

Outline of Proposed Work; Making good things--Gode-Ting--happen in a particular place, Copenhagen

The known potential of the found rather than the ego of the new can enable a familiar, 'Background-Presence' - the character of the physical (and cultural) setting of a place - to flourish. Architecture can be as much about interpretation as the production of form with it's appropriateness to empower others. Thus all that is not architecture is respected - one rich in social importance. These virtues, some pictured and some imagined --see below-- can be viewed as available resources to the city, as a kind of visual registry, harnessed and deployed they have much imaginative design potential if recognized; an Architecture of the emotions and the intellect - for all the senses.

Introduction: Outline intentions for the proposed work; Thoughts and Observations from *Here & There*.

Having no heart for research per-se, this application is more heart-felt than scholarly and is based upon a fascination with Copenhagen --A Specific Place. Numerous characteristics attract me to this city giving it a sense of intimacy. Copenhagen has come to a sense of itself over a long period of time, arriving at conclusions about what it is, probably reflecting the ways people are with each other, their sense of relations, of decorum, of 'Place' in society. All this leads to a certain character in the people, and a character reflected in their buildings, streets and places (III. 1). We see this resolved in a kind of picture, a perfect presentation: described as *a picture of itself*. The artifice that is necessary to sustain poise in public is what we see: associated with a social character, and consensus (III. 2). I believe there is also a degree of fantasy, openly exercised, which has to do with considering the city a kind of interior, an interior of almost domestic quality, at once formal and familiar (III. 3). For example, the colours of buildings is derived from fantasies of Italy, and transcribed into a permanent reminder of not only the South, but the miraculous and brief Nordic summer (III. 4). There is a consent about this that allows large parts of the city to be so painted. You can see some of this strangeness in codes of common behaviour, which allow buildings to have strange roofs, colours and so on. It is another dimension to the city's certain poise, which is strange and charming to visitors, known to acquaintances and intimates, like a form of dress. I am caused to think of these characteristics presented in Vilhelm Hammershoi's paintings (III. 5). This work intrigues me with it's material presence. (III's. 6a, b, c) both in the back-ground and fore-ground -- this feeling made visible. But it isn't Danish per se, i.e. not a national-(istic) trait unique only to the Danes; Being There. I'd like to make visible these attributes as representations of the characteristics described above in a piece of work. I'm trying to get at something which are my preferences and interests; to try to describe why it is that, in relation to other, more abundant circumstances and situations in our consumer busy world, this quietness, on the brink of nothingness, depicts an uncannily full-life, these empty rooms charged with feeling. These depictions of empty --often-- unoccupied rooms relay their presence of life discernable, palpably full of life's signs, our habits and rituals.*

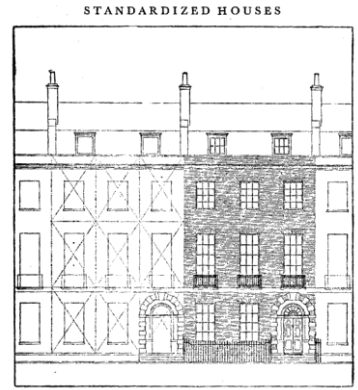
* *The above is based upon conversations with Mark Pimlott, during The Kunstakademiet's Konference, 'The Complexity of the Ordinary,' Oct. '06.*

List of Illustrations

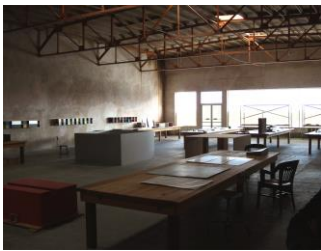
1. Similarly observed in London by S E Rasmussen in, 'London; The Unique City'. 1934. pp. 252. Domestic Architecture - a drawing of Standardised Houses, he talks of Georgian buildings being welcoming, 'open' as a representation of the culture of that place --London-- of "{Georgian Architects}...not wanting to create any rupture, but seen to be adjusting to the new demands of the day's global economy, and at the same time utilising the possibilities of modern invention and standardization..".
2. This connection between the architecture of The Street and it's activity is pointed out in Nigel Henderson's photographs* of 'the-life-of-the-streets', Patterns of Association, --Georgian Streets-- show the back-ground presence of the city. *(Utilized by the Smithson's in their CIAM Grill 1953 prepared for meeting at Aix-en-Provence) Pictures of, "...a survival of another culture -{no longer valid?} - to which we have not found an equivalent in the present day. In the uninhabited organization of the children's games we see a valid pattern... an indication of a freer sort of organization".
3. Coloured, 15th Century Urbino Street-scapes, mentioned in Kjeld Vindum's article in 'Arkitekten', pp 50. Okt.'06. (and still seen in the use of polychromatic 'Kalk & Mortel' as an ordinary exterior finish in Copenhagen) And in the colour of Thorvaldsens's Museum in both the Interior and Exterior treatment.
4. Thorvaldsens's Museum, detail of the coloured, 'picture-like' façade, 1848.
5. Vilhelm Hammershoi's 'Sunbeams,'1900.
6. A physical materiality can be seen in;
6a). Thorvaldsens's Museum. Interior; a coloured Roman-like application to the vault, a filigree-like trace, 1848.
6b). Caruso, St. John Architects, Nottingham Arts Project, 2005. A cast cladding panel incised with a giant knitted, 'lace-like' relief, with Brass trim.
6c). Detail of above - in black and white



3



1



7



2

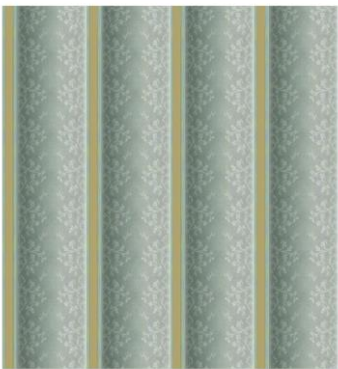


4

ILLUSTRATIONS



5



6b

6c



8



6a

Working Methods. Strategic themes observed and employed.

I'd like to see myself here as a neighbour, working in a neighbour-hood, a creative community, locating myself in dialogue to make good things happen – namely these ideas and thoughts. To point out the exemplar situations which frame this proposed work some of these tendencies can be seen employed in practices from my projects, see, - previous experiences settling on and coloured by observation and particular interests as noted in;

- **Strategic Proposal, Quarry S. Italy;** Seemingly Empty Spaces, full of the strong presence of ideas and events as yet un-deployed (seen as being outside of the conventions of the orthodox program or brief).

- **A new Anthony d'Offay Gallery, London;** A 'Found-Building' for Art, harnessing the potential power of the known rather than the ego of the new.

- **Parco Di Cilento, A World Wide Heritage;** Infra-Structure Design with no specific brief prescribed, demanding thought of imaginative possibilities: *Seeing the Similarities between Dis-similar things*; A visual archive of pictures and settings establishing relationship, of particular circumstances and situations by adjacency and creative juxtaposition – putting things next to other things.

Observations from elsewhere – The role Art can play.

I would draw much from the sensibility Art can cause because of its 'otherness' --(lack of everyday-ness)-- its direct sensibility, and be reminded by Oscar Wilde that, "One can exist without Art, but one cannot live without Art".

Art can transform place and cause us to re-view it.

The value in Art embodied in Architecture as a catalyst, as a form of regeneration (III. 7). The Artist Donald Judd's Design studio on the City Block at The Chinati Foundation, Marfa, Texas, which he purchased in 1979, initiated with the help of The Dia Foundation. A room of carefully arranged Art Work and furniture, placed in the old supermarket interior. The presence of this famous artist's studio and -now- estate has brought a new commerce to this previous rail-road / ranching town, then on the brink of, arguably, almost complete obscurity and decay; a small town (population; 2121, in 2001) 50 miles from the Mexican boarder in an almost empty, flat landscape. Some say he saved Marfa, a change initiated for the better, but not as The Lord of the Manor. This act transformed a community through intensification and the introduction of new money and culture. (One should note –obviously –that Copenhagen isn't Texas, but an analogy could be made; a catalyst for transformation).

Outline of The Proposed Work - The PROJECT; A Design Proposal / Feasibility Study

An Educational and Cultural building addressing design, material finishes and craft production in a particular area in Copenhagen, including an archive for materials, finishes and artifacts. A Laboratory for material research and industry. Current Education practice, previously Kunsthåndværker Skole, lack —as in architectural education too— the creative process linked to material, which unifies good design and craft. Decreasing its emphasis and interest on the area of students developing design by working directly with materials but rather emphasizing a general way of designing not with the specific consideration of material. This project would seek to promote a connection with industry and commerce, but resisting a romantic nostalgia; a particular material based production, a sort of serial-production. The aim would be to galvanise the relation between design and the expert knowledge and experience of making – whether in the built environment or design – in this place, with these people. It would be seen as critical of the 'Unika,' which is unremarkable, and in my opinion, unsustainable as a good option. I see the continued value of these crafts both taught and practiced in the current realm of the all-embracing fashion of technology to be vital, otherwise it'll disappear. Lost it'd be conspicuously absent in a world where these material practices are valued and renowned.

The Proposed Building would act strategically.

In-part be an existing building in an inhabited neighbourhood which has known characteristics and associations, as often anonymous buildings have qualities where their presence is thought more appropriate than a new-type of construction. A seamless connection can be made to a neighborhood in addition to the new activity, which enlivens an area and brings new life and amenity to its community. This powerful 'found quality' may manifest itself in the type of appearance /construction --'presence'-- of a building, but not nostalgically. Vis-à-vis the current topical and Technically Universal building style which seems predominant now as a preferred style in DK both in the mainstream practice, it would offer resistance to and be critical of this unremarkable and numbingly novel tendency and yet to somehow be seen not to succumb to the ravages of encroaching global modernization yet acknowledge the reality of economic common sense.

A Material-Culture.

Ceramic, Tile, Brick, and Kalk used as traditional materials have been employed in Copenhagen as tried and tested construction components having a known presence in the city, at both the large scale as all encompassing surroundings, and in the almost invisible. Subtle but powerful, they can give an identity in relation to the raw power of their materiality. With this devotion to detail to sustain an effect moments of emotional fragility abound. Both native and foreigners recognise these traits when one bothers to look hard - to be conscious. I'm seeking in this proposed work, empathy, this seen in a very broad but generic way. I see these characteristics as quite distinct national accents transcending national boundaries and I would attempt to;

- make visible, distinct national accents but transcend national boundaries and the frightening aspect of imagining the resurrection of cultural roots, at all costs.
- value the regional and the dialect raising them above the universal, so enjoying cultural diversity.

Site and Place; Islands Brygge to Ørestad

Exactly on the border of the old (1890's blocks) and the new "Sojakagefabrikken" and - to the SW- the area between Ørestad represents the current direction the city is taking, an attempt to accelerate the growth of the cultural and demographic connect to Sweden and the Bridge (This would reposition the relation of the City of Copenhagen as central to the region of Denmark and Skone – as it was in the 17th C.). It has a body of older buildings and a community of many kinds of people, and mix of uses - a good thing and part of a rich diversity for a design strategy. The adjacent Ørestad to the South West is testament the City's promotion of the inevitable influence that commerce exercises on place – in this case the connection toward Sweden and the bridge. The in-between-ness of this situation is very attractive as a site, both the found and a new-ness, a potential New-Place rich in social importance. It interests me and I'd like to make more visible these observations developed through interpretation of -say- *putting things next to other things*, the outcome of which has much imaginative potential, be they aesthetic or politically complex that is the inevitable nature of a globally diverse and locally valuable existence as a given Current Condition.*

** Given the profound ways in which working structures effect individuals and society as a whole, the emergence of secular principles in architecture are a consequence, rather than the origin, a consequence of centralised forms of production and the changes in society this form of working --and living-- has brought with it. Loos was one of the few architects who at the beginning of the 20th C recognised the dilemma the industrial revolution had produced: the splitting apart of forms of production from their roots, from old diverse socially integrated processes and structures. Loos dealt with the uprootedness and alienation of the society by propagating a form of "English Free Architecture" (ie. Charles Rennie Mackintosh) as well as the "Arts & Crafts" movement in Europe - William Morris & Ruskin. Whereby he focused on the outward signs determining the appropriate status of a buildings function. In many ways he created architecture both with & without historical references. Loos avoided any form of outward decoration, he insisted on "Sachlichkeit", a material "fact oriented" aesthetic, to comment the revolutionary change uprooting individuals from their old places and contexts which were rich in tradition, ritual and symbolism. For Loos, the forced anonymity of the urban public spaces stood in stark contrast to the ever increasing meaning of private spaces (The idea of a Gesamtkunstwerk; truth to materials, applied arts and crafts and integrated trade production processes; the idea of the "human measure" as well as a respect for the local, regional building styles were basic principles of his architectural philosophy).*

Out come of the work - Feasibility Study; a Design Document; possible Exhibition material/ Stage II funding.

The consequent proposed body of work –in a design based format- would be presented for further development and funding, Preliminary enquiries indicate that the following bodies would be in some capacity;

- Danish Crafts.
- Denmark's Design School.
- The Danish Royal Academy of Fine Arts.
- Brick manufacturers; Petersen Teglg.
- Teglg Magazine -Editor Susanne Ulrik- who have in promoted the connection between: education; the craft/ industry of contemporary building (brick and tile specifically at present) and research.

Under Philanthropy

Thorvald & Margot Dreyers Fond .

Direktør E. Danielsen and, Hustrus Fond - both of whom support architecture.

Foundation Realdania

It's mission is to contribute to development and change within the built environment, seeking to improve the quality of life, for the benefit of Denmark and its inhabitants, which, "supports a broad variety of projects – ranging from; the construction of new buildings to the transformation of city spaces and buildings; the establishment of research centres and the communication of knowledge about the built environment". The Realdania by-laws list two additional purposes;

- to acquire and develop property in order to preserve the building heritage and to develop the construction sector;
- to supply services in connection with the built environment. Realdania distinguishes between 'Focus Projects' and

Prominent 'Flagship Projects', which are more prominent - (III. 8). Tony Fretton's, Tietgen's Building, 2004. A 'Flagship Project' funded by Foundation Realdania.