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TAKING THE WILD SIDE

PETER LANG

Lou Reed was an astute observer of urban life, especially his songs about hometown New York. His recent passing could be considered another one of those “end of an era” moments, marking the loss of one of the great punk bards of our time. New York City inspired a number of unforgettable songs in the seventies, made around the time Lou Reed recorded “Take a Walk on the Wild Side (1972):” Stevie Wonder’s “Living for the City (1973),” Garland Jeffreys’ “Wild in the Streets (1973),” Patti Smith’s “Piss Factory (1974)” all songs rooted in New York’s blighted underworld of sex, drugs and exploitation. Back then NY’s alleyways, alphabet soup streets, and run down neighborhoods set the stage for some of the most creative episodes in punk history. Nor does it begin or end there, Duke Ellington’s 1939 Jazz great “Take the A Train,” to the Beastie Boys’ 2005 “An Open Letter to NYC” celebrate the city in movement, just as in the Nineties hard core rap lyrics composed by Nas in his “New York State of Mind (1994)” or the politically acerbic tough girl lesbian band Le Tigre’s with their recording “My Metrocard (1999)” keep their close focus on New York.

What is at stake in the course *Take a Walk on the Wild Side* is the understanding of the city’s relationship to cultural production, as a way of conceiving cultural transformation. Clearly it is easier to perceive the city’s incredible creative energy when listening to the way music effortlessly captures daily life on the streets. After all, if we can better understand how the environment engages society, we might be able to better understand the kind of processes that trigger social change. The documentary “The Social Life of Small Urban Spaces (1970)” produced and narrated by the sociologist William H. Whyte, introduced an anthropological perspective on street life in New York that analyzed the way people informally interacted, especially in the case of some of the city’s modernist piazzas. Here then is an example of just how to document social and environmental relationships that helps to reveal the human characteristics of modern space, in ways that

make sense of these apparently bland urban settings.

Whyte’s work in many ways contrasts with the far more familiar cinematic documentaries on the city, ranging from Walter Ruttmann’s “Berlin: Symphony of a Metropolis” (1927) to Godfrey Reggio’s “Koyaanisqatsi: Life Out of Balance,” (1982) with music composed by Philip Glass. These latter citations are really moving portraits of the city, a valid genre in their own right, though providing a different kind of take on urban life than what we get out of Whyte’s seminal observations. But what are the techniques most useful to understand urban life in its constant states of transformation today? As Henri Lefebvre noted, “*The user’s space is lived—not represented (or conceived). When compared with the abstract space of the experts (architects, urbanists, planners), the space of the everyday activities of users is a concrete one, which is to say subjective.*” (Lefebvre, *The Production of Space*, Oxford, Blackwell 1984, pp 362). It is only by participating in the subjective reality of everyday life that we become immersed in its dynamic state, and become part of the cultural movement. As a methodology, it encourages a real commitment to understanding, critically assessing and ultimately communicating that which is in a constant state of change. *Taking the wild side* means overcoming the status quo, and becoming an active player in that which is becoming.

Primarily a research course, *Take a Walk on the Wild Side* encourages a wide range of individual research topics, and for this academic year 2014-2015 the course was organized to study emerging urban issues and their relationships to historical precedents. The key to course’s success however, is in how individuals interpret their observations and investigations into full-fledged projects that can narrate or exhibit fairly complex studies that have been developed over the year. To make this leap from study analysis to project there is the mediatory step, which I call the blackboard or white board stage—where ideas and thoughts are sketched out, diagrammed and mapped. Its the critical mediatic moment, and very necessary in my opinion in the process of visualizing what until then was mainly data based material.

A useful example could be taken from a page in the history of Joseph Beuys, specifically when the painter Alberto Burri invited the German artist to the Umbrian city of Perugia in April of 1980 for a historic encounter at the Rocca Paolina. Over the

course of the day's events Beuys made a series of diagrams and notes on a set of chalkboards illustrating his thesis, *the Defense of Nature*, including alternative models for democracy and capital (these were to be important conceptual steps in anticipation of Beuys' 1982 Documenta 7—7000 Oaks project). Beuys' achievement was to register not just observations on the state of things but to also script future scenarios (the blackboards are now preserved in the Museo Civico of the Palazzo della Penna in Perugia). Beuys translates his observations and analyses into operative or actionable strategies using the medium of the blackboard. It stands to reason that the "blackboard" is the critical step in the broader process of translation, wherein the archival or field research finds a creative language of interpretation, a critical factor in introducing a specific research into the public realm.

The course, while strongly encouraging individual research and practices conducts a number of parallel investigations with some of Stockholm's most prestigious institutions as well as in situ urban walks that act as trials or incubators for mini research projects conducted with local and invited experts. Over the last two years that this course has been offered in the KKH Mejan Arc program, Architectural Theory and History has helped pull together workshops with public figures, from national politicians (Anna Greta Leijon) to local rap stars (Adam Tensta), artists (Celine Condorelli, Donatella Bernardi), environmentalists and activists (Dougald Hine, Gunilla Lundahl), urban thinkers (David Grahame Shane, Nicholas Boyarsky, Andres Kurg, Lorenzo Romito), experimental architects and designers (Ana Džokić and Marc Neelen from Stealth unlimited, Tor Lindstrand), curators (Maria Lind, Axel Wieder, Joanna Sandell) and internationally respected critics (see Display on Display below).

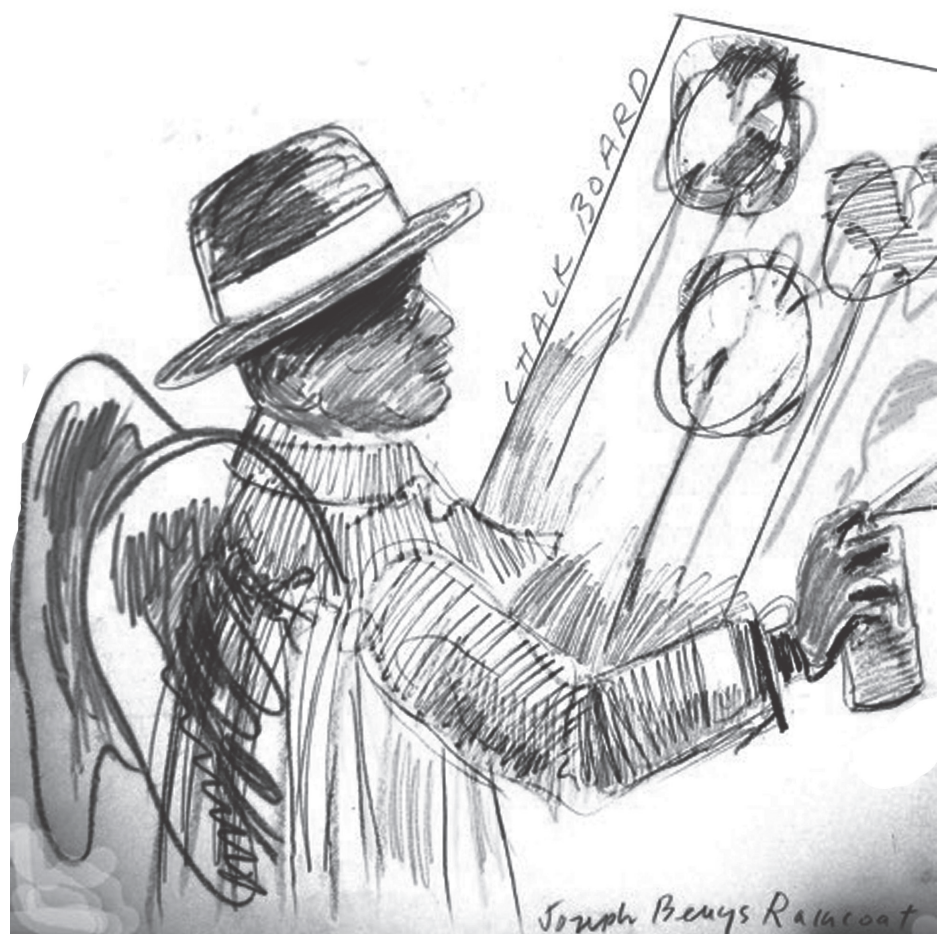
For Take a Walk on the Wild Side, the course joined the curatorial project directed by Maria Lind at the Tensta Konsthall: "Frederick Kiesler: Visions at Work, Annotated by Céline Condorelli and Six Student Groups." As one of the participating groups, we were privy to the initial development strategies, and involved in the succession of related events and activities focusing on Kiesler's creative multi-disciplinary oeuvre. A team was formed within the course, and produced a folding pop-up Kiesler card. One of the highlights in this relationship was the production of the Talk Show "Display on Display." The Talk Show brought together a notable group of experts in the field

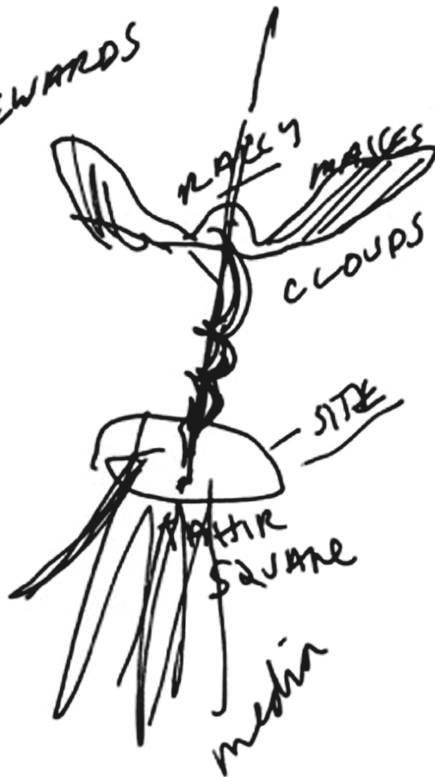
of architecture, art and curatorial practices on a stage-set designed by Celine Condorelli for the Kiesler exhibition in Tensta. The Talk Show guests were Thordis Arrhenius, Donatella Bernardi, Maria Lind, Sven-Olov Wallenstein, and Axel Weider, with moderators Celine Condorelli and Peter Lang. The video is produced by Lucia Pagano and can be viewed online at:

(wildsidemejanarc.wordpress.com/talkshowdisplay)

In parallel, together with Lorenzo Romito and Giulia Fiocca, from the Rome based Stalker Walking School, two walking explorations were organized, one in Fittja just outside center Stockholm, and the other on the Lido in Venice around the abandoned and currently occupied hospital and theater Marinone. There were other events and walks as well, including a walk through the famous model urban suburb of Vällingby with David Grahame Shane. Speakers included David Rifkind (FIU) and Christina Pech (KTH).

Peter Lang is professor in Architectural Theory and History at the Royal Institute of Art, in the Department of Architecture, Stockholm (Kungl. Konsthögskolans-KKH), where he conducts post-graduate research courses in architecture, design and multi media communications. Lang holds a Bachelor in Architecture from Syracuse University and earned a PhD in Italian history and urbanism at New York University in 2000. He is a Fulbright recipient in Italian studies. Lang works on the history and theory of post-war Italian architecture and design, with a focus on sixties Italian experimental design, media and environments. He has been a member of the Rome based urban arts research group Stalker since 1997.





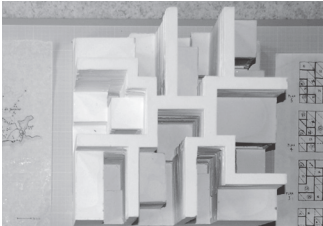
ABSTRACTS

Take a Walk on the Wild Side features a number of diverse research projects, as will become clear to those who pick up this end of year catalog. Here are short summaries on this year's participants.



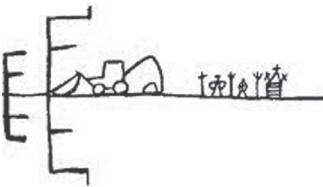
Matthew Ashton's "Postcards from the Anthropocene" is an exploration of the production of urban space read through the lens of a specific site of material extraction - a limestone quarry on the periphery of Malmö. The project traces several divergent trajectories of the site's complex and layered history shuffling between the past, present and future, weaving a narrative which connects real estate speculation, migrant movements, the welfare state, climate change, prehistoric extinctions and multinational corporations. Ashton has translated this research into a series of lithographic prints which explore the ambiguous nature of the quarry which is simultaneously a monument to destruction but also a unique and biodiverse landscape.

(www.speculativeterritory.com)



Frida Boström's project, "Architecture of Affection" examines the rise of 'love hotels' in Brazil, their peculiar typology, based on secrecy and intimacy, their transversal relationship to motels, sexual practices and their heterotopic condition. As an alternative paradigm inside of dense urban environments, the love hotels became for Boström the starting point for a vast family of typologies, collected in photographic images and interpreted through drawings and digital tools. From that, Boström is developing a category of intimate scale building through a set of molds and 3D printed models. These are at once sensual bi-products of existing living patterns and futuristic prototypes, in what is developing into a much broader investigation into the mores and habits of today's sexually active women and men in contemporary society.

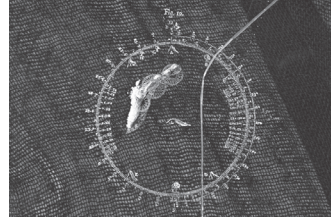
(www.fridabostromkkh.wordpress.com)



Anna Hesselgren is focusing her research on the northern city of Kiruna, that like Superstudio's "Conveyor Belt City", is moving gradually across the landscape. In the case of Kiruna, this is to make way for access to further mineral resources, and therefore entire sections of the city will need to be either reassembled or removed. Hesselgren is keenly interested in interacting with the local inhabitants precisely in the spaces there today and in transition. Her project is developing into a hybrid action bringing together native map making and map symbols with native crafts, specifically involved in the disappearing art of drum making. The potential here, as Hesselgren sees it, is to bring locals together through the making of new rituals in situ.

(www.walkonwildsideanna.wordpress.com)

Malin Heyman's research spans centuries, yet remains fixed to one place: its the mysterious location of Atlantis, that may very well be revealed in the region of Uppsala. Basing her work on the principle texts of the Swedish late 17th century scholar Olof Rudbeck, who happened to have taught at Uppsala university, Heyman revisits again and again sites quoted in Rudbeck's text, searching for clues that might reveal the secrets of this early scientist's evidence. In the process Heyman begins to stitch together a much larger picture of the landscape, and with it a highly fascinating narrative.



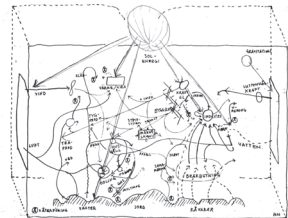
(www.atlandmanheim.tumblr.com)

Johanna Muriel Jansson wandered further outside Stockholm to study the motivations and aspirations that led to the recognition in 2000, of the southern region of Sweden's Öland as a UNESCO World Heritage site. The large expanse of land, with its deep history of early human settlements, farmlands, walls, dismantled railways and footpaths presented Jansson with a very complex condition to conceptualize into a single coherent voice. Working with an advanced 3D LiDAR digital scanner gave her the inspiration to scan and express a number of different scenes in Öland, drawing sound sketches from personal perceptions made in the field. To gain further insight into the space and its spatial perception Jansson experimented with a musician in interpreting her sketches into sequences of abstract expressional soundscapes.



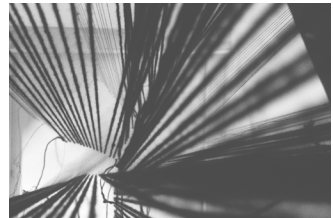
(www.johannamuriel.tumblr.com)

Ulrika Jansson began visiting and researching ecological communes just outside Stockholm, concentrating on how these communities interacted within the broader context of the sustainable movement. Her research gradually shifted towards broader influences, leading her to examine the history behind an unusual exhibition ARARAT - Alternative Research in Architecture, Resources, Art and Technology held at the Moderna Museet in Stockholm, in 1976. Jansson, using the ARARAT as a seed event in the rise of the Swedish ecological movement, is drawing links between the ARARAT's living remnants and contemporary practices working with cultural dimensions of ecological transition.

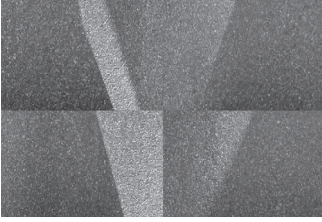


(www.insearchforararat.wordpress.com)

Emma Jenkins picked up on one of the themes related to the course's collective workshops, that was dedicated to Frederick Kiesler and the exhibition that would be installed at the Tensta Konsthall in February. Her research stuck to a specific query, that could be understood as both a characteristic of Kiesler's and also of a much broader condition, that of white space, a condition of inbetweenness. This lead Jenkins to further elaborate on the communicability and experiential characteristics of space, as both a phenomenon of the city and of interiority.

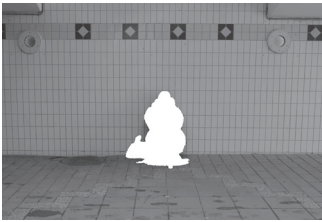


(www.whitespacecharacters.tumblr.com)



Dan Lageryd picked up on another aspect introduced into the course via the Frederick Kiesler intervention, that of alternative archives. Bit by bit, Lageryd pieced together a series of visually grounded studies that absorbed their surroundings like collections of unpredictable experiences. This led to Lageryd's investigation into space in mobility, and the recording or registering of space as it plays out across the finite stretch of highway running through the middle of Stockholm (precisely titled: 59°20 34 N 18°00 33 E - 59°17 45 N 18°00 11 E). The results, captured using a specially mounted videocamera rigged to the back of a car, would reveal an entirely unexpected database in the surface of the roadway itself.

(www.walkon-walkoff.tumblr.com)



Barthélémy Massot was drawn into a personal investigation on the public's shocking indifference to human suffering evident daily in the streets, public spaces and transport systems right in Stockholm. At first Massot's research focused on broader studies both in Sweden and around Europe on the homeless and on their makeshift domestic arrangements, and also on the way this segment of the unseen society was subjected to and subjects of the public's attention, or the lack thereof. Massot at times engaged himself firsthand in making contact, and drawing out the individuals, building a respect for their individual stories and personal identities. His final project returns to this question of erasure in the public's eye.

(www.wildside14.wordpress.com)



Stuart Mayes' project, "Following Eugène," began by tracing the activities and whereabouts of the noted early 20th century Swedish painter Eugène Jansson, whose incredible production of landscape paintings and later male nudes are able to reveal an entirely different side of Stockholm's urban landscape. In effect, Jansson's Stockholm offers an alternative mapping of the city, especially relevant to the city's contemporary queer culture. Mayes' research, connecting works to locations in the city, revisiting his walks and public spaces of encounters, builds towards a series of key sites, including the historic naval bathhouse on Skeppsholmen, whose minimal remains will be a focus of Mayes' final project.

(www.followingeugene.wordpress.com)

Marie Nilsson returned after many years to a site in Stockholm that she first documented in an original book on photography. The area of Liljeholmen, just south of Södermalm is undergoing dramatic transformations, from an industrial zone featuring the huge factory sites and rail yards of the Cementa company into a new dense residential neighborhood called Wakable City. There are several obstacles that remain preventing the all out development of this area, including an existing and historic rail line and pollution issues. Nilsson's study, over the course of the year, took her back to some very basic issues concerning the conversion of real estate and the current speculative housing market.



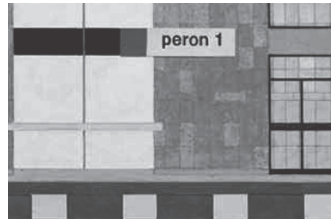
(www.mariewildwalk.wordpress.com)

Marie-Louise Richards' research project fluctuated over the year between literary sources and artistic research, while maintaining a constant eye on the politics of space. Her point of departure was Ralph Ellison, the noted African American writer whose novel "Invisible Man" depicted an unnamed man living in New York City in the thirties. The question of invisibility permeates Richard's research, whether she focuses on Stockholm or on Detroit, a parallel project she is conducting under the course Art and Architecture. Another important influence for Richards is Alyson Shotz's "Mirror Fence" (2003) which succeeds in creating physical realms of ambiguity. Richards is now concentrating on documenting and revealing what she terms hyper-invisibility, or hyper visible invisibility as a spatial practice.



(www.madamearkitekt.tumblr.com)

Szymon Jan Zydek has focused on a single modern Polish architect, Jerzy Sołtan whose life experience was marked by his early association with Le Corbusier and the international architectural association CIAM. Sołtan's career moved between Poland and the United States but Jan Zydek has researched in depth the period in the fifties and early sixties when Sołtan worked and taught in Poland. In order to understand how Sołtan succeeded in developing and building projects in Poland during times when reactionary communist politics largely patronized large government run architectural offices, Jan Zydek chose to follow one single project, a train station in Warsaw, from initial concept to completion, while also maintaining a perspective on how this structure became adapted through time. The results are quite unexpected, as Sołtan's role as lead architect became further clarified, revealing that others in his team contributed significant aspects to the design, as did the artist Wojciech Fangor.



(www.szymon.wix.com/absz#lblog/c1a5n)

POSTCARDS FROM THE ANTHROPOCENE

MATTHEW ASHTON

According to Walter Benjamin, we can already envision the utopia to come because it has left its traces in the now, in *"thousands of configurations of life, from permanent buildings to fleeting fashions"*.²

A journey traversing the periphery of Malmö is a passage through these fragmented traces of utopia, past fields of wheat and barley, neo-medieval gated communities, distribution warehouses, outlet stores, shopping malls, conference centres, sports arenas, office towers and the greying social housing estates of the welfare state. It is a landscape in perpetual transition, like the shifting sands on a beach, altered continuously by the mechanisms of speculation and the processes of *liquid modernity*.³ A place of flows where everything and everyone is on the move, be it the elites of the creative class or migrants fleeing war and persecution. Yet despite this constant motion it is also a place stuck firmly in the eternal present. The past has been thoroughly erased and there is only one future on offer - the status quo.

Despite the seemingly dire predicament, there may still be hope of finding traces of an alternative future among these glimmering ruins of the present. Hiding in plain sight, between the ever expanding neoliberal city and the infrastructural apparatus of the Öresund bridge lies a potential space of resistance - the exhausted landscape of a former limestone quarry. This immense void, covering over 100 hectares, is the consequence of 130 years of industrial exploitation. Once a loud, dusty site of activity, the quarry is now an eerily tranquil place - a strange oasis of new life and new possibilities hidden just below the surface of the city above.

"Postcards from the Anthropocene" is an indirect interrogation of the contemporary city via way of a detour into the depths of this former site of material extraction and production. A passage which tangentially traces the history of the wedish construction industry, from the speculative unrealised developments of the near future, through the record years of the million homes programme back to the very beginnings of the modern Swedish

cement industry. Here history is understood as put forward by Manfredo Tafuri, as a contested space where the past is always open, always challenging and altering the present with evolving and indeterminate form.⁴ The story of the quarry site is one of brutal environmental destruction but also surprisingly unexpected regeneration, throwing up a host of contradictions which fundamentally challenge our current consensus conception of sustainability, questioning whether such a strategy of environmental mitigation is even possible.

Pablo Picasso once famously stated that *"every act of creation is first an act of destruction."* This statement applies to the site of the quarry, which can be considered to be the collective accumulation of destruction required for the production of a certain amount of urban space. The same could be said of alternative places of material extraction, usually situated on the periphery of our perception, and concealed from our day to day lives, be it the large monocultural timber plantations of Northern Sweden or the large open cut iron ore mines of Minas Gerais in Brazil. The rise of a collective environmental consciousness and a focus on sustainability has led to many significant improvements, especially in regards to the way we treat toxic waste and air pollution in our cities, but the rhetorics of sustainability have now been totally integrated into the neoliberal system that it seems completely incapable of steering us clear of inevitable ecological catastrophe. The construction industry is saturated in feel good environmental slogans, green building certificates and ratings systems but until we migrate completely to the digital world it is still reliant on material extraction from this world, which inevitably leads to more holes in the ground.

What is needed is a reconsideration of the process of destruction in the formation of our urban landscapes, to accept these manufactured environments as pieces of architecture with their own design logic - the result of a series of human decisions. Donna Haraway would call these places cyborg landscapes, *"a creature of machine and organism, a creature of social reality as well as a creature of fiction"*. According to Haraway, *"the cyborg is a condensed image of both imagination and material reality, the two joined centres structuring any possibility of historical transformation"*.⁵ A cyborg conception of space may allow us to see past the distracting layers of green wash and discover a truly transformative architecture.

The research project is exhibited as a series of lithographic prints, each exploring a different aspect of the ambiguous nature of the quarry site. Lithography (from ancient Greek λίθος, lithos, meaning “stone”, and γράφειν, graphein, meaning “to write”) is a printing technique based on the immiscibility of oil and water, where an image is drawn using oil or fat and the surrounding unprotected areas are etched using acid and gum arabic. During the printing process the plate is moistened, with water retained on the etched surface while ink is restricted to the drawn image, which is subsequently transferred to paper producing a printed page. It is this play of opposites that attracted me to lithography as a technique capable of representing the complexity and ambiguity of the quarry site - The strong contrasts between positive and negative (print/plate), clean and dirty (water/oil), hard and soft (stone/paper) are analogous to the contradictory nature of the quarry site.

A Million Fragments of Utopia

The limestone quarry can be understood as a monumental archive - a geological record of over a century of construction etched permanently into the earth. Starting from humble beginnings as a small quarrying operation, supplying cement primarily for local use, the site soon gained national significance as the major supplier of cement during the large scale social housing programs of the 1960's - 1970's, giving rise to today's large multinationals of Skanska and Cementsa. This print explores a double reading of the site, as both a negative imprint of exploitation but also as an imaginary mountain of urban production, whose fragments of stone are preserved in countless buildings throughout the country.

Island of Exception

Although the quarry site is located well within the Malmö urban area its ecology more resembles that of the Islands of Gotland and Öland in the Baltic sea than anywhere found on the mainland of the Scandinavian peninsula. This curious island of biological exception is actually an unintended result of human activity, where years of material extraction have produced a unique microclimate which is slightly warmer than its surrounds due to its depth 60 metres below sea level and the heat absorbing ability of the exposed limestone surfaces. This print explores the quarry's unexpected biodiversity, tracing a single line of life, made up of over 1400 species endemic to the site. The use of the formal scientific system of classification is also a reference to Carl Linnaeus, who visited the site in 1748. The list includes a variety of rare and

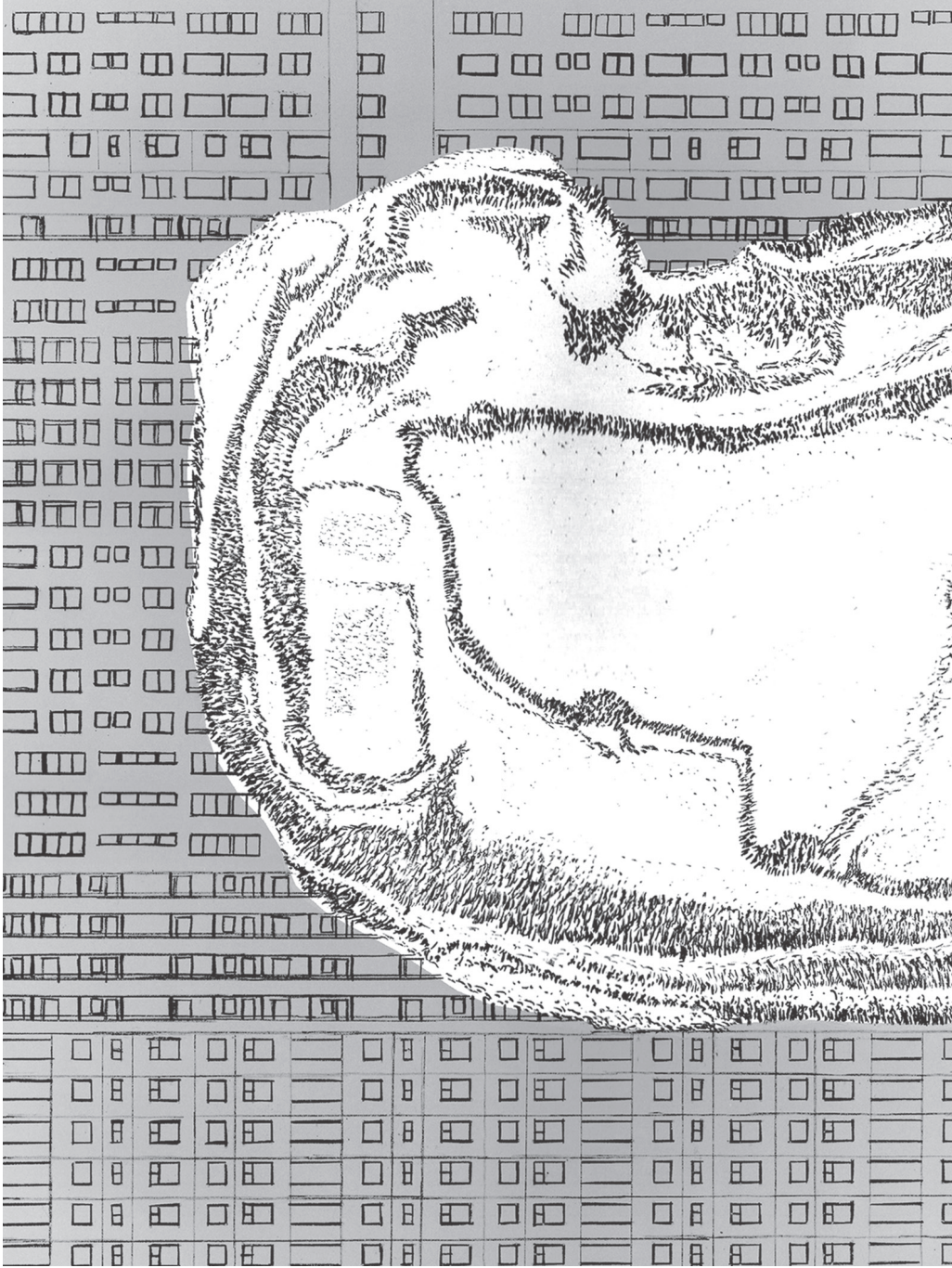
threatened species, as well as several fossils found preserved in the limestone, including a prehistoric shark and crocodile - a reminder of the massive climatic changes which have taken place in the past and a possible warning for the future.

All that is Solid

“All that is solid melts into air” refers to a passage in the Communist Manifesto by Marx and Engels. A reference to the constant expansion of capitalism, continually seeking new markets, leaving nothing solid or permanent behind, reducing everything to the shadowy abstraction of money. The history of capitalist development can also be read from the history of the quarry, which clearly follows Fredric Jameson's three distinct stages of capitalism.⁶ Starting from the Market Stage, with the founding of Skånska Cement AB in 1871 and the commencement of an industrial quarrying operation. Then moving through to the Monopoly stage with the expansion of the quarry and its involvement nationally with the large scale social housing projects of the 1950s - 1970s before finally moving into the postmodern age, with the closure of the quarry as a site of production and its integration into the post- industrial economy. A period characterised by the multinational structure of the cement industry and the transition of economic value from raw materials to real estate and abstract financial products. This print explores the sites passage of capitalist development, from a local site of material extraction to an integrated node in the global network of real estate and finance.

1. The Anthropocene is a proposed geologic chronological term for an epoch that begins when human activities have had a significant impact on the Earth's ecosystems.
2. Walter Benjamin, *The Arcade Project* (Cambridge: Belknap Press, 2002)
3. Zygmunt Bauman, *Liquid Modernity* (Cambridge: Polity Press, 2000)
4. Manfredo Tafuri, *The Sphere and the Labyrinth* (Cambridge: The MIT Press, 1987)
5. Donna Haraway “A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century”. *Simians, Cyborgs and Women: The Reinvention of Nature*. (New York: Routledge, 1991)
6. Fredric Jameson, *Postmodernism, or, the Cultural Logic of Late Capitalism* (Durham, Duke University Press, 1991)

Matthew Ashton (AU) is an architect educated in Sydney, Stockholm and Umeå and co-founder of the architectural collective SPARC. He is currently coordinating an artistic workshop “Monument to the rubble of the Future” which will be held in the quarry site this summer (www.futurerubble.com).





ARCHITECTURE OF AFFECTION

FRIDA BOSTRÖM

Part 1:
Bringing Sexy Back, Stefan Attefall Style

This project clearly went a little bit out of hand. I've just ripped the batteries out of the fire detector in my kitchen and swung the windows wide open. Smoke still rises from one of the pots of melted wax on the stove that I'm preparing for one of the models. It smells like something you shouldn't inhale, but I think, "what the hell, first time mistake". I smile to myself. How appropriate.

I open the glass doors and carry the pot outside to let it cool off on the porch. To sum it all up, this project started by bringing me back to a couple of years ago, to a time I spent in Brazil. And here I am finding myself at the end of it, crouching over a pot of steamy sauce in my own back yard.



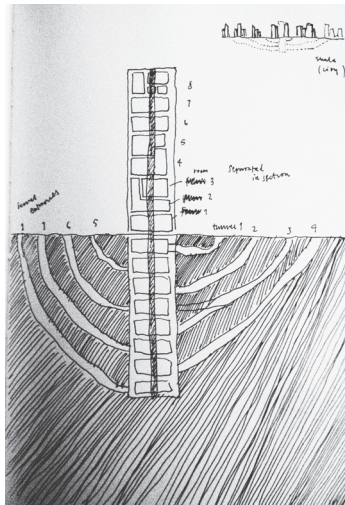
I didn't expect getting here would require numerous hours of google-walking down streets in Rio; city-centre streets and touristy shopping streets and grubby dirt roads in city outskirts - the same streets in Flamengo, Copacabana and São Conrado that I've previously walked in real life. During my online excursion I've been looking for façades of mirror glass panes, shiny and blue, façades without windows, anonymous walled entrances without signs, or sometimes the opposite - big shiny logotypes in pink neon. On the pavement outside Hotel Bambina in Botafogo, clearly visible all the way from where I sit behind my desk in Stockholm,

someone has written in white chalk "Camila, te amo, para sempre!" on the ground, and drawn a multitude of hearts and stars around it. I love the one who loves Camila for doing that.

I've entered into these hotels, these small palaces of exploration, drunkenness, infidelity, same sex affection, youth-hood liberation and anniversary celebration, and I have marveled. On the outside they pretend to be nothing - inside, they can be anything. Anything from sterile, colourless, cheap, shiny and impersonal to extravagant luxury suites filled with ceiling mirrors above round beds, glass walls, intricate lighting systems or equipped with swimming pools and steam saunas.

It's like Manon wrote - a French architect I scouted down through the dwindling paths of the internet because she seemed to have in her possession the only book I could find about love hotels (she mailed it to Sweden in a brown padded envelope only a couple of days later) - "I know, it's fascinating! The love hotel is really a sort of world in itself!"

But even more interesting than all these extrovert expressions, are the ways in which the love hotel is typologically and architecturally organised. The way that public areas are completely obliterate, that interaction between staff and guests are minimized through separation in plan and section, that the entrance situation is mediated or intricately hidden. The fact that the apartment plans are open, payment methods are anonymized and that there are sometimes multiple accesses into one single hotel room.



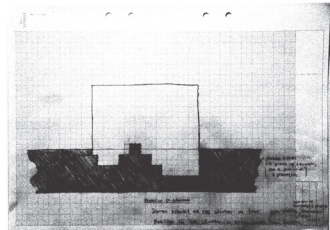
To a girl like Manon or a girl like me, the love hotel is like a play house, an exotic toy that you will never get your hands on. Precious, not by virtue of its economic value, but because only the classmate from the other side of the world owns one. And this fact has made me feel silly along the way. But it has also made me think that if I could have teleported myself back to Latin America, I would have wanted to shout out from a fucking mountain top "This is it! Architecture should be like this! It should be play, it should be art, it should be grubby and shiny and beautiful and fun, mother-fuckers!" Even though no-one might have heard me from up there.



Contradictory as it is, the love hotels of Brazil rose out of an era of political turmoil, at the end of the 1960's. Suppressing dictatorship at the top, extensive poverty at the bottom, the 20th century also saw spreading internationalization, urbanization and a steadily growing middle class. Access to birth control gradually became more common, and in the wake of that, so did pre- and extramarital sex. And underneath it all still lay a set of strong catholic values with ideas on family, fidelity, heterosexuality and gender. It does in a way seem like the more restrictive ideas pursued from above, the stronger the forces for liberation from within.

The love hotels can be understood as an anonymous, secluded, accessible, pay-by-the-hour retreat place away from judgement, which goes well with Foucault's ideas on heterotopic environments. And although the hotel market in Brazil might be giving away to a growing customer group of travelling families and sport event visitors, the kind of getaway space that is the love hotel could well find a modified life of its own in other countries and societies.

While a country like Sweden might stipulate a liberal constitution on paper, its societal practices still include subtle mechanisms of unspoken social codes or making specific things taboo. Certain kinds of appearances, behaviours and sexual practices are still commonly frowned upon or punished, on an individual and societal level. A fact that not only limits the space of freedom for all those who choose lifestyles outside of the norm, but also restrict opportunities for allowing the queerness residing inside all of us.

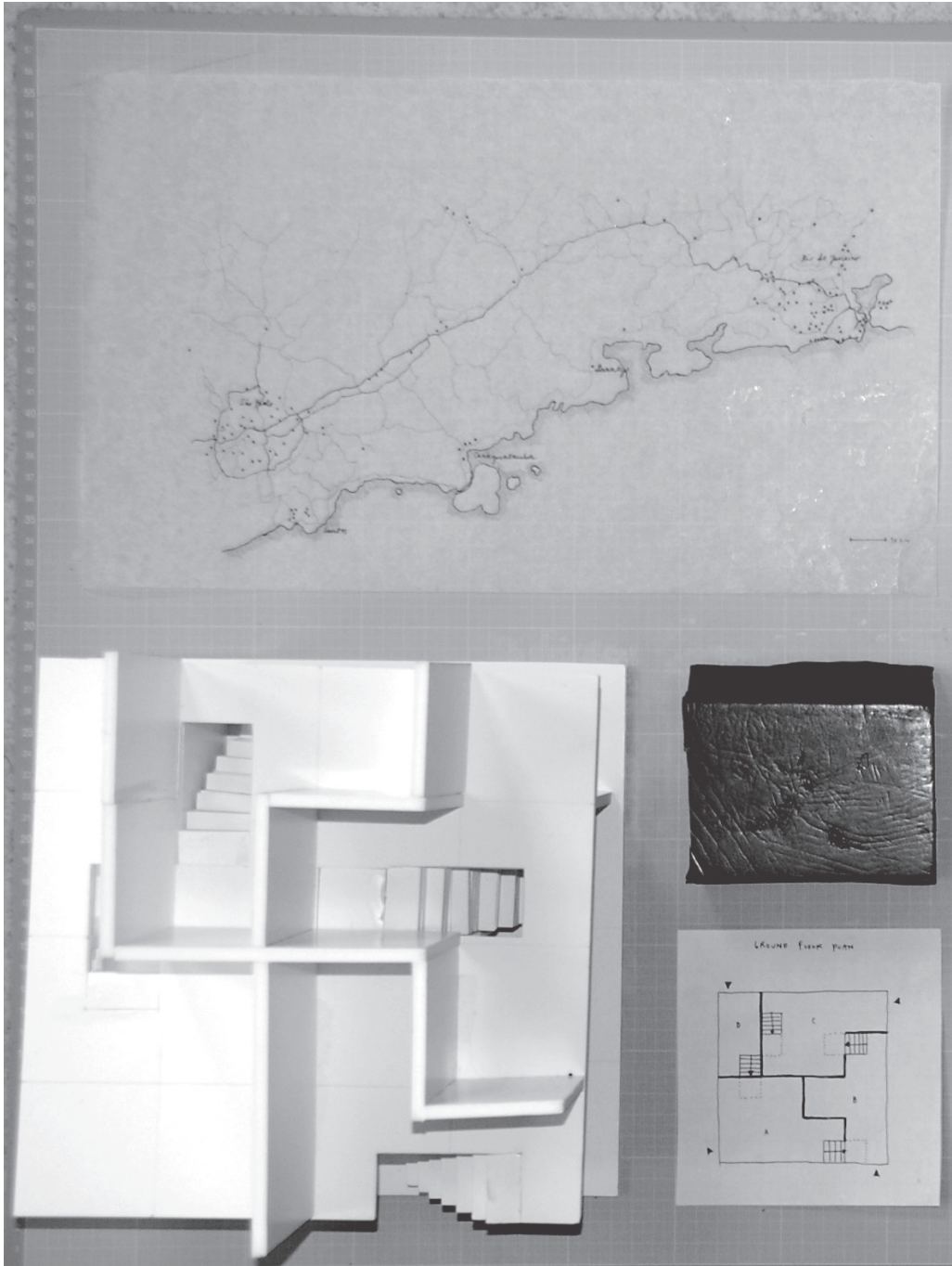


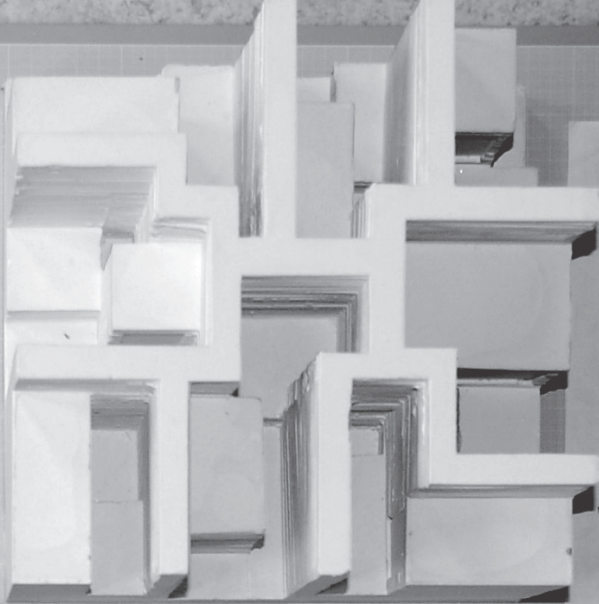
And this is in short why girls like me and Manon, now grown-up, sort of well educated and travelled, want to build our own small safe havens. Places away from the prying eyes of mothers, stepfathers, girlfriends or big brothers.

Even if I happen to have developed a prototype that can be built in my own back yard (special thanks to our recently resigned minister of housing, the Christian Democrat Stefan Attefall), I sometimes think that I want to get away from my own eyes as well. Which is why in my proposal I've traded the bed mirror for a roof light. I think when it comes down to it, I'd rather see the stars than myself in bed.

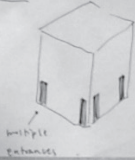
For a more elaborate reflection on the social and spatial qualities of the love hotel as heterotopia, please visit www.fridabostromkhh.wordpress.com

Frida Boström (SE) holds a degree from the KTH School of Architecture. After a couple of years of living and traveling in Latin America, Frida Boström is now running her own practice in Stockholm. Her work includes teaching at the KTH as well as exhibition designs and small scale projects for private clients.





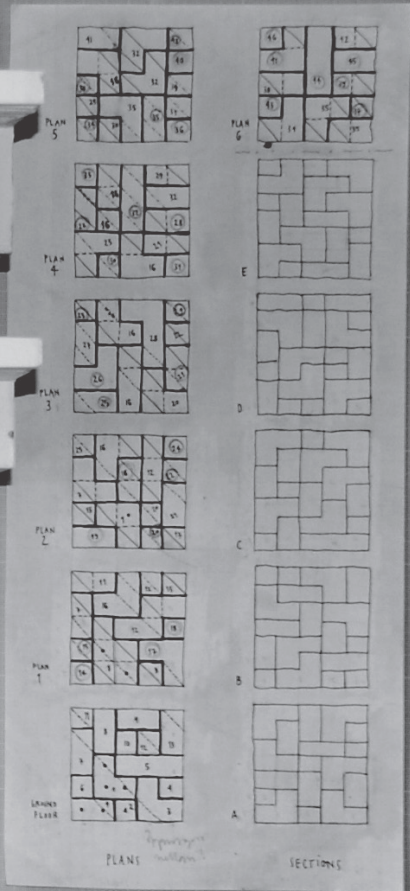
SKETCH



REFERENCE TO JAMES EARL RAY
 + THE 3RD LAW OF GRAVITY
 GRAVITY IS THE FORCE THAT
 CAUSES OBJECTS TO FALL
 TOWARDS THE CENTER OF THE EARTH
 GRAVITY IS NOT A FORCE IN THE
 CLASSICAL MECHANICS
 BUT A RESULT OF THE CURVATURE
 OF SPACE-TIME
 IN THE PRESENCE OF MASS AND ENERGY
 ACCORDING TO EINSTEIN'S THEORY OF
 GENERAL RELATIVITY



multiple
entrances



SPACES IN-BETWEEN IN KIRUNA CITY TRANSFORMATION

ANNA HESSELGREN

Within the framework of the course I have continued my research for the interdisciplinary practice-based project *Spaces In-Between in Kiruna City Transformation*. The project is located in the on-going planning processes of the lapponian city Kiruna, one of Sweden's most dramatic urban developments ever, caused by the expanding mining industry in the mountain Kiirunavaara just below the inhabited city. The ore mining has been going on for 100 years without significantly affecting the city. But now half of the existing city must be demolished over the next 20 years. The New Kiruna, with its very dense urban plan, will be built three kilometres north east of the present city center.

My point of departure - a critique of the urban densification we now see in Sweden - is informed by Foucault's concept of heterotopias (1967:3-4) in regarding the indispensable spaces in-between as ambivalent areas without specific use or identity, in the middle of city architecture, both as challenging the control of society and being a precondition for the well-planned city. They can be described as black holes, attracting people to various temporary and daily social activities/events, meeting spots and transitions.

The project problematizes and extends the concept of spaces in-between, through the unique context of Kiruna's urban transformation, as a key concept for socially sustainable urban development, and poses a number of questions: Can spaces in-between serve as platforms for dialogue and influence on city development? How can a deeper and ongoing "citizen dialogue" be designed according to and by those who live and work in Kiruna instead of the top- and expert-driven "civil dialogue"? How can we plan for the unplanned and in what ways is it desirable? And how will my role as artist change during this project?

Through involving a group of Kiruna citizens in a participatory spatial action research, in parallel with the planning processes, I examine the possibilities

of physical spaces in-between for an alternative thinking about the city's development. The result of this collaborative research will be materialized in the examples of activities and installations we create for a final public manifestation. Similar to what David Graeme Shane claims: "*heterotopias function as laboratories of change where urban actors can conduct concrete utopian experiments without endangering the established equilibrium of the larger system. If an experiment is successful, actors can export the new model, copying and altering it so it becomes over time a new norm.*" (Shane, 2013)

During the course I have proceeded and broadened my research searching for participatory spatial research projects in order to understand more on this approach and how to prepare the action research in my project. I have looked closely at the ground breaking site-specific playgrounds created by Aldo van Eyck within a semi-hierarchical, highly participatory process in post-war Amsterdam (1948-1978). I have delved with great interest into his poetic theories about "*the inbetween realm*" and the process of "*inbetweening*" (van Eyck, 2008). He formed the group Team Ten - the Dutch structuralist movement of the 1960s - with the colleagues Alison and Peter Smithson, Herman Hertzberger, Gian Carlo de Carlo et al. They believed that the architect's role was not to provide a complete solution, but to offer a spatial framework that would eventually be filled in by the users. Van Eyck's strategy is the interstitial and the polycentric as opposed to the strategy of the master plan of CIAM (*Congrès Internationaux d'Architecture Moderne, 1928-1959*). Based on the child's perspective as a measure for all human ages he presented bottom-up, context-sensitive ways of thinking and doing urban planning that broke with modernism top-down approach. Something that also inspired Kevin Lynch in writing *The Image of the City* (1960). This remains highly topical even in today's ideology of urban densification, according to the researcher Sofia Cele. By listening and taking advantage of the children's knowledge of their environment social planners can find solutions that provide safer and more accessible public environments for everybody (Cele, 2006).

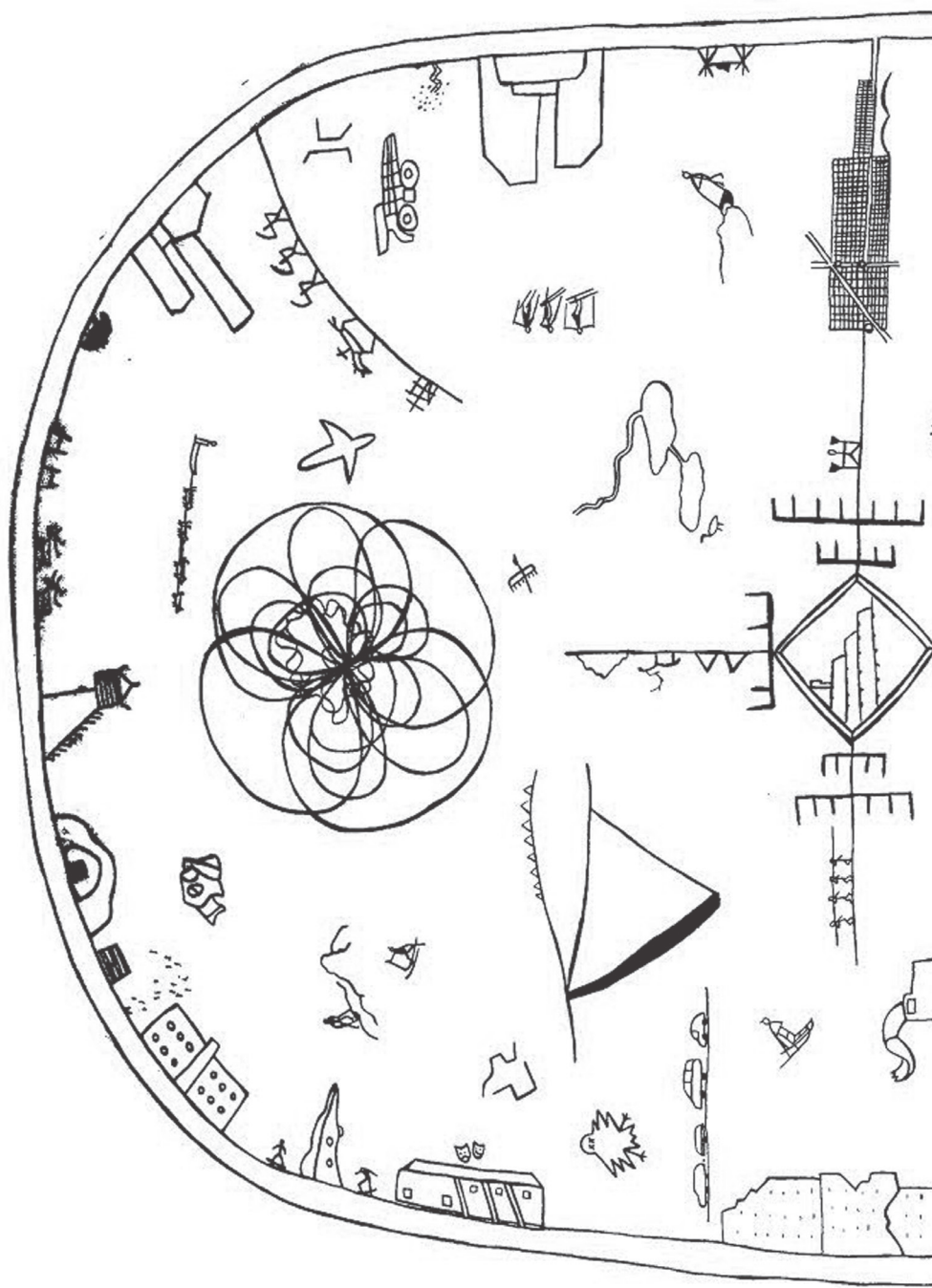
I have searched for examples of temporary art and architecture community spaces and started creating a catalogue on the course blog. Among these is *raumlabor*, the Berlin based network of architects. They work worldwide collaboratively at the intersection of architecture, city planning,

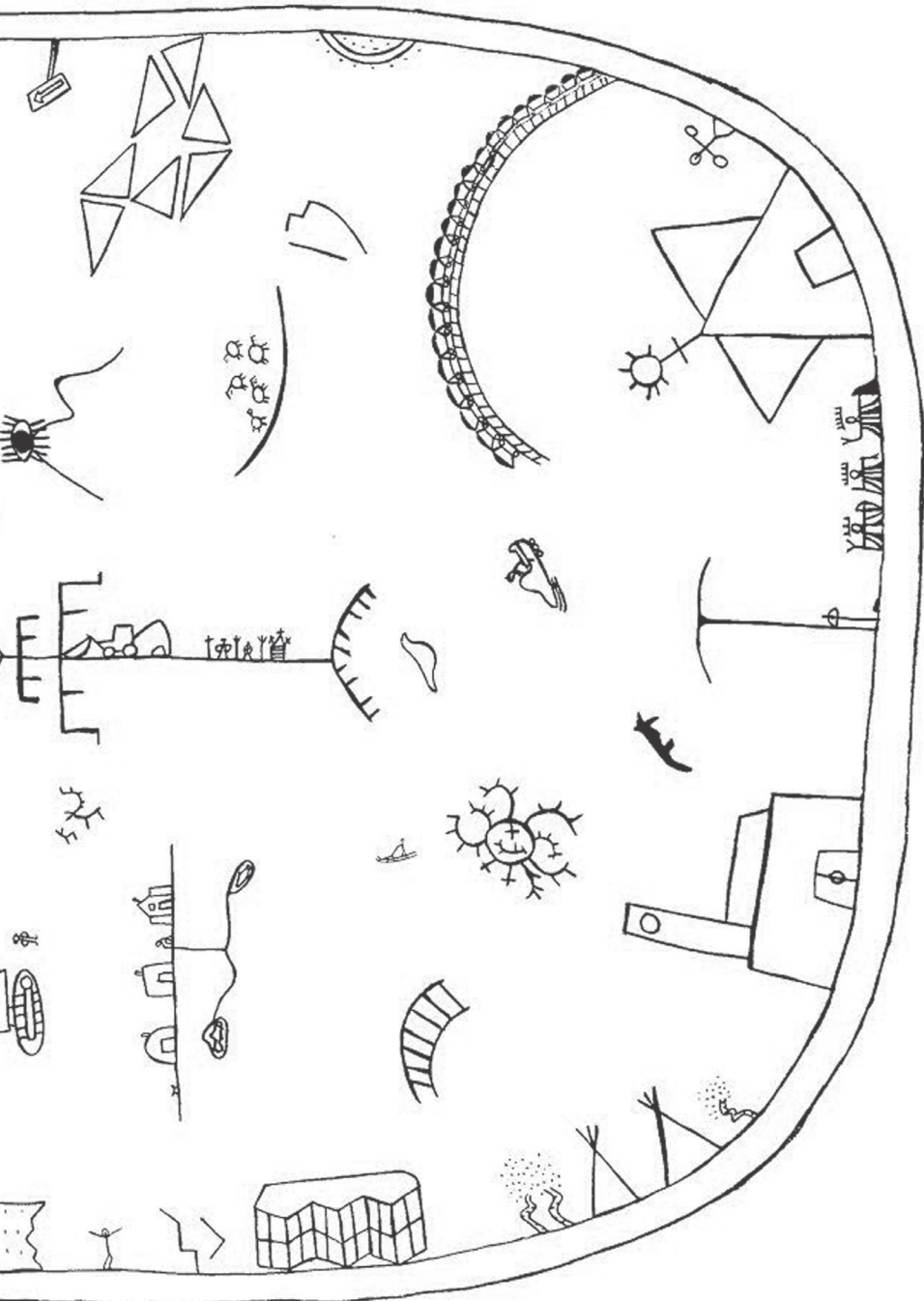


art and urban intervention and are attracted to places torn between different systems, time periods or planning ideologies, that can not adapt. They make experiments in places that are abandoned, left over or in transition that contain some relevance for the processes of urban transformations. Like *Spacebuster* (New York, 2009) or *The Knot* (Berlin, Warsaw, 2010) with mobile inflatable structure. With the example of Alfredo Jarr's installation *Skoghall* (2000) Chantal Mouffe argues that artists, architects and others in the cultural field creating *agonistic public spaces* play an important role in the development of alternative forms of subjectivity. (Mouffe, 2013) In the dissertation *Hustadt, Inshallah – Learning from a participatory art project in a transitional neighborhood* (2013) Apolonija Sustersic interestingly explores, through participatory action research, how contemporary art can be recognized as a platform for new ideas in relation to the city, which is highly relevant for my continued research. Taking a look into the Sami universe and tracing its artifacts, I realized that my map of spaces-in-between in Kiruna had many similarities with the Sami drum. In meetings with citizens in Kiruna, I have, guided by Lynch,

asked them to draw their *image of the city* (Lynch, 1960). From what came out of these extraordinary interesting conversations and drawings I have started to create icons for making a drum in a future collaboration with a Sami drum maker. The drum will map both the present situation of Kiruna and the project. A drawing of the drum is presented in the course exhibition.

Anna Hesselgren (SE) studied at Royal Institute of Art/Kungliga Konsthögskolan, Stockholm University and Linköping University. Her practice includes installation, site-specific and participatory projects in relation to the city. Lives and works in Stockholm. (www.walkonwildsideanna.wordpress.com) (www.hesselgrenanna.wordpress.com) (www.stillalive.eu)





ON THE IMAGE OF ORIGIN Projecting the Images of Atlantis

MALIN HEYMAN

The Migratory Patterns of an Image Between the Philosophical Imaginary and the Physical Environment

The image of Atlantis has created invisible historical axes in the production and dissemination of ideas in art, technology and design. I have investigated this example of how ideas are appropriated and images travel between disciplines. I am interested in the migratory becoming of these transformations and how they have been (mis) used to create and transform identities.

As proven by Olaus Rudbeckius in 17th century Uppsala, the origin of Atlantis is Sweden, and Old Uppsala was its center. As Rudbeckius' ideas have been pushed into the periphery of collective consciousness, I have revisited them in order to bring them back to the center of attention.

In 1672, Olaus Rudbeckius started his great writing venture, which would result in the work "Atlantica". Rudbeckius studied the Platonic dialogues portraying the kingdom of Atlantis, origin of everything spiritual and corporeal, and found 102 congruencies between this portrayal and the Swedish conditions. I cite Olof von Dalin who studied the scientific methods of his contemporary Rudbeckius, citing Rudbeckius:

"Själva Adams namn är ren svenska: Adam var ju skapad av jord, av stoff. Det är ju Av damm (damm=stoff). När man från Avdam tar bort V, så blir det Adam."

The four volumes of the "Atlantica" were first published in 1677-1702. A second edition was published in 1937, fifteen years after the world's first race biological institute was established in Uppsala in 1922. The first chapter of the first volume is devoted to the study of the original peoples. Rudbeckius begins by defining for us what constitutes a people – namely the descendants of either of Noah's grandsons. The number of peoples in the world thereby corresponds to the number of grandsons of

Noah. The two exceptions to this rule are the Jewish people who know their very first forefather to be Abraham, and the Swedish people who Rudbeckius proves to be descendants of the Atlantans. The work was a popular success all around Europe. Rudbeckius, already a protégé of Queen Kristina of Sweden, became an even more frequent guest at the Swedish court.

*Rudbeckius' expertise reached across a multitude of disciplines. An esteemed practitioner and scientist of medicine, as well as an exceptional botanist and architect, Rudbeckius erected the world's first anatomical theater and planned the botanical garden which provided the framework for Carl Linnaeus' *Systema Naturae*, both in Uppsala. These structures stand as monuments to the original form and achievements of the lost empire of the root-race, the Atlantans.*

The steep, circular funnel of the anatomical theater provides a singular focal point for everyone attending, from which the lecturer can deliver knowledge through the medium of a dissected body. The expanding circles of bleachers mimic the rings of water and land out of which Atlantis was originally built larger and larger.

The gridded botanical garden with its implicitly eternal reach through space in an ever-growing network of crossing axes and potential sitings of various entities, correspond to the orthogonal canals that connected Atlantis and provided potential for its expansion.

Atlantis – a Critical Fiction

In his paper "*The Atlantis Effect: the Lost Origins of Architecture*" architectural theorist Anthony Vidler explores how the physical form and organization of Atlantis as described by Plato in his two dialogues "*Timaeus*" and "*Critias*", have haunted architecture through history. Plato's two dialogues constitute the first known mention of this mythological place. Vidler argues that two aspects of these texts in particular have made them influence the architectural subconscious.

Firstly, Atlantis is by definition (o) utopic because it has no physical site, it is fictional and therefore is no place. Because of Plato's lavish descriptions of the beauty and luxuries of the empire of Atlantis, it has claimed its place in collective memory as (e)utopia, meaning a good or even perfect place.

Secondly, the mention of Atlantis appears in the "*Timaeus*", the dialogue that also provides the literary site for Plato's creation myth. Vidler points out that the creation of the world in Plato's "*Timaeus*" happens through a creative subject. Eutopia is thereby in collective

consciousness connected to the creation of a world by a creative subject.

Thus, Plato's warning tale of an expansive and greedy empire that eventually sinks to the bottom of the sea has infiltrated the architectural subconscious in the form of a specific image form of a perfect world created by a creative subject. The framework is thereby provided for the emergence of the architect as demiurge, the break-up of the classical Vitruvian paradigm of architecture as "representation" and the emergence of architecture as an instrument of planning and of the production of life. This biopolitical architect subconsciously inherits from Plato a toolbox of forms for perfect worlds. The image of Atlantis with its lines of expansion, rings of solidified territory and buildings surrounded by green rather than dense urban fabric, has been appropriated and reiterated by countless architects. The *memory of the image* of the myth has been *projected* into the built environment.

I read the myth of Atlantis as formulated by Plato in 360 BC, 20 years after he wrote his "*Republic*", as a work of *critical fiction*, constructed by Plato in order to question what he perceived to be the flaws of his contemporary Athens. Atlantis was arguably intended as the antitheses of the perfect state, the Republic, which in the myth is portrayed as a proto-Athens. This critical fiction has since been used by other writers as a basis for their own critical reflections on their contemporary context.

Other authors – such as Rudbeckius – have instead inspired and/or exasperated a nostalgic desire to find a lost "ideal society", as well as the origin of a first and "ideal human people." This *conscious* memory of the image of the myth has been *projected* onto cultural contexts in an attempt to verify the historical existence of Atlantis.

Images and Mnemonics in the Production and Dissemination of Knowledge

The function of the *image* in classical mnemonics is to represent that which one wishes to memorize. The images in their turn are placed inside containers (smaller spaces) and the *containers* are placed in a certain spatial order – the *narrative* structure. All of this takes place in the imagination of the person doing the memorizing.

In his writings on Atlantis, Plato activated the mind's eye of his readers with architecture, and his descriptions of forms, places and details have remained strong in western cultural memory. The literary *images* of the story have had a great impact, whereas the moral lesson

that this literary environment is arguably meant to provide has been less perseverant. It seems that the lasting legacy of the Atlantis myth are the images employed by Plato in order to effectively insert the myth in collective consciousness, at the cost of losing that which the myth was meant to represent. The architecture – the containers and the narrative structure – that was created to serve as stage for the performance of meaning, itself becomes the meaning.

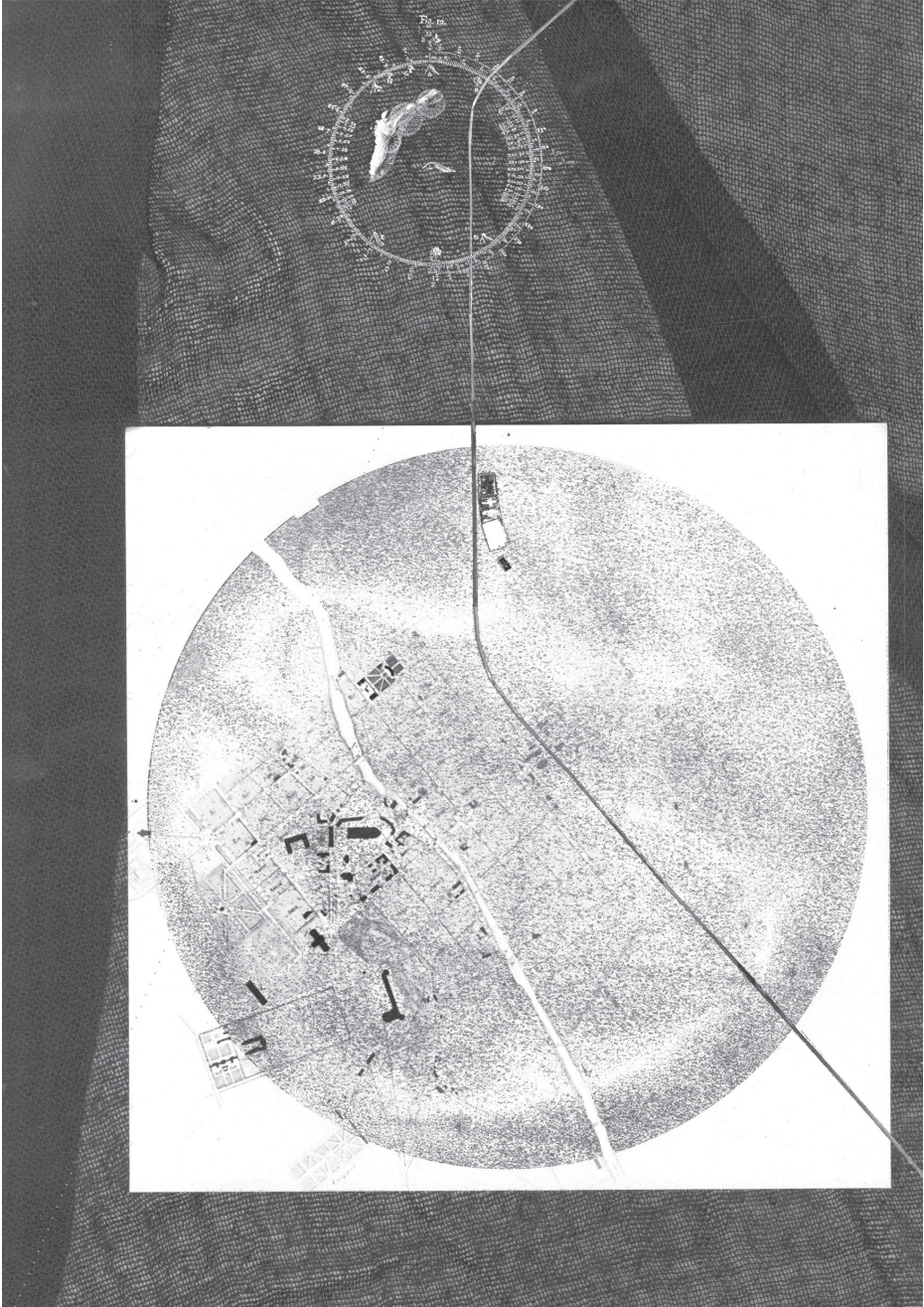
Rudbeckius appropriates the images of Plato as well as other authors, myths and natural phenomena, adjusts what they represent, gives them narrative containers and puts them into his own narrative structure in order to make his arguments. When appropriated, these in collective consciousness already established images constitute vehicles through which Rudbeckius both verifies and draws attention to his thesis.

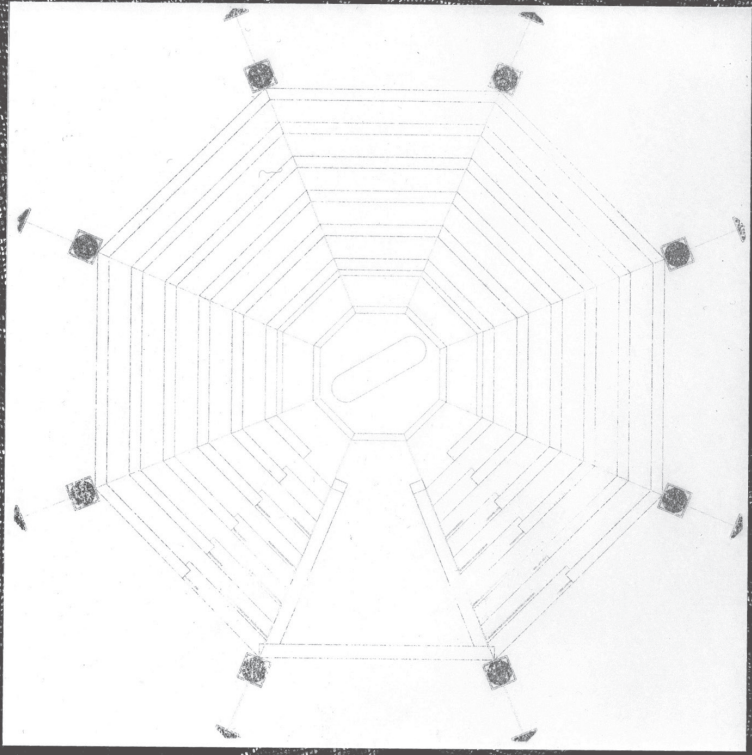
A New Epistemology

The story of Atlantis in Rudbeckius' text operates as an origin myth. In order to establish his own place in a sociocultural center, Rudbeckius claims that his historical, geographic and ethnic context is directly descending from a perceived ideal.

Throughout my investigation of this claim I produce images through methods that incorporate elements of translation and appropriation in the physical space and material within which the project is presented and discussed. I move constructions through mediums and change the constellations they form in order to produce a shifting narrative. By bringing the materiality and medium of the image to the foreground, I try to isolate the image from its perceived meaning and implement them separately in my investigation to create a bridge between the philosophical imaginary and physical space. The techniques of mnemonics provide another such bridge where image, container and idea are exchangeable and in flux, as per the logic of the appropriations of Atlantis. The when, where and whom are all essential to these experiments. The when is the academic year of 2014-2015, the where is Uppsala, and the whom is me, an architect and Uppsalien.

Malin Heyman (SE) is a practicing architect and writer educated at the Cooper Union for the Advancement of Science and Art in New York and at the Royal Institute of Technology in Stockholm.





AUDIO SKETCHES OF ÖLAND - SITE SPECIFIC PROJECT

JOHANNA MURIEL JANSSON

Background

The southern part of Öland designated a UNESCO cultural world heritage site from the year 2000. The decision to make it a world heritage site was based on the unique geography and topology of Öland that helped shape living conditions for those living there. This geography has resulted in a truly singular agricultural landscape.

The limestone covers the landscape of a major part of southern Öland making it neither very suitable for farming nor for forestry. These areas have been used as pastures instead. This very special part of the landscape is called 'Alvaret', which translates to 'bare limestone soil', and stretches to a massive 260 km² in area. The resulting landscape is unique, and rich, filled with rare fauna. The wild birdlife is also very varied, especially on the meadows which lie close to the sea.

Between the 'Alvaret' and the sea lie areas with ample soil for farming. Here we find the small villages called 'Radbyar' (linear villages), where the farmers lived. The reasoning for the formation of these 'Radbyar' is that according to a 13th century law, each farmer should have plot of land along the road proportional to the amount of land that the farmer owned. As a result the farm buildings are placed in a line one after the other. Today you can find these type of villages only on Öland. In other parts of Sweden the villages were split up according to a reform in the beginning of the 19th century.

Some 15 years after being designated by UNESCO, it has now finally been decided that a coordinator will work towards building a World Heritage house in a joint effort to inform, educate and promote the area. I have been fascinated by Öland since the first time I visited. It has an open landscape, which is at the same time barren, flat and dramatic, the landscape touches my soul. It reminds more of parts of Africa instead of Sweden. It is a unique landscape. You are close to both nature and the wind, which is always present. You are constantly reminded of the rich

history by the ancient relics. It is breathtaking to listen to the sound from all the different migrating birds that pass Öland in Spring.

Method

My objective is to make the southern part of Öland and the Alvaret visible through this art project using my own drawings of collected sound images created on site. This project has been developed as an audio-visual description created by hand making sketches drawn in just a few minutes. The sounds of nature and the ambient sound from selected sites will be documented. The surroundings of Öland will be my guide or music box, as my ears and mind freely interpret these spaces. I plan to visit a number of places typical for southern Öland and the main objective is to listen to the soundscape at each location and do field recording drawings, visual abstract interpretations of sound.

These drawings will be my starting point, as I like to capture emotions of southern Öland. Photographic documentation, film and maps, will after words be added in order to investigate the connections between them. Personally, I would like to leave the project with a deeper knowledge of the use of sound as a tool with which to explore ever changing landscapes - a tool which I can use to interpret complex environments, and better comprehend them.

Sounds are imaginatively processed by from one's ears to form a picture through transmitted from the brain to the hand. This process is symbolized by the easel with the empty sheet of paper, as a displacement, conveying an emotional sense that surpasses stylized landscape paintings. A 'recreation' of the abstract soundscapes could take any musical and sonic form or expression. Input, output and back again.

As an experiment I let musician Andrew Maunder freely interpret my sound sketches into new forms of abstract expressional soundscapes. To close the circle, the idea is to go back to Öland and play the sound loops at the actual site they first 'came from' to hear how it interconnects with the natural sound. This will also be documented on film.

Impressionist reflection

In the Re: motion course we have gone through several steps to register the reality of technology (among others with Motion Capture, Zoetrope and LiDAR scanning) and then both restore and recreate it. I wanted to scan the scene with my

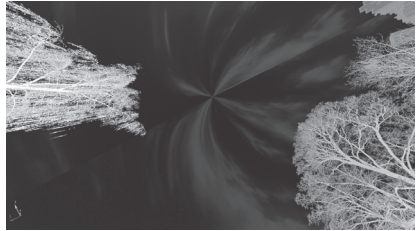
senses to investigate its constituents. From the scanned data I did some further research on how the different places of expression could be strengthened.

Hearing - the sound of the place and how we record the surroundings.

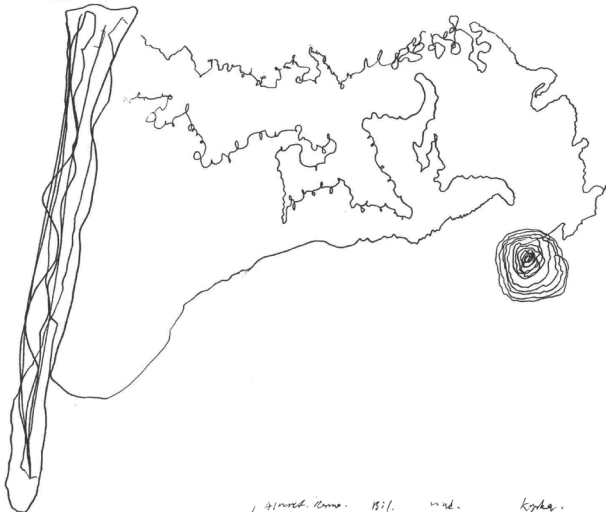
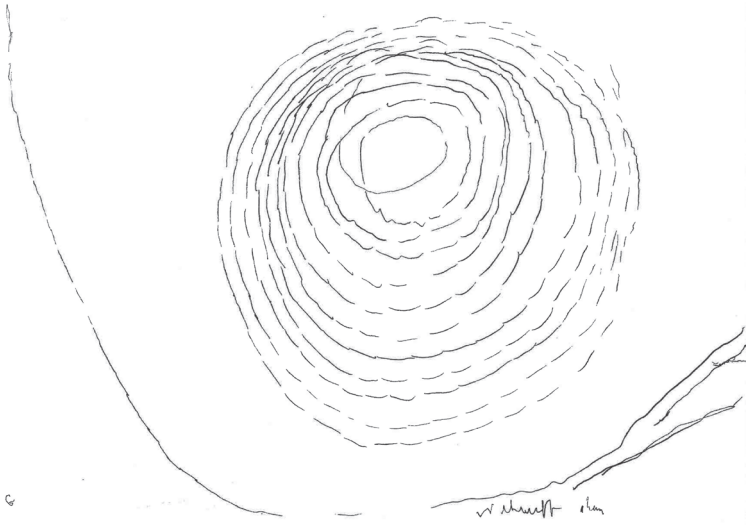
Eyesight - How can a still image, a frozen moment, summarize the feeling of the place? And how can a silent moving picture communicate the power and strength that site's climate creates?

The four works that I present contains the still image, moving image, sound and process documentation of the scans. Together this sums up an artistic process that takes its starting point in the projects with different techniques I worked with during the year.

Johanna Muriel Jansson (SE) is an independent artist working with glass design, with a M.F.A from the Royal college of Art in London and Bachelor degree from Konstfack in Stockholm. She has been widely exhibited, including at BIGG Selected and SOFA (USA), and is currently working on art in a site specific context in Stockholm. (www.glasakademin.se/konstnarer/johanna-jansson)







IN SEARCH FOR ARARAT

ULRIKA JANSSON

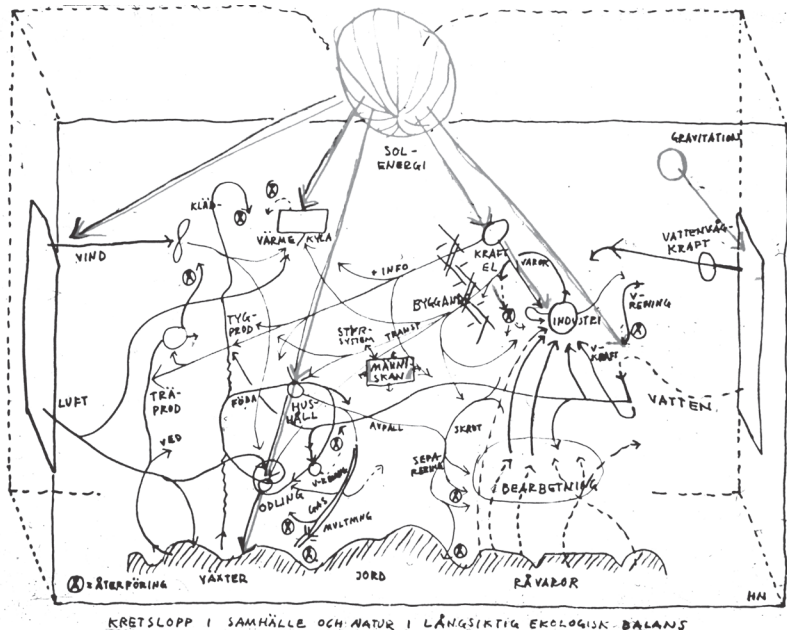
The exhibition ARARAT - Alternative Research in Architecture, Resources, Art and Technology was organised at Moderna Museet in Stockholm 1976. The exhibition was interdisciplinary and involved 100 people such as artists, inventors, architects, growers, craftspeople, engineers, researchers, teachers and students who worked together in a participatory process. The exhibition's theme dealt with the skewed distribution of the world's resources and wanted to show existing alternatives of how to build an ecologically sound society taking its energy from renewable resources – the sun, wind, water and biological energy sources. It had a thought provoking view on environmental issues, with a focus on recycling, small scale production, transparent democratic process, alternative energy and construction, organic farming and public transport, in line with the 1960's experiments with art and technology. ARARAT was not just the finished product, rather it was equally significant as a work method. It was an exhibition which assumed its particular form due to an unusual and economical method for pursuing research, artistic activity and social change. The exhibition was one of the most popular and visited in the history of Moderna Museet, yet it has not had much attention since and the urgency towards many of the issues brought up in the exhibition, disappeared into the background of the 1980's.

2016 will be the 40th anniversary of ARARAT and unfortunately many of the main ecological concerns in the exhibition remain as urgent and unsolved as in 1976. Working in the realm of contemporary art and sustainability today, I can see that there is a lot to be learned from ARARAT, in particular when it comes to cross-disciplinary working methods. Inspired by their participatory research methods I am interested in exploring new ways of how artists and other disciplines can work together with transition to a sustainable society. We need a vast cultural transformation to post-fossil and post-consumerist values, a transformation where the thinking and making of artists is essential. Sustainability discourse

is often dominated by perspectives of natural science, economics and technology. Nevertheless the role of cultural and artistic work in reach for sustainable societies is still developing and its potential might not be clear for practitioners of art, science, economy, technology and politics. The demanding process of understanding the thematic has just begun. We need a vast cultural transformation to post-fossil and post-consumerist values, a transformation where the thinking and making of artists is essential.

During the time of the course I have been part of starting up a Nordic network bringing together artists, researchers and other disciplines for pursuing creative interdisciplinary practical and theoretical work for better understanding of the social and cultural dimensions of ecological transition. The main collaborators are Finnish artist- and researcher initiative Mustarinda. We want to lift the role of art in work of sustainability in the Nordic countries and to encourage creative interdisciplinary and border crossing solutions to ecological problems. We want to use the 40th anniversary of ARARAT in 2016 as a start to pursue a continuum of processes and out-reaching activities, linking the historical development of interdisciplinary sustainability work in the Nordic countries with the current situation. The research activities undertaken during the course have mainly focused on the history of ARARAT and included talks with original members such as Per Liedner and Jan Öqvist and the researcher Christina Pech at the KTH school of Architecture. The research will continue to develop during and after the exhibition and function as a base to develop the network and to create a meaningful perspective to ARARAT from the contemporary state of societies and culture.

Ulrika Jansson (SE) is an artist working with public art, installation, objects, video, sound and performance. She explores relations to places and materials, ecological thinking and transformation on an individual and societal level. She has a Master of Fine Art from Konstfack and is based in Stockholm. (www.ulrikajansson.com)



"Life cycles in society and nature for long term ecological balance". Idea sketch by Hans Nordenström for the vision of the ARARAT exhibition, Moderna museet, Stockholm 1976. From Jan Öqvist photo archive.



Jan Öqvist, one of the initiators of ARARAT, guiding a group in the Great Hall of the ARARAT exhibition at Moderna Museet 1976. This part of the exhibition showed a tangible illustration of The Desirable Future built on alternative energy and ecological balance. Photograph Courtesy of Jan Öqvist.



"ARARAT - Alternative Research in Architecture Art and Technology", The image describes the energy flows of the surrounding world and a parabol shaped solar collector. Original exhibition poster made by Lennart Möck, 1976, Moderna Museet. From Jan Öqvist photo archive.



Building of the ARARAT exhibition. Set designer Lennart Mörck (in the middle) describes for artist Beth Laurin (to the left) how the opposite wall of The Earth will be shaped. Project secretary Mickan Nordenström (to the right) coordinates visions with concrete solutions. In the background The Sun, the crucial energy source for all life. Photograph Courtesy of Jan Öqvist.



During the ARARAT exhibition full scale examples of applied solutions of ecological thinking were built up outside in the courtyard of Moderna Museet. "The solar house" contained examples of architecturally integrated passive- and active solar systems. Photograph Courtesy of Jan Öqvist.

DISPLAYING KIESLER

A number of this year's course participants have joined together in a working group to study and develop projects around the Tensta Konsthall's exhibition: *"Frederick Kiesler: Visions of Work."* Discussions began around an investigation into alternative archives, as a way of rethinking the way content is organized and displayed. From there, the group examined a number of projects by Frederick Kiesler, posting their research on the course blog. (www.wildsidemejanarc.wordpress.com/workshop-displaying-kiesler-tenstakonsthall) The working group reached a consensus on the importance of the five senses in Kiesler's oeuvre and made a set of postulations that could be integrated into the exhibition. From these the group developed a color double-sided A4 foldable brochure, to be laser cut and handed out at the opening. The foldable brochure is inspired by one of Kiesler's designs for a space called Blood Flames.

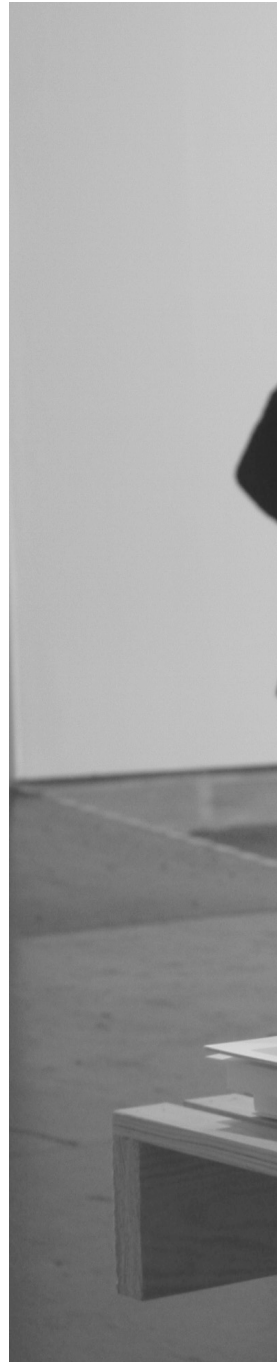
"The wall, the floor, the ceiling, are no longer segregated planes, they flow into one another, colors and lighting, breathing heavily and lightly; so-called paintings no longer created with standard forms and planes, sculptures no longer on pedestals, nor harbored in niches, like frozen custard, nor conglomerations of parts, animal and mechanical, motorized or made mortal, nor pictures hung along walls like laundry on washlines. No. There is a breaking down of barriers of separation between the constituents of architecture, which itself is contained within the flow of nature's forces. Thus the creative genius of man can express itself once more with the power of his own time."

Frederick Kiesler

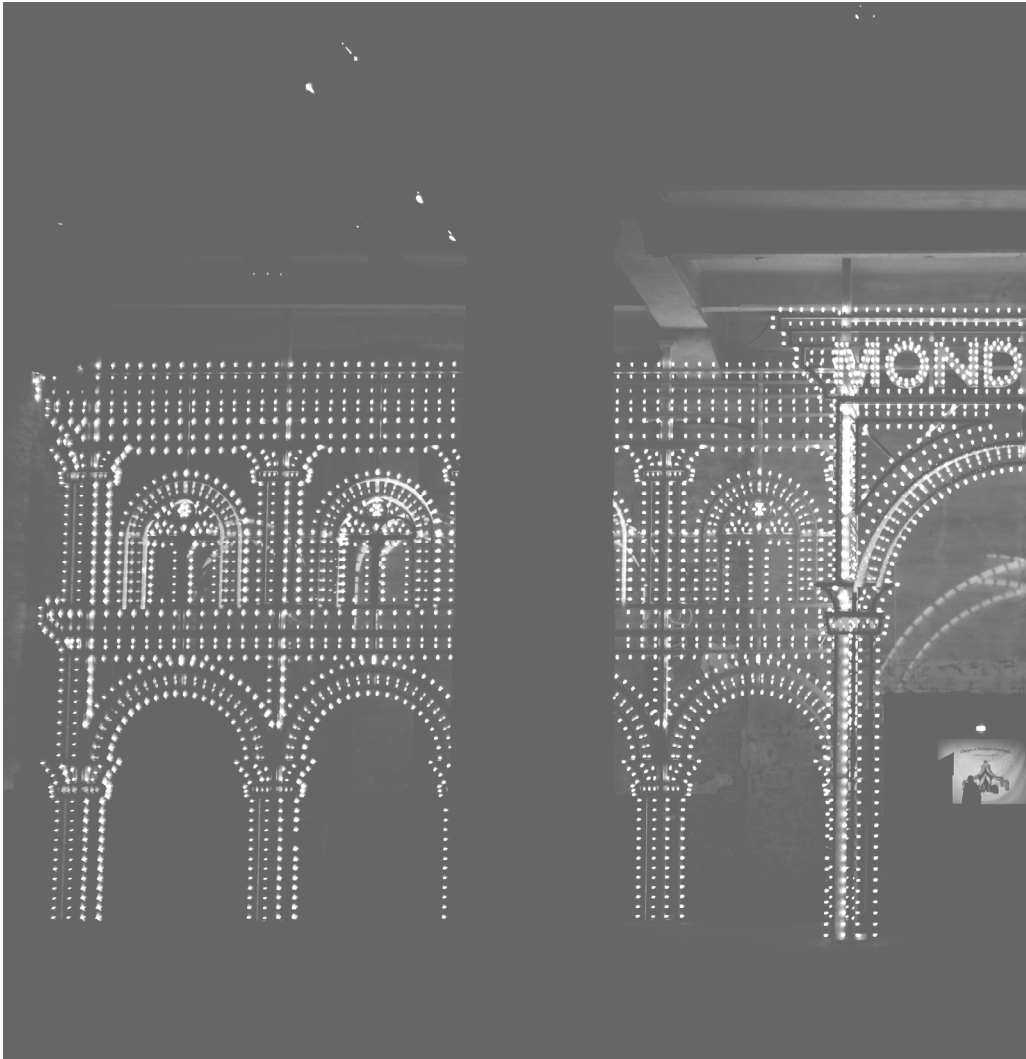
Participants of Kiesler group were:

Emma Jenkins,
Dan Lageryd,
Stuart Mayes,
Ulrika Jansson,
Malin Heyman,
Matthew Ashton,
Frida Boström,
Marie-Louise Richards,
Anna Hesselgren,
Symon Jan Zydek.

KKH video production group
Camera and editing: Dan Lageryd
Folding: Anna Hesselgren
Assistance: Marie-Louise Richards,
Stuart Mayes.

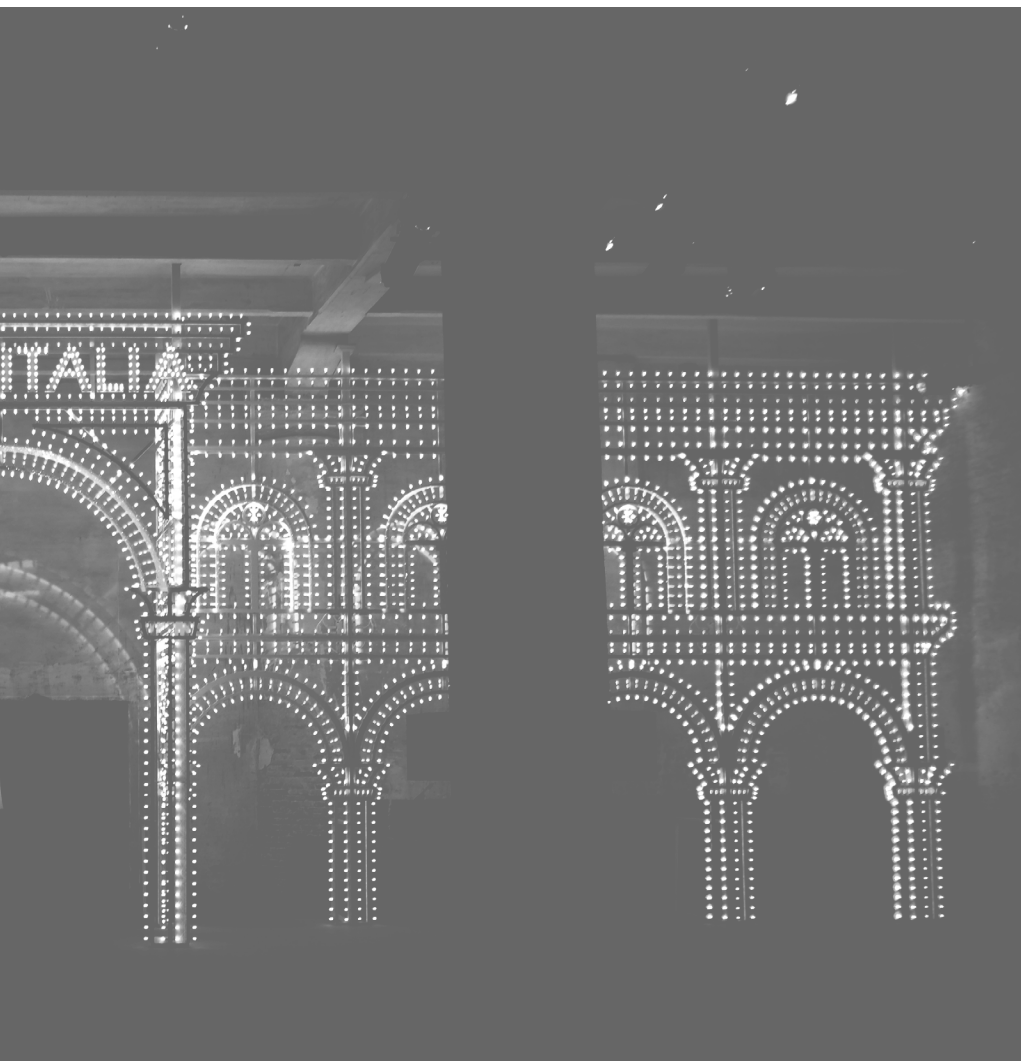






Giulia Fiocca and Lorenzo Romito, who currently are running the Stalker Walking School, conducted two walking explorations, over the Fall semester, one in Fittja on the 3rd of October, together with Tor Lindstrand (KTH), and the other on the Lido in Venice on the 28th and 29th of October. The trip to Venice coincided with the ongoing Architecture exhibition at the Biennale, directed by Rem Koolhaas. The visit to Venice was divided in two parts, the first in participation with KKH's Art and Architecture course and ETH Zurich, covered the

Biennale and included a workshop at the Swiss Pavilion. The second event was a walking tour across the Lido, to explore the abandoned Hospital complex and participate in a second workshop, "The Dinner Plate Project," at the occupied Teatro Marioni. Lorenzo Romito's program, "Walking Out of Contemporary" introduced the mixed group "to an expedition focusing on the Lido's abandoned spaces. Ideas, practices, strategies and tools to think the Biennale of the future."



DISPLAY ON DISPLAY Talkshow at Tensta Konsthall

THORDIS ARRHENIUS
DONATELLA BERNARDI
CELINE CONDORELLI
PETER LANG
MARIA LIND
SVEN-OLOV WALLENSTEIN
AXEL WIEDER

Display on Display questions the medium of the exhibition as both a physical and conceptual construct, taking as its principle cue of the singular works of Frederick Kiesler, whose many creative investigations and built objects are currently on view at the Tensta Konsthall. A panel of curators, artists and related experts are invited to reflect on methods of display, examining how the act of making viewable cuts across institutions, communities, public networks and individuals. In a literal sense the term “display”, in Middle English means ‘unfurl, unfold’. In Old French “despleier” or in Latin “displicare” is connoted as ‘scatter, disperse, unfold.’ In the context of the Tensta Konsthall exhibition it suggests the invention of an infrastructure that reveals, makes visible, or spreads around of a particular art form, object or conceptual program. The challenge is to reconcile a display’s tectonic function with the message it reinforces.

At its most basic, display is about establishing a dialectic between context and content, engaging the viewer in the process. But it is this relationship with the viewer that is most susceptible to manipulation, precisely because the displayed content is never neutral. Oscar Wilde aptly framed this predicament more than a century ago when he wrote “The Picture of Dorian Gray”, the story about a portrait painting and the captivating relationship to its title character. Despite being locked away behind closed doors, the picture continues to hold a spell over its subject, illustrating the powerful bind between the object and its viewer. There is much more to display than meets the eye, and the Tensta Konsthall’s Kiesler exhibition provides this opportunity to examine this issue in greater detail.

The “Display on Display” Talk show was filmed in front of a live studio audience at Tensta Konsthall on April 15, 2015. Filmed and Edited by Lucia Pagano with assistance from Siri Denman. The show can be viewed online at wildsidemejanarc.wordpress.com/talkshowdisplay

TA One can think about the exhibition as making things public. As moving them into the public. And I think one can also ask why does architecture want to be exhibited? It is always seen as a problem that you can’t exhibit architecture, because what you see in a gallery; drawings, models, etc is not the real thing, but once you start unfolding that it becomes quite flat. because it is more about how architecture in different ways becomes public. How for example, the whom has been a public discussion, such as the Stockholm exhibition in 1930. You had to put them on exhibit, you couldn’t make that whole rhetoric without making an exhibition on it.

CC Yes Thordis, I think that is really important, also in relationship to something you said earlier to acknowledge the fact that exhibitions of course have an architecture as well and any kind of structure for making exhibitions, for showing things in the public can also be understood as a form of architecture. This impossibility of exhibiting architecture comes from a weird assumption that architecture is only buildings outside. For example I think the Lyotard text on *Les Immatériaux* can totally be considered as an architecture, or the structure of an exhibition somehow.

SOW Yes, but the catalogue is weird, it has a certain architecture in the way books have an architecture. Architecture is always on display, you don’t need to make it public because it is always out there in the public space, so in a certain sense it is redundant to exhibit architecture.

ML Maybe the most interesting exhibiting of architecture is actually a tour?

TA That doesn’t answer the question of why architecture wants to be exhibited? Architects want to be in exhibitions and want to be published. It is a very strong desire, and if you look at architectural history and what is written into architectural history it is architectural exhibitions - the history of architecture is the history of its exhibitions.

ML This makes me think of what Phillippe Perrenoud used to say, that there was an exhibition about the Titanic before there was a film. At certain moments the exhibition comes to the fore as a prime medium or format, and then it recedes. We are now, I think, at a moment where it’s both ways, for instance, Tensta Konsthall is collaborating with the new Stockholm public

library in Kista, in the enormous shopping mall for a project that is happening in the summer with an artist making an installation here and then they were very eager to do something in their new space. We suggested that some objects and images could be shown there, but that was an absolute no no because they have decided to only go digital - it can only be screen based. We're entering a situation where that is, in a number of contexts very much privileged.

TA If I can continue on the question of why architects want to be in exhibitions, I think it is also about organising attention in some way, within the exhibition is a form of organised attention. Maria Lind mentioned that a walking tour is the best way to see architecture but that's also a way to organise attention, what do you see first, and after and so on etc. One can also think about the exhibition in that sense.

DB But the greatest architecture are probably models, that are sculptural. If you want to understand a building, you understand it better having a model to be able to turn around. I cannot do that by looking at a facade. The second thing, is that the best architecture often remains as a project, for example, there is a competition with the best architects competing, but often the most interesting projects are unrealised because they are too complex or too expensive etc, but in terms of research in architecture the exhibition provides the public access to these ideas.

ML I have to mention a fantastic example of an architectural exhibition that happened at MoMA in 2008 called "Home Delivery" which dealt with temporary architecture often generated by catastrophes of different kinds, where you actually had a real example of that in the exhibition space from the 1930s, and it is a field where well known architects have been involved as well as anonymous architects and engineers. There were models, drawings, a lot of films, they played it so interesting in relation to organising attention to a general audience where many people have had first hand experience from this kind of architecture at the same time as you can actually address architectural history as certain names from the 20th century were there.

AW If you look at the history of architecture in exhibitions it is super interesting as there were so many attempts to figure out how space works as a tool of representation if you think about

examples such as Mies Van der Rohe's use of space at the MoMA exhibition where he brought 1:1 examples, that's also related to the building exhibitions much earlier in the 1920s and also 1930s, but also with 1:1 buildings in an exhibition space where you tested the relationship between the exhibition space and reality. Do you need a whole building? Do you need only part of a building? Are the drawings sufficient? Is the model sufficient? And you test this kind of capacity of the exhibition space to represent reality and actually create this kind of spatial experience. So in a way, architectural exhibitions at a certain point have been much more experimental in terms of figuring this relationship out between outside and inside. That's why I thought that this part of exhibition history was especially interesting, and maybe that was also something architects were interested in for a long time - like how to relate to some kind of reality and use this more detached side of exhibitions and publications.

ML But how did it become like that? Because for a while that has been the dominant trope, what happened?

PL What I've found in radical architects is that it is the challenge to make an exhibition that actually transforms their work - it's a dialectic. As soon as they know they have to do something somewhere then they are suddenly keen on reinventing and even transforming their work they want to put in, so there is a very nice dialectical influence that can come out of this.

SOW In a certain way the architectural exhibition would be allowed a much greater latitude for the creator and the architect, because in a certain way the art object is there and you cannot do much about it, it is there, you cannot change the painting, the sculpture, film, whatever, you can present it in various ways but there are very strict limits to what you can do to the artwork without destroying it, but since the actual architecture is not there you will not present the actual building. You can actually perform variations to this in any number of ways; texts, images, computer modulations, you can have anything so you have a greater latitude for thinking about the role of representation where as an artwork is not represented, it is presented, but it is not the architecture that is on display, it is a representation, so in a certain way you would feel much more free as an architectural curator rather than an art curator.

Thordis Arrhenius is an architect and architectural researcher with a strong engagement in contemporary architectural and urban practice and their theories. Her teaching and research is characterised by a dedication to contemporary critical issues in heritage and urbanism where the historical perspective informs actions and strategies. She is an appointed professor in Architectural History and Conservation at the Institute of Form, Theory and History, Oslo School of Architecture, has been visiting research fellow at the Graduate School of Architecture, Planning and Preservation, GSAPP, Columbia University, the Centre for Advanced Studies in Architecture, University of Bath, the Architectural Association Graduate School in London, and the Swedish Institute in Rome. In spring 2015 she is a guest scholar at the Getty Institute of Conservation Los Angeles.



Donatella Bernardi is a multi-disciplinary artist, who has developed a practice comprising installations, publications, films, essays and exhibition curatorship. Her interests cover questions of gender, colonialism, racial injustice and the current imbalance of capitalism. Co-director of the independent art space Forde in Geneva (2002-2004), she was also active as part of the Zorro & Bernardo collective with Andrea Lapzeson (2001-2006), then co-founded the nomadic festival Eternal Tour (Rome 2008, Neuchâtel 2009, Jerusalem and Ramallah 2010, New York to Las Vegas 2011, Geneva and São Paulo 2012). She now lives in Stockholm, where she is a Professor at the Royal Institute of Art. From January to June 2015, she is a guest curator at the Kunsthalle Bern in Switzerland and develops, as artist and curator, *Morgenröte*, *aurora borealis* and *Levantiin: Into your solar plexus*.

Celine Condorelli works with art and architecture, combining a number of approaches from developing structures for 'supporting' (the work of others, forms of political imaginary, existing and fictional realities), to broader enquiries into forms of commonality and discursive sites, resulting in projects merging exhibitions, politics, writing, fiction, display, public space, and whatever else feels urgent at the time. Céline Condorelli (CH, IT, UK) is an artist based in London; she is the author and editor of *Support Structures*, *Sternberg Press* (2009), and one of the founding directors of *Eastside Projects*, Birmingham, UK; she is currently Professor at NABA (Nuova Accademia di Belle Arti) Milan.

Maria Lind is a curator and critic based in Stockholm and is the current director of Tensta Konsthall, Stockholm. She has previously been director of the graduate program, Center for Curatorial Studies, Bard College, director of *Iaspis* in Stockholm and the director of *Kunstverein München*. From 1997-2001 she was curator at *Moderna Museet* in Stockholm and, in 1998, co-curator of *Manifesta 2*, Europe's biennale of contemporary art. She has contributed widely to newspapers and magazines and to numerous catalogues and other publications. She is the co-editor of the books *Curating with Light Luggage* and *Collected Newsletter*, *Taking the Matter into Common Hands: Collaborative Practices in Contemporary Art*, as well as the report *European Cultural Policies 2015* and *The Greenroom: Reconsidering the Documentary and Contemporary Art*.



Sven-Olov Wallenstein teaches philosophy at the University College of Södertörn, and Architectural Theory at Royal Institute of Technology, both in Stockholm. He is the editor-in-chief of SITE (www.sitemagazine.net), the author of several books and essays on contemporary art, philosophy, and aesthetics, and the translator of works by Kant, Frege, Husserl, Heidegger, Levinas, Derrida and Deleuze. Recent books include *Bildstrider: Föreläsningar om estetisk teori* (Image Wars: Lectures on Aesthetic Theory, 2001), *Den sista bilden: det moderna måleriets kriser och förvandlingar* (The Last Image: Crises and Transformations of Modern Painting, 2002), and *Den moderna arkitekturens filosofier* (The Philosophies of Modern Architecture, 2004), as well as Swedish translations of Immanuel Kant's *Critique of Judgement* (2003) and Gilles Deleuze's *The Fold: Leibniz and the Baroque* (2004)

Axel Wieder, a curator and writer, and director of Index – the Swedish Contemporary Art Foundation in Stockholm. He has been Head of Programme and Curator of Exhibitions at Arnolfini Center of Contemporary Arts in Bristol since 2012. Together with Jesko Fezer and Katja Reichard, he founded Pro qm, a bookstore and a venue for experimental events in the field of art and urbanism in Berlin. He has also held lecturing posts at various universities and art academies, including the Bauhaus-Universität Weimar and the Zürcher Hochschule der Künste. From 2007 to 2010, Wieder was artistic director of Künstlerhaus Stuttgart. Axel Wieder's work frequently focuses on the history and theory of exhibitions, architecture and social space, and issues of political representation. Wieder has lectured internationally and published numerous books and contributions to catalogues, anthologies and magazines

Peter Lang writes on post-war Italian architecture, focusing on sixties Italian experimental design, media and environments. Lang has curated or has been featured in a number of international exhibitions, including with Storefront for Art and Architecture New York, the Graham Foundation Chicago, the Architecture Biennale Venice, the Milan Triennale, DHUB Barcelona, the NAI Rotterdam among others. Since 1996 he has been a member of Stalker, the Urban Arts group based in Rome, as well as frequent collaborator with Stealth.unlimited.

Lucia Pagano Born in Stockholm 1984. Studied film at the Polish National Film School in Lodz and is currently taking her masters degree at the Royal Institute of Art in Stockholm after a bachelor's degree at Konstfack. Pagano works with film and video on the verge of narrative film and artfilm/videoart.

WHITE SPACE CHARACTERS

EMMA JENKINS

In computer science, white space is any character or series of white space characters that represent horizontal or vertical space in typography. When rendered, a white space character does not correspond to a visible mark, but typically does occupy an area on a page.

Space

Spaces, based on their usability can be broadly divided into public spaces and private spaces. A proper mix of each of them is fundamental in a successful city.

This study of white space in the city provides the avenue for the collection of white space memorabilia. Mapping a city by analysing the discovery of unused space, claimed space (alternative use of space than originally intended) and abandoned space aims to identify this 'white space' within urban patterns. Throughout this research the principal of space perception has taken the leading inquiry of what space is and how it is perceived.

Architect and exhibition designer Frederick Kielser observed that "seeing is the outcome of the participants, the understanding of what was seen would be highly personal. Do we see in a two-way system if only by reflection?" and through his questioning produced a life long affair with manipulating space and the effects user/space relationship. This inquiry informed my own work on space perception.

Cities

Cities will always be changing. With a title similar to 'A Changing City', 'City as Progress', 'A Contemporary City' for me it always seems like change is a negative connotation. However cities must change and respond to how society and technological advancement affects city planning of years gone by. Stockholm's model though has been updated through the years and has a projected plan for the future.

David Grahame Shane points out a methodology of city composition:

- 1 - a linear organisation device
- 2 - the enclave (a self sufficient centring device)
- 3 - the heterotopia, a type of hybrid space embedded within the large system.

Looking through publications of today, the formation of contemporary cities is about accommodating the past, the heritage and original planning methods. Negative space is created within and without these changes. Maybe negative is not so negative. Negative spaces are created or formed when one of the following factors fail

- Shape size and orientation of the space with the context
- Relationship with the environment
- Activities that the space is meant for
- Lighting provided to the space

Upgrading unused/ under-used/ abandoned/ old buildings and white space is a natural progression of cities and towns. Master plans should evolve with inhabitants and contemporary needs. Commonly people flock to capitals because of increased employment opportunities and increased social and cultural elements, so in turn building and housing needs are increased and in turn the production of white space is created. This is not always a negative aspect but one in which 'the in-between' is a by-product.

Claimed White Space

The summer of 2013 saw the creation of *Hornstulls Marknad* - a new and exciting idea generated by locals to activate a key space on Stockholm's Hornstull Strand. Together, with the new arrival of Food Truck regulations they were able to *revive an otherwise un-used strip of space* with a friendly outdoor market. This activated interest in the area while allowing locals, tourists and the like to experience a unique market concept combining new cuisine, flea market finds and a platform for local designers to trade. The market had so far proven a success and was revived in the summer of 2014.

This example of a locally lead initiative supported by the council allows for public engagement and gives the community a chance to collaborate and contribute to changing the urban landscape. Experiencing the urban condition of 'intervention' first hand (as a Food Truck operator) has formed

invaluable accounts of accessibility and provides a very acute departure point for further analysis and study of these publicly lead initiatives.

There are a few other examples I would consider as claimed space in Stockholm like a square in the middle of the city named Brunkebergstorg. This somewhat aesthetically redundant space is a completely transitional space allowing pedestrian through fare from the main street of Stockholm - Drottningsgatan - to another key street Sveavägen and the centre of uptown Stockholm.

With the City Council issuing a competition for a temporary intervention which would attract people to use the space for what was likely its original purpose- a square for congregation- the public were able to engage in a contemporary space which provided food, music and entertainment throughout the summer in a space which had become used mainly for transitory or vagrant activity.

This initiative allow the city users to actively contribute to un-used, white spaces and generate an activity for use which positively effects the city as a whole. By identifying white space and putting it to use the lines slowly blur between space and the by-product of space.

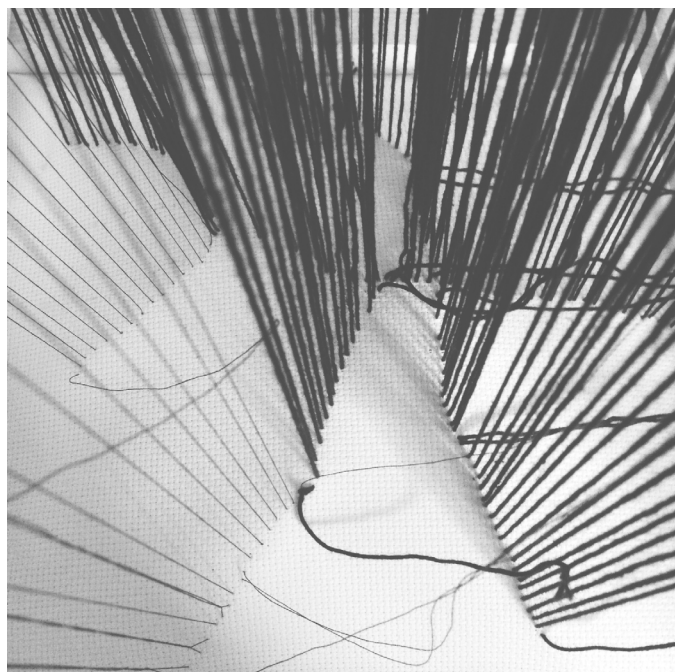


"There are things like reflecting pools, and images, an infinite reference from one to the other, but no longer a source, a spring. There is no longer any simple origin. For what is reflected is split in itself and not only as an addition to itself of its image. The reflection, the image, the double, splits what it doubles. The origin of the speculation becomes a difference. What can look at itself is not one; and the law of the addition of the origin to its representation, or the thing to its image, is that one plus one makes at least three."

Derrida

Emma Jenkins (AU) studied Architecture at Central Saint Martins in London. Her focus concentrates on sustainable development and design. She will attend the Sustainable Urban Planning and Design Masters at KTH this fall. Lives and works in Stockholm.





**59°20 34 N 18°00 33 E -
59°17 45 N 18°00 11 E**
DAN LAGERYD

59°20 34 N 18°00 33 E - 59°17 45 N 18°00 11 E
(09:57:17 / 1080p / 24 fps)

A filmic preservation of a highway. A scan of the asphalt, emulsion to emulsion, strip to strip, pebbles to pixels, kilometers per hour to frames per second. In part an abstract film with a variable speed reflecting the rhythm of traffic, set to the sound of speed and friction.

Registering, archiving and preserving a highway. A film camera mounted from the roof of a car, pointing at a 90 degree angle to the ground. Each frame, each image, depicts approximately one hundred sixty times ninety centimeters of asphalt, fourteen thousand four hundred square centimeters. Six thousand six hundred meters of highway in fourteen thousand four hundred images. Six thousand six hundred meters of highway in nine minutes, fifty seven seconds and seventeen frames.

The car as the camera, the car as the pick up, the car as the needle in the groove, the emulsion of the asphalt as the groove of the record, the highway as a piece of noise-generating land-art, the car as the loudspeaker, the emulsion of the asphalt as the emulsion of the film, the pebbles in the asphalt as the pixels on the screen, the architecture of the highway, the surrounding traffic and the rhythm of the city as the dramaturgy, the journey as the story.

"The perfect apparatus, it seems to me, is the highway. In it maximum circulation coincides with maximum control. Nothing moves that isn't both incontestably "free" and strictly classified, identified, individuated in exhaustive files of digitized registrations. A network endowed with its own fueling stations, its own police, its autonomous, neutral, empty, and abstract spaces, the highway system perfectly represents the territory, as if laid out in bands over the land, a heterotopia, the cybernetic heterotopia."

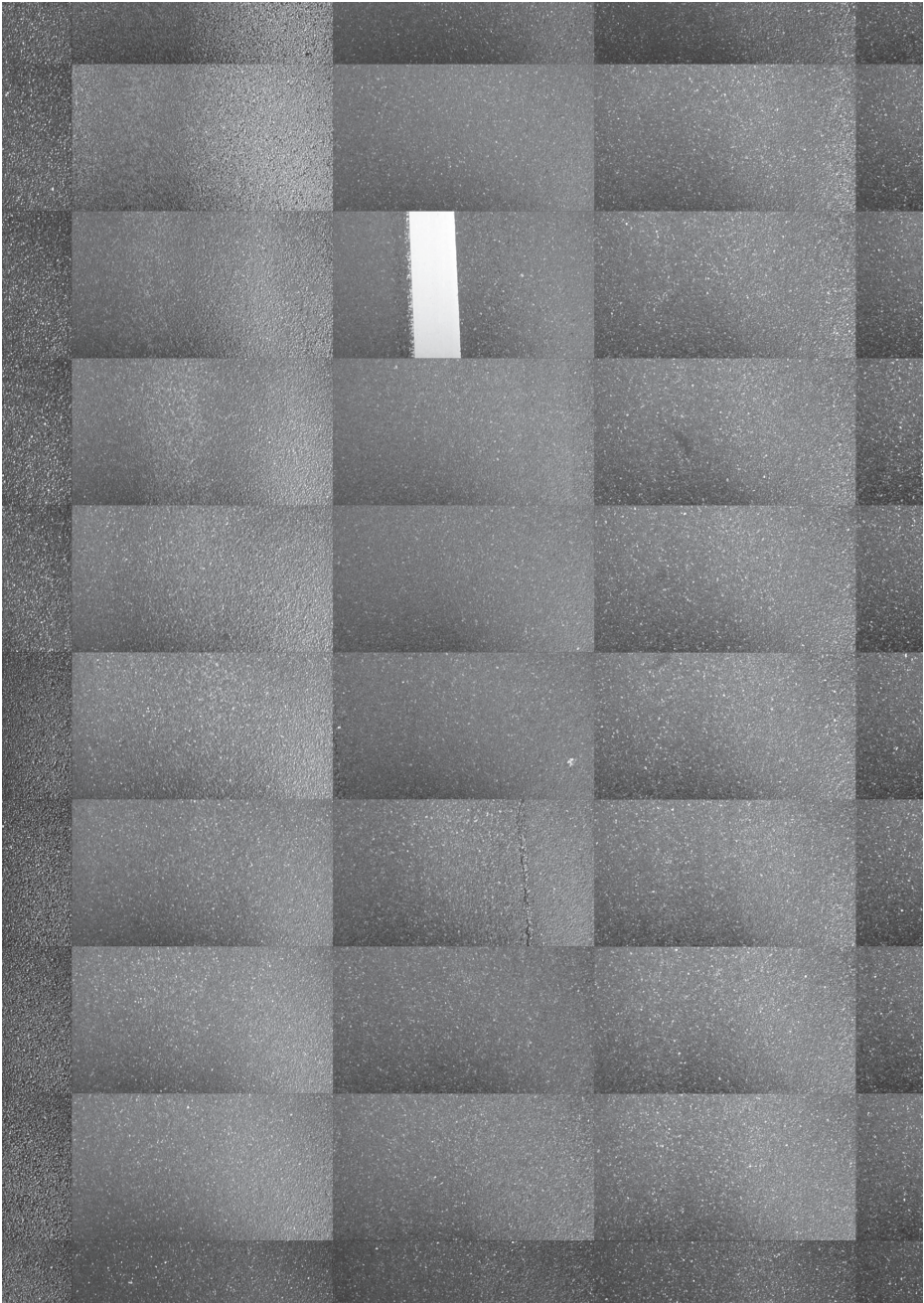
"Control is not discipline. You do not confine people with a highway. But by making highways, you multiply the means of control. I am not saying this is the only aim of highways, but people can travel infinitely and "freely" without being confined while being perfectly controlled. That is our future."

Gilles Deleuze, *This Is Not a Program* by Tiqqun, tr. by Semiotext(e), Los Angeles: Semiotext(e), 2011, pp. 151-153

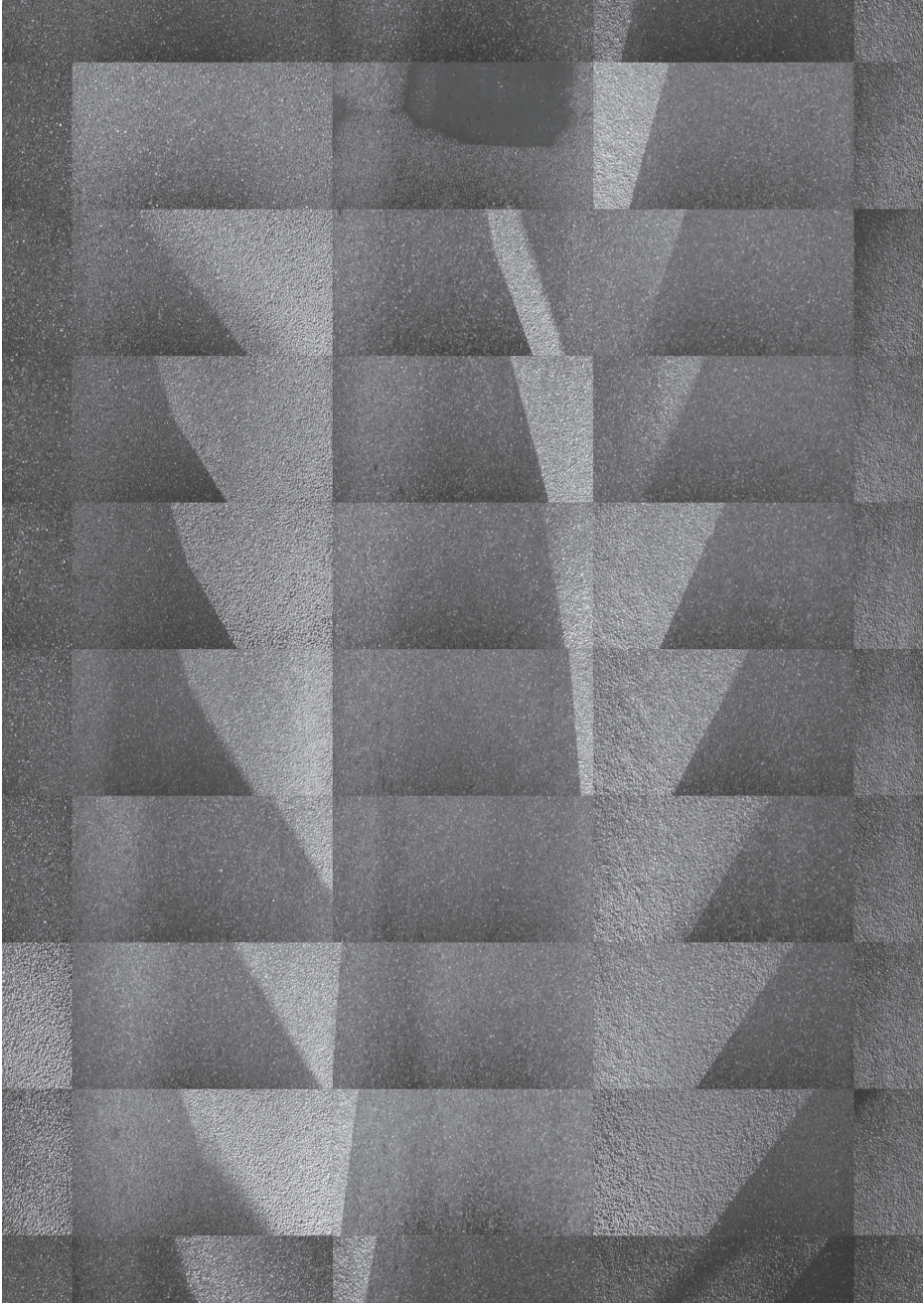
**Dan Lageryd (SE) is a Stockholm based artist and filmmaker working predominantly with the moving image. His work touches upon time, space and perception. He has degrees from the departments of photography and sculpture at University College of Arts, Crafts and Design in Stockholm, Sweden.
(www.danlageryd.com)
(www.walkon-walkoff.tumblr.com)**

59°20 34 N 18°00 33 E - 59°17 45 N 18°00 11 E
(timeline)

00:00:00 THE FIRST IMAGE, BLACK ASPHALT
00:02:09 RED ASPHALT
00:06:13 EMISSION VISIBLE
00:10:18 STOPS, RETRACTS
00:18:23 ACCELERATION, EMISSION VISIBLE, ASPHALT RED
00:21:05 WHITE DEMARCATION ARROWS
00:27:14 WHITE LINE
00:46:23 WHITE LINE
00:56:13 WHITE LINE
01:00:18 CRACK IN ASPHALT
01:15:09 MANHOLE
01:17:18 MANHOLE
01:20:13 ASPHALT FROM REDDISH TO BLACK/WHITE
01:20:20 JOINT, ASPHALT TURNS REDDISH AGAIN
01:23:20 ASPHALT FROM REDDISH TO BLACKISH
01:31:05 BIG METAL JOINT
01:38:18 WHITE LINE
01:43:20 SMALLER METAL JOINT
01:46:01 SLIGHT DISCOLORING, WHITEISH
01:47:22 JOINT, METAL & CONCRETE
01:49:15 BIG DIAGONAL JOINT
01:54:11 SMALLER METAL JOINT, PATCHING
02:02:10 SMALLER METAL JOINT, MUCH PATCHING
02:02:11 MANHOLE
02:08:00 TUNNEL BEGINS, REDDISH LIGHT
02:16:16 TUNNEL ENDS
02:16:21 BIG METAL JOINT
02:21:18 SLIGHT DISCOLORING, BLACK SPOTS
02:25:01 ASPHALT CHANGES CHARACTER/COLOR
02:25:07 DIAGONAL, SMALLER METAL JOINT
02:25:14 ASPHALT CHANGES COLOR FROM BLACK TO RED
02:28:19 SMALL METAL JOINT, PATCHING
02:34:01 ASPHALT CHANGES CHARACTER
02:34:07 MIDSIZE METAL JOINT
02:37:13 BLACK PATCHING
02:37:21 BIG METAL JOINT, PATCHING
02:38:03 SMALL DISCOLORATION, DARK
02:38:04 BLACK PATCHING
02:39:00 "E4"/"E20", DECAYED
02:41:00 BLACK PATCH
02:41:06 BIG METAL JOINT, PATCHING
02:41:07 BIG METAL JOINT, PATCHING
02:41:13 BLACK PATCH
02:41:14 BLACK PATCH
02:43:09 SMALLER METAL JOINT, DIAGONAL
02:49:10 CRACK IN ASPHALT
02:49:18 BLACK PATCH
02:49:19 BLACK PATCH, METAL JOINT, CONCRETE PATCH
02:49:20 BLACK PATCH, METAL JOINT, CONCRETE PATCH
02:50:04 ASPHALT CHANGES COLOR/CHARACTER
02:50:05 ASPHALT CHANGES COLOR/CHARACTER
02:57:17 BLACK PATCH
02:57:18 BLACK PATCH, BIG METAL JOINT
02:57:19 BLACK PATCH, BIG METAL JOINT
02:57:20 BLACK PATCH, BIG METAL JOINT
02:57:21 BLACK PATCH
03:04:05 DARK, VERTICAL DISCOLORATION
03:04:14 CONCRETE PATCH
03:04:15 CONCRETE PATCH, SMALL METAL JOINT
03:04:16 CONCRETE PATCH
03:11:09 BIG METAL JOINT
03:11:10 BIG METAL JOINT
03:12:02 BLACK PATCH
03:12:03 BLACK PATCH
03:12:04 BLACK PATCH
03:12:05 BLACK PATCH
03:14:01 CONCRETE PATCH, METAL JOINT
03:14:02 CONCRETE PATCH
03:22:21 SMALL METAL JOINT, DIAGONAL
03:22:22 SMALL METAL JOINT, DIAGONAL
03:23:03 ASPHALT CHANGES COLOR/CHARACTER
03:23:15 WHITE LINES
03:24:02 CIRCULAR BLACK PATCH
03:24:03 CIRCULAR BLACK PATCH
03:24:08 WHITE LINES
03:25:01 WHITE LINES
03:25:18 WHITE LINES
03:26:10 WHITE LINES
03:27:03 WHITE LINES AT FAR RIGHT
03:38:03 DIAGONAL METAL JOINT
03:38:04 DIAGONAL METAL JOINT, MANHOLE
03:38:05 DIAGONAL METAL JOINT, MANHOLE
03:38:06 MANHOLE
03:41:18 BLACK PATCH, BLACK JOINT
03:49:05 BLACK PATCHING
03:49:07 DIAGONAL METAL JOINT
03:49:08 DIAGONAL METAL JOINT
03:52:09 SEVEN SMALL BLACK CIRCULAR SPOTS
03:52:10 SEVEN SMALL BLACK CIRCULAR SPOTS
03:57:10 DIAGONAL METAL JOINT
04:01:16 ASPHALT JOINT/PATCHING
04:01:17 ASPHALT JOINT/PATCHING
04:01:18 ASPHALT JOINT/PATCHING
04:07:13 "E20"
04:08:03 "E4"
04:19:05 DIAGONAL METAL JOINT BLACK PATCHING
04:19:06 DIAGONAL METAL JOINT BLACK PATCHING
04:19:07 DIAGONAL METAL JOINT BLACK PATCHING
04:19:08 DIAGONAL METAL JOINT BLACK PATCHING
04:27:11 BLACK CIRCULAR SPOT
04:27:12 BLACK CIRCULAR SPOT
04:30:07 "E20"
04:30:19 "E4"
04:37:10 "E20"
04:37:23 "E4"
04:41:15 DIAGONAL METAL JOINT
04:42:14 WHITE SPOT, POSSIBLE CHEWING GUM
04:42:15 WHITE SPOT, POSSIBLE CHEWING GUM
04:44:12 IRREGULAR BLACK SPOTTING BEGINS
04:50:13 DIAGONAL METAL JOINT WITH BLACK JOINT
04:55:03 WHITE LINE FAR LEFT, MOVES INWARDS, RETRACTS
05:00:18 FOUR BLACK CIRCULAR SPOTS APPEAR
05:00:19 FOUR BLACK CIRCULAR SPOTS APPEAR
05:00:20 FOUR BLACK CIRCULAR SPOTS APPEAR
05:00:21 FOUR BLACK CIRCULAR SPOTS APPEAR
05:11:18 METAL JOINT, ASPHALT PATCH/JOINT
05:12:07 ASPHALT CHANGES CHARACTER
05:12:08 ASPHALT CHANGES CHARACTER
05:22:06 WHITE SPOTS, POSSIBLE CHEWING GUM, FUZZY
05:22:07 WHITE SPOTS, POSSIBLE CHEWING GUM, FUZZY
05:22:08 WHITE SPOTS, POSSIBLE CHEWING GUM, FUZZY
05:34:13 DIAGONAL METAL JOINT APPEARS
05:34:18 ASPHALT CHANGES CHARACTER
05:41:06 DIAGONAL METAL JOINT, BLACK PATCHING
05:46:21 TWO FAINT BLACK CIRCULAR SPOTS
05:51:03 WHITE LINES, FAR LEFT, PASS TO THE RIGHT
05:52:09 ASPHALT TURNS RED, VERTICALLY
05:55:01 VERTICAL CRACK, PASS TO THE RIGHT SIDE
05:57:00 SPEED BEGINS DECREASING
06:51:10 IMAGE STOPS, REMAINS STILL UNTIL 06:55:15
06:55:16 MOVES SLOWLY
07:19:21 IMAGE STOPS, REMAINS STILL UNTIL 07:28:15
07:28:16 SLOW ACCELERATION
07:43:03 WHITE SPOT, POSSIBLE CHEWING GUM
07:43:15 BLACK SPOTS APPEAR AT FAR LEFT
08:07:14 IMAGE LOWLY TO A HALT, STILL UNTIL 08:22:22
08:22:23 SLOW ACCELERATION
08:25:12 DISCOLORATION, POSSIBLE OILSPILL
08:41:00 DISCOLORATION, POSSIBLE OILSPILL
08:45:05 DISCOLORATION, POSSIBLE OILSPILL
09:11:18 IMAGE STOPS, REMAINS STILL UNTIL 09:15:05
09:49:18 ASPHALT CHANGES COLOR/QUALITY
09:51:05 STONE JOINT APPEARS
09:51:18 NEW ASPHALT
09:52:06 STONE JOINT APPEARS
09:52:12 BLACK CIRCULAR SPOT AT LEFT SIDE
09:52:17 NEW ASPHALT
09:53:12 MANHOLE APPEARS, YELLOW MARKING
09:56:04 RED ASPHALT APPEAR AT RIGHT SIDE
09:56:10 WHITE DEMARCATION ARROW APPEARS
09:57:17 THE LAST IMAGE



24 frames from 59°20 34 N 18°00 33 E - 59°17 45 N 18°00 11 E at 1 frames per second



24 frames from 59°20 34 N 18°00 33 E - 59°17 45 N 18°00 11 E at 1 frames per second

LOOKING ELSEWHERE

BARTHÉLÉMY MASSOT

The rich get richer, the poor poorer. This has led an increasing number of poor people to find themselves in the streets. Some work as self employed recycling agents.

They collect cans and bottles which they then exchange for money in supermarkets. Some beg on street corners, at the entrance to metro stations or in train carriages, sometimes playing music.

We feel uncomfortable as we pass by beggars. It reminds us that society — we together — are producing the conditions that make this happen. We feel guilty about it as our individual lives are more comfortable than those of the people begging or collecting bottles.

As part of my research, I wanted to observe what is visible in public space about these activities in order collect data about what appears to me to be very low paid hard work.

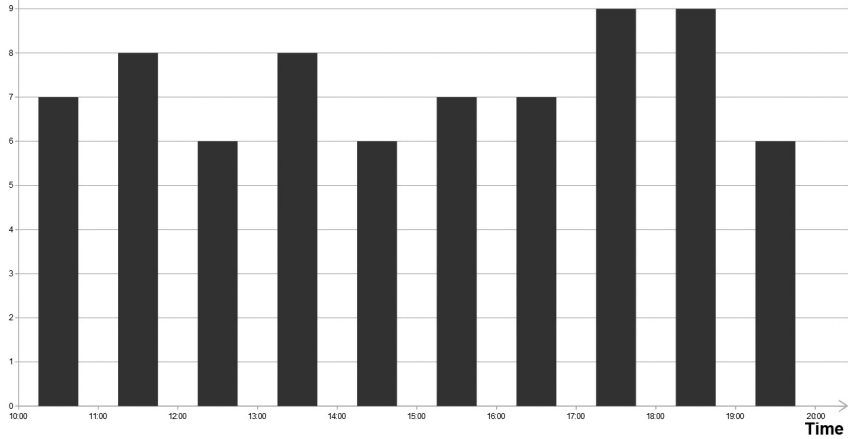
In December 2014, with the help of video recording, I observed a beggar and a trash can in Drottninggatan, a pedestrian street in central Stockholm. The temperature was around 0 °C.

From this 24-hour footage, I could extract a number of statistics.

The video presented in this exhibition is not the footage I use for this research. It is made out of a take I did filming Sorina*, who was begging at my metro station.

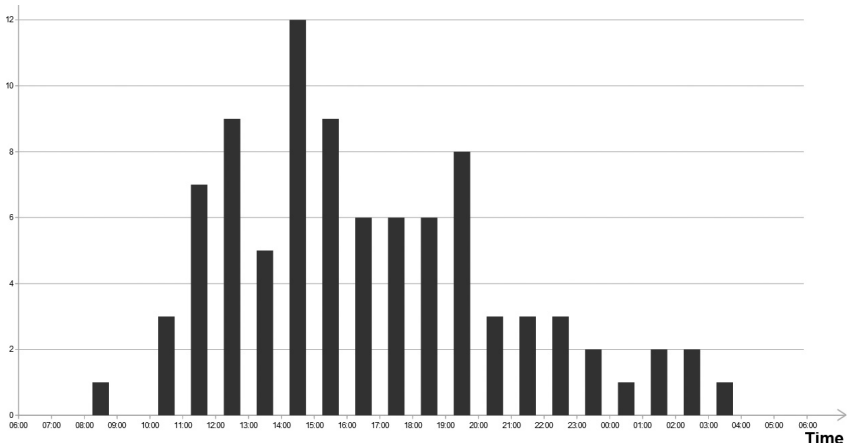
* The name has been changed

Barthélémy Massot (FR) studied at School of Architecture of Nancy. He works with space representation and moving images. Lives and works in Stockholm.



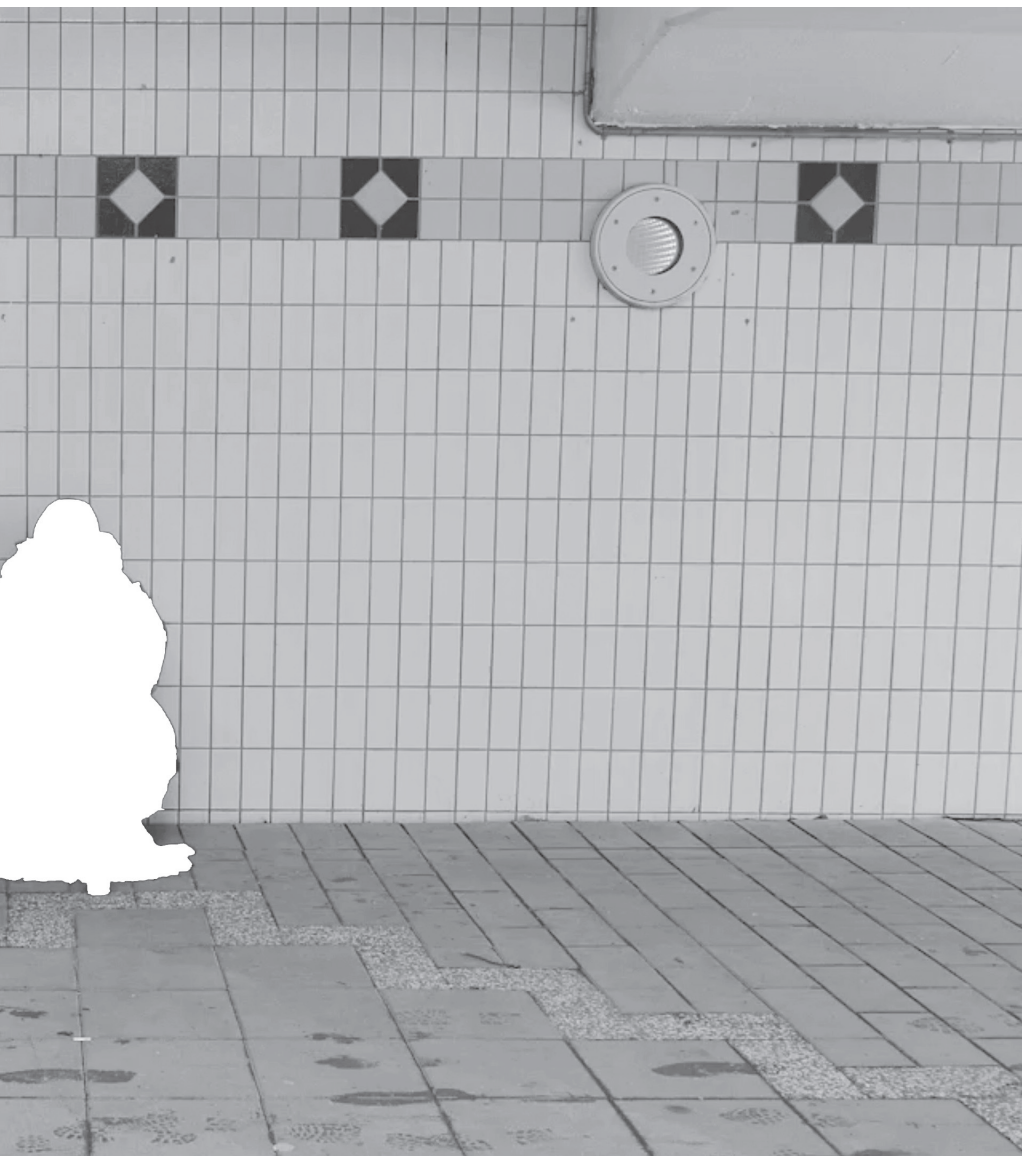
This graph shows how many times per hour the beggar changed position to relax her legs.

She arrived at 10:00 and left at 19:00.
 In total, she changed position 73 times.
 She temporarily left her seat 10 times.
 She was given some money or some food from people stopping by 13 times.
 She looked into the trash can against which she was leaning 30 times.



Over a 24-hour period, this graph shows how many times per hour someone looked into the trash can to pick out something to recycle, usually a bottle or metal can that's worth 1 kr when returned to a shop.





FOLLOWING EUGÈNE STUART MAYES

Late afternoon sun streams into the studio hits the silver glitter and scatters across the books and papers that lie on my table. Spots of reflected light land on the maps of Stockholm where I am plotting the sites of Eugène Janssons' 'blue paintings'.

After a year of following Eugène - tracing his life, practice and legacy, allowing myself to enjoy being guided by my own interests and ideas - glitter seems to be an appropriate metaphor for a methodology. Glitter, the glitter on the salvaged domestic doors that are my *Odyssey* series, is static and yet with the changes in light and my own movements it presents me with a seemingly endless kaleidoscope of constellations. In the course of following Eugène I approach concrete and conceptual constellations, chart them, and pay attention to points of connection and divergence. A new landscape of the city simultaneously unfolds and is drawn.

As a gay artist working in and about Stockholm it is impossible for me not to follow, not to be after, Eugène. He is my history, my heritage. What can I learn of the city that is now my home? Born one hundred years before me, spending his life as an artist in Stockholm I now follow his traces as a way to come to know both the city and myself within it.

Eugène Jansson is called Stockholm's blue painter. The blue of the evening sky here is quite remarkable, it is a blue that holds a special place in Stockholmers' hearts. Blue is a special colour. The English have one of the most extensive vocabularies for describing the various tones, shades and nuances of blue. I am reminded of Derek Jarman's film.

At the Thielska Gallery, Patrik Steorn invites me to look at Eugène's *Flottans badhus* (*The Naval Bathhouse*). In one of the ground floor galleries he unlocks a discreet door and leads me down to the archive. The painting has been here, save for a number of outings on touring exhibitions, since the 1970s when nervous authorities became

uncomfortable with the growing discussion about Eugène's sexuality. They removed the work from view. In recent years the image of the painting has acquired a new almost iconic status as it circulates through the world wide web. Despite rarely being seen in reality the painting has international appeal and Patrik speaks of receiving inquiries about it from Japan. The figures in the foreground are life size. It feels as though I am standing amongst these men - an athletic group lounging on the poolside. I follow their line of vision and notice the diver. On the far side of the open pool it is initially hard to distinguish the figures in the dark shadow, the bathhouse is densely packed with men. Three sides of the wooden structure are built on stilts sunk into the Baltic Sea, the fourth and more substantial side - consisting of a pavilion - sits on the land at the edge of Skeppsholmen. The bathhouse is established on the island in the 1840s when new regulations require that the fleet's sailors regularly wash themselves. Activities at the bathhouse also included swimming and other forms of physical training. In the early 1920s the water is judged to be too polluted and hazardous for swimming. The parts of the bathhouse that project over the water are demolished and the stilts drawn up. The pavilion is removed a few meters from the water's edge.

Patrik's ambition is to restore the painting to the public gallery.

In most cities there are known cruising grounds - places where men meet to have or to arrange to have sex. Often parks and other heterotopic urban spaces that are nothing out of the ordinary by day become these places after dark. The evening streets and urban night-time landscapes of Eugène's blue paintings suggest just such places. Historically information regarding these locations was passed orally and not just amongst the homosexual community. Rumors about meeting places permitted the confirmed and the curious to learn where and when they needed to be, to see what was going on and to participate. So long as things were done discretely authorities might even turn a blind eye to the activities, though there was always risks of prosecution, extortion and violence. With the decriminalisation of homosexuality and the arrival of the openly gay press and travel guides, came the somewhat coded listings of places of special interest; city walks that men might like to take and notes on when the sauna is its busiest. The specificities of time and place were understood

as the grammar of intangible gay cartographies. At the turn of the twenty-first century mobile digital technologies vibrate with apps delivering up to the minute information of who is looking for what and where. Cruising is a collection of abstract distances and times, and the concrete city is overlaid with a matrix of measurements that float free of the physical environment. The app alerts me that GLTop is online and less than thirty meters away. Maxxx 29, 190, 83 musc, was last seen eight minutes ago. 2guysduo open the chat dialogue: "looking?" Using the global positioning system a smart phone cruises the city, it not only locates other men running the same app it also displays the personal profile details along with photographs that they have uploaded and invites me to ask them what they are up to. In Stockholm there are always men online and 3G coverage turns the whole city in to a cruising ground.

I spend an evening at the studio considering how I might advance and more personally engage with *'Following Eugène'*. Glancing over my bookshelves I pull out a number of titles including *'In Hoc Signo Vinces: A Presentation of the Swedish State Trophy Collection.'* The front end paper catches my eye. It is a series of prints that show a range of gestures performed with a flag. The exaggerated poses, flamboyant dress, and truly grand plumes in the illustrations put me in mind of a camp theatrical number. In the context of the book I wonder what the gestures mean, victory, triumph, sovereignty? At the same time I remember a man "flagging" at a gay arts festival in Manchester some years ago. He explained that flagging was big on the gay party circuit in the US, he proposed that it could be the next big thing after voguing. The flag, like the banner, is a declaration of presence. Gay pride marches start with the bearing of an oversize rainbow flag; the procession that follows is a wave of flags and banners. These thoughts get tangled up with reading David Grahame Shane's analysis of Serlio's Satyric scene.

The Satyric scene is intended to mock both the pretensions of the city's classical princes and the bourgeois shambles of the mercantile enclave. Like Shakespeare's country bumpkins in A Midsummer Night's Dream, Serlio's villagers stand outside the folly of the urban court and mercantile bourgeoisie in a parallel universe. This strange, hybrid order indulges a folly of its own that merges into the agricultural landscape, undermining the finer points of the higher rungs of the Renaissance city ladder.¹

The words chime with my own experience of feeling that although I walk the same streets as my heterosexual peers, my homosexuality provides me with something of a "parallel universe". Take for example a particular street in Stockholm with its well used underground station, fashionable coffee shop, trendy clothes boutique, and mid-century design store This is also the street where there is a discrete buzzer beside the anonymous garage door that is the entrance to the city's men only leather bar. The contemporary trend to describe tribes of gay men as bears, cubs, otters, puppies, wolves, or pigs (all very fairy tale) puts me in mind of something that is both man and beast, something that belongs to Serlio's satyric scene. Out of all of this a character begins to emerge that enables me to both simultaneously celebrate and critique the city, to consider the refined and the bestial, the polite and the vulgar, the complexities of modern urban gay life in the city. What better representative from the Satyric Scene than the satyr himself? The satyr made academic, made flâneur, made Janssonesque ... a Blue Dandy satyr.

Beyond comparing the urban experiences of two artists separated by one hundred years Following Eugène begins to look at how our contemporary technology reboots understandings of private and public in the context of the city. I recall an incident in London when I was travelling home on the top deck of a bus one evening. A woman is conducting a loud, animated and extensive call on her mobile phone, at a particularly intimate revelation several fellow passengers turn their heads toward her. "Private conversation!" she fiercely barks.

1. David Grahame Shane, *Recombinant Urbanism: Conceptual Modeling in Architecture, Urban Design, and City Theory*, John Wiley & Sons Ltd 2013, p.22.

Stuart Mayes (UK) studied at Dartington College of Arts and the Slade School of Fine Art. His practice encompasses installation, site-specific projects, and teaching. Lives and works in Stockholm. (www.followingeugene.wordpress.com)





LILJEHOLMEN RE-WALK RE-MAKE MARIE NILSSON

While working with my book *"Nästan hemma. Fotografier Liljeholmen 1995–1998"* big transformations were predicted for the former industrial zone, but when returning to my former paths in autumn 2014, I found that not many of the planned changes had been implemented. Most of the previous industries at Lövholmen have moved away but the real transformation has not been able to be implemented while Cementa, the large cement plant is still in operation, which has had a significant impact on maintaining the industrial environment.

The properties near by, which were bought by construction companies approximately 10 years ago are in suspension pending a new zoning plan for the area. Cementa's twice-a-week use of the railway track that runs along the quay and continues under the bridge (i.e. along Södertäljevägen - separating Lövholmen from Marievik, with its offices and work spaces on the other side) has definitely been blocking other uses of the former rail yard. The railway, which came to Stockholm in 1860, was the prerequisite for the development of Liljeholmen as the biggest industrial zone in Stockholm. The rail yards were demolished about 15 years ago and the area has since then been used for parking, with the green rated goods station is leased by another company. In December last year the Cementa property was finally sold to Besqab and Järntorget Real Estate. They acquired development rights for about 600-800 apartments and the purchase is conditional on the detailed development plan gaining legal force. Järntorget Real Estate has already presented planning for 175 condominium units, with building to start in 2019.

The plans from 1990s for Liljeholmen to become a part of Stockholm's city center are still current. Later on the intention to include Liljeholmen as of the area prominently mentioned in *The Walkable City* (in Swedish Promenadstaden) was declared in a vision for the whole Stockholm, *"Stockholm is facing a historic opportunity to grow. It requires*

an overview plan that focuses on the qualities that the dense and environmentally friendly city provides. Just this urban type, contained in the concept of The Walkable City is the most attractive urban environment we know today and to meet the demand we simply need to build more denser city." The concept could be summarised as dense, environmentally friendly and attractive. One might think that these kinds of phrases do not matter very much, but on the official planning documents from the City of Stockholm references to the concept of *The Walkable City*, are usually interpreted as increased density.

An example: In Marievik almost almost all previous industries were demolished and replaced by offices buildings during 1980s. It is one of the biggest employment areas in the south of Stockholm with about 7000 people working in the service and technology industries. The flagship building, Marievik 15, at the waterfront corner became green rated by the National Heritage Board (Riksantikvarieämbetet), because of its complex architectural and historical values.

In 2009 the property owner of Marievik 15, AMF Real Estate, presented a proposal suggesting among other things to build on top of the existing tower block with seven floors of housing, which requires a modification of the existing plan. Two years later the City of Stockholm started the planning work for the properties Marievik 15, 22, 27, 29:1 and 30. Marievik 22, 27, 29:1 and 30 were owned by Aberdeen Pan-Nordic. Marievik 22 and 29:1 are supposed to be demolished and replaced with residential blocks. Marievik 27 and 30 will be restructured and rebuilt with extensions for housing. The proposal for Marievik 15 follows the owner AMF Real Estate's wish from 2009.

In 2013 during the on-going planning work, AMF Real Estate required the decommissioning of existing office operations within the Marievik 15 and instead planned developing the property for residential purposes. It did not comply with City Planning decisions from 2011-05-14 §7 and additionally involves the demolition of the green rated buildings. The wish was granted, after discussions, by the City of Stockholm. What is the weight of the National Heritage Board classifications against the liberal conservative Finance Vice Mayor, who longs for a dense city in cooperation with AMF Real Estate?

Between May and October 2013 AMF Real Estate and the City of Stockholm in collaboration

conducted a closed architectural competition inviting three different architectural firms to design residences at Marievik 15. In the same year AMF Real Estate expanded its ownership of the surrounding land (that is not subject to the planning process) with the purchase of the office properties Marievik 23 and Marievik 26 for 1.3 billion Swedish crowns from Aberdeen Pan-Nordic. The following year AMF Real Estate sold Marievik 15 for 815 million Swedish crowns to JM with access for the first quarter of 2015. In the beginning of 2015 Brostaden acquires property Marievik 27 and 30 (included for rebuilding as offices and housing) in Liljeholmen for 324 million Swedish crowns from Aberdeen.

JM has started planning for 600 apartments in Marievik 15, which were earlier prepared by AMF Real Estate and the City of Stockholm. The plan proposal includes seven buildings of varying heights up to about 35 storeys. Preliminary sales begin in spring 2016. JM is one of the largest players in the transformation of Marievik from industrial use to residential. In the current project Liljeholmskajen, with most of the buildings located on the waterfront, they have built more than 1100 condominium units and only about 230 rental apartments. The prices are not below 2.5 million Swedish crowns for small apartments, mostly two or three times as much. The most expensive apartment in the south of the city so far is at JM's forthcoming Brohuset on Liljeholmskajen, Marievik: 15.3 million SEK for a duplex apartment with five rooms. In the same building, "one of the best locations at Liljeholmskajen", the cheapest apartment is 3,150,000 SEK for two rooms plus a kitchen and bathroom. Nearly all apartments are already sold (May 2015). The profit for JM last year, before tax, was 1,744 million Swedish crowns. In the first quarter of this year JM showed a profit of 342 million Swedish crowns before tax, which was a disappointment to the market and the same day trading shares fell by 6.5 percent. The market was not satisfied with how many homes JM commenced during the quarter. The company managed 748 housing starts, which was 13 percent fewer than the 857 analysts had forecast. In the past year JM shares have had a great development with a rise of 25 percent.

While Cementa signed the agreement for its sale in December last year, another big transaction occurred for the property Stora Katrineberg 16, with office buildings now called Liljeholmen Point One, located close to Cementa. Atrium Ljungberg signed the agreement to acquire the property for

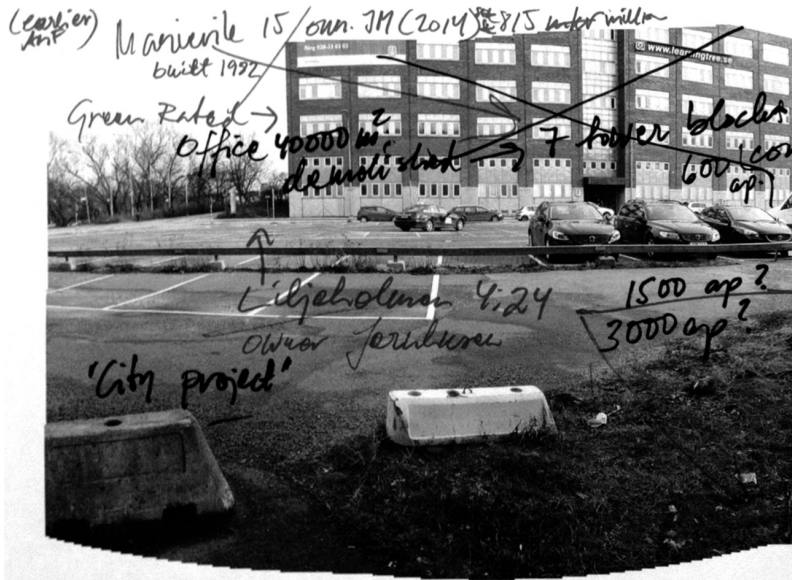
1.1 billion Swedish crowns. "...*The City's plans for the area are completely in line with our way of working to develop urban environments with a blend of different businesses...*" Micael Averborg, Business Area Director

The City owns some streets near the waterfront, but all land is owned by private real estate except the area under and next to Södertäljevägen, which is owned by the State Railways - now called Jernhusen. Södertäljevägen, the heavy trafficked road which cuts across Liljeholmen, has been the subject of discussions for a radical reconstruction for many years, as a central part of creating "*The Walkable City*". In the budget for 2014 the Alliance, the political majority on the City board, set aside money for an investigation into transforming the freeway-like road Södertäljevägen to some kind of *urban street*, by decking or other measures. But the new political board appointed last year does not want decking across the road, reasoning that in the future traffic can be reduced so it will not be needed. A starting memorandum will be presented.

There is different data about how many apartments are to be built - about 3,000, mainly waterfront located condominiums. So far, it seems that the urban development in Liljeholmen will be a typical showcase of gentrification, from industrial zone and office areas to big-city-like illuminated towers. What fate will the green rated goods station meet? It is green-rated because it is an "...*extremely well preserved and well shaped building. [...] The building's original function contributes to the greater social historical and local historical values - this is the only remaining trace of Liljeholmen's past as a railway junction, which was a prerequisite for the district's industrial development.*"

1. City of Stockholm Overview plan /Dnr 2007-39113- 30.

Marie Nilsson (SE) is a freelance photographer based in Stockholm. Her practise encompasses exhibitions and books, where the main topic is the urban landscape in the city and the countryside. Nilsson has been studying at University of Stockholm, MejansARC/Art & Architecture and MejansARC/Resources.





HYPER-VISIBLE INVISIBILITY MARIE-LOUISE RICHARDS

Marking the intersection of power and identity, the concept of hyper-visibility introduced by Franz Fanon, and invisibility depicted in Ralph Ellison's novel *'Invisible Man'* has inspired the working-title *"hyper-visible invisibility"*. By examining invisibility the objective is to argue the need to consider space as a set of relationships understood by an intersectional perspective, including spatial theories asserting space as a social relational reality not only affected by power-relations, but also are constituted by them. Interlacing hyper-visibility with invisibility, tracing the discordance between the *"Self"* and *"Other"* and how these structures spatial conditions, through space and time. The intention is to fully explore how vision and visibility operates within mechanism of exclusion.

Pursuing the topics of race and identity as valid fully *"operational"* territories of architectural exploration argues the need to bring these territories into mainstream architectural discourse. Invisibility becomes the trope that brings all these structures together, and by examining invisibility as a primary structure in spatial praxis becomes an attempt to challenge *"truths"* of homogeneous identities, nations, and nationalities. Problematizing that these very truths rest on an ambiguous foundation of imaginary maps, and thus contends the perception of stable and eternal geographies.

"It is as if I had been looking at a fishbowl – the glide and flick of the golden scales, the green tip, the bolt of white careening back from the gills; the castles at the bottom, surrounded by pebbles and tiny, intricate fronds of green; the barely disturbed water, the flecks of water and food, the tranquil bubbles travelling to the surface – and suddenly I saw the bowl, the structure that transparently (and invisibly) permits the ordered life it contains to exist in the larger world".

Toni Morrison, *Playing in the dark;
Whiteness and the literary imagination* (1992)

Surveying invisibility seeks to explore how discourses of race, affects our perception and social formation of space. What are the specific connections between the construction of race and the places that we experience as spatially and socio-economically segregated, and thus marked as other? Can conditions of otherness temporarily shift from marginalization, passing as the constitutive center? If so, could the transcending and destabilizing act *"to pass"*, serve as a lens in order to understand the mechanisms of how invisible boundaries creates and reproduces the spatial practices we perceive as norm?

The social practices that structures our daily lives are not hidden. Structural invisibility should rather be perceived as a product of normalization. Once aware of the distinct line that defines the *"fish bowl"* Toni Morrison describes, it becomes almost impossible not being compelled into trying to capture it. Architect Jennifer Bloomer points out in reference to the parable of the fish bowl as a container of social and cultural significance, *"...this line is as interesting an architecture as the environment that is shaped and contained by it"*. This liminality is what I wish to dwell upon. A liminality as an abysmal gap, that constitutes the ambiguous relationships of margin and center, private and public, alien and domestic.

Stuart Hall has argued that race is best understood as discourse, constructed by thought and language, responding to real concrete conditions of cultural difference. In short, difference belongs to the realm of fact and otherness to the realm of discourse. Otherness thus, describes the discursive process in which majority groups construct one (Us, Self), or many minority groups (Them, Other) stigmatizing a difference, whether real or imagined, as negation of identity. Therefore the power at stake is a discursive one, since power of autonomous identity, the ability in calling for discursive legitimacy, and the policy to establish

norms depends on the ability of a discourse to re-frame and impose its own categories.

Invisibility

Invisibility is the condition of an object that cannot be seen. As a concept, it is interesting in which invisibility describes the condition of something that exists, that in a sense is real, but that cannot be seen, often used in fantasy or science fiction, where objects are made unseeable by magical or technological means. Nonetheless, the effects of invisibility frequently appear in the real world, evident in physics and particularly in perceptual psychology. But more importantly invisibility in the "real" world also become evident within concepts of otherness, as discussed within works of philosophy, anthropology and social sciences, describing the identity of difference.

Since an object can be seen in the visible spectrum by light reflecting off its surface perceived by the viewer's eye, the most natural form of invisibility, real or fictional, is an object that neither reflects nor absorbs light - allowing light to pass through it. Familiar as transparency, this condition is seen in many materials, although no naturally occurring material is one hundred percent transparent.

Invisibility is often considered to be the supreme form of camouflage, as it does not reveal to the viewer any kind of fundamental signs, visual effects, or any frequencies detectable to the human eye. Camouflage techniques use combination of materials, coloration or illumination for concealment, either by making objects hard to see, (crypsis), or by disguising them as something else (mimesis). The most common case of camouflage aims to hide objects in plain sight. Often by achieving a general resemblance to the background through high contrast, disruptive coloration, elimination of shadow or countershading.

Examining invisibility through its magical, physical, psychological, and philosophical properties, as well through the concept of otherness, raises the question of how to make the un-seen visible. But mainly it raises questions of why the un-seen cannot be seen from the beginning. Tracing invisibility, a map could be laid out of how invisibility as transparency, as an un-seen structure, and invisibility as camouflage, as something that has the ability to hide, blend in, or is hard to construe. Entailing a comprehensive source from which to explore and develop new means for spatial interpretation.

Hyper-visible invisibility

"I am an invisible man. No, I am not a spook like those who haunted Edgar Allan Poe; nor am I one of your Hollywood-movie ectoplasms. I am a man of substance, of flesh and bone, fiber and liquids -- and I might even be said to possess a mind. I am invisible, understand, simply because people refuse to see me. Like the bodiless heads you see sometimes in circus sideshows, it is as though I have been surrounded by mirrors of hard, distorting glass. When they approach me they see only my surroundings, themselves, or figments of their imagination - indeed, everything and anything except me."

Ralph Ellison, *Invisible Man* (1952)

"Being overdetermined from without, the black body is both hypervisible and invisible at the same time."

Frantz Fanon, *Black Skin, White Masks* (1952)

The fact that vision and visibility are central to the operative dynamics of race has been argued not only by Frantz Fanon, but many others subsequently. Fanon wrote of the psychological effect of colonization and of black identity on a phenomenological level. For Fanon, human existence and its conditions, precede and determine human essence and identity. Through an existential phenomenological investigation, what is familiar and the subjects' familiarity render objects of its reflection invisible. In addition Fanon's analysis explores the inter-subjective framework of meanings and how they impact intentions created within society.

Race is always an embodied discourse that acts on and through living human beings at the level of corporal practices, movements, gestures and gazes – ultimately constructing and deconstructing what Fanon has called the "bodily schema" of individual subjects. This embodied invisibility creates the framework for Ralph Ellison's novel *Invisible Man*. Where the narrator, opens the prologue stating; "I am an invisible man.(...)I am invisible you see, simply because people refuse to see me". The narrative is structured around a protagonist without name. He is real, of flesh and bone, but has come to the realization during his movement from the rural South to the urban North in America during the years of the Great migration, that no matter how hard he tries to

express an individual identity in the events of the everyday, his experience and maneuver is limited to the Other, assigned to a predefined and fixed category of lack. He is rendered, with no voice to speak and no space to act, invisible.

Although much has been written of race as an ideological construct, the performance of racism in everyday physical and social interactions is of fundamental concern for understanding its continued reproduction. Race as set of embodied practices and the conception of race as a social formation, is constantly under revision. What is described as "racial formation" can be found both in small moments (at micro-level) of racist encounter, and in systemic (macro-level) epistemological approaches to cultural and ontological understandings of human being. This provides a framework, understanding race as a complex nuanced discourse - functioning at the very level of individual and collective representation, consciousness, behavior and organization.

Race as a discourse is not an unchanging historical framework that limits identities to fixed taxonomies; it is rather a dynamic system of social and cultural techniques carefully calibrated to constrain, define, and develop a nexus of human activity where the ontology of the human, the representation of the body and the social position of the subject intersect. "At this intersection, invention and perpetuation of various forms of race discourse can be understood to effectively employ the human organism as an experimental object of signification.

1. Toni Morrison, *Playing in the Dark: Whiteness and the Literary Imagination*, Harvard University Press 1992, p 17
2. Jennifer Bloomer, 'Nature Morte', Francesca Hughes, ed., *The Architect Reconstructing her Practice*, MIT Press, 1998, p 241
3. Stuart Hall, 'Subjects in History: Making Diasporic Identities', *The House that Race Built*, Wahneema Lubiano (ed.) Vintage 1998, 289-299
4. Jean-Francois Staszak, 'Other/Otherness', *Publie dans International Encyclopedia of Human Geography*, 2008, Elsevier
5. Ralph Ellison, *Invisible Man*, Random House, 1952, p 3
6. Frantz Fanon, *Black Skin White Masks; Experiences of a black man in a white world*, Grove Press, 1952, p 109
7. Michal Omi, Howard Winandt, *Racial formations in the United States from 1960s to the 1990s*, 1994, p 60
8. Jennifer Gonzales, 'The Face and the Public', *Placing Art in the Public Real*, 2012, p 50

Marie-Louise Richards (SE) studied at The School of Architecture at the Royal Institute of Technology in Stockholm. Her practice entails critical studies in architecture with an emphasis on feminist methods and cultural studies. Lives and works in Stockholm.

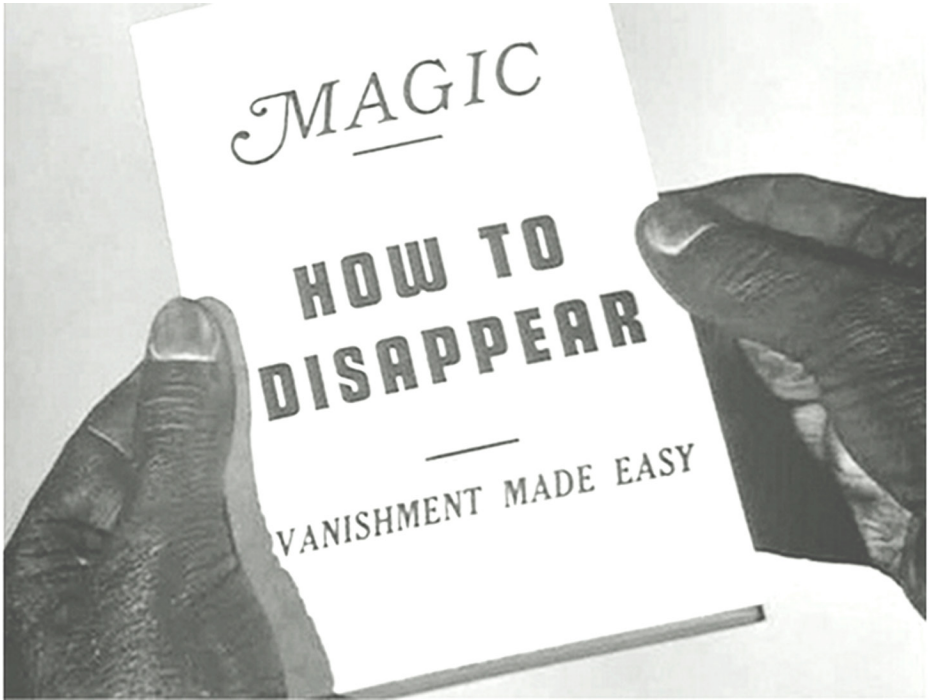


Image credit: Vintage book, Author unknown

ARTISTS' RESEARCH IN ACTION

SZYMON JAN ZYDEK

The completion of the underground railway station Warsaw City Center dated for 1963 marks important shift in political and social life of the People's Republic of Poland. The design of the station, elaborated within the Artistic Research Institute of the Fine Arts Academy in Warsaw, is a unique example of the realization of the idea of the union of art and architecture into a one, total audio-visual experience.

Although the construction of the station began in the mid '50s, according to the Socialrealist project of Arseniusz Romanowicz and Piotr Szymaniak, the final aesthetic expression was the result of a radically different design approach. A famous polish painter, Wojciech Fangor, and 18 other specialists from different fields elaborated the interior design for the station at the beginning of the '60s under the guidance of architects Jerzy Sołtan and Zbigniew Ichnatowicz. Their design philosophy can be read as a reverse of socialrealism approach in which architecture is considered primarily as a tool for propaganda and social engineering. In the project, the station was treated as a training ground not only for introducing modernist aesthetics to the Sovietized society, but primarily for the humanistic ideas with an emphasis on the psychology of perception of space of the station's individual users. The future users of the station were treated as key elements of the final architectural structure.

The station is situated approximately 15 meters below the street level and is the main element of the Warsaw Railway Junction – with an underground tunnel that connects West and East periphery of the agglomeration. Due to the central location of the station, it was designed for the heaviest passenger traffic in the rush ours. This fact resulted in the primary decision to separate the inbound and outbound passenger flows. The decision to build the system of two rail tracks surrounded by three platforms was intended to increase the capacity of the station. The central platform was designed to serve the arriving passengers, while the two sides platforms were

designed for the passengers departing in two main directions - East and West. The interior design of the station plays a main role in the functional plan of the whole project – red and blue as two main colors where chosen to define the space of side platforms according to the geographical situation – the western and eastern directions.

Design works carried out by the team of the Artistic Research Institute offered an opportunity to test modes of democratization of the design process in which architects, artists and specialists from various fields were treated not only as providers of documentation but as are equal contributors to the final project. The most visible example of this collaboration is the fact that the famous painter, sculptor and graphic designer Wojciech Fangor (the only polish artist to have had a solo exhibition at the Guggenheim Museum in New York) significantly contributed to the final aesthetic of the station. Fangor, who by this time had been investigating optical illusions, focused on the experience of blurring of the near landscape visible from the window of a fast moving train. As a result of his research, he elaborated a system of colorful ceramic mosaics located in the strategic point of the retaining walls of the station. The narrow stripes of color together with the visual identification system intended to create a subconscious visual landscape among passengers arriving at and departing from the station. Another example of close cooperation is the system of visual identification designed for the station by the Bogusław Smyrny, a typographer and graphic designer. The elaborated system of pictograms, plans and signs alongside with a dedicated font, was later introduced as an official graphic system in all train stations in Poland. The same situation applies to other elements of small architecture designed specially for the Warsaw City Center station – light wooden benches designed by Zbigniew Ichnatowicz and concrete enclosures for the trash bins – all of which were later introduced to serial production as typical elements of all train stations across the country. The separate part of the design process was devoted to the issue of acoustic environment of the station – this part of research was made in collaboration with Jerzy Sadowski from the Department of Acoustics at the Institute of Construction Technology in Warsaw. As a result, the design team elaborated suspended ribbing for the ceiling, sound-absorbing elements at the support columns, as well as a structure of 480 small loudspeakers for the acoustic information system.



In my research project I focused on the reconstruction of the political and esthetical history of the station. My work included materials collected at the Fine Arts Academy Museum in Warsaw, archive materials from the Design Office for Railway Construction, and archives collected at the National Library in Warsaw. Within the context of my research I conducted a series of interviews with people involved in the designing process, as well as theoreticians focused on the history of Polish architecture. One of the interviews conducted with Viola Damięcka – a long-term collaborator of the Artistic Research Institute – was a starting point for my realization for the final exhibition. Her memory of the time-consuming studies (including 1 to 1 models) conducted during the preparation of the ceramic mosaics led me to the execution of a series of machines which could visualize the idea of a building as a visual landscape.

Interior design for the Warsaw City Center Station (1960-1963). Design team:

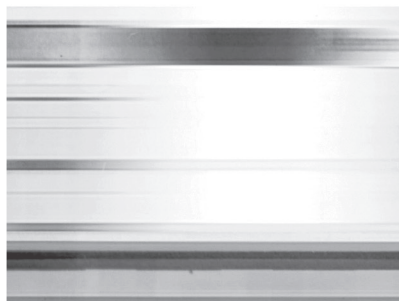
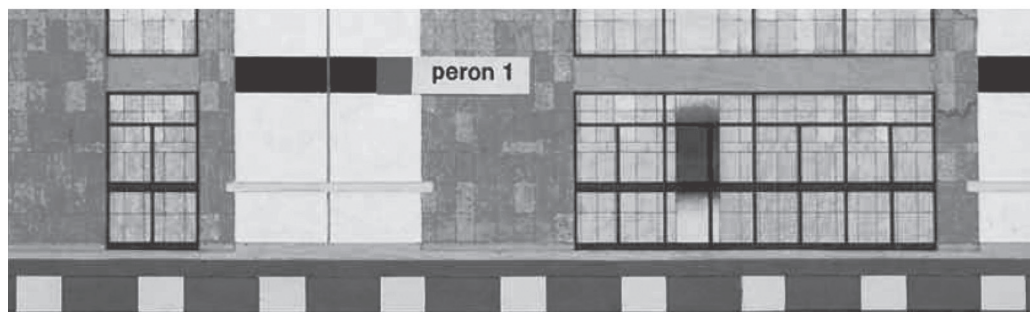
Wojciech Fangor
 Zbigniew Ichnatowicz
 Jerzy Soltan
 Lech Tomaszewski
 Wiktor Gessler
 Bogusław Smyrski
 Adolf Szczepiński
 Arseniusz Romanowicz
 Piotr Szymaniak
 Jerzy Sadowski
 Kazimierz Danielewicz
 Stanichław Kucharski, Jolanta Biguszewska Zbigniew Lebecki

Collaborators: Jerzy Brejowski, Witold Czajowski, Violetta Damięcka, Krzysztof Łukasiewicz, Jerzy Stajuda, Bogusław Winiarski

Images

Above: Warsaw City Center station after opening in 1963. View on platform 3. Fot. Zbigniew Kapusto. Courtesy of the Fine Arts Academy Museum in Warsaw
 Overleaf: Studies of the colors for the Warsaw City Center station. Courtesy of the Fine Arts Academy Museum in Warsaw.

Szymon Jan Żydek (1987) - curator, producer and researcher, based in Warsaw. He collaborates with Bec Zmiana Foundation, Raster Gallery, Czosnek design studio and the architectural studio of WWA Architects. Member of the research team of the Free/ Slow University of Warsaw.









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Cover Image - Ospedale al Mare, Lido di Venezia.

Photographed by Matthew Ashton.

p.6–7. Original sketches by Peter Lang.

p.37. Opening of Frederick Kiesler Exhibition,
"Visions at Work", Tensta Konsthall 11.2.2015.

Photographed by Malin Heyman.

p.38–39. "Fundamentals" 14th Biennale of Architecture,
Venice. Photographed by Matthew Ashton.

p.40–41. Talk show stage, designed by Celine Condorelli.
Photographed by Peter Lang.

p.42–43. Still from Talk Show with Thordis Arrhenius and
Sven-Olov Wallenstein. Filmed by Lucia Pagano.

p.73–74 Lido di Venezia ("Blue Moon" public beach
by Giancarlo di Carlo, 1995–2002). Photographed by
Matthew Ashton.

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Also a special tribute to Lou Reed (1942–2013) for
providing the inspiration for this course with his song,
"Take a Walk on the Wild Side" (Lou Reed, Transformer,
1972, RCA)



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