

**WORTHY
PARKS**

**WORTH
PARKS**

BELLEVILLE

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The Royal Danish Academy of Fine Arts
Schools of Architecture, Design and Conservation
School of Architecture

INTRODUCTION

WORKS+WORDS 2019 2nd Biennale for Artistic Research in Architecture at KADK

Works+Words 2019 Jury:

Arne Høj, Architect, Head of Institute of Architecture and Culture, KADK

Beate Marie Hølmebakk, Architect, Professor, Institute of Form, Theory and History, AHO

Jakob Brandtberg Knudsen, Architect, Head of School of Architecture, KADK

Claus Peder Pedersen, Architect PhD, Head of PhD School, Associate Professor, AARCH

Anders Abraham, Architect PhD, Professor, KADK

Peter Bertram, Architect PhD, Associate Professor, KADK

Christina Capetillo, Architect PhD, Teaching Associate Professor, KADK

In 2017 KADK presented the 1st Biennale for Artistic Research in Architecture, WORKS+WORDS 2017, consisting of contributions from Nordic researchers and research students chosen from an open call.

WORKS+WORDS 2019

BIENNALE FOR ARTISTIC RESEARCH IN ARCHITECTURE

The Royal Danish Academy of Fine Art, School of Architecture, Design and Conservation

KADK The Great Exhibition Hall, 28 November to 19 January 2020

Danneskiold-Samsøes Allé 51, 1435 Copenhagen K

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Project Assistants: Jonathan Houser, Peter Møller Rasmussen, Thomas Gunnensen Harboe

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Biennale for Artistic Research in Architecture and the authors

Curators WORKS+WORDS 2019

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WORKS+WORDS 2019 presents contemporary European artistic research in architecture produced between 2015 and 2019. Artistic research develops new ground within the field of architecture and combines the making of works with reflections in words.

The sustainable development goals set by the UN in 2015 form the current conceptual framework at KADK. The biennale relates to this agenda and aims to demonstrate how artistic research covers a diverse field from exploratory to realised projects. This includes open-ended explorations and works aimed at societal impacts.

Architectural practice tries to intervene in a positive way in the world. However, a problem cannot be thoroughly addressed if the solution is the only object. Artistic research formulates a standpoint from which architectural practice engages the world. It is a way of considering architectural issues through the making of drawings, architectural models and buildings. It includes a variety of practices, from experimenting with the tools of the architect to building with reflection and care.

The biennale includes both primary researches, the outcome of which is by definition unpredictable, and realised projects that address crucial issues in society. In this way, it demonstrates how the entirety of the field is necessary to produce sustainable answers to current challenges.

The exhibitors are selected from submissions to an open call addressed to architecture schools in Europe. In addition to the selected works, the biennale has invited a carefully selected number of eminent architectural practices to show their work, for inspiration and to further the dialogue between experimental practice and research.

We are very grateful for the generous support to WORKS+WORDS 2019 provided by The Dreyer Foundation, and we wish to thank all exhibitors and The Danish Association of Architects for their contributions to the 2nd Biennale for Artistic Research in Architecture at KADK.

A

PETER MÄRKLI (CH)

Models and drawings

The models

I know the place, the function and the program. The vision starts to take shape. The models are an expression of the search for the essence of the building. Everything that makes a building is there in them. They are small because it's research, which isn't concerned with details and materials.

The drawings

In the early 70's, as I began my architectural studies at the Swiss Federal Institute of Technology, Classic Modernism was still omnipresent as it belonged to the recent past. At that time, I have had the first conversations about our profession and the art of building with Rudolf Olgiati. He explained to me how the eye reacts to geometry as well as to geometrically positioned figures and how geometry relates to nature. Very soon I realized that the language of Classic Modernism could be understood from that specific time, namely as a reaction of "Fin de siècle", which had no validity to me anymore. To me, Classical Modernism was one among many other pasts in history.

In the drawings, studies of the grammatical elements of the facade are included. Through them developed the linguistic possibility of the art of building. Parallel to the concrete work, I always have to make drawings, which have no relation to the ongoing projects. Without these drawings I couldn't have realized one single project.

POSITION:

Architect, Professor

AFFILIATION:

ETH Zurich, Department of Architecture

POSITION:

Architect, Professor

AFFILIATION:

Bergen School of Architecture

B

FRANCESCA TORZO (I)

Subjects 21 x 6 postcards

Mental associations are unpredictable, yet very precise.

Goethe, motivated by his practice as a traveller and collector, challenged Newton's spectrum theory by presenting a definition of colours as lumen opacatum, dimmed light and dimmed shadow, which we experience as an interplay of light and shadow in continuous movement.

Following the flow of these reflections on colour, where phenomenological observations do not deny a logical understanding – an individual one and a collective one – no colour exists on its own, only in relation to other colours. Almost a century later, Wittgenstein engaged in a logical dispute with Goethe in the form of a system of propositions that presents a linguistic of colours as a technique for using concepts and expressions of colours in the circumstances of daily life.

Wittgenstein's hypothesis is that through logic and language we may go beyond convention and individual intuition to find common ground for a living culture. Similarly, we could question spaces. Indeed, there is a paradox in the coexistence of a collective understanding of spaces – that is, the ability of everyone to recognize and name 'a tower', 'a terrace', 'a hall' – and an individual specific understanding of the same spaces, since everyone has their own experience of 'a tower', 'a terrace', 'a hall'. On the one hand, we can share with other individuals a recognition of built spaces, referencing cultural agreements that have consolidated over time, where a definition of space as a physical entity regulated by measurement (width, depth and height) combines with a definition of space as the scene of our experiences.

We use this knowledge every day to communicate with others, and we refer to it in our thoughts and imagination. We can, for example, agree that a tower is a built space with a footprint that is smaller than its height, a structure that allows us to observe things far away because it rises above an urban context or a landscape, and, in many cases, an orientation point and a visual reference.

At the same time, each of us has our own perception of 'tower', where direct experiences as well as memories of others' experiences are combined in unpredictable ways, through narratives derived from a book, a story heard in a bar, a painting or a sequence in a movie. Each of us may have visited a specific tower, but in our experience that tower engages with the imagination and memory of many other towers that we have never visited. We collect fragments of events that happen around us in a store of memories and experiences that continue to be present in the back of our mind, helping us to learn how we can build in dialogue with the culture of those who lived before us, a few days or millennia ago.

C

GÜNTHER VOGT (CH)

Landscape as a Cabinet of Curiosities

Ecosystems are created through the complex interaction between biotic and abiotic factors. Abiotic elements such as air, rocks, soil and minerals refer to the inanimate elements that influence a particular ecology, while biotic elements such as animals, plants and fungi represent living organisms. Together, they constitute the inner workings of what we refer to as landscape or ecology – an intricate set of relations and dynamic interacting systems that sustain life.

For the Works & Words exhibition Vogt Landscape Architects will display these two environmental components by exploring the topics through their own work. The books presented in each of these cases are a collection of volumes most of which have been written, edited and/or illustrated by the office as part of its continual pursuit to discover and reinvent itself. This collection of texts and images plays an important role in the structure of the office and positions research as one of the fundamental pillars of its practice.

Both cases are laid out as excavation sites, reinforcing the importance of the land as a place of discovery and books as instruments through which to find deeper meaning. The grid, visible on top, not only alludes to the archaeological site format but also brings order to the arrangement of books and objects found inside. Like a Cartesian coordinate system, it allows us to travel through the land in the form of a map.

With gravel on one case and moss on the other, the excavation sites refer to the living and inanimate, biotic and abiotic factors present in any landscape. The books are set on the gravel and moss, respectively, open on particular points or pages that illustrate the two complimentary aspects of ecology. The objects found next to each of the books stem directly from Vogt's Wunderkammer or cabinet of curiosities – an important source of inspiration for the design and production of the offices' projects and publishing work.

Words are a means through which we mould ideas and places. They articulate thought and bring meaning to space. The words found inside these cases are placed like clues scattered over miniature landscapes. They reflect the processes behind the landscape architectural practice and serve as an invitation to engage with the land through the lens of Vogt Landscape Architects.

POSITION:

Landscape Architect, Professor
Founder of Vogt Landscape Architects

AFFILIATION:

ETH Zurich, Department of Architecture

COLLABORATORS:

Vogt Landscape Architects

POSITION:

Architect
Founder of Sarah Wigglesworth Architects

COLLABORATORS:

Jeremy Till + Sarah Wigglesworth Architects

D

SARAH WIGGLESWORTH (UK)

9/10 Stock Orchard Street, London

Built as a 'lived/continual experiment', the design was intended to push regulations as far as they could go while experimenting with new hybrid typologies and material cycles. This was possible because the architects were also the client.

The project aimed to interrogate sustainability in its many forms, from aesthetics, materiality and building performance to sustainable models of living and working in the city (reinvention of work/home typology). The building was designed on passive environmental principles and involves several experiments using different materials such as cloth cladding, sandbags and straw walling.

9/10 Stock Orchard Street is an evolving project, utilising the iterative process of practice and research to inform its development. We have completed, lived in and altered the building throughout twenty years of occupation, using our experience to give us feedback. We are now carrying out a retrofit of the building to bring it back up to current innovative environmental standards and also make it fit for ageing.

The presentation is divided into two themes: Forms of Representation and Forms of Communication.

Table

The diverse methods of representation range from conventional orthographic drawings to an experimental paper model ('A Thermal Portrait of Stock Orchard Street') that renders the thermal studies of the building used to inform the retrofit in three-dimensional form.

Display Case

The diverse methods of communication of *Stock Orchard Street* range from a collection of reflections and commentary on its concept, making and reception (*Around and About Stock Orchard Street*), various academic essays by us and others, to a children's book (*The Story of Buildings*).

Stock Orchard Street is a form of everyday architecture. The different methods of communication invite everyone to be a part of the discourse in exploring sustainable modes of living and working. We take the view that research should be publicly accessible and take place both inside and outside the academic bubble.

Material in both displays is organised in the form of a timeline.

01

MNEMONIC SPACE

Accessing the National Archives of Ireland

In a world where dramatic fake news stories threaten to drown out the facts, the publicly available archive stands as a stable fount of veracity. John McLaughlin Architects' intervention, or hack, into The National Archives of Ireland makes the data in the archive a common concern. The project programme highlights both the need to preserve the archive as a reservoir of our collective memory and the potential of the archive to fuel political resistance through knowledge sharing and knowledge generation.

Works+Words 2019 Curators

Truth is under attack from many sides today. The veracity of facts and history is being challenged by political discourses based on emotion and prejudice. The effective counter to these attacks is the development and maintenance of strong institutions. The United Nations' development goal number 16 sets out the following objective: 'To promote peaceful and inclusive societies for sustainable development, provide access to justice for all and build effective, accountable and inclusive institutions at all levels.' The creation and maintenance of accurate records of births, deaths and census data archived in independent national institutions are fundamental to citizen's rights.

In 2018, John McLaughlin Architects were commissioned by the National Archives of Ireland to design new spaces of exhibition and dissemination through a series of interventions in the building. We sought to explore the relationship between the building as artefact and the building as archive. Our design approach builds on a body of work that we have developed through our practice in the space of exhibitions and biennales, exploring how knowledge can be displayed and disseminated in layered spaces. Our approach to the architecture of the archive building is to pare back the later additions to reveal the older cast-iron and concrete structure behind. In this way, the original building is uncovered as an artefact in its own right, made manifest through the material realization of the design.

The Archive is the national space of memory and is essential to the construction of our history. Such an institution can act as a locus where things and statements of events can be formed into histories that challenge and impact on the dominant discourses in society. It is the place where history itself can be 'brushed against the grain', and the taxonomy of exhibits can allow open readings for new correspondences to emerge. Read this way, the archive functions both as a repository for our social history and as an ethical space for the generation of knowledge.

JOHN MCLAUGHLIN**POSITION:**

Architect, Lecturer

AFFILIATION:

University College Cork, Ireland

COLLABORATORS:

Aoibheann Ní Mhearáin

FUNDING:

Funding support from Culture Ireland

02

HAND AND EYE

Reflections on Methodology and Phenomenological Effects in the Design Process of Stainless-Steel Cutlery

CHRISTOFFER HARLANG**POSITION:**

Architect PhD, Professor

AFFILIATION:The Royal Danish Academy of Art,
School of Architecture, Design and Conservation

Cutlery is simultaneously a highly intimate tool category and a shared one. Cutlery acts as an extension of the hand in the encounter with the food, as we sense the oral space with a fork or a spoon. Cutlery that many people find pleasant to hold and use can be passed down from generation to generation – from hand to hand, from mouth to mouth. With an emphasis on craftsmanship, durability, sensuous qualities and care, Christoffer Harlang demonstrates how sustainable aesthetic can be put on the table again and again.

Works+Words 2019 Curators*'The hands want to see, the eyes want to caress'*

Johann Wolfgang von Goethe

The project explores the design process of eating utensils and investigates how small shifts and nuances in the materiality and morphology can impact and eventually determine the functionality and aesthetics of the final work.

The project may be seen as a contemporary contribution to the pending debate on the notion of 'design', where, not least at the KADK, the classic understanding of design as a tangible product has given way to the so-called 'expanded design concept'.

The project focusses on the sensibility of the eye and the intelligence of the hand as a fervent awareness that is an important tool when we shape our objects. And it investigates the language of morphology in an object informed by the hand, mouth and eye. Cutlery was until recently designed in dialogue with the craftsman's so-called tacit knowledge of materials and manufacturing techniques. This dialogue has been more or less cut off by globalization's outsourcing of production activities.

According to Juhani Pallasmaa, touch is the sense that correlates our perception of the world with our perception of ourselves. 'All senses, including vision, are extensions of the tactile sense', he writes, 'the senses are specialisations of skin tissue, and all sensory experiences are modes of touching and thus related to tactility.' The objects' regular levels – that is, their measurable and clearly determinable properties, such as dimensions, functionality and weight – were established at an early stage.

A morphological preference for their similar levels was then formulated – that is, features that make them easily recognizable as part of a movement, style or school within industrial design production – and finally, a point was made of endowing the objects with characteristics that single them out as distinctive and memorable.

03

REDESIGN: RECLAIMING THE BODY
IN ARCHITECTURAL SPACE

How may we approach inclusion from an artistic perspective? Masashi Kajita challenges the taken-for-granted metrics of normalcy with a series of drawings that enable a new reading of familiar spaces and raise thought-provoking questions about what bodies and which senses should be entitled to define 'our' spaces. For who are we, really? Art can help provide access to a larger, inclusive 'we' by arousing curiosity, wonder and empathy.

Works+Words 2019 Curators

On a wheelchair walk around the street, cobblestones, broken paving slabs and uneven level changes require your attention and concentration. You keep your eyes down while you walk if you are not steady on your feet. You pay attention to the ground at every moment, and in doing so, you are not looking up to see the trees and stars. Space can close down. Not only material environments but also reduced bodily functions can restrict our field of spatial engagement and transform the spatiality of our everyday practice, such as walking. By contrast, tactile markings on the floor can increase the mobility of those who have a visual impairment. The distant barking of dogs, kids chattering or the sudden scent of flowers can indicate where you are and may even guide you to places. Sounds and smells can give shape or direction to spaces. The texture of materials may carry your thoughts away. The warmth around a fireplace or the rough texture of bricks may bring back memories, stretching our personal space, or spark our imagination, taking us to a different time and space.

Design provides only one part of a possible solution towards a more inclusive world. And yet, design can have positive effects on the spatial restrictions experienced by individuals. Such a speculative motivation for seeing inclusivity as a creative potential was the starting point of this project, Redesign: Reclaiming the body in architectural space. Aiming to contribute to the production of inclusive spaces that are more responsive and sensitive to various bodily differences and situations, the project explores the (re)production of space as bodily processes and seeks ways to bring people's lived experiences into a vocabulary of space-makings for architects and spatial designers. Materials presented in this exhibition are outcomes both of the redesigned house and the of process of bringing it about. Different modes of representation are employed to convey the makeup of a spatial experience through a person's body in relation to the materiality and spatiality of situations.

MASASHI KAJITA**POSITION:**

Architect PhD, Assistant Professor

AFFILIATION:

The Royal Danish Academy of Art,
School of Architecture, Design and Conservation

FUNDING:

Bevica Foundation
Dreyer Foundation
Realdania
By & Byg

PENELOPE HARALAMBIDOU**POSITION:**

Architect PhD, Senior Lecturer

AFFILIATION:

The Bartlett School of Architecture

COLLABORATORS:

The film was developed in collaboration with John Cruwys, digital animation, and Kevin Pollard, sound design

FUNDING:

The project was funded by the Bartlett School of Architecture, UCL, and the University of North Carolina at Charlotte

04

BETWEEN THE RETINA AND THE DOME

Central perspective made the world measurable and enabled artists to condense space into reproducible surfaces. But are we fooling ourselves when we trust this visual construct? Does it 'see' on our behalf, without showing us anything new? Using stereoscopy as her tool, Penelope Haralambidou opens up a multi-visual world and invites us to introduce a pause in between what we see and the conclusion we draw. Engraved animal skin and digital animation realize a complex dome-shaped universe without a vanishing point.

Works+Words 2019 Curators

Taking the form of an essay in drawing, *Between the Retina and the Dome* reflects on our rapidly changing construct of visibility, its potential impact on architectural imagination and the loss of the drawing surface.

Our common understanding of vision is, still today, under the shadow of a simplistic geometric scheme, based on a single eye forming an idol on a picture plane: a single retina. The project studies the architecture of vision and hypothesises that the constructs of our visual perception and the built environment are cast in each other's image: in the centralized Renaissance church, the anatomy of the single retina is projected in stone as a holy oculus, or a divine eye, taking the form of a dome.

But recently, digital technology has introduced a virtual space between the body and architecture, between the retina and the dome.

Adapting the medieval practice of drawing on parchment and employing the late-19th-century stereoscopic technique of the anaglyph, the project studies the physiology and topography of the act of looking at a dome in search of this novel space.

Embodied in twin forms: an 'illumination' – hand-drawn in red and blue ink, gold and silver gilding on animal skin – and a digital animation, where the line comes to life and the drawing surface is lost, the act of drawing attempts to link the visceral past of architectural representation with its evanescent future. It features a series of figures that relate with the micro-anatomy of binocular vision, such as the 'chiasma' and the 'horopter', as well as ones that study historical domes, such as a pendentive structure in Florence and the first geodesic dome in Jena. The figures are surrounded by an archipelago of circular diagrams, some under crystal domes, that shift in scale from the microscopic to the cosmic.

Between the Retina and the Dome asks whether our exposure to contemporary stereoscopic immersive technologies influences not only how we draw and build but also how we see and imagine.

05

ILLUSIONS

Flores & Prats's conversion of a former community hall into a theatre is at once an unfettered artistic project and a very site-specific one. The project was developed in the form of large models where the architects could work on the design of the spaces in a continuous sequence. Using a collage-like technique they engage in experiments where new and old materials switch roles and meanings.

Works+Words 2019 Curators

Many intuitive decisions taken during the development of a project can be made visible and transformed into new objects once the process is finished. They are little projects, which evolve independently and can be explained with their own logic and qualities.

However, there is always another step in this process: films that animate and put these objects in action, trying to make evident situations and movements on them that otherwise remain invisible. The objects, worlds of illusions, are animated by the films, which explain a new story inside them. These films are new illusions, projected on the objects, which hold them and frame them. Both the films and the objects explain fragmentarily different aspects of a project that is now forgotten. We are now trapped by these magical pieces, alive in themselves.

We travelled to Copenhagen with three of these fabrications on paper and on film. Each fabrication develops different interests of the project concerning the adaption of an old workers' cooperative into the new Sala Beckett Theatre and Drama Centre in Barcelona.

The first fabrication is about the work on reuse of existing doors and windows found in the original building, and how they move to a different location to be useful for the new occupation. The second fabrication is a paper Pop-Up, which intends to register the magic and ephemeral character of theatre activity. And the third one is a Paper Theatre, an interpretation by British artist Soraya Smithson of "the multifaceted quality of Sala Beckett in its layering of history, location, use and potential."

The exhibition reflects on the connection between the physicality of these inanimate objects and the films that put them in action, bringing the observer close to the far away realities created by the project. The illusionism of film allows us to create fluidity, and a rapidity of engagement that standard architectural representation resists.

We are trying to bring the two medias together driven by the interest in testing the threshold between the concrete actuality and the liberties of the possible.

**FLORES & PRATS
EVA PRATS**

POSITION:
Architect PhD, Professor

AFFILIATION:
Guest Professor ETH Zürich
Professor RMIT, Melbourne

**FLORES & PRATS
RICARDO FLORES**

POSITION:
Architect PhD, Professor

AFFILIATION:
Professor
ETSAB School of Architecture of Barcelona.

LISBETH FUNCK

POSITION:
Architect PhD, Associate Professor

AFFILIATION:
The Oslo School of Architecture and Design

The study titled *Loca+Loci+Locus (Region, place, to place)* consists of four series, one of which is displayed at the exhibition at KADK. The exhibited material comprises six collages and six physical arrangements. The project seeks to concretize a generative process based on action and reaction, moving a material towards an architecture.

Works+Words 2019 Curators

Lived Abstractions: Architecture and the production of presence is an ongoing artistic research project related to my teaching at Studio Positions at Oslo School of Architecture and Design. The research project concerns architecture's capacity to provoke aesthetic experiences through abstractions. The research explores how abstractions, withdrawn from the dynamic relationship between the fundamental architectural categories of substructure, structure, material and space, have the potential to affect and the capacity to produce presence: a lived abstraction. The research is divided into three main parts: part one is *Context*, consisting of the written reflection *Lived Abstraction and Studies*. The second part, *Lived Abstraction*, includes a series of photographs documenting my experiences of lived abstractions in three selected buildings. Part three, *Studies*, concerns the making of architecture and is investigated in various media such as photo, drawing, painting, performance and spatial structures.

The study, titled *Loca+Loci+Locus*, consists of four series, one of which is displayed in the exhibition at KADK. The exhibited material includes six collages and six physical arrangements. The exercise is an attempt to concretize a generative process based on action and reaction, moving a material towards an architecture.

In *Loca+Loci+Locus* I discuss the becoming of an architectural construction based on the process of abstraction. By reflecting on the relationship of the whole to the parts, the study investigates how underlying structures inform the making of architecture. The focus is on the relationship between individual autonomous forms, which are brought together to form a set of *taxis* (arrangements). By assembling distinct regular/irregular physical forms, new meetings occur, relations are established, and a place is defined. The place generates a construction. In addition, this particular study engages in the discussion of *genius loci*, providing an alternative understanding of the spirit of place. Relocating the discussion from the spirit of place to the concept of 'lived abstractions permits an additional understanding of architectural identity.

06

LOCA+LOCI+LOCUS
REGION, PLACE, TO PLACE

07

ARTIFICIAL LANDSCAPES

Venice is not only regularly flooded by water but also permanently overrun by tourists. The city is a setting for everyday life for the few and of entertainment for the many. Its hypercomplex state as an at-risk destination is the subject of Jensen & Sollid's studies. Their topological map manifests a new landscape where the forces of the city and the landscape mutually influence and create each other. Nature and man-made in a common geography. A charting of the simultaneous forces in a physical presence.

Works+Words 2019 Curators

Examining the prerequisites of urban development nature and culture, landscape and city, city and building are no longer addressed as opposites to one another but rather as coherent interdependencies. In a joint effort oscillating between realms of landscape and urbanism, the project investigates new ways to consider the concept of landscape and suggests to do so by introducing 'the artificial'.

Addressing the relationship between natural and anthropic dynamics, the inquiry delves into different strata in the city of Venice. Throughout the centuries, different efforts have been made to preserve the Venetian lagoon. Current discourses revolving around manmade landscapes, such as the relocation of land or ramparts being built against the threatening sea, are mirrored in historic disputes on how to expand and preserve Venice's urban form during the Renaissance. Investigations into geographical and environmental conditions forming the Venetian city-landscape are presented alongside reflections on historic, political and representational contexts that simultaneously constitute the urban form and urban image of Venice.

Further inquiries into mapmaking and the agency of the drawing seek to investigate architectural representation. It is imperative to recognize maps as social constructs of communication and visualization, composed of signs, marks and concepts that convey power and ideology, constantly constructing meaning. The project examines the architectural drawing's capability to discuss virtual as well as actual processes, recognizing the productive relationship between topographical and topological maps. Alongside the topographical interpretation of a city-landscape, the potential of the topological map is to bring awareness to elasticity, movement and time. The interconnections outlined in the project, such as rising sea levels, tourism, preservation, mythology and image production, are manifested in topological drawings that are both precise and explorative at the same time. The survey is part of an ongoing artistic research practice that investigates the architectural drawing's ability to configure new morphological entities and which recognizes the architectural drawing as an essential tool for creative reflection.

KRISTINE JENSEN**POSITION:**

Architect PhD, Professor, Head of Programme, Landscape, Institute for Architecture, Urbanism and Landscape

AFFILIATION:

The Royal Danish Academy of Fine Arts, School of Architecture, Design and Conservation

GURO SOLLID**POSITION:**

Architect, Teaching Assistant Professor, Head of Programme, Architecture, Space and Time, Institute for Architecture, Urbanism and Landscape

AFFILIATION:

The Royal Danish Academy of Fine Arts, School of Architecture, Design and Conservation

08

PARALLAX

A Practice Between Reconstruction and Reinvention

THOMAS PEARCE**POSITION:**

Architect, Teaching as Undergraduate Unit Master

AFFILIATION:

Bartlett School of Architecture

Buildings, rooms and building components continuously wear down, perish and are erased from history. How might we reconstitute tangible entities that we have lost and bring them back to life? Parallax, the method of measuring something from different positions in time and space, is used to determine distances to nearby stars. Pearce uses displacements in time and space to animate three rediscovered works in a kaleidoscopic assembly of drawings. In Pearce's laboratory, our cultural heritage is alive and explosive.

Works+Words 2019 Curators

Parallax is a slippery term. It is, by its own definition, difficult to define: from the Greek parallaxis, 'a change', which in turn stems from parallaxein 'to alternate', and then from allos, 'other', it is used to describe 'the effect whereby the position or direction of an object appears to differ when viewed from different positions'. Parallax is about difference, about a space in between, a shifting relationship between points of view, between others.

My artistic architectural research uses shifting notions of parallax within a practice oscillating between architectural historiography, design speculation, digital capture/fabrication and written reflection. Parallax is fundamental to the geometric reconstruction of three-dimensional spatial positions from two-dimensional information and lies at the basis of technologies such as photogrammetry. Starting from this metrological parallax, I extend the methodology to encompass notions such as historical, speculative and trans-optic parallax.

The method takes shape through a series of design research investigations, which revisit historical scenes – an unphotographable menswear shop by Adolf Loos (1898), an invisible wooden duck by naturalist painter Abbott Thayer (1909), a perverse rainwater pipe by Walter Gropius (1926), an elusive dance performance by Bauhaus choreographer Jakob Klenke (1927) – re-seeing them not only from the vantage point of their own contemporary context but also, parallaxically, from (historically, technologically, geographically) shifted positions.

Such parallaxic shifts act as a critical device to re-examine the a-priori framing of the original vantage point as well as allowing for the recovery of 'lost' spatial dimensions. At the same time, they create their own spatial and narrative undercuts and unknowns, shadow spaces in which parallax in turn can operate in a speculative and generative manner. It is at the edge of precision's own shadow, at the intersection between reconstruction and reinvention, that the project unfolds.

09

OF EARTH AND FIRE

Concrete memories between mineral and machine

As a building material, concrete has many negative connotations. The robust grey stone is associated with both alienating and modernist residential architecture and architecture for underprivileged groups living on the margins of society. Engholt examines how we might rethink and rediscover the beauty and qualities of concrete by turning our attention to its meeting with the mould. His tactile casting experiments liberate the material of its conventional block image by imbuing it with lightness and agility.

Works+Words 2019 Curators

Despite – or perhaps in fact by – assuming a position as the most widely used material in cultures across the globe, concrete does very little to further any intimate experience of matter in built form. Neither when acting as the most democratic of materials in homemade erections in third-world countries nor when manifesting the supremely high-tech structures of modern architecture does concrete construction demonstrate much care and attention beyond utilitarian properties and plasticity. As it pervades every crevice of our built environment, concrete ought to nourish both our imagination and our curiosity; it ought to elevate our material sensibilities rather than subdue them. When designing our surroundings, we owe that much to the vast human and natural resources devoted to sourcing, manufacturing, designing and erecting around us.

Concrete is rough. As minerals are excavated, sorted, crushed, burnt and ground to the ultrafine texture of cement, they reunite with sand and stone in the modern alchemical compound of concrete. This liquid fiercely resists its confines, seeking any vulnerability that might expose limits of control. Digitally precise design and execution of this boundary facilitates an intertwined process of external manipulation and material agency, confronting the contingency of liquid concrete with digital means of control. This confrontation marks a precarious territory in which matter and machine might carve out the possibility of a personal material encounter beyond traditional expectations of concrete form.

As an artificial composite of naturally occurring minerals, concrete encourages a material imagination of fluids: often perceived as a mass passively accommodating to the constructed formwork, this composite presents a process in which the very viscous nature embodies solid form. The exhibited artefacts each manifest a memory of this former nature, elevating and suspending the liquid stone in space and time. Hybrids between synthetic fluid and natural mineral, the artefacts suggest a pluripotent material perception that penetrates their earthly beginnings.

JON KRÄHLING ENGHOLT**POSITION:**

Architect PhD Fellow

AFFILIATION:

Aarhus School of Architecture

FUNDING:

The project is part of the project Material Imagination: Reconnecting with the matter of nature funded by Danmarks Frie Forskningsfond

SARAH RIVIÈRE**POSITION:**

Architect PhD Fellow

AFFILIATION:

Bartlett School of Architecture

10

**STASIS ARTICULATED
IN THE CONFLICTUAL
COOPERATIVE DWELLING**

Ordinarily we think of cooperative dwellings as places where disagreement is toned down in favour of collective consensus. Sarah Rivière adopts a different angle to explore how people living under a common roof may learn to manage conflict as a source of positive energy. In Rivière's stop-motion animation, bodies engaged in conflict interact and co-create a space for conflict.

Works+Words 2019 Curators

Any given ambition for cooperative dwelling is bound to be faced, sooner or later, with the dilemma of conflictual confrontations between the parties involved. *Stasis Articulated* studies how to design generative dwelling spaces that can accommodate and engage with these inevitable confrontations between parties dwelling under a 'common roof'. This research project not only reintroduces the energy of located confrontation into the located space of dwelling as a generative aspect but also aims to address trajectories of sabotage that might otherwise tip a conflict into violence and destruction.

Stasis Articulated develops two self-contained stances, each located within a distinct historical context:

STANCE A: located within the Athenian context of ancient Greece, STANCE A resurrects a nuanced understanding of the state of stasis in ancient Greece and teases out five key aspects of stasis' as a generative space of confrontation between kindred elements. These five aspects are seen as impulses for the future design of spaces of generative contradiction.

STANCE B: located at Rudolph Schindler's King's Road House in early 20th-century West Hollywood, STANCE B teases out critical moments of crisis in the lived ambition for 'cooperative dwelling' of the four initial residents of the house. These moments of crisis are used to reveal trajectories of sabotage impinging on the common ambition for cooperative dwelling.

Although located in very different spatial and chronological contexts, STANCE A and STANCE B share a common goal: to facilitate the playing out of conflictual confrontations within the space of cooperative dwelling while resisting escalation into violence.

Generated from the two stances, *Stasis Articulated* describes the process of creating a stop-motion animation whereby characters derived from each stance are placed within a space of confrontation. This film-making process evolves through the design of lively located spaces of kindred exchange that demand the active engagement of all parties in productive reconciliation and the integration of ongoing change.

1 Rivière, S. (2016). 'Stasis: Charging the Space of Change', Footprint: Delft Architecture Theory Journal, special issue on Spaces of Conflict, 10(2), 79 - 94.

11

NOVA INSULA UTOPIA

In the near future, water is going to present a dire threat to human settlement, as it rises, while at the same time being in short supply due to drought. Extreme weather gives rise to extreme situations. Bang & Romme take their point of departure in the island as a mythological and utopian basic form in their vision of a new form of habitation floating on water, where the island is like a vessel that lets people start over and build a new world. In the project, digital production and traditional materials fuse into one, including ancient monuments and sci-fi systems.

Works+Words 2019 Curators

Recently the topic of islands has been brought to the center of stage in Denmark. The island Lindholm, becoming symbol of isolation and otherness, was planned to be turned into a deportation center for rejected asylum seekers, Lynetteholmen was presented as not only a new neighborhood for our ever-increasing need for urban housing, but also an embankment to resist rising water levels. Paul Virilio's warning that technology is predisposed with its own potential accident is turned inside out: The solution is attempted built into the problem. *The Nova Insula Utopia* project acknowledges the need to find such solutions, but suggests to go one step back in doing so. It asks questions rather than propose solutions. What is an island if seen as having a non-binary relationship to its surroundings? What is an island if understood as an artistic problem of combining technology and accident, intent and force?

Structures are in a constant state of flux, in an ever-changing symbiosis between accumulation and deterioration. Raimund Abraham has it "While you build the wall, you shall destroy the stones" and Willy Ørskov reminds us that building up and breaking down are not just opposites but also necessary forces of creation. It seems ever-more relevant that architects work within these opposing, yet productive forces. The project consists of a model of *Nova Insula Utopia*, a series of smaller prototypes and drawings. *Nova Insula Utopia* is inseparable from the working process in which the intentional and the unintentional were given equal value. The outcome is prototypes of an island in which forces (of nature, material characteristics and human interaction) constantly reiterates our understanding of the island as a stable object or place.

Architects, writers and artists have always liked to dream of islands and used them as working material for imagining new futures. We intend to contribute to a discourse which, throughout centuries have continued to imagine new utopian islands. Obviously, we owe respect to Thomas More's "little, true book, both beneficial and enjoyable, about how things should be in the new island Utopia". *The Isle of Death* painting by Swiss Symbolist artist Arnold Böcklin (1827–1901) has also been of inspiration, as have Kenzo Tange's 1960 proposal for man-made islands in Tokyo Bay. Oswald Mathias Ungers and Rem Koolhaas' ideas of the city as an archipelago has influenced how we think of our island as just one out of many. Lastly, it would be hard to ignore BIG's recent plans of Oceanix City, a modular maritime metropolis.

References:

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12

RECONSTRUCTING
A GEOLOGICAL MONUMENT**AISLING O'CARROLL****POSITION:**

Landscape Architect PhD Fellow

AFFILIATION:

The Bartlett School of Architecture, UCL

With painstaking precision, Aisling O'Carroll reconstructs Viollet-le-Duc's studio and living room as unfolded plan and elevation, bringing out the details of the alpine landscape that covered the interior walls of the room. However, she also observes the landscape from a very different and far more speculative perspective. Like Viollet-le-Duc she takes the mountains out of their context to create a new imaginary scenery that refers back to the interior space. In this way O'Carroll recreates Viollet-le-Duc's studio in her own studio in a project that grapples with a lost cultural heritage.

Works+Words 2019 Curators

Reconstruction is always a creative act. Through the work of interpreting found evidence and filling the gaps of lost material by careful inference and, inevitably, speculation, one not only restores something that is lost but authors something new. In reconstruction, historical research and design are synthesized to address questions of the present and future.

In the 19th century, French architect Eugène-Emmanuel Viollet-le-Duc established a practice of restoration as design that bridged the scales (both spatial and temporal) of landscape, geology, and architecture. The work presented here investigates his practice in order to explore methodologies of landscape reconstruction today and their potential as a critical practice in the context of increasing global environmental change.

This work reconstructs the 'Grande Salle' of La Vedette—the architect's home in Lausanne, Switzerland—and the idea of nature manifest in the geological monument produced within it. The room served as the dining room, reception space, and office during Viollet-le-Duc's stays. It also housed the architect's most ambitious restoration: the reconstitution of an idealised mountain landscape, composed according to the geological principles identified in his study of Mont Blanc and realised through a painted panorama installed on two walls of the room.

The panorama was lost at an unknown time and the home was demolished in 1975. Working from the few remaining drawings, photographs, and written descriptions, this study reconstructs the room through its architectural, geological, and affective readings. The work includes a technical reconstruction of the space of the Grande Salle and a more speculative reconstruction of its monumental landscape. Drawing and representation are employed as primary methods of analysis and reconstruction, reflecting the principles of Viollet-le-Duc's practice through contemporary tools. The result is the reconstruction of a historical conception of geology and humanity's relation to nature through a series of drawings, mappings, and models, bearing witness to the past in order to reframe present and future perceptions.

References:

Eugène-Emmanuel Viollet-le-Duc, Mont Blanc: *A Treatise on Its Geodesical and Geological Constitution; Its Transformations; and the Ancient and Recent State of Its Glaciers*, trans. B. Bucknall (London, UK: Sampson Low, Marston, Searle & Rivington, 1877).

13

MY MACGUFFIN

Discussions Around a Cabinet

Chris Thurlbourne examines the accumulated collection of previous projects and materials in his own studio to explore how an architect might use his or her back catalogue to realize its capacity to generate new meaning and learning. Thurlbourne's experiment has given rise to a series of expressive cabinets of curiosities, where the materials' free mutual couplings and powerful contradictory intentions form new surprising relations in the architect's workspace.

Works+Words 2019 Curators

An architect's journey to designing buildings is often peppered with rejected design iterations. But what if this work is given a new lease of life? If these iterations are allowed a presence in the public realm, and are assembled as collections where unrelated works are placed beside each other to unfold new meanings – questions, even? With the cabinet as a comment, or reflection, on what it contains and becomes a medium for communicating and influencing beyond the contained?

Artefacts produced through design development and iterations contain not only scaled spatial tests but also design intentions and thoughts – warts and all. They show an archival journey of architectural intent. Throughout an ongoing architectural career, practising artistic research and development, I have produced – like so many contemporaries – oceans of drawings, forests of models, films and substantial amounts of writings. Physical artefacts demonstrating the journey from idea to built form. Constructing archives of project design iterations by encasing this curated work into a series of crafted and carefully designed containers, the works can be placed alongside each other to unfold new meanings, of the juggling design development journey for an architect. Through 1:1 experiments and constructions, these cabinet carcasses develop as material, as form and as dynamic aesthetic compositions.

The work therefore consists in cabinets designed to do more than simply contain previous design works. They are design iterations in their own right, extensions of the original work, designed to join works together physically – to mutate as a design response to the work they contain, thereby offering new narratives for reflection.

CHRIS THURLBOURNE

POSITION:

Architect, Associate Professor

AFFILIATION:

The Aarhus School of Architecture

COLLABORATORS:

Architecture student Kristoffer Holmgaard Gade and Research Assistant Povl Filip Sonne-Frederiksen

14

CLIMATIC LANDSCAPES AND INTERIOR WEATHER

An Enquiry into Climate and Atmosphere in the Architecture of the Late Renaissance

WILTRUD SIMBÜRGER

POSITION:

Dipl.-Phys, MArch., MSc.,
PhD Program in Architectural Design

AFFILIATION:

The Bartlett School of Architecture, UCL

Contemporary houses, controlled by building codes, can function as self-regulating machines that maintain a stable interior weather by disconnecting it from outdoor conditions. Weather becomes a phenomenon of no importance to the building's and the user's inner life. Wiltrud Simbürger's study rediscovers an atmospheric exchange between inner and outer climate in three Italian Renaissance villas. Her drawings depict the villas as epicentres of a local atmospheric weather situation, a universe where climate and architecture mutually influence each other.

Works+Words 2019 Curators

Contemporary architectural discourse in the era of the Anthropocene is marked by an increasing awareness of the fragility of our climatic environment. Disciplinary responses are bifurcated. Some promote problem-solving through a scientific lens with sustainable building proposals, while others, in an apolitical, almost romantic inwards turn, advocate for the construction of architectural atmospheres that stress the bodily experience of space.

My work aims for a richer stance towards architectural climate through a retrospective look at history. I have situated my project in the late Renaissance, a period at the cusp of what has later been termed the 'scientific revolution', when parallel regimes of climate knowledge were still interwoven, drawing on sources from mythology, cosmology, ancient meteorology, agriculture and natural history. By comparing three villas, all located in the Italian Veneto region, I seek to bring out their architects' approaches to designing, externally, the climatic landscape and, internally, the interior climate. Villa Aeolia (1560) is a small pavilion with a unique air-conditioning system that connects it to a cavernous landscape by a vast network of subterranean ventiducts. The interior climate is pushed into our awareness by an indoor fountain of wind. In Villa La Rotonda (ca. 1569), Andrea Palladio provides healthy climate conditions by a functional approach that was reinvigorated when his successor, Vincenzo Scamozzi, finished the building. Scamozzi himself explored questions of climate and atmosphere in La Rocca Pisana (1576) with surprising sophistication. While climate is firmly tied to utilitas in the architectural theory of the period, these buildings oscillate in their own distinct ways between function and aesthetics, climate and atmosphere.

My research is performed through braiding drawing and writing practices into one final composition. Informed by historical research, I produce visual objects that reflect on the buildings and their relationship to different regimes of climate knowledge. They are accompanied by a written 'treatise' on architecture and climate during the Renaissance.

15

A HOUSE LIKE ME

Nicolai Bo Andersen has created a basic typological structure with a clarity of form, materiality and construction that seems rooted in tradition but which also addresses the sustainable building culture of the future. The project explores how we may protect both ourselves and the earth's resources in face of future climate change. The answer is as clear and simple as A House Like Me: by building houses that outlive us.

Works+Words 2019 Curators

Human activity is so comprehensive that it has now changed the earth permanently. This change in the geological record has been proposed to define a new unit of time: the Anthropocene. Drought, extreme rain and flooding caused by climate change are inevitable. Only 'rapid and far-reaching transitions in energy, land, urban and infrastructure (including transport and buildings)' may limit global warming to 1.5° C.

The work presented at Works+Words 2019 is a 1:5-scale model of a pitched-roof building. The model comprises three parts: a supporting base, a principal structure and exterior cladding. The W+W19 model may be understood as a synthesis of technique and aesthetics, in which the qualities of wood, which has been cut, planed and assembled according to tectonic and structural principles, give rise to a spatial character that creates meaning.

The house exemplifies how wood protection by design may help secure the structure a long lifespan and thus prolong the CO2 storage capacity of this natural material. Furthermore, the house exemplifies how we can prepare for the extreme rain and flooding caused by climate change. However, it seems as if people living in the Anthropocene have become aesthetically numb.

It is well established that bodily communication through suggestions of movement and synesthetic characters engages the perceiver and promotes a meaningful sense of connectedness with the world. In this light, meaning in architecture is created not by symbols or signs but rather through mere presence, achieved by the material architectural vocabulary. Architecture is an autonomous discipline based on natural forces, such as gravity, light and photosynthesis. By extension, climate conditions are not something architects can choose to accept or ignore; rather, they are central to the creation of architectural meaning.

As a possible architectural answer, *A House Like Me* suggests an experience of co-existence between the building and myself that may encourage us to take better care of the world. Perhaps, aesthetic knowledge through bodily communication can help us rethink the way we build on this planet.

NICOLAI BO ANDERSEN**POSITION:**

Architect, Associate Professor,
Head of Master's programme in Cultural Heritage
and Transformation

AFFILIATION:

The Royal Danish Academy of Fine Arts School of
Architecture, Design and Conservation

RIET ECKHOUT**POSITION:**

Architect, Post. doc.

AFFILIATION:

KU Leuven University

16

DURATIONAL UNFOLDING
OF A FIGURE-GROUND RELATIONSHIP

Space In Its Momentary Status

We often see architectural drawings as representations of something else, something distant and scaled down. Riet Eeckhout invites us to enter the world of the drawing in a different way. Her drawing has a specific origin, a plan drawing by Frank Gehry, but has mutated into a living organism in its own right, growing so big that it creates its own space. The drawing occupies the space, like a living creature with a growth pattern that cannot be scaled, copied or controlled.

Works+Words 2019 Curators

The drawing explores figure-ground relationships, negotiating the impact the figure has on its ground and the manner in which the ground receives the figure. The subject of the drawings is events where the figure-ground relationship reveals productive resistance. To explore this resistance methodically, spatial information is extracted from image- and film-based situations.

In this drawing process, from one drawing to the other, the pictorial situation sheds its narrative nature and develops a diagram with an observational status, geometrically tracing the unfolding of the figure-ground event from a particular point of view. Once this diagram is established and completed in the drawing, the diagram is allowed to perform by being drawn from different viewpoints. With every changing point of view, the diagram unfolds in a drawn spatial disposition. The diagram allows for a simultaneity of information to exist and perform in the shallow depth of the drawing surface, permitting a particular geometry to surface – until the drawing comes to a halt, and the subject of the drawing, the drawn object and the material artefact become one in spatial affect.

Here, drawing as a practice is based on simultaneous performances: every line engages with the delineation of architectonic qualities of the observed and the expression of more elusive qualities – rhythm, proximity, the proportion of solid and void, line resolution and thickness, absence and presence of scale. It is an utterance of the world, a viewing of the world with the immanent collapse of an object-subject viewpoint in which the world of objects is replaced by a world of events.

What does it entail, this manoeuvring between the figurative and the figural, between object and the event it stages, between measurability and the subject's perspective, urging multiple points of view imposed by repetition and iteration and their implication of constant time-related change? It is the pleasure of architecture that lies in the discovery of compressed spatiality, as one draws through its representations, always at arm's length and barred from entering the drawing, attempting to capture architecture without simply rendering an illustration of it.

17

AGRONOMY CAMPUS BELLA VISTA

CODE's project demonstrates how a collective practice with an emphasis on community building and knowledge sharing can both expand our understanding of artistic development work as something that is less auteur-driven and contribute to real local transformation and a rich cultural exchange. The project has taken shape over a period of years, changing hands across disciplinary boundaries, organizational structures and national borders and offers inspiration for education, research and practice.

Works+Words 2019 Curators

Global issues, such as rural migration and the rapidly growing urbanization of our cities, increasing poverty and the threat of climate change, are challenges that play a crucial role in the search for locally effective solutions in architecture. For architects and planners, the questions arise how the profession can contribute most efficiently to enhance living conditions and what spatial strategies can be developed to reach this goal.

CODE – the Department of Architectural Design and Construction, under the leadership of Professor Pasel, at the Technische Universität Berlin (Technical University Berlin) has taken on this task with an interdisciplinary long-term project situated in the Andean village of Bella Vista in Bolivia. In an international collaboration with the ecumenical foundation Fundación Cristo Vive Bolivia, which works on poverty reduction in Latin America, CODE has implemented two buildings of a new campus area. Under the supervision of Prof. Pasel and his team, about 70 students have designed, planned and realized the school building and a boarding home together with local partners. The new buildings are part of the vocational school 'Sayarinapaj', which offers young students from rural areas a professional perspective within the field. The overall aim is to establish an exemplary new campus as a centre of innovation for the greater area of Cochabamba and central Bolivia. The use of renewable energies, a resource-efficient water and waste management system and ecological farming are main objectives for the operation of the campus.

The exhibition material shows aspects of the process and product of this design-build project. Exemplary images and a short video give an impression of the building process and its outcomes. The project serves as a contribution to the debates about the role of architecture in relation to current global challenges.

RALF PASEL - CODE**POSITION:**

Architect, Professor

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Technische Universität Berlin

COLLABORATORS:

Research and teaching assistants: Max Hacke, Franziska Sack, Andreas Skambas Lorena Valdivia, Anna Wortmann, Johannes Zix

Additional team construction site: Luis Miguel Kann, Cecilia Martínez

Client: Fundación Cristo Vive Bolivia

ACADEMIC PARTNERS:

TEK – TU Berlin, Fachgebiet Tragwerksentwurf und -konstruktion, Prof. Klaus Rückert Fachgebiet Planungs-/Bauökonomie TU Berlin, Prof. Rainer Mertes

Fachgebiet Digitale Architekturproduktion TU Berlin, Prof. Sven Pfeiffer

CIRE – Cologne Institute for Renewable Energy, Prof. Ulf Blieske, TH Köln

Universidad Mayor de San Simon, Cochabamba

Executing partner:

ProCasha, Cochabamba, Instituto Tecnológico Sayarinapaj, Bella Vista

Funding:

Cristo Vive Europa e.V.

ROLF GERSTLAUER**POSITION:**

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AFFILIATION:

Oslo School of Architecture

JULIE DIND**POSITION:**

Artist PhD Fellow

AFFILIATION:

Brown University, Providence

18

DRAWING WORK ON STAGE

Cenotaphs for Missing Bodies – Artefacts and Affordance

The Lista peninsula is one of Norway's oldest cultural landscapes, where petroglyphs and phallic rocks are testimony of prehistoric rituals centred around fertility and mortality. Gerstlauer & Dind bring gender, body and cult into the landscape. In a cross-disciplinary conservation project they address both the infinite time of the landscape and the fleeting time of the ritual. Driving the project is the concern that overtourism will destroy the complex cultural landscape. The work gives voice to an urgent question: does a landscape have rights?

Works+Words 2019 Curators

The LISTA WORKS+WORDS Project: The sequel to our participation in WORKS+WORDS 2017 shows distinct works in all three categories outlined by the curators of the biennale and aims at demonstrating the significance residing in the affordance of already 3) Realized Projects for the making of new 1) Abstract Projects, which will in turn give rise to a future 2) Project Proposal.

The exhibited work centres around the following artistic research questions: how does a distinct performance practice engage, act and resonate with the visible and hidden affordance residing in a complex environment; how does this practice in turn provide incentives for new abstract projects and architectural subjects; and, finally, how does this, in sum, stimulate the creation of greater public creative awareness. That is to say, how does it become a continuous durational participatory event for the making, thinking and sensing of a rapidly changing environment?

Lista in southern Norway is known for its dramatic and multifaceted landscape, saturated light and harsh climate with almost constant gale winds. The wetlands are home to unique flora and fauna, but Lista also features a vast number of relics, being one of the earliest Norwegian settlements. Germany's 'Festung Norwegen' (Fortress Norway) also infested the peninsula with wartime installations, many of which were built on top of ancient burial mounds.

Nominated as Norway's candidate for the Landscape Award Alliance of the Council of Europe 2018–2019, Lista is being prepared for tourism by the municipalities, while at the same time, parts of the diverse cultural heritage, its most distinct features, are being demolished. The land is undergoing great transformations. Sand drift is already becoming a problem.

We have engaged with Lista by making site-specific works since 2014. The realized projects point towards new abstract works: cenotaphs in the form of books and an architectural installation are the main artefacts for this year's exhibition. Our goal is to bring that work further into the realm of public consciousness in a broader multidisciplinary engagement: the LISTA Research Creation Project Proposal.

19

SILICA

Far too often, the role assigned to glass in contemporary residential architecture is that of forming large, transparent uniform floor-to-ceiling expanses. CITA reintroduces the aesthetic of ambiguity in a building envelope made of reinterpreted glass bricks. The translucent, shingle-like walling system not only has tremendous spatial potentials but also proposes a new sustainable production approach combining digital technology and recycled materials.

Works+Words 2019 Curators

Silica examines the making of 3D printed tiles from recycled container glass. We explore how robot-controlled extrusion can offer new material practices by which to fabricate glass elements of an architectural scale. We pursue working with recycled container glass powder – a waste product derived from the reprocessing of recycled container glass – to contribute to circular development within an interdisciplinary artistic development context in the meeting between architecture and glass design.

The project has two aims. One the one hand, it builds an in depth understanding of the parameters of fabrication and devising means by which to control these through digital design methods and their interfacing with robotic fabrication processes. On the other hand, it critically questions the architectural, aesthetic and performative properties of these material practices and their embedded methods.

By using the architectural typology of the tile as a place of investigation, we ask how these new material practices can suggest new ways of understanding architectural boundaries through conditions of porosity, translucency, frosting and patterns. Combining two conditions, one creative, circular and technological, the other analytic, conceptual and designerly, we are interested in understanding how these new circular material practices extend existing architectural vocabularies in aesthetic, conceptual and practical ways.

A full scale section model of tiles composed in a overlaying grid, exemplifies employability of the products of the project. A material archive cataloguing the results of the process reveal the expansion of aesthetic opportunities for 3D printed recycled glass that the project contributes to the existing palette of 3D printable materials available for architectural and artistic exploitation, while maintaining circular applications of resources.

METTE RAMSGAARD THOMSEN**POSITION:**

Architect PhD, Professor

AFFILIATION:

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MARTIN TAMKE**POSITION:**

Architect, Associate Professor

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MARIA SPARRE-PETERSEN**POSITION:**

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COLLABORATORS:

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NIELS MARTIN LARSEN**POSITION:**

Architect PhD, Associate Professor

AFFILIATION:

Aarhus School of Architecture

ANDERS KRUISE AAGAARD**POSITION:**

Architect PhD, Assistant Professor

AFFILIATION:

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COLLABORATORS:

Collaborations: CITA
DTU Imaging
Niels Bohr Institute
Toni Österlund (Geometria)

FUNDING:

Independent Research Fund Denmark (DFF)

20

FRAGMENTS OF INTUITION

Tons of naturally crooked wood is discarded every year because it does not fit into industry's rectilinear machines. Niels Martin Larsen and Anders Kruse Aagaard examine how new technology can be used to develop machines that match the wood, rather than the requirements of industry, and engage in much closer and more sensitive exchange with the material. The duo's materials catalogue invites an expanded aesthetic for wood as well as a new, sustainable production form.

Works+Words 2019 Curators

Bachelard's differentiation of formal imagination and material imagination is a differentiation between acquired knowledge from our physical world and a type of imagination that comes from our individual, immediate associations, daydreams or reveries emerging through the tactile meetings with materials. (Bachelard, 2006, pp. 1–2).

Fragments of Intuition applies Bachelard's idea of material imagination as an abstract frame of reference for a series of experiments. The process aims to investigate the interiority of the material, as we draw on our immediate associations with the material at hand. The use of tools and machinery for studying the materiality of wood becomes a way of contemplation.

Fragments of Intuition investigates wood properties and capacities (Delanda, 2007) through manual experimentation, digital machining methods, metrology and scanning techniques. The length, directionality, strength, and elasticity of the grains are particular to each species. By cutting, splitting, bending, sawing, milling, scanning and tomography, each action pays attention to the wood. Collectively, they form a broad understanding of wood and an accumulation of informing artefacts. With the experimental series as its starting point, the current and ongoing research project seeks to develop alternative methods for engaging wood in architectural design and construction.

When creating, or dreaming about, architecture, material imagination calls for a perspective that does not regard materials simply as the matter of forms. The elements of which architecture is composed are likely to bear the names of functions or forms and tend not to include the associations with and reveries on materials that we all hold in our experience. As such, a theoretical and physical elaboration of material imagination can help us dream up and create an architecture where the role of materials is rethought and thereby lead to an architecture that might be primarily informed by a material thinking that comes much closer to our actual relationship with materials.

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21

MY BLACK MARIAH AND THE WHITE CHAPEL IN THE FIELDS

A Dialectical Cartography

Jo Van Den Berghe has designed and inhabited the house that, along with the adjacent landscape, is the subject of a slow and prolonged artistic investigation manifested in speculative drawings and tangible expansions of the home. The private and the professional, the radical and the mundane have fluid boundaries in this project, where built elements, from brick kiln to burial chamber, together form a longitudinal section extending from life to death. A poetic reflection on the culture of making and the making of culture.

Works+Words 2019 Curators

In the immediate proximity of my house there are four places I indelibly attribute deeper meanings to, in which I either found traces of human interventions or intervened myself – as an architect – through built and fictional architectures. However, these places are an inconsistent set of separate micronarratives, drawings and reflections, remaining too anthological. I need to come to a cohesive understanding, meaning and depth in order to more deeply inscribe myself – as an architect – into the palimpsest of histories of the place and the house, its traditions of lacemaking, gardening and drawing, finding how this culture of making becomes making culture.

This project was instigated by my search for a connective layer of meaning that carries these four places and the 'separate' meanings I attribute to them.

In order to come more closely in touch with these places, I make architectural drawings by hand, because this slow process resonates with the mood of the site. The exhibition material revolves around designing a desk and a window in a topographic section which connects two places that become involved in a dialectical process of making meaning through the eye and mind of the architect: My Black Mariah and the White Chapel in the Fields.

Drawing by hand is a patient act that goes through the body. The draughtsman's fingers palpate every place in the drawing, which may lead to a deeper, embodied understanding.

Drawings, sketches, textual annotations, each highlighting another aspect, form a patchwork of overlapping documents that represent the palimpsest nature of this place and this theme and connect with the drawing and lacemaking history of the house.

The work raises awareness of how a place's palimpsest of histories lends it a singularity that can be slowly deciphered, and of how this singularity can attune – through meditative drawing – with the singularity of the secret self and contribute to deeper well-being.

JO VAN DEN BERGHE

POSITION:

Architect, Associate Professor, Programme Director

AFFILIATION:

KU Leuven, Faculty of Architecture

COLLABORATORS:

Architecture student Kristoffer Holmgaard Gade
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MARTA FERNÁNDEZ GUARDADO

POSITION:

Dipl.-Ing. Architect PhD Fellow

AFFILIATION:

HafenCity University Hamburg (PhD),
ETH Swiss Federal Institute of Technology in Zurich
(Researcher and Teaching Assistant)

MATTHIAS GRAF VON BALLESTREM

POSITION:

Dr.-Ing. Architect, Professor

AFFILIATION:

HafenCity University Hamburg, Architecture
and Experimental Design, co-founder of the
PEP program for design-based doctorates at the
Technische Universität Berlin (Technical University
Berlin).

COLLABORATORS:

Ana Aguilera Madrigal, designer (involved in the
production of the textile construction of the spatial
installation).

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LORZA

The global population continues to grow, and consequently, so does the pressure on cities, housing and people. What if we could wear our homes on our bodies, like clothing? How would an architecture that forms an extension of the human body affect urban spaces, ownership, mobility and the formation of new communities? Fernandez & Ballestrem's project raises these questions by creating a cocoon, an outer skin that shifts the boundary between private and public space, between you and me.

Works+Words 2019 Curators

1. A fold made into a garment for shortening or as an ornament.
2. (colloquially) A fold of fat that forms somewhere on the body, especially at the waist.

With the densification of the city, which will raise the level of social stress, walls could become intimate partners of our body. We daily apply things to our bodies – clothes, jewellery, makeup – and interact intimately with things – coffee mill, bike, bed. But we rarely think about architecture in the same way. Can we create an architecture that is minimal, yet personal? A character rather than a thing? Something slow that lasts and which we can come back to?

Through narrative, associative texts and a spatial installation, the project investigates how space can be perceived in close relation to the body, and how the architecture itself becomes skin-like in a phenomenal way. Blurring domestic textiles and space, it proposes a sensual reading of the space that we call home – related to memory, time, touch, people and things.

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SURPLUS

Weber, Lund and de Gier have discovered a potential for reusing surplus materials from IKEA's low-cost production in Indonesia, a potential that could lead to local economic, and not just multinational, benefits. In this case, outsourcing is not just about using cheap labour on the other side of the planet but about transferring knowledge about processing and craftsmanship from one part of the world to another in order to create an aesthetic and sustainable high-end product as an alternative to factory-based mass production.

Works+Words 2019 Curators

This project focuses on how utilizing waste material from rattan production in Cirebon, Indonesia, can offer new possibilities in exploring weaving techniques and experimentally develops the material into a new language of tactility, textures and rhythm. Moreover, it explores the possibility of making new products from leftover materials, which may provide new jobs for people in area.

In our present global reality, companies from the 'developed' countries have outsourced much of the basic production to countries with lower payroll costs, which often have an abundance of raw materials, modern factories and a skilled workforce. Indonesia's production of rattan furniture is one of the largest in the world. About 85% of the world's rattan production takes place in Indonesia, but rattan has a bad reputation for being a cheap material that easily breaks, an image that stems from the many low-quality rattan products flooding the market.

Another major problem is that the high amount of leftover materials from the production. Due to low wages, Indonesia so far has not needed or wanted to improve production processes or to reuse the leftover materials from furniture production. However, global factories are constantly relocating, and when wages go up, Indonesia may lose its competitive edge. Another key factor is that if Indonesia can improve its design products and is able to export and sell them to Europe and North America as high-end design products, the country can really increase earnings and secure local jobs. We visited a factory in Cirebon, Indonesia, that produces low-cost rattan furniture for IKEA. They wanted to do something about the leftover material, and we decided to conduct a series of experiments looking into the performance and properties of the material and how it reacted to processing. We also wanted to see if it was possible to create a high-end product that could be sold in Europe. The exhibition shows examples of experiments that combine the leftover material with traditional weaving materials and techniques.

NICOLAI DE GIER**POSITION:**

Architect, Associate Professor

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GRETHE WEBER**POSITION:**

Textile designer, Lecturer

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ANDREAS LUND**POSITION:**

Furniture designer, Lecturer

AFFILIATION:

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THE DRAMATURGY OF LIME

KARIANNE HALSE**POSITION:**

Architect PhD Fellow

AFFILIATION:

Aarhus School of Architecture

About three million tons of limestone is extracted in Denmark every year. Much of it is burnt, slaked and refined to stable products in the construction industry. Karianne Halse does not wish to control the lime. Instead, she confronts its inherent intent and performativity with her own intent. In the exhibition Halse experiments with a new slaking method where the lime is in constant motion, animated and engaged in its own development. By seeing the aesthetic potentials of lime in a new light we may discover new possible applications from a sustainable perspective.

Works+Words 2019 Curators

The project addresses the issue that architecture has become increasingly image-based, where the ideal state of a building is often conceived as being immediately after its construction when it appears exactly as in the drawing. Considerable resources are expended on counteracting wear and tear, working against external forces and processes (entropy). Opposing the idea of maintaining the building as this ideal and static entity, the PhD project investigates weakness and instability as architectural potentials. This approach involves a dynamic relationship and exchange between materials, forces and processes.

Lime (calcium compounds) infiltrates our everyday life. It assumes different forms and conditions and, moreover, serves as an intriguing subject of investigation in relation to forces, instability and change. The exhibited work aims to create a set-up where the instability of lime becomes exposed, investigating the aesthetical and performative potentials – the dramaturgy – of lime.

A large steel pool (black, D: 80 cm) containing 35 litres of lime water (Ca(OH)₂) is the spatial framework for a set of experiments. Throughout the exhibition period, the artefact will change in appearance through processes of crystallization, evaporation and interaction with the space and visitors, creating a work whose material form is constantly changing: the artistic architectural production act as thinking device. The material is taken out of its original spatial situation – an act of defamiliarization – which enhances the perception of something that is not normally considered aesthetic.

The work renders visible the poetics and multiple dimensions of an ordinary material such as lime and encourages attentiveness to the minor changes around us. Examples of the weak sacrificial parge coat layer, lime mortar and artworks of Richard Serra and Joseph Beuys demonstrate how working actively with relations between forces and degrees of instability can act as aesthetic and performative drivers of change as well as being beneficial from a practical perspective. This suggests an alternative architectural approach which challenges the idea of architecture as a static image and instead embraces change as a visible sign of time passing – and where intentional, embedded weakness enables ways of acting within the uncertain.

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MATERIAL QUALITIES

Materials are living and variable co-creators of architecture. However, we tend to forget this, surrounded as we are by the white-painted plaster walls of modern residential architecture. Victor Boye Julebæk's studies uncover the rich and diverse qualities of different materials in a built material collection, a living library that connects the artistic process with a sustainable agenda, a sort of circular aesthetic where the materials come through strong and pure.

Works+Words 2019 Curators

Materials are meaningful and essential to the world; they are something we physically interact with every day, usually in a tacit mode of 'knowing how', rather than an intellectual mode of 'knowing what.' (Olsen, 2010) The experience of material qualities is connected to the sensory capacities of our bodies, and it may be in part through these gestures that we access architecture and, conversely, how architecture addresses the world. Bennett argues that 'the figure of an intrinsically inanimate matter may be one of the impediments to the emergence of more ecological and more materially sustainable modes of production and consumption' (Bennett, 2010). Following this, material qualities may be one way in which human communication as resonance with the world may take place, and as such it may be an important parameter in a sustainable building culture.

The work is a physical piece of furniture that may be regarded as a collection of architectural materials and techniques developed through the bricolage method. Neither prose nor poetry, the work sits somewhere in the field between an Ikea shelving system, a brick factory by Meyer, a vestry by Utzon and a picture gallery by Soane. It speculates, somewhat naïvely, that materials are not only something we can think about but something that we can think with.

Rather than attempting the task of being all-inclusive, the work and the words are guided by a bricoleur attitude. Such a work process has a pragmatic aspect: 'it is relative not only to availability and immediate needs, but also to the eyes and the skill of the collector' (Olsen, 2010). Hence, *bricolage* as a method is not only to reuse available materials but also to synthesize them creatively – using old parts to solve new problems. The work and the words may thus be considered a permanently unfinished collection of thoughts and materials seeking to reveal possibilities and connections that may inspire and bring nuance to a more sustainable building culture.

VICTOR BOYE JULEBÆK**POSITION:**

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IZABELA WIECZOREK**POSITION:**

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School of Architecture, University of Reading

COLLABORATORS:

Hafsat Usman, Marcus Perks

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THE CABINET
OF [ATMOSPHERIC] CURIOSITIES

A Journey in Search of the Origins of Atmospheric Practice

How might we identify and index the atmospheric as if it were a measurable and tangible natural phenomenon rather than a state that envelops the body, lacking any clear delimitation? Wieczorek's cabinet of forgotten, canonized and rediscovered atmospheres from architectural history invites us to revisit our cultural heritage through an atmospheric lens.

Works+Words 2019 Curators

The Cabinet of [Atmospheric] Curiosities lies somewhere between indexation and speculation, a dialectical device and a generative instrument. It is a work-in-progress that sets out a conceptual framework for a constantly evolving and open-ended instrumental taxonomy of spatial atmospheres. It both looks into multiple ways in which atmospheres have been theorized and materialized and engages with the development of new tools, methods and creative processes that define atmospheric production.

Drawing from the fascination with cabinets of curiosities – historically seen as a means of recording, classifying, and communicating knowledge through a collection of disparate artefacts – the display combines words, drawings, images and objects, illustrating the complexity and nuances of the notion of atmosphere. It is conceived as a place where canonical works of atmospheric staging and engineering – some neglected and forgotten, some never realized and those that have been lost – are revisited, reconstructed or re-enacted. Similar to the cabinets of curiosities of earlier times, the display does not imply contemplative distance. A series of optical instruments, including lenses, glass cloches and reflective surfaces, transform *The Cabinet* into an immersive device, encouraging an inquisitive journey in search of the origins and logic of atmospheric practice.

By looking into the historiography of atmospheric design, *The Cabinet* reveals that although concerns for atmospheres have only recently crystallized into an influential transdisciplinary debate, the conceptual foundations and protocols for the production of atmospheres can be found beyond contemporary examples. Yet, the documentary nature of the project is subverted by a creative inhabitation of the studied works, which are approached as territories for experimentation and invention. Thus, *The Cabinet* becomes a site where histories and fictional scenarios coexist and overlap, establishing multidirectional dialogues and opening up a new context for an exploration of the imaginative potential of the notion of atmosphere.

CRITERIA FOR ARTISTIC RESEARCH

Artistic research is a reflected artistic practice. It creates a work and develops a reflection on the meaning, presentation and appearance of the work.

The criteria and documentation requirements mentioned below describe the fundamental framework for artistic research at KADK. They address the criteria for scientific research, but are defined in such a way that they consider the difference between scientific and artistic practice.

In essence, artistic research rests on a criterion about new meaning in parallel to science's criterion on new knowledge.

Scientific research and artistic research form part of a continuum on equal terms. When artistic practice is supreme in relation to exterior demands, artistic research is integrated into the artistic practice with established criteria for reflection and documentation. This creates knowledge that retains, develops and disseminates insight related to the artistic practice.

As artistic research creates a work and develops a reflection, there are two levels to the material that is produced. On the one hand, this means that the reflection is closely linked to the work and can be included directly in the degree programme and the profession. It also means that the reflection can be developed in various ways in both an artistic and a scientific direction.

In extension of this, it is essential that what can be assessed by means of the criteria is the correlation between reflection and work. The reflection will never be able to identify all of the aspects that are tied together in the work, but it can shed light on carefully selected artistic issues. The criteria are therefore not the basis for an explanation of the work, but for an opening of perspectives in its investigation.

Criteria

The three criteria, Clarity, Density and Depth, denote the aesthetic, technical and meaning levels that are brought into play in artistic research. Along with these criteria, there are requirements on the documentation and the character of the material that is produced.

Criterion 1: Clarity

The appearance of the work is effective. It should be possible to identify the *modus operandi*, what works, and how it works. This criterion is about the relation between the concept on which the work is based and the work's expression. Here, a reflection takes place on the particular time-spatial context and the work's specific materiality. What is the effect of the work here and now, and how does it appear in relation to its premisses and conditions? Reflections on the work's aesthetics and the chosen idiom are described.

Criterion 2: Density

The work involves phenomena and structures in contexts that are not established in advance. It should be possible to understand what is made effective together in the work's appearance, and in what way the connection is established.

The problematics of the work are developed through the specific way in which a number of different conditions are gathered in the work's material. As the individual work is unique, the technique is never quite the same from one work to another, which means that it transgresses the scientific method's requirements about reproducibility. Under this criterion, a description is given of the work with different material conditions, concepts and functions, which are not necessarily related from the outset, but which meet through the work in contexts that create new meaning.

Criterion 3: Depth

The work sets out new rules for the artistic practice and establishes a new framework for interpretation of the surroundings. It should be possible to identify relations with existing meaning-making in culture and society. The objective of the artistic practice is first and foremost to produce new meaning. It should therefore be possible to place the work

nationally and internationally, and to ask in which way it contributes to our understanding of the cultural conditions in question. The work should fit into a class of works within the profession that has demonstrated relevance to its development. What does it build on, and what does it add?

Documentation

The documentation describes the criteria mentioned above. The artistic research must be available in a publically accessible and permanent material consisting of one or more works and of a medium through which the reflection takes place.

The three criteria address mutually related dimensions in the artistic practice and should be seen together in order for the work to be reviewed. The structure and the format of the documentation is therefore up to the individual artist.

As a general rule, the reflection is textual. However, the crucial factor is that dissemination takes place in a medium that can be recognised and used for peer review. The reflection is typically developed by the artist himself/herself. However, it will be possible to enter into collaborations where the participants take up different roles in the overall work.

Documentation forms:

Below follows a list of the media through which artistic research can be reviewed. The list is open, as the decisive requirement is that the documentation form meets the criteria mentioned above. It is therefore presumed that there may be other forms than those mentioned. It should also be noted that the work may well have been made in other contexts, but that it does not appear as artistic research until the moment it is accompanied by a reflection.

1. Work presentation:

This item covers a number of documentation forms that place emphasis on the importance of the works' appearance. This includes, for instance, exhibition, showing and certain digital presentation forms. These are not necessarily accompanied by a reflection, and it should therefore be considered when, in which way, and through which medium this takes place. Similarly, the presentation of the works is not necessarily permanent and typically requires other media in order to be documented.

2. Conference, symposium and seminar:

The three documentation forms share the condition that the artist presents his/her work to an audience, making it available for a discussion. It is a prerequisite that the documentation presents both a work and a reflection. The three forms offer different possibilities of presenting the two levels of the material. The three forms are not permanent and therefore require other media in order to be documented.

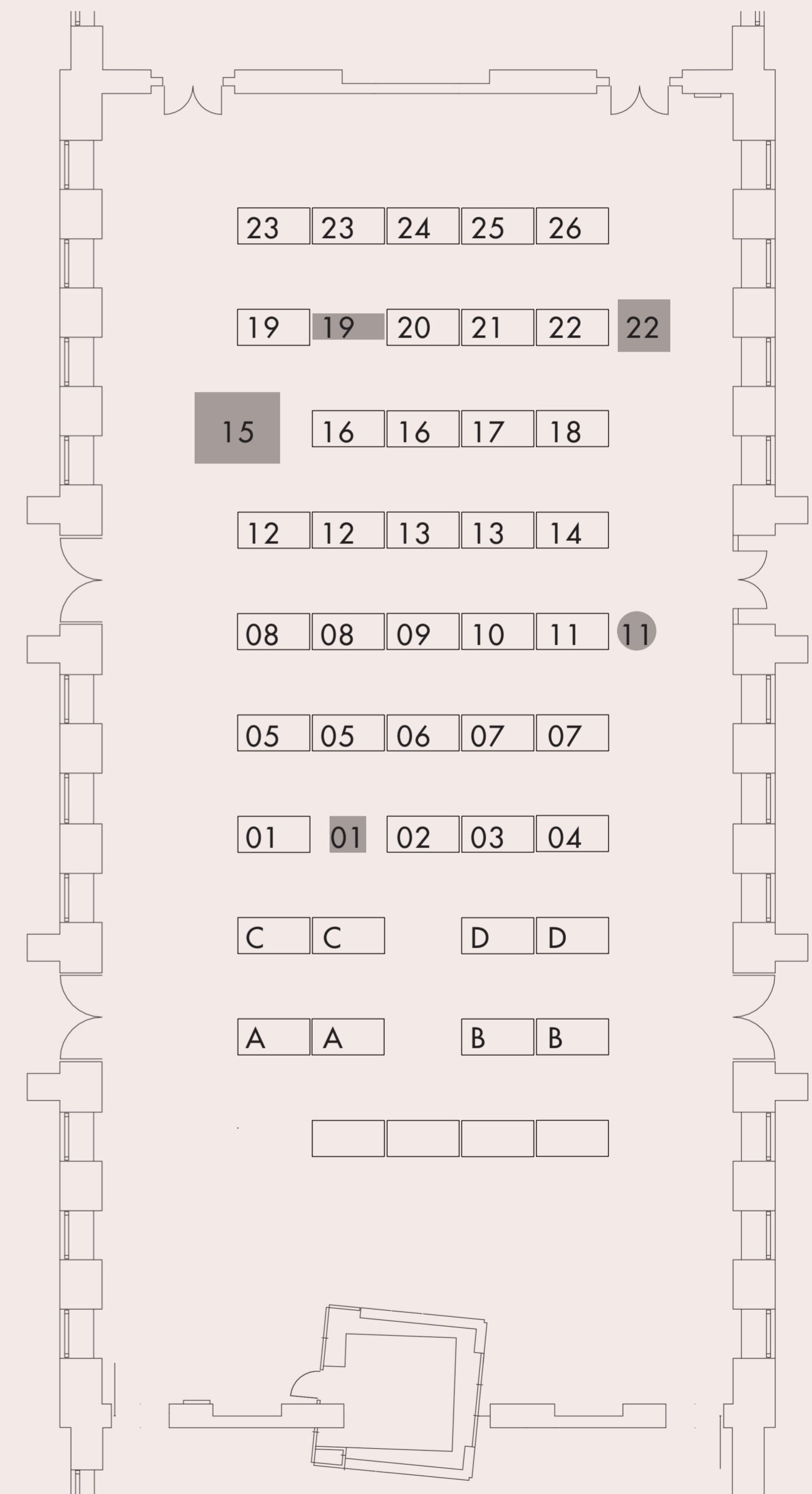
3. Publication:

The publication covers a number of formats, i.e. monographs, anthologies, articles etc. It contains a textual reflection as well as a visual material that document the works concerned. The publication will tend to emphasise the textual reflection rather than the works' appearance. However, it should be stressed that the relation varies a lot due to the character of the different works. The publication as an object can also be an integrated part of the artistic research. The publication is a permanent material. On the other hand, it has to be distributed in order to be publically accessible.

The documentation forms mentioned all contain a combination of work and reflection. Each of them has different conditions as regards public accessibility and permanence. Although the first two presuppose that at some stage, subsequent documentation will be produced – often a publication – it is important to retain them as independent documentation forms. This is because they offer essentially different frameworks for the dissemination and review of the work. It is therefore possible that the subsequent documentation will exceed the framework for a normal publication, thus reflecting the strengths of the respective documentation forms.

PARTICIPANTS WORKS+WORDS 2019

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 FRANCESCA TORZO/ B
 GÜNTHER VOGT/ C
 SARAH WIGGLESWORTH/ D
 JOHN MCLAUGHLIN ARCHITECTS/ 01
 CHRISTOFFER HARLANG/ 02
 MASASHI KAJITA/ 03
 PENELOPE HARALAMBIDOU/ 04
 FLORES & PRATS/ 05
 LISBETH FUNCK/ 06
 KRISTINE JENSEN & GURO SOLLID/ 07
 THOMAS PEARCE/ 08
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 JACOB SEBASTIAN BANG & ANNE ROMME/ 11
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 JO VAN DEN BERGHE/ 21
 MARTA GUARDADO & MATTHIAS BALLESTREM/ 22
 NICOLAI DE GIER/ 23
 KARIANNE HALSE/ 24
 VICTOR BOYE JULEBÆK/ 25
 ISABELA WIECZOREK/ 26



2019

28 November - 19 January

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The Royal Danish Academy of Fine Arts
School of Architecture, Design and Conservation

The Great Exhibition Hall
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