



WHAT:
OM NXT

NXT er et innovations- og branding-bureau drevet af den frie tænkning inden for kunst, arkitektur, formidling, politik og ledelse.

www.nxtbrand.dk
f: @NXT.media.art.rebellion
i: @media.art.rebellion

The NXT

WHAT:
BEING OF PLACE

www.nxtbrand.dk



Hvor er her dejligt | 祖父の歡喜の歌がいまでも聞こえてくる。 | Why is Place so Powerful? How do we create Places for Life? | Hvad jeg ikke ved om steder, og hvad vi kan bruge det til | Creating atmosphere with carbon inbuilt | Iceland to Treeland | Når byens hjerte banker | VOICE AS A PLACE | Nordjyllands største imaginære sø svæver mellem land og vand | Learning to Give Place: reclaiming sensory experience for planetary liveability | Når kunst møder byudvikling | A reflection of spatial listening | Vi trenger å dvele ved det livsbekræftende og enkle som forbinder oss | Det moderne menneske har jord under neglene | Dusty journeys | Moving towards a more sustainable society by inhabiting the arts | This is not a blank canvas | Hvert sted er en erindring | Planetary urban diversity - withdrawal, regenerating and making-kin | Bee companions in Copenhagen | Solastalgia – singing another end of the world | Spor | Sømmene fra morfars tid sidder stadig i bjælkerne | De potentierte år | Der var engang et sted...

ISBN
978-87-971941-1-9



9 788797 194119

WHAT:
BEING OF PLACE

Ansvarshavende redaktør: Madeleine Kate McGowan

Redaktion: Stine Skøtt Olesen, Laura Benedicte Petersen

Art Direction og layout: Stine Skøtt Olesen

Skribenter: Alexandra Wedderkopp Emelianov, Benjamin Christensen, Christina Berg Johansen, Daniel Frank Christensen, Dominic Balmforth, Eriko Makimura, Flemming Wisler, Gry Worre Hallberg, Inge Gerner Nielsen, Jan Egesborg, Jenny Andersson, Kristine Samson, Laura Benedicte Petersen, Lucie Curé, Madeleine Kate McGowan, Marit Benthe Norheim, Matt Lucraft, Melissa Van Drie, Mille Lindberg Hansen, Nana Francisca Schottländer, Oliver Maxwell, Phyllis Akinyi, Sarah Jarsbo, Stine Skøtt Olesen, Søren Egert

Korrektur: Melissa van Drie og Søren Egert, Jacinta McGowan

Fransk oversættelse: Melissa van Drie

Foto: Andrew Todd, Andrius Aleksandravičius, Annamaria Martonyikova, Amanda Simonsen, Bybi, Christina Berg Johansen, Claus Ørntoft, Diana Lindhart, Dominic Balmforth, Eriko Makimura, Flemming Wisler, Helle Arensbak, Inga Gerner Nielsen, Johanne Teglggaard, Jonathan Grevsen, Kristine Samson, Kristoffer Tejlgaard, Laura Benedicte Petersen, Madeleine Kate McGowan, Maria Engholm, Marine Gastineau, Marit Benthe Norheim, Martin Voola, Martin Hoyer, Meeto Worre Kronborg Grevsen, Nana Francisca Schottländer, Nils Skyberg, Olga Rabetskaya, Other Story, Rikke Ehlers Nilsson, Rob Monaghan, Stine Skøtt Olesen, Søren Vestergaard, Viktoria Skovhus

Illustration: Alexandra Wedderkopp Emelianov, Kamil Franko Dossar, Matt Lucraft, Maria Engholm, Noah Holtegaard, Simon-Duong-Van-Huyen, Stine Skøtt Olesen

Omslagsfotos: Madeleine Kate McGowan

Omslagsillustration: Stine Skøtt Olesen

Indersider: Kamil Franko Dossar og Stine Skøtt Olesen

nxt

The NXT

Udgivet af nxtbrand.dk maj 2022

ISBN: 978-87-971941-1-9

f: @NXT.media.art.rebellion // i: @media.art.rebellion //
nxtbrand.dk

Trykker: Budolfi Grafisk

Papir: 115+150 gr. Circle Offset

Sats: Helvetica Lt Std og Times New Roman

comment hvor er det end her dejl ig t

Vi oplever ofte os selv og vores liv i forhold til de steder, hvor vi har levet. I forhold til alt det, der har omgivet os. Så hvad kan vi gøre for at skabe flere skønne steder i fremtiden - midt i den globale kamp om dem?

Vi er alle rundet af den plet på jorden, vi kommer fra.

Oftest husker man de mennesker, der var omkring en. Men når man tænker ordentligt efter, var der så meget mere. Tusindevis af ting faktisk.

Alle sanser har været i brug og udgør erindringer. Duft. Lyde. Kulde. Varme. Lys. Mørke. Farver. Dyr. Insekter. Planter. Men også det oversanselige! Fornemmelsen af, at sted har et liv i sig selv. En vibration. Og det er denne sum af stedslighed, vi her i NXT kalder stedets væsen.

Væsnet påvirkes af historien og tidens gang, og vi mennesker præger dets stemning.

I Europa ruller kampen om stederne. Krigen er vendt tilbage. I verden ruller kampen om jorden - stedet, under himlen, hvor vi alle sammen lever og ånder. Det handler om plads, ressourcer og et klima i katastrofal forandring.

Også i de enkelte liv er der kamp om stederne. Er vi et fedt sted - når vi bor? Når vi arbejder? Når vi er i børnehaven? Når vi uddanner os? Når vi rejser? Når vi elsker? Og til sidst, når vi vender tilbage i institutionerne og endnu en gang skal passes?

Under epidemien blev vi berøvet steder, og vi opdagede, hvor meget vi savnede dem. I krig berøves vi det vigtigste i livet - ståstedet. Og fortsætter klimaforandringerne, berøves vi det sidste - levestedet.

I dette magasin møder du tanker og ideer om steder. Om deres muligheder og skyggesider og vores afhængighed af de koordinater vi er plantet i.

De gode steder er som en magnet. De tiltrækker gode mennesker. De afbøjer tiden, så man gerne vil blive der længere. Hvad er det, der gør et godt sted?

Vi undersøger stedets væsen, og måske finder du din eget skønne plads her i teksterne, hvor ideerne og historierne lyser dig op - trods tidens uvæsen.

Souvent nous mesurons nos expériences de la vie, voire de notre propre existence par rapport aux endroits où nous avons vécu. Par rapport à tout ce qui nous entourait. Alors, que pourrions-nous faire pour créer de plus beaux endroits à l'avenir - au milieu de la bataille mondiale pour de tels endroits ?

Nous sommes tous touchés par un point sur la planète, d'où nous venons.

Souvent, nous nous souvenons des gens qui nous entouraient. Mais si nous réfléchissons aux situations de nos vies, elles sont remplies de tellement plus. Mille choses, en fait.

Tous les sens ont été activés pour aider à façonner des traces de nos mémoires. L'odeur. Le son. La température. Le chaleur. La lumière et les ténèbres. Les couleurs. Les animaux. Les insectes. La vie végétale. Mais aussi, l'éthéré ! On retrouve le sentiment qu'un lieu a sa propre vie. Une façon de vibrer. C'est la somme de ces qualités locales qui désignent pour nous à NXT 'l'être de lieu' ('being of place').

Ce concept de 'l'être de lieu' est influencé par l'histoire et par le passage du temps, et nous, les humains, agissons sur ses atmosphères.

En Europe, la bataille pour les lieux se déroule. La guerre est revenue. Dans le monde, la bataille pour la terre s'étale, sous le ciel, où nous vivons et respirons tous. Il s'agit d'une question d'espace, des ressources et d'un climat de changement catastrophique.

Aussi il y a une lutte pour les places dans des vies personnelles. Sommes-nous en train de demeurer dans un endroit agréable dans nos vies quotidiennes ? Quand on travaille ? Quand on va à l'école ? Quand on voyage ? Quand on fait l'amour ? Et enfin, quand on devrait retourner dans des institutions pour se faire soigner à nouveau ?

Pendant la pandémie, on nous a volé des lieux, et on s'est rendu compte à quel point on en avait besoin. En temps de guerre, on nous prive de la chose la plus essentielle de la vie : une place où se tenir debout. Et si la crise climatique continue de se dérouler comme elle se fait actuellement, nous perdrons l'essentiel : un endroit pour y vivre.

Dans ce magazine, vous rencontrez des pensées et des réflexions sur l'existence des lieux. Nous évoquons les possibilités, les côtés d'ombre et l'interdépendance de ces coordonnées terrestres dans lesquelles nous sommes enracinés.

Les bons endroits sont comme des aimants. Ils attirent les bonnes personnes. Ils courbent le temps et nous donnent envie d'y rester. Qu'est-ce qui fait qu'un endroit est bon ?

Nous explorons 'l'être de lieu' - ce 'being of place' - et peut-être vous trouverez votre propre demeure personnelle parmi ces pages, où on espère que ces histoires et ces idées peuvent vous éclairer l'esprit - malgré l'indiscipline de notre temps.

HOW LOVELY THIS PLACE IS
We often experience ourselves and our lives in relation to the places where we have lived. In relation to everything that has surrounded us. So what can we do to create more beautiful places in the future - in the midst of the global battle for such places?

We are all shaped by that dot on planet earth, where we come from.

Often, we remember those people who surrounded us. But if we truly consider this, there was so much more. A thousand things, actually.

All our senses have been activated to shape our memory traces. Smell. Sound. Temperature. Heat. Light. Darkness. Color. Animals. Insects. Plants. But also, the ethereal! The sense that a place has a life of its own. A vibration. And it is the sum of these local qualities that we in NXT call 'being of place'.

This being of place is influenced by history and the passage of time, and we humans affect its atmospheres.

In Europe the battle for place is unfolding. War has returned. In the world, the battle over land is unfolding - this place, under the sky, where we all live and breathe. It's about space, resources, and a climate of catastrophic change.

In the lives of individuals there is also a consideration of place. Do we find ourselves in a desirable place when we live? When we work? When we educate ourselves, travel, make love? And finally when we return to familiar institutions and once again are cared for?

During the pandemic we were robbed of places, and we realized how much we needed them. In war, we are robbed of the most essential thing in life: a place to stand. And if the climate crisis continues to unfold, we will lose the most essential: a place to live.

In this magazine you encounter thoughts and reflections on place. We evoke the possibilities, the shadow sides, and the interdependence of these terrestrial coordinates in which we are rooted.

The good places are like magnets. They attract good people. They bend time and make us want to stay. What makes a good place?

We explore the being of place, and you just may find your own personal dwelling amongst these pages, where stories and ideas can brighten you - despite the unruliness of the times.

89

Sommene fra
morfars tid sidder
stadig i bjælkerne

36

Learning to Give
Place: reclaiming
sensory experience
for planetary
liveability

60

Dusty journeys

20

Når byens hjerte
banker

83

Der var engang et
sted...

51

Vi trenger å dvele ved
det livsbekreftende og
enkle som forbinder
oss

68

Hvad jeg ikke ved
om steder, og hvad
vi kan bruge det til

54

Det moderne
menneske har jord
under neglene

78

祖父の歓喜の歌がい
までも聞こえてくる。

70

Hvert sted er en
erindring

2

Hvor er her dejligt

72

Planetary urban
diversity - withdrawing,
regenerating, and
making-kin

10

Iceland to Ireeland

44

A reflection of spatial
listening

62

Moving towards a
more sustainable
society by inhabiting
the arts

33

Nordjyllands største
imaginære sø
svæver mellem land
og vand

92

De potente år

42

Når kunst moder
byudvikling

14

This is not a blank
canvas

6

Why is Place so
Powerful? How do
we create Places
for Life?

76

Bee companions in
Copenhagen

58

Spor

8

Creating atmosphere
with carbon inbuilt

28

VOICE AS A PLACE

84

Solastalgia – singing
another end of the
world

this is not a blank canvas

Throwing shade on this damp moss. The sun falls in patches here, rivers of flies and other tickly critters on us. Standing here, we hold place. Soil and roots. Cool, moist, damp, and dark under the surface; a mirrored world. The movements slower, as air comes to play, whispering all the changes, the tell-tales, and riddles, shaking branches, waves of wind. Old trunks, young leaves, buds to come. Thin, small, tall, and thick. Standing here, swaying, breathing, drinking, cracking. Water bubbles bursting within. Birds above and between, drop nuts, twigs and corn, sharing sense-traces from other places, stories of other trees.

Is that how the trees outside these windows would describe this place at this moment? A larger forest area north of Copenhagen, Denmark. Sitting on the cottage floor, the fire crackling behind me, watching tree branches create slow shadow-play and sunbeams falling onto surfaces, a freshly

brewed coffee, stacks of chosen books, continuous bird song and Mica the puppy asleep by my side. This is a place I love and that I return to.

As an artist, I work with places in various ways, always conscious of the scenography and character a place holds. Even a black-box or a white-cube, the traditional sites of the art institutions, carry a story and an ideology. Even though they are assumed to be neutral. A place is never a blank canvas. A place is not static or merely one specific thing. Certain places make us feel uneasy, while others open wonder in us. Some places heal us, while others leave us sick. A ruin could be a sign of decay for one person, and for another, a place of maturing beauty. A botanic garden is a romantic stroll for one person, for someone else it is a trace of colonialism. According to geographer, Edward Relph, “physical appearance, activities, and meanings are the raw materials of the identity of places...”. Place identities are embedded in the “experience, eye, mind and intention of the beholder,” Relph continues. And we could add that the experience of place also depends on the species sensing it. A place is *lived* and *becomes* through layers of actions, histories, textures, perceptions, speculations, temperatures, colours, critters. Yet a place also holds inherent qualities, such as frequencies of stone, resonance from trees, temperatures from the ground. Research clarifies how patients heal faster in places with trees outside their windows and how walking through labyrinths relieves stress. Place makes time visible, just as geologist Marcia Bjornerud describes, “...rocks are not nouns but verbs – visible evidence of processes: a volcanic eruption, the accretion of a coral reef, the growth of a mountain belt.” Correspondingly, a place bears witness to time and wears its scars. A place was many things before we encountered it. A place will be something without us. It holds various qualities, dormant, perceived, and physical. A place can be told in so many ways, depending on who is listening.

WHO IS LISTENING?

As we are becoming more intimate with place, I would also like to share more about myself.

I was born in a place I do not know, yet I have known many places. The first time we moved I was six weeks old. From Denmark to Benin. My mother is Irish, my father Danish. They met in Iraq. I remember forest fires and warm red soil. Cold wet cracked grey pavements and milk in glass bottles by the door. I remember a place of endless games with ducks and geese and chopped off chicken's feet. I am a part of the geo-social elite, as I have the privilege of moving freely from place to place. And I have used this privilege in my activism, by crossing borders, transporting documented stories told by people who do not have the privilege of free mobility. I am a part of a larger community of artists, who explore the possibilities of participatory performance and documentary filmmaking. I am trying to live with an active hope, even though I have a specific skill to smell out the unraveling. I believe that we are living in a time after several apocalypses, and there are more to come. I try to stay soft in such a hard world of toxic climates. I am becoming aware of how I listen - to the world, to places, other humans, and to other species. I believe that some of the most important work right now is community-work. That it matters, and that the way I choose to direct my listening changes everything. I work with places and believe that we can change this world, one place at a time.

WHAT DOES THE FUTURE HOLD FOR PLACES?

In the EU, a huge emission-saving opportunity has been identified in the ongoing renovation and transformation work that is taking place on a continent with countless old buildings and neighborhoods. With the EU initiative, New European Bauhaus, a direct focus has been formulated on renovation projects, potentially lowering the CO2 equivalents connected to the work, by refining what is understood as circular and sustainable practices and by inviting artists into the green transition of the construction industry, through cross-disciplinary approaches under the tagline beautiful, sustainable, together. This is a way of deepening the understanding of what circular can be.

As a part of the New European Bauhaus movement in Europe, I contribute with our project - Stedets Væsen [Being of Place]. Stedets Væsen is a method we encourage be implemented in the early stages of the development and renovation of city neighborhoods and buildings, weaving artistic, speculative, and regenerative strategies into the project, asking the question - *what emerges when we take the time to listen to the place before developing it?* Rooted in a place-bound sensitivity and active listening, we meet a place through the intersection of art, circularity, biodiversity, and storytelling. This process lets an artist, an architect, a biologist or urban ecologist, and a storyteller listen to the place from their specific skill sets, holding space for what was and could have been - before envisioning what is going to be. These are the vital first steps to refrain from the unsustainable act of overwriting a place with an entirely new set of materials and story. Every corner and crack holds a small world that can enrich the entire project in surprising ways, and once you sink into these hidden details and start to listen to them, you start bringing attention to the people who inhabit the place,

its materials, stories and its multi-species communities. We engage and listen to all these layers of place - the covered shepherd paths and the materials that can be used again. The kestrel someone took care of in the chimney and the story that could strengthen the social identity of the area. The flowers that could grow here stimulating pleasure in bee-communities for generations to come. The beauty in iron structures of old industry marked by time and how such ruins could be beauty in progress for years to come.

Through decades the challenges of the green transition have been clear to many, yet the appropriate measures have not been implemented. In a sector as carbon heavy as the construction industry, it is crucial that rapid change is done. So we are in a hurry, yet I believe we need to slow down in some respects. According to Norwegian scientist and climate-psychologist Per Espen Stoknes, we are not just in need of new stories about climate change, but we are in need of a new way of telling these stories. "What we do wrong is an addictive, repetitive narrative. We need to tell other stories with other imagery and emotions associated with them. To be truly radical today is to make hope possible, not despair convincing." In the domain of climate change, many are looking towards designers for the next technological device to 'save us'. Even though these efforts are justified, I am captivated by the possibility of using artistic tools to open speculative spaces. That we as artists can act as catalysts for public debate and reflection on the futures that support a new kind of inhabiting the world.

WHAT WILL THIS PLACE BE?

Looking at these old trees casting shadow onto the cottage, I can't help but wonder how they experience this place. I can try to write it down through speculation, an imagining which is important, but which can never grasp it. In a time of massive changes, I can sense a new community finding its form, with respect for Deep Time, fostering generational solidarity and sensitivity, an active perception of humans as planetary Earth-Dwellers, igniting a multi-species awareness, while we go along, learning how to live and die, together, on a damaged planet.

The rhythm of this text holds the qualities of the place it was written. And if this place belongs to anyone, it would be these trees. As they frame and hold this place with such patience. Are they the true place-makers here?

