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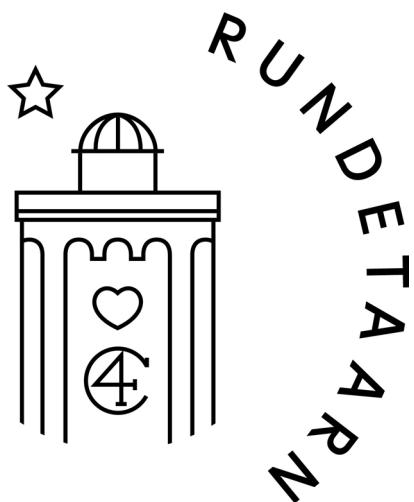


AAGE OG JOHANNE
LOUIS-HANSENS FOND



Royal Danish
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Architecture
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WORKS+WORDS 2022

BIENNALE FOR ARTISTIC RESEARCH IN ARCHITECTURE

5 November 2022 to 8 January 2023

Rundetaarn/The Round Tower

Købmagergade 52A, 1150 Copenhagen K

Curators: Peter Bertram and Christina Capetillo

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Copy Editor: Sandra Greig

Layout: Daugbjerg + Lassen

Printed by: ArcoGrafisk, Denmark 2022

Published by: Royal Danish Academy – Architecture, Design, Conservation

ISBN: 978-87-7830-882-5

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Biennale for Artistic Research in Architecture and the authors

INTRODUCTION

WORKS+WORDS 2022 3rd Biennale for Artistic Research in Architecture

WORKS+WORDS 2022 Jury

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Royal Danish Academy –
Architecture, Design, Conservation

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WORKS+WORDS 2022 presents contemporary artistic research in architecture. Artistic research develops new ground within the field of architecture and combines the making of works with reflections in words.

Architectural practice tries to intervene positively in the world. However, a given problem field cannot be thoroughly addressed if the result is the only object. The exploration of the problem field itself conditions the relevance and agency of the intervention.

Artistic research considers 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. It formulates a standpoint from which architectural practice engages the world.

The biennale includes both primary research, the outcome of which is by definition unpredictable, and built projects that address crucial issues in society. In this way, it demonstrates how the entirety of the field is necessary to produce answers to current challenges. In 2017, the Royal Danish Academy presented the 1st Biennale for Artistic Research in Architecture, *WORKS+WORDS 2017*, consisting of contributions from Nordic researchers and research students. In 2019, the Royal Danish Academy presented the 2nd Biennale for Artistic Research in Architecture, *WORKS+WORDS 2019*, consisting of contributions from European researchers and research students.

The *WORKS+WORDS 2022* exhibitors are selected from submissions to an open call addressed to architecture schools and research institutions across the world. They show different forms of artistic research and illustrate the diversity in approaches and issues.

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 of *WORKS+WORDS 2022* provided by the Dreyer Foundation, the Danish Arts Foundation, the Augustinus Foundation and the Aage and Johanne Louis-Hansen Foundation. We also wish to thank all the exhibitors for their contributions to the 3rd Biennale for Artistic Research in Architecture.



TEAM SUPERPOSITIONS (CH)

Designing a Rivergarden

TEAM SUPERPOSITIONS:

GEORGES DESCOMBES

Landscape Architecture

ATELIER DESCOMBES & RAMPINI

Landscape Architecture

B+C

Hydraulic engineering

BIOTEC

Applied biology

ZS

Structure engineering

Near Geneva, the Aire river flows through valleys devoted to farming. From late 19th century, the river was progressively canalised. In 2001, the State of Geneva opened a competition with the idea of restoring the river to its original shape and meanders by destroying the canal. In our winning entry, we proposed instead to combine the clear territorial cut of the canal with a new, vast parallel divagation space for the river. In the process, the canal became the pointer for the transformations, a reference line giving the possibility to understand a before and an after in a becoming that superimposes both situations and accepts that something began but was already there.

The official justification for the competition brief was an ecological one, in which the legitimated necessities of environmental improvements neglected any design considerations in a clear opposition of nature and culture. Our project attempts to propose an alternative path, where the urgent ecological shifts are incorporated in a larger cultural change.

The complex organisation of the design associates the new river space and a linear series of gardens in the former canal. In fact, the whole design becomes a linear garden. Facing the whole watershed, the original morphology of the mountains and the traces of human modifications, this long rivergarden organises the situations, the views, the confrontations, the presences, in a true Einsteinian montage, aiming at introducing questions, worries and hopes into this fragile and precious territory, through shocking juxtapositions that renew attention and emotion.

The character of an open-air laboratory is at its maximum with the design of the new riverbed. Here, conscious of the futility of designing a fixed riverbed, we instead risked a launching pattern. This diamond-shaped diagram, based on the percolation principle with dissipative forces, opens a complex series of undetermined channels for the flows.

The result is spectacular. One year after the flows invaded the new river space, the results are beyond our most optimistic expectations: the river flows displace diverse materials, sediments, gravel and sand, and with a very surprising path, the initial geometric matrix of lozenges gives birth to an extreme diversity of the fluvial geomorphology.

Monitoring the processes at work is now a key mission of the design team: observing, measuring and confronting all the processes at work in the river—with the most advanced technological tools and in this huge laboratory. And an initial conclusion is that we have to accept this paradox: the more defined the launching grid given to the river, the more the river will be free to design.

B

CURRENT INTERESTS (USA)

Five years ago we formed *Current Interests* over lunch at a taco truck in LA. We came together because we wanted to be in creative dialogue, and we wanted to build. At that lunch, we agreed on two things: we needed a studio space to bring all our materials together in one place, and we needed a name. Our first space, which we co-leased with another young practice, was big, run down and messy. Boxes and bins of materials, models, mock-ups, drawings and random ephemera that we each had amassed over time now shared space on the same shelves. This was the beginning of the *Current Interests* collaboration.

The ethos of the name is subjective, plural and always shifting. Nothing is really off the table. We have always been a bit excessive. Social histories, material histories, building technologies, personal memories, infrastructural parameters, contextual specificity, colour values, image construction, material testing, economic efficiency, tectonic care, environmental controls, art practice, craft techniques, embodied knowledge, and matters of race and gender are examples of our interests. Given this hysteria, organizing systems like *collecting*, *gathering*, *overlaying* and *building up*, have become operative devices for much of our work.

The content on display is a collection of artefacts from various built projects. Custom embroidered textiles, a rubber window gasket detail, concrete aggregate pebbles, curtain weights, images of contexts and a lapped terracotta rainscreen model coalesce as a casual arrangement of sympathetic material. Haptic and intensive in nature, the elements we are studying often layer, stack, lean, tuck or curl over one another. For us, it isn't just what it is, but *how* it is. This is to say, we are concerned with the specificity and qualities of *how* material is determined and *how* parts come together. We hope you enjoy.

MATTHEW AU

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C

FLORES & PRATS (E)

Inspirational Documents

RICARDO FLORES**POSITION:** Architect PhD, Professor**Affiliation:** Professor ETSAB

School of Architecture of Barcelona

EVA PRATS**POSITION:** Architect PhD, Professor**AFFILIATION:** Professor RMIT, Melbourne

Guest Professor Accademia di Architettura

di Mendrisio

COLLABORATORS:

Laia Montserrat, Guillem Bosch, Florette Doisy

FUNDINGS:

Institut Ramon Llull, Royal Danish Academy –

Architecture, Design, Conservation

The documents of a project before it is built search to represent what we believe the place is going to be; they contain a mixture of reality and fiction and bring together distant situations, putting neighbours in the same drawing to coexist with plants, stones and animals. They are inventions that each time make visible what you imagine the place can be, where everything is possible. The tables turn into cultivated fields, the greenhouses into streets full of markets, the animals into crops and the forests into lakes—all describing the new community that will grow in this place. These documents contain dreams and desires, and like dreams, they are fragmentary since they are just images of what the place could be. They are unfinished because they explain situations and exchanges, incorporating within them the world of the real and the possible, and the illusion of arriving and offering something new to a new place.

They are inspirational documents, and as such, they are linked to the sense of intuition, of moving forward by mixing dreams with the ordinary facts that we seek for what is about to begin. They are also linked to the idea of the beginning as a fundamental moment of inspiration, one that contains the unknown, the wonder and the surprise—the unexpected, the mysterious and indecipherable nature of what the project can be—and it is our desire to know and to learn that moves us forward. The will to fill the place with new situations provokes these visions, which are imperfect but summon what we like. For this reason, these documents mix stories and personal experiences, allowing everyone who looks at them to see different things, helping us to discuss and exchange.

For a collective housing complex on the edge of Barcelona, the challenge is to create a community between people of very diverse backgrounds (Building 111, 2004–2011). The unifying strength of the central patio, which invites the neighbours to get to know each other and converse, generates all kinds of speculations through drawings of what the place will be, including its references, and through models where proportion is key for the creation of this community.

In the case of Lund, the open, boundless condition of the place inspires documents that want to capture and assemble, to contain all the elements that will form part of this new community: the field and its crops, the flowers, the land, the dew, the tables and the children around them. Drawings and models focus on the desire to touch and gather people with agriculture, trees, animals and a huge sky that seems to escape us.

D

MOS (USA)

Housing No. 8, Laboratorio de Vivienda

Laboratorio de Vivienda. 32 houses made by 32 architects. Each house is a prototype. An experiment. A model. A proposition. They are models of housing for low-income workers. We selected each project. Each project is rotated to how it would be oriented when built. We asked each selected architect to present vernacular references. With limited resources, each decision gains greater significance. A small budget. Affordable. Some projects rethink spatial organisation. Some rework labour. Some recast material. Each one is regionally specific. Hot. Wet. Tall. Thatched. Shingled. A field of alternatives. Scattered. Assembled into a collective. Together, they create a neighbourhood, a garden of possibilities. A shared space in between. An attitude. Separately, they maintain their individual identity. A place for learning. A park. A future ruin. We designed the Welcome Center. It is sort of a formal entry. Something permanent. Porous. Pale Pink. Not enough green yet. A place to view from. To sit. The roof is a garden of succulents and desert plants. The roof is a lookout platform. A long bar. 7 circles. 4 squares. The inside rooms are sometimes classrooms, sometimes a cafe, sometimes living rooms or lecture halls. It is not prescriptive. It can be rearranged, rethought. It is a gallery. It is a school. It is not specific. The problem of worker housing demands thoughtful attention. Addressing problems around the economics of construction is necessary. There is light. Shade. Air. There are various parts that come together. We can only set the stage. Leave vague parameters. A place to grow from. To explore. To flourish.

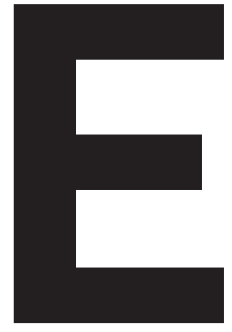
MICHAEL MEREDITH

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AFFILIATION: Professor, Princeton University
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HILARY SAMPLE

POSITION: Architect, Professor, Co-founder
AFFILIATION: IDC Professor of Housing Design,
Columbia University GSAPP

COLLABORATORS: Michael Meredith, Hilary Sample, Cyrus Dochow, Paul Ruppert, Fancheng Fei, Michael Abel, Mark Acciari, Lafina Eptaminitaki, Mark Kamish



51N4E (B)

Adaptive Infrastructure

COLLABORATORS: 51N4E, studio ACTE

51N4E is rooted in Europe, where comfort slows down change. In the face of a democratic and ecological deficit, transformation happens here in a space that is already occupied by multiple and often parallel realities. In this context, we use design to help overcome opposition and create integrated value and new experiences.

As a self-steering collective, 51N4E wants to empower people to be both autonomous and connected. Dealing with urban transformation happens at the intersection of different decisions, practices and stakeholders. In these complex conditions, we set up design processes as learning environments, where design can become an instrument for productive uncertainty. We call this approach Design in Dialogue.

We think that conflict can drive new and unexpected proposals. In projects, we respond both to the specificity of situations and to patterns and questions that are shared beyond. This process thinking is organised in programmes, where multiple projects regroup to feed each other with everything that is needed to turn ideas into concrete action. Currently, seven programmes are being investigated: adaptive infrastructure, civic design, metropolitan hybrids, open public structures, transformative densification, nature and buildings, and performative landscapes.

The work on adaptive infrastructure helps to reimagine and redesign infrastructure as an open and dynamic system that embraces complexity and helps foster (urban) life. Rather than seeing an infrastructure as an engineering work, adaptive infrastructure aims at becoming a lived environment. It tries to come up with interesting design approaches that define new infrastructure investments as a strategic practice beyond planning and engineering by combining design logics from diverse spatial disciplines and engaging the current and future users.

We start from a broad understanding of the term infrastructure, which ultimately encompasses all public investments in a territory. Public investments function as a systemic event that has modified, is modifying or will modify the behaviour and metabolism of a place and how we understand it in the present, the past and the future.

Often the result of mere problem solving, classical infrastructure projects have a hard time living up to these ambitions. Bringing stability while acknowledging the messy vitality of society needs a prudent and sensitive approach. With the adaptive infrastructures programme, we start from what is there, simultaneously respond to multiple challenges and leave room for future changes.

01

THE METAPHORICAL HOUSE: IMAGINING FEMALE RESIDENCES

What do houses want? Would they even tell us if they could? Or do they already tell us, but we simply do not listen? Silently, it appears, houses let us inhabit them, whether comfortably or uncomfortably. Houses can be haunted, but sometimes, it is the house itself that haunts its residents. Perhaps the house of architecture, as such, is haunted? With unease, Tine Bernstorff Aagaard, Ida Flarup, Camilla Hornemann, Mathilde Zeuthen Lésénécal, Maria Mengel, Anne Pind and Anne Romme repeatedly exhaust and excoriate that house, not by disfiguring or demolishing it, but by proposing other unfamiliar houses, houses carrying promises.

Works+Words 2022 Contemplation

From Etienne-Louis Boullée's *Cenotaph for Isaac Newton* to the late 20th century visionary projects such as OMA's *City of the Captive Globe*, the 'imaginary houses' of John Hejduk, Raimund Abraham and others, architects have a long tradition for using the metaphorical house as a speculative way of expression. The metaphorical house reflects personalities or ideas. It becomes a three-dimensional, inhabitable representation of a person and the ideas or values she or he expresses. It is a portrait expressed in architectural form.

Traditionally, the metaphorical house has had one author: the male architect. Adolf Loos' House for Josephine Baker is the epitome of that. It is designed for the male gaze to observe the exotic female body as an object of desire, suspended in water. Provoked and feeling an urgent need for a contemporary response, it was obvious to us to question both the method of creation and the form of representation.

We have created a series of houses for personalities, values and ideas that call for acknowledgement in our time. We have worked collectively on all the houses, which are the results of negotiations and dynamic design processes. We question the idea of a house for one singular inhabitant representing one stable view of the world, as we see this form of representation as being a result of a typical male-dominated idea of architecture, creation and inhabitation. Our houses resist being read as one single metaphor, and they represent values that have typically been associated with women, traditionally somewhat underestimated, but imbued with potential for rethinking the idea of residency: the empathic house, the caring house, the humble house, the house which listens, the protecting house, the absorbing house, the soft house, the hysterical house, the jealous house, the embroidered house, the woven house, the shy house, the house with a room of one's own, the house for mothers, sisters and daughters, the house for giving birth, the house for equal rights and the house for MeToo.

To engage in a more complex conversation about the houses, we established a matrix in which we assigned character traits, typologies and physical appearances. The matrix developed as a scaffold and a conversation paper for relating the houses to one another by enhancing their differences. The matrix reveals the houses as complex, with inherent conflicts.

The project consists of five houses (bass wood, paint) in scale 1:20, a drawing of each house (mixed media, digital, pencil, crayon, dry pastels and more) and a letter, 'She has a pen', reflecting on the conditions under which the houses have been built.

TINE BERNSTORFF AAGAARD

POSITION: Architect, Associate Teaching Professor

AFFILIATION: Royal Danish Academy – Architecture, Design, Conservation

IDA FLARUP

POSITION: Architect, Associate Teaching Professor, Head of Programme

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FUNDING: Dreyers Fond, Danish Arts Foundation

02

WOOD STORIES

ANDERS KRUSE AAGAARD**POSITION:** Associate Professor**AFFILIATION:** Aarhus School of Architecture**NIELS MARTIN LARSEN****POSITION:** Associate Professor**AFFILIATION:** Aarhus School of Architecture**MATTHIAS KLITH HARDARSON****POSITION:** Research Assistant**AFFILIATION:** Aarhus School of Architecture**FUNDING:** Independent Research Fund Denmark (DFF), Danish Agency for Science and Higher Education, LINKED

Wood comes in all shapes and sizes, yet a contemporary building industry is primarily geared toward its uniformisation and standardisation. What is to be done with those pieces that do not conform? Anders Kruse Aagaard, Niels Martin Larsen and Matthias Klith Hardarson question the rigidity of construction and propose other ways of exploring and applying wood. Inspired by traditional craftsmanship and with the means of computation, they produce models, fragments and artefacts that suggest more sustainable, more differentiated ways of using wood as part of a more sustainable, more differentiated kind of architecture.

Works+Words 2022 Contemplation

While industries seem to approach wood with an agenda of standardisation and homogenisation, the project *Wood Stories* seeks to suggest the opposite. A story can be told for each species of wood, each element of a trunk and each individual log. These stories can point towards architectural anchoring and be a narrative of a spatial or tectonic will and potential. By evoking the virtuality of the individual material properties and positioning these towards tangible duties, it could be possible to explore material possibilities that not only replace the existing methods but also reveal new ways of approaching architectural and spatial design. Through a series of organically developed experiments and physical investigation, *Wood Stories* continually seeks to combine the tradition of craft, material knowledge and contemporary digital workflows into architectural fragments.

Wood Stories seeks to demonstrate and discuss the potential of utilising material properties as functional and aesthetic consequences in a contemporary architectural design context. The project is based on the idea that increased attention to and adaption of material capacities and properties can embrace a modern concept of craftsmanship while fostering a wood-building culture that is more inclusive and sustainable than today's standardised industry. By looking at unwanted, alternative and leftover wood and wood species, *Wood Stories* tries to establish artefacts and experiments that form an architectural discussion around them. The methods incorporate knowledge from traditional craftsmanship together with computational control in a search to bridge today's design workflows and a comprehensive perspective on nature. By suggesting building fragments that propose alternative wood tectonics and new architectural potentials, the often-unknown properties of specific wood species come to life. Discarded crooked oak is, for instance, used in roof construction, where the natural shapes of the logs inform the design of the typology. Another series of artefacts proposes using beech wood instead of steel in joints, which allows both more sustainable construction and a radically different expression. In another piece, techniques for bending and laminating wood while maintaining natural fibre composition suggest alternative glulam assemblage with a much closer dialogue to the material.

Wood Stories is a selection of a long and finished investigation, which evaluates itself through the making of pieces and artefacts that not only express themselves as they immediately appear but also contain both individual, deep and complex narratives and a shared aim at discovering and rediscovering a sustainable relation to the forest, the tree and the wood in future architecture.

03

ANTIPHON FOR A SABBATICAL: REVISITING THE MIND OF A MAN FORMERLY KNOWN AS AN ARCHITECT

Architectural drawing is a prescriptive tool instructing on how to build—ideally. Drawing before building is a procedure well established since the Renaissance—at least theoretically—yet this narrative is falsely and seductively simplified. Form and matter in fact interchange. How to build cannot be separated from thinking about building and vice versa. Jo Van Den Berghe disrupts architectural culture's inherited dichotomies through annotated drawings. Building elements are scrutinised, pulled apart and reassembled. Drawing does not become. No, it is a self-reflective tool for testing and questioning what we make of architecture.

Works+Words 2022 Contemplation

The tension field between the poetic image¹ and construction practice constitutes the core of Jo Van Den Berghe's work. He critically questions the chronological unidirectionality that is assumed to start from the poetic image that comes first and is only materialised subsequently in or through the architect's mastery of *technè* (construction practice). In previous research, the author has deciphered and described how the chronological relationship between the poetic image and the architect's mastery of *technè* can also be inverted. The architect's mastery of *technè* is a *conditio sine qua non* that is also capable of triggering the poetic image (Van Den Berghe, 2012).

This contribution is a project proposal on a real site, situated in the house and the landscape the author inhabits.

The project deployed here aims to establish dialogues between the maker (the author) and the beholder (the audience) so as to '...present reflections in written form and discuss outcomes of research held alongside the exhibition' (see Open Call of *WORKS+WORDS 2022*). Ultimately, the exhibition may generate a *responsorium* that proliferates into the discipline and profession of architecture.

Establishing these disciplinary dialogues may work through the status and the agency of the architectural drawing as the strategic place and moment of action and reflection, demonstrated in the exhibition through sets of interrelated drawings made by the author.

Critically comparing drawings and their buildings in examples from architectural history, and in the practice of this elderly architect, one may remain disappointed by the built result that often appears to be the failing representation of the embryonal energy, information and phosphorescent promise that dwell in the drawings of the architect. By drawing *Etudes* and *Variations* for *WORKS+WORDS 2022*, the author aims to further develop these utterly obsessive ways of drawing in order to make an amplified architectural presence visible, accessible and debateable with the design research community.

¹ The concept of the poetic image has been brought forward by Vitruvius, who called it the architectural idea, and following from this, Alberto Pérez-Gómez has further elaborated on it, '... the poetic image, called after Vitruvius the architectural idea (the images that are proposed by the architect, issuing from his or her mind's eye...)', (Pérez-Gómez, 2006).

JO VAN DEN BERGHE

POSITION: Architect, Professor

AFFILIATION: KU Leuven Faculty of Architecture

COLLABORATORS: Ingrid Van Kerkhove

04

LOOM • ROOM • HARP

FIRAT ERDİM**POSITION:** Associate Professor of Architecture

Daniel J. Huberty Faculty Fellow

AFFILIATION: Iowa State University**PAULA MATTHUSEN****POSITION:** Professor of Music**AFFILIATION:** Wesleyan University**OLIVIA VALENTINE****POSITION:** Associate Professor, Art and

Visual Culture and Associate Professor,

Interdisciplinary Design

AFFILIATION: Iowa State University**COLLABORATORS:** Sam Wells, Terri Hron,

Cameron Gray, Tim Ingold

FUNDING: Iowa Arts Council, National Endowment for the Arts, Iowa State University, Drake University, Sculpture Space, Loghaven Residency.

A room is never alone. Although a room might be confined by walls, it always relates to other rooms, other spaces and other constellations of matter. Its apparent boundaries are transgressed by bodies, and from an extended, temporary point of view, those boundaries turn out to be rather porous. Firat Erdim, Paula Matthusen and Olivia Valentine explore this porosity in a gallery room at Drake University, USA. With the means of various interrelated instruments and practices of drawing, weaving and listening, they expose the textured connectedness of this room—and perhaps of any room.

Works+Words 2022 Contemplation

All enclosed spaces were at one point ‘outside’ and are still pervaded by its existential medium of air, despite erected boundaries. Architectural interiority is rooted in a pervasive notion of a personal or corporeal interiority, as though we were looking out from inside our bodies. Our recently realised project *LOOM · ROOM · HARP* questions this notion of interiority and its consequences at corporeal, architectural and urban scales in the specific context of the Anderson Gallery at Drake University in Des Moines, Iowa, USA.

Starting in the 1960s, Drake University initiated a campus expansion with projects by Mies van der Rohe, Eliel and Eero Saarinen, and Harry and Ben Weese, which took advantage of the surrounding neighbourhood, economically disadvantaged over decades by racially motivated ‘redlining’ policies that had been implemented since the 1930s. The Fine Arts Center, which currently houses the gallery, was built as a part of that expansion. Its reverse S-shape, framing two courtyards, and open ground floor colonnade were in response to neighbours that refused to sell despite ‘neighbourhood blight’. The building wound around and literally besieged the stubborn neighbours.

When these houses were eventually acquired by the university and demolished, the gallery was created by enclosing the open colonnade at ground floor. Along with the clearing of a block for parking lots, the in-filled gallery creates a wall that forms the eastern edge of the campus in relation to the residential neighbourhood, articulating an interior at an urban scale.

LOOM · ROOM · HARP uses sets of analogue and digital instruments inside and outside the gallery to perforate its walls and collapse this distance through drawing, performance and a series of accumulated sonic and visual artefacts. This project is a collaboration among three individuals, with contributors to specific performances joining from locations near and far, both physically and virtually, bringing their own interiors and latencies to those of the gallery. This collaborative and communal working practice works towards undermining notions of personal and architectural interiority.

05

WALL ONE: THE ARCHITECTURE OF THE NORDIC MARBLE 'LEFT-OVER'

Marble speaks to our bodies. It is a material that spurs, desires and captures our imagination. Extracting marble is, nevertheless, a process of exclusion. Certain material parts are selected and others rejected, but these latter parts could be considered not as debris, but leftovers, as something yet to be used, something to build from. Jonathan Foote and Robert Brandt Trempe Jr. collect pieces of pinkish-red Norwegian Rose marble and examine and cut them. A wall is built, curvy and translucent, stacked in strips. The leftover marble wall confronts and invites us, with its cavy pockets and fleshy veined surfaces.

Works+Words 2022 Contemplation

'There is no waste in stone. There never was waste in stone.'
Pierre Bidaud, Stonemason

Architectural design plays a critical role in increasing value in what was previously waste. Dimensional stone quarries are some of the worst offenders, with some quarries yielding well over 50% waste. At the marble quarry in Fauske, Norway, from which the material in this project was taken, most blocks (around 80%) are rejected based on colour, size or quality. As the stone mason Pierre Bidaud cleverly suggests, however, the problem is not one of waste, but rather one of approach. Framed as a 'left-over' rather than 'waste', we hope to overcome the narrow, luxury-driven categories of marble as an industrialized commodity whose use-value is equal to its value on the world marble market. With the term 'left-over', we wish to recover something of the pre-industrial mentality, where labour and use accounted for both the product and any 'waste' that might result from it. The notion of the left-over allows us to utilize every fragment of marble that is quarried, no matter the size, colour, pattern or texture, and to transform it according to specific imaginaries and concrete conditions.

Wall One was conceived as a demonstration of concealed potentials and an attempt to see marble as a heterogeneous material of aesthetic imagination and structural possibility. In so doing, we activated three 'turns' away from prevailing practices. The first turns toward the historical and cultural imagination of marble, which gave rise to practices such as book matching, and to the relation of colour and pattern to localized geology and landscape. The second is related to the first but focused on the special capacity of marble to capture and transmit light, its translucency. We sought to expose the crystalline interior of marble, where the signature pinkish-red interior of Norwegian Rose offers a dialectic between hot and cold, fire and ice. For the third 'turn', we explored how marble could be released from its predominant visual imaginary and be allowed to have a tectonic dimension. The need to stack while minimizing cut-off material drove the formal resolution of the wall structure, with a novel solution found in the ancient roman building technique of *opus pseudoisodomum*.

New technologies in digitisation, robotic fabrication and computational analysis offer the possibility to capably process small left-overs and re-engage with marble's historically-embedded fascinations and structural capacities. There is an integral link between *Wall One* as a demonstration of the three turns described above and the procedural developments that drove its making.

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06

THE ARCHITECTURAL PALIMPSEST: REFLECTIONS ON THE METHODOLOGY AND PROCEDURES IN THE DEVELOPMENT OF THE KOLTUR VISITORS CENTRE IN THE FAROE ISLANDS

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Building responsibly, what would that entail? Not only would it involve paying attention to resources, to footprints. What it really requires is the ability to respond, that is, to form a relation with the where, the whom and the what, beyond the notion of context and towards a fully contingent and attentive approach. Christoffer Harlang demonstrates what this sort of building could be, what it can do. In the Faroe Islands, materials and landscapes are reconfigured into a centre, indeed a situation in which we might profoundly connect with what surrounds us.

Works+Words 2022 Contemplation

'The artistic possibilities lie neither in the past nor in the future, but in the scale that connects them. Our ability to give fullness to what we create depends on how much of what has passed and what is to come is included.'

Asger Jorn (1914–1973)

A relevant concept that can shed light on the new mindsets behind prominent transformation projects is the notion of the building or city as a palimpsest.

A palimpsest is a manuscript, parchment scroll, or book of words or phrases that has been scraped or erased to make room for new additions with new points or meanings. The word comes from Latin, from *palin* meaning again and *psên* meaning scrape. The new whole that emerges in the palm stone is layered with side-by-side narratives about different statements, emphasising that the finished work must be experienced as a consistently coherent aesthetic statement in its own right. In this understanding, the cultural heritage informs the contemporary architecture, which in turn informs understanding of the cultural heritage in continuous, interacting movements.

For the past two years, on the island of Koltur in the Faroe Islands and in close collaboration with SNA Arkitekter in Thorshavn, I have worked for the National Museum of the Faroe Islands, Tjodsavnid, to develop a project for a small exhibition building focused on the island's natural and cultural history, as well as an adjacent building complex with research facilities and accommodation for scientists and visitors.

The Faroe Islands want to ensure that the increasing tourism on Koltur does not destroy the unique natural and cultural-historical values. We have, therefore, developed a comprehensive plan with proposals for infrastructure, building restoration and building construction for exhibitions, research facilities and accommodation for all visitors to the island.

With the project, we aim to provide a contemporary example of how the unique building heritage can be challenged through a contemporary and sustainable interpretation. Studies in Faroese building culture and construction methods form the basis for our contemporary proposal, which rethinks the spatial and tectonic cultures in the Faroe Islands. Stone and peat and CNC-cut joints of timber are the materials we use. The building culture of the Faroe Islands is investigated and developed, not because it is old, but because it is fine, clever and in beautiful balance with the landscape and the resources of nature.

07

INCLUSIVE FURNITURE: CHAIRS FOR ALL

People are different; they come in all kinds of forms and constitutions. Modern design, nevertheless, produced objects aimed at the general mass, the people. Standardisation and mass production were the modernist means of this sort of democratic design. However, time goes by and our bodies weather and wrinkle, our abilities change. Masashi Kajita and Nicolai de Gier imagine themselves at old age on a chair, sitting down and getting up. Redesigning Børge Mogensen's iconic J39 chair, subtle interventions add prophecies of a future of greater variability and vigour.

Works+Words 2022 Contemplation

When designing, designers look at history, seek formula and follow convention, yet at the same time, designers speculate about the future, question standards and deviate from norms. Greater influence by contemporary concerns and techniques means that the act of designing itself becomes a challenge to the vetted narratives embedded within the history of design. Likewise, history forces contemporary work to acknowledge its sources of inspiration and contribute to the broader discourse. This dialogue between history and future, and between past and projections, produces rich narratives leading towards critical yet creative alternatives.

We redesigned Børge Mogensen's J39. The chair showcased in the exhibition is a prototype, not only for an aging population, but also for all people. It is a response to demographic shifts and the changing expectations of tomorrow's older generations. By 2050, one in six people in the world will be over the age of 65. People are living longer than ever before and elderly people constitute a heterogeneous group of people. The challenge is, therefore, to develop knowledge that is more responsive to the diverse bodily differences and situations of older people. However, at the same time, this accumulated knowledge needs to be placed onto and, further, contextualised within the evolutionary history of furniture design.

The project started from scrutinising the J39 in reference to the typology of the Latin slat-back chair and chairs from the North American Shaker communities from which this iconic Danish chair originates. Concurrent with this journey into the past, we projected ourselves into the future—to design for our future selves. The project involved the older people of both today and tomorrow in order to gain a better understanding of—and to speculate about future changes in—needs and preferences, while conducting a study of the chair's tectonic and typological characteristics. By engaging with the history of the chair and addressing the delights and challenges of aging, the project led us to develop a critical alternative to and variant of the versatile masterpiece known as *Folkestolen* (The People's Chair).

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08

RESONANT BODIES: CALIBRATION TOOLS FOR SONIC ARCHITECTURE

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Space is as much about what we can hear as about what we can see. This sonic spatial encounter is visceral, yet although our bodies can't escape it, we tend to ignore it. Visuality reigns supreme, not least decreed by architectural techniques of orthogonal projection. Emma-Kate Matthews challenges such conventions by making us listen rather than look. Her instruments are things that need to be heard. When resonating amongst themselves and with our bodies, they reveal to us architectural spaces that we would not have been able to envision but can surely be sensed.

Works+Words 2022 Contemplation

Resonance is a word often used to discuss a sympathetic condition where either a mechanical vibration or an emotional sentiment is shared between two or more agents. Throughout the 20th century, the word has become common as 'a musical figure of speech' in situations where things are in sync or, for instance, when a memory, an idea or a thought is 'echoed' or understood between multiple parties.

This project establishes resonance by means of a collection of instruments that are each designed and manufactured to initiate resonance, both mechanically, by producing tone, and culturally, by producing conversation and a desire for collective understanding. When struck, the instruments physically resonate, sounding multiple tones simultaneously and stimulating musical composition and performance. Their uncanny appearances—resembling tuning forks or bells—also arouse curiosity in those who come across them for the first time, sparking conversation with collaborators, audiences and strangers who share a desire to understand what they do and how they sound. From design through manufacture, composition, performance and listening, the instruments find resonances between the multifarious musical and architectural tools, methodologies and theories that are responsible for these stages of their becoming.

The instruments are designed using a combination of intuitive and calculative design methods. Inspired by Indian elephant bells and the playable inventions of instrument-maker Harry Partch, the geometry and materiality of the resonant bodies are defined and optimised through the use of parametric 3D modelling software and modal frequency analysis. They are manufactured using a 3D printed lost-wax method.

To listen to the fork-like bodies, it is necessary to make direct contact with or to be in close proximity to them, either as the body of the listener or through another resonant body, such as a contact microphone. The bell-like resonant bodies are larger, they resonate for longer and their geometry is such that there is more than one audible mode of vibration, making for a more complex tonal profile and the ability to achieve polyphony within a more straightforward organisation of resonating pieces.

The combination of multiple disciplinary approaches, ranging from the results of personal observation to precise calculation, gives rise to a much greater scope for speculation and invention in the design of new instruments. *Resonant Bodies* exemplifies an approach in which architectural tools and methods are employed to design and make these instruments, the sounds of which are then used to articulate spatialised compositions or spatiosonic constructs.

09

ENCOUNTERING DRAWING

I am drawing. Typically, we would assume such a statement to signify that someone is producing a drawing, a drawing of something, perhaps architecture. However, what if drawing, the noun, and drawing, the verb, collided, amalgamated? Sarosh Mulla, Aaron Paterson and Marian Macken explore full-scale and scaleless drawing as ways of responding to architectural space and generating it. Drawing becomes a way of inhabiting. It pays attention to forms, openings and fragments and to how those things, conversely, trace our bodies and position our thoughts.

Works+Words 2022 Contemplation

This research explores contemporary performative drawing practices within architecture. It investigates the potential of full-scale drawing for us to inhabit and be immersed within drawing. Further, it suggests ways in which speculative drawing and exhibition practices, which sit alongside professional practice, influence developing architectural propositions.

Encountering Drawing reflects on recent design research: *Drawing the Room* | *Drawing within the Room* (2019–2020) and *Drawing Room* (2020–2021); these are in the form of screen-printed drawings and projections. The translation of this research into architectural practice is in the form of modelled fragments: studies of inner skins, apertures and surfaces for current work under design development at Pac Studio.

Architectural drawing is primarily seen as producing and documenting future buildings. These drawings picture miniature versions of as-yet-unbuilt spaces. *Encountering Drawing* presents an alternative kind of architectural drawing. It explores drawing in space, rather than of spaces, operating at both full scale and scaleless.

Past research explores drawing with light. In *Drawing Room*, a large aluminium frame slowly arcs across the floor of the gallery in an endless repetition; it passes through beams of light, generating shifting conditions for creating shadows. A full-scale drawing with light comes and goes, manipulated to create an occupiable volume. This is not the outcome of a prior simulation, but a tethering point for future drawing from which a virtual reality sequence expands and returns, running parallel in the gallery. Here, VR is removed from its role as instructive simulation and becomes an abstracted fiction; realistic renderings of the gallery depart towards forms that will never be built but are still occupiable.

The work explored in these full-scale drawings proposes inhabitable architecture, in particular roof forms and apertures. Four maquette models of fragments of these houses are modelled and included in *Encountering Drawing*. These provide viewing apertures onto the conceptual site of past work.

The scale of the exhibition then includes full scale and scaleless, in the form of screen prints and projections from *Drawing Room* and the modelled apertures, which may be read as full-scale artefacts for encountering the exhibition and as scaled tests for future built works. The intention is that Pac Studio's architecture will refer to remembered fragments of past creative works and drawings that sit alongside this work yet feed into it. Drawing is then seen as the site of the maker's, or drawer's, labour *and* as the site of the viewer, those who encounter it.

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10

WALKING IN THE PLANE
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Water meets the eyes. This is the sight of fog, blurring our view, blotting out buildings, landscapes and bodies. What does it mean to walk in such an atmosphere of obliteration? What is left for us to see and how may we record it? Thi Phuong-Trâm Nguyen catches the fog of Venice by walking through it, a process in which appearance and disappearance are in constant flux. Filming, photographing and writing are means of recording. This natural phenomenon that breathes and erases contours cannot be drawn; it requires diachronic media responding to its alterations, in glimpses and pauses.

Works+Words 2022 Contemplation

Walking in the Plane of Disappearance is a two-fold exploration addressing the materiality of images and the space where they appear. The project comprises a journal combining photographs and texts and a short film. Both pieces evolve around an episode of fog in Venice, when a temporary 'blindness', provoked by the atmospheric event, led to a reflection on how we look at things and our relationship with the space of perception.

The notion of 'plane of disappearance' in the project title refers to Leonardo da Vinci's description of how perception dissolves with distances. For da Vinci, the phenomenon of field of vision dissolution also relates to the variation of air density. Rather than looking at images, the plane of disappearance offers the opportunity to enter into a space where they appear.

Fog, with its suspended water droplets in air, opened the depth of the pictorial plane, where perception inside the body matters as much as that of outside.

Atmosphere allows thinking in terms of relationships in which the imagined and the present can co-exist. It connects us to our surroundings. The philosopher Gernot Böhme identified a shift in the meaning of the term atmosphere. From its meteorological origins, by the 18th century it could also signify a 'mood hanging in the air'. Thus, atmosphere can refer to both space and emotion.¹ By blurring limits, fog allows continuity between the space felt and the one perceived. *Walking in the Plane of Disappearance* extends that perception by playing with the shifting connections between the images and the text in the journal, and the displacement of focus in the layered moving images.

Moreover, Böhme's theory of perception, based on the aesthetic of atmosphere, "shifts attention away from the 'what' something represents, to the 'how' something is present".² *Walking in the Plane of Disappearance* is about being with the image in a space where the felt and perceived, distance and closeness, fold into one another.

¹ Gernot Böhme, *The Aesthetics of Atmospheres* (London: Routledge, 2017), p. 2.

² Ibid, p. 26.

11

TRANSLATIONS

To build is to move. Shifting, stacking and stretching materials are amongst many other procedures in which assemblages are created. These procedures also come from somewhere. They might have moved themselves, as practices of craftsmanship and as ideas, across continents. After the building, new movements will occur, including inhabitation, use, patination and decay. Asha Sumra and Arijit Chatterjee examine the Indian terracotta industry, its inception, roots and remains. Through the fabrication of images, tools and other things, they reassemble what is left: the materials, spaces and stories. After this, other movements may occur.

Works+Words 2022 Contemplation

Translations is part of an ongoing exploration to uncover and reactivate making and exchange within the terracotta industries in South Asia and Europe. The point of departure is the relationship between the spread of a system of beliefs, *the word*, and a system of building, *the work*,¹ which was exercised through the Basel Mission Industries in South India (1834–1914). The encounter between the European mission and local conditions resulted both from and in processes of exchange: spread of the Protestant word in local languages (printing), textiles (weaving) and a system of building (terracotta roof tiles). Each of these industries disrupted local practices, imposing industrial processes in the name of efficient and disciplined systems of society and labour. By enacting an ideology of ‘work as worship’, core to their Pietistic beliefs, the mission literally and metaphorically translated the word into work.

As a mode of discovery, the work deciphers the meaning of disruptive encounters through how things are made and taken apart. In a contemporary constructional context, where the role of terracotta has predominantly shifted from structural to superficial, clay industries have transformed or dismantled, leaving tangible and intangible residue of infrastructure, factories and products. Materials, moulds, models, mock-ups, products and images manifest a series of tectonic translations that mark a constructional shift and/or appropriate this residue.

Investigating the reciprocal relationship between environments and resources, research and practice are intertwined through overlapping projects ranging from the use of clay product-making processes to explore the architecture of the first Basel Mission Tile Factory at Jeppu, Mangalore (est. 1865) to built projects that utilise salvaged material and constructional knowledge: Office for the Commonwealth Tile Factory, Jeppu, Mangalore (2019); Talapady House (ongoing); and Chennaithodi Goatshed (ongoing). From the spontaneous to the predesigned, each translation manifests disruption to cultural, tectonic, social and environmental conditions. Conceived to accommodate inherent materiality, the assemblages carry material histories and suggest a system of building and ideas beyond their immediate role as an artefact. The way they are made embodies disruptive encounter, expressed through the collision of materials and parts.

¹ ‘Man’s need to communicate—and his urge to impress a mark of human order onto the world around him—is the foundation of architecture as it is of culture as such’: Mari Hvattum, *Gottfried Semper and the Problem of Historicism* (Cambridge University Press, Cambridge, UK, 2004), p. 30

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12

TIMBER STORIES: NARRATIVES OF A FOREST RESOURCE

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Architecture materialises, but from what and where? Ecocritical thinking includes considering the involvement of humans in material processes and how we interact with matter. For instance, timber is commonly perceived as a resource for the construction of buildings, yet the timber existed somewhere else, before the building, and will eventually transform into something else. Aided by mapping, scanning and digitising, Tom Svilans, Mette Ramsgaard Thomsen, Ariel Lim, Kinan Sarkbi and Martin Tamke tell stories of timber and investigate assemblages of timber, forests and numerous other actors, including political, juridical and architectural ones.

Works+Words 2022 Contemplation

Timber Stories examines the timber value chain—from forestry to architectural assembly—and expands on the different scopes and environments that are also affected by each stage in the chain. Forestry is directly linked to the ecology of the forest, land ownership and territorial politics. Sawmilling is tied to economies of production, technology—i.e. digitisation—and the behaviour of heterogeneous organic materials. Important for us is both what is cut and preserved, what is left behind and what is affected collaterally. These interrelations and collateral relationships with all these different stakeholders and actors within the network surrounding the forest mean that it is harder and harder to dissociate the design and construction of timber architecture from the origins of its material substrate. Abstract notions of data and material become situated in real physical geographies in the northern Scandinavian landscape. The digitisation of the different parts of the forestry sector provides us with troves of data, which we can exploit to gain a wider grasp of what goes into our built environment and how it does so.

We find kinship in the rawness and uniqueness of the forest resource, and we try to find a place for these in the final architectural object. We therefore seek to reveal the inherent heterogeneity, texture and life of wood through the lens of industrialised timber processing. Through tracing this resource from the forest to the building site, we come across tangential effects and neighbouring domains of interest. What begins as a look into the introduction and development of specific new digital technologies in sawmilling broadens into larger questions of how digitisation is also revealing and linking different contexts that intersect around the timber value chain.

13

WHERE DO THE TWIGS GO?

Twigs are on the move. Like all kinds of material things, they never stop moving. They metamorphose from something into twigs and then into something else. While on their way, Faysal Tabbarah has collected these twigs, these date palm fronds and leaves, and momentarily stabilised them in the structure of a wall amongst other kinds of matter: paper, wood and metal. Tabbarah questions how architecture is made, how materials are discovered, considered and articulated through practices of construction: what sorts of things do we find in a specific place and how may we borrow and handle it, temporarily, in other kinds of architecture imbedded in this site, in its histories and ways?

Works+Words 2022 Contemplation

This research agenda aims to activate historical environmental practices of Southwest Asia and North Africa (SWANA) to drive innovative contemporary building solutions by exploring context-driven modes of production, alternative material systems, and the relationship between environmental and architectural imaginaries in a post-colonial condition.

Focusing on the material and the cultural aspects of SWANA's environment, the agenda deploys environmental history methodologies and material research to generate architectural conditions that exhibit alternative attitudes to making and assembly that challenge mainstream sustainable architectural production. The goal of this agenda is to challenge deterministic ideas about SWANA's natural environment, which limit architectural discourse and production and destabilise imported Western notions of environmentalism.

The project emerged by asking a child-like question: where do the twigs go? The question emerged from an attempt at rethinking the life span of materials used in constructing temporary structures. Thus, the project explores the potential second life that plant matter can have between the time they are harvested and the time they turn to compost. The answer comes in the form of a thickened yet porous structural wall.

The overall development of the project relied on a feedback loop between an integrated analogue/digital workflow. This workflow oscillated between scavenging for natural materials exhibiting qualities such as redundancy and density through repetition to circumvent traditional material supply chains; 3D scanning to better understand and deploy the materials chosen; digital simulations to create variable design iterations; 3D printing of digital prototypes for assessment; and physical prototyping to produce a painterly material system that challenges traditional part-to-whole logics.

The construction of the wall surfaces was broken down into a series of repeated prefabricated uniform parts, each measuring 2.1 x 2.7 x 0.6 m. Each prefabricated part was made up of four parts: scavenged palm fronds, paper pulp, white wood frame and metal wire mesh. The wire mesh was stretched over the wood frame, after which the plant material was entangled into the mesh. No mechanical connections exist between the plants and the metal mesh as the paper pulp acts as the binder.

Where do the Twigs Go? stood for seven days in Dubai, UAE, before being fully recycled.

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14

CONTORTED CUMULUS

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KUV TOP-UP 2022

How do you get to know a tree? Perhaps you would touch it, draw it, measure it or cut it down, or perhaps you would process it into an object or paint a picture of it? How do we know other life forms at all and the ecologies they constitute and the landscapes they are entangled in? Kristine Annabell Torp and Guro Sollid explore such questions through primarily digital means of representation. By scanning, modelling and creating spatial simulations, they expose intertwined layers of matter and meaning, that is, how matter is sensed and makes sense, how life forms get to know each other through knobby responsiveness.

Works+Words 2022 Contemplation

The root system of the world's oldest tree, Old Tjikko, a Norway spruce situated in Sweden, is estimated to be 9,500 years old. The oldest living individual tree, Methuselah, a twisted and distorted Bristlecone pine growing in California, is estimated to be 4,850 years of age. The oldest recorded tree is Prometheus, which was cut down in 1965 to establish its age, which turned out to be 4,900 years. Dendrochronology, the scientific discipline of tree-ring dating, has since developed towards less invasive methods, like CT scanning, as well as developed into subdisciplines like dendroclimatology, in which the data of past climate events and atmospheric conditions are extracted from wood.

The location of the oldest Bristlecone pines is a secret to the public. The old trees, having survived bush fires and millennia, will not stand a chance against the most pervasive species on the planet, whose lives are ephemeral in comparison, and—even when meaning well—can do so much harm. The means to protect might be in vain, as direct encounters between humans and the trees are perhaps the lesser peril, as draught caused by climate change poses a more existential risk for the pines.

The case of the Bristlecone pines exposes some difficult dilemmas on different scales, but what strikes us the most is the way that the old trees represent a bridge between geology and humans, through their temporality and through their materiality. Trees and other photosynthetic life forms made the atmosphere, their decomposed bodies lay ground for other life forms to evolve and their mineralised remains helped shape the planet's crust. Trees are the robust representative of this entangled development. Their bodies mirror our own, both in terms of scale and composition, and wood, being a 'natural' material, has always been around and has contributed to shaping our bodies

Trees also made us into cyborgs; by burning their wood, we outsourced digestion and, at the same time, started the journey that broke the energy equilibrium, which would later be accelerated by the discovery of enormous deposits of stored energy: fossil fuels. By now our cyborgism has expanded to a civilisational dependence on huge amounts of energy, of which a large part fuels computers and data clouds.

With *Contorted Cumulus*, we search for new relations between digital and tactile space in architecture and landscape. We search for techniques that offer a friction between digital information and material elements, a hybrid mode of sensation, acknowledging the importance of flesh and wood. Through an aesthetic approach to new digital technologies, we investigate their scope of representation and creation of architectural space, and how extended reality can accumulate meaning in matter.

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 the Royal Danish Academy. 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 are 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.

5 November to 8 January **2022**

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