

August 8th 2008

# Performative Architecture

3 Architectural Workshops:  
August 16th – 22th 2008.

International Conference:  
Maj 2009.



# Performative Architecture

## 3 Architectural Workshops:

Time: August 16th – 22th 2008.

Place:

Utzon Centre (August 16th),

Tinghuset, Gammel Torv 6 (August 17 - 22)

## Welcome

Welcome to the workshops on Performative Architecture.

Registration will be at Utzon Centre August 16th from 9.00 -10.00. The Program will start at 10.00.

During 7 days three professional teams will work hard on the development of new architectural concepts for the "experience city" - focusing on four interlinked themes:

1. The City as a learning lab
2. Performative urban spaces
3. Concepts for Hybrid Cultural projects
4. Urban Catalyst and Instant Urbanism.

The aim is to bring together researchers and practitioners who investigate and work with current challenges related to the themes. We will work with the City Centre of Aalborg engaging different methodologies and focus in the three workshops. But as the themes are common, the results from these workshops can be related to similar challenges to all Danish cities.

The results will be exhibited and discussed at public hearings after the workshop in 2008 and 2009.

In May 2009 an international conference with international keynote speakers and paper presentations will present the state of art in research and practice in the field of Performative Architecture and Interactive Urban Spaces. The results from the workshops and papers will be published in a book in 2009.

You can find detailed program on:

[www.exp-city.dk/](http://www.exp-city.dk/)

(chose "Performative Architecture").

Hans Kiib, Professor  
Department of Architecture and Design  
Aalborg 10.08.2008



ARKITEKTUR & DESIGN

Performative Architecture  
Hans Kiib ©

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Front Page: Jens Rex and Sune Henriksen

# The Performative Architecture Project

The Performative Architecture Project is part of an action research project concerning urban development and architectural quality. The project is hosted by the Department of Architecture & Design, Aalborg University.

The aim is to bring together researchers and practitioners to investigate the new challenges related to urban architecture and city life in Danish cities.

The goals of the project are two-fold: Firstly, at the highest level of quality and professionalism, to heighten the level of ambition among investors, developers and professional experts to develop our architecture and urban communities; and secondly to acquire and disseminate knowledge and research results to a wider international group of researchers and practitioners within the field.

We want to carry out development projects that can promote new concepts and high standards within urban development, architecture, interactive technology and building design. This includes workshops, conferences, debate forums and development projects.

## Design Based development

Experience from various cases (Kiiib, 2007) demonstrates that architectural workshops have great potentials in the development of new concepts in urban design. But, dialogue sessions and development projects will be unsuccessful unless they are based upon a solid professional and methodological preparation. It is important that a thorough analysis of policies and practices to date is in place, and that solid empirical research on a number of international cases as well as theoretical knowledge about the driving forces of urban development is available.

Similarly, it is important that all stakeholders take part in the visioning process, and dialogue forums among politicians, developers and landowners represent the basis for the conceptual change in thought. From this platform the dialogue can begin, and a range of other stakeholders, the public and the press can be involved.

## Activities

The Performative Architecture Workshop 2008 comprised the following activities:

1. Open lectures by internationally acknowledged researchers and architects that theoretically and empirically illuminated the subject by way of international examples and the results of their own research.
2. A five-day workshop led by three teams of acknowledged architects.
3. Public hearings. Presentations were held highlighting the results of the workshop (intermediate results and finished products), and a panel of local representatives within building and planning answered questions regarding the future expansion of the harbour, the quality of the construction, etc.
4. Local television produced features on the workshop by interviewing participants, professionals and citizens.
5. Final exhibitions.
6. Research Conference (2009).

These are all activities that complement each other. The results from the different sub-elements – theoretical articles, case studies, descriptions of context, descriptions of method and design proposals – will be presented in this book such that the very different contributions are brought into dialogue with each other. They will deliberately be juxtaposed so that they make up a theoretical, methodological or design context for the other contributions.

# Experiencescape

## From Industrial Cities to Experience Cities

The point of departure of this workshop is the pressure of the experience economy on our cities - a pressure which in recent years has found its expression in a number of comprehensive transformations of the physical and architectural environments, thus new eventscapes related to fun and cultural experience are emerging. In the discussion of the transformation into the 'experience economy' relevant to cities and urban areas, we rarely find an analysis of the physical and spatial implications of this transformation.

The "experience economy" has become a metaphor for new strategies created to meet new challenges, especially in the search for ways to replace jobs in the industrial sector that have been lost. Whereas education and culture were earlier conceived as preconditions for industrial and service companies, these two sectors today play a decisive role in the city's economy and life. Educational and cultural planning have become central pivotal points, and planning has been forced to reconsider strategies and methods (Kiib, 2008).

As Charles Landry, Richard Florida and many other future researchers predict, successful cities will be those that best understand the new conditions and try to use their creative potentials and networks. According to Landry, "creative cities" involve new partnerships in which research, creative innovative environments and investors work together to create a new, sustainable and socially responsible research basis for our cities' future (Landry, 2000). It is a matter of combining strong positions and networks in a traditional economy with creative competencies, art and science. The "winners" are those cities that understand the new challenges and can organize planning and implementation procedures in partnership with science, art, economics and city management. New partners in the "Experience City" must therefore share the goals of securing a position in the new market for art, cultural tourism and media events.

We are facing a situation, where new expressive architecture and old industrial buildings are combined into hybrid narratives linking the past with the future. The political aim is to enhance this transition towards an economy related to fun, shopping and leisure. We are facing new development zones for shopping and entertainment and eventspaces for festivals inside the city and in relation to the shopping areas in the suburbs.

O'Dell has defined this type of space as "experiencescape" - a space between tourism, culture and economy (O'Dell 2005). According to O'Dell experience space is spaces for pleasure, joy and entertainment, and they simultaneously function as gathering points where various groups move about and get in contact with one another.

The Canadian sociologist John Hannigan is very critical towards this development (Hannigan, 1998) as he is describing

this as a development towards a "Fantasy City" rooted in a new urban economy based on tourism, sports, and entertainment. Especially in North American and Asian cities all multinational companies plan for new entertainment destinations projects. This takes place on the basis of synergies between the entertainment industry and the development industry in projects and large development plans.

These projects can be labeled as

- "shoppertainment - projects", which combines commerce and entertainment,
- "eatertainment- projects" where the food and beverage are consumed in new theme restaurants and theme parks, and
- "edutainment-projects" where fun is wrapped in popular surroundings related to e.g. natural science or music.

In an dystopian note he asks urban planners and politicians:

*"Are we prepared to overlook the cultural diversity in the community in favour of pre-packed corporate entertainment destinations? And are we prepared to designate our inner cities except for the heavy fortified themed attractions which welcome a constant flow of tourists embarked on leisure safaris into the depth of the post-modern metropolis?" (Hannigan, 1998) .*

## A new understanding of and concepts of the Experiencespace.

In my opinion it is possible to avoid this dystopian situation in a Danish context. Rather than neglecting the new economy and its social impact we will have to find other understandings of the "experiencespace" and to develop new spatial concepts for the architectural re-development which do not necessarily need to be commercial and instrumental.. The experience city must include a critical perspective acknowledging that these urban interventions also run the risk of fuelling social exclusion, cultural homogeneity and a culture of fear of the other (Marling & Zerlang 2007:6-7). Kvorning places this critical dimension to the new approach of cultural planning centrally:

*'Are there other ways of dealing with these questions, the fear of the stranger, are there any other ways than the Disney way to deal reestablishing the system of learning from the stranger, are there ways of creating zones which can start a new process? That must be the key question for cultural planning'* (Kvorning 2004:55)

A much wider definition of "the experiencespace" should be put forward. If we go back to the dictionary "experience" covers many analogous concepts such as discovery, practice, to live through something. And as a consequence of the experience, one will be skilled, experienced, and competent and tested.

This means that there is a big element of learning, refinement and culture which is often ignored in the more marketing and market oriented discourse of the experience economy and experience city. In this sense, the "experience economy" places new demands on the urban political strategy, on the cities' cultural networks, on local artistic competences, and on the spatial and architectural frames. (Marling, Jensen and Kiib, 2008).

The more critical insights of contemporary urban theory points at the potential for creating learning environments and situations where multiple and heterogeneous social groups may create new public domains. The notion of 'Public Domain' is here understood as 'places where exchange between different social groups is possible and also actually occurs' (Hajer & Reijndorp 2001:11). Thus, new experience spaces may be thought of as sites of 'learning from the stranger' and places of civil society based interaction (regardless of the fact that numerous projects stay firmly on the side of economic opportunity). In the words of Hajer and Reijndorp: 'public domain is thus not so much a place as an experience' (Hajer & Reijndorp 2001:88).

This emphasis on a experience as a hybrid term related to "fun", "excitement", "learning", "education", "artistic and political expression", "free communication" and "cultural exchange" gives us a better platform for the development of new definition of "experiencespace" and relate this to new architectural concepts.

In the article "Designing the Experience City - the Role of Hybrid Cultural Projects", Marling, Jensen and Kiib focus on "hybrid cultural projects" and "performative urban spaces". This is very much related to the public realm of the city, including e.g. the streetscape, the plazas, the café's and to cultural institutions, but also to new transit spaces, media clusters, schools and universities, which is part of the public realm and defined as "intercultural meeting places" - places for free exchange of ideas, learning and critique.

A broad concept for "experiencespace" will involve a range of "hybrid cultural projects" characterised by a conscious fusion between urban transformation and new knowledge centres, cultural institutions and experience environments. Similarly, this concept would lead us to a new definition of 'performative urban spaces' which are characterised by stages for performance, for learning and for cultural interaction. The performative activity can take on the guise of events - something temporary, but still recurring, which influences the shape and identity of the space.

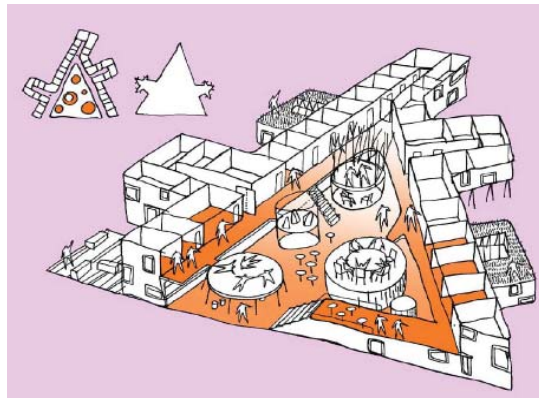
It is a thesis that the strength of these projects is the conscious combination between learning and playing, between public and private, and between artistic quality and the popular activity. The starting point is a common willingness to include many different groups, and at the centre of it all

a dynamic hybrid of edutainment, high culture and bodily exertion.

It is the overall thesis that these hybrid cultural projects, stages and spaces are potential 'public domains', i.e. places for social and cultural exchange between lifestyle groups with different values and worldviews. Moreover, it is the thesis that they can become the hotbed of a new urban culture that consciously fuses the traditional shopping and café life of the city with knowledge, experience and play.



# Architectural Concepts



Open, transparent learning environments, in which formal classrooms are replaced by a huge variety of learning and developmental situations, performance and play. (Diagram from "The University of the Future", The Danish Education and Research Buildings, 2003)

The concept of "Experiencespace" should include a range of new typologies for architecture and urban space. Through the planned workshops we want to focus on this challenge and try to develop different kind of hybrid projects and performative space, that can enhance a open and joyful city life, and create new architectural environments focusing on transparency.

Special emphasis should be put on architectural projects combining experience, leisure and learning, and on projects which have clear goals related to the improvement of social interaction, performance and cultural exchange.

In these workshops we will focus on a combination of 4 themes:

1. The City as a learning lab
2. Performative urban spaces
3. Concepts for Hybrid Cultural projects
4. Urban Catalyst and Instant Urbanism.

## The City as a learning lab

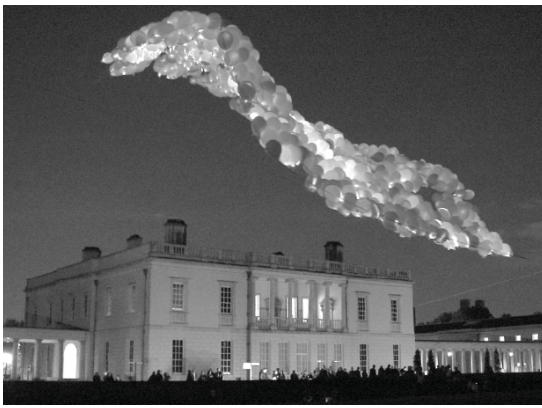
*How can we design playful urban environments so it will enhance learning and cultural exchange?*

In the article "Innovative Universities and the Experience City" Hans Kib argues, that the city and universities should rethink the relation between learning and city life (Kib 2008). The city should strengthen its character as a special zone and be able to bolster a variety of interlinked functions and urban life. Large scale shopping and entertainment is dominating the central urban development and forcing the city towards a mono functional commercial zone, a gated amusement park garded by video cameras and police. To avoid this and to enhance the cultural quality and a variety of users of the city a new strategy could be developed.

The City as a Learning Lab could combine a rich and experimental urban context with an informal learning environment and education. Creative and artistic educations could be located together with music halls, theatres, art galleries, cafés, and art workshops, in order to minimise the distance between learning and artistic performance, to ensure the production and consumption of different kinds of experiences.

We need to develop concepts of "linking spaces" which canconnect different kind of learning environments and institutions; and we need to develop "new architectural typologies" which invite different kind of people to participate. Universities could set up "stages" and "experience labs" challenging learning and performance in a real urban context.

Learning should no longer be an isolated phenomenon confined to pre-determined, designated campus environments. It should go hand-in-hand with recreation, performance, conversation and entertainment in an informal urban setting. The borders between these activities should be fluid. We talk about the City as a Campus - a hybrid structure of layered programs, interactive spaces and transparent architecture.



Sky Ear in London by Usman Haque. Photo: Ali Hasegawa



Brandts is one of the oldest hybrid cultural projects in Denmark. It is located in an old factory in the core center of Odense. It contains Kunsthalle, a photo museum and a media museum. The three institutions work together and have established a learning lab. that communicate the activities to guests, especially children in a very professional way. Brandts has had a large effect on the cultural development in Odense and on the urban transformation of the city centre. Photo: Gitte Marling

## Performative urban spaces

*How can we use new information and communication technology in space design that mediates between entertainment and learning?*

Many cities e.g. Barcelona excels by virtue of a long and tenacious planning effort spanning more than 30 years, which comprises the regeneration of many kilometres of industrial and harbour areas into an internal beach, fifteen kilometres of waterfront promenades, public functions and urban spaces connected to both the old and the new residential buildings of the hinterland. Other cities such as Oslo have partly adopted this strategy, for example in the major Bjørkavika project.

During the last 10 years a new generation of interactive urban environments have emerged, where urban space respond to human behaviour. "The Digital Mile" in Saragossa is one out of many examples on this. The main attraction behind this is the relationship between the physical space and the performance of the body. Sport and a bodily experiences are in focus, involving an excitement of the senses.

In the article "Performative experiments and cultural re-planning - recapturing the spectacle of the city" Andersson and Thomsen explore how urban experiments can challenge the commoditized version of the experience city and stimulate a locally rooted and democratic version of an experience based city.

They argue that real democratic city life can be enhanced by performative experiments in the city. Through examples of performative experiments they explore how participatory art and embedded digital technologies can create interactive spaces focusing on new meaningful interactions in the city and an ability to create collective urban experiences. The performative experiments that work through the integration of new digital technologies are able to revitalize the spectacle as a locally rooted cultural experience (Debord, 1995). These experiments have the potential of becoming political objects of attention and together form the starting point for a bottom-up approach to cultural development if it can enable a large variety of actors and assemblies (Andersson and Thomsen, 2008).

On this basis we could develop new types of performative urban spaces which could enhance bodily learning, and spaces, which respond on human activities. This type of public domain could be linking points in a new layer of experiencescapes.

## Hybrid Cultural projects

*How can we develop architectural concepts for new types of hybrid cultural projects, that can enhance diversity in city life and can work as generator for new urban development?*

The Guggenheim project in Bilbao has shown similar deprived industrial cities that a major cultural investment with world-class architecture is able to generate so much attention that tourists and visitors would flock to the area and create a basis for a resulting service industry. A large number of cities has followed this lead, including English cities such as Hull and Birmingham, and many Danish and Scandinavian cities are also gearing up for projects to build concert halls and art museums in the hope of exploiting the potential in the global knowledge and experience tourism.

But there is also another trend. We are currently witnessing the appearance of many new projects within culture, sports, urban space and art, also in Denmark. In the light of our new definition of the "experiencescape" we can find many projects that seem particularly interesting which we could label "hybrid cultural projects" characterized by a conscious fusion between knowledge centres, cultural institutions and experience environments.

On this basis we could develop new architectural concepts - a hybrid typology - working as a "cloning zone" or a "boiling pin" in the transformation process of the urban fabric.

In these projects, we find a certain drive towards a public urban life that does not merely encompass the well-off and the well-educated parts of the population; the projects have the potential to include and activate newcomers to the Danish society, the young ones, the old ones, the not so well adapted etc. Thus, it is the overall thesis that these hybrid cultural projects, stages and spaces are potential "public domains", i.e. places for social and cultural exchange between lifestyle groups with different values and worldviews.



## Urban Catalyst and Instant Urbanism

*How can we activate urban catalysts in temporary use of abandoned urban fields and how can it involve especially the students, artists and cultural workers?*

*How can we transform former waterfront areas and industrial buildings into vibrant urban environments for cultural development?*

*What kind of architecture and events can promote an open ended process, which can enhance a development for a variety of people and human needs?*

Bristol, Birmingham and Liverpool have carried out projects that have the explicit objective of “building bridges” between the existing industrial culture with its old industrial installations and the institutions and urban spaces of the new economy. Bristol is an excellent example. As the largest landowner in the old dock area, the city council in Bristol has devised a strategy that consciously blends new with old in a combination of new cultural institutions and residential buildings on the one hand, and the reuse of industrial buildings and warehouses on the other. Disused buildings are not demolished, but instead temporary uses are sought for them wherever possible.

In the article “Temporary use – a possible Urban renewal strategy” Ellen Braae argues, that the city needs week programmed areas in order to enhance new type of cultural development. Creative forces including the underground forces need room to manoeuvre!

This means – from the perspective of the city’s authority – an actual surrendering of power. The discussion of how we stimulate diversity in cultural and social respects thus involves the need for liminal spaces. The spaces of the suburbs are typically, too, one-dimensional, whilst the city centre today is primarily a middle-class stage where the economic superiority of the middle class forces out lower social classes.

But the city also have a lot of liminal zones related to abandoned industrial areas and waterfronts where it is possible to use strategies that can space for young creative forces. The European research project Urban Catalyst, which in the light of traditional planning’s obvious shortcomings has examined the development potential of temporary use, has developed 30 ‘weak planning’-based tools, some of which are designated ‘citycat’, ‘feasibility study’, ‘formalisation of temporary use’, ‘participatory exhibition’, ‘breeding fund’, ‘temporary management plan’, ‘agency for temporary use’, ‘conflict management’, ‘strategic development plan’ and ‘round table for temporary use’. The aim is to transfer experience from unplanned processes to a more controlled process and in this way achieve correspondingly good results based on parameters such as achievement of ownership of an area, social network, strengthening of innovators, plurality, etc. (Braae 2007).

## Litterature

Andersson, L and Thomsen, B.S, (2008) Performative experiments and cultural re-planning – recapturing the spectacle of the city, in Marling,G (ed), 2008, Designing the Experience City, Nordisk Arkitekturforskning 1-2008.

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# Workshops

August 16th – 22st 2008

The three conceptual architectural workshops will take place in parallel from August 16th – 22nd 2008.

Each workshop carries a specific methodology and the goal is to come up with conceptual proposals that can be further developed for selected sites in the city of Aalborg.

It will take as its departure one of the sub-themes of the assignment and develop it within the present context of Aalborg. It is our intention to develop new types of open learning environments and public domains as well as places of experiment and uncertainty.

## The Format of the Workshops

The methodology of each workshop will be organised together with the selected teams of workshop leaders under each of the mentioned theme.

Each workshop will have 15 participants.

### Workshop 1:

Digital architecture - Copenhagen Group

This workshop will focus on digital methods and representation of architecture and urban environments. On the basis of selected parameters it will develop new transparent spaces of interaction and new architectural form.

### Workshop 2:

The City as a Learning Lab - New York Group

This workshop will develop urban prototypes that enhance learning, urban culture and cultural exchange. It will focus on the relation between present urban fabric and new architectural form.

### Workshop 3:

Urban Catalysts - The Berlin Group

This workshop will focus on temporary architecture and urban catalysts. Informal spaces and the interface between the built and the void are foremost in the development of performative urban environments and cultural interaction.

# Workshop1: Copenhagen Group

MAPT - *Phoam* Architecture - TEAM/XM

## Digital Architecture and Interactive Urban Spaces

This workshop will focus on digital methods and representation of architecture and urban environments. On the basis of selected parameters it will develop new transparent spaces of interaction and new architectural form.

For many years new digital media and digital processes have been used in manufacturing industries and have mainly been associated with designing ships and airplanes. Within the last few decades architects have expanded this technique into the field of architecture and developed a new set of theories and tools. The introduction of new digital media has reshaped architecture and changed our perception of space into a more fluent and dynamic form. Large scale prototypes combined with the new production methods allow architects and designers to be in touch with the constructive aspect and it makes room for more complex designs.

With Aalborg City as a playground the workshop will focus on digital processes and fabrication methods and bring up vital issues that affect future architecture. By using fabrication methods such as laser cutter, milling machine etc. the workshop translates theory and digital design into practice. The Copenhagen Team is an international multidisciplinary team consisting of architects with a wide range of experience within buildings, design, installations and exhibitions.

### Theme

Digital architecture is found in many shapes and forms and has a wide range of interpretations. Digitized processes, interactive systems or dynamic data driven systems, just to mention a few, characterize some of the more theoretical processes taking place in digital architecture. How we transform and translate theories and data into a physical and scaled object is another vital and interesting aspect.

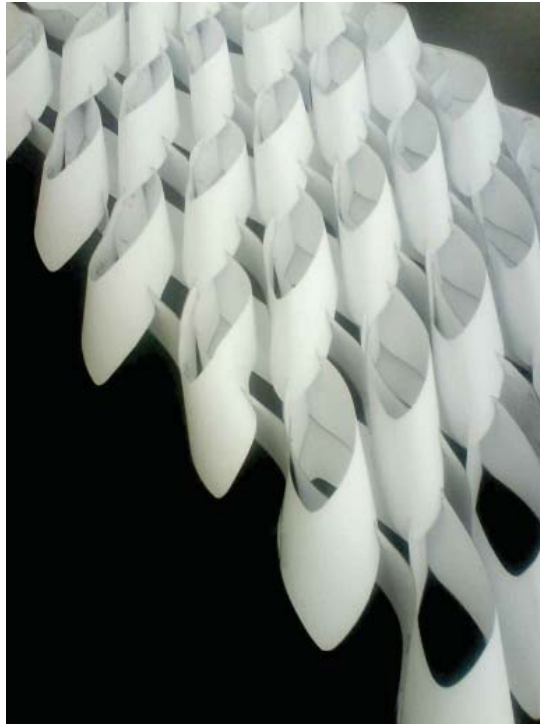
The Copenhagen Team will focus on a more abstract level relating to the overall theme performative architecture - trying to experiment and investigate the possibilities of digital design and how we interact and communicate through new media.

In order to concentrate and make the workshop more efficient we have emphasized our design approach to component design. The traditional brick is a great example on a component that, being multiplied and put into a system, generates new space.

This gives us the opportunity to work in different scales and systems. By changing different parameters, without changing the initial shape, and emphasize on joints, intersections etc. the component can be put together and create a more complex shape.

Using the component to define a new topological surface and space gives us the ability to solve more complex designs and to push architectural limits.

The workshop will setup different hypothesis and work on a



more abstractive level generating 3D objects that relate to light in general based on the light source as a vital parameter in shaping building and urban design. New designs and components will evolve and emerge using light parameters like shadows, speed, optics, color etc.

The workshop will focus on different 3D software and how to implement them and work with them in a creative digital process. Technologies that are capable of expanding complex curvature and surfaces will be used in order to prepare and simplify the fabrication process using a laser cutter. The last day of the workshop all designs, including final and working models, will be a part of the exhibition with the results from all the workshops.

MAPT v/Mads Møller og Anders Lendager, Copenhagen

+

Phoam Architecture v/ Carsten Laursen, Copenhagen

+

TEAM/MX v/ Jose Munoz-Villers og Fernando Velasco; New York

# Workshop 2: New York Group



## Architectural Concepts in the City as a Learning Lab

This workshop will develop urban prototypes that enhance learning, urban culture and cultural exchange. It will focus on the relation between present urban fabric and new architectural form.

'Initially medieval universities did not have a campus. Classes were taught wherever space was available such as churches and homes, a university was not a physical space but a collection of individuals banded together as a universitas.'  
[http://en.wikipedia.org/wiki/Medieval\\_university](http://en.wikipedia.org/wiki/Medieval_university)

The city of Aalborg is undergoing a fundamental change. The traditional image as an industrial centre of production is disappearing, and the city is changing; Aalborg's future growth will depend on its ability to transform itself based on the new attractors. The University of Aalborg could emerge as the key to Aalborg's re-development, establishing the city as a global cultural knowledge economy.

The current University of Aalborg is located 5 kilometers outside of the city center, disconnecting it from the city fabric. Rather than the University of Aalborg observing the city from the outside, the city could become a frame for learning.

By superimposing University and City, a denser city fabric emerges allowing for greater interaction between culture, industry and learning. Two currently separate institutions could integrate to maximize their potential:

- Generating 'The Creative City', by focusing on pluralism and new public domains, leaving room for improvisation.
- A broader, more diverse University base to attract foreign and domestic knowledge.  
Increased City revenue & social interaction based on shared programming.
- Direct interaction between business and education programs generating a new paradigm shift in educational thinking.

Based on an analysis of both City and University, the workshop will focus on developing a strong programmatic concept for a new and integrated network University in Aalborg.



Proposal for a hybrid project at Bryghus Site in Copenhagen. Rem Koolhaas / Office for Metropolitan Architecture (OMA).  
[www.dac.dk](http://www.dac.dk)



Jens Holm, Rockwell Group, New York  
+  
Marie Hesseldal, 3XN, Copenhagen/New York  
+  
Julie Schmidt-Nielsen, SOM, New York

# Workshop3: Berlin Group



## Aalborg Catalysts – the revolution of informal practice

Plot 1,2,3 developed – urban planning can no longer be apprehended merely as the science of designing urban spaces and places. Planners today are confronted with unpredictable and complex spatial developments requiring an integral understanding of the production of space in its respective social, environmental and cultural contexts. It draws on various approaches including cultural explorations, informal space appropriations as well as operational models and tactics beyond a traditional planning methodology. A primary aim of the Aalborg Catalysts Workshop is to explore the wide range of factors that influence contemporary productions of space, and to encourage critical reflection on what it means today to be an architect.

The Aalborg Catalysts workshop will focus on temporary architecture and urban catalysts. Informal spaces and the interface between the built and the void are foremost in the development of performative urban environments and cultural interaction. It will focus on one site near to the city center of Aalborg – an abandoned storage building in the harbour and it's surroundment .

Three teams will develop specific attitudes to the Aalborg riverside development based on a perception of informal practices and local phenomenons which usually don't appear on the radar screen of urban planners and investors. The results – an Aalborg Manifesto (a site specific manual how to act and think urban planning), a map of informal practice (a situative research of alternative urban potentials) and a catalyst object (experimental fast building and collective using)- will be indicating a new era of the aalborg city centre ...

Raumlabor v/Architect Matthias Rick and architect Markus Bader, Berlin

+  
Studio UC v/Landscape architect Klaus Overmeyer, Berlin.



## IDENTITÄT



# Time Schedule

August	Sat 16th	Sun 17th	Mon 18th	Tue 19th	Wed 20th	Thur 21st	Fri 22nd
	<b>Lectures:</b> <b>Urban Campus</b> In Utzon Centre	<b>Workshops:</b> Workshop 1: <b>Digital architecture</b> w/ Copenhagen Group Workshop 2: <b>Urban Learning Labs</b> w/New York Group Workshop 3: <b>Urban Catalyst</b> w/ Berlin Group Gammel Torv 6					<b>Exhibition</b> <i>Performative Architecture</i>
9. -10 10-12	Registration <b>Performative Architecture</b> Hans Kilib <b>The City and Play based learning</b> Hans Siggard	Workshop 1, 2 and 3	Workshop 1, 2 and 3	9.00 <b>Workshop Pin-Up</b>	Workshop 1, 2 and 3	Workshop 1, 2 and 3	<b>9.00 Exhibition opening</b> Exhibition presentations Workshop 1, 2 and 3 Public hearing
12-13	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	Workshop closing and Lunch
13-15	<b>Performative urban spaces</b> Ole B. Jensen <b>Digital architecture</b> Copenhagen Team	Workshop 1, 2 and 3	Workshop 1, 2 and 3	Workshop 1, 2 and 3	Workshop 1, 2 and 3	Print and set-up of Workshop exhibition	
15-16	<b>The Urban Learning Lab Design</b> New York team <b>Urban Catalyst</b> The Berlin Team	Workshop 1, 2 and 3	Workshop 1, 2 and 3	Workshop 1, 2 and 3	<b>Workshop Pin-Up</b>	Workshop 1, 2 and 3	
16-18	Set-up of Workshop Space Gammel Torv 6	Workshop 1, 2 and 3	Workshop 1, 2 and 3	Workshop 1, 2 and 3	<b>Workshop Pin-Up</b>	Set-up of Workshop exhibition	
19-22	Workshop Dinner		Workshop 1, 2 and 3	18.00 Event and dinner at Pakhus 4 Østre havn	Workshop 1, 2 and 3	Set-up of Workshop exhibition	

# Workshop lectures

August 16th

Lectures supporting the workshops are taking place on Saturday August 16th at the Auditorium, Utzon Centre.

Saturday August 16th, 10.00:

## **Performative Architecture**

introduction to the workshop and Conference

Hans Kiiib, professor, Aalborg University

Saturday August 16th, 11.00:

The City and Play based learning

Hans Siggard, Learning Lab Denmark, DPU, Copenhagen.

Saturday August 16th, 13.00:

## **Performative Urban Spaces**

Ole B. Jensen, AAU

Saturday August 16th, 14.00:

## **Digital Architecture**

Mads Møller og Anders Lendager, MAPT, Copenhagen

Carsten Laursen, Phoam Architecture, Copenhagen

Jose Munoz-Villers og Fernando Velasco, TEAM/MX, New York

Saturday, August 16th, 14.40

## **The Urban Learning Lab Design**

Jens Holm, Rockwell, New York

Marie Hesseldal, 3xN, Copenhagen/New York

Julie Schmidt-Nielsen, New York

Saturday August 16th, 15.30:

## **Urban Catalysts – Implants and Temporary Use**

Architect Matthias Rick, raumlabor, Berlin, Germany;

Markus Bader, Architect, raumlabor, Berlin, Germany; and

Klaus Overmeyer, Landscape architect, Studio UC, Berlin, Germany

# The Conference

May 2009

## Key-note speakers

### 1. Interactive Urban Environments

Usman Haque, architect and artist, Haque design and research, London

### 2. Urban Architecture – Heritage and New Architectural Form

Lars Juel Thiis, Architect, CUBO, Denmark

### 3. Digital Architecture – new architectural form and tectonics:

Axel Kilian, Ph. D. Computation and Design, Dipl.-Ing., MIT, USA

### 4. Cutting Edge Digital Design and Production

Ali Rahim, Architect, Contemporary Architecture Practice, New York, USA

### 5. Urban Catalysts – implants and residual urban spaces

Matthias Rick, Architect, raumlabor, Berlin, Germany  
Markus Bader, Architect, raumlabor, Berlin, Germany  
Klaus Overmeyer, Landscape architect, Studio UC, Berlin, Germany

### 6. Play-and-Learning Based Environments.

Hans Siggaard Jensen, Learning Lab Denmark, CPU, Denmark

The conference will highlight the new challenges for architects, planners, engineers and urban sociologists and will present the current knowledge and experiences of developments within the three themes. This includes the tools and design related to digital architecture, the use of interactive technology in architecture and urban environments, architecture and urban design developments dedicated to the city as a transparent space for learning and experience, and finally the need for temporary urban catalysts in the transformation process.

## 3 Themes

The conference will have 3 themes:

1. Digital architecture and Interactive Urban Spaces
2. Architectural Concepts in the City as a Learning Lab.
3. Urban Catalysts and Temporary Architecture

The themes include the tools and design related to digital architecture, the use of interactive technology in architecture and urban environments, the development of architecture and urban design dedicated for the city as a transparent space for learning and experience, and finally the need for temporary urban catalysts in the transformation process.

## Call for Papers

The deadline for submissions of abstract will follow.

You are invited to submit abstracts for paper sessions. Submissions are solicited for 20 minute slots (including question time) in the paper sessions. Abstracts of no more than 300 words should be submitted.

### **The deadline for submissions of abstract will be announced later.**

Submitted abstracts will be assessed by the scientific committee for relevance, quality, innovation and originality. Authors of abstracts which are accepted for inclusion on the programme will be informed of the decision of the committee.

All papers accepted will be published on the Web and articles from key speakers as well as selected articles will be published together with the edited results from the workshop in August 2008.

Abstract and papers shall be sent to:

Performative Architecture  
Aalborg University  
Gammel Torv 6, DK9000, Aalborg,  
Att: Hans Kiib

Mail: [performative-architecture@aod.aau.dk](mailto:performative-architecture@aod.aau.dk)

www.exp-city.dk

Performative Architecture  
Architecture and Design  
Gammel Torv 6, 9000 Aalborg,  
Att: Hans Kiib  
Mail: performative-architecture@aod.aau.dk

This conference is organized by  
Hans Kiib, Department of Architecture and Design

**Scientific Committee:**

Ole B. Jensen,  
Bo Stjerne Thomsen,  
Mary Ann Knudstrup,  
Poul Henning Kirkegaard,  
Per Bruun Madsen and  
Hans Kiib

**Partners:**

Department of Architecture and Design, AAU;  
Aalborg Kommune

**Network Partner:**

Hjørring Kommune  
Smart City/Smart House  
Arkitekturforum Aalborg  
Utzon Centre  
Ingeniørforeningen, Nordjylland  
Foreningen af Byplanlæggere, Nordjylland  
Nordjyske Planlæggere  
Foreningen for Bygnings- og Landskabskultur  
Arkitektforeningen Nordjylland  
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