



AKADEMIN FÖR KONSTNÄRLIG
FÖRSKNING INOM ARKITEKTUR
OCH DESIGN. THE ACADEMY FOR
PRACTICE-BASED RESEARCH
IN ARCHITECTURE AND DESIGN.

AKAD's program aims above all at provoking and promoting new and critically experimental, research by architecture and design. Architecture and design is art, culture, technology and science – fields that sometimes collide (producing by friction a fierce sound) and sometimes blend together (in blissful harmony (?)) as if that would be particularly interesting...). Buildings, cities, landscape, clothes, web-sites, cars, lamps and armchairs - eight different products of advanced design processes - are all knowledge containers, incredibly tightly packed. - What on earth do you mean? AKAD asks the very same question, and explores it through experimental architecture and design projects.

At Art+Science three of our projects are exhibiting in the lobby areas and staircase around the Grünewald hall: *Los Angeles Islands* presents a series of postcards. This project juxtaposes Los Angeles with Malmö. Do we find 'americanisms' in Swedish urbanities, what are they? Is for example a golden eagle incorporated into the façade of the Malmö Police Headquarters? With *PARCEL* the research group *Krets* installs a three-dimensional intelligent 'wall paper' (wall panel system). *PARCEL* imports techniques from packaging industry and consumer electronics. Through, and within, its folded surface, material, audio-visual, and digital technologies are integrated. In *Endlessness, movement, permanence*, these three concepts are explored through physical, architectonic, form. Heavy cast-iron models take possession of the room and turn material questions around.

Welcome to explore AKAD's projects, exhibitions, publications, seminars, courses and workshops! More information and an image archive at our website: www.akad.se.

PARCEL (Lobby, 2nd row, Grünewaldssalen)

With *PARCEL*, the research group *Krets* installs a three-dimensional intelligent wall panel system. *PARCEL* suggests new ways of establishing relations between the material, audiovisual and digital techniques that are increasingly forming the environments around us. The project considers off-the-shelf technologies normally used in the packaging industry and consumer electronics as integral parts of an architectural design. Punched plastic sheets equipped with computational intelligence through microprocessors, printed circuits, and variations of sensors, lighting and speakers, are folded into volumes. When combined they form a wall-paneling system integrating information technology and infrastructure as well as illumination and sound. The folded sheets create depth from surface and respond to the color scheme of the Stockholm Concert Hall. The rendering of the color shifts as a result of the inherent curvature in the pieces and the integrated light. The formal logics of the *PARCEL* prototypes are imported from printed matter and disposable articles, transferring their qualities to an interior scale. The material and immaterial aspects of *PARCEL* suggests a light mode of operation, where the ambience of an environment can be shifted from one moment to the next.

Krets (www.krets.org) is an architecture and design research group that focuses on the material and technological as well as the social and the cultural aspects of design, production and performance. The group uses a collaborative platform to explore the ambiguities of production and performance where the nature of design as well as practice itself become reconfigured. *Krets* consists of five architects: Marcelyn Gow, Ulrika Karlsson, Pablo Miranda, Daniel Norell, Jonas Runberger.

Project team *PARCEL*: Pablo Miranda, Daniel Norell och Jonas Runberger.

Krets is based in Stockholm with affiliations to the School of Architecture, KTH.

ENDLESSNESS, MOVEMENT, PERMANENCE (Staircase, North side)

Endlessness, movement, permanence, explores through physical, architectonic, form these three concepts. Heavy cast-iron models take possession of the room and turn material questions around. They radiate a particular presence, arresting time (briefly). This project performs experimental research in architecture, exploring visionary and extreme as well as intriguingly obsolete structures. In particular rooms we find time arrested for a brief moment - just as you were rushing through. We find ourselves in constant motion: how do we see the spaces we pass? The project operates through the making of architectonic artifacts, which aims at provoking conceptions of thinkable – and unthinkable – spatialities. Susanna Bremberg explores endlessness, a vague concept which she reads as a spatial flow distinct from the spatial notion of infinity. Exploring a geometry which turns floors into walls, walls into ceilings, outside into inside, spaces with a different spatial atmosphere and sensitivity are examined. Katarina Lundeberg works with movement. Through lines determined by hanging weights, she gives form to heavy loads. These lines are then turned around to form parable arches whose spatial potential and light capturing qualities are shown in cast iron models. Elizabeth Hatz finds herself challenged by the paradoxical notion of permanence – nothing is permanent, except perhaps the endless motion. Everything moves, yet architecture seems so often to reach for permanence. Architecture may be regarded as our mode of coping with the ephemeral nature of ourselves and of the world. Or as a way of holding on to that which we see as important, to provide it with a form which lasts longer than ourselves - to prolong the fleeting moment.

Endlessness – Susanna Bremberg, Architect, Teacher

Movement – Katarina Lundeberg, Architect, Teacher

Permanence – Elizabeth Hatz, Architect, Professor

The project is based at the School of Architecture, KTH Stockholm.

LOS ANGELES ISLANDS (Main Lobby, Grünewald Hall)

Los Angeles Islands is a research project on architectonic americanisms in a Swedish region. Los Angeles is juxtaposed with Malmö. At Art+Science the project distributes a series of postcards in the main lobby to the Grünewald Hall. Los Angeles and the US West Coast region have turned into a kind of superprojection of the conceptions held by the rest of the world of North America. This westward orientation is reflected within the US. New York has been challenged by the West Coast as a cultural center and the west has been the birth place for many alternative movements. Los Angeles' multicultural nature is often presented as an argument for its particular urbanism. Other voices contradict this view, and argue that segregation and other typical metropolitan problems rather reflect the dystopia of Los Angeles. When Los Angeles' conditions are projected onto Swedish urban planning and architecture we are thrown into a double game. Critical voices see americanisms in the tendency to allow private capital increasing influence, the emphasis on iconic heroic architecture, and that the city is allowed to sprawl out of control over pastoral fields. Those who finance these projects have, on the other hand a rather naïve confidence in the potential of monumental architectural gestures, not the least in the Malmö region. The latest example is the idea to have a hotel at the bridge abutment designed by Frank O Gehry. What are the mechanisms at work in that which appears as a conglomerate of America-dreams? How are American utopias and dystopias – Los Angeles Islands – surfacing in south west Skåne? Los Angeles Islands is a project which by means of artistic interpretation aims at confronting the influences and expressions of American architecture in Sweden. The results are shown at exhibitions. It aspires in addition to generate built projects in the Malmö region.

Participants Art+Science: Lars-Henrik Ståhl, Nina Aronsen, Per-Johan Dahl, Sara Ericsson, Annelie Nilsson, Gunnar Sandin.

The project is based at the School of Architecture, LTH, Lund.