SEMESTER 2: SUPERFORMLAB WORKSHOP

SPACE ODDITY

The architecture of the rituals

Spring semester 2020

Overview

The *superformlab* workshop *Space Oddity* addresses the overall semester theme of *Production and Practice*. In this workshop, we find, interrogate, manipulate and/or create new material constructs that perform as an agency for the (re)production of space. Our point of departure, at Spatial Design, is the interior or rather interiority which we perceive not only as a field dedicated to a specific profession of interior designers or architects but also as a practice that involves different actors and conditions: different cycles of economies, cultural preferences, historical background, political calculations, technological advancements, climatic adaptations, uses' appropriations and so forth. Questioning how the interior space, or rather space itself, is produced (and produces) through this wider lens, we aim to develop a series of spatial elements focusing on the relation between the production of spaces and material practices.

The workshop focuses on the design/production of a series of ceramic, plaster, and concrete elements to be realised within the *Superformlab*: these objects are meant to trigger spatial implications within a specific cultural and architectural context, the interior of the *Vor Frue Kirke* in the today's setting. These objects will be operative in place during from the 24 February to 20 March 2020.

In the 3 weeks of the workshop you are asked to approach the complexity of the religious architecture of *Vor Frue Kirke*, detecting the reciprocal influences of the Christian liturgy with the C.F. Hansen's concept of space: 1) recognising the material traces left by the enacting of the rituals on different scales; 2) registering the chosen trace adopting the most appropriate technique; 3) solidifying the trace registration into a material element in 1:1 scale, and: 4) finally, exhibiting the piece within the same church, triggering a spatial relationship with the chosen micro-context.

The 3 weeks are organised in order to give a theoretical background and a practical support in the form of lectures, readings, operative introductions and group tutoring.
The students are asked to develop a project through 3 interdependent and synchronous processes:

- *Site registration*, which serves to identify and measure the *space oddity* you want to consider and the location of the outcome for the exhibition.
- *Design*, implemented by assigned readings and common discussions, it creates the critical argument through a theoretical concept and a graphical representation. The design phase should be considered as a fruitful combination between the desk work and the material experimentation. As part of the design phase you are to consider also the form's contextualisation for the exhibition at the *Vor Frue Kirke*.

- *Material interrogation*, where the students will experiment techniques and materials at the Superformlab to finally give the project its materialisation. The phase consists in the reproduction in 1:1 of the *space oddity* qualities using the casting of the chosen material, considering the properties of the casted form (surface texture, whiteness/blackness, limits, et al.), the transport (one or more pieces combined), and the need of supporting structure (if needed).

Brief

In 1969, David Bowie publishes Space Oddity, a syncopated composition set "out there". The lunar landing of the Apollo 11 is anticipated by the Bowie's interpretation of the uncomfortable, a metaphor of the existential situation of lack of structures (social, juridical and spatial) that would had eventually directed and organised the agency of the Major Tom. Significantly, the song commences with a technical procedure, pronounced as a reassuring litany:

> *"Take your protein pills and put your helmet on: ten, nine, eight, seven, six, …*
> *Commencing countdown, engines on: five, four, three, …*
> *Check ignition and may God's love be with you: two, one, lift off!"*

David Bowie

The linguistic transfer from the Instructions for Use-like steps to the religious orison does not relieve the feeling of alienation: the ultimate link between the known and the unknown, the Earth and the (lack of) Space, laconically declares the non-fulfilment of any promise of atonement. Major Tom leaves his "tin can", floating in a space deprived of any recognisable structure, where any possible performance, or ritual, remains unrelated to any signification. All that remains is to utter his latest declaration:

> *"Here am I floating 'round my tin can*
> *Far above the moon*
> *Planet Earth is blue*
> *And there's nothing I can do"*.

Space Oddity:
This workshop starts from the idea of *Space Oddity,* physically and theoretically.
Space Oddity in the experience: some of the rituals happened in *Vor Frue Kirke* lost their strength, or their narrative might be diluted. A possible solution would be to re-enact the rituals in order to identify ourselves with that certain time, re-experiencing the past in the present. But can we enact a ritual without believe in it?

Space Oddity in the possibility of giving form to the rituals, focusing on the traces left on the material architectural realm: what is the relation between the consistency of a trace with the efficacy of the ceremonial? This bearing could involve the very small (e.g. a worn-out wooden step) or the very big (e.g. the cultic friction between Catholics and Protestants embodied in the project).

Space Oddity as a linguistic context where a faint voice speaks a language rooted in a faraway historical time: acknowledging who followed what rituals, which were the actions to enact it, and what effects it produced.

The material representation of such oddity is the aim of the Superformlab workshop. The piece produced using the casting techniques and the materials available can't be merely understood as a copy (intended as re-production of something) because the focus of the investigation is not a presence (a pillar, or a seat), rather it is an *absence* (the traces of a consummated ritual). What we want to unveil is not demonstrated by the platonic relation of likeness (copy-model), nor a relation of proportion: "Contrary to a common equivocation, mastery is not a formal perfection but quite the opposite: it is the preservation of potentiality in the act, the *salvation of imperfection* in a perfect form."[1]

Eduardo Souto de Moura
Senses Spaces, Royal Academy, London, 2016

Copy:
In the process of making a copy, you deconstruct and reconstruct a components, detail or space. The process involves a high degree of (re)interpretation; accordingly, there will be an inevitable transformation in both material and immaterial construction which influence the ways we experience the architectural space.

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[1] Giorgio Agamben, *The Fire and the Tale*, 1 edition (Stanford, California: Stanford University Press, 2017). P. 42.

The copy is, therefore, half representation and half proposition. Correspondingly the copy is both abstract and concrete. Through the process of deconstruction and reconstruction, the copy becomes an object of its own. The relation between the copy and the original can be as the relation between twins, siblings or cousins - a "dobbelganger" to the original.

Through the process of copying, we explore the architectural space itself – its composition and order as well as its relation to environments and to ourselves. The copy can act as a critical and creative commentary to the existing context - architects and designers observe and interpret material environments; and yet, depart from a precedent(s) and try to transcend the precedent.

To do:
- Form a group of five (with a wide range of competences) and chose one of the materials available at Superformlab; ceramic, plaster or concrete;
- Define an area of intervention and register (using an appropriate method: REMEMBER to come with appropriate tools for measuring / photographing / sketching) the trace of the ritual occurred at *Vor frue kirke*;
- Make a *copy* – manipulate and/or create a new material construct that deepen one's understanding of the relationship between materials, space and the rituals.
- Register the process – each group is asked to put all kinds of registrations, annotations, measurements, sketches, photographs in to a A5 booklet – remember that you could re-use the materials collected for the final presentation.

Rules:
- The piece produced by casting the material of your choice, must have a size whose sum of the sides does not exceed 180 cm (b+l+t). However, the clear width must be no less than 1.3m for circulations in the space.
- The height of the piece should be an appropriate to the exhibition space. You may produce a supporting structure (e.g. steel frame or pedestal) to secure the piece if necessarily. In any case, it must be ensured the stability of the installation in order not to provoke injuries or damages.
- The piece must be delivered, assembled and secured in place by students themselves.
- All the material necessary for the realisation of the elements and the supports is at the students' expense. In addition, each student must pay 70DKK to participate in the 3 days introduction course at the beginning of the workshop.

Context

The sacred:
The context of a religious typology, like it is the *Vor frue kirke* in Copenhagen, requires the introduction of a certain dimension, whose nature, is directly related to its architectural archetype, the sacred.
The sacred played a fundamental role within the human community in empowering and legitimising the act of spatial organisation within the city. This organisation —or economy— of a culture has been always marked by a precise political streak which found its specificity in the balance between its sacred and secular inner inclinations.
The sacred is that sphere that, through the Western culture, conveyed the relation between Gods and people, and that has been applied —depending on the culture— on people, places, artefacts, actions or events by the enactment of a ritual. In presence of the sacred, the human behaviour changes in relation to a limit (e.g. the *pomerium*, the temple, et al.), within a

particular space performing an action (the procession, the sacrifice, the prayer, et al.) or behaving at certain conditions (being barefoot, headless, in silence, et al.); moreover, the use and perception of the time might change through the suspension of the activities considered worldly or secular (the work, the eating or the hygiene might be suspended or altered during the festivities). In this respect, the sacred implies a restriction or a prohibition and so, an overlapping of domains between the *res sacrae*[2] and the *res publica*[3]: what has been consecrated is removed from the trade, becoming therefore *res nullius*[4], belonging to anyone. The consecration of a place, an object or an individual was, in Roman time, a precise political instrument, often use to empower or to oppose a political enemy. The sacred was not a steadily define property; conversely, the limit between what was considered sacred or not was constantly under negotiation.

The sacred as founding act:

The foundation of the roman city, the *urbe*, and Rome was the urbe par excellence, was enacted by a complex sequence of rituals performed in place, aiming to establish the sacred as the favoured relation between people and Gods. Firstly, appointed ministers (*minister* in latin is *sacerdotem*[5], who does to God the sacred things, from *sacer*, sacred, and *datum*, given, offered) listened the Gods' will through the *auspicia*, natural signs interpreted by the *àugure*. Secondly, the *mundus* was excavated in proximity of the two main roads, the *cardo* and the *decumano*; the mundus was the connection with the underworld, and it was a hole "opened three times a year, and the days on which it was opened were dangerous and all sorts of public business, including the joining of battle, were forbidden"[6]. The third ritual, was the definition of the limits of the city through the excavation of the *pomerium*. This limit was actually a buffer surrounding a consistent part of the settlement, produced by two parallel grooves: in this territory the minister confined the ghosts, the demons of diseases and the spirits of war, hunger, pestilence and all that could be traced back to negative situations for the city and its inhabitants. The sacralisation of this buffer implied a special jurisdiction of the strip itself (it was forbidden to dwell, to cultivate and to walk on it, with exception of the doorways, where the groove was interrupted) and on the two zones defined by this limit, the city and the extra *pomerium*. The very definition of a city as the *urbe* —within Roman culture— was precisely to have been surrounded by the *pomerium*, the sacred limit; all the other settlements erected for bureaucratic or defence reasons were merely called *oppidi*, towns.

For practical reasons, in order to let the people respect the *pomerium* without incurring the death penalty[7], the defending walls of the city were built exactly on its buffer: this expedient

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[2] Res sacrae. Sacred things, i.e., consecrated to the gods in heaven by virtue of a statute "through the authority of the Roman people, by a decree of the Senate" (Gaius, Inst. 2.4; 5), or by the Emperor. They belong to the RES DIVINI IURIS. In Justinian's law *res sacrae* were also gifts "duly dedicated to the service of God" (Inst. 2.1.8).
Adolf Berger, *Encyclopedic Dictionary of Roman Law* (Philadelphia: The American philos. so., 1953). P. 679.

[3] Res publica (respublica). The term corresponds in a certain measure to the modern conception of the State, but is not synonymous with it. It comprises the sun1 of the rights and interests of the Roman people, *populus Romanus*, understood as a whole. Therefore, it often means simply the Roman people and is separate from the emperor, the Roman empire, the fisc as well as from other public bodies, such as *municipia*, or *coloniae* which are sometimes also called *res publicae*, but different from the Roman one.
Ibid.

[4] Res nullius. Things belonging to nobody. He who takes possession of them (OCCUPATIO) acquires ownership by this very act provided that they are accessible to private ownership since some *res nullius*, such as RES DIVINI IURIS, are excluded from it.
Ibid.

[5] "A general term for priests. See PONTIFICES, FLAMINES, AUGURES, FETIALES, FRATRES ARVALES, DUOVIRI (DECEMVIRI, QUINDECIMVIR) SACRIS FACIUNDIS, COLLEGIA SACERDOTUMUM. Under the Christian emperors *sacerdotes* = ministers of the Church; sometimes *sacerdos* indicates a bishop (*episcopus*). In Justinian's legislative work the term *sacerdotes* as well as *sacerdotium* (= priesthood, the office of a priest), even when quoted from the work of a pagan jurist, is to be understood in the new sense."
Ivi, p. 687.

[6] Joseph Rykwert, The Idea of a Town: The Anthropology of Urban Form in Rome, Italy and the Ancient World (Princeton, N.J: Princeton Univ Pr, 1976).

[7] The punishment for such crime defines the apparently contradictory meaning of sacred, s*acer*, as reported by Adolf Berger:

allowed the building exploitation to be more fruitful and had the consequence to make sacred the walls, transforming the gates in a rite of passage.
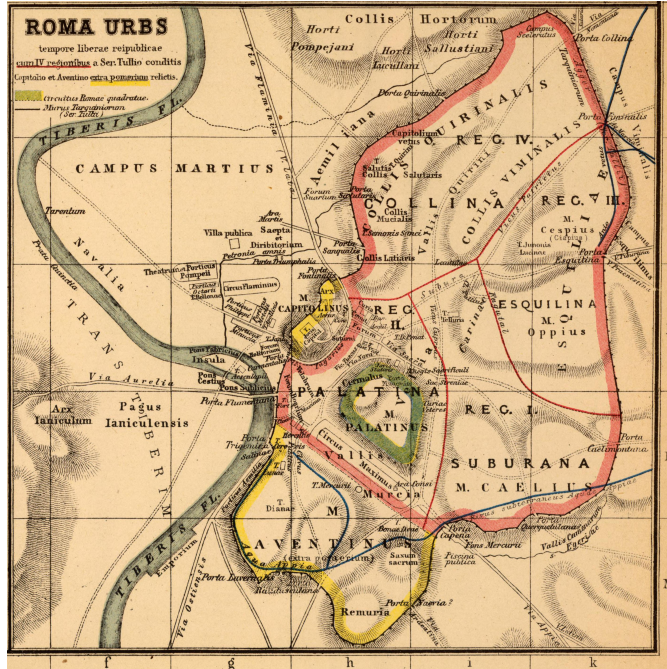
Map of Rome at the time of Servius Tullius (VI BC). The pomerium is indicated in red: in yellow, the Capitol and the Aventine are not included in the pomerium.
https://fr.wikipedia.org/wiki/Pomerium

From sacred community to normative text: Monastery and Regula:

Historically, the idea of sacred had a profound impact on the physical and juridical establishment of a community. A relevant example of opposition between sacred and profane was the early monasticism which positioned its ideal community in the desert (intended more as a *topos* than a geographical place), meaning far from the corruption and the worldly affairs of the city. Here the sacralisation was intended as an opposition to the secular and the paradigm erected produced —in the Benedictine monastery— an obsessive scheduling of the time, structuring the lifetime between *ora et labora*, praying and working, according to the *Regula*, the founding rule of the monastic orders. An effect caused by the retreat in the sacred isolation of the monastery, was the mutation of the perception of the *Regula* itself. While "at least until Saint Benedict, the rule does not indicate a general norm but the living community (*koinos bias, cenobio*)"[8], with the increasing control of the Roman Curia, this imitation of the Jesus' life by the community's founder mutated to a written, then coercive, set of norms containing prescription and prohibitions that the monk had to embrace to be accepted within the limits of the monastery.

"Some of the oldest provisions of the Roman criminal law established as a punishment for certain crimes the sacratio of the wrongdoer by proclaiming "*sacer esto*" (=that he be consecrated to gods, be outlawed). This involved exclusion from the community, from divine and human protection. The death penalty was not inflicted directly, but killing a *sacer homo* was not considered murder. *Sacratio* was decreed for crimes against institutions which were under divine protection, for removing boundary stones, for fraud committed by a patron against his client, and from the middle of the fifth century."
Adolf Berger, *Encyclopedic Dictionary of Roman Law* (Philadelphia: The american philos. so., 1953). P. 687.
Giorgio Agamben made the seminal analysis of the meaning of *Homo Sacer*, reporting, among others, Festus in his *De verborum significatione* who explains: "The sacred man is the one whom the people have judged on account of a crime. It is not permitted to sacrifice this man, yet he who kills him will not be condemned for homicide; in the first tribunian law, in fact, it is noted that "if someone kills the one who is sacred according to the plebiscite, it will not be considered homicide." This is why it is customary for a bad or impure man to be called sacred."
In Giorgio Agamben, *Homo Sacer: Sovereign Power and Bare Life*, 1 edition (Stanford University Press, 2005). P. 71.

[8] Giorgio Agamben, *The Highest Poverty: Monastic Rules and Form-of-Life*, 1 edition (Stanford, California: Stanford University Press, 2013). P. 22.

Athanasius Kircher, Topographia Paradisi Terrestrls, 1675

The canonisation of the sacred:

The political and jurisdictional use of the sacred operated by the Roman culture, as well as the transformation of the form of the monk's life from being a ritualistic sequel of the founder to become a simulacrum of this latter crystallised in the written coercive *Regula*, are two examples of how the original mysterious[9] relation between God and people turned into a canonised set of transmittable actions, which are at the base of the idea of religion. The religion makes practicable by the community what the sacred established as a given value through the normative ritual: the relation with God is no more just declared —and subject to change— but finally produced by the actions of a collective body in relation to an object or a place.
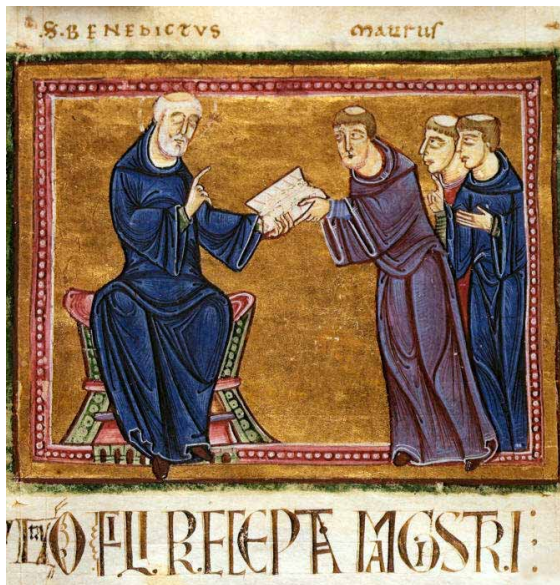

Saint Benedict delivering his rule to the monks of his order, Monastery of St. Gilles, Nimes, France, 1129

9 Rudolf Otto defines the sacred *mysterium tremendum*. See: Rudolf Otto, The Idea of the Holy. An Inquiry into the Non-Rational Factor in the Idea of the Divine and Its Relation to the Rational, 2nd edition (Oxford University Press, 1957).

These actions are at the base of the ritual, whose repetition guarantees the adherence of such performance to the religious liturgy. The body movement and the pronounced verbal formulas expressed in a determined timing, transform the crowd to a religious community, namely an *ecclesia*[10]. The religion here, through its liturgy (*liturgy* has a Greek origin meaning "public office", a duty accomplished by the individual for the community) conveys, involves, and finally orients the community, and the architecture is the most consistent tool at its disposal.

Originally in Greece, the place reserved for worship of the Gods, the *temenos*, was obtained by devoting an empty natural space to the sanctuary; the *temenos* was marked or surrounded by the *peribolos*, a fence or a wall which, symbolically, marked the suspension of the everyday within such sacred zone. In the temenos, like in the *fanum*, its Roman successor (profane derives from the latin *pro*, before, and *fano*, the holy place) the men's authority and the worldly affairs were debarred.

It is interesting to reflect that the Christian religious space par excellence, the church, in all of its confessional interpretations historically occurred, embeds some characters of these original sacred places (the walled boundary, the suspension of the everyday, the establishment of a community' s ethos); at the same time, the famished appropriation (especially after the Edict of Constantine, 313 AD) of the existing architectural typologies by early Christian communities put in evidence the peculiarities and the distinctions of its needs.
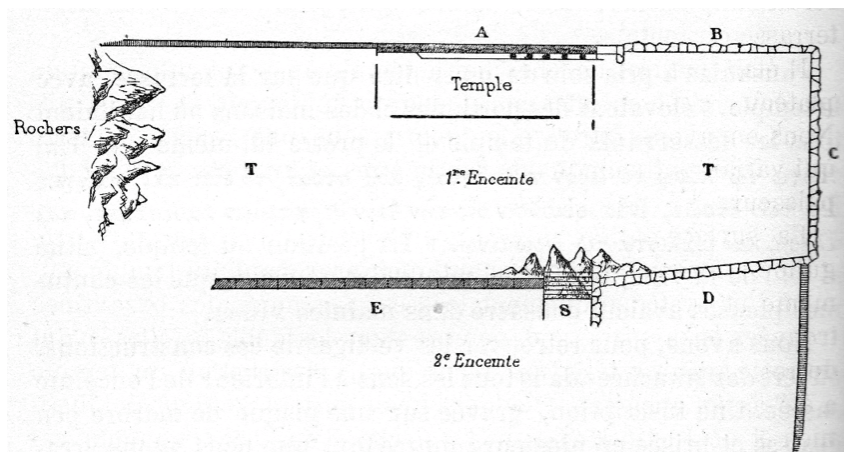
The plan of the téménos of the Athéna Cranaia temple. Source: P. Paris, Élatée : la ville, Le temple d' Athéna Cranaia, Paris, Ernest Thorin, 1891, p. 90.

The archeological evidence indicates how the Christian "architectural campaign" did not spare any of the typologies available: ancient baths, theatre buildings, barracks, magistrate's courts, army camps, libraries, the propylaea (i.e. the Acropolis in Athens), porticos and *stoas*, city walls, ancient bridges, et al.[11], were all transformed and adapted to the new religious demands. Curiously, the temples (the words originated from *temenos*, sacred place) were the last typology

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[10] Adolf Berger points out the juridical implications, still recognisable today, of some decisions taken during the early Christianity. His definition of the term is: Ecclesia. The church both as a building and as the religious Christian community. The recognition of the Christian Church by Constantine was followed by a gradual recognition of Church property. Churches could be instituted as heirs and receive gifts under a will. Justinian admitted also monasteries and foundations for charitable purposes (*piae causae*) to property. He extended the time for *usucapio* to the detriment of ecclesiastic property to forty years. Testamentary gifts made to Christ, to an archangel or a martyr were considered to be in favor of the local church, or that dedicated to that archangel or martyr respectively. Adolf Berger, *Encyclopedic Dictionary of Roman Law* (Philadelphia: The American philos. so., 1953). P. 447.

[11] For an exhaustive archeological study supplemented by a visual atlas, cf. Jan Vaes, 'Christian Reutilization of the Buildings of Classical Antiquity: An Atlas', in *The Secularized Territory / Il Territorio Secolarizzato*, ed. Pierluigi Nicolin, 1st edition (Milano: Elemond Periodici, 1990).

to be converted, and very often this was firstly destroyed in order to build the new church by re-using its foundations.

But while all the above-mentioned cases required a particular spirit of adaptation to deployed in situ and case by case, more interesting is the encounter between the Christian liturgy and the typology of the Roman *basilica*, which emphasised and took to the extreme the features of the canonical Christian church. The roman basilica (*basilikos* refers to the imperial law) was the building dedicated to the ruler and devoted to public gatherings, administration of the justice, and trade; but its homogeneous space was lacking of any directionality, and its enclosure was porous, open towards the exterior through several doors. The intimate tradition of the original Christian assemblies, the need for a choral prayer, the focus on the Eucharist —which commemorates an original domestic event—, crystallised into a strong *directional* space (very often contradicting the former plan) by imposing a series of architectural and spatial devices which influenced the long tradition of such typology. The church finally born from a public, rather than from a religious, roman antecedent, intervening with the additional features able to give form, direct, and somehow, control the hierarchical mise-en-scene of the mass' ritual.
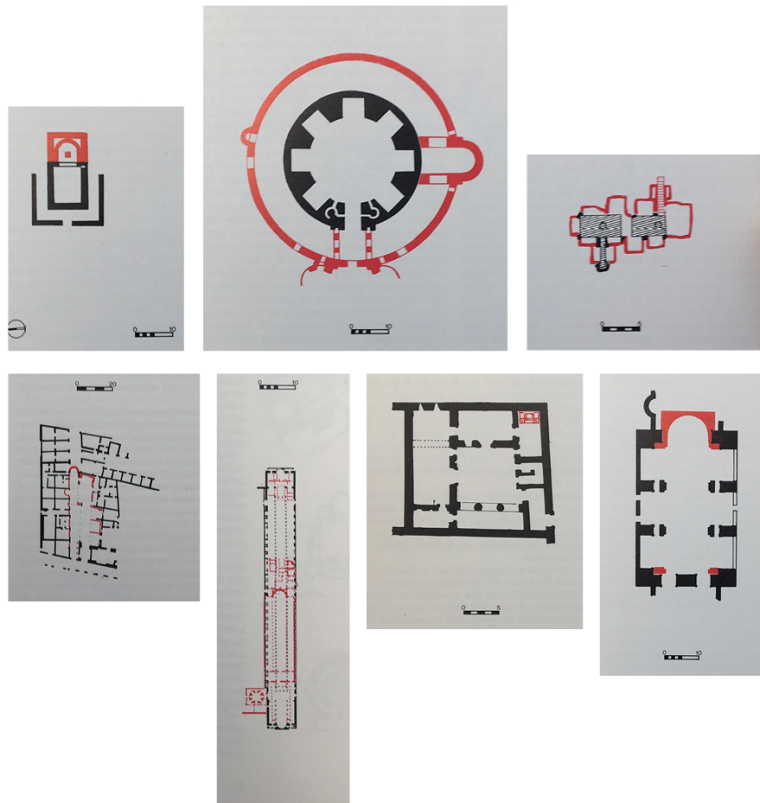
Several adaptations to Christian cultic buildings. From top right:
Gallo-Roman Fanum in Anthée;
Mausoleum of Galerius in Salonicco
Cistern at Agrigento
Transformation of a road in Ostia
Stoa of Ephesus
Domus of Duro Europos
Bathing establishment at Hierapolis
Source: Jan Vaes, 'Christian Reutilization of the Buildings of Classical Antiquity: An Atlas', 1990.

Change of paradigm:

The architecture of the church crystallises a (bodily) language that seems rooted in a faraway tradition; a language which we might still perform, but of which we lost the original embodiment and meaning. The contemporary tradition, in fact, is characterised by the appropriation of an opposite ethos that implies a different form of life, that is a different approach to the ritual.

The way we look at religion, or what might be considered a religion today, has been addressed by the German philosopher Walter Benjamin in a short, though inspired, fragment written in 1921, titled "Capitalism as Religion"[12].

The contemporary substitution of the religious paradigm with a secular one is unmasked by the philosopher through the revelation of the inner "economic" fundament of the religion. The "economy of salvation" becomes purely organisational, an *oeconomia* tout court, due to the use of this criteria that the Church Fathers did from, at least, the V century AD. Disciplines like economic theology are deeply rooted in the paradigm of the "oikonomia, conceived as an immanent ordering —domestic and not political in a strict sense— of both divine and human life."[13]

This substitution of paradigm is explained by Benjamin as an initial parasitic phenomenon activated by the capitalism on the religion which, in its mature state, turns on into phagocytise its host.

Benjamin distinguishes three strategies of the capitalism as the "new religion". Firstly, its cultic essence, deprived by any dogma or theology; in this sense the utilitarianism replaces the symbolic. Secondly, its cult is permanent: rather than a suspension of the everyday operated by the sacred, the capitalism sacralises everything, abolishing the weekdays in an uninterrupted feast. Thirdly: the cult makes guilt pervasive and does not promise atonement.

The insistence on the (lack of) atonement by Benjamin tells of an irreversible change of the representation of the time in relation to the capability of such representation of offering a certain idea of history. In this sense, Benjamin states that the "capitalism is entirely without precedent, in that it is a religion which offers not the reform of existence but its complete destruction"[14]. This "religion" loses the messianic time acquiring a chronological dimension where "there are no weekdays, there is no day that is not a feast day, in the terrible sense that all its sacred pomp is unfolded before us [...]"[15].

But what does the lack of weekdays imply? What happens when the sacred overflows from the limits of the temenos? And what occurs when human actions (namely rituals) are transformed into actions of man-produced things[16] allowing "the capitalism to allay the same anxieties, torments, and disturbances to which the so-called religions offered answers"[17]?

Finally, are rituals still a part of our times?

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[12] Walter Benjamin, *Walter Benjamin: Selected Writings, Volume 1: 1913-1926*, ed. Marcus Bullock and Michael W. Jennings (Belknap Press, 2004). Pp. 288-291.

[13] For an "archeology" of the *Oikonomia* as religious paradigm, cf. the seminal research: Giorgio Agamben, *The Kingdom and the Glory: For a Theological Genealogy of Economy and Government*, 1 edition (Stanford, California: Stanford University Press, 2011).

[14] Walter Benjamin, *Walter Benjamin: Selected Writings, Volume 1: 1913-1926*, ed. Marcus Bullock and Michael W. Jennings (Belknap Press, 2004). Pp. 288-291.

[15] Ibid.

[16] Here I paraphrased the definition of *Reification* offered in: Tom Bottomore et al., eds., *A Dictionary of Marxist Thought*, 2nd edition (Oxford, UK ; Cambridge, Mass: Blackwell Publishing Limited, 1998).

[17] Walter Benjamin, *Walter Benjamin: Selected Writings, Volume 1: 1913-1926*, ed. Marcus Bullock and Michael W. Jennings (Belknap Press, 2004). Pp. 288-291.

Schedule

<u>**Week 6**</u>

*Monday **3 Feb***

    Morning at VFK
    09:00-10:00: Introduction: ALL
    10:00-11:00: Lecture on VFK by Susanne Torgard: ALL
    11:00-12:00: Guided Tour with Susanne Torgard: ALL

    Afternoon at SFL
    13:00-13:30: Introduction to SuperFormLab: FTH+MBK
    13:30-16:00: Demonstration and exercises in two parallel tracks: 1. Extrusion and building in clay/2. Plaster and sledging. FTH+MBK

*Tuesday **4 Feb***

    Morning at AUD.14 (D.101)
    9:00-10:00: Lecture on the rituals by Lars Cyril Nørgaard: FTH + MBK + FG + MK
    10:00-11:30: Lecture on various materials in architecture by MBK: FTH + MBK + FG + MK
    11:30-12:00: Lecture on plaster by Jacob Bang: FTH + MBK + FG + MK

    Afternoon at SFL
    13:00-16:00: Demonstration and exercises in two parallel tracks (swapped): 1. Extrusion and building in clay/2. Plaster and sledging: FTH+MBK

*Wednesday **5 Feb***

    All day at SFL
    9.00-11.00: Demonstration and exercise – Plaster-imprints, positive and negative: FTH + MBK
    11.00-12.00: Demonstration and exercise – Moulding for concrete: FTH + MBK

    13.00-14.00: Demonstration and exercise – Making concrete: FTH + MBK
    14.00-16.00: Demonstration and exercise – Clay and plaster imprints: FTH + MBK

*Thursday **6 Feb***

    Morning at VFK
    9:00-10:00: Distribution groups / Assignment Material: FG+MK
    10:00-12:00: On Site-Registration/Tutorials: FG+MK

    Afternoon at VFK
    13:00-14:00: On Site-Registration/Tutorials: FTH+MBK
    14:00-16:00: Site Registration/ Developing Ideas

*Friday **7 Feb***

    Morning at AUD.14 (D.101)
    9:00-12:00: Introduction 3D Scanner, CNC, 3D print by Antonio Scaffidi: FG+MK

    Afternoon at VFK/STUDIO
    13:00-16:00: Site Registration/ Developing Ideas

<u>**Week 7**</u>

*Monday **10 Feb***

    Morning at AUD.14 (D.101)
    9:00-12:00: Developing Ideas/ Group discussion: ALL

    Afternoon at VFK/STUDIO/SFL
    13:00-16:00: Site Registration/ Developing Ideas

*Tuesday **11 Feb***
 All day at STUDIO/SFL
 9:00-16:00: Production

*Wednesday **12 Feb***
 Morning at STUDIO/SFL
 9:00-12:00: Production/Tutorials: FTH+MBK+MK

 Afternoon at STUDIO/SFL
 13:00-16:00: Production

*Thursday **13 Feb***
 All day at STUDIO/SFL
 9:00-16:00: Production

*Friday **14 Feb***
 All day at STUDIO/SFL
 9:00-16:00: Production

Week 8
*Monday **17 Feb***
 Morning at AUD.14 (D.101)
 9:00-12:00: Production / Group discussion: ALL

 Afternoon at STUDIO/SFL
 13:00-16:00: Production

*Tuesday **18 Feb***
 All day at STUDIO/SFL
 9:00-16:00: Production

*Wednesday **19 Feb***
 Morning at STUDIO/SFL
 9:00-12:00: Production/Tutorials: FTH+MBK+MK

 Afternoon at STUDIO/SFL
 13:00-16:00: Production

*Thursday **20 Feb***
 All day at STUDIO/SFL
 9:00-16:00: Production

*Friday **21 Feb***
 Morning at STUDIO/SFL
 9:00-12:00: Production

 Afternoon at VFK
 13:00-16:00: Exhibition set-up: MK

Week 9
*Monday **24 Feb***
 All day at VFK
 9:00-16:00: Crits: ALL
 16:00: Exhibition Open/ Reception

Literature

Most of the books/chapters/articles to be found in the RUM under "Workshop_Space Oddity_Teaching Resources":

Method
- Robin Evans, 'Figures, Doors and Passages', in *Translations from Drawing to Building* (Cambridge, Mass.: MIT Press, 1997), 34–90.
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Tutors

Fabio Gigone (FG) / fgig@kadk.dk
Flemming Tvede Hansen (FTH) / fth@kadk.dk
Martin Bodilsen Kaldahl (MKA) / mka@kadk.dk
Peter Thule Kristensen (PTK) / pthul@kadk.dk
Ane Pilegaard (AP) / apil@kadk.dk
Maja Zander Fisker (MZF) / Maja.Fisker@kadk.dk
Mette Johanne Hubschmann (MJH) / mhub@kadk.dk
Natalie Koerner (NK) / nako@kadk.dk
Tom Mose Petersen (TMP) / Tom.Mose@kadk.dk
Katja Bülow (KB) kbulow@kadk.dk
Masashi Kajita (MK) / masashi.kajita@kadk.dk

Other Lectures

Lars Cyril Nørgaard, Post-doc in History of Church, Centre for Privacy Studies
Susanne Torgard, Danish author and art historian.
Jacob S. Bang, Associate Professor, IBD – KADK
Antonio Scaffidi, Teaching Assistant Professor, IBD - KADK