

WORKS

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BIENNIALE

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CURATORS' STATEMENT

WORKS + WORDS 2026 is a biennale for architectural artistic research organised by Aarhus School of Architecture and the Royal Danish Academy – Architecture, Design, Conservation. It is held in Aarhus from 5 March to 10 April.

WORKS + WORDS 2026 foregrounds the artistic dimension of architecture as a site for inquiry, imagination, and cultural resonance. At a moment of social, environmental, and technological transition there is renewed urgency in attending to the artistic sensibility that enables architecture to act as an aesthetic and cultural unifying force.

Artistic research plays a crucial role in this shift. It supplements conventional research methodologies by articulating insights and knowledge through artistic means and by revealing sensuous and poetic dimensions of architecture that resist analytical capture. WORKS+WORDS brings this form of research into the public sphere, presenting projects in which making and writing operate together. In some cases, words lead; in others the work sets the tone. Often, they intertwine, allowing works and words to form their own poetics and modes of meaning.

WORKS + WORDS 2026 brings together more than thirty international architectural researchers and practitioners whose work reflects a wide spectrum of contemporary architectural concerns, artistic sensibilities, and artistic research practices.

The biennale unfolds across three venues in the inner city of Aarhus, all within walking distance, so that movement between them becomes part of the exhibition experience. Each venue offers a distinct architectural typology that accommodates different scales and modes of artistic research. Kunsthal Aarhus, an early twentieth-century institution designed by Axel Høeg-Hansen, combines a classical white-cube gallery with a sloping garden for large outdoor installations. Aarhus City Hall, a landmark of Danish functionalism by Arne Jacobsen and Erik Møller, provides a lofty, daylight-filled entrance hall that places works in direct dialogue with the continuous flows of civic life. Aarhus School of Architecture, designed by ADEPT, contributes a flexible, factory-like exhibition hall, underscoring the intertwined character of works and words. Together, these

sites form a spatial and architectural journey through Aarhus, opening multiple forms of encounter between research, architecture, and the city. WORKS + WORDS 2026 opens with an international symposium on 5–6 March at the Aarhus School of Architecture, with the exhibition opening taking place on 5 March at 16:30 at Kunsthall Aarhus. The exhibitions in Kunsthall Aarhus and the Aarhus School of Architecture will remain open to the public until 10 April. The exhibition at the Town Hall will remain open to the public until 20 March.

PROGRAMME

THURSDAY 5/3

08.30 - 09.00 **Registration and coffee, Aarhus School of Architecture**

09.00 - 09.30 **Welcome: Thomas Bo Jensen and Peter Bertram**

09.30 - 11.00 **SESSION 1: Auditorium at Aarhus School of Architecture**

Moderator: Lisbeth Funck

Corneel Cannaearts and Michiel Helbig: *Territories of Compression*

Thomas Parker: *Reconstructing Nasmyth: Manufacturing the Post-Lenticular*

Guro Sollid: *Rock Solid? Landscapes of Mineral Impermanence*

Alicia Lazzaroni, Anna-Lena Müller and Antonio Bernacchi: *Patchy Panoramas: Architecture as Expanded Landscape*

Dialogue: *Territories and Technology*

11.00 - 11.15 **Break**

11.15 - 12.45 **SESSION 2: Auditorium at Aarhus School of Architecture**

Moderator: Matthias Ballestrem

Nikoletta Karastathi: *Woven Echoes: Tactile Stories Through the Land's Fabric*

Manou Van den Eynde: *Glitch me Softly*

Matthew Dylan Anderson: *Dwelling with Uncertain Ground: Ontological-Ecological Terrain Studies, Venice*

Maja Zander Fisker and Lizette Araza Jensen:
1:1 Landscape Model – Sensate Scapes

Dialogue: *Process, Body and Material*

12.45 - 13.30 **Lunch, Aarhus School of Architecture**

13.45 - 15.00 **SESSION 3: In the exhibition, Kunsthall Aarhus**

Moderator: Kristine Annabell Torp

Jo Van Den Berghe: *Camera Obscura: Drawing a Lens into the Topographies of the Inner Self*

Michael Birn: *Ghosts of Copenhagen*

Emilie Henriksen and Høgni Tummas Hansen: *Typehus II*

Frederik Petersen: *Elastic Boundaries*

Rasmus Strange Thue Tobiasen: *Thermal Bridges*

15.00 - 16.00 **SESSION 4: In the park, Kunsthall Aarhus**

Moderator: Anders Gammelgaard

Chris Thurlbourne: *The (F)Laws of Gravity*

Emilie Boye Kjær and Laurids Bager: *A part of Sum*

Jonathan Foote and Bob Trempe: *The Nordic Order*

Stefan Darlan Boris: *Waystone/Wastestone*

17.00 **Exhibition opening, Kunsthall Aarhus**

19.00 - 22.00 **Dinner**

PROGRAMME

FRIDAY 6/3

09.00 - 09.15 **Coffee, Aarhus School of Architecture**

09.15 - 10.45 **SESSION 5: Auditorium at Aarhus School of Architecture**

Moderator: Penelope Haralambidou

Cyrus Peñarroyo and McLain Clutter: *Aarhus Internet Café*

Johan Liekens and Wim Goossens: *Grounded Fabulations #2*

Simon Twose and Anastasia Globa: *Old House by the Sea*

Sally Mackereth: *Through the Looking Glass: An Architectural Rhetoric of Collecting and Placement*

Dialogue: *Space, Media and Engagement*

10.45 - 11-15 **Break**

11.15 - 12.45 **SESSION 6: Auditorium at Aarhus School of Architecture**

Moderator: Chrissie Muhr

Thena Tak and Chad Manley: *Fire Family*

Gjiltine Isufi: *In Space We Read Trauma*

Heidi Svenningsen Kajita: *Klager i praksis [Complaints in Practice]*

Jānis Aufmanis and Max Sandred: *Fathoming The Property Line: Purvciems*

Dialogue: *Citizens and Stories*

13.00 - 14.00 **Lunch, Aarhus Town Hall**

14.00 - 15.00 **SESSION 7: In the exhibition, Aarhus Town Hall**

Moderator: Martin Søberg

Lars Rolfsted Mortensen: *The Infrastructural Sublime*

Nuria Casais: *The Public Systems of Siena: Infrastructure, Architecture and Public Space*

Masashi Kajita and Nicolai de Gier: *Interdependency: Between Bodies and Architecture*

15.15 - 15.30 **Coffee, Aarhus School of Architecture**

15.30 - 17.30 **SESSION 8: In the exhibition, Aarhus School of Architecture**

Moderator: Karen Olesen

Frans Drewniak: *Paper Architecture: Exhibition as Experiment and Method*

Anne Romme and Jacob Sebastian Bang: *After Architecture*

Ephraim Joris: *Drawing as Incision in Speculative Architecture*

Anirudhan Iyengar: *Domestic Dissonance*

Anna Pomazanna and Mykhailo Shevchenko: *Everything Will Become Soil*

Mira Sanders and Cédric Noël: *A Wind Line*

17.30 - 18.00 **Final remarks:** Claus Peder Pedersen

VENUES

Aarhus School of Architecture

Address:
Exners Plads 7
8000 Aarhus C

Session: 1, 2 , 5, 6, 8

Aarhus Town Hall

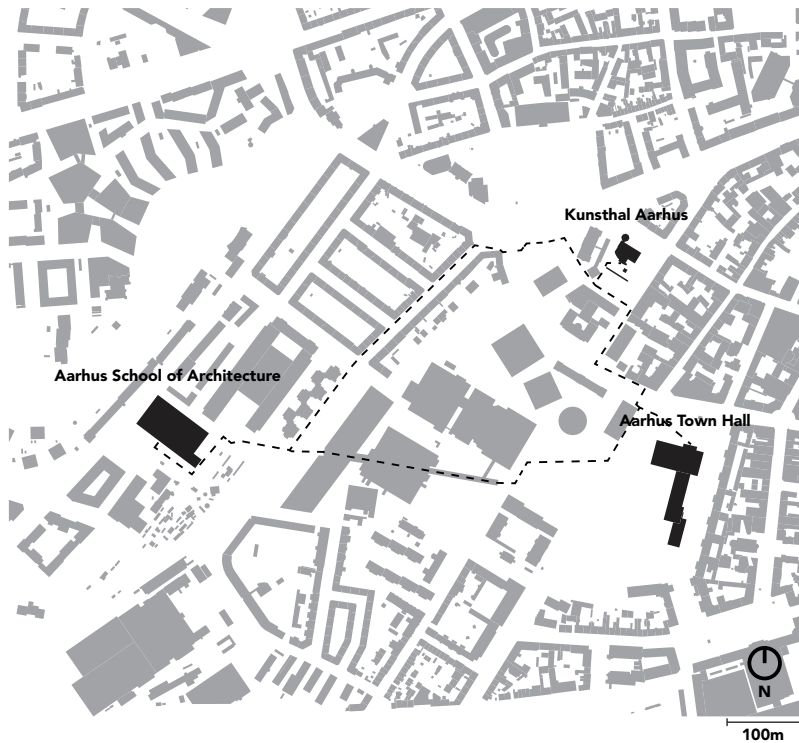
Address:
Rådhuspladsen 2
8000 Aarhus C

Session: 7

Kunsthall Aarhus

Address:
J. M. Mørks Gade 13
8000 Aarhus C

Sessions: 3, 4



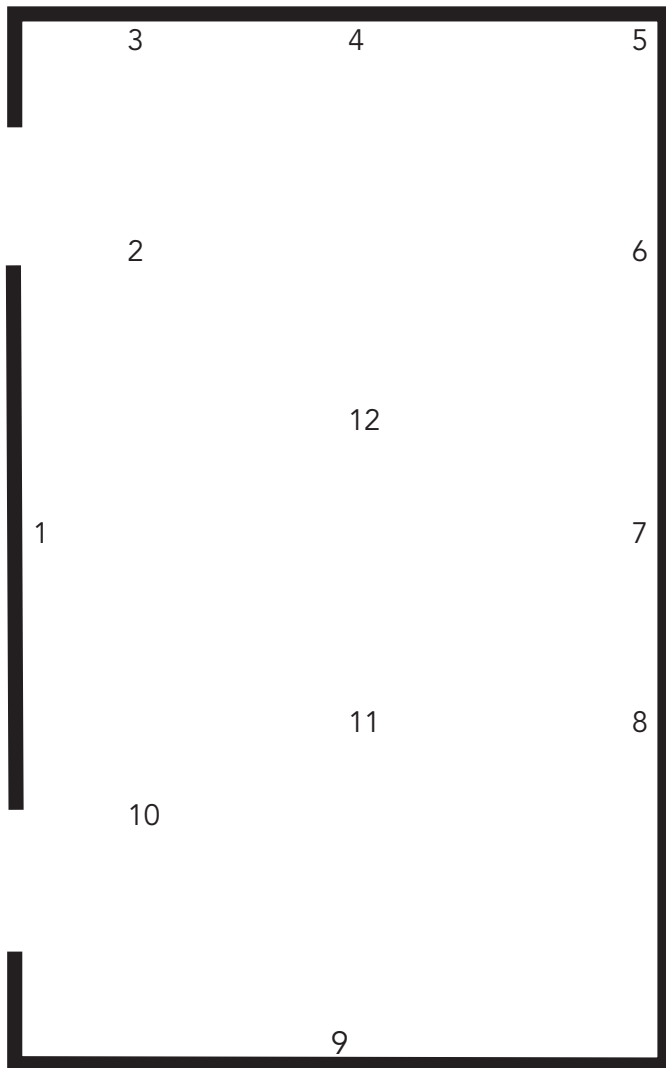
WORKS

EXHIBITION LAYOUTS

Kunsthall Aarhus

Gallery 1:

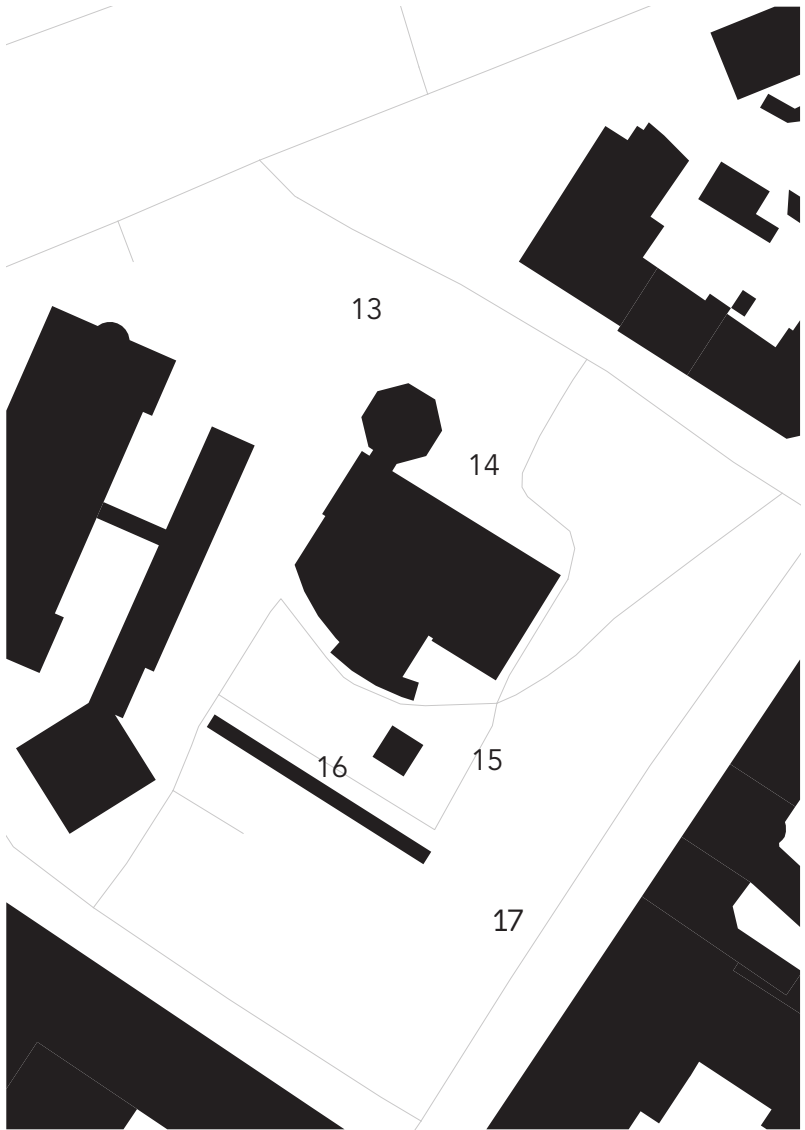
- 1 **Jo Van Den Berghe**
Camera Obscura: Drawing a Lens into the Topographies of the Inner Self
- 2 **Michael Birn**
Ghosts of Copenhagen
- 3 **Corneel Cannaeerts and Michiel Helbig**
Territories of Compression
- 4 **Alicia Lazzaroni, Antonio Bernacchi and Anna-Lena Müller**
Patchy Panoramas: Architecture as Expanded Landscape
- 5 **Johan Liekens and Wim Goossens**
Grounded Fabulations #2
- 6 **Thomas Parker**
Reconstructing Nasmyth: Manufacturing the Post-Lenticular
- 7 **Guro Sollid**
Rock solid? Landscapes of mineral impermanence
- 8 **Matthew Dylan Anderson**
 Dwelling with uncertain ground: ontological-ecological terrain studies, Venice
- 9 **Maja Zander Fisker and Lizette Araza Jensen**
1:1 Landscape Model – Sensate Scapes
- 10 **Rasmus Strange Thue Tobiasen**
Thermal Bridges
- 11 **Frederik Petersen**
Elastic Boundaries
- 12 **Emilie Henriksen og Høgni Tummas Hansen**
Typehus II



Kunsthall Aarhus

The Park:

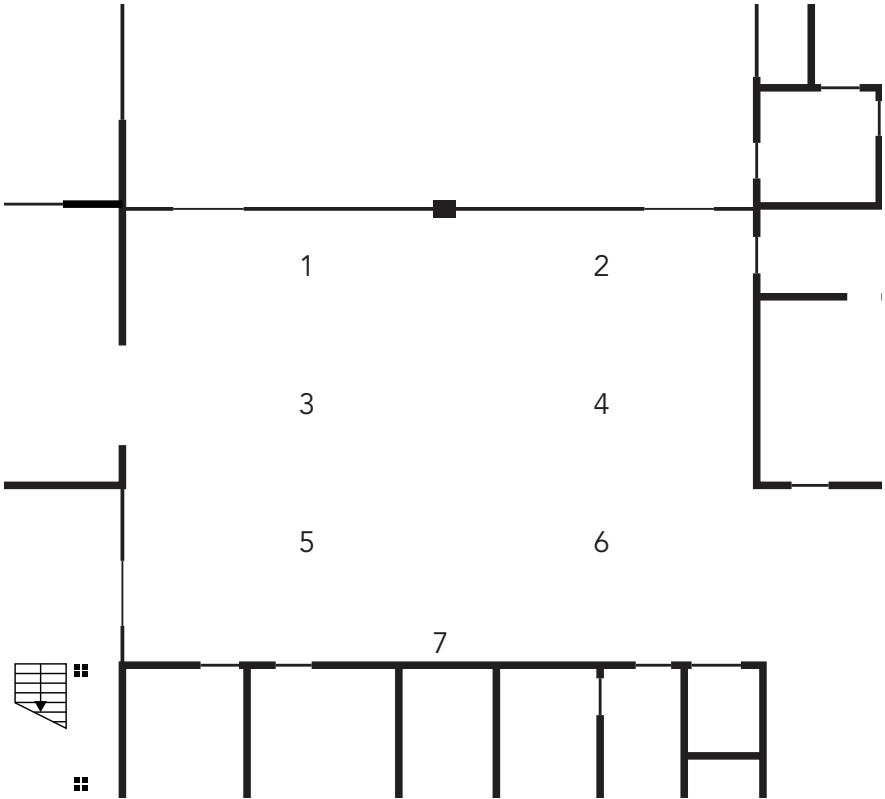
- 13 **Stefan Darlan Boris**
Waystone/Wastestone
- 14 **Jonathan Foote and Robert B. Trempe**
The Nordic Order
- 15 **Emilie Boye Kjær and Laurids Bager**
A part of Sum
- 16 **Chris Thurlbourne**
The (F)Laws of Gravity
- 17 **Nikoletta Karastathi**
Woven Echoes: Tactile Stories Through the Land's Fabric



Aarhus School of Architecture

Gallery Space:

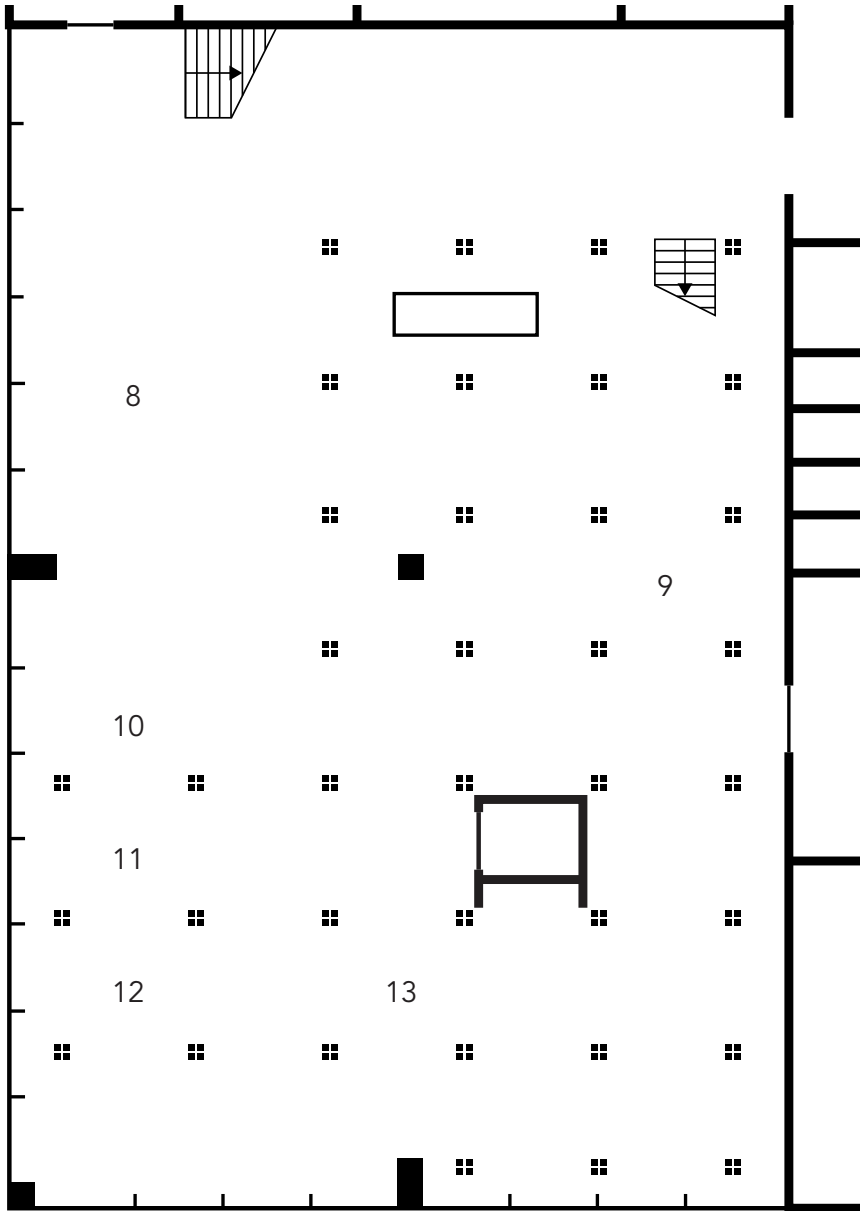
- 1 **Thena Tak and Chad Manley**
Fire Family
- 2 **Jānis Aufmanis and Max Sandred**
Fathoming The Property Line: Purvciems
- 3 **Mira Sanders and Cédric Noël**
A Wind Line
- 4 **Simon Twose and Anastasia Globa**
Old House by the Sea
- 5 **Anna Pomazanna and Mykhailo Shevchenko**
Everything Will Become Soil
- 6 **Gjiltinë Isufi**
In Space We Read Trauma
- 7 **Ephraim Joris**
Drawing as Incision in Speculative Architecture



Aarhus School of Architecture

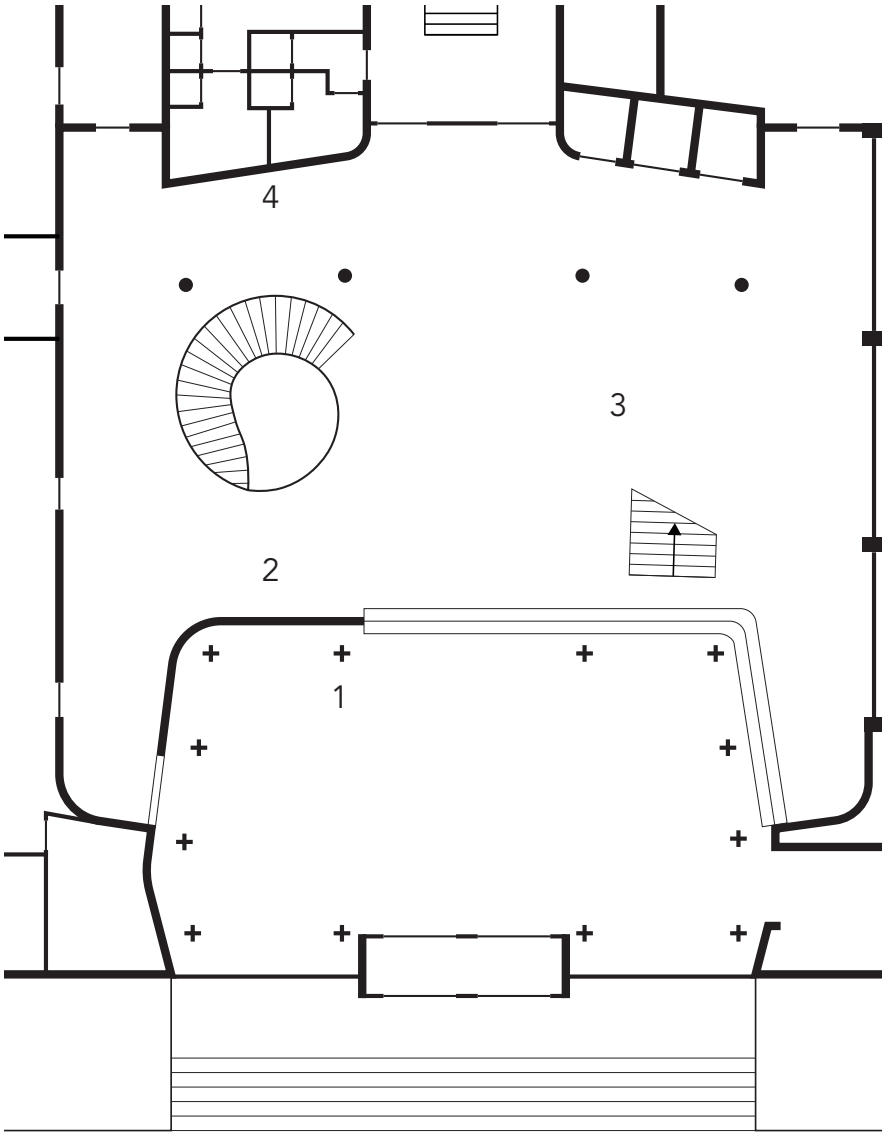
Library:

- 8 **Frans Drewniak**
Paper Architecture: Exhibition as Experiment and Method
- 9 **Sally Mackereth**
Through the Looking Glass: An Architectural Rhetoric of Collecting and Placement
- 10 **Anne Romme and Jacob Sebastian Bang**
After Architecture
- 11 **Manou Van den Eynde**
Glitch Me Softly
- 12 **Cyrus Peñarroyo and McLain Clutter**
Aarhus Internet Cafe
- 13 **Anirudhan Iyengar**
Domestic Dissonance



Aarhus Town Hall

- 1 **Heidi Svenningsen Kajita**
Klager i praksis [Complaints in Practice]
- 2 **Nuria Casais**
The Public Systems of Siena: Infrastructure, Architecture and Public Space
- 3 **Lars Rolfsted Mortensen**
The Infrastructural Sublime
- 4 **Masashi Kajita and Nicolai de Gier**
Interdependency: Between Body and Architecture



WORDS

Thena Tak and Chad Manley

Fire Family

As architects, how do we reflect on, or take responsibility for, the relationship that buildings have to wildfire? What does it mean to design and build in an increasingly fiery world? How might design thinking engage both architecture and land conservation (and conservation practices) to better prepare, and even welcome, our pyro futures? How can low-intensity intentional burning ('beneficial fire'), coupled with architectural realignments in planning and design, build safer and more ecologically just responses to a warming planet?

In the wake of these questions, the short documentary film *Fire Family* explores relationships between design, fire, and community-based ecological stewardship. The film follows a team of prescribed fire practitioners from Trinity County's Watershed Research and Training Center (WRTC), a non-profit community based organization which works to restore the use of beneficial fire across the Northern California landscape. At the core of this team are two families - the Bailey's and the Duce-Bustos', who orchestrate the WRTC's fire-based land practice from within a eco-modernist house. Nestled into oak woodlands historically stewarded by the Nor Rel Muk Wintu peoples, the house sits on land violently extirpated of the people and culture which cared for it through the use of fire.

Designed and built by architects-cum-conservationists Jan & Bob Mountjoy in 1981, the house is a typical exponent of back-to-the-land tectonics, modernist sensitivities, and passive solar technologies – and yet now serves a much greater purpose to host the WRTC's fire operations. Here, as the WRTC and its 'fire family' begin to radically transform conservation approaches through the use of beneficial fire in Northern California landscape, the house both acts as home, and a centre of becoming: it is at once a hearth, and a spark.

In this, the film situates the Mountjoy house - *Architectura domestica x pyrotechnica* – as a protagonist and change agent within the field of ecological recovery – a field seemingly allied to the material exigencies of design, yet in which architecture often remains little understood beyond its technical or instrumental capacities. Here the house is re-seen as a ‘conservation corps’, a spiritually active but silent body which incubates outwards beyond its domestic life, and in so doing, incubates a greater ‘fire family’ of volunteers, land stewards, Indigenous partners, and earth lovers. The house is therefore a chimeric and perhaps unwitting *Gesamtkunstwerk* – a germ of action, which cradles the natureculture-change underway across the North State.

The short film ‘Fire Family’ is accompanied by four seasonal drawings. They illustrate the Mountjoy house as an animate member of the WRTC’s prescribed fire team, one situated at the core of stewardship in Trinity County as it moves between winter, spring, summer and fall.

ACKNOWLEDGEMENTS:

Thena and Chad wish to thank the Watershed Research and Training Center for their warmth over the last three years, and to the Bailey’s and Duce-Bustos’ for inviting us into their home, and into their fire family to make this film).

Jānis Aufmanis and Max Sandred

Fathoming The Property Line: Purvciems

An aerial view of Purvciems, a neighbourhood in Riga, Latvia, reveals an ordered network of green courtyards framed by grey concrete blocks – a former Soviet workers’ ‘utopia.’ Yet, beneath this order lies an intangible chaos. Today, these rigid geometries are fragmented by invisible property lines whose traces appear in uneven grass edges and broken pavements. Their bureaucratic complexity hinders development.

These elusive boundaries embody a tension between physical space and the institutional systems that define it. Both abstract and material, a property line remains difficult to study. Beyond political critique lies a universal, deeper question: what is a property line, and how does it exist in the real world?

The elusive, immaterial-yet-material quality of these virtual lines which we recognize and respect in reality, situates the property line in a space between the physical and the virtual. This undefinable presence of a property line is impossible to fully understand or access if we are forced to try to describe it logically. Architects – positioned between artistic and political realms and trained to study and represent space – are uniquely equipped to engage with this question. This work experimentally employs various contemporary tools for spatial representation to explore these property divisions that cut through Purvciems. Explorations using architectural representation enable a focus on producing tangible, or observable “things” derived from the intangible nature of property lines, rather than descriptions of what a property line is.

Though open-ended, the work employs consistent methods, such as translating immaterial phenomena into objects. Through multimedia

production, these methods reveal qualities of property divisions that would otherwise remain invisible. As issues surrounding property remain as pertinent and critical today as ever, it is essential that we continually question and re-examine the fundamental nature of the very thing we are discussing. This work investigates the often-overlooked nature of what a property division actually is – a very relevant line of questioning in our contemporary, increasingly digital societies.

Mira Sanders and Cédric Noël

A Wind Line

A Wind Line is an artistic research project situated within a lineage of artists and filmmakers who use fiction as both a poetic and critical tool to question the transformations of contemporary landscapes. The project explores the relationship between wind, industry and landscape in the north of the Netherlands – a territory shaped by multiple forces, where energy infrastructures, agriculture, port zones and natural areas coexist in sustained tension. In the Eemshaven region and along the Wadden Sea, a UNESCO World Heritage site, the wind – the project’s conceptual protagonist – acts as a revealer: invisible yet constant, it connects what our gaze tends to separate and guides our perception of these fragmented spaces.

Initiated in 2023 within The Turbine Plays, a project by sound artist Frouke Wiarda (NL) dedicated to narratives of the energy transition, A Wind Line developed in the field, attuned to the rhythm of the winds and of movement. Together with composer and musician Dienne (BE), we traced a line of wind across the north of the Netherlands, guided by air currents – an inaugural gesture that exposes the tensions of a controlled yet ever-shifting territory. Each action – filming, recording, drawing – was oriented by the wind, which became a principle of attention and composition.

From this field practice emerged an audiovisual and textile installation conceived as an open, perforated space. Its elements – images, sounds, texts and silk veils – do not seek to represent the wind, but to make its circulation perceptible. At the heart of the installation, the film weaves a fragmentary narrative in which objects – a propeller, a horse, a coffee pot, bones – appear, digitally modelled and inserted into live-action footage. Set in motion by the wind, these improbable presences – at once concrete and strange – blur the boundary

between observation and fiction without illustrating anything. Around them, sounds, textiles and words form responsive surfaces crossed by flows, evoking the materiality of soil, living matter, and infrastructures, where particles and organisms participate in a shared political and sensory field.

A Wind Line offers an experience of landscape grounded in circulation: the wind illuminates modes of cohabitation between humans, technologies and environments. In the Eemshaven region – where wind farms, natural gas reserves, energy terminals and migratory bird routes intersect – it reveals the tensions of a territory caught between industrial, ecological and geopolitical interests. Coveted, captured and instrumentalised, the wind here exceeds its natural dimension to become a political force – both a driver and a symptom of how we inhabit the world. A Wind Line seeks to make perceptible these invisible forces – natural and constructed – that shape our contemporary territories. The wind acts as a critical agent, revealing the landscape's precarious balances.

ACKNOWLEDGEMENTS:

Supported by the Turbine Plays, Fédération Wallonie-Bruxelles & Vlaamse Overheid.

Concept & Realisation: Mira Sanders & Cédric Noël. Music: Dienne. Voice: Tara McKenna.

Suspension system design: Andreas Nonneman.

Fabrication suspension system: Maxime Prananto.

Simon Twose and Anastasia Globa

Old House by the Sea

Just at the edge of the sea in South Bay, Te Waero o te Hiku, Kaikōura, Aotearoa sits an old, run-down family house. It's a tiny shed-turned-home, clumsily hand-built by my grandfather in 1953. Earthquakes and southerly storms have battered its 1950's optimism over the years, and it has become more like flotsam from the sea and reef than a statement of human resistance. The small, collapsing house seems to be in conversation with the vast ocean landscape immediately in front of it. The ominous potential for seismic rupture, in the immense undersea Kaikōura canyon, seems sketched by tiny ruptures in the fabric of the house – in its marks, fractures, incomplete memories.

Old House by the Sea attempts to draw the strange architecture of this conversation through a field of 'sketch creatures'. These are handmade sculptural elements, with each recalling an event, such as watching small boats carefully but urgently pick their way through the reef to escape an approaching southerly. They are drawn by composing objects in space – reef stones, personal photographs, plans drawn by my grandfather – and supporting them on buckled, rusted wire. Each creature is balanced and adjusted, along with tiny mirrors, to encourage the fragments to speak to each other in strange ways. Fissures in a rock talk to eroded edges of paint in a rotted door frame, with broken pieces of mirror scrutinising them in detail – wires buckled to support these arrangements tracing the unexpectedness of seismic rupture. This way of sketching attempts to capture not just the incompleteness of personal memory, but unknowable, imagined dynamics in the vast oceanic context.

The tiny creatures combine as a single sketch installation, where participants are invited to engage with the creatures closely, to view

their fragile lines and strange associations, with each an imaginary portal to the oceanic world beyond them. Some creatures directly connect to this environment through embedded AR markers, which when viewed through a phone link to virtual sketch abstractions of the Kaikōura canyon. Large paper sheets enclose the installation, allowing the wiry support lines, sketch creatures and participants to cast shadows, creating another layer of irresolute, co-created sketches.

Old House by the Sea is part of a series of work expanding drawing's capacity to give knowledge of ungraspable, unfixed characteristics through 'inhabitable' drawing installations. The work employs the inherent openness of the architectural sketch to capture open characteristics in natural phenomena. In this installation, a tiny run-down old house, the house's vast oceanic, seismic context, and personal acts of drawing are brought together in an open sketch. The work looks to find ways in which architectural and artistic ways of knowing can tell us about our intra-connection with the natural world, how space might be made together, through architectural sketches co-created by planetary and personal gestures.

ACKNOWLEDGEMENTS:

This project is generously supported by Te Kura Waihanga Architecture school, Te Herenga Waka, Victoria University of Wellington, Aotearoa. Old House by the Sea is a personal project, taking Simon Twose's family house as subject matter, but is part of a series of experimental drawing installations in Expanded Drawing by Simon Twose and Anastasia Globa, exploring how drawing might be co-created by multiple entities. The authors would like to acknowledge the input of the many PhD, master's students and graduates who have been involved in the Expanded Drawing experiments, among them: Logan Cooper, Hannah Brodie, Luca Ciaiffa, Shannon Xiao, Harry Coxhead-Whyte, Emelie Clarke, Ella Knapton, Keeley Wilson, Ella Jones, Ollie Prisk. We would also like to acknowledge the input of some of the places in the drawings, including the aleatory Kaikōura canyon, and the rigorous, ordered space of the Aarhus School of Architecture.

Anna Pomazanna and Mykhailo Shevchenko

Everything Will Become Soil

In November 2024, we collected soil samples in the Ukrainian region of Kharkiv to analyse war-related pollution. Our aim was to determine whether this contaminated soil could be treated to produce safe local material for reconstruction efforts. However, our research evolved into an inquiry about the very nature of pollution: how it is defined, regulated, and treated by society.

What is pollution? It is fundamentally a question of concentration levels: even elements that naturally exist in the earth's crust, when exceeding legal thresholds, are deemed contaminants. The limit values, shaped by regulatory frameworks, are intended to maintain a toxin-free built environment by designating contaminated materials for disposal. The landfill becomes the ultimate receptacle for contaminated substances. At its core, definition of the limit values revolves around a fundamental question: can a substance be allowed to touch the ground? Can its particles reach groundwater or be absorbed by plants? In a society obsessed with sterility all architecture is ultimately destined to become soil.

This framework exposes a systemic error: by externalizing the most harmful substances, we push them far away from our settlements – precisely where they pose the greatest risk to the soils that sustain us and the water we drink! Our project challenges this logic, proposing instead a radical inversion: what if we designed a built environment that does not reject pollution but instead encapsulates it?

This project explores strategies for addressing contamination in the built environment, with a particular focus on earth-based materials. We construct a narrative that confronts the modernist pursuit of hygienic sterility. This crafted illusion has led societies to believe

that human living spaces can be separated from their surroundings. By interrogating the complex relationships between the materiality of the built environment and the life of soil, the work highlights the continuum between buildings as future soils and soil as building material. This perspective extends to considerations of human health, particularly the accumulation of heavy metals in the human body, its effects and ways of exposure. The main strategy is to encapsulate contaminants within stabilized construction elements. In doing so, we envision a society that no longer externalizes its harm, transforming pollution brought by warfare, industry, and agriculture into a controlled architectural environment that heals and protects the landscape rather than poison it.

Documented in the film presented here, our research and experimentation extend toward a built structure, still employing “clean” excavated soil. It moves closer to reality, beyond radical or purely provocative experimentation and instead initiates a broader paradigm shift within Ukrainian society: one in which earth is understood not only as the foundation of agriculture and biological productivity, but as a multilayered, regionally available material capable of providing shelter.

ACKNOWLEDGEMENTS:

Videography: Dmytro Pashko

Camera work: Zlatozlava Kryshchak

Support: Experimental Foundation, Bauhaus Earth, Lviv City Council

Gjiltinë Isufi

In Space We Read Trauma

A small, inconspicuous building, once one of the most notorious prisons of former Yugoslavia, today stands abandoned in the centre of Gjilan, Kosovo. Throughout the 1980s, this prison confined numerous Kosovo Albanian political prisoners who endured years of torture in inhumane conditions. Students, writers, and activists were held in cramped cells, deprived of daylight and basic hygiene. However, despite its historical significance, the prison remains largely absent from architectural records, with no surviving blueprints or any official documentation. In addition, by lacking the hallmarks of a renowned architect or any notable stylistic values, the building has also been dismissed as architecturally insignificant, consequently receiving no scholarly attention. How, then, can we study a building that resists conventional approaches to architectural history?

While absent from archives, the prison's history endures through the testimonies of its survivors and their poems and prison letters. In these accounts, each narrative unfolds spatially by speaking of doors, windows, walls, and floors, but also temporally by structuring events, waiting, and mapping movement and resistance. In an attempt to link this lived experience to the prison's spatial configuration, drawing becomes the primary tool for disclosing spatial connections that otherwise remain undiscovered. Rather than serving the purpose of precise documentation, maps, plans, sections, and models act as active research tools and mediators.

The exhibition presents a selection of drawings and models, each offering a distinct lens on the process of spatial exploration. A soundscape drawing maps the auditory environment of the prison, tracing the clang of steel doors, screams from the torture rooms, jingling of the guards' keys, and shuffled voices from the outside. It

is the first document that extends beyond the prison walls to capture not only what we see of the prison, but also what is seen, heard, and remembered from the inside. Another section drawing reveals the invisible vertical dimension, exposing hidden relationships between different floors. The drawing exposes the ways in which walls and floors, often seen as rigid barriers, act as channels for communication. Another 1:10 model brings the cell into three-dimensional form, highlighting details of its window. In conversation with a former prisoner, the model becomes a mediating tool through which he recalls precise details of the angled tin sheet and the gap beneath it that once allowed messages to pass through. These documents, therefore, do not merely represent the prison, but they question, clarify, and reconstruct its space. By unveiling the generative power of architectural documents, this study invites a re-examination of what constitutes architectural evidence.

ACKNOWLEDGEMENTS:

Rajesh Heynickx – PhD supervisor

Gisèle Gantois – PhD co-supervisor

Tomas Ooms – master's thesis supervisor, which formed the foundation for this project

Ephraim Joris

Drawing as Incision in Speculative Architecture

My work for Works + Words presents five mixed-media prints that trace a shift in my practice from architectural subtraction to anatomical incision. These drawings emerge from years of working in architectural renovation, where historical space is often revealed through removal; by opening or uncovering what already existed. The Monolith Drawings developed from this condition. Rather than constructing space through addition, they carve into solid form. Mirrored geometries intersect, their overlaps subtracted. Space appears not as something built but as something released: as echoes of a former architectural language, aware of history yet refusing to reproduce it. These works linger near the past, they observe various histories at once without settling into a single preference.

The newer Monophorosis drawings extend this subtractive logic. Here, the architectural section meets the anatomical cut. Flesh and fibre intertwine with architectural fragments; botanical chambers open into muscular cavities; mythological references slip into anatomical morphologies. For Maurice Merleau-Ponty, and the drawings presented here, flesh is not merely the material of the organic body; flesh is seen as both body and world. By aligning the architectural section with anatomical dissections, the work positions architectural drawing as an agent of transformation. Myth and natural history become structuring forces. I draw from ancient flood narratives in which the raven and the dove move between destruction and renewal. These figures are not opposites but two trajectories of the same cycle; death feeding into rebirth, recovery entangled with sacrifice. Within the drawings, their hybrid anatomies become sites of intense compositional interplay. The aim is to position architecture within an organic-tectonic constellation, free of hierarchical distinction. Architecture is drawn as part of a larger, open-ended

system in which new relationships emerge across biology, mythology and tectonic composition.

Across both bodies of work, drawing becomes a method for making visible what is otherwise withheld: the memory of past architectures, the hidden strata of myth, the latent links between organic and tectonic matter. Subtraction and incision allow the drawings to move through history and materiality simultaneously. To draw is not to impose order but to remain attentive to the fact that everything is already entangled. The incision traces this entanglement, showing how structures fold into one another across domains of knowledge. In this way, architecture is drawn not as fixed, but as part of a continually unfolding constellation of relations.

Frans Drewniak

Paper Architecture: Exhibition as Experiment and Method

In 'Saint Jerome in His Study' by the Renaissance painter Antonello da Messina, archiving, study and contemplation are given a strong spatial expression. The space within the space contains a world of objects that create many stories. Stories that simultaneously express a place for reflection and contemplation but also reach out to its surroundings through the large opening. This figure runs like a common thread through numerous exhibitions I made with various students and contributors integrating research and teaching. The emphasis is on the connection between idea, experiment and material within an ecological discourse, and a crucial element has always been site- and material-bound experiments. Experiments with existing 'ready-mades', sponsored industrial products, recycling or loans, each time setting the stage for a discussion about how we build and recycle in a world with limited resources. And each time placed in a network of collaborations and negotiations with students and the outside world. A reflection on 'exhibition as experiment and method', a call for a more diverse integration of research and teaching. The ambivalence of building models in true 1:1 scale, as opposed to models in any other scale, lies in the fact that they are more easily confused with reality when trying to represent alternative futures. Thus, this installation is still 'just' a model that asks questions about how we experiment with alternative uses of materials and constructions. This installation 'PAPER ARCHITECTURE - Saint Jerome in his office' is a small library and study space created as part of the Words and Works 2026 dialogue surrounded by students, teachers, researchers and visitors in the heart of the Aarhus School of Architecture. The material chosen for this dialogue and the building experiment is paper. More precisely, cardboard tubes, sourced as an industrial and recyclable finished material, with a low environmental footprint. Cardboard tube as the dominant building component represents the simplicity

of the first known architectures, and the universal geometry of the circle evokes several connotations. Among them are writings on papyrus, bundled columns and archiving architectural drawings on paper. Paper architecture or paper projects is also a term, widely used among architects and teachers, when referring to unbuilt projects where experiments are carried out before being applied in practice. The main motif behind 'PAPER ARCHITECTURE' is a classical temple with 2 x 6 columns, emphasizing the importance of studying history and theory when imagining alternative futures. Could some of the most needed "new" ideas also be old ideas that we have forgotten? How can one resist this neglect of history in the dominant consumer society that we now suffer from? Like in "St. Jerome in his Study", the installation contains a condensed collection of drawings, texts and objects that refer to processes, projects and artistic methodology and teaching method.

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Through the Looking Glass: An Architectural Rhetoric of Collecting and Placement

This exhibit reflects on my creative preoccupations and identifies 'magicking' as the core of my practice which operates at the intersection of magic and architecture – an uncomfortable pairing of worlds where the solid, rational, grounded, trustworthy is interwoven with the ethereal, intangible, illusory, mystical. Presented as a contemporary cabinet of curiosities, its format takes inspiration from seventeenth century apothecary collections, the Pitt Rivers (an ethnographical museum in Oxford), as well as flea markets.

The exhibit is centred around a decommissioned lighthouse in Norfolk; a derelict stable in central London; an abandoned farmhouse in a volcano crater in Sicily. Employing a 'thinking through making' process, these three projects have been examined by assembling a series of 'sketch-boxes' and several curious devices and books that have been tampered with, reconfigured then filmed. The boxes comprise a selection of hand drawings, collage, photographs, prose, mnemonic objects and fragments of curios assembled from my collections. This methodological use of 'sketch-boxes' as analytical tools of observation provides an opportunity for poetic reflection on the work. These reveal what the Surrealists termed 'the marvellous' alive in the architectural design process as well as the experience of these reimaged sites and buildings. The visitor is enticed to enter this kaleidoscope of artistic practice in architecture, making connections between details in the built projects alongside the curated arrangements of artefacts and specimens on display.

The exhibit offers up insights into the grain of my creative practice such as spatial and temporal distortion, performative intervention and a Surrealist approach to collecting wherein Siren's voices, ancient shipwrecks and volcanic eruptions are brought to life through the

architectural details. By adopting a highly curated sense of time and place that manifests through unlikely materials and details, projects are deliberately laced with a sense of uncertainty. The design summons up an enchanted world where reality is augmented, and the familiar is simultaneously uncanny. This approach to architectural practice is clearly esoteric diverging from the mainstream of contemporary culture consumed by imaginary environments trapped in the digital world. Instead, architecture is envisioned as experientially transformative with physical sensorial experience placed at its centre.

My creative process is analogous with my habitual collecting, where observations of a site are intuitively selected and put together in an assemblage of metaphorical specimens in a tray that are grouped and arranged then regrouped, paired up and juxtaposed for heightened effect. These catalogues of oddities comprised of seemingly mundane, discarded, and unrelated physical objects and traces of past lives lived are carefully gathered together and recomposed, bestowing the components with new status. These blended animations become an anecdote retold, a play reperformed, a place reimaged, imbuing the new buildings with dramatic narrative tension and a latent temporality.

My recently completed PhD research identified moments in architecture where it is possible to cross the threshold between 'rational and logical decision-making' and 'magicking'. This physical exhibition of objects made, gathered and arranged as a tableau vivant interwoven with fragments of reflective text allows the visitor to step through the looking glass into a world of architectural enchantment.

Anne Romme and Jacob Sebastian Bang

After Architecture

After Architecture imagines a future in which architecture is no longer separate from nature, but grows out of it, dissolves into it, and transforms alongside it. Where the nature-culture dichotomy no longer makes sense. The project simply asks What happens after architecture as we know it? The work consists of sixteen large drawings; each framed in a custom-made wooden frame. Together, they form a field of connected explorations of a world after architecture.

A single plaster model accompanies the drawings. The plaster model was made years ago, and has been left out in a garden, under the weather. Now it 'stands guard' over the works - in the process of dissolving and merging with the landscape it was previously separated from. The plaster is weathering, becoming porous, just like the idea of architecture as something fixated and delimited. It is a witness, dissolving quietly while pointing toward other futures.

Nature is inherently decorative. It can't help being so. Throughout history nature has been used as motifs of ornament – stylized, systematized, idealized. Architecture should be inspired by this today, where a new aesthetic must emerge. Beauty and form are being renegotiated under new conditions: climate crisis, scarcity of resources, biogenic materials, and the need for transformation rather than new construction. Nature could reappear as motif and method – but also as an invitation to rethink the decorative as a form of necessity. An ornamentation that goes beyond Adolf Loos' modernistic rejection of the decorative.

The drawings are a form of cognition. They are created in a joint, exploratory process, where we draw on top of each other's lines,

marks and surfaces. One person's sketch or mistake becomes the other person's ornament and motif.

Types and characters emerge in one drawing and are transplanted to new drawings, where they are changed by the context. Connections, seeds and sprouts emerge between the drawings, like a slow, natural growth. Constraints and aesthetic regimes inform the process: Baroque ornamentation and geometry, the logic of compost and decay, and nature's repetitions that are never quite the same.

We work with ornament, repetition and weathering as method to question the previous logics and boundaries of architecture. We let the actual rhythms and stylistic interpretations of nature, such as baroque, compost, natural growth principles and repetition, permeate the drawings. We see artistic research in architecture not only as knowledge about architecture, but knowledge generated through architectural practice. After Architecture does not present final answers. Instead, it creates a space for slowness, negotiation, and attention. A space where nature and culture, growth and erosion, thinking and making are mutually dependent.

Manou Van den Eynde

Glitch Me Softly

Glitch Me Softly is a ritual for architects' bodies, a performative process that builds a counter-archive of digital avatars. It challenges the vast libraries of anonymous bodies and placeholder personas that populate architectural renderings and collages. Architects' habitual use of these figures, mostly white, slim, able-bodied, and conventionally attractive, is far from innocent. Shaped by office defaults and platform algorithms, this narrow visual palette renders other bodies largely invisible, quietly legitimising exclusion as professionalism.

In architecture's visual culture renderings do not only represent; they operate. They actively participate in architectural production, and what they sell and construct is far from neutral. Bodies are flattened into silhouettes, reduced to scale figures or placeholders that animate architectural images. These bodies become commodities, employed to sell desirable futures. This flattening extends to the architect's own body, which is increasingly mediated through screens and software. The body becomes a cursor: its gestures translated into clicks, commands, and parameters.

Drawing from glitch feminism, the work explores how the architect's body can become a site of resistance. Through a performative scanning ritual, Glitch Me Softly digitises the architect's body into a glitched avatar mesh, which is then re-materialised through 3D printing. The act challenges architecture's lingering hierarchy between the digital and the physical, between what is considered representational and what is deemed real. The digital is not immaterial, it is a physical constructed environment, with tangible impact.

Glitch Me Softly asks architects to reconsider the body as hybrid and to question the agency a digital body can hold. By materialising and pulling apart the scanning process, usually concealed within the black box of software, the work installs a sense of slowness and care around digital embodiment. The glitched avatars that emerge are not perfect translations of the physical, but deviations that resist categorisation. In this process, architects literally use their own bodies to build the archive, reclaiming power within the digital.

At the centre of the installation stands a hybrid human-machine apparatus: a scanning device motorised to move along a vertical axis, a rotating platform that carries the performer, and a computational system that translates the scanned data into 3D meshes and is connected to a 3D printer. The performer wears a suit that functions as an embodied data server. Inspired by Ursula Le Guin's metaphor of the basket, the spine-like wearable, made from 3D-printed fragments, collects and carries the 3D scans of all the glitched avatars. Each body becomes part of a growing counter-archive: a repository of obj./mf./stl files that stand in contrast to the generic render personae dominating architectural imagery.

Through the glitch, architects learn to care for the digital as something embodied.

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Cyrus Peñarroyo and McLain Clutter

Aarhus Internet Cafe

This installation for the WORKS + WORDS 2026 Biennale for Artistic Research in Architecture is a media-archaeological recovery of the early internet cafe. Distinct from the local coffee shop with wifi, the early internet cafe was a unique spatial prototype of burgeoning digital culture. From the vantage of the present age of ubiquitous digital connectivity, the internet cafe is a relic from a time when the internet revealed itself as place and when engaging with the internet was a public experience. Today, most are free to browse the web in the comfort of their homes: curtains drawn, in the basement, or nestled behind the digital veil of iPhone's privacy mode. Such confines spatially enable our equally secluded media bubbles. On the web, we seek out digital communities of consensus, reinforcing our political and social ideologies, or trolling those who do not share our views. But if we look back at cyber history – squinting – we might see the internet cafe as a complexly negotiated social space. Unpacking the qualities of early internet cafes might therefore reveal strategies to complicate our divisively siloed media habits. We might then also understand the internet itself as a social space – one coexistent with the space of internet access. In this light, the internet cafe becomes a venue for the emergence of public life through encounters with difference, virtual and IRL.

Our work began with in-depth research on early internet cafes. Concentrated between the years 1994 and 1995, before spatial habits around internet consumption were normalized, these early cafes exhibit subtle but compelling attributes that could be valuable hacks for spatially re-socialising today's internet. We found productively awkward attempts to contend with the materiality of digital infrastructure and potentially subversive bodily and visual relationships between cafe occupants. We also found uncanny

moments when computers appear anthropomorphized, and quietly radical attempts to hybridise and overlay the cultural activities of dining and computing.

Drawing on our analyses, we have designed and constructed an internet cafe intended to intervene in 21st century digital habits, spatially re-socialise the internet by staging critical relationships between people, technology, and food. The cafe is assembled from a melange of building component systems, hacked to playfully unite through custom-designed brackets, and five computer stations with custom operating system configurations. Tabletops sheer off of their frames in order to destabilise digital and dinner habits, and to create visual and spatial relationships across surfaces and guests. We invite visitors to share a table with friends, strangers, and tech. Sign-in, browse, and celebrate connection – digital, social, and tectonic.

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Anirudhan Iyengar

Domestic Dissonance

Domestic Dissonance is a mixed-reality installation that overlays a carefully constructed virtual apartment onto a physical, walkable setting. The visitor enters a familiar physical domestic space composed of a chair, TV unit, tree, carpet, and bed that retain their physical form but change their material attributes, resisting familiar characteristics. Facilitated by a VR headset, the human avatar in the virtual environment appears as a rounded rectangle with spherical hands, disrupting the normal visual representation of the human body.

Sharing the same material texture as the virtual objects, the human avatar merges with its surroundings, blurring the distinctions between the furniture and the person. The experience is entirely self-directed – no game, no checklist. Each visitor composes their own encounter. The result is a subtle cognitive dissonance: a domestic home scene that feels both intimate and estranged, ordinary yet uncanny.

The project reflects on the contemporary condition of the domestic everyday environment, shaped by the covid lockdown, remote working conditions, where living, working, resting and socialising collapsed into the same space. In these compressed environments, routines mutate, objects are repurposed, and the boundaries between mental and material, online and offline, become porous. The project amplifies this state of elision, visualising an ordinary, familiarly unfamiliar perspective of the domestic home as distanced from reality caused by reality itself. It asks what happens to perception and behaviour when subject and object start to overlap, when the meanings of things and of the self slip into flux?

Technically, the virtual environment is calibrated precisely to the

physical installation. When participants touch the bed or chair in the virtual, it corresponds precisely to touching these objects in the physical environment. This 'location-sensitive' fit makes the VR headset feel less like an escape pod and more like a translator, mediating the user across two parallel spaces simultaneously. The physical space gives the impression of a typical apartment bathed in a single tone of light, while the virtual extends this monotone into a continuous, fluid texture. Objects and human avatar seamlessly blend and intersect, collapsing into one another as the participant moves. The work provokes a subjective and objective synchronisation: On the one hand, subjectively, everything is one body / one big knowing self, a single conscious unit, an extension of the body. On the other hand, it also offers an objective synchronisation that stems from being separated from one's conscious knowing and physical body.

As a research project, Domestic Dissonance studies how mixed reality reorganises our ways of sensing, knowing, and inhabiting space. By allowing the participant to become both observer and participant – both 'body as lived' and 'body as object' – the installation transforms the apartment into a living model of perception itself. Movements, hesitations, and improvisations contribute to a growing vocabulary of change: small acts that reveal how hybrid spaces reshape one's attention, action, and perception. Participants often leave wondering not what the trick was, but what their own room might become. An invitation to see that domestic anew, not as a site of confinement but as an expanded real.

Heidi Svenningsen Kajita

Klager i praksis [Complaints in Practice]

Broken lifts, dog fouling, and neighbourly disputes – these are some of the everyday irritations that residents complain about in the large-scale housing areas of the welfare state era. But residents do not merely grumble and complain. They act. They do what they can in small eventless ways. And they organise bureaucratically against narratives of failure and systemic neglect. Can residents' complaints – from daily moans about creaking floorboards to legal action against discrimination – reveal blockages in the predetermined paths?

Heidi Svenningsen Kajita presents a compilation of works – including visual transcripts, a manuscript, illustrations and other artefacts used in a short-film – that explore residents' complaints in common housing. Complaint practices are not seen as a fixed procedural category, but rather broadly as: residents' – often marginalised – critical and creative engagement with material and immaterial upkeep in common housing situations aligned both with the paperwork of planning and design and with what this formal work tend to render invisible. Revealing tangled ways forward, Kajita's creative-practice research draws on archival studies into large-scale housing estates of the 1960s and 1970s, personal interviews and other ethnographic queries with residents and a range of practitioners working in the field today.

Visual transcripts of complaint lists and letters are treated as micro-level examples of concrete historical situations in the planning and design processes of the Grade II listed Byker Redevelopment (Newcastle Upon Tyne, UK) first designed by Ralph Erskine Arkitekter AB between 1968-1983. The handwritten archival documents – a small stack of lists and letters filed as part of the architects' site-office records – were transcribed in InDesign from quick snapshots,

painstakingly spelling out all the writing errors, scribbles, line breaks and other deeply personal aspects of complaint writing. By tracing text and graphics, we do not only learn what people complained about. By engaging with the records as material artifacts, noting stamps, signatures, and paper creases, we can also understand how complaints function between documents in the paperwork.

The manuscript and short-film, both entitled *Klager i praksis* [Complaints in Practice], take a humorous yet serious look at complaints by mobilising lists, bullet points, small talk and other communicative techniques drawn from the Byker archive, and recontextualised within Danish common housing. Interviews with a variety of housing actors were translated into a fictionalised narrative about resistance to urban gentrification, stigma, demolition and coercive housing policies. Possibilities emerge across professionals' and residents' practices in small talk, lifting work, and relationship-building within the "machine room" of planning and design.



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Visual transcripts of lists and letters of complaints. Originals in the Byker Archive, RIBA collections. Heidi Svenningsen Kajita, 2023. Research funded by Independent Research Fund Denmark: GRANT_NUMBER: 9032-00006B – IPD. © Heidi Svenningsen Kajita.

Manuscript *Klager i praksis*: et roadmap for samarbejde i almene boligområder by Heidi Svenningsen Kajita and Rosa Sand, Book design by Claudia Schenk, trockenbrot, Illustrations by Heidi Svenningsen Kajita, Published by bureaus.publishing © 2024 Creative Commons CC BY-NC-ND 4.0.

Film *Klager i Praksis*: Director: Heidi Svenningsen Kajita, Narrator: Anne Marie Helger, Photography/editing: Lene Harbo with Jörg Koopmann. Manuscript adapted from *Klager i Praksis*: et roadmap for samarbejde i almene boligområder by Heidi Svenningsen Kajita and Rosa Sand (2024) © 2024 Creative Commons CC BY-NC-ND 4.0 Funded/ supported by The Danish Arts Foundation, The Dreyers Foundation, bureaus.publishing and University of Copenhagen and Republique/Revolver. The fictionalised narrative in manuscript and film is based on research but names, characters, places, events and other details have been changed.

Nuria Casais

The Public Systems of Siena: Infrastructure, Architecture and Public Space

The artistic project reflects on the spatial qualities of a good city life. It addresses the city's physical framework: the city's form, space, architecture and materiality. The contribution focuses on the public systems of Siena, linked to infrastructure, architecture, and public spaces, and on how they coexist over time in a city and its transformation. The selected fragments reflect on the architecture of the city, the connection between building volumes, how the built and unbuilt intertwine, the influence of ordinances on city beauty, the balance between order and disorder, and the extraordinary and ordinary.

Water System and Public Space. The shell-shaped square of Piazza del Campo presents a ground to perfectly guide the surface water coming from the different parts of the city into a central drain in front of Palazzo Pubblico. Gaia Fountain represents the architecture of the water and a physical manifestation of the underground aqueduct system of the city. Geometrically perfect at first glance, the square includes alterations that allow its adaptation to the surrounding buildings or streets. The openness of the main space contrasts with the narrow alleys connecting to the busy streets. The sloping red brick surfaces contrast with the travertine divisions, bollards and fountain. The square becomes modest and monumental at different times. On occasions, it performs as the main city square and the representation of the public realm; on others, it invites a pedestrian informal pause.

Institutional System and Public Space. The fragment contains an outstanding institutional programmatic variety. It includes a sequence of public spaces of different natures linked to public and private institutions. The fragment comprises several alterations of the urban space, evidencing the transformation of the historic city

into a contemporary one. Different city times and ideals coexist, demonstrating processes of growth and expansion, and the institutional presence in the city. Piazza Salimbeni, with Banca Monte dei Paschi, represents a private and inaccessible institution that includes extraordinary architectural transformations and details. The Stadium depicts the introduction of modern programmes in closer relation with the historic city, articulating topographic challenges and transition spaces towards the green wedges.

Parking System and Public Space. The parking infrastructure is essential for the current historic city's everyday life. Their peripheral location gives the parking a transitional performance, becoming articulations between the existing and the new, the built and the landscape, the pedestrians and the cars, the historic and the modern. Parking Il Campo represents an infrastructural architecture performing as a companion to the Monastery of St. Augustine Park. It expands and blends with the existing park, contributing with a grass-covered roof that helps to address the different topographic levels of the hill.

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Authorship of the models exhibited: Nuria Casais and Jens Christian Pasgaard. Collaboration in the model production: Ida Bølling Kongsted.

Lars Rolfsted Mortensen

The Infrastructural Sublime

The photographs depict a range of infrastructural sites and facilities, predominantly various types of reservoirs – for example, hydroelectric dams, an underground discharge facility, the interior of a gasholder, quarries, and storage for spent nuclear fuel. As architectural images of spaces and landscapes, these places share the unusual characteristic that none of them are intended for human occupation. All features determining their structure and form are governed by forces and concerns foreign to the human body.

As supporting structures of society, infrastructures represent a potent category of inquiry within the architectural domain. They are both omnipresent and overlooked, permeating all layers of contemporary society, and any attempt at a green transition will necessarily depend on them. Yet infrastructures themselves are largely perceived as a necessary evil – as purely technological objects or political instruments. Some of the depicted infrastructural artefacts will outlast our buildings and cities, becoming enduring, unintentional monuments of our epoch. Although rarely perceived as such, infrastructures must therefore be understood as dissonant heritage objects, embodying a wide range of meanings and potentialities. This work revolves around the visual presentation of infrastructures as concrete semiotic and aesthetic vehicles, and as dissonant heritage objects imbued with cultural significance.

My artistic research practice is anchored in rendering visible the unseen elements of contemporary landscape. Through photographic exploration and interpretation, grounded in phenomenological aesthetics, I examine spatial and aesthetic characteristics of liminal heritage objects. Drawing on the photographic method of Bernd and Hilla Becher and on Hans-Georg Gadamer's conception of the image

as an aesthetic category endowed with transformative potential, I consider the image itself as empirical material capable of expanding and deepening the meaning of the depicted.

Methodologically, the images are conceived and executed in the tradition of the Bechers' oeuvre, characterized by frontal and centered compositions, a preference for diffuse light, and a compositional continuity that enables the juxtaposition of images across phenomena, time, and scale. In this sense, I regard my artistic research as a continuation of a long tradition devoted to the aesthetic and critical examination of the remnants and unintended monuments produced by contemporary society.

Masashi Kajita and Nicolai de Gier

Interdependency: Between Body and Architecture

This is an artistic research project that explores the (re)production of space as a bodily process through which the dependence of the human body and architecture is investigated. We study this mutual relationship through visual and haptic realisations of “in-between”, which are represented by a medium in the scale of furniture – we call them, for now, spatial prostheses. By focusing on how the body produces space in dialogue with architecture, this project unfolds the experience of persons with bodily decline due to age-related cognitive or functional impairments, through which it aims to advance our understanding of complex human-environment relations.

Both the outcomes and the process of developing the spatial prostheses bring three essential conversations into play in artistic research. Firstly, our approach to the visual and haptic realisations of “in-between” body and architecture questions the relationship between spatial discourses/practices and the formal/material dimensions of architecture. This means that we engage with the spatiality of the material environment and develop our skills in analysing and conceptualising new spatial situations through the design of artifacts - the spatial prostheses in this case, which have the scale of furniture mediating the human body and architecture. Secondly, we question norms that shape our understanding of design for an aging population. People are living longer than ever before, and this change in the demographic landscape suggests that these new older generations might have quite different circumstances and expectations of living conditions compared to previous generations. Considering that older people constitute a heterogeneous group and that the differences between individuals regarding health and lifestyles increase with age, dominant aesthetic approaches seem too narrowly focused and require more critical and creative frameworks.

Finally, in a world where existing structures and systems are critically questioned, and established methods and customs are increasingly challenged, there is a need for new modes of architectural and design thinking and approach. This project draws on a wide range of dynamic design practices. It refuses to settle as simply architecture, Interior design, or furniture design; however, it engages both material and immaterial forms of construction responding to the spatiality of situations.

Jo Van Den Berghe

Camera Obscura: Drawing a Lens into the Topographies of the Inner Self

The work is reminiscent of Francesco Colonna's *Hypnerotomachia Poliphili* (1499), in which Poliphilo embarks on his quest through the dark forest to find his beloved Polia. Colonna's text prevails over the woodcut images that illuminate it and tease the reader's imaginations. Whereas for the work shown here the drawings prevail, the words provoke the onlooker's imaginations yet more precisely situate the meaning of the drawings.

Here, a polyptych shows the dialectical interplay between two architectures – Photo House and Camera Obscura – that are personifications of the grandfather-photographer and the grandson-architect.

Photo House, the photo studio of my grandfather who was a photographer, was situated on the first floor of the rear building of my grandparental home. Only when I was eleven, I was permitted to go up there, since the ladder that gave access was dangerous. There my grandfather taught me how to develop analogous black and white photographs in the darkroom – a camera obscura. This place was demolished in 1991, but I still nurture my memories of its mysterious darkness and seclusion, its labyrinthine floorplan, a secret refuge away from the woofing world.

Camera Obscura, my latest architectural project, is the transformation of the most remote room of an old fashion workshop in our own house. Drawing this room is the architect's reflection on his architectural past, present and future. These drawings – and finally the room itself – are moments and places of contemplation on the affective agency of materials, refined architectural details and their impact on the desired silence and darkness, a lens to look into the

topographies of the inner self. Due to darkness (Camera Obscura) and silence, 'image' disappears, sound withdraws. The notion of breath and the sense of touch ultimately prevail.

November first, 2025. Photo House and Camera Obscura exchange their aspirations, the architect's disappointments, the photographer's memories, through the dialectical interplay between their respective personifications – black architectural bodies side by side. To have their alliance unspoiled they want their architectures conjunct with a wire of gold. Then they invoke the Goldsmith, skilled to forge this indispensable umbilical cord of past and present and future that dangles above a dark pond.

Camera Obscura, a room for deep architectural thinking-by-drawing, is needed by the grandson-architect wandering through his dark forest, the remainders of an architectural life, on his quest to find his own 'beloved Polia', his architectural obsessions populating multiple pasts, presents and futures. He needs, therefore, the lens in the window to project these obsessions into Camera Obscura, to observe and draw them. The alchemist incantations emitted by Photo House, where the grandfather- photographer patiently dwells, whisper to his grandson silent wisdom breezing through the Goldsmith's golden thread.

I will build Camera Obscura according to these drawings.

Michael Birn

Ghosts of Copenhagen

Ghosts of Copenhagen is a spatial strategy developed through staging. Architecture is expanded to include terms such as action, story and backdrop, thus opening itself up to a scenographic perspective. The quality of this architecture lies in being a space of humans who are not 'users' or 'staffages', but animate it as complex characters and directly influence its form. From this perspective, architecture appears as a further character that sets boundaries for actions, comments on, contrasts or supports them. The built space and the human being are in a direct and complex interrelationship. Ghosts of Copenhagen is a multimedia installation with its own definition of functionality resulting from a multitude of parameters. A hyper-realistic scale model of a Copenhagen "Brown Bar" is animated by hologram-like figures with the help of the 'Pepper's Ghost Effect'. Its immersive character entices the viewer to expand definitions of architecture based on their own perception. The work combines the architectural elements and objects represented by the model with the specific technical requirements of the installation (monitors, glass panels, cabling, etc.) and the spatial requirements resulting from the narrative. The hierarchy between narrative (film) and space is suspended. While perception in a movie theatre usually has to decide between the narrated film space and the cinema auditorium, in Ghosts of Copenhagen these coincide: Exhibition space (1:1), model (1:15) and film form a single unit.

I am interested in how the individual - and not 'man' - is reflected in his built environment. Since each and every individual has very complex characteristics and sometimes acts in contradictory ways, the classic architectural concept of function - based on needs such as warmth, light, air, etc. - is only applicable to a very limited extent. The installation integrates narration as a functional factor in architecture in

order to generate new spatial qualities.

Looking at architecture from a subjective perspective is classically a field of activity in scenography. This is where my personal interest and a field of research for architecture comes from: How can the value of individual experience be used as a space-creating strategy? What spatial strategies result from viewing architecture as an “extended backdrop” and how can the term backdrop be used in architecture without its negative connotations?

Immersion is an essential component of my artistic research. My work is initially intended to arouse a childlike curiosity, a desire to surrender to the experience, in order to face a reflection in the second step. This sequence from the individual to the objectifiable also corresponds to the perception of architecture in films. However, the installation – unlike a film – enables the spatial analysis of what is experienced: How are the individual parts of this experimental set-up connected? How could the effect be repeated with different parameters?

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Corneel Cannaearts and Michiel Helbig:

Territories of Compression

Our environments are increasingly saturated with digital technologies, enmeshing our physical surroundings with ubiquitous digital layers consisting of data, interfaces and infrastructures. While the resulting planetary megastructure is affecting even the most remote regions of our globe, digital technologies manifest radically differently across localities and scales. These technologies are rewiring territories, tethering our everyday lives to remote locations of resource extraction, producing new centralities, power structures and border conditions, hi-res and low-res areas. While the resulting spatial complexities are largely invisible, the proliferation of digital technologies is also producing new ways of seeing and sensing, mapping and visualizing our world. These range from remote sensing and satellite imagery, to computational modelling and data visualization, to mapping services, geolocated images, lidar and photogrammetry to the plethora of images and videos shared through social media. The produced images are no longer singular media artefacts, they are tagged with metadata, processed, stored and filtered through algorithms, they have become part of layered digital media ecologies connected through hyperlinked graphs of metadata. Contemporary digital media ecologies no longer just represent but increasingly produce the environment, our world is increasingly experienced and made through digital media.

The project Territories of Compression investigates the impact of digital technologies on our surroundings. We use compression as both a technical process of data densification, and as the profound spatial, political, and societal force that actively restructures physical territories through this densified information. The core of the project consists of generative software that assembles an urban landscape from a database of fragments. The fragments, mined and gathered

from online data sources, represent instances, places or artefacts where digital technologies manifest themselves in our surroundings. These range from sites of resource extraction, energy production and often hidden infrastructures like data centres, cell towers, cables, that enable digital networks, to highly mediated hotspots, media facades and buildings designed to be photographed, over satellite calibration targets, landscape interventions anticipating satellite views, to hybrid natures, landscapes of automation and fulfillment centres. Through appropriating and recombining the data from various sources, the project produces a counter cartography that reveals political, social and ecological entanglement of digital technologies and the complexities of the post-digital condition.

The project consists of two parts: Tracing Territories of Compression is an archive of drawings of the generative landscapes and Decoding Territories of Compression, which highlights the media and metadata and connections between the fragments that constitute the generative landscape.

Alicia Lazzaroni, Antonio Bernacchi and Anna-Lena Müller

Patchy Panoramas: Architecture as Expanded Landscape

Could approaching buildings as expanded landscapes be a simple yet compelling shift for reading architecture as multi-sited, multi-scalar, and more-than-human? Which types of analytical frameworks and representation techniques could support this inquiry?

To understand the impacts of the Anthropocene, we should observe technological, biological, and socio-political processes where human and non-human stories intertwine, such as in landscape patches characterized by manmade infrastructure. This recommendation can be handy for architecture: buildings are, in fact, infrastructures as well (even if rather mundane), causing a series of relational material effects that unfold across scales and time. Buildings, literally, create landscapes and are made of landscapes.

This fundamental shift raises issues of representation, and it requires a conceptual step back, venturing into questions of worldbuilding, typically addressed by maps. Representation is never passive, as maps guide our attention, our avoidance, and generate blind spots. A map, as German philosopher Sybille Kramer explains, has an operational nature: it is an image-in-use, a graphic arrangement that creates a space for thinking and reasoning. How to map buildings as expanded landscapes? What methods for assembling knowledge and storytelling should be employed? And what types of historical precedents can provide hints and threads to analyse and communicate these complex stories?

Anthropologist Anna Tsing suggests approaching landscape patches guided by three principles: think from the places we study, use diverse ways of describing, and seek connection across differences, calling this approach patchy epistemics.

Following these suggestions, one type of precedent seems particularly suited: the hybrid medium of flattened panorama, able to survey and combine different landscapes into a readable narration. In fact, this type of representation provides relevant examples of immersive storytelling, achieved by combining architecture and landscape through various points of view, and mixing media such as orthographic drawings, perspectives, diagrams, and texts.

To research and test how flattened panoramas could facilitate the reading of buildings as landscapes, the artwork focuses on Ecolonia, an environmentally sensitive housing development in Alphen-aanden-Rijn, Netherlands, designed by nine teams of architects in response to a masterplan by Lucien Kroll in the early 90s. The project pioneered circular material practices and low-energy propositions, facilitated by a regulatory sandbox made possible by the Dutch Environmental Agency. Despite its achievements, the project is not extensively studied, and even less mapped.

The artwork articulates the mapping of Ecolonia based on the following attentions: multi-spatial, as buildings have multiple relations to the landscape that they affect, happening both on-site and off-site, multi-scalar, as shifting through scales is essential to untangle the composition of what actually constitutes a building, and multi-temporal, as buildings are made of dynamic processes. Moreover, a multi-observational and multi-media approach is needed and can be achieved through the juxtaposition of different ways of knowing, from technical documentation to anecdotes, and narrating, such as 2D drawings, diagrams, 3D models, site-specific 3D scans, technical specs, and photographs.

The artwork suggests that a novel exploratory mapping technique, inspired by the genre of flattened panorama, could facilitate the understanding, celebration, and design of architectures with plural environmental attentions, promoting an ecological imagination that begins at the intersection of a multiplicity of concerns, conditions, and stories.

Johan Liekens and Wim Goossens

Grounded Fabulations #2

... embraces architecting as an open-ended investigative practice, medium, and environment for research and discovery. In *Grounded Fabulations* a series of worlds is curated, which lure those beholding or engaging into acts of making sense. Doing so, novel worlds become assembled in turn. Grounded aspects of architecture – the factual – herein inextricably mingle with architectural hearsay, rumours, and alternative truths – *Fabulations*.

Our work also spins from a general fascination with radical and wicked matters, approached from the perspective of architecting. For *GF #2*, we curate project articulations that re-route architecture's scope to the under-explored, subterranean worlds in which architecture is founded, on which it weighs, and in which it inevitably grafts and probes. We hence seek speculative entanglement with the shear materiality of soil worlds, but moreover with its imaginary counterparts, as sub-terra for architecture largely remains terra incognita.

GF #2 specifically delves in the subterranean soil world of a Semois streamlet valley, characterized by the rapid decline of the local Ash tree population. It grafts on hearsay suggesting the possibility of founding architecture on a living foundation. Herein, an entrenched, wooden foundation is expected to be replaced in-time by an alive foundation-world regulated by soil mycelia, which feed on and digest the first. Around this hypothesis, a speculative set of artefacts is developed that ultimately will become part of the reforestation and composting tower called *S* – for Soil Times; for Semois Sub-terra. These artefacts are: (i) one image of a measuring rod drilled in the valley's soil, determining also the contour of *GF #2* in Aarhus' Kunsthall; (ii) one heap of Semois earth resulting from that; (iii) one foundational Ash pillar for *S*, architecturally composed and

sculptured according to a foreseen initial resistance and subsequent disintegration; (iv) S' future urinal-overflow-orientation sink, which organizes the infiltration into the landscape's soil while being well aware of the specific point of that infiltration; (v) a small terrarium holding a reversed, composting model of S; (vi) a pair of globular glasses, to see architecture in a reverse modus. GF #2 also contains an outgoing trace of GF #1, through the presence of sections of the large measuring rod that was also part of GF #1_Well to Hell. A different scale indication has been added to the original scale though, as the rod travelled with us to the Semois streamlet valley and served to take particular measurements preparing the curated world of GF #2.

In between these artefacts, we invite the one beholding to make sense and by doing so to make a world. The remnant 56 of 500 words allowed in this small text we hence leave to the imagination and fabulatory capacity of the one beholding.

ACKNOWLEDGEMENTS:

For developing and making happen Grounded Fabulations #1_Well To Hell, we had an inspiring collaboration with Belgian artist and researcher Roel Kerkhofs, a collaboration that will resurface in Grounded Fabulations #3.

Thomas Parker

Reconstructing Nasmyth: Manufacturing the Post-Lenticular

'Reconstructing Nasmyth: Manufacturing the Post-Lenticular' explores the aesthetic acts of measurement, representation, and digital translation in emerging practices of A.I. computer vision, and their physically manufactured outcomes. Focusing on the phenomena of post-lenticular and artificially generated aesthetics, the project draws out the representational languages of A.I. visions that operate beyond the realm of optical study, and speculates on a new manufactured design language.

The design-led research project continues the aesthetic and translation design practices of the engineer, and pioneer of early lunar photography, James Nasmyth. In the late 19th century, Nasmyth set about using a landscape painting technique to create photographic plates of the moon that surprised any contemporary produced resolution of imagery. He achieved this by meticulously carving plaster models to represent his observations of the lunar landscapes, a method he adopted from his father's artistic background as a landscape painter. Through this somewhat convoluted system of study, Nasmyth began to project alternative aesthetic relationships, such as his own wrinkling hand, into his scientific theories and descriptions of the photographic plates, due in no small part to their comparative aesthetics. Within these alternative representations, Nasmyth revealed a methodology that blurred the line between the scientific image of reality, and the projection of an individual's aesthetic and artistic desires.

The exhibited landscape models and images embody this entangled state, alongside this convoluted methodology, reconstructing Nasmyth's practices, in the contemporary post-lenticular world of artificial images. 'Reconstructing Nasmyth' began with the study and

digital reproduction of one of Nasmyth's sole surviving plaster models at the Science Museum, London. The model was 3D scanned, and translated into a statistical model, through a Neural Radiance Fields (NeRFs) method. This shift in spatial condition allowed for subsequent forms of A.I. statistical operations, in the form of diffusion models, to begin altering the modelled surface and sculpting alternative lunar landscape. Through this act of post-lenticular modelling, the CNC carved landscape models are reimagined, in dialogue between both artificial and aesthetic minds, combining Nasmyth's original notes, sketches, and descriptive aesthetics in the projection of a new set of lunar landscapes.

The landscape triptych explores the nature of artificial and translational media, the emergence of non-optical vision systems, and aesthetically driven modelling. These elements collectively provoke a fundamental inquiry into the dynamic interplay between increasingly hyper-technical systems and the inherent human desire for aesthetic experience. This complex relationship is visually manifested through the appearance of scores etched onto the surface of the alternative lunar landscapes.

ACKNOWLEDGEMENTS:

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Guro Sollid

Rock solid? Landscapes of mineral impermanence

Witnessing stunning sunrises in red, gold, and apricot hues, caused by traveling Sahara sands in the northern hemisphere, the flow of earth's grain is rendered visible. Stone, so often perceived as something inert, and permanent, appears in its most granular form, drifting across borders, evading any notion of solid boundaries. Yet, from ancient and mythical notions of 'blood rain', to the blackening polar ice caused by carbon dust, these airborne particles often come with omens of warning. A notable lesson was the darkening ash clouds caused by the 2010 Eyjafjallajökull eruption in Iceland. Composed of minuscule particles of rock, mineral crystals and volcanic glass, the far-reaching clouds shrouded large parts of the northern skies and infamously disrupted air traffic way beyond Europe. Once more Iceland is at the center of geologic attention, as current seismic activity in the Reykjanes Peninsula has caused multiple eruptions, with ongoing high hazards of earthquakes, sinkholes and gas pollution. Exploring a multitude of mineral compositions, the project is both a speculative map and a landscape model, reflecting on the transformative processes and relations distinctive to the contested landscapes of Iceland. The craggy, dusty, and porous topography of the basaltic plains are explored alongside terraforming volcanic activity, subterranean technological pioneering, and ambiguous social alliances with volcanoes and stone. In particular, the project explores relations between the harvesting of geothermal energy - that afford renewable energy for commercially attractive aluminium smelters - alongside the deep infrastructure needed for revolutionary carbon sequestration like Carbfix, that claims to 'turn CO₂ into Stone', to the more playful and speculative lavaforming project of s.ap architects. Furthermore, the project reflects on symbolic value, including the mythical 'huldufolk', mass tourism, and the bizarre Disneyfication of a volcanic eruption, where people huddle together in the cozy warm

light, producing endless home videos and posts on social media. Departing from the premise that technology, science and art are strongly connected, and that we approach the phenomena of the world through mediations and devices, one might claim that the technologies available in our time calibrate our view of the world. As such, the project pursues immersive situated practices of mapping, via physical fieldwork and digital fabrications, to evoke new processes of enchantment, and to counter exploitative relations to nature 'as resource'. I explore landscape properties where a virtually pulverized worldview conflates with a contemporary material permeability and investigate tools adept at bridging the gap between sight, dust and deep geology; LIDAR, Point Cloud Modelling, and AR layering, all of which pursue a multidirectional exchange of knowledge between materiality, technology, and imagination.

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Augmented Reality (AR) developed in collaboration with architect Christian Lindvang Samsoe.

Matthew Dylan Anderson

Dwelling with uncertain ground: ontological-ecological terrain studies, Venice

Everything changes all the time. Everything is connected. Ubiquitous uncertainty again confronts architecture with the limits of its assumptions and techniques. The modern surge toward control, permanence, and insulation – human from nonhuman, building from ground – has dulled our ability to engage with what it's really like to live down here on Earth. It's complicated. It's unpredictable. It's mysterious.

We are terrestrial creatures. Ground is our primary locus of dwelling – the physical, cultural, and conceptual terrain where material, ephemeral, and more-than-human forces converge. Ground is dynamic and contingent on its own spatio-temporal scales. Dwelling with ground is attending to it – thinking, working, and writing with it to investigate earthly ways of living with uncertainty and connectivity. Across histories and geographies, uncertain grounds have sheltered communities forced to move. Here, lifeways and building practices attuned to instability emerge – habitational and ritual formations that evolve with uncertainty. These practices hold valuable insight – dwelling as lively involvement in the forever changing conditions of a place.

The salty, swampy Venetian Lagoon is one such refuge – a terrain shaped by silt and subsidence, water and movement. Geo-hydrological forces and intergenerational human effort coproduce Venice's ground. The warping, rifting, and sinking topographies of its campi (communal grounds) mediate human experience and earthly flows.

The works – new ceramic grounds – result from iterative experiments with registration and representation techniques, curiously mobilising

media that produce ‘inaccuracies’ through digital, material, and durational processes. Ground phenomena, identified through emplaced experience of specific campi, are registered via mobile 3D scanning and reproduced through digital processing, CNC milling, casting, glazing, and firing. Each medium’s will is balanced with deliberate, responsive intervention – avoiding abstraction to draw attention to the terrains’ vibrant, unruly energies. The works challenge architectural techniques and provoke reflection on architecture’s ability to activate uncertainty and connectivity as design partners.

The words situate the research within a framework that reconsiders ground as our primary locus of dwelling, centring Deborah Bird Rose’s concept of ontological-ecological terrains to connect immense ecological processes with specific places and times. Rose’s indigenous-informed notion affords collaboration with uncertain ground, emphasising environmental instability as a vital quality.

Returning to the shimmering, indeterminate qualities of existence, where knowledge and experience continuously unfold through relational, non-linear processes, the research recentres uncertain ground as a site of insight and encounter and explores artistic research’s potential to reinvigorate techniques for registering and representing uncertainty and connectivity.

ACKNOWLEDGEMENTS:

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Maja Zander Fisker and Lizette Araza Jensen

1:1 Landscape Model – Sensate Scapes

In a time of climatic, ecological and social change, the meaning of architecture is also being challenged. So how can architecture, as an aesthetic practice that involves both perception and meaning-formation, contribute to an understanding of the challenges of our contemporary landscapes? The aim is to address these challenges by devising an architectural intervention embedded in a landscape, which at the same time produces a sensation of this landscape. Sensate Scapes is a collaborative process that develops a 1:1 landscape model mapping and representing phenomena that do not already have a form of representation. Phenomena that we may be able to register and measure, but that we do not yet have the means or formats to communicate.

The 1:1 landscape model is developed to be a sensing, measuring, and mapping mechanism, and the presented work is showing one stage in an iterative process. The on-site interventions concern a stream near its mouth in Arresø. The choice of materials for the 1:1 landscape model and its components is based on their properties and (typical) use, here with the commonality of being biodegradable. Erosion control blankets are used to prevent rock and landslides by covering and fixating porous surfaces. They are also used to establish new vegetation on slopes, where the jute's ability to absorb moisture provides optimal growth conditions in dry periods, decomposing naturally after the vegetation has formed roots. The jute blanket takes on a double meaning in this work, by on the one hand referring to its known functions and on the other hand being given new properties in the measurement and articulation of volatile spatio-temporal situations. Furthermore, this work uses chalk paint to fixate imprints of a riverbank on jute, not as drawings but as spatial markings with a material resonance of the landscape.

For mapping the fieldwork process, the applied media are photography (video stills) and video recordings. For the on-site interventions, the erosion control jute blankets take imprints of the terrain and work with a certain affinity to a photogrammetrically scanned grid. But where scanning cannot register reflective surfaces, such as water, jute as a material can interact with a wider spectrum of landscape properties. This becomes apparent when the jute spans the landscape both above and below the water surface: Above the water, the jute outlines the contours of the eroded bank of the stream, its geo- and biological material structure, and below the water it is no longer the soil that causes a reaction, but the rhythm and movement of the water currents. What is mapped is a set of site-specific relationships between soil, currents and tides, between material and immaterial elements. In the filmed recordings, the jute as a measuring instrument becomes an integral part of the mapped situation and the place being conveyed.

Rasmus Strange Thue Tobiasen

Thermal Bridges

On the Danish Energy Agency's website sparenergi.dk (save energy), you can find a DIY guide to check your house for thermal bridges or leaks by (mis)using a piece of paper placing it halfway through the window and its frame, pulling it out to test if there is any resistance. In architecture, paper is used differently: as a medium through which design takes place and communicated, which hardly ever consider the materiality of paper. The 'Albertian paradigm': the separation (missing bridge) between design and making, separated through the fixed sealed language of architectural drawing – might cause this lack of material thinking. Within this paradigm, there is no room for misunderstandings, as the architectural drawing-code seals and separates the deal. The project engages in this dimension (bridge) between medium and materiality, as a problematic and potential dimension within architecture, speculating to address environmental material concerns (re-insulation) through alternative forms of design-making.

To (un)fix these problematic bridges, the project engages in strategies of misuse and reuse of the 'foldable cardboard box'; its production-technique, diagram, signs and materiality. Its ability to transform between its unfolded/folded conditions, provides a diagram able to bridge the gap between the flatness of representation and material envelope of space; design(-)making. This diagram embeds a polyform, cracking the fixed form of architecture, proposing transformable multiple spaces (for re-insulation).

Misusing its diagram as architectural thinking, is a way to crack the (building) code. Misuse is DIY, and subversive as it breaks the order from within. Under the pressure of the fold, solid walls of architecture cracks open. Wrapping appears when the flat medium of representation is folded around the construction of space. These signs

of misuse: cracks and wrappings, resigns as traces of transformational process between the flatness of representation and materiality of construction. They are indexical signs, like footprints and shadows, they always carry the trace of an a priori event, weaving together representation and making through material process. A symbolic sign, that of conventional architectural construction drawing, does not carry material and processual relations, besides its symbolical representation of materials.

Exaggerating the indexical signs, appearing through the diagram of the foldable cardboard box, tests the construction of a visual bridge, able to move across the bridge between design and making. Used foldable cardboard boxes misused as architectural wallpaper questions how signs are handled in the act of reuse and misuse; handle-holes floats and drifts into space, metamorphosing into peepholes – signs oscillating between the eye and the hand. Problematic/potential pitfalls of the practice of reuse.

Foldable cardboard boxes are now the new intrusive home-material of abundance, replacing the abundance of newspapers arriving through the letterbox. It is not uncommon to find newspapers misused (DIY'ed) as insulation material in the cracks of building envelopes. Recently it recycled into sustainable paper-insulation. Mediums turned material. These intrusive abundant home-materials seems to evoke strange speculations about insulation.

The current building practice of re-insulation, fuelled by environmental concerns, is, and has been, primarily a technical solution of adding fixated insulation to the exterior skin, uncritically keeping intact the spatial organisation of existing housing. Just like we move our garden furniture according to summer- and wintertime, the ambiguity of the polyform, opens the potential to rethink the fixed model of re-insulation as an unfixed transformable re-insulation model able to both re-insulate and re-organise. As spatial 'caves' during the winter, as flat floors during the summer – unfolding transformative ways of living in times of changing climates.

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Frederik Petersen

Elastic Boundaries

The Torus Column is the result of a unique approach to forming concrete elements called deformation casting. This technique draws on the inherent structural intelligence that arises from combining an elastic, flexible formwork with a heavy liquid such as wet concrete, and it leads to the creation of complex and diverse organic forms. When casting in an elastic mould, the weight and viscosity of the casting compound are essential factors in how the pliable formwork expands into one of many possible shapes. Similar to how gravity acting on a hanging chain produces a catenary curve, the expansion of an elastic membrane filled with a casting compound converts liquid pressure into surface expansion resisted by tensile forces. This interaction between load, expansion, and tension gradually reaches an equilibrium, while the membrane in its expansion maintains a minimal surface-to-volume ratio. It is this exchange between pressure, expansion, and tensile forces that accounts for the mammalian and flesh-like surface quality of the Torus Column.

The sculptural structure presented at Kunsthall Aarhus departs from traditional approaches to fabric moulds through its use of highly elastic formwork. This positions the practice within an unstable and experimental territory that embraces uncertainty and the possibility of failure in pursuit of discoveries that could not be reached through conscious or analytical approaches alone.

When elastic formwork is filled with a liquid casting compound, it generally expands toward a spherical or drop-like shape in accordance with the laws of energy conservation. Where conventional casting seeks to control internal pressure by enclosing the compound in rigid materials that prevent deformation, elastic membrane casting instead welcomes and depends on it. In this process, the act of

casting is liberated from its usual associations with predictability, precision, and repeatability.

Instead, deformation casting implicates the practitioner in an intuitive process of tuning the liquid pressure inside the formwork to the resulting tensile forces afforded by the surrounding elastic membrane. Each cast element arrests the pressures and constrictions present at the moment of its particular making – and thus takes a portion of its meaning from the now of its creation.

To influence this process, carefully designed constrictors called impactos are used to interrupt the elastic volume's natural tendency to expand toward a spherical shape. This interplay of graduated levels of control combined with a reliance on gravity as an active decision maker produces a plastic plurality of forms that appears organic and evolved in nature.

The resulting shapes are an incarnation of an algorithmic capacity to self-resolve which can be thought of as a kind of inherent structural intelligence. Yet the work is also accompanied by sculptural and architectural considerations that align the cast elements with anthropomorphic bodies evolved under novel selective pressures. While the column's flesh-like surface recalls familiar mammalian traits and the mammalian bilateral symmetry, it is structured around an underlying radial geometry that disturbs this expectation.

The intuitive, tactile reading of the form is thus unsettled by an awareness of a body that simultaneously contains two distinct and incompatible geometric systems

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Emilie Henriksen and Høgni Tummas Hansen

Typehus II

The model is a further development of two identical houses built in different locations in Humlebæk between 2020 and 2023. At a scale of 1:5, the model represents the two houses, but it is also a post-rationalisation and a reflection on the spatial conditions of the houses. Some elements have been omitted, and new ideas have been added. The experience of inhabiting the houses has influenced the development that has taken place, yet the functional aspects of dwelling are omitted from the model, emphasising the spaces of the model rather than those of the represented houses – there is a kind of interference between the spaces of the houses and those of the model. The model's construction follows the same logic as that of the houses. Its size is large for a representation – it could also be seen as a very small pavilion or a large dollhouse.

With this project, the houses are also considered in relation to the rationale of the type house or prefabricated house and the relationship between repetition and singularity in varying contexts. Two identical houses already exist, where the surroundings have a clear impact on both the interior and exterior spaces. The experience of the two houses contains both distinct similarities and differences. In the model, which represents two identical houses and many new houses, the site is omitted, and the house's spatial qualities and character are understood as something that can move in and become part of a place – as, in the exhibition, it becomes part of a collection. The houses' compact and directionless floor plan allows it to adapt to diverse situations and lighting conditions. With its point-based construction, the house situates itself almost gently on a site, and with its open facade, it engages closely with its surroundings.

The two built timber houses contain 138 m² of living space; they

are compact, with a footprint of 8.6 × 8.6 meters and a height of 8.5 meters. The two floors of the house differ: on the ground floor, the garden is experienced through large windows and doors, while the rooms and windows on the upper floor are smaller and more defined. The primary material of the house is wood. Resting on four concrete foundations, a timber structure supports a fully vaulted roof. The timber structure remains visible outside the house's thermal envelope, shaping its appearance and creating a free, open space beneath the roof. The house is heated by a heat pump and cooled through natural ventilation.

The model's abstraction reveals otherwise invisible tectonic layers, as if we were seeing both the front and the back sides. Many of these layers can nonetheless be sensed in a house built of wood, since the logic of the timber house is familiar to us, and its parts and joints allude to what lies hidden within the layered architecture of modern architecture.

Stefan Darlan Boris

Waystone/Wastestone

The horizon has disappeared out of sight. The Earth is trembling beneath our feet. And on the threshold of a new climatic regime, the landscape has become a primary arena for the development of an ecological awareness about an unnatural nature that has led to the loss of familiar landmarks. WAYSTONE/WASTESTONE is one out of several dry-stacked cairns built with waste material from demolished and transformed buildings in and around the depopulating station town Bedsted Thy in Thisted Municipality. Using concrete slabs, old pavement, broken bricks and surplus stone tiles, it explores the aesthetic and ecological power of building waste as a new rural geology in the Danish countryside. In so doing, it addresses the sense of disorientation and experience of unhomely ground beneath our feet, which follows in the footsteps of climate change and whose outcome depends on our ability to design differently with the Earth without endangering ourselves or other lifeforms.

WAYSTONE/WASTESTONE uses waste material as a valuable resource. It is both a container of Bedsted Thy's vernacular memory, myth and matter woven together in a layered and three-dimensional structure and a guiding landmark that may lead us onwards and, in so doing, help us remember, reappropriate and reimagine the emerging landscapes of a new climatic regime. In that sense, WAYSTONE/WASTESTONE is linked to the notion of 'sauntering', a word derived from 'saint terre', meaning 'without land'. But despite a sense of urgency, it is an attempt to establish a slow reorientation towards feeling at home in otherwise unhomely landscapes – the oikos in ecology – gleaned through movements by hand and on foot deep into the Earth's thousand folds.

WAYSTONE/WASTESTONE is done in close collaboration with

Thisted Municipality. It is part of the research project UTOPIA Thy, which explores the potential synergies between two national and state-supported initiatives that at first glance have nothing to do with each other. Firstly, the large number of demolitions of the built environment, which, because of the demographic development and with support from the national demolition fund, are occurring with great speed in Danish rural areas. Secondly, the national plan of doubling the size of forest in Denmark in the 21st century, which continues a two-century old afforestation process in the region that began in the 19th Century with the first dune plantations along the west coast and recently once again became highly topical with the green tripartite from 2024, which has as an ambition to establish 250.000 hectares new forest in the Danish countryside towards 2045.

After the Works & Words Biennale, WAYSTONE/WASTESTONE will be disassembled, returned to and reconstructed in Bedsted Thy.

ACKNOWLEDGEMENTS:

WAYSTONE/WASTESTONE is carried out in close collaboration with Rene Meldgaard Nielsen from Thisted Municipality. It is a project within UTOPIA Thy in collaboration with Mo Stochholm Krag. The title WAYSTONE/WASTESTONE was first proposed for similar dry-stacked cairns in Bedsted Thy by landscape architecture master students on Studio 1F Emerging Landscapes at the Aarhus School of Architecture (2024); Annabel Arens, Emilia Christiansen, Silke Lecanda Trautner, Johan Hvidtfeldt Rahbek, Theo Davies-Jones, Signe Kold Kristiansen, Elene Marie Solhaug, Karoline Mutinta Jørgensen, Emma Holm Kjær, and Morten Hansen. WAYSTONE/WASTESTONE will be erected for the biennale by Associate Professor Stefan Darlan Boris and Research Assistant Thomas Brodersen.

Jonathan Foote and Robert B. Trempe

The Nordic Order

“Diversity of invention sometimes leads the architect to conceive things which he would perhaps never have imagined.”
- Sebastiano Serlio, *On Architecture* (1537)

When Sebastiano Serlio codified the five column orders in 1537 (Doric, Ionic, Tuscan, Corinthian, Composite), he could have never imagined our current age, where the architect’s inventive powers are being tested in unprecedented ways. Like the column orders of classical lore, each originating in their own period and place, we propose a new column order for the ecological age: The Nordic Order. In a nod to the Nordic countries’ leading role in environmental reform, the Nordic Order is a formal, material, ornamental, and constructive program for the crisis of ecology.

We demonstrate the new order through several full-scale columns built in the Nordic Order. Certain principles are inherited from the classical, five-order taxonomy: columns as both representation and structure, the orders as a flexible system of proportional relations and constructive logics, and their agency in space-making. From this, new principles are introduced for the ecological age: natural materials, local materials, the use of waste or left-overs, re-use, reversibility and design-for-disassembly, low-energy processing, durability. Like the classical orders, we imagine that many possible column expressions are possible within the system of principles.

This version of the Nordic Order utilizes left-over stone blocks of larvikite from Larvik (NO), assembled with minimum processing in a post-tensioned, structural system. The structural integrity of the column relies on a joining system that takes advantage of the tooling from the quarrying process of drilling and fracturing. This results in an

aesthetic expression that is decidedly rough, brutal, and variegated.

There is a tendency in ecological discourse to view the future as a definitive break with the past, an architectural revolution. This is understandable considering that the historical dependency on extractivism and so-called 'business-as-usual' are no longer acceptable. However, we propose that a link with the past is still essential and that the future is rooted in cultural and architectural history. In the end, this project explores how a new column order for the ecological age might once again bring unity across diverse perspectives.

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Emilie Boye Kjær and Laurids Bager

A part of Sum

A part of Sum is a study of everyday life – its nature and rituals – explored through architectural experiments. It is a collective play with what is considered ordinary, and how this can become distinctive through either subtle or exaggerated reflections of its context. Our work always begins with what already exists: the built fabric and the local culture.

We believe that healthy buildings are repairable, so that building components and material mass can continue their lives in other structures. Therefore, we strive to refine reused materials to create architectural coherence and allow them to introduce new stories beyond the material value itself. We call this exploration the strategy of refinement (Danish: forædling). A method that helps us to disrupt the systems of mass production by insisting on the introduction of hand-held craft and care. It is a tectonic and material-oriented strategy that elevates existing materials beyond the familiar aesthetics of recycling, which often conveys a temporary nature, limiting the narrative to the act of recycling itself.

This process allows recycled materials to enter a new paradigm, where materials are seen as containers of lived life and physical potential as storytellers. We view refinement as a method that, through engaging with the possible expressions and narratives of the materials, can help us come to terms with the idea that maybe there is no longer something new and something old, only something lived.

We use and develop strategies in our work to elevate our beliefs about critical subjects within the field of architecture. It is a process of reflecting and contextualizing the production of physical architecture with the political, historical, and ecological climate. A way to develop

poetic methods and perspectives that extend beyond individual projects, forcing us to take a broader view of our work and its potential.

It is a tool for questioning what, why, and where the architecture we create is leading us. We acknowledge that being an architect carries a great responsibility, as we define how people eat, work, and live through the production of our drawings and as the consequence of our choices. That is why we believe in democratizing the role of the architect, through collective reflection. So that research, thoughts, failures and results become common property. No gatekeeping – rather, an open and shared contextualization of our common production. In the end because: sharing is caring.

Chris Thurlbourne

The (F)Laws of Gravity

Aldo Rossi tells a story of a mason who heaved a block of stone up onto a roof of a house where it stayed for many years, until one day it slid and fell, killing a passerby. Although a tragic story, the mason was struck by the understanding that the expended energy he exerted many years before did not disappear but remained stored in the stone, embedded in matter, and not diminished, concluding he was probably responsible for the passerby's demise.

The (F)Laws of Gravity, explores these forces of expended energy, unseen and unknown – specifically energy exerted through production – exploring how it can influence a material's form by revealing evidence of the consequences of embedded energy, and exposing new spatial experiences. This exploration becomes a prerequisite for exploring impermanence, instability, unpredictability, and transformation activated by embedding forces of expended energy.

My principal material for this ongoing research is recycled plastic. Plastic products are highly controlled, predictable, and follow strict guidelines to achieve consistency. To produce a product made from plastic, energy is embedded into the material as it goes through a phase state transition from solid, to liquid, to solid again. As we form plastic it enters a transient state that can be challenging to control and unpredictable, with the goal to produce a product that is predictable and repetitive. That is controlled.

Today, in our industry, we struggle to release ourselves of the shackles of control. We adhere to production and assembly guidelines, and to 'quality control' – assuming something that follows a specific code must therefore be, by default, quality. Our use of materials, and

as a consequence, buildings, are becoming overly controlled and predictable. Rarely do we embrace chance and unpredictability. My work demonstrates how fragile moments of transition through making are unpredictable, fragile, transient, brief, are filled with fascinating possibilities.

Upon entering Aarhus Kunsthall's grounds one is confronted by a wall of glass and metal that serves as a lightwell to rooms below. To produce the glass and metal, material is heated and goes through a phase state transition from solid, to liquid, to solid again. During these transient moments, borders between the phases become blurred. The (F)Laws of Gravity explores these fragile moments of transition as an architectural aesthetic that follows the will of plastic as I manipulate its phase state. I use the pull of gravity to manipulate liquid plastic into a series of hanging columns attached to the glass facade, each unique yet made the same way. Each demonstrating unpredictability, activated by embedding forces of expended energy. Each, curiously, static but unfolding the transient nature of material production. Each inviting notions of instability and impermanence, yet each, like the host material they hang from, permanent, submissive and docile.

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Research Assistant Thomas Brodersen
Workshop staff at the Aarhus School of Architecture

Nikoletta Karastathi

Woven Echoes: Tactile Stories Through the Land's Fabric

Among the cherry, maple, and chestnut trees surrounding Kunsthall Aarhus, Woven Echoes listens for stories. It begins with the old Norse tale of Ask and Embla two trees, an ash and an elm, washed ashore and given breath to become human. Re-reading this myth today reminds us that we are still made of the same fibres as the world around us, that the human and the tree were once kin.

From this starting point, the project brings together ancient textile traditions and contemporary scientific methods to explore how design can become a way of listening and relating. It asks how technology, rather than extracting and isolating, might instead listen, respond, and care. The installation unfolds in two interwoven parts. A series of textiles are pre-knitted through computational processes in which environmental and cultural data about each tree species, population, and histories are translated into visual knitted patterns. Each textile is both medium and archive, a material translation of a tree's living data and past stories.

On site, these textiles meet the trees themselves. Sensors placed among them capture environmental data, vibrations and sounds and these readings are used to guide the creation of bio-yarns. Formed from sodium alginate, a material made from algae and water, and mixed with site-specific pigments or powders, these yarns are produced on site and interwoven with the pre-knitted pieces. The result is a dialogue between recorded and lived data, between the informational and the embodied, where multiple voices human, non-human, and material speak together through both patterns and fibres.

In these woven surfaces, myth and science meet. Where science measures, myth connects; both are ways of reading and engaging

with the world. Once a cultural technology for storing ecological knowledge, myth is reimagined here through contemporary tools of sensing and translation. The work draws inspiration from Donna Haraway's idea of 'making-with' staying with the trouble of our time rather than seeking quick technological fixes. In this sense, making becomes a form of attunement: a dialogue between human, non-human, and place. Textiles become living archives, responsive interfaces where material, data, and story intertwine.

By combining ancient techniques, ecological myth, and environmental sensing, Woven Echoes explores how making can become a form of care and listening. Each thread, pixel, and stitch holds a relation, tracing how every act of making shapes and is shaped by the world around it.

ACKNOWLEDGEMENTS:

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BIOGRAPHIES

Alicia Lazzaroni is a Teaching Associate Professor at Aarhus School of Architecture. She holds a postgraduate Master from ETSAM Polytechnic University of Madrid. With an interest in ecology and post-anthropocentric approaches in their wider meaning, her research and teaching investigate buildings as collaborative more-than-human assemblages, at the intersection of architecture and landscape. She's a co-founder of Animali Domestici, a design practice whose work has been featured at Seoul Architecture Biennale, NTU CCA Singapore, Oslo Triennale, and Venice Biennale, among others.

Anastasia Globa is an academic working in the field of architecture, with strong research interests in algorithmic design, interactive systems and simulations. She researches computation, algorithmic form-making and integration of parametric modelling in architectural design. Her research focuses on innovative design methods for architecture that are enabled by computation and cutting-edge Virtual and Augmented Reality (AR/VR) technologies. She leads applied research involving physical and digital prototyping, advancing towards the creation of multi-sensory interactive VR and AR environments.

Anirudhan Iyengar is an architect, experimental designer, researcher and educator based in Innsbruck, Austria. He holds a PhD in architecture from Studio 2, Institute of Design, Faculty of Architecture, University of Innsbruck, titled Synthetic Environments: Investigating Reciprocal Human-Spatial Conditionings in Simulated Hybrid Actualities. His work explores the intersection of immersive technologies, spatial design, and embodied cognition. Originally from Mumbai, Anirudhan studied at The Bartlett School of Architecture (UCL) and has exhibited work in London, Moscow, Beijing, Mumbai, Barcelona, Linz, Austin, Scotland, and Innsbruck.

Anna Pomazanna is an architect and researcher with years in design practice and teaching. She worked in architectural studios in Ukraine and Germany contributing to prize-winning cultural and commercial projects. In 2022, she returned to Ukraine to teach at the Kharkiv School of Architecture, where she developed a course on Architectur-

al Typologies. Currently, she runs her own practice and is a co-founder of the “Materia Lab”: laboratory for sustainable building practices. Her research focuses on regenerative materials, particularly earth construction for Ukraine’s recovery.

Anna-Lena Müller is a Research Assistant at the Aarhus School of Architecture, from where she also holds a Master’s degree in Architecture. She previously studied both landscape architecture and architecture in Australia. Her research interests focus on the relationship between architecture, landscape and digital technologies, particularly as they unfold within contested social or ecological contexts. She is passionate about the intertwined ecological relationships between architecture and landscape and investigates experimental and situated design approaches that reimagine the role of architecture within ecological systems and landscapes. Her master’s thesis was awarded a VOLA Award and received a RIBA Dissertation Commendation.

Anne Romme, architect, PhD, is an Associate Professor at the Institute of Architecture and Culture at the Royal Danish Academy. She is the founder of the BA programme Finder Sted and served as its Head of Programme from 2014 to 2024. She is a board member of the Danish Institute at Athens and the Danish Academy, and recipient of the Cooper Union President’s Citation (2023). Anne holds a PhD degree from the Royal Danish Academy, an M.Arch.II from Princeton University School of Architecture, and a B.Arch. from the Irwin S. Chanin School of Architecture

Antonio Bernacchi is a Teaching Associate Professor at Aarhus School of Architecture. He holds a postgraduate Master from ETSAM Polytechnic University of Madrid, after graduate studies in Italy and Spain. His research and teaching interests span from the role of manufactured imaginaries to critical speculative design from an ecological perspective. He’s a co-founder of Animali Domestici, a design practice based in Aarhus, whose work has been featured at Seoul Architecture Biennale, NTU CCA Singapore, Oslo Triennale, and Venice Biennale, among others.

A part of Sum is the studio of **Philip Lütken** (b. 1996), **Emilie Boye Kjær** (b. 1993), **Laurids Bager** (b. 1995), and **Christian Schmidt** (b. 1994), founded in Copenhagen in 2024. The studio experiments with collective processes in architecture through a range of projects: alternative housing types, nature facilities, biogenic construction, experimental transformation, and radical material reuse. They strive to create architectural coherence and spaces that can hold the diversity, fragility, celebration, and seriousness that life consists of – always with a playful commitment that celebrates the everyday and the small details (part) that enrich the larger whole (sum).

Chad Manley is the founder of CMLBA. His practice weaves between architecture, film, and ecological recovery, rendered through built and immaterial work which float amongst the continuums of culture and nature. Based within the Cascadian cultural-bioregion - which traverses the unceded lands between Northern California and Coastal British Columbia - the practice seeks to build relationships between ancient life-ways, future ecologies, and the elemental powers of fire and water.

Architect **Chris Thurlbourne** was educated in the UK and won the RIBA Silver Medal for his thesis project. He has been active for over 30 years as both educator and practitioner. He holds the position of Associate Professor at the Aarhus School of Architecture, Denmark and has international teaching experiences, including an external examiner at The Bartlett School of Architecture UCL. His practice, STUFF, has designed awarding buildings, most notably the Renover-Prisen DK and Arkitektur Prisen DK. He is also an active researcher specialising in undesirable waste as a resource.

Corneel Cannaerts is a Professor the Faculty of Architecture KU Leuven and Columbia GSAPP, investigating how emerging digital technologies and media ecologies transform design processes and impact the material, environmental, and societal dimensions of architectural practice and culture.

Cyrus Peñarroyo is a designer, partner in the design practice EX-TENTS, and an Associate Professor at the University of Michigan Taubman College of Architecture and Urban Planning.

Emilie Henriksen divides her work between her architectural practice, Emilie Henriksen Studio, and teaching at the Royal Danish Academy, where she is head of the BA programme Architecture's Anatomy and Fabrication, together with Nini Leimand. Since 2013, her studio has realized projects throughout Europe in both new construction and transformation. Her work investigates the relationship between architectural requirements and artistic methods. In 2023, Two Houses in Humlebæk, developed with Høgni T. Hansen, was completed.

Ephraim Joris is an architect, researcher, and educator whose interdisciplinary practice explores the entanglements of life, death and architectural form. Founder of the Monophorosis research studio and lecturer at the Willem de Kooning Academy in Rotterdam, his work examines the body as a site of architectural inquiry. He previously co-directed a renovation-focused practice in London and Malta. He holds a practice-based PhD from RMIT, and his work has been published and exhibited internationally.

Frans Drewniak, associate professor with teaching and artistic development at the Royal Danish Academy, member of the Academy of Fine Artists. Through works, exhibitions, articles and books, he participates in a critical discussion about architecture and ecology. Recent exhibitions include Terra Hybrid at Royal Danish Academy 2025, 'Sandiness of Sand' COAIB Mallorca 2025, 'Better building Blocks' Form/Design Malmö 2024 & Royal Danish Academy 2023, 'Reset Materials' Copenhagen Contemporary 2023, 'Columns worth stealing' Charlottenborg 2020, and 'Public Air' Venice Architecture Biennale 2016.

Frederik Petersen, PhD, cand.arch., investigates the interplay between technique, concept, and meaning within architecture's exploratory practices. His research combines experimental and speculative

methodologies, with a particular emphasis on the role of drawing and photography in the conception, documentation, and dissemination of architectural ideas. His photographic work explores the interplay of naturalistic representation and reality in scientific and fantastical contexts, with focus on illusionistic constructs such as the natural history habitat diorama and the faith-based tableaux.

Gjiltinë Isufi is an architect and PhD researcher at KU Leuven's Faculty of Architecture in Brussels. She holds a fundamental research fellowship from the Research Foundation Flanders (FWO). Her project 'In Space We Read Trauma: Disclosing Microhistories in Kosovo, 1980-1999' aims to develop a methodological framework for spatially investigating traumatic experiences. In doing so, her project wants to foster a spatial turn in Trauma Studies – a field largely marked by language-based discourses—and simultaneously disclose undocumented microhistories in Kosovo, essential to refocus its history.

Guro Sollid investigates architectural mediations and new territories between topographical and topological mapping, recognizing architectural drawing as an essential tool for creative reflection. Explores overlapping narratives in past, present, and emerging landscapes and the historic interdependency of the natural/artificial divide, considering how concepts of nature repeatedly change the thinking, design, and realisation of architecture. Currently pursuing the artistic research project 'Monstrous Landscapes', exploring the Monstrous as a creative strategy to negotiate landscapes between categories.

Heidi Svenningsen Kajita, PhD, Associate Professor at University of Copenhagen, member of Aktion Arkiv, and co-founder of Bureaus. Kajita works for social change in everyday spaces. Combining architectural history, creative practice and ethnography, she focuses on the history and transformation of welfare state housing areas. She mobilises histories associated with marginalisation by revealing techniques for combining social and technical expertise. Works include: Practicing Materials in Postwar Modernist Housing Estates [ethnographic drawings], 2025; 'Gossip and Complaint' (in High Rise, Tattara, Mig-

otto, 2023); Solidarity Report (w. Aktion Arkiv, 2024); 'Urgent Minor Matters' (Architecture and Culture, 2022); Paperwork of the Everyday [appropriated archival drawings], 2020.

Høgni Tummas Hansen works as a practicing architect on a wide range of projects, many involving timber construction, informed by his background as a carpenter. He was part of Falko Arkitekter when they won the competition for a community and sports hall at Falkonergårdens Gymnasium (completed in 2015). In 2023, Two Houses in Humlebæk, developed with Emilie Henriksen, was completed. His work combines knowledge of construction constraints with theoretical and artistic approaches. He has taught for many years at the Royal Danish Academy, most recently in the Master's programme Art and Architecture.

Jacob Sebastian Bang is an Associate Professor and the founder of the BA programme at 'Helhed og Del' at the Royal Danish Academy – Architecture. He is a member of The Royal Danish Academy of Fine Arts, and a member of the Society of Artists. He is a practicing artist. His research interests are architecture and representation, and artistic methodology. He works within multiple media – painting, drawing, model-making and graphical techniques. Jacob holds an M.Arch. degree from the Royal Danish Academy. Throughout his research career he has been working with artistic research.

Jānis Aufmanis is an architect working across design, artistic practice, and critical research. Educated at RISEBA University in Riga and KU Leuven in Brussels, his practice bridges professional experience with self-initiated projects rooted in social engagement and spatial critique. He has led civic forums, co-founded an NGO for spatial justice in Riga, and organised a workshop to preserve modernist heritage. Currently, he is developing a digital art project in Lisbon and co-creating an international summer school exploring irony and architectural trolling as tools for critical imagination.

Jo Van Den Berghe, professor at KU Leuven Faculty of Architecture, graduated at Sint-Lucas School of Architecture (1984). He runs a critical reflective practice. PhD at RMIT University Melbourne (2012). Co-founder of the Research Group The Drawing and the Space. He teaches experimental architectural design (www.studio-anatomy.org), investigating the tension field between Techné and Poiesis through experimental drawing. Programme Director KU Leuven Faculty of Architecture (2017–2022). Visiting professor at Politecnico di Milano, EPFL Lausanne, Queen's University Belfast, RMIT, and University of Barcelona.

Johan Liekens is partner at STUDIOLO architectuur. He is an architect interested in aspects of artefactual and material agencies. On this theme, he is an Associate Professor at KU Leuven Faculty of Architecture, Campus Sint-Lucas. He leads exploratory design studios in the Architecture and Interior Architecture programmes. Currently, he develops a new research master's programme in Interior Architecture. As a researcher he is active in the research cells Radical Materiality and Architecture & Wicked Matters (/ The Wicked Home ADO), which he set up and leads with Nel Janssens and Alice De Smet.

Jonathan Foote, Ph.D, is an architect and Associate Professor at the Aarhus School of Architecture. He leads the research group, Ecologies of Stone, a transdisciplinary research group that examines stone extraction and massive stone construction as an interconnected, cyclical process. He has chaired conferences and published widely on stone and marble in the humanities, including work in Michelangelo's stone template drawings and a recent, co-edited book, *Imagaries on Matter: Tools, Materials, Origins* (AADR). He has led multiple, exhibition-based research projects using Nordic stones and marble and is currently completing a book *Sense of Scale: A History of Full-Size Drawing in Architecture* with gta Verlag.

Lars Rolfsted Mortensen is an Assistant Professor at the Royal Danish Academy, Centre for Sustainable Building Culture. His research focuses on recent heritage, particularly post-war industrial and infra-

structural heritage. He integrates photography into his practice to examine and disseminate the spatial and aesthetic qualities of the liminal heritage objects and landscapes that are central to his work. Lars has contributed to the theoretical and methodological development of using photography as empirical material within the phenomenological tradition.

Maja Zander Fisker, architect, PhD, and **Lizette Araza Jensen**, architect, are Teaching Associate Professors at the MA programme Architecture and Landscape, the Royal Danish Academy. They are educated at the Royal Danish Academy, department of Architecture, Space and Time where studies in scapes, through evoking methodologies and aesthetic approaches have been the basis for their work within practice, research and teaching. Their collaborative work consists of reflective text- and fieldwork by intervening in and with context, investigating temporalities and sensory impact in scape morphologies.

McLain Clutter is an architect, partner in the design practice EXTENTS, and a Professor at the University of Michigan Taubman College of Architecture and Urban Planning.

Manou Van den Eynde is an architect and PhD researcher at KU Leuven's Department of Architecture in Brussels. Her research explores how emerging digital technologies shape architecture's visual culture. Informed by cyberfeminism, she challenges the dominance of algorithmic and standardised bodies, proposing hybrid and glitched embodiments as design agents. Through research-by-design, she develops wearables that reconnect the architect's body with digital technologies in a techno care-ful way. Since 2023, she has been teaching in the Mediating Tactics engagement at KU Leuven.

Masashi Kajita (1974), PhD, Architect MAA is Associate Professor at the Institute of Architecture and Space, at the Royal Danish Academy. Aiming to promote the realization of an inclusive built environment and the architecture of enjoyment, his research focuses on three main strands: body, material, space in architecture. He is co-founder of

Bureaus, a platform for spatial research, design and strategies and he currently leads both the Research Cluster for Spatial Inclusion and the International Master's Programme Spatial Design.

Matthew Dylan Anderson explores how architecture and art mediate human relationships with the environment affecting sensuous experience and ecological awareness, drawing from environmental humanities, art, fiction, and place-based studies to inform new perspectives in architectural practice and pedagogy. His architectural practice has specialised in the transformation of houses focusing on their ecological and temporal contexts, with works in Australia, England, Italy, and Norway. His ceramic practice explores conceptual and practical affiliations between ceramic and architecture.

Max Sandred is a Canadian-Swedish architectural researcher/designer and artist. Max has a Master's of Architecture from KU Leuven with a Flemish International Master Mind Scholarship, and a Bachelor from the University of Manitoba.

Max's research practice is increasingly becoming centred around representation and drawing, particularly on how both architecture and architectural representation have a unique ability to develop embodied, tacit understandings. Max's work has been exhibited at exhibitions such as the 2021 Venice Biennale, the Uppsala Art Museum and VIDEOPOOL Media Arts Centre.

Michael Birn works with the relation between space and narration through the art of modelmaking and painting. Since 2017 he teaches production design/scenography at the Filmuniversität Babelsberg KONRAD WOLF. He studied architecture at the Universität der Künste Berlin, production design at the Hochschule für Film und Fernsehen Babelsberg and painting at the Accademia di Belle Arti di Roma.

Michiel Helbig is a Lecturer at the Faculty of Architecture KU Leuven and Columbia GSAPP and leads Fieldstation Studio, exploring the interdisciplinary boundaries of architecture and new media art, and investigating the impact of emerging technologies and media ecol-

ogy on our environment

Mira Sanders (1973, BE) and **Cédric Noël** (1978, FR) are visual artists, researchers and educators. Alongside their individual practices, they develop a joint artistic approach in which art becomes a tool for enquiry and critical attention. Their work explores the landscape as a space of memory and perception shaped by technology, where social and territorial tensions surface. Rooted in fieldwork, they analyse how images, narratives and spatial practices construct shared experiences of place.

Mira Sanders uses video, drawing, text and installation to explore how human and non-human presences inhabit physical and imaginary spaces. Her work engages with spatial narratives, modes of representation and shifting borders –historical, political and poetic – that shape our relation to the world. Projects such as inland voyages in an inland voyage (2016) and bucharest 8 march 2022 (2022) combine walking, mapping and writing to reveal the invisible layers of the urban landscape.

Cédric Noël combines scientific rigour with an imaginative and critical approach to storytelling. He develops research projects that turn precise observation into subtle forms of play. His works, such as Ma représentation (2011) and Un voyage dans Norah (2016), explore how the flow and transformation of information shape how we live and act within our surroundings. In 2014, they founded The Mental Masonry Lab in Berlin, a platform bringing together artists, researchers and residents through walking, collecting and mapping.

Mykhailo Shevchenko is an architect, product designer and educator. He used to work as an architect in different directions. In 2018 he started working with material research and topics of circular and open design. In 2021 started teaching at Kharkiv School of Architecture. From 2023 he was a coordinator of technical disciplines. Head of the Office of Shaping the Built Environment at the Department of Architecture and Spatial Development of the Lviv City Council. Co-founder of “Materia Lab”.

Nicolai de Gier (1965) Architect MAA and Professor MSO in Furniture Design at the Royal Danish Academy, Institute of Design, Product and Material, is Head of the MA Furniture Design programme. Trained as a cabinetmaker and architect, he teaches and conducts research within the field of furniture design, focusing on tectonics, typologies, circularity, universal design, and furniture for an ageing population. He is Design Director and co-founder of the Danish furniture brand TAKT and awarded the Finn Juhl Prize in 2024.

Nikoletta Karastathi is an architect, lecturer, and PhD candidate at The Bartlett School of Architecture, UCL, funded by the London Arts and Humanities Partnership (LAHP). Her research investigates the intersections of architecture, textiles, computation, and material programmability, weaving together myth and science to reimagine ecological design methodologies. She has taught across UK universities, led the RIBA Northeast Research and Innovation Forum, and worked with award-winning practices in London and Newcastle, including a placement at the V&A focused on sustainable exhibition design.

Nuria Casais (Dr Arch) is an architect and urbanist involved in research, teaching and practice. Currently, she is an Associate Professor at the Aarhus School of Architecture. Her research agenda looks at architecture and urban spaces from a trans-scalar approach, looking at the relations and influences between territories, cities, buildings and details, questioning contemporary urban living, and how it is conceived, imagined and designed. She was the co-director of the architecture journals Quaderns and AT, and extensively disseminated her work through publications, lectures, and exhibitions.

Rasmus Strange Thue Tobiassen is an architect and teaching associate professor at the Institute of Architecture, Urbanism & Landscape at the Royal Danish Academy. Stranges artistic research centres around the production of space in-between the architect, production and the user. It engages in topics related to representation- and production-techniques, abstraction and material- semiotic theories,

to engage critically and sensitive within the orders of architecture and issues related to the built environment fuelled by the new environmental consciousness. Rasmus' work comprises projects dealing with space, from residential transformations, stage-design and art, besides his close collaboration with the artist Lea Porsager.

Robert B. Trempe is an Associate Professor of Architecture at the Aarhus School of Architecture. He investigates emergent computational methods in design process, specifically the new means by which makers record, explore, represent, and manufacture constructions, and the influence/inspiration these processes impart on design methodologies. Thought of as the study of computational thinking, he tests techniques in articulation and fabrication to determine their throughput agency and instruction towards the betterment of spatial aesthetics and assemblies. Of continual focus in his testing is the imprint or maker's mark at the intersection of tool and designer.

With award-winning projects completed around the world, **Sally Mackereth's** practice transcends the traditional realms of architecture extending into exhibition design, theatre sets, jewellery, furniture design and collaborations with a perfumer. The materiality and scale of designs by Studio Mackereth reveal a fascination for highlighting the patina of life, allowing a building to reveal its traces of occupation, choosing to treasure its wear rather than eradicate it. Mackereth has recently completed a PhD, which reflects on the creative motivations behind her practice uncovering preoccupations with spatial and temporal distortion, performative intervention and a surrealist influence of collecting.

Simon Twose is an architect and academic at Te Kura Waihanga School of Architecture, Te Herenga Waka, Victoria University of Wellington. He is interested in the open possibilities of architectural drawing, which he explores through spatio-temporal drawing installations. The most recent series, *Expanded Drawing*, explores space sketched by multiple entities: humans, matter, planetary phenomena, and digital intelligences. Twose has published and exhibited widely, including

the Adam Art Gallery Te Pataka Toi, and invited contributions to five Venice Architecture Biennales.

Stefan Darlan Boris is an Associate Professor, MDL, PhD, in landscape architecture at the Aarhus School of Architecture. He works in research and teaching with the landscapes of a new climatic regime. He has a strong focus on forest landscapes in the meeting between city and countryside. In UTOPIA Thy he is particularly interested in places that experiences depopulation. He often works with physical experiments onsite and is one of the principals behind the Aarhus Landscape Laboratory and the EU-project LANDLABS.

Thena Jean-hee Tak is a first generation South Korean American born on the ancestral homelands of the Plains Tribes. She is a designer, researcher, and founder of LILO: Little Office, a design practice that privileges alternative ways of seeing and making. Her work involves planetary care and theories of ecological-enactment through stories of kinship and reciprocity that support the healing of land and culture. Thena is currently an Assistant Professor at the School of Architecture and Landscape Architecture at the University of British Columbia where she teaches in the M.Arch programme.

Thomas Parker is a transdisciplinary design researcher and educator, operating at the intersection between architectural design, digital measurement systems, computer vision, and artificial intelligence imaging practices. Thomas has a keen interest in the role emerging technologies play in the speculation of new representation realities and architectural conditions. Thomas is an Associate Professor at The Bartlett School of Architecture, where his teaching draws on over a decade of industry experience in 3D scanning, and is currently completing his PhD in the 'Aesthetics of Noise'.

Wim Goossens is an architect interested in creative exchange between architecture / art, and education / spatial practices. He leads exploratory design studios in the (Interior) Architecture programmes of KU Leuven Faculty of Architecture, Campus Sint- Lucas. He is Head

of Expertise in Teaching and Design Practice. Currently, he develops a new research master's programme in Interior Architecture. Crossing arts and architecture, he collaborates with Arnaud Hendrickx, ao. through the Academic Design Office AVDAK. His PhD project Reis door Eskimonië is set in the Radical Materiality research cell.

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ARKITEKTSKOLEN AARHUS

