

Short description of realised projects

Projects of track one

Marianne Jorgensen's *Lykke, Lyt and Cirkel*, is a drawing made by small cobble stones in the landscape of the Solparken Housing Project, a winding path forming the words 'Lykke' [Happiness], 'Lyt' [Listen] and 'Cirkel' [Circle] as in a handwritten style, It was realised in 2003 in collaboration with Arkitema Architects,

Katya Sander and the architects Jensen + Jorgensen + Wohlfeldt (JJW Arkitekter) elaborated a range of different *balconies* to an ultra rational suburban housing estate for disabled in wheelchairs. They are semi-detached from the otherwise plain façades by a small bridge of about 1 meter ("which gives them a character a bit like a camel sticking his head into the building" as one architect described them) creating a possibility for the residents to leave the building, on their own. As each balcony is the given a set of banal colourful components and minor moveable modules, they also establish an outdoor platform for social interaction between the residents

Jakob Jakobsen introduced two elements into planning – first the idea of the fantastic inserted into the habitual, and secondly the idea of using 'the banal meeting' of the everyday interaction between inhabitants, as a social engine in a new urban area. In 2004, his three leaf-shaped parking spaces elevated in different levels, was realised in relation to the settlement Måneparken by architects Mangor & Nagel. This car park introduces the fantastic form as a parking space, but also a form that offers an obvious site for the unplanned social event, such as an outdoor summer market or a race down its snowy slopes during winter. In addition, he suggested a replacement of the residents meeting room, right by one of the three and inserted a shelter specifically for the exchange of domestic appliances into the plan for the settlement. Finally he moved the communal washing facility to a more prominent location. All of which supports the local networking through the "banal meeting".

Jonas Maria Schül is both artist and landscape architect. He bridged both roles when elaborating a series of social spaces with plants and movable seating between three new student-housing blocks. The lot is placed just close to a steep hillside, falling several meters towards a large open-air motor cross field with a little lake. He therefore also added a long elevated walkway, which extends from between the narrow space between the high buildings, through a row of high threes and finally solitarily pending in thin air, high above the neighbouring sloap. Covered in grass and

overlooking an artificial lake, it offers residents a social platform with a splendid view over the surrounding area.

Schül has also contributed with a second work to the Art Plan Project. An simple elevated construction in wood and aluminium, appearing like a mixture of a bench and walking path runs along the road within a settlement of private houses. It is intended as a neutral meta level, open for the unexpected social activity. Both projects were realised in 2004.

Peter Holst Henckel in collaboration with architects Anders and Signe Kold / Entatis elaborated a lighting design for a housing estate called Kartoffelraekkerne,. Different kinds of changing ambient illumination is inserted into certain zones, benches and public areas within the housing estate, and rows of LED lights are embedded in pavement by the parking spaces.

Frans Jacobi' has added a series of oversized light bulbs placed across an interior lawn of a student housing estate. Their size is large enough to also act as seats in the common space for the students. Being the only light in the garden, and continuously shifting colour, the sculptural light bulbs lend a particular form of poetic value to an otherwise rational and minimalist architecture.

Freddy Fraeks work was completed in 2005 The architects Vandkunsten, who produced a residential area Glashusene, commissioned the artist to design shape four outdoor areas for play and leisure of different kinds – a fireplace, a bowling area, a playground for small children and a climbing frame.

British artist Nils Norman and Danish landscape architect, Ib Asger Olsen elaborated a wooden footbridge spanning eighty metres across an artificial lake, placed between the new settlements of Trekroner and Roskilde University Centre. Elevated above ground level and with arms stretching to all sides, the bridge passes over two artificial islands in the middle of this lake, and therefore offers to the area a complex common, open for different users and interactions.

Jørgen Carlo in collaborated with Torben Schønherr Landskab and Kim Utzon Architects. They added a six metres high, web-like overhead lighting rig, hanging from eight metre-high brown tubular uprights, to the central commercial zone next to

Trekroner train station. In addition, Larsen disturbed the square rationality of the architecture by planting large pine trees in irregular areas of high grass as a protective overgrowth, to create natural zones for unregulated social activity.

Ane Mette Ruge's work began in 2003 and is currently performed in collaboration with lighting architect, Bjorn Schlaeger, who designed much of the lighting for the streets in Trekroner. Their collaboration has resulted in a proposal for a playful large platform and communication tool, grown out of the obligatory presence of installations of electricity, telephone and heat. A system of pipes to shout and talk in, fluorescent surfaces that can react to flashes of light, and projection screens for inside out projections activated by mobiles - all to be employed for a range of communication games between residents.

Kerstin Bergendals *Three Towers for Trekroner* are in fact a result of a several yearlong dialog process, conducted by her as mediation between the residents and the planners. As this process is described as a part of the temporary projects, it suffices here to point out, that as one result of this process is how the residents themselves have formulated, initiated and physically built large a BMX-track on one of the lots just by the lake. In order to disturb a pure mono-function as BMX-track, Bergendal asked the residents if she could add a kind of common to the track – a combination of a round 8 m diameter gravel area and three 4 meter high towers of steel and coloured glass. Placed in one of the deeper curves of the track, and equipped with electricity, projectors and loudspeakers, it will allow the BMX track occasionally to shift identity. It can transform into to an outdoor movie, a party zone, stage, role-play area etc. during which the slopes of the track can serve as seats for an audience, or as a landscape. In addition, her towers are vaguely lit during nighttimes. They stand as lanterns marking the common area for the residents of Trekroner. Finally, just by being on this spot, the towers connect a series of social spaces placed along the same walking path, that round from the school across the Norman bridge and up the hill to Ane Mette Ruges communication tool. This succession of social platforms seriously contradicts the original master plan for Trekroner, designating the social zone as a rambla-function for promenades.

Not realised projects.

Kerstin Bergendal's *Juxtapositioned House*, is a concept for a zero emission prefab house, challenging the classical modular logic of a prefabricated house and its focus on a standardised family structure. (Always two heterosexuals with two children.) Bergendal uses otherwise excluded shapes for prefab modules – with five, six or seven angles, and combines them with an elliptical veranda encircled by hanging gardens. With these two basic changes, she can offer a rich variety of possible architectures to the future residents. Her choice of material is the solid wood element. It not only reduces the cost of building considerably, but also can in addition at any time be altered by the residents. The Juxtapositioned House proves how a variety of residents are excluded from traditional planning - large families, multigenerational and non-heterosexual families. It reinserts the possibility for continuous change in the architecture, and opens for an engagement among residents in the local area. The realisation was however halted by the bankruptcy of the builders in 2008. days before the building process was due to begin

Claus Egemeose proposed the simple addition of a fluorescent facade and a rich variation of hanging gardens to a multi-storey private housing complex, designed by the architect Dorte Mandrup Arkitekter. The idea was that the passer by along the way would experience a subtle change of colour of the building, similar to the one in a seashell. This solution was the result of a close, one-to-one collaboration between the architects and the artist. The buildings were constructed, but due to bankruptcy of the same building contractor in 2008, the addition was extracted.

The French Armenian artist, Sarkis, proposed a 23-meter high bell tower to Trekroner. The idea of a bell tower was part of the original Art Plan, set out by Bergendal. In 2003, Sarkis was invited to design a fully functioning bell tower in collaboration with church musician and professor, Peter Langberg. This building-as-instrument was to be created as a fusion between two rather different types of bell towers, thereby creating a unique instrument. Inside circle of solid trenches, connected by thin steel construction the bells would circle above a double chamber, containing both the actual instrument, and a dummy for exercise. Deep inside this chamber, a red light would slowly be turned up and down, breathing the time and life of the urban area. The project was presented in 2003 with great success, but, due to the huge sum needed to build it, it has not yet been realised. In 2005, in a bid to raise

awareness of the project, Bergendal organised a musical performance by Langberg from a mobile bell tower next to the lake in Trekrøner.