Computing, Copying, Gaming, Studying, Addiction, Labour and Gambling), it shows how China's technological development can be seen as a form of Artificial Intelligence.



Sinofuturism Is An Invisible Movement, (2016).



the expression 'copyright infringement' doesn't translate terribly well into Mandarin, (2016).



Who knows what I just said (question mark), (2016).



Yesterday, I felt that alphago had played some problematic positions, (2016).



Such a binary relation derives from the psychological need to create a difference, (2016).



We can't even produce bullets in America (exclamation mark), (2016).

[PERSONAL_SAFETY_NØTEL_CORPORATION]

[ENGLISH SOURCE]

[INSERT_AUTHOR_NAME]
___MIRTHE_BERENTSEN___

NØTNS:: PERSONAL SAFETY;; MISSING HUMAN;;
FIRST TOUCH

NØTNS:: PERSONAL SAFETY;; MISSING HUMAN;;
AT RISK :: THREAT

NØTNS:: PERSONAL SAFETY;; MISSING HUMAN;;
SAFETY UNCONFIRMED



Server Room, Nøtel, (2018).

NØTNS:: PERSONAL SAFETY;; MISSING HUMAN;;
FIRST TOUCH

Hello ___NAME_MISSING_GUEST___,

I hope this message finds you well. My name is ___
AGENT_NAME___, and I am a member of the Safety &
Innovation team at Nøtel Corporation.

We have been contacted by ___TICKET_REQUESTER_
FIRST_NAME___, and we're concerned about your
wellbeing as we have not been able to contact you and
you are not showing up in our Hybrid Homeless-system
[INSERT_PERSONALIZED_LINK] after your check in on
[INSERT_DATE] [INSERT_TIME] in [INSERT_CITY].

As you know, we celebrate the private, the public, the
safety and the grey

- knowledge is our key and our top priority. Duh

You can be assured that it is my human mission to
make the world a safer place.

[IF_PENDING_UPCOMING_RESERVATION]

Please confirm your safety and let us know that you
are still capable of coming home. We ask that you
acknowledge receipt of this message by replying to us
directly.

Kind regards,

Nøtel Corporation

Admin notes:

- Number reporter ticket:
- Relationship to missing human:
- Date/Time of Report:
- Is missing human at risk? Yes/No
- What is the risk or safety concern?
- Does human have access to qualified data?

NøTNS:: PERSONAL SAFETY;; MISSING HUMAN;;
AT RISK :: THREAT

[INSERT_AMBITION_KILLED_BY_INSECURITY]

Dear __TICKET_REQUESTER_FIRST_NAME__,

This is __INSERT_NAME__ from the Safety & Innovation team at Nøtel Corporation contacting you following our conversation just a few minutes ago.

I want to thank you for taking the time to contact us and reiterate that we are here to support you. We take these reports very seriously and value the safety of our members above all else. I am truly sorry to hear that you are still not able to reach __NAME_FORMER_GUEST_NOW_MISSING_HUMAN__.

As mentioned in our conversation, we reached out to __NAME_FORMER_GUEST_NOW_MISSING_HUMAN__ without any luck. I am hopeful that you have taken our advice to immediately contact law enforcement agencies, as they are best equipped to respond urgently in the timeliest manner with the resources necessary. But we can't do this alone. We need to work together and collaborate.

We advice you to contact HSD [INSERT_LINK], our trusted partner in your times of need.

The isolation of feelings and emotions is in your best interest at this moment.

you need EMpTY Lobbies
we need the pianola's,
the piano-ghosts and the machines
to storm the keys
ffffforte and Fortissismo
louder faster
bang-bang-BAM BAMMM
we need the doggydogstyle slamming
the doors, the butts, the blood, the flesh
loading and unloading
embracing the grey space,
the liminal nothing
always arriving, never there
the beige, the butts and the believers
Security is something we do together.

[EXIT_INSECURITY]

Should the emergency responders or local law enforcement representatives need to contact Nøtel Corporation directly, please feel free to provide them with the following email address: SOS.LAWRENCE@nøtel.com*

If you have any questions or concerns, or there is any way that we can provide assistance at this time, please do not hesitate to reach out. I am available between [INSERT_WORKING_HOURS] by responding to this message.

Kind regards,

Nøtel Corporation

* Note: This email address is for use by law enforcement and emergency responders only.



In-house Architectural Studio, Nøtel, (2018).



Escape Zone, architectural model, close-up, Nøtel, (2018).



Club Mirage entrance, Nøtel, (2018).

NøTNS:: PERSONAL SAFETY;; MISSING HUMAN;;
SAFETY UNCONFIRMED

Hi ___TICKET_REQUESTER_FIRST_NAME___,

Thank you for speaking with me just now, although I am sorry that it is under these circumstances. The whole Safety & Innovation team at Nøtel Corporation, together with our trusted partner HSD, want to sincerely apologize we couldn't assist you any further in finding ___NAME_FORMER_GUEST_NOW_MISSING_HUMAN___ and resolving this case.

When a human's nervous system is under constant threat, in a state of bombardment, loneliness, anxiety and stress, it loses the ability to form meaningful relations, to create narratives that link coherently with past experiences. What's left is to escape; the exit of cowards. We are sorry to inform you that it is likely this is what triggered the disappearance of your [INSERT_RELATION_TO_MISSING_HUMAN].

They wear the difference on their skin
_____ as it where
It said that the experience
of strangeness is always the experience of mercy
Independence, forensics and critical thinking
whether a nomad, a refugee a hybrid a homeless
Never gone but always lost
Assimilation is the ultimate deed of loneliness.

We are very sorry for your loss.

According to our Terms of Service ___NAME_FORMER_GUEST_NOW_MISSING_HUMAN___ agreed to our Do Not Attempt Datarecovery (DNAD) [INSERT_LINK] in case of disappearance or death. As we value this decision and the safety, security and privacy of our members above all, the data collected during ___NAME_FORMER_GUEST_NOW_MISSING_HUMAN___'s stay is owned by Nøtel Corporation solely and cannot be released under any circumstances.

[INSERT_TOS]
The Synergy of Triple Helix
agreed on [INSERT_DATE] [INSERT_TIME],
spreading wings in the godforsaken sky
for expanding powers
to fly above our expectations
expanding abilities
using the power of the triple
for fostering and innovating
for safer futures, joining forces
the none, the zero-stars
never alone
to secure ultimate privacy.

If you have any questions or concerns about reservations or reimbursements, or there is any way that we can provide assistance at this time, please do not hesitate to reach out. I'll be your point of contact throughout the processing and closing of this case. I am available [INSERT_WORKING_HOURS] by responding to this message.

Kind regards,

Nøtel Corporation

HOTEL HAUNTING JOANNA WALSH

There was a time in my life when I lived in hotels. I got myself a job as a hotel reviewer for a startup website. There was lots of reviewing to be done. I reviewed grand hotels and boutique hotels, budget hotels and expensive hotels, city hotels (mostly) and country hotels (occasionally). In each hotel I stayed one night, two, three at most. If I planned carefully, I could live in hotels for weeks at a time without taking a break.

A few hotels, wishing to be more homelike, installed nervous “lounges,” and “libraries” in their lobbies; these usually contained a very few books, artfully arranged, their covers glaring from dark recesses. The books were art books mostly, and mainly photographic—landscapes, travel, architecture—books about places as far from the hotel as the hotel was from home. As inoffensive and impersonal as the artificially aged leather chairs into which I sank with a kind of pre-made comfort, they were nothing I could settle into. Some of these “lounges” and “libraries” had “honesty” bars which, by their very name, provoked temptation. Several of them displayed cakes and biscuits as well as bottles, but could I take the last slice or be discovered in this very public privacy, covered in crumbs? Set too near to the hotels’ revolving doors, they were chilly places and largely unfrequented, as were the hotel restaurants, except at breakfast, which was sometimes included in the deal, and sometimes not.

My first hotel was both grand and boutique: a new hotel in a three-centuries-old townhouse in a walled garden in the middle of a city. Its Unique Selling Point was privacy, but the owners wanted a review all the same.

The French-born manager met me in the garden. She apologized, “The designer did not want flowers. Flowers are a little . . . vulgar. We wanted the garden to be like the hotel. There are lots of places where you can be private. That’s why we don’t have a name on the door. You have to find the hotel. It’s like a secret.”

It had taken me a little time to find the hotel, dragging

my wheeled suitcase up a cobbled hill in the August heat. The price of rooms ensured that any paying guests would arrive by taxi.



Nøtel Lobby, first floor, Nøtel, (2018).

We pushed through plate glass doors into the lobby. It was beautiful: each surface polished, reflective, dazzling. There was marble, there were mirrors and, inside *vitrines* around the shining walls, there were goods for sale: face creams, commemorative trinkets, cultured pearl earrings, all with discreet price tags; in one *vitrine*, the crumbling eighteenth-century bill of sale for the hotel building sandwiched between two pieces of glass.

Hotel was once a word for house, but at some point the term took a turn. Now “Hotel” stands for “difference,” which is sometimes inversion (why say, “splendid hotel,” when you can declare, “Hotel Splendid”?) and sometimes appropriation (say, “maitre d,” “patio,” “tapas,” not, “waiter,” “yard,” “snacks”). Restless as their vocabulary, hotels across the world are named for elsewhere, each displaced by a city or two: the Hotel Bristol in Paris, the Hotel London in New York and, in Berlin, the Hotel de Rome—not to mention the Orientals, the Swissotels, the InterContinental that pinpoint the globe.

Is a hotel a language system? It’s a system of some

kind: a series of set elements in different combinations. All hotels invite decoding and every hotel is a “concept hotel.” I love to read about hotels I have never seen or stayed in, hotels that once stood for something to a reader at one remove in place or time. Joan Didion’s hotel writing induces the ecstatic vertigo of an entirely self-referential lexicon. Hotel Barbizon, fictionalized by Sylvia Plath in *The Bell Jar* as Hotel Amazon, is a double signifier for which I have no referent. Names to conjure with! Who cares if these hotels exist and, if they do, whether I will ever visit? The glamour of the entirely unknown is the ultimate in name-dropping.

In Paris there is even a Hotel de l’Avenir (Hotel Future), which I have never visited.



Third Ear Suite, Nôtel, (2018).

“I treat hotels, even sleazy specimens,” says poet and cultural critic, Wayne Koestenbaum, in his book, *Hotel Theory*, “as utopias.” How do hoteliers do it? I wonder. Or, rather, why? Who’d take up the profession without boundless optimism, boundless generosity, boundless cynicism about the nature of human desire? I’m here to try on someone else’s version, not of my life, but of an ideal life, cut to my budget. Like the towelling robe in the bathroom, it feels good but it doesn’t really fit. Nevertheless I’ll put it on. I insert my keycard into the slot. The handle turns. I’m in.

Now I am in, what do I do? I had envisaged my hotel-self working all afternoon, my bed strewn with books and papers but, somehow, I can’t get started. However much they try to shake it up, provide “experiences,” hotel terminology exists to soothe and relax. Staff pillow conversations with long, formal sentences. Not “No Problem,” advises Doug Kennedy, provider of training programs for “guest service excellence” and “front desk profit optimization,” but “It was my pleasure.” Or “You are most welcome.” Hotels—hushed—have a problem with the active voice. The passive evades clock time and diffuses responsibility (not “We’re serving your dinner at eight,” but “Dinner is served.”). To stay in a hotel is never like *living* at home. Hotel is a nothing-doing, but hardly through what I would call choice. Like Miss Golightly, I am “travelling.” Nevertheless I have—simultaneously—arrived.

“We didn’t want to be like the big hotels,” the French-accented hotel manager tells me. “We have only seven suites. In this space, we could have had fifteen. Big hotels are sometimes a bit . . . impersonal. We wanted to do something more personal. We want the ghosts (she modulates the vowel in ‘guests’) to feel at home . . . not like in a ghosthouse. But the hotel is also not somebody’s home. We want ghosts to be left alone—or to have conversations with other ghosts if they want to.”

Desire, being not so easy to fool, however, feels a disjunction between itself and what arrives to answer it. In that gap, disgust grows like mold between tiles. Intimacy was something I’d come to escape; didn’t she understand? But I cannot avoid the ghosts.

A ghost erases the present by repeating the actions of the past. That’s what haunting is. Was this what I wanted from hotels—to be haunted? Was it the gleaming tiled bathrooms I hadn’t cleaned, was it the beds I hadn’t made, that magically remade themselves every time I left the room, my own presence constantly smoothed over? Was it the clean sheets that had nevertheless been slept in by so many others: old and young, sick and well, couples and singles? Was it the clinical paper that put itself between me and the room’s objects: the “police—do not

cross" strip across the toilet, the miniature soaps wrapped with no more than one end-user in mind?



Third Ear Suite, Nôtel, (2018).

But hotels are never successfully haunted. Hotel ghosts might go through the motions but it's homes (usually stately) that are haunted, by ghosts that are in the family, or at least familiar. A ghost is an exegesis—it comes to point the finger, tell the true story—but hotels like to make up their own histories in keeping with the fashion, remake them each time they make up your room.

A hotel, restless, cannot be a home, not even a home away from home; far from it. It puts the mockers on home and all that is homely. A ghost must be seen by the living in order to exist (if we are all dead, a ghost is nothing but a neighbor); a hotel sets itself apart from home and, in doing so, proves rather than denies home's existence.

Sigmund Freud in his 1919 essay, "The Uncanny," tells how the word *heimlich* ranges in meaning from "homely" to "private" and from "private" to "secret," and thence to "dishonest" and on to "uncanny," and that *unheimlich*, home's apparent opposite, stands for no more than the uncanny inner workings of the homely, uncovered.

A hotel's secret is that it's only a seeming mini-break from the rights and wrongs of home. A hotel is an occasion for *unheimlich* longing. That so few hotels are satis-

factory may be part of the trick. We expect our desires to be addressed and dispensed with. Instead, they are put on ice. We're numbed. So what: *What-isn't* can be richer, more ornamental, than what-is. But, in constructing a hotel, you can't keep out the human element. A hotel's glamour is its guests. We must live up to our hotels. We're on display; we're what's being sold. No need to ask us in like vampires: we invite ourselves. We are paying ghosts.

I return, with the hotel manager, to my room, to find the broken vase spirited away without mention, end of story. My mistakes do not come back to haunt me. Instead, I must learn how not to fear the consequences.



(SATURDAY 1 SEPTEMBER)

17:00 - 22:00

NØTEL GRAND OPENING

Lawrence Lek

Stroom Den Haag

22:00 - 05:00

NØTEL X LASERCLUB

Kode9, Crystallmess, Whitespace, Torus & Lawrence Lek

The Grey Space in the Middle

After setting foot in Seoul, Laser Club returns to its home turf of The Hague for its forth edition. Laser Club is collaborating with Nøtel to host the official afterparty of the opening of *Nøtel* (The Hague). Accommodated by the Grey Space in the Middle, this spacious lounge cum escape room basement will host a variety of music & art practices until the early hours of the morning.

Nøtel x Laser Club is looking to generate visitor data for our Nøtel taste matrix New Reaktion™, relinquishing control over the decks to one of our CEOs, Kode9 (Steve Goodman). Synthesizing new and established names in international sound with the cutting edge of visual immersion, the event will be sure to offer a visitor experience that fortifies Nøtel's launch in The Hague.

Nøtel x Laser Club will feature a one-off screening of Lawrence Lek's video essay *Pyramid Schemes* (2018, 17 mins).

The afterparty will open its doors at 22:00, following the Nøtel opening event at Stroom Den Haag. A limited amount of keycards are available at the Nøtel reception at Stroom or via residentadvisor.net.

PYRAMID SCHEMES (2018, 17 MINS)

Pyramid Schemes is a video essay about architecture as prosthetic memory - a way for society to write without words. In his novel *Notre Dame de Paris*, Victor Hugo foretells the death of architecture as civilization's universal language of communication. Speaking about the gothic cathedral across the street, and thinking about the printing press that produced the book on his desk, the novel's technophobic villain laments: "Small things overcome great ones... the book will kill the building." In the two hundred years since Hugo's novel, print has evaporated into hypertext and cathedrals have grown into skyscrapers. Still, writers and architects continue to assert authorship over their worlds, despite a reality of technological change that they cannot control.

WHITESPACE is a sonic dialogue between Casimir Geelhoed and Anni Nöps. Carefully interlaced textures, ambiances and abstract sounds carve out an intimate aural landscape, drifting between soothing serenity and chaotic collapse.

CRYSTALLMESS (Christelle Oyiri) is a France-based DJ, producer and journalist. Her practice is influenced by the concept of 'sonic continuum' and Afropessimism. As a journalist, Crystallmess has worked with i-D, Vice, and the Guardian. She has written the essay *French Rap and its African Roots* for NON Worldwide, as well as debuting the multi-media installation *Collective Amnesia* at la Gaité Lyrique Museum in Paris and Cinéma Nova in Brussels.

TORUS is the continuously evolving alter ego of The Hague-born artist and producer Joeri Woudstra. Debuting in 2012 with a self-titled EP for London label Sonic Router, the Young RBMA Tokyo graduate and Laser Club resident gradually fine-tunes his expansive sonic and visual aesthetic with each subsequent release.

(SATURDAY 22 SEPTEMBER)

11:00 & 15:00

(SUNDAY 23 SEPTEMBER)

11:00

(UN)JUST PEACE BICYCLE TOUR

Lodovica Guarnieri

The Hague International Zone,
starting at Stroom Den Haag



On the occasion of the UN International Day of Peace and the Just Peace Festival, Nøtel invites you to a bicycle tour of The Hague's International Zone. The International Zone is the focal point of The Hague's rebranding effort as the city of Peace, Justice, and Security. According to T. Robinson, senior vice president of arms dealer Thales' Security Division, "security" is a more politically acceptable way of describing what was traditionally defense". But what are the defenses being manufactured? And how does the local landscape of The Hague relate to the supra-national projects located here?

On a bike ride near The Hague's bustling coastline, Lodovica Guarnieri will guide visitors past the architecture where fragmented networks of borders, satellites, and missile microchips are built. Discover the hidden infrastructures of conflict, defense and warfare in the inconspicuous dune landscape of the International Zone. Delineating the tour as the chapters' horizon, terrain, ether, and cosmos, Guarnieri will guide participants past the picturesque campuses of Europol, the ICC, the NCIA and TNO.

The tour is free of charge. A maximum of 10 people will be allowed to join at all times. Please reserve via the website: www.UNjustpeace.eu. If you don't have access to a bicycle in The Hague, Stroom has a limited amount of bicycles available: Please make note of this when making your reservation.

After September 22nd, an audio file and map of the tour will be published on www.UNjustpeace.eu; tour booklets

are available at the Nøtel lobby for the duration of the exhibition.

LODOVICA GUARNIERI is a designer working on the intersection between design, history and politics. Her practice aims to unfold the connections between culture and economy, employing design as a tool for analysis and aesthetic elaboration. She has developed the long-term research project Green Offshores, was the research assistant for Manifesta 12, and worked as a curatorial researcher for the Van Abbemuseum.

(SATURDAY 20 OCTOBER)

15:00 - 18:00

NØTEL CONFERENCE: LUXURY AUTOMATED CITY SECURITY

Helen Hester, Thomas Quillinan, Adeola Enigbokan,
and Cateelijne Muller

Featuring a screening of Nøtel Cinema

All are invited to the Nøtel Conference LUXURY AUTOMATED CITY, to discuss the considerable benefits of automation, artificial intelligence, and cybersecurity integration proposed by The Hague and envisioned by Nøtel. Casper van der Feltz, International Zone Project manager for the Department of Urban Planning, has said that the future of the international zone, "is to organize security not for the individual building, but for the whole area - a security ring similar to those created by city walls in the past[...] Inhabitants should feel privileged to be just able to walk out of their offices and stand in the middle of a dunescape".

The Hague is utilizing its international zone as a test bed for the automation of security. In Nøtel, the imagination of this future is expanded – human workers have all but been abolished by the implementation of AI, smart security is integrated into the fabric of the city, and the modernist ideal of the home as personalized, private property has been exchanged for a model of global standards and perpetual mobility.

Four academics from the fields of urbanism, artificial intelligence, feminism and cybersecurity respond to the future proposed by the city of The Hague – and the adaptations that may thoroughly transform modern paradigms of city living. How should we secure the luxury automated city?

The conference is complemented by a series of one minute videos commissioned for *Nøtel (The Hague)* by Stroom through the One Minutes. Fifteen filmmakers respond to the speculative proposals of *Nøtel*, and the future of real estate speculation, automation, and cybersecurity. With contributions by FYI Chris, rkss, Lilian Nejatpour, Ana Meisel, Sami Hammana, Floris van Driel, Benjamin Earl, Conrad Pack, Rachel Povey, Dillesh Patel, Diana Edwards, Jacob Samuel and others.

The conference is free of charge, and will be followed by a dinner.

THE ONE MINUTES is a global network devoted to moving image. The One Minutes has produced and distributed more than 10,000 video works by artists from more than 120 countries.

HELEN HESTER a writer and lecturer whose research interests include technofeminism, sexuality studies, and theories of social reproduction. She is a member of the international feminist collective Laboria Cuboniks. She is the author of 'Beyond Explicit Pornography and the Displacement of Sex' (2014) and 'Xenofeminism' (2018), the co-editor of the collections 'Fat Sex: New Directions in Theory and Activism' (2015) and 'Dea ex Machina' (2015).

CATELIJNE MULLER is a member of the European Economic and Social Committee (EESC) and member of the High Level Expert Group on Artificial Intelligence of the European Commission. She is founder of ALLAI Nederland, and President of the Thematic Study Group on AI of the European Economic and Social Committee. Muller advocates a human-in-command approach to AI, where humans retain control over AI, and over when and how AI is used in our daily lives – what tasks we transfer to AI, how transparent it is, if it is to be an ethical player.

ADEOLA ENIGBOKAN is an artist and urbanist. Her research practice is informed by theory and methods from environmental psychology, anthropology and historical studies. She conducts research in neighborhoods of New York, Tel Aviv, Moscow, Saint Petersburg, Beijing, Mexico City and Amsterdam. Her writing appears in the Journal of Urbanism, Cultural Geographies, The New Inquiry and Art and the Public Sphere.

THOMAS QUILLINAN is a lector of Network and Systems Cyber Security at The Hague University of Applied Sciences, and works as senior researcher for Security at Thales Research and Technology Nederland. He works together closely with the safety research group at Thales, as well as organizations and networks working nationwide on developments in Network & Systems Engineering Cyber Security. Thomas earned his PhD in Security for Distributed Systems and his Master's in Computer Science from the University College Cork in Ireland.

This booklet is part of the exhibition *Nøtel (The Hague)* by Lawrence Lek, September 1 - November 4 at Stroom Den Haag, the Netherlands, curated by Ilga Minjon & Lua Vollaard.

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TEXTS:

Lawrence Lek & Steve Goodman - CEO STATEMENT
Commissioned by Stroom as part of the exhibition

Lua Vollaard - NØTEL (THE HAGUE) SHOWROOM STATEMENT
Edited by Lawrence Lek

Mirthe Berentsen - [PERSONAL_SAFETY_NØTEL_CORPORATION]
Commissioned by Stroom for this publication.

Joanna Walsh - HOTEL HAUNTING
Originally published in *Hotel*, 2015, London: Bloomsbury Academic.

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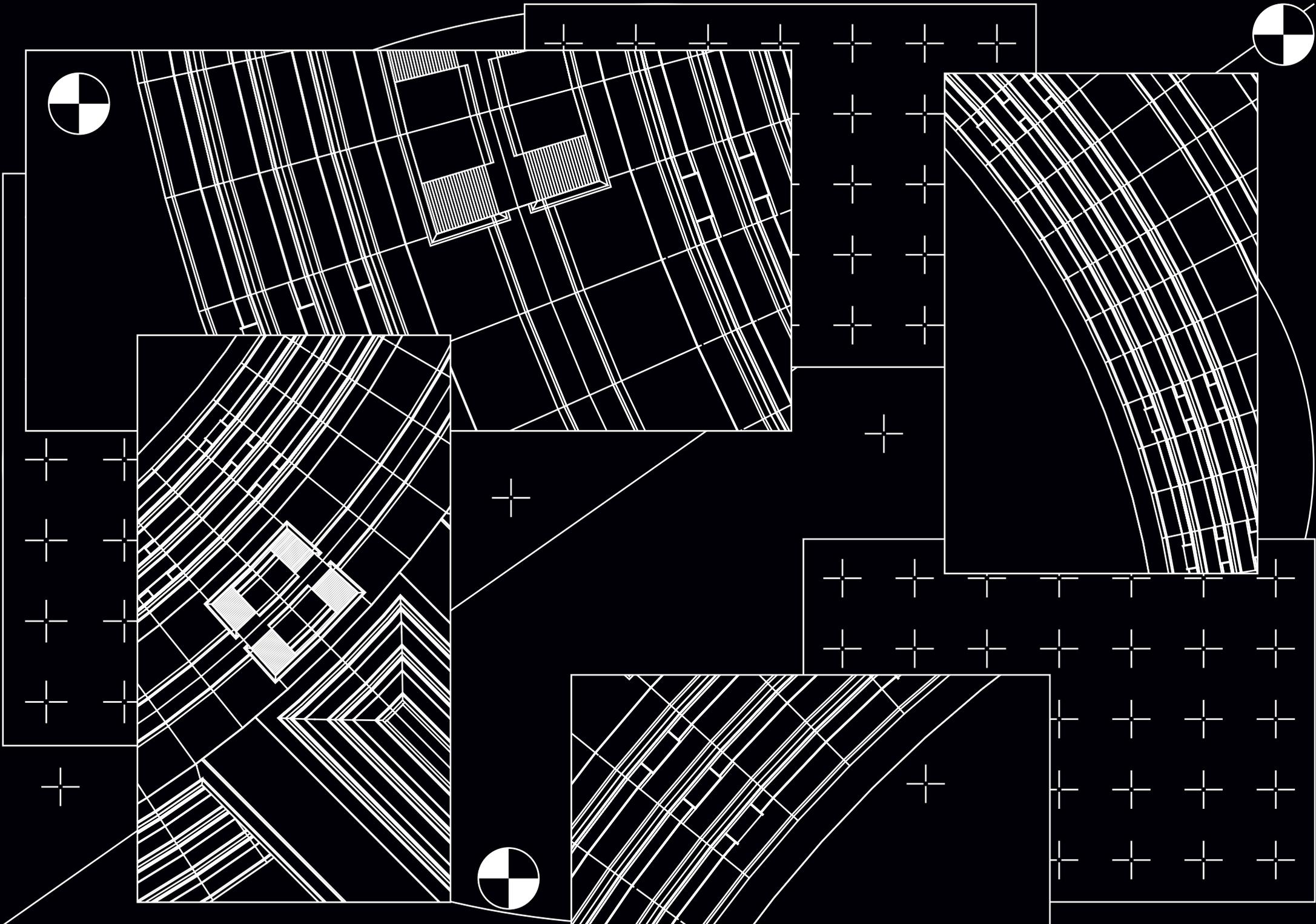
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Escape Zone, architectural model, *Nøtel*, (2018).



Aerial View, Nøtel, (2018).

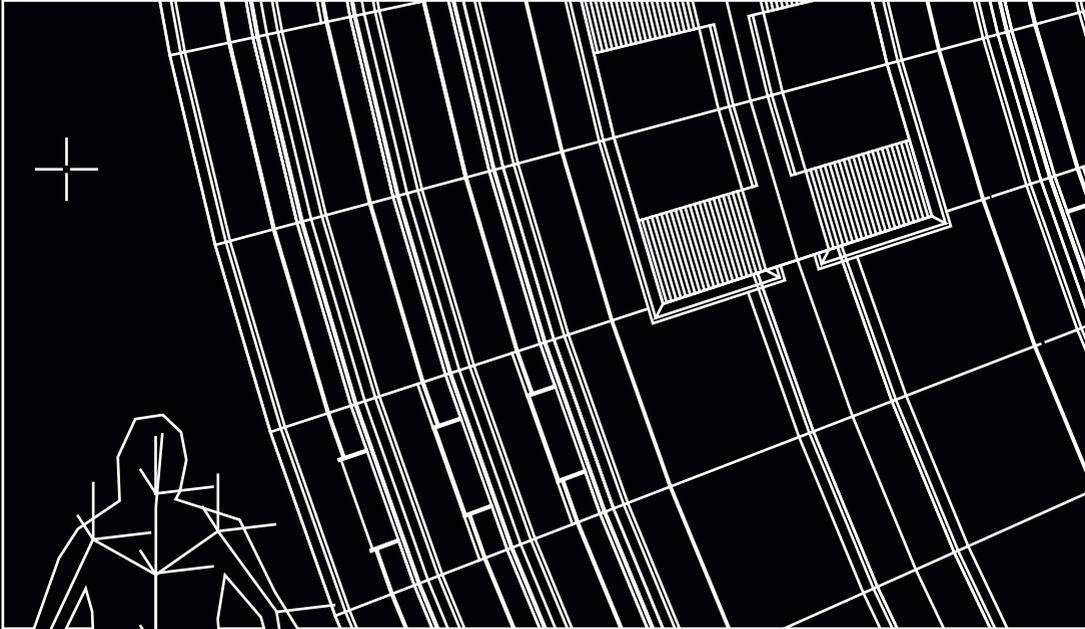


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PERCEPTION'

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