

*In urgent times, many of us are tempted to address trouble in terms of making an imagined future safe, of stopping something from happening that looms in the future, of clearing away the present and the past in order to make futures of coming generations. Staying with the trouble does not require such a relationship to times called the future. In fact, staying with the trouble requires learning to be truly present, not as a vanishing pivot between awful or edenic pasts and apocalyptic or salvific futures, but as mortal critters entwined in myriad unfinished configurations of places, times, matters, meanings. (Donna Haraway, *Staying with the trouble*)*

Lynetteholm is a symptom of our political and architectural making, thinking and perceiving tools of projection. Reflecting on this while in the process of entering a professional context from which the projection is a result, at odds with our changing, precarious realities, I can't justify proposing an alternative project resulting from the same tools and ways of thinking architecture. In the core of this thesis therefore lies a search for alternative, or as Donna Haraway puts it, reclaimed methods of and relationships to projection, that are fundamentally situated.

¹ den grønne ungdoms bevægelse,
stop lynetteholm, nordhavntippens
naturvenner, danmark's
naturfredningsforening, amongst
others

²lynetten, refshaleøen and
nordhavnstippen are somewhat
peripheral to the city, but no further
than a few kilometers from the
earliest landmass of copenhagen

³as presented by Ole Birk Olesen
(then- Housing-minister) at the press
conference announcing Lynetteholm

One can point at many critiques of Lynetteholm, ranging from its neoliberal logics of money, power and innovation, and its logics of global competition, to its visual, economic and ideological presentation. Through this thesis, my interest lies less in convincing anyone that Lynetteholm is a bad idea; there are plenty of stakeholders putting work into this already¹. I'm more interested in the potential for interfering with the slow material projection of Lynetteholm into reality, by cultivating engagement with the existing places² of 'Lynetteholm'. These are the messy, muddy, noisy, alien, morphing lands of Copenhagen-city for the next 50 years - half a human lifetime - that could build the foundation for political agency rooted in relationships to place, in time, to supplement our politics taking place in reports, parliaments and press-conference rooms. I believe these conditions for engagement can be built into the site as it transforms, more than into an idea of a "final", projected result that can be numerically calculated as costing "zero kroners"³.

⁴In the highly regulated city space one can observe...well, very little. It is not a place where you observe anything, because as a pedestrian, cyclist or motorist you can fall back into a semi-proven state of autopilot. And because you do not observe anything, you also do not take care. The unexpected encounter, the eye contact that ensures that both parties read each other's intentions correctly, and the good will to - literally - share the space, are never put into play in the over-regulated, painless urban space.

(Dorte Mandrup, *Offentlighedens Rum*)

⁵*Facilitation cascade*: Foundation species are defined as organisms that ameliorate physical and biological stress to enhance species diversity and productivity. Many ecosystems are structured by multiple foundation species, whose interactions can produce emergent effects on community structure and diversity. These positive interactions among foundation species, or facilitation cascades, may be pervasive phenomena that organize communities, and explain biodiversity patterns on regional scales. (Brian Sillman)

Engaging with these processes as 'permanent' (relative to our human time-frame) temporary-ness, will, somehow, shift our perception and language. We've been prioritising languages of distance and objects, rather than what Branislav Szezinsky calls 'the grammar of action', a language more tuned in to our uncontrollable situations in navigating our climate crisis, shifting political ground in Europe, the covid-19 pandemic. It's not a surprise that we're searching for new languages and tools to help us practice architecture in ways that can relate to our existential condition of time and flux. And perhaps this language is less centralised around a building and more a field of investigations. This is what I try to practice through this thesis: architecture as a field of building, events, mapping, walking and calendars, starting with an audio-walk and a cinema on Lynetten in 2022.

The cinema, or kin(o), is the first public invitation to Lynetteholm's construction- site and along with an audio-walk, intend to provoke Copenhageners' habitual engagement with the city space⁴, probing viewers to really see what is around them rather than approaching space with pre-defined associations. Together, the kin(o) and audio-walk are "stem cell" moments disposed to make certain futures more possible: what one could call a "facilitation cascade"⁵, to borrow a biological term, for incrementally more politically active assemblies. This proposed cascade of events, including: a satellite studio for students, a garden, a weather research-observatory, a culture house for birdwatchers and "naturvenner", a folkekøkken, and a folkemøde in 2035 (when Copenhagen is projected to be a climate-positive capital), are alternative beginnings for Lynetteholm that attempt to interfere with its slow projection by entangling it *within* existing ecologies, rather than attempting to design an ecology.

I've attempted to map my field of investigations under four subheadings: *Projection*; *Process and time*; *Past eats the future, future eats the past*; and *Practice*, to provide an insight to the various inspirations and curious connections behind the more curated exam situation on the 7th of June, 2022.

⁵*Cascade (noun)*: a process whereby something, typically information or knowledge, is successively passed on; a succession of devices or stages in a process, each of which triggers or initiates the next.

⁶SF is a sign for science fiction, speculative feminism, science fantasy, speculative fabulation, science fact, and also, string figures...String figures require holding still in order to receive and pass on. String figures can be played by many, on all sorts of limbs, as long as the rhythm of accepting and giving is sustained. Scholarship and politics are like that too—passing on in twists and skeins that require passion and action, holding still and moving, anchoring and launching. (Donna Haraway, *Staying with the Trouble: Making Kin in the Chthulucene*)

⁷Such a way of practicing would consist less of rigid plans and more of listening, testing, reevaluating and tuning, spawning architectures that are incremental, not only in terms of spatial materialisation, but also in terms of political engagement and creation of knowledge.

Projection: visualising control

The potential of Lynetteholm lies in the courage to propose something extending far beyond our political and existential perceptions of reality. Lynetteholm holds out a hand to Copenhagen and their inhabitants who we don't yet know; a massive string figure⁶ bound across time. Yet this potential of passing back and forth, of “finding unexpected things that work, something consequential and maybe even beautiful, that wasn't there before, of relaying connections that matter,” is undermined by projections and visualisations that make it appear like someone already knows and controls what Lynetteholm will end up looking like in 2070; as if we are outside of the radically changing climates of weather and politics, looking in and able to freeze time and landscapes as we carry on with business-as-usual.

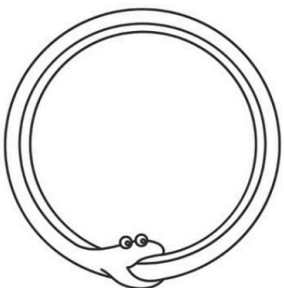
Lynetteholm has provoked Copenhageners to seriously consider what their city might be like in 2070, as a consequence of what is happening in our city now. It is, in a rather backwards way, a stimulant for regular citizens to critically engage with issues of urban development and our common “good life” as an urban ecology. Copenhagen is thick with these reflections, in public and private media, in activist groups, in educational and research institutions, in architecture studios, and surely also in urban development firms; reflections fired out into public space where they interfere with each other and cast new figures. Introducing a space where such knowledge could be situated, observed, archived and revisited over time might provide a tool for passing on and reframing our understanding of being inside a world in flux.

I think of the Critical Zone Observatories, a network of laboratories placed in-site, to observe environmental processes shaping the Earth's critical zone. Each observatory is dedicated to a site-specific phenomena, but together they begin to create a common bank of knowledge. The proposals in this thesis are a similar attempt to situate our knowledge in shifting grounds, in order to practice architectures that do the same⁷.

Past eats the future, future eats the past

Our records of the past can hinder our imagination of the future, if we see history as our reference for what's possible. Similarly, our incredible adaptability has a way of erasing our memories of the past, as new realities become normalised - one need only look to the Ukrainian war or the covid-19 pandemic as examples: both seemed almost impossible to live with, but have now ended up becoming accepted conditions of our realities. Lynetteholm, and urban development projects in general, have a similar ability to assimilate into our common understanding of "this is just how the world is". In this case, the time-frame, spanning over several generations, makes this assimilation even smoother; if the project goes ahead, my children will not know of a Copenhagen without Lynetteholm, just like I don't know of a Copenhagen without Holmen or Refshaleøen. Architecture, however, has an ability to contain records of other possible possibles, both in terms of pasts (as material and spatial memories) and futures (as material and spatial suggestions), that our brains might rather omit to better navigate the present. An interest I have with this thesis is to bring these perceptions of time and place closer together; to suggest that the past and the future are not elsewhere, but are here in the present.

We humans have passed on our ideas of other possible possibles, "past" and "future", through storytelling - first through spoken sounds, now also through written letters and constructed images, all of which we refer to as forms of language, organised through grammar. Andri Snær Magnússon, an Icelandic writer, says that "we are in a void of transition between languages." Sociologist Bronislaw Szerszynski writes, "as creatures of the critical zone, we also speak within and from it - and this very fact can help us express the texture of action amongst humans and non-humans here...with our grammar, more than with our names, we can reach out beyond the animal, to plants, fungi, dust and sand communicating about the arising of action in the critical zone by seeing how our grammar communicates with it."



⁸I would like to insist on the embodied nature of all vision and so reclaim the sensory system that has been used to signify a leap out of the marked body and into a conquering gaze from nowhere...that makes the unmarked category claim the power to see and not be seen, to represent while escaping representation.

...I want a feminist writing of the body that metaphorically emphasises vision again, because we need to reclaim that sense to find out way through all the visualising tricks and powers of modern sciences and technologies that have transformed the objectivity debates. (Donna Haraway, *Situated knowledges: the science question in feminism and the privalage of partial perspective*)

¹⁰...a material apparatus that transforms those it interrogates (...) the apparatus reveals nothing, it testifies instead to the power of the transformation themselves. (Vinciane Despret, *The becomings of subjectivity in animal worlds*)

A grammar of action suggests...action. A physical presence in language, a kind of site-writing, as Jane Rendell calls it. The format of the audio-walk is a translation of such a site-writing, or embodied language, moving through 500 years of landfill over a 3.7 kilometer walk. **The walk** begins in central Copenhagen by Kongens Nytorv, where the city's initial coastline was found, and ends by Lynetten, where Lynetteholm is currently rising above the water's surface. It is a walk through the city's edge, an extended threshold from a gentrified mediaeval city to a peripheral sewage sanitation plant. It is a reflection on the city's great urban development projects, as well as minor narratives sourced from interviews, stories and research. It is a provocation against habitual navigation, aptly described by Danish architect Dorte Mandup: "in the highly regulated city space one can observe...well, very little. It is not a place where you observe anything, because as a pedestrian, cyclist or motorist you can fall back into a semi-proven state of autopilot."

To provoke our perception of our familiar urban space is a step towards reclaiming the embodied nature of all vision⁸, in order "to find our way through the visualising tricks...and technologies that have transformed the objectivity debates." Poetically put by Paul Valery: "To see is to forget the name of the thing one sees,"...or, it is deceptively difficult to truly see and not project.

Paul Valery's words resonate with my approach to Lynetteholm and its sites, explored through various tools over the course of the thesis period: through filmic interviews and research trips⁹, constructing a camera obscura by Lynetten, and documenting the route for the audio-walk using point-cloud scans. Every apparatus¹⁰ has framed a new relationship between myself and the situation (Lynetteholm), enriching my sense of the project¹¹ in ways I haven't yet been able to fully describe with words - but which I believe to be important "ways of knowing" for landing the more abstracted, human-centric political debates back on earth, on the terms of our more-than-human "landscapes", to paraphrase Bruno Latour.

9 I feel like my body kind of adjusts to these landscapes.

In what way?

Just being very...neutral. Left-over.

Uninvolved. Inactive. Somehow accepting stillness. Removedness. These are my feelings. It's also that it has no boundaries.

I'm here, I feel like I'm an island. There could be nothing, behind there could be nothing...it's also the grey sky. It's like we're floating in free space and I'm just here in this parking lot and I feel like in yoga, when I'm really grounded into the earth and my feet are somehow drawing into the earth. I could really just stay here...stay overnight here. I have no negative or positive feelings about it. But it's not bothering me. I'm very okay with this place.

Do you somehow become ambivalent towards it?

I feel like the car is not able to move anymore. Like this feeling of...limbo state. (recorded conversation between myself and Leoni Fischer on a case-study fieldwork to brown-coal mines, Brandenburg, Sachsen and Sachsen-Anhalt, November 2021)

Lynetten's kin(o) invites public engagement with place, over time, through a 'friendly' cultural program that can begin to plant a social licence of public presence in Lynetteholm's construction zone; a form of unspoken "allborgarrätt", Jan Rydén's urban translation of "allemansrätten", the right to roam freely in nature. As such, the kino is the "stem cell" event intending to spawn daughter events, that cascade from cultural visitation to more political engagement. As an example of this one could reference Templehofer Feld in Berlin, a discontinued airport fenced off from the city until a small group of friends started jumping the fence to have picnics in the grass. As a singular event, this was easy for official forces to interrupt, but over months the small group of friends snowballed into hundreds, then thousands of people, until at some point the critical mass was reached to claim Templehofer Feld as a public park that is defended to this day.

Where such a cascade, or snowball effect, would end in the situation of Lynetteholm is impossible to predict - whether it might strengthen the hands of activism or sympathies towards By&Havn - but it opens up the possibility to create conditions for more empathetic and inclusive - as well as agonistic - political engagement, through experience and relations.

¹¹Yesterday By og Havn “broke ground” on Lynetteholm. I didn’t know this until I went to collect my camera obscura and was met with a loud buzzing, a digger ploughing what, 7 days ago, was a golden field. Two Danish flags, a By og Havn flag, a flag with a road icon and a sixth, indecipherable flag had been raised to mark the occasion. Birds were flying around, trying to find a place to land around the digger. The full moon was hanging in the pink sky and the wind was blowing hard from the west. It felt like a mythological time. I wondered, if the Fælled-studio [an earlier iteration of the cinema] had existed, if people had been sitting in there just then, watching a film of Lynetten recorded last week and then walked out to see the future - would they feel as transported as I did? (my own writing, January 2022)

¹²Potential stakeholders: Copenhagen DOX, Copenhagen Architecture Festival, students on Holmen, Øens Have and other food-related groups on Refshaleøen, climate scientists, Nordhavns Naturvenner and Prøvestenens Natur- og Fritidsforening, Den Grønne Studenterbevægelse, Stop Lynetteholm, By&Havn, Københavns Kommune

Process and time: the future is an indefinite number of “nows”

Alongside Lynetten’s kin(o) and following spatial interventions is the earlier-mentioned calendar of events: a satellite studio for students, a garden, a weather research-observatory, a culture house for birdwatchers and “naturvenner”, a folkekøkken (community kitchen), and a folkemøde (“people’s meeting) in 2035¹². Following the thought of facilitation cascades, these events build on each others’ social licensing and material production: the kino stimulates a new trendy cultural ground on Refshaleøen, where students might propose spin-off events during Copenhagen in Common in 2023; the cultural introduction of the kino invites the interest of other actors on Refshaleøen and citizens interested in facilitating the increase of “nature” and alternative urban inhabitation in the city (e.g. Nordhavns Naturvenner, Prøvestenens Natur- og Fritidsforening, Øens Have), who might see opportunities in expanding the use of urban gardens, establishing a more permanent presence on-site, which could initiate the construction of shelters for a more protected culture-house...perhaps with help from architecture students...after a couple of years, one might see invitations to a new folkekøkken on the current coastline of Lynetten; their activity, along with the construction of the storm-surge barrier, could be enough to probe the presence of climate researchers; and as more frequent presence accumulates with cultural, professional, social and political interest in the local site, Lynetten could be an ideal location for a folkemøde in 2035, the year Copenhagen is projected to be a climate-positive capital. Why not discuss our fossil economy in the thick of it?

The measure of success of such a project would be its change and appropriation, rather than a proposal already complete at its initiation. The kino is therefore only a spatial suggestion for future progression, as are the drawings of the buildings’ evolution and its proposed calendar.

¹³“Time is paradoxical,” says [Michel] Serres...“it folds or twists, it is as various as the dance of flames in a brazier, here interrupted, there vertical, mobile and unexpected.” But then, Serres and [Bruno] Latour have an advantage. They are French, and so use the same word for time and the weather: *le temps*. This is not a linguistic accident: “at a profound level they are the same thing.”

The weather proceeds in a line of successive seasons, but this regularity is continually disturbed by short-term uncertainties (...an Indian summer), instant events (...that sudden downpour), and long-term patterns (...global warming). In the same way the linearity of time as described by the calendar (yesterday, today, tomorrow) is overlaid with cyclical time (day/night, yearly cycles)...it is further complicated by the introduction of the human dimensions of time, both personal (memories and anticipations) and shared (histories and futures). (Jeremy Till, *Architecture Depends*)

Relating this approach back to the practicing of architecture - as architects are also political, are also citizens of the city, are also existential human beings - it's exciting to consider how to create conditions for studying change from *within* an undeniably changing sensory circumstance, such as Lynetteholm¹³, such that studying implies embedding ourselves rather than observing from a distance. At a recent event titled “Indigenous and rebellious responses to the climate crisis” I listened to a Mexican woman from Oaxaca differentiate between wisdom and knowledge: wisdom being knowledge that is experienced with the body, through relations with other beings and the land one inhabits - what we may call “indigenous” ways of knowing, or perhaps what we have translated into architecture as “vernacular”, in terms of construction.

Vernacular in terms of practice might be an architect who conceives in the “primary context...of time, and not space”, as phrased by architect Jeremy Till: “immediate, multiple, connected and powerful. These are the conditions of time that architecture needs to face up to. In its *immediacy*, time cannot be escaped. One has to be alert to what Robert Smithson calls the “temporal surfaces,” aware of time as experienced rather than of some abstracted and eventually ideological construct of it.” The **calendar** as a proposed tool aims to facilitate such experienced time, through events that refer to other “landmarks”, such as a satellite studio taking place in 2023, during Copenhagen in Common, or a folkemøde taking place in 2035, when Copenhagen should be carbon-positive; but also through more constant patterns and cycles, such as bird breeding and migration, plant growth, and weather. The calendar is also filled with empty spaces and is subject to change. It is a kind of artefact that records intentions, plans and changes, events that never came to be and others that were so sudden they are documented in retrospect. “In its *multiplicity*, time presents a diversity that architecture has to accept...and, in order to do that, has to relinquish its mythology of stability and strength...architecture needs to be a setting that allows... diverse temporal conditions to coexist.

Not just the event, but the potential for the event being overlaid on a regular ritual. Not just a building that responds to cyclic rhythms (of life, of the seasons, of the world), but one that allows these to unfold against the linear aspects (of decay, of change). In its *connectedness*, time places architecture in a dynamic continuity, aware of the past, projecting to the future. The here-and-now is seen not as an instant to be satisfied but as part of an “expanded present”, or of what may be designated “Thick Time.” And finally, in its *powerfulness*, time brings to architecture forces which it cannot resist¹⁴ - weather, dirt, occupation - and therefore must admit to.”

¹⁴Why not replace the duality: ‘can resist / cannot resist’ with: ‘delay’. In this way architecture is granted its ‘own’ time capacity...or capacity for ‘setting’ time. (Niels Grønbaek, in response to reading this essay, 2022)

Practice: trying and trying again

This long extract from Jeremy Till’s *Architecture Depends* is subtitled by him as, “in a certain way, a statement of intent for the book”; perhaps it is too forward a form of inspiration for some, but I’d like to adopt it as, in a certain way, a statement of intent for my practice...of which this thesis is one attempt at practicing that practice.

In Danish, practice is differentiated with two words: *praxis* and *øve*, the former being what we think of when saying “an architecture practice”, and the latter being, for example, to practice playing an instrument; to attempt, iterate, to tune. Just as Jeremy Till notes that it is not a coincidence that the French words for time and weather, *le temps*, are the same¹³, our double meaning of practice in this context is not a coincidence - nor the fact that practice originates in *practicare*: to perform, carry out, or act, bringing us back to Branislav Szecinsky and ‘the grammar of action in the critical zone.’

Following these threads, I will not be an architect planning ideas to be materialised in the next 50 years - but I will be here for the next 50 years, trying to find ways to be a part of incremental action in the “expanded present”, in touch - literally - with the stuff we’re in.