

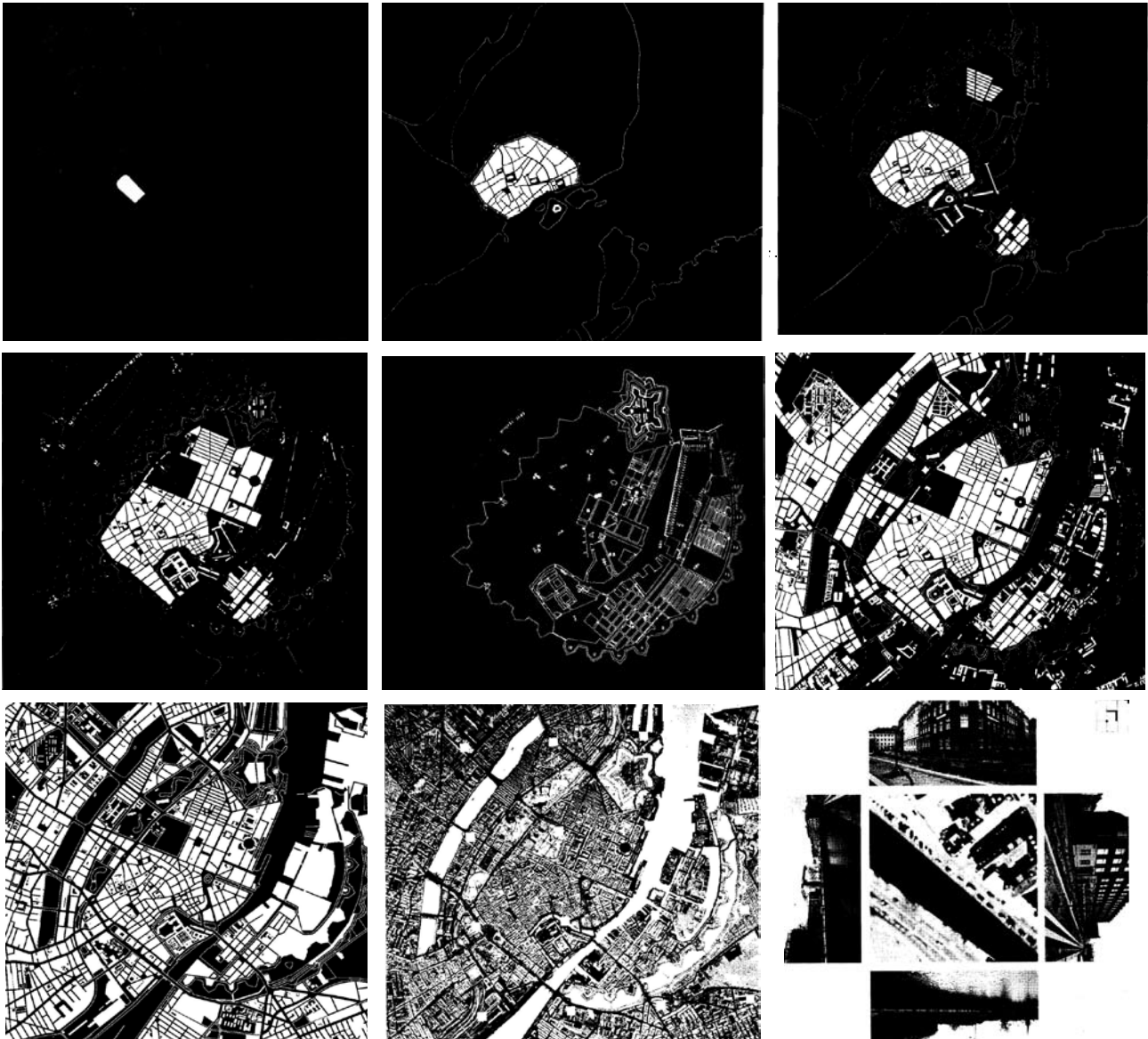
THE ZIGGURAT

CORT ROSS DINESEN + BIRGIT SKOVFOGED ØSTERGAARD

In connection with the exhibition *The Cartography of the Pause – A city overlooked* – the sensed Copenhagen, which was presented at Charlottenborg 1996, the organisers of the exhibition, architects Helle Juul and Flemming Frost, invited – on behalf of the Danish State Art Foundation – a number of international architects to display projects offering reflections on the theme, *The unseen potential of Copenhagen*.

The maps displayed here were part of the invitation prospectus that was sent to the invited architects.

Maps of Copenhagen, including: 1100 Nature ferry terminal/topography, 1500 The rampart city of Absalon, 1650 Neo-Copenhagen, 1750 The Copenhagen of King Christian IV, including the Land Clearing plan, 1900 Copenhagen after the fall of the ramparts, 1990 Copenhagen, aerial photo with designated locations – with X marking the selected point, photos from the vicinities surrounding the point.

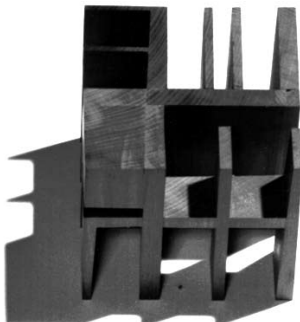
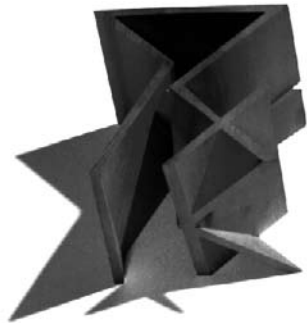


THE ZIGGURAT, in collaboration with: *Carsten Holgaard, Charlotte Szöts and Torben Vestergaard, architects MAA*

Model created at the National Workshops for Arts and Crafts, Gammel Dok, Copenhagen, Denmark.

The work was carried out with support from the Danish State Art Foundation.

Exhibited at Charlottenborg in 1996 and at both Gammel Strand Art Association and in Vrå in 1999.



Cartography of the Pause – A city overlooked – the sensed Copenhagen.

To note a location at a glance, to blend separate forms into an understanding.

The intersection and centre of rotation selected for the project: "VED STRANDEN"

The border between nature and housing: 1100 – The landscape, the city centre of the Middle Ages, with its tangent and radial streets, the Land Clearing plan in the periphery. – Slotsholmen: the accumulation of monuments, urban significance and weight.

THE ZIGGURAT – the dancing shadows

As a project, The Ziggurat deals with a new interpretation of the monument, treating it as a kind of game playing with the light, the shadows, the rising and the ingestion in an exchange and reflection around the current, the topography and the point, the place.

The scanned body opens up its clothing for an increase of intersecting roads that hollow out, ingest and fortify the space with a distension between the metric and the optic – the figure structured around the body, the steps and the natural body, the weight within the urban matrix – and the immeasurable and the haptic – the current, clothed in a fluid morphology.

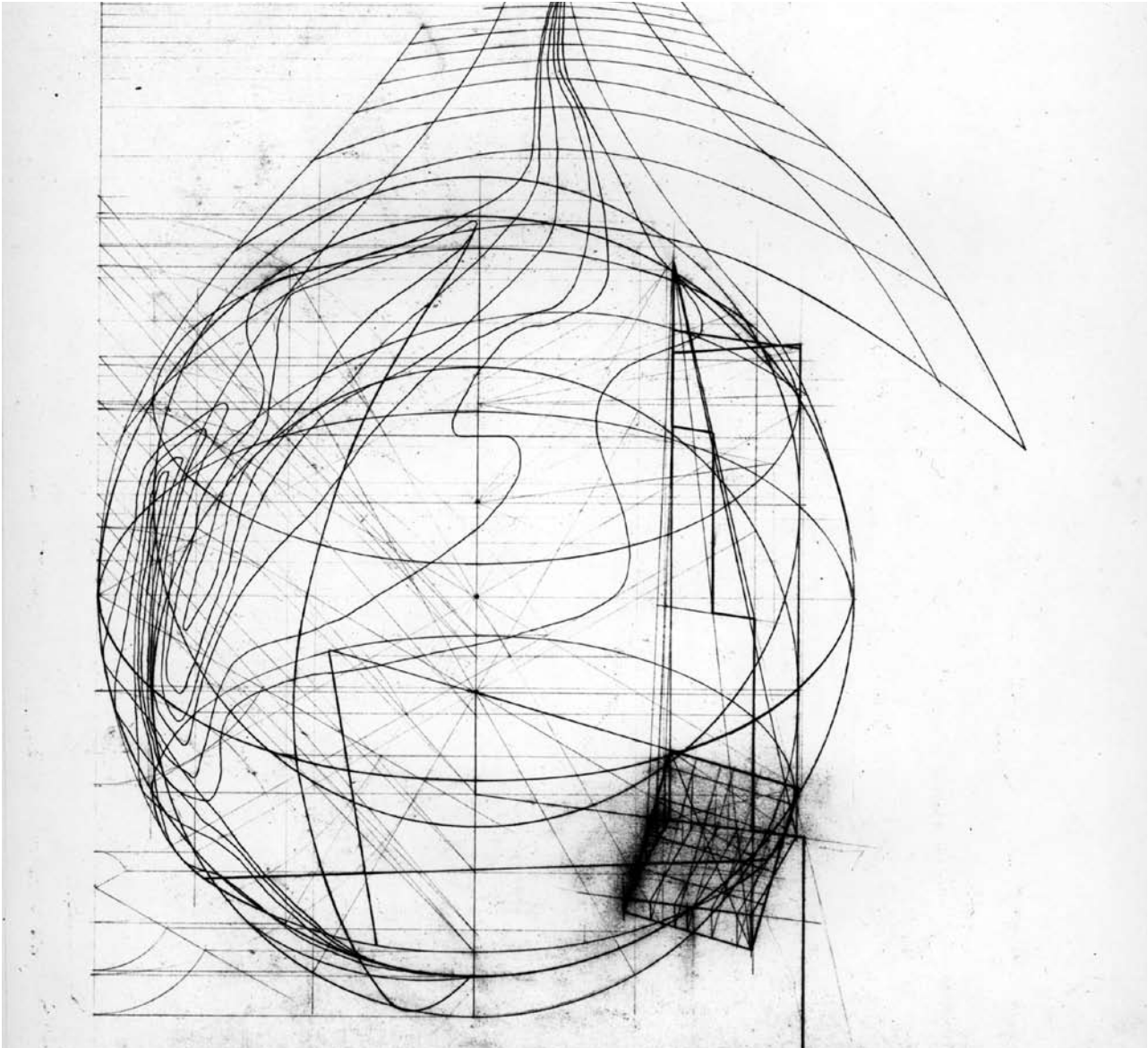
As a model, The Ziggurat deals with a reflection of the architectural model's capacity to embody not only a representational relation to a project but also to launch a sensuous experience, arising out of its manifestation as a sign. Its textural exposition, which turns the 1:1 model into a piece of architecture, aspires toward creating a dual susceptibility in one's bodily reflection.

The Harpodonapter is a working title that refers to the project's encirclement of its substance; this was the name of the person who gave 'measures' to the world. The Ziggurat renders this individual corporeal, paying tribute to both the ascension towards the light and the hieroglyph's ambiguous character.

The architectural model has a height of 210 cm and is made of mahogany.

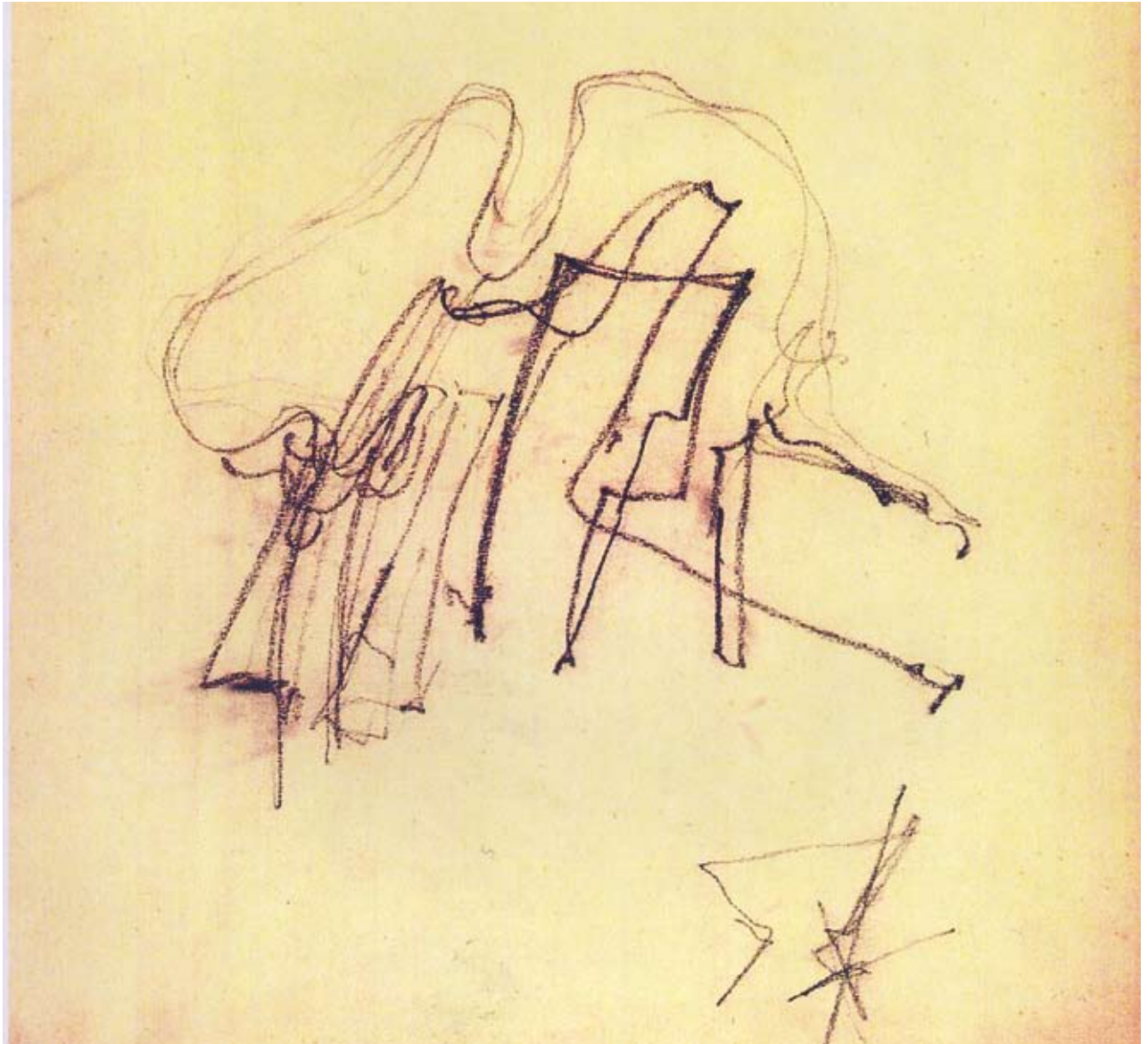
The current – *the smooth*.

A multiplicity of gaps: quantity of ordered differences, embedded in each other, qualitative, non-centred, rhizomatic, step-less, directional, movements, gaps and frequencies.



The firm – *the ribbed*.

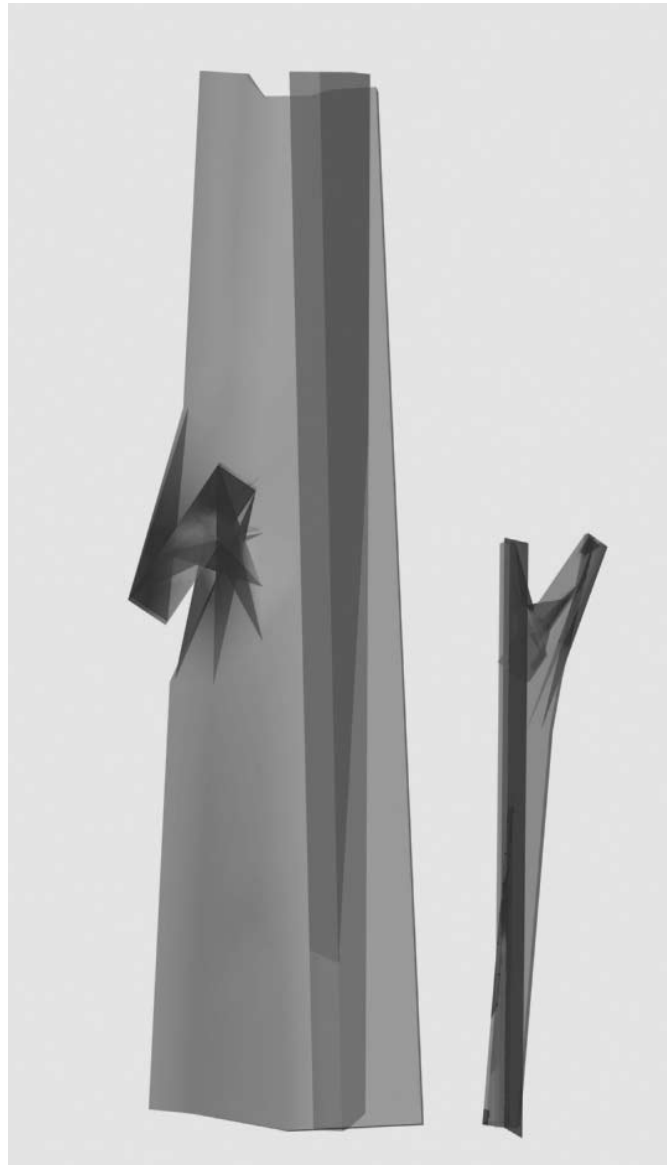
A multiplicity of metric units: extensive, centred, wood-like, numerical, dimensional, masses, sizes and sections.
Sectional view of surface and construction, scale 1:200.





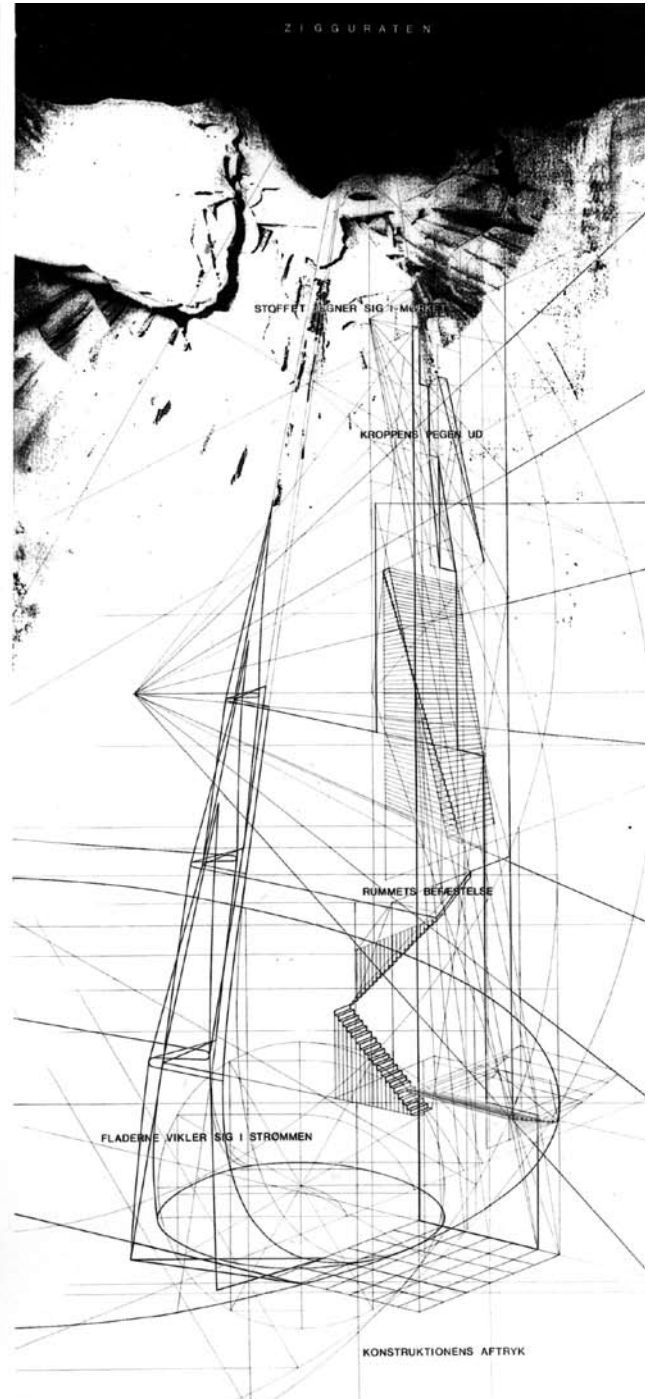
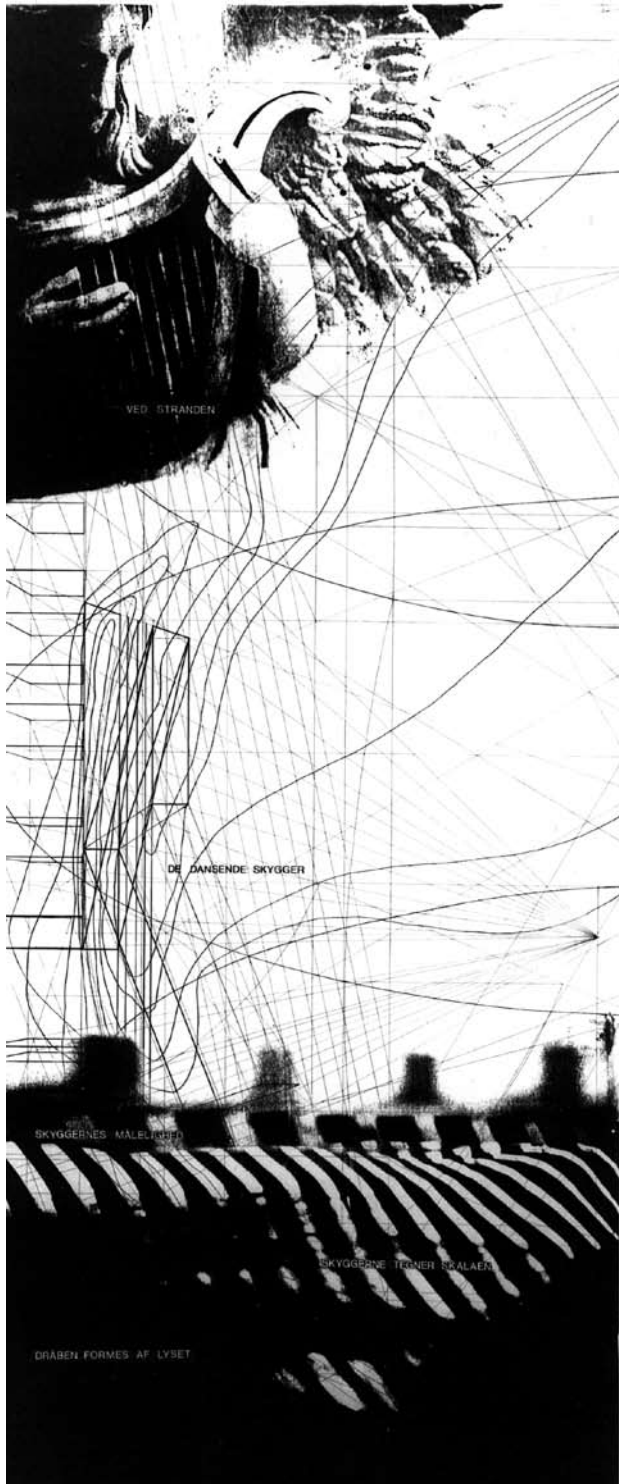
The body as figure – the figure as body
Blocks of physicalities – prostheses
Prostheses as articles
Articles as bodies

Flow of intensities and the curvature of the forces







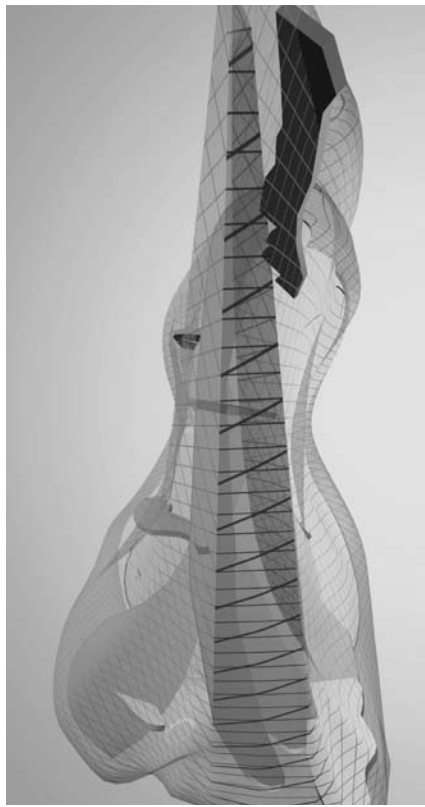
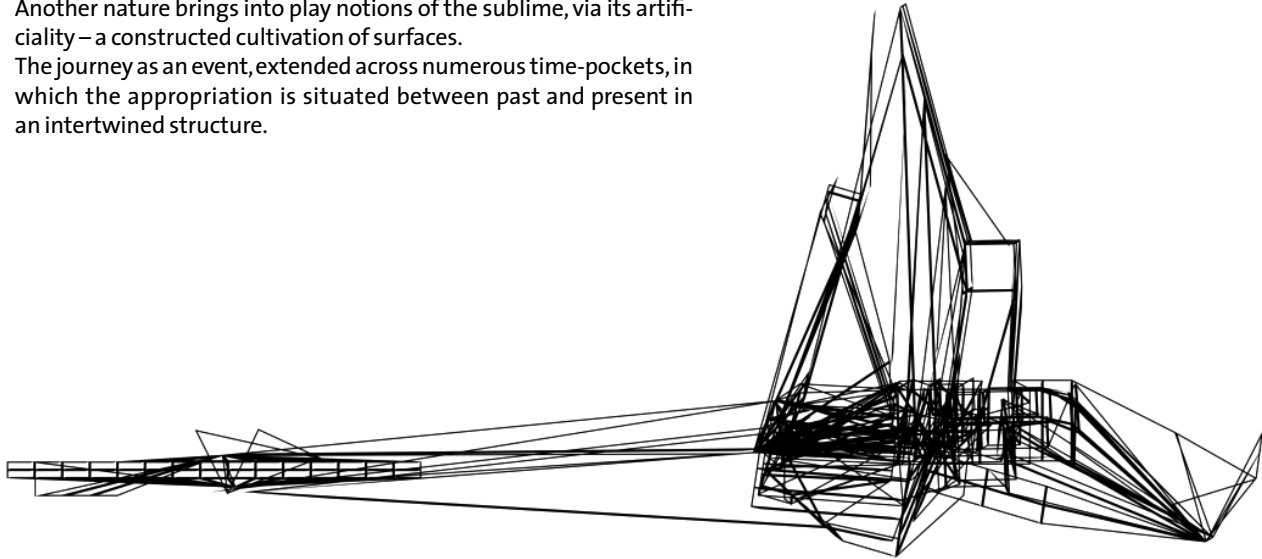


The icon-like material appearance of the model is transformed into construction.

The material signs of sense perception are juxtaposed with the new artificial naturalness.

Another nature brings into play notions of the sublime, via its artificiality – a constructed cultivation of surfaces.

The journey as an event, extended across numerous time-pockets, in which the appropriation is situated between past and present in an intertwined structure.





The gaps are measured out as an intensive space.

The ascension, the wandering on the mountain, the repose and the view, protection, confirmation, shelter: all a part of existence. And the monument's time-pockets secure the journey as a formative experience.

Elevation drawings describe a building's facade. They are clear and easily understood, also for the non-professional. However, we know intuitively that they do not tell us much about the depth of the building. And like people are known for what lies behind their facades, the substance of a building is experienced by passing through the outer skin.



