

PANDA HOUSE

Architecture

The two pandas in the Copenhagen Zoo cannot be allowed to see or smell each other 360 days of the year. BIG's *Panda House* is formed like a giant yin and yang symbol, two halves completing each other to form a whole. The circular shape of the design fits perfectly between the existing buildings at the site, while the yin-yang division creates separate enclosures for the male and female pandas. As visitor, you are invited into the jungle and the intense feeling of wildlife.

The circular structure can be accessed from 360 degrees and is located right at the centre of the park, making the two pandas the new hub of the Copenhagen zoo.

Copenhagen Zoo has a great tradition of inviting world-class architects to design new habitats for its animals. BIG's *Panda house* is the latest proof of this great philosophy.

Architecture is like portraiture. To design a home for someone is like capturing their essence, their character and personality in built form. In case of the two pandas, their unique solitary nature requires two similar but separate habitats – one for her and one for him. - Bjarke Ingels

Art

In the 2007 book *Creature*, Andrew Zuckerman defined his trademark style: hyper-realistic images of animals against stark white backgrounds. The giraffe, which is exhibited at *Big Art* is an image from the book, represented here in 1:1. For the *Panda House*, Andrew Zuckerman is planning to photograph a 1:1 panda.

Artist

Andrew Zuckerman (b. 1977) is an American filmmaker, photographer and artist. He is best known for creating hyper-real images. His subjects have included birds, endangered species of animals, politicians, humanitarians, artists, and entertainers.

Not only is his art the perfect encounter between technical invention and aesthetic, expressive exploration. His 1:1 animals – essentially hyper-realistic portraits of animals reproduced in full scale – resemble ordinary animal photography at first. But by having eliminated their natural habitat, the jaw-dropping beauty, forms and textures of the biosphere become enjoyable in all their complexity. - Bjarke Ingels

CLIENT: Copenhagen Zoo

COLLABORATORS: Schønherr A/S, Strunge-Jensen, MOE

SIZE: 1,000 M2

LOCATION: Copenhagen, Denmark

STATUS: Under construction

SPRITTEN

Architecture

The decommissioned Spritfabrikken Distillery sits at the core of the development of a new neighbourhood in Aalborg, Denmark's third-largest city. The distillery dates back to 1930 and is an archetype of 20th century Danish industrial architecture. This industrial heritage gives the area its special identity, and the new neighbourhood seeks to emphasize and support this identity through an integrated design approach that balances new and old in its forms and materiality. The new development will integrate commercial, residential and public functions.

A planned building stands perpendicular to the distillery, jutting out towards the fjord. A public arcade extending along the length of the building becomes a boardwalk and feeds into what will be an active public plaza featuring monumental sculptures by world-renowned artists, including the installation *Cloud City*.

Art

Tomás Saraceno's *Cloud City* [*working title*] is a monumental, non-linear experiential artwork of architectural scale, an emergent Cumulonimbus cloud rising into the air from the historic grounds of the former Spritfabrikken Distillery in Aalborg. Sixty-eight interconnecting and physically accessible polygonal modules multiply upon each other to reach a grand height of 30 meters. This strong verticality transforms through the inherent tectonic modularity, informed by the Weaire-Phelan structure, into an internal multi-leveled and multidimensional ecosystem, whereby visitors self-define its navigation, finding themselves in a multiplicity of changing constellations towards one another, and the external environment, as they move. Gradients of iridescent glass paneling interplays with the natural elements, the resultant metamorphosis of colour and light revealing tangibility of the interwoven relations of life with the atmosphere and further throughout the scales of our ecologies. Culminating as a space for atemporal contemplation, the architectural installation, in communication with Alfred Cock-Clausen's surrounding neoclassic architecture, brings to its historic spatiality a sensually enthralling first-hand experience of the entanglement of contemporary art with terrestrial atmospheres and progressive urbanism today.

Artist

Tomás Saraceno's oeuvre could be seen as an ongoing research, informed by the worlds of art, architecture, natural sciences, astrophysics and engineering; his floating sculptures, community projects and interactive installations propose and explore new, sustainable ways of inhabiting and sensing the environment. Saraceno lives and works in and beyond the planet Earth.

CLIENT: Ejendomsfonden Artcenter Spritten

COLLABORATORS: Elgaard Architecture

SIZE: 22,400 M2

LOCATION: Aalborg, Denmark

STATUS: In Design

RØNNEBÆKSHOLM - ØJET

Architecture

Rønnebæksholm is a historic manor located in near the Næstved in the south of Zealand. Now home to a Kunsthalle. Rønnebæksholm wishes to expand its exhibition area to include a permanent outdoor installation that touches on the dynamic interaction between nature and culture – a crossroads in which the Rønnebæksholm's history and development are deeply rooted. John Kørner and BIG have collaborated to create the installation work, *ØJET*, which centres around Kørner's sculptural glass *problems* and a fascination with the light and movement of the sun.

ØJET is a subterranean installation illuminated by the sun. It harkens to the exalted mysticism of ancient monuments and sets new standards for world-class collaborations between architecture and art. BIG and Kørner propose the creation of a subterranean exhibition room illuminated by a circular opening at the top, thus creating a light formation underground. The contours of the room are defined by the celestial movement of the sun, thus forming a natural solar calendar where the sunlight shines onto a specific new part of the room each day. Visitors will access the exhibition room by walking through a dark tunnel as their eyes slowly adjust to the darkness. As they enter the room, visitors are welcomed by the sunlight illuminating the installation.

Art

The corridors, walls, ceiling and floors are made of concrete. An elliptical table rises up from the floor at the heart of the installation. Placed on the table are hundreds of glass sculptures, *PROBLEMS*, as they are called in John Kørner's universe – splitting apart the sunlight and casting magical reflections on the ceiling, floors and relief-filled walls. Kørner has worked with *problems* since the beginning of his career both in paintings and sculptures. An abstract stand-in for the thing itself often represents a *problem* in Kørner's artistic terminology. In a large installation for *Big Art*, Kørner tests the light effect from various *problems* as part of the process leading up to the final installation at Rønnebæksholm.

Artist

John Kørner (b. 1967) is a Danish artist based in Copenhagen and has exhibited at numerous museums and art institutions and carried out several permanent commissions, including the mural *Afghanistan* at the Frederik VIII's Palace at Amalienborg. He has worked with *problems* throughout his career. Kørner attended the Royal Danish Academy of Fine Arts in Copenhagen.

CLIENT: Rønnebæksholm

COLLABORATORS: BIG IDEAS, John Kørner

SIZE: 600 M2 / 6,500 SF

LOCATION: Næstved, Denmark

STATUS: In Design

THE ELEVENTH

Architecture

BIG's *The Eleventh* will be located at one of the most active junctures along the High Line in the West Chelsea neighborhood of New York. Spanning a full block from the 17th to 18th Streets and 10th to 11th Avenues, the mixed-use project comprises of two towers: a 34-storey west tower and a 25-storey east tower fronting the High Line. The development will have 240 condo units, as well as a hotel that will occupy a portion of the eastern tower. At the base, the two towers pull apart from each other and neighboring buildings to maximize urban space and views. As they rise, the towers twist and morph to re-orient themselves towards the best views at the upper levels, while also looking past each other to allow for unobstructed Hudson River views towards the west and urban views towards the south, east, and northeast.

Art

EGG by Es Devlin: A map of Manhattan is extruded within a thirty three foot wide concave elliptical hemisphere. The semi-ovoid terminates in a horizontal plane of mirror presenting the illusion of completion in reflection. The city is at once recognisable and abstracted into an organic symmetrical form: a mysterious oyster or brain within an elliptical shell.

EGG forms part of a series of three works made by Es Devlin in response to the site and architecture of The Eleventh. *DANCE* places a scale model of the twisting towers on a table of water in constant rotating motion and reflection. *PAPER, STONE, GLASS, WATER* is a 360 degree haiku documentary which imagines the architect's train of thought from sketch to sculpture through stone, glass and water. The works are installed in the XI GALLERY, a 12000 square foot space just around the corner from the Eleventh.

Artist

The London-based artist and designer Es Devlin OBE works in a range of media, often mapping light and projected film onto kinetic sculptural forms. Her practice began in narrative theatre and experimental opera and she has made lyric stage sculptures in collaboration with Beyoncé, Kanye West, the Royal Danish Opera, The National Theatre in London and designed the London Olympic Closing Ceremony. Her recent solo sculptural work explores machine-learning and collective poetry: *Please Feed the Lions*, Trafalgar Square 2018, *The Singing Tree* at the V&A Museum 2017 and *PoemPortraits* at the Serpentine Gallery 2016. Large scale explorations of labyrinth and map geometries include *Mirrormaze* at Copeland Park London 2016, *Room2022* at Miami Art Basel 2017 and *MASK* at Somerset House 2018.

CLIENT: HFZ Capital

COLLABORATORS: WSP Group, Cosentini Associates, Woods Bagot, Gabellini Sheppard, Yabu Pushelberg, Philip Habib & Associates, Langan, Can Deussen & Associates, GMS, Gillman Consulting, Developmental Consulting Services, Douglas Elliman

SIZE: 83,600 M2

LOCATION: New York, US

STATUS: Under construction

MÉCA CULTURAL CENTER

Architecture

The Maison de l'Économie Créative et de la Culture en Aquitaine (*MÉCA*) in Bordeaux is an enormous arts centre uniting three regional institutions, each of which is dedicated to its own unique art sphere: the visual arts, the performing arts, and literature and cinema.

Programmatic requirements defined by each school have shaped the design: the building is a loop, skewed and distorted to accommodate a 260-seat theatre, backstage spaces, storage and archive rooms as well as art galleries.

The entire building is arranged around a central, public space – an outdoor *urban room* – that opens *MÉCA* out towards the city of Bordeaux and the Garonne River. This *urban room* can take on different functions, becoming a stage for performances, a screening surface for installations, or simply an open space for the urban life of Bordeaux to engage with the arts.

Art

Benoît Maire's *Un Détail*, presented at Kunsthall Charlottenborg, is a cast for the upcoming piece which will be displayed on the steps of *MÉCA*. *Un Détail* represents half of a head of Hermes done in bronze, the missing part of the head gazing through the vast empty space in the middle of the building. The half-head is an allegory of interpretation and an image of the viewer in search of meaning inside a building dedicated to the presentation of art in its many forms.

As it is placed, the half-head seems to be cut in half by the building itself. The missing half of the sculpture is to be completed by the spectator in the empty interior of the urban room. The polished mirror finish of the cut surface allows the viewer to experience reflection in its literal sense. - Benoît Maire

Artist

Benoît Maire (b. 1978) is a French visual artist who works in film, sculpture, painting, photography, collage and performance art. Maire studied visual art and philosophy at Bordeaux Montaigne University, at the Villa Arson in Nice, and at the Sorbonne in Paris. He is known for working in the field where the formal aspect of art intersect with the spiritual dimension of philosophy.

CLIENT: Conseil Régional d'Aquitaine

COLLABORATORS: FREAKS freearchitects, dUCKS scénO, Khephren Ingénierie, VPEAS, ALTO Ingénierie, Vincent Hedont, PBNL, Mryk & Moriceau, Ph.A

SIZE: 12,675 M2

LOCATION: Bordeaux, France

STATUS: Completion in 2018

DANISH PAVILION, WORLD EXPO 2010

Architecture

The Danish Pavilion at the Shanghai World Expo in 2010 was designed as a traffic loop: a knot formation created by the motion of city bikes and pedestrians. The pavilion gave the visitors insight into some of the best virtues and attractions of Copenhagen. Free city bikes were part of the exhibition, giving visitors a chance to experience a unique feature of Danish urban lifestyle.

In the heart of the pavilion was a harbour pool filled with actual imported seawater from Copenhagen. The visitors had the opportunity to feel, taste and swim in the clean water. Posing at the centre of the pool was the legendary sculpture by Edvard Eriksen, *The Little Mermaid*, waving her tail at the audience.

Depicting the character from Hans Christian Andersen's beloved fairy tale, *The Little Mermaid* is usually located on the waterline in Copenhagen's harbour, where it is Denmark's biggest tourist attraction. For the EXPO, the original statue was shipped to China with utmost precaution and put on display for everyone to enjoy.

Art – Ai Weiwei

Ai Weiwei created a video installation that was installed in Copenhagen in the site where *The Little Mermaid* usually sits. The installation consisted of a live feed from a surveillance camera filming the spectators and *The Little Mermaid* from its new, temporary location at the World Expo Pavilion in China. The installation was controversial as it was the first live footage transmitted from China to the West without any censorship.

Ai Weiwei (b. 1957) is a Chinese contemporary artist and activist highly and openly critical of the Chinese government's stance on democracy and human rights. In 2011, following his arrest at Beijing Capital International Airport on 3 April, he was held for 81 days without any official charges being filed; officials alluded to their allegations of 'financial crimes'.

Art – Jeppe Hein

Jeppe Hein's Modified Social Benches are ongoing projects – an artistic subversion of a standard park bench. For example, the artist may place the benches on stilts, melt them or distort them so that they force the viewers and users to interact in new ways. At the Danish Pavilion, Hein's Modified Social Benches ran alongside the bicycle lane and adapted themselves to their environment by incorporating different functions, including a bar for food and drink.

Jeppe Hein (b. 1974) is an artist based in Berlin and Copenhagen. He is a graduate of the Royal Danish Academy of Fine Art and the Städelschule in Frankfurt. His interactive sculptures and installations are often site-specific and challenge the traditional notion of the passive viewer while combining traditions of minimalism and conceptual art.

Art – Martin deThurah

Martin de Thurah's short documentary film is essentially a road movie portraying *The Little Mermaid's* trip from the chilly winter of Copenhagen to her new temporary home right in the centre of the Danish Pavilion at the Shanghai World Expo in 2010.

Martin de Thurah (b. 1974) is a Danish film director, screenwriter, cinematographer and music video director working with acclaimed artists such as Röyksopp, Kanye West and St. Vincent. De Thurah graduated from the National Film School of Denmark in 2002.

Art – Peter Funch

On display in the rotunda at The Danish Pavilion were Peter Funch's huge photographs from Copenhagen. The artist manipulated documentary-style photos of the Copenhagen cityscapes rearranging the urban layout and the Danish way of living.

Peter Funch (b. 1974) is a Danish photographer living and working in Berlin. His work focuses on human behaviour and landscapes in transition. His overall method merges documentary photography with manipulated photography.

CLIENT: EBST Erhvervs- og Byggestyrelsen

COLLABORATORS: 2+1, Arup Shanghai, Arup Advanced Geometry Unit, Tongji Design Institute

SIZE: 3,000 M2

LOCATION: Shanghai, China

STATUS: Completed 2010

THE MOUNTAIN

Architecture

The Mountain is a residential building block in Ørestad – a new neighbourhood in Copenhagen established within the last twenty years. The program for *The Mountain* was to build a structure where 2/3 were devoted to parking and 1/3 to residential, and the solution was radical. BIG designed a building where the parking area became the foundation of the homes – like a concrete hillside covered by a thin layer of housing cascading from the 1st to the 11th floors. The building is basically a hollow mountain filled with cars and sprinkled with apartments on top, creating roof terraces and great views.

The north and west façades are covered in perforated aluminum sheets which let in air and light to the parking area. The pattern created by the holes in the façade forms a huge reproduction of Mount Everest. During the day, the holes in the aluminum sheets appear black in the bright aluminum, making the gigantic picture resemble a coarsely rasterized photo. At nighttime the façade is lit from inside.

Art

Victor Ash's wall paintings in *The Mountain* sit adjacent to the parking space. The murals depict piles of smashed-up cars topped by posing animals that normally live in mountain areas – mountain goats and wolves. For *Big Art*, the artist has tweaked the original mural to fit the space of Kunsthall Charlottenborg and added a mountain of real cars – and a wolf.

Artist

Victor Ash (b. 1968, Porto) is a Copenhagen-based artist originally from France. Ash started his artistic career as a graffiti artist in the early 1980s. Today, he has refined his black and white trademark style, primarily commenting on the contrast between urban environments and nature. He works on murals, canvas, lithography, and installations.

CLIENT: Høpfner A/S, Danish Oil Company

COLLABORATORS: MOE, SLA, JDS

SIZE: 33,000 M2

LOCATION: Copenhagen, Denmark

STATUS: Completed 2008

THE KAKTUS TOWERS

Architecture

The Kaktus Towers is a new youth housing development project in Copenhagen. Situated on an elevated green plateau – a floating public park with views of the lively Vesterbro neighbourhood, Copenhagen Central, and the harbour – the towers will stand 80 metres high. In the *Kaktus Towers*, all units have their own balcony. The building twists at every level, a fact that provides all inhabitants with unique points of view and gives the towers a spiky look; hence the name.

Each of the 495 residences feature custom-designed interiors and private terraces. Generously spaced, multilevel common areas have access to terraces and the green roof, with amenities such as an outdoor kitchen and barbecue area, laundry room, café, indoor and outdoor fitness spaces, and a party room. At the base, a commercial plaza connects the building with the stream of pedestrians emerging from the nearby train station.

Art

Using his signature style, HuskMitNavn has created a giant mural portraying young people doing what they do: texting while reading a book, working out, drowning their food in chili sauce and – literally – inflating their minds. Carved in wood, the piece is a proposal for the interior decoration of the *Cactus Towers*.

Artist

HuskMitNavn (b.1975) lives and works in Copenhagen. Using graffiti as his point of departure, he has created a range of outdoor murals and decorations from Hebron to Copenhagen since the 1990s. The artist has chosen to remain anonymous throughout his career, as he would rather have people focus on his work instead of him.

CLIENT: Catella

COLLABORATORS: MOE

SIZE: 26,000 M2

LOCATION: Copenhagen, Denmark

STATUS: In Design

TELUS SKY TOWER

Architecture

Downtown Calgary in Canada is a typical North American city with a centre consisting of a cluster of corporate towers surrounded by a periphery of low-density suburban homes. *The Telus Sky Tower* is a lively mixture of living and working, creating a more varied and walkable city centre for Calgary.

BIG's *Telus Sky Tower* is designed to seamlessly accommodate the transformation from working to living as the tower takes off from the ground to reach the sky. The large floor plates for workplaces recede to achieve the slender dimensions of residential floor depths. In a similar fashion, the texture of the façade evolves from smooth glass enclosing the work spaces to a three-dimensional composition of apartments and balconies.

The skyscraper is set to be the third tallest building in the city's skyline when it opens in early 2019.

Art

Northern Lights is a 160,000 square foot LED-based art installation that will become the biggest public art piece in Calgary. Douglas Coupland integrated LED lighting in the façade of the Telus Sky Tower to create a delicate lighting system. Made out of 600 custom bulbs, the integrated LED lighting wraps around the window frames of the building to create 'pixels' that together form an infinite number of patterns and colour displays. For *Big Art*, a drone video installation displays the façade piece – ranging from a 1:1 scale view to an overview of the entire building.

Artist

Douglas Coupland (b. 1961) is a Canadian artist and novelist (*Generation X*). Through diverse media ranging from painting to installation, from LEGO to found materials, he explores issues which affect us all: 21st century existence, the power of language and the pervasive presence of technology in modern life.

CLIENT: Westbank Projects Corp., Telus, Allied Development Corp

COLLABORATORS: Big Ideas; Dialog; Integral Group; Glotman Simpson Consulting Engineers; Ldmg Building Code Consultants; Gunn Consultants Bunt & Associates Consulting Engineers; Rsi Studio; Luxigon; Bvda Façade Engineering Ltd; Morrison Hershfield

SIZE: 70,725 m²

LOCATION: Calgary, Canada

STATUS: Under Construction

PAPER ISLAND WATER CULTURE HOUSE

Architecture

Centrally in Copenhagen's harbour lies Paper Island – an old industrial island currently undergoing complete remodelling which includes a public bath. BIG's vision for Paper Island's public swimming pool was to turn the traditional swimming pool inside out and create a landscape of water activities right in the middle of the city. By stacking the building's various functions – pools, changing facilities and club facilities – the design created an inner landscape offering a wealth of different water-related experiences, where grand views of the harbour and the city contribute to the feeling of being outside while actually being inside.

The pool spaces change gradually as visitors make their way up the interior landscape. The different levels are linked by a series of waterfalls creating a continuous cascade of water from top to bottom, culminating in a 15-metre waterfall that ties the whole building together.

The proposal won second place in the competition.

Art

When swimming, playing or hanging out in the wellness area, the focus is mainly on the body. The body as a theme was also the main focus in the art created by Danish artist collective A Kassen. The decoration mirrors the classic statues of the Royal Cast Collection, which is housed opposite Papirøen. When swimming and playing in water, the human body is visually cropped by the water's surface. Combining these references inevitably leads to classic statues transferred to marble and cut into to new sculptures that combine figurative details with abstract shapes. The sculptures were adapted to serve a range of functions such as benches and starter blocks. A Kassen's marble sculptures were made specifically for *Big Art*.

Artists

A Kassen is an artist collective based in Copenhagen. The artists are Morten Steen Hebsgaard (b. 1977), Søren Petersen (b. 1977), Christian Bretton-Meyer (b. 1976) and Tommy Petersen (b. 1975). Each member graduated from the Royal Danish Academy of Fine Arts in 2007 and has also studied at the Städelschule Academy of Fine Arts in Frankfurt.

CLIENT: The City of Copenhagen

COLLABORATORS: COBE, SLA, A Kassen, Hundsbæk & Henriksen, DEM & Esbensen, Teknologisk Institut, Gade & Mortensen

SIZE: 5,000 M2

LOCATION: Copenhagen, Denmark

STATUS: Competition, 2017

THE GREENLAND NATIONAL GALLERY OF ART

Architecture

BIG's design proposal for the National Gallery of Greenland is a 3,000 m² dynamic institution that communicates the continuous project of documenting and developing Greenlandic national identity through art and culture, combining the art history of Greenland with contemporary art.

The site of the building is on a steep slope overlooking the most beautiful of Greenland's fjords. Seen directly from above, the building is a projection of a geometrically perfect circle – inspired by Greenland's flag – but placed in the landscape, the circular building seems to melt down the rugged slope. The new gallery is conceived as a courtyard building that combines a stringent geometrical layout with a sensitive adaption to the landscape – the building boasts a simplistic coarseness while also demonstrating a sense of harmony with the landscape.

The gallery space consists of one big common exhibition space that can be divided into many smaller galleries and accommodate changing exhibitions.

Art

In her work, Julie Edel Hardenberg plays on the relationship between Greenland and Denmark. The nations are joined, yet singular. Political independence has been a major issue in recent years, and Hardenberg's art practice points out how Greenland and Denmark are intertwined in a multitude of ways. Hardenberg has been a close collaborator in the development of BIG's proposal for the National Gallery of Greenland.

Artist

Julie Edel Hardenberg (b. 1971) is a Greenlandic, specifically Kalaallit, photographer. She holds an MA in Art Theory and Communication from the Royal Danish Academy of Fine Arts, and she has amassed an impressive list of achievements with exhibitions, design and installation projects, grants and honorary appointments.

CLIENT: Nunatta Eqqumiitsulianik, Saqqummersitsivia

COLLABORATORS: TNT Nuuk, Arkitekti Inge Bisgaard, Rambøll UK, Rambøll Nuuk

SIZE: 3,000 M²

LOCATION: Nuuk, Greenland

STATUS: In Design

THE HOUSE THAT JACK BUILT

Architecture

For Lars von Trier's film *The House That Jack Built*, BIG was asked to contemplate the macabre task of how best to build a house of dead people. BIG tested all known and some un-known constructions methods, and came up with a timber frame style construction, substituting the timber with corpses. The house, which is featured in the movie, is on display at Big Art.

Art

Von Trier's new feature film, *The House That Jack Built*, was originally planned as an eight-part television series, but was made into a feature film which premiered at the Cannes Film Festival in 2018. The story is about a serial killer and is seen from the murderer's point of view. The film stars Matt Dillon and Uma Thurman.

The House That Jack Built celebrates the idea that the life is evil and soulless, which is sadly proven by the recent rise of the Homo trumpus – the rat king. – Lars von Trier

Artist

Lars von Trier (b. 1956) is a Danish film director and screenwriter with a prolific and controversial career spanning almost four decades. His work in film is known for its genre-bending and technical innovation; confrontational examinations of existential, social and political issues; and his treatment of subjects such as mercy, sacrifice, mental health and lust.

SUPERKILEN

Architecture

Superkilen is a public park in Copenhagen, Denmark. Situated in the periphery of the multi-ethnic neighbourhood Nørrebro, it was designed to give ethnic communities a public space for recreational use. The park is framed by three distinct zones — the Red Square, the Black Market and the Green Park.

Art – SUPERFLEX

SUPERFLEX went out in the Nørrebro neighbourhood, asking its citizens what kind of urban furniture they would want to be part of the park design. This strategy to engage the public is denominated extreme participation, which aims to amplify the voice and actions of the audience with an ironic sense of exaggeration. The result is a maximalist and heuristic fusion of taste, signs and commercial cultures from all over the world. A bus stop from Kazakhstan, benches from Brazil and donut signs from the US, and an enormous loudspeaker from Jamaica are but a few of the visual objects found in the park. All this urban furniture brings signs and consumer culture together. In this exhibition, there is a recreation of the Sound System from Jamaica selected by Niklas and Benjamin, two rappers from Nørrebro. Together with SUPERFLEX, they traveled to Jamaica to hand-pick the perfect sound system for the park.

SUPERFLEX is a Danish artist group founded in 1993 by Jakob Fenger, Rasmus Nielsen and Bjørnstjerne Christiansen. Their projects often address economic forces, democratic production conditions and self-organisation.

Art – Shepard Fairey

For *Superkilen*, American artist Shepard Fairey did multiple murals in his trademark formal street-art aesthetic. Ruled by the law of the street, these works of art are constantly being bombed by informal everyday graffiti, creating a unique street style for Nørrebro. One of Fairey's original pieces was a portrait of the Chilean president Allende, who was brutally evicted in the military coup in 1973.

Shepard Fairey (b. 1970) is a well-known American contemporary street artist, graphic designer, activist, illustrator and founder of OBEY Clothing. Originally emerging out of the skateboarding scene, Fairey became widely known during the 2008 U.S. presidential election for his Barack Obama *Hope* poster.

Art – Kaspar Astrup Schröder

A total of 48 screens placed side by side in a grid standing 4 metres tall and 12 metres wide display 48 locations from Superkilen, disclosing the layout and life surrounding the place. While some frames stand still, others are moving – forming a mosaic of the lived life. For *Big Art* Astrup Schröder has created a special version of his *48 Moments* piece for three screens embracing the Superkilen's three zones: The Red Square, The Black Market and the Green Park.

Kasper Astrup Schröder (b. 1979) is a self-taught director of movies, photographer, graphic designer and artist. His movie *Big Time* from 2017 shows an intimate portrait of Bjarke Ingels, the founder and creative director of BIG, following him and his creative process closely for seven years from 2009 to 2016.

CLIENT: City of Copenhagen

COLLABORATORS: The parallel competition was won by BIG, Topotek landscape architects and SUPERFLEX.

SIZE: 33,000 M²

LOCATION: Nørrebro, Copenhagen

STATUS: Completed in 2011

KISTEFOS

Architecture and art

The Kistefos Sculpture Park was established in the late 1990s on the site of a former paper mill just north of Oslo in Norway. The park contains contemporary works by world-famous artists including Anish Kapoor and Olafur Eliasson. BIG has designed a new museum building providing 1,400 square metres of indoor gallery space. The design is basically a bridge offering a second river crossing in the area, connecting the entire site and creating a series of landscape galleries. The continuous path that is formed will enable access to each of the different outdoor galleries and provide new and otherwise unattainable vistas of the riverbank and the historic mill.

The rectilinear design for the building is a coarse and simple form that twists at a midway point over the river, helping to reconcile a height difference between the two banks. This simple twist in the building's mass allows the bridge to rise up from the lower forested area towards the south up against the hills in the north. The new museum is a building, a sculpture, and a bridge – all in one.

The museum visit itself will be a bridge, not a destination – and the exhibits inside the building will be an interior extension of the promenade through the Sculpture Park. With the inhabited bridge, we stumbled upon our first experiment with social infrastructure – a building that serves as a bridge – or a cultural institution that serves as a piece of infrastructure. – Bjarke Ingels

BIG-BJARKE INGELS GROUP

BIG is a Copenhagen, New York and London based group of architects, designers, urbanists, landscape professionals, interior and product designers, researchers and inventors. The office is currently involved in a large number of projects throughout Europe, North America, Asia and the Middle East.

BIG's architecture emerges out of a careful analysis of how contemporary life constantly evolves and changes. Not least due to the combined influence from multicultural exchange, global economics and communication technologies that require new ways of architectural and urban organisation.

We believe that in order to deal with today's challenges, architecture can profitably move into a field that has been largely unexplored. A pragmatic utopian architecture that steers clear of the petrifying pragmatism of boring boxes and the naïve utopian ideas of digital formalism. Engaging in a form of programmatic alchemy, we create architecture by mixing conventional ingredients such as living, leisure and working. By hitting the fertile overlap between the pragmatic and the utopian, we architects once again find the freedom to change the surface of our planet, to better fit contemporary life forms.

THE BEACH CHAIR

Art

The Beach is an interactive installation that reimagines the familiar elements – natural and cultural – of a day at the beach. In the original edition, visitors are exposed to an ocean of more than one million recyclable, antimicrobial plastic balls. The work focuses on the reinterpretation of everyday materials, structures and programmes to new and imaginative effect. Initially commissioned in 2015 by the National Building Museum in Washington DC, *The Beach* has travelled around the world. For *Big Art*, the experience is recreated on a smaller scale, reducing the beach to a bathtub for one person: *The Beach Chair*.

Artist

Snarkitecture is a New York-based collaborative design practice established to investigate the boundaries between disciplines. Their name is drawn from Lewis Carroll's *The Hunting of The Snark*, a poem describing the 'impossible voyage of an improbable crew to find an inconceivable creature'. In their search for the unknown, Snarkitecture create works that include large-scale projects, installations and objects.