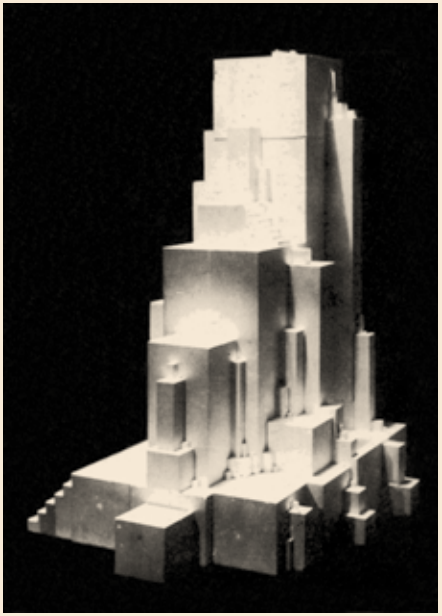
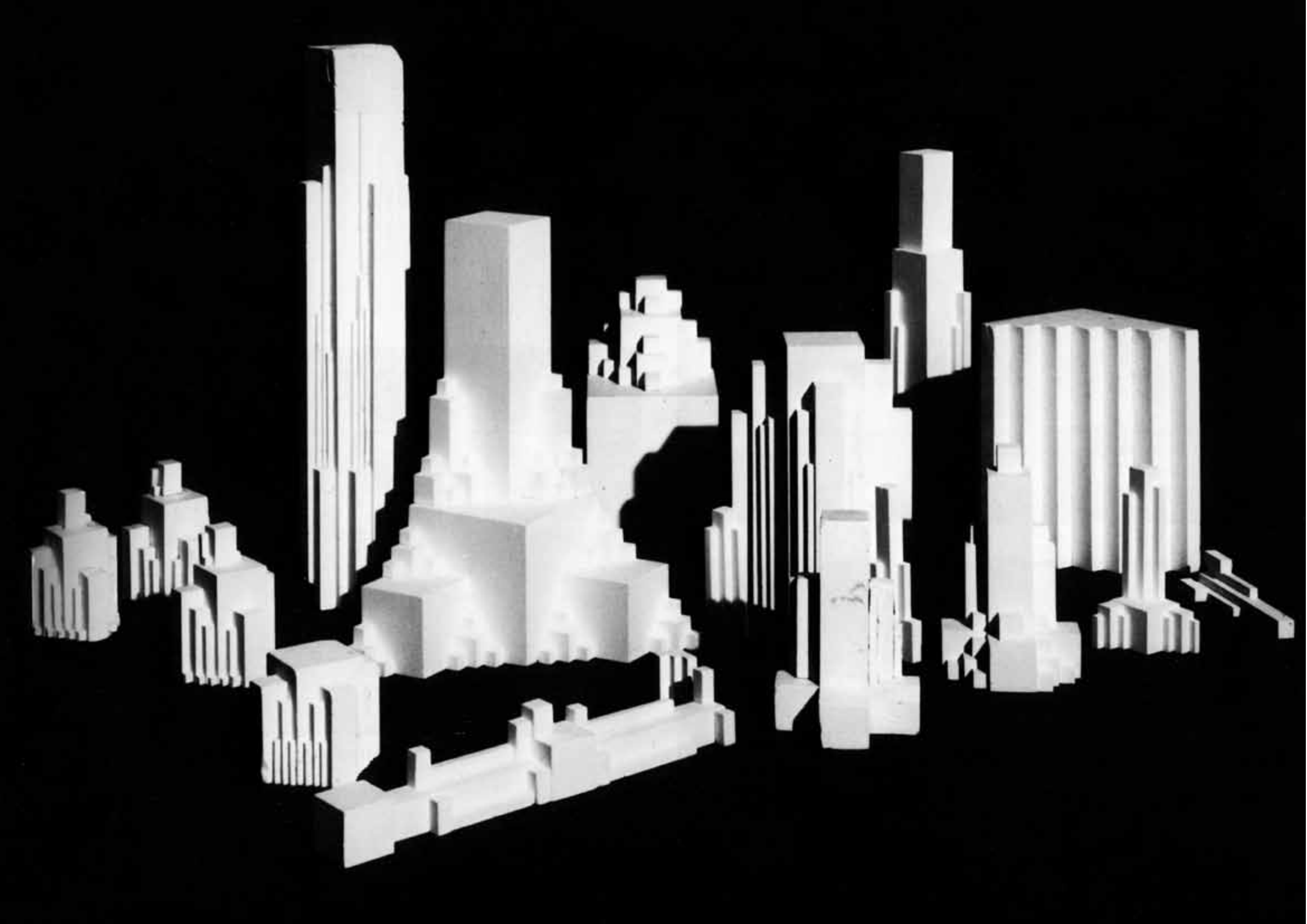
Arkipelaget

Pamflet nr. 1
2013



Jesper Rasmussen
Tre Arkitektoner



Arkitektoner

Det vil næppe være muligt at genskabe den unikke stemning, der optændte de russiske kunstnere i tiden før og under den russiske revolution. Dels var omvæltningerne i dette samfund af en størrelsesorden, der kun indtræffer få gange nogetsteds på et århundrede, dels accellerede udviklingen af kunsten i disse år med kubisme, futurisme, konstruktivisme etc. i et tempo, hvor den ene avantgardistiske bevægelse afløste den næste, inden nogen af dem rigtig nåede at folde sig helt ud. Stemningen var enestående, for man berusede sig i forestillingen om at nedbryde alle tidligere kendte manifestationer af kunst, samtidig med at man stod over for at opbygge et helt nyt sæt regler og forme de nye grundelementer for kunsten, som den skulle se ud og optræde i det nye samfund. Bestræbelsen tenderede med en vis mani mod at nå det absolutte nulpunkt for kunsten, kunsten i sin elementære grundform, hvor den var renset for tidligere relationer og henvisninger, og kun henviste til sig selv i fuldstændig autonomi og frihed.

Den russiske maler og kunstteoretiker Kasimir Malevich (1878-1935), der regnes blandt denne bevægelses vigtigste personer, sagde om sin kunstneriske retning Suprematismen: "Jeg forvandlede mig i nullets form og gik ud over nullet til en skabende virksomhed, dvs Suprematismen, til den nye, maleriske realisme, den genstandsløse skaben". Og Malevich talte med noget nær religiøse overtoner om, at "kunsten bliver til en skaben, som rummer sit mål i sig selv, til herredømmet over naturens former". Suprematisme kommer af supremati, der betyder overherredømme.

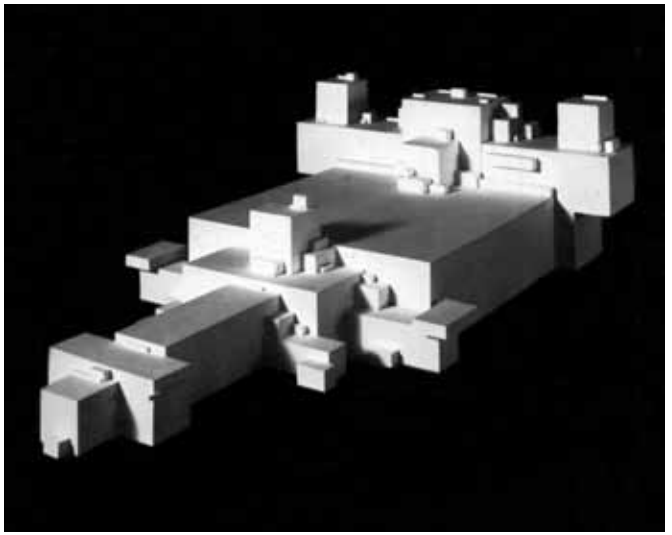
Suprematismen handlede grundlæggende om at gøre op med kubismens og futurismens relation til det videnskabelige og for futurismens vekommende også det teknologiske, og gå direkte til en absolut skaben ud af intet til en form, der er helt repræsentationsløs og et mål i sig selv. Få år senere i begyndelsen af 1920'erne, i slags opposition til Malevich, verserede der i russiske kunstnerkredse med bl.a Alexander Rodtjenko som frontfigur, en diskussion om konstruktivisme versus komposition. Kunstnerne anførte – med udgangspunkt i Vladimir

Tatlins berømte tårn – at kunsten bør være renset for subjektive indfald og alene basere sig på logisk funderede strukturer, på konstruktion. De problematiserede, at Tatlins tårn betjente sig af ulogiske formelementer som fx. spiralen, og var styret af æstetisk komposition. At Tatlins tårn ikke som Eiffeltårnet - der som bekendt var bygget af en ingeniør - udelukkende var konstrueret ud fra teknologiske og videnskabelige principper, der tog udgangspunkt i matematiske beregninger af fx. bæreevne og materialeforbrug. Med Rodtjenko nåede man nærmest frem til en afvikling af selve kunstbegrebet, idet al subjektiv kreativitet var udelukket, og konstruktivisterne blev med deres ikonoklastiske og videnskabelige tilgang et halvt århundrede senere en vigtig inspirationskilde for konceptkunstnere og minimalister.

Fælles for de kunstneriske bevægelser i den tidlige sovjetperiode var, at man anså figuration og repræsentation for at være reaktionær, dekadent borgerlig og uløseligt knyttet til tidligere tiders forliste samfundsformer. Derfor nåede man med skæbnens ironi frem til at betragte den selvrefererende, autonome formalisme som den mest progressive og revolutionære kunstform der findes. I nutidens kunstverden er situationen stort set omvendt, idet begrebet formalisme nærmest betragtes som et skældsord. Op gennem modernismen blev den autonome kunst mere og mere udpint og perverteret, og efter den relationelle bølges afvisning af kunstnerisk autonomi, tilbringer formalismen i dag en suspekt tilværelse som en reaktionær og udlevet kunstform.

Mest bemærkelsesværdigt i den sammenhæng er dog, at den tilsvarende forvandlingsproces foregik langt hurtigere i Sovjetunionen. Her indtraf formalismens deroute allerede i 30'erne i tiden under Stalin, hvor formalisme ganske simpelt var en kriminel handling. Ordet formalisme var betegnelsen for den forbrydelse, der sendte utallige kunstnere i døden, når de tillod sig en kunstnerisk frihed, der virkede undergravende for regimet, og overtrådte loven om socialistisk realisme.

Malevich fremstillede op gennem 1920'erne en række gipsmodeller, de såkaldte arkitektoner, der er opbygget af sammenlimede, firkantede gipsklodser i forskellige størrelser. Malevich' arkitektoner er sært uudgrundelige objekter, der ikke umiddelbart lader sig kategorisere



som enten skulptur eller arkitektur. Det er kendetegnende for arkitektonerne, at de først og fremmest handler om proportion, nærmere bestemt størrelsesforholdet mellem de indbyrdes elementer i arkitektonerne. Men samtidig er de uafhængig af skala, eller at det i hvert fald er uklart, hvilken skala de egentlig opererer i. Man kan således ikke bestemme, om de er autonome, formalistiske skulpturer i egen ret og skala, eller om de er arkitektoniske modeller, der henviser til en arkitektur i en meget større skala.

Arkitektonerne er som stumme bygningsmodeller, der mangler døre og vinduer, og som ikke har nogen direkte henvisninger til konkrete, funktionelle relationer. Derfor må de tilsyneladende først skulle læses som æstetiske, skulpturelle objekter, der kun refererer til deres egen form. Ret beset taler vi om firkantede gipsklodser skabt i en kunsthistorisk kontekst, hvor formel autonomi er dagsordenen. Men kun tilsyneladende, for de er som sagt mere end blot skulpturelle, da de på forunderlig vis minder om ydre bygningsvolumener, og

antyder en eller anden relation til strukturer beregnet for menneskelig adfærd. Desuden opererer flere af arkitektonerne gerne med en decideret for- og bag-side, således at de formmæssigt kun udfolder sig på to af siderne, mens de to andre sider er stumpe eller blinde. Det giver dem et sætstykkeagtigt, scenografisk præg, der særligt henvender sig til bestemte forevisningsforhold, og ikke mindst til fotografisk repræsentation. Denne "halve" rumlighed skal bl.a. ses i lyset af, at flere af modellerne oprindelig var lavet som eksempler til undervisningsbrug (Malevich betegnede selv arkitektonerne som "eksempler"). Men også at Malevich yndede at arrangere dem i fotografiske opstillinger, hvor arkitektonerne var arrangeret i en form for bylignende organisering, der atter leder vores opmærksomhed i retning af at betragte dem som arkitekturmodeller.

Uanset hvordan vi læser arkitektonerne kan vi ikke komme uden om, at de er opbygget med en skulpturel tilgang fremfor en konstruktivistisk. Godt nok følger arkitektonerne en vis mængde regler og systematik, som fx at de alle er fremstillet i et og samme materiale, en hvid, homogen masse af gips, og at de udelukkende er struktureret af firkantede kasser, med plane flader og rette vinkler. Desuden anvendes det princip, at de altid er bygget op omkring et stort centralt element, hvorpå de øvrige elementer er vedhæftet, og hver gang et element hæftes ovenpå et andet, er det som regel mindre end det foregående. Dvs elementerne bliver stadig mindre jo længere de kommer fra objektets centrum, hvilket bevirker at der opstår en fornemmelse af gravitation, en koncentration af masse, der søger mod centrum.

Men der er ingen konstruktivistisk systematik forbundet med det vigtigste, det der i sidste ende bestemmer arkitektonernes opbygning, nemlig gipselementernes indbyrdes størrelsesforhold og deres placering rundt omkring på figuren. De enkelte elementers størrelse er valgt ud fra en æstetisk fornemmelse af proportion, ikke ud fra matematisk ordnede størrelsesforhold. Og når Malevich ønsker at lade arkitektonet vokse mere ud til siden det ene sted fremfor det andet, sker det netop af kunstneriske, skulpturelle hensyn og ikke af systematiske, konceptuelle årsager. Malevich er mere religiøs romantiker end rationel realist. Malevich konstruerer ikke, han komponerer.

I 1978 blev den danske maler Poul Pedersen engageret af Musée national d'Art moderne du Centre Georges Pompidou i Paris til at rekonstruere Malevichs gips-arkitektoner. Arbejdet var meget omfattende og tog tre år. De oprindelige gipsmodeller var stærkt beskadigede, skilt ad i de enkelte elementer og kun delvis overleverede, og man måtte i et vist omfang basere rekonstruktionerne på de fotografier, Malevich i sin tid fik taget af arkitektonerne. Ud fra præcise opmålinger af de bestående fragmenter sammenholdt med elementernes indbyrdes proportioner, som kunne bestemmes ud fra fotografierne, var det muligt at rekonstruere gipsmodellerne meget omhyggeligt og præcist. Ikke alle elementer og detaljer lod sig dog præcist definere, hverken fra de oprindelige fragmenter eller fotografierne, derfor måtte Poul Pedersen i få tilfælde gætte sig til, hvordan enkelte elementer så ud, eller hvor de var placeret.

Da jeg i 2005 påbegyndte en serie af skulpturelt installatoriske værker, der direkte tager udgangspunkt i Malevich' arkitektoner og anvender dem som forlæg, kontaktede jeg Poul Pedersen, for at få mere præcis viden om de uudgrundelige gipsfigurer. Det er Poul Pedersens generøse assistance med oplysninger, tegninger og fotos, der har muliggjort dette arbejde.

I mit arbejde med Malevich' arkitektoner, er jeg særlig optaget af relationen mellem det funktionelle og det skulpturelle. Det grundlæggende spørgsmål er: Hvad sker der, hvis man skalerer arkitektonet op til menneskekroppens skala? Vil de autonome elementer invitere til en form for funktion, vil de antyde en eller anden anvendelighed, der eventuelt står i forhold til menneskekroppens bevægelser og behov? Kan man bo i et arkitekton? Den slags spørgsmål besvares selvfølgelig ikke entydigt i mit arbejde. Men når arkitektonet opskaleres og anbringes i en særlig sammenhæng, hvor det tvinges ind i en rolle som møbel, beboelse eller køretøj, sker der en interessant iscenesættelse af alle de formalistiske elementer. Den formalistiske autonomi udfordres, den afvisende fremmedhed, der kendetegner det autonome, får en relation til noget kendt og dagligdags, som den på samme tid både kan spille med på og gå imod. Det opstår en spænding mellem to poler, formalisme og relation, der, hvis ellers kunstværket er vellykket, kan udspændes meget kraftigt, samtidig med at

de hænger sammen. Øvelsen går også ud på at undersøge forholdet mellem form og repræsentation. I meget kunstnerisk og arkitektonisk arbejde vil man være tilbøjelige til først at forestille sig et indhold, et begreb eller en genstand, som så behøver en form at udfolde sig i, men her har vi den omvendte situation: Der er givet en genstandsløs form, og spørgsmålet er, om det kan uddrives en eller anden betydning eller mening, der ikke ligger i formen selv? Kan man få arkitektonet til at forestille noget andet end sin egen form?

Litteratur/Literature:
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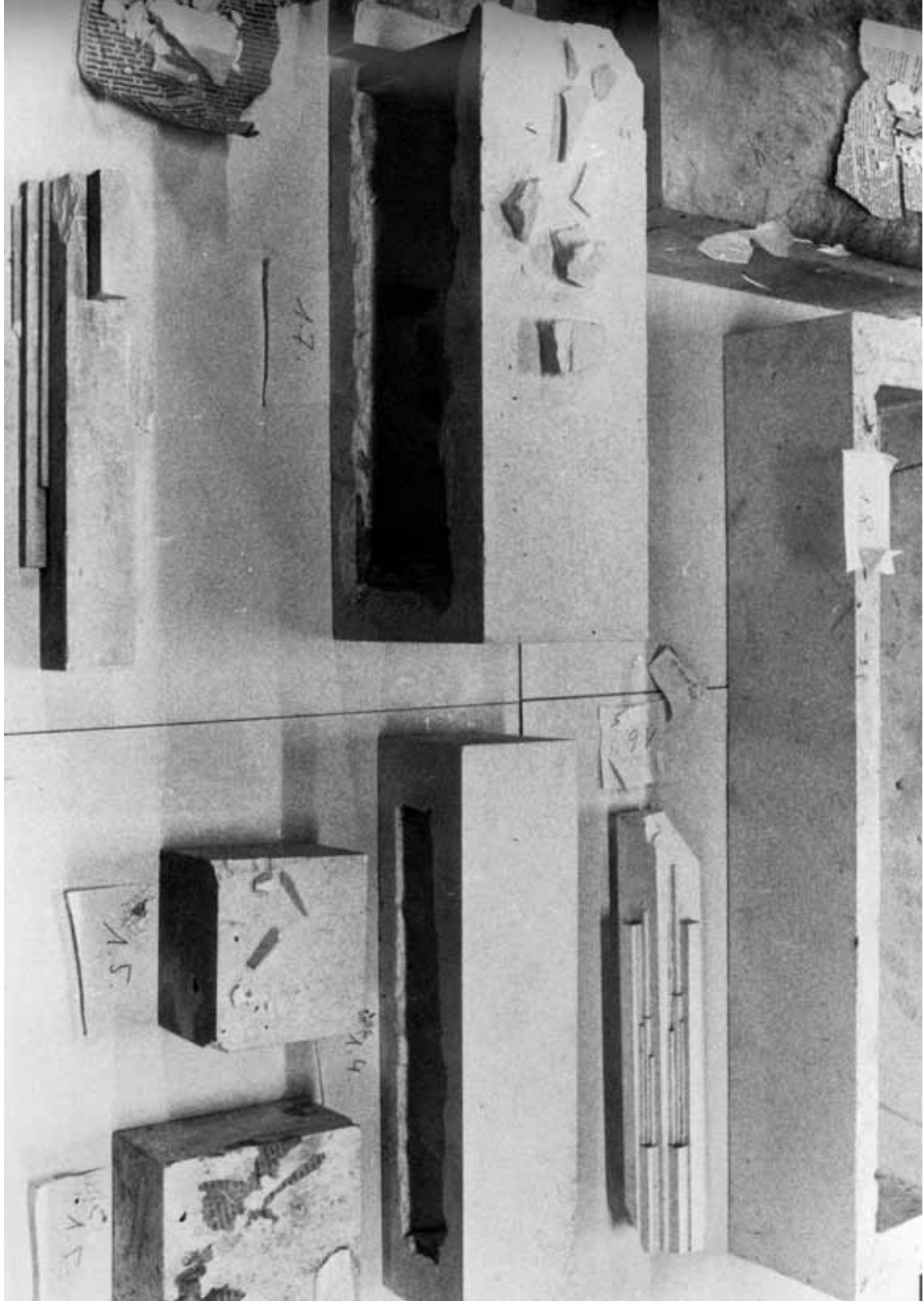


UK

Architectons

It would hardly be possible to re-create the unique atmosphere which so fired up the Russian artists in the times leading up to and during the Russian Revolution. Partly it was the upheavals in that society, of a magnitude witnessed only a very few times every century; and partly it was the acceleration of art's development over that period - Cubism, Futurism, Constructivism, etc - at a rate where one avant-garde movement superseded the next before any one of them ever really managed to realize its potential. The atmosphere was unique because people were intoxicated with the notion of breaking down every earlier manifestation of art, while at the same time setting about building a completely new set of rules - shaping the new, foundational elements of art, according to how it should look and behave in the new society. These endeavours tended toward a definite mania for bringing about an absolute 'year zero' in art - to art in its elemental state, cleansed of any earlier references and relationships, making reference only to itself with total autonomy and freedom.

The Russian artist and art theorist Kasimir Malevich (1878-1935), considered to be among this movement's most important figures, said of his artistic direction, Suprematism: "I transformed myself in the shape of a nought, then went beyond that nought to a productive practice, namely Suprematism - to painting's new realism and the subjectless creation." Malevich spoke with something close to religious overtones about how "art becomes a creation which contains its own purpose, gaining mastery over the forms of nature." Suprematism comes from supremacy - meaning absolute dominion.

Suprematism was fundamentally about doing away with Cubism and Futurism's relationships to the scientific - and, in the case of Futurism, also the technological - and going directly to an absolute creation out of nothing; to a form which is entirely unrepresentative, and is an end in itself.

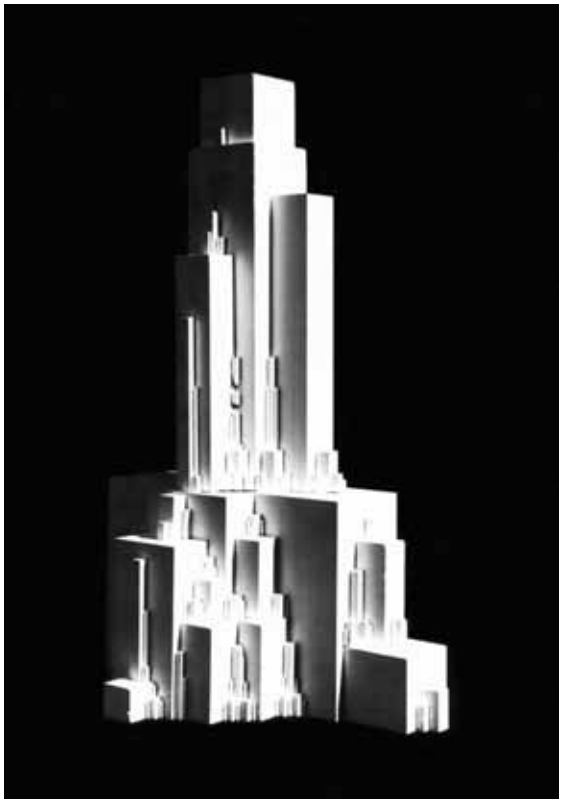
A few years later, at the beginning of the 1920s, a kind of opposition to Malevich arose within the Russian

arts in the form of a discussion about Constructivism vs. composition, with Alexander Rodtjenko among its leading figures. Pointing to Vladimir Tatlin's famous tower, these artists declared that art should be scoured of subjective notions and based solely on logical structures in its composition. They argued that Tatlin's tower made use of illogical elements, such as spirals, and was guided by aesthetic composition... and that the Eiffel Tower unlike Tatlin's tower- was famously made by an engineer, and built exclusively on scientific and technological principles, which took their lead from mathematical calculations of load-bearing capacity and quantities of materials, for example. With Rodtjenko, some final settlement of the concept of subjective art began to be reached - and the Constructivists, with their iconoclastic and scientific approach, became an important source of inspiration for conceptual artists and minimalists half a century later.

Common to the artistic movements of the early Soviet period was the assertion that representation and figuration were reactionary, decadent and bourgeois, inextricably linked to an earlier, failed model of society. Therefore, ironically enough, the self-referential, autonomous Formalism came to be regarded as the most progressive and revolutionary art form to be found. In the modern-day art world, the situation is largely reversed, with the concept of Formalism almost considered to be an insult. Throughout the Modernist period autonomous art became increasingly distorted and disregarded, so that after Relational Art's further rejection of autonomous art, Formalism now leads a suspect existence as a reactionary and outmoded art form.

Most remarkable in regard to this trajectory is that the corresponding transformation happened much more quickly in the Soviet Union. Formalism's demise occurred as early as the 1930s under Stalin, when it was quite simply a criminal activity. The word 'Formalism' denoted the crime which sent untold artists to their death: allowing themselves an artistic freedom which appeared subversive to the regime, and violated the laws of social realism.

Throughout the 1920s Malevich offered up a series of plaster models, the so-called architectons, which are



built of glued-together cuboid or rectangular cuboid plaster blocks of different sizes. Malevich's architectons are peculiarly inscrutable objects, which on the face of it refuse to be easily categorized as either sculpture or architecture. It is characteristic of the architectons that they are first and foremost concerned with proportion; and more specifically with the size ratios between the individual elements within the architecton. However, at the same time they are not dependent on scale - or, in any case, it is unclear on which scale they are actually operating. You cannot determine therefore whether they are autonomous, formalistic sculptures in their own right and at their own scale - or whether they are architectural models, referring to actual architecture on a much larger scale.

The architectons are like mute building models, without doors or windows, and which have no direct reference to any concrete, functional relationships. They should therefore apparently firstly be read as aesthetic, sculptural objects, which make reference only to their own form. In basic terms, we are talking about six-sided plaster blocks assembled in an art-historical setting where formal autonomy is the currency. But this only addresses the immediately apparent - since, as stated, they are more than just sculptural, reminding us in a curious way of expansive building exteriors, and seeming to suggest some kind of relationship to structures which are built around human behaviour. Furthermore, several of the architectons appear to have a clear front and back face, so that, shape-wise, they only reveal themselves on two of the sides, while the two other sides remain mute or unseen. This gives them a set piece-like, scenographic touch, which deliberately serves specific display considerations; and in a large part also considerations of photographic representation. This 'halved' capacity must be seen among other things in light of the fact that several of the models were originally made as examples for use in teaching (Malevich himself referred to the architectons as 'examples') - and also the fact that Malevich liked to set them out in photographic compositions, where the architectons were arranged in town-like layouts - something which again directs our perceptions towards their being experienced as architectural models.

Regardless of how we read the architectons, we can't get away from the fact that they are built with a sculptural approach rather than a Constructivist one. The architectons certainly do follow an obvious number of rules and systems, like for example the fact that they're all made from the same material - expanses of white, homogenous plaster - and that they are constructed exclusively from rectangular cuboids, with flat planes and square angles. Furthermore, the clear principle is that they are always built up around a large central element, to which additional elements are adjoined; and every time an additional element is placed, it will as a rule be smaller than the ones preceding it. This means that the elements become steadily smaller the further they are from the architecton's centre, giving rise in turn to a feeling of gravitation - a concentration of mass, always pulling toward the centre.

However, there is no Constructivist system associated with the most important factor, that which ultimately decides the architecton's composition - namely, the plaster elements' relative proportions, and their placement within the work. The single elements' sizes are chosen according to an aesthetic sense of proportion, and not to a mathematically determined relationship. When Malevich wishes to let the architecton grow out to one side, or perhaps more to one side than the other, it plays out in a distinctly artistic, sculptural manner, rather than for systematic or logical reasons. Malevich is more the religious romantic than the rational realist. He doesn't construct - he composes.

In 1978, the Danish painter Poul Pedersen was commissioned by the Musée National d'Art Moderne, at the Georges Pompidou Centre in Paris, to reconstruct Malevich's plaster architectons. The work was very extensive and took three years. The original plaster models were extremely damaged, the individual elements had come apart and were only partially intact, and to a significant extent the reconstructions had to be based on photographs of the architectons which Malevich himself had taken. Working from precise measurements of the existing fragments, together with the elements' relative proportions worked out from the photographs, it was possible to re-create the

plaster models very carefully and precisely. Not all of the elements and details could be accurately defined, either from the original fragments or from the photographs - so Poul Pedersen was forced in several instances to guess at how various individual elements may have looked, or at where they may have been placed.

When I began a series of sculptural installation works in 2005, which took their source and starting-point directly in Malevich's architectons, I contacted Poul Pedersen to obtain more detailed knowledge about the enigmatic plaster models. It is his generous assistance with information, drawings and photographs which has made this project possible. In my work with Malevich's architectons, I am particularly absorbed by the relationship between the functional and the sculptural. The fundamental question is: what happens if you scale the architecton up to proportions which are suitable to the human form? Will the autonomous elements invite some kind of usability? Will they suggest one or other kind of functionality which might exist in relation to the human body's movements and requirements? Can one live in an architecton? Of course, these kinds of questions aren't answered definitively in my work. But when an architecton is scaled up and placed in a particular setting where it is forced into a certain role, such as for furniture, vehicles or dwellings, an interesting playing out of all the formalistic elements takes place. The formalistic autonomy is challenged; the obstructive aloofness which characterizes the autonomous takes on a relationship to something known and everyday, which it can both play with and challenge with at the same time. It creates a tension between two the poles of formalism and relational, which, if the artwork is otherwise well-realized, can be powerfully stretched at the same time as hanging together. The exercise also seeks to investigate the relationship between form and representation. In much artistic and architectural work, one is first likely to imagine some content, a concept or subject, which then demands a form in which to unfold itself - but here the situation is reversed: there is a subjectless form, and the question is, can some meaning or other be pulled out of it which isn't found within the form itself? Can you get the architecton to imagine something other than its own form?

To arkitektoner, Fantom, Kunsthal Charlottenborg, København 2006

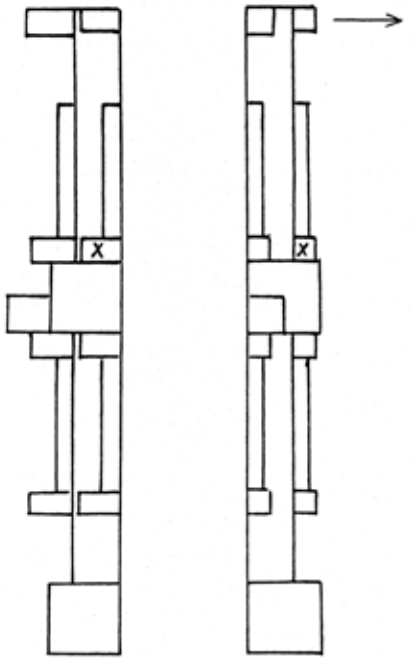
I forbindelse med udstillingen Fantom i 2006 på Charlottenborg Udstillingsbygning, København, som jeg kuraterede sammen med Søren Andreasen, kontaktede vi Poul Pedersen med henblik på at lave en rekonstruktion af et af Malevichs arkitektoner. Poul Pedersen foreslog først at tage udgangspunkt i et bestemt arkitekton, der oprindelig fandtes i både en vandret og lodret udgave, og som man fejlagtigt havde anset for at være det samme arkitekton, selv om et enkelt element på arkitektonerne faktisk var placeret forskelligt i de to udgaver. Sammen med Poul Pedersen fandt vi frem til at rekonstruere de to arkitektoner på en aldeles uortodoks facon: Dels i en stor skala, der svarer til kroppens, dels i bemalet træ (mdf), der gør dem mere robuste og håndterlige. Ved opskaleringen anvendte vi en ikke helt målfast tegning af Poul Pedersen, der sikkert har medført visse mindre proportionelle forskydninger i forhold de oprindelige arkitektoner og de autoriserede rekonstruktioner deraf.

De to arkitektoner blev skaleret op til en længde på ca 3,5 meter og anbragt i udstillingsrummet i henholdsvis lodret og vandret position, og agerede en eller anden form inventar eller møblement i rummet. Det var for eksempel muligt at sætte sig på det horisontale arkitekton.

Two architectons, Phantom, Charlottenborg Art Hall, Copenhagen 2006

In connection with the Phantom exhibition in 2006 at Charlottenburg Art Hall, Copenhagen, which I curated together with Søren Andreasen, we contacted Poul Pedersen with a view to making a reconstruction of one of Malevich's architectons. Poul Pedersen suggested we take our initial starting-point in one specific architecton, originally found in both horizontal and vertical versions which had initially been assumed, mistakenly, to be the same architecton, despite the fact that an individual element had in fact been placed differently in each version. Together with Poul Pedersen, we managed to reconstruct the two architectons in a completely different way: to a large scale, to suit the body; and of painted wood (MDF), to make them more manageable and robust. For the scaling-up process, we used a design from Poul Pedersen which was not entirely fixed in its dimensions - something which has surely led to some small proportional shifts, compared to the original architectons and their authorized reconstructions.

The two architectons were scaled up to a length of 3.5 metres, and were then brought into the exhibition space in their respective horizontal and vertical positions - to act within the space as some kind of furniture, furnishing, or other. It was possible, for example, to sit on the horizontal architecton.



Gota-grotte, Out of Space, Kunsthallen Brandts, Odense 2007

Gota-grotte-installationen relaterer sig til et arkitekton udformet af Malevich omkring 1923 ved navn *Gota*: en 85 cm høj, massiv, vertikalt orienteret figur opbygget med gipselementer på alle fire sider. Arkitektonet har en udpræget hierarkisk formgivning, der på mange måder kan minde om en modernistisk bygningsstruktur, og det er samtidig, som noget unikt i forhold til de andre arkitektoner, bemalet med en sort cirkel på et af de nederste, store elementer.

Gota-arkitektonet er blevet opmålt på basis af fotografier og arbejdstegninger. I den kunstneriske bearbejdning har jeg først skaleret det op til en højde på 6,5 m., dernæst har jeg lagt arkitektonet ned og spejlvendt det. Endelig har jeg det konstrueret det i sin negative form som et hulrum, som en grotte. Grotten måler ca. 4 m. i både højde og bredde, og er ca 6,5 m. dyb, og den er konstrueret af bemalet mdf og krydsfiner.

I Gota-grotten optræder arkitektonet i den menneskelige krops skala. Det er nu muligt at bevæge sig ind i dets hulrum, og de formalistiske elementer indtræder i en ny sammenhæng, betinget af kroppens udfoldelser, som en grotte med funktionelle, beboelsesagtige elementer såsom siddepladser, senge og hylder etc.

Under udførelsen blev der blev lagt stor vægt på, at grottens elementer skulle referere til det oprindelige arkitektons formelle stringens, hvorfor den afsluttende finish i form af spartling og bemaling var meget omhyggelig og omfattende. Hensigten hermed var udspænde rummet mellem autonomi og funktion, mellem formalisme og hjemlighed, så meget som muligt.

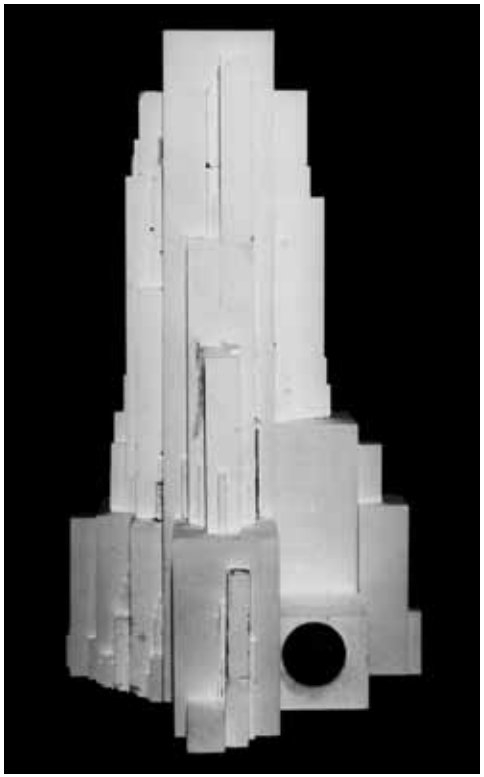
Gota-grotte, Out of Space, The Brandts Art Hall, Odense 2007

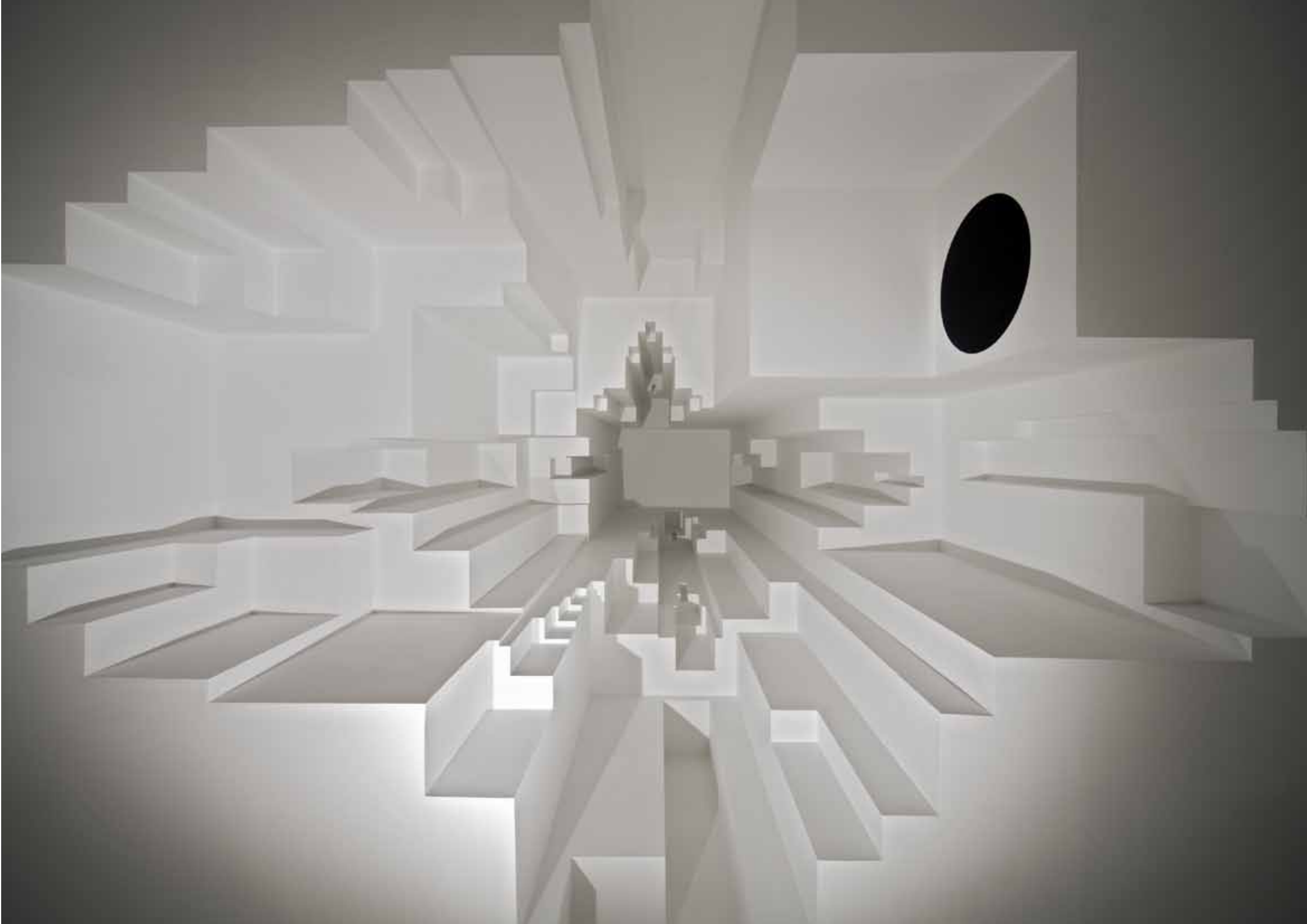
The Gota-grotte installation relates to an architecton produced by Malevich around 1923, by the name of Gota: an 85cm high, substantial, vertically-oriented figure, built with plaster elements on all four sides. The architecton has a marked hierarchical design, which recalls in many ways a modernist building structure, and is at the same time somewhat unique in relation to the other architectons, having a black circle painted on one of its large, lower elements.

The Gota architecton was measured on the basis of photographs and technical drawings. During this artistic process, I first scaled it up to a height of 6.5m. I then laid the architecton down, and turned it around. Finally, I constructed it around its negative space - a kind of a hollow cavity, like a cave or 'grotto'. This grotto measures approx. 4m in both height and width, and is approx. 6.5m deep. It is made of painted MDF and plywood.

In the Gota-grotto, the architecton operates at the scale of the human body. It is possible now to enter its hollow space, so that the formalistic elements play out in a new context, conditional on the body's behaviour; like a grotto with functional, domestic type elements such as seating, beds, shelves etc.

In the course of this process, great importance was placed on the idea that the grotto's elements should follow the original architecton's formal requirements, where the final finish, in the form of plastering and painting, was very thorough and exacting. The intention of this was to position the room insofar as possible between autonomy and function; between formalism and homeliness.





Arkitekton-trailer, More Out of Space, Galleri Susanne Ottesen, København 2008

Arkitekton-traileren tager udgangspunkt i arkitektonet Beta, der med sin flade, aflange form og karakteriske overbygning af elementer, kan minde både om en bygning og et fartøj.

Beta-arkitektonet er skaleret så det store centrale element har samme grundplan som trailerens bundplade, hvorved trailer-arkitektonet er noget smallere end forlægget. Skaleringen i bredden er dog ikke udført i samme grad overalt, idet alle elementer, der ligger indenfor det centrale elements bredde, er skaleret til en smallere bredde end resten. Elementerne udenfor, der er hæftet på siderne af det centrale element, er skaleret i samme grad som skaleringen i længderetningen, dvs disse elementer overholder forlæggets proportioner i forholdet mellem bredde og længde, og er derfor ikke smallere. Den differentierede skalering er valgt af kunstneriske hensyn, da arkitektonet derved virker mindre sammentrykket og i bedre balance.

Arkitekton-traileren henviser til de mangeartede udsagn af både desingmæssig og sproglig karakter, der kører rundt i trafikken, såsom biler, cykler, lastvogne med reklamer, busser med reklamer, campingvogne mm. Så hvorfor ikke også en kørende skulptur? Eller en helt ny type fartøj, der kan spændes bag en bil, og bevæge sig rundt i trafikken, mens det opfylder en særlig mission, vi ikke umiddelbart kan gennemskue, men som måske vil fremgå senere?

Architecton-trailer, More Out of Space, Susanne Ottesen Gallery, Copenhagen 2008

The Architecton-trailer takes its starting-point in the architecton named Beta, which, with its flat, rectangular shape and characteristic stacking of elements, is reminiscent of both a building and a vehicle.

The Beta architecton is scaled so that the large central element shares the same layout as the trailer's baseplate - and therefore the trailer-architecton is somewhat smaller than the source model. The scaling in width is not executed to the same degree throughout, meaning that all of the elements located within the span of the central element have been scaled to be narrower than the rest. The outside elements, which are fixed to the sides of the central element, are scaled to the same degree lengthwise, meaning that these elements retain the source model's proportions in their relationship between length and breadth, and are not therefore any smaller. The differential scaling is chosen for artistic reasons, as the architecton seems less compressed and better balanced.

The Architecton-trailer makes reference to the multifaceted statements in both design and language, which drive around in the traffic - cars, bicycles, trucks, buses displaying adverts, camper vans, etc. Why not also a mobile, driveable sculpture? Or a totally new type of craft, which can be towed behind a car and can move around in traffic, while carrying out a mission that isn't immediately obvious, but which might later be revealed?