

Aarhus School of Architecture // Design School Kolding // Royal Danish Academy

Quiet Attunement

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KAY FISKER SYMPOSIUM

Appraisals and Reappraisals

Royal Danish Academy – Architecture, Design, Conservation
29th – 30th November 2023



**Kay Fisker Symposium:
Appraisals and Reappraisals**

29th – 30th November 2023

Royal Danish Academy
Architecture, Design, Conservation

Organizers

Angela Gigliotti
Martin Søberg

Cover photo

Luca Chiaudano

The symposium is funded by the Carlsberg Foundation and hosted by the Institute of Architecture and Culture at the Royal Danish Academy – Architecture, Design, Conservation in partnership with Det Danske Institut i Rom – Accademia di Danimarca in Rome.



Idea

Until recent years, when naming internationally the Danish modern architect Kay Fisker (1893–1965), only a few connoisseurs would have responded. The aim of this symposium is to create an international platform for scholars exploring and examining through interpretive, analytical, critical, and didactic takes the work of Kay Fisker.

Since his passing in 1965, the Danish specialized audience in architecture have received several publications about Fisker's production, while on the international scene, the representative role of Danish modernism – with a wide disciplinary take – was rather canonized around a few other names such as Arne Jacobsen and Jørn Utzon.

Recently, Fisker's work is nevertheless gaining an increasing international recognition. This includes his built work, in particular his subdued large-scale housing estates such as Hornbækhus (1920–22) and Vestersøhus (1935–39) and his public buildings for education and healthcare programmes, relating to the establishment of the Danish welfare state during the interwar and post-WWII periods such as the Aarhus University (1931–46).

Moreover, not only his architectural production but also Fisker's academic work as a professor and writer has become the topic of contemporary research projects and critical assessments, exploring his investigations into matters of typology, housing, and architectural history. Additionally, the international investigation in Fisker has matured quickly within little more than a decade, yet processes of de-canonization, specifically for a few architectural projects such as the Danish Academy in Rome (1960–67), are already emerging.

The aim of this symposium is to create an international platform for scholars exploring and examining through interpretive, analytical, critical, and didactic takes the work of Kay Fisker. It comprises presentations by invited international researchers as well researchers/papers selected through an international call for papers. This includes scholarly and didactic contributions which contribute to mapping the international state of the art of interpretations, investigations, and insights into Fisker's production.

Venue



Symposium

Royal Danish Academy
Danneskiold-Samsøes Allé 53
Auditorium 5 (marked by J on map)
Copenhagen
<https://kglakademi.dk/>

Dinner

Restaurant Vækst
Sankt Peders Stræde 34
Copenhagen
<https://cofoco.dk/en/vaekst/>

Programme: 29th November

09:00-09:30 Registration and coffee

09:30-09:45 **Welcome**
Arne Høi

09:45-10:00 **Introduction**
Angela Gigliotti and Martin Søberg

Session 1 Fisker and the Others

Moderator: Angela Gigliotti

10:00-10:30 **Historicism in the Danish Post-war Era: Svenn Eske Kristensen and the Continuity Project**
Peter Thule Kristensen

10:30-11:00 **Kay Fisker's Vestersøhus: Massive Kunstform versus Lightness and Flexibility Interlacing with a Modern Repertoire**
Guia Baratelli

11:00-11:30 **Learning from Kay Fisker: Reflections on the Legacy of Kay Fisker and Its Impact on Contemporary Danish Architecture**
Christoffer Harlang

11:30-11:50 Discussion

11:50-13:00 Lunch break

Session 2 Fisker Reloaded

Moderator: Thomas Bo Jensen

13:00-13:30 **Dronningegården: Revisiting the Building Culture**
Rosalina Foroughipour

13:30-14:00 **Rematerializing the Facade: Kay Fisker's Self Supporting Brick Shells and "The Tectonics of Sustainability"**
Nijs Lieven

14:00-14:30 **Transformation of the Former Aarhus Municipal Hospital**
Stina Rask Jensen

14:30-14:50 Discussion

14:50-15:15 Coffee break

Session 3 Cross-Cultural Fisker

Moderator: Chiara Monterumisi

15:15-15:45 **Kay Fisker's Housing Laboratory: The Birthplace of the Modern Danish Home**
Søren Vadstrup

15:45-16:15 **The North Towards South, an Italian Experience: Fisker's Eye on Mediterranean Panorama**
Riccardo Petrella

16:15-16:45 **The Exemplary Danish Architect of "Der Klump": Kay Fisker and the German Architectural Discourses**
Atli Magnus Seelow and Michael Asgaard Andersen

16:45-17:05 Discussion

18:00-20:15 Dinner (speakers only)

Programme: 30th November

09:30-10:00	Good morning and coffee	Session 6	Fisker at School
Session 4	The Agency of the Fiskers		Moderator: Nicolai Bo Andersen
	Moderator: Jannie Rosenberg Bendsen	15:10-15:40	Fisker's Typological-Based Approach in the Boligbyggeri Course Chiara Monterumisi
10:00-10:30	Authorship in Architecture: Fisker's Housing Projects Luca Ortelli	15:40-16:10	Foundations for Fisker: Educational Appraisals and Reappraisals from Delft Paul Kuitenbrouwer
10:30-11:00	Quiet Attunement: A Defence of an Anonymous Architecture in a World Out of Joint Nicolai Bo Andersen	16:10-16:40	Pimp the Fiskers: Drawing as a Pedagogical Tool Fabio Gigone
11:00-11:30	The Building Site for Det Danske Institut i Rom: When Authorship Profited from the Losses in Translation Angela Gigliotti	16:40-17:00	Discussion
11:30-11:50	Discussion	17:00-17:30	Final discussion and concluding remarks Angela Gigliotti and Martin Søberg
11:50-13:00	Lunch break	17:30-19:00	Drinks and light snacks
Session 5	By Fisker		
	Moderator: Fabio Gigone		
13:00-13:30	Kay Fisker's Ship Interiors Bruce Peter		
13:30-14:00	Kay Fisker: Domestic Atmosphere in Public Buildings Samuel Quagliotto		
14:00-14:30	Kay Fisker and the Danish State Youth Camps Martin Søberg		
14:30-14:50	Discussion		
14:50-15:10	Coffee break		

Welcome

Arne Høi

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BIO: Arne Høi is an architect MAA and Head of Institute at the Royal Danish Academy, Institute of Architecture and Culture. With a background as Head of the Center for Building Conservation, Raadvad and Head of Department at the Danish Agency for Palaces and Culture, Arne Høi has worked with conservation and development of built cultural heritage through, amongst other things, consultancy, management, research, and education. Throughout his professional career, Arne Høi has contributed to several articles, books, and official guidelines and is appointed to several boards and organizations in the field of cultural heritage.

Session 1

Fisker and the Others

Moderator:

Angela Gigliotti

Architect, MSc, PhD, Postdoc
Det Danske Institut i Rom, ETH Zürich, Aarhus School
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BIO: Angela Gigliotti is an architect, educator, and researcher. In the field of Architectural History and Theory, she researches the entanglement of labour, architectural professionalism, and money with the cross-cultural architectural modes of production, the Danish Welfare State and Swiss coloniality. She is currently HM Queen Margrethe II's Distinguished Postdoctoral Fellow at Det Danske Institut i Rom, Italy affiliated with the Chair of the History and Theory of Urban Design, ETH Zürich, Switzerland and Arkitekt-skolen Aarhus, Denmark (Carlsbergfondet 2021-24). Along her Ph.D. "The Labourification of Work" (Aarhus Arkitektskolen, 2016-19), she was Visiting PhD Candidate at the Architectural Association, London, UK (2018). Since 2016 she is External Lecturer and Research Faculty at DIS Copenhagen. She is co-founder and co-director at OFFICE U67 ApS.

Historicism in the Danish Post-war Era: Svenn Eske Kristensen and the Continuity Project

Peter Thule Kristensen

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ABSTRACT: The Danish architect Svenn Eske Kristensen (1905-2000) worked for Kay Fisker 1932-1944, from 1938 as his partner, and was instrumental in the development of a modern Danish architecture which was informed by both historical building cultures and contexts and the modern movement. In comparison with Fisker, however, in his own practice after 1944, Eske Kristensen became more involved in the evolution of modern industrialized technologies and standardization, although his architecture still reflected a historical and contextual awareness. Eske Kristensen thus tried to make industrialization culturally acceptable in the Danish post-war society and only partially saw a conflict between industrialized architecture and historical precedents.

BIO: Peter Thule Kristensen, born 1966, is an architect, dr.phil., PhD and professor of the History of Architecture and Interiors at The Royal Danish Academy. Architecture, Design, Conservation, where he also heads the master programme Spatial Design. He is also core scholar at Centre for Privacy Studies at the University of Copenhagen, where he leads a team of architectural historians studying the development of early modern privacy. Peter Thule Kristensen's own research also encompasses nineteenth-century Danish architectural history, including monographs on the architects Gottlieb Bindesbøll and Vilhelm Klein, and twentieth-century architectural history, including a monograph about the architect Svenn Eske Kristensen.

**Kay Fisker's Vestersøhus:
Massive Kunstform versus Lightness and Flexibility
Interlacing with a Modern Repertoire**

Guia Baratelli

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ABSTRACT: The housing blocks in Copenhagen, known as *Karrerne*, represent a page of the Twentieth-century city comparable to other significant experiences in Europe. Their seemingly anonymous appearance, certainly far removed from the great urban utopias, displays an interesting integration between the image of the modern city and the constructive building tradition, as well as the refinements of an urban type consistent with new housing needs. The Danish architect, writer and theoretician Steen Eiler Rasmussen, in outlining the new path that Nordic architecture had undertaken, highlighted its basic aesthetic principles suggesting how the contemporary city took on a particular form in Copenhagen subverting the established hierarchies of the historical tissue and attributing to the collective housing the dignity of a new monument.

The meaningful architectural work of Vestersøhus (1935-1939) realised by the architect Kay Fisker in collaboration with Christian Frederik Møller, at the end of a first tranche of realisations and researches on the theme of housing blocks for the modern Copenhagen, is particularly emblematic showing a high degree of experimentation that lies behind the duplicity inherent in the block. Here we can observe a particular friction between the high and unusual flexibility of the interiors and the solidity of the exterior volumes, establishing textural and dimensional relationships with the environment.

This paper aims to investigate how the variations of the same basic plan, and the repeated bay window-balcony combination that gives rhythm to the brick urban block contribute to outlining a specific language in housing also shared by other architects like Povl Baumann interlacing references with a more general modern repertoire of local and foreign solutions.

BIO: Guia Baratelli graduated in Architectural design at the Department of Architecture in Florence. In 2012 she attended the International Master Architettura | Storia | Progetto and in 2017 she gained her Ph.D at the Rome Tre University. She took part in important competitions about museums, schools, architectural and urban interventions. Currently, she collaborates with the DIPSA, Roma Tre University. Her research is focused on the theoretical and con-

structive dimension of modern architecture. Among the recent publications, the contribution "Kay Fisker. Towards the Modern Block. Evolution of an Urban Type in Kay Fisker's Prewar Architecture", in *La Casa, espacio domésticos, modos de habitar*, ed. by Juan Calatrava, Madrid, 2019.

**Learning from Kay Fisker:
Reflections on the Legacy of Kay Fisker and Its
Impact on Contemporary Danish Architecture**

Christoffer Harlang

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ABSTRACT: The aim of this presentation is, on the background of interpretive, analytical and critical takes on selected works by Kay Fisker, to present and discuss how these works of Kay Fisker has influenced certain contemporary architectural projects recently designed by myself in collaboration with colleagues. The projects are Koltur Visitors Centre and Local History Museum in Faroe Islands 2021 and Halgodt Community Centre in Copenhagen 2023.

This project will hopefully contribute to the mapping of the international state of the art of interpretations, investigations, and insights into Fisker's production. And hopefully also shed some light on how Fiskers works can be seen as a vital inspiration for a *modus operandi* in contemporary architecture.

In the appreciation of Kay Fisker's contribution to architecture the following formulation (here translated and rephrased) by P.V. Jensens Klint's is seen as crucial for Fisker as well as for us: "Since the beauties of all times are charged in front of the eyes of our time, (-) it is mandatory for the architect to take in what is seen, (-) and thus to let it become an intricate part of his formation (-) and culture, and without imitating, to give back as a reborn statement as he gives himself."

The presentation will thus pre-sent and interpret examples from Fisker's oeuvre and aligned with examples from his literary production and teaching, establish an understanding framework for the *modus operandi* that characterizes the most seminal parts Fisker's thinking that has an impact on contemporary architecture.

The presentation discusses the selected themes in Fiskers thinking, *From Anonymous to the Specific and The Lyrical and the Poetic* and discuss how these are reflected in the three contemporary works mentioned before.

BIO: Christoffer Harlang. Born in Copenhagen 1958. Diploma in architecture at the Royal Academy of Fine Arts School of Architecture 1983 Post Graduate Studies at Architectural Association School of Architecture London 1985-86 British Council Fellow 1985 Fellow at Accademia di Danimarca, Rome 1988 Phd on a thesis on Alvar Aalto and the legacy of Scandinavian Modernism in design and architecture Chairman

of the Danish Arts Foundation 2004-2008 Chairman of National Heritage Committee 2007-2015 Visiting professor at universities and schools of architecture and design in Europe, Asia, Australia and USA Has published several books and articles on Scandinavian design and architecture. Has published several books and articles on Scandinavian design and architecture

Session 2

Fisker Reloaded

Moderator:

Thomas Bo Jensen

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BIO: Thomas Bo Jensen is professor of architecture and head of research at the Aarhus School of Architecture. His research unfolds in the intersection between natural, cultural and aesthetic aspects of matter, investigated through tectonic principles and expressions, as well as through the poetic imagination connected to the material's presence and origin. From a deep interest in the material of brick, his research has resulted in a Ph.D. dissertation about the structural and ornamental powers of brickwork in the 1920's, followed by three monographs on some of the most distinguished Danish 20th century masters of brickwork: *P.V. Jensen-Klint* (2009), *Inger & Johannes Exner* (2012) and *Per Kirkeby* (2019). Together with international collaborators and his research team at the Aarhus School of Architecture, TBJ published the anthology *Imaginaries on Matter – Tools, Materials, Origins* in 2023. In bonding our imagination directly with matter, while also confronting new digital technologies, this book bridges history and imaginative studies with digitally motivated material experimentation.

Dronningegården: Revisiting the Building Culture

Rosalina Foroughipour

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Jørgen Overbys Tegnestue
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ABSTRACT: The question is: Can an ecological awareness on a finite earth be (re)activated through Kay Fisker's practice, approach, and architecture, with the aim of qualifying and inspiring a renewed sustainable building culture?

Through the study of Dronningegården, its preservation and renewal, specific architectural motifs emerge:

1. Context; 2. Typology; 3. Material; 4. Craftsmanship.

1. Dronningegården is woven into the already existing fabric using proportional adaptations and mediating buildings. Fisker embraces the existing structures, acknowledges, and interprets the various nuances of urbanity in a refined and uncomplicated manner.

2. Dronningegården contains approximately 150 apartments of 48 different types. Fisker's concern for contemporary housing issues unfolds as a significant experiment in spatial concepts and variations. Based on systematic typological studies, the classic hierarchy is challenged and sustained at the same time informing an innovative and honest architecture.

3. Dronningegården's natural materials create an immediate physical connection to the building, raising awareness of the materials as natural resources. As a result of traditional craftsmanship and the scale of structural elements, the building relates to the human hand. A tradition of robust materials, expressing a strong resource awareness. Shaped by a scarcity that will once again define society.

4. In Dronningegården, traditional materials and standardized technologies are linked together in a deeply interdependent relation. The materials follow their tectonic properties and form a precisely sculptural building – a hybrid of the past and present.

Kay Fisker inspires a systematic use of the past as foundation for an ecological architecture. A new architecture defined by the existing building culture, where customs, natural materials, social responsibility, and critical thinking become integrated parts of an ecological architecture that will once again educate populations in habitation.

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BIO: Rosalina Foroughipour Architect MAA Works at Jørgen Overbys Tegnestue and has the past year been engaged with the listed property Dronningegården by Kay Fisker. The work mainly focusing on developing a manual for preservation and renewal of the many different types of apartments, kitchens, and bathrooms. Rosalina Foroughipour graduated from the Aarhus School of Architecture in 2022 with a specialization in architectural heritage.

Rematerializing the Facade: Kay Fisker's Self Supporting Brick Shells and "The Tectonics of Sustainability"

Nijs Lieven

two Special PhD Fellow, Guest Professor
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With this contribution I would like to address one of the most characteristic features of Kay Fisker's housing architecture: *the brick shell*. The historical informedness, appropriate urbanity, humanistic modesty, playful rationality and democratic robustness of Fisker's housing designs, all add to their appraisal as 'truly sustainable'. I will argue that all of these aspects are intrinsically entwined with the tectonics and the materiality - the design and the commonplace - of the brick shell.

The axonometric drawings in 'Kay Fisker: Danish Functionalism and Block-Based Housing', reveal the anatomy of Fisker's brick shells.⁽¹⁾ Set within the construction principle of the cavity wall with two full brick leaves, the self supporting brick facade is exposed.

Considering present-day cavity wall construction, with the facade operating as a 'dress' rather than a shell, both the 'sustainability' and the 'tectonics' of brickwork leave us with many questions.⁽²⁾ It has been stated among others by Andrea Deplazes, that the expression of the thin, structurally dependent, outer cavity leaf, often leads to no more than the unsatisfactory deception of the solid wall.⁽³⁾ Moreover, we have to be aware that what we believe contributes to Fisker's 'tectonics of sustainability', has become highly paradoxical. All of brick masonry's components have become controversial, due to their high embodied carbon; the 'circular economy' challenges the legitimacy of the notion of permanence in architecture; and the treatment of thermal bridges and increasing insulation thicknesses have impacted the complexity, economy and performance of the cavity wall system to the extent that it can no longer be considered a state of the art solution. With brick industries leading the way towards dematerialization and cladding to escape the pressure, the question rises if, and how, brick faced construction can be 'sustainable', both in construction and expression.

Jan Peter Wingender has observed how architects Herman Zeinstra (DOK architecten) and Tony Fretton re-introduced the construction of solid, self supporting and full brick façade walls as a way to avoid the tectonics of the 'weak' half brick leaf. But one might say that in our current construction economy, it takes *too many bricks to build a Fisker*.

Since the realization of the dnA house in 2010, BLAF have explored constructing in wood with brick shells. As an alternative for the 'brick veneer' concept, we developed the so called 'Big Brick', allowing for the economic construction of self supporting facades, and realized a series of experimental houses called 'Big Brick Hybrids'. In BLAF's works, the clear thermal and structural dissociation between the wood construction and the brick shell tackles many problems, and represents the distinction between the public and the private realm; the permanent and the temporary; the carbon based and the bio based. It reveals the potential of rematerializing the façade, as well as the design challenge taken on.

The 'Tannat' affordable housing project in Brussels, currently under construction, is BLAF's first block-based housing project in which the 'big brick hybrid' construction system is applied. It dwells on many aspects of Fisker's 'legacy', in terms of the historical informedness, appropriate urbanity, humanistic modesty, playful rationality and democratic robustness, intrinsically entwined with the tectonics and the materiality - the design and the commonplace - of the brick shell.

NOTES:

(1) Andrew Clancy and Colm Moore, *Kay Fisker : Danish Functionalism and block-based housing* (London: Lund Humphries, 2022).

(2) 'Brick Dresses', in Jan Peter Wingender, *Brick : an exacting material* (Amsterdam: Architectura & Natura Press, 2016).

(3) 'The Pathos of Masonry', in Andrea Deplazes and Eidgenössische Technische Hochschule Zürich. Departement Architektur., *Constructing architecture : materials, processes, structures : a handbook*, Fourth, revised edition. ed. (Basel: Birkhäuser, 2018), still image.

BIO: Nijs Lieven is one of the two founders and principal architects of BLAF architecten (est. 2003, Lokeren, Belgium, together with architect Bart Vanden Driessche. Since 2008, Nijs is affiliated with Ghent University, Faculty of Engineering and Architecture, Department of Architecture and Urban Planning, as teaching assistant in Architectural Design and Design Theory. From 2015 to 2022 he set up the master's seminar 'Brick Wall City', that explored the relations between the material, the construction, and the expression of brick architecture. In 2022, Nijs was granted a 'Special PhD Fellowship' by the Flemish Research Fund. The PhD project, currently in progress, reports and reflects on 20 years of practice based research by BLAF architecten. As from October 2023, Nijs will be appointed guest professor at the RWTH Architecture Faculty (Aachen, D), where he will set up a master's design studio 'BAU - Building As Usual'.

Transformation of the Former Aarhus Municipal Hospital

Stina Rask Jensen

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ABSTRACT: The presentation focuses on the transformation of the former Aarhus Municipal Hospital, originally designed by C.F. Møller and Kay Fisker the early 1930s. The hospital is undergoing transformation for university purposes. The presentation provides insights into the ongoing interdisciplinary process, where considerations about preservation value are continuously balanced with modern-day standards for statics, energy optimization and functional requirements. More specifically, the presentation focuses on discussions about how to approach the iconic façades, where the demolition of non-original structures of low preservation value has left “wounds” to the façades. The project includes different degrees of “wound care” ranging from light “healing”, over so-called “patches” to “transplantations”, where new façade elements are added to the original, with the aim to engage in a respectful dialogue with the original scheme.

BIO: Stina Rask Jensen has a background as a practicing architect and researcher in the intersection between architecture and engineering. Her PhD research focused on promoting social value creation as part of sustainable transformation of existing buildings. She now works in the architectural studio AART architects, based in Aarhus, Denmark. Here, she works as Design lead on larger transformation projects, and as part of the design studio’s “Impact team”, which works to document the impact of the built environment on the health and well-being of the users and utilizing this knowledge to inform future projects. She is currently involved in the transformation of the former Municipality Hospital in Aarhus by C.F. Møller and Kay Fisker, which is transformed for university purposes.

Session 3

Cross-Cultural Fisker

Moderator:

Chiara Monterumisi

Postdoc

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BIO: Chiara Monterumisi is an architect and since 2022 Senior Research Fellow at the University of Bologna. In 2016–2019, she was Post-Doc Fellow at the École Polytechnique Fédérale de Lausanne, where she conducted, at first, a 2-year project, Stockholm: Housing in the Interwar Period, financed by the Swiss National Science Foundation and, then, 1-year on Kay Fisker housing interventions and teaching method. In 2015, she got the PhD degree at the University of Bologna in co-tuition with the Kungliga Tekniska Högskolan in Stockholm. Her interests span on the transfer of ideas and design questions between North-South polarities, mainly on urban spaces and housing issue via an intermediate perspective between historical research and research by design.

Kay Fisker's Housing Laboratory: The Birthplace of the Modern Danish Home

Søren Vadstrup

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ABSTRACT: After graduating from the School of Architecture in Copenhagen in 1920, Kay Fisker was employed the same year as teaching assistant. As he simultaneously designed a number of larger residential buildings in Copenhagen, Fisker in 1924 established a special *housing class* at the Academy, and in 1936 he was appointed professor, with responsibility for a new research unit, the *Housing Laboratory*.

The background for this was partly a significant decline in housing construction in Denmark after World War I, and founding of the *State Housing Fund* in 1922-26 to unravel this problem, partly, at the same time, launching of non-profit Housing Associations, from 1933 with a special state subsidy, further expanded with *government loan schemes* for single-family houses from 1938 - 1958, and partly a desire from the State to build large, modern, 'sun-facing' square apartment buildings. Of course, all this had to be done according to research from Kay Fisker's *Housing Laboratory*.

In this presentation I will argue, that the most important reason for establishing of the *Housing Laboratory* was a markedly discrepancy between the elegant *exteriors* of the functionalistic architecture after 1930 - and the un-functionalistic *interiors* of the same buildings, demanded from the housing associations and other homeowners. Here there still existed an extremely old-fashioned living pattern, where the *dining room* in particular should stand as a very 'nice' - and therefore 'never' used room. This de facto waste area took up approximately 10-20% of the living space. To document this, Fisker's students first task was to measuring existing housing in Copenhagen - a method we still use today.

The solution came partly from the still inhabited medieval *English country house* with a multifunctional 'Hall', called the *Living Room*, in the middle. But by this, the central 'Hall' from the Vikings' 3-room dwellings in England, returned to Denmark after 1000 years.

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BIO: Søren Vadstrup Architect MAA. Associate professor. Royal Danish Academy, School of Architecture. Master Program in Cultural Heritage, Restoration and Transformation.

The North Towards South, an Italian Experience: Fisker's Eye on Mediterranean Panorama

Riccardo Petrella

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ABSTRACT: Since it is not arguable that the definition of a character cannot be reduced to a single act, it is also true that in the practice of architecture the project is always the result of a total human experience – including everything the actor operates on the stage.

In speaking of a *regional* or local architecture, one must thus take into consideration all the characteristics of the context in which this grows and develops; its alternations in history, the elements that synthesize its deepest features and, finally, the figures that had shaped its image and theories.

Finally, when a project finds itself having to synthesize – by destination and vocation – distant cultural worlds and architectural memories, then the architect's ability is put to the test in his search for a language and a theory that must draw on the very roots of a *global* architecture.

The emblematic case of the Danish Academy in Rome is exemplary of the expertise that a master of Nordic architecture like Kay Fisker manages to bring into line with the Mediterranean context, both urban and natural. The definition of a private communal space within the chaotic and tangled Italian city does not renounce almost *folkloric* suggestions, revealing the architect's extraordinary ability to observe and re-elaborate the *locus*.

Fisker's experience in Rome is a brick that integrates and enhances the cosmopolitan panorama that the Scandinavian designers have turned to in building a *global* architecture that has been able to investigate and select some common denominators of the practice of architecture, cross-cultural characters which often are enlightened by regional experiences.

The contribution will propose a reading of Fisker's project for the Dansk Akademie i Rom as a preeminent case study to find some analytical tools of *trans-cultural* architecture, so rooted in the Scandinavian tradition.

BIO: Riccardo Petrella is an Italian architect and Phd in Architecture at IUAV University of Venice (with a research on the work of Jørn Utzon platform projects). He studied in Milan, Porto (Portugal), Venice and is tutor in Design Studios at Politecnico di Milano since 2015. He works as architect in Italy and France; he is

also part of the editorial board of Panteon Magazine (architectural magazine on Rome architecture) where he wrote about the Danish Academy in Rome. He participates to national and international architectural competition and wrote on the work of Jørn Utzon (article and book in publishing).

The Exemplary Danish Architect of “Der Klump”: Kay Fisker and the German Architectural Discourses

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ABSTRACT: Kay Fisker is generally regarded as one of the most important figures in Danish architecture from the 1920s to the 1960s and as one of the leading protagonists of the transition from Nordic Classicism to the so-called Functional Tradition.

As has been pointed out by a number of researchers, Fisker was influenced early by continental European architects. For example with the railway station building on Bornholm, where he later wrote that he and Aage Rafn were influenced by Heinrich Tessenow, his book »Hausbau und dergleichen«, and evocations of a humble and craftsmanship-based classicist architecture. Fisker also seems to have been influenced e.g. by Paul Mebes and the art historian Albert Erich Brinckmann, shaping Fisker’s classicist aesthetic ideals of »human quality, quiet grandeur« and »clarity and syntactic working methods«, as he puts it in 1918.

From the mid-1920s onwards, Kay Fisker’s housing was regularly published in Germany and played a vital role in the contemporary architectural discourse at the continent. For example, Werner Hegemann, the editor of the influential journal *Wasmuths Monatshefte für Baukunst* regularly refers to Fisker as well as a number of other young Danish architects. In 1925, he writes about »Danish classicism« and »Antiquity as a defence against tradition« as an antidote to Henry van de Velde’s Art Nouveau and the stylistic chaos of the time.

One of Fisker’s most important advocates abroad was Steen Eiler Rasmussen, who published several articles about him from 1928 onwards and described his work in detail in the book *Nordische Baukunst* (1940). In that book, Fisker is celebrated as the exemplary architect to use the building mass to achieve the much-touted quality of »the lump« (»Der Klump«) – a special quality attributed to Nordic architecture.

In our contribution, we would like to discuss how Fisker not only got his inspirations in a one-way cultural transfer, but how his work was in part shaped by

the contemporary German discourse, in which he, in turn, also played a distinctive role.

BIO: Atli Magnus Seelow, Dr.-Ing., visiting researcher at The Royal Danish Academy; researcher and teacher (Assoc. Prof. Dr.-Ing.) at Friedrich-Alexander-Universität Erlangen-Nürnberg, Institute of Art History, previously at Chalmers University of Technology, and Architekturmuseum der Technischen Universität München. He is the author of *Die moderne Architektur in Island in der ersten Hälfte des 20. Jahrhunderts* (2011), *Reconstructing the Stockholm Exhibition 1930* (2016) and *Akzeptiere. Das Buch und seine Geschichte* (2018).

BIO: Michael Asgaard Andersen, M.Arch., Ph.D., and associate professor at The Royal Danish Academy, previously at Aarhus School of Architecture, Chalmers University of Technology, and Louisiana Museum of Modern Art. He is the author/co-author of *Nordic Architects Write* (2008), *Paradoxes of Appearing* (2009), *New Nordic: Architecture and identity* (2012), *Jørn Utzon: Drawings and buildings* (2013) and *Bofællesskaber* (2022).

Session 4

Cross-Cultural Fisker

Moderator:

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BIO: Jannie Rosenberg Bendsen is an architectural historian and holds a PhD from the University of Copenhagen; her thesis was on Danish architectural historiography. Her research and dissemination activities include a number of books and articles on Danish architectural history with a particular focus on architecture and preservation from the twentieth century, including *Untold stories. Women, Gender, and Architecture in Denmark* (with Svava Riesto and Henriette Steiner, Strandberg Publishing, 2023), *Drømmen om eget hus. Statslånhuse 1933–1959* (with Dorthe Bendsen, Strandberg Publishing, 2021), *Fredet – Bygningsfredning i Danmark 1918–2018* (with Mogens A. Morgen, Strandberg Publishing, 2018).

Authorship in Architecture: Fisker's Housing Projects

Luca Ortelli

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ABSTRACT: The presentation will be articulated around the specific features of housing policies in Copenhagen in relation to other contemporaneous European experiences. Two important contributions will provide the background: *Kobenhavske boligtyper*, published by Fisker in 1936, and *Danske Arkitekturstroemninger 1850-1950*, published by Fisker and Millech in 1951. After analyzing the results of the Copenhagen housing policies from a typological, morphological and constructive point of view, the crucial theme of anonymity, developed by Fisker in a stridently topical paper from 1964, will be addressed.

BIO: Luca Ortelli graduated in architecture from the Facoltà di Architettura del Politecnico di Milano (1983). Full professor at the EPFL Institute of Architecture from 1997 to 2021, he taught the "Project" and "Project Theory" courses, and directed the "UE-F: Architecture and rehabilitation". Editor of the Lotus International magazine from 1980 to 1990, he co-directed the "Essais d'architecture" collection for the Presses polytechniques et universitaire romandes.

Quiet Attunement: A Defence of an Anonymous Architecture in a World Out of Joint

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ABSTRACT: Since the arrival of the so-called *New Wave in Danish Architecture* (Weiss et al., 2012), prominent architects seem to regard buildings as individual objects that are nonchalant about place, tectonics and materiality, yet easy to communicate as diagrams. This trend marks a distinct contrast to the work of Kay Fisker. In his article *Worship or Anonymity* (1964), Fisker emphasises the importance of our surroundings as characterised by wholeness. To Fisker, architecture that is anonymous and timeless should determine our built environment, not fashionable individual edifices. Echoing the critique of urban planning policy of the 1950s as advanced by Jane Jacobs (1961), Fisker argues that architecture should provide a framework for a *natural* way of life, and not be a goal in its own right. This article aims to present a new perspective on the work of Kay Fisker, as seen through a phenomenological–hermeneutic lens. Through photographic works by the author, the article asks what characterises Fisker’s work as seen from a first-person experiential perspective and, in continuation, what are the perspectives of this regarding the accelerating ecological crisis? Rather than understanding architecture as a typological question or a stylistic exercise, the article proposes that Fisker’s work be characterised by *quiet attunement*. As such, Fisker’s work presents a viable alternative to object fixation and spectacular concepts. In fact, an anonymous and timeless architecture aimed at improving *the good life* while rejecting novelty and individual excess may be a key component of the transformations called for in the United Nations 2030 Agenda for Sustainable Development (2015). In the same vein, this article argues that the experiential quality of Kay Fisker’s work may constitute a feeling of coherence and meaning that should serve as a model for sustainable building cultures of the future that aims to improve physical, mental and social well-being.

BIO: Nicolai Bo Andersen is an architect and professor at the Royal Danish Academy – Centre for Sustainable Building Culture. He studied at the Cooper Union, New York and graduated from the Royal Danish Academy of Fine Arts, School of Architecture in 1998. In his teaching, research and praxis, a critical question is how a phenomenological, first-person aesthetic experience may inspire ecological awareness and protection of the environment while respecting the planetary boundaries. Nicolai Bo Andersen is head of the master’s programme Sustainable Building Culture

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The Building Site for Det Danske Institut i Rom: When Authorship Profited from the Losses in Translation

Angela Gigliotti

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ABSTRACT: The question of authorship has been fundamental in diplomatic architecture since the negotiation of a site for building a diplomatic legation abroad was first envisioned by governments. The construction of diplomatic legations, ranging from expo pavilions to cultural institutions and embassies, was perceived by architects as a crucial form of public procurement and a fundamental door towards international recognition. For hosted countries, it served as a vehicle in depicting their own state's identity beyond their borders, while hosts viewed it as the advent of fast diplomatic and economic channels concealed under the state's benevolence. Regardless of the size, scope, or temporality of these cross-border architectural projects, the primary concern was how to manifest a specific national set of values through architecture and, especially, who could do it. The chosen 'authors' were responsible for shaping the government's desires and expectations, combining them with their own ideas, if possible. However, this interpretation often led to apologetic historiographies based on a dominant, more rarely than not singular, male 'authorship,' which becomes less clear-cut when questioning architecture and labour for such projects.

This proposal addresses one such case: Det Danske Institut i Rom. It aims to reevaluate the dominant authorship of Kay Fisker by reinterpreting some paradigmatic archival documents collected at the Institut itself, along with an archival reconstruction of nearly 2000 items named the Byggesager Dossier (Gigliotti, 2022).

These sources specifically aim to focus on the construction phase, highlighting the 'losses in translation' between Danish architectural building culture and tradition (the expectation) and the daily Italian management of the building site (the reality). Specifically, they introduce evidence of various moments when strong actions and interpretations were needed by local Italian receptors, affecting how the building was constructed. By addressing them this paper reclaims a layered interpretation of authorship that acknowledges a diverse architectural agency, including architects and non-architects, skilled and unskilled workers, and both Danish and Italian contributors.

The main argument is that actions previously labeled as an Italian 'misinterpretation' of Danish building tradition, with a strong diminishing negative connotation coherent with a heroic dominant mono-authorial perspective, represent powerful traces to follow for unveiling a multi-foci, cross-border, and collective authorship of Det Danske Institut i Rom.

BIO: Angela Gigliotti is an architect, educator, and researcher. In the field of Architectural History and Theory, she researches the entanglement of labour, architectural professionalism, and money with the cross-cultural architectural modes of production, the Danish Welfare State and Swiss coloniality. She is currently HM Queen Margrethe II's Distinguished Postdoctoral Fellow at Det Danske Institut i Rom, Italy affiliated with the Chair of the History and Theory of Urban Design, ETH Zürich, Switzerland and Arkitekt-skolen Aarhus, Denmark (Carlsbergfondet 2021-24). Along her Ph.D. "The Labourification of Work" (Aarhus Arkitektskolen, 2016-19), she was Visiting PhD Candidate at the Architectural Association, London, UK (2018). Since 2016 she is External Lecturer and Research Faculty at DIS Copenhagen. She is co-founder and co-director at OFFICE U67 ApS.

Session 5

By Fisker

Moderator:

Fabio Gigone

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BIO: Fabio Gigone is an architect, educator and researcher. He holds a Ph.D. in History and Theory of Architecture from the Royal Danish Academy, and at the Centre for Privacy Studies, UCPH. He investigated the notion of privacy in the early modern context of Versailles under Louis XIV. He is currently a scholarship holder at the Danish Academy in Rome, where he is investigating the urban effects of the paradigm of immunity in 17th-century Rome. Previously, he was Associate Professor at the Norwegian University of Life Sciences in Norway (2015-18). He was among the founders of San Rocco Magazine (2010-2022), columnist for Abitare Magazine (2006-2010) and art director of Domus magazine (2011-12). Since 2021 he is External Lecturer and Research Faculty at DIS Copenhagen. He is co-founder and co-director at OFFICE U67 ApS.

Kay Fisker's Ship Interiors

Bruce Peter

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ABSTRACT: This presentation will focus on the ship interiors designed by Kay Fisker and his young assistant Poul Kjærsgaard between the mid-1930s and the mid-1950s. It will firstly examine contextual factors informing the design approach applied on new Danish short-sea passenger ships ('ruteskibe') in the inter-war era. One factor was Denmark's leading engineering role through Burmeister & Wain in the development of motor ships, in which modern interiors were thought appropriate. Another was a desire on the part of shipowners to be perceived as 'up-to-date' in aesthetic matters, playing their minor parts in an international competition for modernity at sea in which France, Germany and Italy were perceived as leaders. A third factor was the growth of leisure culture at sea, accelerated by the effects of the Great Depression, which caused deep sea liners to be redeployed as cruise ships. Although the passenger vessels for which Fisker designed interiors were solely intended for point-to-point transport, aspects of the images of comfort and elegance associated with cruising, such as having cocktail bars and luxury cabins, impacted upon their design.

Fisker initially was invited to produce an interior proposal for the Hammershus of 1936 of the D/S paa Bornholm af 1866, this on the basis of his earlier designing of buildings on the island. Shortly after, DFDS employed him to produce designs for the public rooms of its new Copenhagen-Oslo ship Kronprins Olav. He then received a succession of further commissions from these companies.

Fisker had strong views about how ship interiors should be designed, believing that they ought to be nautical and without gratuitous decoration. Through his teaching at the Royal Academy, he influenced the approaches of subsequent Danish architects who involved themselves in this specialism, particularly Palle Suenson and Kay Kørbing. Today, arguably, one can see echoes of Fisker's influence in the work of OSK Design, a major current Danish designer of ship interiors.

BIO: Bruce Peter is Professor of Design History at The Glasgow School of Art. He has written extensively about the design of modern ships, particularly ones designed or owned in Denmark. Between 2016 and 2018, he was involved in the organisation of the Victoria & Albert Museum's touring exhibition 'Ocean Liners: Speed and Style' and he has also assisted in making various television documentary series about

ships and transport. His 2020 book 'Danish Design at Sea: Ship Interior Architecture and Furnishing', published by Nautilus Forlag, was the first survey of Danish architects' involvement in the design of ship interiors.

Kay Fisker: Domestic Atmosphere in Public Buildings

Samuel Quagliotto

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ABSTRACT: Reading the initial and final works of Kay Fisker's design repertoire, one can summarize one of the most important lessons that a master can leave: dealing with design by grasping the building origins of the place in which one works to rework them with a modern eye with the aim of always finding a dialogue with history, making it an active part in the design method.

By analyzing the railway stations on the island of Bornholm and the Ansgar church in Flensburg, the method that Kay Fisker left as a lesson shows how it is really possible to design in continuity with the historical building context. In fact, precisely through these projects under examination, we find confirmation of the possibility of updating a grammatical lexicon consolidated in the tradition of a place, at the same time Fisker makes a large contribution in revealing a formal research by experimenting with volumetric articulations and reasoning on the dimensions and spatial conformations of the various ambients that follow one another within the same building. This creative process manifests a reasoning aimed at giving weight to the human experience made up of moments of pause and movement, of solitude and conviviality. These projects, although not residential, show another important purpose on which the Danish master reflects, that of pursuing a domestic atmosphere in public buildings. A domestic atmosphere generated precisely by knowing how to balance and combine the reinterpretation of tradition with the design of architectural devices useful for activating the vitality of the building.

BIO: Samuel Quagliotto (Latina, 1988) is an architect and Ph.D. in Architecture with a doctoral thesis on Kay Otto Fisker published by Campisano Editore in 2021 with the title *Kay Otto Fisker - Architetto danese della monumentalità del quotidiano*. He covered the position of teaching assistant at the University La Sapienza in Rome. His architectural researches concern the Scandinavian countries, in particular he investigates the Danish architecture and focus both on the city and on the intimacy of the interiors. In 2014 he founded Atelier Quagliotto with the intention to research the combination of functionality and intimacy in architecture.

Kay Fisker and the Danish State Youth Camps

Martin Søberg

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ABSTRACT: This presentation takes a closer look at Kay Fisker's involvement in the design of Danish State Youth Camps during the early 1940s and discusses these projects in relation to Fisker's other projects connected with Danish welfare programmes. Provisions against unemployment formed a substantial part of social politics in Denmark during the 1930s, where the average unemployment rate was around 20 per cent. The state attempted in various ways to reduce the number of unemployed people, for instance, through public construction work. Work camps for the youth were also part of this employment policy between 1933 and until the mid-1940s, and Kay Fisker and C.F. Møller designed several facilities for these camps. This includes the permanent state youth camp in Audebo near the bay of Lammefjorden (1941–2) as well as foreman dwellings at Vitskøl Kloster and Asserbo. Audebo could house ninety men, who were working on the construction of roads, plantations and cultivation and digging of draws. Hence, it was an instrument aimed at moulding unemployed individuals into a fit and motivated workforce, yet its architectural appearance endows the camp with an air of simple, healthy and solid naturalness. Fisker and Møller also designed a system of removable standard barracks in 1941 for the Ministry of Labour and Social Affairs, assembled from wooden standard elements which could be combined in various ways, resulting in barracks of different sizes and configurations. As I will argue, the work camps allowed Fisker to investigate new kinds of spatial and functional organization which would prove valuable in his post-war design and realization of public institutions, domestic architecture and urban plans.

BIO: Martin Søberg is an art historian and associate professor in architectural theory, artistic research, and poetics at the Institute of Architecture and Culture, Royal Danish Academy – Architecture, Design, Conservation. in Copenhagen. He is author of *Kay Fisker: Works and Ideas in Danish Modern Architecture* (2021, Danish trans. *Kay Fisker: Moderne arkitektur – levende tradition*, 2023) and co-editor of the books *Architectures of Dismantling and Restructuring: Spaces of Danish Welfare, 1970–Present* (2022), *The Artful Plan: Architectural Drawing Reconfigured* (2020), *What Images Do* (2019), *Terræn. Veje ind i samtidskunsten* (2019), and *Refractions – Artistic Research in Architecture* (2016). He is chair of the Danish Association of Art Historians.

Session 6

Fisker at School

Moderator:

Nicolai Bo Andersen

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BIO: Nicolai Bo Andersen is an architect and professor at the Royal Danish Academy – Centre for Sustainable Building Culture. He studied at the Cooper Union, New York and graduated from the Royal Danish Academy of Fine Arts, School of Architecture in 1998. In his teaching, research and praxis, a critical question is how a phenomenological, first-person aesthetic experience may inspire ecological awareness and protection of the environment while respecting the planetary boundaries. Nicolai Bo Andersen is head of the master's programme Sustainable Building Culture and the Centre for Sustainable Building Culture at the Royal Danish Academy – Institute of Architecture and Culture.

Fisker's Typological-Based Approach in the Boligbyggeri Course

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ABSTRACT: Kay Fisker is often associated to the topical modern issue of urgent demand of housing, due to his building ventures featuring the Copenhagen townscape and spokesman mission for the Danish architecture locally and overseas. His first teaching experiences at the Royal Academy School of Architecture proved the same interests. In 1924, he embarked on the Boligbyggeri (Housing construction) course which, interestingly, coincided with the national education reform. Shaping the course that he presided until 1955 required to gather Academy's preschool students and technical schools' graduates into a single class unit and to set up initiatives "instilling cultural sensibility and skills needed if architects were to fulfil their role in society". Fisker pedagogical thrust continues to resonate even in recent times, but the understanding of his typological-based approach distilled in the Boligbyggeri course outcomes remains an almost untrodden ground.

The paper endeavours to shed light on two complementary investigations, serving a crossdisciplinary spectrum on a substantial number of Danish and international examples of residential building history: *Københavnske boligtyper en oversigt* (1936) and *Om rækkehuse, kamhuse, kædehuse og andre huse* (1941). These works, were published in the Danish journal «Arkitekten» before their release as separate special editions, bearing out the importance of their contents and his populariser concern in academia and practise circles. They both collect Fisker and his colleagues' accounts, alongside an impressive set of plates by students adhering to a standardized graphical code and quantitative data for facilitating the comparison.

Today, the systematic analysis and full translation of Fisker educational corpus (methodology and results) elucidates how he utilised the historical and cross-disciplinaries knowledge in the field of design. Recalling Carlos Martí Arís studies, the typological thinking subjected the historical material to a radical abstraction searching for general and permanent features which becomes pure potential, and design becomes its particular interpretation in the present.

BIO: Chiara Monterumisi is an architect and since 2022 Senior Research Fellow at the University of Bologna. In 2016–2019, she was Post-Doc Fellow at the École Polytechnique Fédérale de Lausanne, where

she conducted, at first, a 2-year project, Stockholm: Housing in the Interwar Period, financed by the Swiss National Science Foundation and, then, 1-year on Kay Fisker housing interventions and teaching method. In 2015, she got the PhD degree at the University of Bologna in co-tuition with the Kungliga Tekniska Högskolan in Stockholm. Her interests span on the transfer of ideas and design questions between North-South polarities, mainly on urban spaces and housing issue via an intermediate perspective between historical research and research by design.

Foundations for Fisker: Educational Appraisals and Reappraisals from Delft

Paul Kuitenbrouwer

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ABSTRACT: In his review of the book *Kay Fisker. Danish Functionalism and Block-based Housing* by Andrew Clancy and Colm Moore, Mark Pimlott wrote “(...) All of this appears to have moved the authors to see his (i.e. Fisker’s) work not only as an example for the ambitions of their own practice, but something that could be conveyed to students, to demonstrate that by bringing together an array of ordinary materials and modest building elements, it was possible to create a coherent urban identity, bound to other entities and the patterns of the city itself.”⁽¹⁾ At the TU Delft Faculty of Architecture and the Built Environment, I have conveyed this to my students, first in 2014 (in two MSc 3 Dwelling Graduation Studios), and from 2016- now in the BSc 4 seminar BK4GR4 ‘Foundations (*Grondslagen*) 4. The European Metropolis – The physical and lived City’. This seminar, and the preceding seminar BK3GR3 ‘Dwelling, Building and Context’, both over the years coordinated by my colleague Willemijn Wilms Floet, emphasize on the ‘typically Delft’ educational model of comparative plan analysis.

The excursion that is centre stage to BK4GR4 is about using three basic concepts (*Basisbegrippen*) – an instrument to (learn) reading, researching, and understanding the city, while observing the city by means of a particular question (perception), showing what idea the studied project in its urban cultural and social context embodies (representation), and its contribution to the city is, in its physical, societal, cultural and temporal sense (intervention). This urban observation research allows for reading the physical and lived city by means of an academic, systematic manner via differing perspectives: sensory perception; space, dimension, and scale; systems and networks; culture and society; the appropriate methods and techniques, and matching questions. This allows our students for getting a grip on the City as a Design.
⁽²⁾ My presentation will reveal how my students have conducted their plan analyses (*Hornbækhus*, *Gulfoss-hus*, *Dronningegården*), and in what ways these buildings by Fisker are good in terms of understanding how to apply modest materials and forms in relation to urban identity.

NOTES:

(1) <https://drawingmatter.org/kay-fisker-danish-functionalism-and-block-based-housing-2022-review/>

(2) Willemijn Wilms Floet, Cor Wagenaar, Fransje Hooimeijer, *Op Excursie* (On Excursion), H. 12.1 from: M.J. Hoekstra, L. Lousberg, R. Rooij, W. Wilms Floet, S. Zijlstra, *Academische Vaardigheden voor Bouwkundigen* (Academic Skills for construction engineers), Delft: 2020, Delft University of Technology.

BIO: Paul Kuitenbrouwer graduated as an architect at the Faculty of Architecture of Delft University of Technology in 1988. He has worked for, among others, Wiel Arets, Bjarne Mastenbroek (SeARCH) and Jo Coenen, for whom he was deputy supervisor of the Sphinx-Céramique site in Maastricht. In 2001 he followed Coenen, who was appointed Dutch Government Architect, to The Hague. From 2006, he has been an assistant professor associated with the Chair of Architecture and Dwelling of Delft University of Technology, where he has conducted research into high-density low-rise housing (*Intense Laagbouw*) and student housing (*bouwjong!*). In 2019 he has changed Chair to Public Building (prof. Nathalie de Vries). He teaches both Bachelor’s and Master’s degree design studios and analysis seminars with an emphasis on typology, density and the urban context, and is an editor of DASH. In addition, he has taught at the Academies of Architecture in Amsterdam and Maastricht, and he is chairman of the Board of Examiners for Architects at The Dutch Architect’s Register Agency in The Hague.

Pimp the Fiskers: Drawing as a Pedagogical Tool

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ABSTRACT: The paper discusses the work of students from DIS - Study Abroad in Scandinavia within the course "Detailing and Sustainability in Scandinavian Architecture." This course emphasises the significance of architectural detailing as an instrument to address a socially sustainable approach in the Danish context. Each semester, students are tasked with examining the collective work of a Danish architect. Since the spring of 2020, the primary subject of focus has been Kay Fisker's collection of buildings in Copenhagen. The primary objectives of this course are twofold. First, it aims to foster an understanding of Fisker's buildings as physical artefacts and cultural products. Second, it aims to explore how these same buildings can be adapted to meet contemporary social sustainability standards.

Students work in groups and are tasked with representing these architectures solely through drawings. The complexity of the considered artefacts, encompassing materiality, cultural and urban value, technical processes, and social objectives, is conveyed through traditional representation methods. However, the creation of these drawings utilises digital techniques, incorporating 2D projections and 3D isometric and perspective representations, enriched by diagrams and concise textual descriptions.

The pedagogical objective is to bridge the gap between American and Scandinavian cultural contexts by employing a shared code of representation that, as we argue, forms the foundation of the architectural profession. The drawings presented demonstrate how students grounded their work in both empathy and abstraction to make the specific strategies for implementing sustainability in Fisker's buildings accessible to a wide readership.

As a result, the final representations of Fisker's architectures created by the students should not be regarded as mere interpretations of the architect's design intentions. Instead, they represent genuine design proposals that adapt early 20th-century Danish architecture to contemporary values and principles of social sustainability.

BIO: Fabio Gigone is an architect, educator and researcher. He holds a Ph.D. in History and Theory of Architecture from the Royal Danish Academy, and at

the Centre for Privacy Studies, UCPH. He investigated the notion of privacy in the early modern context of Versailles under Louis XIV. He is currently a scholarship holder at the Danish Academy in Rome, where he is investigating the urban effects of the paradigm of immunity in 17th-century Rome. Previously, he was Associate Professor at the Norwegian University of Life Sciences in Norway (2015-18). He was among the founders of San Rocco Magazine (2010-2022), columnist for Abitare Magazine (2006-2010) and art director of Domus magazine (2011-12). Since 2021 he is External Lecturer and Research Faculty at DIS Copenhagen. He is co-founder and co-director at OFFICE U67 ApS.

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