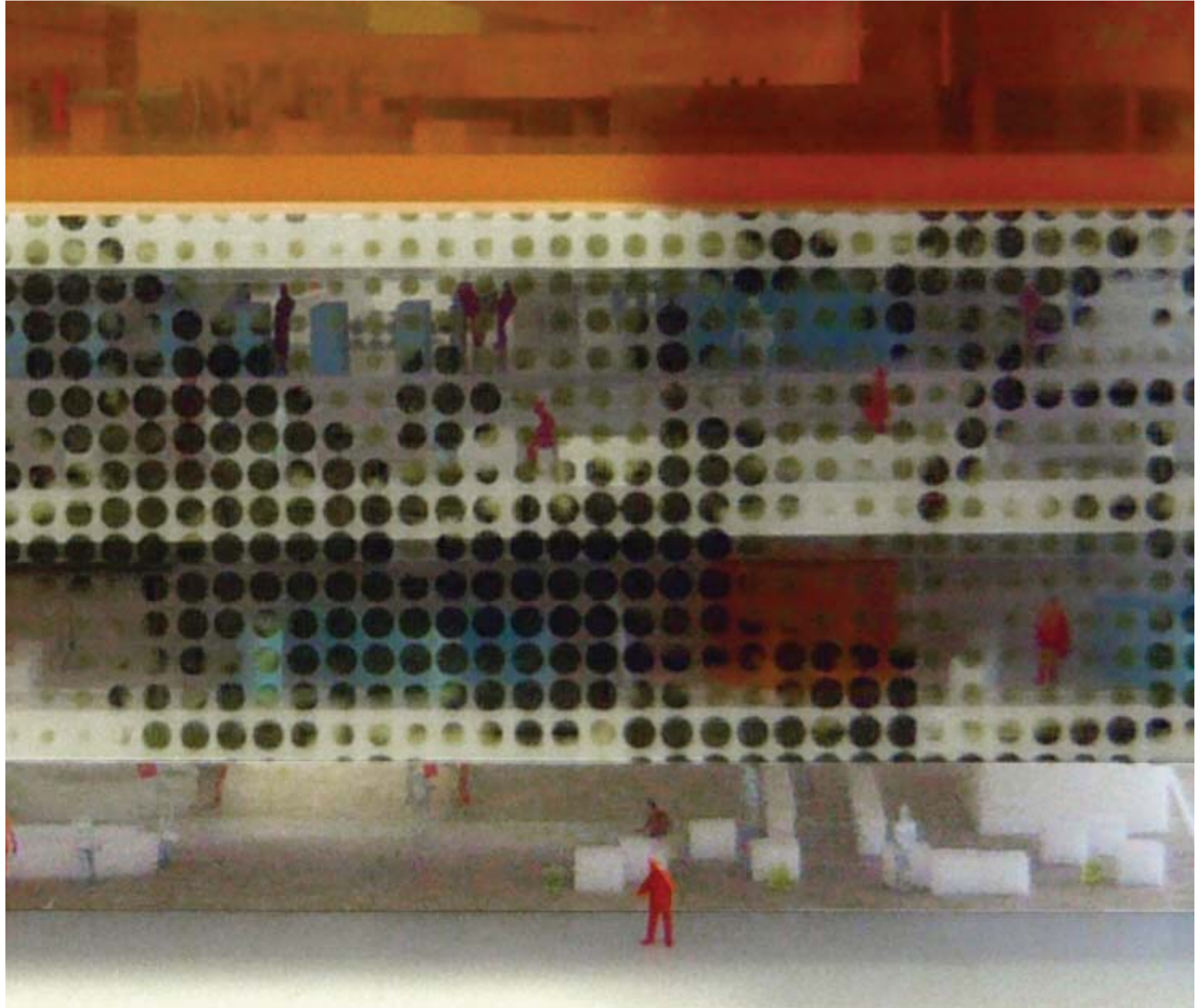


01/ Halifax Central Library/ Artist Collaboration/



Art & architecture/ a meeting of minds/

Great things can happen when an artist and architect have the opportunity to collaborate on a given project. At schmidt hammer lassen architects we have always tried to ensure that each project enshrines the possibility for a real collaborative effort.

This document highlights nine projects in which artist collaboration has been successfully manifested in the finished building, six of the projects have been completed by schmidt hammer lassen architects.

The projects shown here are intended to show not only how the architects have worked with artists in the past, but also to ignite thoughts beyond the norm. Schmidt Hammer Lassen invite potential artistic collaborators to think beyond a traditional artistic commission and more towards a collaboration for an artistic intervention for a number of areas within one of the most important public buildings to be built in Halifax for a generation.

Artists will be expected to discuss initial ideas with the architect and client team to formulate and develop an exciting and world recognized artistic integration into the new Halifax Central Library

1. Buuti Pedersen/ schmidt hammer lassen/ Katuaq Culture Centre/ Nuuk/ Greenland/

2. Per Kierkeby/ schmidt hammer lassen/ The Royal Library/ Copenhagen/ Denmark/

3. Olafur Eliasson/ schmidt hammer lassen/ ARoS Museum of Art/ Aarhus/ Denmark/

4. Pøbel/ schmidt hammer lassen/ Thor Heyerdahl College/ Larvik/ Norway/

5. Lothar Gotz/ schmidt hammer lassen/ City of Westminster College/ London/

6. Peter Skovgaard/ schmidt hammer lassen/ Business College/ Kolding/ Denmark/

7. Clem Crosby/ Young Vic Theatre/ London/

8. Antoni Malinowski/ Coin Street/ London/

9. Martin Creed/ London Library/ St.James Square/ London/

**Buuti Pedersen/
schmidt hammer lassen/
Katuaq Culture Centre/ Nuuk/ Greenland/**

The decoration of the foyer in Culture Centre of Greenland is – as well as the building – a reference to the surrounding nature and Greenlandic culture. The Greenlandic artist Buuti Pedersen has created the relief based on the old myth of the sun and the moon called Malina & Aningaaq. The relief is carved directly into the wall.

Artist Buuti Pedersen



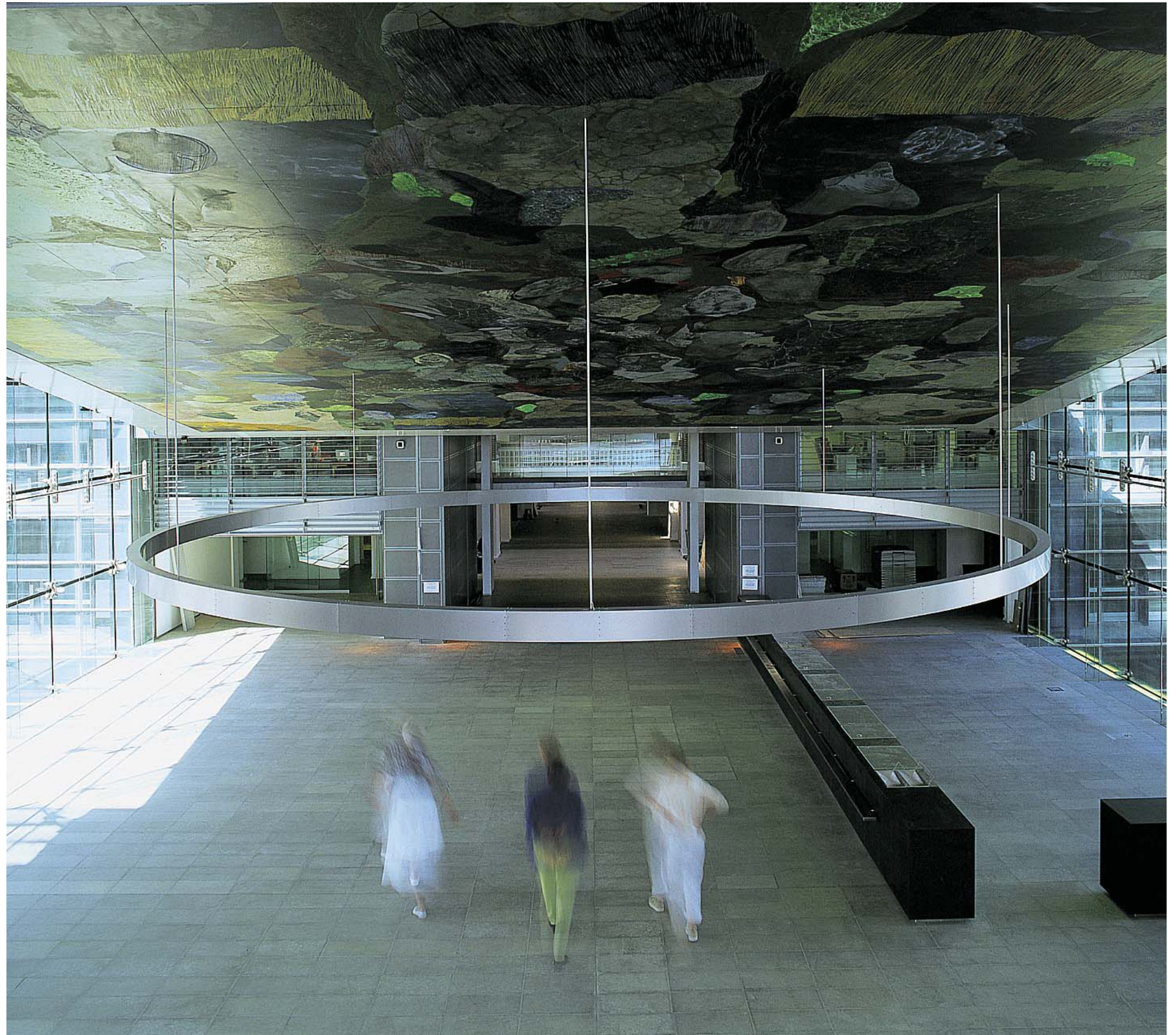
**Per Kierkeby/
schmidt hammer lassen/
The Royal Library/ Copenhagen/ Denmark/**

At the Royal Library in Copenhagen schmidt hammer lassen worked alongside the acclaimed artist Per Kierkeby. Together we identified the link area between the old library and the new building as a critical space, where an artwork could positively enhance the sense of connection that we were trying to create.

Here, Kierkeby suspended a large circular canvas floating above the information desk, a painting that announces the transition between old and new. Kierkeby's abstract design brilliantly suggests a sense of shifting mood and invites the visitor to pause and reflect. As with all great works of art, the piece is ambiguous in that it relies on individual interpretation – it is both monumental and intensely personal and exactly captures the ethos of the building as a whole, a place for study and exploration.

Artist Per Kirkeby had to use the floor of a sports centre when painting his 210 square metres large work of art. The artwork is decorating the entire ceiling of the bridge area between the old and the new building of the Royal Library.

Per Kierkeby working on the completed art piece.



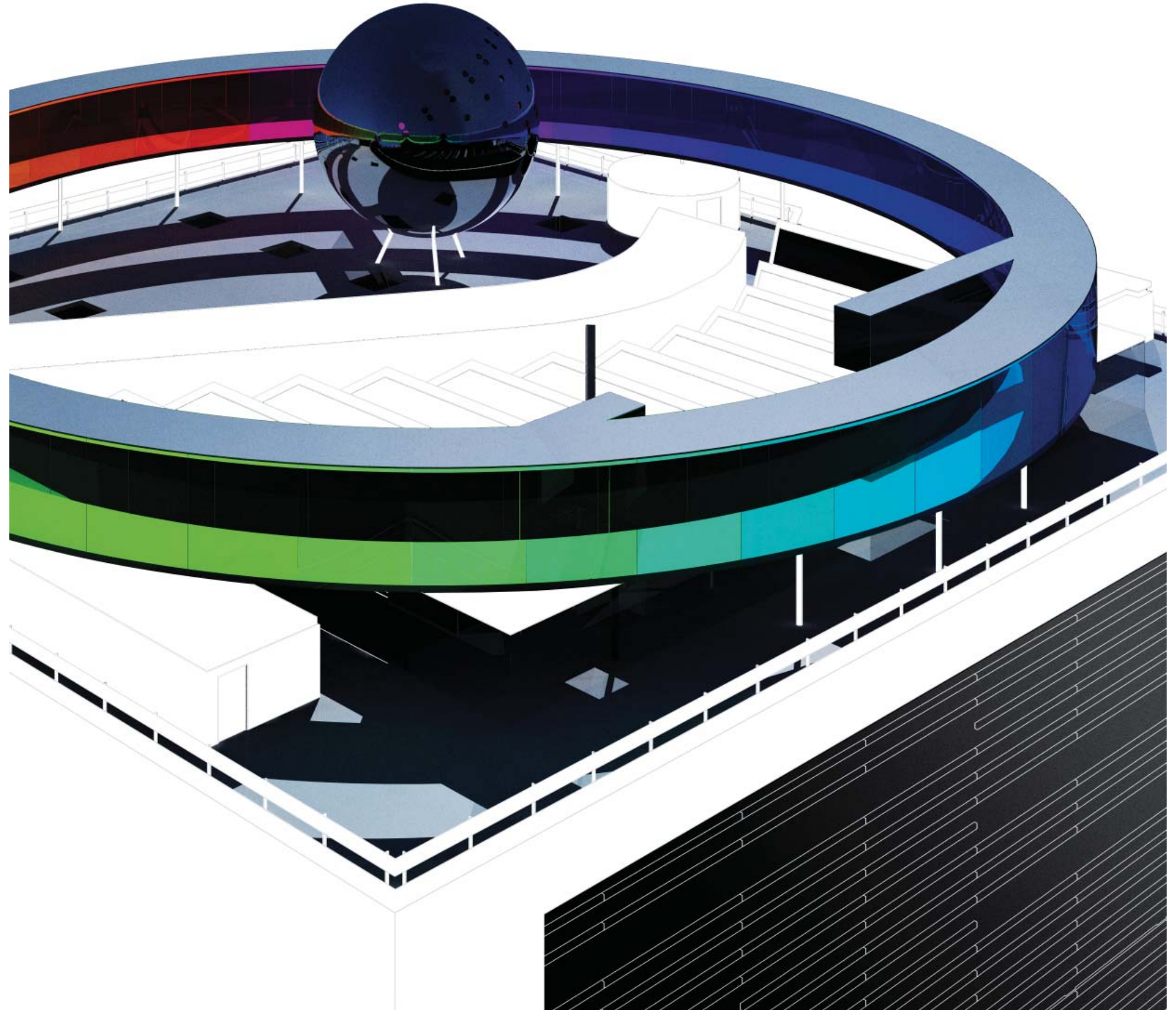
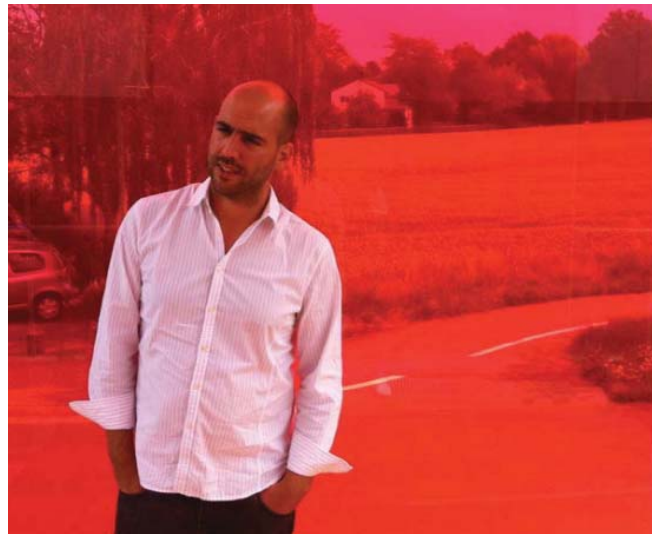
**Olafur Eliasson/
schmidt hammer lassen/
ARoS Museum of Art/ Aarhus/ Denmark/**

At the ARoS Aarhus Museum of Art in Denmark the dialogue between architect and artist has been a continuous process. The organic, fluid design of the interior has created a flexible container for the display of art, the central sinuous path providing a public route through the building and also allowing the visitor to engage with and explore the exhibits.

Recently, we were invited by the client to revisit the scheme and extend this idea of public engagement. The museum wished to strengthen the iconic nature of the building by creating an interactive artwork at the roof level – literally creating a new dimension, both physically and artistically, to the existing building. A decision was taken to collaborate with the Danish-Icelandic artist Olafur Eliasson and the result is Your Rainbow Panorama, a permanent artwork hovering like a luminous circle and a visual link between the museum roof and the Aarhus skyline. At the centre of this outer circle is a vast silver ball projecting a complete spectrum of colours, creating the sensation of walking through the interior of a rainbow – visitors will have spectacular views over the city and the sky filtered through every gradation of colour.

ARoS is a vivid example of the possibilities that can be achieved when the levels of trust between client, artist and architect allow for the opportunity to fully explore and develop their collective ideas. The result is something far more significant than merely a symbiotic relationship between art and architecture – it creates the possibility of completely reinventing the basic notion of civic experience.

Project designer, Ricardo Gomes of Olafur Eliasson's studio in front of the test glass for the "My rainbow panorama"



**Pøbel/
schmidt hammer lassen/
Thor Heyerdahl College/ Larvik/ Norway/**

In 2008 schmidt hammer lassen contacted reclusive street graffiti artist Pøbel, about whether he was interested in completing an art piece for a new school in his native Norway. The following completed art piece was painted directly onto the exposed concrete wall at Thor Heyerdahl, a new sixth-form college in Larvik, Norway.

Previous graffiti piece by Pøbel in Lofoten, Norway



**Lothar Gotz/
schmidt hammer lassen/
City of Westminster College/ London/**

Schmidt Hammer Lassen's design features a large atrium at the scheme's heart and public access areas including a theatre and café. Described as 'a model of sustainability and singularly sensitive to the surrounding urban environment', it features a central galleried space acting as a hub, circulation and meeting space. Götzt's painting for the reception wall is designed for the space and links to the surrounding architecture. Its colour scheme, in slight contrast to the overall colour scheme of the building, distinguishes it as a material element: Like traditional wall panelling, it forms an integral part of the building, an architectural element like the concrete walls, the glass or the floor.

Dispersion on wall, Project Gallery, Dublin by Lothar Gotz



**Peter Skovgaard/
schmidt hammer lassen/
Business College/ Kolding/ Denmark/**

In 2002, Danish artist Peter Skovgaard was commissioned to complete a series in installation art pieces throughout the new Internation Business College designed by Schmidt Hammer Lassen.

Artist Peter Skovgaard



**Clem Crosby/
Young Vic Theatre/ London/**

London based architects Haworth Tompkins were committed to involving an artist fundamentally in the fabric of the new Young Vic Theatre. Following an initial request for proposals, a shortlist of artists were selected. Following a studio visit, Clem Crosby was appointed with an open-ended brief. Crosby's and the architect's idea for a huge-scale artwork forming the external skin of the building consists of 176 deep yellow and black hand-painted panels that clad the façade, visible and glowing through a mesh grid. The artist has also made interventions within the interior wall surfaces of the theatre's public spaces and lavatories. The building was short-listed for the RIBA Stirling Prize 2007.

Artist Clem Crosby completing "180 Monochromes" that formed the facade



Antoni Malinowski/ Coin Street/ London/

In 2005, London based architects Haworth Tompkins invited colour artist Antoni Malinowski to collaborate on a new community and culture building on London's South Bank. As a highly sustainable building utilising solar heat gain to activate natural ventilation through the building, Malinowski proposed that a composition of external facade and internal solar chimneys would provide a perfect canvas to explore the celebratory nature of this new public building to the surrounding community, and to highlight its particular innovative sustainable design. The yellow and orange tones are direct references to the London stock brick used on the buildings all along this busy London street. The internal solar chimneys are painted a series of darker contrasting colours, each with individual painted elements by Malinowski, completed on site over a period of 1 month.

Artist Antoni Malinowski working on the architectural model in his studio



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Martin Creed/ London Library/ St James Square/ London/

In 2005, the London Library in St James Square, London commissioned Turner Prize winning artist Martin Creed to collaborate with architects Haworth Tompkins on a site specific commission.

An early decision was made that due to the unique character of the library it was desirable to engage an artist to collaborate with the architects in a conceptually based partnership, considering in broad terms the aesthetic and spatial implications of the design scheme as it developed, and thinking specifically about the way in which the history, purpose, intentions and eccentricities of the Library might be amplified and articulated in terms that would enhance the visual and intellectual interest for the future building. Therefore, the commission was not given on a particular proposal, but rather an approach to an assessment of possibilities for an art intervention.

The London Library is an independent lending library mainly covering the humanities. It was founded by Thomas Carlyle in 1841 and is now, with some one million books and periodicals, the largest independent subscription library in the world.

Creed's final proposal was a direct representation of the fact that the library contained a single copy of every book ever published in humanities. As a play on the eccentricity and history of the library Creed chose the toilets in which to express this point, where every floor tile, fixture and fitting were unique - like the books contained within the library collections.

Turner Prize winning artist Martin Creed



Art, architecture, and archetypes/ By Jay Merrick

Abstract art, said Alvar Aalto, is the result of a process of crystallisation. In that sense, two crystals are in the process of coming together at Aarhus. Jay Merrick talks to the ‘crystallographers’ concerned, schmidt hammer lassen’s Morten Schmidt, and the artist, Olafur Eliasson.

The relationship between art and architecture in the 21st century is protean, and unstable. Definitions of that relationship tend to dissolve as soon as they are framed, not least because the retina, as Kenneth Frampton puts it, has become the point-of-sale.¹ But there will be no point-of-sale in Olafur Eliasson’s circular installation on top of the Aarhus Museum of Art (ARoS). Instead, there will be a point of view, a relationship with both the architecture of schmidt hammer lassen, and the townscape of Aarhus. “Art,” as Paul Klee said, “does not produce what is visible, but makes things visible.”²

The creation of public art in relation to architecture, and place, carries both risk and fertility, because it appropriates public space, often in unexpected ways. Its presence is fundamentally provocative, and it is the intention and quality of the provocation that determines whether a significant artistic intervention induces ennui, or a richly complex sense of engagement with people, and place. The practice is increasing its involvement with artists, feeding their input into relevant architectural projects – not because art is fashionable, but because it can make design more resonant: the architectural process is seen as plural in terms of influence, and art is one facet of a burgeoning creative crossover of contributors, a unifying hallmark of schmidt hammer lassen.

The decision to commission a highly visible art intervention as part of a building, or public space, offers the artist and architect a stark choice. The intervention can rationalise or landmark buildings, as if their contents – including form, space, reaction, memory, emotion – were frozen in time; or, to paraphrase the English visionary artist and poet William Blake, the intervention can act as a door to more resonant perception and communication.³ William Pye, the British artist famed for artworks involving flowing water, suggests that “all things which can give ordinary life a turn for the better are useless, but they are not valueless, and not ineffectual, either... the design of each single thing, however small it may be, is really important. It may redeem a great deal if it’s good.”

This challenge recalls the legendary complaint of James Wines, founder of the SITE architectural collective, when he was confronted with a Henry Moore sculpture in a Miesian public square in the 1970s: “I don’t mind if they keep building those boring glass boxes, but why do they always deposit that little turd in the plaza when they leave?” Public art is about life, community, and it’s reinvention. It’s about possibilities rather than its obvious certainties. Creativity should trigger yet more creativity. Public art should remind us that we are, ultimately, individuals among other individuals. If it doesn’t, the art becomes urban window-dressing, yet another barnacle on the creaking hull of the art and architecture container ship, Urban Renaissance. In this mode, art can become an almost toxic presence, an urban lesion that ultimately turns art – and our reactions to it – into something ironic or vainglorious.

Wines suggests that public art has to “assert itself as a situational, not objectified, presence.”⁴ The relationship between the architecture of ARoS and Eliasson’s proposed intervention is subject to situational tensions, possibilities, and redemptions. The artist, commissioned by the ARoS Trust, is designing a polychromatic, processional ‘ring’ that will sit on top of the building (hiding the service modules) and provide panoptic views over Aarhus, filtered through a spectrum of rainbow colours in a state of constant change.

The relationship between Eliasson and the museum’s lead architect, schmidt hammer lassen partner Morten Schmidt, reveals the tensions of a shared quest: how to create an association of architecture and art that enriches human and urban situations, rather than delivering two estranged objects. For Schmidt and Eliasson, that quest is rooted in a desire to invoke humane conditions and reactions. Their different perspectives and approaches to this ideal are democratic inflections of creativity, an Esperanto that converts their different languages and critiques into an essentially convivial communication. “The tension can be on many levels,” says Schmidt. “The art piece can be the focal-point, with the building as a backdrop. Or it could be the opposite: the scale or the geometry of the art playing directly with the architecture, and strengthening it. The artist does all he can do with a site, exposed to the public. It’s very risky. The art piece has to talk to all levels (of perception and understanding). Art and architecture is very closely related. Architecture used to be called the restricted art-form. But the essence is that all these things must be put together in an artistic way through the archetypes of geometry, colour and texture. You try to dig down to the natural law of the architecture.”

Eliasson’s treatment of light and colour at ARoS is less to do with natural or archetypal laws than with a search for content. He’s treating the commission in much the same way as when he developed his stunningly lucent meditation-cum-hallucination, the Weather Project installation at London’s Tate Modern in 2003. “The content is quite similar,” he says. “I arrived at a solution to them in a quite similar way. I did not necessarily look at the forms of the buildings, or the form of what I should do. I looked at the logistics of the people within the system of the museum. How did the floors communicate? What was Schmidt’s idea of display, his philosophy? I was critical. I was investigating these things. And the element I thought I could concentrate was temporality; something that would take time to do. So the ring was obvious. In it, every step taken will imply the consequence of a step. It’s a phenomenological step, which links back to the programme of the museum, and the spiral staircase. These things are there. It’s a question of re-shaping the experience of the body, time and colour so that the qualities of the building are amplified.”

Part of that amplification, according to Morten Schmidt, is to do with the power of archetypes. Eliasson’s pursuit of “real” colour (the kinetic colour of Kandinsky, rather than the Impressionists) will take place within a platonic form that rises above another platonic form – a translucent circle hovering above the cube of the museum. But the reactions produced by those walking round it will not be archetypal. “Colour is created by the eyes, not by waves of coloured light,” Eliasson explains. “This gives the perception of colour a whole new utilitarian, intersubjective sense of truth – a re-lative reality. One has to make a stand, even full of doubt, to say we produce reality.” Exit Plato and platonic solids, enter personal perception and experience.

From the top of ARoS, that experience, filtered through Eliasson’s colourations, will be about looking down on courtyards, plazas, streets and relatively isolated buildings. Schmidt speaks of the museum as an “urban street”, a building whose form was designed to absorb and encourage public movement through it – “a dynamic cut, and angles that are not just an incident. At one end, the cut points to Arne Jacobsen’s Town Hall, and at the other end, to the library and park.”

Eliasson concurs: “There’s a potential in thinking of art as a part of society, a dialogue with society. Art is not avant-garde: it is participatory. It’s a co-producer of reality. So there’s a whole responsibility to art.” And he suggests that this responsibility – a facet of the humanising intention – is under attack by market forces which are eroding discussion about the role of public art and interventions. He sees the development of his project at ARoS as a critique of the “spectacle economy” and an attempt to “develop a trajectory of ethics and answers” with a strong sense of content. The practice believes these market forces are a dynamic, rather than deadening, challenge in the relationship of art to architecture.

That content can, says Eliasson, be enriched by the relationship between art and architecture, in a “unique dialogue which adds elements that are otherwise simply not there, a spatial language or sociopolitical language that architecture could benefit from – the idea that it has a responsibility to space. To bring theory into life requires a language. This is where art can communicate.”

In the 21st century, it does so against the historical perception of art as décor, a skin or representational flesh laid over something mutely substantial. Released from the need to represent something obvious, “art can make a whole new use of phenomenological language. Art can be the primary form and the secondary layer, so it has stepped into the structural part of the argument. So art is a language apart (from architecture). We can claim criticality.” Eliasson also refers to art as “spatial theories made real.” Which, of course, echoes Mies’ original, revolutionary description of Modernist architecture as art that reflected the “spatially apprehended will of the epoch.”

Nevertheless, Eliasson sees “productive results coming out of the relationship between art and architecture. I do increasingly understand that only part of architecture is about spatial research, which overlaps with art. Architecture is also about branding and marketing. But there’s a coming together, a dissolving of the question: is it art, or is it architecture? It has consequences, either way. Suddenly, it doesn’t matter if the installation is art or architecture. It’s not seeing the museum and the art as the pearl and necklace of a city. It’s part of the city.”

And, ideally, part of the soul. “My belief,” says Morten Schmidt, “is that when you are not abstractly thinking of art, but perceiving it, or doing it, it is a reflection of your soul. I strongly believe that we are not just physical bodies of blood and flesh. Our beings have soul. When we create, it has to do these abstract things that we perceive at other levels. It has to do with this other life. How can we allow such a bold statement on top of the building? I like the idea of a very bold piece of art. It’s back to the archetypes, supplementing each other. This isn’t going to be a signboard!”

In 2009, “this other life” of souls and archetypes will be judged not by an architect and an artist, but by the people of Aarhus, and by those who come to the city to visit ARoS. Some may recall a remark by Alvar Aalto. “The equilibrium of our surroundings,” he wrote in 1955, “our towns, villages, traffic arteries, nature, and all the other elements that make up the setting in which we live, is a real sign of culture. At its heart is true art and the refined forms of technology that serve a truly useful purpose.”⁵

Olafur Eliasson, Artist/

Eliasson studied at the Royal Danish Academy of Fine Arts. In 1995 he established Studio Olafur Eliasson in Berlin, a laboratory for spatial research. He has become known for his installations and sculptures photographic series and architectural projects. References/

1. Kenneth Frampton, *The Work of Architecture in the Age of Commodification*, Harvard Design Magazine.
2. Paul Klee, *Creative Confession*; from Klee, by Susanna Partsch, Taschen.
3. William Blake, *The Marriage of Heaven and Hell*.
4. SITE: *Identity in Density*, Images Publishing.
5. Aalto, *Art & Technology*, Alvar Aalto, Academy of Finland Archives; from Alvar Aalto *Through the Eyes of Shigeru Ban*, Black Dog/Barbican.

**Art and Architecture/
The evolution of a museum "ARoS on Fire"/
by Thyra Hilden and Pio Diaz/**

One of the main purposes of the ARoS Museum is to make art a real option for people. With the public road that passes straight through the museum, the building ceases to be a formal cultural institution, but acts as a mediator between the public and art.

ARoS is also intended as something of a 'blank canvas', in effect a space that can be physically affected by artists. It is conceived therefore as a work of art in itself, a dynamic civic monument that is continuously evolving and resistant to any kind of static condition.

This sense of engaged and engaging evolution is vividly illustrated by two projects: "ARoS on Fire" by Thyra Hilden and Pio Diaz, and by 'Your Rainbow Panorama' by Olafur Eliasson.

When ARoS caught fire/ On 17 January 2007, flames could be seen rising up inside the ARoS Museum of Art. Around 5 p.m. that evening, the museum apparently caught fire. Fortunately, this was not a real fire but a spectacular art installation created by the Danish-Argentinean artistic partnership of Thyra Hilden and Pio Diaz, who used the museum building with its large expanse of glass façade as a projection screen for video projectors with vivid images of flames which appeared to be devouring the entire building. This art installation lit up the sky for 15 days, and with this symbolic burning of the ARoS museum, Thyra Hilden and Pio Diaz intended to make the public reflect on the damage and destruction caused by fire.

At the same time, this symbolic fire was intended to make people consider their own instinctive reactions, which may have wavered between fear and fascination. With 'ARoS on Fire', the museum broke out from its own four walls and took art into the heart of the public arena with a confrontational artwork that would force people to rethink their personal relationship with, and fear of, fire. This dramatic installation was part of the artists' international art show entitled 'City on Fire - Burning the Roots of Western Culture', which has been shown in major cities throughout Europe and soon in South Asia and USA.

Facts/

Artists: Thyra Hilden and Pio Diaz – Visual Artists
Website: www.cityonfire.org
Temporary installation: January 2007
Photographer: Thyra Hilden

- 2007/ City on Fire documentation, Total Museum, Korea
- 2007/ Burning, Pinchuk Art Center, Ukraine
- 2007/ Ansigt, Esbjerg Artmuseum, Denmark
- 2007/ Copenhagen Cathedral on Fire, Copenhagen, Denmark
- 2007/ ARoS on Fire, ARoS, Århus, Denmark
- 2005/ City on Fire, Danish Institute in Rome, Italy



**A glimpse inside the rainbow/
Your rainbow panorama/
by Olafur Eliasson/**

Your rainbow panorama is to be completed in the course of 2009. It is the creation of the Danish Icelandic artist Olafur Eliasson and consists of three elements: a multifunctional space, an elevated 360° walkway and The ARoS prism. Visitors first enter the multi-functional space, from which they may continue up onto the panorama walkway.

This 150 metre long rainbow-coloured space offers spectacular views over Aarhus, the sky and the horizon. At any singular moment the panorama will appear almost monochromatic through the coloured glass panes, but the appearance of the surroundings will change according to the movement of the visitors. Thus, movement becomes the vehicle of the visitors' colour perception, and their engagement in and use of the space becomes instrumental to their experience of the surroundings in relation to the museum.

Approximately halfway around the walkway an opening invites the visitors to enter a spherical observatory called The ARoS prism. On sunny days visitors will experience a cascade of prismatic light projected onto the wall, as the sunlight is separated by a number of prisms. The use of natural daylight in the sphere creates an engaging, ever-changing expression of the relation between colour, light, and space.

A roundtrip in the panorama walkway ensures a journey through all the colours of the colour spectrum. The duo of spatial structures constitute Eliasson's vision for the ARoS roof space as a combined beacon, viewing platform, and activity space. Deploying different techniques, they all seek to provoke consideration of the nature of light and colour and to suggest new ways of engaging with the urban landscape as well as the museum architecture and collections.

Facts/

Artist: Olafur Eliasson

Website: www.olafureliasson.net

Competition year: 2007 – 1st prize

Construction period: August 2008 – Juni 2011.

Other projects/

2005/ Round Rainbow, The light setup, Lund Kunsthall

2005/ Your black horizon, Always a little further, Venice Biennale

2004/ Your activity horizon, Frost Activity, Reykjavik Art Museum

2004/ Minding the world, ARoS, Museum of Modern Art, Aarhus

2003/ Sonne statt Regen, Lennbachhaus, Munich

2003/ The weather project, Turbine Hall, Tate Modern London

