

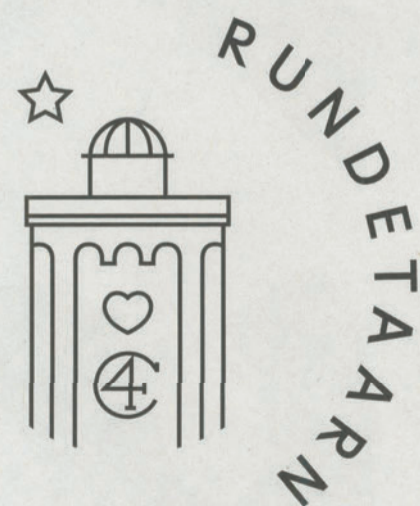
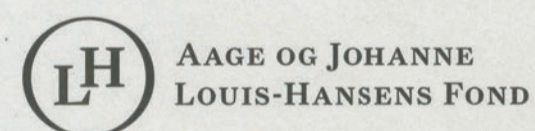
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B I E N N I A L

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INTRODUCTION

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

WORKS+WORDS 2022 Jury

JACOB BANG

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Royal Danish Academy –
Architecture, Design, Conservation

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Curator Works+Words 2017–2022
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Architect PhD, Head of PhD School,
Professor MSO
Aarhus School of Architecture

WORKS+WORDS 2022 presents contemporary artistic research in architecture.

Artistic research develops new ground within the field of architecture and combines the making of works with reflections in words.

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

Artistic research considers architectural issues through the making of drawings, architectural models and buildings. It includes a variety of practices, from experimenting with the tools of the architect to building with reflection and care. It formulates a standpoint from which architectural practice engages the world.

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

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

In addition to the selected works, the biennale has invited a carefully selected number of eminent architectural practices to show their work, for inspiration and to further the dialogue between experimental practice and research.

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

WORKS+WORDS 2022

BIENNALE FOR ARTISTIC RESEARCH IN ARCHITECTURE

5 November 2022 to 8 January 2023

Rundetaarn/The Round Tower
Købmagergade 52A, 1150 Copenhagen K

Curators: Peter Bertram and Christina Capetillo
Project Manager: Thomas Knud Gunnensen Harboe
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Biennale for Artistic Research in Architecture and the authors

B

CURRENT INTERESTS (USA)

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

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

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

MATTHEW AU**POSITION:** Architect, Founder**AFFILIATION:** Southern California Institute of Architecture, Los Angeles (Faculty)
Princeton University School of Architecture (Visiting Faculty)**MIRA HENRY****POSITION:** Architect, Founder**AFFILIATION:** Southern California Institute of Architecture, Los Angeles (Faculty)
Princeton University School of Architecture (Visiting Faculty)

C

FLORES & PRATS (E)

Inspirational Documents

RICARDO FLORES**POSITION:** Architect PhD, Professor**Affiliation:** Professor ETSAB
School of Architecture of Barcelona**EVA PRATS****POSITION:** Architect PhD, Professor**Affiliation:** Professor RMIT, Melbourne
Guest Professor Accademia di Architettura di Mendrisio**COLLABORATORS:**

Laia Montserrat, Guillem Bosch, Florette Doisy

FUNDINGS:Institut Ramon Llull, Royal Danish Academy –
Architecture, Design, Conservation

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

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

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

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

2022

5 November to 8 January

BIENNALE FOR ARTISTIC RESEARCH IN ARCHITECTURE

Rundetaarn/The Round Tower
Købmagergade 52A
1150 Copenhagen K

Open daily 10 am – 6 pm, Tuesdays and Wednesdays 10 am – 9 pm



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